

Research notes: “Post-daguerreian-era daguerreotypy”

(keywords: A. J. Jarman, Alex Puineau , Mathew J. Steffens, J. Waterhouse, Thomas Bolas, William M. Hollinger, Mitchell Elliott and Hargraves (A. J. Hargrave?), history of the daguerreotype, history of photography.)

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“*Post-daguerreian era Daguerreotypy.*”

This file serves as the gathering of various citations providing information about the use of the daguerreotype process after the process was no longer commercially viable. These are research notes only and are not to be construed as complete, authoritative, or comprehensive. The editor may amend these notes at any time. The editor welcomes any comments or additional information on this topic

See also the topic page *POST-ERA DAGUERREOTYPY*:

<http://www.daguerreotypearchive.org/post-era-dagtypy.html>

A. J. JARMAN

A. J. Jarman, “The daguerreotype process in Practice,” *Wilson’s Photographic Magazine* (New York) (October 1903): 437–441. The author, (not in Craig’s Directory, and apparently not an old daguerreotypist) provides working details for the process. Curiously, the diagram for his mercury chamber is more akin to Daguerre’s design rather than the standard ca. 1850 American design. A brief Google search shows the author writing on photographic subjects through 1920.

See also the *Daguerreian Annual* 1994 for the article, A. J. Jarman, “Imitation Daguerreotypes”

Photo-Miniature 1904:

“Mr. AJ Jarman, a practical photographic chemist in New York...”

See also an article by A. J. Jarman in *Photographic Times* 1907, pg 199-201.

Other articles:

A. J. Jarman, “Cleaning and Renewing the Daguerreotype,” *Bulletin of Photography* (Philadelphia) 13:330 (3 December 1913): 709–710. (available: <http://books.google.com/books?id=mfnNAAAAMAAJ>)

A. J. Jarman, “Would Photography of To-Day Exist if the Daguerreotype had Never Been Known?” *Wilson’s Photographic Magazine* (New York) 42:584

(August 1905): 338–43. See also correction notes on page 485. (Available: <http://books.google.com/books?id=Z71aAAAAAYAAJ>)

There are other items regarding Jarman can be located with a Google Books search with the phrase “A. J. Jarman.”

Alex Puineau

A self-portrait daguerreotype of Alex Puineau sold on eBay 1999-06-27 with the notes:

The information inside the case says “Alex Puineau Auto-Portrait Daguerreotype en 1972.” I bought it in Montreal last week, and the man who sold it to me (a friend of the late photographer) mentioned that Monsieur Puineau had over the years sold many of his images to museums and institutions (wink wink).

Mathew J. Steffens

See “A Daguerreotypy,” *Anthony’s Photographic Bulletin* (New York) 26:11 (November 1895): 369.

J. Waterhouse

While fully knowledgeable regarding the daguerreotype process, Waterhouse may or may not have made standard-process daguerreotypes.

The modern Daguerreotypes, made by Colonel Waterhouse, on plain and ortho chromatised silvered plates, are on the apparatus table. They are full of interest, and will probably form the basis for a paper at the Royal Photographic Society.

“The Technical Section,” *Photograms of '98* (London: Dawbarn & Ward, 1898): 12.

These are further described:

On the apparatus table there is not very much new this year, the most interesting being specimens of pictures on daguerreotype plates, orthochromatised and treated with ordinary developers, alkaline, and acid, by Colonel J. Waterhouse. These are the results of experiments never before attempted. Much time and labour has been expended upon

them by Colonel Waterhouse, and the orthochromatising of the old daguerreotype plate opens out a new field for the scientific investigator.

"Royal Photographic Society," *Electrical Engineer: A Weekly Journal of Electrical Engineering* (London) Vol. 22 (30 September 1898): 442.

Thomas Bolas

"T. Bolas, F.C.S., F.I.C.," gave a lecture and demonstration of the process to the Royal Photographic Society on 22 January 1907. "He is not only thoroughly expert in the actual working of the processes, but he is an exceedingly able and interesting demonstrator . . ." See "News from Many Sources," *Photographic News: for Amateur Photographers* (London) 51:579 (1 February 1907): 93.

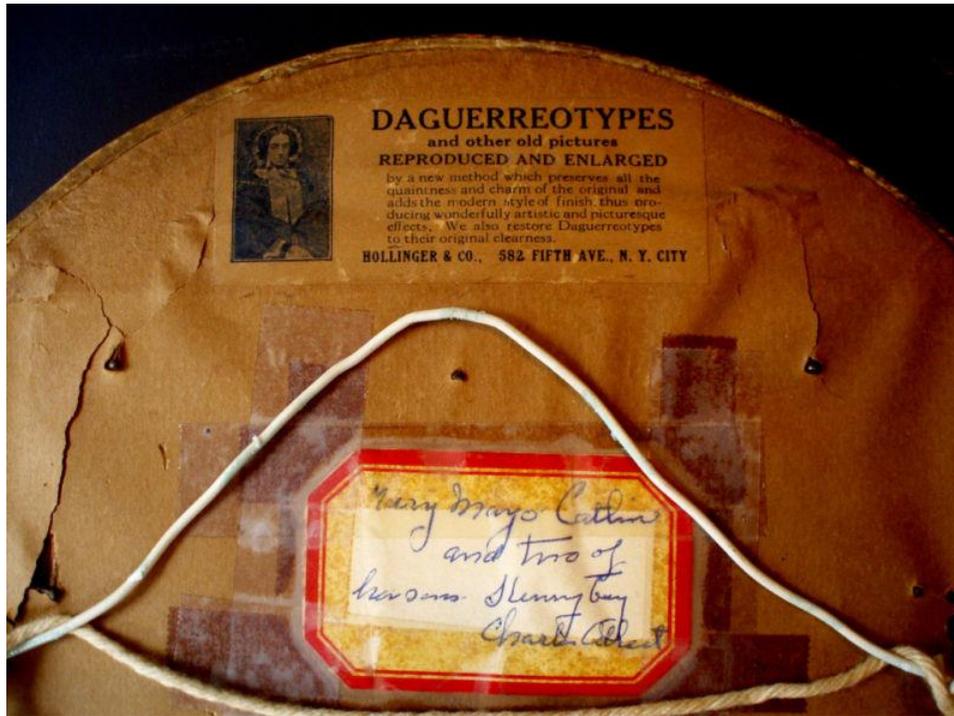
William M. Hollinger

An example of Hollinger copy work of daguerreotypes was offered for sale via eBay 05-2011. Affixed to the back of the oval frame was his label.

Included in the listing was a citation regarding Hollinger from an article in 1913 *Wilson's Photographic Magazine* by Harry Brodine, highlighting various photographic studios "Up and Down Fifth Avenue".

Hollinger and Co. at 582 Fifth Avenue make a specialty of copying. Hollinger has achieved quite a reputation as an expert on copying, which a display of his work will ably show. Most of his copies are printed in sepia on what seems to be a platinum paper, while several are hand-colored very tastefully. He is said to receive very high prices for this work and there is no doubt but that he is not overpaid in that.

Hollinger is also mentioned, with some anecdotal observation about character, in "In Passing By," *Abel's Photographic Weekly* 11:269 (22 February 1913): 173. (<http://books.google.com/books?id=1yAUAAAAYAAJ>)



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and two of
her sons Henry and
Charles Albert



Mitchell Elliott and Hargraves (A. J. Hargrave?)

"In Passing By," *Abel's Photographic Weekly* 11:269 (22 February 1913): 173.
(<http://books.google.com/books?id=1yAUAAAAYAAJ>)

Thursday, February 13 [1913]

"The big day at the Convention" (The "Falk Convention" a New York Convention)

Next, Mitchell Elliott and Hargraves produce an old Daguerreotype camera, and, having prepared (or is it fumed?) a silver plate, they

proceed to take a Daguerreotype of MacDonald. They show the picture all right afterwards, though it is a little faint.

If this reference is to A. J. Hargrave, see L. Lodian, "A Glimpse at Old Daguerreotype Days In Manhattan," *Photographic Times: an Illustrated Monthly Magazine* (New York) 42:7 (July 1910): 262–64.
(<http://books.google.com/books?id=09wsAAAAAYAAJ>)

Another citation to be explored is: Chambers, Frank V. [att.]. "The Falk Convention, New York, February 12th, 13th, 14th," *Bulletin of Photography* 12:287 (February 5, 1913), 182.

[End of texts.]

EDITOR'S NOTES:

As a foundation for this study, see Grant B. Romer, "The Daguerreotype in America and England after 1860." *History of Photography* 1:1 (July 1977): 201–212. Names mentioned by Romer are Abraham Bogardus, Rufus Anson, Jeremiah Gurney, Charles A. Williamson, John Adams Whipple, Marcus Ormsbee, Antoine Claudet, Thomas M. Easterly, Alvah Pearsall, Dr. Schultz-Sellack, John William Draper, Pierre Jules Cesar Jansen, Alexander Hesler, William Shew, Mathew J. Steffens, Josiah Johnson Hawes, Frank Haes, Major-General J. Waterhouse, Thomas Bolas, E. J. Wall, William M. Hollinger, E. Benthin, Charles Tremear, Gladys Müller, Charles Duncan, Albert Raborn Phillips, Jr., Irving Pobbaravsky, Harvey Zucker, James Abrecht, Fred Birkhill, Walter Johnson, Cliff Krainik, Marvin Kreisman, O. Sherwood Poppe, Joel Snyder. Richard Malpas, Roger Baker, Thomas Young, Grant Romer.

Regarding the making of daguerreotypes in 1862, see "The Daguerreotype—Its Present Position," *Humphrey's Journal* (New York) 13:17 (1 January 1862): 260–261.¹

The editor would welcome any comments and contributions regarding this topic

1. http://www.daguerreotypearchive.org/texts/P8620002_DAG-POSITION_HJ_1862-01-01.pdf

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