



The Photograph

Newsletter of the Michigan Photographic Historical Society

Vol. 39 no.2 July-Summer 2012

A Michigan Non-Profit Corporation ISSN 1082-6874



The Last Great Argus Camera?

(See page 8)



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Message from the President

How did the “winter” treat you? It seems like I missed it. I went to Florida to visit a few (SCARY) antique shows and one great flea market and it was almost as warm in Michigan as it was there. I picked up several lovely daguerreotypes and some wonderful board mounts of high voltage electrical work. There was one dealer with a vast array of images and some nice looking hardware. Good thing we flew or I might have been tempted to buy something large, not that I have the space.



Anyway, first I'd like to thank all the members who renewed their memberships and cast their ballots. (I love all the little messages that are written on them.) And speaking of “writing,” Marty Magid had at least six write-ins. So along with one new ACE editor, Mary Desjarlais, please welcome them to the board. Yes, when all those envelopes are filling the P.O. box, it's very pleasing to those of us who do all the “organizing.” Again, thanks. It keeps us going to know our members have faith in us.

There was also some confusion at the Photographica Show about not having a fall show. Take heart! We are having **two shows a year** now instead of all those members' meetings. (Sometimes they were more trouble than they were worth for the few people that showed up. We ARE spread over a large area. Hello Jack Deo and Don Balmer in the UP!) We will still do a members' meeting now and again, but two Photographica Shows a year seems to be of the most interest. This first spring show was an interesting one. (See Mary's photos on page 3.) Who would have thought it would be that warm in March.

Despite that, we had a crowd and the dealers seemed to have had some decent business. I know I did. Hooray!! And my spouse was so very pleased to have three large boxes of “stuff” go into other people's homes. There's more excavation on deck at our house. So mark your calendars for the 28th of October for the next one, just in case you want to “excavate” at your own house and get a table!

Drive safe everyone...

Cindy Motzenbecker

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

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SUBMISSION DEADLINES:

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

The MICHIGAN PHOTOGRAPHIC HISTORICAL SOCIETY is an organization dedicated to advancing an understanding and appreciation of the history of photography through membership meetings, special events and publications, and through shared endeavors with other organizations and the general public. The MiPHS is a 501(c)3 non-profit corporation chartered by the State of Michigan.

The MiPHS welcomes new members. Dues are \$35 per year (January 1- December 31), \$15 for students with valid ID. For information or application form, call 248.549.6026, visit us online at www.miphs.org or write to:

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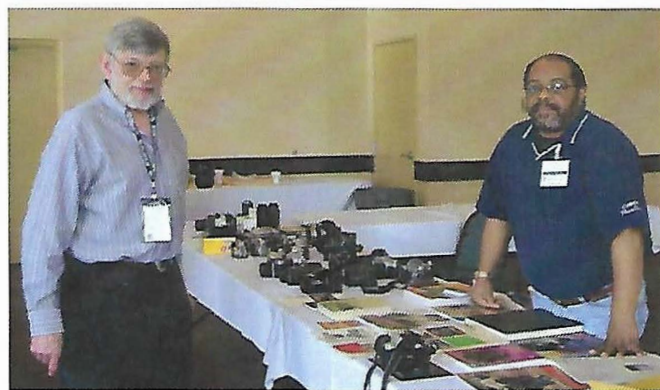
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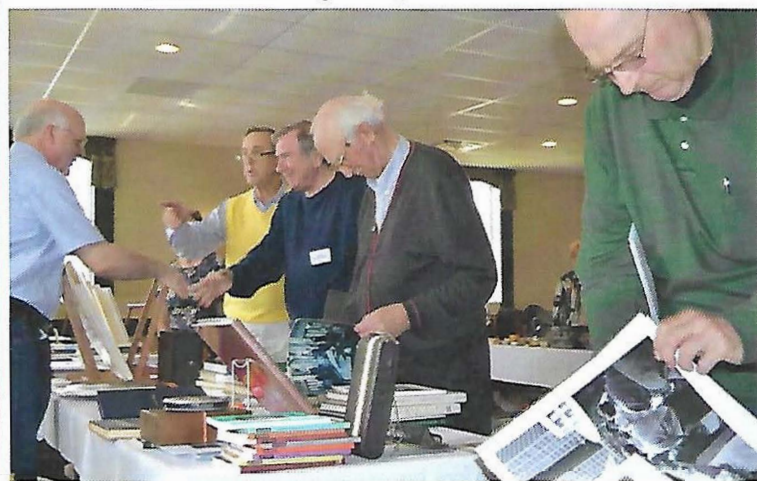
2012 March MiPHS Photographica Show



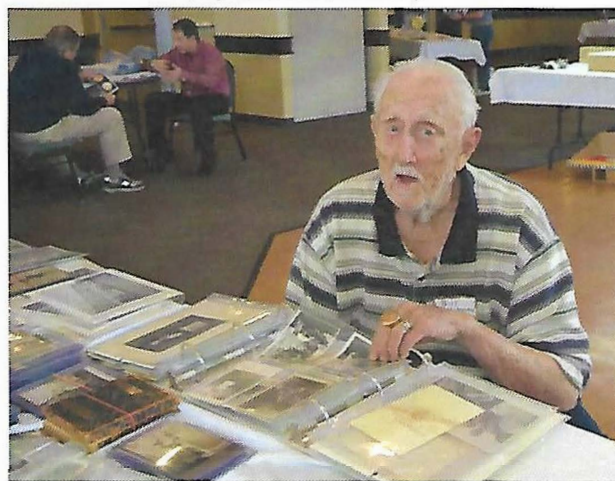
Jim Balcerski, George Blass, John White



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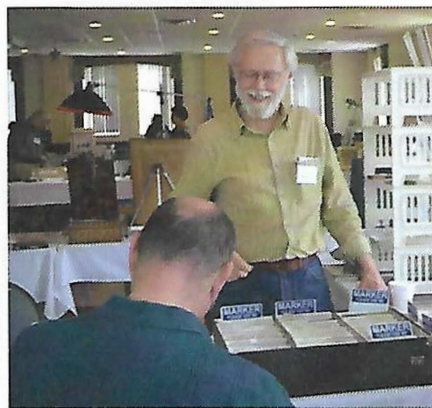
Steve Kiesling, Tom Halsted, Leonard Walle, Bob Lansdale, Dan Gruschuck



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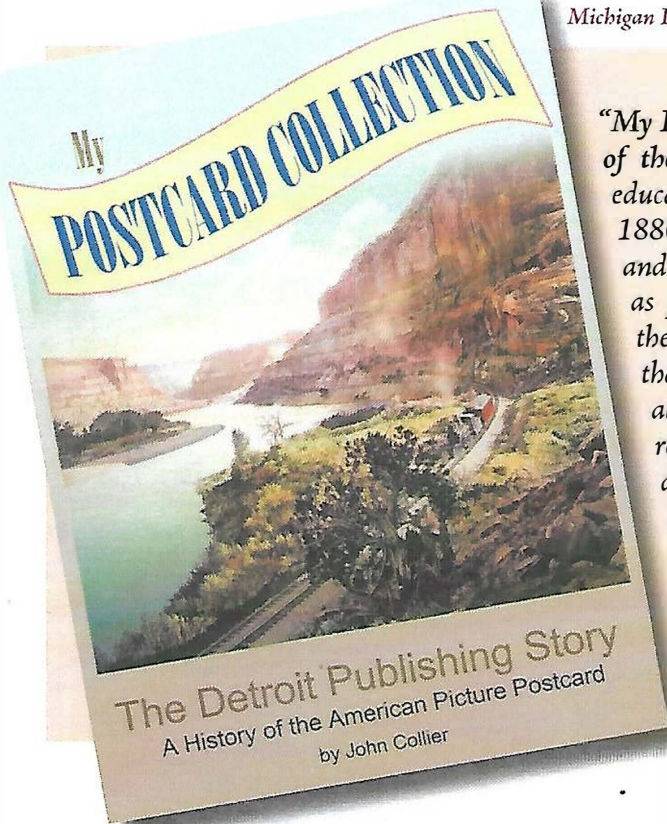
Dave Tinder, Jan Schimmelman, Leonard Walle, Bob Lansdale



Dick and Barb Vanderburg



Jim Rutkowski



John Collier produced the Emmy-nominated documentary "My Postcard Collection – The Detroit Publishing Story – A History of the American Picture Postcard." It is a delightfully entertaining educational journey coursing the highlights of American postcard history, 1880-1924, particularly the work of the Detroit Publishing Company and postcard images photographed by William Henry Jackson, as well as prodigiously illustrated events like the Chicago World's Fair and the San Francisco earthquake of 1906. The video which runs more than an hour and a half, covers not only the history of postcards but also art connoisseurship, collecting, and art historical scholarship represented by a number of experts, curators and authors. The documentary, which aired on WTVS Detroit Public television on Feb. 28, 2011, can be previewed at www.mypostcardcollection.net. It is available in DVD format for \$20.00 at The Book Beat in Oak Park, The Detroit Mercantile Co. by Eastern Market in Detroit, or you may order a copy directly from Collier at ccoco@mi.rr.com. It also may be rented from either the Farmington Hills Library or the West Bloomfield Township Public Library.

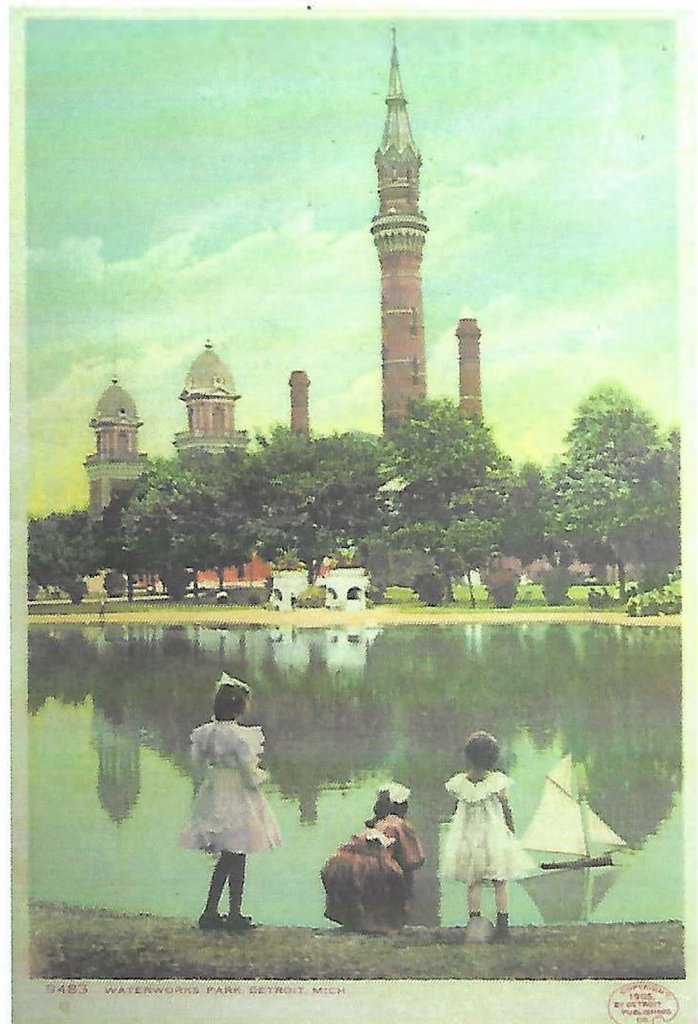
"endlessly delightful, amazingly informative"

Elliot Wilhelm, Detroit Film Theater, Detroit Institute of Arts

The Making of My Postcard Collection – The Detroit Publishing Story – A History of the American Picture Postcard By John Collier

The first time I held a Detroit postcard in my hand, it occurred to me that the postcard image is a different kind of experience than looking at a magazine illustration, or even today's computer screen. There is something special about holding an image printed on a stiff card. It is not only fun to look at; it stirs the imagination with a flood of thoughts or a kind of daydream. A colorful postcard more than a century old can seem at the same time to be brand new. The postcard provides a connection to those who have lived before us, and is a real history of another time. As I gazed at a postcard showing children playing with their toy sailboats at Waterworks Park in Detroit, I realized those children are deceased by now and yet the card seemed to bring them back for one more sunny afternoon of play, if only for play in my imagination. The image inspired me to go to the place where the card was made and duplicate the angle to see how things have been altered over the century, envisioning a hundred years slipping away to the present. History's instant replay is right there with a postcard. The cards reconstruct history, describing their own past reality.

My passion for postcards motivated me to create this video documentary. The process of production was to first find and then assemble into a meaningful form all of what I could discover about postcards, and in particular Detroit Publishing Company postcards. What sounded simple at first gave me nightmares for years. I did not know anything about computers and had to learn. This documentary is an assemblage of stories that are told using the postcards



themselves and those cards were gathered over the years at postcard shows, flea markets, dumps and places where treasures gather. Like a good news story, I wanted to have these cards in a meaningful context. After a couple of years of research, I began to find patterns and a story line emerging within the postcards' history.

At times, producing this film took every bit of the tenacious nature I developed from working for thirty years at newspapers like the *Detroit Free Press* and magazines like *People*, *Life*, *Time*, and *Newsweek*. In film school and courses on filmmaking they tell you interviews are easy, that everyone wants to be on television. They lie. After about three hours of grilling like Mike Wallace, they collapse. However, I was like a dog that would not give

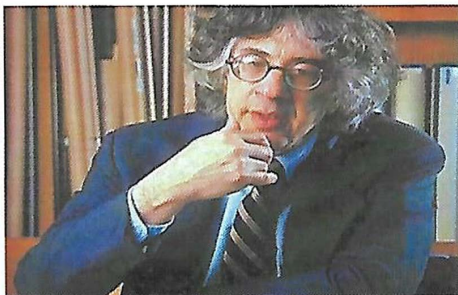


Jim Hughes

up. Trying to locate Jim Hughes, author of *Birth of a Century*, for an interview led me to three "Jim Hughes" within Brooklyn's phone directory. The second call was the

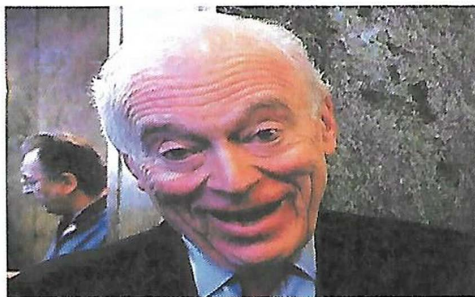
right one, but he said he did not have time for interviews and he was in Maine for the summer playing golf. I just replied, "I can make it. I have a great golf game and can teach you a thing or two." By the time he found out what a lousy golfer I was, I had three hours of interview time in the "can." It was worth the effort because Jim Hughes is one of those authors that knows what Henri Cartier-Bresson was really like, or Robert Mapplethorpe who stopped by his office in New York from time to time. He read all of William Henry Jackson's diary at the New York Public Library.

His biography of W. Eugene Smith and his editing of *Popular Photography Annual* are masterful works. For Michael Lesy, I really pushed. He was the author of



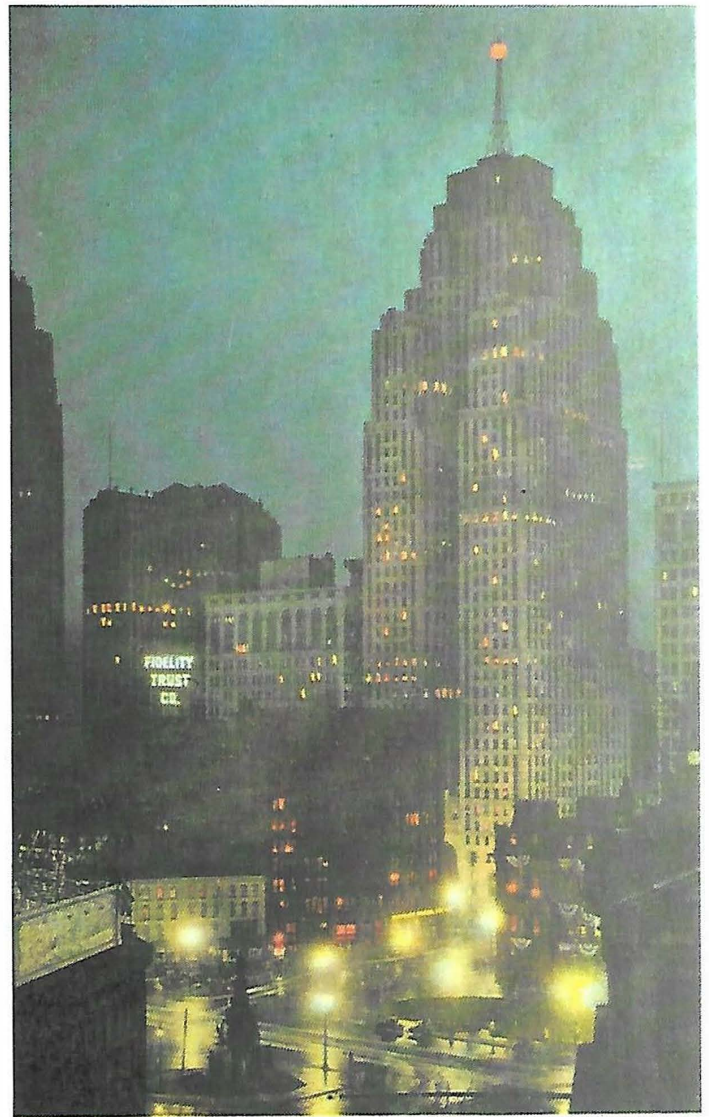
Michael Lesy

one of the big books of the seventies, *Wisconsin Death Trip*.



Leonard Lauder

I dazzled him with my enthusiasm and he granted me a one hour interview in six months. The Leonard Lauder interview was a bit of tricky work that



NIGHT VIEW DETROIT'S FINANCIAL DISTRICT

took a couple of years and ended up to be a couple of minutes of film time when finished. I tried calling the Estée Lauder Companies for a year and they had me writing letters and emails to Leonard Lauder's assistant to no avail. I finally gave up until I remembered my postcard collecting mentor Bob Renkie who had collected cards and stamps for fifty years and sold two Detroit Publishing Company card collections. He told me that serious collectors line up early at the card shows and the best transactions go on early in the show. So I found the chairman of the Estée Lauder Companies in line at the New York City postcard show half an hour early and he was more than willing to tell me about card collecting. Wow!

By the time I finished researching, interviewing and "acquiring," I had 115 hours of video and a collection of cards in excess of 3,000. I was busted, both financially and emotionally, and having panic attacks about not finishing. I thought I overdid it and it was a scary moment. My travel budget was only achieved by spreading the schedule throughout the years of production. My newspaper pension went only so far toward financing this documentary film project, which included flights to Maine for Jim Hughes; Tucson, Arizona for Gregory Franzwa; Denver for Eric Paddock; New York

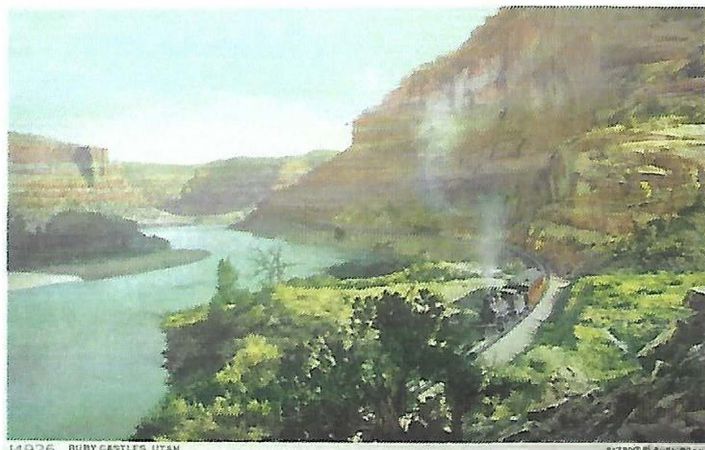


City for Leonard Lauder; and Washington, D.C. for the Library of Congress. The costs for video cameras and editing computers are astronomical. Making money is a laughable idea, but I can say I am a filmmaker.

What began as a personal exploration of my favorite subject, to my great surprise and delight, led to encounters with some of the most knowledgeable and thoughtful individuals I have ever met. Doug Aikenhead (former College of Creative Studies educator), Doug Price (West Side Book Shop), Cynthia Miller (curator at the Henry Ford), Dave Tinder (collector), and Leonard Walle (collector and lecturer) from the Michigan Photographic Historical Society were amazingly generous with their contributions to my film. In interviews, Christopher Cordozo (author and owner of Cordozo Fine Art, Minneapolis, MN), Leonard Lauder (chairman emeritus Estée Lauder Companies), Michael Lesy

(author), Gregory Franzwa (publisher), Eric Paddock (curator of photography at Denver Art Museum), Jim Lowe (author), Nancy Stechschulte (author), Jerry Lubin (former WABX "Air Ace"), and Jim Hughes (author) graciously gave their time, photographs and ideas, and these are just a few of the individuals who helped me. Bob Seeley played and recorded Scott Joplin piano compositions from the early 20th century that proved valuable in establishing the mood and feeling of another time in the film. Emmy-winner Sue Goodman, from WXYZ in Detroit, helped in the monumental task of editing *My Postcard Collection*, which was more than five years of diligent work. Eric Paddock, who was then the curator of photography at the Colorado Historical Society (now known as History Colorado), actually took me to the back stacks to view photographs by William Henry Jackson, some of these dating back to the 1870s. Various libraries helped with my research, including the William L. Clements Library, Burton Historical Collection of the Detroit Public Library, Farmington Community Library, New York Public Library and Library of Congress. To say I could not have done what I did without their help is an understatement of major proportions.

It took five years of work to complete this film and my primary goal throughout has been to bring my personal enjoyment of postcards to everyone. Through postcards I attempt to bring Detroit's impressive history to life and show the world just how cool the old Detroit Publishing Company was. Thanks to everyone that helped me produce this video!



Camera & Photography Sales and Events

July

- 1: Chicago Camera Show & Sale, Holiday Inn-Rolling Meadows, 3405 Algonquin Road, Rolling Meadows, IL.
- 8: Mid-America Camera Show: St. Louis, MO, Holiday Inn Viking (south of I-44 at the corner of Lindbergh and Watson), www.camerashow.biz.
- 8: Second Sunday Camera Show and Sale, La Quinta Inn, 38 Two Bridges Rd. & Rt. 46 West Wayne, NJ, www.showsandexpos.com/cswayne.htm.
- 8: 2nd Annual Trunk Sale, Photographic Historical Society of Canada (PHSC), at Soccer Centre, 7601 Martin Grove Road, Northwest of Downtown Toronto (Woodbridge), ON, 1/4 km south of highway 7, www.phsc.ca.
- 25-30: National Stereoscopic Association, Costa Mesa, CA, <http://stereoworld.org/2012>.
- 29: Mid-America Camera Show: Omaha, Nebraska, Fireman's Hall 60th & Grover (One block north of I-80 on 60th), www.camerashow.biz.

August

- 25: Ohio Camera Swap, St. Ilija Macedonian Orthodox Church Banquet Hall, 8465 Wuest Road, Cincinnati, OH, www.cameratradeshow.com.
- 26: Cleveland-Richfield Days Inn, 4742 Breckville Rd., Route 77, use Exit 145, north on Route 21., Richfield, OH.

September

- 8: Photorama USA Detroit/Troy Camera Show & Sale, The Met Hotel, 5500 Crooks Road, Troy, MI 48098.
- 8: Dortmund 49th International Show Stadtwerke/ Von-den-Berkenstrasse. Dortmund, Germany, www.camera-trade-shows.de
- 9: 2nd Sunday Photo Show, Moose Lodge, 27225 Warren Rd., Dearborn Hts., MI (just East of Inkster Rd.), www.cameraconnectiononline.com.
- 9: Frankfurt 21st International Show DGB-Haus/W.-Leuschner-Str. 69-77, Frankfurt, Germany, www.camera-trade-shows.de.
- 9: Second Sunday Camera Show and Sale, Firehouse, 97 Parish Dr. at Route 23 & 202S. Wayne, NJ, www.showsandexpos.com/cswayne.htm.
- 22: Koeln Photokina Show Buergerzentrum Engelshof/ Oberstr. 96. Cologne, Germany, www.camera-trade-shows.de.
- 22-23: "Photographica 78," sponsored by the Photographic Historical Society of New England (PHSNE). Americal Civic Center, 467 Main St, Wakefield, MA, 01880, www.phsne.org.
- 22-23: F-Stop Swap Used Camera and Collectable Image Show and Sale Brooklyn Park Community Center, 5600 85th Avenue North, Minneapolis, MN, www.F-Stopswap.com.
- 29-30: Camera Show Grapevine Convention Center. 1209 South Main Street, Grapevine, TX, (near Dallas/Ft. Worth Airport), www.donsphotoequipment.com.
- 30: 37th Swiss Photo Antiques & Camera Fair CH-9620 Lichtensteig SG. Switzerland, www.photoflohmarkt.ch.

October

- 6: Leipzig-Schkeuditz 37th Regional Show Kulturhaus Sonne/ Schulstr. 10, Schkeuditz, Germany, www.camera-trade-shows.de.
- 7: Wolverhampton Camera Fair Wolverhampton Racecourse. Dunstall Park, Wolverhampton, UK, www.camfair.co.uk.
- 7: Berlin 64th International Show Logenhaus-Wilmersdorf/ Emser Str. 12-13. Berlin, Germany, www.camera-trade-shows.de.
- 13: Photo Fair: Napredak Hall, 770 Montague Expressway, San Jose, CA 95131, www.photofair.com.
- 14: Second Sunday Camera Show and Sale, La Quinta Inn, 38 Two Bridges Rd. & Rt. 46 West Wayne, NJ, www.showsandexpos.com/cswayne.htm.
- 27: Hamburg 94th International Show Handwerkskammer/ Holstenwall 12. Hamburg, Germany, www.camera-trade-shows.de.
- 28: MiPHS Photographica Show & Sale, Royal Oak Elks Lodge, 2401 E. Fourth St., Royal Oak, MI.
- 28: Chicago Camera Show & Sale, Holiday Inn-Rolling Meadows, 3405 Algonquin Road, Rolling Meadows, IL.

November

- 3: Camera Show & Sale, Holiday Inn - Ft - Washington, 432 Pennsylvania Ave., Ft . Washington. PA.
- 4: Washington Camera Show, Best Western Tysons Westpark (McLen Va), 9401 West Park Drive, McLean, VA.
- 4: Camera Fair (sponsored by the Frome Wessex Camera Club) Cheese and Grain Market Yard, BA11 1BE, Frome, UK, www.fromewessexcameraclub.co.uk/pages/camera-fair.php.
- 8-10: Daguerreian Society Symposium & Trade Fair, Renaissance Baltimore Hotel, 202 East Pratt Street, Baltimore, MD.
- 11: Second Sunday Camera Show and Sale, Firehouse, 97 Parish Dr. at Route 23 & 202S. Wayne, NJ, www.showsandexpos.com/cswayne.htm.
- 17: Muenchen 9th International Show Kolpinghaus / Adolf-Kolping-Str. 1. Muenchen, Germany, www.camera-trade-shows.de.
- 18: Cleveland-Richfield Days Inn, 4742 Breckville Rd., Route 77, use Exit 145, north on Route 21., Richfield, OH.
- 24: Essen 20th International Show Zeche Carl / Wilhelm-Nieswandt-Allee 100. Essen, Germany, www.camera-trade-shows.de.

December

- 2: Chicago Camera Show & Sale, Holiday Inn-Rolling Meadows, 3405 Algonquin Road, Rolling Meadows, IL.
- 8: Leipzig-Schkeuditz 38th Regional Show Kulturhaus Sonne / Schulstr. 10, Schkeuditz, Germany, www.camera-trade-shows.de.
- 9: Second Sunday Camera Show and Sale, La Quinta Inn, 38 Two Bridges Rd. & Rt. 46 West Wayne, NJ, www.showsandexpos.com/cswayne.htm.
- 9: Berlin 65th International Show Logenhaus-Wilmersdorf / Emser Str. 12-13. Berlin, Germany, www.camera-trade-shows.de.
- 9: Wolverhampton Camera Fair Wolverhampton Racecourse. Dunstall Park, Wolverhampton, UK, www.camfair.co.uk.

Correction: The article "Water Developed Plates" in *The Photogram*, Vol. 39, No. 1 (April-May 2012), contains an error concerning the size of the negatives of the Stirn Concealed Vest Cameras. For the No. 1 Camera, which has a diameter of 6", six exposures are made on a round plate, and each negative is round with a diameter of 1-3/4". For the No. 2 Camera, which has a diameter of 7", four exposures are made on a larger round plate, and each negative is round with a diameter of 2-1/2".

Model 21 - The Last Great Argus Camera?

by Robert E. Kelly

Was the Model 21 Markfinder "The Last Great Argus Camera"? This question occurred to me while collecting material about the Model 21. The Argus model line had been successful prior to World War II with a formula that combined innovation, consumer focus and the ability to take a risk on new technology. However, several interesting bits of information came to light that made me wonder why Argus' past success formula seemed to fail after the Model 21. In this article the Model 21 will be reviewed, then possible reasons for the decline of future success in camera design and marketing will be presented so the reader may decide if the Model 21 was the last great camera of the Argus line.

It was no surprise, at one of the first post war photographic trade shows in March of 1946, that Argus displayed an as-yet-unnamed prototype camera in a glass case where it could be admired but not touched. It was called simply "the new Argus." By February of 1947 Argus described the Model 21 to dealers as "a completely new interpretation of modern camera design." Period advertising was designed to position the new camera as the first step in replacing the Argus C3 as "America's 35mm."

Hype generated by the introduction of the camera resulted in extensive coverage in the trade press and aroused



interest in the public as well. News releases emphasized the role Argus had in gun sight technology during the war. Advertising the Model 21's military style viewfinder was intended to provide consumers with a close connection to the American victory in WWII. Simulated scenes through the bright viewfinder demonstrated how action could be easily framed. Tag lines, like "you are always on the ball" and "the picture is yours always," were used to indicate how easy it was to capture action shots. Perhaps the best line in advertising



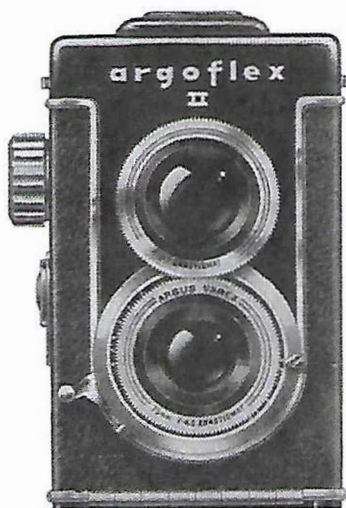
Dealer Talk

FEBRUARY 1947

NEW ARGUS CAMERAS MAKE SHOW DEBUT

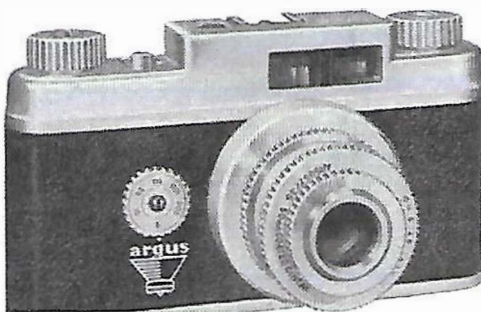
ound Glass op Feature c II

f Argoflex II, the Lens Camera with a slight indicated sales appeal, mination of the show why it is an in its price class. at Argoflex II, you look at its lenses coated anastigmat rected for black- for, and an f:3.5 ing lens, which glass image 60% are to an f:4.5 e focusing screen al surprise! Com- II with ordinary flex cameras, you



First New Units Since 1941 Include Model Twenty-One With Exclusive "Markfinder" and Argoflex II

Camera Hungry Dealers Will Find Market's Top-Dollar Value In These Completely New Post-War Argus Camera Models



At the left you see Argus Model 21, a completely new interpretation of modern camera design.

Your first impression will be that here is a camera of true precision, and one that looks the part. You'll sense, in its "feel", a piece of quality photographic equipment that you can sell with satisfaction to your most fastidious customers.

From a design point of view, Argus Model 21 offers many refinements, each of which is a big feature in itself. The view finder is a

Dealers were notified about post war cameras through "Dealer Talk". Here the Model 21 is shown in 1947 with the never produced Argoflex II.

was, "Out of the crucible of war has come the application of optics." Children were prominent in many ads, to capitalize on the fact that there were a lot of new babies to photograph after the war.

Homer Hilton was the respected marketing vice-president who created the successful plan for the introduction of the Argus Model 21. He priced the new camera below the very popular Argus C3 at \$42.50 when production started, then slowly increased the cost to \$59.50 by 1950 which surpassed the C3 (camera only) price of \$55.75.

Design considerations for the camera resulted in a simple, clean exterior shape with a large, bright viewfinder based on techniques used by Argus in precision military optical equipment. Using 35mm film, the body elements combined the pre-war Model A3/CC with a new viewfinder housing and improved internal mechanisms. The easy-to-hold-in-your-hand shape, patented for Argus by James E. Harvey, was seen as a giant step forward from the boxy C3 "brick" design.

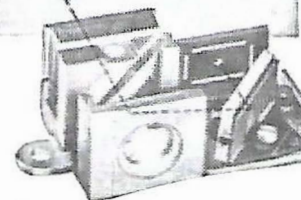
The new viewfinder, called a "Markfinder," used a projected frame line reticule and the wide bright window allowed the user to see outside the current frame for catching action subjects. Lahue and Bailey, in their book *Glass, Brass & Chrome*, called the finder "... one of the most enlightened viewfinder designs of the period."

You shoot on Sight..



with
argus 21

"Markfinder"



Argus advertising simulated scenes through the viewfinder demonstrating the projected reticule frame line and bright view.



Sales Vice President, Homer Hilton shows "the new Argus" to his distributors Talton Craig and O.W. Ray at a 1946 dealer show.

The camera combined a behind-the-lens leaf shutter providing speeds of 1/10 to 1/200 and B, with a 50mm, f3.5 Argus Cinar lens that focused 3 feet to infinity. Argus collectors who still use the lens consider it sharp and not likely to have any flare. The lens was advertised as removable for use on an enlarger, however the enlarger was never produced and anticipated additional lenses never appeared.

Large knurled knobs were used for film advance, rewind, focus, aperture rings and for the shutter speed dial. The streamlined shape was covered with black leatherette and the metal finish was brushed anodized aluminum. Internally the film pressure plate was converted to "rigidized" metal with only about 20 percent of the dimpled surface touching the film.



Model 21's flash used a bulky accessory shoe bracket with a large center probe.

Departing from the past plug-in flash design, the Model 21 incorporated a hotshoe molded into the top of the body above the viewfinder. A selector switch provided for M or F flash bulb synchronization.

There were two standard accessories available for the Model

21 camera, including the flash that was simply named the Argus Flash Unit. Also available was a six-foot long Flash Unit Extension cord permitting the shooter to hold the flash to one side of the camera or to use two flash units.

The camera was well balanced and provided smooth operation. But the Model 21 was quirky and not without its technical difficulties. For example, many reviews of the day noted that noise created by the shutter was an annoyance to many candid photographers. Throughout the period of its



A five-inch wide, deep dish, polished aluminum reflector was used on the Model 21 Flash Unit.

production by Argus, the camera went through a number of factory modifications to its original design, making improvements to deficiencies and addressing criticisms of the camera and its operation.

One of the most significant flaws in the Model 21 was the camera's problematic film advance system. The original design was notoriously hard to wind and used the advancing film to cock the shutter. Frequently, the film tore resulting from excess tension and stress. During early production, Argus developed a temporary fix with the installation of a film guide that maintained tension on the film as it entered the take-up spool. Later in production, at about serial number 20000, the shutter cocking method was improved. The new method no longer used the moving film to cock the shutter and the film guide was removed. An "S" stamped as a prefix to the serial number seems to indicate the camera was upgraded with the improved cocking mechanism.

The shutter speed select dial was another feature that was improved throughout production, evolving in three

(Continued on page 14.)



A Flash Unit Extension accessory allowed holding the flash to one side or using two flash units.



A film guide device was used until serial number 20000 because the advancing film cocked the shutter in the early units.

Gallery & Museum Shows

United States

California

Real to Real: Photographs from the Traina Collection (until Sep 16),
De Young Fine Arts Museums of San Francisco

J. Paul Getty Museum, Los Angeles:

- Portraits of Renown: Photography and the Cult of Celebrity (until Aug 26)
- Herb Ritts: L.A. Style (until Aug 26)
- In Focus: Picturing Landscape (until Oct 7)
- The Photographs of Ray K. Metzker and the Institute of Design (Sep 25, 2012–Feb 24, 2013)
- In Focus: Robert Mapplethorpe (Oct 23, 2012–Mar 24, 2013)

LACMA, Los Angeles:

- The Sun and Other Stars: Katy Grannan and Charlie White (July 22–Oct 14, 2012)
- Robert Mapplethorpe: XYZ (Oct 21, 2012–Feb 3, 2013)
- Fracture: Daido Moriyama (until July 31)

Visions of Empire: The Quest for a Railroad Across America, 1840–1880 (until July 23), Huntington Library, San Marino

Florida

Picturing a New Society Photographs from the Soviet Union 1920s–1980s (until Aug 19), Museum of Fine Arts, St. Petersburg, FL

Georgia

High Museum of Art, Atlanta

- Civil Rights Photography, 1956–1968 (ongoing)
- Picturing New York/Picturing the South group show (until Sep 2)
- Revisiting the South: Richard Misrach's Cancer Alley (until Oct 7)

Massachusetts

Peabody Essex Museum, Salem:

- Ansel Adams: At the Water's Edge (until Oct 8)
- Natural Histories, Photographs by Barbara Bosworth (until May 27, 2013)
- The Mind's Eye: 50 Years of Photography by Jerry Uelsmann (until July 15)

Michigan

Detroit Center of Contemporary Photography, Change of Pace 2012 group show (until July 14) 1600 Clay St

Patti Smith: Camera Solo, Detroit Institute of Arts (until Sep 2)

Judith Turner: The Flatness of Ambiguity (until Sep 2) University of Michigan Museum of Art, Ann Arbor

Missouri

Nelson-Atkins Museum of Art, Kansas City:

- Timothy H. O'Sullivan: The King Survey Photographs (until Sep 2)
- The Future of Yesterday: Photographs of Architectural Remains at World's Fairs (until Sep 9)
- Heartland: The Photographs of Terry Evans (Oct 20, 2012–Jan 20, 2013)

Nevada

Edward Burtynsky: Oil (until Sep 23), Nevada Museum of Art, Reno

New Hampshire

Hood Museum of Art, Dartmouth, Hanover:

- Nature Transformed: Edward Burtynsky's Vermont Quarry Photographs in Context (until Aug 19)
- Looking Back at Earth: Contemporary Environmental Photography from the Hood Museum of Art's Collection (July 7–Aug 26)

New York

Richard Avedon: Murals & Portraits (until July 27)

Gagosian Gallery, NYC

Robert Delpire: Delpire & Co. (until July 19), Aperture Foundation, NYC

Dru DeSantis: Ground Rules (until July 31), 1stdibs at The New York Design Center, NYC

Awol Erizku (until July 20), Hasted Kraeutler, NYC

Helen Glazer (until July 20), Nailya Alexander Gallery, NYC

Mitra Tabrizian, (until July 7) Leila Heller Gallery, NYC

International Center of Photography, NYC:

- Christer Strömholm: Les Amies de Place Blanche (until Sep 2)
- A Short History of Photography: From the ICP Collection Honoring Willis E. Hartshorn, Ehrenkranz Director (until Sep 2)
- President in Petticoats! Civil War Propaganda in Photographs (until Sep 2)
- Weegee: Murder Is My Business (until Sep 2)
- Gordon Parks: 100 Years (until Jan 6, 2013)

Rising Dragon: Contemporary Chinese Photography (until Sep 2)
Katonah Museum of Art, Katonah

Washington, D.C.

I Spy: Photography and the Theater of the Street, 1938–2010, group show (until Aug 5), National Gallery of Art

Austria

Elliott Erwin Retrospective (until Sep 30), Kunst Haus Wien, Vienna

Brussels, Belgium

Sense of Place: European Landscape Photography (until Sep 16),
BOZAR Summer of Photography, Palais des Beaux-Arts

Canada

Royal Ontario Museum, Toronto, ON:

- Observance and Memorial: Photographs from S-21, Cambodia (Aug 11, 2012–Mar 17, 2013)
- Afterimage: Tod Ainslie's Vision of the War of 1812 (until Feb 24, 2013)

London, England

David Claerbout (until Aug 10). Parasol Unit Foundation for Contemporary Art

Frieze Masters takes place in Regent's Park (Oct 11–14). (Frieze Masters features over 90 of the world's leading galleries)

National Portrait Gallery:

- Spotlight on Peter Rand (until Sep 16)
- Taylor Wessing Photographic Portrait Prize 2012 (Nov 8, 2012–Feb 17, 2013) Call for Entries closing date July 9. 1st prize £12,000. Open to everyone aged 18 or over worldwide.

France

Eva Besnyö 1910–2003: l'image sensible (until Sep 23),
Le Jeu de Paume, Paris

Les Rencontres d'Arles 2012 (July 2–8), Village of the Rencontres d'Arles, Atelier des Forges, Parc des Ateliers, 33 avenue Victor Hugo, 13200 Arles

Germany

Tomas Erhart: Deconstructive Nudes (until Aug 15) Inner Circle Consultants, Hamburg

Helmut Newton: White Women / Sleepless Nights / Big Nudes (until Sep 23), Helmut Newton Foundation, Berlin

Netherlands

Fotografischmuseum Amsterdam (Foam)

- Ron Galella - Paparazzo Extraordinaire! (until Aug 22)
- Taiyo Onorato & Nico Krebs - Light of Other Days (until Aug 22)
- Erik Kessels - Album Beauty (until Oct 14)
- Petra Noordkamp - La Madre (until Sep 2)
- Diane Arbus (Oct 26, 2012–Jan 13, 2013)

Unseen International Photography Fair (Sep 20–Sep 23) Unseen is a joint venture of Foam; Platform A (office for cultural business development); and Vandejong (branding agency).

Edinburgh, Scotland

Photographs of Scottish athletes (until Aug 10), The Mound

Switzerland

Kris Martin - Every Day of the Weak (until Aug 12) Aargauer Kunsthaut, Aarau, Switzerland

Musée de l'Elysée, Lausanne:

- Roger Ballen, Asylum (until Sep 2)
- Pieter Hugo, This Must Be The Place (until Sep 2)

In search of Platinum and Palladium Photograph Samples

Photograph conservators, historians, scientists, and students at a number of museums and colleges are researching platinum and palladium prints. Of particular interest are the products of the Platinotype Co. of England and their U.S. agent, Willis & Clements of Philadelphia, and other platinum papers, such as those manufactured by Eastman/Kodak, the Aristotype Co., and others companies.

We are looking for specimens of:

Unexposed sensitized paper



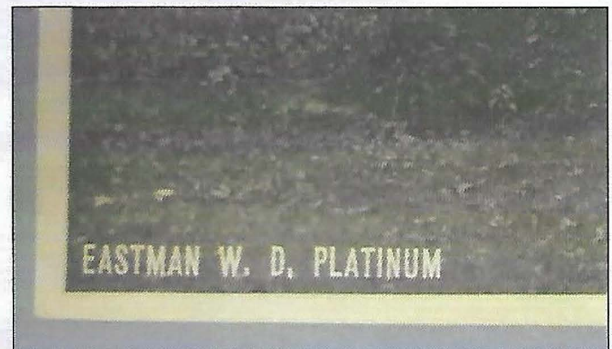
Prints identified by the manufacturer



Sensitized products were usually sold in "tin" cylinders or, less often, paper packets.

A few of examples of manufacturers and products/brand names include:

- Platinotype Co. and Willis & Clements: Platinotype, palladiotype, Satista, Japine
- Eastman/Kodak/Kodak Ltd.: Eastman W.D. Platinum, Eastman E.B. Platinum, Kodak Platinum
- American Aristotype: American Platinum
- Wallace Chemical Co.: Mezzotint Black Platinum
- Autotype Company: Permanent Platinum Printing Paper
- Western Platinotype Paper
- Curtis & Cameron: Harcourt Gray Platinum Paper; Harcourt Sepia Platinum Paper
- Anthony's Climax Platinum Paper
- E. W. Newcomb & Co.'s Cold Press Platinum Paper
- Bradley Platinum Paper
- Jacoby Platinum Paper (from England)
- and many others.

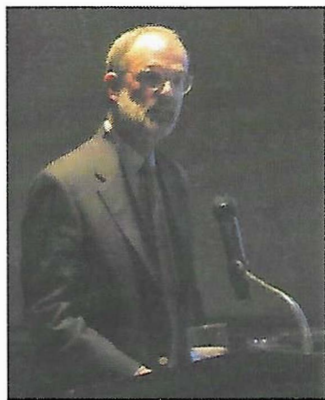


If anyone has examples of these sensitized products or identified prints, I would be very interested in speaking with you. Thanks in advance for your help!

Connie McCabe • (202) 288-1292
conniemcfang [a] gmail.com

News Snapshots

Tom Hinson Guest Speaker at MiPHS Annual Dinner/Lecture



On April 28th, Tom Hinson, Curator Emeritus of Photography at the Cleveland Museum of Art, gave the wonderful lecture, "Building a Collection: A Tale of Opportunity, Means, Generosity, and Luck" at the MiPHS Annual Dinner/Lecture. He illustrated his talk with a slideshow of many of the images he acquired for the museum during his tenure. Hinson was in charge of the photography department as it grew from a sampling of just a few images with exhibits held in the museum hallways to a significant collection with a gallery of its own. He spoke of the changing status of photography as the museum continually increased his budget for acquisitions and exhibitions over the years. Hinson modestly credited a bit of luck to some of the accessions he made. However, the Cleveland Museum of Art is indebted to his scholarship and acumen in acquiring its impressive photography collection. The Birmingham Athletic Club hosted the event and they served a deliciously fine dinner in comfortable luxury. MiPHS board member Thomas Halsted did an exemplary job of organizing this event and making arrangements for the esteemed

guest speaker, Tom Hinson. We look forward to next year's MiPHS Annual Dinner/Lecture!

In Memoriam - Lloyd Chester Wright



MiPHS member, Lloyd Chester Wright of Saginaw, died May 19, 2012 after a long illness. He was born January 7, 1944 in Bay City. He graduated in 1962 from Midland High School and later from the Rochester Institute of Technology where he earned a bachelor's degree in photography. He is survived by his wife Jill, who he married in 1981, his three sons, and seven grandchildren. Lloyd was a commercial photographer, having worked as director of photography at Bradford-LaRiviere in Saginaw and Midland, later opening his own studio, Lloyd C. Wright Photography, in Saginaw. Also a member of the Daguerreian Society, he was an avid collector, spending many hours searching for cameras and daguerreotypes, though nearly anything collectible caught his eye. He never passed up an auction or antique sale and was often found prowling The Antique Warehouse.

Civil War 150th Anniversary Celebration and Events at the Smithsonian Institution

The Smithsonian Institution is celebrating the 150th anniversary of the Civil War with exhibitions and events over the next few years. Their website keeps an updated list of events at www.goSmithsonian.com/civilwar. Some of the exhibitions are of particular interest to photography enthusiasts including the exhibits at the National Portrait Gallery: *Ambrotypes from the National Gallery* (through June 2, 2013), *Matthew Brady's Photographs of Union Generals* (through May 31, 2015), and *Alexander Gardner* (March 6, 2015-September 13, 2015). Additionally, there are a number of other Civil War exhibits at the Smithsonian including *The Civil War and American Art* (November 16, 2012-April 28, 2013) at the Smithsonian American Art Museum; *The Confederate Sketches of Adalbert Volck* (through January 21, 2013), *The African American Experience during the Civil War* (February 1, 2013-March 2, 2014), *Washington during the Civil War* (December 13, 2013-January 25, 2015), and *Grant and Lee* (March 14, 2014-April 19, 2015) at the National Portrait Gallery. Check the website si.edu/events to find out what public programs on the Civil War are being offered by Smithsonian museums throughout the anniversary years.

New York City Department of Records puts Images Online

870,000 images from the New York City Department of Records went online in April this year for public access at www.nyc.gov/html/records/html/gallery/home.shtml. These photos were selected from the city archive of 2.2 million photographs, some dating as early as the mid-1800s. There are images recording the construction of New York, crime photography, tax photos and others representing many city departments. The photographers are mostly anonymous, but the database does include examples by well known photographers such as the iconic photo of painters resting on wires of the Brooklyn Bridge (1914) by Eugene De Salignac. Images from the database may be shared online or purchased as prints.

Member's Favorites Edition Announcement

This fall the September-October edition of *The Photogram* will be running the "Member's Favorites" feature. This annual tradition highlights items from MiPHS members' collections. To have your favorite collectible published in *The Photogram*, please send a copy of the image and an accompanying description or commentary that is as short as a sentence or as long as a paragraph to Mary Desjarlais by either email at CambournePublishing@gmail.com or by mail at 201 W. Cambourne, Ferndale, Michigan 48220. For submissions to be published, they must be received by August 1st.

Continued from page 10.

stages. The original speed select dial design was a solid aluminum disk with a decorative groove around the edge. It was later followed by a similar dial design without the groove using a dot by each speed. The last version was thicker and easier to grasp, with a plate recessed in the top of the dial for speed selections. The earliest versions engraved the speed numbers, while the later models used painted-on speed numbers.

For the majority of the production run of the Model 21 camera, the M/F switch position for flash bulb synchronization was on top of the body to the right of the hot shoe. At about serial number 60000, this switch was moved to the back of the camera on the right side of the viewfinder. Only about 5,000 of this version were produced.

Serial numbers were located on the bottom of the camera for models prior to unit number 30000. The next location was inside the camera below the film window. As the serial number approached 61000, it was finally moved back to the bottom, upside down from the first bottom placement.

The shutter cock design was one of a number of issues confronting the Model 21 and its manufacturing process. Some of the internal manufacturing challenges were hinted at in "The Obituary of #64785," *Argus Eyes*, July 1952. The story followed the last Model 21 through the factory on May 15, 1952. In this article Argus summed up the good and the bad of these cameras. One complaint was that, "Each 21 was an individual and each had its own particular idiosyncrasies." Another was that, "To work on the 21 was not so much a job as an experience." One of the technical difficulties with the camera was preparing "a 21 to fire" which can be "compared to attempting to make a mousetrap go off inside a bubble without breaking the bubble." The best criticism in the article was that, "The 21 was much like the little girl with a curl in the middle of her forehead. When they were good they were very good and when they were bad they were horrid."

Ultimately, many of the quirks of Model 21 were worked out during the manufacturing process and Model 21 was a step forward for Argus. Styling, functionality and price positioned Argus, and its follow-on 35mm cameras, to be a consumer success in the post-war era. Like earlier products the effort demonstrated the continuing process of building on existing design, advancing technology and meeting consumer expectations. However, something changed!

There was a difference after the Model 21

Even though the follow-on C4 sold well and implemented improved manufacturing techniques, it seemed to be more of a safe step than an innovation. It lacked the past initiative in advancing technology and it did not provide mid-level consumers the newest features they

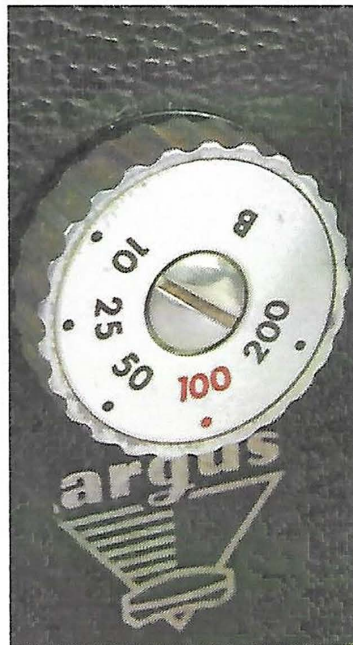
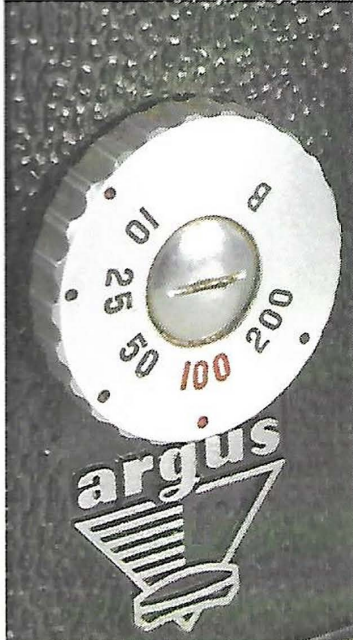
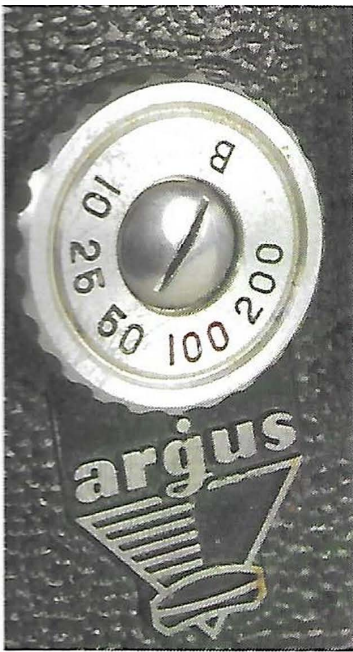
Collector Notes

Six phases of the evolution of the Markfinder have been identified by Dan Cluley and Argus Collectors Group members using survey data collected for nearly 150 cameras. Some key features of each phase are:

- Phase 1: film guide mechanism, serial number stamped on bottom.
- Phase 2: updated shutter with film guide removed.
- Phase 3: serial number stamped inside.
- Phase 4: shutter speed dial with inset plate first used.
- Phase 5: M/F flash sync switch moves from top to back.
- Phase 6: serial number stamped on bottom, inverted from phase 1.

Serial numbers are sequential with no prefix (except leading zeros). Although the published serial number range was 9218–64785, ACG survey data shows many examples below 9218, with a range of 273–64692. One challenge for collectors would be to locate serial number 64785, the camera Argus documented as the last Model 21.

Three versions of the speed select dial were used on the Model 21. The earliest on the top is difficult to find.





Model 21 and early C4 shared many external features. Their body shape is the same as the 1940 model A3.

were beginning to look for, such as additional lenses. The competition seemed to understand the consumer's desire for interchangeable lenses. Early 1950s Sears Roebuck and Co. and Montgomery Ward catalogs advertise cameras like the Clarus, Exakta Exa, Praktiflex and the Lordomat that were all mid-priced cameras with additional lenses. By the time the C44 arrived with interchangeable lenses, nearly ten years later, Argus was playing catch up to its competition. The Argus TLR line also suffered because it offered essentially the same Bakelite camera design between 1949 and 1964.

Why did Argus lose its Mojo?

There are several possible reasons for the changes at Argus. It may have been a change in management style, the loss of a master marketer, employee complacency at all levels or a major shift in company culture.

Implementation of committee-based management, started by President Robert Lewis after he joined the company in 1949, may have been ahead of its time. This was a major departure from the top-down management style it replaced. When committee-based management is first implemented within a company, a "don't rock the boat" mentality often results. Managers habituated to top-down management methods usually do not stand up and tell a new president or vice-president directly how they feel because there is too much personal risk involved and they are used to reacting to orders from above. It did not help that Lewis was "a nice guy but ... he was not hard

hitting," according to an executive who worked with Lewis at GTE (the company which had taken over Argus in 1959).

Argus lost its vice-president of sales, Homer Hilton, to retirement in 1952; that left a gap in the company's focus on consumer wants and needs. Hilton was considered a marketing legend in his own time by Lahue and Bailey, and his replacement was an internal candidate with no sales experience who had been the secretary of the corporation. The new vice president was also the only man to come with Robert Lewis when he joined Argus in 1949, perhaps sending a mixed message to all the other company managers that suppressed risk-taking or innovation.

Employees at all levels may have become complacent because the period from 1949 to 1954 could be called the "Golden Years" of Argus, as sales increased from \$6 million to \$22 million per annum. The December 1953 issue of *Argus Eyes* illustrated the possible complacency problem best when Argus management gave their promising projection for the company extending up to the year 1975. They said, "To make this rosy picture an actuality requires no miracle, but only a continuation . . . of the past." Their focus was on continuing the good life without need for change at a time when the speed of change was becoming a competitive advantage.

A good example of being complacent is the delay until the mid-1950s in producing interchangeable lenses for the C3. Argus was essentially forced to add these lenses because of the success of Geiss America selling the C3 Sandmar

lenses. Geiss separately introduced a series of Lithagon lenses for the C4 camera while Argus stood by and watched.

Lack of risk taking in the mid-1950s is demonstrated by the Argus-designed SLR. Bill Patton, manager of the Argus office in Stuttgart, Germany, reported in a 2001 interview that "We designed that SLR in Stuttgart and I brought it over from there, the basic design and the working model. Everybody liked it, but of course it was a departure..." Patton reported that it was seen as "Ahead of its time. That's always the case. This had interchangeable lenses." Argus management did not take the risk with the SLR that could have kept them competitive.

An interview with past Argus president Lee Davenport provides an intriguing observation about the company culture. It was 10 years after the Model 21 when Davenport was trying to sell Argus products for GTE; upon arrival in Ann Arbor he noticed several corporate gaps. In a February 2010 interview, the sharp 94-year-old remembered clearly seeing that the design and manufacturing functions had not been working well together. The comptroller seemed to be ignoring obsolete inventory, and a replacement product for the C3 was still not at hand. Davenport reminisced that "the magic seemed to have left..."

By 1971 when Lahue and Bailey created their noteworthy book *Glass, Brass & Chrome* they acknowledged a significant

change in Argus camera design which occurred after the Model 21. They made their point in two ways. First they minimized the contribution of the C4 and C44 that together sold nearly 400,000 units by allotting less than a full sentence and a footnote in their coverage. They then made their feelings more clear when they quoted Burt Murphy saying, "that Argus design came of age with the Model 21." Continuing, Lahue and Bailey wrote, "We would like to add that its great days ended with the passing of the Model 21 in 1952."

Was the Model 21 the last great Argus camera?

Selected References

1. *Argus Eyes* frequently provided product highlight and manufacturing improvement articles. The most complete set is located at the Argus Museum in Ann Arbor.
2. *Argus Dealer Talk* was a publication for retail stores providing the latest information about products. The Bentley Library in Ann Arbor has a number of these in their collection.
3. Valuable reference books are: Burt Murphy's, *Argus 35MM Photography* (1959), Kalton C. Lahue and Joseph A. Bailey *Collecting Vintage Cameras, Volume 1, The American 35MM* (1972), and a year later *Glass, Brass & Chrome*.
5. Excellent information on the new "Markfinder" viewfinder came from company publications and from a *Popular Photography* article in May of 1947 titled "Argus 21 Features New Finder."
7. The Argus Collectors Group has conducted an online Model 21 survey where members and the general public have input key features of the cameras. Consultations were conducted with Dan Cluley, the survey manager.
8. Interviews with Lee Davenport and Bill Patton were conducted by ACG member Phil Sterritt.

The Washington, D.C. Photo Show

Jan Schimmelman and I added to the stress of life by going to the D.C. Antique Photo & Postcard Show (www.antiquephotoshow.com) March 11th, the week before the MiPHS show. (This show is images only. No hardware.) I don't know which caused the most anxiety, but we had a good time and even made some money. Neither of us had been there for years. The new promoter, Tom Rall, is trying like crazy to bring it back to the "glory days" before the economy choked up. It seems to be working too. The drive was around eleven hours one way for us and we split it into two days, since we knew of a few antique malls where there are photos to be scavenged. Traveling to the east coast can be quite the learning experience as the items available there can be a bit older than what we are used to here in the Midwest. Then there are those scary high "east coast" prices. For myself, I have a hard time keeping a poker face when I see prices that look like someone is trying to put their kid through college with one sale. Please, don't be ridiculous. But it takes all kinds...

Anyway, in preparation for this trip I managed to excavate the top layer of the photo "stuff" in my photo room. There is so much in there that it is TIME I did something since I cannot do anything without having to move at least three boxes minimum. Our cats were not happy in having their playground changed. They had to find comfortable spots all over again. But any photography, old or new, has to be stored properly and kept under wraps, away from the cats who love to lick images, especially color. (And people wonder why there are bags of photographs hanging in the



front hall closet...) The cats do have a couple of sacrificed snapshots that "live" on the floor for them to push around.

As for the show itself, there was a large crowd that attended and they flowed in all day. It was an eclectic crowd of all ages and lifestyles. The large room was full of dealers in the two main rows and along the outside walls. Myself, I knew most of the dealers from the Daguerreian Society, our MiPHS and stereo shows, but there were a few more unknown to me. Plus there was a separate room for the postcard dealers.

We are planning on doing it again next year as is the Daguerreian Society. Their main symposium will be in the fall in Paris, but their bylaws state that there has to be a meeting in the U. S. So the Society will hold a symposium, dinner and have the dealers set up at the next D.C. Antique Photo & Postcard Show on March 10, 2013. So think about it, if you're an image collector since it will be quite the party.

Cindy Motzenbecker