



The Photograph

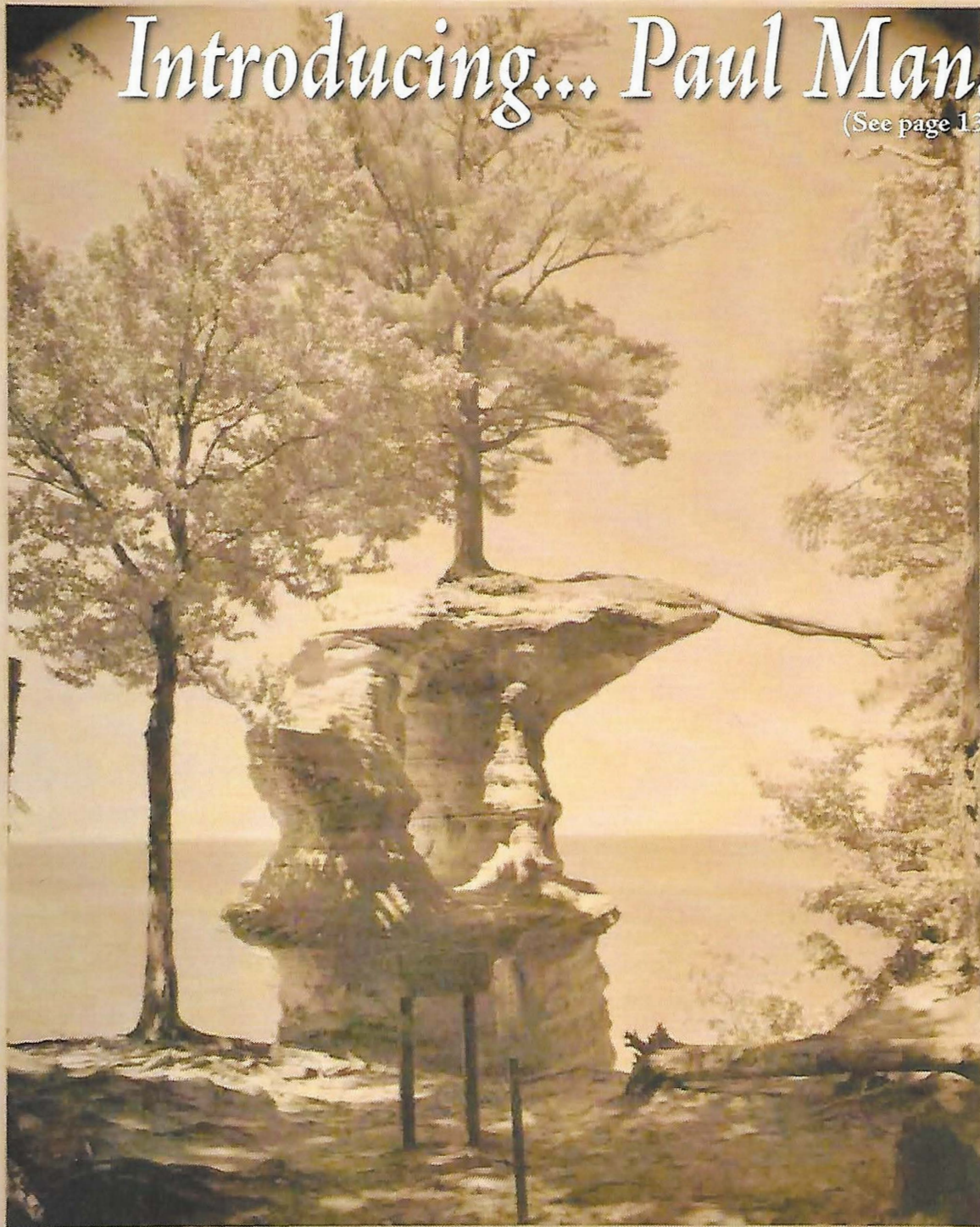
Newsletter of the Michigan Photographic Historical Society

Vol. 39 no. 3 September-October 2012

A Michigan Non-Profit Corporation ISSN 1082-6874

Introducing... Paul Mansky

(See page 13)



Chapel Rocks Munising, photo © Paul Mansky

Members' Collections Portfolio Issue



The Photogram

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Vol. 39 no.3 – September-October 2012

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Message from the President

Hello members, here's to hoping you have stayed cool, calm and collected throughout the hot summer. We lost power for two days and hope you folks did not. I was in Michigan's Upper Peninsula a lot where it was at least ten degrees cooler. I even got some photos sleeved and sorted while watching the territory wars between hummingbirds. They are a tough crowd for being so small.

Anyway, on to business which is the fall Photographica Show, October 28th from 10:00 a.m. to 3:00 p.m. Please think about sorting through that box or drawer of those photographic items that no longer appeal to you. Here is a wonderful opportunity for you to make some empty space in your house and maybe put some spending money in your wallet by getting a table or two at OUR show.

The Ann Arbor Library's website is doing a feature on the Argus Museum in Ann Arbor and consequently, the museum will be hosting some festivities the same weekend as our Photographica Show. The museum is having a get together on the Friday night before our show. Saturday's events include a small symposium and displays on Argus cameras. They will also be displaying images taken by various groups with Argus cameras. See "Upcoming Argus Museum Events" on page 16 of this *Photogram*.

Also, Marty Magid, present board member and past MiPHS president, has completed an updated index of *The Photogram* to date. We are still working out the logistics of getting them to the membership. And PLEASE enjoy this issue of members' Favorites!

Drive safe and dodge the people texting at 80 miles an hour.

Cindy Motzenbecker

THE PHOTOGRAM is the official bulletin of the Michigan Photographic Historical Society (MiPHS). It is published five times a year. The contents are copyrighted the year of publication.

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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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Members' Collections Portfolio



courtesy of Wm. B. Becker

Mathew Brady: Adele Walton Livermore, later Adele Walton Hamilton (1849 – 1907)

Ninth-plate daguerreotype, circa 1853

There is a bit of tension in this portrait of a little girl from New York. Her gentle appearance contrasts with the sharp, angular lines of the Gothic Revival chair that appears in other documented portraits of children by the Brady studio.

A small scrap of paper accompanying this daguerreotype identifies her as "Mother/Adele Walton Hamilton nee Livermore/about 1853." When Adele was five, perhaps soon after this photograph was taken, her banker father William White Livermore died at the age of 41. Shortly after that her mother re-married, taking as her husband Edward Livermore, who was Adele's uncle and the brother of her late father.

Adele was a member of the Daughters of the American Revolution; she was a great-granddaughter of a Minute Man from Massachusetts. Her father's ancestors sailed to America on the Mayflower.

In 1872, Adele married an Episcopal priest from Connecticut, Rev. Alexander Hamilton, D.D. (1847 – 1928), great-grandson of the first treasury secretary of the United States, Alexander Hamilton.

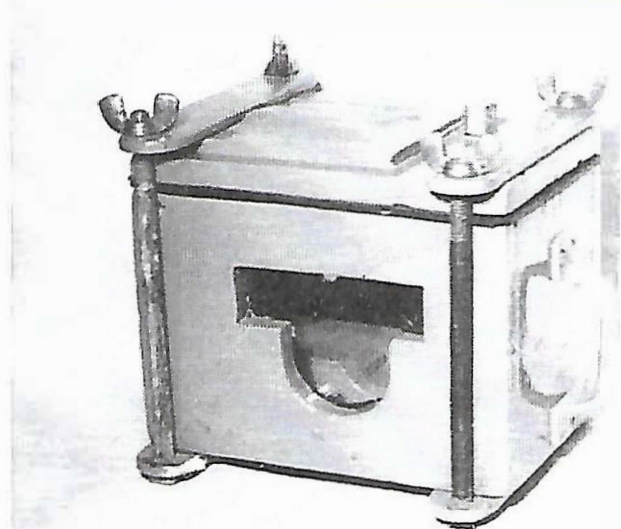
The family had five children, including one who died in infancy. Adele died in 1907 at the age of 57.



courtesy of John Collier

Theodore Roosevelt real photo postcard (1910)

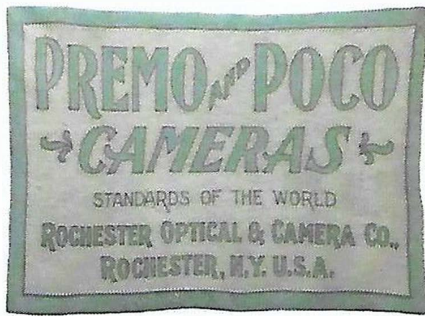
President Roosevelt talking on a table in Freeport, Indiana.



courtesy of Bob Graichen

Waterproof Case for an Argus C-3

I invented and constructed this case by myself in 1953 at the age of 16. The case is made of 1/2" marine plywood with a plexiglass window in the front. The cocking lever and shutter release are operated by spring return pushrods under a rubber covered diaphragm made from an automobile tire inner tube. Also under the diaphragm is the film catch release lever. The camera must be brought to the surface to advance the film by removing the brass hex cap and inserting a special winding key. The lens opening, shutter speed and focus are preset. The cover gasket is also made from a tire inner tube. Steel bars, carriage bolts and wing nuts are used to seal the case. Screen door handles are used for holding the box. The case is weightless under water, because of the air sealed inside. I never designed a viewfinder for the case because the small lake I dove in had fish and seaweed everywhere. I could direct the waterproof camera case anywhere and get an interesting shot. *(The camera is not in the case pictured.)



courtesy of Nicholas M. Graver

Two early camera store counter pads

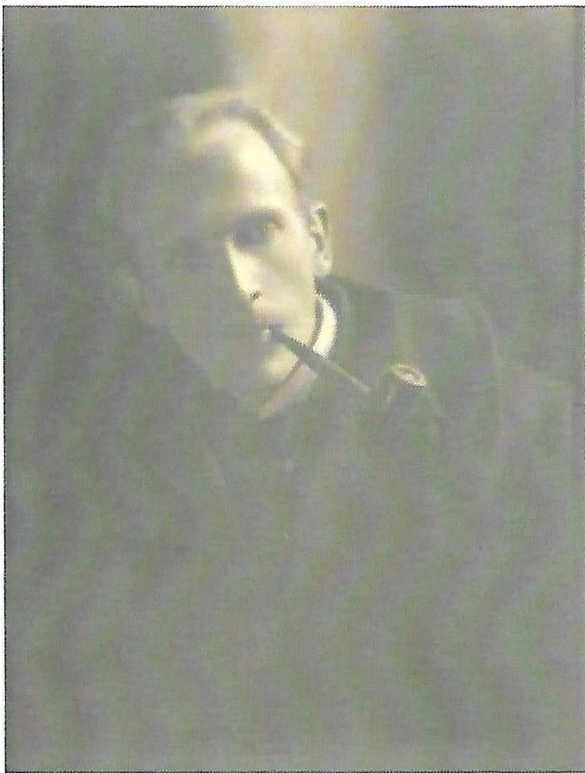
These humble but charming felt pads are examples of antique photographic ephemera that has gone mostly unmentioned. Early wool felt pads were used for demonstrating cameras on showcase counter tops. These pads are from two different Rochester manufacturers with very unique histories. Neither company was connected with Eastman Kodak when these pads were issued.

The "Premo and Poco" pad was produced between 1899 and 1903 during the brief existence of the Rochester Optical Co. The Rochester Optical Co. resulted from the merger of Rochester Optical Company, Rochester Camera

Manufacturing Company, Monroe, Ray, and Western Camera Manufacturing Company of Chicago. According to Rudolf Kingslake (*The Photographic Manufacturing Companies of Rochester, New York*), by 1899 tripod cameras were rapidly being displaced by hand-held models. Since these five camera makers were all manufacturers of tripod cameras they sought survival by uniting. The new firm

unfortunately continued to make the same camera lines: Premo, Poco, Monroe, Ray, and Cyclone, and struggled on until George Eastman acquired them in 1903, restoring the old Rochester Optical Co. name.

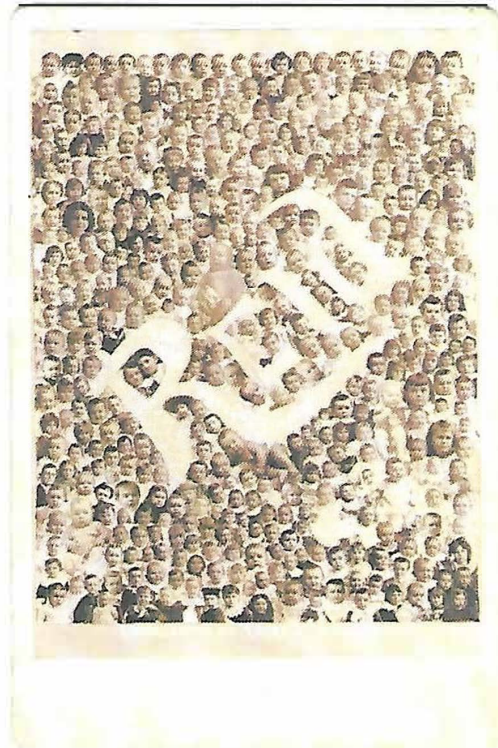
The Seneca Indian Princess pad represents an entirely different story. The Seneca Camera Manufacturing Company incorporated almost as early in 1900 and was highly successful ever after. It was one of the very few Rochester camera makers never involved with Eastman. In 1924 they were acquired by Conley Camera Company, in Rochester, Minnesota, who were makers of Seroco cameras marketed by Sears Roebuck & Co.



courtesy of Tom Halsted

A. A. Milne by H. O. Hoppe

This photograph was taken in Hoppe's London Studio ca. 1910. The portrait was taken when Milne was writing *Winnie the Pooh* and has strength and character. I like the pensive look! The print is a toned silver print, signed by Hoppe, and has been in my collection for many years. Portraits have always been the main thrust of my collection.



courtesy of James Jensen

L. A. Reid, "Compliments of L. A. Reid," cabinet card, 1896

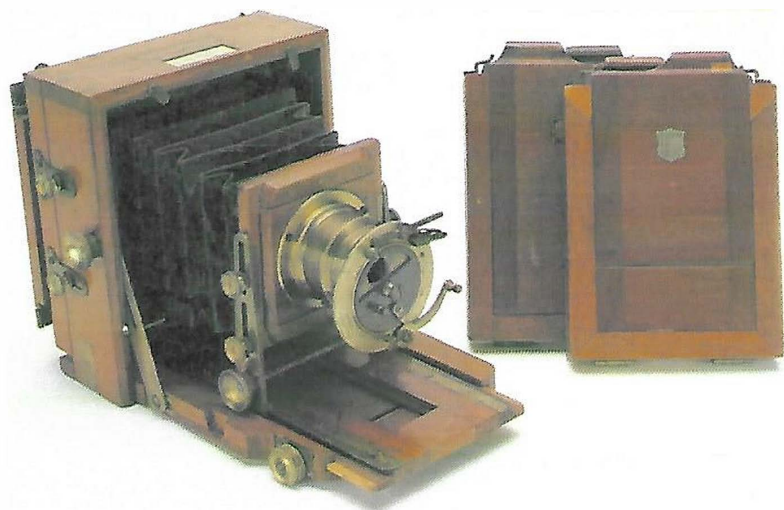
Of the many subjects, formats and processes of photographs that I collect, I've always been especially interested in cabinet cards, multiple imagery, and photography-related items. This piece is therefore a favorite -- a cabinet card montage that advertised the services of photographer L. A. Reid of Harvard, Illinois. The text added inside the large "R" of the photographer's name reads "450 Babies, March '95 to May '96." Apparently, business was good for Mr. Reid.



courtesy of Bob Kelly

Argus C3 pinhole camera

One of the favorite cameras in my collection is an Argus C3 pinhole camera modified by Tim Page. The design allows pinhole inserts to be interchanged so various size pinholes or zone plates can be used. When using the .2 mm insert, the aperture is f220. The results are very good, but I had to learn all over again about reciprocity failure and exposure compensations. After unscrewing the pinhole adapter, the camera is still a fully functional C3 with one of the Argus lenses attached. I displayed the camera and pinhole photographs at the 2012 Argus Collectors Group meeting in Eden, North Carolina as part of the mini-displays competition. All the Argofiles enjoyed seeing it.



courtesy of Dave Kozyra

J. Lancaster & Son's Instantograph 1/4 Plate Camera with Lancaster's Patent Lens and Rubber Band Shutter, circa 1880s

Every now and then a camera comes along that is so unusual, so attractive, and so rare that most museums do not even have one. The shutter is adjustable and with the addition of rubber bands of various strengths, the photographer could achieve almost any speed up to 1/150 second.



courtesy of Bob Lansdale

Chromotype photograph

by Turner & Drinkwater

I came across this wonderful little portrait of a child and her doll. She seems so soulful, but dressed beautifully in her best outfit. The great thing about it — it is a sample of the Chromotype process (which I tend to favour in my collecting). The Chromotype is of the carbon process so it will not fade like other photo processes. It was in use from about 1874 to 1880 before it was eclipsed by easier photo processes such as the bromide print. The print is by photographers Turner & Drinkwater of Hull, England. Inventor Claude Leon Lambert and his cohort Theodore Sarony Lambert came to America and Canada to sell licenses to the process in 1876. A war of words broke out between the *Philadelphia Photographer* and *Anthony's Bulletin* as to the benefits of buying into the process. So there is much research material to be gained from their pages. The prints are more abundant on the English market but some samples can be found in America.

Gallery & Museum Shows

United States

Arizona

The Politics of Place: Latin American Photography, Past and Present, (until Dec 2) Phoenix Art Museum

California

Lutz Bacher: MATRIX 242, (until Oct 7) University of California, Berkeley Art Museum and Pacific Film Archive
 William Eggleston (Sep 27-Nov 10), Gagosian Gallery, Beverly Hills
 Guardians: Photographs by Andy Freeberg (until January 6, 2013), Cantor Arts Center, Stanford University
 Naoya Hatakeyama: Natural Stories (until Nov 4), San Francisco Museum of Modern Art
 In Sharp Focus: The Legacy of Monterey Photography (until Sep 30), Monterey Museum of Art
 Steve Kahn: The Hollywood Suites (Sep 15-Oct 27), Joseph Bellows Gallery, La Jolla
 Real to Real: Photographs from the Traina Collection (until Sep 16), De Young Fine Arts Museums of San Francisco
 Cindy Sherman (until Oct 8), San Francisco Museum of Modern Art
 J. Paul Getty Museum, Los Angeles:
 • 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 (until Oct 14)
 • Robert Mapplethorpe: XYZ (Oct 21, 2012–Feb 3, 2013)
 Paris Photo opens its first American edition in Los Angeles (Apr 24–28, 2013) with 80 French and international galleries

Connecticut

Robert Adams: The Place We Live (until Oct 28), Yale University Art Gallery, New Haven

Georgia

High Museum of Art, Atlanta
 • Civil Rights Photography, 1956–1968 (ongoing)
 • 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)

Michigan

Detroit Center of Contemporary Photography, Sum of Parts Annual Member Show, (Sep 21–Oct 26) 1600 Clay St
 Detroit Gallery Week, (Sep 30–Oct 8), www.artdetroitnow.com

Missouri

Nelson-Atkins Museum of Art, Kansas City:
 • 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 York

Rineke Dijkstra: A Retrospective (until Oct 8), Solomon R. Guggenheim Museum, NYC
 Richard Phillips (Sep 11–Oct 20), Gagosian Gallery, NYC
 Across the Great Divide: Photographs by Roberta Price (until Dec 31), Museum at Bethel Woods
 Seneca Ray Stoddard: Capturing the Adirondacks (June 29–Feb 24, 2013), New York State Museum, Albany
 From Pictorialism to Socialist Realism: Russian Photography, 1906–1938 (Sep 5–Oct 13), Nailya Alexander Gallery, NYC
 Gordon Parks: 100 Years (until Jan 6, 2013), International Center of Photography, NYC

Ohio

FOTOFOCUS (October), 50+ Venues, 500+ Artists Cincinnati, www.fotofocuscincinnati.org

Texas

Adad Hannah: Intimate Encounters (Sep 1–Dec 30), Focus Gallery, San Antonio Museum of Art
 Arnold Newman: Masterclass (Feb 12, 2013–May 12, 2013), Harry Ransom Center, University of Texas, Austin

Magnum Photos (Sep 10, 2013–Jan 5, 2014), Harry Ransom Center, University of Texas, Austin

Washington, D.C.

Charlotte Dumas: Anima (until Oct 28), Corcoran Gallery of Art
 The Deep Element: Photography at the Beach, group show, (until Oct 14), Corcoran Gallery of Art

Vienna

Elliott Erwin Retrospective (until Sep 30), Kunst Haus Wien, Vienna
 Joel Sternfeld: Colour Photographs Since 1970, (until Oct 7) Albertina, Vienna

Winterthur, Switzerland

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

British Columbia

Spiritlands: t/Here - Marian Penner Bancroft Selected Photo Works 1975–2000 (until Sep 30), Vancouver Art Gallery, BC
 Royal Ontario Museum, Toronto, ON:
 • Observance and Memorial: Photographs from S-21, Cambodia (until Mar 17, 2013)
 • Afterimage: Tod Ainslie's Vision of the War of 1812 (until Feb 24, 2013)

Edinburgh, Scotland

Stills Scotland's Centre for Photography, Edinburgh
 • James Casebere: Home and Other Fictions Photographs (until Oct 28)
 • Social Documents group exhibit: Economy (January 19, 2013–April 21, 2013)

London, England

Atlas Gallery, Steve McQueen: King of Cool, Photographs by John Dominis (Sep 20–Oct 27), London
 Bedford Lemere & Co.: An Age of Confidence (until June 30, 2013), Sudley House, Liverpool
 Frieze Masters takes place in Regent's Park (Oct 11–14). (Frieze Masters features over 90 of the world's leading galleries), London
 Muhammad Ali photos, (until Sep 30) Forman's Smokehouse Gallery, London
 National Portrait Gallery, London:
 • Spotlight on Peter Rand (until Sep 16)
 • Taylor Wessing Photographic Portrait Prize 2012 (Nov 8, 2012–Feb 17, 2013)
 Oil Boom, Delta Burns: George Osodi (until June 2, 2013), International Slavery Museum, Liverpool

Paris, France

Eva Besnyö 1910–2003: l'image sensible (until Sep 23), Le Jeu de Paume, Paris
 Cindy Sherman (Sep 14–Oct 10), Gagosian Gallery, Paris

Berlin, Germany

Alfred Ehrhardt Stiftung, Berlin
 • Hartmut Neumann: With and By Nature (until Oct 7)
 • Michael Lange (Oct 12–Dec 23)
 • Arvid Gutschow und Alfred Ehrhardt (Jan 11–Mar 17, 2013)
 • Nautilus - The Shell in Modern Photography (Fall 2014)
 Lee Miller Photographs (until Oct 6) Galerie Hiltawsky, Berlin
 Romney Müller-Westernhagen, (until Sep 22) Camera work, Berlin
 Helmut Newton: White Women / Sleepless Nights / Big Nudes (until Sep 23), Helmut Newton Foundation, Berlin
 The Birth of Photography-Highlights of the Helmut Gernsheim Collection (until Jan 6, 2013), Reiss Englehorn Museum, Mannheim

Amsterdam, The Netherlands

Fotografemuseum Amsterdam (Foam)
 • Erik Kessels - Album Beauty (until Oct 14)
 • Diane Arbus (Oct 26, 2012–Jan 13, 2013)
 George Hendrik Breitner: Pioneer of Street Photography (until Sep 16), Kunsthal Rotterdam
 Lewis Hine (Sep 15–Jan 6, 2013), Nederlands Foromuseum
 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).



courtesy of Clayton Lewis

Albumen print

An albumen print from an album of views taken in Maryland in the 1890s. The exact location and photographer are unknown. I love this one for the evocative details!

This baseball team is equipped with both machine made and hand-carved bats. The catcher has thick padded gloves on both hands. In the second row, it looks like one of the managers is making notes in a score book. Few, if any, of the uniforms or hats match; but they look to be serious about the game, evidenced by what might be a baseball diamond shaved into the head of the figure in the center. I find the contrast between the sharp dressed figure standing on the right and his teammate standing on the left to be hilarious.

courtesy of Ralph London, Portland, OR

Anthony Ascot No. 1 (photo by Ralph London)

Ascot Cycle and Folding Cameras, a "new and elegant line of cameras," are included in E. & H. T. Anthony's 1899 catalog. The gorgeous Ascot Cycle No. 1, made of polished mahogany with brass fittings and covered in black leather, has a shutter within its solid front for time or instantaneous exposures of three speeds. This Ascot was designed to use either 4x5 glass plates or, if the ground glass is removed, cartridge film in an accessory roll holder. A swivel stop on the front of the bed, not found on any other make of camera, is used when extending the front for taking portraits. The camera folds to a very compact 6x5x1-5/8 inches and is uncommon, having been made only from 1899 to 1901. It originally cost \$8, including one holder and a cloth-covered carrying case; in December 1899 the price dropped to \$4. I acquired this camera for its concealed shutter in the wooden front, but it remains in my collection because of its beauty.



courtesy of Jim Linderman

Press photograph (1941)

This is a press photograph from 1941, and as such has been cropped and chopped. I like photographs to have a surface and form. After all, film is gone, and digital images will never age like they should. Yellowing, scratching, curling... all mean far more to

me than "pristine." It is my folk art background. It is all about patina and form.

I love this photograph because while it shows African-American men relegated to menial work by racism, it shows in the American South there was still an understanding, a place, a lifestyle which worked. The humor inherent in the photograph is enormous, but every participant is sincere... to the extent their legs leave the ground.

This is one of the photographs in my book of my own 100 favorite photos from my collection called *Vintage Photographs of Arcane Americana: The Jim Linderman Collection* which was well-received by the *New York Times* and is available in paperback or ebook from from Blurb.com.

A 1941 Bellboy race in Austin, Texas – I believe the acceptable term today is Bellman. I love the action. I would bet on the only one with a foot touching the ground, as it is impossible for bellhops, page boys, doormen, porters or a concierge to fly.

Want to read about the most interesting bellboy in history? Google Ted Series. I'm Serious.

MY WEB HUB www.dulltooldimbulb.com

MY DAILY BLOG <http://dulltooldimbulb.blogspot.com/>

courtesy of Martin Magid

Hal Newhouser

Harry Callahan and Todd Webb both began their photographic careers while clerks at Chrysler Corporation in Highland Park, Michigan. In 1997, I was at Chrysler Archives researching their activity in the Chrysler Camera Club. The archives clerk provided bound copies of the monthly Chrysler employee newsletter, and I flipped through them very rapidly looking for news of the Camera Club and Webb and Callahan. The 1937 volume contained a page showing a young baseball player and an article about him. I quickly turned to the next page. Then the image registered and I turned back to it. It was 16-year old Harold "Hal" Newhouser, son of a Chrysler employee, and an All Star pitcher for an American Legion team. Newhouser was a boyhood hero of mine. He starred for the Detroit Tigers in 1944, winning 29 games and being named the American League Most Valuable Player. He was MVP again in 1945 when the Tigers won the World Series, and he entered the baseball Hall of Fame in 1992.

I requested and received two 8x10 copies of the Hal Newhouser photo, and copies of several photos I found with Webb and Callahan. Hal's phone number came from a friend active in the Tigers alumni organization. I called him and said I would like to send him both photos, and would he please sign and return one to me. He was very cordial and readily agreed. I received the signed photo within a week. He inscribed, "To Martin, 'My Best Regards,' Hal Newhouser, AL MVP 44-45, HOF '92." It is a treasured reminder of two great loves of my life – photography and baseball.



courtesy of David Malhalab

Fallow Deer – Belle Isle

This is a shot of fallow deer on Belle Isle who posed for a photograph. Beautiful Belle Isle has been a place where thousands of Detroiters have held picnics, played and partied. Unfortunately, the sighting of Belle Isle's resident fallow deer population has become a rarity.

photo credit: David L. Malhalab

MNS Photo DAVID7750@AOL.COM



courtesy of Ruth Malhalab

Sampson

A Malamute rescue dog from the Ingham County Animal Control, Sampson was 'rock star' – a most photographed dog. Wherever he went, people wanted to photograph him and pose with him individually or in groups, and pet him. He had such a pleasant disposition that he provided happiness to people in the TenderCare Nursing Home in Lansing for years. Sampson was so popular, he had his own postcard. So consider rescue dogs if you need a pet and a friend. Postcards are still available.

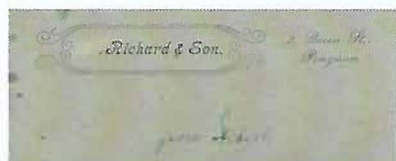
photo credit: Ruth A. Malhalab

RAMM Photo RAMMAL@AOL.COM



courtesy of Cindy Motzenbecker

This 4.25"x6.25" image is from Penzance, Cornwall, UK, of the "Pirates of Penzance" fame. Wikipedia says that the town was first mentioned in a written work in 1284. Wikipedia also shows a map that locates it near the southwestern lowest tip of the mainland of England. This image struck me as it was so snapshot-like you can almost smell the fish. The image first drew me in as an occupational photograph. All the spontaneity in the image is something not often seen in photos of this era . . . I am thinking turn of the 19th century? It is hard to say. They have been fishing out of there forever. I love the focal point of the fish and fisherman. All the subjects could just care

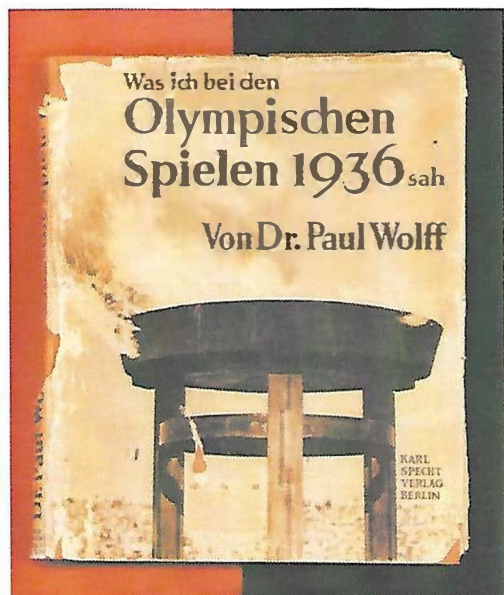
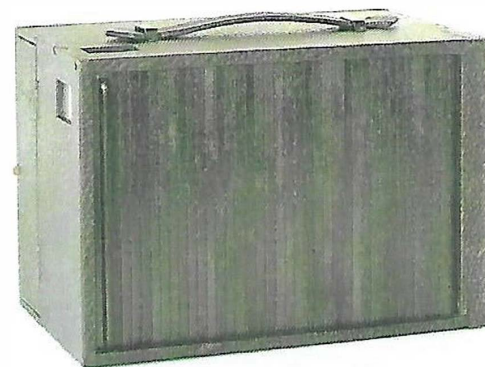


less about the photographer. There is so much going on, even off into the distance where the boats are docked against each other. One other thing about this image is that it is glued over another photo. It would be wonderful to see what it is, but I am not "messing with success"!

courtesy of Rob Niederman

1914 Wing Prototype Camera

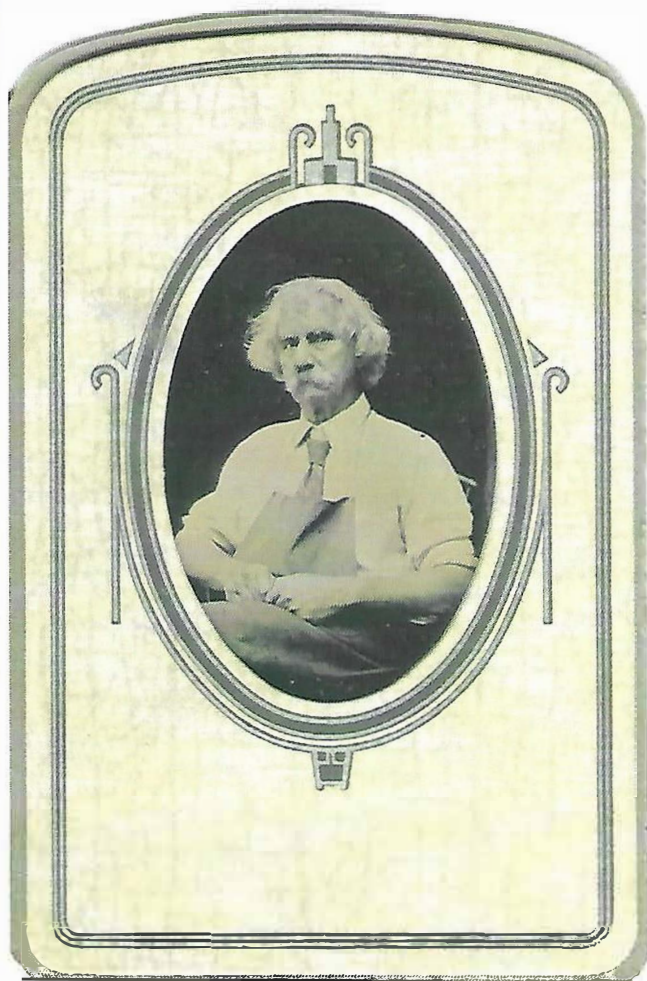
In the early 1970s, collectors learned about a cache of near-new Wing cameras in the Wing-Nilsson estate. Among this trove were two unusual seal-grain leather covered prototypes looking like miniature versions of the "New Gem" multiplying cameras. Patented on January 20, 1914 (#1,084,687) by Harvey T. Wing (son of the legendary American builder Simon Wing), these cameras made nine images on a single 4x5 inch plate. Besides being the only Wing cameras with leather, their unique design includes a sliding tambour front that encloses the polished wood interior. Having never been marketed or sold, these might also represent the last cameras built by the Wing family. Electing not to sell the design was probably a prudent business decision because roll film was the norm and 35mm cameras were on the horizon. <http://www.antiquewoodcameras.com/>



courtesy of Bill Rauhauser

Was Ich Bei Den Olympischen Spielen 1936 SAH

This is a first edition published in 1936 during that year's Olympic games held in Berlin. The 112 pages of plates in photogravure were taken with Leica cameras by Dr. Paul Wolff and an assistant Alfred Tritschler. Wolff was one of the first to use the Leica extensively and was responsible for its popularity. It was in this series of games that the American sprinter Jesse Owens destroyed Hitler's dreams of the super race.



courtesy of Janice Schimmelman

*Charles H. Tremear, Self-Portrait
ca. 1935-40, tintype*

Charles Tremear was the photographer at the Tintype Studio in Greenfield Village, Dearborn, Michigan, from 1929, when the Edison Institute (The Henry Ford) opened its doors, until his death in 1943. This portrait of Tremear, still in its original Art Deco folder, is a recent acquisition, but it almost did not make it into my collection. The United States Postal service lost it for seventeen days while in transit from Houston, Texas to Rochester, Michigan. He now glowers with his fists in his lap under a spotlight on my desk.

courtesy of Robert Shimmin

*Self and Sophie
April 11, 2012
tintype 3.5"x4.5"*

I learned the wet plate collodion process in 2007. Throughout these years my dog Sophie obediently, if not reluctantly, sat for the camera.

Sometimes she even held still. This is our last portrait together.

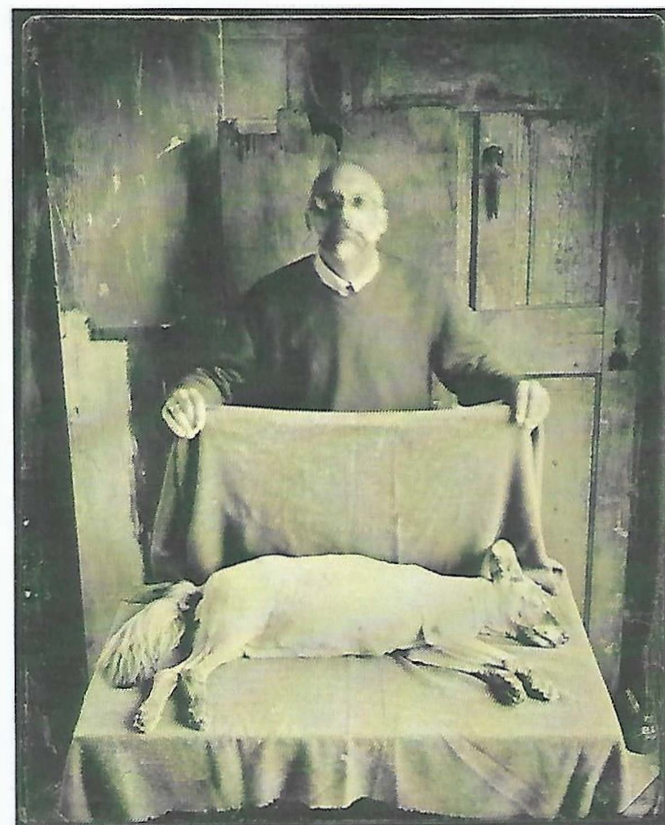


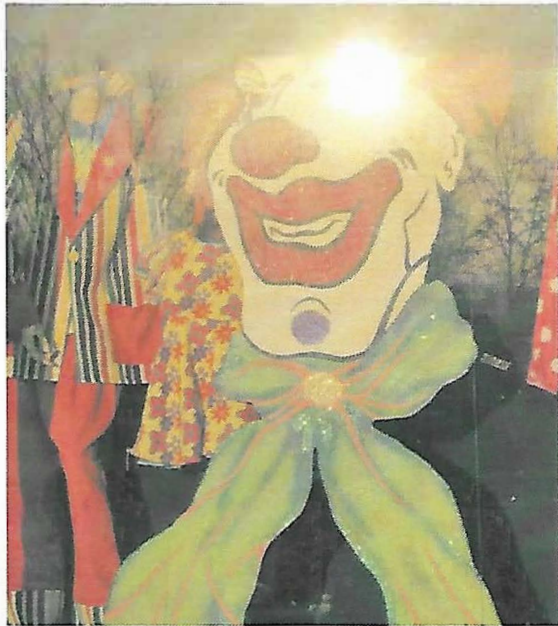
courtesy of Christopher Scheiwe, Walled Lake, Michigan

Parisian Bread Vendor - WW2

This beautiful image was taken in wartime Paris. The photographer, a US Army Combat Photographer, captured this Parisian bread vendor in the early morning light. This period print measures 4"x4-7/8" and shows a great eye for beauty and simplicity, in a time when the world was in chaos.

I am actively buying original war photos and militaria from WW1, WW2, Korea and Vietnam. Please email me at: csqmac-1@comcast.net. Thank you.





courtesy of Jim Secreto

Portrait (2011)

Photograph by Jim Secreto.



courtesy of Dave Tinder

Barn Dance at J. Robbins

"Barn Dance at J. Robbins - 1910" is written on the back of the 10"x12" mount of this great 6"x8" photograph by George K. Weller of Milan, Michigan. The dramatic lighting throws strong shadows and emphasizes the old beams of the structure and its immaculate condition. The more formally dressed three women and one man at the left are presumably the musicians.

courtesy of Leonard & Jean Walle

Charles H. Tremear, Photographer

Tintype self portrait from "The Edison Institute"
(Greenfield Village, Michigan)

Charles Tremear (1865-1943) was a commercial photographer who went to work building cars at the Ford Motor Company in Highland Park, Michigan. Later he returned to photography as the operator of the Greenfield Village Tintype Studio in 1929. This tintype shows Tremear beside a camera holding a lens in his hand. It was acquired from the estate of Dick Wolfe, which makes it very special to me personally. Dick was a founding member and first president of the Michigan Photographic Historical Society. He was also a tintype photographer at the Greenfield Village Tintype Studio and responsible for inviting me to join MiPHS when the Society was formed in 1972. We met standing next to one another, two strangers looking at old photographs at the Wayne-Westland shopping mall antique show. This was shortly after I became interested in obtaining examples of early images to compliment photographs I was taking at that time. The rest is history.

Note: Tremear was also a noted daguerreotypist. The definitive reference on Charles Tremear was written by Dave Tinder and published in *The Daguerreian Annual* 1993: "Charles Herbert Tremear: 'The Patriarch of Twentieth Century Daguerreotypy in America.'"



Camera & Photography Sales and Events

September

- 8: Photorama USA Detroit/Troy Camera Show & Sale, The Met Hotel, 5500 Crooks Road, Troy, MI 48098.
- 8: Dortmund 49th International Show Stadtwerte/ 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 & 202 S. Wayne, NJ, www.showsandexpos.com/cswayne.htm.
- 16-22: Photographic Society of America (PSA) Annual Conference, San Francisco Airport Marriott Waterfront Hotel, 1800 Old Bayshore Highway, Burlingame, CA, www.psa-photo.org.
- 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: Photographic Historical Society of Canada Annual Fall Photographica Fair, The Soccer Centre, 7601 Martin Grove Rd, Woodbridge (Toronto), Ontario, Canada, www.phsc.ca.
- 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 (McLenVa), 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 & 202 S. Wayne, NJ, www.showsandexpos.com/cswayne.htm.
- 17: Muenchen 9th International Show Kolpinghaus / Adolf-Kolping-Str. 1. Munich, 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.

January, 2013

- 31st to Feb. 3: Camera & Photo Imaging Show 2013, Pacifico Yokohama, Japan, www.cpplus.jp/en.

March, 2013

- 3-6: Focus on Imaging 2013, NEC, Birmingham, UK, www.focus-on-imaging.co.uk.
- 10: Daguerreian Society D.C. Antique Photo & Postcard Show, www.antiquephotoshow.com.

April, 2013

- 28: Vancouver Camera Show & Swap Meet, Cameron Recreation Centre, 9523 Cameron St, near Loughheed Mall, Burnaby, British Columbia, Canada, www3.telus.net/public/wcpa/show.htm.

September, 2013

- 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.

Introducing ... Paul Mansky

by Mary Desjarlais



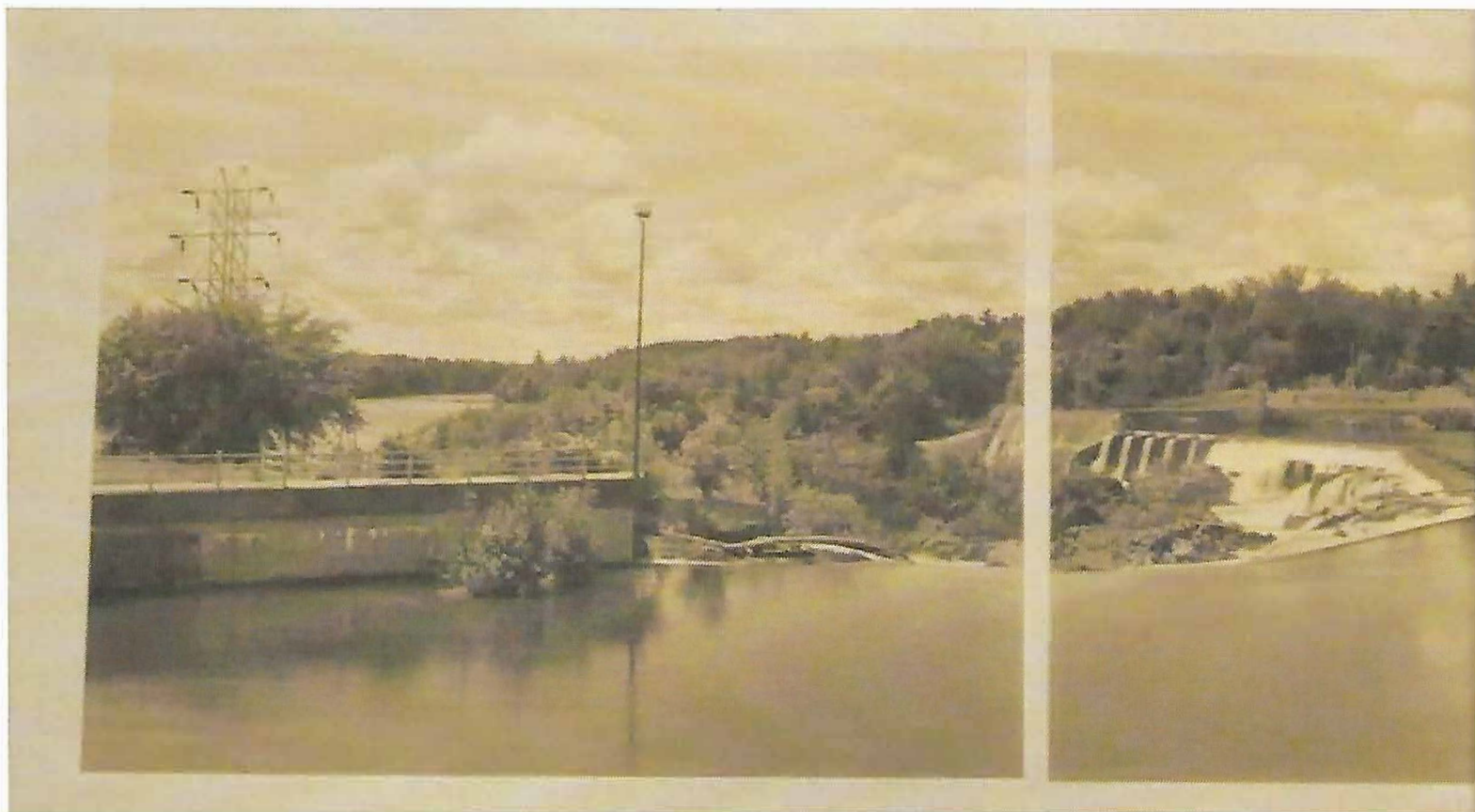
Lake Superior, photo © Paul Mansky

Paul Mansky's ethereal, evocative and sometime moody photography exudes romance and reverie. Hand-coated paper, warm brown palladium prints and soft-focus lenses using large format film cameras create a dreamy air in his photos. Traveling through scenic country in northern Michigan and Quebec, Canada he enjoys the relaxing, methodically "slow photographic process of using a view camera, carrying film holders, and working like Atget in 1920 or Weston in Mexico," says Mansky. He finds this "complete denial of the modern world to be very therapeutic." His photographs convey that serenity and the magical quality of the remote landscape.

Mansky first found his love of photography in the Pictorialists and then later Atget and the Westons. It is Brett Weston's belief that photography is about going out and reacting to what you see that encapsulates Mansky's canon that "photography is the process, not sitting around thinking about inspiration." There is a lot of looking, because the

photograph has to be worth the time-consuming effort of setting up a large format camera. Mansky searches all of life around him for the interesting shot. His photography includes more than landscapes. In the model of Edward Weston, he consciously uses all the classic photographic themes rather than just one focus. He does still life, portraits of family, architecture, and landscapes that can include manmade things rather than just pure nature. He even experiments with abstract photography.

Fascinated by traditional methods of photography, Mansky works entirely with film cameras and does not alter negatives digitally. He prefers using a large format camera to make exquisite palladium prints. "There are various reasons that I like palladium prints and working with film rather than digitally-generated negatives," Mansky explains. "Although palladium prints do not have the deep blacks of silver prints, when done properly the mid-tones of palladium prints



Quebec Panorama, photo © Paul Mansky

separate nicely and the highlights respond delicately." He hand coats paper for his contact prints, creating a suggestion of three dimensional depth. Without an emulsion, the final prints are just the palladium metal and paper fibers. This gives the prints a depth and texture that is really beautiful. He has also worked with cyanotypes and van dyke prints, which he considers "wonderful processes that achieve incredible results but are completely underrated."

Mansky learned to photograph as a teenager using a 35mm Minolta X700 with a 70-200 zoom lens. He took a photomicrography/botany class at the University of Notre Dame where he learned about black and white silver technique and film development. He also had a summer job in the photography lab at Ross Roy Advertising in Detroit that gave him a basic knowledge of darkroom technique. After getting a professional degree in dentistry and opening his own dental office, he took photography classes and workshops with Dennis Greaney in Troy. Mansky says Greaney "taught me everything about using a view camera," including helping fix an old 5"x7" camera.

To learn about making palladium prints, Mansky turned to "Platinum and Palladium Printing, Ed. 1" by Dick Arentz from Michigan. In Mansky's opinion, "this book is really, the only book out there that explains the process properly, scientifically, and clearly." He also took classes with Arentz, including attending one of his workshops in Condon, Montana at the Photographer's Formulary that he said was

"absolutely fantastic." According to Mansky, "Arentz is a rare true scientist which is so important for good technique. He is a brilliant artist who uses his technique to achieve real artistic ends, not just to dazzle."

Mansky uses an old Graflex camera with 3-1/4"x4-1/4" negatives to make small but very compelling contact prints. Another camera he works with is a 5"x7" Eastman view camera from the 1920s that his father gave him along with the box, the original huge ramp-like stand, and film holders. Appreciating shooting with a period camera, he did not mind the repairs and maintenance that an antique camera can require. The old Eastman camera needed some work, including a new lens and the lens board he made for it. After a lot of testing he also discovered it needed new film holders because the old ones leaked. Additionally, the camera had to be sent to England to get the bellows repaired, after which the camera has worked great ever since,



Graflex camera, photo © Paul Mansky



Eastman 5"x7" camera, photo © Paul Mansky

including taking exceptional landscape photos. But most of the photography Mansky does currently is using a carbon fiber Phillips 8"x10" Compact II made by R. H. Phillips in Midland, Michigan. Palladium printing requires contact printing and this 8"x10" camera produces excellent and suitably large negatives.

Traditional photographic processes can be very involved and difficult. The required supplies and equipment may seem endless, but for Mansky the results are worth it. Because he is intimately aware of the amount of work involved, he is all the more impressed by the achievement of the early photographers. Mansky says, "It boggles my mind how people like Clarence White, in the middle of the Midwest, or Laura Gilpin out West could accomplish what they did, writing

letters to order supplies, doing everything so primitively and still producing what they did."

A nostalgic aura is manifest in Mansky's prints, although never saccharine, since there is a resonating authenticity in the emotive quality of his imagery. His wonderful prints reveal both a sensitive vision and discernible traces of his craft, each apparent and integral to his work. Both image and process are forefront and both to be relished. One can only hope that we see more of this artist and his captivating photography.

Paul Mansky's *Chapel Rocks, Munising* (front cover) is on display at the Governor's Mansion. Mansky will also have four new prints on display at Rockwell/Republic restaurant this fall at ArtPrize 2012 in Grand Rapids. His palladium prints are available for purchase from the Halsted Gallery.



Phillips 8"x10" Compact II, photo © Paul Mansky

Upcoming Argus Museum Events:

The Argus Museum in Ann Arbor has some special events in conjunction with their feature on the Ann Arbor Library website (www.aadl.org). Normal museum hours are 9-5 M-F, or by appointment. Hours are extended for special events. The Argus Museum is located at 535 West William Street in Ann Arbor.

- *Renegades with an Argus*, the Wayne State University and Henry Ford Community College photography student show, will be on display until September 14 at the Argus Museum, located on the second floor of the Argus I Building, 525 West William St. All the photographs in the show were shot with Argus cameras.
- Friday, September 28: Opening of *Every Place I Have Ever Lived*, a Charles J. Mintz exhibit that chronicles the foreclosure crisis in America and significant population changes in Industrial Midwest cities through a photographic journey to the neighborhoods

Mintz lived in throughout his life. The show runs through November 16 at the Argus Building.

- Friday, September 12, 6-9 pm: Opening of *Vintage Argus: Contemporary Images*, a Crappy Camera Club (A3C3) exhibit of contemporary photographs made by Michigan photographers with vintage cameras. The exhibit is sponsored by the Argus Museum, A3C3, and the Michigan Photographic Historical Society. The exhibit is at the Argus Building and it is free. It is open extra hours on Sunday Sept. 14, 9 am-6 pm, as part of the Old West Side Home Tour.
- Friday-Sunday, October 26-28: Argus Collectors Group is holding a conference headquartered at the Argus Museum; the event will include presentations, display tables, and field trips.
- Friday, October 26: the Ann Arbor District Library is hosting a web-launching event. The site will include information on the history of Ann Arbor businesses, and will feature the Argus Camera Company.

News Snapshots

MiPHS 39th Annual Photographica Show & Sale

On Sunday, October 28th, the Michigan Photographic Historical Society will be hosting the 39th Annual Photographica Show & Sale. It will be held from 10:00 a.m. to 3:00 p.m. at the Royal Oaks Elks Lodge, 2401 E. Fourth Street in Royal Oak. The deadline for table reservations is Monday, October 22nd. Contact MiPHS President Cindy Motzenbecker at (248) 549-6026 to reserve your table. Call early before the spaces fill up. We look forward to an outstanding show with vintage cameras, photographs, postcards, and ephemera.

Shpilman Institute for Photography Welcomes Nominations and Submissions

Nominations and submissions are being accepted for the Shpilman International Prize for Excellence in Photography until September 15, 2012. The award provides \$45,000 in financial support for scholars and photographers for the purpose of pursuing new research, original work and ideas in photography. The joint objectives of this award given by The Israel Museum, Jerusalem and the Shpilman Institute for Photography are to stimulate, encourage and cultivate international research projects in photography and to broaden the range of photographic investigations which integrate theoretical issues with practical ones. The applicant must be an artist and/or scholar with a well established record of prior achievements in photography. You may find more information at www.imj.org.il/shpilmanprize.

Paris Photo comes to Los Angeles

Paris Photo is coming to Los Angeles for its first American edition from April 24th to 28th, 2013 at the Paramount Pictures Studios in Hollywood. Paris Photo has presented over 135 exhibitors and served more than 50,000 visitors at the Grand Palais for the last 16 years. The event will draw artists, dealers, private collections, and cultural institutions to a variety of activities and displays. In the fall, the full program for Paris Photo L.A. will be announced. See www.parisphoto.fr for more information.

Aerofilms Collection Images go Online

Britain From Above launches: more than 16,000 images from the Aerofilms Collection 1919-1953 by English Heritage and the Royal Commissions on the Ancient and Historical Monuments of Scotland and Wales, www.britainfromabove.org.uk.

AIPAD Scheduled for April in New York City

The Association of International Photography Art Dealers (AIPAD) will hold their 33rd annual show at the Park Avenue Armory in New York, April 4-7, 2013. This show is the longest running and most significant exhibition of photography, with displays from more than 70 fine art photography galleries from around the world.