



# Historic Camera Newsletter

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## C. M. Hayes, Photographer



C. M. Hayes

Clarence M. Hayes was born to Enos and Emeline Griffith Hayes on March 31, 1863 (or 1862, according to some sources) in Chardon, Ohio. After receiving a public school education until the age of 17, Mr. Hayes became the apprentice of Painesville photographer H. W. Tibbals. After five years as an apprentice, he relocated to Detroit, where he was quickly hired by successful studio owner Frank N. Tomlinson. Under Mr. Tomlinson's employ, he further honed his portraiture, developing, and retouching skills.

On October 13, 1885, Mr. Hayes married his mentor's daughter, Emma L. Tibbals, and the couple had one child, Alberta Ellen. Mr. Tomlinson sold his company to San Francisco studio operator Edwin H. Husher in 1890, and shortly thereafter Mr. Hayes' services were terminated. He moved his young family to St. Paul, Minnesota to manage F. Jay Haynes' gallery, but returned to Detroit within a year, where he opened C. M. Hayes & Company, and rapidly established his business as formidable competition to Edwin Husher.

Mr. Hayes was an accomplished technician, but also spent considerable time promoting the art of photography locally. In 1894, he organized a yearly art photography exhibition in Detroit, which included his artistic color representation of prominent local citizens in madonna poses. He also became an active member of the National Photographers' Association, serving at various times as secretary, treasurer, and president. He founded the Michigan Photographers Association and also served as president of the Michigan State Association. He later served as president of Professional Photographers Association of America. Mr. Hayes' exhibits gained international acclaim in 1896 after winning a medal at the German National Convention of Photographers and the prestigious medal of honor at the National Convention of the Photographers of the United States.

In 1898, the Detroit Museum of Art commissioned Mr. Hayes to photograph 400 of Detroit's most illustrious residents to be placed on permanent display at the museum.

The indefatigable photographer also organized photographic conventions, which he felt should emphasize art and technique rather than prizes that tended to reward convention rather than creativity. He also took to the lecture circuit to sing the praises of faster lenses and shutters, with his personal favorite being the Sluter #5 Rapid Portrait Lens and Prosch shutter. Such was Mr. Hayes' national prominence as a photographer he was granted a rare opportunity to pose former President Theodore Roosevelt. Hoping to capture a natural pose, the photographer asked the one-time Rough Rider if he had a particular life motto. Mr. Roosevelt responded with lines from former Senator John J. Ingalls' poem "Opportunity": "He who grasps the hand of opportunity is a master of destiny." Mr. Hayes replied, "I have acted on that motto and have taken your picture." Mr. Roosevelt observed Mr. Hayes was as skilled a trapper as he was a photographer.

After retiring to Palm Beach in 1935, Mr. Hayes faded into obscurity, focusing primarily upon his passion for automobiles. The date of his death is unknown, but C. M. Hayes's photographic contributions to his adopted hometown of Detroit remain well known and celebrated.

Ref: 1999 Broadway Photographs (URL: <http://broadway.cas.sc.edu/content/studios-tomlinson-hayes>).

1898 Landmarks of Detroit: A History of the City (Detroit: The Evening News Association), pp. 720-721.

1916 Photographers' Association News, Vol. III (Washington, DC: Photographers Association of America), p. 168.

1900 The St. Louis and Canadian Photographer, Vol. XXIV (St. Louis, MO: Mrs. Fitzgibbon-Clark), pp. 171-172, 388.

1896 Wilson's Photographic Magazine, Vol. XXXIII (New York: Edward L. Wilson), p. 352.

## Williamson Pistol Camera

The Williamson Pistol Camera was manufactured by the Williamson

Manufacturing Company Ltd., of Litchfield Gardens, Willesden Green, London, N.W., in circa 1933. Designed for the use by light aero-plane owners.

The camera was constructed entirely out of aluminum, covered in a drable Kryslac enamel. It was fitted with a f4.5 Ross Xpres lens of 5-3 inch focus and was capable of accepting telephot lenses like the Dallmeyer Dallon and the Ross Teleros. The shutter was an all metal ever-set louvre providing speeds up to 1/200th of a second. Although it was designed as an aero camera, it could also be used of subjects on the ground. It was offered in a 2 1/4 x 3 1/4 inch size and was made to accept plates, film-packs, or roll films. It was originally priced with the standard Ross lens for £25 complete.



## C. Klary, Photographer

Monsieur Charles "C" Klary was born in Nancy, France in 1837. While serving in the French Army in 1860, he was dispatched to Algeria and worked as a telegraphic operator when he became interested in photography. After leaving the army in 1863, he studied photography in Paris (reportedly under the tutelage of Nadar) and London. He returned

to Algeria two years' later and opened an elaborate photographic studio on Oran Street Gardens. His intricate portrait photography and keen attention to detail is evident in his carte de visite of a high society matron entitled, "The Bird." Mr. Klary's publishing career began in 1874, when he published a technical photographic manual that became an immediate international success and translated into several languages. He followed that up with subsequent volumes on theory and contemporary practices/processes.



MONS. C. KLARY.  
(Electric-light portrait.)

Mr. Klary left Algeria permanently in 1879 to enter into a business partnership with Wilhelm Bencque. Their studio, located on Rue Boissy d'Anglas, operated for two years. Shortly thereafter, Mr. Klary built his own massive studio in Paris that featured one of the most impressive photographic equipment

inventories of its time. Between portrait photography, writing, and experimentation, he maintained a whirlwind schedule that included studying color photography at William Kurtz's New York studio. Upon his return to Paris, Mr. Klary embarked upon creating a school of photography, the first of its kind in France. The School of Practical Photography introduced established photographers to the latest techniques while educating amateurs on theories, applications, and processes.

During the 1890s, Mr. Klary began a period of intensive study and experimenting with the manipulation of light. He became a widely quoted expert on the uses of artificial lighting to maximize artistic effectiveness. For Rembrandt lighting, Mr. Klary recommended: "Do not change the position of the face, but move your camera so as to obtain a view of the other cheek, and with some slight modifications of the head-screen, this lighting will be as perfectly rendered as the other; it is not here necessary to use the reflector, the head-screen alone will regulate the top-light, which must be used sparingly, so that it may not fall upon the points where the middle tones are wanted."

The first issue of Mr. Klary's journal *Le Photogramme* - the French equivalent of the British publication *The Photogram* - received an enthusiastic response in 1897. Five years' later, he published an impressive compilation entitled *La Photographie du Nu* (*The Nude in Photography*) that included 100 photographs and exhaustive research on the issues associated with photographing nudes as opposed to painting them. For example, Mr. Klary asserted the photographer is limited by the natural physical imperfections of the human body and its oftentimes pallid skin tones. He has also generated some modern-day controversy by alleging that male nude photographs are superior to their female counterparts. Mr. Klary remained active in photography and book publishing until at least 1918, when he was in his 80s. The date of Mons. C. Klary's death is unknown, but an



excerpt from one of his letters provides a fitting epitaph:

"All my life I have been a hard worker, although keeping aloof from anything that would seem to be a matter of self-glorification. I have devoted myself chiefly to photography as an art, and although it has given me many cares and disappointments, I love it as much now as in the early days."

Ref:  
1897 The British Printer, Vol. X (London: Raithby, Lawrence & Co., Ltd.), p. 121.

2010 CDV The Month (URL:  
<http://michel.megnin.free.fr/CDV%20du%20mois.htm>).

1902 The Photogram, Vol. IX (London: Dawbarn & Ward, Ltd.), p. 285.

1909 Photographic Times, Vol. XLI (New York: The Photographic Times Publishing Association), p. 416.

1896 Wilson's Photographic Magazine, Vol. XXXIII (New York: Edward L. Wilson), pp. 31-32.

1887 Wilson's Quarter Century in Photography (New York: Edward L. Wilson), p. 119.

## W & W.H. Lewis Mfg.

In 1851 W and W.H. Lewis opened a factory on the west bank of the Hudson river located on the Quassaick Creek, to accommodate the demand for the new camera. It was approximately one mile south of the center village of newburgh, in New Windsor, New York and referred to as Daguerreville. In the November 1851 Daguerrean Journal, it stated that the Lewis factory was the largest manufacturer of Daguerrian equipment, in the world at that time and recorded the building to be the size of 50 feet by 100 feet with a large 16 foot water wheel providing 30 horsepower for all machinery in the building.

In 1852, shortly after the factory opening, it failed and was sold to the firm of Gardner, Harrison & Co. From what can be found it appears that there was a legal issue with property ownership and mortgage payments.

Then in 1853 the factory was sold to and run by Joseph Longking and Aaron F. Palmer. They still produced the original Lewis design with no improvements, but bearing their name. It shortly went out of business also.

In 1853-1854 W. & W.H. Lewis continued manufacturing operations of daguerreian apparatus at 63 Elizabeth Street, New York City and also maintained a daguerreian gallery on Hester Street at the corner of Elizabeth Street.

In approximately 1876 William Lewis Sr. died and the firm was carried on by W.H. Lewis.



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