



The Photogram

A Publication of the Michigan Photographic Historical Society

Volume 37 No. 2

A Michigan Non-Profit Corporation

September-October 2009

ISSN 1082-6874



MICHIGAN STORE FRONT SCENE (ca. 1848-1850) Anonymous quarter-plate daguerreotype

This daguerreotype of a building with “post-office” and “books & stationary” signs mounted overhead came from the Kercheval estate. Benjamin B. Kercheval is recorded as a prominent Detroit merchant in a business list that was compiled in 1819. He sat on the boards of a number of banks and a street is named after him. The words on the signs in this photograph read laterally reversed, an indication that it is an early daguerreotype. A number of people are standing in front along with a wagon and two horses. Behind the store is what appears to be a river. Although there is plenty of information here, more research is needed to pinpoint the exact location of this image.

— LEONARD A. WALLE, NOVI, MI

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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 issue)
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 \$35 per year (January 1- December 31), \$15 for students with valid ID. For information and application form, call 248.549.6026, visit us online at www.miphps.org or write to:

MiPHS
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Birmingham, MI 48012-2278

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MIPHS PHOTOGRAPHICA SHOW AND SALE

Mark your calendar now for SUNDAY, OCTOBER 25, for the Annual MiPHS Photographica Show and Sale. NEW LOCATION: Royal Oak Elks Lodge, 2401 E. Fourth Street, just south of 11 Mile and west of the I-75 service drive (SEE POSTCARD). Table application forms are included in this issue of *The Photogram*, and online at www.miphps.org.

VISIT TO THE DETROIT INSTITUTE OF ARTS

Join MiPHS members in the ALBERT AND PEGGY DE SALLE GALLERY OF PHOTOGRAPHY AT DETROIT INSTITUTE OF ARTS, SEPTEMBER 12, at 11:00am. The exhibition is *Photography: The First 100 Years—A Survey from the DIA's Collection*, which runs through January 3. Lunch in the DIA cafeteria will follow. It's always fun to share the experience of photography with old and new friends!

MESSAGE FROM OUR PRESIDENT

Hello Members!
I hope summer has been pleasant for you, cool as it was. It went fast for me, and I still didn't get half as much done as I would have liked, but such is life, eh? Life's what's happening when you're making other plans. Anyway, a big thanks to all the folks that renewed their membership. We treasure our members, especially those who have been around for so many years. Everyone has something to offer! On deck, members are meeting on September 12 at the Detroit Institute of Arts for their latest exhibit, *Photography--The First 100 Years: A Survey from the DIA's Collection*. So please make a space on your calendar for lunch at the DIA's wonderful cafeteria and a tour with Nancy Barr, the Curator of Photography. Also on deck is the annual photo show, so DIG through your unwanted stuff and come and sell it at our NEW LOCATION in Royal Oak. See you there!
— CINDY MOTZ

MIPHS NOTES

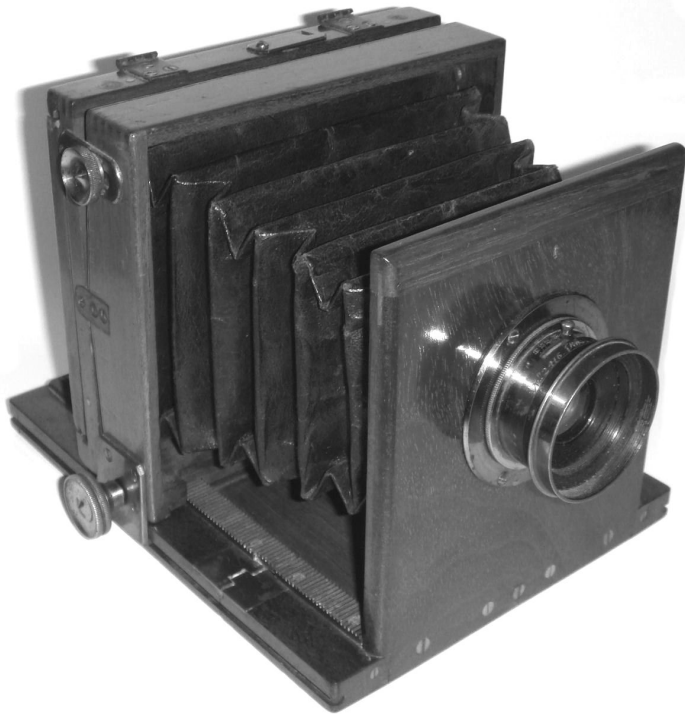
MiPHS member Gregory Popovitch's article "Making Daguerreotypes," in *The Photogram* 36, no 5 (April-May 2009), has been republished in *The Daguerreian Society Newsletter* (April-June 2009). Well done!

PHOTO-HISTORY CALENDAR

- Sept 2-Jan 3: Exhibition - *Photography: The First 100 Years*, Detroit Institute of Arts, www.dia.org
- Sept 6: London Photograph Fair, Park Inn (Bonnington Hotel), London, England, www.photofair.co.uk
- Sept 12: MiPHS - Group visit to the DIA: *Photography: The First 100 Years*, 11:00am. Lunch will follow in the cafeteria.
- Sept 13: Columbus Paper, Postcard & Book Show, Vets Memorial, Columbus, OH, columbuspapershow@gmail.com
- Oct 4: Michigan Antiquarian Book & Paper Show, Lansing Center, Lansing, MI, www.curiousbooks.com
- Oct 16-18: PhotoHistory XIV Symposium, George Eastman House, Rochester, NY, www.tphs.org
- Oct 18: All Image Show, Hilton Garden Inn, Emeryville, CA, www.mppresents.com
- Oct 18-Jan 13: Exhibition - *Avedon Fashion Photographs 1944-2000*, Detroit Institute of Arts, www.dia.org
- Oct 24-25: Photo Historical Society of New England, Photographica, Armerical Center, Wakefield, MA, www.phsne.org
- Oct 25: MiPHS - Photographic Show & Sale, Royal Oak Elks Lodge, Royal Oak, MI, www.miphps.org
- Nov 12-15: Daguerreian Society Symposium, Crowne Plaza, Philadelphia, PA, www.daguerre.org

MIPHS COLLECTS: A MEMBERS' PORTFOLIO

Once again *The Photogram* is featuring photographic hardware and images from the collections of members of the Michigan Photographic Historical Society. Some of them are old favorites; others are new acquisitions. Our enthusiasm for the history of photography and our support of MiPHS shines through each of the pictures in this year's portfolio.



LANCASTER OR BILLCLIFF OR ...

Acquired at my first Photographical Historical Society of New England (PHSNE) Show in October 1989, this beautiful quarter-plate, wood and brass tailboard camera remains a favorite and still unidentified twenty years later. It has a Ross London lens: 5 inch, Goerz Patent Double Anastigmat, F: 7.7. The only camera markings are "XXVIII" twice where the plate holder goes, and "XXVIII" once on the ground glass frame. I assumed it would not be difficult to identify. The first expert I asked replied it was clearly English, perhaps Lancaster. Another knowledgeable authority thinks it is possibly Lancaster or Billcliff. Ideas, please.

— RALPH LONDON, PORTLAND, OR

PHOTOGRAPH BY JENNY YOUNG CHANDLER (ca.1900)

When Jenny Young Chandler photographed these Brooklyn children playing games about 1900, she also unwittingly provided us with a "cameo" image of herself. The photograph includes her shadow, slightly bent over her camera as she takes the shot. (ID 32.351.25/THF38025) A photojournalist, Chandler chronicles life in the late 19th and early 20th century in the greater New York area—Manhattan, Brooklyn and New Jersey. The Henry Ford has added 125 photographs made by Jenny Young Chandler to Flickr. See www.flickr.com/TheHenryFord. For a biography of Chandler, see www.thehenryford.org/exhibits/pic/2006/april/april_06.asp

— Photograph from the Collections of The Henry Ford submitted by CYNTHIA READ MILLER, Curator, Photographs and Prints





SLEEP WALKING (ca. 1940) — left
Anonymous snapshot, 2 × 2 inches

No longer content with just tintypes, I have begun a small collection of double exposure photographs. Most of my images are accidental, the result of which can be extremely surreal. This image was obviously intentional. It is night (8:00pm by the clock sitting on the radio). A board game, along with perhaps a ghost story on the radio, had been that evening’s entertainment. The young woman’s other self has risen from sleep. With eyes closed her spirit stalks the scene.

— JAN SCHIMMELMAN, ROCHESTER HILLS, MI

PRETTY IN PINK (ca. 1850-55) — right
Anonymous sixth-plate daguerreotype

This hand colored daguerreotype was found at the Saline antique show earlier in the summer. It seems to be an engraving and not a painting. I just guessed at that though, mostly as it seems like those Currier and Ives prints. I tried to find it on line to give it a “proper” title, but no matches were found. However, I did learn that Currier was not “Currier & Ives” until after this daguerreotype was made. It struck me as early as the mat is very simple and the case was early too. I did have a dilemma on my hands though—to clean or not to clean. The faces of the two girls were almost obliterated by tarnish, but the original seals were present and the delicate red hand coloring of the dresses could be lost forever. Well, after mulling it over for several days, I became more and more obsessed with cleaning it. So I gave it a very light cleaning and this is the wonderful result. I do think a very minor bit of red was removed. Too bad the tarnish band wasn’t completely “dissolved,” but I can certainly live with it.

— CINDY MOTZENBECKER, ROYAL OAK, MI

ARGUS C-3

This example of an early Argus C has neither serial number nor provenance, but has sparked some discussion and speculation among Argus collectors. Its lens labeling and shutter speed dial resemble the artwork in the earliest advertisements for the model C, but don’t resemble any known examples of Model Cs with the “fast-slow” selector switch (of which between 1500-2000 apparently were made). Crude holes were drilled in the side, where the C-3’s flash would ultimately be. Could it have been a prototype, or an Argus “shop mule” used for testing new features? If it could only speak . . .

— PHIL STERRITT, DENVER, CO



**CONSTRUCTION
ZONE** (ca. 1900)
Anonymous photo,
4 × 6¼ inches



Collecting early rural school photos came about through my search to photograph Michigan's remaining one-room schoolhouses with my large format 8 × 10 camera. I learned how rare it was to find a recess, interior or view of a schoolhouse being built. My favorite is published in my book *Michigan One Room Schoolhouses* (University of Michigan Press). The image is of four men holding the tools of their trade in the process of building a typical wood frame schoolhouse. One is holding a handsaw and square, wearing an apron filled with nails. Two others are covered white with plaster, the typical finish for interior walls.

— MARY KEITHAN, RAY TOWNSHIP, MI



THE ARTIST'S DREAM (ca. 1875)
Stereoscopic albumen print by Franklin G.
Weller (1833-1877) of Littleton, NH

Weller's allegorical image of 1875 was made with the multiple exposure technique employed by spirit photographers to produce ghost images. The title is the same as that of an 1857 painting by the British artist John Anster Fitzgerald. In Fitzgerald's picture, the sleeping artist is tormented by demons and goblins while he dreams of painting a beautiful fairy. In Weller's work, the artist is dreaming of success and acclaim: asleep at his easel, he is crowned with a laurel wreath while his paintings are viewed by an enthralled audience. Frank Weller began his career as a painter of carriages at a factory that opened in Littleton in 1852. He eventually produced more than 300 stereoscopic genre studies, humorous images and allegories. Weller had a keen eye for the hopes and foibles of post-Civil War Americans; some of his works remained popular for a quarter of a century. After his death, his "Stereoscopic Treasures" were published by G. H. Aldrich, the Littleton View Company, and later by Underwood & Underwood.

— WM. B. BECKER, HUNTINGTON WOODS, MI



DRESSER SET (ca. 1910)

This dresser set with his and hers photo mirrors also includes a curling iron, shoehorn and button hook. Dating from about 1910, perhaps it was a wedding gift for the newlyweds. I have long collected photographic novelties, as evidence of how quickly and pervasively the medium permeated the culture, and as evidence of photographers' ingenuity to market their products.

— JIM JENSEN, EVANSTON, IL



MEMBER OF THE BAND (ca. 1880)
Anonymous tintype, 2½ × 4 inches

This band member with his unusual uniform, hat and trumpet have a very interesting composition. The posture and his relaxed stance create an unusual pose for someone in a band. Was he in a country band or a small city, street band? I found this in an antique mall that has many tintypes, daguerreotypes and paper prints that have their own character. It was a small amount of money and I love finding crisp, bright images like this. I will do a good deal more research to see what I can find.

— TOM HALSTED, BLOOMFIELD HILLS, MI



FOURTH OF JULY (1906). Postcard.

This card photograph, so evocative of times past, when people entertained themselves rather than relying on commercial promotions or television, is one of my favorites. Written at the left: "This is one of the many acts which we have done on the 'Glorious Fourth of July 1906.' But to know the fun we had, you would have either had to have been here or else in the neighborhood. For we certainly put in full time both night and day. E. R. W." The postcard was postmarked at Linden, Michigan, on July 17, 1906. Please note the legs of two probably male persons on the other side of the horse. The forehead of one of them is visible by the elbow of the girl on the left.

— DAVID TINDER, DEARBORN, MI



PAMELA’S CIRCLE (2009)

Digital image (left) and quarter-plate ambrotype on black glass (right) by Judith Harrison Kalter

This is now my favorite photograph (right) because it was made in the 21st century using a process devised in the 19th century with equipment from the early-mid 20th century to photograph a book written in the 18th century. One of the first English novels, *Pamela or Virtue Rewarded* by Samuel Richardson was first published in 1740 and is the story of a young woman in servitude to the master of the house, who is also her tormentor. She prizes her chastity, learns how to protect it, is rewarded by marrying the lord of the manor, and in the final chapters learns her new role in society— virtue rewarded. The props in the photograph were carefully chosen to reflect the manners of Pamela’s social circle. The ambrotype embodies for me the changing role of women from the rigid feminine roles of the 18th century to the freedoms enjoyed and the roles played by women in society today.

The picture accompanying my ambrotype (left) is the set up I used in making the photograph and is made with a digital camera. I like how the juxtaposition of the two photographs shows how the ambrotype image is flipped; truly a negative image of the subject. Both photographs were taken out of doors in natural light, filtered by tree leaves, late one afternoon. My camera is a Kodak 5 × 7 wooden view camera. The wetplate collodion process is familiar to most people as that used for tintypes. Ambrotypes are most often made on clear glass with a dark paper or black velvet placed behind and glass over the plate to protect it. Mine is made on black glass. I will be writing about how to make an ambrotype in an upcoming edition of *The Photogram*.

— JUDITH HARRISON KALTER, GLEN ARBOR, MI

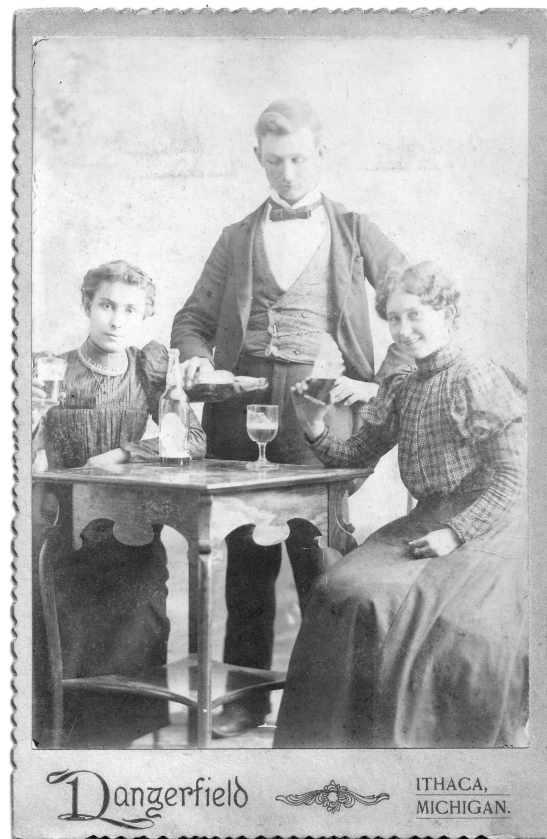
WOMEN ENJOYING A BEER (ca. 1895)
Cabinet Card by Benjamin B. Dangerfield, Ithaca, MI

One of my collecting passions is old photos of people drinking alcoholic beverages. This cabinet photo really struck me because it shows women of the time drinking, which I have not often seen. I particularly like the way the man is standing and serving them, and that they are working on emptying the second bottle. If only they had thought to turn the bottle on the table so that the label was showing. I would love to know what brewery the beer was from.

— BARBARA BAUER, MT. PLEASANT, MI

According to MiPHS member David Tinder, Benjamin B. Dangerfield worked in Ithaca, MI, from 1892 to 1902.

— Ed.





I-77 WEST VIRGINIA (2007)

After I converted my non-working Kodak No. 1 Panorama into a pinhole camera in 2007, I took it and a couple of rolls of A120 color film with me on a visit to South Carolina and Virginia. Coming home on beautiful I-77 in West Virginia, I had one shot left. My wife was driving the motor home, so I put the camera and a small tripod on the dashboard and opened the shutter for 20 seconds, and got this shot. Only 4 shots to a roll, but sometimes that's all you need.

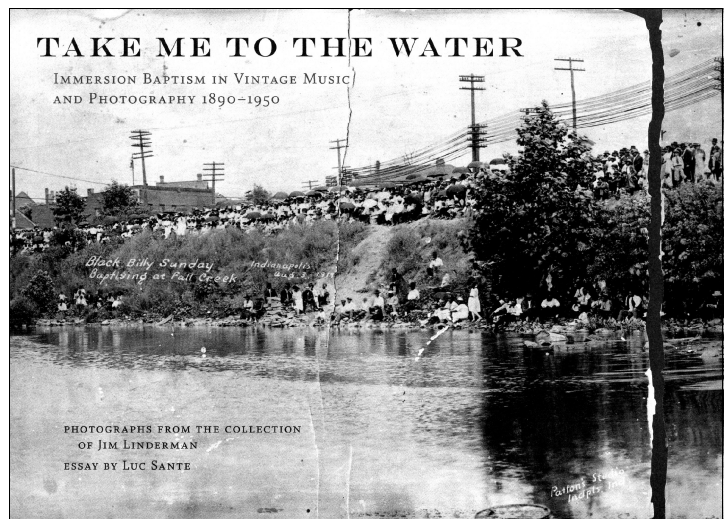
— MARTIN MAGID, BLOOMFIELD HILLS, MI

BOOK REVIEW —

TAKE ME TO THE WATER: Immersion Baptism in Vintage Music and Photography 1890-1950

By Jim Linderman and Luc Sante

Dust-to-Digital, Atlanta, GA.
ISBN 978-0-9817342-1-7.
Hardcover, 8.5 × 5.75 inches, 94 unnumbered pages,
color illustrations, Audio CD. Available from the
publisher and amazon.com for \$38.98



Take Me to the Water is an intriguing collection of anonymous photos, and identified sermons and music, dealing with the experience of Christian baptism by immersion along the banks of American rivers during the warm months of summer. More often than not, the locations were familiar to the church members, as the churches gave sanctity to favorite locations by reusing the sites year after year. The ceremony included congregational singing, a short sermon and immersion, along with unrestrained shouts of ecstasy. This was often followed by an assembly at the church.

The text for this book is brief and the photographs are mostly unidentified, but like all images of emotional intensity, they speak with silent eloquence. Like much of popular vernacular photography of the first half of the twentieth century, they consist of card mounted images, photo-postcards and snapshots. Also included with the book is a CD of 25 musical pieces and sermons, which unlike the photographs, are identified and annotated.

Jim Lindermann is a member of MiPHS. All of the photography in the book (over 65 photos) were originally part of his collection. He and his wife Janna Rosenkranz made a gift of the photographs to the International Center of Photography. One of the most impressive is a panorama of a large African-American congregation spread on both banks of the river and over the bridge. The fragile photo had been torn in five places. It was chosen for the book jacket, and rightly so. His 2-page introduction discusses the nature of collecting. The 5-page essay by Luc Sante sets the stage for the photographs, music and sermons by discussing the nature of immersion baptism. The book presents an unusual subject in cultural context. For those who collect photography, it will add a new category for most of us.

— JAN SCHIMMELMAN