



The 4th Joint Royal Photographic Society Historical Group and
Sheffield Hallam University BA(Hons) Photography

Research Symposium

Saturday 2nd April 2022

Illustrated Programme

The RPS Historical Group in collaboration with BA(Hons) Photography at Sheffield Hallam University

RESEARCH SYMPOSIUM | Saturday, 2 April 2022
PROGRAMME OF SPEAKERS
On Zoom



Gran Smith's Lace, Ashliegh Goodyear (current student)

10:15 for 10:30 start - **Bring your Coffee!**

10:30 - 10:45 – Introduction – Andrew Robinson (SHU) & Janine Freeston (RPS)

10:45 – 11:05 - Rose Teanby
Cyanotypes by Anna Atkins: the ethics of reproduction.

11:10 – 11:30 - Alan Hodgson
Materials choices for Scientific Photography c1910

11:35 - 11:55. - Janine Freeston
Where the truth is lost and found - Challenges in research

12:00 – 12:20 - Katy Carol, Associate Lecturer in Visual Culture History & Theory, SHU
Duchamp Tourism | Travels and Travails

12:30 - 13:00 – **Lunch** + Work by SHU Students Ashleigh Goodyear and Frania Adamson

13:00 -13:20 - Deborah Ireland
Pamela Booth (1914 – 1981)

13:25 – 13:45 - Sonya Robinson, Senior Lecturer in Photography, SHU
The Withdrawn Image

13:50 - 14:10 - Roger Farnham
James Craig Annan's *Stirling Castle* c 1904 - an antecedent to Photoshop

14:15-14:30 - **Afternoon Coffee**

14:45 – 15:05 - Adam Bennett, Photographer / Associate Lecturer, SHU
Reframing the rural idyll: Exploring ecological value through landscape photography

15:10 – 15:30 - Geoff Blackwell
Photographic Philately

15:35 – 15:55 - Andrew Robinson, Senior Lecturer in Photography, SHU
A Postcard from Lovers' Leap: Landscape, Legend and the Picture Postcard

16:00 -16:30 **Summary and thanks**

Rose Teanby



Cyanotypes by Anna Atkins: ethics of representation or reinvention?

Abstract - This talk looks at the commercial merchandising of cyanotype photographs by Anna Atkins. I question the ethics of digitisation and reuse; does this increase appreciation of her pioneering photography through extended exposure beyond the confines of photographic history publications or does it isolate her images too far from their original context?

This talk is an invitation to discuss digitised historic images in general and the ethics of future use without the input of the photographer.

Rose Teanby is a PhD candidate at the Photographic History Research Centre, De Montfort University, researching early women photographers 1839-1861. She is also an Associate of the Royal Photographic Society. Rose has spoken about Anna Atkins on many occasions: at the Anna Atkins Symposium, New York Public Library in 2018, the NEC Photography Show in 2019, Photo Oxford Women in Photography festival in 2020, and most recently as part of the V&A Colour Fever online conference in 2021. She has also contributed the short biography of Anna Atkins to the forthcoming World History of Women Photographers, to be published in June.

Alan Hodgson



Materials choices for Scientific Photography c1910

Abstract - Researching the evolution of photographic materials for Scientific Photography I came across an image from 1910 Manchester that neatly encapsulates the choices being made around that time. There are a number of individuals present here whose work neatly illustrate these choices.

This presentation will describe the choices made by Suekichi Kinoshita who took his photographic knowledge back to Tokyo and Walter Makower who took his into military education. The modern-day conflict between electronic and analogue imaging also plays out at this time in the influence of Johannes Wilhelm Geiger and Ernest Rutherford.

Alan Hodgson worked for Ilford Photo for 22 years, leaving in 2004 with many unanswered questions on the origins of some of their Scientific Products. He has started to address these with a body of research that starts in the 1890s with the evolution of specific materials for Scientific & Technical photography. Alan works as a consultant on printing technologies and is a Past President of both the Society for Imaging Science & Technology (IS&T) and The RPS.

Janine Freeston



Where the truth is lost and found - Challenges in research

Abstract - The multiplicity of inventors for both patent and unpatented inventions can be explained by the very nature of developments in technology being socially constructed, that all technological artefacts patented or otherwise evolve under a multiple of influences, invented by collectives or producers collaborating with end users.

Given the lucrative potential of three-colour photography, competition and claims for significant advances have made the task of the researcher to verify findings complicated. Not all technologies have been subject to primacy contests but those with the prerequisite for patents have characteristically been overshadowed by disputes. Thus, when resources are diploid question individualists account of invention, can an objective rather than subjective perspective be maintained?

Janin Freeston is a free-lance researcher, cataloguer and digitiser of photographic archives, author, consultant, co-curator of photographic exhibitions and associate lecturer. She specializes in early colour photography and photographic processes. Her MPhil thesis *Colour Photography in Britain, 1906-1932: Exhibition, Technology, Commerce and Culture - the Dynamics that Shaped its Emergence*, will be available later this year. Her article 'Agnes Warburg's Determination: Mastering the Three-Colour Print' is in the April 2022 edition of *PhotoResearcher* the journal of the European Society for the History of Photography (ESPH).

Katy Carol



Duchamp Tourism | Travels and Travails

Abstract - My obsession with Marcel Duchamp is long standing and it is in the unofficial places and spaces that I personally occupy with Duchamp, that I have found I can truly be a fan, and live out an obsession. The practice that has emerged is based on leisure and travel and involves collecting, recording, archiving, making and re-enacting. It has provided alternative ways of experiencing, thinking about and documenting Marcel Duchamp.

Being a Duchamp Tourist opens up leisure time as a formal space and engages different aspects of my relationship with Duchamp: It provides opportunities to Dwell further with him, create alternative histories and play out my status as a fan. He once stated that he preferred 'living rather than working,' he claimed 'Je suis un respirateur', and it is in this spirit that I now exist with Duchamp.

This presentation details the creative practices involved in Duchamp Tourism and focuses on the role historical photography plays within it.

Katy Carol is a Lecturer in Visual Culture History and Theory, currently teaching in the Department of Media Arts and Communication at Sheffield Hallam University. She studied History of Design and the Visual Arts at Staffordshire Polytechnic, and Philosophy at Manchester Metropolitan University. Katy has been teaching the history of visual culture and critical theory for over 30 years, with a particular focus on how history and theory can help to inform and develop the work of creative practitioners. Katy's research interests focus on the artist Marcel Duchamp through which she has developed a creative practice named Duchamp Tourism.

Deborah Ireland

NOVEMBER, 1941] THE PHOTOGRAPHIC JOURNAL 465



MISS PAMELA BOOTH (LEFT) WITH HER TWIN SISTER, MISS PATRICIA BOOTH. SOME OF THE LATTER'S PHOTOGRAPHS OF WEST AFRICA WILL BE INCLUDED IN THE EXHIBITION OF WORK BY WOMEN PHOTOGRAPHERS, TO BE HELD AT PRINCE'S GATE, IN APRIL, 1942.
Photograph by Dorothy Patterson, Pamela Booth's Studio

WAR-TIME PHOTOGRAPHY

By Pamela Booth, F.R.P.S.

*During the present month an exhibition of the work of Miss Pamela Booth, F.R.P.S., is on view at the Society's House, 16, Prince's Gate, S.W.7.
Miss Booth, in the following article, writes of her technique and methods and of some of her difficulties as a Photographer in War Time.
She also has something to say about her aims and ideals, which the difficulties she mentions are not allowed to modify in the slightest degree.*

DR. NEUBERT'S article, "I Go Miniature," in the July issue of *The Photographic Journal*, gave one interesting food for thought. Quoting from one passage he writes, "Man's constant search for perfection is one of the greatest forces behind perfection. Perfection in the things he makes, in the things he uses, in the things he does, and all too seldom, in the things he is." He goes on to say that every serious photographer dreams of the perfect camera which he will one day own. Now in my opinion the perfection of the result is far more important than the tool with which it is produced. Nothing is more annoying than the casual observer's remark "What a wonderful lens you have," regardless of all the years spent learning the technique of getting the best out of it!

We may all have a different opinion of the perfect Pictorial Photograph, but we all more or less have the same opinion of the perfect negative. I am never really content with any photograph I have taken unless the negative is the best result I can get. Even if I might have concealed the bad negative quality by good printing, no amount of intensifying or reducing will result in the correctly exposed and correctly developed negative.

Of course, some of us vary our exposing and developing to suit our own particular technique. In serious portraiture, for instance, I always give longer exposure and slightly over-develop for

Pamela Booth (1914 - 1981)

Abstract - Pamela Booth is perhaps best known as a portrait photographer of the 1930's, 1940's and 1950's. She was a Fellow of the Royal Photographic Society; an Associate of the Institute of British Photographers and her work was published in magazines such as *Bystander*, as well as writing on photography. Born in 1914, she began her photographic career studying under Rudolf Koppitz in Vienna and was already an established portrait photographer before joining the Royal Photographic Society in 1938. She initially had a studio in Chelsea where she undertook advertising commissions, as well as nudes, landscapes and portraits.

This changed in 1940 when she married an RAF Flying Officer and was posted around the country, improvising dark-rooms and studio techniques in the most basic of circumstances. Her article *War-time photography*, published in the RPS Journal (1941), describes how she worked during this time and gives an insight into the working practices of Rudolf Koppitz. There are intriguing portraits of Pamela, taken with her identical twin sister Patricia, who was also a photographer and exhibited at the RPS.

Deborah Ireland is a writer and researcher on the history of photography and was Assistant Curator at The Royal Photographic Society when it was based in Bath. The history of travel photography is a particular interest, and her recent books are *Isabella Bird a Photographic Journal of Travels through China 1894 – 1896* published by Ammonite Press for The Royal Geographical Society in 2015 and *The Hasselblad and the Moon Landing* published in 2018.

Student Work



The Goodyear Wedding, 1941
Ashliegh Goodyear (current student)

Untitled Chemigram, Frania Adamson (current student)

Sonya Robinson



The Withdrawn Image

Abstract - I photograph images of landscape reflected on the surface of black Perspex, a methodology that is directly related to and reminiscent of visual devices such as the Claude glass. In the 18th Century, the Claude glass, a tinted convex mirror was commonly used to produce a stable, reflected image of landscape reminiscent of the paintings of Claude Lorrain. The most common colour for a Claude mirror is black. The image in the plastic is both dark and luminous similar to the light we experience during an eclipse.

Roger De Piles, a 15th century painter and theorists who introduced the term chiaroscuro, observes that the moment of day at which the contrast in form is accentuated is 'Evening when the Night approaches'. The black mirror is then a substitute for the evening light. The liquid crystal display screen of the computer, tablet and mobile devices are conceivably the new Claude glass in which images are illuminated not from the surface but from beneath the screen.

Pliny, Healy, J., & Pliny. (2004). Natural history. London: Penguin Books.

Sonya Robinson is an academic and artist. She studied for an MA in Fine Art (Media) at The Slade School of Fine Art. She is currently Senior Lecturer BA (Hons) Photography at Sheffield Hallam University. She has delivered papers at The 'Afterlife' Of Photography, Symposium: Alice Culture: The Endurance of Wonderland, Tate, Liverpool, 19th November 2011, I Wonder, What is Wrong with Alice? Nostalgias: Visualising Longing, November 2013, Margate, Northern Light: Landscape Photography and Evocations of the North, Sheffield Hallam University, July 2016, Eighth International Conference on the Image 2017, Venice Italy, Northern Light - Proximity and Distance, 2nd & 3rd July, 2018, Sheffield Hallam University, 'Times and Movements of The Image', 2018, Lisbon. Illumination: Perspectives on the Way of Light, London Centre for Interdisciplinary Research 14th March 2020. International Conference Mirror, Mirror: Perceptions, Deceptions, and Reflections in Time, 19th September 2020, University of Oxford, London Centre for Interdisciplinary Research.

Roger Farnham



James Craig Annan's Stirling Castle c 1904 - an antecedent to Photoshop

Abstract - I had always thought there was something not quite right about Annan's Stirling Castle. I showed it to an engineering colleague who drove past it every day to work; he agreed. He had a closer look; he found the component parts.

After much discussion with Harry Magee - we have been wary of going public as they assumed the history of photography world would have sussed this out already. Twenty years later, now long-toothed photo-historians, and more confident that the story needs to be told - we're ready to describe how we believe James Craig Annan made the image. Roger Farnham, with peer review from Harry Magee, and input from Peter Rickard, the Stirlingshire explorer.

Roger Farnham is a retired engineer, but still an active printmaker. He has also organised events and exhibitions and made presentations such as:

- blueprint (2013) which explored the interfaces between alternative photographic processes and photo-printmaking
- on to Klic to Photojournalism (2015) which was really all about Karel Klic
- Facsimization a 4m high print of a mural created by the writer and artist Alasdair Gray,
- The James Watt Print Show (2019) artworks created by 25 artists using Watt's letter copying process
- The Glasgow Photogravure Process at the 2021 UWE CFPR / RPS Don't Press Print conference.
- James Craig Annan is a key catalyst for all of this as the man who championed Klic's photogravure process in the UK, and the reason for Roger's presentation today.

Adam Bennett



**Reframing the rural idyll:
Exploring ecological value through the medium of landscape photography.**

Abstract - In his recent body of work 'Common Ground', photographic artist Adam Bennett documents England's remaining common land with a focus on places that hold ecological value. Alongside presenting his landscape photographs, Adam will discuss his research into the construction of the rural idyll through history, how it came to form part of our collective national identity, and the impact that it can have on modern perceptions of rural space and environmental awareness. Referencing historic landscape practice, Adam uses a large format analogue camera to document the places identified by his research, which when combined with data and information about each location, highlight some of England's most ecologically diverse landscapes.

Adam Bennett is a photographic artist based in the West Midlands. He holds an MA in Documentary Photography from the University of South Wales and is an Associate Lecturer in Photography at Sheffield Hallam University. His landscape photographs, in combination with research, explore themes relating to land use, ecology and representations of heritage. Using a large format camera as a slow and contemplative method of production, Adam draws connections between the past and the present, considering the impact that we have on our environment and constructions of identity. His work has been shown both nationally and internationally at Four Corners Gallery (London), The Art House (Worcester), Studio One Toi Tū (Auckland), Photo & Imaging (Seoul) and recently as part of Format 22 International Photography Festival (Derby).

Geoff Blackwell



Photographic Philately: What is it and why

Abstract - Geoff Blackwell introduces an unusual area of research. After drawing on three examples from a limited body of literature, and sharing some findings from his own work, he asks if the time has come to give some formal recognition to 'photographic philately'.

Geoff Blackwell ARPS is a member of The Royal Photographic Society and its Historical Group and has worked in various volunteer roles with the Group and The Society, including two terms as Trustee and Treasurer. In 2018 He was awarded the Fenton Medal, for his work with The RPS. His main research interests are early photography in the East Midlands including the life and work of Samuel Bourne, and photographic philately, an area of study that explores the relationships between photography, photographers and postage stamps. Geoff is also an instructor for the Photographic Society of America, working with on-line students on the History of Photography.

Andrew Robinson



A Postcard From Lovers Leap: Landscape, Legend and the Picture Postcard

Abstract - There are many locations around Britain and beyond bearing the name “Lovers’ Leap” from the banal to the dramatic and the well-known to the obscure. Often part of tourist itineraries such locations are usually associated with tragic tales of unrequited love and attempted suicide. I was recently surprised to discover one such site less than half a mile from my home of 26 years close by to the road I drive down most days. This discovery came by way of an old postcard and led to an investigation of this location; the legend after which it was named; and the representation of this overlooked and forgotten gem of the Peak District Landscape through early C20th photographic postcards and other memorabilia.

Andrew Robinson is a photographer, artist and Senior Lecturer in Photography at Sheffield Hallam University, where he co-founded the Centre for Contemporary Legend with Dr David Clarke and Diane Rodgers. His practice investigates expressions of identity and material culture through a visual anthropology of people, place, and trace applying creative strategies that integrate still and moving imagery with text, audio, and found materials. His current research interests include the photographic representation of vernacular English Custom and Folklore and the relationship between folklore, landscape and national Identity with recent book chapters in *Folklore and the Nation* (Routledge 2021) and *Behind The Mask* (Trickster Press, 2022). Andrew’s work has been published and exhibited widely and he has undertaken art commissions and residences in a range of contexts including art, education, health and social research. He has presented papers on photography and folklore at a number of international conferences and has co-organised the joint SHU/RPS Research Symposium since 2017.

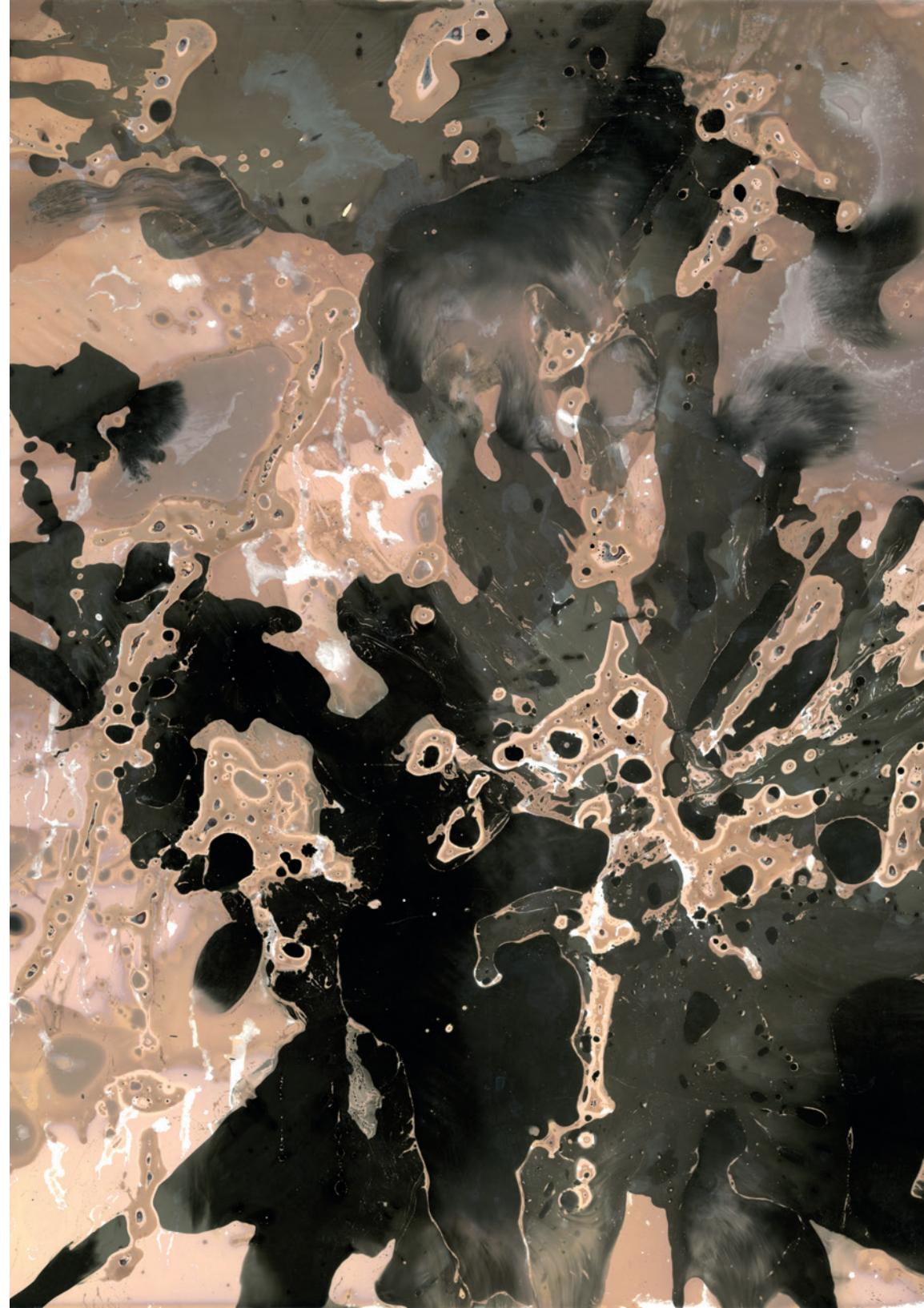
Special thanks to the speakers for permission to reproduce details of their papers.

Symposium co-organised and co-hosted by:
Janine Freeston (RPS)
and
Andrew Robinson (SHU)

The Royal Photographic Society's Historical Group was founded in 1972 to promote knowledge of the history of photography in all its aspects, and to encourage the preservation of photographs, photographic equipment and documents relating to the history of photography. The Group acts as a forum for all members and non-members world-wide with an interest in photographic history, from the early-nineteenth century to the present day. We also publish a journal, *The Photohistorian*. The diverse membership includes historians, academics, museum professionals, auction specialists, collectors, dealers, and general enthusiasts. Our interests range from particular photographers, aesthetic movements, cameras, processes and photographic technology.

Booklet designed and produced by
Andrew Robinson
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Untitled Chemigram, Frania Adamson, (current student)





Lovers' Leap

Buxton

Thought you might like this
for your collection. Awfully cold
here & snowing hard.
16110 Might write if you have time. J. W. M. J.

Post Card of Lovers' Leap, Buxton, posted March 25th 1904