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ISAAC TODD'S 1804 ALEXANDRIA PROFILES

by Mona Leithiser Dearborn



Miss Frances Alexander of the
Preston Estate

Courtesy of the Boston Athenaeum

Throughout the first few decades of the 19th Century in America, there was a tremendous demand for

portraits, and between 1800 and 1820, about 32 itinerant portrait artists are documented by recent research to have visited Alexandria, some quite briefly. Of this total, which included six oil painters and four pastellists, the largest number offered portraits in a small size: ten were miniaturists painting in watercolor on ivory or paper, and twelve were profilists offering cut paper profiles or painted profiles on paper or card. (1)

This brief article will discuss solely the cut paper profiles that later in the 19th Century were referred to as "silhouettes." (2) Profiles were all the rage on the eastern seaboard between their introduction in 1802 until about 1815, but they remained popular in small towns and more remote areas until the daguerreotype was introduced in 1839. The early 19th Century was a period of great interest in classical Europe and we find strong influences

from ancient Greece, Rome, Herculaneum and Pompeii reflected in American architecture, furniture, silver, ceramics and glass. The vogue for profiles, or shades as they were often called, was a spinoff of neoclassicism in a form easily available to the American middle class.

The colorful, contentious Isaac Todd (? - c.1811) was by far the most successful profilist to portray Alexandria residents. (3) Todd, as a new arrival, advertised his presence in both city newspapers on January 9, 1804:

PHYSIOGNOTRACE.

I. TODD

Respectfully informs the ladies and gentlemen of Alexandria, that he has erected his machine for tracing the outline of the face, in the Ball Room at the Eagle Tavern, corner of King and Royal streets, where those who will honor him with their attention may have four correct profiles for 25 cents.

Note-Gilt and black Frames may be had at the room.

Please to come in at the paved alley leading to Royal street.

Todd remained here about four months, industriously cutting profiles of Alexandria's worthies and their families, but on May 1, 1804 he notified his patrons that he intended removing to High Street in Georgetown. (4) However, by June 19, 1804 he had returned with his "*patent PHYSIOGNOTRACE to the Ball Room at Koones's tavern*" where he planned to

remain a few more days, before returning to Baltimore. (5)

It is tantalizing to note that in his July 2, 1804 Baltimore advertisements Todd claimed that he had "*within a few months, cut and framed more than 3,000 Profiles ... in Alexandria.*" (6)

Most of the cut paper profilists exaggerated their production wildly. Charles Coleman Sellers writing on Raphaele Peale's 1804 Charleston claim of having cut "*one hundred thousand, drawn by him in Virginia*" (7) has suggested that the profilist counted each cutting as four because by folding the paper in quarters Peale actually made four at one cutting and sold them four for 25 cents as did Todd. Dividing these inflated totals by four would give a more reliable count. Following this reasoning, Todd's production in Alexandria would have been about 750 profiles in four months, which is entirely possible, considering that such a profile could be cut in a very few minutes, using a physiognotrace. (8)

Todd was a true itinerant, not an artist traveling temporarily to perfect his painting skills, pricing and entrepreneurship before settling down in one location. Todd's profile cutting career was brief, lasting only eight years, from 1803 until 1811. (9)

To summarize his itinerancy: we first learn of Todd in Baltimore in 1803 where he launched his profile venture in partnership with the more experienced William Bache (1771-1845) in mid-August, continuing into early September, 1803. (10) The partners



Mrs. J.E. Lee (probably Mrs.
Edmund Jennings Lee)

Courtesy of the Boston Athenaeum

then separated, perhaps to double their incomes, with Todd heading for Alexandria as we have seen, and Bache to Richmond where he was advertising his profiles by January 28, 1804. (11) After Todd spent the four months in Alexandria, he returned to Baltimore, but in 1805 was listed in the New York City Directory as a profilist in partnership with a Mr. Jones, probably Thomas P. Jones. (12) Todd spent the summer months of 1806 again in Baltimore, and in 1807 stayed about six months in Charleston (13), then visited New Orleans (14) before Norfolk, Virginia in 1808 where he remained about a month. (15) In early 1810 he was in Washington City; Baltimore in August and Savannah in November 1810. (16) The last mention of Todd found in the public record is a Savannah newspaper notice of 15 August, 1811, stating that *"the profiles left with Mr. Todd to be Framed or Shaded,*

have been completed and forwarded to Messrs. D. & J. Douglass ... in Whitaker street." In fact the notice is signed by D. & J. Douglass. (17) This last notice suggests that Todd had left Savannah at some time in 1810 or earlier in 1811. It is also possible that he had died and his widow, Pamela, had completed the framing and shading. (18)

The only further mention of the Todds is the New York City Directory listing of Pamela as a profilist from 1812-1821 and also as a boardinghouse keeper from 1819-1821. From 1822-1827 she is listed without occupation. (19)

Part of the appeal of cut paper profiles was their modest price. Todd sold his profiles four for 25 cents, the customary amount, although some profile takers did offer only two profiles for 25 cents, especially in New



Miss Rebecca Claypole

Courtesy of the Boston Athenaeum

England. (20) It should be noted that the frames offered by the profilist-entrepreneur probably added substantially to the profilist's profits. The advertisements mention only the availability of various frames -- the cost of frames and/or framing is not given. (21)

Todd's profiles measure 2½ to 3 inches (7 or 8 cm) in height, although some are smaller, about 1-3/4 inches (4.5 cm). They were embossed with an oval stamp and were produced by what is called the "hollow cut method." Mrs. F. Nevill Jackson described this technique clearly in "Silhouette Technique," Antiques, May, 1927, p. 378 (375-378): "These portraits are literally cut out of white paper. The hole thus made, being backed with black velvet, satin or paper shows the outline of the head and bust. Frequently lines indicating hair or details of dress were added in pen and ink at the edges of the portrait." This detailing was referred to as "shading" by the artists themselves. (22)

As Todd had no competition in Alexandria in 1804, his four month venue must have been profitable. The town's middle class merchants, "mechanics" and their wives could afford these new, small, easily framed and portable portraits. An entire family's portraits could be cut and framed for a reasonable fee -- but only when an itinerant profilist was in town. (23) Apparently four years passed before another shade cutter appeared. (See the Appendix for additional profile takers known to have been in Alexandria between 1803 and 1820.)

Todd was quarrelsome. On at

least two occasions, in Baltimore in 1804 and in Norfolk in 1808, he aired his grievances in the newspapers. In each case competition seemed to be the basic cause. Raphaëlle Peale (1774-1825) initiated the exchange in Baltimore with this thrust in the July 2, 1804 Federal Gazette & Baltimore Daily Advertiser, in which he also promoted the Peale Museum:

Parents -- Relations -- Friends

... Profile Likenesses, which, in being mathematically correct, are infinitely more valuable than those done in any other way. The Facietrace which I employ is the invention of the ingenious Hawkins, of Philadelphia. The success of this was the occasion of several others to adopt as much of the principle as they could in evading the patent right: yet in fact they were obliged to omit the principal part, and upon which the whole merit of the invention rests. It is upon this, and upon the very great experience I have had in drawing an innumerable quantity of profiles in Georgia, Carolina, Virginia, Pennsylvania and Maryland, that I found my assurances of giving more perfect likenesses than any body else who has ever used this or any other instrument.--If the Mammoth was not one of the greatest curiosities every exhibited in the world, this would be a sufficient inducement to visit the room.

RAPHAELLE PEALE.

Admittance to the Mammoth 50 cents, from 10 to 1 and from 3 to 6

Profiles gratis. REMBRANDT
PEALE. (24)

Todd, stung by Raphaele Peale's accusation that he had evaded patent right, appealed to the public on the following day, 3rd July, 1804 in the same newspaper, Federal Gazette & Baltimore Daily Advertiser, p. 3, c. 5.

**HE WHO LIVES IN A POWDER-
HOUSE, SHOULD NOT THROW
FIREBRANDS**

"Parents--relations--friends!"

"THE Facietrace which I employ," says Mr. Peale, "is the invention of the ingenious Hawkins, of Philadelphia. The success of this was the occasion of several others to adopt as much of the principle as they could, in evading the patent right, yet in fact they were obliged to omit the principal part, and upon which the whole merit of the invention rests."

This last assertion entirely exonerates and acquits "several others" of having infringed Mr. Hawkins's patent; for they have omitted that part "upon which the whole merit of the invention rests." It is therefore unnecessary to mention, that the pentagraph, the principal mathematical instrument used by Mr. Hawkins and "others," was invented probably a century before the birth of Mr. Hawkins: That the said pentagraph has for many years been employed, in different ways, for taking profile likenesses in Europe and America; one method, with a description and plate, may be seen in

the Ladies' Museum, vol. 3d, published in London in the year 1799: That there are several profiles in the United States, nay, in the city of Baltimore, taken in Europe by some of these methods.

Mr. Hawkins applied the pentagraph in a manner different from any before him, viz. by passing a part of it over, and in contact with, the face. Myself and "several others" conceived this method very objectionable; first, on account of the indelicacy of passing a part of the instrument between the lips of a delicate lady, after its having passed in contact with the hair and nose, and between the lips of thousands, probably some of them, and possibly the very last, infected with a communicable disease; and, secondly the derangement of features, occasioned by the touch of the instrument passing over the face--We, therefore, devised a method, for which we have a patent, at least free from those objections, by which we can trace the human face with "mathematical correctness" without touching it.

I. TODD, in behalf of Day, Bache and Todd, the patentees. (25)

In Norfolk, Virginia, the problem was a Professor of Physiognomy on the same street as Todd's Profile Room, who was siphoning off some of Todd's business, intentionally or unintentionally, leading to this notice:

**PROFILES TAKEN,
THE HAIR SHADED AND**

**FRAMED,
BY I. TODD, ...
TODD'S PROFILE ROOM,**

No. 134, main, corner of Fenchurch-street, near the Theatre--In justice to himself, T thinks it necessary particularly to specify his [house] No. to prevent mistakes in future-- is the Professor of Physiognomy at No. 106, Main-street, has thought it at least as unnecessary to announce his name either by advertisement, hand-bill, sign or stamp, as to eulogize his own ingenuity.
August 3 (26)

Profile cutting must have been a lucrative business to have engendered such defensive hostility between competitors. Todd had a selling point in Baltimore when he mentioned the possibility of infection. The yellow fever epidemic of 1793 loomed large in the memories of port city residents and there was a very real fear of disease. Although Raphaelle Peale and his brother, Rembrandt Peale (1778-1860) offered free profiles to visitors who paid admission to see the "mammoth" (mastodon) skeleton in the Peale Museum, Raphaelle Peale was not especially successful in Baltimore. Rembrandt Peale was not involved in the cut profile venture, just in exhibiting the mammoth bones. (27)

Of course Raphaelle Peale was a true artist, highly accomplished in painting tender portrait miniatures on ivory, oil portraits and glowingly beautiful still life paintings of fruits, nuts and other edibles. For Raphaelle, cut profiles were simply a quick money

making project. After this exchange, the ever-confident Todd continued taking profiles in Baltimore, New York and points south as we have seen. Raphaelle Peale headed for Boston in the summer of 1804 where success again escaped him, partly because cut profiles were already becoming more commonplace and there was considerable competition. (28)

It may well be that a larger number of Alexandrians were portrayed by Isaac Todd than by any other artist, including Cephas Thompson (1775-1856) who visited Alexandria twice, and painted perhaps about 75 portraits, or the renowned Charles Balthazar Julien Févret de Saint-Mémin (1770-1852), who portrayed about 35, or any of the later native Alexandria painters. (29)

Unfortunately, cut paper is fragile and brittle, especially if unframed, and most of Todd's production has disappeared. (30)

It is therefore, remarkable to find about 400 named profiles of Alexandrians of 1804 in a scrap-album now in the collection of the Boston Athenaeum. The scrapbook was assembled by the artist himself in 1803-1804 at the start of his brief itinerant career. The Boston Athenaeum purchased the album from a Boston bookseller, Otto Wiecker, in 1920. Its history before that is not known. (31)

Todd's Patent Silhouette Album, as it is known, is at present (1994) included in an exhibition of Rare Books

at the Boston Athenaeum. I quote from the catalog, 50 Books in the Collection of the Boston Athenaeum: *"This large volume of 1,758 hollow-cut silhouettes is thought to be a scrapbook of duplicate images created by Isaac Todd to allow him to supply customers with copies of favorite portraits. Many, but not all, are identified with the sitter's name written in ink just under the image. The oval trade mark, TODD'S PATENT, is embossed under some of the silhouettes. Some of these embossed examples often have the further embellishment of hand drawn hair to soften the hard edge of the scissors' outline ... Every leaf in this album ... provide(s) display space for an average of a dozen profiles per page. The profiles usually measure between 7 and 8 cm, but a few are only 4.5 cm. The individual portrait sheets have been trimmed to an average size of 10 by 8 cm but they were originally larger because many retain part of the penciled name of the sitter ..."* Each page measures 44 x 27.5 cm (17-1/3 x 10-3/4 inches). (32)

Todd's embossed stamp is a horizontal

oval with a flattened sunburst or radiating star between the words TODD'S and PATENT. Exactly where Todd cut the profile is not usually indicated -- only rarely was a location given, for example, "from Philadelphia", "from the country", or "Virginia."



Miss Kitty Moon

Courtesy of the Boston Athenaeum



Mrs. Pascoe

Courtesy of the Boston Athenaeum

From a study of the surnames, the writer has concluded that probably about the first fifty pages contain profiles cut in Alexandria. Appended to this article is a list of those subjects believed to be Alexandrians, with scrapbook page noted. In the case of an unusual given name and surname, there is often a definite match to a known Alexandrian. Although all of these individuals have not been identified and never will be, the group of Alexandria cut paper profiles is absorbing to study, as it is almost a cross-section of the population, lifted 190 years from 1804 to 1994--a time capsule of little shades for us to ponder.

ENDNOTES:

(1) The documentation comes primarily from the Museum of Early Southern Decorative Arts (hereafter MESDA) in Winston-Salem, N.C., whose researchers

faithfully transcribed the newspaper advertisements. In addition, the writer read many Alexandria Gazettes at Lloyd House, the historical branch of Alexandria's public library system. The writer is enormously grateful to the gracious and obliging staffs of MESDA and Lloyd House.

The count is somewhat inexact, because some itinerant artists came to Alexandria more than once, some brought along sons or other partners, and several were skilled in working in more than one medium.

(2) The term "silhouette," for a solidly filled in profile, was introduced in this country about 1835 by the artist Auguste Edouart (1789-1861). The word originally came from the name of a French Controller-General, Etienne de Silhouette (1709-1767), known for his frugal monetary policies, whose own hobby was cutting profiles. Until the late 1830's, American artists used the word profile, not silhouette. McKechie, p. 6. See also Itinerancy in New England and New York, Section IV, by Joyce Hill, p. 160.

(3) Isaac Todd has been called George Todd, erroneously, by Alice Van Leer Carrick and other early authors. At least one profile is known signed "Isaac Todd ... physiognotist." His name was certainly Isaac, not John or George.

(4) Alexandria Expositor, 9 January 1804, p. 3. Alexandria Daily Advertiser, 9 January 1804, p. 3. Alexandria Advertiser and Commercial Intelligencer, 1 May 1804, p. 3. Transcriptions by MESDA.

(5) Alexandria Advertiser and Commercial Intelligencer, 19 June 1804, p. 3. Transcription by MESDA.

(6) Federal Gazette & Baltimore Daily Advertiser, Maryland, 2 July 1804, p. 3. Also American and Commercial Daily Advertiser, Baltimore, Maryland, 7 July 1804, p. 3. Transcriptions by MESDA. The population of Alexandria in 1800 was estimated to have been just under 5,000 people. See Artisans and Merchants, v. 1, p. xx.

(7) Charles Coleman Sellers in Charles Willson Peale, p. 307 and 313. Sellers continued, p. 313, "Later for his (Raphaelle's) whole southern tour through Virginia, Maryland, South Carolina and Georgia, he claimed to have cut 345,720 profiles." The notice is quoted in Rutledge, p. 214. Likewise, William King, working in New England in 1806, stated in his advertisement that he had "taken above twenty thousand (profiles) in Salem, Newburyport, Portsmouth and their adjoining towns ..." King stressed that he could take a profile in 6 minutes. Advertisement reproduced in Carrick, Antiques, August 1925, p. 86. (Notice is from Portsmouth Gazette, Hanover, N.H., 24 March 1806.) For King see also Agreeable Situations, p. 208 and Lexington Portraits, p. 27.

(8) The PHYSIOGNOTRACE. Although there are drawings and designs for the physiognotrace dating from the time of its invention, no actual such profile machine has survived from that period. A simple written description is more understandable than these drawings: "The contrivance actually traced the

sitter's profile on to a screen which was then miniaturized by a pantograph and then finished by the artist." American Graphic Arts, A Chronology to 1900 in Books, Prints and Drawings. (Princeton, N.J.: Princeton University Press, 1990), p. 90. For contemporary prints showing an artist using a physiognotrace, see McKechnie, p. 33, illus. 13 and 14. See also Sellers, Mr. Peale's Museum, p. 197-199, and Richardson, Hindle and Miller, p. 151-153 for a reproduction of the actual drawing of the Hawkins physiognotrace with written description that Charles Willson Peale sent Thomas Jefferson in 1803.

For the most complete account of the history of the invention of the physiognotrace in Paris in 1786 by Gilles-Louis Chrétien and its subsequent use by Saint-Mémin and others in North America, see Ellen Miles, "Saint-Mémin, Valdenuit, Lemet, Federal Profiles," in American Portrait Prints. By using a physiognotrace or one of its variants, profilists were able to produce a correct and accurate likeness, a fact they emphasized in their notices.

(9) Groce and Wallace, p. 632. Rutledge, p. 221. Todd's expanded chronology is based on MESDA research files. My thanks to Martha Rowe at the Museum of Early Southern Decorative Arts in Winston-Salem for her invaluable assistance.

(10) Federal Gazette and Baltimore Daily Advertiser, Baltimore, MD, 18 August 1803, p. 3, and 6 September 1803, p. 3, transcriptions by MESDA.

(11) Richmond Portraits, p. 141. For

more about William Bache see Groce and Wallace, p. 18 and Alice Van Leer Carrick, "The Profiles of William Bache," Antiques, Sept. 1928, p. 220-224.

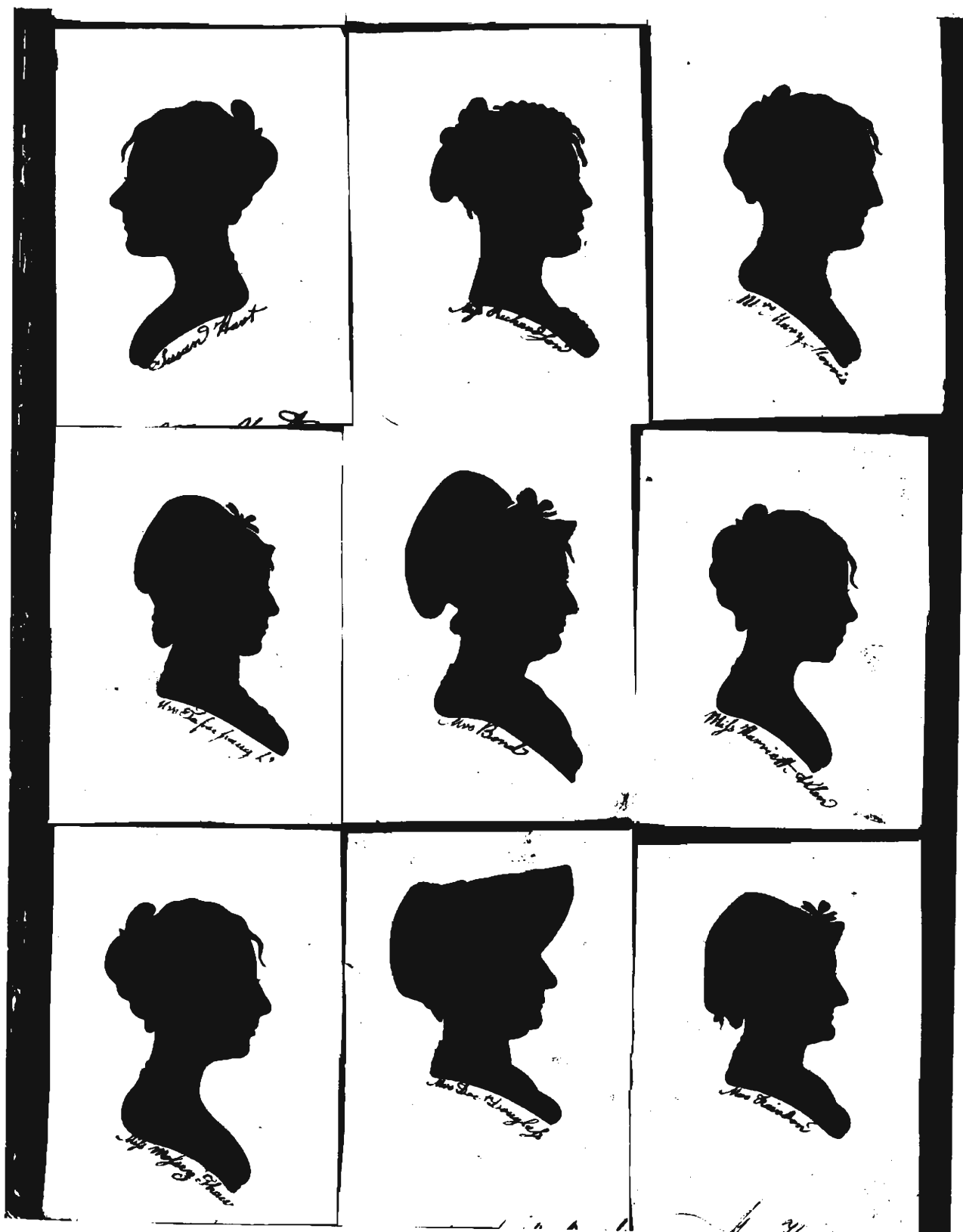
(12) The 1805 New York City Directory, under "Profile takers," list "Jones & Todd, artists, 56 Maiden Lane." Courtesy of MESDA. For Jones see Townsend, Clarion, p. 26 and 28, and Groce and Wallace, F.P. Jones p. 357, and T.P. Jones p. 358.

(13) Todd spent a successful six months in Charleston from February 1807 until the following July 23 when he announced he had taken down his Physiognotrace. City Gazette and Daily Advertiser, Charleston, SC, 7 February 1807, p. 3, and Charleston Courier, 23 July 1807, p. 3. (MESDA transcriptions. Rutledge, p. 221.) One factor leading to Todd's success was that, according to Rutledge, there had been no profilist in town since 1805 when Pierre Antoine Maspero (? - 1822) used his "delineating pencil" profile machine. (Rutledge, p. 209.) One can only speculate why the multi-talented Auguste Demilliere family, who had been ensconced in Charleston since 1800, did not offer profiles until directly after Todd's departure: "PROFILES accurately taken with the celebrated Mr. Hawkins Patent Machine." Times, Charleston, SC, 30 July 1807, as quoted in Rutledge, p. 193. (See endnote 24 for Hawkins.)

(14) Todd mentioned in his first Charleston notice, "liberal encouragement received during nearly four years in New-York, Baltimore,



COURTESY OF THE BOSTON ATHENAEUM



COURTESY OF THE BOSTON ATHENAEUM

Key to Profiles on Page 10

- Robert Duncan*--a real dandy; possibly a relative of Charles Duncan, a baker
Robert Robertson--probably one of a family of merchants named Robertson, active in 1804
Mr. Gardner--possibly Henry, a baker or Nugent Gardiner or Zachariah Gardiner, merchants
Walter Alexander--in 1804 a planter living at Abingdon estate
John Gray--bookbinder/bookseller on King St. in 1804
Mr. David Henderson--a baker on King St. between Royal & Pitt Streets in 1804
Mr. Thomas Williams--(Jr.) dry-goods merchant on King St.
John B. Brook--perhaps John Brooks a mariner or John T. Brooks, a vinegar maker
George H. Ferret--(?) no information

Page 11

- Susan Hart*--probably a member of the Robert Hart family, weavers
Miss Richardson--perhaps a daughter of a sea captain, merchant family or mantua maker
Mrs. Mary Morris--There were several men named Morris -- a hatter, a minister, a merchant, and a millstone maker
Mrs. Tatspaugh--probably the wife of a baker
Mrs. Bond--possibly the wife of a tavernkeeper
Miss Harriet Allen--perhaps a member of the Ignatius Allen family, a baker or possibly Salathan Allen, a mariner
Miss Missey (?) *Thaw*--no information
Mrs. Doctor Douglass--wife of Doctor Charles Douglass who resided on lower Prince St. in 1804
Mrs. Rairdon, probably *Reardon*--wife of meat inspector or the 1813 tavernkeeper
-

Alexandria, New-Orleans and several small towns ... " (MESDA)

(15) In Norfolk in his newspaper notice, Todd stated, "Specimens of his CUTTING, SHADING THE HAIR, may be seen at his room." A hasty reading of this in the twentieth century has led to misinterpretation. (See Wright, p. 161 where Todd is described as a "hairdresser.") Norfolk Gazette and Publick Ledger, Virginia, 18 July 1808, p. 3. (MESDA transcription.) "Shading the hair" meant embellishing the cut paper profile by drawing in the details of the sitter's hair with India ink around the edge of the cut paper. At times the clothing shown was enhanced in this same way.

(16) Nancy Richards, in her study of David Boudon, puts Todd in Washington City in early 1810. Nancy E. Richards, "A Most Perfect Resemblance at Moderate Prices, The Miniatures of David Boudon." Winterthur Portfolio #9, 1974, p. 77-101. See p. 86.

In Savannah Todd advertised "striking resemblances" in the Republican and Savannah Evening Ledger, Savannah, Georgia, 24 November 1810, p. 3. (MESDA transcription.)

(17) Columbian Museum & Savannah Advertiser, Savannah, GA, 15 August 1811, p. 3. (MESDA transcription.)

(18) The writer is not aware of any profiles known to be by the hand of Pamela Todd. The degree of her involvement in "Todd Patent" profiles is uncertain.

(19) Groce and Wallace, p. 632.

(20) William King charged twenty-five cents for two profiles of the same person. See Carrick, Antiques, August 1925, p. 86, Agreeable Situations, p. 208, Lexington Portraits, p. 27. See also Joyce Hill in Itinerancy in New England and New York, p. 159-160 for Moses Chapman's prices.

(21) In the Federal Gazette & Baltimore Daily Advertiser, MD, 2 July 1804, p. 3, Todd stated: "Square and oval Gilt-Frames, round black do (ditto), may be had at the room."

MESDA transcription.)

Discussing Raphaele Peale's frames, Charles Willson Peale wrote to his sons Rembrandt and Rubens Peale in London: "I have sent him (Raphaele) 1000 Black circular frames for profiles & now preparing to send him 2000 more, on these he get a good profit." Letter of August 7, 1803 quoted in Miller, Selected Papers of Charles Willson Peale, v.2, part 1, p. 593-594. See also Sellers, Charles Willson Peale, p. 307.

(22) An interesting variation of hollow-cut profiles, in which block-printed bodies have been added, is illustrated in Meet Your Neighbors, p. 71. See also American Folk Portraits, AARFAC, p. 245-246.

(23) Portraitists of all kinds worked themselves out of patronage after a time. However, the larger cities, New York, Boston, Philadelphia and Charleston could support resident profilists.

(24) Raphaele Peale's newspaper Notice was provided and transcribed by MESDA. The first seven lines are omitted here.

Rembrandt Peale (1778-1860), Raphaele's younger brother, toured with Raphaele to Charleston and Baltimore, exhibiting a mounted mammoth (mastodon), one of two complete skeletons unearthed by the Peale family in 1801 in Newburgh, New York. Rembrandt Peale was concerned solely with exhibiting the mammoth, not the profile taking venture.

For lively accounts of the discovery and exhibition of the

mammoth skeletons, see Sellers, Charles Willson Peale, p. 293-301, 385, and Lillian Miller, In Pursuit of Fame, Chapter 3, p. 47-54. See also Richardson, Hindle and Miller, Charles Willson Peale and His World, Part II, p. 119-123, by Hindle.

The Hawkins reference is to John Isaac Hawkins, an English inventor and associate of Charles Willson Peale who had perfected a variant of the physiognotrace that was used by Raphaele Peale and several other profilists. See Lillian Miller, Selected Papers, p. 478, fn 1; p. 536-537; p. 538, fn 2. See also Richardson, Hindle and Miller, p. 151-153, and 223.

"Facietrace" is simply another name for a physiognotrace or profile machine.

(25) Todd's newspaper Notice was provided and transcribed by MESDA. The final paragraph has been omitted to save space. "Isaac Todd, Augustus Day and William Bache, ... in June 1803 patented their own physiognotrace (its design is not known today)." Quoted from Ellen G. Miles, "Saint-Mémin in the South, 1803-1809," Southern Quarterly, 1986, p. 36. Each of the three profilists used an embossing stamp on his cut-paper profiles giving his own name and the word "Patent". It is interesting to note that earlier, 1 May, 1804, Todd had referred to himself in his Alexandria notice as "The Patentee." Alexandria Advertiser and Commercial Intelligencer, 1 May, 1804, p. 3. Transcription by MESDA. For more information about William Bache (1771-1845) see Groce and Wallace, p. 18, and Carrick, "The Profiles of William

Bache," Antiques, Sept. 1928, p. 320-324. For Augustus Day (ac. 1803-1833) see Groce and Wallace, p. 169, and Gillingham, p. 518. In the February 13, 1827 United States Telegraph & Commercial Herald, Washington City, Day advertised that he painted miniatures and cut profiles, and also mentioned that he was "deprived of ... the faculty of speaking and hearing ... " Special thanks to Colonel Merl Moore for this little known citation. The "pentagraph" is another spelling of pantograph, an instrument for the mechanical copying of plans or diagrams on any desired scale. A brief paragraph from a Dictionary of Fine Arts published in 1826 by James Elmes, may simplify the pantograph/physiognotrace question: "PHYSIOGNOTRACE ... Name given by M. Chrétien to a species of pantograph which he placed vertically, and by means of which he took, in the short period of two minutes, a portrait after nature of the most infallible description. This portrait might afterwards be reduced, by means of the horizontal pantograph, and engraved of any size that was preferred." (Page PHY/PIC)

(26) Transcription by MESDA. The popularity of profiles and the interest in physiognomy each derives to some extent from the influence of Johann Kaspar Lavater (1741-1801), a Swiss poet, cleric and physiognomist who published a widely read book, Essays on Physiognomy calculated to extend the Knowledge and Love of Mankind, wherein he "claimed that black profiles were a penetrating guide to character reading." (Hickman, p. 8-9). The book led to an interest in more "correct and

accurate profiles," as they were often termed. For a more complete discussion of the influence of Lavater's theories, see Miller, In Pursuit of Fame, p. 146. See also Miller, Selected Papers, v.2, Part 1, p. 478-479 and footnote. For Lavater's innocent interpretation of George Washington's profile, see Laughon, "Shadow Portraits ...", Antiques, Feb. 1986, p. 406.

(27) See note 24.

(28) For a consideration of Raphaelle Peale's trip to Boston, see Sellers, Charles Willson Peale, p. 318 and 471, note 7, and Cikovsky, Bantel and Wilmerding, Raphaelle Peale Still Lives, p. 24 (Bantel).

(29) For Alexandria's later native artists, for example John Gadsby Chapman, the Cranch brothers and the Eaches brothers, see Our Town. For Cephas Thompson see Our Town, p. 9, 12, 26, 47, 58 and 104. In addition see the forthcoming publication by Deborah Sisum, Cephas Thompson. Portraits of Eminent Virginians, 1807-1812. (Alexandria, VA: The Lyceum, 1994).

For Saint-Mémin see Our Town, p. 40-46 and 103-104 and Norfleet, p. 31. Forthcoming also is the long awaited study by Ellen Miles, Saint-Mémin and the Neoclassical Profile Portrait in America (Washington, D.C.: Smithsonian Press/National Portrait Gallery, 1994).

(30) Profiles were almost too portable - they were given away freely, sent to friends and relatives afar, tacked up

without glass protection, and affixed in scrapbooks and albums. The Museum of Early Southern Decorative Arts includes in its collection a sampler by Margaret Kerr, dated 1828, Acc. 1989-112, into which has been incorporated (with a buttonhole stitch) a cut paper profile. It is illustrated in Kimberly A. Smith, "The First Effort of an Infant Hand, An Introduction to Virginia Schoolgirl Embroideries, 1742-1850," Journal of Early Southern Decorative Arts, November 1990, p. 63.

(31) Information about the bookseller, Otto Wiecker, in letter of 3 Feb. 1994 from Stephen Z. Nonack, Reference, Library of the Boston Athenaeum, to the writer. I greatly appreciate his patience with my requests.

(32) Fifty Books in the Collection of the Boston Athenaeum, p. 76 and 129. I am grateful to Catharina Slaughterback of the Boston Athenaeum's Print Room for sending me copies of the relevant pages from this catalog.

APPENDIX A

At the George Washington Masonic National Memorial in Alexandria, there are thirty-four profiles cut by Isaac Todd in 1804. (In the Our Town exhibition of 1956 five were attributed to Raphaelle Peale, see p. 49) They are a part of the collection of the Alexandria-Washington Lodge No. 22, and represent fellow Masons who were contemporaries of George Washington. Especially interesting and relevant in the group is a profile portrait of the profile cutter himself, Isaac Todd--presumably a self-portrait. It is signed

"Isaac Todd
No 1 St. John's Lodge
Rhode Island
Physiognotist"

And in fact, Todd is listed as a visitor to the Alexandria-Washington Lodge in the 1804 minutes and probably cut all 33 members at one evening's meeting. The Masonic sitters are listed in Brockett, p. 90, as is Todd, a fellow Mason visiting from Rhode Island.

Recent research of Todd's Masonic affiliation has established that Todd was probably a Rhode Island native, as he was admitted to the First and Second Degree of Freemasonry in St. John's Lodge No. 1 of Providence, on February 20, 1799 and March 20, 1799, respectively. On April 4, the same year in Mt. Vernon Lodge, No. 4 of Providence, the degree of Master Mason was conferred upon him.

Note: I am indebted to Edmund Brown, Jr., Grand Lecturer of the Grand Lodge of Providence, for his research in the Masonic archive and his explanation of terms in his letter of April 10, 1994 to the writer. My thanks also to Donald M. Robey, Executive Secretary-Treasurer of the George Washington Masonic National Memorial Association, and Jack Riddell, Curator of the Replica Lodge Room, for their kind assistance in viewing the profiles.

APPENDIX B

In addition to Isaac Todd, nine itinerant profile cutters or silhouettists are documented in the Alexandria newspapers between 1803 and 1820.

1)

James Evans and John George advertised in 1803: "NEW INVENTED PHYSIOGMTRACE (sic), For drawing a profile or a man's likeness by JAMES EVANS and JOHN GEORGE at Mr. F. KOONES at the sign of the Spread Eagle - N.B. four profiles for 25cts."

(2)

James Evans went on to Charleston later in 1803 with his profile machine.

(3)

John Wood (1775-1822). In November, 1803, Wood offered "PROFILE LIKENESSES" taken with "The Polygraphic Physiognotrace,....Black shades representing the hair and drapery, 50 cents. Time of sitting, only one minute." He also offered colored likenesses from the reflected image of a camera obscura for one dollar and fifty cents, time of sitting only ten minutes. With a landscape background, the price was three dollars and the sitting time twelve minutes. None of these cut paper profiles or colored likenesses have been identified, unfortunately. (4)

John McConnacho. In June 1808, four years after Todd's successful stay, John McConnacho (M'connacho/McConarchy/

McConachy/Connacho) mentioned his "ingenious machine," later described in a Norfolk newspaper as "Mr. Hawkins patent machine." He stated further that his profiles would be stamped "John Connacho's patent...The style of cutting and penciling the hair can be seen at the room." His profiles also sold for Four for Twenty five cents.

McConnacho had already been to New York, Baltimore, Norfolk, Richmond, New Bern and Charleston before he visited Alexandria. (5)

George Birch, a Philadelphia landscape painter, advertised on June 23, 1808, one day later than McConnacho, respectfully informing the Ladies and Gentlemen of Alexandria that he had "commenced painting PROFILES in the neatest style-also, cutting them at his room." In addition he sold prints, and by September had "commenced teaching DRAWING..." (6)

Mr. Cromwell. One year later in 1809, a Mr. Cromwell tendered his services as PORTRAIT, MINIATURE AND PROFILE PAINTER. His cut paper profiles were four for twenty five cents, the going rate. He stressed "correct likenesses accurately Painted." Mr. Cromwell and J. Orsburn, who followed in 1815, had the most interesting secondary skills for earning money. Cromwell offered to teach the Broad Sword: "BROAD SWORD EXERCISE, The Whole Six Divisions. Gentlemen wishing tuition in this art can be instructed...as practiced in Europe. The art of broad sword offence and defence is the most essential of all military requirements." (7)

Thaddeus Sobiesky in 1810 stated "that he takes cut PROFILES 4 for 25 cents, and paints Profiles for 1 Dollar at Mr. Hodgkin's tavern, king street." (8) Sobiesky became an engineer in Charleston, S.C., 1819-1822. (9)

J. Orsburn (Osborn?) In 1815, toward the end of the enthusiasm for cut

profiles, J. Orsburn offered to take and frame profiles in the neatest style, from nine in the morning till one, and from three in the afternoon till eight in the evening, adding: "Music on the much admired Scotch Bap (sic) Pipes, by a native of that country," presumably himself. (10)

Enoch Jenkins, in 1818 was the last of the cut paper profilists in Alexandria before 1820. He advertised "Profile Likenesses," stating that "he will this day set up a profile machine at Mrs. Mills' corner of Water and Duke streets, on the same plan as the one used in the museum at Philadelphia." He intended to stay about one week; his price was not given. (11)

Of this group of nine profilists it is noteworthy that two, John McConnacho and Enoch Jenkins felt it worthwhile to mention that their profile machines were based on the invention of the Englishman, John Isaac Hawkins, who had been associated with Charles Willson Peale in Philadelphia. (12)

During this period also, itinerant entertainers brought life-size wax figures to exhibit, and offered profiles as an added incentive, perhaps included in the cost of admission. However, the profiles may have been less capably cut with no detailing or shading. One such "Museum of Wax-Figures" advertised in Alexandria on September 15, 1815, closely following Orsburn's visit at the end of July. Eighteen life size figures were exhibited by Mr. Rich at "Mr. Reardon's Inn, sign of the Spread-Eagle." "Profiles taken plain or in colors" were also offered, admittance

25 cents. The name of the profile taker was not given, unless it was Mr. Rich himself. As time passed, more of the touring exhibitions also offered cut paper profiles. (13)

Appendix B endnotes:

(1) Although David Boudon (1748-c.1816) and Charles Balthazar F  vret de Saint-M  min (1770-1852) produced profiles in Alexandria, they are omitted here because their profiles were executed in media other than cut paper. Martha Ann Honeywell (c.1787-1848?) and Sarah Rogers (ac.1807-1813), two severely handicapped itinerant artists, did not mention cutting profiles in their Alexandria newspaper notices of 1807 and 1809, although they are known to have cut crude profiles elsewhere. For Sarah Rogers see Artisans and Merchants, v.2, p. 86. Honeywell's notice appeared in the Alexandria Daily Advertiser, Nov. 12, 1807, p. 3, offering gentlemen's watch papers.

(2) Alexandria Expositor, 12 Aug. 1803, p. 3, transcription from MESDA.

(3) Rutledge, p. 195.

(4) Alexandria Advertiser & Commercial Intelligencer, 26 Nov. 1803, p. 3, transcription by MESDA. See also Groce and Wallace, p. 699, Richmond Portraits, p. 243, and Artisans and Merchants, v.2, p. 268.

(5) Alexandria Daily Advertiser, 22 June 1808, p. 3, transcription by MESDA. See also Groce and Wallace, p. 411, Richmond Portraits, p. 242, Artisans and Merchants, v.1, p. 298,

Wright, p. 109, and Norfleet, p. 40.

(6) Alexandria Daily Advertiser, 23 June 1808, p. 3. See also Groce and Wallace, p. 51, and Artisans and Merchants, v.1, p. 33.

(7) Alexandria Daily Gazette, 24 June 1809, p. 3. See also Groce & Wallace, p. 155, Artisans and Merchants, v.1, p. 88, and Rutledge, p. 192.

(8) Alexandria Daily Gazette, Oct. 24, 1810, p. 3, transcription by MESDA. See also Artisans and Merchants, v.2, p. 142, and Richmond Portraits, p. 243.

(9) Museum of Early Southern Decorative Arts research center.

(10) Alexandria Gazette, Commercial and Political, 29 July 1815, p. 3, transcription by MESDA. See also Artisans and Merchants, v.2, p. 13, Groce & Wallace list a James Osborne (ac. 1800), who worked in watercolor, possibly the same man. (p. 479)

(11) Alexandria Gazette & Daily Advertiser, 2 Jan. 1818, p. 3, transcription by MESDA. No further mention of Jenkins has been found by the writer.

(12) For Hawkins see note 24.

(13) Alexandria Gazette, Commercial and Political, Sept. 25, p. 3. See also Artisans and Merchants, v.2, p. 65 and 238.

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Identifying Todd's Alexandria sitters would have been impossible before the publication of T. Michael Miller's two volume Artisans and Merchants, 1991 and 1992.

Todd's spelling has been retained, although it is a phonetic or approximate spelling at times. Parentheses indicate additions, corrections, suppositions or questions by the writer.

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| 11 | Turner, Harvey, Mrs. | 23 | Woolls, George |
| 21 | Tutt, Mr. | 5 | Worthington, Miss |
| 21 | Twefshell (?), Chas | 17A | Worthington, Mr. |
| 10 | Twombly (?), Eb..., Mr. | 35 | Wray, Thos. |
| 7 | Underwood, Isaac (James?) | 50 | Wright, Cap. |
| 20 | Vernon, Polly | 20 | Wroe, E.P., Miss |
| | | 24 | Zantzinger, Mary, Miss |
| | | 20 | Zantzinger, Eliza, Miss |



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