

NORFOLK THROUGH A LENS



**A guide to the Photographic Collections held by
Norfolk Library & Information Service**

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History and Background

The systematic collecting of photographs of Norfolk really began in 1913 when the Norfolk Photographic Survey was formed, although there are many images in the collection which date from shortly after the invention of photography (during the 1840s) and a great deal which are late Victorian. In less than one year over a thousand photographs were deposited in Norwich Library and by the mid-1990s the collection had expanded to 30,000 prints and a similar number of negatives.

The devastating Norwich library fire of 1994 destroyed around 15,000 Norwich prints, some of which were early images. Fortunately, many of the most important images were copied before the fire and those copies have since been purchased and returned to the library holdings. In 1999 a very successful public appeal was launched to replace parts of the lost archive and expand the collection.

Today the collection (which was based upon the survey) contains a huge variety of material from amateur and informal work to commercial pictures. This includes newspaper reportage, portraiture, building and landscape surveys, tourism and advertising. There is work by the pioneers of photography in the region; there are collections by talented and dedicated amateurs as well as professional art photographers and early female practitioners such as Olive Edis, Viola Grimes and Edith Flowerdew. More recent images of Norfolk life are now beginning to filter in, such as a village survey of Ashwellthorpe by Richard Tilbrook from 1977, groups of Norwich punks and Norfolk fairs from the 1980s by Paul Harley and re-development images post 1990s.

Currently there are around 200,000 photographic items in total held by the library service. The majority are held at the Norfolk Heritage Centre (NHC) in the Millennium Library. Other significant collections of photographic material are held at King's Lynn, Great Yarmouth and Thetford libraries (details below).

Visit www.picture.norfolk.gov.uk to explore the online archive which makes available over 25,000 images from the library and other loaned-in collections. Each one is displayed with information and new items are regularly added.

The Collections by Type

Early photographs 1840-1860

The Norfolk Heritage Centre has one of the most important collections of early provincial photography in England. They show buildings and landscapes of Norfolk but there are also many fascinating portraits of local people and still life studies as well as one of the first medical photographs in existence (of a urinary bladder filled with calculi or stones). They provide evidence of clear links between photography and local painting traditions as well as demonstrate how people were exploring the technical and artistic possibilities of the new medium locally.

There are around 500 early items including daguerreotypes, salted paper prints, albumen prints, waxed paper negatives and collodion positives. Photographers include Thomas Damant Eaton, Hugh Welch

Diamond, George Robert Fitt, William Bolding, John Middleton, John Stewart, William Russell Sedgfield, Joseph Lawson Sisson, Henry Harmer, William Bransby Francis and Henry Thompson. For more detail see 'Early Photographs in Norfolk, an overview of the Eaton and Colman Collections'

The Norfolk Photographic Survey

The idea of a local topographical survey or the 'piling up pictorial records with a view to the instruction of posterity' was not new when the Norfolk and Norwich Photographic Survey was first established in 1913. This national movement had really emerged in the 1880s with over 70 separate surveys being created across Britain between then and the 1920s. The key common elements of the photographic surveys were: that they adopted some scientific principles and methods, they relied mainly on amateur photographers to take the images. The image collections were held by public bodies and meant for public consumption – they were designed to document, educate and create pride in a shared sense of the past. George Stephen was the City Librarian at that time and after the destructive Norwich floods of 1912 he received some photographs of the damage. This sparked the idea of 'appealing to the general public and especially that part of it equipped with a camera - for contributions to a collection of views of all subjects in any way connected with the county, to be hoarded, numbered, indexed, mounted and cared for by him, and accessible to all.

The Survey was closely supported by local photographic and scientific societies and an exhibition of prints selected from the first 1500 items took place on the top floor of the City Library in 1913. The classes at the exhibition included bygone Norfolk, architecture, art, geology and natural science, and this breadth of subject matter has been reflected in the collection ever since. The donation of work by members of the Norwich & District Photographic Society continued for many years.

The Survey aimed to create a contemporary record of Norfolk life, documenting major local events throughout each year, but from the beginning 'gone and forgotten' images from previous decades were also collected - an appeal was made for 'historical scenes that would add to this treasure house of information'. Vanishing rural industries and traditional country festivities were of particular interest as well as the 'products of the present generation including mustard, boots, and medicated wine'.

Through continued donations and purchases the collection today has grown into one of the best documented and extensive surveys of its kind with over 30,000 individual images filed under the Norfolk place, subject or person that they depict. There are a great variety of formats by hundreds of different photographers; one of the most notable elements within it is a series of portraits of soldiers who served during World War I.

The World War I Soldier Survey

A unique feature of the wider Norfolk Survey is that it includes over a thousand portraits of local soldiers who served during World War I. These often moving portraits were collected from 1917 onwards with a view to 'preserving a local record of Norfolk's share in the war'. The Committee of the Norwich Public Library appealed for 'donations of printed records and photographs of Norfolk regiments, officers, men who had obtained distinction and men who have fallen'. Collected also were press notices, letters describing the experiences of men at the front, maps and plans and war posters. Photographs and printed material relating to Norfolk branches of the Red Cross, volunteers, Special Constables, munitions and other war workers were wanted.

The Local War Exhibition was held in St Andrews Hall and Blackfriars' Hall in the summer of 1920 (created through a partnership between the Library and the Norwich Castle Museum) where the collected images of Norfolk in the war were shown. An important feature of this was the group of fallen soldiers exhibited separately in an ante room.

Early photographs from the collections



Norwich Cathedral Close by John Augustus Miles 1854



Norwich Market Place and Guildhall late 1840s by Thomas Damant Eaton



Norwich Cathedral Erpingham Gate by Thomas Damant Eaton 1850, we also have the negative for this print.



Portrait of James Taylor the blind organist of St John Maddermarket, Norwich. By Thomas Damant Eaton.



Salted paper print of a woman wearing a frilled bonnet by Thomas Damant Eaton 1840s.



One of the earliest medical photographs in existence - a salted paper print of a urinary bladder with calculi or stones by William Bransby Francis 1853

World War I soldier portraits from the Photographic Survey



George Pashley (1894-1981) grew up in St Clement's Hill, Norwich and went on to join the Royal Norfolk Regiment and fight in the First World War. He is pictured here on his way to Gallipoli.



George Pashley after being injured at Gallipoli. He lost his memory and was assumed to be an Australian soldier but was recognised by a visiting Captain from the Royal Norfolk's and sent back to England.



Pioneer Jesse Hayward was from Norwich. He was born in Lyng, Norfolk, on 24 March 1890 and educated there. He enlisted in April 1915 and died of bronchial pneumonia on the 21 Feb 1917.



Sergeant Edward Jarrett was born at Cow Hill, Norwich in 1891, and educated at St Peter Mancroft School. He enlisted in September 1914 and was killed in France in 1916.



Private Ernest Land, 9th Battalion, Norfolk Regiment. He was killed on 10th October 1918 and buried at Braincourt, France. He was awarded the Croix de Guerre.



Rifleman Cyril Stephen Harmer of the 2nd Royal Irish Rifles was from Drayton, near Norwich.

Cartes de visite

Cartes de visite are small photographic portraits mounted on card which were first introduced by Parisian photographer André Disderi in the early 1850s. He invented a way of making small multiple images on a single photographic plate and printing them off together. They were cheap to produce (being made up in sets of anything between 2 to 32 per plate) so many ordinary people could afford to have their pictures taken for the first time; their size and weight also allowed them to be circulated and posted easily. Their international standard size (10.2 x 6.4cm) meant that albums and display cabinets were manufactured for them and people all over the world exchanged cartes. Despite their name they were not widely used as calling cards but were destined to have a greater, less formal social significance.

'Cartomania' was really born once Queen Victoria had embraced the craze, with hundreds of millions of cartes being produced nationally every year at the height of its popularity. People did not restrict their collecting to close friends and family, but included cartes of their servants, the clergy, royalty, celebrities and pets. By 1870 the height of the fad was over but they continued to be made in large numbers into the 1890s and beyond.

NHC has over 800 cartes de visite. Nearly all are portraits but a few are of local country houses. The sitters are not identified but at least 100 different Norfolk studios are represented - it was usual for the photographer to use the back and the area underneath the image as an advertising space. Picture Norfolk features 300 cartes that provide a wealth of information on Victorian and Edwardian fashions. There are also several original carte albums in the collections (produced so that cartes could be slotted in and a caption written beneath) including one album put together in 1895 for the retirement of C.F. Stevens from the Norwich Octagon Chapel Sunday School. The cartes de visite, cabinet cards and stereoscopic cards were all acquired by the service post the 1994 fire - the original collections, which were much smaller, were all destroyed.

Cabinet cards

From 1866 a new format, almost identical to the carte de visite (the only real difference was that it was bigger and slightly more expensive) was adopted by many studio photographers: the cabinet print. It happily existed alongside the carte for many years but never became as fashionable as its smaller cousin; it was also slow to take off, not really becoming widely used until the 1880s. The carte and the cabinet print dominated Victorian studio photography and gave the medium true mass appeal for the first time.

NHC has over 150 cabinet prints from 64 different Norfolk studios. In addition to this group, cabinets also appear within named collections and albums in the collection. One item in particular is a good example of an album made to take cabinet format images: it is a black embossed album with an elaborate brass hasp and contains portraits of the Wales family who were timber merchants from Reedham.

Stereoscopic cards

In 1838 Sir Charles Wheatstone developed a viewing instrument which presented two images and optically fused them into one, giving the impression of three dimensions. With the advent of photography this reflecting stereoscope was used to view two almost identical images to provide an illusion of depth. They were exhibited at the 1851 Great Exhibition where Queen Victoria showed a keen interest in them; this led to a boom in sales and mass production of stereo cards soon followed. The London Stereoscopic Company, founded in 1854, had sold over half a million stereoscopes by 1856 and had 10,000 titles in its trade list.

There are 250 stereo cards in the collection and the Picture Norfolk website includes over half of these. They depict Great Yarmouth, Cromer, the Broads and Norwich but most carry no information about the photographer although a couple are 'Sedgefield's English Scenery' series images and some are by 'H. Thompson Stereoscopist 1856'. Seven are glass negatives for stereo cards.

Lantern slides

Magic Lanterns were the forerunner of modern slide projectors and were the basis of many popular entertainments from the late 17th century when John Reeves, a London optician, started to make and sell magic lanterns.

The library has a collection of 3,000 local lantern slides that were originally acquired to be loaned out for talks and lectures. They have handwritten identifications on each label but few note the photographer. Many are missing from the sequence as the original lantern slides accession register lists over 6,000 slides of Norfolk architecture, churches, inns, personalities, villages and towns. Among the slides which are attributed the photographers include; William Buston, Hallam Ashley, B. Cozens-Hardy, Albert Coe, Boardman, Miss Fiske, T.C. Eaton, Goldart and Jarrold & Sons.

Most were created between 1890 and 1950 but there were still fewer than 60 in the collection by the end of WWI. In 1928 the Public Libraries annual report records that there was considerable demand by lecturers for the local slides, which had been sent out all over the county and some as far Bridlington. In the same year Harry Brittain and Walter Rye donated 726 lantern slides depicting 'interesting buildings that are now demolished' bringing the collection to over 2,000 slides.

Over a thousand of the slides were made from images by Norwich & District Photographic Society members, a group who collaborated with the Public Library and other scientific societies to grow the Norfolk Photographic Survey from its beginnings in 1913. A significant number of the slides are not of local views or people but show maps, letters, engravings, archaeological finds, cartoons and plans.

Aerial photographs

NHC has a 1987-1988 colour aerial survey of the whole of Norfolk made by BKS Services Ltd. Each laminated photo is nine inches square at a scale of about 1:10000 (six inches to the mile). A map key gives the central point of each photo and the relevant image references. We also have seven boxes of un-indexed aerial images produced by Photoair Ltd. dating from the 1980s and 1990s these include:

- Kings Lynn and Heacham and The Wash
- Broads and Fens
- Thetford
- Norwich, Briston, Blickling, Overstrand, Watton and Thetford
- Wisbech, Kings Lynn
- Norfolk schools aerial views
- Norfolk hospitals, hotels, prisons and university aerial views

Albums

Other than those made by named photographers (see below) we hold around 200 albums which contain: family portraits, holidays, foreign travel, wartime records, those commemorating particular occasions and some which are based around hobbies such as photographing churches or village signs. In addition there are albums created by groups like cycling clubs and the Norfolk Boys Brigade 1950s-70s. The early days of tourism in the Norfolk Broads are covered by albums from different sources, mainly showing holidays aboard boats hired with crews.

The Geoffrey Goreham collection consists of seven albums showing derelict, threatened, and redeveloped areas of Norwich taken in the 1960s-80s; many buildings were photographed during demolition. Other notable items are surveys of damage after local flooding episodes; a family album of Caley's, a local chocolate manufacturer and a fancy dress ball of held in Yarmouth Town Hall in 1889.

Cabinet card prints from the collections



Studio of Albert John Mahomet, Wells next the Sea.



Studio of Charles Weale, Kings Lynn



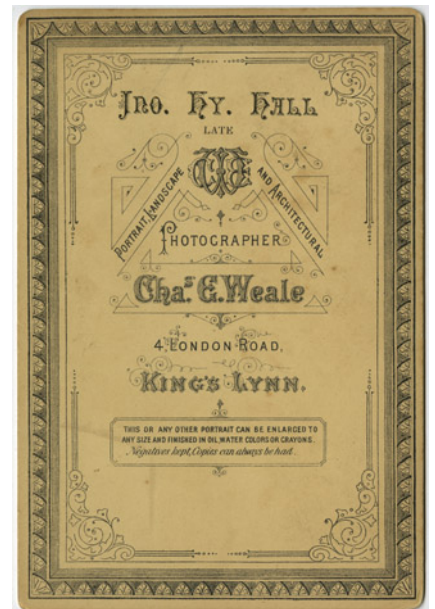
Studio of Urbinsky, Norwich



Studio of Alfred Price, Yarmouth



Studio of Taney and Company, Norwich



Flip view of a Charles Weale cabinet print

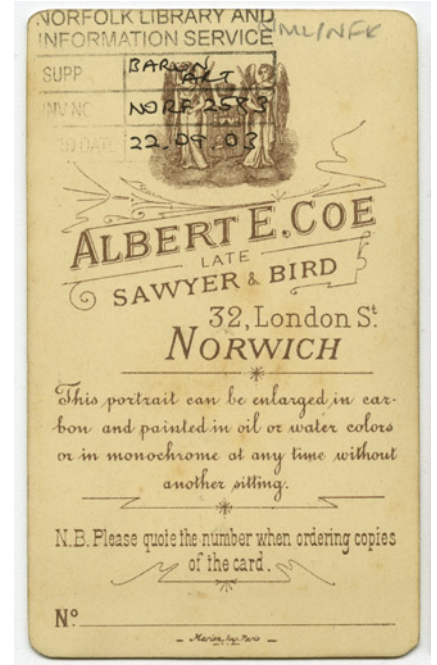
Cartes de visite and a stereoscopic card from the collections



Carte by Jasper James Wright of Kings' Lynn who had local studios from 1887-1919.



Albert Edward Coe of Norwich carte, still associating himself with his previous employers Sawyer and Bird.



The reverse of an Albert Coe carte de visite



Stereoscopic card showing the gamekeeper bringing rabbits to the back entrance of Clippesby Old Hall. The photographer or printer was Robert Brain of Yarmouth. These cards were designed to give a three dimensional image when viewed through a stereoscope.

Postcards

There are in the region of 18,000 postcards (both used and blank) sorted by: Norfolk Places, Norwich by Subject, General Subjects, and Suffolk. They date mainly from the 1880s onwards and while they are largely photographs they also include reproduced paintings, drawings and cartoons. Examples of the type of themes present are: post offices, towns, villages and coastal scenes, railways, airships, Broads, Norwich City Football Club, shops and churches.

Photographic prints

The bulk of NLIS photographic collections are prints representing a huge variety of formats and processes which span the history of photography from the 1840s to the present. The main survey consists of 30,000 mounted images collected from 1913 onwards, most are filed according to local place or subject but there is also an index available of most people whose portraits are present (as engravings, drawings or photographs).

Glass negatives

Our main glass negative holdings are the Colman Works Magazine, Sidney Hubbard, Bensley and Alfred Taylor collections. The George Swain and John Seymour archives (both local professional photographers for many years) also contain significant numbers in this format. Our aim is to image the most interesting elements of these collections and post them on the Picture Norfolk website as their fragile nature means they are difficult to access in their present form.

Film negatives

In the 1994 Norwich library fire the entire 35mm copy negative bank, which had been built up over the 20th century, was destroyed. After the fire a professional photographer was employed to copy images loaned into us by a generous public. The main film negative holdings in today's collection are: the 25,000 planning images belonging to the Norwich City Architects Collection, and the 1500 various format negatives arranged by place and subject which are mainly local topography but also copies of library materials. Film negatives also form a large part of the John Seymour, George Swain and David Napthen archives (who were all local professional photographers).

35mm slides

There are over 20,000 colour and black and white positive slides in this format, both glass and film. They represent local and national material dated between 1950s -1990s. East Anglian topography is the main subject but also covered are natural history, pub signs, churches, a series of 19th century business and trade card images, a survey of some Victorian Norfolk village schools and images used by the Norfolk and Norwich Historical Association. Most of this material was donated as part of the post fire appeal for images but some of it is earlier, created as library resource for staff to deliver lectures or collected as part of the photographic survey.

There are around 10,000 slides which were put together by Peter Larter a local historian who liked to give lectures, he copied many images from the library collections for this purpose pre-fire and unknowingly preserved a version of many that wouldn't have survived otherwise. Available in themed folders, it covers Norwich, Norfolk towns, country life, advertising, shops, industry, football and a myriad of other local subjects.

Family archives

There are several collections which centre on a single family or person (aside from family archives collected in albums) these include Gertrude Crotch the soprano, Herbert Halls the labour candidate for Lakenham 1900-1930s, the Spanton family of East Ruston and Happisburgh 1890s-1950s, the

Pirog/Brown family of Norwich 1900-1970, the Mitchell family of Queens Road, Norwich 1880-1970s and the Hester Oddin-Taylor archive.

Picture Norfolk website

25,000 local images are available through the Picture Norfolk website www.picture.norfolk.gov.uk (prints, paintings, ephemera and other archive documents as well as photographs). It was created as part of the regeneration process after the disastrous library fire of 1994 which destroyed a large part of the local studies photographic archive. It was decided that digitisation and the creation of a website was a good way to reduce physical handling of unique and vulnerable items and to give access to a wide audience. A public appeal was made for historical photographs of the county to replace those that were lost: some people donated their entire collections and others lent items to be digitised – a process that is still ongoing.

Images held by the library service were the basis for the Picture Norfolk collection but it also acts as a showcase for other county photographic collections and includes thousands of images from the Norfolk Museums Service and the Norfolk Record Office. It also acts as a forum for sharing images of Norfolk held in private hands or by other institutions. Over 100 different individuals and groups have supplied images for this purpose.

Printed books of historical photographs

The Norfolk Heritage Centre and local studies sections in Norfolk libraries have hundreds of titles which explore old local photographs. These range from very old and rare volumes such as 'Norfolk Views' from the library of Jeremiah Colman, through to books such as 'Norwich under Water 1878-1912 Reminiscences of The Two Great Floods'. Old images remain popular: books of postcards are frequently published and many current titles follow a 'how it used to look and how it is today' format. Specialist books relating to East Anglia and the history of photography are also available.

The Collections by Named Photographer, Studio, Subject or Donor

The following listing deals with the large or notable elements in the archive and is not intended as a comprehensive guide to the collections.

Cleer Sewell Alger (1819-1875) and Cleer Sewell Alger Junior (1846-1903)

Biographical details: Cleer Alger Senior was born in Diss 1819; he became an auctioneer, land surveyor, lithographer and enthusiastic photographer. Pioneers such as Fox Talbot and Frederick Scott Archer influenced his photographic style, but he also worked to develop his own techniques, travelling widely in Europe in search of improved materials and processes. Cleer Alger Junior started out as his father's assistant then took over the business in Meer Street, Diss in 1883 and continued it successfully for the next twenty years. Many of their plates survived and were rescued by Cyril Piper of Diss in 1978, a charitable trust was formed to preserve and promote the archive in 1988.

Extent and nature of the collection: There over 80 Victorian images on Picture Norfolk by Alger, some as early as the 1850s. They are chiefly Diss views and buildings but also include studio portraits, the hospital interior, a party in the Corn Hall, local shops, people bowling and workers fitting a gas main. Garboldisham, Geldeston, Harleston, Scole, Lopham and other places in South Norfolk are also covered.

Location: NHC has an index and photocopies of the images but no quality copies other than those on Picture Norfolk. The originals and microfilmed copies of the images are held by Suffolk Record Office, the copyright is owned by the Cleer Alger Trust. Thetford library have a microfilm of the images.

Postcards and a label from the Norfolk Photographic Survey

NORWICH PUBLIC LIBRARY PHOTOGRAPHIC SURVEY RECORD OF NORFOLK AND NORWICH.							ACCESSION No.*
SLIP TO ACCOMPANY PRINTS AND LANTERN SLIDES.							1705
The contributor shall fill in, as far as possible, the required particulars on this slip and forward it with the print or lantern slide to the Curator of the Survey - The City Librarian, Public Library, Norwich. Use one form for each print.							
CLASS No.* <i>P TAY</i>	LOCALITY. <i>NFIC.</i>	SUBJECT* <i>PORTS.</i>	COMPASS POINT †	No. of 6 in Ord. map Sheet*	DATE PHOTOGRAPHED <i>1840-1850</i>	TIME a.m. p.m.	DATE RECEIVED* <i>16. v. 1914</i>
DESCRIPTION. <i>Portrait of James Taylor of Norwich. For account see "Musical Criticism + Biography" by Thomas Damant Eaton</i>							
NAME AND ADDRESS OF DONOR. <i>Frederic Ray Eaton Norwich.</i>				NAME AND ADDRESS OF PHOTOGRAPHER. <i>Thomas Damant Eaton Norwich</i>			
* Leave blank. PLEASE WRITE DISTINCTLY.		† The Compass point towards which the camera is pointing.		COPYRIGHT.—The Copyright of a photograph remains the property of the contributor, unless specially ceded to the Norwich Public Library.		ACCESS TO COLLECTION.—The collection is housed at the Norwich Public Library, and may be consulted therein under proper conditions by the public.	

An example of the original labels used to classify all Norfolk Photographic Survey photographs as they were added to the collection. Thomas Damant Eaton was one of the first people to experiment with photography in Norfolk.



A Morleign series postcard, showing a highly coloured photographic image of Lowestoft Harbour and Fish Market



A Valentine's series postcard of stranded householders receiving bread during the 1912 Norwich floods.

Mitchell Family of Norwich archive
Four images of Letita (Letty) Mitchell showing changing fashions



Letty (left) as a girl with her sister Margaret. Letty was born in 1884 at Queen's Road in Norwich, to parents John and Lucretia.



Studio portrait of Letty in the late 1890s



Letty with her bicycle around 1908, during her time as a teacher at Sedgeford School



Letty (centre) in the 1930s at Hunstanton

Archant / Eastern Counties Newspapers Images

Extent and nature of the collection: This local company began publishing in Norwich in 1845 with the Norfolk News, the Eastern Weekly Press was launched in 1867 and in 1870 was renamed the Eastern Daily Press which is still current today. The library has many images which originated with this newspaper group including 650 glass negatives from the early 1960s which were donated to us when ECN were changing buildings and disposing of material. Within the survey run there are 1970s / 1980s press prints from around the county showing people at work, protests, accidents, celebrations, openings: anything that was deemed worthy of a local feature.

Hallam Ashley (1900-1987)

Biographical details: Hallam Ashley came from a line of photographers, his grandfather established the first professional studio in Retford, Nottinghamshire in 1852 and the business continued through the family until 1921 when Hallam decided to move on. He then worked for a scholastic photographers and travelled long distances in an area covering East Anglia to Northern Ireland. He set up home in Norwich in 1929 with his first wife and ran a studio from Ashtree Road, Costessey for many years. He joined the local Photographic Society and became involved with documenting archaeological subjects, partly through his friendship with Rainbird Clarke the Curator of Norwich Castle Museum. He had a lifelong interest in geology and also recorded buildings of all kinds in his many trips throughout Britain. His affinity with East Anglia is shown in his fine images of craftspeople, mills and the landscapes of the area. He was awarded fellowship of the Royal Photographic Society in 1935 and in 1964 was honoured by a retrospective of his photography at Norwich Castle Museum.

Extent and nature of the collection: It is unknown exactly how many images by this talented documentary photographer are distributed throughout the collections. The main archive of his work is held by the National Monuments Record in Swindon. A large collection of geological images are held at the Norfolk Museums and Archaeology Service which includes unique early photographs of geological exposures.

Location: NHC – strongroom - rows 45 and 46 distributed throughout the survey images. There are 14 on Picture Norfolk taken during the 1930s and 1940s.

Further reading: The Traditional Crafts and Industries in East Anglia - The Photographic Legacy of Hallam Ashley published by English Heritage

Edward Milligen Beloe, Senior (d.1907) and Junior (d.1932)

Biographical details: The Beloes of Kings Lynn were both solicitors and antiquaries who both wrote about and photographed many East Anglian subjects. In some cases it is difficult to distinguish whether the father or the son is responsible for the images in the collection. Beloe Junior was an enthusiastic supporter of and contributor to the newly created Lynn & Norfolk Photographic Survey in 1913.

Extent and nature of the collection: Beloe's work is present in the collections at Kings Lynn, Thetford and NHC. Many examples can be found on www.picture.norfolk.gov.uk including Norwich streets, beach scenes at Great Yarmouth, architectural views of Kings Lynn and archaeological excavations at Grimes Graves. Kings Lynn Library holds the main collection: an album of portraits, local fonts and churches, as well as over 800 glass negatives including Norfolk churches and villages, British abbeys, and heraldic seals.

Dr William Thomas Bensly (1835-1910)

Biographical details: An almost lifelong resident of Eaton in Norwich, Bensly was a lawyer by profession, a Registrar of Norwich Diocese and a Fellow of the Society of Antiquaries. He married Ellen Marianne Davie of Yarmouth and they had four daughters. In 1904 the first exhibition of the newly re-formed Norwich and District Photographic Society was opened by Dr Bensly.

Extent and nature of the collection: Over 700 of his glass plate negatives were acquired by the Norfolk Heritage Centre from a collection at Stranger's Hall Museum; they are an important source of visual evidence on the changes to the fabric of the Cathedral, the Close, the Deanery and the Bishop's Palace in the late nineteenth century. Prints by Bensly were among the first to be added to the Photographic Survey when it started in 1913. The collection also includes images of the Broads, Norfolk misericords, Norfolk towns, and some images of Wales.

Location: NHC strongroom - row 53A, 60 boxes of negatives. There are 17 images on Picture Norfolk including a portrait of Bensly.

Further reading: His obituary appears in the Eastern Daily Press January 3rd 1910. An article by him is published in the Norfolk and Norwich Archaeological Society Journal of 1892: 'On some sculptured alabaster panels in Norwich'

Blake's Holidays Archive

Extent and nature of the collection: this extensive archive of holiday brochures, photographs and booklets relates to a company which was founded before World War I by Mr Harry Blake in Albemarle Street, London. In 1946 the firm was purchased by Norfolk Boatyards and moved to Wroxham in the Broads.

The collection gives an interesting insight into the development of tourism in the Broads and the changing social expectations and needs of holiday makers during the 20th century. The catalogues of holiday boats for hire run from 1908 to 2002 and there are six boxes of loose prints (images of boats).

Location: NHC, strongroom - row 52A

John Blowers (b.1798)

Biographical details: John Blowers was the Steward for Costessey Hall in Norfolk. He was a member of the Norwich Photographic Society and the following appears in 'Notices of the First Exhibition of the Norwich Photographic Society' (1856-57): "The oldest of our local amateurs, Mr Blowers, of Cossey, sends four pictures in one frame. They have now been printed more than ten years, without showing any signs of deterioration, and are worthy to be placed side by side with similar productions of the present day"

Extent and nature of the collection: The eight salted paper prints dating from the mid 1840s which appear in the 'Camera Sketches' album reflect his occupation as they depict aspects of the Costessey Hall and park, and one of 'Water Lane Cossey' (Costessey). All of these images are extremely faint, some to the point of being almost indiscernible; with several prints it is only the handwritten caption that allows us to identify the subject. Two portraits dating from 1845 by Blowers are also in the collection, one of a 'Seated male wearing a square hat' and the other of 'Seated male holding a shotgun'.

Florence Boardman (1862-1960) and Edward Boardman (1861-1950)

Biographical details: Edward Thomas Boardman was a successful Norwich architect, he married Florence Colman in 1898 (daughter of the mustard king Jeremiah Colman). Together they led a privileged life split between their Town Close residence in Norwich and their How Hill country retreat. The latter was built between marsh, pasture and farmland bordering the River Ant near Ludham and became their main residence in 1918; here Boardman planted thousands of trees and established a fruit farm. One of their hobbies was to take photographs of their family and an extensive series of glass plate negatives of these have survived.

Gertrude Crotch Collection



Gertude and her husband in costume for a production of Lazarillo, 1911

Edith Flowerdew



Edith (centre) and members of her family on the beach 1920s

Geoffrey Goreham images



Demolition of the Mayfair Cinema, Magdalen Street Norwich, 1962



The Odeon Cinema, Botolph Street, Norwich - built 1938 demolished in the 1960s



Houses in Muspole Street 1961

Extent and nature of the collection: There are 400 images of the Boardman family life on Picture Norfolk, largely of the children Joan, Christopher, Humphrey, Stuart and Michael and their seemingly idyllic childhood. These often charming photographs show them dressing up, in the nursery, with their pets, with the servants and staff, paddling, picnicking etc. They are some of the thousands of photographs thought to be taken mainly by Florence and her son Humphrey between 1890s and 1930s.

Location: the originals were loaned to the library service for digitisation by Mrs Shirley Place who is a descendant of the family.

Further reading: the Norfolk Record Office has an archive of material relating to the Boardman family as does the Ludham Community Archive.

William Bond

Biographical details: Bond was a professional studio photographer at various locations around Norfolk operating in Cawston, New Catton, Aylsham and at least eight different places in Norwich between 1875 and 1916. A carte de visite naming his studios at Bank Plain and New Catton advertises 'Photos taken by electric light' and 'Schools, wedding parties and every class of outdoor work attended to'.

Extent and nature of the collection: Ten images by William Bond appear on Picture Norfolk, mainly portraits of soldiers but also some of Norwich Castle and one of an 1895 landau made by George Morris and Company.

Location: NHC, row 46A - cabinet cards, carte de visite

William Johnson Jennis Bolding (1815-1899)

Biographical details: Bolding was a wealthy landowner, farmer and ship owner who lived on the North Norfolk coast at Weybourne: this income allowed him to pursue other interests including art, archaeology and later photography. He was known to have friends among the Norwich School of artists including John Middleton. Bolding converted a barn on his estate to use as a photographic portrait studio with a very large window for good illumination. By the mid 1850s he was a member of the Norwich Photographic Society and the Norfolk News in its review of the first exhibition of the Society recorded that: "Mr WJJ Bolding's pictures are perhaps the finest proofs we have seen from waxed paper on account of the unusual transparency of the shadows."

Extent and nature of the collection: Of the five original prints by Bolding in the Survey the most arresting is his portrait of William Cooke his gardener; it is an albumen print made in the 1850s and one of a series of remarkably vivid portraits he made of local people: who were variously mill and farm workers, sailors and craftspeople, often depicted in their working clothes with the tools of their trade. NHC also has 76 high quality copies of portraits made from Bolding's originals by the photographer Cliff Middleton in the 1990s. The Arts Council in their exhibition catalogue to accompany 'The Real Thing - An Anthology of British Photographs 1840-1950' stated "Bolding's photographs of his estate workers and the village people of Weybourne are amongst the most powerful portraits in the history of photography".

Location: NHC, strongroom - row 33A, row 46A for copy prints

Robert Burrows (1810-1883)

Biographical details: Burrows was the son of an Ipswich silversmith and an important painter in the town who was influenced by the Norwich School of Artists. His entry in White's 1855 Directory records him as a 'silversmith, pawnbroker, insurance agent, music teacher and artist.' He first seems to have become particularly active in photography in the 1850s. His images are populated by posed groups

of people, some are working people at their trades and others are his artistic circle who later in the 1870s helped found the Ipswich Art Club.

Extent and nature of the collection: NHC has no original prints by Burrows but a series of 80 copy prints made in the 1970s which show Ipswich scenes, Whitton, Colchester, the River Orwell and include two images of Burrows himself, the originals represent the earliest photographic record of life and scenes in Ipswich. In this box are also some copied images of 1840s Norwich but it is not known if these are attributed to Burrows.

Location: NHC, strongroom - row 46A

William Buston

Biographical details: William Buston wrote several articles on Norwich subjects: the Monastic Infirmary, the Norman House and the Music House in King Street, which he contributed to *Country Life* and *Norfolk Archaeology*. He seems to have been an accomplished amateur photographer who was a member of the Norwich and District Photographic Society.

Extent and nature of the collection: There are over 70 of his images on Picture Norfolk which came from the lantern slides accessions at NHC and include some very fine studies of Norwich courts and yards, streets and alleys, Riverside and Market Place between 1890s and 1930s.

Colman's Carrow Works Magazine Archive

This collection is associated with the Norwich mustard firm of Colman's and the majority of the images were probably intended for the firm's quarterly publication 'Carrow Works Magazine' which first appeared in 1907.

Extent and nature of the collection: The 350 glass negatives largely date from 1906 -1912 (some have hand written notes on the negative) and cover the following subjects:

- Advertising for Colman's products showing labels, medals, industry awards, graphics and posters and images of a railway truck strongroomed with boxes of Colman's flour and mustard destined for Shackleton's 1907 British Antarctic Expedition.
- Carrow sports facilities, workers (and their families) sports teams: cricket, football, bowls, netball, athletics, hockey, cycle meets and billiards.
- Carrow workers social clubs and activities: Carrow Territorials, the brass band, the string band, Carrow Old Pensioners and Stoke Hands, the Social Men's Committee, Carrow School outing, boys gardening club and girls sewing club.
- Carrow factory premises and staff at work.
- Old Trowse and Norwich including images of the Norwich Yards, Bracondale Cottage, Mousehold Heath, Old Lakenham
- Miscellaneous images: including the Carrow nurse, the kitchens, Sir Jeremiah Colman's show orchids, pictures of 'clouds' or possibly steam formations over the factory and flooding in Carrow Road.

Location: NHC, strongroom - row 46B

Walter John Clutterbuck (1853-1937)

Biographical details: Walter Clutterbuck came from a wealthy Wiltshire family but spent much of his life (when not travelling) in Norfolk, first at Northrepps Cottage, then Marsham Hall. As a young man he was a supervisor in a Ceylon tea plantation for a time but ultimately had no need to work. His main passions seem to have been travel and photography and which he successfully combined. He published four travel books and at the age of 39 married an artist Violet Smith who had connections locally. Walter Clutterbuck was an accomplished photographer; he often worked using a French stereoscopic

Portraits by William Johnson Jennis Bolding



William Cook, Bolding's gardener, taken in the late 1850s or early 1860s.



Another portrait of William Cook here with his daughter circa 1862



Portrait of an unidentified man by Bolding



Jon Tuck who worked as a crow scarer, it is thought he was a mariner who was saved from a shipwreck on the North Norfolk coast.

Images by Walter Clutterbuck of Marsham



'Brancaster Church interior'



'Rustic'



'Young moles'

camera of a kind that was meant he was able to take pictures of people without their knowledge. He favoured the gum bichromate process and his prints often have a grainy, pastel-like appearance

Extent and nature of the collection: The 35 albums and 48 exhibition prints at the NHC represent the main body of his existing photographic work. The albums are a record of his travels in Norway, Brittany, Portugal, Tenerife, St Tropez, Japan, Dalmatia and Belgium. There are also albums on the 1909 Masque of Anne Boleynn at Blickling Hall; flower and plant studies; and Clutterbuck's Norfolk home and family life. NHC also has a six page document written in Clutterbuck's hand which are notes on photography. Clutterbuck images (copies and originals) can also be found in the Survey run notably a carved angels series from Cawston and portraits of Sheringham fisherman and their families.

Location: NHC, strongroom - rows 51B (albums) and row 46A

Albert Edward Coe (1844-1928)

Biographical details: The Coe family have been associated with photography in Norwich from the 1860s until the present. Albert Coe started working in photography when employed by John Robert Sawyer and later Sawyer and (William) Bird in their portrait studios at 42 London Street in Norwich, which also had an entrance via Castle Meadow. He became manager of the studio and by 1883 had taken over the premises and renamed it AE Coe and Sons Ltd.

Over the years he expanded the work to include optometry and commercial photography as well as portraiture. The firm continued in business at 13a Castle Meadow until 2003, when a merger created Barrett & Coe and a move to new premises was initiated in 2008.

Extent and nature of the collection: we have a large number of images made by this firm. When the Norfolk Photographic Survey was set up in 1913 they were employed to make new copies, often platinotypes, from loaned-in negatives to add to the survey (this work took in copying some of the earliest local photos from the 1850s such as images by Thomas Lound and Samuel Smith). As might be expected from one of the leading local portrait studios they were responsible for many of the portraits and particularly the WWI soldier's portraits we have. 154 Coe images are on PN from their early days in the business and through the 20th century.

Location: NHC, strongroom - row 46A where they are spread throughout the survey images (particularly the portraits) and in the cartes de visite and strongroom - early copy prints.

Bertram Cox (born 1877)

Biographical details: born near the Norfolk coast, as a child he was keen on the natural world and fossil hunting. After training he became a teacher at Macclesfield Art College where he first started using a homemade camera with a fixed focus. In 1904 he moved to work at a teacher training college in Lincoln and spent much of his time experimenting with many photographic printing methods. Ultimately he concentrated on the Bromoil process, after which his prints were made exclusively by that method with only master copies kept and no duplicates created. Bromoil was a process which created stylised prints with soft, paint-like qualities. He was a Fellow of the Royal Photographic Society and frequent London Salon exhibitor, Cox's work was influenced by East Anglian painters.

Extent and nature of the collection: NHC has 12 large format mounted exhibition prints by Cox including 'Bure at Belough 1910' and 'Cromer Cliffs 1919' others includes images of Lincoln, Bruges, Hexworthy and several unidentified landscapes. There are two large portraits of Cox by a FRPS photographer.

Location: NHC, strongroom - row 46A

Gertrude Crotch Collection

Biographical details: Gertrude Elizabeth Crotch was a successful soprano who performed both in England and South Africa during the first half of the 20th century. Born in 1892 to parents Frederick and Emily, she married George Birrell-Boyes who was also a singer, she died in 1985 in South Africa. Gertrude and her husband were frequent performers in Norwich at the Hippodrome theatre, this collection of professionally made photographs feature her and other cast members of various productions striking poses in full costume.

Extent and nature of the collection: This collection of theatrical themed images was donated by a member of the Crotch family in 1985. The Vandyke and Swain photographic studios (both of Norwich) seem to have been responsible for the majority of the 27 mounted images. There are also a few personal family photos including her wedding day and some press reviews of her performances from South Africa papers. A 1912 autograph book that came in with the archive records her addresses as: 17 Sussex Street, 319 Dereham Road and Eastbourne Road, Port Elizabeth – the autographs she has collected include Thomas Beecham, Ralph Vaughan Williams and Henry Wood.

Location: NHC, strongroom - row 47A

George Christopher Davies (1849-1922)

Biographical details: Born in Shropshire, Davies practised as a solicitor for a time; he first came to Norfolk in 1871 to serve part of his articles. He was later to become Chief Clerk at Norfolk County Council in 1906, also serving as Clerk of the Peace. In his private life he was a nature lover, sportsman and photographer. His skills as a writer did much to popularise the Norfolk Broads as a rural idyll and holiday destination. When he was 27 he wrote 'The Swan and her Crew' an adventure story for boys set in the Norfolk Broads which created a great interest and enthusiasm for the area. His major work 'Handbook to the Rivers and Broads of Norfolk and Suffolk' was published in 55 editions and contained 12 of his own photographs. Davies also produced other books about the Broads, sailing, Belgian waterways, natural history, fishing, adventure books for children and even some on government administration. Towards the end of his life he acquired Burnt Fen Broad and spent many hours there during his retirement.

Extent and nature of the collection: NHC has four copies of 'The Scenery of the Broads and Rivers of Norfolk & Suffolk' (1883) which contain 24 photogravure views in each portfolio. Held at NHC strongroom - row 34B.

William James Denew (1842-1919)

Biographical details: Denew lived in Yarmouth and took over the running of his father's business as a stationer, printer and bookseller. They had premises in Regent Street with a printing office in Row 72, Hall Quay. William was a keen photographer and sold his fine local views in the family shop, exhibiting in local photographic exhibitions. He never married and for many years lived with his sister Emma. In his retirement he moved to Gorleston on Sea. His obituary records that 'as a young man he was an expert skater, on one occasion doing a 24 mile spin in the Norfolk district'.

Extent and nature of the collection: The images on PN came from two Edwardian albums presumably put together by William himself. They contained roughly 200 high quality prints depicting the Broads, Norfolk seaside towns and Norwich scenes. Most of them appear to date between 1899 and 1919.

Location: 58 images on Picture Norfolk but none held in physical collections, as it was a virtual donation from a descendant of William Denew.

William Denew



Great Yarmouth, sailing ships in the harbour between 1880 and 1900

Peter Henry Emerson



'Poling the Marsh Hay' from 'Life and Landscape of the Norfolk Broads' (1886)

William Henry Finch



Old farm near Blofield, the farmer stands in the foreground surrounded by his workers carrying tools of their trade, note the dog peeping through the gate (1860s-1870s).



The photographer William Henry Finch striking a dramatic pose outside his home Xyloidine Cottage in Acle (implying his trade barrow has been vandalised or robbed) 1860s-1870s.

Hugh Welch Diamond (1809-1886)

Biographical details: Hugh Welch Diamond was educated at Norwich Grammar School. From 1824 he studied medicine at the Royal College of Surgeons, later setting up in private practice in London. He came to specialise in mental illness and was Superintendent at the Surrey County Lunatic Asylum from 1848-1858, after when he founded his own private asylum at Twickenham. Diamond made his first photogenic drawing in 1839 and by 1847 he and a group of like-minded men formed the Calotype Society. In 1853 he became one of the founder members and first Secretary of the Photographic Society of London. He did much to promote the calotype among amateur photographers and was also interested in the use of photography to record archaeological subjects. Diamond is now known especially for his remarkable portraits of people with mental disorders (examples of these are held both at the Norfolk Record Office and by the Royal Society of Medicine) some of which can be seen on www.picture.norfolk.gov.uk. In 1867 the Photographic Society awarded Diamond its first ever medal for “eminent services to the art generally” and also for its “own regard and esteem personally”

Extent and nature of the collection: Of the seven images attributed to Diamond in the Eaton Collection the most notable are the four portraits: Mr Roope the Norwich chemist and photographer; a seated gentleman with one hand tucked inside his coat; one of Thomas Damant Eaton; and a self-portrait (although the latter may have been taken with the assistance of his acolyte Eaton). Further possible work by Diamond comes from the ‘Algebra’ album where there is a waxed negative and two prints taken from it showing some buildings and railings – the notes record: “Springfield where Dr Diamond was Asylum Superintendent 1848 – 1858”.

Location: NHC strongroom – row 33A

East Anglian Magazine Collection

The first edition of this magazine in Summer 1935 included articles on hunting, sugar beet subsidies, silver fox farming, East Anglian MPs, Suffolk dovecotes and folklore of Norfolk. This was to set the tone for the next half century of this publication, in addition local literature, music, theatre, trades, shopping and transport also featured heavily.

Extent and nature of the collection: This collection of 14 folders of loose black and white images were submitted (but not always published) to the East Anglian Magazine. There are numerous photographers represented who came from all over East Anglia, London and the Home Counties. East Anglian buildings and countryside dominate the archive but there are some fine portraits of people and groups and unexpected images such as one of Laurel and Hardy on stage at the Norwich Hippodrome in the 1950s. NHC also has bound editions of this magazine covering 1935-1980s.

Location: NHC, strongroom - row 46A

Thomas Damant Eaton (1800-1871)

Biographical details: Thomas Eaton was born in Norwich and was to spend his whole life in the city. By trade he was a silk merchant and a successful one, but his real enthusiasms lay in other directions. He was an accomplished musician, playing the flute at music festivals, president of the Norwich choral society and a music critic for the local paper. His scientific and artistic pursuits led him to take an interest in photography and by around 1843 he and his friends began producing calotype photographs of local subjects.

Extent and nature of the collection: His chief photographic legacies are the ‘Calotypes’, ‘Camera Sketches 1845’ and ‘Algebra’ albums in this collection (the ‘Algebra’ album started life as a school algebra exercise book which was later re-used to hold loose photographic images). The contents of these albums reflect the experimental nature of the work that Eaton and his circle were producing with the new medium, exploring both the technical and artistic possibilities. The majority are salted paper prints

made from paper negatives and these have a soft, slightly hazy appearance with a subtle range of tones. Many images by Eaton were taken in Norwich, mainly around the garden and environs of his Chapelfield home and others from the window at 3 Gentleman's Walk (his business premises). He made numerous portraits of family, friends and associates including his wife, mother and sons, his niece Kate Smee, James Martin the blind organist of St John Maddermarket, Mr Roope the Norwich chemist and photographer, and the artist William Howes Hunt. His still-lives represent diverse themes from a table full of carefully arranged fishing tackle to the beaver skin hats traditionally worn by the residents of Castle Rising almshouse. Eaton's topographical studies include many of Norwich Guildhall, Market Place, Mancroft Church, Costessey Hall and St Benet's Abbey.

Location: NHC, strongroom - row 33A

Dr James Amguin Eddy (Born 1904)

Biographical details: Dr Eddy was a General Practitioner for over 40 years in Aldborough, Norfolk, in a practice which covered 20 parishes. One of his hobbies was photography and for a time in the 1930s/40s he regularly contributed prints of local subjects to the Architectural Postal Photographic Society. Dr Eddy was also a member of the Norwich and District Photographic Society.

Extent and nature of the collection: 150 prints of churches and buildings and street scenes, some of which are exhibition or competition entries.

Location: NHC, strongroom - row 47A

Mary Olive Edis (1876-1955)

Biographical details: Olive Edis took up photography in 1900 after being given her first camera by her sister. She created a photographic studio in the family's London flat, which she was to use for many years. In 1905 she opened a studio in Church Street, Sheringham, and for a time also had a studio in Cromer, whilst maintaining the London studio. Her photographs were appearing in national newspapers by 1910. She became a member of the Royal Photographic Society in 1913 and exhibited there for many years.

Edis was a pioneer in several ways: in 1912 she became one of the first women to use autochromes, the first true colour photographic process (invented in France in 1907), even patenting her own autochrome viewer known as a diascope, and was one of the first professional photographers to use the cine camera. In 1919 she was commissioned by the Imperial War Museum as the only official woman photographer to record the war work of women in the armed forces. Olive Edis was also noted as a poet and a musician.

Edis' portraits are notable for her use of light and shadow. Many of her prints were made using the platinotype process, which is particularly good at reproducing brightness in the mid-tones and portraying fine detail. She photographed a good spectrum of British society from fishermen to royalty, but all with the same respect for her subjects. Edis used only natural daylight for her portraits. Her Sheringham studio was specially designed with a skylight above a large bay window that helped to maximise daylight.

Extent and nature of the collection: Three large format mounted studio portraits: one of King Edward VIII taken in 1921 at St James Palace, one of Thomas Hardy and one of John Galsworthy. A small studio portrait of an unidentified male sitter is also present.

Location: NHC, strongroom - row 33A. Other examples of her work are held at Cromer Museum, the Imperial War Museum, the National Media Museum and the National Portrait Gallery.

Peter Henry Emerson (1865-1936)

Biographical details: Peter Henry Emerson was born to English and American parents in Cuba who came to England in 1869. In 1874 he began to study for medicine at Clare College Cambridge, graduating in 1885. He practised medicine for only a short time; enjoying a private income derived from his father's Cuban sugar plantations, he was able to follow artistic and sporting interests.

Emerson began working with photography in 1882 and by 1886 had published his first book of 40 photographic prints, 'Life and Landscape on the Norfolk Broads'. He initially used the platinum process, but later changed to photogravure after experiencing disappointing printing results.

Often disagreeing with the photographic establishment, Emerson published no photographs after 1895, although he continued to take them and to write about the subject. Initially he firmly believed that photography was an art form and not a form of mechanical reproduction, but eventually came to reject this idea. He was an early advocate for naturalistic approaches to photography, claiming to have taken all his photographs in one shot and to particularly dislike retouching. His early photographs are taken in very sharp focus but later he experimented with peripheral soft focus effects to more closely imitate the effect of the human eye.

Extent and nature of the collection: NHC has copies of most of his published works including Life and Landscape of the Norfolk Broads, Idylls of the Norfolk Broads, Pictures of East Anglian Life, Pictures from Life in Field and Fen, Birds Beasts and Fishes of the Norfolk Broadland, On English Lagoons and Wildlife on Tidal Water. It also holds 13 mounted exhibition prints and 57 loose book plate images

Location: NHC, strongroom – row 33A

William Henry Finch (1818-1883)

Biographical details: Finch came from a working class background in the Norwich Yards and took photographs as a commercial proposition; he was not a gentleman hobbyist. Typically his images include lots of people: if photographing an inn, shop or workplace he encouraged the inhabitants to assemble out in the street to pose for the camera, some of whom would undoubtedly become his customers. This human element to his work provides us with fascinating details of period rural dress and a very direct insight into other aspects of 1860's/70s life. It would have been easier to concentrate on inanimate subjects given the need to stay still for a period when sitting for a plate camera, so the amount of people that populate his work is an achievement in itself.

Extent and nature of the collection: These images (over 500) may represent a nationally significant body of material; this type of documentary photographic survey applied to one community and taken over a period of years seems to be virtually unknown anywhere else in the UK before the 1880s. Most remarkable among them are the 150 albumen prints of Acle village (in which Finch lived) and its environs; these document village life at the time and include portraits, buildings, landscapes and events. He was a good photographer who showed a great sympathy for the Broads landscape and used the open spaces and wide skies to great effect. Many of his prints also show a developed theatrical sense.

The locations that WHF and his sons photographed include: Acle, Ashy with Oby, Aylsham, Beighton, Blofield, Billockby, Burlingham, Buckenham, Brundall, Bradeston, Castle Acre, Cantley, Caister, Clippesby, Cromer, Diss, Filby, Fishley, Fleggburgh, Freethorpe, Halvergate, Hassingham, Hemsby, Limpenhoe, Lingwood, Martham, Mautby, Moulton, Norwich, Oulton, Ormesby, Panxworth, Plumstead, Postwick, Repps with Bastwick, Reedham, Runham, Rollesby, Rockland, Strumpshaw, Stokesby, Southwood, Somerton, South Walsham, Thetford, Thrigby, Thurne, Tunstall, Upton, Wickhampton, Witton, Winterton Woodbastwick, Yarmouth.

Location: NHC, strongroom – row 33A

Further reading: Members of the Acle Community Archive Group have written a book about the Finch family: 'The Search for Eugenia Fynch - The story of Norfolk's Unknown Victorian Photographers'

George Robert Fitt (1809-1893)

Biographical details: At one time a banker's clerk in Fakenham, in the mid-1850s George Fitt was involved with photography in Norwich. A member of the Norfolk Archaeological Society he recognised the potential of imaging the streets, buildings and landscapes of Norfolk and during 1854-55 he was very active with his camera documenting numerous scenes from Norwich, Kings Lynn, Castle Acre, Lowestoft, Costessey Hall and other local estates. Fitt was a prominent member of the Norwich Photographic Society "to whose instruction the society was much indebted in its infancy and whose skill in all the processes is universally acknowledged". He was also a member of the Liverpool Photographic Society and Norfolk and Norwich Archaeological Society

Extent and nature of the collection: Over 100 of his prints are in the collections, 40 are in the Colman album 'Norfolk Views etc'. In addition to this there are 70 other Fitt images held in the Survey. He helpfully often signed and dated his work in the negative so they can be readily identified; the majority here are signed works but some have been attributed to him through comparison with other prints. He used both waxed paper negatives and 'Mr Fitt's Collodion' to make prints. Two waxed paper negatives are present (EP328 and EP329) both signed in ink 'G.R.Fitt Phot 1855': one of Norwich Cathedral and one of a Norwich river scene. Within the Survey there are several duplicates and some later copies of images originally created by Fitt.

Location: NHC, strongroom – row 33A

Edith Louisa Flowerdew

Extent and nature of the collection: Edith Flowerdew was responsible for a remarkable collection of early 20th century images loaned to us for copying by her Granddaughter. Edith and her family lived in Albany Road, Norwich and she seems to have taken up photography during the 1920s, doing her developing in a cupboard under the stairs. The beautifully composed images she produced are a great document of local life as they range from donkey riding at East Runton beach, Sprowston windmill collapsing in flames, herring gutters working at Yarmouth, a potato seller and her husband making deliveries and a Punch and Judy show at Lowestoft.

Location: On www.picture.norfolk.gov.uk there are 58 images and others are in the survey run at strongroom - row 45B and 46A filed under various places.

Francis Frith & Co.

Biographical details: Francis Frith (1822-1898) was a pioneer of Victorian photography who established the first specialist photographic publishers in Reigate, Surrey in 1859. Born in Derbyshire, he started his working life in the cutlery business, later becoming a successful grocer but he set up a photography studio in Liverpool by 1850. He travelled abroad widely with his camera before moving to Reigate and embarking upon an ambitious commercial venture to photograph all the towns and villages in Britain. Initially he took all the photographs himself but later employed others to help him when he began to sell the images in postcard form all over the country. Members of his family continued to run the firm of Francis Frith & Co until it was sold in 1968, with the archive steadily growing throughout that time. The collection was later acquired by Mr John Buck and today the images are still available commercially through The Francis Frith Collection.

Extent and nature of the collection: NHC holds well over 2,000 Frith images (19th century to 1950s) from all over the county. They show many aspects of the communities: churches, streets, holiday

Bertram Cox



The Bure at Belagh 1910 (Bromoil print)

George Robert Fitt



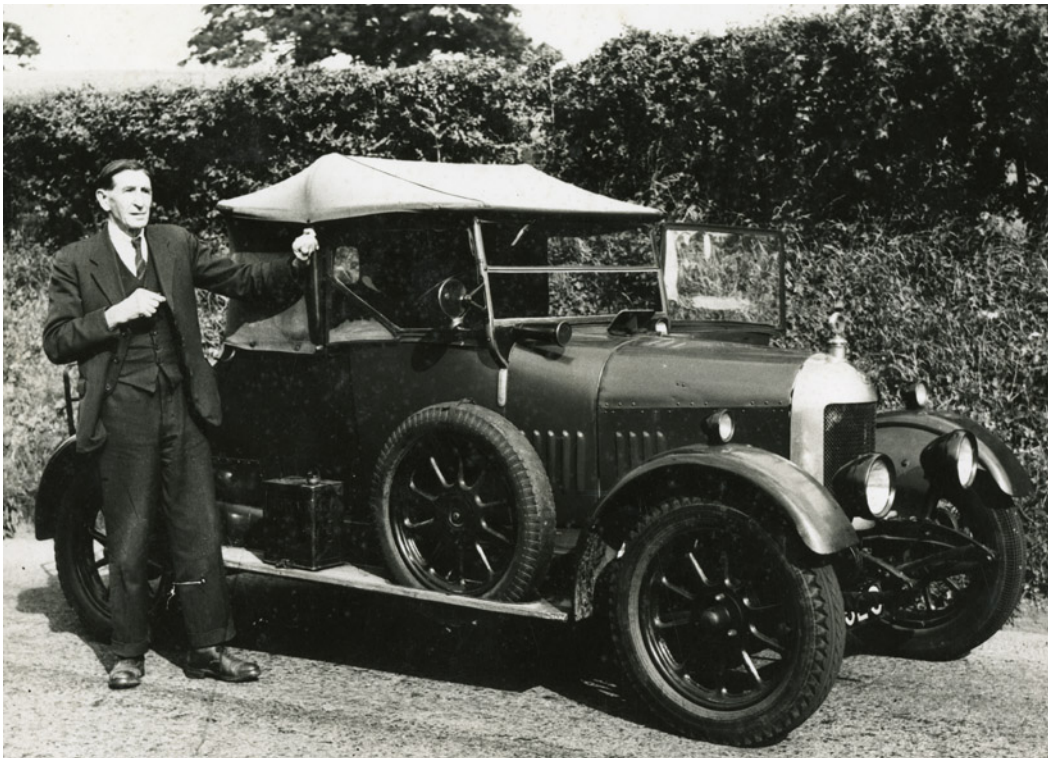
Bishop Bridge, Norwich, 1854

Viola Grimes



Detail from 'Women Harvesters', early 20th century

Sidney Hubbard



Portrait of the photographer Sydney Hubbard of Great Melton with his car.

sites, pubs, hotels, transport, shops, newly built housing, caravans, beaches and countryside, stately homes, parks, military stations, farms etc. Nearly all are clearly identified in the negative as part of the Frith Company's work.

Location: NHC, strongroom - row 46B, 10 boxes. Other Frith images are distributed throughout the survey in rows 45B – 46A.

Geoffrey Goreham

Biographical details; Geoffrey Goreham was a teacher and writer. Born in Ketts Hill, Norwich he had a regular local history newspaper column and published a history of Thorpe Hamlet. He was particularly interested in the Mousehold Heath area and recorded many of the buildings in Norwich that were demolished during the 1960s when large redevelopment programmes were taking place.

Extent and nature of the collection: There are four albums of amateur black and white images documenting Norwich streets and houses taken between 1960s-1980s and focussing on redevelopment areas. Three additional Norwich albums in this collection are:

- Ber Street and Kings Street 1959-1965
- Bethel Street and Lady Lane and the new Central Library 1960-1962
- St Stephen's redevelopment 1958-1964

Location: NHC, strongroom - row 47A

Viola Grimes

Biographical details: Viola Grimes was a talented photographer who lived and worked in the small rural village of Castle Acre during the 1920s. She recorded her community and supplied pictures to the press, developing them in her dark room at home then cycling to the railway station or post office to get them to the newspapers in time for the next edition. Naturally she covered the farming year and all of its activities, took portraits of many local people (particularly the oldest inhabitants) but also captured images of the General Strike and royal visits. Yarmouth, Sheringham and Brandon views are also among her work.

Little seems to be recorded about her life but in 1981 a book 'Pictures from a Village' was published which showcased many of her images. She was still living in Castle Acre during the 1970s and was visited by the television historian Dick Joice who noticed she was using old photographic negative plates in her garden to as cold frames for lettuces.

Extent and nature of the collection: It is unknown exactly how many images by Grimes are in the collection because those she supplied to the local newspapers are not always identified as her work. Attributed images by her, of women harvesters, Brandon flint knappers, a portrait of George Christopher Davies and a Sheringham fire engine are in the collection though.

Location: NHC, strongroom – row 45A distributed through the survey photos

Sidney J. Hubbard

Biographical details: Sidney Hubbard was a professional photographer for four years between 1910 and the outbreak of the First World War; he was based at Virginia Cottage, Great Melton in Norfolk. It is not known why he became a photographer but he purchased a brass and mahogany shutterless camera from A.E.Coe's of Norwich and over a period of years became proficient in its use. In the war time he trained as a cook and later turned his hand to brick-laying and woodworking. He never returned to photography, once saying that the cameras after the war were too complicated. He married a Daisy Parfitt who was a teacher at Great Melton School.

Extent and nature of the collection: This collection of around 500 glass plate negatives was originally given to Percy Garrod who was also resident in Great Melton. The plates show people and events from around this area including Marlingford, Wymondham, Barford, Great and Little Melton. It provides a good record of Edwardian dress and there are also images of traction engines, garden parties and horse drawn vehicles. He worked in full plate, half plate and quarter plates and did his developing in Virginia Cottage without the aid of running water.

Location: NHC, strongroom - row 46B

Charles Huett collection

Extent and nature of the collection: We have 16 albums of black and white prints of East Anglian churches put together by Charles Huett in the late 1970s early 1980s. Some are amateur; others are professional views being obtained from the National Monuments Record, the latter were mostly taken just after World War 2.

Location: NHC, strongroom - row 63A photography books

William Howes Hunt (1806-1879)

Biographical details: William Howes Hunt was a linen draper from Leeds who came to live and work in Great Yarmouth, working under the firm name of 'Miller and Hunt' in the Market Place. Once retired he pursued his long-held artistic interests, painting watercolours and making engravings of the locality which he successfully exhibited and sold, both locally and in London. One obituary records that while his work was 'highly regarded locally' and 'his style was original and striking' he was 'not very industrious and did not realise more than a living by his works'. His interest in photography was not apparently commercial as there is no evidence that he exhibited any of his work.

Extent and nature of the collection: there are 13 salted paper prints by him within the albums put together by Thomas Eaton. He and Eaton corresponded frequently, discussing art and photography and Hunt's letters to him were often headed with sketches or paintings. The 13 prints are identified as 'By Mr Wm. Hunt.' and dated between April and September 1845. There are nine portraits of groups and individuals including a very striking self-portrait showing him sitting framed by a brick arch within a yard. Images by Hunt of the church and King Street at Yarmouth and one of Castle Acre are also present.

Location: NHC, strongroom – row 33A

Jarrold & Sons Ltd

Jarrold's family run department store was first established in 1770 in Suffolk and opened in Norwich in 1823. Still sited at the corner of London Street and Exchange Street today, this elaborate Edwardian shop building is a familiar local landmark. The business today is a part of the Jarrold and Sons group of companies, which for many years included Jarrold Publishing prior to this arm of the business being sold off. The company archive has just recently been catalogued and is now held at the Norfolk Record Office.

Extent and nature of the collection: There are 80 Jarrold's images on Picture Norfolk and a large number of their prints appear throughout the survey run and postcards. The archive of postcard negatives and other local images from the publishing wing of this company however, has been transferred to the Norfolk Record Office to be united with the rest of the archive.

George Christopher Davies



Norwich Riverside from 'The Scenery of the Broads and Rivers of Norfolk & Suffolk'
(Photogravure 1883)



St Benet's Abbey from 'The Scenery of the Broads and Rivers of Norfolk & Suffolk'
(Photogravure 1883)

Peter Lange



Two dancers at Dick's Mobile Disco, Harleston area, early 1970s



Playing dominoes in the Malsters public house, Harleston area 1950s

Peter Lange

Biographical details: Now retired, Mr Lange was a professional photographer based at Swan Lane Harleston from the 1950s to 1988. His family first moved to the area when Peter was young, his father came to work at the Royal Naval Air Station at Pulham St Mary. This was one of the main airship stations in the country and the airships were locally known as "Pulham Pigs".

Extent and nature of the collection: The archive of several hundred black and white prints provides a vivid record of life and events in the district including images of Harleston, the Pulhams and Diss, over several decades from the 1950s. Another photographer David Napthen took over the same premises in 1988 and we also hold part of his archive of photographs.

Location: NHC, strongroom – row 47A

Albert John Mahomet

Biographical details: Albert Mahomet was probably the first British born professional photographer of Indian descent: his mother came from Wells next the sea and his father from Calcutta. He is also remarkable because he is one of the few Victorian Asians to have written a published memoir 'From Street Arab to Pastor' (1894). As a photographer he seems to have been based at Theatre Road, Wells between 1896 -1904 (and possibly Freeman Street also). He moved to Leeds in 1906 where he is buried.

Extent and nature of the collection: we have one cabinet card portrait stamped with his studio details and a booklet containing 28 views of Wells and District by Mahomet with a list of his photographic products at the back: 'Stamp size, midgets, cartes, cabinets, postcards and 'Beautiful platino bromide pictures'.

John Melton (1866-1944)

Biographical details: John Melton lived in Tub Row, Litcham and was a familiar figure locally with his camera for many years. A collection of his negatives were preserved by one of his relatives and in the late 1960s were loaned to the Library service for copying, following from this an exhibition 'The Village Photographer' about John Melton was staged in the village Hall at Litcham.

Extent and nature of the collection: Over 130 good quality mounted copy-prints including portraits, farm scenes, people at work (stone pit hands, stores, village policeman etc). Besides Litcham, there are also some Beeston, Fransham and Great Dunham images. They provide a great source of information about rural clothing at the turn of the 19th century.

Location: NHC strongroom - row 45B - Litcham, Fransham and Dunham boxes

Norwich City Architect's and City Engineer's Collection

Extent and nature of the collection: 20,000 film negatives (both black & white and colour) and a small run of colour photographs. They show Norwich streets, buildings and houses are planning record shots taken mainly between 1960 and 1990. Within the archive are major developments, pre demolition/conversion records and some aerial images such as the Boulton and Paul factory site in the 1980s. They are a unique record of the evolution of city architecture during the latter 20th century and will no doubt become a valuable tool to future generation's researching family and house history of this period. They are arranged by alphabetically by street name but not everything is identified. Norwich City Council owns the copyright.

Location: NHC, strongroom corridor

John Payne Jennings

Biographical details: Payne Jennings spent most of his life in Ashted, Surrey. His father was a railway contractor but we know little about his childhood and education. In 1876 when he was only 23, he exhibited some of his photographs at the American Centennial Exhibition, to good critical acclaim.

From 1884 most of his photographic work was produced for the railways. His first commission was from the Great Eastern Railway Company who employed him to take pictures of the Norfolk and Suffolk Broads, around 2000 carriages were ornamented with Payne Jennings' photographs. In one year alone he made 110,000 prints, a selection of these 'carriage' commissions were later hand-mounted in albums and published by Jarrolds in 1890. In the early 1880s the Broads were not known as a visitor destination but that was to change dramatically within a ten year period; Payne Jennings, along with George C. Davies, was certainly partly instrumental in popularising the Broads. In 1883 the number of passengers carried from London to East Anglia was 140,859 but by 1897 the number had risen to 616,660.

The Great Eastern Railway Company sponsored the publication of a number of books featuring Payne Jennings photographs of the Broads, most of which went into several editions. In 1911 he published *Scenic Beauties in Surrey and Sussex*, which was sponsored by the London, Brighton and South Coast Railway Company. He was married three times and died in Ashted in 1926.

Extent and nature of the collection: NHC has several examples of the large, oblong 'carriage' photographs and over 200 smaller format ones, all albumen prints. Most of his books are held in the Colman Library at NHC. NHC, strongroom – row 33A and 34B

Arnold Kent

Biographical details: A professional photographer based for some time at 18 Elm Hill Norwich and co-author of many East Anglian books.

Extent and nature of the collection: There are several boxes of large format black and white prints and two photographic log books dated 1944 and 1971, the images include those for a book on five Suffolk villages and some of Anglia Square shopping centre, Norwich. Includes 1960s colour slides of Elm Hill, Roy's of Wroxham shopping outlets and Norwich streets. NHC, strongroom - row 46B

George Plunkett (1913-2006)

Biographical details: born to a working class family in Pembroke Road, Norwich, Plunkett worked for 44 years as an administrator in the City Council's Public Health Department. During the World War II he served as a corporal in the RAF. At the beginning of the 1930s he bought a box camera and began a lifelong process of taking thousands of photographs of the Norwich and its surrounding villages. He was always interested in the redevelopment of the city and recorded the changing built environment. He printed his own black and white images and created themed albums such as city walls, industrial architecture, etc. Plunkett was a member of the Norfolk & Norwich Archaeological Society from the age of 22 and Secretary for many years. In 1987 he published his first book, 'Disappearing Norwich' and regularly contributed to newspapers articles and photographs on local history, he. He also published a number of papers on Norwich archaeology and architecture.

Extent and nature of the collection: There are 87 Plunkett images on Picture Norfolk and many of his images spread throughout the Survey which were donated by him over the years.

Location: NHC, strongroom - row 45A **further reading:** www.georgeplunkett.co.uk

John Seymour



Norfolk Home Lovers Exhibition 1949, judging the baby competition



The English actress Susan Shaw visiting Harmers clothing factory in Norwich in 1951

Portrait of Lady Eastlake



This portrait is a later copy of the famous image by Hill and Adamson of Elizabeth Rigby (later she became Lady Eastlake). Born in Norwich, Elizabeth was to become a respected art historian, critic, writer and something of a pioneer of female journalism. In 1857 she published an essay on the relationship between art and photography.

Rider Haggard Collection

Biographical details: Sir Henry Rider Haggard (1856-1925) was born in Bradenham, Norfolk. As a youth he spent several years working for the Civil Service in South Africa, returning to Norfolk in 1882 to live in Ditchingham. He qualified as a barrister in 1884, but spent most of his time writing novels, the most famous of which are *King Solomon's Mines* and *She*, stories which retain their popularity to this day. Rider Haggard also wrote about and advised the government on agricultural and social reform.

Extent and nature of the collection: We have 40 glass negatives in the original processing boxes; some have notes on the lids in pencil such as: 'Wm Jacks cottage' 'Hannah Reynolds' and 'group on back doorstep at Ditchingham'. The images show Rider Haggard and his family, Ditchingham house, his servants, croquet and cricket games, the gardens, and friends. The photographer is not identified.

Location: NHC, strongroom - row 46B. Seven images are digitised on www.picture.norfolk.gov.uk

David Rutter Norfolk Churches Images

Extent and nature of the collection: these amateur black and white images by David Rutter depict Norfolk church windows mounted in twenty small handmade albums. Each album appears to record all the windows in each church so there are multiple views for each parish featured. On the front of each album the types of windows (Early English/Perpendicular etc.) and the period (Norman/Gothic etc.) are listed. In addition there is a 34 parish survey of 17th/18th century tombstones in small black and white prints.

Location: NHC, strongroom - row 47A

Anna Sewell Collection

Biographical details: The writer Anna Sewell (1820-1878) was born into a Quaker family in Great Yarmouth although the family moved to Stoke Newington soon after she was born. Suffering an injury to her ankles at the age of 14, she was left unable to stand or walk any distance without support. For the rest of her life she made much use of horse-drawn carriages, which influenced her interest in animals and their welfare. Later in life she returned to Norfolk, living at Old Catton, where she wrote her only published work, *Black Beauty* destined to become a children's classic. She is buried at Lammas in Norfolk.

Extent and nature of the collection: This archive is thought to show images of Anna Sewell towards the end of her life (at the time she wrote *Black Beauty*), there are six photographs and one head and shoulders painted portrait miniature. Three images show Anna by herself, one is a portrait taken with her brother and there are two earlier photographs which are of unidentified sitters (one is possibly Anna) but are probably family members. Positive identification is problematic as before this archive came into the public domain there were only two images of Anna Sewell thought to be in existence: one oil painting and one drawing. This archive seems to have passed from Anna Sewell to her cousin James Hunton and down through his family until it was given to a family friend and sold during the 1990s. **Location:** NHC, strongroom - row 33A

John Seymour (b.1916)

Biographical details: John Seymour joined photographers A.E. Coe as an apprentice at their London Street outlet in Norwich in 1930. During World War 2 he served with the RAF and carried out experimental photographic work for them. After the war he set up his own business as a commercial photographer also based in London Street, Norwich and was to work from here until he retired in 1986. Mr Seymour was a Special Constable for 25 years, ran Norwich Trades Fair and also started the first judo club in the city.

Extent and nature of the collection: The collection of negatives which date between 1947 and 1986 (on glass plate and roll film), includes around 23,000 local images, mainly falling into in the following themes:

- Weddings and dinners which provide good period clothing details
- Vehicles manufacture and sales: Morris company, coaches, cars, lorries, vehicle sign writing and company promotion
- Industrial products: Boulton and Paul, Mann Egerton, shoes, agricultural equipment, furniture manufacture.
- Agricultural images: farm life, George Mixer company
- Portraiture: studio and family
- Buildings: all based in East Anglia, mainly those marked for demolition and redevelopment.
- Graphic layout and design images; produced mainly for clients Willsmore and Tibbenham.
- Photographs of line drawings of Norfolk churches and houses by S.J. Waring.

Location: NHC, strongroom row 47B

Duleep Singh collection

Extent and nature of the collection: This collection of books, maps, sales catalogues, photographs and illustrations relating to East Anglia was put together by Prince Frederick Duleep Singh (1869-1926). Prince Frederick was a younger son of Maharajah Duleep Singh (1838-1893), who was born in Lahore and came to the throne of Punjab when he was five. After the annexation of the Punjab to British territories, Duleep Singh was brought to England. In 1863 the Maharaja came to live on a large country estate at Elveden near Thetford and set about remodelling it and the house, restoring the church, cottages and school. The 'Elveden Views' photograph album is probably the work of several photographers: there are many different sizes of prints, some are platinotypes others albumen prints. They depict Elveden Hall and its estate, the parish church, shooting parties and society groups, servants and staff, the oriental interiors of the hall and of course images of the Maharajah and his family. In the album there is one Indian image of Ranjit Singh's tomb and view of the Mosque at Lahore.

Location: The collection was bequeathed to the county after Prince Frederick's death and is now held at Thetford library (see below). The 90 images from the 'Elveden Views' photograph album which are part of the archive are available through www.picture.norfolk.gov.uk. Copies of the photographs from the album are also available to view at Thetford Library.

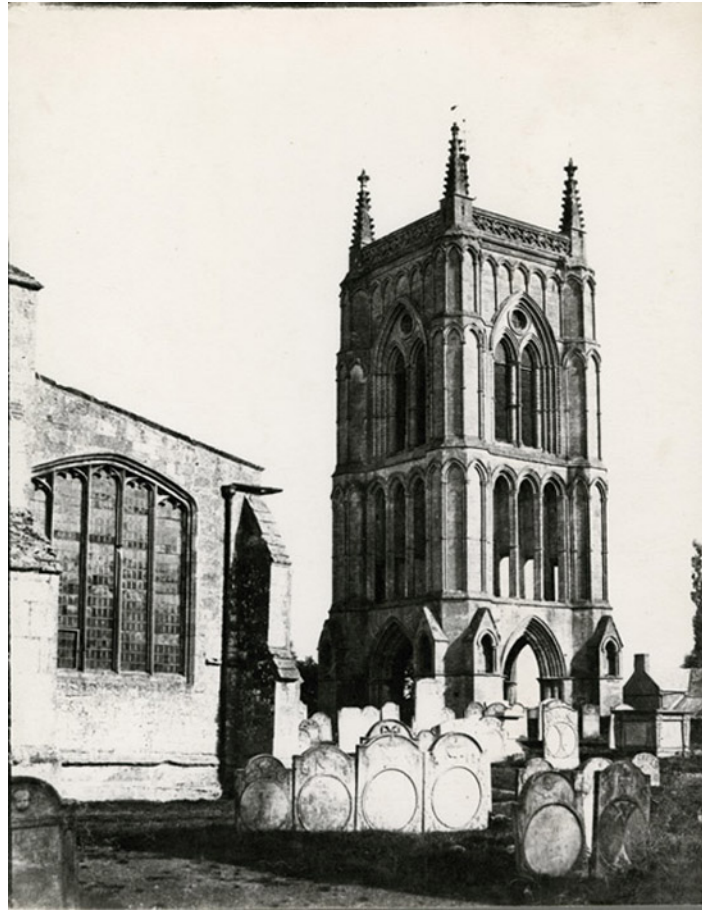
Samuel Smith (1801-1892)

Biographical details: this pioneer documentary photographer was born the son of a farmer at Tydd St Giles, near Wisbech. A timber merchant by trade, he took up photography in the early 1850s after he retired from business – his earliest dated photograph is 1852. He is chiefly known for his photographs of the district around Wisbech, but he also captured subjects further afield. He favoured Talbot's calotype process to create albumen prints and was a methodical man who often recorded the date, time and exposure details on his prints. In an 1830 trade directory he is described as a 'mechanist'; he later went on to build microscopes for which he won an award at the Wisbech Industrial and Fine Art Exhibition in 1866.

Extent and nature of the collection: NHC has 24 platinotype prints made by A.E. Coe and Sons that were created from Samuel Smith's original waxed paper negatives. They were printed around 1913 when the Norfolk Photographic Survey was instigated and a Mr E. Dawbarn of Hunstanton loaned them to the Library for copying, Samuel Smith's second wife, whom he married in 1860, was Frances Dawbarn. The images depict Hunstanton beach and hall, West Walton, Walsoken, Emneth, Terrington St Clement, Walpole St Peter and the majority were taken in the 1850s.

Location: NHC, strongroom – row 33A

Samuel Smith



West Walton church tower, dated 1857 in the negative.

Duleep Singh

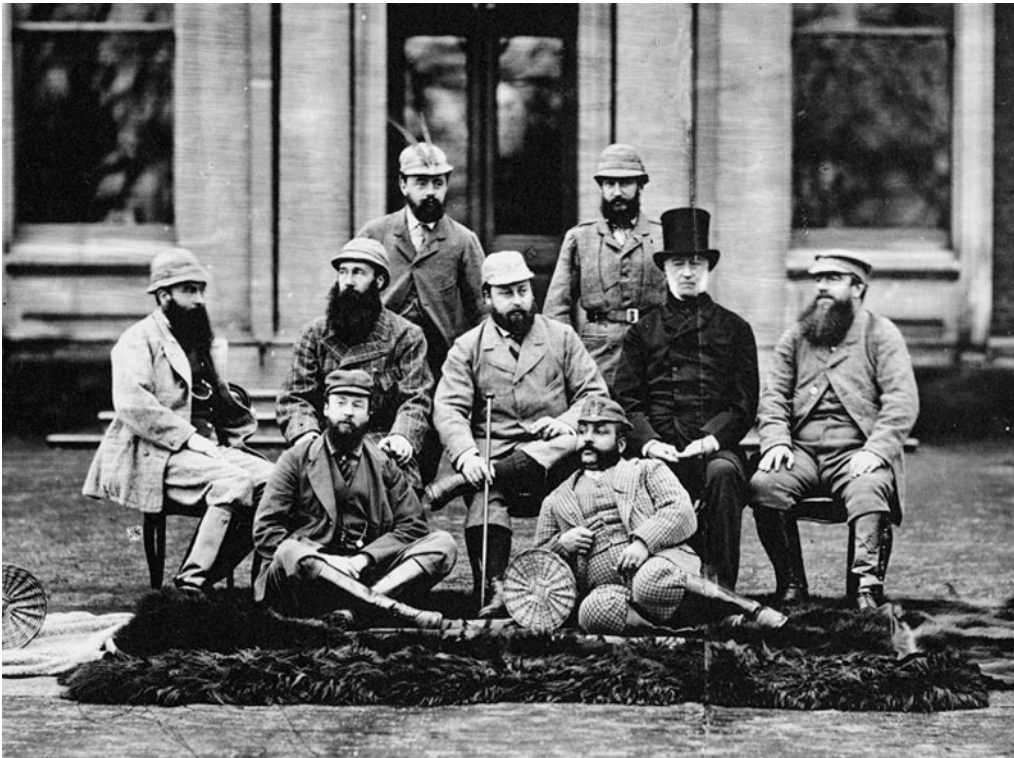


Image (detail) from the Frederick Duleep Singh's album of 'Elveden Views' showing the Prince of Wales, the Maharajah, seven Lords and one Duke (1876).

George Swain



The 'East Anglian' train leaving Norwich - early 20th century



Yarmouth fishermen on the docks 1930s

George Swain (1901-1988)

Biographical details: George Swain junior came to the photography business through his parents George Edwin Swain (1867-1933) and Mildred Mary Swain (1879-1962) who together established a studio in Norwich in 1908 first in Davey Place then in St Giles' Street. George junior joined the family business when he was 16 and was to spend a lifetime recording local events. Apart from being a pioneer in aerial photography he is particularly noted for his documentary work on the war, being the local official war photographer. Norwich suffered badly from bombing: 330 people were killed, over 1100 wounded and 30,000 houses were damaged or destroyed in the four years following July 1940. George Swain published a popular booklet: 'Norwich Under Fire - A Camera Record' in 1945.

Extent and nature of the collection: 1800 views are available on Picture Norfolk. The Swain collection of several thousand images is held at The Norfolk Heritage Centre but Norfolk Museums Service also acquired copies of the aerial and aviation related photography. The archive which comprises negatives, albums, postcards and prints also includes images taken by his father and mother and sister as images as early as 1890 are present.

Location: NHC strongroom - row 47A and Gressenhall Museum

Harry Tansley (1883-1961)

Biographical details: Tansley was a professional photographer who had studios in both Cromer and Sheringham for many years. Early on he appears to have had a partner or employer in the business as 'Howard and Tansley' are listed as photographers in Augusta Street, Sheringham in the 1908 Kelly's trade directory.

Extent and nature of the collection: NHC has prints by Tansley dating from 1921 to the 1950s they include: Sheringham football team, the miniature railway, the nurses' cottage, wreck of a seaplane on the beach and a civil defence group. There is an archive of 60 glass negatives showing named vessels at sea (or wrecked) along the North Norfolk coast and life boat crews. They are largely dated to the 1930s and have notes written on the developing sleeves - some of them are signed by Tansley on the negative but it is not certain that all the images are by him (one is signed HR Johnson). The vessels named are: the Hibernia, the Lady Gwynfred, the San Francisco and the Francome among others.

Location: NHC, strongroom - row 47B (negatives) and the survey at row 46A

Further reading: Cromer Museum has an extensive collection of his wartime photos.

Alfred Taylor of Starston (1847-1929)

Biographical details: Alfred Taylor was born and lived in Starston, a place which his family has been associated with for over 200 years. Described as a 'typical Norfolk country gentleman' in his obituary, at various times he was a magistrate, a church warden, a chairman of the Depwade Board of Guardians and a County Councillor. He was also a keen sportsman who was involved in the local cricket and football teams. He married Anna Enfield in 1881 and they had 6 children together. He was closely associated with the Waveney Valley Agricultural Association, and bred Red Poll Cattle on his farm. Starston Place (now demolished) and Conifer Hill (built in 1882) were both residences of Alfred Taylor.

Extent and nature of the collection: The 718 glass negative plates taken in the decade following 1880 depict Alfred Taylor's family, friends and servants at Conifer Hill, the grounds and its farmland. He also covered cottages, streets and villages in South Norfolk, Lowestoft fishing boats and yachting at Yarmouth and the Broads. He appears to have adopted photography purely as a hobby in the late Victorian period.

Location: NHC strongroom - row 46B

Richard Tilbrook (1922-2005)

Biographical details: The photographer Richard Tilbrook was born in Suffolk but lived at Norwich and Ashwellthorpe in Norfolk for over 40 years. He began taking photographs in the 1940s and for most of his career he worked for Jarrold publishing providing images for guide books about stately homes, cathedrals, cities, museums etc. For two decades he was also an official Royal Photographer who covered Sandringham and Windsor.

Extent and nature of the collection: NHC hold a collection of over 3,000 colour slides of Norfolk and Suffolk churches (interiors and exteriors and details) compiled over a seven year period after he had officially retired. He recorded over 600 East Anglian churches and the outcome was two illustrated books, "Norfolk Churches Great and Small" and "Suffolk Churches Great and Small" written with Roy Tricker and George Pipe. Also by Tilbrook are three boxes of black and white prints which made up his 'Portrait of a Village' project: this affectionately described his home village in photographs over a two year period in 1976-77.

Location: NHC, strongroom corridor (church slides) and Ashwellthorpe prints row 45B.

The Collections by Location

The Norfolk Heritage Centre

Based on the second floor of the Millennium Library at the Forum in Norwich, the majority of the images are held here (around 170,000). A good proportion of them are indexed and searchable as they have been added to the Norfolk Photographic Survey or are held in named collections according to donor, photographer or subject area. Other types of images such as albums, negatives, lantern slides, carte de visite and postcards are available here also (details of all these items above).

Access and facilities at the Norfolk Heritage Centre

You can see these items at any time during normal opening hours but if you need to see a large amount of material please contact us ahead of any visit so that the resources required can be prepared. Please note in the case of the early photographs it is not generally possible to view the originals because of their fragile and light sensitive nature but digital copies of the images are available for study. There is disabled access and toilets in the Forum building.

King's Lynn Photographic Collections

The collection at King's Lynn Library contains over 20,000 images chiefly spanning the period 1880 to the present day and covering many aspects of life in West Norfolk past and present.

The main body of material is arranged alphabetically by subject or place (divided into local districts, villages and streets). A significant proportion of the images are 20th century press photos from the Lynn News and Lynn Advertiser, but works from a great variety of sources both professional and amateur are present.

Notable collections at Kings Lynn

The Lynn and Norfolk Photographic Survey Record – in Norwich in 1913 the Norfolk Photographic Survey was established to collect in a systematic way images reflecting the life of the county and its history. The large geographical size of Norfolk and the willingness of the Lynn Public Library Committee to also hold a local photographic collection meant that a complementary or parallel

survey was started here too. This national movement gained favour in the 1880s with over seventy separate surveys being created across Britain between then and the 1920s. The key common elements of photographic surveys were: that they adopted some scientific principles and methods; they relied mainly on amateur photographers to take the images; and the images in them were meant for public education and enjoyment. Locally, selections for the new project were made by the Library Committee aided by King's Lynn Camera Club. The Library Annual Report for 1913-14 records: 'The Photographic Record of Lynn has been successfully inaugurated with a collection of 367 prints. An exhibition of these was opened by the Mayoress Miss Ridley, and a large number attended the opening ceremony... The photographs embrace a great variety of subjects and some are especially interesting owing to the objects having since entirely disappeared or undergone important change.' Additions to this local image record appear to have stopped by the late 1930s and today only a few survey images survive in the Lynn Library: the chief remains of the Lynn Survey consist of about 150 labelled images now held by the Lynn Museum. This Edwardian project, though, formed the basis of the current image collection at Kings Lynn Library and this has been constantly added to ever since.

The Lynn Advertiser of 18th April 1913 carries a lecture on the proposed survey by E.M. Beloe in which he suggests the following might be included in the Lynn collection: typical portraits of the inhabitants such as fisher-girls and punt gunners, the last sixty Mayors of Lynn, local celebrities, buildings of interest, and natural history (for the mammalian class he was in a position to offer them 'an outstretched long-eared bat' that he had caught in his bedroom at Lynn!).

Looking at the labels a fairly small group of contributors seem to have been responsible for the most of images in the West Norfolk/Lynn Survey. They included: the Rev. John Goundry, Mr E.M. Beloe, Mr G.J. Pratt, Miss A.E. Purdy, Percy Cornwall Smith, Dr H.C. Allinson, Mr C.G. Count, Mr W. Reynolds and Sir Somerville Gurney.

Bowskill collection of images by Henry Logsdail – donated by the Bowskill family, this important archive of glass negatives represents some of the work of Henry Logsdail, who was a chemist and photographer in Lynn during the Edwardian period. He captured many of his fellow shopkeepers as well as local buildings, streets and events between 1900 and 1910. He produced and sold postcards until well into the 1920s but there is no record of him operating as studio portrait photographer. The images have been indexed and many printed, examples are also on www.picture.norfolk.gov.uk.

Taylor collection – consists of several hundred glass plate negatives and magic lantern slides donated by the Taylor family. The images date mainly from 1890 to around 1908 and show the Taylor family and their friends, King's Lynn and the wider West Norfolk area, Ely, the Fens and Cambridgeshire, and holidays taken in England, France and Germany. The family ran a seed merchant's shop in the town from 1770 and some images show the shop in Norfolk Street, their products and advertising. Mr Robert Taylor was chairman of the King's Lynn Conservancy Board and owner of the steam vessel 'Mascotte' (originally a naval launch) which was a familiar sight locally and also features heavily in the photographs. Many examples are on Picture Norfolk.

Benstead collection of Magic Lantern slides – these images donated by the Benstead family are Victorian / Edwardian in date. The magic lantern is an early type of image projector using pictures mounted on sheets of glass. It was first developed in the 17th century and used both for education and entertainment purposes. This group has no local subjects but covers 19th century Indian and Egyptian subjects, Holy Land views (drawn), English abbeys and cathedrals, English royalty, natural history and children's stories. The collection is indexed and a few examples are available on Picture Norfolk.

Edward Milligen Beloe collection – Over 900 glass plate negatives and lantern slides from the late Victorian and early 20th century by E.M. Beloe the Lynn antiquarian and solicitor (although some are images by other photographers which have been copied by him such as Samuel Smith). Subjects include: Lynn buildings and architectural features, Norfolk church interiors, exteriors and furnishings, West Norfolk and Fen villages, tombs and memorials, Castle Rising, British abbeys and cathedrals, a large

series of heraldic seal matrices, archaeological finds and features, copies of local historical maps, books, letters, indentures and engravings of notable people. The collection is indexed and some are available on Picture Norfolk.

Albums – notable albums include: one of Kings Lynn Union Workhouse which contains prints by the London & County Photographic Company showing all aspects of life inside the ‘model’ workhouse; two copies of ‘A Souvenir of the Public Library 1905’ containing platinotype prints of the Lynn Libsprary opening ceremonies; ‘Photographs Taken by E.M. Beloe 1900 and After’ of portraits, local fonts, churches and other subjects; and two late Victorian family albums.

Francis Frith & Co – images taken between 1890s and 1950 which cover some of the local area including Walsingham.

King’s Lynn Borough Council – photographs of local domestic, listed and commercial buildings taken for planning purposes.

Aerial photographs – a 1988 colour aerial survey of Norfolk.

Cabinet cards and carte de visite – there are examples of these enormously popular Victorian portrait formats in the collection including some by W.S. Dexter & Sons who operated from various Lynn premises between 1858 and 1904, and Edwin Ballehall Mowll or Mowell of 4 London Road, Lynn who operated during the 1880s.

Postcards – a collection of over five hundred 19th and 20th century postcards.

Slides – a large 35mm slide collection has been created from some of the photographs. It also contains images of plans, architectural drawings, maps, etc. from a wide range of dates and locations in the area.

Cuttings Files – in Lynn Local Studies section there is an extensive archive of (mainly) newspaper cuttings collected over the last 40 years. Arranged A-Z by subject it covers all manner of stories from almshouses to UFOs - there are many images held within this.

Access and facilities at King’s Lynn

You can see most of these items at any time during normal library opening hours but if you need to see a large amount of material please contact us ahead of any visit so that the resources required can be sorted out in advance. There is disabled access to the building but we are sorry that we have no disabled toilet on the premises.

There are several hundred images of King’s Lynn to view on www.picture.norfolk.gov.uk website and the Norfolk Heritage Centre at the Millennium Library in Norwich has many hard-copy images covering aspects of Lynn and West Norfolk.

Great Yarmouth Photographic Collections

There are over 10,000 photographs, prints and illustrations of Great Yarmouth and the East Norfolk area held in the Local Studies section at Yarmouth library. The archive is strong on Victorian and Edwardian images but includes 20th century and contemporary photographs. The collection grew from 1961 when the current library was built (the old library was destroyed by a bomb during WW2) and an appeal was made for local images.

All prominent local landmarks are covered: the piers, Breydon and Haven bridges, town walls etc. and an alphabetical run of Yarmouth streets including the famous Rows. Images of different categories of boats are available: tugs, yawls, wherries, smacks and trawlers and the local herring industry in general are well documented. Looking inland, there are many prints of the Broads and its villages.

Yarmouth photographic collections include:

Alfred Yallop's photographs of the Great Yarmouth area – mainly Edwardian period scenes of the fishing industry, the beach and piers as well as bomb damage in WWI. Yallop had several studios between 1896 and 1916 in Gorleston and Yarmouth; his son continued an interest in the business locally until the mid 1960s.

Clifford Temple's prints of Great Yarmouth and Norfolk in the 1950s, 1960s, 1970s. Cliff was born in Yarmouth (although lived much of his life in Norwich) and was a keen amateur photographer, starting with box 'Brownie' images in the 1920s and amassing over 25,000 local images towards the end of his life. He produced several books including one on East Coast shipwrecks and another on Yarmouth. The library has several hundred of his images.

Great Yarmouth Borough Council photographs of local domestic, listed and commercial buildings from the 1960s and 1970s taken for planning purposes.

Francis Frith & Co. images taken between 1890s and 1950 which cover much of the local area including the Flegg villages, Burgh Castle, Caister Castle and Fritton. There are also photographs of early holiday camps in the region at Hemsby, Hopton and Caister. There are over 50 Frith images of the Winterton Chalet Hotel and Country Club.

Richard Tilbrook



Binham, St. Mary and the Holy Cross Church, wall painting



Ashwellthorpe Ladies Darts team from 'Portrait of a Village', 1977

Edward Milligen Beloe



King's Lynn, The Greenland Fishery Museum - early 20th century

Paul Harley



Fire eater at Rougham Tree Fair in 1981

Yarmouth Archaeological Society images - consisting mainly of local topographical views.

Aerial photographs – Post 1945 large format aerial photos of bomb damage to Yarmouth and a collection of colour aerial photos of the town commissioned by NCC in 1988.

Stereoscopic cards - there are 34 local images made to be viewed through a stereoscope (these first appeared in the 1850s)

Postcards – several hundred 19th and 20th century postcards

Albums – there are a small number of photograph albums including one relating to the Lydia Eva the world's last surviving steam powered herring drifter and the Tall Ships race.

Several recent topographic recording exercises – carried out by library staff which includes the Nelson Pageant of 2005, Yarmouth industrial estates in 2000, and images of the Cobholm Island area of the town.

Access and facilities at Yarmouth library

You can see these items at any time during normal library opening hours but if you need to see a large amount of material please contact us ahead of any visit so that the resources required can be sorted out in advance. There is full disabled access and toilets on the premises.

There are several hundred images of Yarmouth to view on www.picture.norfolk.gov.uk and the Norfolk Heritage Centre at the Millennium Library has many hard copy images of Yarmouth and North East Norfolk life.

Thetford Photographic and Image Collections

Thetford library holds many unique images of the district and its environs in the local studies centre on the top floor of the library in Raymond Street. It is also home to two special archives: the Thomas Paine Collection and the Duleep Singh Collection (the latter contains many illustrations and a photograph album which belonged to Prince Frederick Duleep Singh).

Collections at Thetford

‘Elveden Views’ the Duleep Singh photograph album is part of a wider collection of books, maps, sales catalogues, and illustrations all relating to East Anglia that was put together by Prince Frederick Duleep Singh (1869-1926) younger son of Maharaja Duleep Singh (1838-1893). The ‘Elveden Views’ album is probably the work of several photographers and shows: Elveden Hall and its estate, the parish church, shooting parties and society groups, servants and staff, the oriental interiors of the hall, and images of the Maharajah and his family.

‘Portraits in Norfolk Houses’ (Volume 3) also put together by Prince Frederick Duleep Singh, it gathers together some photographs of paintings that could, at that time, be found in the grand houses of the county. This unique unpublished record has some annotations in the Princes hand.

The Norfolk Villages and Towns collection also from Duleep Singh’s library. Thirteen large file boxes containing a rich collection of illustrations all carefully mounted on loose sheets within. Typically they contain: architectural plans and drawings, prints, original sketches and watercolours, archaeological drawings, postcards, sales catalogues, some photographs, trade cards, book plates, brochures and promotional material. There are about 200 sheets in each file but very little text to go with the images, just an inked title (usually a parish or street) on each sheet in the same hand. The material has a strong

church theme running through it, mainly concerning church fabric and memorials. Work by the artists Ninham and Cotman are represented. The boxes run as follows:

- Acle - Beetley
- Beighton - Belaugh
- Caister - Croxton
- Denton - Erpingham
- Fakenham - Gunton
- Hackford - Hunworth
- Ickleborough - Mundham
- Narborough - Norwich
- Norwich area
- Norwich architecture
- Ormesby - Roydon
- Saham Toney-Syderstone
- Tacolneston - Whissonsett
- Whitlingham - Yelverton

Edward Milligen Beloe prints from the Norfolk Photographic survey – in the towns and villages collection boxes (see above) there are a number of prints made by E.M. Beloe who was enthusiastic supporter of the Norfolk Photographic Survey when it was started in 1913. These good quality prints, mainly of architectural subjects all have the county or Kings Lynn Survey label on the back.

Images from sales catalogues for Norfolk & Suffolk – Property agents plans, descriptions, drawings and photographs for selling local estates, 19th and 20th century.

Aerial photographs – colour prints of Thetford & surrounding area taken by BKS Surveys in 1988 and Aerofilms Ltd. Run of black and white aerial views of the district taken in 1950s and 1970s.

Francis Frith & Co - 128 images of Thetford & surrounding villages taken in the 1950s.

Photographs and postcards an album of 50 local images from various sources, mainly 20th century.

Jolly family archive – this family were connected with Thetford Pulp works which produced crash helmets, ornaments and many other household goods made from pulped jute bagging and wood pulp from the 1870s to 1955. This collection of 45 images (including cabinet prints and carte de visites) purely concerns the family, and does not show products or manufacturing. 19th and 20th century.

Miscellaneous box of newspaper cuttings and engravings – contains cuttings on local subjects from Dad's Army to Duleep Singh, 60 plus images.

Kerrison Collection of watercolours bound in a scrapbook dating from the 1850s and executed by a Mrs L. Kerrison, includes views of Ranworth church and screen, Ingham and Caistor.

J.P. Neale collection – 2 volumes of "Views in Norfolk" containing 106 original pencil sketches.

Martin's History of Thetford - a special copy of this book with alterations and added images, some have signatures by Burrell from 1807.

Access and facilities at Thetford library

It is not necessary to make an appointment to view our general collection of local history resources but if your enquiry is complex, it would be helpful if you contacted the library in advance, so that the materials you require can be assembled. For security reasons, official proof of your name and address will need to be shown if you wish to consult any original items from either Thomas Paine or Duleep Singh Collections. There is full disabled access and toilets on the premises.

