



# Historic Camera Club Newsletter

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Volume 11 No. 5, May 2013

## Marion & Co.

The firm of Augustin Marion was established in the mid 1830's by Claude Mames Augustin Marion, selling fine French stationary. The business is believed to have been located at 14 Cite Bergere, Paris. The names Augustin and Auguste were used interchangeable in some advertisements.

In approximately 1842 a branch of the firm was established at 19 Mortimer St. London, selling fine stationary and fancy goods imported from France.

In 1846 The firm moved to 152 Regent St. London and the business name was changed to include "and company" which implies that the business was flourishing and expanding.

Around 1854 the firm began to stock "photographic papers" in addition to the fine stationery at the Regent St. location. Marion advertised that they stocked papers manufactured expressly for Photographic purposes, including Positive and Negative (not prepared) papers; Simple Salted and Salted Albumenized Positive; Simple Waxed, and Waxed Iodized Negative; Gummed Paper, and Cards for Mounting Proofs. The firm also reported that it has received the unanimous good opinion of the most successful operators.

By, 1857 the firm was credited with introducing Carte-de-visite to great Britain. They had a thriving wholesale business of

celebrity photographs.. They maintained a large stock of portraiture, taken by many famous photographers and would supply the leading shops of the day.



Mr. Frank Bishop

In 1862 Mr. Frank Bishop the managing director of the of the Soho warehouse stated that "50,000 carte-de-visite passed through the firm's hands every month". This operation was bigger than all the

countries competitors combined.

In 1863 the company name was changed to Auguste Marion, Son & Co. and had moved to 23 Soho Square, London.

By 1866, The firm expanded had opened a warehouse and showroom at 22 & 23 Soho Square, London.

In late 1867, Claude Mames Augustin Marion, the elder retired from the business and the business was then taken over and operated by three business partners, including Claude Mames Augustin Marion's son, Auguste Leon Marion, Henry Edward Gery and George Bishop. The company name was changed to simply "Marion & Co."



With the photographic boom in the 1880s and 90's, due to the introduction of dry plates and flexible film, the business of Marion & co. expanded with supplying a wide variety of [photographic cameras](#), equipment and materials. In 1884 the company published one of the most successful photographic hand books, "Marion's Practical Guide to Photography, embracing the new formed amateur market. In 1886 the company built its own factory in Southgate, Middlesex, producing photographic plate, papers. and in 1903 roll film cartridges. Beginning in this period, Marion & Co. collaborated with the firm of Kershaw & Sons Ltd, for a series of reflex cameras that would become very popular. They also imported and sold hand and pocket roll film cameras under their name.

In August 1901 the firm was registered with capital of £100,000 as Marion & Co. Ltd with the following managing partners, Auguste Leon Marion, Henri Louis Guibout, George Bishop, Frank Bishop and John Pattinson Kirk.

In 1921, Marion & Co. Ltd was absorbed by the Amalgamated Photographic Manufacturers (A.P.M.) Ltd. company. The merger included the Page Prize Co., Rajar Ltd., Marion & Co., Marion & Foulger Ltd., A. Kershaw & Son Ltd., The Kershaw Optical Co. Ltd., and the Rotary Photographic Co. (1917) Ltd. The share-capital of the

combined concern was £1,100,000, with an estimated 10,000 customers scattered throughout the world.

This month we have completed a nearly complete camera listing for Marion & Co. on our site.

Ref:  
 1852, The Post Office London Directory.  
 1867, 16th October, The London Gazette  
 1901, December 14, Pharmaceutical Journal, p16.  
 1901, Photographic Dealer, p74  
 1902, Photographic Dealer, p128  
 1926, photo-era magazine  
 2007 Encyclopedia of 19th Century photography, John Hannavy, p893

## B. J. Falk, Photographer



B. J. FALK

Benjamin Jake Falk was born in New York City on October 14, 1853. Little is known about his early childhood or education. After graduating in 1872 from the College of the City of New York with a Bachelor of Science degree, he worked as a technician for George Rockwood's photographic studio. Shortly thereafter, he operated a studio with Jacob Schloss while studying graphic art at the New York Academy of Design. He incorporated his

creativity with his love of science by making crayons for five years before enlarging his 14th Street studio into a photographic gallery in 1877.

Described as a member of photography's "old guard", Mr. Falk was always seeking alternatives to the old collodion process. Credited as one of first photographers to embrace dry plates, he soon began carving his own professional niche as an accomplished society photographer. He opened his Broadway studio in 1881, which quickly became known for its stylish celebrity portraits. To become even closer to his clientele, Mr. Falk also opened a studio at the Waldorf Hotel (later known as the Waldorf-Astoria Hotel). During this time, his preferred lens was a 12 inch Hermagis. After a brief foray into stereographic portraits, he resumed his platinum portraits, which were printed on buff paper. When asked about creating successful portraits, Mr. Falk thoughtfully replied, "I name expression, posing and lighting in the order as they appear to be most important. The technique of the profession being absolutely under the control of the operator since the introduction of the dry plates, there is no excuse now for any but perfect photographic results. I have always made my price high enough, so that I did not have to consider the cost of material while doing my work."

Always a photographic trailblazer, Mr. Falk was the only portrait photographer in New York City to transition into color photography. He was also acutely aware that a portrait reflected not only the sitter but also the temperament of the photographer himself. After the 1896 death of Napoleon Sarony, Mr. Falk became the preeminent portrait photographer of the performing arts. He continued his experimentation with rapid exposures and lighting to achieve the most natural portrait expressions. He also developed a device that enabled him to product portraits at night with an electric

light. The technique involved a 4-foot umbrella frame fitted with a white silk roof. Inside the frame were 21 lamps that surrounded a larger lamp.



With the flip of a switch, the power generated from this system could produce an exposure in about two or three seconds. Mr. Falk also organized the Photographers' Copyright League in 1897 to protect photographers from unlawful media use of their reprinted images without permission or financial compensation. Four years' earlier, he successfully filed a suit against Heffron & Phelps Lithographers for infringing upon his copyright of a photograph he had taken of actress and singer Lillian Russell. The Eastern District Circuit Court ruled in the plaintiff's favor, and he was awarded \$115. B.J. Falk died in New York City on March 19, 1925 at the age of 71.



Ref:  
2013 Broadway Photographs (URL:  
<http://broadway.cas.sc.edu/content/benjamin-j-falk>).

1904 Copyright Cases (New York: G. P. Putnam's Sons), p. 171.

1901 The New Photo-Miniature, Vol. II (New York: Tennant and Ward), p. 179.

1978 The Valiant Knights of Daguerre (Berkeley: University of California Press), pp. 227-233.

## George Barnard

George Norman Barnard was born into a Connecticut farming family on December 23, 1819. His life drastically changed with the death of his father in 1826, and he



spent his childhood living with relatives in a neighboring town and apprenticing in various family-owned businesses. In 1843, he married and the young couple relocated to Oswego, New York, where after a brief foray into the hotel industry he opened the town's first daguerreotype studio. Mr. Barnard enjoyed immediate success and made a comfortable living for his family well into the 1850s. He began exploring the possibilities of applying daguerreotyping to photojournalism, making plates of a dramatic local mill fire. But the problem was these images could not be reproduced at the time and could only be seen in exhibitions. In 1853, Mr. Barnard moved his studio to Syracuse and became an active member of the New York State Daguerreian Association. His earliest efforts mirrored those of his colleagues, producing plates that were little more than recreations of Old Masters' paintings. Like fellow photographer

Mathew Brady, he applied either ink or paint to his plates to increase their aesthetic appeal.

Unfortunately, an economic downturn in 1857 forced Mr. Barnard to close his studio, but he quickly found work with Edward Anthony and began experimenting with stereographic landscapes. He also offered his services to Alexander Gardner and Mathew Brady, and while working at Mr. Brady's Washington, DC gallery, made several popular cartes-de-visites of prominent politicians and of President Abraham Lincoln's 1861 inauguration. With the outbreak of the Civil War, Mr. Barnard became an important member of Mathew Brady's "Photographic Corps," and produced some of the first images of the Battle of Bull Run. The wet collodion process enabled him to develop photographs in an onsite makeshift darkroom.



In December of 1863, Mr. Barnard became the chief photographer for the Topographical Branch of the Department of Engineers, Army of the Cumberland. His assignment was to document Union General William

Tecumseh Sherman's southern campaign. He followed the general throughout Chattanooga, Tennessee and onto Atlanta in the spring of 1864. In Atlanta, he turned his lens away from the flamboyant general and onto the local devastation his forces were unleashing on the once genteel Georgia city. He would use a stereo camera to capture expansive landscapes and rely upon his medium-format 12x15 camera when he had more time for image composition. Mr. Barnard left the Sherman unit after its arrival in Savannah, deeply shaken by the impact of war in the South, where once stately buildings were now ruins and once proud people were reduced to shells of their former selves. Mr. Barnard's photographs captured the horrors of war and the anguished death of a way of life.

After the war, many of Mr. Barnard's photographs were published in a collector's volume entitled *Photographic Views of Sherman's Campaign*. He moved to Charleston, South Carolina, where he entered into a portrait studio partnership with Charles Quinby, and also opened a Chicago studio that was destroyed by fire in 1871. In 1880, he settled in Rochester, New York, where he experimented with dry-plate processes, and promoted them successfully for George Eastman. Retiring in 1893, George N. Barnard moved for the last time to Cedarville, New York where he died on February 4, 1902, leaving behind a massive collection of photographic images of the Civil War that provide historical insights into famous battles and offer a timeless sympathetic glimpse of the agony of the Southern defeat.

Ref:

- 2012 *The Civil War and American Art* (New Haven, CT: Yale University Press), pp. 98-111
- 2011 *The Civil War in Georgia* (Athens, GA: University of Georgia Press), pp. 105-106.
- 2012 *The Civil War, Part 3: The Stereographs* (URL: <http://www.theatlantic.com/infocus/2012/02/the-civil-war-part-3-the-stereographs/100243>).
- 2000 *Encyclopedia of the American Civil War* (New York: W. W. Norton & Company, Inc.), 179-180.
- 2009 *National Geographic Ultimate Field Guide to Photography* (Washington, DC: National Geographic Society), p. 285.

## Reflex Camera Co.

Lodewijk Jan Rutger Holst, a Dutch camera designer who immigrated to the United States, founded the Reflex Camera company. He initially worked for the Goerz Optical Co. in New York. In approximately 1898 L. J. R. Holst established the Reflex Camera Co. in Yonkers, NY while still working as a Goerz employee. His new firm moved to Jersey City, New Jersey in 1906. Then the firm moved to 262 Morris Avenue, Newark, N.J., at which time he purchased and merged with the Borsum Camera Company. German born Louis Borsum founded the Borsum Camera Company. He held several patents, including patent for a Reflex Camera. The company's cameras proved to be popular in the US and the firm enjoyed success until competition grew too fierce. The Reflex Camera company closed in 1915.

## Elizabeth Alice Austin

Elizabeth Alice Austen was born in Staten Island, New York on March 17, 1866. After her father left, mother and daughter moved into the maternal homestead affectionately known as Clear Comfort. It was there the ten-year-old Miss Austen was introduced to photography by her uncle Oswald Muller, who allowed his niece to use his camera after offering her some brief instruction. Another uncle, chemist Peter Austen, taught her how to print and develop her own photographs. While still a teenager, she mastered the subtle nuances of contact printing and dry-plate negatives and handled cumbersome cameras like an expert. Her camera became an extension of herself to the point that a friend observed, "Alice's camera was as much a part of her as her clothes or her purse." She took along several heavy cameras while she toured

Europe, but her favorite subjects were the family and friends that comprised the middle-class social circle of Clear Comfort. However, she also photographed the homeless adults and children that walked the streets of New York's impoverished Lower East Side. For her short excursions, she used her 4x5 Scovill Waterbury camera. The heavier custom-made Willoughby or 8x10 Folner & Schwing cameras were relied upon when Miss Austen had access to the necessary transportation.



Although most of Miss Austen's many photographs were taken during the height of the pictorialist and Photo-Secessionist periods, they are not reflective of these approaches as were the images of her contemporaries like Alfred Stieglitz and Gertrude Kasebier. She concentrates on nearby rather than global surroundings and her photographs lack the sentimentality that characterized the work of other female photographers. She did not seek to romanticize the domestic sphere; she presents it with a refreshing realism that has great historical significance because they capture the style and substance of a bygone social era.

Because Miss Austen could rely upon her affluent family's financial resources, she was able to pursue amateur photography without the need to generate income through the sale of her photographs. However, this would change dramatically when the stock

market crashed in 1929. The family home was mortgaged and its furnishings were auctioned. Miss Austen and her female companion were still left virtually penniless after liquidating their remaining assets. Afflicted with crippling arthritis that prevented her from pursuing photography professionally, a wheelchair-bound Alice Austen was reduced to living in a poorhouse known as the City Farm Colony. Thankfully, the Staten Island Historical Society and its researcher Oliver Jensen came to her rescue, selling several of her photographs to Life and Holiday magazines in 1951. The enthusiastic response to the images of another time generated much-needed income and public appreciation for her work. Eighty-five-year-old Alice Austen died on June 9, 1952, leaving behind a massive collection of nearly 8,000 photographs. Of her work, she declared with pride, "How nice it is that what was once so much pleasure to me turns out now to be a pleasure for other people."

Ref:

2011 The Grove Encyclopedia of American Art (New York: Oxford University Press), pp. 172-173.

2000 Lesbian Histories and Cultures (New York: Garland Publishing Inc./Taylor & Francis Group), pp.

1951 Life Magazine (New York: Time, Incorporated), pp. 137-144.

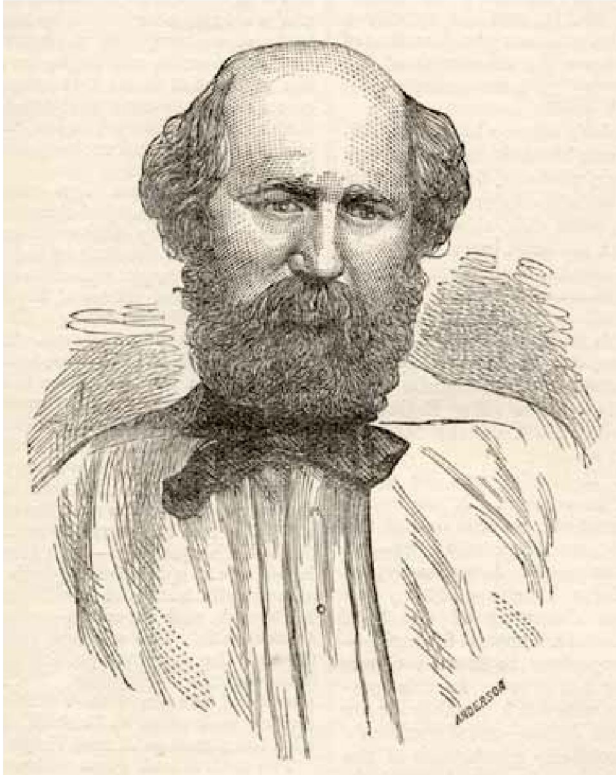
1988 The Positive Image: Women Photographers in Turn-of-the-Century America (Albany, NY: State University of New York), pp. 116-117.

## Message Board

A few message board topics deserve to be pointed out this month. Owen posted a request to hear from anyone interested in the techniques of spirit photography or sometimes called Ghost photography. Also of interest to me is the use of one of our colorized century camera images as a basis for a tattoo. I view cameras not only capable of making art images but also art in them selves. It is pretty cool. This topic is listed in the "general topics" category. Remember to share photos of your latest purchases or favorite items on the board - keep in touch.



## Oscar Gustav Rejlander



Oscar Gustav Rejlander was born in Sweden in 1813. There is little known about his childhood except that his father Carl Gustaf Rejlander was a Swedish army officer who also worked as a stonemason. While studying the painting of the Old Masters in Rome, he became enamored with Raphael's famous mural, *The School of Athens*. The fresco's oppositional views and composition were later reflected in Mr. Rejlander's photomontages.

After relocating to Lincoln, England, he quickly changed from a portrait miniaturist and painter to photography after receiving some instruction from one of William Henry Fox Talbot's assistants. In 1846, he moved to 42 Darlington Street in Wolverhampton, where he studied the calotype process at Nicholas Henneman's London studio.

Professionally, he acquired the reputation for photographic diversity, specializing in genre scenes, portraiture, book illustrations, and religious allegories. He also dabbled in erotica, using young female members of Madame Wharton's theatrical troupe to pose as prostitutes and street urchins. These series of photographs caught the attention of Charles Lutwidge Dodson, better known as Lewis Carroll, author of *Alice's Adventures in Wonderland* and himself an accomplished amateur photographer.



Mr. Rejlander became internationally known as the inventor of combination printing, an extremely complex process by which various plates are combined to produce a single image. This technique required a high degree of skill, patience, and imagination. Drawing inspiration from the master fresco painter Raphael, Mr. Rejlander's experimentation with photomontages and combination printing produced his greatest work, *The Two Ways of Life* (1857). This 31-inch print was composed using more than 30 negatives and, as the photographer recalled, was quite labor intensive. He later said the picture, which was taken with an old camera fitted with a Ross lens took six weeks to complete. He believed this craftsmanship elevated his work from conventional photography to high art. Queen

Victoria was so impressed with *The Two Ways of Life* that she spent 10 guineas on a print for her husband Prince Albert.

Like most photographers of the mid-nineteenth century, Mr. Rejlander supported himself primarily through portraiture. His social activism was reflected in *Poor Joe* (1861), inspired by London's growing number of homeless children. He also made portraits for celebrity clients like Lewis Carroll and poet Alfred Lord Tennyson.

Mr. Rejlander married Mary Bull in 1862, a young woman half his age who had posed as one of his teenage models in Wolverhampton.

Naturalist Charles Darwin contacted him in 1871 with a request to produce photographs for his text entitled *On the Expression of the Emotions in Man and Animals*. Although the book itself was not commercially successful, Mr. Rejlander's photograph *Mental Distress* sold an amazing 250,000 cartes-de-visite and 60,000 prints.

Suffering from either Bright's Disease or diabetes, Mr. Rejlander's failing health

affected his ability to work, and he had to sell many of his prized paintings to pay off some of his debts. He died nearly penniless on January 18, 1875, and the Edinburgh Photographic Society raised funds and established the Rejlander Memorial Fund to offer financial assistance to his widow. Oscar Gustav Rejlander's techniques were clearly ahead of their time and many photographic historians regard him as the 'father of art photography.'

Ref:

2007 Encyclopedia of Nineteenth-Century Photography, Vol. I (New York: Routledge/Taylor & Francis Group LLC), p. 1187.

2008 Oscar Rejlander (URL: <http://www.localhistory.scit.wlv.ac.uk/articles/photos/Rejlander/Rejlander.htm#menu>).

2006 Photography: A Cultural History (London: Lawrence King Publishing), p. 91.

2012 Rejlander, Oskar Gustav: *Die zwei Lebensarten* (URL: <http://www.zeno.org/Fotografien/B/Rejlander,+Oskar+Gustav%3A+Die+zwei+Lebensarten>).





## Website Update

It has been some time since any improvements to the website have been made. A new classified ad section is in work to provide a friendly market place for our members that will be accessible through our members control panel. If all goes well we will slowly roll it out next month.

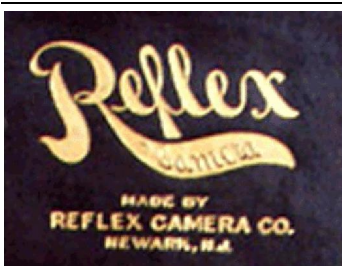
## New Camera Listings:



[Marion & Co. Camera listing](#)

**E. ENJALBERT**  
MONTPELLIER

[E. Enjalbert  
Camera Listing](#)



[Reflex Camera  
Co. Camera  
Listing](#)

## New Biographies



[John Wheeley  
Gough Gutch](#)



[Carl Ferdinand Stelzner](#)



[Werner Bischof](#)



[Daniel D. T. Davie](#)

Send Comments & Suggestions to  
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