



The Photogram

Newsletter of the Michigan Photographic Historical Society

Vol. 40 no. 1 Winter 2013

A Michigan Non-Profit Corporation ISSN 1082-6874

Lydia Malbin's Memories of **ALFRED STIEGLITZ** (See page 9)



Lydia Kahn Winston Malbin. Photograph by Bill Rauhauser ©1972.



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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:

Mary Desjarlais,
CambournePublishing@gmail.com

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:

- 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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Message from the President



Hello MiPHS members, here's to hoping you are healthy and enjoying life.

The board has just had a meeting where we all went to work, stuffing and stamping envelopes and postcards as it is renewal and Photographica Show time. Mary Desjarlais, ace *Photogram* editor, has consented to do the layout for a new directory, so fill out your renewal form the way you would like to see it published. There are a few members who have paid their dues. so if you are one of them, give me a "hoot"? Also since folks will be sending renewals back, we've included a questionnaire for you to fill out too. Several board members went to a marketing meeting and got a few ideas to try, one of which is meeting for lunch once a month where members and their guests could come by without having to do anything other than show up, meet new friends and enjoy their lunch. The meeting place location choice is on the form, so please fill that out. We would like to offer more opportunities for members to get together that isn't "high maintenance". If there is a regularly scheduled meeting place, we can "swap a few lies" and play "show and tell". We can plan from there if members get involved. I also have figured out how to email members without getting the SPAM police annoyed with me.

The next MiPHS Photographica Show is set for the 3rd of March. If the show is not a success, we might consider other options. Last year, which was the first spring show, the

(cont. on page 3)



Board members stuffing envelopes

REVIEW: Motor City Muse: Detroit Photographs, Then and Now

by Mary Desjarlais

Motor City Muse: Detroit Photographs, Then and Now is currently on exhibit at the Detroit Institute of Arts, Albert and Peggy de Salle Gallery of Photography, running until June 16th. The exhibit displays photographs of Detroit in different eras, from different photographic perspectives, and in entirely different styles.

Robert Frank and Henri Cartier-Bresson both visited Detroit and some of their classic photographs are on display. Robert Frank's images of Detroit auto factory workers are paired up with images by the UAW *Solidarity* magazine photographer, Russ Marshall. They offer different ways of seeing the auto worker. Frank's are spontaneous and innovative snapshot photography, while Marshall's images convey heroism within the conventions of publicity photos.

Henri Cartier-Bresson's photos are displayed alongside the work of Bill Rauhauser, Advisor to the Board of the MiPHS. Both photographers search for "decisive moments" in Detroit. A congenial crowd bumps shoulders and patiently waits to see Rauhauser's images, whispering comparisons of the "French Fries" salesgirl in his photograph to Amy Winehouse while tempted to sneak cell phone photographs of his work.

The subjects of Dave Jordano's recent photographic series, "Detroit Unbroken Down", face the exhibit entrance, demanding attention. "Deshawn, Clifford Street, Detroit" proudly brandishes his "Detroit" tattoo. The energy of the city is palpable in Jordano's glossy color photos. His work

takes a more staid approach in his before and after shots of Detroit city scenes. The early photos were taken in 1973 and the "after" shots were taken



Photograph by Bill Rauhauser

in 2010. Viewers enjoy seeing the transformation of Detroit in Jordano's photographs.

Being that Detroit is the automotive capital of the world, there are plenty of photographs of cars. Quietly startling and deceptive, Detroit's Nicola Kuperus' staged photographs of female models dangle out of automobiles with exceptional flair. There are also a few best of breed commercial photographs by The Detroit School of Automotive Photography on display.

Karin Jobst, a German photographer, came to Detroit and took color photographs of the city that have an approximation of watercolor atmosphere. Detroit was the subject, but it was Jobst's photography as art that stole the show.

This show is all about Detroit, its history, as muse to some of the world's greatest photographers, and as a city of innovation. It definitely is an enjoyable show. ■

(Message from the President continued from page 2)

MiPHS made only about \$10 in profit. This is not exactly a good outcome, but we DID have fun. And I understand, some of the image dealers were VERY pleased with their sales. Unfortunately, the Photorama show in Chicago, was scheduled on the same day as our show, and is again this year. So the hardware dealers that did show up had the market cornered. I did not do so badly myself, getting rid of at least 4 crates of stuff. THAT makes my spouse VERY happy as it is crowding HIS basement. This year though, we will have an estate from a Michigan DOT photographer that has some lovely things that will be put up for sale at a silent auction. There are lenses galore and two view cameras among other things. I am not in the storage business and my spouse wants it GONE! I hope to put the item images online, either on our website or on Flickr. If you would like a list, send me an email and I will send you the list and photos when they are available. "Snail mail" folks can call me. We will also be taking bids for members that are not able to attend. It was fun to search this house and dig around for decent items. There is also a LARGE cold head enlarger, a second enlarger, and a vacuum copy stand that's

HUGE. There are accessories that go with the enlarger, so all you would need are the trays, which will also be up for auction at the show. We should easily fill two tables and maybe more. There will also be available boxes of "garage sale" type small items that are not worth selling in the silent auction. And we can use some volunteers for those tables too, if you're inclined.

Some exciting events we are looking forward to include the Pinhole Photography Workshop, the annual dinner meeting, and the National Stereoscopic Association convention in Traverse City in early June. They usually hold it in July, but to keep rates low they avoided the tourist season. For the dinner meeting, we will have Bob Zeller doing a 3-D talk on the Civil War. Quite a few members of the board have seen him speak at PhotoHistory in Rochester and he was GREAT!

Hang up and drive safe!

Cindy Motzenbecker

P.S. Dave Tinder's directory is now being proofread and will be available online on the University of Michigan Clements Library website later this spring.

Gallery & Museum Shows

CALIFORNIA

J. Paul Getty Museum, Los Angeles:

- The Photographs of Ray K. Metzker and the Institute of Design (until Feb 24)
- In Focus: Robert Mapplethorpe (until Mar 24)

Paris Photo opens its first American edition in Los Angeles (Apr 24-28) with 80 French and international galleries

South African in Apartheid and After: photography by David Goldblatt, Ernest Cole and Billy Monk (until Mar 5), San Francisco Museum of Modern Art

Philip Melnick: Small Seductions (until Feb 23), Joseph Bellows Gallery, La Jolla

COLORADO

Laura Letinsky: Still Life Photographs, 1997-2012 (until Mar 24), The Denver Art Museum

ILLINOIS

Vivian Maier (until summer 2013), The Chicago History Museum

MASSACHUSETTS

Natural Histories, Photographs by Barbara Bosworth (until May 27), Peabody Essex Museum, Salem

MICHIGAN

Motor City Muse: Detroit Photographs, Then and Now (includes photographs by MiPHS member Bill Rauhauser) (until June 16), Detroit Institute of Arts

From Here to There: Alec Soth's America (until Mar 31), Cranbrook Art Museum, Bloomfield Hills

Center Galleries, College of Creative Studies, Detroit

- Jenny Risher: Heart Soul Detroit (until Mar 3)
- Sarah Alleman: Hope in You Alone (until Mar 3)

Small Plates exhibit by the Ann Arbor Area Crappy Camera Club (A3C3) (until Mar 22), Argus Museum, Ann Arbor

MINNESOTA

Cindy Sherman (until Feb 17), Walker Art Center, Minneapolis

NEW YORK

International Center of Photography, NYC

- Chim: We Went Back: Photographs from Europe 1933-1956 (until May 5)
- Roman Vishniac Rediscovered (until May 5)

The Metropolitan Museum of Art, NYC:

- After Photoshop: Manipulated Photography in the Digital Age (until May 27)

Seneca Ray Stoddard: Capturing the Adirondacks (until Feb 24), New York State Museum, Albany

The Art Show, organized by Art Dealers Association of America (ADAA) (Mar 6-10), Park Avenue Armory, NYC

Kenro Izu: India, Where Prayer Echoes (until Feb 23), Howard Greenberg Gallery, NYC

The Radical Camera: New York's Photo League, 1936-1951 (until Mar 5), The Jewish Museum, NYC

Marilyn in New York (until Dec 2013), 42nd St. subway station, NYC

Sissi Farassat (until Feb 16), Edwynn Houk Gallery, NYC

New Wave Finland: Contemporary Photography (until Apr 6), The American-Scandinavian Foundation and Gallery TAIK, NYC

NORTH CAROLINA

Survivors and Liberators: Portraits by Wilma Bulkin Siegel (until Mar 31), Asheville Art Museum, Asheville

PENNSYLVANIA

Treasures of the Alfred Stieglitz Center: Photographs (until Apr 7), Philadelphia Museum of Art, Philadelphia

James A. Michener Art Museum, Doylestown

- Making Magic: Beauty in Word and Image (until Mar 31)
- The Mind's Eye: 50 Years of Photography by Jerry Uelsmann (until Apr 28)
- Special Exhibition Lecture: Photomontage, by Stephen Perloff, founder and editor of *The Photo Review* (57 B) (Feb 19)
- Photography Workshop: Photographing People, by John Weiss (58 W) (Apr 15 thru Apr 19)

RHODE ISLAND

Simen Johan: Until the Kingdom Comes (until Feb 17), David Winton Bell Gallery at Brown University, Providence, Rhode Island

TEXAS

Arnold Newman: Masterclass (Feb 12-May 12), Harry Ransom Center, University of Texas, Austin

WASHINGTON, D. C.

Taryn Simon: A Living Man Declared Dead and Other Chapters I-XVIII (until Feb 24), Corcoran Gallery of Art

Out-of-print Photographs by Martin Magid

You may be seeking information about a subject or person in photographic history. Perhaps something has been written in *The Photogram* during its 40-year history that would help. Very likely! A search of *The Photogram* Index by subject, name of the person, or article title would reveal whether the information is in one or more *Photograms*, and which issue(s) contains helpful information.

If you don't already own the issue(s) you need, MiPHS

Australian Photographic Collectors Soc., Inc.	Detroit Public Library, Burton Historical Collection and Fine Arts Dept.
Ian R. Carron-Editor 10 Bicton Street Greensborough, Australia 3088	5201 Woodward Detroit, MI 48202
Bentley Library, Michigan Historical Collection, University of Michigan 1150 Beal Ave. Ann Arbor, MI 48109-2113	George Eastman House Library 900 East Ave. Rochester, NY 14607
Clarke Historical Library Central Michigan Univ. 142 Park Mt. Pleasant, MI 48859	Graflex Historical Quarterly 2044 SE Maple St. Milwaukie, OR 97267
Chicago Photograph Collectors Society 32415 N. Pine Ave. Grayslake, IL 60030-2551	Hal Gould Camera Obscura Gallery 2371 Elm Denver, CO 80204
Daguerreian Society, Inc. PO Box #306 Cecil, PA 15321-0306	Harry Ransom Humanities Research Center P.O. Box 7219 Austin, TX 78713-7219
Detroit Historical Museum 5401 Woodward Ave. Detroit, MI 48202	Historical Society of Michigan 5815 Executive Drive Lansing, MI 48911
Detroit Institute of Art, Dept. of Prints, Drawings and Photographs 5200 Woodward Ave. Detroit, MI 48202	Michigan State University Museum 490 West Circle Dr. East Lansing, MI 48824-1046
Detroit Stereographic Society 7836 Charrington Dr. Canton, MI 48187	National Museum of American History Michelle A. Delaney MRC635 Washington DC 20560
	National Stereoscopic Association PO Box 86708 Portland, OR 97286

offers a service to provide them. Simply send a note stating the volume and number of the issues you want to: MiPHS, P.O. Box 2278, Birmingham, MI 49012-2278. Enclose a check or money order in the amount of \$10.00 for each issue requested, made payable to "MiPHS." Copies of the issues will be mailed shortly.

As an alternative, you may find *The Photogram* volume you seek at one of the many libraries and institutions which subscribe to it. Here is a full list of those subscribers:

Oakland County Pioneer & Historical Soc. 405 Cesar E. Chavez Ave. Pontiac, MI 48342-1068	The Henry Ford, Benson Ford Research Center 20900 Oakwood Blvd. Dearborn, MI 48124
Oakland County Research Library 1200 North Telegraph Rd. Pontiac, MI 48341	U of M Museum of Art Carole McNamara 525 South State St. Ann Arbor, MI 48109-1354
Ohio Camera Collectors Society P.O. Box 282 Columbus, OH 43216	Walter Reuther Library 5401 Cass Detroit, MI 48202
Photographic Historical Society Newsletter 21 Guardian Drive Rochester, NY 14610	Western Canada Photographic Historical Assoc. PO Box 111, 1141 7th Ave. Vancouver, BC, Canada V6H 1B5
Photographic Historical Society of Canada 4335 Bloor St. West, Box 11703 Toronto, Ontario, Canada M9C 2A0	Western Photographic Historical Society P.O. Box 14616 Tucson, AZ 85732-4616
Photographic Historical Society of New England P.O. Box 650189 W. Newton, MA 02465-0189	William L. Clements Library, Uof M 909 S. University Ave. Ann Arbor, MI 48109-1190
Puger Sound Photographic Collectors Society 2704 Wilson St. Austin, TX 78704-5441	Wisconsin Historical Society 816 State St. Madison, WI 53706
State Archives of Michigan 702 W. Kalamazoo St. Lansing, MI 48909	Zeiss Historical Society 300 Waxwing Dr. Monroe Twp., NJ 08831-5533

A Weekend of Argus in Ann Arbor

by Bob Graichen



Joe O'Neal and Bob Graichen

The second Argus Fall Conference was held October 26th-28th at the Argus Museum in Ann Arbor, sponsored by C3 Partners which is comprised of O'Neal Construction Co. and Bill Martin. They kindly scheduled the conference in conjunction with the MiPHS Photographica show. (Thanks folks!) On the Friday before the MiPHS show, interested parties converged at the Museum, where Cheryl Chidester, the museum curator, had arranged a "tailgate buffet" in the lobby. Milt Campbell, a former Argus service manager, also joined the party. Around 50 people attended, including former Argus Personnel Director Art Parker, Jr. and other Argus group members who came from Canada, Ohio, Massachusetts, Washington, Ohio, Wisconsin, and of course, Michigan. We began with a tour of the museum and a highlight was seeing Charles Mintz's photography exhibit, "Every Place I Have Ever Lived" with images uniquely printed on "window shades". We then headed to the Ann Arbor Library for a presentation by Argus Group and MiPHS member Bob Kelly on the business history of the Argus Company. The library also unveiled its new website project that archives information on Ann Arbor businesses, including the Argus Collectors Group (ACG).

On Saturday morning, everyone met at the Argus Museum for presentations and discussion. Joe O'Neal briefed the crowd on the progress of the plans for the future of the museum, which may include melding the museum with the Washtenaw County Historical Society. Charles Mintz discussed his "window shade" photographic methods and his upcoming project. Bob Graichen had the honor to present a custom clock to Joe O'Neal and the Argus Museum. This specially designed clock has the hours marked with various Argus camera photos and logos. Vaughn Martens displayed a restored Home Viewer, and demonstrated an easy method of syncing the C3 lens and rangefinder. He also showed how to remove the top of a C20 camera to service the rangefinder. After the presentations, the generous donations of a couple

Argus members were honored. Alexander Rawls and Vaughn Martens gifted a Viewer to the museum and Richard Chiraboga donated several boxes of "bricks" (Argus C3s). A round table discussion followed with three guest speakers: Argus Company retirees, Milt Campbell, Art Dersham and Art Parker, Jr. Everyone was invited to ask questions. Cheryl Chidester then held a raffle for door prizes. A wonderful lunch was shared from Zingerman's Delicatessen. After lunch, folks carpoled to tour and take pictures at the Matthaei Botanical Gardens. Closing Saturday festivities was dinner at Knight's Steakhouse. It was quite the social event where friendships were renewed and made. Photos were taken all around.

Sunday, the crowd reconvened at the MiPHS 41st Photographica Show in Royal Oak. Cheryl Chidester brought some LARGE reproduction Argus cameras that were used by Argus for trade shows. There was also a Home Viewer and an Argus clock on display. The Argus crowd had a memorable weekend, thanks to Cheryl, the Argus Museum and ACG members.

The Argus Collectors Group sponsors a number of events and happenings. There is the annual gathering in May in Eden, North Carolina (www.arguscg.org/events/gathering). "Argust Day" is held every August and this year it is on August 13th. On "Argust Day" ACG members take photos with an Argus camera throughout the day and then submit their photos to an online exhibit. These can be seen at: www.arguscg.org. The Argus Collectors Group conducts an Annual Holiday Photo Contest with entries posted online. The ACG also shares photos on their website from the Argus World Argosy. This began as a collective project from the fall of 2002 until the winter of 2004/5 where 48 Argus fanatics passed a single Argus C3 across the United States, then to Europe, and on to Australia. Each photographer submitted three photos that can be seen at the Argus online gallery, www.arguscg.org/events/argosy3/. The Argus World Argosy I was so popular that it was followed by Argosy II and Argosy III.

The Argus Collectors Group, is a Yahoo internet community that began in April, 1997 and has about 750 members. It is devoted to the exchange of information about Argus cameras. The URL is: <http://groups.yahoo.com/group/arguscg>.

The Argus Museum is at the original manufacturing site of Argus cameras in Ann Arbor, Michigan. The museum is now owned by \C3 Partners. The curator of the museum is Cheryl Chidester who may be reached for information at cchidester@onealconstruction.com or 734-769-0770. ■

Camera & Photography Sales and Events

February

- 2: Hamburg 95th International Camera Show, Buergerhaus Wilhelmsburg/ Mengestr. 20, Hamburg, Germany, www.camera-trade-shows.de
- 9: Winter Photo Fair: Newark Pavilion - Hall 4, 6430 Thornton Ave, Newark, CA 94560, www.photofair.com.
- 10: Second Sunday Camera Show and Sale, Firehouse, 97 Parish Dr. at Route 23 & 202 S. Wayne, NJ,
- 10: Pasadena Camera Show & Sale, Elks Lodge. 400 W. Colorado Blvd. Pasadena, CA, www.bargaincamerashows.com.
- 16: "Mastering the Basics of YOUR SLR Camera" Part I and Part II for Still Photography (10 am-12:30 pm) and (1:30pm -4pm). Presented by Claude Jodoin at Camera Mart in Pontiac. Class fee \$39 per session. Call 800-536-6278 to register.
- 16: Washington Camera Show, Best Western Tysons Westpark (McLenVa), 9401 West Park Drive, McLean, VA.
- 17: Camera Show & Sale, Holiday Inn - Ft - Washington, 432 Pennsylvania Ave., Ft. Washington. PA.
- 17: Wolverhampton Camera Fair Wolverhampton Racecourse. Dunstall Park, Wolverhampton, UK, www.camfair.co.uk.
- 17: Buena Park Camera Show & Sale, Holiday Inn. 7000 Beach Blvd. Buena Park, CA, www.bargaincamerashows.com.
- 23: Munich 10th International Camera Show, Kolpinghaus Zentral/ Adolf-Kolping-Str. 1, Munich, Germany, www.camera-trade-shows.de.
- 24: Potorama USA Detroit/Troy Camera Show & Sale, The Met Hotel, 5500 Crooks Road, Troy, MI 48098.

March

- 2: Leipzig 39th Regional Camera Show, Kulturhaus Sonne, Schkeuditz, Schulstr. 10. Leipzig, Germany, www.camera-trade-shows.de.
- 3: MiPHS Photographica Show & Sale, Royal Oak Elks Lodge, 2401 E. Fourth St., Royal Oak, MI.
- 3: Chicago Camera Show & Sale, Holiday Inn-Rolling Meadows, 3405 Algonquin Road, Rolling Meadows, IL.
- 3: Berlin 66th International Camera Show, Logenhaus-Wilmersdorf/ Emser Str. 12-13, Berlin, Germany, www.camera-trade-shows.de.
- 3-6: Focus on Imaging 2013, NEC, Birmingham, UK, www.focus-on-imaging.co.uk.
- 9-10: Daguerreian Society Symposium (Daguerreian Society D.C. Antique Photo & Postcard Show on March 10th), www.antiquephotoshow.com.
- 10: 2nd Sunday Photo Show, Moose Lodge, 27225 Warren Rd., Dearborn Hts., MI, www.cameraconnectiononline.com.
- 10: Second Sunday Camera Show and Sale, Firehouse, 97 Parish Dr. at Route 23 & 202 S. Wayne, NJ, www.showsandexpos.com/cswayne.htm.
- 10: Pasadena Camera Show & Sale, Elks Lodge. 400 W. Colorado Blvd. Pasadena, CA, www.bargaincamerashows.com.
- 16: The Ohio Camera Swap Cincinnati, St. Ilija Macedonian Orthodox Church Banquet Hall, 8465 Wuest Road, Cincinnati, OH.
- 17: Photographic Historical Society of Canada Auction, Lakeshore Legion, 3850 Lakeshore Bl W, Toronto (Long Branch), Ontario, Canada, www.phsc.ca.
- 17: Cleveland-Richfield Days Inn, 4742 Breckville Rd., Route 77, use Exit 145, north on Route 21, Richfield, OH.
- 17: Buena Park Camera Show & Sale, Holiday Inn. 7000 Beach Blvd. Buena Park, CA, www.bargaincamerashows.com.
- 17: WPHS Camera Show and Sale, Hotel Tucson City Center (Inn Suites), 475 N. Granada Avenue. Tucson, Arizona, www.wphsociety.org/Camerashow.htm.

April

- April 4-7: AIPAD Photography Show, Park Avenue Armory, NYC
- April 13: 33rd annual PSPCS Sale Swap & show: Puget Sound Photographic Collectors Society - Kent Commons in Kent, Washington, www.pspcs.org.
- 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.
- 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/wcpaha/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: Potorama 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.

December

- 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 Mentiene 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 (McLenVa), 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.

- 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.

Photogram Minus 40 Years

by Martin Magid

2012 marked the 40th anniversary of the founding of the Michigan Photographic Historical Society and the first issue of *The Photogram*. Dick Wolfe, now deceased, was the first President, and Nate Skipper, now retired, was the first Editor. Annual dues were \$5.

For so many present members, those early years are ancient history. Here begins a continuing reminder of *The Photogram* contents of 40 years ago. The items below are from June 1972 through March 1973.

At a Trade Show in the nineties, Dick Wolfe was handling admissions and trying to promote membership in MiPHS. He picked up a copy of *The Photogram* to show a prospective member and said, "This is our newsletter. It will help keep you out-of-date." This column will keep you even more out-of-date. . . .

The organizational meeting was held June 24, 1972, at the home of Nate and Barbara Skipper. . . . Dick Wolfe's first historical camera was a full-plate Empire State that he tripped over in a second-hand store. . . . A facsimile of *The Daguerre Manual* of 1839 in French was available for \$5. . . . *Glass, Brass & Chrome*, by Lahue and Bailey, was published and reviewed by Nate Skipper. This book is now a classic for camera collectors. . . . The first MiPHS Trade Fair, December 2, 1972, was a "Huge Success!" . . . MiPHS commemorated Daguerre's discovery by member Fred Birkhill's attempting to make a 5-minute daguerreotype in 90°F heat in front of Detroit's Mariners Church on August 19, 1972 (results unknown). . . . Len Walle advertises: "TRADE OR PURCHASE: Daguerreotypes (especially colored)". . . . (That could be a current ad!) . . . James F. Quinlan wrote that his prime collecting interest is stereo views of caves. He said Charles Waldack made the first successful photo of a cave using artificial light. He did it in 1866 at Mammoth Cave. . . . A Stereo Stand patented March 10, 1874 is pictured. Nate Skipper made the lucky find. . . . Dick Wolfe suggested that MiPHS consider renting a table at the weekend antique shows in the Detroit Metro area. . . . Many MiPHS members attended the Ohio Camera Collectors Society Trade Fair in Columbus. The speaker at the Saturday night banquet was Dr. Robert A. Helm whose subject was the Contax camera. A film on Daguerre was shown later. . . .

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Why a Pinhole Workshop?

by Martin Magid

In 1764, the Scottish astronomer James Ferguson was the first to write a description of how a pinhole forms an image. He wrote that if a piece of paper with "a small pin-hole" is placed between a row of candles and a white sheet of paper on the other side, the rays of light from all the candles flow through the hole and form

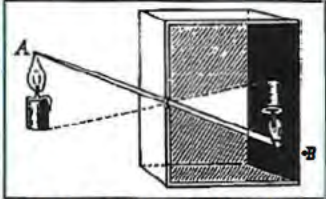


Fig. 2: How a Pinhole Works, archival illustration reprinted in Keeney, Chris, *Pinhole Cameras* (Princeton Architectural Press, New York, 2011)

an image sheet of paper. Less than 100 years later in 1856, Sir David Brewster described a photograph taken with a 10-minute exposure and a lensless aperture of "less than" 1/100 of an inch. Brewster predicted that with advances in chemistry and emulsions, "a camera without lenses, and with only a pinhole will be the favorite instrument of the photographer."

While Brewster's prediction did not come true for all photographers, there are many today whose favorite photographic "instrument" is a pinhole camera. There is no doubt that pinhole photography is a significant part of the history of photography, and that it is an appropriate subject for MiPHS to present to its membership and to the public at large.

Pinhole photographers have been around since Brewster's time. The popularity of pinhole photography increased with the availability of materials which reduced exposure times to less than a minute in most situations. In recent years, its appeal has been brought to the attention of many through several factors. One of the most obvious is its use by schools to study light and the principles of photography.

Another factor in its renewed popularity was the publication of *The Hole Thing: A Manual of Pinhole Fotografy* in 1974 by Jim Shull. Though this little book is fun to read and cartoon illustrated, it has many profound things to say. For example, Shull says that one of the differences with pinhole photography (or "fotografy") is that you have to do it all yourself. That is one of the most gratifying things about pinhole photography: You are on your own, and the success of your photography is due entirely to you as the designer of the camera, the pinhole maker, and the one who exposes and develops the film or paper.

In 1985, *The Pinhole Journal* began publication. It was edited by Eric and Nancy Renner, and published three times a year by The Pinhole Resource. Each issue of this magazine had 36 pages of instructions on camera design and materials, exposure and subject matter. Though each issue had a major topic, e.g., "cameras," or "contemporary images," there was a great deal for everyone in each issue.

During his *Pinhole Journal* days, Eric Renner gathered material for his 1995 book, *Pinhole Photography: Discovering a Historic Technique*. This book is my bible for pinhole photography. It has a good historical section, information on building cameras and shutters, a mathematically-derived table of exposures for a good range of focal lengths, and examples of images and many references to other publications and sources. This is the book to get if you want only one book on pinhole photography.

A more recent book describes a wide variety of cameras for which detailed building instructions are provided, *Pinhole Cameras: A Do-It-Yourself Guide*, by Chris Keeney. This book is also valuable for the various shutter designs illustrated and discussed.

Since 2001, the last Sunday of April has been designated as Worldwide Pinhole Photography Day (WPPD). Any person in the world may take pinhole photos on that day, and select one to post



Fig. 1: Lower Harbor, Marquette, pinhole photograph by Mark O'Brien, April 29, 2012, for Worldwide Pinhole Photography Day 2012.

on the WPPD website. In the first year, there were 291 participants, from 24 countries and that grew to 3,865 photographers from 74 countries in 2012.

To promote and demonstrate historical pinhole photography, and to prepare MiPHS membership and others for WPPD 2013, MiPHS and Oakland Community College – Orchard Ridge are jointly presenting a Pinhole Photography Workshop on Saturday, April 20, 2013, at 10:00 a.m. Participants will sit in a room converted into a camera obscura and observe its effects. A camera obscura can be as small as a match box or as large as a room, closed to the outside except for a pinhole. Traffic and pedestrians will be seen upside-down, as on a view camera's ground glass. Participants will hear some of the history of pinholes, and see various home-made cameras and some images made with them. Then they will make their own pinhole lenses and cameras, and use them to make and develop images at the OCC campus.

Participants will bring their own oatmeal box, shoe box or other opaque container. The fee is \$5.00 to cover the cost of materials. If a participant is not already a member of MiPHS, the fee may be applied to the membership fee. Four members of MiPHS will help participants build their cameras, and assist with exposure and developing in the OCC darkroom. They are:

- Nick Valenti, head of the Photography Department at OCC-Orchard Ridge, has been teaching and practicing alternative photographic methods, including pinhole photography, since the 1970s, along with digital photography, darkroom photography, the history of photography and fencing. Nick designed the camera obscura at OCC, and was co-leader of an OCC pinhole workshop in 2008.
- Dana Booth is retired, and has made many pinhole cameras since the 1980s. He spoke on pinhole cameras as the main speaker at the MiPHS Annual Dinner meeting in 1991. Later that year, Dana was a Medal Winner at the Scarab Club Annual Photography Exhibit, a juried show, for his multiple-image pinhole photograph reproduced in *The Photogram*.
- Mark O'Brien is an entomologist at the University of Michigan, and uses photography in his work. He has taught adult education photography workshops about macro-photography, the winter landscape, and garden photography. He served as an MiPHS Board member for several years. He is also a founding member of the Ann Arbor Crappy Camera Club. Mark's photo for WPPD 2012 is part of this article.
- Martin Magid is a Board member and Past President of MiPHS. He has been involved in photography since the 1940s, and became interested in pinhole photography in 2007. He was co-leader of the 2008 OCC pinhole workshop. His panorama pinhole photographs taken in Italy appeared in *The Photogram*. Marty has participated in every WPPD since 2008.

The team looks forward to introducing pinhole photography to the participants on Saturday, April 20, 2013. Fill out the application form included with this *Photogram*, and enclose a check or money order for \$5.00 made out to MiPHS, and mail it as instructed on the form. Hope to see a bunch of you there! ■

Lydia Malbin's Memories: Alfred Stieglitz

by Bill Rauhauser

Bill Rauhauser interviewed Lydia Kahn Winston Malbin in 1972 while he was working on the book Detroit Collects Prints & Drawings, published by the Detroit Institute of Arts, including photographing her and other Detroit collectors. This is the first publication of that interview.

Malbin, daughter of the architect Albert Kahn, had an incredible art collection with an international reputation. She usually collected art directly from the artists including the Italian futurists Umberto Boccioni, Gino Severini and Giacomo Balla in which she specialized. She also owned works by Picasso, Braque, Miro, Moore, Pevsner, Calder, Mondrian, Leger, Tobey, Stella and many more. When Malbin died at the age of 91 in 1989 she bequeathed some of her collection to the Museum of Modern Art, the Whitney Museum of American Art, the Metropolitan Museum of Art, and she gave her father's archives to the Detroit Institute of Arts and 276 of his architectural drawings to the University of Michigan.

Bill Rauhauser was fortunate to have the opportunity to interview Malbin. He asked her to recall her association with Alfred Stieglitz and his gallery, *An American Place* in New York, when she first started collecting. The following are Malbin's memories of her experiences with Alfred Stieglitz.

Around the year 1936, I was in Palm Beach with my children for the winter. While there I met Dorothy Norman (1905-1997) who had brought her children there to recover from an illness. We met at a dinner party where we discovered we both were very much interested in the arts. I told her that I was planning to go to New York City and wanted to see some of the work that was currently being exhibited. She suggested that I go to *An American Place* and introduce myself to her friend, Alfred Stieglitz. She had been helping Stieglitz establish his gallery. In fact, she headed the so-called "rent fund", freeing up Alfred Stieglitz to work on his art, operate the gallery, and do the work that he wanted to do on behalf of the artists in whom he believed.

I told Dorothy that I was very much interested in John Marin's work. She replied, "If you're interested in his work, you should, by all means, go to see Alfred and talk with him about it."

Later, when I was in New York, I wandered into the gallery. It was quite different from other galleries, such as the very posh galleries of Durand Ruhl that were overhung with great velvet drapes, plush rugs, paneled walls, and oil paintings of the old masters on the walls. But here was a gallery that



Alfred Stieglitz (1902). Photograph by Gertrude Käsebier. Courtesy of the Library of Congress, LC-DIG-ppmsca-12142.

was pure white, cold really, in its appearance. It almost looked like a laboratory with paintings. It had a very distilled look to my eye which was then, very untrained. But frankly, there was a purity — a certain look. Even though the gallery was small, it had a very special feeling about it. It was uncrowded, und cluttered and so were the paintings themselves.

Off the main gallery of *An American Place*, and to the right, was a smaller anteroom where Stieglitz kept, perhaps, a smaller exhibition of another artist and then off to the left was a small room which was his own office where he had a desk which was completely opened up to the gallery spaces. Books and papers cluttered his desk. There also was a cot where he apparently had to rest because at that time he was having heart problems.

When I first went into the gallery, I heard a terrific commotion. I was really rather terrified because voices were speaking in very audible tones. There seemed to be an

argument going on. I then saw this character with long capes swooping around in anger. He looked, really, almost like the devil himself. His hair and his eyebrows were standing out, almost giving the appearance of horns. Strange hairs were coming out of his ears. He had longish hair, glasses, and he looked very, very put out by the people who were in the gallery. Up to this moment, I had not known what was going on because I came in at the end of the scene when the visitors were already leaving. I, too, was about to leave with them as fast as I could. I had turned on my heel when he saw me and said, "STAY!" in a commanding voice. So I remained, and I did not dare make any comment about the artworks on the walls.

It seemed to me that Stieglitz's anger came from some comment that was said about the artwork. He regarded himself as the great defender of the artists in whom he believed. They say that he could be arrogant, insulting, and overbearing — and he was. I saw him in the act. This was my first impression of him. But on the other hand, he had some kind of insight into people and I think he had a feeling that perhaps my attitude and my spirit was a different kind from those who had just left *An American Place*. So Stieglitz asked me to go into his office and sit down with him. He wanted to visit with me.

Bear in mind that at this point I was a young married woman with a very young family and limited means. I did not really have anything that could be called a collection. I probably had four or five local, but good quality local works in my collection, and perhaps a work by a European artist. But I didn't have anything of any accounting. For the most part I had copies of old masters hanging on the walls. I also had, at that time, quite a problem with my parents because they objected greatly to my so-called modern art. My wanting to buy modern art was something that was really taboo and something that I would have to be very quiet about so as to not antagonize the family, or at least my parents. Neither my husband nor my children were very interested in modern art. It was a generation gap, I suppose.

So Stieglitz asked me why I was in New York. I told him I wanted to see pictures and he immediately became interested in me as a person. He did not know me from Adam, but I had a feeling that there was something that he wanted to find out about me and about my attitude towards life in general. Actually, this so-called gallery, for him, was a laboratory of life and a laboratory for the study of human nature. He had a very strange way about trying to find out about people. And he was also very outspoken about how he felt about people.

Well we had a wonderful visit and I recall that I had an appointment at the beauty parlor. But since I sat there for about three hours, spellbound with this remarkable man and his remarkable mind, I forgot all about the beauty parlor. I forgot about any appointments. I just stayed there for a long visit.

I told Stieglitz that I was terribly interested in John Marin and that I would really love to have a Marin in my house. But I had two problems: one was that I probably did not have the money to buy a Marin of my choice; and secondly, if I did buy it, I would not know what to do with it because I would not



Alfred Stieglitz (April 17, 1935). Photograph by Carl Van Vechten. Courtesy of the Library of Congress, LC-USZ62-103681.

dare hang it downstairs in my home where my relatives could view the painting, risking that they would say rather unkind remarks about the work.

Stieglitz replied, "Well, if you really want one that very, very much, I suggest that you have the picture and put it up in your room. Have it for yourself, but only for the time being. Later on, the world will probably come around to want to see it. Then would be the time you should share it with other people." He continued, "But I fully believe paintings should be shared. I feel that anyone having a work of an artist — and by an 'artist' I mean a man who has a great original mind and a great ability to project his ideas — if you are fortunate enough to have a piece of his life to live with, you owe something to this man. You owe it to him that his work should be shared with the world."

This gave me a completely different concept of what it might be like, and what kind of responsibility it would be, to have works of art in one's own home. Stieglitz immediately made me feel the deep responsibility towards the arts and towards creativity.

I told Stieglitz that my funds were limited, to which he replied, "Well, that shouldn't present any problem." After we talked this over, I made a very modest offer. He said, "Well, now, let us give this some thought."

I said goodbye to Stieglitz and went back to my hotel. By the end of the afternoon, a special delivery letter came from Stieglitz. In the letter, he told me that he understood and appreciated my predicament, but he asked if I would be able to pay a certain amount more for the work? He asked very little more than I had offered him. But I remained firm. I wrote back telling him that this is all I have, but I would of



Lydia Kahn Winston Malbin. Photograph by Bill Rauhauser ©1972.

course love to have the picture. Then he wrote me another letter and said, "The picture is yours. I want you to have it."

Stieglitz wanted to frame the picture. So, he and I went to his friend George Of for framing. George Of was a master framer and a very famous person in his own right at the time. I believe he was also a painter. I had seen his name appear from time to time.

While the painting was waiting to be framed, Stieglitz wrote me a number of letters telling me about the progress of the framing of the painting. He also wrote about Marin, and about life in general. These letters in themselves are among my greatest treasures

Malbin Recalls Dorothy Norman's Friendship with Alfred Stieglitz

Dorothy Norman was married to Edward Norman, the son of an early Sears & Roebuck entrepreneur. She, herself, I believe was Dorothy Stecker from Philadelphia. She had majored in college in Sociology. She was interested in sociology, psychology and government. These were really her first and foremost loves. At least this is the way I recall Dorothy Norman in 1936, which was after all quite a long time ago.

Dorothy had a tremendous adoration for Stieglitz. She believed that he was the purest soul she ever met. She, as well as many of his friends and great people, has indicated that he was, purposefully, a complete amateur. Stieglitz also told me this himself. He did not have his gallery for any monetary end for himself. He was not a dealer. In fact, the first day that I visited him, he went into a tirade about dealers and he called them by very bad names. He did not ever want to be considered a dealer. He wanted to be considered an amateur, and this was his attitude always. In a way it influenced my own attitude. I enjoy the fact that I can be an amateur because I do not have to compromise with anybody. I do not have to compromise for business reasons, because I do not have any connection with galleries or anyone else. I do exactly as I please and what I

believe in. I believe this came from the influence of Alfred Stieglitz, the fact that he considered himself an amateur. He actually was an amateur as far as his standing was concerned. That was how he wanted to be, but he was a professional as far as his standards were concerned and these are two quite different things. Or to look at the word amateur a little differently, in French it means love for what you are doing. I think that this is what he wanted to do. He was not a businessman. He was only in business for a few years during his life. He had very little money with which to live, but he wanted to live honestly and purely. He wanted to do what he wanted to do and not be beholden to anyone.

Dorothy Norman told me that Alfred Stieglitz did not ever sell for gain. He had many enemies in the world. They used to make fun of his absolute impossibility, and that was ridiculous. But many great people who knew him and have written about him during his lifetime and since his death have defended this absolutely. Stieglitz really worked for those people in whom he believed.

Dorothy Norman, because she had time, energy, interests, and a fine mind, took a great interest in Stieglitz and believed in him almost as though he were a saint. She wanted to do something about supporting this kind of man, and to help him all she could. As I said in the beginning, Norman had a rent fund that kept Stieglitz's gallery going. People made little contributions to this fund. She probably had a small office in an adjoining gallery where she went from time to time, but she was a very busy person. She was busy with many other things besides Alfred Stieglitz's gallery. She really wanted to help make his career, and the things he believed in, a complete SUCCESS.

She published an art journal over a period of years (1938-1948) called *Twice a Year*, in which she included all kinds of writings from before our day to the present that had to do with freedom. There were writings from people in government, people in the arts, people in science, and so on. Many of the *Twice a Year* publications carried writings by Alfred Stieglitz about happenings. Every event that he ever seemed to have was a "happening", so this is not a brand new word even though it seems very new to most of us.

I think Dorothy Norman did a great service to help Alfred Stieglitz at this particular time.

Malbin, Ever the Collector

At one time said, "Mr. Stieglitz, I would just love to have some of your photos. Is it possible to buy any?" And Stieglitz threw his hands up in horror and said, "Christ, I'd never sell. I am not a dealer in any sense of the word." He said, "Someday, I'll send you some." But I am sad to say that day never came. ■

2012 Fall MiPHS Photographica Show



Jim Seavey and Bob Mikes



Cindy McCannbacher and Yuki Kusui



Jim Rubkowski



Cheryl Cristofari



Erik Kowal



Leonard Wallis and Tom Haines