



The Photogram

Michigan Photographic Historical Society

Fall 2025

IN THIS ISSUE:

MiPHS Photographica Show & Sale is Sunday, October 5

This year's Show will feature a Live Auction featuring a 40-year camera collection donated by Don Balmer, a retired repair technician and longtime MiPHS member. There will be other donated items as well. Don't miss it!



Photographic Gimmicks



DeMoulin Trick Camera



A Complicated Barber Shop Photo



Kodak's best—the Medalist



Framing the Story

The Michigan Photographic Historical Society (MiPHS)

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Upcoming MiPHS Events

Photographica Show, Sale, & Auction

Sunday, October 5, 2025 10:00 am–3:00 pm

Auction at 1:00 pm

Royal Oak Elks Lodge 2401 E. Fourth St., Royal Oak, MI

Buy vintage cameras, lenses, images, books, and all kinds of photographic stuff. No reserve auction featuring a 40-year camera collection donated by Don Balmer, a retired repair technician, and longtime member of MiPHS. Students and MiPHS members get in free.



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

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,

Michigan Photographic Historical Society held its Annual Meeting on June 1, 2025 at the Northville District Library's large meeting room and was attended by members and Board members—totaling about 20. Those in attendance heard me speak about our activities and progress made over the year, and were treated to an interesting presentation by Cindy Motzenbecker on historic real photo postcards, and mine on classic twin lens cameras. We also discussed upcoming events which mainly centered on our Photographica Show and Sale scheduled for Sunday, October 5 at the Elk's Hall in Royal Oak.

We are very excited about this year's show as it will feature an enhanced end-of-show Live Auction of a 40-year camera collection by Don Balmer of Marquette, MI. Don is one of our earliest members of MiPHS with membership dating back to the mid-1970s. He was also a lifelong camera repairman and collected and retained cameras unclaimed—and purchased them for repair as well. He has offered us the opportunity to sell or auction off this estate. Auctions are rare opportunities to buy collectables at very reduced prices. Please get the word out to friends and associates to save the date. We hope to get you a consignment list and photos of some of the offerings prior to the Photographica event on October 5, 2025.

Start checking the website (miphs.org) for Auction previews of lists and pictures under *Upcoming Events*. Please invite your friends and interested associates to our annual event—it should be long remembered. Remember members and students get in free.

It is also my pleasure to welcome our new Secretary, Jeff Rowe, who has been a board member since 2023 and with his wife Sharon has recently moved back to Dearborn (their hometown) from Denver. He and his wife Sharon are also docents at Greenfield Village where he presents at the Tin-type Studio, steam train and other attractions. Jeff replaces Bill Christen, who has given many years of dedicated service to MiPHS. See article by Doug Aikenhead on page 6.

Chuck Fehl, President



My gimmick photo attempt—inspired by Rob Shimmin's article on page 7.

Over 100 Auction Lots From Don Balmer's Collection

Photographic Show & Sale Auction lots: Several MiPHS members have just begun cataloging the camera donations for this year's Photographica Show, Sale & Auction. Included are historic Kodak, Leica and copies, military, Graflex, press, stereo and subminiatures dating from the 1890s to the 1960s. Something of interest for everyone! The adjacent photo is a sampling of the collection. View more photos on our website at miphs.org under "Events/Upcoming Events".



MiPHS Annual Meeting 2025

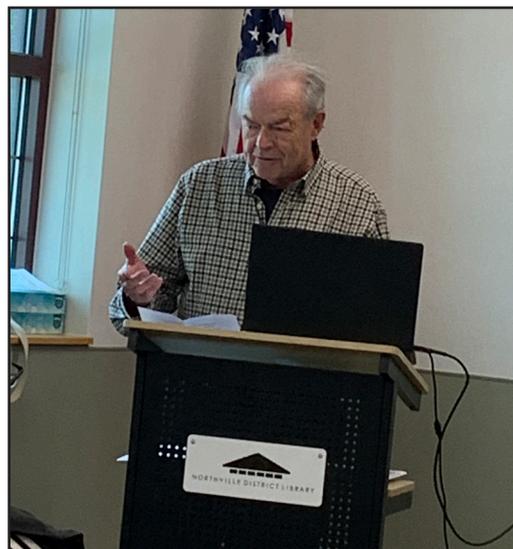
On Sunday, June 1, 2025, the Michigan Photographic Historical Society held its 2025 Annual Meeting at the Northville District Library. In attendance were most of our board members, *Photogram* contributors and new and old members. Bill Christen, retiring Secretary, started the meeting by introducing our officers, board members and presenters. President Chuck Fehl then led his first Annual Meeting by summarizing various areas of progress in 2024-25—including new associations with sister societies: the Photographic Historical Society of New England (PHSNE) and Photographic Historical Society of Canada (PHS-C). We now share websites and newsletters with both organizations. He also discussed new activities including organized group photo shoots, and reminded all of our informal monthly "Third Thursday" lunches held at noon at the Hibachi Grill in Westland.

The meeting was highlighted by presentations on collecting real photo postcards by President Emeritus Cindy Motzenbecker, titled *Historic Rare Images From Early 20th Century America*. This was followed by Chuck's presentation on the *History and Importance of Twin Lens Cameras from 1920 to 1970*. The meeting was followed by a social hour with snacks and beverages. This library seemed to be an excellent location for this event. Thanks to all who attended!

Photos courtesy of Bruce Powelson, Dietmar Haenchen and Karen Fehl.

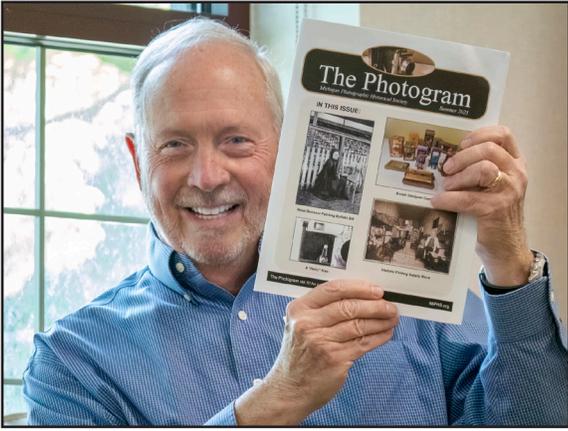


MiPHS President Chuck Fehl kicks off the Annual Meeting.



MiPHS Secretary Bill Christen introduces MiPHS Board members.





MiPHS President Emeritus Cindy Motzenbach presents her outstanding collection of real photo postcards.

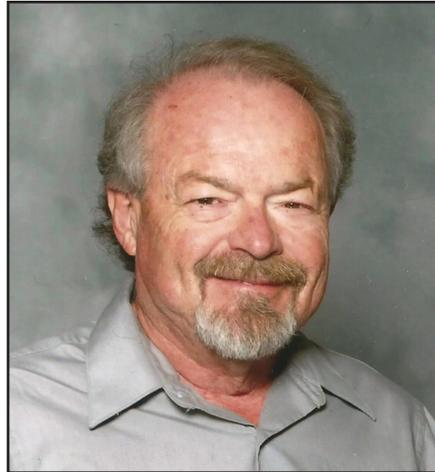


Bill Christen chats with MiPHS member Courey Brooks after the meeting.



Chuck Fehl presents twin lens cameras he knows and loves.

Bill Christen—An Appreciation



Bill Christen, a long time MiPHS officer known to most of our members, has decided to resign his board position to allow more time to pursue his other interests. He was most recently our Secretary, but has served in almost all capacities in his longstanding membership.

Bill joined the MiPHS Board of Directors in 2014 and served as a board member until June 2025. During those 11 years, Bill was our Treasurer (2016 through 2018), our President (2018 through 2022), and our Secretary (2022 through 2025). He also served as Vice President, Programs from 2016–2022. This record of service on the Board reveals a lot about Bill. He has been a "hands-on" board member, always willing to take on responsibility and exercise those responsibilities competently. As President, Bill handled the internal functions well: setting board goals, maintaining focus on achieving those goals, and delegating assignments to other board members. He was especially good at keeping Board discussions focused on business at hand, and moving efficiently through agenda items. Bill also excelled in managing the external missions of the board and building our relationships with other organizations, especially the Clements Library at the University of Michigan.

Bill has also been a frequent contributor to this publication, *The Photogram*, writing or co-authoring at least two dozen articles in addition to his "President's Message" in each issue while he held that office. His articles covered a wide range of subjects, from *Susan T. Speechly, Artist and Photographer*, a carte de visite photographer in Manchester, Michigan (Spring 2023) to *Rewinding the Bobbin of a Photographic Mystery*, a collaboration with Charles T. Joyce and Dale Niesen toward identifying the location and circumstances of a magnificent group photograph of Michigan infantrymen at the end of the Civil War (Summer 2023). Bill's most recent article was *Several CdVs of Paintings of Rosa Bonheur and a Story* (Summer 2025). Rosa Bonheur (1822–1899) is Europe's most famous painter of animals.

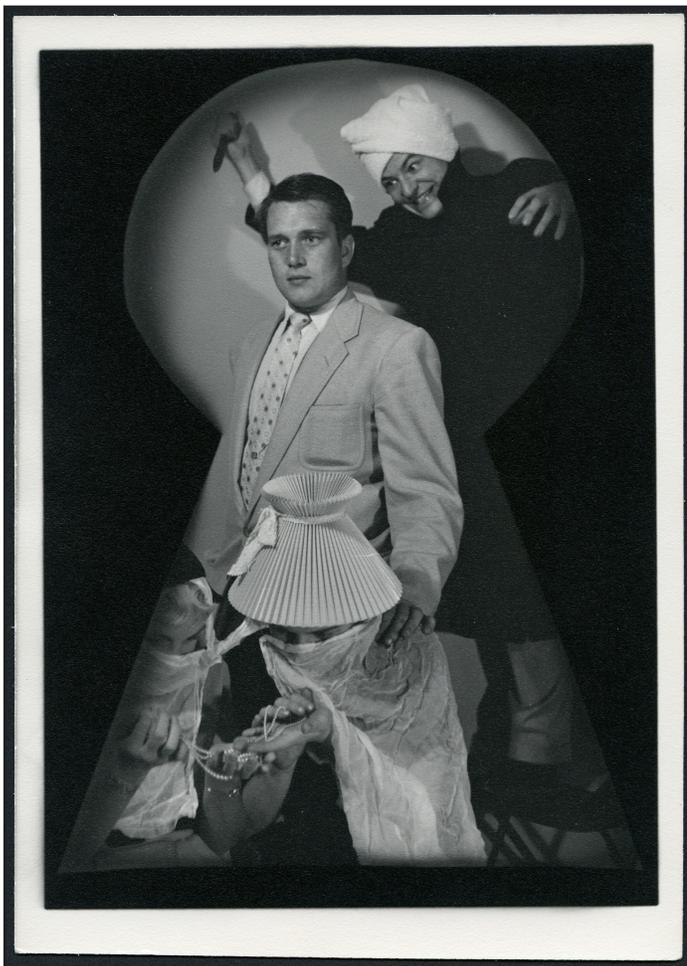
Bill Christen resigned from the MiPHS Board of Directors effective at this year's Annual Meeting. He will continue to be an active member of the organization and, hopefully, a frequent contributor for *The Photogram*. We hope to see Bill and his wife, Glenna Jo, at future Third Thursday lunches.

Thanks for all you've contributed to the MiPHS, Bill. We will miss you on the Board!

Submitted by Doug Aikenhead, Past MiPHS President, Vice President and Treasurer

Photographic Gimmicks aka Trick Photos *By Robert Shimmin*

These two images, created in the early 1950s, come from an archive of photos belonging to my late father, Wilfred L. Shimmin. By my reckoning, they were taken and exquisitely printed by my father's good friend, Donald Keilor, a fellow photography student at Wayne State University. No doubt inspired by the photographic "gimmicks" found in popular photo magazines of the era, these are just a couple of the many images they collaborated on as they worked to develop their fledgling photographic careers.



Keyhole Murder.

ca 1950, Gelatin Silver Print, 5"x7"

Models from top: Donald Keilor, Bud Chambers,
Wilfred Shimmin, and Pamela Keilor.



Armed Detective.

ca 1950, Gelatin Silver Print, 5"x7"
Paul Hannula (as the detective).

Post-War Opulence—the Kodak Medalist Cameras

By Chuck Fehl

After World War II, there wasn't much happening with established European or Asian camera manufacturers as their factories were severely damaged by the U.S. and Allied forces' land and air attacks. At the end of the war, what remained standing was raided by the victors as war spoils. The most notorious of these were Russian confiscations of the Dresden factories that produced Exakta, Zeiss Ikon and K.W. (Praktica) cameras, but also smaller companies like Voigtlander and Minox were affected.

While all this was being sorted out, Kodak literally had the entire photographic marketplace to itself—and they put their numerous talents to work. They added a professional line of cameras to their highly successful consumer lines during the time when its foreign competition was dealing with the Marshal Plan and rebuilding their economies. These upscale Kodaks include the 35mm Ektra, the Bantam Special, and the Medalist I & II—followed by the Chevron. Even the Signet 35, a deluxe point and shoot camera, was in this high-end category.

One of the most interesting of these elegant cameras was the Kodak Medalist (later referred to as the Medalist I). This was a professional camera designed initially for the military which came out in 1941. It had a hint of Walter Dorian Teague's Art Deco influence on its styling. It featured an extremely accurate long base rangefinder as part of its viewfinder array. It took 620 film—which was Kodak's compact spool answer to universal 120—and it shot 8 negatives of 2 ¼ x 3 ¼ inches. This would later be known as 6x9 or "Wide Format"—as it enlarged almost perfectly to an 8x12 print without cropping.



Many regard the Medalists as the greatest consumer cameras ever made. The five element coated Ektar lens is one of the main reasons.

This is the Medalist I designed by Walter Dorian Teague for military use. It can be distinguished from its civilian version by its black helicoid and fine focus knob—replaced by a flash connection socket on the Medalist II. Also many Medalist I cameras had a self timer cocking lever around the shutter release.

The Medalist sported the best Kodak could offer: a 100mm f/3.5 Ektar five element lens and a one to 1/400 second Supermatic shutter. The Medalist II came out in 1946 as a civilian model by adding flash sync, (replacing the fine focus adjustment on the Medalist I). It was discontinued in 1953 as post-war inflation made it uncompetitive. Its marvelous lens and construction were certainly equal to anything Germany had produced at that point. It was virtually the same lens formula as the famous Voigtlander Heliar, and its Kodak Ektar was used on the original Hasselblad 1600 as its normal lens.



The Medalist II in operating posture with the lens extended by its massive helicoid.



The rear of the Medalist with the back removed showing its 2 1/4 x 3 1/4 (6x9) format.

The body was machined out of an aluminum alloy billet with a high nickel satin chrome finish that resists tarnishing. Machining and assembly were best in class, and were finished in art deco designs with fused “Kodadur” vinyl body covering. The shape of the body was somewhat ergonomic in its grip.



Medalist II shown with lens collapsed, thus locking all controls. Notice the 3 inch wide rangefinder windows that articulate a split-image screen seen in the combined viewfinder window. Shutter speeds and aperture are set with dials around the lens barrel.

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The Medalist II is not an easy camera to casually pick up and use. It's hefty for one thing—almost three pounds! Then it's tricky to load (at least the first couple of times) and there are scary labels like “Do not turn this roller”. It might as well say: “If you want to automatically jam your camera, turn this roller”! Once loaded, there is a unique procedure of unfurling the collapsed lens with use of a meticulously machined double helix mount—that both extends the lens into working position, and then by further twisting, engages the focusing range. This in turn activates the rangefinder window with rotary distance scale read-out dial on top of the camera. The distance indicator also incorporates an artsy depth of field scale.

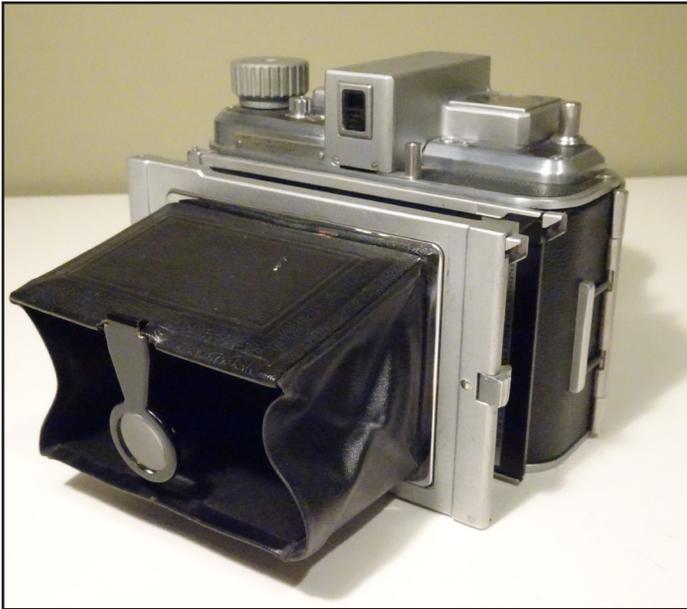


My Medalist II shown with a Series 6 clip-on filter holding lens hood—*de rigueur* before standardized filter threads.



Rangefinder readout with depth of field markings showing typical Walter Dorian Teague design flair.

Although this is a fixed focal length lens camera (no interchangeable lenses), it does have a few accessories to enhance its usability. One of these is the close focus back that replaces the standard back and works like an extension tube—allowing “close” focusing down to one foot via a ground glass focusing screen. This is then replaced by a single frame cut film holder for the exposure—once critical focus is achieved. Obviously, the camera needs to be on a tripod for all this to work, but is handy for commercial product work or still life photography.



Ground glass focusing screen and hood with magnifier on the close focusing back.



Medalist with closeup apparatus in place. There were several sizes of the extension boxes that turned the Medalist rangefinder into a view and macro camera.

The Medalist's shutter is the famous Kodak Supermatic (or Flash Supermatic)—the same as found on most Speed Graphics of that era. It is cocked when the film is wound (if you didn't screw around with that roller). Like many high-end roll film cameras, one would start each roll once loaded by using the red window on the back to bring the first frame to position. Then close the red window and manually set the frame counter to "1" and give the film advance one more nudge until a click is heard. We are then good to go to take eight shots with auto film stops. Double exposures are possible as there is a manual shutter cock lever under the viewfinder eyepiece.



The Medalist showing its cut film back, hooded focusing screen, and 1 inch extension box. This allowed close focusing down to about 1 foot (normally 3.5 feet to infinity with coupled rangefinder).

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I have proudly owned this Medalist II camera for probably 25 years and never used it due to the lack of fresh 620 film stock. Recently there has been enough demand for it (and 127 and 220) that it is not only available, but there is also a choice of 620 quality emulsions. I recently shot a fresh roll of 620 (100 ASA) and had several slightly out of focus results. Either I'm focusing on the wrong plane or my rangefinder needs recalibration.

It is unknown how many Medalists were made in its two runs, but probably not many due to its \$300+ price tag (\$4,200 in 2025 dollars). The serial number on my camera is 32613. I would guess no more than 50,000 were produced, which is low for Kodak. The Ektar's alpha-numeric serial number is EO1579L, which signifies a 1946 manufacturing date—not necessarily the camera's vintage, but within a year or two of that. So, the camera is probably 1947 or 1948 vintage. The "L" following the number means "Luminized" (Kodak's word for coated).

The last of the Medalists were made in 1953 when it was replaced by the Kodak Chevron. Some were disappointed with its replacement, as it lacked many Medalist features and had a 6x6 square format. Some called it an overweight Signet. However the Signet was no slouch either, as it cost the equivalent of \$900 in the early 1950s. It was an early day Contax T2—if you know what I mean.

Medalist Values have been steadily increasing now that 620 film stocks are available. These used to sell for \$150 to \$200 a few years ago, but usability and prices are increasing. Highly respected Medalists in working condition now go for \$300 to \$600 on eBay. There is no appreciable difference in value between a Medalist I or II.



The medium format Medalist compared to its 35mm contemporary—the Signet 35. Both started out as military contracts that were "civilianized" after World War II.



The incredible Kodak Ektra 35mm system rangefinder camera. This was made at the same time as the Medalist I, but was so complicated and ahead of its time, it could not be manufactured competitively after the war. It would have had to be priced at \$700 (\$7,000 in 2025 dollars) for Kodak to make any money with it in 1946. Approximately 2000 were made.



Best angle showing the Art Deco design theme of Walter Dorian Teague, chief staff designer at Kodak. It is beautiful and business-like at the same time—and built like a tank!



This is the 1954 Kodak Chevron camera that replaced the Medalists. It was popular and a better value than its predecessor, but lacked the quality and features of the Medalists, and was of a 6x6 ho-hum format. Notice its operating and design themes taken from the Signet 35.



The interesting and versatile KE-7 (Army Signal Corp) (left) and the civilian Signet 35 (right) versions are popular with collectors of military artifacts. Both had sharp 44mm Ektar lenses.

Framing the Story: A Found Photo from H. E. Ellms & Co. *By Steve Hanley*

Gorgeous light streams through this storefront's windows. Dandily dressed men—serious, refined—conduct the business of the day amid rich wood furnishings, a decorative tin ceiling, catalogs, directories, and paper ephemera scattered across desks. The scene is carefully arranged but still full of unanswered questions.



H.E. Ellms & Co.
This is cropped from original mounted photograph.

A few wall-mounted clues—best seen under magnification—and a handwritten note on the back helped identify this as the interior of H. E. Ellms & Co., located at 22 North Washington Street in Boston, MA.



Closeup of wall.

The company specialized in everything related to doors, windows, blinds, and screens. Period advertisements and newspaper clippings reveal its prominent role in Boston's building industry.

17 NORTH ST., BOSTON

DOORS & BLINDS
1/2 PRICE 1/2
OR LESS

Front Doors
Oak, Cypress and Pine.
Attractive Patterns

Slightly Damaged Inside Doors
2 Panel Fir and Klimax.
5 Cross Panel Fir.

Incomplete Lines—No. 1 Quality
Include Doors of All Descriptions and Sizes.

Blinds—No. 1 Condition
Wide Range of Sizes,
\$1.00 a Pair.

All on Inspection at Warehouse,
Haymarket Sq., or Write for List.
H. E. ELLMS CO.
22 Washington St., North, Boston

The Boston Globe, March 4, 1923.

CRIDE BRICE

STORM
WINDOWS

Regular Sizes
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Phone Richmond 0967

Write for size list with prices.
Will send man to take measurements,
if requested.

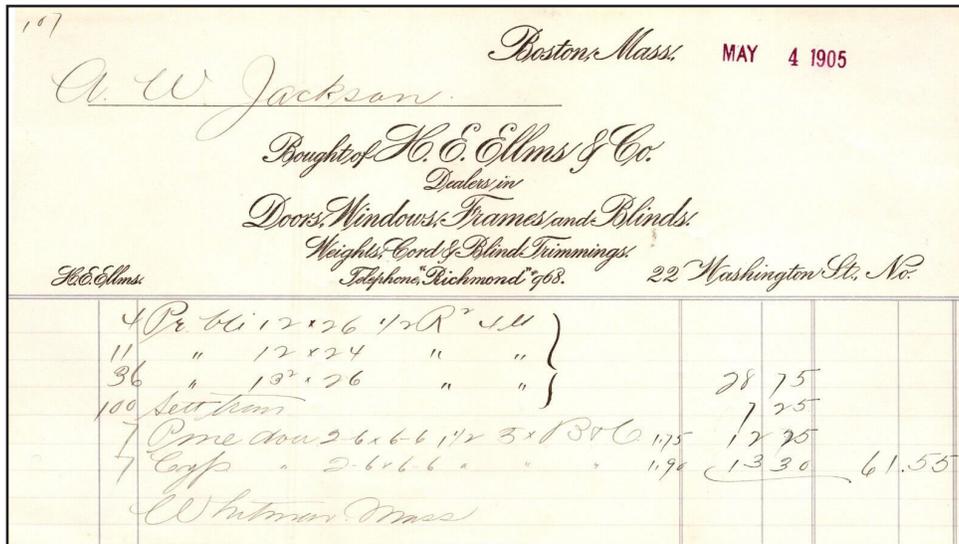
H. E. ELLMS CO.
22 WASHINGTON ST. NORTH
BOSTON, MASS.

The Boston Globe, November 18, 1923.

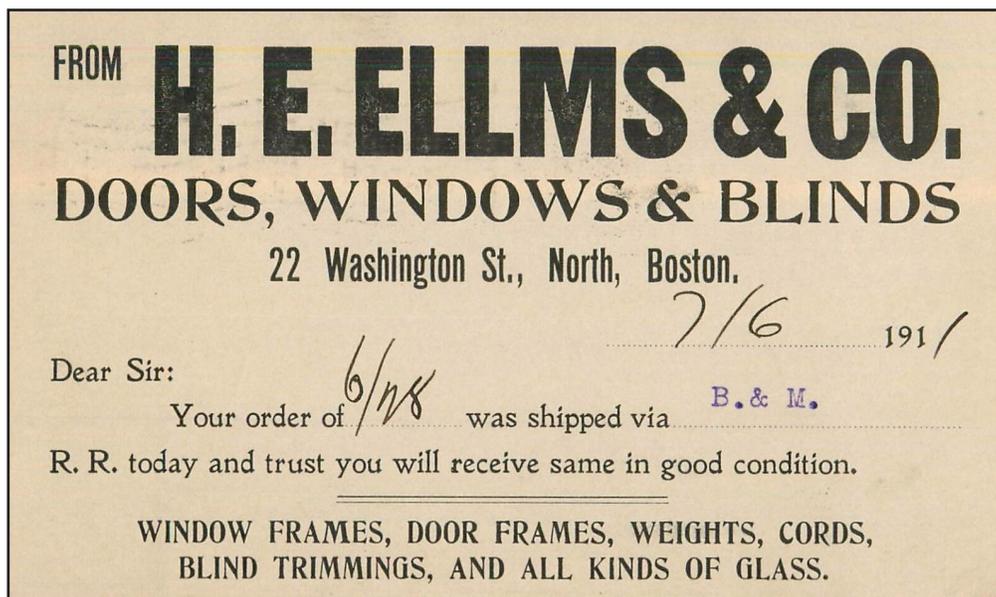
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This photo captures one moment in a much longer story—a company active across decades of city development. I wanted to know more. A quick eBay search turned up a pair of striking artifacts: a 1905 billhead addressed to an A. W. Jackson and an order confirmation postcard from 1911. It's easy to imagine the billhead and postcard sitting in the "out" bin, waiting to be mailed—small traces of a busy day at the office. Suddenly, the photo connects not just to a place, but to a rhythm of work and routine.



H.E. Ellms & Co billhead, 1905.



H.E. Ellms & Co. confirmation postcard, 1911.

For those of us who enjoy collecting old photographs, this is a reminder to look beyond the image. Ephemera like these can enrich our understanding, anchoring even anonymous photos in time and place. They open windows into the working lives of people otherwise lost to history.

A longer version of this story, including additional artifacts and research, is available on my blog, The Psychogenealogist.

<https://www.psychogenealogist.com/blog/2025/4/20/windows-doors-and-blinds-h-e-ellms-and-co-boston-ma>

From the Collection of Cindy Motzenbecker



A complicated barber shop scene...There are two barbers and two clients and quite a few "hangers on" folks milling about. Notice the photographer in the side mirror along with probably the wife of the prominent barber. She looks like she's making sure everything is progressing smoothly. On the back right you can see the sterilizer for the equipment. The back mirror also shows the young boy, just in front, holding his arms out. Nicely staged, don't you think?



DeMoulin Trick Camera: Photography Pranks are Priceless

By Rob Niederman

“Now then, look perfectly natural, and remain very quiet for just a moment” the photographer says in a soothing voice upon setting up a tripod mounted, polished wood camera with brass lens, and after artfully posing his seated patron. Satisfied with his efforts, in a quick and often-repeated motion, the photographer captures the moment by squeezing a pneumatic shutter-release bulb; after which the customer will patiently wait for a developed picture.



**Trick Camera (c.1908–1930) with its original focusing-cloth.
DeMoulin Bros. & Company. Greenville, IL.**

It is a scene replaying itself since the earliest days of portrait photography. But if the client is in the studio of an early 20th century photographer using a DeMoulin Bros. camera, the outcome is always surprising. Instead of hearing the soft metallic click of a shutter, a strong stream of water erupts suddenly from the lens, showering the formerly smiling and now startled subject.

Laughter breaks the silence of the once quiet room as the perplexed customer realizes the trickery, but also recognizes he has now completed a final Lodge or Fraternal Order [hazing] rite of passage.

This rarely seen Trick Camera was one of numerous novelty items, costumes, gag devices, and furniture sold to Lodge and Fraternal Orders by DeMoulin Bros. & Co. of Greenville, Illinois. The historic, product-diverse company has long since outgrown its roots of making and selling lodge initiation paraphernalia, and celebrated its 100th anniversary in 1992. Today, it is “the oldest and largest manufacturer of music performance group apparel in the world.”

According to a DeMoulin collector and historian describing the business' early years, "the company printed catalogues specific to each organization, as well as catalogues for burlesque and side show operators." Early catalogues listed a large selection of devices made for initiation and hazing. Among the products are two versions of the Trick Camera; black paper covered and finished wood models.

To entice Lodges and Fraternal Orders to buy the camera, DeMoulin scripted elaborate plays describing how to use the camera after a candidate has completed several "tests."

THE TRICK CAMERA (Used With Surprise Chair)

The trick camera is a good article to introduce after candidate has been put through several "stunts." Conductor will present him to Presiding Officer's station as follows:

Conductor:—"Chief Officer, Mr. _____, who has been tried by our various tests, has proved himself worthy of being adopted into our Order. I present him to you for final obligation."

Officer:—"My friend, I am pleased to adopt you as one of us. However, before imparting to you the secret work, such as the signs, grip and pass-word, you will please advance to the Secretary's desk and register your name. While you do this our Official Photographer will prepare his camera to photograph you. We have adopted the custom of photographing each of our members as they are taken into this Order. Their photos are kept in our Lodge album for identification."

(“Photographer” prepares trick camera and has candidate seated on surprise chair. When all is ready, he says to candidate:)

Photographer:—"Now, then, look perfectly natural, and remain very quiet for just a moment."

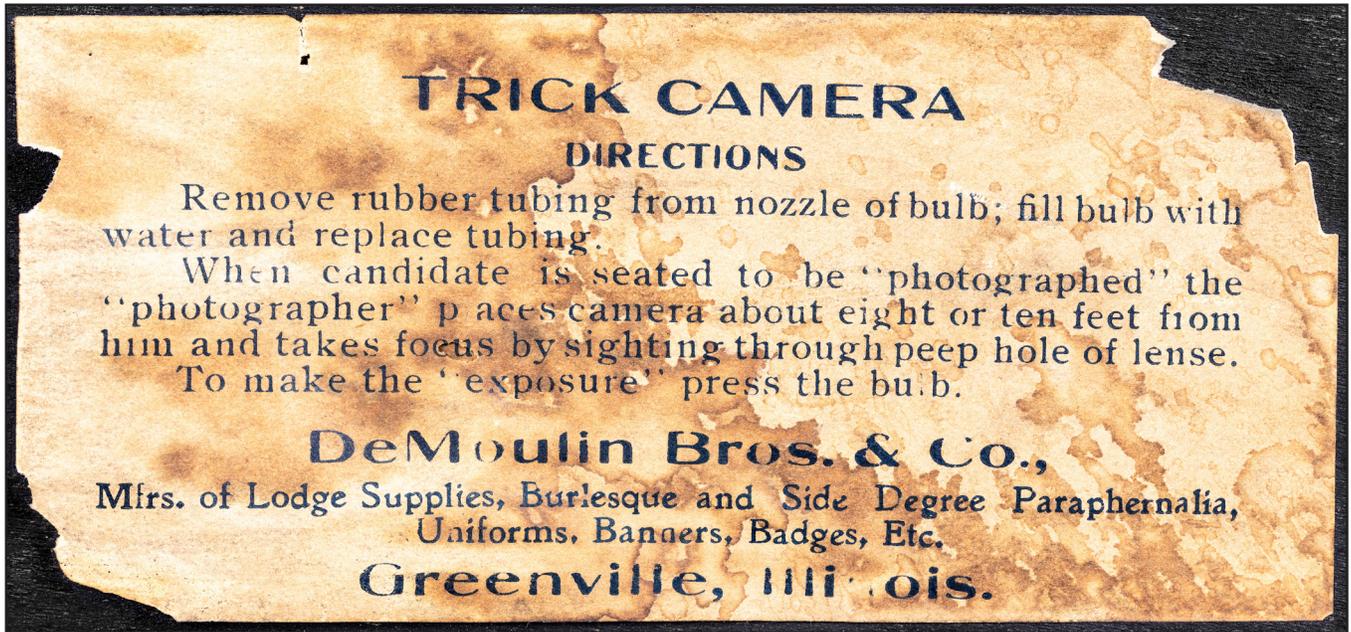
(Just then attendant pulls off the chair and photographer presses bulb, and down goes candidate, who receives a free shower bath from camera.)

Suggested script to deceive the "worthy."

The historian further noted: "It is perfectly natural for the Lodge to want the candidate's picture to keep on file for identification or for advertising if he should go missing. But if the candidate knows how near he is to his "down-fall," he might have a suspicion that his picture is intended for the rogues' gallery."

The deceptively simple Trick Camera looks like a nicely finished box-form view camera with an appropriate focusing-cloth. Affixed to the rear is a paper label with easy-to-follow instructions.

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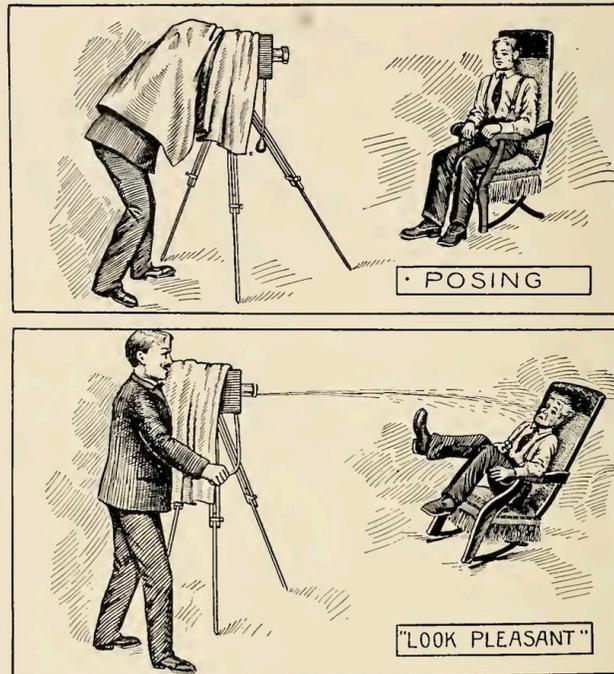
The photographer stages the deception by posing the client, ducking under the focusing-cloth, looking through a rear peep hole, and pretending to go through the motions of composing and focusing.



Rear of the DeMoulin Trick Camera: A photographer aims the camera by looking through the upper brass tube. A water-filled pneumatic bulb is connected to the lower, thinner tube.

After asking the sitter to remain motionless, he stands and forcefully squeezes the water-filled bulb. Additionally, if the unsuspecting client is posing on a DeMoulin Surprise Chair, "an attendant pulls it off, causing it to rock backward and fire a blank cartridge."

THE TRICK CAMERA



5264

The Trick Camera is a very clever device which never fails to work, and the candidate never fails to be "worked" as it seems perfectly natural for the Lodge to want his picture to keep on file for identification or for advertising in case he should be missing. The Surprise Chair or Trick Chair works well with the Camera. We recommend the Surprise Chair. The photographer takes focus through peep-hole in lens, and when all is ready he asks candidate to be perfectly quiet for a moment. He then presses the bulb, which sends a spray of water with a strong force into the candidate's face. At the same time, if Surprise Chair is used, an attendant pulls it off, causing it to rock backward and fire a blank cartridge.

See suggestions for introducing, page XVII in back of catalog.

5264 The Trick Camera is a perfect facsimile of a genuine photo camera, with polished brass lens. Size 8x8 inches. Price, including focusing cloth and folding tripod\$6.00

—34—

1908 DeMoulin Bros. catalogue page showing how their Trick Camera can be used with the Surprise Chair.

The 8-inch x 8-inch camera with folding tripod and focusing-cloth sold for \$6.00, and was later advertised as an entire outfit with the addition of 12 comic photos "to complete the illusion." For \$15.00, organizations could also buy the Surprise Chair with 50 exploding cartridges.

And yes, the camera works! Years ago, after winning the deceptive device in an international auction, I decided to show off a newly acquired "antique wood camera" to my oldest son. Yet somehow, I failed to mention the true nature of the camera as he enthusiastically posed for a reenactment.

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A brass water tube runs under the lens barrel and connects to a spray nozzle located inside the lens shade.

Mounted on top of a period-correct tripod, the camera looks convincing even when closely examined. After preparing the camera, I posed my son and squeezed the bulb. As advertised, a stream of water shot out from under the lens and found its target! I won't describe the retaliatory chase around the house and having to explain a wet son and wall to my wife.

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!

That's My Dad! ***By Chuck Fehl***



Some may be wondering why I'm writing an article on an historic image rather than my usual passion—cameras. Actually, it was your Photogram Editor who suggested I mix it up and write about this framed photograph which I've owned for years. The baby in the photo happens to be another Charles Fehl—my dad. This framed beauty has been “hanging” around our basement covered with dust and cobwebs for countless years. I got it out recently, cleaned it up and it now once again fills our home with love and much humor.

As far as I know it was taken at my dad's one year birthday in March, 1918. The nude pose was the style of the day for “coming out” photos. Note the bowl cut “do” and the cheeky smile—one of the first of millions of natural grins for this future insurance executive.

He grew up in the railroad town of Bellevue, Ohio (10 miles south of Cedar Point), and holds a degree in Clarinet at Oberlin College where he met my violinist mother. Both were involved with music their entire lives. To this day my sister is a classical music aficionado—me not so much.

This sepia toned studio portrait measures 9x13 inches including its original wooden frame. It was made in either Bellevue or the nearby town of Fremont. There is no other information on its still sealed back. I think I'll add a copy of this page so that our next generation will know where their cute posteriors came from!

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.