

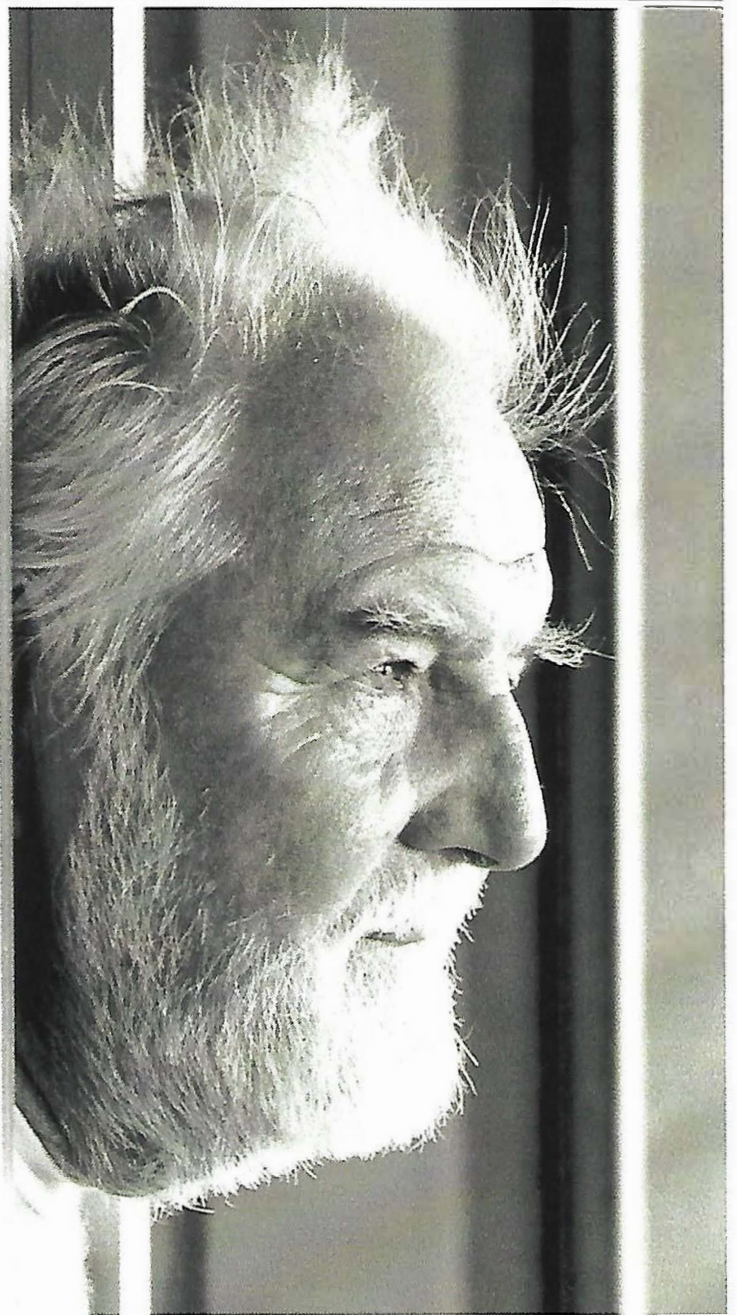
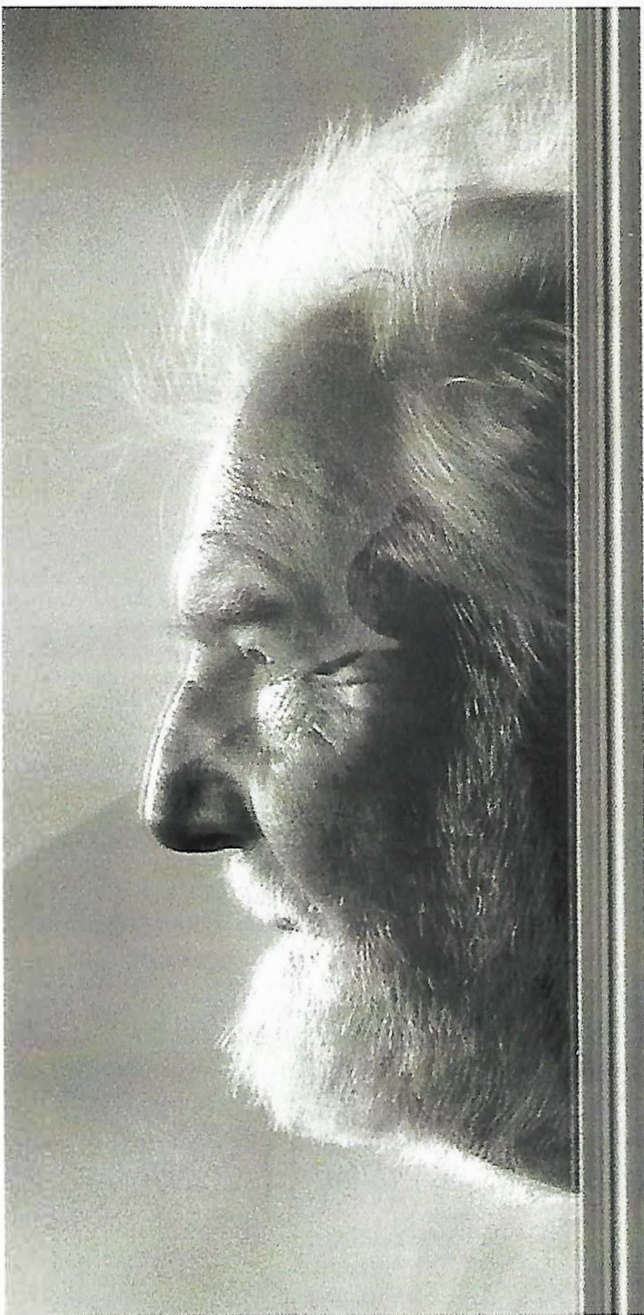
The Photogram

Newsletter of the Michigan Photographic Historical Society

Vol. 40 no. 2 Spring 2013

A Michigan Non-Profit Corporation ISSN 1082-6874

remembering **Balthazar Korab** (See page 8)



© Balthazar Korab



The Photogram

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Vol. 40 no. 2 – Spring 2013
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Message from the President

Hello members...! Hope you were able to make it to the MiPHS show on the 3rd of March. I thought it was quite wild myself. I don't even know how I made any money the small amount of time I was able to stay at my own table. (I must say "Thank-you Dear" to my long suffering spouse. He moves and lifts lots of heavy things, including all the estate items. He just LOATHES storing things in HIS garage.) The "gate" was good, way up from last year's spring show. It was over last fall's show too, come to think of it. The weather not being 60 degrees and no scheduled sporting events helped along with the estate auction. (See the auction report elsewhere in *The Photogram*.) We've also started to let students in for free w/ID and will continue to do so. Mark your calendars for the 27th of October for the next one. Think about getting a table and making some space in your OWN basement or garage! Also, you will find in this *Photogram* a write up of a trip to the Washington DC photography show that was the site of the stateside Daguerreian Society symposium. The main symposium, for the 25th anniversary of the group, is going to be held in Paris in the first full week in October. (If you are interested in going along, contact me for details.) Thanks to the dealers and the attendees for making it a successful show.

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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CambournePublishing@gmail.com

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SUBMISSION DEADLINES:

January 1 (Winter issue)
March 1 (Spring issue)
June 1 (Summer issue)
September 1 (Fall 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:

MiPHS
P.O. Box 2278
Birmingham, MI 48012-2278

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Gallery & Museum Shows

CALIFORNIA

John Chiara: Los Angeles (until May 11), Rosegallerie, Santa Monica
 J. Paul Getty Museum, Los Angeles:
 • Japan's Modern Divide: The Photographs of Hiroshi Hamaya and Kansuke Yamamoto (until Aug 25)
 • In Focus: Ed Ruscha (Apr 9-Sep 29)
 Garry Winogrand (until June 2), San Francisco Museum of Modern Art
 Gordon Parks: Centennial (until Apr 27), Jenkins Johnson Gallery, San Francisco
 Paris Photo opens its first American edition in Los Angeles (Apr 24-28) with 80 French and international galleries
 Art Shay (until Apr 6), drkm, Los Angeles

FLORIDA

The Radical Camera: New York's Photo League, 1936 – 1951 (until June 16), The Norton Museum of Art, West Palm Beach
 Photographing the City, photographs from the collection (until May 26), Museum of Fine Arts, St. Petersburg

ILLINOIS

Irving Penn: Underfoot (until Apr 28), Art Institute of Chicago
 Vivian Maier (until summer 2013), The Chicago History Museum

MASSACHUSETTS

Joël Tettamanti: Compass Points (until Aug 31), MIT Museum, Cambridge
 Natural Histories, Photographs by Barbara Bosworth (until May 27), Peabody Essex Museum, Salem

MICHIGAN

Detroit Institute of Arts
 • Shirin Neshat (Apr 7-Jul 7), Special exhibition preview Apr 6.
 • Motor City Muse: Detroit Photographs, Then and Now (includes photographs by MiPHS member Bill Rauhauser) (until June 16), Detroit Institute of Arts
 "Time" - A Juried Exhibition with Bill Schwab. (June 15-July 13), Entries must be received by Apr 6, Detroit Center of Contemporary Photography, 1600 Clay St, Detroit
 Lauren Semivan (until Apr 27), David Klein Gallery, Birmingham
 Woman of the World: Asha Walidah (until Apr 18), Brown and Juanita C. Ford Art Gallery, Detroit
 Bill Jackson: The Reductive Landscape, and juried adult student photography show (until Apr 19), Birmingham Bloomfield Art Center
 Sight and Feeling: Photographs by Ansel Adams (until May 19), Kalamazoo Institute of Arts
 Art X Detroit (Apr 10-14), Midtown Detroit. See www.artxdetroit.com.
NEW YORK
 Bill Brandt: Shadow and Light (until Aug 12), Museum of Modern Art, NYC

Gordon Parks (until May 19), New York State Museum, Albany
 International Center of Photography, NYC
 • Chim: We Went Back: Photographs from Europe 1933-1956 (until May 5)
 • Roman Vishniac Rediscovered (until May 5)
 Linnaeus Tripe: Views of Burma (until Apr 12), Hans P. Kraus Jr. Fine Photographs, NYC
 Jeff Wall and Thomas Bangsted (until Apr 21), Marc Straus, NYC
 The Metropolitan Museum of Art, NYC:
 • At War with the Obvious: Photographs by William Eggleston (until July 28)
 • Photography and the American Civil War (until Sep 2)
 • After Photoshop: Manipulated Photography in the Digital Age (until May 27)
 Marilyn in New York (until Dec 2013), 42nd St. subway station, NYC
 New Wave Finland: Contemporary Photography (until Apr 6), The American-Scandinavian Foundation and Gallery TAIK, NYC
 Peter Hujar (until Apr 20), Pace/McGill Gallery, NYC
 Thomas Michael Alleman: Sunshine & Noir (until Apr 21), Robin Rice Gallery, NYC
 Wang Wusheng: Celestial Realm (until Apr 27), Barry Friedman Ltd., NYC
OKLAHOMA
 The Hollywood Portraits of George Hurrell (until June 30), Philbrook Museum of Art, Tulsa
PENNSYLVANIA
 Treasures of the Alfred Stieglitz Center: Photographs (until Apr 7), Philadelphia Museum of Art, Philadelphia
 James A. Michener Art Museum, Doylestown
 • The Mind's Eye: 50 Years of Photography by Jerry Uelsmann (until Apr 28)
 • Photography Workshop: Photographing People, by John Weiss (58 W) (Apr 15 thru Apr 19)
OREGON
 Carrie Mae Weems: Three Decades of Photography and Video (until May 19), Portland Art Museum
TEXAS
 Arnold Newman: Masterclass (until May 12), Harry Ransom Center, University of Texas, Austin
 Cindy Sherman (until June 9), The Dallas Museum of Art, Dallas
 Bunny Yeager (until May 11), PDNB Gallery, Dallas
WASHINGTON, D.C.
 Faking It: Manipulated Photography before Photoshop (until May 5), National Gallery of Art

MiPHS Tour of Ansel Adams Photography at Kalamazoo Institute of Arts

The recent survey showed a significant number of members would like MiPHS meetings to occasionally take place throughout the state. Since we are a statewide organization, that makes a lot of sense, and we are acting to make this happen.

MiPHS has arranged with the Kalamazoo Institute of Arts for a special tour and discussion of its current exhibit, *Sight and Feeling: Photographs by Ansel Adams* (www.kiarts.org). Photographer and Photo Historian David Curl will give a presentation on Ansel Adams and his place in the history of photography, and then will lead the MiPHS group on a tour of the exhibit. Mr. Curl has taught Photography and the History of Photography at Kalamazoo College, Western Michigan University and the Kalamazoo Institute of Arts. He is also a commercial and fine art photographer, and was a student of Ansel Adams in the 1970s.

On Saturday, May 4th, the talk will begin at 2:00 p.m. followed by a guided tour. The cost is \$7.00 per person, which includes admission to the KIA, payable when you arrive. The KIA is at 314 South Park Street in Kalamazoo.

Please contact Marty Magid to register for this meeting by email at martin.magid@gmail.com, or by phone at (248) 853-8588.

If you cannot make the MiPHS event or just want more of Ansel Adams' photography, the Kalamazoo Institute of Arts is hosting *Up Close: The Photography of Ansel Adams*. Associate Curator of Collections Greg Waskowsky will lecture on exploring Adams' vision through 23 prints in the KIA collection. The lecture is on April 11th or April 18th from 6:30-7:45 at the KIA. Cost of admission is \$20 for KIA members and \$30 for non-members. Register in advance online, in person or by calling (269) 349-7775.

Daguerreian Society Mini-Symposium & 30th Annual D.C. Antique Photo and Postcard Show

by Cindy Motzenbecker

The Daguerreian Society's Mini-Symposium and 30th Annual D.C. Antique Photo and Postcard Show took place at Arlington, Virginia on Sunday, March 10th, one week after the MiPHS Photographica event in Royal Oak. The D.C. Show was another opportunity for sales and buying, as well as a social event for myself, my spouse and Doug Aikenhead, MiPHS treasurer. (The Daguerreian Society held a mini-symposium this year since they will be celebrating their 25th anniversary with a trip to Paris later this year to visit a few haunts of photographic importance. If you are interested in details, let me know. There are a few Parisian flea markets calling my name too!) Anyway, we set out a day early as the Daguerreian Society had arranged two tours for Symposium attendees. One was given by Shannon Perich, a Smithsonian curator, to see the museum's photographic patent models and other early hardware. The second tour was an image viewing session hosted by Carol Johnson, 19th Century Photography Curator, at the Library of Congress. Oh man, we were really excited to see EVERYTHING we could!

The three of us drove to Washington D.C. with Peter doing all the driving, dodging the iffy mountain weather with the cruise control set at the speed limit. No tickets for us honey. . . . (Driver pays all tickets in our family.) And negative IQ here missed a turn-off as I was not paying close enough attention to the cell phone map. That will teach me. So we ended up on a 40 minute longer route through the panhandle

of Maryland, which had a lot fewer toll roads and a lot more pleasant scenery, even on a gray day. There was one sharp, high mountain ridge where the earth's crust had a distinct physical "wave" (anticline) in it. It brings a person back to the forces that formed the earth, whatever your beliefs are in a quarter of a mile, IF you noticed it.

The next morning had us figuring out Washington's "Metro" underground public transportation system, which we managed to handle just fine. Once we were on the moving car, I must have looked quite relieved or something as I drew the attention of several other riders. I told them: "I'm from Detroit. We don't have decent public transportation there." That brought out a few grins. It took us a while to learn to read and understand the signage, but it was an efficient way to get around. There were panhandling musicians playing in the echoing stairways and stations, which was wonderful. That's one place where it was easy to give away money. (That's another family tradition, giving money to street musicians. At least they're not pickpockets. An ounce of prevention doesn't hurt in this world. . . .)

The party of fourteen arrived at the designated spot where a bus picked us up and shuttled us to the Smithsonian's Museum Support Facility which was a half-hour away. We had to sign ourselves in and register our cameras separately, after having our bags inspected. The 8½" x 11" green government log book where we signed ourselves in had 2010 on the left page as we signed in on the top right. It was sad to see that there weren't a lot of visitors to the building - hard to believe with all the treasures stored there! We passed several large mounted animals waiting to be moved to their permanent locations. Shannon told us not to "lick the animals" as they used arsenic in the mounting process. (Not a problem for me! Yuck!!) We then moved

along through three layered, structurally supported, unlit aisles of cabinets. Each one undoubtedly was filled with amazing treasures. Shannon soon selected several cabinets to open. It was so frustrating as each item had a story to tell and there were so many of them! Yikes! Where does one even start?



The vaults

(cont. on page 6)

39th ANNUAL NATIONAL STEREOSCOPIC ASSOCIATION CONVENTION

June 4-10, 2013
Grand Traverse Resort
Acme/Traverse City, MI

Trade Fair
Saturday & Sunday
June 8 & 9, 2013



World's Largest 3D Trade Fair
Antique and Modern Images and Equipment
Stereoviews, View-Master, 3D slides,
Anaglyphs, Phantograms, Lenticulars
Stereo Theater and Exhibitions
3D Competitions - Film, Print and Digital
Workshops on all things 3D

For more information: www.StereoWorld.org/2013
or call (586) 598-9313

Camera & Photography Sales and Events

April

- 4-7: AIPAD Photography Show, Park Avenue Armory, NYC
- 13: 33rd annual PSCPS Sale Swap & show: Puget Sound Photographic Collectors Society - Kent Commons in Kent, Washington, www.pspcs.org.
- 13: CameraMart photography classes by Wayne R. Pope: Beginning Nature Photography 10:00-noon; Growing as a Photographer 1:00-3:00. \$30 each or \$50 for both classes. 11 S. Telegraph, Pontiac, MI. Call 800-536-6278.
- 13-14: "Photographica 79," sponsored by the Photographic Historical Society of New England (PHSNE). Americal Civic Center, 467 Main St, Wakefield, MA, 01880, www.phsne.org.
- 14: 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.
- 17: Ross Bleckner lecture (7:00 p.m.), Wendell W. Anderson Jr. Auditorium in the Walter B. Ford II Building on the CCS campus, College of Creative Studies Woodward Lecture Series
- 18: "What's Your Target," presented by the ASMP, lecture by Amanda Sosa Stone and Jennifer Kilberg. Social at 6 pm, lecture at 7 pm, at Stage 3 Studios, 27500 Donald Ct., Warren, MI. ASMP member: \$20.00, student: \$25.00, non member: \$40.00. Register at www.supersaas.com/schedule/agencyaccess/Professional.Consultations.
- 20-21: 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.
- 27: Cologne 3rd International Camera Show, Buergerzentrum Engelshof/ Oberstr. 96, Cologne, Germany, www.camera-trade-shows.de.
- 28: Vancouver Camera Show & Swap Meet, Cameron Recreation Centre, 9523 Cameron St, near Lougheed Mall, Burnaby, British Columbia, Canada, www3.telus.net/public/wcpa/show.htm.
- 28: Photographic Historical Society of Canada New Image Show, Lakeshore Legion, 3850 Lakeshore Bl W, Toronto (Long Branch), Ontario, Canada, www.phsc.ca.
- 28: Wolverhampton Camera Fair Wolverhampton Racecourse. Dunstall Park, Wolverhampton, UK, www.camfair.co.uk.

May

- 4: Dortmund 51st International Show Stadtwerke DSW 21/ Von-den-Berkenstrasse. Dortmund, Germany, www.camera-trade-shows.de.
- 5: International Camera & Image Show and Sale, Holiday Inn Chicago North Shore, 5300 West Touhy Avenue, Skokie, Illinois, www.chicagophotographic.org.
- 5: Frankfurt 23rd International Show/ Gewerkschaftshaus / W.-Leuschner-Str. 69-77, Frankfurt, Germany, www.camera-trade-shows.de.
- 17-18: Ohio Camera Collectors Society 48th Annual International Auction-Show-Sale, The Aladdin Shrine Center, 3850 Stelzer Rd., Columbus, Ohio 43229, www.historiccamera.com.
- 25: Leipzig 40th Regional Camera Show, Kulturhaus Sonne, Schkeuditz, Schulstr. 10. Leipzig, Germany, www.camera-trade-shows.de.
- 26: Photographic Historical Society of Canada Annual Spring Photographica Fair, The Soccer Centre, 7601 Martin Grove Rd., Woodbridge (Toronto), Ontario, Canada, www.phsc.ca.
- 26: Berlin 67th International Camera Show, Logenhaus-Wilmersdorf/ Emser Str. 12-13, Berlin, Germany, www.camera-trade-shows.de.

June

- 1-2: 50th Bièvres International Photofair, Bièvres, France, www.foirephoto-bievre.com.
- 8: Munich 11th International Camera Show, Kolpinghaus Zentral/ Adolf-Kolping-Str. 1, Munich, Germany, www.camera-trade-shows.de.
- June 8-9: 39th Annual National Stereoscopic Assoc. Convention Trade Fair, Grand Traverse Resort, Acme, MI www.stereoworld.org/2013.
- 9: 2nd Sunday Photo Show, Moose Lodge, 27225 Warren Rd., Dearborn Hts., MI, www.cameraconnectiononline.com.
- 15: Summer Photo Fair: Newark Pavilion - Hall 4, 6430 Thornton Ave, Newark, CA 94560, www.photofair.com.
- 15: Essen 21st International Camera Show, Zeche Carl/Wilhelm-Nieswandt-Allee 100, Essen, Germany, www.camera-trade-shows.de.

July

- 14: Wolverhampton Camera Fair Wolverhampton Racecourse. Dunstall Park, Wolverhampton, UK, www.camfair.co.uk.

August

- 31: Hamburg 96th International Camera Show, Buergerhaus Wilhelmsburg/ Mengestr. 20, Hamburg, Germany, www.camera-trade-shows.de.

September

- 7: Photorama USA Detroit/Troy Camera Show & Sale, The Met Hotel, 5500 Crooks Road, Troy, MI 48098.
- 7: Dortmund 52nd International Show Stadtwerke DSW 21/ Von-den-Berkenstrasse. Dortmund, Germany, www.camera-trade-shows.de.
- 8: 2nd Sunday Photo Show, Moose Lodge, 27225 Warren Rd., Dearborn Hts., MI, www.cameraconnectiononline.com.
- 8: Frankfurt 24th International Show/ Gewerkschaftshaus / W.-Leuschner-Str. 69-77, Frankfurt, Germany, www.camera-trade-shows.de.
- 15-21: Photographic Society of America (PSA) Annual Conference, Portland Marriott at Sable Oaks, 200 Sable Oaks Drive, South Portland, Maine, www.psa-photo.org.
- 20-21: 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.
- 21: Cologne 4th International Camera Show, Buergerzentrum Engelshof/ Oberstr. 96, Cologne, Germany, www.camera-trade-shows.de.
- 30: 38th Swiss Photo Antiques & Camera Fair, CH-9620 Lichtensteig SG. Switzerland, www.photoflohmarkt.ch.

October

- 6: Wolverhampton Camera Fair Wolverhampton Racecourse. Dunstall Park, Wolverhampton, UK, www.camfair.co.uk.
- 9-14: Daguerreian Society's 25th annual symposium, Bry-sur-Marne, France / Adriene Mentienne Museum. In conjunction, "The Daguerreian Portrait in America", co-curated by MiPHS board member Wm. B. Becker, opens in Sept., 2013, the first photography exhibit in the home of Daguerre, continuing at the Musée Gatiien-Bonnet in Lagny-sur-Marne.
- 13: 2nd Sunday Photo Show, Moose Lodge, 27225 Warren Rd., Dearborn Hts., MI, www.cameraconnectiononline.com.
- 13: Berlin 68th International Camera Show, Logenhaus-Wilmersdorf/ Emser Str. 12-13, Berlin, Germany, www.camera-trade-shows.de.
- 26: Hamburg 97th International Camera Show, Buergerhaus Wilhelmsburg/Mengestr. 20, Hamburg, Germany, www.camera-trade-shows.de.
- 27: MiPHS Photographica Show & Sale, Royal Oak Elks Lodge, 2401 E. Fourth St., Royal Oak, MI.
- 27: Chicago Camera Show & Sale, Holiday Inn-Rolling Meadows, 3405 Algonquin Road, Rolling Meadows, IL.

November

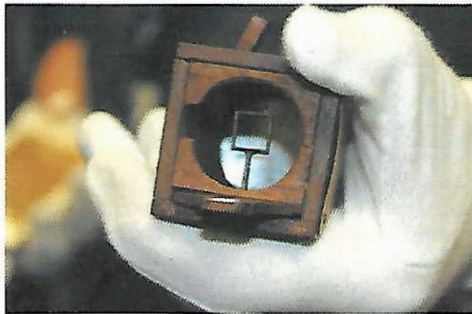
- 2: Washington Camera Show, Best Western Tysons Westpark (McLean Va), 9401 West Park Drive, McLean, VA.
- 3: Camera Show & Sale, Holiday Inn - Ft - Washington, 432 Pennsylvania Ave., Ft. Washington. PA.
- 10: 2nd Sunday Photo Show, Moose Lodge, 27225 Warren Rd., Dearborn Hts., MI, www.cameraconnectiononline.com.
- 16: Essen 22nd International Camera Show, Zeche Carl/Wilhelm-Nieswandt-Allee 100, Essen, Germany, www.camera-trade-shows.de.
- 17: Cleveland-Richfield Days Inn, 4742 Breckville Rd., Route 77, use Exit 145, north on Route 21, Richfield, OH.

December

- 1: Chicago Camera Show & Sale, Holiday Inn-Rolling Meadows, 3405 Algonquin Road, Rolling Meadows, IL.
- 7: Leipzig 41st Regional Camera Show, Kulturhaus Sonne, Schkeuditz, Schulstr. 10. Leipzig, Germany, www.camera-trade-shows.de.
- 8: 2nd Sunday Photo Show, Moose Lodge, 27225 Warren Rd., Dearborn Hts., MI, www.cameraconnectiononline.com.
- 8: Wolverhampton Camera Fair Wolverhampton Racecourse. Dunstall Park, Wolverhampton, UK, www.camfair.co.uk.
- 8: Berlin 69th International Camera Show, Logenhaus-Wilmersdorf/ Emser Str. 12-13, Berlin, Germany, www.camera-trade-shows.de.



Wolcott camera



Interior of the Wolcott camera

Shannon began with a small patent model of the Wolcott camera, where Wolcott used a microscope mirror to reflect the image onto the daguerreotype plate. This camera has been the subject of countless lectures and it was exciting to actually see the patent model first-hand. Then there was the Samuel Morse camera. Samuel Morse was the person responsible



Samuel Morse's camera and a mercury bath next to it



Patent sample of a Camera Obscura

for bringing the daguerreian process to the New World in 1839. One of the tour attendees, Ken Nelson, a modern daguerreotypist, asked to touch the camera. He was permitted to with the use of a standard white museum glove. He was trembling when he touched it. (He was also allowed to keep the glove.) I was enamored with the small patent model of a camera obscura building that was near it. (If you ever have a chance to go to one, just do it. The overpriced fee will be worth the historical "techno-nerd" memories.)

Mike Robinson was on our tour. He is the Curator of the Matthew Isenburg Collection at the American Museum of Conflict. Lucky for us. He added a lot of interesting details to the items that Shannon showed us. (He had visited the collection a month earlier, so he had time to ruminate over what he had seen.) The really special device he knew about was the adjustable rocker arm daguerreotype plate buffer that



Southworth & Hawes, adjustable daguerreian plate buffer

had belonged to Boston photographers Southworth and Hawes. It was an amazingly simple and extremely functional device, being adjustable from a very small plate to a mammoth plate, for which they were so famous. Shannon also pointed out Muybridge's cameras and timing devices. They had been used to decide a San Francisco drinking bet (1872) when two gentlemen of

"substance" hired Muybridge to settle their debate about whether all of a horse's hooves could be all off the ground at one time when the horse was at full gallop. Muybridge proved that positively after much thought and experimentation. What a mind and what a legend he became. (By the way, there's a new book out on Muybridge, *The Inventor and the Tycoon:*



Muybridge's cameras and timing device

A Gilded Age Murder and the Birth of Moving Pictures. One of our MiPHS members loaned several images to the author.)



Shannon Perich and Mike Robinson, Chairman of the Daguerreian Society Board, looking at Draper's camera which was used for astronomical photography.

We also saw Draper's camera that was used in the first astronomical photography. There were so many untold stories in those cabinets. Imagine our frustration when our time quickly ran out as Shannon opened

cabinet after cabinet of fantastic 19th century photographic artifacts. I guess we will need another LONG trip to see everything that we missed! It makes one want to do a catalog just to know everything that is there. The Smithsonian does not have such resources, sad to say for the vintage photographic world.

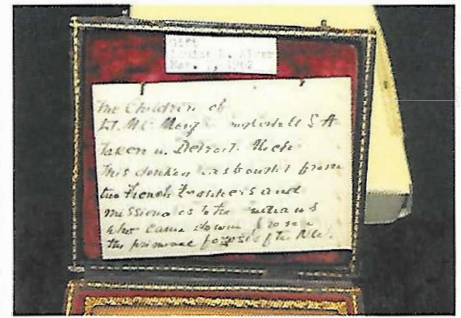
Our shuttle bus took us back to the Mall of Museums. Speaking of frustrating, a person could be there months and not see them all. A few of us stuck together for the afternoon tour with Carol Johnson at the Library of Congress. On the way there, we meandered over to the American Indian Museum where the cafeteria offered menus of indigenous cuisine from all over the United States. The food selections were really interesting, although pricey.



Carol Johnson, Library of Congress Curator

To enter the Library of Congress, you have to go through airport type security and on the way out, you were searched again. The same sorts of rules apply. Doug forgot to leave his pocket knife in the hotel room. I did remember to stash mine. He had to bury his in the museum's garden twice, hoping it was still there on the way out. I tried to hide it in my purse, but was "busted."

Virginia, it had been a "badge of courage" to have a "Virginia Socket", which was really having had an eye gouged out in a brawl. This image showed a well-dressed man, elbow splayed out, with his index finger raised to his forehead and the next finger covering what would have been a damaged eye. That is not a common scene.



Details of the Detroit daguerreotype

Bill also discussed the "Language of Flowers" from a daguerreotype of a young man, staring off into space like he was bored. The flower arrangement on the table next to him was full of noxious plants. So what was the meaning behind all the "poisons"? We will never really know.

After Bill's talk, there was a benefit auction for the Daguerreian Society. There is a listing of the items auctioned and bids realized on their website, www.daguerre.org. There were some beautiful things available. I tried to bid, but I do not "run with the big dogs." Not that day, anyway.

Speaking of available items, there was a HUGE selection of images at the Sunday show. There were over 60 dealers and many more tables than that. Despite the previous two evenings of room hopping by the dealers shopping for photos from other dealers, there were still bargains to be had at the Sunday show. I saw some VERY SCARY high prices. The best images actually warranted those lofty prices, but some dealers were just plain crazy. But such is life, eh? All in all, it was a great time. And we made it home without any speeding tickets either! ■



Carol Johnson and Doug Aikenhead viewing images

famous, like daguerreotypes of the White House and the Capitol building. An occupational portrait of a blacksmith was as t o u n d i n g as were the early images of

African-Americans. The Civil War images were very moving in their large size and their sensitive hand coloring. There was also an outdoor daguerreotype from Detroit, gift of Louise R. Alger, Mar. 7, 1962, that said: "The children of Lt. M. C. Meigs Sig (?) Corp. U.S.A. Taken in Detroit, Mich. This donkey was bought from two French trappers and missionaries to the Indians who came down from the primeval forests of the N.W." That was pretty cool and close to home. The photo show on Sunday was going to have a hard act to follow.

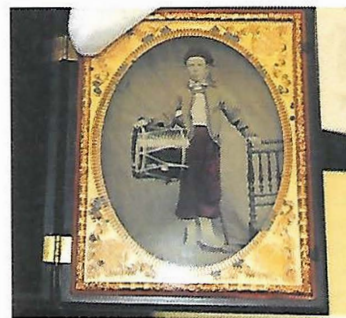
Saturday was taken up by a luncheon and a lecture given by our MiPHS board member, Bill Becker. His subject was gestures and other subtleties found in daguerreotypes. He displayed one titled "The Virginia Socket." Apparently, in



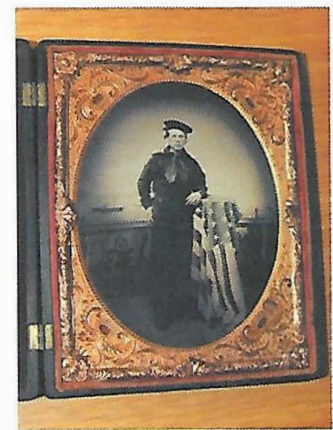
Blacksmith daguerreotype



Slave daguerreotype



Civil War drummer boy ambrotype



Civil War sailor

Remembering: Balthazar Korab

by Mary Desjarlais

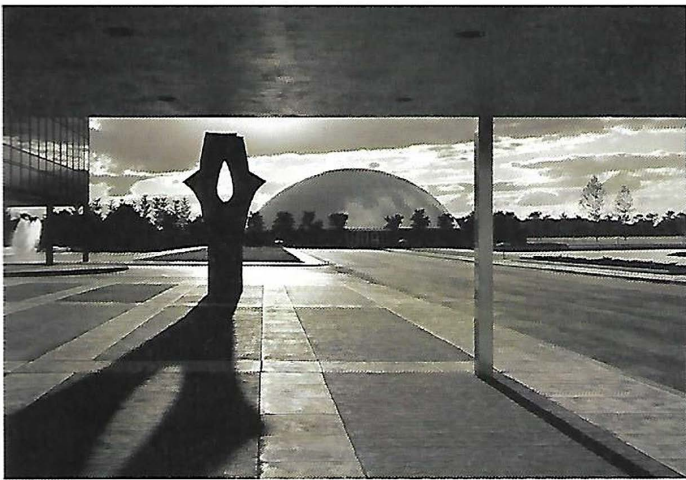
Detroit is mourning the loss of one of its preeminent photographers, Balthazar Korab, who died on January 15th this year, at the age of 86. He left a legacy of architectural and fine art photography that will always continue to engage and inspire. According to the Library of Congress, Korab was "one of the most respected architectural photographers in the United States." His photographer's vision saw compositions where none had been seen before; he brought magic to architect's work, capturing on film a perfect distillation of genius; he worked a camera to delight the eyes of everyone.

Balthazar Korab was born in Budapest, Hungary in 1926. During the ideological strife of the 1950s, Korab abbreviated his studies at the Polytechnicum and left Hungary to move



Mies Berlin, Mies van der Rohe's Neue National Galerie, Berlin, Germany, 1968. © Balthazar Korab Photography Ltd.

to Paris. There, he enrolled at the École des Beaux Arts where he obtained his degree in Architecture in 1954. Korab worked for a number of architects in Europe including Le Corbusier. He moved to the United States in 1955, settling in Troy, Michigan. He began working for Eero Saarinen where he quickly excelled, being awarded fourth place for his design in the Sydney Opera House Competition in 1957. While working for Saarinen, Korab discovered how to incorporate photography into part of the architectural design process. His talent with the camera was striking, so he was encouraged to switch from architecture to pure architectural photography for which we are all grateful. Frank Lloyd Wright took notice of Korab in 1958 and invited him to join Taliesin as both an architect and photographer. But Korab chose to be an independent photographer for the rest of his career.



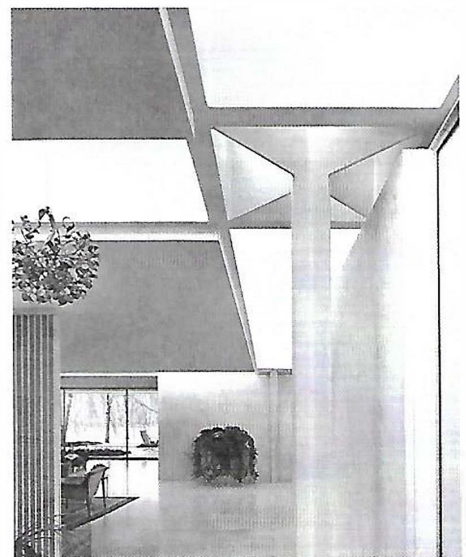
GM Dome, Campus of Eero Saarinen's GM Tech Center, Warren Michigan, 1956. Library of Congress, Prints & Photographs Division, Balthazar Korab Archive at the Library of Congress, LC-DIG-krb-00052. © Balthazar Korab Photography Ltd.



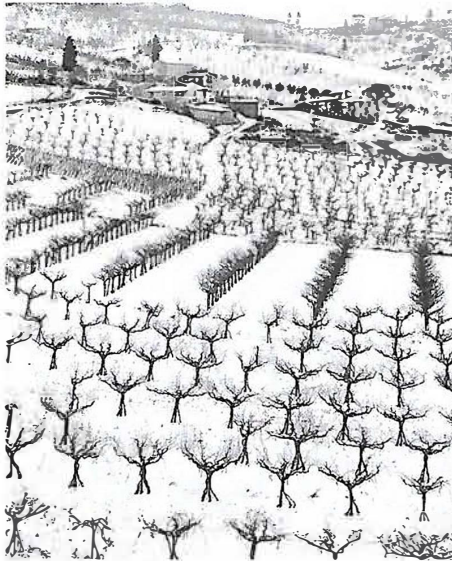
GM Tower, Detail of water tower at Eero Saarinen's GM Tech Center, Warren, Michigan, 1956. Library of Congress, Prints & Photographs Division, Balthazar Korab Archive at the Library of Congress, LC-DIG-krb-00070. © Balthazar Korab Photography Ltd.

Korab photographed many of Saarinen's greatest architectural achievements, including General Motors Technical Center, the Gateway Arch in St. Louis, the TWA Flight Center at John F. Kennedy International Airport, the main terminal of Dulles International Airport and the Miller House in Columbus, Indiana. He also photographed Skidmore, Owings & Merrill's Robert Taylor Homes in Chicago, and the New National Gallery in Berlin and other buildings by Mies van der Rohe. His astounding body of spectacular architectural photography gained him an AIA Medal for Architectural Photography in 1964.

Korab's photographic work has been recognized as a tremendous artistic achievement. In 1994, Bill Clinton gave a portfolio of Korab's work to the President of Hungary, Arpad Goncz, as a state



Miller Interior, Interior of Eero Saarinen's Miller House, Columbus, Indiana. Library of Congress, Prints & Photographs Division, Balthazar Korab Archive at the Library of Congress, LC-DIG-krb-00374. © Balthazar Korab Photography Ltd.



Snowy Vineyard, Vineyards in winter near, 1967 Arezzo, Tuscany, Italy. © Balthazar Korab Photography Ltd.



Sniffles, Orpheus Fountain figure, sculpture by Carl Milles, Cranbrook Museum and Library, Bloomfield Hills, Michigan, 1995. © Balthazar Korab Photography Ltd.

gift. His work has been exhibited at The Museum of Modern Art–New York, The Detroit Institute of Arts, the Centre Canadien d'Architecture, and The Venice Biennale. Many collections include his photography including the Kresge Corporation and Foundation, The Chase Manhattan Collection, and The Menil Collection. More than 800 photos by Korab documenting 19 projects by Eero Saarinen are now archived at the Library of Congress.

Between 1995 and 2000, Korab was a contract photographer for the Cranbrook Educational Community. His legendary photographs of the buildings and campus of Cranbrook capture the incredible original architecture by the great Eliel Saarinen (father of Eero) and Albert Kahn. He also was charged with photographing the construction, repair and restoration projects during that time. These photographs are housed in the Cranbrook Architecture Slide Collection while many of Korab's other photographs of Cranbrook are in the Cranbrook Historic Photograph Collection.

Some of Korab's best photographic images of Cranbrook were published in *Genius Loci: Cranbrook*. Korab's photography has also been published in numerous volumes, including *Balthazar Korab: Architect of Photography*, *I Tetti di Roma*, *Gamberaia*, *Columbus Indiana: An American Landmark*, *Encyclopedia of American Architecture*, *The Saarinen House*, and multiple volumes on the works of Frank Lloyd Wright.

Korab is survived by his wife Monica and their two children Alexandra and Christian. Christian is also a photographer,

who collaborated with his father in his later years. ■



Fog Draped Tree, Grand old tree in Troy, Michigan, 1980. © Balthazar Korab Photography Ltd.



Falling Water, Frank Lloyd Wright's Falling Water, Bear Run, Pennsylvania, 1987. © Balthazar Korab Photography Ltd.

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MiPHS Auction and Estate Sales

by Cindy Motzenbecker



Cooke portrait lens

The MiPHS auction was quite a success for our consignor. She was more than pleased when I told her the financial news. She also was grateful that these items had found appreciative homes.

After the itemized auction list finally went up on the MiPHS website there was some immediate "buzz." We received a number of email bids on some of the items. The silent bids preceding the show were just a warm up for a terrific show/auction turnout on March 3rd. It seems our members like to actually see and inspect

what they want before they buy. The auction also attracted some members to the show that we had not seen at a show for quite a while.

The top four items were the red bellows camera which sold for \$355; the Cooke lens went for \$505; the 4 X 5 Super Graphic, with two extra lenses, went for \$350; and the 5 X 7 Eastman View Camera went for \$500. I am still wondering about the one camera bid that someone had bid \$150 for, and then the next bid was \$500. That bidder must not have wanted to let the camera get away.

Thanks goes to everyone who assisted with this estate auction. The MiPHS hopes to have more of these auctions in the future. The sales benefit both the estate and our non-profit society, plus providing great camera events for our members and the public. ■



4 x 5 "Super Graphic" Graflex camera with extra lenses

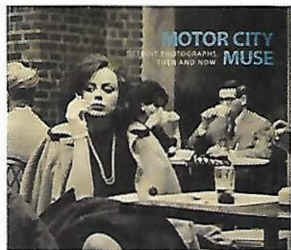


Red bellows camera



Eastman View Camera & accessories

Book Review: Motor City Muse



by Mary Desjarlais

Motor City Muse: Detroit Photographs, Then and Now is the companion book that accompanies the photography show currently running at the Detroit Institute of Arts until June 16th. Nancy W. Barr, DIA Associate Curator,

wrote a wonderful essay and DIA Director Graham W. J. Beal contributed an engaging foreword. This book includes sumptuous reproductions of images in the show, many spanning the page spreads. The print quality creates a viewing pleasure with richly colored, detailed images. It is definitely dessert for the eyes.

Nancy Barr's essay summarizes the photographers in the **Motor City Muse** show and their images of Detroit, illustrating how some of the world's most influential modern photographers, including Henri Cartier-Bresson and Robert Frank, visited Detroit and shared their vision of America through the people and factories of Detroit. They found in Detroit a universality reflecting the quintessential progression of industrialism and its influence on the American Dream. Barr also indicates how the modern photographic movement percolated through Detroit, coalescing and emerging in the photography of Bill Rauhauser whose ready camera captured street scenes throughout the 1940s through the 1970s, Detroit's apogee.

A nice introduction to each of the photographers in the **Motor City Muse** show is provided, carefully explaining their significance to photography and Detroit's history. Russ Marshall's photography offers the perspective of labor and he

unabashedly "takes a role of an engaged collaborator whose unique photographic practice was deeply informed by his own personal connections with labor and labor issues." His photos convey the optimism and pride of the city's workers.

The photography of Dave Jordano provides the grist of the **Motor City Muse** show, offering before/after city scenes, showing the transformation of Detroit, its decay and renaissance. The book illustrates a number of these comparisons. It also has a few of Jordano's compelling photographs of residents of the city today.

Barr includes a few glowing images by the Detroit School of Automotive Photography whose work undoubtedly influenced technical aspects of photography worldwide. Automobile culture permeated the city and its photography, including the contemporary work of Nicola Kuperus and her staged photos of cars with women who "are not victims of actual crimes but victims of media and cultural stereotypes."

Karin Jobst visited Detroit in 2010 and provides an outsider's view of the city. A German photographer, her work "was created as a counter-narrative to the photographs of blight and decay elsewhere." The grouping of her small color photographs which are reproduced in the book, echo time lapse perceptions of the city, with colors reminiscent of certain decades, like the gold of Art Deco in the 1920s.

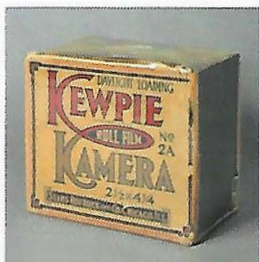
Motor City Muse: Detroit Photographs, Then and Now is a thoroughly enjoyable book. Barr has done a nice job arranging and sequencing the images to illustrate her significant essay. Her recreation of the **Motor City Muse** show in book form adds to the experience of the photography and provides a deeper understanding of the artists' intentions and their importance to both Detroit and the history of photography. ■

2013 Spring MiPHS Photographica Show

by Bob Lansdale



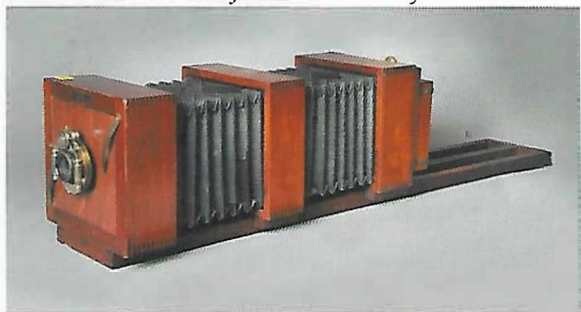
Sputnik medium format stereo camera 1955 three lens reflex



Package for Kewpie Kamera No. 2A by Sears & Roebuck



Doing the table and making up your mind?



Anthony & Scovill Co. a view camera that could be used to copy images or make lantern slides



Ed Ochal with 2 of the biggest lenses at the show: Kodak 4.5, F9 Apo Nikkor



4x5 Eastman Kodak Premo Jr. No. 4 which has interesting film pack on back 1909-1914



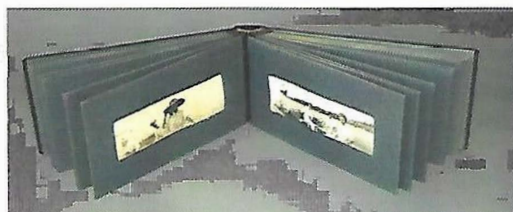
Susan Daugherty with an 8x10 Linhof view camera



Taking the entry fees



No 1A Folding Pocket Kodak camera with red bellows, twin spring struts, 1905-15



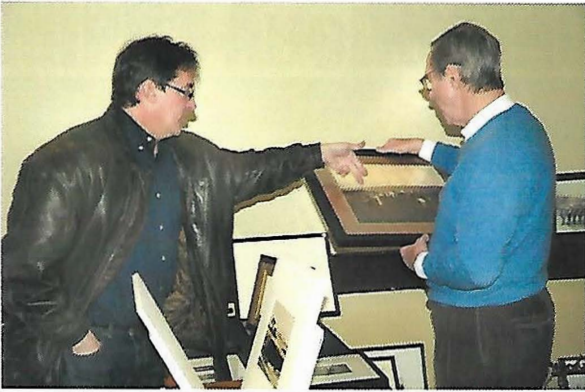
Special album that was designed to house the images from panorama cameras - how rare is that?



Len Walle with old time customers



Dave Tinder bought these two images the same week with the pose repeated in each image although the girls are 10 years older (not the same girls)
(cont. on page 12)



Visitor talking with dealer Tom Halsted on an old view



Variety of images in all shapes



Medallist 2 Kodak camera (620 film) that was made during WWII for the US Navy. It had black Bakelite lens mount to circumvent corrosion of the salt water on what would normally be aluminum.



John White with some of the lenses that he has converted for modern use



Start your collection



Antique images of the daguerreotype, ambrotype and tintype



David Tinder looking for Michigan images to assist his research



Cindy Motzenbecker in conversation with customers



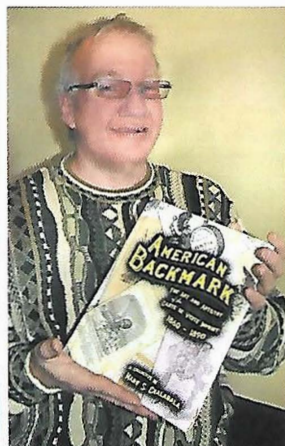
Special Linhof mount to accommodate the 53 mm Biogon Zenon lens - a very super wide mount



Tray full of old snaps to run through and find something spectacular



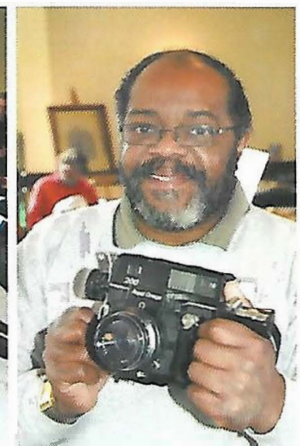
Dealer David Chow looks for a special picture for customers



Mark Chalabala with his new book, *The American Backmark*



Searching through for that elusive image



Jim Crosby with a Rapid Omega 200