

January 23, 2025



*The Big Picture:*  
*A History of Photography in Greater Cincinnati*  
**Episode One: "Capturing Life" (1839 - 1869)**  
Final Script v10

**Segment AA:** Tease & Funding Acknowledgements

**Tease: 02:11**

Scene AA2: 00:30

**Interview:** Chris Smith, Reference Librarian, Cincinnati Public Library

"My first reaction of seeing the panorama, I was just really stunned."

**Interviews:** Arabeth Balasko, Curator of Photographs, Prints & Media, Cincinnati Museum Center.

"The Cincinnati 1848 daguerreotype is truly a feat in many different ways."

**Interview:** Dr. Nathaniel Stein, Curator of Photography, Cincinnati Art Museum.

"Everything rendered in this gorgeous, sort of almost limitless detail. It's an amazing accomplishment."

**Interview:** Dr. Theresa Leininger-Miller, Professor, Art History, University of Cincinnati

"It's called the Mona Lisa of daguerreotypes. It is a stunning image of a city that was the sixth largest one in the nation at the time."

**Images:** *Daguerreotype View of Cincinnati, 1848*, Charles Fontayne & William Porter, Cincinnati & Hamilton County Public Library. Plate #2, a series of four zooms, each one showing scene closer and closer.

Scene AA3: 00:21

**Narrator**

On September 24th, 1848, photographers Charles Fontayne and William Porter positioned their daguerreotype camera on a rooftop in Newport, Kentucky. At 1:55 pm, they opened the lens cap, exposing the second of eight daguerreotype plates to the sunlight. When the plates were combined, Fontayne & Porter captured Cincinnati's riverfront in a landmark panorama that astonished the world.

**Images:** *Daguerreotype View of Cincinnati, 1848*, combined plates, Fontayne & Porter, CHCPL

**Video:** Historical re-enactment of Fontayne and Porter making panorama.

Scene AA3: 00:08

**Interview:** Chris Smith

"I'm a history nut. And I just could not believe that's the city that I'm from. And, there it is in 1848 in all its glory."

**Interview:** Dr. Nathaniel Stein.

"It's the first comprehensive panoramic photograph of an American city."

**Interview:** Dr. Theresa Leininger-Miller, Professor, Art History, University of Cincinnati

"And, it shows a cross section of America at a pivotal moment."

**Images:** *Daguerreotype View of Cincinnati, 1848*, pan of combined plates, Fontayne & Porter, CHCPL.

Scene AA04: 01:09

**Narrator**

Preserved today in the Cincinnati Public Library, Fontayne & Porter's masterpiece received international acclaim. Yet, this extraordinary panorama is just one of many incredible images that made Greater Cincinnati a center for the development of American photography. Here, dozens of photographic pioneers used science, artistry and enterprise to establish a new medium, document history, and capture life. Join us as we explore the first three decades of our region's remarkable photographic heritage.

**Images:** Images of early photographers: William Porter, Ezekiel Hawkins, James Ball, Charles Fontayne, over a montage of archival photographs.

Scene AA5: 00:26/02:10

**Title:** 01:05

*The Big Picture: A History of Photography in Greater Cincinnati*  
"Capturing Life" (1839-1869)  
Episode One

**Images:** [Unidentified woman], 1847-1860, sixth plate daguerreotype, James Ball, Library of Congress.

**Graphics:** Voyageur logo

**Music:** Music resolves.

Scene AA6: 01:15

**Funding Credits:**

**Announcer:** reads text in italics

*This program was made possible with support from:*

Slate 1: *Ohio Humanities, The National Endowment for the Humanities. America 250 - Ohio*



NATIONAL  
ENDOWMENT  
FOR THE  
HUMANITIES



Slate 2: *The Tommy and Sarah Anness Evans Family Fund, and The Martha Garrison Anness Memorial Fund.*

**The Tommy and Sarah Anness Evans Family Fund**

**The Martha Garrison Anness Memorial Fund**

Priscilla Haffner Fund (Dee Ellen G. Bardes)

Von and Sophia LaVaughn Cottell Family

Rosalie Ireland (Cathy and John Roberto)

William and Barbara Mercer

Slate 3: *FotoFocus*

**FOTOFOCUS**

Slate 4: *And these generous donors...*

Carl Stich and Amy Banister

Steve and Karen Maslowski

**Images:** funder logos/text.

**Video:** backdrop.

**Graphics:** funder logos

**Music:** Theme music resolves

**Introduction:** 04:46

Scene I-01 00:06

**Subtitle**

## The Dawn of Photography

1839

**Images:** subtitle

**Graphics:** Montserrat font. Colors tbd.

Scene I-02 00:41

**Narrator:**

Before photography, Americans illustrated the central Ohio River Valley in a variety of art forms. Artists depicted everything from nature and landscapes to buildings and historic events. The accuracy of the image depended on the skill and style of the artist. Personal portraits were a luxury few could afford. In 1839, news from Europe of two scientific reports made by Daguerre and Talbot changed everything.

**Images:** *View of Cincinnati from Covington*, painting, John Caspar Wild, 1835, CMC. Silhouette, unknown figure, Charles Wilson Peale, LOC. Sculpture, *Katherine Foote*, marble bust, 1828, Hiram Powers, SAAM. *Ruffed Grouse*, "Birds of America," John James Audubon, 1830s, CPL. *View of Cincinnati*, lithograph, Klauprech & Menzel, printers, 1841, NYPL. *Cincinnati Public Landing*, painting, John Caspar Wild, 1835, CMC. *Death of Harrison* (William Henry Harrison), April 4, 1841, lithograph, Currier & Ives, Library of Congress. *The Trollope Family*, lithograph, 1829, Childs & Inman, LOC. *Martin and Ann Wallace Baum* (1780-1864), Nathan Wheeler, ca 1820-1830, CMC. *Boulevard du Temple*, Paris, France, by Louis Daguerre, ca, 1838, re-print by Beaumont Newhall, ca, 1949, Bavarian National Museum. [Leaf], salted paper print negative, William Henry Fox Talbot, ca, 1839, Metropolitan Museum of Art. Document: *Historique et description des procédés du daguerréotype...*, report cover, Louis-Jacques-Mandé-Daguerre, 1839, Bibliothèque Nationale de France. Louis Daguerre, albumen print, E. Thiesson, 1854-1870, BNF. *Academie des Sciences*, sketch, 1839, BNF. Document: *Some Accounts of the Art of Photogenic Drawing...*, report cover, William Henry Fox Talbot, Read before the Royal Society, January 31, 1839, Art Institute of Chicago. Portrait of William Henry Fox Talbot, Daguerreotype, by Antoine Claudet, ca, 1840, British Library via Alamy.

**Graphics:** Image IDs. Map: Europe with Paris and London.

Scene I-03 00:27

**Interview:** Dr. Nathaniel Stein, Curator of Photography, Cincinnati Art Museum

"In January in 1839, Daguerre's process was announced, in general terms, to a body of the French government – a scientific body of the French government. Very quickly afterwards, Talbot, William Henry Fox Talbot, in the UK in England, announced to an equivalent body, if you will, in his own in his own country, that he too had developed a photographic process and indeed, had done so earlier than Daguerre."

**Images:** *Sketch of Daguerre's presentation to French Academies*, 1839, Alamy. *Historique Et Description Des Procédés du Daguerréotype et du Diorama, par Daguerre*, Paris, 1839, Bibliothèque Nationale de France. William Henry Fox Talbot, Daguerreotype, Antoine Claudet, ca, 1840, British Library via Alamy. *A meeting of the Royal Society at Somerset House*, engraving, 1844, Henry Melville, Royal Society via Alamy.

**Video:** Stein in camera

**Graphics:** Name key

## **The Daguerreotype Process**

Louis Jacques Mandé Daguerre

Scene I-04 00:40

## Narrator

Louis Jacques Mandé Daguerre presented his daguerreotype process in Paris. Daguerre coated a polished copper plate with silver iodide. This light sensitive plate was exposed to a scene through the lens of a camera. The plate was developed with mercury vapors, then fixed or stabilized with a “hypo” solution of sodium thiosulfate. The result was a direct-positive image of unbelievable clarity.

**Images:** Louis Daguerre, albumen print, E. Thiesson, 1854-1870, Bibliothèque Nationale de France.

*Boulevard du Temple*, daguerreotype, Louis Daguerre, ca, 1838, re-print by Beaumont Newhall, ca, 1949, Bavarian National Museum. Louis Daguerre, albumen print, E. Thiesson, 1854-1870, BNF via Alamy. Portrait of Elizabeth Ball, daguerreotype, ca., 185, James Ball, CMC.

**Video:** Daguerreotype demonstration, “The Daguerreotype Process,” *Inventions of Photography* series, George Eastman House Museum.

**Graphics:** Image IDs

## The Calotype Process

### Photogenic Drawings

William Henry Fox Talbot

Scene I-05 00:40

## Narrator:

William Henry Fox Talbot had been experimenting for several years with the “art of photogenic drawing.” He placed an object onto a sheet of paper coated with salt and silver nitrate. The paper was left in sunlight, leaving a negative image, which was “fixed” with salt water. During the 1840s, Talbot refined his process using a camera, silver iodide, gallic acid and hyposulfite to create a paper negative. A second coated paper was then placed on top of the negative to create a positive print. Talbot named this process a Calotype.

**Images:** William Henry Fox Talbot, print, ca. 1864, British Library via Alamy. [Aglia, Cresto, Poa], salted paper print negative, William Henry Fox Talbot, ca, 1839, MET. [The Reading Establishment,] Talbot’s photographic studio in Reading, England, salted paper print positive, 1846, William Henry Fox Talbot, MET. [Group Taking Tea at Lacock Abby,] Talbot’s photographic studio in Reading, England, salted paper print positive, 1843, William Henry Fox Talbot, MET. [The Photographer’s Daughter], salted paper print positive, ca. 1845, William Henry Fox Talbot, MET. [Windsor Castle], salted paper print positive, 1841, William Henry Fox Talbot, MET.

**Video:** Photogenic Drawing demonstration, “Talbot’s Process,” *Inventions of Photography* series, George Eastman House Museum.

**Graphics:** Image IDs.

Scene I-06 00:14

## Interview: Dr. Nathaniel Stein

“Even before extremely detailed accounts of the processes were available in the United States, there was a whole group of people who had already been working on it, essentially themselves in the U.S., who had enough scientific knowledge, who had enough knowledge of chemistry to have already been dabbling, or already been doing their own researches. Or, simply to be that this was possible and it had been done.”

**Images:**

**Video:** Stein in camera

**Graphics:** Name key

Dr. John Locke

Scene I-07 00:20

## Narrator

One of those scientists was a resident of Cincinnati. The incredible Dr. John Locke. In the spring of 1839, Dr. Locke experimented with Talbot’s process for photogenic drawings.

**Images:** Portrait of John Locke, "Biographic Sketch of Dr. John Locke," by L.A. Bauer, *Terrestrial Magnetism and Atmospheric Electricity*, pp. 133-134, Plate IV, Vol 4, No. 2, June 1899, CMC.

Scene I-08 00:44

**Interview:** Dr. Nathaniel Stein

"Dr. John Locke is a polymath, like so many of the early figures in photography. He was a botanist. He was a chemist. He was a medical doctor. He was a geologist. He was, eventually, a professor at the Medical College here in Cincinnati, which is a very early Medical College. He is known to have successfully made paper photographic negatives. Essentially, tonally reversed contact prints."

**Images:** Sketch of John Locke, "John Locke, M.D.," by David Tucker, Jr., M.D., *The Quarterly Bulletin, Historical and Philosophical Society of Ohio*, pp. 111-125, No. 10, 1952. *Outlines of Botany*, by Dr. John Locke, Cummings and Hilliard, Boston, 1819, CPL. Chemistry illustration, 1830, Alamy. *Second Annual Report, Geological Survey, State of Ohio*, W.W. Mather, "Prof. Locke's Geological Report," Samuel Medary, 1838, Columbus, Stanford University. Lithograph, Ohio Medical College, Cist 1852, CPL.

**Video:** Stein on camera.

**Narrator**

Scene I-09 00:40

**Narrator**

Months before Talbot's process was made public, Locke's "photogenic drawings" were displayed in Alexander Flash's bookstore on Third Street. They were the first photographs ever exhibited in the United States.

**Images:** Original Artwork #1: "Dr. John Locke: Display of First Experimental Photographs, Spring 1839," by artist Tom Miller, Voyageur Media Group, Inc., 2024.

Scene I-10 00:30

**Narrator**

The two, competing photographic processes had strengths and weaknesses. Daguerreotypes were sharp, but one of a kind. There was no negative for duplication. Daguerreotypes also needed a special case to protect them from scratches and oxidization.

Calotypes were soft, grainy and tended to fade. But, one negative could produce multiple positive copies. However, the biggest difference was in the business models of the two men. Talbot tried to patent his Calotype process. In August of 1839, Louis Daguerre and the French government made the Daguerreotypes process "free to the world."

**Images:** *Boulevard du Temple*, Paris, France, by Louis Daguerre, ca, 1838, re-print by Beaumont Newhall, ca, 1949, Bavarian National Museum. Unidentified woman, 1840, unknown artist, LOC. [Nelson's Column], salted paper print, 1844, William H.F. Talbot, MET. Unidentified woman, daguerreotype, 1840, unknown artist, LOC. [Portrait of a Young Man,] 1840, daguerreotype, Samuel F.B. Morse, MET. [The Photographer's Daughter], salted paper print, ca., 1842, William H.F. Talbot, MET. [The Reading Establishment], two salted paper prints, 1846, William Talbot, MET. Document: *Some Accounts of the Art of Photogenic Drawing...*, report cover, William Henry Fox Talbot, Read before the Royal Society, January 31, 1839, Art Institute of Chicago. *The Pencil of Nature*, book cover, MET. William Henry Fox Talbot, print, ca. 1864, British Library via Alamy. Louis Daguerre, albumen print, E. Thiesson, 1854-1870, Bibliothèque Nationale de France. *Historique Et Description Des Procédés du Daguerreotype et du Diorama*, par Daguerre, Paris, 1839, Bibliothèque Nationale de France.

Scene I-11 00:20

**Interview:** Dr. Nathaniel Stein

"It is really amazing how quickly that information disseminated not only to the US, but to other places throughout the world. We see an explosion of people armed with the more detailed information that Daguerre had made available getting into the field of photography.

**Images:** Lithograph, 1839, *SS British Queen*, steamship taken by Robert Peter and James Bush, Transylvania University in September 1839, along with Francois Gouraud, Daguerre's agent, Royal Greenwich Museums.

**Video:** Dr. Stein on camera

## **Segment B: 1840s 11:30**

Scene B-01: 00:06

### **Subtitle**

#### **The Rise of Daguerreian Studios**

**1840s**

**Images:** Section title

**Graphics** Subtitle text, Montserrat

Scene B-02: 01:00

### **Narrator:**

During the 1840s, Greater Cincinnati was poised to become a major commercial center. The Ohio River was a gateway to the west and south, (pause) and a boundary between slave and free states. Greater Cincinnati was a destination for German, Irish, British and Jewish immigrants, seeking a better life in America. It was a hub for shipping, manufacturing and agriculture, and a center for publishing, education and the arts. But, the region was also experiencing serious social conflicts. Slavery was legal in Kentucky. Ohio's black laws oppressed free African Americans. And, mob violence targeted abolitionists and black communities across America. The 1840s was a dynamic decade with extraordinary people making national history. All of them camera ready.

**Images:** *Cincinnati, 1840*, engraving, 1840, Digital Public Library of America. *Emigrants on shipboard*, engraving, artist Mathew Ridley, Horace Harrel, engraver, 1871, NYPL. *Emigrant-landing in New York*, engraving, artist W. Hennessy, 1858, NYPL. *Cincinnati Public Landing*, painting, John Casper Wild, 1835, CMC. *Mt. Healthy, Ohio*, painting, 1844, Robert S. Duncanson, Smithsonian American Art Museum. *A slave auction in Virginia*, engraving, Illustrated London News, 1861, NYPL. Document: *The Black Laws!*, speech cover, B.W. Arnett, Ohio House of Representatives, 1886, LOC. *Destruction by fire, Pennsylvania Hall, Abolitionist Society*, engraving, artist John Casper Wild, 1838, LOC. *View of Cincinnati*, 1841, LOC. Thomas Corwin, print from daguerreotype, 1840-1850, Mathew Brady, LOC. Lyman Beecher, print from daguerreotype, 1840-1850, Mathew Brady, LOC. John Quincy Adams, daguerreotype, 1843, Philip Haas, MET

**Video:**

**Graphics:** Image IDs. Map of the United States, 1842, Lewis Robinson, LOC, overlays: slave and free states.

Scene B-03: 00:54

### **Interview:** Dr. Nathaniel Stein.

"Photography sort of burst on the scene at a moment when a lot of things were changing. You often hear people cite three really important things that happened right around that sort of 1840 moment. The advent of photography. Some changes in the technology of the telegraph where information could travel to you in the snap of a finger. And the railroad. What was far, or you know twelve days distant, was no longer far. It wasn't so much, I think, a story of total rupture, but of expansion and slight transformation of the desire that people already had for images, and all the functions and uses and practices that pictures were already part of at that time"

**Images:** Unidentified woman, daguerreotype, 1840, unknown artist, LOC. Unidentified daguerreotypist, daguerreotype, 1845, unknown artist, J. Paul Getty Museum.

**Video:** historic telegraph, historic train, Pond 5.

Scene B-04: 00:06

### **Subtitle**

#### **Ezekiel Cooper Hawkins**

**Images:** Ezekiel C. Hawkins sketch, *Ohio Archaeological and Historical Quarterly*, Volume 6, 1898, CMC.



**Video:** backdrop.

**Graphics:** Text, Montserrat

Scene B-05: 00:20

### **Narrator**

Greater Cincinnati was a prize market for the first professional photographers. In August of 1841, the region's first daguerreotype studio opened on Third Street. Hawkins & Todd advertised they were "prepared to furnish the most perfect photographic portraits."

**Images:** *Portrait of a Man*, sixth-plate daguerreotype, 1841, Hawkins & Todd, The Nelson-Atkins Museum of Art, Kansas City, Missouri. Gift of Hallmark Cards, Inc. Ezekiel C. Hawkins sketch, *Ohio Archaeological and Historical Quarterly*, Volume 6, 1898, CMC. Hawkins & Todd ad "Daguerreotype, or Pencil of Nature," August 27, 1841, *Cincinnati Daily Gazette*, Newspaper.com. Ezekiel C. Hawkins sketch, *Ohio Archaeological and Historical Quarterly*, Volume 6, 1898, CMC.

Scene B-06: 00:19

**Interview:** Dr. Nathaniel Stein, Curator of Photography, Cincinnati Art Museum.

"Ezekiel Hawkins, as best we know, was an artist, which is interesting to me because you will often hear him described as a sign painter or a painter of curtains. We do have evidence to suggest that he was actually a fine artist."

**Images:** Daguerreotype studio, engraving, 1840s, Alamy. Samuel Morse, daguerreotype, ca., 1845, unknown artist, LOC.

Scene B-07: 00:20/

### **Narrator**

Hawkins learned the daguerreotype process by exchanging letters with Professor Samuel F.B. Morse. Morse is well known as the inventor of the telegraph. But, he is also called the father of American photography for introducing the daguerreotype to the nation, and mentoring some of the earliest practitioners.

**Images:** [Samuel F.B. Morse, daguerreotype portrait from copy negative, Mathew Brady studio, 1844-1860, Library of Congress. Samuel Morse with telegraph, print, ca., 1850, Mathew Brady, LOC. Samuel Morse with daguerreotype camera, print, 1872, Samuel Breese, LOC. Ezekiel C. Hawkins sketch, *Ohio Archaeological and Historical Quarterly*, Volume 6, 1898, CMC. Mathew Brady photograph, print, 1861, Brady Studio, LOC. Edward Anthony, print, 1869s, Wiki.

Scene B-08: 00:20

### **Narrator**

By 1843, Hawkins had formed a partnership with Thomas Faris. The two men operated a Daguerrean gallery on Fifth Street. Daguerreotype studios were often located on the top floor of buildings. Photographers needed large windows or skylights to let in as much sunlight as possible. They also needed special camera equipment, chemicals and furnishings.

**Images:** Hawkins & Faris ad, 1843, *Cincinnati City Directory*, Charles Cist, CPL. Thomas Faris, print, 1870s, Ancestry.com. *Fifth Street Market*, Cincinnati, lithograph, ca. 1850, Yale University Library. Sketches of daguerreotype studios., ca 1840s, Alamy. Daguerreotype equipment collection, ca., 1840s, George Eastman Museum.

Scene B-09: 01:03

**Interview:** Dr. Nathaniel Stein

"Once you're talking about setting up a studio, there's a whole other level of kit that one would need. Certain types of furniture. You need the housings that daguerreotypes are placed into. So, the cases, the velvets, the metal frames that are put around the glass. You need backdrops. You need all sorts of things, which is one of the reasons why it's such an economic stimulant when it really gets going."

**Images:** Color sketch, daguerreotype studios., ca 1840s, Alamy. [Portrait of a Man Reading a Newspaper], daguerreotype, 1843, John Plumbe, Jr., Getty

Scene B-10: 00:40

### **Narrator**

By 1843, daguerreotype exposure times had dropped from several minutes to 10 to 60 seconds depending on the light. Subjects were kept still with head clamps. Smiling was discouraged to avoid facial movement. Depending on its size, a daguerreotype cost from \$3 to \$6 dollars in the early 1840s. That's about \$120 to \$250 dollars today. For an additional fee, Hawkins & Faris offered hand-colored daguerreotypes. Touches of paint made sitters more lifelike. The first daguerreotype clients were often wealthy business leaders, their families, politicians, and celebrities.

**Images:** [Man and woman seated], daguerreotype, 1841-1857, Thomas Faris, Harvard University Library. [Portrait of a Man], daguerreotype – hand painted, 1848-1851, Ezekiel Hawkins, National Gallery of Canada. [Portrait of an Unidentified Man and Woman], daguerreotype – hand painted, ca. 1846, Ezekiel Hawkins, NGC. [Two children with daguerreotype], daguerreotype, ca. 1850, Thomas Faris, Nelson-Atkins Museum of Art. Henry Clay, daguerreotype, before 1852, unidentified artist, Cincinnati Art Museum. [Wild animal tamer Herr Driesbach with jaguar], daguerreotype, 1847, Ezekiel Hawkins, NAMA.

Scene B-11: 00:53

### **Interview:** Dr. Nathaniel Stein

“Much like today, celebrity requires other people to be interested in seeing your image, having your image, and disseminating your image. It was not dissimilar in the 19th century. So, for a celebrity to allow a photographer to take their picture was a form of publicity. For photographers, there was, and I think symbiotic is the right way to put it, because as a photographer, you're building your own renown by being associated with photographing very important personages. And, often, it might on view in your studio – in your place of business where people might come to see it. These studios were not just places to just make photographs. They were places of assembly. They were places to come see amazing things. Places to see edifying things before there were places like art museums certainly in Cincinnati.”

**Images:** Jenny Lind, “Swedish Nightengale,” daguerreotype, Thomas Faris, 1851, Cincinnati Art Museum. Edwin Forest, actor, daguerreotype, unidentified artist, 1848, Cincinnati Art Museum. Charlotte Sanders Cushman, actor, daguerreotype, unidentified artist, 1850, Cincinnati Art Museum. Brady's Daguerrean Gallery, engraving from daguerreotype, ca. 1854, Mathew Brady, LOC.

Scene B-12: 00:12

### **Narrator**

Ezekiel Hawkins quickly recognized the camera's role in recording history. In 1845, just four years after opening his studio, Hawkins presented a “retrospective.” A daguerreotype exhibit honoring Cincinnati's oldest residents.

**Images:** Original artwork: Hawkins “Gallery of Pioneers of this City,” by Thomas Miller, 2024, Voyageur Media Group, Inc.

Scene B-13: 00:20

### **Character Voice:** Charles Cist

“Hawkins' Gallery of Pioneers of this City, is the most interesting tableau vivant imaginable... ..Mr. H. is at once an artist and a daguerreotypist – the father of the art in the West. We wish our citizens to be aware that they need not cross the Atlantic for the finest daguerreotypes.”

– Charles Cist, The Cincinnati Miscellany, Vol II, September, 1845

**Images:** Original artwork: Hawkins “Gallery of Pioneers of this City,” by Thomas Miller, 2024, Voyageur Media Group, Inc. Document: *The Cincinnati Miscellany*, Vol II, September, 1845, “Daguerreotyping,” Page 127, CPL. Portrait of Charles Cist, *Book of Ohio; Who is Who in and From Ohio*,



Vol. II; 1912; SC#59, General Photograph Collection, "Ci-CI (non-photograph); Provided courtesy of Cincinnati Museum Center.

Scene B-14: 00:10

**Narrator**

Tragically, most of Hawkins' daguerreotypes were destroyed by a fire that gutted his studio in the Apollo Building in 1851.

**Images:** *Burning of the Peoples Theater, Cincinnati*, 1857, sketch, Leslie's Pictorial Magazine, CPL.

Scene B-15: 00:15

**Character Voice:** Ezekiel Hawkins

"What I regret most is the loss of my collection of old pioneers that I had been collecting for the past ten years."

- *The Daguerreian Journal* 2:8 (September 1851, p 242, "E.C. Hawkins," letter, from Hanlon, 2016, p 149.

**Images:** Hawkins sketch.

**Graphics:** Quote source *The Daguerreian Journal* 2:8 (September 1851, p 242, "E.C. Hawkins," letter, from Hanlon, 2016, p 149.

Scene B-16: 00:20

**Narrator**

Somehow, a few of Hawkins' daguerreotypes of older Cincinnati residents have survived.

**Images:** [Portrait of a Woman Wearing Glasses,] daguerreotype, 1840s, Ezekiel Hawkins, Collection of Kristin L. Spangenberg.

Scene B-17: 00:33

**Interview:** Dr. Nathaniel Stein

"Hawkins was well known both in the United States and abroad. He was also regarded as very good at what he did. So, people not only in other parts of the United States, but even in Europe, would acknowledge him as one of the finest makers of the daguerreotypes in the United States. And actually, not too long after the invention of photography, much to the irritation of Europeans, many people thought Americans were better at daguerreotype than European were. So being a good American daguerreotypist was pretty good."

**Images:** Ethan Stone, sixth-plate, hand-colored daguerreotype, Ezekiel Hawkins, mid 1840s, CAM. *The Steamer Jacob Strader. At Wharf in Cincinnati*, daguerreotype, ca. 1853, NAMA.

Scene B-18: 00:06

**Subtitle**

**Charles H. Fontayne**

**&**

**William S. Porter**

**Images:** Silhouette representing Charles Fontayne (no known image). William S. Porter, daguerreotype, ca., 1850, CPL.

**Graphics:** Subtitle.

**Music:** *Glimpse of Blue Mountains*, Americana, Laurie Jeanne, Pond5. SFX, Pond5.

Scene B-19: 00:25

**Narrator**

Charles Fontayne & William Porter pushed photography to new heights. In 1848, the two men made history when they created their world-renowned work *Daguerreotype View of Cincinnati*.

**Images:** [Portrait of two women] daguerreotype, ca. 1846, Charles Fontayne, NAMA. William S. Porter, daguerreotype, ca., 1850, CPL. Fontayne & Porter, add, 1850, William's City Directory, CPL.

**Video:** Historical reenactment, Fontayne and Porter making 1848 daguerreotype

Scene B-20: 00:51

### **Narrator**

The story behind the preservation of the panorama is also extraordinary. It was purchased by the Cincinnati Public Library from a descendent of William Porter in 1948. Carl Vitz, library director, and Captain Frederick Way, conducted extensive research on the work.

**Images:** Karl Vitz, print, 1940s, CPL. Frederick Way, Jr., with daguerreotype, print, 1940s, CPL (Cut?)

**Video:** *Daguerreotype View of Cincinnati*, 1848, Fontayne & Porter, Cincinnati Public Library.

Scene B-21: 00:40

### **Interview:** Chris Smith, Reference Librarian, Cincinnati Public Library

"The detail of this photograph is just extraordinary. One person loved it because there's thirty-two named boats in the photograph. It has our second train station captured clearly. The bridge over the Erie Canal. You can see people. You can see animals. You can see inside of people's windows. Digital photography is just catching up to the quality of this photograph that was taken in 1848."

**Images:** *Daguerreotype View of Cincinnati*, 1848, Fontayne & Porter, Cincinnati Public Library. Close ups of items from interview.

**Video:** Fontayne and Porter historical reenactment. *Daguerreotype View of Cincinnati*, 1846, original at Cincinnati Public Library

Scene B-22: 00:51

### **Narrator**

They determined the date when the panorama was made from weather reports, river levels and steamboat schedules. They calculated the camera's exposure time by tracing the distance of a "ghost" carriage. Fifty years later, the panorama was restored and scanned at the laboratory of the George Eastman Museum. High-resolution images confirmed the time on the clocktower of the Second Presbyterian Church seen in the second plate. It was 1:55 pm.

**Images:** *Daguerreotype View of Cincinnati*, 1848, Fontayne & Porter, Cincinnati Public Library. Close ups of items from interview.

Scene B-23: 01:05

### **Interview:** Chris Smith, Reference Librarian, Cincinnati Public Library

"What you can learn from the panorama is really endless depending on what you're wanting to look at. Historically, you could see the way people were living in 1848. Architectural styles. What people were wearing. A woman's back porch. And, she's got her laundry hanging. It's a back porch facing the river so it was not expected to be seen by anyone other than her. She could not have conceived of an internet where the world is viewing her undergarments. If you'd gone back fifty years in time there wouldn't been river boats on the Ohio River. But, in 1848 it was the superhighway heading west. And this photo captures America at that time."

**Images:** Close ups, *Daguerreotype View of Cincinnati*, 1848, Fontayne & Porter, CPL.

Scene B-24: 00:20

### **Narrator**

In just one decade, photography rose from a scientific experiment into a thriving business. And, Greater Cincinnati emerged as a national center for the development of a new medium - photography.

**Images:** *Portrait of a Man*, daguerreotype, ca. 1840, Hawkins and Todd, NAMA. *The Steamer Jacob Strader. At Wharf in Cincinnati*, daguerreotype, ca. 1853, NAMA. [Portrait of family], daguerreotype, ca. 1848, James Ball, National Gallery of Art.

## Segment C: 1850s 15:24

Scene C-01: 00:06

### Subtitle

#### Innovation & Activism

1850s

**Images:**

**Video:** animated backdrop

**Graphics** Subtitle text, Montserrat

Scene C-02: 0:48

### Narrator:

By 1850, Cincinnati had become the sixth largest city in the United States. The region was an economic powerhouse. Thirty-two daguerreotype studios were operating in Cincinnati alone. The studios employed over seventy-eight people. Their economic value was estimated at \$80,000. That's about \$3.3 million today. Yet, boiling beneath the region's prosperity, tension was mounting over the issue of slavery. The 1850s was a decade of spectacular growth and escalating discord in Greater Cincinnati. Photography would both capture, and help to shape a crucial time in our nation's history.

**Images:** *Fifth Street, Cincinnati*, print, unknown artist, 1857, NAMA. Mary Brice (Bryce), enslaved woman, Virginia, daguerreotype, ca. 1853, Peter Gibbs, LOC. Tyler Davidson & Company, daguerreotype, unknown artist, ca. 1851, CMC. Harriet Beecher Stowe, daguerreotype, 1852, unknown artist, NPG. *Uncle Tom's Cabin*, book cover, 1853, LOC. Frederick Douglass, daguerreotype, ca. 1850, unknown artist, NPG. Frederick Langenheim with calotypes, 1850s, daguerreotype, Langenheim Studio, MET

#### The Wet Collodion Processes

Collodion Negative, Ambrotypes, Tintypes

Scene C-03: 00:30

### Narrator:

Photographers were constantly improving their craft. During the 1850s, Charles Fontayne claimed to have produced the world's first "life-size" photographic portrait. Ezekiel Hawkins patented a system for treating color photographs. But, the greatest innovation came from English photographer Frederick Scott Archer. In 1851, Archer freely published his "Collodion Process on Glass."

**Images:** Fontayne article "Photographic and Fine Art Journal, 10:11 (Nov., 1857. Fontayne ad: life size photographs, 1853. Patent model photographs (2 images), "Photographs and other pictures, A mode of Treating," Ezekiel C. Hawkins, December 22, 1857, National Museum of American History, Smithsonian Institution. Frederick Scott Archer portrait, print, 1855, Alamy. [Castle, Kenilworth], albumen silver print, 1851, Frederick Scott Archer, J. Paul Getty Museum. [Castle], albumen silver print, c. 1851, Frederick Scott Archer, Getty. *The Collodion Process on Glass*, Frederick Scott Archer, second edition, 1854, London, Internet Archive.

Scene C-04: 00:56

### Interview: Michael Wilson, photographer

"The process involves pouring a mixture called collodion, which I believe is made from gun cotton that is dissolved. And, as it's exposed to air it becomes, moves through a stage, where it is tacky. That surface becomes an agent that can absorb silver. The plate, whether it is metal or glass, coated in collodion, is then saturated in silver nitrate. It becomes light sensitive. It's then put immediately into a camera. Exposure's made. And, the plate is then developed immediately, and hence the name wet

plate, because all these processes have to occur before the collodion has totally dried. So, it's a bridge between that clarity, the pristine quality of the daguerreotype, and then the reproducibility, uhm, the democracy of a reproducible negative."

**Video:** Wilson demonstrating wet plate collodion process.

**Graphics:** Name key: Michael Wilson, photographer

**Music:** period music, 1850s.

Scene C-05: 00:08

### **Narrator**

The wet-plate collodion process led to two popular photographic formats: the ambrotype and the tintype.

**Images:**

**Video:** Unidentified woman, ambrotype, ca. 1850, ca, James Ball, CMC. Unidentified man, tintype, 1855, James Ball, CMC.

Scene C-06: 00:30

### **Interview:** Arabeth Balasko

"So, an ambrotype is a photograph that was taken in a positive process that is on a glass backing. So, this image also is in a case because these, similar to a daguerreotype, needed to be cased for their protection and their longevity."

"A tintype was definitely a durable photograph in many different ways in that it was actually made not on tin, but on iron. And, so it was positive print onto metal. Tintypes are pretty hardy and can hold up in most conditions."

**Images:** Unidentified woman, ambrotype, ca. 1860, ca, James Ball, CMC. Tom Ball, tintype, 1850-1860, James Ball, CMC.

**Graphics:** Name key: Arabeth Balasko, Curator of Photography, Prints and Media, Cincinnati Museum Center. Image IDs.

Scene C-07: 00:38

### **Narrator**

More and more, photographers took their cameras out of the studio and into the field. Fontayne & Porter made this portrait of a local family seated in their garden. Several workers are posed in the background. Photographers began to capture life in smaller communities. Daguerreotype studios spread into surrounding counties. A dozen studios were established in Warren County, alone.

**Images:** *Tyler Davison & Company*, daguerreotype, ca. 1851, unknown artist, Cincinnati Museum Center. [A Family Seated in its Garden], daguerreotype, 1848-1851, Charles Fontayne and William Porter, J. Paul Getty Museum. [Unidentified Miami University Buildings], print, ca. 1858, unknown photographer, Miami University. Marcus Mote, daguerreotype- painted, ca. 1850, Earlham College. Philo Finch, cabinet card, ca. 1870, Warren County Historical Society. Vanneman ad, and Mote & Deardobff ad, ca.. 1850, WCHS

**Graphics:** Map of Ohio, Kentucky and Indiana, 1853, Colton, LOC. Map of Warren County, Ohio, 1856, P. O'Beirne surveyor, Anthony D. Byles, Publisher, Philadelphia, LOC. List of photography studios in Warren County, 1840s-1860s.

Scene C-08 00:50

**Interview:** Michael Coyan, Executive Director, Warren County Historical Society; former professor of Interdisciplinary Studies, Sinclair Community College.

"In the 1840s, Lebanon and Warren County was literally a political powerhouse. People underestimate, but we had more political clout than most of the major cities in the State of Ohio. Part of that was the fact that we had so many important people. It was the political influence of all of these well-to-do-families that attracted the daguerreotypists, and the early tintypists and

ambrotypists – and you name it – to the county. And it wasn't just Lebanon. Early on, there were people and early people interested in those processes in Franklin, in Springboro, in Waynesville, in Palmyra, which you now know as Mason. But, it was scattered throughout the county. There seemed to be an appetite for this new, affordable way of capturing an image."

**Images:** Thomas Corwin, daguerreotype, ca. 1850, Mathew Brady, LOC. John McClean, daguerreotype, ca. 1840, Mathew Brady, LOC. Ormsby Mitchel, daguerreotype, ca. 1860, Mathew Brady, LOC.

**Video:** Marcus Mote daguerreotype studio exhibit, Warren County Historical Society. WCHS daguerreotypes, tintypes.

**Graphics:** Name key: Michael Coyan, Executive Director, Warren County Historical Society; former Professor of Interdisciplinary Studies, Sinclair Community College. Image IDs. Leaders with stats

Scene C-09: 00:32

### Subtitle: Female Photographers, 1850s

#### Narrator

During the 1850s, women also entered the profession in Greater Cincinnati. However, there are few records of their work. Some city directory listings and newspaper accounts, but only a few rare images of - or attributed to - about seven female photographers who broke a rigid glass ceiling. This includes a photographer from Lebanon - Minerva Corwin.

**Images:** Laura Keene, daguerreotype, 1857, unknown artist, CAM. Newspaper article, female photographers (no names), July 21, 1850, *The Cincinnati Enquirer*. Unidentified woman, cabinet card, ca. 18780s, Mary Tanner Waldack, University of Kentucky

**Graphics:** Names of female photographers, 1850s: **Elizabeth Ball Thomas:** Studio employee, 1850s-1870s, Ball and Thomas, Cincinnati. **Eliza H. Mason:** Daguerreotypist, 1850-52, Cincinnati. **D.H.**

**Bartlett:** Daguerreotypist, 1850-52, 4<sup>th</sup> and Race St., Cincinnati. **D.H. James:** Daguerreotypist, 1856-58, 2 W. Fourth, Cincinnati. **Harriet C. Winchester:** Daguerreotypist, 1855, Cincinnati. **Helen Vanneman,** Daguerreotypist, 1859-64, Lebanon. **Minerva Corwin,** Daguerreotypist, 1853-54, Mechanic Street, Lebanon.

Scene C-10: 01:01

#### Interview: John Zimkus

"Minerva Corwin, was the first cousin of Governor Thomas Corwin. And, she started advertising in May of 1853 that she was now producing "likenesses of Daguerrean types." We don't know how successful she was, but she was successful enough that for twenty months straight she advertised every week in the local newspaper, *The Western Star*. Having a female in any occupation at that time and be successful and competing with males was quite extraordinary. And, a forerunner for photography, but also for female entrepreneurs."

**Images:** Minerva Corwin ads, 1852-1853, *The Western Star*. Unidentified woman, ca. 1850s, daguerreotype, Marcus Mote, Earlham College.

**Video:** Zimkus on camera. Photographs and exhibits, WCHS collection.

**Graphics:** Image IDs. John Zimkus, Historian/Education Director, Warren County Historical Society

Scene C-11: 00:10

#### Subtitle

**James Presley Ball**

1825-1904

**Images:** James Ball, 1903, photograph, *Seattle Republican*.

**Video:** animated backdrop

**Graphics** Subtitle text, Montserrat

**Music:** period music 1850s, SFX

Scene C-12: 00:10

#### Narrator



During the 1850s, another photographer would shatter just about every social barrier.

**Images:** James Presley Ball

Scene C-13: 00:30

**Interview:** Dr. Theresa Leininger-Miller, Professor, Art History / DAAP School of Art, University of Cincinnati

James Presley Ball was a renowned photographer, an internationally acclaimed photographer, who lived in Cincinnati from the mid 1840s to about 1871. And, he produced a huge body of work. Well over 1000 photographic images, including daguerreotypes, ambrotypes, carte-de-visites, cabinet cards, stereo views, and beyond. He had a remarkable career that lasted for over half a century."

**Images:** Boy with Riding Crop, daguerreotype, 1848-1852, daguerreotype, CAM. Unidentified couple, daguerreotype, ca. 1850, James Ball, LOC. Unidentified woman, daguerreotype, ca. 1850, James Ball, CMC. Nurse Miller, carte de visite, ca. 1860, James Ball, LOC. Unidentified woman, cabinet card, ca. 1887-1900, J.P. Ball & Son, Helena Montana, National Museum of African American History and Culture.

**Video:** Dr. Leininger-Miller on camera.

**Graphics:** Name key: Dr. Theresa-Leininger-Miller, Professor, Art History / School of Art, University of Cincinnati. Image IDs.

Scene C-14: 00:10

**Narrator:**

Ball was a successful entrepreneur, an artistic collaborator, and a bold abolitionist leader.

**Images:** James Ball, 1903, photograph, *Seattle Republican*.

Scene C-15: 00:28 / 07:19

**Interview:** Dr. Theresa Leininger-Miller

"J.P. Ball was a completely unique character at this time in history. I mean, here you have this incredibly charismatic African-American man, who is a fabulous technician as a photographer. Who engages really influential and important white men not only in Cincinnati, but across the nation and in Europe. I mean, this is a guy who is free during the time of slavery and making remarkable strides in society, and professionally."

**Images:** Olivia Slocum Strong, daguerreotype, mid-1850s, James Ball, CAM. Portrait of four men, daguerreotype, 1850, James Ball, CAM

**Video:** TLM on camera

**Graphics:** Original artwork: James Ball portrait, ca 1854, by Madeleine Lyon, 2024, Voyageur Media Group, Inc.

Scene C-16: 00:39

**Narrator**

James Presley Ball was born a free person of color in Frederick County, Virginia in 1825. He learned to make daguerreotypes from John B. Bailey, another African-American photographer. In 1845, the two men likely made this daguerreotype of the White Sulphur Springs resort, known today as The Greenbrier. In 1849, Ball established a permanent studio in Cincinnati. His "Great Daguerrean Gallery of the West" would become one of the most successful studios in America.

**Images:** *View of Winchester, Virginia* [Frederick County], painting, 1856, Museum of the Shenandoah Valley. [White Sulphur Springs, Virginia,] quarter-plate daguerreotype, credited to James Ball, 1845, University of Virginia. *Ball's Great Daguerreian Gallery of the West*, engraving, artist William Pierce (after Wade) 1854, from Gleason's Pictorial Drawing-Room Companion, p 208, April 1, 1854, NPG

**Video:** The Greenbrier resort in 2023.

**Graphics:** Image IDs. Map Cincinnati 1850s. Location of Ball's first studio.

Scene C-17: 0:55

**Interview:** Dr. Theresa Leininger-Miller

“Ball brought a lot of skills to Cincinnati and perhaps among the greatest were his indomitable spirit, his energy and his entrepreneurial drive. And, in fact, he was called the ‘indefatigable and wealthy’ Ball of Cincinnati. Beyond this, he had a great eye for poses, for placing people before scenery, for lighting, because he would be using a skylight at this time. Of course, there was no electricity. And, he had superb equipment. He was also really gifted at advertising. So, he promoted himself constantly in the *Cincinnati Enquirer*, the *Cincinnati Commercial*, the *Daily Gazette*. People would come to his studio because he would appeal to the thrifty minds of Cincinnatians with ads that would say things like, ‘Why go to Ball Studio? Because his images are among the most lifelike. They are the most durable. And, they are the cheapest.’”

**Images:** Unidentified woman, daguerreotype – hand tinted, 1847-1860, James Ball, LOC. Three unidentified women, daguerreotype, 1847-1860, James Ball, LOC. Mother and child, daguerreotype, ca. 1850, James Ball, LOC. Cincinnati, Newspaper and City Directory ads: Ball studios.

**Graphics:** Original artwork: James Ball portrait, ca 1854, by Madeleine Lyon, 2024, Voyageur Media Group, Inc.

Scene C-18: 00:24

**Narrator**

Ball’s Great Daguerrean studio was a family business. He employed his father, William. His brothers Robert and Thomas. His sister Elizabeth. And, his brother-in-law, Alexander Thomas.

**Images:** Images of family members from Cincinnati Museum Center, Cincinnati Art Museum and National Museum of African American History and Culture. Images of studio marks: Ball, Ball and Thomas, A.S. Thomas.

**Video:**

**Graphics:** Ball family photographs. **William Ball (possibly)** (CMC ). **Robert Ball** (silhouette). **Thomas Ball:** Portrait of Tom Ball, tintype, 1850-1860, James Ball, CMC. **Elizabeth Ball Thomas**, c a.1850, daguerreotype, James Ball, CMC. **Alexander Thomas**, c 1850, daguerreotype, James Ball, CMC.

Scene C-19: 00:43

**Interview:** Dr. Theresa Leininger-Miller

“Ball had a large studio, it was four rooms on the third, fourth and fifth floors of a building. And, it had large mirrors. It had velvet-covered chairs on which people could sit. A table with a tablecloth on it where people could view their images in small format and large format. And that while you waited for your picture to be painted by the sun beams that a piano would be played for you. He also had sculpture in the gallery. So, it was a very fashionable place to go. And Cincinnatians, white and black, Christian and Jew, all over the region flocked to his studio because of these reasons.”

**Images:** *Ball’s Great Daguerreian Gallery of the West*, engraving, artist William Pierce (after Wade) 1854, from Gleason’s Pictorial Drawing-Room Companion, p 208, April 1, 1854, NPG. Original color print original of engraving on paper of “Daguerrean Gallery of the West,” 1852-1854, by William J. Pierce, Huber Art Company, 124 W. 7<sup>th</sup> Street. Source: private collection.

Scene C-20: 00:10

**Narrator**

At its peak, Ball’s studio employed over a dozen white and black men as assistants. He also hired several artists.

**Images:**

**Video:** Original artwork: Ball’s studio workshop, ca 1854-1855, artist Thomas Miller 2024, Voyageur Media Group, Inc.

Scene C-21: 00:38

**Interview:** Dr. Theresa Leininger-Miller

“Ball employed a number of African Americans, including the very famous landscape painter Robert Seldon Duncanson. Duncanson provided services for him including tinting the photographs with colorization like gold leaf for jewelry, or rosy cheeks. He would make people look more alive. And, in addition, he helped to design and paint backdrops as scenery in the studio. And, then in return, Ball exhibited Duncanson's landscapes in his Grand Daguerrean Gallery to promote the images of both of them so they would both profit from the joint enterprise.”

**Images:** Robert S. Duncanson, photographic print, 1868, J.W. Winder, Monroe County Museum System. *Garden of Eden*, painting 18562, Robert S. Duncanson, NMAAHC. Hercules family, daguerreotype – hand painted, ca. 1850, James Ball, NGA. Unidentified woman, daguerreotype – hand painted, ca. 1850, James Ball, LOC. Unidentified man, painted backdrop (Duncanson?), daguerreotype, 1847-1860, James Ball, LOC.

Scene C-22: 00:25

### **Narrator**

In 1857, James Ball added a business partner, Alexander Thomas. Ball & Thomas served a wide range of clients for the next thirteen years. Their portfolio features hundreds of business, political and religious leaders. And, numerous local residents, including rare images of African Americans.

**Image:** Alexander S. Thomas, daguerreotype, 1850-1860s, James Ball, CAM. carte de visite, 1874-1877, James Ball, CMC.

Scene C-23: 00:19

### **Interview:** Dr. Theresa Leininger-Miller

“His African American clients were fewer because in Cincinnati in the 1850s they made up less than three percent of the population. But, they included people like Miss Mattie Allen and Waddy Shelton Polk, a little boy. We're lucky to have their names written on the back of those photographs that are in the archives.”

**Image:** Unidentified couple, daguerreotype, ca. 1850, James Ball, LOC. Unidentified man seated, daguerreotype, 1858-1860, James Ball, LOC. Unidentified man with mustache, daguerreotype, 1858-1860, James Ball, LOC. Rabbi Max Lilianthall, carte de visite, ca. 1850-1860, James Ball, CMC. “Grandma Ball,” Susan Gregory Ball, daguerreotype, ca. 1840, James Ball, CMC. Unidentified African American woman, carte de visite, ca. 1860, Ball & Thomas, NMAAHC. Unidentified African American man, carte de visite, 1857-1867, James Ball, CMC. Madie Allen\_ carte de visite, 1875-1877, Ball & Thomas, CMC. Shelton Polk, carte de visite, 1874-1877, James Ball, CMC.

Scene C-24: 00:15

### **Narrator**

Ball developed close ties to the region's powerful abolitionist community. He photographed dozens of abolitionist leaders, including one man who understood the power of an authentic image.

**Images:** [Triple Portrait of Edward Harwood, William Brisbane, Levi Coffin], half-plate daguerreotype, 1853, Wisconsin Historical Society. Ball photographs: Richard Rust, Nicholas Longworth, James Birney, Francis Conner, Milton Avery.

Scene C-25: 00:15

### **Interview:** Dr. Theresa Leininger-Miller

“The most important person who came to Ball's studio was Frederick Douglass. And, Ball photographed him when he visited in 1867. So, this was just about twelve years after Douglass had published his autobiography, *My Bondage and My Freedom*. And, he came here to give a lecture.”

**Images:** Frederick Douglass, carte de visit, January 1867, Ball & Thomas, CMC.

**Video:** Dr. Leininger-Miller on camera

Scene C-26 00:20

### **Narrator**

Ball not only photographed abolitionist leaders, he was an abolitionist leader. In 1854, Ball commissioned Robert S. Duncanson, along with other artists, to create a massive panorama to protest slavery.

**Image:** Robert S. Duncanson portrait, print, 1868, John W. Winder, Monroe County Museum System, Michigan.

**Artwork:** Original artwork: Ball's studio workshop, 1854, Thomas Miller, Voyageur Media Group, Inc.

Scene C-27: 00:54

### **Interview:** Dr. Theresa Leininger-Miller

"One of the most important things that he did was to commission an enormous anti-slavery panorama that documented the slave trade from its beginning in Nigeria and West Africa, down through the southern ports of Charleston and New Orleans, up the great waterways of Mississippi, to Ohio and then finally to freedom and Queenston, Canada. This was a mind-blowing panorama. It was, apparently, 12 feet high by 1800 feet long. And, it was a huge painting that would be shown wound on two cylinders. And, it would take two to two and a half hours to see all of these scenes. Stage hands would provide sound and lighting effects. And, there would be a narrator describing the scenes as they unrolled."

**Images:** Ball's Splendid Mammoth Pictorial Tour of the United States, comprising Views of the African Slave Trade; of Northern and Southern Cities; of Cotton and Sugar Plantations; of the Mississippi, Ohio and Susquehanna Rivers, Niagara Falls, &c., tour pamphlet, Achilles Pugh, Printer, Gazette Buildings, Cincinnati, 1855, Harvard University Library. Panorama stage, LOC

**Video:** Dr. Leininger-Miller on camera

**Artwork:** Ball's studio workshop with Robert S. Duncanson. 1854, Voyageur.

Scene C-28: 00:24

### **Narrator:**

Ball's "Mammoth Pictorial Tour" premiered in Cincinnati in March of 1855. The tour continued to Boston. The panorama has been lost to time. But, the tour pamphlet, with descriptions of each painted scene, survives.

**Image:** Newspaper accounts, March 13-16, 1855, *Cincinnati Enquirer*. Ohio Mechanic's Institute, ca 1855, CPL. Boston, print, 1850s, Boston Public Library. Boston Theatre, sketch, 1855, BPL.

Scene C-29: 00:45

### **Narrator**

In 1856, James Ball took his family to England where he reportedly photographed Charles Dickens and Queen Victoria. He returned to Cincinnati where he operated a series of studios before leaving Cincinnati for good in 1871. He continued to work as a photographer in Mississippi, Louisiana, Missouri, Minnesota, Montana, and Washington. In 1904, James Ball, suffering from rheumatism, died in relative obscurity in Honolulu, Hawaii. But, his incredible legacy lives on in dozens of archives throughout the United States.

**Images:** London Tower, stereograph, 1856, LOC. *Fifth Street, Cincinnati*, 1857, NAMA. Portrait of family, daguerreotype, ca. 1848, James Ball, NPG. Portrait of man and woman, daguerreotype, 1855, James Ball, Art Institute of Chicago. Portrait of family, daguerreotype – hand tinted, ca. 1855, James Ball, Getty.

Scene C-30: 00:35

### **Interview:** Dr. Theresa Leininger-Miller

"We should remember and celebrate the life of James Presley Ball, because he was a remarkable photographer at a time when our nation was torn apart by discrimination and prejudice. And, for this man to have produced such an incredible anti-slavery panorama, to have produced portraits of people from all walks of life, from all classes, from all religions, many African Americans, it's really something to celebrate. It's something that is part of our American heritage, and the face of our country."

**Images:** London Tower, stereograph, 1856, LOC. *Fifth Street, Cincinnati*, 1857, NAMA. Portrait of family, daguerreotype, ca. 1848, James Ball, NPG. Portrait of man and woman, daguerreotype, 1855, James Ball, Art Institute of Chicago. Portrait of family, daguerreotype – hand tinted, ca. 1855, James Ball, Getty. Unidentified man and boy, daguerreotype, 1847-1860, James Ball, LOC. Unidentified woman, daguerreotype, 1858-1860, James Ball, LOC. Reprise of prior images.

Scene C-31: 00:15

### **Narrator**

During the 1850s, photographers captured the vibrant people, places and culture of Greater Cincinnati. Soon, photographers would document a civil war.

**Images:** Laura Keene, daguerreotype, 1857, CAM. [Fifth Street, Cincinnati], Salt print from glass negative, unknown artist, ca. 1857, NAMA. Triple portrait abolitionists, daguerreotype, 1853, Wisconsin Historical Society. Artillery unit, Murfreesboro, TN, print, Isaac Bonsall, Huntington Digital Library

## **Segment D: 1860s: 16:17**

Scene D-01: 00:06

### **Subtitle**

## **Photography Goes to War 1860s**

**Images:**

**Video:** animated backdrop

**Graphics** Subtitle text, Montserrat

Scene D-02: 00:36

### **Narrator**

In April of 1861, the bombardment of Fort Sumter signaled the start of the American Civil War. Within two days of the fort's evacuation, photographers were already recording the damage. Throughout the war, the first generation of American photojournalists would document the battles, soldiers and freedom seekers during a monumental fight that changed history.

**Images:** "Bombardment of Fort Sumter, Charleston Harbor: 12 & 13 of April, 1861," color lithograph, Currier & Ives, LOC. Photographs of damage to Fort Sumter, April 1861, stereographs, Osborn & Durbec, LOC. [Mobile photographic tent/wagon], ca. 1864, cdv, Dewey & Gibson, LOC. *A Harvest of Death*, 1863, print, Gettysburg, Alexander Gardner, LOC. Union artillery unit, Murfreesboro, TN, 1864, Isaac Bonsall, HDL. [Group of contrabands, Cumberland Landing, Virginia, 1862, print, James Gibson, LOC.

Scene D-03: 00:27

### **Narrator**

Greater Cincinnati quickly mobilized for war. The region became a major recruitment and training center for tens of thousands of the Union Army troops. Soldiers and sailors packed photographic studios, eager to have their portrait taken before heading into battle. Many of them mailed a carte-de-visite or tintype to loved ones back home.

**Images:** Mt. Adams defenses, engraving, Leslies, 1861, CPL. Squirrel Rifles, engraving, Leslies, 1861, CPL. Camp Dennison, engraving, 1860s, LOC. Soldier Conkle, cdv, 1861-1985, Dewey & Gibson, Cincinnati, LOC. Sailor Seyman, cdv, 1861-1985, Applegate, Cincinnati, LOC. Barret, cdv, 1862-1985, Winder, Cincinnati, LOC. Kautz cdv, 1862-1985, Hoag & Quick, Cincinnati, LOC. Unidentified soldier, tintype, 1861-1985, unidentified artist, LOC.

Scene D-04: 00:18

### **Interview:** Arabeth Balasko

"A carte-de-visite is a card like this that you can carry around in a small size. So, it was thought of as an early business card. Something that was easily tradable. Shareable with your friends. Easily reproduced. A cheap form of photography."



**Images:** Kilburn, cdv, 1865, Porter, Cincinnati, LOC. Terrill, cdv, 1862-1865, Porter, Cincinnati, LOC. Young, cdv, 1862-1865, Dennis & Fry, Cincinnati, LOC. Unidentified sailor, cdv, 1861-1865, Ball & Thomas, Cincinnati, LOC.

**Graphics:** Name key: Arabeth Balasko, Curator of Photography, Prints and Media, Cincinnati Museum Center

Scene D-05: 01:10

**Interview: Michael Coyan**, Executive Director, Warren County Historical Society; former professor of Interdisciplinary Studies, Sinclair Community College.

“Well, of course, daguerreotype is rather clumsy to use. So, they switched to tintype, which is a similar process, but it has a very flat finish, and it's portable; seems to be a little more affordable to most everyone. And one of the things of course, the young man going off to war for the first time, would leave an image with the family. But also, he would take an image, whether it was his young wife and two children, or whether it was his mother and father and his brothers. And, oftentimes when you visit the battlefields, and you visit the little museums adjacent to those battlefields, you forget that they may have trunks full of those images that those soldiers carried with them with no name, with no photographer, with no location. It was their connection around that campfire and at that battlefield to their home. It's heart rending to see those things. And, I think, that it was the Civil War that really exploded, the need to hang on to those precious images and fix that in the American psyche.”

**Images:** Tintypes of soldiers and sailors, and families, LOC.

**Video:** Coyan on camera. Civil War cemetery, Nashville, TN, VMG.

**Graphics:** Name key: Michael Coyan, Executive Director, Warren County Historical Society.

### Documenting the Underground Railroad

Scene D-06: 00:40

#### Narrator

Photographers were also documenting a hidden battlefield – the Underground Railroad. Across America, abolitionists, free persons of color and those in bondage helped countless brave souls escape slavery in the south. From their base in Cincinnati, abolitionists Levi and Catherine Coffin assisted over two-thousand freedom seekers. Each time, it was a federal crime. Those convicted faced a fine of up to \$1,000 and six months in jail. On at least two occasions, abolitionist James Presley Ball, a friend of Levi Coffin, photographed freedom seekers. One, attributed to Ball, shows Levi and Catherine Coffin, Henry Storrs and nine freedom seekers. The second photograph records a remarkable story.

**Images:** Mary Brice (Bryce), enslaved woman, Virginia, daguerreotype, ca. 1853, Peter Gibbs, LOC. Freedom seekers, Maryland, sketch, 1872, Coates, LOC. Frederick Douglass, ambrotype, 1856, unidentified artist, National Portrait Gallery. Sojourner Truth, cvd, 1863, unidentified artist, LOC. Harriet Tubman, cvd, 1868, unidentified artist, LOC. Hoe of Levi and Catherine Coffin, Cincinnati, print, 1930s, unknown artist, Federal Writer's Project, WPA, Ohio History Connection. Levi and Catherine Coffin, sketches, 1850-1860, unknown artist, Alamy. Documents: Fugitive Slave Bill, 1850s, NMAAHC. Reward poster, 1840s, Maysville, Ky, NMAAHC. [Escapees to Freedom on the Underground Railroad with Levi Coffin and Rev. Henry M. Storrs,] albumen silver print from glass negative, 1862-1867, James Presley Ball, Museum of Fine Art, Houston. [Jesse L. Berch, quartermaster sergeant, 22 Wisconsin Regiment of Racine, Wis. And Frank M. Rockwell, postmaster 22 Wisconsin of Geneva, Wis.] albumen silver print CDV, September 16-22, 1862, J.P. Ball's Photographic Gallery, No. 30 West 4<sup>th</sup> St., betw., Main and Walnut Sts., Cincinnati, O., Library of Congress.

Scene D-07: 00:19

**Interview: Dr. Theresa Leininger-Miller**

“This is a small image with a monumental impact. It's a carte de visite. So, it's only about three-and-a-quarter by two-and-three-quarters inches large, but it features a seated black woman, who's about 18 years of age, flanked by two white men who have pistols drawn near her head.”

**Images:** Sketch of Wisconsin 22nd camp along the Kentucky River south of Nelsonville, KY.

**Graphics:** Image IDs. (left) Jessie Berch, Quartermaster Sergeant, (right) Frank Rockwell, Postmaster, Wisconsin 22<sup>nd</sup> Infantry Regiment.

Scene D-08: 00:30

### **Narrator**

The two men, dressed in civilian clothing, are actually Union soldiers from the 22 Wisconsin Infantry Regiment. In September of 1862, their regiment, nicknamed the “Abolitionist Regiment, passed through Cincinnati to the battlefields in Kentucky. The regiment’s first duty was to guard supply lines from several encampments near Nicholasville, Kentucky.

**Images:** Close up of Ball photograph with soldier IDs. Lithograph, 1862, 21 Wisconsin Infantry Regiment Crossing Pontoon Bridge in Cincinnati, Library of Congress. [Boone’s Knob near the Kentucky River], site of 22 Wisconsin encampment, 1864, artist unknown, Camp Nelson Photographic Collection, University of Kentucky

Scene D-09: 00:55

### **Interview:** Dr. Theresa Leininger-Miller

“While they were there, this young woman whose name we do not know, unfortunately, was sold by her master and heard that he intended to sell her as a prostitute in Lexington, Kentucky. So, in desperation, she ran to this regiment in Nicholasville and pleaded for assistance. So, Jesse Berch and Frank Rockwell volunteered to drive her a hundred miles north to Cincinnati to the home of Levi Coffin, who was known as the president of the Underground Railroad. The two men accompanied this young woman to the studio of J.P. Ball where he photographed her. This image is extremely rare. You almost never find photographic evidence of freedom seekers because it was far too dangerous. So, it’s an extremely important image.”

**Images:** [Jesse L. Berch, quartermaster sergeant, 22 Wisconsin Regiment of Racine, Wis. And Frank M. Rockwell, postmaster 22 Wisconsin of Geneva, Wis.] albumen silver print CDV, September 16-22, 1862, J.P. Ball’s Photographic Gallery, No. 30 West 4<sup>th</sup> St., betw., Main and Walnut Sts., Cincinnati, O., Library of Congress. Images of Ball, Coffin, Underground Railroad and Wisconsin 22<sup>nd</sup> Regiment.

### **Battlefield Photographers**

Scene D-10: 00:60

### **Narrator**

During the war, photographers set up field studios near encampments such as Camp Dennison, a sprawling recruitment and training center east of Cincinnati. Photographers Charles Waldack and Bonsall & Gibson took portraits of some of the 50,000 Union soldiers who trained here for combat.

Photographers followed the troops south. Cincinnati photographer, Isaac Bonsall, eventually set up shop in Tennessee. Nicknamed the *Fighting Quaker*, Bonsall served as the official photographer for the Army of the Cumberland. He photographed Union camps, soldiers and battlefields at Murfreesboro and Chattanooga. His portfolio includes rare photographs of U.S. Colored Troops.

**Images:** [Mobile photographic tent studios of Bonsall & Gibson in front of wagon studio of Charles Waldack], albumen print CDV, ca 1864, Dewey & Gibson, 102 W. Fifth St., bet. Vine & Race, Cincinnati, Library of Congress. Camp Dennison, lithograph, ca. 1865, Swan & Litchfield, LOC. [Five enlistees], 11<sup>th</sup> Ohio Infantry Regiment, ambrotype, 1861, unknown artist, LOC. Mountain howitzers, 5<sup>th</sup> Ohio Cavalry, 1861-1865, carte de visite, John Winder, LOC. *Bonsall’s* [sic] *Photographic Gallery*, Chattanooga, TN, 1865, album silver print, Isaac H. Bonsall, High Museum of Art, Atlanta. Bonsall’s Chattanooga photographs, 1863-1864, HDL, [Chattanooga, TN (Camp of Colored US Troops near Sanitary Garden), Chattanooga, TN, 1863, album silver print, Isaac H. Bonsall. Chattanooga, TN (Camp of Colored US Troops near Sanitary Garden), Chattanooga, TN, 1863, album silver print, Isaac H. Bonsall.

Scene D-11: 01:04

### **Subtitle:** The Homefront

## Narrator

Near the end of the war, the Quartermaster General of the Union Army dispatched photographers to document federal properties. Preserved in the National Archives, this stunning photographic collection includes twenty-eight prints taken in Cincinnati in July of 1864. The photographer posed soldiers, staff and citizens outside each building: Union Army headquarters, barracks, factories, warehouses, stables, and hospitals - all in breath-taking resolution.

**Images:** McDill Mill, print, ca 1860, unknown artist, Miami University/Lane Libraries. Folder label, "Drawing and Views of Buildings in Cincinnati, Ohio. Owned and rented by the United States July 1<sup>st</sup>, 1864," Cartography Division, National Archives. Index, names and locations of drawings and photographs. No. 26, "Head Quarters Military Commander," Cor. Broadway & Arch Sts. No. 32, "Kelton Barracks," Abigail Street. No. 23, "Tent Manufactory," Cor Sycamore & Court Streets. No. 3, Ordnance Warehouse," Nos 49 & 51 Sycamore St. No. 18, "Horse Stables," Corner of Elm, 14<sup>th</sup> & Plum Sts. No. 12, "Marine Hospital," Cor Lock, E. Court & Baum Streets (long zoom in to men on balcony). Close ups of details in photographs: No. 25, "Harness Department." No. 26, "Head Quarters Military Commander." No. 15, "Marine Hospital Barracks." No. 16, "Marine Hospital Chapel." No. 7, "West End Hospital." No. 4, "Garresche Barracks." No. 36, "Fair Bazaars, 5<sup>th</sup> & 6<sup>th</sup> STR. Market Places.

Scene D-12: 00:20

## Narrator

Within ten months, the Civil War ended shortly after Lee's surrender at Appomattox Courthouse. Sailors and soldiers who survived returned home. The memory of many who perished were preserved in treasured family photographs.

**Images:** Union Soldiers at Appomattox Courthouse, Appomattox, Virginia, April, print, 1865, unknown artist, LOC. Major Kilpatrick, 1865, cdv, Winder, LOC. General William H. Lytle, 1862-1863, Killed at Battle of Chickamauga, cdv, Ball & Thomas, CMC.

Scene D-13: 01:20

## Narrator

After the war, Greater Cincinnati joined America's second Industrial Revolution. Commercial photography captured new factories, new transportation networks, and a vibrant cultural scene, including the nation's first professional baseball team. Americans collected celebrity carte-de-visite. And, the flourishing fad, stereographs.

John Wildman Winder documented the completion of an engineering wonder, the Covington & Cincinnati Suspension Bridge. Winder captured the full spectacle surrounding this landmark achievement. When opened, the bridge finally connected southern Ohio and northern Kentucky.

**Images:** *View of Cincinnati – West*, print (one of four), 1866, John Winder, CPL. *America*, steamboat at public landing, Cincinnati, print ca. 1867, unknown artist, CPL. Cincinnati riverfront factories, stereoscopic card, 1860-1870, unknown artist, NYPL. Cincinnati train station, print, 1867, unknown artist, \_\_\_\_\_. Cincinnati Red Stockings, baseball team, print, 1869, unknown artist, NYPL. [Bridge South Tower Cable Making], print, , c1866, John Winder, Rensselaer Polytechnic Institute. [Photographic view of Cincinnati, Covington and Newport], seven albumen prints, John Wildman Winder, c 1866, LOC. [Cincinnati & Covington Suspension Bridge], print, 1867, unknown artist, Rensselaer Polytechnic Institute.

**Video:** carte de visit card viewer, Cincinnati Museum Center. Stereograph card collection, Matt Davis.

Scene D-16: 00:06

## Subtitle

**Charles Waldack**

**Images:** Charles Waldack portrait, salt print, 1856-1858, unknown artist, inscribed "Mr. Waldack Photographer," John R. Johnston Album, Nelson Atkins Museum of Art.

Scene D-17: 00:10

## Narrator

In the summer of 1866, Charles Waldack took photography into a whole new realm.

**Images:** Charles Waldack, salt print, 1856-1858, salt print, unknown artist, NAMA. "Mouth of the Cave," *Magnesium Light Views of Mammoth Cave*, stereograph, 1866, Charles Waldack.

Scene D-18: 00:31

**Interview:** Chris Howes

"Charles was a Belgian. He grew up in Ghent and learned photography before he emigrated to the U.S. in 1855. Once there, he ended up in Cincinnati, and opened a photographic studio, and generally excelled in anything he touched."

**Images:** Charles Waldack portrait, cabinet card, ca. 1860-1880, Gand, Studio National Cave Museum. *View of Cincinnati – east*, print, 1860, Charles Waldack, Royal Collection Trust.

**Video:** Chris Howes on camera.

**Graphics:** Name key: Chris Howes, Cave Photographer, Wild Places Photography; Author, *To Photograph Darkness: The History of Underground and Flash Photography*.

Scene D-19: 00:30

**Narrator**

Charles Waldack operated one of the top photographic studios in Cincinnati from 1857 to 1882. He earned international recognition for his photography and books. In 1866, Waldack was approached by John Procter and John O'Shaughnessy. The two men wanted to promote tourism at Mammoth Cave in Kentucky using photography.

**Images:** Charles Waldack portrait, salt print, 1856-1858, unknown artist, inscribed "Mr. Waldack Photographer," John R. Johnston Album, Nelson Atkins Museum of Art. Waldack flyer, 1860, RCT. *View of Cincinnati – north*, print, 1860, Charles Waldack, RCT. *Treatise of Photography on Collodion*, by Charles Waldack and Peter Neff, Jr., Second Edition, 1858, Cincinnati: Longley Brothers, Printers. UC Berkley. John Procter and John O'Shaughnessy, "Beyond the Bridge of Sighs," *Magnesium Light Views of Mammoth Cave*, stereograph, 1866, Charles Waldack, LOC. Mammoth Cave Dome, sketch, 1876, Harper's Weekly, LOC.

Scene D-20: 00:15

**Interview:** Chris Howes, Cave Photographer / Author

"They did have one major problem. They knew absolutely nothing about how to take your photograph. So, the natural thing to do was to go to the local photographic chemist, Charles Waldack."

**Video:** Howes on camera

Scene D-21: 00:20

**Narrator**

Waldack had exceptional technical skills. But, no one ever before had attempted to extensively photograph a cave system. Fortunately, a new American factory was selling magnesium, a metal that burns with a brilliant light.

**Images:** Entrance to Gothic Gate, sketch, 1851, Horace Martin, *Pictorial Guide to the Mammoth Cave, KY*, LOC.

**Video:** Magnesium ribbon burning, Pond 5.

Scene D-22: 00:45

**Interview:** Chris Howes, Cave Photographer / Author

"So, to be able to burn it, you made what was called a taper. This is an example - modern one that has been made up. So, this is three strands of magnesium ribbon twisted together. And this is very similar to the tapers that would have been made and supplied to Waldack. But at the start of the expedition, one of these tapers, a single one, was costing about \$6.50. And he had 200 of these for his first expedition. By the end of the whole project, he said he'd spent \$500. About \$10,000 today."

**Video:** Howes on camera, Magnesium taper demo.

Scene D-23: 00:40

**Narrator**

Armed with magnesium tapers, Waldack, Procter and O'Shaughnessy traveled to Mammoth Cave for a trial expedition in June. They hired veteran cave guides. But, Waldack soon discovered the enormous difficulties of making wet-plate photographs deep inside a cavern. The team had to transport equipment through tight, rocky passages. Humidity warped their stereoscopic cameras. Dust ruined collodion plates. And, they had to burn dozens of magnesium tapers, hung in reflectors, just to get a single photograph.

**Images:** "Cave Hotel," "Mouth of the Cave," "Bandit Hall," "Entrance, Long Route," "Out for the Last Time," single side, stereographs, 1866, *Magnesium Light Views in Mammoth Cave*," Charles Waldack, LOC.

Scene D-24: 00:25

**Interview:** Chris Howes, Cave Photographer / Author

"Waldack very early on had found that, Oh!, if you burn a lot of magnesium, the smoke just rose in the air and filled any space that he was in. If he took too long on taking a picture, there was nothing to take a picture of. It was just clouds of smoke."

**Images:** "Deserted Chamber," stereograph, *Magnesium Light Views in Mammoth Cave*," Charles Waldack, June, 1866, LOC.

Scene D-25: 00:20

**Narrator**

During the first expedition, Waldack produced eight photographs that he deemed "acceptable." They were the first photographs ever made inside a cave in America.

**Images:** "Giant's Coffin," "Bottomless Pit Bridge," "Column of Hercules," full stereographs, *Magnesium Light Views in Mammoth Cave*," Charles Waldack, 1866, LOC.

Scene D-26: 00:30

**Character Voice Quote:** Edward L. Wilson, Editor, *Philadelphia Photographer*. (Final in bold)

"We think that, if Daguerre and Niepce were here, they would weep. These pictures now lie before us, and are the *most wonderful* ones we have ever seen. It hardly seems possible. Daguerre never dreamed of it. Five years ago, we would have laughed at it: and today we can scarcely believe what we see. If Mr. Waldack modestly considers these mere experiments, we have much hope for the next trials."

- Edward Wilson, Editor, *Philadelphia Photographer*, August, 1866

**Images:** Edward Livingston, print, 1881, Alamy. *The Philadelphia Photographer*, Vol. III, August 1866, Internet Archive. Photo: Edward L. Wilson, Editor, *Philadelphia Photographer*, 1881, Frederick Gutekunst. "Giant's Coffin," "Bottomless Pit Bridge," "Column of Hercules," single side stereographs, *Magnesium Light Views in Mammoth Cave*," Charles Waldack, 1866, LOC.

**Graphics:** Quote ID: Edward Wilson, Editor, *Philadelphia Photographer*.

Scene D-27: 00:12

**Narrator**

That summer, the photography team returned to Mammoth Cave for three months.

**Images:** "Out for the Last Time," *Magnesium Light Views in Mammoth Cave*," Charles Waldack, 1866, LOC.

**Video:** Original artwork: Waldack's photography crew, 1866, artist Thomas Miller 2024, Voyageur Media Group, Inc.

Scene D-28: 00:14



**Interview:** Chris Howes, Cave Photographer/ Author

"The first expedition was to find out whether such photography was even possible. And, the second expedition, when he really went all out, he knew it was possible so he was after results."

**Video:** Howes on camera.

Scene D-29: 00:40

**Narrator**

The results were spectacular. Waldack produced over forty-eight photographs using magnesium light, a small crew and a large amount of determination. One of Waldack's original glass plate photographs has survived. Over forty were printed for a popular stereographic series, "Magnesium Light Views in Mammoth Cave." The series generated revenue for the next six years.

**Images:** "Beyond the Bridge of Sighs," glass plate print, 1866, Charles Waldack, (erroneously identified as unidentified men, glass plate negative, Brady Photographic Studio,) National Portrait Gallery.

**Graphics:** Original artwork: Waldack photographic team, site of "Cliffs over the Dead Sea," artist Thomas Miller, 2024, Voyageur Media Group, Inc.

Scene D-30: 00:42

**Interview:** Chris Howes, Cave Photographer/ Author

"Again, in context, nobody had seen an image of a cave. And, Waldack was just supreme on how he found a problem and a way around it. These, these pictures didn't just arise by chance. He was always looking for solutions on how to get a better picture, not just a picture. Waldack was a true innovator. He was experimenting, and he was coming up with the results - big time."

**Images:** Stereographs, *Magnesium Light Views in Mammoth Cave*," Charles Waldack, 1866, LOC.

**Video:** Howes on camera.

**Segment E: Close:** 5:08

Scene E-01: 00:06

**Subtitle**

## Astrophotography

1869

**Images:** text

**Graphics:**

**Music:**

Scene E-02: 00:40

**Narrator**

In 1869, photography came full circle in Greater Cincinnati. Thirty years after Dr. John Locke created his "sun" pictures, the Cincinnati Observatory launched an expedition to photograph a total solar eclipse. Cleveland Abbe, director of the observatory, led a team of scientists West to a location along the path of totality. They set up camp at Fort Dakota, a U.S. Army outpost near present-day Sioux Falls, South Dakota. The team included photographer W.C. Taylor who would capture the eclipse through a three-inch refracting telescope.

**Images:** Lithograph of Cincinnati Observatory at original location in Mt. Adams, ca 1869. Photograph of Cleveland Abbe, NOAA. Fort Dakota, print, ca 1866, unknown artist, South Dakota State Historical Society.

**Video:** Cincinnati Observatory (Mt. Lookout) sunset time lapse. Interior shots: Merz & Mahler telescope. Expedition exhibit, and telescope, Cincinnati Observatory

Scene E-03: 01:49

**Interview:** Mandy Askins

“Cleveland Abbe was really motivated to, you know, form an expedition and document this eclipse much like other astronomers at that time, especially with the new advancements in science and instruments. Cleveland, garnered a bunch of colleagues and others. And, each one of them had a role. One was meteorology. One was just observational viewing of the weather. Some were just testing things like barometric pressure, checking the telescope. Obviously, Taylor was handling the photographs. And, all of them were just the kind of the thrill of chasing an eclipse. And, that excitement, of seeing something that most people don't get to see in their lifetime.

On the day of the eclipse, so that was August 7<sup>th</sup>, 1869, the clouds kept moving, and they weren't really sure if it was going to happen. And, right before the eclipse begins, a whole roll of clouds roll through.”

**Images:** Solar eclipse team, 1869, stereograph, Digital Public Library. Solar eclipse team Iowa, 1869, print, Historical Society Iowa. Solar eclipse team Kentucky, 1869, engraving, Harper's Weekly, LOC.

**Video:** Askins on camera

**Graphics:** Name key: Mandy Askins, Assistant Collections Manager, Cincinnati Observatory. Image IDs.

Scene E-04: 00:12

### **Narrator**

Yet, just as the moon began to block the sun, the skies cleared. Taylor was able to take twenty-four photographs documenting a total solar eclipse.

**Images:** Ft. Dakota, Commissary, 1865, SDHS. Solar eclipse photographs, presented as time lapse sequence, 1869, W.C. Taylor, printed by J.W. Winder, University of Cincinnati

Scene E-05: 00:31

### **Interview:** Mandy Askins

“You know, we look at photography today and they look rudimentary. But, in 1869, that was pretty phenomenal. It was really a national phenomenon. People knew it was going to happen and they were very excited to see these pictures when they came out.”

**Images:** Solar eclipse photographs.

**Video:** Askins on camera

Scene E-06: 00:06 / 00:06

### **Subtitle**

#### **Preserving the Past**

Present day

**Images:**

**Graphics:**

**Music:** contemporary music

Scene E-07: 00:40

### **Narrator**

Thanks to scholars and curators, Greater Cincinnati's photographs are being preserved. Each day, they research, catalogue, conserve and scan some of the millions of photographs in their collections. Many institutions are posting digital photographs online. These searchable catalogues make archival photographs accessible to anyone, anywhere at any time. As a result, the region's visual heritage is being used in hundreds of books, classrooms and exhibits throughout the world.

**Images:** Reprise of key photographs 1839-1869.

**Video:** Production team conducting research at the Cincinnati Museum Center. Video of conservation, catalogue and scanning from Voyager documentary projects. Video of searchable websites: Greater Cincinnati Memory Project, Cincinnati Art Museum, Cincinnati History Library and Archives, Library of

Congress. 1848 panorama in Ellis Island Museum. Ball & Duncanson exhibit, SAAM. Waldack photos in Skirball exhibit. 1848 panorama exhibit, Cincinnati Public Library

Scene E-08: 02:00

### **Closing comments**

**Images:** closing montage of photographs with scholars.

**Video:** University of Cincinnati students, class of Dr. Theresa Leininger-Miller, listening to Chris Smith at 1848 Cincinnati panorama exhibit, Rare Books Room, Main Branch, Cincinnati Public Library.

**Interviews:** Chris Smith

"So this is the Cincinnati panorama of 1848. We know exactly when it was taken. Not through the notes left behind because those were lost."

**Interview:** Dr. Theresa Leininger-Miller

"Well, it's so important for students to see the original because they can also see the quality of light. The way that it plays across the surface. And, to see a daguerreotype clearly you have to be at a particular angle. So, there's just no comparison to seeing it in a book."

**Interviews:** Chris Smith

"Someone once said that a picture equals a thousand words. Well, this does. I've watched people enamored with this. We've been trying to tell the stories we're pulling out of this photograph for fifteen years now. And, I feel that we're just now tapping the surface."

**Interview:** Arabeth Balasko

"They're just a true treasure that I think is important for any researcher to be able to see, access and to help interpret their viewpoints of, again, a snapshot frozen in time."

**Interviews:** Gary Zimkus

"There are so many things in history, which we just read about without having any visual context to look at. Having that context, we can imagine ourselves in that position, or in that place. And it, it makes it more real."

**Interview:** Dr. Nathaniel Stein

"But it is that capacity of photography to, almost without intension, capture these incredibly important human moments. And, speak in a way that really no other artform does."

**Interview:** Michael Coyen

"We've built villages and towns, and we've supported all sorts of things for generations. And, its handing that forward. That's what's important, I think in these images, handing that forward."

Scene E-09: 00:20

### **Narrator**

Greater Cincinnati served as a major center for the development of American photography during its first three decades of existence. Innovative scientists, artists and entrepreneurs created a rich photographic heritage. A magnificent visual record that documents our region's history, reveals our humanity, and retains our collective memory for future generations.

**Images:** Reprise of key photographs 1839-1869.

**Video:** Production team conducting research at the Cincinnati Museum Center. Video of conservation, catalogue and scanning from Voyageur documentary projects. Video of searchable websites: Greater Cincinnati Memory Project, Cincinnati Art Museum, Cincinnati History Library and Archives, Library of Congress. 1848 panorama in Ellis Island Museum. Ball & Duncanson exhibit, SAAM. Waldack photos in Skirball exhibit. 1848 panorama exhibit, Cincinnati Public Library

**Segment F: Credits:** 2:00

Scene F-01: 02:00

**Announcer:**

More information about this program, including educational materials, is available on Voyager's companion website.

**Slate # 2: Funders Logo**

**This program is made possible with support from:**



**FOTOFOCUS**

**Slate # 3: Funders Text**

**The Tommy and Sarah Anness Evans Family Fund**

**The Martha Garrison Anness Memorial Fund**

Priscilla Haffner Fund (Dee Ellen G. Bardes)

Von and Sophia LaVaughn Cottell Family

Rosalie Ireland (Cathy and John Roberto)

William and Barbara Mercer

**Slate # 4: Funder text**

**Additional Support**

Carl Stich and Amy Banister

Steve and Karen Maslowski

**Slate # 5: Credits (crawl)**

**Dedication**

This documentary is dedicated to the scholars, curators, archivists and librarians who are preserving our region's rich photographic heritage for future generations.

**Copyright**

© 2025, Voyager Media Group, Inc.