



Historic Camera Club Newsletter

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Lonsdale Brothers

There are many unnamed British made cameras in the collections. Some may be the work of accomplished camera makers the Lonsdale Brothers. In 1890, Brothers Adolphus and Henry established the firm of Lonsdale Brothers in the city of Leeds, England. The business was established as a camera maker for wholesale and retail. Their advertisements described, "Lonsdale's Cameras are Practical Cameras". They also provided brass camera components in every stage of finish for amateurs and dealers. They produced a sixty page, 600 illustrated "cyclopedia of photo brass-work" which became the standard for purchasing brass camera parts. They advertised a wholesale mahogany cabinet that contained 474 camera parts that a camera repair business could purchase. The firm also offered a variety of camera kits that "do-it-yourself" (DIY) amateurs or dealers could assemble, in addition to their fully assembled hand made cameras with the L.B. label on it. To further support the DIY amateurs The brothers produced a "How to Make" a camera, tripod, lantern or hand camera guide book to support kit sales.

In addition to being a complete camera manufacturer, they were also a distributor of a wide variety of items from Georges Carette & Co. (Nuremburg Bavaria). The distributed items included toy trains, toy lanterns, model steam engines, toy cinematography, electric motors, lantern slides, electrical apparatus, etc.

In 1896 the business left Leeds and was re-located at 22 Goswell Road, London, England

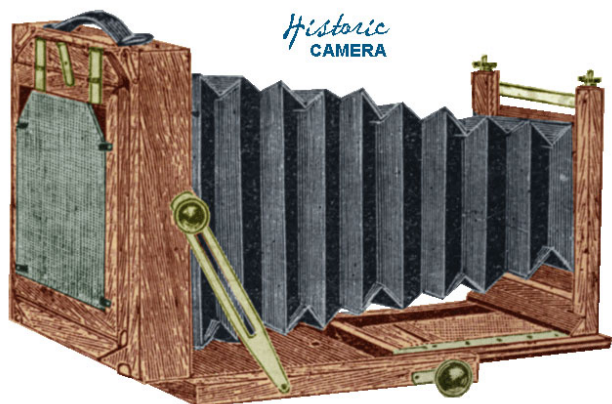
In late 1897 the Lonsdale Brothers purchased the Sun Camera Company of Leeds, Yorkshire (West Riding) England. At this time Adolphus started a business tour around the world including, British Columbia,



San Francisco, USA, China, Japan, Australia, New Zealand, Ceylon and India.

In March 1899 Adolphus Lonsdale left the business and Henry continued. Henry re-located the business to Geen Lanes, Haringay N. London, and it was reported that Henry being the remaining active partner was in ill health.

In 1902 a store was established at 89 Chiswell Street London, and called "Lonsdale Bros. and Widman". It later moved to 2 Coleman st.



In approximately 1906 the Lonsdale Brothers business which now was located at 129, West Street, Sheffield, was taken over by James Christie of Sheffield, who discontinued the "Lonsdale Brothers" name.

Many of the unmarked British cameras found today may have been from kits or parts from the Lonsdale Brothers. Cameras marked with the L. B. label are hard to find.

Ref:
1897 The Chemist and Druggist, Sept. 25, p 515, 915

1898 The Photographic Dealer, p. 139

1899 The photographic Dealer, p. 52, 100

Tempest Anderson

Tempest Anderson was born on December 7, 1846 at Stonegate in York, England. The scion of a prominent physician, he received his education at York's St. Peter's School and then at the University of London, where he received his Bachelor of Science and medical degrees. He received an honorary Doctorate of Science degree from the University of Leeds in 1904. After completing his education, Dr. Anderson became a scientist, a respected oculist, and President of the Yorkshire Philosophical Society.



Miss Dorothy Walker, photo.

Swan Electric Engraving Co., Ltd.

TEMPEST ANDERSON.

Never married, Dr. Anderson spent his leisure time traveling and pursuing a variety

of interests that included alpine climbing and studying volcanoes. He was an active member of the Alpine Club and regarded as an expert on the Western Alps. It was believed that his love of photography commenced during one of his alpine excursions, during which he took the critically acclaimed mountain photograph, "The Ridge of the Petit Flambeau." However, his photographic specialty area quickly switched to volcanoes in May 1902 when he and Scottish geologist Dr. John Smith Flett were commissioned by the Royal Society to investigate a major volcanic eruption in St. Vincent in the West Indies. The following year, he wrote *Volcanic Studies in Many Lands*, and in his preface he noted his impressive history of studying such volcanic areas as Vesuvius, Etna, the Canary Islands, the Grand Canyon, Snake River, Crater Lake, and Yellowstone Park.

Over his years of extensive travel, Dr. Anderson developed various techniques and preferences he believed produced the best landscape photographs. For instance, he maintained that plates produced better results than film, despite being heavier and more cumbersome. Most of his photographs are enlargements from quarter-plate negatives that measured 4-1/4 x 3-1/4" because, he explained, "Most rapid plates are far too coarse grained to bear much enlargement, and are only fit for snapshots." His particular favorites were B. J. Edwards and Company's isochromatic plates because of the inclusion of eosine in the emulsion promoted greater film sensitivity, resulting in more vibrant colors. Further deviating from convention, Dr. Anderson preferred fine wet collodion plate emulsion to the more convenient dry plate gelatine method because he felt the wet emulsion produced more detailed images. He also corrected any atmospheric haze issues that might obscure objects in the distance by using a Bausch and Lomb Ray filter.



Dr. Anderson took several varying lenses on his volcanic expeditions, with the most popular being the Dallmeyer rapid rectilinear lens with a 6-inch focus. In certain situations, he would use a Cooke lens with a 6-inch focus at full aperture to eliminate distortion. Although he always carried a telephoto lens, he was unimpressed with its field depth and lack of detail. He preferred wide-angle Dallmeyer lenses instead. His field experience resulted in the design of a panoramic camera fitted with a revolving lens that was purchased by Kodak.

In 1913, Dr. Anderson joined Dr. Flett on another volcanic expedition, this time on Krakatoa in Indonesia. On his return home, he contracted enteric fever, and on August 26, 1913, Dr. Tempest Anderson died at the age of 66. He left behind spectacular alpine and volcanic images that have both visual and scholarly appeal. A year before his death, he provided the Yorkshire Museum with funding to build the Tempest Anderson Hall, and today the museum displays more than 5,000 of Dr. Anderson's photographs.

Ref:
1913 *Alpine Journal*, Vol. XXVII (New York: Longmans, Green, and Co.), p. 417-420.

1913 *Geological Magazine*, Vol. X (London: Dulau & Co., Ltd.), pp. 478-479.

1904 *Northlight*, No. 7 (Phoenix: Arizona State University), pp. 54-57.

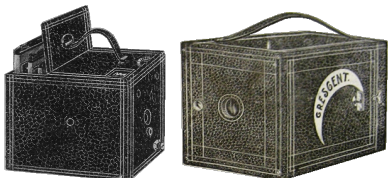
Aiken-Gleason



The Aiken-Gleason Camera Company began in 1893 in the city of Onalaska, Wisconsin with a single camera design by Eugene P. Gleason. The camera sold for one dollar and was named the "[Comet](#)". Frank Aiken was Eugene's business partner and father-in-law, through his marriage to miss Lula in 1892. Mr. Aiken was in and continued to be associated with the lumber business until about 1898, at which time he moved to La Cross. In approximately 1896 the business was incorporated and moved to La Crosse, at the corner of 7th and La Crosse streets, where they engaged in the manufacture of all kinds of camera lenses and photographers supplies. On August 4th 1896, Mr. Gleason received patent approval, no. 565,204 for his camera invention.

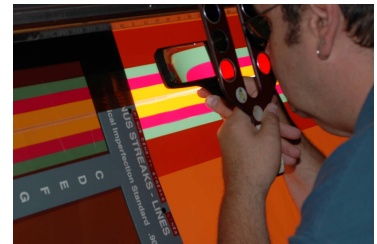
In 1901 the Aiken-Gleason Camera Company name changed to the Imperial Camera & Manufacturing Company. This may be due to the departure of Frank Aiken who was recorded as disposing his interests in the camera company and began a livery business on state street.

In 1903, due to financial difficulties the Imperial Camera & Manufacturing Company was sold to the Century Camera Company, prior to the century camera company sale to Eastman Kodak.

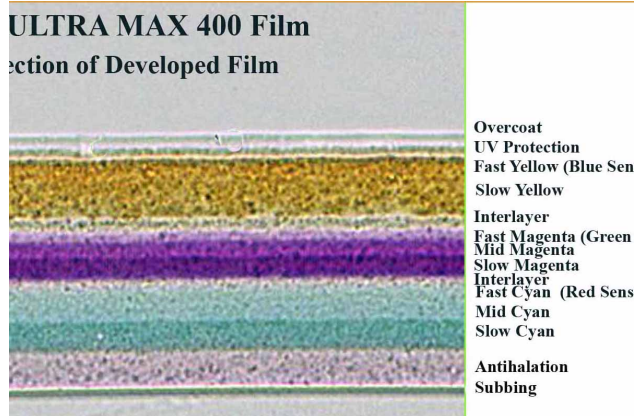


The Evolution of Flexible Film

After Daguerre recorded the first permanent images in 1839 on his copper and silver plates, new improvements and inventions in photography began and photography boomed quickly into an economic force. Not all of the new ideas succeeded in becoming a standard process. However, within ten years, an explosion of new process arose to compete with the daguerreotype. Leading this first change revolution was Englishman H. Fox Talbot in 1841 with the first negative process, then the Albumen glass plate negative in 1848, Frederick Scott Archer's and his *wet-collodion*



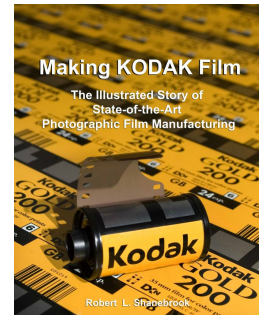
processes in 1851, then the collodion positive or Ambrotype process, the tin type or melanotype process, the carbon process for photographic printing and many others were discovered and practiced. The list of improvements and photographic processes variations goes on and on for about twenty more years. All these photographic processes still required expert handling and were mainly only used by professional photographers. The next major waves came quickly. In 1871 Joseph Wilson Swan invented the dry plate. Dry plates opened the door to amateur photographers who never used a camera. The business of making dry plates and cameras began to pick up momentum, and lasted 16 years. Many companies



flourished like John Carbutt and Eastman Dry Plate. When in 1887 Rev. Hannibal Goodwin invents nitrocellulose flexible film that would permanently change how the photography process is performed for more than the next 100 years. George Eastman and his commercialization of the first flexible and then the introduction of the 100 picture Kodak camera in 1888 usher in the greatest era of photography. The 1890s was a boom and Rochester New York the boomtown for camera manufactures. Now every one, even a child could take a photograph. The introduction of the \$1 kodak Brownie in 1900 further accelerated the camera manufacturing, film and demand for photo finishing.

The technology required to make photographic film was held tight and the secrets were locked in company vaults. Eastman was not different, but his ingenuity resulted in his film becoming the standard for industry. According to Robert Shanebrook, HC member, the Eastman process was one of the most technically sophisticated chemical products made. It used over 200 complex chemical components, which were coated on to a film base in up to 18 unique precision layers, and measured only half the thickness of a human hair. The fundamental materials and processes used to make modern films are essentially the same as Mr. Eastman used in the 19th century, including gelatin, silver, salt, and water coated on a plastic support. Other materials have been added and the highly technical process perfected resulting in the current state-of-the-art roll film.

For those interested in learning more about the process of making Kodak film, Robert Shanebrook, after working at Kodak for 35 years, has written a book entitled "Making of Kodak Film". You can contact Robert from his home page in the Historic Camera members area or visit his website at www.makingKODAKfilm.com for info on his book.



George G. Rockwood

Acclaimed photographer George Gardner Rockwood was born to Elihu Robbins and Martha Gardner Rockwood in Troy, New York on April 12, 1832. Young George's early education was at the Ballston Spa Institute, an elite boys' boarding school. As a young adult, he worked in a printing office, and then became a reporter for the Troy local newspaper, the Daily Times. He later

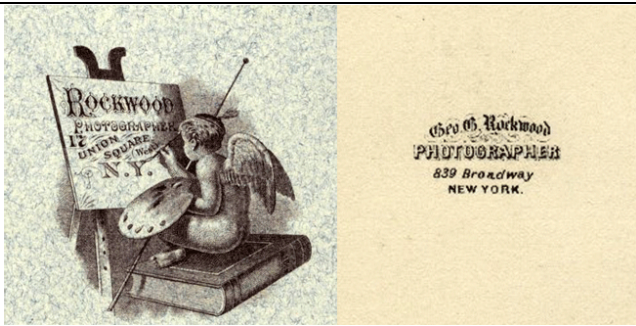
was named editor to the Troy Daily Post, and within twelve months quadrupled the newspaper's circulation. In 1853, Mr. Rockwood married Araminta Bouton, and the couple would have two children.

Two years after his marriage, Mr. Rockwood discovered another enduring passion - photography. After living in St. Louis, Missouri for three years, he moved his family to New York City, which is where he studied the art of photography and quickly became a respected expert in the field. Mr. Rockwood's genius was not in the mechanics of photography, but rather the creativity with which he applied them to portraits. He was also leading the way in photographic innovation, having made the first carte-de-visite in the United States during a sitting with Baron Nathan Rothschild. Mr. Rockwood was also a pioneer in photo-engraving, photo-sculpture, and instant photography. Not content to rest on his laurels, he also mastered the art of landscape photography, and his exhibits received coveted premiums from the American Institute.



Mr. Rockwood's studio, located on 845 Broadway, was one of the largest and most impressive in America at the time, occupying several buildings to accommodate his growing clientele. He also became a sought-after lecturer and authored several books on photography including "Brain Pictures" (1887) and "Child Beauty" (1890). Excelling at everything he did, Mr. Rockwood was also an astute businessman whose commitment to customer satisfaction economy was never at the sake of quality. As an example, when a colleague inquired as to whether or not he finished proofs first, he thoughtfully answered "yes" and explained his rationale. He learned that whenever he sent out unfinished proofs, more than 60 percent of the sitters would request another sitting despite the high quality of the proofs. However, when he would send a completely retouched proof of the best sitting along with other unfinished proofs accompanied by a card stating that they could look just as impressive, the subjects would seldom demand another sitting and would actually order some of the unfinished proofs.

Seventy-nine-year-old George G. Rockwood died on July 10, 1911 with his professional legacy secure. He photographed an astounding 325,000 people during his illustrious career, including such luminaries as Horace Greeley, General Winfield Scott, President Martin Van Buren, and Edgar Allan Poe. He once described the ideal photographer as "one who is most of a Chesterfield in his manner: a Bacon in his range of information: a Daniel Huntington in his art: a small edition of Shakespeare in his knowledge of human nature, blended with the genial humor of Charles Dickens." Mr. Rockwood not only wore these hats with artistic ease, he wore them well.



Ref:

1889 International Annual of Anthony's Photographic Bulletin, Vol. II (New York: E & H. T. Anthony & Co.), pp. 384-385.

1906 The National Cyclopaedia of American Biography, Vol. XIII (New York: James T. White & Company), p. 208.

1912 Photo-Era Magazine, Vol. XXVII (Boston; Wilfred A. French), p. 155.

1872 Phrenological Journal and Life Illustrated. A Repository of Science, Literature, and General Intelligence, Vol. LIV (New York: Samuel R. Wells), p. 257.

Website Update

For all the latest information please go to our librarium [launch](http://historiccamera.com/photo_history.html) page http://historiccamera.com/photo_history.html Here is a listing of the additional content generated this past month. This information along with the content found in this newsletter can always be accessed on our site by search, clicking search latest or from a static link on our photo_history.html page.

New Camera Listings:



[Hinton & Company Camera Listing](#)

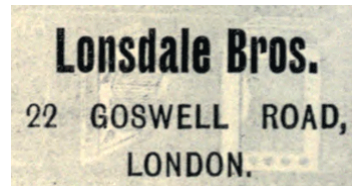


[Aiken-Gleason Company](#)

W. Allen
Camera Manufacturer

31 York Road
Maidenhead, Berkshire

[W. Allen, Camera Manufacturer](#)



[Lonsdale Brothers Camera Listing](#)

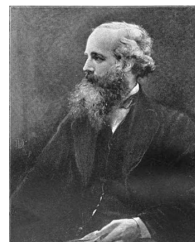


[Galter Products Co. Camera Listing](#)



[Bullard Camera Company \(updated\)](#)

New Biographies:



J. Clerk Maxwell

[James Clerk Maxwell](#)



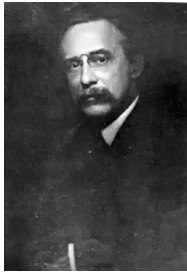
[Piotr Lebiezinski](#)

by Krzysztof Slowinski



[Frederick Charles Luther Wratten](#)

Photo courtesy of photogaphica.ru



[Charles Wesley Hearn](#)

HC Flickr

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Thanks for sharing the awesome camera images. We are up to 81 members and 1,205 photographs. If you have not checked it out, it can be found at
http://www.flickr.com/groups/historic_camera/

Msg Board & Gallery

Please post your latest purchases in our message boards or Gallery and share !

http://historiccamera.com/hp_phpbb3/index.php
<http://historiccamera.com/photos/index.php>

Help requested - Share Your Photos and Information

We continually upgrade our camera datasheets with images from members. We urge more folks to help out and add info/photos to our existing web pages and submit articles for our newsletter.

Historic Camera Needs Your Help!

We are in search of instruction manuals, advertisements, magazine articles profiling photographers, articles on cameras, and all related information for our history library.

Our Frequently asked Questions page (<http://historiccamera.com/faq.html>) linked at our club page provides step by step instructions on how to add information to the database via the "Add Pict or PDF" button once you are logged in.



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