



The Photogram

Newsletter of the Michigan Photographic Historical Society

Volume 32 No. 1

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FROM OUR PRESIDENT

Hello! Hope this finds you well and in good summer spirits!

The annual dinner meeting in April, along with Mike Robinson's late afternoon daguerreotype demonstration, was quite the success. We've never had so many responses and inquiries about anything we've done in a long time. It was a little tense thinking about Mike coming through Customs, but because of a letter of intent and Mike's quick thinking, the "show" went on as planned. (Whew!) It was an amazing event and everyone was so enthusiastic.

Several MiPHS members met at the photo exhibition at the Cleveland Museum of Art in May: "Time Stands Still: Muybridge & the Instantaneous Photography Movement." It was an fascinating collection of work from various 19th-century photographers, mostly Muybridge, doing motion studies. The one that really stuck in our minds was an obese person getting up off the floor. That certainly kept us from overeating at the Chinese buffet at dinner!

Jan Schimmelman, John Cameron, Pat Narkun and I attended the Bièvres Photo Fair outside of Paris in early June. What an amazing collection of cameras and images and everything in between, and it was all for sale. The prices were all over the map, just like at home. But some of the offerings were things that I had only seen in books and museums. Too bad the American dollar is doing so poorly, but what are you going to do, eh? We also got to meet our new MiPHS member, Bernard Plazonnet, who was one of the dealers.

The next MiPHS event is something new. It's a summer flea market trade show at Dave's Photo Emporium on the last day of the Ann Arbor art fair. Dave's Photo Emporium is located on the State Street exit, one mile north of I-94. It's a slick way to catch the folks on the way in and the way out of town. Dave has done this before, but asked if we would collaborate. This worked out well as there has been some interest in having two shows a year like some of the other photo history groups do. So if it's successful, we'll try it again next year.

Thank you everyone and be safe! Cindy Motzenbecker



Members of the Michigan Photographic Historical Society in Front of the Dodge Monument in Woodlawn Cemetery, Detroit. Mike Robinson brought his daguerreotype equipment with him and developed the image on the spot. Half plate daguerreotype by Mike Robinson ©2004.

MIPHS PROGRAMS & EVENTS

✓ **Michigan's Biggest Outdoor Photo Fair & Trade Show.** Saturday, July 24. Dave's Photo Emporium, 2007 South St. (one mile north of I-94/exit 177), Ann Arbor, MI, 10:00AM-4:00PM. Free parking—Free admission. Dealer registration is \$20 (check payable to MiPHS). *You must bring your own table.* For more information, contact Cindy Motzenbecker at motz48073@yahoo.com or 248.549.6026, or Dave's Photo Emporium at 734.827.0080. Or visit the MiPHS website at www.miphs.org. This event is co-sponsored by MiPHS and Dave's Photo Emporium.

✓ **33rd Annual MiPHS Photographica Trade Show.** Sunday, October 24, Novi Community Center, 45175 W. Ten Mile, Novi, MI, 10:00-4:00PM. Admission \$5, but only \$4 with the enclosed canary yellow MiPHS trade show postcard. Tables are \$35 each for MiPHS members who register *before* October 6—after that date the fee is \$50 each. Deadline for table registration is October 18. Application forms are included in this issue of *The Photogram* and online at www.miphs.org. Let's make it the best MiPHS trade show ever!

THE PHOTOGRAM is the official bulletin of the Michigan Photographic Historical Society (MiPHS). It is published five times a year. The contents are copyrighted the year of publication.

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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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Please include your email address with all correspondence. Authors and advertisers are responsible for the accuracy of their contributions to *The Photogram*. Their views do not necessarily reflect those of the society.

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 501c3 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 or write to:

MiPHS

P.O. Box 2278

Birmingham, MI 48012-2278

BOARD OF DIRECTORS:

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NOTE FROM THE EDITOR

I would like to thank everyone who helped to make my first year as Editor of *The Photogram* a wonderful experience—from those who contributed to its pages, to those who took the time to send me a note of praise or line of criticism, to those MiPHS Board members who read the drafts with a critical eye toward their improvement (thanks Andee). Special gratitude, of course, goes to our key authors who gave of their time and expertise. Without such generosity *The Photogram* would not exist. With such a group from which to draw, we can rival any photohistory journal.

We have a most interesting lineup of authors and topics for 2004-05. We begin in September with Cindy Motzenbecker's interview with Jim Rutkowski, whose collection of photographs will be exhibited at the Columbus Museum of Art, OH, in the fall, and an article by Bill Rauhauser on Group Four, the first gallery devoted to contemporary photography in Michigan. Other issues of *The Photogram* will feature articles on the emergence of art photography in late nineteenth-century America, by James Jensen; the eccentric Cassius Coolidge who in 1874 patented the drawings that made normal people appear to be miniature cartoons, by Phil Storey; and *Life Magazine* photographer Nathan Farbman, by Marty Magid. Also included will be personal recollections by Carl Meyering as a photographer in Korea and Japan in the 1950s and a surprise or two. In addition, *The Photogram* will continue to list up-to-date information on national and international photographic trade shows for all of our camera and image collectors. As a final note, *The Photogram* is now being saved and printed in PDF format, which means that we will be able to store, read and occasionally reprint all future newsletters from any personal computer.

The Photogram thrives because of your support. Not all photohistory societies have been that fortunate. We were all sorry to hear that the Cascade Photographic Historical Society in Portland, Oregon will no longer publish its newsletter *Cascade Panorama*. It was an excellent publication. Those who were privileged to read it will miss its well-written essays and articles.

I look forward to meeting and working with you this coming year.

Best regards, Jan Schimmelman

NEXT IN THE PHOTOGRAM

“An Interview with Photo Collector Jim Rutkowski”

Cindy Motzenbecker



“Group Four”

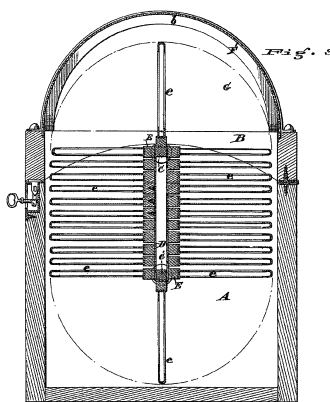
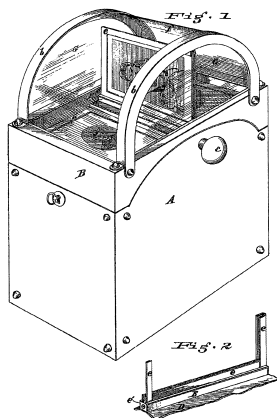
Bill Rauhauser



THE REVOLVING PHOTOGRAPHIC CABINET

Janice G. Schimmelman

One of the more unusual ways to display photographs in the nineteenth century was the revolving photographic cabinet. Similar to a cabinet stereoviewer which could display multiple views, the revolving cabinet could hold up to 100 cartes-de-visite or cabinet size photographs. For his invention George A. Lauer of Cincinnati, OH was granted U. S. Letters Patent #172,328 on January 18, 1876. Calling his viewing apparatus simply a "photographic cabinet," Lauer described his invention as photographs arranged on an endless belt. By turning the knobs on either side, one picture at a time would appear through a semi-cylindrical glass top. Not only would his cabinet protect the images, he claimed that the glass vault and semi-circular side pieces threw additional light on the photographs for better viewing.



Left: "Improvement in Picture-Exhibitors," patented by George A. Lauer, Cincinnati, OH, assignor of one-half his right to J. W. Taft, Chicago, IL. Patent #172,328, dated January 18, 1876.

According to the stock dealers Wilson, Hood & Co. of Philadelphia in 1877, four models were available for photographic cards (cartes-de-visite) in two sizes to hold either 48 or 100 images. Four models were also available for cabinet size photos in two sizes to hold either 50 or 100 images. Compared to the cabinet stereoviewer, which was popular for both paper and glass stereographs, the revolving photographic cabinet was unsuccessful. The common photo album, which could hold both cabinet cards and cartes-de-visite, was easier to use and, more importantly, inexpensive, compact and portable. The issue of proper light when viewing a card-mounted photograph could be more easily resolved by carrying the simple album to a brightly lit window or, in summer, to the veranda or garden. In addition, the arched frame which supported the glass vault would have made viewing standard vertically formatted portrait photographs awkward. In that case, one had to either stand above the viewer (which would have been tiresome) or twist one's head in order to see the photographs properly (which would have been uncomfortable). By preferring the photographic album to the revolving cabinet, Americans confirm their preference for practical simplicity.



Left & Above: Tintype of a boy standing with a revolving photographic cabinet for displaying cartes-de-visite (the frame on the table is not part of the cabinet), ca. 1877-80.

Right: Advertisement for Wilson, Hood & Co., *Photographic Mosaics*, ed. Edward L. Wilson (Philadelphia: Benerman & Wilson, 1877): 146.

JOHN G. HOON, ESTABLISHED 1865, WM. D. H. WILSON.

Wilson, Hood & Co.,

DEALERS IN

Photographic Requisites, Frames, Stereoscopes and Views,

SALESROOMS, 822 ARCH STREET,

PHILADELPHIA, PA.,

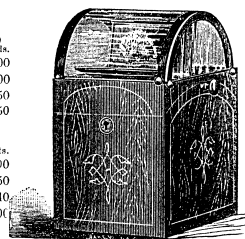
CALL YOUR ATTENTION TO THE

REVOLVING PHOTO. CABINET.

PRICES AS FOLLOWS:

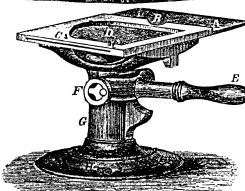
	For 48 Cards.	100 Cards.
No. 1, each,	\$5 50	\$9 00
" 2, "	7 00	10 00
" 3, "	6 00	9 50
" 4, "	7 50	10 50

	For 50 Cabinets.	100 Cabinets.
No. 1, each,	\$10 50	\$12 00
" 2, "	13 00	14 50
" 3, "	12 00	13 40
" 4, "	14 50	16 00



AND THE
**BERGNER
PATENT
PRINT-CUTTER.**

Card size, . .	\$30 00
Small Stereo, . .	30 00
Artistic Stereo, . .	33 00
Cabinet,	35 00
4 x 4 size, . . .	30 00
4 x 7 " " " " " "	50 00



**MEDAL AND DIPLOMA AWARDED
BY THE UNITED STATES
CENTENNIAL COMMISSION.**

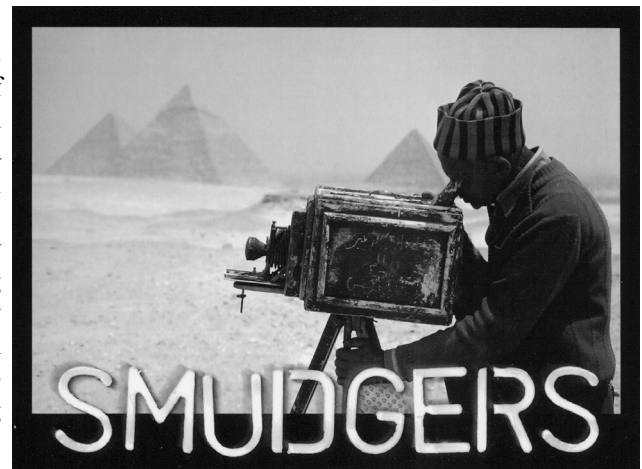
BOOK REVIEW: SMUDGERS BY CHRIS WROBLEWSKI

Eaton S. Lothrop, Jr.

The topic of street photographers—those who develop their photos on site, within the camera or in a tank below—has been covered before in *The Magic Box* (1954), by Ernest Pendrigh; in *Los Ambulantes: The Itinerant Photographers of Guatemala* (1982), by Ann Parker and Aron Neal; and, more recently, in *Photographes de Rue: Street Photographers: Minuteros* (2001), by Patrick Ghnassia and Zilmo De Freitas. Each of these books has its own merits. *The Magic Box* is the account of one man's career as a street photographer in England. It is personal and minimally illustrated. *Los Ambulantes*, though it has a good introductory text, is primarily a picture book, with both black-and-white (mostly) and color illustrations, about street photographers in one country, Guatemala. It covers both the photographers and their subjects. *Photographes de Rue* is also mainly a picture book, in color and black-and-white, but with quite a bit of explanatory text. It is mostly concerned with photographers and their cameras from all over the world, and it primarily features the photos of Mr. De Freitas, who has spent many years assiduously documenting the activities of such photographers.

Smudgers—from an English colloquial term for photographers who sensitized and developed their plates on site—is an all-color book printed on heavy stock. It also is concerned with street photographers from all over the world: most notably India, South America, Africa and Europe. Included within the book's pages are explanations of the history of this type of photography and discussions of a number of the photographers.

The vivid color of Mr. Wroblewski's photos delightfully illustrates these photographers at work. Those interested in the relationship of such photographers to society, particularly in less developed countries, can see how these practitioners and their product fill a definite need in those societies. Those interested in cameras will perhaps be intrigued by the ingenuity of the photographers. Working with an instrument whose type was developed primarily in the first decade and a half of the 20th century, these enterprising individuals have combined the mechanics of commercially made—but old—camera bodies, lenses and shutters, with homemade exposing/developing chambers. And for those who delight in viewing colorful—sometimes captivating or stunning—pictures, the book will be greatly appealing.



Smudgers, by Chris Wroblewski. Published by Chris Wroblewski, 2003. Paperback, 116 pages, illustrated. Copies of the book may be obtained for £14.99 including postage, by contacting Chris Wroblewski by email at: skinshows@easynet.co.uk

WANTED: For research—photocopies of catalogs, instructions, brochures/pamphlets and ads for such “street”/postcard/ tintype cameras and manufacturers as Daydark, Mandel & Mandel-ette/Chicago Ferrotype Co., Benson, Glossick, Keystone, Thompson, etc. Will gladly pay for photocopying and postage. Eaton Lothrop, 269 Helme Ave., Miller Place, NY 11764 (email: esl1839@aol.com).

PHOTO-HISTORY CALENDAR

July 8-12: Annual National Stereoscopic Association Convention, Portland, OR, www.nsa2004.com

July 24: **MiPHS** - Michigan's Biggest Outdoor Photo Fair & Trade Show, Dave's Photo Emporium, Ann Arbor, MI, 10:00AM-4:00PM

September 11-January 2: “Family Album: The James Rutkowski Collection of American Photographs,” Columbus Museum of Art, Columbus, OH, www.columbusmuseum.org

September 12: London Photograph Fair, Bonnington Hotel, Bloomsbury, London, England, www.photofair.co.uk

September 12: Marty Raskin Postcard & Paper Show, Holiday Inn, Troy, MI, info@martymap.com

October 3: Cologne Photo Fair, Köln, Germany, www.koelnfoto.com

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, England, www.photofair.co.uk

November 11-14: The Daguerreian Society Symposium, Newport, RI, www.daguerre.org