

the handbook of

ANTIQU PHOTOGRAPHS

A GUIDE TO DATING NINETEENTH
CENTURY PORTRAITS

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INTRODUCTION

Background to The Dating Antique Photographs Project



Photographs are a portal to the past. They provide us with a glimpse into the lives of those relatives we never met. The Dating Antique Photographs Project emerged out of family history research conducted by Brandon Taylorian since 2019. Brandon had been given a large collection of old photographs by his relatives with the task of trying to date them and identify all the faces that can be seen in them. Brandon then wrote an article for the journal *The Local Historian* titled 'Family Portraits in Victorian Lancashire' and became fascinated with antique photographs with the aim of becoming a collector and specialist in photographs taken in the nineteenth and early twentieth century. With the opportunity for funding by the Institute of Creativity, Communities and Culture (ICCC) at UCLan coming about in Spring 2024, Brandon wished to share the knowledge he had developed about antique photographs with others, especially his method for dating old photographs and so The Dating Antique Photographs Project was born.

Acknowledgements: I would like to give special thanks to Professor Candice Satchwell, Dr Carl Morris and Elaine Speight for granting funding to the Dating Antique Photographs Project through the ICCC.

INTRODUCTION

The origins of portrait photography

First self-portrait

In October 1839, Robert Cornelius took one of the first self-portraits in history using the daguerreotype process. With an exposure time of about ten minutes, Cornelius used an improvised camera obscura to take the portrait. Cornelius is known to have taken other daguerreotype portraits of his family members but these have not survived. Cornelius, an American, went on to operate some of the earliest photography studios in the United States and experimented with reducing the exposure time for photographs to improve their commercial viability.



First self-portrait by Robert Cornelius, taken in 1839.



Daguerreotype of Louis Daguerre in 1844 by Jean-Baptiste Sabatier-Blot.

Reaching Britain

The same year Cornelius took his self-portrait, the new invention of photography reached British shores. Services for taking “photographic likenesses” were set up in England’s major towns and cities. For example, in September 1841, Liverpool had its first event open to the public for taking their portraits, priced at one guinea each including a frame. However, what accelerated mass interest in portrait-taking was when the British royals Queen Victoria and Prince Albert first had their portraits taken in 1844 and 1842 respectively.

Deconstructing an antique photograph

1

Mount type

Determining whether a photograph is a daguerreotype, ambrotype, tintype, carte de visite or carte postale can help place a photograph in a certain era of when that mount type was produced or most popular.

2

Photographer logo

For cartes de visite and cartes postale in particular, the identity of the photographer and where their studio was located and at what time according to directories can help with estimating the date of a photograph.

3

Attire and hairstyle

Use the clothing, jewellery and hairstyle worn by the subject to help determine their age and the era in which the photograph was taken. Also, use how the subject is positioned, who they are photographed with and the layout of setting for estimation.

4

Setting and composition

Use the setting of the portrait as a factor for determining the tastes and style of the era. List any props held by the subject, try to ascertain their symbolic or practical significance.

5

Ancestry resources and purpose

Use family history resources to help determine the identity of the subjects and add more context. Adding this extra context may help you determine any special purpose for the portrait.

1839–1860

Daguerreotype

History

The daguerreotype was the first publicly available photographic process, having been first announced in Paris in August 1839. The inventor of the process was Louis Daguerre, a Frenchman, who used an iodine-sensitised silvered plate and mercury vapour to develop the daguerreotype process. Daguerre took the first known photograph of a person in 1838 while experimenting by inadvertently capturing a man having his shoes shined on the Boulevard du Temple in Paris. The daguerreotype had an exposure time of between three to five minutes which made it nearly impractical for portraiture. Only the most dedicated early enthusiasts for the technology of photography would be willing to sit still for such a long exposure. Daguerreotypes are a rarity in British family collections due to their greater age and expense while many people continue to mistake later ambrotypes for daguerreotypes. Daguerreotypes were still widely used in the 1850s but were eventually superseded by the ambrotype (collodion process) which produced a higher quality image and demanded less exposure time.

How to identify

Daguerreotypes will always be encased with these cases most often made of leather and lined with silk or velvet. Daguerreotypes are printed on a polished silver plate and depending on the angle you view them at, they can look like a negative or a positive. Daguerreotypes are typically quite small, usually around 2" x 3".



Sometimes daguerreotypes were given extra touch-ups by adding colour to the cheeks of subjects as seen in the example above.

1851–1865

Ambrotype

History

Known as collodion positives in England, ambrotypes were a positive photograph on glass made by a variant of the wet plate collodion process invented by Frederick Scott Archer in 1848 which he published in 1851. Archer reversed a negative image by bleaching the silver salts. The dark areas which would normally form the highlights in a printed image turned pale, and the clear areas which would form the shadows in the print appeared to be dark. One drawback with this process was that the image was reversed laterally, like the reflection you see in a mirror. Each ambrotype is a unique original just like its predecessor the daguerreotype. Ambrotypes were first introduced to the public in the early-to-mid 1850s but was itself replaced by the tintype by the mid-1860s meaning that most ambrotypes were taken during this ten year period, making them easier to date. However, while ambrotypes had largely disappeared from high street studios by the 1860s, they were still used by itinerant open-air photographers until the 1880s so it is possible to find later examples.

How to identify

Ambrotypes can either be framed with a glass cover or encased but being cheaper than daguerreotypes, their cases were usually compressed paper and card rather than leather and silk. Ambrotypes always appear as a positive image whatever angle you view them from. Gilding of jewellery on ambrotypes was common. While daguerreotypes are backed by shiny silver, ambrotypes are backed by a piece of glass painted black.



1851-1865

Analysing an ambrotype



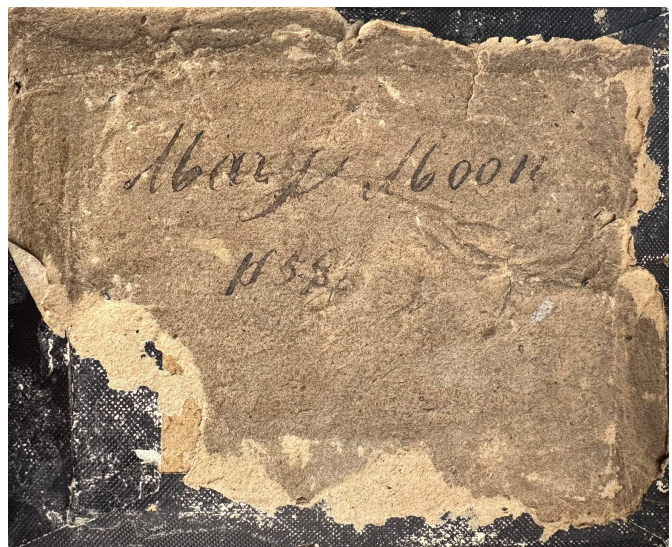
Obverse side

Setting and mount

Notice the very plain background and setting which indicates an earlier photograph and one not taken in a studio but at the couple's home. The line border and frame style are common for ambrotypes. Notice the damage to the top of the collodion positive sustained over time.

Attire and composition

Notice also how the man places his arm around his wife and lets his hand hang, indicating a state of relaxation which is unusual for Victorian portraits. The man wears a large cravat, waistcoat and blazer. The lady's hair has a centre parting and she wears a bonnet. She also wears crinoline and a shawl. There is gilding present on the lady's wedding ring. The image was taken in 1858 at Woodcock House in Ecclestone by local travelling collodion photographer Robert Pateson.



Reverse side

1853–1890

Tintype



Obverse side of a framed tintype of Elizabeth Moon of Daisy Hill Farm, Euxton, 1861.

History

Also known as a ferrotype, the tintype was first introduced in 1853 by French inventor Adolphe Alexandre Martin in Paris. While the tintype's main rival the ambrotype, which was produced using the same collodion process and was based on glass support, as its name indicates, the tintype was instead support by a piece of metal, specifically a piece of lacquered iron. Being cheaper to produce than its predecessors, tintypes has been described as the first "truly democratic" medium for mass portraiture. First produced in formal photography studios, tintypes started to be produced in booths, tents, or even open-air at fairs and carnivals or by itinerant street photographers operating covered wagons. Tintypes were perfect for mass production because the iron support did not need drying and so tintypes could be developed, fixed and handed to the customer just a few minutes after the picture had been taken. In the United States, tintypes were used to document the experiences of soldiers during the Civil War (1861-65) and captured scenes in the Wild West.

How to identify

The easiest way to identify a tintype is by feeling for the metal plate that the photograph is placed on. You can also use a magnet to help with this. Look for rust spots or blisters on the surface where the enamel has started to lift off as seen in the example given above. Tintypes were most often framed in either papier-mâché cases (as seen in the example below), or in a more substantial frame often with a golden border (as seen in the example above). Tintypes can be distinguished from ambrotypes by their lower quality image and very dark grey-black.



Obverse side of a tintype in a papier-mâché frame.

1854–1910

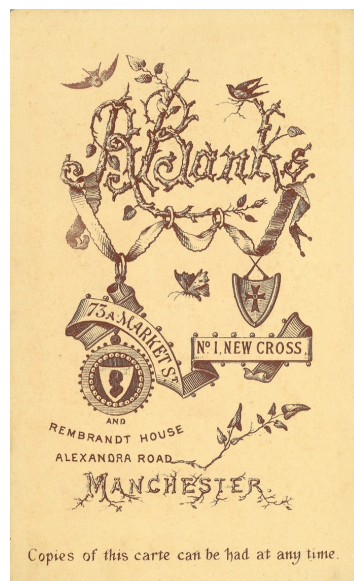
Carte de visite

History

Known in English as a 'visiting card', *cartes de visite* were a format for small photographs, especially portraits, collected and traded among friends and visitors most popular from the 1860s to the 1880s but continued to see production until the end of the Edwardian period (around 1910). The *carte de visite* yet again has French origins with photographer André Eugène Disdéri patenting this mount type in 1854 in Paris, although they were first invented by a photographer named Louis Dodero from Marseilles in 1851.

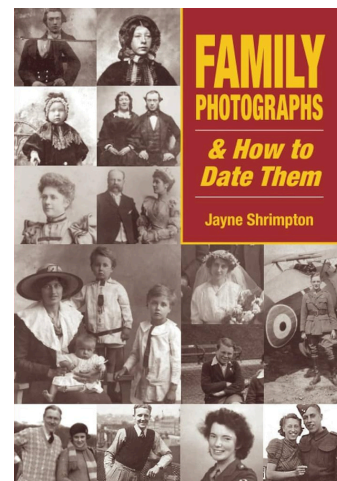


Obverse side



Copies of this carte can be had at any time.

Reverse side



Family Photographs & How to Date Them by Jayne Shrimpton (2008)

How to identify

Carte de visite are likely to form the bulk of most British family collections of photographs from the nineteenth century. They are a collodion negative glued onto a thick paper card typically measuring 2.5" x 4". *Cartes de visite* from the late 1860s started to feature the photographer's name and town on the obverse side and their logo on the reverse side. The more elaborate the photographer's logo, the later the card, while the thinner the mount, the earlier the photograph. If your *carte de visite* features a line around its edges, then this indicates an older photograph as does any *carte de visite* that does not feature the identity of the photographer.

Because *cartes de visite* existed for a longer period than their predecessors, their categorisation as *cartes de visite* alone is not enough to give a more specific date/period of origin. Therefore, features such as attire, photographer/studio, background and setting as well as composition all need to be used to help estimate a time period of origin. This requires further knowledge on major or more subtle changes in Victorian fashion, tastes and styles from the 1850s to 1880s.

TIMELINES

Timeline of changing mounts and settings

Changes in mounts

- 1858-1870: No studio details on front; thin card; square-cut corners.
- 1860-1870: Simple trade plate backs.
- 1870-1880: More ornate backs, all-over design.
- 1870-1905: Corners generally rounded.
- 1876-1884: Some coloured card.
- 1880-1895: Highly elaborate and informative backs.
- 1882-1905: Bevelled edges.
- 1883-1895: Backs often with pictures.
- 1883-1899: Dark card, pale lettering.

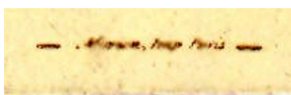
Changes in setting

- 1855-1865: Neutral backgrounds, simple settings, curtains.
- 1868-1880: Chairs increasingly elaborate with padded backs, fringes; padded rests, lecterns.
- 1870-1880: Outdoor sets, 'natural' backdrops, stiles, fences, bridges, foliage (often painted).
- 1870-1880: Occasional seaside backgrounds.
- 1880-1890: Elaborate outdoor sets, swings, tussocks, rocks, hammocks; occasional railway carriages.
- 1880-1890: Revival of balustrades and plinths, often more weathered.
- 1890-1900: Exotic set details, highly artificial and elaborate sets, pot plants, mirrors, palms, cockatoos.

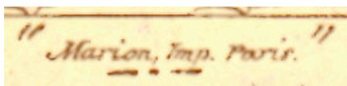
Marion Date Code

Changes in mounts

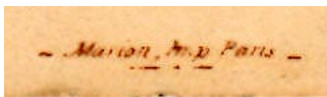
In 2003, family historian Robert Vaughan suggested that the dots and dashes he had noticed on either side or just one side of the printer's name and only on *cartes de visite* produced during the 1880s formed a date code. For instance, Vaughan believed that one dot or dash on either side of the printer's name indicates the card was produced in 1882. Vaughan also warned that the printer's name was written just as *Marion Imp Paris* in the 1870s but that this does not discount that a portrait could have been taken later.



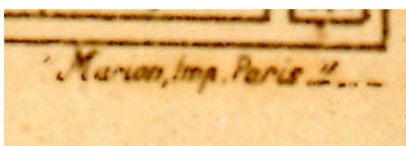
- MIP - Used about 1882 to 1885



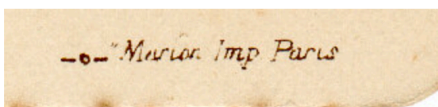
" MIP " with - . - underneath about 1888



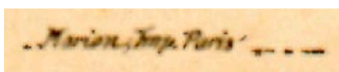
- MIP - with - . - underneath, c.1890 (good date)



About 1893

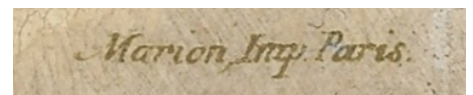
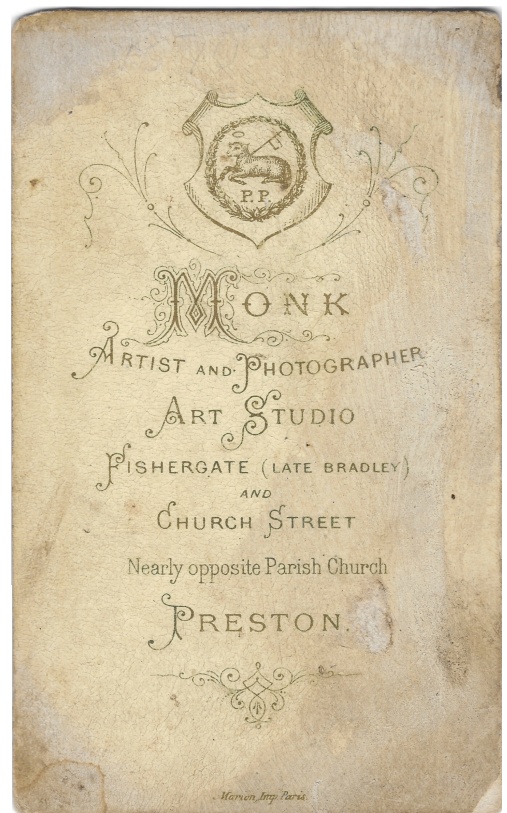


About 1898



- MIP - . - - dated 1899

Example



No dots nor dashes on the back of the 1880 *carte de visite* suggests that the mount on which the photograph was placed was printed in the 1870s but used for this portrait in 1880 as a way of using up old stock.

CIRCA 1875

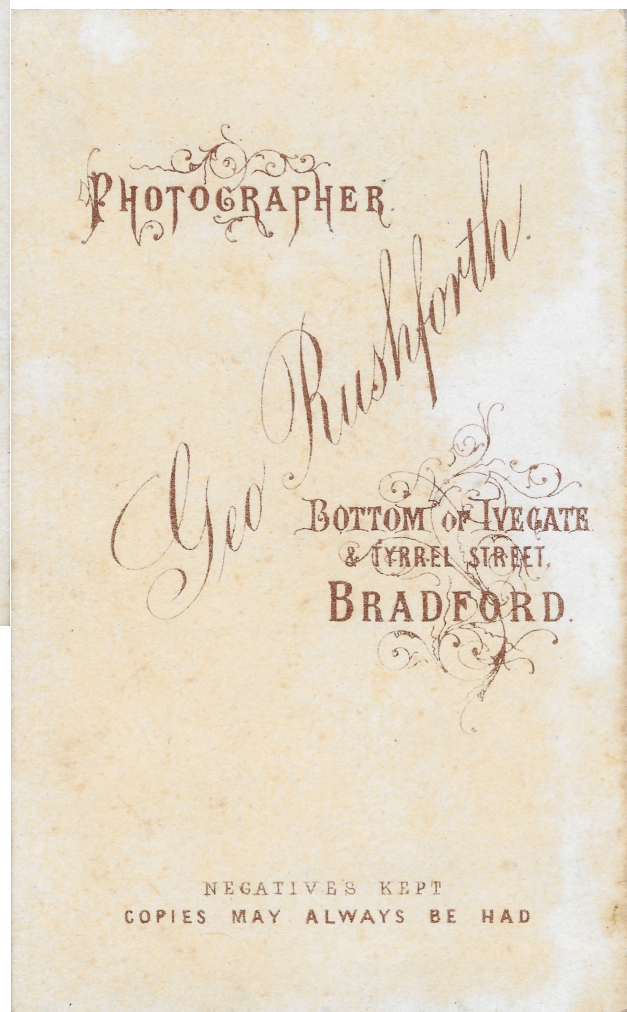
Analysing a carte de visite



Obverse side

The lack of photographer name and city on the obverse side is unusual for an *carte de visite* from the 1870s. On the reverse side, the photographer's logo is again quite plain for the era and so potentially deceiving when attempting to date. George Rushforth occupied a studio in Bradford from 1876.

A portrait of a teenage girl and her younger brother who looks about ten years old. Taken in around 1877, the portrait has the girl seated formally, forward-facing and the boy placing his hand on her shoulder perhaps to indicate their bond as siblings. The girl's dress implies a death in the family, perhaps this is a mourning portrait.



Reverse side

Women's attire



Head and neck

- 1843-1852: Hair in dangling side ringlets, bun at back; bonnet with ties and forward-pointing brim; small, white indoor caps.
- 1850-1864: Plain hairstyles, smoothed back into bun from central parting; high necklines, small collars and brooches.
- 1855-1865: Central parting, ears covered.
- 1864-1870: Ears exposed; chignon hairstyle; pork-pie hat square on head.
- 1868-1880: Princess Alexandra style fringe; ornate hairstyles, artificial hair; back of head echoes shape of back of skirt.
- 1870-1880: Varied necklines, frills, scarves, jabots.
- 1880-1890: Some fringes, often crimped, tousled, straggly.
- 1890-1900: Hats often small, firmly centred; hair often in bun, fringes rare; loop or coil of hair at back of head.

Line and decoration

- 1845-1850: Sleeves fairly close-fitting.
- 1845-1852: Skirts smooth and bell-shaped.
- 1850-1865: Bodice above crinoline cut to mould figure.
- 1850-1867: Crinolines.
- 1870-1880: Complicated designs; mixture of colours and materials in same dress; lots of trimmings, frills, ribbons, stitching, buttons and fringing.
- 1880-1885: High, jutting bustle; princess line; waist tight, long, coming to point.
- 1880-1890: Tight corsetry; 'natural history' decoration on hats and dresses.
- 1890-1900: Tailored suit with blouse; jet and lace; skirts plain and fashion emphasis on top half of body.

CARTE DE VISITE

Women's attire

Bodice, sleeves and skirt (1840s – 1870)

- 1843-1852: Sleeve fitted fairly close to arm; smooth, bell-shaped skirts.
- 1850-1855: Skirts increasingly full.
- 1850-1865: Bodice cut to mould figure.
- 1854-1864: Epaulettes, often braided.
- 1855-1865: Cage crinoline.
- 1860-1865: Sloping shoulder; wide, long sleeves.
- 1860-1866: Upper sleeve puffed, low-set.
- 1865-1870: Skirts less full.



Bodice, sleeves and skirt (1868 – 1900)

- 1868-1875: Sloping bustle; flat-fronted skirts.
- 1870-1880: Simple bodice, high-set sleeves.
- 1870-1875: Cuirasse bodice.
- 1870-1880: Sleeves higher, set in at shoulder.
- 1880-1885: High bustle.
- 1880-1890: Figure-fitting bodice buttoned to throat.
- 1887-1993: Narrow sleeves, peaked at shoulder.
- 1890-1900: Elaborate blouses, boleros, jackets, jacket-style dress bodice; three-quarter sleeve, frilled; overskirts disappear; simpler skirts, smooth over hips, flared, gored.

CARTE DE VISITE

Men's attire

Trunk and limbs

- 1843-1855: Tight suits, cut close to body; fancy waistcoats.
- 1843-1863: Dark jacket with light trousers.
- 1848-1875: Waistcoats may not match.
- 1855-1872: Raised side seams on trousers.
- 1864-1871: Lounge suits with deep cuffs.
- 1868-1875: Short jackets for younger men.
- 1870-1880: Suits tighter, often double-breasted.
- 1890-1895: Peg-top revival.
- 1890-1900: Lounge suit very popular; baggier look to suits; dinner jacket; cummerbund; pressed trousers; yoked Norfolk jacket.

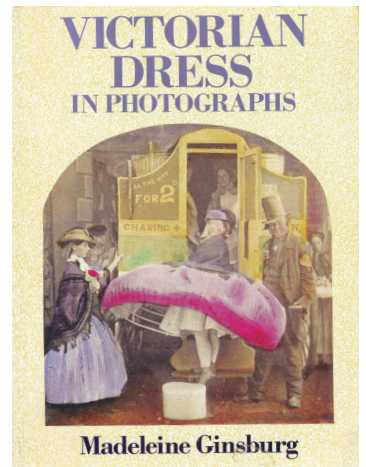


Head, neck and feet

- 1843-1848: Very high top hats.
- 1843-1852: High coat, shirt collars, large cravats.
- 1843-1864: Flat sided top hat brims.
- 1850-1860: Highish crowned top hats; large, loose cravats.
- 1858-1872: Top hat crowns often low; pudding-basin bowler.
- 1864-1871: Narrower ties.
- 1865-1900: Curved sides to top hat brim.
- 1871-1881: Spats.
- 1876-1882: Boaters become popular.
- 1885-1900: Top hat crowns often low; very high shirt collars (reaching 3" in 1899).

CARTE DE VISITE

Composition and children's clothing



Victorian Dress in Photographs by Madeleine Ginsburg (1982)



The *carte de visite* to the left is an example of a seat being used for leaning against rather than sitting on. The choice of leaning rather than sitting gives of an effect that the woman is relaxed. Also notice the use of three-quarter length figures rather than full-length or a head shot. Consider the thick fringe on the chair and basket featuring a plant as tastes and symbols for estimating the decade.

Trunk and limbs

- 1843-1851: Full-length trousers for boys; 1848-1865: Short crinolines for girls, showing pantaloons.
- 1850-1900: Trousers length according to age (dresses for very young boys).
- 1860-1880: Height of taste for dressing sisters alike; 1870-1880: Elaborate and complicated girls' dresses.
- 1870-1900: Sailor suits for boys; 1880-1900: Sailor top with skirt for girls.
- 1885-1900: Smocked yokes common; Little Lord Fauntleroy look popular.
- 1890-1900: Some lace-up shoes; sombre, adult-looking clothes for both sexes; occasional off-the-shoulder shift, bare feet and legs for babies.

Changes in composition

- 1858-1870: Seated subjects often reading.
- 1860-1870: Full-length figure (standing or sitting), feet visible.
- 1865-1875: Interior-to-exterior view through window or arch.
- 1867-1878: Seats used more for leaning on than sitting.
- 1869-1888: Three-quarter length figures.
- 1885-1900: Head and shoulders shots.
- 1890-1900: Vignettes come into use.

CARTE DE VISITE

Background and setting, items and purpose



The background of the example on the left above is emblematic of the “historical nature” theme popular from the 1870s as indicated by the bushes, furs and feathers alongside the elaborate table, stairs and column. The young woman carries a book with her finger inserted between the pages as if she has just been interrupted from reading to take the photograph. With the style of the clothing an indicator and the active time of the photographer, this *carte de visite* is believed to originate from the early 1890s. The background of the example on the right above looks to depict perhaps a lake, again with the “historical nature” look present though more subtle than in the other example. The columned stone stairs exude a classical theme in the setting of an English country manor house. The young woman holds a basket of what looks to be small fruits, feathers and grasses she has just picked from the woodlands. There is a definite theme of manorial life and pastoralism here; believed to originate again from 1890s.

Purposes for a photograph in the Victorian era included a wedding anniversary, First Holy Communion, coming-of-age, a wedding, a mourning portrait (popularised by Queen Victoria in the 1860s), family portraits, portraits of courting couples, portraits of siblings, or portraits of individuals. Alternatively, there may be no special purpose for a portrait; perhaps it was taken just for fun! Props in photography studios include letters, books, tissues, baskets of flowers or fruit, hats, furs, cushions, and even bicycles (popular from 1885 to 1900). In the examples above, the young woman on the left carries a letter and again the chair is used not for sitting on but for leaning against. Meanwhile, the *carte de visite* of the old woman on the right dressed in black is almost certainly a mourning portrait and likely dates from the early 1880s based partly on the fact that photographer Thomas Bridges occupied 72 Barkerend Road in Bradford from 1879 to 1887.

1860–1924

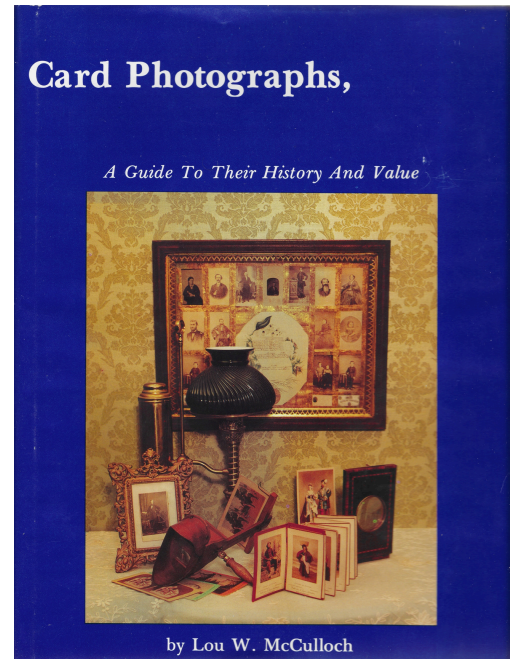
Cabinet card

History

The cabinet card, larger and thicker than its predecessor the *carte de visite*, was first introduced in 1860, being first used for horizontal views but soon adapted for portraits. Although cabinet cards saw their popularity peak in the 1880s, they never displaced the *carte de visite*. Cabinet cards began to wane in the 1890s due to the rise in personal photography among the public which meant less demand for photography studios. The cabinet card was never as popular in Europe as it was in the United States but its production lasted longer in Europe with last cabinet cards manufactured as late as 1924.

How to identify

Cabinet cards were made with a collodion negative glued onto a stiff piece of cardboard. They are distinguished from *cartes de visite* by their larger size, measuring 4.25" x 6.5", and their thicker card mount. Cabinet cards of the 1880s sometimes had bevelled edges and were often finished in gold or silver. Cream mounts were always popular but black, dark brown, green and burgundy mounts became popular in the 1880s and 1890s. Cabinet cards were less popular in England than in the United States which is why they are rarer to find in British family collections today.



Card Photographs: A Guide To Their History And Value by Lou McCulloch (1981)



Cabinet card of couple taken by William Marsden Harrison of Falmouth, circa 1902.

1894–1950

Carte postale

History

Known in English as the postcard, the period between 1902 and 1915, known today as the Golden Age of Postcards, was when postcarding became an international craze. For example, 7 billion postcards were mailed worldwide in 1905 alone. Images of the newly-built Eiffel Tower in 1889 gave impetus to the postcard. This form of near-instant communication – the postal service could guarantee next day delivery – meant that people could send messages from the mundane to the mischievous to the mysterious. Although the rumblings of war in Europe slowed down postcard production, the fad did not stop entirely and cards were still used for propaganda purposes and to boost troop morale.

How to identify

Older postcards are more likely to include the French term as well as or instead of the English term. Often they measure 5.5" x 3.5". If your postcard only has a space on the reverse side for an address then it will originate pre-1902. Only after 1902 did the British Post Office provide a space for correspondence to be written on the reverse side of postcards which can help with dating them, however, beware that your postcard might be a copy of an older photograph. Later postcards sometimes have the exact date they were sent stamped onto their reverse side so check for this.



Obverse and reverse side of a postcard sent to Miss Ann Prescott of Preston Road, Euxton, 1906.



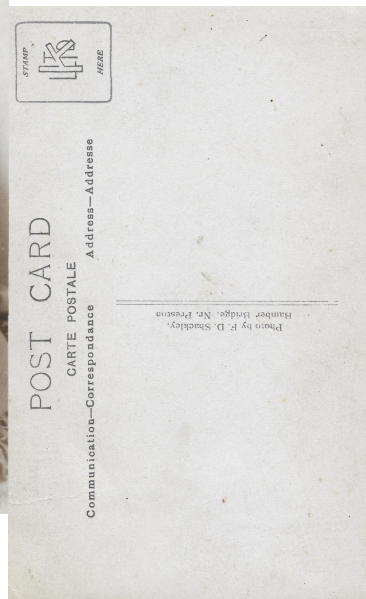
Postcard featuring Robert Burns and his cottage and monument in Ayr, 1899.

CIRCA 1897

Analysing a carte postale



Obverse side



Reverse side

Key features

Notice first the use of the vignette which came into fashion in the 1890s for portraiture. The woman is seated and a three-quarter length shot is used. Also notice how the woman is holding a tissue, perhaps indicating that she is in mourning.

Photograph and card

This is an example of the photograph being older than the postcard since the photograph is believed to originate from circa 1897 while the postcard has space for correspondence on the reverse, indicating it dates from after 1902. Beware that the photograph may be older than the card it is printed on.



Obverse side of a *carte postale* of Alice Gerrard, 1916.



Obverse side of a *carte postale* of Edward Morey and Alice Gerrard, circa 1920.

The first example above is a wartime *carte postale* featuring a sixteen-year old girl from Whittle-le-Woods in Lancashire named Alice Gerrard. The setting is reminiscent of an 1870s background with the manorial and pastoral features yet there is a rug where Alice is sitting which seems not to match the setting. Formality is established with Alice seated and forward-facing. She holds a book with her finger inserted between the pages.

The second example is a portrait of Alice Gerrard and Edward Morey taken in about 1920, two years before the couple married. It became a common practice for couples courting to have a photographer take their picture. A studio shot, the image employs a classical theme for the background. Alice carries her white gloves and holds her husband's cane while Edward carries his grey hat.

OTHER FEATURES

Photographer logo

Dating Nineteenth Century Photographs

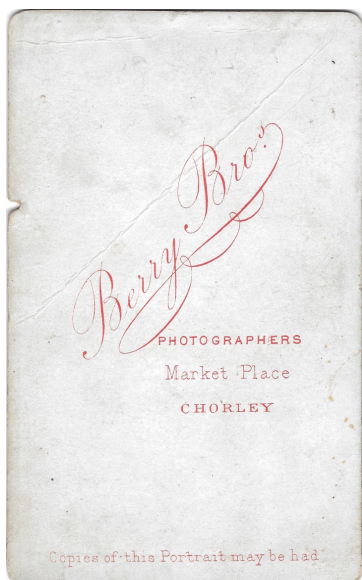
ROBERT POLS



Dating Nineteenth Century Photographs by Robert Pols (2005)

The positioning and style that a photographer chose for their logo can reveal a great deal about when, where and perhaps even for what purpose a photograph was taken. Photographers only started to identify themselves on *cartes de visite* beginning in the 1860s. Cabinet cards always featured the photographer name, location and logo. *Cartes postale* tended not to include a logo but instead the photographer's name and the address of their studio only.

A general rule for photographer's logos is that they were simpler in the 1860s, became more elaborate in the 1870s and then returned to simpler designs in the 1880s and 1890s. However, there are exceptions to this rule. The examples below show the changes in photographer logos on the reverse sides of *cartes de visite* from the 1860s to the 1880s. A logo is likely to include the photographer's name, studio address, services offered and whether copies of portraits are available.



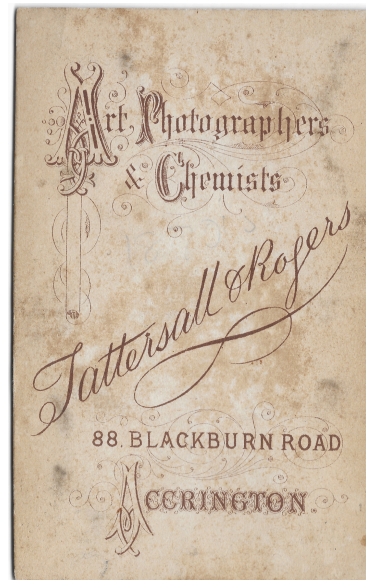
Photographer logo from 1860s.



Photographer logo from 1860s.



Photographer logo from 1870s.



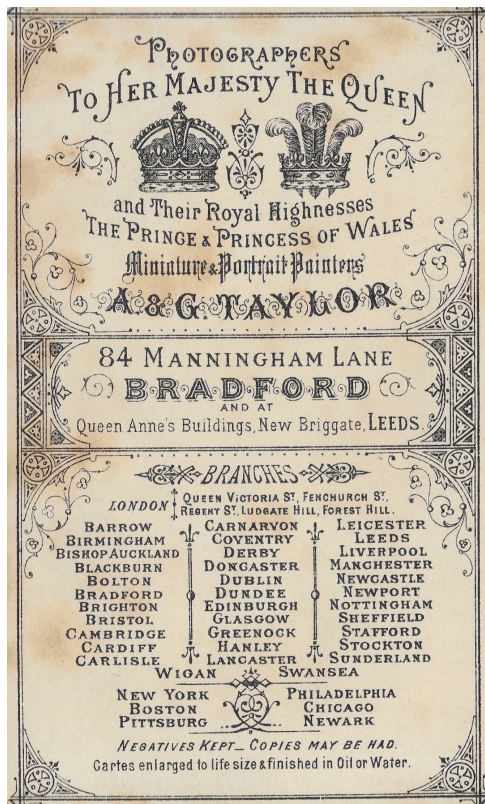
Photographer logo from 1880s.

Notice how the earlier *cartes de visite* above used a white mount while those later experimented with yellow, cream and light brown variants. Use resources such as the *British Newspaper Archives* by looking for advertisements from the photographer to ascertain when they were active at the address on the logo to help determine a more specific period for when the photograph was taken. Directories can also be useful in this regard.

OTHER FEATURES

Royal Warrants

There is likely to be more information available on photographers/studios that received a royal warrant than those that did not. This information could be useful in providing further context to your photograph and may help you in dating it. There were around 50 photographers/studios that received royal warrants during the second half of the nineteenth century which are here listed



Example of the observe side of a carte de visite from the late 1880s by A & G Taylor, photographers with a royal warrant granted in 1886.

Photographers with year of royal warrant

- Abernethy, W (1900)
- Annan, J & R (1889)
- Backofen, Karl (1885)
- Bassano, Alexander (1890)
- Bell, Brown, Barnes & (1886)
- Braun, A, & Co (1885)
- Brogi, Cavaliere Carlo (1888)
- Brown, Barnes & Bell (1886)
- Burin, F (1891)
- Cartland, George Piner (1887)
- Chancellor & Son (1899)
- Claudet, Antoine (1855)
- Collier, John (1885)
- Dayal, Reja Deen, & Son (1897)
- Degard, Eugene (1882)
- Disderi, Adolfe (1867)
- Downey, William & Daniel (1879, 1890)
- Fall, Thomas (1897)
- Grove, William H (1899)
- G W Wilson & Co (1895)
- Henderson, A L (1884)
- Hills, Robert & John Henry Saunders (1867)
- Hills & Saunders (1893)
- Hughes & Mullins (1885)
- Horne, J, & Thornthwaite (1857)
- Gunn & Stewart (1896)
- King, Horatio Nelson (1896)
- Lafayette, James (1887)
- Lee, Edwin P, & Co (1875)
- Lettsome & Sons (1890)
- London Stereoscopic & Photographic Company (1895)
- Marcossi, C (1880)
- Mauil & Fox (1900)
- Murray, Robert Charles (1872)
- Oldham, William (1897)
- Poullan, M P, Fils (1892)
- Ross, James, & John Thompson (1849)
- Russell & Sons (1897)
- Steen, Mrs Mary (1896)
- Taylor, A & G. (Andrew & George) (1886)
- Thompson, John, James Ross & (1849)
- Thompson, John (1881)
- Uhlenhuth, Professor E (1897)
- Valentine, James (1868)
- Valery (1886)
- Voigt, Thomas Heinrick (1885)
- Welch, R (1900)
- Whitlock, H J (1870)
- Wilson, Charles Andrew (1887)
- Wilson, George Washington (1873)



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Funded by
Institute of Creativity,
Communities and Culture