



# The Photogram

*Michigan Photographic Historical Society*

*Spring 2025*

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**Close Encounters of the Kodak Kind**



**If This Camera Could Talk**



**A Bandit-Evading Grocer**



**The Monster Mamiya**



**My Photographic Beginnings**

# The Michigan Photographic Historical Society (MiPHS)

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## Upcoming MiPHS Events

**Time to Renew your Membership!** Three ways to pay: PayPal from the MiPHS website link; use your PayPal account to: "payments@miphs.org" or make check payable to "MiPHS" mailed to: **36014 Smithfield Rd., Farmington MI 48335.**

**Annual Meeting Sunday, June 1 at 5 pm** Our annual meeting will be held in person on Sunday, June 1 starting at 5:00 at the home of Chuck and Karen Fehl in Farmington. This meeting will be held rain or shine and will consist of a short business meeting and presentation followed by a potluck picnic dinner. More information to come closer to the date. **Mark Your Calendars!**

**Photographica Show 2025 Sunday, October 5, 2025 10 am–3 pm Royal Oak Elks Lodge**  
**Dealers and Participants - Mark your calendars!** More information 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: 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,

I hope everyone had an enjoyable holiday break, socialized with friends and relatives, and got or gave something that was fun or memorable. We also are reminded to pay tribute to those members no longer with us—they will all be missed.

Christmas and photography go hand in hand. Remember the tag that said, “Open me first”? It was usually attached to a yellow and red box with Kodak’s latest offering which could be anything from a \$15 Instamatic 100 to a \$300 Retina reflex (usually the earlier). These were always packaged with a flash of some sort and a roll of film to get you started—and hopefully hooked.

It was the “gift that keeps on giving”—especially to Kodak which had a near monopoly on film production and processing. My first camera was a total mess for a 10-year-old (an Official Boy Scout Camera) but I can’t blame those guys. If lucky, I would get maybe one identifiable image per 79 cent roll of 127 film—and I had no idea how that came to be! I had much better luck with my Mom’s Polaroid “Swinger” (once I found the film stash and got it loaded).

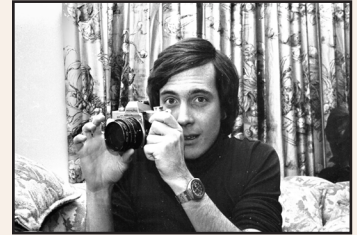
Well, Kodak’s idea was a sound one. Get a new camera and use it on family members gleefully opening their presents or dressed up going to church or to the grandparents. I don’t know this for a fact, but I would guess the Christmas season was “the happiest time of the year” at Kodak too!

In late 2024, a silent auction was held of our late member Howard Bond’s work. Fifty of his beautiful large format art prints were auctioned off. It was sponsored by the Ann Arbor Camera Club in October at Zion Lutheran Church in Ann Arbor. It was well attended by about 60 members and guests, and it was a total sell out. Howard’s high-resolution silver prints were made with his 8x10 Deardorf view camera and hand printed in the 1970s through early 2000s. These limited-edition prints ranged in size between 11x14 up to 16x20 mounted on heavy cardstock. See the article on the late Howard Bond in the Fall 2024 issue of the *Photogram*. Auction proceeds went to a local photographic educational charity.

It is again time to renew your MiPHS membership for 2025. We are maintaining the dues at the current rate of \$40 for online access to our quarterly *Photogram* (\$50 for printed and mailed version). This is well worth it as it is like getting two photographic society memberships for the price of one—as our members are also guest members of our good friends the Photographic Historical Society of New England (PHSNE). We have access to their monthly newsletter and Zoom presentations along with their informative and entertaining website ([phsne.org](http://phsne.org)). No password is needed.

Please see our website ([miphs.org](http://miphs.org)) for online renewal information or contact one of our Board members. Payment can be made by check or PayPal.

*Have a happy and healthy 2025 – Chuck Fehl*



**Chuck preparing for MiPHS membership at an early age.**

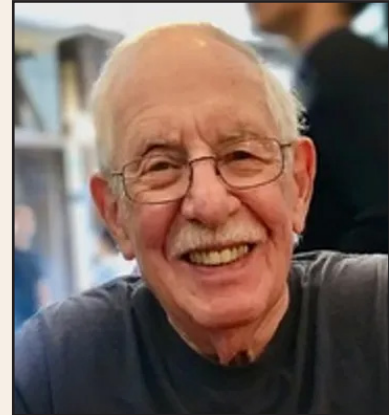


Scan the QR code with your device’s camera app to be taken directly to the MiPHS website.

## In Memoriam: Martin K. Magid

Marty Magid was a long-time member of MiPHS. He served as Treasurer from 1988-89, Vice President of Special Events from 1990-91, President and *Photogram* Editor from 1991-92 and Member-at-large from 1992-93. Marty and Bill Rauhauser co-authored the book *Boblo Revisited* in 2003. Marty also created an index to articles in the *Photogram*. During his time on the Board and until his death he provided thoughtful observations and input regarding Board business.

The following obituary was published in *The Detroit News* and *Detroit Free Press* in December, 2024.



Martin K. Magid passed away peacefully at home on Friday, November 15th with his devoted and loving family at his side.

People who knew Marty talk about his curiosity, his openness, and his generosity of spirit. Marty enjoyed people and made friends wherever he went. If he saw you carrying an interesting camera or wearing the logo of a Detroit sports team, he'd walk right up with a huge smile on his face, crack a joke, and start a conversation, whether you were in Georgia, Lithuania, or New York. Pretty soon you'd be telling him your life story. If you had a dog, he would definitely pet it. He didn't make acquaintances; he made friends. Whenever he traveled, he'd come home with a few rolls of film and a couple of new penpals.

Marty was born and raised in Detroit and lived much of his life there, as well as in Los Angeles and Athens, Georgia. He worked as an engineer while attending law school at night. He spent years as an attorney and administrative law judge for the EEOC and the Social Security Administration, but he'd tell you that the best job he ever had was working as a diaper delivery driver the year he got out of the army.

On the evening of November 15, Marty was in home hospice, surrounded by his family. He opened his eyes for a moment and focused on his wife's face. He gave her that big, loving smile, then gently closed his eyes again and faded away. He was 90 years old.

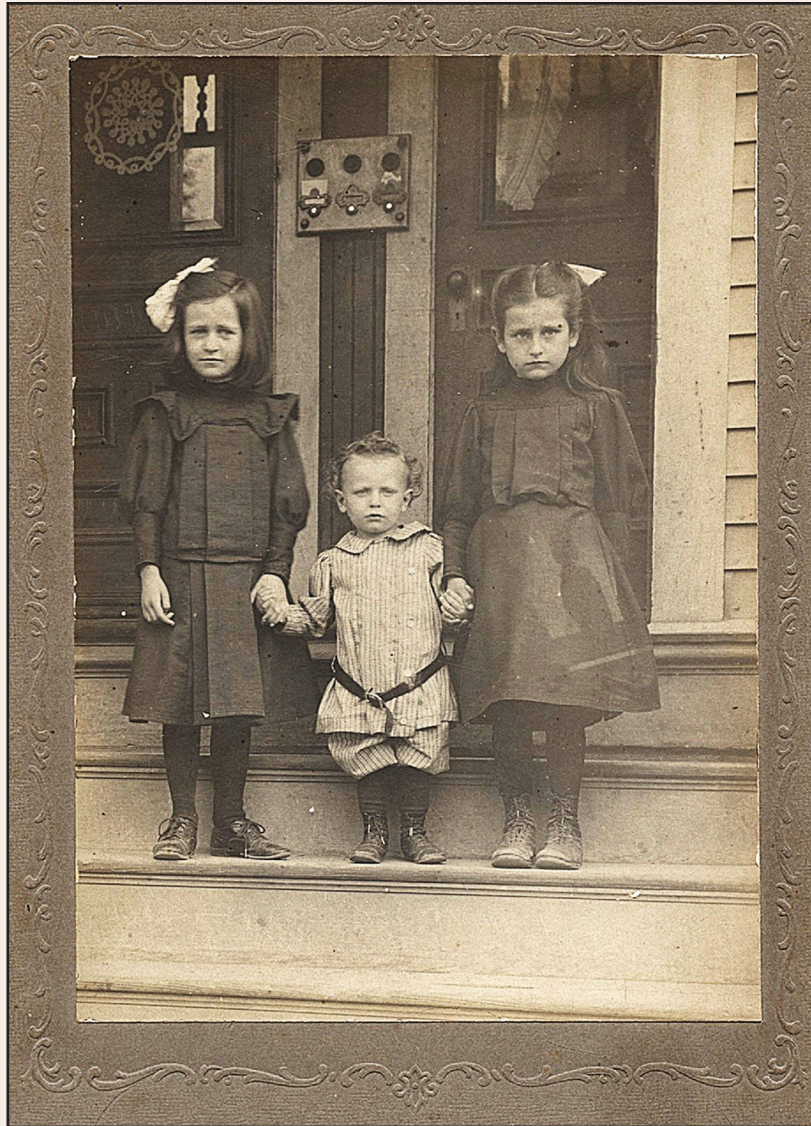
Marty is survived by his wife, Susan Magid Beale, his children Gary Magid (Paula Magid), Linda Magid Duncan (Don "DC" Duncan), Mark Henderson (Elena Goldstein) and Annie Blaauw (Brett Blaauw). He is also survived by grandchildren Ezra Henderson, Sam Henderson, Seth Blaauw, Stefan Ashdown and Kristin Swoveland (nee Ashdown), as well as great-grandchildren Jackson Mendenhall, Wesley Mendenhall, and Rory Swoveland. Marty is also survived by his brother, Ralph Magid (Stevie Magid), and many loving nieces and nephews. He was preceded in death by his son Steven Magid and daughter-in-law Sheila Magid, his mother Ann Magid and father Benjamin Magid, and by his sister, Nancy Miller. He was also preceded in death by his beloved dog Daisy.

If you wish to make a donation in Marty's name, the family recommends the International Rescue Committee. A memorial is planned for the Spring in Michigan. Lord and Stephens, West is in charge of arrangements. [www.lordandstephens.com](http://www.lordandstephens.com)

Posted online on December 4, 2024. Published in *The Detroit News*, *Detroit Free Press*



## From the Collection of Cindy Motzenbecker



As a child in the mid 1950s, my parents moved to the “Cabbage Patch” of Grosse Pointe Park where my father taught English and Art. Most of the houses in the neighborhood were built in the teens and twenties. There were a lot of kids in the neighborhood, and we ran in packs. (In junior high, we had three functioning darkrooms within a block. Were we nerds or what?)

There were quite a few two-family flats. We “kids” had various ways of “calling” for our friends. One family of 10 had a certain musical whistle when you stood in front of their house. Other homes, you just stood outside and called the child’s name somewhat quietly. We actually did string two cans across the street once...not the best.

But in this photo, between the two taller children you may notice the doorbells and the dark circles above them. We “curious” youngsters figured out that if you spoke into the “tubes”, folks upstairs would hear you, similar to speaking tubes on ships. If you’re curious, look up “speaking tubes” and there’s a lot of interesting information. Ha, more “useless information”.

# If This Camera Could Talk

*By Jack Deo*

The camera is an Al-Vista Panoramic Camera. Forty years ago Marquette Michigan historian Fred Rydholm took the camera down from the rafters of his log cabin and told me the story behind it.

It was previously owned by Reimund Holzhey...aka Black Bart. Holzhey was the last stage coach robber east of the Mississippi. In 1889 Holzhey held up a stage in the Lake Gogebic area of the Upper Peninsula. A banker from Chicago was killed in the hold-up and Holzhey was sentenced to first degree murder and given 25 years in the Marquette Branch prison.

While he was a troubled inmate at first, Holzhey received an operation in the downstate Ionia prison to remove pressure on his brain caused by an accident with a horse. He returned to Marquette a changed man, and became a model prisoner in charge of the prison library.

While in Ionia, Holzhey witnessed the new method of registering inmates by using a camera to take "Mug Shots". Holzhey became the prison photographer shooting mug shots and souvenir photos of visitors to the prison.

When he was paroled in 1913, he was hired as a guide and photographer for the private Huron Mountain Club in Big Bay Michigan. He also changed his name and opened a studio in Marquette. Word got out who this new photographer was and business came to a halt.

It was at the Huron Mountain Club that Fred Rydholm rescued the camera from the club's dump. I hadn't seen the camera for 40 years, but I never forgot it. Fred had demonstrated how the different sized spinning wings controlled the speed of the exposure.

Two years ago it was dropped off at my store in downtown Marquette. Fred's son Daniel thought I might be interested in it. Imagine my glee when I laid my eyes on it again.

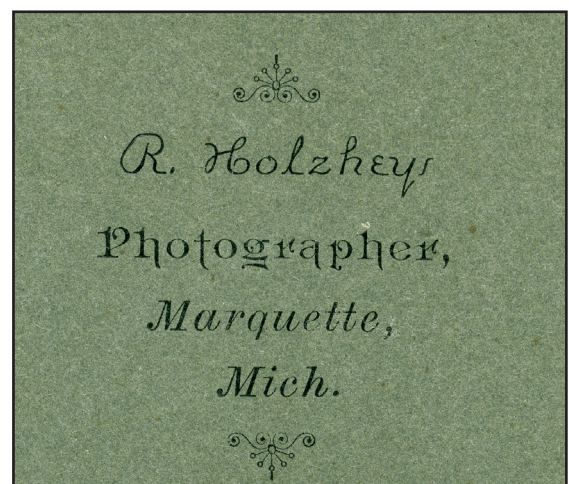
The Reimund Holzhey story is amazing and is easy to find on the internet. Several books have been written about him.







Mug Shot of Reimund Holzhey.



# Close Encounters of the Kodak Kind: A tale of two cameras

*By Rob Niederman*

While reviewing years-old research for two cameras in my collection, one British and the other American, bits of information I previously overlooked now rekindled my interest to dig deeper. What I found was an unexpected connection: both cameras in their own unique ways crossed paths with the Eastman Kodak Company and George Eastman himself. Although surprising, it should have been expected given Eastman's energetic push for patents, acquisitions, product releases, sales and marketing, and hiring the best talent.

George Eastman's businesses achieved global stature by outmaneuvering competitors and redefining major segments of the photographic industry. As noted by Douglas Collins in his book *The Story of Kodak*, by 1898 "Kodak had just recorded its one-hundred thousandth camera sale." Collins further writes that "New patents were being examined for possible purchase. Two hundred Eastman demonstrators and salesmen were on the road."<sup>1</sup> Eastman's staggering aggressiveness touched entrepreneurs and companies, large and small.

Sustaining growth for the benefit of executives and shareholders had consequences: large-scale, publicized confrontations and lawsuits incited by or against Eastman Kodak materialized. Smaller run-ins with individuals could be life-altering experiences. The two cameras in my collection were not part of major entanglements with Kodak, yet their close encounter stories shed light on the depth of Kodak's reach which adds to the historical narrative.

**Fallowfield's Facile: London, England. c.1887–94** Detective and concealed cameras are fascinating pieces of photographic apparatus that were important to capturing "snapshot" images of daily late-Victorian life. Street photography advanced with the introduction of the first instantaneous hand cameras. R. Offord, an amateur photographer, described a concept for a cased detective camera in mid-1880. Later that year, Thomas Bolas, a Photographic Society member since 1875, validated Orford's idea with his own concealed camera and showed pictures of London street life.<sup>2</sup>

In the late 1880s, camera maker Frank Miall patented a ¼-plate solid-body plate and film camera. It was a landmark design as one of the first cameras to have an internal changing system which made it easy for photographers to make successive pictures without having to manually manipulate holders. It was renamed the "Facile" when Jonathon Fallowfield, a photographic equipment supplier, started selling it as a camera that could be concealed as a paper wrapped parcel.



**Figure 1: Fallowfield's Facile (c. 1890)  
in the guise of a parcel with its  
original straps and handle.**



The mid-to-late 1880s were also a time when George Eastman was considering how equipment using his newly invented roll-film system might be better suited for candid photography than cumbersome plate apparatus. He envisioned small roll-film cameras as a way to reach an untapped amateur market. One attempt, with an employee by the name of Franklin Cossitt, was the development of a detective camera. Patented jointly in 1886, fifty<sup>3</sup> Eastman-Cossitt “detective” cameras were made but, according to Eastman, the shutter “was difficult to keep in repair.”<sup>4</sup> Although the project could be considered a failure, Eastman remained intent on pursuing the potentially lucrative amateur market and two years later he introduced the commercially successful Kodak Camera.

The Facile’s connection to Kodak is through Paul Martin, a professional photographer famous for photographing London’s daily street life while using a focusing model purchased in 1892. As depicted in an 1893 advertisement (Figure 2), Martin would have inconspicuously strolled the streets with the large camera tucked under an arm as if carrying a package.

## HAND CAMERAS.

### FALLOWFIELD'S “FACILE” HAND CAMERA.

Carries 12 Plates or Films ( $4\frac{1}{4} \times 3\frac{1}{4}$ ) Without Changing.

IN USE.

SIDE VIEW.



Fig. 222.



Fig. 223.

PRICES COMPLETE.

With Rapid Landscape Lens of Wonderful Definition and Sunk Fitted Finder, giving Identical View ...		£3 13 6
With 5 x 4 Rapid Rectilinear Lens, Four Rotating Stops, working at F8, F11, F16 and F22, and Fitted Finder		5 5 0
Ditto	ditto Covered Morocco Leather ...	6 6 0

Special Facile, *see page 130.*

Can be used for Vertical or Horizontal Pictures by turning Camera on side, or holding upright.

Each Lens is guaranteed perfect in definition and covering power, and on pages 121-128 will be found specimens of snap shots taken with above Camera. They are produced by Collotype Process; but to gain a further idea of the unequalled capacity of this Camera, see specimens on Fallowfield's Chloride of Silver Emulsion Paper. Any subject sent on receipt of 3d. in stamps.

**Figure 2: 1893 Facile advertisement showing how a photographer would hold the camera.**

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*continued from page 9*

With thumb and fingers resting comfortably near two shutter posts and a casual glance at the viewfinder, he could compose a scene and unnoticeably trip the shutter. A clockwise turn of the milled brass knob on the side of the camera and the itinerant photographer was ready for the next picture. While an accomplished photographer like Martin could be successful with a bulky plate camera, Eastman remained steadfast that the amateur market wanted inexpensive roll-film cameras for casual photography.

As Martin's fame and accomplishments grew over the years, Kodak contacted Martin and encouraged him to try one of their roll-film cameras for street photography. In a short 2002 article written by Sarah McDonald (former curator of the Hulton Archive) entitled *The Hidden Camera*, the author comments that George Davison (vice president of the West Surrey Photographic Society and later managing director of Kodak's English branch) wanted Paul Martin to use a Kodak camera.<sup>5</sup>

"Davison asked Martin to produce a set of pictures using a Kodak Falcon No.2 for use in the company's advertising campaign. Martin did not like the camera as well as his Facile and suggested improvements to film and shutter speeds which Davison later adopted. Next, he took a Kodak half plate camera to Hampstead Heath on the August Bank Holiday—when his 'cockney snaps' were shown in Kodak's window such a crowd gathered that the police had to intervene! Martin refused an offer to join Kodak and turned instead to press work for the remainder of his career."

**Jacob Schaub's Multiplying Camera: Logan, Utah. USA. c.1900** Jacob Schaub is not a recognized name in the annals of photographic history but his innovative photographic equipment attracted unwanted attention from Kodak representatives.

Schaub is best known for making one of the strangest multiplying view cameras ever seen. In an established market dominated by American Optical, Anthony, Eastman Kodak, Scovill, Simon Wing (*et al*), Jacob created and patented his interpretation of a multiplying camera (Figure 3). It is unclear why he made the effort; maybe existing designs by the market leaders did not meet his needs; maybe he needed something less expensive.



**Figure 3: The second version of Jacob Schaub's multiplying camera.**

And there you have it, an entrepreneur in Logan, Utah—nearly 2,000 miles from the epicenter of east coast camera makers—going on his own and eventually crossing paths with George Eastman.

Three intact Schaub multiplying cameras are known; two match Schaub's patent for 24 exposures on a 4 x 5 inch plate. The third, an improved model in my collection, is capable of making up to 30 images on a 4 x 5 inch plate.

The multiplying cameras feature tall front and rear standards affixed to a solid base. Multiple images are achieved by using brass registration hardware to regulate the back's vertical and horizontal movements. A bag bellows instead of a traditional pleated design attaches to the front and rear standards (Figure 4).

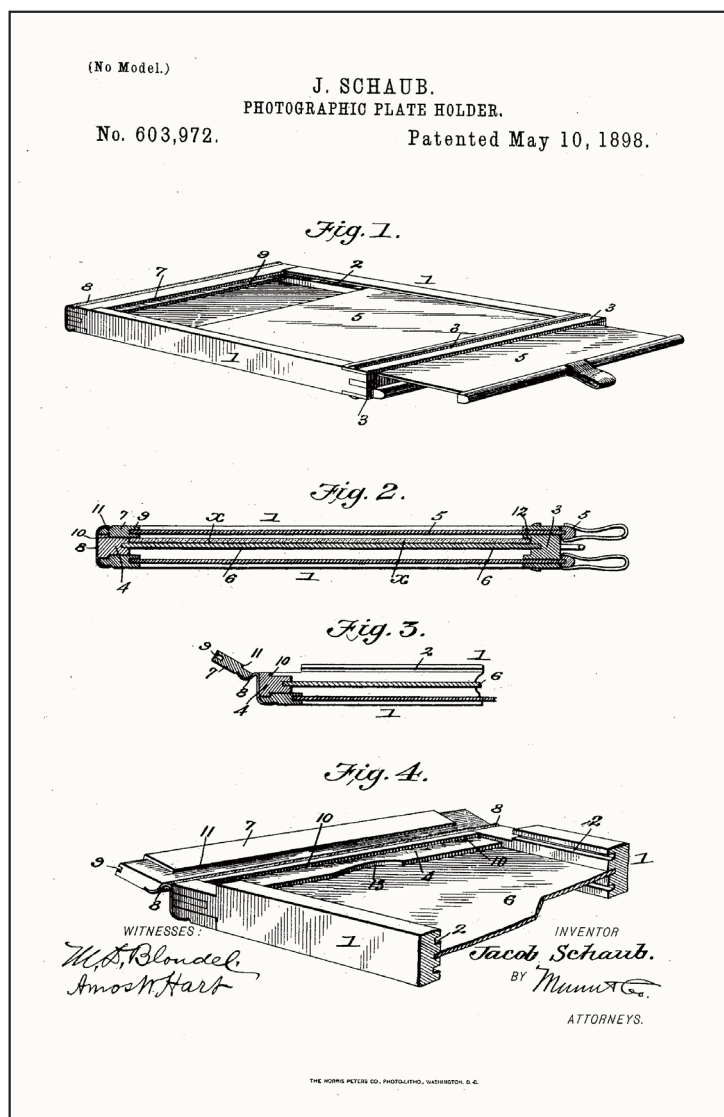


**Figure 4: Shifting the rear standard on Schaub's multiplying camera.**

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But it was Schaub's earlier 1898 patent for a photographic plate holder (Figure 5) that became the target for patent infringement by Kodak, which also led to a contentious encounter between the small-time entrepreneur and Eastman. It is a poignant story uncovered by the late collector Mike Kessler.



**Figure 5: Jacob Schaub's 1898 photographic plate holder patent that was coveted by Kodak.**

As background, while participating in the 1983 American Society of Camera Collectors show in Burbank, California, Mike was approached by a 'walk-in' asking if he bought old cameras. A couple nice items were first pulled out of a "bulging cardboard container" but then (as Mike describes it) a "multiple-image camera of some sort but the design was completely unfamiliar" was removed from the box.

After buying the box of cameras, Mike set forth on a two-year research journey to learn about the camera and its inventor which eventually led to meeting Jacob's son, Berkley. The following is an excerpt from his article about Jacob's encounter with Kodak and George Eastman as recounted by Berkley:<sup>6 7</sup>



“Because of his photographic developments, possibly the multiple-image camera, and especially the plate holder patents, the Eastman Kodak Co. sent a representative to see him in Logan, Utah. He was then told pretty cold turkey that Kodak would not brook such local competition and as a result of this he made a trip to see them in Rochester, N.Y. It is possible Kodak paid his expenses because there was always such a money problem, I do not know where the funds would have come from otherwise. (His father had been killed when a horse bolted crossing a bridge after they moved to Logan and the family was really left destitute while the three sons were still in their teens ... but this is another story.)

At any rate, he did not like the attitude of Kodak and of Mr. Eastman in Rochester and he decided to pack up and go home, also suffering from homesickness. He was most anxious to know about his patented plate holder, which Kodak obviously liked and wanted. He tried unsuccessfully to see Mr. Eastman about this, and finally contrived to wait outside of the executive's men's room until the big man himself came to use it. When Eastman was leaving the men's room my father accosted him, demanding to know what was to be done about the plate holder patents.

Eastman replied immediately they would pay my father \$1000 for the U.S. patent, which upset my father, who then demanded to know about the foreign patents. My father said that Eastman then replied: “Oh, those ... we'll simply go ahead and use them. If you've got the guts to fight me, go ahead!”

My father left in high dudgeon and went immediately to a lawyer in Rochester. This lawyer told him that fighting Kodak was virtually hopeless, that “no one has ever won a suit against them”... and that in order to take on the case he would have to ask a fairly high retainer's fee, which of course was completely beyond my father's means. In bitter disappointment and anger, he returned to Utah.”

Living back in Logan again, Jacob contracted with an English lawyer, Thomas Odham, who apparently lived in Logan, to go to England and try and get damages for Eastman's patent infringement on his plate holder which was, by then, quite popular in the United Kingdom and Ireland, but apparently nothing ever came of this. Years later, after Agfa-Ansco won an important suit against Kodak, setting legal precedent, the lawyer he met in Rochester suggested following up on the plate holder patent case on a contingency basis, but by that time Jacob had become so disillusioned and poor that he had let the patent expire.”

Now that backgrounds of two cameras in my collection are enriched with stories about close encounters with Kodak, I wonder if others have similar tales. Research continues.

## Endnotes

1 Collins, Douglas, *The Story of Kodak*. (New York: Harry N. Abrams, 1990), 92.

2 R. Orford and Thomas Bolas might not have known each other and it is this author's opinion that Bolas was familiar with Orford's concepts to build a concealed camera. Bolas' camera was a twin-lens reflex style placed inside a wooden box that also held thirteen plate holders. Bolas also coined the term “detective camera” and, as with most innovations, his box form pattern was adopted and improved upon by other makers such as Frank Miall.

3 There is disagreement of the number of Eastman-Cossitt detective cameras manufactured. The Cossitt family claims 40 while Douglas Collins (*The Story of Kodak*, pp 54) writes that 50 were produced. Regardless of the actual number, the only known camera is in the Photographic History Collection, National Museum of American History, Smithsonian Institution. Online Cossitt reference: <https://cossitt.org/family%20stories/family%20story%2012.htm>.

4 Collins, Douglas, *The Story of Kodak*. (New York: Harry N. Abrams, 1990), 54.

5 McDonald, Sarah. “*The Hidden Camera*”. *Black & White*, No.10 (June 2002): 94-95. The article also notes that the Paul Martin collection was acquired by the Hulton Library in 1947 and part of Hulton Archive, a division of Getty Images.

6 Mike Kessler's full story about Jacob Schaub appears in “*The Photographer*” Fall / Winter 1983 issue. He also speculates why Jacob might have been motivated to build and patent his own photographic equipment, which inevitably led to Kodak representatives taking notice. Before his passing in June 2013, Mike and I spoke on the phone about our respective Schaub cameras; he also gave me permission to use excerpts from his article for my website and social media posts.

7 Ibid. During his lifetime Jacob Schaub was granted 33 patents, of which only three pertained to photographic equipment: one was for his multiplying camera and two for plate holders.

# The Monster Mamiya If Godzilla Needed a Camera...

*By Chuck Fehl*

When I got home from college and started my “big kids” career, I found that I had loads of disposable income while still living with my parents. I wanted to set up a darkroom and get a good medium format (120 roll film) camera with my first paycheck. Back in the mid 1970s you could get any number of top shelf cameras for under \$1,000 including Rolleiflex, Hasselblad—even lesser Linhofs. Because I also wanted the darkroom equipment and supplies, I couldn’t spend all my money on just the camera so I started checking out used bargains.

My dream back then was the new Mamiya RB 67 or maybe a Pentax 6x7 SLR, but at \$700+ with only a normal lens both were still too steep. What finally caught my eager but practical eye was a used Mamiya C330 TLR system that was seemingly begging on the market at \$300 with a couple of interchangeable lenses and viewfinders. It was a private sale offered by a local guy that had just discovered the 35mm Nikon Photomic system and needed cash for all its accessories.

My Mamiya was a C330 and was the evolution of the Mamiyaflex C of 1957. This was a TLR which claim to fame was its interchangeable lens boards, ranging from 80mm to 135mm (at first) mounted on a rack and pinion twin bellows, offering focusing down to 7 inches without attachments! Each lens had a robust Seiko 1-1/500th second shutter and relatively fast taking and viewing apertures. This design was continually improved upon with the C3, C33, C330, C330f and finally the C330S of 1983 with use of lighter materials.

The gradual improvements had to do mainly with convenience features and accessories—including improved lenses, viewfinders and added focal lengths finally ranging from 55mm to 250mm. You could get the standard waist-level viewfinder with magnifier—or opt for the lightweight CdS metered Porrofinder, Prismfinder or Magnifying hood. The later models had interchangeable viewfinder screens and single exposure backs.



**The Mamiya C330 and its lineage was produced from 1957 until 1983 mainly as a professional studio camera, but was rugged enough to be used in the field. Its main attribute was its excellent interchangeable lenses mounted on bellows allowing closeups as near as 7 inches without accessories. Shown here with standard waist-level viewfinder.**

It also had “automatic” parallax compensation and exposure factor compensation in the viewfinder—although “automatic” must have meant you had some required reading to do. The film was advanced, and shutter cocked with one twirl of the film crank. One could do double exposures and release the shutter from a sliding side release or button release on the bottom. Film loading was straightforward and fool proof. It took 120 (and 220 film—alas no more).



This angle shows the twin bellows extension, the side and bottom shutter releases, and the film crank which also cocked the shutter. With most lenses and viewfinders it came in at a hefty 55 ozs (3.5 lbs).



The best all-around viewfinder I found was the CdS Porro Prism which provided a bright un-reversed view with an accurate match needle spot meter.

**Lens Note:** The Mamiya C body had at least six versions while its lens line had at least three series. The original set of lenses (65mm, 80mm, and 135mm) made from 1957 to 1959 had shutter dial and filter rings of bright chrome and MX flash sync. The second generation was made from 1960 to 1975 and was all black except for thin brushed chrome filter rings and focal lengths of 55mm, 110mm, 180mm, and 250mm were added along with improved multi-coating of the lenses. The second series is by far the most common. The final series was made from 1976 to 1983 and appears all black with improved lens coatings and weather seals. These are relatively rare and expensive, roughly twice the price of the second lens series. Try to avoid the first series if use is intended, as fungus and coating failure is quite common.



My (second series) lenses include a 65mm semi wide (right) and a 105mm long normal. All C lenses have a 1-1/500th second Seiko leaf shutter which flash syncs at all shutter speeds.

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The author a “few” years back with the C330 and his Luna Pro exposure meter taking winter pictures in a cemetery where the inhabitants were probably warmer than the photographer! No problem photographing with gloves on.



Little did I know at the time that this camera would start me off on a lifetime filled with photography and camera collecting experiences. It's still in active use almost 50 years later.

The C330 also had a baby sister in the C2 to C220 from 1958 to 1982. It was smaller and lighter than the 330, had a film winding knob instead of crank and fewer automatic features. It was designed as an amateur version of the Mamiya C or a pro's 330 backup. It took all the lenses and most of the accessories of its big brother.

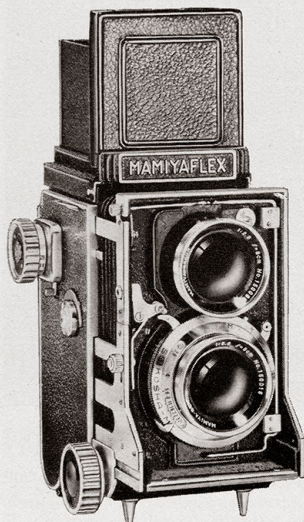
My particular camera was made in 1968 and its lenses are dated 1965 for the 105mm and 1969 for the 65mm “blue dot” meaning it has improved lens multi-coating. I used this camera extensively until I purchased a new Mamiya 645 which gave me 15 or 30 shots per roll and truly automatic everything.

I sold this first love to my best friend who proceeded to test its ruggedness by exposing it to saltwater, sand, sun etc. some 45 years ago. I had lost track of it until he handed it back to me recently, and I had it rebuilt by a technician with new Mamiya parts. Except for a few minor blemishes, it is as good as new and safely back in my hands (and display case). It started me on an obsession that continues to this day. I just love its massive professional stature, lasting quality, professional results and the pride it gave me so many years ago—which continues today.

Dealer values are holding steady at around \$300 for the body, lenses average about \$250 and viewfinders go for \$150 to \$200 depending on features. The latest Mamiya 330 “S” version with a *blue dot* lens in mint condition goes for over \$1,000 in Japan. I prefer the CdS metered Porrofinder as it has an accurate spot meter and is much lighter than the more expensive Prismfinder. These cameras have held their value well showing that they still fill a popular market niche. Quality and durability never go out of style.



# now! a twin-lens reflex with interchangeable lenses



## NEW MAMIYA 'C' PROFESSIONAL

Other Mamiya Products include: Mamiya Magazine '35' with interchangeable film backs; Mamiya 16 Subminiature; and the Mamiya Automatic 6.

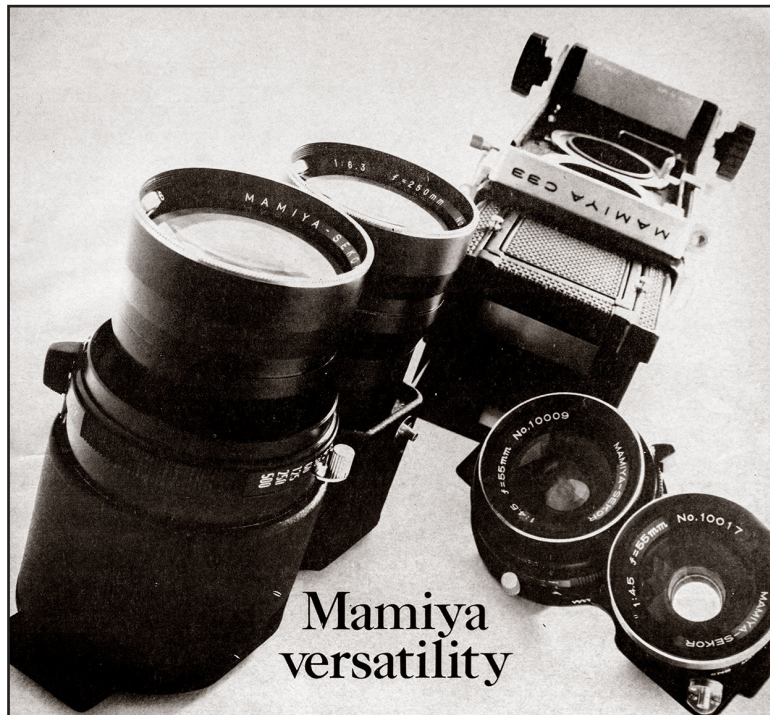
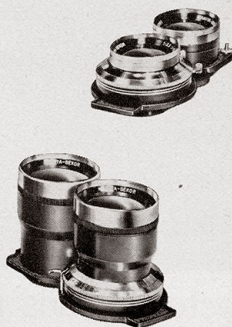
Interchangeable lenses, the 25 year dream of twin-lens reflex enthusiasts, is now a reality! The remarkable new Mamiya C Professional permits you to use normal lenses for conventional shooting — long focus and telephotos for portraits, for candid, news and travel, for greater detail with distant subjects.

Your camera dealer is now featuring this significant new twin-lens reflex. Be among the first to try it.

**\$159.50** with matched 80mm f/2.8 lenses  
105mm f/3.5 lens-shutter assembly \$89.50  
135mm f/4.5 lens-shutter assembly \$99.50

**FEATURES:** Focuses down to 7' with 80mm lenses; 9 shutter settings — from 1 to 1/400 second and bulb — with M and X synch in each lens-shutter assembly; semi automatic film advance with auto-stop; field-lens focusing screen; removable, self-erecting focusing hood with magnifier and eye-level sports finder.

For complete details, write: Dpt. PP-6, Mamiya Division, Caprod Ltd., 251 Fourth Avenue, New York 10, N. Y. In Canada: Precision Cameras of Canada, 77 Vitre Street W., Montreal.



## Mamiya versatility

## the long and short of it

The long is now longer and the short even shorter with the new longer telephoto (250mm f6.3) and shorter wide angle (55mm f4.5).

The Mamiya TLR user now has 7 interchangeable lenses to draw upon for virtually unlimited control of image size, picture angle and perspective. He enjoys even greater versatility than he would with many fine slr 35's. And, with almost 4 times the film area offered by the 2 1/4-square format over the 35, he can blow up his Mamiya TLR negatives to practically any size. Moreover, unlike any slr, there's no recoil, no mirror slap, and no finder blackout—even

a momentary flutter in the finder screen during the exposure. No wonder so many professionals look to the Mamiya TLR as a sort of a workhorse camera—to be depended upon, no matter what the situation.

You enjoy these advantages and many more with either Mamiya: standard C22 or automatic C33.

Both offer facilities for using 120 as well as 220 rollfilm and draw upon the same, comprehensive system of interchangeable lenses and accessories. See your Mamiya dealer or write.

Mamiya division/Ehrenreich Photo-Optical Industries, Inc., Garden City, New York 11533

Early print ads for Mamiyaflex C cameras in the late 1950s and early 1960s.  
Interchangeable lenses eventually ranged from 55mm wide to 250mm telephoto.

# My Photographic Beginnings

*By Bruce Powelson*

Back when I was a young lad I was fascinated with photography. My folks, although comfortable, were financially not well off. They did own two cameras—a very old Kodak box camera and a Brownie flash camera. They would “take pictures”, but it might be several weeks before a roll of film was completed and then sent off for processing.

I took a photo of my beloved Samoyed Husky “Snowy” being held up on her rear feet by my father with our beautiful distinctive barn in the background. This was early spring 1957 and there may have been a bit of snow on the ground.

My dad was a deer hunter, usually not very successful, and headed up North for a week even though the start of the season coincided with my mother’s birthday. Years ago Mom and Dad and one of my favorite uncles and aunts would put up a tent and spend the time hunting. That lasted until one year the tent caught fire. No one was injured, but that was the end of the ladies hunting.

In 1963 my mother, sister, and I were going up to an uncle’s cabin for the weekend. Another aunt was driving us up to the cabin in her 1962(?) Cadillac convertible. Mom did not like radios in cars, so auntie turned the radio on low and sent the music to the rear seat speaker for sis and myself. Cool!

I had taken the old box camera with me. Uncle and dad had good fortune that year and both had bagged bucks. It was night when we arrived. The bucks were strung up on a pole. I had auntie shine the headlights on the deer and I took a picture with the old box camera.



**My Dad and Snowy.**

Weeks later at home I asked mom if the film had been developed. After hemming and hawing she admitted she had opened the camera to see if there was film inside. Hmm—she had exposed the film to light. No deer pictures. Rats! She could have looked at the red window, but no.

Finally—as a sophomore in college—I was in need of an SLR. I had researched many sources. One of my suitemates had purchased an SLR from an Asian island distributor that sold cameras at a discount. When his camera arrived it had had its logo/nameplate disfigured. I was not interested in that.

One of my professors/instructors was a photography enthusiast. I inquired as to what his equipment was. He said “Minolta”. I was intrigued. Earlier I had checked out Canons and Minoltas, knowing that Nikons and certainly Leicas were out of reach. I had tried Canons but they just did not feel comfortable in my hands. The Minoltas felt more comfortable. So the deal was sealed.



There was a popular camera store in Chicago. I believe the name was Altmans. They had the equipment I wanted at an excellent price—an SR-T 101, an f1.4 lens, and a “never-ready” case. I sent off a check and less than a week later—can you believe it—without waiting for the check to clear—they sent and delivered to my dormitory, a beautiful in the box (new) camera and accessories! I was in seventh heaven. Another of my professors was quite impressed, even though his equipment was the “N” brand.

I went back to the other class and proudly told the prof of my new possession. He was pleased for me and complimented the purchase. BUT—always that but—he sheepishly told me his equipment had been stolen. And...his replacements were Nikons! Oh well—life goes on.

The SR-T 101 was completely manual, although it had a built-in through the lens Spotmatic light meter. Over the years I acquired several lenses, flashes, and a bellows close-up kit.



**THIS is my first Single Lens Reflex camera showing the f1.4 Minolta MC ROKKOR-PF lens. The lens was sharp and fast. It was great for available light photography even with slowish films. Purchased by mail order at Altmans in Chicago.**



**Rear view of the SR-T 101.**



**SR-T production numbers exceeded 3.5M.**

*continued next page*

*continued from page 19*

As time passed I felt the need for a new camera. The urge—that need, the nag—just like automotive enthusiasts are bitten—grew even stronger.

And then the Minolta XD-11 was introduced. This was the first camera available in the states that had three options: fully manual, shutter priority, aperture priority. I HAD to have it and so during the Summer of 1978 I approached my dealer and friend, Earl Meier, of Meier Photography in Howell (place is no longer in business). He made a special deal, a special price, and special cash financing for me. I bought the camera. I now had two beautiful, quality, functional cameras at my disposal. They became my best camera friends for years UNTIL—wait for it—the auto-focusing Maxxum series arrived.

That story is for another time.



**This magnificent Minolta XD-11, which set a new standard for SLRs—allowing photographers three choices for making pictures: full manual control, aperture preferred shooting, or shutter preferred. The behind-the-lens shutter was also electronically controlled.**



**The back of the XD-11. There was a slot to place an end of a 35mm film box to remind the photographer of the film loaded in the camera. Very useful when a film was loaded for an extended length of time before it was ready for processing.**



**The excellent Minolta MD ROKKOR-X f1.4 lens.**





The Auto Bellows I kit was extensive and well packaged with its own keyed and padded travel case.



Instruction booklet for the Minolta Auto Bellows I kit.



Left side of the Auto Bellows I kit.



Right side of the Auto Bellows I kit.

## 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!*

### Charles Anderson, Grocer “Learns the Methods of Banditry”

*By Steve Hanley*

At the bottom of this old-timey store photograph a caption reads: “Grandpa Anderson in his store.” On the back, there’s more detail: “C. J. Anderson, Hilbert’s dad, 2600 Bryant Avenue, Mpls. He had this store for many years.”

The written clues on this found photo—names, an address, and mentions of relatives—made me confident a positive identification was possible.

I believe the man behind the counter is Charles John Anderson (1857–1936), a Swedish immigrant who settled in Minneapolis, Minnesota. According to his death notice, Charles passed away in 1936 at the age of 79, leaving behind his wife, two sons (J. H. and Albin), and a daughter, Amy Hall.



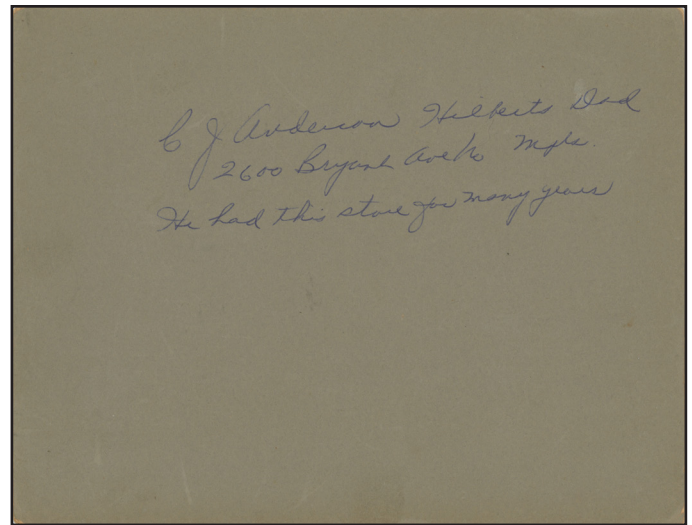
C. J. Anderson in his grocery store.



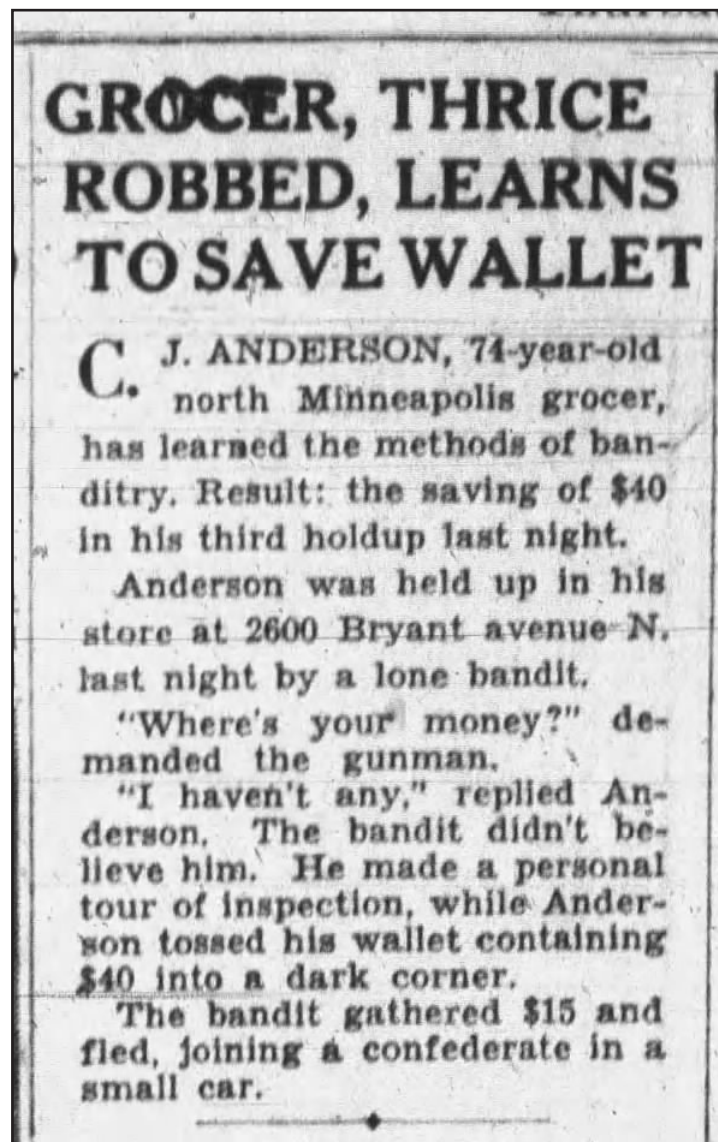
What I didn't expect to uncover was an interesting—and unfortunate—detail about Charles Anderson's multiple encounters with criminals. A newspaper clipping titled "Grocer, Thrice Robbed, Learns to Save Wallet" (*The Minneapolis Journal*, May 14, 1931) reveals that Charles had "learned the methods of banditry" to outsmart the crooks. During one robbery, he managed to save \$40 (around \$800 today) by quickly tossing his wallet into a dark corner, out of sight of the thieves.

I've written more about this photograph and Charles's experiences with robberies at:

<https://www.psychogenealogist.com/blog/2024/8/22/charles-j-anderson-at-2600-bryant-ave-in-minneapolis-mn>



Reverse side of the store photograph.



Newspaper article detailing Anderson's encounter with the bandit.



# 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 2025 Photographica Show & Sale**

**Sunday, October 5 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

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](http://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.