

**“What! Daguerreotypes Dead?” (advertisement for Jube), 4 February 1856**

(keywords: Thomas S. Jube, Mary Ann Jube, 83 Bowery, “daguerreotypes dead?”  
history of the daguerreotype, history of photography)

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**THE DAGUERRETYPE: AN ARCHIVE OF SOURCE TEXTS, GRAPHICS, AND EPHEMERA**

*The research archive of Gary W. Ewer regarding the history of the daguerreotype*

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Advertisement published in:

*New York Herald* no. 7098 (4 February 1856): 5. The advertisement appears in the advertisements under the header, “Fine Arts.”

**L**ARGE SIZE AMBROTYPES FOR FIFTY CENTS, INCLUDING a fine case.—What! daguerreotypes dead? Yes, and buried by this late and beautiful discovery. These pictures are far superior to the daguerreotype, and but half the price, at JUBE'S gallery, 83 Bowery.

**[End of text.]**

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**EDITOR'S NOTES:**

In the mid to late 1850s, when the ambrotype, the tintype, and paper photography became cheaper and easier alternatives, the daguerreotype was increasingly set aside. This transition is discussed in the chapter, “Photography Triumphant,” in Beaumont Newhall, *The Daguerreotype in America* (New York: New York Graphic Society, 1961): 107–10.

The historian John S. Craig locates both Thomas S. Jube and wife, Mary Ann Jube, at 83 Bowery (New York). The husband/wife relationship is referenced in Matthew Daniel Mason, *Guide to the Julia Driver Collection of Women in Photography: Gen Mss 690* (Yale University Library, Beinecke Rare Book and Manuscript Library, General Collection of Modern Books and Manuscripts), p. 7.<sup>1</sup>

The Jube gallery is briefly mentioned in an 1856 review of Broadway galleries:

JUBE'S, Bowery—Fair daguerreotypist. Very well arranged gallery and I should say his process was good.

—Cuique Suum [pseud. for an yet-unnamed writer], “The Photographic Galleries of America: Number One—New York,” *Photographic and Fine Art Journal* (New York) 9:1 (January 1856): 19–21.

1. <http://drs.library.yale.edu:8083/fedora/get/beinecke:driver/PDF>

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