Identifying and Dating Richard Beard Patentee Daguerreotypes:

By Jason Wright

Silver Shadows Gallery

The inception, through to the end of Beard’s patentee daguerreotype business has been covered many times in the past and it is not my intention to go over this ground again. Instead, this paper is aimed at knowledgeable photographic historians and collectors who already have pre-knowledge of Beard’s exploits and want a quick reference guide to help identify and date his images.

This work is not exhaustive and many gaps still exist but the following has been gleaned from a compilation of data from other sources and from my own collecting/research over many years.

1.0 Images & Tinting: (Gold Chloride and Tinting Types)

- 1840 (December 9th) Goddard Introduced Chemical Accelerators (Bromine & Iodine) – it took until March 1841 however before exposure times were quick enough for human portraiture (without eyes needing to be closed like in figure 1 below)
- 1841 Pre Gold Chloride – typified by steely grey look
- 1842 Gold Chloride Introduced – to: make the image more hardy/permanent; lighten images; add more contrast and produce warmer hues. Fizeau introduced gilding in 1840 but Johnson patented an improved electrolysis method. (dags from the 1st year of use were over exposed to heavy GC concentrations and are actually gold in colour – from 1843, they quickly learned that this was too expensive, unnecessary and produced a better effect with lighter GC use)
- 1842 (March) Patented Colour Tinting Process – essentially just rehashing Isenring’s process of placing coloured powder pigment on the surface of the plate then heating up the plate to fix them.
- 1843 Wolcott Camera No Longer Used - dags before this have un-imaged strips to the peripheries due to the plate holders within Wolcott cameras). After this date (early 1843), sharper Petzval larger format lenses were used. The elliptical mirror the Wolcott camera used also produced peripheral distortion (to hands etc.) and a softer focus.
- 1851 Plate Enamelling – this was done to make images even more permanent with the ultimate goal of producing a piece that did not require glass to protect it
Figure 1. 1840-1 Experimental Profile 9th Plt Believed to be of Thomas Goddard - Died 1842 (father of John Frederick Goddard) Beard Patentee. He Looks Down Eyes Closed – Very early & primitive plate and one of the earliest experimental images. Johnson Sr went to England in 1840 armed with several sample plates to try and find a buyer for his son’s and Wolcott’s recently patented apparatus. In 1840 and 41, Johnson, Wolcott and Goddard experimented with the Wolcott camera and chemical accelerators. In Goddard’s writings, he describes that experimental images were taken of all involved parties including the men’s fathers and Beards patent agent. This image looks to have been made before Goddard perfected his iodine/bromine accelerator (introduced December 9th 1840 but perfected in March 1841) hence the long exposure with the sitter having to look down and close his eyes. Plate chemistry is very primitive and has been singly sensitized in a blotchy haphazard way. The plate looks to have had a rub test done on it (to test image permanence?) then was sealed with a coat of lacquer or shellac (the rubbing is underneath the lacquer). Coating plates with lacquer was not a method known in the UK but was in the US by early practitioners like Wolcott & Johnson. The plate is also very heavy indeed, has 4 sharp corners, flat edges and shows no sign of gold chloride. Sits in the earliest style of English case (bright red with domed top). There are known images of JF Goddard who displays the same unusual long flat moon face as his father. The case it sits in is also extremely early being reminiscent of the cases used for miniature portraits in the early to mid 1800’s. This adds weight to the image’s experimental nature – Beard’s operation was not yet setup and he had no case stock so he used a miniature portrait case. Author’s Collection

Figure 2. 1841 (Dated on the Case) Richard Beard Patentee 9th Plt Prince Albert Saxe-Coburg Lookalike In Wharton Pinchbeck Royal Coat of Arms - The image of the young man who looks like a doppelganger for Prince Albert Saxe-Coburg. Everything is correct for Albert, including the sitter’s age (1819-61 22 y.o. in 1841). Affixed to the daguerreotype is a label which reads: J B Sefoss or J B Tefoss (18)41. This may be the sitter’s name or the photographer’s. The 9th Plt is very heavy, with 4 sharp corners and has flat sides. Note that the unexposed strips to the peripheries indicating that this image was taken with the Wolcott camera giving a date on or before 1843. He is housed in a WHARTON pinchbeck with the Royal Coat of Arms and the name T(homas) Wharton, August 1841. It sits in a heavy, domed full fliptop case. As well as the brass pinchbeck, the case is also lined with a rare tin pinchbeck. Author’s Collection
**Figure 3. 1841 Serious Looking Woman Oval Mat Beard Patentee 9th Plt**

- Very heavy plate with 4 sharp corner & flat sides. The oval patentee mat is less common than the rectangular variety and was typically used for female subjects. The mat has some minor tarnishing. An unusual silver plated tin insert lines the bottom of the case. Sits in a heavy, domed flip top case with the lid still attached and in full working order. This came with the above Albert Lookalike which was dated 1841. Author’s Collection

**Figure 4. 1842c Superb Blue & Pink Tinted Lady Rare Beard Luxury Pack Patentee By Salop Unbelievably Heavy Gold Chloride Use**

- Luxury package patentee mat (image is 9th plt but mat and case are much bigger – hence a luxury upgrade from the standard package). Has a plain brass pinchbeck. Rare heavy domed burgundy case is intact and has a gold Photographic Institute of Salop stamp on it. Plate is unbelievably heavy, has 4 sharp corners and flat edges.

This image is significant for 3 reasons (Gold Chloride, Tinting & Rare Salop Studio) and can be precisely dated to 1842. In this year Goddard and Beard first started to use both Gold Chloride and tinting. Early on, they were still experimenting with the amount of GC to use and this example is testament to that with an incredibly heavy amount applied resulting in a very gold appearing image. Also this year, Beard was granted a patent for tinting images and this is the earliest known example of this process. Author’s Collection

**Figure 5. 1842 Exceptionally Rare Round 9th Plate of Attractive Woman In Beard Patentee Frame and Wharton Pinchbeck (Heavy Gold Chloride Use).**

- Frame marked Beard Patentee on front and package sits in a sought after T. Wharton 1841 Brass Royal Coat of Arms Pinchbeck.

Once again, the dag can be dated very accurately due to the overly zealous use of gold chloride when it was first introduced in 1842. I have never seen Beard or any other English daguerrian utilise a round plate before (all others are rectangular plate covered with a round opening mat) – unique to my knowledge! Author’s Collection
Figure 6. 1842 Woman Rare Lined Mat By Beard In Pheasant & Dolphin Patentee Frame, Wharton Royal Arms Brass Pinchbeck (Heavy Gld Chl Use) 9th Plt – Slightly arrogant looking lady who cuts a figure similar to Queen Victoria in a black mourning dress and white cap. Once again there is an experimental use of gold chloride which is applied very heavily creating a gold clad image. The Pheasant and Dolphin Patentee frame is extremely rare, the Beard lined, narrow brass mat is uncommon, and so is the sought after T. Wharton Royal Arms brass pinchbeck. Author’s Collection

Figure 7. 1842c Man Looking Left in Luxury Pack Scroll Mat (Rectangular Opening Version) with Wharton Royal Arms Patentee Brass Pinchbeck – 9th plate in larger luxury case & mat. A lot of these lux pack scroll mat dags appear to come from 1842 when Goddard was experimenting with chemicals and processes. Note that the unexposed strips to the peripheries indicating that this image was taken with the Wolcott camera giving a date on or before 1843. Many of these display some cloudy patina or blooms of tarnish (also see tinted woman below and man in oval scroll mat). Author’s Collection
Figure 8. 1842c Tinted Lady in Luxury Pack Scroll Mat (Rectangular Opening Version) – 9th plate in larger luxury case & mat. Another example of a dag in a Lux Pack scroll mat but this time with an early application of Beard’s patent colouring process.

Figure 9. 1842c Tinted Lady in Luxury Pack Lined Mat (Rectangular Opening Version) – 9th plate in larger luxury case & mat. Another example of a dag in a Lux Pack scroll mat with an early application of Beard’s patent colouring process. Author’s Collection
**Figure 1.** 1845-7c Unique Beard Bristol Plate Beard Case

Superbly Tinted Man 9th Plt – Unique dag of 30’s man in a Richard Beard case and on an unknown R Beard/Cristofle stamped plate. This was probably one of the first Christofle plates from 1845 that Beard/Goddard got to experiment with. The Christofle scale logo is clearly visible but where the Christofle text should be, R. Beard is double stamped instead. It is rare to find double-silvered plates (silver back) on English dags. This is likely to have been an experimental plate because or both the re-silvering and that fact that the stamp is unique and has never been seen before. Sits in a whole & intact Richard Beard gold stamped case. Author’s Collection

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**Figure 10.** 1844-6c Possible Portrait Of John Ruskin 9th Plt

Beard Patentee – Ruskin (1819-1900) is best known for his work as an art & social critic but is remembered as an author, poet & artist (including Daguerreotypist). Although the rectangular Patentee mat was 1st used in 1841, it continued to be utilised until the mid-1840’s. Given the more refined nature of the plate, I believe this to be one of the later portraits. Sits in an intact domed burgundy case with rare plain brass pinchbeck. Author’s Collection

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**Figure 11.** 1845c Example of a Lightly (Face) Tinted Rectangular Patentee 9th Plt Beard. Ex Author’s Collection

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**Figure 12.** 1845-7c Unique Beard Bristol Plate Beard Case

Superbly Tinted Man 9th Plt – Unique dag of 30’s man in a Richard Beard case and on an unknown R Beard/Cristofle stamped plate. This was probably one of the first Christofle plates from 1845 that Beard/Goddard got to experiment with. The Christofle scale logo is clearly visible but where the Christofle text should be, R. Beard is double stamped instead. It is rare to find double-silvered plates (silver back) on English dags. This is likely to have been an experimental plate because or both the re-silvering and that fact that the stamp is unique and has never been seen before. Sits in a whole & intact Richard Beard gold stamped case. Author’s Collection
There are very few daguerreotypes with individuals wearing very heavy fur outfits existent in any guise. By narrowing down the other occupational possibilities, we believe that he is likely to be a polar explorer. During this early period, there are very few known British explorers operating in the arctic region. Of these, how many look to be the spitting image of John Rae (have his wealth and his location and reason to have his portrait taken at Beard’s studio?). Add the matching dating/age criterion and there is little doubt that the sitter is that of Dr John Rae. (Evidence matches: age of sitter; date of dag; dress; special occasion requiring 7 images taken with this image 2 of 7 inscribe on back; what looks like the initials JR on back in scratched cursive; locations are right as Rae lived in London and set sails on his expeditions from Liverpool harbour and this image was taken by Richard Beard in either his London or Liverpool studio; only other possibilities for the polar fur outfit of either Cossack type soldier or arctic whaling Captain are unlikely. Plate is the most superbly tinted Beard I have ever seen. The plate is stamped with the Christofle hallmark. Author’s Collection

Ridged woman in arch top mat – fliptop case has the rare oval hand singed blue ink Beard Patentee label under the image. Unusual clipped plate corners. Ex-Author’s Collection

Young man in arch top mat – fliptop case also has the rare oval hand singed blue ink Beard Patentee label under the image. Unusual clipped plate corners. Ex-Author’s Collection
Figure 16. 1847/8c 9th Plt of Pretty Tinted Lady with a Top Arch Mat in a very Rare Pheasant & Dolphin Beard Patentee Frame (authors ex collection – now S. Edwards collection)

Figure 17. 1851 Tyrolese Singers by Beard – Displays his hand tinting and his 1851 enamelling techniques. From: Royal Photograph Collection The Royal Collection ® 2010, Her Majesty Queen Elizabeth II, RCIN 2932501

Figure 18. 1851 Coloured & Enamelled Man by Beard – Another instance of his hand tinting and his 1851 enamelling techniques. Note the Scrolling Yellow Beard Signature
2.0 Hallmarks and Stamps: (No Hallmarks; Christofle and Beard No 3, etc)

3.0
Generally, early English beard plates were not stamped with maker hall marks. On rare occasions, they could however be found with number stamps into the backs of the copper plate. I have seen the numbers 2 and 3 stamped into plate up until circa 1844. Plates stamped with 1 apparently do exist and are considered best quality while plates stamped with a 3 are 3rd quality. These could be meant to identify the weight of the copper but more likely relate to the thickness of the silver layer and quality of the buffing (similar to the US method of stamping 20, 30, 40 next to the hallmark).

The two images above from the back of Figure 1 show two experimental holding techniques (enabling plate buffing). On the same plate, you can see circular holding marks and also numerous square holding marks. The square rectangular marks were also referred to in Robert B. Fisher’s article in the 1992 Daguerreian Annual where he speculated that they were made by some sort of holding device. I have only seen these rare marks twice in my time of collecting and both were on very early dags from 1841-42. The sample above most certainly dates no later than 1841 and was likely made by Goddard himself.

Plate maker hallmarks generally started in the late 1840’s when Beard started to heavily tint his images with French maker Christofle often the plate of choice.

Above is a singular and previously unknown hallmark stamped R Beard with the Cristofle scale logo. This was probably one of the first Christofle plates from 1845 that Beard/Goddard got to experiment with. Was Beard possibly toying with the idea of passing these plate off as his (or arranging a white label deal with Christofle)?
3.0 Patent and Non-Patent Beard Mats:

Most Beard Patentee mats were available with both oval and rectangular openings and in both standard and luxury pack formats. The latter luxury pack was available with the same 9th plate daguerreotype but a more intricate and larder mat/case to pad the package out and make it look bigger and more impressive than it actually was (marketing ploy used to gain a competitive advantage over Claudet).

**How to read designations:** RB-PNPRA18 = Richard Beard – Plain; Non Patent; Rounded Arch

**Plain:** (Rectangular and Oval) – most common (oval more scarce) 1841 – 1847c  
RB-PR1 = Richard Beard Patentee Plain Rectangle (uncommon)  
RB-PO2 = Plain Oval (more uncommon than rectangular – mostly used for females)

**Lined:** (Standard and Luxury) (Rectangular and Oval) 1842 – 1845c (a similar non-lined, frosted version may yet turn up similar to the recent Japanned patentee frame)  
RB-LSR3 = Lined Standard Rectangle (rare)  
RB-LSO4 = Lined Standard Oval (2 known from same source)  
RB-LLRWP5 = Lined Luxury Rectangle Wide Inner Patentee (rare)  
RB-LLRTP6 = Lined Luxury Rectangle Thin Inner Patentee (rare)  
RB-LLOP7 = Lined Luxury Oval Patentee (1 known)

**Wreath:** (Standard and Luxury) (Rectangular and Oval) 1842 – 1845c  
RB-WSSR8 = Wreath Small Standard Rectangle (1 known)  
RB-WMSR9 = Wreath Medium Standard Rectangle (1 known)  
RB-WLLRW10 = Wreath Large Luxury Rectangle Wide Inner (rare)  
RB-WLLRT11 = Wreath Large Luxury Rectangle Thin Inner (rare)  
RB-WLLRP12 = Wreath Large Luxury Rectangle Patentee (1 known)  
RB-WLLO13 = Wreath Large Luxury Oval (2 known)

**Small 4 Leaf Vine:** (Rectangular and Oval) 1842 – 1845c  
RB-LVRP14 = Leaf Vine Rectangular Patentee (very rare)  
RB-LVOP15 = Leaf Vine Oval Patentee (very rare)

**Grape Vine:** (Regular Only) (Rectangular – no Oval know) 1842 – 1845c  
RB-GVR16 = Grape Vine Rectangular (v. rare – 1 known)  
RB-GVO17 = Grape Vine Oval (unknown)

**Plain Non-Patent Round Arch:** 1845-7c  
RB-PNPRA18 = Plain Non-Patent Rounded Arch (1 known)

**Plain Non-Patent Arch:** 1847 – 1850c  
RB-PNPSA19 = Plain Non-Patent Standard Arch (uncommon)  
RB-PNPLA20 = Plain Non-Patent Landscape Arch (very rare)

**Ring Non-Patent Oval:** 1845 – 1854c  
RB-RNPO21 = Decorated Ring Non-Patent Oval (uncommon)
**RB-PR1 (1841-1847c) 9th Plt Plain Rectangular Mat**
Beard Patentee – This one dates to circa 1841 with a primitive plate with no evidence of gold chloride use. This simple mat was the first used by Beard in 1841 into the mid to late 1840’s along with the simple Oval version below. Portrait is possibly of Maria Edgeworth (Renowned Irish Poet) Aged circa 76. Author’s Collection

**RB-PO2 (1841-1847c) 9th Plt Plain Oval Mat Beard Patentee** – This one dates to circa 1841-3. Once again, this displays steely gray tones and has little sign of gold chloride use. This simple mat was the first used by Beard in 1841 into the mid to late 1840’s along with the simple rectangular version above. Author’s Collection

**RB-LSR3 (1841-45c) Lined Standard Rectangular Mat**:
This mat has roughly the same design as the luxury versions but is slim-lined and not padded out with extra space. The first image dates to 1841 and 2nd to 1842. Only 2 known. Author’s Collection
RB-LSO4 Lined Standard Oval Mat: These are extremely rare and there are only 2 known from the same family source and date to 1841-2c. The radiating lines gives a starburst effect.

RB-LLRWP5 Lined Luxury Pack Rectangular Patente Mat with Wide Inner Rectangle: Note: this mat differs from the one below in that it has a wider inner rectangle and narrower outside edges. The wide rectangle is more common than the thin version below – I know at least 5 of these in existence.
RB-LLRTP6 Lined Luxury Pack Rectangular Patente
Mat with Thin Inner Rectangle: Note: This mat differs
from the one above in that it has a thinner inner
rectangle and has wider outside edges.
(2 specimens known). Ex-Author’s Collection

RB-LLOP7 Lined (Optically Raised Plinth) Luxury Pack
Oval Patente Mat: This mat differs from the others
(see below) in that it has heavier vertical lines at the top
and bottom of the mat and is the only oval version of
this mat I have seen. **Subject:** 1842c Superb Blue & Pink
Tinted Lady Rare Beard Luxury Pack Patente By Salop
Unbelievably Heavy Gold Chloride Use.
This is the only specimen known. Author’s Collection
RB-WSSR8 Wreath Small Standard Rectangle: This is a standard slim-line mat with no extra space padding unlike the Luxury pack versions. This mat is differentiated by its 4 SMALL corner wreaths. This is the only specimen known.

RB-WMSR9 Wreath Medium Standard Rectangle: This is a standard slim-line mat with no extra space padding unlike the Luxury pack versions. This mat is differentiated by its 4 MEDIUM sized corner wreaths. The flat part of the surface is also differentiated by its stippled surface. This is the only specimen known.
RB-WLLRW10 Wreath Large Luxury Rectangle Wide
Inner: This if from the luxury pack series where mats and cases were enlarged and padded-out to make the small 9th plate daghds look larger and more impressive than they were. The large prominent wreaths make this mat one of the best known of Beards luxury series. This mat is differentiated from the version below by its wide inner rectangle. The mat has been cut down to allow it to fit into a small standard case. This is the only specimen known. Author’s Collection

RB-WLLRT11 Wreath Large Luxury Rectangle Thin
Inner: This mat is differentiated from the version above by its thin inner rectangle. Ex-Author’s Collection
RB-WLLRP12 Wreath Large Luxury Rectangle
Patentee: This mat is differentiated from the version above as it has no inner rectangle and has an oval Beard Patentee stamp centrally at the bottom of the mat. This is the only specimen known. Subject: Abolitionists
Wendell Phillips

RB-WLLO13 Wreath Large Luxury Oval: This mat is has an inner rectangle but an oval image opening. This is the only specimen known. Ex-Author’s Collection
**RB-LVRP14 Leaf Vine Rectangular:** Thin standard mat with vine decoration and single leaves to 4 corners. The image opening is **RECTANGULAR** and has the Beard Patentee stamp centrally at the bottom. Dates to circa 1942-5. This is the only specimen known. Ex-Author’s Collection

**RB-LVOP15 Leaf Vine Oval Patentee:** Thin standard mat with vine decoration and single leaves to 4 corners. The image opening is **OVAL** and has the Beard Patentee stamp centrally at the bottom. Housed in a Patentee frame (the image to the left show the front opening of the frame with the dag and mat inside) Dated on back 1942. This is the only specimen known. **Subject:** identified and dated on back: 1842 Samuel Oliver Pierce He was a jeweller who lived on Dean St, Soho, London
BP-GVR16 Grape Vine Rectangular:
Standard mat with intricate vine work with grapes. An exquisite mat and singularly rare (has the Wharton Pinchbeck). This is the only specimen known. There may well be an oval version out there but as yet it has not been found.

BP-GVO17 Grape Vine Oval:
(not pictured - possibly exists based on logic but no specimens are currently known)

BP-PNPRA18 Plain Non-Patent Rounded Arch:
Dating from circa 1845-47, this rare mat shape was found in a Beard Patentee Deluxe Pheasant & Dolphin Japanned Frame. Only known specimen of this mat type.
RB-PNPSA19 Plain Non-Patent Standard Arch (early version?): An early version of a dag with an arch mat which dates to circa 1845. Has a Wharton Pinchbeck (very late use). Some elements look mismatched/timed and may not be original. May not even be a Beard but I have included this to show the perils of trying to date and identify English daguerreotype images.
RB-PNPSA19 Plain Non-Patent Standard Arch (usual incarnation): This dates to about 1848 and is the type of image (intricately tinted) this mat is usually found on. Author’s Collection.

RB-PNPLA20 Plain Non-Patent Landscape Arch: This dates to about 1846 and was used on larger landscape daguerreotype. This image has the oval hand signed Beard Patentee label under the image on the case.
**RB-RNPO21 Decorated Ring Non-Patent Oval**: This is an early usage and dates to 1846 – the mat was used into the 1850’s. Author’s Collection
4.0 Pinchbecks and Trays:

Pinchbeck trays were used right from the inception of daguerreotype in the UK to loosely seal and hold dags in place. There are unadorned copper and tin trays as well as 1841 Wharton gilded brass versions with and without the Coat of Arms stamp. These were mostly used only from 1841 to around 1843 but have been found on dags as late as 1845.

Non-Wharton trays were most frequently used by competing daguerreians (non-Beard patentees) but Beard also used them in some of his Patentee Japaned Frames and very early cased images. In addition to the well-known Coat of Arms version, Wharton also produced a non-coat of arms version stamped only with the August 12th 1841 patent date. It is believed that the Coat of Arms version was a more costly optional extra to round out a luxury presentation (it seems that everything was optional with Beard and that you could accessorize and mix and match from all the elements). Other sources have suggested that the Coat of Arms (COA) version was only developed to sell to customers (acting to hold the dag plate intact) as a stripped down version without a case or frame. I have however seen many Patentee frames with COA backs. Having handled these Coat of Arms pinchbecks for many years with their poor levels of protection, I can’t see images ever being offered without a case or frame.

Plain copper pinchbeck used on Experimental Goddard Plate Figure 1. 1840-1 Author’s Collection

This is a quarter plate plain pinchbeck that was used on a paper lined mat (unknown maker) English daguerreotype dating to circa 1843.
Double Whammy! 1841 Patent
Thomas Wharton Coat of Arms
Standard Sized Brass Pinchbeck Tray
which fits in a slightly larger Tin
Pinchbeck Tray lining the case:
Author’s Collection

This non-Wharton (un-stamped) brass pinchbeck was used in combination with mat RB-LLOP7 (1842) which is indeed a Beard Patentee from the Salop Studio. The question is, if it was a Beard Patentee, why did Salop use a non-Wharton pinchbeck (possibly they opted to use a cheaper version)? Author’s Collection
From Collection of Robert B. Fisher, MD. (now residing within the Yale University Library)


1841 Patent Thomas Wharton Coat of Arms Standard Sized Brass Pinchbeck Tray: Used on small dag packages such as RB-PR1 and RB-LSR3
1841 Patent Thomas Wharton Coat of Arms Medium Sized Gilded Brass Pinchbeck Tray: This pinchbeck displays the rarer gilded surface and is used for medium sized packages (this one was used on the rare Grape Vine dag (RB-GVR16)).

1841 Patent Thomas Warton Coat of Arms Luxury Pack Brass Pinchbeck Tray: This pinchbeck was used for larger luxury packages like RB-WLLRT11.
5.0 Cases:

As well as a plethora of mats, customers of Beard’s studios were also given their choice of either cases or frames with multiple variations available within each. The cases obviously being the economy option.

Most early Beard daguerreotypes sit in a plain, unmarked morocco fliptops - the logo stamped, side-opening cases were not used until the mid to late 1840’s.

1841 Heavy Domed Red Morocco Fliptop: This is the only version of this case I have seen and it is extremely early being reminiscent of the cases used for miniature portraits in the early to mid 1800’s. Figure 1. Is native to this case.

1841 Heavy Maroon Morocco Fliptop with Heavy Striation to the Leather: This was Beard’s first stock case in 1841 and used up until circa 1845 when the fliptops became lighter with smoother leather. This case is actually dated 1841 on a vintage label affixed to the case. Figure 2. Is native to this case.
1842 Heavy Maroon Morocco (Luxury Pack) Fliptop with Heavy Striations to the Leather Stamped Salop Photographic Institute: Singularly rare case stamped with the Salop logo and measuring slightly larger than the standard 9th plate case as this housed a Beard Patentee Luxury Pack. These larger luxury pack case had 2 eyelets and hooks rather than the standard 1. Figure 4. Is native to this case.

1842 Lighter Coloured Standard 9th Plt Morocco Fliptop with Heavy Striations and Tooled Line Design with Leaf Devices to 4 Corners: From about 1842, the choice of mats and cases increased dramatically. Figure 2. Is native to this case. (only known example of the standard 9th Plate Case)

1842 Red Luxury Pack (larger case) 9th Plt Morocco Fliptop with Heavy Striations and Tooled Line Design with Leaf Devices to 4 Corners: From about 1842, the choice of mats and cases increased dramatically. Figure 9. Is native to this case. (only known example of the Luxury 9th Plate Case)
1845-1850c Beard Logo Stamped (to the reverse) Side Opening 9th Plate Case with Rectangular Stamped Pattern to the Obverse: This case with the Rectangular device looks to slightly predate the blank obverse version shown below. The gilt stamped logo reads: “Beard’s Photographic Institutions; 85 King William Street; 34 Parliament St; and The Royal Polytechnic Institution London; and 34 Church Street Liverpool. Figure 12. Is native to this case.

1845-1850c Beard Logo Stamped (to the reverse) 6th Plate Case: The gilt stamped logo reads: “Beard’s Photographic Institutions; 85 King William Street; 34 Parliament St; and The Royal Polytechnic Institution London; and 34 Church Street Liverpool. Figure 13. Is native to this case.

1851-54c Late Beard Logo Stamped (to the reverse) Case For Enamelled Dags: The gilt stamped logo reads: “Beard’s Photographic Institutions; 85 King William Street; 34 Parliament St; and The Royal Polytechnic Institution London; and 34 Church Street Liverpool. Figure 13. Is native to this case.
1854c Beard & Foard By Royal Letters Patent Liverpool and Manchester Case (Gilt Stamp):
James Thomas Foard was in partnership with Beard Jr at the above 2 addresses from 1854 and was dissolved in 1857 when Foard continued in business himself. On this logo, the pair were still trying to trade off of Royal Patent past even though they had lapsed.

1855c Beard & Foard Liverpool and Manchester Case (Gilt Stamp):

1856/7 Beard & Foard National Case (Gilt Stamp): Rare case which includes the London studios and implies that towards the end of the relationship, Foard actually had a stake in the Capital businesses as well.
6.0 Frames:

Just as with the case combos, customers were offered both standard and deluxe frame packages as well - all with a multitude of choice regarding the inner mat (most stamped Beard Patentee) style and with or without the Wharton Coat of Arms Pinchbeck. The earliest style was the fancy gold frame made of wood which was apparently only used in 1841/2. This style is incredibly rare and is only known via one specimen. The black Jappanned frames look to have been used from around 1842 until about 1848. Most of these were papier-mâché but some were known to have been made of wood. Today, all Beard Patentee frames are extremely rare and desirable. What adds even more interest to the frames are the various studio label (or remnants) that can be found on the backs (I will cover these labels separately in section 8).

8 Known Beard Patentee Frame Variations (with multiple plate sizes and mat variations)

- 1841-42c Fancy Golden Wood Frame (Frame Type: F1)
- 1841-47c Japanned Paper Mache Frame with Frosted Rectangular Opening Luxury Pack Mounting Plate & Patentee Scroll Loop (9th plate only – recently discovered) (Frame Type: F2)
- 1841-47c Japanned Paper Mache Frame with Wreath Oval Opening Luxury Pack Mounting Plate & Patentee Scroll Loop (9th plate only) (Frame Type: F3)
- 1842c Japanned Frame with Repeating Embossed Star Motif Mounting Plate (Frame Type: F4)
- 1842 – 47c Japanned Paper Mache Frame with Rectangular Mount & Patentee Scroll Loop (9th and 4th plates) (use of 4 types of mat known) (Frame Types: F5A –F5E)
- 1842 – 48c Japanned Paper Mache Pheasant and Dolphin Ormolu Patentee Frame & (Rectangular Opening) Grapevine Loop (only 9th plate known) (use of 3 types of mat known) (FT: F6A – F6B)
- 1842 – 1845c Japanned Paper Mache Pheasant and Dolphin Ormolu Patentee Frame & (Rectangular Mount with Wide Inner Frame) Grapevine Loop (only 9th plate known) (FT: F7)
- 1842 – 1845c Japanned Paper Mache Pheasant and Dolphin Ormolu Patentee Frame & (Oval Opening Mounting Plate) Grapevine Loop (only 9th plate known) (FT: F8)

Faux Beard Patentee Frames:

(_frames made to look like Beard’s but without the Beard Patentee lettering)

- 1850c Japanned/Lacquered Paper Mache Box (incline sides) Frame with Plain Rectangular Mount & Scroll Loop (No Beard Patentee Lettering) (use of 1 type of mat known) (Frame Type: Faux Patentee 1)
- 1851 (Dated July) Japanned/Plasticised Wood Box (incline sides) Frame with Plain Rectangular Mount & Scroll Loop (No Beard Patentee Lettering) (Frame Type: Faux Patentee 2)
- 1851 (Likely July) Japanned/Plasticised Wood Box (incline sides) Frame with Fancy Rectangular Mount & Scroll Loop (No Beard Patentee Lettering) (Frame Type: Faux Patentee 3)
(FT: F1) 1842c 9th Plate Portrait of a Judge - Singularly Rare Gold Wooden Frame with Standard Sized Lined Mat; Wharton Pinchbeck and Remnants of Early Wolcott Patentee Green Sealing Label: The portrait contained within this frame exhibited heavy gold chloride use consummate with an 1842 dating. This frame was known to be used for miniature portrait paintings of the 1830’s. Ex Author’s Collection

(FT: F2) 1846c 9th Plate Portrait of a Beautiful Teen Girl - Singularly Rare Japanned Paper Mache Frame with Frosted (not lined) Rectangular Opening Luxury Pack Mounting Plate & Patentee Scroll Loop (9th plate with arch mat). Only recently discovered. With unidentified green sealing label: The portrait contained within is superb for its condition as well as its artistic pose. (Author’s collection)
(FT: F3) 1842c Man Looking Left – Beard Frame with Wreath Oval Opening Luxury Pack Plate (double matted with inner Oval Patentee Mat); Patentee Scroll Loop and Red Studio Patentee Sealing Label: More about the red sealing paper under Labels and Licensee’s in section 7.

(FT: Another example of F3) 1842c Boy Looking Left – Beard Frame with Wreath Oval Opening Luxury Pack Mounting Plate (double matted with inner Oval Patentee Mat); Patentee Scroll Loop and Patentee Label No Longer Present: Author’s Collection
(FT: F4) 1842c 9th plate of Samuel Stell in Japanned Frame with Repeating Embossed Star Motif Mounting Plate (double matted with inner Oval Patentee Mat); Patentee Scroll Loop and Unidentifiable Green Scroll Label: (Shown here in black and white – only known specimen. From the Collection of Robert B. Fisher, MD.)

1842 Black Japanned Paper Mache Frame with Rectangular Mount & Patentee Scroll Loop – Round Opening Mat Version 9th Plate of Attractive Woman with Wharton Pinchbeck. Frame marked Beard Patentee on front and package sits in a sought after T. Wharton 1841 Brass Royal Coat of Arms Pinchbeck. The dag can be dated very accurately due to the overly zealous use of gold Chloride when it was first introduced in 1842. I have never seen Beard or any other English daguerrian utilise a round plate before (all others are rectangular plate covered with an oval opening mat. Only known example. Author’s Collection.
(FT: F5C) 1842 Black Japanned Paper Mache Frame with Rectangular Mount & Patentee Scroll Loop – Leaf Vine Oval Patentee Mat Version 9th Plate of Samuel Oliver Pierce (jeweller) (identified and dated on back)

(FT: F5E) 1846c Large 4th Plate Version - Black Japanned Paper Mache Frame with Rectangular Mount & Acorn Loop – Arch Mat – Old Wise Gentleman – back Cornelius Sharp label with singularly rare hand signed round Beard Patentee sticker. Shape operated at 5 Duke Street from 1846 to 1848. Ex-Author’s Collection

(FT: F6A) 1842 9th Plate Black Japanned Paper Mache Deluxe Pheasant and Dolphin Ormolu Patentee (Rectangular Mount) Frame & Grapevine Loop – Rectangular Lined Mat - Wharton Coat of Arms Pinchbeck – Confident Older Woman with Excessive Gold Chloride Use dating to 1842. Author’s Collection
(FT: F6B) 1847c 9th Plate Black Japaned Paper Mache Deluxe Pheasant and Dolphin Ormolu Patentee (Rectangular Mount) Frame & Grapevine Loop – Arch Mat – Tinted Lady – Remnants of Red Beard Patentee Tri-Studio Label with Earlier Green Label Underneath. Ex Authors Collection

(FT: F7) 1846c 9th Plate Japanned Paper Mache Deluxe Pheasant and Dolphin Ormolu Patentee (Rectangular Mount with Wide Inner Frame) Frame & Grapevine Loop – Rare Round Top Arch Mat – Tinted Man Looking Right.
(FT: F8) 1842/3c 9th Plate Black Japanned Paper Mache Deluxe Pheasant and Dolphin Ormolu Patentee (Oval Mount) Frame & Grapevine Loop – Oval Patentee Mat (oval patentee mat under the oval ormolu mount) – Contemplative Man – Remnants of several layers of green and blue labels. Authors Collection

(Faux: FX1) 1850c 9th Plate Black Japanned Paper Mache Box (incline sides) Frame with Rectangular Mount & Very Large Scroll Loop (No Beard Patentee Lettering) – Oval Mat – Tinted Lady Looking Right. Only known example of this frame
These daggers are quite important in the transition between Beard being able to defend his patent and more unlicensed artists popping up blatantly copying his work. The black japanned frames are identical to Beards (including the ribbon scroll loop mount) but lack the Beard Patentee inscription. The lady has her original seals and is identified (Mrs Ann Pollard) plus accurately dated to July 1851 - taken in London (52 years old). This was of course after his legal defeats and his bankruptcy so competitors felt they could increasingly flaunt the rules and take a leaf out of Beard’s marketing book by using different housing options (notice the front brass mounting plates are different even between these two images by the same maker). The 2 images came out of the same estate so the two are likely husband and wife.
7.0 Labels and Licensee’s:

There were over 30 known Beard franchises and Patentees in the UK throughout the 1840’s and 50’s. Today, the labels that these institutions affixed to the backs of some of their frames are our only clues as to who made these superb silver ghosts. Maddeningly though, often these labels are incomplete/indiscernible or only narrow the choice down to 3 possible studio locations.

These labels are often found in a range of colours from red to different shades of green and blue. The earliest being the dark green Beard/Wolcott label seen below.
1842-45c Beard Patentee Red Tri-Studio
Patentee Sealing Label:
85 King William Street (City)
34 Parliament Street (Westminster)
Royal Polytechnic Institution 309 Regent Street

Given the lack of raised edges in the middle of the unmolested label, it looks safe to say that this specimen did not have the Wharton Coat of Arms Pinchbeck
1842c Unidentified Green Scroll Sealing Label:
On the back of Japanned Star Mount frame holding a circa 1842 dag of Samuel Stell with an inner oval Beard Patentee mat. Unfortunately, the inside of the label is missing so we miss out on learning the studio responsible.

1842-45c Beard Patentee Light Green Tri-Studio Patentee Sealing Label:
85 King William Street (City)
34 Parliament Street (Westminster)
Royal Polytechnic Institution 309 Regent Street
1846c 4th Plate Daguerreotype of Older Gentleman in Arch Mat, Singular (only known) Cornelius Sharp (Beard Patentee) Black Acorn Hook Frame with only known example of a Circular Hand Singed Patentee Label – The back label is tan or cream coloured over another blue label and states: “The Railway Daguerreotype Rooms, Beard’s Patent Photographic Portraits, Taken in Colour or Plain under License from the Patentee, C. Sharp, 5 Duke Street, Opposite the Brighton Railway Terminus, London Bridge, Old Portraits Exchanged or Re-Coloured.”

Cornelius Sharp Biography
List of Beard Directly Owned London Studios and Dates:

2. 17 Wharf Road, City Road, Islington July 1841 - 1843. (Manufactory).
4. 85 King William Street, City of London April 25 1842 - April 1854. Enlarged June 1851.
5. 18½ Wharf Road, City Road, Islington 1844 - 1847 (Manufactory).
6. Millman Mews, New Millman Street, Guildford Street, St Pancras 1848 - 1852.
7. 31 King William Street, City of London 3 floor April 1854 - 1866. Succeeded by E Low.

Add other studios including Salop
8.0 In Case and On Frame Signed Patentee Labels (Blue & Black Ink)

After Beard phased out his early patentee mats, he turned to hand singed labels affixed to the inside bottom of his cases to differentiate licensed studios from the pretenders that he vigorously pursued in the courts. These labels were used from around 1847 until around 1850 and now are rare and sought after. They are known in both blue and black ink with the latter slightly more scarce. The rarest singed patentee label of them all though is the singularly known oval found on an 1846c 4th plate japanned frame from Cornelius Sharp.
9.0 Signatures: (Plate Backs and Beard Case/Frame Signatures)

In addition to the studio frame labels, history detectives have been provided with yet more mystery to decipher with the etched signatures on the backs of earlier plates.

Most of these signatures are thought to be by Beard’s various photographers including Goddard, Hogg and Harland amongst others. Very little work has been done on identifying these signatures and thus is a subject for further research in the future.

From Collection of Robert B. Fisher, MD.
(Now residing within the Yale University Library)