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The Royal Photographic Society has a long and distinguished history back to its foundation in 1853. For much of its existence it has been the place where matters affecting photography's technical development and its role as an artistic medium were debated and reported on. Its publications and membership are a key resource for anyone researching
British photographic history. As a London based organisation until 1980 the Society was at the political, social and economic centre of Britain and the empire which, especially during photography's early days, gave it access to a network of significant individuals and events, along with the ability to exert influence on a range of matters. The Society's
membership was far greater than any of its contemporaries and it counted many of the great photographers and photographers and photographers and photographers and photography within Britain. The Society receives regular enquiries from the public and researchers
about former members, their activities and the Society's history more generally. It also receives wider questions about the history of British photography. There is no detailed history of the Society, although there are plans to address this in the near future. However, there are a number of online resources available for researchers to consult: Past
members. A searchable list of members of the Society from its formation in 1853 to 1900 is available. Based on Society minute books and extant members. See: For the period after 1900 there are plans to extend the database up to c.1949 and develop further the
biographic information on all those listed. Separately, the Society also holds a card index of members for the period c.1930 to c.1980. The RPS Journal in March 1853 and it has been published continuously ever since - making it the world's oldest photography publication. The society has digitised and
made searchable its Journal which is available here: A printed set is also available here: A printed set is also available to members. Exhibitions. The first Society exhibitions. The first Society exhibitions are only available to members. Exhibitions are only available here:
years up to 1865 details all British photography exhibitions, including those of the Society up to 1865 and details RPS exhibitions from 1870-1917. Society records. The Society records and correspondence (where extant) up to the 1990s are held as part of the RPS Collection at the V&A Museum, London, where they may be
consulted in the Print study room. For opening times and summary list of holdings see: The RPS also holds post-2003 records and older records deposited more recently at RPS House RPS Collection. The RPS also holds post-2003 records and older records deposited more recently at RPS House RPS Collection was largely formed by the Society from the 1890s, and particularly from the 1920s under curator J Dudley Johnson. It was sold by
the Society to the Science Museum Group in 2003 and transferred to the V&A Museum in 2017. Consisting of some 250,000 photographs, around 8000 cameras and a library of approximately 8000 books the RPS Collection is one of the world's greatest collections of historical photography. It is currently being catalogued and digitised by the museum.
The photographs can be consulted in the museum's Print study room and other material is available by arrangement. Part of the collection will be on public display in the museum's new photography galleries which open in October 2018 and the photography research centre which will house the library and other material opens in 2022. For opening
times and a summary list of holdings see: Non-digital resources. The Society also has other non-digital resources, including an index of obituaries in the RPS Lollection which can be checked on enquirers' behalf. The RPS has plans to produce further resources including an
index of photographers shown in the Society publication, The Year's Photography (1923-1960). If you would be interested in joining a small group of volunteers to assist with this please make contact. The Society's new building in Bristol includes a small group of volunteers to assist with this please make contact.
formed since 2003 along with some material relating to the history of the Society. It will also provide access to digital resources and the Society will also do its best to assist with questions relating to the wider history of photography or about the Society
itself, either directly with information or it will direct enquirers to relevant resources. For questions or further information contact Dr Michael Pritchard by Professorial Fellow Geoffrey Batchen explores the early history and impact
of photography in Britain. The announcement of photography's invention in January 1839, first in Paris and then in London, introduced a 'new power' into British life. This new power - derived from photography's capacity to automatically capture the images created in a camera - was soon being used for every conceivable purpose. A New Power:
Photography and Britain 1800-1850 starts with the invention of the medium and the earliest dissemination of photography would quickly come to fill, from the invention of celebrity and the documentation of working-class street
workers to the very first travel and ethnographic photography, all in the context of colonial and capitalist expansion. Comprising over 160 items, drawn from both public and private collections, this ground-breaking exhibition features not only early daguerreotypes and salted paper prints but also paintings, sculptural busts, periodicals, prints and
even elements of the first computing engine, along with various kinds of copies of photographs used to illustrate newspapers and books. Geoffrey Batchen is Professor of the History of Art at the University of Oxford and a specialist in the history of photography. He says of the exhibition: 'By showing how photography intersected with all aspects of
a nascent modernity, A New Power reveals photography's crucial role in making Britain the society it is today. But it also breaks with the usual way the history of photography's crucial role in making Britain the society it is today. But it also breaks with the usual way the history of photography's crucial role in making Britain the society it is today. But it also breaks with the usual way the history of photography's crucial role in making Britain the society it is today. But it also breaks with the usual way the history of photography's crucial role in making Britain the society it is today.
the Weston Library from 1 February to 7 May; a scholarly symposium responding to the exhibition will be held at the Bodleian Library on March 18. In a special related lecture, Professor Batchen will will show how photography intersected with all aspects of a nascent modernity, helping to make Britain the society it is today. 'Modern Times:
Photography in Britain 1800-1850' will take place on 17 March at 1pm. Roger Mayne Girl Jiving in Southam Street 1957 This is the first major exhibition of photography ever to be held at Tate Britain. It takes a unique look at the journey of British photography, from the pioneers of the early medium to today's photographers who use new technology.
to make and display their imagery. The images in this exhibition have come from the length and breadth of the UK, and include well-known oeuvres alongside mesmerising lost masterpieces. As well as famous names - William Henry Fox Talbot, Lewis Carroll, Julia Margaret Cameron, Bill Brandt, Madame Yevonde, Susan Lipper, David Bailey and Tom
Hunter among them - the exhibition includes postcards, family albums, medical photographers from different cultural backgrounds who are usually underplayed in the history of British photography. Ultimately, this is a treasure trove for any one who
loves photography, and presents the extraordinary variety, breadth and idiosyncratic nature of one-and-a-half centuries of the public to contribute to the content of an exhibition. How We Are Now invites you to add your photograph to the exhibition through the community and photograph to the exhibition through the community and photography.
sharing website Flickr. A tremendous survey - exceptionalThe ObserverFascinatingSunday ExpressYou must visit this fab showThe Independent It's hard to imagine but until around 1820 photography, in a practical sense, didn't exist. If you wanted an image of your family, your house or where you'd travelled, you turned to pen, ink and watercolour
paints. If you were rich, you went for the expensive alternative - oil paint. Very primitive attempts at photography had been made but exposure times started at 8 hours and often ran to several days. After all that effort the results were barely recognisable anyway. A key moment In 1839 Louis Daguerre showed the world his discovery - he had found a
way to create a permanent photograph that was clear and detailed, and it needed only a few minutes for the exposure. Processing these images involved exposure could still take hours but, even so, it was a breakthrough. Boulevard du Temple, Paris Boulevard du Temple,
Paris - Daguerrectype by Louis Daguerre circa 1838/39 Today, with digital camera's offering exposures as fast as 1/5000 second and not a chemical process insight, a five-minute exposure and toxic fumes sound absurd, but back then it was cutting edge science. A historical object In 1835 William Henry Fox Talbot developed a way to make permanent
photographs while experimenting at his home - Lacock Abbey. Using writing paper and silver chloride, a chemical that is sensitive to light, all housed in a small wooden box with a simple lens, he photographed a window in his home. The image he created is now recognised as the world's oldest surviving camera negative. His negative has deteriorated
over the years, but the scene can still be recognised when seen alongside a modern digital image of the same window. Fox-Talbot Window, Lacock Abbey by William Henry Fox Talbot and a digital image of the same window. Fox-Talbot Window, Lacock Abbey by William Henry Fox Talbot and a digital image of the same window.
and portable photography to the masses. The Kodak Brownie designed by Frank Brownell was a box with a 117-shot roll of film. The lens and focus were fixed, and it cost just $1. In the first year of production, they sold over a quarter of a million, and they were used by everyone from children to soldiers. The arrival of
the 'Brownie' marked the point at which ordinary people began to record their lives and create affordable photographic memories. The Kodak Brownie camera (1900) The Lenses making history The standard lens material has remained the same. However, things could be
about to change. There's a new breed of totally flat lenses made of high-tech materials covered in nanostructures, or microscopic pillars that guide light through the structure, slowing some frequencies and speeding up others. Consequently, the entire spectrum hits the focal point at the same time, which eliminates colour fringing caused by
different colours of light passing through the lens at different speeds, and reduces the weight and size of the lens to a tiny fraction of what we are used to. These lenses don't even need focusing! Ultra-flat lens created by a team led by Electrical and Computer Engineering Professor Rajesh Menon of the University of Utah A combination of mirrorless
cameras and lenses the thickness of human hair may well be the next milestone in the history? If you would like to learn more about photography or improve your skills, take a look at our courses. Bhupendra at 2024-01-20 02:53 When the Fog Whispers explores theorem.
countryside of Saudi Arabia through a photographic commission prize 18 June 2025 Abdulhamid Kircher and Diana Markosian explore their latest photo books in an in-depth conversation with Aperture and BJP 17 June 2025 Fantasy Island is a collective publication from both Northern Ireland and the Republic that addresses some of the longest
persisting ideas around the nation 16 June 2025 Today, Tomorrow is playful, collaborative approach to the "precious" photographs of Birmingham's late-1960s housing crisis transformed how the urban poor were visualised in the UK. We catch
up with the veteran documentarian 11 June 2025 Tangerine Dreams is an honest look at the many lives across the British isles and the different communities who call it home - the same communities affected by the current hostile environment 11 June 2025 Anh Nguyen's The Kitchen God Series will be exhibited at Galerie Huit Arles from 07 July,
alongside single image winners Akanksha Pandey, Alex Kurunis, Andrew Kung and Tim Benson 10 June 2025 Fenix is a new art museum dedicated to the theme of migration - their inaugural exhibition is a contemporary spin on a legacy show 6 June 2025 Zak Waters traces the quiet decline of this fiercely passionate subculture — from its soaring past
to its precarious present — capturing a vanishing way of life 4 June 2025 Sort by Newest Blogs Most Popular Posted by Michael Pritchard on June 14, 2025 at 18:19 The programme and registration for this student-led conference is now open. Photographs are mobile and malleable. They travel between people and places, change appearance and form,
and traverse through different settings and environments. In image-led societies, photographs are often disrupted or removed from their original contexts to be repurposed by governments. In image-led societies, photographs are often disrupted or removed from their original contexts to be repurposed, and many others. How, and to what ends, are these photographs being repurposed,
and by whom? How does repurposing photographic materials impact social, cultural, and political phenomena? This conference aims to facilitate discussions on the reuse, recirculation, and transformation of photographs, and explore the ways in which they have been re-employed in both the contemporary and historical contexts. 'Repurposing
Photographic Materials' is a student-led hybrid conference on photography and visual culture, funded by Midlands4Cities through the Arts and Humanities Research Council. It provides a platform for speakers and audience members to share their ideas, receive constructive feedback, and establish valuable networks. The event is open to anyone
interested in the conference's research topics, including students, academics, artists, and practitioners. Updates will be posted to the website and to the social media pages. The programme: Day 1: Monday 7th July 2025 Panel 1: Repurposing Historical Photographic Practices and Processes (Chair: Jo Gane) 09:30 - 09:35 Panel 1 Opening (Jo Gane)
09:35 - 09:50 Jo Gane (Birmingham City University) Repurposing historical photographic processes: Re-creation 09:50 - 10:05 Martin Jürgens (De Montfort University) Repurposing in the 1840s? The case of multiplying the unique daguerreotype 10:05 - 10:20 Aindreas Scholz (Technical University) Repurposing in the 1840s? The case of multiplying the unique daguerreotype 10:05 - 10:20 Aindreas Scholz (Technical University) Repurposing in the 1840s? The case of multiplying the unique daguerreotype 10:05 - 10:05 Martin Jürgens (De Montfort University) Repurposing in the 1840s? The case of multiplying the unique daguerreotype 10:05 - 10:05 Martin Jürgens (De Montfort University) Repurposing in the 1840s? The case of multiplying the unique daguerreotype 10:05 - 10:05 Martin Jürgens (De Montfort University) Repurposing in the 1840s? The case of multiplying the unique daguerreotype 10:05 - 10:05 Martin Jürgens (De Montfort University) Repurposing in the 1840s? The case of multiplying the unique daguerreotype 10:05 - 10:05 Martin Jürgens (De Montfort University) Repurposing in the 1840s? The case of multiplying the unique daguerreotype 10:05 - 10:05 Martin Jürgens (De Montfort University) Repurposing in the 1840s? The case of multiplying the unique daguerreotype 10:05 - 10:05 Martin Jürgens (De Montfort University) Repurposing in the 1840s? The case of multiplying the unique daguerreotype 10:05 - 10:05 Martin Jürgens (De Montfort University) Repurposing in the 1840s? The case of multiplying the unique daguerreotype 10:05 - 10:05 Martin Jürgens (De Montfort University) Repurposing in the 1840s? The case of multiplying the unique daguerreotype 10:05 - 10:05 Martin Jürgens (De Montfort University) Repurposing in the 1840s? The case of multiplying the unique daguerreotype 10:05 - 10:05 Martin Jürgens (De Montfort University) Repurposing (De Montfo
Century Photographic Practices for Ecological Resistance 10:20 - 10:50 Panel 1 Q&A 10:50 - 11:10 Panel 2 Opening (Javed Sultan) 11:10 - 11:25 V. Emmanuel Leon Bobadilla (University of Oxford) The affordances of photographic
annotations: thinking through 'The Class' by Marcelo Brodsky 11:25 - 11:40 Emma Colombi (University for Foreigners of Perugia) Recovering the Past. The Contemporary Reuse and Re-signification of Italy's 1968–1977 Protest Photography 11:40 - 11:55 Vincent Hasselbach (University College London) [] [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] [] - [] - [] [] - [] - [] [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] - [] 
potential histories and anticipated futures in the visual and material cultures of the 2024 monsoon revolution 11:55 - 12:10 Kateryna Volochniuk (University of St Andrews) Operational Images and Industrial Discipline: The Case of Soviet Photo-Accusations 12:10 - 12:40 Panel 2 Q&A Panel 3: Reimagining Archival Photography in Contemporary
Practice (Chair: Emma Hyde) 13:40 - 13:45 Panel 3 Opening (Emma Hyde) 13:45 - 14:00 Kamal Badhey (University of Brighton) Building Regional and Transnational Contexts with the Family Albums of the Apna Heritage Archive 14:00 - 14:15 Emma Hyde (De Montfort University) Digitisation as Repurposing: Photographs in the Age of a "Digital
Revolution" 14:15 - 14:30 Daniel Rathbone (University of Warwick) Remembering Places: The People's Parks Archive Project and Photography and Constructing Identity (Chair: Victoria Shaw) 09:30 - 09:35 Panel 4 Opening (Victoria Shaw) 09:30 - 09:35 Panel 
Shaw) 09:35 - 09:50 Huw Alden Davies (University of West England Bristol) Collective Identity Through Community Portraiture 09:50 - 10:20 Philip Waterworth (Sheffield Hallam University) The disabled flaneur: Using a method
of collage to map and negotiate disability and assemble memories of place 10:20 - 10:50 Panel 4 Q&A 10:50 - 11:05 Break Panel 5: Photographic Transformations in Social and Cultural Heritage (Chair: Daniel Rathbone) 11:05 - 11:10 Panel 5 Opening (Daniel Rathbone) 11:10 - 11:25 Madeleine Bonham Jones (Birkbeck, University of London) The
Golden Age of the Ocean Liner: Postcards of RMS Aquitania and the Corporate Image 11:25 - 11:40 Devon McCulloch (University of Brighton) Alien Registration: The Passport Photo, Bureaucratic Procedures Past and Present 11:40 - 11:55 Alfisha Sabri (University of Warwick) Framing Imperial Fantasies: A Historical Study of Mussoorie's
Photographs and their Nostalgic Present 11:55 - 12:10 So Yin Tam (University of Oxford) Co-authorship in Focus: Contractual Metafiction in Conceptual Photography, 1970s-1980s 12:10 - 12:40 Panel 5 Q&A 12:40 - 13:40 Lunch Panel 6: Photography, 1970s-1980s 12:10 - 12:40 Panel 5 Q&A 12:40 - 13:40 Lunch Panel 6: Photography, 1970s-1980s 12:10 - 12:40 Panel 5 Q&A 12:40 - 13:40 Panel 5 Q&A 12:40 Panel 5 Q&A 12:
Panel 6 Opening (Caroline Fucci) 13:45 - 14:00 Caroline Fucci (University of Leicester) Looking at the Big Picture: Archive, Narrative, and History in Biennial Exhibitions 14:00 - 14:15 Isabel Collazos Gottret (University of Leicester) Repurposing from within, weaving logic and purpose into the Artecampo Museum Archive 14:15 - 14:30 Emily Patter
(University for the Creative Arts) A Lesbian Narrative: The Impact of Dissemination Methods on Tessa Boffin's Photographic Tableau, The Knight's Move (1990) 14:30 - 15:05 Closing talk (Javed Sultan) Repurposing Photographic Materials Hybrid, 7-8 July 2025 Regisration is free Leicester, De Montfort University
Full programme and abstracts here: Read more... Posted by Michael Pritchard on June 14, 2025 at 10:41 Christie's is offering the Yann Maillet collection includes many important daguerreotypes from 1839 including images from such key figures as Samuel Morse, Robert Cornelius, John Ruskin,
Platt D. Babbitt, Henry Fitz Jr., Plumbe, Moreau, Durand, Eynard, Plumier, Francis Grice, Bogardus, Helsby, and more than two dozen plates by Southworth & Hawes, representing the process across north and south America and Europe. Of particular note to BPH are several daguerreotypes from Beard patentees, three views of Florence by John
Ruskin, c.1846, and two views of a half-timbered building which BPH has identified as the Market House, Ledbury, Herefordshire. See the auction here Images: top: lot 82. Unknown photographer(s), Half-timbered building, [Market House, Ledbury, Herefordshire], c.1846; right: lot 32. John Ruskin San Miniato al Monte, Florence, c.1846 Read
more... Posted by Michael Pritchard on June 14, 2025 at 9:40 The V&A's Photography Centre rooms 100 and 101 reopened today, Saturday, 14 June, with a new survey display of American Photography. It is inspired by Walker Evans's 1938 publication American Photography, which capture a country in flux and at times turmoil. The display uses
Evans's title to examine how photography has documented and shaped the United States. The V&A's collection of photography from America is one of the largest outside of the North America and over 300 works are on display. These range from photography to publications and cameras, spanning the period 1840 to today, including recent
acquisitions. The display will remain in situ until 2027 and coincides with the 2026 American bisesquicentennial commemorations. American Photographs Rooms 100 and 101, until 16 July 2027 V&A Museum, South Kensington, London Admission free See details and display highlights: V&A website image: Anne Collier, Le femme la photo et Pentax,
2013, C-type print. Read more... Posted by Michael Pritchard on June 13, 2025 at 21:39 The V&A Touring Exhibition Arresting Beauty: Julia Margaret Cameron (1815–1879) was born in Calcutta (modern day Kolkata) to a French mother and an English father;
in 1848, with her husband and children, she moved to England, where her sisters introduced her to the elite cultural circles in which they traveled. Residing on the Isle of Wight, where she was close neighbors with the poet Alfred Tennyson, Cameron acquired her first camera at age 48. In only eleven years she would create thousands of exposures
and leave an enduring image of the Victorian era as an age of intellectual ambition. Cameron's prodigious drive helped her become a probing portraitist, and Scientists, and s
intimacy that distanced her from the photographic establishment of her time and class. Motion blur, highly selective focus, and even fingerprints on the glass negatives (which required developing before their emulsions dried) are among the idiosyncrasies of her singular oeuvre. Cameron was quick to exploit publishing and promotional opportunities
at London's South Kensington Museum (today the Victoria and Albert Museum) she secured not only an exhibition in 1865 but, a few years later, studio space, and she was the first photographic artist to be collected by the institution. Arresting Beauty features prints from its initial purchase and from subsequent additions to its holdings, which have
grown to number nearly one thousand. The exhibition includes Cameron's large camera lens (all that survives of her apparatus), pages from her unfinished memoir manuscript Annals of My Glass House, and portraits she made in Ceylon (now Sri Lanka) after Cameron and her husband moved there in 1875. The exhibition was developed by the V&A's
Lisa Springer, International Programmes Curator, and Curator Marta Weiss who acted as curatorial advisor; and for the Morgan Joel Smith, Richard L. Menschel Curator of Photography. Arresting Beauty: Julia Margaret CameronUntil 14 September 2025The Morgan Library &
Museum, New YorkSee more and selected images here: Image: Julia Margaret Cameron, A Group of Kalutara Peasants, 1878, albumen print. The Royal Photographic Society Collection at the V&A, acquired with the generous assistance of the National Lottery Heritage Fund and Art Fund. Museum no. RPS.1093-2017 Read more... Posted by Michael
Pritchard on June 13, 2025 at 21:27 Photo Museum Ireland, baded in Dublin, is seeking a Collection Manager & Digital Archivist which is both a strategic and hands-on position. The postholder will manage the development of our collection, overseeing acquisition, cataloguing, digitisation, and public access, including registrar duties for temporary
exhibitions. This role will also take the lead on our artist-focused archival initiatives and digitisation projects. The role also involves managing major collaborative projects, working closely with institutional and international partners. At
the intersection of archival practice, digital innovation, and artist collaboration, this role supports one of the museum's core strategic priorities of developing the Museum's Collection. This is a unique opportunity to shape Ireland's most ambitious contemporary photography archive, to work directly with artists and estates, and to contribute
meaningfully to a dynamic cultural institution that values creativity, inclusivity, and innovation. Photo Museum Ireland is the national centre for contemporary photography, dedicated to advancing the development, appreciation and understanding of photography and visual culture across Ireland. We connect diverse audiences with inspirational and
exciting photography and visual culture. Our mission is to support, curate and promote great photography while supporting both established and emerging artists to develop their practices. See: To apply, submit your CV and a cover letter detailing your suitability for the role to recruitment@photomuseumireland.ie by 18th July 2025. Read more...
Posted by Michael Pritchard on June 13, 2025 at 21:15 Nick Hedges, best known for his powerful campaigning photography of poor housing undertaken for Shelter in the late 1960s and 1970s has died. Born in Bromsgrove in 1943, Hedges was one of the UK's most compassionate documentarian photographers for almost 50 years, as well as a long-
time campaigner for social justice. In the 1970s Hedges worked with organisations such as Half Moon Gallery in London, Newcastle's Side Gallery, Camerawork and Ten.8 magazines, and from 1980 to 2003 he was head of photography at West Midlands College of Higher Education and the University of Wolverhampton. Between 1968 and 1972, head of photography at West Midlands College of Higher Education and the University of Wolverhampton.
worked for Shelter, National Campaign for the Homeless, highlighting the UK's dire housing crisis, work that was shown at London's Science Museum and in 2021 was published by Bluecoat Press as Home, alongside another book, Street. His images transformed how the urban poor were visualised in the UK. He also produced series on religious
beliefs in Wolverhampton, the fishing industry in Tyneside, factory workers in the West Midlands, rural life in Worcestershire and more. He received the Royal Photographic Society's Hood medal 'for a body of photographic work is in the collections of
the National Science and Media Museum, the Victoria and Albert Museum, and is archived at the Library of Birmingham. Hedges spoke about his work in conversation with Martin Parr at BOP, Bristol, in 2021. See: nickhedgesphotography.co.uk and thanks to bluecoatpress.co.uk which published two of Hedges's books: Street and Home. An
exhibition of Nick's Shelter work was shown as Make Life Worth Living: Nick Hedges' Photographs for Shelter, 1968-72 in the Virgin Media Studio at Media Space at the Science Museum from 2014-2015. See: Images: top: Nick Hedges and Martin Parr in conversation at BOP 2021; right: Nick Hedges; below: photographers David Hurn (seated left)
photography through his use of the Devin Tri-Color camera, Unseen Colour brings the photojournalist's re-discovered colour work to UK audiences for the first time. Bischof became an associate member of Magnum in 1948 and a full-member from 1949. Lacock, which is cared for by the National Trust, is hosting the exhibition for a full year in the
gallery space of the museum. Largely considered one of the most important photographers of the 20th century, Werner Bischof's iconic images explored what it is to be human. Famed for his black and white photojournalism of the post-war world, Bischof used the Devin Tri-Color camera from 1939 onwards for fashion, still life and documentary work
In 2016, decades after Werner's death (he died in 1954, aged 38), his son Marco discovered the glass negatives taken by the camera, carefully stored in triplicate. 'They were always treated with special reverence.' he says, 'In their steel cabinets, they formed a kind of 'mysterious room'. Composed of one identical image captured three times through
different colour filters: red, green and blue, the resulting photos have an incredible resolution and unmistakable colour, all taken in the
late 1930s and early 1940s, present a treasure trove of previously unknown colour photographer, his love of colour has always accompanied him. In many situations, he would first sketch before he began to take
photographs. Today we are amazed by these pictures. But anyone who takes a closer look at Bischof's work knows that he used colour from the very beginning.' Curator Andy Cochrane says 'it's perfect that the UK premiere of Bischof's Unseen Colour is at the Fox Talbot Museum in Lacock. Henry Fox Talbot developed photography at Lacock as he
couldn't paint or draw. Constance Talbot is one of the world's earliest women photographers, and unlike her husband Henry, preferred painting to photography. Werner Bischof's exhibition at Lacock combines the ambitions and artistry of both Constance and Henry Fox Talbot.'

The Fox Talbot Museum explores Henry Fox Talbot's invention of the
negative at Lacock Abbey in 1835, with exhibitions celebrating both historic and contemporary photographic techniques from photographic from
Museum in Lacock, the place where the first negative - also on glass - first had a home.' Marco adds. Unseen Colour until 31 May 2026. The Gallery, Fox Talbot Museum, Lacock See: Images: top: Model with rose for beauty advertisement, Studio Photography, Zurich, Switzerland, 1939 © Werner Bischof Estate / Magnum Photos; left: Model with rose for beauty advertisement, Studio Photography, Zurich, Switzerland, 1939 © Werner Bischof Estate / Magnum Photos; left: Model with rose for beauty advertisement, Studio Photography, Zurich, Switzerland, 1939 © Werner Bischof Estate / Magnum Photos; left: Model with rose for beauty advertisement, Studio Photography, Zurich, Switzerland, 1939 © Werner Bischof Estate / Magnum Photos; left: Model with rose for beauty advertisement, Studio Photography, Zurich, Switzerland, 1939 © Werner Bischof Estate / Magnum Photos; left: Model with rose for beauty advertisement, Studio Photography, Zurich, Switzerland, 1939 © Werner Bischof Estate / Magnum Photos; left: Model with rose for beauty advertisement, Studio Photography, Zurich, Switzerland, 1939 © Werner Bischof Estate / Magnum Photos; left: Model with rose for beauty advertisement, Studio Photography, Zurich, Switzerland, 1939 © Werner Bischof Estate / Magnum Photos; left: Model with rose for beauty advertisement, Studio Photography, Zurich (Model With Rose) and Switzerland (Model With Rose) and Swi
rose, colour filtered light, beauty advertisement, Studio Photography, Zurich, Switzerland, 1939 © Werner Bischof Estate / Magnum Photos Read more... Posted by Michael Pritchard on June 11, 2025 at 9:27 Finebooksmagazine has reported on the first display of a previously unseen photograph of the last lot on the final day at the sale of Charles
Dickens' effects in 1870. The photograph by Edward Banes of Brompton, London, shows the auctioneer Franklin Homan selling the last last, a table which he had used as a rostrum during the sale. The lot was purchased by a Mr Ball who had requested the photograph. The taking of the photograph was described in the Photographic News on 19
August 1870. The photograph was purchased by the Museum in December 2024 from Jarndyce Antiquarian Booksellers, for £2,800, thanks to funding from The Dickens Fellowship. It is now on display one hundred years after the Charles Dickens Fellowship. It is now on display one hundred years after the Charles Dickens Fellowship. It is now on display one hundred years after the Charles Dickens Fellowship.
was registered by Edward Banes, Brompton, for copyright (See: British Journal of Photography, 26 August 1870, 406, and the registration should be available at the National Archives under COPY1 although does not appear online) Read the original article here: The Dickens Museum is open Wednesday to Sunday from 1000 to 1700 at 48 Doughty
Street, London. See: Thanks to Steven Joseph for the Finebooksmagazine link. Read more... Posted by Christophe BLATT on June 9, 2025 at 18:06 The recently published book Genève en photographies anciennes (Geneva in old photographies anciennes) is both a tribute to Geneva's pioneering photographers and a history of the city's urban development. Through
some 200 photographs, most of them previously unpublished, drawn from their rich collection, Viviane and Christophe Blatt document the changing face of the city, from the walled city to the city of wide thoroughfares. The 210 photographs presented here show a face of Geneva that has now almost entirely disappeared. Most have never been
published before, and the oldest photo in the book dates from 1850. At that time, the city had changed very little since the eighteenth century. We can see the Place du Molard, still closed off from the lake, or the Île and its lower streets surrounded by a network of small houses and alleyways. As soon as the fortifications were demolished in 1849, the
face of the city began to change: Latin-sailed barges unloaded the stones brought from Meillerie at the port of Eaux-Vives, to be used in the construction of 'modern' buildings. On the plateau des Tranchées, the Russian church stands out in the middle of a vast wasteland. The beautiful preface by prof. Olivier Fatio underlines the contrast between
Geneva's long medieval appearance and the dynamism of the Fazist revolution. Geneva was home to a large number of photographers, pioneers of a nascent art form whose names are rarely known to the general public. These craftsmen were often painters or draughtsmen; there were also chemists, opticians and watchmakers. To succeed in their
new profession, they had to have a sound knowledge of mechanics, optics and chemistry. This book is a tribute to our predecessors,' explain Viviane and Christophe Blatt. Their work was long and complicated at the time, and 150 years on, their photographs still inspire us. The book includes an introduction by Nicolas Crispini, photographer,
photography historian and exhibition curator, who paints a vivid portrait of the history of photography and its great Genevan names. A detailed index also provides at-a-glance details of all the photography and its great Genevan names. A detailed index also provides at-a-glance details of all the photography and its great Genevan names. A detailed index also provides at-a-glance details of all the photography and its great Genevan names. A detailed index also provides at-a-glance details of all the photography and its great Genevan names.
for photography - they met at the Société Genevoise de Photographie over fifty years ago - Viviane and Christophe Blatt founded their company, Lightmotif, in 1977. Over the years, the photography service, and a postcard and book publishing business
Passionate image seekers, their collection totals some 20,000 images, including around 3,000 from Geneva in old photographies anciennes - Geneva in old photographies anciennes - Geneva in old photographies anciennes and English The book can be ordered from the Lightmotif
website: lightmotif-vintage.com at the price of CHF 95.- (international shipping CHF 36.-) Read more... Posted by Chris Chapman on June 9, 2025 at 9:51 This new exhibition An English Eye, James Ravilious, is currently showing at the Thelma Hulbert Gallery in Honiton, Devon. I've taken two farmer friends to see it in the last month, and they have
loved it. Details here: It's on until the 28th June. And if you haven't read James Ravilious - A Life by Robin Ravilious, I can highly recommend it. ISBN 9781908524942 (Hardback). The book is for sale in the gallery shop. James Ravilious: An English Eye10 May 2025 - 28 June 2025Thelma Hulbert Gallery Tuesday - Saturday 10am - 5pmFree Admission
Image: Archie Parkhouse reminising in a wood, Addisford, Dolton, Devon, 1974. Photography by James Ravilious © Beaford Arts-1360x691 Read more... Posted by Peter Domankiewicz on June 7, 2025 at 19:40 I came across some negatives on early Eastman Transparent Film (I can't say anything more about that) which show some kind of sports day
at a school or similar institution/organisation. Most of them are fun things like this tug of war (there is also a sack race etc.), rather than serious competition. The images were shot somewhere in the UK, around 1890, probably in the south of England (London, Bath or Bristol being likely options). The children have a distinctive uniform and cap,
supervised by a top-hatted gent. There are buildings visible in the background, which may be connected, and one looks like a church/chapel tower. Possibly this is a private or charity school - or maybe an organisation of another kind. This is just a rough snap from curling film, reversed to be positive, but there's a reasonable amount of detail. If
anything about this rings any bells or you have a thought about who might know, please do share your thoughts. Thanks! Read more... Posted by Michael Pritchard on June 6, 2025 at 18:14 The Paul Mellon Centre has announced its spring 2025 grants. The Centre received a total of 377 applications across ten awards, with a total of forty-four
successful applications. You can view the full list of awards here. A number were given for photography institutions: Caroline Bressey (University College London) for the project Ordinary Lives: Photography institutions: Caroline Bressey (University College London) for the project Ordinary Lives: Photography institutions: Caroline Bressey (University College London) for the project Ordinary Lives: Photography institutions: Caroline Bressey (University College London) for the project Ordinary Lives: Photography institutions: Caroline Bressey (University College London) for the project Ordinary Lives: Photography institutions: Caroline Bressey (University College London) for the project Ordinary Lives: Photography institutions: Caroline Bressey (University College London) for the project Ordinary Lives: Photography institutions: Caroline Bressey (University College London) for the project Ordinary Lives: Photography institutions: Caroline Bressey (University College London) for the project Ordinary Lives: Photography institutions: Caroline Bressey (University College London) for the project Ordinary Lives: Photography institutions: Caroline Bressey (University College London) for the project Ordinary Lives: Photography institutions: Caroline Bressey (University College London) for the project Ordinary Lives: Photography institutions: Caroline Bressey (University College London) for the project Ordinary Lives: Photography institutions: Caroline Bressey (University College London) for the project Ordinary Lives: Photography institutions: Caroline Bressey (University College London) for the project Ordinary Lives: Photography institutions: Caroline Bressey (University College London) for the project Ordinary Lives: Photography Institutions (University College London) for the project Ordinary Lives: Photography (University College London) for the project Ordinary Lives: Photography (University College London) for the project Ordinary Lives: Photography (University College London) for the project Ordinary Lives: Photo
Trust to support the symposium Co-Authored Narratives: Socially Engaged Artistic Practices from the North East of England Ffotogallery to support the Feminist Library Series The Photographers' Gallery to support the symposium Co-Authored Narratives: Socially Engaged Artistic Practices from the North East of England Ffotogallery to support the Support t
August, closing 30 September 2025. The Autumn 2025 round will include all of the Centre's grants for organisations, as well as Author Grants, Research Support Grants and Andrew Wyld Research Support Grants for individuals. Read more... Posted by Michael Pritchard on June 5, 2025 at 19:27 Canaletto's Camera explores the ways in which the
great Venetian artist Antonio Canaletto (1697-1768) made use of the camera obscura - the forerunner of the photographic camera - as an aid to drawing and painting. It surveys Canaletto (1697-1768) made use of the camera obscura - as an aid to drawing and painting. It surveys Canaletto (1697-1768) made use of the camera obscura - the forerunner of the photographic camera - as an aid to drawing and painting. It surveys Canaletto (1697-1768) made use of the camera obscura - the forerunner of the photographic camera - as an aid to drawing and painting. It surveys Canaletto (1697-1768) made use of the camera obscura - the forerunner of the photographic camera - as an aid to drawing and painting.
Canaletto also relied on many measured drawings of Venetian buildings by his colleague Antonio Visentini, a debt that has not previously been recognised. Steadman proposes that Canaletto used the camera for two purposes: tracing from real scenes, and copying and collaging drawings and engravings by other artists. By analysing camera sketches
made by Canaletto in a notebook, he shows how the artist traced views in Venice and then altered the real scenes in his finished drawings and paintings. By using a reconstructed eighteenth-century design of camera obscura, the author and his colleagues have made drawings of views that Canaletto painted in London. Steadman has recreated both a
veduta (a real view) and a capriccio (a fantasy) using Canaletto's processes of 'photomontage'. The experiments are detailed in the book, shedding new light on the artist's procedures, and emphasising how weak and permeable the boundary is between the two types of picture. Canaletto's CameraPhilip SteadmanUCL Press, 5 June 2025 Read more.
Posted by Michael Pritchard on June 5, 2025 at 6:24 The renowned American photographic technique. There will also be an ambrotypist in Bismarck, North Dakota, and his extraordinary project to create 1000 portraits of Native American people using this 170-year old photographic technique. There will also be an
opportunity to view many of Shane's original collodion photographs on glass which have been donated to the Pitt Rivers Museum, as well as his publications about the project. In 2023-4, Shane Balkowitsch Tuesday 5 August, 14.00 - 15.30
Westwood Room, Oxford University Museum of Natural History In person, free event. All welcome. No booking required. See: Shane will also be attending the Wet Plate Collodion Weekend at Guy's Cliffe House in Warwick, on 8-9 August 2025 Read more... Posted by Michael Pritchard on June 3, 2025 at 10:48 In 1826, Nicéphore Niépce successfully
captured a view from his window in the French hamlet Le Gras, using physical and chemical means to produce a permanent image. Even though Niépce's earliest results predate this "Vue de la fenêtre" by several years, and despite the well-known fact that the Frenchman was not the only one who felt a "desire" at that time to embark on such novel
forms of image making, the forthcoming year will initiate an extended period of commemorations. Beginning in 2026 and proceeding for almost a decade and a half, we will meet manifold occasions to celebrate the bicentenary of the "invention of photography." Such dates, dictated by a somewhat questionable calendar of media history, can easily
obscure the true complexity of photography. A remarkably broad spectrum of technologies, materialities, applications, and practices has emerged. The anniversary invites us to consider photography as an ever-evolving concept. Since the beginning of public interest in the medium, there have been widespread discussions on how to "develop" and
 "improve" such technologies. Thus, the idea of photography has been wedded to discourses that establish and guide our thinking about the future. Raising the question "What Will Photography has been wedded to discourses that establish and guide our thinking about the future. Raising the question "What Will Photography has been wedded to discourses that establish and guide our thinking about the future. Raising the question "What Will Photography has been wedded to discourses that establish and guide our thinking about the future. Raising the question "What Will Photography has been wedded to discourses that establish and guide our thinking about the future. Raising the question "What Will Photography has been wedded to discourses that establish and guide our thinking about the future. Raising the question "What Will Photography has been wedded to discourses that establish and guide our thinking about the future. Raising the question "What Will Photography has been wedded to discourse the future of the future o
speculations that critically engage with recent developments in the open and much-diversified field of visual media and try to position photography's future role within such a realm. How will photography impact and promote such
developments with respect to social, artistic, scientific, and everyday practices? Some decades ago, the advent of digitally processed media stimulated widespread predictions of an "end" or even "death" of photography is and will be. However, current end of the meantime, such eschatology has proven to be misleading in understanding what photography is and will be. However, current end of the meantime, such eschatology has proven to be misleading in understanding what photography is and will be. However, current end of the meantime is a such eschatology has proven to be misleading in understanding what photography is and will be. However, current end of the meantime is a such eschatology has proven to be misleading in understanding what photography is and will be. However, current end of the meantime is a such eschatology has proven to be misleading in understanding what photography is and will be.
debates on the impact of artificial intelligence, machine vision, and generative technologies revitalize such dire phantasies. In today's context of ubiquitous imaging technologies revitalize such dire phantasies. In today's context of ubiquitous imaging technologies revitalize such dire phantasies. In today's context of ubiquitous imaging technologies revitalize such dire phantasies.
photography continuously emerges as an operative function of planetary media ecologies. It spans techno-political systems and participates in the reconfiguration ultimately implies a statement about the present. From where we stand
now, we can only look ahead—or "speculate" in the word's literal sense. We invite speculations that overcome ideas of an ending. Instead, we privilege dynamic models for reckoning with visual media's evolution as complex remediation processes. They can help emphasize how the ecosystem of media has evolved as an ongoing process of
recombining, merging, and integrating technologies and practices. How can we apply such an understanding to future forms of photography's future roles in social, artistic, scientific, and everyday realms. At the same time, we must return to the basic assumption driving such interests: What will
we mean when we say "photography"? Will we discuss specific techniques, aesthetics, or practices bound to visual images? Keeping the lessons taught by "operational images" in mind, will be our point of reference when we address something as "photography"? We invite critical
speculations that refer to three strands of interests: 1. Technologies and Aesthetics How will quantum computers change the status of the photographic through new (visually representable) causality? How will further nanofication of optical and computational technology extend, undermine, or change modes of perception? Nostalgia resurfaces in Al
images that revive past aesthetics to legitimize their extractive modes of production. What role will photographic aesthetics play in relation to future image spheres? What metaphors do we use to describe current technological transformations, and what functions do they serve aesthetically, conceptually, and economically? 2. Theories and Methods
What theoretical tools will we need to approach the expanding cosmos of visual media? How can established theories of photography make a meaningful contribution to discussions of novel forms of image-making? How will we learn from the ongoing migration of concepts from lens-based to virtual media? What will addressing an image as
 "photographic" mean and imply? How will we incorporate the lessons that "operational images" have taught us? Will concepts of the visual still be central to our understanding of photography? 3. Politics and Agencies
What will the impact of future forms of photography be on tomorrow's societies and politics? When addressing this question, can we escape an exclusively dystopian frame What forms of photography enable? Will photography contribute to creating a public sphere where critical discourse is increasingly shaped and controlled
by algorithms and corporate interests? Will photography serve as a critical tool of political resistance—and how? How do we tackle the ambivalent potential between enhanced surveillance and democratic participation? We welcome proposals from an interdisciplinary field of research. Presentations should not exceed 20 minutes. Please send a title,
500-word abstract of the proposed presentation, and a brief CV. Please email your proposal in one PDF by July 31, 2025, at the latest, to:zentrumfuerfotografie@folkwang-uni.de The Essen Center for Photography will provide lodging and reimburse the incurred expenses for economy-class travel. Read more... Posted by Michael Pritchard on June 3,
2025 at 10:36 Film Atlas has been released. It is a collaborative project from FIAF and the George Eastman Museum and seeks to provide an international visual guide to every motion picture film format, sound track and colour process - more than 600. As an encyclopedic online resource it pairs pair high resolution imagery with scholarly essays to
document the history of film as a physical medium from the dawn of cinema to the present. Facilitated by collaboration between international archives, this dynamic reference, research and teaching tool offers a comprehensive visual guide to every motion picture film format, soundtrack, 3-D and color process ever invented. See: Read more... Posted
by Dr Hanin Hannouch on June 2, 2025 at 11:05 This special issue of PhotoResearcher aims to investigate them as a phenomenon; a particular mode of presentation, circulation, and production of images. Although photography festivals are not yet
etc. The inspiration behind this publication stems from the desire to honour the legacy of Belfast Photo Festival, which was founded back in 2009, and to take stock of how it changed the ecosystem which gave rise to it. Also, this collaborative publication expands BPF's experiences through the journal's authors and their unique perspectives in order
to learn from them and to keep this unique form of experiencing photography alive and thriving. Photography & Festival Editor-in-chief: Dr. Hanin Hannouch, President of the European Society for the History of Photography Graphic
Design: Bernhard Schorner Image Editing: Robert Vanis The journal's editorial is open-access and can be downloaded here. To order this special issue of PhotoResearcher: UK Residents order here or you can also visit Belfast Photo Festival's PhotoBook library in Botanic Gardens, Belfast from 5-30th June to buy a copy. EU + Rest of the World
Residents order here Hannah Crowdy New Resonances in Museum Collections: The Ulster Museum and Belfast Photo Festival Vivienne Gamble Vital Exchanges and Encounters: Photography Festival Cosmology
On Social and Environmental Responsibility and Visual Activism Toby Smith Festivals as Climate Protest: An Opportunity? Tom Seymour The Future of Photography Festivals (A British-Irish Perspective Founder Michael Weir in Conversation with Sebah Chaudhry Looking Forward and Looking Back: 15 Years of Belfast Photo Festival Louise Fedoto
Clements Afterword Read more... Posted by Manila Castoro on June 1, 2025 at 16:27 Join us for a two-day conference exploring how British imperialism mobilised light as a metaphor for enlightenment and control while casting the colonial night as a metaphor for enlightenment and control while casting the colonial night as a metaphor for enlightenment and control while casting the colonial night as a metaphor for enlightenment and control while casting the colonial night as a metaphor for enlightenment and control while casting the colonial night as a metaphor for enlightenment and control while casting the colonial night as a metaphor for enlightenment and control while casting the colonial night as a metaphor for enlightenment and control while casting the colonial night as a metaphor for enlightenment and control while casting the colonial night as a metaphor for enlightenment and control while casting the colonial night as a metaphor for enlight as a metaphor for e
representational forms that inform and extend its visual regimes, this event examines how depictions of night shaped and legitimised imperial narratives, and how these narratives, and how the narratives are not not narratives.
attendees based outside the UK or those with exceptional circumstances that prevent in-person attendance. If you wish to attend online, please contact Dr Manila Castoro at mcastoro@brookes.ac.uk. Read more... Posted by Michael Pritchard on May 31, 2025 at 17:37 The Hong Kong History Centre's Historical Photographs of Hong Kong project is
conducting a survey of potential interest and users. As part of this we would be really interested to know what types of photographs you would look for if you had the possibility to look for old photographs of Hong Kong (buildings, streets etc), this will really help us to design something that has the right search tools. We sincerely invite you to fill out
this survey form. Make your answers as specific and detailed as you like, but please don't include any sensitive or personal information. We may use AI (e.g. ChatGPT) to process the responses so they could be shared with a third party. Thanks. Hong Kong History Centre 香港史研究中心正在籌辦一個名為「香港歷史照片」的數碼平台項目。為此,如您有可能尋找
香港舊照片(建築物、街道等),我們非常希望了解您會尋找哪些類型的照片,這將有助我們設計出合適的搜索工具。 我們誠邀你協助填寫此問卷。請盡可能具體和詳細填寫您的答案,但請勿包含任何敏感或個人信息,因我們可能會使用人工智慧(例如ChatGPT)來處理回應,有機會條將這些回應與第三方分享。謝謝。 香港史研究中心 In addition to the survey, details of Centre's call for
photographs are here: Read more... Posted by Michael Pritchard on May 31, 2025 at 17:01 Bonhams has an exceptional album of early photographs date to the early 1860s and show the family and social circles of de Ros and include the royal family at
Windsor where de Ros was an equerry to Prince Albert and then Queen Victoria. It is estimated at £15,000-20,000. The album was discovered, of early 1860s photographs taken by or relating to the family and social circle of
Dudley Charles Fitzgerald de Ros, 24th Baron de Ros, and including many by Alfred Suzanne, the chef of Fitzgerald de Ros' father-in-law Thomas Grosvenor Egerton, 2nd Earl of Wilton. The album sheds new light on these two photography in the recording of English
society life. THE MAIN PHOTOGRAPHERS: Dudley Charles Fitzgerald de Ros, 24th Baron de Ros (1827-1907), son of William FitzGerald de Ros and Lady Georgiana Lennox, was an army officer (who in 1859 was appointed Major in the 1st Regiment of the Life Guards), and Royal courtier serving as equerry to Prince Albert from 1853 to 1861, and
subsequently to Queen Victoria, from 1861 to 1874. He was also a noted amateur photographic Association of which he was elected Vice President in 1862. The Royal Collection Trust owns a fine series of photographs (mostly of members of the Royal family,
including Albert and Victoria) taken by Fitzgerald de Ros in 1858-1859, and also a portrait of him taken by Camille Silvy in about 1860. In 1853 he married Lady Elizabeth Egerton, daughter of Thomas Grosvenor Egerton, 2nd Earl of Wilton (1799-1882), whose children Arthur (1833-1885), Katherine (1835-1920), and Alice (1842-1925) all feature in
the album, as do his son-in-law, the celebrated cricketer Henry des Voeux, and other family members and friends. There are 65 photographs - see below, and in two cases with photographic equipment, once with camera and stand identified as "Our Artist".
and once holding a camera lens. His subjects include 2 views of the chapel at Windsor Castle; the boathouse and dock at Strangford Lough, County Down in Ireland where the Fitzgerald de Ros family had an estate; several regimental and family groups (some with horse and carriage), a good cricket group, and many portrait roundels. Alfred Suzanne,
born in 1829, entered into the service of the Earl of Wilton in the mid-1850s serving as his cook (or "chef de cuisine") until the Earl's death in 1882. As well as ministering "to the delights of the table at his lordship's generous board", Suzanne also "was a musician and an artist, whilst his work as an amateur photographer is worthy of the most
unqualified praise. He has indeed gained something like notoriety in this department... It was Suzanne who took the portrait of Fred Archer in his hunting-dress, upon the occasion of the visit of the celebrated jockey to Melton Mowbray, where the Wilton family have their seat" (Charles H. Senn, Practical Gastronomy and Culinary Dictionary, 1892,
pp.500-501). Like Fitzgerald de Ros he was a member of the Amateur Photographic Association, exhibiting with them from at least 1862 to 1868, and is also known to have practised in some commercial capacity as a photographer, as carte-de-visite portraits with his name "Suzanne" and location "Melton Mowbray" are known (see V. & A. Museum,
website). There are approximately 105 photographs attributable to Suzanne (including 6 signed in the negative, 2 of which are of the Egerton family home Heaton Hall, Lancashire), in addition to approximately 30 photographs of "genre" (or "living
tableaux") images in which Fitzgerald de Ros, his sisters, family and staff are identifiable as "actors". These include women fencing (2), a gypsy encampment (featuring Fitzgerald de Ros, his sisters, family and staff are identifiable as "actors". These include women fencing (2), a gypsy encampment (featuring Fitzgerald de Ros, his sisters, family and staff are identifiable as "actors".
pickers (2, featuring Fitzgerald de Ros on a ladder, and three female relatives), a travelling medicine man/salesman (Fitzgerald de Ros, standing on a cart surrounded by an audience), boys playing dominoes, and three women gardening. Other notable images include "The Servants" (playing draughts), "The Grooms" (with carriage and horses), Grey
and his sisters with a caged parrot, Earl Wilton and family with dog seated on cobbled pavement, two maids (one writing), an elaborate still life with game and fruit arranged on an outdoor table, landscape with a wooden footbridge over a river, views of Melton (3, including a fine image of a cricket match on the green in front of the church), family or
friend groups with some against a cloth backdrop, large portrait of Earl Wilton seated, and his son Arthur standing with top hat and umbrella. Other notable sitters, who recur in groups or as portraits include members of the Craven family (Lady Elizabeth Charlotte Craven having married Arthur Egerton, 3rd Earl of Wilton, in 1858 - includes an
unusual close-cropped image of William Craven, Cecil Boothby and Grey all smiling), and the noted cricketer Henry des Voeux (who was married to Earl of Wilton's daughter Alice, including his portrait, but also seated in a good group image against an outdoor cloth backdrop. OTHER PHOTOGRAPHERS INCLUDE: H. Lennox (possibly Lord Henry des Voeux (who was married to Earl of Wilton's daughter Alice, including his portrait, but also seated in a good group image against an outdoor cloth backdrop.
Lennox, elected a member of the Photographic Society of London, or a Lennox related to Fitzgerald de Ros' mother Georgina Lennox, 20 images, mostly portraits taken outside, one sitter identified as Viscount Grey de Wilton, another the Duke of Manchester); O. Forester (6 images, including a view of Melton Mowbray), Sir George Wombwell (1
image, a parrot in a cage placed on a table beside a dog on a chair), André Adolphe-Eugène Disdéri (2 small portraits), G. Vivian (1, portrait), Caldesi (probably Leonida Caldesi who was employed by Prince Albert as a photographer in the late 1850s, coinciding with the period Fitzgerald de Ros also took photos of the Royal family, images of both men
now held by the Royal Collection Trust, 2 images, a woman on a horse with studio backdrop), Lake (1 image, portrait of 3 young women identified as "Miss Coventrys", one possibly the "Miss Coventry" photographed by Camille Silvy, see NPG website), Tutor
(4, portraits). Fine Books, Maps & Manuscripts Bonhams, London Online, ending 19 June 2025 lot 80. See the full lot description here Read more... Please, subscribe to get an access. Explore the development of western photography through these special selections from our collection. The earliest known surviving negative; a seminal portrayal of
poverty by Dorothea Lange: humour and pathos captured by Tony Ray-Jones. Richard Billingham and Martin Parr, From 1835 to the early 21st century, our curators have picked some of the most important and memorable images in our care, providing a fascinating glimpse into the history of photography. William Henry Fox Talbot, Science Museum
Group collection Latticed Window at Lacock Abbey, William Henry Fox Talbot, 1835 William Henr
daguerreotype, Talbot developed a process which produced a negative image on sensitised paper. The negative could then be used to create multiple positive photographs by contact printing. This photographs by contact printing.
vital breakthrough when he discovered that invisible, or 'developed', if treated with chemicals. By inventing the processes needed to make latent images visible and 'fix' them to stop them from fading, Talbot made the
future development of photography possible. Anna Atkins, Science Museum Group collection Cyanotypes of British and Foreign Ferns, Anna Atkins, 1851 Anna Atkins, 1851 Anna Atkins, 1851 Anna Atkins, Science Museum Group collection Cyanotypes of British Algae:
Cyanotype Impressions, the three-volume publication appeared in instalments over a ten-year period from 1843 onwards. The completed work contained over 400 photographs of British algae. Sir John Herschel had invented the cyanotype process in 1842, and Atkins used it to make her images. Cyanotypes, also known as blueprints and commonly
used by the engineering industry, were made using chemically photosensitive paper. Relatively cheap and easy to produce, cyanotypes became very popular in 19th century amateur photographic circles. Atkins made her images by laying specimens directly onto sensitised paper and exposing them to sunlight. Once exposed, the prints needed only
washing and drying, as no further chemicals were required in the production of the images. Atkins went on to produce several more cyanotype albums featuring many striking images, mainly of ferns and other plants. This particular image dates from 1851 and bears the inscription 'From the great conservatory, Chatsworth'. It is now kept in the
National Science and Media Museum collection, along with the rest of the album. Lewis Carroll (Charles Lutwidge Dodgson), Science Museum Group collection Reginald Southey and Skeletons, Charles Lutwidge Dodgson (Lewis Carroll), 1857 Although known primarily as the author of Alice's Adventures in Wonderland (1865) and Through the
Looking-Glass (1872), Lewis Carroll (1832-1898) was also a mathematics lecturer at Oxford University, a Deacon at Christ Church Cathedral, Oxford and an accomplished photographer. Carroll, christened Charles Lutwidge Dodgson, practised photography for over 25 years and photogra
Carroll's great friend and photography teacher Reginald Southey with human and monkey skeletons and skulls. It appears to be a reference to the debates regarding Darwinism and theories of evolution which were raging at Oxford at the time. It may perhaps suggest Southey's intellectual position on the theory. Carroll was a fine photographer whose
skills were respected among his circle and beyond. His creativity was particularly evident in his composition and camera angles. Along with his technical skill, it resulted in the production of many striking photographs, particularly during the 1860s. Carroll's preferred photographic genre was portraiture, and he is noted for his careful poses and
groupings. His favourite subjects were children—in particular girls, whom he photographed regularly, sometimes in costume and sometimes in costume and sometimes naked. Many guestions and concerns have been raised regarding these photographs. Julia Margaret Cameron, Science Museum Group collection Iago, Julia Margaret Cameron, 1867 Julia Margaret Cameron, Science Museum Group collection Iago, Julia Margaret Cameron, 1867 Julia Margaret Cameron, 186
(1815-1879) was one of the most influential and creative photographers of the 19th century, and is a seminal figure in the history of photography. She is known for her enigmatic, often allegorical, portraits made using atmospheric lighting, long exposure times and soft focus techniques. Cameron favoured literary, historical and religious themes. Her
negatives were made on large glass plates. Exposure times were long, and the resulting images have a romantic and spiritual quality. She often aimed to portray innocence, piety and wisdom through her photographs, or to depict figures and scenes from religion or literature. Cameron's unconventional portraits usually featured her household staff,
friends and family members, although she also made many distinctive portraits of prominent figures in the arts and sciences including Sir John Herschel, Charles Darwin and Alfred, Lord Tennyson. This photograph of Angelo Colarossi, a professional model hired by Cameron, makes a direct reference to literature, lago being a character in
Shakespeare's Othello. Cameron took up photography at the age of 48, having been given a camera by her daughter as a present. For the next eleven years, photography dominated her life. She used it as both a creative and a money-making tool—she was a shrewd businesswoman who worked hard to market her work. Today, her images are
recognised as having outstanding artistic value and are credited with having had a huge impact on the development of modern photography. © Science Museum Group collection Close No. 46 Saltmarket, from 'Old Closes and Streets of Glasgow's
slums. His striking and often moving images, produced between 1868 and 1871, were made at the request of the City of Glasgow council, who commissioned Annan to make a record of the housing conditions in the old town prior to their demolition as part of an urban improvement scheme. Widely regarded as the first photographs of inner city slums,
Annan's photographs were indicative of a growing public concern for the poor and dispossessed in society. Recognition of the need for reform to help tackle the disease and ill health caused by overcrowding and insanitary living conditions in the cities was increasing, although it would not be properly addressed until the Public Health Act of 1875.
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Camera technology was also improving quickly. However, while taking photographs in narrow and very badly lit sites such as Glasgow's Old Closes was finally possible, exposure times remained lengthy. Some degree of staging is evident in Annan's photographs, as is blurring, created by the movement of some of his subjects. Closes were enclosed yards, accessed by long narrow lanes and often surrounded by tenements. In the background of this photograph stands a large tenement block, home to perhaps hundreds of people, with no running water or indoor sanitation. These damp, dirty, crime and disease-ridden blocks became infamous for their dreadful conditions and were considered to be among the worst slums in Britain. Several groups of children have been a peculiar visitor to the close and the object of the children's curiosity. In this evocative image he demonstrates his skill with light and composition, balancing

the scale of the foreboding tenement with groups of its young inhabitants and other foreground details. Eadweard Muybridge, Science Museum Group collection The Horse in Motion, Eadweard Muybridge, 1878 Originally acknowledged for his series of large photographs of Yosemite Valley, Eadweard Muybridge, 1830-1904) is now much

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better known for his motion studies of people and animals. In 1872 Muybridge was commissioned by the American politician, railroad tycoon and racehorse owner Leland Stanford to photograph a horse in motion. Stanford aimed to resolve the question of the exact position of a horse's legs during a gallop, and, specifically, whether all four hooves
were off the ground at the same time. Muybridge developed a shutter mechanism which could achieve a speed of 1/500th of a second. Working with a battery of between 12 and 24 automatically-triggered cameras, Muybridge had answered
Stanford's question by producing a photograph of a galloping airborne horse. From 1884 to 1887 Muybridge continued his studies—totalling 100,000 images presented
as 781 plates—were published in 1887 in the book Animal Locomotion, a landmark in the history of photography. Francis Frith, 1895 Francis Frith, Science Museum Group collection The Wool Exchange, Bradford, Francis Frith, 1895 Francis Frith, Science Museum Group collection The Wool Exchange, Bradford, Francis Frith, 1895 Fran
producing photographic prints of British beauty spots and other tourist views including landmark buildings, as shown in this example. Frith set up his business in 1860. By the time of his death in 1898 he had opened branches all over the world. Interest in topographic photographs grew in line with other developments that characterised the Victorian
age, particularly travel and the growth of the railways. In addition, new legislation introduced mandatory holidays for working people for the first time, enabling them to vacation at the coast or in the country. Set against the background of imperial expansion, this growth in tourism, coupled with the emergence of the new middle class, prompted a
powerful new desire for knowledge—to see new things and experience more of the world. This photograph shows one of Victorian Bradford's most significant buildings, the Wool Exchange. Now a Grade 1 listed buildings, the world. This photograph shows one of Victorian Bradford's most significant buildings, the Wool Exchange. Now a Grade 1 listed buildings, the world. This photograph shows one of Victorian Bradford's most significant buildings, the world. This photograph shows one of Victorian Bradford's most significant buildings, the world.
the city's prosperity in its role as the centre of the wool industry. Lewis Hine, Science Museum Group collection Ellis Island Italian Madonna, Lewis Hine, 1905 Lewis Hine, 1905 Lewis Hine, 1874-1940) was a seminal American photographer, best remembered for the contribution he made to the reform of American child labour laws. He is also known for the work he
undertook on behalf of the National Child Labour Committee, which aimed to help protect children from exploitation and danger in the workplace. Originally trained as a sociologist, Hine's first photographic project documented European immigrants as they arrived at Ellis Island, New York. Hine always imbued his subjects with dignity
communicating a sense of the immigrants' individuality and challenging the prejudice they faced. Hine is regarded as an important early social documentary and dignified portraiture. Hine's twin requirements for his photographs ensure that his
work operates in a wide range of social and cultural contexts, and remains an effective representation of the human condition. This iconic and evocative image portrays the uncertainty of arriving in a strange land, and a mother's need to ensure the safety of her child. These two people were among the hundreds to arrive at Ellis Island that day, who in
turn were among the thousands that arrived in the early years of the new century, looking for a better life in a new country. Hine's determination to depict their individualism is nonetheless emphatic. Alfred Stieglitz, 1907 Hine's countryman Alfred Stieglitz, 1864-1946) played a major
part in developing a new, modern aesthetic for photography in the early 1900s. Initially involved in Pictorialism, a late 19th century movement which profoundly affected the practise of photography in both Europe and the
US. Stieglitz founded and edited the influential photography magazine Camera Work from 1902-17 and founded the Little Galleries of Photo-Secession at 291'. This photograph, The Steerage, was a turning point for Stieglitz in his
move towards a modern aesthetic. His work started to become more closely aligned with photography's inherent qualities: sharp focus, good contrast and full range of tones became important to him, and replaced the fuzzy lines and dappled surfaces favoured by the Pictorialists. This change of emphasis became known as 'straight photography'.
Modernists depicted the everyday symbols of modern life: machines, urbanisation and the city. Modern concerns such as line, shape and tone became important. The Steerage, with its striking graphic of the gangplank cutting the composition in two, shows a society which is economically divided—those who can afford to be accommodated on deck
and those who have to settle for the steerage below. Edward Steichen, Science Museum Group collection Gloria Swanson (lace), Edward Steichen became a naturalised US citizen at the turn of the century. Also family emigrated to America while he was still a baby, and Steichen, Science Museum Group collection Gloria Swanson (lace), Edward Steichen, 1924 Edward Steichen, 1924 Edward Steichen, Science Museum Group collection Gloria Swanson (lace), Edward Steichen, 1924 Edward Steichen,
successful and diverse photographer, Steichen worked for various influential publications including Vogue and Vanity Fair, as well as the Photographic Division of the US Expeditionary Forces and the Naval Photographic Institute, both of which he directed during the First World War. Steichen is known in particular for his collaboration with Alfred
Stieglitz at the 291 Gallery, his founder-membership of the Photo-Secessionist movement, and his directorship of the Photo-Graphy's history. Early in
his career Steichen was associated with pictorialism and its soft focus style, although he gradually abandoned this in favour of 'straight' photography was aligned with modernism, which favoured clean lines, clear compositions and an overall sense of design and was gaining ground at the time, particularly in Europe. This
glamorous photograph, taken by Steichen in 1924, is one of a collection of celebrity portraits commissioned by Vanity Fair in the 1920s. At once chic and elegant, Swanson boldly gazes at the viewer. Her power is accentuated by the directness of Steichen's portrait and his use of the lace's pattern to frame her lips and chin. Dorothea Lange, Science
Museum Group collection Migrant Mother, Nipomo, California, Dorothea Lange, 1936 Dorothea Lange (1895-1965) did much to define the Farm Security Administration (FSA) during the Great Depression in 1930s America. The FSA was
established to help combat rural poverty, and the photographs Lange and Evans produced helped to bring the plight of poor and dispossessed farm workers and their families to public attention. Lange's photograph Migrant Mother, Nipomo, California is the quintessential image from the period, and an icon of the era. The tightly-composed, highly
concentrated composition is a powerful and empathic portrayal of the human tragedy brought about by the economic collapse. It has become one of the most reproduced images in the history of photography, its emotional impact arising from a universal understanding of the parent and child relationship, and the commonality of experience between
human beings. Humphrey Spender, Science Museum Group collection Townswomen Dressed for Market, Humphrey Spender, c.1937 Humphrey Spender, c.1930s. Working under the name 'Lensman', Spender also worked for the Mass-
Observation team from 1937 onwards. Helped in part by the development of new, smaller cameras, Spender became famous for his ability to maintain a low profile, and photograph scenes with minimal disruption. Mass-Observation was an anthropological project, founded in 1937, which set out to study the lives of the people in the town of
Bolton, Lancashire. Known as the 'Worktown Project', a team of paid investigators went into a variety of public situations—meetings, religious services, sporting and leisure activities, in the street and at work—and recorded people's behaviour and conversation in as much detail as possible. The material they produced is a varied documentary account
of life in Britain. Mass-Observation continued until the 1950s and has since been awarded 'Designated' status by the Museums, Libraries and Archives Council, in recognition of its outstanding national and international importance. Henri Cartier-Bresson, Science Museum Group collection Dessau, Germany, Henri Cartier-Bresson, 1945 Henri Cartier
Bresson (1908-2004) is a well-known figure in the history of photography, renowned for his photo
capturing subjects absorbed in activity, however minimal or idiosyncratic that action may have been. His fascination with society and close observation techniques helped him to identify the 'decisive moment' in order to create the
most impactful and visually effective representation of a scene. Cartier-Bresson took this photograph in 1945 at a transit camp in Dessau, Germany. Transit camps were used to temporarily house refugees, political prisoners and prisoners and
is recognised and exposed by a young Belgian woman. Horst P. Horst, Science Museum Group collection Carmen Face Massage, Horst P. Horst, 1946 Horst P. Horst, 1946 Horst P. Horst, Science Museum Group collection Carmen Face Massage, Horst P. Horst, 1946 Horst P. Horst, Science Museum Group collection Carmen Face Massage, Horst P. Horst, 1946 Ho
years. His name became synonymous with dramatic lighting, classical styling, elegance and romance. He is regarded as a master of light and shadow and is noted for his bold, experimental approach. Horst began his association with Vogue in 1931, when his first photograph was published in the French edition. In the same year he met Cecil Beaton
another influential fashion photographer. In 1932 he began photographing celebrities, which further established his work and reputation. Sometimes abstract, Horst's modernist compositions represented a major development in fashion photography. His surrealist influences and interest in classical imagery and poses are evident in this photography.
George Rodger, Science Museum Group collection The Wrestlers, Kordofan, Sudan, George Rodger (1908-1995) is known primarily for his shocking photographs of Bergen-Belsen concentration camp, and for his role in the establishment of the influential agency Magnum Photos. Rodger is also recognised
for the photographs he took in Africa in the years immediately after the Second World War. This photograph of two wrestlers was taken in the Nuba Mountains in Kordofan, central Sudan, while Rodger was working for National Geographic magazine. In 1949 Rodger produced a large and unique documentary project, of which this image is a part.
After a difficult journey to the remote, hard-to-find Nuba, he lived among the tribespeople for six weeks, photographs ultimately brought the tribespeople unwelcome attention that eventually destroyed their traditional way of life. Nonetheless, the
photographs themselves preserve the dignity of the tribesmen and avoid any recourse to sensationalism or voyeurism. Placing himself as an observer rather than an interpreter, Rodger produced a sensitive portrait of the tribe. This image was included in Edward Steichen's 1955 MoMA exhibition The Family of Man. Tony Ray-Jones, Science Museum
Group collection Beachy Head Tripper Boat, Tony Ray-Jones, 1967 British photographer Tony Ray-Jones (1941-1972) is best known for his project A Day Off, which portrays the quirks and idiosyncrasies of the English way of life. His photographs are imbued with warmth and humour, catching his subjects relaxed and off-guard. Ray-Jones' work sits
 within a larger tradition of photographs of Britons at leisure, starting with Sir Benjamin Stone in turn influenced a later generation of photographers that most notably includes Chris Killip and Martin Parr. Tony Ray-Jones was born in
1941 and spent his childhood in London. After an initial tenure at the London School of Printing, he moved to America to study photography at Yale University. At Yale he found that photography was taken seriously as an art form and as a tool for personal artistic expression. In America he met and took inspiration from a range of influential
practitioners including designer Alexey Brodovitch and photographers Joel Meyerowitz and Garry Winogrand. They introduced him to the UK, Ray-Jones began using a similar approach to document the English at their leisure, and developed
particular interest in the English seaside. He returned to the United States in 1971 to teach photography but was diagnosed with leukaemia shortly after his arrival. Tragically, Ray-Jones died in 1972 at the age of 31. Dr Harold (Eugene) Edgerton, © Massachusetts Institute of Technology, Science Museum Group collection Jack of Diamonds playing
card hit by a .30 calibre bullet, Harold Edgerton, 1970 Dr Harold Edgerton (1903-1990) is famous for his split-second photographs of falling
milk drops and speeding bullets. He found that the stroboscope could illuminate a subject through repeated and rapid bursts of light. His photographs presented views of high-speed motion for the first time and became popular with the public. © Don McCullin/Contact/nbpictures, Science Museum Group collection Bradford, Don McCullin, 1970s Don McCullin, 1970s Don McCullin/Contact/nbpictures, Science Museum Group collection Bradford, Don McCullin, 1970s Don McCullin, 1970s Don McCullin/Contact/nbpictures, Science Museum Group collection Bradford, Don McCullin, 1970s Don McCullin/Contact/nbpictures, Science Museum Group collection Bradford, Don McCullin, 1970s Don McCullin/Contact/nbpictures, Science Museum Group collection Bradford, Don McCullin, 1970s Don McCullin/Contact/nbpictures, Science Museum Group collection Bradford, Don McCullin, 1970s Don McCullin/Contact/nbpictures, Science Museum Group collection Bradford, Don McCullin/Contact/nbpictures, Don McCullin/Con
McCullin (1935-) is a British photojournalist with an international reputation for hard-hitting photographs taken in war zones and other areas of conflict. From 1966 to 1984 he worked with the Sunday Times Magazine and covered various nationally and internationally important events, including the Vietnam War, the Troubles in Northern Ireland,
and the African HIV/AIDS epidemic. McCullin is also known for his compassionate and powerful photographs of unemployed and impoverished members of British society. These photographs, taken over a 50-year period, bear witness to McCullin's anger at a system in which compels some people to live in acute poverty and deprivation. An exhibition
of McCullin's work from Britain, drawing from his books Homecoming (1979) and In England (2007), was shown at this museum in summer 2009. Also titled In England, the exhibition contained many images taken in Bradford in the 1970s. Shocked by the hardships and distress he found in the city, McCullin produced a series of images which
still resonate today. This photograph, simply titled Bradford, is a testament to the longevity of the social and racial troubles which the city still endures. Living and working in Somerset, McCullin now concentrates on landscape photography. Chris Killip, Science Museum Group collection Youth on Wall, Jarrow, Tyneside, Chris Killip, 1976 Chris Killip
(1946-) is known for his powerful and moving black and white photographs, which chronicle industrial decline in the book In Flagrante (1988). In Flagrante has been described as one of the most important photography books of the
1980s, on account of the impactful and resonant nature of the photographs. It is generally regarded as an important record of life in the north-east of England during the Thatcher years. Characterised by high levels of unemployment brought on by policies of deindustrialisation, the period was a dramatic era in social history. An acute sense
of melancholy pervades Killip's photographs: they are careful personal observations rather than calls to action. Killip's work helped to establish the now-familiar tradition of documentary photography located in the context of fine art. Fay Godwin, 1978 Fay Godwin (1931-
2005) is regarded as one of Britain's finest landscape photographers. She is known for her black and white photographers, which reflect the diverse and changing nature of the British landscape. She possessed a special ability to portray the essential characteristics of land, sea and sky. Her work often draws attention to the detrimental effect that past
and present generations have had on the natural environment, which she increasingly began to portray as polluted and inaccessible as her work progressed. Sensitive, subtly political and unsentimental, her work was published in several books, the most influential of which was Land (1985). Land featured photographs taken over a ten-year period,
many of which were taken while Godwin was in receipt of a major Arts Council grant that she had been awarded in 1978. In 1987 Godwin was awarded in 1978. In 1987 Godwin was awarded the Bradford College and the University of Bradford College and the Uni
in the exhibition Bradford in Colour. A subsequent book, Our Forbidden Land, was published in 1990. In it, Godwin focused on the environmental damage caused by road builders, developers, the forestry industry and the Ministry of Defence. This photograph, Heptonstall backlit, Yorkshire 1978, illustrates her masterful use of light and shade and
striking compositional ability. This, along with a full range of mid-tones, creates an evocative scene and emphasises the enormity of the Yorkshire landscape. John Davies, 1983 John Davies, Science Museum Group collection Agecroft Power Station, Salford, John Davies, 1983 John Davies, 1983 John Davies, Science Museum Group collection Agecroft Power Station, Salford, John Davies, 1983 John Davies, 1984 John Davies, 1984 John Davies, 1984 John Davies, 1985 Joh
striking black and white images of both urban and rural landscapes. Because he records the effects of industrialisation on the landscape, Davies has often been described as a political photographer. Incongruous elements are often present in his work: industrial buildings in rural settings or ancient buildings flanked by flyovers. These
contrasts emphasise the effects of development and how these structures are put to different uses over time. In this photograph, the landscape is dominated by the colliery and its close neighbour the power station, whose four huge cooling towers occupy the middle distance. Behind the towers, pylons stand as evidence of the transition from coal to
electricity. Taken during the Thatcher era, only a year before Agecroft miners participated in the National Union of Mineworkers strike in 1984-85, this photograph shows the effect of the industry on the landscape. In the foreground are typical Sunday league football pitches, and adjacent is detritus—abandoned cars and other litter. A tethered horse
completes the melancholic scene. © Paul Graham, Science Museum Group collection Woman in Headscarf, DHSS Waiting Room, Bristol from the series 'Beyond Caring', Paul Graham, 1984 Paul Graham, 1984 Paul Graham, Science Museum Group collection Woman in Headscarf, DHSS Waiting Room, Bristol from the series 'Beyond Caring', Paul Graham, 1984 Paul Graham, 19
depicts the offices of the Department of Health and Social Security and was published as a book in 1985. The great theme of the mining industry and resultant strikes was the dominant story. Graham was the first person to make significant use of
colour in social documentary photography. Documentary photography and domestic work. Graham's use of colour as a tool for personal expression in social documentary photography transformed British photography and remains influential today. Martin Parr, Science
Museum Group collection From 'The Last Resort', Martin Parr, 1985 British photography. His extensive body of work has brought him fame and made a deep impression on those who have followed in his wake. Parr is famous for his unorthodox, often
humorous style and his interest in mass tourism, consumerism and globalisation. His work is frequently perceived as being critical of England and the English and as such is often received with ambivalence, regardless of its impact on the medium and obvious quality, A member of Magnum Photos, Parr works with brash colour to portray a world
apparently full of vulgarity and wastefulness. His first large-scale project was The Last Resort, a series of photographs of the run-down seaside resort of New Brighton on the Wirral. Published as a book in 1986 and exhibited widely, The Last Resort is an
uncompromising project that turned an unforgiving spotlight on Thatcher's Britain and prompted questions about the depth of the divides within British society. This photograph, drawn from the series, shows two small children with ice creams dribbling down their hands, faces and clothes. Their messy appearance implies careless and neglectful
parenting, further emphasised by the way they're positioned alone on the kerb. Nick Knight, Science Museum Group collection Suzie Smoking, Nick Knight, 1988 Internationally celebrated British fashion photographer Nick Knight, Science Museum Group collection Suzie Smoking, Nick Knight, 1988 Internationally celebrated British fashion photographer Nick Knight, 1988 International photographer Nick Knight, 1988 Internati
 French Vogue, Dazed and Confused and i-D, He was also the picture editor of the latter title for ten years. Knight has published several books of his photographs and been featured by prestigious institutions including the Victoria and Albert Museum, the Saatchi Gallery, Tate Modern, The Photographers Gallery, the Hayward Gallery and the Natural
History Museum. He has produced campaigns for prominent fashion houses including Christian Dior and Yves Saint Laurent. In 2000 he set up the award-winning fashion designer Yohji Yamamoto. Featuring the model Suzie Bick, the photograph
was exhibited widely, most notably in the 1989 exhibition Out of Fashion at the Photographers Gallery, London. Anna Fox, Science Museum Group collection From 'Friendly Fire', Anna Fox, 1989-1994 Anna Fox, 1989-1994 Anna Fox, Science Museum Group collection From 'Friendly Fire', Anna Fox, 1989-1994 Anna Fox, Science Museum Group collection From 'Friendly Fire', Anna Fox, 1989-1994 Anna
documentary. Influenced by the new colour work produced in the US in the 1970s and Britain in the 1980s, Fox's first project Workstations: Office Life in London (1988) chronicled British office culture. Characterised by harsh flash and accompanied by satirical captions, this project was a critical look at the aggressive and competitive work politics of
the 1980s and was produced in the context of other important documentarists from the period, including Paul Graham, Tom Hunter and Martin Parr. Subsequent project Friendly Fire was undertaken from 1989 to 1994 and documentarists from the period, including Paul Graham, Tom Hunter and Martin Parr. Subsequent project Friendly Fire was undertaken from 1989 to 1994 and documentarists from the period, including Paul Graham, Tom Hunter and Martin Parr. Subsequent project Friendly Fire was undertaken from 1989 to 1994 and documentarists from the period, including Paul Graham, Tom Hunter and Martin Parr. Subsequent project Friendly Fire was undertaken from 1989 to 1994 and documentarists from the period, including Paul Graham, Tom Hunter and Martin Parr. Subsequent project Friendly Fire was undertaken from 1989 to 1994 and documentarists from the period, including Paul Graham, Tom Hunter and Martin Parr. Subsequent project Friendly Fire was undertaken from 1989 to 1994 and documentarists from the period from 1989 to 1994 and documentarists from the period from 1989 to 1994 and documentarists from the period from 1989 to 1994 and documentarists from the period from 1989 to 1994 and documentarists from the period from 1989 to 1994 and documentarists from 1989 to 1994 and documentarists from 1989 to 1994 and documentarists from 1980 
outdoors. Again the images are characterised by harsh flash, which heightens the sense of irony in the work. Playing the role of war photographer, Fox satirises the motives of the participants as they attempt to foster team spirit through mock battle. © Richard Billingham, Science Museum Group collection Untitled, Richard Billingham, 1995 Richard
Billingham (1970-) was born in Birmingham. His breakthrough came following the publication of photographs he took of his family, who lived in a tower block in the city. The book Ray's a Laugh (1996) depicted the chaotic lives of Billingham's alcoholic father Ray, mother Liz and younger brother Jason. The garishly-coloured, badly-focused
photographs were shot using a cheap 35mm camera. They were made initially as studies for paintings while Billingham was studying fine art at the University of Sunderland. Reminiscent of family snapshots, the remarkably frank images depict a life of poverty but are tempered by moments of intimacy between Liz and Ray. In this photograph, which
 is at once humorous, desperate and cruel, Ray is seen throwing the family's pet cat across the room. Part photo-diary and part documentary, Ray's a Laugh has received international acclaim and notoriety. It has been exhibited at many venues, including at this museum in 1996, and was part of the famous Sensation exhibition at the Royal Academy of
Arts in 1997. Billingham won the prestigious Citibank Photography Prize in 1997 and was shortlisted for the Turner prize in 2001. Hannah Starkey, Science Museum Group collection, courtesy of Maureen Paley, London Untitled, Hannah Starkey, Science Museum Group collection, courtesy of Maureen Paley, London Untitled, Hannah Starkey, Science Museum Group collection, courtesy of Maureen Paley, London Untitled, Hannah Starkey, Science Museum Group collection, courtesy of Maureen Paley, London Untitled, Hannah Starkey, Science Museum Group collection, courtesy of Maureen Paley, London Untitled, Hannah Starkey, Science Museum Group collection, courtesy of Maureen Paley, London Untitled, Hannah Starkey, Science Museum Group collection, courtesy of Maureen Paley, London Untitled, Hannah Starkey, Science Museum Group collection, courtesy of Maureen Paley, London Untitled, Hannah Starkey, Science Museum Group collection, courtesy of Maureen Paley, London Untitled, Hannah Starkey, Science Museum Group collection, courtesy of Maureen Paley, London Untitled, Hannah Starkey, Science Museum Group collection, courtesy of Maureen Paley, London Untitled, Hannah Starkey, Science Museum Group collection, courtesy of Maureen Paley, London Untitled, Hannah Starkey, Science Museum Group collection, Courtesy of Maureen Paley, London Untitled, Hannah Starkey, Science Museum Group collection, Courtesy of Maureen Paley, London Untitled, Hannah Starkey, Science Museum Group collection, Courtesy of Maureen Paley, London Untitled, Hannah Starkey, Science Museum Group collection, Courtesy of Maureen Paley, London Untitled, Hannah Starkey, Science Museum Group collection, Courtesy of Maureen Paley, London Untitled, Hannah Starkey, Science Museum Group collection, Courtesy of Maureen Paley, London Untitled, Hannah Starkey, Science Museum Group collection, Courtesy of Maureen Paley, London Untitled, Hannah Starkey, Courtesy of Maureen Paley, Courtesy of Maureen Paley, Courtesy of Maureen Paley, Courtesy of Maureen Paley, Courtesy of Maureen Paley
about the thoughts and intentions of their subjects. These enigmatic colour photographs act as dramas, often quiet and subtle, hinting at some unspoken occurrence, known only to the characters. These enigmatic colour photographs act as dramas, often quiet and hypothesise. In Starkey's large-scale tableaux, the subjects—usually women—are engaged in
some mysterious scenario. They seem to suggest that we have stumbled across the scene by accident; the context and narrative remain elusive. In this photograph, the main character seems to have been caught unawares, mid-daydream, contemplating a moth which has come to rest on the large mirror. She appears to be in her own world, oblivious
to the presence of another woman, who watches her with apparent and unexplained malevolence. Luc Delahaye, Science Museum Group collection Kabul Road, Luc Delahaye, 2001 Luc Delahaye, 1962-) is known primarily for his series of photographs History. Representing sites of war and their aftermath, History is a series of monumentally-sized
 provide a view of war that differs significantly from the usual images created by the mainstream media, as this image, Kabul Road, demonstrates. Simon Norfolk, 2001-02 Simon Norfolk (1963-) is also known for his large-scale colour photographs of the aftermath of
 wars. Ruined landscapes, buildings and local communities are typical themes, as Norfolk surveys the desolation left behind after conflict. This photograph is taken from one of his most important series, Afghanistan has left an unfamiliar
landscape in its wake, with many residents living among ruined buildings. Norfolk produces beautiful and detailed images, often bathed in rich sunlight and sometimes including distant mountain ranges, which emphasise the scale and history of the land. Romantic history painters of the 18th and 19th centuries are referenced in Simon Norfolk's
photographs, through the dramatic skies, the colours and the scale of the works. The ruined landscape has been aestheticised—perhaps a memorial to what has been destroyed. Here, the shape of the building is emphasised by the camera's low viewpoint, and its outline is almost silhouetted against the sky. The muted colour palette focuses attention
on the balloons, which, in turn, become peculiar representations of mainstream popular culture. Covering the dawn of photography in the 19th Century and moving into the 20th Century, a new exhibition called Britain in Focus charts how photography in the 19th Century and moving into the 20th Centu
landscape and art and were taken by a mixture of professional and amateur photography. Henry Fox Talbot/ Nat. Science and Media Museum Polymath William Henry Fox Talbot began the history of British photography with the invention of his "calotype
process, patented in February 1841. By exposing chemically treated paper to light, and then "fixing" it with a chemical such as hyposulphite of soda, he managed to start publishing his first book of photography, The Pencil of Nature, only three years later. This image taken at Lacock Abbey, Talbot's home, is of a group of men standing around a ladder
and was part of this book. Jon CookseyMen of 1/5th York and Lancaster Regiment in International Trench near the Yser Canal north of Ypres, 1915By the start of World War One, progressions in technology meant that soldiers could capture images of their time in the trenches. Founded in 1888 by George Eastman, Kodak had already popularised
amateur photography and when the The Vest Pocket Kodak camera appeared in 1912, it was branded as "The Soldier's Kodak". More than 28,000 of these cameras sold in 1915, meaning troops could document their life and travels for family back at home. This photo, from the same year, was taken by an anonymous soldier of the men of 1/5th York and
Lancaster Regiment near the Yser Canal north of Ypres. Its depiction of smiling troops shows none of the tragedy that was to come. John Hinde ArchiveMotor Racing at St. Ouen's Bay, Jersey, Channel Islands by Elmar Ludwig, 1960-1975Popularised in a time before newspapers printed any images, postcards were a visual way of communicating for
Victorians. Coloured ones emerged in the 1960s in order to capture the optimism of this decade, as the UK finally emerged from post-war austerity. John Hinde postcards accentuated - and even changed - the colours of the original images in order to get the most vibrant images. Beach scenes were populated by bright, smiling families and indicated a
new future for the UK. John BulmerWashing line, Halifax, 1965The Sunday Times became the first paper in Britain with a colour photography to reach a wider audience, something John Bulmer used to his advantage. He shot this image of a woman in Yorkshire hanging out her washing for the paper, making full for the paper in Britain with a colour photography to reach a wider audience, something John Bulmer used to his advantage. He shot this image of a woman in Yorkshire hanging out her washing for the paper, making full for the paper in Britain with a colour photography to reach a wider audience, something John Bulmer used to his advantage.
use of colour film. Part of the same assignment from 1965, this next photo is of pit ponies at Waldridge Colliery, County Durham. Deliberately taken in winter, Bulmer has said he attempted to convey the atmosphere of the north of England by showing it in rain and fog, rather than the grainy black and white of photographers such as Don McCullin and
Neil Libbert. John BulmerDurham miners, pictured with their ponies, 1965 Almost 10 years later, Peter Mitchell recorded some of the changes taking place in Leeds, as working class communities changes were taken with the aid
of a stepladder, using a medium format Hasselblad camera. Peter MitchellMr and Mrs Hudson, newsagents, Seacroft, Leeds, 1974Fay Godwin's landscape photography of picturesque views across Britain reached a wider audience. Capturing the changing landscape of Britain, however, her photography of picturesque views across Britain reached a wider audience. Capturing the changing landscape of Britain, however, her photography of picturesque views across Britain reached a wider audience. Capturing the changing landscape of Britain, however, her photography of picturesque views across Britain reached a wider audience. Capturing the changing landscape of Britain reached a wider audience.
were not only beautiful but also showed the effect that pollution and urbanisation had on the environment. The below photograph is particularly concerned with the impact that the Ministry of Defence was having on the area of Lydd, Kent. Fay Godwin Blocked public footpath in MOD Land; Lydd, 1988 Cookies are not enabled in your browser. Please
enable cookies in the browser preferences to continue. The National Archives holds one of the largest and most significant collections of photographs in the Wnited Kingdom. Running into millions of individual items, these photographs in the United Kingdom. Running into millions of individual items, these photographs in the United Kingdom. Running into millions of individual items, these photographs have been amassed during the working lives of central government departments and cover the historical time-span
of the medium itself. This guide will help you to find individual photographs among our vast holdings, some of them in discrete collections but many scattered more haphazardly among the documents of the scores of central government departments, past and present, that commissioned and collected them. You can view and purchase high-quality
copies of many thousands of our photographs are not available to view online. To see anything that is not available from the Image Library you will need either to visit us or pay for copies to be sent to
you. The National Archives does not hold any cinematographic film. Archived film of government origin is held at the British Film Institute. The National Archives does not hold any cinematographic film. Archived film of government and court records that have been selected for permanent preservation. Our photographs are among these records, all of which, broadly speaking, have played
some part in the working life of their government department of origin, whether commissioned as part of a survey, collected by British diplomats overseas, inherited, donated or acquired in some other way. The subject matter, however, goes beyond the business of government, though that in itself encompasses an enormously wide range of material,
from transport, housing and crime to war, heavy industry and British interests overseas. Many thousands of our photographs arrived in our repositories via the offices of copyright, depicting anything that any amateur or professional photographs arrived in our repositories via the offices of copyright, depicting anything that any amateur or professional photographs arrived in our repositories via the offices of copyright, depicting anything that any amateur or professional photographs arrived in our repositories via the offices of copyright protection. This sequence of
photographs are part of a collection of 'motion pictures' from 1887, registered for copyright by Eadweard Muybridge (catalogue reference COPY 1/383/53). The earliest identified photographs in our collection date from the early 1850s and appear in significant numbers from the 1860s onwards, with tens of thousands of separate images dating from
the 19th century alone. Though many of the images depict scenes from the United Kingdom, large numbers of our photographs depict land, events and people from countries around the world. This image of Samarra in Iraq, circa 1935 (catalogue reference OS 1/384), is among a collection of aerial photographs of sites of archaeological interest in the
Middle East, dated 1925-1936, sent to The National Archives from the Ordnance Survey agency. It is almost certain that many photographs in the Ordnance Survey agency. It is almost certain that many photographs in the Ordnance Survey agency. It is almost certain that many photographs in the Ordnance Survey agency. It is almost certain that many photographs in the Ordnance Survey agency. It is almost certain that many photographs in the Ordnance Survey agency. It is almost certain that many photographs in the Ordnance Survey agency. It is almost certain that many photographs in the Ordnance Survey agency. It is almost certain that many photographs in the Ordnance Survey agency. It is almost certain that many photographs in the Ordnance Survey agency. It is almost certain that many photographs in the Ordnance Survey agency. It is almost certain that many photographs in the Ordnance Survey agency. It is almost certain that many photographs in the Ordnance Survey agency. It is almost certain that many photographs in the Ordnance Survey agency. It is almost certain that many photographs in the Ordnance Survey agency. It is almost certain that many photographs are not of the Ordnance Survey agency. It is almost certain that many photographs are not of the Ordnance Survey agency. It is almost certain that many photographs are not of the Ordnance Survey agency. It is almost certain that many photographs are not of the Ordnance Survey agency. It is almost certain that many photographs are not of the Ordnance Survey agency agency. It is almost certain that many photographs are not of the Ordnance Survey agency agency agency agency agency agency. It is almost certain that many photographs are not of the Ordnance Survey agency a
our records that are not listed in our catalogue, we'd be grateful if you could let us know. You can alert us to any photographs you find using the 'Let us know' link on the catalogue description page of any piece. See Appendix 1 for an overview of the photographs you find using the 'Let us know' link on the catalogue description page of any piece. See Appendix 1 for an overview of the photographs you find using the 'Let us know' link on the catalogue description page of any piece. See Appendix 1 for an overview of the photographs, such as
those related to criminal court cases, distressing. Sections 4 to 13 list some of our more significant collections of photographs by theme but there are many more photographs on the same themes that are not highlighted in these sections so it's always worth trying a search in our Image Library or catalogue with keywords - this section of the guide
provides advice on how to do this. 3.1 Use The National Archives' Image Library Cur Image Library contains over 75,000 images available to download (£) immediately. Some of these images are of written documents or artwork but many thousands are digitised versions of original photographs. You can search the Image Library using keywords.
Charles Darwin, 1882 (catalogue reference COPY 1/57/225). If you don't find what you are looking for, you can search the full collection by keywords Several million photographs are either wholly or partly described in our catalogue. To find them search our catalogue by
keyword(s), using the following kinds of combinations: 'photograph' AND subject such as 'hotograph' AND type of photograph' AN
references. A small proportion of these photographs have been digitised and you can download these direct from the catalogue (£) or from the Image Library (see above) but in most instances you will need either to visit us or pay for copies to be sent to you to see them. You can use the filters on the left hand side of search results pages to refine your
search by department code, such as FO for Foreign Office, and date. For more search advice, read catalogue reference COPY 1/441/109). This is another way to use our catalogue. A large number of photographs are only identified in the record
series descriptions of our catalogue. Each record series has its own 'series search'. There are hundreds of series search'. There are hundreds of series search that contains photographs, many of them listed in Appendix 1 of this guide and in sections 4 to 13, where the same series search'.
and the keyword tips in section 3.2, to try finding them. However, in some cases searches may have to be much more speculative as some series do not contain descriptions of individual photographs. You will need to look through the original documents within the series to discover where the photographs are located. 3.4 Incomplete paper index for
places and people A paper index to photographs, with listings by place names and people/groups, is available at The National Archives building in Kew. Most of the references are included in our online catalogue, making the paper version largely redundant - but browsing in this way presents an alternative way of searching and may occasionally turn
up something unfindable in the online catalogue. 4. Photographs registered for copyright One of the largest single collections of photographs held at The National Archives was originally accumulated by the Stationers' Company, the government office responsible for copyright registration. Between 1842 and 1924, alongside paintings, drawings and
 written works, tens of thousands of photographs were registered for copyright, covering a multitude of subjects. Some photographs are artistic, others are purely documentary. Among the images depicted are people from all walks of life, from monarchs to paupers; landscapes, buildings and famous landmarks in Britain and around the world; military
and war scenes; and innumerable other subjects. A cropped version of a photograph of Aston Villa Football Club, registered for copyright in 1896 (catalogue reference COPY 1/424/873). You can search by keyword for these photographs in COPY 1 but for more detailed advice on searching see our guide to copyright records. 5. First and Second World
Wars Click on the record series references in the tables to search the respective series by keywords (for tips on how to do this see sections 3.2 and 3.3). There are also photographs from the war years in the series Description of collection
Admiralty Photographs showing various forms of harbour defence and the protection of ships against torpedoes. ADM 244 Discrete collection Air Ministry An album of aerial photographs from the First World War among reports and photographs which otherwise date from 1939-1952. AIR 34 An album and scattered individual photographs War Office
Aerial and ground photographs taken in Flanders during the First World War. The majority, taken from artillery panoramas which show views of the battlefield taken from artillery positions. WO 316 A discrete collection of 58 photographs This
picture (a cropped version of the original) is among an album of 170 photographs taken during the Gallipoli Campaign (catalogue reference WO 317/1/30). War Office Photographs of the Gallipoli Campaign including aerial shots of captured equipment, ships and battle sites, replete with accompanying statements and sketch maps. WO 317 Discrete
collection with accompanying material; a number of photographs have been formed into collages War Office Photographs, sketches and accompanying maps from the Western Front in WO 153/1268-1275 and others of the Salonika Campaign in Greece in WO 153/1345 and WO 153/1346. Includes
battlefield panoramas. WO 153 Photographs scattered among files War Office Six photographs taken during the campaign in Palestine. They were taken from aircraft for survey purposes and show the terrain and towns being fought over, 1916-1918. WO 319 Discrete collection War Office Twelve photographic panoramas of the fighting in the Alpine
region near the Austrian border, during the Italian campaign, 1916-1918. WO 323 Discrete collection Cross-section (around a third of the full length) of a panorama of Lens in June 1917 (catalogue reference WO 316/28). 5.2 Second World War Originating department Description of subject matter Record series Description of collection Admiralty
Admiralty papers assembled by official historians as background information for the 'official history' of the Second World War. There are photographs showing, among other things: Boulogne (including aerial views) artificial harbours used during Operation Neptune silhouettes of
the French coastline (three volumes) ADM 199 Five volumes of photographs plus scattered individual items Admiralty Photographs showing various forms of harbour defence and the protection of ships against torpedoes. ADM 244 Discrete collection Admiralty Photographs accompany reports and narratives of operations and incidents
showing damage to naval craft, 1939-1959. ADM 267 Photographs scattered among files Air Ministry Squadron operations record books. A number of volumes include or wholly comprise appendices, a number of which include photographs, most commonly of personnel. These may be groups or individuals, posing or carrying out tasks, or participating
in a ceremonial (for example, medal decoration) or social (station sports day) activity. AIR 27 Photographs scattered among files Air Ministry Air force stations operations record books. As with the squadron record books, a number of volumes include or wholly comprise appendices, a number of which include photographs, most commonly of
personnel. AIR 28 Photographs scattered among files Operation Neptune landing craft during the D-Day Landings in June 1944 (catalogue reference ADM 199/1660). Air Ministry Miscellaneous air force units operations record books. As with the squadron record books, a number of which
include photographs, most commonly of personnel. There are also two files containing photographs taken during training courses held at the staff college, RAF Andover, 1922-1946, and the Central Interpretation Unit. A
large number of photographs and/or printed pictures are scattered among these files. The largest portion of this material comprises aerial photographs taken by reconnaissance aircraft. Additionally, there are numerous ground level shots obtained from a variety of sources. Most prominent of these are those taken by tourists, before the advent of war
and subsequently passed to the ministry. AIR 34 Photographs scattered among files Ministry of Home Security Papers of the Research and Experiments Department containing observations of and research into allied and enemy bombs, bombing methods and effects, fire prevention and air raid damage both in the United Kingdom and in enemy
occupied territories. Many are technical reports and surveys of air raid damage to towns, buildings and transport facilities, with photographs as supporting evidence. HO 192 Photographs as supporting evidence. HO 192 Photographs as supporting the King and Sir Winston Churchill, as
well as events and scenes from the Home Front and liberated areas of Europe. INF 2/44 670 photographs depicting the work activities of the Women's Land Army. MAF 59 Photographs depicting the work activities of the Women's Land Army. MAF 59 Photographs depicting the work activities of the Women's Land Army.
The photographs in this series were mainly taken in 1940 and 1943 in connection with the war savings campaign. Most of the photographs of industrial and school savings groups. NSC 32 Discrete collection War Office War Crimes Case Files from the Judge Advocate
General's Office consisting of daily transcripts of proceedings, prosecution and defence summations. Most files have photographs scattered among files War Office A miscellaneous collection of 1,388 photographs of the
Mulberry Harbour in various stages of construction and during transit across the Channel WO 240 Discrete collection HMS Biter, a convoy escort carrier, in 1944 (catalogue reference ADM 199/2061). 6. Military establishments, hardware and transport Click on the record series references in the tables to search the respective series by keywords (for
tips on how to do this see sections 3.2 and 3.3). See section 5 for more series of photographs of military establishments, hardware and transport. Originating department Description of subject matter Record series Description of subject matter Record series Description of collection Admiralty Royal Navy ships afloat or in dry dock, 1854-1945, from the Naval Construction Department. Within the Naval Construction Department Description of subject matter Record series Description of subject matter Record
each sequence photographs are arranged alphabetically by ship's name. ADM 176 First 782 photographs are mounted on card; remaining 359 are not Admiralty Naval dockyards and other establishments in the British Isles and abroad, 1857-1961, from the Architectural and Engineering Works Department, later the Civil Engineer in Chief's
Department. ADM 195 A discrete collection of 126 photograph albums Admiralty Photographs showing various forms of harbour defence and the protection of 126 photographs showing various forms of harbour defence and the protection of ships against torpedoes. Includes boom defence equipment, 1916-1946, and at least one file of enemy defence and the protection of ships against torpedoes. Includes boom defence equipment, 1916-1946, and at least one file of enemy defence and the protection of ships against torpedoes. Includes boom defence equipment, 1916-1946, and at least one file of enemy defence and the protection of ships against torpedoes. Includes boom defence equipment, 1916-1946, and at least one file of enemy defence and the protection of ships against torpedoes. Includes boom defence equipment, 1916-1946, and at least one file of enemy defence and the protection of ships against torpedoes. Includes boom defence equipment, 1916-1946, and at least one file of enemy defence and the protection of ships against torpedoes. Includes boom defence equipment, 1916-1946, and at least one file of enemy defence and the protection of ships against torpedoes. Includes boom defence equipment, 1916-1946, and at least one file of enemy defence equipment, 1916-1946, and at least one file of enemy defence equipment, 1916-1946, and at least one file of enemy defence equipment and the protection of the file of enemy defence equipment and the protection of enemy defence equipment at least one file of 
of 26 files Admiralty and Air Ministry Airships, balloons and associated technical equipment and facilities in Britain, Germany, the United States, Canada, Egypt and India, 1911-1939. Photographs once held by the Naval Aircraft Works and later the Royal Airship Works. AIR 11 A subseries within this series, comprising 27 pieces, and several further
files Admiralty and Air Ministry Airship sheds, aeroplane hangers and seaplane bases, plus related buildings and equipment, 1914-1932, at stations in Bedford, Cardington, Howden, Pulham and Felixstowe, among others in Britain, and at Karachi, Pakistan. AIR 59 A discrete collection of ten volumes of photographs Air Ministry Photographs of
research into aircraft, airships, balloons, engines and equipment found in monthly reports from the Directorate of research, 1919-1925. AIR 60 Reports with original photographs (but most are printed copies of original photographs) Air Ministry Aircraft engines and components in development 1935-1952, from the papers of Air Commodore Sir Frank
Whittle. AIR 62 Photographs within 37 files and volumes Department of Scientific and Industrial Research Photographs taken during tests of models of sea-planes and flying boats carried out for the Air Ministry and private aircraft constructors, 1918-1929. DSIR 42 Photographs accompanying reports Portsmouth Dockyard, 1914. This is HMS
Hindustan entering Dock No.14 (catalogue reference ADM 195/84). Ministry of Supply (Ordnance Board) British and American military and naval aircraft, 1941-1945. These photographs are attached to data sheets but not all data sheets but not all data sheets have a photograph attached. SUPP 9 Photographs attached to data sheets War Office and Ministry of
Supply Photographs taken as part of research into chemical Defence Experimental Establishment. WO 188 Numerous photographs scattered among papers War Office Mulberry Harbour in various stages of construction and during transit
across the Channel. WO 240 A miscellaneous collection of 1,388 photographs War Office Atomic trials at Maralinga, Australia, 1956-1966. WO 320 A discrete collection of 10 volumes of photographs 7. Landscapes, urban scenery and geographical surveys Click on the record series references in the tables to search the respective series by keywords
(for tips on how to do this see section 5.2 and 3.3). See section 5 for links to series containing aerial photographs taken during the First and Second World Wars. Lincoln Cathedral and the surrounding landscape in the 1930s (catalogue reference INF 9/699). Originating department Description of subject matter Record series Description of collection
Admiralty and Ministry of Defence (Naval Intelligence Division and Defence Intelligence Staff) Coasts and inland waterways of the British Isles, 1945-1992, photographed for beach survey carried out between 1946 and 1966 by the Naval
Intelligence Department (NID) and the Directorate of Intelligence (DI 19). The files are arranged geographically, covering the west coast of Scotland and the remainder of the British Isles in a clockwise direction; Northern Ireland, Eire and Jersey are also covered. ADM 326
Photographs among 1326 policy files Town and Country Planning Division of the Welsh Office Photographs, 1949-1973, in support of applications for either residential development or mineral extraction. BD 28 18 files with photographs Countryside Commission National parks, areas of outstanding natural beauty, heritage coasts, uplands, lowlands
and other landscapes illustrating conservation, countryside management, visitor services and access. They were produced by the Visual Resources Unit for use by the Countryside commission for mainly public purposes, 1971 to 1992. COU 11 40 Colour slides (35mm) and photographs Central Office of Information Photographs of the British Isles: The
Dixon-Scott collection, 1926-1948. The great majority of these photographs depict places in the British Isles, arranged topographs of a few people and some thematic subjects. Digital images from this collection can be downloaded from our website. INF 9 Around 13,000 photographs Ministry of Transport Streets and
amenity service vehicles in Liverpool and Manchester, 1919-1949. MT 162 18 photographs War Office Places and other countries The pyramids at Giza in Egypt, 1890s (catalogue
reference CO 1069/179). There are large numbers of photographs held here that were taken or collected by British diplomats and other government departments responsible for handling foreign affairs and British interests abroad, including the Colonial Office, the
respective series by keywords (for tips on how to do this see sections 3.2 and 3.3). Originating department Description of subject matter Record series Description Descriptio
1990. Most of these photographs were originally collected by the Colonial Office, for many years somewhat haphazardly, beginning in 1869 when the Colonial Secretary asked governors to arrange for the taking of photographs of 'noteworthy buildings and scenery...together with individuals of various races peculiar to the colony'. They were only
relatively recently brought together into a more coherent collection, sorted into several broad categories, loosely described as: topographical miscellaneous conferences (most commonly visual accounts of diplomatic events and activities) portraiture (these remain at the FCO archive in Hanslope Park) architectural (retained by the FCO to support
their building maintenance work) CO 1069 Photographs and artistic and literary works collected by four of the five overseas departments of state, the exception being the India Office Photographs taken in the Mediterranean
 Turkey, Syria, Persia, Egypt and elsewhere in the Middle East among the personal and official papers of the diplomat Sir Percy Loraine (1880-1961), FO 1011 Includes 19 photograph albums, and three family portrait photographs Central Office of Information British Empire Collection of photograph
                                                                                                                                                                                                                                                                                                                                                                                                                                               rapns, 1945-1965, illustrating the geography and way o
life in British colonial and Commonwealth territories. The material is arranged topographically by colony or dominion. INF 10 A collection of about 8,000 photographs taken by Cecil Beaton whilst in India, 1944-1945 in INF 14/432 to INF 14/447, among a disparate collection of
photographs from around the world and the UK used to illustrate publicity material issued by the department. INF 14 A discrete photographic collection in 447 files Office of Works and successors British consulates in China, Japan, Korea and Thailand, as well as a few other buildings in Hong Kong and Indonesia, 1907-1947 WORK 55 Six volumes of
photographs HRH Princess Elizabeth, later Queen Elizabeth, later Queen Elizabeth II, in her Auxiliary Territorial Service uniform in 1945 (catalogue reference INF 2/44/612). Historically, official photographs of government have not been routinely taken, much less preserved permanently at The
 National Archives. It is therefore unlikely that you will be able to locate a photograph of a specific individual who served in the military or any branch of government within our collections. There is, however, one anomaly: merchant seamen who were discharged from the navy between 1913 and 1972 (see series BT 372 in table below). On the other
hand, photographs of renowned statesmen, royal figures and numerous other famous personalities both inside and outside government, from artists to engineers, are relatively easy to locate. You can search our catalogue with the name of the person and the word 'photograph'. Originating department Description of subject matter Record series
Description of collection Registrar General of Shipping and Seamen (Board of Trade) Photographs of individual merchant seamen held with papers in seamen's 'pouches' (a file created for each seaman). Of the approximately 500,000 photographs Copyright Office People, some
famous, from all walks of life depicted in photographs registered for copyright Foreign Office Passport photographs in a collection illustrating
the many different types of passports issued in British colonies between 1802-1961. Passport photographs Foreign Office and Foreign and Commonwealth Office Passport photographs among a representative sample of Passport
Office case papers, 1916-1983 for British passport applications became compulsory from 1 January 1915. FO 737 Hundreds of passport applications became compulsory from 1 January 1915. FO 737 Hundreds of passport applications became compulsory from 1 January 1915. FO 737 Hundreds of passport applications became compulsory from 1 January 1915. FO 737 Hundreds of passport applications became compulsory from 1 January 1915. FO 737 Hundreds of passport applications became compulsory from 1 January 1915. FO 737 Hundreds of passport applications became compulsory from 1 January 1915. FO 737 Hundreds of passport applications became compulsory from 1 January 1915. FO 737 Hundreds of passport applications became compulsory from 1 January 1915. FO 737 Hundreds of passport applications became compulsory from 1 January 1915. FO 737 Hundreds of passport applications became compulsory from 1 January 1915. FO 737 Hundreds of passport applications became compulsory from 1 January 1915. FO 738 Hundreds of passport applications became compulsory from 1 January 1915. FO 738 Hundreds of passport applications became compulsory from 1 January 1915. FO 738 Hundreds of passport applications became compulsory from 1 January 1915. FO 738 Hundreds of passport applications became compulsory from 1 January 1915. FO 738 Hundreds of passport applications became compulsory from 1 January 1915. FO 738 Hundreds of passport applications became compulsory from 1 January 1915. FO 738 Hundreds of passport applications became compulsory from 1 January 1915. FO 738 Hundreds of passport applications became compulsory from 1 January 1915. FO 738 Hundreds of passport applications became compulsory from 1 January 1915. FO 738 Hundreds of passport applications became compulsory from 1 January 1915. FO 738 Hundreds of passport applications became compulsory from 1 January 1915. FO 738 Hundreds of passport applications became compulsory from 1 January 1915. FO 738 Hundreds of passport applications became compulsory from 1 January 1915. FO 738 Hundreds of pass
Registration Cards for aliens resident in London since 1914 - some 75% include a photograph of the individual prisoners, taken between 1870 and 1885. PCOM 2 Ten photographs Home Office and Prison Portraits of individual prisoners are
available online) Home Office and Prison Commission Photographs of male prisoners, 1870s-1887 among Male Licenses 1853-1887. PCOM 3 770 boxes, each containing several files on individual prisoners – from the 1870s the majority of these files containing several files on individual prisoners.
Photographs of female prisoners, 1870s-1887 among Female Licences, 1853-1887. PCOM 4 Around 200 files - from the 1870s the majority of these files contain at least one, annotated photograph of the prisoner Claude Grahame White, a pioneer of aviation, in 1910 (catalogue reference COPY 1/548/279). 10. Public inquiries and criminal trials Click
on the record series references in the tables to search the respective series by keywords (for tips on how to do this see section 9. Originating department Description of subject matter Record series Description of subject matter Record series and 3.3). For photographs of some 19th-century prisoners see section 9. Originating department Description of subject matter Record series Description of subject matter Description of subject matter Description of subject matter Description Description of Subject matter Description Des
dating from 1835 to 1992, are a rich source of photographs maintained as exhibits in criminal trials. WARNING: THESE PHOTOGRAPHS MAY CAUSE DISTRESS WHEN VIEWED CRIM 1 Several thousand photographs from hundreds of cases. Director of Public Prosecutions Departmental prosecution files from 1931 to 1992, many relating to murder
cases but included in each year are other significant prosecutions representative of the department's work. WARNING: THESE PHOTOGRAPHS MAY CAUSE DISTRESS WHEN VIEWED DPP 2 Many of these files contain photographs Home Office Proceedings and report of the Widgery Tribunal of Inquiry into the events in Londonderry on Sunday 30
January 1972. HO 219 18 pieces have photographs enclosed, submitted in evidence to the Inquiry Home Office Scarman Inquiry into Red Lion Square Disorders, 1974-1975. HO 233 Amongst the material given in evidence is a selection of photographs, gleaned from press photographers, the police and members of the public 11. Railways A broad
gauge 'Lightning' locomotive of the Great Western Railway, 17 July 1889 (catalogue reference RAIL 1014/19). As the bulk of the railway records at The National Archives are those of the private railway companies before they were nationalisation era too. The collection
runs into many thousands of images, capturing scenes from the Golden Age of Steam, and beyond, both in Britain and around the world. Locomotives, train stations of railway photographs but there are many more scattered throughout the wider collection.
Click on the record series references in the tables to search the respective series by keywords (for tips on how to do this see sections 3.2 and 3.3). Originating department Description of subjects include locomotives, offices, posters,
rolling stock and stations. Many of the posters were issued to publicise holiday resorts and places of interest to railway travellers. Most of the files, folders and volumes contain material from all four regional groups. However, a few comprise a selection covering just Eastern Region Services. AN 14 Discrete collection of photographs and posters
British Railways Eastern Region, Civil Engineer's Records, 1949-1971. Contains: Architects photographs from the Eastern Region's Civil Engineer's Office, 1953-1956 - a subseries of four volumes Several other records have
selections of photographs showing damage and repairs to track and buildings, compiled for training new engineers. AN 28 Two subseries of photographs British Railways British Railways British Railways publicity material relating to
special events, 1948-1976. Visit of HM Queen Elizabeth II to Eastern Region, 1962 Visit of Duke of Edinburgh to opening of Engine Research Laboratory, Derby, 1964 - 24 colour photographs among files Ministry of
Transport Railway equipment and crashed train, near Carlisle, 1934, but most of the photographs in this series show streets and amenity service vehicles in Liverpool and Manchester, 1919-1949. MT 162 A discrete collection of 18 photographs of staff (group shots or shots at
work), buildings and facilities, locomotives and facilities and facili
Junction Railway, in 1901 (catalogue reference RAIL 1014/36/16). Pre-nationalisation railway companies London, Midland and Scottish Railway Company under the 1921 reorganization. Most photographs are undated but the vast majority
are post-1900. RAIL 1015 Photographs filed among other records Pre-nationalisation railway companies Retired Railway Officers' Society members' portraits dating from 1909 to 1960. RAIL 1156 15 volumes of photographs Pre-nationalisation railway companies The Tomlinson Collection. Photographs used by WW Tomlinson in writing and illustrating from 1909 to 1960.
his history of the North Eastern Railway, published in 1914. Subjects covered include tickets, medals, paintings owned by the company, railway stations, facilities and staff, locomotives and rolling stock, and ancillary industries. Most of the photographs are undated but were taken between the mid-19th century up to the First World War, RAIL 1157
Numerous photographs among papers British Transport Historical Records Office Library WE Hayward Collection. Material compiled by WE Hayward of Weston-super-Mare on railways both in Britain and abroad. ZSPC 11 Numerous photographs, original and printed, scattered among papers, files and volumes No. 216 Piccadilly, London, 1925
(catalogue reference CRES 43/151/8). Many of these collections depict public buildings used by branches of government and other public bodies and agencies, though there are plenty of images of hospitals, police stations, museums, post offices and the
buildings of The National Archives itself, and its predecessor the Public Record Office. There are also photographs of historic buildings, some off them commissioned for preservation projects. Click on the record series references in the tables to search the respective series by keywords (for tips on how to do this see sections 3.2 and 3.3). For pictures
of buildings from outside the UK, from the pyramids to embassies, see section 8. Originating department Description of subject matter Record series Description of Series Description of Series Descri
schemes. AT 16 A large number of photographs among files Department of the Environment Photographs of resettlement units and facilities in
the British Isles, 1977-1994 AST 33 24 photographs Local government divisions of the Welsh Office Buildings clearance in Caernaryon (a volume of photographs relating to improvements in housing stock during the 1950s and 1960s. BD 11 Photographs within files National Dock Labour Board The
headquarters of the NDLB, including the official opening, and local offices, call stands, medical centres, sports and welfare facilities, both under construction and after completion, throughout the country. There are also photographs used during a touring exhibition on dock labourers, organised by the Central Office of Information, 1953-1963. BK 12
14 photographs Office of Woods, Forests and Land Revenues Photographs of Eltham Palace, Lindisfarne Priory and some at Windsor are included. CRES 43 Over 2,000 black and white photographs, mostly loose but many mounted onto card;
several albums too General Nursing Council Properties owned or used by the General Nursing Council for administrative purposes, 1900-1983. DT 21 104 files and photographs Central Office of Information British Council Collection Photographs Central Office of Information British Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing Council Frogerities owned or used by the General Nursing C
buildings and sites around London, Windsor Castle and the Staffordshire potteries. INF 11 32 photographs Metropolitan Police Stations, 1857-1983, within the Metropolitan Police station buildings; the other contains earlier
photographs, with brief histories of the stations attached. For other Metropolitan police buildings try MEPO 13. MEPO 14 Discrete photographs illustrating aspects of the work and history of the savings
departments from 1880 to 1961. NSC 27 Ordnance Survey Exterior and interior of buildings occupied by Ordnance Survey, 1950-1969, as well as equipment used in surveying and the printing of maps. OS 51 1477 glass lantern slides among other records Public Record Office, the
predecessor of The National Archives. Included are the Chancery Lane building, 1896-1965, the Hayes repository, the site at Kew and the British Transport Historical Records building at Porchester Road in London. PRO 50PRO 52PRO 62PRO 65 Volumes of photographs among other records General Register Office and Office of Population Censuses
and Surveys Staff sorting and indexing at the Central National Registration Office in England in 1940 and at the census office in Acton, London in 1931. RG 54 5 photographs Ministry of Supply Buildings, bookshops, machines, central and regional staff from throughout the history of HMSO, 1875-1991. STAT 20 A discrete collection of 448
photographs Office of Works Interiors and exteriors of public buildings used by Government departments and staff in England and Wales. WORK 69 Books of photographs Office of Works Photographs Office of Works Photographs Office of Works Photographs Office of Works Interiors and exteriors of public buildings used by Government departments and staff in England and Wales. WORK 69 Books of photographs Office of Works Interiors and exteriors of public buildings used by Government departments and staff in England and Wales.
 Conum' drum in 1943, used to lay pipe under the English Channel for the Pipe Line Under The Ocean (PLUTO) project (catalogue reference POWE 45/61). Among our holdings are photographs of factories, power stations, mines, roads, harbours, reservoirs, airports, train stations and almost every other element of the national infrastructure. For most
photographs of military infrastructure, including Royal Naval dockyards, British Army establishments and Royal Air Force bases see section 5 and section 6. However, photographs of Operation Pluto in the Second World War are below as they are held among the records of the Ministry of Power, a non-military department. For railway infrastructure
see section 11. Click on the record series by keywords (for tips on how to do this see sections 3.2 and 3.3). Originating department Description of collection Town and Country Planning Division of the Welsh Office Photographs, 1949-1973, in support of
applications for either residential development or mineral extraction. BD 28 18 files with photographs Transport, Highways and Planning Group, Welsh Office Photographs taken during the construction of major roads in Wales, 1976-1988, including the Welsh extension of the M4 and the Heads of the Valley Road (A470). They were presented to the
Welsh Office as part of the road building contract, and show scenes prior to the commencement of work and then showing each stage of construction. BD 39 A discrete photographic collection National Dock Labour Board The headquarters of the NDLB, including the official opening, and local offices, call stands, medical centres, sports and welfare
facilities, both under construction and after completion, throughout the country. There are also photographs used during a touring exhibition on dock labourers, organised by the Central Office of Information, 1953-1963. BK 12 14 photographs among
marine maps and plans National Coal Board The collieries of the former Barber Walker and Co (mostly at Moorgreen and Brinsley) around Eastwood, Nottinghamshire, 1907-1917. The collection is entitled 'From Pit to Fireplace' and would appear to have been used to illustrate a talk on the history of coal mining. COAL 13 116 slides, taken by the Rev
FW Cobb, Rector of Eastwood, Nottinghamshire National Coal Board All aspects of the British coal mining industry, including personnel, equipment, buildings and special events, 1890 to 1990. COAL 80 2063 photograph prints and negatives, some arranged in albums Miners on an underground lift. This image is from a collection of photographs,
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inherited by the National Coal Board, taken by Reverend FW Cobb, Rector of Eastwood, Nottinghamshire between 1907 and 1914 (catalogue reference COAL 13/24). Civil Aviation Authority Air traffic centres and navigational aids, 1959-1975. Photographs brought together by the Records and Archives Branch of the National Coal Board, taken by Reverend FW Cobb, Rector of Eastwood, Nottinghamshire between 1907 and 1914 (catalogue reference COAL 13/24).
the Civil Aviation Authority. DR 81 38 files and photographs Ministry of Transport Photographs of motorway and trunk road schemes in Britain, 1929-1981, most commonly depicting structural foundations, especially of bridges. MT 95 Photographs scattered among files Ministry of Transport Photographs accompanying reports and assessments made
by the Vehicle Safety Divisions, 1931-1978 concerning technical aspects of road safety and practical safety measures. MT 98 Photographs of the development and deployment of PLUTO (Pipe Line Under The Ocean), 1942-1946 POWE 45 Photographs scattered among files 14. Collections from
multiple departments In the 1970s the Public Record Office, the Foreign Office, the Foreign Office, the Foreign Office, the Home Office and 25
other departments have been collected together within a department created specifically for these extractions: CN. Split into 30 separate CN series, you can search each series by keywords or browse the material. 15. Collections held elsewhere There are numerous other photographic collections held by public institutions around the United
Kingdom. To find out what is available locally, contact a local archive. They include: Museum of London - London Museum: Photographs of interior and exterior views. DH 27 has been deposited at the British Library and the British Museum Library and the British Library and the British Library and the British Museum Library and the British Mu
Document Supply Centre and its predecessors: Photography (part of Historic Environment Scotland) has a large collection of aerial imagery covering the United Kingdom and the rest of the world. The bulk of the
photographs have been declassified and released by the United Kingdom Ministry of Defence the Central Registry of air photography for Wales indexes all aerial survey companies. The register is the only comprehensive source on aerial photography of Wales the Historic
 England website offers access to the largest reference collection of air photographs in England The list below provides a quick reference, ordered by series reference, of many of the significant collections of photographs held at The National Archives but it is by no means an exhaustive list. The series listed are described in more detail in sections 4 to
13 of the guide. As the table indicates, there are some record series that are discrete photographs collection or photographs among files, folders and volumes. Series reference Originating department Dates Discrete photographs collection or photographs among files
AB 7 United Kingdom Atomic Energy Authority and predecessors 1944-1990 Photographs among files AB 13 Ministry of Supply: Atomic Energy Research Establishment 1946-1954 Photographs among files AB 18 United Kingdom Atomic Energy Research Establishment 1946-1954 Photographs among files AB 18 United Kingdom Atomic Energy Research Establishment 1946-1954 Photographs among files AB 18 United Kingdom Atomic Energy Research Establishment 1946-1954 Photographs among files AB 18 United Kingdom Atomic Energy Research Establishment 1946-1954 Photographs among files AB 18 United Kingdom Atomic Energy Research Establishment 1946-1954 Photographs among files AB 18 United Kingdom Atomic Energy Research Establishment 1946-1954 Photographs among files AB 18 United Kingdom Atomic Energy Research Establishment 1946-1954 Photographs among files AB 18 United Kingdom Atomic Energy Research Establishment 1946-1954 Photographs among files AB 18 United Kingdom Atomic Energy Research Establishment 1946-1954 Photographs among files AB 18 United Kingdom Atomic Energy Research Establishment 1946-1954 Photographs among files AB 18 United Kingdom Atomic Energy Research Establishment 1946-1954 Photographs among files AB 18 United Kingdom Atomic Energy Research Establishment 1946-1954 Photographs among files AB 18 United Kingdom Atomic Energy Research Establishment 1946-1954 Photographs among files AB 18 United Kingdom Atomic Energy Research Establishment 1946-1954 Photographs among files AB 18 United Kingdom Atomic Energy Research Establishment 1946-1954 Photographs among files AB 18 United Kingdom Atomic Energy Research Establishment 1946-1954 Photographs among files AB 18 United Kingdom Atomic Energy Research Establishment 1946-1954 Photographs among files AB 18 United Kingdom Atomic Energy Research Establishment 1946-1954 Photographs among files AB 18 United Kingdom Atomic Energy Research Establishment 1946-1954 Photographs among files AB 18 United Kingdom Atomic Energy Research Establishment 1946-1954 Photographs AD 1946-1954 Photographs P
Authority 1946-1954 Discrete photographic collection ADM 195 Admiralty: War History Cases and Papers, Second World War 1922-1968 Photographs among files ADM 244 Admiralty: War History Cases and Papers, Second World War 1922-1968 Photographs among files ADM 244 Admiralty: War History Cases and Papers, Second World War 1922-1968 Photographs among files ADM 244 Admiralty: War History Cases and Papers, Second World War 1922-1968 Photographs among files ADM 244 Admiralty: War History Cases and Papers, Second World War 1922-1968 Photographs among files ADM 244 Admiralty: War History Cases and Papers, Second World War 1922-1968 Photographs among files ADM 244 Admiralty: War History Cases and Papers, Second World War 1922-1968 Photographs among files ADM 244 Admiralty: War History Cases and Papers, Second World War 1922-1968 Photographs among files ADM 244 Admiralty: War History Cases and Papers, Second World War 1922-1968 Photographs among files ADM 245 Admiralty: War History Cases and Papers, Second World War 1922-1968 Photographs among files ADM 245 Admiralty: War History Cases and Papers, Second World War 1922-1968 Photographs among files ADM 245 Admiralty: War History Cases and Papers, Second World War 1922-1968 Photographs among files ADM 245 Admiralty: War History Cases among files ADM 245 Admiralty Photographs 
Records of the Surveyor of the Navy and successors 1916-1946 Discrete photographs among files ADM 326 Admiralty: Department of the Director of Naval Construction 1939-1959 Photographs among files AIR
11 Admiralty and Air Ministry: Naval Aircraft Works, later Royal Airship Works 1911-1939 Photographs among files AIR 29 Air Ministry 1912-1977 Photographs among files AIR 28 Air Ministry: Central Interpretation Unit 1916-1952
Photographs among files AIR 59 Admiralty, Directorate of Works, and Air Ministry; Directorate of Research, later Directorate of Research and Technical Development 1919-1925 Photographs among files AIR 62 Papers of Air Commodore Sir Frank
Whittle 1935-1952 Photographs among files AN 14 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: London Midland Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs among files AN 31 British Railways: Eastern Region 1948-1976 Photographs AN 31 British Railways: Eastern Region
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Office 1815-1990 Discrete photographic collection COAL 80 National Coal Board 1807-1917 Discrete photographic collection COAL 80 National Coal Board 1807-1917 Discrete photographic collection COES 43
Office of Woods, Forests and Land Revenues 1878-1967 Discrete photographic collection CRIM 1 Central Criminal Court WARNING: THESE PHOTOGRAPHS MAY CAUSE DISTRESS WHEN
VIEWED 1931-1992 Photographs among files DR 81 Civil Aviation Authority 1959-1975 Discrete photographs among files DT 21 General Nursing Council 1900-1983 Photographs among files FO 655 Foreign Office: Chief Clerk'
Department and Passport Office 1802-1961 Photographs among files FO 737 Foreign Office: Loraine Papers 1836-1973 Photographs among files HO 192 Home Office: Ministry of Home Security: Research and Experiments Department
1939-1948 Photographs among files HO 219 Home Office: Ministry of Home Security 1974-1975 Photographs among files INF 9 Central Office of Information 1926-1948 Discrete
photographic collection INF 11 British Council 1930s- 1940s Discrete photographic collection INF 14 Ministry of Information and Central Office of Information 1939-1979 Discrete photographic collection INF 14 Ministry for Agriculture, Fisheries and Food 1916-1985 Photographs among files MEPO 13 Metropolitan Police: Public Information
Department 19th-20th c. Discrete photographic collection MEPO 35 Metropolitan Police: Aliens Registration Office 1857-1983 Discrete photographic collection MEPO 35 Metropolitan Police: Aliens Registration Office 1857-1983 Discrete photographic collection MEPO 35 Metropolitan Police: Aliens Registration Office 1857-1983 Discrete photographic collection MEPO 35 Metropolitan Police: Aliens Registration Office 1857-1983 Discrete photographic collection MEPO 35 Metropolitan Police: Aliens Registration Office 1857-1983 Discrete photographic collection MEPO 35 Metropolitan Police: Aliens Registration Office 1857-1983 Discrete photographic collection MEPO 35 Metropolitan Police: Aliens Registration Office 1857-1983 Discrete photographic collection MEPO 35 Metropolitan Police: Aliens Registration Office 1857-1983 Discrete photographic collection MEPO 35 Metropolitan Police: Aliens Registration Office 1857-1983 Discrete photographic collection MEPO 35 Metropolitan Police: Aliens Registration Office 1857-1983 Discrete photographic collection MEPO 35 Metropolitan Police: Aliens Registration Office 1857-1983 Discrete photographic collection MEPO 35 Metropolitan Police: Aliens Registration Office 1857-1983 Discrete photographic collection MEPO 35 Metropolitan Police: Aliens Registration Office 1857-1983 Discrete photographic collection MEPO 35 Metropolitan Police: Aliens Registration Office 1857-1983 Discrete photographic collection MEPO 35 Metropolitan Police: Aliens Registration Office 1857-1983 Discrete photographic collection MEPO 35 Metropolitan Police: Aliens Registration Office 1857-1983 Discrete photographic collection MEPO 35 Metropolitan Police: Aliens Registration Office 1857-1983 Discrete photographic collection MEPO 35 Metropolitan Police: Aliens Registration Office 1857-1983 Discrete photographic collection MEPO 35 Metropolitan Police: Aliens Registration Office 1857-1983 Discrete photographic collection MEPO 35 Metropolitan Police: Aliens Registration Office 1857-1983 Discrete photographic collection Discrete 
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1900-1963 Photographs among files RAIL 1157 Railways: Tomilinson Collection 1728-1917 Photographs among files RG 54 General Register Office and HMSO 1875-1991 Discrete photographic collection SUPP 9 Ministry of Supply and
successors: Ordnance Board 1941-1945 Discrete photographic collection WO 188 War Office and Ministry of Supply: Chemical Defence Experimental Establishment 1916-1997 Photographs among files WO 240 War
Office 1855-1964 Photographs among files WO 316 War Office 1914-1918 Photographs among files WO 316 War Office 1914-1918 Discrete photographic collection WO 319 War Office 1916-1918
Discrete photographic collection WO 320 War Office: Directorate of Weapons and Development 1956-1966 Discrete photographic collection WORK 55 Office of Works and successors 1892-1958 Discrete
photographic collection WORK 96 Office of Works and successors 2002 Discrete photographic collection ZSPC 11 British Transport Historical Transport Historic
interest. Family Photographs, 1860-1945 Foreign and Commonwealth Office Library Collections Our Photographic Collections Our Photographic Collections 1839-1989 The RAF in Camera, 1946-1995: Archive Photographs from the Public Record Office and the Ministry of
Defence RAF in Action 1939-1945: Images from Air Cameras and War Artists Railways in Camera: Archive Photographic history blog which was launched at the start of 2009. There are now over 4200 members, in addition to regular readers.
These range from museum and gallery curators, photographic academics, students, collectors, dealers and representatives from the photographic history community. This can include lectures or meetings, exhibition news, jobs,
reviews and general news affecting collections of photographic material or individuals within the field. While the focus is on Britain it may, on occasion, include material that is of wider interest from Europe, the United States, Africa and Asia. A summary of the previous week's posts is usually emailed to signed up readers each Monday. Dr Michael
Pritchard PS. Thanks to George Eastman House (now George Eastman Museum) and History Today magazine blogs for recommending British Photography websites of the week. Posted by Michael Pritchard on June 14, 2025 at 18:19 The programme
and registration for this student-led conference is now open. Photographs are mobile and malleable. They travel between people and places, change appearance and form, and traverse through different settings and environments. In image-led societies, photographs are often disrupted or removed from their original contexts to be repurposed by
governments, institutions and... Read more... Posted by Michael Pritchard on June 14, 2025 at 10:41 Christie's is offering the Yann Maillet collection of daguerreotypes from such key figures as Samuel Morse, Robert Cornelius, John Ruskin, Platt
D. Babbitt, Henry Fitz Jr., Plumbe, Moreau, Durand, Eynard, Plumier, Francis Grice, Bogardus, Helsby, and more than two dozen plates by... Read more... Posted by Michael Pritchard on June 14, 2025 at 9:40 The V&A's Photography Centre rooms 100 and 101 reopened today, Saturday, 14 June, with a new survey display of American Photographs. It
is inspired by Walker Evans's 1938 publication American Photography, which capture a country in flux and at times turmoil. The display uses Evans's title to examine how photography from America is one of the largest outside of the North America and over 300...
Read more... Posted by Michael Pritchard on June 13, 2025 at 21:39 The V&A Touring Exhibition Arresting Beauty: Julia Margaret Cameron (1815-1879) was born in Calcutta (modern day Kolkata) to a French mother and an English father; in 1848, with her
husband and children, she moved to England, where her sisters introduced her to the elite cultural... Read more... Posted by Michael Pritchard on June 13, 2025 at 21:27 Photo Museum Ireland, baded in Dublin, is seeking a Collection Manager & Digital Archivist which is both a strategic and hands-on position. The postholder will manage the
development of our collection, overseeing acquisition, cataloguing, digitisation, and public access, including registrar duties for temporary exhibitions. This role will also take the lead on our artist-focused... Read more... Posted by Michael Pritchard on June 13, 2025 at 21:15 Nick Hedges, best known for his powerful campaigning photography of poor
housing undertaken for Shelter in the late 1960s and 1970s has died. Born in Bromsgrove in 1943, Hedges was one of the UK's most compassionate documentarian photographers for almost 50 years, as well as a long-time campaigner for social justice. In the 1970s Hedges worked with organisations such as Half Moon Gallery... Read more... Posted
by Michael Pritchard on June 13, 2025 at 20:54 A new exhibition of previously unseen works by Magnum Photos. An early adopter of colour photography through his use of the Devin Tri-Color camera, Unseen Colour brings the photojournalist's
re-discovered colour work to UK audiences for the first time. Bischof became an associate member of Magnum in 1948 and a full-member from 1949. Lacock, which is cared for by the National Trust, is... Read more... Posted by Michael Pritchard on June 11, 2025 at 9:27 Finebooksmagazine has reported on the first display of a previously unseen
photograph of the last lot on the final day at the sale of Charles Dickens' effects in 1870. The photograph by Edward Banes of Brompton, London, shows the auctioneer Franklin Homan selling the last last, a table which he had used as a rostrum during the sale. The lot was purchased by a Mr Ball who had requested the photograph. The taking of the
photograph was described in the Photographic News on 19 August... Read more... Please, subscribe to get an access, Sort by Latest Activity Newest Discussions Most Popular While on a short holiday on Exmoor, I came across a book by photographer S.W. Colver called Lorna Doone Country. Published in 1947. I have done an online search about Mr.
Colyer and I found a list of other books such as; Cotswold Country, Unspoilt Dor Read more... Started by Keith Tapscott Hello. I am new here and I do not know a lot about photography, but I am hoping that someone can answer a question that has been puzzling me. My great-grandfather was a missionary and sailed off to the South Pacific in 1842,
not returning until 1860, Read more... Hello everyone, Hoping someone out there might have some basic biographical info on photography. He was the photographer for the "Country Life" picture book series th Read more... When I checked one of the stereo
cards in my collection with Google Lens, I learned that it was the oldest picture in the Phototheque, the image library of the Luxemburg city. The photograph most probably had been made from the railway viaduct Pulver Read more... I would appreciate any help you can give to inform my research into the history and production of the Corfield WA67
camera, first marketed in 1990. The WA67 was designed by Sir Kenneth Corfield, perhaps more famous (in terms of photography. The more committed would
have used slide film for better quality (Kodachrome slid Read more... I visited the Photography Centre at the V&A, absolutely top class and outstanding, but have to say I was very disappointed. The history, and the technology, of photography Read more... Hello I'm doing
research into the 1930's photographer Barbara Ker-Seymer and her collaboration with the poet Brian Howard and am reaching out in hope someone, on here, may be able to assist further. Ker-Seymer has mentioned that during their collaborat Read more... I am currently doing a study of this publication. It first appeared in 1895 and continued until
the 1982. It charts the advancement of the reproduction of photography in print, often known as photomechanical work. My interest is in the evolution of p Read more... I refer to the photographs were taken by G W Johnstone, who was also a medical
officer in the employment of the Chartered Company. However, many of Read more... I am trying to find out a bit more about the life of Ernest Brooks, best known for his 1st World War photographs, who was also for a few years an official photographer to the British royal family. In particular I was wondering whether he could have a Read more... My
interest is in the History of Photography in North Borneo (Sabah, Malaysia). There is a small series of printed picture postcards PPPCs dated to 1906 with views of the towns of Kudat and Labuan taken by the photography in North Borneo (Sabah, Malaysia). There is a small series of printed picture postcards PPPCs dated to 1906 with views of the towns of Kudat and Labuan taken by the photography in North Borneo (Sabah, Malaysia).
commercial photographs of British dancers in the 1920s? I am trying to establish copyright for a publication on a New Zealand dancer. Read more... Started by Marianne Schultz Thanks to BPH I have discovered more about the role of Kodak's Education Service to add to my personal experiences of being mentored by Dennis Kemp 1923-1990 Kodak
Education Officer mountaineering and caving photography "An Account of a method of copying Paintings upon Glass, and of making Profiles, by the agency of Light upon Nitrate of Silver. Invented by T. Wedgwood, ESQ. With
Observations by H. Davy" was published in Read more... Started by Mohammad Hannon Recently a photograph by the British photographical information about him. I have only found the following information: "This is an offbeat period piece, Read
more... I have been working on building a database of early photographic works, been doing this for about a decade. The database is indexed and is searchable via Regex searching. Bein Read more... Started by Richard Sullivan HonFRPS Hello everyone, I came by this
camera. Sydney Rankin Heap's camera, the complete set that was custom-made specially for him by Billcliff Camera Maker company in Manchester, in 1890s (Royalty) the original tripod, 3 film magazines and the camera itsel Read more... Started by Mohammad Hannon I am copying/digitising some old family photographs taken by my late father-in
law. Some of these are glass plate negatives shot in the 1950s and feature sailing on the Thames? My father-in-law was not a photographer as such in that he took photographer as such in the took photographer as such in that he took photographer as such in the took pho
Polytechnic from the mid to late 1970s. He worked with Course Director Cal Swann on the Multi-Discip Read more... Started by Dr. David Martin Please, subscribe to get an access. The Royal Photographic Society Journal is the oldest continuously published photographic periodical in the world. The first issue appeared on 3 March 1853 and, with
slight changes to its frequency and format, it has been published ever since. The RPS Journal has covered the artistic and technical developments within photography, it has recorded many of the key personalities and events and, of course, it has reported on Society activities. The need for a Journal had been defined as essential even before The
Society was formed on 20 January 1853. The new Society appointed a publication on 3 March 1853. The first editor was Arthur Henfrey FRS. When Roger Fenton retired as secretary of The Society in January 1856, the offices of secretary and editor were
combined and the Rev J R Major held the post until June 1857 when William Crookes replaced him. He, in turn, was replaced by Hugh Welch Diamond until December 1868 when John Spiller assumed the role. In February 1880 William de W Abney took over. The Journal's print run started at 800, significantly more than the membership at the time,
and guickly rose to 4000, with earlier numbers being reprinted. It settled to around 3000 and then remained just slightly more than The Society's membership. It currently stands at around 11,000 each month. The Journal volumes were numbered consecutively from No. 1 (1853-54) to 16 (1873-76). A new series was introduced in 1876 (1, old series
17). The new series was discontinued in 1937 and the Journal reverted to the original numbering, so, 1936 (NS 60, old series 76) and from 1937 (77). This volume number of reasons. It, along with the British Journal of
Photography (1854) and Photography during the nineteenth and early twentieth centuries. The Society itself is important within the context of British photography from 1853 to the present day and the Journal has recorded its activities and personalities. The Journal has also reported scientific and
technical developments, artistic questions and many of the yournal for much of the Journal for much of
has reproduced photographs that are not illustrated anywhere else from photographers, many well-known, from the early 1900s.
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