THE *REPORTS BY THE JURIES*: A FINDING AID FOR A
PUBLICATION FROM THE GREAT EXHIBITION OF 1851 IN THE
COLLECTION OF THE ART GALLERY OF ONTARIO

by

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Presented to Ryerson University and the Art Gallery of Ontario

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MASTER OF ARTS

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Photographic Preservation and Collections Management

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The *Reports by the Juries*: A Finding Aid for a
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Abstract

Produced by the Royal Commission for the Great Exhibition of 1851, the four-volume *Reports by the Juries* is illustrated with 154 salted paper prints from negatives by Claude-Marie Ferrier (1811-1889) and Hugh Owen (1808-1897) and document the exhibits and the Crystal Palace building. 137 copies of the *Reports* were produced and distributed internationally to individuals and countries that participated in the exhibition. This presentation set, which also includes the *Official Descriptive and Illustrated Catalogue*, the *Reports to the Crown*, and a presentation set of exhibition medals, belonged to Sir William Crossman (1830-1901) of the Royal Engineers. A specially designed wooden cabinet houses the set.

This thesis project is divided into two parts: Part I describes the process of researching and creating the finding aid; Part II is the finding aid itself, containing ten sections addressing historical background information, photographers' biographies, photographic processes, a complete illustrated catalogue of the photographs, an analysis of the photographs, provenance, and a preliminary list of other copies of the publication in public institutions.

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For access to the resources of the Robertson Davies Library, Massey College in the University of Toronto, I must thank P.J. MacDougall, Librarian, who patiently responded to my repeated requests.

The list of libraries and institutions holding other copies of the *Reports by the Juries* could not have been compiled without the helpful assistance and prompt replies from the kind librarians, archivists, and collection specialists that I contacted around the world.

I am grateful for the many professors and instructors I have had throughout my studies, at Ryerson University, George Eastman House, and the Art Gallery of Ontario, for providing helpful resources and much inspiration.

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Part I: Thesis Project

Introduction

The *Reports by the Juries* marked a very important moment within the history of photography. Illustrated with 154 salted paper prints, the seminal publication helped to establish photography as a viable medium in Great Britain.¹ It was a monumental undertaking, and is considered one of the most ambitious projects of its kind to be completed up to that time². The *Reports by the Juries* was produced to commemorate the Great Exhibition of the Works of Industry of All Nations (also known as the Great Exhibition, or more commonly, the Crystal Palace Exhibition), which took place in London, England from May to October 1851. It is an important record of the exhibition, and documents not only the extraordinary Crystal Palace building where the event was held, but also the wide range of objects and instruments that were put on display for the world to see. The four volumes of the *Reports by the Juries* form part of an eight volume official presentation set, of which 137 sets were produced and distributed internationally to those involved with the exhibition. The Art Gallery of Ontario (AGO) holds a complete set in its photography collection, which was received as a donation in 2007. This set originally belonged to Sir William Crossman (1830-1901), of the Corps of Royal

¹Roger Taylor, "The Great Exhibition of 1851," in *Impressed by Light: British Photographs from Paper Negatives, 1840-1860*, ed. Roger Taylor, (New York: The Metropolitan Museum of Art, 2007), 42.

²Weston J. Naef, "The Beginnings of Photography as Art in France," in *After Daguerre: Masterworks of French Photography (1848-1900) from the Bibliothèque Nationale*, ed. Bernard Marbot. (New York: Metropolitan Museum of Art, in association with Berger-Levrault, Paris, 1980), 19.

Engineers, who assisted with the organization of the Great Exhibition.³ Of particular note is the specially designed wooden cabinet that houses this set, likely the only one of its kind.

This thesis project provides a finding aid for the *Reports by the Juries* for use by AGO staff, outside researchers, and students, and is divided into two parts. Part I briefly describes the process of creating the finding aid. The second and much larger part is the finding aid itself, and is conceived as a self-contained document; it includes ten sections, which focuses primarily on the photographs within the *Reports*. Contextual information is provided, such as the photographic processes used and biographies on the photographers. The complete illustrated catalogue of the photographs is a very significant portion of the finding aid. As a catalogue and visual record of this material has not been previously available, this will increase access to and interest in the photographs for future study.

³ See section 8 entitled “Provenance”, in the accompanying finding aid.

Literature Survey

While much has been written about the Great Exhibition of 1851, little exists on the *Reports by the Juries* and the photographs that appear within the volumes. This literature survey is divided into four sections, as related to my areas of research. First, I introduce the sources I consulted regarding constructing the finding aid; next, I indicate publications consulted concerning the history of the Great Exhibition of 1851; I then outline the resources pertaining to 19th-century photography; and finally, I describe the publications that specifically discuss the *Reports by the Juries*.

Finding Aids

As my project takes the form of a finding aid, I began with research on the subject of finding aids. Gregory S. Hunter's 2003 publication *Developing and Maintaining Practical Archives: A How-To-Do It Manual* outlines the process of creating a successful finding aid in a step-by-step format. The text is written in basic terms, and this allows the reader to have a clear understanding of the goals and objectives that he or she must consider when creating a finding aid. Because there appears to be little information describing the photographs in the *Reports by the Juries*, one of my main goals was to include information in the finding aid that would allow researchers to have a clear description of each photograph and how they function within the volumes. For this, I consulted various resources related to cataloguing and describing collections, including *Describing Archives: A Content Standard (DACS)*, a 2004 publication approved by the Society of American Archivists (SAA). Additionally, in the 2006 publication

Photographs: Archival Care and Management by Mary Lynn Ritzenthaler and Diane Vogt-O'Connor and also published by the Society of American Archivists, the chapter "Description and Cataloging" clearly defines standards for describing photographs, including a specific section on finding aids. Finally, I found that examining other finding aids was helpful in determining the scope and content of such a document. I consulted findings aids that are currently in use at the George Eastman House, as well as a number created by previous students of the Photographic Preservation and Collections Management Program.⁴

The Great Exhibition

To gain context and knowledge of the time period, various publications about the Great Exhibition of 1851 were consulted. Jeffrey A. Auerbach's 1999 book *The Great Exhibition of 1851: A Nation on Display*, and Hermione Hobhouse's 2002 publication *The Crystal Palace and the Great Exhibition: Art, Science, and Productive Industry: A History of the Royal Commission for the Exhibition of 1851*, both offered valuable historical information about the event. In particular, Hobhouse's publication presented a detailed history on the Royal Commission, the body responsible for creating the *Reports by the Juries* publication.⁵ *The Official Descriptive and Illustrated Catalogue*, which accompanies the *Reports by the Juries*, was an essential publication in providing

⁴The thesis projects I consulted were: Lisa C. Hennessey's *The Mark A. Freeman Collection of World War II Photographs at the George Eastman House* (2007); and Zulay Jau Ting Chang's *A Full Catalogue and Analysis of Photographs and Photogravures by Robert J. Flaherty at the Art Gallery of Ontario* (2010).

⁵The Royal Commission was not only responsible for managing the organization of the Great Exhibition; they were also, along with several key individuals including Prince Albert and Henry Cole, responsible for the creation of the *Reports by the Juries*.

information about how the Great Exhibition was structured, and the names of the exhibitors and the countries present.

19th-century Photography

The Golden Age of British Photography 1839-1900, edited by Mark Haworth-Booth, presents a chronological overview of the medium in that country, and in his introduction, Haworth-Booth situates the Great Exhibition as one of the most important events in the history of photography. Roger Taylor's 2007 catalogue *Impressed by Light: British Photographs from Paper Negatives, 1840-1860* notes the importance of the exhibition in the history of and development of paper photography in England from the 1840s through to 1862. In particular, Taylor's chapter "The Great Exhibition of 1851" specifically describes how the *Reports by the Juries* played a key role in establishing photography as a viable medium, despite the complications that arose during the process of publication.

Biographical information about the individuals involved with the *Reports by the Juries*, particularly Claude-Marie Ferrier, Hugh Owen, Robert Bingham and Nicolass Henneman, was drawn from a variety of sources. The 2008 publication *Encyclopedia of Nineteenth-Century Photography*, edited by John Hannavy, includes entries for nearly all those involved in the production of the *Reports*. Additionally, the biographical dictionary appearing in Taylor's *Impressed By Light*, and compiled by Larry J. Schaaf and Taylor, provided detailed entries for Owens, Henneman and W.H.F. Talbot. The 1970 text *Bristol's Earliest Photographs*, by Reece Winstone, is an informative source for its biographical information about the British calotypist Hugh Owen. John B. Cameron's

2004 article “The Early Paper Stereographs of Claude-Marie Ferrier”, provides an overview of Claude-Marie Ferrier’s early life and work.

A number of books proved helpful in researching the intricacies of the photographic processes used to create the negatives and positives in *Reports by the Juries*. In addition to William Crawford’s *Keepers of Light* and Randall Webb and Martin Reed’s *Spirits of Salts: A Working Guide to Old Photographic Process*, Bertrand Lavédrine’s 2009 text *Photographs of the Past: Process and Preservation* was most valuable.

Reports by the Juries

There are three key sources that deal specifically with the *Reports by the Juries* and the photographs in the publication. The earliest is Nancy Keeler’s 1981 article “Illustrating the ‘Reports by the Juries’ of the Great Exhibition of 1851; Talbot, Henneman, and Their Failed Commission” in which she provides a very thorough account of the controversy surrounding the creation of the photographs. The article focuses mostly on the dramatic correspondence between W.H. Fox Talbot and the Royal Commission, as they disagreed over photographic patent restrictions. Anthony Hamber’s book *A Higher Branch of the Art: Photographing the Fine Arts in England, 1839-1880*, published in 1996, outlines the role that the Great Exhibition played in promoting and advancing photography. In particular, his chapter “Exhibiting Photography” provides an overview of the production and reception of the photographs for the *Reports by the Juries*. The most recent article is Saskia Asser’s “A Handsome and Highly Finished

Present': Foto's voor de juryrapporten van de Great Exhibition, 1851", from 2005.⁶ This article provides the most exhaustive study of the *Reports by the Juries*. The article discusses the production of the *Reports by the Juries*, including the conflict over the photographic patent, the involvement and work of the photographers, the printing of the photographs, and their reception. This article includes a comparative study of the photographs, a study that I also independently undertook. While these sources clearly indicate the importance of the *Reports by the Juries* to the history of photography, none includes a detailed inventory, description, and illustration of all the photographs in the volumes. The finding aid that I have completed fills this void, and compliments and extends the research on the *Reports by the Juries* by these three authors.

⁶Bieke van der Mark has translated Saskia Asser's article from Dutch to English for this project.

Process and Methodology

The *Reports by the Juries* and the related three volume *Official and Illustrated Catalogue* are organized along different principles. The jury reports are divided into thirty classes, while the catalogues (which contain all the exhibitor information) are ordered by country, which at times becomes cumbersome to coordinate the information between the volumes.

At the beginning of my research process, I spent many weeks systematically examining the catalogues and the *Reports by the Juries*. Aside from studying the photographs, I felt it was important to understand how the entire presentation set fit together, and what information was included in the entire published set.⁷ It was also at this time that I consulted other relevant contemporary sources from the Great Exhibition, including documents and pamphlets published during the exhibition, most of which are held in the Robertson Davies Library, Massey College in University of Toronto (Robertson Davies Library) and the Thomas Fisher Rare Book Library.

My initial task was to begin cataloguing the photographs in the AGO set. This coincided with visits to the Robertson Davies Library, which holds a copy of the *Reports by the Juries*, to begin a preliminary assessment of the photographs based on a comparative analysis. The comparative study proved invaluable and it informed further

⁷The special presentation set includes the *Reports by the Juries on the Subjects in the Thirty Classes into which the Exhibition was Divided* (4 volumes), and also the *Official Descriptive and Illustrated Catalogue* (3 volumes), the *First Report of The Commissioners for the Exhibition of 1851 (Reports to the Crown)*, and a presentation case of *Exhibition 1851 Medals*, containing 5 medals of various sizes. For more detailed information see section 3, entitled “Scope and Content: Physical Description of the Publication”, in the accompanying finding aid.

research that is included in the analysis portion of the project (see section 7 of the finding aid).

I utilized resources from the Ryerson Library, the University of Toronto libraries, the Toronto Reference Library, and the Richard and Ronay Menschel Library at George Eastman House to complete my research for the written component of my finding aid. Saskia Asser's article "'A Handsome and Highly Finished Present': Foto's voor de juryrapporten van de Great Exhibition, 1851" was translated from Dutch to English by Bieke van der Mark for this project.⁸

The list of public institutions that currently hold a copy of the *Reports by the Juries* was compiled throughout the entire thesis project. I used various websites to locate copies, such as Worldcat and Amicus,⁹ and then contacted the institutions via email to determine whose copy they held. This was a very lengthy process, and while this list is not exhaustive, it does provide a starting point for further research (see section 9 of the finding aid).

⁸Page numbers referenced from Asser's article within this thesis refer to the original source.

⁹Worldcat (www.worldcat.org) is the "world's largest network of library content" and Amicus (<http://www.collectionscanada.gc.ca/amicus>) is a catalogue listing the holdings within libraries across Canada.

Conclusion

The *Reports by the Juries* was an extraordinary achievement, and was one of the first publications that successfully combined both text and original photographs. The Art Gallery of Ontario's copy, housed in its specially constructed cabinet, is a particularly exquisite copy of the complete presentation set. The accompanying finding aid includes important information related to the production of the photographs and relevant background information about the publication itself. The thesis project draws upon current literature about the *Reports by the Juries*, and adds to the scholarly research with the full catalogue and thumbnail reproduction of the photographs in the AGO's copy of the *Reports by the Juries*. The finding aid will be made available in the Marvin Gelber Print and Drawing Study Centre at the AGO, and through this thesis, will also be available to external researchers who can utilize the catalogue records when researching the *Reports by the Juries*, and the incredible photographs that are found within.

PART II: Finding Aid

The Reports by the Juries: A Finding Aid for a Publication
from the Great Exhibition of 1851 in the Collection of the Art Gallery of Ontario

Prepared by Jill Offenbeck
As part of a Master of Arts thesis project for the
Photographic Preservation and Collections Management Program
Ryerson University
2011

Summary Information

Title and dates: *The Great Exhibition of the Works of Industry of All Nations, 1851. The Reports by the Juries on the Subjects in the Thirty Classes into which the Exhibition was Divided.* London: Spicer Brothers, Wholesale Stationers; W. Clowes and Sons, printers; contractors to the Royal Commission, 1852

Author: The Royal Commission for the Great Exhibition of 1851

Abstract: The four volumes of the *Reports by the Juries* contain 154 salted paper prints and form part of a complete eight-volume official presentation set. The complete set also includes the *Official and illustrated Catalogue* (3 volumes); *First Report of The Commissioners for the Exhibition of 1851 (Reports to the Crown)*; and a presentation case of the *Exhibition 1851 Medals*, containing examples of the 5 types of medals that were awarded to specific exhibitors at the Great Exhibition of 1851.

Size:

Volume I: 35.4 x 27.5 x 7.2cm

Volume II: 35.4 x 27.5 x 7.5 cm

Volume III: 35.4 x 27.5 x 7.2 cm

Volume IV: 35.4 x 27.5 x 7.9 cm

Location:

Art Gallery of Ontario

AGO Accession number:

Box 1: Volume I: 2007/1940.1 (.1-.5)

Box 2: Volume II: 2007/1940.2 (.1-.45)

Box 3: Volume III: 2007/1940.3 (.1-.45)

Box 4: Volume IV: 2007/1940.4 (.1-.59)

Introductory Note

This finding aid has been created to provide historical and contextual background information related to the *Reports by the Juries*, including information about the Great Exhibition of 1851, the creation of the publication, the production of the photographs, and an extended analysis of the photography that illustrate the volumes. It also includes a complete catalogue of the 154 photographs that appear in the Art Gallery of Ontario (AGO) copy, including thumbnail reproductions of all the photographs.

There are ten sections within this finding aid:

1. The Great Exhibition of 1851

This section provides background and historical information about the Great Exhibition of 1851, and provides a context for the production of the *Reports by the Juries*.

2. *Reports by the Juries*: Publication Information

This section includes information pertaining to the creation and publishing of the *Reports by the Juries*.

3. Scope and Content: Physical Description of the Publication

The publication and specially-designed cabinet are described in terms of their physical characteristics and components.

4. The Photographers and Their Biographies

This section provides biographical information on Claude-Marie Ferrier (1811-1889) and Hugh Owen (1808-1897), the photographers who created the negatives, Robert Bingham (1824-1870) who is credited with printing most of the negatives, and Nicolass Henneman (1813-1898), who also played a role in the initial stages of the printing.

5. Photographic Processes Used in the Publication

This section outlines the photographic processes used to create the negatives and the prints for the *Reports by the Juries*, including paper negatives, albumenized-glass plate negatives, and salted paper prints.

6. Catalogue of the Photographs in the *Reports by the Juries*

This section provides a complete catalogue for the 154 photographs that appear in the AGO's copy of the *Reports by the Juries*, including thumbnail reproductions of each photograph. It is prefaced by an introduction that explains the fields in the catalogue. A chart summarizing the number of photographs within each class is also included.

7. The Photographs: An Analysis and Comparative Study

- a. An Analysis of the Photographs within the *Reports by the Juries*
- b. Comparison Study Between a set of the *Reports by the Juries* at the Robertson Davies Library, Massey College in the University of Toronto, and at the AGO

8. Provenance

This section includes biographical information about the original owner of the AGO's copy of the *Reports by the Juries*, Sir William Crossman (1830-1901), as well as information about how it came to the AGO.

9. List of Copies of the *Reports by the Juries* in Other Public Institutions

This section comprises a preliminary listing in the form of a chart documenting where copies of the *Reports by the Juries* are found in public institutions in Canada, the United States, and internationally.

10. Bibliography

The bibliography is divided into six sections as related to my research areas, and includes "Early British Photography", "Photographers and others associated with

the *Reports by the Juries*", "*Reports by the Juries*", "Photographic Processes", "The Great Exhibition of 1851: Contemporary Sources", and "The Great Exhibition of 1851: Secondary Sources".

1. The Great Exhibition of 1851

The Great Exhibition of the Works of Industry of All Nations (later known as the Great Exhibition, and the Crystal Palace Exhibition) was held in London, England's Hyde Park from May 1 to October 15, 1851. While other national exhibitions of industry and art had been held before¹⁰, this was the first international world fair, attracting over six million visitors from around the globe.¹¹ Housed in the impressive Crystal Palace building¹², the Great Exhibition of 1851 can be considered a crucial moment in the cultural, scientific, economic and artistic history of Britain.¹³ While the 1840s saw political and social unrest, the Great Exhibition stimulated a period of economic and social stability in Great Britain.¹⁴ Organized under the direction of Prince Albert, the Great Exhibition was an enormous success, positioning Britain as a leader of industrialization, and providing a model for 19th-century international exhibitions that would follow.

The exhibition was an extraordinarily large feat: more than 100,000 exhibits filled the Crystal Palace building, sent in by over 14,000 individuals or companies. Over one

¹⁰Roger Taylor, "The Great Exhibition of 1851," in *Impressed by Light: British Photographs from Paper Negatives, 1840-1860*, (New York: The Metropolitan Museum of Art, 2007), 31. France had held national exhibitions since 1798 (in 1798, 1801, 1802, 1806, 1819, 1823, 1827, 1834, 1839, 1844 and 1849). The eleventh National Exposition of the Products of Industry, Agriculture, and Manufacture, held in 1849, was the largest up to that time.

¹¹Helene Bocard, "The Great Exhibition of the Works of Industry of All Nations, Crystal Palace, Hyde Park (1851)," in *Encyclopedia of Nineteenth-Century Photography*, ed John Hannavy (New York; London: Routledge, 2008), 614.

¹²Hermione Hobhouse, *The Crystal Palace and the Great Exhibition: Art, Science, and Productive Industry: A History of the Royal Commission for the Exhibition of 1851* (New York: Athlone Press, 2002), 30-39. The vast Crystal Palace building was erected specifically for the Great Exhibition of 1851, and was designed by Joseph Paxton (1803-1865). It was given its name due to its construction of mostly glass. After the Great Exhibition, the Crystal Palace building was disassembled and moved to a park near Sydenham Hill (London), where it was destroyed by fire on November 30th, 1936.

¹³Taylor, "The Great Exhibition of 1851," 31.

¹⁴Bocard, "The Great Exhibition," 614.

million objects were on display.¹⁵ Described at the time as “vast storehouse of the nations”¹⁶, the exhibits ranged from porcelain vases and musical instruments to agricultural tools and raw materials like wool and wood. Photography was also included in the exhibition, which marked an important moment in the industrial and commercial development of the medium.¹⁷

Organizing and presenting such a large display of items was a crucial element in the planning process of the exhibition. The Royal Commission, charged with managing all aspects of the event, devised an elaborate classification system consisting of thirty classes¹⁸, under four main headings: Raw Materials, Machinery, Manufactures, and Fine Arts.¹⁹ However, it was only the British objects that were displayed according to this structure; foreign exhibits (including the British colonies) were grouped by country.²⁰ These classifications would also assist with the appointment of jury members, who had the task of judging the exhibits within each class.²¹ A committee of notable experts and authorities from around the world was appointed for each class; the committee was responsible for viewing all exhibits within each class, and collectively awarding medals to those exhibits they felt most deserving.²²

¹⁵Taylor, “The Great Exhibition of 1851,” 34.

¹⁶Benjamin Silliman, *A Visit to Europe in 1851* (New York: G. P. Putman & Co., 1854), 426.

¹⁷Anthony J. Hamber, *A Higher Branch of the Art: Photographing the Fine Arts in England, 1839-1880* (Amsterdam: Gordon and Breach, 1996), 256.

¹⁸For a list of the thirty classes, see section 6 of this finding aid, entitled “Catalogue of the Photographs within the *Reports by the Juries*”.

¹⁹Taylor, “The Great Exhibition of 1851,” 35.

²⁰*Ibid.*

²¹For a description of the medals, see section 6 of this finding aid, entitled “Catalogue of the Photographs within the *Reports by the Juries*”.

²²For instance, Sir David Brewster, notable scientist who was involved in early photography, was appointed chair of the jury for Class X, “Philosophical Instruments and Processes Depending Upon Their Use”.

Over 700 photographic images were displayed at the Great Exhibition. Six countries exhibited photography, but most of the photographic objects came from Britain, the United States and France.²³ Fitting photography within the established classification system proved to be problematic, as its status was still quite ambiguous in the early years of its existence.²⁴ Photography did not have its own class, and most of the photographs were included under Class X “Philosophical Instruments and Processes Depending Upon Their Use”. Only three photographers were found within Class XXX, *Report on Sculpture, Models, and Plastic Art*.²⁵ While it not known exactly which photographs were shown, the official catalogues from the Great Exhibition do record the names of the photographers who took part.²⁶ While over six million visitors came to the exhibition, it is unclear how many actually saw the photographic exhibits amidst the thousands of stunning displays. The sheer size of the Crystal Palace meant that visitors were not likely to see all the exhibits in one visit, and photography had to compete for attention amongst other hugely popular items that were on display.²⁷ However, the Great Exhibition of 1851 was a very important event for the history of photography, not only because it was the first time that photographs were shown on a large scale to an international audience,

²³The other countries were Germany, Austria and Italy. See Bocard, “The Great Exhibition,” 615.

²⁴Taylor, “The Great Exhibition of 1851,” 36.

²⁵Thomas Craddock, David Octavius Hill, and Samuel Buckle.

²⁶Many notable photographers exhibited, such as David Octavius Hill & Robert Adamson, and Hugh Owen of Britain; Hippolyte Bayard, Gustave Le Gray, and Henri Le Secq of France; and Matthew Brady, Marcus Aurelius Root, and John A. Whipple of the United States. See The Royal Commission, *The Official Descriptive and Illustrated Catalogue*, (London: Spicer Brothers, 1852) and Roger Taylor, *Photographs Exhibited in Britain, 1839-1865: A Compendium of Photographers and their Works* (Ottawa: National Gallery of Canada, Library and Archives, 2002), 36.

²⁷The Koh-i-Noor diamond, for example, drew enormous crowds, who reportedly waited in line by the hundreds. See Taylor, “The Great Exhibition of 1851,” 37.

but photography also played a crucial role in the documentation of the exhibits, as photographs were chosen as the medium to illustrate the *Reports by the Juries*.

2. *Reports by the Juries*: Publication Information

Before the Great Exhibition opened, it was agreed that a special publication would be created to present to foreign governments and others who were involved in the organization of the event, as a record and a token of appreciation. For this, it was decided that special editions of the *Official Descriptive and Illustrated Catalogue* and the *Reports by the Juries* would be published. The publications were specially printed in large format in eight volumes, and the complete set included the *Official Descriptive and Illustrated Catalogue*, the *Reports by the Juries*, the *Reports by the Crown*, and was accompanied by examples of the exhibition medals that were awarded to the exhibitors. As these presentation sets were intended to reflect Britain's political dominance, no expense was spared to create these luxurious gifts: a leading London bookmaker, Robert Rivière, was commissioned to bind the volumes with red Russian morocco leather and blue silk linings.²⁸ In total, 137 sets were required.²⁹ As a further enhancement to this special gift, it was decided that the *Reports by the Juries* would be illustrated with photographs.

²⁸Taylor, "The Great Exhibition of 1851," 40.

²⁹Appendix B of the March 1st, 1852 minutes of the Royal Commission, in the Archive of the Royal Commission for the Exhibition of 1851, indicates that on March 1, 1852, the Royal Commission listed all who were to receive the special presentation set, including: Queen Victoria and Prince Albert (one set each); the 24 members of the Royal Commission; its two secretaries and the Acting Secretary; the five members of the Executive Committee and their secretary; the two Special Commissioners; the chairman of the Finance Committee and the five treasurers; seven members of the Royal Engineers (including Sir William Crossman); the East India Company; the British Museum; the Society of Arts; the School of Design; the cities of Dublin and Edinburgh; the eleven British colonies (including Canada); 43 European countries; the United States; Turkey; the Pasha of Egypt; and Tunis; 9 Indian maharajahs and kings received the Reports by the Juries and the medals, but not the catalogues. W.H.F. Talbot received 15 copies. According to this research by Asser, this adds up to 137 sets. See Asser, "A Handsome and Highly Finished Present," 166 and no. 80. Taylor and Hamber indicate in their texts that 140 sets were produced. See Taylor, "The Great Exhibition of 1851," 40, and Hamber, *A Higher Branch*, 256.

It was likely Prince Albert's suggestion to utilize this new medium to illustrate the *Reports by the Juries*³⁰, rather than chromolithographs, which were at the time commonly used as illustrations.³¹ It is no surprise that Prince Albert would make such a choice, as he was at the time the president of the Royal Society of Arts and who, along with his wife Queen Victoria, was becoming a well known advocate of photography.³² The production of the photographically illustrated *Reports by the Juries* was one of the largest and most ambitious projects of its kind to be undertaken up to that time. Over 20,000 photographs were required for the 137 sets, and each photograph had to be printed out individually, processed, and then trimmed and mounted into the publication.³³ On top of the magnitude of the work, the complications that arose were to be expected from such an unprecedented project. Photography, at this time being still rather new, was plagued by technical limitations and inconsistent results.³⁴ In addition to this, William Henry Fox Talbot's patent restrictions on the commercial use of his calotype process forced fierce negotiations between himself and the Executive Committee of the Royal Commission, who had commissioned the British calotypist Hugh Owen, who only held an amateur's license to practice the calotype process, to take some of the photographs for the

³⁰Anthony Hamber and Saskia Asser, "Exhibition of the Works of Industry of All Nations, 1851: Reports by the Juries" in *Encyclopedia of Nineteenth-Century Photography*, ed John Hannavy (New York; London: Routledge, 2008), 507.

³¹Publications related to the Great Exhibition of 1851 that were illustrated with lithographs include the *Official Descriptive and Illustrated Catalogue*, the *Art-Journal Illustrated Catalogue: the Industry of all Nations, 1851*, and Tallis's *History of the Crystal Palace* illustrated from steel engravings from daguerreotypes.

³²Frances Dimond and Roger Taylor, *Crown and Camera: The Royal Family and Photography, 1842-1910* (Harmondsworth, England: Penguin Books, 1987), 11-25.

³³Hamber and Asser, "Exhibition of the Works of Industry of All Nations, 1851: Reports by the Juries," 507.

³⁴Hamber, *A Higher Branch*, 257.

publication.³⁵ This challenge was finally resolved with the offering of fifteen copies of the *Reports* to Talbot, in exchange for the use of this patented process.

The production of the *Reports by the Juries* was a joint effort by the London paper company Spicer Brothers, and the printing firm of William Clowes and Sons. These two businesses were the most prominent ones in their respective fields in Britain, and the high quality of production is evident. The two firms were jointly responsible for all the printing at the Great Exhibition, holding the rights to produce and sell all official printed material. This was a lucrative deal for the firms, but one that the organizers of the exhibition would not compromise on, as they wanted to ensure that the printed materials were of the highest quality.³⁶ This was an important commission for William Clowes and Sons', as the firm became a recognized authority and was later consulted by organizers of many other exhibitions.³⁷ Although the title page of the publication states the publication date as 1852, the first copies of the *Reports by the Juries* were not ready for distribution until January 1853, a setback caused by a fire at the printing establishment Clowes and Sons' that destroyed many of the printed texts.³⁸ It wasn't until April 1854 that Talbot received his fifteen copies of the presentation sets.³⁹

³⁵For a full account of the patent issues and the lengthy battle, see Nancy Keeler, "Illustrating the 'Reports by the Juries' of the Great Exhibition of 1851; Talbot, Henneman, and Their Failed Commissions," *History of Photography* 6, no. 3 (July 1982): 257-272.

³⁶Asser, "A Handsome and Highly Finished Present," 167. The firms were paid a sum of 3200 pounds plus royalties for their duties.

³⁷Oxford Dictionary of National Biography, s.v. "Clowes, William, the younger."

³⁸Hamber and Asser, "Exhibition of the Works of Industry of All Nations, 1851: Reports by the Juries," 508

³⁹Hamber and Asser, "Exhibition of the Works of Industry of All Nations, 1851: Reports by the Juries," 508. Talbot received fifteen copies, which was the arrangement agreed upon after negotiations over his patent restrictions on his calotype process.

In addition to the 137 official presentation sets, a smaller single volume copy of the *Reports by the Juries* was published in 1852, consisting of 867 pages of text. In this volume, the original text was reset, three chromolithographed plates were included, but there were no photographs.

3. Scope and Content: Physical Description of the Publication

The four volume *Reports by the Juries*, officially entitled *The Reports by the Juries on The Subjects in the Thirty Classes into which the Exhibition was Divided*, are large leather-bound publications, which form part of a complete eight volume presentation set.⁴⁰ The entire set in the collection of the Art Gallery of Ontario was acquired along with a specially crafted satinwood and rosewood-banded display cabinet, designed to house the set.

Each volume of the *Reports* measures approximately 35 x 25cm.⁴¹ They are bound in red Morocco leather, with gilt lettering on the front and back covers displaying the title, "EXHIBITION MDCCC.LI / REPORTS BY THE / JURIES". The spine also has gilt lettering that reads "EXHIBITION / MDCCC.LI / JURY REPORTS", and the appropriate volume number (i.e. VOL. I, etc.). The front and back cover of each volume is also elaborately stamped in gilt with a V & A (Victoria and Albert) emblem. All the volumes have gilded edges, and the endpapers are of royal blue silk. At the beginning of each volume is a special presentation page, bearing a dedication engraved in red and black, which, in the case of the AGO copy, reads: "Presented by Her Majesty's / Commissioners for the / Exhibition of M.D.CCC.LI. / To William Crossman, / Lieutenant Royal / Engineers."

⁴⁰The complete presentation set includes: the *Reports by the Juries on the Subjects in the Thirty Classes into which the Exhibition was Divided* (4 volumes); the *Official Descriptive and Illustrated Catalogue* (3 volumes), the *First Report of The Commissioners for the Exhibition of 1851 (Reports to the Crown)*, and a presentation case of *Exhibition 1851 Medals*, containing 5 medals of various sizes.

⁴¹The depth of each volume varies.

The *Reports by the Juries* is illustrated throughout with 154 mounted salted paper prints⁴², and each photographic plate has an engraved caption on the mount below the photograph. Volume I contains five photographs; Volume II contains forty-five photographs; Volume III contains forty-five photographs; and Volume IV contains fifty-nine photographs. There are also three chromolithographs in Volume IV.⁴³

The wooden cabinet was likely specially designed and fabricated for Sir William Crossman, the original owner of this set. There are no other known cabinets like this one. The cabinet is made of satinwood and rosewood and was described in the October 3, 2001 Christie's auction catalogue as follows:

...[P]ierced arcaded galleried top with a raised centre, with deep blue-button-down cushion within a glass dome for the display of Exhibition Medals, with eight velvet-lined divisions below for the display of the Jury Reports, volumes 1-4, Reports to the Crown and Official Catalogues, volumes 1-3, enclosed by a pair of glazed doors, fitted with a frieze drawer, centred by a marquetry of lowers with foliate tendrils, on turned fluted and stylized lotus carved legs, joined by shaped cross stretchers with an urn finial, on castors. 37 ½ in. (95.5 cm) wide, 57 in. (145 cm) high, 24 in. (61 cm) deep.⁴⁴

The other related publications - *Official Descriptive and Illustrated Catalogue* (three volumes) and the *First Report of The Commissioners for the Exhibition of 1851* (one volume, also entitled, on the spine, *Reports to the Crown*) - are uniform in appearance to the *Reports by the Juries*, with the same red Moroccan leather binding, identical gilt lettering, and gilded pages. They each also bear the V & A emblem in gilt

⁴²See section 7, entitled "Catalogue of Photographs", within this finding aid.

⁴³The three plates of chromolithographs are by Day and Son, Lithographers to the Queen, and show examples of garment fabrics and patterns. They are found on pages 1662-1664.

⁴⁴"Sale 9202 / Lot 190," Christie's Auction Catalogue Online, accessed March 15, 2011, http://www.christies.com/LotFinder/lot_details.aspx?from=searchresults&intObjectID=2918205&sid=9b2b3c7c-3224-4b0c-96d2-bc0875752039

lettering on the front and back covers, and they each contain the special presentation page. The five medals are bronze, and are housed in a special blue velvet-lined case, which mirrors the style of the other volumes. Each volume has its own designated location within the cabinet, thus forming the special presentation set, as illustrated on the following page.

Wooden cabinet housing the complete presentation set from the *Great Exhibition of the Works of Industry of All Nations, 1851*, containing the *Official Descriptive and Illustrated Catalogue* (3 volumes), the *Reports by the Juries on the Subjects in the Thirty Classes into which the Exhibition was Divided* (4 volumes), the *First Report of The Commissioners for the Exhibition of 1851 (Reports to the Crown)*, and a presentation case of *Exhibition 1851 Medals*, containing 5 medals of various sizes.

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4. The Photographers and Their Biographies

Hugh Owen (1808-1897)

Hugh Owen was born in Bristol, England in 1808, and is considered a master of early photography in Bristol. Very little is known about Owen's early life. He worked as the Chief Cashier for the Great Western Railway, and was a very well connected Bristolian.⁴⁵ He married twice, and had one daughter. He first began experimenting with photography in the early 1840s, working initially as an amateur daguerreotypist.⁴⁶ His interest in the calotype process likely began after corresponding with William Henry Fox Talbot, on 4 March 1845. Preparing to give a lecture on photography at the Bristol Mechanics Institute & Philosophical Society, Owen wrote to Talbot seeking examples of the calotype process that he could show as samples "of the beautiful art of which you are the inventor".⁴⁷ Within a few years, Owen was working exclusively with paper negatives, and became a master of the process.

The majority of Owen's surviving photographs are salted paper prints from paper negatives.⁴⁸ He often left his prints unsigned, but many are inscribed with the letters HO

⁴⁵J. Belsey, "Art vs. Photography: Hugh Owen's Contribution," *The Photographic Journal* 136 (April 1996), 180.

⁴⁶Larry J. Schaaf and Roger Taylor, "Biographical Dictionary of British Calotypists," in *Impressed by Light: British Photographs from Paper Negatives, 1840-1860* (New York: The Metropolitan Museum of Art, 2007), 355.

⁴⁷"W.H.F. Talbot to Hugh Owen, 4 March 1845," The Correspondence of William Henry Fox Talbot, accessed May 8, 2011, <http://foxtalbot.dmu.ac.uk/letters/letters.html>.

⁴⁸Lori Pauli, "Owen, Hugh (1808-1897)," in *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York; London: Routledge, 2008), 1041.

on the negatives.⁴⁹ Many of his photographs depict scenes of Bristol and the surrounding area. Owen was a founding member of the Calotype Club in 1847.⁵⁰

Owen made thirty-two photographs, for which he is best known, of the exhibits at the Great Exhibition of 1851 that appeared in the publication the *Reports by the Juries*. Owen's own photographs were entered into competition at the exhibition, and it is likely due to their impressive quality that he was asked to photograph some of the exhibits for the publication.⁵¹ The commissioning of Owen to document some of the exhibits for the *Reports by the Juries* using the paper negative (calotype) process resulted in a debate over the patent restrictions that Talbot had imposed on his invention. Although Owen held an amateur's license from Talbot, he was prohibited from selling the photographs. Owen offered his services for free, but the Commissioners of the Great Exhibition wanted to pay him a fee for his services, and Talbot had to be consulted for his permission.⁵²

In 1854, Owen submitted a letter to the *Journal of the Photographic Society* that read, in part: "Although I dislike controversy on matters of taste, I must be permitted to remonstrate against the tone assumed by some of the Photographists [sic] of the New School with regard to the paper process...For the delineation of nature, however, I...assert the superiority of paper, both for force and effect, as well as convenience."⁵³ While Owen exhibited photographs up until 1855, including some that were included in

⁴⁹Pauli, "Owen, Hugh (1808-1897)," 1041.

⁵⁰Belsey, "Art vs. Photography," 180.

⁵¹Ibid.

⁵²Talbot was offered fifteen sets of the *Reports by the Juries* as compensation for the use of his photographic process. For details concerning Talbot's patent and the *Reports by the Juries*, see Keeler, "Illustrating the 'Reports by the Juries'," 257-272.

⁵³Schaaf and Taylor, "Biographical Dictionary of British Calotypists," 355.

the *Reports by the Juries*,⁵⁴ Owen gave up photography around 1856, when the wet collodion on glass process became the dominant photographic process, in part because he disliked the stains left on his fingers.⁵⁵ Owen later published the book *Two Centuries of Ceramic Art in Bristol* (1873), and became an expert in the history of Bristol.⁵⁶

Claude-Marie Ferrier (1811-1889)

Claude-Marie Ferrier was born on February 21, 1811 in Lyon, France. Very little is known of his early years. He was married on July 14, 1830, and one son, Jacques Alexandre, was born on September 10, 1831. It is unknown when Ferrier first arrived in Paris, but records indicate that he had begun working with the optician Louis-Jules Duboscq (sometimes referred to as Duboscq-Soleil) before 1851. At this time, Ferrier was likely producing stereographs from daguerreotypes before being instrumental in helping Duboscq successfully create glass stereographs.⁵⁷ Ferrier's photography is first mentioned in connection with the Great Exhibition of 1851. Along with the calotypist Hugh Owen (see previous entry), Ferrier made 122 photographs of the exhibits at the Great Exhibition that appeared within the *Reports by the Juries*. Ferrier utilized the albumenized glass-plate negative process, from which Robert Bingham printed salted

⁵⁴Taylor, *Photographs Exhibited in Britain 1839-1865*, 565-569. Prints made from Owen's *Reports by the Juries* negatives were exhibited in the following exhibitions: 1852, London, Society of Arts; 1853, London, Photographic Institution; 1853-4, 1st Tour, Society of Arts; 1854, 2nd Tour, 1st Set, Society of Arts; 1854, 2nd Tour, 2nd Set, Society of Arts; 1855-6, 3rd Tour, 1st Set, Society of Arts; 1855-6, 3rd Tour, 2nd Set, Society of Arts. See also section 6, entitled "Catalogue of the Photographs with the *Reports by the Juries*" within this finding aid for references regarding which negatives from the *Reports by the Juries* were printed and later exhibited.

⁵⁵Reece Winstone, *Bristol's Earliest Photographs* (Bristol: Winstone, 1970), 38.

⁵⁶Pauli, "Owen, Hugh (1808-1897)," 1041.

⁵⁷John Cameron, "The Early Paper Stereographs of Claude-Marie Ferrier." *The Photogram: Newsletter of the Michigan Photographic Historical Society* 31, no.5 (April-May 2004), 4.

paper prints (see following entry). It was at this same time that the glass stereograph was invented, and it was at the Great Exhibition that stereomania officially began.⁵⁸

Claude-Marie Ferrier became one of the founders of the French photographic firm of Ferrier, Soulier, Lévy (FSL), which produced some of the finest glass stereographs in Europe during the late nineteenth century.⁵⁹ The FSL firm was well known for producing very sharp and high contrast glass stereographs that were achieved using the albumen-on-glass process.

Ferrier regularly exhibited his photography in France and England, including some prints from the negatives he created for the *Reports by the Juries*.⁶⁰ By 1870, Ferrier's firm had developed into the lantern slide market⁶¹, which allowed the enterprise to continue to grow even after stereomania started to decline. Ferrier died on June 14, 1889, but the collection of glass stereographs made by FSL has remained largely intact due to the fact that the company is still in operation today, under the name Roger-Viollet.⁶²

⁵⁸ Cameron, "The Early Paper Stereographs of Claude-Marie Ferrier, " 4.

⁵⁹The FSL have operated under eight different names between 1851 and the present: "Ferrier photographe" (1851-1859); "Ferrier pere, fils et Soulier" (1859-1864); "M. Léon et J. Lévy" (1864-1872); "J. Lévy & Cie" (1872-1895); "Lévy et ses Fils," or "Lévy Fils et Cie" (1895-1920); "Lévy & Neurdein réunis" (1920-1932); "Compagnie des Arts Photomécaniques" (1932-1969); and "Roger Viollet" (1969-present)

⁶⁰Taylor, *Photographs Exhibited in Britain 1839-1865*, 343-346. Prints made from Ferrier's *Reports by the Juries* negatives were exhibited in the following exhibitions: 1852, London, Society of Arts; 1853-4, 1st Tour, Society of Arts; 1854, 2nd Tour, 1st Set, Society of Arts; 1854, 2nd Tour, 2nd Set, Society of Arts; 1855-6, 3rd Tour, 2nd Set, Society of Arts. See also section 6, entitled "Catalogue of the Photographs with the *Reports by the Juries*" within this finding aid for references regarding which negatives from the *Reports by the Juries* were printed and later exhibited.

⁶¹The lantern slide was essentially one half of a glass stereograph. See John Cameron's entry "Leon, Moyse & Lévy, Issac; Ferrier, Claude-Marie; and Charles Soulier," in *Encyclopedia of Nineteenth-Century Photography*, ed John Hannavy (New York; London: Routledge, 2008), 852.

⁶²Cameron, "Leon, Moyse & Lévy, Issac; Ferrier, Claude-Marie; and Charles Soulier," 852.

Robert Bingham (1824-1870)

Robert Jefferson Bingham was born in Billesdon, Leicestershire, England in 1825. He worked as a chemist, and experimented with photography from the early 1840s.⁶³ He moved to Paris around 1850, where he opened a photographic portrait studio. Bingham claimed to have experimented with the wet collodion process before Frederick Scott Archer's 1851 published announcement of the invention.⁶⁴ In the 7th edition of his manual *Photographic Manipulations*, published in 1850, Bingham describes this process,⁶⁵ and on the verso (back) of many of his carte-de-visites that he produced in Paris is the printed statement "inventeur du procédé collodion".⁶⁶

Bingham was commissioned to print the salted paper prints for the *Reports by the Juries*, but it is likely that he only printed Claude-Marie Ferrier's glass plate negatives, and not the paper negatives of Hugh Owen.⁶⁷ It is unclear how Bingham was chosen for the printing of the photographs in the *Reports by the Juries*. Issues that arose between the Executive Committee and Talbot, holder of the photographic patent in Britain, complicated the matter⁶⁸, but in the end, Bingham completed the task in his photographic establishment in Versailles, France.⁶⁹

⁶³ Keeler, "Illustrating the 'Reports by the Juries'," 259.

⁶⁴ Oxford Dictionary of National Biography, s.v. "Bingham, Robert Jefferson (1824-1870)."

⁶⁵ Ibid.

⁶⁶ Ibid. See also *British Journal of Photography*, vol. XXII, no. 765 (January 1, 1875), 4-5, where Bingham claims to have invented the collodion process.

⁶⁷ Asser, "A Handsome and Highly Finished Present," 164.

⁶⁸ For a detailed account of the issues surrounding the patent and the production of the photographs, see Keeler, "Illustrating the 'Reports by the Juries'," 257-272.

⁶⁹ Asser, "A Handsome and Highly Finished Present," 164.

Robert Bingham continued to work in France, where he became a leading advocate for the wet collodion process. In the 1850s and 1860s, he specialized in the area of photographic art reproduction.⁷⁰ He died in 1870 in France.

Nicolass Henneman (1813-1898)

Nicolass Henneman was born in Heemskerk, the Netherlands, on December 8th, 1813. At the age of 26, Henneman left the Netherlands and arrived in England in 1838, where he initially worked as Talbot's valet.⁷¹ Soon after, Henneman began assisting Talbot with his early photographic experiments, and learnt how to make calotypes and salted paper prints.⁷² Henneman later ran Talbot's printing enterprise, the Reading Establishment (1844-1847) where he made prints for such publications as Talbot's *Pencil of Nature* and *Sun Pictures of Scotland*.⁷³

Henneman opened his own portrait studio at 122 Regent Street in London, with the financial help of Talbot, after the Reading Establishment closed in 1847.⁷⁴ He worked independently as a commercial photographer, and in 1851, nearly acquired a lucrative contract to print the photographs for the *Reports by the Juries* publication for the Great Exhibition of 1851. Unfortunately, the Royal Commission, who was in charge of coordinating the production of the jury reports, did not approve of the quality of

⁷⁰Keeler, "Illustrating the 'Reports by the Juries'," 270.

⁷¹Saskia Asser, "Henneman, Nicolass (1813-1898)," in *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York; London: Routledge, 2008), 648.

⁷²Ibid.

⁷³Asser, "Henneman, Nicolass (1813-1898)," 648.

⁷⁴Ibid.

Henneman's early photographs of the exhibition, and instead commissioned Hugh Owen, Claude-Marie Ferrier, and Robert Bingham for the task.⁷⁵

Henneman was one of the first professional photographers to use the wet collodion process to make negatives.⁷⁶ His portraits at this time were considered exceptional, and many photographers, including Oscar Rejlander (1813-1875), visited his studio in hopes of learning his method.⁷⁷ After 1853, Henneman became frustrated with the growing number of practicing commercial photographers in London, and, not being able to keep up with the competition, he retired from the profession of photography.⁷⁸ He died in London on January 18, 1898, where he was working as lodge keeper.⁷⁹

⁷⁵For a detailed account of Henneman's involvement with the *Reports by the Juries*, see Keeler, "Illustrating the 'Reports by the Juries'," 257-272.

⁷⁶Asser, "Henneman, Nicolass (1813-1898)," 649.

⁷⁷Ibid.

⁷⁸Ibid.

⁷⁹Ibid.

5. Photographic Processes Used in the Publication

The photographs that appear within the *Reports by the Juries* are salted paper prints, made from two different negative processes: the paper negative process, and the albumenized glass-plate process. Hugh Owen utilized paper negatives, while Claude-Marie Ferrier worked with albumenized glass-plate negatives. These two processes are quite different, and they both possess their own unique characteristics.

Early photographic processes and formulae were not standardized. Practitioners often experimented with different chemicals and quantities, and success often depended upon location conditions, the skill of the printer, and their knowledge of chemistry. For the purpose of this section, the process descriptions have been taken from Bertrand Lavédrine's *Photographs of the Past: Process and Preservation* (2009).

Paper Negatives

Paper negatives, also called calotypes or talbotypes, were patented in 1841 by William Henry Fox Talbot (British, 1800 - 1877), and refer to a negative image created on a paper support. The term calotype is derived from the Greek word *kalos*, meaning beautiful.

The process of making an early calotype began with a sheet of fine quality writing paper that was coated with a weak solution of silver nitrate. Once dry, it was submerged in a solution of potassium iodide, forming light sensitive silver iodide in the

paper fibers.⁸⁰ To sensitize the paper, a mixture of “gallo-nitrate of silver” was used, which was a solution of silver nitrate, acetic acid and gallic acid.⁸¹ The paper was then ready for exposure in the camera, and was exposed while still wet, as this increased the sensitivity. After exposure, the paper was developed in the same solution of gallo-nitrate of silver, rinsed, and “fixed” to stabilize the image. Initially, a solution of potassium bromide was used as a fixer, but it only stabilized the print; later sodium thiosulfate was introduced as a more effective fixing agent to make the negative permanent.⁸² As a negative, the dark and light tones are reversed, and a positive image was obtained by placing the paper negative in direct contact with another sheet of sensitized paper in sunlight (see *Salted Paper Print*).⁸³

The benefits of the negative-positive process were not initially acknowledged. The process required more work than its counterpart, the daguerreotype, and it took a number of years for the calotype to become popular.⁸⁴ This was partly due to Talbot’s strict patent, which required a license to utilize his process.⁸⁵ However, photographers eventually understood the copying potential of the calotype, and even as the sharper and often faster glass negative process was introduced in the 1850s, many continued to use the paper negative process until the end of the decade. Photographers working with the calotype not only realized the benefits of its reproducibility, but they appreciated the

⁸⁰Roger Taylor, *Impressed by Light: British Photographs from Paper Negatives, 1840-1860* (New York: The Metropolitan Museum of Art, 2007), 4.

⁸¹*Ibid.*

⁸²Bertrand Lavédrine, *Photographs of the Past: Process and Preservation* (Los Angeles: Getty Publications, 2009), 228.

⁸³*Ibid.*

⁸⁴Lavédrine, *Photographs of the Past*, 224.

⁸⁵See Gail Buckland, *Fox Talbot & the Invention of Photography* (Boston: D.R. Godine, 1980) for more about Talbot’s patent, and Keeler, “Illustrating the ‘Reports by the Juries’,” 257-272, for how this affected the *Reports by the Juries*.

aesthetic qualities of the paper negative, and those working with this process considered themselves “artists”, much in contrast to the commercial goals of those working with the faster glass negative process.⁸⁶

Albumenized Glass-Plate Negatives

Albumenized glass-plate negatives utilize a glass support, rather than paper or metal as was used for the calotype and daguerreotype processes. The process was first published in 1847 by Claude-Félix-Abel Niepce de Saint-Victor in France. In 1849, Louis-Désiré Blanquart-Evrard modified the process, and his became the popular method of creating albumen-on-glass negatives.⁸⁷

An albumenized glass-plate negative is a negative on a glass plate. The plate was first coated with a solution of albumen from egg whites mixed with water and salt. When dry, it was sensitized by immersion in a solution of silver nitrate and acetic acid: the silver particles are suspended in a layer of albumen, which forms the image upon exposure to light.⁸⁸ The plate was then rinsed, and exposed in the camera while still wet. After exposure, sometimes up to thirty minutes, the plate was developed using solutions of silver nitrate and gallic acid. Alternating washes in these solutions helped to build up the density to the desired level. Fixing was achieved by using thiosulfate, and finally, the plate was thoroughly washed. Albumenized glass-plate negatives are distinguishable by their ocher-orange or olive green colour.⁸⁹ Like the paper negative process, the final

⁸⁶Taylor, *Impressed by Light*, 70.

⁸⁷Ibid, 45.

⁸⁸Lavédrine, *Photographs of the Past*, 235.

⁸⁹Ibid.

positive photographic image results from a printing-out procedure (see *Salted Paper Print*).

The use of the glass plate negative resulted in a much sharper image and finer image detail than what the paper negative (see description above) could achieve. Even though glass plate negatives were subject to breakage and the exposures were quite long (sometimes up to thirty minutes), the sharpness and detail that was achieved outweighed these aspects for some photographers. However, this lack of sensitivity meant that the process was used mostly to photograph landscapes or architecture.⁹⁰ Even as wet-collodion on glass was introduced after 1850, albumen was still favoured by some photographers due to the greater resolution of the process. Albumenized glass-plate negatives remained in use until the 1880s.⁹¹

Salted Paper Prints

The salted paper print is the earliest silver photographic print process. Salted paper prints are positives made using a negative such as a calotype (paper negative), a waxed paper negative, or a glass plate negative. Prints made from glass negatives often appear much sharper and less grainy than prints made using paper negatives. This can be seen by comparing the prints made from Owen and Ferrier's negatives in the *Reports by the Juries*.

⁹⁰Lavédrine, *Photographs of the Past*, 234.

⁹¹Ibid.

Salted paper prints are named this because the first step in preparing the paper support was by treating it with a chloride or “salt”.⁹² To salt the paper, it was immersed or floated it in a solution of salt water (5%). After it had dried, it was sensitized in a solution of silver nitrate (15%), in a darkened room. The paper was now photosensitive, and had to be kept out of the light until it was ready for exposure. When it was dry, the light sensitive paper was “sandwiched” in direct contact with the negative, normally in a printing frame that held the negative and the paper firmly together. This method of contact printing allowed an image to form gradually over time, as the photosensitive material gradually darkened due to the effects of exposure to light and UV radiation. The areas of the negative that were darkest let less light through, making that part of the positive less dense; conversely, the areas of the negative that were lightest received full exposure to the light, forming darker areas on the print.⁹³ Printing was done outside during daylight hours, and the length of the exposure depended on a number of factors, such as the season and weather conditions. Exposure times could vary from a few minutes to many hours.⁹⁴ A silver image formed on the paper by a photochemical conversion of the silver particles by the exposure to daylight, without the use of a developer, and the image became fully visible entirely by the action of the light.⁹⁵ The final steps included a fixing bath of sodium thiosulfate, and later, a toning solution of gold salts was used to enhance the tones and make the photograph more stable. Finally,

⁹²Richard Farber, *Historic Photographic Processes* (New York: Alworth Press, 1998), 33.

⁹³Farber, *Historic Photographic Processes*, 33.

⁹⁴James Reilly, *Care and Identification of 19th-Century Photographic Prints* (Rochester, NY: Eastman Kodak Company, 1986), 3.

⁹⁵Lavendrine, *Photographs of the Past*, 106.

the print was thoroughly washed to remove any remaining compounds, as this could contribute to deterioration.⁹⁶

Salted paper prints vary in colour from a warm reddish-brown or cold purple-brown (depending on how it is processed, developed or toned with the gold toner), and they always have a matte surface as the prints do not have a binder layer, thus retaining the characteristics of the paper support.⁹⁷ The image is located within the paper fibers. Salted paper prints were in use through the 1840s and 1850s, and even though the exposure times of the printing out process were lengthy, many preferred the warm tones it produced in comparison to the cooler tones obtained by prints made with a chemical developer.⁹⁸ By 1855, the popularity of salted paper prints began to fade as the glossy albumen paper process was introduced. However, some photographers continued to utilize the salted paper process after 1855, as they favoured the matte surface characteristics.

⁹⁶Ibid.

⁹⁷“Salt Print,” The Graphic Atlas, accessed May 6, 2011, http://www.graphicsatlas.org/identification/?process_id=9.

⁹⁸Taylor, *Impressed by Light*, 67.

6. Catalogue of the Photographs in the *Reports by the Juries*

A: Summary of the Photographs Within Each Volume

The following chart (see page 42) is a summary of all the photographs that illustrate the AGO's copy of the *Reports by the Juries*. The chart is divided by Volume (1-IV), and Class (I-XXX), and includes the name of each Class, the total number of photographs within each Class, and indicates the total number of photographs by Hugh Owen or Claude-Marie Ferrier that are found in each Class.

B: Full Catalogue

See Appendix B.

The Reports by the Juries: Summary of the Photographs Within Each Volume

Volume	Class	Name Of Class	No. of Photographs	No. of Photographs by Hugh Owen	No. of Photographs by Claude-Marie Ferrier
Vol. I	Frontispiece		1	1	
Vol. I	I	Mining, Quarrying, Metallurgical Operations, and Mineral Products	1	1	
Vol. I	II	Chemical and Pharmaceutical Processes and Products generally	1	1	
Vol. I	III	Substances used as Food	1		1
Vol. I	IV	Animal and Vegetable Substances, chiefly used in Manufactures, as Implements, or for Ornaments	1		1
Vol. II	Frontispiece		1	1	
Vol. II	V	Machines for Direct Use, including Carriages, and Railway and Naval Mechanism	4		4
Vol. II	VA	Carriages generally, not including those connected with Rail or Tram Roads	1	1	
Vol. II	VI	Manufacturing Machines and Tools	14		14
Vol. II	VII	Civil Engineering, Architecture, and Building Contrivances	2		2
Vol. II	VIII	Naval Architecture and Military Engineering Ordnance, Armour, and Accoutrements	2	2	

Vol. II	IX	Agricultural Implements	5	1	4
Vol. II	X	Philosophical Instruments and Processes depending upon their Use	8		8
Vol. II	XA	Musical Instruments, &c.	2		2
Vol. II	XB	Horological Instruments	0		
Vol. II	XC	Surgical Instruments	0		
Vol. II	XI	Cotton Manufactures	1		1
Vol. II	XII	Wool and Worsted Manufactures	1		1
Vol. II	XIII	Manufactures in Silk and Velvet	1		1
Vol. II	XIV	Manufactures from Flax and Hemp	1		1
Vol. II	XV	Mixed Fabrics, including Shawls, but exclusive of Worsted Goods	1		1
Vol. II	XVI	Leather, including Saddlery and Harness, Skins, Furs, Feathers, and Hair	1		1
Vol. III	Frontispiece		1		1
Vol. III	XVII	Paper and Stationery, Printing and Bookbinding	0		
Vol. III	XVIII	Woven, Spun, Felted and Laid Fabrics, when shown as Specimens of Printing of Dyeing	0		

Vol. III	XIX	Tapestry, including Carpets, Floor-Cloths, &c., Lace, Fancy Embroidery, and Industrial Works	2	2	
Vol. III	XX	Articles of Clothing for immediate Personal or Domestic Use	2	2	
Vol. III	XXI	Cutlery and Edge Tools	1	1	
Vol. III	XXII	Iron and General Hardware	10	1	9
Vol. III	XXIII	Works in Precious Metals, Jewellery, Articles of Virtu, &c.	11	1	10
Vol. III	XXIV	Glass	1		1
Vol. III	XXV	Ceramic Manufactures	5	4	1
Vol. III	XXVI	Decorative Furniture and Upholstery, including Paper-hangings, Papier-Marché, and Japanned Goods	2		2
Vol. III	XXVII	Manufactures in Mineral Substances, used for Building or Decorations; as-in Marble, Slate, Porphyries, Cements, Artificial Stones, Clay, &c.	5	4	1
Vol. III	XXVIII	Manufactures from Animal and Vegetable Substances, not being Woven, Felted, or including in other Sections	5	2	3
Vol. IV	Frontispiece		1		1
Vol. IV	XXIX	Miscellaneous Manufactures and Small Wares	2	2	
Vol. IV	XXX	Sculpture, Models, and Plastic Art	56	6	50

7. The Photographs: An Analysis and Comparative Study

This section is divided into two sub-sections, and provides an analysis and comparative study of the photographs that appear within the *Reports by the Juries (Reports)*. The analysis section focuses on the copy of the *Reports* at the Art Gallery of Ontario (AGO); and the second, comparative section compares the AGO copy with the one at the Robertson Davies Library, Massey College in the University of Toronto (Robertson Davies Library). This section verifies and extends the research conducted by Asser regarding the photographs that appear within the *Reports by the Juries*.⁹⁹ The chapter refers to the photographs found in the catalogue (Appendix B), where more information is found about the photographs.

A: Analysis of the Photographs in the *Reports by the Juries*

The decision to utilize photographs to illustrate such a large-scale publication was unprecedented, and the challenges faced were immense. This section examines what was photographed, where the photographs were taken, the photographer's working methods, and how the photographs were printed and included in the *Reports*.

What was Photographed

The purpose of the *Reports by the Juries* was to provide a record of the exhibits, and of which exhibitors received an award, and the reports included descriptions of the exhibit items and detailed rationales from the various jury members justifying their

⁹⁹This analysis and independent comparative study extends research conducted by Saskia Asser in her article "'A Handsome and Highly Finished Present': Foto's voor de juryrapporten van de Great Exhibition, 1851," *Bulletin van het Rijksmuseum*, 53, no. 2 (2005), 140-77, 229-33.

awards. Spread out amongst the four volumes, alongside the text, are photographs, which document selected exhibits by providing a visual representation of the item that was on display.

There are 154 photographs within the AGO's copy of the *Reports*; five photographs in Volume I; forty-five photographs in Volume II; forty-five photographs in Volume III; and fifty-nine photographs in Volume IV. (The previous chart provides a breakdown of the photographs by class). Of the 154 photographs depicting exhibits at the Great Exhibition, over 60 received a Council Medal, over 50 were awarded a Prize Medal, and several received an Honourable Mention.¹⁰⁰ The remaining photographs were either views of the Crystal Palace building (10 photographs), or exhibits that did not appear to have received a medal.¹⁰¹ It is likely that the jury members felt that the best items on display – those that were to receive these medals – were most worthy of having an illustration within this important publication.¹⁰²

The volume containing the most photographs is Volume IV. Within this volume, fifty-five of the fifty-nine photographs show sculptural pieces, which appear in Class XXX: *Report on Sculpture, Models and Plastic Art*. This class contains the most photographs of any class within the *Reports*. As Hamber notes in his publication *A Higher Branch of the Art*, this larger number is possibly due to the fact that fine art pieces

¹⁰⁰The awards are reported on throughout the *Reports by the Juries*, and are also all listed by class at the beginning of Volume I, on pages *lxxiv* to *cciv*. For some items photographed, it is not clear if an award was received. See page 52 of this finding aid.

¹⁰¹Several of the photographs by Hugh Owen appear to document an exhibit that did not receive any medal. See "Appendix B: Catalogue Records" within this finding aid.

¹⁰²Hamber, *A Higher Branch*, 259. Besides presenting awards to exhibits within the Great Exhibition, the jury members were also responsible for deciding which exhibits were to be photographed for the *Reports by the Juries* publication.

such as sculptures were easier to photograph, due to their monochromatic tones.¹⁰³ Most of these photographs show the light coloured sculpture set in sharp contrast against a dark backdrop (fig. 1). A few examples also depict the reverse, where a dark model is placed against a very light backdrop (fig. 2). An additional reason why there were so many photographs was due to the fact that this part of the Great Exhibition was very popular with audiences. Many publications, which were available to visitors of the exhibition, also contained illustrations of these same sculptures.¹⁰⁴ Besides Class XXX, the most photographed classes were: Class VI (*Manufacturing Machines and Tools*), with 14 photographs; Class X (*Philosophical Instruments and Processes depending upon their Use*), with 10 photographs; Class XXII (*Iron and General Hardware*), with 10 photographs; and Class XXIII (*Works in Precious Metals, Jewellery, Articles of Virtu, &c.*), with 11 photographs.

Many of the photographs in the *Reports* appear adjacent to, or very near to, the text that discusses the object depicted in the photograph and justifies why the item received an award. However, there are exceptions to this. Classes XI to XV contain no photographs of the items within these classes. The photographs that appear in these sections show interior and exterior views of the Crystal Palace building. It is possible that the items within these classes, such as wool, silk, and grains, were not chosen to be photographed because the colours and textures of these materials would have been too difficult to successfully capture with the photographic emulsion.¹⁰⁵ As well, Class XVII (“Paper and Stationery, Printing and Bookbinding”) and Class VXIII (“Woven, Spun,

¹⁰³Hamber, *A Higher Branch*, 262.

¹⁰⁴Asser, “A Handsome and Highly Finished Present,” 147.

¹⁰⁵Ibid.

Felted and Laid Fabrics, when shown as Specimens of Printing of Dyeing”) do not contain any photographs at all, likely for these same reasons.

Photographing Methods

Hugh Owen and Claude-Marie Ferrier, the photographers assigned the task of documenting the chosen exhibits, photographed most of the objects inside the Crystal Palace building, using only natural light that entered through the glass walls and roof. Many of the objects were set against a cloth backdrop, either light or dark coloured, to isolate the object in the photograph. This is evident in a number of photographs where the creases of the cloth have not been smoothed out (fig. 3). The cloth backdrops were either hung from the steel beams of the Crystal Palace building, or from metal rods,¹⁰⁶ which are visible within the frame of some of the photographs (fig. 4, 5). The photographers arranged smaller objects in front of the backdrop (fig. 6, 7). Larger objects, which could not be moved, were left where they were, and the backdrop was placed behind. This appeared to have been difficult in some instances, where we can see the past the edges of the backdrop, which does not fill the entire frame of the photograph (figs. 4, 5 and 8). However, it was likely intended that in the printing process, the photograph would be cropped so that the backdrop would fill the entire frame of the photograph. However, for some of the subjects, the photographers chose not to use a backdrop at all. In these instances, it is clear that the sheer size of the object being photographed did not permit the use of a backdrop (fig. 9, 10). Some objects were photographed outside, in the grounds of Hyde Park. According to Asser, Ferrier

¹⁰⁶ Asser, “A Handsome and Highly Finished Present,” 157.

requested that the agricultural equipment be brought outside the Crystal Palace.¹⁰⁷ These machines were photographed on the west side of the building, using the trees in the park and the popular statue of Richard I (*Coeur de Lion*) as a backdrop¹⁰⁸ (fig 11).

While Owen and Ferrier utilized different photographic processes¹⁰⁹, the two photographers also possessed their own unique aesthetic for documenting the exhibits. Owen's photographs are identified by the inclusion of his monogram, an "HO", usually visible in the bottom corner of some of his the prints. Owen's photographs are also identifiable due to the differences in image tone, colour, and sharpness, due to the characteristics of the paper negative process. The use of paper negatives resulted in prints that were much softer and less sharp in detail than the photographs from glass-plate negatives, and these differences are very apparent upon a close examination of the prints. Owen's prints are much warmer in tone, while Ferrier's prints have a neutral green or blue tone.

In addition to these intrinsic qualities of the negative and the print, Owen's approach to documenting the exhibits at the exhibition appears to be much different than Ferrier's. Owen's use of cloth, which was sometimes accentuated rather than hidden, contrasts with the efforts by Ferrier to disguise the folds of the cloth completely in order to create a neutral background. Owen often arranged pieces of cloth in the foreground of his photographs, likely as a design element (fig. 12). In comparison, Ferrier made every effort to completely isolate the object being photographed, and conceal any use of a

¹⁰⁷ Ibid, 160.

¹⁰⁸ Asser, "A Handsome and Highly Finished Present," 160.

¹⁰⁹ Owen used paper negatives, while Ferrier worked with albumenized glass-plate negatives. See section 5 entitled "Photographic Processes Used in the Publication", and section 4 entitled "The Photographers and their Biographies" within this finding aid.

backdrop, which is especially evident in the photographs of sculptural pieces. In addition, Ferrier's photographs were printed much darker than Owen's, and any trace of backdrop or cloth is often obscured due to the high contrast of the print, and the object looks as though it were floating in space (fig. 13). Moreover, many of Ferrier's negatives have been re-touched, as black boxes are sometimes visible within the print.¹¹⁰ This appears to have been an attempt to remove the exhibitor's number or object's name, which was affixed to the base of the sculpture or object (fig. 14, 15). As Asser notes in her essay, Ferrier was likely present at the time his negatives were being printed in France, and it is probable that he monitored the printing process.¹¹¹

The photographs by Owen and Ferrier are also different because of the way they have deteriorated. Most of the photographs by Owen show fading along all the edges of the print, some to a more severe extent than others. In contrast, Ferrier's photographs show very minimal signs of fading. This difference may be the result of the way the negatives were printed. Asser's research suggests that the paper negatives by Owen, and the glass-plate negatives by Ferrier, were not printed by the same person, and therefore, likely were not printed using the same paper or chemical process.¹¹² Additionally, nineteenth-century photography was not a consistent practice: materials were not standardized, and methods of experimentation were constantly being employed throughout the entire process. Asser notes that Bingham likely printed Ferrier's negatives only, and even then, the discrepancies between prints from his same negatives

¹¹⁰For details regarding the touching up and masking out of Ferrier's negatives, see Asser, "A Handsome and Highly Finished Present," 160.

¹¹¹Asser, "A Handsome and Highly Finished Present," 164.

¹¹²Early photographic processes were not standardized, and printing processes, methods, and chemical formulations often varied by practitioner.

are evident¹¹³ (for more details, see the comparison study below). According to Roger Taylor, the distinctive differences in paper quality and image tone of the prints mirror early British and French prints, and it is therefore likely that Owen's negatives were printed in Britain and not by Robert Bingham.¹¹⁴

It is unclear as to exactly why certain photographs were chosen for the publication, how many negatives were made in total, and if Owen and Ferrier were assigned specific exhibits to photograph. However, it is relevant to note that a larger number of Ferrier's photographs appear within the *Reports by the Juries* publication: of the 154 photographs, 122 can be assigned to Ferrier, while only thirty-two can be identified as being by Owen. It is not known why this is the case, but it could have been largely due to Owen's attitude towards to his photographic assignment. A letter from the Royal Commission, dated September 24th, 1851 in part reads,

The photographs by Mr. Owen do not represent the objects selected by us, but by himself for his own pleasure – only some of which we propose to use – in fact only those subjects named in the Reports.¹¹⁵

This statement is supported by a comparison of the exhibits that received medals and Owen's photographs: several of the photographs by Owen document objects that did not receive a medal.¹¹⁶

¹¹³ Asser, "A Handsome and Highly Finished Present," 166.

¹¹⁴ Taylor, "The Great Exhibition of 1851," 42 and no. 77.

¹¹⁵ Hamber, *A Higher Branch*, 261.

¹¹⁶ Such as "Large Anchor, Brown, Lenox and Co." (Catalogue Vol. III, no. 7) and "Ivory Casket, Matifat" (Catalogue Vol. III, no. 45).

B. Comparison Study Between a Set of the *Reports by the Juries* at the Robertson Davies Library, Massey College in the University of Toronto and the Set at the Art Gallery of Ontario

In comparing the AGO copy of the *Reports by the Juries*, with the one at the Robertson Davies Library, it becomes clear how each copy of the *Reports* is in some ways unique. This is largely the result of the difficulties faced by early practitioners of photography, especially when working on such a large-scale project as the *Reports*.

The Robertson Davies Library's set of the *Reports* was presented to the British architect Sir Charles Barry (1795-1860), who served as a member of the Royal Commission for the Great Exhibition of 1851.

Sequencing Differences

The first difference between the two copies lies in the sequencing of the photographs. Volume III of the Robertson Davies Library's copy, for example, contains forty-four photographs, while volume III of the AGO's copy contains forty-five photographs. The last photograph, *Ivory Casket, Matifat*, is absent from volume III of the Robertson Davies Library's copy. I initially suspected that this photograph was missing altogether, as it is intended to be the last photograph within volume III.¹¹⁷ However, this photograph is, in fact, reproduced in volume IV, where it wrongly appears within Class XXIX (facing page 1338). Additionally, other sequencing differences are apparent.

Volume II, to take another example, contains two photographs of an exhibit by "Hibbert, Platt and Sons" (see page 411 and 414 of the *Reports by the Juries*). Within these two

¹¹⁷ According to the *List of Illustrations* at the beginning of volume III, the photograph *Ivory Casket, Matifat* is meant to be included in this volume, and is listed as the last photograph within volume III (facing page 1322).

publications, the order of the photographs is reversed,¹¹⁸ and the two images appear in a different sequence. This is likely the result of human error when the photographs were mounted. These initial findings attest to the hand-made nature of early photographically illustrated publications, and reflect the hardships faced in completing such a large project within a very short period.¹¹⁹

Printing and Cropping the Prints

The task of completing the *Reports by the Juries* required the printing of a total of over 20,000 photographs.¹²⁰ This was a very large undertaking. As Asser notes in her article, Robert Bingham was able to print about eighty prints per day, and even if he printed only Ferrier's negatives, he was required to print approximately 16, 858 prints in total.¹²¹ The haste of this task, with all of the time consuming steps involved, is evident in a comparison of prints, which were made from the same negative, in the two sets. Differences in contrast and tone are evident between the photographs, and further evidence of fingerprints or chemical stains can be seen in one photograph and not the other (fig.16, 17).

¹¹⁸In the AGO's copy of the *Reports*, the photograph "Cotton Machinery, Hibbert, Platt and Sons" (Volume II, Catalogue 7) appears opposite page 411, and the photograph "Cotton Machinery, Hibbert, Platt and Sons (2)" (Volume II, Catalogue 8) appears opposite page 414. In the Robertson Davies Library copy, the photograph "Cotton Machinery, Hibbert, Platt and Sons" (Volume II, Catalogue 7) appears opposite page 414, and the photograph "Cotton Machinery, Hibbert, Platt and Sons (2)" (Volume II, Catalogue 8) appears opposite page 411.

¹¹⁹Differences in photographic sequencing are not the only inaccuracies that arose during publication. Errors in pagination are evident: in both copies of Volume I, the page number printed on page 358 reads "853", and similarly, page "8128" should be page 1828. A review of the online catalog records for the *Reports by the Juries* in other institutions reveals this error exists in most copies.

¹²⁰ 137 copies (122 plus fifteen to Talbot), with 154 photographs, would equal 21, 098 photographs.

¹²¹ Asser, "A Handsome and Highly Finished Present," 164.

Once the photographs were printed, they each had to be cropped, or trimmed, before they were glued onto the pages, which were then inserted into the publication. 19th-century photographic prints required this step of trimming; the negatives were normally larger than the print, and had to be cropped to remove any blemishes from the negative that appeared around the edges. Differences in cropping are very common throughout the *Reports*. An examination, for example, of Owens' photograph "Large Blocks of Coal" reveals significant cropping differences. Although both the AGO copy and the Robertson Davies Library copy are virtually the same size (17.3 x 22.6 cm and 17.3 x 22.5 cm, respectively) the cropping is not identical, as the AGO copy shows slightly less sky than the Robertson Davies Library copy, and the sides of the prints show different information. This is significant for this study because the examination of this slight difference in cropping uncovers Owen's monogram ("HO") in the Robertson Davies Library print, which only showed a fragment of the monogram in the AGO version of the print (fig. 18, 19, 20, 21). Different croppings can also be found in other prints within the publications, and helps to establish a positive attribution of Owen's photographs, where his monogram may not be evident in one copy, but can be found in the other.

Quality of the Prints

The details of the photographic printing processes employed to print the photographs for the *Reports by the Juries* is not known, such as the specific formula for the developer or the fix, but it is clear that two separate printing methods were

employed.¹²² Owen's prints vary considerably in appearance when compared with the prints made from Ferrier's negatives, and although this is partly the result of the different negative processes, an examination of the way the prints have faded is revealing. The Owen prints show consistent (and quite significant) signs of fading around the edges, while Ferrier's prints have held up well, showing very minimal signs of edge fading.

The comparison between the AGO's and Robertson Davies Library's copies of the *Reports* also brings to light issues of the preservation of nineteenth-century photographs. While it is unknown what kind of environment these two sets were kept in since they were created, a comparison of the photographs suggests that the AGO copy was kept in a more suitable and stable environment. The photographs in the Robertson Davies Library's copy are generally much more faded, likely the result of higher storage temperatures and higher relative humidity (fig. 22, 23). In addition, it appears as though the Robertson Davies Library copy has been handled more frequently, as signs of wear are evident throughout, as well as on the exterior of the volumes.

Different Negatives and Different Croppings

A number of variant photographs exist within the copies of the *Reports by the Juries*. The photograph of Fromont and Sons' Turbine ("Turbine, Fromont"), found in Volume II, opposite page 368, for example, was photographed at least twice. This photograph in the AGO's copy and the one in the copy at the Robertson Davies Library were printed from two different negatives. This is clear from a very close examination of

¹²² Early photographic processes were not standardized, and varied from one practitioner to the next.

the two prints, where it is evident that the camera has been moved slightly for the alternate negative (fig. 24, 25). A number of other instances have been identified by Asser¹²³, and have also been confirmed in these two copies, including “Glycera, Wyatt”, and “Cain and his Family, Etex” in Volume IV (fig.26, 27). In particular, “Glycera, Wyatt” shows a rather extreme difference in the camera position between the two alternate negatives. The two negatives show completely different views of the sculpture, where most of the other variant negatives show only a slight change in the camera position (fig. 28, 29). Photographers working at this time commonly made more than one negative for each shot, for use when printing (particularly when many prints were required) or to ensure that a successful negative was obtained.

¹²³ According to Asser’s research, in total six examples of alternate negatives have been discovered: *Turbine*; *Fromont* (page 368); *Telescopes*; *Buron* (page 571); *View of Transept, Looking South* (page 763); *Glycera* (page 1550); *Boy and Butterfly (Marble)*; *Thrupp* (page 1552); and *Cain and his Family* (page 1570).

8. Provenance

The copy of the *Reports* in the collection of the Art Gallery of Ontario originally belonged to Major General Sir William Crossman K.C.M.G. (1830-1901) of the Royal Engineers.

Crossman was born on June 30, 1830 in Middlesex, England. He enrolled at the Royal Military Academy in January 1847, and by 1848 he was commissioned as second lieutenant in the Royal Engineers.¹²⁴ The Royal Engineers were a branch of the British Military to provide technical expertise and engineering tasks, and played an important role in the organization and management of the Great Exhibition.¹²⁵ From December 1st, 1850 to September 8, 1851, Crossman was responsible for various duties, including determining space and layout for the exhibition space in the Crystal Palace, assisting with the ventilation system, and acting as Assistant Secretary to the Department of Juries, Group B (“Machinery”).¹²⁶

The year after the Great Exhibition, Crossman was sent to Australia, where he worked as superintendent on the construction of facilities by convicts. He became a police magistrate, and in February 1854, he was promoted to lieutenant.¹²⁷ Crossman married Catherine Josephine in March 1855, and they had two sons and three daughters. In December 1861, he was sent to the colony of Canada where he assisted with military

¹²⁴Oxford Dictionary of National Biography, s.v. “Crossman, Sir William (1830-1901).”

¹²⁵Members of the Royal Engineers were specifically responsible for assisting with the production of the *Reports by the Juries*, being commissioned to assist with gluing the photographs into each of the 137 volumes. See Hamber. *A Higher Branch*, 263.

¹²⁶“Sale 9202/Lot 190.”

¹²⁷Oxford Dictionary of National Biography, s.v. “Crossman, Sir William (1830-1901).”

preparations for the *Trent Affair*.¹²⁸ After this, he traveled extensively across the nation as a secretary to the Royal Commission on the defenses of Canada.¹²⁹

Crossman worked in many posts overseas, visiting various British colonies (especially in the Far East) in a military capacity. In 1884 he was knighted as K.C.M.G.¹³⁰ He was promoted to colonel on May 6, 1885 but resigned his command to stand for parliament. He was elected a Liberal MP for Portsmouth in June 1885.¹³¹ Crossman retired from the army on January 6, 1886, with the honourary rank of Major-General. He served as sheriff of Northumberland County from 1894-5. He married again in 1899. William Crossman died in London on April 19th, 1901, survived by his second wife, Annie.¹³²

The presentation set stayed within his family after his death until October 2001, when it was put up for auction at Christie's auction house in London, England.¹³³ David Thomson, a prominent Canadian art and photography collector, acquired the set, including the cabinet, at this auction, and in 2007, he donated it to the AGO. In the

¹²⁸The Trent Affair was a diplomatic crisis that arose during the American Civil War, between Britain the United States. Canada was situated as a possible battleground, but the crisis passed. Canadian leaders recognized Canada's vulnerable position and a commission was established on how to best defend the colony Canada.

¹²⁹Oxford Dictionary of National Biography, s.v. "Crossman, Sir William (1830-1901)."

¹³⁰ Knight Commander (K.C.M.G.) is awarded to those who render extraordinary non-military foreign service, or for loyal service to Commonwealth affairs.

¹³¹As a Liberal Unionist, Crossman retained his seat until 1892.

¹³²Ibid.

¹³³"Sale 9202/Lot 190."

publication *Collecting for the Future: Gifts of Art to Celebrate the new Art Gallery of Ontario*, Thomson explained his admiration for this set:

Some regard it [the *Reports by the Juries*] as the greatest book of photographs of the period, but what I admire most is the rich context they provide. With the full text, they are the complete intellectual package.¹³⁴

¹³⁴Dennis Reid, *Collecting for the Future: Gifts of Art to Celebrate the new Art Gallery of Ontario*.s.v. Thomson, David.

9. Preliminary List of Copies of the *Reports by the Juries* in Other Public Institutions

The complete presentation set from the Great Exhibition of 1851 was presented to individuals who had helped organize the exhibition, selected British institutions, and internationally to governments of those countries that had participated in the Great Exhibition, including British colonies.¹³⁵ While the complete set, including the photographically-illustrated *Reports by the Juries*, is rare, a number of copies can be found in public institutions throughout the world.

The following chart lists those public institutions that hold a copy of the four-volume *Reports by the Juries* illustrated with salted paper prints. It includes, from left to right, the name and location of the institution that holds the publication, the number of volumes in their collection, and where possible, the inscription on the special presentation page.¹³⁶ This list is not exhaustive and contains as much information as I was able to gather at the time of completing this project (August 2011). It does not include private collectors who hold copies.¹³⁷

¹³⁵ See note 27.

¹³⁶ All official presentation sets of the photographically-illustrated *Reports by the Juries* contain a personalized page at the beginning of each volume, printed in red and black lettering, which states who the set was presented to.

¹³⁷ In addition to private collectors who may hold copies of the *Reports*, many of the volumes have likely been taken apart, as individual photographs from the publication have been known to surface.

Preliminary List of Copies of the *Reports by the Juries* in Other Public Institutions

Name of Institution	Location	Status of Set (No. of Volumes)	Presented by her Majesty's Commissioners for the Exhibition of M.D.CCC.LI. to:
ENGLAND			
British Library	London, England	2 sets: 4 volumes each	East India Company (Second copy, presentation unknown)
National Art Library (Victoria & Albert Museum)	London, England	3 sets: 4 volumes each	1. Department of Practical Art 2. Henry Cole 3. Sir Richard Westmacott
National Media Museum	Bradford, England	2 Sets: 4 volumes each	William Henry Fox Talbot 2 sets to "H F Talbot, as the Inventor of this Branch of the Photographic Art". Talbot then presented these two sets to: - "The Royal Photographic Society of Great Britain by C H Talbot Esq., the son of the inventor, 24 May 1910" -"By him presented to his beloved cousin Christopher Rice Mansell Talbot"
Royal Commission for the Exhibition of 1851	London, England	4 volumes	Edgar Alfred Bowring Esquire

Senate House Libraries, University of London	London, England	4 volumes	Thomas Baring Esquire
Wellcome Library	London, England	4 Volumes	Henry Whatley Tyler
Windsor Castle – Royal Collection	London, England	4 volumes	Her Majesty Queen Victoria
EUROPE			
Bayer Staatsbibliothek	Munich, Germany	4 volumes	Government of Bavaria
Koninklijke Bibliotheek - National Library of the Netherlands	The Hague, Netherlands	4 volumes	The Government of the Netherlands
Landesbibliothek Mecklenburg-Vorpommern	Schwerin, Germany	4 volumes	
Rijksmuseum	Amsterdam, Netherlands	4 volumes	The Government of Mecklenburg-Strelitz
The Royal Library and Copenhagen University Library	Copenhagen, Denmark	4 volumes	The Government of Denmark

Sachsische Landesbibliothek	Dresden, Germany	4 volumes	The Government of Saxony
Schweizerische Nationalbibliothek NB (Swiss National Library)	Bern, Switzerland	4 volumes	The Government of Switzerland
Thüringer Universitäts- und Landesbibliothek Jena	Jena, Germany	4 volumes	The Government of Schwartzburg-Sondershausen
CANADA			
Art Gallery of Ontario	Toronto, ON	4 volumes	Sir William Crossman
Centre Canadien d'architecture	Montréal, PC	4 volumes	Doctor Lyon Playfair, C.B
National Library – Library and Archives Canada	Ottawa, ON	Volumes 1,3-4 only	Colony of Canada
Robertson Davies Library, Massey College in the University of Toronto	Toronto, ON	4 volumes	Sir Charles Barry
UNITED STATES			
Columbia University	New York, NY	4 volumes	Lord John Russell

George Eastman House	Rochester, NY	4 volumes	Arthur Kett Barclay, Esquire
Harry Ransom Humanities Research Center University of Texas, Austin	Austin, TX	4 volumes	Thomas Bazley, Esquire
Harvard University - Harvard College Library	Boston, MA	4 volumes	Right. Hon. Lord Overstone
Lehigh University	Bethlehem, PA	4 volumes	Government of the United States
Library of Congress	Washington, D.C.	4 volumes	Government of the United States
Pittsburgh State University	Pittsburgh, KS	4 volumes	Alderman Thompson
Smithsonian	Washington, D.C.	4 volumes	William Cotton, Esquire
University of Chicago Library	Chicago, IL	4 volumes	Government of the United States
University of Nebraska-Lincoln	Lincoln, NE	4 volumes	Samuel Morton Peto, Esquire

AUSTRALIA			
National Gallery of Australia	Canberra, Australia	4 volumes	Lieutenant-Colonel John Augustus Lloyd
State Library of Victoria	Melbourne, Australia	4 volumes	Charles Pasley, Lieutenant Royal Engineers

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APPENDIX A: SECTION 7 ILLUSTRATIONS

Fig. 1: Claude-Marie Ferrier
Hunter and Panther, Jerichau
 Salted paper print, Image: 20.9 x 15.2 cm
 In *Reports by the Juries*, Volume IV; Facing page 1543
 Collection: Art Gallery of Ontario

Fig. 2: Claude-Marie Ferrier
George I of Bohemia, Miller
 Salted paper print, Image: 20.8 x 14.7 cm
 In *Reports by the Juries*, Volume IV; Facing page 1566
 Collection: Art Gallery of Ontario

Fig. 3: Claude-Marie Ferrier
Cast-Iron Fountain, André
 Salted paper print, Image: 19.2 x 15.3 cm
 In *Reports by the Juries*, Volume III; Facing page 1104
 Collection: Art Gallery of Ontario

Fig. 4: Claude-Marie Ferrier
Vacuum Sugar Apparatus, Heckman
 Salted paper print, Image: 21.5 x 16 cm
 In *Reports by the Juries*, Volume II; Following page 432
 Collection: Art Gallery of Ontario

Fig. 5: Claude-Marie Ferrier
Lathe for Railway Wheels, Sharp, Brothers and Co.
 Salted paper print, Image: 15.2 x 20.8 cm
 In *Reports by the Juries*, Volume II; Facing page 424
 Collection: Art Gallery of Ontario

Fig. 6: Hugh Owen
Porcelain, Sèvres
 Salted paper print, Image: 21 x 16.7 cm
 In *Reports by the Juries*, Volume III; Facing page 1192
 Collection: Art Gallery of Ontario

Fig. 7: Hugh Owen
Jars, Hookah, Etc., India
 Salted paper print, Image: 22.4 x 17.2 cm
 In *Reports by the Juries*, Volume III; Facing page 1187
 Collection: Art Gallery of Ontario

Fig. 8: Claude-Marie Ferrier
Steam Hammer, Nasmyth
 Salted paper print, Image: 20.9 x 15.7 cm
 In *Reports by the Juries*, Volume II; Following page 426
 Collection: Art Gallery of Ontario

Fig. 9: Claude-Marie Ferrier
Locomotive Engine, Crampton
 Salted paper print, Image: 15.4 x 21.6 cm
 In *Reports by the Juries*, Volume II; Facing page 394
 Collection: Art Gallery of Ontario

Fig. 10: Claude-Marie Ferrier
Indian Rubber Boat, Pontoons, &c., Goodyear
 Salted paper print, Image: 21 x 15.9 cm
 In *Reports by the Juries*, Volume III; Facing page 1307
 Collection: Art Gallery of Ontario

Fig. 11: Claude-Marie Ferrier
Agricultural Implements, Busby
 Salted paper print, Image: 15.2 x 20.4 cm
 In *Reports by the Juries*, Volume II; Facing page 491
 Collection: Art Gallery of Ontario

Fig. 12: Hugh Owen
Large Centre-piece in Silver, Wagner and Sons
 Salted paper print, Image: 22.7 x 16.5 cm
 In *Reports by the Juries*, Volume III; Following page 1126
 Collection: Art Gallery of Ontario

Fig. 13: Claude-Marie Ferrier
Flaxman, Watson
 Salted paper print, Image: 21 x 14.8 cm
 In *Reports by the Juries*, Volume IV; Following page 1552
 Collection: Art Gallery of Ontario

Fig. 14: Claude-Marie Ferrier
Le Premier Berceau, Debay
 Salted paper print
 Image: 20.9 x 14.5 cm
 In *Reports by the Juries*, Vol. IV;
 Following page 1552
 Collection: Art Gallery of Ontario

Fig. 15: Hugh Owen
Hampden, Foley
 Salted paper print
 Image: 21.9 x 16 cm
 In *Reports by the Juries*, Vol. IV;
 Following page 1550
 Collection: Art Gallery of Ontario

Fig. 16: Claude-Marie Ferrier
Psyche, Fraikin
 Salted paper print, Image: 15.5 x 21.3 cm
 In *Reports by the Juries*, Volume IV; Following page 1582
 Collection: Art Gallery of Ontario

Fig. 17: Claude-Marie Ferrier
Psyche, Fraikin
 Salted paper print, Image: 15.5 x 21.2 cm
 In *Reports by the Juries*, Volume IV; Following page 1582
 Collection: Robertson Davies Library, Massey College in the
 University of Toronto

Fig. 18: Hugh Owen
Large Blocks of Coal
 Salted paper print, Image: 17.3 x 22.5 cm
 In *Reports by the Juries*, Volume I; Facing page 2
 Collection: Art Gallery of Ontario

Fig. 19: Hugh Owen
Large Blocks of Coal
 Salted paper print, Image: 17.3 x 22.6 cm
 In *Reports by the Juries*, Volume I; Facing page 2
 Collection: Robertson Davies Library, Massey College in the
 University of Toronto

Fig. 20: Hugh Owen
 Detail of *Large Blocks of Coal*
 Salted paper print, Image: 17.3 x 22.6 cm
 In *Reports by the Juries*, Volume I; Facing page 2
 Collection: Art Gallery of Ontario

Fig. 21: Hugh Owen
 Detail of *Large Blocks of Coal*
 Salted paper print, Image: 17.3 x 22.6 cm
 In *Reports by the Juries*, Volume I; Facing page 2
 Collection: Robertson Davies Library, Massey College in the
 University of Toronto

Fig. 22: Hugh Owen
Camel Gun, India

Salted paper print, Image: 16.8 x 22.2 cm
In *Reports by the Juries*, Volume II; Facing page 468
Collection: Art Gallery of Ontario

Fig. 23: Hugh Owen
Camel Gun, India

Salted paper print, Image: 16.8 x 22.2 cm
In *Reports by the Juries*, Volume II; Facing page 468
Collection: Robertson Davies Library, Massey College in the
University of Toronto

Fig. 24: Claude-Marie Ferrier
Turbine, Fromont
 Salted paper print, Image: 21.3 x 16 cm
 In *Reports by the Juries*, Volume II; Facing page 368
 Collection: Art Gallery of Ontario

Fig. 25: Claude-Marie Ferrier
Turbine, Fromont
 Salted paper print, Image: 21.4 x 16 cm
 In *Reports by the Juries*, Volume II; Facing page 468
 Collection: Robertson Davies Library, Massey College in the
 University of Toronto

Fig. 26: Claude-Marie Ferrier
Cain and his Family, Etex
 Salted paper print, Image: 21.1 x 15 cm
 In *Reports by the Juries*, Volume IV; Following page 1570
 Collection: Art Gallery of Ontario

Fig. 27: Claude-Marie Ferrier
Cain and his Family, Etex
 Salted paper print, Image: 21.4 x 16 cm
 In *Reports by the Juries*, Volume IV; Following page 1570
 Collection: Robertson Davies Library, Massey College in the
 University of Toronto

Fig. 28: Claude-Marie Ferrier
Glyceria, Wyatt
 Salted paper print, Image: 20.5 x 12.9 cm
 In *Reports by the Juries*, Volume IV; Following page 1550
 Collection: Art Gallery of Ontario

Fig. 29: Claude-Marie Ferrier
Glyceria, Wyatt
 Salted paper print, Image: 20.9 x 12.9 cm
 In *Reports by the Juries*, Volume IV; Following page 1550
 Collection: Robertson Davies Library, Massey College in the
 University of Toronto

APPENDIX B: FULL CATALOGUE

Introduction to the Catalogue of Photographs

This is a complete catalogue of all the 154 photographs appearing in the *Reports by the Juries* publication that is in the collection of the Art Gallery of Ontario. The catalogue has been divided into four sections, in accordance with each of the four volumes of the *Reports by the Juries*: Volume I (containing 5 photographs); Volume II (containing 45 photographs); Volume III (containing 45 photographs); and Volume IV (containing 59 photographs). The catalogue includes a thumbnail of each photograph, and contains thirteen fields, which are defined as follows:

1. Title

This is title assigned by the cataloguer; it is based on, but not identical to, the printed inscription as it appears on the mount below each photograph and in the *List of Illustrations* at the beginning of each volume of the *Reports*.

2. Photographer

This field indicates the name of the photographer who made the negative, which is either Hugh Owen, or Claude-Marie Ferrier.

3. Negative Date

The negative date is the date that the photographer created the negative. Since it is not known precisely when the negatives were taken during the Great Exhibition, which ran from May 1 to October 15, 1851, this is given as May to October 1851.

4. Print Date

This field indicates the date that the salted paper print was made that appears within the *Reports by the Juries*. It is unclear exactly when the photographs were printed, but they are documented as having been printed between late 1851 (after the exhibition closed) and 1852 (when the first bound copies were produced)

5. Medium

This field indicates the photographic process of the print; in this case being “salted paper print”.

6. Dimensions

Image: This field records the dimensions of the photograph.

Mount: This field records the dimensions of the support that the photographic image has been adhered to; in this case, it is the leaf or page that has been inserted into the publication.

These dimensions are given in centimetres with height preceding width.

7. Location in *Reports*

This field indicates where the photograph is located within the *Reports by the Juries* with reference to:

- a) Volume: The volume where the photograph is found (I, II, III or IV)
- b) Class: The class to which the photograph belongs (Class I to XXX)
- c) Page Number: The page that the photograph faces or follows

8. Inscriptions

This field records hand written notations and printed texts that appear on the front (recto) of the photograph and on its mount. Note: The back (verso) of the photograph is not accessible.

10. Notes

This field provides relevant information about the photograph that is not contained in any other field.¹³⁸

11. No. in Catalogue

This field records the exhibit number of the item that has been photographed, as it appears in the *Official Illustrated and Descriptive Catalogue*, which accompanies the *Reports by the Juries*.

12. Award

This field records the award that the exhibitor received for the item that has been photographed, if applicable. The jury members granted awards for the best items on display at the Great Exhibition. These awards were Council Medal, Prize Medal, and Honourable Mention.

13. AGO Accession #

This field records the unique object number given to the photograph by the Art Gallery of Ontario.

¹³⁸Information about photographs exhibited following the Great Exhibition of 1851 is found in Taylor, *Photographs Exhibited in Britain 1839-1865*, 343-346; 565-569, and refers to a photograph made from the same negative as the ones used for the photographs in the *Reports by the Juries*. The exhibition name and year is noted, as well as the catalogue number of the photograph as it appeared in that exhibition's catalogue.

VOLUME I

1.

Photographer: Hugh Owen

Title: General View of the Transept, Looking West

Negative date: May to October 1851

Print date: late 1851 or 1852

Medium: Salted paper print

Dimensions: Image: 17.5 x 22.5 cm
Mount: 25 x 35 cm

Location in Reports: Volume I; Frontispiece; Facing page [i]

Inscription: recto (inscribed in negative; lower left corner): HO

recto (engraved on mount; centred below photograph): GENERAL VIEW OF TRANSEPT, LOOKING WEST

Notes: This is a view from the centre of the Crystal Palace building, ground floor, facing the west entrance; it depicts the cross-halls of the main corridor (transept). The glass roof is prominently featured; statues and benches appear in the foreground, and directional signs along the edge of the corridor read "TO THE GALLERIES".

No. in Catalogue: N/A

Award: N/A

AGO Accession #: 2007/1940.1.1

2.

Photographer: Hugh Owen

Title: Large Blocks of Coal

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 17.3 x 22.5
Mount: 25 x 35 cm

Location in Reports: Volume I; Class I "Mining, Quarrying, Metallurgical Operations, and Mineral Products"; Facing page 1

Inscriptions: recto (inscribed in negative; lower right corner): HO

recto (engraved on mount; centred below photograph): LARGE BLOCKS OF COAL

Notes: This photograph was taken outside the Crystal Palace, along the south side of the western end of the exhibition building. The exterior of the Crystal Palace building is visible in the distance on the right side of the frame. Close up view of two large blocks of coal, and smaller pieces in the foreground. Sign on closest block of coal reads "Welsh steam coal from the collieries of Edw. Oakeley Esq., at Coed Talon and Leeswood, near Mold, North Wales". A print from this negative was exhibited at the Society of Arts exhibition (no. 52, "Large Blocks of Coal") London, 1852; in the Society of Arts, 1st Tour exhibition (no.48, "Block of Coal") 1853-54; and at the 2nd Tour, 2nd Set, Society of Arts exhibition (no. 70, "Large Block of Coal") 1854.

No. in Catalogue: 34 (UK)

Award: Honourable Mention

AGO Accession #: 2007/1940.1.2

3.

Photographer: Hugh Owen

Title: Egypt, Turkey and Greece (General View)

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 17 x 22.4 cm
Mount: 25 x 35 cm

Location in Reports: Volume I; Class II "Chemical and Pharmaceutical Processes and Products Generally"; Facing page 89

Inscriptions: recto (inscribed in negative; lower right corner): HO

recto (engraved on mount; centred below photograph): EGYPT, TURKEY AND GREECE. / (GENERAL VIEW)

Notes: This photograph appears opposite the introductory page to "Class II: Report on Chemical and Pharmaceutical Processes and Products Generally." There is no particular reference to these three countries within Class II; however, Egypt and Turkey are highlighted in Class I for their minerals (see "Turkey", page 87-88) and for their agricultural substances such as wheat (see "Turkey" and "Egypt", page 128). A print from this negative was exhibited at the Society of Arts exhibition (no. 58, "Department for Egypt, Turkey and Greece"), London, 1852.

No. in Catalogue: N/A

Award: N/A

AGO Accession #: 2007/1940.1.3

4.

Photographer: Claude-Marie Ferrier

Title: Vegetable Products of Scotland, Lawson and Sons

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.9 x 20.5 cm
Mount: 25 x 35 cm

Location in Reports: Volume 1; Class III "Substances used as Food"; Facing page 123

Inscriptions: recto (engraved on mount; centred below photograph): VEGETABLE PRODUCTS OF SCOTLAND.

recto (engraved on mount; below photograph, right margin, in small text): LAWSON AND SONS.

Notes: This photograph appears opposite the introductory title page of Class III. This display was awarded a Council Medal, "for their admirably displayed, very complete, instructive, and scientifically-arranged collection of the alimentary products of Scotland." The report also states that, "No consideration of cost or trouble has been allowed to interfere with providing all that is necessary to render this collection a true and complete illustration of the vegetable products of Scotland." The negative was made from across the building, on the opposite railing of the gallery (upper) floor. The intricate details of the Crystal Palace roof are seen at the top of the image.

No. in Catalogue: 105 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.1.4

5.

Photographer: Claude-Marie Ferrier

Title: Collection of Feathers, Adcock and Co.

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.9 x 14.8
Mount: 35 x 25 cm

Location in Reports: Volume 1; Class IV "Animal and Vegetable Substances, chiefly used in Manufactures, as Implements, or for Ornaments"; Facing page 163

Inscriptions: recto (engraved on mount; centred below photograph): COLLECTION OF FEATHERS.

recto (engraved on mount; below photograph, right margin, in small text): ADCOCK AND CO.

Notes: This photograph appears opposite the introductory page to "Class IV, "Report on Animal and Vegetable Substances, Chiefly Used in Manufactures, As Implements, or For Ornaments". However, this exhibitor's collection was included within Class XVI, "Leather, including Saddlery and Harness, Skins, Furs, Feathers, and Hair", and within this class they received a Prize Medal.

No. in Catalogue: 323A (UK)

Award: Prize Medal (within Class XVI)

AGO Accession #: 2007/1940.1.5

VOLUME II

1.

Photographer: Hugh Owen

Title: General View From Transept, Looking East

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 17.5 x 23
Mount: 25 x 35 cm

Location in Reports: Volume II, Frontispiece; Facing page [i]

Inscriptions: recto (inscribed in negative; lower right side): HO

recto (engraved on mount; centred below photograph): GENERAL VIEW FROM TRANSEPT, LOOKING EAST.

Notes: This is a view down the centre aisle in the Crystal Palace, looking east, showing exhibitors' booths along both sides. A large sign overhead reads "To The Galleries", with an arrow pointing to the left of the image. The Turkey exhibit appears to the left of the image. Sculpture "Marquis of Bute" is visible on the right side of the aisle.

No. in Catalogue: N/A

Award: N/A

AGO Accession #: 2007/1940.2.1

2.

Photographer: Claude-Marie Ferrier

Title: Marine Engines, Penn

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.2 x 20.4
Mount: 25 x 35 cm

Location in Reports: Volume II; Class V "Machines for Direct Use, including Carriages, and Railway and Naval Mechanism"; Facing page 359

Inscriptions: recto (engraved on mount; centred below photograph): MARINE ENGINES.

recto (engraved on mount; below photograph, right margin, in small text): PENN

Notes: This photograph appears opposite the introductory page to Class V, "Report on Machines for Direct Use, Including Carriages, and Railway and Naval Mechanism." Penn's marine engines were awarded a Council Medal in Section A, and is the first exhibitor to be discussed in within this class. The text appears later in the report, on page 367.

No. in Catalogue: 8 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.2.2

3.

Photographer: Claude-Marie Ferrier

Title: Steam Engines, Hick and Son

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21.6 x 16.1 cm
Mount: 35 x 25 cm

Location in Reports: Volume II; Class V "Machines for Direct Use, including Carriages, and Railway and Naval Mechanism"; Facing page 363

Inscriptions: recto (engraved on mount; centred below photograph): STEAM ENGINE.

recto (engraved on mount; below photograph, right margin, in small text): B. HICK AND SON.

Notes: This photograph appears in the report of Class V, within the "Introductory Matter". It appears opposite the discussion of the "eminent engineers who were members of the Jury, or represented in it by gentlemen connected with their respective firms" who were "excluded from the competition for medals", including Hick, B and Son.

No. in Catalogue: 13

Award: Excluded from competition

AGO Accession #: 2007/1940.2.3

4.

Photographer: Claude-Marie Ferrier

Title: Turbine, Fromont

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21.3 x 16
Mount: 35 x 25 cm

Location in Reports: Volume II; Class V "Machines for Direct Use, including Carriages, and Railway and Naval Mechanism"; Facing page 368

Inscriptions: recto (engraved on mount; centred below photograph): TURBINE.

recto (engraved on mount; below photograph, right margin, in small text): FROMONT.

Notes: This photograph appears opposite the jury's description of Fromont and Son's turbine, in which the jury recommend that the company receive a Council Medal. This is one version of two different negatives that exists of this object. A variant version of this photograph exists in some other copies of the *Reports by the Juries*.

No. in Catalogue: 220 (France)

Award: Council Medal

AGO Accession #: 2007/1940.2.4

5.

Photographer: Claude-Marie Ferrier
Title: Locomotive Engine, Crampton
Negative Date: May to October 1851
Print date: late 1851 or 1852
Medium: salted paper print
Dimensions: Image: 15.4 x 21.6
 Mount: 25 x 35 cm

Location in Reports: Volume II; Class V "Machines for Direct Use, including Carriages, and Railway and Naval Mechanism"; Facing page 394

Inscriptions: recto (engraved on mount; centred below photograph): LOCOMOTIVE ENGINE.
 recto (engraved on mount; below photograph, right margin, in small text): CRAMPTON.

Notes: This photograph appears opposite the jury's discussion of "Awards in Section (E)", in which Mr. T. R. Crampton was recommended for a Council Medal by the jury, for his engine which is described in much detail on page 394-95. Mr. Crampton's exhibit is the only in Section E to receive a Council Medal. Ferrier's glass negative of this print appeared at the Sotheby's Belgravia auction on March 12, 1982 (Lot 183).

No. in Catalogue: 512 (UK)
Award: Council Medal
AGO Accession #: 2007/1940.2.5

6.

Photographer: Hugh Owen
Title: Buffalo Carriage, India
Negative Date: May to October 1851
Print date: late 1851 or 1852
Medium: salted paper print
Dimensions: Image: 22.3 x 17.5 cm
 Mount: 35 x 25 cm

Location in Reports: Volume II; Class VA "Carriages generally, not including those connected with Rail or Tram Roads"; Facing page 407

Inscriptions: recto (inscribed in negative, lower right corner): H
 recto (engraved on mount; centred below photograph): BUFFALO CARRIAGE.
 recto (engraved on mount; below photograph, right margin, in small text): INDIA

Notes: This photograph appears opposite the introductory page to Class VA: *Report on Carriages Generally, Not Including Those Connected With Rail or Tram Roads*. This class did not award any Council Medals: "After a patient, and we believe thorough, examination, we are unanimously of opinion that there is no contribution among the articles in our department which possesses such 'pre-eminent and indisputable merit' (See 20, Instructions) as to be entitled to the 'Council Medal,' and therefore we do not recommend that this distinguished award be bestowed on any" (page 409). A print from this negative was exhibited at the Society of Arts exhibition (no. 23), London, 1852.

No. in Catalogue: Not identified
Award: Not identified
AGO Accession #: 2007/1940.2.6

7.

Photographer: Claude-Marie Ferrier
Title: Cotton Machinery, Hibbert, Platt and Sons
Negative Date: May to October 1851
Print date: late 1851 or 1852
Medium: salted paper print
Dimensions: Image: 15.4 x 20.7cm
 Mount: 25 x 35 cm

Location in Reports: Volume II; Class VI "Manufacturing Machines and Tools"; Facing page 411
Inscriptions: recto (engraved on mount; centred below photograph): COTTON MACHINERY.
 recto (engraved on mount; below photograph, right margin, in small text): HIBBERT, PLATT AND SONS.
Notes: This photograph appears opposite the introductory page to Class VI.: *Report on Manufacturing Machines and Tools*. The jury states that Hibbert, Platt and Sons "have taken the lead" in the exhibition of machinery for spinning (page 414). Another photograph of Hibbert, Platt and Sons' machinery appears opposite page 414 (see catalogue Vol. 2, 8 below). Likely Catalogue 7 was used to introduce the class because of Hibbert, Platt and Sons' excellent machinery. This is the first of two photographs that document an exhibit by Hibbert, Platt and Sons. A print from this negative (or from catalogue 8 below) was exhibited at the Society of Arts exhibition (no. 24 "Cotton Machinery, by Hibbert & Co."), 1852, London.
No. in Catalogue: 1 (UK)
Award: Council Medal
AGO Accession #: 2007/1940.2.7

8.

Photographer: Claude-Marie Ferrier
Title: Cotton Machinery, Hibbert, Platt and Sons (2)
Negative Date: May to October 1851
Print date: late 1851 or 1852
Medium: salted paper print
Dimensions: Image: 15.3 x 20.6 cm
 Mount: 25 x 35 cm

Location in Reports: Volume II; Class VI "Manufacturing Machines and Tools"; Facing page 414
Inscriptions: recto (engraved on mount; centred below photograph): COTTON MACHINERY.
 recto (engraved on mount; below photograph, right margin, in small text): HIBBERT, PLATT AND SONS.
Notes: This is the first photograph in a sequence of three following page 414. This photograph appears opposite the jury's description of Hibbert, Platt and Sons' "splendid series of nineteen machines" (see page 414). This is second of two photographs that document an exhibit by Hibbert, Platt and Sons. A print from this negative (or from catalogue 7 above) was exhibited at the Society of Arts exhibition (24), 1852, London.
No. in Catalogue: 1 (UK)
Award: Council Medal
AGO Accession #: 2007/1940.2.8

9.

Photographer: Claude-Marie Ferrier

Title: "Epurator" Machine For Cleaning Cotton, Risler

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.4 x 21.7 cm
Mount: 25 x 35 cm

Location in Reports: Volume II; Class VI "Manufacturing Machines and Tools"; Second photograph following page 414

Inscriptions: recto (engraved on mount; centred below photograph): "EPURATOR" MACHINE FOR CLEANING COTTON.

recto (engraved on mount; below photograph, right margin, in small text): RISLER.

Notes: This is the second photograph in a sequence of three following page 414. On page 415, the jury describes Mr. Risler's machine for cleaning cotton as a new system, "which promises great advantages".

No. in Catalogue: 1438 (France)

Award: Council Medal

AGO Accession #: 2007/1940.2.9

10.

Photographer: Claude-Marie Ferrier

Title: Wool-Carding Machines, Mercier and Co.

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.4 x 20.7 cm
Mount: 25 x 35 cm

Location in Reports: Volume II; Class VI "Manufacturing Machines and Tools"; Third photograph following page 414

Inscriptions: recto (engraved on mount; centred below photograph): WOOL CARDING MACHINES.

recto (engraved on mount; below photograph, right margin, in small text): MERCIER AND CO.

Notes: This is the third photograph in a sequence of three following page 414. On page 415, the jury reports that the machines of Messrs. Mercier and Co. "are of highly-finished workmanship, and in the best style of modern French machine building." This company's machines are highlighted from the French Department, but the jury notes that "the machinery for woollen manufacture...is slenderly represented".

No. in Catalogue: 632 (France)

Award: Council Medal

AGO Accession #: 2007/1940.2.10

11.

Photographer: Claude-Marie Ferrier
Title: Flax Machinery, Lawson and Sons
Negative Date: May to October 1851
Print date: late 1851 or 1852
Medium: salted paper print
Dimensions: Image: 15.4 x 22.1
Mount: 25 x 35 cm

Location in Reports: Volume II; Class VI "Manufacturing Machines and Tools"; Facing page 416

Inscriptions: recto (engraved on mount; centred below photograph): FLAX MACHINERY.

recto (engraved on mount; below photograph, right margin, in small text): LAWSON AND SONS.

Notes: This is the first photograph in sequence of two following page 416, and appears opposite the jury report describing the contributions for flax manufacturing, under the subheading "(3.) *Flax and Hemp*". Messrs. Lawson and Sons is highlighted for their contribution of sixteen machines, "which, for beauty of execution, value and completeness of illustration, are fully equal to those which Messrs. Hibbert have furnished in the department of cotton".

No. in Catalogue: 75 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.2.11

12.

Photographer: Claude-Marie Ferrier
Title: Double Jacquard Loom, Barlow
Negative Date: May to October 1851
Print date: late 1851 or 1852
Medium: salted paper print
Dimensions: Image: 20.9 x 16.2
Mount: 35 x 25 cm

Location in Reports: Volume II; Class VI "Manufacturing Machines and Tools"; Second photograph following page 416

Inscriptions: recto (engraved on mount; centred below photograph): DOUBLE JACQUARD LOOM.

recto (engraved on mount; below photograph, right margin, in small text): BARLOW.

Notes: This is the second photograph in a sequence of two following page 416. On page 417, the jury describes Mr. Barlow's machine in detail, and highlights that the construction allows the loom to be "worked with a velocity 40 per cent. greater than that of the ordinary construction".

No. in Catalogue: 82 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.2.12

13.

Photographer: Claude-Marie Ferrier
Title: Fringe Power Loom, Reed and Co.
Negative Date: May to October 1851
Print date: late 1851 or 1852
Medium: salted paper print
Dimensions: Image: 16.5 x 22.2 cm
 Mount: 25 x 35 cm

Location in Reports: Volume II; Class VI "Manufacturing Machines and Tools"; Facing page 418

Inscriptions: recto (engraved on mount; centred below photograph): FRINGE POWER LOOM.

recto (engraved on mount; below photograph, right margin, in small text): REED AND CO.

Notes: This photograph appears opposite the jury's report which states that the "power loom for weaving fringe by Messrs. Reed and Co. (85) is a remarkable piece of mechanical contrivance, weaving without shuttles thirty-four pieces of fringe simultaneously". The plain backdrop that has been arranged behind the object does not fill the entire frame and exhibition items behind the loom can be seen. Ferrier's glass negative of this print appeared at the Sotheby's Belgravia auction on March 12, 1982 (Lot 186).

No. in Catalogue: 85 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.2.13

14.

Photographer: Claude-Marie Ferrier
Title: Lathe for Railway Wheels, Sharp, Brothers and Co.
Negative Date: May to October 1851
Print date: late 1851 or 1852
Medium: salted paper print
Dimensions: Image: 15.2 x 20.8 cm
 Mount: 25 x 35 cm

Location in Reports: Volume II; Class VI "Manufacturing Machines and Tools"; Facing page 424

Inscriptions: recto (engraved on mount; centred below photograph): LATHE FOR RAILWAY WHEELS.

recto (engraved on mount; below photograph, right margin, in small text): SHARP, BROTHERS AND CO.

Notes: This is the first of two photographs following page 424, and appears opposite the jury's report describing Sharp Brothers and Co.'s "magnificent railway-wheel lathe", under the heading "(E.) ENGINEERS' TOOLS FOR METAL, WOOD, AND OTHER MATERIALS.", and subheading "{13.) Lathes."

No. in Catalogue: 204 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.2.14

15.

Photographer: Claude-Marie Ferrier
Title: Machine Tools, Whitworth and Co.

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.3 x 21.3 cm
Mount: 25 x 35 cm

Location in Reports: Volume II; Class VI "Manufacturing Machines and Tools"; Second photograph following page 424

Inscriptions: recto (engraved on mount; centred below photograph): MACHINE TOOLS.

recto (engraved on mount; below photograph, right margin, in small text): WHITWORTH AND CO.

Notes: This is the second photograph following page 424. On page 424, the jury reports on Whitworth and Co.'s lathe, which is a smaller version of Sharp, Brothers and Co's railway-wheel lathe (see Vol. II, catalogue 14).

No. in Catalogue: 201(UK)

Award: Council Medal

AGO Accession #: 2007/1940.2.15

16.

Photographer: Claude-Marie Ferrier

Title: Antifriction Press, Dick

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 19.7 x 13 cm
Mount: 35 x 25 cm

Location in Reports: Volume II; Class VI "Manufacturing Machines and Tools"; Facing page 426

Inscriptions: recto (engraved on mount; centred below photograph): ANTIFRICTION PRESS.

recto (engraved on mount; below photograph, right margin, in small text): D.DICK.

Notes: This photograph appears opposite the jury's report stating that Mr. Dick "exhibits a variety of powerful machinery". A white cloth backdrop is visible behind the object.

No. in Catalogue: 79 (United States)

Award: Council Medal

AGO Accession #: 2007/1940.2.16

17.

Photographer: Claude-Marie Ferrier

Title: Steam Hammer, Nasmyth

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.9 x 15.7 cm
Mount: 25 x 35 cm

Location in Reports: Volume II; Class VI "Manufacturing Machines and Tools"; Second photograph following page 426

Inscriptions: recto (engraved on mount; centred below photograph): STEAM HAMMER.

recto (engraved on mount; below photograph, right margin, in small text): NASMYTH.

Notes: The jury notes, on page 426, Messrs. Nasmyth's "admirable steam hammer", which is "too well known to require any lengthened notice in this place"; however, "it is only to be regretted that the nature of its operations forbids it to be put in action in the Exhibition". Ferrier's glass negative of this print appeared at the Sotheby's Belgravia auction on March 12, 1982 (Lot 182).

No. in Catalogue: 236 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.2.17

18.

Photographer: Claude-Marie Ferrier

Title: Chocolate Machines, Hermann

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 14 x 21.1 cm
Mount: 25 x 35 cm

Location in Reports: Volume II; Class VI "Manufacturing Machines and Tools"; Facing page 431

Inscriptions: recto (engraved on mount; centred below photograph): CHOCOLATE MACHINES.

recto (engraved on mount; below photograph, right margin, in small text): HERMANN.

Notes: This photograph appears opposite the jury's report describing the French exhibitor M. Hermann's "complete and admirable set of machines largely employed for the manufacture of chocolate". A dark backdrop has been used behind the object but does not fill the entire frame of the photograph; on the left of the frame, the background, beyond the items, is visible.

No. in Catalogue: 873 (France)

Award: Council Medal

AGO Accession #: 2007/1940.2.18

19.

Photographer: Claude-Marie Ferrier

Title: Vacuum Apparatus

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 16.3 x 20.6 cm

Mount: 25 x 35 cm

Location in Reports: Volume II; Class VI "Manufacturing Machines and Tools"; Facing page 432

Inscriptions: recto (engraved on mount; centred below photograph): VACUUM APPARATUS.

recto (engraved on mount; below photograph, right margin, in small text): PONTIFEX AND WOOD.

Notes: This photograph is the first of two following page 432, and appears opposite the jury's report regarding Pontifex and Wood's machine, which they describe as a "very wonderful specimen of the coppersmith's art". This is the first exhibit mentioned in the jury's report on "three superb sets of vacuum apparatus for the manufacture of sugar", on page 432. A light coloured backdrop has been used behind the object, but it does not cover the entire frame of the photograph; to the right, one can see parts of the building structure, and perhaps also the upper balcony. Ferrier's glass negative of this print appeared at the Sotheby's Belgravia auction on March 12, 1982 (Lot 184).

No. in Catalogue: 602 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.2.19

20.

Photographer: Claude-Marie Ferrier

Title: Vacuum Sugar Apparatus, Heckman

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21.5 x 16cm

Mount: 35 x 25 cm

Location in Reports: Volume II; Class VI "Manufacturing Machines and Tools"; Second photograph following page 432

Inscriptions: recto (engraved on mount; centred below photograph): VACUUM SUGAR APPARATUS.

recto (engraved on mount; below photograph, right margin, in small text): HECKMAN.

Notes: This photograph is the second photograph following page 432. The description of Heckman's apparatus appears on page 432, along with the description of the previous apparatus (see Vol. II, catalogue 19). The jury notes the following about Heckman's apparatus: "...although not equal in magnitude, nor perhaps in workmanship, to the two already mentioned, [it] must be regarded as a contribution of first-rate merit." A plain backdrop has been used behind the object, but it does not cover the entire frame of the photograph; on the right side of frame one can see into the distance, as well as parts of the Crystal Palace structure. The reflection in the apparatus shows details of the intricate glass roof.

No. in Catalogue: 52 (Prussia)

Award: Council Medal

AGO Accession #: 2007/1940.2.20

21.

Photographer: Claude-Marie Ferrier

Title: View of Transept (South)

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21.2 x 16cm

Mount: 35 x 25 cm

Location in Reports: Volume II; Class VII "Civil Engineering, Architecture, and Building Contrivances"; Facing page 437

Inscriptions: recto (engraved on mount; centred below photograph): VIEW OF TRANSEPT. / (SOUTH)

Notes: This photograph appears opposite the introductory page to Class VII "Civil Engineering, Architecture, and Building Contrivances". This photograph shows an exterior view of the transept, at the south end of the building.

No. in Catalogue: N/A

Award: N/A

AGO Accession #: 2007/1940.2.21

22.

Photographer: Claude-Marie Ferrier

Title: Model House for Families, H.R.H. Prince Albert

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.4 x 21.7 cm

Mount: 25 x 35 cm

Location in Reports: Volume II; Class VII "Civil Engineering, Architecture, and Building Contrivances"; Facing page 439

Inscriptions: recto (engraved on mount; centred below photograph): MODEL HOUSE FOR FAMILIES.

recto (engraved on mount; below photograph, right margin, in small text): H.R.H. PRINCE ALBERT.

Notes: This photograph appears opposite the jury's report regarding the importance of the model dwelling-house, "second neither to the Building itself (Crystal Palace), nor to anything within the Exhibition". The report praises His Royal Highness Prince Albert, who has "actively promoted the improvement of the dwellings of the working classes". This is the only photograph that shows human figures.

No. in Catalogue: N/A

Award: Council Medal

AGO Accession #: 2007/1940.2.22

23.

Photographer: Hugh Owen

Title: Naval Models, India

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 17.3 x 22.3

Mount: 25 x 35 cm

Location in Reports: Volume II; Class VIII "Naval Architecture and Military Engineering; Ordnance, Armour, and Accoutrements"; Facing page 445

Inscriptions: recto (inscribed in negative; lower right corner, partially faded): O

recto (engraved on mount; centred below photograph): NAVAL MODELS, &c.

recto (engraved on mount; below photograph, right margin, in small text): INDIA.

Notes: This photograph appears opposite the introductory page to Class VIII, "Naval Architecture and Military Engineering; Ordnance, Armour, and Accoutrements". The photograph shows several naval models, appearing on a display under a sign that reads "India". A print from this negative was exhibited at the Society of Arts exhibition (no. 34), 1852, London.

No. in Catalogue: Not indicated

Award: Not indicated

AGO Accession #: 2007/1940.2.23

24.

Photographer: Hugh Owen

Title: Camel Gun, India

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 16.8 x 22.2 cm

Mount: 25 x 35 cm

Location in Reports: Volume II; Class VIII "Naval Architecture and Military Engineering; Ordnance, Armour, and Accoutrements"; Facing page 468

Inscriptions: recto (inscribed in negative; lower right corner): H

recto (engraved on mount; centred below photograph): CAMEL GUN.

recto (engraved on mount; below photograph, right margin, in small text): INDIA.

Notes: This photograph appears opposite the discussion on The Honourable India Company's exhibit of "several camel-guns...to illustrate the models of Indian warfare". A print from this negative was exhibited at the Society of Arts exhibition (no.14), 1852, London.

No. in Catalogue: Not indicated

Award: Not indicated

AGO Accession #: 2007/1940.2.24

25.

Photographer: Hugh Owen

Title: Agricultural Implements, Egypt

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 14.6 x 20.5

Mount: 25 x 35 cm

Location in Reports: Volume II; Class IX "Agricultural Implements"; Facing page 481

Inscriptions: recto (inscribed in negative; lower right corner): HO

recto (engraved on mount; centred below photograph): AGRICULTURAL IMPLEMENTS.

recto (engraved on mount; below photograph, right margin, in small text): EGYPT.

Notes: This photograph appears opposite the introductory page to Class IX., "Report on Agricultural Implements". It shows various Egyptian agricultural implements displayed against a cloth backdrop. A print from this negative was exhibited at the Society of Arts exhibition (no.60), 1852, London.

No. in Catalogue: Not indicated

Award: Not indicated

AGO Accession #: 2007/1940.2.25

26.

Photographer: Claude-Marie Ferrier

Title: Agricultural Implements, Crosskill

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 14.7 x 20.8 cm

Mount: 25 x 35 cm

Location in Reports: Volume II; Class IX "Agricultural Implements"; Facing page 486

Inscriptions: recto (engraved on mount; centred below photograph): AGRICULTURAL IMPLEMENTS.

recto (engraved on mount; below photograph, right margin, in small text): CROSSKILL.

Notes: This photograph appears opposite the jury's report that states that Crosskill's "clod-crusher is well known as one of the most popular of our new inventions". This photograph was taken outside of the Crystal Palace building, across from the west entrance and within Hyde Park, with the three agricultural implements placed on the ground. Trees can be seen in the far distance in the background, and just to the right of the frame, the edge of a building is visible. A print from this negative was exhibited at the Society of Arts exhibition (no.64), 1852, London.

No. in Catalogue: 135 (UK)

Award: Council Medal (Norwegian harrow, meal mill, cart, clod crusher and gorse bruiser)

AGO Accession #: 2007/1940.2.26

27.

Photographer: Claude-Marie Ferrier
Title: Agricultural Implements, Busby
Negative Date: May to October 1851
Print date: late 1851 or 1852
Medium: salted paper print
Dimensions: Image: 15.2 x 20.4
 Mount: 25 x 35 cm

Location in Reports: Volume II; Class IX "Agricultural Implements"; Facing page 491

Inscriptions: recto (engraved on mount; centred below photograph): AGRICULTURAL IMPLEMENTS.

recto (engraved on mount; below photograph, right margin, in small text): BUSBY.

Notes: This photograph appears opposite the jury's report of Mr. Busby's drill, "which is well constructed, very simple, and strong, and does its work extremely well...". This photograph was taken outside of the Crystal Palace building, across from the west entrance and within Hyde Park, with the implement placed on the ground. Trees can be seen in the far distance in the background, and the large statue of Richard *Coeur de Lion*, by Marochetti (see Vol. IV, catalogue 5) is visible behind the article.

No. in Catalogue: 15 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.2.27

28.

Photographer: Claude-Marie Ferrier
Title: Agricultural Implements, Garrett and Sons
Negative Date: May to October 1851
Print date: late 1851 or 1852
Medium: salted paper print
Dimensions: Image: 14.8 x 20.6
 Mount: 25 x 35 cm

Location in Reports: Volume II; Class IX "Agricultural Implements"; Facing page 495

Inscriptions: recto (engraved on mount; centred below photograph): AGRICULTURAL IMPLEMENTS.

recto (engraved on mount; below photograph, right margin, in small text): GARRETT AND SONS.

Notes: This photograph appears opposite the jury's report of Garrett's horse-hoe, which "cleans four rows at once of turnips, six of beans, nine of wheat", which was an advanced operation. The jury also notes that this horse-hoe will "stand the test of economy", something that was of particular importance in evaluating the entries in the exhibition. Garrett received a Council Medal for a number of his implements: the horse-hoe, the general purpose drill, four-row turnip drill on the flat, improved hand barrow drill for grass seeds, steam engine, and threshing machine (see page 517). This photograph was taken outside of the Crystal Palace building, across from the west entrance and within Hyde Park, with the implements placed on the ground. Trees can be seen in the far distance in the background, and the large statue of Richard *Coeur de Lion*, by Marochetti (see Vol. IV, catalogue 5) is visible in the background to the left. Ferrier's glass negative of this print appeared at the Sotheby's Belgravia auction on June 25, 1982 (Lot 154).

No. in Catalogue: 142 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.2.28

29.

Photographer: Claude-Marie Ferrier

Title: Agricultural Implements, Hornsby and Sons.

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.5 x 21.1

Mount: 25 x 35 cm

Location in Reports: Volume II; Class IX "Agricultural Implements"; Facing page 501

Inscriptions: recto (engraved on mount; centred below photograph): AGRICULTURAL IMPLEMENTS.

recto (engraved on mount; below photograph, right margin, in small text): HORNSBY AND SONS.

Notes: This photograph appears opposite the jury's report that describes Hornsby and Sons' "well constructed water-heating apparatus in their smoke-box, which also helped to produce the satisfactory result of great economy in fuel". Hornsby and Sons received a Council Medal for their corn and seed drill, drop drill, two-row turnip drill on the ridge, oil-cake bruiser, and steam-engine (see page 517). This photograph was taken outside of the Crystal Palace building, across from the west entrance and within Hyde Park, with the implements placed on the ground. Trees can be seen in the far distance in the background, and the large statue of Richard *Coeur de Lion*, by Marochetti (see Vol. IV, catalogue 5) is visible in the background. A print from this negative was exhibited at the Society of Arts exhibition (no.42), 1852, London.

No. in Catalogue: 233 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.2.29

30.

Photographer: Claude-Marie Ferrier

Title: Electro-magnetic Apparatus and Theodolite, Froment

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 12.1 x 19.1 cm

Mount: 25 x 35 cm

Location in Reports: Volume II; Class X "Philosophical Instruments and Processes depending upon their Use"; Facing page 519

Inscriptions: recto (engraved on mount; centred below photograph): ELECTRO-MAGNETIC APPARATUS AND THEODOLITE.

recto (engraved on mount; below photograph, right margin, in small text): FROMENT.

Notes: This photograph appears opposite the introductory page to "CLASS X, "Philosophical Instruments and Processes depending upon their Use". On page 554, the jury reports on Froment's "divided metre, the divisions on which are beautifully distinct". This description appears under the heading of "*Dividing Machines*", which begins on page 553.

No. in Catalogue: 1609 (France)

Award: Council Medal

AGO Accession #: 2007/1940.2.30

31.

Photographer: Claude-Marie Ferrier

Title: Philosophical Instruments, Deleuil

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 17.9 x 14.8 cm
Mount: 35 x 25 cm

Location in Reports: Volume II; Class X "Philosophical Instruments and Processes depending upon their Use"; Facing page 567

Inscriptions: recto (engraved on mount; centred below photograph): PHILOSOPHICAL INSTRUMENTS.

recto (engraved on mount; below photograph, right margin, in small text): DELEUIL.

Notes: This photograph appears opposite a detailed description of Deleuil's instruments, under the heading of "Air-pumps". However, the "best" air pump, as the jury notes on page 565, was by Newton (No. in Catalogue: 674), and was not photographed.

No. in Catalogue: 160 (France)

Award: Council Medal

AGO Accession #: 2007/1940.2.31

32.

Photographer: Claude-Marie Ferrier

Title: Telescopes, Buron

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 19.5 x 14.5 cm
Mount: 25.5 x 35 cm

Location in Reports: Volume II; Class X "Philosophical Instruments and Processes depending upon their Use"; Facing page 571

Inscriptions: recto (engraved on mount; centred below photograph): TELESCOPES.

recto (engraved on mount; below photograph, right margin, in small text): BURON.

Notes: This photograph appears opposite a full-page and detailed description of Buron's various telescopes, and their "very good" performance. This photograph shows two telescopes on stands, displayed against a plain light-coloured backdrop. The back drop does not fill the entire frame, and on the left hand side of the photograph, the space behind the backdrop can be seen. This is one version of two different negatives that exist of this object. A variant version of this photograph exists in some other copies of the *Reports by the Juries*.

No. in Catalogue: 443 (France)

Award: Council Medal

AGO Accession #: 2007/1940.2.32

33.

Photographer: Claude-Marie Ferrier

Title: Disc of Flint Glass, Chance Brothers and Co.

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 17.2 x 14.6

Mount: 35 x 25 cm

Location in Reports: Volume II; Class X "Philosophical Instruments and Processes depending upon their Use"; Facing page 584

Inscriptions: recto (engraved on mount; centred below photograph): DISC OF FLINT GLASS.

recto (engraved on mount; below photograph, right margin, in small text): CHANCE BROTHERS AND CO.

Notes: This photograph appears opposite the report on "*Optical Glass*", in which the jury speaks at length about Chance's glass, and on page 586, the jury notes "that for many purposes of high astronomy it might prove extremely efficient". Of particular note is the background of the photograph; it is probable that the background in the negative has been partially painted over with a solid pigment, thereby rendering it plain and light in colour. A segment of the iron railings is visible at the bottom of the photograph. Ferrier's glass negative of this print appeared at the Sotheby's Belgravia auction on June 25, 1982 (Lot 151).

No. in Catalogue: 22 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.2.33

34.

Photographer: Claude-Marie Ferrier

Title: Optical Glass, Daguet

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 17.6 X 15 cm

Mount: 35 x 25 cm

Location in Reports: Volume II; Class X "Philosophical Instruments and Processes depending upon their Use"; Facing page 587

Inscriptions: recto (engraved on mount; centred below photograph): OPTICAL GLASS.

recto (engraved on mount; below photograph, right margin, in small text): DAGUET.

Notes: This photograph appears opposite a description by the jury of Daguet's discs of flint glass, his being "in general use amongst all the best opticians, being distinguished both by its homogeneous and its peculiar property of resisting all decomposition by the action of air" (page 587). This photograph shows a display of seven examples of astronomical glass, exhibited on an ornate display rack. The name of the manufacture is printed on the top of the rack: "ASTRONOMICAL GLASS: MANUFACTURED BY THEODORE DAGUET, Soleure."

No. in Catalogue: 75 (Switzerland)

Award: Council Medal

AGO Accession #: 2007/1940.2.34

35.

Photographer: Claude-Marie Ferrier

Title: Heliostat and Other Instruments, Dubosq Soleil

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15 x 19.9 cm

Mount: 25 x 35 cm

Location in Reports: Volume II; Class X "Philosophical Instruments and Processes depending upon their Use"; Facing page 589

Inscriptions: recto (engraved on mount; centred below photograph): HELIOSTAT AND OTHER INSTRUMENTS.

recto (engraved on mount; below photograph, right margin, in small text): DUBOSQ-SOLEIL.

Notes: This photograph appears opposite the jury's detailed description of the various instruments by Dubosq-Soleil, under the heading "*Physical Optics*", which begins on page 589 and continues to 591. This photograph shows a display of various instruments by M. Dubosq-Soleil: a heliostat, a saccharometer, a haloscope and other "delicately-constructed philosophical instruments". The instruments are arranged in front of a plain backdrop.

No. in Catalogue: 1197 (France)

Award: Council Medal

AGO Accession #: 2007/1940.2.35

36.

Photographer: Claude-Marie Ferrier

Title: Platina Alembic, Quennessen

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 12.9 x 19.5 cm

Mount: 25 x 35 cm

Location in Reports: Volume II; Class X "Philosophical Instruments and Processes depending upon their Use"; Facing page 647

Inscriptions: recto (engraved on mount; centred below photograph): PLATINA ALEMBIC.

recto (engraved on mount; below photograph, right margin, in small text): QUENNESSEN.

Notes: This photograph appears opposite the jury's report of Quennessen's apparatus, which appears on pages 647-48. The jury notes that "this exhibitor stands first in the exhibition of chemical apparatus".

No. in Catalogue: 1683 (France)

Award: Council Medal

AGO Accession #: 2007/1940.2.36

37.

Photographer: Claude-Marie Ferrier

Title: Metallic Barometers, Bourdon

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 14.4 x 19.9 cm

Mount: 25 x 35 cm

Location in Reports: Volume II; Class X "Philosophical Instruments and Processes depending upon their Use"; Facing page 659

Inscriptions: recto (engraved on mount; centred below photograph): METALLIC BAROMETERS.

recto (engraved on mount; below photograph, right margin, in small text): BOURDON.

Notes: This photograph appears opposite the jury's report of Bourdon's barometers "of original construction", under the heading "Barometers". This photograph shows a display case of several metallic barometers by Bourdon of France. The top of the case reads: "EUG^{NE} BOURDON ING^R MECANICIAN". Although the photograph is tightly cropped along the edges of the display case, one can see into the background along the sides; of particular note, is evidence of a telescope from another exhibitor's display in the background on the left hand side of the photograph.

No. in Catalogue: 1108 (France)

Award: Council Medal

AGO Accession #: 2007/1940.2.37

38.

Photographer: Claude-Marie Ferrier

Title: Musical Instruments, Sax

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 19.6 x 15 cm

Mount: 35 x 25 cm

Location in Reports: Volume II; Class XA "Musical Instruments, &c"; Facing page 724

Inscriptions: recto (engraved on mount; centred below photograph): MUSICAL INSTRUMENTS.

recto (engraved on mount; below photograph, right margin, in small text): SAX.

Notes: This photograph appears opposite the description of "WIND INSTRUMENTS. – WOOD AND METAL.", in which the jury reports on M. Adolphe Sax's invention of several new classes of wind instruments in wood and metal, including his Sax-horns and Sax-trumpets and the creation of the class of Saxophones. The jury states, "Among the inventors of musical instruments, the highest distinction is due to the merits of M. ADOLPHE SAX, whether considered with regard to the variety, excellence, or the utility of his inventions." Sax is noted as the inventor of the modern Saxophone. A print from this negative was exhibited at the Society of Arts exhibition (no.37), 1852, London.

No. in Catalogue: 1725 (France)

Award: Council Medal

AGO Accession #: 2007/1940.2.38

39.

Photographer: Claude-Marie Ferrier

Title: Turret Clock, Dent

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.5 x 15.7 cm
Mount: 35 x 25 cm

Location in Reports: Volume II; Class XB "Horological Instruments"; Facing page 736

Inscriptions: recto (engraved on mount; centred below photograph): TURRET CLOCK.

recto (engraved on mount; below photograph, right margin, in small text): DENT.

Notes: This photograph appears opposite the jury's report regarding E.J. Dent's clock, which has "both greater accuracy and greater strength than usual, and one which can be made for less money than equally large turret-clocks, of the common construction and of good quality". This description appears under the heading "*Turret Clocks*", which begins on page 735. Of particular note is the number 55 appearing at the top of the wooden frame of the clock, which is Mr. Dent's exhibitor number.

No. in Catalogue: 55 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.2.39

40.

Photographer: Claude-Marie Ferrier

Title: View of North-West Corner of Building

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 13 x 21.7 cm
Mount: 25 x 35 cm

Location in Reports: Volume II; Class XI "Cotton Manufactures"; Facing page 757

Inscriptions: recto (engraved on mount; centred below photograph): VIEW OF NORTH-WEST CORNER OF BUILDING.

Notes: This photograph appears opposite the introductory page to Class XI, "Report on Cotton Manufactures". This photograph shows an exterior view of the North-West corner of the Crystal Palace building at Hyde Park. The intricate detail, glass and metal work can be seen, as well as many flags on the top of the building. Of particular note is a horse and carriage that can barely be made out in front of the building. Ferrier's glass negative of this print appeared at the Sotheby's Belgravia auction on March 12, 1982 (Lot 180).

No. in Catalogue: N/A

Award: N/A

AGO Accession #: 2007/1940.2.40

41.

Photographer: Claude-Marie Ferrier

Title: View of Transept, Looking South

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21.1 x 15.5

Mount: 35 x 25 cm

Location in Reports: Volume II; Class XII "Woollen and Worsted Manufactures"; Facing page 763

Inscriptions: recto (engraved on mount; centred below photograph): VIEW OF TRANSEPT, LOOKING SOUTH.

Notes: This photograph appears opposite the introductory page to Class XII, "Report on Woollen and Worsted Manufactures". This photograph shows the interior of the Crystal Palace building, looking south. Many sculptures are displayed in this area, as well as a working fountain (Osler Fountain, see Vol. III, no. 28). In the distance, a large tree can be seen which was displayed in the interior of the Crystal Palace. This is one version of two different negatives that exist of this scene. A variant version of this photograph exists in some other copies of the *Reports by the Juries*. Ferrier's glass negative of this print appeared at the Sotheby's Belgravia auction on October 22, 1982 (Lot 78).

No. in Catalogue: N/A

Award: N/A

AGO Accession #: 2007/1940.2.41

42.

Photographer: Claude-Marie Ferrier

Title: View of Transept, Looking North

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21.7 x 16 cm

Mount: 35 x 25 cm

Location in Reports: Volume II; Class XIII "Manufactures in Silk and Velvet"; Facing page 789

Inscriptions: recto (engraved on mount; centred below photograph): VIEW OF TRANSEPT, LOOKING NORTH.

Notes: This photograph appears opposite Class XIII, "Report on Manufactures in Silk and Velvet". This photograph shows the interior of the Crystal Palace, looking north. A fountain is centred in the frame (Osler Fountain, see Vol. III, no. 28), with various sculptures surrounding this area of the building. There is a large tree in the distance, which was displayed on the interior of the Crystal Palace. The photograph was taken from a high level, most likely the upper balcony. Ferrier's glass negative of this print appeared at the Sotheby's Belgravia auction on June 25, 1982 (Lot 152).

No. in Catalogue: N/A

Award: N/A

AGO Accession #: 2007/1940.2.42

43.

Photographer: Claude-Marie Ferrier

Title: View of West End of Building

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 14.6 x 21.7

Mount: 25 x 35 cm

Location in Reports: Volume II; Class XIV "Manufactures from Flax and Hemp"; Facing page 807

Inscriptions: recto (engraved on mount; centred below photograph): VIEW OF WEST END OF BUILDING.

Notes: This photograph appears opposite the introductory page to Class XIV, "Report on Manufactures from Flax and Hemp". The exterior views of the building were used within these classes perhaps because the materials exhibited in the classes were difficult to capture on the photographic emulsion. This photograph shows the exterior of the Crystal Palace building, from the west end. A fence surrounds the building.

No. in Catalogue: N/A

Award: N/A

AGO Accession #: 2007/1940.2.43

44.

Photographer: Claude-Marie Ferrier

Title: View of East End of Building

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 16.1 x 21.3

Mount: 25 x 35 cm

Location in Reports: Volume II; Class XV "Mixed Fabrics, including Shawls, but exclusive of Worsted Goods"; Facing page 819

Inscriptions: recto (engraved on mount; centred below photograph): VIEW OF EAST END OF BUILDING.

Notes: This photograph appears opposite the introductory page to Class XV, "Report on Mixed Fabrics, including Shawls, but exclusive of Worsted Goods". This photograph shows an exterior view of the east end of Crystal Palace building. Ferrier's glass negative of this print appeared at the Sotheby's Belgravia auction on June 25, 1982 (Lot 153).

No. in Catalogue: N/A

Award: N/A

AGO Accession #: 2007/1940.2.44

45.

Photographer: Claude-Marie Ferrier

Title: Furs, Nicholay

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.3 x 20.3 cm
Mount: 25 x 35 cm

Location in Reports: Volume II; Class XVI "Leather, including Saddlery and Harness, Skins, Furs, Feathers, and Hair"; Facing page 841

Inscriptions: recto (engraved on mount; centred below photograph): FURS.

recto (engraved on mount; below photograph, right margin, in small text): NICHOLAY.

Notes: This photograph is the last to appear in Volume II. It appears opposite Class XVI. "Report on Leather, including Saddlery and Harness Skins, Furs, Feathers, and Hair". Nicholay and Sons is identified initially in this class for their "remarkably beautiful and extensive collection". The report includes the following notes taken by the Jury on 9th July, 1851: "The Jury having closely examined the extensive and interesting collection of furs exhibited by Messrs. Nicholay and Son, Her Majesty's furriers (No.301), as well as the large assortment of manufactured articles, of excellent design and workmanship, resolve – that they consider them worthy of especial notice, and have pleasure in recording their judgement that the collection would fully entitle Messrs. Nicholay and Son to a Prize Medal, which they are precluded from awarding them, in consequence of one of the firm being a member of the jury" (page 843). Ferrier's glass negative of this print appeared at the Sotheby's Belgravia auction on October 29, 1982 (Lot 77).

No. in Catalogue: 301 (UK)

Award: Recommended for a Prize Medal, but illegible, as the firm (Mr. J.A. Nicholay) is a member of the jury.

AGO Accession #: 2007/1940.2.45

VOLUME III

1.

Photographer: Claude-Marie Ferrier

Title: View of the Eastern Nave

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 16.2 x 21.8 cm
Mount: 25 x 35 cm

Location in Reports: Volume III; Frontispiece; Facing page [i]

Inscriptions: recto (engraved on mount; centred below photograph): VIEW OF EASTERN NAVE

Notes: This photograph shows a view of the eastern nave in the interior of the Crystal Palace. The photograph is taken from an elevated level, and shows the interior hallway and the various exhibitors' displays in this area of the building. In the centre of the photograph are various sculptures. Flags from various countries can be seen along the hallway. A print from this negative was exhibited at the Society of Arts exhibition (no.66), 1852, London. Ferrier's glass negative of this print appeared at the Sotheby's Belgravia auction on October 29, 1982 (Lot 79).

No. in Catalogue: N/A

Award: N/A

AGO Accession #: 2007/1940.3.1

2.

Photographer: Hugh Owen

Title: Embroidered Saddle, India

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 22.7 x 17.4 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XIX "Tapestry, including Carpets, Floor-Cloths, &c., Lace, Fancy Embroidery, and Industrial Works"; Facing page 1005

Inscriptions: recto (inscribed in negative; lower left corner): HO

recto (engraved on mount; centred below photograph): EMBROIDERED SADDLE.

recto (engraved on mount; below photograph, right margin, in small text): INDIA.

Notes: This photograph appears opposite the introductory page to CLASS XIX. A print from this, or the negative for vol. III, no 5, which has the same title, was probably exhibited at the Society of Arts exhibition, 1852 (no. 47, "Embroidered Saddle, from India"), London; the Photographic Institution exhibition (no. 113, "Indian Saddle"), 1853, London; the 2nd Tour, 1st Set, Society of Arts exhibition (no. 17, "Indian Embroidered Saddle"), 1854; and the 3rd Tour, 1st Set, Society of Arts exhibition (no. 17, "Indian Embroidered Saddle"), 1855-6). It is possible that it was also exhibited the 1st Tour, Society of Arts exhibition, 1853-54, as the title of no. 54 "Embroidered Saddle" could equally apply to vol. III, nos. 2-5.

No. in Catalogue: Not indicated

Award: Not indicated

3.

AGO Accession #: 2007/1940.3.2

Photographer: Hugh Owen

Title: Embroidered Saddle-Cloth, Turkey

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 17.3 x 22.7 cm
Mount: 25 x 35 cm

Location in Reports: Volume III; Class XIX "Tapestry, including Carpets, Floor-Cloths, &c., Lace, Fancy Embroidery, and Industrial Works"; Facing page 1032

Inscriptions: recto (inscribed in negative; lower right corner): HO

recto (engraved on mount; centred below photograph): EMBROIDERED SADDLE-CLOTH.

recto (engraved on mount; below photograph, right margin, in small text): TURKEY.

Notes: This photograph appears opposite the report detailing Swiss and Belgian lace and embroidery, and there does not appear to be any reference to Turkey's saddle-cloth within this class. A print from this negative was probably exhibited at the Society of Arts exhibition, 1852 (no. 2, "Embroidered Saddle Cloth"). It is possible that it was also exhibited the 1st Tour, Society of Arts exhibition, 1853-54, as the title of "Embroidered Saddle" could equally apply to vol. III, nos. 2-5.

No. in Catalogue: Not indicated

Award: Not indicated

AGO Accession #: 2007/1940.3.3

4.

Photographer: Hugh Owen

Title: Embroidered Saddle, Tunis

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 17.1 x 22.4 cm Mount: 25 x 35 cm

Location in Reports: Volume III; Class XX "Articles of Clothing for immediate Personal or Domestic Use"; Facing page 1047

Inscriptions: recto (inscribed in negative; lower right corner): HO

recto (engraved on mount; centred below photograph): EMBROIDERED SADDLE.

recto (engraved on mount; below photograph, right margin, in small text): TUNIS.

Notes: This photograph appears opposite the introductory page to CLASS XX. Most of the items exhibited in this class are unrelated to saddle cloth, such as hosiery, hats, gloves, boots and shoes. However, on page 1063, the jury notes an Honourable Mention to Tunis for their "rich silks finely embroidered in gold and silver; dresses for gentlemen, and also richly-embroidered woollen dresses woven in one piece." A print from this negative was probably exhibited at the Society of Arts exhibition (no.8, "Embroidered Saddle, from Tunis"), 1852, London, and at the 2nd Tour, 2nd Set, Society of Arts exhibition (no.71, "Embroidered Saddle, Tunis"), 1854, London. It is possible that it was also exhibited the 1st Tour, Society of Arts exhibition, 1853-54, as the title of "Embroidered Saddle" could equally apply to vol. III, nos. 2-5.

No. in Catalogue: Not indicated

Award: Not indicated

AGO Accession #: 2007/1940.3.4

5.

Photographer: Hugh Owen

Title: Embroidered Saddle, India (2)

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 22.3 x 17 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XX "Articles of Clothing for immediate Personal or Domestic Use"; Facing page 1065

Inscriptions: recto (inscribed in negative; lower right corner): HO

recto (engraved on mount; centred below photograph): EMBROIDERED SADDLE.

recto (engraved on mount; below photograph, right margin, in small text): INDIA.

Notes: This photograph appears opposite the jury's report concerning India's contribution to this class, which included "cloth of real cashmere wool, extremely light, thin, and fine". A print from this, or the negative for vol. III, no. 2, which has the same title, was probably exhibited at the Society of Arts exhibition, 1852 (no. 47, "Embroidered Saddle, from India"), London; the Photographic Institution exhibition (no. 113, "Indian Saddle"), 1853, London; the 2nd Tour, 1st Set, Society of Arts exhibition (no. 17, "Indian Embroidered Saddle"), 1854; and the 3rd Tour, 1st Set, Society of Arts exhibition (no. 17, "Indian Embroidered Saddle"), 1855-6). It is possible that it was also exhibited the 1st Tour, Society of Arts exhibition, 1853-54, as the title "Embroidered Saddle" could equally apply to vol. III, nos. 2-5.

No. in Catalogue: Not identified

Award: Not identified

AGO Accession #: 2007/1940.3.5

6.

Photographer: Hugh Owen

Title: Chain Armour and Swords, India

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 22.4 x 16.8 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXI "Cutlery and Edge Tools"; Facing page 1067

Inscriptions: recto (inscribed in negative; bottom edge): HO

recto (engraved on mount; centred below photograph): CHAIN ARMOUR AND SWORDS.

recto (engraved on mount; below photograph, right margin, in small text): INDIA.

Notes: This photograph appears opposite the introductory page to Class XXI, "REPORT ON CUTLERY AND EDGE-TOOLS".

The objects were likely placed against a plain backdrop, as shadows can be seen behind the objects. A print from this negative was exhibited at the Society of Arts exhibition (no. 44), 1852, London; the 1st Tour, Society of Arts exhibition (no. 52), 1853-54; the 2nd Tour, 1st Set, Society of Arts exhibition (no. 9), 1854; the 3rd Tour, 1st Set, Society of Arts exhibition (no. 9), 1855-6; the 3rd Tour, 2nd Set, Society of Arts exhibition (no. 81), 1855-6.

No. in Catalogue: Not identified

Award: No medal

AGO Accession #: 2007/1940.3.6

7.

Photographer: Hugh Owen

Title: Large Anchor, Brown, Lenox and Co.

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 17 x 22.3 cm

Mount: 25 x 35 cm

Location in Reports: Volume III; Class XXII "Iron and General Hardware"; Facing page 1081

Inscriptions: recto (inscribed in negative; lower right corner): HO

recto (engraved on mount; centred below photograph): LARGE ANCHOR.

recto (engraved on mount; below photograph, right margin, in small text): BROWN, LENOX AND CO.

Notes: This photograph appears opposite the introductory page to CLASS XXII, "REPORT ON IRON AND GENERAL HARDWARE". The photograph shows a very large anchor on display on the grounds of the Great Exhibition, outside of the Crystal Palace building. A plaque rests beneath the anchor that reads "Brown Lenox & Co, London/Contractors with the Admiralty/ Chain-Cables and Anchors". A print from this negative was exhibited at the Society of Arts exhibition (no. 38), 1852, London.

No. in Catalogue: Not identified

Award: Not identified

AGO Accession #: 2007/1940.3.7

8.

Photographer: Claude-Marie Ferrier

Title: Brass Lectern, Hardman and Co.

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.6 x 14 cm

Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXII "Iron and General Hardware"; Facing page 1095

Inscriptions: recto (engraved on mount; centred below photograph): BRASS LECTERN.

recto (engraved on mount; below photograph, right margin, in small text): HARDMAN AND CO.

Notes: This photograph appears opposite the jury's report detailing the "remarkable" and "perfect workmanship" of J. Hardman and Co. In addition, on page 1106, the jury acknowledges Hardman's work for its "perfect development of the mediaeval design". This photograph shows an intricate brass lectern resting on a table covered with a dark cloth. A print from this negative was exhibited at the Society of Arts exhibition (no. 53), 1852, London.

No. in Catalogue 700 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.3.8

9.

Photographer: Claude-Marie Ferrier

Title: Fire Grates, Hoole, Robson and Hoole

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.3 x 21.5 cm
Mount: 25 x 35 cm

Location in Reports: Volume III; Class XXII "Iron and General Hardware"; Facing page 1098

Inscriptions: recto (engraved on mount; centred below photograph): FIRE GRATES.

recto (engraved on mount; below photograph, right margin, in small text): HOOLE, ROBSON AND HOOLE.

Notes: This photograph appears opposite the jury's report under the heading "IRON AND STEEL MANUFACTURES, IRONMONGERY, &c", which details the grates of Messrs. Hoole, Robson, and Hoole as evidence of "remarkable advancement in tasteful design". This photograph shows three fire grates, displayed against a dark coloured platform on a wooden floor. A striped awning appears above the display. Behind the fire grates is a large sign that reads "THE GREEN LANE WORKS, SHEFFIELD", and "Henry E. Hoole, Robson and Hoole". Above this sign rests a small sign that reads "140", the number of the exhibitor. A print from this negative was exhibited at the Society of Arts exhibition (no. 6), 1852, London.

No. in Catalogue: 140 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.3.9

10.

Photographer: Claude-Marie Ferrier

Title: Cast-Iron Fountain, André

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 19.2 x 15.3 cm
Mount: 25 x 35 cm

Location in Reports: Volume III; Class XXII "Iron and General Hardware"; Following page 1104

Inscriptions: recto (engraved on mount; centred below photograph): CAST-IRON FOUNTAIN.

recto (engraved on mount; below photograph, right margin, in small text): ANDRÉ

Notes: This photograph is the first in a sequence of four consecutive photographs that follow page 1104, on which the text details the jury's list of Council Medal winners for this class. J. P. V. André is the first exhibitor listed who received a Council Medal, and the jury members note the "high excellence of the castings", and the "sharpness and soundness of the casting (is) extremely perfect". This photograph is the first in a sequence of four consecutive photographs that follow page 1104. A backdrop was used behind the fountain, but the wrinkles have not been smoothed out.

No. in Catalogue: 1053 (France)

Award: Council Medal

AGO Accession #: 2007/1940.3.10

11.

Photographer: Claude-Marie Ferrier

Title: Design for Fountain, André

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 19.4 x 14.2 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXII "Iron and General Hardware"; Second photograph following page 1104

Inscriptions: recto (engraved on mount; centred below photograph): DESIGN FOR FOUNTAIN.

recto (engraved on mount; below photograph, right margin, in small text): ANDRÉ

Notes: This photograph is the second photograph in a sequence of four to appear following page 1104. Like the previous photograph (catalogue vol. III, no. 12), it depicts an object made by the exhibitor J.P.V. ANDRÉ of France, who received a Council Medal for his work. A print from this negative was exhibited at the Society of Arts exhibition (no. 45), 1852, London.

No. in Catalogue: 1053 (France)

Award: Council Medal

AGO Accession #: 2007/1940.3.11

12.

Photographer: Claude-Marie Ferrier

Title: Castings of Animals, Aubanel

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.3 x 20.2 cm
Mount: 25 x 35 cm

Location in Reports: Volume III; Class XXII "Iron and General Hardware"; Third photograph following page 1104

Inscriptions: recto (engraved on mount; centred below photograph): CASTINGS OF ANIMALS.

recto (engraved on mount; below photograph, right margin, in small text): AUBANEL.

Notes: This photograph is the third photograph in a sequence of four following page 1104. Aubanel is the second exhibitor listed in the report who was to receive a Council Medal. The jury notes Aubanel's "well designed and beautiful" pieces, and these works, in addition to André's, "evinced with equal success the applicability of cast-iron to artistic uses". A print from this negative was exhibited at the Society of Arts exhibition (no. 10), 1852, London.

No. in Catalogue: 1055 (France)

Award: Council Medal

AGO Accession #: 2007/1940.3.12

13.

Photographer: Claude-Marie Ferrier

Title: Cast-Iron Gates, Coalbrook Dale Company

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.3 x 19.4 cm
Mount: 25 x 35 cm

Location in Reports: Volume III; Class XXII "Iron and General Hardware"; Fourth photograph following page 1104

Inscriptions: recto (engraved on mount; centred below photograph): CAST-IRON GATES.

recto (engraved on mount; below photograph, right margin, in small text): COALBROOK DALE COMPANY.

Notes: This photograph is the fourth photograph to appear in a sequence of four following page 1104. It appears directly opposite a very detailed and lengthy description of the Coalbrook Dale Company's items, which claim "a very prominent place in the awards of the Jury". They are the fourth exhibitor in the list of Council Medal winners in the report. This photograph shows a view of iron gates, displayed on the floor of the Crystal Palace building. The upper balconies of the exhibition space is visible above, and a sign appears behind the gates that reads "REFRESHMENTS".

No. in Catalogue: 641 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.3.13

14.

Photographer: Claude-Marie Ferrier

Title: Clocks, Chandeliers and Bronzes, Matifat

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.1 x 21.3 cm
Mount: 25 x 35 cm

Location in Reports: Volume III; Class XXII "Iron and General Hardware"; Facing page 1106

Inscriptions: recto (engraved on mount; centred below photograph): CLOCKS, CHANDELIERS AND BRONZES.

recto (engraved on mount; below photograph, right margin, in small text): MATIFAT.

Notes: This photograph is the first photograph to appear in a sequence of three following page 1106, and appears opposite the description of the Council Medal winners, including the report about C.S. Matifat's exhibit which is of "a very high order". This photograph shows a collection of clocks, chandeliers, and bronzes, displayed within a fenced unit. A large tassled banner hangs above the display that reads "MATIFAT". A print from this negative was exhibited at the Society of Arts exhibition (no. 48), 1852, London.

No. in Catalogue: 923 (France)

Award: Council Medal

AGO Accession #: 2007/1940.3.14

15.

Photographer: Claude-Marie Ferrier

Title: Colossal Bronze Lion, Miller

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.2 x 20.5 cm
Mount: 25 x 35 cm

Location in Reports: Volume III; Class XXII "Iron and General Hardware"; Second photograph following page 1106

Inscriptions: recto (engraved on mount; centred below photograph): COLOSSAL BRONZE LION.

recto (engraved on mount; below photograph, right margin, in small text): MILLER.

Notes: This photograph is the second photograph to appear in a sequence of three following page 1106, where the jury describes Ferd. Miller's "heraldic lion cast", which is "regarded by the Jury as a most admirable example of successful casting". The description of Miller's casting is under the heading "The Council Medal", and is listed eighth. A print from this negative was exhibited at the Society of Arts exhibition (no. 18), 1852, London.

No. in Catalogue: 90 (Bavaria)

Award: Council Medal

AGO Accession #: 2007/1940.3.15

16.

Photographer: Hugh Owen

Title: Metal Work, Lamps, Etc, Winfield

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 17.2 x 22.2 cm
Mount: 25 x 35 cm

Location in Reports: Volume III; Class XXII "Iron and General Hardware"; Third photograph following page 1106

Inscriptions: recto (engraved on mount; centred below photograph): METAL WORK, LAMPS, &c.

recto (engraved on mount; below photograph, right margin, in small text): WINFIELD.

Notes: This photograph is the third photograph to appear in a sequence of three following page 1106. On page 1107, the jury details R. W. Winfield's "very perfect workmanship". Winfield is listed twelfth on the list of Council Medal winners for this class. A print from this negative was exhibited at the Society of Arts exhibition (no. 30), 1852, London.

No. in Catalogue: 373 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.3.16

17.

Photographer: Claude-Marie Ferrier

Title: Shield Presented to the Prince of Wales by the King of Prussia

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 17.8 x 16.4 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXIII "Works in Precious Metals, Jewellery, Articles of Virtu, &c"; Facing page 1119

Inscriptions: recto (engraved on mount; centred below photograph): SHIELD PRESENTED TO THE PRINCE OF WALES BY THE KING OF PRUSSIA

Notes: This photograph appears opposite the introductory page to Class XXIII, "REPORT ON WORKS IN PRECIOUS METALS, JEWELLERY, ARTICLES OF VERTU, &c." The description of the shield begins on page 1127, where the jury notes its recommendation for a Council Medal "as a reward for the talent of the artists, who have executed the orders and carried out the idea of the King of Prussia".

No. in Catalogue: Not indicated

Award: Council Medal

AGO Accession #: 2007/1940.3.17

18.

Photographer: Claude-Marie Ferrier

Title: Plate, Garrard and Co.

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 19.2 x 15.1 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXIII "Works in Precious Metals, Jewellery, Articles of Virtu, &c"; Facing page 1122

Inscriptions: recto (engraved on mount; centred below photograph): PLATE.

recto (engraved on mount; below photograph, right margin, in small text): GARRARD AND CO.

Notes: This photograph is the second photograph in a sequence of two following page 1122, and appears opposite the jury's report on the items of Garrard, R. and S., and Co. The jury notes Messrs. Garrard's "manufacturing capabilities of the highest order". This photograph shows three articles in precious metal, displayed on a dark table, and against a very dark background. The object in the centre is a large pitcher, representing the labours of Hercules, including combating the horses of Diomedes, with the handle representing the hydra of Lerna.

No. in Catalogue: 98 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.3.18

19.

Photographer: Claude-Marie Ferrier

Title: Vase in Repoussé Work, by Vechte, Hunt and Roskill

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.7 x 15.1
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXIII "Works in Precious Metals, Jewellery, Articles of Virtu, &c"; Second photograph following page 1122

Inscriptions: recto (engraved on mount; centred below photograph): VASE IN REPOUSSÉ WORK, BY VECHTE.

recto (engraved on mount; below photograph, right margin, in small text): HUNT AND ROSKILL.

Notes: This photograph is the second photograph in a sequence of two following page 1122. The jury draws attention to Hunt and Roskell's vase on page 1123, where they make a recommendation for a Council Medal. This photograph shows a decorative vase, with relief representing the fight between Jupiter and the giants. The vase, crafted by M. Vechte, is displayed on a small stand against a plain backdrop.

No. in Catalogue: 97 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.3.19

20.

Photographer: Claude-Marie Ferrier

Title: Group in Silver

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 17.2 x 13.8 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXIII "Works in Precious Metals, Jewellery, Articles of Virtu, &c"; Facing page 1124

Inscriptions: recto (engraved on mount; centred below photograph): GROUP IN SILVER.

recto (engraved on mount; below photograph, right margin, in small text): HANCOCK

Notes: This photograph appears opposite the jury's report of C.F. Hancock's articles, which the jury note for their "peculiar qualities considered in an artistic point of view". This is the first photograph in a sequence of three to appear following page 1124. This photograph shows a statue of a group cast in silver (a knight combating a dragon and a lion). It appears to be mounted on a base, with the inscription "GOODWOOD 1851".

No. in Catalogue: 112 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.3.20

21.

Photographer: Claude-Marie Ferrier
Title: Dressing Case &c, Marrel Brothers
Negative Date: May to October 1851
Print date: late 1851 or 1852
Medium: salted paper print
Dimensions: Image: 13.2 x 20.2 cm
 Mount: 25 x 35 cm

Location in Reports: Volume III; Class XXIII "Works in Precious Metals, Jewellery, Articles of Virtu, &c"; Second photograph following page 1124

Inscriptions: recto (engraved on mount; centred below photograph): DRESSING CASE, &c.
 recto (engraved on mount; below photograph, right margin, in small text): MARREL BROTHERS.

Notes: This photograph is the second photograph to appear in a sequence of three following page 1124. The jury notes Marrel's "perfect workmanship" on page 1125. This photograph shows a display of various silver articles, including a decorative dressing case which is centred in the frame of the photograph. The items are displayed on a dark table, with a dark backdrop. A small label is displayed along the edge of the table that likely reads "Marrel Brothers", although it is illegible.

No. in Catalogue: 331 (France)
Award: Council Medal
AGO Accession #: 2007/1940.3.21

22.

Photographer: Claude-Marie Ferrier
Title: Horse and Slave
Negative Date: May to October 1851
Print date: late 1851 or 1852
Medium: salted paper print
Dimensions: Image: 19.5 x 15 cm
 Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXIII "Works in Precious Metals, Jewellery, Articles of Virtu, &c"; Third photograph following page 1124

Inscriptions: recto (engraved on mount; centred below photograph): HORSE AND SLAVE. / (ELECTRO PLATE)
 recto (engraved on mount; below photograph, right margin, in small text): GUEYTON.

Notes: This photograph is the third photograph to appear in a sequence of three following page 1124. The description by the jury appears on page 1125 and 1126, immediately following the photograph. The jury reports that M. Gueyton holds "a very honourable position among the exhibitors". This photograph shows a sculpture of a woman holding a rearing horse, which is displayed on a dark coloured base.

No. in Catalogue: 1619 (France)
Award: Council Medal
AGO Accession #: 2007/1940.3.22

23.

Photographer: Claude-Marie Ferrier

Title: Silver Centre-Piece in Repoussé Work, Froment-Meurice

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.7 x 15.2 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXIII "Works in Precious Metals, Jewellery, Articles of Virtu, &c"; Facing page 1126

Inscriptions: recto (engraved on mount; centred below photograph): SILVER CENTRE-PIECE IN REPOUSSÉ WORK.

recto (engraved on mount; below photograph, right margin, in small text): FROMENT MEURICE.

Notes: This photograph appears opposite the jury's report of Froment-Meurice's articles. Particular attention is paid to his centre-piece, as the jury notes that their attention "has been arrested" by its sight. This photograph shows a close-up of a silver centre-piece representing Ceres, Bacchus, and Venus standing upon the terrestrial globe.

No. in Catalogue: 1720 (France)

Award: Council Medal

AGO Accession #: 2007/1940.3.23

24.

Photographer: Hugh Owen

Title: Large Centre-piece in Silver, Wagner and Sons

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 22.7 x 16.5 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXIII "Works in Precious Metals, Jewellery, Articles of Virtu, &c"; Second photograph following page 1126

Inscriptions: recto (inscribed in negative; lower right corner): HO

recto (engraved on mount; centred below photograph): LARGE CENTRE-PIECE IN SILVER.

recto (engraved on mount; below photograph, right margin, in small text): WAGNER AND SONS.

Notes: This photograph follows the jury's report of Wagner's centre-piece, which appears on page 1126. The description of the object continues after the photograph, on page 1127. The jury notes that this centre-piece has "a fine style, an exalted character, excellent sculpture, and good effect". A print from this negative was exhibited at the Society of Arts exhibition (no. 15), 1852, London.

No. in Catalogue: 840 (Prussia)

Award: Council Medal

AGO Accession #: 2007/1940.3.24

25.

Photographer: Claude-Marie Ferrier

Title: Gilt Bronzes, Vittoz

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.2 x 21.7 cm
Mount: 25 x 35 cm

Location in Reports: Volume III; Class XXIII "Works in Precious Metals, Jewellery, Articles of Virtu, &c"; Facing page 1129

Inscriptions: recto (engraved on mount; centred below photograph): GILT BRONZES.

recto (engraved on mount; below photograph, right margin, in small text): VITTOZ.

Notes: This photograph appears opposite the jury's report on G.T. Vittoz's works, which they note are "executed in the best manner".

No. in Catalogue: 1530 (France)

Award: Council Medal

AGO Accession #: 2007/1940.3.25

26.

Photographer: Claude-Marie Ferrier

Title: Cast-Iron Vases, Royal Russian Foundry

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 14.9 x 21.1 cm
Mount: 25 x 35 cm

Location in Reports: Volume III; Class XXIII "Works in Precious Metals, Jewellery, Articles of Virtu, &c"; Facing page 1133

Inscriptions: recto (engraved on mount; centred below photograph): CAST-IRON VASES.

recto (engraved on mount; below photograph, right margin, in small text): ROYAL PRUSSIAN FOUNDRY.

Notes: This photograph appears opposite the jury's report of the Royal Prussian Iron Foundry's contribution to the exhibition, which they write are deserving of a Prize Medal. Of particular note is the upper left hand corner, where it appears there are remnants of chemicals from the glass plate negative process.

No. in Catalogue: 271 (Prussia)

Award: Prize Medal

AGO Accession #: 2007/1940.3.26

27.

Photographer: Claude-Marie Ferrier
Title: Shield in Damascene Steel, Falloise
Negative Date: May to October 1851
Print date: late 1851 or 1852
Medium: salted paper print
Dimensions: Image: 15.7 x 21.9 cm
 Mount: 25 x 35 cm

Location in Reports: Volume III; ClassXXIII "Works in Precious Metals, Jewellery, Articles of Virtu, &c"; Facing page 1134

Inscriptions: recto (engraved on mount; centred below photograph): SHIELD IN DAMASCENE STEEL.

recto (engraved on mount; below photograph, right margin, in small text): FALLOISE.

Notes: This photograph appears opposite the jury's discussion of J. Falloise's "remarkable articles" for which he was awarded a Prize Medal. A print from this negative was exhibited at the Society of Arts exhibition (no. 50), 1852, London; the 1st Tour, Society of Arts exhibition (no. 46), 1853-4; and the 2nd Tour, 1st Set, Society of Arts exhibition (no. 68), 1854.

No. in Catalogue: 384 (Belgium)

Award: Prize Medal

AGO Accession #: 2007/1940.3.27

28.

Photographer: Claude-Marie Ferrier
Title: Glass Fountain, Osler
Negative Date: May to October 1851
Print date: late 1851 or 1852
Medium: salted paper print
Dimensions: Image: 20.9 x 15.6 cm
 Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXIV "Glass"; Facing page 1143

Inscriptions: recto (engraved on mount; centred below photograph): GLASS FOUNTAIN.

recto (engraved on mount; below photograph, right margin, in small text): OSLER.

Notes: This photograph appears opposite the introductory page to Class XXIV, "REPORT ON GLASS". However, mention of Messrs. Osler's crystal fountain does not appear until page 1171, where the jury refers to it as a "work of great beauty". This fountain was a very popular attraction at the Great Exhibition, and drew many visitors. As noted in the report, it added "very materially to the brilliancy and general effect in the conspicuous part of the Building in which it is placed". This item was displayed in the centre of the Nave of the Crystal Palace building.

No. in Catalogue: 20 (UK)

Award: Prize Medal

AGO Accession #: 2007/1940.3.28

29.

Photographer: Hugh Owen

Title: Porcelain Vases, China

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 22.6 x 17 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXV "Ceramic Manufactures"; Facing page 1183

Inscriptions: recto (inscribed in negative; lower right corner): HO

recto (engraved; on mount; centred below photograph): PORCELAIN VASES.

recto (engraved on mount; below photograph, right margin, in small text): CHINA.

Notes: This photograph appears opposite the introductory page to Class XXV, "REPORT ON CERAMIC MANUFACTURES". On page 1187, the jury reports on "the well-known productions of China are among the articles collected from that country", but note that the "collection which most largely represents the commercial importance of the ceramic art...is exhibited on the British side". A print from this negative was exhibited at the Society of Arts exhibition (no. 39), 1852, London; the 1st Tour, Society of Arts exhibition (no. 49), 1853-4; and likely the 2nd Tour, 2nd Set, Society of Arts exhibition (no. 69, titled "Vases from China"), 1854.

No. in Catalogue: Not indicated

Award: No Medal

AGO Accession #: 2007/1940.3.29

30.

Photographer: Hugh Owen

Title: Jars, Hookah, Etc., India

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 22.4 x 17.2 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXV "Ceramic Manufactures"; Facing page 1187

Inscriptions: recto (inscribed in negative; right edge of photograph): HO

recto (engraved on mount; centred below photograph): JARS, HOOKAH, & c.

recto (engraved on mount; below photograph, right margin, in small text): INDIA.

Notes: This photograph appears opposite page 1187, where the jury notes that the "East India Company shows specimens of the graceful forms of Indian pottery". A print from this negative was exhibited at the Society of Arts exhibition (no. 27), 1852.

No. in Catalogue: Not indicated

Award: Not indicated

AGO Accession #: 2007/1940.3.30

31.

Photographer: Claude-Marie Ferrier

Title: Porcelain and Parian, Minton

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 14.1 x 21.1 cm
Mount: 25 x 35 cm

Location in Reports: Volume III; Class XXV "Ceramic Manufactures"; Facing page 1188

Inscriptions: recto (engraved on mount; centred below photograph): PORCELAIN AND PARIAN.

recto (engraved on mount; below photograph, right margin, in small text): MINTON.

Notes: This photograph appears opposite the jury's report on Messrs. Minton's articles and their recommendation of a Council Medal; however, it is on the preceding page where the jury specifically mentions the dessert service that is photographed. This photograph shows several examples of an ornate porcelain and Parian dessert service, displayed on a table that is covered with a dark cloth.

No. in Catalogue: 1 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.3.31

32.

Photographer: Hugh Owen

Title: Porcelain, Sèvres

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21 x 16.7 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXV "Ceramic Manufactures"; Facing page 1192

Inscriptions: recto (engraved on mount; centred below photograph): PORCELAIN.

recto (engraved on mount below photograph, right margin, in small text): SÈVRES.

Notes: This is the first photograph in a sequence of two following page 1192, and appears opposite the jury's report regarding the French department and their Sèvres manufacturing plant, specifically for several large vases "which are all remarkable for beauty of form, and some of them for flower-painting, of admirable freshness and force". This photograph shows five examples of porcelain vases, displayed against a plain backdrop. The largest vase is centred within the frame. A small vase to the left of the large vase is displayed on its side. A print from this negative was exhibited at the Society of Arts exhibition (no. 29), 1852, London.

No. in Catalogue: 1359 (France)

Award: Council Medal

AGO Accession #: 2007/1940.3.32

33.

Photographer: Hugh Owen

Title: Porcelain Jars, Vases and Casket, Sèvres

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21 x 16.7 cm
Mount: 25.5 x 35 cm

Location in Reports: Volume III; Class XXV "Ceramic Manufactures"; Second photograph following page 1192

Inscriptions: recto (inscribed in negative; lower right corner): HO

recto (engraved on mount; centred below photograph): PORCELAIN JARS, VASES AND CASKET.

recto (engraved on mount; below photograph, right margin, in small text): SÈVRES.

Notes: This is the second photograph in a sequence of two following page 1192. This photograph follows the jury's report regarding the French Department's articles, which appears on page 1192. Sèvres' articles are also shown in the previous photograph (see catalogue vol.3. no. 32). A print from this negative was likely exhibited at the Society of Arts exhibition (no. 16), 1852, London.

No. in Catalogue: 1359 (France)

Award: Council Medal

AGO Accession #: 2007/1940.3.33

34.

Photographer: Claude-Marie Ferrier

Title: Sideboard of Carved Walnut, Fourdinois

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21.5 x 15.2 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXVI "Decorative Furniture and Upholstery, including Paper-hangings, Papier Maché, and Japanned Goods"; Facing page 1197

Inscriptions: recto (engraved on mount; centred below photograph): SIDEBOARD OF CARVED WALNUT.

recto (engraved on mount; below photograph, right margin, in small text): FOURDINOIS.

Notes: This photograph appears opposite the introductory page to Class XXVI, "REPORT ON DECORATIVE FURNITURE AND UPHOLSTERY, INCLUDING PAPER-HANGINGS, PAPIER-MACHÉ, AND JAPANNED GOODS". On page 1198, the jury reports on Fourdinois' "beautiful works", and "which come almost under the head of fine art rather than of manufacture".

No. in Catalogue: 1231 (France)

Award: Council Medal

AGO Accession #: 2007/1940.3.34

35.

Photographer: Claude-Marie Ferrier

Title: Clockcase Carved in Wood, Liénard

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 12 x 18.4 cm
Mount: 25 x 35 cm

Location in Reports: Volume III; Class XXVI "Decorative Furniture and Upholstery, including Paper-hangings, Papier Maché, and Japanned Goods"; Facing page 1201

Inscriptions: recto (engraved on mount; centred below photograph): CLOCKCASE CARVED IN WOOD.

recto (engraved on mount; below photograph, right margin, in small text): LIÉNARD.

Notes: This photograph appears opposite the jury's report of M. J. Liénard's works, which are "of great excellence, showing to what perfection and beauty the art of sculpture in wood can be brought". M. J. Liénard received a Council Medal for this clock case, but also for "other articles", which were not photographed. A print from this negative was exhibited at the Society of Arts exhibition (no. 40), 1852, London.

No. in Catalogue: 1326 (France)

Award: Council Medal

AGO Accession #: 2007/1940.3.35

36.

Photographer: Hugh Owen

Title: Panel from the Alhambra, Spain

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.8 x 21.5 cm
Mount: 25 x 35 cm

Location in Reports: Volume III; Class XXVII "Manufactures in Mineral Substances, used for Building or Decorations; as-in Marble, Slate, Porphyries, Cements, Artificial Stones, Clay, &c."; Facing page 1215

Inscriptions: recto (inscribed in negative; right corner): HO

recto (engraved on mount; centred below photograph): PANEL FROM THE ALHAMBRA. / (PLASTER)

recto (engraved on mount; below photograph, right margin, in small text): SPAIN.

Notes: This photograph appears opposite the introductory page to Class XXVII. This photograph shows a decorative plaster panel, displayed against a plain backdrop, and resting on a cloth covered surface. A print from this negative was exhibited at the Society of Arts exhibition (no. 44), 1852, London.

No. in Catalogue: Not indicated

Award: No medal

AGO Accession #: 2007/1940.3.36

37.

Photographer: Claude-Marie Ferrier

Title: Folding-Doors Veneered with Malachite, Demidoff

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.9 x 20.9 cm
Mount: 25 x 35 cm

Location in Reports: Volume III; Class XXVII "Manufactures in Mineral Substances, used for Building or Decorations; as-in Marble, Slate, Porphyries, Cements, Artificial Stones, Clay, &c."; Facing page 1218

Inscriptions: recto (engraved on mount; centred below photograph): FOLDING-DOORS VENEERED WITH MALACHITE.

recto (engraved on mount; below photograph, right margin, in small text): DEMIDOFF.

Notes: This photograph appears opposite the jury's description of Messrs. Demidoff's "examples of a manufacture remarkable not only for the rich magnificence of the articles, but also for a great improvement in style and execution". A print from this negative was exhibited at the Society of Arts exhibition (no. 68), 1852, London.

No. in Catalogue: 323 (Russia)

Award: Council Medal

AGO Accession #: 2007/1940.3.37

38.

Photographer: Hugh Owen

Title: Column of Cornish Granite, Cheesewring Co.

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 22.2 x 16.9 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXVII "Manufactures in Mineral Substances, used for Building or Decorations; as-in Marble, Slate, Porphyries, Cements, Artificial Stones, Clay, &c."; Facing page 1222

Inscriptions: recto (inscribed in negative; lower right corner): HO

recto (engraved on mount; centred below photograph): COLUMN OF CORNISH GRANITE.

recto (engraved on mount; below photograph, right margin, in small text): CHEESEWRING COMPANY.

Notes: This photograph appears opposite the jury's report of the Cheesewring Granite Company's granite column, which is described as a "very beautiful specimen of a stone obtained from quarries hitherto little worked, on property belonging to the Prince of Wales". It was awarded a Prize Medal "for the material, style, and workmanship of this column". This item was displayed outside of the Crystal Palace, on the west side of the building. A print from this negative was exhibited at the Society of Arts exhibition (no. 7), 1852, London.

No. in Catalogue: 54 (UK)

Award: Prize Medal

AGO Accession #: 2007/1940.3.38

39.

Photographer: Hugh Owen

Title: Medieval Tomb, Myers

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 22.4 x 16.8 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXVII "Manufactures in Mineral Substances, used for Building or Decorations; as-in Marble, Slate, Porphyries, Cements, Artificial Stones, Clay, &c."; Facing page 1224

Inscriptions: recto (inscribed in negative; lower right corner): HO

recto (engraved on mount; centred below photograph): MEDIAEVAL TOMB. / (CAEN STONE)

recto (engraved on mount; below photograph, right margin, in small text): MYERS.

Notes: This photograph is the first photograph in a sequence of two following page 1224, and appears opposite the jury's report of Mr. Myers' objects sculptured in Caen stone. The jury notes that the "execution of the stone work is in all of them extremely good". This photograph shows a view of a decorative mediaeval tomb. A dark coloured backdrop appears partially behind the object, but does not fill the entire frame. A print from this negative was exhibited at the Society of Arts exhibition (no. 13), 1852, London.

No. in Catalogue: 533 (UK)

Award: Prize Medal

AGO Accession #: 2007/1940.3.39

40.

Photographer: Hugh Owen

Title: Mediaeval Fire-place, Myers

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 23 x 18.1 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXVII "Manufactures in Mineral Substances, used for Building or Decorations; as-in Marble, Slate, Porphyries, Cements, Artificial Stones, Clay, &c."; Second photograph following page 1224

Inscriptions: recto (inscribed in negative; lower right corner): HO

recto (engraved on mount; centred below photograph): MEDIAEVAL FIRE-PLACE. / (CAEN STONE)

recto (engraved on mount; below photograph, right margin, in small text): MYERS.

Notes: This photograph is the second photograph in a sequence of two following page 1224. It follows a description of Mr. Myers' works, as explained in preceding photograph (see catalogue vol.3. no. 39). This is one of two items by Myers to be photographed. A print from this negative was exhibited at the Society of Arts exhibition (no. 21), 1852, London.

No. in Catalogue: 533 (UK)

Award: Prize Medal (for "Carvings in Caen stone")

AGO Accession #: 2007/1940.3.40

41.

Photographer: Hugh Owen

Title: Ivory Throne, India

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 22.3 x 17.3 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXVIII "Manufactures from Animal and Vegetable Substances, not being Woven, Felted, or included in other Sections"; Facing page 1301

Inscriptions: recto (inscribed in negative; lower left corner): HO

recto (engraved on mount; centred below photograph): IVORY THRONE.

recto (engraved on mount; below photograph, right margin, in small text): INDIA.

Notes: This photograph appears opposite the introductory page to Class XXVIII. A print from this negative was exhibited at the Society of Arts exhibition (no. 57), 1852, London.

No. in Catalogue: Not indicated

Award: No medal

AGO Accession #: 2007/1940.3.41

42.

Photographer: Claude-Marie Ferrier

Title: Indian Rubber Boat, Pontoons, &c., Goodyear

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21 x 15.9 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXVIII "Manufactures from Animal and Vegetable Substances, not being Woven, Felted, or included in other Sections"; Facing page 1307

Inscriptions: recto (engraved on mount; centred below photograph): INDIAN RUBBER BOAT, PONTOONS, &c.

recto (engraved on mount; below photograph, right margin, in small text): GOODYEAR.

Notes: This photograph appears opposite a lengthy and detailed description of Mr. Goodyear's work with rubber, which continues through to page 1314. The jury report describes Mr. Goodyear's discovery of vulcanized India-rubber. This photograph shows a large rubber boat and several pontoons. The objects are displayed on a wooden floor, and other articles on display can be seen in the background. The ceiling of the Crystal Palace can be seen.

No. in Catalogue: 378 (United States)

Award: Council Medal

AGO Accession #: 2007/1940.3.42

43.

Photographer: Claude-Marie Ferrier

Title: Articles in Indian Rubber, MacIntosh

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.7 x 16 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXVIII "Manufactures from Animal and Vegetable Substances, not being Woven, Felted, or included in other Sections"; Facing page 1309

Inscriptions: recto (engraved on mount; centred below photograph): ARTICLES IN INDIAN RUBBER.

recto (engraved on mount; below photograph, right margin, in small text): MACINTOSH.

Notes: This photograph appears opposite a detailed description of Charles MacIntosh's articles, as found under the heading "Council Medals" (Section A: MANUFACTURES FROM CAOUTCHOUC). MacIntosh is the first entry to be discussed under this heading. This photograph shows a collection of articles in Indian rubber, displayed on wooden flooring.

No. in Catalogue: 73 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.3.37

44.

Photographer: Claude-Marie Ferrier

Title: Articles in Gutta Percha, Gutta Percha Company

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 19.2 x 16.4 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXVIII "Manufactures from Animal and Vegetable Substances, not being Woven, Felted, or included in other Sections"; Facing page 1321

Inscriptions: recto (engraved on mount; centred below photograph): ARTICLES IN GUTTA PERCHA.

recto (engraved on mount; below photograph, right margin, in small text): GUTTA PERCHA COMPANY.

Notes: This photograph appears opposite the jury's report of the Gutta Percha Company's "novel applications of this substance". The jury notes that this company's exhibition of their specimens was "very complete and extensive".

No. in Catalogue: 85 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.3.44

45.

Photographer: Hugh Owen

Title: Ivory Casket, Matifat

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21.5 x 16.4 cm
Mount: 35 x 25 cm

Location in Reports: Volume III; Class XXVIII "Manufactures from Animal and Vegetable Substances, not being Woven, Felted, or included in other Sections"; Facing page 1322

Inscriptions: recto (inscribed in negativ; lower right corner): HO

recto (engraved on mount; centred below photograph): IVORY CASKET.

recto (engraved on mount; below photograph, right margin, in small text): MATIFAT.

Notes: This is the last photograph to appear in Volume III. It appears opposite the jury's report on "Ivory". However, there is no mention of the exhibitor Matifat within this class. Matifat received a Council Medal under Class XXII ("Iron and General Hardware"), for his "Original designs in bronze". A print from this negative was exhibited at the Society of Arts exhibition (no. 28), 1852, London.

No. in Catalogue: 923 (France)

Award: No medal in this class.

AGO Accession #: 2007/1940.3.45

VOLUME IV

1.

Photographer: Claude-Marie Ferrier

Title: View of Western Nave

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.9 x 21.9 cm
Mount: 25 x 35 cm

Location in Reports: Volume IV; Frontispiece; Facing page [i]

Inscriptions: recto (engraved on mount; centred below photograph): VIEW OF WESTERN NAVE.

Notes: This photograph appears opposite the title page of Volume IV. It is the Frontispiece in this volume, and the first photograph to appear in volume IV.

No. in Catalogue: N/A

Award: N/A

AGO Accession #: 2007/1940.4.1

2.

Photographer: Hugh Owen

Title: Bronze Figures, China

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.4 x 21.7 cm
Mount: 25 x 35 cm

Location in Reports: Volume IV; Class XXIX "Miscellaneous Manufactures and Small Wares"; Facing page 1333

Inscriptions: recto (inscribed in negative; lower right corner): HO

recto (engraved on mount; centred below photograph): BRONZE FIGURES.

recto (engraved on mount; below photograph, right margin, in small text): CHINA.

Notes: This photograph appears opposite the introductory page to Class XXIX, "REPORT ON MISCELLANEOUS AND SMALL WARES".

No. in Catalogue: Not identified

Award: No medal

AGO Accession #: 2007/1940.4.2

3.

Photographer: Hugh Owen

Title: Hawk and Heron, Hancock

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 18.3 x 22.1 cm
Mount: 25 x 35 cm

Location in Reports: Volume IV; Class XXIX "Miscellaneous Manufactures and Small Wares"; Facing page 1441

Inscriptions: recto (engraved on mount; centred below photograph): HAWK AND HERON. / (STUFFED)

recto (engraved on mount; below photograph, right margin, in small text): HANCOCK.

Notes: This photograph appears opposite the jury's description of J.A. Hancock's "beautiful examples, not only of a faithful and spirited adherence to life and nature, but of a skilful and harmonious combination of forms and colours." A print from this negative was exhibited at the Society of Arts exhibition (no. 4), 1852, London.

No. in Catalogue: 320 (UK)

Award: Prize Medal

AGO Accession #: 2007/1940.4.3

4.

Photographer: Claude-Marie Ferrier

Title: The Amazon, Kiss

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 16.3 x 21.5 cm
Mount: 25 x 35 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Facing page 1529

Inscriptions: recto (engraved on mount; centred below photograph): THE AMAZON. / (ZINC, BRONZED)

recto (engraved on mount; below photograph, right margin, in small text): KISS.

Notes: This photograph appears opposite the introductory page to Class XXX. It shows a bronzed statue, depicting an Amazon on horseback being attacked by a tiger. A plain backdrop can be seen behind the object, yet it does not fill the entire frame of the photograph. On the right hand side of the photograph, the background can be seen. The jury's report on Professor A. Kiss's "group cast in zinc" appears on page 1532, where the jury notes a recommendation for a Council Medal. This photograph was exhibited at the Society of Arts exhibition (no. 56), 1852, London.

No. in Catalogue: 279 (Prussia)

Award: Council Medal

AGO Accession #: 2007/1940.4.4

5.

Photographer: Claude-Marie Ferrier
Title: Richard Coeur de Lion, Marochetti
Negative Date: May to October 1851
Print date: late 1851 or 1852
Medium: salted paper print
Dimensions: Image: 21.4 x 16.3 cm
 Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Facing page 1532

Inscriptions: recto (engraved on mount; centred below photograph): RICHARD COEUR DE LION. / (PLASTER)

recto (engraved on mount; below photograph, right margin, in small text): MAROCHETTI.

Notes: This photograph appears opposite the jury's description of Baron Marochetti's "colossal equestrian statue", for which they recommended a Council Medal. This sculpture was displayed outside on the west side of the Crystal Palace building, on the grounds of Hyde Park. It appears in the background of a number of photographs that were taken outside on the west side of the Crystal Palace building (see Vol. II, catalogue nos. 27, 28 and 29). A print from this negative was exhibited at the Society of Arts exhibition (no. 3), 1852, London.

No. in Catalogue: 76 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.4.5

6.

Photographer: Claude-Marie Ferrier
Title: Hunter and Panther, Jerichau
Negative Date: May to October 1851
Print date: late 1851 or 1852
Medium: salted paper print
Dimensions: Image: 20.9 x 15.2 cm
 Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Facing page 1543

Inscriptions: recto (engraved on mount; centred below photograph): HUNTER AND PANTHER. / (PLASTER)

recto (engraved on mount; below photograph, right margin, in small text): JERICHAU.

Notes: This photograph appears opposite discussion of M.J.A. Jerichau's "group in plaster", which was awarded a Prize Medal. Of particular note is how the statue appears as though floating within the frame of the photograph, as the background and table, on which the sculpture sits, are completely black. A print from this negative was exhibited at the Society of Arts exhibition (no. 5), 1852, London.

No. in Catalogue: 39 (Denmark)

Award: Prize Medal

AGO Accession #: 2007/1940.4.6

7.

Photographer: Claude-Marie Ferrier

Title: Group of Amazons, Engel

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.1 x 14.8 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Facing page 1536

Inscriptions: recto (engraved on mount; centred below photograph): GROUP OF AMAZONS. / (MARBLE)

recto (engraved on mount; below photograph, right margin, in small text): ENGEL.

Notes: This sculpture was awarded Prize Medal, under the category A.-3 "In Minerals Simple, as Marble, Stone, Gems, Clay, &c." This item was displayed in the South Transept of the Crystal Palace building. Of particular note are the dark boxes visible at the base of the sculpture within the print, where it is likely that the exhibit number was masked out in order to create a neutral background. A print from this negative was exhibited at the Society of Arts exhibition (no. 65), 1852, London; the 1st Tour, Society of Arts exhibition (no. 53), 1853-4; the 2nd Tour, 1st Set, Society of Arts exhibition (no. 69), 1854; and the 3rd Tour, 2nd Set, Society of Arts exhibition (no. 79), 1855-6.

No. in Catalogue: 15 (UK)

Award: Honourable Mention

AGO Accession #: 2007/1940.4.7

8.

Photographer: Claude-Marie Ferrier

Title: Greek Hunter, Gibson

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21.3 x 16.1 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Facing page 1547 (left side of page)

Inscriptions: recto (engraved on mount; centred below photograph): GREEK HUNTER.

recto (engraved on mount; below photograph, right margin, in small text): GIBSON.

Notes: This photograph appears opposite the "SUPPLEMENTARY REPORT" of Class XXX, which describes the reasons as to why the Fine Arts were included in the Great Exhibition, as it was described as an exhibition of "Industry", and not necessarily the arts. It describes "how intimately the Fine Arts are connected with many branches of manufacture." Gibson served as a member of the jury for Class XXX, and therefore was not eligible for an award for his exhibits (see page lxviii of Volume I *Reports*).

No. in Catalogue: 64 or 80 (UK)

Award: No medal

AGO Accession #: 2007/1940.4.8

9.

Photographer: Claude-Marie Ferrier

Title: Nymph Preparing for the Bath and Youth Resting After the Chase, Baily

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.8 x 16.5 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Facing page 1550

Inscriptions: recto (engraved on mount; centred below photograph): NYMPH PREPARING FOR THE BATH. / (PLASTER) / YOUTH RESTING AFTER THE CHASE. / (PLASTER)

recto (engraved on mount; below photograph, right margin, in small text): BAILY. / BAILY.

Notes: This is the first photograph in a sequence of ten following page 1550. The jury reports on Baily's sculptures on page 1543, under the category A.-3, "In Minerals Simple, as Marble, Stone, Gems, Clay, &c." These sculptures were displayed in the South Transept of the Crystal Palace building. A print from this negative was exhibited at the Society of Arts exhibition (no. 26), 1852, London.

No. in Catalogue: 6 and 7 (UK)

Award: Prize Medal

AGO Accession #: 2007/1940.4.9

10.

Photographer: Claude-Marie Ferrier

Title: Glycera, Wyatt

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.5 x 12.9 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Second photograph following page 1550

Inscriptions: recto (engraved on mount; centred below photograph): GLYCERA. / (MARBLE)

recto (engraved on mount; below photograph, right margin, in small text): WYATT.

Notes: This is the second photograph in a sequence of ten following page 1550. On page 1550, the jury notes Mr. Richard J. Wyatt's work of "great delicacy". Of particular note is the dark box that is visible at the base of the sculpture within the print, where it is likely that the exhibit number was masked out in order to create a neutral background. This sculpture was displayed on the Main Avenue, East, in the Crystal Palace building. A print from this negative was exhibited at the Society of Arts exhibition (no. 11), 1852, London.

No. in Catalogue: 103 (UK)

Award: Council Medal

AGO Accession #: 2007/1940.4.8

11.

Photographer: Claude-Marie Ferrier

Title: Youth at a Stream, Foley

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.6 x 15 cm

Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Third photo following page 1550

Inscriptions: recto (engraved on mount; centred below photograph): YOUTH AT A STREAM. / (PLASTER)

recto (engraved on mount; below photograph, right margin, in small text): FOLEY.

Notes: This is the third photograph in a sequence of ten following page 1550. The jury notes on page 1550, and continues on page 1551, that J. H. Foley has "admirably expressed the attributes of youthful beauty." This is one of two award-winning sculptures by Foley to be photographed for the *Reports by the Juries* (see Vol. IV, catalogue 12). This item was displayed in the North Transept, in the Sculpture Court. A print from this negative was exhibited at the Society of Arts exhibition (no. 33), 1852, London.

No. in Catalogue: 47 (UK)

Award: Prize Medal

AGO Accession #: 2007/1940.4.11

12.

Photographer: Claude-Marie Ferrier

Title: Ino and Bacchus, Foley

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 14.6 x 21.2 cm

Mount: 25 x 35 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Fourth photo following page 1550

Inscriptions: recto (engraved on mount; centred below photograph): INO AND BACCHUS. / (PLASTER)

recto (engraved on mount; below photograph, right margin, in small text): FOLEY.

Notes: This is the fourth photograph in a sequence of ten following page 1550. This statue, along with Foley's Youth at a Stream, were conjointly awarded a Prize Medal, both of which were photographed for the *Reports by the Juries* (see Vol. IV, catalogue 11). This item was displayed in the North Transept, in the Sculpture Court. A print from this negative was exhibited at the Society of Arts exhibition (46), 1852, London.

No. in Catalogue: 19 (UK)

Award: Prize Medal

AGO Accession #: 2007/1940.4.12

13.

Photographer: Hugh Owen

Title: Hampden, Foley

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21.9 x 16.1 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Fifth photograph following page 1550

Inscriptions: recto (inscribed in negative; lower right corner): HO

recto (engraved on mount; centred below photograph): HAMPDEN.

recto (engraved on mount; below photograph, right margin, in small text): FOLEY.

Notes: This is the third photograph in a row that depicts an item by Foley, and is the fifth photograph in a sequence of ten following page 1550. On page 1551, the jury makes note of the statue Hampden, which was executed for the new Houses of Parliament, and of the artists' skills. However, it does not mention if a medal was awarded to this particular statue. A print from this negative was exhibited at the Society of Arts exhibition (no. 1), 1852, London.

No. in Catalogue: 46 (UK)

Award: No medal

AGO Accession #: 2007/1940.4.13

14.

Photographer: Claude-Marie Ferrier

Title: The Eagle Slayer, Bell

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21.4 x 15.6 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Sixth photograph following page 1550

Inscriptions: recto (engraved on mount; centred below photograph): THE EAGLE SLAYER. / (BRONZE)

recto (engraved on mount; below photograph, right margin, in small text): BELL.

Notes: This is the sixth photograph in a sequence of ten following page 1550. Of particular note is the appearance of a small sign on the base of the statue that reads "53", the exhibitor's number. On page 1551, the jury notes that, "the artist has admirably succeeded in expressing the momentary and transient character of the action." This item was displayed in the North Transept, Main Avenue, West. This sculpture is now held at the Museum of Childhood, Bethnal Green, London. A second of Bell's work was also included in the *Reports* (see Vol. IV, catalogue 56).

No. in Catalogue: 53 (UK)

Award: Prize Medal

AGO Accession #: 2007/1940.4.14

15.

Photographer: Claude-Marie Ferrier

Title: Lord Falkland, Bell

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 18.8 x 13.4 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Seventh photo following page 1550

Inscriptions: recto (engraved on mount; centred below photograph): LORD FALKLAND.

recto (engraved on mount; below photograph, right margin, in small text): BELL.

Notes: This is the seventh photograph in a sequence of ten following page 1550, and the second photograph in a row that shows an sculpture by J. Bell, of London. On page 1551, the jury notes that the sculptor has "displayed a mastery rarely attained in portraiture." This item was displayed in the North Transept, Main Avenue, West. A print from this negative was exhibited at the Society of Arts exhibition (no. 59), 1852, London.

No. in Catalogue: 28 (UK)

Award: Prize Medal

AGO Accession #: 2007/1940.4.15

16.

Photographer: Claude-Marie Ferrier

Title: Cupid, Eve, Girl at Prayers, MacDowell

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.6 x 20.8 cm
Mount: 25 x 35 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Eighth photograph following page 1550

Inscriptions: recto (engraved on mount; centred below photograph): CUPID. EVE. GIRL AT PRAYERS.

recto (engraved on mount; below photograph, right margin, in small text): MACDOWELL.

Notes: This is the eighth photograph in a sequence of ten following page 1550. On page 1551, the jury notes that these sculptures are "modeled with great knowledge", and "very carefully executed". These sculptures were displayed in the South Transept of the Crystal Palace Building. Of particular note are the dark boxes visible at the base of the sculptures within the print, where it is likely that the exhibit numbers were masked out in order to create a neutral background. A print from this negative was exhibited at the Society of Arts exhibition (no. 36), 1852, London.

No. in Catalogue: 22, 23 and 24 (UK)

Award: Prize Medal

AGO Accession #: 2007/1940.4.16

17.

Photographer: Claude-Marie Ferrier

Title: Sabrina, Marshall

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.9 x 15.1 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Ninth photograph following page 1550

Inscriptions: recto (engraved on mount; centred below photograph): SABRINA. / (MARBLE)

recto (engraved on mount; below photograph, right margin, in small text): MARSHALL.

Notes: This is the ninth photograph in a sequence of ten following page 1550. On page 1551, the jury notes that this statue is "remarkable for the feminine grace of the motive." This item was displayed in the Sculpture Court of the Crystal Palace building.

No. in Catalogue: 15 (UK)

Award: Prize Medal

AGO Accession #: 2007/1940.4.17

18.

Photographer: Claude-Marie Ferrier

Title: Boy and Lizard, Sharp

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 13.9 x 19 cm
Mount: 25 x 35 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Tenth photograph following page 1550

Inscriptions: recto (engraved on mount; centred below photograph): BOY AND LIZARD.

recto (engraved on mount; below photograph, right margin, in small text): SHARP.

Notes: This is the tenth photograph in a sequence of ten following page 1550. On page 1551, the jury notes that this piece is "a remarkable work – quite unlike, in choice and treatment of subject, any which has been as yet noticed in this Report." This item was displayed in the Sculpture Court of the Crystal Palace building.

No. in Catalogue: 20 (UK)

Award: Prize Medal

AGO Accession #: 2007/1940.4.18

19.

Photographer: Claude-Marie Ferrier

Title: Drunken Faun, Hogan

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.1 x 19.8 cm
Mount: 25 x 35 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Facing page 1552

Inscriptions: recto (engraved on mount; centred below photograph): DRUNKEN FAUN. / (PLASTER)

recto (engraved on mount; below photograph, right margin, in small text): HOGAN.

Notes: This is the first photograph in a sequence of eight following page 1552. This photograph appears directly opposite page 1552, where the jury notes "this work contains evidence of careful study, but the attitude has something violent and ungraceful." This item was displayed in the Sculpture Court of the Crystal Palace Building.

No. in Catalogue: 14 (UK)

Award: Prize Medal

AGO Accession #: 2007/1940.4.19

20.

Photographer: Claude-Marie Ferrier

Title: Cupid, Jennings

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 19.4 x 12.1 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Second photograph following page 1552

Inscriptions: recto (engraved on mount; centred below photograph): CUPID. / (MARBLE)

recto (engraved on mount; below photograph, right margin, in small text): JENNINGS.

Notes: This is the second photograph in a sequence of eight following page 1552. On page 1552, the jury notes the "artist has been very happy in the representation of youthful form." This item was displayed in the Sculpture Court of the Crystal Palace Building. A print from this negative was exhibited at the Society of Arts exhibition (no. 9), 1852, London.

No. in Catalogue: 81 (UK)

Award: Prize Medal

AGO Accession #: 2007/1940.4.20

21.

Photographer: Claude-Marie Ferrier

Title: Arethusa, Thrupp

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 12.6 x 18.7 cm
Mount: 25 x 35 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Third photograph following page

Inscriptions: recto (engraved on mount; centred below photograph): ARETHUSA. / (MARBLE)

recto (engraved on mount; below photograph, right margin, in small text): THRUFF.

Notes: This is the third photograph in a sequence of eight following page 1552. This photograph shows a sculpture of a recumbent woman, displayed against a dark backdrop. The dark backdrop completely isolates the object, making it appear as though it is floating. The jury praises the artist's work on page 1552, but adds that there is a "want of life and individuality in the features." A second sculpture by Thrupp is shown in Vol. IV, catalogue 22. This item was displayed in the Sculpture Court of the Crystal Palace Building. A print from this negative was exhibited at the Society of Arts exhibition (no. 20), 1852, London.

No. in Catalogue: 56 (UK)

Award: Prize Medal

AGO Accession #: 2007/1940.4.21

22.

Photographer: Claude-Marie Ferrier

Title: Boy and Butterfly, Thrupp

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 19 x 14 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Fourth photograph following page

Inscriptions: recto (engraved on mount; centred below photograph): BOY AND BUTTERFLY. / (MARBLE)

recto (engraved on mount; below photograph, right margin, in small text): THRUPP.

Notes: This is the fourth photograph in a sequence of eight following page 1552, and the second photograph in a row showing a sculpture by E. Thrupp (see Vol. IV, catalogue 21). The jury notes that this sculpture is a "carefully executed and attractive work." This item was displayed in the Sculpture Court of the Crystal Palace Building.

No. in Catalogue: 58 (UK) (Catalogue page 155)

Award: Prize Medal

AGO Accession #: 2007/1940.4.22

23.

Photographer: Claude-Marie Ferrier

Title: A Bather, Lawler

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 19.7 x 12.6 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Fifth photograph following page 1552

Inscriptions: recto (engraved on mount; centred below photograph): A BATHER. / (MARBLE)

recto (engraved on mount; below photograph, right margin, in small text): LAWLOR.

Notes: This is the fifth photograph in a sequence of eight following page 1552. On page 1552, the jury notes that this sculpture "also deserves notice", and was awarded a Prize Medal. This item was displayed in the Sculpture Court of the Crystal Palace Building. A print from this negative was exhibited at the Society of Arts exhibition (no. 35), 1852, London.

No. in Catalogue: 22 (UK)

Award: Prize Medal

AGO Accession #: 2007/1940.4.23

24.

Photographer: Claude-Marie Ferrier

Title: Eldon and Stowell, Watson

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 14.9 x 19.8 cm
Mount: 25 x 35 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Sixth photograph following page

Inscriptions: recto (engraved on mount; centred below photograph): ELDON AND STOWELL. / (MARBLE)

recto (engraved on mount; below photograph, right margin, in small text): WATSON.

Notes: This is the sixth photograph in a sequence of eight following page 1552. Following this photograph is another that depicts a statue by the same sculptor, M.L. Watson (Vol. IV, catalogue 25). The jury notes on page 1552 that the sculpture is a "remarkable" specimen by M. L. Watson, but that the "hands appear too large". Nonetheless, it was awarded a Prize Medal. This sculpture was displayed in the Sculpture Court – Main Avenue, West.

No. in Catalogue: 81 (UK)

Award: Prize Medal

AGO Accession #: 2007/1940.4.24

25.

Photographer: Claude-Marie Ferrier

Title: Flaxman, Watson

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21 x 14.8 cm
Mount: 25 x 35 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Seventh photograph following page 1552

Inscriptions: recto (engraved on mount; centred below photograph): FLAXMAN. / (MARBLE)

recto (engraved on mount; below photograph, right margin, in small text): WATSON.

Notes: This is the seventh photograph in a sequence of eight following page 1552. It follows another photograph that depicts a sculpture by this same artist (Catalogue vol. IV, no. 24). On page 1552, the jury notes "how greatly this artist excelled in Iconic Sculpture." This sculpture was displayed in the Sculpture Court – Main Avenue, West. A print from this negative was exhibited at the Society of Arts exhibition (no. 17), 1852, London.

No. in Catalogue: 60 (UK)

Award: Prize Medal

AGO Accession #: 2007/1940.4.25

26.

Photographer: Claude-Marie Ferrier

Title: Iconic Statue, MacDonald

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 19.9 x 13.4 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Eighth photograph following page 1552

Inscriptions: recto (engraved on mount; centred below photograph): ICONIC STATUE. / (MARBLE)

recto (engraved on mount; below photograph, right margin, in small text): MACDONALD.

Notes: This is the eighth photograph in a sequence of eight following page 1552. On page 1552, the jury notes that this artist, L. MacDonald of Rome, "has a just perception of style and sound knowledge." A print from this negative was exhibited at the Society of Arts exhibition (no. 71), 1852, London.

No. in Catalogue: 18 (Rome)

Award: Prize Medal

AGO Accession #: 2007/1940.4.26

27.

Photographer: Claude-Marie Ferrier

Title: Medallion Portraits of the Royal Family, Wyon

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 14.6 x 12.5 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Opposite page 1554

Inscriptions: recto (engraved on mount; centred below photograph): MEDALLION PORTRAITS OF THE ROYAL FAMILY.
recto (engraved on mount; below photograph, right margin, in small text): WYON.

Notes: This photograph is the first of two following page 1554, and appears opposite the jury's description of L.C. Wyon's medallions, which they note are "executed in a very good style, and the whole is wrought out with the earnestness of a labour of love." This photograph shows a close-up of seven medallions depicting the children of the Royal Family. A print from this negative was exhibited at the Society of Arts exhibition (no. 41), 1852, London; the 1st Tour, Society of Arts exhibition (no. 51), 1853-4; and the 2nd Tour, 2nd Set, Society of Arts exhibition (no. 7), 1854.

No. in Catalogue: 286 (UK)

Award: Prize Medal

AGO Accession #: 2007/1940.4.27

28.

Photographer: Claude-Marie Ferrier

Title: Cradle Carved in Boxwood, Rogers

Negative Date: 1851

Print date: 1851 or 1852

Medium: salted paper print

Dimensions: Image: 18 x 14.3 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Second photograph following page 1554

Inscriptions: recto (engraved on mount; centred below photograph): CRADLE CARVED IN BOXWOOD.
recto (engraved on mount; below photograph, right margin, in small text): ROGERS.

Notes: This photograph is the second photograph following page 1554. On page 1555, the jury notes W. G. Rogers' work as showing "extraordinary dexterity in the treatment of the material, and the ornaments of the cradle are in excellent taste."

No. in Catalogue: 353 (UK)

Award: Prize Medal

AGO Accession #: 2007/1940.4.28

29.

Photographer: Claude-Marie Ferrier

Title: Part of a Pedestal to Monument of Frederic William III, Drake

Negative Date: 1851

Print date: 1851 or 1852

Medium: salted paper print

Dimensions: Image: 13.4 x 17.3 cm
Mount: 25 x 35 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Facing page 1562

Inscriptions: recto (engraved on mount; centred below photograph): PART OF A PEDESTAL TO MONUMENT OF FREDERIC WILLIAM III.

recto (engraved on mount; below photograph, right margin, in small text): DRAKE.

Notes: This photograph appears opposite page 1562, where the jury notes F. Drake's "composition is executed in a very good style of alto-relievo, the details finished with the greatest care." The jury goes on to note: "On the whole, this work is deserving of the very great and general admiration that has been bestowed upon it may however be noted as a defect, that the artist has not throughout preserved the relative proportions of the figures." The pedestal is half the size of the original pedestal. Nonetheless, this was awarded a Prize Medal. Of particular note are the dark boxes visible along the bottom edge of the print, where it is likely that the exhibit numbers were masked out in order to create a neutral background. A print from this negative was exhibited at the Society of Arts exhibition (no. 32), 1852, London.

No. in Catalogue: 273 (Prussia)

Award: Prize Medal

AGO Accession #: 2007/1940.4.29

30.

Photographer: Claude-Marie Ferrier

Title: George I of Bohemia, Miller

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.8 x 14.7 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Facing page 1566

Inscriptions: recto (engraved on mount; centred below photograph): GEORGE I. OF BOHEMIA.

recto (engraved on mount; below photograph, right margin, in small text): MILLER.

Notes: This photograph appears opposite the jury's description of the "great artist" Miller, of Munich. Miller's "genius" work was not eligible for entry into the Great Exhibition, as they were not exhibited in the name of the artist (see page 1566 of *Reports*). There are two sculptures by Miller included in the *Reports* (see Vol. IV, catalogue 31). A print from this negative was exhibited at the Society of Arts exhibition (no. 43), 1852, London.

No. in Catalogue: Not indicated

Award: No medal. Not eligible for entry into the competition for an award.

AGO Accession #: 2007/1940.4.30

31.

Photographer: Claude-Marie Ferrier

Title: Libussa, Miller

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21.3 x 15.2 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Second photograph following page 1566

Inscriptions: recto (engraved on mount; centred below photograph): LIBUSSA.

recto (engraved on mount; below photograph, right margin, in small text): MILLER.

Notes: This is the second photograph in a sequence of two following page 1566. It follows another photograph that depicts an object crafted by Miller (see Vol. IV, catalogue 30). This photograph follows the jury's description of the "great artist" Miller, of Munich. Miller's "genius" work was not eligible for entry into the Great Exhibition, as they were not exhibited in the name of the artist (see page 1566 of the *Reports*). A print from this negative was exhibited at the Society of Arts exhibition (no. 25), 1852, London.

No. in Catalogue: Not indicated.

Award: No medal. Not eligible for entry into the competition for an award (see page 1566)

AGO Accession #: 2007/1940.4.31

32.

Photographer: Claude-Marie Ferrier

Title: Phryne, Pradier

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21.7 x 14.6 6cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Facing page 1570

Inscriptions: recto (engraved on mount; centred below photograph): PHRYNE. / (MARBLE)

recto (engraved on mount; below photograph, right margin, in small text): PRADIER.

Notes: This photograph appears opposite the jury's description of J. Pradier's statue, and they note that the "sculptor has not studied the masterpieces of Greek Art in vain." This is the first photograph in a sequence of eight following page 1570. Of particular note is the dark box visible at the base of the sculpture, where it is likely that the exhibit numbers were masked out in order to create a neutral background. A print from this negative was exhibited at the Society of Arts exhibition (no. 19), 1852, London.

No. in Catalogue: 1407 (France)

Award: Council Medal

AGO Accession #: 2007/1940.4.32

33.

Photographer: Claude-Marie Ferrier

Title: Le Premier Berceau, Debay

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.9 x 14.5 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Second photograph following page 1570

Inscriptions: recto (engraved on mount; centred below photograph): LE PREMIER BERCEAU. / (MARBLE)

recto (engraved on mount; below photograph, right margin, in small text): DEBAY.

Notes: This is the second photograph in a sequence of eight following page 1570. The photograph follows the jury's report of Auguste Debay's sculpture of Eve which "shows great beauty, truth and refinement of feeling." Of particular note is the dark box visible at the base of the sculpture, where it is likely that the exhibit numbers were masked out in order to create a neutral background.

No. in Catalogue: 45 (France)

Award: Prize Medal

AGO Accession #: 2007/1940.4.33

34.

Photographer: Claude-Marie Ferrier

Title: Dancing Faun, Lequesne

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.5 x 12 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Third photograph following page 1570

Inscriptions: recto (engraved on mount; centred below photograph): DANCING FAUN. / (BRONZE)

recto (engraved on mount; below photograph, right margin, in small text): LEQUESNE.

Notes: This is the third photograph in a sequence of eight following page 1570. The jury notes on page 1571 that the "carefulness of the execution is maintained throughout" E.L. Lequesne's sculpture. This item was displayed in the Main Avenue, East. This sculpture is now located in the Jardin du Luxembourg, Paris, France.

No. in Catalogue: 573 (France)

Award: Prize Medal

AGO Accession #: 2007/1940.4.34

35.

Photographer: Claude-Marie Ferrier

Title: Cholera, Etex

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.6 x 15.7 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Fourth photograph following page 1570

Inscriptions: recto (engraved on mount; centred below photograph): CHOLERA. / (PLASTER)

recto (engraved on mount; below photograph, right margin, in small text): ETEX.

Notes: This is the fourth photograph in a sequence of eight following page 1570. On page 1571, the jury notes that the "works all show great knowledge on the part of the sculptor." This is the first of two photographs showing sculptures by A. Etex of France (see Vol. IV, catalogue 36). A print from this negative was exhibited at the Society of Arts exhibition (no. 67), 1852, London.

No. in Catalogue: 1215 (France)

Award: Prize Medal

AGO Accession #: 2007/1940.4.35

36.

Photographer: Claude-Marie Ferrier

Title: Cain and his Family, Etex

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21.1 x 15 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Fifth photograph following page 1570

Inscriptions: recto (engraved on mount; centred below photograph): CAIN AND HIS FAMILY. / (PLASTER)

recto (engraved on mount; below photograph, right margin, in small text): ETEX.

Notes: This is the fifth photograph in a sequence of eight following page 1570. This is the second of two photographs showing sculptures by A. Etex of France (see vol. IV, no. 35).

No. in Catalogue: 1215 (France)

Award: Prize Medal

AGO Accession #: 2007/1940.4.36

37.

Photographer: Claude-Marie Ferrier

Title: Cephalus and Procris, Ramus

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 18.1 X 12.7 cm
Mount: 25.5 x 35 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Sixth photograph following page 1570

Inscriptions: recto (engraved on mount; centred below photograph): CEPHALUS AND PROCRIS.

recto (engraved on mount; below photograph, right margin, in small text): RAMUS.

Notes: This is the sixth photograph is a sequence of eight following page 1570. On page 1571, the jury notes that this form is "very happily composed, and shows in the forms much knowledge of nature."

No. in Catalogue: 1419 (France)

Award: Prize Medal

AGO Accession #: 2007/1940.4.37

38.

Photographer: Hugh Owen

Title: Busts in Bronze, Cordier

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.2 x 21.9 cm
Mount: 25 x 35 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Seventh photograph following page 1570 (right side of page)

Inscriptions: recto (inscribed in negative; lower right corner): HO

recto (engraved on mount; centred below photograph): BUSTS IN BRONZE.

recto (engraved on mount; below photograph, right margin, in small text): CORDIER.

Notes: This is the seventh photograph is a sequence of eight following page 1570. On page 1571, the jury notes C. Cordier's bronze statue "is a true example of characteristic portraiture; the conception is full of life, the execution most masterly, and well sustained throughout." A print from this negative was likely exhibited at the London, Photographic Institution exhibition (no. 68), 1853, where the title of the print was "Bronze Busts".

No. in Catalogue: 460 (France)

Award: Honourable Mention

AGO Accession #: 2007/1940.4.38

39.

Photographer: Claude-Marie Ferrier

Title: Death of the Stag, Debay

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21.4 x 15.8 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Eighth photograph following page 1570

Inscriptions: recto (engraved on mount; centred below photograph): DEATH OF THE STAG. / (BRONZE)

recto (engraved on mount; below photograph, right margin, in small text): DEBAY.

Notes: This is the eighth photograph in a sequence of eight following page 1570. On page 1571, the jury notes Jean Debay's sculpture "forms a very pleasing composition." This item was displayed on the Main Avenue, East, of the Crystal Palace building. A variant version of this photograph exists in some other copies of the *Reports by the Juries*, where the background is a neutral light tone.

No. in Catalogue: 45 (France)

Award: Prize Medal

AGO Accession #: 2007/1940.4.39

40.

Photographer: Claude-Marie Ferrier

Title: Group of Eagles, Fratin

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 16.2 x 21.2 cm
Mount: 25 x 35 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Facing page 1572

Inscriptions: recto (engraved on mount; centred below photograph): GROUP OF EAGLES. / (BRONZE)

recto (engraved on mount; below photograph, right margin, in small text): FRATIN.

Notes: This photograph appears opposite the jury's description of the "celebrated sculptor" Fratin, of Paris, whose sculpture is "most spirited", as the "details of nature are most faithfully rendered." This is the first photograph in a sequence of three following page 1572.

No. in Catalogue: 1235 (France)

Award: Prize Medal

AGO Accession #: 2007/1940.4.40

41.

Photographer: Claude-Marie Ferrier

Title: Dog Protecting a Child, Lechesne

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.4 x 15.6 cm

Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Second photograph following page 1572

Inscriptions: recto (engraved on mount; centred below photograph): DOG PROTECTING A CHILD. / (PLASTER)

recto (engraved on mount; below photograph, right margin, in small text): LECHESNE.

Notes: This is the second photograph in a sequence of three to appear following page 1572. On page 1572, the jury notes "the extraordinary truth and spirit in the modelling and expression of the dog's head. The form of the child, on the contrary, is too swollen and coarse." Nonetheless, it has been awarded a Prize Medal. This is the first of two photographs showing a sculpture by A. Lechesne, of Paris (see vol. IV, no. 42). A print from this negative was exhibited at the Society of Arts exhibition (no. 31), 1852, London.

No. in Catalogue: 573 (France)

Award: Prize Medal

AGO Accession #: 2007/1940.4.41

42.

Photographer: Claude-Marie Ferrier

Title: Child Caressing His Defender, Lechesne

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20 x 15.3 cm

Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Third photograph following page 1572

Inscriptions: recto (engraved on mount; centred below photograph): CHILD CARESSING HIS DEFENDER. / (PLASTER)

recto (engraved on mount; below photograph, right margin, in small text): LECHESNE.

Notes: This is the third photograph in a sequence of three to appear following page 1572. On page 1572, the jury notes "the extraordinary truth and spirit in the modelling and expression of the dog's head. The form of the child, on the contrary, is too swollen and coarse." Nonetheless, it has been awarded a Prize Medal. This is the second of two photographs showing a sculpture by A. Lechesne, or Paris (see vol. IV, no. 41). A print from this negative was exhibited at the Society of Arts exhibition (no. 63), 1852, London.

No. in Catalogue: 573 (France)

Award: Prize Medal

AGO Accession #: 2007/1940.4.42

43.

Photographer: Claude-Marie Ferrier

Title: Ishmael, Strazza

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 13.8 x 21 cm
Mount: 25 x 35 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Following page 1576

Inscriptions: recto (engraved on mount; centred below photograph): ISHMAEL. / (MARBLE)
recto (engraved on mount; below photograph, right margin, in small text): STRAZZA.

Notes: This is the first photograph in a sequence of five following page 1576. On page 1577, the jury notes that G. Strazza's "execution is masterly."

No. in Catalogue: 713 (Austria)

Award: Prize Medal

AGO Accession #: 2007/1940.4.43

44.

Photographer: Claude-Marie Ferrier

Title: Eve, Monti

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21.1 x 14.3 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Second photograph following page 1576

Inscriptions: recto (engraved on mount; centred below photograph): EVE. / (MARBLE)
recto (engraved on mount; below photograph, right margin, in small text): MONTI.

Notes: This is the second photograph in a sequence of five following page 1576. On page 1577, the jury notes this figure "is appropriately conceived ; the motive is pleasing, and the execution is very careful."

No. in Catalogue: 746 (Austria)

Award: Prize Medal

AGO Accession #: 2007/1940.4.44

45.

Photographer: Claude-Marie Ferrier

Title: Susanna, Galli

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.7 x 15.7 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Third photograph following page 1576

Inscriptions: recto (engraved on mount; centred below photograph): SUSANNA. / (MARBLE)

recto (engraved on mount; below photograph, right margin, in small text): GALLI.

Notes: This is the third photograph in a sequence of five following page 1576. On page 1577, the jury notes that A. Galli's figure is "very carefully executed" and the "forms are pleasing and the movement pretty."

No. in Catalogue: 711 (Austria)

Award: Prize Medal

AGO Accession #: 2007/1940.4.45

46.

Photographer: Claude-Marie Ferrier

Title: David, Fraccaroli

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 19.9 x 13.8 cm
Mount: 25.5 x 35 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Fourth photograph following page 1576

Inscriptions: recto (engraved on mount; centred below photograph): DAVID. / (MARBLE)

recto (engraved on mount; below photograph, right margin, in small text): FRACCAROLI.

Notes: This is the third photograph in a sequence of five following page 1576. It is the first of two photographs in a row depicting a sculpture by I. Fraccaroli of Verona (see also Vol. IV, catalogue 47). On page 1577, the jury notes "the motive of this figure is very spirited, but a little strained; the features have a noble expression. The youthful character of the head does not accord with the rest of the body, in which the muscles are too strongly marked." Nonetheless, this sculpture received a Prize Medal. This is one of the only photographs of a sculpture that is not completely isolated; another sculpture is visible within the frame of the photograph. A print from this negative was exhibited at the Society of Arts exhibition (no. 49), 1852, London.

No. in Catalogue: 710 (Austria)

Award: Prize Medal

AGO Accession #: 2007/1940.4.46

47.

Photographer: Claude-Marie Ferrier

Title: Achilles Wounded, Fraccaroli

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 18.6 x 13.9 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Fifth photograph following page 1576

Inscriptions: recto (engraved on mount; centred below photograph): ACHILLES WOUNDED. / (MARBLE)

recto (engraved on mount; below photograph, right margin, in small text): FRACCAROLI.

Notes: This is the fifth photograph in a sequence of five following page 1576. It is the second of two photographs in a row depicting a sculpture by I. Fraccaroli of Verona (see Vol. IV, catalogue 46). Ferrier's glass negative of this print appeared at the Sotheby's Belgravia auction on March 12, 1982 (Lot 181).

No. in Catalogue: 710 (Austria)

Award: Prize Medal

AGO Accession #: 2007/1940.4.47

48.

Photographer: Claude-Marie Ferrier

Title: Gratitude, Benzoni

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 18.9 x 13.7 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Facing page 1580

Inscriptions: recto (engraved on mount; centred below photograph): GRATITUDE. / (MARBLE)

recto (engraved on mount; below photograph, right margin, in small text): BENZONI.

Notes: This photograph appears opposite the jury's description of G. M. Benzoni's sculpture, "carefully executed in marble". This is the first photograph in a sequence of two following page 1580.

No. in Catalogue: 16 (Rome)

Award: Prize Medal

AGO Accession #: 2007/1940.4.48

49.

Photographer: Claude-Marie Ferrier

Title: Godfrey de Bouillon, Simone

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21.4 x 15.3 cm
Mount: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Second photograph following page 1580

Inscriptions: recto (engraved on mount; centred below photograph): GODFREY DE BOUILLON. / (PLASTER)

recto (engraved on mount; below photograph, right margin, in small text): SIMONIS.

Notes: This is the second photograph is a sequence of two following page 1580, and precedes the jury's description, on page 1581, of E. Simonis' colossal figure of Godfrey de Bouillon on horseback. The jury notes that the "execution is very careful". This sculpture is cast in plaster from the original in Bronze, which is located in the Royal Square in Brussels.

No. in Catalogue: 464 (Belgium)

Award: Prize Medal

AGO Accession #: 2007/1940.4.49

50.

Photographer: Claude-Marie Ferrier

Title: Giotto, Tuerlinckx

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 16.9 x 13 cm
Sheet: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Facing page 1582

Inscriptions: recto (engraved on mount; centred below photograph): GIOTTO. / (MARBLE)

recto (engraved on mount; below photograph, right margin, in small text): TUERLINCKX.

Notes: This photograph is the first in a sequence of five following page 1582, appearing opposite page 1582, where the jury notes that the "conception of this work is very spirited, and is carefully executed". Of particular note is the dark box visible at the base of the sculpture, where it is likely that the exhibit numbers were masked out in order to create a neutral background.

No. in Catalogue: 456 (Belgium)

Award: Prize Medal

AGO Accession #: 2007/1940.4.50

51.

Photographer: Claude-Marie Ferrier

Title: Carvings in Oak, Geerts

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 17.8 x 16.1 cm
Sheet: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Second Photograph following page 1582

Inscriptions: recto (engraved on mount; centred below photograph): CARVINGS IN OAK.

recto (engraved on mount; below photograph, right margin, in small text): GEERTS.

Notes: This is the second photograph in a sequence of five following page 1582. On page 1582, the jury describes C. Geerts of Louvain as "the most distinguished for wood-carving in Belgium". A print from this negative was exhibited at the Society of Arts exhibition (no. 55), 1852, London; and the 2nd Tour, 2nd Set, Society of Arts exhibition (no.8), 1854.

No. in Catalogue: 450 (Belgium). . It was also possibly exhibited at the 1st Tour, Society of Arts exhibition (no. 50), 1853-4, with the title "Oak Carvings".

Award: Prize Medal

AGO Accession #: 2007/1940.4.51

52.

Photographer: Claude-Marie Ferrier

Title: Psyche, Fraikin

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 15.5 x 21.3 cm
Sheet: 25 x 35 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Third photograph following page 1582

Inscriptions: recto (engraved on mount; centred below photograph): PSYCHE.

recto (engraved on mount; below photograph, right margin, in small text): FRAIKEN.

Notes: This is the third photograph in a sequence of five following page 1582. This print exhibits many visible imperfections, likely fingerprints and chemical stains from the negative. In the catalogue and jury report, the artist's name is written as "Fraikin", whereas the engraving on the mount reads "Fraiken" (see also Vol. IV, catalogue 53).

No. in Catalogue: 465 (Belgium)

Award: Prize Medal

AGO Accession #: 2007/1940.4.52

53.

Photographer: Claude-Marie Ferrier

Title: Psyche and Cupid, Fraikin

Negative Date: May tot October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.1 x 14.1 cm
Sheet: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Fourth photograph following page 1582

Inscriptions: recto (engraved on mount; centred below photograph): PSYCHE AND CUPID.

recto (engraved on mount; below photograph, right margin, in small text): FRAIKEN.

Notes: This is the fourth photograph in a sequence of five following page 1582. On page 1582, the jury notes that the sculptor, C.A. Fraikin of Schaerbeek (near Brussels), exhibits a piece in which the "forms are expressed with great tenderness". Of particular note are the dark boxes visible at the base of the sculpture, where it is likely that the exhibit numbers were masked out in order to create a neutral background. In the catalogue and jury report, the artist's name is written as "Fraikin", whereas the engraving on the mount reads "Fraiken" (see also Vol. IV, catalogue 52).

No. in Catalogue: 465 (Belgium)

Award: Prize Medal

AGO Accession #: 2007/1940.4.53

54.

Photographer: Hugh Owen

Title: Lion In Love, Geeffs

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 17.2 x 22.5 cm
Sheet: 25 x 35 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Fifth photograph following page 1582

Inscriptions: recto (inscribed in negative; lower right corner): HO

recto (engraved on mount; centred below photograph): LION IN LOVE. / (PLASTER)

recto (engraved on mount; below photograph, right margin, in small text): GEEFFS.

Notes: This is the fifth photograph in a sequence of five following page 1582. On page 1582, the jury notes that G. Geefs on Schaerbeek (near Brussels), exhibits a sculpture that is "very carefully executed as a whole". This photograph shows a sculpture of a female figure, cutting the claws of a lion. On the base of the sculpture is the inscription "AMOUR AMOUR QUAND TU NOUS TIENS / ON PEUT BIEN DIRE ADIEU PRUDENE". A print from this negative was exhibited at the Society of Arts exhibition (no. 12), 1852, London.

No. in Catalogue: 466 (Belgium)

Award: Prize Medal

AGO Accession #: 2007/1940.4.54

55.

Photographer: Claude-Marie Ferrier

Title: Greek Slave, Powers

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 21.6 x 15.6 cm
Sheet: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Facing page 1585

Inscriptions: recto (engraved on mount; centred below photograph): GREEK SLAVE. / (MARBLE)

recto (engraved on mount; below photograph, right margin, in small text): POWERS.

Notes: On page 1585, the jury notes that the exhibitor, Hiram Powers of the United States, "exhibits an extraordinary refinement of imitation. The treatment of the back, especially, is one of the happiest efforts in modern sculpture". This description appears under the heading "THE UNITED STATES OF AMERICA", and sub-section "Sculpture on a large Scale". Ferrier's glass negative of this print appeared at the Sotheby's Belgravia auction on March 12, 1982 (Lot 179). A print from this negative was exhibited at the Society of Arts exhibition (no. 51), 1852, London.

No. in Catalogue: 522 (United States)

Award: Prize Medal

AGO Accession #: 2007/1940.4.55

56.

Photographer: Hugh Owen

Title: Andromeda, Bell

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.6 x 14.8 cm
Sheet: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Facing page 1586 (right side of page)

Inscriptions: recto (inscribed in negative, lower right corner): HO

recto (engraved on mount; centred below photograph): ANDROMEDA. / (BRONZE)

recto (engraved on mount; below photograph, right margin, in small text): BELL.

Notes: This photograph appears opposite the jury's report under the heading "Fine Art Casting: (a.) Coatings in Bronze"; however, there is no particular reference to Bell's "Andromeda" sculpture. Instead, the jury briefly notes the cast of Bell's "Eagle-Slayer" (see catalogue vol. IV, no. 14), which "shows great perfection".

No. in Catalogue: 53 (UK)

Award: Not indicated

AGO Accession #: 2007/1940.4.56

57.

Photographer: Claude-Marie Ferrier

Title: Statue of Her Majesty, Vieille Montagne Company

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.4 x 15.7 cm
Sheet: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Facing page 1587

Inscriptions: recto (engraved on mount; centred below photograph): STATUE OF HER MAJESTY. / (ZINC)

recto (engraved on mount; below photograph, right margin, in small text): VIELLE MONTAGNE COMPANY.

Notes: This photograph appears opposite the jury's description of La Vieille Montagne's zinc casting of "remarkable excellence", in particular the "most masterly specimen" of the Queen. This item was displayed on the Main Avenue, East, of the Crystal Palace building.

No. in Catalogue: 26 (Belgium)

Award: Council Medal

AGO Accession #: 2007/1940.4.57

58.

Photographer: Hugh Owen

Title: Window in Plaster, Tunis

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 22 x 17.3 cm
Sheet: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Facing page 1607

Inscriptions: recto (inscribed in negative; lower right corner): HO

recto (engraved on mount; centred below photograph): WINDOW. / (PLASTER)

recto (engraved on mount; below photograph, right margin, in small text): TUNIS.

Notes: This photograph appears opposite the jury's report on "Inlaid Floors, Mosaic Pavements, Inlaid Tiles, &c". A print from this negative was exhibited at the Society of Arts exhibition (no. 69), 1852, London; and possibly at the 1st Tour, Society of Arts exhibition (no. 55), 1853-4 and the 2nd Tour, 1st Set, Society of Arts exhibition (no. 16), 1854.

No. in Catalogue: Not indicated

Award: Not indicated

AGO Accession #: 2007/1940.4.58

59.

Photographer: Claude-Marie Ferrier

Title: Eve, Van der Ven

Negative Date: May to October 1851

Print date: late 1851 or 1852

Medium: salted paper print

Dimensions: Image: 20.7 x 15.4 cm
Sheet: 35 x 25 cm

Location in Reports: Volume IV; Class XXX "Sculpture, Models, and Plastic Art"; Facing page 1682

Inscriptions: recto (engraved on mount; centred below photograph): EVE.

recto (engraved on mount; below photograph, right margin, in small text): VAN DER VEN.

Description:

Notes: This is the last photograph to appear in Volume IV, and the last photograph in the *Reports by the Juries*. It appears on the final page of Class XXX. This photograph shows the figure of Eve, seated, and being tempted with an apple by the serpent. The sculpture is resting on a large block pedestal, and the background is dark, except for the upper edge, where an exhibit sign and part of the building structure are visible. A print from this negative was exhibited at the Society of Arts exhibition (no. 61), 1852, London.

No. in Catalogue: Not indicated

Award: Not indicated

AGO Accession #: 2007/1940.4.59