

The Daguerreian Society Quarterly

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Dedicated to the History, Science, and Art of Early Photography and Processes



Unknown: Forty-Niner, at the 2015 Daguerreian Society Photo Fair

Photo Fair & Auction • E. A. Poe • A Final Aloha • Fall Conference

Jeremy Rowe, President

First I would like to thank all of our members who have navigated the Society's new web page and membership management software system and renewed their membership online. We know changes like these are not trivial and we appreciate your patience and support as we make this important transition. The new system is essential to the Society's sustainability. It enables Diane and the Society to more effectively and inexpensively manage membership, finances, annual conferences, and educational programs. In addition, it will allow us to provide more information to members including access to a proper Directory of Members, past Journals/Newsletters, and soon a Social Media Forum for interest groups to share information as never before.

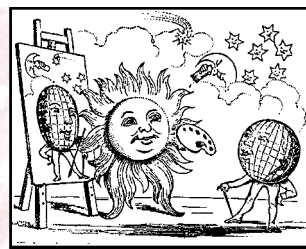
The Daguerreian Society began as core group of collectors and dealers. It quickly expanded to include scores of researchers, collectors and others interested in the daguerreotype and history of the Daguerreian era. Our membership grew to a community of just over 1000, before beginning a slow transition to less than 475 members. Many other photographic history groups saw similar growth and reductions. Some are still hanging on and others are no longer with us. Aging original members, competition for resources, and initial oversaturation of groups have all been identified as possible reasons for the gradual decline in memberships.

The Daguerreian Society has been successful, arguably more successful than most, because we have a diverse community of members who are passionate about the daguerreotype and the emergence of photography. Our community includes many neighborhoods: practitioners creating daguerreotypes; collectors of daguerreotypes and early photographic processes; dealers; authors and researchers using photographs as resources and tools; curators and museum professionals caring for and exhibiting early photography; and conservators exploring the preservation of these magical images. Some individuals are members of several of these communities of interest; others are more focused.

Several years ago, the Society reached a point where its operations were not sustainable given existing membership, dues, and activities. The cost of publications and operations were exceeding revenues collected from membership dues and other sources. We began a spiral of increasing deficits every year.

To resolve the problem, we had two options to choose from: reduce the scope and quality of publications and to reduce overhead or initiate efforts to increase revenue, or engaging in efforts to aggressively seek new members. We chose to hold basic dues at current levels, and to explore other options to increase revenues.

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THE DAGUERREIAN SOCIETY

is a 501(c)(3) not-for-profit organization
incorporated in 1988.

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Mission Statement

The Daguerreian Society is a non-profit international organization of individuals and institutions dedicated to advancing understanding and appreciation of the art, history, collection, and practice of the daguerreotype, as well as other photographic processes as they relate to the daguerreian era, through the holding of an Annual Symposium, the publication of the *Daguerreian Annual* (Official Yearbook of the Daguerreian Society), *Quarterly* for its members, and by maintaining a website.

Continued from page 2.

At the same time, we saw the serious decline of many of the other photographic history organizations. In our case, we asked several questions: Although our name contains the word "daguerreotype," is that the sole focus of our membership? If not, what are current members' interests? How can we leverage those interests to shape the organization to engage new members and stabilize the organization?

We conducted both formal and informal surveys of our member communities and it became clear that most members, though focusing on the daguerreotype, had broader interest in early photographic history. Many actively collected cased images in other formats, and early paper processes like cartes-de-visites and stereographs. Some also focused on larger format historic photographs from the daguerreian era at the dawn of photography. Researchers and curators also sought to understand the social, cultural and artistic context in which the daguerreotype and other early photographic processes emerged and flourished. Conservators and contemporary daguerreians also shared interests in understanding the historic nuances of the process, and in creating both technical and aesthetic examples. Our dealer community also acquired and sold other early photographic images, not just daguerreotypes.

In order to ensure the Society's stability, our mission was broadened in 2011 to reflect the interests of our community. This enabled us to actively recruit new members. It was important for us to maintain the close-knit community of collectors, dealers, and researchers that was our foundation, while we expanded to engage individuals and institutions to join the Society. In this way, we could bolster our membership and help fill the void left by the decline or disappearance of other collecting organizations focused on early photography and photo history.

This is your organization. Your contributions to the Quarterly and Annual, as well as the conferences and educational programs, shape it. I encourage you to express and share your interests with other members through articles, members' favorites and at our annual conference. Encourage friends and colleagues who share your interests to join and participate. Extend invitations to others interested in early photographic history, or the social, cultural and aesthetic influences of early photography. As you see dealers at antique, trade or other shows, from flea markets to AIPAD,

let them know about our Society. As you see exhibitions, invite curators or museum professionals to join the Society. As you meet students or young collectors, engage them and let them know about our community and efforts.

It's up to you to insure that the Daguerreian Society has a strong and vibrant future — one that reflects the interests and passions of our community.

Please remember to mark your calendar for the Daguerreian Society Annual Conference and show October 19–23, 2016. Most of the events will be held at the newly refurbished Wyndham New Yorker Hotel on 34th Street and 8th Avenue in New York City near Penn Station. Included are contemporary photographers who use antiquarian processes, such as daguerreotypes, ambrotypes, and tintypes. On October 20th there is a one-day symposium on "How the 19th Century Is the Basis for All Subsequent Photographic Art." This special program will feature a panel session with top contemporary artists discussing influences on their work, and presentations by curators and collectors on why they include 19th-century photography along with modern photography in their collections. This is expected to be the largest and most important daguerreotypes and 19th-century photography event in the world this year. We look forward to seeing you there.

Note: On our new website, after you sign in as a member you can select the "Helping out" tab and click "Refer a Friend." You can even see who signs up after your referral. ♦



Bob Lansdale: *Grant Romer at the podium at the 2015 Daguerreian Society Conference*

Windows on Other Worlds

By Andy Romanoff

The wonder of the old prevails at The Daguerreian Society Photo Fair and Auction.

In today's world of digital, often-disposable images, the idea that hundreds of people would gather to look at mostly random pictures seems unlikely. But these are pictures that open windows onto other worlds — and the past. They charm and enchant us with their glimpses into other lives, and they remind us with their permanence of what we have given away for our digital freedom.

The Daguerreian Society met recently in Pasadena and spent several days in meetings and discussions on collecting and preservation. On Saturday afternoon there was a photography fair, where collectors and dealers could spread out their wares on tables. As one member observed, "It is the largest number of daguerreotypes to hit California since the Gold Rush."

Thousands of 19th-century images were on display and offered for sale. For ten dollars anyone could walk in, handle, and explore pictures made in the mid-1800s and beyond. You could imagine the lives of the people in the pictures, find one that resonated, and perhaps walk away owning it for surprisingly little money.

Daguerreotypes can be beautiful, especially the hand painted ones, worn and fading as the years bring their *wabi-sabi*. Each is unique, a non-reoccurring moment, a life gone by with just this instant captured. Each is special in a way that few modern images can be. They remind us that pictures can be special, can be made with care and intended to convey meaning beyond a Facebook posting of "what I had for dinner last night."

Indeed, there were surprises to be found in the aisles, including a collection appearing for the first time: daguerreotypes from the family of Ansel Adams, images rich with history and with meaning that will undoubtedly be important to museums, researchers, or anyone who cares about the past.



Carlos Vertanessian came from Buenos Aires to show off his fine collection of rarities.



Jeremy Rowe came from New York to show daguerreotypes, prints and "dag" cases.

In addition to daguerreotypes, there were prints to be seen: ambrotypes, calotypes, platinum and silver prints, and glimpses of a California with dirt roads and homes not yet surrounded by others.

I am not a collector. I can love a print without having to possess it. But even as I write I am regretting I didn't seriously consider a platinum print of Mt. Tamalpais in Northern California. Those muted tones will haunt me now for a while. The magic is still alive.

There were large modern ambrotypes on display as well, startling with their blue-tinted grounds, and there are committed photographers everywhere working with the old processes, keeping them a part of the photographic conversation. But Saturday afternoon was mainly about photographers long gone and subjects barely remembered — and how special they are to see.



Nun with gold cross.



Daguerreotypes everywhere and people eager to talk about them; a very fine gathering indeed.



Carl Mautz shows off an 1870s albumen print of early Los Angeles when it looked very peaceful.



Everywhere you looked there was plush velvet, gold leaf and hand-colored faces. A time when a photograph was a treasure.

Saturday evening featured the auction. Many high-quality images were offered up, with part of the proceeds going to benefit the Society. Even though the auction is closed now, the pictures are still worth seeing and several of them accompany this review. Their faces are eloquent, their poses and clothing tell stories that make me want to know more. Maybe next year....

The Daguerreian Society 2015 Symposium Benefit Auction was held on November 7, 2015, in Pasadena, California. You can find more information at <http://daguerre.org> and learn more about Andy Romanoff at www.andyromanoff.zenfolio.com.



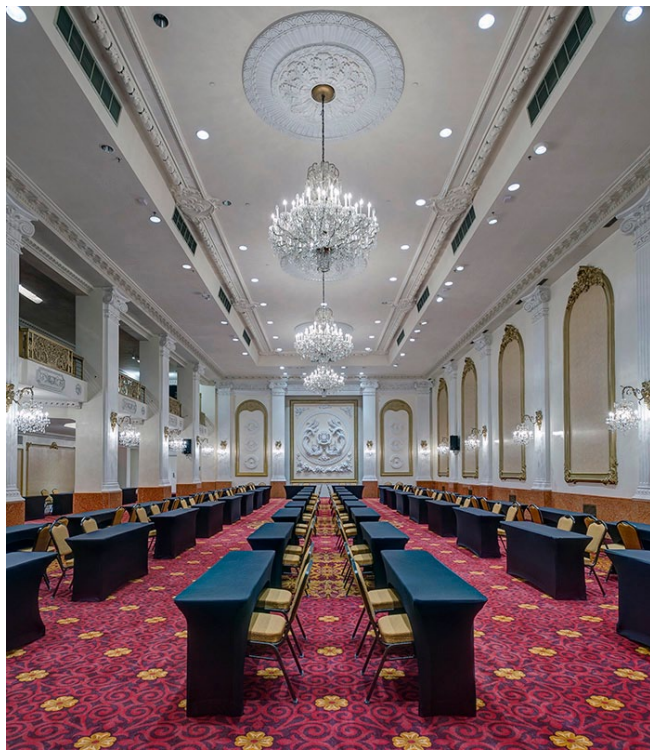
Getty Curator Emeritus Weston Naef finds something to be excited about.

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Society Schedules an Exciting Fall Program in New York City October 19–23, 2016

By Alex Novak

You'll want to put these dates for this year's Daguerreian Society Annual Conference and related events into your calendars now: October 19–23, 2016. Most of the various events will be held at the newly refurbished Wyndham New Yorker Hotel on 34th Street and 8th Avenue in New York City near Penn Station.



The Wyndham New Yorker Hotel's Grand Ballroom where the show and most of the events will be held (Courtesy of Wyndham Hotels).

This is expected to be the largest and most important series of events on daguerreotypes and other 19th-century photography in the world this year. It will be easy to attend from wherever you are with direct access from nearly any place in the U.S. or international location to one of the three nearby international airports.

More details will be available later this year, but you can [register online here](#) now, and even reserve your hotel rooms at the [special conference rates here](#). But be sure to register for the Annual Conference and Pre-conference Symposium as well (details below), and make sure you sign in as a member first to get the discounted member rates for those programs.

PRE-CONFERENCE SYMPOSIUM

A one-day symposium on "How the 19th-Century Is the Basis for All Subsequent Photographic Art" will be held on

Thursday, October 20th, in the Grand Ballroom of the Wyndham. This special program will feature a panel session with top contemporary artists discussing how 19th-century photography and its processes have influenced their work, and presentations by curators and collectors on why they include 19th-century photography along with modern photography in their collections.

Sarah Greenough from the National Gallery of Art will moderate the leadoff panel of top artists, including Vera Lutter, Adam Fuss, Jerry Spagnoli and another artist to be announced.

The afternoon session will continue with the theme.

Former Sotheby's Chairman of the New York Photographs Department Denise Bethel will speak on, "How Contemporary Art Photography and Photography Collecting Are Influenced by 19th-Century Photography and Processes, and Why This Is Important to You as a Collector or Curator."

There will be discussions with several of the world's top photography collectors on this topic. Former theoretical physicist and major photography collector Michael Mattis will give a talk on "Silver Meditations: Cross-currents in the History of Photography from the Mattis-Hochberg Collection."

Collector and producer of the James Bond movies, Michael Wilson, along with his curator, will talk about: "Why I Collect 19th-Century Photography through Contemporary Photography, and How 19th-Century Photography Has Influenced My Contemporary Choices."

Symposium attendees are also welcome to join Conference attendees at the Grand Reception Thursday evening in the Grand Ballroom at the Wyndham. Their badges will also get them into the 19th-century Photography Show on Saturday. Howard Greenberg Gallery will have a related special exhibit of contemporary art using antiquarian photography methods, curated by Jerry Spagnoli. A reception at the gallery is planned for Friday night, October 21st. The Grand Reception will also offer a selection of items on Silent Auction that night.

To register for the pre-conference symposium program, sign in as a member first, and then click on the events tab at the top of the Daguerreian Society's web page. Click on the Pre-conference Symposium item and it will take you to the page to register online. You can also contact Diane Filippi in the Society headquarters office if you have any problems.

ANNUAL SOCIETY CONFERENCE

The main Annual Conference on 19th-century photography itself will begin with tours on Wednesday, October 19th (tours are also planned for Sunday, October 23) and a Grand Reception on Thursday night, October 20th. The full-day speakers' program on 19th-century photography will take place on Friday, October 21st.



Bob Lansdale: A presentation at a previous conference

To register for the Conference program, sign in as a member first, and then click on the events tab at the top of the Daguerreian Society's web page. Click on "Annual Conference" and it will take you to the page to register online. You can also contact Diane Filippi in the headquarters office if you have any problems.

The Annual Conference will kick off with a keynote address on 19th-century photography by Jeffrey Rosenheim at 8:45 a.m. in the Grand Ballroom. Rosenheim has worked at the Metropolitan Museum of Art for 25 years, and is Curator in Charge of the Department of Photographs. He is a specialist in American photography and was the curator of the Met's lauded 2013 traveling exhibition "Photography and the American Civil War." Rosenheim is the author or co-author of some 20 photography books. A frequent lecturer in the U.S. and abroad, he has taught the history of photography and studio art at Columbia University, the Institute of Fine Arts (NYU), Cooper Union, and Bard College.

The keynote will be followed by a morning panel session moderated by Keith Davis, Nelson-Atkins Museum. The session is entitled "Battle of the Century—19th, That Is. The Part That Each of the Early Pioneers Really Played in the Development of Photography: Niépce, Daguerre, Talbot, and Bayard." Panelists include Stephen Pinson, Curator of Photography for the NY Metropolitan Museum of Art (Daguerre); Dusan Stu-

lik, Scientist (Niépce and Daguerre); Larry Schaaf (Talbot); Nancy Keeler, Boston Museum of Art (Bayard).

Most of the rest of the morning and the afternoon sessions will offer a choice of two breakout sessions for conference attendees.

Choice of Breakout Sessions

- "The Ruskin Daguerreotypes," Ken Jacobson (Grand Ballroom)
- "A Lifetime in Collecting Daguerreotypes," Chuck Swedlund (Crystal Ballroom)

Choice of Breakout Sessions

- "Determining When and What Photography Conservation Is Needed, and How Effective It Might Be in Some Typical Situations for 19th-Century Photography, Including How to Do Some Basic Work Yourself," Gawain Weaver (Grand Ballroom)
- "On the 30th Anniversary of the Shimshak Collection Show," Robert F. Johnson (Crystal Ballroom)

Choice of Breakout Sessions

- Collector Thomas Walther interviewed by Denise Bethel: "Why This Former Modernist Collector Has Turned His Passion to 19th-Century Photography," plus a selection of some of Walther's favorite images in his collection (Grand Ballroom)
- "An Early German Lady Photographer in New York," Hans Gummersbach (Crystal Ballroom)

Choice of Breakout Sessions:

- "Member's Favorite Story about a Photograph," Michael Lehr moderator (Grand Ballroom)
- "The Circle of Talbot," Larry Schaaf (Crystal Ballroom)

Choice of Breakout Sessions:

- "FAKE! Avoiding Fakes, Counterfeits, Doctored and Misrepresented Pieces, Copies and Misidentifications in 19th-Century Photographs," Mike Medhurst (Grand Ballroom)
- "Buying 19th-Century Photography at Auction," Alex Novak, moderator; panelists include: Daile Kaplain of Swann Galleries and Wes Cowan, Cowan Auctions (Crystal Ballroom)

Choice of Breakout Sessions:

- "Evidence — The Tendency to Reposition Images into Current Aesthetic Contexts," Keith Davis (Grand Ballroom)
- "The Mission Héliographique and How It Influenced 19th-Century Documentary Photography," Malcolm Daniel, Senior Curator of the Museum of Art, Houston (Crystal Ballroom)

The group will gather back into the Grand Ballroom for the final session — “Nineteenth-Century Photographs of Eastern American Landscapes,” Diane Waggoner, National Gallery of Art — and the Society Business Meeting afterwards.



Bob Lansdale: Ken Jacobson at a past Society event in Paris. This year he will be a featured speaker on the Ruskin daguerreotypes.

FRIDAY NIGHT RECEPTIONS

Friday Night: Receptions (7:00-10 pm):

- Hans P. Kraus, Jr. Fine Photographs: A 19th-century photography exhibit to be announced
- Howard Greenberg Gallery: “Modern Practitioners of 19th-Century Processes”

THE 19TH-CENTURY PHOTOGRAPHY SHOW
On Saturday, October 22nd, The 19th-Century Photography Show will be open for free to all Conference and Symposium attendees beginning with the early bird opening at 9:15 a.m. But anyone can come to the show after paying a small fee of \$20 (\$10 for students with school IDs). Early-bird entrance to non-conference



Bob Lansdale: A table of modern daguerreotypes at a past conference

attendees is \$45. This will be the largest for-sale exhibition of 19th-century photography anywhere, comprised of over 80 tables and — for the first time ever — 14 exhibit booths, and with over 70 exhibitors, including most of the top 19th-century photography dealers in the world. For advanced registration for this show (tickets also available at the door), [click here](#).

For more information on membership in the Society and this year’s 19th-century photography events, go to its new website here: <http://www.daguerre.org>. You can register and pay online. Members need to be signed in to get the member rates for the programs. If you plan on joining, it is best to do that first before registering for one or more of the events.

Contact Alex Novak at 1-215-822-5662 or info@vintage-works.net for details on exhibiting and/or Event sponsorships. Tabletop space and most booths are already sold out for this show. You can be placed on a backup list in case of last-minute cancellations.

ANNUAL COCKTAIL PARTY/BANQUET

Following The 19th-Century Photography Show and on the evening of Saturday, October 22nd, the Society will have its annual cocktail party and banquet, followed by the Society’s live auction. The cocktail party will be held in the mezzanine exhibit booth area and in the Foyer and Crystal Ballrooms. The items in the auction will be viewable during the entire day on Saturday, including the cocktail hour. The banquet will be held in the Grand Ballroom.

ANNUAL LIVE AND INTERNET AUCTION

This year's auction will be held on the evening of Saturday, October 22nd, immediately following the banquet dinner. This year marks the first time that bidders will be able to use the internet to bid live against the floor bidders. We expect to have many top collectors, dealers, and curators in attendance, so the bidding should be fierce for some very good photography items.



One of the early consignments to the auction is this superb tintype of a photographer and camera (one of a pair).

CONSIGNMENTS. Quality consignments are welcomed. The Society is especially looking for consignments that will realize a hammer price of \$2,500 or more.

DONATIONS. All donations are very welcome. Donations with a value of \$500 or more will be placed in the live auction. All other donations will be acknowledged and will be placed in the silent auction.

We encourage photographic-related material in all formats, and from all time periods, particularly items relating to 19th-century photography and its processes. Often contemporary art photographs that use antiquarian processes are included in the auction.

TERMS FOR CONSIGNMENTS. We are very selective regarding consignments, to ensure a quality auction and reasonable estimates. Our purpose is to raise needed money for the Society and provide entertainment and quality images for its membership. Please send scans and/or descriptions of proposed consignments to Greg French at gregfren@comcast.net or call 1-617-522-3610.

Once approved, consignments can be shipped directly to: Greg French, P.O. Box 302283, Jamaica Plain, MA 02130. Insurance and/or tracking are recommended.

All correspondence is confidential. We use the utmost discretion with all of our consignors and commission bidders.

SELLER'S COMMISSION OF 10%. This benefits The Daguerreian Society and is in line with the norm.

BUY-IN FEE OF 5%. This only applies to items auctioned with reserves that are applied and not met. The buy-in fee for lots unsold is 5% of the reserve, for instance if a consignor reserves an item for \$3,000 and it is unsold, the fee will be \$150. The auction has an extremely high sell through rate.

TOURS

Photography-oriented tours are planned for Wednesday, October 19th and Sunday, October 23rd. Several tours are already planned and several more are in the planning process. One will feature a special guided tour of the Auguste Salzmänn exhibit at the Metropolitan Museum of Art. Another will include a visit to Michael Mattis and Judith Hochberg's photography collection, featuring many of their amazing 19th-century photographs and daguerreotypes. Space will be limited on these tours.

CURRENT SPONSORS

Current early sponsors for this year's conference and for the pre-conference symposium include:

- Swann Galleries • Cowan's Auctions • Gawain Weaver Conservation • I Photo Central • Vintage Works, Ltd. • Michael Lehr • Charles Schwartz, Ltd. • Penelope Dixon & Associates • Jeff Green

Contact Alex Novak at 1-215-822-5662 or info@vintageworks.net, for details on event sponsorships and the benefits for sponsors. The program also still needs volunteers for several areas, especially on Friday during the conference and on Saturday during the show. Please contact Alex Novak to participate.



A Tell-Tale Heart

By Lisa Darms

Elizabeth Robins led a passionate life as an actress, author, and women's suffrage champion — and her legacy includes one of the great daguerreotype portraits of Edgar Allan Poe.

Periodically, we see news reports about great treasures “discovered” in archives and special collection libraries, which are invariably described as “dusty” or “musty.” More often than not, these discoveries are not of “lost” materials, but rather of items that are under-known through a confluence of idiosyncratic or difficult-to-find descriptions and the incongruity of their context.

Such is the case with the version of the “Ultima Thule” daguerreotype portrait of Edgar Allan Poe held at NYU’s Fales Library & Special Collections, part of the personal papers of actress, playwright, prolific novelist, and suffragist Elizabeth Robins.



Elizabeth Robins as Hedda Gabler, undated, The Elizabeth Robins Papers; MSS 002; Box 208; Fales Library and Special Collections, NYU.

Born in 1862 in Louisville, Kentucky, Robins studied acting in New York in the 1880s, and lived primarily in England after 1888. She became a celebrated Ibsen actress, appearing as Hedda in *Hedda Gabler*, Rebecca West in *Rosmersholm*, Nora in *A Doll's House*, and — her most famous part — Hilda Wangel in *The Master Builder*. In the 1890s, she began publishing novels under the pseudonym C.E. Raimond, and became a well-regarded writer.



Nome, Alaska, The Elizabeth Robins Papers; MSS 002; Box 212; Fales Library and Special Collections, NYU.

In 1900, Robins traveled to Alaska and the Yukon Territories in search of her brother, Raymond (who later was one of the few foreign officials to witness the 1917 Russian revolution), and the archive features hundreds of photographs taken and collected by Robins on this trip. Upon her return, Robins became increasingly interested in issues of women’s equality, serving as vice president for the Women Writers’ Suffrage League, and writing articles in support of women’s suffrage. Robins met Octavia Wilberforce (1888–1963), who became her lifelong companion, in 1908.

Because of Robins’s broad involvement in theater, literature, politics and travel, she was friends with and corresponded with many of the most interesting writers and thinkers of her time, including Gertrude Bell, Mark Twain, and George Bernard Shaw. Octavia Wilberforce nursed Virginia Woolf in her last days, and Leonard Woolf became Robins’s executor after her death. However, it was through her aunt, Sarah (“Sallie”) E. Robins, that we surmise the daguerreotype came into Elizabeth Robins’s possession (and thus, eventually, into ours).



Edgar Allen Poe, ca. 1848, The Elizabeth Robins Papers; MSS 002; Fales Library and Special Collections, NYU.

Sallie Robins began researching Poe in her early 20s, around 1860, intending to vindicate Poe's life and works. Through this process she began a correspondence with Poe's one-time fiancée, Sarah Helen Whitman, and even invited the mother of Poe's wife (also his aunt, since he had married his cousin), Maria Clemm, to come stay with her in Ohio.

Unfortunately, Sallie Robins suffered a major mental breakdown soon after Mrs. Clemm moved in, and spent much of the rest of her life confined to asylums and convents, until her death at the age of 32. A small collection of Sallie Robins's papers, including two letters from Poe to his aunt/mother-in-law, are part of the Elizabeth Robins archive.

Poe's former fiancée Sarah Helen Whitman was the first person to associate the image with the phrase "Ultima Thule," likening the circumstances surrounding the picture's creation to a passage in Poe's poem "Dream-Land."

*I have reached these lands but newly
From an ultimate dim Thule —
From a wild weird clime that lieth, sublime
Out of SPACE — out of TIME.*

Mrs. Whitman, an accomplished poet and critic, was a key figure in Poe's life at the time of the portrait, which was taken on November 8, 1848, after a heavy night of drinking, and only a few days after Poe had attempted suicide with laudanum. After sitting for the portrait at the studio of Masury & Hartshorn in Providence, he went to Mrs. Whitman's house in a state of hysteria, and (after refusing him throughout the summer) she agreed to marry him a week later. Ultimately, it is believed Poe proved too intemperate for Mrs. Whitman, and the engagement was broken off.

The Elizabeth Robins Papers were acquired by NYU in 1964, but not comprehensively cataloged until 1985, when the daguerreotype and letters were discovered by then curator Frank Walker. While we are not certain how the daguerreotype portrait came into Sallie Robins's possession, a letter in the Elizabeth Robins Papers from Mrs. Whitman to Sallie may refer to it, containing the promise "I will send you the daguerre or a photograph from it very soon."

This article could not have been written without the remarkably thorough research undertaken by Michael J. Deas: <http://www.eapoe.org/papers/misc1921/deas00ca.htm>.

Lisa Darms is Senior Archivist, Fales Library & Special Collections, New York University. ♦

Portraits of Poe

By Jeremy Rowe

The Fales collection image is a sixth plate copy of the “Ultima Thule” portrait of Poe, taken in Providence, Rhode Island, by Samuel Masury and S. W. Hartshorn in November 1848. Other copies of this famous Poe portrait are held at the American Antiquarian Society, The Poe Museum in Richmond, and the Morgan Library.

Though laterally reversed — it is oriented as the original, though with somewhat light tones and low contrast — the Fales Collection image is likely a second-generation copy of one of the other “Ultima Thule” copy plates.

The image is housed in a single-clasp sixth-plate case in a plain oval mat, which offers little help in dating. The case front is “Bird and Grapes” (Rinhart 89) and dates from ca. 1852–54. The back is the typical one for that case, the earlier of the two “Book of Kells” pattern variants, also ca. 1852–54. Velvet pad and case decoration are typical of the 1850s. Unfortunately, the image could not be removed from the case at this time, so information about the presence of original seals or the back of the plate was not available.

For those who attended the 2008 Daguerreian Symposium at the National Portrait Gallery in Washington, D. C., Lot 4 in the auction that year was another copy daguerreotype of Poe. The high bidder at \$14,000 was Susan Jaffe Tane, an avid book collector, Trustee of The Edgar Allan Poe Museum, and a sponsor of the Poe Studies Association.

Ms. Tane was also the winning bidder at auction of another Poe daguerreotype. That quarter-plate daguerreotype portrait of Poe sold at



The Players Club Daguerreotype (Courtesy of the Hampden-Booth Theater Library at The Players, New York City)

at Sotheby’s in New York for \$150,000 in October 2006. (Note: This was the infamous “Players Club” copy that had been stolen from the collection between 1981 and 2003, then surfaced at the Omaha Nebraska Antiques Roadshow in July 2004. It was identified as stolen property and returned to the Players Club, then placed at auction with Sotheby’s.) ♦

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QUERY

I am a postal historian and have written and had published in the December 2015 issue of the *Western Express* (journal of the Western Cover Society) a biographical paper covering the 1850–1852-period California Daguerreian artist James May Ford’s career. However, he was an expressman running his own business (Ford & Co. Express) out of Sacramento until January 1852. I don’t believe this period of his career has been known to the photographic community before my research. I would appreciate hearing any comments any of your members may have.

Sincerely,
Scott Prior
figmo7@gte.net

ATTENTION DAGUERREIAN SOCIETY MEMBERS

It’s spring cleaning time at the Daguerreian Society office! Do you need any back issues of the *Annual* or *Quarterly* to round out your collection? We are offering back issues of both publications for just the cost of shipping. To request them, please contact Diane Flippi at diane_dagsoc@comcast.net or 412-216-3273. This offer will continue until May 30, 2016. ♦

Publications Committee Meeting Summary

As our current *Daguerreian Society Annual* goes to the printer and we begin our transition to the PDF version of the *Quarterly*, we have an opportunity to review and reflect. After many years of service Mark Johnson has informed us that he will step down as the editor and producer of the *Annual*.

The Board and Publications Committee reviewed our publication process, and recommended combining the editorial and production of the *Annual* and *Quarterly*. The team of Stephen Perloff and Matt Damsker will work with us in this effort. Stephen Perloff is the founder and editor of *The Photo Review*, a critical journal of international scope that has been published since 1976, and editor of *The Photograph Collector*. (See www.photoreview.org.) Matt Damsker is Principal, Enterprise Marketing, Global Media, and External Publications Manager at Mercer Consulting, and has writing and editorial experience with *I Photo Central*, the *E- Photo Newsletter*, *Rodale Press*, *Rolling Stone*, and *USA Today*.

The Publications Committee met with Steve and Matt and developed a workflow for submissions and review of submissions. The *Quarterly* will focus on timely coverage of exhibitions, publications, events, and activities, and member profiles, as well as shorter-form articles of interest to our members.

The *Daguerreian Annual*, which will continue to be printed, will maintain its position as our flagship publication. We will continue to showcase Members Favorites through submission of scans and photos by members, and via the Photo Cube at annual conferences. Our prior experiment with peer review was very successful so we are implementing a peer review process for articles submitted to the *Annual*. Incorporating the peer review process will help us maintain high standards for publication and provide an additional incentive for submissions by individuals needing peer review for educational credentials, promotion, or tenure.

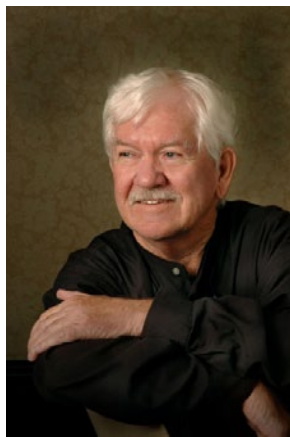
The Committee seeks potential reviewers with the expertise, passion, and interest in early photography and processes needed to assist with informal article reviews for the *Quarterly* and formal peer reviews of articles for the *Annual*. Articles for both publications cover the full scope of our mission.

We are also actively seeking submissions for both the *Quarterly* and *Annual*. Our publications are shaped by your submissions. Please consider sharing your interests and expertise on the daguerreotype and all other early photographic history and processes with our members by writing and submitting abstracts, reviews, or articles.

Authors are responsible for securing all necessary rights and releases for images used as illustrations and grant permission for one-time print and PDF publication and for future electronic access. Image and graphic submissions should be at least 300-dpi jpegs publication sized or larger.

We encourage you to contact Diane Filippi diane_dagsoc@comcast.net, and Mark Koenigsberg dagmark@alum.mit.edu, if you are interested in participating in the review process, if you have ideas for articles or submissions for our *Quarterly* or *Annual*, or if you want to be on the Publications Committee. ♦

A Final Aloha — In Happiness From a Free Spirit



Bruce T. Erickson, 10/12/34 – 2/8/16
Photo by Bob Lansdale

Aloha,

The following is a letter from Bruce T. Erickson who died Monday morning, February 8, 2016. Instead of an obituary notice, he wanted to let his family and friends know they should be happy for him through this letter. Passion, enthusiasm, aloha, and joy were his strengths. And there was a lot of humor behind those bright blue eyes. He told everyone he was the luckiest guy in the whole world. He was a “free spirit” who loved doing things his way.

Aloha ‘Oe, Bruce.

Jackie Mahi Erickson

Dear Family and Friends,

It’s February 8, 2016, and I’m on the final leg of my bucket list of travels. If you haven’t heard, I’ve kicked the bucket!

What a long and wonderful journey it’s been starting with my entry into this world in Portland, Oregon, on October 12, 1934. My dad, Dr. Harold Erickson, was a preacher man, so with my parents and sisters, Priscilla and Joyce, we moved a lot.

Most of my early school years were spent in Rockford, Illinois, before I went to California for junior college and then I doubled back to Denver, Colorado, where I worked at General Rose Memorial Hospital as a medical photographer.

The best and most important thing I did in Denver was to marry a beautiful native Hawaiian, Jackie Mahi, my good friend and the love of my life. Without knowing what Hawai’i was like, I moved to Honolulu, got an art degree from UH, worked as a designer, and then started the photography department at the Bernice Pauahi Bishop Museum.

After several years at BPBM, I left there in 1975 so we could start our travel odyssey, first by backpacking in Japan and Korea. We had planned to be on the go in Asia and the Pacific for two to three years. We stayed in youth hostels, red-light district sleeping rooms, Buddhist temples, conscientious objector flop houses, ryokans, in our tent during a mountain snowfall, on the beach during a tropical storm, in an abandoned beach shack where other “roomless” vagabonds hung out, under pine trees while our rickety country train stopped overnight, and finally friends let us stay in their old-style tatami-mat Tokyo apartment.

In our Korean orphanage-hostel we were awakened early every morning by two American Hare Krishnas chanting their Hare Rama. Water in southern Korea was scarce. After traveling for a week without a bath we were filthy, so we checked into a Korean spa. Two hours was all we could afford to get cleaned but the manager thought we were there for an afternoon of hanky-panky. Traveling on the cheap in Japan and South Korea was the beginning of our lifelong worldwide treks.

A few standout travel events include: testing newly made hunting bows and arrows by the Tanzanian Hadzabe tribe, one of the last nomadic hunter-gatherers in the world (jaws dropped when Jackie hit the target); during the autumn solstice, we crouched inside an old Irish tomb and watched a ray of sun creep inwards from the entryway and then light up ancient carvings at the back of the tomb (chicken-skin); in Burma, the two of us were privy to an impromptu Burmese harp and classical singing performance in the small home of one of Myanmar’s famous village of musicians; we’ve trespassed onto many “Keep Out” properties and been rewarded with an invitation into an aging Irish manor which was the site of a movie starring Maggie Smith, and we’ve poked around decrepit slave cabins while sweating laborers cut cane by hand in a poor-man’s Louisiana plantation; and in Peru, we were awed as sunrise caressed the amazing ancient city Machu Picchu. There’s been more, so much more that we’ve seen and done on our travels. After more than a half-century of traveling, we’ve visited nooks and crannies all over the world and had so many amazing experiences that in recent times we’ve looked back and wondered, “Who were those crazy, but lucky adventurous people?”

I love photography, especially the drama of black and white photos. I like doing it myself and enjoy what others have done in the past and present. Mahalo to my photography friends who were very gracious in allowing me to join them for my final photo exhibition last month.

It’s been disappointing that Hawai’i hasn’t developed a love of photography enough so that people who do artistic photography can make a living doing what they love. I also love history... Hawaiian history, the history of technology, the history of photography, the history of people. Can’t learn enough. I am always curious, always wondering. Annual trips to The Daguer-

reian Society's Symposium are a must. This is where I meet up with my photo-history mates. We go crazy over a unique or beautiful Daguerreotype picture but we also drool over a great thermoplastic or leather case.



Photo by Jackie Mahi Erickson

Our Daguerreian Society Annual is a highly professional publication, which, in addition to fascinating articles about all aspects of historical photographs and their makers, often include collections of the finest daguerreotypes in the world. I've written a few articles for the Dag Annual including one about a daguerreotype of our Hawaiian Princess Kalama who was misidentified as a famous black American woman. Jackie thinks this organization has got to be one of the most esoteric. Probably so, but we have such a good time meeting every year. I'll miss not seeing my longtime photo-historian and antique photo collector friends.

Music is a necessity, not an option, for me. From the time I wake up till even after I fall asleep I need music. Classical, jazz, blues, R & R, and metal...I love them all. I can't thank enough violinist Iggy and pianist Chris and the Chamber Music Hawai'i Spring Winds Quintet, our classical musician friends, whose music soothed but excited me and brought me back to life after I left the hospital.

Now a note about golf. I suck. But I do enjoy the whole affair of spending fun times with good buddies. It's where I get to ride around with Jackie for 4 hours while I whack, putt or whiff the ball lots and lots of times. Best thing to happen recently is the national move to "Play it forward." Doing it from the red tees allow us makule guys to have a decent chance of getting it on in regulation. So now I can beat Jackie...sometimes.

And finally, one of the most important things we have done is to donate our "Hilo Bay" oil painting by the very honorable 19th-century Hawaiian hero, Joseph Nawahi, to the people of Hawai'i through the ownership and care of Kamehameha Schools. Our donation of the painting is the most valuable gift we've ever given and received back a thousand-fold. We were

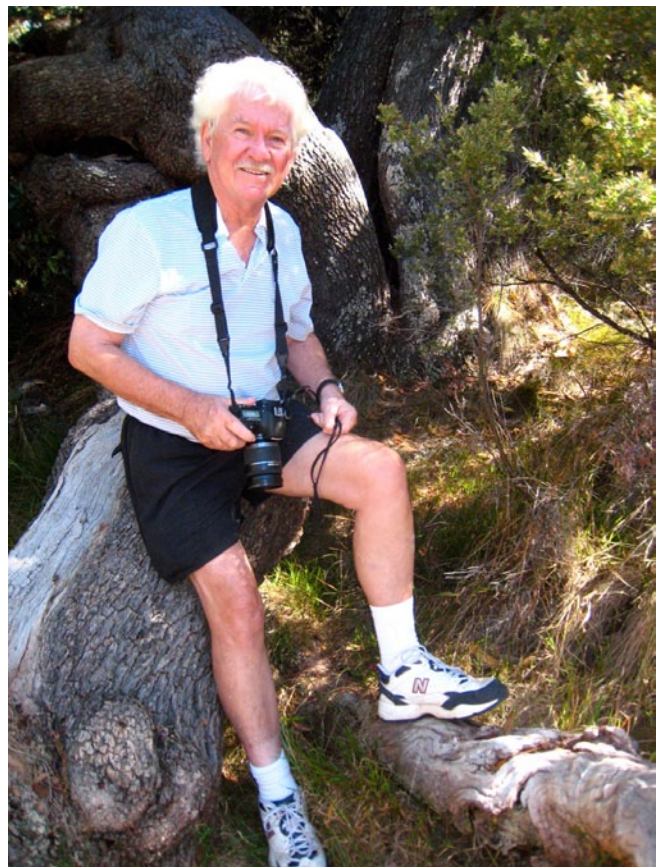
so fortunate to have found the painting in the first place, then to live with it in our home, and finally to give it away as an inspiration to the present and future generations of Hawaiians.

Hawai'i is my home. Ku'u home. Absolutely. I love this place and the people, our family and friends. One of the best things about traveling is coming home where the skies are blue, the trades keep us cool, and special Hawai'i fragrances greet us when we land. Hawai'i no ka oi.

On October 6, 2015, when the doctors thought I was going to die, I decided my end wasn't going to happen in the hospital. I was going home. Even though bedridden, how fortunate I was to have had more than four months to enjoy our cozy home, to feel the warmth of aloha and hugs by family and friends, and to get well enough to celebrate my 81st birthday, Thanksgiving, Christmas, and New Year's.

I even had enough hope so that up to a few days ago I ordered a bunch of stuff online. I should have paid for RUSH shipping. On May 1, 2015, we celebrated our 50th anniversary! I still can't believe it! I'll say it again: Boy, was I the lucky one! I have no regrets. It's been a fabulous adventure and I've had a fantastic life. I love you all, my family, my Ohana, my friends. Aloha pumehana, Aloha 'Oe.

BRUCE ("Beeper" to Jackie...private joke)



Volcano, Hawai'i. Photo by Jackie Mahi Erickson

High Prices at Auction for 19th-Century Images

By Stephen Perloff



Gustave Le Gray: *Bateaux Quittant le Port du Havre*, 1856–57, sold for \$965,000 at Christie’s in February 2016

Christie’s salesroom was packed with at least 100 people on February 17, 2016, for the “Modern Visions” evening sale of 69 lots of photographs, the best of the material confiscated from the collection of Philip Rivkin. It was the most people in a New York photographs auction since Sotheby’s sale for the Joy of Giving Something Foundation of pictures from the Howard Stein collection in December 2014 — and in Christie’s smaller room the atmosphere seemed equally charged. Among those in attendance were representatives of the U.S. Treasury Department who were overseeing the disposition of this collection. It was the first time they were attending an art auction.

The work in “Modern Visions: Exceptional Photographs” was seized by the federal government from

Philip Rivkin, just before it was about to be shipped out of the country. Rivkin, the owner of Fuel Streamers and Green Diesel, and for a few years one of the most active buyers on the photography market, pleaded guilty in June 2015 to a Clean Air Act false statement and mail fraud as part of his role in a scheme to defraud the EPA by falsely representing that he was producing millions of gallons of biodiesel fuel. (We covered Rivkin’s arrest in the Summer 2014 issue of *The Photograph Collector*.)

Gustave Le Gray’s *Bateaux Quittant le Port du Havre* had originally (and briefly) set a world auction record for a 19th-century photograph when Rivkin had bought it in France in 2011 for 917,000 euros, or just over \$1.3 million. Before that sale, Alex Novak had predicted a price above \$1 million because he knew of several potential



William Saunders: *Sketches of Chinese Life and Character*, 1871–72, set an auction record for the artist of \$65,000 at Swann Galleries

bidders who were interested in the piece. This time he said he was less certain it would make that amount and thought the result might only be in the \$750,000 area, all in. But several determined phone bidders raised the price from its \$300,000–\$500,000 estimate. Christie’s consultant Matthieu Humery, who speaks French, took the winning bid of \$965,000 on his phone. Perhaps François Pinault, Christie’s owner, Novak and others surmised, was the buyer. And Novak reported that it would not surprise him to learn that the phone underbidder was perhaps from Qatar.

Swann Galleries had a very healthy sale on February 25, 2016. “Art & Storytelling: Photographs & Photobooks” realized \$1,640,195, the best total for a photographs sale at Swann in three-and-a-half years. A 19th-century work, William Saunders, *Sketches of Chinese Life and Character*, with 50 hand-colored albumen prints, 1871–72, set an auction record for the artist of \$65,000, the second highest price of the sale and well above estimate. It was behind only Ansel Adams’s iconic *Moonrise, Hernandez, New Mexico*, represented by a mural-sized silver print, 1948, printed 1950s, which went just under estimate to a dealer on the phone for \$221,000. ♦

Daguerreian Society 2016 Call for Submissions

The Daguerreian Society (Daguerre.org) is offering a call for original papers that address and advance the understanding and appreciation of early photographic history and the Daguerreian era (ca. 1830 – 1870) in relation to the art, history, science, social impact, collection, and practice of the daguerreotype and the other photographic processes of this period. Authors are responsible for securing all necessary rights and releases of images used as illustrations, and grant permission for one-time print publication and for future electronic access.

The Daguerreian Society Quarterly offers a venue for short and/or timely articles, such as book and exhibition reviews, conservation pieces, member's favorites, and other topics of potential interest to our members.

The Daguerreian Society Annual provides a venue for longer papers and in-depth articles, which are peer-reviewed by the Society's Publication Committee and selected scholars. The Annual also includes an expanded member's favorites section for sharing favorite and important images and the stories behind them and their acquisition. The papers selected will be published in the *Daguerreian Society Annual*.

Timelines:

Quarterly

Submission deadlines May 1, August 1, November 1, February 1

Review by the 15th of the month

Submission of completed manuscript with illustrations by the 21st

Daguerreian Society Annual

Submission of a 300-word abstract by August 1

Review and notification by September 1

Submission of completed manuscript with illustrations by October 15

Submissions:

Questions: Please contact Mark Koenigsberg, dagmark@alum.mit.edu.

Send electronic submission to both: Diane Filippi, diane_dagsoc@comcast.net and Mark Koenigsberg, dagmark@alum.mit.edu.

Please include in the subject line: Submission for 2016 Daguerreian Society Call for Papers. ◆

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C Duhem & Bro / Photographers on the Rio Grande: Images with this mark. **WANTED.** Lee Burke 8928 Meadowknoll Dr., Dallas, TX 75243 (214) 341-4070

Diacos, Emanuel – **FOR SALE:** Hand coloured stereo daguerreotype, 170x80mm, of Major Charles Samuel Weston ca.1857. Email ediacos@live.com.au for photos.

Groves, Gene – **WANTED:** Early Louisiana images, any format (daguerreotypes, etc.), any content. Also unusual colored oreo cases. eugene.groves@taylorporter.com

Lafavore, Paul – (828) 323-8221 **WANTED:** Maker-marked MAINE daguerreotypes/ambrotypes, exp. Howe & Carleton. Dag. ephemera/broadsides

Mydags.com – Buying and selling daguerreotypes, ambrotypes, and other antique photographs, frames and cases. (480) 332-6553. 15% Discount Code: NMND4J

Rall, Tom – (703) 534-7612 marketflea@aol.com **WANTED:** Photographic Lantern Slides. Quantities. Especially American Origin.

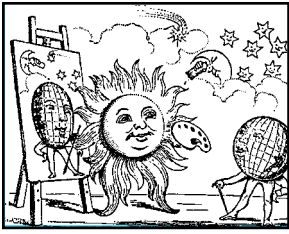
Rhodes, Michael – (440) 666-8588 or cepawc@yahoo.com – I'm in the market for an original whole-plate leather style case or case half. Embossed with a nice design.

Robinson, Mike – (416) 469-8128. Daguerreotypist, Portraits, Fine Art, Plates, Equipment, Tutorials, Workshops, www.centurydarkroom.com

www.AntiqueCameras.net – **WANTED:** Daguerreian era equipment and ephemera; any pre 1900 images containing cameras. dcolucci@aol.com

www.stereographica.com – Register now for the next online auction of Antique Photographica, Daguerreotypes, Ambrotypes, Tins, Etc.

Zemenick, Gregory – **WANTED:** Images/ephemera associated with whaling, scrimshaw, tin toys, the USS Monitor and Detroit. www.DRZZEEZZI.com



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