



# Historic Camera

## Newsletter

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Volume 13 No. 05

### Altrincham Rubber Co.



MR. A. W. S. SANDERSON.

The Altrincham Rubber company was founded in 1901 by A. W. S. Sanderson on Grafton St. in the market town of Altrincham, England, near Manchester. The original staff consisted only of Mr. Sanderson and one assistant. The company's initial focus was on the manufacture of india-rubber goods and camera cases made of all kinds of materials and sizes. In 1902 the company grew so quickly to meet demand, that it had to expand. The company moved some operations into

Mossburn buildings for manufacture and the Grafton St. premises were retained for office and retail purposes. An additional workshop was later opened near the offices in lower Grafton St. to produce roller blind shutters, time valves, squeegee pads, and other specialties. A London depot was opened in 1904. Some of the products the company made are the "Silentus" shutter, the "Sanderson" shutter, lens caps, shutter releases, double spray bellows and the company's own Nelson camera. A.R.C. were the British agents for the Sutter lenses. The company prospered into the mid 1900's.



The Nelson Camera was manufactured by the Altrincham Rubber Company in circa 1910. The camera was made of the best mahogany, perfectly seasoned by being

stocked for 5 years in special drying rooms before manufacture. It was beautifully polished with full brassbound hardware to withstand any amount of hard wear. It featured a triple extension leather bellows, reversing back, swing back, turntable, rising and falling front, tripod and slides. It came with a time and instantaneous roller blind shutter with speed indicator and automatic timer. It provided speeds of 1/90, 1/75, 1/45, 1/30, 1/15, 1/8, 1/4, 1/2, 1, 2, and 3 seconds. It was made on a quarter plate, half plate, full plate, 10 x 8, 12 x 10 and 15 x 12 inches. Prices ranged from £4 10s to £19 15s.

## Darius Kinsey



## Darius Kinsey

Darius Reynold "Dee" Kinsey was born to Edmund and Louisa McBride Kinsey in Marysville, Missouri on July 23, 1869. As a boy, he worked in the local coal mines, but would seize every opportunity to draw buildings and cows. However, sketching people proved more difficult, which sparked his interest in portrait photography. He

decided to join his older brother Alfred in Snoqualmie, Washington, where there was an abundance of employment opportunities. After learning basic camera instruction from Mrs. Spalding (or Spaulding) in Seattle, Mr. Kinsey purchased a 6-1/2 X 8-1/2" camera and started his own photography business. He quickly landed a lucrative job taking pictures for the Seattle and Lake Shore Railroad Company. Shortly thereafter, he entered into a brief partnership with his brother Clark, which ended when Clark and another brother Clarence moved to the Yukon Territory at the height of the Klondike gold rush. Settling in Grand Forks, the siblings established the Kinsey & Kinsey photographic firm.

With little money to finance extended expeditions, Mr. Kinsey began photographing wedding parties and making family portraits. During one such outing, he met Tabitha Mae Pritts. The couple married in 1896, and Mrs. Kinsey became her husband's darkroom assistant. They moved to Sedro-Woolley, Washington, and added a studio and skylight to their new home. A skilled craftsman and demanding perfectionist, Mr. Kinsey expected his wife to wash each print 16 times to prevent fading. After enjoying a modicum of success in portraiture, Mr. Kinsey moved his family to Seattle to pursue his desire to chronicle the growing Pacific Northwest logging industry, and ironically found himself in direct competition with his brother Clark. He experimented with various types of large format, panoramic, and stereoscopic cameras until he produced the most aesthetically pleasing results with Rochester Optical Company's massive 20 X 24" Empire State view camera. However, the plateholder alone fitted with two glass plates weighed 25 pounds, and often had to be raised 10 to 12 feet to achieve the proper perspective. Eventually, Mr. Kinsey found success with the smaller and more transportable 11 X 14" Eastman view camera and a high extension tripod. He photographed every aspect of the logging process and daily life in the rugged

logging camps. Sunshine and lack of a light meter required both precision and great patience on the photographer's part to produce his incomparable plates.



Mr. Kinsey was always on the lookout for a high tree stump, upon which he could fashion a scaffold that would ensure distortion-free images. This was a high risk/great reward gamble, which the photographer was willing to take. However, in the fall of 1940, while climbing a stump, Mr. Kinsey fell and broke several ribs. This accident forced him to retire from outdoor photography, and the next five years were spent marketing the impressive number of print negatives he accumulated over his lengthy career. Seventy-five-year-old Darius Kinsey died in Sedro-Woolley on May 13, 1945. The nearly 5,000 negatives and hundreds of prints that comprise the Darius Kinsey collection reside at the Whatcom Museum of History and Art in Bellingham, Washington. More than 150 of Mr. Kinsey's prints are also featured in the University of Washington's digital collection.

Ref:  
2007 Darius Kinsey Photo Collection from Seattle to California to Bellingham (URL: <http://www.skagitriverjournal.com/s-w/library/kinsey01-intro.html>).

2013 Encyclopedia of Nineteenth-Century Photography, Vol. I (New York: Routledge/Taylor & Francis Group LLC), p. 799.

2014 Kinsey Brothers Photographs of the Lumber Industry and the Pacific Northwest, ca. 1890-1945 (URL: <http://content.lib.washington.edu/clarkkinseyweb>).

1965 Photographers of the Frontier West by Ralph W. Andrews (New York: Bonanza Books), pp. 72-76.

## B & R Mfg



The Photoette Camera No. 115 was manufactured by the B&R Manufacturing Company of New York. The camera was a small metal box with fabric covering that was detailed with a leather pattern. It was described in advertising as the "Wonder Camera", "simple to operate", "perfect results" and "made in America". It took any standard no. 127 roll film and produced exposures 1 5/8 x 2 1/2 inches.

## H. Walter Barnett

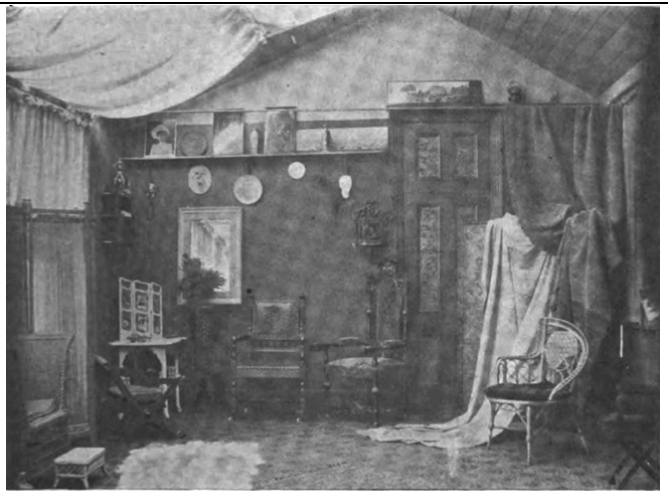
Photographer and world traveler Henry Walter Barnett was born to Lewis and Alice Jacobs Barnett on January 25, 1862 in St. Kilda, Victoria, Melbourne, Australia. His parents were London-born Jews who settled in Australia in the 1840s. At the age of 13, the junior Barnett became a studio apprentice to Robert Stewart, owner of Stewart & Co., which was at the time Melbourne's most successful photographic gallery. During his apprenticeship, Mr. Barnett met and befriended Australian artist Tom Roberts, who



Henry Walter Barnett

later became known as "the father of Australian landscape painting." Mr. Barnett was responsible for arranging the sale of his protege's first painting. In 1880, he entered into a commercial studio partnership with Harold Riise, but sold out to his partner after two years, seeking greater inspiration and experience. He embarked upon an extensive globetrotting journey, pausing in the occasional port to work with some of the world's leading photographers including Isaiah West Taber in San Francisco and Joseph W. Gehrig in Chicago. Settling in London, Mr. Barnett was hired as official court photographer for W. and D. Downey, which established his reputation as one of the United Kingdom's premier portraitists

Mr. Barnett made a triumphant return to his native Australia in 1885, opening Falk Studios in Sydney. His combination of vast experience and keen marketing abilities generated worldwide interest in Australian portrait photography. Mr. Barnett emphasized facial details unlike few photographers of the late-nineteenth century, accentuating bone structure and skin texture of his sitters. He quickly cornered the Australian portrait market with a staff of studio technicians that was unparalleled, and clients who were willing to pay hefty fees for a sitting with the master. He married Hilda (Ella) Clement Forbes on July 18, 1889, and soon the couple formed the center of Sydney's elegant artistic and social circle. His global recognition enabled Mr. Barnett to receive exclusive rights to make and market the portraits of such luminaries as actress Sarah Bernhardt, authors Robert Louis Stevenson and Mark Twain, and New South Wales Premier Sir Henry Parkes, the "father of the Australian Federation." In 1895, shortly after opening a studio in Melbourne, Mr. Barnett decided to visit London, and on his return voyage, he met Frenchman Marius Sestier, a cameraman with the Lumiere film company. He invited Mr. Sestier to join him in Sydney, where the duo collaborated on the first motion picture filmed in Australia.



STUDIO OF A. WALTER BARNETT, LONDON.

By 1897, Mr. Barnett was back in London permanently and opened elaborate portrait studios in Hyde Park and Knightsbridge. His elite clientele included famed sculptor Auguste Rodin and King George V. His platinotypes were printed on special paper which could then be mounted in the mezzotint tradition. Those varnished glass negatives remained in pristine condition decades afterwards. Mr. Barnett was a founding member of the Professional Photographers Association, and retained memberships in The Linked Ring and Royal Photographic Society. His interest in modernism coincided with World War I, and in 1920, he sold his studio and moved to Dieppe, France, where he became deeply involved in the Modernist movement. Seventy-one-year-old H. Walter Barnett died in Nice, France on January 16, 1934.

Ref:

2014 Australian Dictionary of Biography: Barnett, Henry Walter (1862-1934) (URL: <http://adb.anu.edu.au/biography/barnett-henry-walter-5139>).

2007 Encyclopedia of Nineteenth-Century Photography, Vol. I (New York: Routledge/Taylor & Francis Group LLC), pp. 116-117.

2014 Features of the National Convention (URL: [http://chestofbooks.com/arts/photography/Studio-Light-1911/Features-Of-The-National-Convention.html#.VHiapPnF\\_40](http://chestofbooks.com/arts/photography/Studio-Light-1911/Features-Of-The-National-Convention.html#.VHiapPnF_40)).

2014 H. Walter Barnett: National Portrait Gallery (URL: <http://www.npg.org.uk/collections/search/portrait/mw198295/H-Walter-Barnett>).

2004 Intersections by Helen Ennis (Canberra: National Library of Australia), p. 116.

2014 National Portrait Gallery (URL: <http://www.npg.org.uk/collections/search/portraitLarge/mw216312/Sarah-Henriette-Rosine>).

Bernhardt?sort=dateDesc&LinkID=mp16188&role=art&displayNo=60&wPage=1&rNo=101).

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1900 Photograms of the Year (London: Dawbarn & Ward, Ltd.), p. 6.

1901 The Process Engraver's Monthly, Vol. VIII (London: Dawbarn & Ward, Ltd.), p. 143.

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1899 The Sketch: A Journal of Art and Actuality, Vol. XXVIII (London: Ingram Brothers), p. 258.

## ATOMS



Association de Techniciens  
en Optique et Mécanique Scientifique

The "Association de Techniciens en Optique et Mécanique Scientifique" or otherwise known as ATOMS was founded in 1946 in St. Etienne, France, with a staff of only 9 people. The company produced a few twin lens reflex cameras and is known for its Atos shutter. The single type shutter was manufactured at their factory in Nice at 200 per month, however by 1956 the company employed a staff of 140 persons who made eight types of shutters at a rate of 20,000 per month. Their quality reflex cameras included the Atoflex, the Aiglon, and the Aiglon Reflex.



## T. R. Burnham

Thomas Rice Burnham was born to Asa and Lydia Parsons Burnham in 1834 in Winslow, Maine. Little is known about his education or family life beyond he was one of four children and began his professional career in Portland, Maine. After a short stay in New York, Mr. Burnham moved to Boston in the early 1860s, where he opened the first of several studios at 247 Washington Street, the heart of downtown Boston. The bulk of Mr. Burnham's trade was commercial portraits, cartes des visite (CDVs) in particular, using glass plate negatives. His portfolio was a veritable Who's Who of prominent Americans, which include President Abraham Lincoln, General Ulysses S. Grant, and actor Edwin Booth. His CDVs of departing Civil War soldiers became treasured mementoes of families and friends.



Mr. Burnham prided himself on being both artist and scientist, and frequently described by his professional colleagues as possessing "a very unique character." His experiments with glass plate negatives were enthusiastically chronicled by photographic club journals and industry publications. In 1870, he was named Vice President of the newly formed Boston Photographic Society. Three years later, he and partner Edward Sidney Dunshee were operating the Dunshee & Burnham gallery at 323 Washington Street. By 1875, Mr. Burnham was concentrating on

panoramic views, and introduced his large photographs that he declared were made from a "half and half" instrument he constructed with Usner and Alvan Clark lenses to an enthusiastic group of local artists. He explained this lens combination provided him with great depth without image distortion. Mr. Burnham's 20 X 24" views of Niagara Falls were constructed by reversing the front lens of his hand-crafted instrument. Each of these large plates required 6 oz. of collodion to coat, and the ever-innovative Mr. Burnham used a tar-coated pine bath dish that was approximately 9" longer than his glass plate. Despite the extreme difficulties associated with such an undertaking, his images are amazingly free of the mist that tended to obscure previous views of Niagara Falls.

**T. R. BURNHAM,**  
**PHOTOGRAPHER**  
*351 WASHINGTON STREET,*  
*(Next Door north of BOSTON THEATRE.)*  
*All styles of Picturers that are made anywhere.*  
*Copies of old Daquerreotypes, Ambrotypes*  
*and Cards enlarged and finished.*  
**CABINET PORTRAITS,**  
A new thing just out. People visiting Boston, will do well to call  
and compare work with other rooms.  
**T. R. BURNHAM,**  
*351 WASHINGTON ST. - - - BOSTON.*

In the early part of June 1886 news spread from Boston across the country that local photographer T. R. Burnham produced the largest dry plate ever attempted. It was a thirty six by sixty inch, three-quarter-length portrait of a young lady. The thickness of the glass was about a half inch and weighed eighty pounds. Allen & Rowell created it. The camera used to capture the mammoth exposure was home made by Burnham and fitted with the largest No. 8 Euryscope lens made.

Always eager to share his knowledge with aspiring photographers, Mr. Burnham maintained that plain paper pictures were easier to preserve than albumen silver prints because the high water content in albumen tainted their surfaces over time. Unless they were properly stored, many of these images unfortunately deteriorated, just as Mr. Burnham predicted. Thomas Rice Burnham died in his home state of Maine in 1893, and buried at Pine Grove Cemetery in Kennebec County. Although his name is virtually forgotten today, T. R. Burnham CDVs are highly sought after by twenty-first century photo historians and serious collectors.

Ref:

2014 The Horse Soldier: Fine Military Americana (URL: <http://www.horsesoldier.com/products/identified-items/photography/8072#>)

2014 National Library of Australia (URL: <http://trove.nla.gov.au/work/19989147?versionId=23532842>).

2014 The Pet Historian (URL: <http://thepethistorian.com/category/pet-portraiture>).

1875 The Philadelphia Photographer (Philadelphia: Benerman & Wilson), pp. 101-102, 187.

1877 The Philadelphia Photographer (Philadelphia: Benerman & Wilson), p. 49.

1914 Camera Craft - Volume 21 - Page 299.



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