



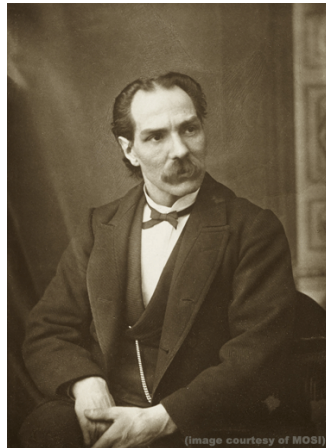
# Historic Camera Newsletter

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## J. T. Chapman

Josiah Thomas Chapman was born in the small enclave of Staverton in Wiltshire, England in 1843. Interestingly, his birthplace is located near the scenic Lacock homestead of calotype process pioneer William Henry Fox Talbot. He was sent to



(Image courtesy of MOSI)

Manchester at age 14 to apprentice under his uncle, chemist and druggist Josiah Slugg. Mr. Slugg was also an amateur astronomer, and schooled his young apprentice on optics as well as chemical processes. When delivering his uncle's telescope catalogs for illustrations, he developed important relationships with local photographers and wood engravers.

By 1865, Mr. Chapman had successfully completed his apprenticeship and went to work for chemist and photographic supplier Robert Hampson, and was joined shortly thereafter by fellow chemist and photography enthusiast J. B. Payne. When Mr. Hampson retired six years later, the business was promptly renamed Payne and Chapman. That same year, 1871, Mr. Chapman married Elizabeth Gardiner, with whom he would have six children. Within two years, his partnership with Mr. Payne ended, and the young entrepreneur decided to concentrate on his thriving photographic business. He began experimenting with Dr. R. C. Maddox's dry

plate formula, adding alcohol to his gelatino-bromide emulsion. Mr. Chapman used the pseudonym Ostendo non Ostento to publish his formula in the October 1873 issue of the *British Journal of Photography*. His process studies led to the development of Lancashire and Manchester plates. While dry plates were certainly advantageous, many photographers experienced difficulties determining exposure time and proper lens aperture. Chemists Ferdinand Hunt and Vero Driffield determined that Mr. Chapman's Manchester plates produced the most impressive emulsion speed, and their published findings resulted in a dramatic surge in Manchester plate sales. He designed his first camera, the quarter-plate Manchester, in 1883. Three years later, he introduced the amazingly popular British camera series, a sturdy basic camera that did not compromise quality for affordability. By the early twentieth century, the British camera was available in seven sizes.



Image Courtesy of Eric Evans

Mr. Chapman's burgeoning business quickly outgrew its modest Albert Square location, and he established photo development and

printing shops nearby. Eventually, his entire establishment had to be moved to a larger facility on Brasenose Street. J. T. Chapman died in 1907 in Manchester, Lancashire, England at age 63. However, his business was alive and well, first operated by Mr. Chapman's assistant William Hughes before overtaken by his son James Gardiner Chapman in 1917. By the 1920s, the company, which continued to develop photographs, was known primarily as a leading chemical and equipment supplier. In 1965, the business - now operated by grandson Edward Chapman - was moved to 62 King Street, and three years later, a merger with Frederick Foxall Limited necessitated a name change to Foxall & Chapman. Finally, in 1981, it was sold to William Kenyon & Sons. When describing J. T. Chapman's photographic legacy, his son James Gardiner Chapman observed, "My father never grudged, or considered wasted, any time spent in helping a photographer - young or old; and it is to this more than anything else that I attribute his success and the success of the business."

Ref:  
1907 The British Journal of Photography, Vol. LIV (London: Henry Greenwood & Co.), p. 528.

2010 Centre for Heritage Imaging and Collection Care (URL:  
<http://chiccmanchester.wordpress.com/author/jwrobinson/page/9>).

2006 J. T. Chapman Ltd by the Museum of Science & Industry (URL:  
<http://www.mosi.org.uk/media/34162624/j.tchapmanltd.pdf>).

2014 Wood and Brass (URL:  
[http://www.woodandbrass.co.uk/detail.php?cat\\_num=0020](http://www.woodandbrass.co.uk/detail.php?cat_num=0020)).

## Dorothea Lang

Dorothea Margareta Nutzhorn was born in Hoboken, New Jersey to second-generation German immigrant parents Henry Martin and Joanna Lange Nutzhorn on May 26, 1895. Her father was an attorney and her mother was a singer who sang for recitals and community events. When she was 7, young Dorothea contracted polio, which left her with a lifelong limp. She would later say of the

experience, "It formed me, guided me, instructed me, helped me and humiliated me. I've never gotten over it, and I am aware of the force and power of it." She would experience another life-altering change at age 12, when her father suddenly abandoned the family. Never missing a beat, her mother relocated to New York's Lower East Side, took a job in a library, and changed her and her children's names back to her maiden name of Lange. Dorothea found the streets of New York City more fascinating than school, and was frequently truant so she could peruse its many museums and art galleries. After graduating from Wadleigh High School in 1913, she entered a teacher training academy to appease her mother, but decided to shift her career focus to photography and studied under Photo-Secessionist Clarence White.



For the next few years, Ms. Lange took photography classes at Columbia University, and served several apprenticeships, including one at celebrated portrait photographer Arnold Genthe's Fifth Avenue studio. By the age of 20, she was enjoying moderate success in her own right, and opened a portrait studio in San Francisco. In 1920, she married painter Maynard Dixon, with whom she had two sons - Daniel Rhoades, born in

1925, and John Eaglesfeather, born five years' later. The Great Depression affected every American living at the time in varying degrees, and Dorothea Lange was no exception. When she began noticing the growing number of unemployed homeless men aimlessly walking the San Francisco streets, she began photographing them, which won her a job with President Franklin D. Roosevelt's Resettlement Administration (later known as the Farm Security Administration or FSA). The press soon dubbed her as the 'first' documentary photographer, a title Ms. Lange dismissed as "nonsense." Her most famous photograph are the moving images collectively entitled "Migrant Mother." For her efforts, she she received both critical praise and a Guggenheim Fellowship.



At the height of her Depression-era photography, Ms. Lange used a 3-1/4 x 4-1/4 Graflex fitted with a 7-1/2" focal length anastigmat lens and magazine film holders, and a Rolleiflex that she preferred in tighter spaces. While on a photo assignment, she met and fell in love with her collaborator, writer and University of California at Berkeley economics professor Paul Schuster Taylor. Ms. Lange promptly divorced her husband and married Mr. Taylor, with whom she lived and worked for the rest of her life. She was hired by the War Relocation Authority to document the evacuation and relocation of Japanese Americans, which affected her so deeply, she relinquished her Fellowship to

concentrate on this controversial practice later featured in the 1972 book, Executive Order 9066. She co-founded the photographic publication Aperture, for which she was a frequent contributor, and spent her later years teaching at the California School of Fine Arts. Seventy-year-old Dorothea Lange died of esophageal cancer in San Francisco on October 11, 1965. In 2008, then California Governor Arnold Schwarzenegger inducted Ms. Lange into the California Hall of Fame for her fine arts contributions and the increased social awareness her poignant photographs of human suffering continue to arouse.



Ref:  
2009 Dorothea Lange: A Life Beyond Limits by Linda Gordon (New York: W. W. Norton & Company, Inc.), p. 429.

2000 Dorothea Lange: A Photographer's Life by Milton Meltzer (Syracuse, NY: Syracuse University Press), pp. 6, 70.

2013 The Elements of Photography: Understanding and Creating Sophisticated Images by Angela Faris Belt (Burlington, MA: Focal Press), p. 212.

2000 Encyclopedia of Women's History in America, 2nd ed. (New York: Facts On File, Inc.), p. 139.

2013 The Historian's Lens (URL: <http://historianslens.wordpress.com/2013/01/08/a-biography-worthy-of-its-subject-linda-gordons-dorothea-lange>).

2004 The Thirties by Mary Ellen Sterling (Westminster, CA: Teacher Created Resources, Inc.), p. 36.



## Detrola Corporation

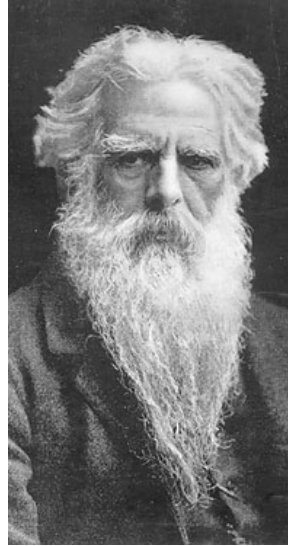


The Detrola Corporation was founded in 1931 by John J. Ross, a former tool and die maker at the Ford Motor Company. The company beginnings were in 1929 at the start of the great depression with Ross making four tube radios. The business evolved to manufacturing radios and record players. It was located at 1501 Beard Street, Detroit, Michigan. The company incorporated in 1931 as the Detrola Radio Corp. Then in 1936 as the Detrola Radio and Television Corporation, and changed again in 1937 as the Detrola Corp. In 1938 the company launched an unsuccessful line of candid cameras for about two years. In 1941 Ross sold his portion of the company. Motorola bought the manufacturing line in 1948.



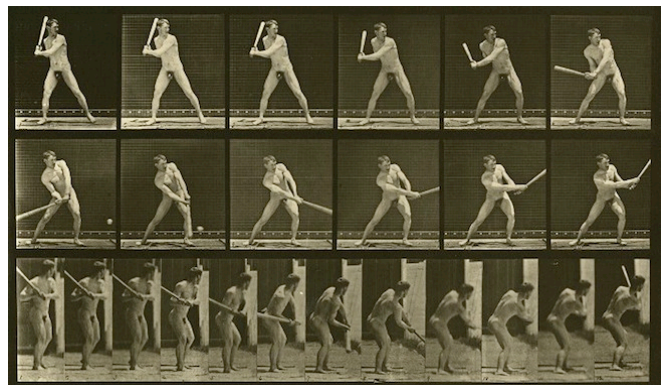
We have completed a Detrola camera listing on our Historic Camera website.

## Eadweard Muybridge



Edward James Muggeridge was born to John and Susannah Smith Muggeridge on April 9, 1830 in Kingston upon Thames, England. He would later change his name to Eadweard Muybridge because he believed it more reflective of the Saxon monarchs associated with his birthplace. At the age of 22, he moved to the United States, where

he worked briefly as a printer before boldly deciding to focus on his interest in photography as a career. He quickly established himself in the West as one of the region's foremost landscape photographers. Mr. Muybridge's life as a traveling photographer was arduous because the wet plate collodion techniques of the era required he transport all of his chemicals, sensitizing and processing equipment over rugged terrain. By the early 1870s, Mr. Muybridge had produced an impressive 2,000 photographs, later ranked by photo historians as some of the best landscape images of their time.



After the trial, Mr. Muybridge returned to the Stanford farm where he successfully developed faster shutter speeds and with the

use of 24 cameras provided undeniable proof that all four feet are off the ground at times while horses are galloping. His photographic evidence were published in an 1878 issue of *The Scientific American*. Readers were encouraged to cut out the photographs and place them in a zoetrope so they could recreate the movements for themselves. Mr. Muybridge later conducted exhaustive investigations of human movement, and invented a zoopraxiscope, which earned him the title, "Father of the Motion Picture." The University of Pennsylvania commissioned him to write a 2,000-page report entitled "Animal Locomotion," which also included 781 plates when it was published in 1887. Six years later, at the World's Columbian Exposition, Mr. Muybridge introduced his zoopraxography machine that projected motion pictures, which transformed Chicago's Zoopraxographical Hall into the first movie theater.

Eadweard Muybridge returned to his hometown of Kingston upon Thames in 1900, and died there on May 8, 1904 at the age of 74. Some of his plates are featured in the collection of the Royal Photographic Society, while others, along with his zoopraxiscope, are currently on display at the Kingston Museum.

## **Bernard Alfieri**

Born in Northwood, Hanley, Staffordshire, England in 1860, Bernard Alfieri was the son of esteemed Pictorialist photographer Charles Alfieri (1827-1894). However, rather than immediately following his father's career path, he chose instead to serve a stationer apprenticeship in Leicester in 1881. He later became the deputy manager of successful printer Thomas de la Rue's stationery department. He married Alice Maud, with whom he would have a son Bernard Jr., and explained in an 1897 profile in *Photographic Times* it was not his father, but acclaimed landscape photographer Alfred Horsley Hinton, who encouraged him to embrace photography

as a vocation. Under Mr. Hinton's editorial tutelage, Mr. Alfieri completed the well-received text, *Half Holidays with the Camera around London*.



BERNARD ALFIERI.

Mr. Alfieri prided himself on being both a Pictorialist artist and devout student of photography. He always kept two sketchbooks within close reach at his studio so that he could sketch his subjects first to completely familiarize himself with the minutest details. He fervently believed that immersing himself in the landscape provided him with additional perspectives that distinguished his works. He recalled, "Nearly all my early and best work was done on about four miles of flat swampy land, called Tilbury marshes. I selected this district because I thought it presented many difficulties to overcome which would bring me a stock of experience." Furthermore, despite his insistence upon technical precision, Mr. Alfieri maintained that art and nature were at their most powerful in a simplistic state, adding, both are "nowhere more simple than near the

sea.” This is particularly evident in his award-winning photograph, “Against the Sky on the Old Sea Wall.” He occupied studios at 55 Walm Lane in Willesden Green (1894-1901) and 70 Mortimer Street, Regent Street, Westminster (1898-1899). Under the pseudonym Master of Musick, Mr. Alfieri was also extremely active within the professional photography community. He became a founding member of the fabled Linked Ring on May 27, 1892, and was involved in the Centre Link from 1893 until its closing in 1910.



During his latter stages of his career, Mr. Alfieri branched out into photographic publishing. In the 1930s, he was secretary of Photo News Services while operating Alfieri Picture Service. After a long illness, Bernard Alfieri succumbed in the London enclave of Edgware on June 23, 1939. His son Bernard Jr. became a successful photographer in his own right, and authored the 1939 book *Free-lance Photography* while serving as a frequent contributor to *Amateur Photographer*. He recalled his father was driven to create those rare “pictures which once seen can never be forgotten.”

## HC Social Media

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