

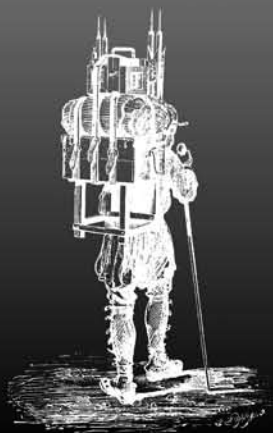
PHOTOGRAPHIC CANADIANA

Volume 35 Number 4

Feb.– Mar.– Apr. 2010



"MARY MARBLE" A PORTRAIT BY F.W. GUERIN c1895



THE PHOTOGRAPHIC HISTORICAL SOCIETY OF CANADA

PHOTOGRAPHIC CANADIANA

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35th
anniversary
1974 - 2009

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Writing for the PC Journal

To publicize events, notices, advertising, writing articles or if requesting information already published in *Photographic Canadiana*, please write directly to the Editor at 18 Ashfield Drive, Etobicoke, Ontario, M9C 4T6 or e-mail: bob.lansdale@1staccess.ca

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Robert A. Carter – Webmaster

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OUR COVER

A chance purchase of a small book revealed the secrets of how F.W. Fitz Guerin in St. Louis, Missouri was able to create such quality photograph back in 1898. Capturing the detail in white clothing was quite the challenge, as seen in our cover portrait of “Mary Marble.”

There are also other photographic secrets revealed in this book *Portraits in Photography by the Aid of Flash Light* and you can read all about them starting on page 18 of this issue. ☛



PORTRAIT BY F.W. FITZ GUERIN c1895



President's Message

Clint Hryhorijiw



PORTRAIT BY ROBERT LANSDALE

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The PHSC was founded in Toronto in 1974 for people interested in photographic history. It was incorporated as a non-profit organization in Canada four years later. All activities are undertaken by unpaid volunteers.

We help camera and image collectors and those interested in the diverse aspects of photographic history, sharing in their enthusiasm and knowledge.

We promote public interest in photographic history through talks, awards, publications, fairs and auctions.

The majority of our 260 members are camera or image collectors, photographic researchers & writers, and professional photographers in Canada. Included are many libraries, archives, museums and other photographic societies.

A BELATED HAPPY NEW YEAR!

I hope Santa was good to everyone, whatever form your "Santa" may have taken, even if it was the person looking back at you in the mirror.

Now would be a good time to see if you have renewed your PHSC membership. It would be a shame to miss any issue of our *PC* journal or any Society event. Treat yourself – it's the best deal in town!

Speaking of spoiling yourself, the NEW and IMPROVED PHSC auction is coming up on Sunday, March 21st. This is a sign of the times: we have new blood (that is) new people added to our Executive who bring novel ideas and enthusiasm to old challenges – this invigorates us all. And there still are other opportunities for more volunteers to run with.

Our two new vice-presidents, Doug Napier and John Kantymir, have taken it upon themselves (with help from the rank and file of the Society) to organize a more sophisticated auction. Yes, it will be at the familiar venue in Toronto near the Exhibition on Lakeshore Boulevard, and yes you may see some of the same familiar faces who have always graciously helped out. But this year, there will be a difference: NO JUNK!

You'll see a better quality of goodies at this year's event; items will be vetted before they're brought onto the site. So no more boxes of lab junk and land-fill rejects. This is your opportunity to dig out equipment that needs a new home. No hassles with listing on Ebay; no hassles with payment through Paypal; no hassles sending parcels out by Canada Post. Just bring it to us, and after the items sell to the highest bidder, we send you the money. Simple as that.

Check out details of this event and our upcoming Spring Fair on our website, www.PHSC.ca. And speaking of our website, you should be visiting it on a regular basis for all sorts of information on events, both future and from the past. Long-serving webmaster Bob Carter has created and maintained it for many years and it is the envy of our friends in other volunteer organizations. Hats off to Bob for rocketing us into the 22nd century!

See you at the auction on March 21st!

A handwritten signature of Clint Hryhorijiw in black ink. The signature is stylized and cursive, with the first name 'Clint' being prominent.

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M. Lindsay Lambert – Stan J. White
Robert Carter, Robert Gutteridge

PC Distribution *Robert G. Wilson*

Toronto Notes

reported by Robert A. Carter

THE NOVEMBER MEETING

Larry Frank is a well known and popular photographer, traveller, writer, presenter, Photoshop instructor, and digital retouch artist. He pioneered the *Nikon School of Photography*, *Silver to Silicon*, and the *School of Travel Photography* and *Travel Techniques seminars in Canada*. You can visit his web site at larryfrankphoto.com.

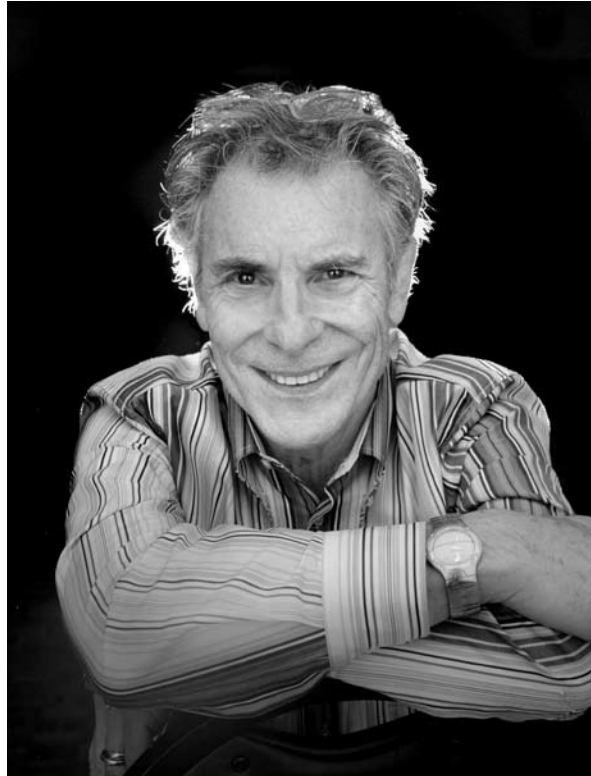
Larry reminded us of the complexities of the old film-based slide shows with the multiple projectors, slide trays, and audio tapes. The manual synchronization was a potential nightmare. Today, such shows need only one digital projector and a computer to accomplish elaborate multi-image effects including video, with no need for manual sync during the presentation.

He opened with the slide show *Rhythm Jazz Dance* which can be seen on his web site under *Slide Shows*. It was created entirely on an Apple Mac, including the music - a fast action piece composed by Larry.

He quoted columnist Jennifer Wells in the Toronto Star, "I have a theory that digital cameras kill thinking. There's so much clicking going on that I suspect we don't see what we're seeing until we play back the photos on the camera. It's madness." At first Larry took exception to this view, then suggested it might be right. He describes pictures viewed in the camera and those left as raw files being in digital limbo - "every digital image needs some loving care in Photoshop" to bring out the photographer's impression.

He noted with film, "we photographers were handicapped. On rare occasions could we show in the print what we felt when we snapped the button." With digital photography and the Mac, photographers are emancipated. They can deliver more information to the viewer, and are in league with some of the world's greatest artists.

He demonstrated this idea using some famous paintings, beginning with Vincent Van Gogh's *Bulb Fields of 1883*. He showed how the artist chose the hue and



LARRY FRANK

intensity of colours and added or removed picture elements (buildings, people, trees) to create what he felt - not necessarily what he saw. He followed this very literal painting with Van Gogh's famous *Starry Night c1889* with its odd shapes and sky.

Examples of digital images followed, clearly showing the artist's power is now in the hands of the digital photographer - intensifying selected bits of colour, removing distractions from an image, using vignetting and selective sharpening, adding and removing colour, converting to Black and White, etc.

Larry gave detailed instruction on how to vignette in Photoshop and the effect on the image. With selective saturation, in the picture of the woman walking in the rain, Larry saturated the red columns and their reflections. He also made the original dull beige umbrella a matching red. *Cereal Bus* is a tongue in cheek picture impossible to make with film. In the spirit of the ubiquitous USB, Larry shot a bus named "Universal Bus Company" and added motion blur to give it a sense of motion. Separately photo-

graphed boxes of cereal were carefully sized, aligned and inserted to show through the windows.

Selective colour shows how an image can be converted to B&W then an area can be selected then restored to colour for emphasis. A family scene was soft and a bit unsaturated. In Photoshop, Larry will sharpen it and add colour saturation to give sparkle. The darkening of the edges to focus the eye is an old trick used by the oil on canvas painters of years ago.

THE DECEMBER MEETING

Our December Show and Tell program commenced with the Christmas gift exchange and a silent auction.

Ed Warner demonstrated his video camera / copy stand setup. Ed put the new apparatus together for viewing by the bidding audience at future annual auctions.

Bob Carter started the *Show and Tell* with a brief talk on Larry Gubas and his goal to write three books on *Zeiss - Binoculars, Microscopes, and Cameras*. The first two have been published while the third title, on Zeiss-Ikon cameras is still underway. Both published books are of interest to camera collectors for their extensive material on the early history of this cornerstone of the German optical industry. Anyone wishing to purchase a copy can contact Petra Kellers at Camerabooks in Oregon.

Robert Gutteridge brought with him two models of the *Ikonograph*, an early home movie projector. These projectors use 17.5 mm film - half the standard 35mm film width. His main item was the model D Ikonograph (popular around 1900 - 1910). This projector has a large circular hole in the back wall. Bob discovered that the aperture was intended for a carbide lamp attachment - like those used in mines and on bicycles of the era. The smaller Ikonograph had a burner and reflector built-in. Carbide lighting systems were ideal for movie projectors in the era of limited home wiring and lack of standards.

John Linsky took us on a trip back along memory lane, not with expensive or rare cameras, but inexpensive models like the Ansco and Agfa he used as a young budding photographer nearly 60

PORTRAIT BY ROBERT LANSDALE



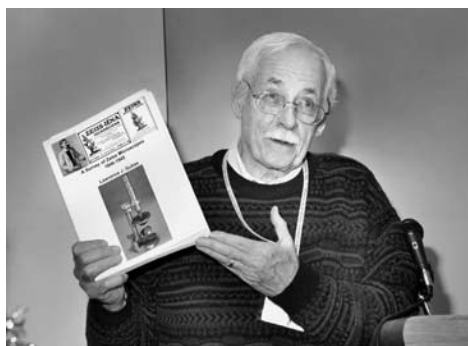
Robert Gutteridge – cine



John Linsky and Ciroflex



Mark Singer – early digital



Robert Carter shows Zeiss book by Gubas



Christopher Lansdale and Hoover camera



Manuel Nunes – copy cube



Clint Hryhorijiw and Gordon



Les Jones – stereo viewer

years ago. His first example, an Ansco Clipper still in its original box, was a gift – \$12.95 when new. Next John showed an inexpensive Agfa camera. It is a 2 1/4 square model with a 3 element Apotar f/4.5, 85mm lens. Moving up to a better camera, John bought a twin lens Ciroflex made in the States. Ciroflex was eventually bought up by Graflex USA. John described his cameras and tales as sentimental stuff, but they gave us a picture of the average family snap-shooter in the mid 20th century.

Mark Singer reminded us that the digital era has been around long enough for early digital cameras to become collectibles. He showed a c1996 Kodak

DC50 which was touted as the first digital camera offered for under \$1,000US. The camera is a rebadged model made by Chinon. The user has to be content to view his results after a laboriously slow download to a Windows or Mac computer via the serial port. The camera has autofocus and auto-exposure with a shutter speed of 1/15th to 1/500th second. It takes a picture every 5 seconds, longer with flash.

Manuel Nunes demonstrated his technique for copying slides and negatives. Manuel modified a dollar store variety slide viewer to attach to a Nikon Coolpix 990 digital still camera. To copy slides, he inserts the slide into the holder and

points the 990 at the sky or an even light source. Since the slide/negative holder is firmly attached to the camera, it can be hand-held even at very slow shutter speeds.

Clint brought his *Gordon* camera which was the subject of an article in issue V35-2 of *Photographic Canadiana*. The audience heard first hand the background to the search for the camera and the discovery of a model which would have been passed over except for reading the PC notice. This evening we had an opportunity to inspect first hand the design, features and rather modest construction of this “street camera” which was originally sold as a business opportunity for aspiring photographers. Clint took us through the steps needed to make a direct positive print with the Gordon.

Christopher Lansdale, Editor Lansdale’s 10 year old grandson followed up with his version of the Gordon camera - the *Hoover Camera*. Constructed of cardboard (from a Hoover vacuum cleaner container), wood, tape and glue, this 4x5 camera seemed more solid than the original Gordon. Christopher added dual arm sleeves for handling the sensitive material inside the camera body. Using an old brass lens, Christopher tested with time (cap) exposures on Tri-X film but removed the exposed film in a darkroom for tray processing as the camera’s internal system is not fully functional.

Les Jones wrapped up the *Show and Tell* with two very interesting daguerreotypes from the 1840s and 50s. First was a cased image bought for him in Massachusetts. Upon careful inspection, Les noticed that the case was signed “M. B. Brady” and it proved to be a very rare example from Brady’s days as a case maker (it’s the only known example of this design) before becoming famous as the American civil-war era photographer. The second cased image is a very rare stereo daguerreotype, complete with built-in viewer. It is an example of the Baker Stereoscope case. The image appears to be of a British soldier whose helmet in the background suggests he saw service in India. Paul Wing’s book *Stereoscopes: The First One Hundred Years* states that the viewer is a “very nice case based on Claudet’s patent” and that Baker was “a lesser known photographer, who at one time resided in India.”

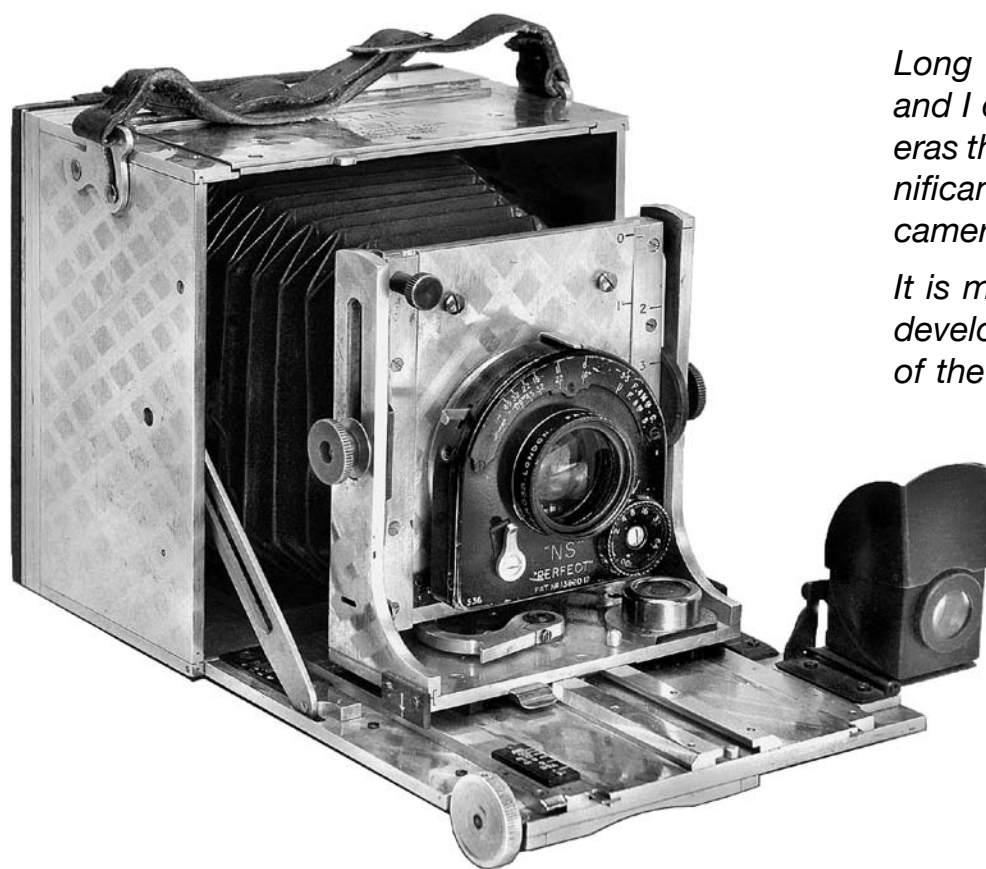
A Treasure From My Collection...

by John Kantymir



JOHN KANTYMR

The Una Traveller



Long ago my father, Bill Kantymir, and I created a "Wish List" of cameras that were either historically significant or highly unusual – the Una camera is both.

It is made of Duralumin which was developed for the skeleton framing of the Zeppelin air-ship where light weight was a must. The camera was perfect for the tropics or anywhere – hence the name Traveller.

I purchased it overseas and believe it to be from the collection of Michael Auer. Its image can be seen in his book.

McKeown's describes the Traveller Una as c1927. Similar to the standard Una but made of Duralumin, a special metal, almost as light as aluminium, but stronger, 6.5x9cm. Ross Combinable Lens in N.S. Perfect shutter.

This version of the Una was in the size 2 1/2 x 3 1/2 inches. The Traveller was of similar style to the other Unas but constructed of the aluminium alloy which was polished and had a diamond-pattern brushed finish.



The full kit included case, three holders and 3 1/4" Hugo Meyer lens.

Searching *The British Journal Photographic Almanac*, Bob Wilson came up with the following information on the Una as advertised by James A. Sinclair & Co. Ltd., Photographic and Scientific Instrument Makers.

The Sinclair "Traveller Una" is first seen in their advertisement in 1927 at a cost of £35. It was described in the editorial comment of the BJPA as fitted with a *NS Perfect Shutter*. This shutter was used on all the models of Una cameras, at least since 1913 when this shutter was described in the BJPA editorial comment. In 1938, the cost of the "Traveller Una" was increased to £45. It is not clear exactly how long they were produced. Munitions contracts of both First and Second World Wars brought a halt to production:

1919:

During the War period our Works have been under Government Control, and as a consequence, the output of our main specialities has had to cease, or at least such of them as have required metal workers for their production. It may take some years before we are in a position to supply all our pre-war lines.



PHOTOS BY ROBERT LANSDALE

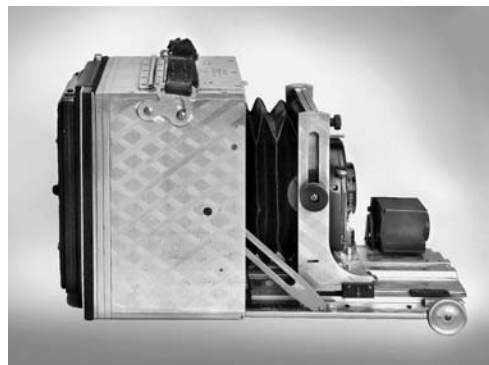
The camera folds to a very compact unit.



Front view of NS Perfect shutter with f5.5 4 3/4" lens



View of revolving back



Side view of the Una Traveller showing rising front.

1944:

SINCLAIR UNA CAMERAS – No manufacture of these cameras is possible during the war-time period, and stocks of 3 1/2" x 2 1/2" and 1/4 plate sizes are now exhausted, but we have a limited range of these instruments in 1/2-plate and postcard size.

1945:

UNA CAMERAS. Our last remaining stocks of this well-known hand and stand instrument have now been dispersed.... We are especially anxious to acquire used Sinclair Una Cameras in 3 1/2" x 2 1/2" and 1/4-plate sizes with or without lenses.

The last year that the "Traveller Una" was offered for sale as a separate item in these advertisements was 1942, but this would have been selling cameras which had been produced earlier and were retained in stock.

J.A. Sinclair & Co. Ltd., Photographic and Scientific Instrument Makers were established in 1903. In 1910 Arthur S.

Newman, formerly of Newman & Guardia, joined J.A. Sinclair to set-up a manufacturing division for cameras and shutters to be retailed by Sinclair. They commenced with what became known as the "Standard Una" and introduced several variations in the basic camera design over the years. By 1913 they were selling the "Tropical Una" and the "Una de Luxe" then in 1938 introduced the "Wide-angle Una." Each of these models was stopped at different times, so that by 1940 they were only offering the "Standard Una" and the "Traveller Una." Throughout their ads, the company always had "Una" and "Traveller Una" in quotation marks as we have used here. The company began operation at 54, Haymarket, London. In 1926 they moved to 9-10 Charing Cross, London. On January 1, 1931, the street Charing Cross was renamed to Whitehall and so the address for Sinclair changed to 3 Whitehall even though the company did not move. They remained there, at least until 1962 which is when my run of BJPA's end.

The advertisements for the "Traveller Una" say that it was fitted with two scales, one for the combined-lens working at f/5.5 and the other when that lens is converted to a single-element lens working at f/11. John's camera has two lenses (8" Ross Combination and a 3 1/4" Hugo-Meyer Goerlitz – see kit photo on other page). Both are convertible to single-element lenses – therefore the camera has four distance scales. /RGW

UN-NAMED BOX CAMERA

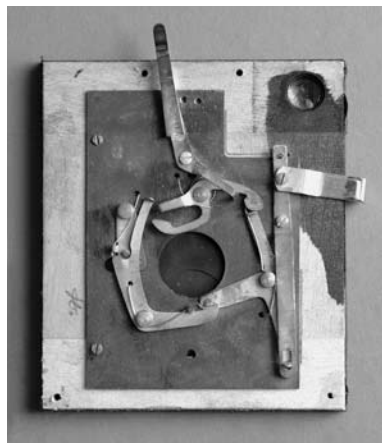
A mystery camera showed up at our PHSC Fall Fair last October 2009. A small black box, 3 1/2 by 4 1/4 by 5 3/8 inches with a meniscus lens was attracting attention on the table of Nik and Djuka Njegovan. The top handle (straight down the center) was missing. Inside at the back, is a double-sided wooden holder for 2 1/2 by 2 1/2 inch glass plates. Eventually a blind-stamp was found on the side of that holder reading **Rochester Optical and Camera Co., Rochester, N.Y.** It may not necessarily have come with the camera – therefore it is suspect. On the inside of the back lid is blind-stamped into the varnished wood: MADE



IN U.S.A. and the number 248483. Christopher Lansdale eventually added the camera to his novice collection.

That specific *ROC Co.* name came into use in 1899 when five companies, hard pressed by the depressed economy, merged to form one of the largest photographic corporations – even bigger than the Eastman Corporation at the time. Included were: the *Rochester Optical Company*, the *Rochester Camera and Supply Company*, the *Ray Camera Company*, the *Monroe Camera Company* and the *Western Camera Manufacturing Company* (in Chicago). Eastman Kodak tied their future to the roll film and to roll film cameras while others hung onto the glass-plate system. Eastman Kodak won out and acquired the ROC Co. in 1903.

McKeown's lists several manufacturers with cameras of the same general appearance, but none match in all



PHOTOS BY ROBERT LANSDALE

The shutter on rear of face panel.

NOW THAT IS A FIND...

Since publishing the biography of James Inglis in V22-5 and V23-1 of *Photographic Canadiana* in 1997 and the subsequent delineation of the Chromotype/Lambertype processes in several issues of 2005, we have been tantalized by the question: "Where are the Chromotypes made by photographer James Inglis of Montreal?"

Inglis, played a major roll in publicizing the good benefits of the unfading carbon process with a challenge in the photo press to "the advocates of silver printing" offering five hundred dollars "to give a practical turn to the wordy discussion that has been raging over the carbon processes of Mr. Lambert." After working with the process for some time Inglis had discovered where all his troubles lay and triumphantly pronounced it "simple simplicity." The challenge never did come to pass.

But despite his notoriety in the press we have been unable to find any Chromotype samples by Inglis – until now!

Neil MacDonald in Toronto of Rarephotogallery.com offered the chance to search through several of his CDV albums. There amongst

albumen family portraits was this lone carbon print ca1877, a rare and beautiful cameo!

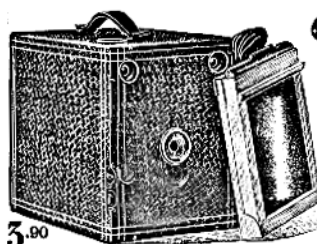


© 2010 NEIL DAVID MACDONALD, RAREPHOTOALLERY.COM

Full-toned, unfaded and with a high gloss surface, it follows the pattern of a double-printed matte with a stylized script for the photographer's name. Such was offered to licensees by Claude Leon Lambert of Paris, France, the inventor and patentee of the Chromotype. –RL

respects – particularly the size of the camera. An internet search has come up with a 1903 advertisement for *Montgomery Ward & Co.*, of Chicago with a line drawing that seems to match the physical appearance of the mystery camera. But the text copy describes the camera as a

4"x5" *Thornward Reliance Daylight Loading Film Camera*. Montgomery Ward did not allow camera manufacturers to apply their own name. I'm hanging onto the idea (hope) of this catalogue company distributing smaller cameras appealing to the children's market (based on size). I feel that, in this case, it is an avenue to pursue.

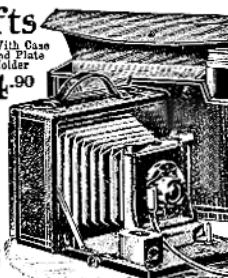


3.90

Christmas Gifts

Photography is very fascinating and a good camera is highly appreciated. Here are two new styles, perfectly reliable, guaranteed to give satisfaction. The *Thornward Reliance Daylight Loading Film Camera*, on the left, is particularly desirable for consecutive daylight exposures, as it can be loaded, reloaded and operated without recourse to a darkroom. The other, our *Premium Folding Camera* is a high grade, beautiful instrument, which, when closed, measures but 2 1/4" x 1 1/4" thick by 5 1/2" x 6 1/2". Both cameras make popular 4x5 pictures. A complete description cannot be attempted in this small space, but can be found in our complete catalogue of Cameras and Photographic Supplies, sent gratis on request. We will say here, however, that these cameras are fitted with all the new and desirable appliances and cannot be bought elsewhere at our price. The immense volume of our business makes large profits unnecessary. Send for Photographic Catalogue TODAY.

Montgomery Ward & Company, Chicago



With Case and Plate Holder 4.90

AN ENCOUNTER WITH SERENDIPITY

by Robert Gutteridge

*Being an avid eBay, while seeking cinematographic equipment in mid-July of 2009, to my delight I stumbled upon an early 35mm combination moving-picture/magic lantern projector announced as "c.1895 Warwick Cinematograph Slide & Movie Projector & Case." From my knowledge of early ciné equipment, I knew immediately that not only the date was too early, but also that the machine could not be a **Warwick Trading Co.** (Charles Urban) "Bioscope." Suspecting it to be of English origin, I investigated all well-known English cinematograph manufacturers of the early 1900s, and despite being without a name-plate, usually located on its lamp house above the side door, I determined it to be a **W. Butcher & Sons Ltd.** "Empire" Home Kinematograph, c.1905.*

*The fact that this apparatus was designed especially for the 'home' excited me to the level of I MUST HAVE! Following my usual bidding pattern, I bid five seconds before the auction ended. A return message of: "Congratulations, the item is yours!" produced an adrenal rush followed by an ecstatic yelp of joy! Fourteen bids had been placed by seven bidders—mine being **lucky seven**.*

When confirmation via email appeared moments later, the seller was revealed to be Guy Barbier of Lancaster, Ontario, located north of Cornwall, just off Highway 401.

Having contacted the seller, to inquire if I could pick up my prize in order to save shipping cost and time, Guy was most agreeable. On a beautiful Sunday morning, July 19, I set out on a pleasant five-hour journey, to be greeted at noon by Guy, waiting on his front porch. I accompanied him into his dining room where on a large table stood the "Empire" in all her glory. After presenting Guy

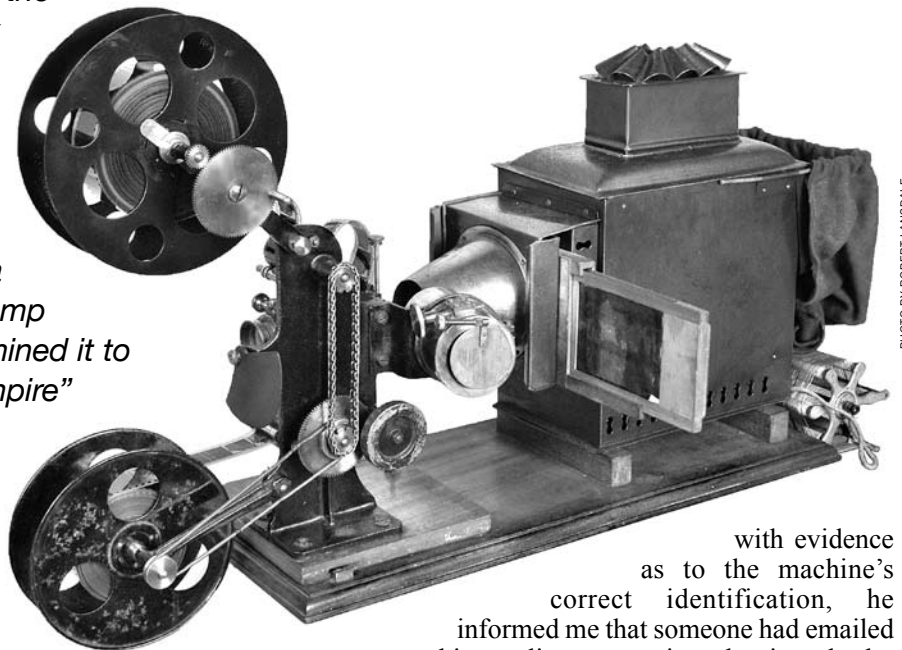


PHOTO BY ROBERT LANSDALE

with evidence as to the machine's correct identification, he informed me that someone had emailed him earlier, suggesting also it to be by *Butcher & Sons*.

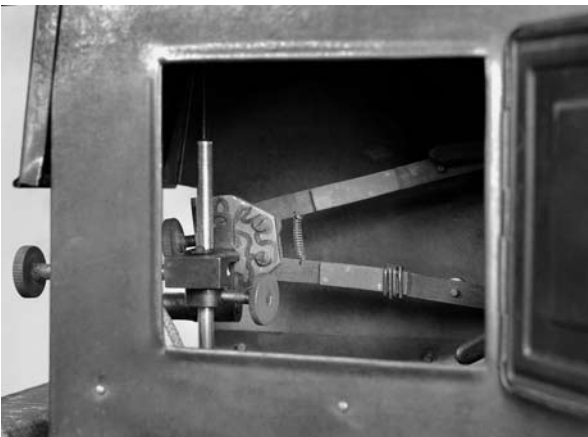
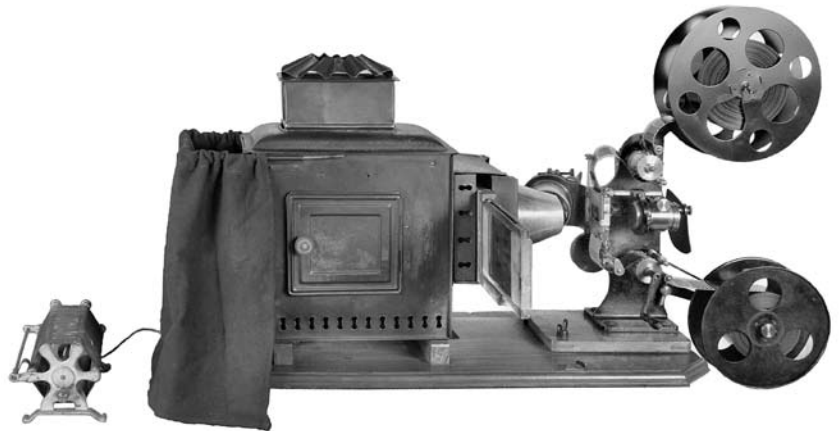
When I queried him if he was aware of any provenance, what followed was the beginning of the serendipitous aspect of the story. At this point, English not being Guy's first tongue, he could only recall that both the Butcher projector, along with a French magic lantern by Mazo of Paris had been overlooked by those auctioning off the contents of a wealthy Montreal Westmount gentleman's home in 2008. After the auction, the two items were discovered by an unnamed person who, after purchasing them, sold them to Guy who, in turn, offered both up for auction on eBay.



CONTINUED NEXT PAGE

Upon returning home with my treasure, I telephoned my dear collector friend, François Lemai of Montreal to inform him of my good fortune and my venture, mentioning, of course, that the Mazo lantern had not sold and was still available. François telephoned Mr. Barbier, proceeded to Lancaster and made an addition to his own collection. Speaking in French, François elicited from Guy that the surname of the original Westmount owner was “Angus,” a family he believed with connections to early Canadian railway history.

The name **Fred Angus**, an important piece of the puzzle, fell into place. While returning to my search engine to explore “Fred Angus,” I hit gold when I uncovered an article by Richard Andrews in the first issue of Lower Canada College’s *Milestones*, spring 2009, Volume 1, entitled “The bequests and hidden treasures of Lower Canada College’s ‘fascinating character.’” I’m indebted to Mr. Andrews for most of the information to follow.



After several days riding my search “engine” (excuse the pun), I finally struck pay dirt when entering the site for the Canadian Pacific Railway. On the *Exporail* exhibition website, the following appeared in a story by David Johnson on *The Gazette* website, September 28, 2009:

“Ten days before he died in 2007, Fred Angus of Westmount told *Exporail*, the Canadian railway museum on the South Shore of Montreal, about an important document that he wanted to bequeath. It was his great-grandfather Richard Bladworth Angus’s copy of a contract between the Dominion of Canada and the Canadian Pacific Railway syndicate [of which Richard was a member] to build a railway across Canada. The contract set out to fulfill what has become known in Canadian history as the ‘national dream’—a transcontinental railway to unify the sparsely populated country.”

Frederick Forbes Angus (1935-2007) was a third-generation member of the iconic Angus family. “Fred had a family failing, if you will, of collecting,” says Elspeth Angus, his cousin and closest relative. “Fred’s main passions were [naturally] railway related objects of all sorts, from models and rare pieces of equipment to books and train tickets. Many of these items went to the *Exporail* Museum at St. Constant. In addition, Fred’s interests extended to early license plates from North America, old typewriters, paper money, paintings, historic documents, antique cameras [fortunately among which was my newly-acquired Butcher Empire Home Kinematograph] and rare books.”

The rooms of Fred’s Westmount mansion were piled high with boxes of his treasures. (No wonder the Butcher and Mazo machines were overlooked for the main auction!) Cataloguing and assessing so many items posed a real challenge until executors cracked the computer code Fred devised to keep inventory. Executors are still going through objects originally found in odd spots all over the house.

Lucky for me and François, by happenstance, the Butcher “Empire” and Mazo lantern lay hidden under a set of stairs, thus being missed for the main auction, which included portions of Fred’s collections not willed by him to specified recipients. As cited above, someone finally discovered the machines and pur-

chased them but soon were acquired by Guy Barbier who placed them up for a six-day eBay auction ending on July 14, 2009. As fate would have it, I spied both during one of my daily browses.

Furthermore, Andrews records that Fred was an ardent historian and wrote many books and articles on railways and tramways. Fred edited *Canadian Rail* magazine for 26 years and was a computer programmer for CP in the pre-microchip days when huge, clunky computers occupied whole rooms. Moreover, he was committed to causes and organizations that he believed did advance life. "Fred was fun," says Elspeth. "For example, he didn't care if his socks had holes in them. Once, when I pointed out a hole, he just took off his shoe, turned the sock around and said 'that's better.' He didn't consider such things important, because they don't advance life. Some people might consider Fred an eccentric. He was a fascinating character and eccentric only to a point. You could also call him a *Renaissance man*." Fred was a master of electronics and photography. He died in August 2007, at the age of 72 after a courageous battle with cancer. "He endured his treatment with stoicism," says Elspeth. "Even two weeks before he died, he still went on a little trip. He was totally irrepressible. For his funeral music, he chose a polka that was written to celebrate the opening of a railway line. He wanted to go out cheerful."



Frederick Forbes Angus ca 1954

Knowing the provenance of this projector makes me feel not only honoured to possess one of Fred's treasures, but also compels me to safeguard it and guarantee that Fred's role is affirmed.

Notes on the Butcher Family

In his autobiography *Came the Dawn* (p 24), Cecil M. Hepworth, British film pioneer, recalls as a child around the age of thirteen the Butcher family while working for his father's weekly journal the *Photographic News* as a collector of overdue accounts for ads: "There was a small chemist's shop by the railway bridge at Blackheath kept by people by the name of Butcher. I liked going there, not merely because the collection of the money was easier but principally because I liked to see them growing steadily bigger, a little bigger every time I went there. There were two or three brothers and a father [William] I think, and I suppose they must have had between them that curious flair for business which makes a few people always choose the right path and be led on to prosperity.

Their name became one of the biggest in the photographic trade before I was very much older and they were among the first people to take a tentative interest in the newfangled Living Photographs [i.e. moving pictures] when that strange adventure sprang itself upon the world. Even now, the name of Butcher has an important place in the industry of the moving pictures."

William Butcher set up in business as a chemist in Blackheath, South London in 1887. However, it was not until c. 1894 that the Butchers began manufacturing photographic goods under the "Primus" trademark. The photographic business was run by Mr. W. E. Butcher and Mr. F. E. Butcher sons of the founder William Butcher. By February 1902, the firm moved its headquarters to Camera House, Farrington Avenue, London. Whilst manufacturing some of their own stock, much came from other makers, such as *Hüttig* and *Ica* in Germany. In 1914, war prevented Butcher's German imports, and they joined forces with Houghton in 1915 to form *Houghton-Butcher Manufacturing Co. Ltd.* The two companies continued offering their own brands until merging in full in 1926 to form *Houghton Butcher (Great Britain) Ltd.*, which became Ensign Ltd. in 1930. 🐾

BUTCHER'S ILLUMINANTS

Suitable for the "Empire" Cinematograph No. 1

"Klimax" Parallel Lamp.

This lamp works off the ordinary house circuit and gives a perfect light, which throws a picture of good size. The carbons are placed parallel and require no adjustment beyond an occasional feed forward to keep the light in centre.

PRICE.

Lamp, as illustrated regulating resistance, 100 to 250 volt, flexible wire with connection for house supply, 1 pair carbons, complete in wood box 3 15 0

Lamp only 2 15 0

Carbons, per 12 pairs 6 0

When ordering state whether required for Alternating or Direct Current.

Primus Half-Watt Outfit.

An excellent outfit for projection, gives an intense light which when correctly centred is distributed by a special mirror giving a well and evenly illuminated screen without trace of filament image. Does not generate excessive heat and can be used on ordinary house wiring. Approximate candle power, 900.

Prices.

1/2-watt lamp outfit, reflector, cast-iron tray, variable resistance, 12 feet flex and plug 4 10 0

Ditto, ditto, with mechanical tray 6 0 0

Extra lamps 12 6

10

Features of this Butcher "Empire" Home Kinematograph

- Accommodates a maximum of 250 feet of standard 35mm film
- Has its original 5 3/4" diameter take-up reel
- Uses a 'dog leg' or 'beater' intermittent movement—a small eccentric roller attached to a cam—to draw down each frame
- Employs a long set-screw to adjust framing
- Projector head swivels to allow projection of 3 1/4" by 4" glass slides while movie reels are being changed
- Uses carbon arc system as its light source, including rheostat for variable resistance
- A rewind mechanism on upper arm
- Hand-cranked chain-drive projection mechanism
- Two rack-and-pinion focusing projection lenses
- Single-blade shutter mounted in front of projection lens
- Rear cloth to guard against leaking of light during adjustment of carbon rods

The Gordon Camera Saga

(Part Two)

by Robert Lansdale

Since publishing our story in Photographic Canadiana V35-2, issue Sept.-Oct.-Nov. 2009 about the enigma Gordon camera, we have continued to receive new information and to locate additional cameras. Through internet connections and our own published journal we seem to be rousing the interest of a number of collectors and institutions who have delved into their dusty cupboards to resurrect a now-identifiable piece of photographic history.

We are indebted to Leigh Gleason, curator of photography at the California Museum of Photography in Riverside, California for retrieving her sample of the Gordon camera from their Skipper Collection and sending us the accompanying illustrations. The photos show the same model "H" as found here in Toronto by Clint Hryhorijiw.

Apparently this initial search raised thoughts in the minds of staff members who then dug deeper into their paper collection and came up with a twenty page catalogue promoting *Two-Minute Photography* by the Gordon camera Corporation.

Five models of the Gordon camera are illustrated: A, B, C, H and J with a variety of print sizes (A for 2 1/2" x 3 1/3" cards, B for 3 1/4" x 5 1/2", C for both 3 1/4" x 5 1/2" and 2 1/2" x 3 1/2", H for 3" x 4 1/2", and J was capable of handling three sizes: 4 1/4" x 5 1/2", 3" x 4 1/2" and 2 1/2" x 3 1/2" images). Prices range from \$5.00 to \$16.00.

The boxes vary in sizes from the largest at 6 1/2 x 9 x 10 1/4 inches to the smallest at 5 x 8 1/2 x 9 inches. The illustrations must have been of early test models as they show only an open hole for the lens (no nickel-plated roundel as per our cameras); also the shutter release is in the middle of the front panel. A metal handle is on top of each camera.

The descriptions describe cameras covered with black monkey grained leatherette or pebble grained leatherette. No suggestion is offered of using a tripod during the hand-controlled exposure but an illustration shows a young lady about to take a picture with the camera sitting on a table.

Six pages provide sample illustrations taken by several of the cameras providing a variety of situations: scenes, portraits and candid records. One man is featured in at least three pictures and I wonder if this could be the inventor, Edmond F. Stratton or another member of his staff. Images could very well be of family outings.

An introductory description offers the following:

The Gordon Camera is a new process camera, which takes pictures without the use of a darkroom, films or plates. The picture is taken direct on a sensitized card. A package of these cards, wrapped for daylight loading, is placed in a small dark chamber in the upper part of the camera. When ready to take a picture you simply move one of the cards into position for an exposure. Then after the exposure has been made, you drop the card into the developing tank, which is inside the camera, and in two minutes you take out a finished picture. While one card is developing in the tank you can move another card into position and take another picture.

PHOTOS COURTESY OF UCR/CALIFORNIA MUSEUM OF PHOTOGRAPHY.



Photographs show the Gordon camera in the Skipper Collection at the California Museum of Photography: exterior view; opened back showing processing tank, access hole, bellows and ground glass along with card samples; the leather handle with Gordon name impressed.



The Gordon Camera

Two Minute Photography


Pictures Finished Inside the Camera

**No Dark Room
No Expensive
Films or Plates**

(Patents Pending)

Gordon Camera Corporation
98-100 Fifth Avenue, New York City, N. Y.

Model B




Price \$10.00

Size of Pictures 2 1/2 x 3 1/2 inches
Size of Camera . . . 4 1/2 x 9 x 10 1/2 inches
Weight of Camera . 4 lbs.

THIS model is covered with black monkey grained leatherette. It has nickel plated handle, hinges and latch. It can be focused so that you can take portraits, groups, buildings, landscapes or any kind of scenery any distance from the camera.

¶ The mechanism for focusing Model B is very simple and can be operated by anyone of ordinary intelligence after reading the instruction sheet sent with each one.

Model A




Price \$5.00

Size of Pictures 2 1/2 x 3 1/2 inches
Size of Camera 3 x 8 1/2 x 9 inches
Weight of Camera 2 lbs. 4 oz.

THIS Model is covered with black pebble grained leatherette. It has nickel plated handle, hinges and latch, and a fixed focus lens. Model A will take portraits only—like picture Number 7, on page 15.

Model J




Price \$16.00

Size of Pictures, 3 1/2 x 5 1/2 in., 3 x 4 1/2 in., 2 1/2 x 3 1/2 in.
Size of Camera . . . 4 1/2 x 9 x 10 1/2 inches
Weight of Camera . 4 lbs., 2 oz.


MODEL J takes three different size pictures and will do the same kind of work as Models A, B and H combined. ¶ It is the best camera we can now manufacture and we guarantee that it will give entire satisfaction.

THE following pictures are printed from half-tone cuts made from actual photographs taken with regular Model A, B, C, H and J Gordon Cameras.




Pictures No. 1—(Models B, C or J)


Under each picture we tell you with which models that picture can be taken.




Pictures No. 5—(Models B, C or J)




Pictures No. 6—(Models B, C or J)




Pictures No. 7—(Models A, C or J)




Pictures No. 8—(Models B, C or J)



Pictures No. 9—(Models B, C or J)



Pictures No. 10—(Models B, C or J)



Pictures No. 11—(Models B, C or J)

A price page is provided for ordering sensitized cards, developing powders or a flash light lamp. The cards can be ordered in three different sizes to fit specific cameras and can be "short exposure" or "long exposure." It is suggested to try both.

When placing an order you are advised to add ninety cents extra to cover parcel post. Whatever part of the 90 cents is left over from the required postage will be sent in sensitized cards and developing powders.

Although this is a promotional brochure, complete instructions are sent with each camera.



Pictures No. 12—(Models B, C or J)



Pictures No. 13—(Models B, C or J)

What you prefer. Both kinds are the same price.

2 1/2 x 3 1/2 CARDS		
Minimum for single ordering		
1/2 dozen cards	\$ 1.00	10 extra for postage
1 dozen cards	1.50	15 "
2 dozen cards	3.00	30 "
3 dozen cards	4.50	45 "

3 x 4 CARDS		
Minimum for single ordering		
1/2 dozen cards	\$ 1.50	10 extra for postage
1 dozen cards	2.25	15 "
2 dozen cards	4.50	30 "
3 dozen cards	6.75	45 "

3 1/2 x 5 1/2 CARDS		
Minimum for single ordering		
1/2 dozen cards	\$ 2.00	10 extra for postage
1 dozen cards	3.00	15 "
2 dozen cards	6.00	30 "
3 dozen cards	9.00	45 "

PRICES OF DEVELOPING POWDERS

¶ These powders are put up in packages that make a liquid amount of developing fluid, which will develop from forty to fifty 2 1/2 x 3 1/2 cards or from twenty to twenty-five 3 x 4 cards.

1 Package	10c	10c extra for postage
2 Packages	20c	20c "
3 Packages	30c	30c "

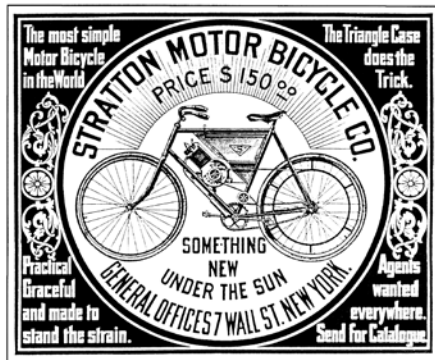
FLASH LIGHT LAMPS

¶ Gordon Flash Light Lamp Model No. 1 will be sent for express receipt of one dollar (\$1.00). This Lamp will enable you to take pictures at night in your own parlor or out of doors.

CONTINUED
NEXT PAGE

And What About the Inventor

Inventor of the Gordon camera Edmond F. Stratton seems to have been quite the entrepreneur. In 1901 under his original name of E.F. Gottschalk he received U.S. patent 686,284 for a Motor Cycle. Gottschalk was in the process of changing his name officially at this time. Under the name of the *Stratton Motor Bicycle Company* of New York they began exhibiting "for the first time" two of their motor bicycles as early as January 1901. They garnered much attention in the press for the design of containing oil, fuel, coil and battery in a closed triangular case that fitted below the main strut. At the rear of the machine, an adjustable pulley was attached to the rim of the wheel (as opposed to the spokes in other designs). Equipped with a coaster brake, the motor bicycle cost a commendable \$150 while a motor outfit for converting a bicycle sold at \$115.



With a financial backer, Stratton acquired a large factory on 36th Street and equipped it with modern machinery. But by October, the Stratton Motor Bicycle Company store at 23 Courtland Street closed "after a brief existence." The financial backer, Wall Street broker J. Overton Paine, who had made a fortune in sugar equities, was reported to be "in precarious financial dilemma." In December a judgement against Stratton for \$22,686 was found in favour of Paine bringing down the Stratton Motor Bicycle Co.

Even before the putative end of the

Motor Bicycle Company, Stratton was organizing a company to build a "compact gasoline runabout to sell for \$400." At the time of Stratton's announcement the Manhattan Automobile Company, organized a year earlier by J. Overton Paine, Arthur B. Paine and James A.

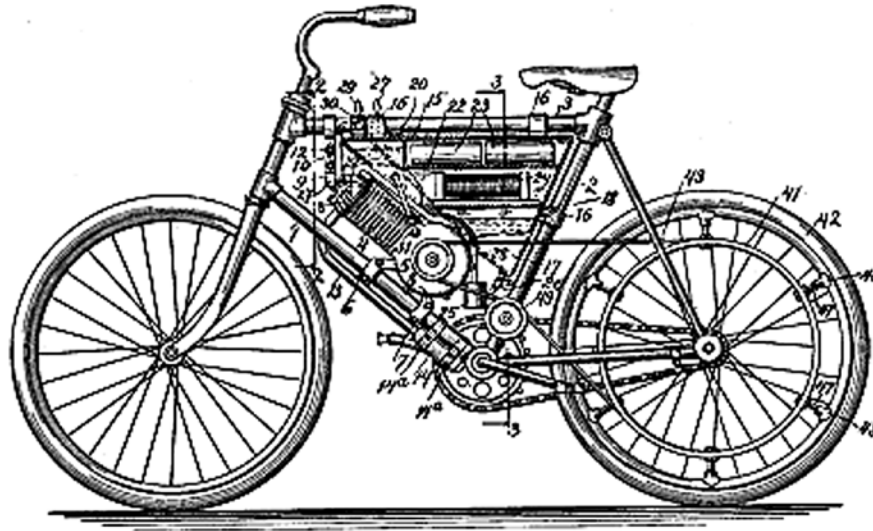


IMAGE FROM STRATTON MOTOR BICYCLE PATENT

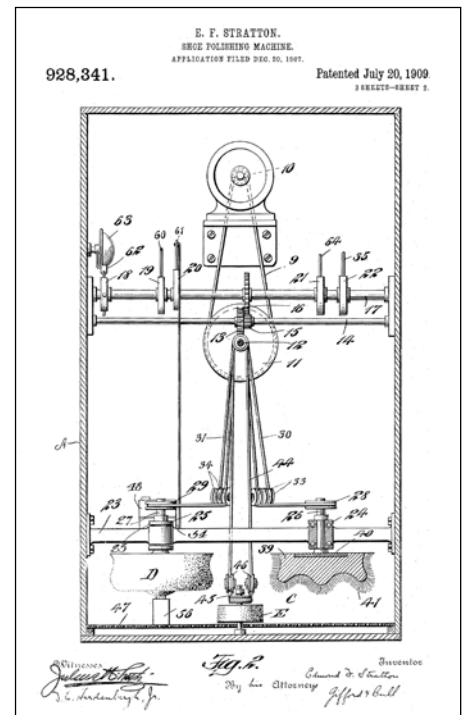
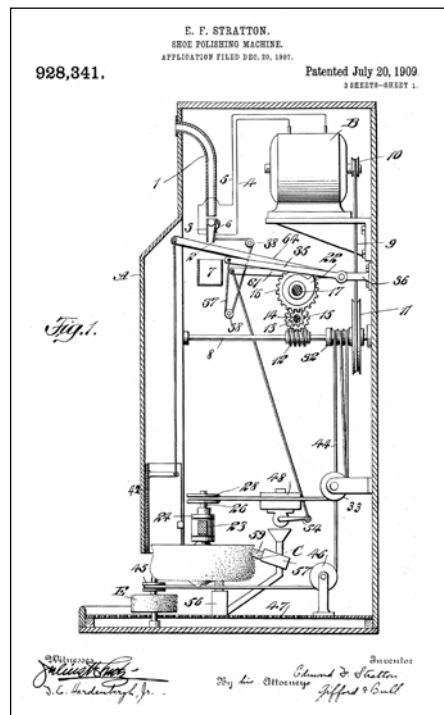
Hands, went bankrupt and it's plant was taken over by Stratton. With partners David Wood and G.H. Murray and \$500 cash the company had visions of building, remodelling and repairing electric, gasoline and steam automobiles. It is reported they built at least one car before the firm's demise about April 1902.

In 1909 Stratton was issued a U.S. patent for a shoe-polishing machine (No. 931,000), – a coin operated installation for public places where you inserted your foot into an opening to have the shoe polished by rotating brushes. Such machines were novelties, in my day, in railway stations, bowling alleys and pool hall.

In June 1914 Stratton received his first patent for the Gordon camera with others following in 1915 and 1922. (See full details in issue Vol 35-2 of *Photographic Canadiana*.) The Gordon Camera Company had already been advertising the availability of their cameras in ads across the country in the spring and summer of 1913.

How the company fared with the First

World War looming in the near future, has yet to be determined. Since the United States did not enter the war until late, then Stratton may have had years to promote his product. But other "street camera" manufacturers were quick to offer cheap competing products to undercut him.



1901 PATENT DRAWINGS FOR A COIN-OPERATED SHOE-POLISHING MACHINE

Finding the Single Developer Process for the Gordon

Our working with the Gordon camera led us to wonder what chemistry combination was used to produce positive prints in the single process tank contained in the back of the camera.

The St. Louis and Canadian Photographer of March 1900 reported a process patented by Messrs. Thornton and Rothwell for producing positives direct in the camera. But it was criticized for being nothing more than the old method of taking positives direct on glass back in the 1850s on a coating of collodion. Development was carried no further than was necessary to render visible the highlights of the picture. When the plate was backed by black velvet or black varnish a brilliant positive picture was seen - such became the Ambrotype process. The above Thornton/Rothwell process required a black flexible base coated with a gelatino-bromide emulsion, I did not think it was the process used in the Gordon.

Cassell's Cyclopaedia of Photography for 1911 gives a formula for a single process bath. A sufficient amount of "hypo" is mixed with the developer in order that development and fixing may be performed at the same time. The secret of success is in the use of the correct amount of "hypo" to balance the developer.

Sodium Hyposulphite 26 grams
Sodium Carbonate 62.5 grams
Sodium Sulfit 52 grams
Edinol 21grams

The British Journal Photographic Almanac regularly includes processing formulas in their annual publication. I found a formula for processing Ferrotypes as early as 1925. Douglas Donovan sent a formula from the BJA of 1931 being recommended by Mark Osterman at the George Eastman House.

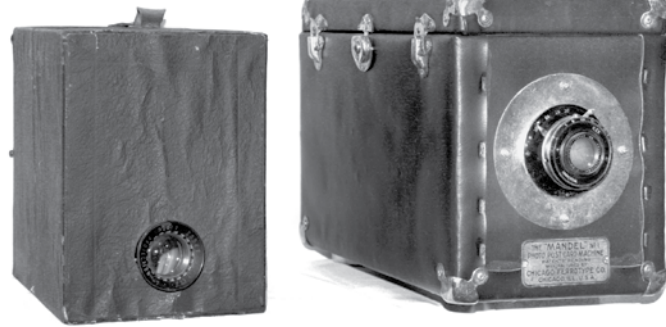
Hydroquinone 21 grams
Sodium Sulfit 78 grams
Sodium Carbonate 56 grams
Hypo Crystals 170 grams
Liquid Ammonia 70 mls
Water to Make 900 mls

But this would only produce a negative, not a direct positive image.

In our efforts to test the Gordon camera and secure images we resorted to using Tri-X film and standard B&W development, then copied the negative with a digital camera. The file was subsequently converted through Photoshop to produce a positive image. 🐾

ED JAMES OF ELKHORN, MANITOBA HAS A GORDON CAMERA

GORDON CAMERAMANDEL CAMERA

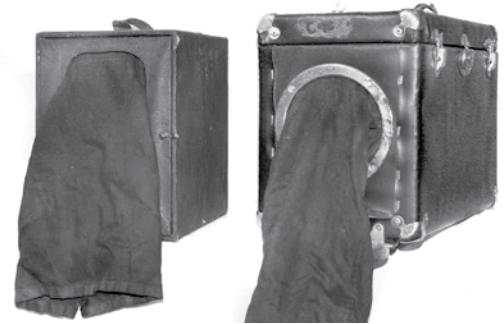


PHOTOGRAPHS BY ED JAMES

Ed James in Elkhorn, Manitoba has been collecting for some 20 years amassing over 1000 antique cameras. When our initial Gordon camera story came out, he dug through his collection and photographed his own Gordon camera, comparing it beside a Mandel No. 1 Photo Post Card Machine which he also owns.

Says Ed: "I never realized so much mystery surrounded the Gordon Camera. I picked it up from a retired farmer who went to a lot of auction sales. I paid \$5.00 for it."

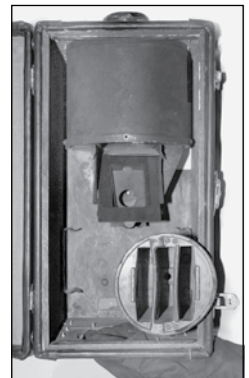
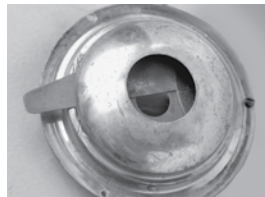
But Ed needs a lens and shutter to complete his Gordon camera, so if anyone sees the items below, please correspond with him at Box 69, Elkhorn, Manitoba, R0M 0N0. 🐾



REAR VIEW OF CAMERAS SHOWING ACCESS SLEEVES



WANTED
 6" MENISCUS
 LENS IN
 THREADED TUBE
 SHUTTER
 COVER THAT
 HOLDS LENS IN
 WOODEN BLOCK



INTERIOR OF GORDON and MANDEL (NOTE 3 TANK CUP)

B&W NEGATIVE WAS DIGITALLY COPIED
 AND MADE INTO A POSITIVE PRINT

PHOTO BY CHRISTOPHER LANSDALE



As Reported by George Dunbar....

Browsing through our Exchanges

- publications from photographic societies are received and reviewed for your interest. To borrow single items or collections, contact Librarian Gerry Loban - phone (905) 477-3382.

Back Focus (Journal of the Australian Photographic Collectors Society) - December, 2009. *Anecdotes From an Exakta Collector* by Geoff Schirmer reveals the excitement of unusual discoveries. His experiences and knowledge of those cameras are a joy to behold. We learn, among other facts, that the Exakta is the "first reflex in the world to use the small 35 mm format (1936)."

Keith Baker reveals the interesting story of how he, with the aid of his Thornton Pickard College view camera (c.1906), assisted sound engineers from the Australian film industry in their search for the authentic sound of an early camera in action.

Other members proudly show and describe the tiny *FED Mikron* and the odd-looking *Ensign CUPID*.

One member's trip to South America led to the discovery of the Buenos Aires Museum of Photography which is the name of a very unique pub - Only in America?

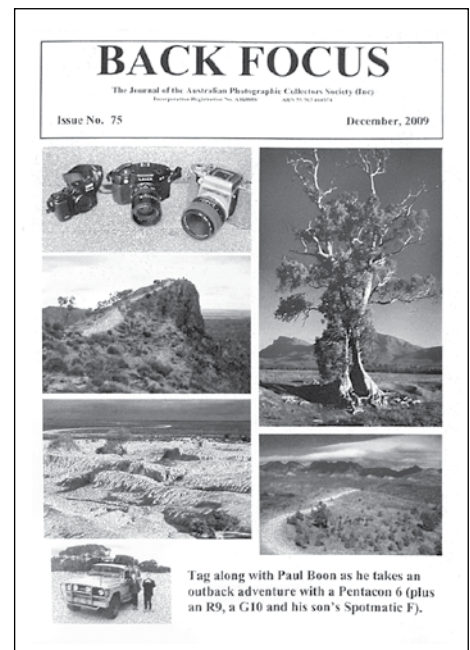
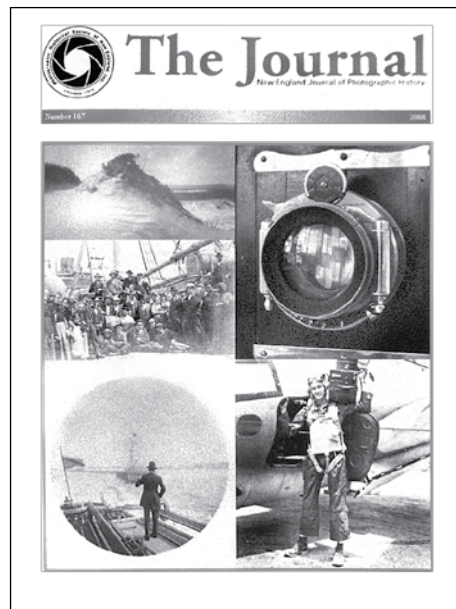
The Journal (New England Journal of Photographic History) - Number 167, 2008. Richard L. Sanford tells of his discovery of hundreds of glass plates that were produced by a Cape Cod photographer during the period 1900-1930. The photos and biography of the photographer are a valuable contribution to local history.

In a similar vein, Ruth Thomasian's discovery of a little photo pin containing a photo of a child led her to the Russian history involving Lenin who, it was discovered, was the child in the pin's photo. Her research led to many other unique uses of similar Lenin photos.

The well-recognized circular photos produced by Kodak's early camera (100 shots on a roll - *You press the button, we do the rest*) are featured in Gunter Mueller's article: *The Trip and the Point-and-Shoot Camera*. He received, from an acquaintance, the camera and prints involving an 1890 steamship trip to Europe. The resulting images and description of the Kodak are fascinating.

snap shots (Photographic Historical Society of New England Inc.) - December, 2009. Some notes on the photography of children before the Civil War and an item about the possible revival of Polaroid film production. Who's ever heard of *Kodachrome Basin State Park?* - the Kodak connection leads to a testy tale.

The Photogram (Journal of the Michigan Photographic Historical Society) - Nov.-Dec., 2009. Specialists in slide projectors will be pleased by *The Design and Marketing of Argus Slide Projectors* by Robert E. Kelly.



Stereo World (National Stereoscopic Association) - November/December, 2009. Plenty of information for stereo enthusiasts. An update on the recent introduction of the *Fujifilm Real 3-D W1* digital camera reveals many buyers' positive reports on this \$599.95 (U.S.) product.

In an enjoyable review of early 3-D cinema, Ray Zone refers to Sergei Eisenstein's certainty that stereoscopic cinema would be established. Of course, even with today's proliferation of 3-D titles, that's yet to be confirmed.

We are treated to a brief history of the Smithsonian Institution's first building, known as *The Castle*, because of the many stereo views which recorded the original design (1859), a fire (1865) and later reconstruction.

Descriptions of the workshops and lectures at last summer's NSA Convention in Arizona will please even those who were not able to attend. As well, the reviews of presentations in the Stereo Theatre will surely stimulate ideas for personal experiments. The innovations observed in film, video and slide shows are outstanding.

Photographica World (Journal of the Photographic Collectors Club of Great Britain) – No. 130, 2009/4. Editor John Marriage tells of his discovery of an 1897 photograph of the *Honeymoon Bridge* at Niagara Falls and the PHSC's assistance with his research. Many interesting questions remain to be solved.

The camera featured on the cover of this issue is one of the many intriguing designs described by Anthony Manthos in the article, *Newman & Guardia Hand Cameras*. An early N&G camera was advertised in 1892 and followed by a progression of stereo, twin-lens and SLR models. The extensive article

ties of various regional meetings in Britain; many anecdotes of unique acquisitions, experiments and photography excursions. A reminder of the Bièvres Fair in France, June 4-6 and, for those visiting London, the *Annual International Collectors' Fair* on Sunday, May 23.

Objektiv (Danish Photo Historical Society) - No. 126, December, 2009. It's always a pleasure to browse through this beautifully produced, Danish-language journal. Much can be learned by studying the reproductions of collectable images and cameras. Of particular interest to Daguerreian collectors will be the chapter devoted to a Danish Daguerreotype museum where some framed images on the walls appear to be prints of Daguerreotype originals - something I've rarely seen.

Nikon Journal (The Nikon Historical Society) - December 31, 2009. This issue contains a lengthy article on some 'special' Nikon F models: high speed cameras, high precision cameras, pin registered cameras and the very specialized *Nikon F Hand Fundus Camera* used for taking pictures of the human retina.

Readers will be surprised to find photographs of Che Guevara and "his Nikon S2" - but also with a Leica and Minox!

The Nikon Historical Society Convention 12 will be held in Bruges, Belgium, May 10-16, 2010.

Graflex Historic Quarterly (available as a free download from the Internet) Fourth Quarter, 2009. Two comprehensive articles cover the design, manufacture, features and operation of the *Graflex 4x5 Super Graphic* and the *Super Speed Graphic*.

Of great interest to vintage collectors will be the article tracing the beginnings of the famous *No. 10 Cirkut camera* first manufactured by the *Rochester Panoramic Camera Co* (1904-05). This amazing invention subsequently was manufactured by Eastman Kodak and eventually the *Folmer Graflex Corporation*. The article explains the operation of this panorama marvel along with fine, detailed photos.



displays the features of quite a few different cameras, notably the SLRs that closely resemble the Super D Graflex that was so popular in North America.

Other cameras featured in this issue are: *Polish TLR Start*, *Kodak Retinas*, *Foth Derby*, *Kodak 66*, *Ensign Autorange* and *Super Ikonta* - all accompanied by illustrations and extensive text. Those interested in the history of 35 mm SLRs will enjoy the list of major innovations, highlighting 83 key cameras from 1936 onward.

Further interests will be satisfied by the study of stereo images of "rural life," an answer to the question *What were Detective cameras?* and a mysterious lantern slide of another bridge. And there's much more in this wonderful magazine!

Tailboard (Newsletter of the Photographic Collectors Club of Great Britain) – December, 2009. As usual, this issue contains write-ups of the activi-

F. W. "Fitz" Guerin and Flash Photography

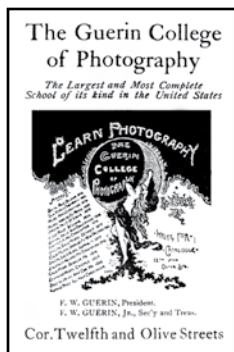
by Robert Lansdale

Over the years I've come to recognize the fine photography of F.W. Fitz Guerin of St. Louis, Missouri who in the 1880s was much reproduced in the photographic press of the day.

Born in 1846 in New York, he served with distinction in the union army during the American Civil War. With peace, he took to working in a gallery, then for the railroads and even became an itinerant photographer before serving as an operator for J.H. Fitzgibbon in St. Louis who later became editor of the *St. Louis Practical Photographer*. In 1876 Guerin opened his own gallery, worked hard and became a success.



When the Photographers Association of America was formed in 1880 he gave full support by serving on committees and in official ranks, becoming President in 1899. In the association's annual photo competitions he soon was garnering top prizes with subsequent reproduction of his images in the pages of the photo magazines. He was a master of lighting; he won over twenty medals. 350 of his pictures are preserved in the Library of Congress.



Demand for his pictures augmented his business, creating genre scenes and allegorical pictures that were enlarged and framed for home and office use.

Eventually Guerin opened up a College of Photography in late 1900, offering training by teachers of national reputation for those hoping to enter the professional field. Going toe-to-toe with the most prominent photo school, the Illinois School of Photography in Effingham, he simply lured the best instructors Felix Raymer and W.O. Breckon away to his home town.



Guerin gained much attention for the quality of his creative photography and for his finished images. He was noted for his pleasing child studies which became best sellers by the art dealers.

But all was not to last. By June 1901 Raymer was back at the Illinois College of Photography. Something was amiss. At the beginning of 1903 after twenty-seven years in business for himself, he and his son, of similar name, closed shop and moved to San Francisco to join other family members. The Convention of the Photographers Association of America meeting in August 1903, lamented the passing of Guerin earlier that summer. They marked that Guerin had been "an active worker of a high order of merit in the ranks of the profession, whose work was always an inspiration and delight to all who beheld it."

There had been something special about Guerin's pictures, in particular a few that showed his ability to stop the action of flowing clothing and hair of his models. This at a time when daylight studios and slow dry plates required an extended exposure of several seconds to gain a useful exposure.

Recently I stumbled upon a thin little book entitled *Portraits in Photography by the Aid of Flash Light* by F. W. Guerin. Published in 1898 at the bequest of prominent members of the photographic fraternity. Guerin set down his methods and secrets with simplest explanation.

As Fitz explains in the opening chapter, some 15 years before when he started to make large photographs to be sold to art and picture dealers he had a very large Hermatage portrait lens which allowed him to make (what he considered at the time) very short exposures of three to four seconds at the largest opening. Being worked at full opening, the diffusion was too great in the majority of instances to make good negatives, and with enough sharpness to be enlarged for wall display.

As Fitz says: "Many large plates and much time was wasted with the old method of daylight and time exposures. And many of the best pictures were lacking in action, a feature most essential in attracting interest for the picture. My brain was inventive but many of my best ideas had but short lives. When the flashlight machine first made its appearance I was amongst the foremost to investigate its claims. I found very few that I considered good – or produced images that matched the appearance of being made by daylight. After many experiments in my spare time, I came to the conclusion that to succeed I must follow the same method in lighting by the aid of flashlight as I had previously done in my efforts with daylight. To this I began new trials and experiments."

There had been innumerable injuries and deaths from the use of magnesium for flash photography. The common method of operation was to blow a quantity of magnesium powder through a burning gas flame or to burn a length of magnesium ribbon. But such did not produce an instantaneous exposure.

ILLUSTRATIONS ARE FROM
PORTRAITS IN PHOTOGRAPHY
BY THE AID OF FLASH LIGHT

In the 1880s and 1890s when studio photography required exposures of two to four seconds and even longer if one wanted greater sharpness throughout the image, Fitz Guerin was able to add to his displays images capturing action of a dancer or the fluttering of hair and clothing as if in a breeze.

His technique was to alter the angle of his studio set-up so that everything was at a tilt of many degrees. For "The Dizzy Whirl" at right, the background was laid over on its side while the model reclined full-length on a board held in position by an iron rod



which protruded through the background. One side of her hair and dress hung down naturally while the other side of the dress was suspended by the subject.

Additional ploys were used to create illusions. The cyclist on the next page was also lying on a



board while the front wheel was wired to the ceiling. Weights in the back of the dress caused it to flare in the wind. Later the spokes of the wheels were removed by the retoucher.

The rapid flash captured details with crisp fidelity.

Improvements were made to devise powders of magnesium mixed with potassium chlorate plus other chemicals. Such mixtures were explosive if **blown** through a flame so it was utmost that they be ignited **by applying a light**. From 1893 through to 1896 there were a number of improvements in equipment to make them safer and to create bigger lighting systems.

FLASH PHOTOGRAPHY AND HOW IT WAS DONE...

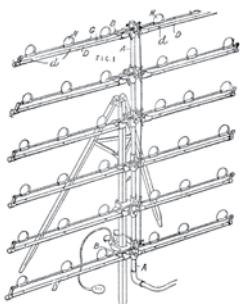


"THE FLYER" - A GUERIN CHILD STUDY

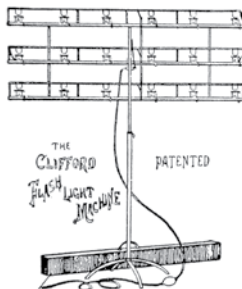


MODEL WAS ACTUALLY ON HER BACK

S.M. Williams and J.A. Shepard in September 1893 secured British patent 17,091 for a monster flash lamp holding a total of 36 cup holders. They had already given demonstrations in their home town of San Francisco (*Pacific Coast Photographer*, January 1892). Six cup holders were mounted along each of six rods which combined both "burner arm"



THE WILLIAMS MACHINE



THE CLIFFORD MACHINE

and "powder cup arm." At the appropriate moment the cups simultaneously dumped their powder into the gas flame of the burner arm. A screen was placed over each flame to spread the powder.

There were many styles and sizes with the Clifford flash-light machine (18 cups) on a tripod stand, being touted as the "most simple and practical."



"NYMPH" RECLINED ON HER BACK, HARP WIRED TO CEILING



THE STUDIO SETTING AS EXPOSURE IS TAKEN OF "THE MILKMAID"

This was combined with a device to simultaneously open the shutter.

A safer system was offered by M.W. Newcomb in British patent 9496 of May 1895. At the back of each shelf holding flash powder in 25 cups, there was a matching spirit or gas flame into which a wire loop was constantly immersed to make it red hot. At the moment for exposure the wire loops swung forward to make contact with the powder. The movement of loops was effected simultaneously over the whole stand by a pneumatic piston.

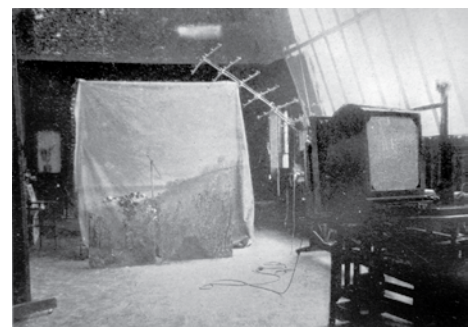
In his book Guerin indicates that he chose to use a *Williams flash machine*, seen in the illustrations. He also used *Luxo flash powder* with an average of 6 grains per cup. The broad expanse of the machine produced a large soft light which was similar to a daylight window. He suggests arranging the setting using the window light. "Then when you have the effect you want, place your flash machine in exactly the position and place occupied by the opening of your light, only bring the machine to a distance from five to ten feet from the subject." White reflectors and dark scrims are used in the ordinary way. 🐾



"FLYER" SETTING WITH FLASH MACHINE READY



DURING THE EXPOSURE OF "ALONE AT LAST"



THE STUDIO WITH DAYLIGHT WINDOWS UNCOVERED