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C.G.H. Kinnear

Charles George Hood Kinnear was born on May 30, 1830 in Kinloch, Fife, Scotland. He was the second son born to Charles and Christian Jane Greenshields

Kinnear. Charles Kinnear was from a prominent banking family and ensured his children would benefit from the finest private school educations. Trained as an architect, the



junior Kinnear joined John Dick Peddie's office as a part-time employee in late 1853. His strong creative leadership at the company's drawing office Burn & Bryce led to a corporate partnership three years' later, with the business becoming known thereafter as Peddie & Kinnear. It is believed Mr. Kinnear's interest in photography began with David Bryce (of Burn & Bryce), who was an accomplished amateur photographer. They, along with fellow architect David MacGibbon and Sir David Brewster, formed the Photographic Society of Scotland, with Mr. Brewster as President and Mr. Kinnear as Secretary. Mr. Kinnear's photographic reputation grew with exhibitions throughout Scotland and several published industry journal articles.

In 1857, Mr. Kinnear was about to embark

upon a photographic tour of the rugged northern France countryside and wanted to take along a durable and easily transportable folding camera. His camera design was brought to life by woodworker Robert Bell. This compact folding camera featured bellows that were fixed from the back and could be removed from the front. Because of their tapering, the folds of the bellows could collapse within the larger folds, and when they were detached, the lens board could be folded flat to the base of the camera. The box formation made Kinnear's camera ideal for travel. It measured 15-1/2 x 13x 3-1/2 inches when closed, weighed 13 lbs., and cost half the price of Royal Engineers Captain Fowkes' earlier straight bellows camera. After some basic refinements, the Kinnear design became the standard for plate cameras until the twentieth century.

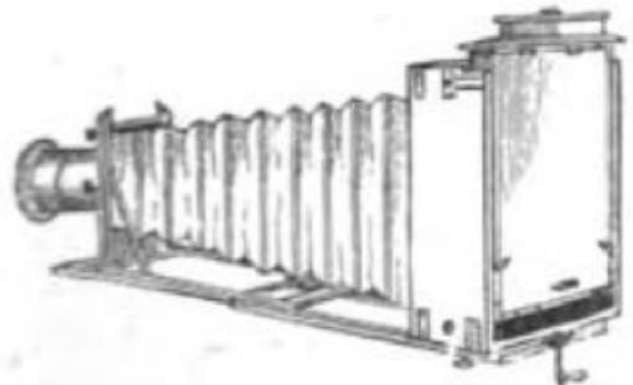


FIG. 5.—MEAGHER'S KINNEAR
CAMERA—EXTENDED.

Mr. Kinnear exhibited his waxed-paper architectural images throughout Western Europe from 1856 until 1864. However, business demands limited Mr. Kinnear's photographic output, leading one reviewer to observe, "We miss the fine architectural wax-paper studies of Mr. Kinnear, who is probably too much occupied with erecting building terra firma to find much time for delineating them on paper." By 1864, Mr. Kinnear's final exhibition revealed the photographer had finally replaced his beloved waxed paper with dry-collodion plates. Ever the patriot, he joined the First Midlothian County Artillery Volunteer Brigade in 1859, achieving the rank of Colonel. Mr. Kinnear became Scotland's oldest artillery volunteer.

After his marriage to Jessie Jane Maxwell in 1868, Mr. Kinnear focused primarily upon his military duties and active participation in several photographic organizations including the Photographic Society of Scotland until its demise in 1873, as a founding member of the Edinburgh Photographic Exchange Club, and as a member of the Edinburgh Photographic Society. Sixty-three-year-old C. G. H. Kinnear died suddenly of heart failure on November 5, 1894. Although remembered today primarily for his innovative camera design, Mr. Kinnear achieved the greatest personal satisfaction as a photographer. The editor of *The British Journal of Photography* visited Mr. Kinnear shortly before his death, and would later write, "His love for photography had suffered no diminution... he was, if possible, still more attached to it than ever."

Ref:
2001 *Discovering Old Cameras 1839-1939* (Oxford, UK: Shire), p. 16.

2014 DSA Architect Biography Report: Charles George Hood Kinnear (URL: http://www.scottisharchitects.org.uk/architect_full.php?id=201474).

008 *Encyclopedia of Nineteenth-Century Photography* (New York: Routledge/Taylor & Francis Group LLC), p. 799.

2007 *Impressed by Light: British Photographs from Paper Negatives, 1840-1860* (New York: The Metropolitan Museum of Art), p. 338.

1895 *The Photogram*, Vol. II (London: Dawbarn & Ward), p. 23.

2014 PSS Members (URL: http://www.edinphoto.org.uk/3/3_pss_members_kinnear_cgh.htm).

F. P. Cembrano



Mr. & Mrs. Cembrano

Francisco de Paula Cembrano Jr. was born in the Philippines in 1860. There is no biographical information regarding his family, childhood, or education. As he recounted in an 1894 issue of *The Photographic Times*, "I began photographing in 1885, but for a long time previously I had had a yearning to take photographs and to possess a camera." He further recalled he wanted to take his love of sketching to the next level and accurately portray the picturesque landscape of his travels exactly as he had first seen it. He admitted when he decided to take up photography, he had nothing in the way of

technical education or knowledge. As a result, he made a common amateur photographer mistake and purchased a large and extremely cumbersome 12 x 10 camera. Eager to shed the "amateur" label, Mr. Cembrano took several courses at Londo's Polytechnic School of Photography.

After the proper training, Mr. Cembrano's specialties quickly became landscape and architectural photography. He also discovered that he could keep pace with constantly-evolving techniques by networking with other amateur and professional photographers. He joined the Photographic Club, made several important friends and industry contacts, and eventually became an active member of ten societies, including the Photographic Society of Great Britain. As Mr. Cembrano's professional reputation grew, so too did his public exposure. His award-winning architectural photograph, "The Alhambra" was prominently featured in an 1893 issue of *The American Amateur Photographer*. He bristled at any inference to photography being based more upon universal mechanics than on individual creativity. He explained, "There would be no difficulty in placing half a dozen photographers before a landscape and obtaining six entirely different renderings of the same subject. Surely if photography were mechanical the six prints produced by them should be alike."

o produce his exquisite photographs, Mr. Cembrano was committed to keeping the process as simple as possible because he fervently believed, "The simpler the developer and printing process, the more chances one has of devoting one's entire thought to the picture itself." He had no patience with silver printing processes, and his decided preferences for printing were platinum and carbon. After experimenting with several types of cameras, Mr. Cembrano became a vocal champion of the hand camera. He also devoted considerable time and study to lantern slides, and preferred the ease and

quality of dry collodion slide making. He also relied upon four developer solutions that would keep well for at least one year. Mr. Cembrano became a Fellow of the Royal Photographic Society in 1895, and ancestral records reveal he married the following year. Several years of ill health forced F. P. Cembrano to retire with his wife to a villa at Cernobbio, on Lake Como, which is where he died peacefully on April 2, 1912.

Ref:
1893 *The American Amateur Photographer*, Vol. V (New York: Outing Company, Limited), pp. 548, 573.

1912 *The Photographic Journal*, Vol. XXXVI (London: The Royal Photographic Society of Great Britain), p. 192.

1917 *The Photographic Journal of America*, Vol. LIV (Philadelphia: Edward L. Wilson Company, Inc.), pp. 543-544.

1894 *The Photographic Times*, Vol. XXV (New York: The Photographic Times Publishing Association), pp. 173-175.

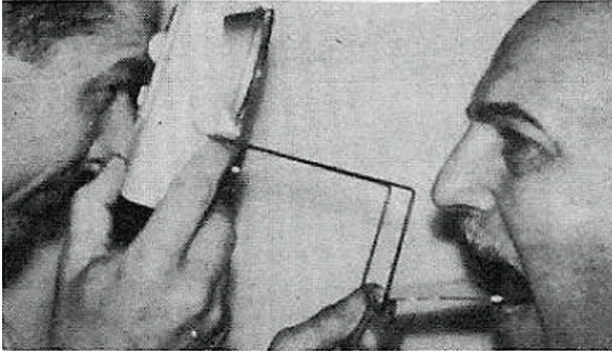
Kodak Startech Camera



Photo courtesy of Tony Thibault

The Startech camera was manufactured by the Eastman Kodak Company in circa 1958. It was similar to the Kodak [Brownie Starflash](#), however the Startech was specifically made for close-up dental & medical photography. Like the Starflash the camera was made of plastic with a built view finder and a fixed focus lens working with an F64 diaphragm opening. A lever below the lens adjusted the camera between 10-16 inch shot and 4-8 inch shot. The Startech outfit included two close-up lenses, one roll of Ektachrome film, 12 M-

2 flash bulbs and two batteries. Attachable frames to outline the subject to be photographed were optional. It was able to be daylight loaded with color or black and white no. 127 roll film, for capturing twelve exposures 4x4cm in size. The Startech camera is an unusual and rare camera.



E. C. Dana

Edward Cary Dana was born in 1852 in Boston, Massachusetts. As the son of a stockbroker, it was initially assumed he would pursue a business career. While working as an administrative clerk, he became interested in photography, a passion that intensified during the Civil War. Mr. Dana was profoundly moved by the images that deeply personalized the pain and suffering of combat. He became the apprentice of Boston ambrotypist James W. Turner. Mr. Dana was committed to showcasing the new art form, and in 1875 moved to Brooklyn, where he opened his first studio and experimented with the latest processing techniques.

Mr. Dana's combination of artistry and

business shrewdness made his Brooklyn studio an immediate creative and financial success. He expanded to a more upscale Manhattan gallery location - on the corner of 14th Street and 6th Avenue - and opened a second Brooklyn studio in 1892, complete with specially constructed 19' x 55' skylight with a west of north exposure. Mr. Dana's portraits distinguished themselves by eliminating the painted backgrounds that characterized the pictorial portraits of the period. Along with commercial success came professional accolades for his portraiture, beginning with the first gold medal he was awarded in 1887. He went on to receive the prestigious gold medal at the Photographers' Association of America (PAA) convention (1891), a merit in photography award at the World's Columbian Exposition (1893), and a bronze medal at the 1894 PAA convention.



E. C. Dana

The photographic entrepreneur with the Midas touch added another gallery to his growing empire at 872 Broadway. Periodical photographic reproductions inspired Mr. Dana to transition from publicly peddling his images to selling them to editors, which was not only lucrative but also gave his portraits much greater public exposure than those of his contemporaries. With a booming business, Mr. Dana redirected his attention to process experimentation, collaborating with printer George A. Connor on half-tone printing. Together, they developed several printing processes including a variation of a carbonette negative (collodion paper on ground glass) and ivorette clear portrait printing on glossy cards. By the mid-1890s, Mr. Dana was busily opening another Broadway studio (on the corner of 28th Street) and a gallery in Pittsburgh, PA. He was also preparing to marry Ada B. Sherman when he was diagnosed with terminal cancer in October of 1896. Described vaguely as "kidney trouble," Mr. Dana attempted to continue with his active lifestyle until his rapidly deteriorating physical condition forced him to accept the inevitable. He married Miss Sherman on Christmas Day 1896, and two months later, 44-year-old E. C. Dana died at his New York home with his bride at his bedside. With the foresight of appointing several capable managers, Mr. Dana's studios continued operating successfully for several years after the death of their founder.

Ref:
1891 Anthony's Photographic Bulletin, Vol. XXII (New York: E & H. T. Anthony & Co.), p. 451.

1892 Anthony's Photographic Bulletin, Vol. XXIII (New York: E & H. T. Anthony & Co.), pp. 240-242.

1897 Anthony's Photographic Bulletin, Vol. XXVIII (New York: E & H. T. Anthony & Co.), p. 127.

2013 Broadway Photographs (URL: <http://broadway.cas.sc.edu/content/edward-c-dana>).

1898 Munson Phonographic News and Teacher, Vol. XII (New York: Walworth & Co.), p. 16.

Eder Patent Camera



Photo Courtesy of Tomoyuki Takahashi - © All Rights Reserved

The Eder Patent Camera was the only camera manufactured by the Eder Prazisionskamera GmbH Company of Munich Germany. It was produced in circa 1933. Although it looks like a stereo camera it is a unique horizontal folding twin lens camera with two bellows. One lens provided viewing the object and focus, while the other lens made the exposure. It was made in three sizes, 4.5x6cm, 6x6cm, and 6x9cm. This camera was capable of accepting both glass plates and roll film. It featured rack and pinion focus movement with parallax correction. The camera was fitted with Tessar or Xenar lens for exposures mounted in a compur shutter providing speeds from 1 to 1/300 of a second and an Eder Anastigmat viewing lens.

The following new biography can be seen on our Historic Camera Site.



[F. B. Clench](#)

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