



# The Photogram

*Michigan Photographic Historical Society*

*Spring 2024*

## IN THIS ISSUE:



**The 13th Shot**



**Lamb's Bird Store—Detroit, Michigan**



**Shooting with the Kine Exakta:  
not for the faint of heart**



**Three Daguerreotype  
Stereoscope Cases**



**Topcon RE—the best camera  
to never make it**

# The Michigan Photographic Historical Society (MiPHS)

## Board of Directors



**President:** Doug Aikenhead.....dougaikenhead@gmail.com  
**Vice President - Programs:** Cynthia Motzenbecker.....motz48073@yahoo.com  
**Vice President - Special Events:** *Open Position*  
**Vice President - Communication:** Nick Valenti.....nickvalenti@mac.com  
**Treasurer:** Chuck Fehl.....ckfehl@gmail.com  
**Secretary:** Bill Christen.....gwjchris@earthlink.net  
**Members-at-large:** Heather Gardner, Dietmar Haenchen, Yuki Kawai, Bruce Powelson  
**Photogram Editor:** Karen Fehl.....michiganphotohistory.org

## CONTENTS:

Volume 52 No.1 Spring 2024

<b>Nathan R. Skipper Obituary</b> .....	4
<b>The 13th Shot</b> by Bill Christen.....	6
<b>Shooting with the Original Kine Exakta</b> by Jason Schneider.....	10
<b>Lamb's Bird Store</b> by Steve Hanley.....	14
<b>To Chase the Gray Away</b> by Bill Christen.....	18
<b>Three Daguerreotype Stereoscope Cases</b> by Rob Niederman.....	22
<b>RPPCs from the Collection of Doug Aikenhead</b> .....	27
<b>Grab &amp; Brag: Topcon RE—the best camera to never make it</b> by Chuck Fehl. ....	29

## Upcoming Events

**Photographs from Poletown March 28 at 7 pm**

**Oakland Community College, Orchard Ridge Campus, Room J-191**

Local Photographer Bruce Harkness widely documented various areas of Detroit, including the Cass Corridor, Brush Park, downtown Detroit and Detroit's near east side. Harkness has been published numerous times, presented many exhibitions, and appeared on local television. His work has been utilized in several films. A collection of his 1981 Poletown photographs are housed in the Walter Reuther Library Archives at Wayne State University. *Photographs from Detroit, 1975-2019*, a collection of his Detroit photographs, was published by Ohio University Press in 2022. *More details on his presentation can be found on the next page.*

**Election of Board Members First Week of June**

Interested in becoming an MiPHS Board member? Members in good standing are invited to submit a brief biography and statement communicating their reasons to join the board. Please submit by May 1 so we can review your statement and bio, and add you to the ballot.

**2024 MiPHS Photographica Show & Sale Sunday, October 6 10 am - 3 pm Details to Come!**

**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](https://miphs.org)." The **MiPHS** is on Facebook at "MiPHS Public Group." **MiPHS** mailing address: 19 Chestnut Dr., Chelsea MI 48118-9416.

**The Photogram** is the official newsletter of the Michigan Photographic Historical Society. The contents are copyrighted the year of publication. Copyright © 2024.

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**

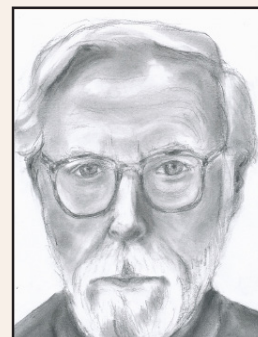
November 1: Winter Issue February 1: Spring Issue May 1: Summer Issue August 1: Fall Issue

Authors and advertisers are responsible for the accuracy of their contributions to **The Photogram**. The views of the authors do not necessarily reflect the views of the Society.

## Message from the President

Dear MiPHS Members,

It's February already which means that spring and warmer weather are just around the corner—hooray! I hope your year is off to a good start. I'm delighted to tell you that our Board is off to a vigorous start for a productive 2024. We have added a new member, filling one of the three vacant positions. We are excited to welcome Heather Gardner, who worked as a photography Paraprofessional for Oakland Community College's Royal Oak campus, and works as a digital photography instructor for the Digital Photo Academy. She is a freelance photojournalist and serves as a Director of the Ann Arbor Area Crappy Camera Club. She has a particular interest in collodion wet plate and other historic processes. Heather joined us for our January Board meeting and we can assure you that she brings a lot of energy and enthusiasm to our group!



Art by Tracy Gallup

On a sad note, we learned recently that Nate Skipper passed away in December. Nate was an Initiating and Founding Member of the MiPHS, first editor of *The Photogram* (1972–1973), and a longtime member of our organization. Please see Len Walle's tribute to Nate in this issue and the link to the family's obituary.

By now you should have received the MiPHS Member Survey by email. Our Board has been concerned about declining member participation and this survey is intended to solicit your input on what we are doing, how well we are doing it, and what we should be doing differently. It will only take you a few minutes to complete the questionnaire itself and there is ample space for you to add comments, questions, suggestions and more at the end of the questionnaire. Your answers are very important to us. They will give us guidance on where to concentrate our efforts to best serve your interests and your expectations of the MiPHS. The concept of participation is a fluid thing. It means different things to each of us. The better our board understands the level of participation that works for you, the better we can plan. We hope to hear from as many members as possible. We will report on the results of this survey in a future issue of *The Photogram*. Thanks for helping us in this endeavor!

*Doug Aikenhead*

### Photographs from Poletown presented by Bruce Harkness

**March 28 at 7 pm, Oakland Community College, Orchard Ridge Campus, Room J-191**

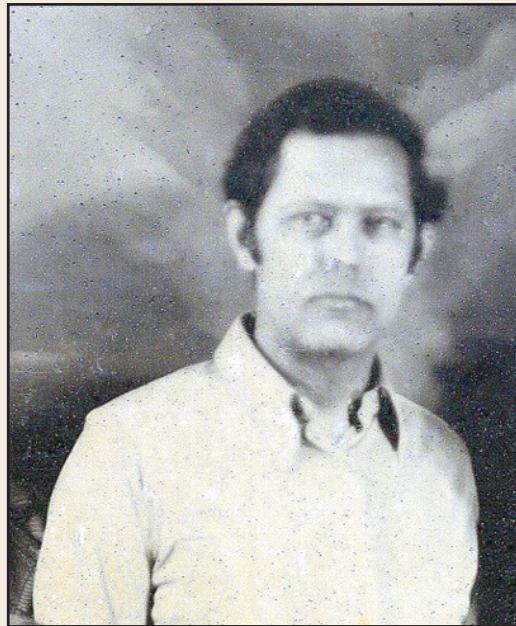
Everyone is invited to hear Bruce Harkness, local photographer, discuss his photographs from two Detroit projects: selected photographs from the 1981 demolition of the Poletown community to make room for a new General Motors assembly plant, and the story of Edmund Thiede, a subject of the 1987–1990 photography and oral-history project, *Urban Interiors, photographs and interviews from Detroit's east side, 1987–1990*.

"Unsentimental but deeply human, Bruce Harkness's photographs draw you in to every detail—into the tales told by every crack in the plaster, every poster on the wall, every storefront and front stoop. They compel you to look in every eye and, in these moving images of brick and mortar and flesh and blood, to read the stories of the communities we create and those we leave behind." (Karen Majewski, author of *Traitors and True Poles: Narrating a Polish-American Identity, 1880–1939* and former mayor of Hamtramck, Michigan)

Bruce Harkness grew up in Brighton, Michigan. He earned a BFA in photography from the Center for Creative Studies in 1979 and an MFA in photography from Wayne State University in 1982. Now retired, Harkness was the photographer for the City of Dearborn from 1990 to 2010. He currently resides in Dearborn with his wife, Barbara.



## Nathan R. Skipper, Jr (1934 - 2023)



**Detail from tintype made by Doug Elbinger (1974).**

Nathan Skipper, Initiating and Founding member of the Michigan Photographic Historical Society, passed away on Friday, December 22, at his home in Trent Woods, North Carolina. In addition to being the first editor of *The Photogram* from 1972–1973, he was also instrumental in the founding of the national Photographic Historical Society of America, serving on its Advisory Board and as its Vice-President and General Counsel.

Nate graduated Phi Beta Kappa from Duke University in accounting & business and later returned to receive a Juris doctorate degree in 1962. His legal career included positions at Ford Motor Company in Dearborn and General Counsel of Volkswagen of America in Troy. In Michigan he and his wife, Barbara (MiPHS's first Secretary), lived in Birmingham with their two children.

Nate conducted himself as a gentleman who valued being raised in North Carolina. He was very intelligent while modest, meticulous, and well regarded by his peers. His job allowed him to travel extensively across the U.S. where he interacted with many photo collectors and historians such as John Craig, Eaton Lothrop, Alan Cotter, Matthew Isenberg, Marvin Kreisman, and Nicholas M. Graver.

As an inquisitive person who was involved with many activities, photography was prominent. For example, while living in Michigan he earned an Associates of Applied Science degree in cinematography from Oakland Community College.

In addition to collecting Leica, Rollei, and Minox cameras Nate also had an interest in pictorialism and practice of pictorial photographic processes.

Nate Skipper played an important role in the formation of the Michigan Photographic Historical Society and he left his mark on those who knew him.

*Submitted by Leonard Walle with biographical detail from the Cotton Funeral Home.*  
(<https://www.dignitymemorial.com/obituaries/new-bern-nc/nathan-skipper-11595292>).





**"Sea Oats—1973 Nate Skipper."**  
**Bromoil photograph print. (Collection Leonard & Jean Walle).**



**Nathan R. Skipper, Jr.**  
**Courtesy of Cotton Funeral Home (2023).**  
**New Bern, North Carolina**

# The 13th Shot

*By Bill Christen*



**First-class battleship *Iowa*, bow view.  
[Right hand half of a H. C. White stereograph, 1903]**

On 9 April 1903, the target was 14,000 yards away, dimly visible from the deck of the *USS Iowa*. The morning mist had not yet cleared off out in the Gulf of Mexico. The *USS Massachusetts* was also barely visible two miles away going through the same target drill. Both ships were part of the South Atlantic Squadron operating near Pensacola, Florida.

The gunner in the forward 12-inch gun turret was supervising the reloading operations. They had already fired twelve rounds, and it looked like they were making a good score today. They might even surpass the *USS Indiana*'s efforts of a few days earlier. The guns were ready. Each of the eleven men in the turret braced as the order to fire was given.

The two big rifles made their usual thundering reverberation, then recoiled. Much to the surprise of the gunner, the left hand gun had not returned to its normal position. As the men scrambled into the gun's breech to investigate, the voice of an officer came from overhead asking if they were all right. They were indeed okay, but quickly became aware of the damage to the gun and the ship.

At least twelve feet of the barrel of the port gun had blown off; less than a third remained. Two jagged holes in the wooden deck were grim indicators of where the parts of the disintegrated barrel had gone.



Sailors from all sections of the ship scrambled to the gun deck to marvel at the damage. All were relieved to find that none of the gun crew were injured. Then relief turned to shock as word reached topside that the wildly flying pieces had killed men on the mess deck three levels below the turret. Had the accident occurred five minutes later as a shift new watch was sitting down to dinner, casualties would have been much higher.

As it was, Edward Purcell had his head torn off, Frank Berry was ripped open as with an axe, and Francis Kiele would die two hours later after his mangled legs were amputated. The surgeon from the *USS Massachusetts* had been quickly transferred by boat to the *Iowa*. He was no stranger to the scene—a few months earlier four sailors on the *Massachusetts* were killed and seven wounded when a similar gun had burst.



**Sailors of the *Iowa* looking at the hole blown in the deck by the explosion.  
[Christen]]**



**In Pensacola, Florida a view of the funeral procession of the three sailors killed. [Christen]**

SOURCE: William Christen, "The 13th Shot", *Military Images Magazine*, May–June 1985.

*continued next page*



## Accident to Iowa's 12-inch Gun — The Investigation

On 9 April, 1903, while the *USS Iowa* was engaged in target practice off Pensacola, Fla., an accident occurred to the left hand 12-inch gun (No. 9) in her forward turret, whereby the chase of the gun forward of the "D" hoop was blown off.

This gun was assembled and machine finished at the naval gun factory in 1895, the forgings being procured by contract, and had passed the required tests. Previous to the accident the gun had been fired 127 rounds in all. Two rounds had just been fired; on the next the one hundred and twenty-eighth round, the gun gave way. It was loaded with a full charge of 205 pounds of smokeless powder and a forged steel common shell with base fuse containing a bursting charge of about 36 pounds of black powder. The powder (index 124) was put up in March 1902 and delivered to the *Iowa* when she was on the South Atlantic Station in June of that year. The projectile had recently been overhauled with both fuse and base plug having been removed, red leaded and replaced. There was no indication of the shell having exploded in the bore of the gun; in fact, several persons stated that they saw it strike the water short of the target.

Retests of powder charges of the same index number and weight as that of the charge fired when the gun gave way and supposed to be as far as practicable identical with that charge, showed no material change from the original results given by the powder when it was tested for acceptance. No one in the turret was injured by the accident, nor was the mount or any of the turret fixtures injured, but some of the fragments of the chase of the gun were driven violently through the deck directly under the muzzle of the gun causing the death of three men on the deck below, two of whom were killed outright and one dying soon after; four others were slightly injured. The structural damages to the vessel were comparatively slight.

A board of officers was ordered by the commander in chief to investigate all the circumstances but the board was unable to form a conclusion as to the cause of the accident.



The ship's crew assembled in front of the forward turret in 1898. [LOC]

As soon as this board had made its report, the vessel was ordered by the commander in chief to go out and proceed with her target practice, and was concluded without mishap, thus restoring confidence to the officers and crew.

When the vessel arrived at a navy yard the injured gun was removed and a new one was installed in its place. The injured gun was sent to the naval gun factory for examination and retest of the material. A special board was ordered to further investigate the matter. This board made a careful examination of the subject concluding its report as follows:

The Iowa's 12-inch gun so far as its design and material are concerned was sufficiently strong to safely withstand the pressure caused by the normal action of the charge of smokeless powder actually used in it.

There is no reason to suppose that the Iowa's 12-inch gun had been in any way weakened by previous firing, and in the opinion of the board it was as strong and well-fitted to resist the strains of firing up to the time when it burst as at the time it was first installed on board the *Iowa*.

The Iowa's 12-inch gun was burst by the sudden application to the bore under the "E" hoop of a gas pressure greatly exceeding that which would result from the normal action of the powder charge being fired in it.

This excessive pressure was not caused by any abnormal action of the projectile, but was probably due to an abnormal action of the powder charge producing wave pressures.

Although wave pressures as registered by gauges are often very great, the duration of their action is so small that their effects upon a gun are very rarely serious, and it is probably far beyond their power to overstrain, much less to burst the thicker parts of a modern gun. It is only when a gaseous condensation acts upon a section of the gun, which lacks the inertia due to thickness and weight, and which the rapid motion of the projectile unmasks to the almost instantaneous application of the full pressure that rupture of the gun wall occurs.

The board is of the opinion that the liability of wave pressures occurring in the guns is very much diminished in the smokeless powder now being manufactured, due to the employment of uniform methods by the various powder makers under the present rigid specifications and to improved methods of ignition of the charge. It is further of the opinion that the method of construction adopted for the new guns, in which the chase hoop is extended to the muzzle end, probably provides sufficient strength to the gun to resist the wave pressures developed even in the least homogeneous powders now in service.

This finding of the board is, of course, a theory which may or may not be correct.

The cause of such accidents is usually so obscure that the absolute cause is rarely discovered. Some believe that the rupture of the gun was due to the explosion of the shell in the bore and that the explosion of the shell was due to the fact that it was not fitted with a base cover. Shells have frequently exploded in the bores of guns, but beyond damaging the rifling, no damage has resulted.

As regards base covers, none of the Iowa's shell were fitted with them, though many were fired safely, and probably not 1 percent of all the shells fired from all the ships in commission have been fitted with base covers.

This is the first serious accident that has happened to any of the large caliber, built-up, steel guns of the Navy, and the Bureau fears that the true cause will always be a mystery.

SOURCE: Charles O'Neil, Chief of Bureau of Ordnance, Report of the Bureau of Naval Ordnance, Department of the Navy, Bureau of Ordnance, Washington, D.C., October 1, 1903, 13–18.

# **Shooting with the Original Kine Exakta: Not an experience for the faint of heart! They inspired the 35mm SLR revolution of the '60s, but they were cantankerous beasts.**

***By Jason Schneider***

The landmark Kine Exakta of 1936 was world's first successful 35mm SLR. Although the Russians announced their Sport 35mm SLR a year earlier this ingenious, ungainly clunker was made in limited quantities from about 1937–1941 and distributed only in the Soviet Union. The Kine Exakta on the other hand was an instant international success and its maker, Ihagee of Dresden, Germany produced it and its successors in huge quantities, enjoying robust worldwide sales. Basically, it's a 35mm version of the well-established Vest Pocket (VP) Exakta, a compact waist-level SLR first announced by Ihagee in 1933. It was eventually developed into the first true 35mm SLR system, replete with scores of lenses, finders, and a host of specialized accessories. Prior to the introduction of the mighty Nikon F in 1959, the Exakta was the darling of scientists, doctors, researchers, and a broad spectrum of pro and enthusiast photographers.



**1936 Kine Exakta version 2 with rectangular magnifier.**

## **Shooting with a 1936 Kine Exakta: An agonizing but fun hands-on experience**

The 1936 Kine Exakta is a wonderful camera capable of capturing technically brilliant images of surpassing beauty. It is also an inconvenient contraption and undoubtedly the most challenging SLR you'll ever shoot with. Some of its foibles are due to fact that it was the first of its kind, and created at a time when the very concept of a small-format SLR was in its infancy.

For example, the Kine Exakta has a non-removable waist-level finder that provides a parallax free laterally reversed horizontal viewing image. Great. But if you want to follow action or shoot a vertical image you've got to pop open the finder by pressing a little button on its back, then press the hinged magnifier on the front down until it clicks in place over the viewing screen. This creates a frame-type "sports finder" that you view through a rectangular port in the rear section of the waist-level hood. It also means that you've transformed your glorious SLR into a primitive scale focusing point and shoot with no parallax compensation whatsoever.

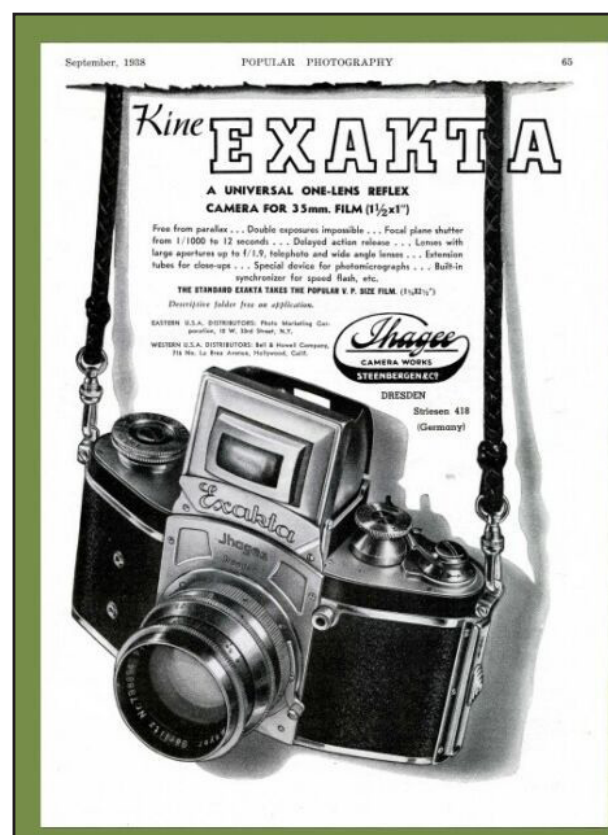




Old-fashioned rotating lift-and-turn shutter dial and ultra-long throw left-handed film advance. Not the last word in convenience.

Now press the cute little button on the back of the finder hood to pop the magnifier back up, set the lens to maximum aperture, and peer down at the convex surface of the finder screen and you'll see a clearer, brighter viewing image than you might expect, so long as the finder optics and reflex mirror are in good shape. The finder is great for viewing and composing, but not so hot for precise focusing, especially at close distances and in dim light.

Now press the magnifier down until it clicks in place over the viewing screen, and you'll see a moderately magnified image of the central area of the image that lets you focus much more accurately. However, if you want to compose the shot by viewing the entire screen you must pop the magnifier back up out of the way. This is infuriating, especially when shooting close-up portraits, because maintaining proper focus is a crapshoot—by the time you're ready to take the shot the subject's eyes will inevitably be at a different distance than the one you focused on!



Kine Exakta ad in *Popular Photography*, Nov. 1938.

*continued next page*

The lens on my 1936 Kine Exakta (type 2 with rectangular magnifier window) is an uncoated 5.4cm f/3.5 Ihagee Anastigmat Exaktar, a rebadged Meyer Primotar, a good quality 4-element, 3-group Tessar type. Ihagee itself never made lenses, and this was evidently the price point “kit lens” of the day. It’s very nicely made, its brass barrel is beautifully finished in heavy chrome, it has what appears to be a 12-bladed diaphragm that stops down to f/16, and it focuses smoothly down to a marked 0.8 meters.

It is also an unregenerate manual diaphragm lens lacking even a second preset ring for more convenient manual stop-down. This means (you guessed it) you must open the lens to f/3.5 to focus and view, then, while ogling the aperture scale, stop the lens down to shooting aperture before taking the shot. This Neanderthal system works OK at moderate shooting apertures, but viewing the subject while recomposing the shot at f/11 or f/16 can be challenging to say the least. Later Exaktas had preset, semi-auto, and fully automatic aperture lenses, the latter with an external diaphragm actuation mechanism that coupled directly via the front mounted shutter release.



**Antiques seller, Exakta 1, version 2 with 5.4 cm f/3.5 Exaktar lens, 1/250sec at f/5.6.**



**Jason Schneider shooting with his Kine Exakta I of 1936.**

The Kine and most subsequent 35mm Exaktas feature an elegantly contoured, very long throw (300 degrees?) left-handed wind lever that’s slow and cumbersome, but it does cock the shutter, lower the reflex mirror to viewing position and move the manually zeroed frame counter up one notch with each stroke. The main shutter speed dial next to the wind lever is the old lift-and-set type that rotates as film is wound or the shutter fires (keep stray fingers out of the way!) It has settings of Z (Zeit or Time), B, 1/25, 1/50 1/100 1/150 1/250, 1/500, and 1/1000 sec.

Atop the camera’s right-hand end there’s a large spring-loaded slow speed dial that provides settings of 1/10 to 12 full seconds (in black) and slow speed plus self-timer settings of 1/10-6 sec (in red). To actuate them you first set the main shutter speed dial to B, wind the film to the next frame, select the slow speed you want by turning and lifting the outer section of the slow speed dial, wind the slow speed dial clockwise until it stops to provide spring tension for the slow speed gear train, and fire away. It’s hardly the last word in convenience since you’ve got to wind the slow speed dial before each shot made at a slow speeds but the reward is more timed and self-timed shutter speeds than practically any other camera.



The Kine Exakta has a removable take-up spool that allows cartridge-to-cartridge film feed using a special take-up cartridge (no need to rewind) and there's an ingenious built-in film knife on a vertical shaft that you unscrew from the bottom of the camera and pull downward to slice the film at any time. You can then remove the exposed portion in the darkroom without affecting the rest of the roll, but if you're using regular 35mm cartridges you've got to get the exposed section into a developing tank, or an opaque film can before turning on the lights.

The Kine Exakta's removable back is more fiddly than a hinged back on later Exaktas, but the camera loads, unloads and rewinds conventionally except for the fact that the bottom mounted "hinged D-type" rewind knob is less convenient than a knurled knob or a crank.

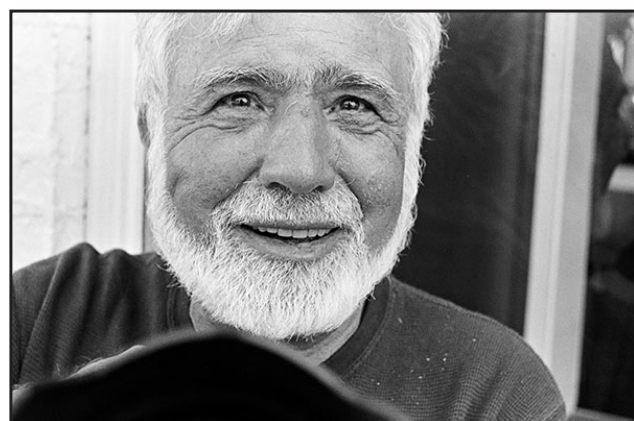


**Exakta II with 50mm f/3.5 Tessar.**



**Amelia, take 2, 1/50th sec. at f/4.5.**

Yes, the Kine Exakta of 1936 is a glorious pain in the butt to use, but it's also a beautifully made, nicely finished, esthetically proportioned classic that spurred the development of the vastly improved 35mm SLRs and DSLRs that succeeded it. Run a roll of film through a Kine Exakta (or preferably the nearly identical and more affordable postwar Exakta II, which has the focusing magnifier hinged at the top of the waist-level finder hood where it belongs) and you'll have a visceral appreciation of where we came from, and just how far we've come since the "good old days."



**Artist-photographer shot with Exakta 1 version 2.**



**Original Exakta 1 of 1936 with round magnifier, manual in background.**



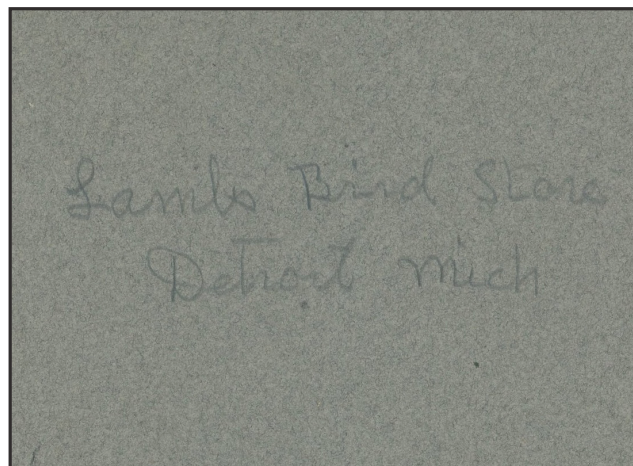
# Lamb's Bird Store

*By Steve Hanley*

Here is another photograph in my growing collection of old-timey storefronts, store interiors, and street view images. It shows a well dressed, bespectacled man standing in a store filled with bird cages, aquariums, and various related pet supplies. On the back is written "Lamb's Bird Store Detroit, Mich". I acquired the image from eBay a few years ago.



Full photograph.



Back of photo.



Photograph with mat cropped out.

Using a variety of genealogy research tools and newspaper archive sites, I set out to learn more about this bird store. I identified a Lamb family that operated several bird and pet stores in Detroit as early as 1914 through some time in the 1950s and possibly later. The father, Chester A. Lamb (1863–1948), had two sons, Frank Nevel Lamb (1891–1959) and Joseph J. Lamb (1893–1981).

The earliest mention of a Lamb owned bird or pet store was from a 1914 Detroit City Directory which lists a “Chester A Lamb, Prop Detroit Bird Store, 218 3rd Ave., rms 1125 Jefferson Ave (see page 400).”

" Chas E. driver, h 518 Garland av  
**LAMB CHESTER A.** Prop Detroit Bird Store.  
218 3d av, rms 1125 Jefferson av (See  
page 400)  
" Clyde, clk Baltimore Lunch, rms 267 3d av  
" Cora Mrs, clk H Kaplan & Son, bds 1161  
Concord av  
" Corwin M, sal 298 St Aubin av, h 529  
Meldrum av  
" Dorothea, sten, bds 150 Hazelwood av  
" Edw M.v-pres River Rouge Savings Bank.  
pres Perfection Mfg Co, h 239 W Gd Blvd  
" Edwin, lab, h 17 Danforth av H  
**LAMB EDWIN F.** Sec Friendship Lodge No  
417 F & A M, h 1007 Brooklyn av, Tel

1914 Detroit City Directory (p. 1413).

**MISCELLANEOUS**  
400 (1914) ADVERTISING DEPARTMENT  
**Detroit Bird Store**  
DETROIT, MICH.  
**SPECIALTIES:**  
Talking Parrots Trained Canaries Fancy Fowls  
Pure Bred Dogs Angora Cats Pets of All Kinds  
**218 Third Ave., Cor. Michigan**

1914 Detroit City Directory (p. 400).

There was a similar advertisement and listing in the 1915 Detroit City Directory. There is no mention of sons Frank or Joseph yet. On the same page (at the bottom) is an advertisement for “Royce & Passmore” which is “The Oldest Bird Store in Detroit”.

**MISCELLANEOUS**  
400 (1915) BUYERS GUIDE  
**Detroit Bird Store**  
DETROIT, MICH.  
**SPECIALTIES**  
Talking Parrots Trained Canaries Fancy Fowls  
Pure Bred Dogs Angora Cats Pets of All Kinds  
**218 Third Ave., Cor. Michigan**  
**THE INGERSOLL-GAUKLER CO.**  
INCORPORATED  
AMUSE-MENTS  
PIKES PEAK AMUSEMENT CO., Inc.  
DERBY CONFECTIONS CO., Inc.  
MOUNTAIN RIDE CO., Inc.  
DETROIT RACING RAILWAY CO., Inc.  
KNICKERBOCKER THEATRE  
HUNTING IN THE OZARKS  
BELLE ISLE BRIDGE APPROACH  
Telephone East 2800 DETROIT  
**D. KARLE COMPANY**  
Soda Fountains, Carbonators  
German Silver Pantry Sinks, Steam Tables, Bar  
Outfits, Work Boards, Beer Pumps,  
Faucets and Coolers  
Phone Cadillac 4980-4981 221-225 Monroe Ave.  
"The Oldest Bird Store in Detroit"  
**ROYCE & PASSMORE**  
Bird, Dog and Goldfish Supplies  
Telephone Main 2330  
201 Jefferson Ave., Opposite Interurban Waiting Room  
See Left Bottom Lines

1915 Detroit City Directory (p. 433).

continued next page



I believe that at some point the Lamb family became owners of the Royce and Passmore store, as a 1932 newspaper ad suggests. It lists "Royce & Passmore Bird Store" at 133 E. Jefferson and "Lamb's Pet Shop" at 4542 Grand River, both in Detroit, Michigan. The discrepancy in the address for the Royce and Passmore in 1916 (201 Jefferson) vs. 1932 (133 E. Jefferson) suggests the store was moved down the road.

**SOCIETY'S LATEST HOBBY  
TROPICAL  
FISH and BOWL** **39c**

We have just received a large shipment and repeat the offer.

**COMPLETE**  
One pair of Guppies or Rainbows, with snails, grass, sand and bowl. They do well and raise large families. The young are born alive. Full instructions with each outfit.  
Full Line of Plants and Snails to balance your Aquarium

**Royce & Passmore**  
**Bird Store**  
133 E. Jefferson  
OPEN TILL 6 P. M.

**LAMB'S  
PET SHOP**  
4542 Grand River  
OPEN EVENINGS

*Detroit Free Press, April 10, 1932.*

By 1917 both Frank and Joseph started showing up in the Detroit City Directory as being connected to bird and pet stores of their own. I went through many (but not all) of the available listings trying to confirm various locations for the family's stores. There were several different addresses and it was hard to decipher when stores moved or changed hands. This 1929 advertisement shows the four main addresses that kept popping up.

Third. Northway 0646-J.

LAMB BROS., 4 Bird Stores, offers splendid red Chow pups, Pekingese pups, Collies, Bostons, Eskimos, Fox terriers, Persian cats, loud singing, healthy canaries in Yorkshires, Cinnamon, Whites, real Harz choppers, talking parrots, fancy fish. Supplies, Fancy Cages, Food, etc. Open evenings and Sundays. Royce & Passmore, Bird store, 133 E. Jefferson. Lamb's Pet Shop, 4542 Grand River. Lamb Bros. Bird store, 2757 Woodward. Detroit Bird Store, 829 Michigan.

TWO IMPORTED WELSH COLLIES for

*Detroit Free Press, December 12, 1929.*

The stores listed are:

- Royce & Passmore Bird Store at 133 E. Jefferson
- Lamb's Pet Shop at 4542 Grand River
- Lamb Bros. Bird Store at 2757 Woodward
- Detroit Bird Store at 829 Michigan

I believe Joseph J. Lamb was the one most connected to the store at 4542 Grand River. The variation of the names of these different stores makes it difficult to identify which one is shown in the original photo. Here is a sampling of the many available newspaper clippings connected to these stores.

7231 Mack Phone Melrose 0712

**THE OLDEST BIRD  
STORE IN DETROIT**

Offers you the choicest selection of Canaries in the city. They are all guaranteed singers and make the most ideal holiday gifts. Their songs are like Christmas carols sent to gladden the homes on this happy day.

**ROYCE & PASSMORE  
BIRD STORE**

**LAMB BROS., Props.**  
133 E. Jefferson Ave.  
2757 Woodward Ave.

*Detroit Free Press, December 8, 1929.*



SUNDAY, NOVEMBER 22, 1931

Two Tone Enameled  
**BIRD CAGES .... 89c**

MONDAY ONLY

Full size cages with screens and cups. Finished in Red and Black, Green and Black and Tan and Black.

**FRESH BULK SEEDS**

<b>LAMB'S PET SHOP</b> 4542 Grand River 14th and Grand River	<b>ROYCE &amp; PASSMORE</b> Bird Store, 133 E. Jeff. <i>Detroit's Oldest Bird Store Opposite Interurban Station</i>
--	---

*Detroit Free Press, November 22, 1931.*

**Poultry and Pet Stock**

BLACK COCKER SPANIEL Pups, Beagle pups, White Eskimos, Bostons, Toy Terrier pups, Persian and Siamese cats; full line supplies. Open evenings and Sundays. Birdman Lamb, formerly Detroit Bird Store, will be pleased to have you call. Royce and Passmore, 133 East Jefferson.

CANARIES — Guaranteed singers, low as

*Detroit Free Press, July 12, 1934.*

gunner on a flying fortress.

**Eagle's Seller  
Pays \$15 Fine**

Chester A. Lamb, who operates the Detroit Bird Store at 2129 Grand River, is \$15 poorer today. He pleaded guilty before Recorder's Judge Cotter to possessing and selling a bald-headed American eagle to William D. Sheddon, who conducts a bird and animal educational exhibit.

*Detroit Evening Times, August 24, 1944.*

I found one photo on a public ancestry family tree said to be of Frank Nevel Lamb. I have included it here next to the man in the original photo.



**Are these both Frank Nevel Lamb?**

Is it possible that the man in the original photo is a younger Frank? There is certainly a striking resemblance, but I would need to more accurately identify the time frame of the two photos. Is it Chester? Joseph? I have not been able to find any more recent photos of Joseph. I did, however, find a note written on another ancestry family tree about Joseph that read: "In business for himself. Owned pet store in downtown Detroit. Was burned down during the Detroit riots in 1967. Known as the 12th Street Riot".

If you look closely, you can also see another man behind the counter at the back of the store. Perhaps this is another of the Lamb men?

I am always looking for similar photos of storefronts, store interiors, and street scenes so please feel free to send me a message if you have any to share or trade.

Adapted from: <https://www.psychogenealogist.com/blog/2023/1/23/lambs-bird-store-detroit-michigan>

hanleysj@gmail.com



# To Chase the Gray Away

By Bill Christen



CdV — E. S. Dunshee, Artist, No. 30 Purchase Street, New Bedford, [Massachusetts]. 1866–1868.



CdV — G. O. Sweet, Gibson, Susquehanna County, Pennsylvania. 1861–1863.



CdV — “Mrs. Daniel Benson,” Metcalf, Photographer, Bryant’s Block, Woonsocket, Rhode Island. 5/15/1866 on canceled 3-cent Proprietary stamp.



CdV — No backmark. 1862–1864.



CdV — S. Heineman, Photographer, Main Street, between Fourth & Fifth, Louisville, Kentucky. 1862–1864.



CdV — J. K. Stevens, Photographer, Franklin Grove, Illinois. 1862–1864.





CdV — Childs & Adams, 153 Washington St., Marblehead, Massachusetts. August 1864–August 1866 on a 2-cent Revenue stamp.



CdV — I. G. Owen, Newton, New Jersey. 1862–1864.



CdV — Moore Bros., Photographic Gallery, Cor. Main & Pyncheon Sts., Springfield, Massachusetts. 1862–1864.



CdV — G. F. Van Doorn, 241 Fulton St., Brooklyn, [New York]. 1860–1864.



L. W. Schellhous, Photographic Artist, No. 23 Chicago St., Coldwater, Michigan. 1866–1870.



CdV — L. Nelson, Photographer 34 Goodrich Block, near Depot, Springfield, Mass., August 1864–1866 on a 2-cent Bank Check stamp.

*continued next page*





CdV — J. H. Abbot, No. 480  
Broadway, Albany, New York,  
1860–1864.



CdV — No Backmark. 1866–1870.



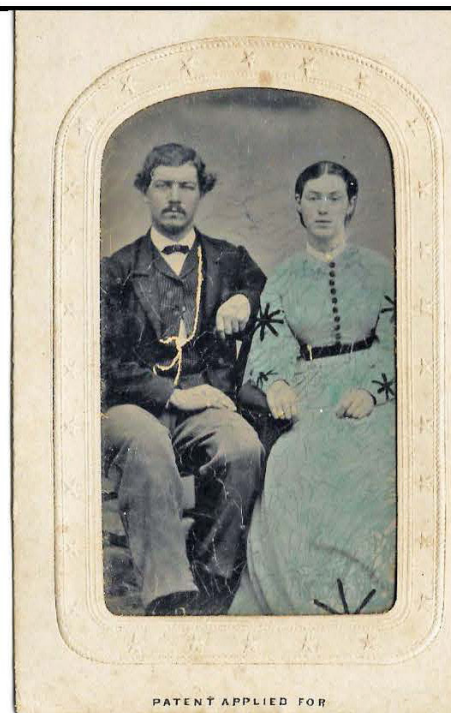
CdV — No Backmark . 1866–1870.



CdV — Moulthrop & Williams, No.  
314 Chapel Street, New Haven,  
Connecticut. 1860–1864.



CdV — "Painting," No Backmark.  
1860–1872



CdV — Tintype in an embossed card.  
No Backmark. 1863–1872.



		
<p>CdV — Brown's Studio, Tecumseh, Michigan. 1870–1875.</p>	<p>CdV — Drawing. No backmark. 1866–1872.</p>	<p>CdV — Photographed by G. P. Critcherson, Adams Gallery, 239 Main St., Worcester, Massachusetts. 1862–1864.</p>

The practice of hand coloring black and white photographs can be traced all the way back to the days of daguerreotypes. Hand colored photographs were an attempt to make monochromatic photographs more realistic. Johan Baptist Isenring, a Swiss painter, is credited to having produced one of the earliest examples of hand colored daguerreotypes by using gum arabic and pigments. Paper photographs like the *cartes de visite* were colored using oils, water colors, pastels, or aniline colors. Hand colored photographs were considered a status symbol, and nearly every photography studio offered a color option as the demand increased in the middle of the nineteenth century.

Photographers would very carefully brush thin layers of color pigments mixed with gum arabic or quicker-drying mixtures containing alcohol onto the cheeks, hair, and outerwear of portrait sitters. With the advent of paper print processes and tintypes, the use of transparent photo oils, dyes, and pencils became the media of choice.

***All the cartes de visite (CdVs) in this article come from the Christen Collection.***

# Three Daguerreotype Stereoscope Cases

*By Rob Niederman*

Long before moving pictures, radio, television and digital social media, photography was considered an early form of entertainment. Stereo photography in particular was very exciting however its nascent popularity was reliant on the creation of simple viewers.

Ironically, the idea of viewing three-dimensional images predates L.J.M. Daguerre's announcement by one year. In 1838, Sir Charles Wheatstone (1802–1875) described a concept for looking at stereoscopic drawings. At the same time, he coined the term 'stereoscope' and built a large wooden tabletop viewer made of mirrors and lenses. Creating drawings for his reflecting stereoscope was difficult but photography proved to be an ideal way for easily producing stereo image pairs. It was nothing more than taking two pictures of the same subject at slightly different angles.

During the daguerreian era, stereo photographic images caught on slowly because most stereoscopes were based on Wheatstone's large, complex invention. This changed in 1851 when Sir David Brewster (1781–1868) built significantly smaller, simpler stereoscopes that did not rely on mirrors. As stereoscopy gained acceptance, stylish tabletop and finely made hand-held models began showing up in household parlors. Yet, due to their heavy solid-body construction, the viewing experience mainly stayed inside these fashionable rooms.

Stereoscopic images finally broke free from the confines of parlors when, in 1853, John Mascher of Philadelphia patented a small viewer that could be carried as easily as a cased image. His invention was simple and clever: a daguerreotype case was converted into a stereoscope by adding a hinged flap or supplementary lid with a pair of magnifying lenses. The flap opened to position its lenses directly opposite of the stereo daguerreotype.





When closed, Mascher's viewer looks like an ordinary leather covered, push-button image case. The viewing flap is embossed "Mascher's Improved Stereoscope" with the patent date. It was the first American patent for a stereoscopic viewing device: Number 9,611 granted on March 8th, 1853.

These small cases were novel. Standard build patterns did not exist and new variations were often patented. As such, makers envisioned innovative features to get around the patents as well as to differentiate their products as having the best improvements. Two of the most intriguing designs are stereoscope cases made by John Stull of Philadelphia, Pennsylvania (USA) and F. W. Baker of Calcutta, India.

**Stereoscope Case by John Stull, ca.1855** In looking at Mascher's cased viewers, Stull determined the hinged viewing flap did not stay parallel to the daguerreotype to maintain a perfect stereoscopic effect; which became the basis for his patent application. To overcome this limitation, he devised a unique stereoscope with a visually striking design.



Stull's viewer is a departure from the typical Mascher hinged-case pattern. His device preserves the desired stereoscopic outcome by keeping two panels, one holding viewing lenses and the other housing the stereo image, parallel to each other with three hinged brass-struts. This approach also had the advantage of being able to obtain a sharp focus by moving the panels closer or farther away from each other; something that could not be done with hinged cases. Stull's stereoscope was granted patent number 12,451 on February 27, 1855.

*As a note, the daguerreotype in Stull's case is attributed to W. L. Germon (1823–1877) who operated a studio that was two blocks from Stull's.*



*continued next page*

The same viewer without adornments was also offered, but it's this ornate, green leather version with gilt imprinting of a patriotic American eagle surrounded by graceful floral graphics and patentee information that makes it an elegant piece of Americana.



**Baker's Stereoscope Daguerreotype Viewer, mid-1850s** While researching the beginnings of photography just after Daguerre's 1839 Paris announcement, I became amazed at its incredibly fast ascension to a global level. Due to public interest, photography quickly made its way to Britain, Germany and crossed the Atlantic to the United States.

Evidence of photography's demand and acceptance is also found in remote countries such as India as early as January 1840. Commercialization of the country's photographic trade was assisted by the government and by the 1850s it was no longer considered a novelty.<sup>1</sup>



An early example of India's rapidly maturing photographic industry is an 1850s viewer made by F. W. Baker of Calcutta. In 1855, Baker started in the photographic trade as an assistant and by 1857 he established a studio advertised as "Baker's Daguerrian Room."

Baker crafted a variation of the traditional hinged stereoscopic case by adding leather covered, spring-loaded eye-pieces to the viewing flap. When the case is opened, the lenses move outward for more comfortable viewing.



**As with Mascher's case, when closed, Baker's viewer looks like a traditional leather covered image case.**

*continued next page*

*continued from page 25*

Inside this example is a stereo daguerreotype of an unidentified, well-dressed couple. The photographer, or an artist, painstakingly hand tinted both images to be identical in appearance.

The woman's lavish dress was made more striking with careful application of a pink dye. The colorist had a deft touch in delicately toning exposed skin (arms and faces) for a natural look.

While these three cases represent different styles, they have something in common, bringing entertainment and delight to their owners, families, and friends.

**Note to readers.** *The cross-eye viewing method can be used to look at the Baker daguerreotype image to see its stereoscopic effect.*



#### References

- 
- <sup>1</sup> Pinney, Christopher. *The Coming of Photography in India*. London; The British Library, 2008, p. 9.



## Real Photo Postcards

*From the Collection of Doug Aikenhead*



Marketing Hay, Montague, Mich., ca. 1910. Photographer unidentified.



Woman holding sheep, ca. 1909.  
Photographer unidentified.

## Don Balmer Repairing a Stereo Viewer

*By Cindy Motzenbecker*



**Don Balmer, trying to repair Jack Deo's  
100 year-old coin-op stereo machine.**

This photo is of Don Balmer, a VERY long-time member of MiPHS. He is repairing a stereo viewer for Jack Deo.

*This info is from Jack Deo:* "Don lives in Marquette and is well into his 80s. He joined MiPHS long before me. He and his wife Sandy traveled to every stereo convention for many years. He was a *View Master* collector as well as stereo views. They collected cameras for years and Don still has hundreds in his basement. He's a retired high school teacher, and taught photography for years. Don was a camera repairman through my stores for 30 years."



## 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!*

### Topcon RE / Super D SLR — the best camera to never make it

*By Chuck Fehl*

One of my all time favorite 35mm SLR film cameras is the Topcon Super D and its variants. It was manufactured by Tokyo Kogaku (Tokyo, Japan) between the years of 1963 and 1978 and distributed by Beseler in the US until inventories were depleted in the early 1980s. I remember comparing it with my first SLR, a Minolta SRT 101 and wished I had asked for it for my high school graduation present. The only problem was my \$300 (parental) limit —the Topcon with the f/1.4 lens was regrettably close to \$500!

This camera was originally known as the Topcon RE Super, but Beseler had a different nomenclature for its Topcon models (A,B,C,D). In the United States the RE was the Super D and blessed with many unique professional features given its 1963 introduction.

It was the first SLR with true through the lens coupled metering, which was quite innovative. It was based on a super sensitive CDS meter cell behind a precisely scored mirror surface, which leaked light to the meter in a center weighted pattern (sort of). It worked beautifully and only cost about 10% light loss to the prism (or waist level) viewfinder—hardly noticeable. There were two main Super D models, the original from 1963 and the improved version from 1971. The later one had mirror lock up and a plastic tipped advance lever. A big deal?—not really!



Topcons are not lightweights—tipping the scales at 26oz (D) and 36oz (Dm) with lenses attached. This is old school brass, glass, and chrome construction.



Exploded view of the Topcon Ds showing removable pentaprisms, 5.8cm lens (front) and 25mm lens. The film winder motor does not appear to be removable from the black Dm body.

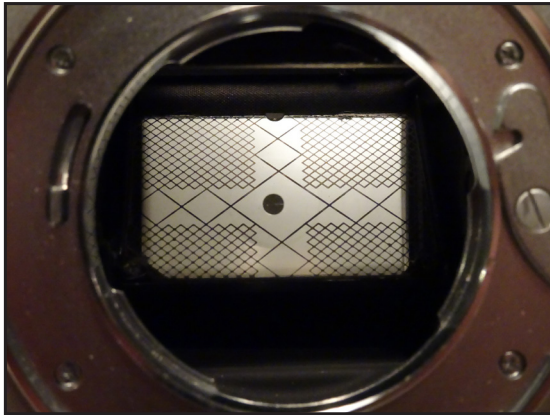
*continued next page*

It also had interchangeable viewfinders to accommodate the eye-level prism, optional waist-level and magnifying viewfinders. It could be ordered in satin chrome or black paint finishes that professionals preferred. The U.S. Navy bought several thousand Super Ds in the black finish for U.S. Marine Corps use during the Vietnam War era.

Another unique feature that got my attention was the “plug and play” (motor) Drive linkage on its base plate. You could attach a Topcon motor drive directly to the camera without any internal adjustment or modification (like Nikon) or base plate removal (like Canon). The only bad thing was its cost—nearly as much as the camera! So don’t start your Topcon collection looking for one of those motor drives—there really aren’t any! Those few out there were “driven” to death or suffered in other ways.

To better scratch that itch, there was a Topcon model that came with a film winder attached—the Topcon Super Dm (1973–78) which is available in decent quantities. It was basically a further improved Super D with lens aperture now visible in the viewfinder.

Another interesting aspect to Topcon SLRs was its lens line quality that is regarded by many collectors as at least the equal of Nikkor and Canon. Instead of developing their own unique lens mount (the *raison d’être*), they borrowed Exakta’s 35mm bayonet flange. This might have made sense at first as some Exakta manual lenses could be used directly on the Topcon and vice versa, but the meter coupling cams would not function and other inconveniences. I give them credit however for not dishing out yet another proprietary (and soon to be obsolete) lens mount design.



The Super D’s etching on the mirror allows light to pass through to its sensitive CDS meter cell without visibly darkening the viewfinder image. The meter was cross coupled to the shutter and aperture to make the world’s first through-the-lens “automatic” exposure measurement in a 35mm SLR.

The null style meter readout was seen at the bottom of the viewfinder.



The superb Tokyo Kogaku 5.8cm f/1.4 is one of the gold standards in usable vintage glass on DSLRs. Here my 5.8cm is mounted on a Sony a7 using a \$20 Fotasy Exakta adapter.





**View showing all Super D controls. Bottom includes drive linkage port, rewind button, meter switch, film back push button and battery chamber. Above includes film/shutter speed dial and film advance lever. Face includes shutter release button above delayed shutter control. Notice Exakta bayonet lens mount and trigger lock.**

Today, the Topcon is largely a forgotten brand. It could have been better promoted by its distributor Beseler which was basically a supplier of darkroom equipment. Its period reviews were good, but it was noted that it did not have the complete professional system line as Nikon and Canon and the pros weren't using Topcons. They were basically an also-ran, or a kind of cult camera.

The couple of guys I knew using Topcon Super Ds would take off to Nepal or Africa on a six month photo safari where the nearest camera repair shop was 1,000 miles away. They'd shoot all day with these robust instruments and then use them to pound in tent stakes at night! That is how tough they were for the people who used them.

Although my two Super Ds are functional, my interest lies in the highly coveted RE Auto-Topcor 5.8cm f/1.4 normal lens I use on my Sony a7. It has great contrast and resolving power and is the *bokeh king* wide open. I also like using the Topcor 25mm f/3.5 wide angle and I am looking for a clean Topcor 100mm f/2.8 portrait lens.

Values depend on condition with the Super D body: \$50 to \$200 (double for black finish), the Super Dm with winder \$300 to \$400. The lenses mentioned are all \$250 to \$400 in usable condition (which usually involves servicing).

# Photographic Collector Corner

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

## **Antiquarian Book and Paper Show**

[www.curiousbooks.com/shows.html](http://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](http://www.photorama.com)

## **Chicago Postcard and Paper Show**

[www.courthousesquare.net](http://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](http://www.daguerreiansociety.org)

## **DC Antique Photo and Postcard Show**

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

## **Detroit Camera Show**

[www.photorama.com](http://www.photorama.com)

## **Detroit Stereographic Society**

<http://detroit3d.org/>

## **Grand Rapids Postcard & Paper Show**

[www.postcardarcheology.com](http://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](http://www.postcardarcheology.com)

## **MiPHS 2024 Photographica Show & Sale**

**Sunday, October 6, 2024 10am-3pm.**

**Elk's Hall, Royal Oak MI**

[www.MiPHS.org](http://www.MiPHS.org)

## **National Stereoscopic Association**

[www.stereoworld.org](http://www.stereoworld.org)

[www.3d-con.com](http://www.3d-con.com)

## **Ohio Camera Collectors**

[www.cameratradeshow.com](http://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 10 am- 3 pm

## **Photographic Historical Society of New England**

<https://phsne.org/index>

## **Rob Niederman's website for Camera Shows**

[www.antiquewoodcameras.com/shows.html](http://www.antiquewoodcameras.com/shows.html)

## **York International Postcard Show**

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

York Fairgrounds, 334 Carlisle Ave, York PA