

“Daguerreotype,” (Philadelphia daguerreotypy) 16 July 1842

(keywords: “Mr. Reed”, Montgomery P. Simons, history of the daguerreotype, history of photography.)

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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.

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[End of texts.]

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

remained involved for the rest of his long life. See also M. P. Simons, "An Exquisite Picture," *Anthony's Photographic Bulletin* 2:6 (22 June 1871): 170.¹

1. http://www.daguerreotypearchive.org/texts/P8710001_SIMONS_ANTHONYS_1871-06-22.pdf

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