

**THE MATTHEW R. ISENBURG COLLECTION:
THE DISSEMINATION OF INFORMATION ON A PRIVATE PHOTOGRAPHIC COLLECTION,
1972 - 2012**

by

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Photographic Preservation and Collections Management

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Abstract

This thesis examines how the Matthew R. Isenburg Collection of nineteenth-century photography and photographica, assembled between 1972 and 2012, was used by researchers, scholars, and photography-enthusiasts, and how information about it was disseminated to the public, prior to its sale to the Archive of Modern Conflict, Toronto, in 2012. The private collection focused on five areas from early photography (1830s – 1860s): the Southworth & Hawes photography studio (Boston, 1843 – 1863), images of and information about the California Gold Rush (1848 – 1855), photographic technology (including cameras, lenses, and studio equipment), daguerreotype and ambrotype cases, and nineteenth-century literature (featuring technical manuals and sales catalogues). This thesis features a literature survey, documentation of how Isenburg displayed his collection within his home, a description of the experience of visiting his collection, an annotated bibliography of publications that feature the collection, and an analytical chapter describing how the reputation of the collector and collection evolved.

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Figure 1 - Mike Robinson. Portrait of Matthew R. Isenburg, 2000. Half-plate daguerreotype. Collection of Mike Robinson, Century Darkroom, Toronto.

Introduction

Matthew R. Isenburg (born 1927) began his foray into collecting photographica¹ in the late 1960s after he was given a Leica camera in lieu of payment for photographing a wedding. After purchasing another model, Isenburg became fascinated by the differences and similarities between the two cameras, an interest that propelled him to amass his first photographic collection of over 1000 twentieth-century Leica items, including 200 camera bodies, along with lenses, accessories and trade literature. This early collection not only shows an interest in collecting photographica, instead of focusing on prints, but also is an example of the ferocity that Isenburg brought to collecting. The bulk of this Leica collection was sold in the early 1970s, and Isenburg shifted his focus to a more challenging and under-collected area at the time, the first four decades of photography (late 1830s – 1860s) with an emphasis of photographs and photographica produced in North America.

Collecting with intensity, initially with little competition, Isenburg developed and refined this collection over forty years (1972 – 2012), before he sold it to the Archive of Modern Conflict (AMC) in Toronto, Canada². The sale of the collection was propelled by Isenburg's increasing age and health concerns (Isenburg suffered a heart attack in 2009), and his desire to

¹ "Photographica" is an all-encompassing term that refers to the ephemera, such as cameras, studio equipment, and advertisements, directly related to the history of photography.

² The Archive of Modern Conflict is a privately owned collection with branches in London, England and Toronto, Canada. The sale of the collection was announced by Mike Robinson, president of The Daguerreian Society in 2012, and then newly appointed Director of Education and Research at the AMC in "The President's Message" article in *The Daguerreian Society Newsletter*. 24, No. 2, (April-June, 2012): 2, 14.

see the collection continue to be used by researchers³. Isenburg worked with private photographic dealer Greg French, spending countless hours familiarizing French with his collection, who ultimately brokered the deal with the AMC. It was imperative to Isenburg that his collection was sold in its entirety, to maintain the interconnectedness of many items within the collection⁴. This stipulation greatly narrowed the number of institutions who could afford to acquire such a large collection.

Isenburg's own particular interests and his eagerness to share his knowledge defined both his collection and his persona as a collector. The collection of approximately 21,500 items⁵ is best known for five subgroups that account for the majority, though not all, of the collection. Firstly, Isenburg amassed the finest Southworth & Hawes⁶ collection in private hands⁷. The collection includes daguerreotypes, *cartes de visite*, family albums, business records, and chairs from the studio, amongst other items. Secondly, the collection is noted for

³ See French, Greg. "Miracle on City Avenue: "The Many Faces of Daguerre"." *The Daguerreian Society Newsletter*. 20, No. 4, (October – December, 2009): 10-11.

⁴ One example of the relationship between subgroups is found in the California Gold Rush and Southworth & Hawes material. From 1849 to 1851, Albert S. Southworth left the Boston area and prospected in the California Gold Rush.

⁵ At the time of my thesis' completion, the Archive of Modern Conflict in Toronto was cataloguing the Matthew R. Isenburg Collection, including the library. As such, any numbers in reference to the quantity of items within the collection are approximations given by AMC, Toronto.

⁶ The Boston studio, operated by the partnership of Albert Sands Southworth (1811 – 1894) and Josiah Johnson Hawes (1808 – 1901) was in operation from 1843 to 1863.

⁷ Other comparable collections of Southworth & Hawes photographs and ephemera are found in major institutions, primarily the Metropolitan Museum of Art in New York, the Museum of Fine Arts in Boston, and George Eastman House International Museum of Photography and Film in Rochester, as documented in the exhibition catalogue *Young America: The Daguerreotypes of Southworth & Hawes* (Steidl: 2008) (bibliography 136). See also Anne E. Havinga's article "The Collection of Southworth and Hawes Daguerreotypes at the Museum of Fine Arts, Boston" *The Daguerreian Annual* 1995 (bibliography 39).

the largest private collection of daguerreotypes, both scenes and occupational portraits⁸, of the California Gold Rush of the 1850s. Thirdly, Isenburg's technology collection was primarily comprised of nineteenth-century cameras with more than two dozen daguerreotype cameras and more than thirty wet-plate collodion cameras, most of which are American. This subgroup also contains a selection of the various apparatuses and accessories related to taking and printing photographs at the time. Fourthly, approximately 2000 daguerreotype and ambrotype cases (late 1830s – 1860s), some still containing photographs, were collected for their historical value and for their rarity.⁹ All of these first four categories are supported by ephemera¹⁰ that contextualize the photographs within the collection. One example amongst many is of two letters, one from the miner and a later one from his wife, that relate to the daguerreotype occupational portrait of the miner William McKnight (also in the collection). Finally, Isenburg's library of approximately 1500 volumes comprises the fifth subgroup. This collection includes approximately 350 nineteenth-century primary sources, including annuals, catalogues, and technical manuals, and approximately 1100 twentieth- and twenty-first century secondary research material, including periodicals, newsletters, technical manuals, monographs, photography auction catalogues, and general and regional histories.

Isenburg understood that the procurement and development of a private collection provided him with a wealth of historical knowledge that he was eager to share. Isenburg, who

⁸ An "occupational" refers to a daguerreotype portrait that shows the sitter with the tools of his or her trade. E.g., a miner is shown with a pickax and a pan of gold. Portraits of soldiers posing with their weapons are often included in this category, as are other more unusual occupations.

⁹ For example, the collection includes a full-plate mother of pearl case, a rare material for cases that were usually made from thermoplastic.

¹⁰ "Ephemera" refers to paper documents that are now considered to hold historical significance, but which were not originally considered valuable, such as newspaper advertisements, and personal letters.

owned Ford auto dealerships, was an autodidactic historian and described himself as a “disseminator of historical information” by nature¹¹. Isenburg regarded the display of his collection as “a story that [he] put together in a room that was exciting [because people] could learn something that they couldn’t at major museums.” The extent to which Isenburg made his collection known and available to photographic and social historians, curators, and fellow collectors is exceptional, and it is not generally known how widespread the efforts of Isenburg were.

In the summer of 2012, the AMC purchased the MRI Collection as a whole for 15 million American dollars¹². Willing to forgo a comprehensive inventory prior to a price being set, this act of faith is indicative of the quality of the collection that was understood by the small community of avid collectors, curators, and historians of nineteenth-century photography. While it is not uncommon for a private collector to purchase individual photographs from a larger collection and even smaller collections, a transaction of this magnitude from one private collector into the hands of another private collection, in this case the AMC, is rare.

In this thesis, I provide an analysis of how the Matthew R. Isenburg Collection (MRI Collection) was known, how it was used (and by whom), prior to its sale. In this way, the thesis will, from a larger perspective, contribute to our understanding of history and social use of

¹¹ This and the following quotation are from my telephone interviews with Isenburg in September 2013. See footnote 35 for further details.

¹² The sale of the MRI Collection received almost immediate coverage. For example, The British Photographic History website first posted a blog entry on June 27, 2012 that was later removed because the sale had not been publicly announced. Approximately one week later, the website posted a detailed entry about the sale and the collection, comparing it to the sale of The Gernsheim Collection to the Harry Ransom Centre.
<http://britishphotohistory.ning.com/profiles/blogs/isenburg-collection-of-early-photography-sells-for-15-million>

private photographic collections in North American in the second half of the twentieth century. I have approached this analysis in five separate but complementary ways to illustrate the complex and multi-leveled interaction with researchers, curators, and collectors, and the resulting reach of the collection. First, my literature survey demonstrates a lack of research on twentieth century private collectors of photography and how their collections were known and used before they were dispersed through sale at auction or acquisition by other private collectors or public institutions. Secondly, to better understand how Isenbourg's collection not only supported his own research but also contributed to that of other collectors, historians and curators, I have devoted the chapter, "The Room at the Top", to a description of the physical layout of the collection within Isenbourg's home and how researchers interacted with and used the collection for their own study. In the third chapter, "The Visitor's Experience", I examine the relationships that Isenbourg developed with fellow enthusiasts of nineteenth-century photography. By conducting interviews about their experiences of visiting the Isenbourg collection in his home with a small number of people, including a scientist, fellow private collectors, historians, and curators who used the collection, a sense of this interaction emerges. This is obviously not intended to be a comprehensive record, but merely to give a sense of how the collection was used over time. In the fourth chapter, I have compiled an annotated bibliography that reveals how the collection became known through the variety and range of more than 136 general and scholarly publications. For each entry I provide a synopsis of the contents, the reference to Isenbourg, and the number and type of images from the MRI Collection that are included. The fifth chapter comprises an analytical essay that draws upon the annotated bibliography and identifies trends and patterns in the use and dissemination of

the MRI Collection over the forty-year period of time. Approaching my subject from different angles, as outlined above, provides a documented, well-rounded, and insightful portrait of the impact, uniqueness, and reputation of the Matthew R. Isenburg Collection.

Literature Survey

One could argue that throughout the history of photography, private collections have exerted an enormous influence on public collections of photography, as private collections have often constituted the core upon which public collections were subsequently built. The interests and decisions of private collectors have had a significant impact on what we understand as the history of photography. Despite this key role in identifying and preserving the material that now comprises the history of photography, few profiles and even fewer academic studies and historical overviews of collectors, institutional curators, collecting practices, and major private and public photographic collections exist.

The Museum of Modern Art's Department of Photographs former Director John Szarkowski defined the ideal character of a collector as being "an amateur, a critic, a curator, a magpie, and an adventurer" in his short and pioneering essay "Photography and the Private Collector" (1970). Szarkowski further defines each of these traits to paint a portrait of a person who unabashedly loves photography, but collects with astuteness and discernment, while still remaining open to new possibilities of interest. While this description may have been informed by his knowledge of the art community and his own experiences as a curator, Szarkowski's approach remains deliberately general and does not offer specific examples of collectors who fit this model, though the psychology he presents of photographic collectors is still very much relevant today.

John Pultz's pioneering essay "Collectors of Photography" (1985) offers a more defined structure with which to analyze the history and evolution of European and North American private collectors by classifying them as distinct types, utilizing the available sources at the

time.¹³ Pultz divides collectors historically into four broad groups (documentary, aesthetic, cultural, and modernist) that, he argues, evolved chronologically from the 1850s to the 1980s. In contrast to the nineteenth-century collector who thought of collecting as a means to document the emergence of the new medium as a technology, the most recent collector, the modernist, believes that “neither the evocation of the past nor technology alone should define a collection” (Pultz, 18). Though Pultz uses well-known collectors as representative examples to illustrate his categories, he offers a simplified categorization of collectors, likely due to limited knowledge available on the subject at the time, and space limitations within the publication. While such analyses posit the characteristics and motivations of collectors, neither Szarkowski nor Pultz apply their ideas to any one collector in depth, and Pultz’s more recent essay is now nearly 30 years old.

Publications that do pay homage to the efforts of private collectors in building public collections are often included in institutional histories. George Eastman House International Museum of Photography and Film offers an example of the effect that the efforts of private collectors have had in establishing that museum’s collection, a common practice for large institutions. *Imagining Paradise*¹⁴ (2007) acknowledges the collectors and patrons who contributed to the formation and development of the research library, and *A Collective Endeavour – The First Fifty Years of George Eastman House* (2009) outlines how the photographic collection was built from a number of private collections.

¹³ Pultz’s essay was included in the catalogue for an exhibition that featured the private collection of Paul F. Walter at the Museum of Modern Art. The collection was later sold to the museum.

¹⁴ Shiela J. Foster and Rachel Stuhlman provide further historical analysis of the Richard and Ronay Menschel Library at George Eastman House in their essay “Portrait of a Library” in *Imagining Paradise* (2007).

When major private collections are sold or donated (or a combination of the two) *en masse* to an institution, there is traditionally a celebratory exhibition, often accompanied by an exhibition catalogue or publication to mark this important event. For example, the 1963 sale of The Gernsheim Collection to the University of Texas at Austin's Harry Ransom Center was marked by a small exhibition in 1965. The modest accompanying catalogue, limited to 1000 copies, features a brief list of the 86 items included in the exhibition with a mere 25 black and white illustrations, along with a mere half-page biography of the two collectors, Helmut and Alison Gernsheim. The Ransom Center has also recently published two substantial books (2010, 2013) that provide a substantial overview of the collection as a whole and honour the efforts of the original collectors¹⁵. Roy Flukinger's detailed essay "A Historiography: Helmut and Alison Gernsheim and The Gernsheim Collection" in *The Gernsheim Collection* (2010) in particular pays homage to the collectors¹⁶. However, this level of detail in analyzing the legacy of photography collectors is extremely rare. The Ransom Center also maintains a website that highlights many of the individual collections it has acquired, and provides biographical overviews of the collectors (the Gernsheims included) that have made a significant contribution to the institution's holding¹⁷. These publications add to our overall knowledge of collections and

¹⁵ Numerous books and articles were also published that use the Gernsheim's collection prior to its sale, the majority of which were written by the Gernsheims. These publications were instrumental in establishing the reputation of the collection. For an exhaustive listing, see "Selected Bibliography" in *The Gernsheim Collection* (University of Texas Press: 2010).

¹⁶ Flukinger's essay traces the chronological development of the Gernsheims' collection from their first meeting in 1944 with Beaumont Newhall, who was enormously influential and encouraging in what they collected, to the sale of the collection in 1965. Flukinger's extensive research is evident in the prolific footnotes that cite letters, unpublished manuscripts, and documentation about the collection by the Gernsheims themselves.

¹⁷ The Harry Ransom Center's online overview of its collections can be found at <http://www.hrc.utexas.edu/collections/guide/>

collectors in a scattered and disjointed way. The individual examples still need to be shaped into larger narratives about collecting and taste to clarify whether they are representative, unusual, or merely eccentric.

While these private collectors, both at George Eastman House and The Ransom Center, are acknowledged in the context of how their respective contributions substantially helped shape larger public institutions, it is much more common for parts of a private collection to remain in private hands, once divided and sold through auction or commercial dealers. Private collectors often sell off portions of their collections in order to continue developing and shaping their collection according to their own interests and vision. In such instances, auction houses regularly sell material from a number of private collections¹⁸. The accompanying auction catalogues offer enough provenance information to authenticate and add value to an item, but the emphasis is not on the collector, or the history of the object, but rather on the photographer and individual photograph.

On occasion, however, auction catalogues dedicated to selling a private collection from a sole, well-known collector are produced, and these also constitute a permanent record and add considerably to our knowledge of collecting. Beginning with the sale of the “important collection” of Albert E. Marshall (Swann, 1952), collectors of photography have been more regularly featured in auction sales¹⁹. Some recent examples include the auction catalogues of collections assembled by André and Marie-Thérèse Jammes (1999, 2002, and 2008), Jack Naylor

¹⁸ Examples of this type of sale are plentiful as they occur often. For example, see *Photographs*, Christie’s London, 15 May 2008, when 79 photographs from several private collections were offered at auction.

¹⁹ Another early example of an auction featuring a private photography collection is the William C. Darrah collection of stereo views, sold in 1979 through Hastings Galleries in New York City.

(2007), and Henry M. Buhl (2012)²⁰. Again, these publications offer little biographical information about the collectors or the formation of the collection, and instead focus on the photographers and photographs being sold by providing bibliographic and, more recently, detailed provenance information for individual items. Though such publications offer us a glimpse into the taste and focus of the collector, they offer little biographical information about the collector(s), and scant analysis of the motivations and reasoning behind the formation and development of a private collection.

It is rarer still for exhibition catalogues to exclusively feature private collections prior to an institution acquiring the collection. The few examples that do exist include the Gernsheims, who produced a catalogue in 1963 for their travelling exhibition *Creative Photography 1826 to the Present: An Exhibition from The Gernsheim Collection*. The catalogue gives evidence of not only the breadth and quality of items from their collection shown (the catalogue includes a detailed list of over 1000 items, 700 of which were photographs, included in the exhibition) but also suggests that there was an audience with an interest in historical photography²¹. An essay written by the Gernsheims, in which they provide a condensed history of photography, accompanies the catalogue. It is not until the end of the essay that the collectors acknowledge their own role in amassing “the most important photo-historical collection in existence” assembled by “private individuals.” (10) Other later examples include *The Collection of Graham*

²⁰ *La photographie, collection Marie-Thérèse et André Jammes*. (London: Sotheby's, 1999.), *La photographie II : collection Marie-Thérèse et André Jammes : exposition à Paris du vendredi 15 au mercredi 20 mars 2002*. (Paris: Sotheby's, 2002.), *La photographie IV: collection Marie-Thérèse et André Jammes*. (Paris: Sotheby's, 2008.), *The Naylor Collection: The Complete History of Photography*. (New York: Guerney's, 2007.), and *A Show of Hands: Photographs from the Collection of Henry Buhl*. (New York: Sotheby's, 2012.)

²¹ This particular exhibition was shown in varying configurations at 10 venues in 6 European countries over a 12 year period, before being shown in Detroit.

Nash (1978)²², a limited edition publication produced for an exhibition at the de Saisset Art Gallery and Museum at the University of Santa Clara in California, (which does not provide any details about Nash himself),²³ and *Speaking with Hands: Photographs from the Buhl Collection* (2004), an exhibition of 175 photographs that was shown at the Solomon R. Guggenheim museum in New York (though, as mentioned previously, the entire collection was eventually sold at auction)²⁴. In each of these cases, an exhibition in a museum validated the value of the collection prior to its public sale.

Sometimes, though quite rarely, private collectors will publish a book that features and promotes their collection and consequently themselves as collectors. For example, George Gilbert, in his book *Collecting Photographica: The Images and Equipment of the First Hundred Years of Photography* (1976) showcases his collection, but as illustrated examples within a guide for the would-be collector. To provide further models for the aspiring collector, Gilbert also profiles twenty collectors in a section titled “Meeting the Collectors”. Each collector profiled receives a title reflective of his or her status as a collector, at least in Gilbert’s opinion. Here Matthew R. Isenburg is the first collector presented as “American’s Most Remarkable Collector” and is heralded “for having built what is possibly the most significant collection in the United States” and for his willingness “to share his vast knowledge with collectors across the country.” (202). Other collectors are described with similar superlative adjectives; but only half

²² The Graham Nash collection was also later sold at auction in 1990.

²³ Another example is The Stephen White collection, which was exhibited at the New Orleans Art Museum, who published a substantial catalogue despite the museum not being the collection’s final destination. The Tokyo Fuji Art Museum in Japan was the eventual recipient in 1990.

²⁴ The Buhl Collection sold for 12.3 million dollars total in 2012.

a page, with a portrait of the collector amongst his collection, is allotted for each profile. In the accompanying text few details are provided, about either the collectors or their collections.

Such superficial profiles of collectors also appear sporadically in promotional and adulatory articles in magazines and journals. For example, an article titled “50 Most Important Collectors in the World” from *American Photo* (March/April 1995) provides a listing of prominent private collectors of photography dotted with portraits of a handful of the collectors. Each collector is afforded a brief entry of biographical and collection information under the subheadings *Who*, *Collects*, and *Background*.

All of these different types of publications consistently demonstrate that there is still a lack of information and analysis of how private collectors are understood and how private photographic collections were amassed, recognized and used, both prior to and after their dispersal (in the case of the Jammes collection) or acquisition by larger institutions (in the case of the Gernsheim collection). Consistently, publications draw upon the efforts of private collectors to showcase the contents of their collections and, though acknowledging the collectors, place far greater emphasis on specific items from the collection.

The categories that Pultz applies to collectors, and the assumptions that can be made about the various motivations to collect laid out by Szarkowski, both need further study. In order to differentiate one collector from another, and to point to certain patterns in motivation and execution -- e.g., the use of the collection as a reflection of a sensibility or idea, as is evident in the Buhl collection²⁵; or the use of a collection to record the history of photography, as seen in the Jammes and Gernsheim collection; or the use of a collection to inspire other

²⁵ The Buhl Collection exhaustively explored the theme of, and featured, the human hand.

collectors, as with Gilbert -- more descriptions and analyses about specific collectors need to be compiled and written.

This lack of analysis continues to hinder our understanding of the important role that private collectors, and their collections, have had throughout the history of photography. A case study of Matthew R. Isenberg provides a rare opportunity, because so often the distancing factors of time (the sale of the MRI Collection is quite recent), wide dispersal (the MRI Collection was sold intact), and access (though the AMC is also a private collection I was given open access) hinder research. The sheer number of publications that used Isenberg's collection, coupled with documentation of how his collection was made available in private and exhibited in public, provide a multi-faceted portrait of the collector.

The Room at the Top

On November 9 2012, Matthew Isenburg gave his purportedly last public presentation, “The Story of the Isenburg Collection, 1970-2012” at the annual Daguerreian Society Symposium in Baltimore (November 7-11, 2012). During the hour-long presentation, Isenburg reminisced in his New England drawl to the audience of daguerreotype enthusiasts about his collection before explaining his decision to sell his collection and the bittersweet experience of parting with a collection he had spent four decades building. As part of his talk, Isenburg described the physical layout of his home, how his collection was physically housed and intellectually organized within it, and, as a result, the kind and quality of interaction he had specifically created for his visitors and researchers²⁶.

Isenburg’s 1780 post and beam house (figure 2) is nestled in the historic district of East Haddam, in Hadlyme, Connecticut on a seven acre (28328 square metres) pie-shaped, wooded lot with a total of six buildings.²⁷ The house was the centre of activity for Isenburg’s collection, though how the collection was displayed evolved over time. This evolution can be loosely charted through Isenburg’s own recollections and photographic documentation. In 1978, Isenburg’s camera collection was kept in the living room and adjoining den, which was accessible through the French doors of the living room (figure 3). In a 1978 photograph, the

²⁶ Much of my understanding of the overall layout of the collection within Isenburg’s house was gleaned from this presentation.

²⁷ More specific information about the organization and display of the collection in Isenburg’s home came from my own conversations with Isenburg himself in September 2013, and several interviews of researchers familiar with the MRI Collection in September – October 2013. See footnotes 35 and 36 for details. Some general information was taken from interviews conducted and recorded by Parker Kay in Baltimore during the Daguerreian Symposium in November 2012, and with Elizabeth Isenburg, Isenburg’s second wife, during the disassembling of the collection in May 2012.

den in particular (figure 4) shows hints of a burgeoning collection: nineteenth-century cameras, lenses (in the top left), studio equipment (in particular two buffing paddles used to shine daguerreotype plates before exposure), and reference books (in the bottom right), are visible on the shelves.



Figure 2 - Ken Nelson. Portrait of Matthew R. Isenburg sitting in front of house, 2000. Quarter-plate daguerreotype. Collection of AMC, Toronto.



Figure 3 - View of Isenburg's living room, 1978. Colour photograph. Collection of AMC, Toronto. The French doors, visible in the centre, lead to the den.



Figure 4 - View of Isenburg's den, 1978. Colour photograph. Collection of AMC, Toronto.

As Isenburg's collection expanded, his need for space to house and display his collection did as well. In 1987, Isenburg hired contractors to renovate his 622 square foot (57.8 square metres) attic space, which was originally unused and unfinished when he bought the house in 1966, to his specifications (figure 5). This more formally separated the bulk of Isenburg's photographic collection from his research and reference library, establishing the third floor attic and the ground floor library as the two primary areas for the storage and display of the collection.

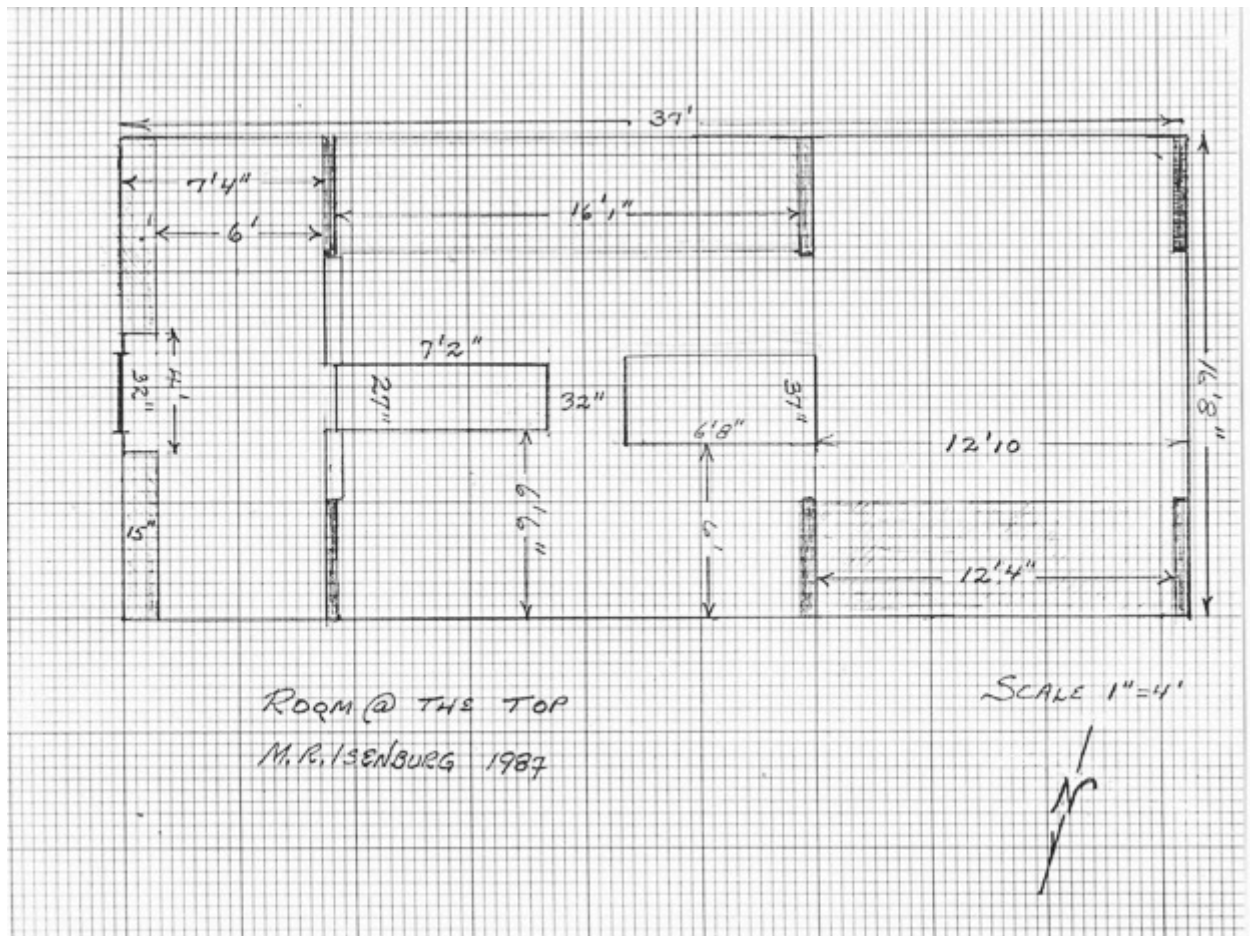


Figure 5 – Matthew Isenburg. Hand-drawn sketch for renovations in Isenburg's attic, 1987. Digital image courtesy of Matthew R. Isenburg.

The library had a second location: metal shelves placed in a room connected to a six-car garage, where Isenburg kept his collection of antique cars, that was the only storage of the collection set apart from the house (figures 6 and 7). The material kept in the garage included twentieth-century photography auction catalogues, journals from photographic historical societies, photocopies of important nineteenth-century texts that Isenburg did not own, and duplicate copies of nineteenth-century journals.²⁸



Figure 6 - Second library in Isenburg's garage, 2012. Digital image courtesy of Matthew R. Isenburg, Hadlyme.

²⁸ The boxes labeled by AMC staff during disassembling the collection at Isenburg's house as either "ML" for Main Library or "G" for Garage confirm this division of material between the two libraries.

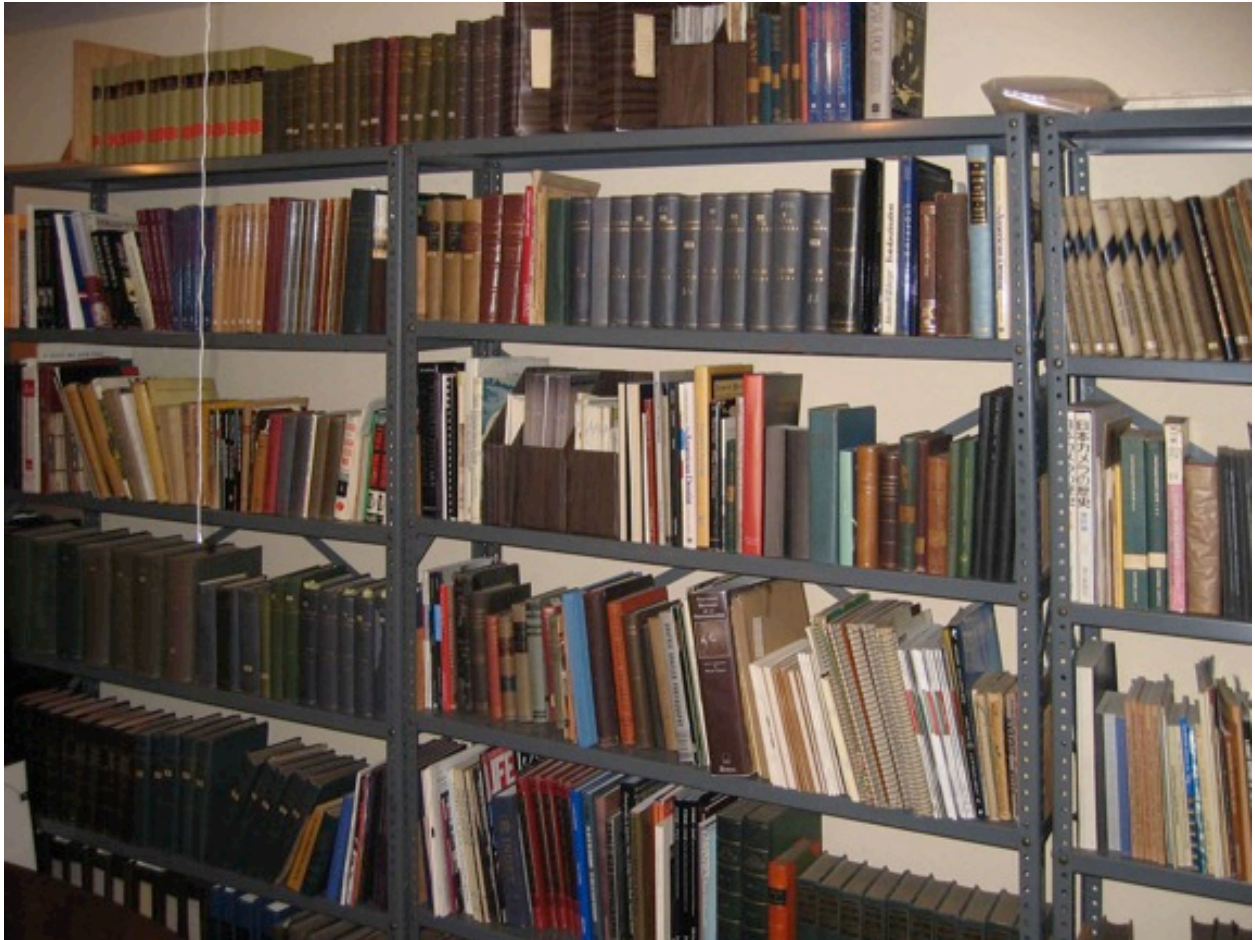


Figure 7 - Second library in Isenburg's garage, 2012. Digital image courtesy of Matthew R. Isenburg, Hadlyme.

The hub of the collection, both for Isenburg and for researchers, was the ground floor library that housed nineteenth- and twentieth-century publications located in the throughway that connected the house to the solarium (figure 8). This room was lined on one side by eight wood shelving units of 3 – 5 shelves each (figures 9 – 19). A large table was centred in the room that acted as a study area for both Isenburg and visitors. Opposite the bookshelves were windows and a glass door to the backyard deck that basked the space with natural light.



Figure 8 – Outside view of Isenburg's house, date unknown. Colour photograph. Collection of AMC, Toronto. The library in the house was located in the building in the center of this image. The space acted as a throughway, connecting the house and the solarium.



Figure 9 – Main library in Isenburg's home, 2012. Digital image courtesy of Matthew R. Isenburg, Hadlyme. Note the large table in the centre of the room, and the large bay windows to the right in the image.



Figure 10 - Isenburg in his main library, date unknown. Colour photograph. Collection of AMC, Toronto.



Figure 11 – Collection of nineteenth-century camera lenses above shelves in Isenburg's main library, date unknown. Digital image courtesy of Matthew R. Isenburg, Hadlyme.

Volumes in the house library were arranged thematically to loosely mirror the main subject areas of Isenburg's photographic collection, alongside more general histories of photography, primarily from the nineteenth century. From left to right (and top to bottom within each unit), when facing the library shelves, the books were organized, at the time of dismantling in 2012, as indicated in the following pages.²⁹

²⁹ AMC photographed the library prior to dismantling in May, 2012.



Figure 12 - Isenburg's main library: Bookshelf unit 1, May 2012. Digital image courtesy of AMC, Toronto.

Bookshelf 1. This contained nineteenth-century annuals. The top two shelves contained a complete set of *The American Annual of Photography, and Photographic Times Almanac* (1887 to 1907) and *The American Annual of Photography* (1908 to 1953). The two bottom shelves (not shown) contained numerous 35mm slides taken by Isenburg of his collection.



Figure 13 - Isenburg's main library: Bookshelf unit 2, May 2012. Digital image courtesy of AMC, Toronto.

Bookshelf 2. This contained nineteenth and twentieth-century volumes. The top shelf contained volumes of the *Saint Louis Photographer* (1851 to 1861). The second shelf contained boxes with presently unknown contents. The third shelf contained mainly twentieth-century general histories of photography.



Figure 14 - Isenbug's main library: Bookshelf unit 3, May 2012. Digital image courtesy of AMC, Toronto.

Bookshelf 3. This contained nineteenth-century annuals and a mixture of both nineteenth and some twentieth-century publications. The top shelf contained volumes of *The Photographic News* (1860 to 1894) and *The Year-Book of Photography* (1870 to 1898). The second through

fifth shelves contained nineteenth-century volumes focused on subjects of chemistry, light, optics, and studio practices, such as retouching of photographs.



Figure 15 - Isenburgh's main library: Bookshelf unit 4, May 2012. Digital image courtesy of AMC, Toronto.

Bookshelf 4. This contained nineteenth-century annuals and reference books with some twentieth-century publications. The top shelf contains set of the *American Journal of Photography* annual (1854 to 1881) and other nineteenth-century annuals. The second shelf contained several books by the English photographer and scientist Robert Hunt (1807 to 1887) and other general reference books. The third and fourth shelves contained nineteenth-century

volumes focused on subjects of chemistry, light, and optics, as well as general histories of photography.



Figure 16 - Isenbug's main library: Bookshelf unit 5, May 2012. Digital image courtesy of AMC, Toronto.

Bookshelf 5. This contained nineteenth and twentieth-century volumes. The top shelf contained *The Journal of the Photographic Society of London* (1864 to 1881). The second shelf contained twentieth-century reference manuals for nineteenth-century photographic processes. The third and fourth shelves contained histories of the daguerreotype in both Europe and America,

and general histories of photography. The bottom shelf also contained various documents and guides to collecting nineteenth-century cameras.



Figure 17 - Isenburg's main library: Bookshelf unit 6, May 2012. Digital image courtesy of AMC, Toronto.

Bookshelf 6. This contained nineteenth and twentieth-century volumes. The top two shelves contained reference books about the California Gold Rush. The third shelf contained books about early photography practices in North America, and a glass chalice. The bottom shelf contained more reference books about the California Gold Rush and life in America during the nineteenth century.

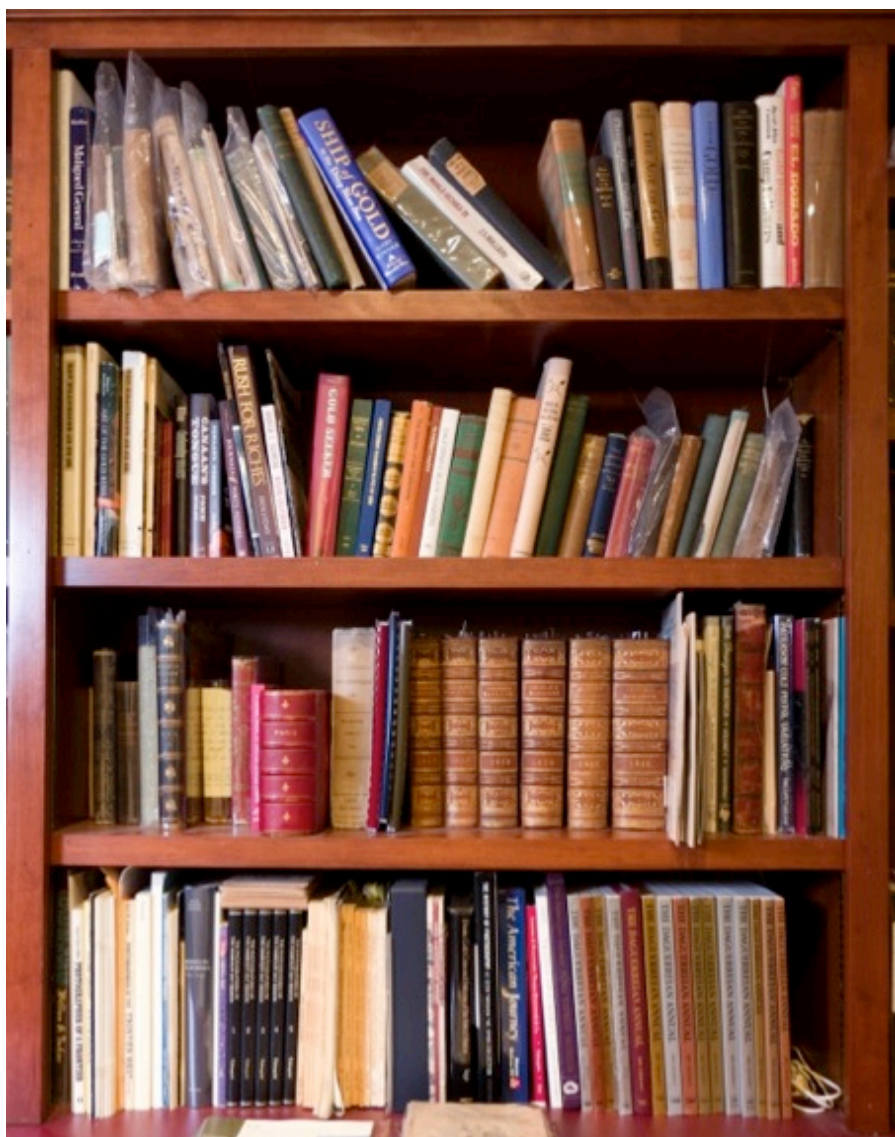


Figure 18 - Isenburg's main library: Bookshelf unit 7, May 2012. Digital image courtesy of AMC, Toronto.

Bookshelf 7. This contained nineteenth and twentieth-century volumes. The top two shelves contained reference books about the California Gold Rush. The third shelf contained French nineteenth-century publications, *Graham's Magazine* (1847 to 1852), and firearms reference material that related to the California Gold Rush. The bottom shelf contained books about settling the western regions of the United States.



Figure 19 - Isenburg's main library: Bookshelf unit 8, May 2012. Digital image courtesy of AMC, Toronto.

Bookshelf 8. This contained nineteenth-century reference books. The top shelf contained oversized items, such as atlases and albums. The second shelf contained mid-nineteenth-century magazines, including *Godey's Lady's Book* (1856 to 1859) and business directories for the Boston area. The third shelf contained miscellaneous nineteenth-century volumes and more

business directories. The bottom shelf displayed a bronze bust of L.J.M. Daguerre and a frame with a hand-written letter by, and 1850s photograph of, Daguerre.

From the main library, guests would begin their ascent through the house in order to gain access to the rest of the collection. The hallways and stairway were lined with framed paper ephemera and photographs (figure 20). On the second floor landing there was a set of large, flat-file wooden drawers that housed the majority of Isenburg's collection of approximately 2000 daguerreotype and ambrotype cases (figures 21 and 22)³⁰. The destination most guests had in mind, however, was the attic, often fondly referred to as the *room at the top* (figure 23).



Figure 20 – Stairway and hallway leading to second-floor landing in Isenburg's house, 2012. Digital image courtesy of Matthew R. Isenburg, Hadlyme. Note the framed paper ephemera covering the walls.

³⁰ Many of these cases still contained daguerreotypes and ambrotypes but were collected for their reference value.



Figure 21 – Flat-file drawers on second-floor landing in Isenburg’s house, 2012. Digital image courtesy of Matthew R. Isenburg. Drawers contained daguerreotype and ambrotype cases.



Figure 22 - Flat-file drawers on second-floor landing in Isenburg’s house, 2012. Digital image courtesy of Matthew R. Isenburg, Hadlyme. Drawers contained daguerreotype and ambrotype cases.

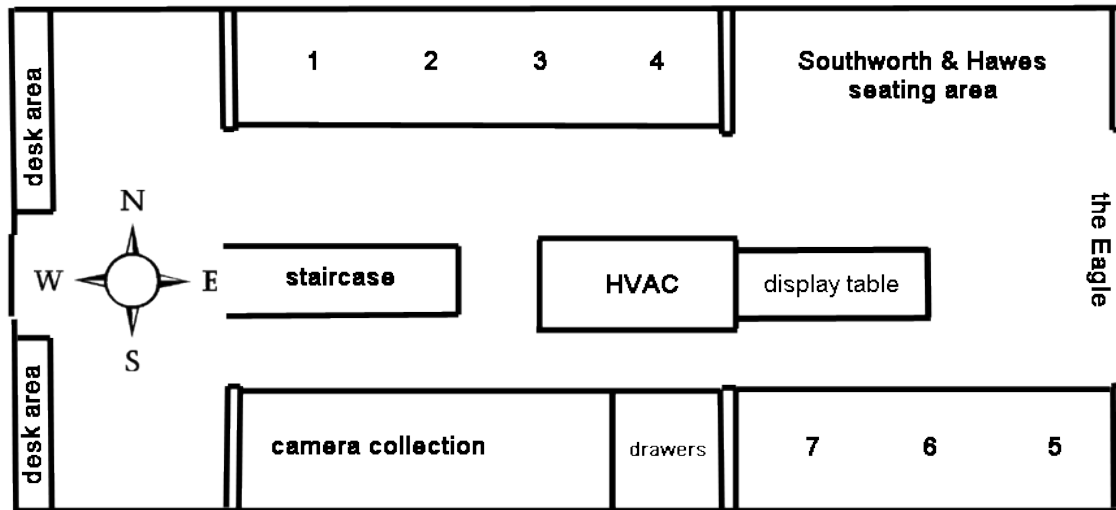


Figure 23 – Author’s own schematic diagram of the attic layout, 2013.

Visitors entered the space by a narrow 27 inch (68.6 centimetres) wide staircase at the west end of a room with sloped ceilings that measured 37 feet by 16 feet and eight inches (11.3 by 16.7 metres) overall (figure 5). The room was carpeted not only underfoot (with a neutral beige) but also on the walls with a striking green reminiscent of billiard table felt, a colour that Isenburg referred to as “money green”³¹. After the attic was initially renovated in 1987, the area looked rather sparse when compared to its packed state prior to AMC dismantling it, standing as proof that how Isenburg displayed his collection evolved as his collection grew (figure 24; compare with figure 40).

Two desks, with wooden shelves also holding photographic items, occupied the space along the west wall (figure 25). To view the collection, guests would turn and choose to walk down one of two parallel aisles, running from west to east, towards the other (eastern) end of the space.

³¹ Isenburg insisted on buying a rich carpet for the space to indicate to guests that they were visiting a quiet, refined space. He also chose a darker colour that would allow mirrored daguerreotype images to be easily seen.



Figure 24 – View of Isenburg's attic, after renovations, date unknown. Digital image courtesy of Matthew R. Isenburg, Hadlyme. Note the narrow staircase in the center of the room, and the lack of green wall covering.



Figure 25 – Two desk areas along west wall in Isenburg's attic, date unknown. Digital image courtesy of Matthew R. Isenburg, Hadlyme.

The north wall held the first four of seven thematic display bays (the other three were along the south wall in the south-east corner), each measuring approximately four feet (1.2 metres) square and lined with the same green carpet fabric found on the walls³². Below each bay were shallow drawers that housed daguerreotypes, related research papers, and other ephemera. A shelf also ran along the top of the bays, just below eye level, acting as another area for display of cased photographs (figures 26 and 27).



Figure 26 - View of Isenburg's attic, facing east, 2012. Digital image courtesy of Matthew R. Isenburg, Hadlyme. Note the narrow staircase (visible in bottom right of image), the HVAC unit behind the staircase, the bays along the north wall with drawers below and display shelf above, and the Southworth & Hawes sitting area in the northeast corner.

³² The bays were documented by photograph, film and inventory lists by the AMC during the packing of items, so there is a detailed permanent record of what each vitrine contained.



Figure 27 - View of display bays in Isenburg's attic, 2012. Digital image courtesy of Matthew R. Isenburg, Hadlyme. Along the north wall, bay 2 is in centre of image, with partial views of bays 1 and 3 visible, including the shelf displaying daguerreotypes above.

Though reflective of Isenburg's interests, the bays do not follow the major subgroups of the collection³³. Instead, the displays within the bays can be broken down as indicated on the following pages.³⁴

³³ The cursory overview of the seven bays in the following pages indicates their overall themes and objects of interest but does not provide a detailed or complex inventory and explanation of the sometimes complex relationships among numerous objects.

³⁴ The AMC thoroughly documented the contents of each bay at the time of dismantling in May, 2012.



Figure 28 - Isenburg's attic: Bay 1, May 2012. Digital image courtesy of AMC, Toronto.

Bay 1. This was devoted to European pre-photographic and early photographic equipment and materials, and comprised approximately 50 items from England, France, and Germany. It included the first two fasciles of William Henry Fox Talbot's *Pencil of Nature* (1844-46), three cameras, a microscope in an ornamental bell jar and at least six daguerreotypes.



Figure 29 - Isenburg's attic: Bay 2, May 2012. Digital image courtesy of AMC, Toronto.

Bay 2. This, and the next two bays, were devoted to the North American daguerreotype studio, including equipment, and advertisements for daguerreotypes and daguerreotypists. It comprised approximately 60 items, including coins, documents, buffing paddles, at least 11 cased images, and a group of seven glass bottles and jars of chemicals used in early photography processes.



Figure 30 - Isenburg's attic: Bay 3, May 2012. Digital image courtesy of AMC, Toronto.

Bay 3. This, together with the previous and next bay, was devoted to the daguerreotype studio. It comprised approximately 40 North American items (plus an unknown number of *cartes de visite* in the lower left of image), including oversized objects, a daguerreotype camera, buffing paddles and other studio equipment, framed daguerreotypes, and cabinet cards.



Figure 31 - Isenburg's attic: Bay 4, May 2012. Digital image courtesy of AMC, Toronto.

Bay 4. This, together with the previous two bays, was devoted to the North American daguerreotype studio production. It comprised approximately 60 North American items, including 20 plate boxes (on glass shelf), nine sensitizing boxes, one camera, daguerreotypes, various developing equipment, and paint boxes for tinting photographs.



Figure 32 - Isenburg's attic: Bay 5, May 2012. Digital image courtesy of AMC, Toronto.

Bay 5. This was devoted to cameras and accessories and comprised approximately 60 European items, including nine cameras (eight wet-plate and one dry-plate), camera accessories, framed *cartes de visite*, and paper ephemera such as advertising broadsides.



Figure 33 - Isenburg's attic: Bay 6, May 2012. Digital image courtesy of AMC, Toronto.

Bay 6. This was devoted to the American wet-plate collodion process and comprised approximately 80 items, including 26 chemical bottles, 12 cased images, five cameras, preservers, mats, dipping tanks, and lenses for cameras used in wet-plate processes.

In the centre of the attic, further dividing the north aisle from the south aisle was a heating, ventilation, and air conditioning (HVAC) unit, used to cleanse the air and control the temperature and relative humidity within the space and to protect the collection from deterioration. The HVAC unit was hidden by a false green-carpeted wall upon which framed daguerreotypes were hung (figure 35). Behind the HVAC unit was a display table, with chairs, for displaying and studying individual daguerreotypes (figure 37).



Figure 35 – False wall in Isenburg's attic containing HVAC unit, date unknown. Digital image courtesy of Matthew R. Isenburg, Hadlyme.

In the north-east corner of the attic sat three chairs from the Southworth & Hawes studio (two for posing and one thought to be from the women's dressing room), cased and framed daguerreotypes from the firm, and various over-sized items such as framed photographs and apparatuses for displaying photographs (figure 36). Adjacent to this display and along the east wall was a display area for oversized and highly prized items (figure 37). The space was visually anchored by a sculpted and painted wooden eagle with an American flag, featuring a daguerreotype portrait of the Warren Light Guard soldiers taken during the American Civil War, that measured an impressive eight feet and five and three quarter inch (2.6 metres) across. Considered by Isenbourg to be the *pièce de résistance* in his collection, the eagle perched above the entire space. Next to bay 7 was a set of labeled flat-file drawers that held even more daguerreotypes (figures 38 and 39). Isenbourg's camera collection was set in a row using tripods along the south wall, and on a shelf placed on the staircase railing, which ended back at the staircase by which visitors entered (figure 40).



Figure 36 - Southworth & Hawes seating area in Isenburg's attic, May 2012. Digital image courtesy of AMC, Toronto.



Figure 37 – Oversized and prized items in Isenburg's attic, 2012. Digital image courtesy of Matthew R. Isenburg, Hadlyme. Reader is facing east. Southworth & Hawes sitting area is to the left (north) and the wooden eagle is prominently displayed to the right (east). The display table is visible in lower left of image, with stereoscopic daguerreotypes on view.



Figure 38 - View of flat-file drawers in Isenburg's attic, facing west, date unknown. Colour photograph. Collection of AMC, Toronto.



Figure 39 - Flat-file drawers in Isenburg's attic, facing southeast, date unknown. Digital image courtesy of Matthew R. Isenburg, Hadlyme. Bay 7 is visible to the left in the image.



Figure 40 - Panorama view of Isenburg's attic, facing west, July 2011. Digital image courtesy of Robert Lonsdale. Isenburg is seated. Row of cameras is visible along the left side of image (south wall of attic).

A comparative study of other private collectors, to determine the uniqueness of how Isenburg organized and displayed his collection, is beyond the scope of this thesis, and has not yet been carried out. However, it is apparent that items were not shown as a museum typically would design an exhibition for its collection. Isenburg clearly imposed his own logic, drawing from the subcategories of his collection, and arranged the material to maximize the amount and type of material put on display and available for researchers. The presentation of his collection evolved as his collection grew, from more humble and sparse displays in the 1970s and 1980s, to the later, thematically-dense displays which Isenburg determined with numerous and varied related objects brought together (compare figures 24 and 40). This form of display not only lent itself to a constantly expanding collection, but also was designed to welcome interaction, both with the objects and with the host, from guests. Isenburg and others could

easily and temporarily remove objects from the displays for study at either the display table, or the two work desk areas. The separation of the main photographic collection in the attic created a space akin to a treasure trove.

The Visitor's Experience

The main library and attic in Isenburg's house not only served as primary locations for guests and researchers to interact with the MRI Collection, but also for Isenburg to converse with guests. The social interaction between Isenburg and visitors to his home cannot be undervalued or separated from how the collection was organized and displayed throughout the house. When researchers were asked to share past experiences about Isenburg, they repeatedly spoke of the generosity and hospitality extended to them. The generosity of the Isenburgs was a trait that extended to the time and attention Isenburg afforded his visitors when enthusiastically sharing his intimate and encyclopedic knowledge of his collection. The experience of a guest interacting with both the collection and the collector in an intimate domestic setting is distinctive of private collections, but the uniqueness of visiting Isenburg can only be fully understood through guests recounting their experiences.

Access to Isenburg's collection by outside researchers grew over time, parallel to the development of his collection. On April 25, 1972, the year Isenburg turned his attention to collecting nineteenth-century photography, Isenburg's son gave him a leather-bound black guestbook with a gold embossed title "Matthew R. Isenberg Camera Collection" on the front cover. The first guest entry was from the same day the book was given, and the last was from February 19, 1988, less than one year after Isenburg renovated his attic. Each entry includes the visitor's name, the date, a note of thanks ranging from quite brief to one page in length, along with a scattering of business cards and hand-written notes on inserted papers. It is unclear if every visitor is represented in the book, but it does provide a testament to the people who visited the collection during that sixteen-year period. The number of visitors throughout

the span that the guestbook encompasses ranged, on average, from 1-4 per month. Some days there were many visitors, likely groups, and some months there were no visitors. According to Isenburg, the majority of visitors during this time came on weekends and the visits were more leisurely and personal.

Such a record does not exist past 1988, but Isenburg recollects³⁵ that the rate of visitors dramatically increased in the 1990s, after two events in 1989: the exhibition *American Daguerreotypes From the Matthew R. Isenburg Collection* (bibliography 131), which opened at the Yale University Art Gallery in November 1989, and the formation of The Daguerreian Society, also in 1989. The majority of scholarly researchers, however, visited after 2000. Eventually, during the early 2000s, Isenburg decided to set a more rigid visitation schedule with 10 – 15 people visiting during three designated days per week. This limited schedule, is still very generous, and does not imply that Isenburg was unwilling to accommodate serious researchers at other times. Isenburg recalled that most visits began with a telephone call from the potential visitor, inquiring if it was indeed *the* Matthew Isenburg they were speaking with, before explaining their particular wish to see the collection. Isenburg said no to many such requests, especially to those who did not have a clear topic of research. Thus, this era of visitors to the collection saw a shift from at first intimate and casual visits of Isenburg's friends, who sought an overview of the collection, to later more professional researchers, who had specific reasons for studying the collection.

³⁵ Matthew R. Isenburg was interviewed on September 13, 2013, and much of my general understanding of how the experience of visitors evolved from 1972 – 2012 was gleaned from this conversation.

The visits from these later scholars were centered within the library and mostly used Isenbourg's books and not his photographic collection, partly due to the volume of people and partly due to Isenbourg's advancing age. Though Isenbourg was happy to pinpoint information found in his reference books, often found within the nineteenth-century commercial catalogues and instruction manuals, these visitors were mostly left with unsupervised and unlimited access to the library. This more ordered approach of later years is contrasted by testimonials gathered from interviews, conducted in September and October 2013 via email and telephone, with six individuals, who experienced far more personal and extended visits with Isenbourg and his collection, largely in the late 1980s and 1990s³⁶. These individuals were chosen because they represent a range of scholarly professions and interests.

John Wood, art historian and author, described visiting Isenbourg's collection for the first time in the mid – late 1980s, prior to co-founding the Daguerreian Society, as “mind boggling [and] overwhelming.” During his many visits, Isenbourg usually met Wood at the nearby airport, with a new addition to his collection waiting in the car to spur on their conversation back to Hadlyme. After lunch, usually at a local diner, the pair would sequester themselves in Isenbourg's attic and, with a break for dinner, remain examining objects until 3 – 4 a.m. Wood described one of Isenbourg's defining features to be his “amazing stamina” and the experience of being in the attic together was “like being the classroom but with the best visual materials, [with] things being pointed out” that he wouldn't have noticed on his own.

³⁶ The following six people were interviewed: M. Susan Barger (September 28 via telephone), Richard S. Field (September 30 via telephone), Nicholas Graver (October 23 via email), Mark Johnson (September 24 via telephone), Weston Naef (September 23 in person), and John Wood (September 28 via telephone). The quotations in the following pages are drawn from these interviews.

Mark Johnson, former president of the Daguerreian Society and long-time editor of *The Daguerreian Annual*, first met Isenbug in 1988 in Rochester at the initial membership drive for the society. Soon after, Johnson visited Isenbug on several occasions, documenting items from his collection for the National Endowment for the Arts-funded database³⁷, which afforded Johnson the opportunity to see the majority of Isenbug's daguerreotypes. Johnson recalls that "if you asked [Isenbug] for any subject, he would have 10, if not 100 examples." In order to produce such results, Isenbug was organized, and knew where everything was, acting as the "Lord of the collection" and often keeping Johnson up until 2 – 3 a.m. As an editor for the *Daguerreian Annual*, Johnson also remembered Isenbug's willingness and deft ability to quickly locate sources for articles within the library.

In January 1989, M. Susan Barger, whose PhD dissertation had focused on the composition and conservation of daguerreotype plates, visited Isenbug for 2 – 3 days, staying as an overnight guest at Isenbug's invitation. Barger recalls that her visit, which was not linked to specific research, was an "overwhelming experience, seeing so many items within only a couple days" and that she decided to simply let Isenbug show her what he wanted her to see, which was "stacks of daguerreotypes." Isenbug knew Barger's interest in the composition of daguerreotypes, and, at one point, he generously opened a nineteenth-century colour box, used for tinting daguerreotypes, and let Barger colour a daguerreotype plate. Barger described Isenbug as both gracious and charming.

Richard S. Field, then Curator of Prints, Drawings, and Photographs at Yale University Art Gallery, and curator of *American Daguerreotypes From the Matthew R. Isenbug Collection* first

³⁷ The Daguerreian Society's NEA database can be found online at <http://www.daguerre.org/nea/searchnea.php>

visited Isenburg on February 23, 1988 for 2 – 3 hours, according to the guestbook. Over the next 18 months, Field visited Isenburg and his collection between 10 and 20 times, “look[ing] through everything he had, [speaking] to him about nearly everything.” Describing the experience of selecting items for inclusion in the exhibition at Yale as collaborative, Field recalls that Isenburg had already “put together the knowledge and the object” and that he was “absolutely floored” both with the quality of the collection and Isenburg’s willingness to show his collection. Field admits that, as a curator responsible for the acquiring artwork for his museum, he hoped to establish a relationship with Isenburg that would potentially lead to the collection moving to Yale University, a mere 45 miles (72 kilometres) away from Hadlyme.

A decade later, Weston Naef, former senior curator in the Department of Photographs at the J. Paul Getty Museum³⁸, visited Isenburg twice, in 1997 and 1998, conducting research for the exhibition *The Art of the Daguerreotype* (bibliography 135) at the J. Paul Getty Museum³⁹. Ultimately, Naef chose to include items from the MRI Collection because of their quality and uniqueness. During the initial visit, Isenburg treated Naef to a home-cooked lunch and a tour of the property and house, before the pair ascended to the attic. The layout of the attic struck Naef as designed to be a living, changing display for three-dimensional objects. Unlike the majority of personal visitors during the 1980s, Naef left Isenburg by late afternoon. Naef remembers Isenburg as welcoming and confident. Like Field, Naef, approached Isenburg in 1998 with the request that the museum could have first refusal when Isenburg was ready to

³⁸ Naef was the founding curator of the Department of Photographs in 1984 and held the position for nearly 25 years before retiring in 2008.

³⁹ Associate Curator Julian Cox also visited Isenburg and his collection.

sell his collection⁴⁰. Naef recalled that Isenburg was not averse to selling the collection, but did not want to take on the task of creating the item-level inventory that an institution requires prior to determining the details of an offer.

While these visitors all knew Isenburg during shorter periods of time, Nicholas Graver, a private collector of nineteenth-century photographs, based in Rochester, New York, knew Isenburg prior to Isenburg's decision to shift focus from collecting twentieth century cameras to nineteenth-century photography, cameras, and photographica. Graver first met Isenburg in 1969, and the two built a relationship on their mutual interests in history and collecting, often seeing each other at antique shows and in Rochester at the PhotoHistory symposium. Graver did not conduct research for any specific purpose during his several overnight visits to the collection from the 1970s onward, instead preferring to enjoy the "special experience" and "show" of what Isenburg had in his collection⁴¹. In the early 1970s, Graver was surprised when told one morning that a highly valuable collection of daguerreotype cases were being stored under the bed he had slept in. During another memorable visit in the mid-1970s, Graver recalls marveling at and questioning some of Isenburg's choices for newly acquired items, to which Isenburg consistently responded "why not?" For Graver, this seemed to perfectly summarize Isenburg's attitude towards collecting. When Graver returned home he

⁴⁰ Naef thought that MRI Collection would complement the Department of Photograph's collection, which is strong in nineteenth-century material, and add a depth of cultural and historical significance.

⁴¹ During this visit in the mid-1970s, Graver helped Isenburg take stereo views of items from his collection and of the collector. Objects were arranged and lit to Isenburg's high standards, with Isenburg all the while sharing with Graver the history of each item. The photo session concentrated on daguerreian and wet-plate photographs and photographica. Even though this was early in the collection's history, the activity took all night and only stopped when the men saw the sun rise.

commissioned a sign which read “Why Not?” and which Isenburg hung framed on his wall until at least 2012. Despite the increasing size and significance of the MRI Collection over the years, during the more than four decades that Graver knew Isenburg, he considered Isenburg to be the real attraction and reason for visiting.

Through these recollections of personal visits, there are some common experiences that emerge. Consistently, when researchers were asked to share their thoughts about Isenburg, they spoke of the generosity and hospitality extended to them. This included a requisite meal of lunch or dinner usually prepared by Isenburg’s wife, either before or mid-way through the visit. Isenburg stated during his November 2012 presentation at The Daguerreian Society Symposium that “people who come to our house know that they never leave hungry, [that] they get a meal no matter what.” The defining element of a personal visit to the MRI Collection was, for some visitors, the man himself⁴². Isenburg’s personality and passion were expressed both in the physical environment⁴³, and the social interaction between guest and collector. Everyone who I interviewed commented upon Isenburg’s enthusiasm and generosity for sharing his intimate and encyclopedic knowledge about his collection. Oddities of visiting Isenburg, such as the night-owl schedule he kept, also contributed to the unique experience of guests. Isenburg determined what was shown to his guests, though few seemed to mind given the rare opportunity to interact with a collection of such quality.

⁴² Graver felt that “always, it was [Isenburg] that was most unique, the stuff was secondary.”

⁴³ His attic space in particular lent itself to an exciting show-and-tell atmosphere.

Annotated Bibliography

This is a bibliography of publications that reference either Isenburg or his collection. When Isenburg's library was transported from Hadlyme, Connecticut to Toronto, Ontario, it was packed in 165 banker boxes. As the library was unpacked in its new location in Toronto, I systematically went through first the boxes, and later the library shelves, after the boxes were unpacked, for relevant publications. I did not exclude any items from my findings, no matter how seemingly inconsequential they may have initially appeared. All of the publications are now found in the Archive of Modern Conflict (AMC), located at 64 Queen Street West, Suite 2400, Toronto, Ontario.

Arrangement

The bibliography is divided into seven main sections, with each section further subdivided into two sub-sections. Within each section and sub-section, the publications are arranged chronologically by date of first publication⁴⁴.

⁴⁴ To effectively approach the material in my research of publications, it was necessary to organize the findings in a logical order and clear format. Drawing upon the organization in Peter E. Palmquist's *The First Ten Years: A Listing of my Photographic History Obsession, 1973-1983*, I have created the seven subheadings within the annotated bibliography to reflect the dissemination of information from the MRI Collection. Arranged chronologically, Palmquist focuses on book publications, articles, exhibitions, lectures, consultations, workshops, and professional memberships to indicate his involvement in the historical photographic community.

The five main sections, with the date range of materials appearing in parentheses, are:

1. Photographic Historical Societies (1972 – 2011)
2. Newspapers (1975 – 2011)
3. Books: Histories of Photography (1978 – 2005)
4. Specialized Periodicals and General Magazines (1982 – 2009)
5. Books: Exhibition Catalogues (1989 – 2005)

The Newspapers, Books, and Specialized Periodicals and General Magazines sections (2 – 4) are subdivided by items:

1. Written by Isenburg
2. Written about Isenburg

The Photographic Historical Societies section (1) is first subdivided by society. Societies are ordered by date of first publication for each society, with the date range of materials appearing in parentheses, then further subdivided by items:

1. Written by Isenburg
2. Written about Isenburg

If a subcategory is not applicable to a specific society it is simply omitted.

Bibliographic Entries

Bibliographic entries are listed chronologically within each section and sub-section of the bibliography, unless otherwise noted. This order was chosen to reveal how the collection was used and published over time.

Each bibliographic entry is given its own number to allow for both cross-referencing within the bibliography and in the essay that follows. Bibliographic entries follow the 16th edition of the *Chicago Manual of Style*. Although the bibliography is as complete as possible, with every attempt made to locate and evaluate all relevant publications, inevitably it should not be considered comprehensive.

The annotations in the bibliography provide evaluative descriptions of each publication, and note what is included from Isenberg's collection⁴⁵. Each entry states the number of reproduced images, and whether they are reproduced in colour or black and white, but, as explained below in the section "Titles of Photographs", providing individual titles was beyond the scope of this project. If there are no images, the information is simply omitted from the annotation.

Name Standardization for Matthew R. Isenberg

Matthew R. Isenberg's name appears a number of different ways throughout the 40-year span of publications that is included in the bibliography. The most noticeable variance is the spelling of Isenberg's last name: in earlier publications he is frequently referred to as Isenberg, with an *e* instead the *u* common in later years. The shift to the spelling common today (i.e. Isenburg) occurred in the 1980s. Isenburg is also frequently informally referred to as *Matt*. To insure consistency within bibliographic entries, all articles written by Isenburg use his

⁴⁵ In developing the nature and extent of the annotations, I have drawn from two superb annotated bibliographies in two publications, Richard Rudisill's groundbreaking book *Mirror Image: The Influence of the Daguerreotype on American Society* (1971), and Jennifer Roger's thesis, *Era of Exploration and New Topographics: Annotated Bibliographies of Two Landmark Exhibitions* (2007). Roger's thesis was useful in alerting me to the value of a chronological arrangement, while Rudisill provided a style template for brief and direct annotations.

full name that was attached to his collection at the time of its sale in 2012: Matthew R. Isenburg.

Titles of Photographs

Nineteenth-century photographs were rarely titled, and are often informally referred to and published using titles assigned to them by twentieth-century owners, curators and scholars. For example, a famous daguerreotype portrait created by Southworth & Hawes, from the MRI Collection, has been titled in publications at least four ways (figure 41):

Hand-tinted Image of a Girl⁴⁶

Portrait of a Young Woman⁴⁷

Young Girl With Hand on Shoulder⁴⁸

Young Girl with Hand Raised to Shoulder⁴⁹

Given the number of items in the MRI Collection, it was beyond the scope of this thesis to list each image in the publications and to link them to specific items in the collection.

Instead, images are listed only by quantity, and whether they are reproduced in colour or black and white.

⁴⁶ Ridgely, Julia. "Mirror With a Memory." *John Hopkins*. October, 1989: 32-37, 52.

⁴⁷ Fondiller, David S. "America in Amber." *Forbes*. September 12, 1994: 260-263.

⁴⁸ Mikulski, Lisa. "The Matthew R. Isenburg Collection of American Daguerreotypes: Connections of Past and Present." *Ink*. November, 2009: 56-65.

⁴⁹ Romer, Grant S. and Brian Wallis, ed., *Young America: The Daguerreotypes of Southworth & Hawes*. Gottingen: Steidl, 2005: 184.



Figure 41 - Southworth & Hawes. Portrait of girl with hand on shoulder, c. 1850. Full-plate daguerreotype. Collection of AMC, Toronto.

1. PHOTOGRAPHIC HISTORICAL SOCIETIES (Chronological by first publication)

- A. The Leica Historical Society of America (1972)
- B. Photographic Historical Society of New England (PHSNE) (1974 – 1989)
- C. The National Stereoscopic Association (NSA) (1975)
- D. Photographic Historical Society of New York (PHSNY) (1978 – 1979)
- E. The Western Photographic Collectors Association (WPCA) (1980 – 1981)
- F. The Daguerreian Society (1991 – 2011)

A. The Leica Historical Society of America

Viewfinder (Chronological)

Written by Isenburg

1. Isenburg, Matthew R. "Suggestions To The New Collector." *Viewfinder*. 5, No. 1, (January-March, 1972): 11.
A one-page article containing advice to the novice Leica collector on how to avoid being taken advantage of in the marketplace, and how to list items in the journal's "Trader's Corner" section to full effect.

B. Photographic Historical Society of New England (PHSNE)

Membership directories from 1974, 1977, 1986, 1991, and 1993 were found in the MRI Collection's library, and listed Matthew R. Isenburg as a charter member. The 1974 directory indicated that Isenburg was Vice-President.

Photo-Nostalgia (Chronological)

Newsletter of the Photographic Historical Society of New England

Written about Isenburg

2. Unknown. "New Officers, Board Elected." *Photo-Nostalgia*. 7 (January 1974): 1.
Short article mentions that Isenburg was voted Vice-President and Secretary of the society. Isenburg is described as a "reformed Leica collector, now concentrating on building a representative historical collection of photographic equipment."
3. Unknown. "April Show & Tell." *Photo-Nostalgia*. 19 (April 1975): 4.
Black and white image of Isenburg holding a "glass plate movie camera, circa 1910."
4. Unknown. "Show & Tell." *Photo-Nostalgia*. 40 (June 1977): 2.
Black and white image of Isenburg holding a daguerreotype.
5. Unknown. "Odds and Ends." *Photo-Nostalgia*. 49 (April 1978): back cover.
Book review of *Photographica: A Guide to the Value of Historic Cameras and Images*, co-authored by Isenburg. Reviewer recommends book "for the novice and sophisticated collector alike." (See bibliography 90)
6. Unknown. "Collectors of Wing Cameras." *Photo-Nostalgia*. 59 (April 1979): front cover, 8.
Tribute article to the legacy of Simon Wing (1827 – 1911), daguerreotypist and inventor. Black and white group portrait of six Simon Wing Multiple Image Cameras and their owners, including Isenburg.
7. Unknown. "At the Hartford PHSNE Show." *Photo-Nostalgia*. 62 (August 1979): 6.
One black and white image of Southworth & Hawes daguerreotype portrait with caption claiming image is previously unpublished and available for public viewing for the first time at the upcoming antique photographic exhibition.
8. Unknown. "At the Hartford PHSNE Show." *Photo-Nostalgia*. 63 (September 1979): front cover.
One black and white image of Southworth & Hawes daguerreotype portrait titled "Mona Lisa of Daguerreotypes."

9. Unknown. Untitled. *Photo-Nostalgia*. 70 (April 1980): 3.
Information for forthcoming lecture by Isenburg, "The Daguerreian Era As Seen Through the Isenburg Collection." Lecture was to last for one and one half hours and the author states that attendees "will not be disappointed."

The Journal

New England Journal of Photographic History

Written by Isenburg

10. Isenburg, Matthew R. "The One and Only Sayonara Party." *The Journal*. 142 and 143 (1994): 25-29, 52.
Article describes the large party, after the sale of the Jack Naylor photographic collection to the government of Japan for the creation of a national photographic museum. Article features quotes from guests and captioned colour images of party guests and of the collection in Naylor's home. The last page of article shows dramatic before and after images, from full to empty, of the space in Naylor's home that had housed his collection. (See bibliography 11)
11. Isenburg, Matthew R. "Jack is Back. No Doubt About It. Jack is Back!!" *The Journal*. 144 and 145 (1995): 54-58.
Follow-up story to article "The One and Only Sayonara Party" from previous issue of journal. Article poses the question "when does a collector stop being a collector?" and answers, in the case of Jack Naylor, never. Six black and white photographs, taken by Isenburg, of space before and after, from empty to full, of Naylor amongst his new collection. (See bibliography 10)

Written about Isenburg

12. Unknown. "Show and Tell..." *The Journal*. 96 (February-March 1984): front cover.
One black and white image of Isenburg, holding a book, with caption "Matthew Isenburg, Southworth and Hawes Daguerreotypes."
13. Naylor, Jack. "New Books for Collectors." *The Journal*. 125 (Fall 1989): 8.
Book review for John Wood's *The Daguerreotype*. One black and white image of book's front cover, which features daguerreotype from MRI Collection, included in review. (See bibliography 92)

C. The National Stereoscopic Association (NSA)

Membership directories from 1974-75, 1975-76, 1980, and 1993 were found in the MRI Collection's library, and listed Matthew R. Isenburg as a member.

Stereo World (Chronological)

Magazine started in 1974 and is still published as of 2014.

Written by Isenburg

14. Isenburg, Matthew R. "A Closer Look: J.B. Dancer's Camera." *Stereo World*. 2, No. 2, (May-June 1975): 1, 11.

A short historical article regarding J.B. Dancer's 1856 stereo camera with one black and white image of camera reproduced twice in publication. The article was intended to be the first in a series of similar articles, though the series appears to have not been completed.

D. The Photographic Historical Society of New York (PHSNY)

Photographica (Chronological)

Written by Isenburg

15. Isenburg, Matthew R. "Daguerreian Vs. Wet-Plate." *Photographica*. X, No. 5, (June, 1978): 6-8, 12.

Article addresses the confusion and explains differences in cameras used for the two photographic processes. Five black and white images from the MRI Collection included, showing seven different cameras.

Written about Isenburg

16. Reed, Melissa. "Tour of Collections Presented by Matthew Isenberg at February Meeting." *Photographica*. VI, No. 4, (April, 1974): 3.

Brief article summarizing Isenburg's presentation, of over 200 slides, for the society in February 1974 of 12 private collections "that revealed diversity both in the collector's intents and in their methods of display." Collections featured in presentation are listed. Five small black and white images of display areas for collections, one of which is of Isenburg's living room.

17. Gilbert, George and Easton S. Lothrop, Jr. "Recent Additions to the Isenberg [sic] Collection Enhance Daguerreian and Wet-Plate Knowledge." *Photographica*. IX, No. 5, (June-July, 1977): 8-9.

Authors describe some of the photographic treasures they saw during a visit to Isenburg's house. Isenburg is described as "America's most dedicated and successful collector." Five small black and white images, one of a portrait of Isenburg and four of objects from his collection, with brief captions.

18. Unknown. "Plumbe Photo of Capitol in 1846 Sold for \$14,000." *Photographica*. X, No. 2, (February, 1978): front cover, 4-6.

Author heralds Isenburg's purchase of the historically significant daguerreotype for the "largest cash price ever paid for a single photograph of a structure." Article provides context for the value of the photograph. Five black and white images, including three reproductions of the daguerreotype, the cheque Isenburg wrote for the purchase, and an image of Isenburg posing with the seller.

19. Unknown. "Matthew Isenburg Gives Society First Look at Historical Southworth & Hawes Papers." *Photographica*. XI, No. 8, (October, 1979): front cover, 4, 5.

Article provides summary of presentation Isenburg gave in September, at a PHSNY meeting in New York, about his recent acquisition of some of the business papers of Southworth & Hawes and the resulting possibility of a better understanding the partnership. Three black and white images, including a portrait of Isenburg, a daguerreotype, and a letter.

E. The Western Photographic Collectors Association (WPCA)

Membership directories from 1980, 1985, 1987, and 1992 - 1993 were found in the MRI Collection's library, and listed Matthew R. Isenburg as a member. The 1992 – 1993 directory indicated that Isenburg was a member for at least 20 years.

The Photographer: Journal of The Western Photographic Collectors Association (Chronological)

Written about Isenburg

20. Unknown. "The Daguerreotypes of Southworth and Hawes at Photo History West, Review." *The Photographer*. 48:7.
Review of Isenburg's presentation "The Daguerreotypes of Southworth and Hawes" at Symposium (May 16, 1980) at the University of California at Riverside campus. Isenburg is described as a "well known collector and Photohistorian" and "one of the top collectors of fine, early photographic equipment in the world". Isenburg reportedly fascinated the audience with examples from his collection.
21. Unknown. "E & H. T. Anthony Satchel Camera." *The Photographer*. 49/50 (Fall/Winter 1981): 6.
Very brief article announcing Isenburg's purchase of "one of the rarest of the rare" cameras.

F. The Daguerreian Society

Isenburg co-founded the society with John Wood in 1989, served as Vice President (1989 – 2004), President (2005 – 2008), and Chairman of the Board (2008 – 2010) and remains a member.

Written by Isenburg

22. Isenburg, Matthew R. "Reflecting on Daguerre: Six Items From The Matthew Isenburg Collection." *The Daguerreian Annual*, 1991: 75-78.
In this short article, with extensive image captions explaining the historical significance of each item, Isenburg writes of his years-long quest to assemble a small collection of ephemera connected to Daguerre. Six black and white images of items from the MRI Collection included.
23. Isenburg, Matthew R. "The Alchemy of Research: How To Turn The Silver Plate Into Pure Gold." *The Daguerreian Annual*, 1991: 146-151.
Article emphasizes the importance of historians in reading visual clues in daguerreotypes. Isenburg provides an example of an 'unknown' subject in a daguerreotype from his collection being confirmed as Billy Bowlegs (ca. 1810 – 1859), Chief of the Seminole, and the related ephemera items that Isenburg was able to subsequently collect as a result of this identification. Three black and white images of items from the MRI Collection included.
24. Isenburg, Matthew R. "Don't Forget to Check Labels for Dating Clues!" *The Daguerreian Annual*, 1992: 100-101.
Short article that features five black and white images of labels from MRI Collection to explain how labels, found with daguerreotypes, can yield a wealth of information.
25. Isenburg, Matthew R. "In Search of the "Elephant"." *The Daguerreian Annual*, 1992: 121-125.
Following a brief introduction, article comprises five transcribed letters from the MRI Collection of legal contracts and personal correspondence around the 1849 departure of Albert Sands Southworth from Boston to California during the Gold Rush. No images of documents included. One black and white portrait image of Southworth from MRI Collection included.

26. Isenburg, Matthew R. "Early Equipment." *The Daguerreian Annual*, 1993: 201-254.
Through this detailed article, Isenburg provides details about early daguerreian studio equipment from his collection. Five pages of text precede section "Photographs, Cuts & Captions." There are seventy-six images, seventy-four of which are extensively captioned. Images include line drawings by Isenburg illustrating various equipment arrangements and black and white images of equipment and ephemera from the MRI Collection.
27. Isenburg, Matthew R. "African-American Daguerreotypes." *The Daguerreian Annual*, 1994: 170-209.
Following two pages of introductory text concerning the rarity and historical importance of portrait daguerreotypes of "black persons" Isenburg presents a portfolio of daguerreotype images that are extensively captioned. Of thirty-seven black and white daguerreotype images, six are from the MRI Collection.
28. Isenburg, Matthew R. Advertisement. *The Daguerreian Annual*, 1995: 298.
In this advertisement, Isenburg provides his contact information and states he collects "Anything Gold Rush, Occupations, Outdoor Scenes, Early Books, Ephemera, Broad sides, Business cards, Western Garb, [and] Unusual Clothing." One black and white image of illustration, based on a daguerreotype, from the MRI Collection.
29. Isenburg, Matthew R. Advertisement. *The Daguerreian Annual*, 1998: 260.
In this advertisement, Isenburg provides his contact information and states he collects a wide range of ephemera "that relates to the period and can be used as display items to explain the process" along with a wide range of daguerreian equipment. Advertisement repeated in 1999. One black and white image of illustration, based on a daguerreotype, included in advertisement. (See bibliography 30)
30. Isenburg, Matthew R. Advertisement. *The Daguerreian Annual*, 1999: 280.
One black and white image of illustration, based on a daguerreotype, included in advertisement. (Duplicate advertisement to bibliography 29)

Written about Isenburg

31. Palmquist, Peter E. "The Editor's Fuming Box." *The Daguerreian Annual*, 1992: vii.
One black and white image from MRI Collection.
32. Unknown. *The Daguerreian Annual*, 1993: ii.
One colour image of California Gold Rush daguerreotype from MRI Collection used as frontispiece.
33. Unknown. *The Daguerreian Annual*, 1993: 288.
One black and white image of attendees of the Fourth Annual Daguerreian Society Symposium appears on last page of publication, giving a brief history of the society. Isenburg appears in the image.
34. Hutslar, Donald A. "Two Early Ohio Daguerreians." *The Daguerreian Annual*, 1994: 148-149.
One black and white image of daguerreotype from MRI Collection accompanies brief article.
35. Baty, Laurie A. "Striving For Improvement." *The Daguerreian Annual*, 1994: 237:248.
On behalf of then-editor Peter E. Palmquist, Baty provides corrections to articles that previously appeared in the *The Daguerreian Annual* in 1990-92. Isenburg appears on pages 242-243, with five corrections for two articles listed.
36. Baty, Laurie A. "The Editor's Fuming Box." *The Daguerreian Annual*, 1995: vii.
One black and white image of broadside from MRI Collection.
37. Erickson, Bruce E. *The Daguerreian Annual*, 1995: 120-125.
Author contests identity of a woman in Isenburg's 1994 *Daguerreian Annual* article "African-American Daguerreotypes" as being black. Draws upon nine images to establish identity of woman as a Hawaiian princess. (See bibliography 27)
38. Taylor, Maureen. "Never Give Up; It is Better to Hope than Once to Despair: Providence, Rhode Island, and the Daguerreotype." *The Daguerrian Annual*, 1995: 126-7.
One black and white daguerreotype image of item from MRI Collection accompanies brief article.
39. Havinga, Anne E. "The Collection of Southworth and Hawes Daguerreotypes at the Museum of Fine Arts, Boston." *The Daguerreian Annual*, 1995: 226-276.
Isenburg is listed on page 227 as having one of the four largest collections of Southworth & Hawes material, alongside The International Museum of Photography and Film at George Eastman House, The Metropolitan Museum of Art, and the Museum of Fine Arts, Boston.

The Daguerreian Society Newsletter / The Daguerreian Society Quarterly

Written by Isenburg

40. Isenburg, Matthew R. "East Meets West." *The Daguerreian Society Newsletter*. 4, No. 5, (September, 1992): 5, 6.
A personal account of being able to meet members of the Daguerreian Society when travelling, through the use of the membership booklet.
41. Isenburg, Matthew R. "A Word From Out East" *The Daguerreian Society Newsletter*. 5, No. 2, (March, 1993): 2, 3.
Notes about recent and upcoming changes to the society's newsletter.
42. Isenburg, Matthew R. "Symposium Update." *The Daguerreian Society Newsletter*. 5, No. 5, (September, 1993): 5, 6.
Reminders and updates for members planning to attend the annual symposium.
43. Isenburg, Matthew R. "News From the East." *The Daguerreian Society Newsletter*. 6, No. 2, (March/April, 1994): 7, 8.
Article describes the controversy surrounding a newly discovered alleged daguerreotype portrait of Abraham Lincoln, and includes well-known portrait image of the president for comparison.
44. Isenburg, Matthew R. "News From the East: Naylor Collection Goes to Japan, A Late Breaking Story." *The Daguerreian Society Newsletter*. 6, No. 3, (June/July, 1994): 3.
Isenburg provides details about the sale of the Naylor Collection to the Japanese Government. A quantitative analysis of the collection is given, as are details about the forthcoming "Sayonara" party for photographic enthusiasts to bid farewell to the collection. (See bibliography 10 and 45)
45. Isenburg, Matthew R. "News From the East: The One and Only Sayonara Party." *The Daguerreian Society Newsletter*. 6, No. 4, (August/September, 1994): 16-19.
Article provides a detailed account of the party thrown to celebrate the Naylor Collection, and its recent sale. One black and white portrait of Isenburg with Naylor. (See bibliography 10 and 44)
46. Isenburg, Matthew R. "News From the East." *The Daguerreian Society Newsletter*. 7, No. 1, (January/February, 1995): 3, 4.
Isenburg writes about three daguerreian exhibitions, two in New England and one in Massachusetts, and reproduces six black and white photographs he took in the spaces.

47. Isenburg, Matthew R. "News From the East: Collection of Vance Daguerreotypes and Ambrotypes Bring \$114,400 at Albany Auction." *The Daguerreian Society Newsletter*. 7, No. 4, (March/April, 1995): 4-6.
Article recounts the recent auction of nineteenth-century photographs by Robert H. Vance. Includes three black and white images (acquired from the auction) now in the MRI collection.
48. Isenburg, Matthew R. "The Daguerreotype and the Digital Image: or Dags and Macs." *The Daguerreian Society Newsletter*. 7, No. 2, (March/April, 1995): 9.
Article describes Isenburg's experience with learning computer technology and conveys his support for the use of technology in photo-editing programs to help collectors learn more about objects they own.
49. Isenburg, Matthew R. "News From the West: Symposium Event: Special Reception at The Oakland Museum on October 26, 1995." *The Daguerreian Society Newsletter*. 7, No. 3, (May/June, 1995): 3-5.
Article describes symposium at Oakland Museum and features daguerreotype images from that institution.
50. Isenburg, Matthew R. "News From the East: Secrets of the Dark Chamber." *The Daguerreian Society Newsletter*. 7, No. 4, (July/August, 1995): 5-6.
Article shares the success of the opening reception of the exhibition *Secrets of the Dark Chamber: The Art of the American Daguerreotype* at the National Museum of American Art in Washington, DC. Overview of how the exhibition was installed is also provided. (See bibliography 134)
51. Isenburg, Matthew R. "News From the East: No Doubt About It, Jack is Back!!" *The Daguerreian Society Newsletter*. 7, No. 5, (September/October, 1995): 3-5.
Article poses the question "when does a collector stop being a collector?" and answers, in the case of Jack Naylor, never. Mere months after shipping his photographic collection to Japan, Isenburg's friend Naylor began collecting again. Six black and white photographs, taken by Isenburg, of space before and after, from empty to full, of Naylor with his collection. (See bibliography 10, 11, 44, and 45)
52. Isenburg, Matthew R. "Timeline Oakland '95." *The Daguerreian Society Newsletter*. 7, No. 6, (November/December, 1995): 3-5.
Brief article with several black and white images showing highlights from the society's annual symposium.
53. Isenburg, Matthew R. "The Daguerreotype Comes of Age." *The Daguerreian Society Newsletter*. 7, No. 6, (November/December, 1995): 13-15.
Article on the increasing monetary value of daguerreotypes at auction, citing the collection of Stanley Yalkowsky as an illustrative example.

54. Isenburg, Matthew R. "News From the South: Atlanta '96." *The Daguerreian Society Newsletter*. 8, No. 2, (March/April, 1996): 3.
Brief summary of upcoming annual symposium, including a call for southern cased images for an exhibition to run during the symposium and a call for lectures to be given at the event.
55. Isenburg, Matthew R. "DC '97." *The Daguerreian Society Newsletter*. 9, No. 6, (November/December, 1997): 3-5.
Summary of annual symposium including quotes from attendees, and an extensive list of thanks.
56. Isenburg, Matthew R. "John Dobron: Legendary Collector Maintains his Strong Hunger for Knowledge." *The Daguerreian Society Newsletter*. 13, No. 2, (March/April, 2001): 3.
Member profile of John Dobron.
57. Isenburg, Matthew R. "From the Office of the President: As Things Stand Now." *The Daguerreian Society Newsletter*. 19, No. 2, (April-June, 2007): 2, 4.
Isenburg, who had become president of the society in January, 2007, reminisces about the first two years of the society, and lists some its key accomplishments, before pondering the society's future.
58. Isenburg, Matthew R. "Meet the Newsletter Editor." *The Daguerreian Society Newsletter*. 19, No. 2, (April-June, 2007): 3.
The society's layout editor, for newsletters and annuals, is profiled.
59. Isenburg, Matthew R. "Antique Camera Brings \$800,000 at Auction." *The Daguerreian Society Newsletter*. 19, No. 2, (April-June, 2007): 3, 21.
Short article about a gripping auction in Vienna in May, 2007 for a full-plate daguerreotype camera.
60. Isenburg, Matthew R. "From the Office of the President: Changes at the Office." *The Daguerreian Society Newsletter*. 19, No. 3, (July-September, 2007): 2.
Isenburg describes the recent move of the society's administrative headquarters into a commercial centre in suburban Pittsburgh.
61. Isenburg, Matthew R. "Jack Naylor: The Man, The Collector, and now The Auction." *The Daguerreian Society Newsletter*. 19, No. 3, (July-September, 2007): 16-18.
Article provides a biography of the private photographic collector Jack Naylor, highlights from his collection, and his decision to sell his collection at auction.
62. Isenburg, Matthew R. "From the Office of the President." *The Daguerreian Society Newsletter*. 19, No. 4, (October-December, 2007): 2, 4.
Isenburg lists the society's accomplishments for 2007.

63. Isenburg, Matthew R. "The Naylor Auction." *The Daguerreian Society Newsletter*. 19, No. 4, (October-December, 2007): 10-13.
Isenburg provides an overview of the auction, including a description of the setting, the bidding system, and the results of the sale.
64. Isenburg, Matthew R. "From the Office of the President." *The Daguerreian Society Newsletter*. 20, No. 1, (January-March, 2008): 2, 16.
Isenburg reviews the benefits of being a member of the society.
65. Isenburg, Matthew R. "From the Office of the President." *The Daguerreian Society Newsletter*. 20, No. 2, (April-June, 2008): 2.
Isenburg provides updates for the society and promotes the annual symposium.
66. Isenburg, Matthew R. "From the Office of the President." *The Daguerreian Society Newsletter*. 20, No. 3, (July-September, 2008): 2.
Isenburg provides updates for the society and promotes the annual symposium.
67. Isenburg, Matthew R. "From the Office of the President." *The Daguerreian Society Newsletter*. 20, No. 4, (October-December, 2008): 2.
Isenburg explains that he will be stepping down as president of the society, moving into a role of chairman of the board, and thanks society members for "making [him] feel [he is] part of something special."
68. Isenburg, Matthew R. "Our 1988 Organization Meeting Caught and Preserved on Film." *The Daguerreian Society Newsletter*. 20, No. 4, (October-December, 2008): 3, 4.
Article describes the first meeting of the society in 1989 and the thrill of realizing, as membership quickly grew, that there was a network of daguerreian enthusiasts across North America. Isenburg is shown in each of the four black and white images of the event.
69. Isenburg, Matthew R. "Connections." *The Daguerreian Society Newsletter*. 20, No. 3, (July-September, 2009): 10, 14.
The first article in a proposed series by Isenburg to discuss how items tie into each other. Isenburg recalls a fruitful encounter in 1970 with a dealer that influenced the direction of his collection (specifically of thermoplastic cases and California Gold Rush daguerreotypes).

Written about Isenburg

70. Unknown. "Profiles of Board Nominees." *The Daguerreian Society Newsletter*. 19, No. 3, (July-September, 2007): 7.
Biography of Isenburg is featured alongside four other nominees.
71. Unknown. "Splendid Symposium Speakers." *The Daguerreian Society Newsletter*. 20, No. 4, (October –December, 2009): 4.
Isenburg is listed amongst the symposium speakers, where he "absolutely rose to the occasion and fascinated the audience with "The Many Faces of Daguerre"—illustrating his collection of Louis Daguerre images in every medium of Daguerre's period and after, and making a point-by point comparison among the known daguerreian portraits of him."
72. French, Greg. "Miracle on City Avenue: "The Many Faces of Daguerre"." *The Daguerreian Society Newsletter*. 20, No. 4, (October –December, 2009): 10-11.
Though the article commends Isenburg for his extensive research on images of Daguerre in various media, it focuses on Isenburg's determination to provide the November 2009 symposium's audience with a high-quality presentation, despite having suffered a heart attack during the symposium. The article features seven black and white images, including one of Isenburg giving the lecture, five images of Daguerre featured in the presentation, and one photograph of Isenburg taken in the hospital.
73. Unknown. "The Norwich Historical Society – CT Presents Matthew Isenburg"." *The Daguerreian Society Newsletter*. 23, No. 1, (January-March, 2011): 7.
Announcement for a presentation by Isenburg, on March 28, 2011, using photographs taken during the Civil War found in his collection. One black and white portrait of Isenburg.

2. NEWSPAPERS (Chronological)

Some of the articles in this section did not receive full annotations because the length of article did not necessitate a synopsis.

74. Unknown. "Fotografos" *El Universal*. Miercoles 22 de Enero de 1975.
Text-only advertisement placed by Matthew Isenburg in Spanish newspaper.
75. Marino, Eugene. "The Hunt for African-Americana." *Democrat and Chronicle*. Sunday, October 20, 1991.
76. Unknown. "Come Spend the Night in Nineteenth Century Norwich." *Norwich Bulletin, Bulletin Board*. Tuesday, October 13, 1992.
Advertisement for lecture about Norwich in the nineteenth century, given by Isenburg.
77. Hall, Nancy. "Daguerreotypes Open Window on City's Past" *Norwich Bulletin*. Wednesday, October 14, 1992.
78. Unknown. "Vintage Photos Illustrate How Norwich Has (And Has Not) Changed." *Norwich Bulletin*. Thursday, October 15, 1992: C4.
79. Unknown. "Slide Show Puts City in Old Light." *Norwich Bulletin*. Thursday, May 19, 1994.
80. Stroebel, Ken. "Window on the Way It Was." *Norwich Bulletin*. Friday, May 20, 1994: C1.
81. Bloemendaal, Sharon. "PhotoHistory Addresses The Past, The Present, And The Future." *The New York-Pennsylvania Collector*. January, 1995: B30-33
82. Ripp, Bart. "Camera Action." *The News Tribune: TGIF Sound Life*. Friday, April 28, 1995: SL3.
83. Grundberg, Andy. "Secrets of the Dark Chamber: The Art of the American Daguerreotype." *New York Times Book Review*. December 3, 1995.
84. Schuler, Stanley. "Matthew Isenburg Carries on for Louis Daguerre." *Main Street News*. September 5 – September 18, 1996: 15.
Profile of Isenburg that conveys his enthusiasm for collecting daguerreotypes and learning about history.
85. Libow, Gary. "The Next Best Thing to a Time Machine." *The Hartford Courant: Town News Extra*. Sunday, October 13, 1996: H1-2

86. Knight, Christopher. "A World Captured on Silver." *The Los Angeles Times*. Sunday, April 26, 1998: 7, 65, 66.
Review of exhibition "The Art of the Daguerreotype" at the J. Paul Getty Museum refers to Isenburg by name and calls the display of vintage equipment, loaned by Isenburg, as a "helpful information gallery" that helps to explain the daguerreotype process.
87. Goldberg, Vicki. "Tiny Windows, On the Past, Shutters Open." *The New York Times, Arts & Leisure*. Sunday, June 21, 1998: AR 31-32.
88. Schenden, Laurie K. "Gold n' History." *Los Angeles Times*. Thursday, September 17, 1998: Calendar Weekend section. For Gold Fever! Exhibition (98-99)
89. Craven, James. "Civil War Photos Shed Light on History." *Norwich Bulletin*. Volume 151, Issue 86 (March 27, 2011): Sunday Bulletin section A1, A7.
Article features profile of Isenburg in advance of a presentation, "A Civil War Photographic Essay" at the Norwich Free Academy. Seven captioned colour images taken during the American Civil War from MRI Collection.

3. BOOKS: Histories of Photography (Chronological)

Written by Isenburg

90. Klamkin, Charles with Matthew R. Isenburg. *Photographica: A Guide to the Value of Historic Cameras and Images*. New York; Funk & Wagnalls, 1978.
- This guidebook, features a text by Klamkin, and images of a variety of items, with a clear emphasis on cameras, and camera accessories, from the MRI Collection. The book is one in a series of books, including, among others, *Railroadiana: The Collector's Guide to Railroad Memorabilia*, that advise on investing in antique collectibles, all written by Klamkin. The author begins his text in the first chapter by offering advice to the novice on starting a photographic collection. The subsequent ten chapters offer an abbreviated history of photography, which continuously reference the MRI Collection. The book contains 360 black & white images "almost all...are drawn" from the MRI Collection, each with a brief description of the item and its monetary value at time of publication.

Written about Isenburg

91. Gilbert, George. *Photography: The Early Years, A Historical Guide For Collectors*. New York: Harper & Row, 1980: 24, 53, 126, 139.
- Chapters in book are divided by process, and give an overview of the technique, prominent practitioners, and social impact of each process. Four black and white images from the MRI Collection distributed in four different chapters (The Calotype, The Ambrotype, The Wet-Plate Print, and The Stereograph).
92. Wood, John, ed. *The Daguerreotype: a Sesquicentennial Celebration*. Iowa City: University of Iowa Press, 1989: 9, 143, 144, 146, 147, 151, 166, 168, 172, 175, 201, 213.
- Wood's book celebrates the daguerreotype's introduction to the public 150 years previously (in 1839). Wood approaches the daguerreotype as a worthy medium of artistic expression in its time and calls for readers to reexamine these photographs as fine art. The book features nine scholarly essays, by as many respected authors, on different aspects of the medium and the public reaction to it. Illustrations feature extensive notes. Isenburg writes a brief four-page chapter *Southworth and Hawes: The Artists* that decodes the technical and studio operations of the Boston partners. Isenburg draws from nineteenth-century literature in his text, five of which citations are noted as being from his own collection. Eleven of the 100 illustrations are from the MRI Collection. One additional black and white image appears in Wood's essay "Silence and Slow Time: An Introduction."

93. Burns, Stanley B., Audrey B. Davis, and Richard A. Glenner. *The American Dentist: A Pictorial History with a Presentation of Early Dental Photography in America*. Missoula, Montana: Pictorial Histories Publishing, 1990: np.
Book describes the professionalization of the practice of dentistry through photography, with detailed captions accompanying each photograph. Two black and white images of daguerreotypes from the Isenburg Collection included.
94. Wood, John, ed. *America and the Daguerreotype*. Iowa City: University of Iowa Press, 1991: 10, 24, 101, 209, 210, 214, 217, 234.
Wood's highly informative and thoughtful book focuses on the daguerreotype's ability to capture the individualistic human face in portraits, and the varied uses of such momentos. Book features eight scholarly essays, each on a different aspect of daguerreotype portraits, and extensive notes on each plate. Five of the 100 black and white plates are from the MRI Collection. Two additional black and white images appear in Wood's own essay "The American Portrait" and one additional black and white image appears in David E. Stannard's chapter "Sex, Death, and Daguerreotypes."
95. Unknown. *The West As America: A Guide for Teachers*. Washington: National Museum of American Art, Smithsonian Institution, 1991: 18, 19.
Published in conjunction with the exhibition *The West As America* to help teachers develop observational skills in their students. Two black and white images of daguerreotypes from MRI Collection, including two excerpts from letters from William McKnight to his mother, included in Lesson 3 "Mining for Gold."
96. Clarke, Graham, ed. *The Portrait in Photography*. Washington: University of Washington Press, 1992: 179, 182, 183.
Book compiles ten essays on portraiture in the nineteenth and twentieth century. Four black and white daguerreotype images from MRI Collection included in Alan Trachtenburg's essay "Likeness as Identity: Reflections on the Daguerreian Mystique."
97. Jacob, Michael G. *Il Dagherrotipo A Colori: Tecniche e Conservazione*. Firenze: Nardini Editore, 1992:
Four black and white, two of daguerreotypes and two of daguerreotype studio equipment, and two colour images of daguerreotypes from MRI Collection.
98. Burns, Stanley B. *Forgotten Marriage: The Painted Tintype & The Decorative Frame 1860-1910*. New York: The Burns Press, 1995: 52, 53.
Book explores the history of the painted tintype, citing Isenburg's knowledge of the application of colour to daguerreotypes. One black and white image of a daguerreotype from the MRI Collection included, along with a reference to Isenburg as a "prominent collector and daguerreian historian."

99. Wood, John. *The Scenic Daguerreotype: Romanticism and Early Photography*. Iowa City: University of Iowa Press, 1995: 128, 137, 143, 150, 156, 176.
Wood's book was the first study of scenic (or landscape) daguerreotypes from around the world, and featured the largest grouping of them presented in print at the time. Wood sees daguerreotypes as being instrumental in establishing our modern "camera eye" and takes us beyond the portraits that the daguerreotype process is famous for, to a world of romanticism. Isenbarg is thanked in the Preface as "know[ing] more about the daguerreotype than anyone else and [someone] who is always willing to share his knowledge." An impressive six of the 100 black and white plates within the book are from the MRI Collection.
100. Rourke, James L., etc., *The American Promise: A History of the United States. Volume I: To 1877*. Boston: Bedford Books, 1997: 507.
Book touches on multiple facets of life in America from before Christopher Columbus' voyages (1492) and up to 1877. One colour image of daguerreotype from MRI Collection used to illustrate section on hydraulic mining in "Technology in America" chapter.
101. Severa, Joan. *Dressed for the Photographer: Ordinary Americans & Fashion, 1840-1900*: 28, 30, 32, 34, 43, 122, 153, 550.
Book provides a visual analysis of changing fashions common in nineteenth-century photographic portraits by decade. Seven black and white images of daguerreotypes from MRI Collection.
102. Wood, John. *The Photographic Arts*. Iowa City: University of Iowa Press, 1997: 83, 86, 89, 90, 92, 93, 96-98, 101.
The book is comprised of a collection of six essays, beginning with the daguerreian era and ending with conceptual art, that attempt to look afresh at photography. Ten daguerreotypes from MRI Collection are reproduced in colour in "The Plates" section.
103. Appleby, Joyce, Alan Brinkley, and James M. McPherson. *The American Journey*. Westerville, OH: McGraw-Hill, 1998: 371.
History textbook from the National Geographic Society. One colour daguerreotype image from MRI Collection illustrates section on "Traveling West during the California Gold Rush", in the "Manifest Destiny" chapter.
104. Frizot, Michel, ed. *A New History of Photography*. Cologne: Könemann, 1998: 49.
An encompassing history of photography at over 700 pages, drawing upon the research of 30 authors, including the editor. English edition (French and German editions also published concurrently). One colour image of daguerreotype included in chapter 3 "A New World of Pictures: The Use and Spread of the Daguerreotype Process".

105. Unknown. *Welcome to Addy's World, 1864: Growing Up During American's Civil War*. Middletown, WI: Pleasant Company Publications, 1999.
One colour daguerreotype image from MRI Collection included in the "Fashion" chapter.
106. Williams, James. *Fugitive Slave in the Gold Rush: Life and Adventure of James Williams*. Nebraska: University of Nebraska Press, 2002.
Reprint of memoir of James Williams, an African American escaped slave. One colour image of daguerreotype from MRI Collection featured on book's front cover.
107. West, Larry J. and Patricia A. Abbott. *Tokens of Affection and Regard: Antique Photographic Jewelry*. New York: Carl Munz Publishing, 2005.
Book surveys the history of photographic jewelry, particularly in the nineteenth century. One colour daguerreotype image from MRI Collection included as frontispiece in book.
108. Zeller, Bob. *The Blue and Grey in Black and White: A History of Civil War Photography*. Westport, CT: Praeger Publishers, 2005: 10.
Book examines the events of the American Civil War through the work of photographers on both sides of the conflict. One black and white daguerreotype image from MRI Collection included.

4. Specialized Periodicals and General Magazines (Chronological)

Written by Isenburg

109. Isenburg, Matthew R. "Dying Miner's Farewell." *American History*. October, 1994: 54-55.
Short article on the perilous life of miners, featuring two letters to a miner's mother, one from miner William McKnight and one from his widow. Two colour images of daguerreotypes from MRI Collection.
110. Isenburg, Matthew R. "Photographic Ephemera: Broadsides, Business Cards, Boxes, Bottles – and Daguerre!" *Ephemera News*. Fall 2003: 1, 11-16.
Article explains the value of collecting ephemera by providing examples from Isenburg's own collection. Fourteen black and white images of ephemera items from MRI Collection.

Written about Isenburg

111. Dickey, Thomas. "Legacy of Daguerre." *Americana*. March-April, 1982: 56-61.
Article highlights many of the "old, rare, functional, and beautiful" items of Isenburg's daguerreotype collection, including cameras. The author gives a sense of Isenburg as a collector and his energetic, enthusiastic passion for nineteenth-century photography, including his commitment to sharing his scholarly research, making him an authority in the field. Thirteen colour images included of items from MRI Collection, including groups of daguerreian cameras, and two portraits of Isenburg amongst his collection.
112. Ridgely, Julia. "Mirror With a Memory." *John Hopkins Magazine*. October, 1989: 32-37, 52.
Article provides a brief history of the daguerreotype and features the groundbreaking efforts of scientist M. Susan Barger, then an associate research professor at John Hopkins University, to understand the physical properties of daguerreotypes in the hopes of improving their conservation. Four colour images of daguerreotypes included from MRI Collection.

113. Neill, Mary Gardner. "Director's Report 1989." *Yale University Art Gallery Bulletin* 1990. 1990: 2-9.
Report providing a summary of exhibitions held at the gallery during 1989. *American Daguerreotypes from the Matthew R. Isenburg Collection* is described as the "culmination of [the gallery's] celebration of photography's sesquicentennial" and "a masterful installation drawn from an outstanding Connecticut collection" before giving an overview of the contents of the exhibition and the accompanying catalogue. One black and white image, taken by Isenburg, of the exhibition installation. (See bibliography 131)
114. Smith, Robert W. "Guns of the '49ers." *Man at Arms*. May-June, 1994: 21-27.
Article describes the integral part firearms played in the daily lives of California gold rush miners. One colour image included from MRI Collection of a daguerreotype.
115. Fondiller, David S. "America in Amber." *Forbes*. September 12, 1994: 260-263.
Article features Isenburg and his collection and focuses on the market for buying and selling daguerreotypes. Five colour images, four of daguerreotypes from the MRI Collection and one of Isenburg in his attic with his collection, are included.
116. Anonymous. "California Gold." *American History*. October, 1994: 45-53.
Article features abridged recollections from a forty-niner that originally appeared in an 1860 issue of *Harper's New Monthly Magazine*. Isenburg is given "special thanks" for making his historic photographs available. Seven colour images of daguerreotypes from the MRI Collection.
117. Wood, John. "The Art of the Landscape Daguerreotype." *Antiques*. September 1995: np.
Article discusses the use for daguerreotypes in rendering beautiful landscapes, as opposed to the more popular and formulaic indoor studio portraits. Several daguerreotypists are featured in text with examples of their work illustrated. Three colour images of daguerreotypes from MRI Collection prominently included.
118. Bolz, Diane M. "A Revolution in Art: The American Daguerreotype." *Smithsonian*. October, 1995: 44, 46.
Short article alerting readers that the exhibition "Secrets of the Dark Chamber: The Art of the American Daguerreotype" is on view at the Smithsonian. Three colour images of daguerreotypes from MRI Collection. (See bibliography 134)

119. Howarth, William. "Tools of the Trade." *Civilization*. April, 1996: 62-73.
Article on the subject matter of "occupational", portraits that depict sitters with their hand tools of trades that disappeared with industrialization. 11 colour images of daguerreotypes from MRI Collection.
120. Palmquist, Peter E. "Robert H. Vance: Pioneer Photographer." *The Argonaut: Journal of the San Francisco Historical Society*. 8, No.1 (Spring 1997): 3-35.
Extensive article about the career, and subsequent influence of, nineteenth-century photographer Vance. One black and white image of daguerreotype from MRI Collection.
121. Cuarterolo, Miguel A. "Una Colección de 20 Millones de Dólares." *fotoZOOM*. April, 1997: 42-43.
Article provides profile of Isenburg and highlights from his collection. Three black and white images, two of daguerreotypes from MRI Collection and one of Isenburg in his attic surrounded by his collection.
122. Stauffer, John. "Daguerreotyping the National Soul: The Portraits of Southworth and Hawes, 1843 – 1860." *Prospects: An Annual of American Cultural Studies*. 22 (October, 1997): 69-107.
Extensive article on the portrait practice of Southworth & Hawes. Five black and white images of daguerreotypes from MRI Collection. Article reprinted in *Young America: The Daguerreotypes of Southworth & Hawes*. (See bibliography 136).
123. Bond, Constance. "The Lure of Gold." *Smithsonian*. January, 1998: 82-85.
Heavily illustrated short article promoting the exhibition "Silver & Gold: Cased Images From the California Gold Rush." One colour image of daguerreotype from MRI Collection.
124. Cutter, Donald C. "The Discovery of Gold in California." *California Geology*. January-February, 1998: 3-9.
Article provides chronological overview of Gold Rush events, with an emphasis on how the influx of people sped efforts to map the new state. One colour image of daguerreotype from MRI Collection.

125. Hodder, Harbour Fraser. "The Eroticized Child." *Harvard Magazine*. March-April, 1998: 22-23.
Article juxtaposes 1845 daguerreotype portrait of girl with a Calvin Klein advertisement featuring Kate Moss to illustrate the disappearance of childhood innocence. One colour image of daguerreotype from MRI Collection.
126. Ketchum, Liza. "Kids in the Gold Fields." *Storyworks*. April-May, 1998: 12-13.
Article, geared towards children, explains the daily life of a family living on a gold mine during the Gold Rush. One colour image of daguerreotype from MRI Collection.
127. Unknown. "Gold Rausch." *Geo Lino*. August, 2001: page unknown.
Article, geared towards children, explains the daily life of miners during the Gold Rush. One colour image of daguerreotype from MRI Collection.
128. Pietschmann, Richard John. "Distant Mirrors." *Worth*. November, 2005: 118-121.
Article focuses on the rising monetary value of daguerreotypes. MRI Collection is featured and favourably compared to the holdings of major photography museums, such as George Eastman House. One colour image of daguerreotype from MRI Collection.
129. Davidson, Martha. "Secure The Shadow Ere The Substance Fades." *American Legacy: The Magazine of African-American Culture & History*. Spring, 2007: 34-40.
Article traces the importance of affordable portraiture made available to the public with the invention of photography, specifically for the African-American population. One colour image of daguerreotype portrait from MRI Collection.
130. Mikulski, Lisa. "The Matthew R. Isenburg Collection of American Daguerreotypes: Connections of Past and Present." *Ink*. November, 2009: 56-65.
Heavily illustrated article describes both Isenburg and his collection as "national treasures" and by highlighting items from the MRI Collection and statements extracted from an eight-hour long interview with Isenburg. Extended captions are included for each image featuring collection. Twenty colour images from MRI Collection, some showing several objects at once, in addition to a portrait of Isenburg.

5. BOOKS: Exhibition Catalogues (Chronological)

131. Field, Richard S. and Frank, Robin Jaffee. *American Daguerreotypes From the Matthew R. Isenburg Collection*. New Haven, CT: Yale University Art Gallery, 1989.
Catalogue for exhibition of same name at Yale University Art Gallery, November 10, 1989 – January 3, 1990. Features an introduction by Matthew R. Isenburg, an essay by Alan Trachtenberg, and a preface by Field, then Curator of Prints, Drawings, and Photographs at the gallery. MRI Collection is divided into five sections: The American Scene, The California Gold Rush, Americans at Work and Play, Portraits of Southworth & Hawes, and The Artifacts of the Daguerreotype. Catalogue of each of the 178 items shown in the exhibition, with illustrations of selected objects (47 black and white and 19 colour images from the MRI Collection).
132. Johnson, Brooks. *The Portrait in America*. [Norfolk, VA]: The Chrysler Museum Inc., 1990: 9, 21.
Catalogue for an exhibition at The Chrysler Museum of Art in Virginia, January 26 – April 8, 1990. “Checklist of the Exhibition” lists one Southworth & Hawes daguerreotype lent from MRI Collection. Daguerreotype portrait reproduced in colour.
133. Pierce, Sally and Sloane Stephens. *The Daguerreotype in Boston: Process, Practitioners, and Patrons*. Boston: Publisher unknown, 1994: 60, 61.
Catalogue for an exhibition that was held at The Boston Athenaeum, September 8 – November 10, 1994. Exhibition displayed 137 daguerreotype portraits, created in Boston, selected from the 150 photographers registered in the city between 1840 and 1860. Two Southworth & Hawes daguerreotype from the MRI collection listed in the exhibition checklist.
134. Foresta, Merry A. and John Wood. *Secrets of the Dark Chamber: The Art of the American Daguerreotype*. Washington: National Museum of American Art, 1995: 61, 63, 72, 111, 126 – 129, 179 – 182.
Catalogue for an exhibition, curated by Forrester, that was held at the National Museum of American Art, a Smithsonian Institution, from June 30 – October 29, 1995. Forrester’s essay discusses the cultural impact of the daguerreotype from its introduction to the public to the decline of its popularity at the beginning of the Civil War. Wood’s essay focuses on the nineteenth-century literature about the daguerreotype, excerpts from which also appear in the book. Isenburg is thanked in the Acknowledgements for lending to the exhibition and providing “scholarly assistance.” Isenburg lent nine daguerreotypes total to the exhibition: three portraits by Southworth & Hawes, one occupational portrait, two landscapes, one portrait, two streetscapes, one of which is by Robert H. Vance. Colour images of all nine daguerreotypes are included in the catalogue.

135. Naef, Weston. *The Art of the Daguerreotype*. Los Angeles: The J. Paul Getty Museum, 1998.

Double-sided pamphlet available for free during the exhibition at the J. Paul Getty Museum, April 14 – July 12, 1998. Studio items used in the production of the daguerreotype from the MRI Collection are grouped together in one colour image in the section "Making a Daguerreotype."

136. Romer, Grant B. and Brian Wallis, ed., *Young America: The Daguerreotypes of Southworth & Hawes*. Gottingen: Steidl, 2005.

This catalogue was for a major exhibition, at the George Eastman House (GEH) in Rochester (January 28 – April 2, 2006), The International Center of Photography in New York (October 1, 2005 – January 6, 2006), and the Addison Gallery of American Art in Amherst, Massachusetts (January 28 – April 2, 2006) which focuses on the burgeoning use of the daguerreotype process in America through the revered Southworth & Hawes photography studio. The MRI Collection loaned 72 plates to the exhibition, alongside GEH, the Museum of Fine Arts, Boston, the Metropolitan Museum of Art, and items from private collectors who had obtained their daguerreotypes from the Sotheby's auction of the Feigenbaum Collection in April 1999. The catalogue features five scholarly essays before the catalogue of 1,997 daguerreotype plates (each accompanied by a small black and white reproduction), followed by five appendices in the form of shorter essays. Of the 107 items included in the catalogue's "Checklist of the Exhibition" 16 were lent from the MRI Collection, including 15 daguerreotypes and one studio chair.

The MRI Collection was also prominently featured in two of the appendices: Michael (Mike) Robinson's technical essay "An Investigation into the Techniques of Southworth & Hawes" included two images of non-daguerreotype items, a studio chair and a business card, from Isenburg's Southworth & Hawes collection, and made frequent reference to the Southworth & Hawes business papers found in the MRI Collection. Isenburg himself also contributed an essay, "A Family Album" that provided a personal, thoroughly researched and documented history of the two partners' families, which were linked by marriage⁵⁰. The comprehensive essay features 55 small black and white portraits from the MRI Collection of not only the two photographers, from youth to old age, but also their families, in various photographic formats.

⁵⁰ In 1849 Hawes married Nancy Stiles Southworth, Albert's sister.

Reflections on the Annotated Bibliography

From its start in 1972 to its sale in 2012, how Matthew R. Isenburg's collection, and by extension Isenburg as a collector, became known to a wider public audience can be traced in large part through an analysis of the various publications written by and about Isenburg. These publications both mirrored and affected the development and quality of the collection's reputation, and each of the four decades that the collection was in Isenburg's hands had a distinct characterization.

1970s: Prolific Local Efforts

Isenburg and his collection began to receive recognition initially at the local level through journals produced by regional photographic historical societies in the early 1970s with limited circulation among members. After joining the Photographic Historical Society of New England (PHSNE) (founded by private collector Jack Naylor) in 1974, Isenburg was quickly elected as Vice-President and Secretary of the society (bibliography 2), showing his early commitment to such societies. He and items from his collection were mentioned seven times during this decade (bibliography 3 – 8) in PHSNE's journal *Photo-Nostalgia*. Similarly, Isenburg's collection was featured in five articles in The Photographic Historical Society of New York's (PHSNY) *Photographica* journal (bibliography 16 – 19), one of which Isenburg wrote (bibliography 15). The 1970s also saw Isenburg write his first short articles for similar publications: The Leica Historical Society of America's *Viewfinder* journal (bibliography 1), and The National Stereoscopic Association's *Stereo World* journal (bibliography 14). The first of these articles, "Suggestions to the New Collector" appeared in 1972 in *Viewfinder*, positioning

Isenburg as an authority on collecting, having collected Leica cameras previously. Two further, brief articles, both written in 1975 and each 2-3 pages (bibliography 3 and 14), offered advice to the burgeoning collector of historical photographs.

These articles presented Isenburg as an astute collector of photography, based not only on the quality of his earlier foray into collecting (of Leica cameras) but his increasing focus on the under-collected area of nineteenth-century photography and photographica. They also situated Isenburg early on as a figure willing, and knowledgeable enough, to give advice to others. In 1978, the MRI Collection was featured in Charles Klamkin's book *Photographica: A Guide to the Value of Historic Cameras and Images* (bibliography 90). Isenburg's exact role in the creation of the publication is not clear, but it is likely that Klamkin drew upon Isenburg's expertise not only for what to include in such a guide, given the burgeoning practice of collecting nineteenth-century photography in the 1970s, but also for the descriptive captions and market price information accompanying the objects included as representative examples. This publication reveals Isenburg early on as an authoritative collector willing to share his knowledge with others.

1980s: Fruits of Labour

The 1980s was a decade of transition for the MRI Collection, marked by a decrease in the number of publications that reference and feature the collection. There was no marked increase in Isenburg's involvement either in local photographic historical societies or in outside scholars using his collection (bibliography 9, 12, 13, 20, and 21). Indeed, only two books featured images of items from Isenburg's collection (bibliography 91 and 92). George Gilbert's

Photography: The Early Years, A Historical Guide For Collectors (bibliography 91) was a similar publication to Klamkin's book *Photographica*, though less emphasis was placed on the market value of early photography. The other book that featured items from the MRI Collection in the 1980s was John Wood's *The Daguerreotype: a Sesquicentennial Celebration*, 1989 (bibliography 92). This book, published amongst a number of books and exhibition catalogues celebrating the 150 year anniversary of the introduction of the daguerreotype to the public, featured 100 reproductions (including eleven from the MRI collection), and nine essays, each touching on a different aspect of the daguerreotype's social and artistic impact. Isenburg contributed one essay on the studio practices of Southworth & Hawes, placing him amongst experts in their field, including Alan Trachtenberg, Susan M. Barger, and Grant Romer. Isenburg's relationship with Wood would prove to a fruitful one for both men and is discussed further below.

The defining moment for public exposure of the collection came in 1989 at the Yale University Art Gallery through the exhibition *American Daguerreotypes: From the Matthew R. Isenburg Collection* (bibliography 131). This marked the first time that items from Isenburg's collection were shown in an exhibition, and one at a major art institution. It was also only the second time that his collection, and he as a collector, was featured in a book, but one quite different from Klamkin's publication. The exhibition ran for two months and was accompanied by a publication of 126 pages, which provided information on 178 items featured in the exhibition, and included 66 reproductions of objects from the MRI Collection. The quality of the cloth-bound publication, with high quality image reproductions and design, featured scholarly essays by two recognized academics, and a detailed catalogue of daguerreotypes cameras and ephemera included in the exhibition. The publication undoubtedly piqued the interest of

scholars, who may have been considering photography as a serious area of cultural research, as well as curators of photography, not only about the specialized contents of Isenbourg's collection but also about Isenbourg himself⁵¹.

Richard S. Field, the Curator of Prints, Drawings, and Photographs for 21 years at the Yale University Art Gallery, had become aware of Isenbourg through a local art dealer, and, from his initial visit in 1986, was immediately impressed with the quality and historical richness of Isenbourg's collection. Field viewed the exhibition as a collaborative effort and visited Isenbourg's home a further 10-20 times over the next three years⁵². The two men ultimately chose the contents of the exhibition together, and Isenbourg largely paid for the catalogue to ensure that the museum could produce a high quality publication. Isenbourg considered this exhibition a major turning point in the public recognition and institutional acknowledgment of his collection, with Field choosing to feature highlights from a single private collection and Isenbourg choosing to invest both time and money in the production of the exhibition and catalogue⁵³.

If the 1970s saw Isenbourg position himself as an authoritative collector, the 1980s saw a decrease in some aspects of this activity. The relatively small number of publications, however, is not reflective of the active role Isenbourg took conversing with other collectors, attending local photo-historical society meetings, and, perhaps most importantly, building his collection. This growth in the collection is supported by his membership in numerous societies during this time,

⁵¹ 1989 marked the 150th anniversary of the birth of photography, and there were a large number of exhibitions and publications that year, which drew attention to photography and in particular its early history.

⁵² During my interview with Field he could not recall a more exact number of visits he paid Isenbourg but said it was "undoubtedly, not enough."

⁵³ Mary Gardner Neill, then director of the Yale University Art Gallery, acknowledges Isenbourg's financial support of the exhibition catalogue in her forward to the publication.

and the extensive attic renovations in 1987, which Isenbug deemed necessary to house and display his growing and increasingly valuable collection⁵⁴. The recognition that the MRI Collection received from the *American Daguerreotypes* exhibition and catalogue coincided with a second major event (described below) that solidified Isenbug's reputation as a leader in nineteenth-century photography, and in particular daguerreotypes, a trajectory that would dramatically increase throughout the 1990s.

1990s: The Daguerreian Society

The 1990s saw an explosion in the MRI Collection being featured in articles in photographic historical societies' publications (both written about and by Isenbug), histories of photography, and exhibitions at major museums. This increase in exposure is undoubtedly linked to Isenbug's co-founding, along with John Wood, of The Daguerreian Society in 1989. Isenbug's reputation and knowledge of his collection reached a far greater audience through the Daguerreian Society's publications. Fellow collectors, photographic historians, and museum curators received its quarterly newsletter for members, and its annual scholarly publication, which featured extensively illustrated articles written by members and chosen by an editorial board. The annual in particular, along with the society's annual symposium, was intended for a broader, more scholarly audience, beyond just its membership, and is found in art institutions, universities, and with other private collectors and history enthusiasts.

Isenbug penned six articles during this decade for *The Daguerreian Annual* (bibliography 22 – 27), with an additional nine articles, often with the inclusion of a

⁵⁴Isenbug also had many visitors to his collection in the 1980s. This is explored further in the earlier chapter "The Visitor's Experience".

reproduction of a daguerreotype, on the MRI Collection (bibliography 31 – 39) written by other authors. Isenburg wrote 16 articles for the society’s newsletter, which was more informal than those found in the *Annual* (bibliography 40 – 55). The majority of the articles are updates of upcoming and past events for members, and significant sales at auction, with titles such as “East Meets West”, “A Word From Out East”, and “News From the East”, though a few are geared towards applied education, such as “The Daguerreotype and the Digital Image” (bibliography 48), an article written to help members realize the potential of computer technology to aid them in learning more about and dispersing information about their collections. The informal articles for the society’s newsletter reinforced the longstanding personal relationships found among the society’s membership.

Authors outside of The Daguerreian Society also prominently featured and credited the MRI Collection in 14 specialized periodical and general magazine articles during the 1990s (bibliography 113 –126). The majority of articles were written about the California Gold Rush, one of Isenburg’s main collecting concentrations, and reproduced scenic and portrait daguerreotypes from that era, along with ephemera from the MRI Collection.

The thirteen books devoted to other aspects of nineteenth-century photography (bibliography 93 – 105), which reproduced items from the collection, were more varied in focus, including a pictorial history of dentistry, a history of the painted tintype, and on nineteenth-century fashion. Isenburg’s relationship with John Wood, an art historian who co-founded the Daguerreian Society with him, continued to be productive, as Wood published

three additional books that featured the MRI Collection⁵⁵ (bibliography 94, 99, and 102), all with high quality reproductions⁵⁶. Wood's books covered the heart of the photographic arts: the scenic daguerreian landscape, the portrait, and the beauty often found in fine art. The wide interest generated by these publications certainly broadened the public awareness and scholarly potential of the MRI Collection, and shows that Wood, a respected historian of early photography, consistently found material in the MRI Collection that was worthy of inclusion amongst other private collectors and institutions.

Items from the collection were shown in at least four exhibitions during the 1990s. Though three of these exhibitions only featured minor contributions from Isenburg (bibliography 132 – 134), the fourth, *The Art of the Daguerreotype*, featured a significant loan from, and institutional acknowledgment of, the MRI Collection, which was the sole lender to the exhibition (bibliography 135). Shown at the J. Paul Getty Museum in Los Angeles for three months in 1998, it was the first photography exhibition in the newly built museum, and was a celebration of the Getty's own collection. A double-sided pamphlet "The Art of the Daguerreotype," which featured items from the MRI Collection that were originally used in the studio production of a daguerreotype, was available for free during the exhibition. Items from Isenburg's collection, which echoed those found in the pamphlet, were featured in display cases in a room positioned adjacent to the main exhibition space, and were labeled "From the Matthew R. Isenburg Collection." Isenburg's contribution to the exhibition was also acknowledged in the wall text placed at the exhibition's entrance.

⁵⁵ Wood also wrote a magazine article, "The Art of the Landscape Daguerreotype," in 1995 that included three full colour reproductions of MRI Collection daguerreotypes (bibliography 117).

⁵⁶ It is worth noting that Wood gradually withdrew from the Daguerreian Society during the 1990s and focused on his own academic publications.

The increase in exposure of the collection and of Isenburg as a collector in the 1990s seemed to solidify the MRI Collection as a serious and authoritative resource that researchers could readily draw upon. This sentiment can be found in the prefaces of a number of books from this time. Richard S. Field had acknowledged Isenburg's indispensable role as early as 1989 in creating the *American Daguerreotypes* exhibition and catalogue through aiding and inspiring the curator in "every possible way":

Not only is one astonished by the quality and breadth of what he has gathered, from the daguerreotypes and their documentation to every conceivable kind of contemporary apparatus and publication, but equally by the knowledge and deep commitment that he brings to the study of his chosen field⁵⁷.

Field's recognition of not only Isenburg's collection but also his knowledge of the material was echoed six years later when John Wood recognized Isenburg's authority and generosity by stating that he is "someone who knows more about the daguerreotype than anyone else and is always willing to share his knowledge."⁵⁸ To select one further citation, in 1998, Bates Lowry and Isabel Barrett Lowry acknowledged Isenburg in the introduction for their book for *The Silver Canvas*:

Our work was greatly rewarded by many long sessions with Matthew R. Isenburg. His generous sharing of both his knowledge and his outstanding collection and library benefited our work on innumerable instances,

⁵⁷ Field, Richard S. and Frank, Robin Jaffee. *American Daguerreotypes From the Matthew R. Isenburg Collection*. New Haven, CT: Yale University Art Gallery, 1989.

⁵⁸ Wood, John. *The Daguerreotype: Romanticism and Early Photography*. Iowa City: University of Iowa Press, 1995: 3.

especially when he used original equipment to teach us how daguerreotypes were created⁵⁹.

Isenburg's reputation, of generosity, knowledge, and commitment, continued through the 2000s, despite a reduction in the number of publications that featured the collection.

2000s: A New Era

The 2000s saw Isenburg take a central and leading role in the Daguerreian Society, continuing his long-standing commitment to the society he had co-founded. From 2004 – 2008 Isenburg was its President, a leadership role that he had not taken on previously. Isenburg continued his warm, personable style of communication with the society through thirteen newsletter updates of individual members and symposium plans, much akin to the newsletter articles he had written in the 1990s (bibliography 56 – 69). His collection, and Isenburg himself as a society member, was also featured in four articles written by others, most of which compliment Isenburg on his public lectures (bibliography 70 – 73). Perhaps the most dramatic example of Isenburg's commitment to sharing his knowledge to the society came in 2009, when after suffering a heart attack, Isenburg checked himself out of hospital to give a presentation at the annual symposium (bibliography 72).

The 2000s also saw an overall reduction in the number of publications featuring the MRI Collection: three histories of photography (bibliography 106 – 108) and four magazine articles (bibliography 127 – 130). Though it is doubtful that the average reader was aware of the

⁵⁹ Lowry, Bates and Isable Lowry. *The Silver Canvas: Daguerreotypes Masterpieces from the J. Paul Getty Museum*. Oxford University Press: 1998.

images' source, it does show that the MRI Collection continued to be regarded as a rich resource.

The *Young America: The Daguerreotypes of Southworth and Hawes* exhibition and accompanying hefty, 356 page publication (2005) acknowledged the quality of Southworth and Hawes material in the MRI Collection, this being the sole private collection featured amongst the three public collections in the associated travelling exhibition (bibliography 136)⁶⁰. The catalogue was a comprehensive resource on the influential business partners, covering the cultural significance, historical impact, and technical operation, of the studio. The publication features beautiful reproductions in a 150-image colour portfolio and the catalogue provides details on close to 2000 works, each accompanied by a black and white thumbnail illustration. Isenburg contributed an essay that drew heavily on his own collection of nineteenth-century technical manuals and literature. Photography-enthusiasts and research libraries alike enthusiastically acquired the publication.

The Legacy

In the 1970s Isenburg swiftly became an acknowledged authority at the local level, primarily amongst other private collectors, on nineteenth-century photography within local photographic historical societies. The 1980s saw a “behind the scenes” re-grouping of sorts, during which Isenburg decreased his involvement in publications, and focused instead on the development of his collection. These efforts were rewarded, beginning in 1989, with the MRI

⁶⁰ Prior to this extensive publication there had only been one catalogue providing an overview of Southworth & Hawes, *The Spirit of Fact*, in 1976. *Young America* is the current source of authoritative information on the work of Southworth & Hawes.

Collection's first inclusion in an exhibition at a major institution, and the co-founding of The Daguerreian Society, a national and well-organized photographic historical society that offered both the personable interaction among members through newsletters, and the more scholarly interaction through its annual symposium and published annual. By the end of the 1990s Isenburg had become a nationally recognized authority in particular areas of nineteenth-century photography, chiefly Southworth & Hawes and California Gold Rush. His reputation of generosity and knowledge would carry his collection into the 2000s, culminating in its sale in 2012.

Conclusion

Matthew R. Isenburg's enthusiasm for collecting, and his natural penchant for sharing the knowledge that could be procured from a collection of depth and high quality, culminated in a legacy as unique as the man himself. This passion was apparent not only in the physical display of his collection, reflecting Isenburg's taste and understanding of early photography, within his home, but also within the recollections his many visitors had of his generosity, encyclopedic knowledge, sharp mind, and generous spirit. This desire to allow access was evident in the welcoming environment he created in the main library in his house and his decision in 1987 to renovate his attic to his specifications to maximize the physical access guests could have with the photographs and photographic equipment

It is clear that Isenburg made a lasting impression on those who met him and used his collection, especially through The Daguerreian Society, and public exhibitions at institutions of renown. Like the Gernsheims, the MRI Collection has spurred numerous scholarly and general publications while the collection was still private. A major difference though is that, while the Gernsheims were the dominant users of their own collection for the two decades it was in their possession, Isenburg made his collection accessible to many individuals studying a range of topics over a period of forty years. Isenburg positioned himself from the start to share his collection, initially with friends and collectors, and subsequently with scholars and curators.

Though Isenburg also concentrated on nineteenth-century photography, he did not set out to create an overview history of early photography, like the Gernsheims. A more suitable parallel could be drawn between the Jammes' national focus (France) during a specific time period (the 1840s and 1850s) and Isenburg's focus on North American photographica during

the late 1830s through 1860s. Also, both the Jammes and Isenburg similarly amassed not only masterworks, but images that were less known, along with supporting textual material and paper ephemera.

Such comparisons raise more questions for further study. For example, what was the extent of, and nature of, access granted to researchers to the collections of the Gernsheims and Jammes while they were still in private hands? Also, what other private collectors contributed to photohistorical societies prior to the founding of The Daguerreian Society? It is clear from these two questions that arise (from wanting to understand more), and my preliminary observations (from comparing and contrasting Isenburg with two other well-known private collectors and their collections), that there is a need for a greater research into the impact and practices of private photographic collections.



Figure 42 - Ken Nelson. Portrait of Matthew R. Isenburg sitting outside of house, 2000. Quarter-plate daguerreotype. Collection of AMC, Toronto.

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