“Daguerreotype,” (Philadelphia daguerreotypy) 16 July 1842
(keywords: “Mr. Reed”, Montgomery P. Simons, history of the daguerreotype, history of photography.)

THE DAGUERREOTYPE: AN ARCHIVE OF SOURCE TEXTS, GRAPHICS, AND EPHEMERA
The research archive of Gary W. Ewer regarding the history of the daguerreotype
http://www.daguerreotypearchive.org
EWER ARCHIVE N8420001

Two items published in:
Saturday Courier (Philadelphia) 12:590 (16 July 1842).

DAGUERREOTYPE.

One of the prominent features in this Daguerreotype mode of copying, is the perfect degree of accuracy attained in perspective. The delineations either of the “human face divine,” or of landscape or buildings, are transcripts from nature herself, rigidly preserved in every lineament and feature, and with a strict fidelity in every part save that of colour—which can, of course, be attained in no other way. Those who noticed the Daguerreotype view of the Ledger Building, the Times office, and the range of buildings up Third street, looking from Dock, which was in the late exhibition of the Artist Fund Association, will recollect the singular closeness and fidelity with which not only the general outline, but the most minute objects were delineated, even to the lettering upon the distant signs, which were plainly visible to the naked eye. This view was taken from the Daguerreotype rooms of Mr. Reed, at the corner of Dock and Third sts. A view of the Merchants’ Exchange and adjacent buildings, taken from the south windows of the same establishment, presents a similar evidence of the success of art, operating in unison with nature.

DAGUERREOTYPE MATERIALS—M. P. SIMONS.
Daguerreotype, Miniature Cases and Apparatus Manufacturer, also Importer of Plates, Chemicals, Lens, &c. together with every other article used in the art. Orders from any part of the country attended to upon the most reasonable terms, and at the shortest notice, at No. 173 Chesnut street, fourth story, opposite the State House, Philadelphia.

N.B. A liberal discount to city operators, who buy to sell again.

[End of text.]

EDITOR’S NOTES:
The identity of “Mr. Reed” is unknown to this editor.

Further information regarding Montgomery P. Simons is found in Laurie Baty, “…and Simons.’ Montgomery Pike Simons of Philadelphia,” Daguerreian Annual 1993: (Arcata: The Daguerreian Society 1993): 183–200. Simons was one of the first in the field and

EWER ARCHIVE N8420001
Digital document created by: Gary W. Ewer
Creation date: 2008-10-23 / Last revision: 2010-06-09
Citation information: Saturday Courier (Philadelphia) 12:590 (16 July 1842).
Prepared from: original issue in the collection of Gary W. Ewer.
Original spelling/punctuation/grammar generally maintained without correction. Any in-text corrections are bracketed.
The source text is Public Domain and may be freely quoted. As noted below, this document is copyright.
If citing directly from this document, please reference the Ewer Archive number and provide the following citation credit:


THE NECESSARY DISCLAIMERS:
The document creator has made every effort to insure the accuracy of the transcription. However, the information provided in this document is provided without warranty, either express or implied. The document creator will not be liable for any damages caused or alleged to be caused directly, indirectly, incidentally, or consequentially by the information provided by this text.
The document creator assumes no responsibility for accuracy of fact; the text is prepared “as found.” Factual inaccuracies of the original text are generally \textit{not} noted by the document creator. If this text is used in academic papers, accuracy should be confirmed by consulting original sources.
The document creator also assumes no responsibility regarding the correctness, suitability, or safety of any chemical or photographic processes that may be described by this text. Many of the chemicals used in early photographic processes are extremely toxic and should not be handled without a thorough knowledge of safe use.
The opinions expressed in this text are solely those of the original author and are not necessarily those of the Archive editor. Some texts may contain derogatory words. Any such word is certainly one that would not be used today. The words remain in the transcription, however, to maintain truthfulness to the original text.