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Newsletter

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George R. Lawrence

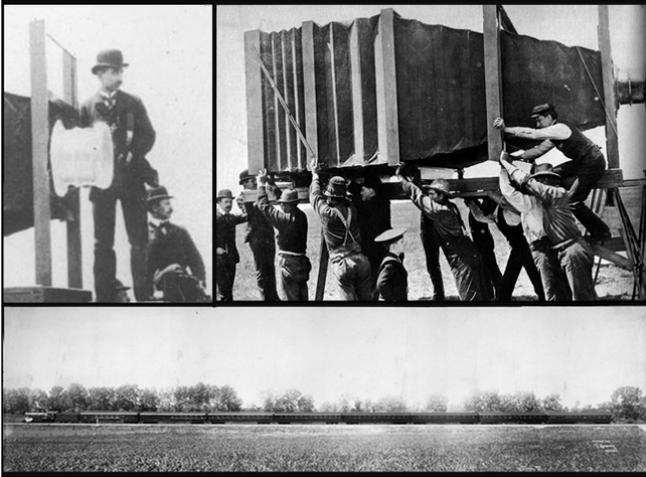


George Raymond Lawrence was born in Ottawa, Illinois on February 24, 1868 (some sources say 1869). The eldest of Michael and Margaret Tritley Lawrence's six children, he had a working class childhood and displayed a mechanical aptitude at an early age, inventing a rudimentary telegraph and developing a user-friendly washing machine for his mother. He moved to Chicago at age 20 to seek employment, finding work at the Staver & Abbott wagon factory. He married

Alice Herenden in 1890, and the couple would have two sons, Raymond and George Lee.

Mr. Lawrence's interest in photography began by using photographs from which to make crayon sketches. With local photographer Irwin W. Powell, he opened the Lawrence Portrait Studio, located at Yale Avenue and 63rd Street. When Mr. Powell left the business in 1896 and left his equipment behind, Mr. Lawrence educated himself on darkroom techniques, and within a few years, his growing business was situated on 300 2-4 Wabash Avenue. Always wanting to challenge himself, he adopted the motto, "The Hitherto Impossible in Photography is Our Specialty." The first challenge he tackled was developing a magnesium compound for indoor photography "that generated more light and less smoke." This accomplishment earned Mr. Lawrence the nickname "The Father of Flashlight Photography." He then turned his attentions to aerial photography, constructing rotating panoramic cameras (manufactured by Cramer Dry Plate Company in St. Louis) that he mounted on ladders or towers. They enjoyed a lucrative market that included conventions, banquets, and legislative/judiciary sessions. It was only a matter of time before the railroad industry became interested in Mr. Lawrence's cameras, which led to the construction of the 1,400-lb. "Mammoth Camera", which required 15 technicians to operate. It was fitted with a telescopic rectilinear lens and a 10x6' plate holder that created 8x4-1/2' photographs (three times larger than conventional panoramic prints), and necessitated

innovations in developing and printing. Mr. Lawrence's photographs of the Alton Limited passenger train were featured at the 1900 Paris Exhibition, and won its "Grand Prize of the World for Photographic Excellence."



In 1901, Mr. Lawrence's 'captive balloon' experiment over Chicago met with near tragedy when the descending balloon broke from its ropes, sending the platform and photographer plunging more than 200 feet before settling on telephone and telegraph wires. Unhurt and undeterred, Mr. Lawrence shifted his focus to kite photography, and constructed a train of nine kites that could lift a 50-lb. panoramic camera some 2,000 feet. He achieved international attention when he photographed the aftermath of the 1906 San Francisco earthquake. On May 8, 1906, 17 Conye kites mounted with cameras were flown from a naval ship and captured amazing images with a field view of 160 degrees and utilized the sun for backlighting. He continued his balloon photography experimentation, but after an unsatisfactory "Balloonograph Expedition" to Africa in 1909, the weary photographer decided to concentrate on aviation, and sold his studio to Kaufmann-Fabry Studios. His personal life was also at a crossroads when he and his wife divorced, and Mr. Lawrence married the much younger Adele Page, with whom he would have four daughters.

Forced into retirement by the effects of a

stroke, George R. Lawrence died on December 15, 1938 at the age of 70. A friend would write of this innovative photographer, "He left behind him a path of photographic achievement that marked him as one of the foremost pioneers in fields distinctive because of their daring and unconventionality." His photographic collections are presently housed in the Chicago Architectural Photographing Company, the Chicago Historical Society, and the Library of Congress.

Ref:
2015 George R. Lawrence (1869-1938) (URL:
<http://www.geog.ucsb.edu/~jeff/115a/history/grlawrence.html>).

2002 Manual of Aerial Survey: Primary Data Acquisition by Roger E. Read and Ron Graham (Caithness, Scotland: Whittles Publishing Services), p. 2.

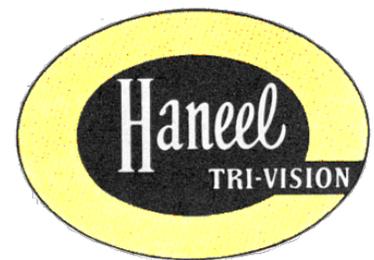
2002 Photography Genius: George R. Lawrence & "The Hitherto Impossible" by Janice Petterchak, Journal of the Illinois State Historical Society, Vol. XCV (Champaign, IL: University of Illinois Press), pp. 132-147.

2015 Remote Sensing and Image Interpretation by Thomas Lillesand, Ralph W. Kiefer, Jonathan Chipman (Hoboken, NJ: John Wiley & Sons, Inc.), p. 87.

2010 Small-Format Aerial Photography: Principles, Techniques, and Geoscience Applications by James S. Aber, Irene Marzloff, and Johannes Ries (Amsterdam, The Netherlands: Elsevier), pp. 4-5.

Haneel Company

The Haneel Tri-Vision Company was originally located at 2100 Hyde park blvd. in Los Angeles, California and operated from



approximately 1945 to 1950. It produced a simple stereo plastic camera in two slightly different versions. The original model, introduced in 1946, was molded with three ribs across the center. The revised model arrived in about 1948 fitted with a metal band across the middle.



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Early Version



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Later Version

Fred Reed

Fred H. Reed was born in Wisconsin in 1861 (or 1860 according to some sources). Displaying artistic abilities at an early age, he pursued a career in photography after completing his public schooling. After working as a photographer in several cities throughout the Midwest, Mr. Reed married Mabelle Downey in Illinois in 1896. The couple would later have a son and a daughter. Six years' later, the family settled in Wichita and became manager of the Baldwin Studio, one of the earliest photographic galleries in the region. Within a few years, he established his own studio at 118 E. Douglas Ave. In 1911, William "Fred" Baldwin was forced to retire for health reasons, and sold his studio to Mr. Reed, which he subsequently consolidated with his existing studio

Mr. Reed not only proved himself to be a successful portraitist, but was also an innovative marketer and advertiser. For example, on the opening day of baseball season (Wichita's most popular pastime), he erected a large sign on the grounds during the game, which read, one at a time, "Fred H. Reed", "Photographer", "Portraits Only". This inexpensive

advertising gimmick introduced his studio to 4,000 baseball fans and potential customers. Mr. Reed was also an astute businessman, wisely limiting his competition by associating himself with another local photographer, Harry Pottenger, doing business as the Reed-Pottenger studio on 122 N. Market St. Like Mr. Pottenger, Mr. Reed was a proponent of Artura prints for their rich tones that could be easily reproduced without diminishing their quality. Featured in a 1918 issue of Studio Light, Mr. Reed was credited with increasing the popularity of photography through pleasing "clean cut, bread and butter portraits." A believer in a strong photographic community, Mr. Reed was actively involved in sharing his business strategies and artistic approaches with his contemporaries. Along with his partner Mr. Pottenger, he encouraged fledgling photographers to price their works in proportion to their quality to achieve mutual satisfaction for customers and proprietors alike.



FRED REED

After Harry Pottenger sold his interest in the N. Market St. studio in 1920, Mr. Reed entered a partnership with Wichita Beacon cartoonist O. R. Wertz. When not overseeing his growing business, he was active in several organizations including the Kansas

Photographers' Club and the Camera Craft Club of America. In later years, he operated a gallery with his son Amos at 137 N. Broadway St. Seventy-two-year-old Fred H. Reed died at his Wichita home on November 20, 1933. Amos Reed continued successfully operating the studio for several years afterwards.

Ref:
1920 Abel's Photographic Weekly, Vol. XXV (Cleveland, OH: Abel Publishing Company), p. 607.

1922 Bulletin of Photography, Vol. XXXI (Philadelphia: Frank V. Chambers), p. 633.

2015 Dr. Edward N. Tihen's Notes from Wichita Newspapers: Wichita State University Libraries' Department of Special Collections (URL: http://specialcollections.wichita.edu/collections/local_history/tihen/pdf/People&Places/reed_fred.pdf).

1928 History of Kansas, State and People: Kansas at the First Quarter Post of the Twentieth Century, Vol. IV, by William Elsey Connelley (Chicago, IL: American Historical Society), p. 1761.

2015 Kansas Memory: Kansas Historical Society (URL: <http://www.kansasmemory.org/item/213363>).

1916 Photo-Era, Vol. XXXVI (Boston: Photo-Era Magazine), p. 50.

1918 Studio Light: A Magazine of Information for the Profession (Rochester, NY: Eastman Kodak Company), pp. 6-7.

Chrislin Camera



The Chrislin Insta-Camera, Model 100, was manufactured by the Camera Corporation of America (CCoA) in circa 1965. The company was located in Hicksville, New York. The Chrislin was an competitor to the successful Polaroid Instamatic camera, but unfortunately

the Chrislin was not successful. Reportedly only a few hundred were made. The camera was constructed of a plastic body in two-tone blue. It was capable of capturing eight 2 1/2 x 3 1/4 inch direct positive exposures that self developed in 60 seconds. The custom film cartridge, Spectrapan film type 100, was packaged in a large plastic L-shaped cassette containing the film and developing chemistry. It originally sold for approximately \$20.00.

Bell-14 Camera



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The Bell-14 camera was produced in Japan by an unknown manufacturer, in circa 1960. It was a subminiature novelty camera taking exposures on 16mm film. The small camera was made out of thin formed metal with leatherette covering, resembling an ordinary larger SLR camera. It featured a simple fixed focus lens and an instantaneous single speed shutter. It was made in several variations.



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