



Louis Daguerre

DESIGNER'S FULL NAME: Louis-Jacques-Mandé Daguerre

DESIGNER'S PSEUDONYM/NICKNAME: Louis Daguerre

GENDER: Male

YEAR BORN: 1787

COUNTRY IN WHICH DESIGNER BORN: France

YEAR DIED: 1851

COUNTRY IN WHICH DESIGNER DIED: France

RACE | ETHNICITY | RELIGION | POLITICAL ALIGNMENT

IF ANY OF THE ABOVE AFFECTED EITHER THE ARTIST'S LIFE EXPERIENCE OR WORK BECAUSE IT/THEY PROVIDED A CHALLENGE AT THE TIME, PLEASE EXPLAIN.

None of the above qualities of the designer provided a challenge for the time

DID THIS DESIGNER DO NOTABLE WORK IN FIELDS OTHER THAN WHAT WOULD BE CONSIDERED GRAPHIC DESIGN TODAY? EXPLAIN.

Besides being a designer, Daguerre was also a painter, printmaker, and physicist.

Along with Nicéphore Niépce, Daguerre worked on making a process that developed pictures in 20 – 30 minutes instead of the 8 hours it used to take.

LIST AT LEAST ONE OTHER WORK THAT IS NOT NAMED IN THIS TIMELINE FOR WHICH THIS DESIGNER IS WELL KNOWN. IF WORK CO-CREATED, LIST THE OTHERS INVOLVED.

Ruins of Holyrood Chapel

EXPLAIN IF THIS FAME IS ONLY WITHIN DESIGN CIRCLES OR ANY OTHER SUBSET OF THE POPULATION.

Achieved fame from within design circles as the photograph at the time could have only been used for portraits and it was mostly seen as “entertainment” rather than design

DOES THIS WORK EXEMPLIFY ASPECTS EXPLAINED IN PREVIOUS QUESTIONS?

While Daguerre is most known for his creation of a new development method, his paintings show he was an artist as well as a scientist.

FOR WHAT IS THIS DESIGNER MOST NOTED? EXPLAIN.

Creating a developing method of photography that developed photos in 20-30 minutes which was significantly quick since it used to take eight hours to develop photos.

IS THERE ANYTHING CONTROVERSIAL ABOUT THIS DESIGNER? EXPLAIN.

Around the same time as Daguerre was creating his own developing method, a British academic known as William Henry Fox Talbot had been creating his own developing method. Talbot had actually created a successful method in as early as 1835, however, his method was completely different from Daguerre's. Because Daguerre was getting more recognition in the United States and

Europe, there was nothing Talbot could do anymore. His papers ended up being rejected by the Royal Society as he had a priority to beat Daguerre that he had published his papers to the general press before he submitted them to scientific literature.

WHAT MATERIALS WERE MOST OFTEN USED BY THIS DESIGNER IN THE CREATION AND PRODUCTION OF WORK?

Daguerrotype

Iodine-sensitized silvered plate

Mercury vapors

Oil paint

EXPLAIN THIS DESIGNER'S EDUCATION/TRAINING, INCLUDING ACADEMIC, APPRENTICESHIPS, AND /OR MENTORSHIPS.

Assistant stage designer in a Paris theater

Member of the French Academy of Fine Arts and of the Academy of St. Luke

Worked with Nicéphore Niépce

DID THIS DESIGNER PROMOTE A SPECIFIC IDEOLOGY IN HIS/HER WORK? EXPLAIN.

This designer did not promote a specific ideology in work.

WHY IS THIS DESIGNER VIEWED AS ICONIC IN THE HISTORY OF GRAPHIC DESIGN?

He created a developing method that took 20-30 minutes and the image would not fade

IS THERE ANY OTHER IMPORTANT INFORMATION TO KNOW ABOUT THIS DESIGNER?

Daguerre was awarded the French Legion of Honor in 1839

YOUR NAME: Lourdes Hernandez

GIVE YOUR EDUCATED OPINION OF THIS DESIGNER AND HIS/HER WORK. ALSO EXPLAIN WHAT INFLUENCE, IF ANY, THIS WORK HAS HAD ON YOUR OWN. A LACK OF INFLUENCE MUST BE EXPLAINED.

Daguerre is more known as creating the Daguerrotype, advancing photography and being responsible for the technological advancements of the photograph. Besides being the creator of the Daguerrotype, Daguerre was also an artist. He would paint many ruins, cathedrals, and chapels in France with oil paint. The paintings were highly detailed with textures and Daguerre had a great understanding of lighting and perspective. He worked with Nicéphore Niépce in creating a way to develop pictures quicker and to avoid getting the picture to fade. Originally, cameras were not able to fix images onto paper.

“This device is called a camera obscura (latin for dark chamber). It is literally a dark room or a box with a small hole in one wall. An inverted image from outside the hole would appear on the opposite wall. This device could thus be used to

aid drawing (artist could trace the outline of the image on a canvas hung on the wall) and was considered quite significant in the development of proto-photography.” (neatorama).

After the camera obscura, Niépce developed a way to fix an image onto paper. He called his method “sun drawing”. It was also known as heliography. However, exposure took up to eight hours which was extremely tedious. Once Daguerre successfully made his method, it became an advancement to technology and became a pivotal point in the future creation of cameras and modern day photography. While the Daguerrotype was able to capture still objects, it was not able to capture movement. A daguerrotype of a busy Paris street makes it appear as if the street is empty which is quite impossible since Paris was and still is a bustling city. Because the movements were too rapid for the daguerrotype at the time, it simply didn’t capture it at all. Which is why at the time of its creation, photographs were only used for portraits. People had to sit and pose extremely still for the pictures to develop properly.

“Niépce began experimenting with lithographic printmaking—which led to his invention of heliography—because of his inability to draft images by hand. During his trials with lithography, he experimented with light-sensitive varnishes and then with images produced in camera, but he was unable to prevent the images from fading. Niépce discovered that he produced his best results while using a solution of bitumen of Judea, which dated back to the ancient Egyptians but continued to be used for making lithographic engravings in the 1800s.” (Harry Ransom Center)

I don’t think Daguerre is an influence to my works seeing as I am not a photographer. He was also focused on making portraits and taking pictures of still objects, neither of which are things I normally do in my works. I also did not know who he was until fairly recently and even then. Keeping that in mind, there is no way that Daguerre influenced my work.

BIBLIOGRAPHY

Meggs, Phillip B. and Alston W. Purvis. *Meggs’ History of Graphic Design, 5th Edition*. Hoboken, NJ: John Wiley & Sons, 2012.

“Louis Daguerre.” Louis Daguerre - New World Encyclopedia. Accessed March 31, 2018. http://www.newworldencyclopedia.org/entry/Louis_Daguerre.

Britannica, The Editors of Encyclopaedia. “Louis Daguerre.” Encyclopædia Britannica. May 16, 2017. Accessed March 31, 2018. <https://www.britannica.com/biography/Louis-Daguerre>.

Bennett, Timothy J. “Milestones, Rivalries, and Controversies Part 1.” Ophthalmic Photographers’ Society. Accessed March 31, 2018. <http://www.opsweb.org/blogpost/1033503/171190/Milestones-Rivalries-and-Controversy-Part-I>.

Daniel, Malcolm. “Daguerre (1787–1851) and the Invention of Photography | Essay | Heilbrunn Timeline of Art History | The Metropolitan Museum of Art.” The Met’s Heilbrunn Timeline of Art History. Accessed March 31, 2018. https://www.metmuseum.org/toah/hd/dagu/hd_dagu.htm.

Santoso, Alex, Kelly, Peter Kuran, and Qelqoth. “The Wonderful World of Early Photography.” Neatorama. Accessed March 31, 2018. <http://www.neatorama.com/2006/08/29/the-wonderful-world-of-early-photography/>.

“Harry Ransom Center The University of Texas at Austin.” Harry Ransom Center. Accessed March 31, 2018. <http://www.hrc.utexas.edu/exhibitions/permanent/firstphotograph/process/>.