



The Photogram

Newsletter of the Michigan Photographic Historical Society

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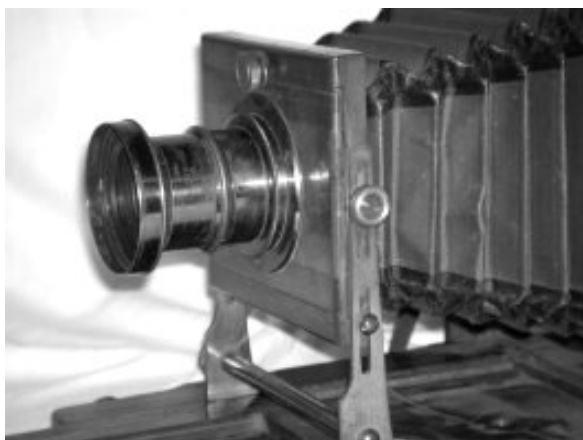
Warren and Margot Coville (center) with Two Daughters and Two Grandchildren, by Glenn Triest, 2005.

IN THIS ISSUE OF *THE PHOTOGRAM*:
WARREN COVILLE – COLLECTOR AND PHILANTHROPIST
by Martin Magid

CAMERA ON “THE HISTORY DETECTIVES”

The camera pictured here came to MiPHS via Wm. B. Becker's website the American Museum of Photography (www.photography-museum.com). Bill refers folks who want to donate photographica to us as his is a “virtual” museum and MiPHS is a 501(c)3 charitable organization. The woman who sent it to us said it belonged to her uncle, who was a Jewish photographer for the Nazis. There was a myriad of unsubstantiated tales surrounding the camera. Around the same time, the Photographic Historical Society (www.tphs.org) put out a call for ideas for “The History Detectives.” We thought that this would be an interesting topic, so the camera and the story were sent to them. They mulled it over, and it will be seen on “The History Detectives” on PBS sometime this fall. Keep your eyes peeled!

—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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Please include your e-mail address with all correspondence. Authors and advertisers are responsible for the accuracy of their contributions to *The Photogram*. The views of the authors do not necessarily reflect those of the Society.

SUBMISSION DEADLINES:

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

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

The MiPHS welcomes new members. Dues are \$25 per year (January 1- December 31), \$30 outside the USA, \$15 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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MIPHS PROGRAMS AND EVENTS

SEPTEMBER 30, SATURDAY, 2:00PM. MICHIGAN'S FAMILY ALBUM. Members of MiPHS will meet at the exhibition, "Michigan's Family Album," at the Michigan Historical Museum in the Michigan Library and Historical Center, 702 West Kalamazoo Street, Lansing, MI. On display will be photographs from Dave Tinder's collection, which will illustrate life in Michigan during the period 1860-1930.

NOVEMBER 5, SUNDAY—35th ANNUAL MiPHS PHOTOGRAPHICA SHOW & SALE. Novi Community Center, 45175 W. Ten Mile Road (½ mile west of Novi Road), Novi, MI, 10:00AM-4:00PM. In addition to our photographica show and sale, there will be educational exhibitions, a silent auction, a book signing, appraisals and door prizes. MiPHS would like to invite you to put together an educational image, camera or photo ephemera display at this year's trade show. Those members whose proposals are accepted will receive two complimentary tickets to the annual dinner and lecture in 2007. 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.

PHOTO NOTES

MiPHS would like to thank the following members for their generous donations to the silent auction held at the annual dinner and lecture in April: Tom Halsted, Yuki Kawai, Cindy Motzenbecker, Jan Schimmelman, Dave Tinder and LenWalle. All gifts to MiPHS are tax deductible.

The American Museum of Photography website curated by MiPHS member Bill Becker at www.photography-museum.com was selected as a "Best Bet" on the USA TODAY Education website for the week of May 5.

MiPHS will be participating in a workshop on the care and preservation of photos on October 14, sponsored by the Oakland County Historical Commission. This will be held at the Spicer House, 24915-C Farmington Road, Farmington Hills, MI, 9:00AM-12:00PM.

Would you like us to send a *free* copy of *The Photogram* and an invitation to join MiPHS to a friend? Just call Cindy Motzenbecker at 248.549.6026, or email Jan Schimmelman at schimmel@oakland.edu.

Visit MiPHS member Mark Chalabala's website: "Back Words: Artistry of the Back Stamp. Vintage Lithography on Early American Cartes de Visite circa 1860 to 1880," at www.tubahouse.com/backwords.htm

FROM THE EDITOR

We have quite a line-up for *The Photogram* in 2006-2007. We begin with Martin Magid's article on collector and philanthropist Warren Coville in this issue. In September Rob Niederman will write about Kinnear cameras and Mike Ellis will add drama to *The Photogram* with an article on nineteenth-century theater photos. The November issue will allow us to revisit James Donaldson's talk on Au Sable and Oscoda, Michigan postcards, which he presented to MiPHS in 2005. Robert Kelly will join him in that issue with "Argus Enters the Cine Field." Lined up for February will be an article on Detroit photographer Todd Webb by Martin Magid and an essay on "truth" in photography by Bill Rauhauser. Finally, we end the publishing year with a full-issue article on the emergence of art photography in late nineteenth-century America. Thanks to all the excellent authors who made this last year's *Photogram* a success, and to John Cameron and Andee Seeger for their editorial skills. You have my sincerest appreciation. —Jan Schimmelman



Warren Coville at Home, by Martin Magid, July 25, 2005.

Warren Coville's mother, Gertrude Kassel Coville, was a self-taught painter. The artwork over Warren's left shoulder is her painted impression of Andreas Feininger's photo *Fifth Avenue, New York*, which is nearest the painting on the right wall. The large painting next to the Feininger photo is Gertrude Coville's impression of Elliott Erwitt's photo of laundry hung on many lines between two buildings. The sculpture in the center is *Self-Portrait with Friends*, a glasswork by W. Stephen Hodder. It is part of Margot Coville's collection of glass.

WARREN COVILLE – COLLECTOR AND PHILANTHROPIST

by Martin Magid

Many people are financially successful in their careers, but the best loved, most fondly remembered are those who give back their wealth, time, talent and possessions to their community. The apex of Warren Coville's gifts to the photographic community occurred when he donated his extensive collection of photographs by Clarence White and his students at the Clarence H. White School of Photography to the Library of Congress to advance the knowledge of photography. The ceremony at the Library on October 31, 2001 followed the closing of the exhibition *Pictorialism into Modernism: The Clarence H. White School of Photography*, which began at the Detroit Institute of Arts in 1996.

Warren Coville was born in 1925 in Far Rockaway, Long Island, New York. When he was thirteen he bought his first camera, a Kodak Bantam, at Cunningham's Drug Store on 12th Street in Detroit. His passion for photography began at the age of fifteen when his father gave him an old Rolleicord twin-lens reflex camera and he bought a used darkroom outfit. He soon got a job at Craine Studios, a prominent Detroit portrait company, where he worked in the darkroom part-time while attending Central High School, switching to full-time during the summer. During the school year he sometimes took photos of sports teams and school clubs for Craine, which had a contract with the school district.

After graduation in 1943, Warren volunteered for the Army and chose photography as his specialty. He was assigned to the Army Air Corps, and because of his prior experience he was made an instructor in photography. Warren shipped out to England as a replacement for one of his students who had become ill and could not travel. He worked mostly in the darkroom, where he developed negatives and made prints from the bombing missions. He also went on five missions to photograph bomb damage.

In 1946 Warren and his older brother Larry, who were discharged from service one day apart, decided to combine their savings with the idea of looking for a business opportunity. They spent three months in California pumping gas, and a year in Georgia running a motel, but did not find a good business situation. Returning to Detroit, Warren went into the photo portrait business as Coville Portraits. He went door-to-door giving coupons for free sittings and discounts for portraits taken right in the customers' homes. Coincidentally, around the time of World War I Clarence H. White had been a leading expert in the new specialty of home portraiture.

Warren married Margot Triest on April 18, 1948. By 1955 they had two young daughters (the third was born in 1956) and Warren had made his brother Donald a partner. But although Coville Portraits was doing moderately well, he saw that the business was not big enough to support two growing families. He and Donald agreed that the first one to get an outside opportunity would leave, and the other would buy him out. Later that year, Warren was introduced to Bill Davidson, who was distributing pharmaceuticals, and together they went into the photo finishing business. He set up and ran ABC Photo on Porter Street in Detroit, installing a Pako Jumbo film developing

machine and Pako printers and processors. Once again, he was knocking on doors, this time at drug stores persuading the owners to use ABC Photo for photo finishing. Their sales the first year were \$56,000, but it took five years before they saw a profit.

When the 1956 consent agreement between Kodak and the U.S. government made color processing generally available, Warren purchased and installed the necessary color equipment at ABC Photo, including Kodachrome for slides and movies. He bought a plant in Ft. Wayne, Indiana, built a plant in Chicago, and began to process photos for the K-Mart Corporation. By 1967 sales had reached \$2,000,000. During this period Bill Davidson had purchased Guardian Glass, a supplier for the auto industry, and in 1967 it was merged with ABC Photo to become Guardian Industries. Then in 1978 they bought seventeen plants from the GAF Company, a photo finishing service. Guardian Industries became the first to initiate one-day service, which they offered in the Midwest, New York, Pennsylvania, Massachusetts, North Carolina, Kansas City, California and Portland, Oregon. Guardian Industries had the one-day film and print processing market to itself for five years.



Study of a Dancer, by Clarence White, 1910.

With the exception of Marty Magid's photo of Warren Coville, all of the photographs in this article have been reproduced with permission from the Coville Photographic Art Foundation. They may be viewed on-line at www.covillephotographicartfoundation.org

Warren began to collect photographs in 1974, when he and Margot went to Harry Lund's gallery in Washington, D.C. to see an Ansel Adams exhibition. Margot bought the print *Fern Spring* for Warren. Less than a year later, she bought him another gift, Karsh's portrait of the cellist Pablo Casals. After that, Warren began to stop by the Halsted Gallery in Birmingham, Michigan on his way home from work, where Tom Hal-

sted would let him browse through his extensive library of photography and even take books home. Together they would discuss important photographers from the past. For three to four years he purchased photographs from Tom, but his collection was unfocused. He would buy the work of an unknown photographer as often as he would buy that of someone as renowned as Andre Kertesz.

In the early 1980s Warren became very interested in a portfolio of nine photographs by Clarence H. White listed for auction at Sotheby's. He loved the imagery, the soft focus and the perfect compositions. He already owned works by students of Clarence White, namely those of Margaret Bourke-White, Paul Outerbridge and Laura Gilpin. Tom Halsted purchased the portfolio for Warren for \$21,000. From that moment, Warren began to collect the work of photographers from the Clarence H. White School of Photography in New York City in earnest. His White School collection eventually numbered 300 prints from about fifty photographers.

During the late 1980s a treasure trove of 7,000 nineteenth-century photographs was discovered in the basement of the Detroit Institute of Arts. Warren and Professor Bill Rauhauser from the Center for Creative Studies donated their time to catalog the photos., working with Kathleen A. Erwin, an employee of the DIA Graphic Arts Department, and Martha Mardirosian, a part-time employee of the DIA Graphic Arts Council. Those were financially difficult time for the DIA, and it could not afford to keep Ms. Mardirosian on the project. Warren donated the necessary funds to keep Ms. Erwin working on the project, and a computer for cataloging the collection.

In 1992 Ms. Erwin left the DIA and Warren hired her as a part-time curator for his own collection, now too large for him to keep track of.



Warren Coville and Kathy Erwin.

As Warren's collection of works by the students of Clarence White grew, his knowledge of them also grew as he researched their history and their impact on photography as an art and as a tool for the world of commerce. He found that little critical attention had been paid to the school and its role in the development of its students. Warren decided that it was time for

a major exhibition and book on the Clarence White School. Kathleen Erwin became his full-time curator, and she began to research and prepare for the exhibit. The Detroit Institute of Arts and the George Eastman House in Rochester, New York agreed to co-sponsor both the exhibition and its catalogue, and Warren provided major financing to both. Ellen Sharp (DIA) coordinated the exhibition, and Marianne Fulton (GEH) edited the book, which contained essays by Warren, Kathleen Erwin, and Bonnie Yochelson of the Museum of the City of New York. In addition, Ms. Erwin provided short biographies of the fifty-six photographers whose work appeared in the exhibition. *Pictorialism into Modernism: The Clarence H. White School of Photography* was published by Rizzoli in 1996. All of the photographs in the exhibition came from the Coville Photographic Art Foundation, and the Warren and Margot Coville Photographic Collection. Works from other institutions and individuals were added to illustrate the essays.

The exhibition began on March 23, 1996 in Detroit, traveled to George Eastman House, the International Center of Photography in New York City, the Spencer Museum of Art at the University of Kansas, the University of Kentucky Art Museum, and the Museum of Photographic Arts in San Diego, closing at the Carleton University Art Gallery in Ottawa on April 26, 1998. Although the exhibition was heavily weighted toward Pictorialism, it also contained many iconic examples of modernism by Margaret Bourke-White, Margaret Watkins, Anton Bruehl, Estelle Wolf, Wynn Richards, Dorothea Lange, Ralph Steiner and others. Art critic Sarah Boxer of the *New York Times* pointed out that although Clarence White was the leader of the soft and dreamy Pictorialist movement in photography, many of his students veered away from his style and became committed modernists, all the while retaining the lessons of composition, and light and shadow they had learned from Clarence White.



Verna and Teacup (Cutex Advertisement),
by Margaret Watkins, 1924.



Ex-Slave With a Long Memory, Alabama,
by Dorothea Lange, 1937.



Organ Pipes, by Margaret Bourke-White, ca. 1931.



After Rehearsal, by Ralph Steiner, 1936.

The Library of Congress bought its first photograph in 1926, a work by Clarence White purchased from his widow Jane White. In 2001 Warren Coville sold about one-half of his Clarence White School photographs to the Library of Congress and donated the other half to it. He retained only a few of his favorites. His collection now consists of around 800 prints, including a substantial body of work by Michigan photographers such as Joe Clark, Tony Spina, Balthazar Korab, Michelle Andonian, Eugene Meadows, Bill Rauhauser and Wendy Ewald.

Warren continues to be involved in photography and other worthy causes. He was a major contributor to the photography festival called "Detroit Focus 2000," held in November of that year. It presented the works of over 300 photographers at more than 100 venues in southeastern Michigan ranging from the Detroit Institute of Arts to the Russell Street Deli. In addition to the Detroit Institute of Arts and the George Eastman House, Warren and Margot also support the Cranbrook Academy of Art, Hutzel Hospital and Children's Hospital in Detroit, Jewish Home and Aging Services, Temple Beth El, Camp Tamarack, Asolo Theatre Company in Sarasota, and many others.

Perhaps Warren's and Margot's most amazing act of philanthropy, however, concerned his *alma mater* Roosevelt Elementary School in 1987. His old Detroit neighborhood was now impoverished and he wanted to make a difference in the lives of the predominantly African-American children of the area. He and Margot promised all the children enrolled in the fifth grade at Roosevelt that if they graduated from high school, they would personally pay for their entire college education. Two coordinators were hired to work with them and to help them improve their grades. Of the seventy-eight children, fifty-three graduated from high school, a high percentage compared to their peers. Thirty-five (almost half) entered colleges and universities, and ten graduated. Although a disappointing number for Warren and Margot, this percentage of college graduates was higher than the rest of Detroit's 1987 fifth graders. They did make a difference.

Though Warren does not have an undergraduate degree, he did earn a Master of Business Administration from Michigan State University in 1966, through its advanced management courses for executives. Thirty-nine other individuals with at least ten years of business experience began the program in 1964, and all but two or three graduated with Warren. His MBA thesis described methods for measuring work accomplished at every production job in his plant. It also provided the groundwork for a successful employee incentive program.

Warren is a part-owner of the Detroit Pistons basketball team, but he does not get to see many games in person since he and Margot spend most of their winters in Sarasota, where he golfs and spends time on his Florida charities. Warren believes he was lucky to have been involved in photography at a time when interest in making family photographs was combined with the availability of reasonably priced color film. He was lucky in some respects, but he also worked extremely hard to make his businesses succeed.

In 2005 the Coville Photographic Art Foundation financed *Journey to Justice*, a film by Steve Palackdharry, which related the experiences of Margot Coville's brother, Howard Triest, who escaped from Nazi Germany to the United States before WWII, joined the U.S. Army, fought at the Normandy landings, helped to liberate Buchenwald, and served as an interpreter at the Nuremberg war crimes trials. The movie also featured the story of Margot's escape from a detention camp in France, and how she led ten other children to safety in Switzerland. Their parents had perished at Auschwitz. Margot came to the United States early in 1946, and two weeks later had a blind date in Detroit with young Warren Coville.

Warren and his wife have spread their wealth in many directions, photographic and otherwise, for the benefit of thousands of people of every religion, race, interest and economic status. Warren Coville thoroughly enjoys his work, photography and his collection. The real Warren, however, can be found in his philanthropy.

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. Martin lives in Bloomfield Hills, MI.

Sources:

Boxer, Sarah. "Growing into a Tree, and Other Excesses." *New York Times*. November 29, 1996.

Coville, Warren. Interview with author. July 25, 2005.

Fulton, Marianne, ed. *Pictorialism into Modernism: The Clarence H. White School of Photography*. New York: Rizzoli, 1996.

Naslanic, John. "But Is It Art?" *The Photogram* 23, no. 6 (May-June 1996): 7.

Seeger, Andee. "Major DIA Show," *The Photogram* 23, no. 5 (March-April 1996): 3.

www.covillephotographicartfoundation.org, website of the Coville Photographic Art Foundation. See this excellent website for more biographical information on Warren Coville, as well as museum-quality photographs by Clarence H. White, the Clarence H. White School of Photography, and Mr. Coville's collection of photojournalism. At the time of writing, the website's sections on Early Modern Photography, the Photo Secession Movement, Additional Photography and Margot Coville's Glass Collection were in progress.

TWO PHOTO EXHIBITIONS IN ANN ARBOR, MICHIGAN

RETHINKING THE PHOTOGRAPHIC IMAGE: THE BEST OF PHOTOGRAPHY FROM THE GEORGE EASTMAN HOUSE COLLECTION was a superb exhibition of 250 images held at the University of Michigan Museum of Art in Ann Arbor, April 22-June 25. The choice of images was exceptional; their condition was very fine. Nicely organized and labeled, the exhibition was accessible to the visitor without an extensive background in photographic history, as well as to the photo historian. Being a selection of images from George Eastman House in Rochester, NY, the exhibition did not have to illustrate an historical period or process, demonstrate a photographic trend or solve any contrived problem of photo history. Instead, one could simply enjoy its aesthetic beauty. For those who were privileged to see these imaginative images by themselves or with the MiPHS members' tour in May, the exhibition awakened the eye, the mind and the heart.

—Doug Price



The sly title of the exhibition, COLONIAL PHOTOGRAPHY: VIEWFINDER ON THE PAST, at the University of Michigan's William L. Clements Library, Ann Arbor, February 28-June 30, should have alerted the viewer to some of the surprises and issues that were addressed in this superbly organized selection of photographs. Photography was not invented until some sixty years after the American colonial period, and consequently our visual grasp of America in the 1600s and 1700s is vague at best. Clements Library Director John Dann originally conceived this exhibition, in part, to examine some of the misguided nineteenth-century conceptions of colonial life. The progression of images opened with several popular lithographs that misrepresented the colonial world through clothing, architecture and social activities that were inaccurate by several decades.

Graphics Division Curator Clayton Lewis sequenced the remainder of the exhibition, arranged in the library's glass-topped display cases, to present a variety of nineteenth-century photographic treatments of colonial America. Other than several Civil War photographs by Timothy O'Sullivan, John Wood, and James Gibson, an 1870 albumen print by William Notman & Son, and a wonderfully detailed albumen print by John Whipple (National Congregational Council at Plymouth [Rock], June 22, 1865), these photographs from the Clements Library's collection were made by obscure photographers and documentarians. Lewis explained that the Clements has acquired photographs chiefly to support historical research, and they have concentrated on vernacular rather than artistic images. Many of the exhibit's vernacular photographs were surprisingly beautiful, however. Beginning with salt prints and albumen prints mounted in albums and books dating from 1854 through 1895, the photographs revealed how nineteenth-century travelers and observers saw the physical remains of colonial America. Included among these album views was one

of the earliest photographs of the Alamo, then known as the Mission San Antonio de Valero, ca. 1877.

Not surprisingly, many of the approximately 100 photographs in this exhibit depicted the built environment. These included recognizable historical buildings and homes of famous Americans, as well as less familiar structures. A portion of the exhibition demonstrated photography's capacity to reveal progressive changes to buildings over time. Another selection of images revealed how some nineteenth-century photographers addressed the impact of urban development on historically significant areas. Several photographs made by James O. Barnaby at Long Island and Brooklyn, ca. 1894 were especially eloquent in illuminating how urban growth threatened colonial communities and environments.



Henry M. Wheeler. *Thoreau House, Prince Street, Boston.* Gelatin silver print, ca. 1890s. Courtesy Clements Library.

Exhibitions like COLONIAL AMERICA that present dozens of exceptional images by essentially unknown photographers, are potent reminders of the depth and breadth of this medium. They show that some of the objectives and concerns that motivate photographers today were shared by practitioners in the first half-century of photography as well. The exhibition provided a feast of images for lovers of photography and history. It also whispered an insistent invitation to schedule future visits to the Clements to research some of the outstanding photographs in the collection.

—Doug Aikenhead

NEXT IN THE PHOTOGRAM

**KINNEAR CAMERAS:
LARGE FORMAT IN A SMALL SIZE**
Rob Niederman

**NINETEENTH-CENTURY
THEATRE PHOTOS**
Mike Ellis

REMEMBERING GORDON PARKS, LESLIE R. SEELIGSON & MARTY RASKIN

GORDON PARKS died on March 7 at the age of ninety-three. One of the Grand Old Men of photography, he rose through sheer talent and persistence out of a poverty-stricken African-American community in Kansas to become a leading *LIFE Magazine* photographer (1948-68). He also wrote books, music and poetry, and directed Hollywood movies. Late in his life he visited Detroit twice, speaking at the Detroit Institute of Arts. When he could no longer travel the world, he continued to take pictures, creating exquisite table-top abstract images.

LESLIE R. SEELIGSON died on March 20 at the age of sixty-four. Les, a long-time member of MiPHS, built a sterling reputation as a distinguished Ann Arbor lawyer who went out of his way to help people. Raised on a ranch in Texas, he graduated

from Rice University and the University of Chicago Law School. He plunged into the study and collection of cameras with equal intensity, doing a program for MiPHS on the history of Nikon, his specialty, and helping us on occasion with legal advice. Gruff on the outside, he was gentle within. We miss him already, and offer our appreciation and condolences to his family and friends.

MARTY RASKIN, vintage map and paper dealer, passed away on April 17. He was eighty-two years old, had two children, two grand-children and a fiancé. He served in France during WWII. He will be in our thoughts.

—Andee Seeger & Cindy Motzenbecker

ARGUST DAY — AUGUST 6, 2006

Each August, the Argus Collectors Group sponsors "Argust Day," in which they invite everyone to take photographs with their Argus cameras for inclusion in an online gallery. Anyone can participate; you need not be a member of the group. The rules are simple: use any Argus camera from the Model A to today's digital cameras, and throughout the day take photographs of whatever interests you, then submit one or two jpegs along with a description of your subject and the camera and film used. This year Argust Day is Sunday, August 6. For further information and to view previous Argust Day photographs, visit the Argus Collectors Group website: arguscg.tripod.com

FROM OUR PRESIDENT

Hello members! I hope life has been treating you well. A big THANK YOU to all the folks who have continued to support MiPHS by renewing their membership. You should have your spiffy new directory in hand by now. If not, give me a hoot and I'll make sure you get one. Looking forward to the fall, we have a few MiPHS events on deck. Make sure you get up to Lansing to see our very own Dave Tinder's Family Album exhibit on Michigan photography at the Historical Museum in Lansing. The opening reception is August 9, 5:30-7:30PM, and we have set up a group outing the afternoon of September 30. Make sure you check out your own favorite niche of our lovely state. Dave tells us that there will be a postcard of a small town re-

presenting each county in the state. Also, MiPHS has been asked to do a workshop on photo preservation on the 14th of October at the Spicer House in Farmington Hills. So think about attending that, as well. In addition, this fall the Photo-History XIII Symposium will take place in Rochester, NY, October 20-22 (www.tphs.org) This event occurs only every three years so please consider it. There will be a full day of lectures on everything to do with photography, along with a photographica show and sale. There is room in my van if you want to hitch a ride. Have a great summer and be safe.

—Cindy Motzenbecker



MIPHS MEMBER'S AD: *FREE*, you must pick up. Federal 35mm enlarger with f/3.5 lens and film holder, excellent condition. Three different copy units, two of them with attached lights. Woodward and Long Lake area. Call or email Marty Magid for details at 248.540.7052 or Mmagid3005@aol.com

PHOTO-HISTORY CALENDAR

July 11-17: Annual Convention, National Stereoscopic Association, Intercontinental Hotel, Miami, Florida, www.stereoview.org

August 5-January 14: Exhibition – *Michigan's Family Album*, Michigan Historical Museum, Michigan Library & Historical Center, Lansing, MI. OPENING RECEPTION– August 9, 5:30-7:30PM. www.Michigan.gov/museum

August 27: Western Reserve Camera Collectors Society, 33rd Annual Photographic Camera Show, Quality Inn & Suites, Richfield, OH, email: kg_cam@att.net

September 9: Chicago Camera Show & Sale, Holiday Inn, Rolling Meadows, IL, www.photorama.com

September 30: **MiPHS** – Michigan's Family Album, Michigan Historical Museum, Michigan Library & Historical Center, Lansing, 2PM

September 17: New York City Historic Image Faire, Holiday Inn, 440 W. 57th St., New York, NY, www.showandexpos.com/image.htm

October 1: Antiquarian Book & Paper Show, Lansing Center, Lansing, MI, www.curiousbooks.com

October 20-22: PhotoHistory XIII Symposium, Photographic Historical Society, George Eastman House, Rochester, NY, www.tphs.org

November 5 (Sunday): **MiPHS** – 35th Annual Photographica Show & Sale, Novi Community Center, Novi, MI, 10:00-4:00PM

November 16-19: Daguerreian Society Symposium, Omni William Penn Hotel, Pittsburgh, PA, www.daguerre.org