

FOTO **RE**VIEW





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region of waterloo
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Nancy Forde is a Canadian documentary photographer, Irish mother and visual seanachai (storyteller). Professionally, she is a member of both Women Photograph and foto|RE and a contributor to Plan Arctic. Her work explores themes of isolation, belonging, erasure, memory and the sinew between humans and their environment. Of special focus are reproductive and mental health and safeguarding rights to them. Her MRP Tundra aims to examine polar health and Indigenous rights as she currently pursues an MA in Photojournalism and Documentary Photography. Nancy is a recent Royal Photographic Society's #HundredHeroines campaign nominee for her project Womb, on how the uterus affects our lives. She lives in Waterloo, Ontario with her son.

Karl Griffiths-Fulton studied photography and fine arts at the University of Ulster in Belfast, and at Napier University in Edinburgh. He was photographer at the London School of Economics and Political Science, and at BBC News and Current Affairs in London. Karl is a co-founder of the International Photo League, based out of London. He is currently a teacher at the University of Waterloo. He is also Publisher/Designer at Stonegarden Studios in Kitchener/Waterloo. His publications include *An Uice*, *An Carrig*, *An Crann*, *In Canada: A Photo Journey Among Muslims* and *In Dreams Awake*.

Karl Kessler moved to Canada from his native New York City in 1996. He writes and speaks on photography, architecture, cultural change, work, and heritage. Karl and his wife, Jane Snyder, coordinate Doors Open Waterloo Region, part of the annual Doors Open Ontario open-house events that allow visitors to explore the built environment. Film-and-darkroom photography has been a pursuit since his teens. His 2018 book *Overtime*, coauthored with Sunshine Chen and published by The Porcupine's Quill, is a collection of photographic portraits and written profiles of people who practice vanishing professions and traditions.

Jennifer King is a photographer based in Waterloo, Ontario. She began her love affair with photography in her teens but turned to writing and journalism before later returning to photography as a preferred approach to storytelling. Jennifer's subject matter draws inspiration from her international development work – the social issues, people, and landscapes of Asia and Africa – and from subjects much closer to home, most significantly, her two children. jkingphoto.com

Lisa O'Connell is the founding Artistic Director of Pat the Dog Theatre Creation, a catalyst for new works of theatre since 2006. She is also the founding artistic director of PlaySmelter, Northern ON's festival of new works by Northern ON theatre creators. O'Connell has been the recipient of a both a Special Jury Award and the Gowlings Literary Award from Arts Awards Waterloo and has delivered the closing Keynote address at the Canadian Association of Theatre Researchers Conference. O'Connell has been published in Canadian Theatre Review, The Toronto Star, The Globe and Mail, Chatelaine, among others.

Nancy Oliveri is an American artist who studied fine art and photography at Hartford Art School. She has had three solo photography exhibitions and has exhibited her work in juried competitions in the US and internationally including Berlin, Barcelona, Istanbul. Her work has been acknowledged with numerous awards including Still Life Category winner in the Pollux Awards 2018, Women See Women at the Julia Margaret Cameron awards, and Still Life Category Paris Prix3 in 2018. She has been published in L'Oeil, The Eye of Photography Magazine, Musee Magazine, White-Hot Magazine for Contemporary Art and two self published books. She is an art collector, mother, a licensed psychotherapist and has maintained a private practice in NYC focusing on artists, writers and creative entrepreneurs for the past 25 years. nancyoliveriphotography.com

Stanley Rosenthal was a Canadian born photographer whose career flourished in New York City in the 1960's. Starting out as a darkroom assistant at the United Nations and Life Magazine, Stan went on to become a successful freelance photographer for numerous companies and publications. For more information about his work, you can contact info@stanrosenthalphotography.com.

Mark Walton is the editor of foto:RE|VIEW and founder of foto:RE. He was a director of FLASH | Contemporary Photography Here, a festival held in Kitchener. His book *Complicity* will be published later in 2019. Mark also hails from Winnipeg. mark@foto.re

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A sartorial Stan Rosenthal, ca. 1948
Photographer unknown

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BEGINNINGS

ABOUT THIS ISSUE

“**f**oto:RE is about the reclamation of photography from its own ubiquity.”

The members of foto:RE all share a passion for the ART that is photography. It is not simply a matter of point and shoot. There is a strong aesthetic sense that shows up consistently in their work.

By joining forces with other photographers of merit, it is the intent of the group to individually raise the bar for their own work, and to share the results with viewers who will discern the quality in their efforts. foto:RE wants to rehabilitate the state of photography from digital noise BACK to fine art.

~ April 6, 2011 ~

Catherine 15 (ca. 1946)



Actually, the genesis of foto:RE predates that manifesto by about a year. Fresh off the success of a solo show at a community gallery, I was suffering a serious bout of imposter's syndrome. Not only had I been shooting for a very short period of time, but all of my experience with photography was limited to the digital realm. I had a very receptive audience, but felt I was undeserving of it. foto:RE was founded as a selfish act. I needed mentorship, and I had to seek it out.

In its current form, foto:RE consists of a revolving group of 10-15 members. We have banded together to offer each other assistance and critique, and have extended this to the community at large with semi-regular critique sessions, and workshops engaging in all subjects related to photography.

foto:RE|VIEW is a logical extension of the group's mentorship aspect. Its goal is to give tangible form to images created by members and other photographers as a means of conveying what we believe is excellence in the medium. We will be

working with writers from across the country to offer their thoughts about, or to expand upon the themes presented by the photographers.

We've chosen a larger than average size in order to maximize the impact of the photographs. And we've added a 20% gray background to allow the highlights of black and white images to pop off the page.

So here we are, at the beginning, with an ambitious first issue touching on where we've been and where we're going... the tried and true and the experimental... taking control and relinquishing it. As editor, my goal is to keep the magazine headed in that direction; a mix of Photography with a capital "p", encompassing as many of its genres, sub-genres, quirks and idiosyncrasies as possible, in a relatable and easily readable format.

Welcome, and thank you for supporting us!

WORTH 1000 WORDS...

MUSINGS ON PHOTOGRAPHY

Eventually, all photography is worthless.

BY: KARL GRIFFITHS-FULTON

Not such an optimistic statement with which to launch this column in the first issue of the foto:RE|VIEW. Bear with me; this is not a vacuous post-modern or controversial attention-grabbing statement... it's actually both. (How else could I get photographers to read anything longer than a caption!)

It may be obvious to say but for something to have worth, it has to have value. Real or perceived, we can argue, ad nauseum, about the value of photography to society. So, with a nod to a fellow Irishman, whose infamous quip regarding the useless nature of art¹ is the basis of my opening statement, I shall use my own photography as a justification.

Recently, I took over thirty-five years worth of negatives and prints and dumped them all. It's not that I came to the humble conclusion that I'm a terrible photographer or that, with an estimated 1.3 trillion photos taken annually², nobody will miss my few tens of thousands. I would go as far as to say photographs are like an overgrown garden, to see their beauty and strength we need to regularly weed them before they become a visual shambles. Indeed, the principal aim of foto:RE is to "reclaim photography from its own ubiquity." However, there have been a number of more contemplative factors that made me question the worth of the images I shot over the last three and a half decades.

Before explaining my reasons, a very brief introduction to myself will give you some insight into why I took this dramatic step to expunge my photographic past.

Growing up in Northern Ireland during "The Troubles", I was exposed to the images the world's media produced of our conflict. Much of what I consumed bore little resemblance to the life I was experiencing. So, I picked up a camera intending to show "the truth"; this, coupled with a burning desire to put a spotlight on the injustices I encountered, were, and remain, the driving forces of my work wherever I have worked around the world.

So, why on earth would I get rid of such a vast amount of work about people, places and issues I feel so passionate about?

My answer lies less with my photography and more with my activism. The real value in my images is in what they were able to achieve at a particular time in a particular place for a particular person or group of people. Regardless of where I shot in the world or the particular religion, race, class or political stance of my subjects, my goal was always to illuminate

suffering through injustice. This approach makes my work have a limited shelf-life. They become worthless when they are no longer relevant.

My actions in erasing the past have led to some debates with friends and fellow photographers who see the value of historical documents informing future generations. I never had any intention, nor interest, in my photos having a "future" in the history books. We can't change the past, and it's ignorant or short-sighted, or both, to think that "those who don't learn from history are doomed to repeat it."³ This attitude to society negates the relevance context has on a situation. Judging by our continuing actions towards socio-political events, the phrase is empty and relegates learning from history a worthless pastime. I'm more in favour of using the quote, often attributed, amongst many others, to Einstein to describe how we learn from history... "insanity is doing the same thing over and over again and expecting different results."⁴

I would also add that gleaning your knowledge of a subject solely by looking at photographs is flecked with danger. Photos, by default, never tell the truth—another factor that devalues them considerably. My work is based on injustices that I perceive, which immediately puts my particular political slant on them. In addition to a photographer's personal bias, the photographic act itself lacks objectivity. Subjective decisions are made as soon as we raise their camera to our eye. We make important decisions about what to include and, equally important, what to leave out of the frame. We compose based on rules, style, physics, and math. We decide what is important to record in the world and, again, what is not important, based on our cultural upbringing, influences and prejudice.

The problem with this is when we rely on photographs to garner our comprehension of events. I'm always reticent about the level of understanding of those who view my images. Thinking we can learn by osmosis the make-up of a complex socio-political situation just by viewing a photo shows naiveté and leads to misunderstanding. In my defense, I turn to Susan Sontag who, in *Regarding the Pain of Others*⁵, asks the question of to what extent we can expect to understand the suffering of others by simply looking at images. This is compounded today when we consider the vast number of photographs we are exposed to through both commercial and social media. Such naiveté leads to statements and judgments on the lives of others based on little more than our ignorance.

The way we absorb information and form social/political opinions does not go unnoticed by those in powerful positions. I encourage you to explore the ideas of Cultural Studies academic Stuart Hall on "Encoding and Decoding"⁶, where he describes the use of media by government, law enforcement and the media itself to influence society and political decision-making.

The previous points to restrict people from learning from photographs may seem somewhat unusual when you learn that I'm also a teacher: I teach a course called "Art and Society" at a university in Canada. I can already hear you ask "would my students not benefit from looking at my work?" Yes, they would but it would be limiting and possibly restrict their learning experience. By that, I mean it would limit them to only my perspective and, in my opinion, that makes for very restrictive teaching. Students need to expand their own horizons by taking what they are taught in class and add it to their own exploration of a subject. Having curiosity and drive is something I cannot instill in a student.

I'm not suggesting that we cannot learn something from looking at the work of others—Harry Callahan has always been a photographer whos work I pore over—but such a practice produces only erudition and is in danger of becoming a distraction from self-development. After all, you will never find yourself in the same situation as another photographer, under the same circumstances, with the same experience or

bias, using the same equipment under the same lighting and having the same end goals.

So, why bother investing so much in looking at the work of others? The value should be to learn more about yourself. Next time you are drawn to an image look more closely at yourself and ask "why am I drawn to this photographer/photograph? How does it impact me? Is it revealing my social bias/prejudice? How would I behave in such a situation?"

Finally, another reason for dumping my work is to make room for more. Not just physical room but to provide space in my head. The astute amongst you will be saying to yourselves "ah, but he will reach a point where new will become old and worthless." Maybe, probably, I hope so; for, like the goals I have for my students, remaining curious about the world around me and having the drive to keep learning about myself and photography is paramount.

Oh, one last thought to leave you with: for those of you who think that I'll eventually be hoisted on my own petard, how many times have you scrolled through your images and, without thinking, hit the delete button? Next time, pause and reflect on the digital image you're about to remove from the world, compared to my dumping a load of silver, plastic and paper back into the planet. Your actions will at least be more environmentally friendly... and that's worth something.

1 Oscar Wilde, The Preface, The Picture of Dorian Gray, first published in Lippincotts `Monthly Magazine, July 1890.

2 Stephen Heyman, Photos, Photos Everywhere, International Arts, The New York Times, July 29th, 2015.

3 Most attributed to George Santayana but a paraphrased version was made famous by Winston Churchill in 1948.

4 Albert Einstein is often credited, without substantive evidence, with this quote. Variations on the theme date back as early as 1892 to Max Nordau.

5 Susan Sontag, Regarding The Pain of Others, Picador, 2004

6 Stuart Hall, `Chapter 13, Encoding and Decoding`, Media and Cultural Studies: Keyworks, edited by Meenakshi Gigi Durham and Douglas M. Kellner, Blackwell Publishing, 2006, pages 165-173.



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CLICK!

THE PHOTOGRAPHY OF
STANLEY ROSENTHALL

“P hotography to me is like a kid playing in a sandbox...”

It was obvious that Stan Rosenthal was still a kid from the moment I met him over 20 years ago. I didn't know him as a photographer then, but his playful spirit and wordplay were irresistible. A bit of a curmudgeon at the best of times, he endeared me with his no-nonsense approach to life, which he always managed to infuse with droll humour.

Stan sought me ought to assist him with a web project at his home. Walking down into his basement studio for the first time, I was confronted with walls full of mounted black and white photos, images of New York City, Europe, industry, steel workers, and a multitude of cars. When it came time to settle on payment for my services I walked out with 15 darkrooms prints. I only asked for one.

TEXT BY: MARK WALTON





Clockwise from top left: The Bench, Hot Rodders, Montreal Fire, Accident Scene - Montreal, ca. 1948



Saul and Tommy, NYC



Top: Window Washer - NYC
 Bottom: Steelworker, Madison Square Garden, 1963
 Opposite: Central Park Reader ca. 1968



"...ONE STEELWORKER
 STRAIGHT FROM
 CENTRAL CASTING..."

Raised by his older brother in Montreal, Stan learned photography using an Argoflex E. A Jimmy Olsen-type photojournalist then, he shot hundreds of images for the West Hill High School yearbooks between 1944 and 1948. Not content to shoot pictures of football games and cheerleaders, he began to focus his camera more broadly during this time. Images of neighbourhood fires and a serious accident, complete with a blanket-covered body beside the wreckage, begin to show up in his negatives. Stan was hooked.

After labouring in the family furniture business for a few years he wound up in NYC in 1957 as a darkroom assistant at the United Nations. This led to a stint in the darkroom at Life Magazine, where he once felt Alfred Eisenstadt's wrath for printing the wrong negative of President Kennedy and his family at church ("they all looked the same!"). It was a frustrating encounter that led to him stepping out on his own as a freelance editorial photographer in early 1960.

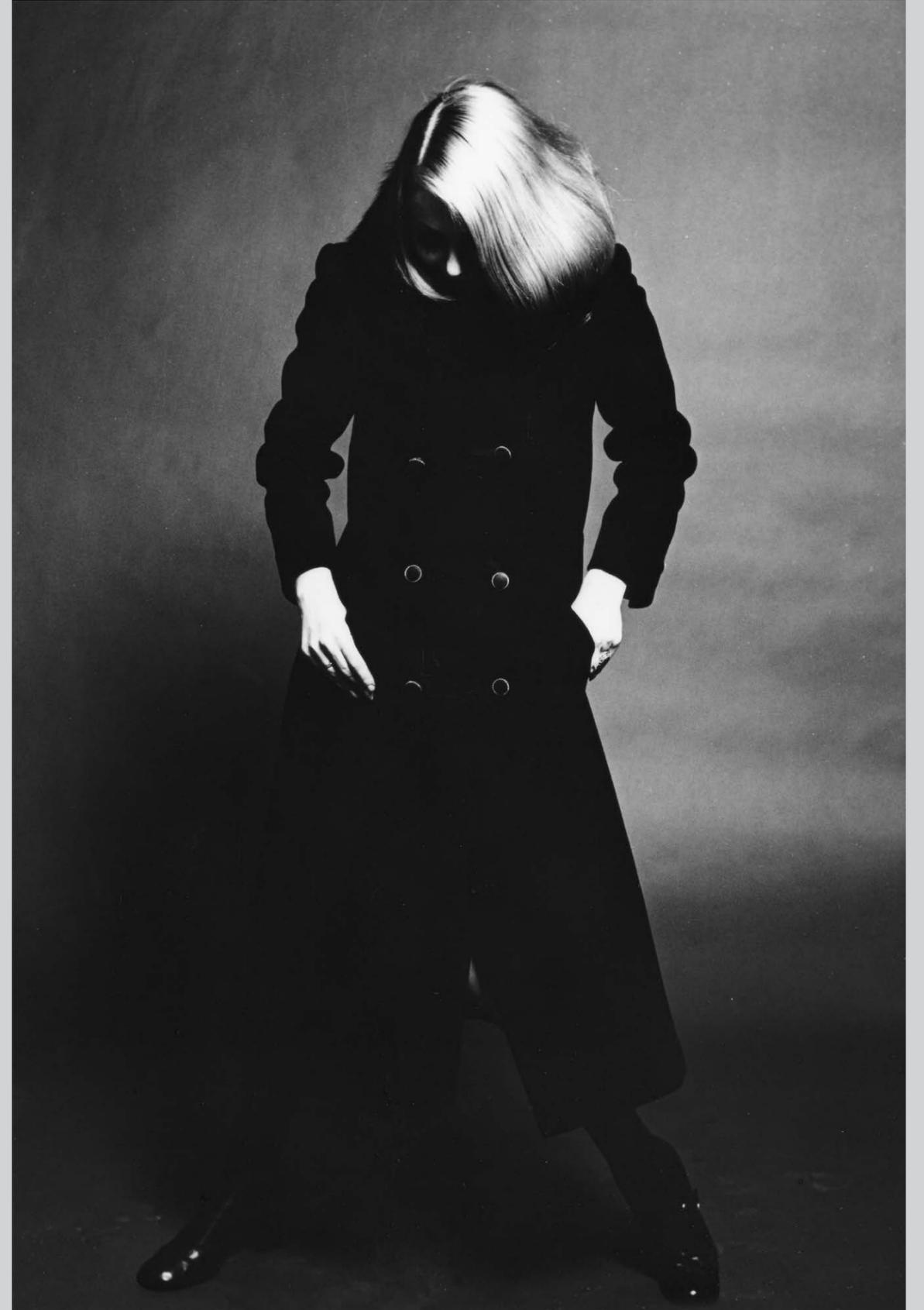
As a freelance photographer his work varied extensively. Photographs of musicians from the burgeoning Soho folk scene at the Bitter End Café, images of Steve Allen in a New York studio doing voice over work, pictures of a gang of workmen hoisting steel, with one steelworker straight from central casting who could pass for the Marlboro Man, begin to populate Stan's portfolio.

A chance assignment shooting a prize fight led to a European tour. He sold the image rights to an Italian magazine for airfare and hotel stays. The trip yielded photos that subtly capture the cultural tropes of the places he visited. For the first time, Stan used his camera to seek out and attempt to interpret places and situations that lay beyond his own experience. His angles changed. His compositions changed. Stan incorporated his new perspective in his practice upon his return to New York City.





Clockwise from Top Left: *Smoking Woman*, *Session Guitarist*,
Steve Allen Rehearsing in Studio, *A Man and his Ocelot*
NYC, ca. 1960



The Stance - NYC, ca. 1960

By 1964 he was using Hasselblads for his medium format work alongside a new Nikon F, a gift from a thankful (and possibly light fingered) Air Force pilot whose wife Stan had photographed. The 35mm format allowed him to shoot what he was passionate about: cars. On his wall in his studio hung a large collage of press passes to every imaginable venue and signature race. He became a fixture on pit row, photographing auto racing legends in their prime. He was featured in all the racing magazines of the day. December 1965 was a turning point for Stan, as Car and Driver Magazine ran a feature about his work around the track AND he was also on the inside cover of Modern Photography magazine as the face of the Minolta SR7 (a curious ad as he once confided that he never owned a Minolta).

Rosenthal's commercial practice took off. He continued to shoot sporting events, but his editorial and corporate work was in high demand. Stan shot hundreds of ads for car companies, specifically for the small imports that began to infiltrate the US market in the 1960s. Datsun, Citroen, and Triumph ads (among others) appeared in countless magazines.

Stanley Rosenthal doesn't get second chances...he doesn't need them with Minolta



Stanley Rosenthal is one of the most successful racing photographers in the business. Why does he use a Minolta SR7? "For two reasons", according to Mr. Rosenthal. "First is the quality of Rokkor lenses. It's everything the Minolta people say it is... and more. I have honestly never seen color fidelity and resolving power that can beat what I get with Rokkor lenses. And second because, generally speaking, the Minolta SR-7 is the fastest-handling, most ruggedly built single lens reflex I could find, at any price."

In Mr. Rosenthal's own words: "It's the 'little' features on the Minolta SR-7 that make it handle so rapidly. Like a hinged back that opens off the way. And a reverse-wind take-up spool that never slips. The microprism finder is another big advantage. It really snaps your picture into focus... never leaves you in doubt."

"Also, the C45 meter built into the Minolta SR-7 saves a lot of time in fast-action shooting. It's as sensitive as any hand-held meter... coupled to the shutter speed dial for practically "instant" readings."

Stanley Rosenthal is just one of many professional photographers who have "discovered" the Minolta SR-7. No wonder. It combines superb Rokkor optics with everything a "pro" could want: auto mirror and diaphragm, speeds to 1/1000th sec. plus "B", independent mirror lock and self-timer, X and FF sync, and built-in C45 meter. And there's a complete system of interchangeable accessories and Rokkor lenses from 21 to 1000mm, plus zoom and macro. Less than \$270. (plus case) with Auto-Rokkor 58mm f/1.4 lens. Less than \$225. (plus case) with Auto-Rokkor 55mm f/1.8 lens.

For details and a free set of Minolta Technical Bulletins on 35mm photography, write Minolta Corporation, 200 Park Avenue South, New York, New York 10003, Department B12.

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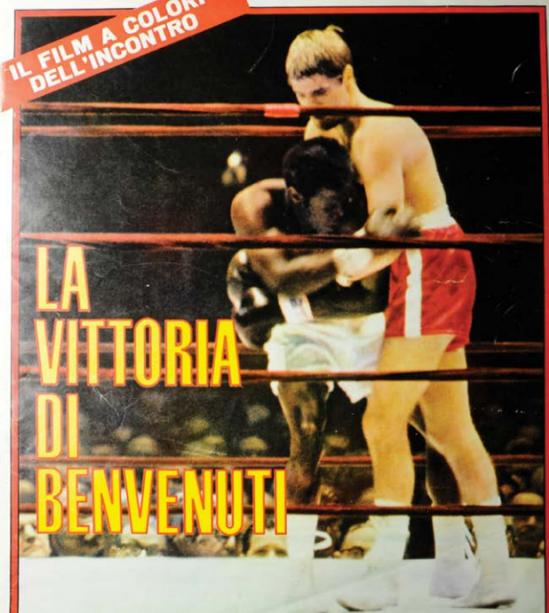
He shot an extensive (and highly misogynist) campaign for Valium, which marketed the drug to those afflicted with 'women's issues'. His photography began appearing in travel magazines, financial magazines, and medical magazines; he had become a very successful photographer in the centre of the advertising world.

Around 1970 he moved to Toronto and established a new studio, becoming a specialist in industrial photography. Varied industries such as oil, steel, automotive, and fashion requested his talents for literally hundreds of articles, advertisements, and corporate reports. One day he would be leaning out of a helicopter photographing airplanes, another hundreds of meters underground shooting the latest innovations in the mining industry.

All of Stan's work takes the same direct approach to his subjects as he did to life. The image is the thing. The action, typically front and centre, with little to distract from its impact. This does not suggest that his photographs lacked storytelling capacity, rather, the subject IS the story.

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LA VITTORIA DI BENVENUTI

GIANNI ROCHI: LETTERE DAI GRANDI VIAGGI

Left: Minolta Ad, inside cover Modern Photography, Dec. 1965
Right: L'Europeo, front cover, March, 1968

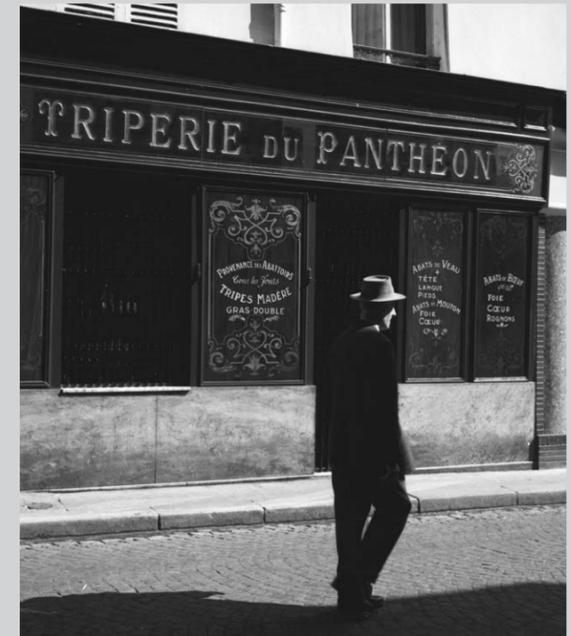


"HE BECAME A FIXTURE ON PIT ROW AND PHOTOGRAPHED AUTO RACING'S LEGENDS IN THEIR PRIME, WINNING HIS OWN ACCOLADES IN THE PROCESS."

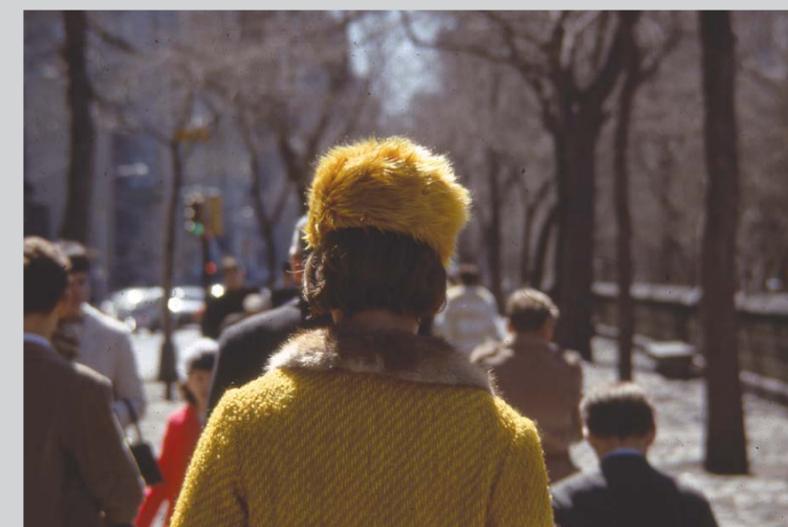


Top to Bottom: Fire in the Pits, Woods Brothers Racing Team, A.J. Foyt, Untitled ca. 1964





Clockwise from Top Left: Children Chasing Photographer, Man in Hat, Nannucci Radio, Trolley - European Tour, ca. 1960
Opposite: Flower Seller, Belgium ca. 1960



Opposite: Palace Florist
 Top to bottom: Steelworks MSG, Slickers,
 Yellow Hat at 5th and E 61st- NYC, ca. 1963



Although not versed in the artistic world of photography's elites at the time, his work subconsciously showed the influences that he gleaned from the advertising world he inhabited. His early portraits drew heavily from Avedon, his fashion work from the new mod stylings of Bailey, Donovan, and Duffy in Britain. The photographer with the greatest influence on his editorial work was Henri Cartier-Bresson. Stan shot several powerful images on his European trip that could have been pulled straight from the archives at Magnum.

He viewed his work in photography as a passion, but not as art. Stan had won numerous awards over the years

but was surprised when his work started to gain artistic credibility and he was asked to share his photos and thoughts about them starting around 2011. After joining foto:RE as a founding member that year, he could be seen at events across the region, full of lively anecdotes and becoming an inspiration to a new generation of photographers.

When he passed in 2016 at 82 he left a collection of roughly 50,000 black and white negatives and colour slides. The images presented just scratch the surface of his work and mark the beginnings of an attempt to catalogue and honor the man and his artistry.



Top left: Washington Square Park, NYC Top right: Carnaby Street - London, England ca. 1964
Opposite top: Liquor Store Opposite bottom: Peace March - NYC, ca. 1968





Above: Industrial Scene
Opposite: Jackie Stewart



Opposite top: Behind the scenes, Datsun shoot
 Opposite bottom: Stan Rosenthal and 3 Nikon F cameras
 This page: Editorial image for Forbes