

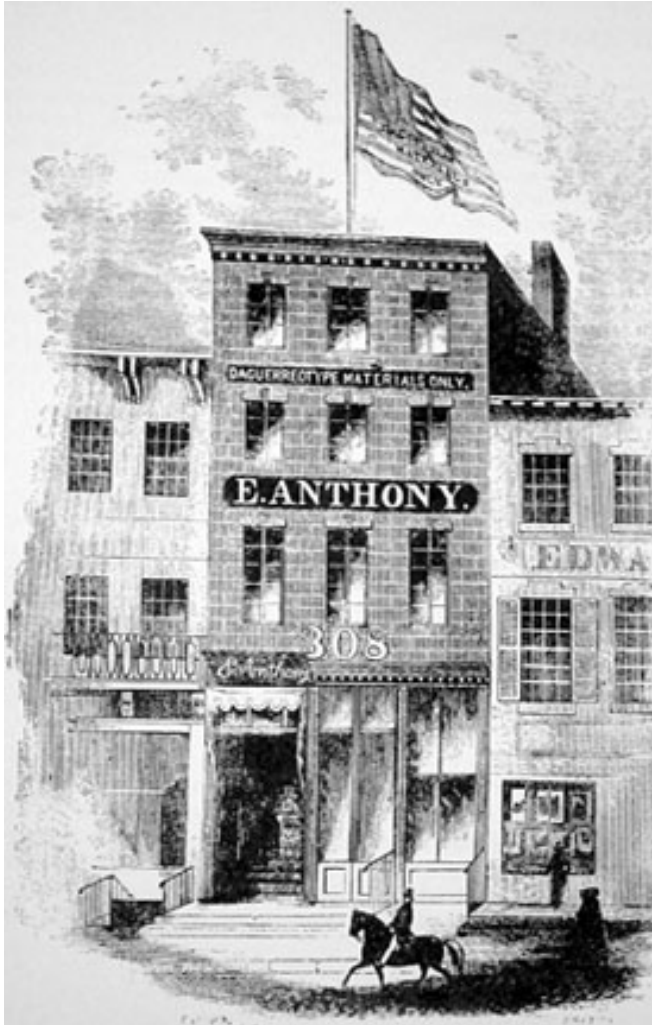


Historic Camera Newsletter

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E. Anthony Company



In 1842, E. Anthony opened his Daguerreotype gallery in New York. He established an association with a series of partners and became well known in New York for his daguerreotype gallery.

In 1847 he opened a separate shop devoted exclusively to photographic supplies. Sales grew rapidly and he ceased operations in his

daguerreotypist gallery.

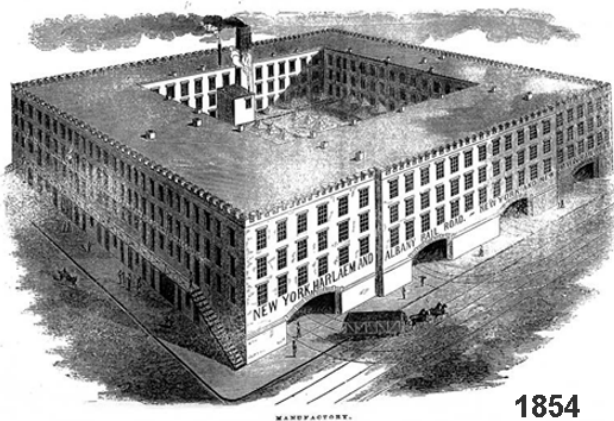
In 1850, competition increased due to the introduction of a new type of silver plate manufacturing by Scovill and by the Paris firm Charles Christofle. This drove Anthony to start the production of daguerreotype cases, camera boxes, and photographic chemicals. Additionally, Anthony sent a representative Samuel Holmes with an assistant on a tour of major inland cities east of the Mississippi, as far as St. Louis. This marketing campaign proved quite successful.

By 1852, the business expanded enough and Edward took on two silent partners. His Brother Henry T. Anthony joined. Henry also had a background in civil engineering and also banking. The other partner was a financier.



In 1854 The Anthony factory was located at New York city's, Harlem Rail Road Depot, occupying 1/4 of the building. It was stated in an Anthony catalogue that this factory was

the most extensive apparatus and photographic material manufacturer in the world. Anthony manufactured two cameras of his design, a camera-box and a bellows-box, accomplishing all wood and metal work in this factory. He also had an extensive line of photo cases he manufactured, where he employed young boys and girls to perform simple construction tasks. Additional cameras that he sold were Chapman, Chevalier (Paris), Harrison, Palmer & Longkings and Voigtlander cameras.



In 1859, Anthony launched the sale of stereoscopic view cards, along with photographic albums, gallery furniture and backdrops.

In 1862, the firm's name was changed to E. & H.T. Anthony to recognize his brother's contribution.

In, 1870 the company began manufacturing cameras.

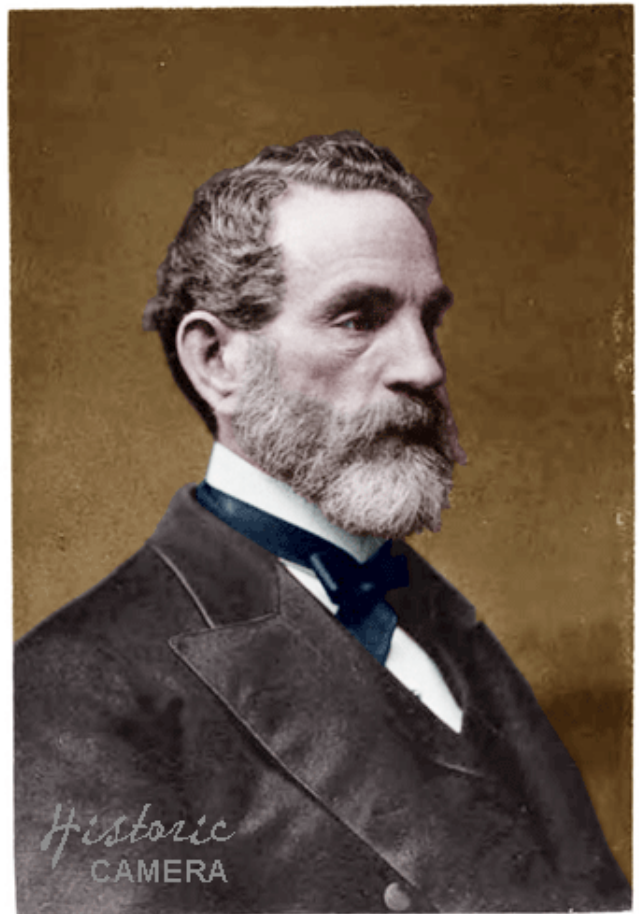
In 1883, E. & H.T. ANTHONY produced the first commercially manufactured hand instantaneous camera, called the Schmidt Patent Detective Camera, in America.

In 1902, E. & H.T. Anthony merged with the Scovill and Adams Company.

Edward Anthony

Edward Anthony was born in New York City in 1819.

In 1838 Mr. Anthony Graduated from Columbia college and pursued a background in civil engineering obtaining work building the Croton Aqueduct. Before the completion of the aqueduct, however, he was invited to accompany Professor James Kenwick on a survey to the northwestern boundary of the United States, which was a subject of dispute with Great Britain at that time.



EDWARD ANTHONY.

During his engagement as civil engineer on the Croton Aqueduct, Mr. Anthony purchased lessons from Samuel F.B Morse and had employed his leisure hours as an amateur photographer. He acquired considerable skill in making pictures with a wet plate outfit. Prof.

Renwick employed Mr. Anthony's knowledge of this new and useful art and it would be prove to be of inestimable value to him in his survey of the disputed land. Mr. Anthony accordingly took with him the necessary apparatus, and made satisfactory photographs of the land, which were forwarded to the State Department. It is said that this is the first instance in which the art of photography was used by any government, and the results, which Mr. Anthony obtained, were very valuable in settling the dispute. As a result, the US government established the Webster-Ashburn treaty of 1842, which defined the boundary between Maine and Quebec.

In 1842, after finishing this survey, Mr. Anthony decided to take up photography as a business, and upon going to Washington, the Committee on Military Affairs, of which Thos. H. Benton was then chairman, gave him and his partner the use of their committee room for the practice of their new photography profession. After a rather short practice of photography, Mr. Anthony abandoned it to take up the larger Daguerreotype gallery in New York.



Due to a large demand for photographic products Mr. Anthony opened a separate shop devoted exclusively to photographic supplies. Sales grew rapidly and he ceased operations in his gallery. Soon after his

brother Henry T. Anthony joined him in the business.

Edward Anthony died on 14 December 1888 of heart disease. He was one of the early pioneers of photography and his life's work enable many photographers to usher in the era of still photography.

Henry T. Anthony



H. T. ANTHONY, (NEW YORK)

Henry T. Anthony was born on September 18th 1814. At age 14 he entered Columbia College and graduated with honors in 1832.

He selected civil engineering as his vocation and one of his early engagements was on the first survey of the Erie railroad. He also spent some time on Croton Aqueduct, as did his brother Edward. Then after a short duration of fulfilling a clerkship at the Bank of New York he returned to civil engineering to work on the Hudson River railroad and upon completion of

that effort returned to his old position at the bank.

In 1839 Henry became fascinated with the announcement of photography and pursued learning the new art as an amateur photographer, along with his brother Edward who was also enthusiastic about it.

In 1842 Edward Anthony decided to take up photography as a business. He started out in Washington DC in a borrowed room but soon moved to take up a larger Daguerreotype gallery in New York.

In 1852 Henry quit his bank position to join his brother Edward in his photography business. Henry was in charge of the manufacturing department. The new firm at this time also took on two silent partners for financing, most likely due to Henry's connection with the Bank. Henry was thoroughly devoted to his work and from his familiarity with chemistry and physics he was able to improve on the practical use of colloidal and paper printing processes.

H. T. Anthony's first publishing venture was a small sheet, the 1855 Bulletin of Photographic Invention and Improvement.

in 1855 the firm felt the need for a more efficient vehicle of communication with photographers and so he decided to publish, the Annual Bulletin of Photographic Invention and Improvement. Henry had editorial supervision over this publication. This publication continued up to 1870 when it was replaced with Anthony's Photographic Bulletin. The Bulletin was produced monthly with approximately 30 pages of information and this publication continued until 1901. In 1902 the bulletin was combined with "The Photographic Times" and was published under the new title: "Photographic Times Bulletin". This lasted until 1916 .



In 1884 Henry T. Anthony died.

Harry Pottenger, Photographer



Harry Robbins Pottenger was born in Fairfield, Ohio in 1874. The youngest of three sons born to Samuel and Mary Robbins McGriff Pottenger, he relocated to Wichita at age 13. He apparently learned photography at an early age, and before the age of 20, had opened his own studio at 106 E.

Douglas. Several years later, he moved his operations to 122 N. Market St. During the late 1890s, he formed a partnership with British-born painter and cartoonist John Noble, Jr. Mr. Pottenger would take photographs, from which Mr. Noble would paint pastels. One of the most famous (or infamous) collaborations was the "Cleopatra at the Bath" painting, which had been targeted by the stone-throwing radical temperance activist

Carrie (or Carry) Nation in her attack upon the Carey Hotel Saloon on December 27, 1900.

Mr. Pottenger married Agnes Davidson, the daughter of a prosperous Wichita lumber business owner, in 1905, and together they had a son, John Davidson Pottenger. During the early twentieth century, photography was still thought of as more of an art or entertainment from than as a profitable business. Mr. Pottenger sought to change that notion. He contended that photographers could achieve higher profits by focusing on quality rather than quantity. He argued consumers would rather pay more for superior photographs than less for mass-produced works of inferior quality. Mr. Pottenger personally oversaw every aspect of his business from sittings to finishing, and always used Artura prints for his portraits. An Artura print emulsion masterfully preserved the quality of the negative, thereby uncompromisingly representing the photographer's vision.



After establishing himself as one of the area's leading photographers, Mr. Pottenger shrewdly entered into a partnership with another successful Wichita photographer Fred H. Reed, who was operating his own successful studio along with a gallery he had purchased from William F. "Fred" Baldwin. The joint venture became known as the Reed-Pottenger studio. Mr. Pottenger was an active member of several photographic organizations, and served several elected posts including treasurer and secretary. In 1917, he was Secretary of the Missouri Valley Photographers' Association, and was always willing to share his knowledge with the next generation of regional photographers.

Perhaps due to health problems, Mr. Pottenger sold his studio to Fred H. Reed and O. R. Wertz in 1920, which was known thereafter as the Reed-Wertz studio. After a brief illness, 49-year-old Harry Pottenger died on November 6, 1923. Several of his prints have been digitally preserved by the Wichita-Sedgwick County Historical Museum.

Ref:

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

1917 Bulletin of Photography, Vol. XX (Philadelphia: Frank V. Chambers), p. 439.

2014 John Noble: Wichita's Artist Abroad by Michael Carmody (URL: <http://f5paper.com/article/john-noble-wichitas-artist-abroad#sthash.ywBXtmBv.dpuf>).

1923 Obituary of Harry Pottenger (Wichita, KN: The Wichita Eagle), p. 3.

1900 The St. Louis and Canadian Photographer, Vol. XXIV (St. Louis, MO: Mrs. Fitzgibbon-Clark), p. 148.

1913 Studio Light: A Magazine of Information for the Profession (Rochester, NY: Eastman Kodak Company), pp. 20-22.

Dr. Reed B. Bontecou

Reed Brockway Bontecou was born in Troy, New York, to Peter and Samantha Brockway Bontecou, on April 22, 1824. A science enthusiast, he began collecting and classifying seashells at an early age. After graduating from Troy High School, he studied at Vermont's Poultney Academy before entering Troy's Rensselaer Polytechnic Institute, where he received a degree in biology in 1842. From there, he returned to Vermont where he studied medicine at Castleton Medical College, becoming an M.D. in 1847. He married Susan Northrup in 1849, and together they had five children, two of whom died in infancy. Also in 1849, Dr. Bontecou received his commission to serve as surgeon for the 24th New York Cavalry Regiment, and later entered the 2nd New York Volunteer Infantry Regiment.



When the Civil War broke out in 1861, he tended patients wounded during the battle of Big Bethel (Virginia), during the Monitor and Merrimac skirmish, and later during the siege at Yorktown in 1862. He was later moved to the Army of the Potomac, where he served as a member of Surgeon General William A. Hammond's staff, and subsequently assisted during an outbreak of yellow fever in the South. Also in 1862, Dr. Bontecou was called upon to collect anatomical specimens for the newly established Army Medical Museum to study to improve the quality of patient care. When named chief of Harewood Hospital in Washington, DC, Dr. Bontecou began using photography to document wounded soldiers pre- and post-surgery. When Pvt. Lewis James Matson of the 2nd New York Cavalry suffered an injury that required amputation of his left leg at the knee, Dr. Bontecou's camera chronicled the successful results. Dr.

Bontecou's postwar photography was a stark and chilling contrast to the sentimental CDVs his contemporaries photographed in the hopeful early days of the War. A particularly dramatic photograph featured Corporal Israel Spotts of the 200th Pennsylvania Volunteers. The albumen silver print graphically depicts the young man's injuries with the bowl into which pus was drained from an infected lung serving as a focal point. Dr. Bontecou's portraits stripped away the rosy idealism that sparked the conflict and replaced it with the brutal and unflinching reality of its bloody aftermath.

Dr. Bontecou continued photographing wounded soldiers until he left the military in June 1866. He resumed his surgical career, later becoming an assistant surgeon at Troy's Watervliet Arsenal. He managed to preserve his professional reputation after a personal indiscretion led to a divorce from his wife. Eighty-three-year-old Dr. Reed B. Bontecou died after a brief illness in 1907, and many of the photographic images for which he remains best known can be found at the Army Medical Museum and Library and within the six-volume series, *The Medical and Surgical History of the War of the Rebellion (1861-1865)*.

Ref:

2004 *Gunpowder: Alchemy, Bombards, and Pyrotechnics: The History of the Explosive That Changed the World* by Jack Kelly (New York: Basic /Perseus Books Group), p. 215.

1897 *Landmarks of Rensselaer County, New York* by George Baker Anderson (Syracuse: D. Mason & Co.), pp. 601-602.

2013 *The Napoleon of Surgeons* by Ron Coddington (URL: <http://facesofthecivilwar.blogspot.com/2013/05/the-napoleon-of-surgeons.html>).

2011 *Seeing through Race: A Reinterpretation of Civil Rights Photography* by Martin A. Berger (Berkeley: University of California Press), p. 45.

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