



The Photogram

Michigan Photographic Historical Society

Summer 2024

IN THIS ISSUE:



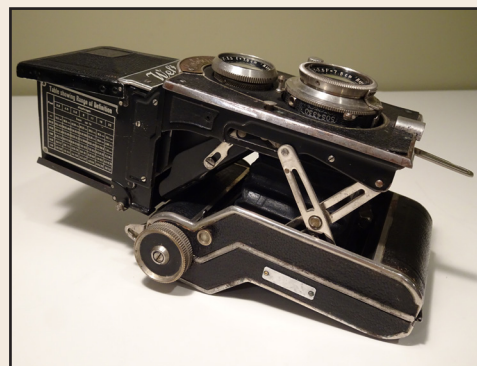
Headstone for a Civil War Soldier



Kodak, Advertising and Real Photo Postcards



1900s California Pharmacy



Welta Perfekta—if you make it they *may* come

The Michigan Photographic Historical Society (MiPHS)

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Vice President - Special Events: *Open Position*
Vice President - Communication: Nick Valenti.....nickvalenti@mac.com
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Upcoming MiPHS Events

Election of Board Members

Voting will be online using Election Buddy once again. In mid-June, members will receive an email with the ballot and instructions. The election will take place over the next weekend. If you are interested in becoming a Board Member, please submit a brief biography and statement communicating your reason to join the Board as soon as possible so we will have sufficient time to add you to our ballot. Please send your statements to Nick Valenti at nickvalenti@mac.com.

Annual Meeting September TBA

Information to come!

2024 MiPHS Photographica Show & Sale Sunday, October 6 10 am–3 pm **SAVE THE DATE!**

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

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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**

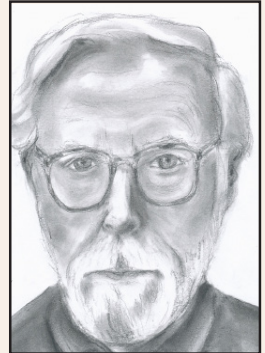
November 1: Winter Issue February 1: Spring Issue May 1: Summer Issue August 1: Fall Issue

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Message from the President and Survey Results

Dear MiPHS Members,

With the arrival of milder weather and longer daylight hours, we enjoyed hearty attendance at our first in-person event of 2024—Bruce Harkness's talk on March 28 about his photographic work in Detroit's Poletown area, beginning in 1980 and continuing into the present. Students and faculty from Oakland Community College and community members joined the MiPHS for two hours of great images and commentary from Bruce. He also included photographs from family and personal albums kept by residents in both north and south Poletown—wonderful records that were enlightening and enriching supplements to Bruce's own photographs. This event was arranged and hosted by board member Nick Valenti, who is Chair of the Fine and Performing Arts Department at OCC. Great comments and questions from the audience demonstrated the value of in-person MiPHS events. Yet as our February Member Survey revealed, we have a distant membership that connects with our organization through *The Photogram* and Zoom presentations.



Art by Tracy Gallup

We received completed Member Surveys from 26 of our 65 members, a 40% response rate—which is a good return for a voluntary survey. Half of those respondents were longtime members (11+ years) of MiPHS. Thirty-one percent were members for 6 to 10 years, and 19% for one to five years. Of the respondents, 38% answered that they live too far away to attend most MiPHS events, and in their additional comments, eight respondents noted that they lived too far away to join us at in-person events. This significant group of “distant” members experience the MiPHS through *The Photogram* and our Zoom presentations. On the other hand, 42% of respondents answered that they prefer in-person speakers and events. Results like these illustrate our need to address both local and distant audiences through a mix of in-person and online events. This is one lesson made clear by our Member Survey results. There are more, as well as lots of favorable feedback about *The Photogram*, our website, and our annual Photographica show.

We have posted the complete Member Survey results on the “Member Login” page of our website: miphs.org. Please log in and give it a look. As revealing as a survey might be, acting on the results is another matter, even with an active, hands-on Board of Directors like ours. Several survey respondents indicated their willingness to get more involved in MiPHS leadership and event planning. Thanks! We will be contacting you soon. Willing hands sustain organizations like MiPHS. The more hands we have, the more we can do.

This is my last President's Message. I am stepping down as President and returning to the Board as an at-large member. It has been a great pleasure to serve as your President for the last two years. As of July, the MiPHS Board will have a new president and other officers. I wish my successor all the best, and I will assist in any way I can.

Doug Aikenhead

PHSNE's Impressive Boston Photographica Show

By Chuck Fehl

I had the good fortune to attend the annual camera and image show hosted by the Photographic Historical Society of New England (PHSNE) on April 20th. As most of you are aware, PHSNE is our new collaborative partner in sharing newsletter, website and zoom meeting endeavors. Hopefully soon, we will again add field trips and other creative efforts for our mutual benefit. I met many of PHSNE's members who were very interested in hearing about MiPHS activities they might participate in.

Upon entering the venue, the first thing that caught my attention was the crowd! Officially there were 501 attendees. This included 51 early-bird entries paying a premium \$20 early admission charge. General admission was \$5, and PHSNE members, students, educators and military entered without charge. I noticed immediately that the average age of attendees was much lower than for photographic shows in general. PHSNE board members had contacted area multi-media teachers, gave them free entry passes for their students, and encouraged them to attend if film mediums were of interest. From what I observed this was a real masterstroke—as this group of students had money and was eagerly spending it! Primary interests were high-end 35mm and lesser medium format equipment.

The event was held at a local high school in Newton, MA (20 minutes west of Boston). I thought the school cafeteria venue was almost ideal for this event as parking, loading and unloading were a breeze. It also allowed over 100 tables for selling vendors, along with other activities such as an ongoing estate sale and a 70-lot auction of donated photographic items held at the end of the show.



Displays were well organized and nicely presented.



PHSNE sold 85 display tables featuring 170 vendors with attendance nearing 500.



Chuck Fehl, MiPHS Treasurer and Sid Chatterjee, PHSNE Membership Chair.

Several of our MiPHS vendors such as Igor Resnik, Mike Vilensky and Jack Darrow were in attendance and there were vendors from as far away as St. Louis. All agreed that this is one of the best shows in the country and certainly best in the east. At this year's Show, the hardware vendors out-numbered image vendors by about 10 to 1.

PHSNE and the high school (being closed for spring break) allowed vendors and board members to set up the night before. Security was provided then, and all day on Saturday. Sid Chatterjee, PHSNE's Membership Chair and my host, indicated that there were 85 tables paid for, and maybe another 20 used for other PHSNE purposes. There was only one shortcoming in my opinion, and that was lack of food services for this length of an event. They did bring in free pizza for the 30 or so who stuck around for the auction, which was most appreciated.

At the show I met most of the PHSNE officers including John Dockery, Show Manager; John Felix, President; Joel Moses, past President; Larry Woods, Secretary, and Sid Chatterjee, as well as several at-large board members. I also met Dana Gee who does a marvelous job hosting PHSNE's monthly Sunday night Zoom educational meetings to which MiPHS members will soon be invited to attend and participate.

There was an ongoing estate sale of priced items from Henry Weisenburger (one of their charter members), and ending in a lively and entertaining auction of some real treasures. The auction lots attracting the greatest interest included a Graflex K20 aerial camera that got chased by 32 bids and vintage Speed Graphic press camera—and many other rarities. The author, having limited luggage space, was constrained to two Nikon lenses and a flash (that I'll admit to). Praise the Lord says Karen!

I highly recommend this event to anyone who remembers and loved the spirit of the photographic show mob scenes of the 1980s and early 1990s before computers took over our lives (and cameras). It is set near beautiful colonial era Lexington and Concord, MA, where the first acts of America's patriotism started. So this is a very interesting and picturesque place to visit and enjoy what we all love best—cameras and related paraphernalia.

Our congratulations to PHSNE on an outstanding event! Maybe we consider using a couple pages from PHSNE's playbook for our fall Photographica show scheduled for Sunday, October 6 at the Royal Oaks Elks Club.



Igor Resnik had a good day buying and selling classic cameras.



These teachers were on an intense hunt for local history items and images.



Even a few postcards, vintage images and books are seen among the numerous camera displays.



Business was steady throughout the day, which was a long one (7 am to 4:30 pm).



MiPHS regular Jack Darrow opens early.



A successful PHSNE Photographica 2024!

Kodak, Advertising and Real Photo Postcards

By Doug Aikenhead

George Eastman, founder of the Eastman Kodak Company, had a talent for advertising and often wrote the company's advertisements and slogans.¹ While he relied on his own skills in the early years of Kodak, he began working with the J. Walter Thompson and Frank Seaman agencies, two New York advertising and marketing giants, in 1892. They would handle advertising placement in major publications, but it was a young University of Rochester graduate named Lewis Bunnell Jones that Eastman hired to assist him with advertising and concept development on a day-to-day basis. By 1893, Jones was managing the company's wildly popular concession at the Columbian World's Fair in Chicago. Kodak's success at the World's Fair helped cement Eastman's decision to dominate the amateur photography market. It also heralded the introduction of The Kodak Girl, an advertising icon that would symbolize the Eastman Kodak Company for several decades.² By example, the Kodak Girl also welcomed women into the amateur photography world that had previously been the realm of men.



Kodak Girl Jane, 1909.



Kodak Girl Jane verso.

By the 1890s, Eastman realized that amateur photographers were switching from printing-out photographic papers to developing-out papers, which were more light sensitive, permitting exposure of latent images that could be developed quickly with chemical developers at any time of day or night, rather than contact printing negatives by sunlight onto the much less sensitive printing-out papers. Eastman had believed that printing-out papers would remain popular. Now he had to buy up several of his sensitized paper competitors to acquire their processes and patents for developing-out papers. By 1902 Eastman Kodak had purchased Velox paper and chemistry from the Nepera Chemical Company, AZO paper from the Photo Materials Company, and Aristo paper from the General Aristo Company.³ Other paper acquisitions would follow over several years.

Velox photographic paper was designed for amateur use.⁴ Eastman Kodak finalized its acquisition of Velox just as postcards were catching the attention of the American audience. Kodak launched a nationwide program of Velox workshops, conducted by a team of trained demonstrators who traveled the country, conducting one-day demonstrations at camera stores. In 1902, Kodak initially promoted the demonstrations with photographic announcements printed onto Velox Private Mailing Cards, the immediate predecessors of Post Cards which were approved by Congress for use beginning in 1903. The announcement cards featured photographic images and brief text

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Kodak Girl Kate, 1910.



Kodak Girl Kate verso.

The demonstrations were successful. Amateur photographers experienced the ease of working with Velox papers and chemistry, and, understandably, took an interest in printing their own negatives as postcards. In 1903, Eastman Kodak introduced the Model 3A Folding Pocket Kodak, which produced postcard-sized negatives, and also offered a range of upgrades including a Zeiss Tessar f/6.3 lens.⁵ The camera was popular with advanced amateurs and some itinerant professional postcard photographers.⁶ The Model 3A Series I was manufactured until 1915, after which Series II and Series III continued production of the camera until 1943.

Based on postcards in the author's collection the Velox demonstrations continued at least through 1909. A year earlier, the Eastman Kodak Company launched their Advertising Postcard Plan, which put the Kodak Girls onto real photo postcards that further promoted Velox paper and products and the Model 3A camera. A new Kodak Girls postcard was distributed each year. They celebrated the fun and satisfaction of photographing with the Model 3A and processing one's own film and prints through preprinted "handwritten" texts on the face and address sides of the postcards. Kodak dealers who subscribed to the Advertising Postcard Plan received 1,000 postcards with the dealer's name and address incorporated with the marketing text on the address side of the postcards, at a dealer cost of \$10.00.⁷ The attractive Kodak Girls were presented as self-confident, independent young women, stylishly dressed for their time. They were generally posed with Model 3A cameras or darkroom accessories.

Starting in 1907, Kodak shifted to its AZO brand as its primary postcard paper, and phased out production of Velox postcard paper after 1912.

By the early 1920s, the Kodak Girls had disappeared from the company's advertising postcards, replaced occasionally by domestic scenes and views of children, but Jane, Kate, Peggy, and all the other Kodak Girls lived on in the company's print advertising, in images that thoroughly established women as chroniclers of family life. In more recent times, a different Kodak Girl appeared as a swimsuit model in magazine ads and as a life-size point of purchase display in larger camera stores. A latter-day variant of the Kodak advertising postcard, also with a swimsuit model, surfaced around 1960, but the author has yet to find any contemporary Kodak advertising on real photo postcards.

Endnotes

¹ Brayer, Elizabeth, *George Eastman: A Biography* (Baltimore: The Johns Hopkins University Press, 1996), p. 134

² Brayer, p. 135

³ Brayer, pp. 200-202

⁴ Brayer, p. 202

⁵ *Kodaks and Kodak Supplies, 1908*. Eastman Kodak Company, Rochester, NY

⁶ Machias, Ania, *Real & Other Photos: An Introduction to the History, Identification and Collectability of Early Photographic Postcards*. Advanced Residency Program in Photograph Conservation, George Eastman House. Rochester, NY, 2009, p. 44

⁷ Machias, *ibid*.

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Kodak Velox demonstration advertisement, Detroit, Mich., 1902.



On August 26th. we will give to
EVERY PURCHASER
of NEPERA or
EASTMAN
KODAK Co.
goods, a print
made on VELOX
from one of
the prize-winning
negatives in the
KODAK
\$4000.00
COMPETITION.




VELOX POSTALS,
VELOX LIQUID
DEVELOPER. } **DOUBLE DEMONSTRATION**
will be made by a representative of the manufacturers from 3 to 9 P. M.
C. ROGERS & Co.,
Court Square,
SPRINGFIELD, MASS.

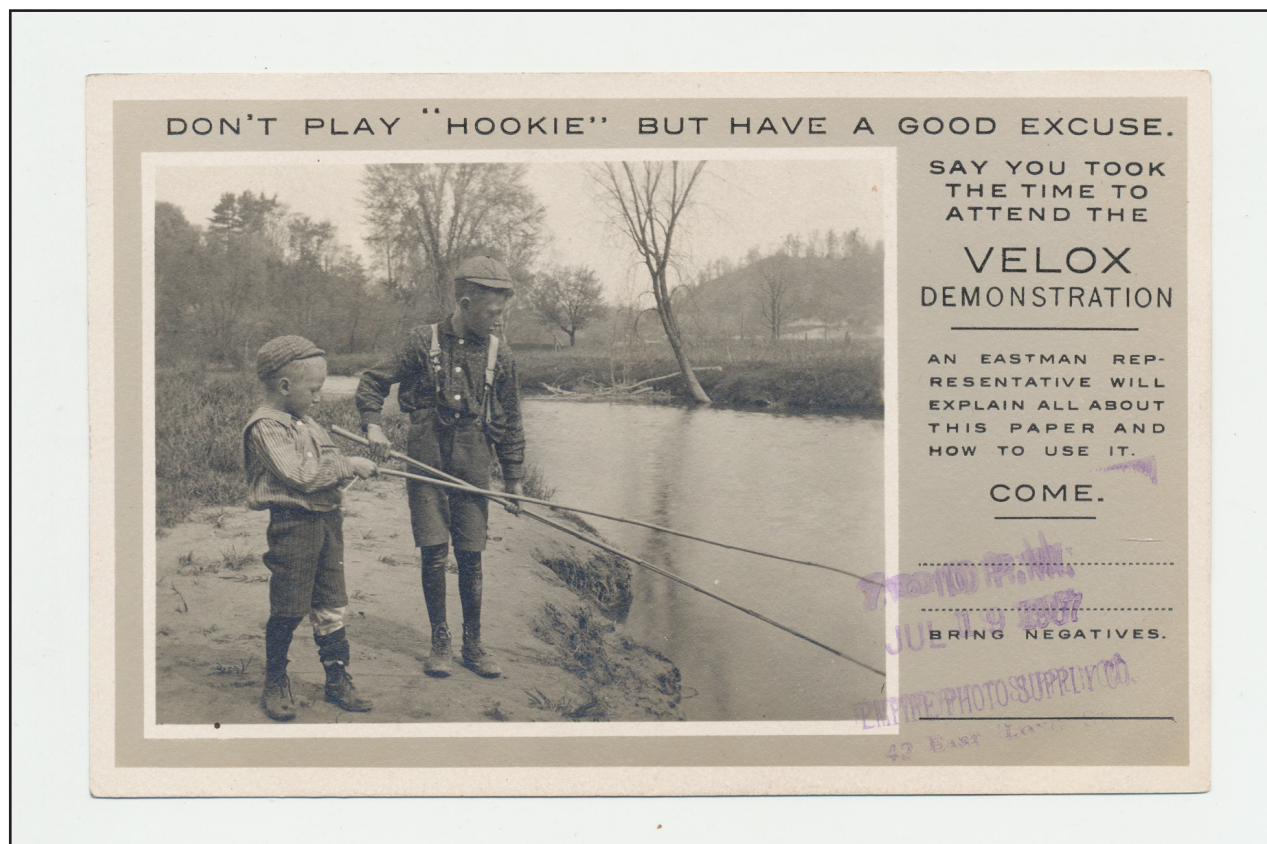
Kodak Velox "Double Demonstration" advertisement, Springfield, Mass., 1903
Note: the "KODAK \$4000.00 Competition referenced here was the "KODAK Progress Competition" held for amateur photographers between January 1 and November 12, 1902.

Private Mailing Card

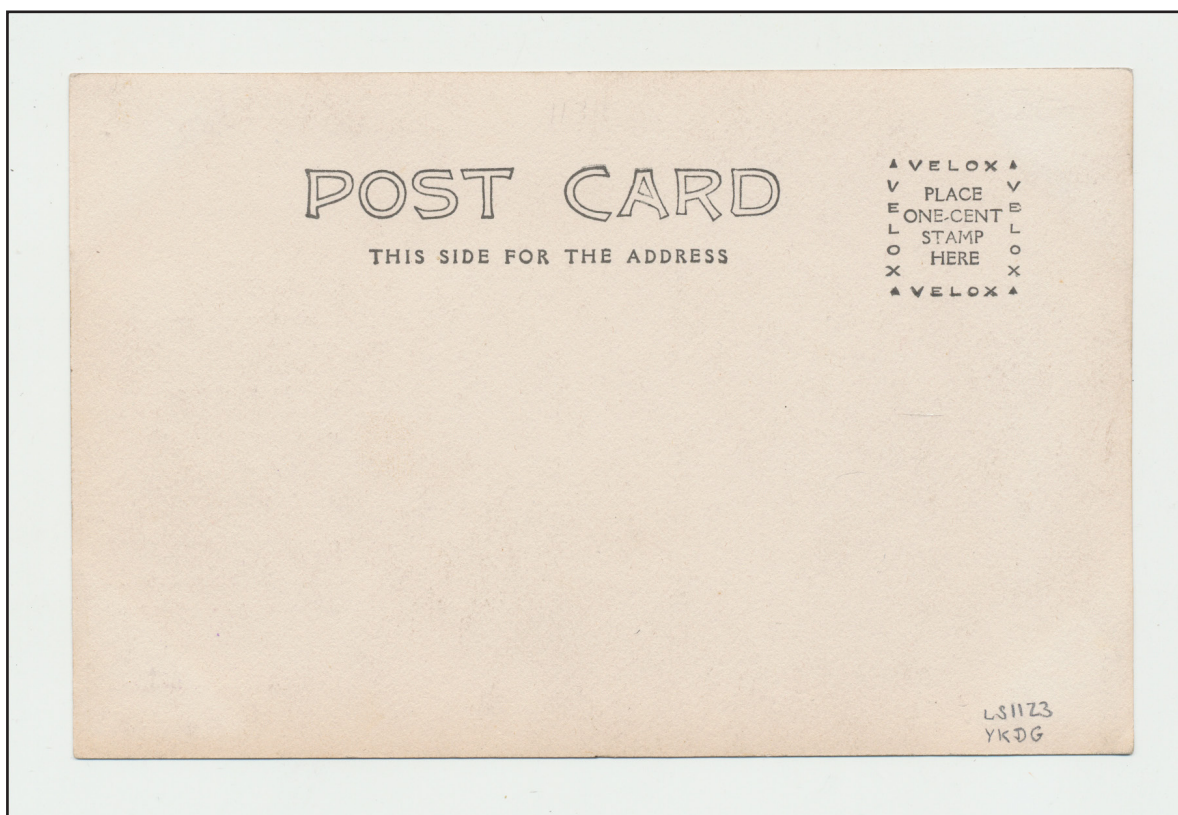
Authorized by act of Congress of May 19, 1898.
 THIS SIDE IS EXCLUSIVELY FOR THE ADDRESS.
Post Card.—Carte Postale.



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Kodak Velox demonstration advertisement, 1907.

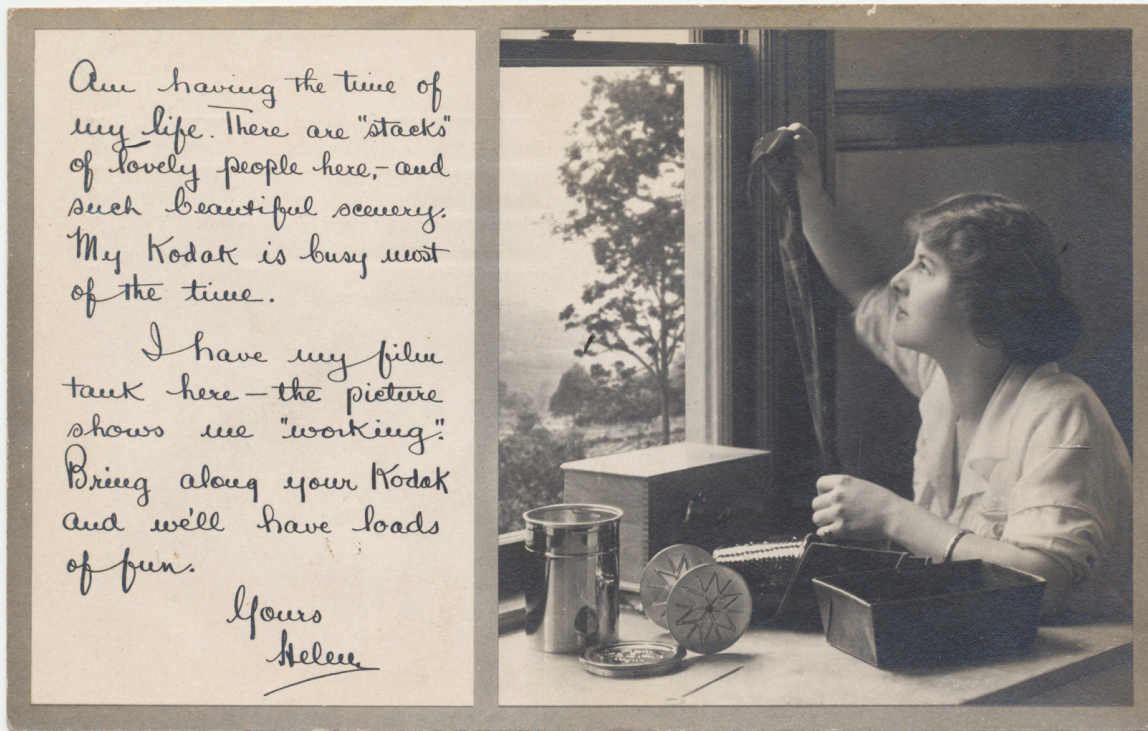




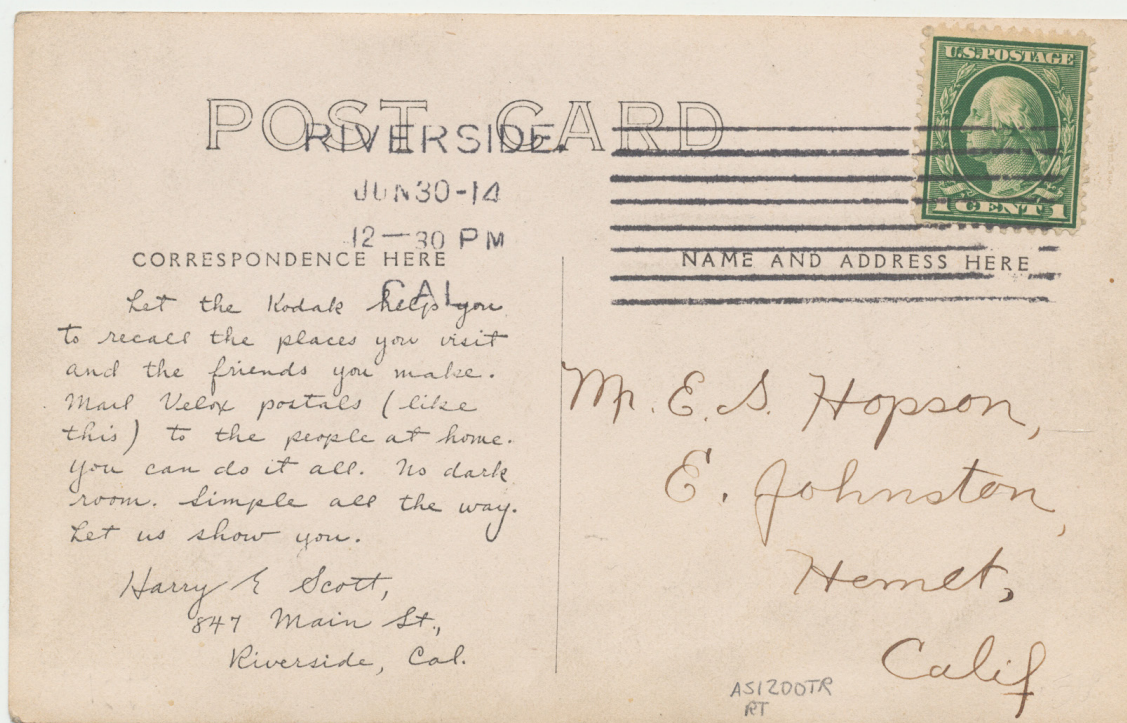
**Kodak Girl Peggy with
Kodak Model 3A camera,
1911.**



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Kodak Girl Helen with Kodak darkroom accessories, 1914.





Dear Jane, The children
aren't any more interested
in the aeroplane than I
am in the album of
story telling pictures
I am getting with my
new Kodak.

And it's all
so easy the Kodak way
that I am going to
picture my vacation
instead of writing
about it. Look out for
Velox prints in every mail.
Lovingly - Mary.

Kodak advertising postcard, ca. 1920.

POST CARD

CORRESPONDENCE HERE

A store that always
carries a complete line
of Kodaks, Brownies,
film and sundries is
a help in picture
making. That's why
I go to

J. Wells Thompson
4 Centre St.
Adams, Mass.

NAME AND ADDRESS HERE

Mrs. C. H. Jackson
Plainfield
Mass.



DV 1014
A

continued next page

stop in now for your
**KODAK
FILM**

and have your
camera ready
for the big

HOLIDAY WEEK END
ahead

For best results, return
your exposed films to us
for developing and printing.

Advance Photo Service
3419 West Lisbon Avenue Milwaukee 8, Wisconsin

Kodak Girl in bathing suit, 1960s.

All photographs collection of author.

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!

Welta Perfekta—if you make it, they *may* come

By Chuck Fehl

When a leading camera manufacturer comes out with a new and unique design, it's almost certain it will quickly be copied by others. Not so with the Welta Perfekta and its short lived big brother the Superfekta.

In the mid-1930s, Welta Kamera Werke (located in Freital, Germany near Dresden), long-time makers of numerous and popular folding cameras, came out with its masterpiece—a folding Twin Lens Reflex (“TLR”) camera called the Perfekta. This was apparently Welta’s first attempt to join in on the then TLR craze popularized by Franke & Heidecke’s Rolleiflex a few years earlier. The endearing and unique feature of Welta’s TLR design was that it is also a folding camera like most of Welta’s other entries.

Since TLRs are essentially box cameras with a coupled reflex viewer in the box above it, how would you get anything to collapse and fold flat—as in their folding film and plate cameras? Somehow Welta managed it through a complicated arrangement of tongs, levers, springs and sliding arms that allowed the mirror to slide up out of the way so the camera could collapse somewhat normally.



The Welta Perfekta is the world’s first (and probably last) collapsible medium format Twin Lens Reflex dating from 1934 to 1939. Despite its body’s mechanical complexity, it had fairly routine optics and shutters for a premium camera of its day.

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It sounds like a great idea until you realize that the collapsed camera is bigger than a normal boxy TLR. It's taller than a Rolleiflex due to its film storage being below the camera box instead of embedded behind the camera, and the viewing screen does not pivot or collapse. So, the package is only minimally smaller at one end when collapsed—the same depth at the top and taller than most all other TLRs.



The Perfekta in shooting position showing lazy struts and mirror and viewfinder in open position. It has auto stop film advance but no double exposure prevention.



The Perfekta in its collapsed state which reduces the depth of the body by about 1 1/2 inches. Although the mirror collapses, the viewfinder glass does not, which limits the advantage of this function somewhat.



This shows the relative size of the Perfekta compared to a standard TLR of its day. The weights are comparable due to the extensive use of aluminum in the more complex Welta body compared to the Rolleicord's mostly brass body.

Despite those shortcomings this is an impressive camera—starting with its self-erecting mechanism that noisily clammers into glory with a push of a button. It has good credentials in the lens and shutter categories with a pair of Meyer Görlitz 7.5cm f/3.5 Trioplan, plus a Compur Rapid 1 to 1/500 second shutter. Other lenses and shutters were available. It also has an auto-stop 1–12 frame film counter with red window backup. The taking and coupled viewing lens is focused with a sliding lever to the left of the lens board.

The Perfekta 1934–39 is a 120 roll film camera with a conventional 6x6 cm format giving 12 exposures per roll, while the Superfekta 1935–36 is an 8 exposure 6x9 cm format. The Superfekta had a 90 degree revolving film back so it could remain on the tripod (or worn around the neck) for horizontal shots when desired.

Although I have never used this Perfekta, I look forward to giving it a go this year. I will not rely on its film traction frame stop (they almost never work now due to changes in roll film backing, finish and thickness) but instead use the red window for proper film advancement. I am also on the lookout for a reasonably priced 36mm lens shade for the uncoated Trioplan lens. This accessory will aid in delivering the Trioplan's potential results. It is a symmetrical triplet design known for its sharp contrasty center when stopped down, or “soap bubble bokeh” wide open (if flair doesn't interfere). Skilled users of this vintage glass claim it is far more entertaining than the Perfekta's upscale Tessar taking lens.



My Perfekta has a mid-range lens and a premium shutter. This is a totally manual camera with all controls surrounding the dial set shutter. The large knob to the right is the focus lever, others control the shutter cocking/release and aperture. The two buttons on either side of the lens collapse the lens board.



The pop up viewfinder has a critical focus viewfinder lens, and a table indicating the lenses' depth of field characteristics.

The Welta Kamera Werke started in 1914 and was a major player in European folding cameras until after World War II when it found itself (along with Exakta, Carl Zeiss Jena, Pentacon and others) on the Soviet half of Germany. Through mergers, lack of investment, and politics, the company found itself out of business by the early 1960s.

Today, Welta cameras have a few fans, but both the “Fekta's” appeared to be the company's crowning glories. Values of late indicate the 6x6 Perfekta is worth around \$600 and the 6x9 Super is worth closer to \$1,500 in working condition. I have been offered \$150—just for my Welta case! Production numbers are unknown to me, but have to be small as these were expensive to make in a period when few had any disposable income—especially in Depression-era Europe.

Headstone for a Civil War Soldier

By Shayne Davidson

While researching a family tree for a friend, I was introduced to a rare piece of photographic history: a pocket-sized album of Black Civil War soldiers. The album belonged to Captain William A. Prickitt, a commander of the Twenty-fifth United States Colored Troops (USCT). The men in the album served under Prickitt in Company G. After his death in 1929 the album was passed down in his family.

For years the tiny album sat on a shelf in the kitchen pantry of Prickitt's great-granddaughter. When I was researching the ancestry of the Prickitt family, she told me about it. Even though the men weren't part of her family tree, she knew I loved vintage photos. The album was too fragile to be scanned. She offered to rephotograph the photos and email them to me.

The process of rephotographing took some time, but slowly the photos appeared in my inbox. As I opened each one I was amazed and excited to be looking at the faces of men who had participated in a pivotal event in our nation's history. And then—I noticed something that hadn't registered at first—there was a name below each photo. Captain Prickitt had carefully written the name and rank of each of the 17 men (except one) on the paper mat around the photo.

Photos of Black Civil War soldiers are extremely rare, not to mention the fact that these men were identified, making their photos the rarest of rare. A mix of gem-sized albumen prints and tintypes, I was so fascinated by the album that I carried out genealogical research and built a family tree for every man in the album—a process that took more than a year.

Next, I decided to create a life-sized color portrait of each soldier, based on his photograph. (Before I retired, I was a professional illustrator.) An art exhibition titled "*Seventeen Men*" was the culmination of that work. For the past ten years the exhibit has traveled around the country appearing in 14 venues in nine states. Meanwhile the Prickitt family generously donated the photo album to the Smithsonian's National Museum of African American History and Culture in Washington, DC where it is currently on display.

Most of the men in the album were from the Mid-Atlantic region. Of the 17 men, there is the only one with a connection to Michigan: Hiram H. White.



Hiram H. White
[William A. Prickitt collection].

Hiram and his brother Isaiah, who also is in the album, enlisted together in February 1864 in Philadelphia and were assigned to Captain Prickitt's company. Both men achieved the rank of sergeant, but this is where the similarities end. After the war, Isaiah White returned home to Williamsport, Pennsylvania. There he was married, raised a large family, worked as a carpenter and a machinist, and was active in the Bethel A.M.E. church and his local G.A.R.

Hiram, on the other hand, was a ramblin' man who rarely stayed in one place for long. He worked as a barber in Pennsylvania and throughout the Midwest. In Illinois he married and had a son, but unfortunately the marriage failed. Hiram moved on, living in Ohio and Minnesota. Finally he moved to Kenton, a tiny hamlet in the western Upper Peninsula. On February 4, 1917, Hiram died in Kenton and was buried in the local cemetery.

Over the next 100 years, Kenton residents passed down the story about the Black Civil War soldier who had lived for a time and had died in their town. Eventually the story became a local legend. At some point an American Legion bronze marker was put on Hiram's grave. Every Memorial Day the townsfolk put flowers on the grave.

In 2021 a man named Joe Battisfore messaged me through Ancestry.com. He had been contacted by a man who grew up hearing the story of the Black soldier buried in Kenton. He wasn't sure if the story was true, so he went to the cemetery and located Hiram's grave. It bothered him that the grave lacked a headstone.

Joe is the director of the Houghton County Veteran's Service Office. He started to research Hiram White and discovered the family tree I'd built. He told me he planned to apply for a government military marker for the grave, but he needed an official document proving Hiram had served in the Civil War. Did I have that proof? I did.

Hiram had applied for a pension for his military service in 1886. I emailed Joe a copy of the pension application card. The card listed not only his service in the Twenty-fifth United State Colored Troops, Company G, but also his date and place of death. With that document in hand, Joe had the proof he needed to apply for the headstone.

NAME OF SOLDIER: <i>White, Hiram</i>			
SERVICE: <i>Late rank, P Co. G, 25 Reg's U.S.C.T. Inf</i>			
TERM OF SERVICE: <i>Enlisted</i>		<i>Discharged</i>	
DATE OF FILING: <i>1886 Aug 13</i>	CLASS: <i>Invalid, Widow, Minor</i>	APPLICATION NO. <i>582744</i>	CERTIFICATE NO. <i>520990</i>
ADDITIONAL SERVICES:			
REMARKS: <i>Died Feb 4, 1917, at Kenton Mich</i>			

Hiram H. White pension application card.

I also told Joe about the photo album and my artwork. I emailed him copies of Hiram's photo and my drawing. Not only did Hiram's grave get a headstone, but just before Memorial Day in 2022, more than 105 years after he died, Hiram White was honored with a three-volley salute and a banner displaying his photo and my portrait.

For a more in-depth story about how Hiram White's grave got a headstone, please check out John Carlisle's article in the *Detroit Free Press*: <https://www.freep.com/in-depth/news/columnists/john-carlisle/2023/05/28/hiram-white-black-soldier-civil-war-upper-peninsula-michigan-grave/70212466007/>

My art exhibit, "Seventeen Men", is currently on display at the Museum of the Cape Fear Historical Complex in Fayetteville, North Carolina: <https://museumofthecapefear.ncdcr.gov/museum-exhibits>

The complete photo album of Captain William A. Prickitt can be viewed here: https://nmaahc.si.edu/object/nmaahc_2014.88



Author's drawing of Hiram White.

Early 1900s Eureka, California Pharmacy

By Steve Hanley

Here is a recent eBay acquisition added to my growing collection of old-timey store photos. It shows the interior of a pharmacy said to be from a small group of family photos from Eureka, California ca. 1890s. My guess is that it is more in the 1900-1910 range. There are some really amazing details in this photograph.

Of most interest to me is the reflection of the photographer, with camera, in the mirror at the back of the store. There is also a man behind the counter and a young boy in front.

The pharmacy showcases a variety of "Nyal's Family Remedies" including: "Hot Springs Blood Remedy - Nature's Cure for Impure or Impoverished Blood", "Nyal's Stone Root Compound" for aching backs, and "Nyal's Spring Sarsaparilla" for blood and skin. Bottles and packages for "Listerine" and "Hamlin's Wizard Oil" adorn the shelves among the hundreds of other ointments, unguents, balms, and salves. You could spend hours with a high resolution scan or magnifying glass just examining the details. Here are just a few of the close ups.





Photographic Collector Corner

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

Antiquarian Book and Paper Show

www.curiousbooks.com/shows.html

Bièvres Photo Fair (France)

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

Camerama Camera Show

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

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

Chicago Camera Show

www.photorama.com

Chicago Postcard and Paper Show

www.courthousesquare.net

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

Cleveland Camera Collectors Show

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

9:30 am - 2:30 pm

The Daguerreian Society

www.daguerreiansociety.org

DC Antique Photo and Postcard Show

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

Detroit Camera Show

www.photorama.com

Detroit Stereographic Society

<http://detroit3d.org/>

Grand Rapids Postcard & Paper Show

www.postcardarcheology.com

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

London (ON) Camera Show

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

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

Michigan & Ohio Postcard & Paper Show

www.postcardarcheology.com

MiPHS 2024 Photographica Show & Sale

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

Elk's Hall, Royal Oak MI

www.MiPHS.org

National Stereoscopic Association

www.stereoworld.org

www.3d-con.com

Ohio Camera Collectors

www.cameratradeshow.com

Ohio Civil War Show

<http://ohiocivilwarshow.com/>

Richland County Fairgrounds

750 N. Home Rd, Mansfield OH 44906

Photographic Historical Society of Canada

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

145 Evans Ave. Toronto, ON 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

York International Postcard Show

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

York Fairgrounds, 334 Carlisle Ave, York PA