

1977.007

All are albumen prints. Each is on the publisher's mount which bears the following caption: Centennial Photographic Co. International Exhibition. Philadelphia, 1876. No. 1. - V. George Allen, Evans, 1876. Registered U.S. Patent & Photographic Company.

The plates 1, 2, are views of the Exhibition. They are very prints. In each, the sky is a uniform white. To achieve this effect, photographers (or the view and one for the sky) have been known to use a special process to produce the very print. This was a common practice in the 19th century before it was technically possible to capture very bright sky and earth successfully.

Centennial Photographic Company.

Inventory of a collection of 13 photographs by the Centennial Photographic Co. from the collection of Prof. Charles Frederick Chandler, 1836-1925.

C629  
E157  
(green portfolio)

These plates are to be made in color. In fact, they are printed in black and white. The hills of landscape that appear are almost black. The roofs and towers of buildings seen at the bottom of several seem to be those of the Exhibition. In nos. 1, 2 & 3, the transition between the sky and the ground is very abrupt. In nos. 4, 5, 6, 7, 8, 9, 10, 11, 12, however, it is obvious that 2 pictures have been closely combined. (Information courtesy of Peter Colwell)

Compiled by Herbert Mitchell.

Avery Library, 1979.

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Nos. [1,3,5 & 7] are views of the Exhibition. They are copy prints. In each, the sky is enlivened by vivid cloud formations. To achieve this effect, parts of prints from 2 negatives (one for the view and one for the sky) have been combined and re-photographed to produce the copy print. This was a common practice in the 19th century before it was technically possible to capture both cloud-filled sky and earth successfully on one negative. Nos. [2,4,6 & 8] are original prints of the actual cloud studies appearing in nos. [1,3,5 & 7] respectively.

The sky studies appear to be moonlit scenes but, in fact, were photographed in broad daylight. The bits of landscape that appear are almost black. The roofs and towers of buildings seen at the bottom of several seem to be those of the Exhibition. In nos. [1,3 & 5] the transition between the earth and sky is achieved with deceptive skill. Foliage, waving flags, etc. blend with the sky background as if they truly belonged together. In no. [7], however, it is obvious that 2 pictures have been crudely combined. (Information courtesy of Peter Galassi)

[5] Memorial Hall (Art Gallery): exterior view,  
1876 print.  
117 x 140mm.; mount: 679 x 754mm.

[6] Cloud study used as the sky in no. [3], Memorial Hall,  
1876 x 140mm.; mount: 630 x 754mm.

[7] Detroit Light House, viewed before the Michigan Building. Negative  
no. 180.  
1876 print.  
117 x 140mm.; mount: 500 x 615mm.

Note that the original print showing the view has been cut out along the edge of the trees, building, people, etc. and superimposed upon the cloudy sky. The sharp edges dividing the 2 prints are readily apparent in this copy print.

[8] Cloud study used as the sky in no. [7], the Michigan Building,  
117 x 140mm.; mount: 530 x 615mm.

- [1] Horti: [cultural] Hall East Front. [negative no.] 758.  
 Copy print.  
 317 x 406mm.; mount: 559 x 621mm.  
 In foreground, a fountain by the J.L. Mott Iron Works, N.Y.  
Frank Leslie's Historical Register of the United States Centennial  
 Exposition..., N.Y., 1877, illustrates a variant version on p. 259.  
 The latter lacks the sculptural groups in the lowest basin.  
 Note that the faint images of 2 chimneys on the far L. and some  
 trees of the far R. belong in the "Cloud study" no. [2].
- [2] [Cloud study used as the sky in no. [1], Horticultural Hall,  
 316 x 409mm.; mount: 558 x 606mm.
- [3] Main Building. Western Entrance. [also called Industrial Hall.  
 Negative no.] 946.  
 Copy print.  
 317 x 405mm.; mount: 550 x 615mm.
- [4] [Cloud study used as the sky in no. [3], Main Building,  
 317 x 406mm.; mount: 550 x 615mm.
- [5] [Memorial Hall (Art Gallery): exterior view,  
 Copy print.  
 443 x 534mm.; mount: 679 x 754mm.
- [6] [Cloud study used as the sky in no. [5], Memorial Hall,  
 442 x 535mm.; mount: 680 x 754mm.
- [7] Detroit Light Guard [posed before the Michigan Building. Negative  
 no.] 1600.  
 Copy print.  
 317 x 406mm.; mount: 550 x 615mm.  
 Note that the original print showing the view has been cut out  
 along the edges of the trees, building, people, etc. and super-  
 imposed upon the cloudy sky. The sharp edges dividing the 2 prints  
 are crudely apparent in this copy print.
- [8] [Cloud study used as the sky in no. [7], the Michigan Building,  
 317 x 406mm.; mount: 550 x 614mm.

- [9] [Cloud study with part of a building filling L. half of lower border; an open pavilion is on the roof at the R. end of the building.  
316 x 404mm.; mount: 550 x 615mm.
- [10] [Cloud study with 2 towers on the horizon at the L.]  
318 x 405mm.; mount: 550 x 615mm.
- [11] [Cloud study: 2 cloud masses with the sun just disappearing behind the left one; fragment of a building at lower L. corner.  
414 x 533mm.; mount: 679 x 754mm.
- [12] [The Forced Prayer, sculpture by Pietro Guarnerio, 1842-1881.  
Negative no. ] 1924.  
401 x 317mm.; mount: 649 x 551mm.
- [13] [Religious Liberty, sculptural group by Moses Ezekiel, 1814-1917,  
401 x 318mm.; mount: 647 x 547mm.

