

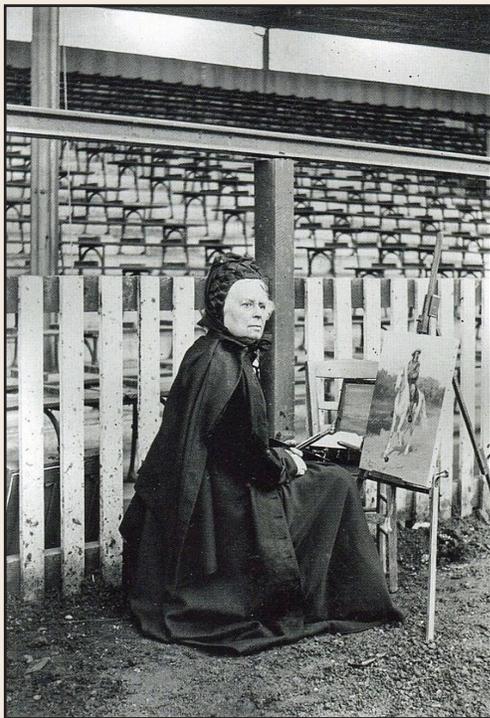


The Photogram

Michigan Photographic Historical Society

Summer 2025

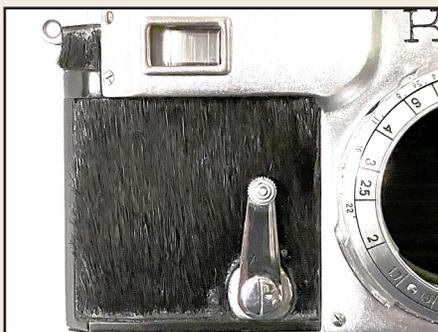
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Rose Bonheur Painting Buffalo Bill



Kodak Designer Cameras



A "Hairy" Kiev



Historic Fishing Supply Store

The Michigan Photographic Historical Society (MiPHS)

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Upcoming MiPHS Events

Annual Meeting Sunday, June 1 from 3:00–4:30 pm

Our annual meeting will be held in person on Sunday, June 1 starting at 3:00 pm at the Northville District Library, located at 212 W. Cady St., Northville. The meeting will be in the Carlo Meeting Room on the first floor. The meeting will consist of a short business meeting plus brief presentations by Cindy Motzenbecker on *Historic Rare Images From Early 20th Century America* and by Chuck Fehl on *Classic Twin-lens Cameras*. Light snacks will be served.

Photographica Show & Sale Sunday, October 5, 2025 10:00 am–3:00 pm Royal Oak Elks Lodge Dealers and Participants—*Mark your calendars!*

The Michigan Photographic Historical Society — (MiPHS) is dedicated to advancing an understanding and appreciation of the history of photography through membership meetings, special events, publications, and shared endeavors with other organizations and the general public. The MiPHS is a 501 (c) (3) non-profit corporation chartered in the State of Michigan. ISSN 1082-6874

The **MiPHS** welcomes new members. Dues are \$40 or \$50 per year (January 1 to December 31) depending on whether you receive a digital or printed, mailed copy of *The Photogram* and \$20 for students with a valid ID. The **MiPHS** has a PayPal link for paying dues at our website "MiPHS.org." The **MiPHS** is on Facebook at "MiPHS Public Group." **MiPHS** mailing address: 36014 Smithfield Rd., Farmington MI 48335-3149.

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Contributions from **MiPHS** members and non-members are welcomed. To submit an article, review, occasional photo ad (free to **MiPHS** members annually), an informational item for publication, or questions about submissions formats, contact **Karen Fehl**, Editor, at: michiganphotohistory@gmail.com. **Submission Deadlines**
November 1: Winter Issue February 1: Spring Issue May 1: Summer Issue August 1: Fall Issue

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Message from the President

Dear MiPHS Members,

Although we are now well into the new year, Michigan Photographic Historical Society had a great year in 2024 with many successful activities and events. Financially we broke even (which is what a non-profit organization is supposed to do), donated money to a Clements Library project, had a successful Photographica show in October, a well participated event at the Argus Museum, and two photo outings with the Ann Arbor Camera Club. Our third Thursday "Show and Tell" monthly lunches at Hibachi Grill in Westland have now expanded to two long tables! Try it, you'll like it! (as they say).



Also, in 2024 MiPHS cemented relationships with the Photographic Historical Society of New England and the Photographic Historical Society of Canada by agreeing to share creative efforts among memberships (publications and Zoom presentations). Thanks to this collaboration and the internet, there is always something interesting to read and participate in within the many aspects of our hobby.

Dietmar, Yuki, and I set up a display table of historic images and cameras at a recent camera show and signed up ten new members. With personal approaches, MiPHS brochures and previous issues of *The Photogram*, we caught the eye of a younger crowd this time. Time to pass the torch? We'll see...

We have completed our membership renewals and we will be about where we were last year. We are also planning our 2025 Photographica Show to be held on Sunday, October 5. Dietmar Haenchen (haendit@gmail.com) is managing the show this year and is currently lining up dealer display tables and arranging advertising etc. Contact him with any questions regarding tables, admission or auction donations. Remember, all current members and students are admitted free to the Show. So please mark your calendars for October 5.

During our last Photographica and live auction held at the end of our Show this fall, we noticed increased numbers of students looking for usable 35mm and medium format film cameras, picture frames, and process equipment and supplies. Please go through your closets and basement boxes and consider a donation to our worthy cause. Contact any board member about pick-up or just bring it to the Show. I guarantee you won't have to take it home.

Our first Annual Meeting since 2023 is scheduled for Sunday June 1. It will be held at the Northville District Library in the main meeting room, from 3:00 to 4:30 pm. There will be a short business meeting, financial review, and interesting presentations by members about their historic camera and image collections. Light snacks and refreshments will be offered at the meeting.

Have a healthy and happy Summer!

Chuck Fehl

Dave Tinder Collection is Now Live



Scan the QR code with your device's camera app to be taken directly to the MiPHS website.

Exciting news! The Real Photo Postcards portion of the Dave Tinder Collection at the University of Michigan Clements Library is now LIVE! The collection consists of over 100,000 images in a variety of formats including daguerreotypes, ambrotypes, tintypes, Cartes de Visite, real photo postcards and more. Visit: [David V. Tinder Collection of Michigan Photography](#)

Several CdVs of Paintings of Rosa Bonheur and a Story

By Bill Christen

These Cartes de Visite (CdVs) of paintings by Rosa Bonheur have been in the Christen collection since we started collecting nineteenth-century images in the 1980s. They were added in random fashion before any serious cataloging began so their provenance after their first printing and original sale is non-existent.

The paintings were completed as follows: *The Morning in the Highlands* in 1857, *The Scottish (or Highland) Raid* in 1860, and *The Horse-Fair* in 1853. *The Meadow in Normandy* does not appear in any online database of Bonheur's paintings. The mezzotint portrait of Bonheur by Samuel Cousins after the painting by Edouard Louis Debufe was completed in 1856 or 1857. All these paintings were completed before the introduction of CdVs in the United States in 1858.

Dating based on card characteristics or backmark detail related to the photographers is in parenthesis for each CdV. The card stock was all less than 0.020 inches thick.

Rosa was born on 16 March 1822 to Raymond and Sophie Bonheur in Bordeaux, France. She died on 25 May 1899 at age 77 in Thomery, France. An excellent description of her is in the National Gallery in London (<https://www.nationalgallery.org.uk/paintings/rosa-bonheur>):

. . . Bonheur received her training from her father, [a painter, who encouraged his young daughter's artistic talents and independence.

Precocious and gifted, she was successful from a very young age; she exhibited at the Salon for the first time at the age of nineteen, and received medals for her work. Bonheur's love for animals, especially horses, provided inspiration for her art. Working from direct observation of nature, she kept a small menagerie, frequented slaughterhouses, and dissected animals to gain anatomical knowledge.

It was such a painting that spring-boarded Bonheur to international fame. Her masterpiece, *The Horse-Fair*, depicting the Parisian horse market, showed to triumphant acclaim at the Paris Salon. It subsequently toured Great Britain and the United States and was widely disseminated as a print.

Bonheur lived unconventionally—she wore her hair short, smoked, and lived with her female companion, Nathalie Micas. To paint "The Horse-Fair" she had even gained permission from the local police to wear trousers so that she could work undisturbed in the masculine environment of the horse market. "As far as males go," she said, "I only like the bulls I paint."

Despite living, and, as some critics claimed, painting like a man, she became the first female artist to be awarded the Legion of Honor in 1865 and, thirty years later, was the first woman ever to become an Officer of the Legion of Honor.

In 1889 Rosa was living at her *Château de By* on the edge of the Fontainebleau Forest 50 miles south of Paris with Nathalie Micas—her companion. The barnyard of her farm included her lioness, Fathma, and mustangs given to her by American admirer Mark Wentworth Dunham.

By the time Buffalo Bill Cody debarked the steamship *Persian Monarch* in Le Havre for the 1889 Paris World's Fair, Rosa had long been collecting postcards, prints, and photos of American wildlife and Native Americans. Accuracy was so important to her as an artist. She once asked her American devotee, and end-of-life companion, artist Anna Klumpke, to stop the train on her trip to San Francisco and gather samples of sagebrush.

Cody had taken his Wild West touring show to Great Britain in 1887. Some 2.5 million tickets were sold for its 300 performances, including several commanded by Queen Victoria.

For his first of what would become eight European tours, including two to France, Buffalo Bill's camp in Neuilly consisted of 186 horses, 25 mustangs, 20 bison, eight Eskimo dogs, 48 cowboys (of whom 16 were musicians), 115 Indians "including squaws and papooses," tents, wagons and stagecoaches, donkeys, elk and deer, vaqueros, cooks, managers, aids, wranglers, interpreters, and pretty gals who could ride and shoot, including Annie Oakley.

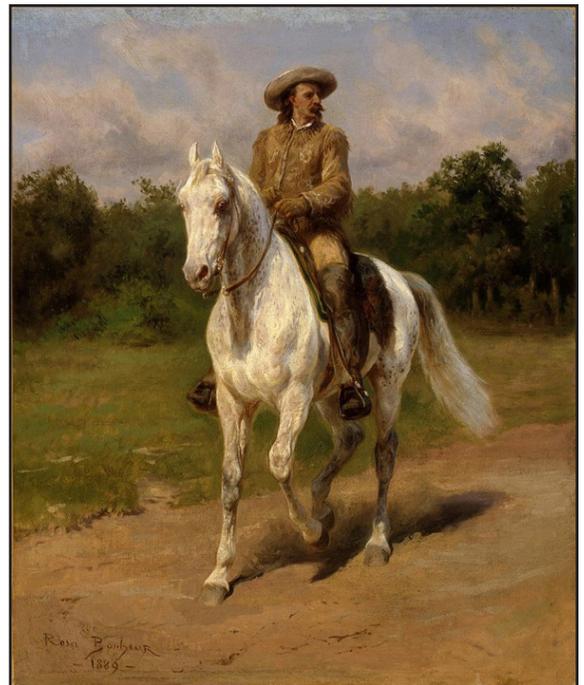
Rosa's agents arranged for her to personally meet Cody and his Lakota chiefs for lunch in his tent. Cody offered Rosa complete freedom to roam and photograph the camp and its people. She sat with families, sketched bison, and watched the rodeos, cowboy chases, and Indian attacks. Along the way, she collected artifacts and clothing, most famously the Lakota moccasins, leggings, and a beaded shirt that Cody reputedly gave her himself, in thanks for his portrait.

When Buffalo Bill visited her studio at *Château de By*, Rosa took the opportunity not only to study him, but to present him with her two impossible mustangs, Apache and Clair de Lune. He immediately subdued them and took them away to join his show.

There is no doubt Buffalo Bill changed Rosa's life. Although she never visited America, the highest price ever paid in the United States for one of her paintings was her migrating bison, *Émigration des Bisons*—\$773,500, in 2019. Maybe she was recalling his world when she died, for one of the last unfinished paintings on her easel was of mustangs fleeing from a fire. Maybe she affected his. When Cody's home in North Platte, Wyoming caught fire and he lost nearly everything, Rosa Bonheur's portrait of him was saved.



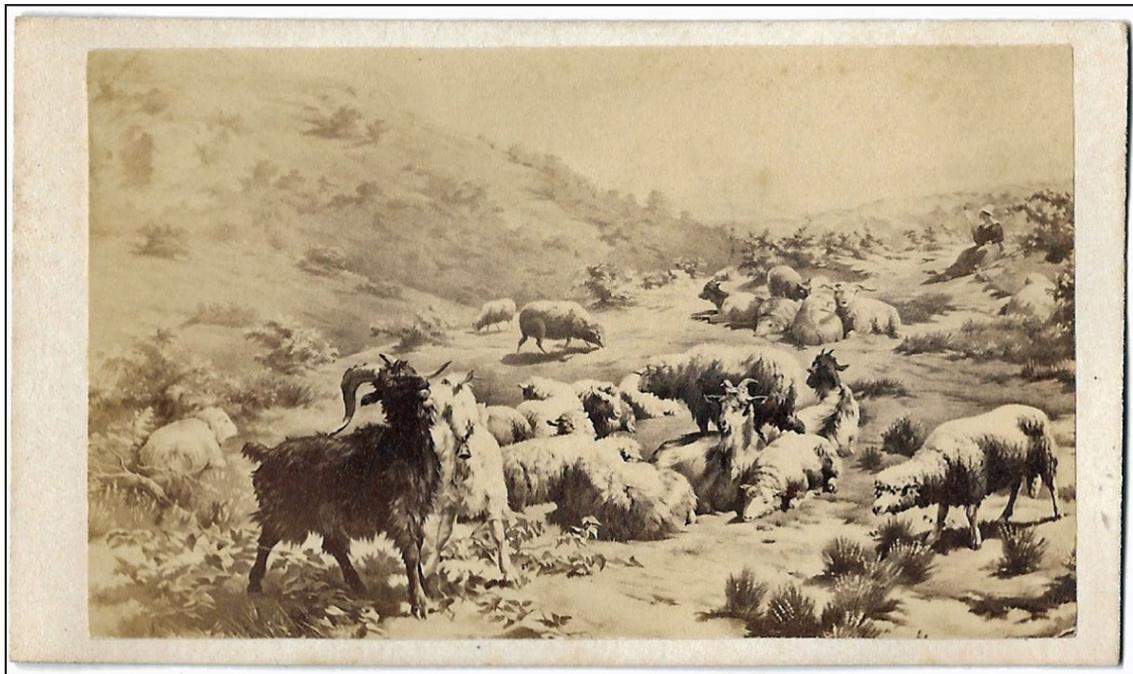
Bonheur painting Buffalo Bill at the 1889 Paris Exposition Universelle.



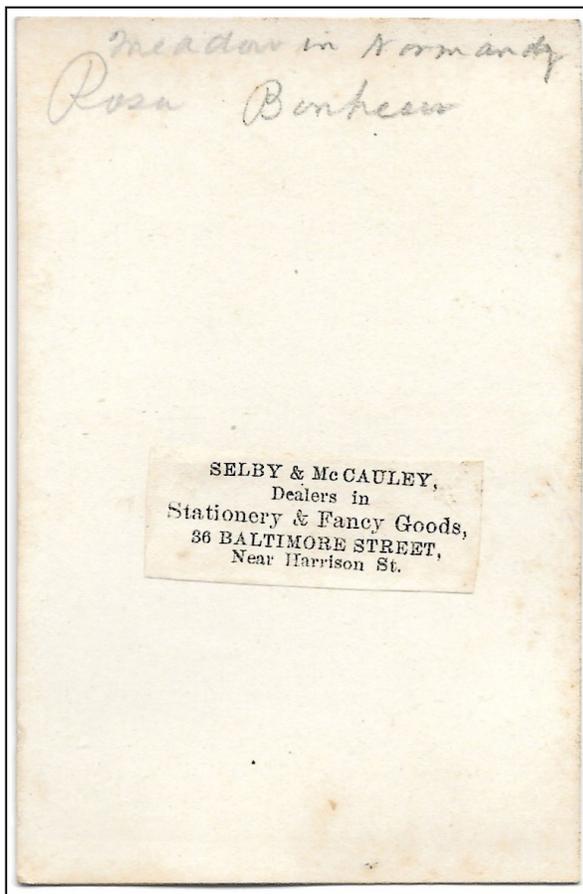
Portrait of Col. William F. Cody.

Both the painting and the photograph are from grayssportingjournal.com.

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Meadow in Normandy.



Card size: 2 ½ by 4 inches.

No borders (1858–1868)

Backmark:

Pasted label (1858–1860)

SELBY & McCAULEY

Dealers in

Stationery & Fancy Goods,

36 BALTIMORE STREET

Near Harrison St.

[Baltimore, Maryland]

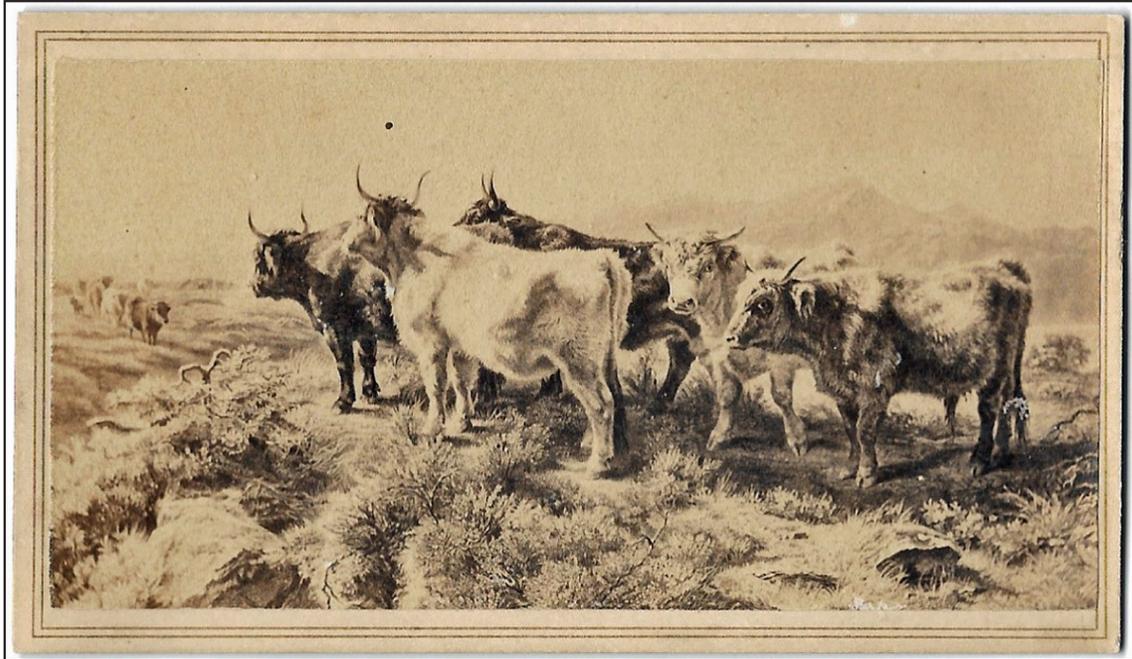
No revenue stamp (1858–1864 & 1866–1870)

Square corners (1858–1869).

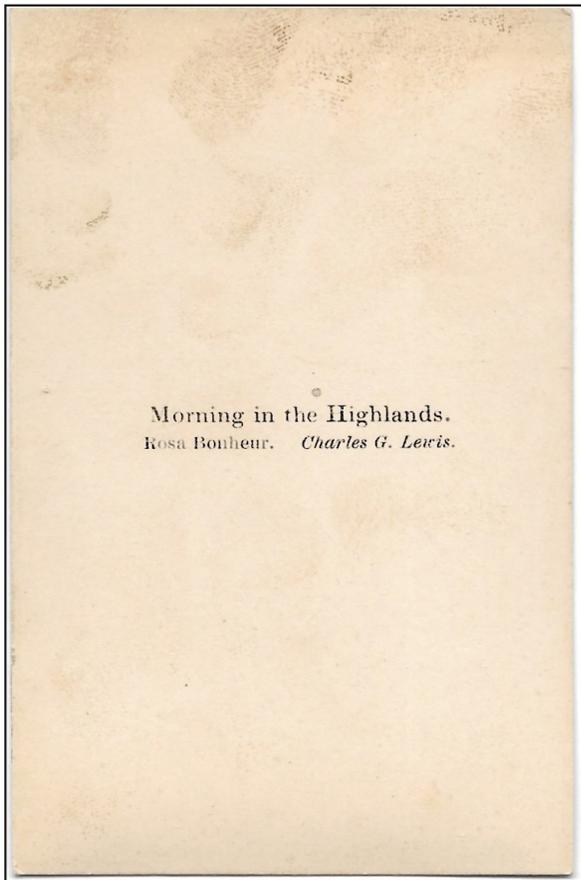
“Meadows in Normandy” and “Rosa Bonheur” handwritten in pencil (possibly written by different persons).

Condition:

Excellent



Morning in the Highlands.



Two, thin line border (1863–1864)

Backmark:
Morning in the Highlands,
Rosa Bonheur,
Charles G. Lewis. [British printmaker]

No revenue stamp (1858–1864 & 1866–1870)

Square corners (1858–1869).

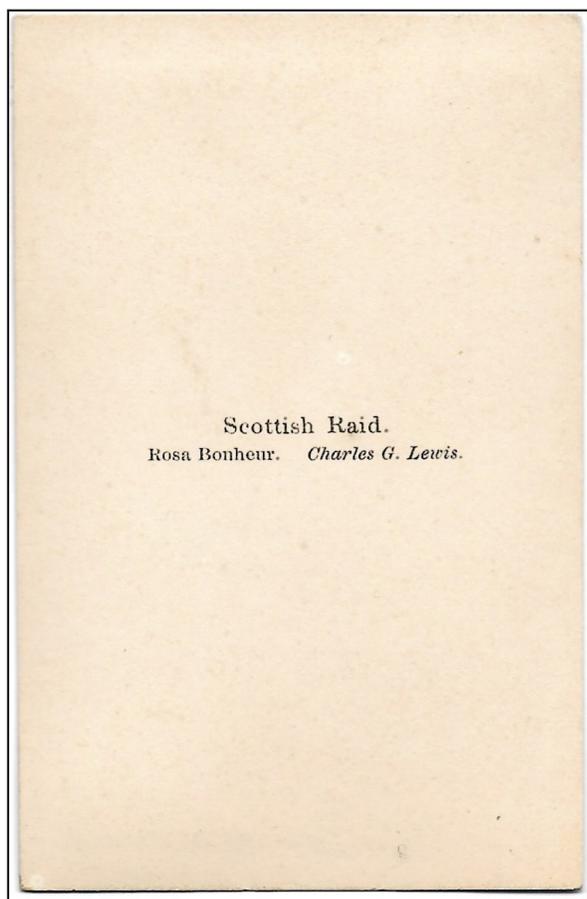
Condition:
Excellent

Card size: 2 3/8 by 4 inches.

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Scottish Raid.



Scottish Raid.
Rosa Bonheur. Charles G. Lewis.

Two, thin line border (1863–1864)

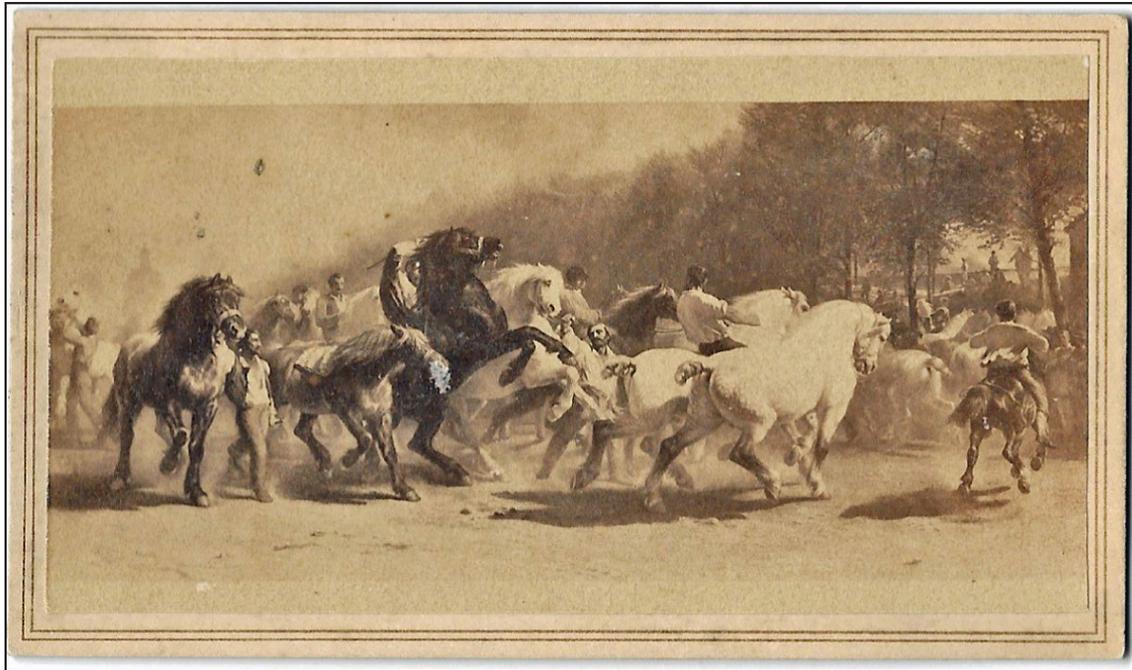
Backmark:
The Scottish Raid,
Rosa Bonheur,
Charles G. Lewis. [British printmaker]

No revenue stamp (1858–1864 & 1866–1870)

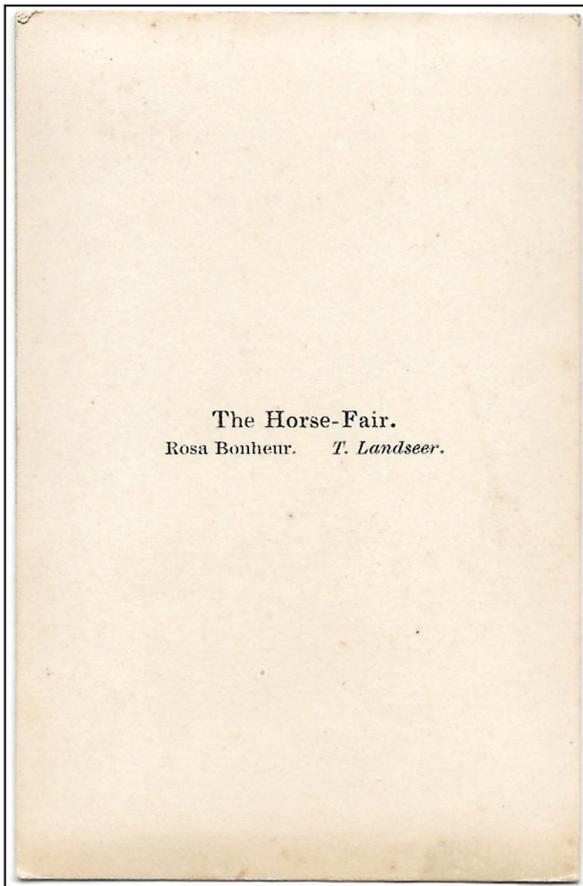
Square corners (1858–1869).

Condition:
Excellent

Card size: 2 3/8 by 4 inches.



The Horse-Fair.



Card size: 2 3/8 by 4 inches.

Two, thin line border (1863–1864)

Backmark:

The Horse-Fair,

Rosa Bonheur,

T. Landseer. [British printmaker]

No revenue stamp

Square corners (1858–1869).

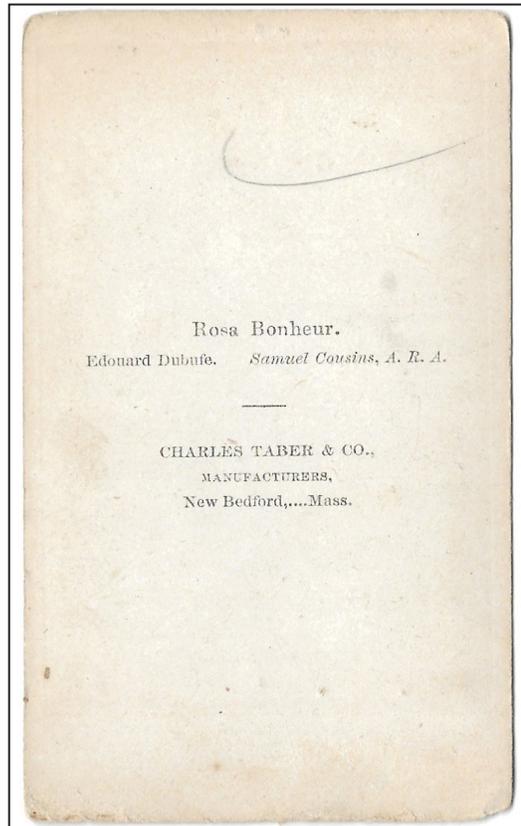
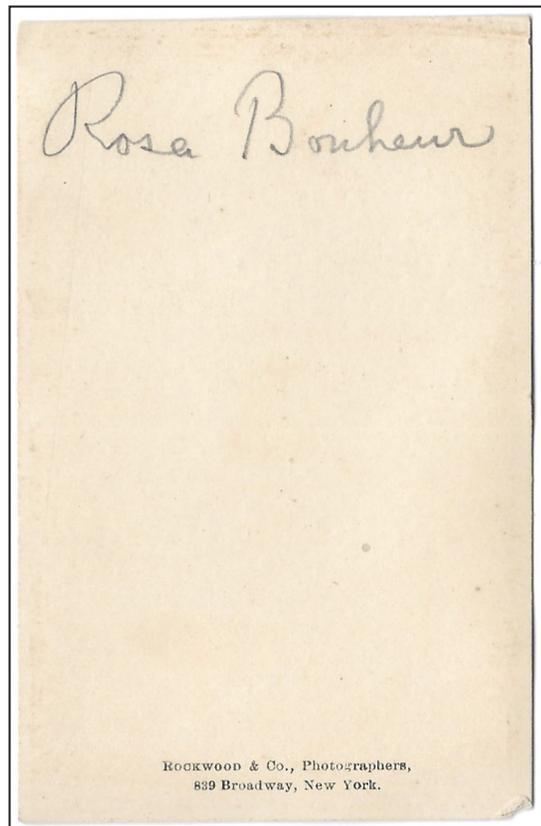
Condition:

Excellent

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Rosa Bonheur at Thirty-four.



Two-line border, thick and thin (1864–1869)

Backmark:
Rockwood & Co,
839 Broadway, New York.

“Rosa Bonheur” handwritten in pencil
No revenue stamp
Square corners (1858–1869).

Condition:
Very Good

Card size: 2 3/8 by 4 15/16 inches.

No borders (1858–1868)

Backmark:
Rosa Bonheur.
Eduard Dubufe
Samuel Cousins, A. R. A.

CHARLES TABER & CO.,
MANUFACTURERS,
New Bedford Mass.
No revenue stamp

Condition:
Very Good
Slightly rounded corners likely from wear

Card size: 2 3/8 by 4 1/4 inches.

Following are color versions of three Rosa Bonheur paintings.



Highland Raid (Fine Art America).

continued next page



Morning in the Highlands (Digital Commonwealth).



The Horse-Fair (Art Market America).

From the Collection of Cindy Motzenbecker



Sault Locks.

This photo is by William J. Bell of Sault, Michigan. According to Dave Tinder's directory, located at the Clements Library in Ann Arbor, he lived from 1862 to 1930. He had a studio in the Sault from 1888 to 1923.

He had branches in Bay Mills, Detour and Pickford. He was quite prolific and had a variety of images of the locks as indicated on the back side of the image. Usually the image has an "X" to notate the particular image, but this one does not.

W. J. BELL,
U. S. OFFICIAL
Landscape & Portrait Photographer
THE LEADING CITY ARTIST
PROPRIETOR BAY CITY AND ELITE STUDIOS.
67 AND 13 $\frac{1}{2}$ PORTAGE AVE.

- 1 Interior view of Locks and Town from Bridge.
- 2 View of Locks, Rapids and Bridge from Union Dock.
- 3 Interior of Locks—Empty.
- 4 Interior of Locks—Vessels enclosed.
- 5 View of Locks from below, closed, with vessels full height.
- 6 Vessels entering Locks from below, bound up.
- 7 Vessels entering Locks from above, bound down.
- 8 View showing Hydraulic Building, Fountain and Boats passing in Lock.
- 9 View showing Hydraulic Building, Fountain and Boats passing out of Canal.
- 10 View from Hotel Iroquois showing Park, Locks and Rapids.
- 11 View from Canal Office, showing Locks and Rapids.
- 12 Interior view of International Bridge.
- 13 Exterior view of International Bridge.
- 14 Gates closed with water rushing out.
- 15 Bird's-eye view of Town from Chandler's Hill.
- 16 View of Rapids, Indians Fishing.
- 17 View of Rapids, Running Same.
- 18 View of Locks and Rapids from Arundel Hotel.
- 19 View of Canadian Sault from American side.
- 20 View of American Sault from Canadian side.
- 21 View of Rapids and Bridge from North Pier.
- 22 View of Logs running Rapids.
- 23 Views of Water Street, both East and West.
- 24 Views of Ashmun Street, showing Street Railway.
- 25 Views of any Passenger Boats in Locks.
- 26 Views of Water Power Canal, Complete.
- 27 Views of working on Canadian Canal.
- 28 Views of Indians with Wigwam.
- 29 Views of Indian Chiefs in War Costumes.
- 30 Blockade, Aug. 5, 1890.
- 31 Views of any C. P. R. Steamers in Locks.
- 32 View of Blockade from North Pier, Aug. 5, 1890.
- 33 Swing Bridge Crossing Canal.
- 34 View Steam Cigar Boat.
- 35 All Government Work on New Canal.
- 36 Interior of Canal Pumped Dry.
- 37 Fort Brady, showing Guns, River and Canadian Sault.
- 38 Indian Mail Carriers with Dog Train.
- 39 Views of Ashmun Street, looking North.
- 40 Views of Ashmun Street, looking South.
- 41 Bird's-eye view of Town from Hill.
- 42 Red Rock Falls on Missisquoi River.
- 43 Wrecked Steamer Pontiac.
- 44 Wrecked Steamer S. E. Peck.
- 45 Athabasca, after Collision.
- 46 Whitefish Falls on Whitefish River.

View of both Scaes from Bridge showing Rapids; Views of both Old and New Fort Brady; all Public Buildings; Views of Mackinac Island, Superior and many others, aggregating 1,000 views that space will not allow to be enumerated. Views of any boat taken since 1888 can be had by addressing
W. J. BELL, SAULT STE. MARIE, MICH.
Correspondence Solicited. P. O. Box, 386.

Collecting Designer Kodaks

By Chuck Fehl

Not all interesting old or classic cameras need to be of historical significance or even functional to be collectable. Growing in collectible interest are the Kodak specialty camera lines stemming from the popular Vest Pocket and Brownie product lines of the Art Deco era.

These have names like Kodak “Vanity”, “Gift Kodak”, “Petite”, and “Ensemble”—to name a few. These were off-the-shelf camera models that were embellished in some way, and marketed to certain groups willing to pay a premium for exclusivity or affinity. They are a fun and colorful change to the increasingly technical and maintenance-heavy collector categories, with names like Zeiss Ikon, Rolleiflex, Leica etc. These Kodaks are pretty faces above all else.

The No. 1A Gift Kodak: This camera came out in 1930 for a one-year run of 10,000 (rare for the brand). It is a common Pocket Kodak Junior 1A folder, which takes (long discontinued) 116 film size. However, it had one endearing feature—it came in a wood box adorned with a colorful Art Deco geometric design in enamel cloisonné. The Moderne pattern was duplicated on the camera’s folding bed and two-speed shutter face.

Kodak was dead set about getting this correct and hired none other than Walter Dorian Teague, an acclaimed designer—although little known at the time. Eastman Kodak was his first big account which established Teague as one of the first American industrial designers. He personally designed over 50 different Kodak housings throughout the 1950s, and remained on staff until his death in 1960.

My Gift Kodak is in excellent condition (with replacement black bellows). It has the original wooden box and a generic 1A Instruction Book (“IB”). A serious collector would want it with the original brown bellows, Gift IB, and the cardboard outer box in which the camera outfit came. Sorry, I don’t have that kind of money!



The Kodak Gift camera and matching cedar box had a production run of one year in 1930-31, and sold for \$15 when a regular Kodak 1A sold for \$4.25. It was made in the UK, and was limited to 10,000 units. It appealed mainly to women, and was a fashion statement.



In the late 1920s and early 1930s another premium priced camera kit was the Kodak Vanity Autographic—shown here in its clamshell case, with instruction book, and stylish box. This camera came in numerous colors. Shown here is the red version which sold for \$30 in 1928.

The No. 1 Vanity Kodak Series III: This series ran between 1928 and 1933, and was an upscale version of Kodak's venerable Vest Pocket camera, which takes A127 film. The "A" stood for "Autographic"—which was Kodak's patented labeling feature allowing inscriptions to be printed directly on each negative with a metal scribe.

These were marketed to women, and came in five different colors: red, blue, grey, green and white. They were supplied with a silk-lined, color-coordinated leather case with IB, and a decorative cardboard outer box. The female connection to this camera line gives a steady demand for these beyond camera user/collector needs. "The Modern Camera for the Modern Girl" was its marketing cry.

A serious collector would probably want all five colors—and all still exist—but that aspect of collecting has magnified the price of certain less-popular colors (like white or grey). It is important to have the original (colored) bellows. Having black replacement bellows halves the beauty (and value) of these impressive little cameras with a f/6.3 focusing anastigmat. Shutter speeds ran from T&B up to 1/100th second.

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The Kodak Petite (aka Rainbow Hawkeye): These ran from 1929 to 1934, and were designer versions of the entry level Vest-Pocket Model B. They came in a wide variety of colors, designs, and affiliations (Boy Scouts, Girl Scouts, Mickey Mouse etc.). All had Kodak Meniscus (single element) f/11(ish) lens with Kodak's base 2 speed (T&I) shutter.

You could "dial" down the exposure with the "Waterhouse style" aperture wheel giving (roughly) f/16, 22 & 32 openings. The lens was fixed focus, with the closest focal distance being about six feet. These cameras were a stylish way to take mediocre snapshots. The best results were obtained during full sun on an object not too close or far away.

Some Petites had "wallpaper" outer lensboard covers matching the camera body, while others had hand painted Cloisonne panels such as the Boy Scout or ZigZag pattern seen on the opposite page.



Pictured are different versions of the Kodak Petite camera—all with their original color-keyed bellows. These all took Kodak Vest Pocket 127 film, and were priced between \$5.00 and \$7.50. In 1932 a roll of Kodak film yielding eight pictures was 25 cents.



Outer lensboard view of two of the Petites on opposite page showing designs by Walter Dorian Teague.

Kodak Official Scout Cameras Both the Boy Scout (box) Brownie and Petite (folder) were Teague Art Deco designs. They were finished in olive drab with Scouting-influenced cloisonné panels. The Brownie No. 2 took 120 (or 620) film, and the Petite took 127 film. These variants are the exceptions to the increasing value of this colorful group. Girl Scout and Campfire Girl variants are rarer and usually go for higher prices. Sometimes you have to buy a whole “Scout” collection to get the one you want.



As the Great Depression slogged on, the Official Boy Scout camera reflected the times with a \$2.00 Brownie camera version—still sporting a Teague design (left).

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continued from page 17

Kodak Beau Brownie 2A: Another Walter Dorian Teague project was the Kodak 2 and 2A Beau Brownies. These were standard fare Brownie Box cameras made during 1930-1933 with an Art Deco decorated front panel and unique outer covering. They came in two sizes and five colors. The “2” took 120 film and the “2A” took the slightly larger 116 film. The five colors are: black, blue, rose, tan and green. There seems to be more black ones available at lower prices.



This Beau Brownie is the 2A version taking 116 roll film in tan—one of five colors. The Teague-designed Art Deco front plate ran the cost up to a whopping \$5.25 in 1933.

Vanity Kodak Ensemble: This is one of many camera collectors' Holy Grails. It's a colored Petite or Vanity camera (in grey, green, rose or beige) combined with a matching lipstick, compact, and mirror in a stylish hinged case resembling a clutch purse. These almost never make it out in public, as they are super rare and desirable. If they do—take a deep breath with the price—sometimes exceeding two G's! If I were (or dating) Taylor Swift, I'd consider it.



The Kodak Bantam Special: Finally, a real camera! Made from 1938 to 1948, this is Walter Dorian Teague's crowning achievement in the Art Deco industrial design field. Not only is it beautiful with its unique glossy black enamel and chrome lines, but it was also a state-of-the-art photographic instrument. It had it all—a super sharp Kodak Anastigmat Ektar f/2.0, 45mm lens, a Compur Rapid 1 to 1/500 second shutter, and a highly accurate rangefinder of the military type (separate split prism image—as in the Norden bomb site.)

The only drawback to using this museum piece is that it takes short-lived Bantam 828 (paper-backed sprocket-less 35mm) film which is no longer available (unless 1960 expiration dates don't bother you.) Even then it only gave eight shots per roll. Its only advantage over 35mm was the compact size of the film roll—being able to fit in super compact Bantam and Pony cameras. You can buy re-spooled paperbacked 35mm film on 828 spools for \$22 online.

Kodak designer camera market values: The value of these cameras is in the eye of the beholder. As picture takers, most are considered novelty items at best. Those 100-year-old colored bellows made from rubberized paper or fabric are marginal at best with even minute light leaks having ruinous effects with today's high-speed films. However there is the female gender attraction to these cuties, which continues to enhance their popularity after all these years.

For a Petite camera with its original bellows and case and/or box, values start at about \$200. The Vanity Kodaks—if complete with case and in decent shape—go for around \$300 and up. The Boy Scout variations are lagging the other Petites at \$150. The Beau Brownies are all over the board depending on condition and color. Black is the most common at \$150—and green and blue are the rarest at \$300 to \$400. The Gift Kodak with painted box is around \$450. If complete with its original brown bellows, original Gift IB and outer box, it sells for \$900 and up. Bantam Specials are a relative bargain at \$250, more if mint. Kodak Ensemble values are dependent on condition and completeness—\$2k?!

Everything in this category is negotiable, so have fun looking! For a welcome change, camera functionality is the least of your worries. The really good ones end up on eBay at premium prices.



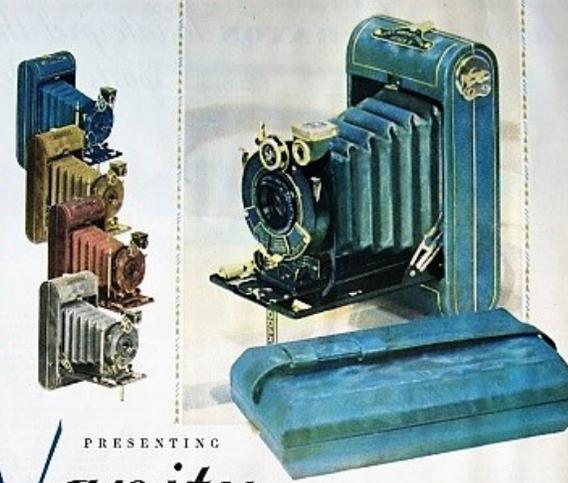
The Bantam Special was hinting at camera shapes to come, but was the end of the pure Art Deco designs. It sold for \$110 in 1948.



The Bantam Special showing operating position and size of 828 film roll and canister. These were marvelous instruments then (and now).

continued next page

witness2fashion



PRESENTING
Vanity KODAKS

Nearest of Smart Gifts... for the Girl Graduate, the Bride, the Driftwood, the Birthday... ditto, ditto, ditto, ditto, ditto, ditto... Betsy Hanz, Follsey, Favour, Smith '29 join Park Avenue debutantes in receiving these gloriously colorful Kodaks the loveliest gift creations seen in years

SWAGGER... aristocratic... modernity at its best... these are words to describe what is probably the most gorgeous addition of the season to the camera market.

It is only natural that these new Kodaks, incomparably beautiful in coloring and design, should have caught the fancy of young women especially. Froshings at the leading women's colleges and at establishments patronized by New York's elite justify the statement that Vanity Kodaks are an important contribution to the mode.

Vanity Kodaks come in five lovely colors: the accessories with one's costume

They are an entirely new version of the Kodak. They have, too, that subtle virtue of being in the latest mode and at the same time being distinctly individual.

Notice particularly the fascinating cases of Vanity Kodaks. The design was created by one of America's leading artists, who has contrived to give the case an intrinsic beauty of its own.

Even before one snaps a picture, one carries a new and intriguing detail of costume-accessory especially in key with the current trend toward color and novelty.

As a gift, the Vanity Kodak possesses a delightful freshness of appeal. The smart girl graduate of conventional taste welcomes it as a rare combination of utility and sophistication.

The superbly finished camera, the smiling grins of her betrothed with such a token as this, and if she herself finds one of these among her gifts she will yield at once to the alluring thought of carrying it on the honeymoon.

But who could blame any up-to-date woman for succumbing to the charm of these suggestive creations... who could blame her for a hint or two just before her birthday?

Visit your dealer at once and see these new Kodaks of transcendent smartness. On sale here! In five colors... Redberry... Bluebird... Cockatoo... Sea Gull... Jersey Wren. Eastman Kodak Company, Rochester, New York.



“So a Kodak was the Only thing You wanted”

July, 1929

LADIES HOME JOURNAL

The camera is shown here in several different colors and sizes. It is a very popular type of camera.

Kodaks petite



Great in quality, small in size, it is made to be a smart gift.

Old-time the depth of color and brilliancy of these make it really a little gem.

Case - Brown and contrasting tone. As also an available accessory in many by hand operation.

Leatherette - Purple, green, blue, black, tan, etc. (See also the other colors of the other models.)

little gems of color...

Frankly French in spirit are these newest members of the Kodak family. If you saw them in Paris while seeking gifts for friends at home you would say, "the very thing!" The name which has been given them—Kodaks Petite—perfectly describes them for the charming, distinctive cameras that they are. Colored leathers of unusual and engaging patterns make them gay and joyous to the eye. Without cases, they cost \$6.50; with cases, \$7.50. Keep your eyes open for them the next time you are shopping. Even if you don't need a camera for either yourself or someone else, you'll find them a pleasure to examine. Eastman Kodak Company, Rochester, New York.

A special Christmas showing of the new 1931 Kodaks

For Christmas shoppers, new model Kodaks, Brownies, Cine-Kodaks... Ready now at Kodak dealers!



WHAT perfect Christmas gifts! New Kodaks... in smart Parisian styles. Always favorites at Christmas... especially attractive this year in their exquisite new colors and modern designs. You'll find them waiting for you at your nearest Kodak dealer's. They are really advance numbers from the 1931 Kodak line... newly created by Eastman stylists, announced now for the special convenience of Christmas shoppers.

At whatever price you have in mind, you'll find an Eastman camera from the inexpensive Brownies to the finest Cine-Kodak for home movies.

See these colorful new Kodaks. See what handsome gifts they make. And remember... a Kodak is always many gifts in one. For it's a gift of countless pictures that keep happy memories alive forever. Eastman Kodak Co., Rochester, N. Y.

At Right: Kodak Petite. Charming for any woman. Colors... lavender, blue, grey, green, old rose. A camera that's almost tiny. Picture size, 1 1/2 x 1 1/8 inch. Price \$2.50, with push-type case to match.

Below: Best Brownie, a new, small, compact camera, with beautiful case. Colors: green, tan, black, etc. No. 2, for 2 1/2 x 4 1/8 inch pictures, \$5.

Right: No. 3A Gift Kodak in leatherette, silver and brown, green leather and brown, green leather and brown. Each by rubber eraser and metal. For 2 1/2 x 4 1/8 inch pictures. Price \$15 for Kodak and lens.

Below: Cine-Kodak, the gift that thrills the family. New Model M and M2 with blue, grey, black, brown. Case in black, tan, etc. Picture size, 1 1/2 x 1 1/8 inch. Kodak and lens, as low as \$10.

Right: Kodak Brownie. Picture size, 2 1/2 x 4 1/8 inch. For 2 1/2 x 4 1/8 inch pictures. Price \$15 for Kodak and lens.

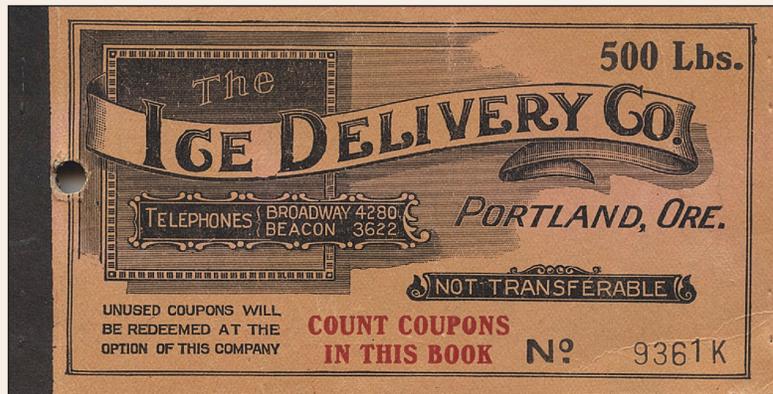
Give a KODAK

From the Collection of Cindy Motzenbecker



Ice Cutting.

“Back in the day”—before refrigeration—ice was cut from the local lakes and stored in ice houses insulated with sawdust. This particular image is of a smaller operation. Myself, I collect ice cutting images as my father, born in 1928, was an ice delivery man when he was young in Racine, Wisconsin. He had some good stories about life then as the doors were never locked in these types of deliveries. There is also an Ice Museum in Port Huron, MI. Knowlton’s Ice Museum, 317 Grand River Ave, Port Huron, MI 48060. It’s worth a visit.



Peninsular Net & Twine Co.—Tampa, Florida

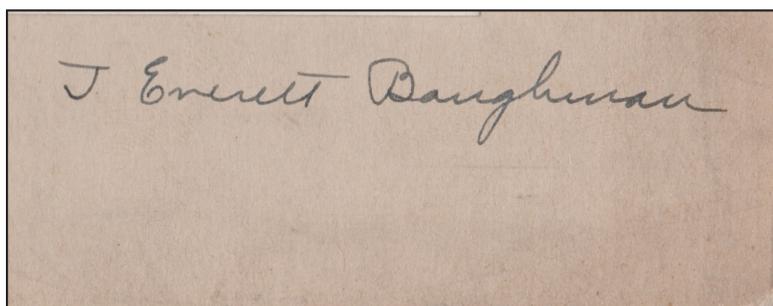
By Steve Hanley

This unique interior photograph features John Everett Baughman (1885–1976) standing inside his store, the Peninsular Net & Twine Co., located at 306 W. Fortune St. in Tampa, Florida.

Baughman specialized in commercial fishing supplies, including nets, twine, corks, rope, lead weights, and even oyster tongs.



Photo with mat cropped out.



Original identification written on mat.

The earliest newspaper mention of Peninsular Net & Twine Co. dates to 1941. At that time, Baughman (residing at 713 Bungalow), along with A. J. Nathan (1511 Georgia Avenue) and F. R. Herberg (216 West Woodlawn Avenue), operated the business at the same Fortune Street address.

**NOTICE OF INTENTION TO REGISTER
FICTITIOUS NAME**

The undersigned does hereby certify that they are conducting a Commercial Fishing Supplies business at 306 W. Fortune street, Tampa, Fla., under the fictitious name of Peninsular Net & Twine Co., and that said firm is composed of the following persons whose names and places of residences are as follows:

A. J. Nathan, Manager, 1511 Georgia avenue; J. E. Baughman, Assistant Mgr., 713 Bungalow Terrace.

Ownership of Peninsular Net & Twine Co., is as follows:

A. J. Nathan, 1511 Georgia avenue; J. E. Baughman, 713 Bungalow Terrace; F. R. Herberg, 216 West Woodlawn avenue.

It is our intention to apply to the Clerk of the Circuit Court in and for Hillsborough County, Florida, to register the said name of Peninsular Net & Twine Co., under the provisions of Chapter 20953, Laws of Florida, Acts of 1941.

Witness our hands, this 29th day of August, 1941.

A. J. NATHAN,
J. E. BAUGHMAN,
F. R. HERBERG.

The Tampa Tribune—August 29, 1941.

By 1950, Baughman had become the sole owner of the store. In the mid-1960s, the business moved to 3642 Cypress Street, where his son, John Everett "Jack" Baughman Jr. (1921–2004), joined the operation.

**Commercial Fishing
Supplies**

- Nets
- Twine
- Corks
- Rope
- Leads

**Peninsular
Net & Twine Co.**

306 W. Fortune Ph. 2-6844

The Tampa Times—May 2, 1951.

continued next page

During the early 1970s, store advertisements encouraged customers to “Beat Inflation” by catching their own shrimp. By the mid-1970s, the business had broadened its appeal, marketing “twines and cords” to the growing number of macramé hobbyists.



Have a question? Let the Tribune Troubleshooter take aim at it. An effort will be made to obtain valid answers to all questions. When writing to The Troubleshooter, please include your name and address. Please, no telephone calls. Address all inquiries to The Tribune Troubleshooter, P.O. Box 191, Tampa 33601.

✂ ✂ ✂

I would like to know how I could discontinue a swimming pool in my yard. It is seldom used and it is difficult to pay taxes on it. A. R.

One pool contractor we talked to suggested you fill it up with sand, top it with clay and plant a rose garden.

☆ ☆ ☆

There are 67 counties in Florida, but during the past year I've seen several cars in Atlanta, where I go to school, with the number 68 on their tag. What is this number for? S. G.

Those 68 numbers are on tags that are issued from the State Motor Vehicle Office in Tallahassee.

☆ ☆ ☆

Where can I buy oyster tongs? E. M. M.

Peninsular Net & Twine Co., 3642 Cypress.

☆ ☆ ☆

The Tampa Tribune—December 14, 1968.

tester. A-1 condition. \$350. 639-4632.

BEAT INFLATION!
Catch your own Shrimp!
Sportsman Shrimp Trawls
Complete! Ready to Fish!
Peninsular Net & Twine
3642 Cypress St. 877-9573

TRY our upholstery shop for low

The Tampa Times—May 3, 1972.

<h1>THE BOUTIQUE</h1> <p>A Shopping Guide For Busy Bees Call 223-4911</p>	
<p>806—ARTS-CRAFTS</p> <p>MACRAME' TWINES & CORDS Extensive stock. Assorted colors Peninsular Net & Twine, 877-9573</p>	<p>838—FASHIONS</p> <p>TO PLACE AN AD IN THIS FEATURE PLEASE CALL 223-4911</p>
<p>809—BABY NEEDS</p>	<p>856—INTERIOR DECORATING</p>

The Tampa Times—April 29, 1975.

The store at its new location remained in operation at least through 1980, as evidenced by a newspaper article featuring Jack Baughman inspecting one of the nets for sale.

I hope you enjoy this photograph of the Peninsula Net & Twine Co., which not only captures the spirit of Tampa's mid-century fishing supply industry, but also shows how genealogy and history can deepen our appreciation for the everyday lives and stories preserved in images like this.

Steve Hanley (hanleysj@gmail.com)

Adapted from a previously published blog post:

<https://www.psychogenealogist.com/blog/2023/09/24/peninsular-net-and-twine-co-tampa-florida>

The Tampa Times—May 14, 1980.



Jack Baughman inspects one of his gill nets he sells to Tampa Bay area mullet fishermen. Baughman runs the Peninsula Net & Twine Co. at 3642 Cypress St., a fisherman supply shop.

eBay: the pleasures and perils of the world's top online auction site

By Jason Schneider



eBay—the international Internet based auction house—has been around since 1995, and has simplified and expanded the collector world that used to rely on flea markets, garage sales, and antique stores. It can be used by individuals, companies, and governments to purchase and sell almost any legal, non-controversial item. Buyers and sellers may rate and review each other after each transaction, resulting in a “reputation” system that serves to protect buyers and sellers from bad actors. The eBay service is accessible via websites and mobile apps. eBay can also automate the payment system for convenience and security with its alliance with PayPal and other payment systems. I’ve been an avid eBay buyer and an occasional seller almost since its inception and I’m still a fan.

When eBay first opened, it charged sellers a flat rate of 10% of the final sale price as a final value fee. This was later increased, and now the final value fee is typically between 10% and 15.55% depending on the item category. Additionally, a fixed fee of \$.30 is charged for orders of \$10 or less, and \$.40 for orders over \$10. It all adds up, and many sellers likely increase their asking prices and “accept offer” (reserve) prices to cover the eBay bite. The Seller composes his/her own ad complete with personalized (or canned) descriptions and pictures of the sale item(s). The seller is also responsible for concluding the sale, packaging the item and shipping it to the new owner. All in timely fashion—usually within a week for domestic sales.

On the plus side, eBay does stand behind buyers and sellers when it comes to legitimate complaints, and will even refund the purchase price directly (and bill the seller) when a recalcitrant seller refuses to do so.

However, despite its robust system of protections, eBay is fundamentally a capitalist enterprise, and its primary objectives are to protect itself and to maximize its profits. As a result, you can run afoul of its algorithms. This happened to me a few years back when I was collecting (of all things) mechanical mantelpiece clocks of the 19th and early 20th century. These things are rather large, heavy, and quite delicate, and the people selling and shipping them aren’t always experienced clock people. So, even though I send all sellers detailed packing instructions, I received three damaged clocks over a three-month period and, of course, filed complaints. Bingo! My buying and selling privileges on eBay were summarily revoked for three months without the possibility of appeal, though I was eventually able to clear my eBay record of the “offense”.

This brings me to an important point about buying on eBay. Since eBay is a “universal” platform, many sellers are inexperienced, and a good percentage are clueless about proper packing. The basic rule of shipping any delicate object like a camera, lens, or glass plate is to assume that the package will be dropped, struck, or otherwise mishandled once it’s consigned to the tender mercies of USPS, UPS, FedEx, etc. The only way to prevent damage (well, at least 99% of the time) is to immobilize the object in the center of a sturdy box with enough packing material on all six sides (yes, the top and bottom also count!) to prevent any foreseeable impact from causing damage.

**Camera and image collectors
can’t live without it, but it
sure can drive you nuts!**

Here's a copy of the message I send to all eBay camera sellers before the item is shipped: *"Please pack this camera (clock, picture whatever) very well, wrapped in at least two layers of bubble wrap and secured in a hard box with enough packing material on all six sides to protect it from impact and prevent it from shifting around in transit. Please also ship it as soon as you can and provide a tracking number. Thanks very much for your kind attention, and best regards, Jason Schneider."*

Most sellers honor these wishes and more than 90% of the cameras, lenses, etc. that I receive are well packed. The most common lapse: not ensuring that the wrapped item is truly immobilized in the box.

I do have a few other suggestions regarding eBay policies:

1. Sellers are allowed to list the condition of the item as "used," which tells you precisely nothing. "Used" is a status, not a condition, such as "Very Good" or "Near Mint." And even a non-expert should be able to denote obvious defects such as a cloudy viewfinder, a stuck film-wind lever, water damage, or missing parts.

2. There is no requirement that the posted photos or the text of a listing show or mention all cosmetic defects such as a dinged bottom plate or a scratched back cover. This is particularly annoying when the item is listed as an "AS IS" or "No Returns" purchase. Unless you're prepared to take a total loss on the purchase price, I suggest you avoid "No Returns" purchases altogether unless the seller is willing to give some indication that the shutter is firing, the lens is clear, etc.

3. eBay has no real standards for the general descriptions of an item's condition, so those listed on eBay are inherently subjective. In short, unless the item is listed as new or in mint condition, you'll have to take the seller's word that "Excellent +++" really means it's clean and functional. Indeed, one joker suggested that "Excellent +++" really means fit for the scrapheap and "Near Mint" means nasty but functional.

They say a picture is worth a thousand words and that's especially true on eBay. Make sure all the posted photos are clear and detailed, and show the object from all sides. iPhone cameras have aided greatly to this practice. While photos alone cannot confirm functionality (though some sellers thoughtfully include short videos) you can judge a book by its cover—and cameras with visible defects are likely to have experienced hard use or abuse.

4. eBay automatically charges your account immediately once a seller accepts your offer. Ordinarily this isn't a problem, but make sure your PayPal paying option is set correctly, or your credit card or bank account on file may be charged instead. This recently happened to me when I selected PayPal Credit as my payment option, but my American Express card was charged for the purchase instead because I had a zero balance in my PayPal account. Adding money to my PayPal account solved the problem. Also, if you have more than one PayPal account, be sure the correct one is specified on the invoice before finalizing the purchase.

Not all eBay problems are eBay's fault, and in a sense, eBay is a victim of its own success. Because so many ordinary folks are now selling things on eBay, many listings contain inaccuracies in the headings and detailed descriptions. To put it bluntly, many sellers don't know what the heck they're selling! Over the past two weeks I've notified eight eBay sellers that their listings are inaccurate and suggested changes or additions. Seven of these folks thanked me profusely and one told me to get lost. If someone paid me for this "listing correction" service I could easily do 10 times as many and make it a fulltime job! It is also helpful to make some judgments about the seller from other items they are offering. If you are after a rare camera and you see one listed by an eBay seller that sells mainly t-shirts, you are taking a lot of risk if it is non-returnable. Also, "untested" almost universally means "does not work".

Of course, not everybody who creates an erroneous eBay listing does so in error. There's a much smaller percentage of folks who do so on purpose with the intention of misleading potential buyers. Some have criticized eBay for not cracking down more forcefully on such bad actors. However, to initiate such action, they rely on the complaints of eBay users to identify the miscreants and if they receive enough of them, they do take decisive action, including banning bad actors from eBay temporarily or permanently.

Remember too that eBay isn't the only game in town. Options are Etsy, eBay's well-known rival, and Amazon. Conducting a simple internet search may also turn up a few unexpected sources for what you're looking for. However, eBay, with all its flaws, is still the world's greatest site for camera collectors and photo enthusiasts. Yes, it's more competitive and costly than it was back in the balmy 1990s and early 2000s, but it's still worthwhile, exciting, and a lot fun.

Grab & Brag

Grab your photographic gems and brag about them here. They can be historically important photographs, technically unique cameras, or some interesting stories you are willing to share. Just a short one or two page article!

A “Hairy” Kiev By Yuki Kawai



I grabbed this rangefinder camera to brag about. This looks like an ordinary Kiev IV (4) from 10 feet away, but upon close examination you may notice that this is not so ordinary. Please let me know if you found something noteworthy about this camera which I may have missed.

The first and foremost thing is the covering of this camera, which is very unusual.

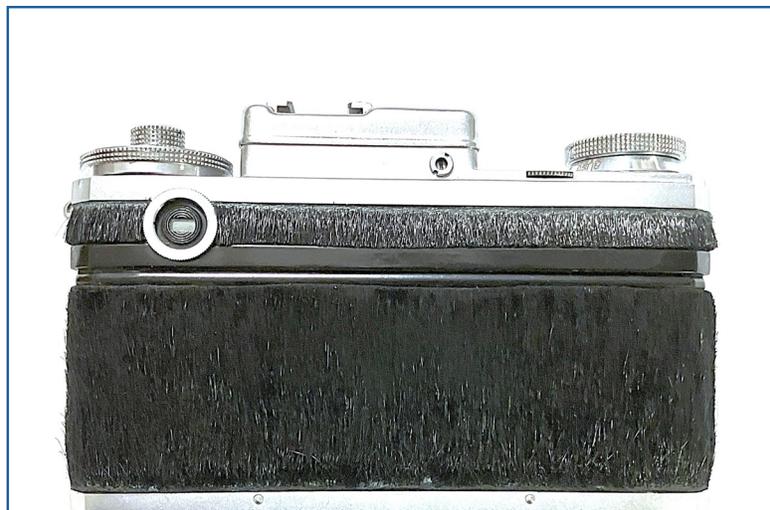
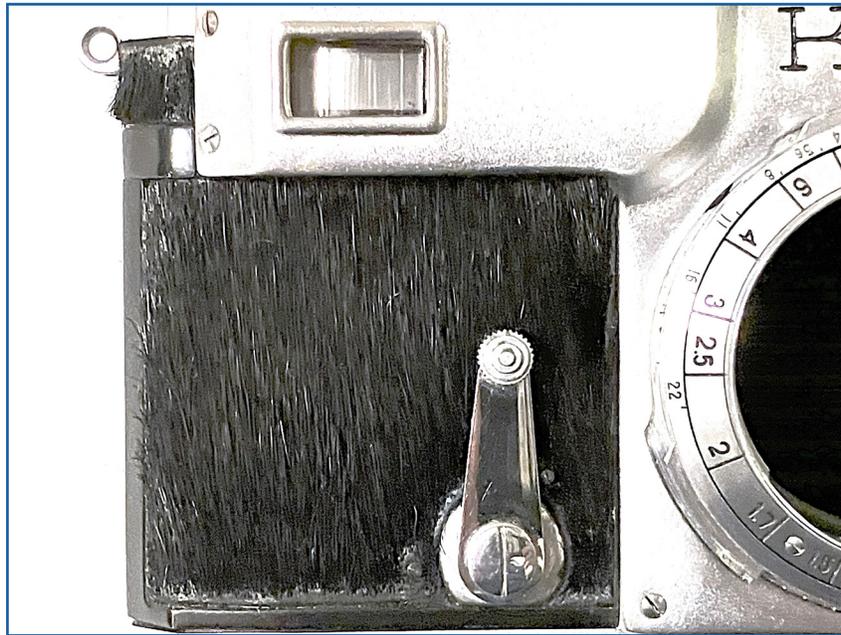
Chinese people love to use snake or lizard skin to cover commemorative camera bodies. They sure know how to make them look gorgeous. Gold plated and red or green reptile hide covered Leica M cameras look stunningly beautiful.



Now, what animal will Russians pick when they have to cover a special camera body? Timber Wolf? Caribou? How about Black Bear?

Reptile skins have no hair, of course. Therefore Chinese technicians do not have to wonder if they should remove hair or not from the hide. When Leica designers decided to use ostrich skin on some special Leica M cameras, they did not even think about leaving feathers on. Those camera bodies would look ridiculous with plumage, and hopelessly difficult to hold!

Who would think about covering a camera body with bear skin? Of course the Russians. But who would think about using the skin without removing the hair? Of course Russians. Who else would even think about something like that? So, this Kiev body is covered with black bear skin with HAIR! At least they did not use Chaika skin with feathers.



Since the cover is not smooth like lizard skin, it feels very strange at first when you hold the camera, but you get used to it quickly. Bear hair is surprisingly soft and sits in your hands very comfortably. It must feel good to handle the camera on bitterly frigid days in Siberia. I have seen many cameras in the past, but never anything like this. I would like you to play with this camera in person when we have opportunities to get together so that you enjoy the pleasant feeling of bear with hair. The feeling is like petting a horse by the neck, but the bear's hair is slightly softer than a horse's.

Okay, enough with hairy bear skin covering. Let us get to other issues.

continued next page

continued from page 29

Here are some other features of this “Kiev IV (4)” body.

- The front plate of this body says KIEV in Roman Alphabet instead of Киев in Russian Cyrillic.



- Judging from the serial number, low profiled exposure meter, small rewinding knob, and baseplate without support tab, this is a Kiev model IV (4). However it looks more like a Model III (3) from a distance since it lacks the usual synchro terminal under the viewfinder window.



- Winding the shutter of this Kiev is amazingly smooth unlike the ordinary grating feel of Kiev. It winds easily just like Contax IIa and IIIa, except it lacks the final “confirmation click” of IIa and IIIa at the end. The skin of your right thumb and index finger will not get worn thin like with Kiev, and the Contax II and III. A skilled technician may have done something clever to this body internally to improve the winding mechanism.

- The top part of the front plate is marked Красная звезда and 00132.



I do not know what 00132 means.

The rangefinder KIEV bodies are copies of the Zeiss Ikon Contax II and III which were introduced by Zeiss Ikon in 1936. The originals were designed by a team led by Hubert Nerwin, a genius engineer, at Zeiss in Dresden, Germany. After the WW II, Russians took the manufacturing equipment of Zeiss Ikon as a part of war reparations and relocated it to Kyiv, Ukraine. In 1947, they started manufacturing a copy of Contax II and named it Киев.

Later, Russians produced lots of variants of copies of the Contax II and III. They kept making changes, some good, some not so good.

Zeiss Ikon, relocated to Stuttgart, Germany after WWII, introduced the Contax IIa in 1950, and IIIa in 1951 to replace its Contax II and III lost to the СССР. Russians could not copy these precision IIa and IIIa bodies given the prohibitively high engineering and tooling expense needed in the waning days of rangefinder cameras. They had no choice but to keep producing the (pre-war design) Kiev—with and without its exposure meter.

Kiev cameras ceased production eventually in 1987. Highly regarded Contax IIa and IIIa were produced only for 10 years ending in 1961 while Kiev II and III production lasted for 40 years and were available new as late as 1990 at retail!

Did you grin and bear it reading this article? I would appreciate it very much if you could send your comments to me at: [Yuki Kawai \(kawai-tp@nifty.com\)](mailto:kawai-tp@nifty.com).

Photographic Collector Corner

Please check websites for updates. Listings on this page are FREE.

Antiquarian Book and Paper Show

www.curiousbooks.com/shows.html

Bièvres Photo Fair (France)

<http://www.foirephoto-bievre.com/en/>

Camerama Camera Show

<https://ca.eventbu.com/toronto/camerama-camera-show/6143133>

Edward Village Hotel, 185 Yorkland Boulevard, Toronto Ontario M2J 4R2, 9:30 am - 2:30 pm Admission \$7.00

Chicago Camera Show

www.photorama.com

Chicago Postcard and Paper Show

www.courthousesquare.net

10:00 to 6:00 & 8:00 to 3:00
Admission \$5.00

Cleveland Camera Collectors Show

<https://10times.com/cleveland-camera-show>

9:30 am - 2:30 pm

The Daguerreian Society

www.daguerreiansociety.org

DC Antique Photo and Postcard Show

<http://www.antiquephotoshow.com/>

Detroit Camera Show

www.photorama.com

Detroit Stereographic Society

<http://detroit3d.org/>

Grand Rapids Postcard & Paper Show

www.postcardarcheology.com

*2327 Byron Center Ave SW, Wyoming, MI
American Legion Hall 10-4*

London (ON) Camera Show

<https://londonvintagecamerashow.vpweb.ca/>

*Carling Heights Optimist Community Centre
656 Elizabeth, London, ON 10 am - 3 pm*

Michigan & Ohio Postcard & Paper Show

www.postcardarcheology.com

MiPHS 2025 Photographica Show & Sale

Sunday, October 5 10am-3pm.

Elk's Hall, Royal Oak MI

www.MiPHS.org

National Stereoscopic Association

www.stereoworld.org

www.3d-con.com

Ohio Camera Collectors

www.cameratradeshow.com

Ohio Civil War Show

<http://ohiocivilwarshow.com/>

*Richland County Fairgrounds
750 N. Home Rd, Mansfield OH 44906*

Photographic Historical Society of Canada

<http://phsc.ca/> Trident Banquet Hall

*145 Evans Ave. Toronto, ON
May 25, 2025 Noon - 4:30pm*

Photographic Historical Society of New England

<https://phsne.org/index>

Rob Niederman's website for Camera Shows

www.antiquewoodcameras.com/shows.html

York International Postcard Show

<https://www.marylmartin.com/>

York Fairgrounds, 334 Carlisle Ave, York PA



Scan the QR code with your device's camera app to be taken directly to the MiPHS website.