

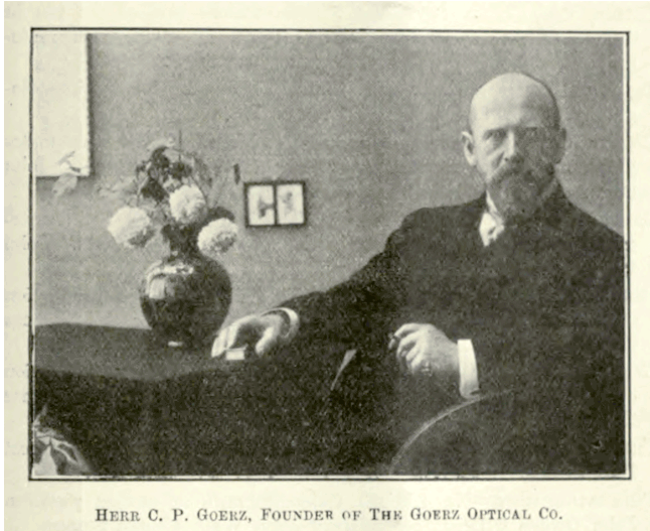


# Historic Camera Newsletter

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Volume 12 No. 12

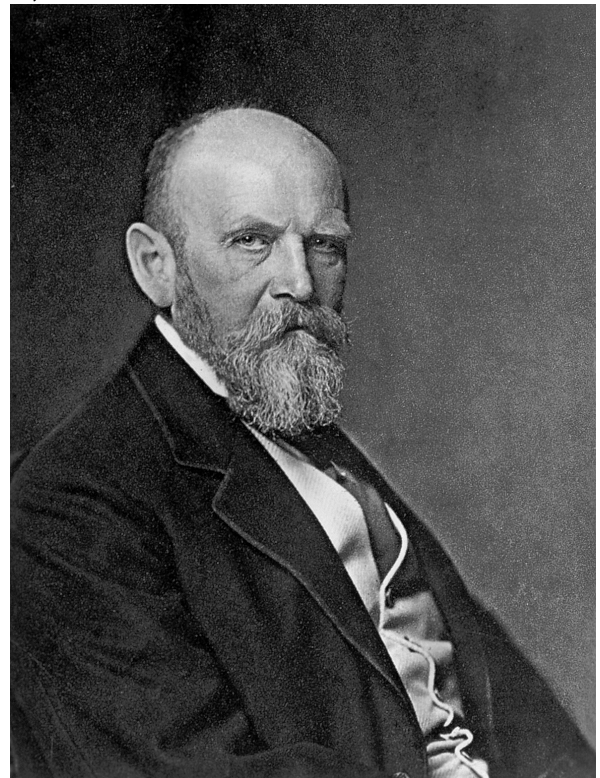
## C. P. Goerz



HERR C. P. GOERZ, FOUNDER OF THE GOERZ OPTICAL CO.

Carl Paul Goerz was born in Brandenburg, Germany in 1854. Little is known about his family or his early childhood. After completion of middle school, he apprenticed with lens maker Emil Busch's company in Rathenow. Within this four-year period, he acquired the necessary knowledge and resources to work independently. During the next decade, Herr Goerz honed his skills throughout Europe, serving primarily as a sales agent representing several German companies. He also became a shareholder of in Eugen Kraus' optical distribution office in Paris. Returning to Berlin in 1886, Herr Goerz and one assistant opened a small optical instrument retailer. However, upon the death of his mentor Emil Busch two years' later, he recognized the potential market for the assembly and manufacturing of his own line of products. Along with his friend and business partner, photographer and part-time

inventor Ottomar Anschuetz, Herr Goerz began producing his own line of easy-to-use cameras perfect for the amateur or recreational photographer. Seeking to expand into specialized lenses, Herr Goerz sought the expertise of Swiss optician Carl Moser, who developed the Lynkeioskop pre-anastigmat or rectilinear lens for the fledgling company. After Herr Moser's death in 1891, Emil von Hoegh filled the void in innovation by inventing the Dagor lens, which has the distinction of being the first symmetrical lens that fully corrected for the ongoing problem of astigmatism. This double anastigmat lens became an enormous success, with annual sales steadily growing to a corporate high of 200,000 in 1908.



By the last decade of the nineteenth century, Mr. Goerz's factory was manufacturing cameras, lenses, focal-plane shutters, prism telescopes, 'Trieder' binoculars, reflectors, and projection equipment. [C.P. Goerz](#) products made their American debut at the 1893 World's Fair in Chicago. It would establish its first permanent residence in the United States as the C. P. Goerz Optical Company, located at 317 East 34th Street in New York City. Shortly thereafter, the international manufacturer's first color slide projectors and yellow glass plate filters for landscape photography were rolling off assembly lines. In 1908, an alliance with Joseph Arthur Berson resulted in the production of balloon and air survey cameras. Photojournalists would soon have a new tool at their disposal in the form of a 'night camera' with customized lenses and shutters.

During the First World War I, C. P. Goerz was a major supplier of panoramic telescopes, often used as periscopes in submarines. By war's end, Herr Goerz had global factories and distribution offices throughout Europe and the United States and more than 10,000 employees. Herr Goerz was an early advocate for socioeconomic equality, and ensured that his employees worked no more than 48 hours per week and received generous paid vacation and holiday packages. Carl Paul Goerz died in Berlin on January 14, 1923. Three years later, C. P. Goerz merged with three other companies to form the Zeiss-Ikon Company.

## Irwin Corporation

The Irwin Corporation was based in New York, New York. They produced a single style of 127 roll film cameras shaped similar to a sardine can. The company also produced 16mm movie cameras branded "Irwin Imperial." The modern company La Sardina carries on the manufacture of Sardine can cameras that shoot with regular 35mm film and feature wide-angle lens. Visit the Historic

Camera site for a camera listing for Irwin cameras.



Photo Courtesy of Guy Lordat

## Jessie Tarbox Beals



Jessie Richmond Tarbox Beals was born to John and Marie Bassett Tarbox in Ontario, Canada on December 23, 1870. Her father, a machinist, invented a portable sewing machine, which enabled his family to live comfortably for seven years, until his patent

expired. The family split shortly thereafter, and Mrs. Tarbox became a working single mother to her children. After receiving her teaching certification in 1887, Miss Tarbox settled in Greenfield, Massachusetts. Her interest in photography began the following year when she won a camera prize for selling magazine subscriptions. She began supplementing her income by taking portraits of Smith College students, and after attending a Chautauqua Assembly educational seminar, her primary focus became news photography.

An 1893 trip to photograph the World's Columbian Exposition in Chicago changed Jessie Tarbox's life forever. For the next three weeks, she and her ever-present compact Kodak camera photographed the Exposition's many sights and visitors. She also made important contacts with other female photographers such as Gertrude Kasebier. After that experience, her job as a small-town schoolteacher held little appeal. After her marriage to Amherst alumnus Alfred Tennyson Beals in 1897, the couple became a freelance photographic team with Mrs. Beals wielding the camera and her husband serving as her darkroom assistant. When she began earning more money from freelancing than from teaching, she resigned her position in 1900 to become a full-time photographer. The Beals settled in Buffalo, New York, where Mrs. Beals joined the staff of *The Buffalo Inquirer*, thus becoming the first female news photographer. Anxious to demonstrate her rightful place alongside her male counterparts, she exhibited her strength by using a cumbersome 8x10 format camera weighing 50 pounds. When covering the Louisiana Purchase Exposition in 1904, she photographed such luminaries as Presidents William Howard Taft and Theodore Roosevelt. President Roosevelt was so impressed with Mrs. Beals' work, he provided her with credentials to photograph a reunion of his Rough Riders in 1905.



As Mrs. Beals' professional career flourished - with her photographs featured in such popular publications as *The Christian Science Monitor*, *Harper's Bazaar*, and *The New York Times* - her marriage floundered. The addition of daughter Nanette did nothing to ease marital discord and the couple separated in 1917, officially divorcing seven years' later. Settling in Greenwich Village, Mrs. Beals opened a successful art gallery and tearoom, and chronicled important regional social causes of the period including the evolution of the Greenwich Settlement House. She continued her photographic career well into her 60s, changing to lighter cameras to accommodate her age and increasing physical infirmity. Jessie Tarbox Beals maintained a small studio and darkroom until her death on May 20, 1942 at the age of 71. She once observed, "Newspaper photography as a vocation for women is somewhat of an innovation, but is one that offers great inducements in the way of interest as well as profit. If one is the possessor of health and strength, a good news instinct . . . a fair photographic outfit, and the ability to hustle, which is the most necessary qualification, one can be a news photographer." Today, photojournalism is an equal opportunity employer, and twenty-first century female news photographers owe a debt of gratitude to the woman who opened the door on what had once been exclusively a men's club - Jessie Tarbox Beals.

Ref:  
2013 Encyclopedia of Nineteenth-Century Photography, Vol. I (New York: Routledge/Taylor & Francis Group LLC), pp. 125-126.

2011 Jessie Tarbox Beals (1870-1942) by Beverly W. Brannan (URL: <http://www.loc.gov/rr/print/coll/womphotoj/bealsessay.html>).

1978 Jessie Tarbox Beals, First Woman News Photographer (New York: Camera/Graphic Press), p. 53.

2014 Museum of the City of New York: Jessie Tarbox Beals (URL: [http://collections.mcny.org/C.aspx?VP3=SearchResult\\_VPage&VBID=24UAYWHJEFTM&SMLS=1&RW=1600&RH=775](http://collections.mcny.org/C.aspx?VP3=SearchResult_VPage&VBID=24UAYWHJEFTM&SMLS=1&RW=1600&RH=775)).

1922 Photo-Era Magazine, Vol. XLVIII (Wolfeboro, NH: A. H. Beardsley), p. 264.

2013 Portraits of Jessie Tarbox Beals with Her Old Cameras (URL: <http://www.shootingfilm.net/2013/12/portraits-of-jessie-tarbox-beals-with.html>).

1988 The Positive Image: Women Photographers in Turn-of-the-Century America by C. Jane Gover (Albany, NY: State University of New York), p. 43.

2000 Tender Violence: Domestic Visions in an Age of U.S. Imperialism by Laura Wexler (Chapel Hill, NC: University of North Carolina Press), pp. 262-263.

## L.G. Kleffel



Photo Courtesy of Dirk Bonmann

L.G. Kleffel began his career in photography in 1858. He authored a descriptive handbook of practical photography in 1860 which documented the current experiences and improvements in addition to a detailed treatise on stereoscopy and Panotype. The firm was listed as "L. G. Kleffel und Sohn" located at Lindenstrasse 69, Berlin, Germany in 1888 as a general wholesale dealer. Also of note was that the firm represented Steinheil and Voightlander products. There is mention of a Adolf Kleffel as a manufacturer

in the company and Kaufmann Kleffel also in the company during this later period.

L. G. Kleffel und Sohn manufactured or just sold a 13 x 18cm mahogany and brass field camera in circa 1890. It featured a horizontal format with a tapered bellows. It was fitted with either a Steinheil or Voigtlander lens.

## J. R. Hanna



John Robert Hanna was born to Eliza Crawford and Robert Hanna in Drum, County Monaghan, Ireland in 1850. Shortly thereafter, the senior Hanna was advised for health reasons to move his large brood of 11 children to New Zealand. In 1865, the family boarded the ship Ganges and departed from the Irish port of Queenstown (known as Cobh since the late 1920s) aboard the clipper Ganges on November 4, 1864. They arrived

in Auckland on February 14, 1865. By 1873, Mr. Hanna was working at photographer Robert Henry Bartlett's Auckland studio. Within two years, he entered into a partnership with Charles Hemus, and for the next decade, the duo opened a successful portrait gallery on Queen Street.

Mr. Hanna married Alice Elizabeth Williamson on October 29, 1879, and dissolved his business with Mr. Hemus six years' later. He purchased the Clarke Bros. studio in June 1885, located on Queen Street. His new business quickly became known for his miniature holiday photographs, which could be printed inexpensively to customize Christmas and New Year cards. His portrait miniatures, comparable in size to a postage stamp, were easily mounted on cards, further distinguished themselves by their impressive detail and superior craftsmanship. As commercial success grew, Mr. Hanna could afford to make extensive renovations. With its sleek design, exquisite lighting, and excellent ventilation, his studio was transformed into the most lavish and modern facility in New Zealand. A large room for washing and toning photographs was added beneath the studio, and a large sliding sash on the studio's south side could be manipulated easily to take drop-shutter photographs of children. On the first and second floors were enameling and printing rooms, along with a negative storage area. The printing room had two north-facing sliding sashes and a large projection window that allowed for wet weather printing. The studio was described in an October 1889 issue of Auckland Star as being "as near perfection as possible."

In 1891, Mr. Hanna was elected as a vice president of the Auckland Photographic Club, and that same year won a bronze medal at the Washington Exhibition of the Photographers Association of America. Shortly thereafter, he was featured in an article in Wilson's Photographic Magazine, in which he was described as "a studious, thoughtful artist, able to cope with all the

varieties of subject which come to him. In the arrangement of the lines, in the disposition of the hands, very particularly, and in the lighting he is governed by art principles all through, as anyone can see. His results are also technically good, and many useful lessons are to be had." Because of his growing international stature, Mr. Hanna was the photographer of choice to photograph New Zealand's most prominent citizens. His prints on "three stars" albumenized paper featured subtle over-toning, and were quickly matted with finely-ground pumice powder. Mr. Hanna sought to please his elite clientele while satisfying his own artistic inclinations, and succeeded in achieving both objectives. A bout of ill health forced him into retirement, and after a long illness, 65-year-old John Robert Hanna died at his home in Ellerslie. He is buried at Auckland's Waikaraka Cemetery.

Ref:  
1889 Auckland Star, Vol. XX, (Auckland, NZ: Office of the Auckland Star), p. 4.

2012 Early New Zealand Photographers and Their Successors: Hanna, John Robert by Tony Rackstraw (URL: <http://canterburyphotography.blogspot.com/2012/01/hanna.html>).

2014 Early New Zealand Photographers and Their Successors (URL: <http://canterburyphotography.blogspot.com/2012/01/hemus-hanna.html>).

1894 The Photogram, Vol. I (London: Dawbarn & Ward, Ltd.), pp. 110-112.

1891 Wilson's Photographic Magazine, Vol. XXVIII (New York: Edward L. Wilson), p. 213.

## The Foto-Flex Camera

The unusual and uncommon Foto-Flex camera was manufactured by Hadd's Mfg. Co. for Foto-Flex Corp. of Chicago, Illinois in circa 1940. The camera has an unusual twin-lens reflex design where the lens for viewing and the lens for taking the photo are located in a round disc on the front to give the illusion of a single lens. There were two versions made. One was constructed of metal and the other of bakelite with a metal faceplate. The bakelite version has a handle. The Foto-Flex

takes twelve 4 x 4 cm square images on no. 127 roll film.



## J. Wells Champney

James Wells Champney was born in Boston on July 16, 1843. His professional art instruction commenced at the Lowell Institute, where he studied drawing. At age 16, he apprenticed with a local wood engraver. During the Civil War, joined the army and served in the 45th regiment of Massachusetts' volunteer militia. After the war, he continued his artistic training, studying drawing at Dr. Dio Lewis's school in Lexington, Massachusetts, and then traveled to Europe to study under painters Edouard Frere in Paris and Jozef Van Lerius at Belgium's Antwerp Academy. Settling again in Boston where he worked as a struggling painter, in 1873 he was commissioned by Scribner's Monthly to make sketches of the American South that encompassed 20,000 miles and 500 drawings. In 1875, he married Elizabeth Williams, and their family grew to include son Edouard Frere and daughter Maria Mitchell.

After exhibiting his painting "Not so ugly as he looks" at the Paris Salon, he returned to Massachusetts where he built an elaborate studio in Deerfield and accepted an art professorship at Smith College. In 1878, Scribner's Monthly sent Mr. Champney to Brazil to sketch the country featured in a series of articles. Upon his return, he opened a studio in New York where he distinguished himself as a watercolor painter, which resulted in memberships in the prestigious American Water-Color Society and the Salmagundi Sketch Club. During the 1880s, his growing interest in photography led to a popular lecture series in which he critiqued prints, discussed lantern slides, and emphasized the

aesthetic advantages of Pictorialism. His growing influence in the photographic community is evidenced by his active membership in the Society of Amateur Photographers of New York and the Camera Club. In his review of Dr. P. H. Emerson's book *Naturalistic Photography*, published in an 1889 issue of *The Cosmopolitan*, Mr. Champney advocated a diverse education for the serious photographer that included art history, scientific proficiency in chemistry and optics, and "a passionate study of nature."



J. WELLS CHAMPNEY.  
From a Pastel Drawing by himself.

Mr. Champney's studio emphasized the manipulation of lighting achieved by an 8 x 10 foot plate-glass window and pulling down a white curtain to eliminate top light. He raised a dark curtain over his sitter's head to create the desired background. Mr. Champney preferred to feature his sitter in contrasts of soft light and shadow. Positioning his camera toward the window, he could vary lighting intensity by hanging a plate-glass mirror over his dark curtain, and with the lighted sitter facing the window, he photographed the sitter's mirrored reflection. Sadly, the life and burgeoning photographic career of James Wells

Champney were brought to an abrupt and tragic end on May 1, 1903 when he fell from an elevator shaft at the Camera Club of New York.

Ref:

1903 The American Amateur Photographer, Vol. XV (New York: The American Photographic Publishing Co.), pp. 254-255.

1896 American Annual of Photography and Photographic Times Almanac, Vol. XI (New York: The Scovill & Adams Company), pp. 54-58.

1889 American Art and American Art Collections, Vol. II (Boston: E. W. Walker & Co.), pp. 561-576.

1889 The Cosmopolitan, Vol. VII (New York: The Cosmopolitan Publishing Company), pp. 419-420.

2014 James Wells Champney (1843-1903) (URL: <http://www.memorialhall.mass.edu/collection/itempage.jsp?itemid=1535>).

## E.R.A.C. Selling Co.



Photo Courtesy of Stephen (OZBOX)

The Erac Mercury I Pistol Camera was manufactured by the E.R.A.C. Selling Co. Ltd. of London England in circa 1938. The camera was patented in 1931. It is an unusual shaped Bakelite camera that resembles a hand gun. It was advertised as "ERAC - The camera

which is always ready, the only real snapshot camera in the world, no film winding, just pull the trigger, the camera does the rest". The camera consisted of an exterior Bakelite body which housed a small Merlin camera inside. The Merlin camera was manufactured by United Optical Instruments Co. of Southend-on-Sea, England. The Merlin camera was capable of capturing 18x18mm frames on sub-miniature camera film. The Erac's trigger enabled both the shutter and the film advancement. It was fitted with a fixed-focus f/16 lens. Various names have accompanied this camera including ERAC Automatic Pistol Camera, the Coviland Steward ERAC, and the ERAC Merlin.

## Encore Camera Co.

The Encore Camera Company was listed at P.O. Box 28, Hollywood, California in the 1940's. The company made a line of disposable cardboard cameras which were to be returned to the company for film processing. The cameras were also given away as a promotion.



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