

Cambridgeshire Photographers: an Eye on the Past
Mike Petty

A series of articles about the men and woman who have photographed Cambridge and Cambridgeshire, published in the Cambridge Weekly News between September 1990 and November 1992

The articles were illustrated with examples of their work held in the Cambridgeshire Collection at Cambridge Central Library. I have copies of many of the pictures featured.

These notes are a working file and include additional information. They are incomplete and could benefit from editing. If you can add to them I should be delighted to hear from you

There are other sources, perhaps the best being <http://www.fadingimages.uk/>

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Sorting some of the many thousands of negatives in the Cambridgeshire Collection

Introduction

Mike Petty's Guides for the Cambridgeshire Researcher
Cambridgeshire Photographers 1844-1990

Between September 1990 & November 1992 I wrote a series of articles in the Cambridge Weekly News about some 76 photographers who have worked in and around Cambridgeshire during the last 150 years. They represent but a small proportion of the list of over 430 names of people who are known to have taken pictures, either as amateur or professional, and whose work is represented in the files of the Cambridgeshire Collection in Lion Yard Library, Cambridge. Usually only a small proportion of their output has survived, perhaps only a snap or two, and the details of the person behind the lens have been even more sketchy.

During the course of these articles however much new material was donated to the Collection and many relatives and friends of the people so inadequately surveyed have added to the information recorded about them.

This article attempts to identify the first person to have set up a professional studio in Cambridge. This issue was considered in the columns of the Cambridge Daily News in December 1939 when a Fellow of the Royal Photographic Society, much more expert in matters technical, proffered his thoughts.

He traced the earliest photographic process to the Daguerreotype, first invented in 1831 and recounted how portrait studios were established in London in 1840. Such portraits were expensive and it was not until 1851 that a cheaper process came along. This was the collodian positive invented by F. Scott Archer of Bishop's Stortford which captured images on glass. It had the important bonus in that the process was portable and itinerant photographers became great attractions at village feasts along with other stalls and shooting galleries. They were not always welcome apparently. In 1864 Henry Pendle of Soham, photographic artist, accused two Lt Downham men of causing wilful damage to his booth at Downham Feast - perhaps they did not like their likeness and at Ely the booths were described as eyesores and taking away trade from the established photographers. An early practitioner was Dick Hutchinson who lived somewhere on East Road and "worked" Yarmouth beach each Summer, though he apparently had no Cambridge studio.

Other early contenders for the honour were considered to Edward Gage of Sidney Street, William Pugh of James Street and George Sheldon of Melbourn Passage who were amongst those trading in 1863 together with several others already covered by these present articles. But it now appears that these were not in fact the first.

The earliest record of a Cambridge photographer seems to have been in August 1844 when the "Cambridge Chronicle" carried an advertisement for "Beard's Patent Daguerreotype or photographic portraits". They sent their reporter to St Mary's Passage where he expressed "surprise ... that the beautiful and marvellous art of Photographic portrait-painting has not long since been introduced into the town of Cambridge since other places of far less note have been favoured by enterprising individuals with opportunities of profiting by the Exercise of this Science". The reporter commented: "People fancy that everything which is got in London is better than the same thing in the country; but prima facie a photographic portrait taken by the action of light will be more perfect when the plate is acknowledged up in the clear atmosphere of Cambridge than in the pea soup affair which Londoners breath".

The enterprising exponent who opened this studio in St Mary's Passage was William Nichols and his business flourished despite the newspaper's caution that: "Photography is no flatterer, it paints us as we are, with every wrinkle and every stray hair plainly marked" people responded to the challenge of having "their true lineaments indelibly stamped on metal". It would appear that he had been practising his profession elsewhere for in 1864 he acknowledges the patronage he had enjoyed for the previous 25 years - taking him back to 1839.

By 1861 his advertisements promised "views of the town and university in great variety" with stereoscopic views at 1/- each or 10/- per dozen, more expensive in real terms than examples of his work which we have purchased recently. Perhaps it was Nichols who took the earliest exterior photograph we hold - that of Hobson's Conduit when situated on the corner of Market Hill, before its removal to Brookside in 1856.

Nichols took his son into partnership in 1864 and they continued to trade from his original studio until 1870 before moving to premises adjacent where he continued for another decade. Later Hills & Co, Clement Shaw and Kidd and Baker traded from the address.

Yet there remains some doubt as to whether Nichols was in fact the earliest photographer for when the question was considered in the Cambridge Daily News in 1939 one correspondent came up with the name of George Proctor. His source was one of the men to whom the historian of the present owes a great debt of gratitude, Cambridge's first librarian and founder of the Cambridgeshire Collection, John Pink. Thanks to Pink's work and especially the files of local newspapers he amassed and which are now being indexed more clues are daily being discovered, just as each day more photographs are added to the county's premier record of pictures of the past.

Since I wrote this final article in November 1992 there have been many changes. The Cambridgeshire Collection treasures are no longer visible. But there are still some specialist staff and the material is still accessible.

One useful development has been the computerisation of the illustrations catalogue which is now available via the Internet. One section of this catalogue is an index of photographers and artists that should make identification of their work easier. Sadly it does not work and has not been updated

What follows below is a list of Cambridgeshire photographers compiled in 1991. The Collection may well have identified many more since those days.

If you would like further details or copies of my articles on individual photographers – marked with an ‘*’ then please contact me

Mike Petty
22 December 2001

Cambridgeshire Photographers 1844-1990

Sources checked :

- Cambridge Antiquarian Society photographic record donors ("CAS")
- Cambridge Photographic Club minutes ("CPC")
- Carling, C & Human, B "Fen archive" ("FA")
- Petty, M.J. Century of CDN ("CDN")
- Petty, M.J. The Cambridge photographers at Post Office Terrace. - "Cambridge" no.29 : Winter 1991-2 ("POP")
- Petty, M.J. "Eye on the past" : articles in Cambridge Weekly News 1990-1992 ("CWN")
- Photographers chronicle
- Photographers cards "K"=Kelly (county) "S"=Spalding
- Rouse, M "Cambridgeshire in early postcards" ("R78")
- * : those written up in CWN

ADAMS

CAS 1924

ALEXANDRA STUDIO

St Neots & St Ives

display advert

*ALLEN, Dr F.J

lectures CPC 9.2.15

CAS 1928

AMBROSE, Owen

from Stuntney c1897

ANDREW, David

Elsworth, took all cards of area c1900-10s

have photo & details

APTHORPE, Miss Dora

Cherry Hinton Rd K1922-33

ARNSBY, William J

Whittlesey K1900-04

ASKEW, Miss Alice

March K1922-37

ASPLAND, Miss C

March K1922

ASPLIN, Emma Sophia (1871-1948)

details FA

AUSTIN, Frank

March K1912

BAKER see KIDD & BAKER

BAKER-SMITH, E.W.

Mill Rd K1916-53

BALDING, Alfred

Wisbech K1869

BALDWIN, J

CAS 1937

*BALL, Edward Speare

Regent St K1900-22

display advert

CWN 4.12.91

BALL, F.C.

Mill Rd S1907-11

*BANSALL, Dr
 gives name to society - see Bansall club minutes
 declines to join CAS survey CAS 1904
 dies 2.11.37 CPC
 CWN 25.4.91

BARRETT, Miss E.R.
 Victoria St K1916

BARRINGTON-BROWN, A.C.
 Park St K1953-57

BASEBE see MASON & BASEBE

BEALES, George
 March K1883

BEALES & KENNERELL
 Wisbech K1879

BELL, Alfred
 Victoria st K1900-09

*BELL & CO
 postcard pub'r

BELLAMY, Mrs
 CAS 1929

BELLAMY, D.D.
 CAS 1928

BELLAMY, Reginald T
 CAS 1928

BENNETT BROTHERS, Wisbech
 produced postcards R78

BERTOLLE, Richard
 March K1892-1908

BIRD, Vernon
 March K1908

BIRD, William Henry Vernon
 Wisbech K1904

*BLANCHARD, Valentine
 Wisbech K1883
 CWN 25.2.92

*BLANCHARD, Valentine
 Post Office Terrace S1887
 successor to J.E. Bliss
 cartes de visite
 display advert
 POP
 article BJP
 CWN 14.2.91, CWN 25.2.92

*BLISS, John E.
 Post Office terrace S1878
 7 St Andrews street
 display advert
 advert 1881, Nov 26
 S1881-83
 "late Arthur Nicholls"
 succeeded by Valentine Blanchard
 cartes de visite
 POP
 CWN 14.2.91

BOLTON, Mrs Martha
Ely K1892-1904
BOLTON, Samuel
Ely K1883-88
*BOLTON, Thomas Samuel
Ely
Market Place K1904
Fore Hill K1908-37
produced postcards R78 p17
CWN 11.4.91
*BOOTS THE CHEMIST
postcards
CWN 23.10.91
BOWSER, Henry
Wisbech K1879
BOYD, R.H.
photos Bassingbourn CAS 1924
BRADLEY, William
Newnham 1866-7
Ely K1879
BRENNERS BAZAAR
Wisbech
produced postcards R78
BRIGGS, C
CAS 1928
BRINDLEY, Mrs
CAS 1929
BRINDLEY, H.H.
CAS 1935
*BROOM, Anderson
Priory St S1925-33
dies 9.1933 (Rev Yr)
CWN 20.5.92
BROWN, K
CAS 1932
BROWN, Jn L
Wisbech K1904,K1916
BROWN & CO
Wisbech K1912-16
produced postcards R78
March K1922
BROWN & REAM
Wisbech K1908
BRUCE, B
Northampton St K1948-51
BRUNNEY, P.A.L.
elected 9.10.34 CPC
elected 4.3.45 CPC
see tape recordings
BULLEN, R.H.
death CPC 1.2.38
*BULLOCK, J.H.
many references CPC
gives 600 prints CAS 1928-9 etc
CWN 25.10.90

BURKITT, M.C.
 CAS 1930,35 etc
 BURROWS, J.F., Ely
 produced postcards R78 p17
 BUSHNELL, G.H.S.
 Gt Chesterford CAS 1938
 BUTCHER, Miss
 CAS 1936
 BUTCHER, G.W
 Littleport
 advert Barbers 1921
 BUTCHER, W
 Bridge St K1896-1912
 cartes de visite
 *BYWATERS, F.J.
 CAS 1943
 CWN 26.9.91

CAMBRIDGE, E.E
 Mill Rd K1929-40
 CAMBRIDGE, R.O.
 Mill Rd K1908-1922
 "negatives reported destroyed" Jan 1975
 CARTER, Miss
 CAS 1929
 CAVE, C.J.P
 CAS 1929
 CHANDLER, A.V.
 Mill rd K1920-22
 CHANDLER, Albert
 Fitzroy St S1926-40
 CHAPMAN, Horace
 Whaddon K1922-37
 CLARK, Robert H
 see postcard series
 *CLARKE, John Palmer
 Post office Terrace S1895-1934
 "late Colin Lunn
 cartes de visite
 display advert
 POP
 CWN 31.1.91, 7.2.91
 CLARKE, William
 Chatteris K1858
 CLENETT, E.C.
 Lower Park St S1887
 CLENETT, ernest
 Willow Walk K1896-1908
 Portugal St S1910-11
 *COATES, H, Wisbech
 produced postcards (details) R78
 CWN 27.5.52
 *COBBETT, Louis
 CAS 1928

CODMAN, John,
 travelling photographer 1867, Jun 1
 COLLIER, T.E.
 CAS 1928
 COOK, Arthur Walt
 Ely K1866-75
 COOKE,
 Ely. Market street K1858-69
 fire at premises 1870, Jan 15
 COOKE, Miss
 CAS 1929
 COOKE, K
 CAS 1928
 *COOPER, J
 Sawston, postcards
 *COOPER, T.R.
 Swaffham Prior K1916-22
 CWN 18.7.91
 COULSON, B.B.
 cine pioneer CPC 30.11.43
 COULSON, C.B.
 CAS 1932
 COWLES, S
 CAS 1932
 COX, William
 Chatteris K1879
 CREEK, Charles D
 Union Rd
 cartes de visite
 CRISP, A.W. & co
 Kings Parade S1912-40
 CRISP, R.S.
 Sussex St S1932-35
 *CUDWORTH, C.L.
 references in CPC 8.4.41,16.12.41,23.3.43,16.5.44,8.8.44
 see Collections file
 CWN 21.3.91
 CURTIS, D
 CAS 1928

DAVIES, Peter Hughes
 March K1869
 DAVIS, Arthur
 Rose Crescent S1913-15
 "photos of University life a speciality"
 DENSTON, A.R., Ely
 produced postcards R78 p17
 DIKO TRADING CO
 Victoria rd S1931-35
 lectures on windmills CPC 29.7.411
 DRAKE, Oliver B
 Leys Ave K1948
 DRAKE, William
 Norfolk St K1896

DRING, Robert
Newnham K1888-1904
DRYSDALE, Alfred
Wisbech K1892
DUMBLETON STUDIOS
account of growth - "Whither Whittlesford" Aut 1981

EASTERN PRESS AGENCY
Castle St S1933-57

EDELSTEIN, William
38 Hills Rd K1892
"1889" TT 23.12.1939

EDIS, Olive
Miss Olive Edis whose photographic portraiture is well-known in Cambridge has come again to St Columba's Hall. The collection is the fruit of many visits to Cambridge during recent years. There is an interesting collection of colour plates, some being fine examples of the Lumiere plate and others in the new gum-grain Agfa plate. The scarlet gowns make effective touches of colour and the portraits include Sir Arthur Shipley at the gateway of the Lodge at Christ's and a fine head of Sir J.J. Thomson which gives a far more natural portrait than most of his paintings, with colour. A view of King's College from the Backs is an exquisite example of what Miss Edis can do in landscape work and portraits of children and well-known nonagenarians and centenarians play an important part c26 10 16

EDWARDS, Ernest
photos used in Cooper "Memorials"

*EVELYN-WHITE, C.H.
CAS

*FARREN, William
10 Rose Crescent
display advert
new photographic rooms opened 1864, Oct 1
enters business brother, now "Farren bros" 1865, Nov.11
people to attend early in hot weather 1865, Sep.23
opens branch Chatteris 1866, Jan.13
Chesterton rd S1867
continues 1870, Jan 1
a really good paying concern : selling off the printselling business 1870, May 7
advert 1870, May 7
Jesus Lane K1874
fire at premises 1874, Nov 7
combined photographic art gallery : will not open in St Andrews street after all
1875, Jan 9
temporary gallery Jesus Lane
1875, Jun 5
Market St K1879-81
new instantaneous process, Market St
1881, May 7
arbitration case re Market St [rp, nd]
succeeded by R.H. Lord - some of his Cartes de visite use Farrens design
CWN 27.6.91

*FARREN, William Scott
see CPC
article re birds Country Life 18.3.1905 (CDN)
many references CPC; includes reminiscences 1.3.38 CPC

FARREN BROS,
10 & 11 Rose Crescent S1866-67
1867, May 25
partnership dissolved, continued by W. Farren

FEGAN, E.S.
CAS 1928

FELTON, Herbert
exhibits CPC 30.10.23

FENN, E
CAS 1929

FENTON, Horace
borough librarian, elected CPC 8.1.35
CAS 1938

FITZROY STUDIOS see CHANDLER, Albert

FOSTER, J.E.
CAS 1931

FOWLER, Gordon E
CAS 1932

*FOWLER BROS
Gamlingay
CWN 1.7.92

*FRITH, F
photos in Cooper Memorials
see Francis frith collection files
CWN 6.6.91, 13.6.91

GAGE, Edward
44 Sidney St (TT 23.12.1939) 1863

GARDINER & CO, Wisbech
produced postcards R78

GATES, Thomas George
Fitzroy st S1895

GATES & STARR
Mill Road SA 1889
display advert

GATES BROS
Mill Road K1891-2
advert 1890, Jul 9

GATTY, H
CAS 1938

GAUTREY, Harry
Portugal place K1888

GEE, Charles R
Chatteris K1916

*GEORGE, Margaret (1899-1983)
Guyhirn
details FA

*GERMANY, Leslie
CWN 29.7.92

GILSON, H.C.
CAS 1931

*GILLSON, Frederick
 Burwell K1900-12
 produced postcards R78
 negatives held in Ipswich CRO - list in
 "Illustrations" file
 CWN 16.5.91

GODDEN, John Harvey
 Sawston K1904-1922
 some prints possibly available :
 contact Crampton & Sons, Mr Godden, High St
 Sawston

GOODE, G
 CAS 1932

GOODISON, J.W.
 CAS 1937

*GOODRICH, C.E.
 on work professional photog'r 12.1.1927 (CDN)
 POP
 see Palmer Clarke

GOODRICH & SANDERSON
 Posr Office Terrace K1904-1922
 see Palmer Clarke

GOSHAWK, Alfred
 Mill Rd S1881

GRAINGER, Albert
 Burwell K1929-37

*GRAINGER, Dorothy
 see Photog'rs card & collection
 CWN 14.10.90

*GRAY, J.P.
 postcards
 CWN 12.8.92

*GRIFFITH, Edward
 took photos for local press 1929-30
 article : C & P.L. March 1975 p14-15
 CWN 6.12.90

*GRIFFITHS, J.C.
 photographic surveying CPC 24.4.23
 killed CPC 23.10.23

GRIGGS, Frank
 Newmarket K1929-37

GWYNNE, Clement
 Soham K1912
 March K1916

HADDON, E.B.
 CAS 1932

HAILEY, Clarence
 Newmarket K1896-1929

HANSCOMBE, E.M.
 CAS 1932

HARDING, Col
 CAS 1924

HARDING, G.W.
on Post office CPC 17.12.35

HARLOCK, F.L.
"going back to 1860s, Ely CAS 1935

*HATFIELD, C.G.M.
colour transp CPC 8.11.38
see Collections files
CWN 1.8.91, 8.8.91
CAS 1935

HATLEY, G.F. Miss
CAS 1928

HAYES, J.L.
nominated CPC 1.2.16

*HAYLES, W.H.
CAS 1932
prizes Ch 9.1.1891
CWN 13.11.91

HAYLOCK, E.C., March
produced postcards R78

*HAYNES, J.L.
negatives collections
CWN 20.11.91, 27.11.91

HAZELDINE, C.H.B.
Chatteris K1892

HENDERSON, A
Sidney St S1910-11

HENDERSON, R
Dick, first photographer TT 23.12.39

HICKSON, G.F.
lectures CPC 11.1.44

HILLS, G.J.
died 18.3.23 CPC

HILLS, Robert
see HILLS & SAUNDERS

HILLS & CO
St Mary's Passage K1883-87
"Photographs of Wisbech & neighbourhood" c1899

*HILLS & SAUNDERS
15 Kings Parade
display advert
1868, Oct 10
K1869-92
advert K1869
started a branch business, relinquished June 1888
bankruptcy Ch 8.3.92
pics of Backs as Christmas cards 13.12.1889 (CDN)
19 Kings Parade S1907-40
cartes de visite
Ralph Starr worked before starting Starr & Rignall
1950 (CDN)
CWN 18.12.91

HILTON, E
East Rd S1911-15

HINLEY, John
Lynn Rd K1888

HOPE, St John Lady
CAS 1936

HOPPETT, E.C.
CAS 1930

HOWARD, Mrs Mary
Chatteris K1912

HOWELL, Thomas
Wisbech K1892-1900

*HUGHES, H.C.
CAS 1932
CWN 15.7.92

HULBERT-POWELL
lectures corbels CPC 27.7.43
CAS 1939

*HUMPHREYS, A.E.
CWN 11.3.92

HUNT, Thomas Bidwell
Fitzroy St S1895-1926
see "Illustrations collections"
pictures pre 1878 & after 1860
CWN 19.9.91, 30.10.91

HUNT, Thomas Reuben
St Edwards Passage K1912
"late of Hills & Saunders"
cartes de visite

HUTCHINSON, Dick
"took early photos, Yarmouth beach", TT 23.12.1939

HUTT, J
Park St S1866-67

IMPERIAL PHOTO CO
Regent St S1908-10

IMPERIAL PHOTO CO
Wisbech K1929

INGRAM, G.I.C.
CAS 1940

JARMAN, H
Newmarket K1912-33
lantern slides of Ely CPC 20.1.25

JARMAN, L.J.
death CPC 2.10.34
CAS 1928

JARMAN, M.A.
CAS 1928

*JARROLDS
postcards
CWN 30.10.91

*JEFFREYS, H
CWN 20.6.91

JERMYN, O.H.
elected CPC 13.10.25
CAS 1928

JOHNSON, Misses
CAS 1928

JOHNSON, Agnes
death CPC 28.12.43

JOHNSON, Ben
slides of river CPC 28.11.44

*JOHNSON, E
Wisbech K1864-92
Fen & Marshland churches
Gardiner p.112,186

*JOHNSON, H.S.
CAS 1930
CWN 17.6.92

JOHNSON, J
CAS 1932

JOHNSON, M.J.
CAS 1929

JONES, Owen
Nk & N. Photographic soc exhibited 1856
Colman has catalogue
see photog's card

*JUDGE, F
postcards
CWN 11.12.91

KENNERELL see also BEALES & KENNERELL

KENNERELL, John
Wisbech K1883-1900
pics in Gardiner

KIDD & BAKER
St Mary's Passage S1907-39

KING, P.J.
Bottisham CAS 1924

KING, W
cine - see CPC

KITTRIDGE, H.J.
CAS 1928

LAFONT, B, Miss
12 Sussex St K1916-22

*LANE, Walter Martin (1906-1973)
Ely
details FA
elected CPC 31.10.44
see collections index
article Sept 1990, CWN

LANGDON-DAVIES, F.H.
elected Fellow RPS CPC 16.2.26

*LAURIE & McCONNAL
postcards
CWN 13.5.92

LEACH & SON, Wisbech
produced postcards R78

LEE, Nick
Post office Terrace
POP

LEIGH, Edward
19 Kings Parade K1948-57
"Eaden Lilley have taken over business
and acquired negatives" 4.1987

LETHBRIDGE, T.C.
CAS 1940

LIDDELL & WILLIAMS
Wisbech K1869

*LILES, W.E.
CWN 11.11.91

LILLEY, G
Wisbech K1858

LISTER, James H
13 Abbey Rd K1892

LLOYD, A.H.
CAS 1936

LOFTS, P
Post Office Terrace
POP

LOOKER, Donald
photos appear in A. Looker "Cambridge
Wesley Methodist" 1912

*LORD, Ralph Herbert
13 (19 & 20) Market St S1884-K1900
wins prize Vienna Ch.4.10.89 & (CDN)
wins honour Ch 21.4.93
succeeded Wm Farren c1891
cartes de visite collection
see CDN 24.4.37 p6
CWN 7.3.91

LUCAS, C
CAS 1936

*LUNN, Colin
Post Office Terrace S1891-K92
late Blanchard & Lunn, set up on own
negatives in PCRB
succeeded by J. Palmer Clarke
carte de visite collection
see BLANCHARD
POP
CWN 14.2.91

LYNCH, R.J.
lectures on trees CPC 2.2.15

McGLONE, Weston Joseph
Newmarket K1929-37

MARGORIS, Mrs
CAS 1933

MARMARAS, John
 colour photos in Grant, Cambridge

MASON, Herbert
 18 Mill Road K1900-S1920

*MASON, P Matthews
 see CPC 6.4.37, 25.4.39, 15.3.37
 speaks CPC 6.4.37
 well known CPC 25.4.39
 see photographic collections file
 CWN 22.8.91 5.9.91

MASON, William
 Rose Crescent
 elected CPC 17.2.25

MASON & BASEBE
 19 & 20 Market St S1901-10

MASON & CO,
 London 1859, Apr 9
 7a St Andrews St S1911-33
 display advert

*MAYLAND, W
 Market St K1858
 20 St Andrews St K1864-69
 photos Prince at Horticultural Show Ch 11.6.64 p5
 summoned Sandringham Ch 8.5.66 p8
 article CDN 22.8.1960 filed history
 display advert & Melville's carte de visite collection
 CWN 4.4.91

MAYNARD, George
 Chesterton Rd K1874-78
 95 Victoria Rd K1883-1911
 display advert
 advt K1874

MEAN, William
 2 Fitzroy St K1896-S1904

MEDCALF, F
 Balsham c1890s

MEHEW, H R
 Wisbech K1896-1904

MILL ROAD STUDIO
 18 Mill Rd K1957

MINNS
 CAS 1943

MINTEN, A
 Wisbech K1929-33

MISSEN, D.F.R.
 CAS 1936

MITCHELL, W.A.
 CAS 1938

MITCHELL, W R
 47 Newmarket rd S1933-35

MITTON
 CAS 1929

*MONSON, E
57 Regent St K1858
1859, Feb 12, Apr 16
sues undergraduate Ch 29.10.59 p7
CWN 8.1.92, 22.1.92

MOORE, K Mrs
CAS 1928

MOORE, T.S
died CPC 7.43
CAS 1932

MORGAN, J
lectures CPC 21.11.16

MORLEY, Benjamin
Burwell
produced postcards taken by Austin
R78

*MORLEY, E.W.,
Linton
featured in detail R78
CWN 1.11.90

MORTIMER, F.J.
photos on show CPC 30.6.18

MOSS, G, Haverhill
new photographic studio 1891, Jan 9

*MOTT, E
see collections files
see ROUSE, M. Ted Mott's Cambridge
CWN 23.5.91, 30.5.91

MOULE
photos from
CAS 1924

MOXON, C
Chateris K1904-08

*MUNDY, P.C.D.
CAS 1944

MURRAY
1856, Aug 30
paper negs made 50 years ago CPC 12.5.14

MURRAY, K.M.E. Miss
CAS 1942

MURRAY. M.A
CAS 1936

MUSPRATT see Ramsey & Muspratt

MYERS, Mrs F.W.H.
Graphic 4.11.1900 p4

NAYLOR, Robert

58 Sidney St K1874

*NICHOLLS, Arthur

5 All Saints Passage opens studio 1864

Ch 1.7.65 p1

S1866

Post Office Terrace K1874

"succeeded by J.E. Bliss" S1878

cartes de visite

display advert

"Nicholls album"

info : see Illustrations collections

POP

CWN 21.2.91, 28.2.91

NICHOLLS, F

Fordham K1904-08

NICHOLS, Edward E

244 Newmarket Rd S1884

NICHOLS, Frances, Mrs

Chesterton Rd K1869

NICHOLS, Frederick

24 Albert rd M1867

NICHOLS, George Albert

"born in Cambridge, went to America, returned

to Hertfordshire as a photographer in 1870s

& then went to Stamford where he ran a photography

business until his death in 1897"

NICHOLS, James

Chesterton road

died Ch 12.8.65 p4

see also Nichols Bros

*NICHOLS, W

St Mary's Passage K1858

adv Rail Travellers Walk 1861 "views of town in great variety, stereoscopic views

acknowledges patronage last 25 years now

W. Nichols & sons 1864, Oct 15

display advert

POP

NICHOLS, W & SONS,

2 St Mary's Passage K1864-79

"no connection any other 'Nichols' Ch 16.12.65 p1

remove to new premises adjacent old 1870, Mar 12

*NICHOLS BROS,

5 Chesterton Rd

1857, Feb 2

S1866-67

exhibits port Mayor Ch 30.4.64 p4

death James Ch 12.8.65 p4

photos police Ch 14.10.65 p8

supplies portrait Clutton Ch 7.7.66 p4

picture Fenner's Ch 28.7.66 p4

& Chesterton church

"People's photographers" 1867, May 25

NORMAN, Bert
 March K1929-33
 *NORTH, Percy James
 see collections index
 CWN 15.11.90

OLLETT, C
 CAS 1931

OVERTON, William G
 Soham K1892

OGLE, E.C.
 death CPC 1.10.35

PAIGE, Alice, Miss
 Histon K1900-08
 Impington K1912

PAIN, H
 CAS 1946

PALMER, A.J.
 elected CPC 15.2.27

PALMER, E.S.
 CAS 1928

*PALMER, William Mortlock
 see CPC
 CAS 1928
 CWN 14.3.91

PARKER-SMITH
 gives list his negs CAS 1925

PARSONS, C Miss
 CAS 1935

PATCHETT, Tom
 Lode K1900

PATE, H
 CAS 1929

PAYNE, Henry
 Newmarket K1874

*PECK, E.S.
 "old Cambridge" CAS 1944

PENDLE, Henry
 Soham K1864-74
 damage to booth 1864, Jun 18, Jun 25

PENTNEY, William Henry, Peterborough
 featured in detail R78

PORTER, Charles
 Norfolk St
 see cartes de visite collection

PORTER, N.T. Mrs
 CAS 1931

PORTER, Thomas
 Norfolk St , 6 St Matthews buildings S1884

POULTON & SON
 see Gardiner History of Wisbech

PRATT, L.D.
photos from CAS 1924

*PRIEST, J.H.
CWN 3.10.91

PROCTOR, George
K1850
earliest photographer, died 1867 TT 30.12.39

PUGH, W
21 James St K1864-95

*RAMSEY & MUSPRATT
St Andrews St S1932-34
Post Office Terrace K1937-57
"incorporate J.P.Clarke" K1934
lectures Photographic Club 11.6.46
see negatives files
see Tapes & Video collections
POP
CWN 10.1.91, 17.1.91

RANGEL, Blas
new photographic studio, Roman Rooms, Jesus Lane
1868, May 23
K1869

REAM see also BROWN & REAM

*REAM, Lilian, (1877-1961),
Wisbech K1912-37
produced postcards R78
details FA
"Scenes from studio" B02.2507
illustrations collections file
biog notes Wisbech Standard 24.8.1923 p5
CWN 5.2.92, 12.2.92

REC PHOTO CO
Soham K1933

REDGELL, J
Reach
c1890 gardener, lived in house later Post
Office at Reach
negatives with Colin Washtell
see engravers

REGENT STUDIO
88 Regent St S1910-26
see "Starr & Rignall"

*REID, G
Late, 700 slides, largest donation CAS 1935
CWN 6.11.91

REILLY, M.O.
CAS 1932

RIGNALL, John Willam
Ely K1904
Starr & Rignall qy K1904

ROBINSON, F
CAS 1928

ROBBINS, Sarman & Tom Emmett
Wisbech K1869

ROBINSON, Dr F
lectures CPC 17.12.40, 15.7.41

ROE, C.S.
Market Hill, Cambridge
"perhaps one of most successful amateurs in country" (Ch.9.1.1891)

ROLLESTON, E Mrs
CAS 1932

ROSS, Peter
March K1888

RUTTER, Charles William
Wisbech K1908-29
produced postcards R78

RYLANDS, J
photos B.Fal.J7 7675-7

SANDERSON see also GOODRICH & SANDERSON

*SALMON, Percy R
see biog index
lectures Melbourn & Meldreth CPC 19.10.37
CAS 1932
CWN 11.10.90

SALTMARSH, J
CAS 1939

*SANDERSON, Frederick Herbert
48 Bridge St S1895
obit CIP 12.7.1929 p13
prizes Ch 9.1.1891
POP
CWN 31.1.91, 7.2.91

SANDERSON, L W
49 Oxford Rd S1927-9
15 Hills Rd S1929-32

SANDY, John
166 East Rd K1912

SARONY, Wisbech
1854, Sep 23, Sep 30, Nov 18, Dec 2

SAUNDERS, H.W.
CAS 1928

SCALES, H C
17 Willow Walk
photo c1880

*SCOON, John H
see illustrations file & list
CWN 19.2.92, 26.2.92

SCOTT, James W
74 Humberstone rd S1932-37
21 Haig Rd S1937-40

SCOTT & WILKINSON,
 47 St Andrews st S1887-K1929
 59 Regent St K1933
 advert 1891, Aug 14
 display advert
 three Scotts married 3 Farrens
 negs have survived Oxford

SCRUBY, F.M.
 CAS 1936
 cartes de visite collection

SEATON, William E
 Chatteris K1912-16

SEVERS, Mrs
 negs taken 40 years ago CAS 1904

SEWELL, George H
 "well-known amateur" CPC 11.1.38

SHAW, Clement Athol
 2 St Mary's Passage S1898-K1900

SHELDON, G
 & Melbourn Place K1864

SHELTON & TIBBITTS, Ely
 produced postcards R78 p17

SHEPHERD, A W
 Soham K1916-29

SHEPHERD, Alfred J
 Soham K1937

SHERBORN, Henry Robert
 Newmarket K1874-1937
 cartes de visite

SIMPSON
 "any photos churches, all pics disposed of CAS 1932

SIMPSON, Jn G
 4 Priory St S1884-K1904
 13 Priory St S1895-S1911
 15 Priory St S1912-33

*SIMPSON BROS
 Cambridge S1878
 see "The Simpson brothers" D10.0203
 CWN 13.8.91

SKEELS, Ernest
 Chatteris K1904-37

SMART, E
 CAS 1929

SMEE, Sidney C
 see engravers index

SMEE & CO
 98 Mill Rd K1896

SMITH
 Fowlmere CAS 1929

SMITH, Alfred
 Shepreth K1912-22

SMITH, C.W.
 Photos of windmills CAS 1928

SMITH, Frederick John
 Cottenham K1904-16

SMITH, J
26 Lower Park St S1881

SMITH, L William
Wisbech K1908

*SMITH, Samuel (1802-1892),
Wisbech
details FA
see book catalogue
CWN 3.1.91

*SMITH, W.H.
postcards
CWN 31.12.91

*SNELSON, Briscoe G.A.
Royal photog soc show 1941 (CDN)
see CPC
CAS 1932
see negatives & glass slides collections
CWN 13.12.90, 20.12.90, 27.12.90

SOUTON, F
CAS 1936

SPENCELY, David Robert
Littleport K1892-1912
produced postcards R78
moves from shop Granby street, photos 1897 floods
WS 12.12.97 p8

SQUIRES, W,
29 Corn Exchange St S1866-67
takes pic new MP Ch 5.5.66 p8
1868, May 23
fire at 1870, Jul 30

*SQUIRES, W.C.
International exhibition CDN 30.9.22
see CPC
glass slides & photos collection
CWN 18.10.90

STALLAN, William James
Sawston K1904

STAPLES, American
1856, Jul 26

STARR
see GATES & STARR

*STARR, Ralph
108 Fitzroy St S1891-1900
opens studios Fitzroy St CDN 10.5.90 p1
death Ralph Starr CDN 26.8.50
cartes de visite
CWN 29.11.90

STARR & RIGNALL
108 Fitzroy St K1904-19
43 Fitzroy St S1920-26
85 Regent St K1929-40
and see Regent Studio S1910-26
also Ely

STEARNS, Miss
CAS 1936

*STEARN, Thomas Mr & Mrs
72 Bridge St K1869-1957
adv Ch 10.3.66 p1
now take cabinet portraits 1867, Apr.20, 1868 Jun 20
reduced prices for cash 1870, Jan 8
took picture rowing accident CDN 9.3.1888
cartes de visite
display advert see illustrations collections
STEARN, Walter James
death CDN 2.1929

STEARNS

joined Eaden Lilley 1970 (CDN)

STEELE, Enock

Wisbech K1869-74

STOAKLEY, Fred

first 3-colour photo 1907 (CDN)

CPC minutes 12.22, 12.23

death CPC 25.1.27

STOKES, H.P.

(late) CAS 1931

STRICKLAND, T.A.G.

CAS 1935

SUCKLING, Arthur H

Linton K1904-16

SWAINE, G

Wisbech K1864-96

SWANN, F.C.

elected CPC 18.10.38

SYMONDS, C

CAS 1928

*TALBOT, Stanley F

Linton K1904

*TAMS, W

see index to engravers & postcard series

see CPC

committee CAS 1925

CWN 2.5.91, 9.5.91

TAYLOR, J.H.

"one earliest pioneers", death CPC 14.4.14

TEBBUTT, C.F.

CAS 1928

TEBBUTT, L

CAS 1942

THOMPSON

photos of Elsworth

CAS 1928

TIMSON, Thomas

Fordham K1896-1900

TIMSON, Thomas

Soham K1904-08

*TITTERTON, John
Ely K1858-1900
1861, Aug 17;
phtotog'r to British Association 1864 Aug 27
dies ES 24.7.14 p5
CWN 8.11.90

TRENGROVE, J D

Whittlesey K1896

TURNER & SONS (CAMBRIDGE) LTD

Wisbech K1933

4 Peas Hill K1937

TURNER, L

CAS 1935

TYNDALL, G.H. Ely

produced postcards R78 p17

UNIVERSITY PHOTO WORKS LTD

40 Humberstone Rd S1929-40

*VALENTINE & SONS

POSTCARDS

CWN 16.10.91

VILLIERS

daguerrotype ports, Ely Ch 14.5.53

VINTER, G.O.

CAS 1939

WADDELL, Dr A.R.

death CPC 29.4.29

*WAILES, Rex

CWN 22.7.92

WALLIS, Harry

47 Burleigh St S1910-23

WATSON, E.F.

CAS 1928

WEHRLE, Miss

29 Sidney St S1920-25

WHETTON, Edward

Jesus Grove S1878

11 Willow Walk S1881

5 Downing St K1883-88

display advert

WHITE, H Faulkner

47 St Andrews St K1883-4

cartes de visite

display advert

WILKINSON see SCOTT & WILKINSON

WILKINSON, W

Whittlesey K1888-1900

WILLIAMS, J.F.

CAS 1942

WILLIAMSON, N.F.P.E.
CAS 1935
WILLINGALE, Edith, Miss
Chatteris K1922-29
WILSON, E.F.
CAS 1929
WILSON, William Frost
Duxford K1896
WINSHIP, A.J.
CAS 1935
WITCOMBE, E L Ltd
Wisbech K1937
WOOD, F.C.
CAS 1933
WRIGHT, J J
Wisbech K1908

YARKER, F.P.L
CAS 1933
YOUNG, E
Newmarket K1916-22

ZURCHER
CAS 1931

An Eye on the Past: Cambridgeshire photographers
Mike Petty

The first Cambridge photographer

Since September 1990 I have written weekly about some 76 photographers who have worked in and around Cambridgeshire during the last 150 years. They represent but a small proportion of the list of over 430 names of people who are known to have taken pictures, either as amateur or professional, and whose work is represented in the files of the Cambridgeshire Collection. Usually only a small proportion of their output has survived, perhaps only a snap or two, and the details of the person behind the lens have been even more sketchy.

During the course of these articles however much new material has been donated to the Collection and many relatives and friends of the people so inadequately surveyed have added to the information recorded about them.

This final two-part article attempts to identify the first person to have set up a professional studio in Cambridge. This issue was considered in the columns of the Cambridge Daily News in December 1939 when a Fellow of the Royal Photographic Society, much more expert in matters technical, proffered his thoughts.

He traced the earliest photographic process to the Daguerreotype, first invented in 1831 and recounted how portrait studios were established in London in 1840. Such portraits were expensive and it was not until 1851 that a cheaper process came along. This was the collodian positive invented by F. Scott Archer of Bishop's Stortford which captured images on glass. It had the important bonus in that the process was portable and itinerant photographers became great attractions at village feasts along with other stalls and shooting galleries. They were not always welcome apparently. In 1864 Henry Pendle of Soham, photographic artist, accused two Lt Downham men of causing wilful damage to his booth at Downham Feast - perhaps they did not like their likeness and at Ely the booths were described as eyesores and taking away trade from the established photographers. An early practitioner was Dick Hutchinson who lived somewhere on East Road and "worked" Yarmouth beach each Summer, though he apparently had no Cambridge studio.

Other early contenders for the honour were considered to Edward Gage of Sidney Street, William Pugh of James Street and George Sheldon of Melbourn Passage who were amongst those trading in 1863 together with several others already covered by these present articles. But it now appears that these were not in fact the first.

_ Dear Mr Petty,

Congratulations on your website and thank you for providing the extensive list of photographers active in Cambridgeshire between 1844 and 1990. I collect Victorian photographs and the information provided has proved most useful. I was particularly interested in your piece on the earliest photographic studio in Cambridge and the extract from the Cambridge Chronicle of 1844. I believe I can provide the name of the first person to set up a daguerreotype portrait studio in Cambridge.

Earlier this year, Bernard and Pauline Heathcote (photo-historians based in Nottingham) published the results of their research into early photographers in a book entitled " A

FAITHFUL LIKENESS - The First Photographic Portrait Studios in the British Isles, 1841 to 1855 ". They identify the person who purchased the licence to use the daguerreotype process in Cambridgeshire as a **Mr Heeley**, who previously worked as a travelling salesman for a London firm of drapers. They confirm your information that the first studio opened in August 1844 at St Mary's Passage, Cambridge and give as their source, the *Cambridge Independent Press* of 24th August, 1844, page 2, column *a*. According to the Heathcotes, after an initial success, Mr Heeley got into financial difficulties and after November 1844 he fled Cambridge to avoid his creditors. He arrived in Banbury and for a short time he took daguerreotype portraits there. In Banbury he was befriended by George Herbert [1814-1902], a local shoemaker. When Mr Heeley left Banbury he passed his daguerreotype apparatus to George Herbert, who later set up as a portrait photographer in Banbury. The information on Mr Heeley was apparently provided by George Herbert, who wrote an account of his acquaintance with Mr Heeley and his career in photography. [The memoir, "Shoemaker's Window" by George Herbert, was later edited by C S Cheney and published by B. H. Blackwell of Oxford in 1948].

The Heathcotes list, in alphabetical order, the following early photographers in Cambridge:

Mr Heeley St Mary's Passage August 1844 - November 1844

Edward Monson 2 Addenbrooke Place October 1853 - November 1853

[Edward Monson, born c 1822 Colchester. Land Surveyor and teacher of handwriting.

Daguerreotype licensee in Essex. Itinerant photographer]

William Nichols 29 Corn Exchange Street October 1854 - March 1855

St Mary's Passage March 1855 - late 1870s

[William Nichols, born c1815 Leicestershire. Bookbinder and engraver in Cambridge from at least 1845. Possibly took daguerreotype portraits before 1853.]

George Proctor 32 New Square 1850

[I found a George Procter, born c1815 Boston Lincs. in Census]

Oliver Sarony Parker's Piece November 1854 - December 1855

[Oliver Francois Xavier SARONY born 1820 Quebec, Canada. Early photographer in New York. First visited England in 1846. Toured Europe as a daguerreotype artist. By 1850 in Hull, where he married Elizabeth Lee. In partnership with John Baume, Sarony travelled throughout England in two photographic vans ("portable photographic rooms"). Sarony visited **Wisbech (July- November 1854)** and arrived in Cambridge in November 1854, where he remained for over a year. Sarony eventually settled in Scarborough, where he ran a very successful studio until his death on 30th August 1879. Sarony Studio operated until 1960.]

I hope the above is of interest. For full details see *A Faithful Likeness* by **Bernard &**

Pauline Heathcote [ISBN 0 9541934 0 7] price £10.50 plus p&p.

I have a particular interest in photographers of the 1850s and 1860s and I would be pleased to read your articles on photographers such as William Farren, Farren Bros., William Mayland, Edward Monson, Arthur Nicholls, William Nichols, Nichols Bros., Samuel Smith and Mr & Mrs Stearn.

Regards, David Simkin of Brighton

Aerofilms

At the end of the First World War, Francis Lewis Wills was demobbed from his wartime role as an observer in the RN air service. During the war he had gained a lot of experience of taking aerial photographs and could equally see a huge developing need for such aerial photographs during peace time. He met up with a great wartime pal called Claude Friese-Greene, he is the first British pilot to have a licence to fly, although for technical reasons the number on his British licence is 6 and his French one is 30. After gaining his licence he went out and bought a Bleriot monoplane and raced in air races such as the Gordon Bennett Cup and the Statue of Liberty air race in the USA.

In July 1919, they set up the Aerofilms Ltd and were one of the four main businesses at the London Airdrome at Hendon one of the others was a 'skywriting' company and there is a photo in the collection of them playing noughts and crosses in the sky with smoke from their planes. In 1942 the company became part of the Hunting Group, and subsequently passed in 1997 to Simmons Aerofilms, who developed the use of modern technology within the company. In 2005 Simmons Aerofilms in turn became a subsidiary of the current owners, Blom ASA. The archive was expanded by the purchase of the holdings of two smaller collections of aerial photography – Aero Pictorial in the early 1960s and Airviews in 1979.

The company went from strength to strength and I have used their excellent aerial photos in my study of Hildersham. However, by 2006 the company was in trouble it had over a million images in various states of preservation, some on glass plates, many just as negatives (80%) and the actual 300,000 prints stuck in photo albums, with very little cataloguing at all. English Heritage, in partnership with the Royal Commissions on the Ancient and Historical Monuments of Scotland and Wales, acquired the Aerofilms Collection of historical air photographs from Blom ASA in June 2007 for £246,750. The purchase was made possible by generous financial support from English Heritage's donors and supporters, the National Heritage Memorial Fund and the Friends of National Libraries.

The collection of over 1,000,000 images is the best and most significant body of oblique aerial photographs of the UK that remained in private hands. Dating from 1919 to 2006, it presents an unparalleled picture of the changing face of Britain in the twentieth-century. Almost every British settlement, industry and environment is included. It is also the only major source of air photographs pre-dating World War II.

The prints, negatives and associated documentation have been transferred to specialist archival storage but we have a lot of work to do before we can provide full access to the collection. Around 80% of the images are negatives with no photographic prints for researchers to view. We need to conserve these fragile negatives before we can scan them to make an image that people can look at. The collection is also un-catalogued which makes it very hard to find images for researchers.

The collection covers the countryside, industrial and urban landscapes, archaeological sites and historic buildings and charts the growth of new towns and the spread of motorways across the landscape. Almost every community is represented, many with a series of views taken over the decades showing how cities, towns and villages have changed and grown.

Greg Simmons, Managing Director of Blom Aerofilms, said: 'We are delighted that this part of our company's heritage will be preserved for future generations, while we build on our history with a major new Europe-wide photography initiative.'

Mike Evans, Head of Archives at English Heritage's National Monuments Record, said: "The collection will be of immense value to a wide range of people including researchers, teachers, local and family history historians, geographers, archaeologists, architects, planners, landscape historians and all those interested in how the face of Britain has changed over the last century."

Carole Souter, Director of NHMF, said: "Some of our nation's most memorable 20th-century events are documented in this unusual collection and this National Heritage Memorial Fund grant has helped save it for future generations."

The fragile prints, negatives and documentation which comprise the collection will now be transferred to the specialist archival storage provided by English Heritage and its partners. This will ensure not only that the collection can be used and enjoyed by the public, but also that it is preserved for future generations of researchers.

Allen, Frank James

Frank Allen first came to Cambridge as an undergraduate at St John's college in 1875. The son of a cheese dealer from Shepton Mallet he obtained a First Class degree and went on to further training at St George's Hospital London before becoming Professor of Physiology at Birmingham University from 1887-1899.

He then returned to Cambridge and joined the Cambridge Antiquarian Society where in 1904 he became secretary of its Photographic Record whose intention was "to preserve pictorial records of everything of human interest that was photographable". This most valuable project was revived in the 1920s and 30s but Allen's early photographs contributed to the foundation of a collection which will shortly form the basis of a most interesting project to be launched by the Cambridgeshire Local History Society, encouraging people to track down the location of the old photographs and to take a modern view from that spot.

They will have little difficulty when seeking to repeat Allen's own main interest for the Doctor was an expert on church towers and spires, contributing two papers on the subject in 1909 and 1911. Generally he found the Cambridgeshire towers an unprofitable subject for study, being unremarkable and with no distinctive style. However he did single out the examples at Sutton & Soham for particular mention whilst that at Haslingfield he found absolutely first class, faultless in detail and composition, although he speculated that the dwarf wooden spire might be the remnant of a more lofty example which may have become ruinous as the wood decayed. When studying spires he reserved his greatest praise for that at Ickleton, though he also showed lantern slides of those at Wilburton, Foxton and Conington

Photographic surveying, like much else, was severely disrupted by the outbreak of War in 1914 and Allen took on the responsibility as Secretary to the Antiquarian Society itself, a post he held until 1931. Shortly afterwards he returned back to his home town in Somerset leaving his photographs behind him in the Record he had established.

Ball, Edward Speare, by Mike Petty

Edward Speare Ball operated from the Regent Studios in Regent street, Cambridge where he is shown in directories between 1900 and 1922. The few of his photographs to have yet found their way into the Cambridgeshire Collection include the usual mixture of portraits and groups - of children and choirboys, St Philips church orchestra together with St Andrew's street Baptist chapel, a Linton public house & Carley's confectioners shop in Regent street.

All these are eminently respectable scenes. Yet there is another which might have shocked the University authorities for it shows a group of Undergraduates in close proximity - indeed some are leaning on the shoulders of others. In itself this would make an unusual picture but what makes this exceptional is that the group is composed of both male and female figures. Whilst there is no suggestion of impropriety in Ball's photograph it would certainly have raised eyebrows at the time.

In addition to its role as tutor and host the University felt itself responsible for the moral welfare of its young gentlemen. Not far from Ball's premises stood the site of Spinning House - a private gaol where those suspected or accused of prostitution could be imprisoned without trial.

Reports in the local newspapers confirm the Proctor's struggle to rid the streets of these young ladies. One such incident occurred in June 1868 when Thomas Cooke, a clothier of

Emmanuel street was charged with assault on John Holliday, a University "bull-dog". He had spotted two known prostitutes in Emmanuel Street and managed to seize hold of one who struggled violently. Soon a crowd of between 15 or 20 people gathered remonstrating with the captors with one woman trying to drag the girl into her house. "Treat her like a woman and not a ruffian" shouted Cooke who then threatened Holliday that he would "knock his head off". A blow was struck, the girl struggled free and the whole matter ended up in court.

Such scenes were commonplace until the University authorities gave up their powers of arrest in 1894 following a series of scandals. _

Bansall, W.H.

In June 1935 the Bansall club journeyed to "World's End". The party consisted of W.C. Squires, Briscoe Snelson, three ladies and their President, Dr Bansall. They assembled at Beck Row, by the aerodrome, where they watched with interest and amazement the large number of aeroplanes assembled. But the route to Worlds End did not involve air transport.

Bansall led the way to the farm that bore the name which had attracted them and on a perfect June day there at the edge of the Breckland with its mixture of vistas - a row of trees, a fen dyke, rabbits - the party sought their pictures, attempting to illustrate the nature of this corner of Suffolk. A bend in the road, where there were a couple of fir trees and a white cottage, was photographed from varying viewpoints, and then a white horse in the company of a bay mare and her foal standing beside a willow with a stream in the foreground and a sky enriched by good clouds above. After tea - beneath the circling aeroplanes - they moved on to an old mill at Lakenheath, then to Eriswell church but by then failing light prevented further photography and it was time to journey back to Cambridge.

Next month the results of their excursion were displayed and discussed as they planned the next outing, the meeting enlivened by humorous stories and the good companionship of a small group of friends for whom photography was a passion. Women were not admitted to membership of the Bansall club - but were always present and their refreshment skills contributed much to the success of the gathering.

The death of their President in November 1937 was a moment of sadness. Dr W.H. Bansall had practiced his medicine at Aylsham and in Letchworth before returning to Cambridge in 1924. His interests covered local government, gardening, religion - and photography. He was one of the pioneers of the Cambridge Photographic Club to whom he presented a Challenge Shield - and founder in 1930 of the club that bore his name. Sadly none of his own photographs are currently lodged in the Cambridgeshire Collection though he too would have agonised over angles and lighting like those of his Bansallites._

Bell & co – by Mike Petty, 15 Apr 1992

The village of Meldreth was home to some 500 inhabitants in the 1920s yet it was of sufficient importance for the Westcliffe-on-Sea photographers Bell & company to publish a considerable number of postcard views for sale to residents or villagers. Even so they were competing with the local firm of Robert H. Clark of Royston and with other cards issued under the name of C. Liddiard, a village shopkeeper

Thanks to the late Sara Butler the Cambridgeshire Collection was able to acquire copies of many of them and to gain some impression of the range of subjects thought to be of interest. They included quaint thatched cottages with names like Rose and Orchard, as expected they photographed the large village houses, but also published postcards of the newly erected

Council Houses. The village stocks and blacksmiths shop feature as does the Sailors Return pub and the railway station.

One picture can be worth a hundred words, but it can take a thousand words properly to explain the significance of the view depicted and fortunately Sara Butler recorded some of her memories in the booklets she published.

Thus the view of Chiswick End reminded her of the open ditch that was the only source of water to the cottages on its banks whose occupants dug little holes in the bed of the stream just deep enough to dip a pail of water. Those in the High Street were more fortunate as there were two fountains, although as these were some distance apart they had to use carts or pails on yokes to carry the water home. The residents of the council houses were supplied with their own artesian well and thus benefited from modern amenities denied to those in the more picturesque properties. Not all welcomed such developments and the village rose up in disgust in 1939 when the Rural District Council suggested that piped water should be supplied - it was a shame and disgrace that such extortionate amounts of money had to be spent for such an unneeded facility - nor would it end there - next it would be a Sewage Farm and there would be the devil to pay.

Today the village has both facilities - and doubtless electricity as well - making life far more pleasant than that depicted in the picture postcards of some 70 years ago

illus :

Council Houses, Croft Rd Y.Meld.K2 10884 76/34/19a

The Sailors return pub, North End Y.Meld.K2 10889 76/34/24a

THE STREAM, North End Y.Meld/.K2 10908 76/35/8

Meldreth station Y.Meld.K2 10965 76/36/27a

Chiswick End Y.Meld.K2 10968 76/36/30a

Blanchard, Valentine

A name like "Valentine Blanchard" is distinctive but almost inevitably as far as Cambridge photographers are concerned there were two of them.

The more famous was the Valentine Blanchard who was born in Wisbech in 1831 who became one of the most prominent and respected Victorian photographers and in the 1860s set standards in the art and science of photography which would not be surpassed in the following decades.

At first the young man, apprenticed to a local printer, found the art difficult and expensive with long waits until sufficient funds could be gathered to allow him to replace his photographic stores. By 1852 he had finished his apprenticeship and moved to London where although funds were even tighter he took the opportunity to read everything he could find about his passion. Sadly when he tried to put his theory into practice he met frustration until by accident he discovered the secret. He set up business in the West End and trade and expertise both increased until he was producing his own chemicals & winning medals at exhibitions. He went on to specialise in "instantaneous" stereoscopic views of London streets which won critical acclaim when published in 1862.

However in May that year the great sluice at St Germans near Wisbech blew up because of pressure of water causing a serious flood which extended over 6,000 acres and Valentine took

his camera to record the devastation. He came back from his adventures with over 150 views of the dreary waste of water making an "unerring record of a great calamity". Sadly very few of these have yet made their way into the Cambridgeshire Collection and even by 1877 they were being described as rare, although the drawing of a boat sailing across flood towards a submerged farmhouse must surely have been based upon the photograph singled out by a reviewer in the Photographic News of August 1862 for especial praise.

Various projects followed, each serving to increase his reputation which was further expanded by articles he contributed to the photographic magazines of the day, but after 1867 his career took a dramatic turn.

By 1867 Valentine Blanchard had achieved considerable public acclaim for his instantaneous stereoscopic slides but by then the popularity of such photographs was in decline, the public's enthusiasm had switched to something new - the cartes-de-visite. Blanchard himself had been captivated by the portrait photographs taken by a Frenchman, Antoine Adam-Saloman and threw himself into such work, achieving another major reputation in this new field with a permanent exhibition of his work in London.

His skills were recognised in competitions, writers lavished superlatives on his work and he felt able to charge extravagant prices - £5 for a 12x15 portrait. Things did not always go his way however and his experiments were not always successful. In 1869 his studio was totally destroyed when some of his chemicals exploded, blowing him into the garden from where he watched his business go up in flames. However he continued to pioneer, developing into paper negatives and enlarged transparencies.

But by the 1880s however Blanchard was finding it harder to keep abreast of new developments and he began to reminisce about the good old days of wet plates when photographers were adventurers and not mere sharpshooters. In 1892, aged 61 years, he gave up his London studio and retired to live in Harston. After four years he moved again, this time to Kent where he died in 1901.

One reason that Blanchard chose Harston for his retirement may have been the fact that his nephew had a professional studio in Cambridge. His name was also Valentine Blanchard and like his uncle it would appear that he originated in Wisbech. With his partner Colin Lunn he'd succeeded John Bliss in the Post Office Terrace studios. It was an arrangement not destined to last for long and by 1889 they had decided to go their own ways. They agreed an equitable division of the property apart from one negative - that of Oscar Browning, then a prominent figure in the local scene. This portrait, had pride of place in the shop and its possession meant a fortune.

The matter was at least settled, Valentine would take it with him. Sadly, owing to careless packing the negative was broken and, lamented the "Granta" in January 1890, "this beautiful work of art lost forever". They had not reckoned with the skill of Colin Lunn who soon produced a copy negative. It survives, along with many others taken by Blanchard the nephew during his period in Cambridge.

Thus of the nephew we have negatives but little information, whereas the uncle is well documented by articles in the British Journal of Photography but poorly represented photographically.

Bliss, Blanchard & Lunn

In attempting to piece together the story of the early Post Office Terrace photographers there are various clues currently available. These are directory entries, newspaper advertisements and the photographs themselves.

Three names appear between 1879 and 1894 : J.E. Bliss, whose carte de visite record him as "Artist and photographer" with a fancy goods store at 7 St Andrews Street. His "cartes enlarged by the carbon process and finished in oil or water colours" were available at a discount for bulk orders - 1/- each or 14 for 9/-, 26 for 16/6. He seems to have traded between 1879 and 1887 by which time Valentine Blanchard was in residence.

It would appear that Blanchard had moved to Cambridge from Wisbech and his cartes include the Royal coat of arms. He apparently achieved considerable national fame by inventing a special brush for coating photographic plates and papers. The third name is that of Colin Lunn and is recorded in directories for 1891 and 1892, immediately before the arrival of John Palmer Clarke

The negatives of portraits taken by all three photographers are most probably amongst the thousands of glass plates removed from the studios and which now line the backs of newspaper shelves in the Cambridgeshire Collection store. It will however be many years before these particular items are fully listed and indexed.

However it would also appear that each of them also took their camera outside the studio for amongst the prints subsequently issued by Palmer Clarke and Ramsey & Muspratt there are a number which would seem to have been taken during these years. They include a fine study of Arthur Bates, ferryman, until the opening of the Victoria Bridge in 1890. Such operations could be hazardous in time of flood - as in August 1879 when more than three inches of rain fell in six hours and the river rose eight feet. "Trees were torn up, cattle killed in the field and more died from drowning ..."

Prevention of such catastrophe was the responsibility of the Conservators of the River Cam whose tour of inspection in 1887 was also recorded by a camera based in Post Office Terrace

Bolton, Thomas – some notes, by Mike Petty

Thomas Samuel Bolton witnessed the funeral of one of Ely's war heroes. In January 1913 John Newstead's remains were committed to their last resting place with full military honours amidst scenes of a kind not often witnessed. Hundreds of people turned out to pay their last respects as the whole city seemed plunged into mourning.

Newstead was not a local by birth - he had settled in Ely in 1871 and worked as butler to the Dean before taking the Dolphin public house in High Street and, with his son, carried on the business of a fishmonger. His military fame grew with his years for he was one of the survivors of the Indian mutiny of 1857, witnessing horrendous scenes of butchery of women and children and taking part at the battle of Lucknow, fighting for months on meagre rations of 8 ounces of wheat-meal a day. Years later he was invited to Sandringham where he was presented to the King who recognised his medal indicating his membership of the "Fighting Fifth" Fusiliers.

Although nearly 2,000 people followed the coffin to the cemetery and it was granted a whole column in the local newspaper the exploits of Private Newstead would probably be totally forgotten now - save for the fact that Tom Bolton photographed the event. In fact Bolton photographed virtually every event in Ely - coronations, peace celebrations, parades - anything that would bring sale and income to his photographers business.

His father, Samuel, had started the business in Fore Hill, Ely in 1863, and it was continued by his widow Martha. About 1907 Thomas moved into their old studio. He saw action during the Great War in the photographic section of the Royal Flying Corps before returning to Ely and continuing as photographer and picture framer until his death in January 1943. Although his glass plate negatives were probably smashed the photographs and postcards he published, together with the detailed descriptions he wrote on the front, still remain - and are still discovered, each one adding another paragraph to the story of a City and its people

Bolton, Thomas Samuel. 1879 - 27 January 1943.

Samuel Bolton began his photographic business in premises near the foot of Fore Hill in 1863 - only about 25 years after the early days of photography in the work of Daguerre and Fox Talbot. After his death his widow Martha Bolton carried on the business.

Their son Tom worked for Bolton and Churchyard's in the early 1900s. (One of his sisters had married into the Churchyard family). By about 1907 he had moved into his father and mother's old premises on Fore Hill. During WWI he was in the photographic section of Royal Flying Corps. (Mike Rouse).

We have been told that many of his glass plates - he used a plate camera - were thrown into a pit at the back of the shop, and so were smashed and buried. So now perhaps they are under the car park at the back of the office block on the south side of Fore Hill.

He faithfully recorded many happenings in Ely as they took place as well as providing views of Ely and studio portraits of local people. His photographs and those of others provide much social history of the city showing what sort of events people considered important enough to attend in large numbers - parades, dinners, local amateur dramatic and operatic shows, sports events etc. all of which show peoples leisure activities, where they took place, and of course what the people were wearing and so on. – Pam Blakeman

Boots the chemist

When Jesse Boot opened his chemist's business in Cambridge around 1894 he joined a number of others already established here. They included Beall & son, Joseph Bryant - describing himself as electrical and homaeopathic, Sidney Campkin then in both Rose Crescent and Mill Road, Arthur Deck, Euphrates W. Hardwicke in Petty Cury and Walter Pain of Sidney Street.

The tradition of service went back much further as the advertisements in the Cambridge Chronicle for the 1770s testify. Then Fletcher and Hodson could supply Dr Kendrick's famous worm sugar-cakes for killing and destroying worms in the bodies of men, women and children - they were also pleasant as sweetcakes. William Cowper, bookseller, was advertising in 1779 Le Coeur's Imperial Oil for all kinds of sprains, bruises, rheumatic pains and rickets in bottles at just 2/6 each. The following year Dr Solomon - from Dublin - announced his vegetable elixir to cure violent fever, coughs and spitting, sore throats, pains in the stomach and much else - except corns. These were of course the subject of another mixture - his Balsamic corn extract.

Boot however had no doubt that by the time he arrived in Cambridge his was the largest retail chemist in the world, a fact that he broadcast by painting it across the front of his shop in Market Hill.

Photography was one of the markets the firm embraced, embarking on a series of postcards in their 'Pelham' Series. The Cambridge examples are generally good and solid but dull views of

colleges and laboratories. But the Company also issued books of views, which include a brief account what they call "the town of perennial youth" describing the young university gentlemen cheering their college crews to victory with "a mingled discord of shouts rattles, bells and foghorns" - though once more they are lacking from the photographs included in the volumes.

One aspect which does feature is an interesting view across Market Hill to their small shop with its big boast. They were not destined to stay small for long and by 1898 had moved to new premises in Petty Cury which were rebuilt during the building boom of the early 1930s

Their current involvement in photography includes their colour shop at the entrance to Post Office Terrace whose staff facilities occupy part of that most famous Cambridge studio, the former home of Ramsey and Muspratt and others where photographs have been processed almost as long as Boots have been chemists - and they started in the 1850s

Broom, Anderson

Anderson Broom made history as the first-time newspaper photographer in Cambridge, working for the "Cambridge Chronicle" for some 20 years before his death in September 1933

He had moved into journalism after a period of 37 years working for Favell & Ellis, a firm of decorators, but also found time for his hobbies of cycling - continuing to enjoy a 20-mile spin even into his sixties. He also inherited his family's passion for skating and in his prime had won heats in the national speed championship.

In later life his social activities were restricted, partly perhaps because of the demands of his new photographic career. During his period with the newspaper he captured many "scoops", including the first picture of the actual Mayor-making ceremony in the Council Chamber and the unique honour of being permitted to take his camera into a court room to record the appointment of the first lady justices for the Borough of Cambridge.

These pictures feature in the pages of the paper for which he worked although few of his actual photographs have yet found their way into the Cambridgeshire Collection.

One that has survived is of a group of officials at the County Gaol on Castle Hill. The Gaol had been built in 1802 to replace the former prison housed in the old castle gatehouse which continued to stand until 1842. It had witnessed several exciting scenes including public hangings which attracted large crowds to watch the demise of the condemned. In 1913 Frederick Seekings became the last to suffer that fate in Cambridge, meeting his maker in private - but perhaps witnessed by some of the faces captured by Broom's camera that year. Already the female side of the prison had been run down and was closed in 1914 whilst the whole building was used for the last time two years later. Following much debate it was demolished in 1931 - but not before it had been thrown open for public view, an event captured by many amateur photographers and by the professionals from the Cambridge Chronicle under the leadership of Andy Broom

1933 Anderson (Andy) Broom was keenly interested from a boy in amateur photography and became the first Press photographer in Cambridge, having been for 20 years on the staff of the Cambridge Chronicle. Before that he worked for 37 years with the firm of Flavell and Ellis, decorators. He was member of St Giles' parish dramatic society and an athlete, chiefly engaged in cycling and skating. 33 09 12

Bullock. James Henry

James Henry Bullock was a local man, born in Wheeler Street in October 1862. He attended the Perse School and Trinity college before making a career as a printer and a reputation as a Town Councillor with special interest in education and serving as a Manager of the Central School and as a Governor of the Old Church Schools. While as a long-time member of the Cambridge Library committee it was he who urged that the issues of the "Cambridge Daily News" be filed and bound once the "Cambridge Chronicle" ceased publication in 1934.

Another interest was history. He joined the prestigious Cambridge Antiquarian Society where he served on its Council, acted as Excursions Secretary and gave much advice on the editing of the Society's "Proceedings".

His name appears on the Executive Committee when in 1924 the Antiquarian Society decided to revive their project of compiling a Photographic Record of the county. It was a period of rapid change and there was a need to record ordinary aspects of local life. Photographers were commended to record cottages and colleges, farmsteads and barns, watermills and dovecots, sundials and stocks, customs and ceremonies as well as agricultural implements, rural occupations such as basket-making, thatching and the like.

The Record proved remarkably successful and for over a decade pictures were added regularly. Some members bought up any postcard views and send these in, others went out with their own cameras to record the less obvious details of country life. Of these Bullock was the most prolific, taking care to annotate his pictures with details of date and place. On his death in 1949 his widow presented the Society with his collection of over 600 prints and negatives. They remain the backbone of the Antiquarian's survey, pictures which are currently deposited in the Cambridgeshire Collection where they fulfil the Society's objectives of recoding their present for our today._

Burrows James Frederick. c.1880 - c.1960 grandfather of Geoff and Ann

1906 first Green Book. In an early Burrows Almanack it is stated that J.F. Burrows took all the photos except the cover one (taken by T.B.) Ely Hoax cards and Ely Comic cards. Advert: Go to Burrows, High Street, for Picture Postcards, Albums, etc. (Ely Green Books and Red Books). Some of Burrows glass plates survive. The firm of Burrows goes back to the beginning of the last century firstly in the Buttermarket, then on the south side of High Street and in the 1920s to the present premises. - PB

Bywaters, Frederick James

In 1940 war came to Heydon but hardly anybody noticed. What was one more bomb amongst the 1,022 high explosives and about 5,000 incendiaries which rained down on the rural countryside around Cambridge that year.

It was 6th June 1940 that the first bombs had dropped around Thriplow but, according to the Historical account of air raid precautions, issued in May 1945 when air raids had ceased, little damage was caused and there were no casualties. There were other incidents to be highlighted that year - on Saturday 31st August about 130 High Explosives were dropped between Fowlmere & Mewdreth. Several men having breakfast in a shed escaped unscathed when bombs fell nearby although windows were broken and the galvanised steel roof damaged.

At Reach on 5th October schoolchildren collected some 213 tail pieces following an incendiary attack around the area whilst two bombs penetrated the roofs of houses. One was extinguished with a garden hose whilst the other, which had lodged between the rafters was pushed through the ceiling into a dish and then carried out into the garden to be dealt with.

On 16th November 10 High Explosive bombs fell in Elsworth damaging 12 houses and breaking many windows. People were trapped in houses in Brook Street and had to be rescued by the wardens but the only casualties, beyond shock to the persons rendered homeless, were one dog and three cats killed.

Yet the bomb which hit the base of the 13th century church tower at Heydon on 13 October 1940 was not mentioned in the Historical Account and rated only a few lines in the weekly paper. The force of the explosion blew the church bells into the air, one falling in a nearby tree, another bouncing across the road without cracking - but this was not reported until the reopening service in 1956 following £19,000 worth of restorations by Rattee & Kett.

Before then Canon F.J.Bywaters had visited the site and photographed the damage - just one of the hundreds of pictures he took on behalf of the Cambridge Antiquarian Society's Photographic Record during the middle 1950s. Although most show churches there are a number of mills and cottages that caught the eye of this rural vicar who served the parishes of Haddenham, Sawston and Willingham between 1926 and 1964 when he retired to live in Trumpington until his death a few years later._

Bywaters, Frederick James

Canon F.J.Bywaters was a vicar who served the parishes of Haddenham, Sawston and Willingham between 1926 and 1964 when he retired to live in Trumpington until his death a few years later.

He contributed to the Photographic Record during the middle 1950s. Although most of his photographs show churches there are a number of mills and cottages that caught his eye. He also bequeathed a collection of historic photographs of Willingham

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Christmas photographs

Photographers have over the year appreciated that a local scene can be transformed into a Christmas greeting with just a little marketing.

Hills and Saunders were an early proponent of this for in December 1889 the Cambridge Chronicle was reporting their continued success - their "novelties in cards for festive seasons ... suddenly secured exceptional popularity a few years ago" and now they had another sure-fire winner with "beautiful pictorial greetings at surprisingly low prices". This reflected the commercialism of Mr Hills who had in January that year taken advantage of a heavy frost which lasted for only a few hours to obtain a unique variety of photographs of the Backs. These were now mounted, coloured and uncoloured, in an attractive seasonable fashion. "The pictures and their adaptations to the tastes of well-wishers at Yuletide are truly artistic" the paper enthused.

Sadly as yet none of these have come into the Cambridgeshire Collection but Kidd & Baker who had premises in St Mary's Passage between 1907 and 1939 issued a series of similar views - though making no secret of the fact that they had been taken in April of 1908. E. Jackson of Duxford produced a card showing that village under a mantle of snow about 1905 whilst a contemporary photograph by Matthew Mason of Trinity street was published as a Christmas card only last year.

Some postcard publishers chose to overprint the Seasons greetings on their cards. Cooper's the chemists chose Doctor's corner at Sawston, Valentine's a view of Cambridge railway station complete with steam locomotive but Rigby of West Ealing chose to celebrate the festivities with a card "illustrative of man's downward tendency". It shows a line of buildings at Caxton - first a public house, then a prison and the workhouse. And just to emphasise the "Seasons's greetings" they also included a view of the Gibbet.

captions : backs view by Kidd & Baker, 1908, Trinity street with cab by Matthew Mason, Duxford Green by E. Jackson, Sawstpnm "Chrostmas greetsing"s issued by Cooper, chemist; Caxton gibbet issued by Rigby, West Ealing; tation by Velentines

all c 1905_

Every Christmas brings its novelties and now comes the 'Talkie' Christmas cards which Messrs Raphael Tuck have issued. Each card contains a small gramophone record which will convey to the recipient a suitable greeting. There are a variety of records, some with bells, others with carols but all with a spoken message. There is only one further development

needed to make them absolutely perfect: an arrangement that will enable anyone to make and send a record of his own voice. CDN 9.11.1929

Clarke, J. Palmer

When Ramsey and Muspratt moved into the Post Office Terrace studios they inherited a large number of negatives taken by previous photographers who had worked from that address. The most immediate predecessor was also the most prolific, although the business named after John Palmer Clarke had for many years been managed by C.E. Goodrich and Frederick Sanderson.

The Clarke family were photographers in Bury St Edmunds from the 1870s with John William being succeeded by John Palmer by 1883. They were patronised by royalty with the Prince of Wales and the Duke of Cambridge being amongst their sitters and the Royal coat of arms was incorporated into the decorated backs of their cartes de visite.

John Palmer Clarke established a base in Cambridge around 1894 taking over from Blanchard and Lunn - and acquiring their files of negatives from which he continued to print, at the same time filing his own for repeat orders. Although just off the main thoroughfare the premises were adjacent to the Post Office and opposite the tram terminus in St Andrews Street. Clarke remodelled the studio and rooms whilst the installation of electric light enabled him to offer evening appointments. He could produce miniature pictures printed in "platinotype" or enlarge them to any size on porcelain - suitable for presents - and finished in either black and white, sepia or hand-tinted colour. His work was not confined to the studio and he took his large plate camera to the Cambridge Bazaar of 1893, into Addenbrooke's Hospital to record views of the wards and nurses in 1894, and to the Inspection of the Suffolk Yeomanry in 1895.

The business continued in Bury St Edmunds until about 1902, though his Cambridge firm was soon being managed by others.

Clarke, J.Palmer Clarke pt 2

By 1901 the business trading as J Palmer Clarke had been run for some years by C.E. Goodrich and Frederick Sanderson.

Originally a wood carver by trade Sanderson had started with photography as just another hobby, like those of cycling, boating and fishing. Once he set up in Bridge Street as a professional around 1895 he used his skills to invent a camera which was acknowledged to be an immense improvement over previous instruments. At Post Office Terrace he specialised in architectural side of the business, making a speciality of college views which were used in many of the published histories of the period. He died in 1929.

His partner, C.E. Goodrich, entertained a meeting of the Cambridge Camera club in 1927 with his account of the work of a portrait photographer whose early pictures would be found "in scented drawers and lavender boxes laid up against locks of hair and trinkets of gold & silver; not works of art but infinitely more precious" Between them they enhanced the reputation of the firm and photographed many thousand folk. They included country vicars and university professors, along with members of the Chivers family & Gipsy Smith the evangelist. Soldiers departing for the Great War were pictured before they left, whilst the firm also took their camera into the First Eastern General Hospital to record the care and treatment being given to the wounded from that conflict. These negatives found their way into the ramshacked wooden buildings at the back of the studio where they joined the others taken by previous occupants of the site.

In early 1978, as Lettice Ramsey was considering the future of her business, she invited the Cambridgeshire Collection to make a survey of the accumulated stock when some 200 of the most interesting large-format negatives were printed and donated.

Later that year the new owner, Nicholas Lee, encouraged a more detailed investigation and a small- team of volunteers carefully inspected each of thousands of negatives which were found crammed into every cupboard, nook and cranny. Subsequently these were offered to the Collection, but by then it was not a case of bringing them from just around the corner for they had been moved to Sutton Coldfield. A removal van brought many long-dead and once familiar faces back to Cambridge.

Volunteers continue to list and index over 50,000 negatives with each box bringing new discoveries to testify to the work undertaken in the Post Office Terrace studios

Pt.2 (rewritten 28.2.93) Reflections by Mike Petty !

Old and new items arrive daily at the Cambridgeshire Collection : Mike Petty reflects on some of the recent discoveries

Through a recent conversation with a remarkable nonagenarian we have been able to add much to our knowledge of two men who played an important part in Cambridge's photographic history.

Frederick Sanderson was born in July 1856 and in his younger days worked as a cabinet maker and wood and stone carver in Bridge Street but later combined this with his developing interest in photography. He became especially interested in architectural pictures, building up a magnificent collection of negatives of college views.

But when he realised that existing cameras were not adequate for the task he designed his own which he patented in January 1895. In May 1897 five photographic experts came to Cambridge to test the claims of the new camera and found them proved. The tests were fully reported in the Press and the camera - named Sanderson after its inventor - became famous.

In 1896 Sanderson met Charles E Goodrich, already well-known as a professional photographer working under Palmer Clarke in the old-established studios in Post Office Terrace. Together they managed the studio with Goodrich devoting his attention to the portrait side of the business. Between them they enhanced the reputation of the firm and photographed many thousand folk including country vicars and university professors.

Goodrich used to write to famous people to offer free sittings - including the Master of Trinity J.J. Thompson remembered as looking just like a tramp shuffling by but who would stop and look in window on the way. Other sitters were Lord Rutherford - Goodrich said he looked like a farmer - very nervous of camera and difficult to photograph, Sir Arthur Quiller Couch,- F.R. Leavis, Donald McClean - remembered as a very smart, handsome young man but later unmasked as a spy - and Arthur Hamilton, the Christ's college man who was chosen as the model for the Cambridgeshire War Memorial at the end of Station Road

All were shown into the studio where Goodrich used to pull strings and bring white net curtains over the roof to soften the natural light by which he worked. To ensure the sitters remained still for the long exposure their necks would be clamped in a half-moon shaped contraption. Once the negative was taken there would begin a process of developing and retouching - disguising any imperfection in photo or sitter such as spots or moles

The negatives were filed - 50,000 are now catalogued and indexed in the Cambridgeshire Collection - but the firm cannibalised older glass negatives washing off the original image and then cutting them to a smaller size to fit their own cameras before recoating and reusing them.

But Goodrich's real love was colour photography and since there was no colour film this involved painting over faint black-and white prints - a technique which he devised himself and used with great effect in portrait and landscape works. His skill was much admired both then and now.

The firm continued to trade successfully until the death of Mr Sanderson in 1929 but then went downhill. When ill health finally overtook him Goodrich sold up to two young women photographers, Lettice Ramsey & Helen Muspratt - and the rest is history

Coates, H

The photographers : H. Coates, by Mike Petty

Many postcard publishers produced views which capture the peaceful hardship of village life at the turn of the century when roads were rutted, thatched roofs leaked, and a stiff and creaky pump supplemented the supplies from the waterbut.

But by the time Henry Coates was compiling his postcard record of fenland villages there were motor cars and buses to clutter up the scene and even white lines to ensure they stayed on the left side of the road.

Stretham was one of the more southern villages he featured. His view of "Front Street" was number 3,869 in the series and could surely not have been one of his best sellers. The view up the street has little of the picturesque even though the church spire peeks between trees. The scene seems drab and uninviting, summarised by the solitary figure that hurries across it anxious not to be spotted by the camera's lens yet captured for posterity in mid stride and mid road - a direct contrast to earlier views taken from the same spot showing crowds of interested children to staring at the stranger.

This particular card was posted on 17th July 1949 and is still kept by the recipient. Over the years the scene has altered; barns have given way to homes, the harness makers is now a butcher, the shop no longer trades, the garage has given up its pumps, and the rickety railings on the right - which its owner used to smear with grease to stop youngsters leaning on them whilst waiting for young ladies to emerge from the Mission Hall - are long gone. The two schools - which the recipient was to attend in later life now have other uses - as youth club and recording studio.

This Coates view was already old when it was bought and posted in 1949 to a three year old who had briefly left the village to stay with an Auntie in Holbeach. My young eyes could spot the differences and over the years no matter how often the scene is once more viewed something new becomes apparent. One day perhaps Mrs Gotobed will complete her dash back home, the motor car drive off, and normal life resume once the photographer has gone away.

**

In 1926 the Town Council at March were united in condemning a book by a Cambridge undergraduate. Christopher Marlowe had published his account of a tour around "The Fen Country" which had brought him to their "long straggling town situated on the Nene". Whilst

praising St Wendreda's church Christopher was less impressed with certain other facilities - "one cinema for the whole population ... dreadfully uncomfortable bars, wherein men sit and brood on grievances". In the railwaymen's quarter one could hear sentiments "that are only as a rule permitted in Hyde Park on Sunday afternoons. Orators have a fine time; men have nothing else to do but listen to them". As a result he concluded rudeness, ill-mannered boorishness and the defiance of all good breeding were part and parcel of the behaviour of the local lads and girls. "They shout and sing and jostle you in the streets, they push the stranger aside as of no consequence"

This is not the image conveyed by the postcards of the town published by H. Coates at about that time. Born in Yorkshire in 1888 he moved to Wisbech as a photographer in 1920 taking studios in the Market Place where he soon began issuing postcards like many other companies in the town which boasted a remarkable number of printers. Coates' two sons became partners in one of these, Bennett Brothers, who themselves published cards. However Coates' business expanded at a time when most other postcard publishers were in decline and covered a vast area of Eastern England including seaside resorts such as Skegness.

Something over 8,000 views were published by the company and in 1977 some 5,000 negatives were acquired by the Wisbech and Fenland Museum. Many have been printed and are displayed in albums depicting an era of fenland life when - at least according to Marlowe - "extreme revolutionary Socialism" lurked on every corner._

Cobbett, Louis

Towards the end of 1900 Cambridge was faced with a serious outbreak of diphtheria. The first official notification had been on October 14th and within nine days eleven cases had been notified of which four ended in death. They had all attended the same Infants Department of Park Street School and the other cases were also either children of this school or persons closely associated with them.

The severe outbreak forced urgent measures and the Medical Officer of Health, the Public Health Committee and the University Pathological Department all combined to fight the epidemic.

The School was closed and all 60 pupils visited and injected together with brothers and sisters and children from King Street, Occupation Road and Romsey Town schools until over 690 people had been examined. Still the infection spread and by January 1901 67 cases had been notified of which five were fatal, all from early victims. An Isolation Home was opened for children found to be carrying the bacteria without themselves being ill.

The actual origin of the outbreak was difficult to identify although it was shown that a boy complaining of "a stuffy cold in the head" for some three weeks had passed the diphtheria to seven of the nine lads in his class. Only one of seven girls classmates was affected from which they deduced that the disease had principally spread during the only time the sexes were segregated - when the boys had drawing lessons and the girls needlework

Louis Cobbett produced detailed studies of this outbreak which were published in the "Journal of Hygiene". He was then working in the University Pathological Laboratory and was later to become Lecturer on Bacteriology as well as holding the post of House Surgeon at St Thomas' Hospital in London. He wrote many other articles and works on Pathology.

But there was another side to the eminent Doctor, for Cobbett found time to pursue his interest in the history of the Cambridge area with Papers on Saxon grave stones, Ickleton church, Duxford and Ely. He was also an enthusiastic photographer contributing to the

Cambridge Antiquarian Society's Record with some especially interesting photographs of the area of Bridge Street area taken in 1937 and 1938 before the demolition by St John's college of the buildings replaced by their Music School._

Dr Louis Cobbett was a distinguished pathologist and bacteriologist. He attended Trinity College and became House Surgeon at St Thomas' Hospital in London. He returned to Cambridge in 1892 and became demonstrator of pathology for a year. Towards the end of 1900 Cambridge was faced with a serious outbreak of diphtheria of which he produced detailed studies which were published in the 'Journal of Hygiene'. In 1902 he was appointed scientific investigator to the Royal Commission on Tuberculosis & from 1906-7 was Professor of Pathology in the University of Sheffield. In 1908 he was appointed Professor of Pathology at Cambridge University, a post he held until 1929.

Cobbett was an enthusiastic and prolific contributor to the Photographic Record, travelling throughout the county and contributing some especially interesting photographs of the area of Bridge Street area taken in 1937 and 1938. He also found time to pursue his interest in the history of the Cambridge area with papers on Saxon grave stones, Ickleton church, Duxford and Ely. He served as President of the Cambridge Antiquarian Society in 1939.

Cambridgeshire Contemporary Archive Project

In 1768 William Cole, cleric and antiquarian, was serving as curate at Waterbeach and living in the Vicarage there. The house was in poor repair as Cole noted in his diary for February 10th : "Windy and wet, forced to remove into the damp and smokey parlour as the rain beat in at the hall windows so much, as made it all afloat. Driven out of the parlour after dinner by the smoke. Tom nailed up the parlour windows with an old door and stuffed in tablecloths. Spent the rest of the day upstairs or in the Kitchen"

In these few words Cole describes the reality of everyday life in "the good old days". The Vicarage in which he suffered has long since been replaced but a picture of the present building - and its present incumbent - will feature amongst an exhibition of photographs to be held in the Cambridge Central Library from 27th January to 3rd February. They are the work of a group calling themselves the "Cambridgeshire contemporary archive project" who are co-operating with the Cambridgeshire Collection to provide a regular supply of modern photographs that are relevant today and which will give future researchers a view of the 1990s.

Photographs capture a moment of time and can ensure that something is remembered which would otherwise have been forgotten. Dramatic events like floods or fires will be recorded by newspaper photographers, family events like weddings or christenings by relations and friends but the new group has set itself to record the everyday. Their themes include the East of England show, some uncompromising views of Peterborough Bus Station, fenland scenes and atmospheric views of Ely cathedral which although taken by Gavin Roberts only last year show how some areas of local life remain unchanged for centuries.

The last fifty years have seen a tremendous growth in photography with individual glass negative being replaced with rolls of film containing up to 36 separate images. In practice comparatively little has yet found its way into the Cambridgeshire Collection but the initiative of the Contemporary Archive project may well ensure that names such as Jack Hubbel, Brian Human and Martin Figura will be remembered alongside those of Arthur Nicholls, Palmer Clarke and Ramsey and Muspratt in years to come.

captions

Ely cathedral passageway & tower tour party 1991 by Gavin Roberts
Rev David Rendorp. Waterbeach vicarage 1990 by Martin Figura
Peterborough bus station 1990 by Jack Hubbel
Pig of the Year competition, East of England show by Brian Human_

Cooper, John

Traviss Teversham attended John Falkner's school at Sawston and remembered his headmaster with affection. Six foot tall he was a magnificent specimen of manhood and a great sportsman. He had played water polo for England, was expert at rigger and great at cricket, dismissing the great Jack Hobbs with a fine catch during the match in 1901 when the Sawston Church Institute defeated the Cambridge Liberals in a Junior Cup final.

Falkner was also an inspirational teacher, his curriculum recognised the importance of organised games and drama but he also taught the importance of manners, insisting his pupils raised their caps to every woman of whatever age or class, at all times and in all places.

He also believed in discipline both at school and after it, resorting to corporal punishment on occasion. Parents who presumed to question his authority or his right to punish severely for any serious misdemeanour received short shrift at his hands. One father, himself an former pupil, so forgot himself on one occasion as to use foul language and was immediately knocked down by a powerful flat-hander. Slowly the man rose to his feet, took one sidelong glance at his old master and shuffled asway in silence.

Right is right and wrong is wrong was also the motto of the village policeman who on one occasion caught the vicar riding his tricycle on the footpath near the Old Yard. Reverend's plea that the road was inches deep in mud carried no weight; he was prosecuted and fined 7 shillings and sixpence plus costs. Less prominent members of the community had similar treatment and Sergeant Baker wielded his heavy cane at the slightest provocation, as for example if he caught a boy gazing too intently through a shop window

One such shop was that of John Cooper, chemist, stationer, news agent and sub-postmaster at around the turn of the century. He published a number of postcard views depicting areas not only of Sawston but also the surrounding villages of Pampisford and Babraham, presenting a snapshot of village life when might ensured right prevailed._

Cooper, Tom

Swaffham Prior is remarkable for the two churches that stand in one churchyard, the two former parishes united in 1667 by Act of Parliament and the churches used alternately as convenience and fashion dictated. The village also boasts two windmills which look across the fens towards Reach and Upware and the Lodes which once carried barges bringing goods into the Commercial End at adjacent Swaffham Bulbeck.

Beyond the village the rising chalk heathland was once home to flocks of William Ambrose's sheep, tended by shepherd Stephen Smith. This unusual sight in Cambridgeshire provided Tom Cooper with some of his best photographs capturing the atmosphere of sheep dipping. He also pictured other agricultural activities - the labourers with scythes or working on stacks, women with their hoes, tradesmen with their carts, and the steam locomotives that ran on the Cambridge to Mildenhall railway.

All would have known and respected Tom Cooper for he was a local lad who, having left school at 14, taught himself a variety of skills - making and mending bicycles and even radios - as well as running the village shop.

To add to all this he was also village organist - a position he held for fifty years - and in 1905 had invested the princely sum of £12 on a new organ. The sum included carriage from the manufacturer's works in Washington, USA, and the wooden packing case was recycled to become the darkroom in which Cooper developed and printed his work.

When he died in his eighties the negatives discovered in the old shop. They have been listed and several printed for the Cambridgeshire Collection. In 1974 a group of villagers gathered around a table to reminisce about the scenes and people depicted. Many memories were stimulated by the images of life gone by, captured on film by Tom Cooper who in more than 80 years had never spent a night outside the village he called home._

Cudworth, Charles 1908-1977

The biographies of Charles Cudworth are full of the many musical achievements of the Cambridge policeman's son who was too ill to sit his scholarship examination but whose inquiring mind led him to obtain jobs in bookshops and spend his spare time in libraries or museums. They tell how from books his interest turned to musical scores with hours spent copying eighteenth-century symphonies and concertos, laying the foundation for his encyclopedic command of that subject.

He obtained a post as junior assistant in the Museum of Classical Archaeology before moving on to become assistant in the music section of the University Library and working up to the position as librarian of the Pendlebury Music Faculty Library. There his assistance was constantly sought by lecturers, researchers, undergraduates and amateurs and with each enquiry satisfied so his own knowledge became greater - as demonstrated by his extensive articles on musical topics which appeared in many publications. During the war he served as a fire-fighter and made the first of his many broadcasts. He also started writing plays and delighted in getting up "revues" recounting the life of some well-known person in words and music with *Papys* and *Casanova* being two of the most successful.

Another of his interests was the Dutch influence on East Anglian architecture and it was an article about this in a London specialist magazine which earned him his first freelance writing money - £15 - a fortune to a young man newly married and living on £3 a week. His enthusiasm for "gabbling" took him throughout the area and he wrote detailed papers in the *Proceedings of the Cambridge Antiquarian Society*.

But little is recorded of his other passion - photography. Cudworth joined the Cambridge Photographic Club during the war & soon established a reputation as a well-known lecturer. His talks on the scenic beauty of Cambridgeshire were illustrated by glass lantern slides, over 400 of which are housed in the Cambridgeshire Collection, alongside views of the windows of King's College chapel - windows from which the glass had been removed for safe-keeping during the threat of German bombing. Later like many others he turned to colour transparencies producing excellent slides which have also been deposited & which are often borrowed by lecturers - continuing to attract appreciation from audiences to whom his musical skills are of little note._

Denston, A R

56 Broad Street 1932 or earlier to 1960. He had 2 sisters with whom he lived. They did dressmaking and I think kept the small general shop somewhere opposite to Ship Lane. In the 1950s he tried to buy the premises next door. PB

Farren, William and William Scott, by Mike Petty

William Farren, photographer and printseller, was also a great entomologist. It was a love he passed to his son, also named William.

Together they hired a cottage on Wicken Fen in 1885 which they called "Catch-em-'all" in accordance with traditional practice of so dignifying small fenland cottages. Their rent was £4 a year for which they got a good reed-thatched cottage of three rooms, although if one slept in the upper room one had to stand on the stairs to dress - and an orchard.

Father and son visited at weekends but and took it in turns to return to Cambridge for the reset of the week. The days were spent catching moths and within three years they had amassed a collection of 1,400 species.

It was, however, as an ornithologist that the son became especially expert, and although as a taxidermist he handled many rare specimens killed by sportsmen William himself became proficient at shooting birds with his camera. He travelled extensively giving beautifully illustrated lectures on the birds of the Spanish Marismas or Dutch meres and for many years gave the opening lecture of the Cambridge Photographical Society's season where his slides were rated amongst the best of their presentations.

He tried to pass his love of birds to his son, William Scott Farren, but instead the lad turned his talents to flying. A long and distinguished career in aircraft engineering started at the Royal Aircraft Establishment Farnborough during the Great War to which he returned in 1941 as its Director. His career spanned many aircraft from flying boats to the Vulcan bomber and brought him many awards, including a Knighthood in 1952.

Yet Farren could not escape his love of the Cambridgeshire, finding escape from pressure by sketching from a boat in the fens and following his father and grandfather in an interest in photography. His illustrated lectures on the Ouse Drainage Board and its work and on scenes from a Cruise between Cambridge and Denver delighted audiences whilst some of his early photographs were selected by Sir Harry Godwin to illustrate his book on the Fenlands.

These photographs, together with those of his father, are preserved in the University Botany School who have kindly allowed a selection to be copied for addition to the Cambridgeshire Collection_

Farren, William and Robert– notes by Mike Petty

The 1851 Census returns for Cambridge include the family of William Farren, a publican who lived at “1 Behind Town Hall CAMBRIDGE, St. Mary Gt Parish”

The family comprised:

William FARREN Head M 41 Publican Cambridge
M FARREN Wf 45 Wife of Publican Cambridge
Robt FARREN Son U 19 Artist Cambridge
Wm FARREN Son U 15 at home Cambridge
Annerette FARREN Dau U 13 at home Cambridge
Clara FARREN Dau U 10 at home Cambridge
Eliza PLUMB Ser U 18 Sevt CAM Ickleton
Anne MASON Visitor U 21 Visitor Cambridge

It seems that Robert Farren was born in 1832 in Willow Walk, just off Newmarket road Cambridge. He seemed to have an artistic flair from an early age - he could not remember a time when he did not possess a box of water colours - and after leaving school aged 12 he

worked for an heraldic artist. When that firm failed he moved to the Geological Museum, mounting specimens and labelling cases but quickly developing his interest in art. In 1863 Robert produced his famous painting of 'Degree morning' depicting crowds outside Senate House containing some 100 portraits of local people. The following year he left the Museum to concentrate on his art producing many canvasses depicting local scenes.

Robert set up in business with his younger brother, William, with a printseller's, framemaker's and photographer's shop in Rose Crescent.

In 1870 the partnership was dissolved, Robert left to continue his art whilst William sought continuation of the "patronage and kind favours they have so long received". But by May William had decided to concentrate his energies on photography offering carte de visite and large portraits, photographs both plain and coloured with a discount for cash. The Cambridgeshire Collection holds an album of photographs of theatrical characters from about this period, the somewhat fuzzy pictures being further obliterated by bright coloured paint.

On Guy Fawkes day 1874 tragedy struck when fire broke out in the kitchen of William Farren's shop and the combined exertions of the police fire fighters together with students from Caius and Trinity Hall could not prevent its total loss. All William's cameras, lenses, negatives and photographic apparatus were destroyed together with over twenty of his brother's paintings, though the famous Degree Morning was safe having been sold to Trinity Hall.

William Farren secured a temporary studio in Jesus Lane whilst he sought a new permanent home. He found it on the corner of Market Street where the Corporation had recently widened the road and although they were planning only to build ordinary houses William drew up plans to convert them into a photographers business. He traded from here until about 1884 when he moved to King's Parade and reverted to his former trade as print seller until his death in 1887. His studio was taken by R.H. Lord.

Although something of William Farren's photographic career can be traced through newspapers and advertisements the Cambridgeshire Collection has, as yet, very few examples of his pictures to set aside the well-known work of his more famous brother,

Robert Farren published a number of volumes of local views which are regularly to be found in antiquarian bookshops. They include one entitled 'The Granta and the Cam, from Byron's pool to Ely' which he published in 1880 to be followed the next year by 'Cambridge & neighbourhood'. Much less common are two limited-editions, 'The fenlands of Cambridgeshire' 1883 and a series of etchings that were published in the re-issue of Cooper's 'Memorials of Cambridge' in 1880.

In 1885 Robert Farren decided to move from Cambridge, he sold off his goods and went to Scarborough returning briefly a few months later to accept a cheque for 110 guineas from the hands of the Mayor as a departing gift from his many Cambridge friends. After eight years he returned to Cambridge, living at no.1 Station Road until a few months before his death in December 1912.

Fowler Brothers

James Fowler came to Gamlingay as Headmaster following the introduction of compulsory education in 1874. A new school was constructed replacing two rival establishments. The church's National School to accommodate 160 pupils had come first in 1848 but not to be outdone the Baptists replied with their British School that same year and were soon attracting double the attendance of their Anglican rivals. Within a few years the church school was in a dilapidated state and was closed.

Mr Fowler's school was segregated, boys on one side of the classroom, girls on the other and even at playtime they had separate playgrounds. The school flourished and at his retirement in 1904 over 170 people applied to succeed him in the job.

James Fowler had invested some of his earnings about 1896 on a little shop for his two sons Archie and Ernie - the Fowler Brothers. They were stationers, tobacconists, printers, sellers of bicycle parts and publishers of views, both as postcards and in book form. Inevitably one of the scenes was of father's school. Another was of a large brick circle known as "The Old Moon" which Ernie described in his "History of Gamlingay & neighbourhood" in 1935.

Sir George Downing - founder of the Cambridge college - had an interesting life, including an arranged marriage when only 15 years old and a mistress who buried his money in the garden. It was he who decided to build a new seat at Gamlingay. The Mansion cost over £9,000 and was bigger and more ornate than anything the village had seen before but was pulled down brick by brick by an ancestor upset that the University won a court case depriving her of the estate. Legend has it that he built the name Downing into the brickwork surrounding the park and that when the buildings were pulled down this one fragment was left. Yet another tale suggests that the "O" was formerly filled with glass and that Dick Turpin scattered it to fragments when he jumped through it on his famous horse Black Bess when pursued by the law.

Whatever the facts of the story it makes an interesting tale to stimulate the imagination of generations of Gamlingay youngsters who can continue to glimpse something of the history of their village through the pictures the Fowler Brothers continue to publish under their name._

Fox Talbot William Henry

Took photo of Bridge of Sighs about 1845; he studied at Trinity College and acknowledged as father of modern photography

In 1841 he patented the calotype – the first process for photographic negatives from which prints could be made and in 1844 his Pencil of Nature was the first photographically illustrated book to be published. In 1851 he discovered a method of making instantaneous photographs using electric spark illumination – the first use of ‘flash’ photography,

Only a handful of his prints of the Bridge of Sighs are known to have survived; one in National Museum of Photography at Bradford; one from collection of Mathilda T Talbot, his granddaughter was sold at Christie's in May 2005; estimate £6000

Was slightly bigger than CD case

Frith, Francis pt.1

Francis Frith was born of a Quaker family in Chesterfield in 1822. Travelling showmen, tradesmen and travel books fired his imagination for areas outside his native Derbyshire and after his boarding school education and a five-year apprenticeship in Sheffield he moved to Liverpool where he started a wholesale grocery business. By the time he was 34 he had sold the business for a considerable fortune and was able to indulge his early passion for exploration.

In 1856 he made his first journey to the Middle East where dressed in full Arab clothing and continually harassed by bandits he was able to experiment in the new art of photography. His heavy and cumbersome equipment added to his problems as did temperatures of 130 degrees which forced him to develop the 16x20 inch negatives in tombs, temples and caves. The astonishing pictures he took brought him instant fame on his return to London with a ready sale for the prints whilst stereoscopic views he had taken were published in 1857 and proved especially popular. Two more trips followed one to Jerusalem, Syria and Palestine and the other across the Sinai desert.

On his return in 1860 Francis married Mary Ann Rosling whose brother was a talented amateur photographer and set up a photographic company in Reigate, Surrey. He then set himself the daunting task of photographing every city, town and village in the British Isles. He took with him his wife, two servants, four photographic assistants and a growing number of children - six of them eventually.

The task was not one to be rushed for Frith saw himself as a chronicler of his time, an artist using the new medium of photography in the same way that other artists had used brushes and canvas. For the first few years he took all the pictures himself but later recruited a select group of artist-photographers to assist him. By the time of his death in 1898 some 40,000 views had been taken including a series of Cambridge college scenes dated 1890, with views of Ely 1891, St Neots 1897 & Huntingdon 1898

His earliest connection with Cambridge seems to be photographs, "printed by F. Frith" which are included in C.H. Cooper's "Memorials of Cambridge", first issued in 1858

_Francis Frith pt.2

Francis Frith's business was continued by his sons after his death in 1898 and soon the company had become the biggest of its kind in the world with photographs purchased as souvenirs by visitors. When in 1900 the Post Office allowed postcards to be sent through the Royal Mail the increase was dramatic. A network of photographers were recruited and briefed on the Company's requirements for scenic views, street scenes and architectural subjects. By 1914 there were 52,000 pictures in the company's files. 20,000 more had been acquired by 1939 with another 200,000 during the 1940s, 50s & 60s.

Cambridge itself had been visited nine times by 1933 but sadly the majority of the cards published were college scenes lacking the detail of contemporary life that Francis himself sought to capture. There are a number of photographs however that do show scenes such as Petty Cury with its cyclists and Kings Parade with its traffic. These together with views of Madingley, Grantchester and Trumpington are quite often encountered but there are later postcards of central Cambridge that have not yet found their way into the Cambridgeshire Collection. We know of them from an album of prints from the Frith archive which was produced to show retailers the range of pictures that could be printed and framed on request.

This represented one attempt to utilise the vast numbers of historic photographs that remained when the Company closed in 1971. Although the thousands of negatives were subsequently purchased by Birmingham public library they were unable to raise the funding to acquire a set of the actual prints and so reunite the Collection.

In 1977 a new Company, "The Francis Frith Collection plc" was set up to exploit the material. In 1988 they initiated a scheme which involves copying some 300,000 photographs on to microfiche with approximately 75 pictures condensed onto a piece of film the size of a postcard.

The Cambridgeshire set is reported to cover some 90 towns and villages and is due to be published on 110 of the fiche. Only when this is complete will one finally be able to appreciate the importance of the photographic survey started by Francis Frith over 130 years ago._

Frith photographs being sold by Cottenham firm – 82 05 05a

George, Margaret (1899-1983)

The small fenland village of Guyhirn has been home to two important but largely forgotten people. One was David Culy, son of a French Protestant refugee who was born there and who founded a strict Anabaptist sect in 1695 which flourished in the isolated farmsteads until at the time of his death there were some 800 Culimites. But the Baptist chapel that was established there had fallen on hard times and was closed around 1870.

This was the era of revival for Guyhirn. The Primitive Methodists rebuilt their chapel in 1868, and a determined effort made to revive Anglican worship with the establishment of a new parish of Guyhirn-with-Rings-End. A school was established in 1875 and a new church consecrated in 1878. It replaced the chapel erected during the Commonwealth period which remains one of the architectural treasures of the area. This cannot be said of the new building whose design, by Sir Gilbert Scott, has been described as "a particularly bad example of Victorian gothic".

It was to this church that the Rev Maurice George came in 1918 and where he was to minister for over 30 years. He brought with him his 19 year old daughter, Margaret. Margaret George brought with her the interest in photography that she had developed since she received her first camera seven years earlier. Whilst her father minister Margaret exploited her privileged position as Vicar's daughter to photograph anybody and anything that took her fancy - a friend, local character, deserted garage, passing train or empty fenland landscape. She gained ready access to village homes, to workers in the field, to summer teas and winter dances. She could stop the wedding car and demand the bride alite for her pre-wedding snap or make her way into bedrooms to photograph a new-born child with its mother. Many may have found Margaret and her camera a decided nuisance!

Her pictures, though not technical masterpieces, reflect an ability to establish a rapport with her subjects and to produced relaxed images. They capture detail of dress, social relationships and everyday activities that are unique. What is equally remarkable is Margaret's prodigious output - in thirty years she took about 10,000 snaps, and recorded details of date, place and name of people or animals - and that they have survived.

In 1986 some of Margaret George's snaps were exhibited in the Cambridge Darkroom alongside those of Professional Experts. These display prints are housed in the Cambridgeshire Collection where we co-operate with Brian Payne in ensuring that this remarkable and unique record of one fenland village continues to be appreciated. Regularly Guyhirn people pack their village schoolroom to see themselves and their parents as captured by the camera of the bossy Vicar's daughter whilst other audiences knowing nothing of the place or people find the photographs equally enthralling._

Germany, Leslie (1921-1985)

During wartime Christmas was a time of mixed emotions and for many personal anxieties overshadowed any celebration. Yet the normally silent church bells were allowed to ring to call worshippers to church on Christmas Day itself. Cinemas and dances all drew large

crowds as did the Arts Theatre pantomime and the Cambridge Town Football Club had fixtures on both Christmas Day and Boxing Day.

Hospitals provided cheer for their patients, Mill Road Infirmary managed roast beef for Christmas dinner together with Xmas puddings donated by Chivers. Elsewhere throughout the town the great day was celebrated as normally as possible in places like the Union Lane Institution, the Ross Street and Harvey Goodwin Childrens Homes, and the Church Army Hostel in Fair Street.

Nor were the troops based in town forgotten with hospitality in the W.V.S. Club where Service visitors - including the American troops - lined up in a solid queue from door to canteen. A popular rendezvous was the Y.M.C.A. where the Mayoral party arrived in time to see a great crowd of men and women having their Christmas tea. Later there followed a typical Christmas party including a Festive tree with dancing games and competitions, including a straight and crooning singing contest adding to the fun of the afternoon. These activities were arranged by a band of voluntary helpers some of whom turned up on Boxing Day in a different guise - as members of the Romas Concert Party presenting a two-hour entertainment "Christmas Crackers".

Although such festivities were fully reported in the local press there is precious little pictorial evidence to back up the flowing prose. Fortunately within the last month the Cambridgeshire Collection has been given a number of photographs taken by Leslie Germany, an electronics engineer who at the time was working on radar at Pye's and went on to become a pioneer of television broadcasting equipment, moulding some of the significant engineering developments. Thanks to his snaps the important contribution of voluntary groups to keeping spirits high in the dark days of wartime will not be forgotten._

Gillson, Frederick

When the last toll was paid at the turnpike gate between Burwell and Fordham in December 1905 Frederick Gillson was there to record the event. Gillson specialised in postcards of the area around his home village of Burwell although he also journeyed out to as far-flung places as Stapleford, Trumpington and Isleham

His cards are usually recognisable in two ways. They are generally signed "Gillson, Burwell" along with a brief caption, sometimes including a card number and they are usually now badly faded, although the image is often restored once the card is rephotographed. One such view was taken outside his own premises showing his name above the door, partly hidden by the donkey cart belonging to Doe, a local character photographed years later by that other Burwell photographer, Dorothy Grainger

Like them Gillson concentrated on parades and events where people congregated whilst a shopkeeper standing outside his premises would be certain to boost the sale of his cards.

Often his presence did not pass unnoticed. At Swaffham Bulbeck where the name "Commercial End" reflected the importance of the river trade that had brought goods along the Fenland Lodes before the railways had killed their monopoly Gillson found the street crowded with children - boys on one side, girls on the other all interested in the visitor with the camera. Yet when he turned his camera on the Bridge Hotel at Clayhithe the undergraduates besporting themselves in their boaters seemed not to notice.

At Wicken the children watched as he recorded their green - the Green which the villagers were to hope would ensure their prosperity during the Great War, for surely such open grassland would prove irresistible to the cavalry making their way from the Midlands to the

coast in event of a German invasion, especially when the Military Road was constructed to link their isolated village to Stretham.

By then Gillson had left Burwell for Ipswich from where he continued to issue local cards. Over 250 of his negatives are preserved in the Suffolk County record Office, 92 of them of the village where he had practiced his trade between 1900 and 1912.

—

Goodrich, Charles E

Reflections by Mike Petty

Old and new items arrive daily at the Cambridgeshire Collection : Mike Petty reflects on some of the recent discoveries

Through a recent conversation with a remarkable nonagenarian we have been able to add much to our knowledge of two men who played an important part in Cambridge's photographic history

Frederick Sanderson was born in July 1856 and in his younger days worked as a cabinet maker and wood and stone carver in Bridge Street but later combined this with his developing interest in photography. He became especially interested in architectural pictures, building up a magnificent collection of negatives of college views. But when he realised that existing cameras were not adequate for the task he designed his own which he patented in January 1895. In May 1897 five photographic experts came to Cambridge to test the claims of the new camera and found them proved. The tests were fully reported in the Press and the camera - named Sanderson after its inventor - became famous.

In 1896 Sanderson met Charles E Goodrich, already well-known as a professional photographer working under Palmer Clarke in the old-established studios in Post Office Terrace. Together they managed the studio with Goodrich devoting his attention to the portrait side of the business.

Between them they enhanced the reputation of the firm and photographed many thousand folk including country vicars and university professors. Goodrich used to write to famous people to offer free sittings - including the Master of Trinity J.J. Thompson remembered as looking just like a tramp shuffling by but who would stop and look in window on the way. Other sitters were Lord Rutherford - Goodrich said he looked like a farmer - very nervous of camera and difficult to photograph, Sir Arthur Quiller Couch, F.R. Leavis, Donald McClean - remembered as a very smart, handsome young man but later unmasked as a spy - and Arthur Hamilton, the Christ's college man who was chosen as the model for the Cambridgeshire War Memorial at the end of Station Road

All were shown into the studio where Goodrich used to pull strings and bring white net curtains over the roof to soften the natural light by which he worked. To ensure the sitters remained still for the long exposure their necks would be clamped in a half-moon shaped contraption. Once the negative was taken there would begin a process of developing and retouching - disguising any imperfection in photo or sitter such as spots or moles

The negatives were filed - 50,000 are now catalogued and indexed in the Cambridgeshire Collection - but the firm cannibalised older glass negatives washing off the original image and then cutting them to a smaller size to fit their own cameras before recoating and reusing them

But Goodrich's real love was colour photography and since there was no colour film this involved painting over faint black-and white prints - a technique which he devised himself and used with great effect in portrait and landscape works. His skill was much admired both then and now

The firm continued to trade successfully until the death of Mr Sanderson in 1929 but then went downhill. When ill health finally overtook him Goodrich sold up to two young women photographers, Lettice Ramsey & Helen Muspratt - and the rest is history

Dorothy Grainger (1895-1989)

The Graingers arrived in Burwell in 1923 and started a photographic business in the old thatched cottage they rented at 1/9 (8p) a week, intending to exploit the hobby her husband Albert had developed whilst working as a butler. She soon became a familiar sight on her Matchless motor cycle, a heavy wooden tripod and half-plate camera strapped to her back as she dashed off to cover local weddings. There she would take the photographs, jump back on her motor bike and speed home to develop the plates in a cupboard under the stairs that served as a darkroom, using Paraffin lamps for printing and acetylene gas for enlarging. Then it was back on the bike to the Reception in time to take the orders. Some Saturdays they would cover up to five weddings.

Initially they worked as a team and she used to focus the camera for her husband as her eyesight was better, but when Albert returned to his original trade as a butler Dorothy continued to run the business. At first they produced the old sepia prints and were often asked to hand-paint colour onto the brown and white photographs. In the lean post-war times they started up a postal development service and gained a national reputation

Between them they covered many aspects of life in and around Burwell - parades, harvest work, heavy snow, the railway and brick works

Dorothy Grainger died on Christmas day 1989 but many of her pictures live on in the Cambridgeshire Collection where they are regularly used by people who have fond memories of a remarkable character whose remarkable memory could bring every picture to life : "This wedding here was funny. The old dear on the right died in the war; her daughter was only 48 when she died too. Now the one next door to her was quite bald but wore a wig. Look, you can see it there. He ended up in New Zealand ... of course they are all dead now. They are all dead now"

1955

Albert Grainger, the Burwell photographer, has died aged 69. A cheerful character he had made a host of friends during his 31 years in the photographic business. Born in Fordham he moved to Burwell as a youngster and began work on a farm. He left to go into gentleman's service and worked as a butler-valet at hotels in London and Scotland. He worked as butler-valet for Lord Glanely at Exning House. In 1923 he set up in business at Burwell and his first job was a wedding the day after the shop was opened. But he developed a serious illness and retired last Christmas. Throughout his career he was assisted by his wife who carried on the business for some time after his illness. 55 07 08b
see also NJ article, 80 11 01Gra

Griffith, Edward

Edward Griffith was one of the thousands of young men for whom Cambridge was home for just the time it took for them to obtain their degree, in his case 1927-30.

At preparatory school he had been a sporting failure in everything except the junior sack race. Here his success resulted in the prize of a box camera complete with film and it was this that sparked his interest in photography. The picturesque surroundings of Cambridge, and the picturesque beauty of the young lady who served behind the counter at Turner's photographic shop in Silver Street, developed his passion for his hobby. By buying only small quantities of materials for the makeshift darkroom he established at his digs Edward was able to build up courage to invite the fair haired beauty to see his collection of local views. Sadly she exhibited no desire to see them, him or anything else.

In fact his work would have been known to her through the local newspapers, for Edward was soon contributing photographs to the Cambridge Chronicle & Cambridge Daily News. He developed a bush-telegraph which brought him information on newsworthy happenings such as a fatal accident in Trumpington Road or the demolition of part of a cemetery wall at Swaffham Bulbeck. Off would zoom the undergraduate cameraman on his motorcycle and soon the picture would be delivered to the newspaper photographic department, resulting in the useful supplement to his income of a fee of 7/6 (37p) for each photo used, somewhat to the annoyance of the "News" chief photographer, Mr Scott, whose father was partner with Mr Wilkinson in the old established studio close by, and who also used a motorcycle to get him to the scene of the action.

Towards the end of his time at Cambridge he became involved with moving pictures, joining the University Cinematographic Society in the making of a film called "Varsity" which was shot around Cambridge and shown at the Tivoli cinema.

A few of his photographs are housed in the Cambridgeshire Collection, including one of the Central Cinema in Hobson Street which became the first to show Talkies in 1929 and was rebuilt in the year that the newly Graduate Edward Griffith left Cambridge to make his way in the world.

Hatfield, Cyril

Capt C.M.G. Hatfield pt.1

Captain Cyril Hatfield went to war on horseback when as a member of the Royal Engineers he assisted in ferrying horses from Portsmouth to the trenches. But they were no protection against the horrors of the Great War, which included poison gas amongst its arsenal, as Hatfield learned at first hand. During the Second World War he was again responsible for ensuring that essential traffic was kept moving whilst pleasure motoring spluttered to a halt as administrator of the Petrol Rationing coupons. His responsibility in the Ministry of Transport covered the area from St Albans to Huntingdon, St Neots and Newmarket.

Outside war-time office hours he played an active part in the Second Suffolk and Cambridgeshire Battalion Home Guard. C Company Commander, Lt Col. Francis of Lode, kept up morale as well as fighting efficiency by organising a bomb-throwing competition which was won by Quy platoon. Francis also arranged a combined Military and Civil Exercise during the autumn of 1941. One of the first of its kind in the country it was held around Fen Ditton and Horningsea.

This was ground that Captain Hatfield knew well having already built up a considerable photographic coverage of the area around his adopted village of Bottisham to which he had moved from Chigwell in Essex in the 1920s

His pictures record Bottisham and many other villages but he also took great interest in aspects of local life seldom pictured. Thus Hatfield photographed a water cart at Brinkley, a fish and chip van at Bottisham and a fishing match at March. Views of hurdle making and the fen industries of peat digging and sedge cutting feature in the collection and five were selected for inclusion in James Wentworth Day's classic book "A History of the fens" published in 1954.

Hatfield's lens was not limited to this locality however for he built up a record of many parts of the country and contributed pictures to a series of County books produced by Batsford in the 1950s.

Captain C. Hatfield pt.2

"Never before has Cambridge witnessed so much pulling down and building up" commented the newspapers in 1935. Indeed the whole decade was one of change with 1930 seeing clearance both for the new Victoria Cinema and for the Boots development in Petty Cury and Sidney street. 1931 witnessed demolition in Sussex street and for the new Post Office in St Andrews street; Fisher Lane disappeared next year but plans by Magdalene college to sweep away the rest of the old buildings on the west side of Magdalene street were to be frustrated.

A massive rebuilding scheme on the north side of Market Hill started in 1934 forcing Bacons the tobacconist to find temporary premises until their corner of Rose Crescent was ready. At the same time scaffolding was erected at the front of St John's college while its gateway was restored and around the extension to the Lloyds bank building in Sidney Street which was to be hailed as a "splendid addition".

Captain Cyril Hatfield recorded the changing streetscape and was also on hand when another of the great Cambridge buildings disappeared for ever as fire swept through the Castle Hotel in St Andrew's street. His photographs record the smoke billowing across the street which itself is in progress of being resurfaced whilst other shots show the blackened rafters. The Regal cinema was to open on the site in 1937

He also found a subject in other areas of local life. Christs Lane with its cobbles, Market Hill after a sudden shower, street musicians and undergraduate rags all found a place in his collection. So did Thurston's horse-drawn pet waggon, selling puppies and tortoises from the streets surrounding the market.

Scouts and gardening were other interests, and Hatfield was a keen painter who founded the Saffron Walden art exhibition. He embraced the new Dufay colour film being manufactured and marketed at Sawston by Spicer-Dufay (British) Limited, (taken over by Ilford in 1935), and his coloured slides attracted wide interest in the Cambridge Photographic Society.

In 1949 Captain Hatfield moved from Bottisham to Linton where he died in 1977. Many of his negatives are housed in the Cambridgeshire Collection where his photographs live on.

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Captain C.G.M. Hatfield article on fen history – 31 08 28e # HATFIELD

Hayles, William Henry

Were it not for Greef the loss would have been even more serious and but for Winter the summer would have been even bleaker for Mr Bell, the Chesterton corn merchant.

It was about half-past four on a May Monday morning in 1904 that Pc Winter, patrolling his beat, spotted smoke coming from the ancient granary in Peas Hill. Closer inspection showed a ring of flame around the small lattice window on the first floor. Immediately the constable aroused the inhabitants of the adjacent buildings, called the Fire Brigade and obtained the hose-reel from the back of the Guildhall. By then F.O. Sennitt, the fishmonger, was on the scene to help connect the hose to the nearby hydrant and fight the flames until further assistance arrived.

Within ten minutes Captain H.E. Greef and 28 of his firemen had arrived, together with 14 policemen & their Chief Constable, C.E. Holland. The lathe and plaster building was well ablaze and although part of the roof crashed in, the internal massive oak beams held and help protect the corn, hay, straw and chaff inside.

There was great concern the safety of the Bell public house and for the Public Library whose Reference department together with its Cambridgeshire Collection abutted the burning building, but due to the efficiency of the Volunteer Fire Brigade who had the matter under control within an hour, the library escaped with only singed window frames. Both the Bell pub and Messrs Bell's premises suffered badly from water damage though a third bell - that on the newly connected telephone - continued to work despite the intense heat.

Various people flocked to photograph the burnt-out shell, but William Henry Hayles had recorded the scene before the fire. A carpenter who lived and worked in Union Road, New Town, Hayles has several other of his pictures preserved in the Collection that nearly went up in smoke in 1904.

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Haynes, James Lawrence "Hummer" 1873-1963

Laurie "Hummer" Haynes kept the Post Office & grocer's shop at the corner of Norfolk and St Matthews streets and from the evidence that he himself left his stock included Van Houten's cocoa, Crawford's biscuits, Cambridge lemonade, Clark's jelly and a variety of products of the Eiffel Tower brand, including milk pudding, bun flour and blanc-mange. The service was of old fashioned efficiency and in the place of piped music Laurie provided his own - hence the nickname.

His father, Moses, had started the business when Norfolk street first began in the 1880s, handing over to his son about 1905. Laurie is remembered for his careful accounting keeping petty cash books which allowed him to check up on the price of a dustbin bought many years before and even saving his bus tickets in a neat pile in his roll top bureau. Such careful habits brought their reward allowing him and his family to enjoy the luxuries of life - a holiday in Switzerland, the odd trip to London to visit a Turkish Bath and "Homely" - a cabin boat on the Cam

He was able also to retire in his early sixties with his shop taken over by the Co-op. He set up home in Hills Road where he converted one of the basement rooms as a darkroom, with its red lights, developing trays and negatives hung up to dry, reeking of hypo and cigarette smoke. That his interest in photography had started much before then is proved by a picture of the family waiting for a train in front of an advertisement for the Great Eastern Railway's Guide for 1915 which listed seaside hotels, country apartments and furnished houses.

Many other topics caught his eye including St Matthews church, gypsy caravans on Midsummer Common and the horse trams which he photographed shortly before their last journey in 1914. Like others he was attracted by the great water mills at Grantchester and at Cambridge mill pool, but unlike most he contrived to take his camera inside to capture the machinery and the sacks of flour awaiting delivery to the station.

Indeed it his interiors which pay testimony to the skills of an amateur photographer with extraordinary skills.

captions : Grantchester mill exterior and interior
Hayne's shop with its products
family railway excursion 1915
gypsy caravans_

Hills & Saunders – notes by Mike Petty

The name of Hills and Saunders was one of the most prominent of Cambridge photographers, occupying studios in Kings Parade.

An advertisement in the Cambridge Chronicle of 3rd October 1868 announces the arrival of "The Oxford Photographic Gallery, Hills & Saunders, photographers by special appointment to her Majesty the Queen". Their cartes de visite could be enlarged and finished in oil or water colour and they claimed their negatives were preserved to allow copies to be had at any time.

The business, started at Oxford by Robert Hills senior had already established branches at Eton, Harrow and Porchester Terrace, London before moving to Cambridge with other studios at Sandhurst, Rugby, Aldershot and Yorktown to follow

Robert Hills junior started business on his own account in 1882 with a capital of less than £10. He opened studio trading as "Hills & co" in St Mary's Passage taking over the building occupied by William Nichols, the first Cambridge photographer. But things seem not to work out and he relinquished the site after 6 years to concentrate on the Kings Parade business.

By March 1892 he was in deep financial trouble, with a bank overdraft of £35 and unable to meet the demands of his fathers executors for £5,500 in respect to the good will and stock bequeathed to him - though the son claimed the business had come without cash or capital to properly carry it on. The site rent alone was £40 per quarter and although he was showing net profit of £100 per annum his household expenses came to £3.10.0 a week.

The Official Receiver could find few other assets apart from a greenhouse and garden near Lt St Mary's Lane but hoped to dispose of the business as a going concern. In this he seems to have been successful for the name lived on, continuing to trade until the second world war from the site in Kings Parade

Hughes, Henry Castree

"Windmills are disappearing so fast that in many parts of the country they are a forgotten race"; so wrote the architect Henry C. Hughes in the paper he presented to a meeting of the Cambridge Antiquarian Society in November 1928. He went on to trace the origin of windmills back to the 12th century and identify early illustrations of them such as that scratched into the wall of the porch at St Michael's church, Longstanton.

He outlined the various types of mill and described their method of operation emphasising the problems that could occur when friction made the millstones overheat and lead to fire - "a windmill with the sails burning at night is one of the most terrifying of all sights ... many Fordham people still remember the sight of their mill burning".

At the time he was writing the sight of numerous fen drainage mills were still fresh in people's memory. Two of them still stood, a small one at Wicken fen and a large mill at nearby Soham Mere. This latter was owned by Cambridgeshire County Council though Hughes' hope that this might be preserved for posterity were to be dashed when the "dangerous structure" was subsequently destroyed by dynamite.

Other mills were disappearing year by year, the long periods of idleness caused by a lack of wind allied to developments in other forms of milling were making the antiquated machinery uneconomic to work and repair, though some were being preserved as museum pieces.

Hughes went on to survey the existing Cambridgeshire windmills - "French's mill just off Histon Road is complete but that on Milton Road is only a shell. The windmills of Mill Road and Long Road Trumpington have disappeared. Stapleford is a wreck and Harston a stump ... Oakington and Willingham have stopped recently but Over and Fen Drayton are working".

He also toured the county taking photographs of several of the surviving monuments of a bygone age which he added to the Antiquarian Society's Photographic Survey where they remain along with others taken by enthusiasts.

lecture to Camera Club – CDN 27.3.1929

Henry Castree Hughes

Henry C. Hughes was an architect with a passion for windmills; lecturing on the subject to the Cambridge Antiquarian Society in November 1928. He toured the county taking photographs of the surviving Cambridgeshire mills which are filed in a separate sequence of the Photographic Survey

Humphreys, Alfred Edward

Alfred Edward Humphreys would hardly have described himself as a photographer. Born in Birmingham he studied at Trinity college in the middle 1860s, winning various medals for Greek Odes and becoming a Lecturer in Classics. He was made awarded a Fellowship, became Proctor, Lecturer in Divinity and then priest in 1876.

Having experienced the Top-table side of Cambridge life his first excursion into the ministry could hardly have been more different for he was made Curate of Christ Church on the Newmarket Road, a few steps from Academic Cambridge but a different world.

In 1877 he was appointed as Vicar of St Matthew's church, part of the parish of St Andrew the Less lying between East Road and Mill Road. It contained some 8,000 people who Humphreys described as "almost exclusively of the working class - artisans, railway servants, workpeople employed by the shops, the poorer college servants (such as 'helpers' etc), coprolite diggers, labourers and the like". His church could accommodate 650 people whilst St James', a wooden Mission Church seating 200, together with school-rooms and hired mission-rooms were brought into use for Sundays and weekday Church services, childrens services and missions.

By 1883 Sunday, weekday and night schools and bible classes catered for over 1,000 children and adults and a variety of organisations had been established including a Penny Bank, two Coffee Taverns to try and keep the poor away from the public houses. Coal and clothing clubs catered for the physical wellbeing and a Pure Literature Association supplemented the reading available from the Free Libraries. He could also report the establishment of a Mission "to the rudest and poorest in that part of the parish where the Salvation Army has since purchased grounds for Barracks to seat 2,000 and on which several thousand pounds are to be spent at once"

Humphreys subsequently moved to more rural parishes, including Fakenham in Norfolk but must have kept his Cambridge links for he returned in 1902 and 1904 with a camera, recording scenes in another deprived area, Castle End.

His own end was dramatic. In August 1922 he was found lying unconscious in a ditch by the canal at Alperton, Wembley, wearing rowing shorts. It was his habit to row practically every morning and had died through undue exertion. A few years previously, the paper reported, he had been knocked down and severely injured by a taxi-cab outside his Vicarage.

Hunt, Thomas Bidwell

The Barnwell area of Cambridge was dissolute and heathenish, home to "gipsies, cinder sifters, cadgers and Bohemians of all kinds". A new clergyman in 1862 was told "You have no idea of the kind of place you are going to - why it would be better for you to go among the Zulus". Not only was the fabric of society crumbling but the very stones of the Abbey church itself had fallen into decay and the building closed down. Here in 1839 Ambrose Poynter built his imitation of King's college chapel, a short distance but a world away from the original.

Thomas Hunt photographed both buildings for he had an interest in both communities with premises in Fitzroy Street and St Edward's Passage. His trade card proclaimed him a "portrait, landscape and architectural photographer" and negatives in the Cambridgeshire Collection confirm each of these specialities.

The portraits are of unidentified academics & women, of children dressed as Jack & Jill and a sailor from HMS Indomitable; the landscapes include Coe Fen, the Plough Tea Gardens at Fen Ditton and a view to Garret Hostel Bridge taken after a heavy frost has coated the trees and grass.

Most of the large glass negatives are of the traditional college scenes such as Trinity, Clare and Queens', though the women's college at Newnham features extensively. But Hunt also sought out the unusual viewpoint, carrying his heavy camera into elevated positions to capture views across town from the Chapel of St John's college or views of Kings Parade over the spires of the college screen. From one such lofty position he looked down in 1897 on excitement of the vote in the Senate House when the University rejected the proposal that women be awarded degrees.

T.B. Hunt traded for some 50 years from the mid 1870s to the 1920s and although some 480 of his negatives have so far been located - having been discovered in an office attic - they represent only a snapshot of his work.

Thomas B. Hunt, a photographer of 5 Clarendon St was found with wounds in his throat at the house of his son-in-law, Mr Meadows, Parsonage Street. He was conveyed to Addenbrooke's Hospital in the police ambulance & detained. His condition is not critical - CDN 20.8.1925

Jarrold & sons

Jarrolds, the Norwich firm of printers and publishers, have produced many excellent colour guidebooks of the Cambridge area, full of photographs destined to show the grandeur of the colleges and University buildings.

Their first venture in this field was entitled "Pictures in colour of Cambridge" and featured some 50 scenes, many of which were also issued as postcards. Usually it is difficult to assign accurate dates to such views as most of the college buildings seem not to change in any great respect from year to year. This particular volume is also undated yet there are clues both in the illustrations contained and in the descriptive notes "by a resident Trinity MA" which give quite detailed hints

The view from King's Bridge mentions that "in bygone years was held, towards dusk, the characteristic ceremonial and crowning celebration of the May Races - the boat procession". This tradition, when rowing eights drifted down the Cam garlanded with flowers, was abandoned in 1892 after members of St John's college crew were sent down for taking part in a bonfire, their empty boat carrying placards instead of rowers. Elsewhere is mention of the awarding of the "Wooden Spoon" - presented to the last man in the Mathematics Tripos - which continued till 1909.

There are references to the new buildings in Downing Street which were opened in 1904, with one picture giving a glimpse into Corn Exchange Street - an area which seems to have escaped most photographers' lenses. The view of Erasmus' Tower at Queens' college includes the statement "He gave to the study of Greek, then almost extinct, an impulse that has not yet been lost" alluding perhaps that proposals to exclude Greek from University examinations were rejected in 1905 whilst a view of an ivy-decked Gt St Mary's church records that "a South African war memorial has now been added ... commanding the Market Place" - and this was unveiled that year.

The book itself also contains advertisements including one for the University Arms which states "Motor 'Busses and Trams ... pass the door until 10 pm". These vehicles arrived in 1905 and were banned in 1906 whilst Bullens boatyard, Fisher Lane, shows only a single punt whereas by 1907 it was reported that "every boatyard possessed a flotilla".

There are other interesting photographs, perhaps the best being a view of the Kings Mill dominating Mill Pool, an industrial building demolished in 1927 but allocated equal space in the Jarrold guide with the colleges that have remained.

Jeffreys, Harold (1891-1989)

In February 1916 Cambridge was much concerned about the possibility of destruction from the air. A nearby Zeppelin raid on 31st January had stimulated much debate, although the town had suffered no worse injury than the disruption of railway traffic, and newspapers were full of plans for the protection of civilians in the event of an attack

It was generally agreed that darkness would be the best defence and that the safest thing to do in a raid was to put all lights out and take to bed when there was a thousand to one chance of escaping the unwelcome attention of the German bomb droppers. There were numerous prosecutions of people who neglected to black-out including John Maynard Keynes, Fellow of Kings college, who was fined £1, whilst the authorities of Girton college, who had 502 windows and had recently spent over £70 on curtains, were fined 10/- for a like offence.

But it was nature, not bombs, that wreaked destruction that month when a sharp fall of snow was accompanied by a violent wind which brought down trees at the back of St John's college. Although unofficial clearance was made by townsfolk who scaled surrounding fences to scavenge for winter fuel, it was men in karki who undertook the principal work. There were numerous soldiers undergoing Officer training at various of the colleges whilst, just across Queens Road others were being nursed back to health in the Military Hospital.

Some of this activity was photographed by Harold Jeffreys, then in the second year of his lifetime Fellowship at St John's college and engaged in war work at the Cavendish Laboratory.

Subsequently he worked on winds for the Met Office but his international reputation was founded on his work in geophysics and his achievements were recognised with many medals and a Knighthood in 1953. But an early passion was photography - the subject of his first published work - and a selection of his pictures was recently exhibited at St John's college, where his negatives will eventually be permanently housed.

The Cambridgeshire Collection has been fortunate to obtain prints of some of his local views, including a series showing the aftermath of the gale that caused more damage than the Zeppelins._

Johnson, Edward

The fen and marshland churches are amongst the most impressive in the country and in the 1860s were the subject of a series of three volumes produced by the Wisbech firm of Leach and son. They commissioned the local rector to produce a description of the fabric of the building which often dwells on the restoration work that had often taken place just a decade or two earlier. Sometimes however major developments had been completed within the year, as at Upwell, where a new organ had just been erected in the gallery at the west end

Such rebuilding was expensive. Joseph Little who was born in the parish of Whittlesey St Mary in 1832 remembered the way his guinea pig had helped raise the necessary finance, when at a fund-raising bazaar it was sold time and again at one pound one shilling, before being returned to the boy "my guinea pig made a lot of money that day". There were of course two churches in Whittlesey, St Mary's known as the High Church because of its spire and St Andrew's, the Low Church with its tower. Joseph's parents went to one in the morning and the other in the afternoon but it was St Mary's which stuck in the boy's memories. "I can remember my mother smiling down on me as I stood on the seat in the high square pew and I can see the Beadle in his livery of drab breeches and black coat with its red collar and cuffs creeping stealthily round the aisles during the service, wand in hand, to ensure order among the boys"

It was at St Mary's that Joseph was educated in a small Grammar School partitioned off from the south aisle, though education would often be interrupted as the Vicar would be called away to baptise sick children, or officiate at a wedding or funeral, leaving the children to their own devices. This form of education worked however for Joseph gained a place at St John's college, Cambridge.

Whittlesey St Mary's was amongst the churches photographed by Edward Johnson for the third of the series of volumes. Based in Wisbech his work is also featured in the History of that town produced by John Gardiner in 1898, which like Johnson's photographs, is a

remarkable record of the changes in the north of Cambridgeshire during the second half of Victoria's reign _

Johnson, Herbert Samuel

Herbert Samuel Johnson 1881-1971

The housebuilding trade has been hit by many slumps and, as the Cambridge Daily News commented in 1905 "as soon as the building trade ceases in Cambridge distress begins". The next year saw trade slack as suburban expansion on a large scale in the Newnham area had ceased and eyes were being turned to New Cherryhinton where there were plans to open up building estates by cutting Avenues between Hills Road and Trumpington Road. Some complained that very few cheap houses were being built whilst others pointed out that prices were pushed up by the extra facilities such as bathrooms which people were now demanding.

It was into this background that Herbert Johnson started his career as a craftsman with Bell and Son of Gloucester Street, setting up his own business just after the Great War in the loft of a two-storey wooden building in Emery Road, where he was joined by Mr C Bailey to found "Johnson & Bailey". They moved to Norfolk Street and later Coldham's Lane becoming by his death in 1971 one of Cambridge's "big five" building firms.

Herbert Johnson was also an enthusiastic photographer said to have amassed a copious library of Cambridge scenes which had changed during his lifetime. A few of these he contributed to the Cambridge Antiquarian Society's photographic record in 1930. They are in the form of stereoscopic prints, producing a 3-D effect when seen through a viewer. His subjects ranged widely from street scenes of Petty Cury, Market Hill and Sidney street before the massive redevelopment of the 1930s to derelict cottages at Cherry Hinton.

He also photographed a series of views of Midsummer Fair in 1929 including the Terrier Racing stall where dogs ran around a circular track chasing an electrically propelled rat and "The world's fattest girl" where he snapped the shutter moments after the showman had exhibited to the crowd "one of the lady's more intimate garments of enormous size". These pictures, captioned and dated in his own hand are a tantalising glimpse of the photographic talent of a man who helped shape modern Cambridge.

1933 H.S. Johnson on colour photography – 33 03 29e
Johnson, Herbert Samuel 1881-1971

Herbert Johnson started his career as a craftsman with Bell and Son of Gloucester Street, setting up his own business just after the Great War in the loft of a two-storey wooden building in Emery Road, where he was joined by Mr C Bailey to found 'Johnson & Bailey'. They moved to Norfolk Street and later Coldham's Lane becoming by his death in 1971 one of Cambridge's 'big five' building firms.

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"Reflections" by Mike Petty 6th July 1994

Reflections by Mike Petty

It was inevitably going to happen. On the same day that the proofs of my new book "Images of Cambridge" arrive from the publisher we receive another batch of photographs taken by H.S., Johnson

There are at least six that would have fitted in very well, One that would have been absolutely essential is a view of Peas Hill looking towards Bene't Street and showing the line of shops which were demolished in the middle 1930s for the Arts Theatre, But as well as showing the now forgotten architecture it also has two of the other characteristics I have been looking for, One is the pair of girls strolling across the street - in "Images" I have tried to get pictures which show people in their setting and period and my favourite is a group of children picking flowers outside Sedley School in Malta Road in about 1933. But Johnson also showed something of the traffic of the time - in this case very few cars, but then Shrive's and Fletcher's shops are shut so perhaps it is a Sunday (or Thursday afternoon when shops used to have half-day closing)

I had already selected one of his views of Sidney Street and Petty Cury but think the new one is even better, As well as showing the new Boots development nestling behind the shops on the corner of the Cury it also depicts the telephone box with its ornate top and a policeman on point duty as one of Millers' vans approaches. I do have something of both of course with the Millers supplying instruments which undergraduates are playing on a 1928 rag float (one of Dale's Brewery lorries, and if you're in to beer just wait till you see the barrels being loaded from the Albion Brewery in 1963 - making a good contrast to a picture of the Stable Bar at the Turk's Head). As for the police well they're represented on both happy and tragic occasions involving students ~ a 1950s rag scene and the horrendous headlines after an undergraduate shot his tutor and Detective Willis at King's College in June 1930, How ironic this should have occurred in the same year that the Gallows at the County Gaol were sold off and hundreds of law-abiding folk.: took: the opportunity to tour the old prison before it was demolished

Nevertheless it is now too late to change the selection, Nor can I substitute a newly-borrowed view of the Cattle Market in the 1950s for the one already processed, This is a pity since the new one shows the bustle of the market and is better than anything I discovered when going through the thousands of photographs filed at the Cambridge Evening News, There were however some wonderful discoveries, including a view of students queuing for their May-Ball breakfast outside Waffles in Fitzroy Street June 1974 in the days when the Kite was either a magical oasis of individuality at a time of conformity or a run-down and decaying backwater, depending on your viewpoint,

The 1950s were probably the most difficult decade to depict, once into the 1960's - the era of the Beatles and parking meters & the 70's when Jerry Bol was arrested for busking there are no shortage of pictures, As for the penultimate chapter on the 1980's and 1990's - Green Bikes, rebuilding Magdalene Bridge and the visit of Princess Di to Cherry Hinton - they are all chosen.

The problem is the last bit, If we are really telling the story of Cambridge in the 20th century, and using over 200 pages and 350 pictures to do it, then we must also look forward to the end of the Millennium, What changes will we see in the next six years - more building, a new football stadium, underground car parks? It would be nice to wait a bit longer but the book is due out in September and is already being advertised so that people who wish to subscribe

may have their name - or that of a friend of business - printed in the back, of course you may already be in it!

Reflections, by Mike Petty 13 October 1993

Some weeks ago I featured two of Cambridge's lesser known photographers-. this week much more of their work: has been given to the Collection

William Ewart Liles was born in April 1886, the youngest child of a family of eight. Their home was in Fitzroy Street & not surprisingly some of the photographs he took feature that area, including a unique view of Gold Street, now disappeared under the Kite redevelopment, a milk lady in Corona Road and the water pump at the junction of Barton and Cotton Road. My favourite however remains a picture of his father, shoemaker Benjamin Liles working away in his Fitzroy Street shop which captures the atmosphere of a craftsman at work, the tools of his trade around him. William developed and printed his own photographs, propping the printing up in the windows and carefully watching until they were just right. His were cared for by his daughter who has now lodged them with us so they may be shared with others.

Herbert Samuel Johnson (1881-1971), founder of Johnson & Bailey the builders was an enthusiastic photographer who, I wrote, was said to have amassed a copious library of Cambridge scenes which had changed during his life-time. At that time we had just a few which he had contributed to the Cambridge Antiquarian Society's photographic record in 1930, was there any hope that the rest might have survived.

This week came the answer: a box which included an envelope of loose pictures taken or collected by Johnson, now donated by his family. I opened it up and sifted through them to reveal a wonderful mixture – views of Midsummer Fair c1929, a party in Norfolk Street for King George VI's coronation, Post Office Terrace – a snapshot c 1950. There's a postcard of the great flood on Midsummer Common in 1879 - not one that Johnson took himself, a picture of the Garrick public house at the junction of Jesus Lane and King Street taken in 1885. Next comes Heffer's shop in Sidney Street c1930, the Three Tuns, Castle Hill, the Cross Keys opposite Magdalene College, views of Peas Hill and Market Hill in the mid 1930s ... and so on. To select a favourite view is difficult. Several of the nicest ones we have seen before, or they will show an area also recorded by somebody else. Some are hand-coloured, others soft-focus. I like views of the official proclamation on Market Hill of George V's silver jubilee in 1935, a snap of Mrs Roosevelt during her war-time visit to the Friends Meeting House in Jesus Lane and a view of the hot pea stall at Midsummer Fair – surely an unusual subject. In the end I will tease you with two views of scenes which have changed somewhat in the 60 years since Johnson photographed them, but which still contain enough clues to enable recognition.

It will take several months before this week's accessions are properly catalogued – but it will certainly be a most interesting way to spend the time between enquiries! Meanwhile more are promised and who knows what tomorrow may bring?

Judge, Frederick

A couple of years before the Great War Cambridge was visited by a photographer working for the postcard publisher Judges of Hastings. The date of his visit can be discerned by a careful study of the postcards that were issued. There are details of steam rollers in Trumpington street, a three-wheel bicycle delivery cart in Market street and unfurled umbrellas in a damp

and dismal Bridge street. The cards themselves are published in a dark sepia tones which make even the brightest Cambridge scene seem sombre and dark

The firm was started by Frederick Judge who became interested in photography whilst young and joined the Leeds camera club. About 1902 he took over business in Hastings of A. Brooker, photographic chemist & dealer in photographic materials. Frederick branched into lantern slides and landscape photography and by 1903 had changed name to Judges photo stores which appear on early picture postcards. The first scenes were taken of the surrounding area including both landscapes and events such as the first tram in Hastings in July 1905. At this time the firm moved to "Camera House" Hastings & about five years later a Limited company was formed.

Judges generally are noted for the particular process and finish of their postcards and between the wars produced massive quantity of view cards with high quality of photograph

Frederick Judge travelled around the country taking photographs himself so it may have been him who recorded a scene few others have depicted - the view from Garret Hostel bridge looking towards the lane which carries its name. The bridge itself had a chequered career, being washed away in 1521 and subsequently rebuilt several times. In 1769 James Essex constructed a his "Mathematical Bridge" - a "lofty wooden bridge" which by 1812 "having been in a decayed state for some time" broke down. In 1837 a cast-iron bridge was erected by the Butterley Iron Company and it was this on which Judge set up his camera about 1912. That bridge was itself replaced with the current construction in 1959._

Lane, Walter Martin (1906-1973)

However expensive the camera, however competent the person behind it, a photographer can only record the scenes he himself witnesses.

As a lad Walter Martin Lane heard the stories of the great fen floods of the past and had a premonition that they would reoccur and that he would be there to record them. Thus when the March snows of 1947 filled the fenland dykes and swelled the river to bursting point with the sudden thaw that followed he felt he had no option but to fulfil his destiny.

Leaving his wife and family on the security of the Isle of Ely he journeyed out to Earith and trudged the Great Ouse towards the floodlighted spot where the bank had disintegrated under the incessant pressure. There as the ground shuddered beneath him he calmly started to compile his pictorial record of the disaster that about to unfold.

Shortly afterwards he accompanied the farmers fleeing in front of the advancing water and subsequently journeyed with them back into their shattered homes. In between he voyaged with the army along what had once been roads and recorded the operation "Neptune" that filled the gap. Elsewhere he witnessed the battle on the main Southery road - his pictures showing the sandbag dam formed to keep the water back, looking like something from the Great War trenches as the water boiled just below them.

Later came the visit of the Duke of Gloucester who almost became the first casualty of the entire operation when the amphibious vehicle he was using stalled and was swept towards the gaping hole in the bank. Soldiers and workmen lining the banks plunged into the river to attach a line to his craft, dragging the Royal personage back to safety. It was an operation that was hushed up - but was captured by Lane's Leica.

Amazingly the fen floods were the second tragedy that W. Martin Lane had pictured. When the Soham ammunition train explosion echoed across the fen to Ely in 1944 he had taken a taxi to the spot to record the devastation, despite the censorship that was imposed on the incident. His photographs show the wreckage of the locomotive that Driver Ben Gimbert and Fireman James Nightall had driven out of the station pulling the one burning wagon away from the rest of the consignment of 50 wagons loaded with bombs and detonators. They also show the crater that resulted when the forty 500lb bombs exploded. By the time Lane arrived work was in progress to clear the wreckage and demolish the remains of the signal box where Frank Bridges had lost his life. Soon the line was open once more for other ammunition convoys to maintain the bomber offensive during the lead-up to D-Day. His pictures made the front page of the Daily Express after he'd hitch-hiked to London to deliver them.

Such dramatic events contrast with his more tranquil photography of Wicken Fen and of life in and around his home City of Ely, including scenes at the station goods yard, CND processions and during the visit of Bertram Mills circus. He also devoted several frames to recording the way of life of a Wicken peat digger and of a Romany family he encountered beside the road.

Many of his pictures are now deposited in the Cambridgeshire Collection : the work of a gifted amateur in the right place at the right time._

Lane, W. Martin 20 March 1906 - Boxing Day 1973

His son Brian who carried on the photographic interest in his own work reminisced about his father - his first job was as errand boy at Haylock's Shoe Shop (later he took photos of Mr. Nightingale standing at the door) where he earned 10/6d per week. At 19 he went to work in the clothing trade at Sudbury (where he was friendly with artist John Rimmer and from whom he learnt much about composition) and then at Bexley Heath. He returned to Ely c. 1932 to manage Foster Brothers mens' shop on Fore Hill (where previously MacFalls had been and now I think part is a sandwich bar) succeeding Jim Evans who opened his own shop in Broad Street. Due to poor health Martin Lane left Fosters in the early 1960s to work for Lesley Cornwell at C.S. Morris and to retire before 1965.

1944 took a taxi to Soham to record (Super Ikonta roll film camera) the wreckage of the locomotive that driver Ben Gimbert and Fireman Nightall had driven out of the station pulling the ammunition wagon with them and so saving Soham from devastation. Mr. Lane then hitch-hiked to London to deliver his pictures to the Daily Express - front page next morning. (Mike Petty CWN) But of course further dramatic events occurred in 1947 when as I'm sure most of you know the river banks burst in more than one place and many acres of low-lying farmland were inundated. Mike Petty said that Martin Lane took over a 1000 photos of those floods accompanying soldiers, workmen and farmers as they first tried to save the banks and then as they fled from the floods; he recorded the visit of the Duke of Gloucester when he, the Duke, was nearly swept away in the waters when the engine of the amphibious vehicle he was in stalled. (This was 2 days before D-Day.)

Brian said that the camera used was a Leica. also that one night during the floods his father became stranded at Bluntisham and spent the night in the railway - train - station. During his lifetime Martin Lane presented the negatives of his photos to the Mayor of Cambridge; they are now in the Cambridgeshire Collection at Cambridge Central Library. - PB

Laurie & McConnal

When in 1974 Whittlesford photographer Peter Dumbleton was looking for a site within Cambridge where he could photograph children in a more natural habitat rather than the atmosphere of a formal studio his eyes turned to Laurie & McConnal's departmental store in Fitzroy Street. The experiment proved successful with over 80 children posing within one

week over the Easter holidays. It may have been a novelty for the children and photographer but the shop he chose had been involved in photography some sixty years previously having commissioned a series of postcards bearing its own name from the Valentine company.

The views depicted the villages around Cambridge from which Laurie & McConnell drew their customers, people who appreciated the range of goods offered by the biggest store in town. Their facilities and high quality goods proved sufficient to convince people that they would find as fine a shopping centre in the Fitzroy Street area as they would around the Market Hill.

The shop was founded about 1882 as an ironmongers but soon diversified into other areas. In February 1903 fire broke out and soon spread throughout the building. Although firefighters were soon on the scene they had at that time no fire engine or pumping equipment they relied entirely on mains water pressure which was low. There were great fears that the whole of Fitzroy street could be consumed but in the event it was just the shop itself that was left a blackened ruin.

Undaunted McConnell moved some of the salvaged stock to temporary premises in Fair street and set to work to construct a magnificent new building which expanded throughout the years taking in more and more of the small scale shops that lined the street. Branches were established in Ely and Wisbech and when these closed a wholesale round was undertaken within a 30-mile radius of Cambridge.

Throughout the 1950s and 1960s plans were produced for the redevelopment of the Cambridge shopping scene and as the arguments rumbled on so the Fitzroy street area deteriorated, slum clearance removed the houses, indecision blighted the businesses. In 1977 they closed leaving behind them just memories, a magnificent building now once more in use and some postcard views of the days when the name of Laurie & McConnell attracted people from around the county to Cambridge's Fitzroy Street._

Liles, William Ewart (1886-1981)

When the story of shoemaking in Cambridge comes to be written there are three members of that profession who will almost certainly be featured. One is Frank Dalton for it was he who tempted William Rhodes Moorhouse to land his aeroplane on Butt Green in 1911 to collect the shoes Dalton had made for the soon-to-be-famous aviator. Some concern was expressed when it was found that Moorhouse's feet had changed size and for a while people believed that flying would make the feet shrink.

A second famous shoemaker was Jack Overhill whose novel "The Snob" reflects Cambridge life in the back streets as seen by a cobbler, and whose many unpublished autobiographical volumes, housed in the Cambridgeshire Collection, provide a unique insight into the forgotten poverty that was endemic in the University city and is now once more being featured in surveys and reports.

Whether the shoemakers' history actually mentions my third choice is unlikely, but certainly it will be illustrated by a picture of Benjamin Liles working away in his Fitzroy Street shop. The photograph captures the atmosphere of a craftsman at work, the tools of his trade around him. It was taken by his son, William Ewart Liles, and preserved alongside other snaps of family and places by his daughter.

William was born in April 1886, the youngest child of a family of eight. Their home in Fitzroy Street was next door to the family of G.P. Hawkins who later opened the Dorothy Cafe-Restaurant in the city centre. Not surprisingly some of the photographs he took feature

that area, including a unique view of Gold Street, now disappeared under the Grafton Centre redevelopment. He also pictured a milk lady in Corona Road and the water pump at the junction of Barton and Coton road.

William developed and printed his own photographs, propping the printing frames up in the windows and carefully watching until they were just right. The pictures have now faded into sepia tones, but the negatives are safe in the family's hands.

His photographic passion was matched by a love of painting, all very different from his daily work in the Agricultural Department of the County Council from which he retired in December 1947. Moving to Clacton he continued his work for the Liberal party - as befits a man named after Gladstone - and died in Nottinghamshire in 1981, aged 95

_ Reflections, by Mike Petty 13 October 1993

Some weeks ago I featured two of Cambridge's lesser known photographers-. this week much more of their work: has been given to the Collection

William Ewart Liles was born in April 1886, the youngest child of a family of eight. Their home was in Fitzroy Street & not surprisingly some of the photographs he took feature that area, including a unique view of Gold Street, now disappeared under the Kite redevelopment, a milk lady in Corona Road and the water pump at the junction of Barton and Coton Road. My favourite however remains a picture of his father, shoemaker Benjamin Liles working away in his Fitzroy Street shop which captures the atmosphere of a craftsman at work, the tools of his trade around him. William developed and printed his own photographs, propping the printing up in the windows and carefully watching until they were just right. His were cared for by his daughter who has now lodged them with us so they may be shared with others.

Lord, Ralph Herbert by Mike Petty

Ralph Lord established his business in photographic studios at the junction of Market Place and Market Street, Cambridge previously used by William Farren. His period of tenure, between about 1882 and 1900 saw his work achieve international acclaim.

His first success seems to have been in 1873 when he won a first class medal at the Royal Cornwall Polytechnic Society Institute but this was eclipsed in 1886 with a win at the Photographic Society of London Exhibition. Two years later he exhibited in Vienna where he carried off large bronze medals for three pictures - "Neddy's New Shoes", "The Blacksmith's Forge" and "Netting". The medals were the highest awards obtainable and he was asked to send other specimens of his work to be presented to the Archduchess Maria Theresa. They were printed in 'the permanent platinum process' and presumably exist somewhere, though not in the Cambridgeshire Collection.

Nor do we have "Try Again", which was described as "representing the interior of a cottage where an old lady is making fruitless attempt to thread her needle, to the great amusement of a gentleman who sits in the same room". We do however hold two of his prints which show evidence of the careful positioning of characters. One is a scene at Milton complete with labourer with scythe, children and woman with pail and yolk. The second a view of the windmill at Long Road, Trumpington with children playing marbles in the foreground whilst the lady hangs out her washing.

Outside photography his interests seem to have embraced dogs - he was President of the Cambridge Canine Society - and farming, with one of his assistants recollecting how Lord

would break off in the middle of taking a photograph and call to his son "Bertie! Have you sent that butter to Mrs Whosit!"

By 1893 Ralph Lord had won seventeen medals - at Crystal Palace, London, Liverpool and Cardiff and was also able to include the Royal Warrant on his cartes de visite. A few posed portraits and two posed exteriors are little testimony to his skill, hopefully more will come to light before his reputation finally fades.

Lunn, Colin

There was certainly a 'Colin Lunn' photographer who worked from studios in Post Office Terrace, Cambridge. I attach a couple of articles which summarise its story.

It would appear he went into partnership with Valentine Blanchard who'd succeeded John Bliss in the Post Office Terrace studios. It was an arrangement not destined to last for long and by 1889 they had decided to go their own ways. They agreed an equitable division of the property apart from one negative - that of Oscar Browning, then a prominent figure in the local scene. This portrait, had pride of place in the shop and its possession meant a fortune. The matter was at least settled, Valentine would take it with him. Sadly, owing to careless packing the negative was broken and, lamented the "Granta" in January 1890, "this beautiful work of art lost forever". They had not reckoned with the skill of Colin Lunn who soon produced a copy negative. It survives, along with many others taken by Blanchard the nephew during his period in Cambridge.

When the partnership dissolved the name of Colin Lunn continued and in 1893 pioneered the installation of electric light into what had previously, and was later, to be a daylight studio.

The Cambridgeshire Collection holds extensive files of original negatives taken at these studios together with a card index naming the individuals photographed. These might include Colin himself. At present these files are largely inaccessible but you can email Chris.Jakes@cambridgeshire.gov.uk to ask him to check for you.

Mason, Percy Matthew

The Cambridge Photographic Club attracted eminent speakers to its meetings during the middle 1930s but in 1937 there was a slight contretemps when one of the audience took exception to statements made and wrote to the lecturer expressing his strong disapproval. The Club Council found themselves in the embarrassing position of having to remonstrate with one of its most well-known members, Percy M. Mason, and ask him not to repeat such conduct.

Illustrious names as William Tams, Briscoe Snelson, William Farren & Captain Hatfield all gave presentations that year to great acclaim and were joined by Mason himself on his subject of "Pictorial Photography". Like another eminent member, Cliff Squires, Mason delighted in the bromoil technique, using darkroom skills to add to the pictorial image actually captured by the camera lens. Many of these photographs are now housed in the Cambridgeshire Collection together with several hundred of his negatives which have been deposited by two separate donors.

The negatives cover the period from 1914 to 1961. The earliest shows the window of Mason's Typewriters shop in St John's street revealing the cost of the machines to be £14.14.0 - a high price when one compared to

Shortly afterwards the business moved to Rose Crescent from which he traded until the Second World War. Many of his Cambridge views were taken in and around the central area

and together with the inevitable views of colleges and punts also show the rebuilding that was so endemic throughout the 1930s and the streets into which the motor car was making its intrusion. He recorded less photogenic subjects such as road making or window cleaning and from his shop window captured a study of two Jewish gentlemen deep in conversation, oblivious of the cameraman snapping them for posterity._

Percy Matthew Mason pt.2

Like a number of other photographers Matthew Mason chose to submit examples of his work to be criticised by fellow members of the "Talbot Album Club". Several of these portfolios have been deposited in the Cambridgeshire Collection and it is most informative to read the photographers remarks and the expert's comments.

The earliest submitted picture we have is entitled "Tis evening and a general hush prevails" which Mason took in 1902 and sent for evaluation 25 years later. It achieved mixed reviews unlike another taken the following year which elected the comment "the light was poor in 1903. I wonder this negative has escaped so long".

The most interesting exchange accompanies a picture entitled "A cottage gable in Essex", taken September 1929. In a note to the critics Mason explains the enchantment of the scene. "Imagine a narrow green lane scarcely 50 yards long and then suddenly come upon these old world cottages ... the occupants peeping thro curtains at the upper windows and then when you are walking away feeling as if you had trespassed meeting two charming maidens of about two score years each, attired in costumes of 25 years ago. I had left the car at the beginning of the lane and when I returned to it I was several minutes before I remembered how to drive. Mrs M was waiting in the car and asked me if there was a pub down the lane. My reply was 'no but I would like to call at the first I come to if she had no objection' The objection came alright and I did not wake up until I reached home. When I go in the future I am taking a guitar as I am certain that a serenade would get me an entree. The only snag is likely to come from the charming ladies who may think the serenade was intended for them".

The first critic named the owner of the cottage pictured as Lady Evelyn Herbert. The second recognised it as being in the grounds of a house in which he had himself once lived. The cottage depicted used to be his stable and the upper floor had been added within his memory. The lower part of the upper window was in fact made from an old oaken chest which - in reality - appeared somewhat incongruous, despite looking natural in Mason's print..

Although both photographer and critic knew the location I do not and should welcome any assistance in identifying the scene as it is now, 62 years later._

Mayland, William

April 1866 saw many changes taking place in Cambridge. Everywhere builders were at work with the demolition of All Saints church taking place opposite the construction of the new Chapel for St John's college. There workmen were observed carving away at the apse windows, masons turning the tower arches of the antechapel - all in all it was progressing as quickly as the elaborate style of the structure would permit. Just along the street the new Union Society building behind Holy Sepulchre church was due to be completed in a few months - a Gothic and Italianate building to add to the architecture of the town, replacing the inadequate facilities in Green Street.

Of more concern to the ordinary resident was the progress of the Working Mens Hall in Fitzroy Street with its large room capable of holding 500 people together with a coffee room,

library and bar, soon to be available for the benefit of the moral, social and intellectual improvement of the area.

All would benefit from one of the other constructions - the rebuilding of Addenbrooke's Hospital, forming a striking contrast to the old fashioned structure it replaced. The new wards were light and airy, the operating theatre well-adapted for its purpose and the exterior would be graced by an illuminated clock supplied by Mr Davis of Fitzroy Street.

Yet during this time of progress Cambridge was being rocked by the death of some of its leading citizens. The Master of Trinity College, Dr Whewell, died after falling from his horse on the Hills Road and Charles Henry Cooper, the Town Clerk who for so many years had chronicled the events of the town was himself dead. Great discussion raged about the proper form of memorial - perhaps one similar to the seven foot high statue of Babraham sheep breeder Jonas Webb that was even then being erected on the Market Hill in front of the Guildhall.

All this would have been observed by William Mayland who had his photographers shop in St Andrew's street. But he had other things on his mind that April, having received a telegram summoning him to Sandringham. It had come from the Prince of Wales who wanted a record of a group of his friends, including the Duchess of Cambridge and Princess Mary. These pictures were soon on display, probably alongside Mayland's portrait of the late Town Clerk, Cooper, that he had taken in 1854.

Jonas Webb's domination of the Market Place was to be short lived, Whewell's name survives in the court names after him, and while Cooper is remembered for his "Annals of Cambridge" the photographer who recorded his likeness alongside that of Royalty and Commoner has been largely forgotten.

Monson, Edward

Edward Monson established his business at 57 Regent Street in about 1858 and although he traded for only a short period he certainly made his mark as a pioneering photographer.

He seemed able to attract a distinguished clientele and had the foresight to deposit copies of several of his portraits in the newly established 'Cambridgeshire Collection' at the Free Library which had opened in 1855.

One person in the news in 1859 was Harvey Goodwin, who had graduated as a Mathematician but turned to the church and been appointed to the parish of St Giles and later St Edward's. There his preaching ability brought packed congregations of undergraduates and led to his appointment as Dean of Ely in 1858. By next April a photographic portrait, complete with biographical notice and a facsimile signature could be obtained by post for 2/6 from Mason & co of Amen Corner, London. Perhaps this is the same portrait that Monson donated of the man who was to go on to undertake much restoration work at the Cathedral before accepting the post of Bishop of Carlisle ten years later. He worked tirelessly for the Universities Mission to Central Africa and preached in Westminster Abbey following the death of Charles Darwin.

Another famous sitter was Adam Sedgwick, the geologist after whom the University Museum is named. His scholarship was allied to an eloquence of speech and a sense of humour which endured him to all sorts and conditions of men. He was of striking appearance, nearly six foot tall and of athletic build with dark complexion and a wrinkled, face that he described as "weather-beaten, time-harried & smoke-dried". Monson's photograph taken in 1858 shows the

deeply sunk, brilliant eye, the hooked nose and kindly mouth that defied the portrait painter since he changed his expression rapidly.

next week : Monson pt 2

captions
Adam Sedgwick

Edward Litchfield

Harvey Goodwin
Edward Monson pt.2

One of the portraits donated by Monson to the Cambridgeshire Collection in 1859 shows not a leading academic but a successful businessman - Richard Foster. Some extent of his trade can be gleaned from the perusal of the sale particular of his estate which was auctioned at the Guildhall in June that year. This shows Foster died possessed of some 50 inns and public houses together with four maltings, residences, dwelling houses - the old ferry - and the old-established brewery in Thompson's Lane.

Edward Monson would have been familiar with at least the outside of many of these properties since as well as a photographer he was a surveyor and draughtsman. He combined his three talents to produce a map like no other then seen. Indeed the Cambridge Chronicle hailed this new advance of the photographic art, continually being applied to some fresh purpose of utility - indeed it would come to be regarded as "amongst the most curious and interesting of arts".

In 1856 the town had been surveyed to produce a large-scale skeleton map showing the outline of the various roads, streets and lanes. Now Monson decided to put flesh on the bones - and to use his camera to enable him to do it. First he photographed the map in the Guildhall and then walked the streets adding details as he came across them. These were incorporated on the base map which was then redrawn and again photographed to produce the most up-to-date map then available. It included details of churches and chapels, the location of schools and markets, and of useful societies - such as the Free Library and Museum then with 650 registered borrowers.

The map sold for 12/6 but Edward did not always get paid. In October 1859 he was forced to sue an undergraduate for an account for various portraits, a copy of his map & a photograph of Haslingfield church which was supposed to have been used for a book on Cambridgeshire churches. The book itself was not published; there is as yet no trace of the picture nor any other information about the man who developed a new application for the science of photography

captions : Richard Foster, extract from Monson's map_
an unnamed sitter

Morley, Edgar

The Photographers: Edgar W Morley, by Mike Petty. Cambridge Weekly News 15th April 1987

Edgar W. Morley started his business career whilst still a lad, helping to deliver newspapers for Miss Butt, the newsagent at Linton, fetching the bundles from the village station in a wheelbarrow and skipping school on Friday to deliver them.

Then when aged 13 he approached the Cambridge Weekly News and asked whether they would supply him direct with their weekly newspaper. Soon he was selling more than his former employer and got the agency, building up his own business from there. He achieved a considerable boost when Army manoeuvres were held on Linton heath in 1912, setting up a bell tent in the middle of the army camp, arranging for the London newspapers to send a supply each morning and employing boys to go round selling them. Once the morning rush was over Morley tramped the camp with his camera snapping various items of interest.

His photographic skill developed after cycling to Saffron Walden several times to pick up tips from a photographer there. Then Morley bought his own cameras and learned as he went. He covered weddings and funerals and found regular business from Dr William Mortlock Palmer, the noted Antiquarian with whom he travelled throughout the area recording whatever happened to be of interest at the time - village greens one week, archaeological excavations the next.

Soon Morley and his camera became a familiar sight in local villages as he turned his lens on local scenes and shops. He developed and printed the pictures himself then published the most popular views as Postcards in a series he called "Fairview". He built up a chain of 80 customers and during one summer sold 60,000 cards. But as the large specialist publishers came into the local scene he turned his attention back to his Post Office at Linton and served the community in a variety of ways. However his "Fairview" cards continue to be sought and collected, capturing as they do the local scene as seen by a local man._

Morley, F

F. Morley, president of Cambridge Camera Club: photo President of the Cambridge Camera Club, he is an amateur photographer and has done some very good work. He holds a prominent position in Cambridge, and takes much interest in the municipal government of the town. The success of the club is due mainly to his advice and help. Last year Mr. Morley presented a cup to be competed for by members of the club for the best pictures taken in the village of Duxford. The negative from which we have obtained our illustration was taken by Mr. R. H. Lord, of Cambridge."

Text by Charles W Hastings, editor of 'The Photographic Societies' Reporter,' 'Amateur Photographer,' 'Photographic Quarterly,' etc.

Mott, Ted

Ted Mott's name features in no directory of Cambridgeshire photographers yet hundreds of his negatives are housed in the Cambridgeshire Collection. Like so many acquisitions they have survived due to the care and concern of enthusiasts, in this case the late Ken Humphries of Milton.

Ken knew Mott and often spoke of their time together but, sadly, despite his wealth of notes on so many other aspects of the locality these reminiscences seem not to have been set down on paper. Through his personal contacts Ken managed to obtain about half of the boxes of negatives that survived after Mott's death and was happy to identify the remainder which the Collection bought from a King Street antique shop without being aware of their provenance. The two groups of negatives were combined, though to this day the Humphries set of 66 boxes are numbered separately from the 110 boxes bought for £25.00.

Together they cover a period stretching from 1917 to 1939 with the majority taken in the 1920s. Mott was less concerned with central Cambridge than the Newnham and Chesterton areas and although he did carry his camera to Fulbourn, Harston, Histon and Quy most of his shots were taken around the Shelfords, Stapleford and Trumpington. There are also several boxes covering Markyate in Hertfordshire which he seemed to visit in Spring most years.

The small cardboard boxes of glass half-plate negatives were often labelled and dated, though generally did not contain what they claimed. A "Newnham 1929" box however features Owlstone Road, Derby Street, Grantchester Meadows and Millington Road, generally with a certain amount of street activity such as a milkman with his cart or passing cyclists. Many are captioned and often include a running number, indicating that Mott had published that particular view as a postcard

Mott part 2

With a unified collection of some 176 boxes of negatives the first concern was to discover what they depicted. Fortunately Ted Mott captioned most of his negatives and others could be readily identified and listed.

Next was the problem of obtaining prints for both owners, Ken Humphries and the Cambridgeshire Collection, neither of whom could afford the expense of having them professionally processed. So a third partner was roped in and during a bank holiday weekend three copies of many of the negatives were developed in a back-garden darkroom at Cottenham, one for each of the team. Under the red safety light the images appeared each capturing some aspect of a local street or scene as it had been in the 1920s.

Some showed accidents to motor cars or steam lorries, others fairground scenes with smartly dressed ladies sedately sitting on the prancing animals of a mechanical ride. Others captured scenes of tragedy as those of the great fire which destroyed Grantchester Mill in 1928 and attracted the greatest crowds of onlookers that village had ever scene. Thousands of sightseers, many from the most distant parts of the country, travelled to witness the ruins of the 13th century watermill whilst hundreds of letters of sympathy were received by James Nutter, the miller whose family had run the mill for nearly a century.

The gutted building had contained valuable and ultra-modern machinery which were lost despite the best efforts of the fire brigade who fought the blaze for ten hours. They did however save intact the mill house and part of the offices.

Ted Mott arrived during the height of the blaze and captured several views of the scene some of which he subsequently issued as postcards. Others had probably never been printed during his lifetime. These like many hundred others are indexed and developed on request, others have been microfilmed whilst even now a project is to rephotograph the glass negatives and produce transparencies. Soon a book of his views will appear bringing much overdue prominence to the mystery man from Markyate who recorded so much of the Cambridgesire scene_

Mundy, Percy Charles Dryden (1879-1959)

Some people travel widely to amass a photographic record of many villages and towns that they visit once or twice and then have difficulty remembering. Others concentrate on just one settlement and use the pictorial image as part of the available sources for their historical research

Captain Percy Charles Mundy was one such. Born the son of an Inner Temple Barrister, he served his country with the British Expeditionary Force during the Great War and devoted his early research to the story of the Hants Royal Horse Artillery during that conflict and to the history of his native county of Sussex

Then in 1933 he inherited Caldrees Manor in Ickleton from his cousin, a Mrs Alicia Maria Lempriere Beddoes. The House in Abbey Street had been created in the late 18th century from an 100 year old farmhouse and laid out with pleasure grounds and a park where a stream had been diverted to make ornamental ponds. It was here that Mundy settled and studied the past of his adopted village

Originally he had intended a complete history but the second war precluded further research with documentary evidence unavailable, some removed for safe preservation, others inaccessible through shortage of custodians. He persevered however and celebrated peace with a slim volume dedicated to the men and women of Ickleton whose services contributed to Victory.

He found much of interest to interest a military man - evidence of Roman soldiers in the area, of Cromwell's soldiers billeted in the village who "forced the Minister to run over a river" whilst during the Napoleonic wars when invasion by the French was considered imminent 30 Ickleton men volunteered for the "Army of Reserve" including two blacksmiths, a thatcher, a carpenter and a collar-maker.

During the inter-war years much old property fell into decay and was demolished. In Ickleton cottages known as "Town Housen" dating back to the 1600s were condemned as unfit. Mundy purchased them from the village charities and undertook their reconstruction. His photograph in the CAS Survey shows the work in progress, clearly revealing the timber framework of the ancient structure. It is featured here alongside an earlier shot by another Antiquarian, Louis Cobbett.

illus CAS ii.15 ii.9_

Mundy, Charles Dryden (1879-1959)

Captain Percy Charles Mundy served with the British Expeditionary Force during the Great War and devoted his early research to the story of the Hants Royal Horse Artillery and to the history of his native county of Sussex. Then in 1933 he inherited Caldrees Manor in Ickleton. The House in Abbey Street had been created in the late 18th century from an 100 year old farmhouse and laid out with pleasure grounds and a park where a stream had been diverted to make ornamental ponds. It was here that Mundy settled and studied the past of his adopted village. Originally he had intended a complete history but the second war precluded further research with documentary evidence unavailable, some removed for safe preservation, others inaccessible through shortage of custodians. He persevered however and celebrated peace with a slim volume dedicated to the men and women of Ickleton whose services contributed to Victory. During the inter-war years much old property fell into decay and was demolished. In Ickleton cottages known as "Town Housen" dating back to the 1600s were condemned as unfit. Mundy purchased them from the village charities and undertook their reconstruction. His photograph in the CAS Survey shows the work in progress, clearly revealing the timber framework of the ancient structure.

illus CAS ii.15 ii.9_

Nahun, Stirling Henry

1956 Baron the famous photographer (Mr Stirling Henry Nahum) commenced his career in Cambridge after his mother gave him a £16 camera. In 1935 he started a correspondence course with the Mallinson School of Journalism and Photography in Rose Crescent and had his lessons posted to Monte Carlo where he was living. He already showed promise and the School sold several of his photographs during the two years he was with them. 56 09 08e

Nicholls, Arthur, by Mike Petty

Little is so far recorded of the earliest-known occupant of the Post Office Terrace studios, Arthur Nicholls. He had a studio in All Saints Passage in 1864 but by 1867 had moved to the more famous address from which he traded until 1879 when he moved and opened a studio at Sandown in the Isle of Wight.

To him are credited the photographs of central Cambridge such as the view across Market Hill with its stalls, cobbles and onlookers turning their full attention to the camera which was recording them for posterity. Yet whilst the men with their top or bowler hats appear quite sharp the bustling women seem to have refused to stand still, their full skirts appearing blurred and the prints reveal evidence of work in the dark room to disguise the fact.

One of the photographs of Petty Cury looking west to the Guildhall seems to show a great deal of extra work to make an acceptable print, perhaps indicating that this was an early example of the photographer in action. Certainly others are sharp and clear.

One area undergoing radical change throughout the 1860s was Trinity and St John's street with three major building projects under way. Trinity college constructed Whewell's court opposite its Gate, St John's demolished and rebuilt its Chapel and, in between, the old All Saints' Church was demolished.

It was this latter event that particularly attracted Arthur Nicholls who devoted two pictures to the streetscape with the ruins of the tower in 1865. These contrasted well with the view he'd taken earlier showing the church in situ, adjacent to the new Whewell's court - and the one taken before that court was built in 1860. These developments were only a few feet away from his studio at 5 All Saints Passage and perhaps it may have been this disruption which caused his removal to Post Office Terrace.

Arthur Nicholls - pt.2

Soon after the demolition of All Saints church in 1865 Arthur Nicholls moved his photographic studio to a small lane off St Andrew's street, named after the main Post Office which had opened there in 1850.

Here in 1867 he was presented with a son to whom he imparted his photographic skills and enthusiasm. Although by the time Arthur and family left to set up a studio in the Isle of Wight the lad was only 12 Cambridge can claim to be the birthplace of the man known as the country's leading photographer. Horace W. Nicholls was to become the first photojournalist and took many of the best-known pictures of the Boer War. Although too old to be an official photographer during the Great War he was commissioned to take a series of pictures showing the part played by women during that conflict. He went on to become the Curator of Photography in the Imperial War Museum and died in 1941.

Horace has been the subject of an Exhibition by the Royal Photographic Society and a book 'The Golden Summer' by an international authority on the history of photography, Gail

Buckland. She became aware of the debt the boy owed to his father and approached a descendant, Arthur Cox of Alton, Hampshire, himself a photographic historian and holder of the family's personal archive mainly of Arthur Nicholls pictures. Mr Cox began to research the family and discovered that Arthur's brother, Henry, had been his assistant during the Cambridge days.

In 1988 Mr Cox and his wife came to Cambridge to pay a pilgrimage to the site of the studio and were amazed to find the building still standing and looking just as it might have done in Nicholls' time. This made it a prime candidate for the claim of being second only to Lewes as the studio having the longest professional use in this country. They returned in 1989 to continue their research and found the studio door open and refitting work going on inside. By then it had been acquired by Boots for use as a Photocentre with the old studio as a staff restroom - having chosen that site without knowledge of its previous photographic history!

Their original suggestion that it might form the basis for a small museum dedicated to the early Cambridge photographers has thus had to be shelved, though the Arthur Nicholls pictures - like those of his successors - are preserved and available just around the corner in the Cambridgeshire Collection at the Central Library in Lion Yard.

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Nichols, William, by Mike Petty

The earliest record of a Cambridge photographer seems to have been in August 1844 when the "Cambridge Chronicle" carried an advertisement for "Beard's Patent Daguerreotype or photographic portraits". They sent their reporter to St Mary's Passage where he expressed "surprise ... that the beautiful and marvellous art of Photographic portrait-painting has not long since been introduced into the town of Cambridge since other places of far less note have been favoured by enterprising individuals with opportunities of profiting by the Exercise of this Science". The reporter commented "People fancy that everything which is got in London is better than the same thing in the country; but prima facie a photographic portrait taken by the action of light will be more perfect when the plate is acknowledged up in the clear atmosphere of Cambridge than in the pea soup affair which Londoners breath".

The enterprising exponent who opened this studio in St Mary's Passage was William Nichols and his business flourished despite the newspaper's caution that "Photography is no flatterer, it paints us as we are, with every wrinkle and every stray hair plainly marked" people responded to the challenge of having "their true lineaments indelibly stamped on metal". It would appear that he had been practising his profession elsewhere for in 1864 he acknowledges the patronage he had enjoyed for the previous 25 years - taking him back to 1839.

By 1861 his advertisements promised "views of the town and university in great variety" with stereoscopic views at 1/- each or 10/- per dozen, more expensive in real terms than examples of his work which we have purchased recently. Perhaps it was Nichols who took the earliest exterior photograph we hold - that of Hobson's Conduit when situated on the corner of Market Hill, before its removal to Brookside in 1856.

Nichols took his son into partnership in 1864 and they continued to trade from his original studio until 1870 before moving to premises adjacent where he continued for another decade. Later Hills & Co, Clement Shaw and Kidd and Baker traded from the address.

Yet there remains some doubt as to whether Nichols was in fact the earliest photographer for when the question was considered in the Cambridge Daily News in 1939 one correspondent came up with the name of George Proctor. His source was one of the men to whom the

historian of the present owes a great debt of gratitude, Cambridge's first librarian and founder of the Cambridgeshire Collection, John Pink. Thanks to Pink's work and especially the files of local newspapers he amassed and which are now being indexed more clues are daily being discovered, just as each day more photographs are added to the county's premier record of pictures of the past.

North, Percy J 1883-1983

Percy North had a memory as sharp as the photographs he took. He could sit and recall the names of tradesmen in the shops around Burleigh street as they were in the days of his youth, nearly a century before. His memory was not only of names but sounds - the calls of the traders who hawked their wares around the small streets off East Road. "Jam jars or bottles" encouraged children to bring such containers to be exchanged for a paper windmill, the lavender girl attracted their older brothers, the trotter man none at all.

He could also recall the sounds of the great Midsummer Fair, held on the common almost opposite his Newmarket Road chiropodist's premises. Percy saw it change from the days when horse-drawn caravans were strewn across the grass and the drinking booths by the river thumped to the sound of heavy dancing. Neaby would be the cockle and welk stalls where Mrs Hames used to have a great boiler of hot peas - an old halfpenny a basin. Nearby too was the Red Cross tent where North and his colleagues administered to the innumerable accidents and illnesses, sprains, monkey bites and air gun slugs which afflicted the visitors and fairground people alike.

All these presented no problems to the man who had joined the St John Ambulance brigade in 1902, transferring to the Red Cross at the beginning of the Great War - the first man in Cambridge to don the uniform. During the next War he was commandant in charge of stretcher parties at Addenbrooke's Hospital and saw every casualty caused by the raids over the city.

He enjoyed many hobbies: music - at one time having his own orchestra, needlework and oil painting, antiques - able to tell the story of each of the items in his mini-museum which ranged from old lemonade bottles to clocks and fine furniture - and of course his photography. Percy North made a photographic survey of the back streets off Newmarket Road, recording the dereliction and demolition of an area that he could people with memory and recollection

Although blinded by an attack of shingles when he was 90 years old he remained independent, preparing his own food and baking his own bread until his death in 1983, five months short of his 100th birthday_

Palmer, William Mortlock 1866-1939

William Mortlock Palmer was a man of many specialities but, although elected a member of the Cambridge Photographic Club in October 1926, photography was not his greatest talent.

Born in 1866 at Meldreth the young William first attended Miss Campkin's school in the village but was then sent as a weekly boarder to the Victoria House School in Royston. It was not a move he approved of; he contrived to play truant as often as possible and on one occasion claimed he had been unable to open the train door at that station and been carried on to London. However despite many boyish pranks he gained an excellent education, a love of cricket and a passion for botany.

He did not inherit a love of outdoor work, preferring reading or plant hunting to apple picking on the family farm. When in 1881 he was apprenticed to Alderman Campkin, chemist of Rose Crescent he seemed to have found his vocation, working thirteen hours a day making millions of sticky brown pills and selling penn'orths of hair oil and then sneaking off to the Public Library in Wheeler Street to pursue other researches.

Palmer entered Charing Cross Hospital as a student chemist and developed his knowledge of medicine before taking an appointment of ship's surgeon with the P & O Navigation Company, visiting India, Singapore and Hong Kong and helping to combat outbreaks of plague. During the long days at sea he devoted himself to Cambridgeshire local history, compiling the first of his many publications.

In 1900 he settled as the village doctor for Linton and the surrounding area but found his travels had hardly started, journeying many miles on horse, dog cart, bicycle and later a somewhat erratic motor car around the Cambridgeshire countryside, often taking antiques in payment for services rendered. Somehow he made time to continue his local history studies and lectures.

When the Cambridge Antiquarian Society launched its photographic record Dr Palmer was an enthusiastic supporter. He bought his own camera and took many pictures of Linton, Melbourn, Meldreth, Shepreth and Kingston as well as of other villages. His snaps have survived in their files, now deposited in the Cambridgeshire Collection. They may not match the technical quality of many of his contemporaries but nevertheless constitute a unique record of an area which he continued to serve in a variety of capacities until his death in 1939.

_ Dr William Mortlock Palmer – profile – 82 06 25

Peck, Ernest Saville

Ernest Saville Peck was a man who embraced many interests and excelled in them. Born the son of a Cambridge chemist he was educated at the Perse School and entered his father's profession, becoming first a member of the examining board of the Pharmaceutical Society of Great Britain and then that organisation's President.

His military career saw him rise from a member of the Volunteers to become Major and second-in-command of the 3rd Battalion, Cambridgeshire Regiment at the start of the Great War. When the gas problem became acute he was chosen to inaugurate an anti-gas school and was sent to America to assist in organising gas defensive measures there. Later he provided gas-mask carriers for the members of the Air Training Corps, whose cause he championed. Peck used to attend their camps, often flying in unexpectedly with another Cambridge businessman, Mr Marshall

In 1922 he was largely instrumental in founding the Cambridge Rotary Club where said one councillor "a man was taken once a week from his family and enjoyed a pleasant meal, and could not only listen to what was said but had an opportunity of being listened to, which was not always perhaps possible at home!"

Peck was certainly listened to as a member of Cambridge borough council to which he was elected in 1924. He served on the Public Health and Library committees amongst others and in 1937 was elected Mayor. The new chief citizen looked forward to closer co-operation with the County Council, envisaged a dramatic attack on the housing problems with increased building urgent, together with the creation of a public gymnasium and indoor swimming pool.

There was also the need to prepare air-raid shelters in anticipation of the conflict that loomed ahead.

In the nomination speech in 1937 reference was made to another side of Peck's character, an interest in Antiquarian affairs, manifested by his support for the Folk Museum. "Things we have forgotten quite recently are already to be found there, and if the museum goes on at its present rate, as it deserves to, it will easily be the biggest building in Cambridge, and it is time the Town Planning Committee booked a suitable site for such a vast institution".

One of the new Mayor's first duties was to refer to the death of a former Councillor, Dr W.H.Bansall, himself a noted photographer but who, unlike Peck, chose not to contribute to the Cambridge Antiquarian Society's photographic record enabling images of the past to be made available today._

Peck, Ernest Saville

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Post Office Terrace

The Cambridge photographers at Post Office Terrace
by Mike Petty, revised 25.10.2010

Photography arrived in Cambridge in August 1844 when the new "Beard's patent Daguerre type or photographic portraits (taken solely by the action of light)" were made available to both town and gown from William Nichols' premises in St Mary's Passage. Although readers were informed that "photography is no flatterer, it paints us as we are, with every wrinkle and every stray hair plainly marked" the Cambridge Chronicle was confident that "success will attend upon the enterprise in this interesting branch of science". And so it proved, leaving a legacy of faces and a record of places that capture the changing life of Cambridge.

One of the earliest exterior photographs shows Hobson's Conduit on Market Hill, from which it moved in 1856 although whether this was taken by William Nichols or by his more famous near-namesake Arthur Nicholls is not yet proven. Certainly it is Arthur who is credited with the classic photographs of central Cambridge such as the view across Market Hill with its

stalls, cobbles and onlookers turning their full attention to the camera which was recording them for posterity and which have been constantly reissued by his successors ever since.

The 1860s saw Cambridge undergoing radical change particularly in Trinity and St John's streets where three major building projects were under way. Trinity College constructed Whewell's court opposite its Gate, St John's demolished and rebuilt its Chapel and, in between, the old All Saints' Church was demolished.

These alterations were recorded by Arthur Nicholls who took photographs before, during and after the changes which were taking place only a few feet away from his studio at 5 All Saints Passage. Perhaps it may have been this disruption which caused his removal in about 1867 to Post Office Terrace, a small lane off St Andrew's street, named after the main Post Office which had opened there in 1850. Once again he found himself in an area of change and Corpus Christi College commissioned him to take a photographic record of the Red Hart Yard in Petty Cury that was to be redeveloped as Alexandra Street

When Nicholls moved to Sandown in 1879 other photographers succeeded to the premises and to the negatives stored there. The first was J.E. Bliss, an "Artist & photographer" whose carte de visite "enlarged by the carbon process and finished in oil or water colours" were available at a discount for bulk orders - 1/- each or 14 for 9/-, 26 for 16/6. He was followed about 1887 by Valentine Blanchard

A name like "Valentine Blanchard" is distinctive but almost inevitably as far as Cambridge photographers are concerned there were two of them.

The more famous was the Valentine Blanchard who was born in Wisbech in 1831 became apprenticed to a local printer and moved to London in 1852 where he set up business in the West End producing his own chemicals & winning medals at exhibitions. He went on to specialise in "instantaneous" stereoscopic views of London streets which won critical acclaim when published in 1862 and then specialised in the new cartes-de-visite. In 1869 his London studio was totally destroyed when some of his chemicals exploded, blowing him into the garden from where he watched his business go up in flames. However he continued to pioneer, developing into paper negatives and enlarged transparencies. In 1892, aged 61 years, he gave up his London studio and retired to live in Harston, Cambridgeshire. After four years he moved again, this time to Kent where he died in 1901.

One reason that Blanchard chose Harston for his retirement may have been the fact that his nephew had a professional studio in Cambridge. His name was also Valentine Blanchard and like his uncle it would appear that he originated in Wisbech. With his partner Colin Lunn he'd succeeded John Bliss in the Post Office Terrace studios. It was an arrangement not destined to last for long and by 1889 they had decided to go their own ways. They agreed an equitable division of the property apart from one negative - that of Oscar Browning, then a prominent figure in the local scene. This portrait, had pride of place in the shop and its possession meant a fortune.

The matter was at least settled, Valentine would take it with him. Sadly, owing to careless packing the negative was broken and, lamented the "Granta" in January 1890, "this beautiful work of art lost forever". They had not reckoned with the skill of Colin Lunn who soon produced a copy negative. It survives, along with many others taken by Blanchard the nephew during his period in Cambridge.

When the partnership dissolved the name of Colin Lunn continued and in 1893 pioneered the installation of electric light into what had previously, and was later, to be a daylight studio.

Each of them seems to have taken their camera outside the studio to continue the tradition of record photography of their predecessor leaving a fine series of photographs including a study of the Cam Conservators on their tour of inspection in 1887 and of the ferryman whose livelihood was lost with the opening of Victoria Bridge in 1890.

J. Palmer Clarke

About 1894 John Palmer Clarke took over the Post Office Terrace studio, once more acquiring the files of negatives from which he continued to print and filing his own for repeat orders. The Clarke family were photographers in Bury St Edmunds from the 1870s. They were patronised by royalty with the Prince of Wales and the Duke of Cambridge being amongst their sitters and the Royal coat of arms was incorporated into the decorative backs of their cartes de visite.

Clarke remodelled the studio and rooms whilst Lunn's installation of electric light enabled him to offer evening appointments. He could produce miniature pictures printed in "platinotype" or enlarge them to any size on porcelain - suitable for presents - and finished in either black and white, sepia or hand-tinted colour

Once more his work was not confined to the studio and he took his large plate camera to the Cambridge Bazaar of 1893, into Addenbrooke's Hospital to record views of the wards and nurses in 1894, and to the Inspection of the Suffolk Yeomanry in 1895.

By 1901 the business trading as J Palmer Clarke had been run for some years by C.E. Goodrich and Frederick Sanderson.

Frederick Sanderson was born in July 1856 and in his younger days worked as a cabinet maker and wood and stone carver in Bridge Street, Cambridge, but later combined this with his developing interest in photography. He became especially interested in architectural pictures, building up a magnificent collection of negatives of college views. But when he realised that existing cameras were not adequate for the task he designed his own which he patented in January 1895. In May 1897 five photographic experts came to Cambridge to test the claims of the new camera and found them proved. The tests were fully reported in the Press and the camera - named Sanderson after its inventor - became famous.

In 1896 Sanderson met Charles E Goodrich, already well-known as a professional photographer working under Palmer Clarke in the old-established studios in Post Office Terrace. Together they managed the studio with Goodrich devoting his attention to the portrait side of the business.

Between them they enhanced the reputation of the firm and photographed many thousand folk including country vicars and university professors. Goodrich used to write to famous people to offer free sittings - including the Master of Trinity J.J. Thompson remembered as looking just like a tramp shuffling by but who would stop and look in window on the way. Other sitters were Lord Rutherford - Goodrich said he looked like a farmer - very nervous of camera and difficult to photograph, Sir Arthur Quiller Couch, F.R. Leavis, Donald McClean - remembered as a very smart, handsome young man but later unmasked as a spy. Soldiers departing for the Great War were pictured before they left, and the firm also took their camera into the First Eastern General Hospital to record the care and treatment being given to the wounded from that conflict.

Sitters were shown into the studio where Goodrich used to pull strings and bring white net curtains over the roof to soften the natural light by which he worked. To ensure the sitters remained still for the long exposure their necks would be clamped in a half-moon shaped

contraption. Once the negative was taken there would begin a process of developing and retouching - disguising any imperfection in photo or sitter such as spots or moles

The half-plate portrait negatives were filed - 50,000 are now catalogued and indexed in the Cambridgeshire Collection - but the firm cannibalised larger and older glass negatives washing off the original image and then cutting them to a smaller size to fit their own cameras before recoating and reusing them

But Goodrich's real love was colour photography and since there was no colour film this involved painting over faint black-and white prints - a technique which he devised himself and used with great effect in portrait and landscape works. His skill was much admired both then and now

The firm continued to trade successfully until the death of Mr Sanderson in 1929 but then went downhill. When ill health finally overtook him Goodrich sold up to two young women photographers, Lettice Ramsey & Helen Muspratt - and the rest is history

Ramsey & Muspratt

In 1932 a new name emerged on the Cambridge photographic scene - that of Ramsey & Muspratt. Helen Muspratt studied photography at the Regent Street Polytechnic in London and had already attracted critical acclaim for her work at a successful studio in Swanage. Her partner Lettice Ramsey had read Moral Sciences at Newnham College, captained the 'Varsity lacrosse team and spent much time in trying to get the strict rules of the college relaxed. After graduating she took a job as an industrial psychologist in London until she became bored and moved to Cambridge. Here she met and married Frank Ramsey, a brilliant mathematician and philosopher, who died just five years later leaving her a widow with two young children and in need of a job.

She was introduced to Helen Muspratt, liked what she did and after just one term studying photography, invested £250 in apparatus and a darkroom in St Andrew's street. They made a profit of £600 the first year and bought out the firm of J. Palmer Clarke within the year, moving in to the Post officer Terrace studio with its traditions and negatives.

In 1937 Helen Muspratt left to set up her own studio in Oxford and left the Cambridge side of the business to her partner who was that year the subject of an article in *The Granta* who described the studio as unlike the traditional old-fashioned curtained room with heavy arc-lamps and elaborate cameras. *Granta* described its "whitewashed walls, a glass roof; bare floor, light-coloured seats and divans and a tubular steel chair". The room was sunny and hot and "Mrs Ramsey sits in a Tyrolean peasant dress, blue with red cornflowers; she is tanned because she has been abroad, she looks competent and strong and slightly flamboyant"

Photography continued during the Second World War using cut-down film designed for the cameras carried by military reconnaissance aircraft and supplied courtesy of P.A.L. Brunney, who became a partner in the firm before setting up his own successful commercial photography business.

Lettice belonged "to that class which gave the England of yesterday its scientists and that of today its artists and left-wing writers and higher Civil Servants". Certainly this class of people flocked to have their portraits taken in her studios. Many thousands of people who booked an appointment for a portrait between 1932 and her retirement in 1978 have gone on to distinction. Vanessa Bell, Alistair Cook, Magnus Magnusson, C.P. Snow and Lord Rothschild placed themselves in front of her lens at one time or another along with Guy Burgess, Donald Maclean and Anthony Blunt whilst during the Second World War some of the American

servicemen had their pictures taken in the famous studio just as their compatriots had done during the First.

Ramsey and Muspratt also established a complete commercial service, initiated by Brunney, recording window displays, building projects such as Addenbrooke's Hospital and Lion Yard and much more, though never matching the success they achieved with their portraiture.

These negatives found their way into the ramshackled wooden buildings at the back of the studio where they joined the others taken by previous occupants of the site. In early 1978, as Lettice Ramsey was considering the future of her business, she invited the Cambridgeshire Collection to make a survey of the accumulated stock. Some 200 of the most interesting large-format negatives were printed and donated.

Later that year the new owner, Nicholas Lee, encouraged a more detailed investigation and a small team of volunteers inspected thousands of negatives which were found crammed into every cupboard, nook and cranny. Subsequently these were offered to the Collection, but by then it was not a case of bringing them from just around the corner for they had been moved to Sutton Coldfield. A removal van brought many long-dead and once familiar faces back to Cambridge. Volunteers continue to list and index some 1,000 boxes of negatives each bringing new discoveries to testify to the work undertaken in the Post Office Terrace studios.

In a separate arrangement the Library also acquired the original negatives of those traditional street scenes by Arthur Nicholls and his successors.

Peter Lofts was the final photographer to work from the Post Office Terrace studios and it was he who transferred to the Cambridgeshire Collection the negatives taken by Ramsey & Muspratt themselves. They came complete with the detailed card indexes which allow the speedy retrieval of thousands of portraits, whilst the Commercial negatives - including views of E.M. Forster's rooms at Kings College - are also being sorted

Finally deprived of the ghostly images of generations of Cambridge faces the Post Office Terrace premises stood for a while empty and in danger of demolition. There were suggestions that a plaque should be erected to commemorate its claim of being second only to Lewes as the studio having the longest professional use in the country. But now Boots the Chemist have acquired adjacent premises as a Photocentre and the old studio is used as a staff rest room - having chosen that site without knowledge of its previous photographic history!

Whilst Boots now process within an hour the millions of colour snaps taken by modern cameras, just around the corner in Lion Yard the Cambridgeshire Collection can translate the negatives of bygone days and bygone people to positive images on a television screen even more speedily and of course we are considering further developments of new technology which will enable us to make fullest use of our photographic resources - of which all the above are but a part!

Although "photography is no flatterer, it paints us as we are, with every wrinkle and every stray hair plainly marked" portraits of Arthur Quiller-Couch or any of the other thousands photographed by Palmer Clarke or Ramsey & Muspratt can be ordered allowing them - or perhaps you - to recapture the days when there were more hairs to stray and less wrinkles to be removed by discrete retouching in the darkroom._

Priest, Joseph Henry

Joseph Henry Priest does not feature in the trades directories as a photographer; instead he is listed as trading from the early years of the 1900s up to the 1920s as the University Stationery stores and picture dealer with premises in Bridge street and Ram Yard. Yet a pile of

negatives donated to the Cambridgeshire Collection from a house off Huntingdon Road reveals his name as photographer on a just one or two of the 300 view. The handwriting of the captions however is distinctive leaving little doubt that Priest took at least some of the collection whose range of subjects is fascinating.

The earliest date from 1906 and include a series of street scenes of the neighbouring villages of Fen Drayton and Fenstanton. One of the latter capturing the children streaming home from school and was the subject of one of those co-incidences which seem to occur regularly. Having collected the negatives one evening I undertook an initial sorting and listing at home when my eye was caught by this scene. That weekend I spoke to a meeting of the Cambridge Motor Boat Club and found myself sharing a table with one of their members who had just procured for himself an enlargement from a postcard version of this same picture!

Priest did not restrict himself to Cambridgeshire and some depict seaside scenes at Gt Yarmouth whilst a dramatic set of negatives show the effect of what seems to be some type of depth-charge explosion with a sailing boat passing serenely by.

He had an eye for the news photograph too. A view of the Leather Gaiters public house at Hauxton after the fire of 23rd October 1909 comes with Priest's caption giving researchers all the necessary details to enable the event to be read up in the columns of the local newspapers whilst pictures he took of the visit of the King and Queen of Spain to Magdalene college are tantalisingly short of a date. The negatives themselves have suffered badly from the effects of time but remain at present the only record we have of this particular Royal event.

Joseph Henry Priest pt.2

The Cambridge Mammoth Show was the highlight of the August Bank Holiday when areas of Jesus Green were fenced off to provide a showground for a vast array of activities. Joseph Priest found it a rich source of photographs with pictures of the the obstacle race with men running with a bucket over their heads or Master M. Townsend winning the final of the 100 yards boys race when just 2 years 10 months old. But it was the cycle races that attracted the crowds, especially when Cambridge had champions like Arthur Markham who held the world endurance tricycle record in 1907 for riding 307 miles in 24 hour. Fenners sports ground however did not allow such two-wheeled events which caused attendance at the Liberal Association's races held there to plummet in 1908. Bike racing itself became surpassed by motor-cycling although this caused more concern about safety.

Other sports caught which caught Priest's eye included football, rugby, cricket, rowing and skating with S. Greenhall pictured wearing the National Skating Association champion scarf. Cambridge had a veteran running champion in Charles Rowell of Chesterton who won the Long distance world championship belt in the USA in 1879 but who nearly 30 years later took part in a professional marathon. Out of training he dropped out but the strain contributed to his death in 1909.

It was that year that Priest photographed military manouevres by the University Officer Training Corps whilst a most interesting a series showing a march past along Petty Cury about 1910 apparently showing the OTC in mess uniform.

Later come pictures of much less professional soldiering as civilians join the military machine being mobilised to fight in "the terrible European war". The Mammoth Show for 1914 was plunged from gaiety to gloom as megaphone calls for postmen to repair to their duties told the tale that mobilisation notices were to be delivered and war was now inevitable.

The Mammoth Show was revived in 1922 but finally dissolved five years later. In 23 years it had raised £1,400 for charity and given enjoyment to thousands. Now largely forgotten and unrecorded its glory can be glimpsed through Priest's photographs._

Additional

J.H. Priest, elder brother of Alderman F.J. Priest was well-known competitor on all cycling tracks in Eastern Counties for some years from 1898. He subsequently forsook the track for the river and was closely identified with the activities of the Cam Sailing Club, occupying flag rank from 1920 to 1922. He successfully raced a number of boats from a 'Sharpie' type in 1909 to the latest design in 'Merlins' in 1951, the year he died suddenly in his bungalow at the club's headquarters, Waterbeach – CDN 3..2.1954 – with pic.

Proctor, George

Sir – I believe the earliest Cambridge photographer was George Proctor, formerly a tailor living on the Market Place and later he removed to 32 New Square and carried on the business of a draper. It was here he practised photography until he died somewhere about the year 1850. About the same time Sarony, a celebrated photographer, was allowed to carry on his business in a caravan on Parker's Piece near the University Arms. Then in 1865 Thomas Stearn who had previously describes himself as a tailor now calls himself a dealer in fancy goods. In 1869 for the first time he appears as a photographer. Farren, Mayland, Monson, Nichols, Proctor, Pugh and Sheldon were all in business as photographers between 1850 and 1860. At that time Nichols had a flourishing business and he removed from Slaughter House Lane to St Mary's Passage, and later his son to Post Office Terrace. He took my own portrait in 1854 and it is as good today as it was then. The late Mr Stearn was a tailor by trade and for many years was in partnership with his father. Mr Farren is still living as are also some of the children of George Proctor – 'Three-score and twelve' 05 09 13a

Pugh, William

21 James St K1864-95 – scan carte 87.33

1905 Sir – I believe the earliest Cambridge photographer was George Proctor, formerly a tailor living on the Market Place and later he removed to 32 New Square and carried on the business of a draper. It was here he practised photography until he died somewhere about the year 1850. About the same time Sarony, a celebrated photographer, was allowed to carry on his business in a caravan on Parker's Piece near the University Arms. Then in 1865 Thomas Stearn who had previously describes himself as a tailor now calls himself a dealer in fancy goods. In 1869 for the first time he appears as a photographer. Farren, Mayland, Monson, Nichols, Proctor, Pugh and Sheldon were all in business as photographers between 1850 and 1860. At that time Nichols had a flourishing business and he removed from Slaughter House Lane to St Mary's Passage, and later his son to Post Office Terrace. He took my own portrait in 1854 and it is as good today as it was then. The late Mr Stearn was a tailor by trade and for many years was in partnership with his father. – 'Three-score and twelve' 05 09 13a

Ramsey, Lettice

Lettice Ramsey 1898-1985 - pt.1

Ramshacked premises surrounding a hidden courtyard off a side street were the home of generations of Cambridge photographers for over 100 years. The names of Nicholls, Bliss, Blanchard, Lunn, Lee and Lofts were amongst those who traded from Post Office Terrace. Usually their businesses were established, flourished and declined in a relatively short space

of time. Two firms became particularly well known : J.Palmer Clarke and Ramsey & Muspratt.

Helen Muspratt was the young lady with the technical knowledge, Lettice Ramsey brought the contacts when they set up business together in 1932.

Miss Muspratt had studied photography at the Regent Street Polytechnic in London and had already attracted critical acclaim for her work at a successful studio in Swanage. After five years she left to set up her own studio in Oxford in 1937, and left the Cambridge side of the business to her partner.

Lettice Ramsey was born in County Sligo in August 1898 and studied at Newnham college where she read moral sciences, captained the 'Varsity lacross team and spent much time in trying to get the strict rules of the college relaxed. After graduating she took a job as an industrial psychologist in London until she became bored and moved to Cambridge. Here she met and married Frank Ramsey, a brilliant mathematician and philosopher, who died just five years later leaving her a widow with two young children and in need of a job.

She was introduced to Helen Muspratt, liked what she did and after just one term studying photography, invested £250 in apparatus and a darkroom in St Andrew's street. They made a profit of £600 the first year - much to the chagrin of the man who ran the nearby firm of Palmer Clarke who'd predicted that they wouldn't last for six months only to find them taking over his business in Post Office Terrace within the year.

Lettice Ramsey 1898-1985 - pt 2

In 1937 "L'avantgarde" Ramsey & Muspratt were the subject of an article in The Granta who felt Lettice belonged "to that class which gave the England of yesterday its scientists and that of today its artists and left-wing writers and higher Civil Servants". Certainly this class of people flocked to have their portraits taken in her studios. Vanessa Bell, Alistair Cook, Magnus Magnusson, C.P. Snow and Lord Rothschild placed themselves in front of her lens at one time or another

The studio were unlike the traditional old-fashioned curtained room with heavy arc-lamps and elaborate cameras. Granta described its "whitewashed walls, a glass roof; bare floor, light-coloured seats and divans and a tubular steel chair". The room was sunny and hot and "Mrs Ramsey sits in a tyrolean peasant dress, blue with red cornflowers; she is tanned because she has been abroad, she looks competent and strong and slightly flamboyant"

In 1970, aged 71, Lettice Ramsey decided to visit Cambodia but found herself banned because of her profession as photographer. She applied for another passport, describing herself as housewife and was successful and returned with hundreds of photographs. Her first foreign trip had been to Stalin's Russia in 1933, at about the time when young men such as Guy Burgess, Donald Maclean and Anthony Blunt - later to be exposed as Russian spies - were being captured by her camera in Cambridge.

Many thousands of people who booked an appointment for a portrait between 1932 and her retirement in 1978 have gone on to distinction in other fields; some of the American servicemen who arrived to fight during the Second World War had their pictures taken in the famous studio. Many thousand of these negatives are now deposited and available in the Cambridgeshire Collection.

But Ramsey and Muspratt were much more than just portrait takers. They offered a complete commercial service, recording window displays, building projects such as Addenbrooke's Hospital and Lion Yard and much more. Many hundreds of these are also lodged in the

Collection where work continues to try and ensure that the work of Cambridge's most famous lady photographer can be appreciated._

See

Ream, Lilian

pt.1

Lilian Ream was born at West Walton in 1877 and became one of the foremost lady photographers in Cambridgeshire, her work chronicling developments and people in the area around her home area of Wisbech until the studio named after her closed in 1971

Born Lilian Pratt she became interested in photography as a girl and when 17 year old joined John Kennerell in his premises in York Row Wisbech. Like many others the firm specialised in "portrait, landscape and architecture" with the portrait side predominating. By 1909 Lilian had married Sidney Ream, a tailor, who assisted managing the business she set up in leased premises in The Crescent. In 1921 she took over the lease of The Borough Studios describing herself and her studios as "Portraitist and Gallery of Arts and Crafts". She invested in the latest equipment and electric light and by 1923 her hard work had earned her recognition as the chief photographer in the town

Portraiture was to dominate her business; it became traditional for the Mayor to present himself in full regalia at her studio for the official photograph and she received commissions to photograph Royalty, including Queen Mary. Following her retirement in 1949 her son continued the business adapting his service when the growth of amateur photography reduced the demand for studio portraits.

Lilian had herself diversified by covering the multitude of events within the area and sending them to both local newspapers. Her reputation for never missing an assignment led to her appointment as official photographer to the Wisbech Standard which published her work complete with captions adding detail to what would otherwise be a forgotten period.

Lilian Ream died in 1961 at her retirement home in Eastbourne but was buried back home in Wisbech when the Rector hailed her as "probably the best business woman ever to live in the town"

Lilian Ream pt.2

The studios founded by Lilian Ream in Wisbech produced pictures which capture all aspects of local life. Like Samuel Smith in the 1860s she found many subjects in the river with its bustling commercial life of banana boats and tugs occasionally interspersed with skaters when bitter winters froze even the salt water. As the town succumbed to the motor car so the posed cars from a motoring rally outside the Octagon Church gave way to the traffic congestion of 1928 with buses, lorries and horses and carts jostling for space in the streets.

Meanwhile the everyday life of the milkman with his three-wheeled cart to carry the churn and the newly arrived milk bottles continued as did the work of the blacksmith attracting the inevitable audience of schoolchildren. Horses provided much of the motive power on the farm as her farming views demonstrate with scenes of ploughing and haycart.

When the business finally closed in 1971 the negatives remained stored in the basement of the studios until a fire forced its relocation to temporary accommodation. They were then

purchased by Cambridgeshire Libraries from the Ream family for a nominal sum and have subsequently been the subject of various cataloguing and sorting exercises, some carried out under Fenland District Council's community programme agency, providing work for youngsters otherwise unemployed. With assistance from the Royal Air Force, the National Museum of Photography and others the staff at Wisbech library have continued to work to honour the commitment given to the family that Lilian's work should be preserved and - more importantly - continue to be appreciated.

To this end they have recently held an exhibition of her work which will shortly be transferred to Cambridge and have recently produced a series of postcards from the negatives in their care from which the illustrations accompanying these articles have been taken.

captions

Car rally outside Octagon church, Old Market, Wisbech (octagon church distinctive in background)

"The Wisbech" - banana boat

ploughing match at Tydd Gote near Wisbech 1935 (two white horses ploughing)

2 views of blacksmiths

Wisbech Farmers dairy company milk cart

Vic Jackson's fenland lighters 1933 (barges in river, horses on bank)

steam threshing at Wests Farm near Wisbech c1926

bringing in harvest c.1926 - girl with horse_

Reid, Douglas Gavin 1881-1935

A distinguished graduate of Edinburgh University Douglas Reid spent over thirty years at the Cambridge School of Anatomy, devoted to his work and the author of several authoritative medical books. But it is as a photographer of the fenland landscape that this Scottish surgeon is perhaps best remembered.

Amongst the photographs belonging to the Cambridge Antiquarian Society are a series of boxes of negatives taken between 1929 and 1934. They record areas of the fenland taken when he was resident at Grange Road, Cambridge and - apparently - driving a convertible motor car registration number EW 4131 which finds its way into some of the photographs. A reliable vehicle would have been essential to journey to many of the far-flung areas otherwise inaccessible. On one expedition he came across a group of gypsy caravans on Turf fen, between Chatteris and Doddington which provided him with some interesting snaps. On another occasion he came across flooding near Whittlesey with water right across the road with the only pollarded willows and telegraph poles serving to mark the route. It was however a major period of bridge building; Reid photographed a new suspension bridge at Earith, a concrete bridge at Mepal replacing the last of the wooden bridges, and the new Cottenham to Wilburton road which replaced the Twentypence Ferry he had pictured previously.

REID, Douglas Gavin – suicide CIP 9 Nov 1934 – pam 432

Reid negatives copied to disk – CDR73

suicide Douglas Gavin Reid 34 11 02b, 34 11 03, 34 11 12

Rutter, Charles William

I found your webpage on Cambridgeshire photographers by chance when doing a search while looking for some family members. On your list (<http://www.cambridgeshirehistory.com/MikePetty/Photographers.html>) you have a Charles William Rutter, and my family has connections to the Rutters.

My great great grandmother married a Rutter in a second marriage. I think there is a good chance that there is a family link as I have a picture postcard (electronic only - we do have the original too I believe) of my great great grandmother, her second husband and one of their children which is signed CW Rutter, Photographer, 40 Elm Road Wisbech. If you wish a copy of the picture let me know, and I can see if I can get hold of some of the more distant family members to check they don't have a problem with me passing it out. This would not be the original, as it obviously has family value, but I wondered if a scan might be of use for archives maybe.

In the meantime, are you able to direct me as to how I could get more information about CW Rutter?

best wishes,

Sarah Clare, June 2007
Sarah Clare [sarah.clare@btinternet.com]

Salmon, Percy R, 1872-1959

Percy R Salmon was a photographic prodigy. The son of a Cambridge policeman he started photography as a hobby as a lad of 12 and in 1891 won the Cambridge Camera club cup for the best set of five photographs taken in and around the town.

Later he studied in Paris and went on to travel the world with his camera, meeting Kings, Queens, Emperors and Statesmen and contributing to nearly all the English and American newspapers and magazines. He also maintained his contact with his home town through a series of articles in the Cambridge Daily News which recorded his journeys abroad.

Many awards were to follow along with a Fellowship of the Royal Photographic Society in 1898 who elected him an Honorary Member in 1947, 20 years after he had retired to live in Melbourn. There his interest in photography continued with many lantern lectures illustrated by his views, and his journalist skills were exercised as village correspondent for the "Cambridge Independent Press".

Amongst his many writings was a contribution to the 1911 edition of "Country Home" in which he turned his attention to various Cambridgeshire cottages whose older buildings were being threatened by the sanitary inspectors' demands for modern improvements - although many had perfectly adequate wells near the back door - and the then current fashion of refacing the buildings with brick and replacing the thatch with slates.

Percy Salmon died in August 1959 at the age of 87. Many of his lantern slides and negatives survive in the Cambridgeshire Collection_

Percy R. Salmon

Known as 'Peepbo' Percy came late to the village. He had a colourful career as a photographer and journalist (often using the name Richard Penlake) travelling widely throughout the world. Living at the Cross proved a great vantage point from which to keep an eye on village life and to photograph the comings and goings of the village. His photographs can be seen on many postcards of the village.

A journalist's jubilee – 50 years of news-gathering – Royston Crow 10th March 1933

For the past ten years Mr Percy R Salmon our Melbourn correspondent, with his pithy pars, his fun and sobriety, his pathos and humour, and his faithful recording of village happenings, has caused his weekly column to be looked upon as a leading feature with our readers, yet few realise he is anything but the inexperienced scribe he would have folks believe.

His recent account (when village news was scarce) of how he once photographed and reported the doings of Queen Victoria when on a visit to the French Riviera let the cat out of the bag a little, and learning from another source that this year he celebrates his 50th year of professional news-gathering, we have endeavoured to find something about his doings in bygone days.

He was, however, too modest and retiring to say very much, but thanks to 'Who's Who' and other reference books, volumes of literary cuttings and items from other sources, we are able to pen the story of how village lad, overcoming the handicap of primitive schooling fought his way to London by untiring self-effort to become a front-rank journalist and an authority in the photographic world.

Born of Farming Stock, a son of the late W. Salmon, subsequently of Cambridge Borough Police, and a nephew of the late Superintendent C. Salmon, Cambs County Police 'P.R.S' first saw the light of day 71 years ago, Waterbeach Cambs. His forebears were all farmers and market gardeners and his first grains of knowledge were derived from his grandfather who had a night school at the farm, teaching all adults who cared to attend.

Very soon he escaped (as his father and uncle had done) from the farm to Cambridge, where he continued to make a close study of photography. He joined the Cambridge Camera Club, and won the Club's Silver Cup in 1892. He made a speciality of genre and country life pictures, winning the cup for a picture of a girl at a farmyard well, Miss Eliza Dickerson of Little Abington, whom he married 9 years later.

He used his camera so skilfully and artistically that in all he has won 16 medals for photographic studies mainly scenes of country life. He was elected a member of the Royal Photographic Society in 1897, and was admitted a Fellow of the Society (F.R.P.S.) the following year and is now one of the oldest members.

A magic lantern show

Mr Salmon gave a lantern slide show to the Men's Society. This included two views of Dolphin Lane which had won approval by judges in Australia and on the continent.

From Melbourn Village History Group. A glimpse into Melbourn's past. 2005

Cambridge photographic club – P.R. Salmon lecture – 1907 03 27

Melbourn's most familiar figure, Mr Percy Salmon, has died aged 87. He was correspondent for the 'Cambridge Independent Press and Chronicle' for many years. Nothing could ruffle his even temperament although his articles were often controversial. In his youth Mr Salmon travelled the world as a press photographer and his lantern lectures were a popular entertainment when he first came to the village in the late 1920's. He was also an expert archaeologist.

59 08 26b funeral 59 08 28

Scoon, John H. 1919-1981 pt.1

John Scoon is remembered by his friends as a very shy and retiring man but in September 1969 he helped solve one of the mysteries of the Universe.

As a photographer John Scoon enjoyed the challenge of taking pictures after the sun had set, when others had laid their cameras aside. Amongst the pictures deposited in the Cambridgeshire Collection are scenes of Petty Cury illuminated by the light of a Belisha Beacon and from the Kum Loong Chinese Restaurant, just along the street from Heffer's bookshop - itself the subject of another view. Elsewhere street lamps and taxi headlights pierce the darkness of Round Church Street and name of Prziborsky can be seen on the hairdressing shop which split that street from Ram Yard.

To such man-made light would have been added a paler glow - that of the moon - which like many other photographers Scoon would have watched in all its phases. But unlike other photographers John Scoon knew that planet intimately; he may not have visited it, but the moon had come to him.

When men of Apollo 11 walked the moon they brought back samples which were subsequently released for study. In September 1969 two Cambridge scientists returned with a tartan bag containing a dull and cindery substance that looked like black talc. Although it had been quarantined to ensure it was free from any nasty biological bugs that might lurk within waiting to leap out and destroy mankind its detailed composition was unknown. The small and precious sample was delivered to the University department of Mineralogy and Petrology where John Scoon was entrusted with its detailed analysis.

The meticulous care he took with everything was reflected in the superb quality of his photography, a member of the Cambridge Camera Club for all the time he was in Cambridge his name was on every club trophy.

next week : pt.2

captions

night-time in Petty Cury with the Kum Loong chinese restaurant

Round Church street and Ram yard

A wet day outside Heffers, Petty Cury

coronation decorations on Market Hill 1953

the Cam from Stourbridge common

J.H.Scoon Part 2

John Scoon was born on 23rd November 1919 of a Scottish father - which his friends claim probably accounted for the fact that practically all his collection of classical records were bought at reduced sale prices! The eldest of three brothers John left his native Gloucester for London but after a couple of years came to Cambridge in 1949 and stayed.

As a member of the Cambridge Camera club he took his camera into the surrounding countryside to find inspiration and pictures in both the flat fenland landscape and the more rolling southern uplands. For their "Whole Plate" competition of October 1959 he took an expedition to the great steam pumping engine that dominates the landscape at Stretham. His views along high banks of the Old West River capture the atmosphere of the scene and the building which houses the giant beam engine which helped create the fertile farmland. Although now silent and immobile the enthusiasts of the Stretham Engine Trust will soon launch a restoration programme that will bring the machinery back into action, turning the massive scoop wheel once more.

The bridge at St Ives was the subject of his entry in the Open Competition of 1953, whilst The Red Lion at Gantchester and Burwell church all provided the opportunity for potentially prize-winning subjects. He returned at different times to the windmill at Gt Chishill, a 1973 view showing not only a different viewpoint but also revealing the result of renovation work since the previous visit.

These photographs together with dozens more from around the country are housed in the Cambridgeshire Collection, as yet uncatalogued and unseen. But within weeks of their donation two of Scoon's colour transparencies had been selected for use on the cover of Bruce Galloway's "History of Cambridgeshire". One depicts a magnificent view of Ely Cathedral whilst an unusual angle and a telephoto lens - combined with his talent for composition - earned Scoon's view of King's Parade an worthy place on the back. Thus it is that at every meeting of the Cambridge Camera club when their extensive library of Photographic books are made available for members' use the work of John Scoon is once more seen and admired._

Scott & Wilkinson, by Mike Petty

Scott and Wilkinson traded in Cambridge for nearly 50 years. Their principal address was at 47 St Andrew's Street, beside the New Theatre, though for a while in the 1930s they were at 59 Regent Street whilst James W Scott continued to trade from addresses in Humberstone Road and Haig Road until the Second World War. Their story has yet to be written though like that of other photographers is complicated with three members of the Scott family marrying an equal number of Farrens, another Cambridge photographic family

Their subjects ranged widely from portraits and groups of amateur skaters and football teams to views of Shudy Camps Hall for an estate agents brochure of 1910 or the panorama from the top of Gt St Mary's church. They also issued an album of photographs of central Cambridge depicting the usual classic sights as other have done before and since.

University ceremonies and activities found their appropriate place in Scott & Wilkinson's portfolio as at the conferment of Honorary Degrees in June 1892. One of the principal participants on that occasion was a notable sailor who had travelled the world - to America, Australia, Japan and India - indeed "in every part of the British Empire whether the sky was bright with sunshine or overcast with clouds the sons of the Queen were always welcomed with the honour that was their due"

Thus the presence in Cambridge of the Duke of Edinburgh, Queen Victoria's second son, ensured that crowds turned out to watch the spectacle, clinging to the railings outside the

Senate House, packing the pavements, overflowing from windows overlooking Kings Parade and even perching on rooftops. A more formal vantage point was to be obtained from temporary stands erected in Gt St Mary's churchyard whilst workmen renovating the church tower found seats on the scaffolding, as apparently did the photographer.

Yet when the great personages the crowd had come to see made their way on foot from the banquet in the Fitzwilliam Museum they passed unrecognised. As The Earl of Northbrook (former Home Secretary & now pushing the Free Education Act of 1891 through the Lords), Viscount Cranbrook (Viceroy of India) and the rest passed into the Senate House cheers of "Well done Joey" echoed for perhaps the only one of that party now widely remembered - the Leader of the Liberal Unionists in the Commons & MP for Birmingham, Joseph Chamberlain.

The forgotten men on a forgotten occasion were recorded by Scott & Wilkinson, a firm whose contribution to Cambridge photography is as yet largely unrecorded but whose negatives may it is believed have survived at the other place - Oxford.

Additional notes

Photo of William Scott, on left with beard – 97.61; of Scott and Wilkinson. His studio was in the CEN building, St Andrews Street; he joined the old CDN about 1929 and the studio became the photo section and new photo engraving department so that the whole process from the first negatives to the finished process line and halftone blocks were all under one roof – George Blows 4.2004

David James Scott, a one-time photographer whose shop became part of the Cambridge Daily News building, has died aged 97. A partner for a time in the firm of Scott and Wilkinson, he later became the owner. In business for 50 years he did a large amount of work for the Cambridge and the Leys School. Mr Scott painted in oils and watercolours; he was a keen fly fisherman and staunch Conservative Party worker. His son, William, managed the CDN process-engraving department until his death. CDN 29.9.1954

1905 With the next issue of the 'Cambridgeshire Weekly News' will be presented an art supplement containing photographs of the late Bishop of Ely and his successor. Both have been specially taken by Messrs. Scott and Wilkinson and are remarkable likenesses. They will be printed on specially prepared art paper in a style suitable for framing. Much disappointment will be saved if those who desire a copy will let their newsagents know without delay. Only a certain number will be printed and the issue will not be repeated. 05 08 19a

Scott & Wilkinson scans

Hildersham 10388

Swaffham Prior 10422

Wicken fen peat 10056-7

Vesey fireplace 10052

Kings and Bishops Mill 10300

Old Schools 10048

Christ's Lane 10076

Graphic pictures of police station

St Andrew's Street showing Scott and Wilkinson premises – B.And.K0 34145a – T244

1933 When the Cambridge Daily News was founded in 1888 it was produced in premises in Camden Place. All who pass the Theatre Buildings will see we are taking over the premises vacated by D.J. Scott, the photographer The present site, once an arcade of shops and offices in the passage leading between the New Theatre and Scott and Wilkinson, was acquired in 1901-2. Now we are expanding with new presses to enable a 24-page weekly paper, modern Linotype plate casting machinery and a larger photo-engraving department. We have also introduced a fleet of efficient delivery vans 33 02 14a & b

1933 David John Scott had been engaged in photographic work all his business life. He first started in 1884 in partnership with Mr Wilkinson at 47, St Andrew's Street. They bought an existing business for £300 and traded for five or seven years before the partnership was dissolved and he bought Wilkinson out. About September 1932 he had to leave those premises and remove to 59 Regent Street, which affected the business. Trade had declined and people were not having their photographs taken as much as they used to. 33 06 15c

Sherborn, Henry

Memories 28th April 2004, by Mike Petty

Newmarket is a town that has been attracting visitors for centuries; and where there are visitors there are people providing services for them - hoteliers, public houses, shops, and postcard publishers.

In March 1904 the News reported: "Newmarket is being well catered for in the way of pictorial postcards. A delightful set of six views in colour has been issued by Mr Ernest Parr, stationer. Having seen them one can well understand the enormous success with which they have been received. The cards are selling at the rate of 250 a day. The series includes views of St Mary's church, horses returning from a morning gallop, the royal entrance to the Jockey-Club grounds and the High Street on market day". [SCANS OF NEWMARKET HIGH STREET SHOWING CAR AND SHOWING BICYCLE - NB NOT BY PARR]

Now Newmarket Local History Society is staging a major exhibition of old postcards in the town's Library. They are part of the collection of one man, Roger Newman who was born and educated in Newmarket and for many years has been acquiring images from every available source, including the internet and postcard auctions. He has tracked down over 800 cards from which the Society has made over 300 good-quality colour copies to make it easier to see details. Some of the rarer ones are now quite expensive and while a few go back to the earliest days of postcards most were taken by Sherborn during the late 19th and early 20th century. In addition there are several Comic Cards, one of which emphasises the sporting side of Newmarket - searching out bed bugs, mice and other pests in hotel rooms! [SCAN OF CARTOON CARD]

But Roger's collection includes topics of interest outside Newmarket itself. There are pictures of the Beta airship that took place in the army manoeuvres of 1912 and of troops based in the town during the Great War together with views of the various railway stations that will appeal to the transport historian. [SCAN OF PASSENGERS LEAVING STATION]

There is also a most interesting picture of an early motor car surrounded by onlookers. To track down its history I turned to Andrew Murkin's 'Illustrated tour of Burwell', a magnificent pictorial history published not in book form, but on CD-Roms.

The picture recorded an historical occasion in Cambridgeshire: the removal of one of the last turnpike toll gates at Burwell in December 1905. During the 1800s the landscape of many

local parishes was altered forever by Inclosure Acts. When the commissioners surveyed Fordham in 1809 they decided it would be appropriate to construct a new road to Burwell. The Burwell commissioners agreed when their turn came in 1814. But when the new road was finally laid out it became clear that right in the middle of the route was a stretch of private land owned by Sir Vincent Cotton. He erected a tollgate and demanded payment from anybody passing through. Agreement was reached that if the villagers kept the road in good order they would be able to go through at a charge of only 1d, but he could charge other people what he liked.

The gate continued long after others had ceased and was a subject of constant complaint. In 1899 A.J. Wyatt wrote to the News: "Sir - I was cycling from Cambridge to Soham and between Burwell and Fordham I came suddenly upon a closed and barred gate, which I was kindly permitted to pass through on paying a toll of twopence. I learned that the gate is called the Ness Gate, that the roadway at this point is Crown property. In its present position this gate is a danger to cyclists but its very existence is a ridiculous and monstrous anomaly with its toll of 1d for every vehicle hailing from Burwell and 4d for every vehicle coming from less favoured districts. It is a very unfortunate circumstance that this piece of road is rented by the vice-chairman of the County Council"

Negotiations were started to have the toll removed once and for all. The Newmarket Rural District and Cambridgeshire County Councils each agreed to pay £250, but the remaining £100 was to be found by public donations. The chairman of the Newmarket R.D.C., William Ambrose undertook to organise this collection and Newmarket Member of Parliament Charles Rose, a racehorse owner and Jockey Club member, undertook to make up the balance if insufficient funds were forthcoming.

But there were no difficulties, and on 1st December 1905 a large number of people made their way to witness the final rites. There were speeches before the photographers moved in to record the final moments. One picture was taken of Mr Ambrose paying the last toll to the gatekeeper with a brand new 6d. Then the gate was lifted off its hinges and photographed in mid air and the gateposts undermined. The gate had gone and the road was open forever. But was it? Somebody seems to have had the idea of another picture, this one of Charles Rose M.P. in his motor car. The vehicle was manoeuvred into place, and his supporters gathered round, but if you study the postcard in Roger's collection it does seem that the post has been stuck back in the hole temporarily just for the record! [SCAN OF PAYING THE LAST TOLL; SCAN OF THE MOTOR CAR]

Modern roads permitting Roger Newman will be travelling down from his home in Stafford to perform the opening ceremony at Newmarket library on Tuesday 4th May at 11 a.m. after which the exhibition will continue for the rest of the month.

On your website you list photographer Henry Sherborn with K1874-1937 - does this mean the era that he was practising?

I have a couple of children's photos with the embossed H R Sherborn, Newmarket on.

However, I know they are family but who and I am trying to establish the generation. I am only aware of one person being born in Camb, circa 1937 so could it be her.

I've tried tracing Henry through the census and death register and it appears he died in 1899, he did have a son Thomas, who is a photographers assistant in the census. Do you know if he carried on his father's business, and never changed the embossing stamp?

Many thanks, any help appreciated.

Sue

Sue Boniface sue@asboniface.co.uk

30.7.05

I see from the BDM that a H R Sherborn died in 1899, and looking at the 1901 census it appears that his wife is running the photographers. His son Thomas is an assistant. So maybe it was easier to carry on using the embossed stamp that was already set up. The elderly relative who gave me the 2 photo's believes one of them was taken in 1924.

Simpson Brothers

The Simpson Brothers are best known as photographers of water and beer.

In August 1879 more than three inches of rain fell in six hours, "the lightning and thunder were awful in grandeur, and the downpour of rain and hail terrible ... Trees were torn up, mills wrecked, cattle were killed in the field and more died from drowning; farms were set on fire by the electric fluid and churches were stricken" reported the Cambridge Chronicle. The Cam flooded across Midsummer Common and water lapped within a few yards of Maids Causeway. The footbridge at Jesus Lock stood only inches higher than the river - and it was here that the Simpsons took the photograph that has ensured the floods continue to be remembered.

Charles and John were born in the early 1850s, sons of a cabinet maker and nephew to Albert Nichols, a photographer of St Andrews street. The brothers were following his trade by 1878 probably from premises around Priory Street which was then being developed.

Their early photographs include Trumpington school, a group of the Sixth Cambridgeshire Volunteer Rifle Corps in 1876 and a number of business premises. Then they received a lucrative commission from the Bishops Stortford brewery of Hawkes and Company which involved them in travelling between Cambridge and Mortlock to photograph their 100 pubs. This enormous undertaking may have occupied them for two years and has proved an interesting exercise for Ian Stratford of Wakes Colne who has acquired copies of the photographs taken by the Simpsons. They include the Castle, Sun and Mitre in Cambridge, the Hop Bine at Cherry Hinton, the Plough at Shelford and village inns at Horseheath, Balsham, Linton, Ickleton & Sawston.

Sadly Charles Simpson died in November 1880 and though his brother John continued the business for another 50 years little of his work has yet found its way into the Cambridgeshire Collection. The exception is another well-known picture : that of the horse ambulance operated by Ellis Merry, the most inappropriately named undertaker of Abbey Walk.

—

Smith, Samuel 1802-1892,

Samuel "Philosopher" Smith was a man who loved science. He built his own microscopes to examine specimens of plant and animal life - finding hours of interest in a glass of ditch-water. He studied the stars, able to turn his telescope to any particular nebula in a matter of moments, whilst his knowledge of earthly geology and mineralogy was legend. His collection of coins was the envy of the district and were displayed in cabinets he constructed himself, whilst he would also assist his friend Algernon Peckover in the labelling and display of exhibits housed in the Wisbech and Fenland Museum.

Another of Samuel's talents is regarded as one of the treasures of that great museum, for he pioneered the use of photography to record the streets and scenes of the fenland capital between 1852 and 1864.

Smith was a farmer's son, born in Tydd St Giles. By 1830 he was in business as a timber merchant at March living with his first wife, Myra and two daughters. Business seems to have boomed for by 1847 Samuel had retired and moved to Malvern House, Leverington. Five years later he took up photography, taking his camera into the centre of the village on 12th October 1852 to record a view of Leverington Hall. Other views of that village occupied his attention in subsequent years, not least his own home which became a standard test subject so that he could be sure that his camera and paper negatives were working properly after the winter layoff, for with exposures taking between twelve or fifteen minutes even on a bright day it was impractical to think of venturing out in winter gloom.

Soon Samuel turned his attention to Wisbech itself, often setting up his camera on its tripod in the same place to obtain "before and after" views of a particular area that was undergoing redevelopment. With the long exposure people passing in front of his lens would not appear on the negative - ghostly figures in a seemingly deserted streetscape - but the river on which the town depended for its prosperity presented other problems. The tall-masted ships would sway to and fro on the tide - so Samuel achieved his clear images of a bustling port by waiting for low water.

Smith took his last pictures in 1864, when aged 62, having achieved his aim of recording his home town and its environs in a thoroughly scientific manner and leaving a record that is the envy of towns elsewhere_

Smith, W.H.

"Dear Carrie. Do you mind me asking you if I can sit with you next term, as I would much rather sit with you than with Maggie Hare ... your affec friend, Gertie Ince"

Thus reads a message on a postcard sent from Sudbury to the daughter of a stonemason in Cemetery Road, Bury St Edmunds in June 1914. The card chosen to convey this plea - on which future happiness obviously depended - was one of the "Aldwych series", depicting a tree lined Brooklands Avenue in Cambridge. A young lady in a large hat is walking down the centre of the deserted road, carpeted with leaves.

The same scene was also used to inform a Nottingham couple that "J" had arrived safely but was too busy to write. This time however the card was a "Kingsway real photo series" showing the same girl in the same street at the same time - but now there is an additional tree obscuring part of a gateway clearly visible in the "Aldwych" view. Both cards carry the same reference number S1918 and were obviously produced from the same negative - only careful study reveals the artwork which has gone into the Aldwych card's production.

Both were published by the same company - W.H. Smith - who produced a third series of postcards - "Derwent". They were in full production by 1906 and by 1910 had some 6,000 different cards available.

The "Kingsway" series were printed in a sepia tint and covered a large variety of places and scenes. However many of the photographs are flawed - a view of traffic outside the Great Eastern Railway station captures bicycles, hansom cabs, the Bull Hotel horse bus together with motor cars and an Ortona bus. Yet the composition of the picture is such that the bus is chopped in half on one edge of the card and a car on the other. Doubtless the "Aldwych" version - if one were published - would have once more tidied up the scene recorded by the photographer's camera.

captions : Brooklands avenue - the "Aldwych" version where a tree has been removed from the left foreground and a fence painted in [B.Bro.K14 4182

Gt Eastern Raiway station c1914 showing variety of transport and a bus shopped in half
I.N.K14 4913

Sand street Soham - the sender asks "Can you find Mr H & the dog" [Y.Soh.K1 30295

Quayside seend from Magdalene bridge c1914 B.Qua.K14 3805_

Snelson, Briscoe (1890-1973)

As a young man Briscoe Snelson contemplated a career as an architect or an engineer but his father was manager of Norman Bradley's pawnbroker's shop in Bridge street and Briscoe took up where he left off. In the days before the Great War it was horse-rugs that were brought in as pledges, by the 1930s it was hockey sticks and gramophones, undergraduate overcoats or student rings. In 1928 the three golden orbs, symbol of the pawnbroker's trade, disappeared overnight. Snelson went neither to police or insurance company but to the editor of The Granta and soon the appeal "Give us back our golden balls" was on everybody's lips. Within three days they were back.

Outside shop hours he developed his twin passions of rowing and photography. He served as secretary of the Cambridgeshire Rowing Association for 46 years writing a series of articles on the sport which were produced in booklet form entitled "Sixty-three years on the Cam". Two club trophies carried his name but his love of the river was not confined to rowing, he enjoyed it as a fisherman and as photographer.

In 1931 Snelson started making a photographic survey of the River Ouse from its source in Northamptonshire to its mouth beyond King's Lynn. At first he found it hard to locate the principal source of the river, two ponds in the yard of Potash Farm in the parish of Wappenham. He sought guidance from a baker he met on his rounds - but the baker had not even noticed the small stream that ran beside the road. He could however provide an introduction to the farmer in whose land the ponds lay and who seemed most suspicious that anybody should want to photograph them. However Snelson's charm worked and the scene was duly snapped. It was the start of a 159 mile expedition that Snelson compressed into a lantern lecture which he delivered to audiences in Cambridge and across the country. In Letchworth, Luton, Skegness and South Shields camera enthusiasts waxed lyrical : "your lovely slides are a revelation of what can be done ... real art and surely perfect craftsmanship"

Part two

Briscoe Snelson became widely recognised as a master photographer whose presentations were talked about with admiration for weeks afterwards. He accepted invitations to lecture in Birmingham, London, Nottingham & Manchester - who only invited the "more outstanding people of the photographic world". His topic included "Landscape as I see it", "My African holiday" and of course his River and fenland scenes.

He was also in great demand for judging photographic competitions - including those of RAF Bomber Command - but was delighted to receive criticism of his own work. The lantern slide section of the Amateur Postal Camera Club circulated work around its members, inviting them to pass comment on each others pictures. The photographer had to record technical details such as make of plate, lens stop, exposure and developer used but it was left to the judges to deduce what mastery had taken place in the dark room.

Briscoe submitted many of his views of fenland. Subjects such as the Lode at Burwell, a forthcoming storm or dramatic skies at Reach demonstrated his ability to select a viewpoint and then wait patiently until light and clouds combined to produce a picture even the most critical judge could not fault.

One view Selson submitted was of St John's college bridge taken in June 1941 which split the panel. One found it "one of the best bridge shots I've seen", another thought it must have been taken in very bright sunlight whilst a third commented "What have you "been an' gorn an' dun" to old St John's bridge - whitewashed it?. I have seen it under many lighting conditions but have never seen it look white before. Is it cyanide". But whether the effect was caused by mother nature or darkroom manipulation only the master photographer could be really sure.

Although his negatives and lantern slides have been deposited in the Cambridgeshire Collection nobody will ever truly recreate the excellence that the name of Briscoe Snelson epitomised.

—

1933 Snelson lecture on River Cam – 33 03 24b

1935

Briscoe Snelson gave a lecture of exceptional interest on the Ouse and its tributaries, showing several beautiful slides of the scenery. This was a stretch near the Godmanchester-St Neots road where the river ran alongside the rail-road and every morning an enthusiast would wait to race the 'Flying Scotsman' with his motor boat. "Elsworth was a photographer's paradise. It has no traffic problems, is on the bus route and has no petrol pump. It is a typical Cambridgeshire village, and I hope it will not change", he said. 35 03 21a & b

1935 Briscoe Snelson gave a talk, illustrated by lantern slides on 'The River Ouse with the Camera' 35 12 07

Squires, W.C.

For some photographers being in the right place and waiting for the right time is not enough. Once the shutter has clicked there begins the sometimes even more creative process of developing the film and printing the picture. Dedicated photographers could "improve" the image by bleaching out some details and burning in others. They could combine a cloudscape taken on one day with a landscape taken some time later to produce a magnificent scene they had never actually witnessed

One man who could work miracles was Cliff Squires who developed an enthusiasm for a complicated photographic process known as "Bromoil".

This involved developing a photograph in the normal way before bleaching, washing and rinsing it in a sulphuric acid solution. Once the print had dried it had to be soaked in warm water and then the resulting image was inked with a brush to produce an effect similar to an oil painting - something like the modern soft-focus technique sometimes used by wedding photographers. Squires was a master of the art whose expertise was recognised by the Royal Photographic Society which selected one of his works for an International Exhibition in London in September 1922. He regularly exhibited at the Cambridge Camera Club, of which he was a founder member.

He sought inspiration for his pictures from Coe Fen, adjacent to the Mill Pool from which he ran the punt-hiring business, and from the villages around Cambridge. Often he undertook

photographic expeditions with his friend Briscoe Snelson, the two men photographing the same scene but then processing their work in their own styles. They would meet at the Dorothy twice a week for coffee and talk about what they'd seen.

On his retirement to Millington Road in 1932 Squires equipped himself with a superb darkroom from which to pursue his hobby and some of his prints produced in his favourite "Bromoil" style are housed in the Cambridgeshire Collection, a testimony to a man part photographer, part artist._

1956

W.C. Squires had been a founder-member of the Cambridge Camera Club; he was a master of the technique of bromoil, his work being exhibited overseas, and an enthusiastic lantern slide worker. But he refused to lecture and many of his slides had never been shown. His speciality was the portrayal of open landscape and he aimed for a natural effect, be the conditions stormy or sunny. He loved the fen country round Reach 56 01 20d

Starr, Ralph– some notes by Mike Petty

Ralph Starr was born at Stratford in London in 1866 but was brought to Ely in Cambridgeshire as a baby in arms. He was aged just nine when his family made Cambridge its home, settling in the congested district of King Street - a far cry from the pleasant cottage and garden that Ralph had become used to.

Perhaps it was this which sparked his lifelong interest in housing issues. Nor could he have been unaware of the potential for town versus gown disputes after witnessing a great crowd of undergraduates descending on the house of the Mayor, Alderman Death, who had dared to punish some rowdy gownsmen who had disturbed a concert being given to commemorate the opening of the new Corn Exchange.

Little could Starr have realised that the disturbances he would have to face were to be of much greater import.

Ralph wanted to be a teacher but the early death of his father left him as breadwinner for the family of ten and forced him into a more remunerative career. He got a job with the well-known University photographers Hills and Saunders, where he remained for eight years studying the new art in all its branches and departments before launching out on his own.

His first studio was opened in Mill Road in 1888, moving one year later to Fitzroy Street. It was followed with another branch at Ely in 1900, where he teamed up with John William Rignall, and a third in Regent Street. He developed into one of Cambridge's most eminent photographers.

He also developed his interest in Local Government, being elected as a Liberal candidate in the St Matthews ward in 1904. His position was never challenged again and in 1922 he was elected Alderman, chairing numerous committees until finally defeated in Aldermanic elections in 1945.

He served two periods as Mayor, the first in 1918 when the transfer from war to peace demanded all his foresight and tact. There was unrest amongst ex-Service men and nobody could tell what would happen. Then, at a critical period, trouble broke out in Luton and Starr was asked to allow 20 constables to help keep order there. By sending them he depleted the local force and should disorder have flared here there could have been serious consequences. Fortunately the crisis passed peacefully and his second Mayoralty, 30 years later was comparatively trouble free.

When Ralph Starr died in 1950, Cambridge lost "the best-known man in the town" whose name lives on with the photographs taken by the firm he founded

Extra notes:
1950

Mr Ralph Starr, twice Mayor of Cambridge & once described as 'the best-known man in the town', died at his home. Few men have given so much of their life in the service of the town. He was first elected to the Council in 1904 and served continuously till November 1945. At a time when there were few Labour members of the council he was looked upon as the 'People's Mayor'. As a young man he entered the photographic studios of Messrs Hills & Saunders where he remained for eight years before starting the business to become well known in Cambridge & Ely as 'Starr & Rignall'

Starr & Rignall

STARR, Ralph 1866 - 1950

born at Stratford, London 1866 and brought to Ely as a baby, to Cambridge aged 9. Job with university photographers Hills and Saunders - branched out on his own, first studio in Mill Road 1888, following year moved to Fitzroy Street, Ely branch 1900 and third in Regent Street. Became eminent photographer and much involved in Council work. (Mike Petty CWN 29.11 90.) In Ely his business became that of Starr and Rignall when he joined with J. Will RIGNALL. Starr and Rignall apparently also took many photos of the 1947 Floods as can be seen in 'The Battle of the Banks' PB

1930

Alderman Ralph Starr entered the photographic studios of Messrs Hills and Saunders as a young man but then started a studio of his own and became one of Cambridge's most eminent photographers. He was Mayor in 1918 at a time when there was unrest among the ex-Service men. Trouble broke out in Luton and he was asked to send 20 constables to keep order. For the next three days Cambridge, which might have flared into disorder, was deprived of a considerable proportion of her own protectors but the danger passed. CDN 30 07 15 – **includes portrait**

Ralph Starr reminiscences about 1875 – 32 05 25 & 25a

Stearn, William, by Mike Petty

For over 100 years the name of Stearn was synonymous with photography in Cambridge.

Thomas and his wife started their business about 1867 in the premises at 72 Bridge Street that the firm was to occupy until 1970. In April of that year they issued an advertisement thanking their patrons "for the liberal support received since they have practised the art of photographic portraiture". Now they were expanding from the small cartes de visite, whose decorated backs added to the impact such greetings cards made, to Cabinet size portraits. They had also installed a private dressing-room for ladies so that they prepare properly for their photograph. Sometimes there were bargains to be had and in June 1868 cartes de visite were available at just 6/- (30p) per dozen - provided this was paid in cash. By January 1870 they were again offering significant reductions for cash transactions with 12 full-length album portraits costing 7/6 (38p), a reduction of half-a-crown over the cost if the work were booked.

Stearn was soon taking his camera outside the shop, undertaking commissions from the University, especially of sporting occasions. When in 1888 the pointed prow of one eight rode up over the side of another and pierced the lung of an undergraduate rower it was Stearn's

camera that proved the fault had been a malfunction of the rudder rather than the action of the cox.

Thomas's sons Walter and Harry joined his business. Walter was himself a prominent sportsman and expanded this side of the work, becoming more well known in University sporting circles than any other townsman. He died a bachelor in 1929.

During the Second World War Stearns continued to record the local scene - a scene which now included many of the organisations evacuated to the safety of Cambridge. During this period they sent their glass plate negatives to be processed in Brighouse, near Leeds, from which they were later returned for addition to the Cambridgeshire Collection, though sadly the rest were destroyed when the Bridge street premises were vacated following their merger with Eaden Lilley's photographic business in 1970.

These together with a comprehensive collection of postcard views compiled by one of their photographers, Frank Kenworthy, and the thousands of sporting faces decorating club rooms throughout the area will ensure that the name of Stearn, like their photographs, will not fade away.

ADDENDA

Mr Walter James Stearn, the Cambridge photographer, has died. He had been ill for about a year and recently went to London for radium treatment. He did not get better however and the end came today

He was a son of Thomas Stearn, the founder of the photographic business, and with his brother Harry made it well known in University circles.

In his younger days he was a keen sportsman, rowing being his principal interest. He was a member of various rowing clubs whilst his professional work down the river on race days made him a well-known figure to generations of undergraduates.

He was president of the Rodney Dramatic Club and always sent bouquets to all the lady members of the cast of the plays, but could never be persuaded to appear on the boards – Cambridge Daily News 4.2.1929, 5.2.1929

1905 Thomas Stearn, the photographer, has died. He was one of the first resident photographer in Cambridge 60 years ago, though an itinerant exponent of the art known as Sarony had previously experimented with the faces and features of people at his van on Parker's Piece. He practised the wet process by which the unfortunate subject has to compose his features for at least 30 seconds until in 1880 the 'dry' process reduced the exposure to a fraction of a second. His wife had the distinction of being the first lady photographer in England. His two sons, Harry and Walter, continue the business. 05 09 07

1906 We deeply regret the death of Harry Cotterill Stearn of the famous Cambridge photographic firm. He asked to be laid at rest in the new cemetery, Newmarket Road, 'within sound of my work' – the commotion caused by the University boat races where for many years his slight figure has been familiar to successive generations of undergraduates. Mt T. Stearn the father died last year when H.C. was recovering from a long illness. Educated at the Perse he went direct into the business. The wet process was still in vogue and he was among the first to recognise the possibilities of the 'dry' work. He with his brother, Walter Stearn, who is now head of the firm, became the working partners of their father,. 06 02 08a

1906 Harry Stearn funeral arrangements – 06 02 12d

Talbot, Stanley F

It was in 1840 that Adam Sedgwick made the journey from Cambridge to Bartlow, near Linton, to witness the opening of an ancient burial chamber. The custom of throwing great heaps of stones over the dead and piling great mounds of earth over their remains was, he recorded, very old with several references in the Bible. The ancient Britons constantly raised such monuments, and the Romans seemed to have followed their lead. Seven of them were constructed in close proximity on the Cambridgeshire-Hertfordshire border, quite near what some claim to have been the site of a great battle at which Canute defeated King Edmund and his army in 1016.

Excavations had taken place previously, one being in 1815 when a retired Cambridge physician, Busic Harwood, employed labourers to cut through one of the barrows from the top. No record was kept of the actual process but various objects were known to have been discovered, some of which found their way into the museum at Saffron Walden several years later. However more thorough investigations had been carried out in 1832 and 1835. Based on the information gleaned then Lord Maynard, to whom the site belonged, ordered cuts to be made at ground level right into the centre of the barrow.

There in the darkness they discovered a box, partly filled with dirt and soil that had passed through the broken lid. In it were beautiful bronze vessels used in the sacrifice of a cockerel, together with glass bottles one still containing liquid, perhaps wine, and another with fragments of bone from the funeral fire. There was also a bronze lamp, its wick only partly burned and the oil still present - it had provided light until the oxygen had become extinguished and the Roman's remains finally left in the peace of darkness.

Sedgwick and the others retraced their footsteps to daylight and departed by train leaving behind them onlookers scratching through the earth and rubbish in the hope of finding a bit of an old Roman. One would have had a surprise - 3 or 4 pieces of gingerbread strategically placed by Sedgwick purposely to puzzle them.

Such an obvious tourist attraction was not lost on Stanley F. Talbot, a photographer of Market Lane, Linton for a brief period around 1904. He published a postcard view of the scene together with others of the surrounding villages, whose charms are far more visible than the mighty mounds in the thicket at Bartlow.

Tams, William

As a lad William Tams played cricket on Parkers Piece with the famous Hayward Brothers, Tom and Dan; as a young man he became butler to the Master of St John's college. He is remembered for neither his skill with bat and ball or the etiquette of University life : William Tams is remembered for the hobby that became his business - photography.

About 1905 he published a series of postcard views of Cambridge that are as clear and crisp today as they were when first produced. Nobody has captured the atmosphere of the town better : a couple stroll along the country lane that is Mount Pleasant, a child waits by an abandoned cart at the junction of Victoria and Chesterton Roads, whilst another view shows children soon after Milton Road council school was opened in 1905 - the school attended by W.H and F.H. Tams.

By 1912 Tams had established himself as a professional photographer in the house in Humberstone Road that had formerly been home to W.G. Pye and not far from Harry Moden whose cartoon postcards on topical issues attracted wide acclaim. Recognition quickly came. By 1916 he was elected President of the Cambridge Photographic Club to whom he lectured on such technical subjects as Intensification and Reduction, lantern slide making or copying as well as regaling them with his account of a visit to a coal mine and by 1938 was producing colour transparencies.

He represented the Club on the committee of the Cambridge Antiquarian Society then planning their photographic record of Cambridgeshire though apparently not contributing much of his own work. His postcard views are represented however, instantly recognisable because of that elusive quality that makes them stand out from the rest - a mixture of technical quality, an unusual angle and an abundance of everyday activity that brings to life a world now dead.

next week : Tams pt 2_William Tams, pt.2

William Tams is recorded as having become official photographer to the University of Cambridge, taking college pictures and photographs of documents, but as yet no examples of this side of his work have been obtained by the Cambridgeshire Collection. However several of his postcard views have been obtained, including one includes a message from the photographer himself.

The establishment of Turnpike Trusts enabled roads to be maintained at the expense of the user but most were abolished during the latter part of the nineteenth century. Those on the main road from Cambridge to Ely, for example, were taken down during 1874 when in October a notice was issued that the material of tollhouses and their outbuildings were to be sold and removed before the end of the year. It was decided not to leave the tollhouses in position since it would "afford perpetual remembrance of tollbars".

By 1905 the sole remaining gate was that on the road between Burwell and Fordham where two stretches of publicly maintained road were separated by a couple of streams and some boggy land. In 1832 a new owner had diverted the streams, built a bridge and constructed a private road which local residents were allowed to use only on payment of a penny toll. There the matter rested until Mr Ambrose, a local farmer and Chairman of Newmarket Rural District Council took the matter in hand. He raised £100, and got the County and Newmarket councils to cough up £250 each to enable the tolls to be abolished. So it was that in December that year Cole Ambrose ceremonially paid the last toll - watched by a crowd of onlookers and at least one local photographer.

Tams obviously saw the potential for making a quick shilling for he took a photograph of the doomed gate and sent it to local shops offering to supply them at a price of 2/- per dozen. He was however perhaps outsold by another photographer, Gillson of Burwell, who captured the actual moment that the toll was paid.

William Tams continued to reside in Humberstone Road until the 1950s, a much respected senior figure in local photographic circles._

William Tams

William Tams played cricket on Parker's Piece with the famous Hayward Brothers, Tom and Dan; as a young man he became butler to the Master of St John's college. But he is remembered for the hobby that became his business - photography. About 1905 he published a series of postcard views of Cambridge that are as clear and crisp today as they were when first produced. By 1912 he had established himself as a professional photographer & became

official photographer to the University of Cambridge, taking college pictures and photographs of documents. In 1916 he was elected President of the Cambridge Photographic Club to whom he lectured on technical subjects as well as regaling them with his account of a visit to a coal mine and by 1938 was producing colour transparencies. Tams represented the Club on the Photographic Survey committee & contributed some of his postcard views.

Thompson, Sidney

So far as I know neither so prolific or so well known as most of the others but he did take some very good photos inside the cathedral. Mr Thompson came to Ely in 1908 to manage a chemist's shop near the top of Fore Hill. He soon took it over from the previous chemist's sister, a Miss Howard but retained the name Sturton and Howard. The chemists sold all sorts of things including photographic materials - 'We had a man who did the photography. .' so it would appear that Mr Thompson was far from being a professional

Titterton, John 1830-1914, by Mike Petty

TITTERTON, John A. P. 1830 - 1914 Antiquarian, astronomer (worked for Royal Astronomical Society photographing sunspots) and artist. Son of a former Chief Constable of Cambridgeshire he came to Ely as a young man. Titterton's business premises were on the corner opposite the Lamb Hotel (now Artist's Corner) where later Starr and Rignall had a photographic business. PB

John Titterton numbered photography as just one of his talents for he was antiquarian, astronomer and artist as well whose oil and water colours were much admired be they of contemporary subjects or imaginative reconstructions of earlier scenes - such as the building of the Cathedral itself.

The son of a former Chief Constable of Cambridgeshire he came to Ely as a young man and made his home there for the rest of his long life. He was quickly accepted: "I found all kind and courteous, from his Lordship the Bishop to the humblest fowler and fisher"; whilst his sporting talents brought him life-long friendships with some of the best men of the district. He described many of his acquaintances in a number of articles - people such as Sloth Gotobed, a dark, slow moving creature but an unequalled fisherman whose mother, a handsome upright woman had a reputation as a witch.

Few people knew more about Ely and the fens than John Titterton who was convinced that many of the old fenmen lived to a ripe old age on the principle of the survival of the fittest. Their lives were lived in the open air, their food was for the most part bread and vegetables with a piece of pork on Sundays, a good stew of eels every now and then, a baked pike, or a fat tench, spatchcocked and fried golden-brown in the pan.

Titterton's reputation as an astronomer was known far outside the City of his adoption and he worked for the Royal Astronomical Society photographing sun spots, although a larger project to compile a complete photographic star chart had to be abandoned. However he also turned his lens on more earthly subjects, photographing friends and acquaintances. Several of his photographs combine technical skill with his artist's eye. He chose some unusual angles from which to record familiar scenes and his picture of the taken from the top of the chimney of the Quay brewery in 1879 was hailed as "the best photograph ever taken of the Cathedral exterior".

In the 1881 census he is living in St Mary's Street, Ely with his wife, Elizabeth aged 35 and son, John then 10 months. John senior is shown as 49 years old, described as a photographer and artist who was born in Middlesex. Their house was near the corner with Lynn Road apparently a couple of doors down from their business premises.

John Titterton wrote many articles on fenland scenes in Cambridgeshire newspapers; many are preserved in a scrapbook housed in the Cambridgeshire Collection at the Central Library, 7 Lion Yard, Cambridge alongside copies of his photographs, paintings and drawings.

note – carte de visite – photo 887

Tuck, Raphael

Since the introduction of picture post cards by Messrs Raphael Tuck five years ago much rapid strides have been made in the development of this delightful form of art. The 1904 productions surpass everything that has been previously issued. First and foremost is the 'Oilette' series; each is a veritable miniature oil painting, so perfect that to use it as a postcard seems profanation. The demand for these cards is simply unprecedented. A pleasing feature is that every particle of the work is entirely of English production and the previously undisputed superiority of continental colour cards is a thing of the past.

Tyndall G.H.

d. c.1934. He lived in the house on the Palace Green, later Cross's Teashop and now the site of the old library soon to become the Cathedral Education Centre, (from 1920 or earlier) until c.1933. He was mainly an architectural photographer.

COMMERCIAL PHOTOGRAPHERS including Valentine, F. Frith, Walter Scott, Kingsway Real, Solomon Brothers etc. etc. BP

Valentine & sons ltd

Valentine and sons of Dundee were one of the most prominent and prolific publishers of postcards. The firm was established by John Valentine in 1825 and by 1830 started printing pictorial envelopes of many kinds, one advocating Ocean Penny Postage whose foremost protagonist was the American traveller Elihu Burritt.

Burritt published an account of a walk from London to John O'Groats in 1864 in which he describes his problems in obtaining accommodation in Caxton "which looked as if it had not shaved and washed its face, and put on a clean shirt for a shocking length of time". Finding the inn reported full - though it seemed empty - and every house in the village equally inhospitable Elihu decided to return to his original port of call. Turning on his transatlantic charm - "I was an American traveller, weary, hungry and infirm of health - and would pay an extra price for an extra effort to give me a bed for the night". This persuaded the landlord to consult "the missus" who found a room "unexpectedly vacant". His meal was taken in the kitchen - "a capacious museum of culinary curiosities" where he spent the evening regaling his hosts with tales of adventure and travel before retiring to the best room in the house. Next morning he took a capital breakfast in the best parlour and resumed his walk with pleasant memories of an old village inn.

Perhaps not surprisingly Valentine's travelling photographer seems not to have visited Caxton but various other villages do feature in the range of postcards the company issued from the

mid 1890s and just before the Great War the company's 50 printing machines were turning out between one and two tons of postcards every working day.

Valentines also issued books of views of Cambridge reproducing many of the pictures issued as postcards and although many of these are of the standard college scenes they usually feature the less photographed areas of the town such as Mill Road, and give an impression of the thousands of scenes captured by this one postcard publisher alone._

Wailes, Rex 1901-1986

Rex Wailes started his lifetime's work in 1923 when as an engineering apprentice in Lincoln he was approached to undertake a survey of certain of the windmills in Lincolnshire. At the time he had a motor cycle, a quarter inch Ordnance map and a camera and all were put to good use.

Two years later he joined the Newcomen Society for the Study of the History of Engineering and Technology where four of its members, themselves enthusiasts, encouraged him to collect and collate data and make photographic records of the interiors as well as the exteriors of the mills which were still a common sight in the country.

It was in that year that Wailes pointed his camera at Cambridgeshire windmills with views of Fulbourn and the two at both Willingham & Soham being his first to be added to the Cambridge Antiquarian Society's survey of mills. More followed next year.

In 1950 he contributed an article on the Cambridgeshire mills to the Newcomen Society's Transactions followed four years later by his best-known book "The English Windmill".

By then the Society for the Protection of Ancient Buildings became interested & formed a Windmill section to which Wailes became honorary technical adviser - just another of the steps which would by his death in 1986 find him acclaimed as the most distinguished man of his time in the study of windmills and watermills, both nationally and internationally.

In 1970 a repeat survey of the windmills revealed many which had been working in the 1920s such as Ashley, Lt Downham and Haddenham had become derelict. However the mill at Bourn which Wailes found "derelict, though not in bad condition" has been fully restored and today enthusiasts are helping to ensure that the sails which inspired Wailes continue to enliven the Cambridgeshire landscape._

White, Charles Harold Evelyn-White (1850-1938)

Charles Harold Evelyn-White became a choir boy in Norwich cathedral in 1859 when just nine. He went on to take Holy Orders and served various livings until appointed Rector of Rampton in 1893, a post he held for 37 years.

His church was unusual in Cambridgeshire in that it was thatched, something Evelyn-White disapproved of - such roofs harboured insects and consequently birds swarmed after them, damaging the thatch. Sometimes cats followed the birds and he knew of one parish where a skeleton had been found in the roof - a cat having crawled in through a hole but unable to get back out and starved itself to death.

Although the thatch still survives at Rampton - despite the Rector's preferences - he did manage to transform other aspects of his building. One of the windows had been for many years without glass and on one day, with the object of filling it, he bought some stained glass

from an old shop in Cambridge. The glass belonged to the fourteenth century and cost him the ridiculously small sum of 3/6 (18p). On getting it to Rampton he found to his surprise that it fitted the windows exactly and there was no doubt that this was the glass that had been originally in the church - though how it had got into the hands of a Cambridge shop was a mystery.

Another window was restored in 1924 following research in London where discovered an old sketch of the East window - long before removed. However in a village barn he identified various stones as forming part of the missing structure and had them replaced in the church. The new window was dedicated as a memorial to those lost in the Great War, and to his son Hugh, an Egyptologist present at the opening of the tomb of Tutankhamun but who committed suicide over a woman.

Charles was a noted antiquarian and a prolific writer - including one book on Cambridgeshire churches compiled when he was 61 years which involved him in a great deal of cycling. He could however also draw on the volumes in his Rectory for as Editor of the "East Anglian" he found books overflowing into every room in his house. He was also an enthusiastic photographer, contributing numerous pictures to the countywide photographic survey compiled by the C.A.S. although he fell out with that Society in 1900 and set up another - the Cambs & Hunts Archaeological Society which he ran almost single handed for 6 years.

Evelyn-White retired to Felixstowe in 1930 but was brought back to Rampton for burial eight years later alongside his wife and son._

Harold Evelyn-White (1850-1938)

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Widnall

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