Historic Camera Newsletter

© HistoricCamera.com Volume 12 No. 09

Theodor Horydczak

Theodor Horydczak was born in in Poland in 1889. Little is know about his family or early child hood. It is believed that his photography career started in World War 1, where he was a member of the U.S. Army Signal Corps. It is believed that her learned his profession in the military and then went into private practice from about 1921 to 1959.

Horydczak captured many black and white images of the nations capital including exterior and interior images of architecture buildings, national landmarks, street scenes, views of neighborhoods and social activities while living in the Washington DC area during the 20s through the 50sHis images were used in post cards and reporting. Horydczak photographic collection is part of the Library of Congresses permanent collects and exceeds 14,000 images. Although Hordczak tried to sell the images to the library during his life, it was only after he died that the library accepted a donation from the family. Theodor Horydczak died in 1971 in Montgomery Pennsylvania leaving behind his wife Fredrica and an only daughter Norma.

Theodor Horydczak images can be seen on line at the Library of Congress website.

Ref:
Library of Congress, photograph archive
Washington Post Newspaper, September 17, 2013; article by By John Kelly
Fine Books Magazine article, "Waverly auction..", September 9, 2013

Thomas Bolas

Thomas Bolas, the father of the 'detective camera', was born in Glastonbury, Somerset, England in 1848. By the age of 14, he was assisting chemistry professor Charles W. Heaton in the laboratory of Charing Cross Hospital's medical school. He later became a staff professor at the hospital, where he remained until 1876, and also served as an analytical chemist and consultant to Dr. John Stenhouse and author and photographic chemist Raphael Meldola. Professor Bolas became interested in chemical processes as they applied to printing, photography, glass blowing, rubber, and railway systems. His foray into scientific journalism began with his contributions to such respected publications as Chemical News, the Journal of the Chemical Society, the Journal of the Photographic Society, and Photographic News. He was frequently in demand as a lecturer and served as a Fellow of the Chemical Society and the Institute of Chemistry.

Professor Bolas' interest in photography was a natural progression, and he became an active member of the Royal Photographic Society in 1875. He introduced a hand camera he invented to assist law enforcement - which he dubbed a 'detective camera' - to the Photographic Society in 1880. The box camera - in which 13 double dar slides could be stored - was based on the twin lens reflex camera with separate lenses for viewing and taking, a focusing scale, and a pneumatic shutter release. After developing a cylindrical shutter for his camera, Professor Bolas applied for a patent for his invention, which he received on November 3, 1881. Although there is no historical evidence to suggest that Professor Bolas' camera was ever commercially manufactured, the design served as the blueprint for several popular cameras of the Victorian Age, most notably William Schmid's detective camera. This camera fad reached its peak in Great Britain and the United States during the 1890s, but soon faded at the turn of the century.

Photo courtesy of Bonham Auction

In addition to his photographic experimentation, which included what are believed to be among the earliest known studies of flash photography, Professor Bolas dabbled in wireless signal transmission and was also deeply involved in railway reform and politics. An avowed Socialist, he edited several issues of The Socialist and The Practical Socialist. In the wake of Henry Baden Pritchard's death, he assumed the editorial duties of the Photographic News from 1884 to 1891, and is credited with its

increased scientific emphasis. Professor Bolas also briefly published his own journal in 1889, The Photographic Review, which resumed publication in February 1890 with a new publisher and editor. Furthermore, he edited two editions of Wall's Dictionary of Photography and authored texts for the photographic retail giant Marion & Co., which included The Photographic Studio: A Guide to its Construction, Design, and the Selection of a Locality (1895) and A Handbook of Photography in Colours (1900). Professor Bolas' active participation in the Photographic Society and in industry publications ceased in the early twentieth century, and he spent his last years in quiet retirement in the London suburb of Wimbledon, where he died on March 1, 1932 at the age of 85. In a tribute published in the British Photographic Journal Almanac published the following year, Thomas Bolas was celebrated for his "encyclopaedic knowledge of all branches of photographic and photo-mechanical work" and was fondly remembered as "a most original character with an immense fund of knowledge and whimsical humour."

Ref:
1999 Biographical Notes (URL: https://www.marxists.org/archive/morris/works/1887/diary/biographies.htm).

1933 British Photographic Journal Almanac (London: Henry Greenwood & Co.), p. 304.

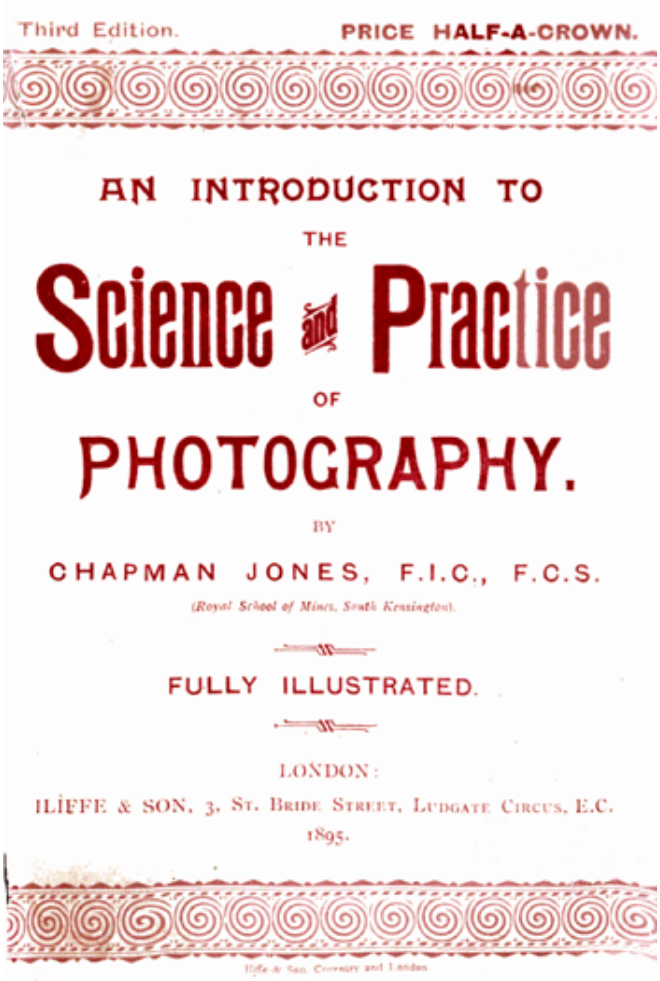
1905 British Journal of Photography, Vol. LII (London: Henry Greenwood & Co.), p. 5.

2007 Encyclopedia of Nineteenth-Century Photography, Vol. I (New York: Routledge/Taylor & Francis Group LLC), pp. 169-170.

2001 George Eastman House, 'Enhancing the Illusion: The Process and Origins of Photography'

Henry Chapman Jones

Born in London in 1854, Henry Chapman Jones completed his formal education at the Royal School of Mines. After working briefly for the University of London's Birkbeck College, he became a chemistry instructor at the Royal College of Science, which is where he remained in various capacities until his retirement. Mr. Chapman Jones's scientific domain was the campus's "North Laboratory", and after serving on Sir Edward Frankland's staff, he assisted chemistry professors Thomas Edward Thorpe, William Augustus Tilden, and H. B. Baker. In 1879, he received a fellowship with the Royal College of Chemistry.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AN INTRODUCTION TO THE

Science and Practice OF

PHOTOGRAPHY.

BY

CHAPMAN JONES, F.I.C., F.C.S.

(Royal School of Mines, South Kensington).

FULLY ILLUSTRATED.

LONDON:

ILIFFE & SON, 3, St. Bride Street, Ludgate Circus, E.C.

1895.

Mr. Chapman Jones's fascination with chemical processes naturally led him to the study of photography. His exhaustive research on technical innovation led to frequent lectures and editorials published by the Royal Photographic Society. An admirer of chemist and photographer Sir William de Wiveleslie Abney, Mr. Chapman Jones applied his scientific photographic principles to his experiments with negative densities, plate sensitivity, and image colorization. In 1890, when assessing lenses, he determined that manufacturers should strive for "equal

defining power," which would improve image definition, and "equal illumination over a flat field," which he acknowledged would be impossible to achieve adequately unless the light at the plate's center could be reduced to match the margin illumination. He authored several important books, including Science and Practice of Photography (1895), considered one of the premier instructional textbooks of its time, and Photography of To-Day (1913). Mr. Chapman Jones was unapologetic at his purely scientific approach to photography, explaining, "A photographer must work intelligently if he is to work thoroughly and well; he must, in short, work scientifically. Although the artistic aspect of photography has very necessarily been prominently brought forward from time to time, it is never suggested that art study alone will make a photographer. The principles of art may indicate what is desirable in a picture, but it is the science of photography that we depend on to learn how preconceived ideas may be realized." His many contributions to the Journal of the Chemical Society reveal his extensive knowledge of qualitative chemistry and its significance to improve inferior photographic methods. In later years, he discovered how using ammonium hydrogen carbonate could be applied in the discovery of silver chloride in bromide.

Serving as president of the Royal Photographic Society from 1912 to 1914 represents Mr. Chapman Jones's crowning achievement in the photographic industry. After retiring in 1914, he lived out the remainder of his years quietly while continuing to follow the latest photographic practices and equipment enhancements. Seventy-seven-year-old Henry Chapman Jones died on March 7, 1932, survived by his wife and two sons. His contributions continue to remind historians that photography is best understood as a delicate balance between art and science.

Ref:
1933 British Photographic Journal Almanac (London: Henry Greenwood & Co.), p. 304.

2007 Encyclopedia of Nineteenth-Century Photography, Vol. I (New York: Routledge/Taylor & Francis Group LLC), p. 783.

1895 An Introduction to the Science & Practice of Photography (London: Iliffe & Son), p. 9.

1933 Obituary Notices: Henry Chapman Jones; Charles Madock Stuart, 1857-1932; Alfred Ree; Henry Lloyd Snape; Claude Metford Thompson by Henry E. Armstrong and J. J. Sudborough, Journal of the Chemical Society, pp. 468-469.

1890 Photographic Mosaics, Vol. XXVI (Philadelphia, F. Gutekunst), pp. 175-176.

Hugh Welch Diamond

Hugh Welch Diamond, "the father of clinical photography," was born in Kent, England in 1809. Like his father William Batchelor Diamond, who was a surgeon for the East India Company, he studied medicine at the Royal College of Surgeons and St. Bartholomew's Hospital before establishing his practice in Soho Square. His specialty was psychiatry, which he studied at Bethlem Hospital under the watchful of Sir George Tuthill. In 1848, Dr. Diamond was named

resident superintendent of the Surrey County Lunatic Asylum and served in this capacity for the next decade.

During his tenure at the Surrey County Lunatic Asylum, Dr. Diamond began studying and experimenting with the relatively new medium of photography. He dabbled in glass plate collodion and calotype processes He approached photography from both artistic and philosophical perspectives, believing that the camera's lens revealed a scientific truth that provided invaluable knowledge on effective patient diagnoses and treatment. Beginning in 1852, Dr. Diamond published a series of articles in the professional photographic journal Notes and Queries on such topics as popular photographic methods, French collodion techniques, and successful scientific applications. His paper, "On the Simplicity of the Collodion Process," which he presented to the Photographic Society of London in November 1853 was later reprinted in various industry publications. A founding member of the Journal of the Photographic Society of London, Dr. Diamond was named editor in 1858, a position he held for ten years. At various times he also served as secretary and vice president. By 1860, he enjoyed an elite industry status comparable to such photographic pioneers as Julian Cameron, Roger Fenton, Henry Peach Robinson, and William Henry Fox Talbot.

Dr. Diamond regarded his camera as an important tool of his trade. He employed patient photography in the same way as his colleagues utilized drawings to illustrate treatment methodologies. He fervently believed that portraiture provided therapeutic insights into insanity that enabled clinicians to develop more successful treatment alternatives. In a lecture he presented to the Royal Society of Medicine in May 1856 entitled, â€œOn the Application of Photography to the Physiognomic and Mental Phenomena of Insanity,â€ he discussed what he believed to be the three most important functions of psychiatric photography, which were to assist in individual patient treatment, to provide a permanent record for further analysis, and to offer the patient visual evidence that would ultimately lead to self-help.

In 1858, Dr. Diamond resigned his position at Surrey County Lunatic Asylum to open Twickenham House, a private asylum for female patients in Middlesex. He served as Twickenham's resident physician for the remainder of his life. Although he no longer actively engaged in psychiatric photography, he nevertheless continued to be active within the photographic industry and was a frequent contributor to several journals. He received a well-deserved medal of excellence from the Royal Photographic Society in 1867. Dr. Hugh Welch Diamond died at Twickenham on June 21, 1886.

Ref:
1888 The Dictionary of National Biography, Vol. XV (New York: Macmillan and Co.), p. 1.

2007 Encyclopedia of Nineteenth-Century Photography, Vol. I (New York: Routledge/Taylor & Francis Group LLC), pp. 415-416.

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2014 Luminous Lint (URL: http://www.luminous-lint.com/app/vexhibit/_PHOTOGRAPHER_Hugh_Welch__Diamond_Surrey_Asylum_01/6/7/47151516289894712049).

1999 Visual Culture: The Reader by Jessica Evans & Stuart Hall (London: SAGE Publications Ltd.), pp. 255.256.