



# Historic Camera Newsletter

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## Talbot & Eamer



Mr. G. Jones.

The firm of Talbot & Eamer dates back to 1884, where Mr. Henry Percy Tattersall founded the establishment at 11 Exchange-street in Blackburn, England. The relation or derivation of the business's name Talbot & Eamer to Tattersall is unknown. He was

sometimes listed as a scientific instrument maker. Mr. Tattersall was one of the first manufacturers to make box cameras with a bag changing arrangement. During the 1890s, the business prospered with the introduction of the Talmer, Economic, Diamond and Tattersall Patent hand cameras.

In 1897 the firm was located at on 58 Ainsworth Street, Blackburn in the county of Lancaster. The exact date of the move from exchange-street is unknown.

Due to financial problems Tattersall sold the business to Mr. G. Jones, a native of Blackburn in 1901. Mr. Jones bought the business for his sons and the business was run by Mr. G Jones Junior. It was at this time that the business was moved to 54 Steel

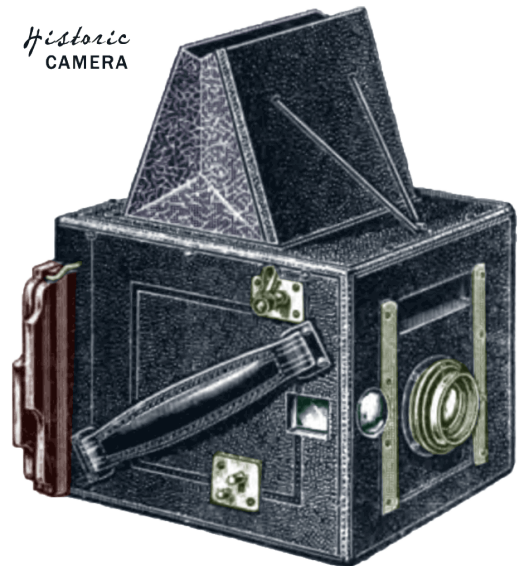
Street, Liverpool. The introduction of the Miral and Flexet reflector cameras became a success. By 1904 the firm employed about 18 young workmen. The new building was called the "Miral Works".

In 1906, the business was purchased by Mr. F. Strettell. He continued manufacture of the same equipment, but with improved and up-to-date lines.

The business was became Talbot & Eamer Ltd. in 1909 but quickly declined over the following few years. Operations completely closed in 1923.

See our website for completed detail on Talbot & Eamer cameras.

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CAMERA



Ref:					
1890	July	The	Photographic	news,	p. 581
1897	The	London	Gazette	-	Page 159
1904	May,	Photographic	Dealer,	p.	118
1906	British	Journal	of Photography	vol. 53,	p15
1995	British Camera Makers, Channing & Dunn, p. 124				

## Henri Le Secq



Henri Le Secq was born to Auguste-Jean and Anne-Louise (Tournaire) Le Secq on August 18, 1818 in Paris, France. His father was a respected civil servant who later served as mayor of Paris's ninth arrondissement (currently the fourth arrondissement). His artistic inclinations began during childhood, and he found inspiration in the Romantic writings of Victor Hugo. While still a teenager, he became a student of sculptor Jean-Jacques "James" Pradier, and five years later he was studying with historical painter Paul Delaroche. By 1842, his paintings were being exhibited at the Salon de Paris.

Mr. Le Secq became acquainted with painter Charles Negre, with whom he studied photography under the tutelage of photographic pioneer Gustave Le Gray. In 1848, he married Marguerite-Fanely Palais, and along with Mr. Negre began experimenting with William Henry Fox Talbot's calotypes. He continued utilizing Mr. Le Gray's waxed paper negatives long after

his contemporaries switched to glass negatives because he preferred the luminous qualities of paper. Mr. Le Secq joined other colleagues including Mr. Negre and Mr. Le Gray in the founding of France's first photographic organization, the Societe heliographique, in 1851. By this time, Mr. Le Secq was regarded as one of the industry's finest architectural photographers, which led to his involvement with the Mission Heliographique. Established by the Commission des Monuments Historiques, the Mission conducted a photographic survey designed at preserving France's medieval architecture that historians believed was being threatened by the modernist renovations of Baron Haussmann and Jean-Jacques Berger. During his association with the Mission, Mr. Le Secq photographed several medieval religious buildings and monuments throughout Champagne, Alsace, and Lorraine. Afterwards, he was commissioned to compile a photographic record of church sculptures throughout Paris, Reims (sometimes spelled Rheims), Chartres, Amiens, and Strasbourg. Several of these images were used by local print publishers to produce lithographs. One of his most famous photographs is "Flying Buttresses, Reims Cathedral" (1852), which required a dangerous climb to provide a breathtaking perspective of the impressive arches. That same year, Mr. Le Secq shifted his specialty to landscape photography, which he began by photographing the forests and stone quarries near Montmirail. In his landscapes, he incorporated various Impressionist painting techniques through long exposures and contrasts of light and shadow.

By the mid 1850s, Mr. Le Secq's photographic career was waning due largely to his steadfast refusal to embrace glass negatives. In later years, however, he relented by reprinting some of his waxed paper negatives. He returned to his first love, painting, and several of his works were featured at the Salon. He later published a pamphlet on Salon reforms entitled, "Les

Artistes, les Expositions, le Jury." After losing his wife and daughter in 1862, Mr. Le Secq sold collections of paintings and drawings, and began collecting forged iron pieces. Sixty-four-year-old Henri Le Secq died in his beloved Paris on December 26, 1882, leaving behind a fascinating array of photographic images that document a bygone architectural era.

Ref:

1981 After Daguerre: Masterworks of French Photography (1848-1900) from the Bibliotheque Nationale (New York: Metropolitan Museum of Art), p. 22.

1996 The City of Collective Memory by M. Christine Boyer (Cambridge, MA: The Massachusetts Institute of Technology Press), p. 240.

2007 Encyclopedia of Nineteenth-Century Photography, Vol. I (New York: Routledge/Taylor & Francis Group LLC), pp. 837-839.

2009 The Gargoyles of Notre-Dame: Medievalism and the Monsters of Modernity by Michael Camille (Chicago: University of Chicago Press), p. 226.

2000 Gustave Le Gray, 1820-1884 by Sylvie Aubenas (Los Angeles: Getty Publications), p. 349.

2011 In Photos: Remembering French Photographer Henri Le Secq (URL: <http://www.photography-news.com/2011/08/in-photos-remembering-french.html>).

2015 Tour de Rois a Rheims (Tower of the Kings at Rheims Cathedral): J. Paul Getty Trust (URL: <http://www.getty.edu/museum/media/images/web/download/04529201.jpg>).

## Fred V. A. Lloyd

The Fred V. A. Lloyd company was established in September of 1891 with the purchase of the old established business of Messrs. H. Newton & Co. of 5 South John Street, Liverpool. Mr. Lloyd had extensive experience in the photographic trade prior to his purchase. His first encounter with photography was in 1881 being employed by Murray & Heath early camera makers. He worked there for two years and then went on to work with the Jacquemin Brothers for six years and then in retail for the Wood Brothers of Liverpool as the manager of the photography department. Having both design and retail experience, he purchased his this own establishment at the young age of twenty

six years, where he put his heart and soul into his business.



**MR. F. V. A. LLOYD.**

The Fred V. A. Lloyd company quickly became one of the major photographic supply houses. In 1898 due to the growth of his business he moved to 15 Lord street, Liverpool. In 1909, Mr. Fred. V. A. Lloyd, took over the sales and agency of Messrs. Talbot and Eamer, Mirals, Ltd..

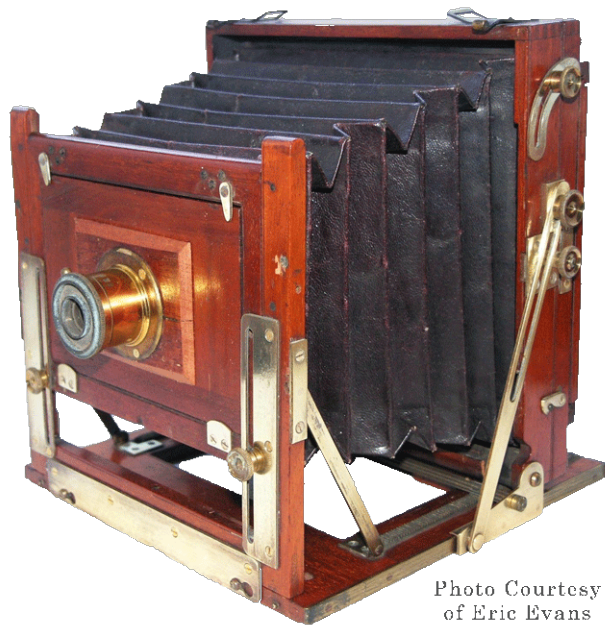


Photo Courtesy  
of Eric Evans

## Richard & Hannah Maynard



Richard Maynard was born on February 22, 1832 to Thomas and Mary (Squire) Maynard in Stratton, Cornwall, England. In 1834, the family moved to the coastal town of Bude, where he received his early schooling. In his teens, he became a shoemaker's apprentice, and at the age of 20 married Hannah Hatherly. Miss Hatherly was born in Bude on January 17, 1834. Shortly after their marriage, the couple moved to Bowmanville, Canada, which is now part of Ontario. The Maynards would later add four children to their family.

Like many of his contemporaries, Mr. Maynard suffered from 'gold fever', and

followed the gold rush to the Fraser River in British Columbia. During this period, Mrs. Maynard learned about photography, and soon began promoting herself as a "Photographic Artiste." After a few years of traveling and enjoying some limited mining success, Mr. Maynard and his growing brood moved to Victoria in 1862. When he ceased mining altogether two years later, he returned to the shoe-bootmaking trade and set up shop on Fort Street. It is believed his wife taught him photography during this period, and there is a mention of Richard Maynard as a photographer in the May 27, 1864 edition of The Victoria Daily Chronicle.

Husband and wife opened a photographic studio on Johnson Street, and focused on their specialty areas - landscape photography and portraiture. Hannah Maynard quickly earned a reputation of being one of Victoria's premier family photographers, served as the Victoria Police Department's official photographer, and received a commission by Harvard University's Peabody Museum of Archaeology and Ethnology to photograph the indigenous groups inhabiting the Northwest Coast of British Columbia. Meanwhile, Mr. Maynard's photographic travels, during which he was frequently joined by his young son Albert, led him to the heart of British Columbia's mining country. In 1870, he became acquainted with Dr. Israel Wood Powell, who commissioned Mr. Maynard to accompany the crew of the gunboat Boxer to photograph the coasts of British Columbia and Vancouver. This expedition resulted in several photographs of the officers, crew, and of the Kwakiutl Indian Village.

As their workloads increased, so did their need for more space. The Maynards built a photographic studio and boot/shoe store on Douglas Street in 1874. That September, Richard rejoined the crew of the Boxer, but the rainy weather impeded his ability to take clear landscape photographs. The following year, a trip to Alaska culminated in several landscape views, photographs of Chief

Shake's house, and a portrait of the officers of the ship Jamestown. Interestingly, when his landscapes were published in the St. Louis Practical Photographer, Hannah Maynard mistakenly received credit for them. In 1879, the couple boarded the Princess Louise where they made a series of photographs, and it was around this time that Mrs. Maynard turned her attention to trick photography, experimenting with multiple exposures and other special effects in photographs of family and friends. One particularly unusual montage of children's faces was the first of a greeting card series titled, "Gems of British Columbia." She also dabbled in an artistic practice she dubbed "photosculptures."

After a last photographic expedition to British Columbia's Arrow and Kootenay Lakes, in 1893, Mr. Maynard retired, but his wife continued to operate their studio on her own. Seventy-five-year-old Richard Maynard died in 1907, and five years later, Hannah Maynard sold her studio and her photographic equipment. She died the following year at the age of 84. Mrs. Maynard's photographs and negatives are contained in the collections of The British Columbia Archives and Washington, DC's National Anthropological Archives.

Ref:  
 2000 BC Archives: Hannah and Richard Maynard (URL: <http://www.bcarchives.gov.bc.ca/visual/maynard/hrmaynrd.htm>).

2011 The Cultural Work of Photography in Canada edited by Carol Payne and Andrea Kunard (Quebec, Canada: McGill-Queen's University Press), p. 41.

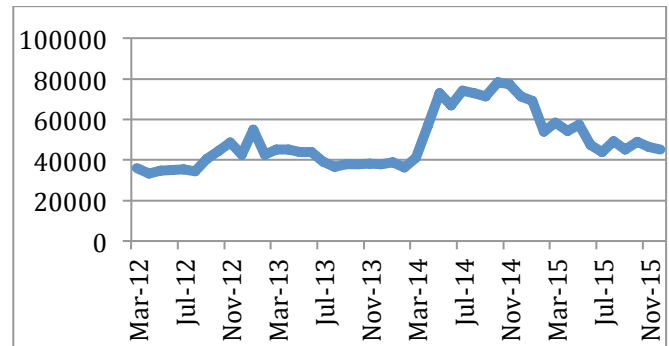
1906 A History O British Columbia by R. Edward Gosnell (Chicago: Lewis Publishing Co.), pp. 399-401.

2000 Pioneer Photographers of the Far West: A Biographical Dictionary, 1840-1865 by Peter E. Palmquist and Thomas R. Kailbourn (Stanford, CA: Stanford University Press), p. 388.

2012 Rethinking Professionalism: Women and Art in Canada, 1850-1970 edited by Kristina Huneault and Janice Anderson (Quebec, Canada: McGill-Queen's University Press), pp. 135-146.

## 2015 Stats

Historic Camera enters its 14th year in 2016. This past year had its ups and downs. Our unique visits reduced from approx. 750,000 in 2014 to 620,000 in 2015, however our page views reached 4.3 million.



Big thanks to all who have supported historic camera over these past 13 years and shared your information, enthusiasm and passion for photography. We will do our best to maintain an interesting and informative open website and with our club extensions on Flickr and Facebook. Thanks for your continuing support for the site and of our sponsors. It helps to keep us going. Looking forward to new and interesting photography fun in 2016.

Best Regards,  
 Tom



Send Comments & Suggestions to  
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