



Historic Camera Newsletter

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Richard Walzl



Richard Edmund Walzl was born in the small town of Stein, near Vienna, Austria, on October 14, 1843. The youngest of three sons (John was born in 1833 and Louis was born in 1837), his distinguished family enjoyed an opulent, old-world aristocratic lifestyle. Mr. Walzl Sr. had a successful gold and silversmith business that included the Austrian Emperor among his elite clientele. However, he regarded the United

States as a land of greater opportunities for his sons, and so he and his family sailed for America in May 1854. Settling in Baltimore, MD, the elder Walzl brothers quickly found work in the photography trade. John and Louis were daguerreotypists, and John also opened his own supply side business, known as the Southern Stock Depot.

By age 16, Richard had joined the family business as an ambrotypist. His father ensured he received the finest artistic instruction, and he studied photography under the tutelage of local master daguerreotypists Robert Vinton Lansdale and William H. Weaver. The skilled teen applied his love of art and scientific processes into his all-consuming apprenticeship, and by January 1860, the young prodigy opened his own small gallery at 82 W. Baltimore Street. He closed his business briefly to go into the field and photograph the Civil War, and after a few years, he could afford to move into a larger building at 77 W. Baltimore Street, earning enough in profits to repay his father's generosity. After the senior Walzl's death in 1863, Richard graciously bestowed his inheritance upon his other family members. He was already making a good living as a photographer and publisher of ambrotypes, cabinet cards, stereo cards, and cartes des visites. Following his brother John's lead, he also began carrying photographic supplies, and his combination of business acumen and marketing prowess soon established his photographic equipment department as one of the finest of its kind anywhere.

As Mr. Walzl's inventory expanded, so too did his need for more space. In August 1866, he moved to a specially constructed facility at 103 W. Baltimore Street, which he leased for \$5,000 yearly. Five years' later, he began publishing a quarterly journal entitled *The Photographer's Friend*, which quickly became an industry favorite. By 1872, Mr. Walzl was on the move again, and relocated to 46 N. Charles Street, which was twice the size of his previous gallery. The National Photographic Emporium and Publishing House included an imperial art studio as well as supply and literary departments. Finally, in 1874, he had the financial resources to build and furnish a nice home (large enough for a family), and married Henrietta Scheib, daughter of respected local minister Rev. Henry Scheib. The couple would later have two sons and a daughter.

In 1878, he began publishing a second quarterly trade journal, *Photographic Rays of Light*, and in his publications, he experimented with creative advertising that opened lucrative photographic markets in New York and Boston.

After nearly a decade at 46 N. Charles Street, Mr. Walzl moved one last time to 205 W. Baltimore Street. However, his frenetic business pace finally caught up with him, and he never fully recovered from an attack of typhoid fever in 1896. Fifty-five-year-old Richard Walzl died at home on May 10, 1899. At the time of his death, he was the most prosperous photographer and dealer in the Middle Atlantic region.

Ref:

2012 African American Faces of the Civil War: An Album (Baltimore: The Johns Hopkins University Press), p. 164.

1899 Anthony's Photographic Bulletin, Vol. XXX (New York: E & H. T. Anthony & Co.), p. 162.

2012 Antique and Classic Camera Blog (URL: <http://antiquecameras.net/blog93.html>).

1882 The Photographer's Friend, Vol. VII (Baltimore: Richard Walzl, at the National Photographic Emporium), pp. 17-33.

1899 The Photographic Times, Vol. XXXI (New York: The Photographic Times Publishing Association), p. 399.

1882 Photographic Times and American Photographer, Vol. XII (New York: Scovill Manufacturing Company), p. 383).

2012 Photographicus Baltimorensis (URL: <http://19thcenturybaltimore.wordpress.com/2010/06/01/richard-walzl-photographic-emporium>).



Bolsey Corp. of America

The Bolsey Corporation of America was founded in 1947 by a well-known Ukrainian camera designer Jacques Bolsey (Bogopolsky) working in Geneva, Switzerland. He designed the successful Bolex movie camera and the Alpa still camera in Switzerland. In 1930 Jacques sold the business to Paillard. In approximately 1939 Bolsey immigrated to the United States and founded the Bolsey Corporation of America. The Bolsey Corporation found many success in camera and movie camera design and sales. The



company was also an important supplier of photo equipment to the U.S. military during the Second World War. After Jacques Bolsey death in 1962, the company slowly dissolved.



See our new Bolsey camera listing for reference information in our websites librarium.

J. T. Sandell



Mr. J. T. SANDELL.



Little is known about the personal life of J. T. Sandell beyond that the Englishman was married and he and his wife had eight

children. A chemist by trade, Mr. Sandell was employed by R. W. Thomas and Company. He was later promoted to manager and became the guiding force behind the lantern plate known as "the Thomas plates." Encouraged by this success, he developed his own line of double-film and triple-film plates that were manufactured by a company that bore his name, Sandell Dry Plates and Films Ltd., based in South Norwood. Mr. Sandell was most comfortable either inside his laboratory or outside taking landscape photographs. His photographs of the Pharmaceutical Society were exhibited on his multi-coated plates.

Mr. Sandell received a patent for his cristoid film, which was marketed shortly thereafter in December 1899. A sheet constructed of hardened gelatin, it needed no support from glass or plastic. A fast and light-sensitive silver gelatin emulsion was superimposed onto a slow, thick, and comparatively insensitive emulsion. The result was a flat film that was considerably more opaque than its celluloid roll film counterpart. Another notable difference is that celluloid was extremely sensitive to heat, whereas cristoid was inflammable. It could be supplied in either spools or cut sizes, but slides needed to be handled carefully by the corners because heat and moisture could cause crinkling. Mr. Sandell's developer of choice for cristoid film required a pyrocatechin solution comprised of 1 ounce of pyrocatechin, 30 grains of potassium bromide, 4 ounces of sulfite soda, 1/2 ounce of caustic soda, and 20 ounces of distilled or boiled water. The developer was a mixture of the pyrocatechin solution with 7 parts of water. Mr. Sandell recommended using the visible image on the slow side as a guide to the proper exposure. If the film density was discovered to be insufficient when held up to the light, the developer should be strengthened. Highly protective of his plates, Mr. Sandell marketed them and demonstrated their preparation to the public personally. However, despite their perfection, his plates never achieved the commercial

success they deserved because their development took more time and required greater technical precision than their easier and less expensive counterparts.

vi PHOTOGRAPHIC NEWS. ADVERTISEMENTS. JUNE 19, 1896.

PERFECT PHOTOGRAPHY

by the million only becomes possible when all difficulties in exposure and development are removed; these difficulties are the stumbling blocks of all amateurs on commencing the art and long after, they are responsible for causing numbers to throw up photography in disgust; and it is a well-known fact they prevent still greater numbers taking up the practice at all. But these drawbacks are entirely removed by the

SANDELL PLATES.

We absolutely guarantee that by using these Plates the amateur, from the day he has learnt to manipulate his camera, shall not fall with a single Plate from either operation, provided he simply carries out the following instructions. In fair or good light, on any open subject, in any country, between the hours 7 a.m. and 5 p.m. from April to August, using stop $f/32$, give five seconds exposure; develop for twenty minutes with the metal developer of our instructions. The dish may be placed on a rocker, or given anyone to rock, as the Plate requires no attention.

This makes the Plate the

CHEAPEST AND BEST POSSIBLE

and enables the amateur to at once devote the whole of his attention to the artistic possibilities of photography. What more can be desired? These Plates entirely prevent halation, making interior photography the easiest accomplishment.

We quote the following from many letters received, bearing out our remarks:—

Messrs. STILES BROS., KENSINGTON. April 26th, 1896.

"The plates and developer are excellent for interior work."

Messrs. F. DARCIS & CO., 121, Pall Mall, THE PROMINENT ART PHOTOGRAPHERS. May 6th, 1896.

"The plates you sent me the other day we have exposed on a very important work, and we must say we are delighted with the quality of the emulsion. Better negatives we have never obtained."

G. W. WATSON, Esq., 48, BENSHAM MANOR ROAD, THORNTON HEATH. May 26th, 1896.

"I have much pleasure in enclosing cheque in settlement for parcel of 'Sandell Double' you sent the other day, and with which I am very pleased. I carried out the experiments you suggested of making six exposures on an open landscape, giving respectively from one up to eight seconds $f/32$, and developed the six exposures in one dish with your metal developer for twenty-five minutes, with the result that all six negatives are equally good, with full printing density and good gradation. I will let you have a print from each as soon as they are ready, and leave you to find out (if you can) the times of exposure of negatives they are printed from."

"I am also very pleased with the lantern plates; I have never been able before to get such gradation of tone and such brilliant lantern slides. I should like some of the same kind, $8\frac{1}{2} \times 11\frac{1}{2}$, for making stereo transparency slides when convenient—may six dozen to start with, as I have not made any of these yet."

Apply to your Dealer for the SANDELL WORKS CO. Exposure Guide, which contains a complete list, or write to

THE SANDELL WORKS CO., LTD.,
SOUTH NORWOOD,
LONDON, S.E.



Telegrams: "Stereogram," London.
Rail Station, Norwood Junction (2 minutes).
Managing Director: J. T. SANDELL.

PLEASE MENTION "THE PHOTOGRAPHIC NEWS" WHEN CORRESPONDING WITH ADVERTISERS. Google

Like most visionaries, Mr. Sandell proved to be a poor businessman. His association with Sandell Films and Plates ended badly in 1902, and shortly thereafter his health began failing rapidly. J. T. Sandell died virtually penniless on December 29, 1906. Fortunately for his wife and children, his many friends within the photographic industry established a memorial fund on their behalf, which collected more than £257,000. Mr. Sandell's crowning achievement, his cristoid film, continued to be manufactured until 1914.

Ref:

1907 The Amateur Photographer, Vol. XLV (London: Hazell, Watson, & Viney), pp. 59, 66.

1907 The British Journal of Photography, Vol. LIV (London: Henry Greenwood & Co.), pp. 11, 28.

1899 The British Journal of Photography, Vol. XLVI (London: Henry Greenwood & Co.), p. 766.

1896 Pharmaceutical Journal, Vol. LVI (London: Pharmaceutical Society of Great Britain), p. xciii.

1902 The Photographic Dealer, Vol. XII (London: Photographic Dealer, Ltd.), p. 142.

1896 The Photographic News for Amateur Photographers, Vol. XL (London: Cassell, Petter and Galpin), p. 34.

1902 The Photogram, Vol. IX (London: Dawbarn & Ward, Ltd.), pp. 177, 382, 390.

1903 The Photo-miniature, Vol. IV (London: Dawbarn & Ward, Ltd.), p. 35.

1900 The Year Book of Photography and Amateurs Guide (London: Photographic News), p. 638.

Alfred Ellis

Alfred Ellis was born in 1854 in St. Pancras, a district of London. No details of his early life exist or how his involvement in photography began. He married Mary C. Kimbolton, and together they had a son and a daughter. In 1883, the fledgling



photographer became a member of what would later be known as the Royal Photographic Society. He is also one of the founding members of the Professional Photographers' Association, having served as Secretary (1901-1903), President (1903 and 1919), and General Secretary (1919 until his death). He opened a studio on 20 Upper Baker Street in the London district of St. Marylebone in 1884.

A lover of the arts, Mr. Ellis established himself as the preeminent theatrical photographer. He would frequently photograph live stage performances or have the actors restage climactic scenes at his studio. Mr. Ellis handled his portraits with appropriate theatricality. For example, in his portrait of young stage actress Lilian Carlyle, the backdrop was hardly realistic, which was precisely the photographer's intention. He did not want it to compete with the actress, who he wanted to command the viewer's complete attention as she would during an on-stage

performance. Around 1890, Mr. Ellis entered into a partnership with Stanislaw Julian Ignacy (Count Ostorog). The son of a famed photographer, Count Ostorog adopted his father's successful professional name, Stanislaw Walery, as his own. Hence, the the Alfred Ellis & Walery gallery was born.



Mr. Ellis then turned his attentions to photographers' copyrights, and was the plaintiff in two landmark High Court cases. The first, *Ellis v. Ogden* (1894), involved the portrait sitting of actress Mary Moore, who posed at the photographer's invitation, so there was no charge, and Mr. Ellis presented the copies to her as a gift. When the *Ludgate Monthly* published one of these copies without permission, the photographer filed a lawsuit stating he owned the exclusive copyright to the image since it was a gift. The

decision ruled in favor of the plaintiff, and determined that the photographer was the "author" of the work, and because the sitter did not pay for the portrait, Mr. Ellis retained proprietorship of the photograph. However, the outcome was different in the case of *Ellis v. Marshall* (1895), in which the photographer invited actors Harry Nicholls and Charles Kenningham to his studio to pose for two portraits – one in costume and one in plain clothes. Again, there was no payment asked for, and gratis copies were sent to both actors. However, the actors did pay the photographer for the plain clothes' photographs, one of which was submitted to the *Ludgate Monthly* to accompany an article on Harry Nicholls. Mr. Ellis argued that as photographer, he possessed the copyright on both sets of pictures. However, Justice Collins disagreed, stating that the plain clothes' portraits were taken at the request of the actors, and since they compensated the photographer for them, he did not retain proprietorship of them. This led to Mr. Ellis co-founding the Photographic Copyright Union, an organization in which he later served as Vice President.

Although Mr. Ellis's Upper Baker Street studio was demolished in 1899, Alfred Ellis & Walery remained active until 1918 in both portrait photography and catalog publishing. After enjoying several years of comfortable retirement, Alfred Ellis died on April 13, 1930. Revered by the theatrical community, perhaps the photographer's most enduring legacy is his efforts on behalf of artists retaining the copyrights for reproductions of their works.

Ref:
1898 *The British Journal of Photography*, Vol. XLIV (London: Henry Greenwood & Co.), p. 471.

2014 *The Cabinet Card Gallery* (URL:
<http://cabinetcardgallery.wordpress.com/tag/alfred-ellis>).

1904 *Copyright Cases* (New York: G. P. Putnam's Sons), pp. 192-193.

2014 Ellis, Alfred. (URL:
<http://www.photolondon.org.uk/pages/details.asp?pid=2491>).

2014 *National Portrait Gallery* (URL: <http://www.npg.org.uk>).

1900 The Photogram, Vol. VII (London: Dawbarn & Ward, Ltd.), p. 296.

1901 Photograms of the Year (London: Dawbarn & Ward, Ltd.), p. 32.

1894 The Publishers' Circular (London: The Publishers of London), pp. 609-610.

J. H. Heering



John Hermann Heering was born in 1816 in Prussia. He arrived in the United States as a young man, first living in Louisiana before setting up permanent roots in California. For a time, he worked as a miner in Mariposa County, and on August 22, 1855, he became a naturalized American citizen. An interest in photography led to a significant career change, and by 1859, he was operating his own Eagle Gallery in Healdsburg. According to an advertisement in the Sonoma Press Democrat, his newly renovated gallery featured melainotypes, ambrotypes, and, "All other types of Pictures," along with the latest photographic equipment. He also became a publisher, most notably publishing the Pacific stereographs of artist and railroad photographer Alfred A. Hart.

In May 1859, he relocated to San Jose. This became an important professional turning point. After establishing a gallery on East Santa Clara Street above the City Market, Mr. Heering confidently announced, "I am prepared to take Likenesses in every size, upon Steel, Glass, Leather, Linen, Oil Cloth, Paper, etc.... I profess to understand the

peculiar method necessary to be followed in putting up Pictures, to ensure a permanent and unfading clearness, and depth of outline and expression, for all times and under all circumstances." By November of the following year, his business had grown sufficiently to warrant expansion to the Bella Union building on West Santa Clara Street. However, he soon after became embroiled in a controversy with fellow photographer (and leading competitor) James A. Clayton over photographic premiums awarded at the California State Fair. In response to Mr. Clayton's advertisements in which he bragged about his premiums, Mr. Heering countered by alleging his submissions had been finished by one of his workers while others were sent to San Francisco for oil coloring. Heering boasted that his impressive skills in watercolors, India ink, and crayon did not require his works to be retouched by anyone else. This heated advertising war raged for three years before finally being extinguished.



On June 19, 1863, Mr. Heering's City Market studio was badly damaged in a fire. However, by November of that year, he opened a "New Daguerrean Gallery" located on the second

floor of the New Brick Building that occupied the corner of First and El Dorado Streets. Situated above the El Dorado Saloon, Mr. Heering found the perfect location to take photographs of a cross-section of local residents. His cartes de visites of the townspeople were particularly popular. Skylights were installed on the roof to optimize lighting, but more than one customer was known to complain about the long, steep flights of stairs leading up to his studio. However, the artistic portraits they received afterwards proved to be well worth the challenging climbs. From 1867 until 1871, Mr. Heering was San Jose's most prosperous photographer, offering personally retouched portraits, cards (plain and enamel), and a fully stocked inventory of rare cameras and photographic supplies. J. H. Heering died on April 16, 1873, and in an obituary published in the San Jose Daily Patriot, he was described as "a photographer of very great skill," who "will be long remembered, not only as an artist, but for his many intrinsic virtues."

Ref:
2014 El Dorado St. 1869 (URL:
<http://www.sanjose.com/underbelly/unbelly/Sanjose/dorado/dorado5.html>)

2000 Pioneer Photographers of the Far West: A Biographical Dictionary, 1840-1865 (Stanford, CA: Stanford University Press), p. 287.

1977 Santa Clara Valley: Images of the Past (San Jose, CA: San Jose Historical Museum), p. 24.

Face Book Group

Check out our face book group to share and discuss everything related to cameras and photography. It is now convenient to keep up to date with all our friends'.



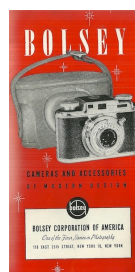
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The following new biography can be seen on our Historic Camera Site.



[Allen G. Wallihan, Photographer](#)

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



[Bolsey Corporation of America](#)

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