



# The Photogram

Newsletter of the Michigan Photographic Historical Society

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## FROM OUR PRESIDENT

Hello folks,

How's life treating you in your part of the world? Hopefully, you're doing fine. Well, Thomas Swain, MiPHS member and owner of the Mayfair Camera Shop in Mt. Clemens won the 2004 Macomb county phone directory photo contest with a photo he had taken of John F. Kennedy in 1959, when he was campaigning for the presidency. It appears on the front page of the directory. A second photo taken of Kennedy appears on the directory's back page. What a guy! If you haven't met Tom, stop by his very interesting shop/museum. He's been in downtown Mt. Clemens a long time.

Also, here's an opportunity to stay connected with MiPHS and other photo-historical societies. You can now sign up for our email list and receive periodic messages about our activities and announcements of upcoming events. We also get inquiries from various groups around the country *and* the world! Just visit our MiPHS webpage at [www.miphs.org](http://www.miphs.org) and click on the purple box marked "Yahoo Groups" or email our web expert John White at [webmaster@miphs.org](mailto:webmaster@miphs.org). Lucky guy, he's newly retired!

OK, on deck we have our annual Richard G. Burns Memorial Dinner and Lecture on April 24th, again at the Big Fish II at 14 Mile and Stephenson Highway at 6:00PM. Our speaker this year is Mike Robinson who will talk about being a modern daguerreotypist. Earlier in the day he will demonstrate how to make a daguerreotype; we will meet him at the main entrance to Woodlawn Cemetery (SW corner of Woodward Avenue and 8 Mile) in Detroit at 3:00PM. Mike has fabricated a portable daguerreian outfit in his truck! So consider this a rare treat, please. You won't be sorry. But if you do miss this opportunity, Mike will be giving classes at his studio in Toronto on Mother's Day weekend. It's \$300 American and you get to go home with a self-designed daguerreotype image that you yourself have polished.

See you at the dinner! And be safe, everyone.

Cindy Motz



"Self-Portrait B." Half plate daguerreotype by Mike Robinson, ©2003 Mike Robinson, President of the Photographic Historical Society of Canada and daguerreotypist, will be our MiPHS dinner speaker on April 24th. The topic will be contemporary daguerreotypy.

### IN THIS ISSUE OF *THE PHOTOGRAM*:

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*THE PHOTOGRAM* welcomes contributions to its pages from both MiPHS members and non-members. To submit an article, review, occasional photo ad (MiPHS members only) or informational item for publication, write to:

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#### SUBMISSION DEADLINES:

June 1 (July-Summer Broadside)  
 August 1 (September-October issue)  
 October 1 (November-December issue)  
 January 1 (February-March issue)  
 March 1 (April-May issue)

The MICHIGAN PHOTOGRAPHIC HISTORICAL SOCIETY is an organization dedicated to advancing an understanding and appreciation of the history of photography through membership meetings, special events and publications, and through shared endeavors with other organizations and the general public. The MiPHS is a 501 (c) 3 non-profit corporation chartered by the State of Michigan.

The MiPHS welcomes new members. Dues are \$20 per year (January 1- December 31). For information and application forms, call 248.549.6026, visit us online at [www.miphs.org](http://www.miphs.org) or write to:

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## ***MiPHS PROGRAMS & EVENTS***

✓**Richard G. Burns Memorial Lecture, Dinner, Silent Auction.** Saturday, April 24, Big Fish II, Madison Heights, MI (SE corner of 14 Mile & Stephenson Highway), 6:00PM. Mike Robinson, President of the Photographic Historical Society of Canada and daguerreotypist, will speak on “History in the Making: Contemporary Daguerreotypes by Mike Robinson.” Dinner reservations must be made in advance (see the enclosed registration form). Members are encouraged to bring photographic items to donate to the silent auction. All proceeds will benefit MiPHS.

Weather permitting, Mike will also demonstrate the daguerreotype process on the grounds of Woodlawn Cemetery in Detroit (SW corner of Woodward Avenue & 8 Mile). We will meet him at the main entrance off Woodward Avenue at 3:00PM. For more information on Mike Robinson and his daguerreotypes, visit Christopher Wahren’s webpage: [cwfp.biz/robinson](http://cwfp.biz/robinson). For information about the dinner or demonstration, call Cindy Motz at 248.549.6026.

✓**Field Trip to the Cleveland Museum of Art.** Saturday, May 1. MiPHS invites members to either meet at or car pool to the Cleveland Museum of Art in Cleveland, OH, to see the exhibition, “Time Stands Still: Muybridge & the Instantaneous Photography Movement.” Hopefully, Tom Hinson (the museum’s Curator of Photography) will be able to speak to our group in the early afternoon. For information about the exhibition, visit the museum’s website at [www.clevelandart.org](http://www.clevelandart.org). For more information about the field trip, call Cindy Motz at 248.549.6026.

✓**Something New! Fleamarket at Dave’s Photo Emporium-Ann Arbor.** Saturday, July 24. Information in the next MiPHS mailing.

✓**33rd Annual MiPHS Photographica Trade Show.** Sunday, October 24, Novi Community Center, 45175 W. Ten Mile, Novi, MI, 10:00-4:00PM. Exhibit table application forms will be included in *The Photogram*’s Summer Broadside published in July.



Praba and Takayuki Kawai check a reference work at the MiPHS Mystery Camera event at the Benson Ford Research Center at The Henry Ford in Dearborn, MI. The afternoon was quite a success with close to 30 members drifting in and out. We enjoyed ourselves immensely and it seems we were able to contribute some new information on 6 of the 12 mystery cameras on display. We thank Henry Ford’s Judith Endelman and MiPHS Board member Cynthia Read-Miller for arranging this event.

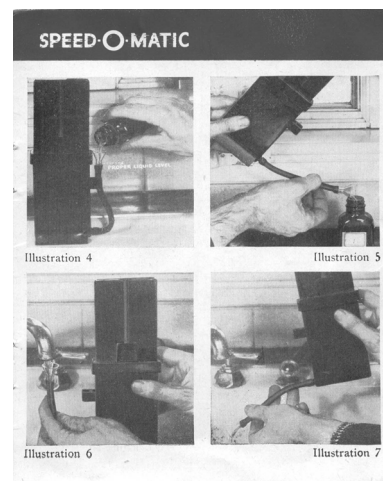
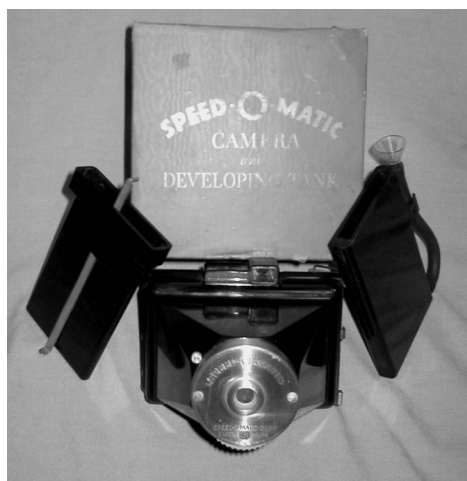
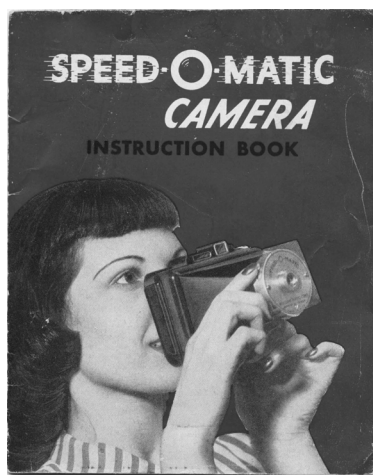
## YOU PRESS THE BUTTON, THEN DO THE REST: TWO ATTEMPTS AT “INSTANT” PHOTOGRAPHY

Thomas Featherstone

Despite their limitations, early photographic processes did enjoy one distinct advantage: they were close to being instantaneous. The daguerreotypes, ambrotypes and tintypes that dominated the first twenty years of the medium were all direct positives. With no negative involved, a finished photograph could be produced while the customer waited. This changed with the adoption of negative-positive systems in the later part of the 19th century. Very popular with the general public, the nature of the technology required a certain amount of time to perform the needed operations. With the explosion in amateur photography during the 20th century, waiting days for photographs to be processed became part of the routine. Human nature being what it is, attempts were made to speed up the process. Much of this technology remained in the realm of the itinerant photographers who developed photographs in or near their cameras and quickly presented them to customers. A few, however, were aimed at the amateur market, two of which are described here.



The Photo-See camera was the product of noted photographic inventor Herman Casler. Introduced in 1936, it was the first “instant” system marketed to the general public. The outfit consisted of a simple cardboard box camera with an art deco design and an oddly shaped developing tank. Like many of its brethren, the camera used direct positive paper. The image was formed using the bleach and redevelop process in four steps. Finished photos required about 5 minutes to process. Although a workable system, its complex nature (the manual reads like stereo instructions and is just as hard to understand) and difficult economic times made the camera a commercial failure.



Introduced around 1948, the Speed-O-Matic updated the Photo-See with an all new plastic camera and processing accessories. Using 2 x 3 inch direct positive paper in light tight cardboard sleeves, the Speed-O-Matic had a clever plastic slide holder to transfer the exposed paper from the camera to its thin flask-like developing tank. Although it too was a workable system, using

the Speed-O-Matic required the willingness to pour four chemicals in and out of the tank, all at the proper temperature and with water rinses in between. Also, as with all direct positive systems, there were no negatives for making duplicates. The year 1948 also saw a new milestone for home instant photography with the introduction of the Polaroid Land Camera Model 95. Using an entirely different system, Edwin Land's camera produced good quality continuous tone photographs with no external tanks or chemicals. Faced with that competition the Speed-O-Matic had no chance, but the camera did reappear later as the Dover 620, using conventional 620 size roll film.

Although they were marketplace failures, the Photo-See and Speed-O-Matic did help prepare the way for instant cameras to come.

*Thomas Featherstone is an audio visual archivist at the Walter P. Reuther Library, Wayne State University, Detroit. His collecting interests include 19th-century cased photographs and cameras made by Graflex, Universal and Detrola. He lives in Royal Oak, MI.*

## **THE EARLY PAPER STEREOGRAPHS OF CLAUDE-MARIE FERRIER**

John B. Cameron

Claude-Marie Ferrier (1811-1889) is best known for his full-size glass stereographs (3.5 x 7 inches), which he produced during the decade of the 1850's. Ferrier, however, also produced paper stereographs during this same period, the extent and significance of which has only recently begun to be fully appreciated. This is primarily because Ferrier's earliest paper stereographs have not been recognized as Ferrier's work. This article will help to clarify his production of paper stereographs during the period prior to 1859, when he established the photographic firm composed of himself, his son Jacques Alexandre and Charles Soulier, known as "Ferrier, père, fils & Soulier."

We know little of Ferrier's early years. French scholar Denis Pellerin has discovered four documents of critical importance. Three are in the municipal archives of Lyon: Ferrier's birth certificate (21 February 1811), his marriage certificate (14 July 1830) and the birth certificate of his son Jacques Alexandre (10 September 1831). The fourth document, Ferrier's death certificate (14 June 1889) is in the Paris municipal archives. At what time Ferrier came to Paris we do not know; nor do we know when he went to work for Louis-Jules Duboscq, sometimes referred to as Duboscq-Soleil. We do know that Ferrier was associated with Duboscq by 1851, when he was making glass stereographs for him, the idea of which came from Duboscq. Many years later Frederick Langenheim gave to Marcus Root the following account of Duboscq's "invention" of the glass stereograph:

While in Paris, in 1853, I was introduced to the celebrated optician, Dubosque-Soleil . . . In conversation, Mr. Dubosque told me that when he was engaged, in 1851, to arrange the display of his articles for the 'World's Fair' in London, he saw my photo magic lantern pictures, the first that he had ever seen, and thinking that such photo-positive pictures on glass might be used to supersede the daguerreotype pictures, until then manufactured for him by Mr. Ferrier, he had at once written to Mr. Ferrier, to come over to London to examine my transparent positive pictures taken on glass, and that since then, they had tried and made such transparent positive pictures on glass for the stereoscope. *The Magic Lantern* (September 1874): 12-13.

The first glass stereographs then date from the spring of 1851. Most interesting in this text is Duboscq's affirmation that it was Ferrier who had made the stereo daguerreotypes which are now identified as by Duboscq. The early glass stereographs referred to in the above text utilized the albumen-on-glass negative-positive process, and were contact-printed. We know this for certain because the firm's collection of negatives (now at Roger-Viollet in Paris) are the same size as the positives. Albumen was used because of its transparency and because it was not sticky, as was collodion.

Stereomania officially began as of the Great Exhibition of 1851. Prior to that point in time there had of course been all sorts of experiments with stereo vision, including many carried out during the pre-photography era. One of the most interesting creations of the 1840s was that of Sir Charles Wheatstone (1802-1875). Wheatstone's viewing apparatus, however, was unwieldy and inefficient and required a stand. It was hardly a good prospect for commercial success. What made stereoscopy the incredible success that it became was the lenticular stereoscope made for Sir David Brewster. Unlike Wheatstone's cumbersome apparatus, the "Brewster" stereoscope was a small trapezoidal box. It was quite light, could be held in one hand and easily manipulated. It also established the dimensions for the standard stereoview (3.5 x 7 inches), determined by the inter-ocular separation.



Brewster's account of the beginnings of stereoscopy is well known. It is to be found in a book he wrote, entitled *The Stereoscope. Its History, Theory and Construction*, published in 1856:

In the fine collection of philosophical instruments which M. Duboscq contributed to the Great Exhibition of 1851, and for which he was honored with a Council medal, he placed a lenticular stereoscope, with a beautiful set of binocular Daguerreotypes. This instrument attracted the particular attention of the Queen, and before the closing of the Crystal Palace, M. Duboscq executed a beautiful stereoscope, which I presented to Her Majesty in his name. In consequence of this public exhibition of the instrument, M. Duboscq received several orders from England, and a large number of stereoscopes were thus introduced into this country. The demand, however, became so great, that opticians of all kinds devoted themselves to the manufacture of the instrument, and photographers, both in Daguerreotype and Talbotype, found it a most lucrative branch of their profession . . . Brewster, p. 31.

The paper stereograph is virtually contemporary with the early stereo daguerreotype and the glass stereo. But the very earliest paper stereographs commercially available were not paired photographs; they were paired lithographs printed onto thin cardboard stock. Sixteen of them were illustrated in *The Illustrated London News* of January 24, 1852. (Figure 1)

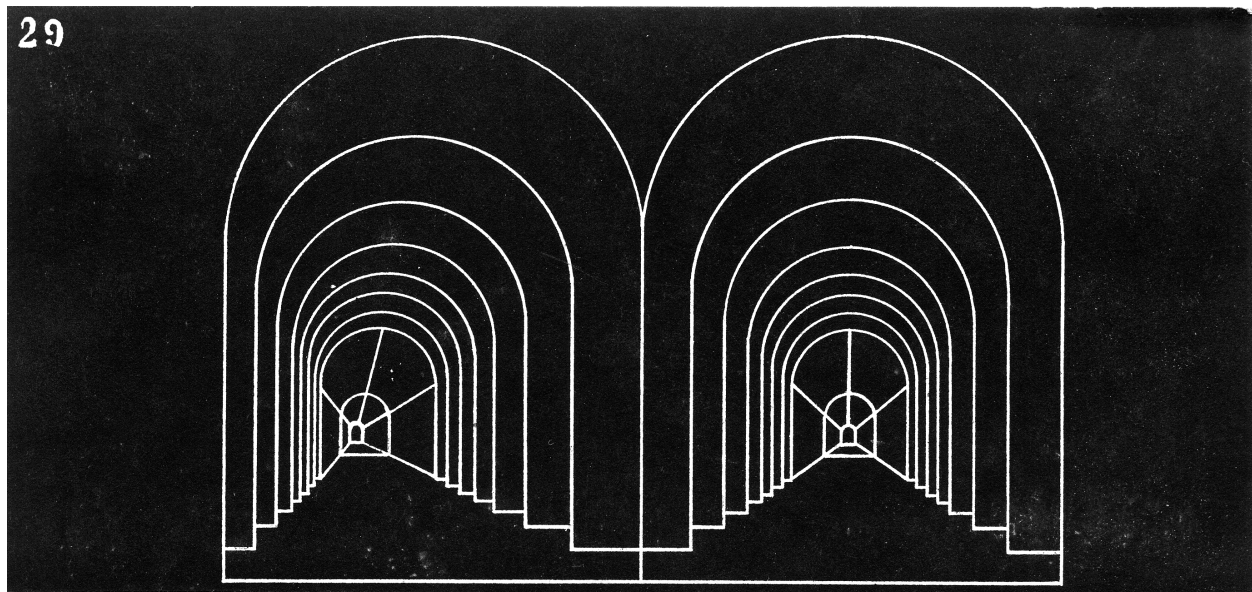


Figure 1. Paired lithographic prints, the earliest form of paper stereoviews.

But what of Ferrier's photographic stereographs on paper? Unlike Ferrier's glass views, which are highly regarded by collectors, his early paper stereoviews have, until quite recently, been virtually ignored. They are contemporary with his glass stereographs, but they are more difficult to study because they were never signed or numbered and thus remain unidentified in public photographic collections. Therefore, it is to private collectors, dealers and to one astonishing public collection with a superb website that we must turn in order to establish Ferrier's authorship and a system of classification and chronology. The public collection referred to is in the Print Cabinet of the University of Leiden ([www.earlyphotography.nl](http://www.earlyphotography.nl)), brought to my attention by my young colleague, fellow collector and good friend, Francis Dupin.

The key to the Ferrier paper stereograph is the Ferrier glass stereograph. Fortunately, there is a text which permits us to date individual early glass stereographs made by Ferrier (translated below into English):

Our readers will learn with joy that the stereoscope is becoming increasingly popular . . . Photographers are unable to supply the market with enough stereoscopic views . . . A large number of glass stereographs depicting the major monuments of Paris, of the highest visual quality, have been produced by the firm of Jules Duboscq. This collection of views includes the Place de la Concorde . . . ; the Madeleine; the Hôtel de Ville, seen from the Quai; the Place du Châtelet; the chevet of Notre-Dame; the church of Saint-Étienne du Mont; the Basilica of Saint-Vincent de Paul; a view of the quais of the Seine taken from the Saints-Pères bridge; the Pantheon, or Sainte-Geneviève; the Place and the Column Vendôme; an admirable view of the Pont-Neuf and the statue of Henri IV, taken from the Quai

Conti; the courtyard of the Palais-Royal; the courtyard of the Palais des Beaux-Arts; the Café Morel, in the Champs-Élysées; the Arch of Triumph in the Étoile; the Clock Tower, in the Palais de Justice; the Portal of the Cathedral of Rouen; the Palais de Justice of Rouen; a most attractive view of the church of Saint-Ouen in Rouen, etc., etc. These images [in glass], double for the stereoscope, single for the magic lantern, are chefs-d'oeuvres due to the great skill of Mr. Ferrier. *Cosmos* 1, no. 4 (23 May 1852): pp. 79-80.

Twenty of the twenty-one subjects listed above, specified as having been made by Ferrier, correspond to views in Ferrier's earliest stocklist, *Catalogue général des épreuves stéréoscopiques de Ferrier*, published in 1859. The views are the earliest numerically, falling in the range of views nos. 1-165, and all are of Paris and vicinity. And anyway if you are French and live in Paris, you start with Paris. But why do we insist on comparing Ferrier's paper views with his glass views? It is owing to the fact that both his paper and glass stereographs were often made from the same negatives.

Six varieties of early (pre-1859) Ferrier paper stereographs can be identified (**Types 1-6**). Within the first five varieties are two different presentations: **Presentation A** is crowned with a flattened arch, **Presentation B** is crowned with a semi-circular arch. In both presentations the gold fillet is 1/8 inch from the image. For practical purposes one can argue that if a particular presentation can be proved to have been employed by Ferrier, then all views with that identical presentation are by Ferrier. There is no problem with the last variety (Type 6) as virtually all such views have numbers and titles that correspond perfectly to Ferrier's 1859 catalogue. It should be pointed out that in all six types produced before 1859, the paired images are clearly separated. Only later, after Type 6, will the images be juxtaposed tangentially.

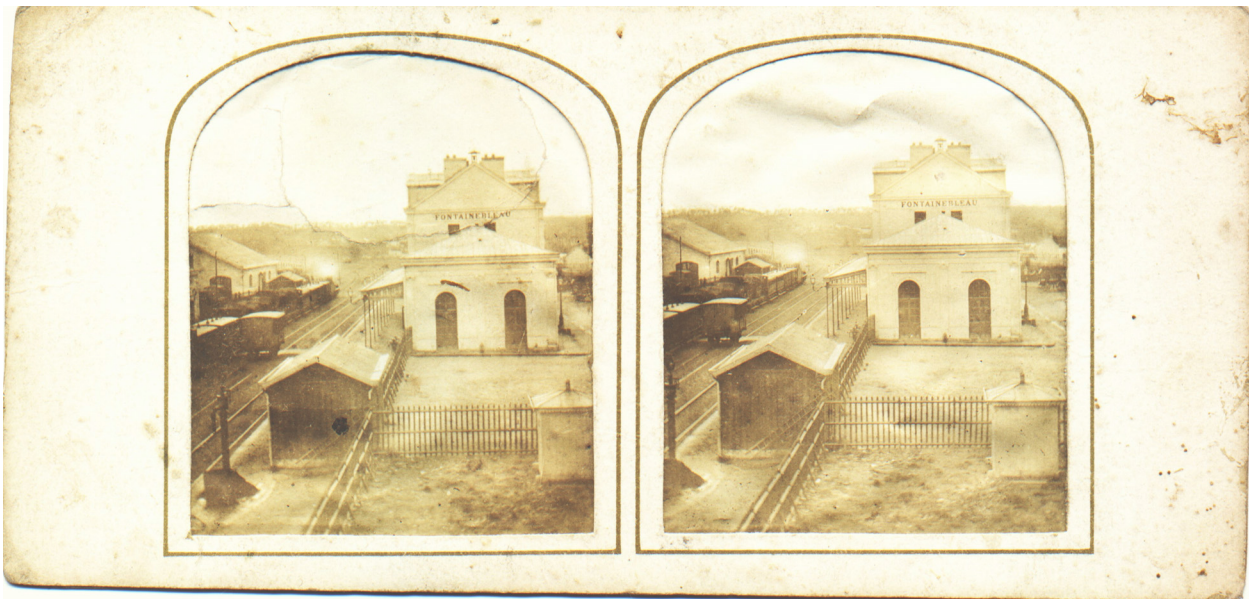


Figure 2. Ferrier, Fontainebleau Railroad Station at Avon, ca. 1852-1853 (Collection Francis Dupin). Type 1 tissue stereoview, with each image framed at the top by a flattened arch, with the gold fillet 1/8 inch from the image. Type 2 views (not illustrated) are identical in presentation to Type 1, but were printed on salted paper and pasted onto thin cardstock. This view is identical to the glass view listed in the Ferrier 1859 catalogue (no.191).

**Type 1: Presentation A, ca. 1852-1853** (tissue on salted paper, unsigned). Type 1 paper stereographs consist of paired, semi-transparent images. Each of the two images has a gold fillet surrounding the image, which is framed by a flattened arch at the top. The gold fillet is separated from the image proper by approximately 1/8 inch. Titles, without an inventory number and written in ink, are normally on the back of the view. A very important Type 1 example, certainly by Ferrier, is in the collection of Francis Dupin, Paris (**Figure 2**). It depicts a rather idiosyncratic subject, the Fontainebleau railroad station at Avon. The view first appears in the Gaudin brothers' 1856 catalogue of stereoviews for sale as no. 191, then in the Langenheim 1858 catalogue (title only, with the view specified as by Ferrier), and finally in the Ferrier 1859 catalogue (as no.191, with title). In addition, the attribution to Ferrier is corroborated by two examples in glass in my own collection and by the existence of a copy in glass in the Ferrier archives at Roger-Viollet, Paris. The aggregate of all this evidence makes the attribution to Ferrier certain. There is a second and very important Type 1 paper stereoview in the collection of Pierre Tavlitiski in Paris. This view should also be attributed to Ferrier as its presentation is identical. The view, however, does not figure in the Ferrier 1859 catalogue, nor in the other catalogues

containing Ferrier views mentioned above. It depicts the old Pont Notre-Dame in Paris prior to its reconstruction, begun in the spring of 1853, and is the earliest photo stereoview in paper known to me. Type 1 views are extremely rare. I have none in my own collection.

**Type 2: Presentation A, ca.1853** (non-tissue on salted paper, pasted onto thin cardboard stock, unsigned). These views have the identical presentation and general characteristics as Type 1, except for the fact that they are non-tissue views. Like Type 1 views, Type 2 views carry a title on the reverse side, but no number. I have no Type 2 views in my own collection, but there are eleven in the Leiden University Print collection which are illustrated online at: [www.earlyphotography.nl](http://www.earlyphotography.nl) (nos. 695-705). Type 2 views are quite rare.

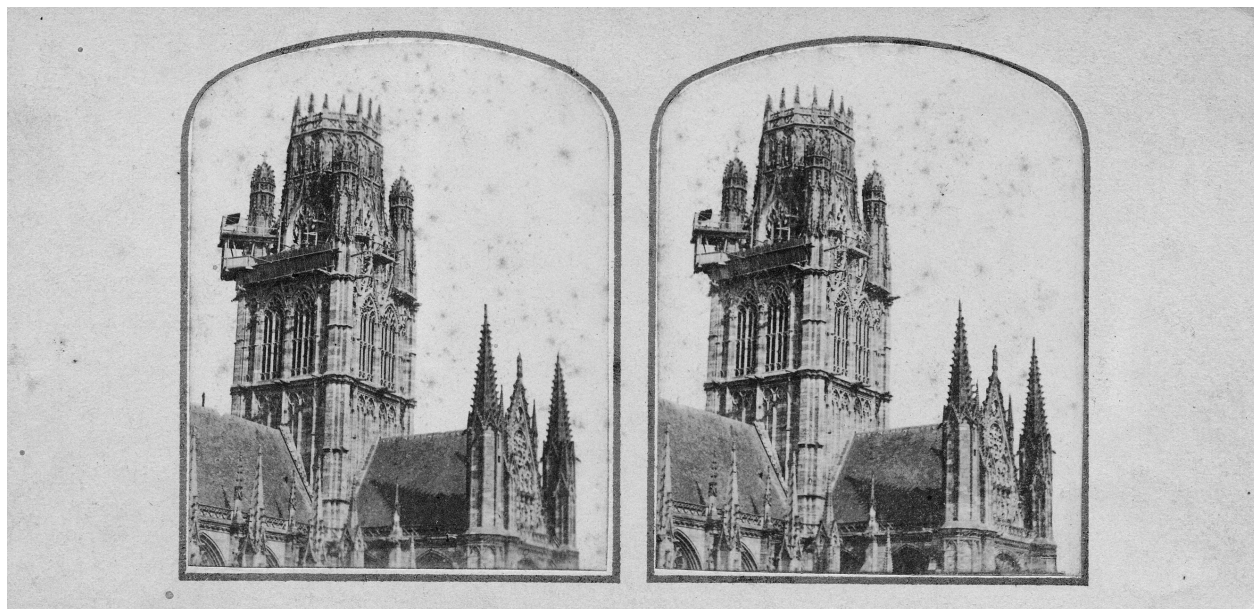


Figure 3. Ferrier, “Tour de la Cathédrale, Rouen [actually Saint-Ouen, Rouen],” ca. 1853-1854. Type 3, non-tissue stereoview. Each image is framed at the top by a flattened arch. However, the fillet surrounding each image differs from that of Types 1 and 2 in that it is very close or even tangent to the image.

**Type 3: ca. 1853-1854** (non-tissue on salted paper, pasted onto thin cardboard stock, unsigned). The presentation of these views differs from Types 1 and 2 in that the gold fillet is almost tangent to the image proper. Like Types 1 and 2, they carry a title on the reverse side but no number. One Type 3 view in my own collection (**Figure 3**) is most likely that listed in the Ferrier 1859 catalogue as no.175 (the number is present in the 1859 catalogue but it lacks a title). However, both number and title figure in the Gaudin catalogue of 1856. And in the Langenheim 1858 catalogue the view appears with a title but without a number, but with the added specification that it is by Ferrier. Type 3 views are somewhat rare.

**Type 4: Presentation B, ca. 1853-1854** (tissue on salted paper, unsigned). Type 4 stereographs consist of paired, tissue/semi-transparent images and have a semi-circular arch at the top with a gold fillet surrounding each of the paired images. The gold fillet is present on both front and back sides, and it is approximately 1/8 inch distant from the edge of the image. The use of the full-arch frame for each image provides a composition which is much less constricted and correspondingly more spacious than Types 1-3. It is also far more successful aesthetically. This magnificent full-arch presentation corresponds perfectly to that of a group of contemporaneous glass stereoviews by Ferrier, which have the same hooded or rounded top with the gold-fillet surround present on both front and back sides. Our example illustrated here (**Figure 4**) has on its reverse side a small sticker label: “MAISON SOLEIL, J. DUBOSCQ, Elève, Gendre et Success<sup>r</sup>, 21, rue de l’Odéon, Paris.” Views signed by Duboscq were understood by contemporaries to have been made actually by Ferrier, as noted in 1855 by Negretti:

When I mention the name of Ferrier, no one will feel disposed to doubt but that the negatives he brought home were first-rate. I am certain that most of you, gentlemen, have seen the positives from them, if not under the name of Ferrier, very likely as Duboscq’s pictures for the Stereoscope, which are in reality all taken by Mons. Ferrier . . . H. Negretti, “On the Albumen Process,” *Journal of the Photographic Society*, no. 28 (March 1855): 129.





Figure 4. Ferrier, "Porte de Rouen," ca. 1853-1854. Type 4, tissue stereoview, each image framed at the top by a full rounded arch. The fillet is 1/8 inch from the image. On the back side there is a small sticker label: "MAISON SOLEIL, J. DUBOSCQ, Elève, Gendre et Success<sup>r</sup>, 21, rue de l'Odéon, Paris." This view corresponds to the glass view listed in the Ferrier 1859 catalogue (no.152).

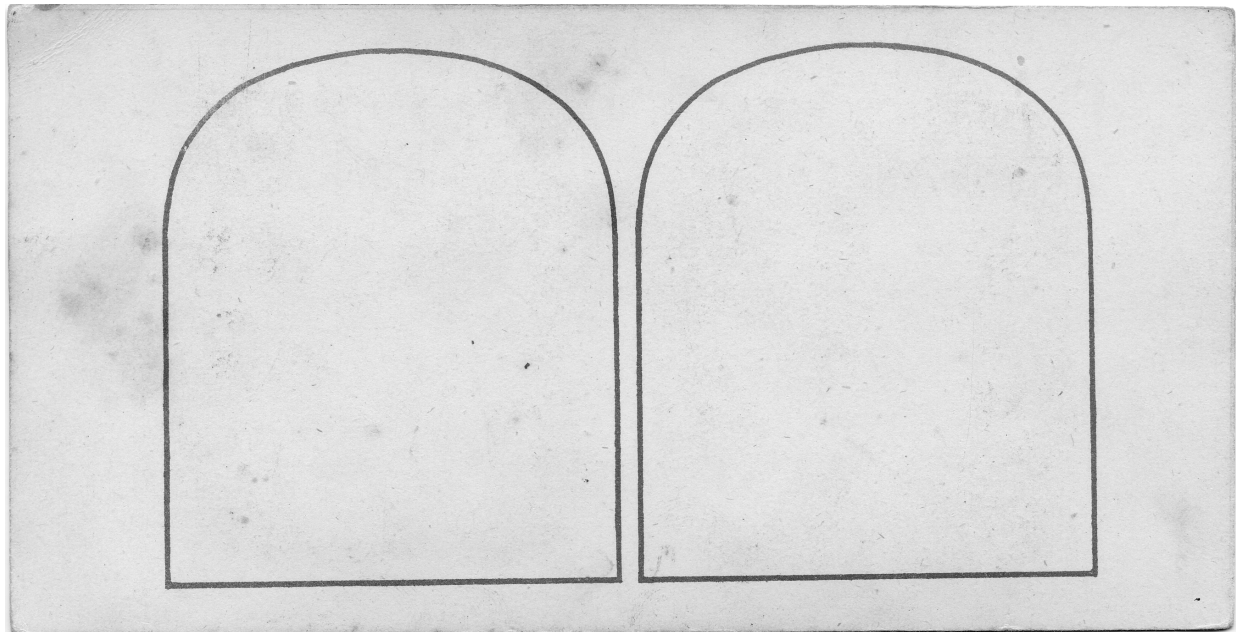


Figure 5. Ferrier Type 6 paper stereoview, reverse side, showing reuse of leftover cardstock with Type 4/Type 5 gold-fillet surround, ca. 1853-1855.

Although to my knowledge no Type 4 views are signed and none carry Ferrier inventory numbers, they usually have titles. In any event, the attribution to Ferrier is absolutely certain and here is why: all Type 4 views have a presentation identical to that of Type 5, and I have in my own collection several Type 5 views which are both signed by Ferrier *and* carry a Ferrier number and title. These latter coincide perfectly with the corresponding entries in the Ferrier 1859 catalogue. Additional and very compelling evidence of Ferrier's authorship of the Type 4 & 5 presentation, which we have called Presentation B, is the reuse of card stock carrying that presentation: the gold-fillet surround appears on the reverse side of a Type 6 paper stereograph in my own collection (**Figure 5**). Since Type 6 views are indisputably by Ferrier (see below), the appearance of the Type 4/Type 5 presentation, with its characteristic paired gold-fillet surrounds, reused as the reverse side of a Ferrier Type 6 stereoview strongly corroborates the attribution of Type 4 and Type 5 stereoviews to Ferrier.



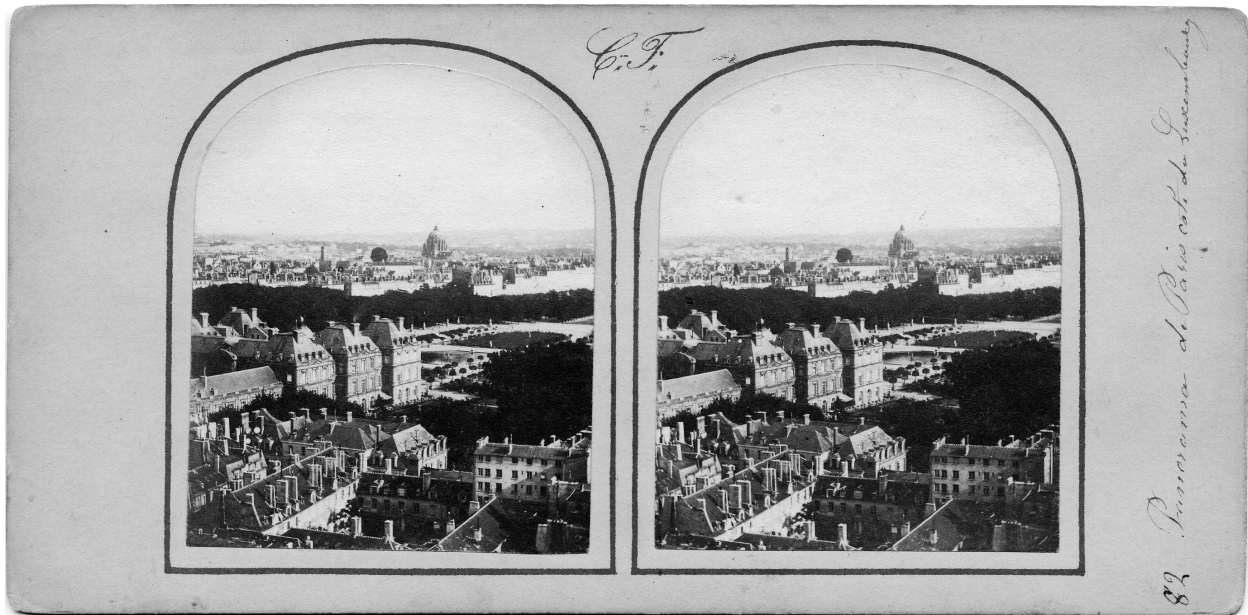


Figure 6. Ferrier, “82. Panorama de Paris. Côté de Luxembourg,” ca. 1854-1855. Type 5, non-tissue stereoview, presentation same as Type 4. Signed “C.F.” This view is identical to the corresponding glass view listed in the Ferrier 1859 catalogue (no. 82).

**Type 5: Presentation B, ca. 1854-1855** (non-tissue on salted paper, mostly unsigned, some signed C. F.). This category of Ferrier paper stereographs has—but on the front side only—the same presentation as Type 4. The stereograph is no longer a tissue view; rather the paired photographic images are glued onto thin opaque cardboard. These Type 5 stereoscopic views are found with one important variation. Several examples in my own collection, along with an example in George Eastman House, carry the initials “C. F.” and have Ferrier numbers and titles on the right, short front side. When the “C. F.” initials are present, they appear on the front at the top center of the cardboard mount. (Figure 6). One would think that “C. F.” refers to Claude [Marie] Ferrier, but this attribution in and of itself would have to be viewed as simple conjecture. What made the attribution to Ferrier all the more problematic for me was the fact that the first view that I had ever seen (and purchased) with the “C.F.” signature had only the signature, that is, it lacked the Ferrier number and title. However, it is absolutely certain that the “C. F.” refers to Ferrier, and here is why. Subsequently, on a visit to George Eastman House for PhotoHistory XII, I had asked of Joe Struble if I might see, among other things, their Ferrier paper stereographs. They have five such views, four of which are of the conventional, Type 6 variety which you see everywhere. But the last view that I examined was a Type 5 view. It had two very important features: it was signed “C. F.” (as was mine) and it had a number and a title (which my C. F. view lacked): “328 - Exposition Universelle 1855.” This was only the second Type 5 view that I had seen and the first with the Ferrier number and title. It was only later that I was able to purchase three more Type 5 Ferrier paper views which had the “C.F.” inscription as well as the Ferrier number and title. If you consult the Ferrier 1859 catalogue, however, you will find that the series devoted to the 1855 exposition in Paris had been withdrawn from sale. But the series (nos. 324-340, with title) is present in the Langenheim 1858 catalogue, which states that the views were made by Ferrier. The Eastman House view, depicting the International Exhibition of 1855 in Paris, gives us a terminal date of 1855 for early Ferrier paper stereoviews (Types 1-5) and anchors their chronology. Type 5 views are somewhat rare.

**Type 6: ca. 1856-58.** This is by far the most common of Ferrier paper stereographs. In fact, when photo historians, collectors and dealers speak of Ferrier paper views, they are invariably referring to Type 6 (Figure 7). These views consist of paired images printed on salted paper, lightly albumenized and pasted onto a cream-colored cardboard mount. The two images are always separated by a wide vertical strip and the corners of the images are always significantly rounded. The Type 6 views can be all the more easily identified as they almost always carry the blindstamp, “FERRIER À PARIS,” on the front of the view, short left side. They also have the Ferrier number and title on the reverse side of the view, handwritten in ink at the bottom. These views are not at all rare. Of the approximately thirty Type 6 Ferrier views in my own collection, only two are lacking the “FERRIER À PARIS” blindstamp, and all except one carry the view’s number and title at the bottom of the reverse side. Type 6 stereoviews are found in numerical ranges beyond those illustrated in Type 1-5 views. Type 1-5 are not found beyond the nos. 1-599 numerical range, whereas Type 6 views are found in the nos. 1-599 range as well as in the nos. 600-931 range. Nos. 600-690, by way of example, date from 1855. The Athens-Istanbul series of 1857 (nos. 950-1090) form a *terminus ante quem* for the numerical ranges of Type 6 views, which never include numbers greater than 931.



Figure 7. Ferrier, “583. Intérieur du Colysée à Rome, N° 3.” ca. 1856-1858. Type 6, the standard Ferrier paper stereoview, almost always carries the blind stamp: “FERRIER À PARIS.” This view is identical to the corresponding glass view listed in the Ferrier 1859 catalogue (no. 583).

Why do we state that Types 1 and 2, with a flattened arch at the top of each image, precede Types 4 and 5, with the round full arch at the top of each image? First and foremost, we have a dated example of Type 1, which shows the old Pont Notre-Dame before its 1853 reconstruction. Second, and most compelling, is the fact that—given the current state of research—it is only as of Type 5 views that we find Ferrier *inventory numbers* on paper stereographs, for example, the 1855 views of the Paris International Exhibition of that year, previously discussed. You need inventory numbers when production increases and when more elaborate, larger sales catalogues are published. The earliest Ferrier stereographs, both on paper and on glass, were not numbered; they carried only titles. In the first extensive catalogue of stereographs, that of the London Stereoscopic Company of 1855, views are listed by title only, with no numbers. The same is true of the Langenheim 1858 catalogue. The first sales catalogue with both number and title for each view offered was that of the Gaudin brothers of 1856. By that time the offerings were sufficiently extensive and complex a numbering system had become indispensable. In the Ferrier 1859 catalogue all views are titled and *numbered*.

In order to establish the terminal date for these six types of Ferrier paper stereographs, we have a document of capital importance, which gives us a solid ending date for their production:

The first Stereoscopic pictures made for sale were of statues; they were double daguerreotypes on silver plates, and were far inferior to the transparent pictures on glass which have since supplanted them. Duboscq Soleil commenced the manufacture of Stereoscopic pictures of landscapes on glass. He sold them for \$3 a piece, but has been unable to maintain his fame against some of the artists who have since entered the field. At the head of these stands Ferrier, who has made a fortune of \$200,000 since 1854 from the sale of his pictures. His Stereoscopic pictures on glass are in such demand that he has recently informed his customers that he can fill no more orders for Stereoscopic pictures on paper. *The Photographic and Fine Art Journal* (October 1858): 303-304.

We have seen that the production of glass stereographs and stereo-daguerreotypes by Ferrier began as of the World’s Fair of 1851 in Hyde Park, London; and by 1852 stereoviews on glass were advertised as being for sale. Paper stereographs could hardly be earlier. The above text from *The Photographic and Fine Art Journal* provides us with a firm terminal date for Ferrier’s manufacture of paper stereoviews (October 1858). In fact, their manufacture may have ended the previous year: the Athens-Constantinople series, firmly dated to the year 1857 by advertisements which listed the full series, was not to my knowledge issued in paper. So we are dealing with a period of five or six years during which the early Ferrier stereoviews on paper were produced.

The production of paper stereographs resumed after ownership of the Ferrier & Soulier firm was transferred first to Léon & Lévy,

ca. 1864, then to J. Lévy by 1871. Paper views published during these later years (**Type 7**) carry the distinctive Ferrier & Soulier “epigraphy” in their numbers and titles. Many are on yellow mounts and some bear the distinctive identification “L.L.,” for Léon & Lévy. The paired images are tangent and are only slightly rounded at the top corners or not at all (**Figure 8**). The numbers and titles, as we would expect, are those of the firm’s glass stereographs produced after 1860. In later years L.L. will stand for “Lévy et ses fils,” that is, Lévy and sons. This latter signature is also found on glass stereographs and postcards.

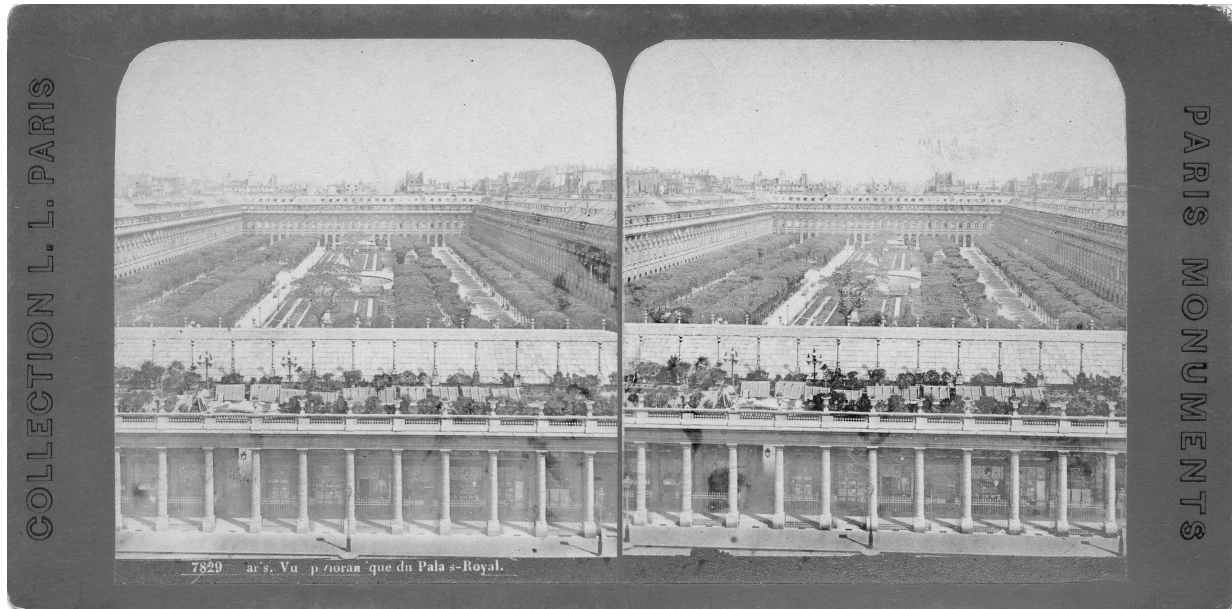


Figure 8. Ferrier, “7829. Paris. Vue panoramique du Palais-Royal,” ca. 1864-1870. Type 7, paired images are tangent.

The incredible quality of Ferrier’s glass stereographs prior to 1860 has led historians and collectors to ignore the corresponding paper views. These Type 1-5 views, quite rare, are only now receiving the attention they deserve. As inevitably is the case, their prices in the market have skyrocketed. That’s the way it is with incunabula.

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## Bibliography

*Catalogue of the Binocular Pictures of the London Stereoscopic Company, 54, Cheapside . . . and 313, Oxford Street. . .*, London, n.d. This stocklist, dating most likely from the latter part of 1855, was appended to Brewster’s treatise on the stereoscope. All the glass stereographs therein are by Ferrier; see the short monograph that I published in the *NSA View-List Series*, no. 24 (1995), *Claude-Marie Ferrier’s Glass Stereographs in the 1855/1856 Catalogue of the London Stereoscopic Company. A Concordance*.

Sir David Brewster, *The Stereoscope. Its History, Theory and Construction*. London: John Murray, 1856. Reprinted in 1971.

*Catalogue général des épreuves stéréoscopiques sur plaque, verre et papier de Alexis Gaudin et Frère*. Paris: Typographie Henri Plon, Septembre-Octobre 1856. Many of the early Ferrier views first appeared in Gaudin 1856, and only three years later in the Ferrier 1859 catalogue.

*American Stereoscopic Company’s [i.e. Langenheim’s] List of American and Foreign Pictures and Instruments, on Hand and Imported to Order, at Wholesale and Retail*. [New York]: Wiley & Halsted, 1858.

*Catalogue général des épreuves stéréoscopiques de Ferrier, photographe, 8, rue Coquilière*. Paris: Paul Dupont, 1859. The photographic enterprise was started by Claude-Marie Ferrier in the early 1850’s. Ferrier joined with his son Alexandre and Charles Soulier in 1859 to form the company Ferrier, père, fils & Soulier. The firm passed to employees Léon & Lévy ca. 1864-1865, then to Lévy alone in 1871. The Lévy family controlled the firm until 1919, when the partnership Lévy & Neurdein Réunis was formed. That firm passed in 1932 to the Compagnie des Arts Photomécaniques, thence to Roger-Viollet, rue de Seine, Paris in 1969. The Roger-Viollet firm is still in possession of the Ferrier, Soulier, Lévy negatives.

Eugenia Parry Janis & Josiane Sartre, *Henri le Secq. Photographe de 1850 à 1860. Catalogue raisonné de la Collection de la Bibliothèque des Arts Décoratifs, Paris*. Paris: Musée des Arts Décoratifs/Flammarion, [1986].

## **THE MONROE DRY PLATE WORKS**

In the last issue of *The Photogram*, Mark O'Brien (Ann Arbor, MI) asked MiPHS members for information about a box of glass plates manufactured by the Monroe Dry Plate Works in Pontiac, MI. David Tinder (Dearborn, MI) kindly responded to his query.



George Hibbard Monroe (1851-1916) was a leading portrait and commercial photographer in Rochester, NY. In 1877 George Eastman came to him to learn the rudiments of wet plate photography. Later he used Monroe's gallery in his early experiments in dry plate production and during the summer of 1880 George Monroe conducted the first extensive field trial of Eastman's new plates. In 1897, after manufacturing gelatin dry plates in Rochester and working as an emulsion maker in St. Louis, MO, Monroe moved to Pontiac, MI. He manufactured his Chautauqua plates at the Monroe Dry Plate Works in Pontiac from 1897-99. By the beginning of 1899 his company was absorbed by the Jamestown Dry Plate Works in Jamestown, NY. The only other dry plate manufacturer in the state was Heinrich Schaefer's German Dry Plate Company, in Coldwater, MI. Thanks, Dave.

## **PHOTO-HISTORY CALENDAR**

- February 15-May 16: "Time Stands Still: Muybridge & the Instantaneous Photography Movement," Cleveland Museum of Art, Cleveland, OH, [www.clevelandart.org](http://www.clevelandart.org)
- February 29-May 31: "Diane Arbus Revelations," Los Angeles County Museum of Art, CA, [www.lacma.org](http://www.lacma.org)
- April 4: Michigan Antiquarian Book & Paper Show, Lansing Center, Lansing, MI, [www.curiousbooks.com/shows.html](http://www.curiousbooks.com/shows.html)
- April 4: American Photographic Historical Society Photographica Show, Holiday Inn/Martinique, NYC
- April 18: MPM All-Image Show, Emeryville, CA, [www.nccn.net/~cmautz/mpm.htm](http://www.nccn.net/~cmautz/mpm.htm)
- April 24: **MiPHS** - Richard G. Burns Memorial Lecture, Dinner & Silent Auction, Big Fish II, Madison Heights, MI, 6:00PM (Mike Robinson, speaker). Daguerreotype demonstration at Woodlawn Cemetery (Woodward Avenue & 8 Mile), Detroit, MI, 3:00PM.
- May 1: **MiPHS** - Field Trip to the Cleveland Museum of Art, Cleveland, OH
- May 9: Photographica Fair, organized by the Photographic Collectors Club of Great Britain, Westminster, London, England, [www.pccgb.org](http://www.pccgb.org)
- May 16: London Photograph Fair, Bonnington Hotel, Bloomsbury, London, [www.photofair.co.uk](http://www.photofair.co.uk)
- May 30: Photographic Historical Society of Canada, Spring Fair, Woodbridge, Ontario, [www.phsc.ca](http://www.phsc.ca)
- June 6: Bièvres Photo Fair, Bièvres (near Paris), France, [www.foirephoto-bievre.com](http://www.foirephoto-bievre.com)
- June 6: Marty Raskin Postcard & Paper Show, Holiday Inn, Troy, MI, [info@martymap.com](mailto:info@martymap.com)
- July 8-12: Annual National Stereoscopic Association Convention, Portland, OR, [www.nsa2004.com](http://www.nsa2004.com)
- July 24: **MiPHS** - Something New! Fleamarket at Dave's Photo Emporium, Ann Arbor, MI
- September 12: London Photograph Fair, Bonnington Hotel, Bloomsbury, London, England, [www.photofair.co.uk](http://www.photofair.co.uk)
- October 24: **MiPHS** - 33rd Annual MiPHS Photographica Trade Show, Novi Community Center, Novi, MI, 10:00AM-4:00PM
- November 7: London Photograph Fair, Bonnington Hotel, Bloomsbury, London, [www.photofair.co.uk](http://www.photofair.co.uk)
- November 11-14: The Daguerreian Society Symposium, Newport, RI, [www.daguerre.org](http://www.daguerre.org)

## **LETTER TO THE EDITOR**

Just wanted to convey my congratulations on a simply wonderful issue of *The Photogram* [February-March 2004]! As a would-be amateur astronomer, I was entranced with the story and pictures in Leonard Walle's article. And of course the account of finding a daguerreotype camera was great — encourages one to think that it might happen again! Actually, I had a somewhat similar experience. Nearly 20 years ago, my wife and I were doing our favorite weekend pastime, "Yard sale-ing." We were about ready to quit but saw one more place. They were actually starting to put things away, but we went up to the owner and asked our standard question: "Do you have any old cameras?" His wife said, "Honey, why don't you bring down that old camera we have." And shortly her husband appeared carrying a shiny circular metal device hanging from a neck cord with a lens sticking out on one side. I was fairly sure that I had seen pictures of this camera, so asked: "How much?" He said, "Well, I think we had \$40 on it before and it didn't sell, how about \$30?" I quickly agreed, and you can guess the rest. When we got home we discovered that we had bought a Stirn Vest Camera!! So keep looking!

Regards, Alan Kattelle (Hudson, MA)

**NEXT IN THE PHOTOGRAM**  
Summer Broadside—Watch for it in July