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Author(s): Anne MacKay
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Enhanced: Nineteenth Century Hand-Colored Photographic Portraits

Anne MacKay

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Introduction

Hand-colored photographs abound in historic collections and bear witness to their wide popularity in the 19th century, particularly in portraiture. The technology of these works contributed to the rapid pace of the evolution of early photography, which allowed the medium’s expansion into the wider social context where the hand-colored image attained extraordinary currency. However, today hand-colored photographs in museum collections are not well-understood – often misidentified as watercolors or oil paintings – and as a whole have not been the subject of institutional study or critical attention. This article summarizes a study of a selection of photographs by Canadian photographer William Notman and other early Canadian photographers, which consisted of analysis and materials identification with low power microscopy, x-ray diffraction spectroscopy and infrared photography. These techniques were then evaluated in terms of their sensitivity and reliability. As well, Notman’s business was explored in some detail, in order to corroborate and lend specificity to 19th century references in photographic journals and treatises about the historic practice of hand-colored photography. The investigation of these sources was the starting point for reflection regarding the historical prominence of the hand-colored photograph and possible reasons for its marginality in photography studies today. Institutional and academic indifference to this genre is important to conservation, as it can have a negative impact on interest in, and consequent initiatives to preserve, these collection objects.

The Photography Department at the McCord Museum in Montreal, Canada holds work by Canadian photographers dating from the 19th century to the present day; of particular importance are the photographs produced by the firm founded by William Notman. Of the 1,300,000 images in the collection, about 400,000 were taken by the Notman Photographic Studio, established in 1856, and run by the Notman family until 1935. The collection also includes about 900,000 images by other Canadian photographers, dating from the 1840s to the 21st century. Cameras, photographic albums, negatives on glass plate or plastic film, as well as positives of every historic process form the collection. And among these images are hundreds of hand-colored photographs, framed, loose or dispersed in albums – on paper, canvas and rigid supports – many of which are part of the following study.

The Notman Photographic Studio

William Notman immigrated to Canada from Scotland in the summer of 1856. He had been an amateur photographer in Glasgow and on arrival in Montreal rented a house in a bustling section of the city, with a photographic studio, or, in historic parlance, an operating room, at the back. Notman was to become one of the most successful photographers on the continent, and by winter of the same year his enterprise was in full swing. The subsequent growth of his business was
astounding: by the 1870s Notman had a staff of fifty-five in his Montreal studio, including photographers, office workers, and artists. And by the 1880’s he had established, at some point, seven studios in different cities in Canada, as well as nineteen in the northeastern United States.¹

While Notman engaged in many different types of photography, most of his work involved portraiture of the Montreal elite and emerging bourgeoisie in carte de visite and cabinet card formats. Due to his canny marketing abilities and his focus on a consistently high quality product at a reasonable price, the Notman studio became a go-to destination for Montrealers as early as the 1860s. On entering his establishment, clients were ushered into a well-appointed reception room, decorated with gilt-framed oil on canvas portraits and smaller photographs that would have been for sale to the public. The three operating rooms with enormous north-facing glass windows and skylights were behind and above the reception. Two of these studios were mirror images of each other, while the annex at the back was bigger, with a large flat skylight in the ceiling, often used for group portraits or complex mise-en-scène (fig. 1).

An historic photograph of the front of the studio (fig. 2) is replete with detail pertinent to the history of photographic technique: rows of contact printing frames are visible through the windows in the upper story at the right and the two rectangles protruding from the upper windows on the left were angled mirrors that were components of solar enlargers placed within the rooms. A small addition visible on the roof of the building, which faced precisely south, would have been built to contain a specific kind of solar enlarger that was usually used outdoors (fig.3). Well described in historic sources,² this enlarger could be placed in a small,
glazed space when used in northern climates: Notman’s large, south facing, sloped glass window, visible at the front of the addition, would not have collected snow, and was steeply angled to maximize light from a winter sun lying low on the horizon. All components of the enlarger were kept indoors, including a curved metal bracket in the floor, which allowed the apparatus to be rotated to follow the sun. These solar enlargers were used by Notman’s photographers to produce prints many times the size of the original negatives, and their number speaks to the volume of work produced by the studio at that time.

While standard carte de visite and cabinet card work were Notman’s bread and butter, the enlargements were often the basis for his “coloured pictures”. An advertisement, from Notman’s 1865 publication *British North Americans* mentions, among other services offered, photographic enlargements “highly finished in watercolour or India ink or painted in oil on canvas.” In 1866 Notman printed a small pamphlet, entitled *Things You Ought to Know*³, which was intended to help his clients prepare themselves for their portrait. Along with some very sage advice regarding the sitter’s mood (“If you come into the operating room out of temper, that will probably peep out in the photograph.”), and the importance of allowing the photographer to handle clients’ children, he also had some precise recommendations concerning attire: “The best materials, and those which look the richest, are silks, satins, reps and winceys. The most suitable colours are black and different shades of green, brown, drab, grey or slate, provided they are not too light. Those to be most avoided are white, blue, mauve and pale pink”, to which he added: “the above precautions apply only to plain Photography, where coloured pictures are required, the painter can restore or add any colour necessary.”⁴
Notman employed many well-known Montreal artists over the years to perform a range of tasks, from painting backdrops, to retouching negatives, to painting watercolor and oil on canvas renditions of the photographed portraits (fig. 4). John Fraser was hired in 1860 to head up the newly founded art department, and remained one of the most skillful artists in Notman’s employ. Working in watercolor, his exquisite technique fused hand-applied color to photographic image, while underscoring the tension between the underlying photograph and the fluid paint. Henry Sandham, hired at the age of 14, and promoted to junior artist at 18 in 1860, became a respected artist in his own right, winning numerous international prizes. Sandham was an expert in composite photography, and a partner of Notman, under the company name of Notman and Sandham, from 1877 – 1882. Edward Sharpe, brought on board in 1869, was best known for his oil portraits and composite photographs. Other well-known artists employed at some point by Notman include William Raphael, Eugene L’Africain, and George Horne Russell.

Notman maintained thorough records of his business, which today provide rich archival evidence of 19th century photographic practice. The Picture Books were large albums used by the company to chronologically record client sittings, and contain a photograph, identified with an inventory number and the subject’s name, for every negative taken by the photographers. Company records also include the Index Books (a cross-reference to the Picture Books, they provide an alphabetical list of clients, with corresponding photograph inventory numbers), two accounts ledgers (daily lists of revenue and type of purchase, by client), and the Wages Book (a ledger containing company salary expenses for clerks, assistants, photographers and artists).

Early Picture Books contain only cartes de visite; later, separate albums were created for the cabinet cards. Larger negatives were recorded with a blank space, with the size of the negative indicated (for example, 10”X8”, 16”X14”, 22”X18”). It is easy to track enlargements, as they were also recorded with a blank space and inscribed with the word “solar”. Earliest entries in the Picture Books for negatives taken for use in a solar enlarger occur around February 1863. A page from Picture Book 12, dating to 1864, shows two extra negatives taken of Missie and Master Pearce, dimensions 10 X 8 inches for solar enlargement (fig. 5).

Notman account books are available for only about a year of the firm’s operation, from the end of March 1861 to May 1862. Inspection of the ledgers indicates that there were numerous purchasers of colored photographs – for example, on a page recording entries from April 10th to 11th we see five entries for “colo pho” or color photograph (fig. 6) – and while unfortunately very few of these works are actually in the collection, we do have an idea of how they were purchased and what was their cost. While a mounted carte de visite cost fifty cents, a colored carte de visite or cabinet card could be anywhere from one to ten
dollars, depending on the finish. And at a time when a photographer in Notman’s employ earned about twenty dollars a month, the price of a large painted photograph ranged between twenty and fifty dollars. Mrs. Major was photographed in 1861; the Picture Book indicates that two negatives were taken, one carte de visite and one large format size, 22 X 18 inches, which was contact printed as a base for the final watercolor, at a cost of $25.00. (fig. 7). An entry in one of the account books dating to January 9th, 1862, records the purchase by a Mr. Chisholm for a colored photograph of Mrs. Chisholm plus frame for a total of seventy dollars, twenty for the frame and fifty for the painting – quite possibly, for this high price, an oil on canvas. The Picture Book again records two negatives, one carte de visite, and one at 22 X 18 inches, confirming that without an enlarger the only way to create images with greater dimensions was working with what must have been very cumbersome large glass plates.

_Historic Sources for the Technology of Hand-Colored Photographs_

Mid-nineteenth century sources brim with texts on advances in photography, and transmit the excitement of a new and technologically developing field. Hand-coloring, if not simply applied to contact printed paper, presented two potential challenges: enlargement, accomplished as described above with a solar camera, and the transfer of the image to a new support, discussed below.

Descriptions for applying a photographic image to canvas fall into one of three basic methods: pasting, direct enlargement and transfer. As early as 1855, the Heath brothers published a technical manual detailing current photographic procedures, including the production of daguerreotypes, wet collodion negatives, and negatives and positives on paper. The book included a short section entitled “To prepare Photographs for
“Coloring” which described pasting a photograph onto canvas with gum arabic. When dry the photograph could then be saturated with megilp (a mixture of linseed oil and mastic, commonly used as a medium in painting at the time) to make the surface receptive to oil-based paints.

Later, many photographers published and even patented more direct processes. In 1858, Maurice Saucier described preparing a pre-gessoed canvas by first scouring it with a caustic solution, brushing it with a solution of egg white and potassium iodide, then sensitizing it with silver nitrate, applied with a cotton tuft. Exposure and development with gallic acid, with “very thorough” washing were detailed; a final coating of varnish before applying paint was recommended. In 1865 A. Liebert described gessoing a canvas with white lead, then scouring and subsequently applying a hydrochlorate of ammonium (ammonium hydrochloride)/gelatin coating. The canvas was then brushed with silver nitrate, exposed with a solar camera, fixed and liberally washed under the tap. A dilute sulphuric acid solution was applied for two minutes, followed by another generous rinse. In 1868 John Towler described a similar process, where his innovation was to securely clamp a wooden frame around the canvas, so that the chemistry could be poured in and drained from the work as if it were a tray. The same year Isaac Rehn patented a process wherein silver nitrate and ammonium chloride were directly added to a gesso consisting of zinc white and albumen. The gesso was brushed onto canvas, and could be exposed wet or dry. The canvas was then fixed and washed.

The transfer method involved creating an enlarged collodion, albumen or carbon positive, then floating the positive off its support, and attaching this film by various means to a prepared canvas. In 1869, G. Wharton Simpson thoroughly described the transfer of a collodion positive on glass to canvas. While recommending the use of collodion due to the quality of the image, which allowed its enlargement from a cabinet format to a 22 X 18 plate without loss of detail, Simpson nonetheless emphasized the importance of producing a collodion positive of “good body”, to enable it to withstand the transfer process. The canvas was prepared by scouring it and sponging on a layer of gelatin. A solution of citric acid was poured over the collodion positive to “restore the toughness of the film” and to loosen it from the glass. A wetted piece of tracing paper was then placed over the collodion, an edge of the collodion was turned over the tracing paper and the whole was lifted off the glass, applied to the canvas, rubbed down with blotting paper, and left to dry. This method was often touted as being more stable than direct enlargement, as it avoided the potentially harmful long-term effects of photographic chemistry on canvas. A short article from the London Photographic News, published in 1873 in Anthony’s Photographic Bulletin compared direct printing and transfer: while cracking and peeling were possible problems with the transfer process, the author went on the say that “In the various methods of silver printing direct upon canvas, a most serious difficulty arises: it is almost impossible to fix and wash perfectly in such cases…The consequence is that the silver image on canvas is exceedingly liable to darken or fade”.

Both the transfer method and direct printing were used for the application of a photographic image to a rigid support, most commonly translucent glass, but also ceramic, metal, plastic and even wood were used. A variety of techniques (collodion, albumen and carbon) were employed, some quite complex, and a number of different names, for example opalotype and ivorytype, were coined for the products. While these techniques were often used for commercial ends, they were also employed for portraiture, particularly for works imitating ivory miniatures. The
portraits were often hand-painted, but other techniques went even further. For example, Lafon de Camarsac patented, and managed to keep secret, a process for the firing of enamels based on photographs that produced finely crafted portraits. This process made use of a gum or resin, which, when added to light sensitive chemistry, could retain more or less adhesive qualities, depending on its exposure to light through a photographic negative. Enamel powders (it appears that only black or white were used), which would stick to the substrate depending on the condition of the gum, were then applied to the image, and the object was then fired. This technique was much admired both for the fineness of the image and its permanence, and spawned many imitations.  

The Analysis

In 2015, the McCord and the Canadian Conservation Institute undertook the examination and analysis of a selection of hand-colored portraits. We analyzed the works with X-ray fluorescence spectroscopy to confirm the presence of image forming or toning elements in the pictorial layer, which would indicate photographic printing on paper or prepared canvas. Those works for which results were negative were further examined with infrared photography, and with low power microscopy to determine what other the method of transfer might have been used. Some works with positive results for an image-forming element were also looked at with IR for comparison’s sake. Of course, small hand-colored photographs are easiest to detect because they are usually painted very transparently with watercolor. Larger examples in watercolor tend to be more worked, but still on close examination reveal their photographic base. Some confirm their photographic origins with inspection of areas not meant to be visible: often the black and white photograph itself is revealed under a window matte or sometimes the outline of the glass plate and the tape used to secure the negative are photographically printed on the paper support (fig.8).
technique when used with thickly painted work: sometimes the paint layer can interfere with the transmission of the x-ray beam and can lessen the signal intensity of image forming elements.

Figure 9 Portrait of Fanny Notman, William Notman, ca. 1859, McCord Museum N-0000.198.1

The following works provide good examples of the techniques and materials used. Portrait of Fanny Notman (N-0000.1.198.1, 1861) (fig. 9), by her father William, is painted in oils on a photograph printed on card. Portrait of Dolly Isaacson (M2387, 1862) (fig. 10), by artist Frederick Lock, is a pasteled photograph on paper. Portrait of a Man, (M18895, 1858) (fig.11) is a very early pasteled portrait, again by Frederick Lock, whose support consists of a very lightly printed paper photograph mounted on canvas. The large Portrait of Mr. Levi (M992.126.1, 1863) (fig.12), produced by Montreal photographers Dynes and Hawksett is oil-painted on an enlarged photograph of a daguerreotype, printed on very heavy paper and adhered to canvas. In a different vein, the Portrait of Jane Anne Cathcart (M2007.124.11, 1872) (fig.13) by Henry Sandham, is painted directly on the canvas without a paper interlayer, and contains silver in the pictorial layer.
Figure 10 Portrait of Dolly Isaacson, Frederick Lock, 1862, McCord Museum, M2387

Figure 11 Portrait of a Man, Frederick Lock, 1858, McCord Museum, M18895

Figure 12 Portrait of Mr. Levi, Dynes and Hawksett, 1863, McCord Museum M992.126.1

Figure 13 Portrait of Jane Cathcart, Henry Sandham, 1872, McCord Museum M2007.124.11
XRF detected the presence of chromium in several oil paintings, in three instances without the presence of silver, indicating that these works might incorporate a transferred carbon image.\textsuperscript{17} However, as the paint layers included colors that might also contain chromium, it was not possible to determine if the chromium originated from a photographic process, the paint, or both. Further cross-section examination of these works could be done to analyze the paint and to detect the presence of the under layers of a carbon transfer. XRF also identified chromium in several miniature images on unmarked ceramic supports, which also indicates the possibility that the images were created with the carbon process, and then painted, as is possibly the case, for example, for Jean Allan Hodgson and Son (M2005.127.12, late 19\textsuperscript{th} C) (fig.14). The calcium peak in the XRF spectrum suggests that the support could be bone china and although brushstrokes of color are visible under magnification, the fine quality of the images and smoothness of their surfaces indicates that they might have been fired, although further research would have to be done to confirm this hypothesis. It is not clear if Notman actually produced these images in house, or if the negatives were lent to a specialist who created the portraits.

Infrared Photography (IR)
Many of the canvases, which we know to have used a photograph for image creation, because the negative or the print is in the collection, do not have an image-forming element in the picture layer. Thirty works were examined with infrared photography, nine of which had been identified as containing silver.\textsuperscript{18} The objective of the examination was to see if these two groups showed differently in IR, and if this relatively easily available technique could be of some help in identifying a painted photograph. Of the images not containing silver, we were interested in viewing any other marks that might indicate how the image was transposed to the support, such as a grid or tracings from a projected image. While silver is visible under infrared illumination, many factors can play into the appearance of an infrared image: here these would include the thickness of the paint layer and its absorbance in the infrared, the quality and the intensity of the photograph, and the extent of overdrawing, if any, on the emulsion.

The ghostlike appearance of head or hands in an image, which lacks strong definition or contrast; a very different treatment between figure and ground; and a lack of underdrawing are often indications that a painting has a photographic base. The Portrait of Fanny Notman (fig. 9) and Portrait of Bryce Allan (N-1981.16.2, 1867) (fig. 15), by John Fraser, clearly show this lack of underdrawing and the difference in texture between the face and the rest of the work in the IR images. However, anomalies exist in the sampled paintings. Portrait of Thomas Morland (N-
0000.2.2. 1870) (fig. 16), by Edward Sharpe, although negative for the presence of silver, has certain similarities to the previous examples, with lack of visible underdrawing in the face. Although no silver was detected, it is interesting to note that this work has traditionally been identified as a painted photograph (the corresponding carte de visite can be found in a Picture Book), and used as a prime example of this technique.

Nevertheless, most works that according to XRF analysis did not contain silver in the pictorial layer showed obvious tracing under the paint. The IR photograph of Portrait of Alice Notman (M24500, 1896) (fig. 17), by George Horne Russell, reveals multiple tracings visible in the face. A much later work, Portrait of Mrs. W. G. Ross (M987.106, 1920) (fig. 18) by John Collin Forbes, shows detailing of the intricate patterns of the dress and coat of the subject, which certainly appear to be traced from a projected image, and not sketched from life or copied from a drawing.

Figure 15 Portrait of Bryce Allan, John Fraser, 1867, McCord Museum N-1981.16.2 and infrared image (photographer Mylène Choquette)

Figure 16 Portrait of Thomas Morland, Edward Sharpe, 1870, McCord Museum N-0000.2.2 and infrared image (photographer Mylène Choquette)

Figure 17 Portrait of Alice Notman, George Horne Russell, 1896, McCord Museum M24500 and infrared image (photographer Mylène Choquette)

Figure 18 Portrait of Mrs. W.G. Ross, John Colin Forbes, early 20th century, McCord Museum M987.106 and infrared image (photographer Mylène Choquette)
A possible trend toward the simplification of technique was noted: marouflage of paper to canvas evolved into the use of a sensitized canvas, which then during the 1870's progressed to the much simpler use of projection only. No examined works on canvas dating after the mid-1890s use a light sensitive base. This could be connected with the advent of stronger and more reliable lighting into the photographic studio during this time, facilitating the use of a projector for tracing. However, there are always exceptions to the rule – a sadly deteriorated work painted by Eugene L’Africain, Portrait of Walter Cumming (N-0000.2.1, ca.1885) consists of a photo pasted to canvas and dates between 1879 and 1889 – a quite late example of photographic paper pasted to canvas.

The Reception of Hand-colored Photographs

The popularity of hand-colored photographs was a contributing factor in an on-going debate in the 1860’s: did photography qualify as an art form or was it merely, as has been so famously stated, clerk and secretary to the world of appearances, with no imaginative or critical capacity of its own? William Notman was squarely in the former camp. As an important player in the world of professional photography and a regular contributor to photographic journals and annuals of the day, he worked hard to promote the idea that photography was a valid art form. While admitting that many photographers had mercenary motives in choosing their careers, or were not interested in refining their practice beyond the resolution of technical issues, Notman was a great believer in the possibilities of photography and its future acceptance in the rarified realm of the arts. His contribution to Photographic Mosaics in 1870, reiterated these ideas: “…the mechanical appliances of our art … have been, so prominently brought before photographers, through the various photographic journals that I fear it has been to the exclusion of papers on subjects relating to art, and which I deem to be of more vital importance.” Notman’s position reflected that of other forward thinking writers and practitioners of the time in his advocacy of the study of great works of art as a way to move photography beyond the technical sphere. In 1868, the Philadelphia Photographer published a series of nine articles under the heading of “Art Principles Applicable to Photography”, reviewing topics such as linear and aerial perspective, compositional devices and chiaroscuro, citing some of Notman’s photographs as good examples. Mention was also made in another article in the journal of Notman’s use of a slightly blurred focus, to lend his photographs a “pictorial” effect, a term that even at this early date was associated with artistic photography.

Most articles on the hand-colored photograph evinced enthusiasm for the possibilities of adding color to images to create a sort of enhanced realism, and manuals of the time outlining the materials and techniques of the form were positively reviewed. Here criticism was not that it was done, but that it was done poorly and appealed to the least informed taste, described as “moved to some brutish sense of beauty, as an ox might eye the green grass and yellow buttercups”. However, more incisive dissenting voices could be heard, which made no attempt to defend photography by referring to its ability to imitate long-established tenets of another art form –
namely painting – but aimed to define it on its own terms. The above author went on to ask: “Is photography a fine art? If so why are not its productions entitled to consideration in their pure form as those of the other arts are conceded to be?”24 An anonymous review in the Athenaeum of an exhibition by photographer F. Frith noted: “We thus write under the impression that several of the photographs before us have suffered from “touching upon”, as it is called, under the delusion that any human hand can improve the beauty and lucidity of such transcripts, or add to them the quality of Art proper. No brushes, however dexterously employed, nor pigments, however delicately wrought, can do otherwise than mar the right value of a photograph by depriving it of that which is essentially its own.”25 These writers give us a sense of the unfolding understanding of a new medium, whose revolutionary influence in the arts was only beginning to be understood, and seem to be searching for a new vocabulary to match a new way of seeing. But contributors to photographic journals only touched tentatively on these issues. Left to more avant-garde circles were discussions about issues that had a direct influence on the leading art of the day – for example those regarding the unusual and unexpected perspectives afforded by the camera lens, or striking compositional effects afforded by cropping and juxtaposition.

Hand coloring and enlargement fully exploited the mutability of the photographic image in its reproduction on paper, canvas and hard supports, in different dimensions and for diverse contexts.26 But the hand-colored photograph stood in opposition to another essential quality of the photograph – reproducibility – even as it made use of this quality in its production. This enormous technical and aesthetic stride made by the medium was literally painted over and disregarded. The hand-colored photograph was a singular object and a unique work of art, and derived its value as such. Indeed, the hand-colored photographic portrait does not look forward, but stands squarely in its own era, in the zone of 19th century academic realism. Bringing the evolution of one of the most interesting aspects of photography to a grinding halt, the hand-colored photograph ultimately proved to be, technically and intellectually, a dead end. But its immense popularity is a reflection of widespread taste, and as such is an interesting subject of study, speaking to the ambitions of bourgeois society and the significance of objects signaling status and upward mobility. These objects answered a demand in the marketplace, and open a window onto both 19th century social history and the multiple paths of the rapidly developing technology of photography.

Conclusion

Interest in the technology of 19th century photography, as well as a desire to investigate evolving artistic practice led to closer examination of the hand-colored photographs in the McCord Museum collection.

Analysis and examination of hand-colored photographs with XRF and IR, while revelatory, do not always allow for decisive conclusions about artist’s methods and certainly show the necessity of using more than one technique to investigate a work. Nonetheless, technical investigation does give us more insight into both the advantages and the constraints of working directly with photographic images in the production of portraits, and somehow brings us closer to the historic demands of the market and the aesthetic choices of artists. Investigation of William Notman’s practice and business reveals the intellectual interests and the range of activity of elite photographers in the late 19th century, and helps to untangle the wealth of information from
Hand-Colored Photographic Portraits

Anne MacKay

Head, Conservation
McCord Museum

Historic sources. Further study of what today is considered to be marginal in the history of photography, not in line with current research interests, can open a window onto 19th century practice and sensibilities, perhaps, one may hope, to encourage the collection and preservation of these works.

Anne MacKay
Papers presented in Topics in Photographic Preservation, Volume Sixteen, have not undergone a formal process of peer review.

2 Carbutt, J. 1866. Shive’s solar camera. The Photographic News 10 (422): 475
3 Notman, W. 1866. Things you ought to know. McCord Museum, N-1975.17.7.1. (Note that Notman’s advice on dress is based on the appearance of certain colors recorded with film used at the time.)
4 Ibid, 6-7
5 While this is the earliest inscription in the Picture Books, it is possible that solar enlargements were made before, and not recorded as such.
6 See for example, Ayres, G.B. 1871. How to paint photographs in watercolours and in oil. Also, how to retouch negatives. Philadelphia, PA: Bennerman and Wilson
8 Saucier, M. 1858. Photographs on canvas. The American Journal of Photography 1 (9): 139-140.
10 Towler, J. 1868. To prepare canvas for the reception of a photograph. The Philadelphia Photographer 5, (54): 194
11 Rehn, I. 1868. Solar printing on canvas. The Philadelphia Photographer 5 (54): 190-191,


20 See also Lerner, L., 2012. William Notman’s Photographic Selections (1863). *Journal of Canadian art history* | *Annales d’histoire d’art canadien* 33 (1): 16-42. This article investigates Notman’s publication by subscription of *Photographic Selections* I, the first of two volumes of reproductions of famous works of art interspersed with his own photographs, revealing both his professional involvement with art and his promotion of his own photography as an art form.


24 Ibid.


While not part of this paper, mention here should also be made of composite photography (assemblage of multiple figures on a ground), colored or not, which also demonstrated the elasticity of the photograph in its ability to be inserted into different contexts. While the aim of these images was classically representational, to the modern eye they often appear to be the antecedents of later modern experimentation with collage.