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DAVE TINDER ON COLLECTING MICHIGAN PHOTOS

Cindy Motzenbecker

The first time I ever heard of Dave Tinder, a retired engineer, was at the Armada flea market, who knows how many years ago. I had a cabinet card album on the sale table, and a man began to go through it saying he was “picking” photos for Dave Tinder. Off and on over the next several years his name would surface at various flea markets. Just who was this elusive man who was collecting Michigan photographs and had all sorts of people “hunting” for him? Can’t recall where I finally met him and Daisy Lovain, his significant other, but I do remember seeing and really talking to him at the Historic Fort Wayne flea market. That alone was almost twenty years ago. So here’s the story about Dave and his collection of Michigan photographs and their photographers from Dave himself. Dave is very close to publishing his *Directory of Early Michigan Photographers* through Wayne State University Press. The genealogists can hardly wait!

I started by asking him why he started to collect photography of all things. It was not his sole interest forty years ago when he began to look seriously at photography. He also collected art nouveau, Asian, and arts & crafts items. Dave said that in 1964 William Darrah published his book *Stereo Views*. In it Darrah stated that stereos could be found easily in antique stores—drawers of them—you just needed to ask. They were a “thrifty” buy, too. So Dave started collecting views of everything, including international views. Dave did add they weren’t all nudes, either. In three years he had collected 30,000 cards, quite an amazing number in such a short time. Then a friend found some Detroit city directories from the 1870-80s at a garage sale, which contained information about photographers and their locations. So Dave traded off most of his stereo

collection for Michigan images. His cut off date of 1900 was moved forward when Dave acquired sixteen photo postcards of the interior and exterior of a photographer’s studio. From that moment Dave expanded his interests to include the 1920s.

CONTINUED ON PAGE 8

IN THIS ISSUE OF *THE PHOTOGRAM*

KINNEAR CAMERAS—
LARGE FORMAT IN A SMALL SIZE
Rob Niederman

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

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

SUBMISSION DEADLINES:

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

The MICHIGAN PHOTOGRAPHIC HISTORICAL SOCIETY is an organization dedicated to advancing an understanding and appreciation of the history of photography through membership meetings, special events and publications, and through shared endeavors with other organizations and the general public. The MiPHS is a 501c3 non-profit corporation chartered by the State of Michigan.

The MiPHS welcomes new members. Dues are \$25 per year (January 1- December 31), \$30 outside the USA, \$15 for students with valid ID. For information and application forms, call 248.549.6026, visit us online at www.miphs.org or write to:

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MIPHS PROGRAMS AND EVENTS

SEPTEMBER 30, SATURDAY, 2:00PM. MICHIGAN'S FAMILY ALBUM. Members of MiPHS will meet at the exhibition, "Michigan's Family Album," at the Michigan Historical Museum in the Michigan Library and Historical Center, 702 West Kalamazoo Street, Lansing, MI. On display will be over 1,000 photographs from Dave Tinder's collection, which will illustrate life in Michigan during the period 1860-1930. The exhibition is sponsored in part by MiPHS.

NOVEMBER 5, SUNDAY—35th ANNUAL MiPHS PHOTOGRAPHICA SHOW AND SALE. Novi Community Center, 45175 W. Ten Mile Road (½ mile west of Novi Road), Novi, MI, 10:00AM-4:00PM. In addition to our Photographica Show and Sale, there will be educational exhibits, a silent auction, a book signing, appraisals and door prizes. MiPHS would like to invite you to put together an educational image, camera or photo ephemera display at this year's trade show. Those members whose proposals are accepted will receive two complimentary tickets to the annual dinner and lecture in spring 2007. You would be responsible for bringing showcases and all materials related to the displays. Although some security is provided at the show for displays, MiPHS is not responsible for any losses. For information, call Cindy Motzenbecker at 248.549.6026. Have you misplaced your copy of the table application form? Visit our website at www.miphs.org.

PHOTO NOTES

The "History Detectives" Mysterious Camera Update — The last issue of *The Photogram* noted that a camera was to be profiled on the PBS program "The History Detectives." By family tradition the camera was thought to have been instrumental in saving the life of its owner Adolf Fingrut, a Polish Jew, during WWII. There was no evidence that Fingrut's ca. 1910-20 field camera did so. But Wes Cowan was able to determine that Fingrut escaped death in the concentration camps with the help of his wife, who was able to procure forged documentation that identified him as a Christian. Undetected, he then worked retouching photographs in a Nazi controlled portrait studio.

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

THE PRESIDENT'S CORNER

I hope you've survived the summer in great shape. You'll need energy to attend all the photo doings this fall. One of our long time members, Dave Tinder, has his "Michigan's Family Album" exhibition open now to January 14th at the Michigan Historical Museum. So take yourself to Lansing and stroll through Michigan photographic history. If ever you wanted to *see* history along with part of Dave's collection, this is it. If you'd like to share the experience with other members of MiPHS, we're planning a visit on September 30th at 2:00PM. If you're interested in lunch first, contact me and we'll let you know the plan. Then in conjunction with the Oakland County Historical Commission, we will be participating in a photo preservation workshop on October 14th at the Spicer House in Farmington Hills, MI, 9AM-12PM. Next there is the triennial PhotoHistory XIII Symposium which will be held in Rochester, NY on October 20-22. Don't let this opportunity slip away for another three years. You won't be disappointed. We have a couple of seats left in our van if you need a ride. Our own MiPHS Photographica Show and Sale takes place on November 5th. The Daguerreian Society Symposium follows later in the month. What a fall! Be safe everyone . . . Cindy MotZ

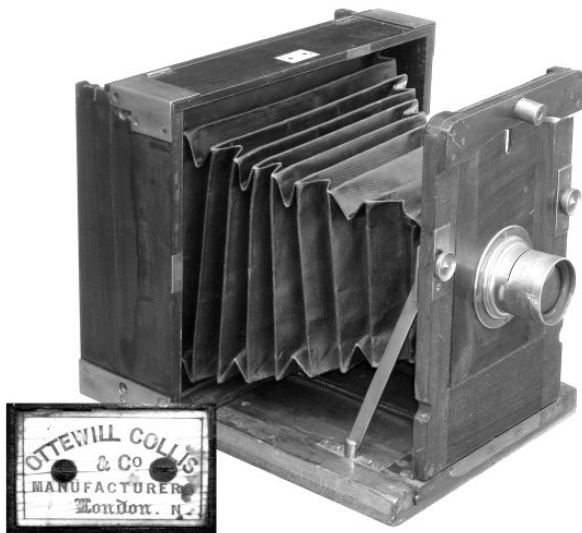


FIGURE 1. Front view of an 1860s Improved Kinnear Camera (10 x 8 inches) by Ottewill Collis & Company. The folding front standard is held in place by a pair of brass braces. The conical pattern Kinnear bellows is red leather. Niederman Collection.

KINNEAR CAMERAS—LARGE FORMAT IN A SMALL SIZE

by Rob Niederman

Following Louis Daguerre's astonishing announcement of the first practical photographic process in 1839, itinerant photographers realized that large-format "camera-boxes"—as cameras were called at the time—were needed to create high quality pictures, and camera-boxes that made big images were heavy, bulky and burdensome. Over the years, it virtually became a universal wish that a practical traveling outfit be introduced to the market. While there were several attempts at making a truly portable large-format camera, nearly fifty-eight years would pass before a successful, widely accepted design became available to the photographic community.

The breakthrough camera was built in early 1857 and described to members of the Photographic Society of Scotland by Charles George Hood Kinnear later that year in December. Camera makers of the time and collectors today refer to the innovative body pattern as simply the "Kinnear Camera" or "Improved Kinnear Camera." Yet this significant but relatively unknown design was at least twenty-five years ahead of its time and intentional, inspired by a desire to make travel more convenient during photographic outings:

I have been particular in describing my apparatus and other photographic "effects," because I thought it might be useful to some of our members who may next season make their first excursion abroad with their cameras, and who might have some difficulty in deciding what part of their large home stock of apparatus and chemicals would be sufficient for their tour.¹

By the time of his death on November 5, 1894, Kinnear would be acknowledged as an accomplished architect, amateur photographer, and a pioneer heralded as "the inventor of the modern form of camera bellows."² Kinnear's accomplishment would be greatly admired, widely copied, and set the standard for hand and stand cameras.

Charles George Hood Kinnear

C. G. H. Kinnear was born on May 30, 1830 in Kinloch, Fife, Scotland. After attending Edinburgh University, he worked part-time in the office of Scottish architect John Dick Peddie in late 1853 or early 1854. His interest in architecture grew quickly and the partnership of Peddie & Kinnear was formalized in 1856. Kinnear eventually took on the role of senior partner and the firm became Kinnear & Peddie in 1879. His devotion to designing private and business residences slowly diminished after becoming a Colonel in the Midlothian Coast Artillery Volunteers in June 1884.

Kinnear's awareness of photography grew about the time he became a business partner with Peddie in 1856. Several of Kinnear's peers also shared his interest in photography including architects David Bryce and Captain Francis Fowke (also a Royal Engineer). That same year, he co-founded the Photographic Society of Scotland with architect David MacGibbon, Sir David Brewster and architect/photographer David Bryce. From 1856 to 1864, Kinnear exhibited fifty-seven architectural images in four major shows. His preferred photographic method was the waxed-paper process, a short-lived alternative to the calotype paper negative process.

The waxed-paper process was invented by the French artist and influential photographer Gustave Le Gray in 1851 as an improvement over the calotype process. Calotype image quality was limited because imperfections in the paper negatives often showed in the prints. Le Gray's process improved the definition of images because waxing the negative paper before exposure and development increased transparency for printing. Waxed paper negatives also had the advantage of being usable for up to two weeks after preparation.

The motivation to create a smaller large-format camera was almost certainly the result of Kinnear having been laden with a large cargo of equipment and plates during an 1856 photographic tour to Milan, Italy. How much equipment is sufficient without being overly cumbersome? It's a question the growing number of traveling photographers often pondered while carefully considering the contents of their photographic outfits for upcoming trips. The question must also have been on Kinnear's mind. At the end of August 1857, he and two fellow society members would set forth on an architectural and photographic tour through the Northern Provinces of France, starting in the town of Rouen. However, experience from the 1856 trip encouraged him to plan ahead:

As our route was to embrace a district in which there are as yet no railways, and only small and incommodious diligences, it was of importance to reduce the bulk and weight of our luggage as much as possible.³

For their second tour, Kinnear's portmanteau held all the necessities for processing waxed-paper negatives during an extended photographic trip: a portfolio of waxed iodized paper, blotting paper, papier-mâché dishes and various bottles of chemicals, a scale and measuring glass, large pins, a gutta-percha funnel, horn-forceps and towels. But on this journey, the large two-section travel case also held a unique camera. While his companions carried 11 x 9 inch format folding cameras by the renowned maker Thomas Ottewill, Kinnear packed a larger format (12½ x 10½ inch), "flexible-bodied" portable camera built to his specifications.

Kinnear's New Camera

The origin of Kinnear's portable camera can probably be attributed to overcoming two major limitations in the sliding-box design. The first impediment to portability was weight. Most cameras of the time were of the sliding-box design, two wooden bodies with one sliding inside the other. These sliding boxes were in turn mounted onto rigid bases. This combination, while effective, made for a relatively heavy and bulky apparatus.

The second limitation was inherent to the sliding-box itself; the extension distance between the front and rear sections was only a few inches on average, making it nearly impossible for photographers to use different focal length lenses on the same

body. Builders eventually overcame the extension problem by replacing the sliding-box portion of the body with a pleated bellows. The first commercially successful use of a pleated bellows was on the Lewis 1851 daguerreotype. The bellows connected the front stationary body section to the focusing rear section. Although weight decreased a little and the extension range increased, portability remained an issue because the Lewis camera (and others like it) continued to use solid bases (FIGURE 2).

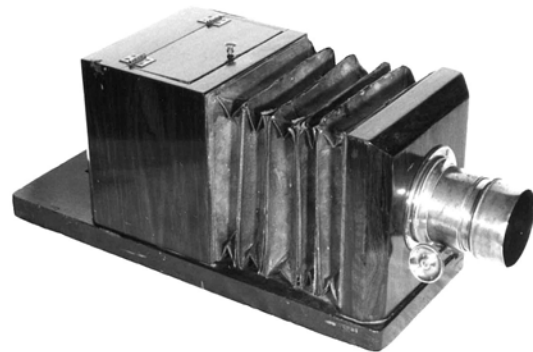


FIGURE 2. Lewis style ¼-plate daguerreotype camera with pleated bellows. Billington Collection.

Undaunted, builders continued to experiment with unpleated and pleated square bellows patterns in attempts to create a folding camera. But it was Kinnear who first achieved success by modifying the bellows into the now familiar conical shape by tapering the sides from back to front. Unlike square bellows with parallel sides, tapered bellows had the benefit of folding into a smaller form because each pleat nested inside the next larger pleat behind it. Kinnear also felt that the conical bellows *was* the camera body: "The body of the camera is formed on the gusset principle of the concertina, of two thicknesses of a close but not heavy black cloth, with strips of pasteboard between."⁴

Recognizing that a tapered bellows "body" opened up new design opportunities, Kinnear chose Captain Fowke's camera in combination with a front focusing pattern as the basis for his new camera (FIGURE 3). He felt the pairing had advantages:

My camera is stronger than Capt. Fowke's camera, and so is less liable to be injured by the rough usage to be met with in traveling, and is besides more rigid; and, moreover it cost only one half the price of the other. It folds into a compass of 15½ x 13 x 3½ inches and weighs 13 lbs., with slide and focusing screen complete.⁵

Kinnear's camera was a radical departure from the sliding-box form and built to utilize the waxed-paper process. This was an ideal choice for a portable camera because waxed-paper negatives could be prepared in advance. It also freed the photogra-

pher from having to carry all the necessary collodion darkroom paraphernalia and offered other advantages:

If the tourist does not desire to be encumbered with a number of glass plates, and so will not use the collodion process (which in a tour is apt to make a toil of pleasure), I would strongly recommend him to follow the waxed-paper process in preference to the calotype. In hot weather, such as the tourist often meets abroad, the calotype process is utterly useless, but I have never found the hottest weather to interfere with waxed paper. It is a great convenience too, in actual practice, to be able to carry papers sensitized for a day or two.⁷

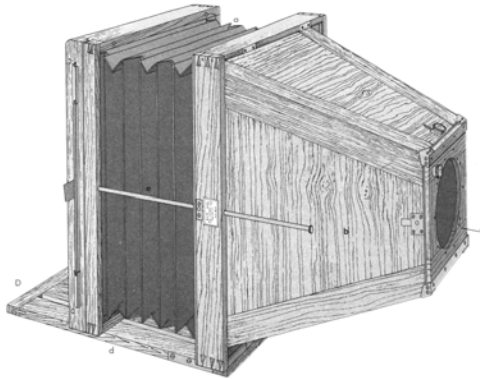


FIGURE 3. On May 31, 1856, Captain Francis Fowke was granted a provisional English patent for a folding bellows camera. Built by Thomas Ottewill, it was an early attempt to make a portable camera. Fowke's camera featured a rear focus design with square pattern bellows and collapsible wood extension that held a wood lens panel.⁶

Instead of two boxy sections mounted on a non-folding foundation, the new camera positioned a lens panel at the front of a two-part base as shown in an 1858 illustration (FIGURE 4). The front portion was a frame that slid into a reinforced base. The plateholder assembly was attached to the rear part of the base. Kinnear's conical bellows, suspended over the two section base, connected the folding lens panel and rear plateholder assembly. Focusing was accomplished by manually sliding (extending or retracting) the two-part base and securing with a screw. The principal of the sliding-box was therefore improved upon because the overall design was lighter, foldable and had a greater extension range.

The 1858 illustration also shows how the camera could be encased within its own body (FIGURE 4: Right) by means of folding the front panel (FIGURE 4: Bottom) and inserting the base into the rear plateholder assembly. In essence, Kinnear's camera represents a form of self-casing camera that predates the rare 1885 Pearsall and popular American folding cameras of the 1890s. For travel, Kinnear could place the encased camera into a canvas padded case "which is small enough to carry in the hand, and take into a railway carriage with one, but

which I also found to be strong enough to be always trusted in the luggage van."⁸

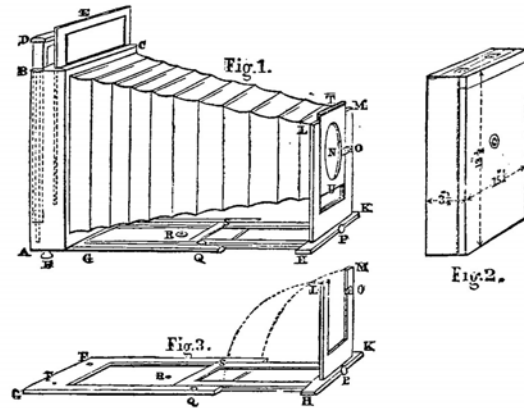


FIGURE 4. Illustration from *Mr. Kinnear's Portable Camera* published in the *Journal of the Photographic Society* (February 22, 1858) shows the major features of the apparatus.

Another revolutionary design feature of the Kinnear camera was the incorporation of an early type of reversing-back that could change the plateholder orientation from landscape to portrait. This was done by unscrewing the rear plateholder assembly from the base, lifting the front bellows section from the lens panel, and rotating the bellows and rear assembly together. A variation of this reversing method would later be granted as an 1882 patent for use on Anthony Novel and Novelette cameras. The patent content describes a nearly identical reversing-back approach to Kinnear's 1857 design:

The object of my invention is to facilitate the changing and adjustment of the camera-box upon its supports for taking either horizontal or vertical pictures, and without disturbing the ordinary operation and adjustment of the sliding support, by means of which and its attachments the focusing of the picture is effected.⁹

Kinnear credits "Mr. Bell, of Potterrow" as the camera builder. An obscure figure in the overall scheme of photographic history, Robert Bell of 25 Potterrow was a "wright" or joiner (carpenter) by trade.¹⁰ Many expert woodworkers eventually came into the employ of camera makers during the early years of the photographic industry because they possessed the necessary skills to create finely crafted wooden bodies. Notable builders who started as carpenters and cabinetmakers included London-based George Hare (who apprenticed to his father as a joiner and later joined the shop of Thomas Ottewill) and Otto Loehr (who worked exclusively for E. & H.T. Anthony on a contract basis). A year before Kinnear's camera was built, a gentleman referred to as "Mr. Walker" described a "very convenient kind of camera made by Mr. Bell of Potterrow, Edinburgh" to the Photographic Society of Scotland.¹¹ Bell's camera may have been a precursor to what Kinnear desired and the reason Kinnear sought him out.

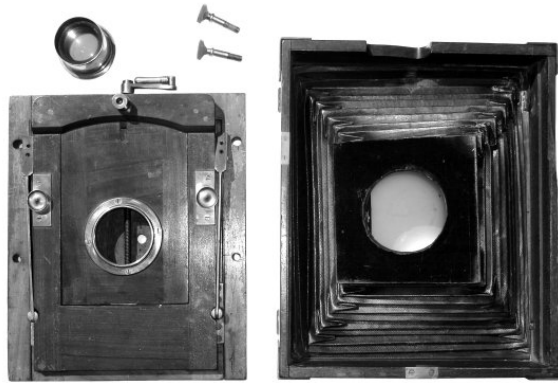


FIGURE 5. View of the Ottewill Improved Kinnear Camera disassembled. The front standard is folded flat onto the base and the bellows is retracted into the rear frame. Two thumb-screws secure the rear frame to the base.

Patrick Meagher and Thomas Ottewill, two important British builders, recognized the potential of Kinnear’s design and created improved versions of the original body pattern (FIGURES 1 & 5). Improvements included adding a folding brass handle and endless screw mechanism for accurate focusing (FIGURE 6), a shifting back, and braces to reinforce the front lens panel. It’s interesting to note that the term “Kinnear Camera” eventually referred to a body style instead of conical bellows and camera made by Kinnear.



FIGURE 6. Rear view shows the folding focusing handle that is attached to an endless screw. Note the cutout in the rear assembly for the folding handle. The view also shows how the front bellows can be slid up and removed from the inner lens panel.

Over the years, the Kinnear body pattern grew in popularity and was copied by numerous British builders at least through the 1890s. The total number of Kinnear cameras is not completely known, but examples have also been identified from makers such as Bland & Company, Claudet & Houghton, J. H. Dallmeyer, G. Hare, A. J. Melhuish, Newton & Co., Negretti & Zambra, and Spicer. Melhuish, in particular, created an interesting variation by fabricating the entire rear plateholder as-

sembly out of sheet brass instead of wood. The American manufacturer E. & H. T. Anthony also offered an interpretation of the Kinnear body pattern in the 1870s called the Compact View Success Camera (FIGURE 7).

The Compact View Success Camera.

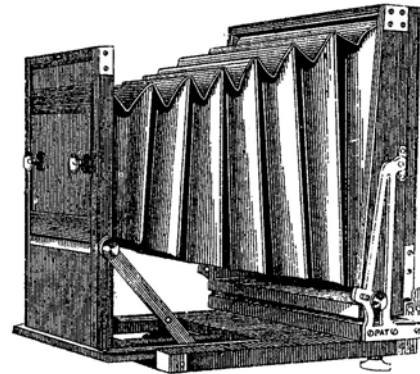


FIGURE 7. E. & H. T. Anthony’s interpretation of the Kinnear pattern camera as shown in the *Illustrated Descriptive Price List of Photographic Apparatus* catalogue (1870s).

Conclusion

The creation of Kinnear’s camera is its own fascinating story. There are three distinct themes. The first is a camera intentionally created, born of the desire to make travel with a large format photographic apparatus more convenient. Kinnear’s apparatus set the standard for portable hand and stand cameras largely due to the invention of a conical form bellows. Combining the tapered bellows with a simpler wood frame overcame limitations of the incumbent sliding-box design in terms of weight and size. This bellows design, along with Kinnear’s other innovative thinking, led to the creation of features that would be incorporated into camera design for many years to come. The reversible-bellows, used by Anthony in the 1880s, as well as the amazingly prolific American self-casing, red-bellows pattern cameras that dominated the 1890s owe a great deal to the ideas developed by Kinnear.

Why didn’t Kinnear patent his ideas, or at least make an effort to keep the rights to his innovations? Historian John Hannay offers a perspective on the socio-economic atmosphere at the time:

After the constraints placed upon the development of photography in the U.K. by Beard’s daguerreotype patents and Talbot’s calotype patents throughout the 1840s, there was a reticence amongst many British amateurs when it came to taking out patents, and a genuinely collaborative ethos amongst the early members of the Photographic Society of London, the Photographic Society of Scotland, and other early groupings. Thus Archer never patented wet collodion, although Cutting tried to patent it in America. Very few of the early camera de-

signers patented their ideas. Perhaps Kinnear was endowed with the same sense of altruism.¹²

It is not known if Kinnear commercially produced and sold his

camera. But regardless of personal interests and motivations, the era of truly portable, large-format apparatus began when Kinnear built and unselfishly described his landmark camera, created to benefit the itinerant photographic community.

Notes

1. C. G. H. Kinnear, "Abstract of an Account of an Architectural and Photographic Tour in the North of France," *Journal of the Photographic Society* (December 21, 1857): 117. Primary reference is courtesy of John Hannavy, see Secondary Sources.
2. "Obituary," *British Journal of Photography* 41 (1894): 723. Reference courtesy of Peter Stubbs at the website: www.edinphoto.org.uk/3/3_pss_members_kinnear_cg.htm.
3. Kinnear (1857), 117.
4. C. G. H. Kinnear, "Mr. Kinnear's Portable Camera," *Journal of the Photographic Society* (February 22, 1858): 165.
5. Kinnear (1857), 116.
6. Brian Coe, *Cameras: From Daguerreotypes to Instant Pictures* (Gothenburg, 1978), 30.
7. Kinnear (1857), 120. Kinnear also explained in great detail his experience in developing waxed-paper negatives as well as the rationale for choosing specific types of paraphernalia that worked best with the process.
8. Kinnear (1857), 117.
9. United States Patent #255,567. *Camera-Box*. Assigned to Erastus B. Barker, New York, N.Y.
10. Information about "Mr. Bell" was kindly provided by Dr. Alison Morrison-Low, Principal Curator, History of Science and Photography, National Museums of Scotland, author of a paper entitled "Instrument Making and Early Photography." The paper was presented by Dr. Morrison-Low in Oxford last year and will appear in a forthcoming issue of *Photohistorian*, the Royal Photographic Society Historical Group's quarterly publication.
11. *Photographic Notes* (1 July 1856). Quoted reference provided by John Hannavy.
12. John Hannavy. The quote is from correspondence with the author (Rob Niederman) on the topic of how the socio-economic climate in the U.K. in the 1850s may have influenced attitudes about filing, or not filing patents.

Secondary Sources

- Dictionary of Scottish Architects 1840-1940*. This is an online database providing biographical information about architects known to have worked in Scotland. It was fascinating to learn that Kinnear was an accomplished architect as well as being a photographer. This was the source of information about Kinnear's career as an architect. Website: www.codexgeo.co.uk/dsa/index.php.
- Exploring the History of Photography & Heritage through Photography*. John Hannavy is a photographer, writer, photographic historian, the author of many books and several hundred magazine articles on travel, heritage, photography and photographic history. Special thanks to John for his generosity in providing a copy of Kinnear's original 1857 and 1858 articles. Website: www.johnhannavy.co.uk.
- Photographic Exhibitions in Britain 1839-1865*. This is a comprehensive online database containing records of over 20,000 photographic exhibits that also includes a complete listing of Kinnear's exhibited photographs. Website: www.peib.org.uk/index.php.

Rob Niederman is an Information Technology executive and camera collector/historian specializing in pre-1900 wood and brass apparatus with an emphasis on examples of historic importance and odd designs. Researching the lore and legacy of cameras to uncover their "story" is an important aspect of his collecting. He contributes frequently to photohistory publications, is often contacted by authors and museums for information about photographic processes and apparatus, wrote a definitive monograph on Henry Clay Cameras, is a contributor to *McKeown's Price Guide to Antique and Classic Cameras*, and maintains a website about his antique and 19th-century wood and brass camera collection: www.antiquewoodcameras.com (which also includes a comprehensive listing of international camera shows). A new MiPHS member, Rob lives in Medina, Minnesota.

PHOTOHISTORY XIII

The 13th Triennial Symposium on the History of Photography takes place in Rochester, NY, October 20-22. Sponsored by the Photographic Historical Society, the symposium will be held at George Eastman House on Saturday, October 21. This will be followed on Sunday, October 22, by a Photographica Trade Show and Sale. For registration information and list of presentations and demonstrations, visit the TPHS website at www.tphs.org, email Photohistory13@frontier.net, or write PhotoHistory XIII, PO Box 10153, Rochester, NY 14610. By the way, four of the fifteen speakers are members of MiPHS:

- Wm. B. Becker, "Grand Illusion: The Story of Spirit Photography."
 Ralph London (with Rick Soloway), "Walter Dorwin Teague: Master American Camera Design."
 Eaton Lothrop, "While You Wait: 20th Century Wet-Process Street Photography."
 Philip Storey, "Somewhere in the USA: Images of the Early 20th-Century Street Photographers."

DAVE TINDER ON COLLECTING . . . (CONT.)

At present Dave has identified over 8,500 photographers from Michigan's 83 counties. A friend, who has found county histories on line, sends Dave any written references to photographers he finds, so this may be expanded upon. Dave has collected 50,000 real photo postcards, 7,000 stereoviews, 15,000 cartes de viste, 20,000 cabinet cards and around 150 cased images. Who is his favorite photographer? Dave says he's basically democratic about his collection, but if he had to pick one it would be Jex Bardwell because of his early stereoviews and his interesting biography. His favorite image is a cdv of Bardwell with his camera. A recent purchase, this photo was listed on eBay by an English seller. The under bidder was from Switzerland, which says something about how well known Jex Bardwell is.

I asked Dave why his collection of Michigan photography is going to the William L. Clements Library in Ann Arbor. His reply was that they already have a large encompassing photography collection, plus the Fred Currier Collection went to the Clements in 2000. The Clements also gives access to scholars, students and the public, has an active support group which makes it possible for the collection to thrive and grow, and is first rate at keeping track of their acquisitions. You will be able to visit them. Just ask to see "The David V. Tinder Collection." So will Dave miss them when they all finally get moved to the Clements? He responded that he is very happy with where they are going. He is also very surprised at how well he is taking it. Then again, everything he is currently buying will form the nucleus of a new collection, at least for now. So he will continue to be surrounded by early Michigan photographs. I think we all needed to hear that.

This was not Dave Tinder's only interview this month. An article about him, his collection, his upcoming book and exhibition "Michigan's Family Album" will appear in the September issue of *Michigan History Magazine*.

MYSTERY SNAPSHOTS

Once again Dave Tinder has sent us mystery snapshots in the hope that someone could identify either the young men or the photography shop. These were first published in *The Photogram* in 2002. The photos are from the early 1950s, and the handsome fellow on the left is holding a Kodak reflex camera. If you can help, contact Dave at 19230 Ford Road, Apt. 111, Dearborn, MI 48128. Phone: 313.593.1542. Email: tinder8@excite.com.

**NEXT IN THE PHOTOGRAM**

WHEN TODAY BECOMES
YESTERDAY: AU SABLE AND OSCODA
MICHIGAN PHOTOGRAPHERS
AND THEIR EARLY 20TH-CENTURY
POST CARD VIEWS

James Donaldson



ARGUS ENTERS THE CINE FIELD

Robert E. Kelly

**PHOTO-HISTORY CALENDAR**

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

September 9-10: Chicago Camera Show & Sale, Holiday Inn, Rolling Meadows, IL, www.photorama.com

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

September 30 (Saturday): **MiPHS** – "Michigan's Family Album," Michigan Historical Museum, Michigan Library and Historical Center, Lansing, MI, 2:00PM

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

October 1: Cologne Photo Fair, Köln, Germany, www.koelnfoto.com

October 8: Cleveland Camera Show, Quality Inn, Middleburg Heights, OH, www.photorama.com

October 14: Workshop on the Care & Preservation of Photos, Oakland County Historical Commission, Spicer House, Farmington Hills, MI, 9:00AM-12:00PM

October 14-15: Detroit Photorama, Clawson-Troy Elks Lodge, Troy, MI, www.photorama.com

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

October 28-29: Photographic Historical Society of New England, Photo Show, Watertown, MA, www.phsne.org

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

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

November 17-19: Paris Photo, Le Carrousal de Louvre, Paris, France, www.parisphoto.fr