

**“Sculptors and painters find the daguerreotype better...,” 22 July 1889**

(keywords: Louis Jacques Mandé Daguerre, Abraham Bogardus, J. Wells Champney, history of the daguerreotype, history of photography.)

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

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Published in:

*New-York Times* 38:11,824 (22 July 1889):4. The article appears under the header, “Art Notes.”

A fine portrait of Louis Jacques Mande Daguerre, to whom our immediate forbears owe much for perpetuating their features in the daguerreotype, is printed in the August Harper’s Monthly. It is a fact that sculptors and painters find the daguerreotype better to work from than the photograph, for the discarded daguerreotype registered far better the true modeling of the face. The photograph, on the other hand, though of great assistance to portrait painters from the life, because by its aid they can seize a fine pose and an expression which may vanish in a few moments beyond recall, is a dangerous reed to lean on. Hardly one portrait painter in a dozen is able to allow for the faulty modeling in photographs produced by matters of focusing. If the focus is good for one plane of the face, it is a little faulty for another. Mr. Champney, the painter, writes the letterpress on “Fifty Years of Photography,” for which Mr. Kruell has engraved the daguerreotype of Daguerre. The original is owned by Mr. Abraham Bogardus, the photographer.

**[End of text.]**

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**EDITOR’S NOTES:**

The article reference by the writer is J. Wells Champney, "Fifty Years of Photography," *Harper's New Monthly Magazine* 79:471 (August 1889): 357–366.

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Document author: Gary W. Ewer

Creation date: 2008-12-11 / Last revision: 2009-05-29

Citation information: *New-York Times* 38:11,824 (22 July 1889): 4.

Prepared from: imaged original text provided by the online resource, *Historic New York Times* (ProQuest.)

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