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Newsletter

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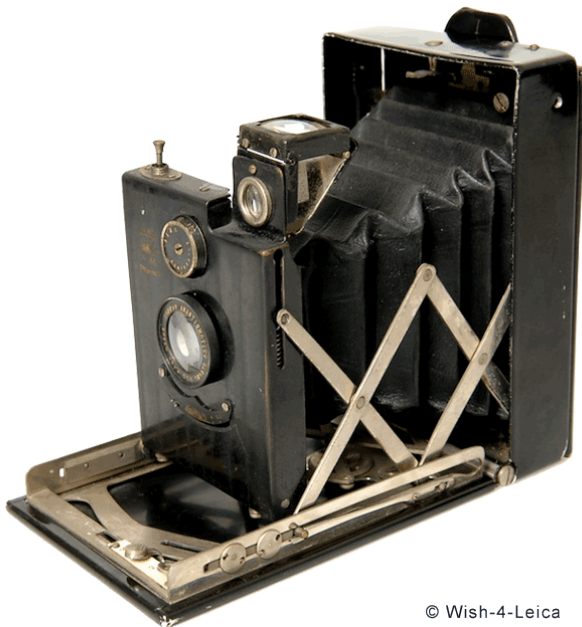
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Albini

In 1896 the Albini Company was founded in Niguarda, a district of Milan, Italy. The company initially focused on the manufacture of portable box cameras. Later they made compact folding cameras, all geared for the amateur market.



In 1905, the company was acquired by Ganzini & Namias. Mario Ganzini was a businessman of photographic materials and Rodolfo Namias was a chemistry Professor and one of the most influential voices of Italian photography. Professor Rodolfo Namias was also the founder of the magazine "Il Progresso Photo" in 1894.



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By 1910 the Albini catalog consisted of over twenty models. All the cameras carried the

name "Alba", followed by an identification number or by a number and a letter when it comes to different versions of the same model.

In approximately 1924 production halted.

Albini camera production is believed to have been low as these cameras are very hard to find today, as is information relating to the company and cameras.

George H. Hana



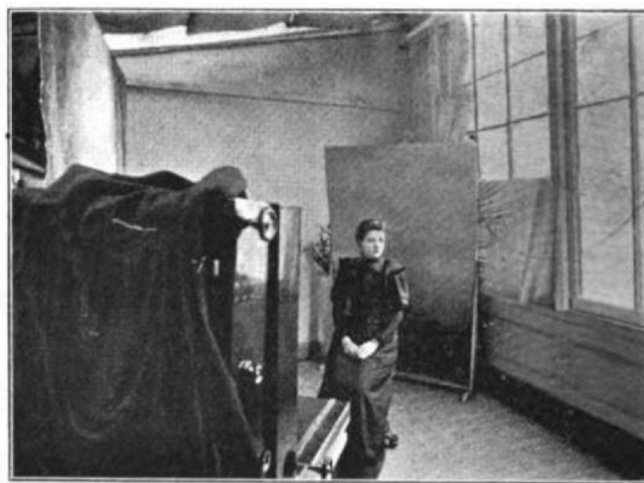
Born in Northern Ireland in 1868, no information exists on George Henry Hana's parentage or early education beyond that he likely learned photographic processes in his native country as a young apprentice. He traveled to the United States to practice his trade as the lead operator at John B. Scholl's prestigious theatrical photography studio. Here, he met (and subsequently married) the studio's business manager Sarah Romilda Graham. Later, the couple had a son, George G. Hana. After a brief professional stint in New York, Mr. Hana moved his family to

London in 1893, setting up shop at 1 Regent Street in Westminster. Within two years, business was booming, and included two impressive orders each to produce 26,000 cabinet cards.

From November 1894 until November 1897, Mr. Hana worked out of a studio at 443 Strand in Westminster, after which he moved his operations to Bedford Street, also in Westminster. By this time, he had clearly established himself as one of the world's premier theatrical photographers. Many of his photographs were featured in *The Sketch*, a popular weekly newspaper catering to the social elite. An 1899 feature article in *The Photogram* found nothing particularly remarkable about Mr. Hana's gallery, describing it as "just a studio with good diffused light, good lenses, worked at fairly large apertures, quick plates, a quick operator, and a few assistants who thoroughly understand and follow up on their chief's methods." What distinguished Mr. Hana from his contemporaries was his impressive ability to pose his sitters naturally and to elicit moving facial expressions that reflected their unique personalities. He felt the photographer's greatest aesthetic assets were creative uses of inventiveness and observation. His keen eye for design and detail made compelling uses of light and shadow to generate what appeared to be motion in still photography. No detail from apparel folds to body language was overlooked. The result was a successful balance of drama and understatement. Performers of the period regarded sitting for George Henry Hana as an important professional rite of passage.

By 1901, the successful photographer was living at 25 Halesworth Road in the London borough of Lewisham. Within fifteen years, Mr. Hana further solidified his industry reputation by being elected President of the Professional Photographers' Association. Although sidelined for several years by a major surgical procedure performed in 1919, Mr. Hana

received international attention as a council member for the Professional Photographers of America (PPA), when he supported the admission of assistants into what had historically been a masters' only affiliation. He eloquently argued that granting associate membership to assistant photographers would strengthen the Association's primary objective, "the betterment of photography." Seventy-year-old George Henry Hana died on December 31, 1938, leaving behind a photographic profession that was stronger and better because of his artistry and industry contributions.



Actual Studio.

Ref: 1922 *Bulletin of Photography*, Vol. XXXI (Philadelphia: Frank V. Chambers), pp. 722, 724-725.

2015 Hana, George Henry (URL: <http://www.photolondon.org.uk/pages/details.asp?pid=3449>).

2015 Percy Grainger, *State Library of New South Wales* (URL: <http://statelibrarynsw.tumblr.com>).

1895 *The Photogram*, Vol. II (London: Dawbarn & Ward), p. 71.

1899 *The Photogram*, Vol. VI (London: Dawbarn & Ward), pp. 69-72.

2014 W.C. Fields from *Burlesque and Vaudeville to Broadway: Becoming a Comedian* by Arthur Frank Wertheim (New York: Palgrave Macmillan), p. 158.

Kambayashi & Co. - Homer

The Homer No. 1 camera was the only camera manufactured by Kambayashi & Company Ltd., Japan in circa 1960. It was a subminiature camera capable of taking 14 x

14mm exposures on 16mm roll film. It was made of grey, black or brown metal and covered in imitation leather. It featured fixed focus meniscus lens with two stops for sunny and cloudy weather and a single speed shutter fixed at 1/50th part per second. A green window frame counter is available on the back.

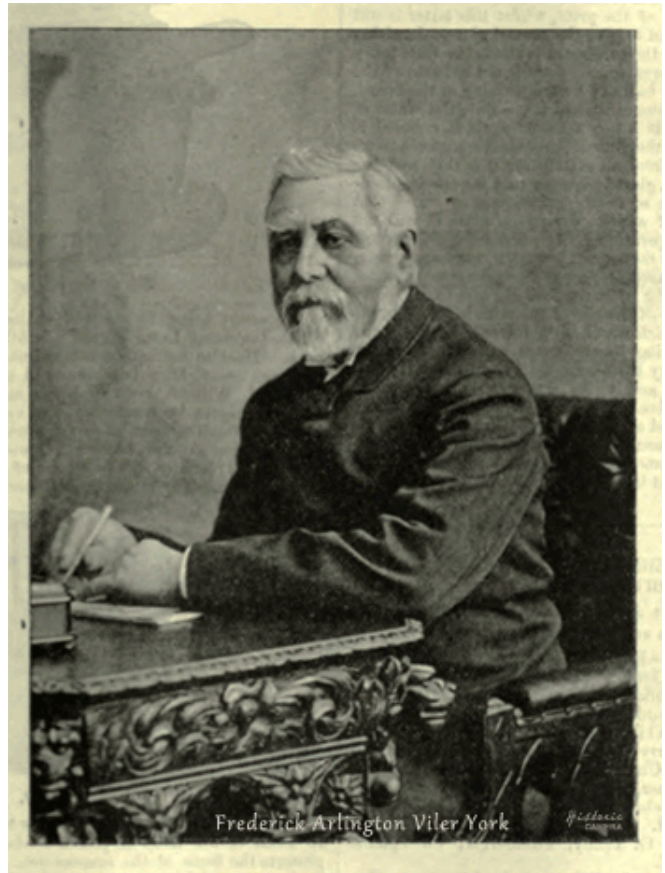


Frederick York

Frederick Arlington Viler York was born in Bridgwater, Somerset, England, on August 11, 1823. After discovering law was not a satisfying vocation, he became an apprentice for a Bristol chemist at the age of 16, which was also the same year Louis-Jacques-Mande Daguerre invented the daguerreotype. It is believed Mr. York became acquainted with William Henry Fox Talbot's calotypes during his apprenticeship and experimented with photogenic paper made by artist William West of Bristol's Clifton Down Observatory. After moving to Bath, he met and married Eleanor.

During the winter of 1853, Mr. York became afflicted with a serious lung ailment (a common malady among chemists), and his doctor recommended relocating to a warm climate to regain his health. After advising his photographer friend photographer John Daniel Cogan of his plans, Mr. Cogan suggested he pursue photography as a career, and provided him with instruction as well as the use of his studio. In 1855, Frederick York and his wife left for South Africa's Cape of Good Hope, where he found work as a photographer. Though his studio met with quick success, Mr. York frequently struggled with material shortages that lasted for several months at a time. He was unable to obtain bromide of ammonium or iodide and discovered that Dutch ether turned deep red with

the addition of iodides. As for using wine, that had been distilled to the point of rendering it completely ineffective. However, the ever resourceful Mr. York successfully redistilled the ether and wine and successfully transformed Mexican silver dollars into silver nitrate for photographic processing. Mr. York is credited with introducing the collodion technique to South Africa, while supplementing his income as a photographic equipment importer and photography instructor.



Fully recovered, Mr. York moved his family (which now included sons William and Edward) to England in 1861, where he established a studio and publishing house at 10 Lancaster Road (later renumbered as 87 and 67) in the London borough of Notting Hill. He quickly earned a reputation as a formidable outdoor photographer, having taken more than 1,000 views of the London landscape in various sizes. He also produced cabinet, stereoscopic, and large size images of the animals that inhabited London's Zoological Gardens (now known as the London Zoo). He frequently used Ross and Dallmeyer stigmatic lenses.

While traveling through Paris, Mr. York captured stereo views with hand camera, from which he produced glass lantern slides. Their popularity resulted in the lucrative production of lantern slides of his London stereographs. When son William joined his father in his

growing business, the company name was changed to York & Son. In 1884, a Bridgwater factory opened at 32 Friarn Street that within the next decade was producing 100,000 glass lantern slides annually. Mr. York was also an active member of several photographic societies, but his growing deafness forced his retirement. Eighty-year-old Frederick York died on December 17, 1903, and his son William continued operating the business. Unfortunately, however, the demand for glass lantern slides decreased significantly, resulting in liquidation and sale to Newton & Company in 1907, although the name York & Son was retained. It finally closed in the late 1940s when Newton & Co. was purchased by AEI. London's National Monuments Records currently has more than 2,400 of York & Son's glass negatives in its inventory, which includes 832 of the famous London stereo views.

Ref:
1889 The British Journal of Photography, Vol. XXXVI (London: Henry Greenwood & Co.), pp. 232-233.

2009 British Journal of Photography Almanac Annual Summary of Photographic Inventions and Events in Photographic History/1905 (URL: http://notesonphotographs.org/index.php?title=British_Journal_of_Photography_Almanac_Annual_Summary_of_Photographic_Inventions_and_Events_in_Photographic_History/1905).

2007 Encyclopedia of Nineteenth-Century Photography, Vol. I (New York: Routledge/Taylor & Francis Group LLC), p. 1520.

2012 Lioness Aroused (URL: <http://www.fadedpage.com/books/20121210/20121210.html>).

1900 The Photographic Dealer, Vol. VIII (London: Photographic Dealer Ltd.), pp. 54-56.

2009 York & Son (Courtesy of the Magic Lantern Society) (URL: <http://www.friarn.co.uk/york/york.htm>).

1999 York, Frederick Arlington Viler (URL: <http://www.photolondon.org.uk/pages/details.asp?pid=1257>).

2015 York & Son: London and Neighbourhood (URL: <http://www.stereoviewheaven.com/038/UK381.htm>).

Hensoldt (Germany)

Dr. Hans Hensoldt founded the Hensoldt Company in Wetzlar Germany. He was a grandson of Moritz Hensoldt who had founded the original scientific instruments business. Dr. Hans Hensoldt had a similar business selling cameras and lenses in addition to telescopes and binoculars. Moritz Hensoldt sold his business to Zeiss in 1928



and Zeiss sold products with the Hensoldt brand. Originally Hensoldt sold the Publica camera that was a copy of the Leica. Possibly due to conflicts with Leica, Dr. Hans Hensoldt began branding his cameras and had them made in Milan, Italy by Industria Scientifica Ottica or ISO.



Publica Camera

The Publica camera was manufactured by Hensoldt in late circa 1940's. It was a low priced 35mm cartridge camera. Constructed of metal with leather covering resembling the popular Leica. It featured a fast focal plane shutter providing speed from 1/25th to 1/500 of a second, plus bulb, a coupled rangefinder and Leica type screw mount lenses. Reportedly, less than 100 units were made.



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