

Pioneer Photographers in Pittsburgh, Pennsylvania

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On February 23, 1843, a fascinating essay appeared on page one in the *Pittsburgh Morning Post*, relating an extraordinary incident that had occurred in 1736.¹ Titled, "A Daguerreotype image [*sic*] Made by Lightning," the story (by an anonymous author) recounted how a "daguerreotype" image had been formed by a bolt of lightning. A gentleman named Davis, a ship's surgeon, returned home at the end of the day, just as a tremendous thunderstorm broke. A "dreadful flash of lightning" struck the surgeon dead as he walked about the room of his house. The bolt touched no other person, though several people were near him. At the same moment, the lightning made a large hole in the trunk of a pine tree which grew approximately ten feet from the window. The incredible consequence of this disaster was that on the breast of the unfortunate dead man was an image of the pine tree, delineated exactly as it stood. More precise than a drawing, the resemblance was true to both the color and to the shape of the tree. The author speculated that lightning first passed through the tree before it struck Davis and, by that means, printed the image on the man's breast. Whatever the cause of this extraordinary occurrence, many witnesses attested to its curious, yet "wonderful" results.

The story is fantastic, but the fact that the title refers to this mysterious image as a *daguerreotype* is not so remarkable. The age of photography had begun less than four years before this tale was published, and although the new phenomenon had already begun to influence how people thought about pictures, few members of the public had grasped the technical process involved or cared about precise terminology.

Although the process was not completely understood by the general public, photography's popularity quickly grew. By 1841, the first American daguerreotype experimenters were being overtaken by others who were eager to capitalize on photography.² As it became easier to produce consistently successful pictures, the art grew into a business enterprise. Daguerreotypists appeared in cities all over America, and Pittsburgh was no exception.

Photography was known in western Pennsylvania soon after Louis Jacques Mande Daguerre made his announcement in Paris in August 1839.³ The earliest newspaper account found so far to mention the process appeared in an article published in the *Baltimore Pilot*, which was reprinted in the *Pittsburgh Daily Gazette* on November 25, 1840. This notice related how a certain Doctor Thedatus Garlick of Baltimore, Maryland, published in *The Maryland Medical and Surgical Journal* a note about improvements he had made in the production of daguerreotype plates, and described the process of preparation in a "simpler and cheaper manner than now used in obtaining photogenic drawings."⁴

The earliest photographers in Pittsburgh may have been itinerant operators visiting the tri-city area or possibly one or two resident amateurs who had read published details about the process. Even so, the first Pittsburgh photographer has not yet been identified.

The designation of any photographer as *the first* is in fact a difficult task; nevertheless, evidence has been found to credit a dentist named W. M. Wright as being the city's first professional daguerreian. By April 1841, after making "improvements in the art," Dr. Wright had established himself as a photographer.⁵ It is not known whether these improvements were related to chemical treatment of the plates or to a perfected lens. However, he is known to have produced miniature daguerreotypes at his dental office at 71 Wood Street, which doubled as a daguerreian studio. Dr. Wright was also listed in *The Pittsburgh Business Directory* of 1841 as "Dentist and Professor of the Daguerreotype."⁶ Whether Dr. Wright had any students or apprentices is not known; however, many daguerreians used the esteemed title of "professor" to impress their clientele.

Until mid-June, his photographic advertisements continued in the newspapers in which Wright boasted that his daguerreotypes were in "a style hertofore unequalled in this country."⁷ His claim may have been well-founded. A testimonial written by an individual identified only as W. H. B. was published on May 12 in the *Gazette*. It read in part:

As considerable interest is at present manifested by our citizens in the productions of the Daguerreotype, permit me to call their attention to the real merits of one of their own number, who, I venture to say, is excelled by no one in this most beautiful art. I allude to Dr. W. M. Wright . . . his photographic miniatures have lately come under my observation, and I do not hesitate to pronounce them the most beautiful of the kind that I have ever seen, and they may safely challenge comparison with any of the productions of the Daguerreotype that have been exhibited in this or any other city All who desire to obtain accurate miniatures of themselves or their friends, would do wisely to extend to Dr. Wright that patronage which his ingenuity and skill so richly deserve.⁸

This testimonial, indeed, is so complimentary that the cynical reader today may suspect that its author had been coaxed or coerced by circumstance to pay tribute to the great professor. In spite of his success, Dr. Wright does not seem to have practiced photography for more than a short while. Although the exact duration of his practice cannot be determined, evidence suggests that his daguerreian studio was not long open for business. As of June 30,

1841, and thereafter, all newspaper notices refer simply to his dental practice. The business directories for 1842 and 1843 have not been found; nevertheless, his photographic career had definitely come to an end by 1844, for in that year, he is listed only as a dentist. We do not know whether he regarded this as an advance or a setback in his career.

Dr. Wright was not the only professional photographer in Pittsburgh during that spring. On May 3, 1841, Justus E. Moore and his partner, "Captain Ward," a pair of itinerant daguerreians, arrived after spending a prosperous three months in Washington, D.C.⁹ During that time, they enjoyed the patronage of the Capitol's high society, as well as that of many government officials, including members of the United States Senate and the House of Representatives. Their success culminated with a sitting by William Henry Harrison, the newly elected president of the United States.¹⁰

Their achievements were illustrated in a testimonial letter published in the *Philadelphia Inquirer* on March 6 and reprinted in the *Pittsburgh Daily Gazette* on May 3, the same day as their advertisements began to appear in that newspaper. The letter recalls the success of Moore and Ward and relates that the President was "delighted" with the results.¹¹

In their advertisements, both in the Washington and in the Pittsburgh newspapers, these practitioners used the title "The Daguerreotype or the Pencil of Nature,"¹² a curious choice of words. *The Pencil of Nature* is familiar today as the title of the first photographically illustrated book which was published in England by William Fox Talbot beginning in 1844, three years *after* this Pittsburgh notice appeared.¹³ In the introduction to the facsimile edition of *The Pencil of Nature*, published in 1979, Larry Schaaf explains that Fox Talbot himself did not invent the phrase but that the expression is first found in Edward Gibbon's *Decline and Fall of the Roman Empire* (1776-1788), a book which was widely read by the educated public. Gibbon had used the phrase in a different context, but Schaaf suggests that William Jerdan, Fox Talbot's friend and editor, found it well suited to be a description of the new art of photography.¹⁴

Upon their arrival, Moore and Ward informed the people of Pittsburgh that they proposed to stay for "a few days" at Mrs. White's Boarding House, located near the corner of Liberty and Fourth Streets opposite Hays Street. This was not too far from Dr. Wright's dentist office and daguerreian studio. In their temporary establishment, they announced that they were "prepared to take Daguerreotype likenesses in a superior style."¹⁵

Early studio clients were often inconvenienced by the cancellation of appointments due to bad weather, and anxious operators took pains to claim that their special process could reduce that risk to a minimum. Accordingly, Moore and Ward's advertisement claimed likenesses could be taken in any kind of weather, during the day, and "sitters are not by this kind of light

subjected to the slightest inconvenience, or unpleasant sensations; as has often proved the case in attempts by others to obtain miniatures by the Daguerreotype.”¹⁶ Just as Dr. Wright had done, Moore, who incidentally was also a dentist in his hometown of Philadelphia,¹⁷ had also made improvements in the photographic process, but whether the partners were really able to live up to this claim is more than doubtful. Nevertheless, Moore’s achievements in Philadelphia were also reported in Massachusetts¹⁸ and in New York City.¹⁹ In Pittsburgh, the editor of the *Daily Gazette* praised the work of Moore and Ward and took pains to refute the belief that a bright day was necessary for taking a portrait. This notion, he said, was “an entire mistake” and that a cloudy day was in fact more favorable than a sunny one.²⁰ This notice concluded, “Messrs. Moore and Ward are believed to have been eminently successful since their arrival here.”²¹ Initially, the two gentlemen intended to remain in the city for only “a few days,” but the demand for quality likenesses kept them in the “Iron City” until the last week of May.²²

From the beginning, photography was an open field. It was a new type of employment that offered an opportunity to anyone who was interested and had the modest capital to invest, and this included women. A few women had participated in the early photographic experiments that had taken place in Europe.²³ In America, their professional participation was not universally accepted.²⁴ Nevertheless, they became photographers in increasing numbers throughout the nineteenth century.

In Pittsburgh, the void created when Moore and Ward departed and Dr. Wright returned to his dental practice was soon filled with a woman,²⁵ a milliner by training.²⁶ She placed an advertisement notice in the *Pittsburgh Morning Chronicle* on October 19, 1841, which read in part:

DAGUERREOTYPE MINIATURES—Miss A. Smith having, at great expense and labor, became acquainted with this new and wonderful art, can be found on the corner of Third and Grant Streets, where she will be happy to attend to any who wish to procure a perfect likeness of themselves or their families.”²⁷

Other American women had preceded Miss Smith as experimenters and amateur artists,²⁸ but the Pittsburgh resident predates other known female professional daguerrians by at least two years.

It is not known how or where Miss Smith learned her new-found profession. Perhaps she was a student or served an apprenticeship under her neighbor, Dr. Wright, the “Professor of the Daguerreotype.” Alternatively, she may have learned her new vocation from reading the various instructions that had been published.²⁹ Nevertheless, Miss Smith who, like other daguerreian pioneers, must have possessed an independent spirit, made special note of the

fact that she had learned the photographic process at “great personal expense and labor.”³⁰ That independence had its limitations, however, as she found it necessary to work from her brother’s house.³¹

Having only limited competition,³² the young woman set to work and enjoyed enough success to remain in business throughout the winter.³³ The editors of the *Chronicle* praised her photographic work and also hinted that Miss Smith catered to the fairer sex:

We have seen some beautiful specimens of Daguerreotypes, executed by Miss Smith who may be found at the house of her brother on Third Street, second below Ross. Ladies who may wish to have their miniatures taken, will do well to call upon her.”³⁴

Although many early operators made special arrangements for lady costumers,³⁵ there is no evidence to suggest that Miss Smith restricted her clientele in any way.

As is so often the case, the career of this daguerreian ceased without any fanfare or reason given in the newspapers. She may have returned full time to her former employment. Whatever the reasons, by the end of March 1842, Miss Smith’s photographic activities apparently came to an end.

Pittsburgh may not yet have had a permanent photographer, but in November 1842, an editorial appeared in *The Morning Post* which proclaimed that it had “scarcely been five years since Daguerre’s discovery,” yet “his beautiful art” was produced in almost every town and village in the United States.³⁶ Among those who were practicing that art in 1842 were two itinerant photographers named Page and Stinson. It was reported they had succeeded in creating likenesses of the “most striking description.” Members of the public were invited to have a “faithful picture” taken of themselves or of friends by these two gentlemen who visited Pittsburgh for a short time.³⁷ It is not clear exactly where they stayed, but it was somewhere in the center of town near the corner of Market and Fifth Streets.

A boarding house or local hotel was the usual place for early wandering daguerreotypists to set up temporary facilities, although many itinerant operators had begun to use a wagon,³⁸ modified as a “Daguerreotype Saloon.” However, the roadways were not the sole routes open for travel. Pittsburgh’s three rivers were even more important in the nineteenth century than they are today, as a means of transportation. Daguerreian J. R. Gorgas, as others³⁹ must have also done, navigated the Ohio River in a barge, stopping in Pittsburgh in 1847.⁴⁰ Going from town to town in his floating gallery, Gorgas enjoyed such a successful business that he claimed he “did not need any advertising, and never did any Sunday work.”⁴¹ Perhaps other itinerants were as fortunate as Gorgas and could rely on word-of-mouth publicity; this may explain why few

of their advertisements have been found in the daily papers.

James P. Ball, an African-American daguerreotypist, traveled around the Pittsburgh area in 1847.⁴² Nothing is known of his local endeavors, only that he soon left Pittsburgh and went on to Richmond, Virginia. Ball later settled in Cincinnati, Ohio, where by 1854, he had established one of the most famous and successful studios in that city.⁴³

Early in December 1843, the following notice appeared on page two of the *Morning Post*: "Daguerreotype Miniature Portraits" would be taken "at the corner of Market and Fifth streets." Pittsburgh once again had a resident photographer when J. M. Emerson & Co. opened a permanent daguerreotype establishment. Emerson was, to the best of current knowledge, Pittsburgh's first professional operator and dealer in photographic equipment.⁴⁴ He and his staff wanted "most respectfully" to inform the "Ladies and Gentlemen of Pittsburgh and vicinity that they have opened their rooms at the above mentioned place." To take advantage of the natural light that was needed for the photographic exposure, it was typical for daguerreian studios to be found in apartments over a store. In this case, Emerson's establishment was located above the store of Messrs. Lloyd and Company.⁴⁵ Like others before him, Emerson emphasized the quality of his product. Without excessive modesty, he boasted of creating miniatures by this "beautiful art" in a style that was "heretofore unsurpassed." This success was made possible by the combination of a "quick and powerful apparatus" and an "entirely new mode of operating."



DAGUERRIAN GALLERY.
Corner of Fifth and Market streets, Pittsburgh,
and No. 21 East Fourth street, Cincinnati.

Figure 1. Woodcut Illustration from Emerson & Co. Advertisement in the Pittsburgh Daily Gazette and Advertiser, October 1844.

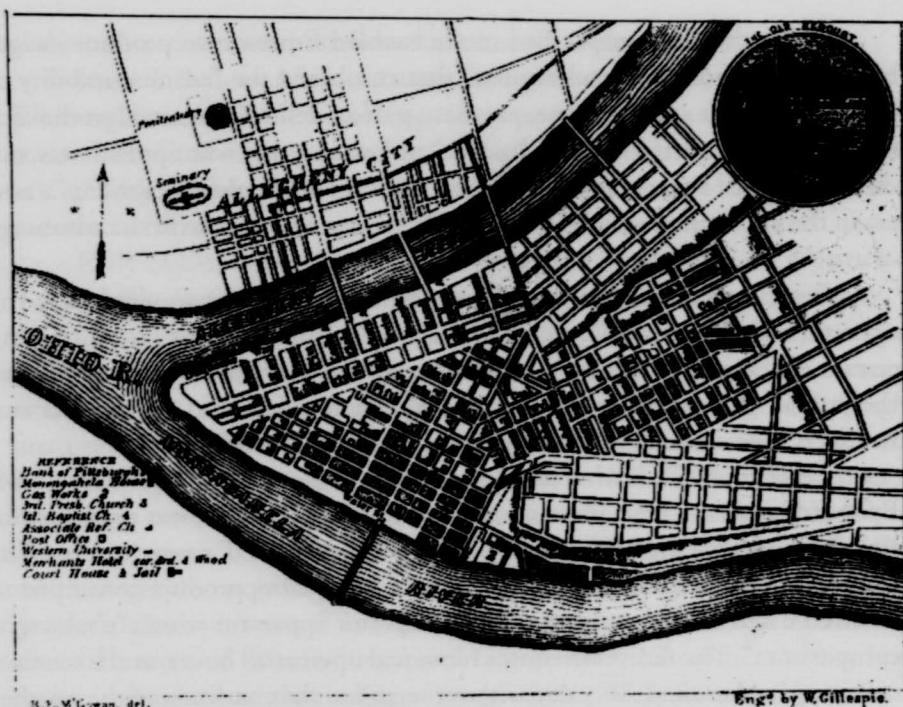
This otherwise unspecified mode enabled Emerson to produce images of “surprising accuracy, and beauty,” that combined the “entire durability of impression, clear and distinct expression, perfect delineation, and last tho’ not least, the color of the face and dress.” How the tint was applied was not disclosed,⁴⁶ but Emerson promoted the coloring of his photographs as “a new era in the art,” combining, as it did, the “accuracy of nature with the advantage of art.”⁴⁷

Prices are not listed anywhere; the advertisement implied that the operators depended solely on the “character” of their pictures for attracting customers. Emerson & Co. virtuously noted that they did not wish to deceive the public with promises which could not be fulfilled, and so “citizens and strangers, one and all” were invited to examine their work.⁴⁸

Emerson & Co.’s advertisements ran in the *Post* until late January, 1844. By that October, a new advertisement, with some changes, was published in the *Daily Gazette and Advertiser*.⁴⁹ The studio possessed a new name—The Daguerrian [*sic*] Gallery—where the same high-quality product continued to be offered and still taken by means of a superior apparatus which “challenged comparison.” The reception rooms remained open at all hours, and likenesses continued to be taken every day without regard to the condition of the weather “at moderate prices.” Another part of Emerson’s reorganization was the addition of Mr. Kimball as a partner. Kimball was probably from Cincinnati, Ohio, because in addition to the Pittsburgh address which had moved to Fourth and Market Streets, another studio in his name was listed at No. 21 Fourth Street, Cincinnati, Ohio.⁵⁰ As before, the Gallery still sold an extensive assortment of “approved” daguerreotype apparatus, plates, cases, and chemicals which were furnished with instruction in the art “at low prices.”

The advertisement also had a new look. Above the notice was now a large woodcut illustration of a photographer, shown with a woman client seated near a window (Figure 1). Woodcut images were not uncommon in Pittsburgh newspapers; however, few were larger than the one used by Kimball and Emerson. This advertisement ran in the *Gazette* until January 24, 1845, when for unknown reasons, the partners closed their doors. By March, however, A. E. Drake had reopened the stand left vacant when the previous partners ceased operations.⁵¹ Considering the close proximity to the great fire of 1845, Drake was still in operation during the late spring of the following year.⁵²

In February 1845, A. F. Marthens, an engraver of “maps, bill heads, and visiting cards,” presented himself as a teacher of photography, claiming “thorough instructions in this beautiful art, miniatures, architectural and landscape, showing them as they are (and not reversed).”⁵³ His studio was on Market Street, between Third and Fourth Streets, over Carter’s Bookstore. Mr. Marthens also sold all the tools and materials for the complete daguerreotype.⁵⁴



Map of Pittsburgh & Vicinity
 Designating the portion destroyed by fire. April 10, 1845.

Figure 2: Engraving of the 1845 Fire by Gillespie.

On April 10, 1845, a great fire devastated much of the commercial district of Pittsburgh (Figure 2). Marthens' studio apparently survived the conflagration as his advertisements continued to run in the *Gazette* until November.⁵⁵ The newspapers of the time listed many of the businesses that had been destroyed. Although photographers' studios were not explicitly mentioned, it is likely that the few that may have been in operation were either lost or badly damaged. Presently, R. D. McKee is the only daguerreian who has been identified as losing property in the fire.⁵⁶ Although he put in a claim for thirty dollars, he was compensated only twelve dollars by the city's relief fund.⁵⁷

The rebuilding of Pittsburgh was extensive, and many new structures were erected throughout the gutted district, creating a better city than the one which had been destroyed.⁵⁸ By 1847, the city had recovered, and three new daguerreotype establishments were in operation in the renovated part of town.⁵⁹

By this time, William Southgate Porter had departed Philadelphia, Pennsylvania, and Baltimore, Maryland, to open a studio in Pittsburgh. Although he continued to maintain a gallery in Baltimore, "Porter's Daguerrian [*sic*] Gallery" was opened above the Post Office (also known as Philo Hall) on Third Street.⁶⁰ Porter's work was well received by the editors of the *Gazette*.

Indeed, his assistant, Mr. Hoge, was given particular praise for “the striking individuality” he instilled in his daguerreotype portraits.⁶¹ Hoge was described as being a “gentleman” who had practiced the art since its beginning and was celebrated as one of the best daguerreians ever to have worked in the city.⁶²

By June 1848, the restless Porter departed for Cincinnati, Ohio,⁶³ and to the surprise of no one, Hoge announced his takeover of Porter’s Daguerreotype Rooms. Operating under the name of the “City Daguerrian [*sic*] Gallery,” Hoge guaranteed continued satisfaction to all former and new patrons, with additional services offered: the accurate copying of portraits, engravings, and other daguerreotypes. His advertisements assured “likenesses taken in any weather” that could be set into jewelry, cases, and frames. In addition, Mr. Hoge, like his predecessor, offered instruction in every branch of the art and apparatus.⁶⁴

Without question, the development of artistic interest in Pittsburgh is owed to the establishment of the art gallery and store of J. J. Gillespie. This was the place where Pittsburghers gathered to see paintings by local and regional artists, including David Gilmor Blythe (1815-1865). Blythe, who was inclined to depict the harshness of the industrial environment of Pittsburgh, at the same time expressed a skeptical and humorous view of urban life. Many of the other local painters who exhibited at Gillespie’s gallery, and some later, turned their hand to photography as well. By mid-summer 1849, Gillespie and Co., though still supporting Pittsburgh painters, was also selling “Very Superior” magic lanterns, and transparencies,⁶⁵ and photographs were sharing wall space with the works of painters.

In the first decade after the discovery of photography, it appears that the city of Pittsburgh was involved with the medium at the same time as the more cosmopolitan eastern centers. Unfortunately, there is no evidence that these few early operators were unusually enterprising businessmen or that they made any special stylistic contributions to the medium. Photography arrived early in Pittsburgh, Pennsylvania, but it was practiced quietly. No striking personalities or technical innovations made news in the outside world. That may be the reason the early story of photography in Pittsburgh has not found a place in the standard histories of photography.

Notes.

1. "A Daguerreotype image Made by Lightning," *Pittsburgh Morning Post* (hereafter cited as *Post*), February 23, 1843, 1.
2. Floyd Reinhart and Marion Reinhart, *The American Daguerreotype* (Athens: University of Georgia Press, 1981), 55.
3. By 1840, Daguerre's photographic process had been printed in many American newspapers; however, it has not been established whether any Pittsburgh newspapers reported it.
4. "The Daguerreotype—Cheaper Plates," *Pittsburgh Daily Gazette and Times* (hereafter cited as *Gazette*), November 25, 1840, 2.
5. Erasmus Wilson, ed., *The Standard History of Pittsburg, Pennsylvania*, (Chicago: H. R. Cornell & Company, 1898), p. 898, cites the *Pittsburgh Advocate and Emporium*, April 30, 1841, and June 11, 1841.
6. Isaac Harris, *Harris' General Business Directory of the Cities of Pittsburgh and Allegheny* (Pittsburgh: Printed by A. A. Anderson, 1841), 56.
7. "Daguerreotype Miniatures," *Gazette*, May 4, 1841, 2.
8. "Mr. Craig" (A letter to Mr. Craig, editor), *Gazette*, May 12, 1841, 2.
9. Thomas M. Weprich, "The Pencil of Nature in Washington, D.C.: Daguerreotyping the President," *The Daguerreian Annual*, Fall 1995, 116.
10. *Ibid.*
11. *Ibid.*
12. *Ibid.* "The Daguerreotype or the Pencil of Nature," *Pittsburgh Daily Gazette and Times*, May 3, 1841, 2.
13. William Fox Talbot, Esq. F.R.S., *The Pencil of Nature* (London: Longman, Brown, Green and Longmans, Patenoster Row, 1844).
14. William Fox Talbot, *The Pencil of Nature, the Anniversary Facimile*, ed. Larry Schaaf (New York: Hans P. Kraus, Jr. Inc., 1989), 10.
15. "The Daguerreotype or the Pencil of Nature," *Gazette*, May 3, 1841, 2.
16. *Ibid.*
17. Weprich, 115.
18. "Daguerreotype Likenesses," *Essex Register*, Salem, Mass., August 3, 1840, 3.
19. "Daguerreotype Likeness—An Important Discovery," *Philadelphia Ledger*, July 31, 1840, 2.
20. Reprinted in the *New York Journal of Commerce*, August 1, 1840; see Reinhart, *The American Daguerreotype*, 47.
21. *Ibid.*
22. Their advertisements ran in the *Gazette* from May 3, 1841, until May 22, 1841. "The Daguerreotype or Pencil of Nature," *National Intelligencer* (Washington, D.C.), April 3, 1841, 2. This advertisement explains that the itinerants had an unspecified agreement to visit several western states.
23. Naomi Rosenblum, *A History of Women Photographers* (New York: Abbeyville Press Publishers, 1994), 40.
24. *Reese & Co.'s German System of Photography and Picture Making* (New York City: Reese, 1854), 21-22.
25. Mark S. Johnson (1991). Personal communication, acknowledged with thanks.
26. Harris (1841), 56.
27. "Daguerreotype Miniatures," *Pittsburgh Morning Chronicle*, (hereafter cited as the *Chronicle*) October 19, 1841, 2.
28. Rosenblum, 41.
29. The earliest account of Daguerre, found in Pittsburgh newspapers, has been found in the *Gazette*, November 25, 1840.
30. "Daguerreotype Miniatures," *Chronicle*, October 19, 1841, 2.
31. "Daguerreotype Miniatures," *Chronicle*, March 15, 1842, 2.
32. "Van Norton's Writing, Book-Keeping & Daguerreotype Establishment," *Chronicle*, February 25, 1842, 1.
33. "Daguerreotype Miniatures," *Chronicle*, March 15, 1842, 2.
34. (Untitled), *Chronicle*, March 15, 1842, 2.
35. Benmard V. and Pauline F. Heathcote, "The Feminine Influence: Aspects of the Role of Women in the Evolution of Photography in the British Isles," *History of Photography*, 12, (July-September 1988), 259-273.
36. "Photographic Likenesses," *Pittsburgh Morning Post* (hereafter cited as the *Post*), November 22, 1842, 2.

37. *Ibid.*
38. To date, only one itinerant, John A. Mather, has been found to have worked out of a wagon "John A. Mather, Dead" (Obituary), *Semi-Weekly Derrick* (Oil City, Pennsylvania), August 27, 1919. Linda A. Ries (1995). Personal communication, acknowledged with thanks.
39. (Untitled), *Boston Evening Transcript*, June 15, 1848, 2. "A daguerreotype artist by the name of Jacquay has purchased a flatboat at Pittsburg [sic], and fitted up a daguerreotype gallery on board. He intends to float the currents."
40. John R. Gorgas, "Reminiscences," *St. Louis and Canadian Photographer*, XXXIII, 1899, 327. Letter dated June 4, 1899, to Mrs. Clark of Madison, Indiana.
41. *Ibid.*
42. Cited in Rinhart, 381. *J. P. Ball's Mammoth Pictorial Tour of the United States* (Cincinnati: Achilles Pugh, Printer, Gazette Buildings, 1855), 7.
43. "Ball's Great Daguerrian [sic] of the West," *Gleason's Pictorial Drawing-Room Companion*, April 1854, p. 208.
44. "Daguerreotype Miniature Portraits," *Post*, December 2, 1843, 2.
45. *Ibid.*
46. Heinz K. and Bridget A. Henisch, *The Painted Photograph, 1839-1914: Origins, Techniques and Aspirations* (University Park: The Pennsylvania State University Press, 1996), Chapter 2 *passim*.
47. "Daguerreotype Miniature Portraits," *Post*, December 2, 1843, 2.
48. *Ibid.*
49. "Daguerrian [sic] Gallery," *Pittsburgh Daily Gazette and Advertiser*, October 17, 1844, 2.
50. Kimball's origins have not been confirmed; however, Rinhart and Rinhart, *The American Daguerreotype*, lists one M. H. Kimball at 5th and Main Street, Cincinnati. 398.
51. "Daguerrean [sic] Gallery, Corner of Fifth & Market Streets," *Chronicle*, February 10, 1845, 2.
52. "Daguerreotype Likenesses," *Daily Commercial Journal*, June 9, 1846, 2.
53. "Daguerreotyping," *Gazette*, February 4, 1845, 2.
54. *Ibid.*
55. "Daguerreotyping," *Gazette*, November 7, 1845, 2.
56. Mark S. Johnson (1990). Personal communication, acknowledged with thanks.
57. J. W. Cook. *A Full Account of the Great Fire on the 10th of April, 1845, with Losses and Contributions for Relief* (Pittsburgh: J. W. Cook, Publisher, 1845), no page number. Mark S. Johnson (1990). Personal communication, acknowledged with thanks.
58. Catherine Elizabeth Reiser. *Pittsburgh's Commercial Development, 1800-1850* (Harrisburg: Pennsylvania Historical and Museum Commission, 1951), 149.
59. Harris (1847).
60. "Porter's City Daguerrian [sic] Gallery," *Post*, May 13, 1847, 2.
61. "Daguerrian" [sic], *Gazette*, December 11, 1847, 2.
62. *Ibid.*
63. William Welling. *Photography in America, The Formative Years: 1839-1900* (New York: Thomas Y. Crowell Company, 1978), 72.
64. "City Daguerrian Gallery" [sic], *Gazette*, June 11, 1848, 1.
65. *Gazette*, July 16 1849, 2.