



**New Visions/New Insights:  
A Critical Examination of the Victorian Photography  
Album 900**

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Wales.

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## **Title**

New Visions/New Insights:

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## ABSTRACT

This enquiry focuses on a little known photograph album in the photographic collection of the National Library of Wales. Having been attracted to this album, because of its disparity with the other albums in the collection, and therefore the vagaries of the contents, I was determined to discover more about this intriguing collection of images.

The displacement of an image from its origin, is inherently problematic for the viewer, denying them contextual information. This problem is exacerbated when the image is systematically reorganised into an album. Photographs by Swansea's pioneering photographers, Calvert Richard Jones and John Dillwyn Llewelyn are in archives all over the world, yet despite their historical significance, a great number of these images are devoid of context, and it is often difficult for the 21st century viewer to understand the narrative without knowing the identity of the people who are featured in such albums.

Initiated by a critical study of this modest little album attributed to Calvert Jones, and by means of a hybridised methodology, a system of incorporating traditional paradigms of research, with modern technological practices leavened my approach to this enquiry. The principal methods used are Langford's 'Narrative' and Di Bello's 'inverted paradigm', which formed the core method of my analysis. This study seeks to re-establish a comprehensive narrative of the album, by comparing it with the other known Welsh albums, photographs, genealogical records and archival information.

By familiarising myself with the images of the persons, objects and environments displayed in these photographs, and interpreted as a *proto-vernacular* album, the images began to correlate with one another: this new insight hypothesises the album was created by and for the children. Under this theoretical stance the album and a range of associated interconnections have been reimagined. This study accomplishes this by reconstructing an alternative sequence of images, thus enabling a fresh interpretation.



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## **The Literature Review**

From a young age, I have been interested in all aspects of the mechanics associated with the photographic process, the taking and creating pictures. Initially, it was the physical instrumentation of the equipment and the chemistry needed to form an image, that gripped my imagination, but, as I matured I gained more enjoyment looking at photographs in exhibitions, books or family albums, querying who people were, what they were doing, what was going on behind the camera, yet retained an interest in what equipment and processes were used in making them.

Many years ago I came across early photographs of Swansea which had been printed in the local evening newspaper, they were of places that I recognised, namely Swansea Castle and beaches on The Gower. With further reading and subsequent studying of photographic practices in academia, I have gained insights into why photography flourished in Swansea, specifically, how Swansea became the centre of the photographic scene in Wales and the importance the Welsh pioneers played in those early days of the art. With this acquired understanding and a continued pleasure in exploring the images created by the Swansea pioneers, amongst others, John Dillwyn Llewelyn, Calvert Richard Jones, Mary Dillwyn, Thereza Dillwyn Llewelyn and John Wheeley Gough Gutch, whose photographs have been put into albums, which feature still life studies, landscapes, experimental images and both formal and informal portraits. These early photographers exchanged images with each other, as demonstrated in this

thesis, which have subsequently ended up in many albums. Over the years I have become familiar with the photographs, images and style of these photographers as noted above.

This all changed, when I discovered an online photographic album, Album 900, which had been acquired by the National Library of Wales, Aberystwyth in 1990. This album which dates from the mid 1860's was purported to be connected with Calvert Richard Jones, one of the Swansea pioneers, whose initial interest was in painting. The majority of the photographs were dissimilar to anything I had seen before in both content and style. If the Library's supposition, which was based on auction listings (Sotheby's 1990: 174), was correct, then this album indicated a new segment of Welsh photographic history that had been forgotten over time. Previous historic thought was that Jones had given up on photography by the latter part of the 1850's, and returned to painting.

I could see that there was potentially a gap or incongruity in the understanding of the photographic history in Wales, as this album had never been researched. This was exacerbated by the fact that very little was known about the album or its photographs. When the opportunity arose to research this album, my aim was ultimately to discover more about the album and put it into context with the current understanding of the historical knowledge of early Welsh photography.

This was challenging, simply because there has not been any comprehensive research into this part of Jones's life previously. The overriding reason for this is simply because Jones's life becomes vague after c1856, primarily owing to the

lack of archival documentation relating to Jones from this period. What little remains, mostly letters, is within the archives of William Henry Fox Talbot, principally in the British Library and the Bodleian, Oxford, also amongst David Brewster's letters at St Andrews University Library, Edinburgh University Library and the National Library of Scotland. Therefore, I determined to construct a workable, comprehensible narrative that can potentially impart some of the original context of Album 900, its locations, people and the significance of the photographs. Moreover, the unusual sequence of the images are presented in a non-sequential manner, with duplicates and repetitions placed almost randomly throughout the album.

To do this, I will have to explore diverse areas of research, including genealogical mapping, photographic-process history, archival material, methodological and analytical approaches. By combining these methods and integrating them with the photographs of Album 900, a re-imagined, new interpretation and coherent narrative may be formed.

### **Photographic History**

The photographic history starts with a historical contextualisation of photography's inception, Quentin Bajac (2002) *The Invention of Photography, the First Fifty Years*, which is translated from the original in French (2001) *L'Image révélée : L'Invention de la Photographie*. Bajac not only follows the norms in his historical work, (Niépce, Daguerre and Talbot) but the text includes

unfamiliar details, which have sometimes been overlooked in alternative accounts. For example, when the French school of Calotypists exhibited their work during the Great Exhibition of 1851, and were acknowledged in the final report of the exhibition, for the "superiority of the French Calotype" (Bajac 2002:48) This accolade by the British, stemmed from an improved method by Louis Désiré Blanquart-Evrard (1802-1872) in 1847, which made the process quicker, more stable and consistent. This became popular with the French, especially those who wanted to travel and photograph, like Jones. The appeal was simply that paper was lighter to carry than copper sheets and the new improvements, specifically waxing the paper, rendered a more detailed image on paper, as explained by Bertrand Lavédrine (2009) *Photographs of the Past, Process and Preservation* (Lavédrine 2009: pp224-228). This advancement no doubt helped in what Bajac explores as an overtly pictorial trend in photography, he labels "An English peculiarity" (Bajac 2002 :104) which was adopted by photographers such as William Lake Price (1810-1896) Oscar Gustav Rejlander (1813-1875) Henry Peach Robinson (1830-1901). They created images that were seen as 'High Art Photography', emulating Renaissance Italian art and the Pre-Raphaelite tableaux art of the time. Photographers also sought literary inspiration from Walter Scott, Shakespeare and Tennyson. In context within my research, the echoes of this 'English peculiarity' are evident in Llewelyn's work and to a lesser extent in both Llewelyn's sister Mary Dillwyn (1816-1906) and his daughter Thereza Mary Dillwyn Llewelyn (1834-1926) photography, but perhaps less so with Jones. However, in comparison with other texts, Naomi Rosenblum, *A World History of Photography* (1997), alludes to an international, especially a

European embracing of this style of photography. The so called 'English peculiarity' would appear to originate solely from the use of multiple negatives which were used to create composite images such as Robinson's "Fading Away". (Rosenblum 1997: 229) This elevation of photography as 'High Art' was met with resistance and ultimately failed in its endeavour, a similarity with the classification of the digital photo-shopped images today. James Elkins (2011) *What Photography Is*, sums this up in quoting Virginia Heffernan, of the *New York Times* (2008) "Nothing is more amazing than Flickr for the first half hour, and then nothing is more tedious." (Elkins 2011: 175)

Bajac cites the names of the acknowledged inventors, Joseph Nicéphore Niépce (1765-1833), Louis Jacques Mandé Daguerre (1787-1851), William Henry Fox Talbot (1700-1877), John Frederick William Herschel (1792-1871) and Hippolyte Bayard (1801-1887). (Bajac 2004: 16) Interspersed among them are names unfamiliar to the general historic narrative, including Carl August von Steinheil (1807-1870), Franz von Kobell (1803-1882). Bajac also cites the research into the action of silver salts upon the exposure to daylight by Johann Heinrich Schultze (1687-1744), Carl Wilhelm Scheele (1742-1786), Jean Senebier (1742-1809) in Europe, William Lewis (-) Thomas Wedgwood (1771-1805) and Thomas Young (1773-1829), James B. Reade (1801-1870) in England and John Draper (1811-1882) and Samuel Finley Breese Morse (1791-1872) in America. Geoffrey Batchen (1999) *Burning with Desire, the Conception of Photography*, refers to an essay by Pierre Harment "Anno Lucis 1839: 1st Part" (1977) which cites twenty four individuals with a good cause on claiming a photographic discovery,

including Desmaret, Lassaigne, VÉRIGNON, Fyfe, Ponton, Kobell, Breyer, Zapetti, Winther, Gerber and Florence. Although just names, they form part of what Batchen calls "Quite a list indeed!" (Batchen 1999: 35). What Batchen proposes is these individuals would be better described as 'proto-photographers', (Batchen 1999: 50) because although a number of them pre-date Daguerre Niépce and Talbot, their experimentation was limited to specifics within the reaction of light on various chemical solutions or making imagery other than via a lens.

Enlightening us to the significance of photography's conception, and ultimately its inevitability. Batchen cites numerous contenders at the 'Inventor of Photography', but it is Daguerre, Talbot and Niépce who ultimately share the title, simply because they were able to make and fix an image, which they were able to authenticate through methodically documented proof. (Batchen 1999: pp50-53) Although not strictly the typical standard photographic history book, what Batchen imparts is the questioning of what has been perceived as the authenticity of the history of photography. He interrogates the known facts, supplementing other possible scenarios or contemporary alternatives, such as Hippolyte Bayard (1801-1887) and metaphorical use of the photograph. (Batchen 1999: pp157-173) He also questions how our knowledge has been distorted through misrepresentation. Gernsheim's retouched version of Niépce's first photograph, which went on to be promoted as the original in a number of publications, especially Gernsheim's own, "it appears as 'the world's earliest photograph' in his origins of photography (1982)" (Batchen 1999: 127)



Similarly Bajac imparts an alternative perspective on the formative years of photography's inception. For instance, he informs us of the surprisingly enthusiastic adoption of Talbot's Calotype process in France, so much so that Bayard, inventor of the direct positive on paper, like his fellow compatriots also employed Talbot's method from 1847 onwards, as opposed to using the Daguerreotype. (Bajac 2004: 44) As does David R. Hanlon (2013) *Illuminating Shadows, The Calotype in Nineteenth Century America*, who states that Talbot's Photogenic drawings were being tried in the United States by April 1839 (Hanlon 2013 :18) less than two months after Jones and his friend, John Dillwyn Llewelyn (1810-1882) were experimenting with it in Swansea. In a letter to Talbot, February 28 1839, Llewelyn's wife's sister, Charlotte Louisa Traherne (nee Talbot) (1800-1880), reported that both Llewelyn and Jones were actively practicing Talbot's photogenic drawing process. "We put a piece in the camera obscura but only got a faint outline" (foxtalbot.dmu.ac.uk/LA39-16). From the outset Jones was in a privileged position regarding photography, he was a close friend to another of Talbot's cousins, Christopher Rice Mansel Talbot (Kit) (1803-1890) of Margam Castle, they studied together at Oxford. Therefore Jones had direct access through these friendships to Talbot.

### **Social history**

Grace Seiberling with Carolyn Bloore, (1986) *Amateurs, Photography, and the Mid-Victorian Imagination*, studies the influence of the amateur photographer in a social and artistic context, from the early pioneering amateurs, who embraced and promoted photography as both an art and a science. (Seiberling and Bloore

1986: 1) These included the serious, journal reading, social, club-led amateurs, the rebellious, anti-conventional, Julia Margaret Cameron (1815-1879), the snap-shot amateurs of the 1880's and the secession movement of the 'Linked Ring' (1892), whose intention was to re-ignite and re-establish some of the pioneering amateurs' ethics. (Seiberling and Bloore 1986: 106)

She indicates photography was not immune to the social changes that took place in Victorian society, these differences were not limited between class and aesthetics in the photographic fraternity, they were also interwoven around the issue of establishing the amateur photographers' role, historically and artistically. Analysing the records of the Exchange Clubs, Seiberling establishes these socio-photographic transformations. Initially the Exchange Club patrons consisted of educated men and merchants, "it was photography's very lack of definition that permitted such diverse people to come together". (Seiberling and Bloore 1986: 17) But, as photography gained a clearer aesthetic direction, the social differences within the clubs became apparent.

The albums and exchange photographs made by the members of the Exchange Clubs of the 1850's were "influenced by pictorial traditions" (Seiberling and Bloore 1986: 46), these amateur members regarded the commercial photographers, *the portraitists* as being in a separate category. (Seiberling and Bloore 1986: 47) John Hannavy (1980) *The Victorian Professional Photographer*, alludes to the implementation of the improved methods in the Wet-Collodion era, which led to the introduction of print shop, a form of postcard of local scenes. (Hannavy 1980: 12) As the photographic processes simpler, and the

social changes allowed for more leisure time, starting with the introduction of bank holidays in 1871 and the holidays with pay act 1938, ([www.legislation.gov.uk/](http://www.legislation.gov.uk/)), the criteria of the amateur's photographic output changed too.

Even for those without a camera, the new processes meant a reduction in the cost of having your photograph taken. Robert Pols (2015) *Victorians in Camera, The World of 19th Century Studio Photography*,

In the 1860s, cartes de visite brought photography within reach of all but the poorest classes, and nobody could pretend that any great prestige was attached to having a picture taken.

(Pols 2015: 2)

Pols indicates, that the phenomenon of the Carte de Visite, which were collected by a great many, created a demand for albums to store them in, and this in turn perpetuated the demand for Cartes to fill the spaces, so that albums became more elaborate, and became essential components of domestic life. (Pols 2015: pp160-162) Socially the album, specifically the family photographic album and its construction is predominantly associated with the women of the Victorian household. For Martha Langford (2001) *Suspended Conversations, The Afterlife of Memory in Photographic Albums*, "The photographic album and the mother are often linked." (Langford 2001: 27)

Walter E Houghton (1985) *The Victorian Frame of Mind 1830-1870*, originally printed (1957) explores the Victorian ideal, or perhaps I should say the values that they tried to uphold, it highlights the paradox of the values they held in such esteem. For example many wanted progress, but when progress came in

the form of mass industrialisation, there was a yearning for the countryside idyll from the well-to-do. Many of the industrial town workers had originally come from the country, they now lived in squalor and were forever indebted to the factory owners and that system. (Houghton 1985: pp266-247)

For the wealthy, they could purge their conscience by helping the poor, by financially supporting workhouses, asylums and generally doing good, or at least good for their souls. Houghton says that for all of the criticisms of Victorian values,

They would have pleaded guilty to only one. They would have defended or excused their optimism, their dogmatism, their appeal to force, their strait-laced morality, but they would have confessed to an unfortunate strain of Hypocrisy.

(Houghton 1985: 394)

The Victorian social order, was predominantly a male dominated one, the idea that an ideal woman was one that knew her place, her duties and what was expected, especially in marriage and the affairs of the family. Yet, with all this society driven oppression the women paradoxically made inroads into the professions traditionally held by men.

Helena Wojtczak (2003) *Women of Victorian Sussex*, says that although women were subservient to men, socially in life and law, this didn't stop them from doing exactly what they were not supposed to do, or be, even if they had to mask or hide their activity. Wojtczak's research is based on the lives of women from Sussex, this is I think, representative of the general synopsis of Victorian society as a whole. The type of vocation that the women ventured into was only limited by official regulation, law being one of them, the majority of these

women were from the lower classes and workers of society. It was a different story for the married, prosperous and educated women, often their only occupation was in charity.

It was taboo for well-educated middle class girls to attempt to make a living from their skills because masculine pride dictated that a man should support his family.

(Wojtczak 2005 :43)

Therefore the inclusion of parlour pastimes, filling scrap-books and gluing photographs into the family album, may have come as some relief, or empowerment to the women of the middle and upper classes. Carolyn MacHardy, (2013) *Kodaking and being Kodaked: The Guisachan Album of Ishbel: Lady Aberdeen*, in *Journal of Canadian Art History* Vol.34, No. 2, (pp. 179-209) writes about Lady Aberdeen's visit to Canada in 1890 with her Kodak camera. In expanding comments made by Rosalind Krauss, (1990) she says,

In Lady Aberdeens' hands, the camera was a projective tool, part of the theatre that [she constructed] to convince [herself] that the family was together and whole.

(MacHardy 2013: 181)

### **Albums**

From its origins in Persia and its journey into Europe, David J. Roxburgh (2001) *Prefacing the image: the writing of art history in sixteenth century Iran* and Wheeler M. Thackston (2001) *Album prefaces and other documents on the history of calligraphers and painters*, the album seamlessly morphed from the

scrapbook , Katherine Ott, Susan Tucker and Patricia P. Buckler (2006) *The Scrapbook in American Life*, say that

The period 1850-1910 brought a variety of patented photograph albums alongside more polished versions of commonplace books and scrapbooks.

(Ott, Tucker and Buckler 2006: 11)

The paper processes similar to Talbot's were suited for album making, as Seiberling reiterates. For the pioneering amateur, photography was a method of art and science which deemed it appropriate, "to provide a way for them to make objective, yet beautiful, records of the things they found significant".

(Seiberling and Bloore 1986: 1) For the Dry-Plate amateur of the 1880's the pictorial procedure was relegated to a personal record, a documentation of the day. This shift in genre is reflected in the Royal photograph albums at Windsor, where the early ones contain photographs of Castles, Monuments, Landscapes and Beaches, while the later ones are more utilitarian and reflective, no longer artistic, more documentative. (Seiberling and Bloore 1986: pp103-104)

Nevertheless, Seiberling concludes stating that the journey photography took was probably pre-determined by the pioneers choosing so many elements worthy of being photographed, thus initiating "a starting point for disparate directions". (Seiberling and Bloore 1986: 116)

Carolyn MacHardy, in exploring *the* basic, vernacular album made by Ishbel, Lady Aberdeen, and taken with a Kodak camera during the 1890's, of a farm estate in British Columbia in which the family had invested. MacHardy focuses her research on two main themes, the house and farm, and the family, (MacHardy

2013: 188) What is of particular interest for me, is that Ishbel's standard, vernacular and private album was used as a system of communication and unification of the family across the distance. Perhaps A900 could be seen as a visual communication from one life to another. Geoffrey Batchen (2004) *Forget Me Not, Photography & Remembrance*, explores the use of photography as a tool for memory, or more specifically as an act of remembrance. (Batchen 2004: 14) Therefore, an album could be construed as a storybook with a narrative.

Albums give everyday people the opportunity to present their autobiographies in artful combinations of words and pictures.

(Batchen 2004: 57)

Martha Langford (2001) *Suspended Conversations, The Afterlife of Memory in Photographic Albums*, cites the 'Narrative', as being key to understanding an album, and investigates the idea that an album has an inherent narrative which may be oral or aural in comprehension. (Langford 2001: pp122-126) However, our ability to understand the narrative as a vulnerable feature, as it is constantly at risk of becoming disconnected, especially when an album has become separated from its place of origin. (Langford 2001: 123)

In Robert A. Sobieszek (1976) *British Masters of the Albumen Print*, claims that this composition covers the technical, artistic and album making methods from the pre-vernacular era, the 1850's to 1880, which is contemporary with A900. As a printing method the albumen print had brilliance, tone and rendition of detail that surpassed the salt print. (Sobieszek 1976: 5) It was also the first process to be mass produced, which made it both economically viable and convenient to use for the amateur photographer, who didn't want to make their own paper.

Sobieszek describes how Gustave Le Grey explains how the varnish on the paper can be adjusted from high gloss to a pearl finish, and how different papers, chemical mixtures can alter the appearance of the print, from red - brown - black. (Sobieszek 1976: pp5-6)

It was however, these very qualities that were thought of as vulgar by some in the 1860's, and they continued to use the salt print method, but the ease of use and the consistency of the albumen print made it the most popular process of the time, although it did suffer from fading. The cause was discovered to be a reaction from the sulphurous atmosphere, created by burning coal, the driving force of the industrial revolution. (Sobieszek 1976: 7)

What this new technology alludes to, is the commencement and the embracing of photography for the masses, in which the non-scientifically minded middle classes could embrace. For Sobieszek, photography was still far from being a totally democratic picture taking activity, this wouldn't really commence until the Kodak camera in 1888. But for the ordinary amateur photographer, this new printing process was exciting and consistent. It should be noted that this process was also the medium the Carte de Visite photographs were printed on, therefore, for those who didn't have a camera of their own, they were still able to put together albums of their own from their Carte de Visite collection. Those with a camera, could print much more confidently with this process.

Mostly their work remains at the level of ordinary, static snapshots of family and friends, of home and familiar places.

(Sobieszek 1976: 11)



Sobieszek continues, in explaining, that these albums with their pleasant productions, charming juxtapositions of awkward niceties, have often been combined into elaborate assemblages of fictional constructs. The amateur also attempted a temporal narrative through sequential images, from which the untrained artistic sensibility can often appear potentially quite modern. "The naive amateur created a new pictorial language, the family or scrapbook album". (Sobieszek 1976: 11) This new way of expressing and recording daily life, could be seen as the precursor to the vernacular album, perhaps 'proto-vernacular'.

Richard Chalfen's (1987) *Snapshot Versions of Life*. work is based around the time of Kodak's introduction of their N°1 camera in 1889, and how it created a new epoch of domestic photography, the "Kodak Culture". (Chalfen 1987: 13) Chalfen starts by explaining that snapshots are more than mindless copies, simple documents of what's out there. These images have been made by humans, not cameras. From a social perspective, the majority of photographs taken reflect well dressed, smiling children, this is a choice made for an intended audience, specifically, friends, relations and themselves. Chalfen calls this the "Home Mode" (Chalfen 1987: pp4-16), an ever so slightly edited reality of domestic life, people "making snapshots of their children when they are smiling rather than crying" (Chalfen 1987: 8). Dave Kenyon 1992 *Inside Amateur Photography*, describes vernacular photography as,

Exploring our personal experience through picturing. Family photography is about picturing our close personal relationships.

(Kenyon 1992: 25)

The vernacular photography Chalfen and Kenyon extol, is principally from the Kodak era and beyond, yet, there are similarities with A900 in regard to the anonymity of the images. Stacy McCarroll Cutshaw and Ross Barrett (2008) *In the Vernacular: Photography of the Everyday*, say of the vernacular image,

Vernacular photographs refuse to be organised or analysed according to the paradigms that have guided traditional historical studies of photography, such as authorial intention, artistic expression, originality and formal innovation.

(Cutshaw and Barrett 2008:11)

The photographs in A900, come from a time predating the vernacular, but they are still basically of a similar genre, I therefore, termed them as 'proto-vernacular'. Douglas R. Nickel (1998) *Snapshots, The Photography of Everyday Life 1888 to the Present*, reminds me that, "While all snapshots may be photographs, not all photographs are snapshots." (Nickel 1998: 9) He does however continue,

Their ultimate service may be to point to our own most cherished artifacts, and our responsibility as keepers of cultural memory.

(Nickel 1998: 14)

Catherine Zuromskis (2008) "Ordinary Pictures and Accidental Masterpieces: Snapshot Photography in the Modern Art Museum", in *Art Journal*, Vol. 67, No. 2 (SUMMER 2008), pp. 104-125. Zuromskis explores what she believes to be "a contentious relationship between photography's vernacular and the aestheticizing function of the museum" (Zuromskis 2008: 107). Investigated through four seminal exhibitions that elevated vernacular - domestic - snapshot – photography, *Snapshots: The Photography of Everyday Life 1888 to the Present*, San Francisco Museum of Modern Art (1998), *Other pictures:*

*Vernacular Photographs from the Thomas Walther Collection*, The Metropolitan Museum of Art (2000). *Close to Home: An American Album*, J. Paul Getty Museum (2004) and *Picturing What Matters*, George Eastman House (2002).

Zuromskis questions the post-modernistic view of exhibiting photographs, which in nature refer to something else, in modern gallery museum spaces, especially the vernacular images which would normally be displayed in a library or historical society. Although this question is not directly relevant to my research of A900, it does highlight the friction created when established galleries exhibit and embrace the vernacular, snapshot photograph, and their need to justify this genre and to help open the field of photographic study, to legitimate the amateur artist. (Zuromskis 2008: 106)

The argument here to legitimise these photographs would appear to find visual correlations between the master photographers Harry Callahan, Edward Weston and Lee Friedlander, and those made by amateur photographers (Zuromskis 2008: 110). However, Zuromskis resolves that in comparison to the great masters "No one would confuse these images with the photographs from a family album." (Zuromskis 2008: 115)

Zuromskis considers the predilection of the vernacular image as 'nostalgia', expressed in public sentiment, humour, immediacy and innocence. (pp113-115)

Zuromskis concludes that *Picturing What Matters* "presented snapshot photography on its own vernacular terms" (Zuromskis 2008: 125) in an exhibition that consisted of photographs submitted and viewed by the public.

## Theory

In his essay, Douglas R. Nickel (2001), "History of Photography: The State of Research", in *The Art Bulletin*, Vol. 83, No. 3. (pp. 548-558), Nickel claims that, from the inception of photography as we know it, historians have been arguing over the precedence of its inventors, and whether photography was an art or a science. He cites that according to writer and photo-historian, Beaumont Newhall (1908-1993), Heinrich Schwartz was the only historian to consider the 'spiritual aspect of photography above the technical'. (Nickel 2001: 551) The categorisation of photography into different genres has also been contentious, from the traditional 'straight' photography, sharp, in-focus, cleanly printed and composed, to those that broke the rules. This continued into the late 1930's by using history to justify function with aesthetics - with those of pure aesthetics such as documentary or utilitarian images. It wasn't until the mid 1970's, that the vernacular photograph was assimilated into museums, and writers approached the subject from outside its perceived boundaries. But, this was short lived, photography went from being the subject of history itself, to one within other aspects of history, anthropological, social, etc. For Nickel, the main reason for this dilution of a standalone photographic history, is that is that the field of photo-history failed to secure an academic foothold.

Obviously the domestic or vernacular photograph is inherently linked to social history. The results can be seen in the images, but, for me, the history of the

photographic process is as important and influential on society, and should not be overlooked.

Peter Benson (2013) "The Ontology of Photography: From Analogue to Digital", in *Philosophy Now*, Issue 95, from (<https://philosophynow.org>) (pp6). Benson suggests that digital photographs are not reliable records of anything, he cites film critic Andre Bazin, in (*What is Cinema?* Vol 1, 1967) that the invention of photography was "the most important event in the history of the plastic arts [because] it has freed Western painting...from its obsession with realism and allowed it to recover its aesthetic autonomy" (p16) (Benson 2013: 1). Benson continues that with the introduction of digital photography, "it obliges us to reconsider the ontology of photography", his theory is based on how it is practically impossible to distinguish between an unaltered digital photograph and one which is completely fictitious. Proposing the question:

If digital images are ontologically not photographs in the traditional sense, then what is their ontological status - what kind of thing *are* they? Happily, there is already an appropriate word for entities of this kind. They are *simulacra*. (Benson 2013: 4)

In defining the simulacrum as something having merely the form or appearance of an entity, without possessing its substance, digital imagery fits this explanation. Benson also stresses the difference that traditional, tangible, photography has, in that it only shares the essence of simulacra. (p5)

Michael Kramp (2012) "Unburdening Life, or the Deleuzian Potential of Photography", in *Rhizomes*, Issue 23 (<http://rhizomes.net/issue23/kramp>) (pp20) Kramp investigates art philosopher Gilles Deleuze (1925-1995) thoughts

on photography's substitution over painting as an illustrative or documentative medium, that plagued painters in the past. Kramp asks,

If photography can free painting and painters to pursue novel creative opportunities, can it likewise free itself, photographic practitioners, and even viewers to create and re-create anew? (Kramp 2012: 3)

For Deleuze, unlike the cinematic image, photography is static, and is therefore "incapable of defamiliarizing reality" (p4) by freezing moments in time to allegorically portray movement in time, "reproducing ostensibly fixed information" (p4) unlike film that has a linear dynamic. Kramp continues to explore how Deleuze "addresses the challenge of narration"(p9) which "tends to slip into the space between two figures in order to animate the whole story"(p9) and unlike a movie film which progresses into the future, photography is stuck in the past. Applying Deleuze's 'challenge of narration' to a modern photographic album or single photograph would result in an unavoidably compromised final narrative, consequently when applied to an album of a similar age to A900, the narration between the subjects is practically impossible to reconstruct and reanimate, and therefore other methods need to be examined.

## Literature Consulted

One of the most useful texts I examined concerned Calvert Richard Jones (1804-1877): this was Rollin Buckman's *The Photographic Works of Calvert Richard Jones* (1990), which was the first dedicated compendium of Jones's photographic work, and it remains so today. Since its publication, some of the findings have naturally been amended when new evidence has been discovered. Nevertheless, because of the number of photographs and negatives included in the publication, albeit some are thumbnail size, the book essentially works as a limited Catalogue Raisonné. In fact, it was this publication and its images that first interested me in Jones's photography in particular.

Buckman's synopsis of Jones is a general one, established predominantly from the perspective of William Henry Fox Talbot (1800-1877). The only available knowledge at the time was via Talbots' archives and through their correspondence, (Buckman 1990: pp21-30, 32,34-35) which are now published online (<http://foxtalbot.dmu.ac.uk/>). A few letters remain at the West Glamorgan Archive ([www.swansea.gov.uk/](http://www.swansea.gov.uk/)), but these are mainly related to the running of his estate in and around Swansea. Nevertheless, Buckman's overview is a comprehensive one, ranging from Jones's family lineage and his education, through to his pastimes, painting and music, his marriage and his ecclesiastical ordination. A large section of the book is given to his photographic career, which began with Jones's association with his friends and colleagues, especially their advantageous family connections to Talbot.

Later that year, Larry Schaaf, in *Sun Pictures: Catalogue Five: The Reverend Calvert R. Jones* (1990), dedicates a whole volume to Jones and his associations with the inventors and innovators of the various photographic processes made on paper. Schaaf also gives an insight into the life of Jones, again, through his correspondence with Talbot, (Schaaf 1990: pp9-16,30-31, 44,55) also referencing Buckman's book (Schaaf 1990: 55). Schaaf's research is much more in-depth, elucidating on Jones's letters, especially in relating to his early life in Swansea, from his marriage to his introduction to photography and his travels in France with his wife Anne Harriet. Schaaf notes that Anne Harriet kept a diary when in France and that the "1841 diary is the most important in terms of photography" (Schaaf 1990: 10).

My examination of these meticulously hand written diaries, kept at the Bath Reference Library, are punctuated throughout with receipts for meals, hotels and camera equipment purchased. These diaries are a significant record of Jones's life, from a personal perspective, however, they relate much more with his early photography than with the era of Jones's life I am researching, but they support the notion that Jones's wife Anne Harriet helped with his photography. My conjecture is that this also included his second wife Portia, later on in life.

While Calvert himself would lay claim to being the photographer, it is implicit that Anne Jones took an active interest in his work, almost certainly functioning at least as his assistant.

(Schaaf 1990:10)



What Schaaf discloses is that Talbot and Henneman were better chemists than Jones, (Schaaf 1990: pp15-16,31) although they lacked the artistic skill Jones possessed, which made for a good partnership (Schaaf 1990: pp7,13). This was an arrangement which was adopted during the personal tuition Jones received from Talbot on the Calotype process at York and at Lacock. (Schaaf 1990: 13) This can be observed in the photographs and paintings by Jones, which illustrate the book throughout. Although the images are not classified (as with Buckman's text), they nevertheless, form an important catalogue of Jones's work.

The revelation in Schaaf's study of Jones is the discovery of an album containing photographs of the various early photographic processes, supplied by the inventors themselves, which Jones had constructed himself as a record of this momentous time in history. The album is unique, a singular photographic chronicle, containing works by Talbot, Claudette, and Bayard. Schaaf refers to the album, simply as *Jones' Album*, (Schaaf 1990: pp17-29) and there is no indication concerning the owner or location of the album, I surmise that it most probably would have at some point in time, been the property of the book dealer, gallery and publisher Hans P Kraus, New York.

Schaaf, hypothesises that Jones was a rare figure, who bridged the gulf between the various and often competing photographic processes, not only on paper but, on metal too (Schaaf 1990: 17). For me, this sounds like a correct reading of character, for in *Sun Pictures: Catalogue Eleven*, Schaaf adds that both Talbot and Brewster were renowned for their awkward social skills (Schaaf 2002 :8) and Jones was a good friend of both. In his conclusion, Schaaf reiterates the

consensus that Jones all but gave up on photography by the late 1840's, and had finished with it by the mid 1850's.

Jones kept up his interest in painting, but thus far no evidence has emerged that he remained active in photography as well.

(Schaaf 1990: 55)

He also mentions Jones's second marriage and names his two daughters from that marriage, finishing with a note on Jones's death. (Schaaf 1990: 55) In this thesis, I explore these theories further with the aid of the photographs in Album 900 (A900), including photograph '28' which is of Jones and Brewster.

One crucial justification as to why the majority of Jones's photographic historical archive has become inexorably mixed with Talbot's, was that Jones at this time was financially independent, and no longer needed to make commercially viable photographs, for this reason alone, when the printing business jointly owned by Talbot and his former valet, later assistant photographer, Nicolaas Henneman (1813-1898) suddenly closed in 1847. Jones was in no immediate compulsion for the return of his negatives. In Roger Watson and Helen Rappaport (2013) *Capturing the Light*, they describe what happened to all the photographs.

All the negatives and prints were carefully bundled up, wrapped in newspaper and sent back to Lacock, where they lay undiscovered until the twentieth century.

(Watson and Rappaport 2013: 270)

Watson and Rappaport, explore the rivalry between Talbot and Daguerre, in claiming priority with their photographic processes, however it may be argued that the age old problem wasn't making an image, but making it permanent,

fixing it, John Herschel (1792-1871) had experimented with the chemical properties of the hyposulphites [sic] in 1819, and later applied his findings to photography as a method of fixing photographs, (Schaaf 2003: 20) which he shared with both Talbot and Daguerre (Watson and Rappaport 2013: 122). Jones used the rival methods, but like many struggled with Talbot's 1841 Calotype process.

In H.J.P. Arnold (1977) *William Henry Fox Talbot, Pioneer of Photography and Man of Science*, documents the polymath, Talbot (Arnold 1977: 65). His biography ranges from his ancestral lineage, schooling, botany, photography, patents, photographs in printer's ink, astronomy, the Assyrians and mathematics. For Talbot photography made up only one aspect of his research compendium (Arnold 1977: 217). Arnold confirms the many and various archives associated with Talbot, in many establishments in various countries. What this alludes to is that if it were not for Talbot's family acting as custodians to Talbot's body of work, and of course Talbot himself keeping copious and detailed notes of his experimentations, the significance of Talbot's influence on the invention of negative positive photography on paper would have been largely forgotten. As for Jones's input as a pioneering photographer, he would have been all but erased from history. (Arnold 1977: pp11-12, 323-324)

Geoffrey Batchen (2008) *Creations of a Moment: The Photography of William Henry Fox Talbot*, deals with Talbot's photography and those involved in refining his process, together with those promoting it, principally John Herschel and David Brewster (1781-1868). Herschel, who had helped Talbot with the fixing

chemistry, also supported Talbot during the many patent and licensing infringements Talbot's process was subjected to. Meanwhile Brewster had persuaded Talbot not to patent the process in Scotland, and as a direct result through the partnership of David Octavius Hill (1802-1870) and Robert Adamson (1821-1848), produced the most successful implementation of Calotype portrait photography anywhere in the world. (Batchen 2008: 11) and (Arnold 1977: 142)

Batchen chronicles Talbot's photographic art, from his first experiments in photogenic drawing, the Calotype and his later *lithographic* ink prints of photographs, including his scientific images. Amongst them are what I would term his experimental, test prints, in particular those which have been trimmed awkwardly or have a number of images juxtaposed in a single print, almost haphazardly, yet, scientifically efficient. (Batchen 2008: plate 53, 54)



*View of Edinburgh with Fern* (c1853-58) Talbot's photo mechanical engraving.  
Plate 53

2.1



*Four City Views with Patches*, (c1858), Talbot's improved photoglyphic engraving process.  
Plate 54

2.2

As these images show, not only did Talbot discover an entirely new way of artistically recording the world visually, but he also used his photographic process to authenticate his other scientific queries, such as being able to photograph the enlarged images produced by the solar microscope (Arnold 1977: 101) and to record hieroglyphics or cuneiform writing. In other words, Talbot was using photography in two ways, as both art and science. Ironically this dualism of category, art or science, would plague photography for many years to come. This is explored in, Roberts R, & Hobson G, (2016) *William Henry Fox Talbot, The Dawn of the Photograph*, a contemporary work on Talbot, where Roberts and Hobson follow in the footsteps of Schaaf's 1992 publication with two separate essays, analysing the documents left by Talbot, namely the photographic innovations, the problems with his processes, the patents, its commercial viability and Talbot's inventiveness in solving these difficulties. (Roberts and Hobson 2016: pp26,28-30,128,133-134, 141) These are examined through a 'curious' exhibition, held at Lacock Abbey in 1934, (Roberts and Hobson 2016: 11). This marked Talbot's re-discovery, reiterating his place within the history of photography. It is through Talbot's exhibited photographs, Roberts examines the application in which Talbot used this invention, comparing his cut-out prints which have been trimmed into organic shapes, to his botanical specimens. (Roberts and Hobson 2016: 24) Regarding the social and economic aspects of the photographic image between Talbot's Calotype and Daguerre's Daguerreotype, Roberts proposes that Talbot could see that the Daguerreotype was a more commercially viable system where portraiture was concerned, thus forcing Talbot to consider other ways in which to expand the scope of his

photographic process, which was making images directly onto paper. He did this by printing books, *The Pencil of Nature* and *Sun Pictures*, (Roberts and Hobson 2016: pp22-23,27-29,133-134) which were continually beset with problems inherent in the Calotype process. Talbot's answer was to invent a way of printing a photograph with ink, a forerunner of lithography. (Roberts and Hobson 2016: pp28-30, 141)

Hobson continues with this line of enquiry, specifically looking at Talbot's photographic legacy - the fading problem of his prints and the inability of the Calotype to challenge the Daguerreotype commercially. (Roberts and Hobson 2016: pp134,138,141) Hobson expands on the argument that Talbot broadened the use of his photographic medium, not just through his own promotional books, but also through the advocates of the Calotype, such as Jones and Rev. George Wilson Bridges (1788-1863), (Roberts and Hobson 2016: pp135-139) who made the most of the process's beneficial aspects, its lightness in weight and paradoxically, the more painterly quality of the final print, (Roberts and Hobson 2016: pp137,144). This consequently steered photography away from the scientific and commercial, to one of a more artistic genre often reflected within their travel photography. Hobson concludes that although Talbot's process was seen as inferior to Daguerre's in clarity, ease of use and profitability, it was nevertheless Talbot's negative-positive method of photography, through various improvements and ultimately Archer's Wet-Collodion process invention of 1851, given patent free for all, which would supersede all other methods of photography until the digital era. (Roberts and Hobson 2016: pp142-144)

Larry Schaaf (1992) *Out of the Shadows, Herschel, Talbot & the Invention of Photography*, investigates Talbot's photographs and analyses the detail, both physically, which include surface marks, process characteristics and the colour of the print, and also the metaphorical. (Schaaf 1992: pp14-27) Schaaf considers the possible meanings within Talbot's works, not unlike the symbolism associated with 17<sup>th</sup> century paintings. (Schaaf 1992: pp104,106,198,200) For Schaaf, Talbot the polymath and linguist experimented with the use of language, by the incorporation or the suggestion of such emblematic details into his photographic works. As in *Hand* (c1840) below, Schaaf enquires if the image has symbolic meanings, perhaps Masonic signal? As a rule, the palm of the hand is normally facing the viewer in art. (Schaaf 1992: pp104-105)



(In Schaaf 1992: plate 36 by Talbot)(2.3)

Russell Roberts in *Specimens and Marvels: William Henry Fox Talbot and the Invention of Photography* (2000), places Talbot's publication *The Pencil of Nature*, as the central point of reference. His argument is that Talbot's thinking and thought processes were a product of the 18<sup>th</sup> century ethos. (Roberts 2000: pp5-6) for in Talbot's early work, his description of photography is closely associated with nature, its marvels and wonders.

Roberts continues his analysis through Talbot's own sphere of enquiry in that Talbot engaged with photography through its unique reproductive potential, through subjects and philosophical investigation that interested him. As a result Talbot produced hybrid-images, photographs of nature using a solar microscope, and detected polarised light, (Roberts 2000: pp14-16) creating images of the unseen for all to see. As a result these photographs work on multiple layers, a pictorial image, and as scientific evidence.

But it was the unique capability of Talbot's process that allowed numerous reproductions of photographs which enabled the *Pencil of Nature* to be produced. (Roberts 2000: pp36,39,42) Others recognised the advantages of Talbot's invention and its natural application as an illustrative method. The author William Stirling-Maxwell (1818-1878) published *The Annals of The Artists of Spain* (1848), the first book to use photography in the study of art history. (Roberts 2000: 42) Roberts affirms that although Talbot's process was beset with problems, a burden Talbot and his devotees endured, what is often overlooked, is the influence and significance, perhaps the foresight Talbot had, by printing his own photographic books. In the case of Maxwell's it also changed how "art and art history were consumed." (Roberts 2000: 44)

For my research, the significance of the paper print is its unequivocally association with the photographic album. Talbot also used photography to record his travels, with picturesque landscapes and architectural studies, his photographic genres are not limited to the pictorial, but also contain metaphors that are not easily reconciled to one set of values or interpretations, such as a



candelabra (Roberts 2000: 30), and cabinet display of glass items (Roberts 2000: 49). Also, his domestic scenes provide evidence of material wealth, often posing his servants and domestic staff in tableaux scenes, or his friends and acquaintances photographed in all their finery, or Talbot these were social records as well as being scientific experiments. (Roberts 2000: 26) Roberts concludes with Talbot's photoglyphic engraving process, a half-tone print made directly from a photograph and printed with ink in order to prevent fading. This process, which has become the basis of all newspaper, book, and advertising prints worldwide, effectively democratised the photograph. (Roberts 2000: 73)

Returning to Jones, I would argue that unlike Talbot's complex imagery suggested by both Roberts and Schaaf, Jones's photographs are more straightforward, yet remain artistically precise. Both Buckman and Schaaf indicate that Jones received artistic guidance from the painter Samuel Prout (1783-1852) and James Duffield Harding (1798-1863) amongst others. (Buckman 1990: 19) (Schaaf 1990: 7) This I think adds gravitas to Jones's understanding of how Talbot's photographic process worked, which he applied to the taking of photographs, for Jones could make sublime and tonally balanced photographs, this is also acknowledged by Schaaf. (Schaaf 1990: 16)

Both Buckman and Schaaf investigate Jones's concept of a binocular camera, (Buckman 1990: pp34,72) (Schaaf 1990: pp38,39) which Jones demonstrated in principal to the photographic society in 1854. The camera was designed primarily to make panoramic images on a single negative, an innovation that pre-empted the development of the wide angle lens. The camera was never

built, (Schaaf 1990: 39) but, in 2016 I constructed a working model of the camera, and my findings are revealed in this thesis, the details of the construction are in the appendix.

Although the images in *Jones' Album*, (Schaaf 1990: 17) are in the most part irrelevant to A900 in genre and style, it is in the notion of what the album represents - a unique record of the formative years of photography-on-paper, as directly witnessed by Jones. And as such, perhaps it could be viewed as a rehearsal for A900. Indicative of Jones's character, in creating a record of the formative years of his second marriage and family life, for his daughters to reflect on in their adulthood.

Noel Chanan (2013) *The Photographer of Penllergare: A Life of John Dillwyn Llewelyn 1810-1882*, explores the family life of Llewelyn, primarily through the diaries, documents, letters drawings, paintings, manuscripts kept by his family, with prominence given to the contemporary diaries of his daughter Thereza. Both Llewelyn and Jones experimented with Talbot's new discovery, adopting the Daguerreotype and later on the Calotype. Llewelyn explored genres suitable for the gentleman photographer, travel, topography, and the family album. Chanan reflects, there is an undeniable grace in Llewelyn's early Daguerreotypes, and in his depiction of his family photographs at that time. (Chanan 2013: pp90-92) Llewelyn, like his contemporaries including Talbot, were influenced by the writer Walter Scott, and the thoughts and views of John Ruskin. (Chanan 2013: 162) Ruskin's idea was based on depicting detail and accuracy within painting, usually associated with the Pre-Raphaelite movement.

But, unlike the Pre-Raphaelite painters who only stuck to Ruskin's principals in depicting the backgrounds, photography by default embraced this philosophical approach unconditionally. These principals underline the ethos Llewelyn engaged in his artistic attitude to photography. Llewelyn also continued a more scientific, practical approach, Richard Morris (2002) *Penllergare-A Victorian Paradise*, recounts Llewelyn formulating the 'Oxymel Process' in 1856, a method of coating Wet Collodion plates which extended their operational period. (Morris 2002: 21)

Thereza Dillwyn Llewelyn (1834-1926) and her aunt, Mary Dillwyn (1816-1906) often photographed together, Chanan notes that it is evident in the similarities of photographs in certain albums. (Chanan 2013: pp187-190) In general these photographs are signed with the initials of the photographer, however, as Chanan reveals, although he has explored these monograms in meticulous detail, he failed to comprehensively categorise or associate these photographs in their entirety to specific individuals. The difficulty lies in identifying one person's work from another due to the complexities of dual-annotation, one person signing another's initials or even combined signatures plus monograms have often been added at later dates, which only confuses matters further. The practice of retrospective annotation is also evident in A900. (Chanan 2013: pp188,190)

As far as Llewelyn's characteristic traits can be established, Chanan is clear that Llewelyn harboured no advanced egalitarian ideas, and had developed a sense of compassion for the underdog, unlike his brother-in-law Kit, a man of less than

attractive character, but, endowed with enormous wealth. It is worth pointing out here that Kit was one of Jones's closest friends, and after a disagreement between Llewelyn and Kit, Chanan says that Jones often acted as the intermediation between the two when they visited one another. (Chanan 2013: 183) This supports the idea that Schaaf says about Jones, that had the ability to mediate among fractious parties or the socially awkward. (Schaaf 2002 :8)

Swansea was predestined to become the centre of pioneering photography in Wales, in the fact that both Llewelyn and Jones, through family connections were privy to Talbot's discovery. There was however, already an intellectual milieu in the town by the time photography was announced. Louise Miskell (2006) *Intelligent Town. An Urban History of Swansea, 1780-1855*, Richard Morris Ed. (2013) *A Journal of Sir Henry De La Beche. Pioneer Geologist (1796-1855)* and the unpublished MPhil by Richard Morris of Lewis Weston Dillwyn (1778-1855) diaries, all allude to this factor. This attracted others such as John Wheeley Gough Gutch (1808-1862). In the introduction to Ian Charles Sumner (2010) *In Search of the Picturesque, The English Photographs of JWG Gutch 1856/59*, Richard Meara suggests that Gutch may have been inspired photographically by the Scottish photographers John Forbes White (1831-1904) and Dr Thomas Keith (1827-1895) (Sumner 2010: 10), however, with his links to Swansea, I would also like to add perhaps Gutch's local photographers, Llewelyn and Jones were also an influence. John Hannavy (2015) *The Victorian photographs of Dr. Thomas Keith and John Forbes White*, indicated that both

Keith and White were inspired and influenced by local Scottish photographers.  
(Hannavy 2015: pp11-17)

Sumner speculates that Gutch took a photograph "assuming the date of 1839 is correct", (Sumner 2010: 25) using the Daguerreotype method. If so then this would be the very first daguerreotype taken in Wales; Jones and Llewelyn didn't start experimenting with that process until 1840, however, Gutch may have taken a photograph using Talbot's Photogenic Drawing method.

### **Archives consulted.**

In this section, I have included the key exhibitions I have attended, which has allowed me to study some of the actual historical photographs connected with this research. Also in attending workshops and demonstrations of photographic processes and equipment, I have gained hand-on, empirical knowledge of the processes used.

The focus of my research 'Album 900' is part of the photographic collection at the National Library of Wales, Aberystwyth. The library also houses six other 'Early Swansea Albums': 1, 2, 3, 249, 3900 and the Llysdyham album, as well as the online resource of Welsh newspapers from 1804-1919 at (<https://newspapers.library.wales/>). The Library also hosts the only festival of Welsh Photography, LENS, every year.

The Royal Institution of South Wales (R.I.S.W) at Swansea Museum have of works by Jones and a number of facsimile albums originally by Llewelyn, that

were once in their archive available to be viewed on request.

(<http://www.swanseamuseum.co.uk/>)

Letters, deeds and documentation, relating to the Jones, Llewelyn, Dillwyn,

Vivian families are housed in the West Glamorgan Archive, Swansea,

(<https://www.swansea.gov.uk/archivecollections>) the archive also has a number

of photographs and schematic plans, such as Llewelyn's home Penllergare

House.

At Lacock Photography Museum, there is an album by Gutch, the album contains

family photographs and some of Swansea, namely Hill House, Oystermouth

Castle, Wind Street, where he once resided, and Oystermouth Church where his

son was buried. The Gutch album is not available online. Attending the Niépce

conference at the National Media Museum in 2010, allowed a rare opportunity

to see some of the earliest photographic images made, plus a visit to the

archives to examine some of Jones's early Calotype images of Heathfield, his

home in Swansea (Ref: 1937-4259) which helped in dating one of the

photographs A900. Comparisons with Jones's photography both 'Early' and in

A900 was also aided with the help of online archives, such as the Victoria and

Albert Museum (V&A) (<https://collections.vam.ac.uk/>), The Yale Center for

British Art (<https://britishart.yale.edu/collections/>), The J. Paul Getty Museum

(<http://www.getty.edu/>), there is the Houghton Library, Harvard College,

Massachusetts, which houses an album which once belonged to 'Kit' Talbot,

(<https://library.harvard.edu/libraries/houghton>) and The Metropolitan Museum

of Art (<https://www.metmuseum.org/>).

Access to sensitive photographic artefacts, can be extremely limited at the best of times, digitisation can help tremendously in searching for images. One way in which I have been able to study original examples of the early processes of photography, and the different methods applied, was in visiting exhibitions.

*Niépce*, at the National Media Museum, Bradford (2010), *Julia Margaret Cameron*, at the V&A, London (2016), Alison Marchant *Relicta*, Lacock Museum, Lacock (2009).

*Historic Photography Uncovered*, National Museum, Cardiff (2015) , *Salt and Silver, Early Photography 1840-1860*, Tate Britain, London (2015), *A Victorian Sensation*, National Museums Scotland, Edinburgh (2015) and *New Realities*, Rijks Museum, Amsterdam, (2017) all displayed numerous different styles of photographic genre, from the early images, photo-books (Anna Atkins), photographic albums and to the instamatic and digital images of today.

Finally in order to contextualise early photography into a hermeneutical and cognitive understanding, I have attended and participated a number of process-workshops, learning and understanding the methods, chemicals, materials and timescales involved in creating the negatives and prints researched here, has added to my understanding of A900. Photogenic Drawing, with Mark and Scully Osterman, (George Eastman House) at Lacock Museum, (2010), Daguerreotype, Dr. Mike Robinson (<https://centurydarkroom.com/>) Lacock Museum (2015), Wet Collodion, and Albumen Printing, by the late Michael Schaaf, at Rethinking Early Photography conference, Lincoln University, (2015). I have also observed the Calotype process being demonstrated, at St. Andrews University (2018).

## Methodologies applied

Unlike the Llewelyn and Dillwyn families where a number of photographic albums survive, Llewelyn's friend and fellow pioneering photographer, Calvert Richard Jones, a prolific photographer in his own right, appears to have only one album he can be credited with, and that consists of some of the first photographs ever taken, this was prior to Jones attempted it himself. (Schaaf 1990: 17). Otherwise Jones's archive both photographic and documentation, have been spread amongst various other archive, institutions and private collectors. Compounding this lack of archival resource, It has often been quoted that Jones gave up photography in the mid 1850's, Buckman alludes to this in a letter Jones he wrote to Talbot in 1853, (Buckman 1990: 34) and (<http://foxtalbot.dmu.ac.uk/6810>), Schaaf concurs, except indicating 1856 after the death of Jones's wife (Schaaf 1990: 55) here are a few examples of this supposition;

...Calvert Richard Jones seems to have given up photography in 1856...  
National Library of Wales ([http://www.llgc.org.uk/fga/fga\\_s01.htm](http://www.llgc.org.uk/fga/fga_s01.htm))

...After 1856 Jones apparently gave up photography, although he continued to paint... Getty Museum  
(<http://www.getty.edu/art/gettyguide/artMakerDetails?maker=2084>)

...There is no record of Calvert Jones having taken any photographs after 1856 until his death in 1877, although it is known that he continued to paint... Welsh Wales, an internet guide to Swansea.  
(<http://www.welshwales.co.uk/images-f.htm>)



A number of these references also reiterate, Jones no longer needed an income from photography, although there is truth in this statement, and Jones was able to live off his inheritance and income from his estate, I believe that this is not the whole story. A more plausible explanation for this hiatus in photographic output, was the reaction to the death of Jones's first wife Anne Harriet, in 1856, which is explored in more detail in chapter 6, Schaaf concurs that Anne Harriet's death deeply affected Jones,

After her death, Jones kept up his interest in painting, but thus far no evidence has emerged that he remained active in photography as well. (Schaaf 1990: 55)

Album 900 (A900), contains seventy-six photographs which can be viewed via their online gallery, (<https://www.library.wales/discover/digital-gallery/photographs/early-swanseas-photography/nlw-photograph-album-900/>) or Flickr at, (<https://www.flickr.com/>).

2



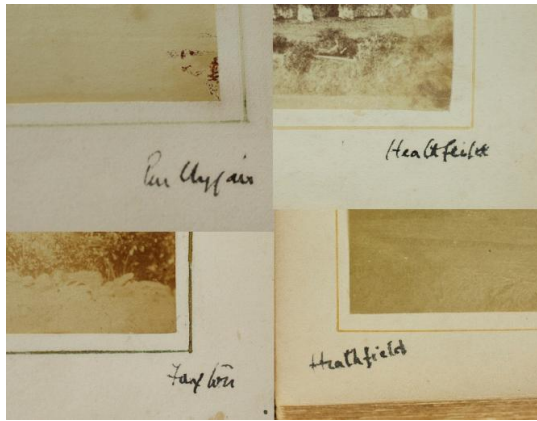
Calvert Richard Jones and woman (possibly Portia Smith, Jones' second wife) in a doorway. NLW

60



Calvert Richard Jones with a man, woman (possibly Portia and her father) and a girl. NLW

These photographs are supplemented with annotations supplied by the Library archivists. Others have a handwritten annotation, but these can also be as misleading as the newly added texts, as I discovered during my research.



(Annotations)

Very little is known about A900, and this is compounded by the sparse documentation in relation to Jones post 1856.

The photographs in the album, are distinctive from Jones's earlier and much better understood works, they are also produced from very different photographic methods, 'Wet Collodion' and 'Albumen Printing', not usually associated with Jones. In addition to this, the dates the Library originally establish for the album was the mid 1860's, this correspond with the processes used. Therefore, this album and its photographs are from a time after Jones was thought to have given up on photography, and if this is so, then there were a number of questions that would need to be answered. Who was the album for? When was it made? Who made it? And Why was it made? If these could be answered then perhaps a new understanding of Jones's life post 1856 would be discovered.

The process material and subsequent discoveries made in this thesis, support that A900's photographs are from the 1860's into 1870's, this is a period, that is too late to be considered, 'early' or 'pioneering', but consequently, it is too early to be thought as 'vernacular' or 'post-Kodak'. Patrizia Di Bello (2007) *Women's*

*Albums and Photography in Victorian England: Ladies, Mothers and Flirts,*

explores this era in her research, signifying the reason being,

I decided to focus on examples made from the 1850's to the late 1870's, before gelatine films and easy cameras became available, and on those that feature mainly portraiture, as this was the most common type.

(Di Bello 2007: 2)

Di Bello, examined albums from the same period as A900, however, the albums are dissimilar in their make-up and in the genre of A900, therefore an additional research stimulus is required to help in answering uncertainties surrounding the album.

Martha Langford (2008) *Suspended Conversations: The Afterlife of Memory in Photographic Albums*, Langford's work is based primarily on complete and chronologically formatted albums. Her theory is that by reopening our analytical minds to a pattern we intrinsically know that an oral framework of contents, structure and meaning of a photograph can be attained. (Langford 2008: 20) For Langford, this is a process for gathering research data, which she calls 'the Oral Photographic Framework', or 'Oral scaffolding'. This has the potential to expand contextual readings and reinstate the album's original relevance to a contemporary audience. Langford does however, address the problem with some albums that appear to have 'individual encryption', that is when the data cannot be read from the point of view of an outsider. In this case information has to be gathered and erected as an oral scaffold, (Langford 2008: 21) a hidden key to its understanding, thus allowing the album to communicate once again. A kind of priming before the full framework can be established.

Langford's method of enquiry established a narrative for the whole album, and in some ways, it is not unlike Deleuze's notion when explored through a chronologically constructed album, for each consecutive image can be perceived as an edited segment from a motion picture, one made from still images. Construction of this narrative is formed by the "Mnemonic structures that serve oral recitation" (Langford 2008: 21) which Langford cites as the "key" (Langford 2008: 23) to understanding and reconstructing photographic albums.

"Our mimetic photographic memories need a mnemonic framework to keep them accessible and alive"

(Langford 2008: 21)

The albums Langford studies are chronologically linear, they follow a thematic progression, and therefore the implementation of a narrative can be more accurate and straightforward, especially when several related albums can be analysed together. Langford identifies some chronological anomalies, (Langford 2008: 190) the situating of (photographed) individuals, as "a form of homeostasis" (Langford 2008: 190) perhaps as Langford suggests as a way of avoiding or deferring the impending mortality of an individual, but, it may also be an indication of the relationship or influence an individual has over another, especially in this case the compiler of the album. The assembler of an album is primarily a single individual and can be identified by the patterns and repetitions of layouts and photographic poses. (Langford 2008: pp182-189) Although photographic albums are predominantly generic in appearance, they are nonetheless created from the perspective of one key individual. (Langford 2008: pp64-67) The album compiler, normally a family member, often the one with the

camera or the one who prints the photographs, generally has a greater input on the selection of the prints and the order in which they are presented, these subtleties are almost indistinguishable, especially when the album is viewed in unfamiliar environs such as a museum or gallery, by the public, however, Langford suggests, that this is not the case.

the removal of an album from a private situation to the public sphere does not deprive it of context but, substitutes one set of viewing conditions for another.

(Langford 2008: 18)

In concluding Langford reiterates, that perhaps not every album is as open to exploration or has the potential to reveal as much through analysis as those Langford studied. But, in such investigations, we must open our “analytical minds” (Langford 2008: 119) and as a tool for research “the oral-photographic framework has tremendous potential” (Langford 2008: 119). With institutions and galleries adding “vernacular” photographic images and albums to their collections, perhaps now is the time to implement Langford’s oral-photographic framework to the early domestic albums and the Kodak influenced vernacular snapshot albums from 1880 onwards. Before tackling the digital deluge of social media images.

We must consider the possibility that our vision of family life comes, not from the centre, but from the margins of observation and construction.

(Langford 2008: 199)

Patrizia Di Bello, 2007. *Women's Albums and Photography in Victorian England: Ladies, Mothers and Flirts*, explores primarily, the concept of Album making, and why this pastime became predominantly the preserve of women.

The creation of the photographic album would appear to have been perceived as a proxy-supplementation to the act of taking a photograph or even printing them, the use of “low material and techniques associated with feminine activities and obsessions” (Di Bello 2007: 1). Essentially, often the women used scraps and other low-cost materials, as used in scrap-booking to embellish the album pages.

Di Bello’s research is based on two albums, created during the period which encompasses the constructed of A900, she compares the traditional method theorist have used in analysing albums, and refers to photo-theorist Allan Sekula (1951-2013) thoughts that the historian should ‘investigate how photographic meaning is created through social processes’ (Di Bello 2007: 9) Di Bello accepts this argument to some extent, but believes that this way of thinking is outdated, “Sekula analyses photographic meaning in terms of tensions between opposing values” (Di Bello 2007: 9) explaining that Sekula’s theory was based on “bourgeois folklore” (Di Bello 2007: 9), in which she explains in the context of Oscar Wilde’s play, *Lady Windermere’s Fan*,

Mrs Erlynne wanted a photograph because she naively believed that it could prove that she was, after all, a mother, and at the same time magically provide some vestigial connection between her, her daughter and her grandchild, that would somehow compensate for her own distance and secret identity. (Di Bello 2007: 9)

In exploring alternative methods Di Bello focuses on photographic images in an album can be understood and contextualised within a more relevant method of thought, for “photographic history has tended to foreground the aesthetic and informational uses of photography” (Di Bello 2007: 9). These photographs have traditionally been regarded historically or aesthetically significant and worthy of studying. Personal, domestic, vernacular and snapshot images were assumed only of interest and significance to the ones they were intended. (Di Bello 2007: 9) To amend this historical oversight, Di Bello adopted a completely new methodological approach, based on inverting the traditional paradigm of research, to give the personal photograph the attention usually reserved for the aesthetic or documentary image. (Di Bello 2007: 10)

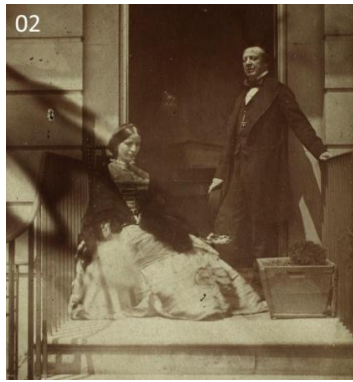
In other words, to see what would happen if the actual photographs kept by an individual woman in her house, were subject to the formal, social, semiological and psychoanalytical scrutiny usually reserved for canonical works, kept in institutional archives and important collections. (Di Bello 2007: 10)

Whilst, the albums Di Bello has researched are much more flamboyant and decorative than A900, they fall into a similar epoch and significance. For, the albums are neither; significantly of historical importance or, conversely categorised within the genre of the vernacular or snap-shot. Nevertheless, they contain photographs which fit within the vernacular genre albums of post 1880. It is for this reason that I have termed A900 a 'proto-vernacular' album, perhaps it is possible to merge the research of the Pre-Kodak albums with methods associated with later albums.

The study in the field of the 'vernacular' or 'domestic' photograph, has been gaining momentum since the 1970's. Interest in the 'snapshot' and other genres in which ephemeral or vernacular imagery has been associated, including private family albums, constitute the majority of photographs ever taken. It is with this in mind that I have tried to encompass the two divergent methods of research, the traditional and the vernacular. For me, although the photographs in A900 may consist of photographs by, or of, Jones, the style is distinctively modified from Jones's earlier work, although there are some recurring traits. This change of style places them within a more domestic aesthetic style of imagery and therefore, by utilising Di Bello's 'inverted paradigm' method, and by analysing the photographs as 'vernacular', I hope to understand the album so that a comprehensible narrative can be constructed.

A900 can be perceived a progressive photographic family album, for the images they contain are far from formulaic, stuffy or foreboding, the same can be said for all the albums produced by the Welsh pioneering photographic families, the recurrent theme running throughout these albums, is they have recorded life as it was, albeit arranged so that it could be recorded better within the limitations of the photographic procedure at the time. Their privileged circumstances allowed them time perusing these pastimes, but whatever the motivation, the photographic scenes and genres they created then, would not look out of place in modern albums or on social network sites.





(A900)

The lack of pretentiousness in the albums can possibly be explained by the photographic proficiency, both technically and compositionally that enabled the Welsh photographers to execute and extract the best rendition from each plate. This maybe because the families grew up surrounded by the presence of cameras and people taking photographs, and as subjects they accepted the imposition as de-rigueur.

As the majority of the albums photographs were initially considered as being 'unknown', and therefore making the album as a whole, appear to be incomprehensible, I embarked on deconstructing the album into groups, starting with the more identifiable and working towards what was perceived as probably being the more obscure ones. The groupings were basically categorised into groups or similar topics, such as architecture, locations, and people, the anthology was similar in genre to that of a standard vernacular album.

Stacy McCarroll Cutshaw, in her preface to Stacy McCarroll Cuttshaw and Ross Barrett (2008) *In The Vernacular, Photography of the Everyday*, explains,

Broadly speaking, "vernacular" defines that which is domestic or indigenous. In popular usage it refers to the common or everyday and can further identify the personal or private. Vernacular photography, therefore, represents the kind of photographic

production that permeates daily existence. It not only includes private things such as family snapshots and photographic albums, but also includes public photographs that we might possess or encounter, such as news, advertising, or souvenir images.

(Cutts Shaw 2008: pp7-8)

Geoffrey Batchen suggest that

“it is not difficult to understand why vernacular photographs have attracted so little attention in the account of photography’s history.”

(Batchen 2002: 57).

Citing that it is the lack of artistic skill and sheer quantity made by the masses or even worse a commercial photographer, that has made this type of photography worthless in both monetary and aesthetic values, and therefore a less important history. Batchen continues:

...in short, vernaculars are photography’s *parergon*, the part of its history that has been pushed to the margins (or beyond them to oblivion) precisely in order to delimit what is and is not proper to this history’s enterprise.

(Batchen 2002: 58)

It is with this designation I would pursue my research, until I can hopefully present the album with a comprehensible narrative, transforming A900 from a 'proto-vernacular' album into an informed historical one.

Di Bello’s methodology, is based on transposing the traditional photo-history research model.

Photographic history has tended to foreground the aesthetic and informal uses of photography. They are the ones through which photographs acquire the historical, social or aesthetic significance which makes it worth studying individual images in their specific contexts. The assumption is that personal photographs are significant only to those for whom they have personal meaning.

(Di Bello 2007: 9)

The photographs in A900 appear to also be predominantly of a private familial nature, resembling something akin to a snapshot album. They are unlike the flamboyantly embellished albums Di Bello analyses in her research. I therefore intend applying the same scrutiny traditionally afforded to historical significant photographs, with the Di Bello's method of an inverted paradigm (Di Bello 2007; 10) to the photographs in A900.

The snapshot photograph poses something of a problem for the historian. Its definition as a cultural object hinges on several intricate, overlapping factors. (Nickel 1998: 9)

It should be made clear, A900 is not a typical snapshot album, it assumes a place in historical limbo, not quite assimilated into the remit of the historically significant, but neither fully affiliated within the vernacular snapshot album genre too. It does nevertheless, possess qualities from both sides of the equation, historically, there is a tantalising *Calvert-Jones* signature on the inside cover and photographs purported as being Jones and his wife, and yet very little is known about the photographs. On the other hand, Nickel's explanation of the afterlife of the snapshot also fits.

When the snapshot becomes "anonymous" – when the family history ends and the album surfaces at a flea market, photographic fair, or historical society – and the image is severed from its original, private function, it also becomes open, available to a range of readings wider than those associated with its conception.

(Nickel 1998: 13)

The openness the Nickel refers to in, Douglas R. Nickel (1998) *Snapshots The Photography of Everyday Life 1888, To The Present*, is tantamount to the possibility of creating a fictional account of the images, comparable to Michael

Lesy's book *Wisconsin Death Trip* (1973) a story based on an amalgamation of local newspaper reports from the 19<sup>th</sup> century and the contemporary photographs from the local photographer at the time, connecting unrelated images to actual events. This is not the route I intend to take with this research, my aim is to create a narrative based on historical facts.

A900's photographs maybe 'open', but as Martha Langford states, when we initially try to make sense of an unfamiliar album's images, we "can only go so far before 'the doors of memory' clang shut", (Langford 2007: 22) Langford's method to re-open the memories was to use the idea of orality, the interactional techniques employed by those who bring photographic albums into their work, sociologist, ethnologists, and therapists as "Mnemonic structures that serve oral recitation are put to use a scaffolding of the pictorial *aide-memoire*". (Langford 2007: 21) From this Langford adopts the "Oral Scaffolding" (Langford 2007: 22) as a method of reintroducing the narrative into forgotten albums.

Orality lingers in the depths of photographic consciousness silently petitioning for critical recovery. Yet so vital is the link that the merest suggestion is sufficient reminder; allusions to photography and orality can be caught like butterflies in a net.

(Langford 2007: 198)

The assemblage of most family photographic album's, tend to follow a sequential narrative, either as a collection of small events or celebrations such as holidays or weddings. These can be spread over varying periods, from specific stages in one's life to many years. Additionally, notes are often added to the photograph usually on the album page itself, referencing dates, names and

places. A900 is practically devoid of any notation, preliminary observations suggest it is constructed in a haphazard manner, devoid of any coherent order or meaningful annotations. The only apparent correlation is the glue holding the photographs to the page.

Perhaps A900's connective link was an oral one, and as such its narrative did not require a linear chronology. Rather than an archetypal family photographic album, A900 is an atypical one.

It is from this perspective I will form my analysis and reconstruct a narrative by means of linking the images to their historical context, while simultaneously making it contemporaneously understandable, and in doing so establish A900 as an album of historical importance. By combining the methods applied by both Langford and Di Bello in their research, in effect hybridising the methodologies, and incorporating both Schaaf and Chanan's exploration and analysis of the minuscule detail of the photograph and genealogical background, I hope to enlighten the current understanding of Jones's life post 1856.

I had initially thought that the hybridised methodology would be sufficient in forming a complete narrative, but there were still gaps in the chronology, no doubt due primarily to the limitations of researchable material. However, in my quest for empirical evidence, I had amassed a great deal of information relating to the Jones family, post album construction. Some of this information could be re-connected directly to A900, whereas the remainder was mostly contextual. I therefore needed to find an appropriate method of applying this extra-information with the historical facts, so that the more speculative assessments

discovered from the deconstruction of the A900 could be coalesced with the facts in forming a comprehensible narrative. The additional method applied, is Interpretivism. Kathy Charmaz (2007) *Constructing Grounded Theory, A Practical Guide Through Qualitative Analysis*, says of interpretivism,

Interpretive theory calls for the imaginative understanding of the studied phenomenon. This type of theory assumes emergent, multiple realities: indeterminacy; facts and values as inextricably linked; truth as provisional; and social life as processual.

(Charmaz 2007 : 226)

Christina Hughes, University of Warwick, in her introduction to methodologies, imparts the connection with Interpretivism and Hermeneutic analysis,

The interpretivist approach looks for culturally derived and historically situated interpretations of the social world. Interpretivism is often linked to the thought of Max Weber (1864-1920) who suggests that in the human sciences we are concerned with Verstehen (understanding) in comparison to Erklaren (explaining) Process rather than 'facts'. Interpretivism has many variants - eg hermeneutics, phenomenology, symbolic interactionism.

Hermeneutics; A form of interpretivism. The focus is on written and unwritten sources, human practices, events and situations, in an attempt to 'read' these in ways that brings understanding.

(Hughes 2003: no pagination)

([https://warwick.ac.uk/fac/soc/hughes/introduction\\_to\\_research\\_methodologies](https://warwick.ac.uk/fac/soc/hughes/introduction_to_research_methodologies))

The inclusion of interpretivism to the narrative created from the albums deconstruction, has created a more robust narrative which gives new insights into A900's construction, its intended custodian, its purpose and has broadened our knowledge of those lives it encompassed.

In concluding I have considered the above texts, their wide scope of knowledge, methods of research, understanding, the traditional realms of socio-photo-historic research, and the relatively newer approach to the vernacular image. This has allowed me to form a hybridised methodological process based on Langford and Di Bello's own systems, which includes aspects from the more traditional canon, and incorporate these into an interpretive paradigm.

I have therefore been able to form a comprehensive understanding of the current field of photographic and album research, to which I hope to contribute.

This review of the literature that I have sourced relating to this enquiry demonstrates that photography has been in constant flux, throughout its history, from the many technical innovations and advancements through to the wider social improvements and influences, democratising its use as it became more widespread and easier to do. It is evident these changes also influenced the Welsh pioneers, and this can be observed through their photography.

Through research such as this, it may be possible to build a comprehensive understanding of early Welsh photography, this could be potentially interesting material for future researchers who will investigate the contextual features of past photographic albums about which little is known, as I hope to demonstrate in this thesis.

## **Illustrations:**

### **Literature Review:**

- L.1 *View of Edinburgh with Fern* (c1853-58) Talbot
- L.2 *Four City Views with Patches*, (c1858) Talbot
- L.3 *Hand* (c1840) Talbot.

### **Introduction:**

- i.1 Sotheby's Catalogue, 'Album 900' (1990) Lot 173 p76

### **Chapter 1: sea smoke silver**

- 1.1 selected Vivian genealogy. A Reynolds
- 1.2 Hafod copper works 1810 ([www.cornishmining.net](http://www.cornishmining.net))
- 1.3 Dillwyn Selected genealogy
- 1.4 SWASM: E343 (RISW) Etruscan ware
- 1.5 selected genealogy Jones
- 1.6 Talbot selected genealogy
- 1.7 SV11 Science Museum Calotype negative
- 1.8 (PG00726 :NLW) CRJ original Dag. 1841  
<http://digidol.llgc.org.uk/METS/DCM00001/album>
- 1.9 1937-4558 National Media Museum, Bradford.
- 1.10 41: Album 1 National Library of Wales.
- 1.11 4: Album 3900 NLW, Mary Dillwyn.
- 1.12 31: Album 2 NLW Photograph by Llewelyn or Thereza.
- 1.13 PH33-1983 V&A (Jones, Anne Harriet and Christina)
- 1.14 41: Album 900 NLW
- 1.15 L. Couch: Private archive tin type.
- 1.16 SM1987.846.71 RISW / Swansea Museum.
- 1.17 <https://penllergare.files.wordpress.com>
- 1.18 Thereza's stereo camera. Waterfront Museum, Swansea. AR
- 1.19 Thereza stereo camera image R Morris.
- 1.20 Thereza stereo camera image R Morris.
- 1.21 Thereza stereo camera image R Morris.
- 1.22 Bino Cam CRJ <http://archive.rps.org/archive/volume-1/68487>
- 1.23 V&A: PH.63-1983 and PH.64-1983 combined to make a 'joiner'.
- 1.24 Dates of photographic printing methods.
- 1.25 Dates of photographic negative producing methods.

### **New Chapter 2: Albums**

- 2.3 Table of copies and repetitions in the albums at the NLW
- 2.4 Table of the percentage quantities of people in each album
- 2.5 Calculating a probable date of construction, from the percentage values in (2.4)
- 2.6 Album1 NLW (viv00074) JD Llewelyn 1856



- 2.7 Album 2 (vin00133) Mary Dillwyn 1854
- 2.8 Collage from Album 3 NLW
- 2.9 Collage by Lady Mary Georgina Filmer c1860 (<https://artblart.com>)
- 2.10 Collage in the Gutch album, Lacock Museum
- 2.11 Album 3900 (mdl00025) NLW
- 2.12 Album 3900 NLW (mdl00010)
- 2.13 Metropolitan Museum (1970.525)
- 2.14 Fenton: Sebastopol (LC-USZC4-9214) ([www.allworldwars.com/](http://www.allworldwars.com/))
- 2.15 Fenton: Balaklava (RCIN 2500487) Royal Collections
- 2.16 C.R. Jones 'House of Sallust' Painted version: Museum of Fine Arts, Houston.  
Calotype print V&A: RPS collection (322-2017)
- 2.17 Album 900 [69] Digitally enhanced clouds.
- 2.18 Metropolitan Museum of Art : Amateur Snapshot Album, 1890–92
- 2.19 Metropolitan Museum of Art : Travel Album Made by the Dowager Empress  
Maria Feoderovna Showing Daily Life of the Russian Imperial Family. (1916)
- 2.20 Snapshot from Erik Kessels exhibition 'Album Beauty'

#### **Chapter 4:**

- 3.1 Album 900, Cover and pages. A Reynolds.
- 3.2 Table to show the deconstructed groupings of A900's photographs
- 3.3 Handwritten annotations from [01, 13 & 31] A900.
- 3.4 Heathfield, Swansea. CM 14, Victoria and Albert Museum.
- 3.5 Digitally mixed photograph, [13] A900 and CM 14 V&A.
- 3.6 Heathfield, Swansea. 1937-4259: National Media Museum, Bradford.
- 3.7 Digitally mixed photograph, [13] A900 and 1937-4259: NMM, Bradford.
- 3.8 Upper Lake, Penllergare, J.D. Llewelyn. SM1987.845.37 (RISW) Royal  
Institution of South Wales / Swansea Museum.
- 3.9 Illustration to show compositional balance of [19] .
- 3.10 Illustration to show compositional balance of SM1987.845.37 (RISW).
- 3.11 Digitally combined photograph of [19] and SM1987.845.37 (RISW).
- 3.12 Close up of the damaged glass negative [19].
- 3.13 Three copies of Llewelyn's Upper Lake, Penllergare. SM1987 846.13,  
SM1987 843.11 and SM1987 846.2, all (RISW).
- 3.14 Another view of the Upper Lake, Penllergare, by Llewelyn
- 3.15 Combined digital image of, SM1987 846.13, SM1987 843.11 and SM1987  
846.2, (RISW).
- 3.16 Warkworth Castle, Philip Henry Delamotte c1854, SM1987.847.19 (RISW).
- 3.17 "High Force on the River Tees" 1856, Llewelyn. SM1987.841.12 (RISW).
- 3.18 J. Holden, Durham Cathedral. 77:0689:0124 George Eastman House (GEH).
- 3.19 Illustration of the historical, hermenutic and semiotic methods which form  
the 'Image Analysis', A Reynolds.
- 3.20 Chart showing the number of separate events the horses were  
photographed [06,08,10 & 12]. A Reynolds.
- 3.21 Chart showing the different horses [06,08,10 & 12]. A Reynolds.
- 3.22 Chart showing the photographs in which the horses have either side or  
astride saddle, [06,08,10 & 12]. A Reynolds.

- 3.23 Digitally mixed photograph [05 & 47], illustrating the concept of a damaged/removed photograph being utilised in another function.

## **New Chapter 4**

- 4.1 Jones's selected genealogical tree.
- 4.2 Calvert R. Jones sitting in the cloisters' at Lacock Abbey, photographed by Talbot c1845. Royal Photographic Society archive, 025164.
- 4.3 Close-up of Jones from, 1937-4589/6 (NMM)
- 4.4 Jones, Anne Harriet and Christina. Ph38-1983, V&A.
- 4.5 Detail of Jones, from Ph38-1983, V&A.
- 4.6 Close-up of Jones, Ph95-1983, V&A.
- 4.7 Study of Jones's face, using photographs from NMM and V&A archives.
- 4.8 Study of Jones's face, using photographs from A900.
- 4.9 Details of Portia Jane Calvert Jones's face, A900.
- 4.10 Detail of Christina Henrietta Victoria Games Jones, A900.
- 4.11 Study of Isabella Louisa Calvert Jones and Raleigh Grey taken from A900.
- 4.12 Digitised copy of Georgian Alethea Calvert Jones's signature.
- 4.13 Signature in A900. (NLW)
- 4.14 A compilation of Christina's face from A900.
- 4.15 Edward Smith [24] and Michael Faraday. ([www.sciencemuseum.org.uk](http://www.sciencemuseum.org.uk)) ([www.swansea.ac.uk/](http://www.swansea.ac.uk/)) ([www.theiet.org/](http://www.theiet.org/)) ([www.england-history.org/](http://www.england-history.org/))
- 4.16 Waterloo Crescent, Dover. *street-view* ([www.google.co.uk/maps/](http://www.google.co.uk/maps/))
- 4.17 [02] and *street-view* ([www.google.co.uk/maps/](http://www.google.co.uk/maps/))
- 4.18 Smith Family, selected family tree.
- 4.19 Foxton annotations from [48,62,& 63].
- 4.20 SVM7 Malta, C.R. Jones c1846. Science Museum Archive.
- 4.21 Detail of a house from Street Scene, Rabat Malta. A Reynolds.
- 4.22 Grey family, 1881 census entry for Lesbury House, Northumberland.
- 4.23 Selected family tree, Grey family.
- 4.24 Nether Grange, entrance from Pease's Lane Alnmouth, Northumberland. A Reynolds.
- 4.25 Nether Grange, Garden entrance, Alnmouth, Northumberland. A Reynolds.
- 4.26 Nether Grange, detail of wrought iron railings, Alnmouth, Northumberland. A Reynolds.
- 4.27 Nether Grange, detail of the door-way, Alnmouth, Northumberland. A Reynolds.
- 4.28 Combined image of [45] and the modern scene, taken from a similar position. Nether Grange, Garden, Alnmouth, Northumberland. A Reynolds.
- 4.29 Bethesda, Presbyterian Church, Burry Green, Gower. A Reynolds
- 4.30 Northumberland Estate logo: ([www.northumberlandstates.co.uk/](http://www.northumberlandstates.co.uk/))
- 4.31 [57] and Roger Fenton. National Media Museum 2003-5001/2/20111.
- 4.32 [57] cropped and Roger Fenton, cropped (NMM) 2003-5001/2/20111.
- 4.33 Foxton Northumberland. Google Earth Image, ([www.google.co.uk/intl/en\\_uk/earth/](http://www.google.co.uk/intl/en_uk/earth/))
- 4.34 Alnmouth Northumberland. ([www.google.co.uk/maps/](http://www.google.co.uk/maps/))
- 4.35 [75] and Foxton Beach, Northumberland. A. Reynolds.

- 4.36 Fishermans cottages Alnmouth, Northumberland. A. Reynolds.
- 4.37 List of photographs of Isabella, Raleigh and Isabella & Raleigh together.
- 4.38 William Gibson-Craig Album 2 (NLW).
- 4.39 William Gibson-Craig RISW/ Swansea Museum.
- 4.40 Lady Gibson-Craig Album 2 (NLW).
- 4.41 Photograph, PH244-1984 V&A Museum Archive.
- 4.42 William James Herschel, in profile.  
([https://fr.wikipedia.org/wiki/William\\_James\\_Herschel](https://fr.wikipedia.org/wiki/William_James_Herschel))

## New Chapter 5

- 5.1 Somerville House, Ireland, Deb Meade at, ([www.mysouthdakotaroots.com](http://www.mysouthdakotaroots.com))
- 5.2 Somerville House, Ireland, Deb Meade at, ([www.mysouthdakotaroots.com](http://www.mysouthdakotaroots.com))
- 5.3 Somerville House, Ireland Google Earth (2014 image).
- 5.4 Somerville House steps, Ireland, Deb Meade at,  
([www.mysouthdakotaroots.com](http://www.mysouthdakotaroots.com))
- 5.5 Somerville Family Tree, A Reynolds.
- 5.6 [68] Digital coloured graphic, Scenario 1. A Reynolds.
- 5.7 [68] Digital coloured graphic, Scenario 2. A Reynolds.
- 5.8 Stable Building, Somerville House, Ireland, Deb Meade at,  
([www.mysouthdakotaroots.com](http://www.mysouthdakotaroots.com))
- 5.9 [69] Detail with graphic.
- 5.10 Stable Building, Somerville House, Ireland, with graphic, Deb Meade at,  
([www.mysouthdakotaroots.com](http://www.mysouthdakotaroots.com))
- 5.11 Stable Building Tower, Somerville House, Ireland, Google Earth  
([www.google.co.uk/intl/en\\_uk/earth/](http://www.google.co.uk/intl/en_uk/earth/))
- 5.12 Copula and hand painted sky [64] & Somerville stables, Ireland, Deb Meade  
at, ([www.mysouthdakotaroots.com](http://www.mysouthdakotaroots.com))
- 5.13 A painted sky on a Calotype by Jones. *Chiatamone*, Naples, 1847.  
([www.sunpictures.com](http://www.sunpictures.com))
- 5.14 Silhouettes of trees introduced into Britain.  
([www.devongardenstrust.org.uk](http://www.devongardenstrust.org.uk))
- 5.15 Lansdown Road, looking towards the centre of Bath, at the junction of  
Alfred Street. 2011, A Reynolds.
- 5.16 The Belmont, Lansdown Road, Bath, 2011, A Reynolds.
- 5.17 PH.43-1983, Bristol, C. R. Jones, V&A Archive.
- 5.18 Detail of PH.110-1983, Eastbourne, C. R. Jones, V&A Archive
- 5.19 SWASM: SM1987.844.51, Black Pyl Mill, Swansea, Augustus Lennox, RISW/  
Swansea Museum.
- 5.22 J M W Turner *The Fighting Temeraire*, [22] A900, James Tibbits Willmore  
1845 engraving, Willmore's 1859-61 engraving and Thomas Abiel Prior 1886  
engraving.
- 5.21 *Oberwesel* by Turner. National Gallery of Art. Washington D.C.
- 5.22 *Returning from Market* or *Crossing the Stream*. by Augustus Wall Callcott,  
(<http://www.tate.org.uk/>)
- 5.23 *Returning from Market* or *Crossing the Stream*. by Augustus Wall Callcott,  
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### **Facsimile album**

- a.1 Key/Guide to explaining the 'new narrative' of A900

## **Binocular Camera**

- a.2 My version of Jones's Binocular Camera, working model. (2013) A. Reynolds
- a.3 A photograph made using the 2013 Binocular Camera, Swansea. A. Reynolds

## **Calotype: Suitability of materials.**

- a.4 Selecting Materials: (Optimal Requirement).
- a.5 Variations within the materials selected:
- a.6 Process procedure 1: Iodised paper
- a.7 Process procedure 2: Sensitising the paper.
- a.8 Process procedure 3: Loading the Dark-slide and taking a photograph.
- a.9 Process procedure 4: Developing the latent image and fixing it.
- a.10 Paper suitability Test.

## Introduction:

‘The Past Is A Foreign Country: They Do Things Differently There.’  
(L. P. Hartley. *The Go-Between*: 1953)

An overview of Album 900.

Exploring an old photographic album can be comparable to viewing scenes from a ‘Foreign Country’. However, the remoteness is not a consequence of distance, but the measurement of the time that has passed. The aim of this research is to try and make a comprehensive understanding of an important album that had been lost. Now in the National Library of Wales, Aberystwyth, (NLW) and catalogued as Album 900, or A900, as I will refer to it in this enquiry, it resides in the archives, and no longer evokes the memories it once harboured to those who assembled it. A900 has become detached from its familial associations, thus displaced from its point of origin.

Neither collector or archivist is at fault here; they are merely the new custodians, conserving and caring for the album in question. For the observer physically looking through the archives, or the person exploring a digitised copy on a screen, the album’s photographs, however interesting, now lack that personal connectivity. The photograph itself can be observed with wonder and awe, and can often remind the viewer of personal memories, recollections and aspects of their own lives, even though they are viewing images which they apparently have no obvious connection with.

As someone who enjoys looking at old photographs I am constantly curious. I sometimes imagine what the scene behind the camera position was like, or perhaps what the interior of such and such a building would have been, or even what colour things were.

No doubt one of the primary reasons the National Library of Wales (NLW) acquired A900, was that it contained photographs taken allegedly by Calvert Richard Jones (1804-1877), one of the eminent pioneering photographers from Swansea. Besides, inside the cover it was signed "Calvert-Jones"[sic] hyphenated, reinforcing its Welsh connections. However, very little else was known about this c1860's small dark leather-bound album, other than the descriptions and transcriptions which had been added to the auction sales catalogue that persuaded NLW to purchase it.

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REV. CALVERT R. JONES ET ALII  
**An Important Documentary Album including Family Portraits and Related Subject Matter, the majority of the Images by or attributed to Calvert Jones and including others collected by him by other photographers including J. D. Llewelyn, 1850s-60s, the subjects listed in sequence below, manuscript titles in quotation marks, all Prints Albumen from Glass Negatives unless otherwise stated, approx 75 by 60mm to 170 by 125mm, the first page inscribed in pencil 'P. Calvert-Jones, gilt bordered full dark green leather, 8vo**

1. 'Heathfield'
2. Group of Calvert Jones and Young Lady, possibly Portia, on Porch
3. Street Scene, Dover
4. Group of Calvert Jones and Young Lady, possibly Portia
5. Horse and Groom
6. Large outdoor Group
7. Horse and Lady Rider with Groom
8. Horse and Groom
9. Garden Group
10. Horse and Groom
11. 'Heathfield', from Paper Negative
12. Group of Elderly Lady and Young Lady, possibly Portia

Sotheby's auction catalogue: p 67

(1990) (i.1)

The annotations on the NLW website, and the NLW Flickr page have had some personal designation (*Jones* or *Portia*) added to them.

Yet, this still leaves any prospective viewer with a rather ambiguous set of images to try to make sense of. This descriptive annotation is typical of many albums in countless archives; ones which have been detached from their place of origin.



Unlike the photographic albums by other prominent pioneering Swansea photographers, such as John Dillwyn Llewelyn (1810-1882), Mary Dillwyn (1816-1906) and John Wheeley Gough Gutch (1808-1862), whose family albums have a synergy between them, in that they share photographs and the style of photography is similar, A900 has a different more private quality about it, and is dissimilar to Jones's earlier photographic work. The images are atypical, both in style and subject, and in subjectivity too, and this fascinated me. It was like looking through a completely different window for the first time. Perhaps this new perspective would be able to shed some light onto the later life of Jones, post 1856, a date which has often been quoted as the time he gave up photography. (<http://www.getty.edu/>) and (<https://www.llgc.org.uk/>)

Thus, I decided to focus on this curious album as a case study. The specific aims were to discover the identity of the people and the significance of locations portrayed in the photographs. I also wished to find out if the album had any connections with any other albums, and what those connections might be.

My initial hypothesis was that if connections could be re-established in some form or another, it would be possible once again to understand and interpret these photographs in a manner more akin to their original significance.

How was this to be accomplished? I needed to devise or utilise a method, or methods, which would enable the reintroduction of the missing connections, either wholly or partially. And in doing so, also discover why the photographs in A900 didn't appear to make any chronological sense. My family photographs make obvious sense to me, but to an outsider, they are undoubtedly

meaningless, especially in the detail, and my position with A900 was that I was the outsider, so I had to engage in research that brought me closer to learning.

Historian Martha Langford has researched ways of re-establishing an album's lost familiarity, Langford has investigated the 'narrative' within albums, through oral and mnemonic processes. (Langford 2001: 21), Langford utilises the notion of oral tradition as a method to contextualise the re-building of an album's original significance. Therefore, if the 'narrative' can be re-established, the once lost familiarity may be regained. Perhaps, by using this method, the missing 'narrative' from A900, could also be re-introduced.

However, there were a number of difficulties implementing Langford's method into A900, basically, because Jones's researchable archive becomes vague after c1856; there is very little to go on. By introducing an additional research paradigm, one that re-imagines traditional approaches, perhaps the structure of A900 could be realised, and Langford's 'narrative' method applied? Patrizia Di Bello, in researching albums made by women in 1860-1870, proposed 'inverting' the standard photographic research paradigm, and investigating with the same veracity, the vernacular, domestic, private photographs within what is usually regarded as less important and often overlooked albums. A900 appears to be a family album, as it has photographs of groups of people, family gatherings, children, pets, and places of interest, which are found in a typical vernacular album. Therefore, an investigation based on these two methods was adopted, a hybridised-paradigm system of analyses that aimed to complete the reinstatement of the "narrative" in the album.

By first deconstructing, metaphorically, A900, and collating into groups what were considered to be similar types of photographs, each image was assessed in detail, by "Image Analysis", that is, physically examining the image and noting anything that might be relevant or obviously re-searchable, such as buildings or structures. This was then cross-referenced with "Archival Information", such as, previous research, books, library archives or websites. Finally this data was cross-referenced with "Genealogical Records". This process forms a triangulation of data sources and analyses, which can be used to inform methods and theoretical perspectives..

As the research data accumulated and the process of reconstructing A900 began, it was noted that the methodology produced a great deal of extra or peripheral information, that although linked to the image, initially appeared surplus to requirements. However, this "Peripheral Data" would eventually become an invaluable resource to this research. During the reconstruction of A900, it was observed that not all of the images could be comprehensively identified, and therefore connections, and ultimately, the "narrative" could not be completely re-constructed.

With the partial 'narrative' re-assembled, a secondary methodological process, Interpretivism, was applied to the accumulated "Peripheral" data, and through this process it was found that much of it could arguably be linked together. Not only could it connect individual photographs to the album, but in doing so it could also interconnect each photograph with one another. This would help to

establish a plausible reason for the album being created in such an apparently haphazard fashion.

To support the above, I have deliberately chosen to use technology in my research, specifically the technological processes I feel confident that will assist me in this visual investigation. My conjecture was, that the application of technological processes, Internet searches, Google Maps, Google Street view, the publication of out-of-print books, and genealogical records online, would reveal unconnected facets of data, which may aid the re-connecting of the 'narrative', by combining traditional methods of research (including personal correspondence) with the more unconventional technological systems (including internet Blogs) and considering both as primary sources within their field.

Also, through attending historical photographic process workshops, where Talbot's, Daguerre's, Frederick Scott Archer's (1813-1857) and Louis Désiré Blanquart Evrard's (1802–1872) processes were recreated. (Fox Talbot Museum, Lacock 2010 & 2015, R.P.S. Bath 2013 and Lincoln University 2015) I would gain an impression of the tacit insights that the pioneers and inventors of photography would have experienced. This helped me understand the implications of the hermeneutic and heuristic aspects of the methods used in this investigation.

This thesis consists of six chapters, the deconstruction of A900, has been split into three individual chapters. A facsimile copy of Album 900 is reproduced in the appendix.

## **Chapter 1:**

### **Sea, Smoke and Silver:**

This introductory chapter sets the scene, as to why Swansea became the prominent centre of photography during its pioneering days, and introduces key individuals, their families, and the interconnections between them.

The chapter contextualises the position of the discovery of photography in Swansea by introducing aspects of Swansea and its people. The town was ready to welcome people with innovative and novel ideas, including the invention of photography. The chapter also gives an oversight and an informative compendium of the various photographic processes practiced by the early photographers, informed by what is commonly understood to be the principal centre of science, industry and leisure in South Wales. Swansea's zeal as a coastal health resort, also led in part to its gentrification, as the town prospered from the visiting wealthy.

The area also had an abundance of mineral wealth and coal, hence a more industrialised metropolis was established, creating an environment for the wealthy industrialist, the scientists, academics and their families. Who were able to pursue more enlightened interests, botany, natural-science and the arts.

At the dawn of photography's invention, a number of Swansea families, in particular, John Dillwyn Llewelyn, who was married to Emma Thomasina Talbot a cousin of Fox Talbot, and also Llewelyn's close friend Calvert Richard Jones, established themselves as pioneering photographers.

The photographic achievements and anguishes encountered by both Llewelyn and Jones in particular, are explored, revealing distinctions, difficulties, collaborations and technical advances.

In true pioneering spirit that represents the era, Jones presented a proposal to, *The Photographic Society of London* (Journal 1, 1853: 63) about a conceptually unique twin lens "Binocular Camera". However, the detail lies beyond the scope of this study, and for researcher who may follow, this is explored in an appendix.

## **Chapter 2: Albums**

The objective of this chapter, was to find out more about the individual photographs and the story behind the construction of A900, primarily achieved by examining the style and aesthetics of a numbers of contemporary Early Welsh Albums, which were created by the pioneering photographers and their families.

Building on the findings of the initial literature review, a more detailed analysis of albums and album history was required. From the origins of the album, with the Persian Empire, to the route to Europe via Turkey, where the European elite adopted its use as a portfolio or a scholarly introduction card, to the

photographic album, and on to its virtual manifestation on smart-phones and social-media.

As photography became more popular, dedicated albums slowly became available, and with the changes in society and the introduction of more reliable photographic methods, the popularity of photography increased, and in doing so altered the genre of photography. The majority of these early, pre-1880 albums were created by women: some embellished the albums with watercolours and drawings, others made collages from the photographs, and some superimposed portrait of family members onto hand drawn animals or everyday objects.

By comparing album style and aesthetics with one another, and addressing how the changes in the social, economic and political dynamics changed album genre throughout the 19th century and beyond. I have built up a data sheet of copies and duplicates within the albums at NLW and Lacock. These indicate that a number of albums have a commonality between them. It also confirms that A900 is unique.

The chapter explores how this manifested itself within Welsh Photography, producing a more private, family approach. Ultimately a new interpretation of evolves; perhaps these albums could be described as being 'Proto-Vernacular' in style?

Eventually further social improvements, mass-produced photographic film and cameras such as Kodak's in 1888, led to the ubiquitous, vernacular snapshot photographs and albums.

## **Chapter 3:**

### **Deconstructing Album 900**

A900 consists of 73 complete photographs, 3 damaged photographs and 3 pages that are, apart from the dried glue residue, blank. First impressions leave the viewer questioning the repetitions and slightly muddled format.

To rebuild a basic narrative, I had to first deconstruct A900, achieved by re-grouping images that had similar characteristics to those that were obscure, as well as the repetitive or copied images. These groups were then categorised into three sub-sections, each a separate chapter. Starting with the most recognisable and working towards the more ambiguous images.

In doing so, I discovered the exact locations where many of the images were taken, which in turn align to Jones' extensive travels. I also identified those individuals connected to Jones, who are the main subjects in some of the photographs. By understanding when and when the photographs were taken, I was also able to estimate the date of when the album was constructed.

## **Chapter 4**

### **Analysing Photographs of Individuals:**

#### **People and Northumberland**



Establishing the historic and familiar significance of the album starts with examining the faces of individuals within the photographs of A900, Jones, Portia and Christina, and as the research progressed Raleigh and Isabella.. When names are attributed to some of the faces in the photographs, further associations with one another can be made, and a more private, intimate, narrative may be attained.

In adding genealogical and archival research into the 'hybridised-methodology', of Langford's and Di Bello's methods. I have been able to further support the proposed identification of individuals and locations where the photographs may have been taken.

## **Chapter 5**

### **Analysing Photographs of Individuals:**

#### **People and Ireland**

In addition to the sociological, semiotic and heuristic analytical systems, the 'hybridised-methodology' generated a great deal of extra data, which initially appeared surplus to requirement.

In this chapter I discover new locations, although evidently familiar to Jones and his family. This section of photographs in the album also has some annotation, but as is customary for A900, the notes are inconsistent.

In summing up the deconstruction and the re-imagined reconstruction, A900 can arguably be perceived a record of family events and adventures, but it can

also be considered as a reflection of Jones's privileged position, both in society and with his many acquaintances in the pioneering days of early photography, such as Sir David Brewster (1781-1868), whose photograph in the album has now been appropriately annotated.

**Chapter 6:**  
**The interconnections within Album 900:**  
**The Children's Album.**

With the majority of the 'narrative' re-constructed, 'peripheral' information discovered could be revisited, with the aim to create a more cohesive understanding of the sequence of events recorded in A900. This Chapter utilises the addition of an Interpretive methodological process, amalgamating contextual information with the data formed in the new-narrative.

By cross-referencing the genealogical and census records from the period after the album's construction and re-appraising certain photographs, I could envisage the complex interconnections between the Swansea families that appear in most of the Welsh family albums, and illustrate their links to Jones, Llewelyn and Talbot in the family tree diagrams.

This re-assessment of Jones's contribution to photography, post-1856, challenges authorities who claim that Jones gave up photography. (Schaaf 1990: 55), it suggests that Jones gave up photography much later.

Unlike a painter, a photographer rarely signs his photographs, especially the vernacular style of photographs that make up a family album like A900, which makes identification problematic. However, by analysing Jones's known works, pre-1856, and evaluating his style and compositional traits in the photographs of A900, the research proposes new, and as yet, unacknowledged photographers, Jones's wife Portia Jane Smith (1839-1920) and his daughter Christina Henrietta Victoria Games Jones (1839-1877).

With the "narrative" of A900 re-attached, and the images put back into their original order, apparently random sets of images develop new meaning, based on the peripheral data such as the identity of the creators, and the intended recipients, of the album.

This Chapter's research has revealed how the extended family lineage was decimated by the effects of the First World War, and considers how dispossessed albums such as A900 can be understood once more. By looking at the concluding part of Jones's life, and the provisions in his will, his foresight and the expectations that he had hoped for, it reveals a revised emphasis on the life of Calvert Richard Jones, as artist, photographer, musician and father.

A facsimile copy is presented in the Appendix.

## **Conclusion**

I conclude this research by re-examining the progress made during this research, starting with an album, that was little known about, and through the application of methodological process, a new reimagined and comprehensible narrative has been formed.

In highlighting my discoveries, empirical and potential, I suggest subjects for future investigation; this study has revealed that the current knowledge of the history of photography in Wales is far from complete.

My hope is that this investigation can enrich the photographic culture in Wales, both historically and contemporary.

## **Appendix**

A facsimile album is presented here, with what is believed to be the correct annotations added, but in such a way as to include all the elements of the collected data, within a simple colour coded text. The specific details of the findings are in Chapters 3, 4, 5 and 6 respectively. The photographs are reproduced in as near actual size as possible, and in their original order. The intention for reproducing the whole album, is to give the reader a clearer understanding of the previous chapters' de-constructed findings and paradoxically, as a reference to the deconstructed groupings.

All of the photographs have been rotated in the same orientation for ease of viewing, and presented in the best possible manner suited for the limitation of the printing process of this thesis.

## **Chapter 1:**

### **Sea, Smoke and Silver:**

This introductory chapter sets the scene, as to why Swansea became the prominent centre of photography during its pioneering days, and introduces key individuals, their families, and the interconnections between them.

[Sea] Swansea's progression from a coastal health resort to an industrialised metropolis was ultimately a by-product of its geological makeup and the consequential exploitation of its mineral wealth.

[Smoke] The smelting of copper, as well as other industries, brought immense financial wealth to the town. Amongst these prosperous business owners, some were able to pursue more enlightened interests, botany, science and the arts.

[Silver] The almost serendipitous destiny photography was to achieve in this Welsh Industrialised town, is due to a number of complimenting factors, these include the geographical location, the intellectual and social environment the town had adopted, the enquiring minds and participation of a number of affluent individuals, and the family links with the British inventor of photography, William Henry Fox Talbot.

## Sea

Swansea from the mid 1700's, was one of those coastal towns in Britain which had embraced the latest trend for the prescription of sea bathing, for the treatment of medical ailments which maligned society at the time, especially the wealthy. In 1750, Dr Richard Russell (1687–1759) published a book in which he encouraged and promoted his sea-water health therapy, Swansea was ideally situated to benefit from the influx of these affluent visitors. With regular sailing links from Bristol, the gentry were able to partake in sea water bathing on the gently sloping sandy beach that sweeps in front of the town, stretching from the Mumbles Head and along the bay to the Crymlyn Burrows. The poet Walter Savage Landor (1775 – 1864) wrote from Italy in December 1826,

The Gulf of Salerno, I hear, is much finer than Naples; but give me Swansea for scenery and climate. I prefer good apples to bad peaches. If ever it should be my fortune, which I can- not expect and do not much hope, to return as you wish to England, I pass the remainder of my days in the neighbourhood of Swansea, — between that place and the Mumbles.

(Walter Savage Landor in Forster 1869: 394)

During this period when the wealthy and influential visited Swansea, the area underwent a Georgian gentrification, including gas street lighting by 1826 ([www.nationalgasmuseum.org](http://www.nationalgasmuseum.org)), and the opening of the Oystermouth railway in 1804, constructed with a consenting act of parliament. This venture was launched by, among others, Sir John Morris (1745–1819) at the Bush Hotel, High Street, Swansea. Originally the railway was created to transport limestone from the quarries in Oystermouth, to service the copper industry which used it as a flux, which removed the impurities from the copper smelt during the refining

process. It also transported the harvested oysters from the beds nearby, to the Swansea canal and harbour, and in 1807 it saw the first fare paying passengers, an accolade which made it the first passenger railway in the world, a distinction in itself. (Swansea Museum publication 2007: 36)

The area north of Swansea was industrialised due to the abundance of coal, ore, stone and access to a labour force. Copper smelting had been practiced here since 1717. By 1803, according to the Rev. J. Evans, in his publication *Tours in South Wales*, "There were eight large copper smelting establishments". (Evans in Grant- Francis 1881: 131) As the area around the Town of Swansea developed from a Georgian health resort into a Victorian hub of industry, this naturally impacted on the towns status as a leisure destination, nevertheless, the writer and traveller Revd, Joseph Romilly (1791 – 1864) on a visit to Swansea in August 1834 noted "it being now high water; bathed and luxuriously, for they have machines" (Romilly in Morris 1998: 23).

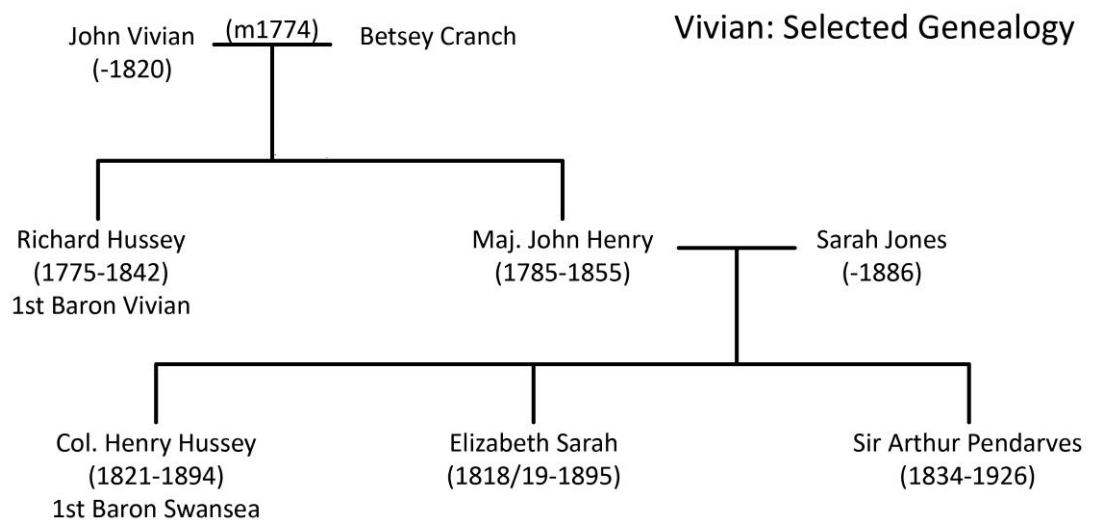
Eventually industrialisation took over, and with the building of the south dock, commencing in 1852, opening in 1859 by Emily Charlotte Talbot (1840 – 1918), this finished Swansea as a major leisure destination for the wealthy classes. For the remaining members of society and residents, they bathed on either side of the docks, and north around Crymlyn Burrows and south around Swansea Bay and the Mumbles. Sea bathing was still frequented at Swansea Bay in 1880, with a large number of bathing machines still available. (Gamwell 1880: 30)

However, the beaches of Broadslade, (the word has been corrupted to become what we now call Bracelet Bay) (Ordinance Survey map 1: 2,500 1880) Caswell

and Langland, situated around the Mumbles headland, on the southern edge of Gower, were being promoted as having much clearer water, and these became the of the choice of the 'wealthy bather'.

This brief historical introduction sets the context for the focus on the activities of four influential Swansea families: Vivian, Jones, Dillwyn and Talbot. The name 'Vivian' is eminent in Swansea, for returning members to parliament and for the production of copper. With the Glynn Vivian Art Gallery, at least one church and city roads named after various family members all built from the proceeds of their smelting businesses

(1.1)



### Smoke

In 1800 John Vivian (1750 – 1826) began his working career as an agent for a copper smelter in his native Cornwall. He slowly progressed and diversified until he established his own business of smelting copper, initially at Penclawdd, situated, nine miles west of Swansea and then in the Hafod area of Swansea from 1809. For every ton of copper ore smelted, it took four tons of coal, and for economic reasons it made sense to bring the copper to Swansea for smelting.



The company of Vivian and Sons was formed shortly afterwards, then John Vivian made his sons Richard Hussey Vivian (1775 – 1842) and John Henry Vivian (1785 – 1855) partners. By the 1840's Vivian and Sons were producing a quarter of the nation's smelted copper (Thomas 1966: 106). This expansion of the copper industry came at a price, and one that would ultimately be endured by the workers and inhabitants in the area, and those who lived 'downwind' of the copper smelters, away from the noxious "Sulphurous acid gas" (the so-called Copper Smoke) (Grant-Francis 1881: 137) which contaminated grazing land and crops. The Vivian's were threatened with lawful proceedings, John Henry Vivian offered £1,000 for the eradication of this pollutant, and a number of scientists took up the challenge, including the eminent Humphrey Davy (1778 – 1829), the inventor of the Davy lamp (1815) who had also studied the phenomenon, galvanic corrosion, found in ships that had been copper sheathed. The copper sheathing was utilised to combat the problems of the Teredo wood boring worms, and due to the smooth surface of the metal it was kept barnacle free and therefore a ship would travel faster through the water. Vivian and Sons copper sheathing was found on HMS Victory during preservation work.

([http://www.oldcopper.org/special\\_topics/hms\\_victory\\_copper\\_sheathing.php](http://www.oldcopper.org/special_topics/hms_victory_copper_sheathing.php))

Michael Faraday (1791-1867), whose research disciplines spanned chemistry, electricity and magnetism, had once been an assistant to Humphry Davy (1778-1829), and both of these scientists employed an analytical approach of eradicating the problem. Although improvements were implemented, such as increasing the height of the chimneys and the heating of the flues, the problems were never fully resolved, and the lower Swansea valley where these furnaces

were sited, remains one of the most polluted areas in Britain (*European Journal of Soil Science*, 2011: 346-358). Today there are, large concentrations of tin, lead, copper and arsenic in topsoil across the urban Swansea area (Marchant, Tye, Rawlins 2011: 19)

When Romilly, who had previously praised Swansea for its bathing machines, visited the Vivian works in 1834 he declared

“I pitied greatly the men at the furnaces, and was myself dissolved into a pool by standing 2 minutes before one seeing a man rake out the dross.” (Morris 1998: 23)



(1.2) Hafod copper works, 1810 ([www.commodityhistories.org/](http://www.commodityhistories.org/))

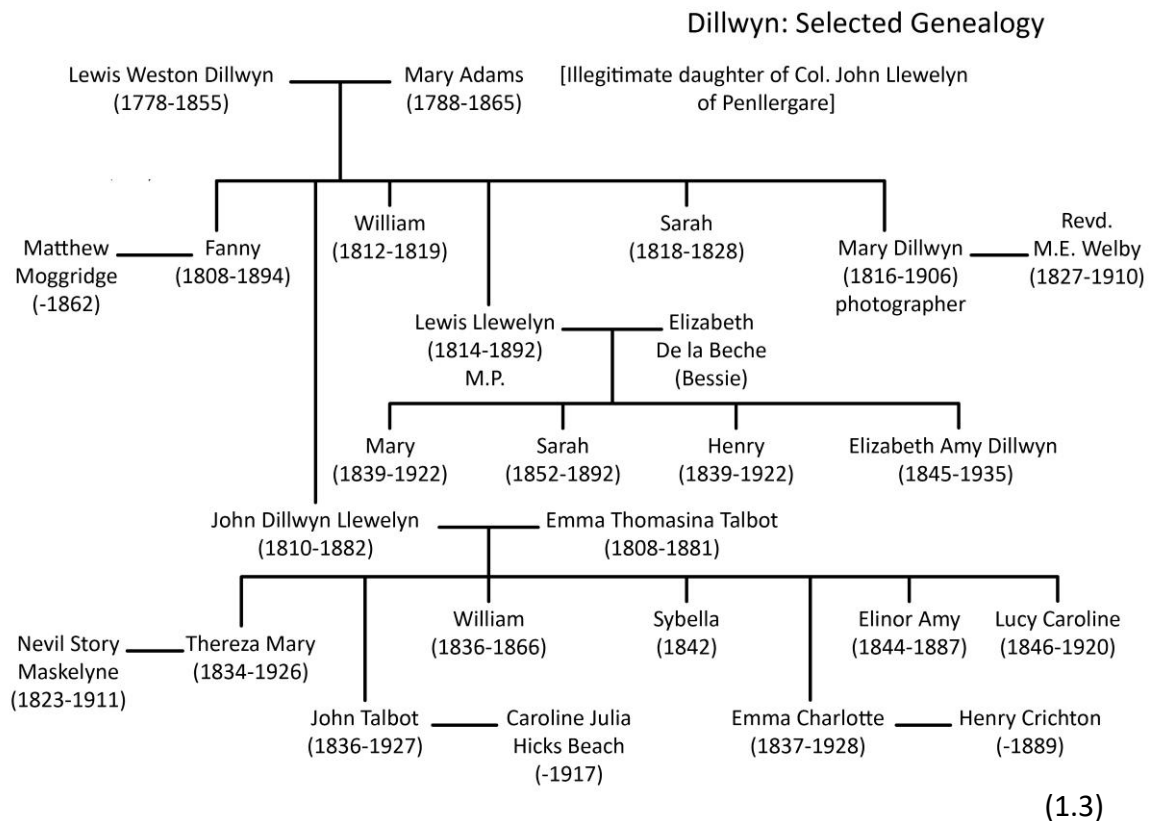
The use of scientific endeavour as a means of cleansing pollutants and making noxious fumes safe, as opposed to producing less of them in the first place, appears to be the Victorian method of resolving this hazard. Mr H.H. Vivian purchased Mr. Moritz Gerstenhofer's Patent in 1865, at great expense, which saw the end of the old Copper calcining process at Hafod. The fumes were condensed, and the bi-product was hydrochloric acid, the sale of which off-set the initial outlay. (Grant-Francis 1881: 154) Faraday was more successful in his quest to clean up the River Thames in 1851, the year of the great exhibition and the great stink, by appealing for engineers to solve the problem. The solution in

removing the foul water was the construction of an integrated sewage system which was pumped further downstream and out to sea, thanks to Joseph William Bazalgette (1818-1891) with his new engineering and sewerage pumping stations. The River Tawe in Swansea must have attained a similar toxic fate, filled with the waste from the heavy-non-ferrous metals and chemical refining. (*European Journal of Soil Science*, 2011: 346-358).

Situated down-river from the Vivian's works, and approximately 200 metres north of Swansea's railway station on the banks of the Tawe, occupying the old site of the Burlais Brook Copper Works, was the Cambrian Pottery, founded by William Coles (- 1778) in 1764.

Lewis Weston Dillwyn (1778-1855) married Mary Adams (1778-1865) in 1807, the illegitimate daughter of Colonel John Llewelyn (-1817) of Penllergare and Ynysygerwyn. Became a partner in the pottery in 1802, by 1810, he had become the owner, although not a natural potter by design, Dillwyn was an accomplished botanist and geologist. In his diaries he often mentions visiting places of geological interest on his journeys between work and home. He was a committed worker and successfully promoted the Cambrian pottery and its wares, some of the most sort-after in Wales. By 1814 the Cambrian works had started making porcelain as well as their traditional earthenware. Gamwell notes "this manufacture, however, was soon laid aside, and, in 1817, earthenware became the sole manufacture." (Gamwell 1880: 194). He continues "the potteries are now entirely done away with, and the secret of the Swansea China

is lost.” (Gamwell 1880: 194). Cambrian Pottery was produced in Swansea, between 1764-1870 ([www.museumwales.ac.uk](http://www.museumwales.ac.uk))



Dillwyn and his wife Mary had six children. Their eldest son, John Dillwyn (1810 – 1882) took the name Llewelyn at his coming of age, inheriting the estates of Penllergare and Ynysygerwyn, according to the will of his maternal grandfather Col. John Llewelyn (Painting 1987: 5). From then he was known as John Dillwyn Llewelyn. In 1830 Llewelyn married Emma Thomasina Talbot (1808 – 1881), daughter of Thomas Mansel Talbot (1747-1813) of Margam and Penrice estates, at Penrice on the Gower peninsular. And the couple lived in Llewellyn's inherited home, Penllergare.

Dillwyn's youngest son Lewis Llewelyn Dillwyn (1814-1892) eventually took over the day to day running of the family pottery business from his father. In his publication *Amy Dillwyn*, David Painting informs us of the outcome of Llewelyn's inheritance, in which he was bequeathed the majority of the estate. (Painting 1987: 5-8) In due course the remaining members of the family were moved out of the house at Penllergare, eventually setting up residence in Sketty Hall situated at the edge of the Vivian estate of Singleton. Llewelyn was able to indulge himself in science, botany and other studies, in contrast, his brother L.L. Dillwyn, had to work, running the pottery, to finance his scientific curiosities.

In August 1838, at St. Mary's Church, Swansea, L.L. Dillwyn married Elizabeth De La Beche (1819-1866) "Bessie", daughter of the geologist Henry Thomas De La Beche (1796-1855). Henry Thomas De La Beche made the first geological survey of the South Wales coal field and therefore, probably instigated the industrial and coal revolution in Wales. L.L. Dillwyn's marital home was Burrows Lodge, set within commuting distance of the Cambrian pottery.



One of the Cambrian Potteries' more ornamental products was its Etruscan ware, produced between 1847 and 1850. The transfer designs were sketched by Bessie Dillwyn. (RISW)

(1.14) SWASM: E343 (RISW)

In 1855 L.L. Dillwyn, was elected liberal M.P. for Swansea, a role in which he held for the next forty years. (Painting 1987: 21) Taking over from J. H. Vivian who had died that year, as did Bessie's father, Henry De La Beche. L.L. Dillwyn sold off

his portion of his holdings of the Cambrian pottery in the early 1850's  
([www.museumwales.ac.uk](http://www.museumwales.ac.uk)), and the pottery eventually closed in 1870. The site  
was purchased by the colliery owners *Cory, Yeo & Co.*

([www.swanseamuseum.co.uk/](http://www.swanseamuseum.co.uk/)) Presumably for its dockside location. In

Gamwells' 1880 "Official Guide and Handbook" to the second British Association  
meeting, he states L.L. Dillwyn has a silver-works at Llansamlet, Swansea.

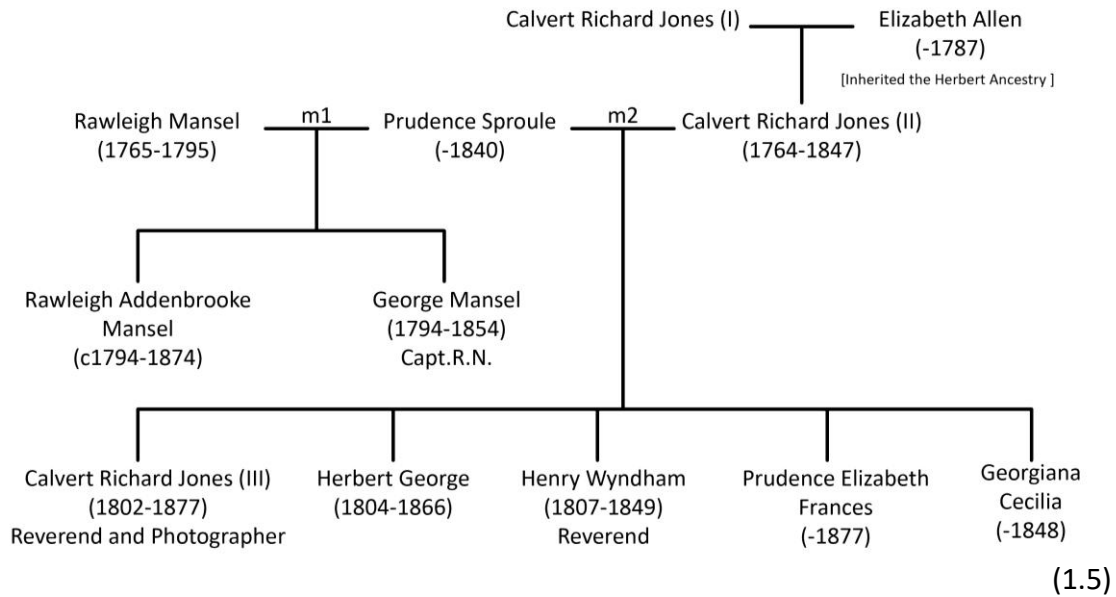
(Gamwell 1880: 129)

Dillwyn's close friend was Calvert Richard Jones (II) (1764 – 1847), a land and  
property proprietor, as well as the owner of coal mines. Unlike the Dillwyn and  
Vivian families with their 'new' industrial wealth, the Jones assets were based on  
more 'traditional' means, as the portreeve of the town and as a collector of their  
own land rents. In 1828 he generously gave the ropewalk field in the centre of  
Swansea, for the benefit of the town so that a market could be built: it opened  
in 1830. Their first son Calvert Richard Jones (III) (1802-1877) was born at their  
family home, Veranda, in 1823 Jones (II) purchased and moved into Heathfield  
Lodge, situated on a hill overlooking the town of Swansea. The remaining part of  
the original Veranda building was badly damaged by fire 29 October 2010.

([www.bbc.co.uk](http://www.bbc.co.uk)).

## Jones: Selected Genealogy

m=Married



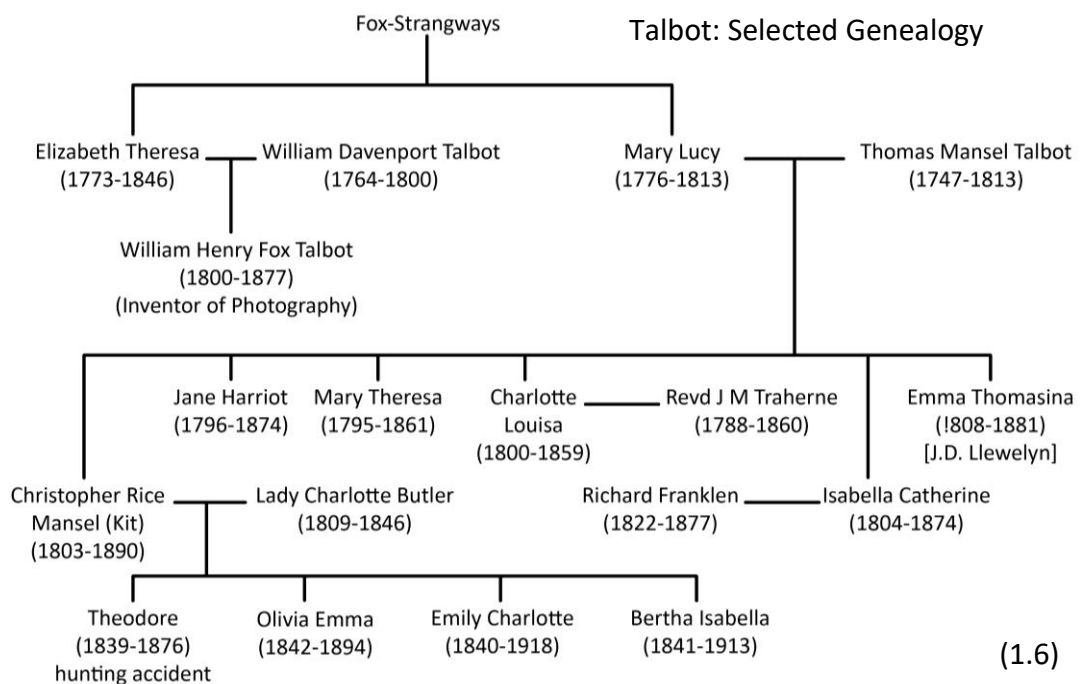
In order to avoid confusion, the third Calvert Richard Jones, the son, who plays a principal role in this research, will be referred to as Jones.

Jones was educated at Eton and studied Mathematics at Oriel College Oxford, where he graduated with a first class degree in 1823. His varied artistic interests included playing the cello, and painting. He was more than a keen amateur sketcher, being an accomplished watercolour and oil painter. Amongst his tutors were Samuel Prout (1783-1852) and James Duffield Harding (1798-1863) who had also taught John Ruskin (1819-1900) (Buckman 1990: 19-20). While at Oxford, Jones met Christopher Rice Mansel Talbot (1803 -1890), also known as Kit, who was the son and heir of Thomas Mansel Talbot (1747-1813) owner of the Penrice and Margam estates.

Kit was also reading mathematics and graduated a year after Jones. Both Kit's parents had died when he was ten only years old, and in 1824, the year of his graduation, Kit inherited his great wealth and the estates of Penrice and

Margam. “Late in 1824 Kit took Jones and several companions on the first of many tours to the Mediterranean to purchase works of art.” (Buckman 1990:16) in contrast, Jones was destined to join the Church and was ordained in 1829, becoming the vicar of St Michael’s Church, Loughor.

Jones has historically been portrayed as being poor, (Buckman 1990:16) especially prior to his inheritance. While there may be some truth in this, it would be wrong to compare his wealth in relation to that of Kit’s, the super-rich of the day. Jones was nevertheless from a privileged background: he received an exemplary education and was able chose his career direction.



Jones presided over the marriage of Kit to Lady Charlotte Butler (1809 – 1846) at Cahir House, County Tipperary, Ireland in 1835. In 1837 Jones married Anne Harriet Williams (c1816-1856), about the same time that he left the church and his parish, being financially secure enough to do so, and his brother Henry



Wyndham Jones (1807-1849) took over the position. Jones remained a lay preacher of St Mary's Church Swansea, because of the family claim to the Cradock Chapel, originating from the family, Herbert ancestry. (Buckman 1990: 15) He retained the title Reverend, which promoted a more prominent social standing and privileged access outside his financial means. It was not until he received his inheritance in 1847, on the death of his father, that Jones became a financially independent gentleman.

Swansea was in a paradox by the early 1800's, contending as health resort and an industrial centre. This was due in part to its physical location, beings rich in mineral wealth and its proximity to the coast, which were equally exploited for industrial and recreational uses. The Swansea Corporation redeveloped the Burrows area of the town, the area now occupied by the South Dock. They remodelled gardens and parks, so that visitors might perambulate at their leisure, and built assembly rooms and a new Guildhall. There were also a number of subscription libraries in the town for the visitors and townsfolk alike. In January 1804 *The Cambrian* newspaper rolled off the press in Wind Street, Swansea, the first English language newspaper in Wales (<http://yba.llgc.org.uk/>).

“as well as serving the needs of the English visitors, it would bring the language of commerce and trade to Swansea, already the most anglicised town in Wales.” (Rees 2005:18)

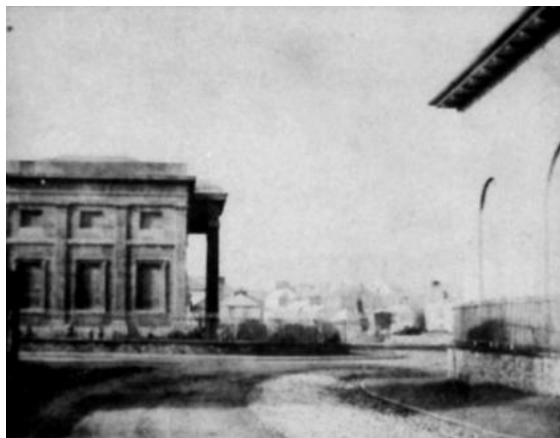
And yet there was still not a direct rail or shipping link to London, although,

Swansea had a Royal Institution and a branch of the Bank of England.

(<http://discovery.nationalarchives.gov.uk/>) No other town in Wales would come near to this prominence until the mid-1850's.

In August, 1848 the eighteenth meeting of the British Association for the Advancement of Science was held at Swansea, which substantiated the reputation for economic prosperity and also the gratification of the town. Amongst the attendees were Llewelyn, Dillwyn, Lewis Llewelyn Dillwyn (1814-1892), William Robert Grove (1811-1896) inventor and lawyer, Henry Thomas De la Beche (1796-1855), Rev John Montgomery Traherne (1788-1860) writer and antiquarian (<https://newspapers.library.wales>), and John Henry Vivian all local men who had held a fellowship or associate at the Royal Society. Grove had fought hard and was instrumental in bringing the Annual British Association meeting of 1848 to Swansea, a great accolade for the town. ([www.risw.org/](http://www.risw.org/))

The photograph below (1.7) may well be a direct result of Jones's personal tuition from Talbot on the Calotype process, at York during July 1845. (<http://foxtalbot.dmu.ac.uk/> 5338)



(1.7) SV11 Science Museum

The Royal Institution of South Wales, by Calvert Richard Jones. c1845. Now Swansea Museum.(From a Calotype negative)

There were many reservations concerning Swansea as a venue to host the eighteenth meeting of the British Association. The reluctance lay partly in Swansea's isolation from the other main centres of science. Moreover, Swansea's apparent lack of academic credentials, expressed by Spencer Joshua Alwyne Compton (1790-1851) the 2nd Marquis of Northampton, and president of the Royal Society, his address of the meeting in Swansea was in a somewhat disparaging tone, his ending remark stating,

Deprived, however, of the advantages to which I have alluded,  
Swansea still possesses some attractions...

(Report of the Eighteenth Meeting of the British Association 1849: xxxi)

On 12 August, during an excursion by the visiting British Association meeting, Llewelyn conducted an experiment at his home estate, Penllergare, namely, the testing of a battery powered boat on the lake. It was attended by Grove, inventor of the gas voltaic battery in 1839, a forerunner of the hydrogen cell, it would not be unconceivable to suggest the boat was powered by one of Grove's gas Voltaic batteries. Also in attendance was Charles Wheatstone (1802-1875) inventor of the reflecting stereoscope and the needle telegraph system.

Ironically and wholly unrelated, the honour of hosting the British Association's meeting, also marked the beginning of the decline of Swansea's prominence as the metropolitan centre in Wales. By the 1850's Swansea's industrial might and growth had begun to falter, Cardiff was eclipsing Swansea as both a town and port. The opening of Swansea's new north dock meant an abrupt end to sea-bathing along the Burrows where it had been located, although many of these leisure related services moved south along the bay. By 1848, France had

declared its Second Republic, and travel through Europe had been made much easier with the development of the railway networks.

... Britain's social elites resumed their recreational activities overseas with grand tours of the continent... there were signs of change in other spheres too. In January 1859 Swansea's Bank of England branch...was closed... bringing to an end Swansea's thirty-year reign as the principal banking centre in South Wales.

(Miskell 2006: 187)

In 1866 a banking crisis erupted, mirroring the bank failures of 2008. The bank "Overend and Gurney" failed and caused global panic, this no doubt impacted on Swansea's worldwide trading. ([www.ehs.org.uk](http://www.ehs.org.uk))

South Wales was not linked to a direct rail-line to London until 1886, with the opening of the Severn tunnel. This made the Steam packet the most direct route to Bristol until then, usually a journey of six hours or more, depending on the tidal flow.

Despite the change in the town's fortunes, the British Association held a second meeting at Swansea. The 1880 meeting appeared to encompass a more worldwide scientific scope with a broader international contingent. This indubitably reflects the expansion of both the British Empire and the advancement of world science.

Swansea had earned the nickname *Copperopolis* due to the numerous copper smelters in the area, producing annually, around 29,000 tons of refined copper by the 1850's (Hughes 2005:195) Most of the town's smelters including the Vivian and Son works predominantly smelted and produced materials from copper, but, they also refined silver, gold and other non-ferrous metals. It was

however the properties of silver, or to be specific, nitrate of silver, and its reaction when exposed to light, that was going to get the way we saw, recorded and perceived the world around us, through the means of photography.

Towards the end of January 1839 William Henry Fox Talbot (1800-1877) was made aware of a photographic discovery in Paris, by Louis Jacques Mandé Daguerre (1787-1851). (*The Literary Gazette* No.1147 1839: 28), published 12, January 1839.

1839 was something of a revolutionary year, with the Rebecca riots starting in Carmarthenshire (Innes 1902: 75), the Chartist movement in Newport and the start of the 'Opium wars' between Britain and China. On a lighter note Joseph Mallord William Turner (1775–1851) finished his painting "The Fighting Temeraire". ([www.nationalgallery.org](http://www.nationalgallery.org))

### **Silver**

For Talbot, the ramifications from this article mirrored exactly what he had discovered some years previously, but for reasons unknown, he had decided not to make it publicly known. Talbot immediately contacted the Royal Institution, London, to arrange an exhibition, and to establish his priority to the discovery. At the meeting of the 25 January 1839, Faraday made the audience aware of Talbot's exhibition of photogenic drawings in the Institution's library. ([www.rigb.org/](http://www.rigb.org/)) and on 31 January 1839, Talbot announced his discovery at the Royal Institution. Talbot's mother, Elisabeth Theresa Feilding (1773-1846) voiced her feelings in a letter addressed to Talbot on 3 February 1839.

I shall be very glad if M. Daguerre's invention is proved to be very different from yours. But as you have known it five years *à quoi bon* concealing it till you could by possibility have a competitor? If you would only have made it known one year ago, it could never have been disputed, or doubted.

(British Library Archive: LA39-4)

It emerged that both inventions, were vastly different in their application, potential, and as a finished product. The Daguerreotype image was formed on a metal plate, producing a single unique image, whereas Talbot's was produced on writing paper, creating a negative from which positive print copies could be made.

Talbot's innovation was a direct consequence of his inability to draw. On his honeymoon around Lake Como in Italy in 1833, he tried to sketch the lake with the aid of a Camera Lucida, patented by William Hyde Wollaston (1766 –1828). In the introduction to *The Pencil of Nature* (1844), Talbot writes about the images seen through another sketching aid, the camera obscura.

"The idea occurred to me... how charming it would be if it were possible to cause these natural images to imprint themselves durably, and remain fixed upon the paper!"

(Talbot Vol.1 1844: 3)

In the summer of 1835, Talbot discovered a method of producing images on paper. More importantly, he also invented a method of stabilising these images, so that they would not fade as soon as they were exposed to daylight. Talbot then had some small, sealed camera Obscura type contraptions made, these

were basically small wooden boxes with holes cut out at one end for a lens, and an opening that could be sealed to allow the insertion of sensitised paper.

In a letter to Talbot, 7 September 1835 his wife Constance née Mundy (1811-1880), wrote “Shall you take any of your mousetraps with you into Wales?” (British Library: LA35-26). The mousetraps Constance is referring to are Talbot’s miniature cameras: so, called presumably because they were placed around the house and gardens, and with the lens removed, they resembled mousetraps. H.J.P. Arnold establishes: this is the only such reference “to mousetraps” that has been traced, and neither Constance or Talbot himself ever referred to it in any other letters. (Arnold 1977: 110)

Talbot’s Welsh cousins appear to have been unaware of his 1835 photographic discovery, and when Talbot finally sent some examples of his invention to them in February 1839, they were received with enormous enthusiasm. Charlotte Louisa Talbot (1800-1859) replied to Talbot,

... John Llewelyn has been making some paper according to your process and they are all busy trying little scraps of lace & ribbon one succeeded very well this morning before breakfast, but the day is clouding over— Mr Calvert Jones is quite wild about it and I dare say by this time is making experiments in Swansea for himself...

(British library Archive: LA39-016)

Perhaps the announcement of this new photographic invention and the exuberance Llewelyn and Jones showed in it, was as a distraction from the civil unrest around the county and globe.

Photography was destined to flourish in Swansea, and it was only a matter of time until all the pieces fell into position. Talbot spent his summer holidays at

Penrice on Gower, while Lewis Weston Dillwyn (1778-1855), Llewelyn's father, acted as a mentor answering questions Talbot asked about botany. Lewis Weston Dillwyn notes in his diary 2 March 1824.

(<http://hdl.handle.net/10512/111>)

Called on Sir H Davy, Dr Wollaston & Mrs Goring [L.W. Dillwyn's wife's mother] - Went to the Diorama with Henry Talbot & spent most of the morning with him - Took H Talbot in the Evening to the Linnean Society & afterwards drank Tea at his Lodgings.

(Volume VII - 1823-4: Diaries of L.W. Dillwyn)  
(<http://hdl.handle.net/10512/111>)

This chance meeting, had the potential to alter the history of photography. The diorama they saw was by Daguerre, inventor of the Daguerreotype. Davy, by this time, had already worked on photographic methods with Thomas Wedgwood (1771-1805) presenting a paper, in 1802, at the Royal Institution "An Account of a method of copying Paintings upon Glass, and of making Profiles, by the agency of Light upon Nitrate of Silver". (Litchfield 1903: 189-194) Wedgwood had experimented with silver nitrate as early as c1790. (Croucher 1973: 15) Eleven years after this meeting, Talbot realised a viable photographic method of making permanent images on paper.

The appeal of silver nitrate's chemical interaction with light captivated the Swansea intellectuals. Jones and Llewelyn's loyalty to Talbot was without question, but both initially took up the Daguerreotype process, which seems contradictory given the family allegiances. There are several likely reasons for this: one of the most compelling was their scientific curiosity of Daguerre's

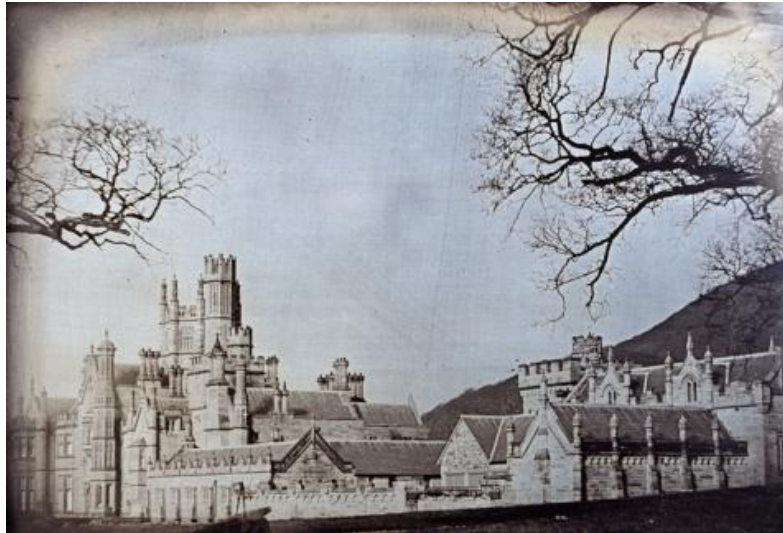


alternative process, another was that Daguerre could also supply a camera and lens to take photographs.

Irrespective of Talbot's family connections, the supposition that photography would have established itself in Swansea, shortly after Daguerre's announcement, is almost certainly a foregone conclusion, owing to the town's intellectual inclinations and the scientific endeavour of its people. Although there is currently no evidence to suggest that anyone from Swansea's scientific establishment was actually engaged in any photographic research prior to Daguerre's and Talbot's announcements, there is evidence of Jones writing to Talbot in 1840, regarding his friend Dr. Karl Schafhaeult and the photographic process he had invented. (Schaaf 1990: 9)

According to Geoffrey Batchen, there are at least twenty people who could claim a right to inventing photography. These include Elizabeth Fulhame (England, 1794), Thomas Wedgwood (England c1800), Samuel Morse (United States, 1821), Hippolyte Bayard (France, 1837). (Batchen 2002: 6). Llewelyn and Jones were content in becoming advocates of the discovery's potential – in the taking of photographs.

Although Jones and Llewelyn experimented with Talbot's photogenic drawings and practiced the daguerreotype, their surviving records and details are sparse. The first documented photograph taken in Wales was by Jones, and was made on 9 March 1841 (Buckman 1990:21). Below is the daguerreotype of Margam Castle, home of Christopher (Kit) Rice Mansel Talbot (1803-1890) taken by Jones.



(1.8) (PG00726: NLW)

Unusually for a daguerreotype image the photograph is the correct way around.

Jones would have had to use a mirror in front of the lens at an angle of 45 degrees: the camera would have had to have been set-up at an angle of 90 degrees from the subject being photographed. Daguerre had recognised the problem of the reversed image and recommended using a mirror. (Daguerre 1839: xii)

Daguerre's entrepreneurial acumen, meant he had also made provisions for the supplying of the camera equipment, and processing apparatus to a relative of Daguerre's wife, Alphonse Giroux (c1775-1848). ([www.ncl.ac.uk](http://www.ncl.ac.uk)) When Talbot announced his new and improved photographic invention, the Calotype, patented on 8 January 1841, (Arnold 1977: 136). Many photographers simply converted their daguerreotype cameras to accommodate the Calotype paper negative. However, the transition to the Calotype process was not simple. Both Llewelyn and Jones had mastered the Daguerreotype, but conversely Talbot's new process seemed fraught with problems, as Jones explained to Talbot in a letter dated 13 March 1844.

The dreadful blotches arising from the inequality of texture in the paper principally discouraged me in working more on the process; but now that I see the perfection you have attained, I am most anxious to attempt what I was disappointed in doing 3 years ago; namely Calotyping Venice.

(British Library Archive: LA44-19)

The reason for this new process being so difficult to master, lies in its make-up.

The Daguerreotype and Talbot's photogenic drawing used elemental chemistry, that is salt and silver nitrate in individual solutions which were only combined once in the formation of a light sensitive solution. Whereas the Calotype, employed chemical solutions made up from two or more elements, which was subsequently applied to an already light sensitive and already exposed, solution coated paper, to develop-out the latent image. Once the chemical solution had been mixed it soon lost its effectiveness and could easily spoil a correctly executed photograph. (email: Mark Osterman, George Eastman House. 2010)

There were far more things that could go wrong with this new process, resulting in a poor or spoilt image. But unlike the daguerreotype, the processed plate was not the end result because the negative could be copied and printed. It naturally complimented being stuck into a scrap-book or album. Photographs could be trimmed to fit a space on a page, or a number cut to for a collage. (Batchen 2004: 50) Pasting prints into albums, became a pastime the Victorians embraced with relish. And in doing so, they created the Victorian family anthology, which is now being realised as a visual historic archive.

The Calotype method was to become an integral part of Jones's oeuvre throughout his photographic career. However, Talbot's 1841 Calotype process proved problematic, suffering from inconsistent image quality due mainly to the

inherent lack of suitable paper and the “Gallo-Nitrate of Silver” chemical contamination. (Arnold 133-134: 1977)

Llewelyn and Jones experimented with the Calotype but without much success and reverted to using the Daguerreotype process. Nevertheless, Llewelyn was growing tired of the tedium of the Daguerreotype system. (British Library: LA42-6) Jones possibly felt the same way, for he had employed a mirror in front of his camera lens, to solve one of its drawbacks. The difficulties plaguing Jones and Llewelyn were no doubt experienced by all practitioners using the early processes. The Calotype stands out as being notoriously challenging for all early Calotypists, but there were exceptions, namely the Scottish photographic partnership of David Octavius Hill (1802-1870) and Robert Adamson (1821-1848) and notably Adamson's elder brother John Adamson (1809 -1870), who had tutored his younger brother in the Calotype process, and continued to photograph in his own right, at his home in St Andrews.

The start of photography at St Andrews, and later Edinburgh, in some ways mirrored that of Swansea. Inasmuch as, both places were experimenting with Talbot's photogenic drawings within a couple of months of its announcement, and there was at St Andrews an established scientific and intellectual society based around the university, notably Sir Hugh Lyon Playfair (1787-1861) and Sir David Brewster (1781-1868). They also had the advantage that Scotland was exempt from the Daguerre's and Talbot's patents, making it free for anyone to use. (Morrison-Low, Bruce 2018: pp5-9)

Where the pioneering photographic paths diverged, was with the adoption of the Daguerreotype process. In Swansea, both Llewelyn and Jones adopted the Daguerreotype system with more vigour than their Scottish counterparts, due primarily for its relative simplicity, good result and Daguerre had also made available the physical apparatus to do so, cameras, lenses and processing paraphernalia.

It would be misleading to imply that the daguerreotype did not find an appreciative audience in Scotland, but the sad truth is that few attributable Scottish daguerreotypes have survived and certainly none from this early date made in St Andrews.

(Morrison-Low, Bruce 2018: 14)

At St Andrews, Brewster's influence in promoting Talbot's original Calotype process, undoubtedly had the result of ironing out its imperfections through scientific endeavour. The outcome of this, Llewelyn and Jones were inevitably two years behind their Scottish compatriots in perfecting the Calotype. An explanation to the key problems and material selection needed for a Calotype image is listed in the Appendix.

In view of the fact that a number of photographers, including the Welsh pioneers, were having difficulty with the Calotype method, Talbot improved the process, patenting it in June 1843. Encouraged by seeing some examples of Talbot's new improvements to the Calotype, and perhaps in the light that Anna Atkins (1799 -1871) had self published a book entirely illustrated with Cyanotype prints in that year, Jones and Llewelyn attempted to take some Calotype photographs hoping for inclusion into Talbot's publication, *Pencil of Nature*

(1844-1846). In a letter to Talbot February 15, 1845, explaining about his imminent plans with Llewelyn, Jones states

“He and I are going to try and do some Marine Talbotypes in the port of Swansea which we hope may perhaps be acceptable for the *Pencil of Nature*.” (British Library: LA45-22)

Jones used the term 'Talbotypes' as a way to extol Talbot in recognition of his photographic process, as Daguerre had in naming his process. Talbot was too modest hence Calotype, Greek: *Kalos* - beautiful. (Arnold 1977: 131)

They did not succeed in producing good quality Calotypes, however, Jones could see the potential with the paper negative, and was able to get some personal tuition with Talbot on the technique of procuring a consistent Calotype. Towards the end of July 1845 Jones met with Talbot and Talbot's former valet Nicolaas Henneman (1813-1898) in York, for a master-class in Calotype photography. Henneman was now managing a photographic paper preparation and printing establishment at Reading, (1843-c1850), often inaccurately described as being Talbot's own business. (<http://foxtalbot.dmu.ac.uk>)

The instruction and tuition Jones received from Talbot appeared to refine Jones's technique. During October of 1845 Jones and his family accompanied Kit Talbot and his family on an excursion to Malta. The journey was primarily for the benefit of Kit's wife Charlotte's health, she had been suffering from tuberculosis. Nevertheless, it was an opportune time for Talbot to acquire images through Jones's photographic endeavour. (Buckman 1990: 10) In February 1846 Jones and the rest of the party were joined by Rev. George Wilson Bridges (1788-

1863). Bridges, had been introduced to Talbot by his half-sister Lady Caroline Augusta Feilding (1808-1881) and was eager to master the art of the Calotype.

Charlotte's health deteriorated, and she died on the 2 April 1846. Her body was returned to their home at Margam on Kit's yacht "Galatea". Kit would have normally returned with the rest of his family on the yacht but was unable to do so owing to his daughter Olivia Emma Talbot (1842-1894) being extremely ill (Buckman 1990:11). As soon as Olivia had recovered, the party started their journey home, via Sicily, Naples, Pompeii, Rome and Florence. Jones intended to continue to Milan and the Alpine regions of Europe, but had to terminate his trip owing to the death of his uncle George Herbert of Veranda (Buckman 1990: 30).

On the following page, Olivia photographed in front of a statue, Villa Reale, Naples, 1846. This photograph was taken by Kit Talbot. Given that Jones had accompanied Kit to Naples, it is very likely that he also tutored Kit in the fundamentals of the Calotype process, perhaps as a distraction to Kit and Olivia's grieving and isolation from the rest of their family back home.



(1.9) (NMM Bradford. 1937-4558)

Following on from that tour, Jones continued to photograph with profusion, taking maritime views, landscapes, portraits, figure-studies and family scenes, as

well as continuing with his travel photography of Europe, Britain and Ireland, which was suffering from the impact of the potato blight. Nonetheless, Jones was eager to sell them to Talbot. For even though Jones was moderately well to do, he was comparatively poor compared to his friends, and any additional income would help in financing his artistic interests.

Llewelyn also took similar photographic subjects, which included many taken in and around his estate at Penllergare. Photography, specifically the taking of pictures with a camera, soon became a pastime to a number of his family members, Mary Dillwyn (1816-1906), Llewelyn's sister; and also, his daughters, Thereza Mary Dillwyn Llewelyn (1834-1926) and Emma Charlotte Dillwyn Llewelyn (1837-1928).

It must be acknowledged that Llewelyn's wife Emma Thomasina Talbot (1806-1881) had been involved with the darkroom processes from the outset. She printed most of Llewelyn's negatives. On the following page is a photograph of Llewelyn's wife Emma, Making a photographic print in the sunlight. Taken at their cottage in Caswell, Gower. (c1853) (Collodion Negative, Albumen Print)





(1.10) (41: Album 1 NLW)

During 1858 Talbot had offered Emma the assistance of his valet Henneman, to help her with her darkroom work, printing for Llewelyn.

(<http://foxtalbot.dmu.ac.uk>) The assistance offered was for the production of Talbot's "Photoglyphic Engravings". This process made it possible to produce printable (lithographic type) plates directly from a photograph, without the need of an engraver, which Talbot patented in 1852. (Arnold 1977: 273) this suggests that Llewelyn and Emma, were practicing Talbot's "photoglyphic" process at Penllergare.

Llewelyn and Jones managed to take natural looking photographs that would be fitting, in a modern photographic album. These informal photographs depict normal family life, albeit within a privileged lifestyle. The activities and the subjects' poses are as familiar as those observed in modern photography.



(1.11) (4: Album 3900 NLW, Mary Dillwyn)



(1.12) (31: Album 2 NLW) Photograph by Llewelyn or Thereza.

Photographs taken from Album 3900 are mounted on different coloured paper backgrounds and have been attributed to Mary Dillwyn. They are also small “¼ plate” in size (3 ¼ x 4 ¼ inches). The advantage this gave was that the plate didn’t need as long an exposure, hence the sitter didn’t have to stay still for very long, perhaps a second or two, resulting in less formal arrangements.



Jones and his family,  
Christina and his wife Anne  
Harriet (c1845)

Calotype Negative

(1.13) (PH.33-1983: V&A)

Jones's family image would appear to be more distant than Llewelyn's, conceivably it is a combination of camera height, physical distance and earlier technology. Nevertheless, there is a disparity between Jones's work and those of the Llewelyn and Dillwyn photographs, the latter being more intimate. Perhaps this can be explained in understanding the underlying necessity of the need to photograph. And this is why we find albums and individual photographs by the Llewelyn and Dillwyn families, primarily from a more relaxed genre, they were primarily for private amusement while Jones's photographs of this period are slightly more remote or formulaic in approach, conceivably, this was done in a deliberate manner, making any photograph more sellable. Photograph [41] below, is from the research Album, A900, and although it seems to have been taken from approximately the same distance as (1.13), it nevertheless, is of a more personal genre. This disparity between the Llewelyn photographs and those of Jones's earlier work, and Jones's later work is further explored throughout this thesis.



(1.14) [41]

In 1851, the year of the Great Exhibition in Hyde Park which coincidentally saw the abolishment of the tax on glass ([www.parliament.uk](http://www.parliament.uk)), which would impact on the cost of lens making. A new photographic process was introduced, invented by Frederick Scott Archer (1813-1857). The process was made available to everyone, free of patent or licence fee, it took advantage of a new plastic type of coating, known as collodion. It consisted of a nitrocellulose solution (gun-cotton dissolved in ethyl-alcohol and ethyl-ether). This sticky emulsion was then poured onto a glass plate (in daylight), which was then dipped into a bath of silver nitrate (in the dark-room). The silver nitrate adhered to the collodion, rendering the plate light sensitive, and ready to be used. This new process had to be utilised and developed while still wet (before the alcohol and ether evaporated), hence the term “Wet Collodion Process”. Although the process was somewhat awkward, its superior definition over the Calotype (more akin to the Daguerreotype), but with the advantage of making prints and enlargements. This made it the most popular method of photography in the following years.

A low-cost method of photography was produced using the collodion solution, painted onto thin metal sheets, known as Tintypes or Ferrotypes. These were often cut into very small pieces, sometimes less than an inch square. The surface was painted a dark tone and the photograph taken a slightly underexposed image, produced a thinner negative, also meant the exposure time was shorter or cheaper smaller aperture lenses could be used meaning, the exposed silver, showed up lighter than the background, and appeared as a positive, therefore no print was needed, also keeping the cost down similar to a budget version of the Daguerreotype. The collodion was also made into a direct positive on glass, this process, was known as the Ambrotype, or collodion positive.

A tintype photograph placed in a decorative cardboard mount. These types of photographs were inexpensive and produced quickly. They were known as 'gem portraits' due to the diminutive size. (19mm x25mm image)



(1.15) (L. Couch: Private archive)

The tintype became the preferred choice of the street-corner or itinerant photographer. Variants of this method were still being used until the 1930's.

(Lavédrine 2009 :36) This can be quantified with the introduction of the tintype

or ferrotype photograph, especially the very small and inexpensive varieties of the itinerant and street-corner photographer. The Victorian Social researcher and reformer, Henry Mayhew (1812-1887), wrote about the lives of the poor in London, based on his interviews with its working class and street people. The articles were published in *London Labour and the London Poor* by Griffin, Bohn & Company. One interview is with a street photographer:

The reason why I took to photographing was, I thought I should like it better than busking with a banjo. I didn't know anything about photographs then, not a mite, but I saved up my money and got a loan of three pounds, and managed to get a complete apparatus for taking pictures and opened the next day."

(Mayhew 1984: 137)

The Welsh pioneers appear to have favoured alternate processes. Jones liked to travel and paint, he had mastered the Calotype and with it being a paper system was light and easy to carry. Llewelyn suffered from asthma and this appears to have curtailed some of his travelling. Nevertheless, he was an active photographer, restricting his photography to the local area and around his estate. Many of Llewelyn's photographs are prints from collodion negatives. The necessity for a darkroom was not so important if one photographed near a darkroom, and Llewelyn is often pictured near one.



Llewelyn with his collodion camera, standing by his dark-room tent, Penllergare.

Self-portrait. c1853 (Collodion)

(1.16) (RISW: SM1987.846.71)

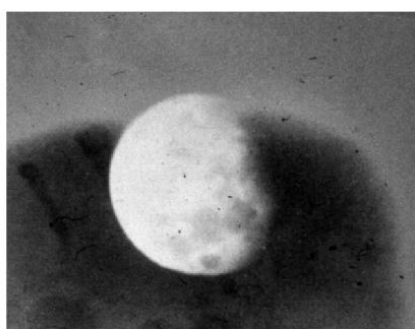
There were a few drawbacks with the Collodion process; it was chiefly, that the photographer had to take the photograph while the plate was still wet, necessitating the use of a darkroom at all times. There was also a need to protect the plate surface against dust particles and erroneous fingerprints, which could spoil a good photograph. In 1856 Llewelyn proposed the use of an Oxymel coating to extend the time a plate could be used. The Oxymel solution consisted of a mixture of honey and vinegar. This slowed the drying process of the plates and allowed them to be used hours, if not days, after preparation. However, the solution rendered the plates less sensitive to daylight, but this usually outweighed the need to carry a dark-room with you. One well-known wet collodion travel photographer was Roger Fenton (1819-1869). He is famed for photographing the Crimean War 1853-55. He travelled with a horse drawn darkroom, constructed from a converted wine wagon, which contained all the necessary chemicals, glass plates, equipment and cameras required for his purpose. However, it would be incorrect to imply Jones's photography had been strictly limited to the Calotype process. In June 1856, whilst living in Belgium,



Jones writes excitedly to Llewelyn, about his demonstrations of the Oxymel process to his Belgian colleagues. (Chanan 2013 : 223) It is Jones's foray into the collodion process, post 1856, that forms the basis of this research.

Llewelyn's 'Oxymel' coating, had gone some way towards making the wet Collodion system more portable, the penalty for this mobility was a lengthening of exposure time. These problems would eventually be overcome with the introduction of the dry-plate process, a forerunner of roll-film utilised in the Kodak Brownie cameras from 1888 onwards.

Llewelyn had a scientific and enquiring mind but was more practical and participatory in the application of his research, when compared to Jones. For example, as well as the 'Oxymel' coating, he helped his daughter Thereza, photograph the moon through his equatorial mounted telescope, in his observatory at their Penllergare estate (c1857), a photographic first in Wales.



(<https://penllergare.files.wordpress.com/>)

The moon photographed by Llewelyn and Thereza (c1857) (1.17)

Llewelyn co-wrote a treatise on the state of photographic knowledge, presented at the BAAS meeting in York 1858. He was influenced by contemporary artistic styles, and this is reflected in his photographic subjects. They were more



pictorially artistic, and he has been described as a pre-Raphaelite photographer. (Morris 2002: 60) Often whole scenes would be set-up in a studio (conservatory) or outside in the landscape, featuring stuffed animals and birds.

Llewelyn most certainly made photographic images as early as, if not before, Jones. Some of his daguerreotypes are dated 1840 on the reverse, but as there is no documented evidence to support this (the dates cannot be authenticated). It is therefore Jones who is credited in taking the earliest documented photograph in Wales (1841). However, if we are looking for significant fields of originality in Welsh photographic history, we need look no further than Llewelyn's sister Mary, and his daughter Thereza. Llewelyn purchased a collodion, stereo camera for his daughter Thereza's 21<sup>st</sup> birthday in 1856, (Chanan 2013: 198) this would suggest that, Thereza was the first female, stereo-photographer in Wales. The camera slid laterally along a base plate made of wood. Thereza used the camera to make stereoscopic views of Penllergare, and she also experimented with double images on one plate, comprising of completely different subjects, as illustrated in (1.22) below.



Thereza's stereo camera.  
Waterfront Museum,  
Swansea.  
(1.18)



(1.19)



Thereza's Stereo  
images, courtesy,  
R. Morris

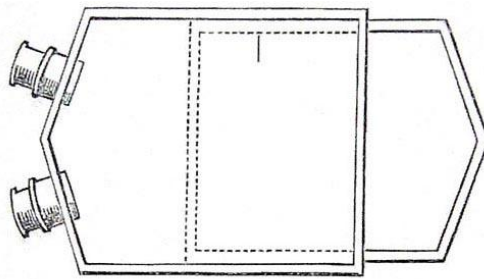
(1.20)



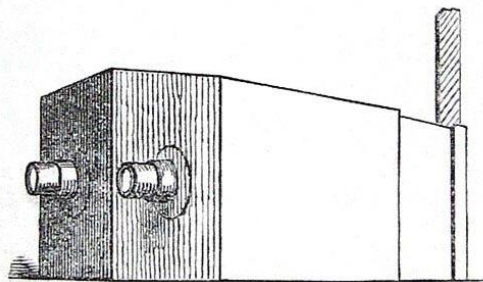
(1.21)

Llewelyn, was not alone in conceiving new concepts or refinements for photography's advancement. Jones, who had a trained artist, took a more documentative and classical approach to his photography, recording landscapes, architecture, maritime scenes and people in their working environment, as well as charming portraits of his family and friends. Jones's photographic mastery, of the Calotype, reveals his understanding of the process's limitations, and how to get the most from it. He would position his subjects so that they would become more visible in the finished print, by, for example, standing a darkly dressed subject in front of a shaded area, another practice he used, was to site the camera from an elevated position, thus correcting converging verticals in

architectural images. However, it is Jones's implementation of the panoramic, or stitched, photograph as a way of expanding the limited field of view of the camera's lens, that he is most recognised for, and in 1854 he presented a design to The Royal Photographic Society, of a camera with two lenses designed to take panoramic views. (Buckman 1990: 72)



The above is a section of the binocular camera, and the view below a rough idea of its appearance, with one slide up.



(<http://archive.rps.org/>) (1.22)

This extract is taken from Jones's introduction to his proposed *Binocular Camera* presented to the Photographic Society in 1854:

Having been, ever since the discovery of photography, an ardent follower of the beautiful art, I have long been convinced that the picture comprised in the field of view of an ordinary lens is not extensive enough, does not subtend an angle sufficiently large to satisfy our eyes; it is, in fact analogous to what we see when we look out at nature with one eye shut.

(*Journal of the Photographic Society* vol.1. 1854: 60)

Jones's intended design was never brought to fruition. (Schaaf 1990: 55) The unusual layout of Jones's camera design originates from his method of operation, in creating his "joiners". Jones declared,

I have been constantly in the habit of taking double pictures; i.e. having taken an upright view, I move the camera in a small arc till the left-hand side of the second view coincides with the right-hand side of the first.

(*Journal of the Photographic Society* vol.1. 1854: 61)

The “Binocular” camera Jones had proposed, used only one sheet of paper on which the binocular image would form. This was he hoped, a way of solving the problem of misalignment when two separate images are put together, and the noticeable join line between the paper.



(1.23)(V&A: PH.63-1983 and PH.64-1983)

Two of Jones's photographs of St. Michael's Hill, Bristol c1845: the image on the far left (PH.64-1983) and the image to the right (PH.64-1983) join at the very edge of the frame, with very little overlap. This is done in a similar way to an artist if they wanted to extend the canvas, a technique used by Lucian Freud, ([www.winsornewton.com](http://www.winsornewton.com)) or on a par with the double page watercolours made by Samuel Prout, such as, *The Beach at Low Tide*, (Yale Centre for British Art.)

These two photographs of St. Michael's Hill, have been expertly executed, this demonstrates Jones's photographic and artistic proficiency. The description Jones gives about his technique and his intention for producing his “joiners” in the way he visualised the photographic art, is evident of that of a painter.

Apparent in his execution of a fine tonal balance and contrasting shades within the restrictive and often problematical photographic negative. Perceptibly using his skills learnt from painting and applying then to photography in much the same way a painter considers a painting.

The statements Jones presented to the Photographic Society are quite possibly the only documented evidence there is pertaining to Jones's photographing technique. There is very little written information about Jones's photographic methods and the ideas behind his choice of subject matter or compositional arrangements, especially from Jones's perspective, apart from the letters Jones sent to Talbot, and a diary kept by his first wife Anne Harriet which is housed in the Central Library Bath. Therefore, I think it was important to explore Jones's proposal of his double lens, single paper-sheet 'Binocular' camera. If only to make a reassessment of his earlier work, in establishing connections with his latter handiwork researched here. The reconstruction and findings of Jones's Binocular camera are presented in the appendix. But in summary, the Binocular camera produced an image of no greater scope than that obtained by a standard lens. What was needed was the implementation of a wide-angle lens, but, when Jones proposed his idea, the wide-angle lens had not been invented. Jones acknowledged that he had thought of various ways in which he could make a continuous-double-print, but the 'Binocular' camera was his best possible method. As a matter of interest, the person who tutored Jones in water-colouring, Samuel Prout, his great nephew, Victor Albert Prout (1835-1877) was

commissioned to produce a set of collodion panoramas (c1861). In some way Jones's idea came to fruition, but via a totally different technique.

In summing up, Swansea was at the time of photography's conception, a progressive and intellectual Town. Through Jones, Llewelyn and his family, and their connections to Talbot, helped establish Swansea as the centre of early Welsh photography. Where they would continue to make innovations in the way they photographed. Talbot's paper photographic method, instigated the notion of the photograph album, which would flourish exponentially with the introduction of Archer's wet collodion process, and the introduction of albumen coated photographic printing paper, by Louis Désiré Blanquart-Evrard (1802-1872) in 1850. The combination of these two processes eventually created the Victorian collecting phenomenon of the Carte de Visite or "carte-mania", as it was colloquially called. (Bajac 2002: 54) These small calling card sized photographs of Individuals, Places, Architecture, Royalty, Actors and People of Notoriety were made, sold and collected. These were put into custom made photographic albums, at its peak in 1860, more than three hundred million Carte's were sold and exchanged in Britain alone. (Homans 1998: 48).

In order to complete this research, it is important to understand and recognise the different photographic processes used by Jones, Llewelyn and others. The distinctive characteristics of the processes act as a guide to the time a photograph was created, and as an indicator to an individual who may have created the image, in relation to preferred processes used.

There are always exceptions to the rule, some preferred the matt finish of the salt print and continued to use it well into the late 1880's.

Printing Processes: (Printing-out-papers) method

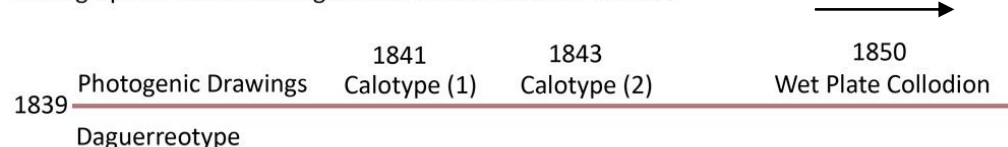


(1.24)

With the onset of the Wet Collodion system, there was an increase of photographic practitioners in and around Swansea. These include members of the Eden, Vivian and Lennox families, John Wheeley Gough Gutch (1809-1862) a physician and librarian at the RISW, as well as Llewelyn, Thereza and possibly Mary Dillwyn. One of the main reasons for this may simply be that although the collodion system was intricate in its preparation, it was relatively easy to follow and to execute. Good consistent results were easier to acquire when compared with the Calotype system, if a collodion glass plate negative was ruined, the image could be wiped off and the plate re-used.

As with the photographic print, the sequential progress of the many photographic processes can be used as an indicator to an original date for a particular image type.

Photographic Processes: Negative or Direct Positive methods



(1.25)

Calotype negatives printed on salt paper, collodion negatives on albumen paper, waxed paper negatives, semi-albumenised paper, re-printed early negatives, and all sorts of combinations in-between, cause confusion and debate as to which process was used. But the guides can still determine possible scenarios and dates which can be authenticated through traditional methods of research. There are also new scientific methods that can be applied to historically important prints, some are very difficult to identify and extremely sensitive to handling. Physical, scientific analysis is often not possible, but this problem has started to be addressed by Dusan Stulik at the Getty Conservation Institute, using an X-ray Fluorescence Spectrometer. (Niépce in England Conference, RPS: 2010) This does not physically harm the images but reveals the photograph's chemical make-up.

My research focuses on a particular photographic album, Album 900, which resides in the archives of the National Library of Wales, in Aberystwyth, and aims to establish identifiable links to Jones, one of Swansea's pioneering photographers, within a time period Jones had previously been thought to have given up on photography altogether. The objective of the project is that through analysis, the album can be made understandable once again. However, it appears this could be problematic, for in Gamwell's 1880 guide to Swansea, printed especially for the British Association's meeting in the town, and just three years after Jones's death, there are references to the Vivian, Talbot, Llewelyn and Dillwyn families and their accomplishments. The only reference to the Jones family is the opening of the town's market.



A tablet over the eastern archway of the market house clock turret is inscribed: *This market-place was erected by the corporation of Swansea, on land given to them for that purpose by Calvert Richard Jones, esq., of Heathfield, the last Portreeve under the old regime.*

(Gamwell 1880: 40)

In fact, there is not a single mention relating to photography apart from the advertisements at the back of the book, of the studios of Goldman, or Andrews, or Chapman, all promoting local views and Carte de Visite portraits. Gamwell's guide was printed just over forty years after the invention of photography, and yet the significant progress that the Swansea photographic pioneers had made was overlooked, or forgotten, hidden away in albums and in the attics of the families' ancestral homes, "silently petitioning for critical recovery" (Langford 2001: 198).

Swansea established itself as the centre of Early Welsh photographic history. There is however, a break in this sequential record. Which can be identified through the observations of a single photographic album, consisting of family photographs which seems both analogous and incongruous to this perceived historical understanding.

By gaining insight into the familial context of this album, it will be possible to fill this historical void. And in doing so there will be a greater understanding of

Jones's later, unknown, collodion, photographic work, which would appear at this stage as being vastly different from his earlier pioneering images.

## Chapter 2: Albums

This chapter explores the photographic album from its origins in Persia, to its virtual manifestation on smart-phones and social-media. Its main focus is a number of contemporary Early Welsh Albums, created by the pioneering photographers and their associates based in Swansea, and how they compare to one particular album A900, the focus of this research, looking at style and aesthetics.

Especially album 900, the focus of this research, comparing style and aesthetics, with one another and addressing how the changes in the social, economic and political dynamics had an effect on the album throughout the 19th century and beyond.

These changes brought about advancements in the processes and simplicity of use, as well as economic availability, but, this in turn changed the social hierarchy of the photographic participation, and in turn its aesthetic genre. Here I explore how this manifested itself within Welsh Photography, producing a more private, family approach to their work. Creating what I suggest is a proto-vernacular style.

### **Album Origins:**

Reeling from Daguerre's announcement in Paris of the 'Invention of Photography' in January 1839, Talbot, quickly endeavoured to counter this declaration and claim priority over it. At the time of this proclamation, Daguerre's process was superior in definition, clarity and speed of exposure, producing a final and unique positive image. This contrasts with Talbot's process which was a negative on paper, with a lengthy exposure time. A positive image could be made by placing the negative on top of another chemically coated piece of paper and exposed to light, what we would call contact printing. The result of this was a lower contrast and slightly obscured image due to the fibres of paper in the negative being printed too.

On the face of it, Talbot's method was inferior, and for the most part this seems to be the case. However, the very fact that Talbot's methods, Photogenic Drawing (1835) and the Calotype (1840) both created a negative on paper which could subsequently be printed numerous times, would ultimately become the preferred and standard photographic method for many years to come.

Furthermore, this method would have a much greater influence on photography, with its ability to produce copies by means of the photographic print. Unlike the single image of the Daguerreotype, (copies could be made by re-photographing the original) which had to be housed in a case for protection and as an aid to viewing, a paper print could be placed in a wallet, or keepsake, or displayed in a frame or alternatively, stuck into an album.

My research is centred on one album, Album 900 (A900) a physical manifestation of the negative / positive and paper print process.

Talbot refers to *albums*, in a letter to his mother in 1840, "I am glad you have found the photographs they should now be stuck into the new albums" (LA40-052: British Library). It is as if Talbot imparts the notion of *albums* in such a way, as we understand the term today. Bearing in mind, that photography itself had only been announced eighteen months previously, it would appear that the terminology relating to *photographic album* was an established idiom, indeed predating photography itself.

The origins of the album can be traced to ancient Persia, Asia and India. In the context Talbot referred to, the album was a collection of items, texts or illustrations. Paper photographs and negatives fitted perfectly within the pages of this aide memoire.

The English word album is derived from the Latin *albus* 'white' because albums are blank pages on which anything may be written, recorded or pasted.

(Thackston 2001: vii)

Nevertheless, the concept of the *album* is derived from the Persian word *Muraqqa*, meaning patched or patchwork, in which Thackston explains,

Blank pages onto which paintings and calligraphic specimens were pasted in a random patchwork fashion.

(Thackston 2001: vii)

These collections of objets d'art, represented the richness and historical understanding of Persian art, and in the form of the *Muraqqa* could be shown to

interested parties and friends. David Roxburgh, a leading historian of early Islamic calligraphies, paintings and patterns, found in these *Muraqqa* or albums, and he notes that by the middle of the sixteenth century the album's preface had been established.

These prefaces often contained lists of the names of practitioners and brief biographical notes about them strung together according to master-student affiliations. These genealogies of practice formed "chains" (*silsilas*) that were staged as histories of art.

(Roxburgh 2000: 1)

A more perceptible connection to the album's preface in this research, is comparable to the practice of the annotation of prints in photographic albums. Or, in the case of A900, the lack of such notes, and hence the fragmentation of its history.

According to both Thackston and Roxburgh, the Persian form of album made its way to Europe via Turkey during the Ottoman Empire, from the 15<sup>th</sup> - 17<sup>th</sup> centuries. Some of the first European uses for the album, was as *album amicorum* 'book of friends'.

As early as the mid-16th century, university students, who were almost exclusively men, carried small leather-bound books in which they gathered the approving thoughts of their patrons, teachers and protectors.

(Ockenga 1993: 29)

The album also functioned as a portfolio or book in which one could collect and present souvenirs from the Grand Tours of Europe, or, as an artist, an anthology in which the artist could exhibit his handiwork, perhaps for commissions or sales.

However, the relevance of the album remained the preserve of the aristocracy and the rich. To make the leap to a photograph album, there needed to be a social change, and one major catalyst to this was the revolution in France.

Marjorie Morgan explores this social shift from the Renaissance courts to courtly etiquettes within the private drawing rooms, to the middle-classes, mainly through the use of books in the 1830's which instructed the reader in the principle of etiquette and proper manners, and cites factors such as,

The Reform Act of 1832, the middle class's rise to prominence during the early days of the industrial period, or new social roles for women in the drawing-room.

(Morgan 1994: 89)

### **Social and Political changes:**

In essence this was a controlled democratisation of the social norms, the prosperous middle class could afford, and wanted, to better themselves, but also sought acceptance within the higher echelons of the establishment. As long as both the nouveau riche and the lower ranks of society were comfortable with the state of affairs, the aristocracy had no option but to oblige.

This democratisation and dissemination of etiquette signified that 'Society's' behavioural rules had come to be considered desirable regulators and sources of stability for that larger entity, society. The recent conspicuous example across the channel of a society falling apart coupled with ongoing and unprecedented changes at home engendered, among the English, a heightened awareness of society as an organic entity that needed to be nurtured and understood rather than simply taken for granted.

(Morgan 1994: 90)

I'm not advocating that the French Revolution brought about the use of albums to the public in general. However, the accumulative effect of the egalitarian softening of convention and the transformation to a predominantly industrial economy with all the changes this caused led to a levelling of the social classes. A direct result for some of the middle class, was an increase in disposable income, which meant the employment of domestic servants, which in turn freed-up time, especially for the ladies, mothers and daughters of the house. They now had the time to socialise with others in similar situations, or to take up hobbies and enjoy pastimes at their leisure. These 'kept' women, and submissive wives, found themselves stifled by Victorian values and conventions. Walter E. Houghton, in his book *The Victorian Mind, 1830-1870* (1957), explores the archetypical Victorian Woman through the writing of contemporary poetry, such as in Tennyson's *Princess* (1847).

Man for the field and woman for the hearth:  
Man for the sword and for the needle she:  
Man with the head and woman with the heart:  
Man to command and woman to obey;  
All else confusion.

Houghton 1985: 348

While this extract may have summed up, the male ideal of the Victorian woman, the women themselves had other ideas.

In 1823 Rudolph Ackermann (1764-1834), published the 'Forget-Me-Not', a literary annual, containing poems and prose, along with prints of paintings and designs, with the intention of influencing taste, demeanour and etiquette.

(Seiberling 1986: 36)



The idea was not a new one; books of this type had been around for some time on the continent, however, Ackermann could see the potential in Britain at this time, with these books marketed directly to these up and coming, new and prosperous middle classes.

Progression from the literary book to the blank album, was one in which the owner added their own items, cuttings and thoughts, influenced by the literary text.

A beautifully bound book of blank pages that invites, even entices, its owner to reveal and publicize admiration and desire... with women as the dominant owners of these blank spaces, the fulfilled album becomes a feminized space that represents her identity

(Harris 2015: 74)

At this point, we have the beginnings of the domestic scrapbook album.

However, there were numerous forms of scrapbooks in use, and the terminology here can be all encompassing to include journals, logs and notebooks, which appealed to both women and men.

Men are as prolific as women in filling books with ephemera to document their transit through the world. Men's books are overlooked because they are often an adjunct to paid and professional work rather than a private, domestic activity.

(Tucker, Ott & Buckler 2006: 29)

An assortment of various albums, pursuits, and camaraderie grew from this literary-book phenomenon, which was predominantly influenced and engaged by women who were seen as "the family compiler[s]" (Langford 2007: 12) according to one scholar

Women were the keepers of domestic history. Their domain was the home, and the preservation of its day-to-day rhythm and special occasions was their mission. By tradition they were the creators of the "remembrancers"[sic] and these memorials took many forms.

(Ockenga 1993: 12)

There were friendship books, and mementos, locks of hair, embroidery and cuttings of material and lace arranged in frames or stuck onto the pages of a blank album. These were not only for the members of the family, but, also those of close friends or associations. With the advent of photography, and especially when less expensive methods of photographic portraiture became available, these were also naturally stuck into albums or scrapbooks. In fact, there was no discernible difference between a scrapbook or an album, they are often referred to as "scrapbook albums." (Tucker, Ott & Buckler 2006: 11) Typically a bound book of blank pages, often, but not necessarily, with an embellished cover. "Albums used for photograph mounting appeared as early as 1850" (Tucker, Ott & Buckler 2006: 11). This is with regard to patented designs; prior to that they would have been stuck onto a page in a blank leafed album. The reason behind this apparent delay in photographic album production, was that although photography was relatively widespread and accessible at this time, it nevertheless remained the preserve of the rich, as a pastime photography was still relatively uncommon and mass album production would not have been financially profitable.

This parlour room revolution, by the women of the middle and upper classes, was also being perused by the women of the lower classes too. These women however, either had to work for a living, or chose to do so, as landlords, traders,

shopkeepers or farmers. Even so, as the owner or the principal person in charge, women still had to disguise their activities, perhaps using their initials only and omitting their titles, in all respects the women had to conform with the social necessities, they just bent the rules. For example, in 1847 the Brontë sisters published a number of eminent books under the pseudonym 'Bell'. (Charlotte) Currer Bell, *Jane Eyre*; (Anne) Acton Bell, *Agnes Grey*; and (Emily) Ellis Bell, *Wuthering Heights*. Writers customarily publish under different names for a number reasons, Charles Lutwidge Dodgson used the pseudonym Lewis Carroll. However, for the Brontë sisters, their change of name also helped in masking their gender, "reviewers variously concluded that the author was a man, a woman, or a mixed-sex writing duo." ([www.economist.com](http://www.economist.com)) Perhaps a most prudent move, especially when publishing your first novel as a Victorian woman.

The greatest control an Englishman in the mid-19th century could gain over another human being was by marriage.

(Wojtczak 2003: 10)

As the photographic technology improved, it allowed other less scientifically minded to take up photography. At first the Daguerreotype monopolised commercially, as the method for having your portrait taken, however, the image had to be protected behind glass, which usually being mounted in a case, and therefore was too bulky to stick into a conventional book style album. The Calotype, while better suited for inclusion in an album, was still a problematic process to master. Neither process was suitable or within the means financially for the casual practitioner. At the start of the 1850's all this changed with the

invention of Albumen coated paper in 1850 by Louis Désiré Blanquart-Evrard (1802-1872). A year later, the Wet Collodion negative process came on the scene, courtesy of Frederick Scott Archer (1813-1857). By using both processes the photographer was able to have the quality of the Daguerreotype and the re-printability of the Calotype together. A further important factor was that neither of these processes were patented, so that a costly licence was not required.

Although this method was not without its problems, it became the practice adopted by the majority of users, and with the addition of the Ambrotype (1854) and Ferrotypes or Tintypes (1856), having one's portrait taken was within the financial means of many in society.

By far the most influential addition in the history of the photographic album, was the introduction, in 1854, of the Carte de Visite (Cdv), by André Adolphe Eugène Disdéri (1819 - 1889). These were small photographs mounted on a card measuring 2½ inch (64mm) X 4 inch (102mm). They were an alternative to the standard studio portrait, their small size and multiple copies, normally four or six, depending on how many lenses the camera had, meant that they were primarily used as calling cards, although some were made as a novelty.

However, they became very collectable from 1859 onwards, especially those of royalty, notability and fame. Special albums were constructed to show collections of CDV cards, with apertures cut out and overlaid on the page so that the card could be slid between the two and held in position for display. This allowed the photo-enthusiast, who was unable to afford a camera of their own,

to create an album which contained family images as well as those of the fame and distinction.

Until the implementation of the CDV photograph earlier amateur photographic albums, prior to the 1850's, followed a more formulaic, aesthetic approach than what was considered appropriate for conventional viewing. This was perhaps influenced by the publication of literary books such as those by the publisher Ackermann, or the writings of the art critic, John Ruskin (1819-1900) starting with *Modern Painters* (1843). Photography was new, so the practitioners of this method followed that of painting and its conventions. In other words, they composed their pictures to look like paintings. Jones and Fenton both trained as painters before they took up photography.

Although amateurs of the 1850's can hardly be said to have had a photographic tradition, their selections were not random or naïve. They did not choose all possible subjects; their range was narrow, and their compositional types were conservative and influenced by the pictorial tradition.

(Seiberling 1986: 46)

I would also like to suggest that the subject choice was heavily restricted by the photographic process itself, in the way the camera recorded the different colours and tones, as well as the physical limitations of the equipment and procedures needed in capturing and developing the exposed plate. Not only were the cameras cumbersome, the photographic plate of the Wet Collodion process needed to be coated, exposed and developed while still wet. To compound these encumbrances the photographic emulsion was only sensitive to

the blue and ultra violet parts of the spectrum, and these had the effect of making anything other than blue (reds, yellows and greens), appear darker.

Further social changes affected photography at this time. The cost of a studio portrait fell with the introduction of the Wet Collodion process. There was also a fundamental change in the way in which the photographer, specifically the studio photographer, viewed themselves. Until this point most photographic endeavours were of an amateur nature, *amateur* in its original Latin *amator* 'lover', rather than meaning unskilled, but this was exactly what the new professional middle-class studio photographers implied. Grace Seiberling in *Amateurs, Photography, and the Mid-Victorian Imagination*, discusses the conflict between the upper-class pioneering amateur photographers, who were able to finance their interest in photography from the start, and the middle-class professional, commercial studio photographers. I would like to suggest that although the foundation of this photographic revolution was partly a class issue, the overriding reason was simply financial. Professional photographic studios, as well as itinerant ones, sprang-up all over the country from the middle of the 1850's. Consequently, competition was fierce, both fiscally and artistically.

By portraying the 'Gentlemen' photographers as 'amateurs', the professional studio photographer hoped to gain in two ways: firstly, by relegating the 'Gentlemen photographer' to essentially a rank of the hobbyist photographer, by undermining his photographic status; and secondly, the newly elevated professional hoped to gain the patronage of the noble classes (or any persons of distinction) in being photographed at their studio. The ability to publicise the

fact, by putting an official photograph of the esteemed persons for all to see, in the shop window, would have been a way of securing repetitive custom.

In part, their challenge took the form of trying to undermine the position of the upper-class amateur by asserting lack of experience and dilettantism as concomitant properties of amateurism.

(Kenyon 1992: 9)

For the 'amateur' photographers who turned professional, such as Roger Fenton (1819-1869), they had a choice in the professional vocation to either become fiscally motivated, or to attempt to continue as before, but as an expert who was technically and aesthetically inspired. "Fenton aligned himself with the more conservative, less mass-orientated side of publishing" (Seiberling 1986: 71) Fenton took this decision in order to differentiate his published photographs from those of the masses of CDV's and the Stereoscopic images. These were considered frivolous, especially when we consider the photography for which Fenton was responsible. Some 132 images were put into an album in 1874 by his daughter Eva Katherine (1853-). These were of the Crimean War taken during 1854 -1855. (*Conservation Journal* January 1993 Issue 06: [www.vam.ac.uk/](http://www.vam.ac.uk/))

In these circumstances, where the 'Gentleman or Lady amateur', found themselves consigned to taking private photographs for pleasure, the channels for showing their photographs were also limited, either consigned to their own albums, or exhibited within exchange clubs. The implications of this socio-commercial transformation were not restricted to Britain. The effects of the newer, cheaper and easier processes (Wet collodion and Albumen Print) were known all over the world to varying degrees. It was more noticeable in Britain

because both the Daguerreotype and Calotype needed a licence for commercial use. The new processes did not.

These upper-class, 'Gentlemen' amateurs nevertheless "questioned the integrity of the aspiring middle-class 'professionals'," (Kenyon 1992: 9), for it was not just the upper-class clients these 'professionals' wanted to photograph, but also the middle-class masses with their desire for social recognition, that were the money spinners for the photographers.

Their target was the emerging middle class but, in the course of the nineteenth century the burden of frontality was passed down the social hierarchy, as the middle classes secured their cultural hegemony. The bourgeois figures in mid-nineteenth century polyphoto [sic] images aped the mannerisms of eighteenth century painted portraits and coveted their prestige.

(Tagg 1988: 36)

The Polyfoto camera took up to 48 consecutive images, a forerunner to the photo-booth system, made in 1933 by Kodak. (<http://sciencemuseum.org.uk/>) As photographic processes and cameras improved, there would be yet another significant innovation. In this case, it was the Dry plate and also the Kodak roll-film camera, capable of taking 100 photographs. When the roll was completely exposed, the camera was returned to the lab, the film was processed and printed, and the camera re-loaded and sent back ready for the next 100 pictures to be exposed. This was a further democratisation of photography. It was instigated by the classes below the 'professional' middle-class, but did not initially include the working classes until the 1900's. The Dry plates and roll-films allowed people to take photographs without the hindrance of the Wet plate system, they could also get films processed and printed commercially. Originally,



with the Bank Holiday Act of 1871, workers were entitled to a few paid days' leave a year which allowed a small amount of leisure time. For the first time the populace could afford, and had the time to take photographs of their own lives, labours and domesticity. It was not until the 1938 Holiday Pay Act came into effect, when workers were entitled to two weeks annual paid leave, then photography and the practice of taking a photograph would become available to all. ([www.legislation.gov.uk/](http://www.legislation.gov.uk/)) Often these photographs were just simple snapshots, taken without any artistic aspirations or expectations, but a record of the moment, something that could be treasured and re-visited over again.

The amateur photographer of the later nineteenth century, unlike those of the 1850's, had little in common and shared few assumptions.

(Seiberling 1986: 107)

### **Early Photographic Albums in Wales**

Briefly explored in the previous chapter, was the effect of a commercial motive upon Jones's early photographic works, whereby he could have an income from his photography. This corresponds to the approach used by the studio photographers, inasmuch as the arrangement and grouping was much more formulaic, and more public in presentation as opposed to the private, candid images Llewelyn's family were making, thus demonstrating that economic constraints influenced Jones's photographic approach. For Mary Dillwyn, the social conformities of her marriage to the Reverend Montague Earle Welby (1827-1910) in August 1857, would imply that her pastime of photography was not deemed ladylike, for she appeared to have given up photography abruptly

after that date. Perhaps there are as yet undiscovered photographs that can disprove this theory. Certainly, Mary Dillwyn's photographic history is an area of research that needs to be studied further.



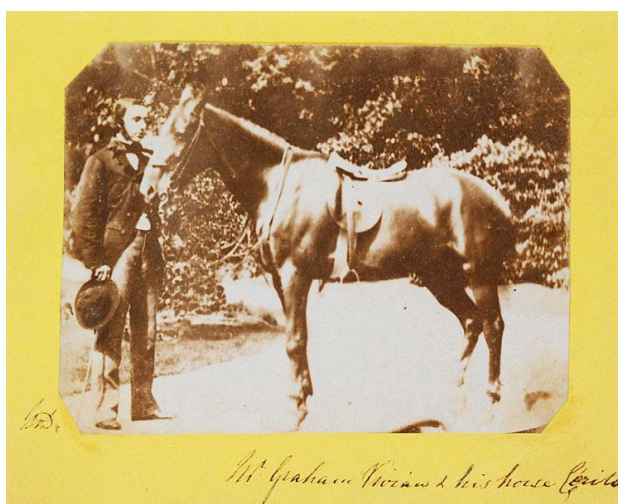
This image (fig.zz) was made by Mary Dillwyn using her small Calotype camera and is printed onto salt paper. It measures approximately 70mm x 50mm. The physical ratio of image size relative to lens size has enabled Mary Dillwyn to use short exposures, hence the relaxed pose of her nephew 'Willy', William Mansel Dillwyn Llewelyn (1839-1866)

(fig.zz)(mdl00030: NLW) A3900

Significantly, the small scale of Mary Dillwyn's photographs reflects the small size of the camera used. Perhaps this camera was chosen because a small camera might be more fitting for a lady's use, and more suited to the perceived female persona. Alternatively, it may simply be an indication of working with a limited allowance, albeit enough to be able to enjoy photography as a recreation. In any case it worked in Mary Dillwyn's favour.

Talbot's paper-based photographic process and the subsequent improvements integrated perfectly into the album-book structure, as a means of both storage and presentation. While the idea behind the taking of a photograph was changing, so the use of the album was evolving from a predominantly open and reciprocal collective ethos, to a more insular, personalised, private and domestic one. In essence, the photograph album became a documentative receptacle for

everyday domestic life, and not necessarily one that was shared outside of the family, although it should be stated, that copies of prints were made, and these were shared. Equally, whole albums were made as gifts, usually containing the more typical image genres, the selected best pose and specific locations or references, which were chosen deliberately for the intended and for a particular purpose. A3900 is such an album, made for Susanna Mary Franklen (1834-1860). A disabled niece of Llewellyn's wife Emma, it depicts life at Penllergare, the buildings, the children playing in the snow, animals, still-life's, portraits and groups of family and friends. ([www.library.wales/discover/digital-gallery](http://www.library.wales/discover/digital-gallery)) Each image is pasted onto colourful pages, so that the album instils a light-hearted joy to the observer. Surely with the intention of connecting Susanna Franklen with the rest of the family, in keeping her up to date in a visual sense with events.



(mdl00043: A3900) NLW

As with all social development and transitions, there is seldom an exactitude in pinpointing changes. In the case of photography, some adjustments take longer than others in their development, because the photographer may have honed his skills with the camera, and may be reluctant to alter his approach. The

equipment used, and the processes involved often linger on well into the use of the latest techniques, perhaps owing to the cost of renewing old equipment. Nevertheless, these outmoded concepts tend to blur with the transitional processes, and can add to the speculative nature of this type of research, which becomes apparent in the layout and construction of A900. For although A900 as a structure can be dated from anywhere between the late 1860's to post 1877, the photographic negatives used date from the 1840's onwards. These have subsequently been reprinted on the more modern process, albumen paper, most likely during the album's construction. One such image is 'Heathfield' [13] which is printed on albumen paper, besides there being a copy on *salt*-paper (Ph128-1983: V&A)

The reprinting of old negatives is, as far as this research into Victorian photographic albums has discovered, is unique, especially within the field of Welsh photographic albums of the era. Moreover, careful evaluation of the photographs contained in all seven of the *Early-Welsh* photographic albums held at the National Library of Wales (NLW), and the Gutch Album in the Lacock archives, reveals that when the image content is cross-referenced with one another, there is a distinct correlation between the Llewelyn and Dillwyn albums in terms of image repetition, as well as a correlation with the Gutch album, yet there are no direct correspondences with A900. However, there are a few duplicates and similarities of A900's images within the archives of the RISW Swansea, including a copy of [19] together with a similarity with [60] and the V&A Museum, copies of [13 & 28].

In the table the below, the duplicated photographs can be easily corroborated with the corresponding albums in which they appear.

KEY	A	= (NLW) Album number. The image numbers are the internet file numbers.					
	b	= bottom (album page position)					
	t	= top (album page position)					
	c	= cropped copy					
	V	= variation of the same subject, taken consecutively or subsequently. (Variations by Mary Dillwyn or Thereza Dillwyn Llewelyn)					
	*	= copies in the Gutch album at Lacock.					
	G	= photograph by Gutch.					
A1	A2	A3	A249	A3900	A900	Llysynam	Lacock
viv00018				mdl00033			
viv00019			mfr00020				
viv00032				00037			
viv00034	vin00062		00022				
viv00037				00021			
viv00024	00035					mar00166	
viv00026	00064						
viv00042	00081						
viv00060	00020						
viv00062	00104						
viv00100		dil00050					
viv00098	00009		00017b				
viv00097	00112						
viv00094	00135						
viv00092		00026					
viv00106		00012					
viv00116		00085c					
viv00128			00030b	00019V		00032	
viv00120		00040					
viv00136		00006					
viv00142		00016					
	00143		00024				
	00131		00028				
	00121		00033				
		00030	00006b				
			00030t	00012V		00030	
				00024V		00008	
				00031V		00014	
				00008		00020	
				00017		00036	
				00022V		00038	
				00028		00042	
				00007V		00044	
				00014V		00052	
				00028V		00054	
	00042						2144*
	00126						2146*
00050							2148*
00140 G							

(2.3)

Album 3900 and the Llysdyddiam Album have many duplicates and similar images, Noel Chanan has studied this and explains that Mary Dillwyn and Llewelyn's daughter Thereza often photographed together, sharing the same photographic set-up, this would account for the slight disparities within two very similar photographs. (Chanan 2013: pp187-190). Furthermore, Chanan says of A3900:

Evidently a collaborative effort between Thereza and Mary, in which Mary identified some of the images as hers, omitting others which were then initialled on her behalf by Thereza, who left her own images without identification. (Chanan 2013: 189)

Chanan has evaluated the complex system of monograms, annotating these photographs, differentiating those of Mary's hand and Theresa's. Nevertheless, there are some motifs that remain unresolved. One possible oversight here is in the quality of the print itself. There is a noticeable variance in the contrast and tonal range of the prints. Although beyond the remit of this study, perhaps further research into these inconsistencies of printing could solve the discrepancies of the signatures.

The most obvious anomaly to the table is that there is not a single duplicate or similar copy in A900, with any of the other albums I have researched. Excluding the copies I alluded to above in this chapter, I can confidently say, the photographs in A900 are unique.

What connects these albums is their photographic subject matter, consisting of people, still-lives, landscapes, seascapes, buildings, monuments, and the family. By comparing the percentage of photographs in the albums of the National Library, which include people, that is to say - individuals intentionally recorded

within the frame, including informal groups deliberately positioned within a scene to aid perspective and straight portraiture or group shots. Thus it may be possible to get an idea of the purpose and ethos behind an album's construction.

Grace Seiberling analysed the changes to the philosophy of the Victorian amateur photographer, from its pioneering days, of an all-encompassing variety of genre to the snapshot-vernacular images post 1880, where the images predominantly consisted of days-out and family domesticity. (Seiberling 1986: pp.106-108).

There does not appear to be an exact ratio for these transgressional changes of photographic category adopted by the amateurs. Nevertheless, in selecting one genre, eg. 'people', which could be considered as the control-classification for all albums, that seems to fit the requirements, because 'people' (portraits) appear in most family albums. I conducted a purely non-scientific experiment as a means in which to making sense of the disparity between A900 and the other albums, and the influential social changes that permeated amateur photography.

I have tried to make sense of the table (2.3), by establishing a perfunctory figure of 50%, as the measure of people in photographs when compared with all other genres. This not only establishes the halfway mark of the image content, but also the transitional period between the pioneers and the snap-shooters, this equates to approximately 1865, the mid-way point between 1845 and 1890.

By working out the percentage values for each album, it is possible to speculate a time line in which the albums were made.

A1	A2	A3	A249	A3900	A900	Llys dinam
46%	63%	27%	29%	37%	68%	13%

(2.4)

(2.4) illustrates A900 with 68% has the highest percentage of people per photograph than any of the other albums. Only Album 2 (A2) with 63%, comes close.

Re-calculated into my assumed reckoning experiment, these dates are subjective at best. However when compared with the dates the National Library provide some are not too far off the mark. ([www.llgc.org.uk](http://www.llgc.org.uk))

Album	A1	A2	A3	A249	A3900	A900	Llys dinam
% date	1866	1873	1857	1858	1861	1875	1851
NLW	1858	Pre 1857	Pre 1857	n/a	1853	1877	1853
+/- years	+8	+16	0	n/a	+8	-2	-2

(2.5)

Martha Langford advocates that all albums are "atypical" rather than "typical", (Langford 2001: 23). Therefore by just focusing on the percentage of people making up these albums discloses an arbitrary figure, yet, if we take the results at face value, these findings suggest that the social and photographic changes that were happening around the country were also influencing photographic philosophies in Wales.

The variances in the dates validate Langford's "atypical" idea of the family album, and the non-compliance of genre within the domestic, vernacular family album, photographs are often taken at one time and put into an album later.

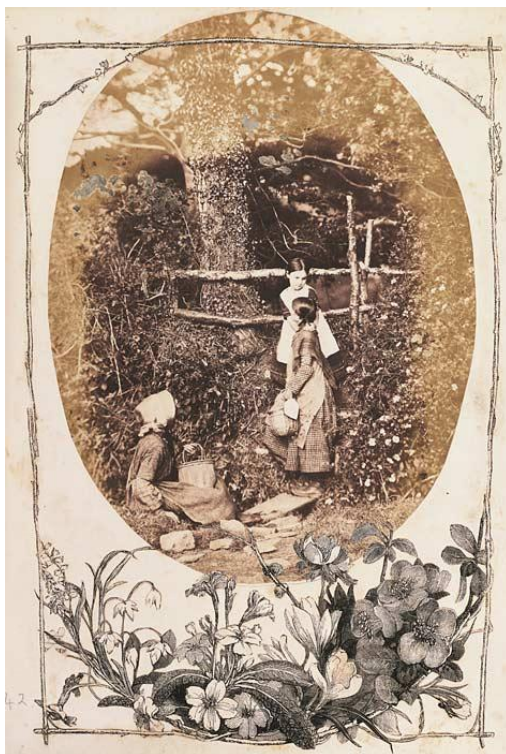


Social interchange was implicit in the amateur tradition. Activities were shared with friends and family, and the participants learned from one another. (Seiberling 1986: 3)

Llewelyn shared his knowledge with his wife Emma, daughter Thereza and sister Mary Dillwyn, who often helped one another in their pursuits. (Seiberling 1986: pp3-4) It is also to be expected that Jones, who photographed Hampton Court in 1845 (LA45-131: British Library), received help from his wife, Anne Harriet Williams (c1817-1856). (Schaaf 1990: 10) Although speculative, no doubt later, he taught his daughter, his second wife and their children too.

In examining the variations between the albums, there are very few modifications from what could be considered the standard, that is, in regard to sticking a photograph or two onto a single page.

Album 1 (A1) contains three photographs that have had an overlay placed around them. The overlay appears to be a commercially bought item.



A1 (viv00074: NLW) (JDL: 1856) (2.6)

The application of overlays, does not occur in other albums in this review. The usual embellishment is a simple inked line drawn carefully around the print, following the contour of the print precisely, as below.



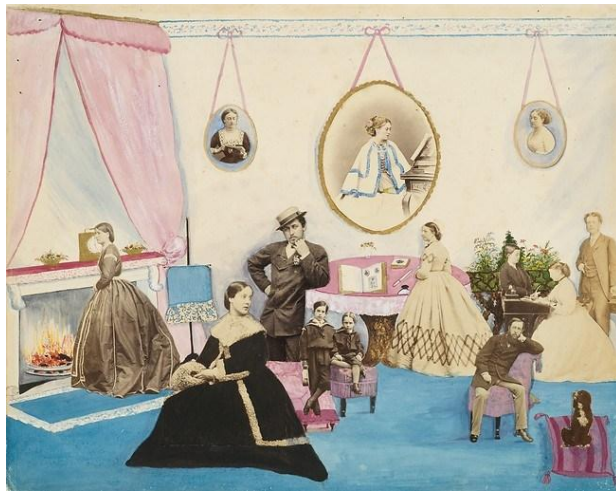
A2 (vin00133: NLW) (MD: 1854) (2.7)

The use of the inked line is applied in albums A1, A2, A249 and A900. It is also used in the Gutch album. A3 does not have any embellishments, but some of the photographs have been arranged into simple patterned groupings on a page.



A3 (NLW) (2.8)

Whereas the Gutch Album includes a couple of collages, where photographs have been cut-up and interspersed with prints of flowers and leaves. The album collages Di Bello analyses, are much more idiosyncratic in their fusion and design, compared to the Welsh albums. Di Bello studies an album completed in the 1860's by Lady Mary Georgina Filmer (1838-1903). Filmer created exceptional collages, photo-montages from her prints, pasting them into albums of a similar construction to Llewelyn's and Jones's, basic flat-leafed pages.



(Filmer)(<https://artblart.com>) (2.9)

Some of the photographs have been very carefully cut, following the contours of bodies, profiles, and hairstyles, but the central figure, dominating the room with its larger scale, has been cut into, awkwardly yet successfully, to be made to lean on the table with a casual slouch. (Di Bello 2007:114)

Di Bello observes that the women in the collage have been depicted as being occupied in other activities, while the men appear to be “self-conscious of their clothes, accessories and poses” (Di Bello 2007:114). Perhaps the photograph is a portrayal or reflection of the women being relaxed in their parlour, where they normally pursued their activities and album making, the men seem misplaced, rely on posturing their self-importance to cover their awkwardness. In contrast the Gutch Album collage is constructed from photographic prints alone. There

are no water-coloured backgrounds. However, the image supports one of family unity or together-ness, it is difficult to see in this rendition of the image, although there appears to be a considerable number of arms and hands, as if they are holding the family together. There are three arms at the bottom right of the image below, and neither of them belongs to or are attached to the persons they surround.



(Gutch) (2166: Lacock) (2.10)

The Gutch Album, has many references to Swansea, a place where Gutch lived and worked, but more telling, his only son, died there in 1838. While revisiting Swansea in c1855, Gutch took a photograph of the Church All Saints, Oystermouth, where his son was buried, and met and photographed old friends such as Iltid Thomas, images 2144 & vin00042. (Summer 2010: pp23-25) The sentimentality and dedication of the Gutch Album is not reflected in the albums of the National Library, but there is a sense of this idealisation in the copies of engravings of paintings that are included in Album 1. There was one album, Album 3900, that had been made specifically for a particular person, for Susan

Franklen (-1860) a crippled niece of Mary Dillwyn. But this does not follow the conventions of sentimentality. The images are pasted onto brightly coloured backgrounds and the variety of genres include still-life, informal portraits, snow scenes and numerous tableaux of stuffed birds. This album avoids the mawkish sentiments often present in other albums, and presents itself as an encouraging album, from someone who understood what was required.



A3900 (mdl00025: NLW) (3.9)

A900 stands in isolation from the other albums, in regard to its interconnections. Nevertheless, there are fundamental elements that unite the albums, including their generic structure, people and portraiture, landscapes, seascapes, buildings, the family and the children. These are present in varying degrees in all the albums examined here. There may not be any duplicates of prints with the other albums, but there are several duplicates within A900 itself, and repetitions of similar scenes. The photographs are glued onto individual pages and they have all been delineated with an inked line. There are a couple of photographs of engravings, these are of paintings, such as Joseph Mallord William Turner (1775-1851) *The Fighting Temeraire* (1839). The arrangement of the photographs in A900 can initially appear to be a little haphazard in its construction, indicative of



a number of disparate albums in one; a matter I intend to address in the following chapter. What has been explored here is how technological advances, social-political and social-economic changes, interact with one another, and in doing so altered the social order of photography.

However, shielded from some of these socio-economic changes were the photographers from Penllergare, for example in Mary Dillwyn's images, where it is evident that her relaxed and informal photographic style, which is nevertheless a product of her smaller camera and her limited financial resources as a spinster, lead Mary to capture the private activities and daily goings on around the Penllergare estate, in the way she did.



*The Snow man. N. 2.*

mdl00010 (NLW)(2.12)

As a consequence, the photographs by Mary Dillwyn, Llewelyn and Thereza portray this relaxed, photo-family-documentation style. Jones's earlier photography is a bit more reserved, whereas A900's images are to a great extent, even more informal than those from Penllergare. This is doubtless because of them being influenced by, and having the benefit of, successive technological improvements over those made at Penllergare in the mid 1850's.

This style of image-taking and the subject genre, are mirrored in the later Kodak inspired snapshot albums of the 1880's, and the vernacular photographs primarily from the turn of the century onwards. This is why I think these 'Early Welsh Albums' including A900, should be thought of as 'Proto-Vernacular' in style. This theme will be explored in more detail later on in this chapter.

Of course, not all contemporaneous photographic albums were made for private parlour consumption. Roger Fenton's photographs of the Crimean War, were printed in the press, made available for sale and put into albums. American, George N. Barnard (1819 – 1902) was commissioned to photograph Civil War battles (battlefields) around Nashville, Atlanta and the Carolinas between 1845 – 1865, and these were also made into an album. Both these bodies of work were primarily commercially driven, both photographers received payments for their work, therefore there would have been some form of compromise made upon the photographer, as employee, even if that compromise was simply to make the photograph visually pleasing, so that it may sell more.



1970.525 (MET Museum) (2.13)

Interestingly, Barnard's photographs have been likened to those from a film set. The reason for this, according to the Metropolitan Museum, is that Barnard

often blended two negatives to form a single print. Contemporary criticism of “blank white skies” were unnatural, therefore the addition of a painted cloud negative solved the problem, rather like Le Grey’s multiple negative prints. However, this practice would appear to be more prevalent among photographers of the time. Fenton’s images also seem to have added sky detail too, but I cannot find any written evidence of him doing so.



Fenton c1855: Sebastopol (2.14) & Balaklava (2.15)

Fenton's skies in the two images above appear to be artificially enhanced, in a similar way to Barnard's, and although the effects from a lack of proper darkroom facilities and a more controlled environment cannot be entirely ruled out as a possible cause, the foreground of the image seems to be unaffected, a potential area for further research.

At the forefront of the technique in the mid 1840's was Jones, already painting in the skies and "mending" prints for the Reading establishment, (LA46-142: 1846) either by painting directly onto the print, or onto the negative. And this practice stayed with him, and is an identifiable link, a signature in painting style if you like, in connecting Jones and the photographic content in A900.



It has often been thought that Jones's over-painting of his salt prints was simply to add colour, and as such these images have been considered less noteworthy, historically, in comparison to a standard print. Yet, (fig XY) demonstrates how Jones has not only added colour to his prints, but also added details into the backgrounds. In the case here, the volcano of Vesuvius, which appears to show a distinctive plume emanating from the top, an event which has not been recorded in the original un-touched print. However, records detailing the eruptions of Vesuvius, show that in 1845, the year the image was made, the volcano was active.

Mild explosions. In Feb 1845, the conelet is visible from Naples. In the fall of 1845, the crater of 1839 is entirely filled with lava. Variable Strombolian and effusive activity...

([www.geo.mtu.edu/](http://www.geo.mtu.edu/))

Therefore Jones, is actually supplementing the missing, un-recordable photographic information, making these hand coloured images an important source of information. Schaaf alludes to this volcanic activity. (Schaaf 1990: 53)



Sky detail, Calotype painted over and Calotype, salt print.

Museum of Fine Arts, Houston.

(cropped images)

V&A Museum

RPS.322-2017



CRJ (House of Sallust) (2.16)



(2.17) enhanced[69]

The similarities in the painted-in cloud formations, are indicative of Jones's work. Fig (2.16) is typical of his early work, which shows that he has placed himself into the photograph, to add scale and make the image more painterly. It is not meant to be a portrait, the figure is too far away, more a figure in the landscape.

My research so far has only found one album that can be directly related to Jones, and that album consists of images made by others. Larry Schaaf wrote about this in *Sun Pictures* (1990). The album is a documentation of photography's inception, in that it chronicles the discovery and subsequent improvements of photography, on paper. With examples produced by the inventors Talbot (negative and positive process) and Bayard (direct positive print process), and improvements by Claudet, Schaaf's interpretation is that Jones understood the significance of the discovery of photography, and as an artist he could perceive its potential, and recognised the sensational times he was witness to. (Schaaf 1990: pp17-28)

With regards to A900, it is not inconceivable that Jones again returned to the medium of photography, but this time purely as a documentary process. Jones married for a second time in 1858, and he became a grandfather in 1861. From his second marriage, his first daughter was born in 1863 followed by a second in 1871, and by then Jones was 67 years old. Perhaps he was considering his own

mortality, and wanted to make a permanent record of places visited, friends and family including his very own new family unit. Whatever Jones's original intentions for the photographs were, they nevertheless document a period in his family's history. Schaaf recognises this method in Jones's thinking, in stating,

Even as all those around him were making their first photographs, Jones recognised that some work would be of exceptional historical importance. (Schaaf 1990: 17)

I think that this is highly indicative of Jones's contribution to the photography in A900, except that the historical significance has shifted focus, and is personified through his family photographs. As I explain in chapter 4, A900 was constructed after Jones's death (1877) therefore, the design and chronological succession are not Jones's, but the photographic content is of his conception.

### **Into modernity: (Proto-Vernacular)**

The assemblage of contributors to A900's creation, in particular, the photographers and the album constructors, has created a unique compilation and selection of images. The majority of the photographs date from the 1860's to the start of the 1870's, whereas the album's construction is from the late 1870's into the 1880's. This encompasses an unusually extended time-period between concept and creation, when compared to more traditional album production. Nevertheless, A900 predates the introduction of the Kodak "N<sup>o</sup>1" camera in 1888, a device which allowed the operator to take 100 photographs, simply by "*Pressing the Button*". The camera was then returned to Kodak for

processing, and then sent back to the customer reloaded with film, plus the corresponding prints and negatives. This period is often regarded as being the transition into modern photography, both technically and aesthetically, and incorporated the transgression from the Victorian to the Edwardian era, a period in time where the modern - petrol engine powered automobile, patented in 1886, the introduction of regulated electricity supplies (1882 & 1919) and the radio communications patent in 1897 - and the traditional, the Victorian technology were both used ([www.intriguing-history.com](http://www.intriguing-history.com)) ([www.bbc.co.uk/](http://www.bbc.co.uk/)) Mette Sandbye (2014), Richard Chalfen (1987) and Carolyn MacHardy (2013), refer to the introduction of the Kodak camera as a defining period of change, in the style of photography produced. Moreover, references to using a Kodak, were coined such as 'Kodaked', 'Kodaking' and 'Kodak culture' have become synonymous with 'Vernacular', 'Snapshot', photography. (Nickel 1998: pp9-10) (Holland 2002: pp146-150) Research into this genre is naturally problematic, "family photography represents 'an interpretive problem' to photography scholars" (Sandbye 2014: 2). In exploring this difficulty, Sandbye highlights the dilemma academics find themselves in researching such albums, which is exacerbated by the sheer volume of albums and individual images created by families throughout the world from the 1880's onwards.

Should we focus on the private narrative or should we regard the album as an object of sociological insight? Can we speak of a specific aesthetic? How do we combine these angles?

(Sandbye 2014: 3)

My aim is to be able to identify and understand A900, in as near as possible the way in which Jones would have understood the images and his family the album

itself. In the process of doing this, I have identified a number of similarities with the 'Snapshot' albums from the turn of the century and the 'Vernacular' Albums from between the World Wars to the present day.

Staying with the Kodak originated albums - there were plenty of other manufactures making similar cameras intended for the same use - the Metropolitan Museum, New York, houses numerous examples of 'Vernacular' Kodak derived albums.



1880 MET (2.18)

In these telltale circular images, created by the Kodak No1 camera, are displayed examples of the 'Vernacular' style of photography, as shown by: the centralising in composition of the chosen subject; subject choice, landmarks, important buildings, pets, everyday street scenes, and off-the-cuff portraiture. These have become the preserve of the amateur photographer's genre. Yet, this style of photography can be observed right across all social boundaries, in a photographic album by Dowager Empress, Maria Feodorovna (1847-1928),

mother of Nicholas II, Tsar of Russia, the image preference closely follows that of the amateur photographers' genre, centralised subject, snapshot moments, architecture or in this case interiors and intimate portraits



1900 MET (2.19)

While these two Kodak advocated albums are from disparate social classes, they nevertheless, are influenced by political, economic or social conformities, to one extent or another. These influences were not restricted to the private album, the public photographs, which appeared in newspapers and in photographic essays printed in magazines, the photographs which appeared in these publications often had a political subtext, Paul Cabuts in "Creative Photography and Wales", explores the legacy of Eugene Smith's photographs of a Welsh Mining Village in the 1950's and how through political influence, Life magazine and the U.S. government wanted to portray how badly the post war socialist government in Britain was running things at the time. The U.S. feared they could potentially lose an ally to Russia.

In the private – vernacular album, the influence is predominantly a social, or a social-economic one, and much more subtle. For in these albums a semi-edited lifestyle is recorded, people are often only photographed in their best clothes or uniforms, on a holiday or outing, social event of gathering, or a wedding, similar to many of genres found in A900. Conversely, the humdrum, daily chores and the chaos associated with domestic life were often left unrecorded. As a result of this self-imposed, edited version of familial living, the Vernacular album characteristically projects a semi-surreal collection of images, made up from all the positive elements in life.

The popular hand held Kodak cameras, made photography easier and more accessible than ever before, the ‘Vest Pocket Kodak camera’, a small folding apparatus, was frequently taken to the frontline trenches of the First World War, on expeditions and carried during great feats of achievement, to record the occasion.

For the vast majority, the only skill required to take a picture was pressing the button, the camera was free of from the cumbersome tripod, and could be neatly carried around the neck, and had multiple exposures on a single roll of film. The downside to this freedom was that frequently the user of the camera was naïve in both the mechanics and the aesthetic of the medium. This lack of skill is presented in the photographs in snapshot – vernacular albums as double exposures, fogged film, (where the back of the camera had been inadvertently opened), people caught unawares, (mouths opened, eyes closed or mouths contorted through talking) or just caught off-guard. This aspect of the vernacular

image is unrelated to the images in A900, although the aesthetic content is not, however, it frequently these mistakes and errors that appear to be the very qualities that have been associated with Vernacular imagery in albums. A quality that is now emulated by many photographers as an alternative to the precise imagery of the digital camera, in an attempt to convey a certain amount of nostalgic style to their imagery. Artist such as Erik Kessels in 'Album Beauty', has created a whole new body of work using images from numerous family albums, based on the naïve images found in them.



Kessels "Album Beauty" (2.20)

A part of the attraction of the unfamiliarity of the photographs used by Kessels and other artists using these amateur created photographs is a viewers inbuilt affinity with similar images their own, this connection between social visualisation is what Chalfen describes as the "Home mode" (Chalfen 1987: 8) it is associated with the domestic vernacular culture of amateur photography, which Chalfen has formulated as "Kodak Culture" and "Polaroid People" (Chalfen 1987: 2). However, technology and society advances, with the biggest change to photography in modern times, is its integration and connectivity with



electronics. The digital image and the implementation of the World Wide Web, especially its assimilation through Smartphone technology, has changed the way photographs new and old are viewed, specifically single images on a screen, and more significantly how photographic albums are perceived, often with no conception of scale of either the images or the album page. In addition to storing the photographs in the memory of a phone, through the act of social media sites, photographs are shared, often with hundreds or thousands of individuals, some have millions of followers. What was once predominantly a closed, private album, has become an open, public entity.

Consequently, where traditional album makers were once influenced in their input by social and political changes in the world around them, through fashions and trends. Now some of these new "open" and "social" albums are actually influencing society and the life styles of individuals, globally.

An online article written by Susie Khamis, Lawrence Ang and Raymond Welling, titled "Self-branding, 'micro-celebrity' and the rise of Social Media Influencers" ([www.tandfonline](http://www.tandfonline) Vol. 8 Issue 2: 2017) suggest that the self-branding 'celebrities', for example Kim Kardashian, with over 200 million digital followers globally ([www.standard.co.uk](http://www.standard.co.uk)) or Huda Kattan, Kylie Jenner, Cameron Dallas and Cristiano Ronaldo to name a few ([digitalmarketinginstitute.com](http://digitalmarketinginstitute.com)) who are all major Social Media Influencers via 'Instagram', (which is primarily a photo and video sharing network). This self branding, orientated through neoliberal individualism, is driven by social media which in turn perpetuates this phenomena,

([www.tandfonline](http://www.tandfonline) Vol. 8 Issue 2: 2017) which is frequently very fiscally rewarding for the Social Media Influencers themselves.

This aspect and its business parallels, appear to be the main focus area of Social Media Influencers research at present, but perhaps there are similarities with a much earlier photographic phenomenon the 'Carte de Visite'. The business model here was a much more traditional one, and the branding was primarily from the photographers perspective, nevertheless, the photographs produced of royalty, actors and other significant individuals, which were subsequently collected with great fervour, also had an influencing effect on the public in general. For not only did the photographers want the public to collect these 'celebrity' photographs, they also offered to have their own Cartes' taken, in a similar formulaic style, emulating the images they had already collected. The proliferation of the 'Carte-Mania' was perpetuated by social and commercial influences, which over time implemented a levelling of the social classes, through one collective style of photography. ([www.mhs.ox.ac.uk](http://www.mhs.ox.ac.uk)) Perhaps this is where the seeds of the vernacularism of photography started, through the implementation of a global digital network, and the 'opening' of personal photographic albums via social-media. Photography has as Michael Kramp alluded, "free itself, photographic practitioners, and even viewers to create and re-create anew? (Kramp 2012: 3)

The album became the perfect implementation, for storing and presenting photographs. As social changes and reforms altered society, a new wealthy middle class emerged from the expanding industrialisation. Technological advances made photography more accessible, and this in turn led to a transformation in the role of the gentleman photographers like Jones, and his Swansea friends with the commercially driven middle class professionals, and subsequently as a new hobby for amateurs.

Meanwhile, for the socially compliant middle class women, the compiling of photographic albums, fitted into their pastime parlour activities. This pursuit became the preserve of the women therefore, making them the custodians of the family album, well into the Kodak era and beyond, where the vernacular family album really cements itself into the fabric of society. On examination, similarities with these later vernacular albums can be seen in the albums made by the Swansea families, and A900, a trait that continues until the latest revolution in photography and album making, digitisation and internet sharing.

## Chapter 3:

### Deconstructing Album 900

In the following section, the application of the hybridised-methodology is put into practice, through the deconstructing the album. Each photograph is analysed, in order to establish both visual continuity - the links within each photograph, the people and the places - and the juxtaposition of each of the images within the album itself. This may uncover why the chronology appears to be disorderly.

If the context of the photographs in the album are understood, then a new narrative can be established, and the album will make sense once again.



In this chapter, the album's images have been de-constructed and assigned into the following groups: images with subject similarity, locations similar and varied, people, events and those which seem anomalous. The photographs are numbered in the sequence they appear in A900, and the image groupings have been labelled A to W, which has been further divided into three sub-headings.

<b>Group</b>	<b>Photograph Numeral</b>
<b><i>Swansea &amp; Locations</i></b>	<b><i>Images</i></b>
A	01 13 31
B	30 56
C	19 47 73
D	06 08 10 12 (06 10 same image)
E	05 09 35
<b><i>People &amp; Northumberland</i></b>	<b><i>Images</i></b>
F	04 14 15 21
G	02 20 24
H	03 16
I	25 54
J	42 43 44 45 48 49 50
K	57 58 59 62 63
L	46 61 75 (61 75 same image)
M	37 39
N	41 55 60 72
O	17 28
<b><i>People &amp; Ireland</i></b>	<b><i>Images</i></b>
P	64 66 68 69 71
Q	07 11 33 34 38 40 70 76
Q <sup>2</sup>	32 36
R	65 67 74
S	23 27
T	29 52 53
U	51
V	18 22 26
W	# # 60a 60b 75a

(3.2)

These headings were really used as system to make the task-in-hand more manageable, and as a simple appraisal of the classifications of the individual groups throughout my research. A generalisation, more than an exacting identification, because images often changed groups as the research progressed.

To clarify the referencing of the photographs from A900 in the body of this text, the corresponding numbers referred to above, are enclosed by square brackets e.g. [85], and for multiple images e.g. [83, 85 & 87]. These numbers correspond with the sequential position of the original photographic album. A facsimile copy of the album is reproduced in the appendix, so that the reader may have a visceral image of the album itself.

*Swansea and Locations*, is the initial, and possibly the most straightforward grouping of all the images. Some photographs have an annotation still intact, while the others in this section are some of the most recognisable, making this a suitable selection to start with. As the groups are progressed, they become more difficult to locate. However, with the addition of the discoveries already made and the application of Langford's 'narrative', a cohesive story can start to form. The middle and final groups, *Northumberland and Ireland*, contain some of the most visually strong images within A900. However, ironically, a number of them proved to be particularly difficult in establishing either a location, or connection to Jones, or members of his family.

One of the impediments I found in writing this particular chapter, was trying to keep the narrative historically correct, that is, contemporary to the time the album was constructed. This was done in part by dividing my discoveries into ones related directly to the album, and those post-album construction. Basically, I was avoiding the influential power of hindsight, by reviewing the findings throughout the research.

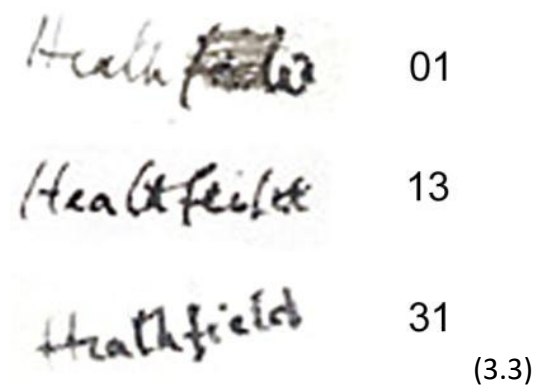
The first photograph in A900 happens to be of Heathfield Lodge, Swansea. The importance of this, and many other images held in A900 will become apparent during the reconstruction of the narrative, and eventually confirm A900 as historically significant in Early Welsh Photography.

### ***Swansea and Locations:***

#### **Group A: [01 13 & 31]**

This was one the main family homes of the Jones's in Swansea, situated on a westerly facing slope, overlooking the town. Jones's father, also Calvert Richard Jones (II) (1764-1847) of "The Plas" and "Veranda" estates in Swansea. Jones having been born at Veranda on 4 December 1802, moved with his family to Heathfield in 1813. The original building was demolished in 1909.

There are three photographs of Heathfield Lodge in A900, [01,13&31] Each one of these images has the written notation of 'Heathfield' added. The handwriting is inconsistently placed below the photograph, with errors in the spelling such as *Heathfeild* in photographs [01 & 13]: photograph [31] is the only one to have its notation written below it, on the left-hand side of the image.



The inaccuracy in the spelling of Heathfield, suggests that either the person writing it was poorly educated, and they evidently were not, or that they were trying to remembering a name of a place and were unsure of the correct spelling. This would then be compatible with the annotations being added at a time after the images were originally put into the album, perhaps a great deal of time after. (The writing appears to be that of an older person as opposed to that of an infant.) Nevertheless 'Heathfield', is the correct title.

Inconsistencies in A900 become apparent from the start. The three photographs of "Heathfield", situated throughout the album, are out of sequence as far as the dates in which they had been taken. This is evidence that the album had been constructed some time after the photographs were taken and printed. It may also signify it was made from a collection of prints, from one or more contributors.

The area behind Heathfield Lodge was extensively quarried for the sandstone, used as building material. We can see the progression of the quarrying in the (following) photographs, which make the correct sequence [13] then [31] and finishing [01].



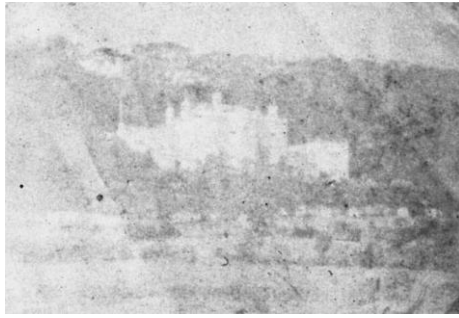


31 & 01

The unremitting removal of stone, quarried from around Heathfield lodge, can clearly be seen when the photographs are put into their correct chronological order.

**Reference point A:** highlights the clearing of the vegetation and extraction of stone from the hillside.

**Reference point B:** shows the encroachment of the spoils from the quarrying workings, over the buttress points in the retaining wall in front of Heathfield, possibly for ground levelling.



A copy from the same Calotype negative [13], is in the collection at the V&A (CM 14).

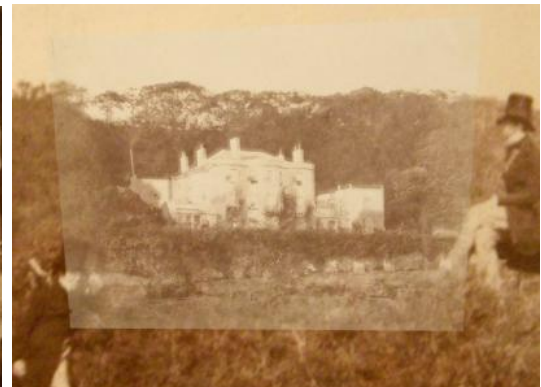
(3.4)

CM 14 (V&A)



(3.5)

13 & CM 14. Mixed



1937-4259: NMM, Bradford (3.6)

13 mixed (3.7)

This photograph, from the archives at the National Media Museum, Bradford, predates photograph [13]. Calculated by comparing the growth of the foliage in each photograph. There are no precise dates documented, as to when these photographs were taken. However, lists of photographs including studies of Heathfield are recorded in a letter addressed to Talbot, dated 3 November 1846. (LA46-123) Jones's intention was to send these negatives to Talbot's Reading

establishment, for commercial printing, which in due course he hoped would procure an income. (<http://foxtalbot.dmu.ac.uk/> 5769)

There is no way of knowing if photograph [13] / CM 14 was the actual image sent to Talbot, nevertheless the characteristics fit the date perfectly. Originally photographed using a Calotype negative, which was then printed as a salt print. The copy in A900 has resisted fading much better than the (salt print) in the V&A collection. This could also indicate that the V&A copy may have been printed at Talbot's Reading establishment, as photographs printed here are known to have been prone to fading, due primarily to inadequate washing away the fixing chemicals. The copy in A900 could have been re-printed at some time, onto salted paper or lightly albumenised paper. This being the case, then photograph [13] is printed from one of the oldest negatives in the album.

In the same letter to Talbot, Jones states that the construction process of the new North Dock, to be built in Swansea, is being negotiated. Quarried sandstone from the hill side around Heathfield lodge, was the perfect material for filling and lining the dock walls. The north dock was completed in 1852; this was followed by the building of the South dock, completed in 1859. As far as setting dates for the other photographs of Heathfield, image [31] would be around 1847 to 1859 and image [01] from 1852 to 1881, when the Prince of Wales Dock was opened.

### **Group B: [30 & 56]**

[30 & 56] are two very similar photographs, which are located in different parts of the album. The initial observation suggests that they were taken at different times of the day and moreover, many years apart. [30] has the quality of a Calotype negative, (slightly grainy), [56] that of a collodion negative, (less grainy) which suggests the time gap between them. However, it has come to light that this is not quite true. Yes, the photographs have been taken at different times of the day, as can be observed by the shadows in the photographs. But, the new information challenges the time period the photographs were taken in, and the method used. Before this anomaly can be explained in full, the original objective, discovering the location of the photograph needs to be made.

The original caption added to images [30 & 56] was [Unknown Street], if the church spire could be recognised then its location could be found. Starting with image [30] a search of church spires in Wales, England, Scotland, Ireland, and Europe (Malta, Belgium and Italy) where Jones is known to have photographed was initiated.

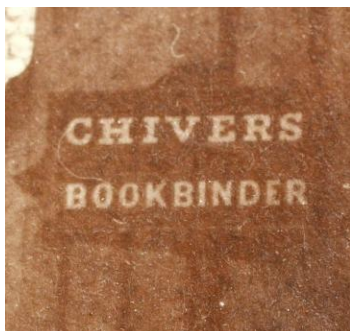
There are modern image search devices that can make the rudimentary exploration of image analysis almost painless. Looking at the spires of churches and cathedrals, using Flickr, or Google image search, can save a great deal of time, but if the results are in the tens of thousands, then there needs to be a method of narrowing the field search. This can be done by analysing the key architectural features, adding them to the search terminology. While the images

search systems can be excellent, they, so far, are unable to read signs or text in a photograph.



30 (detail)

This is where details contained within the image become important. To the right, just off centre is a shop sign within image [30] that reads “Chivers bookbinders”. If a location can be found where the bookbinders operated, that may drastically refine the search area.



30(Detail)

Initial enquiries found out that “Chivers bookbinders”, were based in Bristol and Bath, which narrowed the image search immensely. At the time of the preliminary research this was adequate, even the dates within the time Chivers operated fitted within the album’s time frame, the late 1870’s.

By cross referencing spire and book-binders of Bath or Bristol, research discovered that the spire was from Saint Michael’s and Saint Paul’s Church, Bath.

With hindsight, if image [56] had been chosen as the initial research image, things may have been a lot more straightforward. If looked at closely, the original photograph shows a street name sign just under the balcony, hidden among the stone work and the shadows, difficult to see in the digital scans of the originals. It reads, “Milsom Street”, a distinguished street name among photographers, specifically it had been the home of the Royal Photographic Society, until 2005. Nevertheless, this proved that the principals of my research methods were successful.



56 (detail) “Milsom Street”

In the case of photographs [30 & 56], they were taken from Milsom street, looking down Green Street towards the Church of Saint Michael’s and Saint Paul’s. The subject matter is typical of Jones’s photographic composition: the buildings are upright, which will be looked at in detail further on in the chapter, and there is a clever use of shadows and highlights, which give the sensation of depth in the photograph.



30 (detail)

This individual has been positioned here to fill a large area of shadow; the lightly coloured shirt stands out from the shade.

From the outset it is obvious that this album is not necessarily a collection of prints created solely by Jones, but there is evidence of his photographic and compositional influence in them. For example further investigation into the operations of “Chivers Bookbinders”, basically to establish the dates within the timeframe that the two photographs could have been taken, resulted in a re-appraisal of the album's photographs, which challenged my original appraisal of when the photographs were taken. Cedric Chivers (1853 – 1929) started his business in 1878, a year after Jones’s death. (Rob Randall: BRLSI)



30(detail)

This one-year incongruity implies a number of new suppositions are needed to be explored, such as establishing the photographer and compiler of the album and ascertaining a period within which this is likely to cover. The implications are that the album, although containing some re-prints of much older negatives, is more contemporary than originally thought.

The type of photographic print in A900 looks like a standard salt print but shows certain characteristics associated with that of the albumen print. The visual manifestation looks as if the prints are a mix of albumen and the occasional salt print (especially when viewing reproductions). On closer, actual- physical examination the prints seem to be neither one nor the other. A salt print is usually matte in appearance, whereas an albumen print possesses a high sheen and clarity, especially if it has been printed from a collodion negative. In

conversation with Mark Osterman, photographic process historian at George Eastman Museum, early albumen prints were often matte in appearance, this was because, they were either only lightly coated with albumen, (semi-albumenised) or the solution was more diluted than later processes, resulting in a semi-matte finish.

With dates already established post 1878. The implication is that another photographer's work is included in A900, someone who has been influenced or instructed by Jones.

### **Group C: [19 47 73]**

The first photograph examined in this set is number [19], a boat at the side of a lake. There are no definitive landmarks, and the photograph is too tightly cropped to show any landscape feature. What we can glean from the photograph is the trees are deciduous, probably oak, it has been photographed on a sunny day in autumn or early spring, and the lake lies within a wooded scrubland.

Comparison of image [19] with the other Welsh photographic albums and photographic collections and prior knowledge of the photographic locations favoured by some of the Welsh pioneering photographers, specifically John Dillwyn Llewelyn, who is known to have extensively photographed the lakes on his Penllergare estate, comes to mind.



Llewelyn was a key contributor to the advancement of science in the Swansea and South Wales region. He demonstrated an electric powered boat on one of his lakes at Penllergare and assisted Charles Wheatstone (1802-1875) scientist and inventor, in 1844, to send an underwater message by telegraphy from Mumbles Point to the mainland. (Morris 1999: 60)



(3.8)

SM1987.845.37 RISW



19

The photograph in A900 has a different aspect ratio from the photograph from the Swansea Museum: RISW collection, that is to say it is different in shape and composition. Image [19], is composed using the "rule of thirds", ("rule of thirds", first named by John Thomas Smith in *Remarks on Rural Scenery* (1797) a standard guide adopted by photographers. (Bailey and Holloway 1981: 107) Used when composing photographs, it was easy to remember and made the photographs more balanced and aesthetically pleasing to the eye. The Royal Institution of South Wales (RISW) image is slightly top heavy in its naturalistic composition, and I wondered why it was printed this way, in this unnatural and compromised fashion.



(3.9)



(3.10)

SM1987.845.37 (RISW)

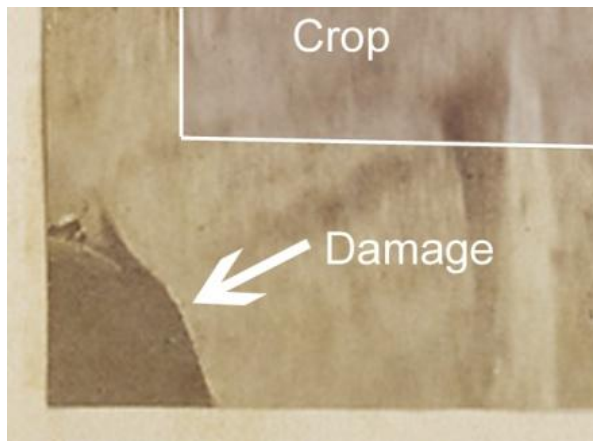
This combined image clearly demonstrates that the two photographs have been printed from the same original negative.



(3.11)

19 & SM1987.845.37 RISW combined

This is because the original negative glass plate had been damaged, probably, shortly after the photograph had been taken, therefore, A900's print is an early full negative copy. The glass plates would have been handled by the edges. Defects in the glass made during its construction, increase the possibility of it breaking during handling, but luckily for us and the photographer, it was only the corner that had broken off.



19 (3.12)

The archive at Swansea Museum credits image SM1987.845.37: as “The Lake Side, 1853 by John Dillwyn Llewelyn” also titled, “- ‘Four Oaks’ opposite the Shanty on the Upper Lake.” The upper Lake mentioned was on Llewelyn's estate. A similar photograph was taken by one of Llewelyn’s associate photographers, Philip Henry Delamotte (1821-1899).



SM1987.846.13



SM1987.843.11



SM1987.846.2

All of these photographs are held in the Swansea Museum Archive. (RISW)

(3.13)

The first two prints are credited to Delamotte, and the third (right) has been attributed to Llewelyn. The notation added to the Delamotte photographs have two dates, 24 April 1854 (SM1987.843.11) and 24 August 1854 (SM1987.846.13). The most likely date is August; this can be established by investigating other photographs in the archive.



It has been stated that on 25 of August 1854, Llewelyn was taking photographs with Delamotte, on the upper lake at Penllergare.

(RISW & <http://peib.dmu.ac.uk/>)

SM1987.840.33 RISW (3.14)

With these two dates so close together 24 and 25 August 1854, we may presume that the dates are correct. The photographs look like they have been taken on a summer's evening, the trees are in full foliage which also suggests that period of the year. The date the archive has for SM1987.845.37 and therefore image 19 A900, is 1853, but it does not specify a date, perhaps it is nearer that erroneous 24 April 1854.



3 negatives mixed.  
(3.15)

The three prints have been combined to make one photograph; again, they fit exactly, establishing that they originated from one negative. Llewelyn submitted a great many of his photographs to exhibitions in both Britain and France and therefore printed many copies.

A glass collodion negative, like its Calotype paper predecessor, was only half of the photographic process; positive printed copies could be made by contact printing. The final printed photographic positive could be trimmed to fit the required album size, or in this case, to cut out the damaged part of the negative

that had been printed. Contact, or direct printing methods, meant that the size of the negative determined the final print size. It was not until the 1890's with the introduction of solar enlargers that made it possible to adjust the final print size to that of the original negative.



This photograph of a distinctive castle, situated on a high ground next to a river, was not the most problematic to discover its identity, but anything more has remained

elusive. A general search of castles using reference guides as well as Flickr or Google image search returned numerous possibilities.



47 detail

The castle with its high thin tower makes for a unique skyline silhouette. Initial speculation was that it may possibly be a French castle. This was however dismissed, when the Image Analysis matched Warkworth Castle, Northumberland.

Photograph SM1987.847.19 was taken by Delamotte c.1854. This photograph was exhibited at the Photographic Institution, London in 1855, one of a number Delamotte displayed at that event. (<http://peib.dmu.ac.uk/>)



(3.16) SM1987.847.19 : RISW

We know that Delamotte was photographing in the North East of England around 1854; (<http://peib.dmu.ac.uk/>) Llewelyn was also taking photographs in that part of England in 1856.



“High Force on the River Tees”  
24 October 1856: Llewelyn.  
(RISW)

SM1987.841.12 RISW (3.17)

Llewelyn also mentions that the descent of the waterfall was sixty-nine feet. Details like this were often included, probably added as scientific fact and general knowledge, as opposed to an assertion.

The photograph of Warkworth Castle, [47], has all the compositional attributes Jones employed in his photography, with the exception of the central point of focus, the castle is lost in the background. Jones tended to photograph subjects such as castles, much closer-in, similar in fact to the image taken by Delamotte SM1987.847.19. There could be another reason why a photograph of Warkworth Castle is included in A900. Jones was an ardent admirer of Joseph Mallord William Turner (1775-1851). Turner made a watercolour of Warkworth Castle in 1799, from a similar viewpoint as image [47]. Perhaps Jones, Portia or Christina under his guidance, photographed it from this position to emulate Turner's work.





73

Photograph [73], is of a cathedral, original notation (added by the National Library's digital online view of A900: 2006-2007, suggested [Bristol? Cathedral])

Therefore, Bristol was the starting point. The "West Towers", built by John Loughborough Pearson (1817-1897) son of a Durham artist, completed his work to the Western Front of Bristol Cathedral some eleven years after the death of Jones. This almost certainly rules out Bristol. Moreover, the central tower is lower than the West Towers in image [73]; the central tower is higher than the two front towers. With a little more in-depth research, and with a paradoxical twist, the Cathedral in the album turns out to be Durham.



Holden: (GEH) (3.18)

There is very little information on the photographer Rev. J. Holden (Dr). This photograph is in the archives at George Eastman House/Museum (GEH), ref 77:0689:0124. Interestingly, in the accompanying remarks about the photograph are the words "Honey process" in type, and then in pencil "Honey Coll." [sic] This

undoubtedly is the “Oxymel” a process that Llewelyn discovered, as a way of prolonging the usefulness of a collodion photographic plate, by coating it with a mixture of honey and vinegar.

Holden is believed to have been an amateur photographer working between the 1860’s and the 1880’s. The only Holden listed as a photographer at that time is the Rev. Dr. Henry Holden (1814-1909). He was the Headmaster of Durham School from 1853 to 1882. During his photographic career he exhibited one hundred and twenty-eight photographs in twelve exhibitions from 1856-1863.

(<http://peib.dmu.ac.uk/>) A vast majority of these are of the School, the Cathedral and Durham itself. Although speculative, it is quite possible that Holden may have given a photograph of Durham cathedral to Jones, while visiting. Being priests, they might well have been acquainted.

#### **Group D: [06 08 10 12]**

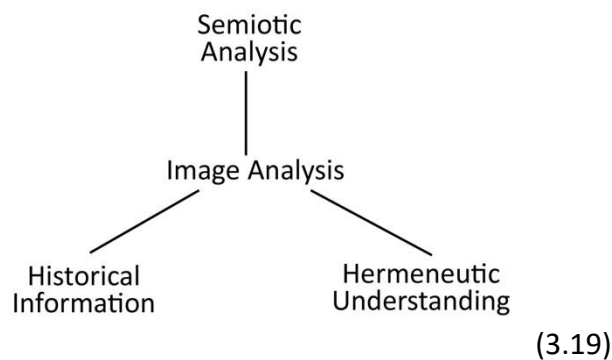
Group D, consists of four photographs of saddled horses, with grooms and with a rider in one image, all standing in front of a colonnaded building. The horses are positioned on a hard-standing surface in front of a grass boarder and what looks like flowering daisies abutted to the colonnaded structure.

Tightly framed photographs like these are extremely difficult to ascertain the exact location where they were originally taken. The background is devoid of any enlightening signs that may suggest a particular locality. In order to glean some explanatory data from these photographs we must analyse the elements that make up this group of images. This suggests a more semiotic approach.



Image Analysis is a major part of this process, using basic semiotic evaluations in analysing elemental parts, signs, within the photograph, but also taking into consideration the hermeneutic aspect too, understanding these photographs were made over one hundred and fifty years ago, what is now seen as historical aspects items, were then regarded as new elements.

Therefore, the breakdown of the photographs in A900 act as a guide to the photographic lineages. That is to say, the deconstruction will be used to integrate the archival findings, genealogical research, and image analysis in reconstructing a new narrative.



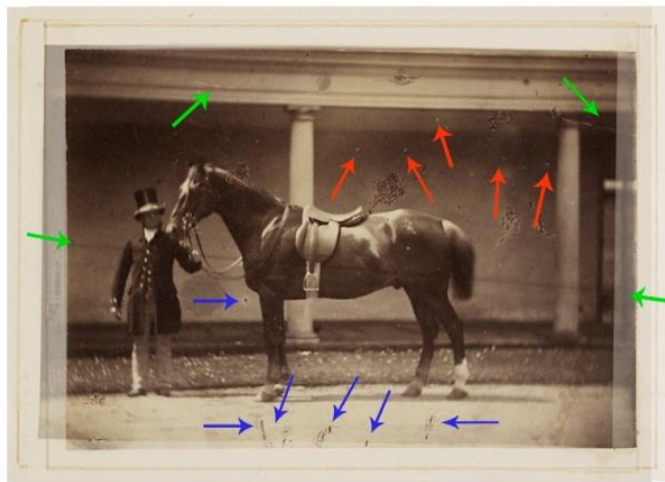
(3.19) Shows how 'Image Analysis', can be formed when there is little, or no constructive visual data. By combining historical, hermenutic and semiotic methods they form a logical and plausible analysis or interpretation.

Preliminary observations indicate there are four separate photographs. In fact, there are only three; images [06 & 10] are printed from the same negative.



06 & 10

Image [06] has been printed with the negative slightly more left and up to that of [10]. Not only is it the same negative, it has also printed the dust spots, scratches and marks formed on the collodion surface in exactly the same positions.



The key to the coloured arrows:

**Blue:** Collodion Marks.

**Red:** Dust Spots

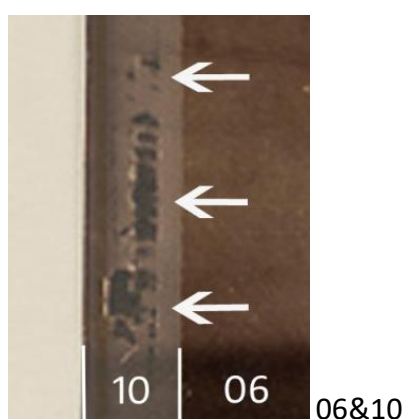
**Green:** Scratches and a line across the image diagonally, left to right.

06 & 10

Printing marks (details below)



The diagonal line is most likely to have been made at the sensitising stage of the process. The coated plate needs to be immersed into a bath of light sensitive silver, if the person undertaking this application hesitates, it can leave a mark on the sensitised plate, which manifests itself in the final print. This appears to have happened with the collodion negative used in print [06 & 10], as the line is visible right across the print, as if it is in front of the image. The other spots and scratches are just dirt and damage sustained to the emulsion over time. The marks, highlighted in blue, maybe storage marks, as they all tend to emanate from the edge outwards, and only appear in one area, possibly the spacer or a negative box or drying rack.



There are a set of marks towards the centre left, edge of photograph [10] which, as we can see (image left) has been cropped out of the [06] photograph.

We can establish that these photographs were taken at a large house, with stables, and managed by at least one groom. Since colonnaded structures such as this were the prerequisite of large country and stately homes, for example Haddo House, Grampian; Ragley Hall, Warwickshire; Hardwick Hall, Derbyshire and Fursdon House in Devon.

The horses are stately and well groomed, and the groom himself is wearing his finery, all complimentary indicators of the wealthy classes in society.



08



12

The top hat in photograph 08 appears to be taller than the one in image [12]. Also the brim in [12] is curved, which suggests a date of around 1865 onwards. [08] is probably the older print. However the groom is older and therefore may be wearing older, more traditional clothes.

Nonetheless, photograph [08] has been printed from an older Calotype negative, and printed onto salt paper, whereas [06, 10 & 12] are from the newer collodion negatives, and printed onto albumin paper, hence the greater definition and clarity of the print. This confirms [08] as the oldest in this image grouping dating from around 1855-1863, whereas [06, 10 & 12] date from around 1862-1868.

This is all based on the clothing worn, according to my investigations the contemporary fashions of the period.

Dating a photograph by the type of clothing worn has an inherent elasticity to it.

Clothing can only be solidly dated from when a garment or fashion was introduced; even this date has flexibility, as fashions were more readily available firstly in the cities and towns, as opposed to the country.



08 & 12

According to the historian Robert Pols, in his aptly titled book, *Dating old photographs*, top hats became lower from 1857 onwards, and had curved sides to the brim from 1863 on, with narrow brims from about 1870 on. (Pols 1992: 79) Light trousers with dark jackets were in fashion until approximately 1868. (Pols 1992: 78)

Out of the three negatives that had produced the four prints, we have two grooms, and two different horses. One groom is apparently with both horses. The horse in photograph [12] appears only in that negative, the other horse in is in both photographs [06 & 10] and [08]. There are also two different types of saddle in these photographs, a side saddle and an astride saddle. The side saddle is used on both horses, in [08] the horse is mounted, side saddle. This may present itself as somewhat confusing but there is logic to it, as we can see if the details are displayed as a diagram.

Print Number	Groom	Horse	Saddle (Side)	Saddle (Astride)	Rider
06/10	Same as 12	Same as 08	No	Yes	No
08	Different	Same as 06/10	Yes	No	Yes
12	Same as 06/10	Different	Yes	No	No

(3.20)

The above table highlights the similarities within the images of group D, broken down in the tables below we can start to see a pattern forming, indicating two separate photographing events.

Print Number	Groom	Horse	Saddle (Side)	Saddle (Astride)	Rider
08	Different to 06/10 and 12	Same as 06/10	Yes as with 12	No	Yes

(Note: the shading is used to make the similarities more prominent.)

(3.21)

We have stated that photograph [08] is the oldest in this grouping. It is a photograph of a woman seated side-saddle on a horse, held by a groom in front of a colonnaded walkway. The other three photographs ([06] being identical to [10]) have all been taken at the same location; one horse is the same as [08], the other different, also they have a different groom. If these photographs were taken at the same occasion, it would have made sense to photograph the horse with the side-saddle, to be the same one as photographed side-saddle with the rider, rather than supposedly swap saddles. Of course, the logical solution to this conundrum is that group was photographed at separate times.

Print number	Groom	Horse	Saddle (Side)	Saddle (Astride)	Rider
06/10	Same as 12 different to 08	Different to 12	No	Yes	No
12	Same as 06/10 different to 08	Different to 06/10	Yes	No	No

(3.22)

Table (3.22), shows that the horses are tacked-up, one with an astride-saddle the other a side-saddle. This makes sense, especially when using a wet plate collodion camera, in not having to change saddles on horses, for the photographic plates needed to be used promptly, whilst still wet. The location was a familiar one to the family, as it has been repeatedly visited over time. While it cannot be ascertained for certain where the photographs were taken, there is solid evidence presented later in this chapter, of these potential individuals and locations.



08 (Socks)



06/10 (Socks)



12 (No socks)



06/10



12



08

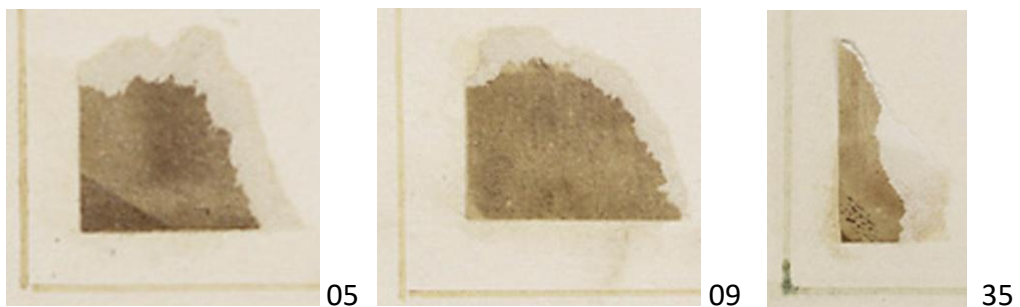
The photographs above illustrate in detail the different saddles. [06 & 10] an astride-saddle and [12] the side-saddle, [08] shows a rider using the side-saddle, the elegant and dignified way for a lady to ride a horse. It was not until after the suffragette movement in the 1900's that it was fully accepted for women to ride astride.

#### **Group E: [05 09 35]**

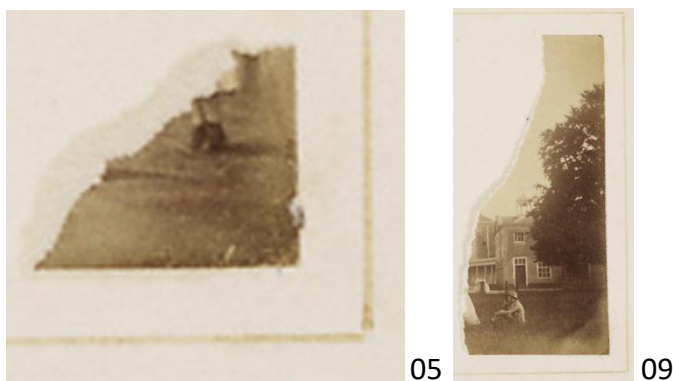
This grouping is the most problematic of almost every group in the album, excluding the very last group which describes the missing photographs of the album, at least in this group there are some fragments. Photographic albums and now digital computer files, have, and always will be plundered, often cut-out and pasted into other displayable forms; for example, a photograph of a loved one may have a portion removed then cut to size and put into a locket.

What can be observed are the remnants, the corners of the photographs that have remained stuck to the page, one thing I may be sure of is that these

photographs have not simply become un-glued; they have been physically torn from the page, meaning that there was a concerted effort to remove these images. I can only be speculative, but there are only two motivations as to why this happened. One, someone really liked the photograph, or secondly someone really detested the photograph. The rationale behind the action could be caused by all manner of explanations.



The detailed images above show the remnants of the glued-in corners of the three photographs visibly ripped from the album pages of A900.



Most of the residual fragments contain little or no visual information; however, there are two pieces that can be examined.

The scraps of data they hold can be matched to similar prints in the album.



In the fragment from image [09] (left), can be seen an area of columns, in-between the two buildings, which fit the description of the colonnaded walkway in group “D” perfectly, even the top section fits the profile.



Looking at the album's layout, then this photograph would have been placed amongst the horse photographs: the order follows thus: [05] damaged, [06] a horse, [07] a social event, [08] a horse, [09] damaged, [10] a horse, and [11] a social event.

The section of image [09] also depicts a gentleman sitting in the foreground with what looks like a shotgun. Directly in front of him, to the left of the photograph and in the background, just forward of the colonnades, there are women in crinoline dresses, which suggests some sort of social occasion within the grounds of a large house.

The same style of clothing can be observed in the details of images [05 & 36], shown below.



05



36 (detail)

According to Pols, short crinolines that showed the pantaloons, were fashionable from the 1850's to the early 1870's. (Pols 1992: 80) Again, the uncertainties of this group of damaged photographs mean that they remain an enigma. However, what can be ascertained is that they were chronologically part of the set of photographs in A900. Although they have been torn from the page, this may not necessarily indicate they were removed with malice. As

suggested previously, maybe only a small fragment of the image would have been required, and if the album had fallen out of favour, the agent of the deed need not be too delicate with the extraction



05 & 47 (3.23)

*Red used to highlight remaining fragments left behind in photograph [05].*

By placing one photograph on top of another and cutting out an elliptical shape via a computer, it can be demonstrated that although the images had been crudely removed, when placed in an oval frame an impeccable photograph may have been rendered. Di Bello, in her investigation into photography albums, describes exactly the same tear marks left in an album once owned by Lady Clementina Hawarden (1822-1865). These remnants were left behind when her daughter extracted them from albums and donated them to the V&A museum.

(Di Bello 2007: 10)

I wonder what happened to the albums left behind: page after page empty, except for fragments at the corners, bits of prints glued onto the page, left behind by the act of tearing them off.

(Di Bello 2007: 11)

## Chapter 4

### Analysing Photographs of Individuals:

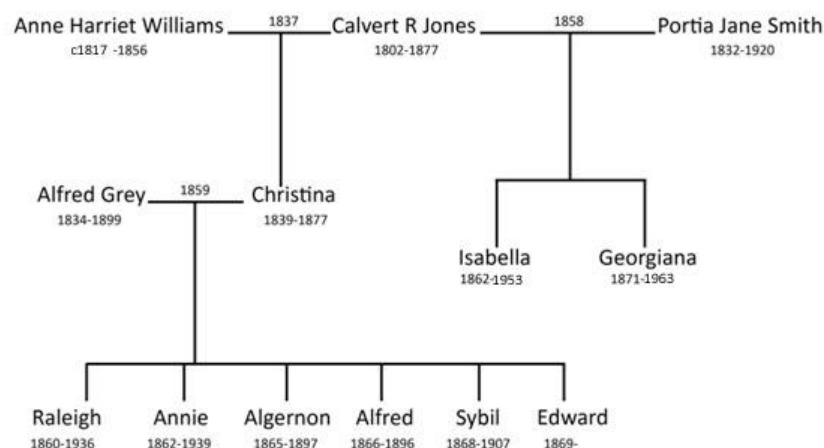
#### People and Northumberland

The following groupings contain photographs of individuals and family groups.

Therefore, to fully understand the significance of these photographs contained in the album, it is necessary to identify the faces of the people. If names can be attributed to the faces in the photographs, associations with one another can be made, and a more private, intimate, narrative may be attained, one which is closer to the original.

Jones married twice: firstly, to Anne Harriet in 1837, they had one daughter, Christina. (The Jones family were living in Belgium, when in 1856 Anne Harriet died.) Secondly, Jones married Portia Jane in 1858; they had two daughters, Isabella and Georgiana. It should be noted that Portia, Jones's second wife was only seven years older than Christina, and thirty years younger than Jones himself. Christina married Alfred Grey, a year after Jones's and Portia's wedding.

The family's genealogy is best visualised as a simple family tree. (4.1)



Jones has been referred to in A900, but how can I be certain that it is Jones: By comparing known, cited images of Jones, with those in A900, I should be able to determine a likeness.



Image RPS 025164 is taken from a photograph by W.H.F. Talbot of the Rev. Calvert Jones seated in the cloisters at Lacock Abbey. Probably 9 September 1845.

(Image: Schaaf/1913).

RPS 025164 (4.2)



Jones and his family, Anne-Harriet and Christina, along with Kit Talbot and his family, set off for Malta at the latter part of 1845. Jones and family returned in 1846 making their way back to Britain, via Italy and Germany.

NMM 1937-4589/6 detail (4.3)

Image 1937-4589/6: *House of Sallust, Vesuvius behind. Pompeii. Spring 1846* by Calvert R. Jones

Although this photograph is attributed to Jones; it also includes Jones as the figurative focal point. (As an aid to scale and pictorial composition, these photographs were made with the view that they could also be sold) (Schaaf 1990: 16)

Given that the photographic materials used were relatively insensitive to light, compared to digital image sensors, it was possible to position oneself within a

photograph after starting the exposure. This depended on the available light  
 (the brighter the day, the less time was needed to make an exposure, therefore  
 the photographer had less time to position himself). The photographer would  
 set up the camera and compose the frame, put the lens cap on, and then insert  
 the loaded plate holder, pre- loaded with sensitised material. The apparatus is  
 thus primed to take a photograph. Removal of the dark-slide cover from the  
 plate holder would be the last action prior to taking the photograph. The only  
 obstacle remaining between the light and the photographic plate is the lens cap;  
 this is in effect the shutter. The Calotype needed an exposure in good light of  
 only a few seconds, but in a shaded area, tens of seconds or minutes were  
 required. A contender for this phenomenon could be evident in Ph38-1983  
 (V&A); the image made by Jones (Figure right) appears to be slightly fainter and  
 less defined as the people on the left of the image. This is what is expected if  
 someone had not been in the photograph for as long as the rest of the group.



(4.4)

V&A Ph38-1983



(4.5)

Ph38-1983 detail

Jones's ethereal manifestation perhaps caused by him walking into the image,  
 lens cap in hand, and retuning to put the cap back on after sufficient exposure.  
 Nevertheless, it could simply be the fading of the print as there appears to be

very little print-through of the background. However, I cannot rule out Jones's expertise with his control of light and shade, and the positioning of subjects, including himself. There is a possibility that Jones may have used this feat in photographs he appears in A900, effectively working as a basic self-timer, to include yourself in a family photograph.



This is a classic Jones posture; the top hat is often positioned to one side. This may have been his style, or used for aesthetic effect, but it simply makes the face more visible and removes shadow, especially useful in Calotype photography.

V&A Ph95-1983 (4.6)

Having accrued images of Jones from acknowledged archive material, an evaluation can be made with those suggested to be by Jones in A900. The archive images date from around 1845 to 1847; the photographs in A900 are much later 1858 to 1873, therefore differences are anticipated.

An obvious characteristic of these archive photographs is that all bar one image features Jones with a top hat, either wearing, or holding, one.



(Numerous archive images, V&A, NMM.)

(4.7)

By comparing the archived images with the photographs in A900, Jones's style of hat has changed, to one of a “smoking fez”, and a slightly more relaxed style.



(Images from A900)

(4.8)

Although differences can be observed in the photographs, there is an overall, similarity of facial characteristics and demeanour, between two collections of photographs to state that they are of the same person, Calvert Richard Jones.

From this viewpoint, the scope can be expanded, by putting names to other individuals in the album, namely Jones's family.



02

National Library of Wales,  
annotation:

2. "Calvert Richard Jones and  
woman (possibly Portia Smith,  
Jones' second wife) in a doorway":  
2011



04

National Library of Wales,  
annotation:

4. "Calvert Richard Jones and  
woman (possibly Portia  
Smith, Jones' second wife) in  
front of a colonnaded  
building": 2011





National Library of Wales,  
annotation:

15. "Calvert Richard Jones  
(seated) and a woman  
(possibly Portia Smith), and  
a white dog": 2011

From these photographs we can visualise Jones with another person, a lady, possibly his wife Portia. This is erroneous in as much as there are two different ladies; photographs [02] and [04] are indeed Jones's second wife Portia, but image [15] is of Jones's daughter Christina.

On face value alone, it is difficult to distinguish Portia and Christina. They were of a similar age, only seven years between them and they strike a similar pose with Jones, albeit Portia's may be deemed a bit more romantically posed.

Photograph [02] depicts Portia and Jones, in front of a doorway. The same doorway is photographed in [24] this time Portia is with her parents. Initially it was thought that the man and woman with Portia were Sir Michael Faraday and his wife, which appeared somewhat bizarre, that a single portrait of Faraday's wife would also be in the album. But it turns out that the woman is Portia's mother, and this is explored in more detail in group "G".





24



20

The young woman in the photograph [24] cannot be Christina. Christina's mother was deceased when these photographs were taken, and her father is Jones, and this is not Jones in the picture. By accepting that the people in [20 & 24] are Portia's parents, and there is evidence shown in group "G". This means that they are Georgiana's and her sister Isabella's, grandparents, which is more than a reasonable motive to be included into a family album.



25



04

[04 & 25] show Jones and Portia in a more romantic, husband and wife pose.



15

[15] illustrates a more classical pose between father and daughter, Jones and Christina.

There are a number of recognisable photographs of Portia in the album, whereas the images of Christina are more speculative in view of the fact of the restrictive image quality.



(4.9)

Portia (A900)

The lady in the photographs on the following page, has a head of similar shape, it is also comparable to that of Jones, advocating the fact they are related, father and daughter, thus strengthening the postulation that these individuals have been named correctly.



Christina (A900) (4.10)



Jones (Detail of image 15 A900)

There are a small number of reoccurring faces that appear in A900. One of these is of a young girl, the other a boy, both of similar ages.



(A900)

(4.11)

They could be any child born during of just prior to the album's compilation, but by looking at the people the children have been photographed with, a more refined proposal can be suggested in relation to these people. The period concerned is 1858 to 1873. Within the selected geneology the oldest children are Raleigh, born 1860, his sister Annie, born 1862 and Isabella Jones's daughter, also born 1862. Isabella's sister, Georgiana was not born until 1871.



60

[41, 55 & 60] have all been photographed at the same location. The girl appears younger in [41] than in the other two images.



55

The most logical response to this girl appearing in so many photographs could be that she is Jones's and Portia's daughter, Isabella. This may be substantiated in that she appears in at least seven photographs in the album, compared to Jones's nine and Portia's six verified appearances.



41

The two girls [55] dressed the same may be sisters, but they cannot be Isabella and Georgiana, the age gap is not great enough going by appearances. The older man and lady [60] are possibly too old to be the girl's parents; again, the details will be explained in depth later in the chapter. Here I am establishing a plausible model to work from, without the complications of the expanded genealogical study.



59



39

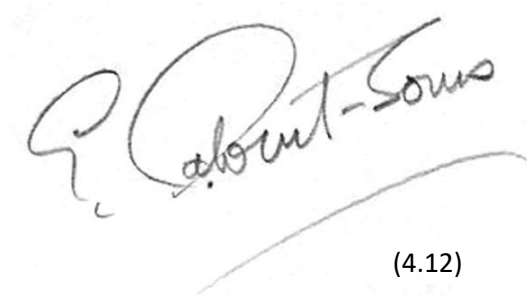
I now focus on the image of the girl and boy [39], making a quick analysis of their relative sizes, clothing and posture, which suggests ages of approximately three to four years for the girl, and five to six years for the boy. A two-year age gap fits one particular profile, that of Isabella and Raleigh (Christina's first son, Jones's first grandchild). The girl seated with Isabella in photograph [59], is likely to be Annie, Raleigh's sister.

Album 900 is continuing to fit together, the more the images are understood, the more this collection resembles a traditional family photographic album with its many idiosyncrasies. The album contains photographs of Jones with his daughter Christina, and Jones with his wife Portia, but not both together. There are photographs of Jones with his daughter Isabella, but as far as can be ascertained, there is not a single image with her mother, Portia. A possible solution to this conundrum lies within the missing images. This album has been compiled at a date much later than that which the photographs were made, as has been highlighted by the erroneous annotations and incorrect chronology. It would be quite logical to suggest that there were photographs of Jones, Portia and Isabella and of Portia and Isabella together, but they have since been removed. Another possibility is that the photographer was Portia, and that is why this family grouping anomaly exists.

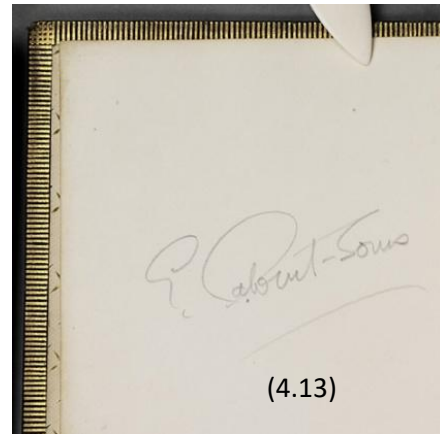
A family album is not by a family, but about it and its reasons for continuance. The album synthesises those reasons; a member of the family synthesises the album.

(Langford 2001: 95)

To understanding who the album was intended for, requires a reappraisal of the signature written inside the cover of the album.



(4.12)



Originally the signature was thought to be that of Portia: *P Calvert-Jones*. It turns out to be *G Calvert-Jones*, the signature of Jones's third daughter, Georgiana. Viewing the album from Georgiana's perspective, gives the images a whole new meaning. Portia, Jones and Christina have now become mother, father and half-sister. From this point of view, the previous conclusion stands true.

Georgiana was six years old when her father died. The cursive signature at the front of the album has been made by a much older person, suggesting that Georgiana had compiled the album in retrospect, as a visual reminder of her father and family life, the written errors might support this blurring of facts. The signature is *G Calvert-Jones*, signifying the period before Georgiana was married. Genealogical research shows she married in 1891 aged twenty, so I can therefore set this as the latest date for the album's construction. The album may have been constructed at an earlier date, and if so it was presumably under the supervision of Portia, when Isabella and Georgiana were still children. Then re-



annotated and signed at a much later date, indicating that these photographs must have meant a great deal to Georgiana.

**Group F: [04 14 15 21]**

Firstly, these are the only groups that contain photographs of Jones and Portia together within the same image. Secondly these photographs are all within the first twenty-five pages of the album, apart from image [54] which is much later in date. More about this presently.



04

Image [04] is the second photograph in A900 featuring Jones and Portia together. Perhaps these were taken shortly after they had married, Jones and Portia were married in 1858 at St. Michael's church, Dover. Jones is sitting on the step of the portico; Portia is to the right of Jones and standing up. They appear to be within one another's gaze. Between them is an ornate chair, upon which a posy has been arranged in a vase. This set-up is far too romantically inclined to be that of father and daughter, and we will be able to see the subtle differences when we compare this photograph with image [15].

Jones's Pomeranian dog can be seen at the left-hand edge of the frame. His dog appears in a number of his photographs and paintings, almost as a visual stamp or signature. At the opposite corner of the photograph, we can see a photographic printing frame, leaning against the step, (circled blue) just to the right of Portia's dress, this would have been used to print positive photographs from the negatives. [04 & 14] are albumen prints, but not heavily glossed examples, they also display the same flower arrangement.



14

The two women photographed in front of the same portico as image [04], must be of some consequence to Georgiana or her parents. This was the original postulation at this stage of the research, however, further analysis and the reconstruction of A900's narrative in following chapter, revealed their identification. The original theory was that the younger lady is Christina, Jones's first daughter, photographed with her mother-in-law. (However digital facial recognition is inconclusive at this stage in the research). It materialises that the younger woman is indeed Christina, with her maternal grandmother.



Image [15] on the following page is a photograph of Jones and his Pomeranian dog, along with his daughter Christina standing to his left.



15

In contrast with image [04], the pose is more formal, Jones is looking into the distance, while Christina is facing the camera (along with the dog). Christina rests her hand on the side of the chair Jones is sitting on. This image has an altogether restrained demure about it. The exact location is difficult to establish, although the stonework and style of walling is reminiscent of the garden walls of houses in the City of Bath, a location Jones lived, and where Christina married.



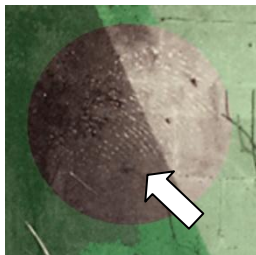
15 (detail)

The eyes of the dog in [15] have been painted in with ink, an example of early post production of photographic prints. The dog more than likely moved its head during the exposure, which has resulted in the loss of definition of its eyes.



15(details)

Both Jones and his daughter have rounded faces, an indication of a family resemblance. Jones is wearing his top hat, which suggests this photograph maybe earlier than the others in this group. Also, the colouring of the print is different from the rest of the group, which indicates a different time of production, or perhaps mixture of chemicals.



15 (detail)

These images show the finger prints of the person who coated the plates with the collodion solution, prior to making the exposure. (The fingerprint is within the

green circle on the left-hand image)



15 (detail)

This poses the question: are these fingerprints Jones's? We can only speculate as to whom they belong. But, there are processes that have been adapted to analyse fingerprint from historic prints. (Gilhooley, Niépce in England conference, 2010)



21

Photograph [21], has been taken at the same location as [04 & 14].



(4.14)

The faces in the collaged-photograph above have similar oval or rounded shape, and apart from the image on the far left (highlighted in green), all are wearing hats. In addition to this there is a greater similarity to the faces with hats than the one highlighted in green. This could be simply that the addition of a hat changes the shape and features of the wearer's face, or the fact that it is another person. By cropping off the hair from image [14] detailing the facial features in profile, similarities with the other images can be made.



The green line shows the relative angle of cut or style of the hair.

I know this to be Christina. And have confirmed this by means of the hybridised methodological process.

**Group G: [02 20 24]**

The second photograph in A900 is a portrait of Jones and his second wife Portia, positioned in front of a doorway on the level section of the entrance steps over the basement area of a Georgian, Portland-stone style house. This was typically found in the more gentrified areas of towns and cities in Victorian Britain.



02

Initially the exact location of the photographs remained unknown. There were however, two likely settings in which this photograph [02 & 24] could have been taken, Bath or Dover. Bath was one of Jones's main residences, Dover was where Portia's parents lived.



24



20

Photograph [20], is a studio portrait of the same woman who appears in [24]. Logically, this is someone related to the family, and the most rational answer is Portia's mother, Merriel Horner Williams (1798-1871). The studio portrait [20] has been trimmed to fit the album, we can just see the hand and foot of a gentleman standing beside her, and this no doubt is her husband, Edward James Smith (1791-c1860) formally a judge in Bengal, India, the original picture being too large for the album. My original thought was the person in photograph [24] was Michael Faraday (1791-1867) photographs of the men show close similarities.



(4.15) (Portia's Father, highlighted in red)

Faraday was an advisor to Trinity House (1836-1865) and it is documented that Faraday visited the South Foreland lighthouse, Dover, a number of times during the 1860's. ([www.nationaltrust.org.uk/](http://www.nationaltrust.org.uk/)) These dates sit well within the time scale of the images within A900, and in view of the fact that Portia's parent's home was at Waterloo Crescent, Dover, this line of enquiry needed to be investigated, if only to rule out this possibility. Keeping in mind that Jones and Portia were married at St James Church Dover, provides a further motive to propose Dover as a probable location for these series of photographs.





Google *street-view* image (4.16)



02



24

Utilising Google's *street-view* it has been possible to find a match for this doorway. The location is Waterloo Crescent, Dover. Although the angles are somewhat different, the railings and the door cross member match-up exactly with the banded stucco render in all three photographs. The steps have been repaired or replaced at some time.

On the following page [02] is superimposed with Street-View Image (4.17)



02 & (4.17)

The proportions fit, Portia superimposed into the Street-View image. Returning to the original image [02] there is evidence of partial blurring, specifically Jones's dog sitting in front of Portia's dress, and the shrub in the planter. On closer inspection both Jones and Portia have their eyes closed, suggesting a long camera exposure over several seconds, while facing the sunlight.



Details from image [02] (left).

Jones's Pomeranian dog is sat in front of Portia's dress. The dog has moved its head, which has become blurred, the front leg is clearly visible.



20

This studio photograph appears to be the right-hand portion of a slightly larger print. For whatever reason the man standing to the left of the print has been cut out, I can only make an educated guess as to the identity of the individual, but in examining details of the man's hand, the definition of the knuckles and fingers in the photograph, appear slightly arthritic, which matches up with those purportedly identified as being Portia's father in image [24]. This conclusive identification would seem sensible, Portia's parents being photographed together in a studio albeit the image is trimmed, and also as a group including Portia, by Jones with his camera.



20(detail)



24(detail)

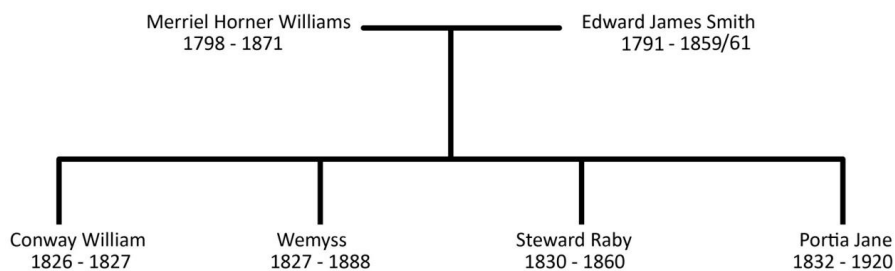




20(detail)

There are two further observations in image [20], firstly a line or crease mark in the photograph, just below the point in which the background cloth reaches the floor, as can be seen above, either a crack in the glass negative or the photograph had been folded at some time. Secondly, the photograph has been trimmed. Again, I can only speculate as to why, possibly trimmed to fit into the album, if the album was made specifically for Georgiana, then perhaps she felt more connected to her grandmother, through Isabella's recollections, than to a grandfather who had passed away a decade prior to her birth. Conversely, the image may have been badly trimmed by the photographer, leaving just the smallest amount of Portia's father in the photograph. (4.18)

Portia's Family Tree. (Selected)



### Group H: [03 16]

Photographs [03 & 16] have both been taken from a very similar viewpoint, looking towards Dover Castle. Although they were taken on different occasions, the aspect is unchanged, denoting only a short period of time had passed between shots, possibly within a year or so.

The likelihood is that these photographs were taken around the same time as those of Portia and her parents in group "G". When looking for a logical point in time, in which these photographs were taken, I would estimate that they were made around the time of Jones and Portia's marriage, 1858 to the early 1860's.

[03] Includes the recognisable outline of Jones, with his hand on his hip, while [16] captures what can only be described as a blurred cart, possibly a hand cart of some description. Whatever it is, it moved during the plate's exposure.



03



(cropped)

Both images [03&16] are indicative of Jones's earlier work from 1841 to the early 1850's. There is no logical reason for Jones to have been photographed in Dover prior to his engagement to Portia, which could have been as early March 1856 , just a couple of months after the death of his first wife Anne-Harriet, who died in January that year. There were no set rules in Victorian society, especially for a widower, for an appropriate amount time between a death and before one could re-marry. For Jones was placed in an unfamiliar situation, the sole parent to his seventeen-year-old daughter Christina, which may have been the decisive factor for a relatively quick re-marriage in 1858.



16

Even so, these two similar images are included in A900, and with Jones as a subject some distance away in one of them [03] this must imply that there was more than one person helping with the photography. Jones knew he would have to stand still for the duration of the exposure to make a clear impression on the negative plate. The most likely candidates enrolled as assistants to Jones here are Portia or Christina, perhaps Jones is demonstrating or giving lessons to them on the wet collodion system. The exact location where the image was taken is Cambridge Road, looking onto Camden Crescent, Dover, which in itself is not of any special significance, except that it is the road running behind Waterloo Crescent, Portia's home.

#### **Group I: [25 54]**

Included in this grouping of images is the last photograph of Jones and Portia together in the album [25]. This also happens to be the final image where they appear together in chronological sequence too. However, we should not interpret this incongruous arrest in the recording of husband with wife photography as anything other than typical of albums made at that period.



25

Most of the contemporary, Welsh photographic albums contain very few images featuring the husband and wife, as the principal subject. The only time that this format of photography appears to be *de rigueur* is around the time of engagement or marriage. It is as if as soon as the children arrive, couples are not generally photographed together, until they become grandparents.

There may well be an avenue for further research here; however, it transpires to be beyond the remit of this current research. Nevertheless, this should be put into context. There are three photographs of Jones and Portia together within A900. If we compare this with the other albums held at the National Library of Wales (NLW), this is a higher than average percentage. From the remaining five (NLW) “Early Welsh photographic” albums, there are only three photographs of married couples, one each in albums 1, 2, and 3. The same is true at the R.I.S.W. collection at Swansea Museum; again, there are three photographs that fit within these parameters, with one exception to the rule, included in the three is a photograph of a married couple with their children.

Returning to images [25 & 54] on the following page, although I have no conclusive identification of the actual location, I am sure they are of the same cottage. They have been photographed on separate occasions; observe that a trellis has been added to the facing wall of the cottage, suggesting that image 54 had been taken at a later date.



25



54

Also, the above photographs illustrate the relative size of the prints implying that either two different sized cameras were used (for prints were exact copies of the original, and not enlarged or reduced), or that a print has been cut down to fit. The most likely scenario is that different cameras and or photographers took the pictures. Since the larger print fitted the page, there would be no need to make a print smaller to fit the space. The roof-line and window mullions also match up. Portia is wearing the same clothes as in [24] perhaps it is near Dover.



54

The photograph has been arranged in a typical Jones style; people in dark clothes (Jones) are positioned in front of a light background, and those dressed in

lighter coloured attire are placed before the darker areas (shadows or vegetation).

The child in this photograph is his daughter Isabella; my conjecture is that the two ladies are likely to be their housemaids or nursemaids, as opposed to a family member, I base this supposition on the fact that these women only ever appear in photographs alongside children, as in [32,36,41,42,43,45,48,49,54,58 & 63].

Jones's daughter Isabella appears to be around four to six years of age, which dates this photograph to around 1867 to 1869. The same housemaid or nanny, can be seen in [41 & 54], She may be Elizabeth Lloyd (c1843-) Portia's lady's maid, listed in the 1871 census. (<http://ancestry.co.uk/>) It is possible the maid was also the children's nanny.

At the bottom of image [54] is a small dog, the details, eyes and ears, may have been enhanced with a pencil at the time of printing, perhaps the dog had moved and blurred. Jones often remedied problems like this by pencilling in feature on the negative or the print. (<http://foxtalbot.dmu.ac.uk/6000>)

**Group J: [42 43 44 45 48 49 50]**

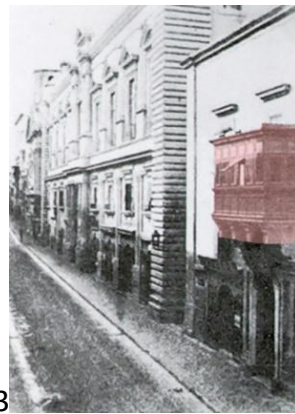
 (4.19)

At the bottom of image [48], is an annotation 'Foxton', which should be a help, but, along with the annotations from the next group "K", have caused more anxiety than probably any other groupings of images within album 900.

The first objective was to decipher the handwriting: the archivists at the National Library decided on Foxton. But exactly where Foxton was located was



unclear. One detail that is known was Jones had visited the Mediterranean; two of his most frequented places were Malta and Venice. Given that one of the photographs shows a building on a hill, Venice was ruled out. A general internet search for possible locations of Foxton returned a golf course in Northumberland, the Foxton locks on the Union Canal in Nottinghamshire, and a village in Cambridge, respectively. However, none of the results looked anything like the photographs; especially photograph [43], with its overhanging balcony, reminiscent of Jones's Maltese images.



Of all the photographs in this group, this is the only one of two that shows the outside of the building, the other is very badly faded. The remaining images have all been taken in the garden or court-yard of the building and therefore would be almost impossible to identify, due to their lack of distinctive features.



The background, the buildings' architecture, and the costume the lady in image [43] is dressed in; (similar to the traditional Maltese dress pictured right) all support the idea of Foxton being in Malta.

Although there is no such district or place-name as Foxton in Malta, there are business addresses relating to Foxton (possibly a house, or where the house once stood) based in Sliema, Malta just across the bay from Malta's capital Valetta. Considering the time Jones spent in Malta during the early days of pioneering photography and his numerous return visits, it is a possibility.



(4.21) Rabat, Malta.

43

The image on the previous page (4.20) illustrates the similarities of the building types found in Malta. These date from around the early 1850s although they pre-date of the album's photographs, this proved that architecturally similar buildings exist in Malta, alas, Rabat is not the location for Foxton,



48

Photograph [48] has the annotation "Foxton" written underneath it.





62(K)



63(K)

The other images annotated Foxton are all from the following group "K". There is a particular reason why these two groups have been split up despite the fact that they have the same label. Although the photographs look similar, the buildings are different architecturally. Therefore, either both groups are wrong or possibly only one is erroneous.

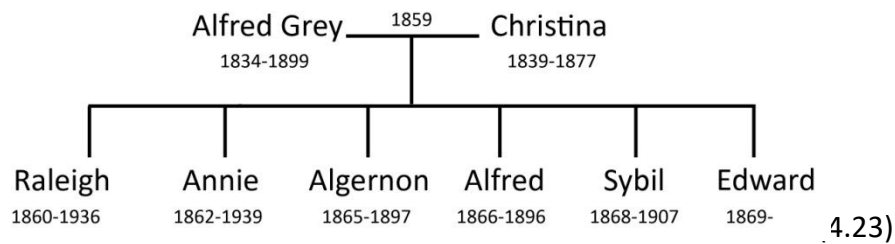
With the images correctly separated into their respective groups, questions remained; how had the annotations been mistakenly entered? And where was Foxton?

1881 Census Entry for Lesbury House, Lesbury, Northumberland, England	
Head of household	Lt. Col. Alfred Grey
Son	Raleigh Grey
Daughter	Annie S. Grey
Son	Algernon E.C. Grey
Daughter	Sybil Grey

(4.22)

The census returns for 1881, revealed Lt. Col. Alfred Grey (Christina's husband) Raleigh, Annie, Algernon and Sybil their children are living at Lesbury. Christina is not recorded in this census because she had died four years previously in 1877.

Alfred and Edward are listed as boarders at Letton Lodge, Proprietary School, Alnmouth. Raleigh was listed as a boarder at the Allendale boarding school Hexham in the 1871 census, and Edward's birth place appears to be Foxton, where Christina and Alfred could have been living at the time.



While exploring the surrounding area of Alnwick, Northumberland, the discovery of a scene that had become embedded into the tacit visual knowledge of one's memory came into sight, a wooden balcony and a sloping roadway reminiscent of image [43], except that I had initially observed the view looking down the incline. A short and anxious walk down the hill, past the balcony and the entrance, to view the scene from the same angle as the original photograph; revealed the image below.



The location was "Nether Grange", just off Pease's Lane Alnmouth, Northumberland.

(4.24) & 43

A look into the grounds uncovered the location of yet more images, this time they were some of the more obscure private ones, of gardens. By comparing details in these photographs the locations were verified as correct.



(4.25) & 48

As the photographs below demonstrate; alterations and repairs to buildings over the years can change their initial appearance, doorways and windows are often replaced as a matter of wear and tear or fashion and garden layouts are adjusted for different purposes the building may be used for. However, some remnants of the pre-existing design remain, either wholly or partially intact. Maybe it is because they were too big and important to completely remove, or simply they were too far out of the way and have been left in what can be described as preservation due to neglect.



45(detail)

The ironwork around a balcony has remained intact. Exactly as it was 150 years ago when it was originally photographed.



Present day (4.26)



Left: [45] and present. (4.27)

The door and the windows have been replaced, but the detail of the stonework is still visible and matches perfectly with the original photograph.

This location is emphatically Nether Grange and not Foxton. How this error came about, we can never be sure. However, the most plausible elucidation relating to the photographs is that they had been taken and printed in a period pre-dating the construction of the album, which in all probability was a number of years. This would account for the haphazard order in which some of the photographs have been put. The images had been chosen for their aesthetic quality as much as chronological accuracy; conceivably a mother and child putting the album together during the winter evenings, makes for a plausible scenario. As for the sparse and sometimes inaccurate notation added to some of the photograph, it again would appear to have been completed at a subsequently later date, perhaps the album had been re-discovered by a family member and an attempt to fill it in was made. More detail on the albums creation is in the next chapter.



(4.28)

To demonstrate how the minor details all fit together we can just simply overlay image 45 on top of an up-to-date photograph. The only miss match is the minor difference in angle the photographs were taken from, and the slightly different focal length of the two lenses used to take the two photographs. Other than that, the two images match, even the drain pipe is in the same position.

#### **Group K: [57 58 59 62 63]**

If the previous group, originally described as Foxton turned out not to be Foxton at all, this begs the question could this group also named Foxton be correct? And if so where is Foxton and what are the links with this album? If not whom or what was Foxton?

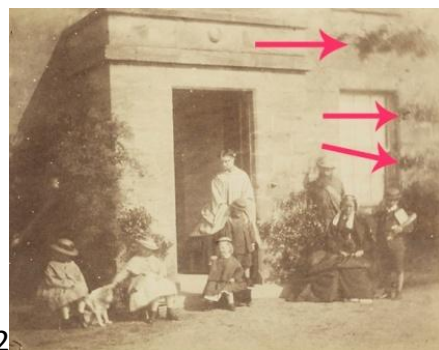
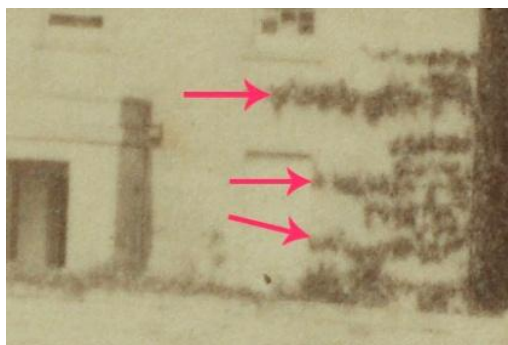
Initial searches for a location with the name Foxton (and also variations of the spelling *Foxley*, *Fosston*, *Foxon* and *Fayton* for example) unveiled a number of possibilities. While the golf club in Northumberland appeared to be the prime location for investigation, initially it was the least rewarding in terms of a visual match. The description on a promoting web site at the beginning of this



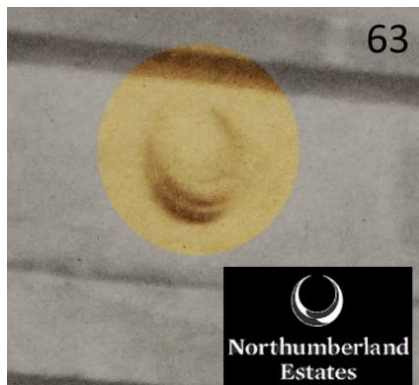
research, did not suggest a substantial building, rather “*Foxton Hall itself is a collection of 18th Century farm buildings...*”

(<http://icnewcastle.icnetwork.co.uk/0200sport/golf>) this conjured up an image of a set of converted buildings that had been renamed as Foxton Hall, as a name for the golf club.

Also searched was, Foxton Cambridge; Foxton Durham; Foxley Hereford; Foxton Locks, Leicestershire and the Bethesda, Presbyterian Church, Burry Green, Gower, which is similar in design.



As we can see in photograph [62] the area circled has some foliage of a vine growing on the building, the foliage is in the exact same position in [63], this therefore indicates that it is the same building, as are all the photographs in this group.



(4.30) Logo.

Above the entrance is a motif, an upturned crescent moon, the emblem for the Percy family, Duchy of Northumberland, now utilised in the logo of the Northumberland estates, shown in the detail image of [63]. This added data confirms the location as being Northumberland, making Foxton hall the most likely option.

With reference to the original sales catalogue of A900, photograph [57], states "54. Group before a house including standing figure, Possibly Roger Fenton." The photograph is listed as 54 in the Sotheby's 1990 catalogue, Lot 173, due to the exclusion of the blank pages.



57 (crop)

NMM: 2003-5001/2/20111

(4.31)

Although the person in [57] looks similar to Roger Fenton (1819-1869), it is highly unlikely that it is actually Fenton. It is correct to say that he visited and photographed in Northumberland, and had been a rifle volunteer, however, the

periods do not correspond. Fenton photographed Lindisfarne Abbey on his way Scotland in 1856 (Baldwin 2004: 60) and had enlisted with the Ninth (West Middlesex) Rifle Volunteers in 1860 (Baldwin 2004: 94).



57 (Detail)



NMM (Detail)

(4.32)

We have estimated that the date Photograph [57] was taken around a c1867, this is based on the ages of the children in group "L".

In 1867 he is documented as photographing Glastonbury Abbey.

(<http://www.getty.edu/>) The likelihood is that that the person in the photograph is connected to the estate, we can see him again in [63], as the close-up of the image below shows.



The gentleman, shaded "green" for clarity, would appear to be wearing, a gardener's or game-keeper's attire, which would suggest he either lived on the estate or in the house photographed. The lady shaded "red", is perhaps his wife, but her attire suggests that of a governess or teacher, as she can be observed in a at least five other photographs in A900. The identification of the boy shaded



purple and the girl standing in the doorway of [59] (below right), in group "L" later in this chapter.



It is possible that these photographs [58 & 59] had been taken in successive years, they have at least been made on separate occasions. If we observe the step has been dampened in [59]. However, the foliage gives the impression that it the same, as far as can be identified in the photographs, suggesting they were photographed within a relatively short time span.



Jones's Pomeranian dog was identified in the previous chapter, at first it was thought that it was also in [63], but, on closer inspection, it has been established as the same dog as in [59], recognisable due to the dark patch on its body. The

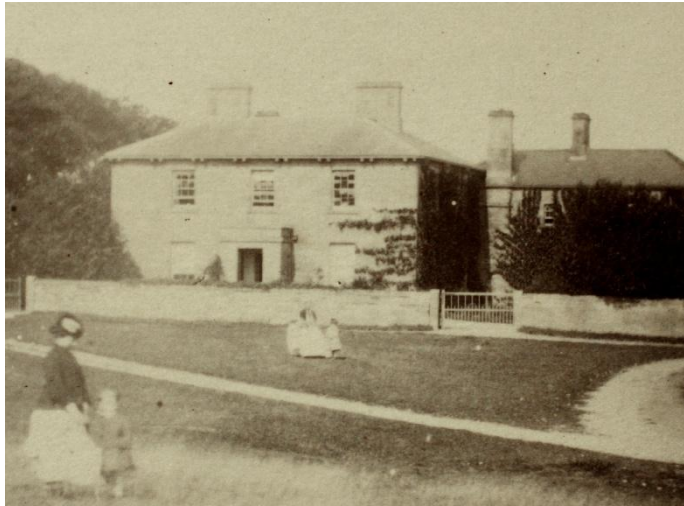
fluffy head seen in [63] was the result of the dog moving during the camera exposure and therefore blurred.

If I am to suggest that these photographs are of Foxton, Northumberland, and two of the photographs are annotated so, *Foxton* [62] and *Foxton* [63], although the original sales catalogue refers to "Faxton", perhaps a "lost Village in Northampton" ([www.roseworldproductions.com/books](http://www.roseworldproductions.com/books)), then we need to propose a suitable location, and where better than Foxton Hall, Northumberland. By looking at satellite images via Google Earth, modern Foxton is a golf club and the original buildings have been altered and extended.

Examining the photograph (below) shows two buildings, one set back from the other (shaded Pink). The cropped image [62] fits the layout, as does the roof shape. Foxton Hall, originally an estate farm, had many outer buildings, these have been connected together over time to form the elongated shape.



Foxton (4.33)



62 (crop)

The position of the buildings in [62] also adheres to the layout of Foxton Hall as it is today. There is always a chance that consequent research may prove the exactitude of this notion wrong, that is the nature of investigative studies such as this, however, there is proven evidence that the immediate area around Foxton Hall was photographed and is in A900, in the following group of images.

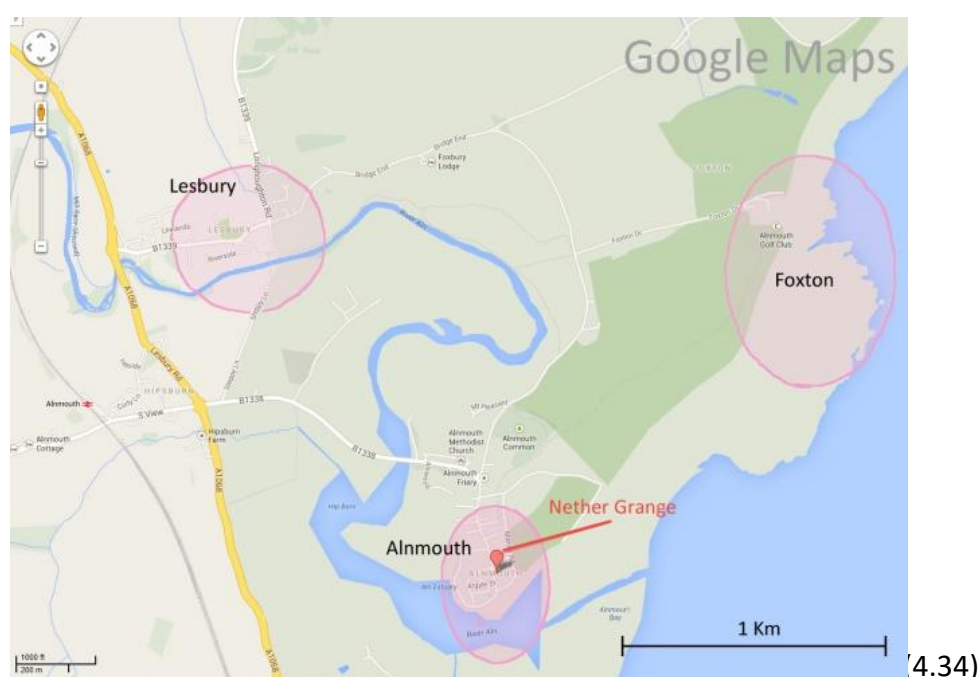
#### **Group L: [46 61 75]**

This set of photographs is of coastal scenes, a subject Jones had pursued one way or another throughout his photographic endeavours. Images 61 and 75 are identical, they have been printed from the same negative, although [75] appears to have resisted fading more than [61], or it is plausible that [75] had been printed darker. This is the second occurrence of duplicated prints from a single negative, in A900, the first being [06] and [10]. Within most vernacular-style photographic albums, you will find repetitions of similar looking images: for example reoccurring photographs of the back garden, favourite pets, or a specific location. However, you tend to find that these photographs have been

taken in sequence over a prolonged period. Perhaps the duplicates here have simply been put into A900 to fill the album up. Nevertheless, their inclusion into the album may also help to explain the album's purpose, which will be explored fully in the following chapter.

The main similarity between [61 & 75] and [46] as far as the function of image analysis is concerned, is the resemblance of the two coastlines and the building structures. As with any analysis, the search for a common aspect, a point in which it may be possible to link two items, with either a connection or an interaction, which can then be supported with further correlations needs to be found. If one location can be correctly discovered, and another can be associated with it, a more comprehensive and accurate interpretation can be built up.

This map shows the close proximity of the three known locations that the Jones and Grey families are known to have resided.



We know that Christina and her family were living in Lesbury House, Lesbury, Northumberland, the Foxton and Nether- Grange locations have been substantiated by the photographic evidence, conversely, Lesbury can only be confirmed by the census records. It is quite conceivable that when the families met, along with their entourage, they stayed in separate, rented locations.

It has been highlighted in the previous two chapters, that there is some confusion within the album, between the image titling and the location.

However erroneously labelled the photographs may be in A900, the labelling correlates with images contained somewhere within in the album. This indicates the album was constructed and annotated by members of the family, who recognised individuals and places, but mixed-up the place names. This suggests that the album was annotated at a much later period.



Foxton Beach 75 & modern (4.35)

Foxton Hall is situated on the Northumberland coast. A short walk or carriage ride from Alnmouth or Lesbury. The view from the beach today is virtually the same as it was when the photographs were originally taken, over 150 years ago.



Even the outcrop of rock still straddles the beach, some of the buildings have been extended and the vegetation has changed.

The two groups of people in the photograph [75] are possibly the children of either the Jones or Grey families and their mothers or nannies.



75 (crop)

At the front and left of this image, we have a woman with a young boy on her lap to the right and further back another lady has a couple of children sitting beside her under an umbrella, perhaps with a baby. Standing in the background by the gate is another woman.

Heading in a southerly direction along Foxton Beach you arrive at Alnmouth, where the photographs from group (J) (Nether Grange) were taken. Image [46] is Alnmouth but viewed from a position across the river, looking north.



46 (detail)

The Collodion method had good tonal rendition and could record fine detail, much more so than the Calotype. Even so, the Wet Collodion had to be used and processed "wet". This gave the photographer a narrow time frame in which to take photographs from the moment the plate was removed from the sensitising solution. An ingenious answer to this predicament was to use a portable darkroom, or to photograph within the relatively close proximity of a darkroom. There is a rowing boat moored by the side of the river, highlighted in green [46], it is not difficult to imagine that this could have been the photographers return method of transport to the darkroom in Nether Grange.

Behind the cottages and the old town hall is Nether Grange. We can date this photograph to before the end of the 1860's, because of the absence of the tower of St. John the Baptist Church consecrated in 1876 these photographs probably date from about 10 years prior to this, around 1866. The reason for this clarification is explained in the following image grouping.



46 (detail)

Fisherman's cottages Alnmouth (4.36)

#### **Group M: [37 39]**

[37] Is a typical example of a vernacular style photograph, a semi-abstract image without any extraneous distinguishable features. The originator of the photograph would have more than likely known the name of the dog, the

location the image was taken and whose dog it was. They could probably tell you what day it was taken, because they would have possessed the tacit information and all that was private and familiar to them, hence the lack of annotation. Conversely the researcher or casual viewer is devoid of this knowledge, and can only recognise a Labrador type dog, sitting on the grass, surrounded by leafy shrubs.

This image, on its own, has the potential to become totally misplaced and detached from its historical existence, like so many vernacular photographs. [37] Has the advantage of being part of an album, it has the potential to be connected once again and regain some of its historical significance.



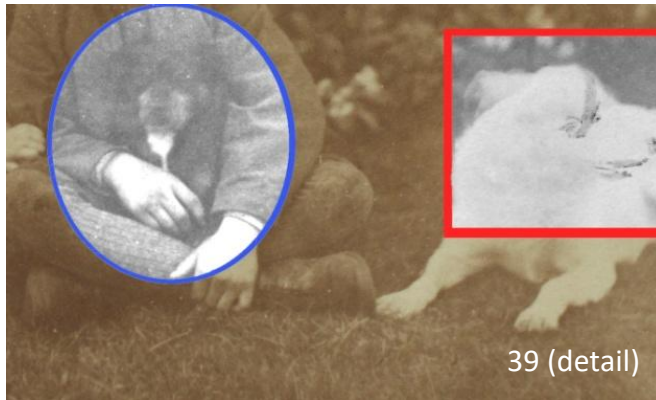
37



39

The dog pictured in [37] appears to have a ribbon and bow around its neck, similar to the one the girl in [39] is wearing. This can be linked to image [39], the same dog can be seen lying down next to two children who are sitting on a lawn, surrounded by similar shrubs as in [37].





The boy in the photograph has a small dog possibly a puppy (highlighted in blue) on his lap, while the Labrador dog (highlighted in red) sits beside him, In the detail image you can see that this dog has moved during the exposure, and its features have been drawn with ink onto the print.



The question needed to be answered is. Who are these children are?

Or perhaps more accurately can they be identified?

Jones's first daughter Christina was married in 1859 to Alfred Grey, their first child Raleigh was born in 1861. Jones, re-married in 1858 to Portia, their first born (Jones's second) was Isabella in 1862, their second child (Jones's third) Georgiana was not born until 1871. Between Raleigh and Isabella, there is a 12 to 18-month age gap, if I suggest that the girl in the photograph is aged between 4 and 6 years, and therefore the boy is aged between 6 and 8 years, this would date the photograph from between 1867 and 1869, and these dates fit in with the rest of the images chronology.

Raleigh (separately)	Isabella (separately)	Isabella Jones and Raleigh Grey
32	41	36
	54	39
	55	42
	59	43
	60	44
	74	45
		48
		49
		50
		57
		58
		61
		62
		63
		67
		75

(4.37)

Of the 73 intact photographs contained within album 900, 23 of them include images of their children this is approximately one third (31.5%) of the album. Further support to the supposition that the girl with the blonde/light coloured hair is Jones's daughter Isabella, can be seen within the photographs themselves. Isabella appears in majority of these images and is the one constant figure connecting these images together. Therefore, it would be safe to deduce that image [39] is a picture of Raleigh Grey and Isabella Jones.

#### **Group N: [41 55 60 72]**

The photographs in this group, have all been taken at the same location. Specifically, it should be stated as 'on' the same location, for these images were taken from a leaded flat roof, similar to ones found above a large portico. The exact location of this rooftop is yet unknown: however, there are some indicators to suggest a number of possibilities.



60



A2 (NLW) (4.38)



RISW (4.39)

The three images above are of Sir William Gibson-Craig (1797-1878) (made 2nd Baronet Gibson-Craig, of Riccarton, Midlothian on 6 March 1850). In 1840, he had married Elizabeth Sarah Vivian (1817-1895) at Swansea, (<http://www.freebmd.org.uk/>). His family residence was in Currie, Scotland. On the site of what is now the Herriot-Watt University. The original house, *Riccarton House* was demolished to make room for the university buildings, the family graveyard remains there.



60



(4.40)

The lead-sheet roof  
folded joints, can be seen  
in both of these  
photographs. This is  
indicative of being a  
similar location.

Lady G Craig A2 (NLW)

The photograph [60] A900 had been taken some time after the two images in A2  
(Album 2).



41



55



60



72



41



55



60

Starting from the top left image [41] (previous page) we can see the growth of the shrub on the wall. This indicates that the images have been taken on separate occasions. Moreover, the images are from different points in time. By comparing these views to those of Isabella in [41], (bottom left) she has clearly grown in stature. We may only be looking at a year or so in difference here. To put these photographs into some sort of chronological order, image [41] had been taken first, followed by [55&60]. The lectern [72] could have been taken at yet another visit, but when we compare the growth of the shrub, it also fits into the time period of [55&60]. The photographs from A2 of the Gibson-Craigs', clearly show that they were also taken prior to the A900 images. Therefore, this location may be *Riccarton House*. The facts are we know that Jones was friendly with the Vivian family. When Jones was visiting his daughter Christina in Northumberland, the journey to Edinburgh to see the Gibson-Craig / Vivian family is effectively only a short one, and perhaps a chance for Jones to photograph in Scotland.



41

[41] Shows a small, young Isabella sitting with what would appear to be her nanny or members of Jones's entourage.



I can be confident in this, since they also appear in groups I, J, K and L. Isabella is slightly older in [60], photographed with her father and the Gibson-Craigs'. This image has been taken some time later, as is shown by the plant growth. The blurred background is of particular interest, it verifies the location as being the same, further to this, it shows a distinctive form of lens aberration. This is characteristic of a portrait lens (simple anastigmatic) when it is used for landscape or at infinity focus. These lenses are sharp but the field of focus is slightly curved which makes this swirly circular pattern in the background. This maybe an indication of a smaller camera, perhaps one converted from a Calotype to the Wet Collodion method. We could speculate that it was one Jones had bought for Portia, to make this family album with.



50



55

The two girls in [55] are dressed alike, this was a popular Victorian fashionable way to dress sisters, particularly during the 1860's and 1870's, which fits the dating of these photographs. For it to be Isabella and Georgiana, the age gap and dates involved don't match up. Therefore, it is likely they are the Gibson-Craig's relatives.

Sir William Gibson-Craig and his wife Elizabeth Sarah Vivian had six children, but none of whom fit the specified criteria, most likely they are their grandchildren.

There is a family connection that may fit. Jones's brother Herbert George Jones (1804-1866) married Maria Alicia Leeds (1802-1865) they had a daughter Maria Georgiana Elizabeth Jones (1831-1899). There is an outside possibility that these two girls could be her children, but as you will see, and this is explained in further detail in group 'P', this appears unlikely.

Returning to Christina's family it is entirely possible that birth dates may have been mixed up, children have been born outside the recorded registers and therefore slipped through the databases, for there are physical resemblances between the children and Christina.



15&55

The girls (55) and Christina (15) have similar round faces. If they were her daughters, Annie and Sybil, there would be a six-year age gap, and this would appear to be highly unlikely looking at the photograph. However, it is possible. If

the youngest was three, the eldest would be nine, putting the year 1871. That is the same year Georgiana Alethea (1871-1963) was born. It could be conceivable that Jones and his family visited Christina and her family to show them their new family addition. The predicament with this theory, is it would make Isabella and Raleigh older than they appear in the photographs, nevertheless, the most significant matter, owing to its absence, is any photographs of Georgiana within the album, and this seems to obviate this date.

### Group O: [17 28]

There is no direct correlation between these two images, except that they are in A900 and that Portia is supposedly in both shots. Let us first look at image [28].



28

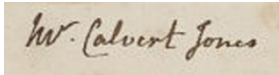
PH244-1984 V&A

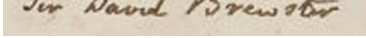


(4.41)

Print [28] is also in the collection at the Victoria and Albert Museum. The V&A print has at some time been trimmed, to remove the background. In spite of this, and more importantly, the print has some annotation. The writing is in both ink and pencil, and written with different handwriting, therefore speculatively at different occasions, by different people.

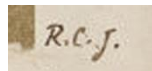


Examination of the handwriting, shows at the top left  [Mr.

Calvert Jones] written with ink, on the right is  [Sir

David Brewster] this is also penned with ink and in the same hand. Just above

Brewster's name is what would be assumed as, the initials of the photographer



[R.C.J.] could this be Reverend Calvert Jones or Richard Calvert

Jones? Neither gives the impression that Jones had written this, because they

would be incorrect. Jones's full name was Calvert Richard Jones [C.R.J.] and not

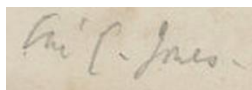
Richard Calvert Jones [R.C.J.]. When Jones signed his paintings or photographs,

he wrote *Calvert Jones* in full. Therefore, it would be prudent to deduce that

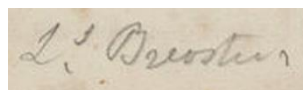
these inked notations had been written by a third party.

The pencilled writing is more comprehensive and follows the composition of the

photograph in written layout. Again starting from the left, we have

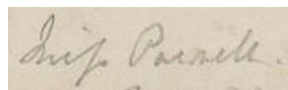


[Mr C. Jones.] then

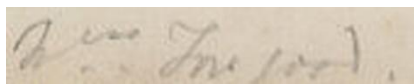


[Lady Brewster],

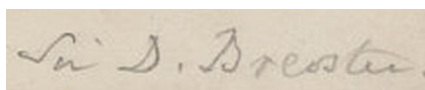
followed by



[Miss Parnell], [sic] then written underneath



[Miss Toogood] and finally on the right



[Sir D. Brewster]. This detailed annotation

would imply that the writer knew who all these people were. We know who C.

Jones and D. Brewster are, and we can deduce who Lady Brewster should be,

but who is Miss Purnell and Miss Toogood?

There have been a number of theories and explanations of whom these people are. Richard Morris's additional notes to A900, states: (Album 900 pdf, NLW)

28.

*Calvert Richard Jones, Lady Brewster, Mrs Jones, Sir David Brewster and Miss Parnell [sic](seated).*

*Similar print in another album.*

*Photographer: Calvert R Jones.*

Sir David Brewster (1781-1868) married firstly in 1810 to Juliet Macpherson (-1850). This would in theory date the photograph to pre-1850, since Lady Brewster is in the photograph. However, Brewster married for a second time in 1857, this time to Jane Kirk Purnell (1827-1921) I believe Purnell is the correct spelling, as recorded in *The Home Life of Sir David Brewster* 1881. She was the second daughter of Thomas Purnell of Scarborough. Brewster met Miss Purnell on a journey to the South of France and cordially followed her to Nice in early 1857. On the 26 March 1857 they were married. (Gordon 1881: 151) Brewster was 76 years old.

This new information makes the pencilled notes look dubious. For one it would be impossible for Lady Brewster and Miss Purnell to be in the same picture. Even if by some coincidence they were, in the photograph Miss Purnell is sitting at Brewster's feet and Brewster has his hand on her shoulder. All the while Lady Brewster is sitting on the others side of the table, that would not be within Victorian etiquette. In addition, the ages of the two women would make no sense.

As with A900 the written notes on this image had been added subsequently, the information is perhaps correct, but not necessarily exact for that image in

question. Because of these findings, Miss Purnell / Lady Brewster, is sitting at Brewster's feet, Miss Toogood is seated next to Brewster, with an unknown sat next to Jones. The National Library of Wales, describe the photograph as *Calvert Richard Jones, Lady Brewster, Mrs Jones, Sir David Brewster and Miss Parnell [sic] (seated)*. Signifying that Miss Toogood is in fact Mrs. Jones. Perhaps, photographed shortly after Portia's wedding to Jones in 1858 at Dover, for the 'bride' Portia is dressed in black, customary for the new bride to mourn her predecessor. (www.quora.com) Nevertheless, Brewster still has his arm draped over Miss Purnell's shoulder.



28

In sorting out this confusion, first of all a date needs to be found, from which a theory can be based. By looking at the items that make up the photograph, as opposed to the people within it, so that an unbiased judgement can be formed. For example, if we take a close look at Brewster's Hat (following page) we can see that it is not that tall. From this single observation a date can be ascertained for the photograph, placing it between the mid 1850's to the early 1860's. This would imply that the lady on which Brewster has his hand, is in fact his wife, Lady Brewster (Miss Purnell). Indicating the woman sitting next to Jones is

Portia. Also, worth noting is that the studio floor is grass, as we can see by Jones's foot (below) proving the photograph was taken outdoors.



28(detail)

This is a strong indication that the photographic composition had been arranged by Jones, and not in a studio. But because of the sheet obscuring the background it is difficult to say where, but, most likely it is Dover.

This just leaves one person, Miss Toogood (also Towgood): the link with these photographs is tenuous. However, there is a connection through the Dillwyn family, Fanny Dillwyn (1808-1894) sister of Llewelyn married Matthew Moggridge (c1803-1882) and Ellen Towgood [sic] was Moggridge's niece.

The second image [17] (right) in this group has proved to be very elusive in revealing its secrets.

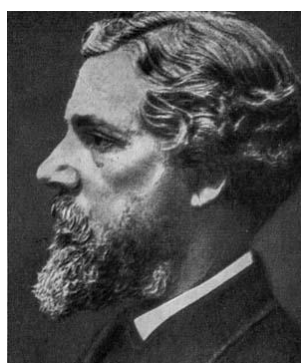


17

All that can be said for this picture is that Portia can be identified, to the left, the other two people we can only speculate. The date of this photograph fits in with the previous shot. Probably a couple of years later. The gentleman's shoes are pointed rather than square toed, which dates the fashion around 1865 onwards. The background is unlike any other in the album, the window frames look dark and the backdrop behind Portia where the vegetation disappears is void. Which means finding the location virtually impossible. The only unsubstantiated connection that can be found, is with the man seated in the picture, who resembles, Sir William James Herschel (1833 - 1917).



17



(4.42)

W.J. Herschel, developed the use of finger and hand printing as a means of identification, in India. While working as an officer in the Indian civil service, Bengal.

It is just possible that he knew Portia's father, a Judge in Bengal, and was a family acquaintance. Coincidentally, in later life, Portia would go on and live at Newell Hall, in the village of Warfield, Berkshire, ([www.british-history.ac.uk/](http://www.british-history.ac.uk/)) close to W.J. Herschel's family home.

## Chapter 5

### Analysing Photographs of Individuals:

#### People and Ireland

In this section I discover new locations, although to Jones and his family they were familiar. This group of photographs has some annotation, but as is customary for this album the notes are conflicting.

#### **Group P: [64 66 68 69 71]**

Jones's Brother, Herbert George Jones (1804-1866), married Maria Alicia Leeds (-1865), their daughter Maria Georgiana Elizabeth Jones (1831-1899) subsequently married in 1860 to William Meredyth Somerville (1802-1873) at the British Embassy, Paris. Sir W. M. Somerville, 5<sup>th</sup> Baronet Somerville, was made Baron Athlumney, in 1863 elevating him to the peerage. His family homes and estates were Dollarstown and Somerville, Co. Meath, Ireland.

With the aid of Internet visual searches, it is possible to find a great deal of information. However, not everything on web searches are tagged correctly, simply using an incorrect search word, can lead to nothing. Nevertheless, it is a great search system to test theories without wasting too much time and money. A general search for *Somerville* initially returned some disappointing results. There were a number of results, and they all tied into the research confirming that the house still existed. But there were no photographs. *Google Earth* showed it from a bird's eye view, but the front or back elevations were obscured. Then an online researcher, Deb Meade, from South Dakota posted a

Blog about her ancestry and travels adding her contemporary photographs of Somerville House on her biographical site.

(<http://www.mysouthdakotaroots.com/index.html>)



<http://mysouthdakotaroots.com> (blog) (5.1)

64

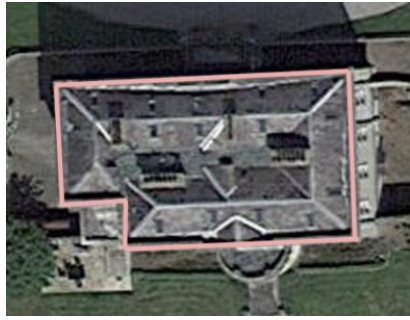
Even though these photographs were taken from slightly different angles, I can clearly see that the building is the same. The rear of the house has all the same attributes in both images. The area shaded in pink (below) is a facade, recessed from the main building, as shown in the aerial image (Google Maps) and [71] in the album.



<http://www.mysouthdakotaroots.com> (5.2)

66





(5.3)

Google Earth (2014 image) The aerial photograph shows the architectural layout of Somerville House.



64



71

These two enlarged areas from [64 & 71], have been enhanced to emphasise the detail. The horse carriage or "Shooting-Brake" in [64] was used literally for transportation and haulage at shooting events, a favourite pastime of the elite or simply a method of transporting large family groups together. Another social pastime was the game of croquet. We can see the hoops used for croquet in the close-up of [71]. This also indicates that the photograph had been taken during the summer months.





68

The photograph with the correct *Somerville* annotation [68], is on its own, and is one of the more difficult images to locate, due to its intimate composition, rather like a private garden photograph. With the added advantage of a handwritten identification and its association with the other photographs, I can confirm that it was taken at Somerville House, as can be seen in the image below.



<http://www.mysouthdakotaroots.com>

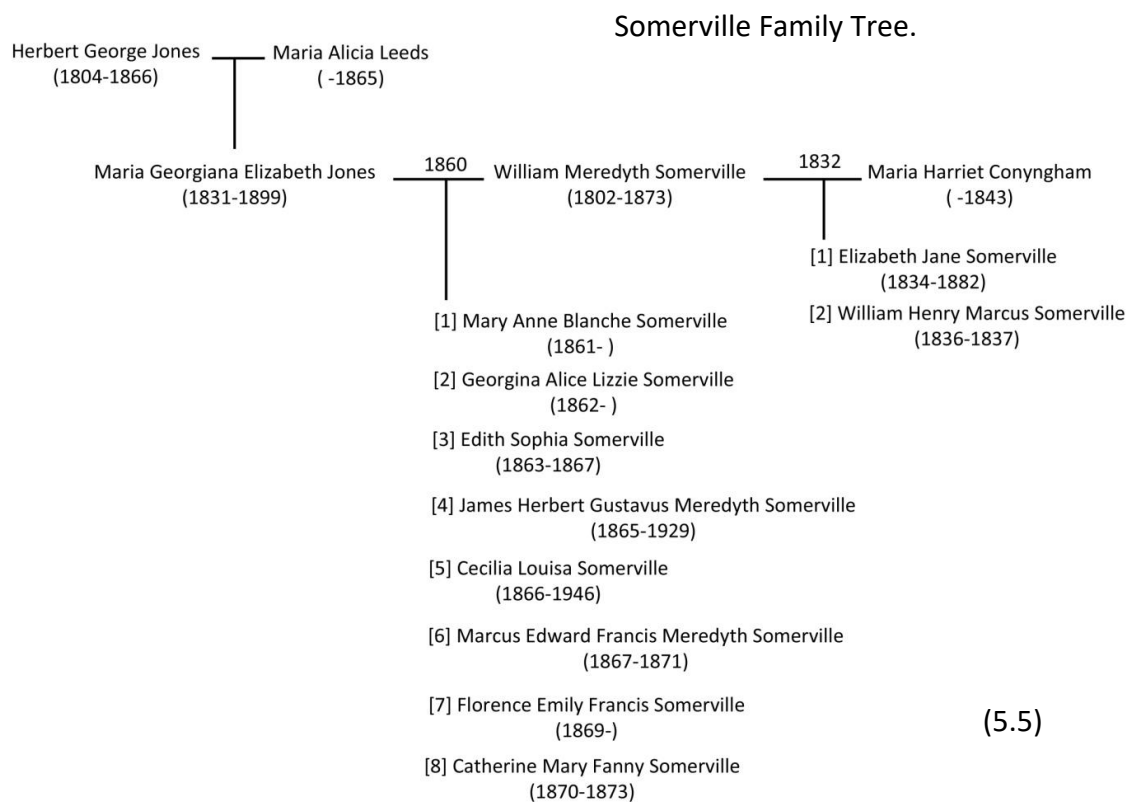


68

(5.4)

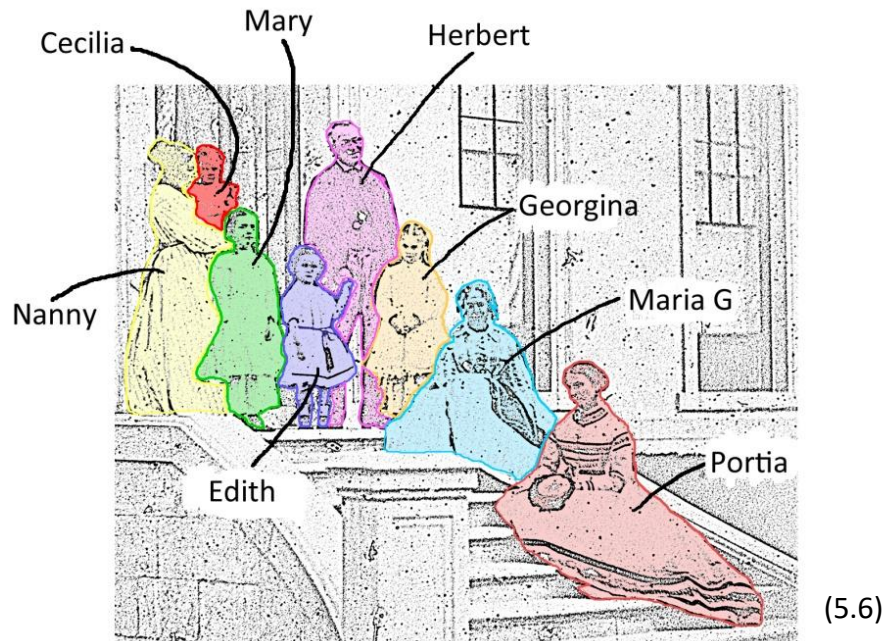
The group of people in this photograph [68], include four adults and four children. I can confidently say the lady sitting on the lower step is Portia. The naming of the other individuals is speculative; however, by utilising the family tree I can arrive at some fairly comprehensive answers, that suit the given scenarios based on the approximate dates the photographs were taken.

For this investigation to work, I must establish who the man might be. There are two key members to look at: Firstly, Jones's brother Herbert, and secondly, Herbert's son-in-law William Somerville. The reason for this is that they would both play their part in family events, and they were both of a similar age, as can be seen in the condensed family tree shown below.

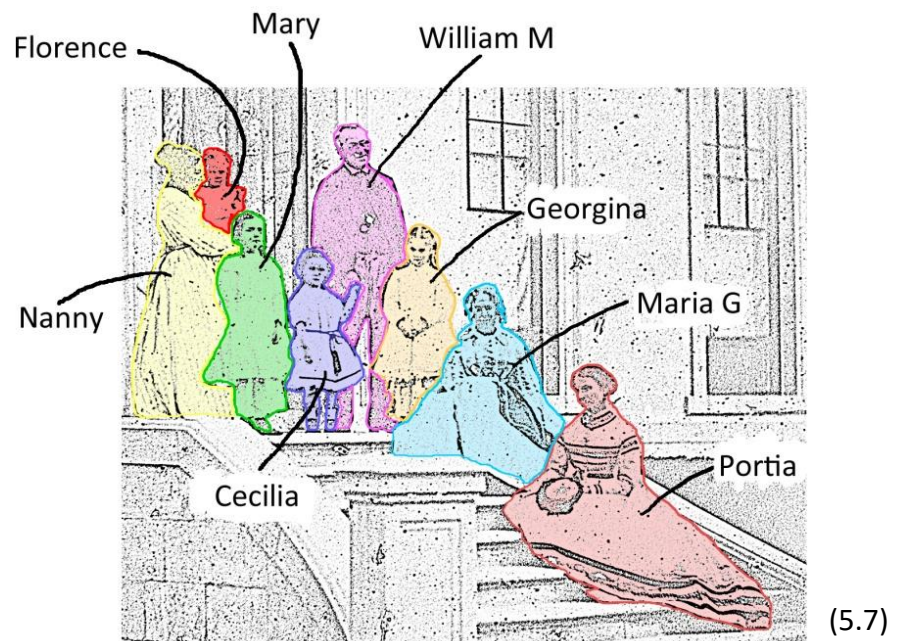


Scenario 1:

Could the man in the photograph be Herbert George Jones? If so, then the photograph must have been taken prior to his death in September 1866.



Scenario 2:



The problem with this first supposition is that Cecilia was born on 18 May, 1866, and Herbert died on 17 September 1866. This would make Cecilia a maximum of four months old, and able to sit upright. We also have to assume Herbert was in good health up to his death, for this photograph to take place in August or September 1866. A more likely date for this image would be around the summer of 1870. The man in the photograph this time is William M. Somerville, an Anglo-Irish, Liberal politician between 1831 and 1863.

This time there are a few changes. Cecilia is now the girl holding hands with the man. The baby in this case is Florence.

Florence was born on 12 March 1869. If we presume that a young child can support itself in an upright position from around six months old, then it is feasible that this photograph could have been made around August or September of 1869.



However, on closer inspection of the photograph, the little girl looks older than a few months.

Therefore, we could add 12 months or so, to this image, making it 1870 - 1871. This would be in

68 keeping within the set parameters.

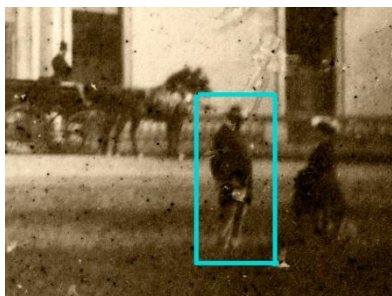
In selecting 1870 as the default year, Florence would be aged eighteen months, Cecilia four years, Georgina eight years and Mary nine years old. Maria G. and Portia would be thirty-nine and thirty-eight respectively, making William M. sixty-eight years old. It is worth noting that William M. was two years older than his father-in-law, Herbert.



Although speculative, it is entirely feasible that the people named here have not been categorised correctly. For example, one of the older girls may be Louisa.

The nanny may be a family member, or the woman 'Maria G.' could be Elizabeth Jane Somerville (1834 - 1882). She married James Molyneux Caulfeild (1820 - 1892) 3<sup>rd</sup> Earl of Charlemont, and part of their estate was Roxborough Castle, Moy, Co. Tyrone.

It is feasible, William M. may also be the gentleman in two other photographs taken at Somerville: [64 & 66]. However, this cannot rule out the possibility of another individual, perhaps Jones himself?



64



66

The man in these photographs has been highlighted for clarity.

In examining the poise and stature of the man featured in [64 & 66], and with photographs [68 & 67], the assumption that best fits these images, is that the male in the photographs is indeed William Meredyth Somerville. He was titled numerous times throughout his career. In 1863 he was created 1<sup>st</sup> Baron Athlumney, of Somerville and Dollarstown, Co. Meath.

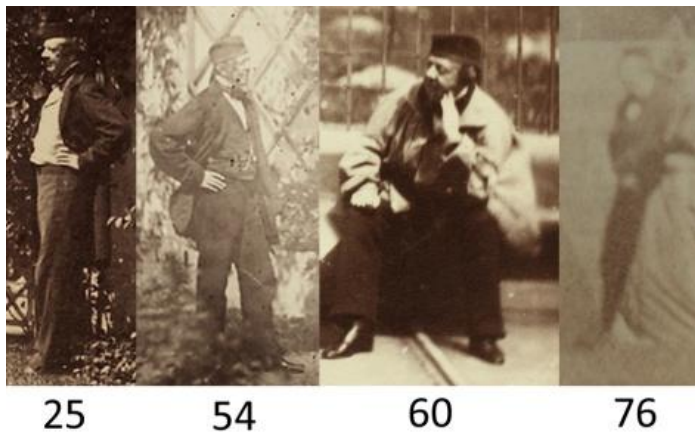


68

64

66

It is also useful to explore the differences between stature and clothing between William M. and Jones. William M. is stouter in build than Jones, and in these photographs, he wears lighter coloured trousers. He also stands in a more natural stance when compared to Jones's artistic poses. Jones often gesticulates: the hands on the hip, and the supported head, these are not purely out of arrogance or pomposity, but they are utilised for artistic and technical reasons, usually for supporting oneself during a long photographic exposure.



The positioning of his limbs in this form also adds to the figurative form often seen in his sketches and drawings, which Jones has adapted for his use of the photographic medium. This can be seen in [67] below, with the arrangements of people by Jones into groups, and people into various poses, throughout A900.



67

While there may be some ambiguity in the naming of individuals within the album, the evidence in these photographs establishes the characteristic traits of Jones [25] and William M. [68], in this single snap-shot [67].

In the original grouping of the album, the image [69] was placed within several different groups, such as architectural similarities or landscape resemblances, as found in the following Group "Q".



69

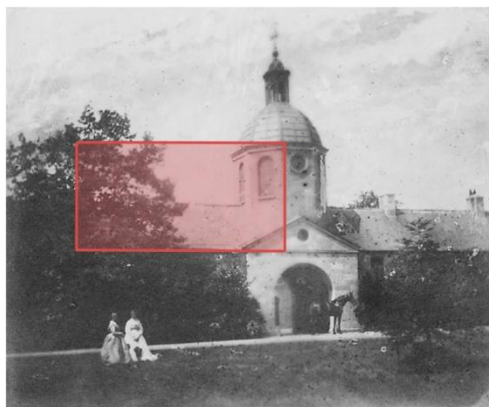
This photograph is such a strong and distinctive image, that the notion of finding out its location was initially considered to be one of the more straightforward pictures in the album. In reality however, it proved to be very difficult to discover its whereabouts. After perusing several photographic leads, searching numerous image databases relating to stables, dovecotes, parks, archways, formal gardens and parklands to name few enquiries, the results drew a blank or, at best, a near match. On returning to the *mysouthdakotaroots* blog website and scrutinising the photo-stream of other images from their journey, there were some alternative photographs taken around the estate. One of these images showed a part of a castellated tower, abutted to a pitched roofline.



www.mysouthdakotaroots.com (5.8)

On closer inspection, the small chimneys along the apex of the roof were also comparable to the original image [69], as were the arched recesses around the turret. But what had happened to the domed roof?

It appears that the roof had been removed at some stage, and the castellation added to furnish a flat wall, probably the result of a leaking roof. It is worth noting the central wooden part, in the centre of the roof, could possibly be from the top of the original dome.



(5.9)



(5.10)

The shaded area illustrates a section similar to that covered in the original photograph. The actual selection may be either from the left or right side of the image.



In observing the tower from above, we can see it in relation to the house, *Somerville*, and the grounds that surround it. Further inspection reveals the castellated additions to the tower. (photograph on the following page)



(Google Earth) (5.11)

With this evidence I can claim that the photograph of the stables [69] was taken at Somerville, during one of the Jones family visits.

Before leaving this group for the next set of images, it is worth noting two significant details in image [69]. Firstly, the sky around the stable image has been painted in to show some detail. This in itself is not so significant, except that Jones was noted for his "*painting-in*" of skies, on behalf of Talbot at the Reading printing establishment (Buckman 1990: 31). I cannot be certain that Jones had painted this actual sky, but the process without doubt could have been passed on by him to his spouse and daughters, in this case it would appear that the negative had been painted on. The second detail is purely observational, but the wind vein adorning the domed tower may be the same one embellishing the tower today. In fact, the wooden cupola may also be part of that original construction.



64 & [www.mysouthdakotaroots.com](http://www.mysouthdakotaroots.com) (5.12) ([www.sunpictures.com](http://www.sunpictures.com)) (5.13)

(above) Detail of a painted-on sky, from a hand-coloured salt print, by Jones. (*Chiatamone*, Naples, 1847)

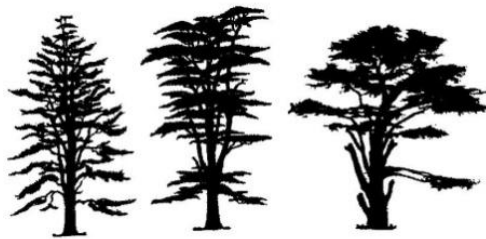
#### Group Q: [07 11 33 34 38 40 70 76]

This grouping of images consists of social events within the landscape. In defining the landscape, these photographs appear to lie within the boundaries of country house estates, with managed grounds and defined paths, as opposed to the natural, rural landscape.

Although these images seem to be connected by type, they could conceivably have been taken at eight separate locations. Nevertheless, there is a connection with the type of tree in the landscape. The Cedar (*Cedrus libani*, Cedar of Lebanon) and the Elm (*Ulmus procera*, English Elm) are visible in the photographs in this group. It is however impossible to say exactly where these photographs were taken, but some possible locations can be suggested.

By narrowing down tree species by looking at their shapes and subsequently their variety, dates can be approximated through working out when they were introduced to Britain. The Cedar tree in photographs [11, 34 and 38] appears to

be either an Atlas Cedar - *Cedrus atlantica* , Deodar or Himalayan Cedar - *Cedrus deodara* or the Cedar of Lebanon - *Cedrus libani*.



(Left) - Atlas cedar :  
(Centre) - Cedar of Lebanon:  
(Right) - *Mature*, Cedar of Lebanon:

[www.devongardenstrust.org.uk](http://www.devongardenstrust.org.uk) (5.14)

However, there can only be one variety of Cedar that fits within the timeframe of this album and that is the Cedar of Lebanon, which is documented as being introduced into the British Isles c1639. The Deodar Cedar was introduced c1822 - 1831 and the Atlas Cedar did not appear until 1879, which was much too late to be included in these photographs.

The Horse Chestnut or Lime trees present themselves as the most likely candidates in photograph [70]. Both are documented as being planted in parklands and estates. ([www.Meath.ie](http://www.Meath.ie))

I can suggest several species of tree that fit the shape depicted and fit within the necessary parameters. Yet despite these facts, and the subsequent narrowing of the research, I am still unable to pinpoint the exact location from where the photograph was taken. One speculative place could be the field of Elm trees planted by Thomas Bligh (1685 - 1775) on his estate 'Brittas' at Nobber, Kells, Co. Meath Ireland, approximately 20 miles from Somerville. The trees were set out in a regimented formation (like soldiers on parade), as a memorial to the battles fought in the *Seven Years War* (1754 - 1763). Not to be confused with Brittas House, Clonaslee, Ireland.



70



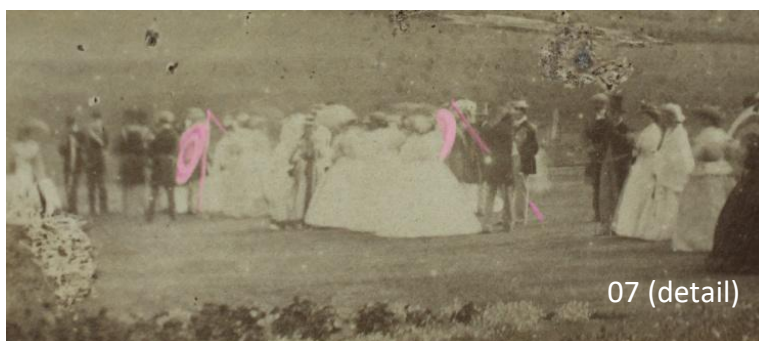
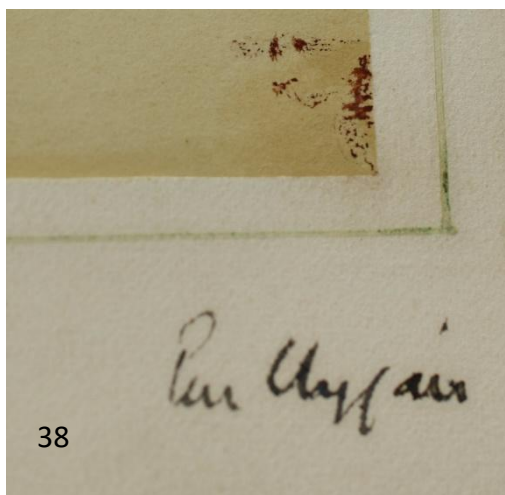
38 (enhanced)

The columned building or folly is not recognised as belonging to the Penllergare estate.

Photograph [38] shows a social gathering arranged around a Cedar tree (*Cedrus libani*), and a colonnaded folly or similar building to the right of the picture.

This image has also been annotated at some time, but the lettering is somewhat ambiguous. The transcription by the NLW, is *Pen Llygain*. Research suggests that there is no such place. However if the word *Pen* and *Llygain*, were to be joined making *Penllygain*, and the last letter *n* substituted with the letter *r*, we end up with *Penllygair*, perhaps a misspelt 'Penllergare', home of John Dillwyn Llewelyn. Tantalising as this may appear, the visual research cannot match this image with the estate of Penllergare. Not long after Llewelyn's death,

a visitor to the estate wrote a detailed account of the plant life in the Penllergare grounds, but there was no mention of any Cedar trees within the landscape. (Dillwyn 1848: 30) There is no doubt that Jones and his family would have visited the Llewelyns' at Penllergare at some time. But in this instance, the annotation is incorrect, perhaps it should be attributed to another of the album's images. Nevertheless, we may yet shed some light on the location of this photograph in the following section, group Q<sup>2</sup>.



The people photographed in this social gathering [07] are participating in a game of archery, a popular pastime during the 1800's for both men and women. (The targets have been highlighted in the cropped image above, for clarity.) Many *toxophilite* societies were instigated during this period, though these societies had been known since the 16<sup>th</sup> and 17<sup>th</sup> century. ([www.longbow-archers.com/](http://www.longbow-archers.com/))



11



33

Nevertheless, I can make educated guesses relating to the location. The landscape is predominantly flat. This may well indicate Central-Ireland, Cambridgeshire or parts of Northumberland. The water-features and river scenes are reminiscent of the Coquet Valley, Northumberland, and also the River Maigue running past Adare Manor, Co. Limerick, the home and former seat of the Earl of Dunraven and Mount-Earl. Jones knew the family, through their ancestral links with Talbot and his cousins, and possibly by visiting them at Dunraven Castle, Southerndown, South Wales. It is likely that Jones and his family would have visited the Dunravens while staying in Ireland, as Adare

Manor is located approximately 140 miles to the south-west of Somerville house, and would have been easily reached by train within a matter of hours. Nonetheless, despite the fact that this location gives the impression of being an obvious candidate for this group of photographs, but not one photograph can be exactly matched to the Adare estate. The formal gardens, were completed by the 3<sup>rd</sup> Earl, Edwin Richard Wyndham-Quin, (1812-1871) by the 1860's. ([www.adaremanor.com/en/historic](http://www.adaremanor.com/en/historic)) This makes the likelihood that Jones or Portia, would have included some aspect of them in the photographs in A900, even if they had visited there during the 1860's and 1870's. Jones is known to have photographed at Powerscourt in the 1840's, but those gardens were not planted until the 1870's.

Talbot corresponded with a number of like-minded peers, with a penchant for scientific enquiry. This included the astronomer William Parsons (1800-1867), 3<sup>rd</sup> Earl of Rosse, who lived at Birr Castle, Birr, Co. Offaly. Birr was formerly *Parsonstown*, named after the parson family the principal land owners of the area. Jones had knowledge of Parsons, through his acquaintance with Edwin Richard Wyndham-Quin (1812-1871), 3<sup>rd</sup> Earl Dunraven of Adare Manor, Limerick, Ireland. ([http://foxtalbot.dmu.ac.uk/ 5206](http://foxtalbot.dmu.ac.uk/5206)), but again the link remains speculative.

### **Group Q<sup>2</sup>: [32 36]**

The social aspect of A900's images continue in this sub-group Q<sup>2</sup>, but the location has changed. Photographically they are now more arranged, albeit



informal, yet, an organised pose, which is characteristic of Jones's earlier photography.



32



36

Jones appears in both photographs [32 & 36]. Standing in the centre of [32], he is leaning against a column and facing forward. The lady sitting next to him resembles his daughter Christina. From this I can speculate that the man to the far right is her husband Alfred, and the boy sitting at her feet is her son Raleigh. Ostensibly, this places the location in Northumberland, which is logical for several reasons. However, the argument that this supposition makes, is one that



has not been answered thus to date. Image searches have only found similar looking buildings, no exact matches.



32



36



39



09

In returning to examining the layout and the arrangement of the people in the photographs, it becomes apparent as to why Northumberland is perhaps the most obvious location. We know Christina and her family lived in Lesbury, a few miles away from Alnmouth and Foxton, and these photographs have been researched in groups 'J, K and L'. The boy sitting at Christina's feet, [32] is patting a dog. This is the same dog as photographed in group "M" [39] shown on the

previous page. The sullen looking man sitting on the chair in [36] is also in a damaged photograph [09] from group "E", sitting on the grass with what looks like a shot-gun. I can only speculate on the identity of this man. But considering his prominence in photographs [32 & 36] and the exchanging of places with Christina, from seated to standing, I can make a logical argument for him being Alfred Grey, Christina's husband and Raleigh's father. These three images or more, [32 & 36], [09(E)] & [38(Q)] may have been taken at the same event, or at least within as brief period of time, since Raleigh gives the impression that he is wearing the same type of clothing and hat (considering children grow out of clothing between one year and another), his stature remains the same. Similarly, the stature of the girl [36], does not alter, so we can quite confidently claim that she is Isabella, Jones's daughter. She is pictured standing next to Jones, (her father), in [36] which supports their kinship. Portia appears to be absent from these photographs, perhaps she is taking the photographs.

#### **Group R: [65 67 74]**

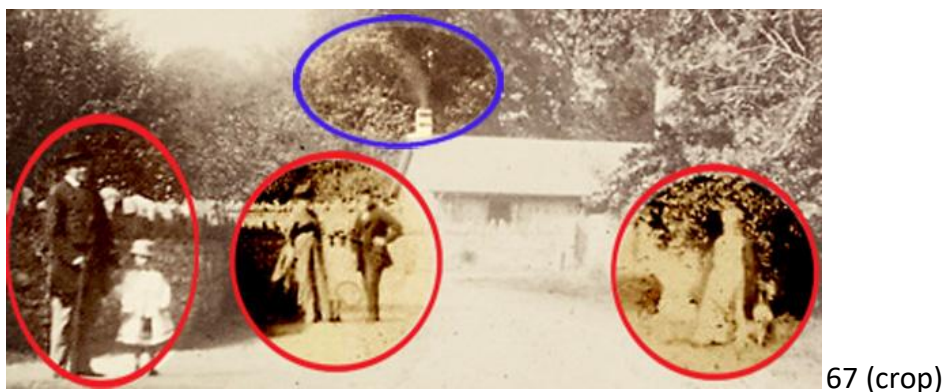
A number of photographs in A900 were taken at Somerville Ireland, group "P" proves this. Although we can only speculate where the images from this group "R" were taken, all the photographs [65, 67, & 74] are from the same vicinity.



67



If we compare two photographs, one from group P, the other from this group R [67 & 68], the same gentleman, William Somerville, is in both images.



The photograph [67] shows an arrangement of three groups, from the left we have William Somerville and a child, central is Jones, a woman, perhaps Portia or Maria and another child, and to the right-hand side beneath the trees is another group, perhaps the nannies and the other children and pets in this outing. We can even see the smoke from a chimney at the lodge-house (circled in blue, above) which indicates a relatively short exposure time, perhaps a shutter speed of only a few seconds, or shorter.



65



74



74

These two photographs [65 & 74] are of the same location, which appears to be an overgrown gate-house, belonging to an estate or large house. The windows suggest that the dwelling may have been inhabited. I could speculate that this is also near the Somerville estate, due to the sequential positioning of the photographs in the album. They are in the middle of the other Somerville images. (Group P: 64, 66, 68, 69 & 71 and Group R: 65, 67 & 74)

In the cropped, close-up of [74] (above), the movement of the trees has been caught by the camera's moderately slow exposure speed, similar to [67] also indicating the same photographic process was employed, also the lens distortion is the same as in group 'N', indicating the same camera was used. Above the entrance is what appears to be an emblem, a coat of arms or name plate, which,

if deciphered, would have enabled me to find the exact location where these images were taken. This is not the case thus far, and the secret remains with the album for now. Therefore, the supposition remains that this is probably within the vicinity of Somerville. The stone walls, topped with vertical rough-dressed cap-stones, can be found around the estate. I may have assumed that images [65 & 74] are of a gate-house or entrance to the estate, they could equally be a folly or monument, or another nearby estate or park.

**Group S: [23 27]**

The National Library of Wales have these photographs annotated as follows:

23. [*Street scene, Bath, looking down Lansdown Hill towards Broad Street*]

27. [*Street scene, Bath*] (06/01/2011 - 21/11/2014 and to date)

They are both in fact photographs looking down Lansdown Road towards the centre of Bath itself. [23] has been taken in an area known as *The Belmont*, the exact location is at the junction of Alfred Street. [27] has been taken on Lansdown Road, this time slightly further up the hill, but also facing in the direction of Bath. This group is unlike some of the others, inasmuch as finding the location was fairly straightforward, but it raised a number of further questions.

On close inspection the area where these images [23 & 27] were taken has changed very little; in comparison to the modern photograph on the following page, the core buildings are still in situ making positive identification possible.





23 (enhanced)



2011

(5.15)



27(enahced)



2011

(5.16)

What is apparent is the difference in quality between the two images. [23] is more yellowed and much more faded than [27], which has a slightly more purple/brown hue to the darker areas of the print. This indicates that these photographs had been taken at separate periods, or at least printed on different occasions on dissimilar papers, commercial paper post 1860, contained a dye. (Lavédrine 2009: 114) , this made images less prone to fading or yellowing, an alternative was to gold tone a print, but this was expensive.

Another anomaly with these photographs is their pictorial or aesthetic style. The two children observed at the bottom of [27] is something not seen in any other of Jones's photographs. They could easily be trimmed from the final print, hence the high position of the camera.

Although it had been reported that while Jones was getting personal tuition with the Calotype process from Talbot at York in 1846, (Schaaf 2003: 222) which drew large crowds at this spectacle, they did not feature in the images produced. Was this simply owing to the slow sensitivity of the Calotype process at the time, or did Jones orchestrate the crowd to make a clear-way, preserving the photographic aesthetic, if so, then [27] is probably not Jones's work.

If Jones had taken the image [27], the children accidentally included in the frame, may be a result of Jones instructing a member of his family, Portia, Christina or Isabella on the principals of the collodion process. For the elevated positioning of the camera is a recognised preferred angle used by Jones. The idea the photograph was from a commercial photographer, may have been a possibility, but the image is not technically proficient for retail either.

My assessment here is that [23] the older photograph and print, is much more likely to have been made by Jones, whereas [27] may have been produced under the direction of Jones, and not actually by him, also it could possibly be a close friend or fellow ecclesiastic photographer, such as Rev. Francis Lockey (1796-1869) Lockey, was one of the first Calotype photographers in Bath. (1849) ([www.brlsi.org/](http://www.brlsi.org/))

#### **Group T: [29 52 53]**

This collection of images is put together because they relate to sailing. Jones's passion for all endeavours photographic was only outshone by his fervour for sketching and painting. His preferred subject matter was anything connected

with the maritime environment. The study of shipping vessels, whether beached, docked, loading or repair, is a constant theme in Jones's work.



29

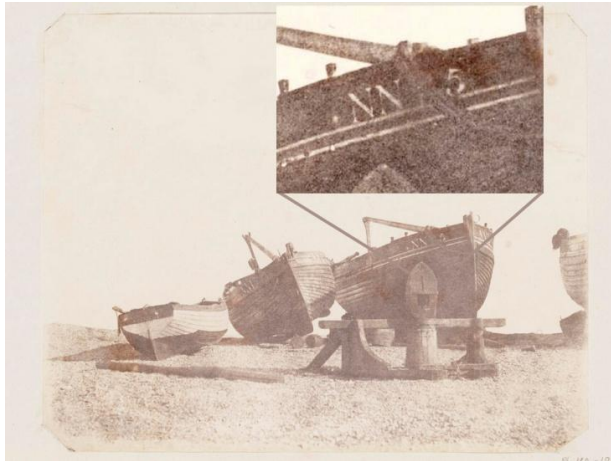
V&A: PH.43-1983 (5.17)

As this assortment of photographs from the Victoria and Albert Museum collection (V&A) and A900, illustrate, Jones was both prolific and constant in his photographic nautical image making. The V&A's description of the type of process used in making the print, is especially interesting in the case of A900. PH.110-1983 (following page) has been produced using albumenised paper, which is the same kind of printing paper found in A900. Perhaps this could also be used as an indication of the age of the print production in both collections. An abridged classification of these prints by the V&A gives: PH.43-1983, c1844-c1846 as production dates. PH.110-1983, Eastbourne, c1853. This information was obtained from the designation on the side of the boat "NN" (Newhaven), shown on the following page.



52 (enhanced) & 53





V&A (PH.110-1983) (5.18)

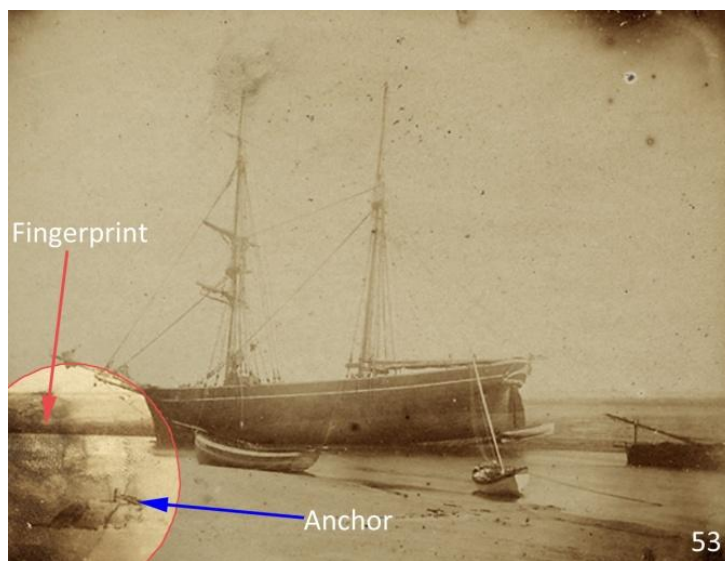
By enhancing [52] I was able to interpret the lettered markings on the side of the boat and find "BK 326" although there is a chance it maybe "BR 326". By checking these against the fishing boat registration codes, I could make an informed assumption as to the region the boat was registered and was moored or worked.



"BK" is the designation for Berwick-upon-Tweed, which is situated approximately 30 miles north of Alnmouth. "BR" is also a possibility, as this is the reference for Bridgwater, which lies approximately 30 miles south-west of Bristol, so both initials are possibly significant, as Jones had photographed in both locations, Bristol and Alnmouth. Nevertheless, the Alnmouth connection appears to be the most rational, as it fits within the chronology of the photographs in A900.

Other variations of letters, were examined, including "SR", is Stranraer, situated on the south-west of Scotland, and "SK", which is not a designated prefix.

By squinting your eyes, you can just about make out the "BK" lettering from the various enhancements within the images, (previous page). Both images [52 & 53] typical of Jones's style, the landscape and seascape around Alnmouth harbour and Foxton beach are also in keeping with these photographs. Accordingly, I can make an informed speculation that these photographs were taken on the coastline around Alnmouth.



By enhancing [53] Two additional features in the print can be seen. Firstly, there is a fingerprint, most likely that of the printer on the negative, which indicates a glass / wet collodion negative. Secondly, there is the outline of an anchor or buoy close to the shore where fishermen tied up their smaller boats, which fits Alnmouth harbour as a location.

The visual indicators in these images give some clues as to where and when they were produced. They can only be absolutely correct when a visual indicator, or written documentation, can link them to that exact location. Otherwise the

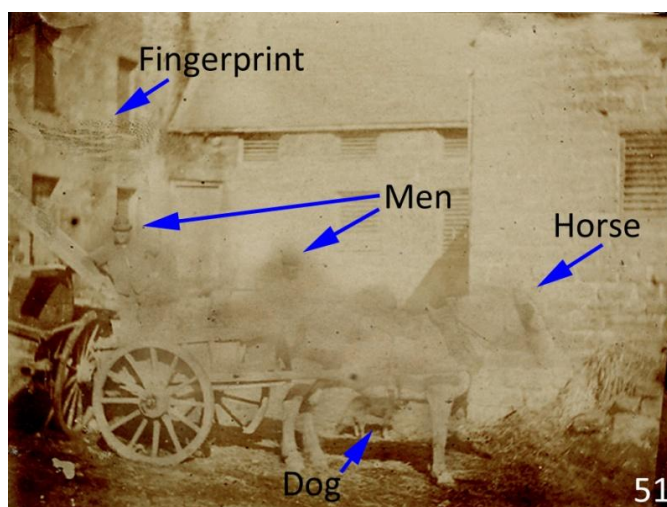
most accurate deduction is speculative at best, hopefully this will be a valid aid and a catalyst for future research.

Therefore, my supposition is that [29] was taken in Bristol or Swansea dock.

There is also the possibility that it was made when Jones lived in Belgium, perhaps, Ghent or Ostend. The ship in [29] is lashed up in a dry dock, whereas PH.43-1983 is moored alongside a sea dock. [52] is sheltered just off the beach at Foxton and [53] is beached at Alnmouth, where the river Aln meets the sea, and this tallies with the Northumberland sequence in A900.

#### **Group U: [51]**

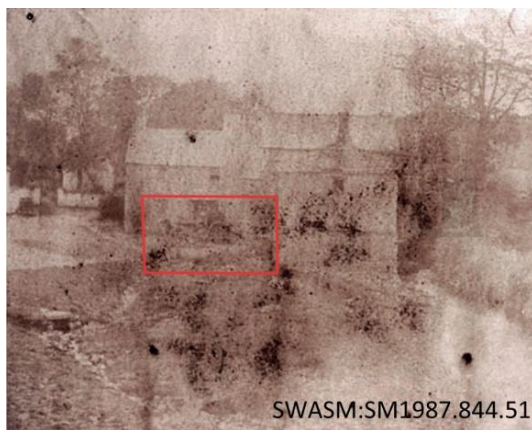
This image has been left in its own group, because it did not quite fit into any other group. It could have been taken at Foxton, around the farm buildings there, but it could equally be from a trip to Ireland, or elsewhere. The connection with Northumberland is due to its position in the album because [51] sits right in the middle of the Foxton and Nether Grange photographs.



#### A note about this photo-adjustment.

This image had faded so much that even though it had been enhanced using Photoshop, further darkening was needed. This has resulted in what appears to be a dark mist around the objects of interest in the image. This mish-mash improvement was found to be the best way to show the photograph with reference to the reproduction in this research.

Because of the limited unique visual information in this photograph, I can only surmise as to the location from which this image was taken. An image that looks similar, but has no immediate connection, is one taken by Augustus Frederick Francis Lennox (1824 - 1883) c1853 of Black Pyl Mill, Swansea. Lennox was a keen amateur photographer, his father John George Lennox (1793-1873) was a good friend of Llewelyn. (Chanan 2013: 179)



In the red square of this rather poor condition print from RISW/Swansea Archives collection, is a horse and carriage, perhaps in a similar setting to [51] albeit rotated at right angles. (5.19)

Evident in [51] is another partial fingerprint, or palm-print, indicative of poor or careless handling of the glass plate negatives, or it could be due to cross contamination with wet hands on the albumenised paper. If the original negative was on a Calotype paper sheet, the fingerprints would not have shown through, due to the absorbent and slightly rough matt surface. On a glass plate or the albumen layer on coated paper, an oily fingerprint would lie on the shiny surface creating an indelible mark. Jones was known to be an untidy technician, he often had to wear white gloves due to his hands being stained with light sensitive silver-salts. (Morris 1997: 492) However, his negatives and prints of his early work do not show any of these traits, this may be due to Heinemann's printing, or that they remain un-noticed due to the Calotype paper surface.

Jones also worked with the daguerreotype process, which demanded not only fingerprint free, but dust free surfaces, and Jones ultimately became very proficient at daguerreotypes.

From this I can surmise that the prints in A900 have been made by someone other than Jones, or perhaps a more care-free Jones showing his children how to print.

#### **Group V: [18 22 26]**

There are three photographs of engravings produced from the original paintings, in A900. When these images were originally grouped together, the expectation was that research process of this set was going to be straightforward. The extent of the investigation was simply to find out the titles of the painting and who the artists were. The resulting answers to these straightforward questions, would probably show that they were painting by artists Jones admired. Except that this prognosis would only just scratch the surface. A much more significant revelation was about to be discovered. The significance lies not so much with the engravings themselves, but with the artists, and their influence on Jones's paintings and photographic diversity throughout his career.



22



18

The first and easiest photograph of an engraving to identify was [22] "The Fighting Temeraire", completed in 1839 by Joseph Mallord William Turner (1775-1851) arguably one of the most recognisable paintings of all time. Also the same year photography was announced

The second photograph of an engraving to be identified was [18] also by Turner, "Oberwesel" painted in 1840.

Discovering the provenance of the third photographically printed engraving [26] (shown on the following page) proved much more difficult. The style and subject of [26] at first glance gave the impression of being significantly dissimilar from Turner's work. The painting resembled that of the Flemish style of landscape painting. However, there were similarities within the subject matter of all three etchings. Water, sky and composition, but within these parallels, we have arranged groupings of people, doing regular country pastimes and also the symbols of the industrial progress of invention.

A number of painters were investigated, especially those painters Jones was known to have been associated with, Prout, Ruskin, Chambers, Vernet, but unfortunately to no avail.





26

The visual research aspect of this method relied upon physically recognising or matching items within a part or the whole of a photograph. Optical recognition or computerised visual matching systems which could automatically match-up one image with another, were thought to be beyond the reach and budget of this research. However, Google and other search engines, now have a facility to do just that. The results are not fully conclusive and often there is no match, nevertheless it does work. Using this search system on photograph [26] resulted in an answer I had been struggling to find. The engraving was from a painting by Augustus Wall Callcott (1779-1844) titled *Returning from Market*. Further research and reading discovered the engraving was actually titled, *Crossing the Stream*, and was one of three similar paintings of the same theme. This great revelation and advancement on the visual search for images came as a bit of a shock. Had all the hard work put into the methodological system been simply superseded by the click of a button and a smart algorithm? The simple answer is yes, but there is a caveat. In the future I am sure there will be a greater degree of accuracy, but for the moment, these visual search systems can only be used as additional methods of research, hybridised with traditional paradigms.

Starting with [22] Turner's *The Fighting Temeraire*, was there any more these engravings could reveal about Jones, or their significance in the album? There was controversy with the original 1845 engraving, the engraver James Tibbits Willmore (1800-1863) amended the perspective of the three masts on the Temeraire, and layout of the tugboat's funnel and mast. The copy in A900 appears to be Willmore's 1845 edition. There was another engraving made of *The Fighting Temeraire* around 1858. Records show the engraver's name as unknown. (Rawlingson 1908 :22)



Turner's  
original  
painting



22



Willmore  
1845



Willmore  
1859-1861



Prior  
1886

(5.20)

My research has discovered a third engraving, a much later one made in c1886 by Thomas Abiel Prior (1809-1886). Both Willmore and Prior had made a number of engravings by Turner, there is good reason to suppose that the unknown engraving of *The Fighting Temeraire*, was also by Willmore. The dates fit within the parameters, and due to the original controversy Willmore's amendment had, this would account for him producing a second etching. Notes suggest that the corrections to perspective Willmore added, were not entirely his fault. According to Judy Egerton



(1928-2012) (National Gallery) in her book *Making and Meaning, Turner and the fighting Temeraire* (1995), Willmore was advised by marine artist Edward Duncan (1803-1882), who, incidentally, painted a large number of maritime scenes around Swansea and Gower, on the correct layout and arrangement of tugboats, rigging and suchlike. It is these areas of contention that Willmore appears to have taken all the flack. Perhaps this persuaded him into making a second artistically correct engraving. It should be noted that Willmore's 1845 engraving is titled *The Old Temeraire*, his c1859 engraving is titled *The Fighting Temeraire*. The engraving photographed and printed in A900 is Willmore's 1845 facsimile, perhaps preferred by Jones for its technical accuracy.



*Oberwesel* 1840 (National Gallery of Art, Washington D.C.)

(5.21)

The engraving of *Oberwesel* by Turner in A900 [18] is also by the hand of Willmore and was produced in 1844. The original painting is a mix of watercolour and gouache. This technique is emulated in some of Jones's paintings.

The last engraving in the album is [26] *Returning from Market or Crossing the Stream*, by Augustus Wall Callcott (1779-1844).



26



(Tate) (5.21)



(Bonhams) (5.22)

Not only did Callcott make variations of this painting, but there is a selection of different engravings made from Callcott's painting. This adds another layer of complexity in finding out which version of the engraving was photographed. It has to be noted here, that the finding of the exact engraving is not the principle exercise in this assignment. Nonetheless, accurate matches could offer some additional insight into the manner and character of the owner, constructor or photographer of the images within this album.

The known engravers of *Returning from Market* or *Crossing the Stream*, are Cousen and Archibald L. Dick (1793-1856). There is another engraving, which is annotated as published by, W and E Finden. However, William Finden (1787-1852) and his brother Edward Francis Finden (1791-1857) were both engravers, which may imply that one of the brothers was the author of the third engraving.



26



*Crossing  
the  
Stream:*  
by J. Cousen



*Returning  
from  
Market:*  
Unknown  
(E or W Finden)



*Crossing  
the  
Stream:*  
A. L. Dick

(5.24)

There are two principal areas in which obvious differences in the engravings can be seen. Firstly, the gap between the trees in [26] is filled-in at the bottom. Cousen's version shows a gap, whereas both the Finden's and Dick's versions display no gap.

The other significant variation is the rendering of the wisp-like clouds. In this case [26] is also a close match to the Finden version, closely followed this time

by Cousen's. The Dick reproduction has a much flatter style. In order to confirm the copy in A900 as the Finden edition I looked at one more significant similarity, the tree stump (positioned just below the trees on the far left of the print). Here again the Finden copy matches. By overlaying the Finden engraving on top of [26] and removing sections we can see they fit exactly. The only caution here to all this is that it should be noted, that the identification of the actual engraver remains inconclusive, either W. Finden or E. Finden.



(5.25)



26

Cousen

Finden\*

Dick

,5.26)

These illustrations show the subtle variants between the different engravings, and as a result can be used to identify the engraver.

\* "W" or "E" Finden





26 Cousen Finden\* Dick (5.27)

The photo-historian Marcel Safier, via email (18/01/15), has suggested that the photographs are very likely to have been copied from the engravings, by a professional photographer. Copies of artworks, engravings, paintings and drawings were very common during this period (1860's onwards). The size of the prints would suggest they had been taken on a half-plate camera (4.5 inch by 6.5 inch) and then subsequently trimmed down to fit into the album. Safier also proposes that the photographs of the engravings may have been produced by the maker of the album because they liked them. The research here would indicate that the artists work portrayed in the engravings had a greater influence upon Jones than just a preference or pretty picture.

The fundamental relationship between the painters with whom Jones either knew, was taught by, or admired, and Jones's artistic endeavours from which he drew inspiration and eventually emulated through his own paintings and photography, is one of appreciation and adaption. What is most noticeable with Jones's work is the scope in which Jones brings them into play. For Jones understands better than most, the artistic balance, the subtle nuances and the limitations between the artist's pallet and the photographic plate. And he was

able to exploit them to his advantage. From the positioning and posing of figures, to the arrangement of groups of people, Jones retained a painter's stance to his handling of photography, but he equally knew how the photographic processes rendered this artistic approach. Jones had an innate understanding of how colours and light would be shown on a photographic print, simply by juxtaposing contrasting elements within a scene, so that they presented themselves visible and well defined in a photographic print.

A painter could choose the size of the canvas needed in capturing the desired representation required. The photographer, on the other hand, was restricted to the boundaries of the frame and the capabilities of the lens. Jones tried to overcome this problem by taking two photographs of the same subject, with the camera swivelled from the left and then right, which could be joined together when printed to form a wider view. Eventually Jones would go on to design a purpose-built camera that would facilitate the taking of a panoramic photograph using two lenses onto a single sheet, this is explored in the appendix.



Vernet



Jones (Naples)



Callcott



Jones (Margam)

(5.28)

From Left to Right: (**previous page**)

Vernet: *Bay of Naples, from the north*. [www.wikigallery.org](http://www.wikigallery.org)

Jones: *Santa Lucia, Naples*. The Metropolitan Museum of Art, New York

Callcott: *The Passage Point* 1829. [www.wikigallery.org](http://www.wikigallery.org)

Jones: *Margam*. J Paul Getty Museum

Finally, Jones transformed his photographs back into paintings, by simply painting over them. There could be numerous reasons as to why he did this, during the mid-1840's the photographic process was still unpredictable; some photographs were excellent, and others became spoilt by chemical contamination or such like. This was usually only found out after the negative had been developed.



Jones (salt print)



Jones (painted-over salt print)

(5.29)

*Left then Right: (above)*

Jones: *House of Sallust, Vesuvius behind Pompeii*. National Media Museum, Bradford

Jones: (Painted onto a photographic print) *Pompeii*. Museum of Fine Arts, Houston

This usually meant taking a few pictures of the same subject to ensure that he would have a good negative to print from. There was also an intrinsic problem with the photographic printing process, it was prone to fading. By painting over them a permanent depiction could be recorded in pigment, and any

imperfections could easily be obliterated of subtleties or moving object could be added with a few carefully placed brushes of paint. Of course, it may have been financially driven, an opportunity to sell more prints from Talbot's Reading establishment, with some in colour.

#### **Group W: [60a 60b 75a]**

This final group in this chapter are all missing images, empty pages with only the remaining residue of the glue left visible.

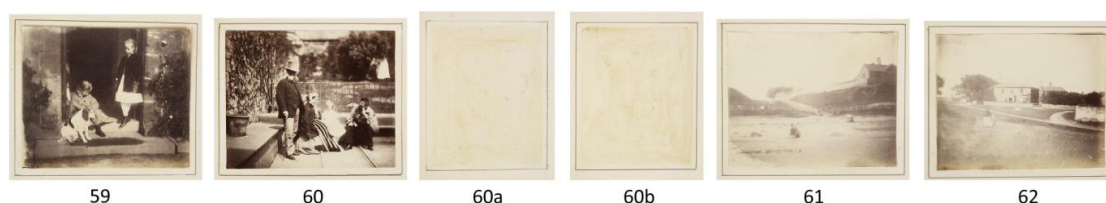
There is very little to say about them, except wonder what photographs they may have held. Unlike those in group 'E' [05,09 & 35] where the photograph has been physically removed leaving small parts and remnants of the image behind, the pages are blank. It is as if the glue has dried-up over the years and the photographs have become detached from the page and perhaps fallen out.

By comparing the technique, the glue has been deposited onto the pages in group "W", with those in group "E", we can see that the method varies significantly. Suggesting that at least two people had constructed the album, or that a second style was employed. This would imply that the album had been constructed or amended at different periods in time, perhaps over a couple of winter or summer vacations.

The addition of a letter after the number [60a] denotes that the page lies between [60 & 61] the following letter [b] follows [a] also in between [60 & 61].



The significance of this is that we can look at the photographs prior to, and subsequent to, where the gap is and get an idea of what genre the missing image could have been.



According to the album's chronological order, I would expect to see images from around the North East of England, specifically Lesbury, Alnmouth and Foxton, also possible is Scotland.



The sequence around [75a] is slightly more confusing, since the locations would suggest Ireland around Somerville, Co. Meath and Foxton in Northumberland. The doubling up of [61 & 75], the beach at Foxton, may have been added to this section of the album [75] merely because it was a better print than [61] and on the premise that it was one of the last images to be put into A900.

By establishing the fundamentals of each image, A900 can once again be appreciated as a family album, but this doesn't fully explain the inconsistent and irregular format of the album's construction. In order to comprehend this idiosyncratic layout, some of the more peripheral findings need to be applied, and this new interpretation is explained in the following chapter.

### The New narrative of Album 900:

Chronologically in the order they appear in the album

Album Placement	Deconstruction Grouping	New Narrative
Inner cover	-	Signature of Georgiana Calvert-Jones
01	A	Heathfield, Swansea. Jones's ancestral home.
02	G	Portia and Jones at Waterloo Crescent Dover.
03	H	Camden Crescent, Dover, rear of Waterloo Crescent, Portia's home.
04	F	Jones and Portia, at Ynyscedwyn House, Swansea Valley. Most likely, not long after they had been married. (1858)
05	E	Damaged photograph, remains of the print stuck to the page. A similar child's dress as in 36.
06	D	Horse and Groom (same print as 10) location unknown, most likely Northumberland.
07	Q	A crowd, including family and friends, gathered around archery targets. most likely Northumberland or Ireland.
08	D	Christina sitting side-saddle on a horse, at the same location as 06, 08, 10, & 12
09	E	Damaged photograph, remains of the print stuck to the page. Taken at the same location as 06, 08, 10, & 12
10	D	Horse and Groom (same print as 06)
11	Q	In the grounds of a large house, appears to be Christina and Isabella in the foreground. (Also perhaps Alfred Grey)
12	D	Horse and Groom, displaying a side-saddle
13	A	Heathfield, Swansea. Jones's ancestral home. (1846 NNM)
14	F	Christina and her Grandmother, Harriet at Ynyscedwyn House, Swansea Valley.
15	F	Christina and Jones with his Pomeranian dog. Location is likely to be Bath.
16	H	Camden Crescent, Dover, rear of Waterloo Crescent, Portia's home.
17	O	A wedding photograph: Jones, Portia, Christina, Lady J. Brewster and Sir D. Brewster. Most likely taken at Dover. Around the time of Jones's wedding. (1858)
18	V	Copy photograph of a Turner engraving, 'Oberwesel' by Wilmore.
19	C	The upper lake Penllergare, August 1854: J.D. Llewelyn

20	G	A studio portrait of Portia's Mother, Merriel.
21	F	Christina with Horse, carriage and groom, at Ynyscedwyn House, Swansea Valley.
22	V	A photograph of Wilmore's 1845 engraving of 'The Fighting Temeraire' by Turner.
23	S	Lansdown Hill, looking towards Broad Street, Bath.
24	G	Portia with her Parents, on the steps of their house in Waterloo Crescent, Dover.
25	I	Portia and Jones outside of a small cottage. Portia wearing same clothing as in 24. Perhaps Dover.
26	V	A photographic copy of Finden's engraving 'Returning from Market. Original by Callcott.
27	S	Lansdown Hill, Bath. This time taken further up the hill.
28	O	Portia with perhaps Sir William James Herschel and his wife. Location unknown.
29	T	Dock yard scene, most likely, Bristol.
30	B	Milsom Street, Bath. (post 1878)
31	A	Heathfield, Swansea. Jones's ancestral home.
32	Q <sup>2</sup>	Jones and family, posed in a garden folly setting, with Raleigh Christina and Alfred. Most likely Northumberland.
33	Q	A composed photograph, of elegantly dressed women, by a river-bank. The woman holding the horses reigns is possibly Georgiana. Most likely Northumberland.
34	Q	Similar family groupings, of a top-hatted man with a group of ladies. Situated in a similar garden or estate. Most likely Northumberland or possibly Ireland.
35	E	Damaged photograph, remains of the print stuck to the page
36	Q <sup>2</sup>	The same location as 32. Again with Christina, Raleigh, Alfred (sitting) and Jones. Most likely Northumberland.
37	M	Most likely, Raleigh's Dog.
38	Q	Two separate arranged groups of people (faint print). Annotated Pen Llygain [sic], the building in the background is similar to one in 32 & 36
39	M	Isabella, Raleigh and two dogs, location most likely Northumberland.
40	Q	Most probably the same location as 34, this time with women and children. The boy in the photographs resembles Raleigh. Most likely Northumberland.
41	N	Isabella with two nurse-maids, Riccarton House, Scotland.
42	J	Group in the courtyard at Nether Grange, the boy in the picture is possibly Raleigh. Alnmouth, Northumberland.

43	J	Group outside the gates at Nether Grange, the boy in the picture would appear to be Raleigh Alnmouth, Northumberland.
44	J	Group in the courtyard at Nether Grange, (very faint print) Alnmouth, Northumberland.
45	J	Group in the courtyard at Nether Grange, Alnmouth, Northumberland. Jones's Pomeranian dog can be seen on the right of the print.
46	L	Looking towards Alnmouth, from across the river Aln. Northumberland.
47	C	Warkworth Castle, Northumberland.
48	J	Group in the courtyard near the entrance, at Nether Grange, Alnmouth, Northumberland.
49	J	Group in the courtyard at Nether Grange, Alnmouth, Northumberland.
50	J	Group outside the gates at Nether Grange, Alnmouth, Northumberland.
51	U	Farm yard scene (faint print) most probably Foxton, Northumberland.
52	T	Small fishing boat, most likely Northumberland, possibly Foxton bay.
53	T	Sailing ship docked/beached at low tide, most likely Northumberland, possibly Alnmouth.
54	I	Jones and Isabella outside of a small cottage. Same location as 25. Most probably Dover, could possibly be Northumberland or Ireland.
55	N	Isabella with two other girls, most likely relations of the Gibson-Craigs' of Riccarton House, Scotland.
56	B	Milsom Street, Bath.
57	K	A group outside Foxton House, Northumberland.
58	K	A group outside Foxton House, Northumberland.
59	K	Isabella and Annie Grey, outside Foxton House, Northumberland.
60	N	William Gibson-Craig, his wife Elizabeth (nee Vivian), Isabella and Jones, on the roof terrace Riccarton House, Scotland.
60a	W	Missing print. Due to its position in the album, conceivably, Scotland or Northumberland.
60b	W	Missing print. Due to its position in the album, conceivably, Scotland or Northumberland.
61	L	Foxton Bay, Northumberland. Same print as 75.
62	K	On the green, outside Foxton House, Northumberland.
63	K	A group outside Foxton House, Northumberland.
64	P	Annotated Somerville. This is Somerville House, Ireland, including what appears to be William Somerville in the foreground.
65	R	A horse and carriage outside what appears to be a gatehouse to an estate. Possibly Ireland or Northumberland.

66	P	Somerville, Ireland. Probably Portia and Lady M. Somerville in the foreground.
67	R	William Somerville and Jones, accompanied with women and children outside a small cottage. Most likely near Somerville House, Ireland.
68	P	William and Maria Somerville with their children and Portia in the steps of Somerville House.
69	P	Two ladies and a lone horse outside the stable buildings, Somerville House, Ireland.
70	Q	A similar landscape to 35 & 70, but the trees appear to be 'Lime-trees', perhaps Central Ireland could be the location.
71	P	Women playing croquet in the lawn, Somerville House, Ireland.
72	N	A lectern on the roof terrace at Riccarton House, Scotland.
73	C	Durham Cathedral.
74	R	Two women and a child outside the same gatehouse as in 65.
75	L	A group on the Beach, at Foxton Bay, Northumberland. Same print as 61.
75a	W	Missing print. Due to its position in the album, conceivably, Northumberland or Ireland.
76	Q	The Gentleman in the photograph appears to be Jones (wearing a smoking hat). Probable locations could be Ireland (Somerville) or Scotland (Riccarton)

(5.30)

**Chapter 6:**  
**The interconnections within Album 900:**  
**The Children's Album.**

By combining the unused extraneous elements from the previous chapter's findings, specifically, the parts that were not directly linked to the pictures in A900, but were nevertheless associated with the broader familial connections, a new perspective has emerged and a new narrative has been formed. One that whilst speculative, is consistent within the original scope the Jones family would recognise.

The aim of this chapter is to amalgamate all of the additional and associated elements discovered within this research to date. The interconnections analysed in this chapter are primarily based on the links discovered through exploring the expanded ancestral genealogy, and draws upon additional details from journals and archives, that are not at first sight directly related to the album, but provide some detail which supports the newly reconstructed narrative. These additional links range from those that are definite and most (highly) likely, to the more probable and possible speculative connections.

This is especially relevant in the research here with A900, and in view of the fact that the initial understanding of this album was relatively negligible, especially when compared to many other well known photographic bodies of work such as the photographs and albums of Lady Clementina Hawarden (1822-1865), and those of Julia Margaret Cameron (1815 -1879), both at the V&A Museum, plus

the albums acknowledged to be connected to John Dillwyn Llewelyn and Family.  
([www.library.wales/early-swanssea-photography/](http://www.library.wales/early-swanssea-photography/)) (Chanan 2013: pp189-190)

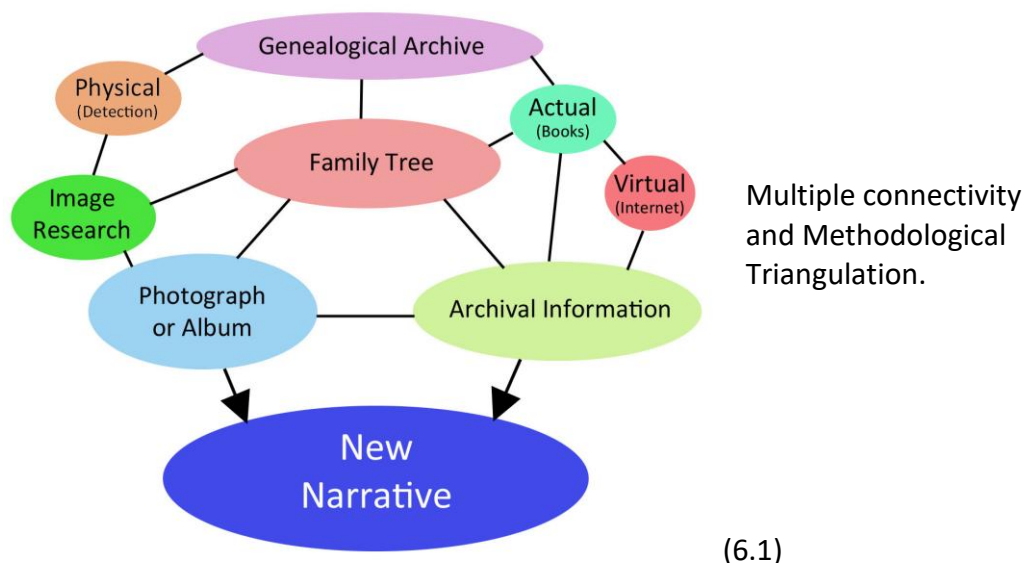
Combining the *other*, extra-data amassed from the initial analysis, from the previous chapter that were not directly associated with A900, and assimilating them with the new information that has been amassed from the deconstruction of A900, a new narrative can be formed by using a hybridised methodology that incorporates these extraneous connections. So that a comprehensible new narrative can be understood, the application of an interpretive method has been utilised.

The two combined areas of data can be expressed as, *album-centric*, and *album-peripheral*. The combination of both, create a more solid foundation upon which the new narrative can be based, often guiding it in a more contextualised manner. This also means that the more speculative aspect to the *album-peripheral* information, in relation to A900 itself is kept historically accurate, and the overall understanding of A900 becomes more comprehensible and fluid.

This has been the fundamental core of the research, making sense of the photographs in the album; the majority of which were completely unknown. In doing so, the research method focuses on any facet that is deemed connectable, from trees and details of architecture, to the tone or size of a print, and importantly questioning the validity of the already known and accepted facts.

The hybridised methodology took information from three major criteria, *Image Analysis*, *Archival Information* and *Genealogical Records*. By triangulating the

album-centric data sources with the album peripheral data, a robust, reconstructed new narrative could be formed. The result is that even if the deduction is eventually found to be incorrect, the historical analysis is accurate and can support further research. Limitations of privacy (100 years for a census to be accessible to the public), and economic parameters considered. (Is a small parish record or private pamphlet worth digitising? If it proves very expensive to access.), the methods used in this research, utilise partially and wholly, the actual, the virtual and the physical information within, a hybridised methodological process. The use of data and methodological triangulation, ensures that the information accrued is as accurate as possible, even if a supposition is made.



### Family trees and relevant discourse

To illustrate the interconnections of the enlarged family trees and archival findings the family trees can be simplified without losing any of the critical



details. For ease and clarity some of the finer points have been condensed, especially where the relation to A900 is minimal. (This also makes examining them printed here easier.) Where a connection is distant or through many generations, the lineage has been abridged.

A simple KEY, helps in keeping the information clear, but informative. (6.2)

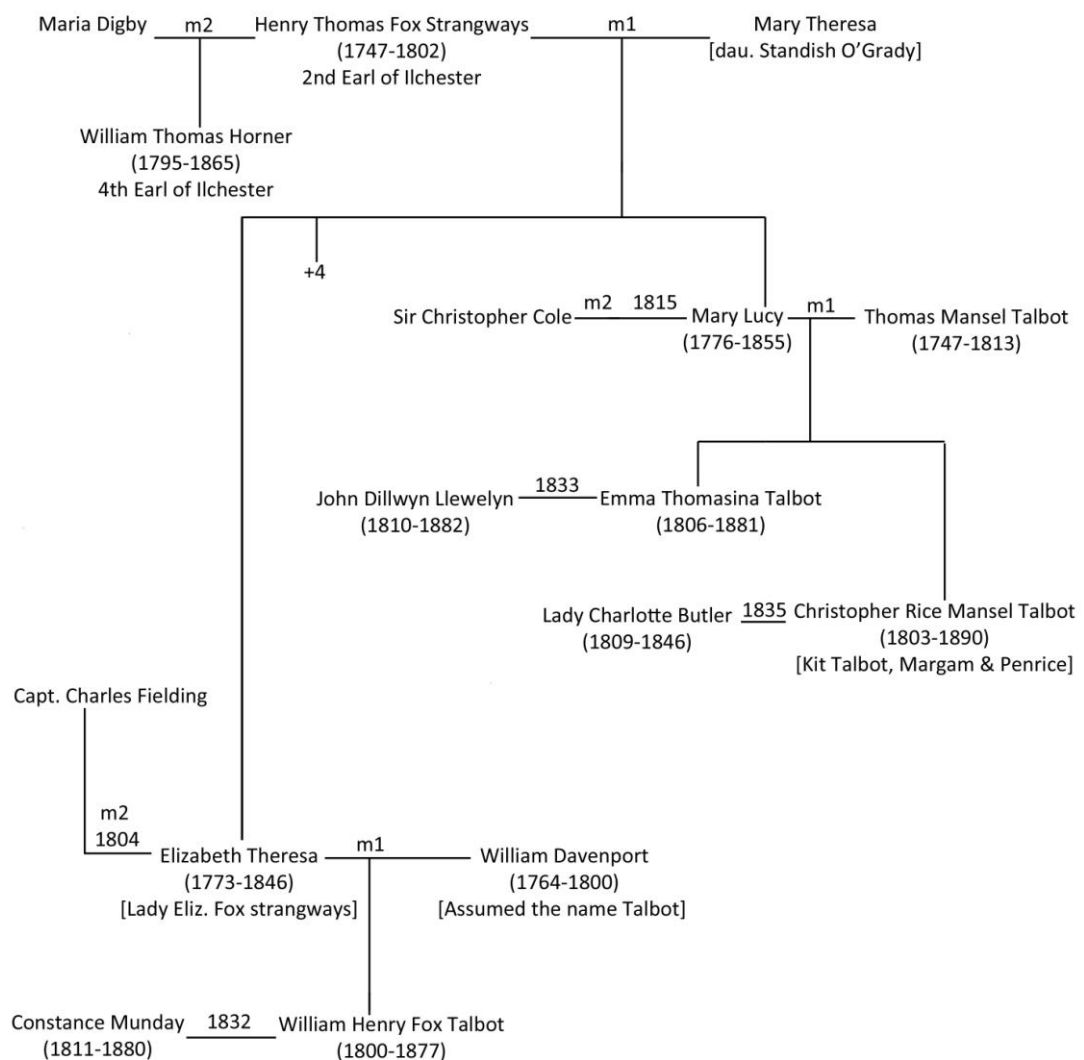
Symbol	Denotation
(1823-1895)	<i>Years lived</i>
c1824	<i>Approximate year - (1826-c1857)</i>
(-1856)	<i>Date of death {unknown date of birth}</i>
(1798-)	<i>Date of birth {unknown date of death}</i>
b.	<i>Birth information - [b. India]</i>
d.	<i>Death information - [d. Bath]</i>
+	<i>Children other than those named - +4 {four other children}</i>
m	<i>Married: may include year - m 1854</i>
m1, m2	<i>Married 1<sup>st</sup>, married 2<sup>nd</sup> etc. Positioned near to the individual identified</i>
[1 <sup>st</sup> . Earl]	<i>Square brackets contain useful information</i>
?	<i>Unknown or unsubstantiated information</i>

In piecing together, the various family trees, it becomes obvious that the majority of the people associated with A900 and the other Welsh Albums can be linked together through ancestry and social class. The family trees and the genealogical detail not only illustrate lineage, but also help highlight locations where individuals had once resided. Initially the object for constructing these family trees, was to make it easier to discover who was related to whom. It is commonly known that John Dillwyn Llewelyn (1810-1882) married Emma Thomasina Talbot (1806-1881) cousin to William Henry Fox Talbot (1800-1877)

originator of the negative/ positive photographic process on paper. From this fact, it would be easy to deduce that it is not beyond reason that Llewelyn was introduced to photography at an early stage in its discovery, through his wife Emma's connections with Talbot. We know this to be true, because the evidence is in the archive of Talbot's letters, 28 February 1839.

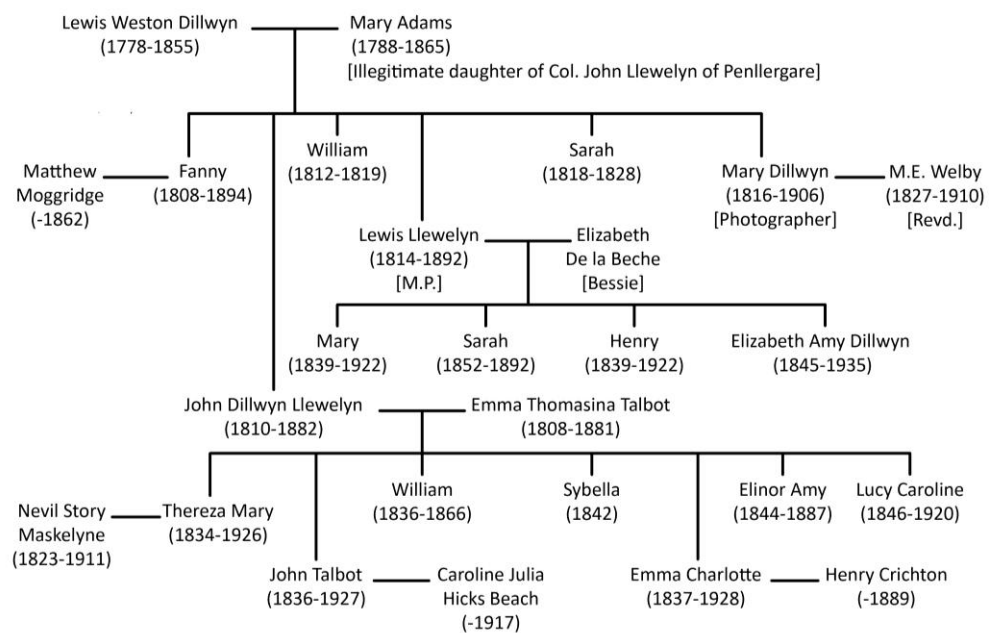
(<http://foxtalbot.dmu.ac.uk/3825>)

### Abridged Talbot Family Tree (6.3)



In creating extended family trees, it soon became evident that there was more than the occasional family connection. Moreover, some of Swansea families were more widely connected than others, and although it may initially appear superfluous to this research, the results tie into A900, and supplement the current understanding of the pioneering photographers of South Wales.

Another family of pioneering photographers in Swansea, are the Dillwyns'. John Dillwyn Llewelyn (1810-1882) married Emma Thomasina Talbot (1839-1881) in 1833, cousin of William Henry Fox Talbot, inventor of the paper photographic negative process, Photogenic drawings in 1835 and later the Calotype process 1841. It is due to Llewellyn's privileged connections, through his wife Emma and ultimately Talbot, that paved the way for them to see and practice Talbot's new process, only a couple of weeks after the 1839 announcement of the discovery was made.



(6.4)

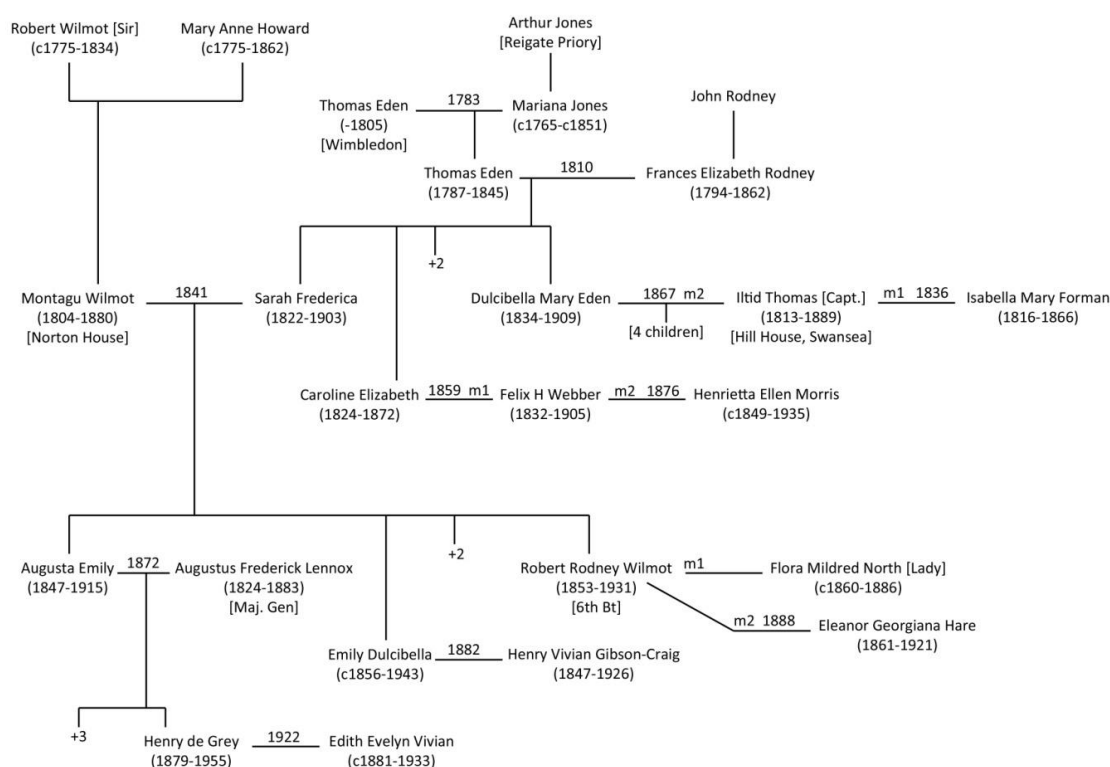
Both Llewelyn and Jones were recorded as trying the process to varying degrees of success, yet there is no historical mention so far, of the other photographic pioneer of the family, Mary Dillwyn (1816-1906). She is the first proficient female photographer in Wales, pre-dating Julia Margaret Cameron by at least twenty years. She was evidently intrigued with this new process, perhaps letting her brother Llewelyn experiment first, as techniques and processes improved. Talbot improved his Calotype photographic method first introduced in 1840. The 1841 process, although very similar, was slightly more sensitive, requiring less exposure, and a little more consistent, with less chance of images spoiling. Combining the newer Calotype process and a smaller hand held sized camera, Mary Dillwyn was able to photograph in an informal style.

Mary Dillwyn was not the only woman involved with photography, Thereza Mary Dillwyn Llewelyn (1834-1926), accompanied her father when he was taking pictures, and made her own photographs with her stereoscopic camera. (Morris 1999: 68) Llewelyn's wife Emma printed most of Llewelyn's negatives. (Morris 1999: 68) Jones's first wife Anne Harriet, used to assist him with his photography, when they went on excursions. (Buckman 1990: 9)

Looking at the other Swansea families, starting with a family called Wilmot in Swansea. Montagu Wilmot (1804-1880) resided at Norton House, near The Mumbles, and might provide a link with the Swansea gentry. Especially as Jones refers to Wilmot as a friend, in a letter to Talbot in 1847.

(<http://foxtalbot.dmu.ac.uk/> 5912)

The genealogical tree, on the following page, sets out to illustrate the connections from Iltid Tomas and the Forman family to principally the Eden and Wilmot families. These families also have connections with the Vivian, Webber, Rodney, Lennox and Gibson-Craig families, which are explained in subsequent genealogical illustrations.



Families of Swansea and their connections. (6.5)

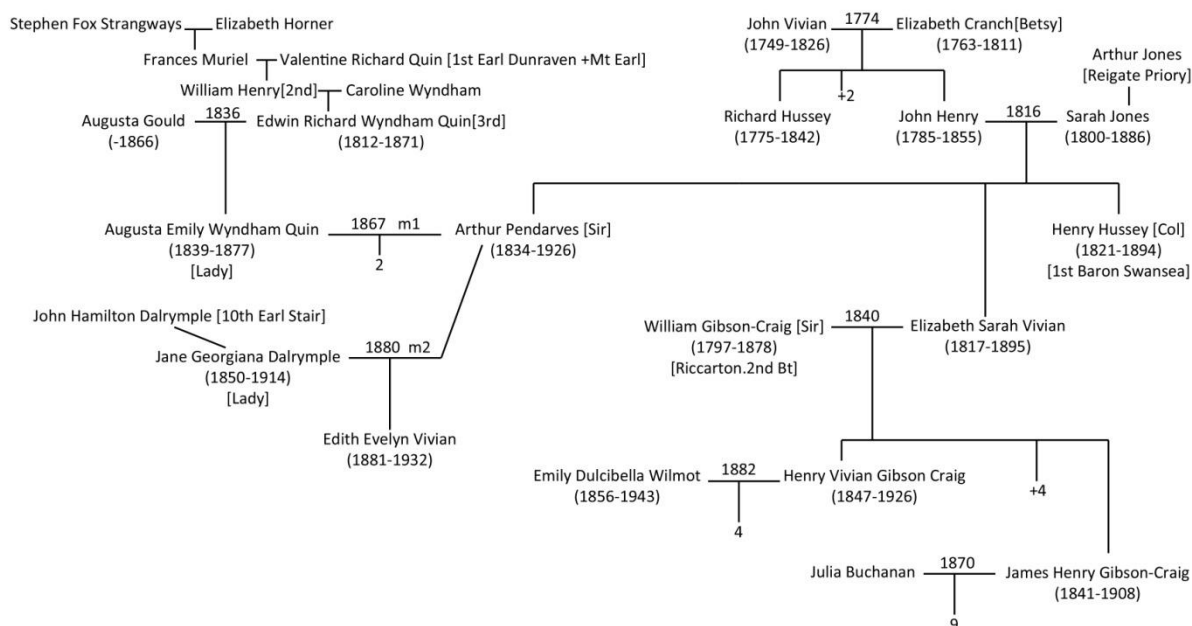
The Eden family lived at 'the Bryn', Swansea on what is now called Derwen Fawr. They were close friends of the Llewelyn family and featured in many of their photographs. Their family ties link with the Wilmots (Norton House) which are in turn connected to the Lennox, Gibson-Craigs and Vivians, the Webber family and the Rodney Family. Many of them feature in the albums or have contributed to them with their own photographs.



The two photographs (left), are of Caroline & Dulcibella Eden. The same photograph appears in album 1 (A1) and album 3900 (A3900), I can confidently attribute these photographs to Mary Dillwyn (1816-1906) since she has signed the image in A3900. As for dating these images, a educated guess is c1855. Mary Dillwyn married in 1857, and from that date onwards, her photographic endeavours declined.



One family that features in A900 are the Gibson-Craigs. Sir William Gibson-Craig (1797-1878), 2<sup>nd</sup> Baronet, of Riccarton House, Currie Scotland, married Elizabeth Sarah Vivian (1817-1895) [60] daughter of John Henry Vivian (1785-1855) and Sarah Jones (-1886), in 1840. Their son Henry Vivian Gibson-Craig (1847-1926) married Emily Dulcibella Wilmot (c1856-1943) daughter Montagu Wilmot (1804-1880) and Sarah Frederica Eden (1822-1903) of Norton House, Mumbles.



Vivian, Gibson-Craig, Wilmot & Wyndham Quin families. (6.6)

The genealogical trees, show us just how connected and interconnected these families were. For instance, the Vivian family were connected to the Eden/Wilmot families via the Gibson-Craig's. Henry Vivian Gibson-Craig (1847-1926) married Emily Dulcibella Wilmot (1856-1943) in 1882. But there is yet another connection. John Henry Vivian (1785-1855) married Sarah Jones (1800-1886), daughter of Arthur Jones (Reigate Priory). Mariana Jones (c1765-c1851) also the Daughter of Arthur Jones, who married Thomas Eden (-1805) of Wimbledon, in 1783. Arthur Jones's daughters are related, however there is a 35-year age gap between them, so they may not be sisters, but they could certainly be aunt and niece. Arthur Jones had ten children, and there is a very good chance one of them was also named Arthur Jones, but as yet this is unproven.

William Gibson-Craig (1798-1878) married Elizabeth Sarah Vivian (1817-1895) in 1840, they can be seen in photograph [60]. Jones was well acquainted with the Vivian family, it is perhaps as a result of the connections between the Gibson-Craig, Browne and Cadogan families with their links to Scotland, that prompted Jones's visit and the resulting photographs [41,55,60 & 72].

Another significant link with the Vivian family is with Arthur Pendarves Vivian (1834-1926). He is the father of Edith Evelyn Vivian (1881-1932) who married Henry de Grey Lennox (1879-1955) in 1922. This is another connection with the Wilmot and Eden families. Arthur Pendarves Vivian married twice, the second marriage connects the Vivian's to the Lennox family through Edith Evelyn, but it is the first marriage to Augusta Emily Wyndham Quin (1839-1877), whose

lineage can be traced back to Valentine Richard Quin (1752-1824) 1<sup>st</sup> Earl Dunraven and Mount Earl, and Lady Frances Muriel Fox-Strangways (1755-1814) in 1777, that is the most important in respect of the history of photography.



This photograph is of Iltid Thomas and Isabella Mary Forman, in Album 2 (NLW) photograph number (24). Richard Morris, authority on the Llewelyn family, states that this is a photograph by Llewelyn. The date of the image is not specified, but we can make an educated guess of between 1853 and 1856, as this would appear to be Llewelyn's most prolific period of using the wet collodion method.

(24: album 2 NLW) (6.7)

Assuming that this photograph (fig. 6.7) is of Iltid's second wife, Dulcibella Mary Eden (1834-1909) then it follows that it would have to be taken post 1867, the year of their marriage. Iltid was 54 years old and his new wife was 33 years of age. There are two problems with this deduction. Firstly, the couple look similar in age, (unless Iltid was young looking in his mid 50's), and secondly but more significantly, Llewelyn had all but given up the practice of photography by 1860, largely due to bouts of ill health. (Morris 1999: 71)



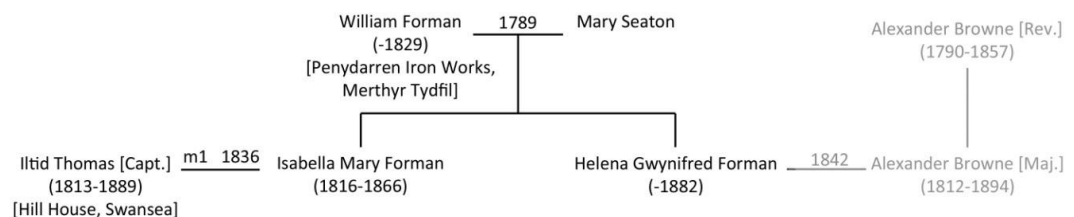


(6.8)

(RISW: Dulcibella and Iltid)

There is a photograph of Dulcibella Mary Eden and Iltid Thomas in the Swansea Museum collection (RISW). In dating this photograph, it has to be after, 1866. It is likely to be around 1867 shortly after their wedding, and was perhaps taken by Augustus Frederick Lennox (1824-1883)

In re-examining the original family tree (below), including the Browne and Forman families, it shows that Helena Gwynifred Forman's sister, Isabella Mary Forman, was married to Iltid Thomas (1813-1889).



(6.9)

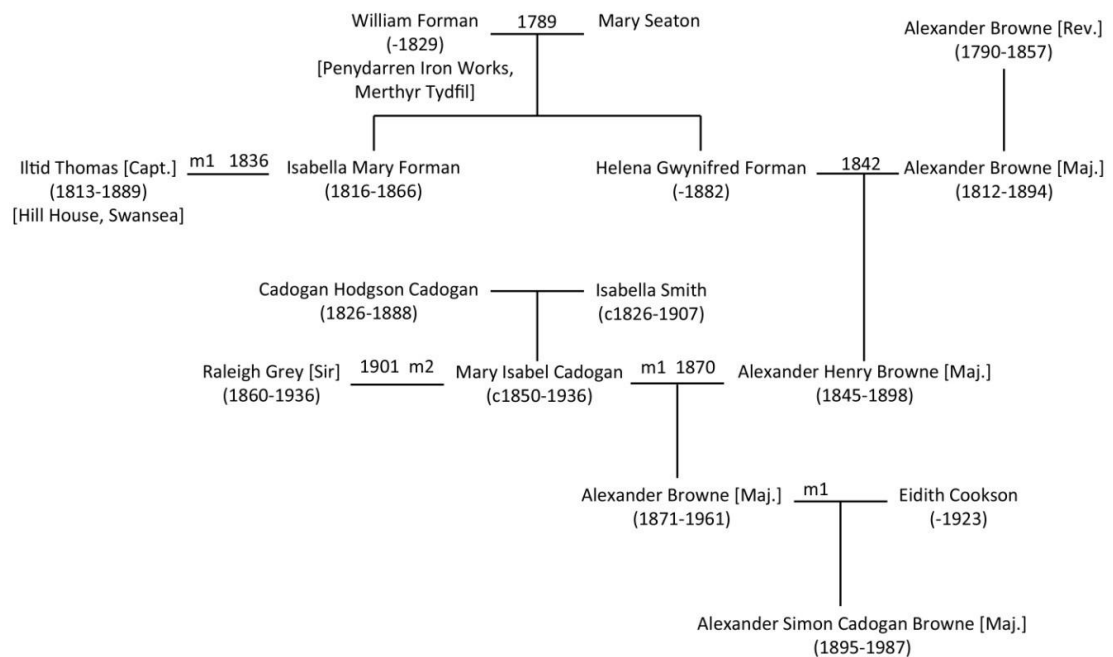
Returning to A900 image [39] features Christina's first child, Raleigh Grey (1860-1936) with Isabella (1862-1953). (Jones's first daughter with his second wife, Portia).



family reveals she had been previously married to Alexander Henry Browne (c1845-1896), making Browne her married name. She was in fact born Mary Isabel Cadogan, daughter of Cadogan Hodgson Cadogan (1826-1888). ([www.thepeerage.com/p13821](http://www.thepeerage.com/p13821))

These connections do not signify very much on their own, but by looking at the family tree as a whole (on the following page) a number of potential links with the Jones, Grey, Browne, Cadogan and Forman Families with links to A900 become apparent, and may provide further useful insight.

#### Jones, Grey, Browne, Cadogan and Forman Families. (6.11)



#### Census returns and further insights

These potential links gain more grounding when compared to the census returns for the years covering those in which the album's photographs were taken, 1861

and 1871. The Jones and Grey families were living together at Lesbury House, from the 1881 census return. The hypothesis can be posited that Lesbury house had been the family home, throughout the entire period, 1861-1881.

160	Lesbury House	1	Alfred Grey	Head	Widow	44	St Col. Return
			Elizabeth do	Son	Widow	21	
			Annie S do	Daughter	Widow	19	
			Alfred J do	Son	Widow	14	Scholar
			Edith do	Daughter	Widow	13	do
			Isabella J Jones	Daughter	Widow	12	
			Isabel C Jones	Daughter	Widow	18	
			Georgina C Jones	Daughter	Widow	10	Scholar

1881 census records (The National Archives)

(6.12)

However, in the census returns of 1861, Lesbury House was occupied by Alexander Browne (1812-1894), father of Alexander Henry Browne (1845-1898), Mary Isabel Cadogan's first husband.

160	Lesbury House	1	Alexander Browne	Head	Widow	57	Magistrate
			Isabella G do	Wife	Widow	47	
			Mary Ann do	Daughter	Widow	26	
			Isabella G do	Daughter	Widow	24	
			Isabella G do	Daughter	Widow	22	
			Jane C do	Daughter	Widow	19	
			Frederick A do	Son	Widow	18	Scholar

1861 census records (The National Archives) (6.13)



43

Nether Grange was the home of Cadogan Hodgson Cadogan and his children, implying the families were acquainted.

During my research I discovered that the location of this photograph [43] was Nether Grange, Alnmouth, and by dating the photograph at around 1866 -1870, from judging the age of the children, I discover that in the census returns of 1871,

Page 16]		The undermentioned Houses are situate within the Boundaries of the						
* Civil Parish (or Township) of	City or Municipal Borough of	Municipal Ward of	Parliamentary Borough of	Town of	Village or Hamlet, &c., of			
Alnmouth				Alnmouth				
No. of Schedule	ROAD, STREET, &c., and No. or NAME of HOUSE	HOUSES In- habited (1.) or Building (2.)	NAME and Surname of each Person	RELATION to Head of Family	CON- DITION	AGE of		Rank, Profession, or OCCUPATION
						Males	Females	
25	Nether Grange	1	Cadogan Hodgson Cadogan	Head	Married	44		J.P. & North, Landowner
			Arthur Hodgson Cadogan	Son	Single	22		Civil Engineer
			Elizabet Hodgson Cadogan	Daughter	Single	18		Scholar
			Olivia Mildred Cadogan	Daughter	Single	13		d.
			William Paul Cadogan	Son	Single	11	-	d.
			Harriett D. Cadogan	Daughter	Single	9		d.
			Mabel K. Cadogan	Daughter	Single	6		d.
			Hilda F. Cadogan	Daughter	Single	4		d.
			Mary C. Morse	Governess	Single	31		Teacher

1871 census records (The National Archives) (6.14)

This is noteworthy, as this is the family whose daughter Raleigh would eventually marry 30 years later. The implication here, is not that the images could foretell the future, but, by examining the archival information of these individuals, post album construction, a more robust narrative has been created, one that contributes to a better understanding of the photographs in the album. In further conjecture, some of the people photographed in A900 could be members of the Cadogan or Brown families. Cadogan Hodgson Cadogan was a Justice of the Peace and landowner in Northumberland. Alexander Browne's occupations included light infantryman, militiaman, magistrate and Chief Constable of Northumberland. His son Alexander Henry Browne is missing from the census returns for Northumberland but can be found in the 1861 census return for 'Hill House', Swansea, where he is listed as *Nephew*.

44	Hill House	1	Alfred Thomas	Head	Married	48	Magistrate and landowner
			Isabella Mary 20	Wife	Married	45	d. Wife
			Alexander Henry Browne	Nephew	Un	15	d.

1861 census records (The National Archives) (6.15)

The family connection in this census paper is through his aunt, Isabella Mary Thomas, (1816-1866), who was the sister of his mother, Helena Gwynifred

Browne (-1882). Both were daughters of William Forman (-1829) Iron Master, Penyardarren Works, Merthyr Tydfil.

There is evidence of the Grey family living at Lesbury house in 1881, but prior to that they are recorded at Wallington Hall, home of Walter Calverley Trevelyan (1797–1879) in the 1861 census.

42	Wallington Hall	1	Walter C. Trevelyan	Head	Mar.	64	Baronet & landed proprietor
			Pauline Jermyn Trevelyan	Wife	Mar.	46	Proprietor's wife
			Laura Cyprien Lofft	Visitor	Nov.	53	Annuitant
			David Wooster	Secretary	Nov.	35	Annuitant
			Alfred Grey	Visitor	Mar.	27	Captain in the Army 'Retired'
			Christina Grey	Visitor	Mar.	22	
			Raleigh Grey	Visitor son	Nov.	1	

1861 census records (The National Archives) (6.16)

Trevelyan and his wife Pauline Jermyn Trevelyan (1816-1866) created a centre of artistic appreciation at Wallington Hall. Their visitors included founder members of the Pre-Raphaelite Brotherhood, Dante Gabriel Rossetti (1828-1882) and John Everett Millais (1829-1896), the poet Elizabeth Barrett Browning (1806–1861) and John Ruskin (1819-1900). It was Raleigh's sister, Annie Trevelyan Grey (1862-1939) who was in all probability named in honour of Trevelyan. Perhaps the Grey family are still living at Wallington Hall in 1862 when Annie was born.

In 1871 that the Grey family was living Just outside Alnwick, in a village called Denwick.

111	Denwick Village House	1	Alfred Grey	Head	Mgd.	37	Capt & Adj <sup>t</sup> Militia
			Christina H. L. Grey	Wife	Mgd.	32	Scholar -
			Annie J. Grey	Daughter		9	Do
			Algernon C. Grey	Son		7	Do
			Alfred G. Grey	Son		15	Do

1871 census records (The National Archives) (6.17)



In the 1861 census, Alfred Grey (1834-1899) has a listed occupation of retired Captain in the Army, and by 1871 he was a Captain in the local militia, as was Alexander Browne (1812-1891). The suggestion here is that the two men knew each other, at the very least with the evidence pointing towards a more social friendship as opposed to solely a military camaraderie.

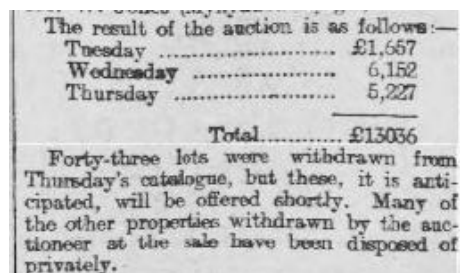
Before moving on to the next potential connection in this section of the family tree, the latter life of Raleigh Grey is worthy of a mention. A quotation from Rollin Buckman's book, *The Photographic Work of Calvert Richard Jones*, (1990) cites Ernest Holtham Leeder (c1861-1946) a Swansea auctioneer, described Raleigh as "an absentee landlord wanting to cash in" (Buckman 1990; 18). Raleigh's historic association is principally his involvement in the Jameson Raid, lead by Dr. Leander Starr Jameson (1853-1917), a somewhat ambiguous (although government sponsored) raid by British colonialists or those sympathetic to the British cause in Africa, and specifically the lands governed by Stephanus Johannes Paulus Kruger, (1825–1904). ([www.angloboerwar.com/](http://www.angloboerwar.com/)) (He was the President of the South African Republic from 1883 until 1900). The men were caught and eventually surrendered; Raleigh served a short prison sentence on his return to Britain. The raid has long been regarded as a primary catalyst for the second Boer War. Raleigh died in a London nursing home, and his body was returned to Northumberland, whereas it should have been laid to rest at Callaly Castle. (Winstanley 2006: 3) However, his step grandson Alexander Simon Cadogan Browne (1895-1987) refused the request, probably through rancour.

In a letter sent to the Aln & Breamish Local History Society, by Frances Browne (1939-), the great-great grand daughter of Mary Isabel Browne,

[Their life story] reads like a love story when you think of this very English woman [Mary Isabel] taking off on a ship to Africa, then boarding a new train overland from Cape Town to Bulawayo, and then riding on an ox wagon through untamed bush as there were few roads, to find her love [Raleigh] in Salisbury. [Rhodesia]

(Volume 2 No. 1 Spring 2009)

Although Raleigh may have cashed in his inheritance from Jones, he was by no means broke, having extensive lands, farms and investments in Rhodesia at that time (until 1923). He made just over £13,000 selling off his share of Jones's estate, at one of the Swansea auctions held in 1906.



The result of the auction is as follows:-	
Tuesday .....	£1,557
Wednesday .....	6,152
Thursday .....	5,227
Total .....	£13,036

Forty-three lots were withdrawn from Thursday's catalogue, but these, it is anticipated, will be offered shortly. Many of the other properties withdrawn by the auctioneer at the sale have been disposed of privately.

(Cambrian newspaper 1906) (6.18)

In the auction of 1902, he sold off Heathfield House. According to a booklet that accompanied a documentary-drama film about Jones, made in 1990 by HTV Wales, Heathfield House was sold and demolished so that there was access to the quarry behind. The stone and the house were used as filler for the new docks being built in the town. (Cotter 1990: 10)



ON the 9<sup>th</sup> day of April 1878  
the Will with a Codicil thereto of  
*The Reverend Calvert*  
*Richard Jones*

Jones's will. (<https://probatesearch.service.gov.uk/>) (6.19)

Jones was buried in the 'Herbert Chapel' at St. Mary's Church, Swansea, in a family plot. The church was all but destroyed during the blitz in 1941.

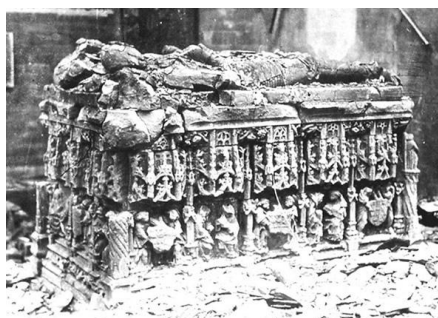
(<http://ww2today.com/>)



Jones's plaque situated on the wall behind the tomb of Sir Matthew Craddock. Both were destroyed, during the bombing.

(6.20)

(Swansea Museum)



The destroyed Medieval Tomb of Sir Matthew Craddock.

(<http://ww2today.com/20th-february-1941>)

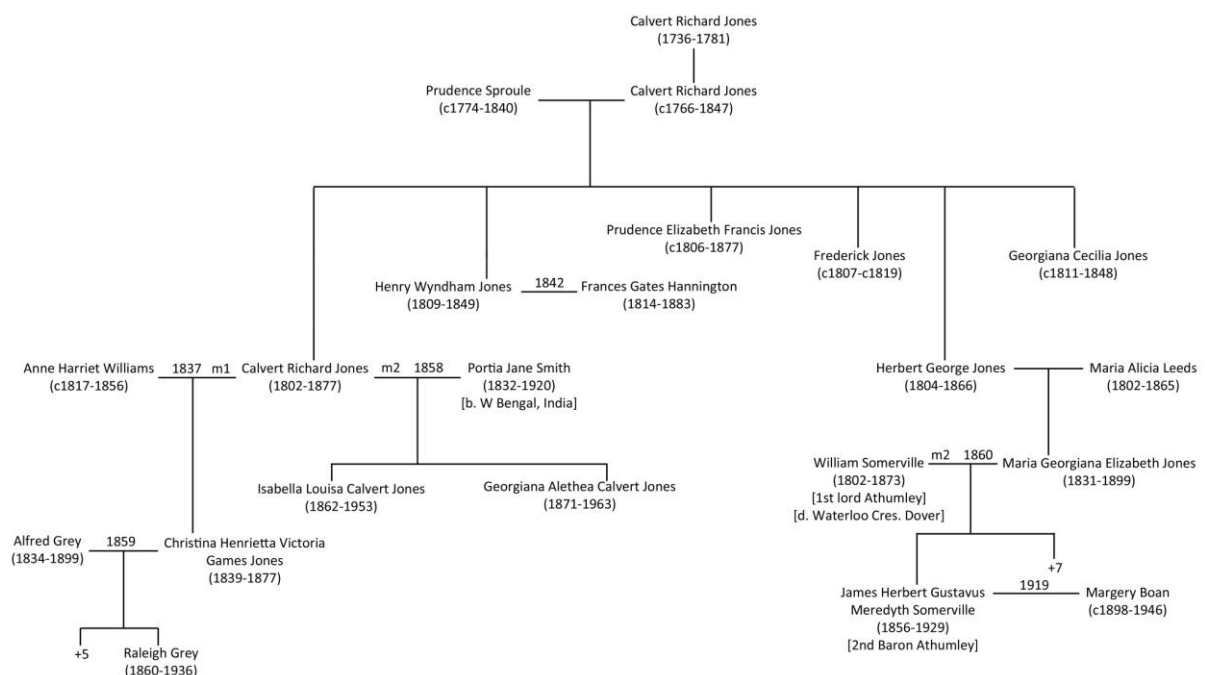
(6.21)

Jones left a generous and detailed will and testament , which looked forward to the future, in providing money for his children's education, and their children and their children's children. (<https://probatesearch.service.gov.uk/#wills>)

Previous research has implied that Jones had not provided well for Portia, Isabella and Georgiana, and his will was biased in the form of primogeniture, in which the eldest son, in this case Raleigh had inherited a large proportion of the estate. (Buckman 1990: 18)

There may be some truth in what Buckman claims, for at the time of Jones's death "The estate was carrying mortgage charges in excess of £90,000." (Childs 2018: 57)

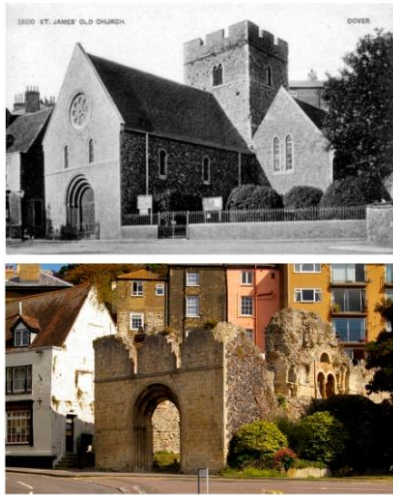
### Joining the evidence together



Jones Family Tree. (6.22)

Jones married his second wife Portia Jane Smith (1832-1920) at St. James church Dover in 1858. The church now lies in ruins, having been bombed during both World Wars, it was rebuilt after W.W.I, the tower eventually collapsed after

sustained bombing in W.W.II. The church was left in its ruinous state as a memorial.



The (top left) image shows St. James (<http://www.dover.freeuk.com/>) photographed for a postcard, post 1931 after its rebuild from damage sustained during WW1, the image (below left) shows the church ruin as it is today, (<http://doveruk.blogspot.co.uk>) after sustaining more damage during WW2.

(6.23)

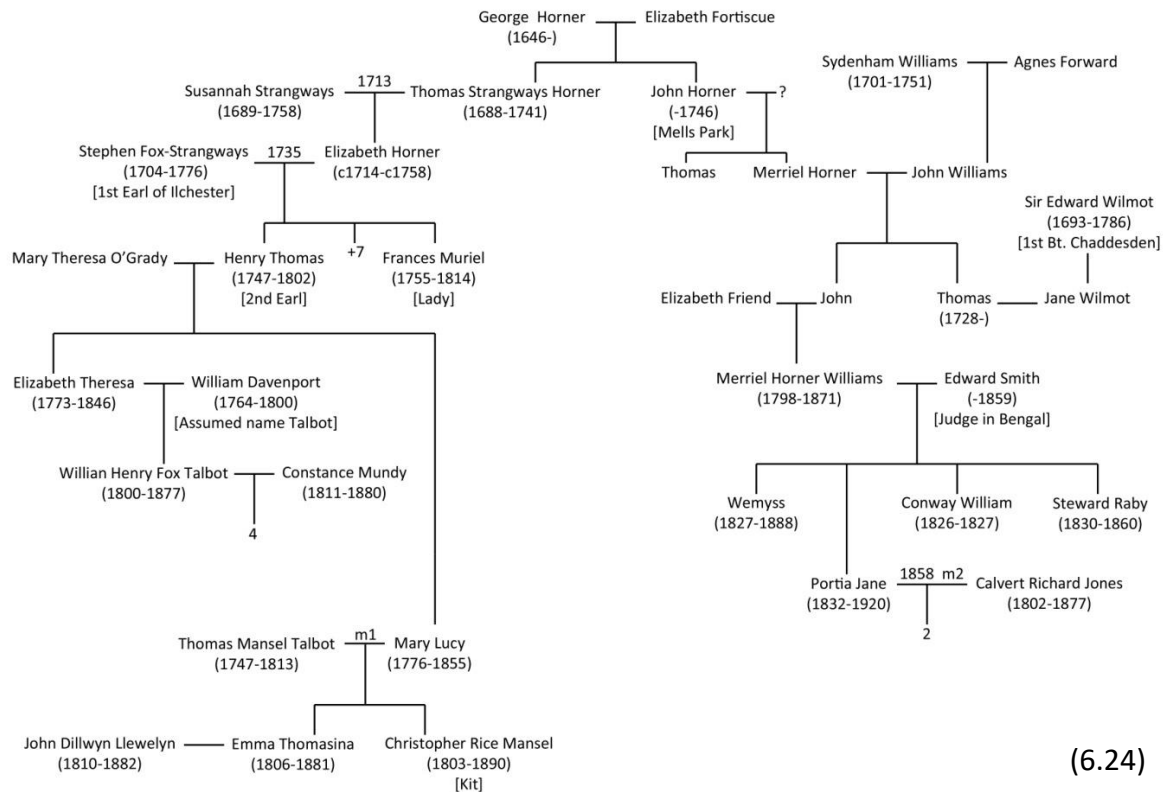
Apart from that record and the census return of 1881, when Portia was residing with her children in Lesbury, Northumberland, with Alfred Grey (1834-1899), very little is known about Portia in her later life. Nevertheless, there is an agreement for a mortgage in 1909 (Devon record office: 321M-3) which includes two other individuals, William Gerald Hole (1881-1974) and Inches Campbell-Walker (1841-1911). Following the death of Campbell-Walker, his share of the mortgage is taken on by Sir Robert Rodney Wilmot (1853-1931) and Hugh Cayley (1868-1949). By all accounts the mortgage is for investment purposes, the deed entitles the owners to the tithes from the Padstow and Bovey Tracey estates, 1911. (Devon record office:312M-3/M26) and ([www.nationalarchives.gov.uk/](http://www.nationalarchives.gov.uk/))

There would appear to be no connection with Hole, and his estate, at Parke, Bovey Tracy. Campbell-Walker has a tenuous link through the Army in India. Speculatively he may have been a friend of the family, in view of the fact that Portia was born in West Bengal, and her father was a Judge there. India, also

plays an important role in the connections within A900, through both Jones's and Portia's extended families which is explained later in the chapter, also, there are connections with the pioneers and experimenters of Early Photography. Sir John Herschel (1792-1871) sent a letter to Julia Margaret Cameron (1815-1879) in Calcutta where she resided, with details and examples of photographs and processes, in 1842, just three years after photography had been announced to the world. Although this was Cameron's first introduction to photography, it would not be until 1863, when she received a camera as a gift from her children, that she took up photography. (Weiss 2015: 9)

How Jones became acquainted with Portia is unknown, they may have been introduced through their connection with India, through Portia's Father and Jones's brother Herbert George Jones (1804-1866) who in August 1839, was appointed a Judge in India (Morris 1997: 218), this seems the most plausible path, though there may be a link through photography itself, specifically through photography's ancestral links.

Jones is likely to have taught Portia how to use a camera, process the plates and compose a picture, this first wife Anne Harriet often accompanied him not only as his spouse, but also in the capacity of photographic assistant (Schaaf 1990: 10) but, in exploring Portia's lineage (following page), I discover a common ancestral link to Talbot.



There is a distant connection through Portia's mother's side of the family, via John Horner ( -1746) of Mells Park and his parents George Horner (1646- ) and Elizabeth Fortiscue, with John Horner's brother Thomas Strangways Horner (1688 - 1741) and William Henry Fox Talbot (1800-1877) and eventually to Llewelyn. This fact has not been mention in previous historical accounts, perhaps the link was not known. In fact, the connection may have been overlooked or forgotten by Portia's family too.

Referring back to when Portia took out a mortgage in 1909, she is recorded as living at Newell Hall, Bracknell, Berkshire. One of the other named participants was Sir Robert Rodney Wilmot (1853-1931) 6th Baronet, of Osmaston, of Binfield Grove, Bracknell, Robert Rodney Wilmot was the son of Montagu Wilmot (1804-1880) of Norton House, Mumbles (fig. 6.5). The other named

mortgagee was Hugh Cayley (1861-1924) a nephew of Robert Rodney Wilmot (fig. 6.5). There is also another connection through Portia's mother's aunt, Jane Wilmot, and a more distant link to Thomas Williams (-1793) of Warfield Lodge, Berkshire, via Sydenham Williams (1701-1751). We can surmise that Portia's connections with the Wilmots' were either directly through her lineage, or as an acquaintance from Jones. What is evident from these revelations, is that Portia was not completely unconnected within society herself. Her connections and more intimate family tree, is investigated presently.

Reviewing the peripheral data has also re-established a local link to A900, in the search for dates of birth and death, it was discovered that the executor of Portia's will, Arthur Reginald Raby (1869-1926).

**JONES** Portia Jane Calvert of 2 Circus **Bath** widow died 16 July 1920 Probate **London** 1 November to Isabella Louisa Calvert Jones spinster and Arthur Reginald Raby captain R.N. retired. Effects £2288 10s. 9d.

<https://probatesearch.service.gov.uk/> (6.25)

Raby's exact link to Portia is unclear, he was the son of Henry James Raby (1827-1907), the first person to be invested with the Victoria Cross in 1857, which is commemorated with a plaque in the Town Hall Llanelli. (below)



(6.26)

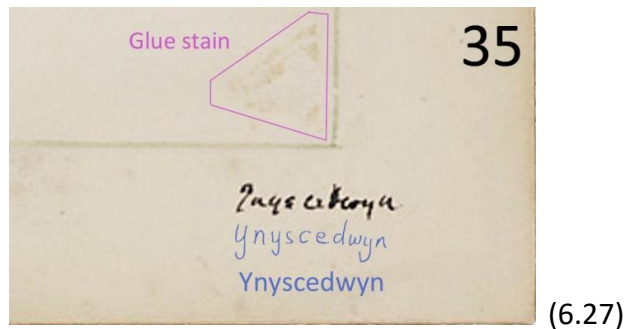
Raby was the Great Grandson of Alexander Raby (1747-1835), a man who was instrumental in kick-starting Llanelli's industrial revolution, smelting metals. ([www.gracesguide.co.uk/](http://www.gracesguide.co.uk/))

An explanation of Portia's connection with Raby will be explored later in this chapter, as this is tied into the new narrative of A900, in the explanation and significance in stating the circumstances the album was created and to whom it was intended.

### **'The children's album?'**

In order to form the new narrative of A900 , there is a need to contextualise both the images and the album's construction, for they are intrinsically linked, starting with a recap of Jones's first wife Anne Harriet Jones Williams (c1816-1856). Very little has been written about her, prior to her marriage to Jones or after. What is known is, the marriage took place in 1837 at Ystradgynlais, situated in the Upper Swansea Valley. (Buckman 1990: 17) (Schaaf 1990: 8) Anne Harriet was the daughter of Howell Jones Williams of 'Coity Mawr', Brecon, (Buckman 1990: 17) and that was the only information about her that I had initially been able to retrieve. However, there remained some anomalies, if the family home was at Brecon, then why get married in Ystradgynlais? I pondered the significance of the place, and by researching into Jones's genealogical records, I found that the marriage date was 24 July 1837, in reading the Wedding Banns, (ancestry.co.uk) Jones, the Bridegroom, is listed in the comments, as a clerk, and the betrothed Anne, of Ynyscedwin [sic] House, the Bride. Further research revealed in the census records of 1841, which notes Jones, Anne and Christina age 2, along with Howell Jones Williams (-1848) living at Ynyscedwyn House. The house was originally the home of the Aubrey family,

and through marriage it passed to the Gough family. In 1813 Howell Jones Williams married Harriet Gough (c1800-c1859) daughter of Fleming Gough (-1836).



On re-examining the annotation from a page in which the photograph had been removed [35], the hand-writing spells out 'Ynyscedwyn' and not 'Ynysgerwyn', one of the houses Llewellyn had inherited, and that was included in the Penllergare estate. (Chanan 2013: 136)

This fact has major implications to a number of images in the album. Previously I had tried to fit faces to pictures and visually align similar features between those faces, but there were some images that did not fit comfortably within this criteria as well as others. One such selection is group 'F', Chapter 3, [04] shows Jones and Portia sitting in front of a portico at an unknown location. The same location is featured in [14&21] (on the following page). The people in these images are unidentified, although I can make an educated guess that the woman in [21] is Christina, as established in chapter 4 (Group 'F' pp210-214)





Working on this presumption, I could also infer that the lady standing on the left in [14] is also Christina, this is ascertained by using the techniques used in the previous chapter on facial similarities. Taking into account the disparity in time from when the photographs would have been taken, to when they were put into the album, and also the disparity in the periods captured, people growing-up, the changes in fashion or people dying, I could be looking at as much as twenty years difference. A young lady in one photograph may be a woman, or mother with children in another.

I initially failed in finding a photograph of Ynyscedwyn House, specifically one that showed the portico facade, as evidential proof of this location. No doubt due to alteration to the building and that it was knocked down in the 1980's.

However, I did find a sketch made by Jones, in 1837 the year of his marriage and it corresponds perfectly to the shape and design of the portico and front aspect of the building found in A900, therefore substantiating the location as Ynyscedwyn.



Jones 1837 (Schaaf 1990: 11) (6.28)

With photographs [04, 14 & 21] all interconnected with one another, their location can be stated as being 'Ynyscedwyn House'. On this premise I speculate that the older woman seated in [14] is Harriet Gough, Georgiana's grandmother.



(6.29)

In studying the facial resemblance of Christina in chapter 3 (above) I have added another photograph to the mix [28]. This person appears slightly younger, yet, the mouth shape is similar and so is the overall shape of the face and eyes, therefore, the person in [28] is most likely Christina, and this fits much more comfortably with the new emerging narrative.



In the images of [04 & 14] Jones, Portia, Christina and Harriet appear to be dressed in their best clothing, gloves, hats and floral arrangements on a table outside. One obvious occasion that calls for such a show, is a wedding. If I return to photograph



[28] I could postulate that this image is an early wedding photograph, arranged by Jones, seated and looking toward his new wife and his daughter. They are joined by special friends Sir David Brewster and His wife Jane (nee Parnell).

The supposition that Brewster and Jones would be in a photograph with an unconnected person, Miss Toogood, is at odds with the more relaxed scenario pictured here of Jones's daughter Christina and his new wife Portia sitting next to one another. Since working on the hypothesis of [28] being a wedding photograph, it has struck me as unusual in that Portia and to a lesser extent Christina, are clothed in dark attire, this can also be said of Christina's grandmother in [14]. I had originally accepted that it was customary for this period, and colourful clothing such as their 'Sunday Best' was worn as well as white ([www.youtube.com/user/NtlMuseumsScot](http://www.youtube.com/user/NtlMuseumsScot)).

Except, this all changed with the discovery of a small newspaper cutting from The Cardiff and Merthyr Guardian, Glamorgan, Monmouth and Brecon Gazette, dated 12th January 1856, where it is stated:

JONES.—At Brussels, after being delivered of a still-born child, Annie, wife of the Rev. Calvert Richard Jones, of Veranda, Swansea.

**JONES.—At Brussels, after being delivered of a still-born child, Annie, wife of the Rev. Calvert Richard Jones, of Veranda, Swansea.**

(<https://newspapers.library.wales>) (6.30)

The implications of this statement, signify that on her death, Jones not only lost a wife, but, also a child, possibly a son, while Christina bereaved a mother and a sibling.

In answering a question, "On the acceptable period a Victorian man needed before he re-married", Katherine Bailey wrote,

There were mourning wedding dresses, perhaps worn by the new wife who would assume a role of mourning for her predecessor if only a short time had passed.

([www.quora.com](http://www.quora.com))

The connotations of this evidence, imply the dark clothing worn in [28] is in fact a mourning wedding dress, Portia has assumed the role of mourner. It has to be remembered that [28] is essentially a celebratory photograph, a wedding. Jones has nevertheless followed protocol and recorded his new wife in mourning clothes [28] and dark attire in [04], as Christina and her grandmother have in [14]. If this were the case, this particular image [28] now fits within the album as a whole, and its significance within A900 has been greatly enhanced.

### **Jones's photography after 1856**

The research in this chapter has focused on photographs that had been made around the time of Jones's second marriage, that is post 1856, the bulk of the

images in A900 are specifically from the decade starting in the early 1860's and continuing to the beginning of the 1870's, a period which it was believed that Jones, like many other early photographers had given up the medium, but as this research indicates, this is unlikely to be the case, for whilst Jones was still living in Belgium, just four months after the death of his wife, he wrote to Llewelyn enthusing about his 'Oxymel' process, which he was eagerly promoting for his friend (Chanan 2013: 223). It is conceivable that Jones's fervour for Llewelyn's variant of the wet collodion process, was a timely distraction for himself and Christina in the first few months of mourning, as the level of enthusiasm suggests.

Jones's continued enthusiasm and pursuit of photography in the following years, is further contextualised twofold: he had a new family of his own with his second wife and he had also become a grandfather by his first daughter Christina.

However, there is an alternative I need to consider. Perhaps this time it was Portia who was the instigator for this resurgence in photography. Jones had the knowledge, skills and the artistic eye; he could arrange the sitters into the appropriate pose and assist with the technicalities of the preparation and processing of the plates. It is plausible that the pioneer Jones, had become both the assistant and subject of the photography, which were now taken by Portia. What is certain is that Jones appears in a number of photographs in A900. These images are in a much more informal style, similar to the style he employed in his sketches, but this time applied to photography. The reason for this change is

that the photographs no longer needed to have any commercial requirement, an underlying trait that may have been applicable to Jones's earlier work. From now on Jones's photography, or the images made under Jones's direction, appear to be solely for his family, for private consumption and made in a vernacular in style.

As a result of this, A900 is predominantly made up of photographs featuring Jones's intimate family, Portia, her parents, Isabella, and Christina and her children. It also includes the family of his brother Herbert George Jones (1804-1866) and his wife Maria Alicia Leeds (1802-1865), their daughter Maria Georgiana Elizabeth Jones (1831-1899), and her husband William Somerville (1802-1873). There are also cousins, nephews and nieces, as well as friends acquaintances and pets. This all adds up to a very traditional, vernacular family photograph album, albeit from a time prior to the inception of the vernacular photographic genre.

People were free to take pictures however and wherever they wanted...The fact photography could be directly applied in everyday life was important: Photography was heading for an era when it would be purely personal.

(Boom and Rooseboom 2017: 294)

This quotation, reflects a similar ideal, adopted by Mary Dillwyn, Llewelyn and Jones in their approach to some of the photographs they took.

Earlier in this chapter I explored the connections that Portia and Jones had through their families with the civil service in India. These very connections also extend further within the photographs of A900 and are also instrumental in the

history of the album itself. One of these peripheral connection with India is in relation to image [17] (below).



17

I speculated that this image was of William James Herschel (1833-1918). W.J. Herschel was a magistrate in India, and in 1858 he became known for devising a way of recording the fingerprints of individuals as a means of recognition. ([www.sloughhistoryonline.org.uk/](http://www.sloughhistoryonline.org.uk/)) A collaboration with Francis Galton (1822-1911) eventually lead to the introduction of fingerprinting within the British judicial system (<http://galton.org/>). Portia was born in India, as were her brothers and sisters, due to her father being a Judge in Bengal. It would not be inconceivable that the Smith Family and the Herschel Family had known each other while living in India.

There is however, one very influential connection relating to Portia's brother Wemyss Smith (1827-1888). Wemyss, Daughter Rita Annie Smith (1856-1918) married Colonel, James Hayes Sadler (1851-1922) while stationed in India during 1875. Colonel Sadler had a number of influential positions within the Government of India, including 'Assistant Governor-General of Baroda' and 'Tutor Maharaja of Mysore' amongst others. (Rich 2009: 230) This family

unification, would eventually become extremely significant for the intended owner of A900.

The emerging premise is that the album could have been made by and for the children. During the after Jones's death, post 1877, most probably while under the supervision of Portia, when the Jones family was living with the Grey family at Lesbury House, Northumberland. This posits a new and alternative scene, on which a new narrative can be established.

I have stated that A900 has all the characteristics and genres found in a typical vernacular photographic album, however, the layout or its chronology doesn't completely follow that of a typical family album. This could be simply attributed to the fact that the album was constructed from a collection of photographs and put together at a later date. But, this does not account for the numerous repetitions, often the same image. My theory here, is that the album could well be the direct result of being put together by the youngest children, it is their selected choice of photograph that has been pasted in to album. Most likely overseen by Portia, and the other older children during their stay at Lesbury House. The illustration (6.31) below from the 1881 census shows that Raleigh age 21, Annie 19, Algernon 17 and Sybil Grey 13, were together with Isabella 18 and Georgiana Jones aged 10.

(6.31) (ancestry.co.uk)

Lesbury House	1	Alfred Grey	44	Master	44	LT Col. Retired
		Raleigh do	Son	21		
		Annie J do	Daughter	19		
		Algernon E do	Son	17		Scholar
		Sybil do	Daughter	13		do
		Portia J Jones	Daughter	14		
		Isabella C Jones	Sister	18		
		Georgiana E Jones	Sister	10		Scholar



The repetition in A900, could be justified purely as being the child's favourite photograph, or subject matter in that particular photograph, such as the horses [01 & 10] and the beach [61 & 75], this may also be the reason why the chronology appears semi-chaotic, because it is not following an exacting pattern, in a typical family album, the photographs usually record a progression of life, for instance, people growing up are portrayed in succession via a linear perspective, but in A900 for example, similar photographs pop up throughout the album, as if interrupting the narrative, breaking the progression, such as 'Heathfield' [01, 13 & 32].

Through the deconstruction of A900 in the previous chapter, a basic understanding of the connectivity between each photograph has been established. Adding this information to the interconnections in this chapter gives the photographs significance, a new narrative.

Some of the earliest images in A900 are the photographs Jones took at Dover of Portia, her parents and of course the wedding photograph with Brewster. At that particular time Portia, assumed the role of mourner for Jones's first wife, in making this album, I posit the view that Portia could at this juncture, be mourning Jones for herself, and for her children in the loss of their father, as well as the loss of Christina, who died in August 1877, half sister to Isabella and Georgiana, and mother to Raleigh, Annie, Algernon and Sybil.

Significantly, as far as my research has found, the person missing from this album's photographs is Georgiana, the signatory and custodian of the album. I

have always thought that there should be another album to compliment this, perhaps one for Isabella, or Sybil, but as yet I have found no evidence of one.

Georgiana's absence suggests that the album may possibly be a form of memento-mori, or as a historical and ancestral visual record, created partly as a form of mourning and remembrance for the children in putting it together, or more specifically for Georgiana, who was only six years old when Jones died, and was too young to remember these events, as a document of birthright with which she could impress a suitable future spouse.

How A900 survived, until it was purchased at auction by the National Library of Wales is unknown, but, it is expedient to familiarise ourselves with what I have discovered about Isabella and Georgiana. Isabella Louisa Calvert Jones (1863-1953) features significantly in the photographs of A900. The information of her later life is scarce, but according to the census returns, she lived with her mother Portia for the most part of her early life, eventually dying a spinster, on the 30 December 1953. The probate records state that she died at the Coach House, Dover Road Bournemouth. This wasn't Isabella's place of residence, Isabella lived at, Mount Pleasant, Mundeford, near Christchurch, Hampshire.

(<https://probatesearch.service.gov.uk>)

Georgiana Alethea Calvert Jones (1817-1963) on the other hand married twice, firstly to Frederick Armand De La Cherois Crommelin (1861-1902) of Carrowdore Castle, Ireland, who died from the injuries sustained from a horse riding accident. There appears to be no known heirs from this marriage. However, Georgiana married for a second time, and this is where Portia's links with India

relate further. In 1904 Georgiana marries James Hayes Sadler (1877-1915), he was the son of Colonel James Hayes Sadler (1851-1922), he was the son of Portia's niece. From this marriage it seems there is no obvious heir either, except a rather sketchy one, of a *potential* daughter, a Portia Beatrice Rita Hayes Sadler (1905-2000). The names alone suggest a link; 'Portia', Georgiana's mother, 'Rita' James Hayes Sadler's mother and 'Beatrice', this is tenuous but, it is the name of James Hayes Sadler's, brother's, wife. The only information I have been able to discover about her, is recorded in the 1911 census, it confirms a 'Portia Hayes Sadler', age 5 and born in Dublin, is in the care of Blanche Rose Ashley Penley (1869-1950), the head of a private school for children, based in Broadstairs, Kent. There is no explanation as to what type of school it was, so is open to speculation. The address 'Gainsboro [sic], Pierremont Avenue' does not relate to any available records, other than the census return.

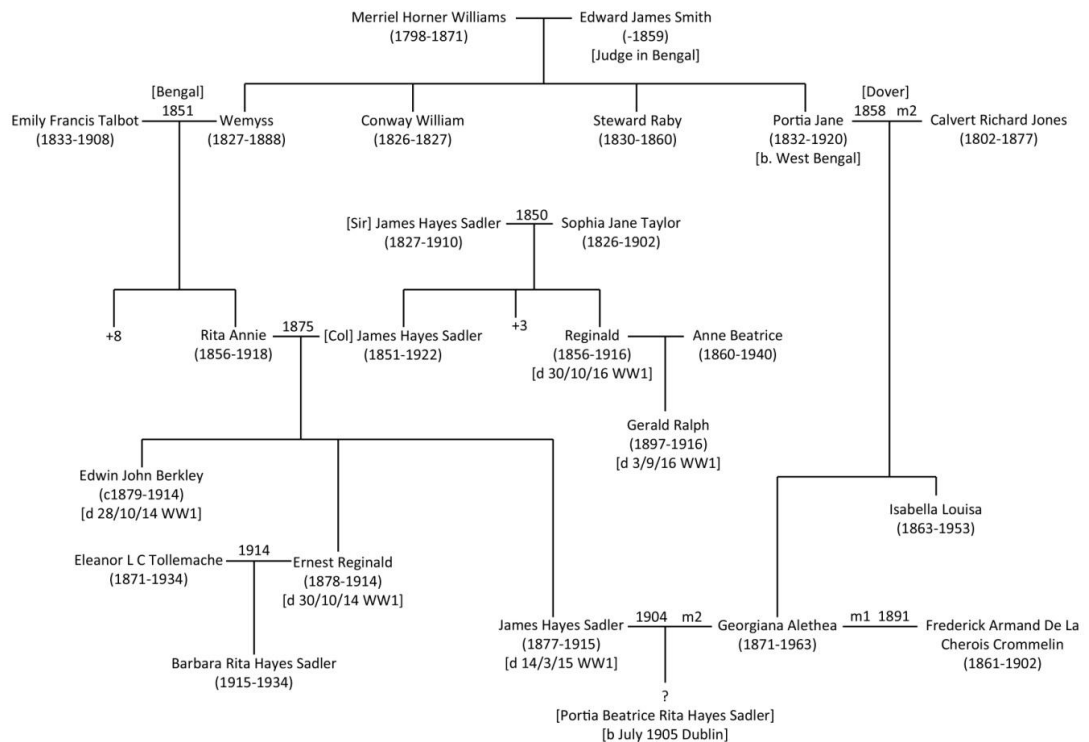
Certain public and census records are only released after a period of 100 years from when they were made, ([www.nationalarchives.gov.uk/](http://www.nationalarchives.gov.uk/)) this has an impact on the exactitude of the later more up-to-date records, and as a consequence, I am only able to make speculative postulations, based on the historical facts discovered, as to why Georgiana's *potential* daughter living at this school. This is an area that need further researching, when the records become available. As a point of interest, the second person on this list (fig. 6.32) is Dorothy Gertrude Maria Dickens (1868-1930) 'assistant'. Dickens was the granddaughter of the writer Charles John Huffam Dickens (1812-1870).

([www.paddockwoodtc.kentparishes.gov.uk/](http://www.paddockwoodtc.kentparishes.gov.uk/))

1	Blanche Penley	Head	-	42	Single	Head of Private Home for Children	942	Employer	Penley & Williams on Tine (1902)
2	Dorothy Dickens	Assistant	-	43	Single	Assisting in the Working	943	None	Edith R. Rogers (1902)
3	Lilian Taylor	Boarder	-	19	Single	Sell at School	990	9	Secretary (1902)
4	Iris Hoadley	Change	-	11	School				Miss (1902)
5	Godfrey Mische	Change	-	8	-				William (1902)
6	Beatrice Taylor	Change	-	8	-				William (1902)
7	Portia Hayes Sadler	Change	-	5	-				William (1902)
8	John Hayes	Change	-	5	-				William (1902)

1911 census records (The National Archives) (6.32)

Jones, Smith and Hayes-Sadler tree: And connections with India. (6.33)



The First World War took its toll on the Hayes Sadler family, like so many others.

Colonel James Hayes Sadler lost three of his sons, a brother and a nephew within the first two years of the conflict. Georgiana was widowed again at the age of forty-four in 1915. Georgiana's brother in-law Ernest Reginald Hayes Sadler (1878-1914) died just two days after his brother Edwin John Berkley Hayes Sadler (c1879-1914). Ernest Reginald had only just married in 1914 to Eleanor Louisa Cornelia Tollemache (1871-1934), they had a child, Barbara Rita

Hayes Sadler (1915-1934), Barbara Rita never got to see her father. Tragically on the 1 December 1934 at their Villa Degli Angeli Fiesole, Florence, Italy, Eleanor died, followed by her daughters' death two days later on the 3 December 1934. The circumstances of their deaths are not known.

These poignant reminders of wars and family tragedies, belie the sentiment of the photographs in A900, for they are intimate, candid and reflective in a manner the operator was able to capture them using a camera, and overcoming the technology of that time. This makes the photographs in A900 all the more emotive, not just for us viewing them in the present, but quite likely for Georgiana throughout her life.

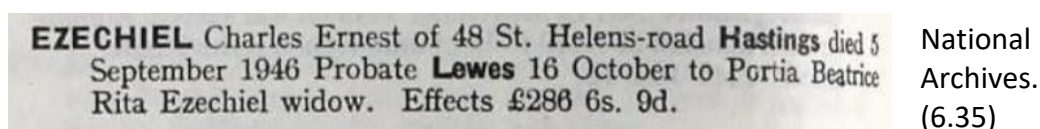
### The latter years

This investigation has uncovered most of the details behind the photographs in A900, but what has eluded me is the chronological route that the album took from its construction to the purchase by the National Library of Wales. The direct lineage appears to stop abruptly, apart from the possibility of a connection with Portia Beatrice Rita Hayes Sadler (1905-2000), the selection of names corresponds with all sides of the family, Jones, Smith and Hayes Sadler. During further research I came across a passenger shipping manifest (1936), which listed amongst others, Mrs. Beatrice Ezechiel age 31 and Mr. Charles Ezechiel age 63.

Ezechiel, Mr. Charles	"	63			The National Bank of India-26 Bishops gate-LONDON E.C.2	Retired
Ezechiel, Mrs. Beatrice	"	31			- do. -	Housewife

National Archives.  
(6.34)

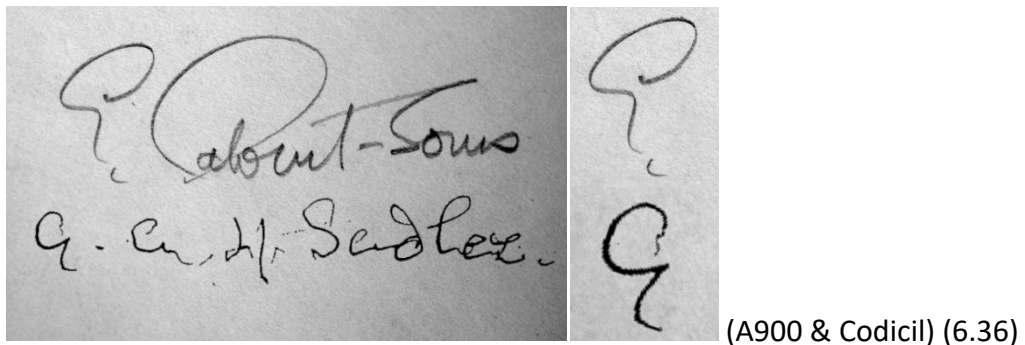
At this stage I could not be sure if this was the same person, the problem with researching relatively recent event is that the information is not released until a number of years has passed by, 100 years for census and between 15 and 25 years for other records. ([www.nationalarchives.gov.uk/](http://www.nationalarchives.gov.uk/))



A later continued search proved that this was one and the same person, (<https://probatesearch.service.gov.uk/#wills>) however, it is possible that this individual, has no connection with Georgiana, and that her names were just coincidental. Portia Beatrice Rita Ezechiel, passed away at the Holy Cross Nursing Unit, East Sussex, December 2000. (<http://gazette.uk.globe24h.com/>) These facts tie up nicely, but, in examining the codicil of Georgiana's will, there is no mention of any progeny, similarly, there was no mention of Portia by name in Jones's will either. Apart from few personal items which were given to her doctor, solicitor and friends, the remainder of her estate and belongings were given to Edward Adair Barnard (c1892-1972).

Just as this avenue of research began to suggest that the connection was Portia Hayes Sadler/Ezechiel, was unconnected, the codicil reveals that Georgiana gifted £200 to the Dominican Home and Burse Fund of St. Saviour's, Dominick Street, Dublin. Dublin was the birthplace of Portia Hayes Sadler/Ezechiel in 1905. One attribute I discovered from Georgiana's codicil that has contributed to the body of knowledge is her signature. *G. A. H. Sadler*

Inside the front cover of A900 is a signature, using the methodological process and exploring the family trees, the signature was found to be Georgiana's, the first letter being a "G" and not a "P" as I initially thought. Nevertheless, I could not prove the signature was made by Georgiana, until these two signatures were compared.



Although the handwriting has weakened with age, the "G" has the same form, confirming that A900 was signed by Georgiana Calvert-Jones, and from this I can also ascertain that the signature dates from prior to 1891, when Georgiana first married.

In summing up this chapter, by exploring the peripheral information, I have established genuine connections between the photographs and the people in them, it is now possible to appreciate A900 in a way that is more akin to how Isabella, Georgiana and Portia might have originally perceived them.

This has been achieved by recognising and understanding exactly what was absent and establishing connections that could link the photographs with one another in the album. The missing component being the narrative, but from the children's perspective. With this new narrative in place, the once tacit

knowledge the family would have known about each photograph, can be shared once again and enjoyed in a way it could have been originally intended.

The hypothesis presented is that A900 was constructed during a period of mourning for both the Jones and Grey families, it is predominantly created from a child's perspective. The photographs which appear to be placed in a somewhat imprecise arrangement, reflect a child's affinity to the contemporaneous, the here and now, in which they become absorbed in during the making of the album, perhaps not fully understanding at the time, the memento-mori they were creating, which in turn had skewed our adult perspective until now. Leaving a proto-vernacular genre family album, which anticipated the style of albums and photography to come.



## Chapter 7

### Interconnections and potential for further research:

With what could be expressed as post-album-hindsight, a number of more vague associations were finally connected, and these could also offer further avenues for research.



28

Photograph [28]: the original conjecture was that it was a photograph taken shortly after Brewster's wedding. The suggested person in the middle, a Miss Toogood, was very tentative. The reappraisal of this image, with the help of a video from the Museums of Scotland about engagement and wedding photographs from the 2015 exhibition, "Photography a Victorian Sensation", (<https://www.youtube.com/>). And a newspaper cutting from 1856 at (<https://newspapers.library.wales/>) supported my original speculation, that either Brewster was newly married, Jones and Portia, were engaged to be married, and the person in the middle is Christina, Jones's daughter, or most likely it is a photograph of Jones and Portia's Wedding, with Christina in the centre and Mr and Mrs Brewster as guests, which fits much more cohesively into the album. Another vaguely attributed Image was [14] originally classified as unknown but seen in conjunction with the other photographs of the group F, [04,

14, 15 & 21] in which Jones and Portia are posed as a wedded couple, my current conjecture is that [14] is a photograph of Georgiana and her maternal Grandmother, at Ynyscedwyn House, Swansea Valley.

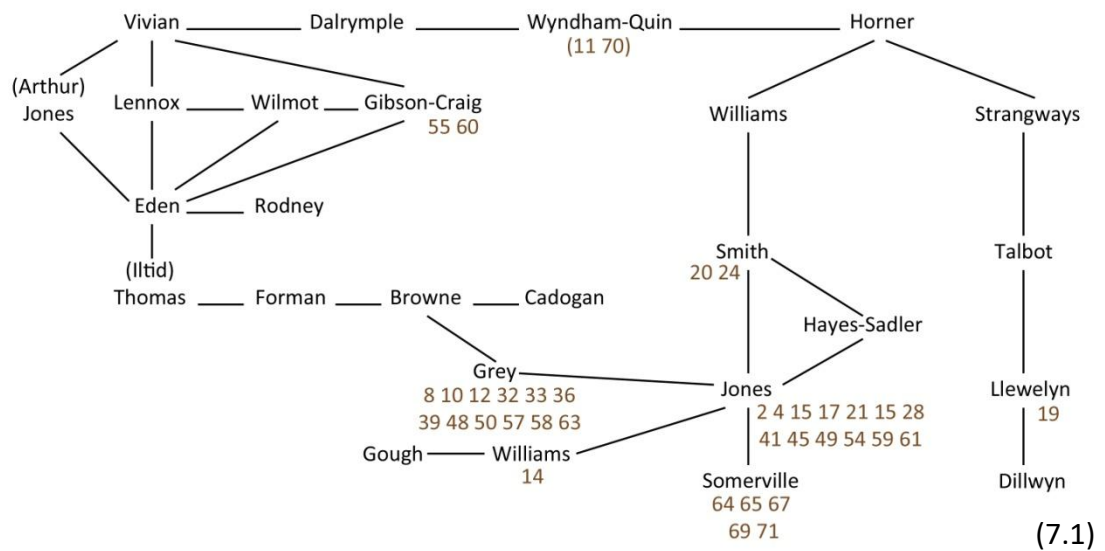


14

Constructing family trees enabled me to see physical links within differing family lines; the connection with Northumberland was through Georgiana and her husband Alfred Grey. Their son Raleigh in later life, married Mary Isabel Browne née Cadogan, who at one time lived at Nether Grange, which is photographed in the album. Lesbury House, the former home of her late husband, was the house where Raleigh once lived as a child. The research mentions the devastation WW1 had on the family and includes a tantalising connection that cannot be substantiated as yet, but perhaps future research will. This concerns a young girl born in Dublin 1905, by the name Portia Beatrice Rita Hayes Sadler. The girls name suggests a link, but this yet to be proven. As a point of interest, one of the tutors on the census record (fig. 6.32) is Dorothy Gertrude Maria Dickens (1868-1930) 'assistant'. Dickens was the granddaughter of the writer Charles John Huffam Dickens (1812-1870). However, my research could only verify that there is no mention of this person in Georgiana's will.

The fact that the photographs in A900, relate on the whole to one close family, Jones, Grey and Somerville, and as illustrated below (7.1), this would be an

excellent starting point for the research. The diagram shows the relationship of the photographs in connection with the families, while also highlighting how they are linked through genealogy.



Before the discovery of A900 this research would not be possible, so we are left with a hanging question as to the potential existence of other, yet to be found, family albums.

A thesis such as this is by its very nature time constrained, but the above illustrate new potential avenues for exploration, as well as reinforcing the methods used to present a new narrative for A900.

## Conclusion:

This study originally set out with the intention of making sense of an album that had been put online by the National Library of Wales, Aberystwyth, titled: Album 900 (A900). Very little was known about the album, and only simple descriptive annotations had been added to the digitised images. However, what was special about this particular album, was its associations to Calvert Richard Jones and his family, one of the pioneering photographers from Swansea. As an individual who was significant in the history of early photography, and as someone who has been neglected from any major research for nearly thirty years, revisiting potential new sources of information seemed timely and appropriate.

Initial observations of A900 had suggested there were very few connections with any other albums, but there was at least one photograph that could be attributed to Llewelyn [19]. As my research progressed it became apparent that A900 was dissimilar to the other Welsh photographic albums, primarily the Llewelyn family albums. A900 was distinctive, not only in the style of its photography, but in its locations, settings and people.

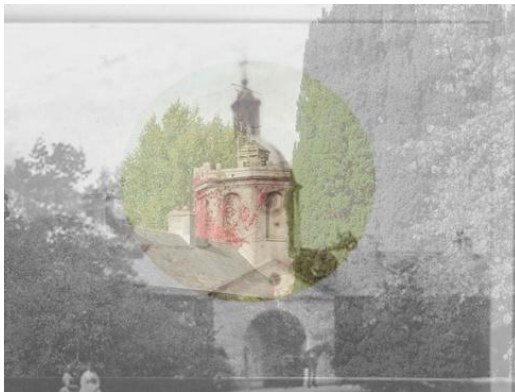
As is demonstrated in the thesis, I devised a strategy that utilised multiple methodologies, a 'hybridised-methodological system' in which I could gather the information necessary to research A900, and reconstructed the absent 'narrative' to make the photographs and album coherent. With a renewed understanding of the photographs in A900, revisiting whom the album was intended for and created by, and considering the period in which the album was

constructed, the new narrative proposed here adds to our body of knowledge of Welsh pioneering photography.

The use of new technology advances that have evolved throughout this research has been vital, especially with the discovery of relatively insignificant data, which when added to the main body of work, provides new connections, and in some cases altered the perception of elements previously thought to be understood.

This includes, for example, the tower of the stable building in photograph [69], which was finally identified by my comparison of the original images, and the family research photographs by Blogger, Deb Meade

(<http://www.mysouthdakotaroots.com/>), achieved by overlaying the two photographs (c.1) (on the following page). Using Photoshop, I was able to clearly establish the location as being Somerville, Ireland.



This combined image, (left) shows how the arched features of the tower fit together, evidence that they are the same building.

The use of technology, allows the adjustment of digital copies of the archived photographs, without any detrimental affects to the original photograph. This includes websites, Blogs, Videos and social media and computer enhancement.

Additionally, it enabled access to publications that are out of print, but have been digitised by enterprises such as, Project Gutenberg,

(<https://www.gutenberg.org/>) and Google Books (<https://books.google.co.uk/>).

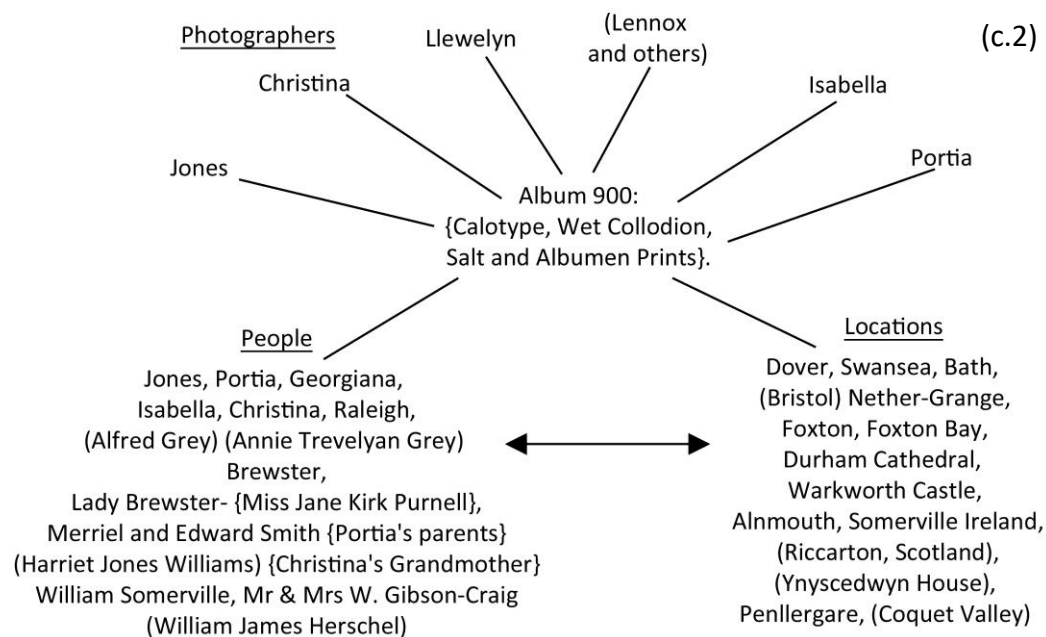
Online genealogical investigations enabled me to search way beyond the scope required. Nevertheless, the importance of understanding and incorporating previous research findings, books, archives and galleries exhibitions, cannot be understated, they contextualise the findings and enable a critical review..

Chapter 1 offered an appraisal of why Swansea had become the centre of pioneering photography in Wales. This was due to a combination of influential factors, in which the town and its environs became a hub of intelligentsia and scientific experimentation, through both the industrialisation and recreational attributes the area had to offer. Add to that, the family connection with William Henry Fox Talbot (1800-1877), the inventor of the negative/positive photographic process. It is not surprising that Swansea is recognised as the focal point for Welsh pioneering photography.

The thesis considers that both Jones and Llewelyn initially had problems with Talbot's process, suggesting that it is an underlying reason for subsequent partial abandonment of the process, when they returned to the alternative and rival Daguerreotype. Talbot's process required a mixed chemical compound as opposed to an elemental solution, which was much more unpredictable and unstable, resulting in the frustration of inconsistent and often spoilt photographs.

Having better understood the contextual insights, Chapter 2 onwards deconstructed A900 and recategorised it into groups of similar images, arranged mostly by subject but sometimes by type, as in the "missing pages". By analysing each group of photographs, with the methodological process, I was able to

amass data on each photograph, which was then implemented into the subsequent reconstruction of the album, as is illustrated below.



These supplemental findings, were then integrated into the body of the research, helping to fill in any inconsistencies.

Creating a workable narrative from an album or collection of photographs which very little is known, means that there are very few certainties within the photographs, and that nothing can be perceived as being 100% correct.

Therefore, in making my new historical knowledge workable, the results have been presented as a series of elements of conjecture. Whilst the conclusions are based on a critical analysis of historical evidence, they may be fallible.

Nevertheless, the insights presented offer further opportunities to research a previously unexamined piece that has clear historical relevance.

The research encompassed a timeline from prior to Jones's birth, until as far as records would allow (c2000). This permitted me to research into the lives of the key individuals in A900, in the period after the album's construction.

My research has uncovered new insights into photographic history, especially in relation to Calvert Richard Jones and his family post 1856. As noted, I acknowledge, and encourage, the need for future research in this area, and offer examples as to how this may be achieved. Speculatively, there may be additional albums relating to A900, perhaps one was made for each family, the Jones's and the Grey's, and is still waiting to be discovered.

In reviewing this study, I can claim some contributions to knowledge within the field of photography. They are:

- Understanding the problems Jones and Llewelyn had in using Talbots' Calotype process.
- Illustrating a series of previously unconnected links by creating genealogical trees.
- Attributing research informed names to potentially incorrect labels on historically relevant photographs.
- Discovering previously unknown historically relevant locations in Ireland, (Somerville) and Northumberland, (Nether Grange, Foxton and Alnmouth).
- Recognising and annotating an early wedding photograph [28].
- Building on the discoveries of [28], discovering the potential significance of the photographs in Group 'F' Ynyscedwyn.



- Providing evidence that Jones was still involved with photography post 1856.
- Recognising the change of genre in A900 to that of Jones's earlier work, probably as a result of Jones's no longer needing his photographs to have any economic potentiality. (Jones was financially solvent)
- A900 is demonstrably a unique album, with very little connections to any other album.
- Finally, I have made potential sense of Album 900, suggesting it was an album made for the children, by the children. This proposal is consistent with the numerous repetitions and duplicates in the album. I posit that it is highly likely that it was assembled in Lesbury,
- Suggesting the likelihood of two new and unconsidered female photographers, Portia and Georgiana.
- As in the appendix, also demonstrating that Calvert Richard Jones's Binocular camera was viable.

In summary, I have discovered a number of potential gaps in the knowledge of Welsh photographic history. The largest and possibly the most significant disparity apart from Jones's own archival history post 1856, and his life and photography while he lived in Belgium, is the photography of Mary Dillwyn. Although there are a number of known albums and photographs by Mary, we know very little about her photographic processes. Noel Chanan's brief re-evaluation of Mary Dillwyn's and Thereza Dillwyn Llewelyn's albums and

photographs could help in addressing this problem. There is very little known about the photographs of the Eden, Vivian families and the photography by Augustus Frederick Lennox (1824-1883), and the thesis suggests that there is still a great deal to discover.

In my re-imagining of A900, I hope that it may help other researchers in creating a more complete understanding of these 'Early Welsh Pioneers of Photography'. Perhaps in the future, a comprehensive web-driven database, including all the Welsh photographic albums and singular photographs, could be amassed. This has the potential of being an asset for researchers and of those with an interest in 'Early Photography' worldwide. Not dissimilar to the Australian photographic Database ([www.historicphotographs.com.au/](http://www.historicphotographs.com.au/)) this searchable by subject matter and category collection, could be a new type of album in its own right.

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**Email.**

Photographs of Engravings.

Marcel Safier, Photo Historian. email 18/01/2015

Calotype Process.

Mark Osterman, George Eastman House. email 27/05/2012

Blog: Deb Meade.

<http://www.mysouthdakotaroots.com/>

**Video.**

<https://www.youtube.com/watch?v=10csFNdhT08> wedding photo National Museum of Scotland



**New Visions/New Insights:  
A Critical Examination of the Victorian Photography  
Album 900**

**Appendix**

**Alun Graham Reynolds**


Submitted in candidature for the degree of Doctor of Philosophy for the University of  
Wales.

Faculty of Art and Design

April 2019

#### DECLARATION


This work has not previously been accepted in substance for any degree and is not being concurrently submitted in candidature for any degree.

Signed .....  ..... (candidate)

Date .....11/04/19.....

#### STATEMENT 1

This thesis is the result of my own investigations, except where otherwise stated. Where correction services have been used the extent and nature of the correction is clearly marked in a footnote(s). Other sources are acknowledged by footnotes giving explicit references. A bibliography is appended.

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Date .....11/04/19.....

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I hereby give consent for my thesis, if accepted, to be available for photocopying and for inter-library loan, and for the title and summary to be made available to outside organisations.

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# Title

New Visions/New Insights:

A Critical Examination of the Victorian Photography Album 900



## Table of Contents

### Appendix

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### **Album 900 - Facsimile.**

The intention here, is to show the reader a near facsimile copy of Album 900.

The photographs have been reproduced as near as possible to the size that they appear in the original album, and in proportion to one another.

They follow the original chronological order that they were pasted into the album, which includes the blank and glue-residue pages.

The physical size of the album is approximately 200mm x 160mm ( $7\frac{7}{8}$  x  $6\frac{1}{4}$  inch), with the inner pages onto which the photographs have been pasted are 180mm x 150mm ( $7\frac{1}{8}$  x  $5\frac{7}{8}$  inch) in size, the spine of the album is along its longest edge.

A significant number of the photographs have been composed in a 'landscape' format, meaning that the longest edge is horizontally orientated, this is of no consequence when viewing the original album, however, in trying to achieve a near as possible, accurate copy of the album within this thesis where the spine extends vertically, most of the photographs have had to be rotated 90 degrees. This was deemed prudent in freeing the reader from constantly rotating the pages. As a result, some of the larger photographs are presented smaller than they actually are. (The actual size is annotated below the image.)

As a point of notice, some of the photographs are more faded than others. The representation here, aims to portray these disparate tonal renditions, as accurately as the reprographic methods used in the printing of this thesis allow.

That said, in order to make the images appear more contextually album-like,

some digital photo-manipulation has been necessary, specifically the enlarging of the page the photograph is glued onto, NOT THE PHOTOGRAPH. This was done to make each album page insert, appear aesthetically pleasing to the eye, the addition of a small drop-shadow around each page, was found to convey a distinction between the thesis pages, and those of the photograph album.

### KEY to the new annotations:

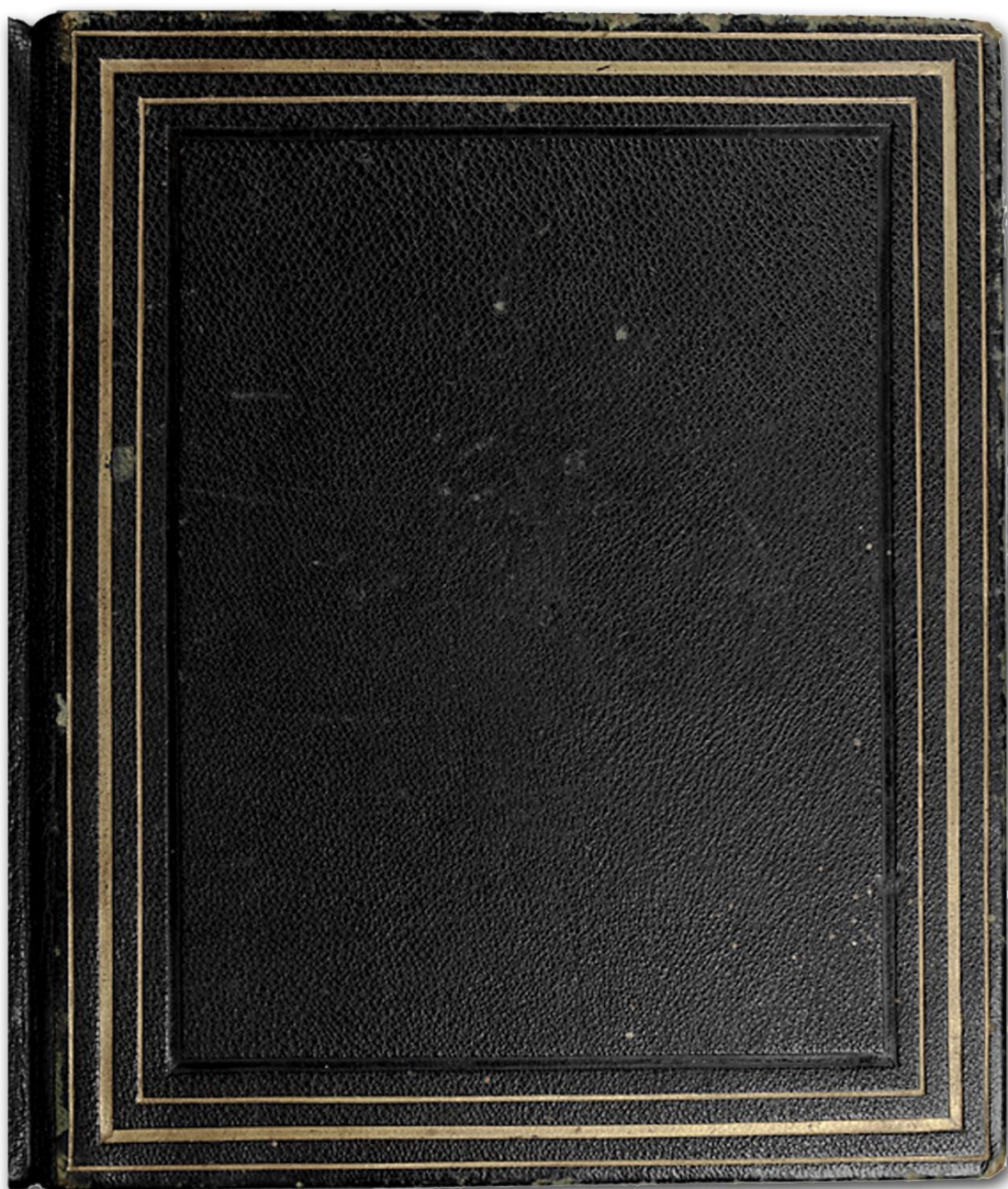
With the intention of keeping the annotations here brief and comparable to the original narrative, I have chosen to use the first names of the identified individuals. (Calvert, Portia, Christina, etc.), where names may be confused, an explanation is added in brackets, e.g. (Calvert's niece)

Under each image, is the size of the original photograph in millimetres, image annotation and colour coded new information, followed by the number it appears in the album which also correlates to its reference in this research.

For Example:

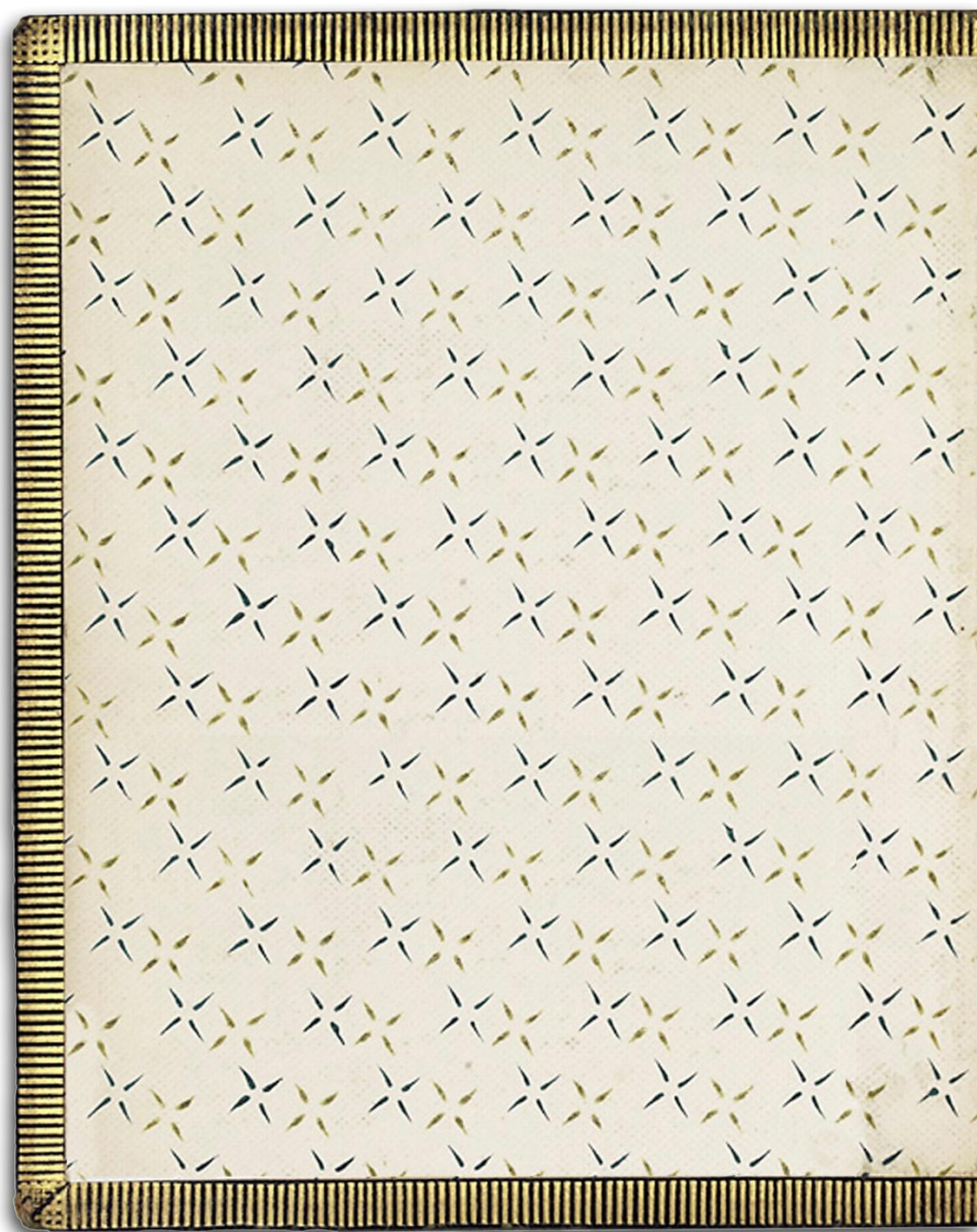
Nomenclature	Annotation
Size of the photograph (mm)	7.25 x 5.5
Annotation and information	Portia and Calvert Jones, standing outside a cottage or summer retreat,
Colour coded <i>New Information</i>	Northumberland or Ireland.
Image number	[25]

(a.1)

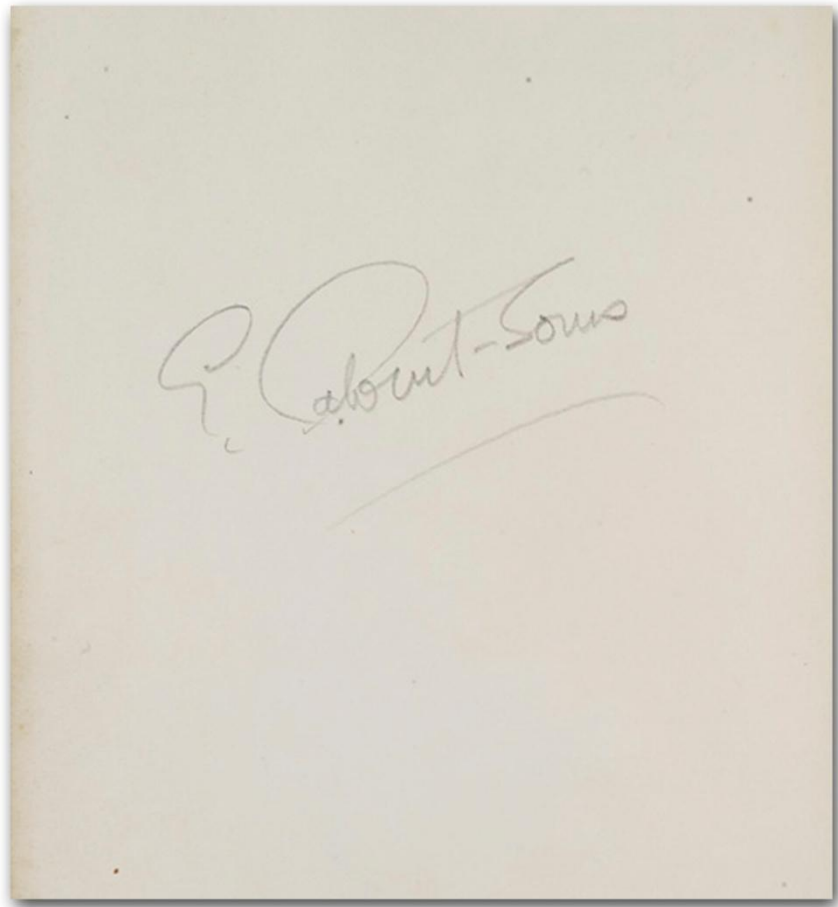


Front Cover.





Inside Cover



First Page

Signed: G. Calvert-Jones

"Georgiana Calvert-Jones"



Heathfield

8x9.75

Annotated, *Heathfield*.

Calvert's residence in Swansea.

Heathfield, Swansea

[01]



9.5x7.25

Portia and Calvert, (husband and wife) at Portia's family home,  
Waterloo crescent, Dover.

[02]





7.25x9.75

Calvert standing at the rear of  
Waterloo crescent, Dover.

[03]

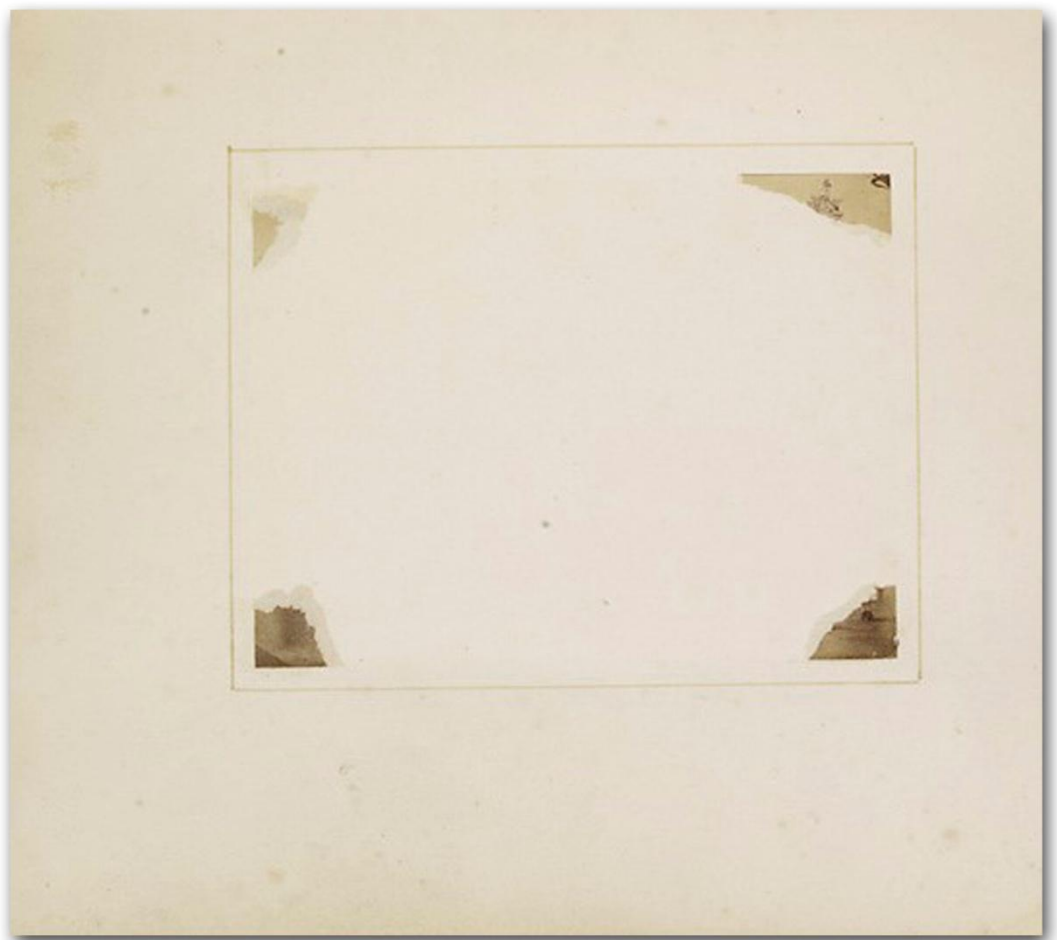


7.5x9.75

Calvert and Portia, shortly after they were married.

Visiting Ynyscedwyn, Swansea.

[04]



7.5x9.75

A damaged print showing:  
A family or social gathering,  
Northumberland or Ireland.

[05]



6.75x9.75

Horse and groom, colonnaded stables,

Northumberland.

[06]



7x10.25

Social event:

Same location as [05] Northumberland

or Ireland.

[07]



6.75x9.75

Christina, riding side-saddle in front of colonnades,

[Northumberland.](#)

[08]



7.25x9.75

A damaged print showing:

A family or social gathering, [at the same location as the horse and groom](#)  
[photographs \[06,08,10 &12\] Northumberland.](#)

[09]





6.75x9.75

Horse and groom, colonnaded stables,

[Northumberland.](#)

[10]





7x10

Christina at a family or social gathering, [Northumberland](#).

[Isabella](#) situated to the right hand side of the photograph.

[11]

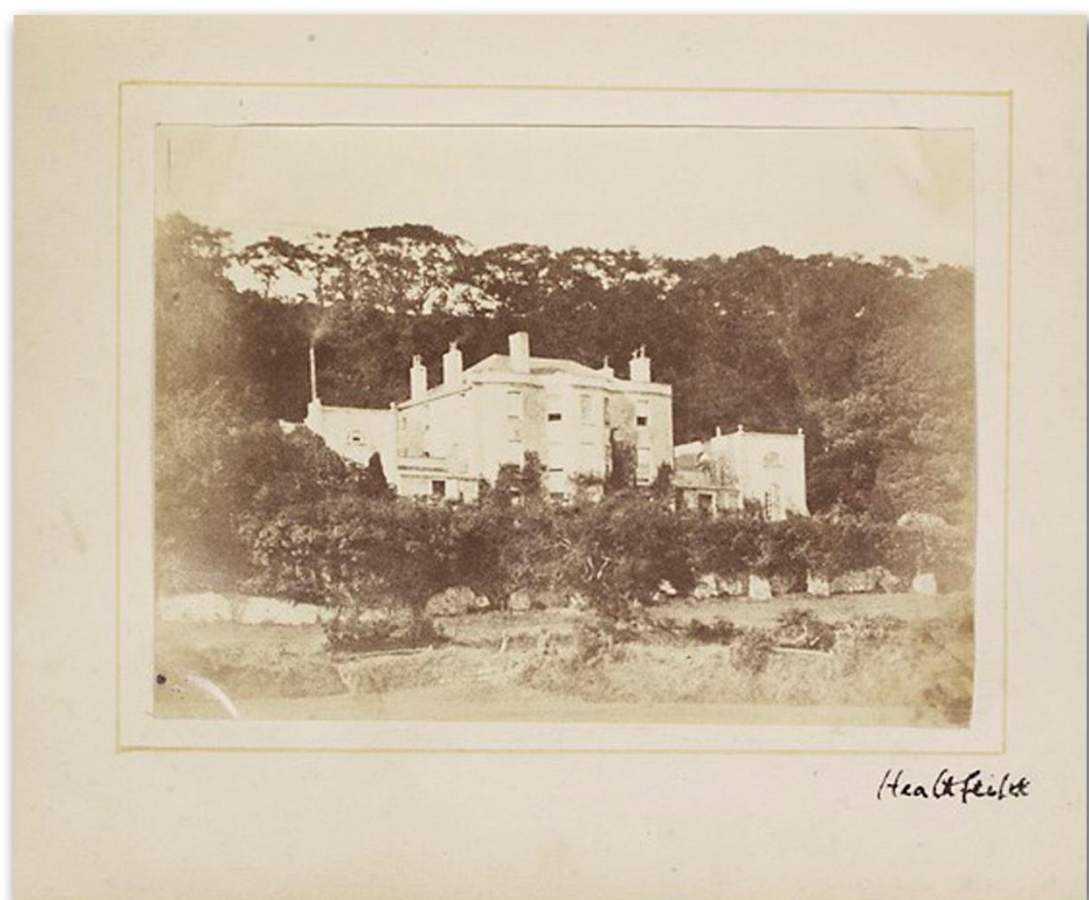


7x9.5

Christina's horse, with groom in front of colonnaded stables,

Northumberland.

[12]



9.5x12.75

Annotated, *Heathfield*.

Heathfield, Swansea.

[13]



7.25x10

Christina and Harriet Jones Williams née Gough, (Christina's Grandmother)  
at Ynyscedwyn, Swansea.

[14]



7x8.5

Christina and Calvert (father and daughter)

with Calvert's Pomeranian dog, [Bath](#).

[15]



7x9.75

View of Dover Castle from the square behind Waterloo Crescent, Dover.

[16]





8.25x10

Portia seated, with William James Herschel and friend,  
(possibly his wife).

[17]



9.5x14

A photograph of an engraving of 'Oberwesel' by Turner.

Engraving by James Tibbits Willmore.

[18]





14.25x11.75

Upper lake Penllergare, by John Dillwyn Llewelyn.

[19]



11.5x9.25

Portia's mother, Merriel Smith, née Horner Williams,  
cut out from a studio made [cabinet size](#) (5½ x4 inch)  
or trimmed from a larger original photograph.

[20]



7.25x9.75

Christina with horse, groom and phaeton carriage,  
at Ynyscedwyn, Swansea.

[21]



10.25x13.75

A photograph of James Tibbits Willmore's 1845 engraving

'The Old Temeraire',

based on Turner's painting 'The Fighting Temeraire'.

[22]



7.5x9.75

View looking down, Lansdown Road, Bath,  
with Alfred Street to the right.

[23]





9.25x7

Portia, with her parents Edward and Merriel Smith,  
on their front steps of their family home,  
at Waterloo Crescent, Dover.

[24]



7.25x5.5

Portia and Calvert Jones, standing outside a cottage or summer retreat,

[Northumberland](#) or [Ireland](#).

[25]



10.25x13

A photograph of 'Returning from Market' or 'Crossing the Stream'

by A.W. Callcott, engraving by Finden.

[26]





7.25x9.75

The 'Belmont' Lansdown Road, Bath.

[27]

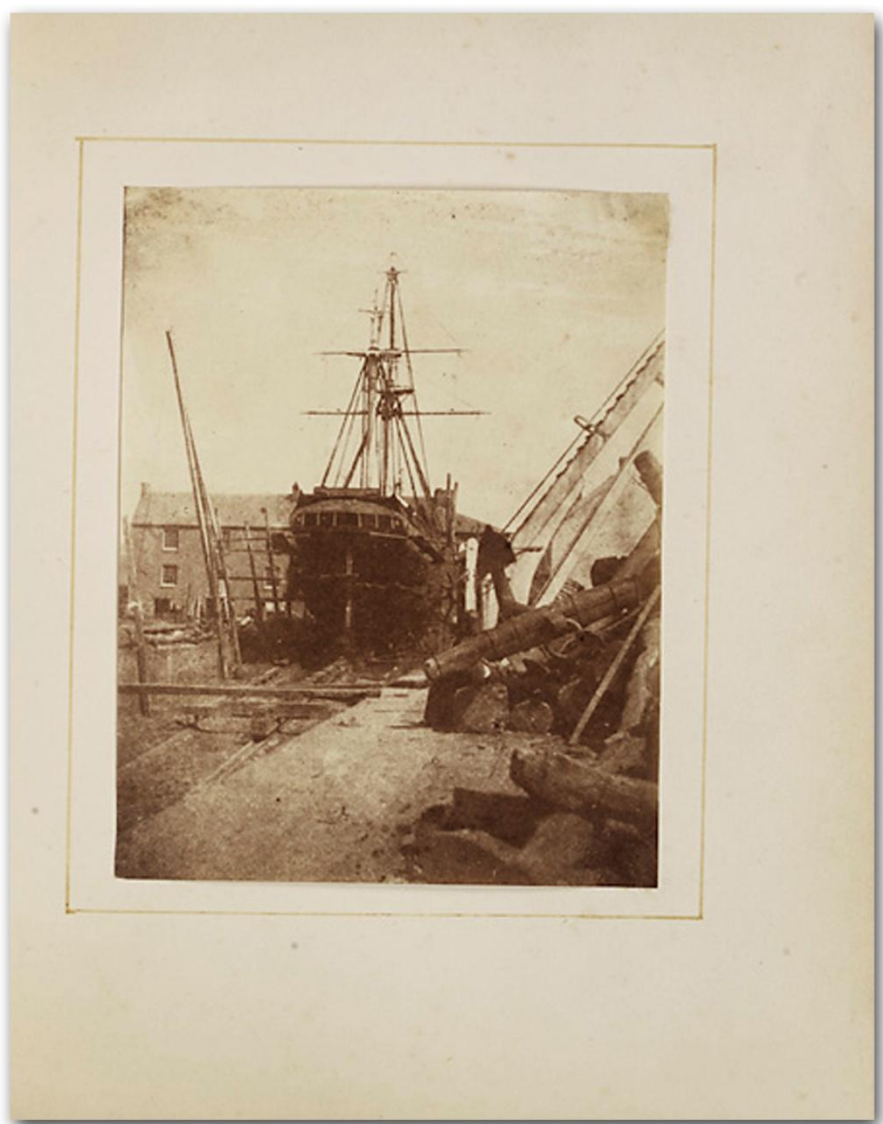


12.5x16.5

(as viewed from left to right.)

Calvert, his new wife Portia, his daughter Christina, with the  
newly married Lady Jane Kirk Brewster née Purnell,  
and her husband, Sir David Brewster.

[28]



10.75x8.5

Bristol, 'Dry' Dock.

[29]



9.75x7.5

St. Michaels Church, viewed from Milsom Street,  
looking down Green Street, Bath.

[30]



11.25x15.25

Annotated, *Heathfield*.

Calvert Jones's ancestral home,

Heathfield House, Swansea.

[31]





8.75x11

Calvert, Christina, her son Raleigh and his father [Alfred \(Grey\)](#),  
at a family event, [Northumberland](#).

[32]



9x11.25

A social event in the grounds of an estate, [Coquet](#), [Northumberland](#) or  
[Somerville, Ireland](#).

[33]



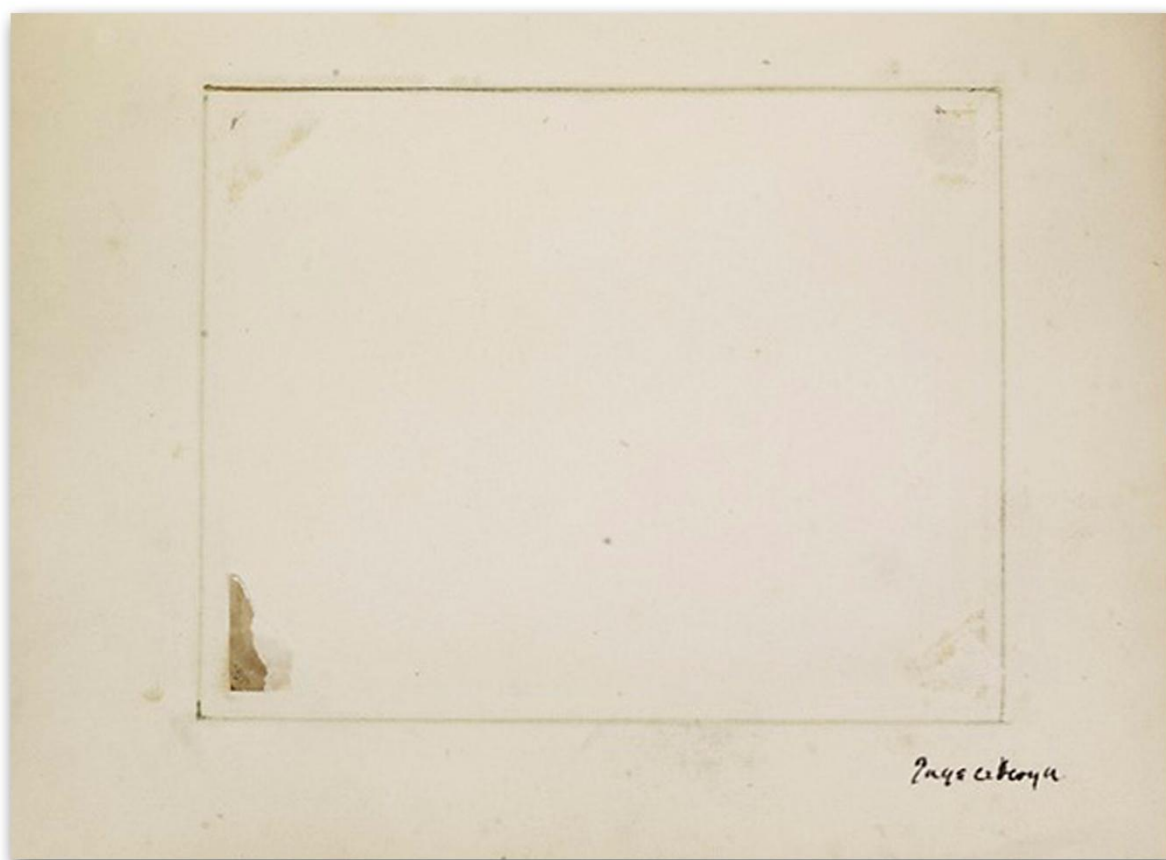
9x11

A social scene with yew trees, with Calvert and Christina  
or Sir William Gibson-Craig and his wife Elizabeth.

Northumberland or Riccarton.

[34]





9x11.5

Annotated, *Ynyscedwyn*.

Ynyscedwyn House, Swansea.

(Christina's Mother's ancestral home.)

[35]



9x11.5

Calvert and Isabella,

Christina and Raleigh, with [Alfred](#) (seated)

and friends at a family event, [Northumberland](#).

[36]



9x11.5

Raleigh's Dog, Northumberland.

[37]



8.5x11.25

Annotated, *Penllergare*.

A social event in [Northumberland](#).

The image would appear to be annotated

[Penllergare](#) / Penllygair[sic]

[38]



9x10.75

Isabella and Raleigh with two dogs, [Northumberland](#).

[39]



9x11

Family outing, Christina and Raleigh,  
Northumberland or Ireland.

[40]





8.75x11.5

Isabella with two maids, on a roof space,

Riccarton, Scotland.

[41]



9.5x11.75

Raleigh and other children in the garden at Nether Grange,  
Alnmouth, Northumberland.

[42]





9.5x11

Raleigh and Isabella, with [Christina's younger children](#),  
outside Nether Grange, Alnmouth, Northumberland.

[43]



9.25x11.25

Children in the Garden, Nether Grange,  
Alnmouth, Northumberland.

[44]



9x11.25

Children and their maids with the dogs in the garden at  
Nether Grange, Alnmouth, Northumberland.

[45]



12x16.25

Looking at Alnmouth Village from across the river Aln.

[46]



10.25x13.25

Warkworth Castle, from the banks of the River Coquet,

Northumberland.

[47]





9x11.25

Annotated 'Foxton'.

Raleigh, Calvert's Pomeranian, Isabella and [Annie Trevelyan Grey](#),  
with their maids, at Nether Grange, Alnmouth, Northumberland.

[48]



9x11.5

Isabella with other children and their maids, in the garden of  
Nether Grange, Alnwick, Northumberland.

[49]



9.75x11

Women and Children standing outside of Nether Grange,  
Alnmouth, Northumberland.

[50]





8.25x11.5

Farm Yard scene, [Foxton Hall](#),  
[Northumberland](#).

[51]



9x11.25

Beached dinghy of rowing boat, at [Foxton Bay](#),  
[Northumberland](#).

[52]



8.75x11.25

Beached ship at anchor, [Alnmouth](#),  
[Northumberland](#).

(reminiscent of Calvert's early work)

[53]



8x11

Calvert and his daughter Isabella, with house-maids,  
Northumberland or Ireland.

(c1868)

[54]



8.5x10.5

Isabella (centre) with two Gibson-Craig girls, Riccarton,  
Scotland.

[55]





11.25x9.25

St. Michael's church, viewed from Milsom Street,  
looking down Green Street, Bath.

[56]



9x11

Raleigh and Isabella, outside the farmhouse,

[Foxton Hall](#), Northumberland.

[57]



9.5x11

Raleigh and Isabella, with some younger children, outside the farmhouse,

[Foxton Hall](#), Northumberland.

[58]





9x11

Isabella and [Annie Trevelyan Grey](#), outside the farmhouse,  
[Foxton Hall](#), Northumberland.

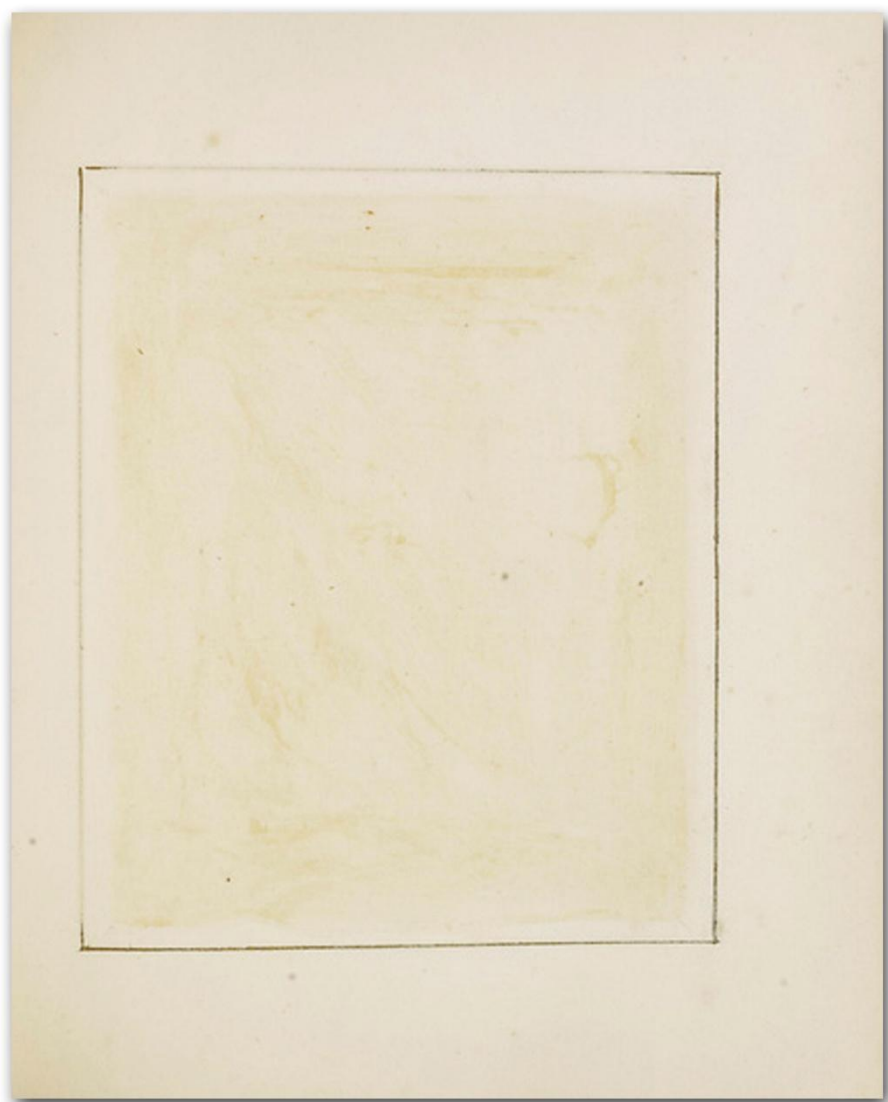
[59]



8.5x10.75

Sir William Gibson-Craig, his wife Elizabeth, née Vivian, with  
Isabella and Calvert on the rooftop, [Riccarton, Scotland](#).

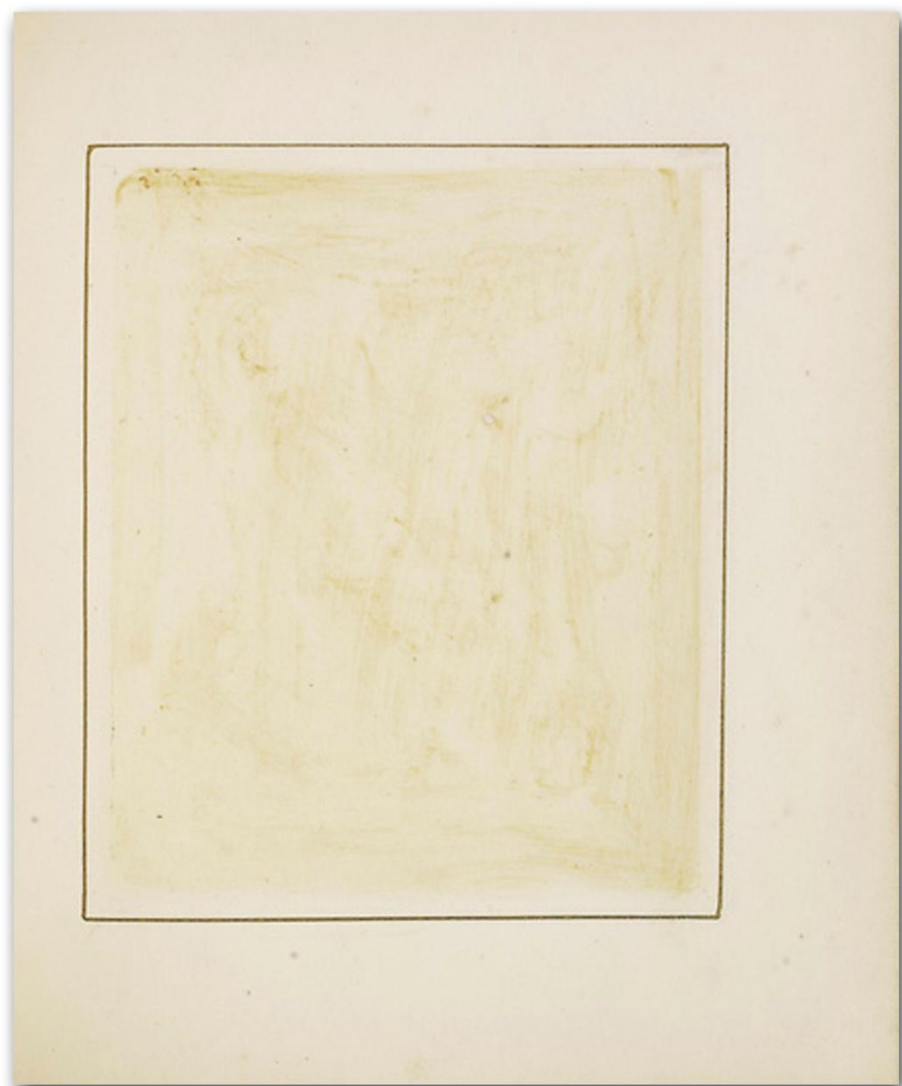
[60]



11x9

Missing print.

[60a]



11x9

Missing print.

[60b]

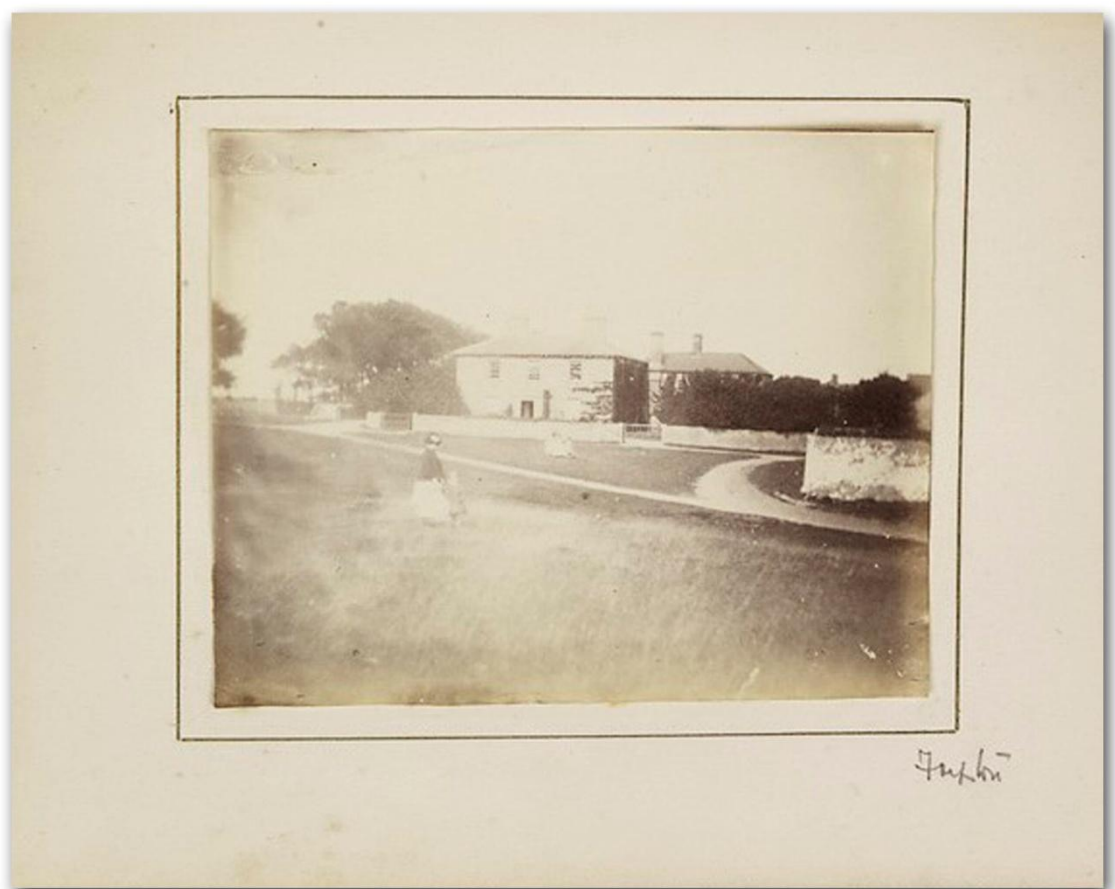


8.75x11

Raleigh and Isabella, on Foxton Bay sands,

Northumberland.

[61]



9x11.25

Annotated, *Foxton*.

Raleigh and Christina, in front of the farmhouse,

[Foxton Hall](#), Northumberland.

[62]





8.5x11

Annotated, *Foxton*.

Raleigh, Isabella [Annie Trevelyan Grey](#) with some of the younger children,  
outside the farmhouse, [Foxton Hall](#), Northumberland.

[63]



*Isis*

8.5x10.75

Annotated, *Somerville*.

William Meredyth Somerville with others, at his home,

Somerville House, Ireland.

[64]





8x11.25

Gate house or lodge to a house or park,  
Somerville, Ireland, or Northumberland.

[65]



8.75x11

Portia and Maria Georgiana Elizabeth Somerville née Jones, (Calvert's niece) with  
her husband William Meredyth Somerville in the gardens, Somerville, Ireland.

[66]



9x11

William Meredyth Somerville, with

[Isabella](#), Calvert and friends, near

Somerville, Ireland.

[67]



Somerville

8.5x10.75

Annotated Somerville.

(from left to right)

Nanny holding Florence, with Mary, Cecilia, William, Georgiana Somerville,

Maria and Portia on the steps at Somerville House, Ireland.

[68]



9.5x11.5

Maria and Portia, in front of the Stables,

Somerville, Ireland.

[69]





9.25x12

View from a roof-top or attic window [Somerville, Ireland](#).

[70]



9x11.5

Ladies playing croquet on the lawn at Somerville House, Ireland.

[71]



11.5x9.25

A lectern on the roof garden, [Riccarton, Scotland](#).

[72]





10.5x17.75

Durham Cathedral.

[73]



9.5x11.75

Portia and Isabella, in front of a gate house or lodge, near  
Somerville, Ireland, or Northumberland.

(same location as [65])

[74]

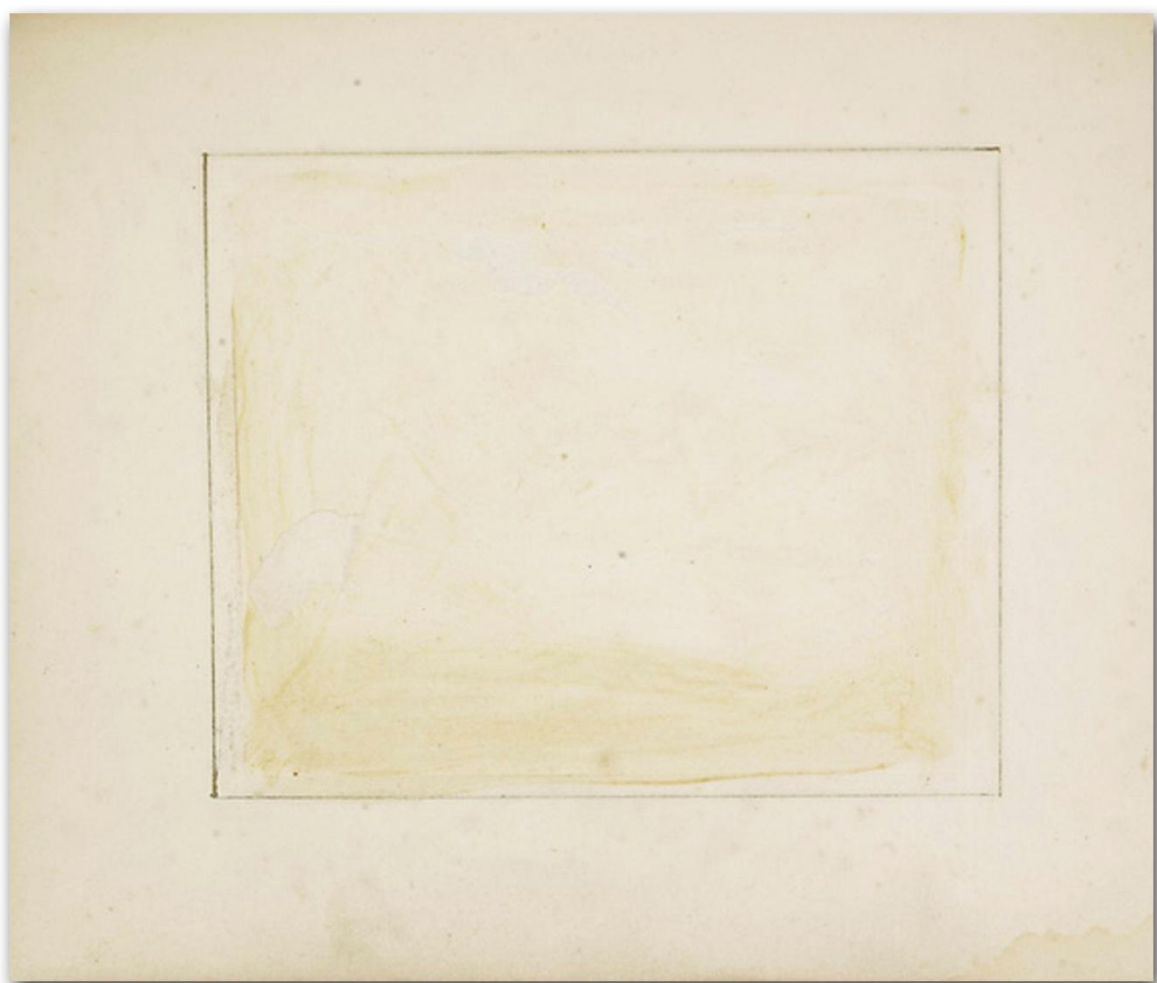


9.25x11.25

[Raleigh and Isabella](#), on Foxton Bay sands, Northumberland.

(same print as [61])

[75]



11.5x9

Missing print.

[75a]



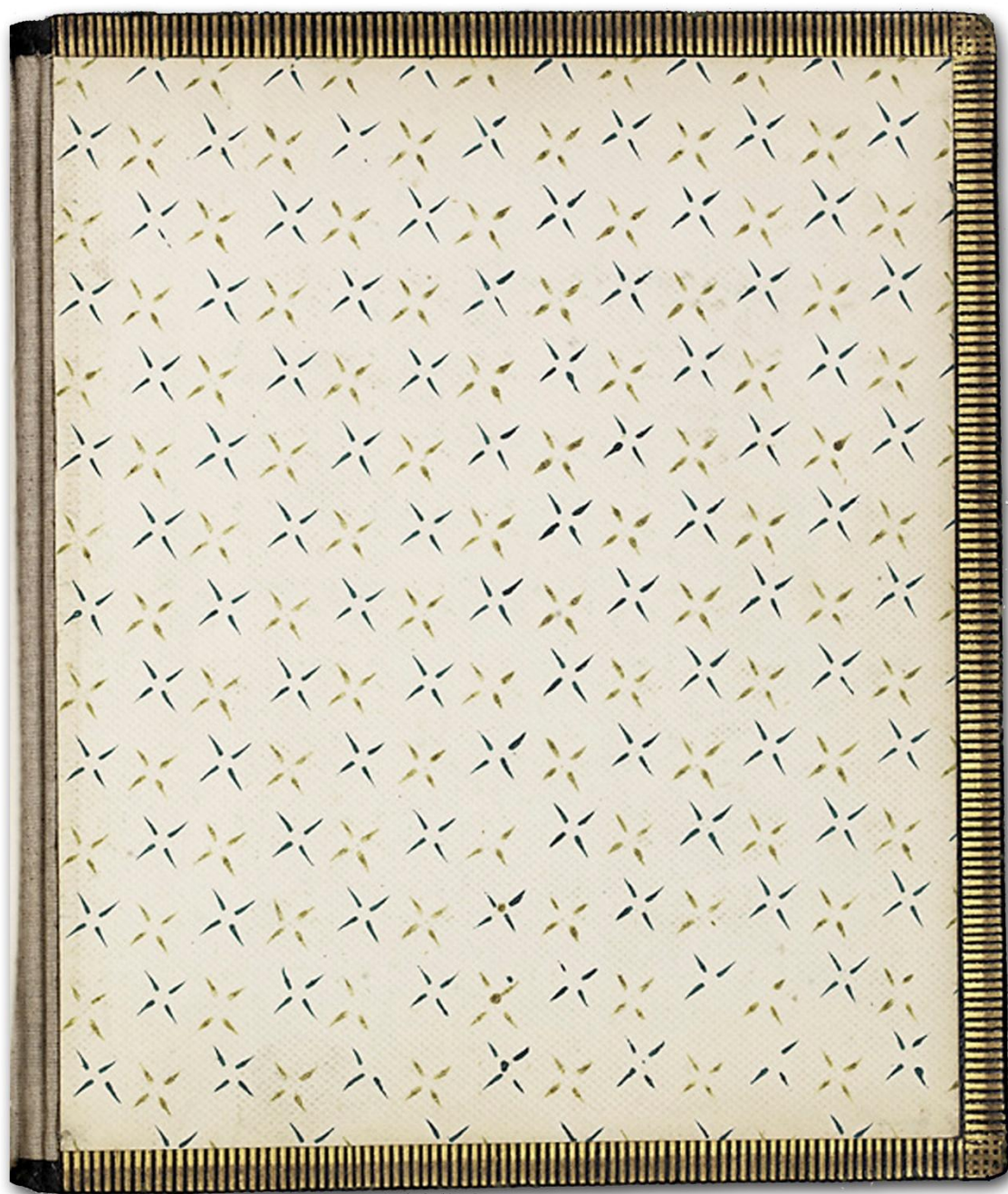
9x11.25

Calvert Jones with his wife Portia and friend.

Somerville, Ireland or Riccarton Scotland.

[76]





Inside Back Cover.



Back Cover.

## Richard Calvert Jones: Binocular Camera

Jones sent a letter to the Photographic Society, May 5, 1853, with the initial proposal of his Binocular Camera. He had also been in correspondence with Talbot, May 16, 1853, about his Idea (<http://foxtalbot.dmu.ac.uk/>) Jones finally gave his presentation at the Fourth Ordinary General Meeting of the Photographic Society, May 21, 1853, where, three papers were read out, two were on the subject of stereoscopic photography, the other was Jones's camera.

In his proposal, Jones clarified his objectives, firstly stating that his camera was not a stereoscopic one, although it had two lenses. The purpose of the twin lens arrangement was to increase the field of view. Jones considered that the ability of a single, ordinary lens, what we might call a standard lens today, was incapable of making an image that was satisfactory to the eye. He believed that it was "looking at nature with one eye shut" (*Journal of the Photographic Society* vol.1. 1853: 60) Jones then explained how he had overcome this problem, by moving his camera in an arc, so that the edges of the first exposure coincide with the edge of the new plate ready for a second exposure.

After Jones had given his presentation at the photographic society meeting, the painter and writer James Duffield Harding (1797–1863) exclaimed his support for Jones's camera, reiterating the idea that, "you have a view taken exactly as you see it with both eyes." (*Photographic Society Journal* Vol.1 1853:61)

However, Jones's camera proposal was presented at a meeting that was weighted towards stereoscopy, and this may explain why another attendee, George Shadbolt (1817-1901), recommended Jones utilise another camera that



was also presented at the same meeting. This was a single lens stereoscopic camera, demonstrated by Josiah Latimer Clark (1822-1898). Clark's camera utilised one lens: to make the stereoscopic image. The camera swung from left to right, pivoting on two swing bars. Separate exposures would be made at the two extremities of movement, and when these were combined in the appropriate viewer, they formed one three-dimensional image.

It is my belief that Jones's Binocular camera, never came into being because of several conspiring factors: At the society's meeting the camera had been presented with, and assumed as being of 'stereoscopic' interest, due to its two lenses; Jones had become financially independent, and no longer needed to look at photography as a means of income, (Buckman 1990: 34); more significantly was the patent taken out by Harrison and Schnitzer of New York in 1862, for the "Globe Lens", what would be described today as a wide angle lens.

(<https://patents.google.com/>). But more significantly, the camera design was also fraught with practicality problems, loading of the paper, the focussing of two independent lenses and its portability.

Although beyond the remit of this research, I decided to make a rudimentary working model based on Jones's original camera design, to see if the camera would actually work. In doing so, I discovered the major flaw in Jones's proposal. The camera design is based on an "cross" shape, however, to accommodate this form, the lens needs to be more powerful than the standard one would use, more powerful than the ones used in making his joiners. The drawback in employing powerful lenses is that they give a more magnified view, the result is

an enlarged (magnified) photograph spread over one larger sheet of paper, which in effect, records exactly the same field of view as one taken with a normal sized sheet of paper and a standard lens.

Nevertheless, the camera was tested on 16 July 2013, and in doing so, I had empirical evidence that the concept of Jones's camera worked. Creating a continuous photograph formed by two lenses onto a single piece of paper.



Binocular Camera 2013 (a.2)



Image taken with the "Binocular Camera". (a.3)

## **The Calotype: W.H.F. Talbot's Calotype process: (1841 patent)**

I have attempted to highlight in a formulaic manner, the potential problems a photographer was likely to encounter when practicing Talbot's 1841 Calotype process. By synthesising the numerous factors which could affect the outcome of achieving a successful Calotype negative, primarily the prerequisites involved in choosing the correct paper, I hope to clarify why so many photographers, including Jones, found the adoption of this method so difficult.

The calculations, chemical compositions and instructions, have been formed from an amalgamation of texts; *William Henry Fox Talbot, Pioneer of Photography and Man of Science*. Arnold, 1977. *The Albumen & Salted Paper Book, the History and practice of Photographic Printing 1840-1895*. Reilly, 1980. *The History and Practice of the Art of Photography (1849)*. Snelling, 2010 (reprint). *Spirit of Salts, a working guide to old photographic processes*. Webb and Reed, 1999. And practical tuition and knowledge from Mark Osterman, Process Historian at George Eastman Museum.

The Calotype process is a photographic method using a sensitised sheet of paper, exposed to light in a camera and then chemically developed to produce a negative image. The paper needs to be able to withstand the rigours of the preparation, principally surface abrasion and being capable of keeping its structure and shape when wet. (Several coatings of wet chemical solutions, applied by brush and a final wash). It needs to have a good wet-strength.

Once the paper has been coated, exposed, developed, washed and dried the result (if successful) is a paper negative, a Calotype. The next step is to produce a positive print. This is accomplished by placing the negative, face down directly on top of another sheet of sensitised paper which is then placed into a printing frame. The sensitised printing paper is coated using Talbot's less sensitive Photogenic Drawing solution. The benefit of this is that the paper coating darkens with exposure to sunlight, allowing the person printing the negatives greater control over the final density of the image, because it can be visually checked and stopped when the desired effect is attained. (This type of process is known as "printing out paper" or "P.O.P.")

In order to obtain a good positive print, we first need a well exposed negative with a good tonal range. The Calotype paper negative must allow the sunlight through to form a positive image. Therefore the paper used for the Calotype requires certain properties: it cannot be too thick (exposures will be too long) therefore a thinner paper would be preferable. (Later improvements to the Calotype, employed the use of waxing the papers to make them almost transparent). The texture of the papers construction needs to be consistent (any blemished will be copied onto the print, resulting in loss of definition in the final image) watermarks also need to be avoided, hence the use of the traditionally made "laid" papers should be avoided (they are formed on wire meshes producing a watermark pattern throughout the entire sheet) papers produced by the "weave" method are free of this pattern. But may still contains rogue blemishes.

The paper used for printing (Salt Print) does not necessarily need to be as thin as the paper used in producing the negative, since the image viewed will be on the surface. (Thus it will be seen in reflected light not transmitted light)

Selecting Materials: (Optimal Requirement). (a.4)

Paper (properties)	Chemicals	Equipment (process)
Good writing paper:	Distilled water	Selected paper
Texture (weave) consistent (not laid)	Silver nitrate	Bottles and jars for storage (clean)
Weight - thin	Iodide of potassium	Trays and dishes (glass or porcelain)
Colour - white	Acetic acid	Brushes or glass rods
Surface - smooth	Gallic acid	Oil lamp / fire (for heating)
Material – preferably 100% cotton/rag, must have a good strength in water / chemical solution	Bromide of potassium	Weighing scales
Not to many watermarks	Rain water	Thermometer
		Graduation spoons (solids)
		Graduated jugs (liquid)
		Candle / yellow glass (safe-light)
		Blotting paper
		Pencil
		Cotton wool /cotton cloth (Blanchard brush)
		Saucers and dishes (for the utensils)
		Clean water for washing the sensitised paper
		Clean water for washing the utensils

Variations within the materials selected: (a.5)

Paper (properties)	Chemicals	Equipment (process)
Fabrication? (cotton/ rag / wood)	How were they made?	What are the brushes made of?
Where were these sourced	Who made them? (local or national product)	Type of bottle and top used (glass / tin)
What percentage is the consistency mix	What is their purity? (dilution or contamination)	Is the glass clear or brown
How was the paper sized (starch / gelatine / alum)	What is their strength (dilution or age)	Are the trays metal, glass, porcelain
Is the construction wove or laid?	Are they Dry solid (crystalline / block) or Liquid wet (water or alcohol based)	The accuracy of the weighing scales and liquid measurements used. (varying sizes)
Who made it? (manufactured / hand crafted)	When were they made? (Age or air oxidisation)	Safe-light used (candle, yellow glass, or cloth)
How long and where has it been stored? (susceptible to organic contaminants)	What are they stored in? (glass / paper)	Worktop surface (wood, metal, glass)
How old is it? (Batch variants and contaminants) was the environment dry or damp?	What type of water or alcohol was used?	How clean and free from contaminates? (cross contamination or organic matter)
	Are they made from a batch? (large quantity) Or specifically produced for the individual (small quantity)	Type of blotting paper used (acid or alkali) also consider: (manufacture, storage, age, sizing and consistency)
	How was the water distilled? (Copper /brass/ iron containers – purity?)	Is the darkroom environment, clean, at an even temperature and dark.
	Where was the water sourced? (Well or, mains – copper, lead, iron, plastic pipe?)	

Process procedure 1: Iodised paper (a.6)

Coating the paper to make Iodised paper	Points of the procedure for consideration
<p>100 grains of silver nitrate in 6oz of distilled water</p> <div data-bbox="355 488 951 651"> <p>1 grain = 0.06479891 grams  1 oz (fluid) = 28.4130625 ml (UK) or 29.5735 ml (US) [difference in the imperial measurements]</p> </div> <p>500 grains of iodide of potassium in 1 pint of distilled water</p> <p>Coat first the silver nitrate solution on the paper, with the aid of a brush (variation in the application of the coating) then dry the paper. (avoiding atmospheric contamination) and then coat with the iodide of potassium solution in a similar way(to avoid contamination, use separate brushes and containers)</p> <p>The paper should be marked with a pencil to indicate which side is coated. This is then dried.</p> <p>The paper is now ready for sensitising but may be stored in a light tight and dust free area.</p> <p>Temperatures should not be excessive, neither should the humidity.</p> <p>This should be carried out in the evening light or that of a subdued candle.</p>	<p>Types of brushes use</p> <p>Storage of chemicals</p> <p>Type of utensils used for mixing the solutions</p> <p>Water storage and temperature</p> <p>Accuracy in the measurements of the ingredients</p> <p>Type of surface the paper was laid on to be coated</p> <p>Organic contamination: (atmospheric, brush or hand)</p> <p>Temperature and humidity of the darkroom</p> <p>Drying time and temperature</p> <p>Amount and quality of the light. How much evening UV light is there?</p> <p>Storage space: (clean from contamination, disturbance and fluctuating temperatures)</p> <p>Seasonal differences. The time of year, summer or winter vary in the UV power of the sun, if winter maybe a coal fire is used, producing smoke/ organic contaminates.</p> <p>Are the utensils specifically for photographic use or general household items (clean /contaminated)</p> <p>Is the blotting paper fresh and clean?</p> <p>Free from contaminates.</p>

Process procedure 2: Sensitising the paper. (a.7)

Sensitising the iodised paper	Points of the procedure for consideration
<p>Mix 100grains of silver nitrate in 2oz of distilled water, to this add one sixth (1/6) of its volume of acetic acid (strong). Call this solution “<b>A</b>”</p> <p>Make a saturated solution of Gallic acid in cold distilled water call this solution “<b>B</b>”</p> <p>When ready to use, select the iodised paper (coated surface). Add equal amounts of solutions “<b>A</b>” + “<b>B</b>”, only in a small quantity at a time as this rapidly spoils. This solution is called the “<b>Gallo-nitrate of Silver</b>”.</p> <p>Then brush this onto the iodised surface and let it rest for ½ a minute then dip it into water. Dry with blotting paper and use either moist or if dry within a few hours.</p> <p>This paper is now sensitised and ready for exposure in a camera. The paper has to be loaded into a dark-slide/ paper holder which must be light tight.</p> <p>The paper is more sensitive is used while still damp.</p>	<p>Problem in mixing the correct amount or quantity of each solution (this is done in a dark room with subdued light)</p> <p>“<b>A</b>” + “<b>B</b>” react with each other, and spoil quickly. (if the solution has spoilt, it cannot be revived by adding more of the “<b>Gallo-nitrate of Silver</b>” solution to it. This will only contaminate the additional solution too.)</p> <p>Light exposure / contamination is now much more likely. The room needs to be without daylight.</p> <p>The paper is more sensitive to light when damp, and less so when it dries. This has a bearing on the final negative the longer the time from exposure in the camera to development is crucial in obtaining a success image.</p> <p>Contamination of the brushes, dishes and blotting papers the three solutions (“<b>A</b>” + “<b>B</b>” and the “<b>Gallo-nitrate of Silver</b>”) surface contaminants (spills) and fingers (touching the sensitised surface)</p> <p>The dark-slide must be clean, light-tight and the paper inserted the correct way around. (we must also consider the dark-slide itself – its construction material, wood, metal [now plastic]) and the environment it is kept (temperature and humidity)</p>



Process procedure 3: Loading the Dark-slide and taking a photograph. (a.8)

Making an exposure in the camera	Points of the procedure for consideration
<p>Loading the sensitised paper in to the dark-slide. This may involve trimming it to fit (be careful not to touch the coated surface) is better to trim the paper first prior to coating.</p> <p>The dark-slide needs to be light-tight, and loaded in safelight conditions.</p> <p>Correct insertion of the paper, sensitised surface facing out.</p> <p>If the camera is going to be used on location away from a darkroom, a number of dark-slides need to be loaded. (and numbered, so used ones can be noted and not double exposed)</p> <p>The camera itself needs to be light-tight. (all fittings secure)</p> <p>The exposure is dependent on a number of variables:</p> <p><b>a)</b> The weather conditions, sunlight and the amount of UV light it contains. Hazy sunshine is the best.</p> <p><b>b)</b> The lens. How much light the lens lets through. The <i>f</i>-stop (aperture size) in relation to the focal length of the lens (the smaller the number the bigger the aperture, the more light allowed to pass)</p> <p><b>c)</b> The type of lens (meniscus or achromatic) the achromatic is able to focus the active UV light better, resulting in sharper and better exposures.)</p> <p><b>d)</b> How long the exposure is (cap removal acts as a shutter) the longer the more light, but moving objects will blur.</p> <p><b>e)</b> Is the paper moist or dry? How long ago was it sensitised? This will play an important part in obtaining a correct exposure.</p> <p><b>f)</b> The subjects colour. The Calotype is blue/UV sensitive, therefore reds and greens appear black or un-exposed.</p> <p><b>g)</b> The distance the object is from the camera. (in close-ups the lens is further away from the sensitised plate. Re: <i>inverse square law</i>)</p> <p><b>h)</b> How long has the latent image been on the paper prior to development?</p> <p><b>i)</b> Any other natural phenomenon (red desert sand in the atmosphere, inhibiting the UV light)</p>	<p>Does the construction materials (the glues, woods, metal or slate) used in the dark-slide affect the paper? (chemical reaction or contamination)</p> <p>Cutting the paper to fit the dark-slide may inflict damage or contamination via the blade or finger marks through handling it.</p> <p>Make sure the paper is sensitised way-up.</p> <p>Make sure light cannot enter the camera or dark-slides through inappropriate directions. (fogging the paper in doing so)</p> <p>If the camera is taken on location, factors such as heat, cold, humidity or the intense sunlight, may affect the sensitised materials and equipment (wood may warp and metals may expand or contract, fumes from the glues or resins may be given off in the excessive heat) the exposure time may also be affected by extreme temperatures.</p> <p>The travelling time to and from the place the exposure is made and the dark-room need to be considered too. Also the time needed in mixing new chemicals, especially if the temperatures and humidity are excessive. (the darkroom may only be of a tolerable temperature to work in during late evening and early morning) in hot climates it may be problematic to keep the chemicals at a cool enough temperature, that may spoil entirely, evaporate, or work in very different ways, which may need different ratios of mixing.</p> <p>Also sourcing paper and chemicals abroad may not have been so readily available, and also would be of unknown quality.</p> <p>Atmospheric conditions while in the field may also be a cause for caution. (Sand, grit, rain, sea and salt spray) these may make the working of precision parts of the camera inoperable.</p>

Process procedure 4: Developing the latent image and fixing it. (a.9)

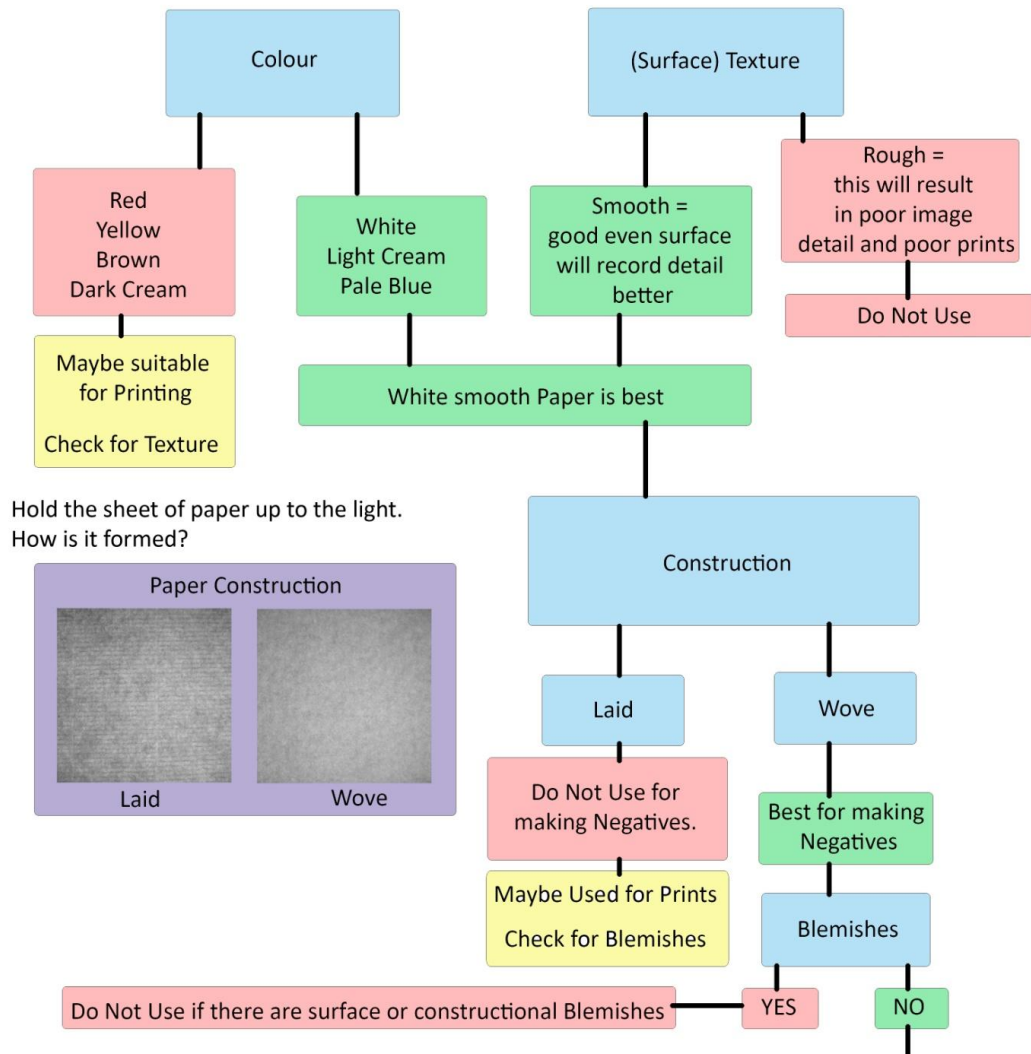
Developing the negative and fixing it prior to printing	Points of the procedure for consideration
<p>The exposed paper needs to be removed from the dark-slide. This should be done in a readily prepared darkroom.</p> <p>Firstly the paper needs to be washed in the <b>“Gallo-nitrate of silver”</b> solution (parts <b>“A”</b> &amp; <b>“B”</b> mixed) for 1-2 minutes. And then if needed it should be warmed gently. This process can be repeated if the exposure is weak. (strong impressions don not require warming)</p> <p>Wash and blot dry.</p> <p>Wash the paper in a fixing solution (stabilising solution).</p> <p>100 grains of Bromide of potassium in 8-10oz of distilled water for 1-2minutes, it then needs to be dipped into water and dried. (the water for washing must be clean, not necessarily distilled)</p> <p><i>Talbot states “bringing out” the latent image is between 1 to 5 and 10 minutes, according to the strength of the initial exposure.</i></p>	<p>The darkroom needs to be prepared, light-safe, and the chemical mixed ready for use, prior to the paper being removed from the dark-slide.</p> <p>The problems of contamination exist: Surfaces, brushes, fingers, atmospheric, and chemicals. (as in the preparation and sensitising process)</p> <p>Coating the paper with the <b>“Gallo-nitrate of silver”</b> solution, and heating it in front of a fire, for 1-2 minutes, repeating this for up to 10 minutes, may cause the <b>“Gallo-nitrate of silver”</b> mix to expire. This will impact on the developing and possible contamination of the other negatives.</p> <p>Fixing in a bromide of potassium solution stabilises the silver salts, (as in the Photogenic Drawing process).</p> <p>The washing of the fixed paper by dipping it into clean water is not sufficient to remove all the free-silver salts (still sensitive to light) this will cause the image to fade. (washing prints sufficiently, may require up to an hour)</p> <p>Drying (hanging) the prints may leave the paper open to atmospheric contamination, especially if a fire is used as a heat source.</p> <p>(accidental distraction could also be a factor in contamination, the excitement of seeing a developing image could cause loss of concentration, by touching a detail in the photograph with a finger, during the processing)</p>

(a.10)

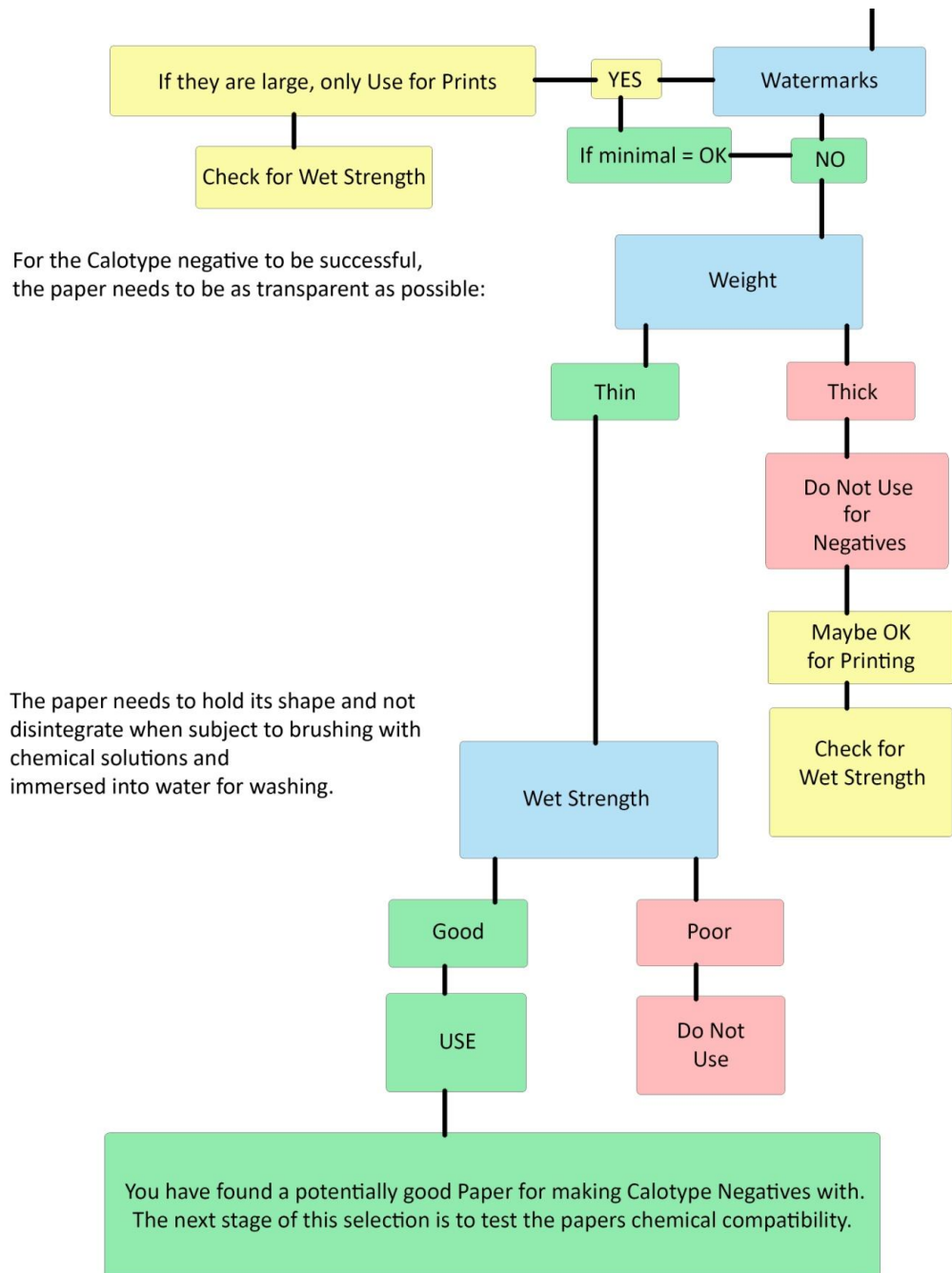
Paper suitability tests for the photographer wanting to use Talbot's Calotype process.

Choosing the Paper:

Preliminary observations: Colour and Surface Texture;



(Diagram continued on the following page)



(The chemical compatibility of a paper, changes the tone or shade of the paper negative, a redder tone will require a slightly longer printing time.)