



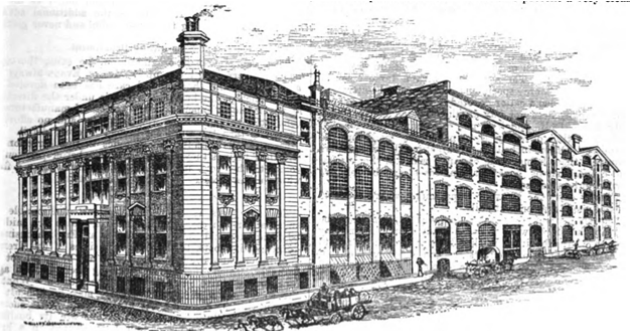
Historic Camera

Newsletter

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Evans, Sons & Co.



GENERAL VIEW OF THE LIVERPOOL PREMISES.

The firm of Evans, Sons, Lescher and Webb began as a small business in 1828 by Mr. John Evans, who was joined by Mr. Joseph Sydney Lescher at 60 Bartholomew Close, London. The firm was established as a manufacturing and wholesale chemists and druggists. The business prospered and in 1833 the firm opened a branch in Liverpool on 56 Hanover street and John Evans left London to lead it. The Liverpool firm grew so rapidly that it was decided to disassociate the London and Liverpool branches. In 1835 J.R. Lescher retired from the business. As time went on Evan's three boys, Thomas Bickerton, John Jr. Evans and Edward Evans were included into the partnership and the name of Evans, Sons and Co. conducted business for many years. In the late 1860's the founder of the firm Mr. John Evans and two of his sons, Thomas and John Jr. died, leaving Edward as the senior partner. However Edward did not actively participate in the business after 1872. His sons J. James, William Paterson, Edward and Alfred Dicerton Evans continued the operations.

In 1894 the firm established a photographic department under a practical photographer, however he shortly left the company to establish a business on his own. In 1896 the department came under direction from John W. Evans, son of Edward Evans, with practical management by Mr. W. Harper a professional photographer, who has been with the company since the beginning of the photographic department. Due to the size of the pharmaceutical business the photographic department was relatively quite small with two

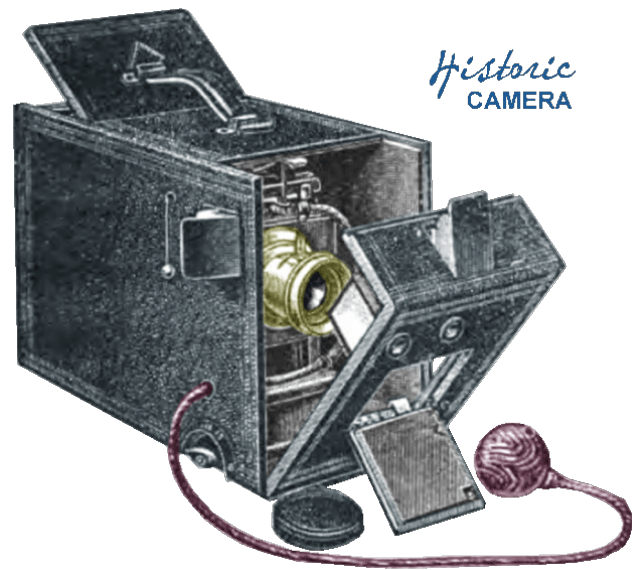
dedicated representatives devoting their full time to the department. The company was strictly a wholesale business and sole marketing was directed to their existing clientele of pharmaceutical



THE LATE MR. EDWARD EVANS.

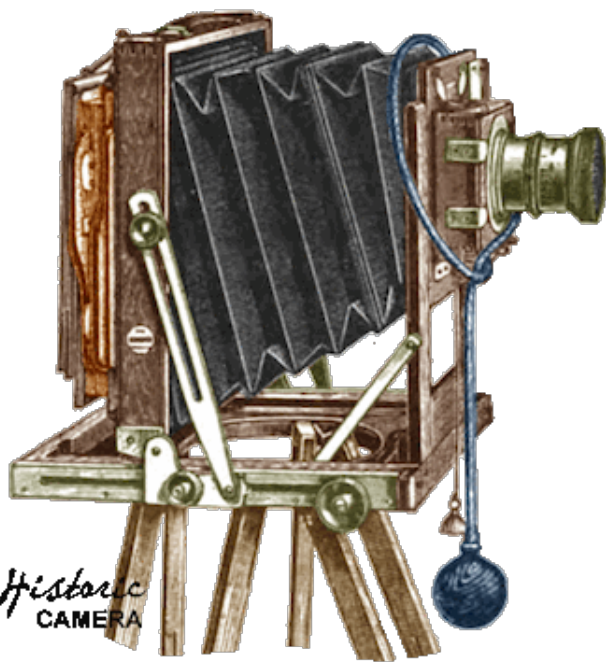
businesses. Several advertisements suggest the peak was at the turn of the century 1900 to 1906. Due to demand a second photographic department was established in Canada in 1899. A few cameras were named after the companies "Hanover" street address. The firm manufactured and sold a full range of cameras, like the Bart, Pembroke and Hanover field cameras, the Pool and Bart folding cameras and the Hanover and Mersey box cameras.

In 1902 the business was incorporated with the London company being absorbed with the business adopting the name Evans, Sons. Lescher and Webb, Limited. At this time there were branches of the business in Liverpool, London, Toronto and Montreal Canada. The firm was also very active in the wholesale market. A large trade was conducted with the West Indian Island of Montserrat for the manufacture of Lime juice, in quantities of 100,000 gallons per year. Edward Evans then lead the company until his death on January 7, 1905 at age 88.



The Hanover Hand Camera

J. D. Edwards



The Pemborke

The firm continued to manufacture a variety of chemicals, drugs, sundries, oils, etc. through the early 1900's.

In 1945 the companies name was changed from Evans, Sons, Lescher and Webb to Evans Medical Supplies.

In 1961 the pharmaceutical firm of Glaxo acquired the company.

Born on July 14, 1831 in Andover, Massachusetts Jay Dearborn Moody was the first of four sons born to Edwin and Mahala Sanborn Moody. After the death of Edwin Moody in 1842, young Jay was sent to live with an aunt, at which time his surname was changed to Edwards. By age



17, he was a lecturer on the pseudoscience phrenology, and apparently began his photographic career in St. Louis, where he briefly operated a daguerreian studio at 92-1/2 Fourth Street. A few years later, the couple moved to New Orleans, and Mr. Edwards quickly established himself as a master of stereoscopic urban views. He preferred working outdoors in his "queer-looking wagon," despite the difficulties

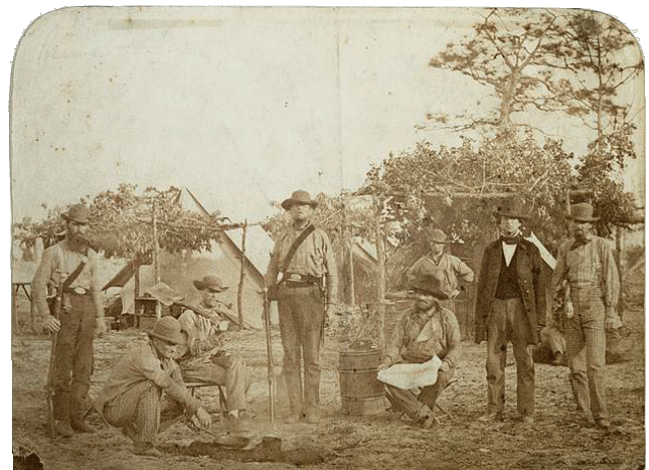
presented by the intricate wet collodion plate techniques. However, this process enabled Mr. Edwards to promote his business by widely distributing his images throughout New Orleans. Commissioned by the U.S. Treasury Department in 1859 to photograph the United States Customs House, he also photographed the Marine Hospital the following year. Because his stereo cards had a post office box number imprinted on the backs, historians have concluded he did not operate his own gallery in New Orleans. However, that changed when he and E. H. Newton Jr. formed a partnership and opened the Gallery of Photographic Art, located at 19 Royal Street. The gallery specialized in "stereoscopic views of any part of the world," with the assistance of professional associations with the New York publisher Edward Anthony and the London Stereoscopic Company. Their diverse inventory included photographs; ambrotypes; melainotypes; portrait enlargements; pastel, oil, and watercolor prints; photographic equipment; and the knowledgeable staff offered artistic instruction.

In 1861, Mr. Edwards was also operating a small studio in Mobile, Alabama, and traveled frequently to Pensacola, Florida for work location assignments. The following month, his photographs of the Fort Barrancas Confederate unit in Pensacola earned him the title "first photographer of the Confederacy". He captured images of Confederate preparations for combat at Fort Pickens, what was forecast to be the next major battle following Fort Sumter. Mr. Edwards' innovative photographic approaches included scaling a 160-foot lighthouse, which provided what are believed to be aerial photographs of the Civil War.

Thirty-nine of Mr. Edwards' photographs were published in New Orleans newspapers on May 14, 1861 under the heading, "THE WAR!" However, they were inexplicably pulled three days' later, and seldom seen for many years. After the war, Mr. Edwards set

up shop in Virginia before opening a gallery in Atlanta in 1886 with his son-in-law Lewis K. Dorman.

However, after that partnership ended two years' later, he teamed with his son William, and the gallery became known as 'Edwards & Son'. It specialized in both landscapes and commercial photography. Sixty-eight-year-old Jay Dearborn Edwards died in Atlanta on June 6, 1900, and his many civic and photographic contributions were honored by a 12-block funeral procession. His wartime images are now included in several collections, including the U.S. Military Institute at Carlisle Barracks, Pennsylvania and the Museum of the Confederacy at Richmond, Virginia, and are also featured in the first volume of *The Image of War, 1861-1865*, edited by William C. Davis (first published by Doubleday in 1981). His later commercial photography is currently featured at the Atlanta History Center (<http://album.atlantahistorycenter.com>).



Ref:
2013 1886 Atlanta City Directory ad for the Edwards & Dorman's Gallery of Photographic Art (URL: <http://georgiaphotographers.files.wordpress.com/2013/10/edwards-dorman-1886.jpg>).

2009 Bird's Eye View of Atlanta (URL: <http://album.atlantahistorycenter.com/store/Products/79591-birds-eye-view-of-atlanta.aspx>).

2005 *The Blue and Gray in Black and White: A History of Civil War Photography* by Bob Zeller (Westport, CT: Praeger Publishers), pp. 49

2011 1861 Confederate Camp Examination (URL: <http://civilwartalk.com/threads/1861-confederate-camp-examination.23877/>).

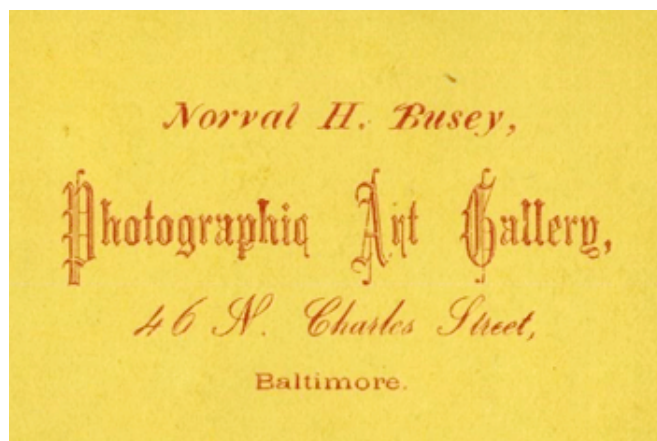
2008 The Historic New Orleans Collection Quarterly, Vol. XXV (New Orleans: The Historic New Orleans Collection), pp. 1-4.

2012 Jay Dearborn Edwards by Richard Anthony Lewis (URL: <http://www.knowla.org/entry/1160>).

2005 Pioneer Photographers from the Mississippi to the Continental Divide by Peter E. Palmquist (Stanford, CA: Stanford University Press), pp. 230-231.

Noval H. Busey

The son of Rev. Thomas Henry and Sarah Neely Busey, Norval Hamilton Busey was born in Virginia on December 28, 1845. Within five years, the family settled in Baltimore, and young Norval found work at Stanton & Butler, a photographic firm that specialized in cartes-de-visite. In 1867, Mr. Busey relocated to York, Pennsylvania, where he operated his own studio for three years. He married Emma Virginia Laley, and the couple would later have three daughters and son Norval Jr.



Mr. Busey returned to Baltimore with his young family in 1870, and opened a new studio on the fashionable Charles Street. The gallery's elegant decor was particularly well suited to its elite clientele. The 23x40 foot reception area was particularly striking with its green carpeting and stylish antique furniture. The skylight faced north, with the seldom used side light coming from the northwest, controlled by pasteboard blinds. The next floor housed the washing and finishing rooms,

and the printing, solar camera, and negative rooms were situated on the third floor. Mr. Busey's approach to portrait photography was unconventional for its time in that he did not employ gimmicky props or gaudy backdrops because he felt that the viewer's gaze should always focus on the subject. However, he did adopt an elaborate signature for his portraits in a style reminiscent of celebrity photographer Napoleon Sarony.

Although a successful businessman, Mr. Busey never sacrificed art to turn a profit. His attention to the subtle nuances of posing and lighting set his portraiture apart from his contemporaries. Therefore, it is perhaps not altogether surprising that his focus began to shift to painting. He packed up his family to study in Paris under master painter William-Adolphe Bouguereau. After eight years in France, he continued his training for another three years in Milan. As a portrait painter, Mr. Busey perfected his technical precision, but perhaps more importantly, learned how to leave the indelible imprint of his own cultural background and life experience in his portraits. He once explained, "The characteristics of every artist are perceptible in his works, the portraits of one being distinguished by gracefulness and elegance, and of another stamped with grossness and brutality." While he acknowledged the formidable challenge of children as portrait subjects due to their restlessness, Mr. Busey maintained a beautiful young woman was "the most difficult model of all", because art should never attempt to improve upon natural perfection.

In 1900, Mr. Busey returned stateside, settling his family in New York City. He opened a fashionable studio and gallery that included a display of his friend Arthur Quartley's breathtaking seascapes. After the death of his wife Emma in 1926, Mr. Busey's health began to decline, and he died at the Illinois home of his daughter Ina on May 20, 1928. His portraits of the Duke family currently hang at Duke University's Lilly

Library.

Ref:
1900 The Art Interchange, Vol. XLIV (New York: The Art Interchange Company), pp. 34-35.

2012 Norval H. Busey (Baltimore MD) (URL: http://www.itsallaboutfamily.com/j3/index.php?option=com_content&view=article&id=2103:busey&catid=2385&Itemid=101&lang=en).

2010 Norval H. Busey, Photographer and Painter (URL: <http://19thcenturybaltimore.wordpress.com/2010/06/19/norval-h-busey>).

1871 The Photographer's Friend, Vol. I (Baltimore: Richard Walzl), pp. 53-54.

1915 The Photographic Journal of America, Vol. LII (New York: Edward L. Wilson Company, Inc.), p. 578.

Unibox Camera



The Unibox camera was assembled by AB Fritz Weist & Co.'s subsidiary Fotomekano in Jakobsbergsgatan, Sweden outside Stockholm from parts made by Skane Attiksfabriken, now Perstorp AB, in the early 1950s. The unusually shaped twin lens camera was made of bakelite plastic. It featured a large brilliant waist-level finder, a fixed focus lens and a simple instantaneous time and bulb shutter. It was capable of capturing 6x6cm exposures on 620 roll film. It was a popular camera with an approximate production of 40,000 units.

Charles Reutlinger



Born in 1816 in Karlsruhe, Germany, Charles (also known as Carl or Karl) Reutlinger was the fourth child of a well-to-do Jewish wine retailer. An aunt introduced the impressionable boy to art, and by age 18, he was a traveling silhouette portrait artist. Fascinated by the new daguerreotype process, Mr. Reutlinger received additional instruction by his mentor and fellow silhouette artist Georg Friedrich Brandseph. Based in Stuttgart, he married Therese, who assisted him while he perfected his photographic style and mastered the intricacies of daguerreotyping while working at his cousin's plate factory. In 1849, Mr. Reutlinger opened his photographic gallery at 8 Furtbachstrasse.

Within a year, he made the fateful decision to settle in Paris and opened the Reutlinger

Studio on the Boulevard Montmartre with his younger brother Emile. Specializing in portraits, cartes-des-visite, cabinet photographs, and nudes, he quickly established himself as an accomplished celebrity photographer of actors, artists, composers, operatic soloists, and ballet dancers. His portraits won prestigious awards in Berlin, Hamburg, and at Paris's World Exhibition. Mr. Reutlinger further cemented his professional reputation as an active member of the Societe FranÃ§aise de Photographie. While he cultivated a predominantly elite clientele, Mr. Reutlinger himself stood in stark contrast with his casual appearance and good-natured, unassuming demeanor. His choice in photographic instruments was equally simplistic, utilizing one for large portraits, cabinet vignettes, and reproductions and enlargements and a Dallmeyer with two objectives for his cartes-des-visite.

His small glass studio had a northern exposure and was topped with a stained glass roof. In the summertime, Mr. Reutlinger shielded his roof with a blind he manipulated with an indoor crank, and varied shading with six different blue calico screen curtains. His practice was to pose and light his sitters for vignettes from only one side. Despite limited studio space, he had 28 employees, with colorists and retouchers mostly working from their homes. His efficient laboratory was subdivided into areas for plate cleaning, plate preparation, and negative development. There is an adjoining room for negative enlargements, and a storage room for plates of all sizes. Over time, every room contained boxes of preserved negatives totaling more than 100,000. It appears Mr. Reutlinger became ill in 1880, the year he turned over studio operations to his brother. Emile Reutlinger was later joined by his son Leopold-Emile (an acclaimed master of erotic portraiture). Charles Reutlinger died in 1881, and after his nephew Leopold-Emile assumed complete control of the studio, he concentrated primarily upon erotica,

advertising photographs, and print reproductions. Leopold-Emile Reutlinger was forced into retirement after losing an eye in a freak accident suffered while opening a bottle of champagne. The Reutlinger Studio ceased operations in 1937.



Ref:
2008 Glamour: A History by Stephen Gundle (Oxford, UK: Oxford University Press), pp. 102-103.

2014 The Passions of Jean-Baptiste Carpeaux by James David Draper and Edouard Papet (New York: Metropolitan Museum of Art), p. 222.

1869 The Philadelphia Photographer (Philadelphia: Benerman and Wilson), pp. 115-116.

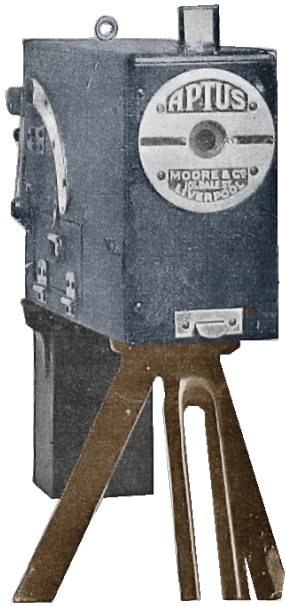
1874 The Philadelphia Photographer (Philadelphia: Benerman and Wilson), pp. 4-6.

2003 The Portraits of Hector Berlioz, Part 1 by Gunther Braam (Kassel, Germany: Bärenreiter), p. 271.

2014 Theater Star Yvonne Sautrot: Portrait by Reutlinger in Paris, France (URL: <https://cabinetcardgallery.wordpress.com/2013/10/19/theater-star-yvonne-sautrot-portrait-by-reutlinger-in-paris-france>).

1901 Wilson's Photographic Magazine, Vol. XXXVIII (New York: Edward L. Wilson), p. 13.

The Aptus Camera



The Aptus Ferrottype Camera was manufactured by the Moore & Co. of 101 Dales St. Liverpool, Lancashire, England from circa 1910 to the 1930s. The Aptus Ferrottype Camera was constructed of a wood body and covered with black leather. It was capable of capturing images on plates. The cameras were

available in four picture sizes from 2 1/2 x 1 3/4 up to 3 x 4 3/4 inches. The standard camera was fitted with an achromatic lens or the deluxe model with an f4.5 Anastigmat. Up to 100 sheets of sensitive material can be loaded into a magazine in the camera and are taken out and held in the focal plane, one at a time, by a suction operated holder. When the exposure has been taken the sheet is released and drops straight down into the developer. Positives can then be made from the negative by means of a copying arm which incorporated supplementary lens so that the negative can be copied to the same size. The developing tank was available in either ebony or nickel-silver.

Standard Model A for pictures 2 1/2 x 1 3/4 inches cost £24 0s 0d

Standard Model B with the addition of a revolving back cost £28 0s 0d

Standard Model C for pictures 3 1/2 x 2 1/2 inches or 2 1/4 x 1 3/4 inches with revolving back cost £32 0s 0d

Standard Model D for pictures 4 3/4 x 3 inches or 3 1/2 x 2 1/2 inches with revolving back cost £44 0s 0d



Deluxe version of B,C and D with an f4.5 Anastigmat lens costs £42 0s 0d, £46 0s 0d and £58 0s 0d respectively.

Emil Suter.



The Optical Institute of Emil Suter (Optische Anstalt E. Suter) was established in 1878 in the city of Basel, Switzerland. The company produced high quality lens and parts, in which they were able to sell wholesale to various

camera manufacturers, like Mackenstein of Paris, German manufacturer Ica and Murer & Duroni of Italy. They began selling brass barrel lens and later sold lens that would be mounted on various shutters. Emil Suter also had its own line of cameras which are less well known, but still of high quality and some are uniquely designed. The company grew into a large industrial photographic manufacturer, the first of its kind in Switzerland and became well known throughout the world. The Optische Anstalt E. Suter AG survived for over 125 years and finally ceased operations in 2005.

See our Historic Camera site for a complete listing of E. Suter Cameras.

REWO-LOUISE Camera

The Rewo Louise camera was manufactured by Reneman Works of Utrecht, Netherlands in circa 1947 to 1949. This box camera was constructed of metal with a black hammered finish and an extended housing in the front for the shutter and lens assembly. It featured a fixed focus meniscus optiek lens made by "De Oude Delft" and a manual and time shutter. It was capable of capturing 6x9cm exposures on standard no. 120 roll film. There were a few versions of this camera made, with the differences limited to camera coloring and font type or size.



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Sanwa Co. Ltd.

Sanwa Shokai Ltd. (Sanwa Shokai) was an exclusive distributor for the Mycro subminiature camera from 1941 to c1950s. The Sanwa Company was located in Tokyo, Japan. The Mycro cameras were originally manufactured by the Akita Seisakusho in the 1930s and distributed by various companies prior to Sanwa obtaining exclusive rights.



During the Sanwa period the cameras were marked with Sanwa Co. Ltd. of Japan and also US distributor Mycro Camera company of New York. The Mycro Camera Co. also distributed the Mycro Myracle II subminiature camera made by Sugaya Koki, Sugaya Optical Co. of Japan and the round Petal subminiature camera originally made by St. Peter Optical Company.

See our Historic Camera site for a complete listing of Sanwa Co. Cameras.

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