



The Photogram

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"SPIRIT PHOTOGRAPHY & THE SPIRIT OF PHOTOGRAPHY IN VICTORIAN AMERICA"

In the fall of 1862, a young engraver for a Boston jewelry firm, William Mumler, took a photograph of a local man that seemed to reveal the presence of spirits of the dead hovering in the background. Within weeks, news of this event, along with a suite of cartes de visite, had circulated across the continent, sparking both fascination and skepticism, hope and scorn, and launching Mumler's career as America's first spirit photographer. Although this story has been cited as a classic instance of a mid-Victorian fixation on bunkum and the art of deceit, few historical treatments of spirit photography have gone much beyond the "self-evident" fraudulence of the images or beyond an explanation of the various technical means by which spirit photographs were taken. To understand why spirit photographs had the impact they did, we need to press beyond the question of why they should not be believed to delve into the beliefs that sustained them, and that they, in turn, sustained.



In my talk, I would therefore like to shift the question from how Spiritualists could believe in these photographs to the apparently simpler question of what they believed. My focal point will be James V. Mansfield, a Spiritualist writing medium, who grappled with the implications of spirit photography in the early days of 1862 and 1863. Originally from Boston, Mansfield was in San Francisco when he first heard of Mumler's images, and he immediately set out to obtain copies to see for himself. What followed reveals the shape of the emotional and social theories that led many Americans to lend credence to spirit photographs, and the culture of sympathy that lay at the heart of antebellum Spiritualist thought.

Robert S. Cox
Head, Special Collections
W. E. B. Du Bois Library, University of Massachusetts, Amherst

EDITOR'S NOTE: Robert Cox will be the speaker at our annual MiPHS Lecture & Dinner on Saturday, April 9. His book *Body and Soul: A Sympathetic History of American Spiritualism* was published by the University of Virginia Press in 2003. He also contributed to and edited *The Shortest and Most Convenient Route: Lewis and Clark in Context*, based on papers delivered at the Bicentennial Conference for Lewis and Clark held in Philadelphia, published by the American Philosophical Society in 2004. Rob previously worked at the William L. Clements Library in Ann Arbor and at the American Philosophical Society in Philadelphia and has research interests that range from 19th-century visual culture, to spiritualism, to the history of sleep physiology.

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

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SUBMISSION DEADLINES:

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

The MICHIGAN PHOTOGRAPHIC HISTORICAL SOCIETY is an organization dedicated to advancing an understanding and appreciation of the history of photography through membership meetings, special events and publications, and through shared endeavors with other organizations and the general public. The MiPHS is a 501c3 non-profit corporation chartered by the State of Michigan.

The MiPHS welcomes new members. Dues are \$20 per year (January 1- December 31), \$10 for students with valid ID. For information and application forms, call 248.549.6026, visit us online at www.miphs.org or write to:

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PRESIDENT'S MESSAGE

Hello folks! Have you noticed the many signs of spring? The yellow finches, the robins and the urban hawks on the lookout for an easy meal have all been hanging around the neighborhood. If you're lucky, you've seen the Spring Beauties and the Crocus blooming. Soon the flea market season will be upon us. The summer hunt for that elusive prize will commence. So maybe we will run into one another at Saline, eh? Sometimes there are more members at the Ann Arbor Antiques Market than at our regular meetings!

But first, we have our annual dinner with lecturer Rob Cox at the Birmingham Athletic Club. The subject matter of spirit photography sounds quite intriguing. Rob has studied the rise of spiritualism during the early years of photography. We will also operate a silent auction throughout the evening of items given to the Society by our members, plus the better images from the O'Neal family donation. Among the attendees will be the authors who wrote for the 2004-2005 *Photogram*, plus the folks that set up educational photo-related displays at the fall Trade Show—dinner compliments of MiPHS. So how's that for a "carrot" to lure you into sharing your expertise or showing off your collection this coming year? Please consider attending. We'd love to see the room packed to the rafters with photo friends.

On a sad note, Jim Hayes, former MiPHS board member has passed away. He was an avid collector of Exakta cameras and could often be seen at camera shows trying to wrestle down the asking price for a prized item. He was a most remarkable man. He will be missed. To Jim, his wife Ruth, and his family, we wish you peace.

This issue of *The Photogram* focuses on two photojournalists—one working for *Life Magazine*, the other for the *Stars and Stripes*. Take care everyone, Cindy MotZ

MIPHS PROGRAMS & EVENTS

April 9, Saturday — Annual Dinner & Lecture: Robert S. Cox, "Spirit Photography & the Spirit of Photography in Victorian America." Birmingham Athletic Club, 4023 West Maple Road (just east of Telegraph Road and adjacent to the west side of Oakland Hills Country Club), Bloomfield Hills, MI. Reception 6:00PM. Dinner 7:00PM. Lecture after the dinner. There will also be a silent auction to benefit MiPHS. Any donations to the auction should be brought with you. Dinner is \$29 per person with a cash bar, paid in advance by March 30. Seating is limited. Reservation required; a form is included in this issue of *The Photogram* or visit our website at www.miphs.org.

June 25, Saturday — Tour of the Argus Museum in Ann Arbor. 535 West William, Ann Arbor, MI, 11:00AM. Our guide will be MiPHS member Mark O'Brien.

October 23, Sunday — 34th Annual Photographic Trade Show. Novi Community Center, 45175 W. Ten Mile Road (½ mile west of Novi Road), Novi, MI, 10:00-4:00PM. Look for our discount postcard in the July issue of *The Photogram*.

DISCOVERING THE UNKNOWN LIFE MAGAZINE PHOTOGRAPHER N. R. FARBMAN

Martin K. Magid

Mom's Attic in Pontiac, Michigan, is one of those places where you never know what great treasure will turn up, but you know it when you see it. It was a Saturday in February 2002 when I took my wife and daughter to see the store I had discovered some months before. I never found a desirable camera there, but it was always fun to look. I don't collect photos and seldom look at them in antique shops, but we were planning a camping trip to Alaska for later that year, so the boxes of Kodak Carousel slide cassettes with the word "Alaska" on the labels got my attention. I picked up one of the boxes and read the label: "ALASKA — Trip made in 1957 with *Life Magazine* to hunt bear for a story in *Life*." This was interesting, even exciting. Were these the originals of photographs that had appeared in *Life Magazine*? I pulled a few slides out, and they were stamped with the familiar red LIFE logo. Some of them were also stamped with the word "REJECT." The slides I looked at could easily have been taken on a hunting trip in Alaska — a small seaplane, canoeing, men cleaning rifles, etc.

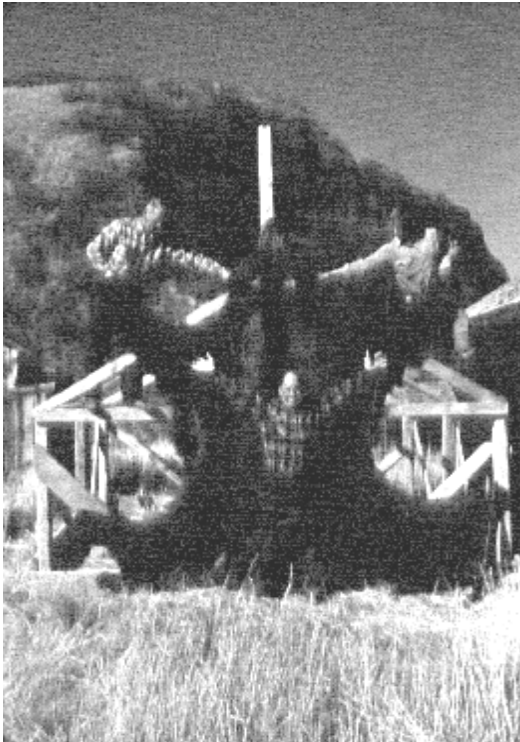
Neither the photos nor their boxes gave any clues to the names of the people in the slides, nor the identity of the photographer. I bought the three cassettes, and went to the public library a few days later. The *Index of Periodicals* for 1957 quickly gave me the listing. Under "Alaska" I found an entry for "Hunting the Huge Alaska Brown Bear," listed as being in the October 14 issue of *Life Magazine*. The library had bound volumes of *Life*, and I found the article, photographed by N. R. Farbman, a name that was not familiar to me. The masthead listed Farbman as a staff photographer, along with Margaret Bourke-White, Alfred Eisenstadt and others familiar even to those with no particular interest in photo journalism or the history of photography.

I found my own copy of the bear hunting issue at *John King Books*, one of Detroit's great treasures. Besides the bear, the human subjects of the article were Arthur Thureson, "a 54-year old lumberman of Howell, Mich.," and his hunting guide, Bud Branham. The 14 photos printed in the article show Thureson and Branham in the field and the bear they stalked and eventually killed. Of the 80 or so slides, many closely resemble the published photos, obviously taken at about the same time from slightly different angles or poses. None of the slides exactly matched the published photos. They were all rejects, edited out of the article.

Figure 1. *Hunter & Guide*. Photograph by N. R. Farbman for *Life Magazine*, "Hunting the Alaska Bear," October 14, 1957, but not used. Collection of Martin Magid.



While the space available is always a major factor in selecting photos for magazines, the rejection of some of the Farbman slides may reveal an editorial point of view. Two slides show the hunter and his guide sitting at a small table near a cabin with beverage glasses and a bottle of liquor between them. One shot has them raising their glasses in a toast. (Figure 1) Such photos could have reinforced negative stereotypes of hunters, and may have been deemed unsuitable in a *Life* article that glorified hunting. A large group of rejected photos shows Thureson and Branham skinning the bear and setting the hide up on a tall pole. (Figure 2) These shots also show the skinned, bloody carcass. In 1957, before TV and the movies desensitized us to blood and gore, many families could have been upset if they had stumbled upon photos of such magnificent beasts in various stages of slaughter.



The final photo in the *Life* article shows the head and shoulders of the huge fallen bear in the foreground, lying on its stomach or side in a sleeping position with his paw alongside his face. Thureson is in the background mopping his face, and a smiling Branham is beside him. However, the unpublished photo shows that the bear finally fell on his back, tongue sticking out, in terrain slightly different than shown in the magazine. The bear was probably turned over and his head and paw rearranged to show him in a more peaceful, even content, attitude. The sweat that Thureson was wiping away was quite possibly due to the exertion of lifting and turning the inert bear into a *Life*-like photogenic pose, and not from strenuous activity of the chase.

Figure 2. *Hunter & Bearskin*. Photograph by N. R. Farbman for *Life Magazine*, "Hunting the Alaska Bear," October 14, 1957, but not used. Collection of Martin Magid.

When I compared my slides with those published in *Life Magazine*, I began to think about writing this article. Arthur Thureson of Howell provided the Michigan link I usually look for. Maybe the bear skin was on a nearby floor. How did the slides get to Pontiac, Michigan? What about N. R. Farbman, their creator who worked in apparent obscurity, in the shadows of legends and icons? Farbman's son would later say, "He was not a groundbreaking photographer and led a well-ordered, dullish life." But I had become very curious about this photographer and pressed on.

The library in Howell seemed like a good place to start. In a phone call the reference librarian said, "I'm sure we've got stuff on Arthur Thureson, he's the one who stripped us of our hardwood forests." She connected me to the Archives, and I spoke to Duane "Zemp" Zemper, an Archives volunteer. Zemp was the former owner of the oldest continuously operated photo studio in America. It opened in 1858 when itinerant photographer W. C. Cleave stopped in Howell for 3 or 4 days. He was hitched up and ready to leave when a storm snowed him in. He tried to get out a few days later, but another snow storm kept him in Howell. At that point he decided to stay, and rented rooms to ply his trade all winter. Zemp bought the business and all the old photos and negatives when he returned from World War II. The business closed in 1998.

Zemp remembered Arthur Thureson as a charter member of the Elks Club in Howell, but didn't know any details of his life. He invited me to visit the Archives, which I did a few days later. The Archives held only two items about Arthur Thureson. One was a circuit court decree from 1946 settling a property dispute in favor of Thureson's lumber company. The other was a December 31, 1968, newspaper article with photos showing the result of a fire which destroyed much of the Thureson Lumber Company. Art Thureson was quoted as being hopeful that they would shortly be back in production. However, a phone call to the Michigan Department of Corporations revealed that the company's last year of operation was 1968, the year of the fire. The only address on the state's record was the location of the lumber company; N. A. Thureson was listed as the company's resident agent. Without much hope, I asked the state employee if there were any other listings for Arthur Thureson. Almost instantaneously, she said that N. A. Thureson was also listed as the resident agent of Thureson Tunnel Supplies, with an address in West Bloomfield, Michigan. That corporation closed in 1997.

The address of the tunnel supplies company was in a condo development. There was no phone, listed or unlisted, for Arthur Thureson or N.A. Thureson. This was not surprising since he would now have been 100 years old. I phoned the Oakland County Probate Court records department, and learned they had an estate file for a Nells A. Thureson, who died in 1996. I went to the Oakland County courthouse and read Mr. Thureson's will, which is now a public record. His sole survivor was his daughter Marilyn, who had a Detroit address. Telephone Information verified a phone number for Marilyn at that

Detroit address. Several slides showed photos of her father carrying the bear skin on his back, and I wondered if she remembered any conversations with her father about the Alaska hunting trip. Did she remember the bear skin? Did she know where it was today?

My letter to Marilyn gave her the short version of why I was writing. To establish my *bona fides*, I enclosed two photos of her father. One was copied from the *Life* article; the other was a very similar photo, scanned and printed from one of the slides. Marilyn phoned about a week later, and we had a very pleasant conversation. She remembered the hunting trip, but was sure her father did not discuss it with her because he knew how much she opposed hunting. She remembered the bear skin, and thought one of her cousins might have it. I called a few weeks later, and Marilyn said the cousin did not have it, but she thought one of her father's friends might. She did not remember his name, and was not sure where he lived. I have called Marilyn periodically since then, but unfortunately she has not remembered any more details of either the Alaskan trip or the whereabouts of the bear.

On to N. R. Farbman, known professionally by that name, and as "Farb" to his wife, children, family and friends alike. (Figure 3) In his autobiography *Looking Back* (Albuquerque: University of New Mexico Press, 1991), Detroit-born fine art photographer Todd Webb said of his friend Gordon Parks, "I believe he would like best to live simply, but he is a *Life* photographer, which makes him famous, so he is trapped." Nathaniel Robert Farbman was not that prototypical *Life* photographer trapped in his fame. Despite his position as a staff photographer for the Time-Life Corporation for over 20 years, he worked in the shadows of colleagues like Bourke-White, Eisenstadt and Gene Smith. Growing up, he was not captivated by the glamour of the press photographer or the foreign correspondent, nor was he ever a particular fan of photography or intrigued by the camera. He would rather have been left alone with the electronic projects he loved. His dream was to build a better radio.

Figure 3. *N. R. Farbman*. Photograph may have been taken by Harry Redl, 1958 or 1959. Mr. Redl's website is at www.harryredl.com. Collection of Martin Magid, gift from Dean Farwood.



Farb was born on October 12, 1907, in Warsaw, Poland, the only child of Benjamin Farbman and Helen Stern Farbman. The Farbman family arrived at Ellis Island in 1913, and settled in San Francisco. Family photos of Farb show him to be neat, cheerful and self-confident. He enjoyed making radio sets, but not having the money to pursue electronics as a hobby, he applied for an after-school job as a copy boy at the *San Francisco Call-Bulletin*. His son, Dean Farwood, recalled how this led to his father's career as a photographer:

"In those days there was a shortage of photographers. The *Call-Bulletin* asked him if he knew how to use a camera, and he lied and got the job. His first assignment was to cover a construction accident. A wall had fallen down and killed a worker. Farb was sent with a veteran reporter who was gleeful about how quickly they could get to the site and scoop the other papers. Indeed, they were the first from the press to arrive, but poor Farb had to wait for other photographers to get there. He didn't know how to use the camera and waited to see what they did. He copied their techniques and got the needed shots. By this time, another team from the *Call-Bulletin* arrived and Farb was free to go with his reporter to the home of the grieving widow.

"Word had gotten out to the family's friends and the house was filled with lugubrious Mediterranean mourners.

The savvy reporter managed to get the widow to agree to an interview and photographs in her bedroom away from the others. Farb put flash powder in the device he was to hold above his head when he took the picture. He used the same amount of powder he had seen some photographers use at the outdoor building site. He used too much. As he ignited the powder the room filled with smoke and killed the widow's caged bird. Windows were opened, and the reporter talked the woman into one more picture. Farb got near the open window to be sure any smoke would go out of the room, and used less powder. The next flash ignited the curtains which had blown into the room. The fire department was called and Farb and the reporter were ejected. At least he had got the needed shots.

"Back at the *Call-Bulletin*, Farb's film was rushed to the darkroom. The film came back blank, and Farb was fired. However, the paper was hard up for photographers and three days later, Farb got a call from the City Editor. If Farb promised not to drink on the job again, he could have his job back. Farb agreed, went to a camera store and got instructions on the use of cameras, and returned to work."

Thus began a career in photography that ended almost 50 years later, the crowning glory being the over 20 years he spent as a staff photographer for *Life Magazine*.

After graduation from San Francisco's Galileo High School, he tried a few semesters at Santa Clara University, but decided to go to work. In the late 1920s, he went to the Orient as a photographer on a cruise ship. Back home in San Francisco, he joined the photographic staff of the *San Francisco Examiner*, a Hearst newspaper. By 1931, the Hearst organization persuaded him to transfer to the *Journal-American* in New York City (Figure 4), but by the mid-1930s he was back at the *Examiner*.



Figure 4. *Photographer's Pass*, issued to N. Farbman of the *New York Journal-American* by the New York City Police Department. Collection of Martin Magid, gift from Dean Farwood.

The lure of Hawaii pulled Farb to the Islands, where he worked for the Pan-Pacific Press Bureau in Honolulu and did publicity work for shipping lines and hotels. There are many hundreds of his photos and negatives at the Bishop Museum in Hawaii from the period 1934-37. A small sample shows Farb's photos of famed aviator Amelia Earhart; Duke Kahanamoku, the six-time Olympic medalist in swimming, the father of modern surfing and the unofficial ambassador of Hawaii to the world; U.S. sailors disembarking for shore leave receiving leis; the U.S. Army passing in review at Schofield Barracks; a cheesecake photo at Kalapana Black Sand Beach; professional ballroom dancers Romler and Hale at the Royal Hawaiian Hotel; and natives showing their outrigger canoe and throw net to tourists.

Farb returned to San Francisco and the *Examiner* in 1937, and was given an assignment to photograph model Patricia English on a cable car. She had modeled for Ansel Adams on one of his commercial assignments in 1935, and later worked for him at Yosemite, as a model and as his darkroom assistant. Pat said, "Ansel had a case on me," but refused to discuss the details of their relationship, which was clearly romantic, but probably chaste. Ansel suffered severe depression when forced to choose between Pat and his wife. Pat has said that writers distorted her recollections of her relationship with Ansel

Adams. For example, the darkroom routine at Yosemite had Ansel exposing, developing and “stopping” a print in the darkroom, then handing it to Pat for the hypo bath. As the print cleared, Ansel would look into the hypo tray and say, “I can do better than that.” After Pat described this to a writer, the published version had Pat saying to Ansel, “You can do better than that.” She found this to be laughable and embarrassing because her photographic skills were still elementary at that stage of her life. She was Ansel’s student, and would not have offered such a presumptuous opinion.

The *Examiner* society pages bragged “Socialite Weds Cameraman” when Farb and Pat English married on November 21, 1938. Farb took some assignments from *Life Magazine* as a stringer while continuing to work full-time for the *Examiner*. In 1942 he went to work for Pan American Airways, but soon went into the military. He was deaf in one ear and ineligible for World War II combat. Drawing on his lifetime hobby, he became an electronics instructor in Hawaii. By then Pat had become an accomplished photographer, and took over for Farb on some of his freelance work, including the Matson Line of ships.

After the war, Farb was hired by *Life Magazine* as a staff photographer, based in London, Paris and Rome. Pat also took some assignments for *Life* as a stringer. *Life*’s deferential treatment of its photographers is legendary. In Vicki Goldberg’s biography *Margaret Bourke-White* (New York: Harper & Row, 1986), *Life* photographer Cornell Capa said the *Life* writers and researchers “were privileged to carry our equipment. The photographer was in charge. We were kings and princes.” Dora Jane Hamblin, one of those writers, has a chapter in her memoir *That Was The Life* titled “God the Photographer.” She described Farb as “an intermediate case.” At first he would not carry his own bags. This changed after an incident with Hamblin in the Casbah, Algiers. She was carrying three of Farb’s bags down some crumbling steps when she slipped on a pile of donkey feces, lost her balance, and sat down hard on a camera bag, severely denting the mount of his favorite lens. After that, Farb would at least carry his favorite case.

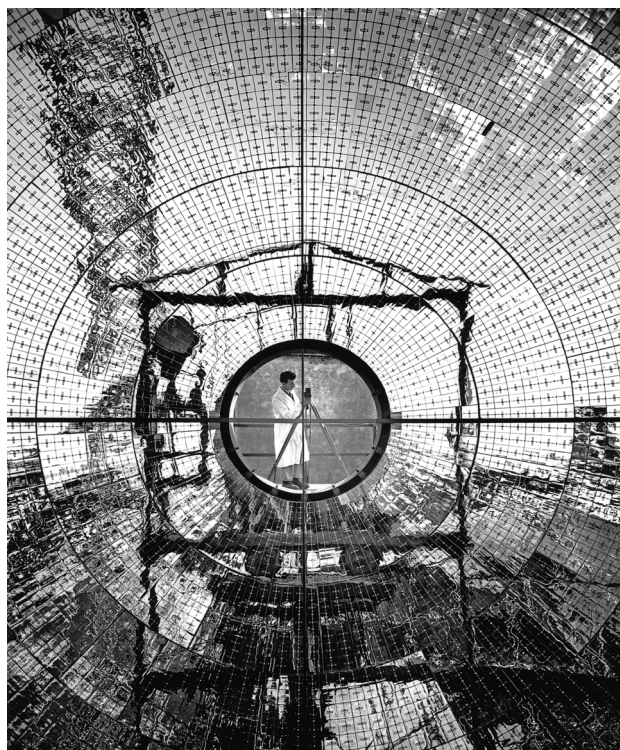


Figure 5. *Thirty-One Foot Diameter Solar Reflector, Pyrenees Mountains, France.* Photograph by N. R. Farbman for *Life Magazine*, “Solar Power in the Pyrenees,” March 2, 1953, but not used. Collection of Martin Magid, gift from Dean Farwood. Detail of the center of the photograph is on the right.

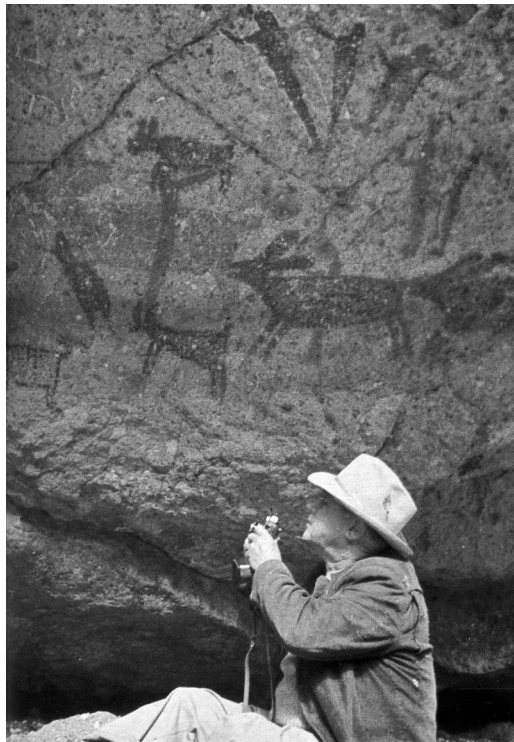
Farb’s European tour for *Life* lasted from 1946 to 1954. I have some favorites among the many stories covered by him. One was his 1948 photo-essay on the making of the movie *Hamlet* in London. It resulted in an incredible portrait of Laurence Olivier as the perfect melancholy Dane on the cover of the March 15, 1948, issue. His coverage of “Solar Power in the Pyrenees” for the March 12, 1953, issue produced the “reject” shown here, a wonderfully graphic photo of a parabolic reflector made of 3,500 pieces of window glass. The sky and the Pyrenees Mountains are seen in the reflector. (Figure 5) A potential showdown between East Germany and Allied troops in West Berlin was covered by Farb. The threatened march

into West Berlin did not occur, but 500,000 Communist youths marched down Unter den Linden all day. Farb captured the intense, angry young marchers holding their banners as the lead photo in the June 12, 1950, article. That photo was included in the 1951 exhibition *Memorable Life Photographs* at the Museum of Modern Art, in New York City.

Farb's best-known photographs were taken on a trip to South Africa with Pat for a story on the Bushmen. Five of his photos from that trip, in addition to three others of different subjects, were selected for the immense 1955 exhibit *The Family of Man* at the Museum of Modern Art, curated by Edward Steichen. The exhibit was seen by millions at MoMA and many other locations all over the world; its catalogue is still in print. Pat also had a significant photo in *The Family of Man*. She worked for *Life Magazine* at Princess Elizabeth's wedding on November 20, 1947, photographing from a balcony of Buckingham Palace. Her photo, which showed thousands of faces looking up, was enlarged to mural size and placed near the entrance to the exhibit at MoMA, a fitting illustration to the family of man.

Farb and Pat began their own family of three sons in 1948, and went home to San Francisco in 1954 for a more normal family life. Farb continued his career with *Life*, but preferred not to travel. However, many *Life* projects did take him far from home, such as the hunt for Alaska bear described above, coverage of the space program, and exploration of caves in Mexico.

Farb used Speed Graphic, Linhof, Leica and Nikon cameras during his *Life* career, and sometimes *Life* sent him equipment for specialized uses. His son Dean recalled a lens that seemed to be six feet long that Farb was testing at home prior to a space capsule story. *Life Magazine* for October 12, 1962, published a Farb photo taken with a 2,000 mm. lens from over 5 miles away—the first photo taken of an astronaut and his spaceship floating back to earth on a parachute.



Author Erle Stanley Gardner, who probably named his fictional criminal defense attorney for the Perry Mason camera, made many trips to explore Baja California, Mexico.¹ From a helicopter in 1961 he discovered gigantic rock paintings on the wall of an eroded cave shelter. Gardner arranged for a larger expedition, with an archeologist from UCLA and Farb from *Life Magazine*. The result was a remarkable story in the July 20, 1962, issue written by Gardner with color photographs by Farb. Gardner also wrote a book about the adventure, *The Hidden Heart of Baja* (New York: William Morrow & Co., 1962), with more photos by Farb (Figure 6) and some by Gardner, who described himself as “nut on photography.” Farb’s major photo in the *Life* article was also used for the dust cover of Gardner’s book. Gardner called Farb one of *Life*’s “ace photographers . . . an artist with a camera.” They became good pals.

Figure 6. *Erle Stanley Gardner & Cave Paintings*. Photograph by N. R. Farbman in Gardner’s *The Hidden Heart of Baja* (New York: William Morrow & Co., 1962). Copyright © 1962 by Erle Stanley Gardner.

Life Magazine ceased publication as a weekly in December 1972,² and Farb retired. The next year the anthology *The Best of Life* was published with three photos by Farb, including the cover depicting Laurence Olivier as Hamlet. Farb had five covers during his *Life* career,³ and another for *Sports Illustrated*.⁴ Pat English had one *Life* cover, September 8, 1947, for an article on “English Society.”

Voyager 1 and 2 spacecraft were launched in 1977 to explore Jupiter and Saturn and then leave our solar system with the hope that other intelligent life would find them someday. A gold phonograph record was placed on each Voyager, carrying coded messages and other data which described life on earth. Farb’s *Family of Man* photograph of a Bushman teaching

his son how to hunt with a spear was selected for the golden record (Figure 7), along with a silhouette version of the photo intended to explain visual perspective.⁵ (Figure 8) Ironically, this Bushman photo was a “reject” and did not appear in the original *Life* article in 1947.



Figure 7. *Bushman Teaching his Son to Hunt*. Photograph by N. R. Farberman for *Life Magazine*, “The Bushmen,” February 3, 1947, but not used. Included in *Family of Man* exhibition, Museum of Art, 1955, and included on the grooves of a golden long playing record sent into space in 1977 on the Voyager 1 and 2 spacecraft. Copyright © 1946, Time, Inc.

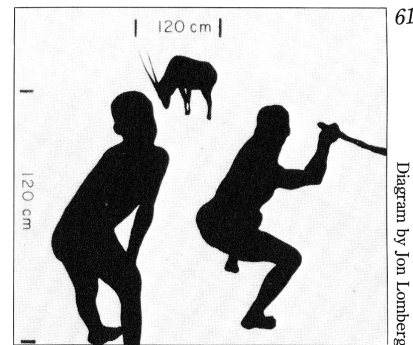


Figure 8. *Sketch of N. R. Farberman's Bushman Photograph*, by Jon Lomberg, included on the golden record sent into space on the Voyager 1 and 2 spacecraft. The dimensions in this sketch, intending to show that the boy and the gemsbok are actually the same size even though the animal appears to be much smaller than the boy in the photograph, was intended to teach the concept of perspective to other intelligent beings in the universe. Artwork copyrighted by Jon Lomberg, Design Director for the Voyager Interstellar Record. Mr. Lomberg's artwork may be seen at www.jonlomberg.com.

In retirement, Farb continued to tinker with electronics, building car and electronic door alarms, learning to repair marine radar systems, and operating his ham radio outfit. Pat English did not work in photography after they returned to California. She participated in the free speech movement at Berkeley and Cesar Chavez's farm worker strike, protested against the Vietnam war, and supported the legal defense team for the Black Panthers.

Farb died on September 15, 1988, at age 81. His son, Dean, described him as very self-effacing. He never talked of his work in a boastful way, and was not terribly impressed with his having been a *Life* photographer, a major contributor to *The Family of Man*, or that his photo was sent to outer space on the Voyager spacecraft. Dean said he was a quiet, charming, self-absorbed perfectionist and supportive Republican. In contrast, he described Pat as an intelligent, well-read, insightful, liberal Democrat. None of their three children became very involved with photography, except for Mark, the oldest, who took it beyond a simple hobby. Dean and Mark did some darkroom work together, and were perhaps the only children who used original Ansel Adams prints as models for black and gray tones, holding them next to their own prints, still soaking from hypo and water. Adams had given the prints to Pat, and when she learned of their dollar value, they left the darkroom and went into frames, under glass.

In 1996, Dean Farwood used the internet to seek one or more repositories for his father's pre-*Life* negatives, slides and prints, which number in the thousands. Eighteen sites were suggested, among them some of the most familiar institutions in the U.S. and the U.K. Only the Bishop Museum in Hawaii was interested, and they wanted only those from Farb's Hawaii and Pacific years. The rest of the slides remain in the possession of his son. Among the other institutions whose holdings include photographs by N. R. Farberman are the Bancroft Library in Berkeley, CA; International Center of Photography in New York City; George Eastman House in Rochester, NY; and the Time Inc. Picture Collection in New York City. Getty Images, Inc., recently placed many images, but not all, from *Life Magazine* on the Internet, including over 3,000 taken by Farb and almost 400 by Pat English.⁶

The question of how Farb's slides rejected from the *Life Magazine* article on hunting in Alaska got to Pontiac, Michigan, is still open. But there is evidence to suggest that Farb simply gave them to Art Thureson, the lumberman from Howell, after the article appeared. Thureson's daughter told me there was an estate sale of his household goods after his death, and the probate court records reflect receipts from a company that ran estate sales. That company is no longer in business, but the owner of Mom's Attic told me the slides were acquired at an estate sale.

I regret that I missed that estate sale. I might have picked up a bear rug.

Martin Magid is a past president of MiPHS and former editor of The Photogram. He has written for several history magazines, and is the author of the historical essay in Bob-Lo Revisited, a book of photographs by MiPHS member Bill Rauhauser. Look for Marty's article on Wayne State University photography, math and physics professor Katherine Chamberlain in the November-December 2005 issue of The Photogram.

End Notes:

1. See "Greatest Lawyer Named for Camera!" *The Photogram* 15, No.3 (November-December 1987): 8.
2. Duane Zemper, the Howell MI, archivist, discussed above, had been notified that his photo of a burning building and burning bird house would be published in the very next issue.
3. March 15, 1948; December 3, 1956; February 17, 1958; March 31, 1958; and January 8, 1965.
4. September 9, 1963.
5. See Carl Sagan's *Murmurs of Earth* (New York: Random House, 1978) for a full description of the contents of the golden record, and the reasons for the selections.
6. Use the combination of "Time and Life" and Getty on a search engine to get to the Getty Images website, or go to: www.timelifepictures.com/ms_timepix/source/home/home.aspx?pg=1

KOREA & JAPAN ON FILM: PERSONAL RECOLLECTIONS OF MiPHS MEMBER CARL MEYERING (CAPTAIN, USMC, RET.)

My name is Carl Meyering and I was assigned to Pacific *Stars and Stripes* in Tokyo during the Korean War. When I arrived at *Stripes* their chief photographer had just rotated home, and since I had newspaper photo experience the publisher ask me to take over as chief photographer.

Stripes covered Korea and Japan. We printed at 3:00PM every day and flew the papers to Korea and all of Japan. We still had a large occupation force in every corner of Japan and they were hungry for state-side news of all kinds, especially the comics. *Stripes* staff numbered about a hundred, mostly Army, but some Air Force, Navy and a Marine. We did our own editing and makeup. The paper was printed at the *Asahi Shimbun*, Tokyo's largest newspaper and one of the largest dailies in the world. We were tabloid size and the *Shimbun* was full sheet, so they always asked why we didn't print full sheet. We said it was cheaper since we ran sixteen pages. They ran only two. *Stripes* had a Seoul Press Bureau and our staff operated from there to cover all the combat units on the line in Korea. We always had two or three reporters and a photographer working there. All of our photographers were ordered not to shoot any dead GI's; always photograph the grunts at work on the line or moving forward!

The United Nations Headquarters was located in Tokyo and it was interesting to note that there were 144 generals stationed there (that is a lot of generals), including Matt Ridgeway and Mark Clark, two of the overall commanders. Along with their support staff, most of the generals brought their families to live in Tokyo. Those on the line in Korea would fly into UN headquarters for meetings and I suppose a little R&R. They had a hotel about two blocks from *Stripes*. The officer who ran the hotel was a friend of mine and occasionally he would invite me for dinner, which didn't set well with the generals.

Almost every country fighting in Korea had an embassy in Tokyo. With all of these embassies there were plenty of parties every day. There were also a lot of officers' clubs for entertainment. The most popular was the American Club, near the American Embassy. It always bothered me that they were partying every night, when troops were dying in Korea. The Germans and Japanese had been allies during WWII, and the Germans had shipped a full-size German restaurant to Tokyo.

It was run by Herr Fisher, who spoke English and loved to have Americans come to his restaurant. He always treated us with special respect. His brother lived in Cleveland, which he said he never told anyone in Germany.

We had a lot of visiting dignitaries come through Japan on the way to Korea. Bob Hope and his troupe would visit the Tokyo Army Hospital where all the wounded were brought. He had a great touch with the guys, as did his troupe members. Also Cary Grant and his then wife Betsy Drake came over, as well as comedian Johnny Grant and so many stars that I can't remember them all. We would follow them to Korea to cover their shows. Probably the highlight was when Ike came to Korea to keep his campaign promise, "I will visit Korea and end the hostilities."

Although you get to meet lots of dignitaries you still remember the grunts as your most important photographic subject. What impressed me most was the prisoner exchange. I took some very good shots of the real heroes. I was particularly touched by one American POW who asked, "How are my mother and my dad?" Another POW was flown to meet his brother who was in the Air Force stationed in Japan; they hugged each other and cried. The stories of the brutal treatment they had received at the hands of the Chinese and Koreans were heartrending. All the POWs were taken to Tokyo Army Hospital for checkups and regulated diets. They all wanted a glass of milk and a hamburger with fries.

We had our own darkroom at *Stripes* and processed about 1000 packs of 4X5 film yearly (12 sheets to the pack). If we were running a little late I would order the chemicals heated to 80 degrees Fahrenheit and we would run fast prints for the engraving department to make plates to meet our lockup deadline. We then would cool down the chemicals to preserve the negatives. Several AP and *Life Magazine* photographers asked if we would also "hot soup" their negatives for overseas wire transmission.

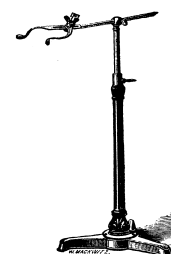
I personally requested and received permission to photograph the Emperor and his wife at the Palace and to do a story about him for *Marine Life*. When I got back to the paper, all of the Japanese staff was there to greet me. They all wanted copies of the pictures that I took. We made several hundred prints and I was very popular having seen their Emperor in person.

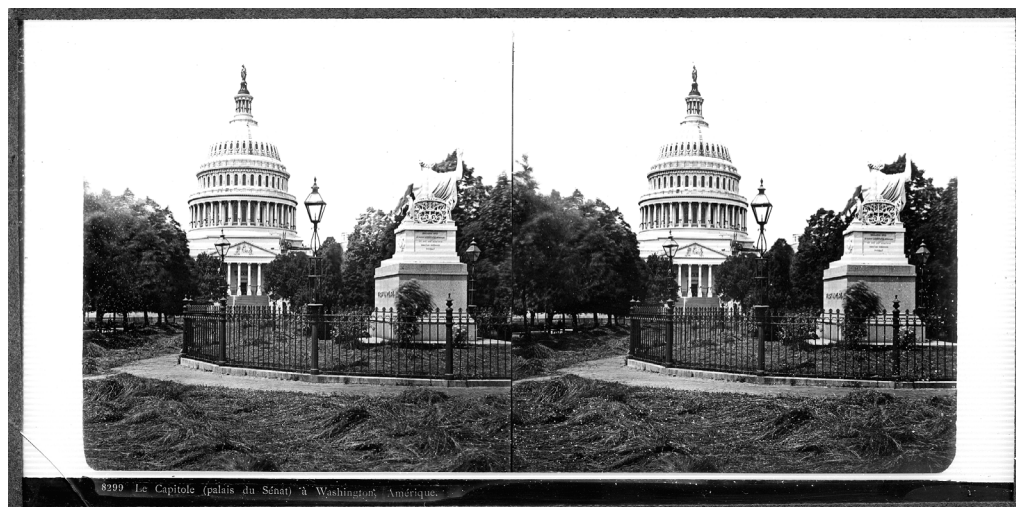
In Korea I managed to visit and photograph every United Nations unit, their troops and officers. The Turks were the most friendly of all the foreign units. The British were the most stuffy. The Australians were a lot of fun and great beer drinkers and loved calling us Yanks.

AUTHOR'S NOTE: My Korean War and Japan photos were destroyed when we were moving from one house to another. At the time I thought it would be wise to take the 8X10 and 16X20 prints to the office to identify and organize them by event. The office building's drain system backed-up during a heavy rain storm and flooded the basement conference area up to the ceiling, destroying everything.

Carl Meyering started taking photos in high school for the school paper and yearbook. He also worked at a weekly newspaper on weekends and summers doing everything from writing obituaries to taking pictures. The owner liked his photographic "eye" and used photos of people and events to sell more papers. Carl went to work for the Grosse Pointe News as a photo-journalist (new to them) and then went to the Packard Motor Car Company to photograph cars and the demise of the company. As a member of the Marine Corps Reserve he was called to active duty and sent to Japan/Korea (February 1951-February 1954) to work as a photo officer for Stars and Stripes, the military newspaper. After retiring from the Marine Corps, he purchased six to eight businesses during the next 20 years, including a newspaper and a news/photo agency. He is currently helping three new businesses get off the ground by assisting with fund raising, marketing and management.

MiPHS would like to invite you to put together an educational image, camera or photo ephemera display at the October 2005 Trade Show. Those members whose proposals are accepted will receive two complimentary tickets to the annual dinner and lecture in 2006. You would be responsible for bringing showcases and all materials related to the displays. Although some security is provided at the Trade Show for displays, MiPHS is not responsible for any losses. For information, call Cindy Motzenbecker at 248.549.6026. (Just to let you know, members of the Board do not receive remuneration for their activities on behalf of MiPHS.)





A GRIEVING NATION: LINCOLN'S ASSASSINATION (140 YEARS AGO)

Janice G. Schimmelman

After the assassination of Abraham Lincoln on April 15, 1865, a mystic association quickly appeared in American popular culture between the martyred President and our first national hero, George Washington. We are all familiar with the famous apotheosis print of Lincoln reproduced in a CDV format, in which Washington crowns Lincoln with a wreath of laurel—an ancient reference to immortality—and welcomes him with an embrace into heaven. This glass stereoview (left) produced by the French firm of Ferrier & Soulier (no. 8299), from a negative by the New York firm of E. & H. T. Anthony & Co. (no. 2984), is less well known. Here the marble statue of George Washington by the sculptor Horatio Greenough looks toward the Capitol Building, whose entrance portico (top right), columns encircling the base of the dome, and lantern are banded in black mourning crepe for Lincoln's state funeral. Washington surrenders his earthly sword and points toward a heavenly glory. The grass has been newly cut and left in piles on the lawn. A scythe (bottom right)—a symbol of death—has been left inside the fenced enclosure at the base of the statue. Was it carelessly abandoned by a workman or, along with the shorn grass, was it intended as a reminder of a life cut down? Although it's an unanswerable question, the scythe significantly adds to this poignant moment in American history. The image must have meant more to the photographer than a simple city view sold to the armchair traveler; it was one of national grief. Anthony published the same view in paper. Neither photographic firm, however, noted the reference to Lincoln's funeral.

PHOTO-HISTORY CALENDAR

- April 8-9: Michigan in Perspective, Annual Conference on Local History, McGregor Memorial Conference Center, WSU, Detroit, MI.
 Session on photography with Clayton Lewis (Clements Library) and Cynthia Read-Miller (The Henry Ford), April 8, 10:00AM.
 Bill Rauhauser and Marty Magid will make a slide presentation on Bob-Lo, April 9, 10:00AM. **MiPHS** is a participating organization. For information call, 313.577.4003
- April 9: **MiPHS** - Dinner & Lecture, Birmingham Athletic Club, Bloomfield Hills, MI, 6:00PM reception, 7:00PM dinner & lecture. Reservation required.
- April 9: SW Michigan Post Card Club Show & Sale, Kalamazoo County Fairgrounds, Kalamazoo, MI, postcardwally@msn.com
- April 10: Michigan Antiquarian Book & Paper Show, Lansing Center, Lansing, MI, www.curiousbooks.com
- April 17: MPM All Image Show, Emeryville Holiday Inn, Emeryville, CA, www.mpmmpresents.com
- April 23: Puget Sound Photographic Collector's Society, Photographica Show, Western Washington Fair Grounds, Puyallup, WA
- May 1: NSA & Ohio Stereo Photographic Society, Photographica Show & Sale, Sheraton Cleveland Airport Hotel, Cleveland, OH
- May 8: Photographic Collectors Club of Great Britain, Photographica Fair, London, England, www.pccgb.org
- May 29: Photographic Historical Society of Canada, Spring Photographica Fair, Soccer Centre, Woodbridge, Ontario, www.phsc.ca
- June 4-5: Photoclub de Val-de-Bièvres, Bièvres Photo Fair, Bièvres (near Paris), France, www.foirephoto-bievre.com
- June 5: Postcard & paper Show, Holiday Inn, Tory, MI, info@martymap.com
- June 25: **MiPHS** - Tour of the Argus Museum in Ann Arbor, 535 West William, Ann Arbor, MI, 11:00AM
- July 14-17: National Stereoscopic Association Convention, Irving (Dallas/Ft. Worth), TX, <http://2005.nsa3d.org>
- July 16: Wally Jung Postcard & Paper Show, Cobblestone Events Centre, Mason, MI, postcardwally@msn.com
- October 23: **MiPHS** - 34th Annual Photographic Trade Show, Novi Community Center, Novi, MI, 10:00-4:00PM