



CUMBERLAND & WESTMORLAND

ANTIQUARIAN & ARCHAEOLOGICAL SOCIETY

SUBJECT STUDIO PHOTOGRAPHERS IN CUMBERLAND
DURING THE REIGNS OF QUEEN VICTORIA
AND KING EDWARD VII

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STUDIO PHOTOGRAPHERS IN CUMBERLAND

DURING THE REIGNS OF QUEEN VICTORIA AND KING EDWARD VII

BY

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INTRODUCTION

Many years ago we held an exhibition in our church, then on the corner of Henry Street, now Warwick Road, and Earl Street. One of the items on display was a photograph of the laying of the foundation stone of the church in November 1862. A visitor to the exhibition told us that it was probably one of the earliest surviving outdoor photographs taken in Carlisle. I thought nothing more about it at the time, but as the years went by I began to think more about the photograph and who might have taken it. Over the years, I also noticed that the photographers of the photographs in local books, which I read, were rarely identified. So after my wife, Olive, died in 2010, I resolved, not only, to try and find out more about the person who had taken the photograph of the church, but also, to seek to give due recognition to local photographers. In order to achieve this, I set out to research the life and activities of the studio photographers, who had operated in Carlisle during the period selected and to record my findings. I have since extended the net to cover the whole former county of Cumberland.

During my research I have discovered that the photographer of the foundation stone ceremony was Frederick William Bannister, and that he had a studio a few yards up Warwick Road [then Henry Street] from the Church. I have also been reliably informed that the earliest surviving out door photograph taken in Carlisle was by Benjamin Scott in 1857. I have also located a few books which make more than passing reference to the photographers who took the photographs; they include *Old Alston* by Peter Wilkinson and *A Historical Record in Photographs* by Judith Clarke and Sydney Chapman and, additionally, a number of articles, on local photographers, by Denis Perriam in his weekly Cumberland News column.

So now nearly ten years after I embarked on the initial research the project has reached completion. My one regret is the absence of photographs.

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I also thank Irene Gate for providing me with information about Charles Fearnside and allowing me to copy a photograph by Thomas Kirkpatrick. To Trevor Grahamslaw for information on a number of Wigton photographers, together with copies of photographs by a number of Wigton and Carlisle photographers. I am grateful to Peter Ostle for information on John Ostell, and to Keith Thompson for information on a number of Maryport photographers, together with copies of photographs.

I also wish to thank the staff of both the Cumbria Archives at Carlisle and Penrith Library for their assistance.

I wish to offer special thanks to Christine Smith of Penrith and Eden Museum for making me aware of biographical information on Penrith photographers in the museums possession and allowing me to peruse it. Also to Stephen White the local history librarian at Carlisle Library for his unwavering support throughout, and especially for supplying me, at the outset of my research, with a schedule of the various Directories held by the library.

Finally a special thank you to Denis Perriam, who set me on my way by, not only, providing me with newspaper references related to various individual early Carlisle photographers, but also, by giving me advice on how best to proceed and encouragement throughout. I am also grateful to him for allowing me to take copies of numerous photographs from his collection.

THE NATIONAL BACKGROUND

It was the introduction of the wet plate or wet collodion process, by the Englishman Frederick Scott Archer (1813-1857), in 1851, which superseded the much more expensive Daguerreotype and calotype processes, that made it financially viable for local photographers to open photographic studios outside the main cities and towns. Prior to that time the few that could afford the luxury of a photograph had to rely on itinerant photographers.¹ The process, which involved the use of a glass sheet coated with a thin layer of guncotton dissolved in ether (collodion) sensitised with silver nitrate solution, also substantially reduced exposure time.

In the period between 1851, and the accession to the throne of Edward VII, in 1901, there were a number of significant developments in photography. In November 1854, the French photographer André Adolphe Eugène Disdéri (1819-1889) patented the carte de visite. The carte de visite and the larger cabinet card, which was introduced in 1866, were to dominate the photographic market for most of the rest of the 19th century. The process involved the production of small photographs each about the size of a visiting card, using a camera which could produce as many as ten images on one plate at a much reduced cost. The paper print was mounted on a slightly larger piece of card, 63mm x 100mm for the carte de visite and c114mm x 165mm for the cabinet card, normally with details of the photographer on the reverse. The process did not come into regular use in England until the end of the decade, but it spread rapidly after the London photographer John Mayall (1813-1901) produced an album of carte de visite photographs of the royal family in 1860.² The enthusiasm for collecting cartes de visite, which were sold in dozens and half dozens, was such that special albums were manufactured to display them. People collected not only photographs of themselves, family and friends, but also of famous people. Consequently studio photographers, who were able to secure celebrities as sitters, benefited not only from selling photographs of them at a favourable price but also through the reputation gained. The craze for collecting cartes, known as 'cartomania', was such that 'from 1860 to 1867 an estimated 300-400 million cartes were sold in England each year'³

One of the great advantages of cartes de visite was that they were substantially less expensive than previous processes; consequently they were affordable to a wider range of people, which led to an increase in the number of studio photographers. The opportunities for the studio photographer were further enhanced because the introduction of this less expensive, photographic process coincided with a period of industrial expansion that delivered relative prosperity to a wider range of the population. With more money in their pockets, such people were able to afford some of the minor luxuries previously reserved for the wealthy, including having their portrait taken by a studio photographer.

The wet plate process was ideal for studio work where a dark room was at hand, but not for outside work because the solution dried quickly and as it dried it lost its sensitivity. This meant that the glass plate had to be coated immediately before exposure and fixed and developed within a short period of time, thus requiring photographers to take mobile dark rooms with them. In 1871, Richard Maddox (1816-1902), an English physician, published details of a dry plate process which involved treating the glass plate with a gelatin bromide emulsion in place of collodion. This process revolutionised pre-digital photography in that the plates remained light sensitive for a prolonged period, thus eliminating the practical problems for outside photography posed by the wet plate process. By 1880, the process had been perfected by others, resulting, not only in the plates being mass produced but enabling exposure times of as little as 0.25 seconds. It was the invention of the dry plate process that paved the way for hand held cameras and roll film, culminating, at the beginning of the 20th century, in the introduction of the Kodak Brownie, which was the first hand held camera affordable to all but the poorest in society.

The above is only a brief outline of developments in photography, which also included improvements in camera technology and printing techniques, but there are many books which deal with the subject in more detail. A small selection of those books is listed in the bibliography.

STUDIO PHOTOGRAPHERS IN CUMBERLAND

As was the case in the rest of the country few, if any, of the local studio photographers would have been known outside the locality in which they plied their trade; in Cumberland, exceptions were the Abraham Brothers, George Dixon (1872-1965) and Ashley Perry (1876-1951), who were acclaimed nationally for their mountaineering photographs from the 1890s onwards.

In seeking to identify where and when studio photographers operated at specific addresses in individual counties of the United Kingdom, most compilers of lists of photographers rely, to a large extent, on the information provided in trade directories. Whilst the information provided by this key source is of considerable value in establishing dates and studio addresses, the problem, as far as Cumberland is concerned, is that directories were not issued in every year. Indeed, no directories were issued in the years between 1861 and 1869, with the exception of one for 1864 covering Whitehaven only, and 1884 and 1893. Consequently, because of these gaps, together with the short life span of many photographic studios, it is not possible to identify from the directories exactly when a photographer commenced in business, moved premises or closed their business. Meanwhile, others chose not to pay for a listing in directories.

In order to provide a more accurate assessment of the years in which the photographers were in business, and to offer some biographical detail, the information provided in directories has been supplemented by information obtained from local newspapers and other sources including census records, birth, marriage and death records and wills. Newspaper information is particularly helpful for the early years when most photographers advertised, often giving the dates in which their new studios were opening.

In Cumberland, the earliest known reference to a studio photographer was an advertisement placed in the *Maryport Advertiser*, dated 7 October 1853, by William Sherwood of Maryport informing the public that he was continuing to take photographic portraits: the use of the word 'continuing' suggests that he was already in business by then. At that time Maryport was a thriving port and shipbuilding centre, so it is not surprising that Sherwood was soon followed, in May 1854, by

Thomas Brown and in 1855, by Joseph Corson, a watchmaker by trade. Meanwhile, in Whitehaven, another thriving port, William Gird was in business by November 1854. In Carlisle, the only city in the county, the first studio photographer John Morrison was advertising, in early February 1855, that in future his studio would only be open on certain days in the week; again suggesting that he had been in business for some time before then. One other person, James Martin, is known to have taken a daguerreotype photograph of the ruins of the parish church in Cockermouth, after it was destroyed by fire on 15 November 1850, whether or not he was a professional photographer, at that time, is not known.¹ However, it is likely that he was in business professionally by 1855. By the early 1860s most towns in Cumberland had their own studio photographer. Although, for example, it was not until 1868 that Alston welcomed its first.

Finally, it will be noted that in the biographies there are several references to studios being damaged by fire, this was largely because some of the chemicals used by photographers were highly flammable, but also, as a consequence of many of the early studios being temporary wooden structures. Indeed, there is more than one reference to defunct timber studios being offered for sale as greenhouses.

BIOGRAPHIES – CONTENT AND LAYOUT

Generally, only those photographers known to have owned their own studios are included although the following exceptions are made:

Photographic assistants, for example those working for Benjamin Scott and Son, are normally included, within their employers biography, when their employer is known; an exception is Thomas Story, who is the subject of a separate biography.

Photographers, who saw themselves as amateurs, but, nevertheless, sold their work and displayed their names on their photographs, are included. A typical example is the Maryport photographer, grocer and tea dealer, Francis Walker, who never included any reference to his photographic activities in his census returns.

Photographers, who are known to have been active in the trade, but never advertised in directories, newspapers or other sources; a typical example is, the Carlisle based photographer, Mary Huther.

At the start of each biography a brief résumé is given of the studio or studios from which the individual photographer operated and the dates he or she was in business there. Hopefully, this information will be of assistance to those people who are interested in establishing, as far as possible, when a photograph of a family member was taken. Full biographical information follows, including a brief record of surviving photographs taken by the individual photographer.

Biographies commence with Carlisle followed by the towns in alphabetical order. Where a photographer operated in more than one locality, for example James Dennison, who had studios at Penrith, Carlisle and Workington at different times, their full biography will be given under one location and a brief reference included in biographies for the other localities in which he or she worked.

In closing it is worth mentioning that cartes de visite by previously unknown photographers keep coming to light. For that reason it is almost certain that there were studio photographers who have not been included hereunder.

CARLISLE

ADAMSON, JOSEPH SPENCER (1887 – 1952)

STUDIO DETAILS

c1908 –c1911 – Cosway Gallery of Photography, 5 English Street

BIOGRAPHY

Joseph Spencer Adamson was born in Durham on 14 July 1887. He was the son of Stephen, a painter, and Cicely. In 1891, the family were living at 9 North Road, Crossgate, Durham. In 1906, Stephen, by then widowed, married, Carlisle born, Mary Ellen Shillcock at Carlisle and shortly afterwards Joseph married Florence Frances Shuttleworth in Birmingham. Stephen, who, in 1911, was living at 4 Etterby Road, Stanwix, with his wife and their two young children, was to remain in Carlisle until his death in 1924.

It is known that Joseph was in Carlisle by 1908 because it was reported in January of that year that 'Mr J. Spencer Adamson, of Carlisle, who was at Edinburgh awarded first and second prizes for professional portraiture, has achieved even greater distinction at the Glasgow Exhibition, being awarded two silver medals and a bronze medal, and a special handsome gold medal – his exhibits attaining a higher standard than any other exhibitor.'¹ In 1909, plans by him to build a corrugated photographic studio were turned down by the council, but in the following year he was listed in a directory as 'artist in photography, Cosway Gallery of Art, 5 English Street, Carlisle. By 1911, however, he was boarding in Blyth, Northumberland. He enlisted in the Royal Naval Air Service, from 1 April 1918 the Royal Air Force, on 6 March 1918 and was transferred to Royal Air Force reserve on 30 April 1919. He was in business as a photographer in Durham at 69 Saddler Street, for some time but early in May 1930 he was declared bankrupt.³ In 1939, by then a commercial photographer, he and Florence were living in Llandudno. He died at Mansfield towards the end of 1952. Joseph published two books, firstly, in 1917, *Sketch Portraiture* and in 1927, *Retouching and finishing for photographers*. Both books were published by Henry Greenwood and Co. Ltd, London.

ANDREWS HESKET (C1832 – 1894)

STUDIO DETAILS

c1874 – c1879 – 46 Sheffield Street

1880 – 1885 – Devonshire Buildings, Lowther Street

1885 – 1894 – 108 Senhouse Street, Maryport

BIOGRAPHY

In 1841, Heskett, aged nine, was living, at Old Lane, Wigton, with his parents William, a cotton weaver, and Elizabeth, plus four siblings. Ten years later, the family were living in George Street, Wigton and Heskett was working as a hand loom weaver. By 1861, then working as a clerk in a cotton manufactory, he was married with three children and living at 10 Margaret Street, Carlisle. It was, probably, in early 1874 that he set up in business as a photographer operating from his home at 46 Sheffield Street.¹

In early 1879, plans drawn up by James Murchie, architect, on behalf of Heskett were approved by the city planning committee. The building which was to be on the corner of Lowther Street and Devonshire Street, was to include five shops on the ground floor with a basement under, offices etc. on the first and second floors and Heskett's photographic studio on the third floor, with the roof to be mostly of glass.² By 1880, Heskett was in business in his new studio, offering cartes de visite at 4s per dozen.³ In May 1885, He moved to 108 Senhouse Street, Maryport. His first wife Elizabeth died in 1888 and on 11 March 1891 he married Lizzie Wilkinson, the youngest daughter of William Wilkinson of Station Hill, Wigton.⁵ Heskett died at Heskett House, Station Hill, a house which he had had built in 1888, on 26 September 1894 and was buried in Wigton Cemetery. He left effects of just over £2,300.⁶

There are numerous surviving photographs by Heskett, including in both, Carlisle Library and the Cumbria Archives, Carlisle. As might be expected of such a prolific photographic artist there is a wide variety of designs on his cartes de visite covering each of the three addresses listed under studio details.

ARMSTRONG, JAMES (C1818 – 1893)

STUDIO DETAILS

1864 – C1865 – Mechanic's Institute

C1866 – Brampton

BIOGRAPHY

James Armstrong was an artist who is remembered best for his paintings of animals, particularly greyhounds, although he was also a landscape and portrait painter. He married Agnes, daughter of Ballantyne Ferguson of Gretna Green, at Dornock Brow, Annan on 19 September 1847.¹ The family moved to Aglionby sometime between 1858, when they were living at Ruleholme, near Brampton, and 1864.² He continued to live in Aglionby until his death on 14 December 1893.³

James's involvement in professional photography was limited; spanning the years from 1864 to c1866. The earliest record of his involvement was an advertisement placed in the *Carlisle Journal*, dated 9 December 1864, announcing that 'On or after 3 December inst. Mr Armstrong, portrait painter, of Aglionby, will attend in person daily at the Mechanics Hall, Fisher Street [Carlisle], to take carte de visite portraits and practice photography in all its branches'. Cartes de visite were offered at 6s 6p per dozen. He was still at the Mechanics institute at the end of March 1865. But, on 6 July 1866, he announced that he was building a first class portrait gallery in Brampton which would be finished within a few days. He was to be the principal and colourist, and the 'operator' was to be Mr Tallentyre, four years principal operator to Mr **Bannister** at Carlisle and Newcastle. Later that month the gallery was advertised as being open.⁴ In September 1866 he took two photographs of the Belted Will Rifle Volunteers at Naworth.⁵ Nothing else is known about his photographic activities.

The Cumbria Archives, Carlisle and the Carlisle library each holds one carte de visite by James Armstrong, Brampton.

ARMSTRONG (FISHER), TOM GEORGE (1875 – 1957)

STUDIO DETAILS

1905 -1906 – 82B Lowther Street

BIOGRAPHY

Tom George Armstrong was born in Carlisle on 2 February 1875, the son of William, a gentleman's draper, and Kate of 20 English Street. In 1901, he was living at 174 Edgware Road, London, where he was in business as a photographer assisted by his sister Annie. In an advertisement in the *Carlisle Patriot*, dated 21 July 1905, it was announced that 'Mr T.G. Armstrong of 174 Edgware Road, London West, has re-opened the above studios [82B Lowther Street, Carlisle], until recently occupied by **Mr Warwick** and formerly by **Mr Heskett Andrews**'. The advertisement went on to explain that Tom had 14 years experience in various London studios. What is known is that he was a studio photographer at 174 Edgware Road from c1901 – c1907. For some unknown reason both Tom and his brother Thompson (1863 – 1904), also a photographer, went under the surname Fisher, their mother's maiden name, whilst in London. Thompson, who had previously been employed as a photographer in Carlisle, had studios at 54 Mare Street, Hackney from 1891 to 1904, 521 High Road, Tottenham from 1897 to 1901 and at 174 Edgware Road where he preceded Tom, having opened the studio in 1895.¹ Thompson died at 60 Mare Street, Hackney on 5 July 1904.

Returning to Tom, the 14 years experience, referred to in the advertisement of 22 July 1905, suggests that he worked for his brother in the years prior to 1900. He married Janet Scott Dickson in 1906 and in 1911 they were living in a three roomed property at 5 Gore Road, St John at Hackney, with their three year old daughter Elizabeth Catherine. By 1911, Tom was no longer in business but working as a 'photographer studio operator'. In 1939, by then widowed, he was living with his daughter, and her husband Thomas Lockyer, at 31 Lichfield Court, Richmond, Surrey. His occupation was given as studio and commercial photographer. Tom, of 27 Church Drive, North Harrow, died, at Harrow Hospital, on 26 December 1957.

AUSTEN, HENRY (C1834 – 1903)

STUDIO DETAILS

Between 1881 and 1891 – 1903 – 9 Kells Place, Stanwix

BIOGRAPHY

Henry Austen was born in Cheltenham, the son of Robert, a cabinet maker, and Elizabeth. In 1841, the family were living in Cheltenham High Street, but by 1851, Elizabeth, a widow, Henry, a pupil teacher, and his sister Anne, were living at Waterloo Village, Litherland, West Derby, Liverpool. By the late 1850s, Henry had returned to Gloucester, where he was employed as a teacher at the National School, Sheepridge.¹ Some time between 1871 and 1881, when he was living with his widowed sister and family at 81 Wasps Nest Road, Gloucester, Henry took up photography. By 1891, he was living at 9 Kells Place, Stanwix, near Carlisle, and working as a 'photographer in own right'. Henry, who never married, died in 1903. He was still living at 9 Kells Place at the time of his death.

A very attractive photograph of skaters on the river Eden, Carlisle, taken by Henry Austen, is in the Carlisle Library collection.

BANNISTER, FREDERICK WILLIAM (1826 – 1885)

STUDIO DETAILS

April 1857 - December 1864 - Henry Street

March 1870 – September 1870 – Henry Street

BIOGRAPHY

William Bannister, the son of Thomas and Elizabeth, was born in Auchtermuchty and baptised there on 4 November 1826. He was, initially, an itinerant silhouette artist, who carried with him a collection of performing birds to attract customers. In 1851, he was boarding in Maughold, Isle of Man, with his wife Clara. It was there, in that year, that he embarked on his photographic career. In 1852, he was in Lancaster with his Gallery of Arts, describing himself as a profile [silhouette] and daguerreotype artist. Later that year he was first in Kendal and then in Whitehaven, where he used the fore-name Frederick for the first time. In Whitehaven he was offering silhouettes from two pence to five shillings and Daguerreotypes from 7s 6d to £1 1sh. He was in Wigtown, Stranraer, Maybole and Ayr in 1854 and Kilmarnock, Galashiels and Hawick in 1855, by which time he was using Urie's Relievo process. He was also in Kendal in 1855, where, described as a widower, he married Mary Jane Lonsdale at the parish

church on 14 January. When their daughter, Emma Jane, was baptised on 30 November 1856, they were in Berwick on Tweed.¹

In April 1857, Frederick finally settled down, setting up as a studio photographer operating from his home in Henry Street, Carlisle. According to his advertisements he had exhibited photographs at both the Paris Exhibition of 1855 and the Sydenham Exhibition [the new Crystal Palace on Sydenham Hill opened in 1854].² Later in 1857, he was advertising that he would be visiting, Brampton, Penrith and Wigton with his portable gallery.³ In the autumn of 1859, he purchased an enlarger which enabled him to produce life sized portraits.⁴ In February 1862, he was advertising that he had improved his establishment and was 'now able to supply Cartes de Visite and every known kind, size and style of photographic portraiture....' The advertisement also included reference to his '19 years study and practice in chemistry, optics and in the art of the science of photography'.⁵ In the summer of 1864, under the name of the North of England Photographic Company, he opened a branch studio in Ridley Place, Northumberland Street, Newcastle. At that time he was describing himself as 'portrait painter and photographer to the Queen'.⁶ Frederick left Carlisle at the end of 1864.⁷ Three years later he moved into new premises in Newcastle at 1 Derwent Place, near the central railway station.⁸ He re-opened the Henry Street studio, in March 1870, from where he was offering cartes de visite for 5s per dozen, however, the return to Carlisle was short lived, because in late September the business was for sale.⁹ In the late 1870s, Frederick moved from Newcastle to Manchester where he died, on 23 September 1885, at his home 31 Piccadilly. He left a personal estate of £32.

Frederick was a pioneer of the composite photograph in which small images of well known people were incorporated into one photograph. In December 1859, an article in a local newspaper reported that 'a novel or original photographic print has recently been pub. by Mr. B. [Bannister] of this city a sort of photographic medley.' The medley included: The Bishop, the Dean and Lord Brougham surrounded by other local personalities. Whether or not this composite photograph was created on a carte de visite is not known. However, in early September 1862, it was reported that Frederick had produced a 'composite photo of 100 portraits carte de visite style'. It is understood that eventually at least four photographs featuring different

personalities were produced.¹⁰ The Carlisle Library holds in its collection one of the composite photographs which features the photographer himself. Frederick also experimented with photographs taken on curved glass and in 1863, he published a booklet entitled '*how to sit for your photograph*'.¹¹

He was a great user of the local newspapers for advertising purposes, although he also featured for other reasons. For example, in May 1858, it was reported that he had complained, at a meeting of the Mechanics Institute, that a photograph he had offered for inclusion in a recent exhibition of photographs at the Institute had not been accepted, but that one by **John Morrison**, who was the secretary of the Institute had. On another occasion he brought a charge of disorder against the owner of the public house next door to his studio. Again in May 1862, it was reported that being unsatisfied with his allowance for attendance at court he had said to the judge 'I am an artist sir' to which the judge had replied that the Act did not recognise photography as a profession. At a later date, when in Newcastle, he appeared as a witness for the defence in the case of the Tichborne claimant.¹²

Throughout Frederick's time in Carlisle there are numerous newspaper advertisements and articles referring to people and events photographed by him; they include: Lord Palmerston, who he photographed on Carlisle station; Lord Brougham and other family members; two sons of Robert Burns; the laying of the foundations stone Lanercost School in 1862, by the Earl of Carlisle; Sir George Musgrave; the laying of the foundation stone of St Stephen's Church, Carlisle, including photographs of Miss Burdett Coutts and other dignitaries. Copies of his photograph of Lord Brougham and his infant nephew were advertised for sale, in October 1858, at 10s 6d each with 'wrought up copies' at £1 1s.¹³

The Carlisle library holds a large collection of cartes de visite by F. W. Bannister, Bannister and Co. North of England Photographic Company, or photographed from life by Bannister, including an album of photographs. Some of the cartes de visite include the Henry Street address and either the 6 Ridley Place or the 1 Derwent Place address in Newcastle, which makes it possible to date these photographs reasonably accurately.

The Laing Art Gallery at Newcastle has in its collections a painting of John Theodore Hoyle (1808 -1885), Coroner of Newcastle, by Frederick William Bannister (1827 - 1885).

BARRACLOUGH, WILLIAM (C1873 – 1907)

STUDIO DETAILS

1906 – 1907 13 Scotch Street

BIOGRAPHY

William or Willie Barraclough was born in the Buttershaw district of Bradford in 1872 or 1873. He was the son of John, a licensed victualler, and Annie. In 1891, when his father was the owner of the Beamsley Hotel, Manningham, Bradford, the 17 year old Willie was still listed as a scholar. On 14 May 1898, giving his occupation as photographer, he married Hannah Bentley at Poulton Le Fylde parish church, Lancashire, both gave their address as 20 Grafton Street, Morecambe. Their parents were recorded as deceased, her father having been a milk dealer. The witnesses were Hannah's stepfather Charles Thompson and Willie's brother Irving. In 1901, Willie and Hannah were living at Fairfield Terrace, Heysham, Lancashire, with their two young children, John W. and Nora and he was a 'photographer at home on own account'. Some time between 1901 and 1906, the family moved to Carlisle where he entered into business at 13 Scotch Street.¹ He died on 18 September 1907 at the age of 34. Administration was granted to Hannah. His effects were £22. After Willie's death Hannah returned to her birthplace, Otley, to live with her mother and stepfather.

As well as operating in Morecambe and Carlisle, he may have been the Willie Barraclough who was in business as a photographer in Otley.²

BEAVAN, ROBERT HENRY F. (1868 – 1934)

STUDIO DETAILS

1904-1906 – Lowther Arcade

1906 – Castle Street.

BIOGRAPHY

Robert Beavan was born in Bedwelty, Monmouthshire, in 1868. In 1881, he was living in Newport with his father, a sewing machine agent, two brothers, two visitors, and one domestic servant. He married Sarah Lavinia Hurtley, in Newport, on 27 August 1890 and in 1891, when his occupation was given as 'photographic artist', they were living at 2 Windsor Gardens, St Woolis, Newport, with one domestic servant. He was, probably, the R. H. Beavan, 10 Tredegar Place, Newport, who was listed as a photographer in an 1891 directory.

Some time between 1895, when their son John was born, and 7 August 1897, when their son Ernest Alexander was born, the family moved to Aberdeen where, at the time of Ernest's birth, they were living at 41 St Swithin Street. On Ernest's birth certificate Robert entered his occupation as commercial traveller, which was the same occupation as he gave in the 1901 census, by which time the family had moved to 27 Thirlwell Gardens, Carlisle. With regard to the use of the term commercial traveller, it is likely that he was the Robert Beavan who worked as a travelling photographer for the Aberdeen photographers G. W. Wilson and Co Ltd for a number of years. The George Washington Wilson Collection, at Aberdeen University, holds 427 glass plate negatives taken by a Robert Beavan, on behalf of the company, during his time with them. The negatives include photographs taken over the length and breadth of Scotland, in the north east of England and in and around Carlisle. A substantial number of photographs were also registered with the copyright office of the Stationers Company, whose records are now held by The National Archives. The author was named as Robert Beavan, 74 Petteril Street, Carlisle and the owner as G. W. Wilson and Co. Ltd, 2 St Swithin Street, Aberdeen. The photographs were registered in the years between 1896 and 1902.

It is known that Robert was in business in Carlisle, as Beavan and Sons, as early as January 1904, because on 2 February of that year he was paid by the City Finance Committee for photographs taken. He probably first operated from Lowther Arcade before moving to Castle Street. According to Beaty's *Directory of Carlisle, 1905* he was living at Elm Terrace, Carlisle. The family moved to Watford, sometime between 1906 and 1908, where he worked as a laboratory advisor to Kodak, afterwards becoming their representative in the Far East. Later he moved to a European firm of

photographic manufacturers, travelling for them as far north as Siberia and as far south as New Zealand. It is likely that he was the Beavan and Son, 40 Stowe Hill, Newport, who was listed in a directory of 1928, which, if so, suggests that he reverted to studio photography later in life. He died at his home Mount Gaerau, Caeru Road, Newport, in January 1934, leaving a widow and five children.¹

Beaty's *Northern Annual, 1905*, includes a photograph of Mr George Hill, Chief Constable of Carlisle, taken by Beavan and Sons of Lowther Arcade. The Cumbria Library at Carlisle also holds a cabinet card of a smartly dressed young woman by Beavan and Sons, Castle Street, Carlisle. Robert was also active in local amateur photographic societies both in Carlisle and elsewhere.

BELL, GEORGE (FL 1865-1870)

STUDIO DETAILS

March 1865 – April 1867 – 12 Henry Street [Warwick Road]

April 1867 – November 1870 – 32 English Street

BIOGRAPHY

In an advertisement in the *Carlisle Journal*, dated 16 January 1865, **Frederick William Bannister**, 12 Henry Street, who was moving to Newcastle-upon-Tyne, intimated that he had found 'a competent successor in the person of Mr Bell, as an artist of ability and long-standing in photography...'. By early March, of that year, George Bell was advertising the opening of his premises. He was advertising *cartes de visite* from 7s 6d per dozen and other sizes of photographs at a variety of prices including large pictures highly finished in oils, sepia and water colours at various sizes, the largest of which, 24 inches by 20 inches, would set the purchaser back eight guineas. He was, however offering to take clergymen and ministers free.¹

In April 1867, George notified his friends and the public that he had removed to the City Portrait Rooms, 32 English Street, Carlisle, near where St Cuthbert's Lane is today. Bell continued to advertise in the local newspapers and, on 14th October 1870, he identified a Mr Groves [**Thomas Thompsett Groves**] as manager of the premises.² Meanwhile, in the *Carlisle Journal*, dated 29 November 1870, **Benjamin Scott and Son** advertised that they had purchased from George Bell, the goodwill,

entire stock of negatives, apparatus, etc., of the City Portrait Rooms, 32 English Street.³ Since it is known that Groves worked for the Scotts, it may be that they had installed him as manager in October.

Although George Bell was in Carlisle for a relatively short period of time, he must have been very active because a large number of photographs taken by him, at both of his studios in Carlisle, remain in circulation today. Those of interest include photographs of Scotby, Stanwix, Kirkandrews on Esk, Cumrew, Cumwhitton, Lanercost, Nicholforest, Bromfield and Lazonby churches in the Waldegrave Album. Others include: a view of the Market Place, Carlisle, taken from the window of his studio in English Street; a photograph of the Rev. Henry Miller, minister of Fisher Street, Presbyterian Church, Carlisle; and a *carte de visite* of Carlisle Choral Society, c1870. This last photograph is of particular interest because the former owner has written on the back that it was 'given to me by Mr Robert Little, Summer Hill – 5/7/21'. **Robert Little** was the person who took over the Henry Street studio not long after George Bell moved from there to English Street. It is also known from a newspaper advertisement that George Bell produced an enlarged photograph coloured in oil of George Moore of Whitehall.⁴

The whereabouts of George Bell, before he came to Carlisle and after he gave up the photographic business in the city, are not known. It is possible that he was the George Bell, photographic artist, aged 36, who at the time of the 1861 census was living at Linthorpe Road, Middlesbrough. Alternatively he may have been the George Bell, who was in business in Glasgow in the 1870s; however, although both Bells used the words 'city portrait rooms' on some of their *cartes de visite*, other evidence, including the birth of his daughter in Glasgow, in 1869, make it most unlikely that the Carlisle Bell and the Glasgow Bell were one and the same person.

BROWN BARNES AND BELL (fl c1882)

STUDIO DETAILS

C1882 –c1884 – 1 English Street

BIOGRAPHY

Brown, Barnes and Bell was a firm of studio photographers based in Liverpool, who, over the years, established a number of studios throughout the country. The only evidence of their presence in Carlisle is to be found in *Porter's Directory of Cumberland, 1882*, which includes them, under photographers, as operating out of 1 English Street. Meanwhile, *Bulmer's Directory of East Cumberland, 1884* includes in the Penrith section: 'Thwaites Tom, agent for Brown, Barnes and Bell, photographers Old London Road.' The 1884 directory does not, however, make any reference to Brown, Barnes and Bell under photographers in Carlisle.

As might be expected *cartes de visite* bearing their name are fairly common but, as yet, none taken at their Carlisle studio have come to the attention of the writer.

BURGESS (?) AND LAWS, THOMAS MAITLAND (1855 – 1928)

STUDIO DETAILS

1905 – 1906 – 18 Bank Street

BIOGRAPHY

The identity of the Burgess named in the partnership has not been established. However, the second member of the partnership was almost certainly Thomas Maitland Laws.

Thomas Maitland Laws, who was born in 94 Star Street, Paddington, London, in 1855, was the second son of Peter Maitland Laws, cabinet maker and Isabella Laws. By 1861, the family had moved to 39 Grainger Street, Newcastle upon Tyne, and Peter was working as a photographer. Later they moved to 38 Blackett Street (opposite Grey's Monument), where Peter opened a studio, which was, not only, to become one of the most advanced in the terms of technology, but also one of the most patronised in Newcastle. He died at 8 Claremont Place on 15 October 1906, aged 74.

Thomas, meanwhile, had started out as a lithographic draughtsman, but by 1881, described as a photographer, he was living at 7 Thomas Square, Newcastle, with his wife Elizabeth, whom he had had married at 12 Kelvingrove Street, Glasgow, on 1 July 1880; his occupation was given as photographer assistant and hers as music

teacher. Elizabeth was the daughter of James Ferguson a master fishmonger.¹ Towards the end of the 1880's, he, Elizabeth and their three children, moved to Wolverhampton where he opened a studio in 41 Dartington Street, describing himself as successor to E. Hill.² By 1901, Thomas, Elizabeth and their three children, Amelia Lamont, a pupil teacher, Maitland, an apprentice railway engine fitter and Angus Ferguson, had moved to 4 Armstrong Place, Caldewgate, Carlisle and he was no longer self employed. The only evidence of Burgess and Laws presence in Carlisle is in *Beaty's Directory of Carlisle, 1905-1906* which gives their address as 18 Bank Street (late **A. and G. Taylor**). It would appear that soon afterwards Thomas and family returned to Newcastle on Tyne where he set up in business as a studio photographer, probably employing his son Angus, who was described in the 1911 census as a photographic worker. Thomas died at Alcester, Lincolnshire in 1928 at the age of 73.

No photographs taken by Burgess and Laws have come to the attention of the writer.

BURNS, ROBERT (1826 – 1876)

STUDIO DETAILS

C1861 – 8 Crosby Street, [off Warwick Road]

BIOGRAPHY

Robert was baptised at St Cuthbert's Church, Carlisle, on 27 August 1826, the son of Thomas, a coachman, and Margaret Burns.¹ In 1841 he was living with his parents and his sister Margaret in King Street, Botchergate, Carlisle. On 11 June 1848, he married Mary Walker at St Mary's Church, Carlisle,² and they set up home at Crosby Street, off Warwick Road, Carlisle, where he was in business as a house painter. The only reference to his activities as a photographer was in *Morris, Harrison and Co's Directory, 1861*, where he was listed, under 'painters' as a painter, glazier and paper hanger and under 'artists' as Robert Burns (photographic). He must have operated only briefly as a photographer, because, in 1861, the family were living in James Street and he was in business as a house painter and grocer. He died at James Street, on 17 May 1876 and was buried in Carlisle Cemetery.

No photographs bearing his name are known to survive.

BUTT, JOHN TOM DRINKWATER (1861 -1929)

STUDIO DETAILS

1891 – 1897 – 43 Bank Street

BIOGRAPHY

John Tom Drinkwater Butt was born in Andover, on 4 April 1861, and baptised there on 1 May 1861. He was the son of Thomas and Martha Ann.¹ Thomas was variously described in the censuses as an ironmonger, a railway agent and a farmer, each at different addresses in Andover.

Drinkwater trained as an art student. In 1884, he submitted a painting to the Art Union of London and in 1886, a pair of architectural subjects in pen and ink to the Southampton Art Society. In succeeding years he acted as a judge in various local exhibitions.² In the summer of 1891 he moved to Carlisle, taking up residence at 54 South Petteril Street. In August of that year he took over the photographic studio at 43 Bank Street, Carlisle, recently vacated by **Thomas Whaite**, and on 19 October, he married Rosina Elizabeth House at St Mary's Church, Alverstoke. Rosina was the daughter of Charles, a builder and contractor.³

Advertising the opening of the studio Drinkwater described himself as an experienced artist of London training and as 'having been engaged with the world-renowned Photographers, Messrs. G. West and Sons of Southsea'.⁴ In September 1893, describing himself as 'artist photographer', he was 'calling attention to the fact that the permanent printing process that he was using was the latest improvement in the art of photography and in the period leading up to Christmas he was selling photographic Christmas cards made from his existing negatives'.⁵ In November 1894, Drinkwater was elected as a member of the National Photographic Society and he was admitted as a Fellow of the Society early in the following year. At about that time, a photograph by him of a cottage scene at Great Orton taken by moonlight on the night of 10 January and showing a full moon and snow on the ground, was published in the practical photographer.⁶ In November 1896, he brought moving pictures to the Drill Hall for the 'first time in Carlisle', according to his advertisement.⁷ He may have been influenced in this by his previous employer George West, who was one of the pioneers of cine-photography. In early 1897, Drinkwater was giving lectures on the subject of Cumberland Antiquities.⁸ In March

of that year he enlarged his premises, but the storm clouds were gathering and in August he petitioned for bankruptcy with gross liabilities of £1534. In December, by which time he was living in London, application for discharge was granted but suspended for two years.⁹ His negatives were purchased by **Joseph Wilkinson**, of Wigton and his studio by Joseph's brother **John**, both in October 1897.

In 1901, Drinkwater was living at 109 Gower Street, London, with his wife Rosina, a boarding house keeper. In that year he published a book entitled *Practical Retouching*. In 1911, Drinkwater, described as an architect on his own account, and Rosina, still a boarding house keeper, were living in an 18 room house at 3 Princess Square, Bayswater. As an architect he specialised in the design and construction of photographic and artist's studios.¹⁰ He was manager of the London Stereoscopic and Photographic Company from 1910 until 1922, when the business was dissolved.¹¹ John Tom Drinkwater Butt of 148 Fellows Road, Swiss Cottage, died at St Catherine's House, Hampstead, on 28 January 1929, leaving effects of over £600.

Drinkwater's early Carlisle photographs include the words 'late Whaite' and many later photographs by him survive, including three of Doctor Bardsley, Bishop of Carlisle, submitted for copyright on 4 October 1893 and now held by the National Archives.

CALEDONIAN PHOTOGRAPHIC COMPANY

STUDIO DETAILS

C1866 – after 1871 – 10 Denton Street

BIOGRAPHY

In April 1866, **Matthew Fisher** announced that he was retiring from professional photography and that he had handed over his best negatives to his former principal operator **James Mundell**, manager of the Caledonian Photographic Company, Denton Street, Nelson Bridge. There is no record of the company prior to that date, however, it is known from surviving photographs and directory entries that the company was still in existence in 1870 and it may have continued until James Mundell's death in June 1880. If so, it was, probably, the photographic studio in

Denton Holme which was advertised for sale in February 1881. Who the owner of the Caledonian Photographic Company was is not known.

COCHRANE, THOMAS HENRY (c1844 – 1929)

STUDIO DETAILS

1892 – C1901 – Crown Studio, City Chambers, 32 English Street

C1902 – C1905 – 5 English Street, Carlisle

C1911 – 44 West Tower Street

BIOGRAPHY

Thomas Henry Cochrane was born in New York, in c1844. It is known that he was in England in 1877, because in that year he married Alice Smith, at Blackpool. By 1881, Thomas and Alice were living at 16 London Road, Litchurch, Derby, with their two young children Florence, aged three, born in Blackpool, and John, aged one, born in Derby. Thomas's occupation was given as photographer. Some time between 1881 and 1891, the family moved to Carlisle, where in 1891, he was employed as a photographer and they were living at 17 Corporation Road. Early in January 1892, he advertised that he had set up business at Crown Studio, 32 English Street.¹ In c1901, the property was demolished and he moved to a studio on the other side of English Street, at number 5, as confirmed in *Beaty's Directory of Carlisle, 1902/3*. He does not appear in subsequent directories, but by 1911, he, Alice and their children Florence and John, were living at 44 West Tower Street, where he was working as a 'photographer on his own account at home'. He died at Carlisle early in 1929.

A number of photographers taken by Thomas at the Crown Studio address have survived.

CONDON, ARTHUR (fl CARLISLE c1880)

The only evidence to show that Arthur Condon had a photographic studio in Carlisle is to be found in *Arthur's Directory of Carlisle, 1880*, in which his address was given as 46 South Street. According to his entry in the 1881 census, when he was boarding at the Sun Inn, Pooley Bridge, he was aged 37, married, working as a photographer, and born in Carlisle.

It is possible that he was the Arthur Condon who featured in the following advertisement in the *Birmingham Daily Post*, dated 21 August 1865: 'The Edgbaston Photographic Company... has this day completed their arrangements and are prepared to execute anything that photography has yet attempted. The following staff have been included for Birmingham: Artist in water colours Sig. Franz Travisory R.A. Artist in oil Mr Hy. Harrison, Solbury. Studio artist Mr Arthur Condon.... All communications to be addressed to the Manager, 103 Islington, Birmingham.'

CREIGHTON, ABRAHAM WILSON (1855 -1925)

Abraham Wilson Creighton, the son of William, a gardener, and Elizabeth, was born in Preston towards the end of 1855. In 1861, William was working at Staffield Hall, near Armathwaite, However ten years later, Elizabeth, by then a widow and four children, including Abraham, were living at the Green, Kendal. Some time between then and his marriage to Annie Wharton, in Carlisle, in 1880, Abraham moved to Carlisle where he and Annie set up home at 2 Myddleton Street.

The only references to his activities as a photographer in Carlisle, at 19 Edward Street, are to be found in *Barnes Moss Directory of Carlisle and Stanwix, 1884* and *Bulmer Directory of East Cumberland, 1884*. The information provided is conflicting, however, in that in the former he is described as a photographer's assistant, whereas in the latter he is included as a photographer within the trade section. Certainly at the time of the 1891 census when he and Annie and their two sons were living at 45 Needham Road, West Derby, Liverpool, he was employed. It is known, however, that that for part of the time that he was in Liverpool, he was a self-employed studio photographer. By 1901, the family had moved to 14 Victoria Terrace, East Barnet and in 1911, by then a widower, he was living, in three roomed accommodation, at 7 Bank Parade, New Southgate, with his son James, a sorter with the GPO and daughter, Annie, a photographers assistant. In both of those censuses Abraham's occupation was given as photographic artist, worker. He died, on 6 December 1925, at 34 Dongola Road South, Tottenham, Middlesex.

DALZIEL, CHARLES MICHIE (1863 – 1930)

Charles Michie Dalziel was born in Dunbar, on 4 December 1863, the son of John, a cooper, and Jane. He trained as a druggist and moved to Carlisle some time between 1881 and 1895 when he married Jesssie Musgrove. They set up home in 22 Garden Street, Carlisle, whilst he was in business at 49 Brook Street and 81 Howe Street as a chemist and optician. Charles died at 198 Warwick Road on 1 April 1930.

There is no evidence to suggest that Charles was a studio photographer, but a postcard of the Church of St John the Evangelist, Carlisle, by C. M. Dalziel is in private hands.

DAVIES WILLIAM (fl CARLISLE C1911)

In 1901, William Davies, aged 33, single, photographer (employer), born Dublin, was one of a number of lodgers at the home of Maria Huntingdon in Highgate, Kendal. Another lodger was James Dimond, a photographers assistant; possibly William's assistant. The age and birthplace suggest the possibility that he was the William Davies, single, aged 42, photographer (own account), born Blackrock, Dublin, who was a boarder at the home of Percy Davidson at 4 Chapel Street, Carlisle, in 1911.

There is a photograph of the monument in Harris Park, Cockermouth, by W. Davies, which may have been taken by him.

DAVIS, J. AND CRUEDON

Davis and Cruedon are listed under Stranraer in the *Ayrshire, Kircudbright and Wigtown Business Directory, 1894*. There is also a photograph in Carlisle Library, of a school group in front of a hedge, with the words 'J. Davis and Cruedon, photographers, Carlisle' stamped on the reverse. There is, however, no other evidence as to who the men were and how long they operated in Carlisle.

DENNISON, JAMES (1850 - ?)

STUDIO DETAILS

1874– C1880 – 26 Arthur Street, Penrith

C1878 – 1883 - 21 Henry Street, Warwick Road, Carlisle

C1880 – after 1884 – Jane Street, Workington

1883 – after 1884 – 10 Devonshire Street, Carlisle

BIOGRAPHY

James Dennison was born in Kendal, on 14 February 1850. In 1871, described as a photographic artist, he was boarding at Tomfold, Ambleside. In June 1874, he succeeded **Thomas Henry Smelt**, at 26 Arthur Street, Penrith. Cartes de visite were from 6s to 8s6d per dozen.¹ By September 1878, he had opened a branch studio at 21 Henry Street, Carlisle, where, in March 1879, he was offering photographs using the Luxograph process patented by Alder and Clarke. The Luxograph enabled the photographer to take photographs by artificial light, which was produced by burning a chemical powder in a lantern glazed with blue glass, thus eliminating the need for the sun.² In about 1880, James closed his studio in Penrith and opened a branch studio in Jane Street, Workington. In the following year, he was offering cartes de visite for 5s per dozen and instantaneous photographs of children by the new Argentic Gelatine Bromide Process.³ In June 1883, James removed from Henry Street to more central premises in Devonshire Street, where all photographs were taken by the new instantaneous process.⁴ Some time between 1886 and 1891, the family moved to Montreal where James continued in the photographic business. They later became Canadian citizens.

Numerous photographs by James Dennison remain in circulation, some with the Penrith address only, some with that address and Henry Street, and others with 10 Devonshire Street and New Jane Street, Workington. There are also a number of references in the local press to photographs taken by him.⁵

THE DODGSHON FAMILY

DODGSHON, JAMES SENIOR (C1829 – 1884)

James Dodgshon was born in Heversham in 1829, the son of William a farmer. In 1861, James, by then a draper, his wife Agnes and three children were living with a relative Peter Mackreth, also a draper, at King William Street, Blackburn. In 1871, the family were living at 43-45 St James Street, Burnley, where James was in business as a linen draper, employing six assistants and eight apprentices. In August 1873, he took over the drapery business of George Ferguson at 66 to 68 Scotch Street, Carlisle.¹ He died in the city on 14 January 1884. Although there is no record of his activities as a photographer, he was described in his will as a draper and photographer.² When probate was granted, his two eldest sons, Alfred Edmund and John Saul, were described as drapers and his other sons, William and James, as photographers. James left personal effects of just under £3950.

DODGSHON, WILLIAM (1862 – 1902), DODGSHON, JAMES JUNIOR (1864 – 1890)

STUDIO DETAILS

C1884 – c1894 – J. and W. Dodgshon, Art Studio, Lowther Street.

BIOGRAPHY

William and John, who were born in Burnley, moved to Carlisle with their parents, in 1873. In 1881, at which time the family employed two servants, William was a draper and James still at school. The earliest record of either brother being in business as a photographer was an entry in *Bulmer's Directory of Cumberland, 1884* for William Dodgshon, Lowther Street, Rembrandt Art Studio, whilst from October 1886 through to early 1888, J. & W. Dodgshon's Art Studio, Carlisle, was offering cartes de visite at 3s per dozen and cabinets at 10s per dozen.³ William married Jane Pattinson at Stanwix Church, on 6 August 1889. James died, on 8 October 1890, at the age of 27.⁴ The final reference to William as a photographer was in a directory of 1894, which included under photographers: J. & W. Dodgshon, 82b Lowther Street [Hesket Andrews former studio], between Devonshire Street and Three Crowns Lane.⁵ Some time before then William had taken over the *Hole in the Wall* public house, St Alban's Row, but in July 1894, described as a draper and publican, he petitioned for bankruptcy with gross liabilities of £8,638.⁶ In 1901, William, described as a retired

draper, Jane, their four young children and a general servant were living at Croft House, Cargo. It was there that he died on 19 December 1902. He left effects of over £3600.

Both William and James played a prominent part in the life of Carlisle Rugby Club; for example, at the Annual General Meeting in 1886, William was appointed captain and James vice-captain. In an obituary William was described as a 'strong three-quarter back, a terror near the line...'. He was also a member of the committee of the Cumberland Wrestling Association.⁷

Cartes de visite by J. & W. Dodgshon, late H. Andrews, Art Studio, Lowther Street, Carlisle, or without the late H. Andrews, are common today.

FARRER, JOHN (1867 – 1916)

STUDIO DETAILS

C1901 - c1906 – Stanwix, Carlisle

BIOGRAPHY

John Farrer, the son of John Farrer, an agricultural labourer, of Low Buildings, Walton, near Brampton, and Anne, and the younger brother of the photographer **Joseph Spottiswood Farrer**, was born in Walton. In 1891, John was boarding at 24 Edward Street, Carlisle and employed as a Prudential assurance agent. However by 1901, he was back at Low Buildings, working as a photographer on his own account, and living with his widowed mother, three siblings and a nephew. By c1902, he had returned to Carlisle, still in business as a photographer, but operating from his home in Albert Place, Stanwix, at the junction of Scotland Road and Brampton Road.¹ He continued to live there following his marriage to Janet Waters in 1904. The last reference to his photographic business is in *Beaty's Directory of Carlisle 1905-1906*. In 1911, John, working as a gamekeeper, was back at Low Buildings with Janet, their three young children and her father. John died, on 19 February 1916, at Hayton Town head, near Brampton, at the age of 48.²

A cabinet portrait by John bears the following words beneath the photograph: 'J. F. on the left and J. Farrer, Stanwix, Carlisle, on the right. His brother, meanwhile invariably used the initials J.S.

Outside of work both John and Joseph were keen members of the Brampton Cycling Club.³

FERGUSON, WILLIAM (c1827 - ?)

STUDIO DETAILS

C1860 – after 1861- The Mechanics Institute, Fisher Street

BIOGRAPHY

For a biography and full studio details see under **Keswick**

FIDO, ROBERT BESCOBY (C1838 – 1920)

STUDIO DETAILS

C1865 – c1867 – 5 English Street [on the premises of Messrs Thurnam]

BIOGRAPHY

Robert Bescoby Fido was born in Sheffield, in about 1838. He was the son of Thomas Fido, a publican, and Elizabeth, who, in 1841, were living at Coulston Street, Sheffield. In 1851, he and his mother were living in Holbeach with his sister Elizabeth Clipsham, a master mariner's wife. By 1861, he was living in Spilsby, Lincolnshire, with Mr Bellamy, a printer and stationer, and his family; his occupation was given as assistant, probably to Mr Bellamy.

In an advertisement, dated 16 January 1865, in the *Carlisle Journal* of 20 January 1865, Robert Fido was offering his services as a 'photo-artist, No 5 English Street on the premises of Messrs Thurnam and Sons. Cartes de Visite at 7s 6d per doz. 5s half doz.. Special arrangements for groups and large numbers. Paintings, prints, photographs etc. copied enlarged or reduced'. He continued to advertise up to and including 28 April of that year. On 23 September 1865, 'Robert Bescoby Fido, 26 years, bachelor, artist, of Alma Terrace, Silloth, father Thomas Fido, a gentleman, married by licence Sarah Ferrand Busfield, 23 years, spinster of Alma Terrace, Silloth, father Casson Fothergill Busfield, a solicitor', at Holme St Paul's Church, Causwayhead, near Silloth. Sarah was the neice of William Busfield Ferrand M.P.¹

Robert and Sarah were still in Carlisle, living in Edentown, on 20th December 1866, when their son Currer Busfield Fido was born.² By 1871, however, not only had they

moved away, but the evidence from subsequent census entries suggests that his professional photographic activities were limited to his brief stay in Carlisle. In censuses from 1871 to 1911 inclusive he was a bookseller's assistant in Spilsby; an annuitant living in Ilkley, Yorkshire; a farmer in Grassington; and a farmer in Addingham, Ilkley. He died in the Skipton registration district in 1920, aged 82.

A photograph taken by him, with the address of 5 English Street, is in private hands.

FISHER, HENRY (Fl Carlisle c1897-c1900)

STUDIO DETAILS

C1897 – 5 Etterby Street

BIOGRAPHY

Henry Fisher is listed in *Kelly's Directory of Cumberland and Westmorland, 1897*, as a photographer at 5 Etterby Street, Stanwix. He had, however, left 5 Etterby Street by the time of the 1901 census. Nothing else is known about where he came from or went to after Carlisle.

The Carlisle Library has two cabinet size portraits by him. One bears the inscription 'Henry Fisher, Eden Studio, Stanwise (sic), Carlisle, under the portrait. The other has 'H. Fisher, Etterby Street, Stanwix, Carlisle', on the front and 'The "Eden Studio" Etterby Street, Stanwix, Carlisle, Henry Fisher, negatives kept extra copies and enlargements of all kinds may always be had by quoting No...' on the reverse'. The card design is fairly simple.

FISHER, MATTHEW (1828 -1889)

STUDIO DETAILS

C1858 – 1863 – 67 Botchergate

1863 – 1865 – Sheffield House, Abbey Street

BIOGRAPHY

Matthew Fisher was baptised at Dalston, on 21 June 1828. He was the son of Mary Fisher and grandson of Matthew Fisher, who for many years worked for Thomas Watson of Dalston Forge.¹ He set out in business as a painter and glazier at 13 London Road, Carlisle. The earliest reference to him as a photographer, however,

was in a report in the Carlisle Journal, dated 9 April 1858, about the Easter wrestling, which closed with the following words:

Mr Matthew Fisher was on the ground both days, with his photographic apparatus, taking views of the wrestlers as they stood in their tights, ready to grapple. The artist created some little amusement, when he covered his head with a requisite black cloth, and a wag was heard to remark that he supposed the photographer put on the black cap under the impression that he was doing a great execution and taking off the heads of the spectators.

Matthew married Sarah Thomlinson at St Mary's Church, Carlisle on 29 June 1858.² In 1861, they were living at 32 Caledonian Terrace, Caldewgate, but his photographic gallery, the Crystal Palace gallery, was at 67 Botchergate, opposite Christ Church. In May 1863, he moved into Sheffield House, Abbey Street and built a photograph room at the rear. In the following year he was advertising apartments to let at Sheffield House.³ Matthew must have overreached himself in taking on Sheffield House because, on 3 April 1865, he was adjudged bankrupt, although he was discharged at the end of July of that year.⁴ He continued as a professional photographer until April 1866, when he handed over to the Caledonian Photographic Company in Denton Street.⁵ He did continue to take photographs, for example, in September 1868 he took photographs at the Cumberland and Westmorland Rifle Association competition at Cummersdale and in a directory of 1869 he was described as manager of the Cumberland Photographic Company living at, and operating from, 21 Annetwell Street.⁶ By 1871, he and the family had moved to Gateshead where he was employed as a locomotive painter. He died in 1889.

Photographs known to have been taken by him include: George Gill Mounsey of Castleton; Sir Wastell Brisco of Crofton Hall; the memorials in Arthuret Church to Sir James and Revd William Graham; the, 'stated to be 30ft and 8 foot high', French Giant, Monsieur J.J. Bryce, during his visit to Carlisle in August 1863. He also took photographs at the opening of the Carlisle Workhouse, in 1864; and as late as May 1867 it was reported that he and Messrs Schenk, the well-known Edinburgh Lithographer, had published a lithographic portrait of W.N. Hodgson M.P.⁸ Photographs still in existence include one of Scaleby Rectory in the Waldegrave Album and a number of cartes de visite which bear the Sheffield House address.

Matthew has also been identified as an artist.⁹

FRATER, JOHN PURVIS (1884 – 1968)

STUDIO DETAILS

1907 – 1909 – 5 English Street

BIOGRAPHY

John Purvis Frater was born in Alnwick, on 6 June 1884. In 1891, he was living, at 41 Salmon Street, Westoe, South Shields, with his widowed mother Jane and his sisters. By 1901, Jane had remarried and she, her husband Alexander, a bank manager, and family were living at 24 Roseberry Avenue, South Shields.

The only evidence of John's presence in Carlisle is an entry in a Carlisle directory for 1907-1908 in which he is listed under photographers at 5 Bank Street, Carlisle,¹ his marriage to Amy Milburn at Carlisle on 1 January 1908 and the birth of their son Maurice in early 1909. In 1911 John, Amy and Maurice were boarding with a family in Hull and John was working as a photographer. He enlisted, as a photographer, in the R.A.F. in August 1918; on enlistment his address was given as Sandringham Road, Gosforth, Newcastle-upon-Tyne and on discharge, on 30 April 1920, as Lichfield Road, Stafford. The family moved around because, in 1939, when he was employed as a photo and electrograph posters works manager, he and Amy were living in Eton, Buckinghamshire and it was in Aldershot that he died in 1968.

J. Purvis Frater contributed an article to *The Engineer*, in 1939, entitled 'New Method of Photographic Reproduction'.²

GINNS ALMA ROBERT (1881 -1918)

Alma Robert Ginns was born in Carlisle in early 1881, the son of Phillip Ginns, a railway telegraph clerk, and Sophie of 18 Flower Street, Carlisle, his two older siblings, Lilian, aged nine, and Harry, aged six, were both born in Camden Town, so it seems likely that the family moved to Carlisle not long before Alma was born. They were still living in Flower Street in 1891, but by 1901, when Alma was described as a tea merchant, they had moved to 19 Summer Hill, London Road, Carlisle. Alma married Agnes Irving Gardner in 1905 and in 1911, they were living at 6 Trevor Street North, a four roomed property, with their two young children Harry and Eleanor Bertha and his widowed mother. His occupation was given as house furnishings manager (worker). He died, in Carlisle, in 1918, at the age of 38. His father, who died

on 11 September 1910, and his mother, who died on 25 June 1932, are both buried in the Dalston Road Carlisle cemetery.¹

Two postcards, 'a photograph of the late Jimmy Dyer sitting' and one of 'Carlisle Castle yard band concert day', were registered with the copyright office giving his name as copyright owner with the Summer Hill address, but the authors given respectively, as **William Gray**, photographer, Denton Street, Carlisle and John Robinson, 13 Victoria Place, Carlisle. The forms were submitted to the copyright office on 22 December 1903 and 12 January 1904. Another postcard featuring 'the Dandy, Port Carlisle' is postmarked 1906. On the evidence of the above it is likely that Alma was selling postcards of photographs taken by others.

GOWENLOCK GEORGE (1840 – 1866)

George Gowenlock was born in Carlisle, the son of George, a coach driver, and Margaret, who, in 1851, were living at 8 South Street with George and six siblings. By 1861, when the family were still living in South Street, George senior was employed as a bread baker. The change of occupation may have arisen as a consequence of the spread of the railway system making long distance coach travel obsolete. In 1861, George junior was described as a discharged soldier. George senior died at South Street, on 9th December 1861, at the age of 50. George junior did not long outlive him, dying at South Street on 24th March 1866. In the death notice in a local newspaper he was described as a photographer; although probably a worker.¹

GRAY WILLIAM (1857 – post 1905)

STUDIO DETAILS

C1901 – c1906 – 38 Denton Street

BIOGRAPHY

William Gray was born in Carlisle in early 1857. he was the son of James, an engine driver, and Isabella Gray. In 1861, he was living in Charlotte Street, Carlisle, with his parents and five siblings. They were still living in Charlotte Street in 1871, but by 1881 they had moved to 13 Metcalfe Street, Carlisle. William was at that time

employed as a printer compositor, whilst his father was working as a foreman in a cotton factory.

William married Mary Ann Castlehow at Carlisle in 1888, setting up home at 19 Petteril Street. In 1891, William's father, by then a widower, was also living with them. Mary Ann died in 1893, at the age of 29, and William married Mary Elizabeth Graham in 1899.

Some time between 1891 and 1897, William became a news agent and sub-postmaster at 38 Denton Street.¹ Early in the twentieth century, William, additionally, started to offer his services as a photographer. The last reference to his activities as a stationer and photographer in Carlisle was in *Beaty's Directory of Carlisle, 1905-06*. His subsequent whereabouts have not been established.

On 9 May 1903 the following advertisement appeared in *the East Cumberland News*: 'William Gray, photographer, Denton Street, Carlisle. Professional operator: **Mr T. Story** (many years principal working assistant with **Messrs B. Scott and Son**, Devonshire Street) Cabinets from 8s per dozen. Cartes De Visite 4s per dozen. Viaduct trams pass studio every minute'. The shop and studio were on the corner of Denton Street and East Nelson Street.

A number of photographs taken by William or Wm Gray, Denton Street, Carlisle survive one of which, a postcard of the late Jimmy Dyer sitting, was submitted to the copyright office for registration on 22nd December 1903, and is now in the collection of the National archives. The registered owner of the photograph was **Alma Robert Ginns** (1881 -1918).

GROVES, THOMAS THOMPSETT

See under **Little, Robert**.

HAUGHAN, THOMAS JAMES (1867 – 1936?)

STUDIO DETAILS

Thomas James Haughan is known from a carte de visite with the words 'from the studio of T.J. Haughan, Viaduct Buildings, Charlotte Street, Carlisle.

BIOGRAPHY

Thomas James Haughan was born in Carlisle in the late summer of 1867. He was the son of Francis Haughan, a miller. In 1881, the 13 year old Thomas was living with his parents and four siblings at Denton Mill House, Caldewgate, Carlisle, and working as a photographer's apprentice. Thomas's activities as a studio photographer must have been shortlived, because, by 1891, the family had moved to Lawn Terrace, Silloth, where he was employed as a warehouseman. In 1894 he married Jane Holliday, the niece of John Holliday who had a boot and shoe making business in Silloth. Following their marriage they lived with John at 4 Criffel Street until at least 1911. He may have been the Thomas J. Haughan who died in Chester in 1936.

THE HIGGINS FAMILY

BIOGRAPHY

In 1851 Peter Higgins (c1815 - ?), a 34 year old hatter, was living at 8 East End, White Row, Wigton with his Penrith born wife, Elizabeth and children Mary, John, Peter, Daniel, Elizabeth and Thomas, aged 1, who was born in Carlisle. In subsequent censuses Peter and his family, were living in Newcastle and by 1871 he had changed his occupation from hatter to photographer. A number of photographs by him, held in the collections of both Carlisle Library and Cumbria Archive Services at Carlisle, have various Newcastle addresses. His sons John, Peter, Daniel, Thomas, Edward and Michael and his daughter Mary were all photographers, whilst a number of his other daughters helped in the business. A Peter Higgins is listed in a directory of 1876/77 as a photographer of 41 London Road, Carlisle.¹ It is not clear, however, if that was him or his son, also Peter, who was lodging in Carlisle, at 9 Blackfriars Street, Carlisle in 1871. The only evidence is a photograph of a group of school girls with two teachers, which was taken by the studio of Higgins and Sons, 41 London Road, Carlisle.

In November 1883, it was reported in a Carlisle newspaper that John Higgins, a travelling photographer, was in court for obtaining money by false pretences by taking money for photographs in advance, but never sending them to the purchaser. The article referred to John as belonging to Carlisle, having taken to drink following

the recent death of his wife, and having been a photographer for twenty years. **James Dennison**, who was a witness, 'believed that his [John's] mother and father, who were very old people, were in the habit of coming to Carlisle periodically and taking photographs of schoolchildren.² John appears to have sorted himself out because, by 1891, he was back in business as a photographer in Westoe, South Shields.

One other member of the family who appears to have been active in Carlisle was Thomas, who, in 1891, was in the Garlands Institute and described as a lunatic patient, photographer, born Cumberland.

HODGSON, THOMAS ALBERT (1860 – after 1911)

Thomas Hodgson was born at Almondbury, near Huddersfield, in 1860. In 1861, he was living his parents, Thomas, a wood turner, and Elizabeth and three older siblings, at Primrose Hill, Almondbury. Thomas senior was born in Kendal and Mary in Whitehaven, so they both had local connections. Soon after, the family moved to Scotland, where, in 1871, they were living at Broadlea Bank, Neilston. By 1881, they were living at 31 Sheffield Street, Carlisle; Thomas senior working as an insurance inspector and Thomas Albert as a photographer. On 9 October 1889, Thomas Albert married Fanny Reddish at Macclesfield Trinity Wesleyan Methodist Church. His residence at the time was given as Paisley, although they appear to have set up home in Macclesfield following their marriage. His father's occupation was given as commission agent and her father, who had died in 1889, as a silk merchant.

In the absence of an entry in a directory, an advertisement in the local press, or any surviving photographs, it may be that Hodgson was an employee whilst in Carlisle rather than a photographer in his own right. However, it is known that, subsequently, he was a self employed studio photographer, both in Paisley and Macclesfield.¹

HORNSBY, GEORGE (1822 – 1858)

STUDIO DETAILS

C1858 – London Road

BIOGRAPHY

George Hornsby was one of the first Carlisle photographers to be listed in a trade directory, when he was included as a 'hat manufacturer, photographic artist, and agent to the Standard Life Assurance, London Road', in *Hudson Scott's Directory of Carlisle, 1858*. George was baptised at St Cuthbert's Church, Carlisle, son of George and Hannah Hornsby. In 1841, described as a hatter's apprentice, he was living with his mother and sister Jane in English Damside, Carlisle. On 27 September 1848, he married Mary Anne Langhorne at St Mary's Church, Carlisle.¹ George Hornsby died, at 12 London Road on 25 September 1858, aged 36, and was buried in Dalston Road Cemetery, Carlisle. Sadly, the notice of the birth of his youngest child appeared in the same newspaper.² Soon after George's death his widow was advertising that she was carrying on the hat manufacturing business.³

HUTHER, MARY/INDIANARIES (C1824 – 1896)

In 1861, Mary Huther, born Dublin, was living in Broomielaw Street, Glasgow with her daughter Addy, aged 6, and a servant. No occupation was given. By the time of the 1871 census, in which her forename was given as Indianaries rather than Mary, she was living in Carlisle, where she was to live for the remainder of her life, at 35 Noble's Court, Rickergate, with her daughter Amelia; her occupation being given as photographer. Amelia was probably the Mary Amelia Huther, who was born in Manchester in 1848 and who married William Hodgson in Carlisle later in 1871. Mary, herself, may have been the Maria Huther, who was listed, in Slater's Directory of Cumberland and Westmorland of 1879, as a shopkeeper living in Rickergate. By 1881, her husband Edward, aged 62, a tailor was living with Mary, still described as a photographer, in Twentyman's Lane. Edward died in London early in 1884. Mary, meanwhile, remained in the Rickergate area of the city, living at 3 Young's Lane, with her granddaughter Adeline Hodgson, in 1891. She died in Carlisle early in 1896.

It is known that she was a Roman Catholic and from the use of the forename Indianaries in the 1871 census, it is more than likely that she was a fairground photographer. Certainly there is no evidence from directories or other sources that she was ever a studio photographer.

Mary was the mother of Edmund Joseph Huther (c1841 – 1877), who opened a photographic studio in Foyle Street, Londonderry, in 1865, moving later to Carlisle Road in the same city.¹

JACK, SAMUEL WILSON BIRD (1868 – 1942), JACK, DAVID HAY (1870 - ?)

STUDIO DETAILS

1905 – 06 - Excelsior Studio (late J. Johnston), 40 Greystone Road

1906 – 1924 – 19 Lowther Street, described as S and D Jack.

BIOGRAPHY

Samuel Wilson Bird Jack was born at Rosemount Buildings, Edinburgh, on 14 December 1868. He was the son of Samuel Jack, an engine driver, and Jane née Hay. His brother David Hay Jack was born two years later.¹ It is known that Samuel was living in Carlisle by 1895, because, on 26 September of that year, Samuel Jack, architect, of 65 Collingwood Street, Carlisle, married Euphemia Lawrie, at Salton parish church, Haddington.²

Samuel's introduction to photography was through the Carlisle and County Amateur Photographic Society, of which he was secretary for many years. He remained an active member of the society long after he became a professional photographer. An architect by profession, he set up in business as a studio photographer, in about 1905, at the former studio of **Alfred Johnston**, in Greystone Road. By 1907, under the name of S. and D. Jack, he had moved to 19 Lowther Street.³ The D. Jack was his brother, David Hay Jack, as confirmed by an entry in *Beaty's directory of Carlisle, 1913/14*, which describes the partnership as S.W.B and D.H. Jack. David married Christina Russell, in Glasgow, on 19 September 1900, when his occupation was given as African agent,⁴ however, his whereabouts after that date are unknown. He may, therefore, have been a sleeping partner in the business. On 2 September 1910, it was reported in the *Carlisle Journal* that Samuel had taken Autochrome photographs of flowers; the first practical application of the process in Carlisle. The process involved the use of a coloured glass plate negative and had been introduced to the market by the Lumière Brothers in 1907. In 1911, Samuel received an award in the annual lantern slide competition of the Amateur Photographer for a slide entitled

Sunset on Solway, a portrait of Marie Studholme and an example of the Lumière Process.⁵

Samuel and Euphemia lived, initially, at 7 Petteril Bridge Terrace, later moving to 80 Petteril Street. In August 1918, Samuel, described as an architect and photographer, appeared before a local military tribunal, but was temporarily excused for six months; long enough to miss the war.⁶ He was an active member of the Warwick Road Presbyterian Church, being elected a Deacon in 1897.⁷ He died at Wigton on 26 November 1942 and is buried in Carlisle Cemetery. He left effects of over £3,600.

He submitted three photographs, now in possession of the National Archives, for copyright, on 17 September 1906, one of the Insignia of Carlisle Corporation, one of the Carlisle Cathedral coffers and the third of the Bishop Bardsley memorial in Carlisle Cathedral.

THE JOHNSTON FAMILY

JOHNSTON, JOHN (c1845 - 1913), JOHNSTON, EVA (1881 - 1945), JOHNSTON, ALFRED (1891 - 1961)

STUDIO DETAILS

Establishing studio details for John Johnston is difficult. His home was at 40 Greystone Road from c1896 until his death. In *Kelly's directory of Cumberland, 1897* the address of his business is given as Greystone Road and Melbourne Road; this was one house at the junction of the two roads. There is also a cabinet portrait bearing the description 'Johnston and Muse, Melbourne Road, Carlisle'. It is likely that this, probably short-lived, partnership was in existence prior to 1896, because by then **Muse Brothers** were in business at 5 English Street. From about 1900 until c1910, John was in business at 25 Castle Street, described in various directories as house and estate agent and photographer, photographic apparatus dealer, picture frame makers and gilders and photographic materials dealers. His daughter **Eva** seems to have taken over the photographic side of the business in c1902, initially, operating from Castle Street, but by early 1906 from the Excelsior Studio, Greystone Road. Eva retired from the business at about that time, having married in 1905.¹ The studio was taken over, briefly, by **Samuel Jack**, in c1905, by **Le Roi Photo Co.** in 1907, and

by **Alfred Joslin** until 1909 but was back in the hands of the Johnston family by 1910. Shortly afterwards John's son **Alfred** took over from his father, where, with the exception of a brief spell in the army during the Great War, he remained in business until the early 1950s³

BIOGRAPHY

John Johnston, who was born in Ireland, married Mary Graham, in Carlisle, in 1880. In 1891, he, Mary, two step-children and five children of their own were living at Grey Flat House, Brook Street, off Botchergate. His occupation at that time was given as commission agent. His death, on 5 June 1913, was reported in the *Primitive Methodist Leader*.⁴ Eva, John and Mary's eldest child, who married Leonard Robson, a family butcher, in 1905, retired from business shortly after her marriage. Alfred, meanwhile, was identified in the 1911 census as a photographer working at home. Although the greater part of his working life falls outside the remit of this article, it is worth recording that he failed a military tribunal towards the end of 1916 and that in 1920, his studio in Greystone Road was destroyed by fire.⁵ He married Elsie Pape, in 1929 and died on 3 August 1961, leaving estate valued at £1630.

Other than the Johnston and Muse photograph referred to above, the only known photograph taken by a member of the family is a postcard of a woman, with the address, Excelsior Studio, Greystone Road, Carlisle.

JOSLIN, ALFRED (1878 -)

STUDIO DETAILS

1907 – 1909 – Greystone Road, possibly at, number 40, the studio vacated by **Jack**.

c1909 – 1921 – 43 Bank Street

c1910 – c1914 – also at 18 Bank Street, Beaty's Directory of 1910-11 has him in partnership with **Plowman**.

1920 – c1923 – 20 Devonshire Street

C1934 – 1940 (at least) – Lord Street, Botchergate

1949 – 1952 (at least) – 15-17 Globe Lane

He also had studios in Maryport and 29 Lowther Street, Whitehaven from 1918 to 1921.

BIOGRAPHY

Alfred Joslin was born in Colchester in 1878, the eldest son of Alfred, a clerk, and Alice. On 5 October 1899, he married Mabel Chapman at the Church of St John Highbury Hill, Islington.¹ Mabel died soon afterwards and in 1903, he married Ella Jones at Edmonton. Some time between 1904 and 1907, he moved to Carlisle, where he set up in business as a photographer, having worked as a coal merchant manager prior to his move to Carlisle. In 1911, the family were living at 10 Cecil Street, but later moved to Ashleigh, Botcherby. In October 1921, Alfred filed a petition for bankruptcy.² It is not known how long he was out of business but he was back by 1923, because, in November of that year, his premises in Devonshire Street were damaged by fire as a consequence of a developing box catching fire. Although no serious damage was done he appears to have suspended his photographic activities until 1934, when he was operating from Joslin photographic works, Lord Street, and residing at Ashleigh.³ It is possible that he moved back south following his retirement, probably in the early 1950s, but this cannot be confirmed, because the date and place of his death has not been established. It is known, however, that his wife, Ellen, died at Bury St Edmunds in 1977.

Carlisle Library holds a postcard of a young woman taken by him at 43 Bank Street and at least one cabinet card with the 43 Bank Street address is known.

KIDD, JOHN (fl1866 - 1870)

STUDIO DETAILS

11 English Street (premises of Messrs Thurnam), November 1866 – October 1870

BIOGRAPHY

John Kidd placed an advertisement in the Carlisle Journal on 9 November 1866, describing himself as 'late principal operator for **Mr Bell**' and informing the public that he had opened at the portrait studio on the premises of Messrs Thurnam and Sons. Although he was in business for a relatively short period of time, the evidence of the large number of surviving cartes de visite and stereoscopic slides demonstrates that he was well patronised. In April 1867, he photographed a number

of burial slab fragments recently discovered at Holme Cultram Abbey and in 1868, the Carlisle Journal Office were offering for sale photographic views by him of the monument by Nollekins in Wetheral Church, which were available at 1s for *Cartes de Visite* and 1s 6d for stereoscopic slides as well as a large size, 'beautifully finished for framing', at 3s 6d. Stereoscopic slides of Penton Lynns were also available.¹ A number of his photographs of churches in and around Carlisle were included in Waldegrave album. A number of *carte de visite* portraits, a photograph of the old town hall taken from his studio and others of the cathedral and the castle also survive. The two most common studio details on his Cartes de Visite are 'The Carlisle Portrait Rooms, 11 English Street, Mr John Kidd, Artist', and 'Photographic Rooms, 11 English Street, Carlisle, Mr John Kidd, Manager'. In October 1870, Benjamin Scott, purchased his studio.

Nothing is known about his personal life, other than that he was a full member of the Mechanic's Institute from 1867 to 1870² and that he was living at 24 Princess Street, Botchergate at the time Thurnam's 1870 directory of Carlisle was compiled.

KIRKPATRICK, TOM (?1870 -)

In 1891, Tom Kirkpatrick, self employed photographer, was living with his parents, James Kirkpatrick, a stonemason and monumental sculptor, and Mary. They lived at various addresses in Caldewgate between 1871 and 1891. James was one of the founder members of the Carlisle and County Amateur Photographic Society. Towards the end of 1900, Tom married Jane Raine at Carlisle and soon after they moved to Doncaster, where he was employed as a monumental mason. His subsequent whereabouts are unknown. A *carte de visite* portrait by him, with the words T. Kirkpatrick, Carlisle on the front and photographed by T. Kirkpatrick, Denton Street, Carlisle, on the reverse, is in private hands.

LAMONT, A. (fl1880)

Lamont A. is listed under photographers, at 18 Bank Street, in *Arthur's Directory of Carlisle, 1880*. However, in an advert in the *West Cumberland Times*, dated 24 July 1880, advertising that he had opened one of his portrait clubs in Wigton, he described himself as 'late A&G Taylor photographers to the Queen'. Other than a request by W. Lamonte, artist, to Carlisle Library, in March 1880, for permission to exhibit certain portraits in the library, which was refused,¹ nothing more is known about him.

LEE, ALFRED JAMES (1875 - ?1926)

STUDIO DETAILS

1910 – 1920 – 124 Botchergate [from directories]

BIOGRAPHY

Alfred James Lee was born in Carlisle in 1875, the son of John, a cotton spinner, and Harriet. The family moved from Staleybridge, Cheshire, in the 1870s and in 1881, they were living at 12 Norfolk Street, Carlisle. In 1900, Alfred married Mary Louise McIntosh and in 1911, they were living at 6 Nicholas Street, with their daughter Mary and other family members; Alfred was described as photographer (employer). He was probably the Alfred J. Lee, who died at Carlisle in 1926. Alfred did not advertise his business in the local press but he did feature in a number of directories commencing in 1910, operating as a studio photographer at 124 Botchergate.¹ A number of Alfred's siblings were also employed in the photographic industry. For example: in 1881, Mary, aged 13, was a photographers assistant in Carlisle; in 1891, William, with whom Alfred and other members of the family were living, was employed as a photographer in Liverpool and Levi was employed as a photographer in Carlisle, on and off through his life, and may have worked for Alfred when he set up in business. No photographs by Alfred have come to the writer's attention.

LITTLE, ROBERT (c1846 – ?1927)

STUDIO DETAILS

November 1870 – March 1873 – Groves and Little 12/21 Henry Street

March 1873 – March 1877 – Little and Co 21/23 Henry Street

BIOGRAPHY

In October 1861, Thomas Thompsett Groves was working as manager of the studio at 32 English Street that **Benjamin Scott** had recently purchased from **George Bell**. However, later that month, an advert appeared in a local newspaper notifying the public that T. Groves (late manager for **Benjamin Scott**) and R. Little, operating as the Carlisle Photographic Company, were about to open a photographic studio, at 12 Henry Street, Warwick Road, in premises previously occupied by **Frederick Bannister**. The variation in numbers between 12/21 and 23, probably arises from changes in street numbering rather than a change of premises, although the premises were enlarged during Little's occupancy.¹ In March 1873, the partnership was dissolved and the business continued under the sole name of Robert Little. Early in 1877, the studio closed and Robert reverted to his previous occupation as a draper.²

Groves was born in Penge, Surrey, in c1829. In 1871, he was boarding at 47 Portland Place, Carlisle. It is known that he was also in business at Birmingham, London, Peterborough (1889-1892) and Sydenham at various times. In the 1891 census, he was entered as a photographer (employer), widower, boarding at New Road, Peterborough. Little, meanwhile, was born in Carlisle in c1846, the son of John, a joiner, and Jane. In 1861, he was employed as a draper's apprentice a trade to which he returned in 1877. By 1911, when he was 65, he had risen to the position of drapery manger at the Cooperative Society and was living at 22 Summerhill, off London Road. He married Jessie Cochrane Wood at the Presbyterian Church in Carlisle on 3 September 1875; they had no children.

Cartes de visite survive with the names of Groves and Little, 21 Henry Street, Little and Co. late Groves and Little, 21 Henry Street, and R. Little and Co., 23 Henry Street. Although Little advertised in May 1874 that 'the greatest attention [is] given to the Photography of Children', most of the surviving photographs bearing his name

appear to be of actresses. Throughout the life of the studio *cartes de visite* were priced at 6sh per dozen.

LOSH, JOHN (1829 – 1889)

John Losh was baptised at Dalston on 8 August 1829. He was, possibly, the son of John Losh of Dalston and Nanny, daughter of the late Captain Ashbridge of Allonby.¹ Apart from being described as 'photographist, Dalston, in *Kelly's Directory of Cumberland, 1858* and *Morris Harrison and Co's Directory of Carlisle, 1861*, the only other reference to him being other than a landowner or land proprietor was at the time of his death when he was described as an artist. He died on 21 February 1889, at Village House, Dalston. When his will was proved, on 14 March 1889, he was described as 'formerly of Low Mill, near Dalston. At the time of his death his personal estate was £115. It seems likely that he supplemented the income from his land by working as a professional photographer and that he did so through most of his adult life.

Two photographs by 'John Losh, Low Mill, Dalston', of the Swan Inn, Carlisle, were submitted for copyright on 1 September 1884, and a photograph of Greenwood House, Thursby, is in private hands.

LOTHIAN, J. W.

Cumbria Archive Services, Carlisle, has in its collections two photographs by J.W. Lothian, Longtown: one a school photograph of c1900.

LOTHIAN ROBERT (1850 - 1928)

On 13 July 1877, a Robert Lothian applied for planning permission for a photographic gallery, incorporating a chemical room, studio and waiting room, at the corner of Castle Bank and Weaver's Bank. The gallery was to be of wood with no drainage or water supply. That planning permission was granted is confirmed by the existence of a *carte de visite*, which is worded 'from the photographic studio of Robt Lothian, Castle Bank, Carlisle'.¹ In 1911, Robert Lothian, an Edinburgh born photographer, was living at 19 South John Street, Carlisle, with his wife Jane. There is a photograph

of Drumburgh School taken by Lothian and Co, at the South John Street address. Robert Lothian died, at 19 South John Street, on 8 October 1928, leaving effects of £405.

Apart from the above there is no record of a Robert Lothian, photographer in Carlisle, which, bearing in mind the disparity between the two dates, begs the question, were the two Roberts one and the same person? It is known that there were two photographers named Robert Lothian active in Scotland during this period, one, born c1848, the uncle of the other, born c1866. The younger Robert's father, Adam and his brother in law, Duncan Davidson, were also studio photographers. Both these Robert's were born in Fife, whereas the Robert who operated in Carlisle in 1911 was described in the census of that year as being born in Edinburgh. It is, therefore, more likely that he was the Robert Lothian, born 3 May 1850, son of Peter, a gardener, and Margaret, née Lockie, of 2 Darnley Buildings, Edinburgh, and brother of Peter Lothian, an established Edinburgh photographer, who emigrated to America and died, in New York, on 24 March 1883, aged 41.² From the foregoing, it seems likely that the Robert who was in Carlisle in 1911 was the son of Peter and Margaret. However, questions remain as to the identity of the Robert Lothian who was in Carlisle in 1877.

MELVIN, ROBERT

Robert Melvin is included under photographers, at 119 Botchergate, in *Kelly's Directory of Cumberland and Westmorland, 1873*. This is the only known record of him or his activities as a photographer. Two 1869 directories have a **J. Stout** or **Stoud** listed as a photographer at the same address.

MIDGET PHOTO Co.

In *Beaty's Carlisle directory, 1907-08*, the Midget Photo Co. is listed at Lowther Arcade. There is no other record of their activities. However, **Robert Beavan** was operating out of the same address in 1905 and **J. Noble** was at 7 Lowther Arcade in 1910.

MONK JOSEPH (1852 – 1932)

STUDIO DETAILS

C1885 – c1924 – Viaduct Studio, Charlotte Street, Carlisle

BIOGRAPHY

Joseph Monk, the youngest son of William, a gardener, and Mary, was born in Reigate and christened there on 27 June 1852.¹ In 1871, he was living at 63 Newman Street, Cavendish Square, London and working as a photographic printer. Towards the end of 1871 he married Emily Wren and by 1881 he, by then a photographer's assistant, Emily and their seven children were living in Lewisham, Surrey. According to his obituary he came to Carlisle in the early 1880s to open a branch for a London firm of photographers.² This firm was possibly **A and G Taylor**, a large photographic business, which over the years opened branches in most cities and large towns in the United Kingdom as well as abroad. They are first recorded in Carlisle in a 1882 directory.³ Joseph's arrival in Carlisle at about that time is confirmed by the 1891 census, which not only describes Joseph as 'photographer (own account)', but gives the birth place of his two youngest children Alfred, aged eight, and Frederick, aged four, as Carlisle. In 1885, he obtained planning permission for the Viaduct Studio and continued to operate from there until his retirement.⁴ In 1891, he was living at 4 Devonshire Walk, Rickergate, but later lived at 29 and then 45 Sheffield Street, both close to his studio. In about 1913, he moved to live with his daughter, Maud Hodgson and her family, at 17 Mayson Street, Currock and it was there that he died. In addition to his professional duties Joseph was an active Liberal in politics, having been at one time Chairman of the Directors of the Carlisle Liberal Club. He was also a prominent Freemason, being a member of the Union Lodge, and an 'enthusiastic' fell walker.⁵ He died on 31 March 1932, aged 79, administration was granted to his son Alfred Edward Monk, watchmaker and jeweller; his effects were c£166.

A number of photographs by him survive.

MORRISON, JOHN (?1823 -)

STUDIO DETAILS

C1854 – 1858 – Morrison's Photographic Gallery, Mechanics Institution, Fisher Street.

BIOGRAPHY

John Morrison was, probably, the John Morrison, son of James Morrison, excise officer, Long Furnace, and Mary née Colquhoun, who was baptised in the parish of Muckairn, Argyll, on 15 October 1823.¹ On 15 July 1849, by which time he was in Carlisle, he married Jane Carrey, daughter of James Carrey, sea captain, at a Presbyterian Church, near Larne, Ireland. His occupation was given as teacher and his fathers name and occupation were given as James Morrison, excise officer.² On 4 December 1849, John Morrison was appointed Secretary and Librarian of the Mechanics Institute in Carlisle, commencing on 1 January 1850. In 1850, he was also advertising his services as a teacher.³ In 1851, John, schoolmaster and secretary to the Mechanics Institute, and Jane were living at 23 John Street, Botchergate, together with her sister and a house servant. It was in that year that the Mechanics Institute moved from Lowther Street to Fisher Street. In September 1854 he was advertising that he was teaching Latin there.

On 2 February 1855, he placed an advertisement in the *Carlisle Journal* intimating that 'Mr Morrison's Photographic Rooms, Mechanics Institute, Fisher Street will in future be open only on Monday, Wednesday, Friday and Saturday'. The use of the phrase 'in future' suggests that he was already in business prior to that date. In the early months of 1858, the Institute put on a photographic exhibition, which included two photographs by John Morrison, one of the President and the other a view of Wetheral, neither of which is known to have survived. At a meeting of Institute, in May 1858, fully reported in the local press, another local photographer, **Frederick Bannister**, complained that whilst his offer to take a photograph for the exhibition had been turned down the Institute had allowed Mr Morrison to exhibit his views. The implication was that Morrison, as Secretary of the Institute, had been given special treatment; this was refuted by the Chairman and other members of the committee.⁴

Mrs Morrison died on the 14 September 1858, aged 39, and as a tribute to her service the members of the Institute erected a monument to her in Carlisle Cemetery, which included the words ‘... in memory of Jane, wife of John Morrison, Secretary, who by her kind and amiable disposition endeared herself to all who had the pleasure of her acquaintance...’. John Morrison resigned as Secretary of the Institute later that month.⁵ His whereabouts after that are unclear, although he may have been the John Morrison, widower, teacher of classics and mathematics, who, in 1861, was a boarder at the home Helen Gillam and her son Robert, at Auldbar Cottage, Aberlemno, Forfarshire. No family relationship between John Morrison and Helen Gillan has been established, although, Helen’s son Joseph was a studio photographer in Brechin for many years.⁶

John Morrison’s time as a studio photographer may have been brief, but he was the first studio photographer to appear in a local directory when he featured in *Kelly’s Directory of Cumberland and Westmorland, 1855*.

MUNDELL, JAMES HAMILTON (1814 – 1880)

STUDIO DETAILS

1866 – after 1871 – The Caledonian Photographic Company, Denton Street, Carlisle,

Dates not known – J. Mundell, artist, Carlisle and Silloth.

BIOGRAPHY

James Mundell was born on 14 March 1814 and baptised at Kirkbean, Kirkcudbright on 19 March. He was the son of Andrew, a blacksmith, and Mary née Hamilton. He married Jane Hartness at Cockermouth in 1845 and in 1851, James was employed as a national school master and he and Mary were living at Eaglesfield Street, Cockermouth, with their three children and a house servant. In 1861, the family were in Thursby, by which time he was a grocer and provision dealer.

On 21 April 1866, **Matthew Fisher** placed an advertisement in the *Carlisle Examiner* intimating that he was retiring from the profession and announcing that his best negatives had now been handed over to the Caledonian Photographic Company, Denton Street, whose company manager, James Mundell, had for some years been Fisher’s principal operator. *Cartes de Visite* were available at 5s per dozen and the

studio was open from 9 a.m. to dusk. In 1868, James was still describing himself as manager of the Caledonian Photographic Company.¹ Early in 1875, as a consequence of severe weather conditions, 'Mr Mundell's photographic studio [in Silloth], a wooden erection situated on the Green, was completely levelled with the ground part being found at Alma Terrace and some as far as the Sea Cote Lighthouse.' It seems likely that he had been active in Silloth as early as 1867, because a number of photographs taken by him in Silloth, but with his Carlisle address survive. His connections with Silloth must have been strong because one of his daughters, Jane, married at Chirst Church, Silloth on 11 October 1877.² James Mundell died, on 2 June 1880, at Myddleton Street, Carlisle. In his will, in which he was described as an artist – a term often used by photographers at that time- he left his estate to his five surviving children. His personal estate was under £100.

A number of his photographs of churches around Carlisle and one of Causewayhead Church, near Silloth, feature in the Waldegrave album.

MURRAY, RICHARD WILSON (1834 – 1898)

STUDIO DETAILS

After 1871 – before 1881 – 15 West Tower Street

Before 1881 – 1898 – 11 Close Street (at least two different forms of wording)

BIOGRAPHY

Richard was baptised at St Mary's Church, Carlisle, on 4 May 1834. He was the son of James, a self employed tailor, and Agnes.¹ In 1841, the family were living in Kings Arms Lane, but by 1851, they had moved the short distance to Union Court. Richard served his apprenticeship, probably, with his father and after his father's early death he took over the business. Towards the end of 1870 Richard married, Burnley born, Agnes Bell and they set up home at 15 West Tower Street. Some time between 1871 and 1881 Richard and Agnes, and their children James and Leah, moved to 11 Close Street, where he was to live until his death in 1898. Not only had they moved home, but by 1881, he was an artist, landscape painter. In 1882, he appeared in a directory for the first time under the heading artist, described as artist and portrait painter², and in *Bulmer's Directory of Cumberland, 1884* under the heading photographer, but

described as photo painter. The first clear evidence of his activities as a photographer is in the 1891 census, where his occupation is given as portrait painter and photographer. However, as a carte de visite bearing his name and with the address of 15 West Tower Street, exists, it is likely that he was a professional photographer prior to 1881.

Richard Murray of 11 Close Street, photographer and artist, died on the 2 December 1898, leaving effects of just over £240, probate was granted to his son James Murray, baker.

A number of photographs by Richard survive, including five photographs of Burgh by Sands³ and Cartes de Visite portraits bearing the inscriptions 'Portrait by R. Murray, Close Street, Carlisle and 'R. Murray, portrait painter and photographer, 11 Close Street, London Road, Carlisle.' The use of the words landscape and portrait painter suggests that he was also an artist.

MUSE BROTHERS

MUSE, JOHN GILL (1866 – 1928?) and MUSE, HARRY TAYLOR (1874 – 1900)

STUDIO DETAILS

C1895 – 1898 - 5 English Street

BIOGRAPHY

John and Harry were two of the sons of Thomas, a book publisher's agent, and Mary. They were both born in Kendal. Some time between 1881 and 1891 the family moved to Carlisle. John started out working as an apprentice grocer, but by 1891, he was working as a 'collector for photos' and was in lodgings in Newcastle upon Tyne. It is probable that he was the Muse in the studio of **Johnstone** and Muse. The earliest reference to Muse Brothers, as photographers, was a decision by Carlisle City Council, in 1895/96, to turn down their application for permission to erect a sign in front of their English Street premises.¹ In the spring of 1898, John Gill Muse (formerly of Muse Brothers, Carlisle), was advertising the opening of the Allan Bank studio at Larbert, Stirlingshire. In October 1908, he moved to New Zealand, via Australia, but was back in Scotland by 1911, where he was the owner of a photographic studio in Alford, Aberdeenshire; later moving to Cowdenbeath. He may also have been the

John G. Muse who had studios at Northwich and Blyth and possibly the John G. Muse whose death, at the age of 62, was registered at St Pancras, London, in the spring of 1928.

Harry Muse was born in Kendal in November 1874. In 1891, he was living at the home of his brother, Thomas, a post office clerk, at 9 Eden Street, Stanwix, and working as a photographer's assistant and four years later, he married Emma Graham at Lancaster.² He died of typhoid fever, at 9 Eden Terrace, Stanwix, on 17 July 1900, at the age of 25³ and on 5 September of that year, 'the working plant, utensils, stock etc., of the Late Harry Muse, photographer and artist', was auctioned by Robert Dalton.⁴

Away from photography, Harry studied drawing at the Carlisle School of Art. He was also an entertainer; for example, he impersonated Jimmy Dyer, a local Carlisle celebrity, at a bicycle parade in November 1897 and in November 1898, he was providing entertainment in Stenhousemuir, where he was described as a 'lightning cartoonist and comedian' giving 'rapid delineations of celebrities and public characters in black and white.'⁵ John and his brother Thomas were members of the Carlisle Socialist Party.⁶

Two cabinet portraits by Muse Bros, 5 English Street, Carlisle, and one by Johnston and Muse, Melbourne Road, Carlisle, are in private hands.

NAYSMITH, STEPHEN (1872 - 1962)

STUDIO DETAILS

1902-1906 - 13 Thirlmere Street

C1907 – 16 Devonshire Street

C1909 – c1914 – 57 English Street, described as City Chambers in a 1910 directory

BIOGRAPHY

Stephen Naysmith was born in Carlisle, on 13 November 1872, the son of John, a railway porter. In 1881 the family were living at 23 Dale Street, Caldewgate. John died later that year leaving a widow, Barbara, and eight children aged between four and 24. By 1881, the family had moved to 8 Norfolk Street, by which time Stephen was working as a photographer's assistant. Ten years later, the family was still living

at the same address and Stephen was working as a photographer. He married Elizabeth Wilson later that year and they set up home at 13 Thirlmere Street. The first reference to his activities as a photographer, other than in a census, is in *Beaty's Directory of Carlisle, 1902-1903*. By the time of *Beaty's directory of Carlisle, 1907-1908*, he was living at Goodwin House, 92 Blackwell Road, with Elizabeth, their two children Pattie and Marie and his mother; his business address was given as 16 Devonshire Street; a property owned by **Ryan and Company**, pianoforte dealers, who also advertised as photographers. That Stephen was a photographer for Ryan and Company is confirmed by the existence of a photograph, of the late Wilfred Lawson, 2nd Bart., described as 'by Stephen Naysmith for Thomas Ryan, photogravure postcard print, circa 1906'.¹ The date given is commensurate with the information given in the 1907-08 directory, referred to above. By 1909, however, he appears to have been in business on his own account because, on 24 August of that year, he submitted a whole plate photograph of Carlisle United AFC, with the address City Studio, English Street, for copyright. Sometime after 1914, the family moved to Manchester, where Stephen continued to work as a photographer. The family may well have been Methodists, because both his wife and mother were buried at Cheetham Hill, Wesleyan Cemetery, Manchester. In 1939, when he and his daughters were living at 54 St Mary's Road, Manchester, his occupation was given as 'photographer retired'. He died in Manchester in 1962.

NELSON, HORATIO (FL1874)

On 10 July 1874, a Mr Nelson placed an advertisement in a local newspaper, offering miniatures on ivory and porcelain at his studio 21 Spencer Street and describing himself as late of 86 Regent Street.¹ Similar advertisements appeared in subsequent weeks. He was the Horatio Nelson, who had photographic studios in Westbourne Grove, London, from 1863 to 1865 and 86 Regent Street, from 1865 to 1872.²

NICHOLSON, ROBERT BEATTIE (1864 – 1937)

Robert was born in 1864, the son of John, a general dealer, and Mary Nicholson. In November 1862, Nicholson and Sons, 40 Annetwell Street, were advertising as a

general furnishing establishment, glass and china etc. By 1869, the business was then under the name of Nicholson and Cartner and they were in business in East Tower Street, where they were to remain for many years.¹ In 1900, Robert married Jeannie Isobel Johnstone. Nicholson and Cartner were to become the most prolific publishers of postcards in Carlisle, from about 1904. Indeed, the obituary of Robert in the *Carlisle Journal*, dated 26 October 1937, is headed 'Picture Postcard Pioneer'. Whilst he never considered himself as more than an amateur photographer it was clearly a major hobby, as evidenced by the following extract from his obituary in the *Cumberland News*, dated 30 October 1937: 'He was keenly interested in photography, having begun to study as a young man. His postcards of places of interest, particularly Gretna Green, became widely known. He also took up cinematograph photography in its early days and made reels of interesting occasions that took place in the city'. Many examples of Nicholson and Cartner's postcards are in circulation today. The postcards were published under the following names: 'Nicholson and Cartner', N&C series, and 'Lochinvar series N&C' or variations of the same.

Robert, who died, suddenly, on 25 October 1937, left a widow and two children, Howard and Doreen. His obituary identified other interests as cycling and cricket.

NOBLE, JOHN HERBERT (1888 – 1955)

STUDIO DETAILS

C1910 – 1911 – 7 Lowther Arcade

BIOGRAPHY

John Herbert Noble was baptised, at St Mary's Church, Carlisle, on 25 March 1888. He was the son of William, a luggage clerk and Jane Noble.¹ In 1891, the family were living at 10 Dacre Street, but ten years later they were at 43 Alexander Street. John's career as a photographer appears to have been short lived. The only evidence of his activities in that capacity is one Directory entry¹, the 1911 census where his occupation is given as a 'photographer on own account' and at the time of his enlistment in the Cumberland and Westmorland Yeomanry, in January 1911, when he gave his occupation as 'photographer own account'. He was discharged from the

army, with the rank of sergeant, on the 21 January 1916, after five years of service, which included several months in France. He was probably the John Herbert Noble of 180 Warwick Road, Carlisle, who died on 25 June 1955, at the City General Hospital, Carlisle, leaving effects of approximately £300. Nothing has been discovered about his life in the years between 1916 and 1955.

NORTHERN PHOTOGRAPHIC COMPANY LIMITED (f1906 – 1909)

Directories, of 1906 and 1907/08, give the company's address as 18 Bank Street.¹

A winding up order placed on the Company was issued on 18 July 1909 and they had moved from Bank Street by February 1910.² The company also had a studio at 33 Station Road, Workington, the entire photographic stock etc., of which was sold by auction on 2 February 1910. The reason for the sale was given as 'under distress for rent'.³ Information on the reverse of a carte de visite in private hands, shows that the company also had branches at Sunderland, Middlesbrough, Consett, Blyth and Ashington and that it was owned by J. Dorman and W.J. Stocks.

OSTELL, JOHN (1802 – 1869)

STUDIO DETAILS

1858 – 1860 – 80 Castle Street

1860 – c1866 – Corporation Road

BIOGRAPHY

John Ostle was born at Moorhouse, near Carlisle, on 8 May 1802, the son of Quakers Jonathan and Elizabeth (Betsey) Ostle. On 18 October 1825, he married Margaret Strong¹. By 1841, they were living in Water Street, Carlisle; his occupation being entered in the census as painter. Margaret died in the House of Recovery, Carlisle, on 30 September 1846.² On 22 May of the following year he married Elizabeth Foster at St Cuthbert's Church, Carlisle.³ By 1851, he, still a painter and glazier, Elizabeth and their son William were living at 8 Annetwell Street, Carlisle. It was not until 1858, by which time he was 56 years old, that John, one of the first studio photographers in Carlisle, embarked on a photographic career. In the *Carlisle Examiner* of 22 June of that year, he advertised his photographic rooms at 80 Castle Street. In 1860, he

purchased a recently built house at 21 Corporation Road and continued his photographic business from there.⁴ Elizabeth died towards the end of 1864 and on 23 December of that year, he advertised in a local newspaper that he 'wanted a middle aged woman as a housekeeper to a single gentleman without family'.⁵ In the autumn of 1865, he married Sarah Carruthers. At the time of his death, in London, on 31 July 1869, John Ostell, photographer, was described in a Carlisle newspaper as 'late of this city'.⁶

On 7 June 1859, John wrote to the editor of the *Photographic Journal* outlining a process for producing finished photographs on leather. Despite his enthusiasm, the use of leather for the finished photograph never became a commercially viable alternative to paper.⁷ At least one photograph by John Ostle, with the address 80 Corporation Road, survives.

PARK, WILLIAM MASON (1861 – 1947)

STUDIO DETAILS

Mid to late 1880s – 43 Bank Street

BIOGRAPHY

William Mason Park was born in Carlisle in 1861, the son of John Ostle Park, a biscuit maker, and Catherine. In 1881, the family were living in Denton Street and William's occupation was entered in the census as artist (painter). In 1886, he received a second prize for 'shaded models' at the Carlisle College of Art. On 4 December 1888, he married Alice Simpson at Crosthwaite, Keswick.¹ By 1891, they were in Edinburgh; in 1901, he was lodging in Glasgow and in 1911, he and his family were living at Monte Video, 542 Erskine Vale, Hampstead Garden Suburb. In all three of the above censuses he is described as photographer (worker). Alice died at 1929 and William on 19 February 1947, both in the registration district of Wycombe. William, who was living at Chapel House, Parkfields, Princes Risborough, Buckinghamshire, at the time of his death, left effects of just over £900.

The only evidence to show that he was in business as a photographer in Carlisle is two cabinet portraits, which contain the words: 'W. Mason Park, 43 Bank Street, Carlisle.'

PETTITT ALFRED (1820 – 1880)**STUDIO DETAILS**

1862 – 1863 – 5 English Street [**Thurnam's**].

BIOGRAPHY

For a biography and full studio details see under **Keswick**.

PLENDERLEITH, JAMES ANDREW (1859 – 1927)**STUDIO DETAILS**

C1910 – High Street

BIOGRAPHY

James Andrew Plenderleith was born in Longtown in 1859. He was the son of Andrew, variously described as bookseller, bird stuffer and grocer, and Isabella, a dressmaker. James, who was employed as a grocer, never married and lived throughout his life in the family home in Graham Street, Longtown. Although there is no mention in any census of his activities as a photographer, the evidence shows otherwise, for example: the Cumbria Archives, Carlisle, holds two cabinet photographs by J. A. Plenderleith, Longtown; one featuring a boy playing a violin alongside his father and sister.

PLOWMAN, WILLIAM (1871 – 1946)**STUDIO DETAILS**

1910 -1911 - Joslin and Plowman, 18 Bank Street, Carlisle

Dates not known – Plowman and Johnston, Carlisle and Byker

BIOGRAPHY

William Smith Plowman was born on 4 October 1871 and his brother, George Frederick, five years later. They were both born in Hull, two of a number of children of George, a salesman for a corn merchant, and Sarah Ann. By 1901, George junior had moved to Carlisle where working as a lithographic printer and boarding at the home of Mary Brough, 6 Howe Street. In the meantime William, who had started out as a timber merchant's apprentice, was by 1901, lodging at 186 St Mary's Road,

Sheffield and working as a photographer. George married Ellen Buckley at Carlisle and William married Alice Lomax, in Leeds, both in early 1902. In 1911, George, still working as a lithographic printer, was living in 48 Montreal Street, Carlisle, whilst William, a photographer, on his own account, was living, at 61 Wolsley Road, Byker, with Alice and their daughter Muriel. George died, on 9 June 1935, and was buried in Carlisle Cemetery. Meanwhile, in 1939, William and Alice were living at 176 Finkle Street, Haltemprice, near Hull. He died in Howden, Yorkshire in 1946, aged 74.

There is no evidence of William having lived in Carlisle, however, the existence of postcard bearing the names of Plowman and Johnston, Carlisle and Byker establishes that it was William who was in partnership with Johnston and for that reason it is most likely that he was the Plowman of Joslin and Plowman. William continued in business at Byker, for some time, before returning to Hull in his later life.

PORTHOUSE, ROBERT DAVIDSON (1866 – 1945) and PORTHOUSE, MARTHA (1863 – 1906)

STUDIO DETAILS

1904 – Robert Davidson Porthouse - Goodwin Terrace

1905 – 1906 – Mrs Martha Porthouse , 43 Bank Street

1906 – to at least 1913 – Robert Davidson Porthouse

BIOGRAPHY

Robert Davidson Porthouse was baptized at Wigton Parish Church, on 4 February 1866, the son of David, a self employed tailor, and Elizabeth [Betsy].¹ In 1884, Robert married Martha Richardson, also at Wigton. By 1891, he was a manager in the wine and spirit trade and he Martha and four children were in Carlisle, living at 62 Westmorland Street, Caldewgate. Sometime between 1901, when the family were living at 16 Scotland Road, Stanwix, and 1904 Robert turned his hand to photography, Martha died in the summer of 1906 and Robert remarried in the following year. He died towards the end of 1945.

The earliest reference, to either Robert or Martha's involvement as studio photographers, appears in the Carlisle City Housing Committee minutes, of 19 August 1904, ordering him to remove a portable studio, which he had erected at 2

Goodwin Terrace, off Blackwell Road.² This reference ties in with the registration details of a half plate photograph of the White Ox Inn, Blackwell, on 5 May 1904, of which Robert Davidson Porthouse, 1 Goodwin Terrace, was listed as both the copyright owner and author. On 14 October of the same year plans for a studio in London Road were approved.³ In directories of 1905-06 and 1906, Mrs Martha Porthouse was included under photographers with an address of 41 and 43 Bank Street. Robert's name also appeared in directories at the above address, either as Robert Davidson Porthouse or Robert Davidson Porthouse and Company.⁴ In 1911, Robert and his fifteen year old son Bernard, were living at 43 Bank Street, Robert's occupation, in the census of that year, was entered as 'photographer (own account)' and Bernard's as 'photographer (worker)', possibly working for his father. The final evidence of Robert's involvement as a studio photographer was in *Beaty's directory of Carlisle, 1913-14*, with a studio at 29 Colville Street. **Alfred Joslin**, meanwhile, was listed at 43 Bank Street in the same directory. He was, probably, the Robert Porthouse who died in Carlisle towards the end of 1945. It is not known if Martha was a professional photographer, or if the business was just in her name. In addition to the half plate photograph referred to above, there is a photograph of Bowness Church by R.D. Porthouse, 41 and 43 Bank Street, Carlisle.

RAE, JAMES (1825 -1890)

STUDIO DETAILS

C1856 – c1858 – Norman's Place, Stanwix

BIOGRAPHY

James Rae was born at Holywood, near Dumfries, on 17 July 1825. He worked for some time as policeman on the Caledonian railway, which may have been the reason why he came to Carlisle.¹ The only known references to his time in Carlisle, are the birth of his daughter Rachel, in the early months of 1856, and an entry in *Hudson Scott's Directory of Carlisle, 1858*. By July 4 1860, he was back in Dumfries, advertising in the *Dumfries and Galloway Standard* that 'James Rae, photographic artist... has removed his salon from Church Crescent to the foot of Queen Street. In c1880 he moved to Jersey, where he died on 23 February 1890. He was a prolific and

successful photographer, who, ever the businessman, opened a billiard hall in Dumfries in 1868.² No photographs bearing his Carlisle address have come to the attention of the writer.

RIDLEY, JOHN

Other than a carte de visite, bearing the name John Ridley and the address, Fisher Street, Carlisle, nothing is known about him.

ROMNEY STUDIO (FLC1910 – C1938)

STUDIO DETAILS

C1910 – c1914 – 18 Bank Street, Carlisle

C1914 – c1938 34A King Street, Whitehaven

BIOGRAPHY

Other than the inclusion of a photograph, by Romney Studio, 18 Bank Street, Carlisle, in a George V coronation souvenir brochure, nothing is known about this photographic studio.

RYAN AND CO (fl c1892 – c1908)

BIOGRAPHY

In 1884, Thomas Ryan owned a piano warehouse, picture dealing and gilding business at 28 Bank Street, Carlisle.¹ In about 1891, the business, now under the name of Ryan and Company, moved to 16 Devonshire Street, next door to, and in direct competition with, **Benjamin Scott and Son**, who owned a furniture warehouse at 18 Devonshire Street, and were photographers and gilders at 20 and 22 Devonshire Street. It would appear that, initially, Thomas let the studio to individual photographers, because, in July 1893, **Horace William Smith**, describing himself as 'late principal artist with Messrs B. Scott and Son', advertised his services as an artist photographer at 16 Devonshire Street, Carlisle and identified the entrance to his studio as 'by Messrs Ryan and Co's music saloons.' Some time between 1894, when Horace Smith was still at 16 Devonshire Street, and 1901, when Ryan and Co. were listed in a directory as 'piano dealers and photographers', the Ryan family probably

employed a photographer to run the photography side of the business.² If so the photographer was likely to have been **Stephen Naysmith**, who, in a photograph held by the National Archives, is identified as having worked for Ryan and Co. There is no evidence of any photographic activity on the premises after c1908, when Stephen Naysmith set up in business elsewhere. In February 1903, Ryan and Co were paid £18 6s 0d by the City Finance Committee for photographs of the Geltsdale Water Scheme.³

SCOTT, BENJAMIN (c1822 – 1898) and SCOTT, JOHN BLAIN F.R.P.S. (1846 – 1902)

STUDIO DETAILS

Benjamin Scott

C1855 – 1862 – Tait Street

1862 – 1864 – Cecil Street

1864 – 1868/9 – Devonshire Street

Benjamin Scott and Son

1868/9 – c1921 – Devonshire Street

1870 -1871 – 11 English Street

1870 -1873 – 32 English Street (probably still under the name of **George Bell**)

BIOGRAPHY

Benjamin Scott was baptised at Wigton parish church, on 31 July 1822, the son of John Scott, brewer, and his wife Ann.¹ He and his namesake, and near contemporary, Benjamin Scott (1841-1927), later Sir Benjamin, of Hudson Scott printers, were distantly related, both being descended from John Scott, yeoman farmer of Low Brownrigg, Caldbeck. Benjamin served his apprenticeship as a block cutter in the drawing and engraving department of Hallilley and Company's calico printers, Wigton. On 12 March 1844, he married Jane Blain at Wigton. When Hallilleys were declared bankrupt, in 1847, he was compelled to look for work. 'For a time he was a commercial traveller for a drapery house, but later worked in the drawing office of a Lancashire firm of manufacturers.'² By 1851, he was working as a shop man and living, with Jane and his son John Blain, in Murrell Hill, Carlisle.

On 23 June 1854, Benjamin Scott placed an advertisement in the *Carlisle Journal* offering his services as 'portrait painter, Tait Street, Carlisle'. On 6 April 1855, he

placed a similar advertisement but with the added words 'photographic artist'. The *Carlisle Journal*, dated 6 April 1855, also included an article praising his artistic talents and referring to his photographic portraits, 'which are taken on glass by the usual photographic process, and afterwards delicately tinted with water colours'. In 1861, Benjamin was still living in Tait Street with the family and a servant, which suggests a level of affluence. Little of his work during those early years in Tait Street has survived; however, a photograph of the King's Arms Inn in English Street, Carlisle, taken by him in 1857, does survive, and another of the hustings outside the Old Town Hall, Carlisle, for Palmerston's general election in April 1857, possibly taken on the same day, has been attributed to him. They are believed to be the earliest surviving outdoor photographs taken in Carlisle. Whilst pursuing his business as a photographic artist, Scott also continued to work as a portrait painter.

In May 1862, Benjamin moved to new premises at 19 Cecil Street, where he commenced taking carte de visite photographs.³ Within two years of his move to Cecil Street, Benjamin was preparing to move again to larger and more central premises. On 15 January 1864, the Carlisle Health Committee approved plans for a new shop and photographic studio in Devonshire Street, between Lowther Street and English Street in the heart of the city, which opened on 12 October of that year.⁴ Scott's advertisements from that time demonstrate the wide range of style and size on offer, from 'photographic miniatures, in oil, water colours and light shades. Opaline portraits.... Diamond cameo portraits [and] views of mansions, groups etc'. The author of the local jottings in *The Carlisle Journal*, dated 27 February 1866, reporting on a visit to Benjamin Scott's studio, not only commented on 'a series of coloured photographs he has taken of Mr Newsome's circus troupe' but enthused 'that as specimens of artistic photography they may rank with the productions of the leading studios in the kingdom'. Among other photographs known to have been taken at that time was a portrait of the mayor of Carlisle, Robert Creighton.

By April 1869, when he re-opened his studio following 'extensive additions and improvements, Benjamin had entered into partnership with his elder son, John Blain Scott.⁵ The introduction of John Blain into the business heralded a further period of expansion. In August 1870, the Scotts purchased the studio of **John Kidd**, which was within the premises of Thurnam, the printers and booksellers, of 11 English Street,

Carlisle and in November 1870, they 'purchased from **George Bell**, the goodwill, entire stock of negatives and apparatus of the City Portrait Rooms, 32 English Street.'⁶ The two studios in English Street do not seem to have remained in their ownership for long, the last reference to number 11 was an advertisement in the *Carlisle Journal*, dated 1 September 1871, and to number 32 an advertisement in the *Carlisle Patriot*, dated 31 January 1873. In 1872, they opened new premises next door to their Devonshire Street studio as a 'pianoforte and music warehouse'.⁷

It would appear that, from early in the partnership, John Blain, who was born in Wigton in 1846, was entrusted by his father with some of the more important commissions that came into the studio. On 14 June 1871, John Blain married Emma youngest daughter of George Davison of North Shields at Christ Church, North Shields. Soon afterwards he visited Naworth to photograph the Marquis and Marchioness of Lorne, who were staying overnight on route to Inverary. This was to be the first of a number of commissions to take photographs of the Howard family and their guests, including Edward Burne-Jones (1833-1898), the Pre-Raphaelite artist. Among other sitters photographed by the studio about that time were Alfred Tennyson and the archbishop of York.⁸ Meanwhile, John Blain's portfolio of sitters over the years included the duke of Cambridge at Appleby Castle, the Princess Victoria of Wales at Edenhall, William Ewart Gladstone, Lord Hershell and, the Speaker of the House of Commons, William Gully, MP for Carlisle from 1886 to 1905. By 1888, the duke of Buccleuch, the archbishop of Canterbury, the duke of Devonshire, the countess of Gainsborough, the earl and countess of Lonsdale, the earl of Dalkeith, Lord Brougham and Vaux and the bishops of Carlisle, Exeter, Ely and Winchester, had been added to the list. The company was also commissioned to take the official photographs of a number of mayors of Carlisle. The National Archives holds a number of photographs submitted by John Blain Scott for copyright.

In the 1880s, John Blain turned his attention to exhibition photography, including exhibiting regularly at the annual exhibitions of the Royal Photographic Society of Great Britain. Although he never won any medals one of his entries in the 1894 exhibition, a photograph of 'Miss Lilian Sayer, of London' was reproduced in, and highly praised by, the society magazine, the *Sketch*.⁹ He was elected as a member of the Photographic Society of Great Britain in 1883, and in 1895, he was admitted to

fellowship of the society.¹⁰ The Scotts also exhibited at national and international exhibitions winning awards at exhibitions in Edinburgh, Paris and London.¹¹

Throughout the years that the Scotts were producing exhibition quality photographs, the bread and butter work of the studio continued apace. This is evidenced by the sheer volume of surviving *cartes de visite*, cabinet cards and other photographs bearing the name of the business, although its longevity, compared with other local studios, would have had a bearing on this. They were also in the forefront of new developments in photography.

Benjamin died on 11 January 1898, having handed over the business, which included a substantial music dealership, to John Blain on 1 January 1896.¹² John Blain did not survive his father for long, dying, at his residence 22 Chatsworth Square, Carlisle, on 8 April 1902. In the obituary notices in the two local newspapers Benjamin's artistic ability was highlighted, although he was described as having 'established a reputation as one of the best photographers in the North of England.' Meanwhile, in John Blain's obituary the emphasis was very much on his photographic achievements including highlighting prizes gained in first-class exhibitions.¹³ After John Blain's death the music side of the business was taken over by his brother Benjamin, but it seems likely that the photographic side continued under the ownership of John Blain's widow Emma. The final reference to the photographic business was in a 1921 directory, which was about the time that **Alfred Joslin** took over the studio.¹⁴

Among photographers known to have been employed by the business were **Thomas Story**, **Horace William Smith**, from c1890-1893, Gilbert Bowley, in the early 1900s, and William Percy Luck from c1910-1921. Gilbert, who was the son of **Herbert Bowley**, later moved to Tunbridge Wells where he ran a photographic studio for a number of years. George Davidson Reid, the nephew of John Blain's wife Emma, who became well known later in his life for his photographs of street scenes in London during the 1920s and 1930s, worked briefly with John Blain at the end of the nineteenth century and he may have continued in the business after John Blain died, because he was still in Carlisle in 1901. In February 1898, he and John Blain applied for a patent for a photographic diagonal roller.¹⁵

SMITH, HENRY (c1866 - ?)

Henry Smith married Mary Graham at Carlisle, in the spring of 1890. In 1901, they were living at 16 Harraby Green Road with their children Ethel, aged nine, who was born in Carlisle, Lillian, aged seven, who was born in Montreal and Doris, aged four, who was born in Batley. In the census from which this information is taken, Henry's occupation was entered as 'photographer (own account, at home)'. In *Beaty's Directory of Carlisle, 1902-1903*, his home details were given as 'camera maker, 16 Harraby Green Road, and in the business section, under Photographic Apparatus Dealers as 'Smith Henry, Raven Nook, cameras for hire and supplied on hire purchase.

SMITH, HORACE WILLIAM (1870 - 1958)

STUDIO DETAILS

1893 – c1894 – 16 Devonshire Street

C1900 – after 1911 – 42 Cumberland Street.

BIOGRAPHY

Horace William Smith was born in c1870, the son of Horace William, chaplain at the Edinburgh city workhouse, and Margaret. By 1890, describing himself as Horace William Smith junior, he was in business as a photographer, operating from the family home at 2 Tay Street, St Cuthbert, Edinburgh and In the same year he entered photographs in the International Electric Exhibition in Edinburgh.¹ On 19 June 1891, he married Margaret McGillivray in Edinburgh. Some time during the same year, he moved to a new business address at 124 St Stephen Street, Edinburgh.² The venture must have been short lived because soon after he was in Carlisle, working as a photographer for **Benjamin Scott and Son**. On 22 July 1893, he was advertising, in the *East Cumberland News*, that he had opened his own studio at 16 Devonshire Street and claiming that he was 'the only first class photographer in Cumberland who does not send any of his work away to be executed and finished'. The prices quoted were Platinotypes, cabinets, 21s per dozen; beautiful enamel photographs, cabinets, 15s per dozen and Carte de Visite, 7s 6d per dozen. How long Horace remained at 16 Devonshire Street has not been established, it is known, however, that, by 1901 and

through to and including 1911, Horace was working as a photographer, on his own account, operating from his home at 42 Cumberland Street. In 1911 he and Margaret and their six children, ranging in age from eighteen to six, were living in a four roomed house. The last directory in which his name was listed under photographers was in the year of the 1911 census.³ Horace was still living at 42 Cumberland Street in 1931, described as a chemist. He died in Carlisle early in 1958. At least one photograph by him, bearing the address 42 Cumberland Street, is known.

STORY, THOMAS (1858 -)

Thomas Story never owned his own photographic studio and therefore his name will not feature on any photographs. He has been included because of an iconic set of photographs that he took from the top of the then 300 foot high Dixon's Chimney, a well known Carlisle landmark, in early April 1887. At that time he was assistant photographer to **Benjamin Scott and Son Ltd.**¹ It is known from census records that by 1881, when he was 22 years old, he was working as a 'photographic artist', probably for the Scotts. He continued to work for the Scotts, as 'principal working assistant' until he became 'professional operator' for **William Gray**, in Denton Holme, in about May 1903.²

Thomas, who was baptised at St Mary's Parish Church, was the eldest child of Joseph, a blacksmith, and Ann. In 1891, he married Jane Hulme and by 1901, they were living, with their three children in Laws Lane. In 1911, Jane, describing herself as married, was living with her two surviving children in a two bed roomed house at 46 Princess Street. Thomas's whereabouts at that time, or subsequently, are not known.

STOUT[D], JOSEPH (fl1869)

Joseph is listed in two 1869 directories as a photographer. One, in which he is identified as Joseph Stout, Botchergate, and the other, as Joseph Stoud, 119 Botchergate.¹

TASSELL, FREDERICK WILLIAM (1864 – 1948)

STUDIO DETAILS

1897 – 1920 Devonshire Chambers, 8 Devonshire Street

1920 – c1948 - 39 Lowther Street

C1905 –c1906 – Eden Street, Silloth

BIOGRAPHY

Frederick William Tassell was born in Brighton, in 1864. He was the son of James and Caroline. In 1871, when James was employed as a repository shopman, the family were living at Hamilton Road, Steyning, Brighton. By 1881, they had moved to 5 York Road, Brighton, by which time James was a photographer, although probably employed, and Frederick was a photographic printer. On 8 February 1885, Frederick married Ellen Louisa Josland at St Anne's Church Soho, London.¹ Six years later, he was working as a photographer and he and Louisa were living at 51 Sherbrooke Road, Fulham. By November 1892, Frederick was in Mansfield, where he was active in theatrical activities, being described, in November 1896, as 'the Mansfield humorist'.² However, by January of 1897, he was in Carlisle, taking part in the entertainment at the St Cuthbert's church, Carlisle, parochial tea party.³ On 2 April 1897, he placed the following advertisement in the *Carlisle Patriot*: "Happy Thought": to celebrate the Diamond Jubilee of our Queen I will be photographed at F.W. Tassell's, who has been patronised by Royalty and all the leading nobility, and opened his studio at the commencement of this eventful year. Work of the highest standard only – Devonshire Chambers, Devonshire Street, Carlisle'.

Frederick had married Gertrude Harrison in Mansfield in 1895 and in 1911, they were living in a ten roomed house at 16 Warwick Square, Carlisle, with their four children Doris Otholine, Frederick Noel, who was killed in action in the Great War, Archibald Ronald, who was to succeed his father in the photography business in 1938, and Winifred Ina. Frederick, who died in a nursing home at 8 Eden Mount, Stanwix, Carlisle, on 10 Oct 1948, left effects of c£7400. He had been an active local politician and prominent freemason.⁴

It is likely that Frederick was learning his trade as a photographer during his years in London and Mansfield and that it was not until he moved to Carlisle that he entered into business on his own account. If so, he soon established himself as one of the

leading photographers in the city. He was entrusted with the official photographs of the mayors of Carlisle and photographed many other leading local dignitaries. He was also given significant business by the City Finance Committee. In c1905, he opened a studio in Eden Street, Silloth, for a short period⁵, after which it was taken over by **Annie Gibb**.

As might be expected of a photographer who was in business for 50 years, there are many of his photographs in circulation. The National Archives hold 47 photographs submitted for copyright by Frederick William Tassell, with the Devonshire Street address, in the period between 1899 to 1912, including a number of the last horse race at the Old Course, Carlisle, on 30 June 1903, and one photograph of the infant son and daughter of the Duke and Duchess of Portland, submitted on 6 June 1893. The owner of that photograph was John Linney trading as the Sherwood Photographic Company, Mansfield, and the author Frederick William Tassell, West Hill Drive, Mansfield. The experience gained in Mansfield must have prepared him well for the future. Gertrude was a photographer's assistant, prior to her marriage, so it may be that they both worked for the same employer.

TAYLOR, A and G (flc1882 – c1903)

STUDIO DETAILS

C1880 – c1903 – 18 Bank Street

A. Lamont(e) was included under photographers, at 18 Bank Street, in Arthur's Directory of Carlisle for 1880, but on 24 July of that year, Lamonte was advertising the opening of 'one of his portrait clubs' in Wigton and describing himself as 'late A&G Taylor photographers to the Queen'. So it may be that he was employed by Taylor's in Carlisle, which would put them in Carlisle by 1880. It may also be that **Joseph Monk** was their senior representative in Carlisle at that time. As early as 1881, they were advertising for agents and canvassers and continued to advertise for them throughout the county during their time in Carlisle. In 1884, Joseph Hendry was their agent in Carlisle. Later, in 1894, Thomas Robson was described as their manager. The last reference to their presence in Carlisle was in a local directory dated 1902/03.¹

BIOGRAPHY

Alan and George Taylor claimed to be ‘the largest photographers in the world’.² They started in business in Cannon Street, London, in about 1864. With regard to their claim to be the largest photographer, the reverse of a carte de visite, bearing the address 18 Bank Street, lists a total of 44 studios: five in London, 35 throughout Britain, including Carlisle, and six in the United States of America. In 1884, Taylors were the subject of a private prosecution for using the Royal Arms without authority, they were quick to remove the arms from their business premises and letter headings and although they were found guilty, they received a token fine only. They failed in an application for a Royal Warrant in 1884, but were successful in 1886.³ The outcome of the court action was that many other studio photographers who had been displaying the Royal Arms, without authority, removed them. Taylors and Brown Barnes and Bell were the only photographers with a studio in Carlisle to hold a Royal Warrant. In 1889 Taylor’s submitted plans for a studio in the roof at 18 Bank Street.⁴

A number of photographs bearing the Carlisle address are known, all of which bear the Royal Coat of Arms. Although, for reasons noted above, this does not necessarily mean that they were taken after 1886.

One anomaly arises as a consequence of the recent discovery of a Carte de Visite with the following details: ‘artist photographer and miniature portrait painter F. Fell, 4 St Leonard’s Gate, Lancaster, also 18 Bank Street, Carlisle’. It is known that Frank Fell had a studio in Lancaster, but there is no other record of him at 18 Bank Street, Carlisle. However, as he is known to have been manager of Taylors’ Kendal office in 1885, it may be that he was also their manager at Carlisle for a time.

THURNAM, C. and SONS (STUDIO ON PREMISES C1862 –C1871)

STUDIO DETAILS

1862 – 1863 – Alfred Pettitt, 5 English Street

C1864 – 1866 – Robert Bescoby Fido, 5 English Street

1866 -1870 – John Kidd, 5/11 English Street

1870 – c1871 – Benjamin Scott and Son, 11 English Street

In about 1866, the property in English Street was re-numbered, this resulted in 5 English Street becoming 11 English Street. The situation is complicated, because at a later date the new 5 English Street also became a photographic studio.

BIOGRAPHY

The business that was to become Charles Thurnam and Sons, printers and stationers, was founded in 1816. From about 1858 onwards, they were advertising the sale of various photographic items including stereoscopes, carte de visite portraits and photographic albums.¹ On 14 November 1862, 'Mr. A. Pettitt (of the gallery of English lake scenes (Keswick)' was advertising, in the *Carlisle Journal*, 'that his new photographic gallery is now open at Thurnam, 5 English Street'. Pettitt continued to advertise in the *Carlisle Journal* until the end of April 1863, however, on 10 September, of that year, Thurnams were announcing the completion of improvements to their new photographic gallery and the appointment of a 'first class artist'. This artist may have been **Robert Bescoby Fido**, who was certainly in residence in January 1865 and continued there to early 1866.² He was succeeded by **John Kidd**, in November 1866. Sometime between November 1866 and March 1868, the street re-numbering, referred to above, took place and Thurnam's premises became 11 English Street. In August 1870, **Benjamin Scott and Son** purchased Kidd's business and continued to operate out of Thurnam's premises until at least June 1871.³

Full biographies of the named photographers are included under their own names.

VERO, CLIFFORD SMITHSON (1887 – 1943)

STUDIO DETAILS

C1907 – 1916 – Eaglesfield Abbey Studio, 50 Castle Street

BIOGRAPHY

Clifford Smithson Vero was born in Keighley, on 10 November 1887, the only child of William and Clara. Some time between then and 1901, the family moved to 50 Colville Street, Carlisle and William was in business as a hatter and hosier at 59 English Street. In about 1907, Clifford opened a photography business at 50 English Street, some times referred to as Eaglesfield Abbey studio or Eaglesfield Chambers.¹

In 1911, he was still living with his parents, and in the census his occupation was given as 'portrait and general photographer'. In February 1916, his appeal against being drafted into the forces was disallowed. He enlisted with the Royal Engineers, at Chatham, on 9 March 1916 and in a letter shortly afterwards, he expressed gladness that the decision had been made for him 'giving up business and taking his place in the army'. By July 1916, he was working in France as a photographer and in November 1916, described as 'one of the official photographers at the front', he notified his father 'that he is quite well, but has been much confined to his dark room and has got little exercise'.²

On 21 March 1918, Clifford married Maggie Lizzie Dobson and they set up home at Edenholme, Burgh Road, Carlisle, where they were to live for most of their married life. Clifford did not take up professional photography again after being demobbed; instead, he took over the drapery business of his late father in law, Tom Dobson, at 135 Denton Street. On 1 December 1943, both Clifford and Maggie died at their home 390 London Road.³ Clifford left effects to the value of approximately £5900 and Maggie £8500.

Clifford was also active in local amateur photography and was appointed treasurer of the newly formed Border City camera club in April 1902.

WARWICK, JOHN (1855 – 1926)

STUDIO DETAILS

C1884 – 1895 – 46 Sheffield Street

1894 – c1903 – 82 Lowther Street (John Warwick and Co. from c1901)

C1903 – c 1908 – 294 Warwick Road

BIOGRAPHY

John Warwick was born in 1855, the son of James, a cotton weaver, and Ann. In 1861, the family were living at 26 Duke Street, Caldewgate. By 1881, John was working as a printer's compositor and on 9 October of that year, he married Elizabeth Andrews, the daughter of **Hesket Andrews**. In about 1884, he took over Andrews's studio at 46 Sheffield Street, which was down the steps from the viaduct.¹ After their marriage John and Elizabeth set up home at Red Villa, Wetheral. In May

1894, he moved from Sheffield Street to 82B Lowther Street, opposite the general post office, 'in order to have more accommodation for carrying on his large and increasing business.' He was offering cartes de visite from 3s 6d per dozen and cabinets from 8s 6d per dozen.² The studio had been previously occupied by J&W Dodgshon and before that by his father in law. In the years from 1895 through to 1901, the Carlisle City minutes include a number of payments to John Warwick for photographs of prisoners.³ In 1901, still living at Wetheral, John and his children Elizabeth Ann, aged 18, and James H., aged 17, were described in the census as 'photographers (own account). The last directory entry identifying John as a studio photographer is dated 1906-07, with an address of 294 Warwick Road, Carlisle.⁴ In 1911 John, by then retired, his wife Elizabeth and daughter Elizabeth Ann were living in Criffel Street, Silloth. He died on the 9 April 1926.

There are numerous cartes de visite and cabinet size photographs by John Warwick in circulation. Some incorporating the words 'Rembrandt Art Studio'; 46 Sheffield Street, are likely to be in early years of John's time at Sheffield Street, because that was the wording used by his father in law, **Heskett Andrews**. Likewise those incorporating the words 'from the studio of J. Warwick removed from Sheffield Street to 82b Lowther Street (opposite the post office), are likely to be in the period immediately after his change of address. There is a variety of different designs in reds and blacks on John's carte de visite and cabinet photographs, however, no photographs are known with the address 294 Warwick Road. A photograph of the Union Jack carried by the 1st Border Regiment Company to Pretoria, signed by all the members who arrived there on 13 July 1900, which was submitted for copyright on 21 December 1900, is held by the National Archives.

There is a photograph of children and teachers by J.A. Warwick, Corrie House, Headsnook. This is not by the John Warwick, who is the subject of this biography, but probably by another John Warwick, a blacksmith, who was living at Corrie House at the time of the 1911 census.

WHAITE, THOMAS GEORGE (1834 – 1895)

STUDIO DETAILS

1887 -1891 – 43 Bank Street

BIOGRAPHY

Thomas George Whaite was born in Manchester, on 19 April 1834, and baptised at the Collegiate Church, Manchester, on 11 October 1835. He was the son of Thomas, an artist, and Ann. Thomas senior was responsible for the painting of the banners for the Peterloo petition in 1819.

Thomas George started in the photographic business working for the studio of C.A. Duval and Co., which was owned by Charles Duval, a well known Manchester portrait painter and photographer. On 16 June 1864, Thomas George married, Charles Duval's daughter, Elizabeth Ellen Duval, in Manchester Cathedral. By 1871, Thomas George, described as a photographer, and Ellen were living at Myrtle Bank, Prestwich, with their daughters Lilian and Henrietta, his father and two domestic servants. In 1881, Thomas George, his children, by then including Rose and Mina, and one servant, were living at Rose Villa, Hammersmith, London. Although, he was described as married in the census, it is understood that he and Ellen were separated by then and that she had gone to live in Denmark with Andreas Koedt.²

Thomas George Whaite came from a family of artists. In his generation his cousin, Henry Clarence Whaite (1828 – 1912), was best known for his landscape paintings of Wales, and Thomas George, himself, was also an artist as were his daughter Lilian and Henry's daughter Lily.

Whether or not Thomas was self employed, in the period up to, and including, his arrival in Carlisle, in 1887, is not clear. Records confirm that he was Brighton in 1880, and later in Scarborough. In 1884, he moved to the Edinburgh neighbourhood and in December of that year, described as of Portobello, he was one of the prize winners in an international exhibition of photographs in Northampton; highlighted in the press were 'his Brittany landscapes and peasant scenes'. The same or similar photographs were entered in the exhibition of the East of Scotland Photographic Association in February 1886 and the Edinburgh International Exhibition in the summer of the same year.³ During his time in Edinburgh, Thomas also lectured to the

Edinburgh Photographic Society on the subject of: 'the construction of a camera bellows, in 1885, and progress on paper negatives, in 1886'.⁴

Thomas arrived in Carlisle in the early months of 1887, and in an advertisement in the *Carlisle Patriot*, dated 22 April 1887, announced, under the heading 'fine art photography and painting', that 'his new studio at 43 Bank Street, Carlisle is now open' and that he 'has been awarded 12 medals for artistic photography, also Diploma, Medal and Hon. mention for painting'. The advertisement went on to state that he had had the honour of photographing, the Queen, the Prince and Princess of Wales and five more of the Queen's children. In addition he stressed that 'he personally photographs each sitter'.

Of the 12 medals he had been awarded at international photographic exhibitions, prior to his arrival in Carlisle, five were awarded in London, two in each of Bristol and Edinburgh and one each in Belgium, Falmouth, and Northampton. Of those gained in London three, in 1880, 1881 and 1883, were awarded by the prestigious Royal Photographic Society. In those exhibitions Thomas was competing against the cream of British photographers, including, Peter Henry Emerson (1856 – 1936), (Henry Peach Robinson (1830 – 1901) and Frank Meadow Sutcliffe (1853 -1941).⁵ By the time he left Carlisle the medal tally had risen to 23.

In 1891, Thomas, photographer (employer), described as a 'widower', was living, with his children, Lilian, Henrietta, Mina, all described as 'artist painters' and Rene, at 6 Etterby Street, Carlisle. In August 1891, it was announced that **Drinkwater Butt** had taken over the Bank Street studio and on 17 September 1891, Thomas, his three daughters and his brother James, emigrated to California aboard the *Parisian*, of the Allen Line, bound for Montreal.⁶ Thomas died in California on 21 July 1895.

If ability as a photographer is to be judged by success at photographic exhibitions, then there is no doubt that Thomas George Whaite was the most accomplished studio photographer to have worked in Carlisle during the nineteenth century.

As well as the photographs in circulation today taken by him whilst in Carlisle, he is known to have photographed the Mayor of Carlisle, William Maxwell, the Presbyterian minister, Rev. James Christie and the Carlisle football team all within weeks of opening his Carlisle studio, and, early in 1891, a 'roman column' which was

discovered, and subsequently concreted in, during the excavation of the foundations for the new White Horse public house.⁷

One footnote, an oil painting in the Cumbria Archive Centre, Carlisle, of Thomas Houghton Hodgson (1813 -1891), Clerk of the Peace for Cumberland, signed by Lilius Whaite, may be by Thomas's daughter Lilian and similarly a painting of Henry Whitehead, vicar of Brampton in the book *St Martin's the making of a masterpiece* by Arthur Penn, this time signed L. Whaite. Lilian also painted two oil paintings of the Old Market containing several hundred figures.⁸

WILKINSON, JOHN (1863 – 1930)

STUDIO DETAILS

C1897 -1898 – 43 Bank Street

BIOGRAPHY

John Wilkinson who was one of a family of Wigton photographers; as such his full biography and complete studio details will be given in the **Wigton** section.

John was only briefly in Carlisle, having taken over the Bank Street studio some time after it was advertised for sale, in August 1897, following the bankruptcy of Drinkwater Butt.

Carlisle library has in its collection at least two portraits by John, taken at his Bank Street studio.

In addition the above studio photographers, there are three people who require special mention. They are, firstly, two Carlisle born miniature painters, Thomas Heathfield Carrick (1802 – 1874) and Robert Carlisle (1801 -1874), who turned their hand to photography when the requirement for miniature painters declined due to the development of photography and secondly Thomas Redin (1815-1885), governor of the County Gaol at Carlisle for 28 years.

Thomas Carrick was born at Upperby, near Carlisle, in 1802, the son of china merchant. He moved to London in 1839, where he set up as a miniature painter; painting many of the literary and political figures of the day and exhibiting regularly at the Royal Academy. With a diminishing number of commissions he decided to

move to Scarborough in 1858, where he worked as a colourist for the noted Scarborough photographer Oliver Sarony. He returned to London and in 1862 he set up in business, at 32 Regent Street, as a photographer and miniature painter, on ivory, marble and the photographic base. The business did not survive for long and he retired to Newcastle-upon-Tyne on a Turner Annuity, dying there in 1874.¹

Robert Carlyle, meanwhile, who came from a family of Carlisle artists, was never as celebrated as an artist as Thomas Carrick. He spent much of his early life in Lancashire, but returned north to Grasmere some time in the 1850s and set up in business as a photographer and artist. During a visit to the Lake District in 1863, Prince Arthur was so taken by a group of Robert's photographs that 'he selected one representing the 6th W.V. Rifle Corps...drawn up in front of Mr Brown's Hotel, to take away with him'.² Also, in the *Photographic Journal*, dated 16 January 1866, reference was made to views of the Lake District by Robert, exhibited by the Pantascope Company, and finally the Waldegrave album includes a photograph of Buttermere by Carlyle of Grasmere. Robert Carlyle, photographer, died at his residence Kirkallans, Grasmere, on 28 May 1874. In his death notice in the *Carlisle Journal*, dated 5 June 1874, he was described as the well-known miniature painter.

Thomas Heagrín Redin was baptised in Balmer, Norfolk, on 4 May 1815, the son of Thomas, a farmer, and Susannah.³ By 1841, he was married and employed as a Superintendent of Police and living at Halstead in Essex. He came to Carlisle in about 1850 and was the Governor of the County Gaol for 28 years. Professional photographers had been employed to take photographs of prisoners, probably as early as the late 1840s. Thomas Redin, however, was one of the first governors to take photographs. For example in the *Carlisle Journal*, dated 22 October 1858, it was reported that 'for some time past Mr Redin, the Governor of the County Gaol, has been in the habit of taking photographic likenesses of prisoners whom he suspected to be old offenders, and forwarding calotype impressions of the portraits to gaols in various parts of the country....' It was not until 1871, however, when he was awarded £25 per annum, that he was paid for photographing prisoners.⁴ He retired to Hastings in 1878, where he died on 25 January 1885. In his obituary in the *Carlisle Journal*, dated 3 February 1885, it was recorded that 'the hobby of his life was photography and in the studio within the precincts of the gaol he passed many

happy hours. He became adept at the art and the county reaped the benefit of his skill when the system of photography of criminals for the purpose of identification came into vogue.'

Two other photographers with a Carlisle connection warrant brief mention. Firstly, Herbert George Ponting (1871 – 1935), best known as the official photographer of Captain Scott's fated expedition to the South Pole in 1912,⁵ who attended Carlisle Grammar School from early 1882 to the end of 1883, when his father was sub-manager at Cumberland Union Bank, Carlisle.⁶ Secondly, Ernest Albert Beeson (1882-1917). Ernest was a drummer in the 3rd Border Regiment at Carlisle Castle in the early years of the twentieth century, later being promoted to Corporal. Unusually for his calling he was a keen photographer. Two quality detailed photographs by him of the postern gate at Carlisle Castle and a postcard of spectators at a sports event with the description 'Beeson, the Castle, Carlisle are in private hands. He was killed in action on 23 April 1917 and in his obituary he was described as a 'keen photographer'.⁷

ALSTON

BRAMWELL, THOMAS (c1835 -1908)

STUDIO

C1884 – C1906 – Alston, later photographs, watchmaker and photographer, Alston.

BIOGRAPHY

Thomas Bramwell was baptised at Garrigill, near Alston, on 21 April 1835. He was the son of Joseph, a lead miner, and Jane. In 1851, Thomas, described as a lead washer, was living with his parents and 11 siblings at High Shield Hill, Alston. He married Elizabeth Teasdale at St John's Church, Garrigill, on 4 April 1858.¹ By 1861, he had opened a jeweller's and watchmakers shop in Front Street, Alston, and carried on business there until he retired in the early 1900s. In about 1884, he started taking photographs and in the early 1890s he opened a photographic studio at the rear of the premises. Thomas died on 18 February 1907, and his will makes reference to him having sold the watchmaker's shop to his son Charles for £700.² On the 6 March 1907, probate was granted at Carlisle to his eldest son Alfred, a schoolmaster. He left effects of over £1100. During Charles's ownership of the shop, which he ran until his death in 1925, the photographic side of the business declined.

Having been the sole photographer in Alston for the best part of 20 years many photographs by Thomas survive, among them are a number which he registered for copyright at the office of the Stationer's Company in the period between 1889 and 1900. The photographs include: Front Street, Alston, Whit Monday 1896, two of Alston Parish Church, two of the Diamond Jubilee celebrations, in the Market Place, three of Cauldron Snout, in Teesdale, and one of the 66th Field Artillery marching into Alston.

TATTERS, THOMAS WILLIAM (C1867 – 1938)

BIOGRAPHY

Thomas's father, William, was a china merchant at 5 Market Place Alston. In the 1891 census, Thomas's occupation was given as draper's assistant but by 1894, he was in business as a stationer and printer in Front Street, Alston.¹ He continued in

business there until his death on 27 August 1938. Thomas married Edith Jane Dargue at Gateshead in 1908. Jane died, within a year, soon after given birth to their only son John William. In his will Thomas left his stationer, printer and newsagents business to John William, as well as a number of properties.² Probate was granted at Carlisle on 17 November 1938. In addition to his real estate he left effects of over £2750.

Thomas was never a studio photographer as such but, at the time of the post card boom at the turn of the 20th century, he sold postcards of photographs taken by himself and others.

VON DIX, RICHARD (C1834 – 1880)

STUDIO DETAILS

C1869 – C1880 – Alston [in later years appearing as Dix and Smedley]

BIOGRAPHY

Richard Dix, the son of John and Mary, was baptised as LLanrhidian, Glamorgan, on 12 August 1834. John, a corn miller, died in 1835, followed by Mary in 1838, leaving Richard and his brothers Thomas and William as orphans. In 1841, Richard, described as a pauper, was living in Llanrhidian with Mary and Martha Evans and in 1851, he was living with Evan Davies and his family in High Street, Swansea and working as an errand boy. By 1861, he was living in North Dalton, Yorkshire, with Thomas S. Tucker, an 'artist photographer (master)' and his family and working as an 'artist photographer'. From about 1865, Richard was appearing in the music halls as a 'Chinese illusionist and fire eater' and describing himself as Myneer Von Dix.¹ It is possible that he added the Von to enhance his stage name, although, it should be noted that by 1866 he and his brother William, were in business, together, as studio photographers, in Scarborough and describing themselves as Richard and George William Von Dix. By 1871, they had gone their separate ways, Richard was lodging at the home of John Vipond, a butter dealer, at Edmunds Lane, Alston and George William was living in Grimsby with his wife and two children. Both Richard and George William were still working as photographers. It is not known why Richard, who was the first studio based photographer in Alston, chose to move to such an

isolated place. However during his time in Alston, not only was he a photographer but also, for a time, the publican of the Sportsman Inn, just outside the town. He also showed off his skills as a conjuror, vocalist and dramatic performer.² Whilst in Alston he was joined in the business by Georgina Smedley. In 1881, described as man and wife, they were living in Jarrow. Soon after they opened a studio in Consett where they lived until Richard died in 1888. Georgina eventually moved back to Lincoln, where she was born, dying there on 24 March 1903.

WALTON, HUGH (1859 – 1928)

Hugh Walton was born in Alston in 1859, the son of Joseph, a tin plate worker, and Jane. In 1881, Jane, by then widowed, was running an ironmonger shop, in Front Street, together with her sons John and Hugh. Following his mother's death Hugh ran the shop, which later moved across the street to the Market Place, until his death on 4 August 1928. He was married twice, first in 1883 to Maria Craig, who died in 1889 and second in 1906, to Isabella Lupton who survived him. In censuses, and in his will,¹ he described himself as an ironmonger or ironmonger and tinsmith but never a photographer, although his work is highly valued, especially his outdoor and landscape work. 'From about 1900, his output increased and filled much of the gap left by **Thomas Bramwell's** retirement and death... he recorded a wide variety of local events and scenes, sometimes working in difficult situations and inclement conditions'.²

ASPATRIA

BELL

The Cumbria Archive Centre, Carlisle, has, in its collection, two excellent photographs of the funeral, in 1906, of Wilfred Lawson by Bell, Aspatria. No other information is currently available on this photographer.

ELLIOTT, GEORGE (1846 – 1899)

STUDIO DETAILS

C1867 – 1871 - Aspatria

BIOGRAPHY

George Elliot was born in 1846, the son of Robert and Mary. In 1861, Robert was gardener at Brayton, the home of the Lawson family.

It is not clear when George set up in business as a photographer but according to an article in the *Cumberland Pacquet*, dated 19 February 1867, Mr George Elliot, photographer, was present at a meeting in the public hall and lecture hall in Aspatria. In May 1870, he was advertising, for sale, a new photograph of Brayton Hall. However in the following May, his father was offering George's photographic gallery for sale, describing it as 'well glazed best glass -suitable for a greenhouse'.¹

In 1874, George married Eliza Bouch, the daughter of a druggist and Methodist lay preacher, and soon after they moved away to Chelmsford, where George took up a post as a clerk in the newspaper office of the *Essex Newsman*; a position he held until his death at Chelmsford in 1899. He was survived by Eliza and their seven children.²

Three examples of George's work are to be found in the Waldegrave Album; they are: Plumbland Church, Aspatria Church, south side and Aspatria vicarage. A carte de visite photograph of a school group from Birkenhead private school, by George Elliot, photographic artist, Aspatria', held by the Cumbria Archive Services, Carlisle, is dated c1908. Since that was some years after George died, either the date is wrong or there was a later photographer in Aspatria with the same name; the former is considered to be the most likely.

FAWCETT, THOMAS (1864 – 1931)

BIOGRAPHY

Thomas Fawcett was born in 1864, the son William Fawcett, a coal miner of Prospect, Aspatria, and Ann. By 1881, Thomas, also a coal miner, and five siblings were living with his widowed father at Harriston, Aspatria; he and his father, presumably, working at Harriston colliery. On 8 May 1890, Thomas, described as an insurance agent, married Elizabeth Ann Brown, at Aspatria. However by 1891, he was once again described as a colliery labourer. In 1901, when he and his family were living at Belle Vue, Aspatria, Thomas's occupation was given as 'photographer on own account'. That entry is the only evidence that Thomas was a photographer; he does not feature in any directory, he never advertised in the local newspapers and to the writer's knowledge no photographs by him survive. In 1911, the family was living East Hill, Aspatria by which time he had been promoted to colliery deputy. Thomas died at East Hill on 7 November 1931 and was buried in Aspatria on 10 December 1931.¹

Three other photographers are known to have been in Aspatria but almost certainly as itinerants. In 1891, William, aged 26 and Jno Davies, aged 20, both born Dublin, and described in the census as 'photographers neither employer or employed' were lodging at the home of William Keswick in Belle Vue, Aspatria. Jno may have been the John Davies, photographer, born Dublin, who, in 1901, was lodging at 29 New Street, Morton, Dumfriesshire, and in 1911, living in Liverpool and working as a commission agent, on his own account.

The other photographer, Edmund Williams, described in the local press as an 'itinerant photographer, now residing at Aspatria', was summoned, in February 1889, for obtaining £3 from Mr H. P. Senhouse of The Fitz, Cockermouth for a number of photographs of The Fitz that he had failed to send to Mr Senhouse as promised.¹

BRAMPTON

Also including Gilsland Spa, Lanercost and Wetheral

During the Victorian period Gilsland Spa was a favourite holiday resort among the middle classes and as such drew photographers, who were looking to supplement their income during the summer months.

ANDREWS AND PARKIN AND PARKIN, GEORGE

Information about Parkin and Andrews and Parkin, photographers, is limited to a number of photographs, mainly *cartes de visite*, probably, dating from the 1870s. The photographs are variously worded:

G. Parkin, photographer, Brampton and Gilsland Spa.

Geo. Parkin, photographer, Brampton, Cumberland.

Andrews and Parkin, photographers, Brampton.

A dating aid is offered by a photograph taken by Geo. Parkin of the construction of the new Brampton Church, which is known to have taken place between 1874 and 1878

Assuming that G. and Geo. Parkin refer to the same person it is possible that he was the George Parkin (1839 – 1918), who was a studio photographer in Wakefield in the period between c1875 and after 1901. One thing that militates against the Wakefield George Parkin is the fact that he was living in York Street, Wakefield, at the time of every census from 1871 to 1911, which suggests that he never left Wakefield. On the other hand, he did marry Mary Graham, who was born at Ullermire, in the parish of Kirklington, only a few miles from Brampton. It may, therefore, have been that the family spent some time in the Brampton area during the summer months. George and Mary, a domestic servant, had married at Wakefield, on 20 May 1861. He died in Wakefield on 4 October 1918.

With regard to the Andrews of Andrews and Parkin, this may well have been the **Heskett Andrews**, (see under Carlisle), who opened a studio in Carlisle in c1874.

ARMSTRONG, JAMES (C1818 – 1893)**STUDIO DETAILS**

C1866 – Brampton

BIOGRAPHY

For biography and full studio details see under **Carlisle**

BANNISTER, FREDERICK WILLIAM (1826-1885)

According to advertisements in both the *Carlisle Examiner* and the *Carlisle Journal* **F. W. Bannister**, photographer, Carlisle, visited Brampton with his photographic gallery on Mondays, Tuesdays and Wednesdays for a few weeks towards the end of 1857.

For full biographical details, see under **Carlisle**.

BURROWS AND ELLIOTT

In the Cumbria Archive Centre, Carlisle, catalogued under DX2083, there is a carte de visite that is worded 'Burrows and Elliott, photographer, Brampton' on the reverse. Nothing more is known about this partnership. However, a William James Burrows, auctioneer, Front Street, Brampton, is listed in directories of 1869 and 1873¹ and a John G. Elliott, aged 35, stationer and printer, and his family were living in Front Street, Brampton in 1871.

EDGEComb, FREDERICK WILLIAM (1855-1929)**STUDIO DETAILS**

C1875 – c1879 – Lanercost Abbey, near Carlisle

BIOGRAPHY

Frederick William Edgcomb was born in Kensington, London, in 1855, the son of Henry Edgcomb, a carpenter and joiner, and Emma. In 1871, Frederick was working as an 'indoor servant' in Stevenage, whilst his future wife Emma Fanny Adams was working as a 'housemaid' on the Isle of Wight, the place of her birth. Some time between 1871 and 7 February 1875, when they were married at Lanercost Abbey, they both moved to Lanercost, why is not known as neither was a native of Cumberland. The marriage register gives their ages as 21, Frederick's occupation as

cabinet maker, and his place of residence as Lanercost Priory.¹ Their two eldest children, Margaret Emma and William Henry, were born in Lanercost in 1876 and 1878 respectively, however, by late 1880, when their third child Edith was born they had moved to Eamont Bridge, where Frederick was employed as a joiner and gardener.

Frederick does not appear to have taken up photography again after he left Lanercost. Emma died in Bromley, Kent in 1888 and soon after he moved to Willisden, where he married Hannah Gardiner. He died in Willisden in 1929, having spent most of his working life there as a gardener.

There is a *carte de visite* of Lanercost Abbey with the words 'F.W. Edgcomb, Lanercost, near Carlisle, copies maybe had at any time' on the reverse. It is also stamped with the words 'Isaac B. Hodgson, printer, bookseller, stationer and newsagent, Brampton'.

FARRER, JOSEPH SPOTTISWOOD (1860-1952)

STUDIO DETAILS

1894 – Main Street, Brampton and Edenside, Wetheral.

1897 - 1901- Edenside, Wetheral.

1906 -1921 – Edenside, Wetheral and Moatside, Brampton

BIOGRAPHY

Joseph Spottiswood Farrer, the son of John, an agricultural labourer, and Anne, was baptised at Walton, near Brampton in Cumberland, on 5 August 1860.¹ By 1881, he was working as a gardener and living with his parents and six siblings - one of whom, **John**, was briefly a professional photographer in Carlisle - at Low Buildings, Walton. The first reference to his activity as a photographer was an article in the *Carlisle Journal*, dated 15 January 1886, which referred to an exhibition, at Brampton, of photographs by members of the Carlisle and County Amateur Photographic Society, including some by him. Whereas, in 1886 photography was a hobby, by 1891, still living at Low Buildings, Walton, he was a professional photographer. On 17 May 1892, Joseph Spottiswood Farrer, aged 31, married Mary Nixon, aged 29, a farmer's daughter, at Lanercost.² Their marriage was to be short lived, because Mary died at Sunderland in 1900 at the age of 35. They did, however, have three children, Ethel

Margaret, born in 1894, Florence May, born in 1896 and John Sidney Wilkinson, who died in infancy, born in 1899. At or soon after their marriage Joseph and Mary moved to Edenside, Wetheral; a substantial residence with eight rooms. On 11 April 1901, he married again, this time at Wetheral, to Jane Noble, of Great Corby, a spinster and daughter of a railway fenceman.³ In 1911, he and Jane, together with Ethel, who was assisting her father in the business, Florence, and Jane's sister Anne, were still living at Edenside. Joseph is not listed as a photographer in the 1925 directory, the next after 1921. This suggests that he retired sometime between these dates.⁴ Outside work he was vice captain of Brampton Cycling Club in the early 1890s and he also enjoyed hunting, shooting and fishing.⁵ He died at 43 Scalegate Road, Carlisle, on 15 May 1952, at the age of 92. Probate was granted to his daughters Ethel Margaret Ellis and Florence May Irving. His effects were in excess of £800.

As might be expected of a photographer who was in the business for at least 30 years, there are numerous photographs by him in circulation, covering a variety of subjects including portraits, landscapes and group photographs. He changed the designs on cartes de visite and cabinet prints several times during his career. A small proportion of the photographs identify the Brampton studio only. It is possible, therefore, that they were taken prior to 1894. One photograph bears the words 'J.S. Farrer, portrait and landscape photographer, Gilsland Spa' on the front and 'J.S. Farrer, Brampton' on the reverse; the paper mount on this carte and others was designed and printed by Adams and Co, London. Others were by Marion and Co. of Paris and London.⁶ One carte identifies the apportionment of his work at Brampton and Wetheral by notifying the reader that he 'is at Brampton: Mondays, Wednesdays and Saturdays. At Wetheral: Tuesdays, Thursdays and Fridays'.

NORMAN, WILLIAM (c1822-1885)

STUDIO DETAILS

1884 – Norman W. and Sons, photographic gallery open at Gilsland Spa from 1 May to 10 October. Residence: Haltwhistle.¹

BIOGRAPHY

William Norman was born in Burgh by Sands, four miles west of Carlisle; by 1851, he was in Haltwhistle, where he was to remain for the rest of his life, working as a

librarian and living in Bay Horse Lane with his wife Margaret and three children. In 1861, he was a stationer living at Front Street, Haltwhistle and by 1871 he was in business as a stationer, printer and photographer in High Street. Both William and Margaret died towards the end of 1885.

PARK, G.

The writer has in his possession a carte de visite bearing the words 'G. Park photographer, Brampton'

PENFOLD, JOHN BLAKE (1846-1908)

BIOGRAPHY

John Blake Penfold was born in Langholm on 2 August 1846, the son of Henry, a painter, and Marion, and baptised on 16 August 1846.¹ In 1851, John, his mother and two siblings were living at George Street, Langholm. Soon afterwards, the family move to Brampton where Henry opened a painting business in Front Street, the main shopping street in the town. In 1871, John married Marianne Cunningham at Brampton. He, probably, took over what was by then a flourishing business following the death of his father in 1871. In 1881, he was living in Front Street with Marianne, their five young children, his sister Thomasina, his mother and Marianne's brother, Bernard, a painter, a painter's apprentice and a domestic servant. John and Marianne have not been located on either the 1891 or the 1901 census.

John was active in the life of the Brampton Presbyterian church as an Elder, superintendent of the Sunday school, and on several occasions a representative of the church at Synod. He was a liberal in politics and took a prominent part in the affairs of the town as well as being on the committee of the National Society of House Painters.² One son, William James (1875-1941), was an eminent bacteriologist who became director of the Baker Institute in Melbourne, Australia. Another son, Thomas Cunningham Penfold (1872-1935), was an influential Medical Officer of Health in the north-east of England and Thomas's twin Henry, who took over the painting business from his father, was a local historian who, as 'Borderer', wrote the local history column in the *Carlisle Journal* for a number of years.³ John Blake Penfold of 1 Lorne Terrace, Brampton, painter, died on 23 March 1908. In his will, which was

proved on 28 September 1908, he left property in Brampton and Annan to various members of the family and provided for Thomasina to look after business in the front shop.⁴ His personal effects were over £1700.

According to his son Henry, John was the first photographer in Brampton.⁵ His activities as a photographer appear to have been low key because he never advertised that part of his business in local trade directories. However, a number of photographs by him exist with the words 'J.B. Penfold, photographer and printer, Front Street, Brampton, on the reverse, sometimes incorporating a shield or the royal coat of arms. Two of his photographs, one of Hayton Church and the other of Farlam vicarage are included in the Waldegrave album. Another of the bridge and Bridge Inn at Lanercost, taken c1870, features in a book.⁶ He was, therefore, producing photographs by 1870 and, probably, continued to publish them from time to time throughout his life.

PETTITT, ALFRED (C1821-1880)

It is known that Alfred was running a studio in Gilsland Spa by 1868, because photographs taken by him there can be dated to that year. A number of cartes de visite taken by him at Gilsland or the surrounding area are extant. These photographs usually bear the inscription 'Alfred Pettitt, photographer Gallery of Fine Arts, Keswick and Gilsland Spa, although, at least one refers only to Gilsland Spa. Subjects include, Gilsland and Upper Denton Church, Lanercost Priory and Naworth Castle. Establishing exactly when, or how long, he was at Gilsland is not possible because all his directory entries refer only to Keswick.

For full biographical details, see under **Keswick**.

WRIGHT, ADAM DACRE CLARKSON (1870-1922)

Adam Wright was born in 1870 and baptised at Gilsland on 5 July 1870. He was the son of Adam Wright, vicar of Gilsland with Upper Denton, and his wife Catherine Priscilla. It is evident from the 1871 and 1881 census returns that Catherine was the widow of a surgeon, with two young children, when she married Adam senior. Adam and his brother Richard, who was three years younger than him, were both described as philosophy students in the 1891 census, when the family was living at

the Vicarage, Upper Denton, but by 1901, they were described as 'living off own means'. In early 1914, at the age of 44, Adam married the 31 year old Leila Gregg of Mill House, Gilsland. There is no evidence that they had any children. He died at 2 Hall Terrace, Gilsland on 3 December 1922 and was interred at Gilsland Church on the 6th.¹ He died intestate and his estate was granted to his widow Leila; his effects amounted to under £1500.

Adam was active in the life of the parish, he was chairman of the parish council, appointed one of the auditors at the first Annual General Meeting of the Gilsland Agricultural Show, in 1914, and involved with the choir at Gilsland Church. Little is known about his photographic activities other than the existence of a number of postcards by Mr A.D.C. Wright, Gilsland, they include one of the Old Vicarage Over Denton and another of the Saxon doorway at Over Denton. There is also a photograph of St Bedes, Carlisle by Wright, which is probably by him. Photography was likely to have been more of a pastime rather than a profession.

Three other people in Brampton are known to have sold photographs and or postcards. Prime among them was Isaac Barnfather Hodgson (1849 – 1927), stationer and printer, of Back Street, Brampton, who sold both photographs, usually with his stamp added to the reverse of the photograph, and postcards. Harding and Irving also printers and stationers sold a number of postcards of Brampton and the surrounding area, a number of which are held by the Cumbria Archive Services, Carlisle. Finally, the Archives also hold two postcards bearing the name Alex Dalglish, Brampton.

CLEATOR, CLEATOR MOOR, EGREMONT AND FRIZINGTON

BAKER THOMAS (fl c1880 – c1906)

STUDIO DETAILS

c1894 – 172 Ennerdale Road, Cleator

c1901 – 28 Church Street, Egremont

c1906 – Bridge End, Egremont

BIOGRAPHY

Thomas Herbert Baker married Mary Ann Nankervis at Bootle, West Cumberland, in 1877. According to the information in the 1881 census, when they were living at Brown Bank, Gosforth, West Cumberland, Thomas, artist photographic, aged 27, was born in Croydon and 'Annie', aged 23, was born in St Just, Cornwall. Their two children, William, aged one, and Mary, aged three months were both born in Gosforth. By October 1889, when he was successfully sued by a Mr Woodley for photographs of Eskdale scenery, he was living in Cleator.¹ In 1891, by which time he was living at 12 High Street, Cleator, his occupation was given in the census as 'artist photographic (neither employer or employed)', but by 1894 he was at 172 Ennerdale Road, Cleator.² By 1901, he had moved to 28 Church Street, Egremont, where his son Herbert was assisting him in the business. He was listed in a 1906 directory as T. H. Baker and Sons, photographer, Bridge End, Egremont.³ In the *West Cumberland Times*, dated 20 May 1903, Baker and Co., photographers, Egremont, advertised for sale photographic picture postcards of Cousin Charley's May festival. *The West Cumberland Times* of both 17 December 1904 and 15 July 1905 also make reference to photographs by him. He had a studio in nearby Frizington for a period of time.⁴

DEANE, MR

The following entry appeared, under the heading 'Consecration of new burial ground at Cockermouth Church', in the *Cumberland Pacquet*, dated 16 August 1864: 'Mr Deane, photographer from Egremont was engaged in taking views of the ceremony....Mr Deane also obtained some very nice pictures of the school children arranged in groups which will be printed for public sale'.

DYSON, JOHN (c1839 – 1884)**STUDIO DETAILS**

c1879 – Reay and Dyson, Cleator Moor

c1881 – c1884 – 7 Whitehaven Road, Cleator

BIOGRAPHY

John Dyson was born in Rishworth, Yorkshire in c1839 and on 4 November 1864, described as a photographer, he married Caroline Meredith, a cotton weaver, at Rochdale register office.¹ In 1871, they and their two children Fanny, aged five, and Annie, aged four, were living at Upton St Leonard, Gloucestershire. By 1879, he was in the business of Reay and Dyson at Cleator Moor.² It is worth noting that Fanny and Annie and his youngest daughter Clara, born c1875, were all born in St Bees at the time when **John Reay** was a prolific photographer in the seaside resort. The only conclusion to be drawn is that some time in the period between 1866 and 1879 John was working for/or with John Reay as a photographer. John Dyson died in July 1884. By 1891, Caroline and her three daughters had moved to Oldham where she opened a photographic studio.

FRAMPTON, GEORGE DAVID (c1831 - ?)

The only record of the presence of George Frampton in Cumberland is in the 1881 census, at which time he was living at Griffin Row, Arlecdon, near Cleator, with his wife Mary Ann and five children. In the census his place of birth was given as Canterbury and his occupation as photographer. He may have been the George D. Frampton who at one time had a photographic studio in Liverpool.¹

KILLENDER, JOSEPH (c1829 – 1894)**STUDIO DETAILS**

1884 - ? – Frizington

C1889 – 1894 – Howgill Street, Whitehaven

BIOGRAPHY

Joseph Killender, who was born in Whitehaven, married Grace Ellen, daughter of John W. Marr, of Stamford Hill, London, at St Nicholas Church, Whitehaven, on 20 November 1850.¹ Joseph spent most of his life in Whitehaven working, variously, as

a grocer, commercial traveller (grocer), wholesale fruit and provision merchant and provision dealer. In July 1858, he became an auctioneer and appraiser in succession to a Mr Casson.² After Grace died, on 12 July 1877,³ he moved to Chapel Row, Arlecdon, where he lodged with an Elizabeth Relph. The earliest record of his activities as a photographer is in a directory of 1884, which describes him as 'photographer, Frizington'.⁴ By 1891, he was back in Whitehaven, in Irish Street, living with his daughter Mary Ellen and family, and still in business as a self-employed photographer. Joseph died on 30 September 1894 and was buried in Preston Quarter Cemetery, Whitehaven, together with Grace Ellen and his son George, who died on 25 May 1880, aged 20.

The information available suggests that Joseph was well into his 50s before he took up professional photography. Two references to his work survive, one in the *Cumberland Pacquet*, dated 10 Jan 1889, which, in a report on the Whitehaven Rifle Volunteers Annual Shooting, refers to one of the prizes being 'one dozen photographs, Mr Killinder'. The other a photograph of Rev. Basil Youbert, registered for copyright on 17 April 1889, for which Joseph Killender, Howgill Street, Whitehaven is named as owner and author.

COCKERMOUTH

ATKINSON, H.

A carte de visite is known with the words 'H. Atkinson, photographer, Cockermouth' on the reverse. The simple design suggests a 1860s date.

BEVIS, PERCY ALBERT (1862 - ?)

Percy Albert Bevis was born in Islington in 1862. In 1881, he was living with his parents Frederick, a commercial clerk, and Emma and working as a photographer. Ten years later, still employed as a photographer, he had moved to Wallasey where he was living with his future wife's family. Later that year he married Emily Hughes at Evesham. By 1901, when Percy was in business as a photographer, he and Emily were living at 87 St Helen's Street, Cockermouth with their son Frederick. Emily, probably, died in London in 1903. In 1911, Percy, still a photographer on his own account, and Frederick were boarders at 8 Dicconson Street, Wigan.

It is not known how long Percy was in business in Cockermouth.

BOWLEY, HERBERT (1858 – 1912)

STUDIO DETAILS

C1890 – 1894 – The Studio, Cockermouth

BIOGRAPHY

Herbert Bowley was born in Kensington in 1858. In 1871, he was living at Brompton Square, Kensington, with his parents, John E., a jeweller, and Eliza, and his sister Maria. By 1881, Eliza, now widowed, and her family had moved to Main Street, Cockermouth, where Herbert, in business as a wine and spirit merchant, was to live until shortly before his death. He married Mary Harrison in 1883. With regard to his photographic activities, it is known that the Cockermouth Local Board approved his plans for a photographic studio in December 1889.¹ Herbert is listed in an 1894 directory as of the Packhorse public house 29 Main Street, and as a photographer at 12 Main Street.² Subsequent entries in directories exclude any references to photography. By 1911, Herbert, described as a retired wine merchant, Mary and others were living at Shatton Lodge, Embleton, near Cockermouth; a house with ten

rooms. He died there on 5 May 1912. Probate was granted to Mary. His effects were over £4600, a substantial sum at that time.

The earliest known photograph by him is a cabinet card of a group of people in fancy hats in a field in front of houses which featured in an album dated 20 August 1893, The front of photograph contains the words 'Herbert Bowley, Cockermouth and the reverse a fancy design wreath with the words 'per solem pingo' with the sun above. At the foot of the wreath there is a vignette of a camera and other studio equipment. The following words are included within the wreath 'Herbert Bowley, the studio, Cockermouth, portrait, group, architectural and landscape photography'. The card is described as Marion registered.³ The last reference to his activities as a photographer was in the *West Cumberland Times*, dated 5 May 1894 when he advertised for sale photographs taken at the 3rd Cousin Charlie children's party.

Herbert's son **Gilbert** was for some time a photographer with Benjamin Scott and Son, Carlisle.

CAMPBELL, JOHN (1879 – 1944)

STUDIO DETAILS

1905 – Crown Street, Cockermouth

C1906 – c1914 – Lorton Street [Crown Street?], Cockermouth

BIOGRAPHY

In 1901, John Campbell, who was born in Cockermouth, on 15 March 1879, was living at 1 Skiddaw View, Cockermouth, with his parents William, a self employed grocer, and Anne and five siblings. At that time he was a teacher of music working from home. On 27 May 1905, he advertised in the *West Cumberland Times* that he was commencing in business as a photographer at the studio in Crown Street, formerly occupied by **J. J. Huddart**. He continued in business up to and including 1914, although in every directory from 1906 his address was given as his home address, 1 Lorton Street; a house with seven rooms. In 1939, John and his wife Sarah, whom he married in 1906, were still living at 1 Lorton Street and he was employed as an estate clerk. John died on 14 September 1944, leaving effects of nearly £2100. His memorial stone includes the words: 'To the very dear memory of John Campbell.... He has moved a little nearer to the master of all music...' His continuing

active involvement in music is confirmed by a tablet in his memory in All Saints Church, Cockermouth, where he was organist from 1906 -1944.

DAVIS, MICHAEL (C1863 - ?)

See under Penrith.

DICKSON, JOHN (1866 – 1941)

STUDIO DETAILS

1897 – Market Place

BIOGRAPHY

John Mowat Dickson was born in Cabrach, Aberdeenshire, on 18 January 1866, to Robert, a corporal in the Royal Engineers, and Alice Ann née Harrison.¹ Ann, who originated from Low Ireby, moved with her family to West Side, Kirkgate, Cockermouth, following Robert's death, some time between 1871 and 1881. On 25 September 1886, John, grocer of Kirkgate, married Mary Benson² and by 1891, when he was still a grocer, he Mary and their son John were living in Market Place, Cockermouth. He was listed a directory of 1897 as a grocer and photographer but in about 1900 he opened a cycle shop in Market Place and subsequently became a motor agent.³ John, of 8 Fell View, Cockermouth, died on 31 March 1941 leaving effects of close to £12,000.

The only record of his activities as a photographer is in a directory of 1897, in which he is described as grocer and photographer of Market Place.⁴

GREEN, BERNARD (1843 – 1914)

STUDIO DETAILS

C1882 – ? - 7 Mountain View, Cockermouth

BIOGRAPHY

Bernard Green was born in Norbury, near Stockport in 1843 and baptised on 6 Aug 1843.¹ He was the son of Singleton Green, manager of a cotton mill, and Eliza. There are several references, in the local press, between 1858 and 1865, to his successes at examinations in science and arithmetic.² He was a Sunday school teacher in the Haslingden Ebenezer Baptist Chapel.³ In 1871, he was boarding in Preston and

working as a cotton manufacturer. By the time he married Fanny Coward, in 1877, he had moved to Cockermouth where, in 1881, they were living at 7 Skiddaw View. His occupation, in the census of that year, was given as bookkeeper commercial clerk at linen thread manufactory. By 1891, he and Fanny had moved to Elm Tree Terrace, Cockermouth, where they lived until his death on 31 July 1914, whilst in Blackpool. His effects were in the region of £500.

Bernard is listed under photographers in two directories, one in 1882, where his address is given as Mountain View and the other in 1884, where his address is given as Skiddaw View.⁴ The library at Carlisle holds four cartes de visite by him. All cartes have on the front the words: 'Bernard Green, Cockermouth' and on the reverse the words 'Photographed by Bernard Green, 7 Mountain View, Cockermouth. A photograph of Bridekirk Church by him is also extant. As late as 1895, he was advertising his services to amateurs, offering 'negatives developed or reduced, printing out papers, dry plates, films etc. supplied, copied, reduced or enlarged. Bernard Green, 1 Elm Terrace'.⁵

HATTON DANIEL (1837 – 1918)

See under **Workington**

HENDERSON ROBERT (1857 – 1931)

STUDIO DETAILS

C1914 – Crown Street

BIOGRAPHY

For a biography and full studio details see under **Workington**.

HUDDART, JOSEPH JAMES (1878 – 1955)

BIOGRAPHY

Joseph James Huddart was born, in Cockermouth, on 19 July 1878. He was the son of James, a blacksmith, and Mary Jane. In 1881, the family were living in Crown Street, Cockermouth but by 1891, they had moved to Elm Tree Cottage, Cockermouth and in 1901, still living with his parents and siblings at Elm Tree Cottage, he was running his own business, as a bookseller, stationer and photographer, at 100 Main Street,

Cockermouth.¹ In 1904 he married Ada Jessie Gray and they set up home at 3 Curwen Grove, Cockermouth. He must have given up photography by May 1905 because in that month **John Campbell** commenced in business as a photographer at the studio in Crown Street, formerly occupied by J.J. Huddart. However, Joseph did continue in business as a stationer, printer and bookseller, dealer in fancy goods, wallpaper and photographic materials until, at least, 1911, naming his property as the Bridge, presumably because the premises were at the corner of Main Street and Bridge Street. In 1939, by then widowed, he was living at 12 Monkwell Road, Exeter, with his sister Margaret and a son Ronald and working as a printer's traveller. He died there on 18 May 1955 leaving effects of over £700.

The Cumbria Archive Service at Carlisle has in its possession an undated postcard of the room in which Wordsworth was born, which bears the words "The Bridge" series, Huddart Bros, Cockermouth. The premises at Main Street are close to Wordsworth House. He is also known to have taken a photograph of two cricket teams, the Cockermouth Stoics and the Pneumatics, in July 1904.²

HUNTER, JOSEPH (1858 - ?)

STUDIO DETAILS

C1896 - 1901 – Challoner Street, Cockermouth

BIOGRAPHY

Joseph Hunter was baptised at All Saints Church, Cockermouth, on 5 October 1858, the son of John, a self employed joiner and cabinet maker of Alma Place, Cockermouth, and Mary.¹ In 1871, at the age of fourteen, Joseph was employed as a joiner, presumably working for his father. On 1 July 1891, Joseph married Margaret (Maggie), eldest daughter of Robert Patterson.² On 9 May 1896, he placed an advertisement the *West Cumberland Times* offering a portrait of Cousin Charley's May Carnival at 1s. The photograph was described as 'registered and copyright to be had only from Joseph Hunter, wallpaper warehouse, carver, gilder and picture frame maker....' In *Bulmer's Directory of Cumberland, 1901* he advertised that he was a 'practical carver, gilder and picture framer, photographer, fine art and photographic dealer, Challoner Street. Teacher of wood carving to Cumberland County Council. Animal photographs and bromide enlargements a speciality. An experienced

operator kept for this work'. From the wording of the advertisement it is concluded that he employed a photographer, but for how long he was in business as a photographer is unknown. His entry in 1901 census gave his occupation as 'wood carver and gilder, with no reference to photography and in a directory of 1906 he is entered as a cabinet maker under that trade heading only; which suggests that his flirtation with photography was short-lived.³ The house where he and Margaret lived, 36 Challoner Street, is described in the 1911 census as a house with five rooms.

It would appear that he encountered financial difficulties, because, 'pursuant to an order of the High Court of Justice, Chancery Division, dated 22 January 1913, his property was offered for sale at 'Hall's farmers' auction market, Cockermouth (on Monday, 17 day of February 1913 at 2.30 o'clock'. The property involved was 'the messuage and tenement and shop situated on the east side of Challoner Street... and two messuages or dwelling houses (formerly the Lamb Inn), with a cottage (now used as a warehouse), yards, and outbuildings thereto adjoining and belonging also situate on the east side of Challoner Street'.⁴

IRVING, THOMAS (1833 – 1898)

STUDIO DETAILS

1863 – c1871 - Main Street

C1871 – 1898 – 25 Challoner Street

BIOGRAPHY

Thomas Irving was baptised at All Saints Church, Cockermouth, on 26 September 1833, the son of Thomas, a cotton weaver and Sarah. Thomas married some time before 1861, because, in that year, he and his wife Margaret were living in Main Street, Cockermouth and he was employed as a warehouseman. In an advertisement in the *West Cumberland Times*, dated 14 August 1875, he described his studio in Challoner Street as established in 1863; although, if the information in a directory of 1869 is correct his original studio was in Main Street.¹ By 1871, however, the family, which included Thomas, Margaret and five children, had moved to Challoner Street, where he was to live and continue in business for the remainder of his life.

As might be expected of a photographer who was in business for over 30 years, numerous examples of cartes de visite bearing the name Thomas Irving survive. Some include only the words Thomas Irving, Cockermouth whilst others include the address 25 Challoner Street, some with the additional words 'portrait and landscape photographer'. None of his surviving photographs bear the Main Street address, although it is likely that some of them were taken whilst he was in Main Street. A possible example is a photograph of Brigham Church by 'Thomas Irving, Cockermouth' which is included in the Waldegrave album. The simplicity of the design on the reverse and the squared off corners of some of his, 'Thomas Irving, Cockermouth', cartes de visite, also suggest a 1860s date.

KENDALL, JOSEPH BLAND (1860 - ?1923)

STUDIO DETAILS

C1882 – 1883 – Station Street

BIOGRAPHY

In *Porter's Directory of Cumberland, 1882*, Joseph Kendall and Sons, Station Street, Cockermouth, were included as 'photographers, musical instrument makers and fancy goods dealers' and additionally in *Bulmer's Directory of West Cumberland, 1883* as 'picture framers'.

Joseph was born in Penrith in 1860, the son of Joseph, a musical dealer and Eleanor. In 1871, Joseph senior was described as a dealer of fancy goods, an occupation which he followed, in Penrith, until his retirement. As there is no evidence to show that Joseph senior ever left Penrith, It is surmised that Joseph Junior was one of the sons referred to in the directory entry and that he was running the branch in Cockermouth.

In 1881, Joseph junior, dealer in fancy goods, was living in Kirkoswald with Mary Richardson, his mother's sister. In 1884, he married Margaret Ann Robinson at the Wesleyan Chapel, Keswick.¹ In December 1890, he was advertising the opening of his new shop at 14 Station Street as well as the shop in King Street, Penrith, which suggests that he had taken over the business from his father by that time.² By 1911, he and the family had moved to 17 Rufford Road, Fairfield, West Derby, Liverpool. At that time, Margaret was running a boarding house but he appears to have been

unemployed. He may have been the Joseph B. Kendall who died in Glanford Brigg, Lincolnshire, in 1923. Although it is known that Margaret died in Liverpool in 1930

MARTIN, JOSEPH (1815 - ?)

STUDIO DETAILS

C1855 - 1860 – Main Street, Cockermouth

1860 – 1866 – Church Street, Workington

BIOGRAPHY

Joseph was baptised at All Saints Church, Cockermouth, on 27 August 1815, the son of Joseph and Betty.¹ On 5 February 1839, Joseph Martin, druggist, the son of Joseph Martin, grocer, married Isabella Richardson, daughter of John Richardson of the Old Brewery. Joseph and Isabella's daughter, Isabella, died, on 8 July 1842, and Isabella soon after, on 4 July 1844.² In 1849 Joseph remarried. He entered into a partnership with John Richardson, his brother-in-law, as wholesale and retail wine and spirit merchants, but the partnership was dissolved on 2 September 1850 by mutual consent. In 1856, John Richardson, at that time a brewer, presumably, in the family business, was declared bankrupt. Joseph was one of his creditors.³

In 1851, Joseph sent specimens of cloth and paper, which he had rendered by a system he had patented for waterproofing, to the Great Exhibition. Although not made clear at the time, a later entry in a local newspaper identifies him as having won a prize at the Exhibition for his waterproofing technique.⁴ His entry in an 1858 directory describes him as a 'wine and spirit merchant and photographic artist' in Main Street, Cockermouth. Two years later, in May, 1860, he moved from Cockermouth to Workington. The move to Workington did not prove successful. For example, in 1862 he was selling his premises in the town and 'declining the wine and spirit trade' and four years later, having filed a petition for bankruptcy, his stock in trade and effects were sold by public auction. Among the items for sale were 'a quantity of picture frames and photographic apparatus, chemicals and other miscellaneous effects. A photographic gallery: 28 feet in length by 10 feet in width, recently erected, three powerful cameras: glasses, chemicals, dressers, cupboards, scenery and the whole of the requirements appertaining to the business'.⁶ The last record of Joseph was in the *Cumberland Pacquet*, dated 26 May 1867, which

informed the readers 'that he has recently opened premises in Newcastle-upon-Tyne where he conducts, on a large scale, his system of waterproofing'.

It is known, from the existence of a print of an engraving taken from a Daguerreotype by him, that Joseph photographed All Saints Church, Cockermouth, soon after it was laid in ruins by a fire on 15 November 1850.⁷ Whether he was an amateur or professional at that time is not known. What is certain, however, is that he did not feature in *Slater's Directory of Cumberland, 1855*, although, as an article in the *Carlisle Patriot*, dated 9 June 1855, referred to his success in the photographic art and noted that 'he has sent some specimens of his skill for inspection', it seems likely that he was in business as a photographer by then.

In June 1857, he advertised photographs of the Great County Picnic at the price of 6d unmounted and 2s6d mounted. At the inaugural dinner of the Parkside Hotel, Frizington, in December 1861, the 'walls of the room were graced with photographs by Mr Joseph Martin of Workington [including] the engines on the Whitehaven, Cleator and Egremont Railway, the viaduct at Moor Row, and the pits (externally), with the outbuilding etc. belonging to the Parkside Mining Company'.⁸ A photograph of the Globe at Cockermouth, by Joseph Martin, Church Street, Workington, is in private hands and Carlisle Library holds a portrait of George Cass, who was executed for murder in 1860.

Whether as an amateur or a professional, Joseph Martin was without doubt one of the, earliest recorded, Cumberland based photographers.

NAINBY, FREDERICK (1870 – 1948)

STUDIO DETAILS

Challoner Street (1897 – between 1914 and 1921)

1 Lorton Street (between 1914 and 1921 – after 1938)

BIOGRAPHY

Frederick (Fred) Nainby was born, in 1870, at Long Sutton, Lincolnshire, the son of Edwin, a photographer, and Mary. Fred's father, Edwin Rechab Nainby (1842 – 1908), was a photographer of some note. He was first in business as a photographer in Gedney but, in 1873, he moved to Alford where he, initially, joined forces with John Starbuck, his brother in law, taking over full ownership of the business in the

early 1880s. Alford Manor House museum has over 750 glass plate negatives by Edwin Nainby.

In 1881, Fred was living with his parents in Alford but by 1891, he had moved elsewhere. The first record of his presence in Cockermouth was an advertisement in the *West Cumberland Times*, dated 23 October 1897, in which, under the heading 'preliminary announcement', 'F. Nainby, photographer, begs to announce he intends to open the studio in Challoner Street at Martinmas...'. It is probable that he took over the studio of **Thomas Irvine**, who died in 1898. At the time of the 1901 census, he was married and living with his wife Mary, and son Fred in Challoner Street. In late April or early May 1900, he photographed a large group of pupils and teachers at Lorton School and in 1902, he printed, finished and sold copies of a photograph of Cockermouth and district taken from a balloon by Cousin Charley [**James Bleasdale**].² In 1907, Fred took action against Beaty's, the Carlisle printers, for infringing copyright by publishing a photograph of the 'radical candidate in the Cockermouth by-election, Captain Guest. The judge found in his favour and Beaty's were ordered to pay five pounds in damages.'³

Some time between 1914 and 1921, the Nainby family moved from Challoner Street to Lorton Street. It was whilst living there that Fred died in Cockermouth Cottage Hospital, on 9 January 1948. Probate was granted to his wife Elizabeth Mary. His effects were just over £1000.

There are a number of photographs by Fred in existence, including two, one of John Edward James with two loaves of bread and one of the Cockermouth beagles at Buttermere submitted for copyright in 1906 and 1907 respectively and now held by the National Archives. Perhaps the most accomplished of the surviving photographs is one of the Cockermouth/Keswick Quarterly Meeting at Eaglesfield, near Cockermouth, taken on 18 September 1907.⁴ Other photographs are held by the Cumbria Archive Services, Carlisle and Cumbria Library, Carlisle.

SHILTON, WILLIAM (1823 – 1900)

C1863 – C1884 – Goat, Cockermouth

BIOGRAPHY

William Shilton, the son of John, a joiner, and Jane, was baptised at All Saints Church, Cockermouth, on 24 August 1823. On 21 March 1846, by then also a joiner, he married Emma Gibson, daughter of Thomas, a threadmaker, at Cockermouth.¹ William lived at Goat, on the border of Cockermouth and Papcastle, at least from his marriage until his death. In 1861, his occupation was given as 'joiner employing one man and one boy. In 1863, at the request of several gentlemen, he photographed the triumphal arch in Cockermouth and in the following year, described as a photographic artist, he was knocked down from behind by a 'ferocious cow', when in the Castle Lands seeking a good view of the castle. Apparently he escaped with a few bruises.² Emma died in 1864, possibly in childbirth, leaving William with six children, four of whom were under ten. In a directory of 1883, William Shilton of Goat, Cockermouth, was entered as a 'photographer, joiner and cabinet maker and manager for Papcastle Water Works, the Goat'. In another in the following year, photography was no longer included as one of his occupations.³

William died at his residence, St Leonards, Goat, Cockermouth, on 24 January 1900. An obituary in a local newspaper described him as follows: 'For many years he had carried on the [joinery] business at the Goat... He was, formerly, for some time assistant-overseer and clerk to the parish council of Papcastle... He was an active member of the Skiddaw Lodge of Freemasons and also of the local lodge of Oddfellows. He took a great interest in manly sports, and in his younger days wielded the bat with no little ability and he played with the old cricket club. Very quiet in manner, cordial and straightforward in all his dealings, he made many friends and was greatly respected by all with whom he came into contact, both in business and in social life'.⁴ He is listed on the Masonic monument in All Saints Church, Cockermouth. The executor of his will was James Huddart, of Elm Cottage, Cockermouth, the father of **James Joseph Huddart**, the photographer.⁵

Photographs by William, of Isel Church, Bridekirk Vicarage, Bridekirk font, Bridekirk Church, Wythop Old Church, Christ Church, Cockermouth, Clifton Church and

Loweswater Church, feature in the Waldegrave album. Other photographs dating to the 1860s are in circulation.

TAYLOR, THOMAS FEARON (1826 – 1877)

STUDIO DETAILS

Early 1860s – Kirkgate

BIOGRAPHY

Thomas Fearon Taylor, the son of William, a conveyancer, and Elizabeth, was baptised at All Saint's Church, Cockermouth, on 30 July 1826.¹ Thomas, who married Euphemia Jane Fearon in 1854, appears to have had a variety of occupations; for example at the time of the baptism of two of his daughters, in 1857 and 1859, his occupation was given as druggist. However by October 1860, he was a photographer and agent of the Royal Insurance. By 1863, at the time of the baptism of another of his children, his occupation was given as accountant² and in 1871, as surveyor of the Cockermouth Board of Health and landowner. Thomas died on 12 March 1877 leaving effects of under £800.

Little is known about his, apparently, short-lived activities as a photographic artist and no photographs by him have come to the writer's attention.

Although not studio photographers, there are two other Cockermouth based photographers who deserve mention; they are James Ratcliffe Bleasdale (1857 – 1922) and William Henry Youdale (1858 – 1922). James was a native of Lancaster who moved to Cockermouth in the early 1870s and remained there until his death. He worked for the West Cumberland Times, working his way through the ranks to become Editor.¹ In his newspaper career he is best remembered for the children's column he wrote under the pseudonym 'Cousin Charley'.² In photography he is best remembered as the author, in May 1902, of the first ever photograph taken in Cumberland from a balloon. William was born in Blaydon, but, like James, moved to Cockermouth at an early age, where he set up in business as a draper. He is remembered in photographic circles as a pioneer filmmaker and his work has been described as showing 'little difference from the professional work of the late 1890s'.³ William eventually moved to Workington where he died.

KESWICK

THE ABRAHAM FAMILY

ABRAHAM, GEORGE PERRY (1846 – 1923)

STUDIO DETAILS

1868 – 1923 – Lake Road (George P. Abraham or G.P. Abraham)

1923ff – Lake Road (G.P. Abraham Ltd)

BIOGRAPHY

George Perry Abraham was born in Devizes in 1846. It is thought that he arrived in Keswick, in c1862, where he learnt his trade under **Alfred Pettitt**, who had opened his studio in the town towards the end of that year. George set up in business as a studio photographer in Lake Road, Keswick in 1868, in a building now occupied by George Fisher's and only a few properties above **Henry Mayson's** studio.¹ He married Mary Dixon in 1870, initially, living at Greta Bridge, Keswick, but by 1881, they were living in Lake Terrace with four children and a lodger F. J. Boyes, who was described as a photographer. Their eldest son George Dixon worked for his father as a photographer's assistant. By 1901, their second son, Ashley Perry, had joined the business and both he and George were described in the census as 'photographer employer'. In 1911, by which time George Dixon and Ashley Perry were married; George living at Idwal, Chestnut Hill, Keswick and Ashley Perry at the Screes, Keswick, both were described as workers. The latter description was probably correct because from the evidence of photographs submitted for copyright, between 1895 and 1911, many of which were authored by Ashley Perry and some by George Dixon, George Perry was identified as owner in every case. George Perry died in 1923.

On 28 February 1880, G.P. Abraham placed an advertisement in the *English Lakes Visitor and Keswick Reminder* offering artistic photography in all the newest styles in portraiture and artist's materials, pianos and harmoniums on sale or hire, sheet music at half price, souvenirs of the district, fancy goods, albums, frames and guide books. At that time he was certainly much more than just a photographer.

ABRAHAM, GEORGE DIXON (1872 – 1965) and ABRAHAM, ASHLEY PERRY (1876 – 1951).

The Abraham brothers George Dixon and Ashley Perry are the best known and most accomplished photographers to have operated out of Cumberland. They are both the subject of entries in the National Dictionary of Biography and the subject of numerous articles, both in print and on line. Many of their glass plate negatives and prints survive in a variety of repositories, including the Armitt Museum and Library, Ambleside, and the National Archives which holds over 600 photographs submitted for copyright by the owner George Perry Abraham; the majority of which were authored by Ashley Perry. Whilst only portraits of local people were authored by George Perry, Ashley Perry was responsible for a variety of breathtaking mountaineering photographs, some taken in the Lake District, some in Skye and other parts of the Scotland and many in Switzerland, in the years between 1896 and 1911. Other photographs were taken either by George Dixon or Thomas and James Green of Grasmere.

It is not possible in this group of brief biographies to fully explore the work of the Abraham Brothers, instead the readers attention is directed elsewhere for more detailed information on their careers.

DEAN, ARTHUR (c1826 – post 1883)

STUDIO DETAILS

Before 1867 – Lake Road.

For a full biography see under **Penrith**

DUMBLE, THOMAS (1860 -1937)

STUDIO DETAILS

C1894 – after 1901 – Borrowdale Road

BIOGRAPHY

Thomas Dumble was born in 1860 and baptised in Newcastle-upon-Tyne, on 19 February 1860.¹ He was the son of Murdoch Dumble, a carpenter and joiner, and Sarah. In 1861, the family was living at Crescent Place, St Andrew's, Newcastle, but later moved to Church Lane, All Saint's, Newcastle. Thomas married Sarah Ann

Meaken in 1882, and in 1891, when he was employed as a clerk, they were living at 188 Monday Street, Elswick, Newcastle, with four children and Thomas's brother James. Soon afterwards they moved to Keswick where Thomas opened gilding and picture framing business and photographic studio in Borrowdale Road.² He was active in the Primitive Methodist Church in Keswick, featuring regularly in the local press as an entertainer at social events in the church.³ In 1901, the family was living in Southey Street, Keswick. Thomas was still in business at 10 Borrowdale Road in April 1905, but by 1911, when the family were living on the Green, Allonby, he had given up photography and was concentrating on his picture framing business. Thomas died in 1937.

FERGUSON, WILLIAM (C1827 - ?)

STUDIO DETAILS

C1860 – after 1861 – The Mechanics Institute, Fisher Street, Carlisle

c1863 – c1869 – Penrith Road

C1869 – c1884 – Station Street

BIOGRAPHY

William was, probably, the William Ferguson, born in Kircudbright in c1827, the son of John Ferguson and Isabella. In 1852, William married Isabella Robinson in Cockermouth and their son James William was born in the following year. By November 1860, he was in Carlisle and announcing, as a photographic artist, his intention to visit Longtown.¹ In February of the following year, he gave notice that he had 'opened a photographic gallery in the Mechanics Institute [Carlisle] where he is prepared to take photographs of every variety of style and size'.² Judging by information included in later adverts it is probable that William moved to Keswick in 1863³ and certainly by 15 November 1864, when the *Penrith Observer* recorded that Mr Ferguson, photographic artist, Keswick, had taken a photograph of the 'renowned coachman of the Penrith and Keswick mail, James Lupton. It may not, however, have been until 1866 that he opened a studio in Penrith Road because, he placed an advertisement on the back page of the *West Cumberland Almanac and Tide Table* of that year thanking the public for liberally patronising him and announcing that he had recently erected a spacious portrait gallery at Penrith Road,

Keswick. He was offering six carte de visite for 6s, twelve for 10s and 24 for 16s. In about 1869, he opened a new studio in Station Street.⁴ In 1871, William, Isabella and their children, **James W.**, also an artiste photographer, and Margaret were living at Harriman Field, Keswick. In May 1877, William placed an advertisement, dated 3 May, in the *Keswick Guardian* thanking 'the general public for the support he has received during the past 14 years' and announcing that 'he had now opened his new and commodious premises...'. The studio was still in Station Street. In 1880, he was offering American Gem portraits for one shilling per dozen.⁵

In 1881, William, Isabella and their daughter were living in Derwent Street, Keswick, whilst **James William**, whose occupation was given in the census of that year as photographer, had married and was living at 4 Brow Top, Workington, with his wife Hannah and their daughter Norah. In July 1883, it was reported that he his wife and daughter had recently sailed for Queensland. Meanwhile, according to two reports, one published in the *West Cumberland Times*, dated 20 February 1886, which reported that 'Mr Ferguson, who has been long been known at Keswick and Maryport [had] some months ago sold his seaside business and went off to Queensland', further reporting that it was not a successful venture. The other published in the *Maryport Advertiser* of 19 February 1886, which included a long letter, dated 4 December 1885, under the heading 'Maryport Emigrants in Australia', described as being written by Miss Ferguson daughter of Mr Ferguson late of this town, recording their experiences. Whilst the use of the words 'late of this town', i.e. Maryport, is a little confusing it is likely that the correspondent was William's daughter, Mary Jane, rather than **John William's** daughter, Norah, who would have been seven years old. On the basis of the foregoing, it seems likely that both families emigrated to Queensland at or about the same time. Furthermore, that it was the father and not the son who owned the business in Maryport. However in the absence of more detailed information it is not possible to draw any clear conclusions, other than that the last known record of William's presence in Keswick is in a directory of 1884.⁶

The National Archives have in their collection two photographs by William Ferguson, Keswick; one of Styhead tarn, dated July 1872, and the other of a huntsman with whip and horn entitled 'D'ye Ken John Peel' and dated March 1877. Ferguson and

Pettitt's studios also took photographs of the scenes of the activities on the ice on Derwentwater, in the cold winter of 1879. In March 1880 he was offering for sale two photographs of 'ice scenes', one of the Old Borrowdale Mill and the other of Barrow Fall.⁷

McDONALD, ABEL (1857 -1950)

STUDIO DETAILS

C1892 – Blencathra Street, Keswick

BIOGRAPHY

For a biography and complete studio details see under **Penrith**

MAYSON, HENRY (1845 – 1921)

STUDIO DETAILS

c1877 – 1921 – Henry Mayson, Lake Road

1921 – 1976 – Mayson's photographers, Lake Road

BIOGRAPHY

Henry Mayson was born in Keswick in 1845, the son of Joseph, a schoolmaster, and Ellen of High Street, Keswick. Henry, who was a mariner in his early working life, lived with his family in the High Street until after 1871, but after the death of his parents and prior to his marriage to Betsy Sanderson, in 1884, he lived with his sister Annie, a lodging house keeper, at Castle Cottage, Castlerigg. In about 1877, he set up in business as a studio photographer in Lake Road, Keswick and soon after built his ordnance model of the Lake District.¹ He and Betsy set up home at Southey Street, Keswick, but later moved with their family to a substantial property at Dubwath, Setmurthy, near Cockermouth. Henry died in 1921 and the business was continued by his son Ralph and other members of the family until it closed in 1976.² The name Mayson still survives on the building which housed his studio in Lake Road.

Henry was an accomplished and prolific landscape and portrait photographer and many of his negatives and prints are held in public and private collections today.

The National Archives, for example, holds 13 photographs submitted by him for copyright between 1880 and 1901, including one of his ordnance model and a group of seven Lake District scenes submitted in May 1900 and the National Trust has in its

collection a photograph of Beatrix Potter's father, at the Beatrix Potter Gallery, Hawkshead. Numerous photographs taken by Henry are remarked upon in the local press, they include one of the opening ceremony at the Mary Hewitson Hospital, in 1893, another of the Derwent Curlers on the ice, in 1895, another of a number of elderly residents of Keswick, in 1898 and in December 1911, a photograph of Rev. Canon Rawnsley.³ In addition the Cumbria Archive Services, Carlisle, hold account books and various other business papers of the firm from its inception through to its close in 1976 and a photograph album: a rare survival.⁴

THE PETTITT FAMILY

STUDIO DETAILS

1862 – 1863 – 5 English Street, Carlisle [*Thurnam's*] – Alfred

C1860s – Gilsland Spa - Alfred

c1859 – 1880 – St John Street [in the later years operated by his son Alfred G.] - Alfred

1880 – 1883 – St John Street – Alfred George

After 1883 – 1930 – St John Street – Harry Collis

BIOGRAPHIES

PETTITT, ALFRED (1820 – 1880)

Alfred Pettitt was baptised in Birmingham, on the 5 October 1820, the son of Charles and Sarah. In 1841, working as a fellmonger, he was staying with the Collis family in Barker Street, Birmingham, and in 1844 he married Francis Elizabeth Collis. In 1851, Alfred, a landscape painter, Frances, their family and his mother were living in Barker Street. It was, probably, later in that year that they moved to the Lake District, initially to Windermere, but from 1853 Grasmere where, in 1856, in partnership with his brother George, he opened a gallery of fine arts where they exhibited a number of their oil paintings under the title 'Highways and Byeways of the Lake District'.¹ In the following May, the Prince of Wales visited the gallery and purchased one of Alfred's paintings.² In August 1857, George and Alfred opened a picture gallery and gallery of arts, in St John Street, Keswick, designed by the eminent Manchester architect, Alfred Waterhouse (1830-1905).³

The earliest reference to Alfred's involvement in photography was in an advertisement placed by James Robinson, bookseller in Kendal, in March 1859, for 'stereoscopic pictures taken by Mr Alfred Pettitt from the localities described by the Lake Poets...'.⁴ In 1861 the Pettitt family were still living in Grasmere at Belle Vue, Gillside, but they moved to Keswick shortly after the death of his brother George, on 20 March 1864, at the age of 36.⁵ In the meantime, on 13 November 1862, Alfred had opened a photographic gallery in Thurnam, the Carlisle booksellers, at 5 Scotch Street. The Carlisle gallery appears to have been short-lived because there is no reference to it beyond a newspaper report, of 20 October 1863, which refers to a photograph taken by Alfred, of Roman relics found during an archaeological dig in London Road.⁶ In 1871, when the family were living in St John Street (St John Terrace), Alfred's nephew Edwin Alfred Pettitt (1840 -1912) and Frederick Clive Suker, later Newcombe, (1847 – 1894), both accomplished landscape painters, were staying with them.

Alfred died in Keswick on 13 March 1880 and was buried in St John's churchyard. In the later years of his life he spent the large part of his time painting, leaving the bulk of the photographic side of the business to his eldest son **Alfred George**.⁷ Frances, Alfred's wife, who died in 1906, is listed in the 1891 census as a photographer, employer, although it is not thought that she was actually active in the business under her own name.

Many photographs taken by Alfred survive including a number which were adapted as postcards twenty or more years after his death. He entered photographs in the annual exhibition of the Royal Photographic Society in 1874, 1878 and 1879, many of Lakeland scenes.⁸ Eight of his photographs of churches featured in the Waldegrave album, including Gilsland, Upper Denton, near Gilsland, Borrowdale, and Kendal, Holy Trinity. The Cumbria Archive service at Carlisle has a number of photographs by him, including one of Naworth Castle, all of these photographs identify his studio as Keswick and Gilsland Spa and at least two can be identified from their square corners and absence of design as being from the early 1860s. The National Archives has two photographs of Pillar Rock, dated 6 August 1877. In May 1878, the *Graphic* featured an engraving of one of the photographs.⁹

PETTITT, ALFRED GEORGE (1856 – 1883)

Alfred George, the eldest son of Alfred and Frances Pettitt, was born in Grasmere, in 1856, and was working with his father as early as 1871. In December 1878, he was elected a member of the Photographic Society of Great Britain. He more or less ran the business in the later years of Alfred's life and took over after his father's death in 1880. His tenure was short lived because he died at the tragically early age of 27.

In November 1881, Alfred George won a silver medal for landscapes in an exhibition of photographs staged by Swan Plates, in Newcastle-upon-Tyne; winning the medal for 'a quiet morning, Derwentwater'. Again in early 1882, he was awarded a silver medal, for four landscapes, at a photographic exhibition in Dundee which included in the region of 2000 photographs. He also exhibited photographs at the Royal Photographic Society Exhibition of 1882, when he entered views of Ullswater and St Sunday Crag, Falcon Crag, Derwentwater, Friars Crag, Derwentwater, a quiet morning Derwentwater, Long Birks Bay and Langdale Pikes and valley.¹⁰

PETTITT, HARRY RICHARD COLLIS (1858 – 1930)

Harry Pettitt was born in Grasmere, on 21 July 1858, and baptised there on 3 December 1858.¹¹ He was the second son of Alfred and Frances. He, probably, took over the John Street Studio in 1883, soon after Alfred George died. Harry married Annie Bowe in Keswick in 1895 and in 1901, they were living with her mother and their daughter Kathleen at 28 Blencathra Street, Keswick. By 1911, Harry, Annie and Kathleen, together with a general domestic servant, were living at Belvedere, Crosthwaite, Keswick; an eleven roomed house. Harry continued in business in St John Street until his death in Keswick in December 1930.¹² His daughter Kathleen opened a studio in 1 Main Street, Keswick, some time between 1918 and 1921 and took over the St John Street studio following her father's death. She was still operating from both addresses up to the commencement of the Second World War.¹³

Harry entered photographs to the Royal Photographic Society exhibitions in 1886, 1887, 1890 and 1893. In 1887, he was awarded a medal for a series of platinotype print photographs of Lake District scenes, namely: Belleisle, Windermere; head of Derwentwater; summit of Helvellyn; Striding Edge, Helvellyn; entrance to Borrowdale and Castle Crag, Borrowdale and in the following year he won a medal

for the same photographs at the Dundee and East of Scotland Photographic Exhibition.¹⁴ The National Archives have in their collection a photograph of the embroidered pall used at Lord Tennyson's funeral taken by Harry, in October 1892. In addition many of his photographs are highlighted in the Keswick paper, the *English Lakes Visitor*.

MARYPORT

ANDREWS, HESKET (C1832 – 1894)

STUDIO DETAILS

1885 – 1894 – 108 Senhouse Street

BIOGRAPHY

For a biography and complete studio details see under **Carlisle**

ARTHUR, CHARLES ELLIS (1859 - ?)

STUDIO DETAILS

C1881 – Senhouse Street

1882 - 117 Senhouse Street [under Arthur A. A.]

1883 – c1884 - 104 Senhouse Street

BIOGRAPHY

Charles Ellis Arthur, the son of John Park Arthur and Sarah née Thorpe, was born in Carlisle and baptised at St Mary's Church, Carlisle, on 12 June 1859.¹ His grandfather James Arthur was a Carlisle bookseller and active Chartist.² Ellis was his paternal Grandmother's maiden name. He was educated at the prestigious Croft House School at Brampton, nine miles east of Carlisle. In 1878, he married Alicia Annie Evans at Aberystwyth.

In 1881 Charles, describing himself as a photographer, Annie and their infant son George Llewellyn were living at 109 Senhouse Street, Maryport. In early July 1881, he was advertising a reduction in price of carte de visite portraits from 5s to 3s 6d per dozen. The reduction in price may have been a sign that the business was in difficulty, because, in September 1881, he instituted proceedings for liquidation, with the first meeting of creditors set for 26 September 1881. The outcome of the proceedings is not known, although he was soon back in business. Probably as a consequence of his bankruptcy the business was entered under his wife's name in an 1882 directory.³

In February 1884, Charles's studio was 'wrecked' in a severe storm.⁴ It was, probably, soon afterwards that the family moved to Kirkintilloch. Certainly by 1889, he had opened a studio in East Queen Street, Kirkintilloch and in 1891, he and Alicia,

together with a Lionel Southall, were living in Regent Street, Kirkintilloch, Alicia was described as a photographic assistant and Lionel as an assistant photographer. What became of Charles after 1895 is not known and nothing is known of Alice's whereabouts until she reappears in the 1911 census, describing herself as married, living with her mother in law at 13 Solway Terrace, Carlisle. She died in Solway Terrace, on 8 November 1918, at the age of 58.⁵

The National Archives hold five photographs by Charles which were registered at the copyright office of the Stationers' Company, one, of late police officer Alexander Lomond, registered in June 1883, giving his address as Maryport and four, registered between October 1889 and January 1890, giving his address as Regent Street, Kirkintilloch, where he and Alicia were living in 1891. Photographs are also known with the address Douglas Place, Kirkintilloch.

BAXTER, ROBERT (1857 -1916)

STUDIO DETAILS

C1902 – 1916 – 24 Curzon Street

BIOGRAPHY

Robert Baxter was born in 1857, the son of William, a labourer, and Sarah. In 1871, the family was living at 44 Furnace Road, Maryport and Robert was employed as an apprentice joiner. In 1881, he was in business as a dealer in musical instruments and living at 44 Furness Road with his wife Grace née Macdonald, who he had married in 1880, and their son William. By 1891, Robert, still in business as a musical instrument dealer, was living with his family at 24 Curzon Street, which was to be his home for the remainder of his life. By 1901, he had extended his business to include cycle maker and photographic dealer.

In early 1902, Robert purchased the photographic business of **Herbert Rowland** in Station Street, although, there is no evidence that he used the property as a studio.¹ In addition to his business in Curzon Street, which included numbers 24 and 26 as well as 22, he also had a pianoforte dealership and fancy repository at 123 Senhouse Street.²

Robert Baxter, photographer and general dealer, died on 4 August 1916, followed by Grace, on 6 September 1916.³ Probate was granted to his daughter Mary Bland, 27 Coronation Street, Grasslot. His effects were just under £2,300.

Known carte de visites bear the address Curzon Street, Maryport. One is under the name Robert Baxter and Son; when the Son was added is not known. It is, however, known that his son Donald was still in business as a photographer in 1925.

The National Archive holds copyright photographs of the launching of three steamers: *Point Clear*, *Haller* and *Admiral* authored and owned by Robert Baxter, Curzon Street, submitted for copyright on 11 December 1905.

BEAN JOHN (1869-1939)

STUDIO DETAILS

c1900 - 77 John Street

BIOGRAPHY

John Bean was born in the Hendon registration district, Middlesex, in 1869. Information on his early life is limited to census entries. In 1871, he was living at 3 Old Oak Terrace, Willisden, Middlesex, with his parents Thomas, a butcher, and Mary Ann and two slightly older sisters, Anne and Eliza: at that time the family employed a domestic servant, which suggests a reasonable standard of living. However, circumstances must have changed because, in 1881, both he and Eliza were scholars in the Henley Union Workhouse. By 1891, he was employed as a boat maker and boarding in the home of Herbert Nicholls, boat builder, 5 New Road, Weybridge.

John had moved to Maryport by 1900 because, in the spring of that year, he photographed Alfred Gardner, who was later to own a bicycle shop in Maryport, posing with a tricycle on his fifth birthday.¹ In 1901, described as a photographer on his own account, John was boarding at the home of Thomas Tweedie at 77 John Street, Maryport. At some time during his stay in the town he went into partnership with **Thomas Wilkinson**, probably in John Street but at a different address. The studio is highlighted in a postcard.² He left Maryport some time between 1901 and 1910, at which time Wilkinson and Bean had their studio in Northampton and he was still in business there in 1920.³ John died in Northampton General Hospital, at the

age of 70, and was buried at St Andrew's, Great Billay, Northampton, on the 15 November 1939.

The National Archives hold six photographs taken in Ilford, on behalf of Raphael Tuck, by a John Bean, 10 Chapter Chambers, Chapter Street, Westminster. The photographs were registered at the copyright office of the Stationers' Company on 2 August 1907. Whether or not this was the same John Bean has not been established.

BETTONEY, SAMUEL (C1836 – 1891)

DIRECTORY ENTRIES

1865 – 1891 – 77 Crosby Street, Maryport

BIOGRAPHY

Samuel Bettoney was born in Leicester, the son of Edward, a bricklayer, and Elizabeth. He was baptised in St John's parish church, on 27 July 1836. In 1851, he was living with his parents and three siblings at 10 Dover Street, Leicester and employed as an errand boy. Some time between then and 1861, when he was working as a photographic artist and boarding at 29 King Street, Leicester, he had embarked on what was to be his lifetime profession.

He was in Maryport by May 1864, when **Thomas Brown**, whose studio was in Crosby Street, advertised that 'during his absence in Rhyl (forming a branch establishment) he had been most fortunate in securing the services of Mr Bettoney, a first class artist....'¹ Soon after Brown's death, in August 1865, Samuel took over the business. In addition to his photographic activities he was local agent for the Norwich Union Fire and Life Insurance Society and for a period an auctioneer and appraiser.²

On 15 September 1882, in an advertisement in the *Maryport Advertiser* he stated that 'all plates are taken by the Dry Plate instantaneous process', demonstrating that he was up to date with the latest technical developments in photography. He died on 4 February 1891, at the age of 54, following a short illness. The gross value of his personal estate was under £300. His obituary in the *Carlisle Journal* made no reference to his profession concentrating, instead, on his activities in the hare coursing field both as reporter, writer and flag steward.³ Shortly after his death his dwelling house, shop and photographic gallery were put up for sale by private treaty,

without success. On 15 April 1891, the premises were offered for sale by public auction, but the reserve of £500 was not met.⁴

Samuel married Mary Beeby, the daughter of Quaker parents from Allonby, on 15 March 1866. They had at least seven children, five of whom were still living at the time of his death. Business was sufficiently successful to enable Samuel and Mary to employ a domestic servant throughout their married life. Mary seems to have had some business acumen, because she was dealing in baby linen and ladies and children's underwear, from 77 Crosby Street, for a period of time and after Samuel's death she built and ran the Granville Temperance Hotel in Station Street, with the help of two of her daughters, until her death in 1909.⁵

After taking over the photography studio from Thomas Brown in September 1865 he initially used the words 'Samuel Bettoney, late Mr T. Brown, photographer Maryport on the reverse of his cartes. On a carte of John Sibson, first postman, Maryport, the words 'Samuel Bettoney late' are in red and appear to have been added to Brown's original description.⁶ The British Library holds one photograph of George Nathaniel Curzon, later Viceroy of India, as a seven year old taken in 1866, continuing the commission secured by his predecessor **Thomas Brown**.⁷

BROWN THOMAS (1813 – 1865)

STUDIO DETAILS

1854 – Crosby Street

1859 – 1861 – Catherine Street

1862 – 1864 – Crosby Street

BIOGRAPHY

Thomas Brown was baptised at the Presbyterian Church, Maryport, on 17 October 1813, the son of George and Mary. His brother John, who was to become a studio photographer in Rhyl, was baptised in the same church, on 1 December 1820.¹

An article in the *Maryport Advertiser*, dated 7 April 1854, informed its readers that 'Mr T. Brown, cabinet maker, of this town has for some time been occupying his leisure hours in this study [photography]'. On 5 May 1854 a lengthy advertisement appeared in his name. This, not only informed the public that he was now ready to take portraits, having received instructions from a London chemist and

photographer, but set out in detail what a prospective sitter should wear. It also explained that, unlike the Daguerreotype, copies could be struck from the original picture. Prices were set at 5s for original impressions and 3s for subsequent copies. Being in business by May 1854, Thomas was one of the first studio photographers in Cumberland.

In early October 1854, Thomas announced that he was 'erecting a portable glass room, 27 feet long, well warmed and ventilated, and having an ante-room within it'. Within a month 'the glass room' was open for business in Fleming Square, Maryport. Prices for portraits ranged from 5s to 30s each including cases or frames and colourings. Miniatures for brooches were also available at the price of 3s 6d. The gallery was state of the art and incorporated a robing room for the ladies and a piped heating system which kept it heated to 'a regular summer time temperature'.² In the early years, from about late 1854 until early 1859, Thomas travelled throughout Cumberland with his 'gallery', which he described as a 'photographic Crystal Palace', although an itinerant photographer at that time, he retained a presence in Crosby Street. The gallery 'was said to resemble a 'beautiful cottage' and to be 'exceedingly portable and commodious'.³

On 16 July 1855, Thomas married Margaret Brown, who ran a confectioner's shop in Crosby Street with her sisters Elizabeth and Isabella, at St Mary's chapel, Maryport.⁴ Thomas was in Penrith from September to November 1855; the fact that his daughter Mary Ann was born in Penrith, during that period, suggests that Margaret accompanied him on his travels. Towards the end of his visit to Penrith he advertised for sale 'copies of the much admired Crucifixion, including a beautiful frame and glass complete 2s 6d each or without frame at 1s'.⁵ In February 1856, Thomas advertised that 'he was to make extensive modifications to his gallery and also that in addition to opening at Fleming Square on the following Monday he would be visiting Workington, and the neighbouring towns'. Thomas also visited Keswick with his gallery, in 1855.⁶

On 1 June 1859, Thomas opened a permanent studio 'in the house recently occupied by Mr John Lane, corner of Crosby Street and Catherine Street'. His speciality was alabastrine portraits, from 1s 6d upwards, which he described as combining 'the

vigour of photography on paper, with the softness of miniatures on ivory'. In addition to portraits he was now offering views of residences.⁷

In 1861, the family were living in Catherine Street and in the autumn of that year his studio suffered collateral damage from a fire in a nearby joiner and cabinet makers shop, owned by Joseph Brown [no relation]. Undaunted, he was soon 'fitting up commodious photographic rooms in Crosby Street with large glass roof....'⁸ On 13 March 1863, referring to the celebrations in Maryport to mark the wedding of the Prince of Wales, the *Carlisle Journal* reported that 'one of the most novel, attractive and beautiful of the many local mottoes exhibited on the occasion was one in the window of Mr. T. Brown, photographer, wherein 150 likenesses, all different and mostly of Maryport residents, were formed into the words "God bless the Royal pair."'

In May 1864, Thomas left Maryport to set up a branch establishment in Rhyl, having employed **Samuel Bettoney** to manage the Maryport studio. The move to Rhyl, which was dictated by his declining state of health, was of little avail because he died there, on 22 August 1865, at the age of 52. Special mention of his death was made by the minister of the Maryport Presbyterian Church with which he had been actively involved.⁹

Whilst in Rhyl he had advertised his business in the *North Wales Chronicle*, in the weeks between 3 Jun 1864 and 29 Jul 1865, intimating that his work could be examined 'on the West Parade and at the establishment 73 Wellington Road'. In 1871, his widow and daughter were living at Shipley Street, Rhyl. Meanwhile, his brother, John Brown, took over the business at Kinmell Street, Rhyl, after Thomas's death and continued there until at least 1883.¹⁰ Back in Maryport, **Samuel Bettoney** had taken over the business in September 1865, and in March 1868, the 'freehold property situate respectively in Furnace Road and Crosby Street, formerly in the ownership of Mr T. Brown, photographer' comprising 'twelve small cottages and one large one with bay window overlooking garden', was for sale by private treaty.¹¹ A number of cartes de visite by Thomas Brown, some with the address Catherine Street others with Crosby Street, are held in local collections. The British Library holds two photographs of George Nathaniel Curzon, later Viceroy of India, one as a three year old taken in 1862 and the other in 1863.¹² Curzon's mother Blanché was

the daughter of Joseph Pocklington Senhouse of Netherhall, hence the involvement of Brown. The National Portrait Gallery also holds at least one photograph taken by Thomas Brown whilst in Rhyl.

CORSON, JOSEPH (1805 – 1864)

STUDIO DETAILS

C1855 – 1856 – High Street

1856 – 1861 – Wood Street

BIOGRAPHY

Joseph Corson was baptised at Maryport Wesleyan Chapel. He was, probably, the son of James Corson, a shipwright in the town. In 1841, Joseph was in business as a watchmaker, at Wood Street, Maryport, living with his wife Mary, who died later in the same year, and two others including a watchmakers apprentice. By 1847, he was in business at 40 New Street, Whitehaven, as a watchmaker, clockmaker and jeweller.¹ Joseph was soon back in Maryport, living with his brother James, also in business as a watchmaker and jeweller, his family and one domestic servant. Joseph's occupation was entered in the census as watchmaker and portrait painter.

On 25 April 1855, he married Ann Mann, the daughter of John a farmer at Holme Cultram. The marriage was destined to be short-lived because Ann[e] died on 11 January 1856.²

The earliest record of either of the Corson brothers being a photographer was an advertisement in the *Maryport Advertiser*, dated 7 December 1855, offering 'photographic likenesses, neatly executed by Jas Corson, High Street, Maryport'. Similar advertisements using the forename 'Jas' continued regularly until 7 March 1856, when the forename 'Jos' appeared. If *Adair's Directory of Maryport of 1856*, which gives under artists, 'Joseph Corson (photographic), High Street', is correct Joseph was the photographer not James. In the spring of 1856, Joseph transferred his business to Wood Street, two doors down from the Globe Inn, where, in the summer of 1857, he was offering 'photographic likenesses one shilling and sixpence upwards'.³ On 26 November 1857, he married Elizabeth Hodgson at Crosscanonby Church.⁴ In 1861, he was still in business in Maryport, but in the following year he

and Elizabeth moved to Liverpool.⁵ Joseph Corson, watchmaker, of 82 Russell Street, Liverpool, died on 17 October 1864 and was buried in a public grave in Toxteth.⁶

DAVIS, M.

Davis is known from a cabinet photograph of the Musgrave family of Front Row, Netherton, dated c1890. The information on the reverse includes the words 'M. Davis, Netherton, Maryport'.

DOBSON EDWIN (fl c1910)

STUDIO DETAILS

C1910 – 8 John Street

EDMONDSON

STUDIO DETAILS

1885/6 – 1887 – 104 Senhouse Street

On 9 June 1896, the *West Cumberland Times* reported that Mr Edmondson had photographed the winning team and their trainers following the Border Cyclists challenge cup association championship held at the Maryport track. Two photographs taken by Edmondson and Co. are also known. One worded as follows: 'Edmondson and Co., late **Ferguson**, portrait and landscape photographers, 104 Senhouse Street, Maryport'.

FERGUSON, W.

[James]William Ferguson was the son of the Keswick photographer **William Ferguson**. William Junior married Hannah Moncrieff in 1878 and in 1881, they were living at 4 Brow Top, Workington, with their two year old daughter Norah. In July 1883, they sailed from Glasgow to Townsville, Queensland, on the *Eastern Monarch*. It may be that William senior, his wife, Isabella and their daughter, Mary Jane, also moved to Queensland at about the same time. For detailed information, see under **William Ferguson, Keswick**. A photograph bearing the words 'W. Ferguson, Maryport', but without an address, is in private hands. Based on the information contained in the **Edmondson** photograph, Ferguson's studio was almost certainly at

104 Senhouse Street. From the available information, it seems likely that James William was working for his father in Maryport,

HESKETT, JOSEPH JAMES (1865 – 1951)

STUDIO DETAILS

C1893 -1902 – Allonby, Maryport.

BIOGRAPHY

Joseph James Heskett was born in Allonby, on 8 June 1865, the son of Joseph, a shoemaker and Frances. In 1881, Joseph James was also working as a shoemaker. Ten years later, he was living at Maryport Road, Dearham, with Jane Steele and her niece Eleanor Litt, who he married later in the same year. He is recorded in directories of 1894 and 1897 as a boot and shoe maker, fancy bazaar and photographer; however, in a 1901 directory the words fancy bazaar and photographer are no longer included.¹ On 19 May 1911, Joseph, Eleanor and family sailed for Quebec on board the *Empress of Ireland* of the Canadian Pacific Line. He died in Vancouver on 8 March 1951.²

Two oil paintings by him, one of Allonby and the other of the sailing ship *Darling* are in the collection of the Maryport Maritime Museum. He was also a prolific poet.³

Among photographs recorded as having being taken by him are one of the Allonby Football team and one of an Allonby children's outing to Keswick, both taken in 1893 and one of an Allonby wedding in 1902.⁴

HUFF, JAMES (1838 – 1924)

STUDIO DETAILS

1894 – 1897 – 26 Curzon Street, Maryport

BIOGRAPHY

For biography and complete studio details see under **Penrith**

KELLY, JOHN GRAHAM (1841 – 1917)

BIOGRAPHY

John Graham Kelly was born in 1841, the son of John, a joiner and cabinet maker, and Dinah, of Furnace Road, Maryport. He married in 1881, but he and his wife, Elizabeth, had no children.

He was primarily a watchmaker, although at various times he was also fancy goods dealer, a picture framer and a wholesale dealer in mouldings.¹ For over 40 years his premises were at 37 Senhouse Street.

There is no evidence, either in census records or directories, that John was a photographer, but the Cumbria Archive Services, Carlisle, have in their possession a cabinet size photograph, dating to c1900, of Henry Thompson, a local vet, holding his cob in a cobbled stable yard, stamped J. G. Kelly, 37 Senhouse Street, Maryport, and a postcard from Kelly's series Maryport.

KITCHIN, ALBERT EDWARD (1863 – 1916)

STUDIO DETAILS

C1891 – 83 Crosby Street

BIOGRAPHY

Albert Edward, Kitchin, who was baptised at St James's Church, Whitehaven, on 5 April 1863, was the son of John, an accountant, and Hannah.¹ In 1871, the family were living at Church Street, St Bees, but by 1881, Hannah, by then widowed, was a lodging house keeper at 22 Irish Street, Whitehaven. In that year, Albert married Annie Borrowdale Moore and by 1891 they, and their two children, were living at 83 Crosby Street, Maryport, where he was in business as a bookseller, stationer and photographer; the only evidence that Albert was ever in business as a photographer. Some time between 1894 and 1901, the family moved to 14 Fisher Street, Whitehaven, where Albert was employed as a piano and organ dealer's manager.

MACKENZIE, JAMES (1863 - ?)**STUDIO DETAILS**

C1897 – c1914 – 108 Senhouse Street

BIOGRAPHY

James, the son of James, a mariner, and Mary Ann McKenzie, of Church Street, Maryport, was baptised at the Chapelry of Maryport, on 20 September 1863.¹ James senior died some time between 1871 and 1881 and in 1891, at which time James junior was employed as a painter, the family were still living in Church Street. In 1892, James married Isabella Andrews, the daughter of **Heskett Andrews**, and between 1894 and 1897, he succeeded his father in law in the photography business, at 108 Senhouse Street. He continued to operate from that address until 1914 or later, after which it reverted to a private dwelling.³

ROWLAND, HERBERT WILLIAM (1857 – AFTER 1930)**STUDIO DETAILS**

1897 – 1902 – Station Street

BIOGRAPHY

Herbert William Rowland was born in Liverpool in 1857, the son of William, a surgeon, and Margaret. In both 1861 and 1871, the family employed two servants. By 1881, subsequent to his father's death, Herbert, an artist, his mother and one of his sisters, were living at Sunnyside, the Mall, Chiswick, London. Several times during the following years Herbert journeyed back and forward across the Atlantic to New York. It was during one of his visits that he met and married Henriette Sauer, an American citizen.¹ In August 1896, Herbert, described as an artist, Henrietta and their daughter Edith arrived in England from New York. In September 1897, he set up in business as a studio photographer in Selby Terrace, Station Street, Maryport, and took over the business and negatives of **J. Huff and Sons** of Curzon Street, who were leaving Maryport. In Huff's notice of departure from Maryport, Herbert is described as a 'well known and first class artist and photographer', which suggests that he had previous experience as a photographer.² Why the family chose Maryport, where there was no known family connection, has not been established. In 1901, Herbert, described as a photographer, and Edith were staying with his sister Edith Jane and

family in Rhyll, whilst Henrietta was staying with William Leighton, a shipping clerk, and family at 17 Station Street, Maryport. In late February 1902, **Robert Baxter** purchased the Station Street studio and on 14 March 1903, Herbert, Henrietta and Edith returned to America where he set up in business as a copper plate etcher. In 1920, Herbert and Henrietta, who was described, in the census of that year, as German speaking and a daughter of Bavarian born parents, were living with Edith and family at Westport, Fairfield, Connecticut. They were both still alive at the time of the 1930 census.³

The Cumbria Archive Service, Carlisle has in its collection five cabinet size photographs of the Aspatria Agricultural College by Rowland, Maryport and a carte de visite, by 'H. W. Rowland, miniature artist, Selby Terr. and Station Street, Maryport. Portraits in crayon, water and oil colours. Photography in all its branches', is in private ownership.⁴ The national archives has a photograph of the late Alfred Hine J.P. C.C. of Park Hill, Maryport, taken by Herbert William Rowland, Station Street, Maryport, but owned by Robert Baxter, 22 Curzon Street, Maryport, which was submitted to the copyright office on 19 September 1902.

SHERWOOD, WILLIAM (1820 -1890)

STUDIO DETAILS

c1853 – High Street

c1855 – c1877 – 74 Wood Street

c1879 – c1884 – 23 Nook Street, Workington

BIOGRAPHY

William Sherwood was born on 23 May 1820 and baptised at Michael Street, Methodist Chapel, Maryport, on 11 June 1820.¹ On 26 May 1844, he married Isabella Clark at All Saints Church, Cockermouth.² His earliest listing in a directory was in 1847, when he was included as a painter, plumber and glazier living in Kirkby Street.³ By 1851, he, Isabella, four children, five and under, and his mother-in-law were living in High Street. It was while living there that he advertised in the *Maryport Advertiser*, dated 7 October 1853, that he was continuing to take, daily, photographic portraits in 'the above most novel and fashionable style, on the most reasonable terms'. This entry makes him the earliest recorded Cumberland based studio photographer.

Shortly after 1853, William moved to 74 Wood Street, Maryport, where he continued in business as a painter and photographic artist until October 1865, when he informed the public that he 'is now devoting the whole of his time and attention to the photographic art...'. Cartes de visite were advertised at 7s6d per dozen. Just over twelve months later, he was badly burnt when a lit candle ignited some chemicals that he had been preparing.⁴ Some time between 1877 and 1879, William, Isabella and their children relocated to 23 Nook Street, Workington, where he continued in business as a photographer until 1889, when the studio was advertised for sale.⁵ He died at, the home of his daughter and family, 190 Walton Village, Bootle, Lancashire, on 2 March 1890.⁶

On 29 April 1893, **Hodgson and Beattie**, decorator and photographer, Church Road, Harrington, placed an advertisement in the *West Cumberland Times* intimating that they had purchased the whole of the negatives from William's studio and were 'prepared to supply copies at the cheapest rate consistent with the first class work'. Carte de visite portraits by William Sherwood are not difficult to come by, normally bearing the address 74 Wood Street, Maryport, but also 23 Nook Street, Workington.

WALKER, FRANCIS (1829 – 1886)

BIOGRAPHY

Francis Walker was born on 6 May 1829 and baptised at the Scotch Presbyterian Church, Maryport, on 10 June 1829. He was the son of Francis, a leading Cumberland watchmaker, and Sarah, of Senhouse Street, Maryport.¹ On 13 January 1854, Francis married Sarah Ann Adair, daughter of Robert Adair a stationer and publisher of the *Maryport Advertiser*.² By the time of his marriage, he was in business as a grocer and tea dealer in Crosby Street, Maryport, an occupation that he followed until his death in 1886. Ann died on 18 October 1858, aged 28.³ Francis married Tamar Crellin shortly before his death. In addition to running his grocery business, he was also a member of the Maryport Trustees Board for many years and during most of that time was chairman of the Waterworks Committee. He was also an 'ardent supporter of the temperance movement' and liberal in his politics.⁴ Francis, who died on 21 January 1886, was interred in Maryport cemetery. The funeral service, which was

attended by many local businessmen, was conducted by Rev. H.C. Bayley.⁵ Francis left a personal estate of approximately £1350.

Although he was an enthusiastic and accomplished photographer, who sold photographs in his shop in Crosby Street and through other outlets, he was never a professional studio photographer as such. His work is, perhaps, best described in the following extract from his obituary in the *Carlisle Journal*, dated 26 January 1886: 'In early life Mr Walker was very fond of photography, an art in which, although self taught, he excelled. Many years ago when the Queen was passing through Carlisle on her way to the Highlands she was pleased to accept at the hands of Mr Walker twenty well-executed photographic views of scenes in Cumberland, an act of condescension on the part of her Majesty which Mr Walker always referred to with pride'. Evidence of his photographic output can be found in local newspapers, for example the *Maryport Advertiser*, dated 15 November 1861, and on subsequent dates, included the following advertisement: F. Walker's photographic views: comprising the principal objects of interest in Maryport and the immediate neighbourhood – The harbour and public buildings of Maryport a series of 12, Carlisle Cathedral a series of 7, Calder Abbey a series of six and Furness Abbey a series of 12. Southey's and Burn's monuments & etc., 1s each or 10s a dozen, call and see them at R. Adair's, Senhouse Street'. In January 1868, he was selling from his shop 'photographs of the interior of St Mary's Chapel showing the Christmas decorations'. The photographs were available either in stereoscope or carte de visite form.⁶ Finally, in August 1870, he was offering for sale, through his shop, S.T. Barnes and Thurnams, booksellers, in Carlisle, photographs of 17 Roman altars discovered in Maryport. Cartes de visite of sixteen of these altars survive and are held by the Cumbria Archive Services (Carlisle).⁷ Photographs of Maryport Church and Maryport vicarage by 'F. Walker, photographer, Crosby Street, Maryport, are included in the Waldegrave album.

WILKINSON, THOMAS WILLIAM (1879 -1932)

BIOGRAPHY

Thomas William Wilkinson was born in Maryport, in 1879, the son of John, a tailor, and Isabella, of 28 Fleming Street, Maryport. In 1901, by which time the family had

moved to 54 Curzon Street, Thomas was working as a clerk in the local Cooperative. In 1911, however, his occupation was given as 'photographer (own account)'. He had been in partnership with **John Bean** in Maryport prior to 1910 and, as he was probably the Wilkinson who was in partnership with Bean at 5 Horse Market, Northampton in 1910, he may have been home on a visit in 1911.

According to his obituary, he died at the home of his father on 14 May 1932, after a progressive illness. He left Maryport some time after 1901 to take up draughtsmanship. He then became a 'photograph retoucher and undertook contracts for many leading picture postcard firms'.¹ How the information provided by the obituary fits in with his partnership with John Bean is not possible to establish. He left effects amounting to approximately £1850.

MILLOM

BAKER, JOHN (flc1876 – c1880)

STUDIO DETAILS

1876 – 1879 – Photographer and picture frame maker, Millom.

BIOGRAPHY

Other than the information from two Cumberland directories nothing certain is known about John Baker.¹

He may have the John Baker, son of George, who married Jane Moore at Millom. If he was, in 1881, he, aged 49, and Jane, and their two children, were living at Queen Street, Millom, with her widowed father, John, a pawnbroker, and two servants. By then John junior, described as born in Ceylon, was working as an auctioneer. Based on his age in 1881, he may have been the John Baker, aged 53, who was buried at Millom, St George's, on 31 July 1884.

BROCKLEBANK, JAMES (c1832 – 1911)

STUDIO DETAILS

Before 1881 – after 1891 – Lonsdale Street

BIOGRAPHY

In 1871, James Brocklebank, photographer, born Bootle, Cumberland, aged 39, was living at Gosforth Gate, Gosforth, with his wife Mary and six children. From 1881 through to 1901, he and his family were living in Lonsdale Road, Millom. In the three censuses covered, his occupation was entered, respectively, as 'photo artist', 'photographer (neither employed nor employed)' and 'general dealer (hawker) (own account)'. In 1911, by then a widower, he was living with his son James and family at Beckside, Bootle. In the census his occupation was given as retired photographer (own account).

James died in April 1911 and was buried in St George's cemetery on 26 April 1911.

FOX, HENRY KIRKBY (1879 - 1941)

Henry Kirkby Fox was born in Bootle, Lancashire on, 26 October 1879. His father, Henry, was a grocer in Main Street, Millom, but later became the relieving officer,

registrar of births and deaths. In both 1881 and 1891, the family employed one domestic servant. His photographs of the jubilee celebrations in 1896, when still an amateur, were highly acclaimed.¹ By 1901, Henry, then 21, was working as a photographer on his own account at home in Duke Street, Millom. It is likely that soon after 1901 he moved south because, in 1906, he married Lauren Jane Probert at Kings Norton, Worcestershire and in 1911, they were living at 15 St Paul's Road, Gloucester, and he was employed as a photographer. They were still in Gloucester in 1939, at which time Henry described himself as a 'photographer (master) commercial. He died in Gloucester in 1941.

A Henry K. Fox had photographic studios in both Birkenhead and Huddersfield. However, in the absence of any corroborating evidence, it is not possible to say whether or not he was the Millom born Henry.²

HARGREAVES, JAMES (1852 – 1919)

STUDIO DETAILS

C1883 – after 1884 – Holborn Hill

After 1884 – c1894 – Queen Street

C1894 – 1918 – Lapstone Road

BIOGRAPHY

James Hargreaves was born in Kendal in 1852, the son of John, a gardener, and Hannah. In 1871, at which time the family were living at the Green, Ambleside, James was already working as a photographer. In 1881, by then a widower, he was living with his three children at 28 Union Street, Dalton in Furness. He re-married at Dalton-in-Furness in 1887, marrying Jane King Blake.

In a Cumberland directory of 1883, James was listed as a photographer of Holborn Hill, Millom.¹ Although his business was in Millom he lived at various addresses in nearby Dalton in Furness. In May 1893, he was advertising that his studio in Queen Street, Millom was open daily, except Sunday, that 'all photos now printed by the permanent process. Cricket, Football, Bible Class and other large groups taken'. Later in that year, his application for a studio in Lapstone Road was turned down. However, he was in Lapstone Road by the time of the Jubilee celebrations in 1897 and he remained there until 1918 when **Samuel George Lamb** purchased the studio.²

James died in September 1919 and was buried in Dalton-in-Furness on 20 September.

It is apparent from the surviving records that James had a substantial studio photography business, not only because, in addition to his studio in Millom he had studios in Dalton-in-Furness and Barrow-in-Furness, but also because the local newspaper, the *Millom Gazette*, is awash with references to photographs taken by him.³ His son John James, who spent eight years in the 6th Dragoon Guards in South Africa, was also a photographer as was his daughter Minnie, who had a studio in Coniston.⁴

HUTCHINSON, GEORGE THOMAS (1871 – 1932)

STUDIO DETAILS

C1901 – Rock House

BIOGRAPHY

George Thomas Hutchinson, who during his childhood was involved in an accident which left him with a deformed back, was born in Millom in 1871, the son of Thomas, a book-keeper at the Hodbarrow iron mine, and Annie. Some time after 1881, the family moved from Steel Green Terrace, Millom to Rock House, Millom. George was artistic winning a first class certificate for figure drawing at the Millom Industrial and Art Exhibition in 1892. He also won first class awards in examinations, for Model Drawing, in 1891 and Geometrical Drawing, in 1895. By 1901, still at Rock House, George was in business as a photographer. After the death of his father in 1905, he moved to Scorton in Yorkshire, later re-locating to East Bolden, County Durham, where, in 1911, he was in business as a cycle maker and repairer and living at Salisbury Terrace, East Bolden. It was in East Bolden that he died in 1932.

A number of photographs taken by George whilst at Rock House, many of his sister and the rest of the family, are in private hands.¹

LAMB, SAMUEL GEORGE (1868 – 1948)

STUDIO DETAILS

C1899 – after 1902 – Lamb and Lucas, Vulcan's Lane, Workington

After 1902 – 1918 – Wellington Street, Millom

1918 – c1938 – Lapstone Road, Millom

BIOGRAPHY

Samuel George Lamb was born in Liverpool, on 8 September 1868, the son of George and Annie. In 1871, at which time his father was a gardener, the family were living at 34 Merville Street, Toxteth Park, but by 1881, they had moved to Farnsworth Street, West Derby, Liverpool and his father was a commission agent. He may have been the Samuel G. Lamb, cotton weaver, who was lodging in Burnley in 1891.

The earliest established record of his life in Cumberland was in an article in a local newspaper, dated 11 May 1899, which referred to Messrs Lamb and **Lucas**, Workington, being granted permission to photograph the children attending the schools. Further references followed; one of 18 May 1899, referred to the final church service at Clifton, near Workington and to Messrs Lamb and Lucas of Workington being busy photographing the outside.¹ George married Maggie Head at Workington on 25 July 1900. Some time between 1901, when the family were living at Concrete Cottages, Barepot, Workington, and 1906, the family moved to Millom where Samuel set up in business as a studio photographer, initially at 47 and later at 14 Wellington Street, Millom. He moved again in 1918, when he purchased the studio of **James Hargreaves** in Lapstone Road, Millom, where he remained in business at least until the outbreak of the Second World War.² He died at Millom in 1948 at the age of 79. According to the 1939 census his son George was also a photographer.

ROBERTS, RICHARD (1849 – 1882)

STUDIO DETAILS

C1882 – Lapstone Road

BIOGRAPHY

All that is known for certain about Richard Roberts, the photographer, is that he was listed in *Porter's Directory of Cumberland, 1882* as Richard Roberts, printer,

bookseller, stationer and photographer, Lapstone Road, Millom. It may be that he was also the R.C. Roberts, manger of the Lancashire Photographic Company, Holborn Hill, Millom, who was listed in *Mannex's Directory of Furness and West Cumberland*, 1882. In 1881, a Richard Roberts, mine engine driver and jobbing painter was living at 5 Lapstone Road, with his wife Emily and son Everett. Richard was born in St Just, Cornwall in c1849, the son of Christopher, a tin miner and farmer of nine acres, and Margaret. In 1861, only twelve years old, he was working as a tin dresser. By 1871, both he and his father were working as carriers and in 1876, he married Emily Daniel, also of St Just. Some time after their marriage they moved to Millom, where there son Everett, was born. Richard died in Millom in August 1882 and was buried on 22 August 1882.

RUB[B]RA, FREDERICK WILLIAM (1852 – 1921)

STUDIO DETAILS

C1893 – 57 Wellington Street

BIOGRAPHY

Frederick William Rubbra, occasionally spelt with one 'b', was born in 1852, the son of William and Susanna. In 1881, Frederick, a photographer, was living, in Market Street, Wellingborough, with his father, a bank manager, mother, three sisters and two servants. Two years later, he married Priscilla Ann Newitt at Daventry. In 1891, they were living in Stanley Street, Swadlingcote and in 1901, at 36 Ashton Mount, Potter Newton, Leeds, with their children, Raymond, aged 16, born Stony Stratford, Woodford, aged 14, born Clacton-on-Sea and Ivy, aged eight, born Millom. Frederick died in Liverpool in 1921.

The variety of birthplaces of his children suggests that Frederick, if not itinerant, certainly moved around. It is known from other sources that had studios in the following locations:

Wolverton End, Stony Stratford, Buckinghamshire, in 1883, and based on Raymond's year of birth, through to 1885.

Rosemary Road, Clacton-on-Sea, from 1886-1888.

48 Church Gate, Leicester, 1889-1890

He is also recorded as having a studio in Wellingborough.¹

The only evidence of Frederick's presence in Millom, other than the birth of his daughter Ivy, is the following advertisement in the *Cumberland Pacquet*, dated 19 January 1893: 'F. Rubra, photographer, 57 Wellington Street, Millom, the studio is open every day from nine a.m. until dusk. Cartes de visite from 3s 6d per dozen, cabinets from 7s 6d per dozen. Picture frames of every description made on the premises'.

Some time after 1893, Frederick moved to Leeds where he appears to have settled down. His Leeds studios included Rubbra and Harrison, Rubbra and Vanburgh and Rubbra and Co.²

WALKER, CHARLES HAMILTON (1873 -1955)

STUDIO DETAILS

C1901 – 02 – 68 Wellington Street

BIOGRAPHY

Charles Hamilton Walker was born in 1873. He was the eldest child of Thomas, a railway guard, and Jane. In 1891, when the family were living at Salthouse Road, Barrow, Charles was employed as a draper's apprentice. However by 1901, Charles, his widowed mother and two brothers were living at 29 Lancashire Road, Millom and he was working as a photographer on his own account. In April through to August 1902, he placed an advertisement in the *Millom Gazette*, with an address of 68 Wellington Street, Millom. In 1911, he was married and living in Margate. He died in Kent in 1955.

During his years in Kent he had studios at Broadstairs, Margate and Ramsgate.

STUDIO DETAILS PENRITH

BARCLAY JAMES (c1837-1868)

STUDIO DETAILS

1862 – Burrowgate

1863 – 1864 – Lynn and Barclay – Albert Street

1865 – 1868? Possibly only 1866, see biography – Albert Street

BIOGRAPHY

In 1851, James, described as a biscuit packer, was living at Murrell Hill, Carlisle, with his parents John, a logwood miller, his mother Ann and his siblings. In the autumn of 1855, he attended Carlisle School of Art where, in November of that year, he was appointed to the only 'free studentship' offered by the school. In June 1858, he was presented with a medal for 'an outline from a cast'.¹

In March 1862, James advertised the opening of his photographic studio at Burrowgate, Penrith, in the premises of Mr Watson, gas fitter etc., 'where he will undertake to furnish all styles of photographic pictures on the most moderate terms. Families taken at their residences. Carte de Visite 5s the half dozen'.² Less than twelve months later, on 3 March 1863, Messrs **Lynn** and Barclay, photographic artists, were advertising 'that having received lessons on the most improved style of photography they would be opening their new photographic gallery in Albert Street, adjoining Mr Porter's, Penrith'. The partnership appears to have been short-lived because by April 1864 Lynn was advertising under his name only.³ Records suggest that Robert Lynn continued in the Albert Street premises for some time, however, on 18 April 1865, James announced the opening of the Albert Street gallery in his own name. His occupation of the Albert Street premises may also have been short-lived, because on 9 January 1866, Thomas Watson of Albert Street was advertising a photographic gallery to let.⁴ In June 1866, it was reported that James had commenced drawing likenesses in crayon, one being a portrait of Thomas Smith, the noted bowler and again on 3 September 1867, it was reported in the *Penrith Observer* that 'Messrs **Elliott**, Barclay and **Bolton** have all succeeded in obtaining beautiful photographs of the various ornamental arches erected in commemoration of the volunteer review'. The locations

at which the photographs were taken were given in an advertisement in the same paper, inserted by Mr Wm Moss, the Picture Gallery, Penrith.⁵

James Barclay died in Great Dockray, Penrith, in his 32nd year, following, what the *Carlisle Journal*, dated 6 March 1868, described as, 'a prolonged illness'. He had married Mary Jane Armistead in Carlisle towards the end of 1863. His widow and the family were the beneficiaries of an Art Union Draw held in July 1869.⁶ James and Mary had three children, Lilian, who died as an infant, James and William Henry, who was born after his father's death. Following James's death Mary and the two boys lived with her parents, initially in Penrith but later, in Settle, where they owned hotels. By 1901, William, whose occupation was given as 'artist painting', was married and living in Wolverhampton.

BOLTON WILLIAM (c1825 – 1896)

STUDIO DETAILS

1866 – after 1881 – Castlegate

BIOGRAPHY

In 1861, William Bolton, born in Preston, his second wife Mary, who he had married in Carlisle in 1860, and his daughter from his first marriage, were living as visitors in Northampton Street, Liverpool.

By February 1863, William was in Penrith where it was reported in the local press that 'Mr Bolton, photographic artist' had within four hours landed six salmon in the river Eden weighing 33lbs.¹ In May 1866, William, describing himself as a fishing tackle maker with 24 years practical experience, advertised 'that he has erected near the railway station [Castlegate], the largest and most complete [photographic] gallery in the North of England, fitted up in the most recent and approved style for perfecting the art; thus hoping with his practical knowledge and careful manipulation for upwards of 20 years, to compete with any establishment in England...'.² Because his occupation is given as cooper in both the 1851 and 1861 censuses it seems likely that William was an amateur photographer prior to opening his studio in Penrith.

Some time between 1869 and 1873, William opened a second studio in Bongate, Appleby.³ In November 1877, he offered a photographic wagon for sale for £25.⁴ In 1871, William and family were living in Canny Croft Field and in 1881 in Duke Street,

both Penrith, but by 1891, he and Mary had moved to Whalley New Road in Blackburn where he continued in business as studio photographer until his death there in 1896. In addition to photographing the triumphal arches erected in commemoration of the volunteer review [see under **James Barclay**], William is also recorded as having photographed a bull, in excess of 200lb in weight, in March 1867.⁵

BUCKLE, AGNES

STUDIO DETAILS

C1906 – 18 Middlegate

BIOGRAPHY

On 7 April 1906, Miss A. J. Buckle, for many years with **Mr E. McDonald**, photographer, advertised in the *Penrith Observer* that she had opened Middlegate Studio, Penrith, (over Middlegate Post Office). This advertisement continued until 30 June 1906. She, probably, ceased in business at that time, because, in that year, she married John William Bryce Errington, at Penrith. In 1911, John, a chemist, Agnes, aged 38, their one year old daughter, Eleanor Jean, and his father were living at 16 Scotland Road, Stanwix, Carlisle, a seven roomed house. Agnes Errington died at Carlisle in 1929, aged 56.

BUTLER, CHARLES H.

In 1901, Charles H. Butler, chemist and photographer on his own account at home, aged 29, was living at Alma House, Graham Street, Penrith with his parents and siblings. His father was a congregational minister.

DAVIS, MICHAEL (C1863 - ?)

BIOGRAPHY

In 1891, Michael, a photographer, and Mary Davis, both born in Ireland, and their children, Agnes and Richard, were living at 130 Market Street, Dalton-in-Furness. In 1901, Michael, described as a self employed photographer, was living at 16 Great Dockray, Penrith with Mary and their children, Agnes, born New Brighton, Richard, born Dalton in Furness, Jane, born Cockermouth, and John and Nellie, both born Wigton. By 1911, Michael and Richard, an assistant photographer, were boarding at

Mayo House, Main Street, Cockermouth, whilst Mary and five children, including Lily and Thomas, both born in Carlisle, were living at 4 Bassenthwaite Street, Carlisle.

The itinerant nature of Michael's activity suggests that he may have been a fairground photographer rather than a studio photographer. It is also possible that he was the **M. Davis**, Netherton included under **Maryport**.

DEAN, ARTHUR (c1826 – post 1883)

BIOGRAPHY

Arthur was born in Penrith in c1826, the son of Bernard and Mary, who were living at Thompson's Yard, Townend, Penrith in 1841. He married Mary Ann Jamieson at Kendal Catholic chapel, on 2 February 1850.¹

Arthur was, variously, described, as a hawker of soft goods (1845), a traveller (1850), a photographer and toy dealer (1855), dealer in fancy goods (1862) and afterwards as a photographer or photographic artist. He was in Blackpool in 1855, when his son was accidentally killed. He was still there in 1861, living at 18 Market Street, Layton, Warbeck, with Mary Ann and family and in August 1862, when he was listed as bankrupt.²

The first specific reference to his activities as a professional photographer was an advertisement in the *Westmorland Gazette*, dated 13 July 1866, announcing for sale by auction, 'all that recently-erected and commodious portable photographic gallery and bazaar, comprising four spacious compartments, now standing in Lake Road, Keswick, and in the occupation of Mr Arthur Dean, who has for some time carried on a first-class business there'. The advertisement was dated 1 June 1867. In 1871, Arthur was in Pilling, Lancashire and in 1881, he and Mary were boarders at the Black Swan Inn in Ravenstonedale, Westmorland. All does not appear to have been well in the marital relationship because, in September 1883, Arthur was charged with neglecting his wife and family, found guilty and sent to prison for one months hard labour.

Four photographs by Arthur Dean feature in the Waldegrave album, they are: Crosby Ravensworth Church by A. Dean, photo, Penrith, Crosby Ravensworth vicarage and Old Hutton Church by Arthur Dean, photographer, Lake Road, Keswick and Satterthwaite Church by A. Dean, photo, Milnthorpe.

DENNISON, JAMES (1850 - ?)**STUDIO DETAILS**

1875 – c1880 – 26 Arthur Street

BIOGRAPHY

For a biography and complete studio details see under **Carlisle**.

ELLIOTT, WILLIAM (1830 – post1891)**STUDIO DETAILS**

1856 – between 1861 and 1869 – Dover Street

Between 1861 and 1869 – 1879 – 24 South End Road

1880 – after 1884 – 24 Crown Square

BIOGRAPHY

William Elliott was baptised at St Andrew's church, Penrith, on 4 April 1830. He was the son of John, a joiner, and Isabella, of Netherend. In 1851, William was employed as a joiner and on 22 August 1854, he married Mary Robinson at St Andrews church. Mary died in 1860 and on 26 January 1864, he married the twenty year old Mary Bear of Friar Street, Penrith.¹ In 1871 and 1881, they were living at 24 Crown Square, Penrith with their six children. Some time after 1883, William's health must have taken a turn for the worse because in 1891, he was a patient at the Joint Counties Lunatic Asylum, Garlands, near Carlisle. He died between then and 1901.²

William, who was in business as a photographer by early 1856, operating from his home in Dover Street, was, probably, the first studio photographer in Penrith.³ From 1869 through to 1882 his studio address appeared in directories as 24 South End Road Penrith and in 1884 as 24 Crown Square, Penrith.⁴ The two present day addresses are close to each other, but there is evidence to suggest that in William's day they were one and the same property. For example, in March 1874, William Elliott, photographer, of Crown Square, Penrith, was selling off china etc. and in May 1880, he was advertising that he, of 24 Crown Square, Penrith, was 'taking splendid photographs at 4s6d per dozen'. Furthermore, three photographs by him, one of Pooley Bridge church, one of Barton Church and one of Barton vicarage, all bearing the address 24 Crown Street, feature in the Waldegrave album.⁵ It may also be that his studio in Dover Street, a street that no longer exists, which he described in his advertisements as

below the New Crown Hotel may also have been the same as that in 24 South End Road and 24 Crown Square. Numerous photographs, mainly cartes de visite are extant today both in public and private collections, including at Carlisle Library, Cumbria Archives Services, Carlisle and at Penrith museum. Most of these photographs bear the address 24 Crown Square, a photograph of the Westmorland and Cumberland Yeomanry taken in 1863, bears the words 'W. Elliott, photographic artist, Penrith'.⁶ Some of his photographs with the Crown Square address incorporate the royal coat of arms, which may denote that at some time in his career he photographed royalty. In addition to his photographic activities William was also in business for many years as a china and glass dealer.

FALLOWFIELD, ALBERT CHESTER (1882 – 1964)

STUDIO DETAILS

c1906 – c1925 – Dockray Lodge, Great Dockray

BIOGRAPHY

Albert Chester Fallowfield was born at Shap, Westmorland, on 22 November 1881 and baptised on 2 April 1882. He was the son of George, a schoolteacher and Isabella, a dressmaker, of Shap.¹ In 1891, he his mother and siblings were living at Laurel Bank, Great Strickland, but by 1901 they had moved to Dockray Lodge, Great Dockray, Penrith and Albert was working as a picture frame maker. By November 1906, he had set up in business as a studio photographer at Dockray Lodge, where he was to remain until, at least, 1925.² He was lodging at 22 Great Dockray in 1911 and on 1 February 1913, he married Jane Langley at Penrith. Some time after 1925, he moved to Kettering, Northamptonshire, where he died in 1964. A photograph of Great Strickland Church taken by him is known³ and Penrith Museum has a brief biography and photograph of Albert in their collection.

FEARNSIDES, JAMES CHARLES (1882-1968)

STUDIO DETAILS

1905 - c1911 – 12 Victoria Road

c1911 - c1934 – 10 King Street

c1934 – 1949 - Little Dockray

BIOGRAPHY

James Charles Fearnside was born in Leominster in 1882, the son of William Johnson Fearnside, a commercial traveller, and Clara. By April 1905, when he took over the business of **Fowler Richards**, in Victoria Road, he was in Penrith, where he was to live for the remainder of his life.¹ Within a few months of setting up in business Charles was afforded the opportunity to photograph King Edward VII at Brougham, which greatly enhanced his reputation.² Subsequently, he made good use of this occasion by including the words 'Patronized by His Majesty the King' on his photographs. In doing so he followed in the footsteps of his predecessors at 12 Victoria Road, who had added the words 'patronized by H.R.H. The Prince of Wales and H. I. M. the German Emperor' on their cartes de visite and cabinet photographs, after having photographed the Kaiser and the Prince of Wales during their visits in 1895 and early 1896 respectively. On 22 April 1908, Charles married Ruthie Thomlinson, youngest daughter of Mr and Mrs R. H. Thomlinson, at Holy Trinity Church, Carlisle.³ Between 1911, when they were still at 12 Victoria Road, and the time information was gathered for the 1914 directory, the family moved to 10 King Street, where they were to remain for over 20 years.⁴ A descendant has described 'The Studio, King Street, Penrith [as] his main home for many years, shop and studio on ground floor and living quarters on two floors above'.⁵ In 1917, Charles successfully defended an appeal by the military, to his exemption from war service, because of his work with the V.A.D. and his operation of the X-Ray apparatus at the Penrith Auxiliary Hospital. Although he did eventually enlist as a 'Signaller in the Royal Garrison Artillery and during his service in France used his camera skills to record bombed and war ravaged scenes near Ypres and Cambrai'.⁶ Some time between 1934 and 1938, he and Ruth moved to 3 Little Dockray, where he continued in business until his retirement in 1949. Ruth died in July 1946, at the age of 58, after a long illness. In his later years his widowed daughter Nanea, a talented amateur artist, lived with Charles.⁷ He died in 1968. Both Charles and Ruth were founder members of the Penrith Players in which they were actively involved both as actors and in various roles behind the scenes, and Ruth was also a dancing teacher.⁸ Clarke and Chapman also contains a number of photographs either by, or of, him. They include: soldiers leaving Penrith in 1914, his shop and studio in King Street, Charles in

his shop in Little Dockray and a 1950 photograph of members of the Penrith Players, including him.⁹

A bromide print, c1917, of Henry Charles Brougham, 3rd Baron Brougham and Vaux, by Charles Fearnside, and given by the sitter, is in the National Portrait Gallery collection.

HARRISON, FREDERICK (1884 – 1984) and WILLIAM (1890 – 1936)

STUDIO DETAILS

1910 – C1922 – F & W Harrison, Castlegate,

C1925 – Fred Harrison, Portland Place

BIOGRAPHY

Frederick Harrison and his brother William were born in Penrith, in 1884 and 1890 respectively. They were two of the children of John Harrison, a railway ticket inspector and Martha Jane. Martha was the sister of **Abel and Edward Macdonald**. In 1901, Frederick was working as a clogger's apprentice and William was a scholar. Frederick and William took over at Castlegate in September 1910.¹ In 1911, by which time both brothers were photographers on their own account, the family were living at 47 Castlegate. Frederick married Winifred Watkins at Penrith on 9 January 1918.² The two brothers continued in business, with a break for the war when Frederick was on active service, until the early nineteen twenties, but by 1925 Fred was working for himself at Portland Place, Kendal.³ In 1939, Frederick and Winifred were living at 2 Hilbarey, Barco Terrace, Penrith and he was working as a garage cleaner: a big change from photography.

A number of photographs by F & W Harrison appear in book form.⁴

HUFF, JAMES (1838 – 1924)

STUDIO DETAILS

1883 – 1894 – 10 Victoria Road, Penrith

1894 – 1897 – 26 Curzon Street, Maryport

BIOGRAPHY

James Huff was born in Bardwell, Suffolk, in 1838, and christened there on 11 February 1838. He had an early Cumberland connection because, in 1866, he married, Dalston born, Mary Wilson at Dalston.¹ In 1871, James and Mary their two children, her

mother and a servant were living at 25 Royal Hill, Greenwich; at that time he was employed as a clerk at a factory and picture frame maker, however, by 1874 he was in business as a studio photographer at Warren House Studio, Wintoun Place, Blackheath Road, Greenwich, where he remained until 1876. Some time between then and 1881, the family moved to Bristol, where he operated under the name of Wilson and Huff working from St Augustine's Parade, Bristol.² In an advertisement, dated 12 February 1883, in the *Penrith Observer*, dated 20 February 1883, James announced that his new photographic studio would be open at 10 Victoria Road, Penrith, on the 26 of the month. When the studio opened cartes de visite were priced at from 5s per dozen and oil and water colour likenesses were offered at moderate prices and children's portraits were described as 'a speciality. In January 1884, he was offering two 'grand pictorial entertainments at the Exchange Hall, Penrith; one of the 'sights of London' and the other of 'American scenery in the far west.'³ In 1887, he added new accessories and other improvements to his studio and soon after the price of cartes were reduced to, 'from 4s 6d per dozen and cabinets were available from 10s 6d per dozen'.⁴ In 1890, he opened a new branch studio at Appleby.⁵ In 1894, James moved to 26 Curzon Street, Maryport, operating under the name of J. Huff and Son. Soon afterwards his studio was damaged in a storm but was soon up and running again.⁷ James sold his business in Maryport to **Herbert Rowland** in the summer of 1897 and moved to Mansfield, where he died in 1924.⁸

Numerous photographs by James Huff both at Penrith and Maryport are in circulation. In 1884, he took a number of photographs of the 3rd Border Regiment on the banks of the river Lowther, near Penrith and in 1891, he published a book of twelve photographs of Ullswater. A photograph, possibly of the May Day festival at Ellenborough in 1897, of young children dressed in white some with garlands of flowers and another of Arkleby Hall near Maryport, bear the address 26 Curzon Street, Maryport. There are other photographs in the Penrith Library.⁹

The National Archives hold the following photographs taken by James Huff, submitted for copyright, whilst at 10 Victoria Road:

Two of the Lady of the Lake steamer submitted on 18 June 1888.

Photograph of a tapestry entitled 'The Crucifixion' worked by Mary Queen of Scots, submitted on 21 April 1890.

Cabinet photograph of a group of four dogs submitted on 17 September 1890.

Lake Ullswater from Pooley Bridge submitted on 2 March 1891.

JACKSON, JOSEPH (1838 – 1921)

STUDIO DETAILS

C1870 – 1 Fell Lane

BIOGRAPHY

Joseph Jackson the son of Willam Jackson, a publican and farmer, and Mary, was born at Goose Green, Sebergham in 1838.

In 1851, Joseph was lodging at the home of Thomas Bell in Albert Street, Penrith and working as a plumber. He married Mary Ann Edgar at Penrith in 1862 and In May 1870, he opened a photographic studio at 1 Fell Lane, Sandgate Head. He continued to advertise in local newspapers until November 1870, after which records of his activities as a photographer cease.¹

From that time Joseph concentrated on his plumbing business in the Sandgate, and by 1881, he was employing eight men and eight boys. By 1901 his son, also Joseph, was in the business. In 1911, Joseph and Mary Ann were living in a house with eight rooms at 1 Pategill Villas, Carleton Road, Penrith.

A photograph of Hutton John by Jackson, Penrith, is in private hands.

JORDISON, WALTER ELLIOT (1873 – 1935)

BIOGRAPHY

Walter Elliot Jordison was born in Stockton in late 1873. He was the son of Alfred and Teresa Jordison. In 1901, he was occupied as an optician's manager and boarding at 11 Town Hall Street, Great Grimsby. By 1911, he was married but living on his own as a boarder at 36 Sussex Street, Middlesborough. For some time he was in business as a studio photographer in Filey.

There no evidence of Walter's presence in Penrith other than a postcard depicting country scenes, by 'Jordison, Penrith', a photograph of a soldier on horseback by 'W. E. Jordison, Penrith' and photographs in a book on Westmorland Agriculture.¹

LOMAX, JOHN (1824 – 1895)

STUDIO DETAILS

C1869 – c1871 – 45 Albert Street, Penrith

C1873 – before 1881 – 42 Church Street, Whitehaven, Bransty and at Egremont?

BIOGRAPHY

John Lomax was born in Middleton, Lancashire, on the 4 April 1824, the son of Thomas and Ann. He married Maria Louise Fawcett at Benfieldside, Durham, on 10 October 1851.¹ In 1861, described as a play actor, he, Maria and their eight year old, Leeds born, son, were lodging at the Percy Arms Inn, Otterburn.

Although it has been posited that he was in Penrith as early as 1863 [see under], the earliest recorded evidence of John's presence in Penrith was an advertisement in June 1869 for 'J. Lomax, artist and photographer, 45 Albert Street, foot of Sandgate, Penrith'. Cartes de visite were priced at 6s 6d per dozen and his address was described as next door to Mr Porter's, painter.² This was the studio previously occupied by **Robert Lynn**. Advertisements continued to appear in the local newspapers through to November 1871.³ Whilst in Penrith, John was also involved in theatrical activities running shows at the Bijou Theatre in Hunter's Lane.⁴ It is not known when he left Penrith or where he moved to. However, a 'John Lomax, 42 Church Street, Whitehaven and Bransty, attendance at Egremont every Saturday', was included under photographers in a directory of 1873.⁵ In 1881 John, described as a theatre manager, and Maria were living at 4 Vane Terrace, Dandon, Easington, Durham. Ten years later, described as a curator and photographer, he, Maria and their granddaughter Agnes were living at 72 Drummond Street, Rotherham. It was in Rotherham that he died on 1 June 1895. His son Fawcett followed him in the acting profession.

In July 1870, a local newspaper reported on the Primitive Methodist Picnic, held in a field adjoining the Lowther at Poke Mills, at which John had photographed the teachers and scholars.⁶ A photograph by him of Penrith Christchurch is featured in the Waldegrave album. Another, of Devonshire Street, Penrith, by J. Lomax, artist and photographer, may have been taken at the time of the marriage of the Prince of Wales in 1863.⁷ If the date given is correct then John was in Penrith well before the dates given above. It should be noted, however, that due to the absence of local directories

covering the years between 1861 and 1869, identifying the exact timing of his arrival in Penrith is difficult.

LYNN, ROBERT (1843-1916)

STUDIO DETAILS

1863 – c1874 – 45 Albert Street [intermittent?]

1863 part only, to early 1864 – Lynn and Barclay, 45 Albert Street

BIOGRAPHY

Robert Lynn was born in 1843 and baptised in St Andrew's Church, Penrith, on 24 December of that year.¹ In 1851, the family, comprising his father William, a joiner and carpenter employing two men, his mother Elizabeth, Robert, an apprentice joiner, and three siblings and the two employees were living in Sandgate, Penrith. The family were still living in Sandgate in 1861, by which time Robert was employed as an apprentice joiner. On the 7 April 1863, he married Sarah Jane Hutton, the second daughter of the late Thomas Hutton of Page Hall, Penrith. Sarah must have been from a wealthy family because in September 1864, when Robert was found guilty of stealing a watch he was described as having recently married a 'lady possessing a handsome fortune.'² Robert had opened his photographic studio, at 45 Albert Street, adjoining the premises of Mr Porter, in January 1863. He was briefly in partnership with **James Barclay**, at the same address, but in April 1864, he announced that he had 'fitted up a large and commodious photographic gallery, still at 45 Albert Street.'³ In 1867, he had financial problems and in March 1870, Robert, of 8 Poplar Place, was back in court again, this time he 'was fined 5s and costs, with alternative of seven days imprisonment, for being drunk and guilty of riotous behaviour in Stricklandgate.'⁴ In 1871, Robert, still describing himself as a photographic artist, was living with Sarah Jane and his family at 2 Nichol Hill, Penrith. In 1874, he once again advertising his photographic business at 45 Albert Street,⁵ but by 1881, he was living at Page Hall, Foster Street and described as a joiner. Later censuses describe his occupation initially as retired joiner and later living off own means. Sarah Jane died in 1907 and he followed her towards the end of 1916.

MCDONALD, ABEL (1857 – 1950)

STUDIO DETAILS

C1884 – 1888 – Station Road (for a period McDonald and Co)

C1884 – 1885 - also at 57 Mill Street and Market Place, Appleby

1888 – c1890 - Lawn Terrace, Silloth

C1892 – Blencathra Street, Keswick

1894 – Northumberland Street, Workington

C1895 - ? – 25 to 27 Fisher Street, Workington

BIOGRAPHY

Abel McDonald was born at Auckland, Durham, in 1857. He was the son of Edward and Martha and brother of **Edward**. In 1861, the family was living in Bowes village, where Edward senior was working as a lead miner. Ten years later, they were living at Whinny Rigg Cottage, Clifton, Westmorland, and Edward senior was working as a railway labourer and Abel as a farm servant. Subsequently, Abel trained as a photographer in Carlisle and attended the Art School there.¹ In 1881, he was lodging at 5 Malden Terrace, Workington, and working as a photographer. Later in the same year he married Mary Edgar. By 1884, he had moved to Penrith and was in business as a photographer with studios at Station Road, Penrith and at 57 Mill Street and Market Place, Appleby.² For a while he was in partnership with **Charles James Whittaker**, in Penrith, operating under the name of A. McDonald and Co., but the partnership was dissolved in January 1888. Whittaker had previously purchased Abel's studio in Appleby in 1885.³ Soon after the partnership was dissolved Abel moved to Lawn Terrace, Silloth, from where he applied for the following patents: 15025 for 'improvements in the apparatus for burnishing mounted photographs and the like by the Vertex Burnisher', on 24 September 1889, 15091 for 'an improved preparation of chemicals adapted to the development of photographic plates and the like' and 15099 for 'improvements in the combination oil stove suitable for use with the Vertex Burnisher, and for other photographic and household processes', on 25 September 1889. In the same year he was fined for failing to have his daughter vaccinated and in late 1890, by which time he was living at 6 Gordon Terrace, Ulverston, he took action against a Joseph Wood, a Silloth ironmonger and general dealer for infringement of the Copyright Act of 1862 for using photographs of Silloth taken by Abel.⁴

In 1891, Abel and family were visitors at the home of Joseph Story, secretary of Banks Pencil Works, and family at 1 Myers Street, Keswick and in the following month his application for the erection of a photographic studio on Borrowdale Road, Keswick, was turned down because of the omission of the building line.⁵ However, he appears to have been soon in business because in September 1892, with an address of Blencathra Street, Keswick, he took two photographs of a group of speakers at the liberal demonstration at Keswick, one with their hats on and the other with them off. Early in 1893, Abel moved to Workington where he, briefly, had a studio at 3 Northumberland Street, before moving, in early 1895, to 25 and 27 Fisher Street, also in Workington.⁶ Towards the end of the century he took up dentistry, the first clear evidence of this being in the 1901 census in which he was identified as being in business as maker of artificial teeth, a profession he continued to follow at least until 1939. Whether or not he continued to take professional photographs during that time is not clear. The E. McDonald, photographer, who was listed in a directory of 1904-5, may have been Abel's son, Edgar.⁷ Abel was in Barrow for a brief period of time in c1911 but by July 1918, when he married Sally Mansergh, he was living in Silloth. He continued as a dentist in Silloth until he was nearly 90. He died there at Millstone, House, Moordale, on 11 February 1950 leaving effects of over £5,000.

The National Archives hold the following photographs submitted for copyright by Abel McDonald:

Mr Savage of Bolton, with the address 1 Station Road, Penrith, submitted on 10 March 1884.

Maypole raising at Temple Sowerby on 1 May 1884, with the addresses 52 Mill Street, Appleby and Station Road, submitted on 8 May 1884.

Silloth baths with the address Lawn Terrace, Silloth, submitted on 18 June 1888

A series of eight photographs of Silloth with the address Lawn Terrace, Silloth, submitted on 2 July 1888.

Eden Street, Silloth, Solway hotel on left, with address Lawn Terrace, Silloth

Sea view with pier Silloth, with the address 1 Lawn Terrace, Silloth, submitted on 29 May 1889.

Solway Lightship, Silloth, with the address 1 Lawn Terrace, Silloth, submitted on 6 June 1890.

Speakers at the Liberal demonstration in Keswick in September 1892 referred to above.

Two photographs of Revd Peter Mackenzie of Dewsbury, Yorkshire, with the address 25-27 Fisher Street, Workington, submitted on 21 November 1895.

In addition numerous photographs taken by him, mainly at Workington, are highlighted in the local press. Carlisle Library and the Archives centre at Carlisle also hold a number of his photographs.

MCDONALD, EDWARD (1859 – 1933)

STUDIO DETAILS

1892 –1910 - Castlegate

BIOGRAPHY

Edward McDonald was born in Bowes in 1859. He was the brother of **Abel McDonald**. He married Elizabeth Shrimpton at Cockermouth in 1882.

On 27 May 1883, the *Carlisle Patriot* reported, in a article headed 'Carlisle School Board: The Scholar's Photographer', that a Mr E. MacDonald, photographer, had taken photographs of children in schools but had, initially, been refused permission by the Carlisle School Board to sell the photographs to the school but under pressure the Board had relented. He may have been the Edward McDonald who is the subject of this biography. He was certainly active in Appleby in April 1888, when he took photographs of the Appleby Primrose Habitation.¹ In 1891, Edward, Elizabeth and their three daughters were living at 64 Mill Street, Penrith and he was working as assistant photographer to **Charles Whittaker**. Later in 1891, he purchased studios at Lady Garth, Appleby and Station Road, Kirkby Stephen from Whittaker; a matter which was the subject of the court case.² In May 1892, Edward opened a 'new photographic studio in Castlegate, Penrith, which was open from Monday to Thursday; the studio at Appleby still being open on Friday and Saturday. As an introductory offer he was quoting carte de visite at 5s per dozen and cabinets at 10s per dozen.³ In 1901, he Elizabeth and daughters Elizabeth, an assistant photographer, and Maggie, were living at 73 Brougham Street, Penrith. In the coronation year 1902, he was advertising himself as agent for Hurman Ltd's cameras, and later that year he offered photographs on Christmas cards at his studio 'the New Corona Studio.'⁴

Edward was to remain in business at Castlegate and Appleby until September 1910, when he transferred his businesses at Castlegate, Penrith and Ladysgarth, Appleby to his nephews **Frederick and William Harrison**.⁵ In 1911, he was lodging with his sister and family at 47 Castlegate, Penrith. An Edward McDonald was in business at Garth Heads Road, Appleby and High Street, Kirkby Stephen, Appleby, in 1925 and died in Appleby in 1933. This may have been the Edward the brother of **Abel**, although another source suggests that he emigrated to Canada.⁶

Among photographs taken by him is one of the construction work on Wordsworth House, Penrith, during alterations for the Penrith Town Hall in 1906.⁷ a number of his photographs are referred to in the local newspapers including one of the house Party at Appleby Castle on the occasion of the visit of the Duke and Duchess of Teck, in 1902.⁸ Others are in local depositories.

OGLE, THOMAS (1813 – 1882)

STUDIO DETAILS

1862 -1870 – 26 Arthur Street

BIOGRAPHY

Thomas Ogle was born on 23 December 1813 and christened at the Wesleyan Methodist Church, Freckleton, near Preston. He was the son of Andrew, a corn merchant, and Anna.¹ In his early working life he was a bookbinder and later opened a bookshop in Preston. Thomas married Hannah Burton, the daughter of Edward Burton of Kendal, at Kendal parish church, on 4 January 1842.² In about 1855, he opened a photographic studio in Preston and shortly afterwards entered into partnership with Thomas Edge, specialising in stereoscopic views. Soon after their partnership was dissolved in 1860, Thomas Ogle moved to Penrith and in September 1862, opened a studio at 26 Arthur Street.³

He continued to specialise in stereoscopic views and it was during his time in Penrith that stereoscopic views by him featured in three books, which were among the earliest to feature original photographs.⁴ On 16 May 1868, an engraving of a photograph by him of the 'late fire at Greystoke Castle' featured in the *Illustrated London News*.⁵ In June 1870 his 'glass house' was offered for sale and the adjacent dwelling house to let. In that year he and the family moved to Grange-over-Sands, where he opened a

photographic studio and fancy repository in Eggerslack Terrace. A carte de visite by him with his Grange address is dated August 1870.⁶ Thomas Ogle died at Grange, on 2 January 1882, leaving personal estate of over £850.

The Waldegrave album features the following photographs by him: Keswick St John's, Penrith St Andrews, Kendal St George, Ambleside and Rydal churches and Penrith Vicarage. Other photographs taken by Thomas whilst in Penrith, include a photograph of Crozier Lodge at the head of Sandgate, photographs of the old Congregational Church and of Edenhall.⁷ Many of the stereoscopic views included in the three books referred to above are retained by the British Library, and the National Portrait Gallery holds a hand coloured albumen carte de visite by him of Sir Richard Courtney Musgrave 11th Bart. (1838 – 1881), M.P. for East Cumberland.

RICHARDS, CHARLES PRITCHARD (1850 - ?) AND RICHARDS, EMILY FOWLER (1849 - ?),

TRADING AS E. FOWLER RICHARDS

STUDIO DETAILS

C1895 – c1905 – 12 Victoria Road

BIOGRAPHY

Charles Pritchard Richards was born in Cheltenham in 1850 and attended the Cheltenham School of Art.¹ His father William was an Irish born artist. In 1873, Charles married Annie Elizabeth Derbyshire in Ulverston. By 1881, they were living at 11 Nelson Street, Barrow-in-Furness, with their son Thomas, her father, Charles's brother Frank, a photographer's assistant, and one general servant. Charles was a master photographer employing one assistant, presumably Frank. Charles's business was at 205 Duke Street, Hindpool, Barrow-in-Furness, which according to an advertisement in a local directory for 1887 had been established in 1872.² Annie died in the autumn of 1889 and in early 1891, Charles married Emily Fowler, the, Lowestoft born, daughter of William Fowler, a self employed tallow chandler, and Helen. In 1891, Charles, Emily, his children Tom and Mabel, Annie's father and one domestic servant were living at 19 Hartington Street, Barrow-in-Furness. Some time between 1891 and 1894 the family moved to Penrith, at which time the name of the business changed from Charles P. Richards to E. Fowler Richards.³ The records of the Copyright Office of the Stationer's Company show that Charles was the photographer but that Emily was the owner of the

business. They succeeded in obtaining prestigious commissions from the outset, In September 1894, he photographed The Prince of Wales and Lord and Lady Brougham and in August 1895, he took the official photographs of the visit of the Kaiser to Lowther Castle.⁴ Following those commissions they added the words 'patronised by H.R.H. the Prince of Wales and H.I.M. the German Emperor to their photographs. On the Kaiser's second visit to Lowther Castle, in 1902, they were invited, once again, to take the official photographs of the party.⁵ Photographs of each of the three visits outlined above are held by the National Archives, together with photographs of Lord Henry Cavendish Bentinck, taken in October 1902 and a photograph of Captain W. H. Parkin of the Imperial Yeomanry, taken in 1900. Among the many other surviving photographs, by E. Fowler Richards, is one of Trooper William Pearson, a Crimean war hero, taken in 1894 to commemorate the 40th anniversary of the Charge of the Light Brigade.⁶

Charles Fearnsides had moved into the 12 Victoria Road by 1906, which suggests that Charles and Emily left Penrith in about 1905. What happened to them after 1905 has not been established. All that is known is that, at the time of the 1911 census, Charles's son, Thomas Ormandy Richards, was married, employed as photographer in Carlisle, and living at 1 Millholme Terrace.

ROBINSON, HENRY ELLIOTT (1869 – 1940)

STUDIO DETAILS

C1897 – 13 Drovers Lane

BIOGRAPHY

Henry Elliott Robinson was born in early 1869. He was the son of John Robinson, a whitesmith and bell hanger, and Hannah of Main Street, Cockermouth. In 1881, his mother by then a widow was running a boarding house in Market Street, Cockermouth. Henry married Mary Eleanor Kendall, sister of **Joseph Bland Kendall**, at Penrith late in 1892. The only record of his activities as a photographer was in a directory of 1897 in which he was entered as a picture framer and photographer.¹ By 1901, he and Mary and their children had moved to Lancashire, initially at Pendleton and later at Barton on Irwell. In both the 1901 and 1911 censuses his occupation was given

as picture frame maker. However between 1901 and 1911 he graduated from a worker to an employer. Henry died at Barton, Lancashire.

SMELT, THOMAS HENRY (1839 – 1914)

STUDIO DETAILS

1870 – after 1873 – 26 Arthur Street

BIOGRAPHY

Thomas Henry Smelt was born in Thirsk in 1839, the son of Thomas, a cabinet maker, and Ann. In 1851, the family were living at Market Place, Thirsk, with the family at that time was an eighteen year old visitor, Alfred Lancaster, an artist, who some years later went into business with, the renowned Scarborough photographer, Oliver Sarony. By 1861, the family had moved to Scarborough where Thomas Henry was working as a printer and bookbinder. He married Mary Elizabeth Clark at Sculcoats, Yorkshire in 1868.

In August 1870, Thomas Henry was advertising in the Penrith press that he had, succeeded **Mr Ogle [Thomas]** at 26 Arthur Street, Penrith, as a photographic artist. A year later, he was also advertising his services as a pianoforte and harmonium teacher. He was still in Penrith in December 1873, because, in that month an attempt was made to enter his house.¹

After leaving Penrith he did not stay in one place for long, for example: he was in Cowes, Isle of Wight, in 1875; in Shanklin, Isle of Wight, in 1878;² in Basingstoke in 1881; in Brixham in 1891; and in Fleet, Hampshire in 1901, where he finally settled down. He is also recorded as having studios in Heckmondwike, Falmouth and Surbiton Hill.³ Thomas Henry Smelt of Paxton Villa, Albert Street, Fleet, Hampshire, died on 5 May 1914, leaving effects of less than £100.

THRELKELD, J. (fl1856)

In September 1856, the following advertisement appeared in a local newspaper.

‘J. Threlkeld begs to inform the inhabitants of Penrith and vicinity, that he has opened his gallery in the garden behind Mr R. G. Peart’s, Duke Street, where portraits may be had in the first style of the art from 9a.m. till dusk. At sixpence upwards.

It is not clear whether Threlkeld was a local trying his hand at photography or an itinerant.

TUNLEY WILLIAM (1885 – 1966)

STUDIO DETAILS

1910 – after 1939 – 53 Castlegate

BIOGRAPHY

William Tunley was born in Leeds on 1 October 1885. His father, also William, was a coloured leather trade finisher. By 1901, William junior was working as a photographer's apprentice and boarding with Anthony Horner, a photographer, and his family at New Road, Settle. The earliest evidence of his presence in Penrith, where he was live for the rest of his life, was in October 1910 when his plans for his temporary building in Castlegate, next to the Victoria Temperance hotel were approved. In the following month he advertised his studio, offering 'high class portraits and group works....'.¹

He continued in business at 53 Castlegate, until at least 1939 and probably much later. He married Elizabeth Wright on 9 September 1922,² and died on 3 June 1966, leaving effects of over £3500. His address at the time of his death was 17 Croft Avenue, Penrith.

USHERWOOD, WILLIAM JOHN PAINE (1865 – 1937)

STUDIO DETAILS

C1901 – c1904 - Station Road, home 17 Brunswick Square

C1906 – c1911 – 25 to 27 Fisher Street, Workington

BIOGRAPHY

William Usherwood was born in Tunbridge Wells in 1865, the son of William, a master jeweller, and Maria. In 1881, the family were living at 72 Camden Road, Tunbridge Wells and William junior was working as a photographer's porter. By 1891, he was married, working as a photographer, and living at Linkgate Street, Reigate. Some time between 1896 and 1901, William, his wife Margaret and their children moved to Penrith where they were living at 17 Brunswick Street, and he was a studio photographer and picture frame maker in Station Road.¹

His 'photographic premises and stock in trade' were advertised for sale in August 1904. From Penrith he moved to Workington with a studio address of 25 to 27 Fisher Street and In May 1909, the Workington and District Photographic Company opened at the same address with William as manager. That may explain the entry in the 1911 census giving William's occupation as photographer (worker).² William died at Workington in 1937.

Among photographs submitted for copyright by William and held by the National Archives are, a full plate view of the railway collision at Penrith, on 5 December 1903; three photographs of the outcome of the boiler explosion at Distington Iron Works, dated 28 September 1909 and one of a group of freemasons, dated 5 May 1910. A number of photographs by him are also mentioned in the local press.

William should not be confused with the Charles W. G. Usherwood, of Tonbridge, who is recognised as being the first person to successfully photograph a comet.

WATSON, RICHARD (1838 - 1899)

STUDIO DETAILS

1857 – c1861 – Burrowgate

BIOGRAPHY

Richard, the son of James, a brazier, bellhanager and gas fitter, and Agnes, of Burrowgate, Penrith, was born in 1838 and christened at St Andrews Church, Penrith, on 21 December of that year. In May 1857, he advertised, on two occasions, that he was operating as a photographic artist from a photographic gallery in Burrowgate and in 1861, he was still describing himself as a photographer.¹ However, by 1871 he was married to Mary, a dressmaker, and describing himself as a 'professor of music'. They were boarding at 39 Trafalgar Street, Leeds.

An obituary of Richard in the *Penrith Observer*, dated 20 June 1899, described him as of Stevenage, Hertfordshire and as a 'professor and teacher of the violin on which he was an excellent performer. It went on to report that 'in his younger days, over forty years ago, Mr Watson took some excellent photographs on glass. At that time photography had only just been produced and for a novice in the art he was very successful'. He died at Stevenage on 13 June 1899.

WELFORD, HERBERT (1866-1940)

STUDIO DETAILS

1888 – 1893 – Graham Street

BIOGRAPHY

Herbert Welford was born on 24 March 1866 and baptised at St Andrew's Church, Penrith on 23 April.¹ His parents, William Thomas Welford, a law clerk, and Anne were living in Castlegate, Penrith. In *Kelly's Directory of Westmorland and Cumberland, 1858*, William was listed, at that address, as 'stamp distributor and agent to the Imperial fire and Life Office'. In 1871, the family, together with a domestic servant, were living at Wordsworth Terrace and Herbert's mother was in business as a milliner and dressmaker, employing one forewoman and two apprentices. Anne, who was twenty years younger than William, died in 1878, at the age of forty, leaving William with four young children. By 1881, the family had moved to 41 Lowther Street, Penrith and Herbert, aged 15, was working as a newspaper compositor (printer).

In early March 1888, the Penrith Board of Health approved plans for a new photographic gallery in Graham Street and on 24 April 1888, under the heading 'art photography', Herbert announced that 'his new photographic art studio in Graham Street is now open and that he is producing portraits, which for style and finish will compete most favourably with any in the country.'² Later in the year, on 30 October, he was offering 'great reductions in price on or after November 1st 1888'. Cartes de visite were offered at from 3s 6d per doz. and cabinets from 9s per doz. Within the advertisement he notified readers that he was formerly an assistant with the most eminent photographers of London, Liverpool and Carlisle: he had certainly been around in the seven years since the 1881 census. In the advertisement he also intimated that he had been 'awarded 2nd prize at the Arts and Industrial Exhibition where he had the honour of being the only Photographer in Penrith who received a prize'.³

On 9 November 1891, Herbert Welford, bachelor, photographer, of Graham Street, Penrith, married Margaret Miller, spinster, Middlegate, Penrith, at Christ Church. Her father's occupation was given as tailor.⁴ On 20 April 1893, they, together with their one year old son, Herbert E., emigrated to Montreal, aboard the *Sardinian*, arriving there on 1 May.⁵ Herbert enjoyed a successful career as a studio photographer in

Canada. Initially, from c1895 to c1908, he was in Winnipeg but later moved to Vancouver where he was in business from 1909-1916 and from 1918-1920 as the Welford studio, which continued under different ownership until 1932.⁶ By the time of 1901 census, both Herbert and Margaret were Canadian citizens. In addition to young Herbert, who may not have survived infancy they had five other children born between 1897 and 1912.⁷ Herbert died in Surrey, British Columbia on 4 March 1940 and the *Penrith Observer*, dated 30 April 1940, features an obituary referring to his work with the Volunteers at the time the Drill Hall was built in Penrith and the fact that during the war he returned to England as a musketry instructor with the Canadian forces. The Vancouver State Archives and the Glenbow Archives in Calgary hold work by him and a photograph stamped H. Welford, Graham Street, Penrith is in private hands.

WHITTAKER, CHARLES JAMES (1856 – 1903)

STUDIO DETAILS

Sometime after 1881 -1888 – McDonald and Co, Station Road

March 1888 – before 1901 – Station Road.

BIOGRAPHY

Charles James Whittaker was born in Bridgenorth, Shropshire, in 1856. In 1881, he was living with his parents, James, an agent at the ironworks, and Henrietta, three siblings and a domestic servant, at 2 Hampton Road, Alveley, Bridgenorth. In the census Charles was identified as having 'no occupation.'

The earliest record of Charles's presence in the Penrith area was an advertisement in the *Penrith Observer*, dated 3 June 1885, announcing that he had purchased the business at the market place in Appleby formerly worked as a branch studio of **Abel McDonald**, of Penrith. It is evident that he was in business with Abel in Penrith for some time because, on 27 January 1888, the *London Gazette* gave notice that the partnership between 'Abel McDonald and Charles James Whittaker carrying on the business as Photographic Artists at Penrith... and Appleby... under the style of the McDonald and Co has been dissolved by mutual consent as and from 23 day of January 1888.' The notice, which was dated 23 January 1888, intimated that Charles would carry on the business on his own account.

Charles opened his Penrith studio in Station Road in early March 1888.¹ Because he advertised regularly in the local newspapers it is possible to obtain a clear picture of the fluctuation in his prices for photographs. In March 1888, he was offering cartes de visite at from 4s to 10s 6d per dozen and cabinets from 10s 6d to 21s per dozen. By June 1888, prices were reduced, for cartes de visite only, to from 4s 6d to 8s 6d per dozen and lake views were offered from 6d each. In September he advertised that the top price for carte de visites was reduced to 7s 6d per dozen and cabinets portraits were reduced to from 9s 6d to 18s per dozen. He also gave notice that 'the Penrith studio is open daily assistant: Mr H. Mason, Penrith. Appleby: attendance Friday-Saturday. Kirkby Stephen: attendance Monday, Tuesday. Assistant: Mr **E. McDonald** of Appleby'.² Edward McDonald, who would later have his own studio in Penrith, was the brother of **Abel McDonald**. In November the top prices for both cartes and cabinets were reduced again. In December, attendances at Appleby and Kirkby Stephen were both reduced to one day a week but, in May 1889, he increased his attendance at Appleby and Kirkby Stephen to two days a week each. In May 1891, when his prices for both cartes and cabinets were increased to 1888 levels, he was open at Penrith, daily at Station Road, Kirkby Stephen, three days a week and Lady Garth, Appleby, three days a week.³ It would appear that some time during 1891, he sold the studios in Appleby and Kirkby Stephen to Edward McDonald. Charles claimed £30 from Edward for the balance of sale of the two studios but the case was dismissed on a technicality.⁴ Charles continued in business in Penrith until c1897⁵ but by 1901, he was describing himself as a retired photographer, and living at West Lane, Penrith with Joseph Watson a jobbing market gardener. He died at Bridgenorth in 1903. It may be that he was already in ill health by 1901 and that was the reason why he had retired at such a young age.

On 28 April 1891, the *Penrith Observer* noted that: 'In 1890, C. J. Whittaker, photographer, Station Road, Penrith, took 1060 sitters in his studio and sent out 10,815 photographs.

ST BEES

BROOMFIELD, ROBERT WILLIAM (1849 – 1928)

STUDIO DETAILS

C1897 – c1910 – Main Street

BIOGRAPHY

Robert William Broomfield was born in Liverpool in 1849, the son of Robert and Henrietta, who were both certified national schoolteachers. In 1871, he was working as a chemist's assistant to Samuel Weston in Kensington, London. In 1875, Robert married Frances Elizabeth Small in London. By 1881, they had moved to 11 Harlow Terrace, Pannal, Knaresborough, where Robert was still employed as a chemist's assistant. Some time between 1881 and 1891, he and Frances moved to St Bees, where he was in business as a chemist in Main Street, possibly in the shop previously owned by **John Reay**. By 1897, he was also a studio photographer, an occupation which he followed until at least 1906.¹ In 1911, he and Frances were still living in Main Street; an eight roomed house. In every census from 1891 to 1911 he described himself as a chemist; no mention of photographer.

Robert died in the Birmingham area in 1928, followed by Frances two years later.

COLDBECK, HENRY EDWARD (1863 – 1948)

BIOGRAPHY

Henry Edward Coldbeck was baptised at St Bees on 31 May 1863. He was the son of James, a brewer, and Agnes. In 1871, at which time his father was described as brewer (unemployed), the family were living at George Street, St Bees. By 1881, when they were living in Shorley Croft, Keswick, his father was employed and Henry was working as a joiner. On 3 April 1883, Henry married Emily Lewthwaite Williamson, the daughter of a customs officer. In 1891, Henry, now working for himself as a cabinet maker, Emily, their three children and her father were living at Grey Street, Workington. Emily apparently died some time after 1891, because in 1899 Henry married Sarah Elizabeth Pearce. The only record of Henry having been in business as a self employed photographer was the 1901 census when he, Sarah and his four children from his first

marriage were living at Penryn, St Bees. It is likely that soon after 1901 the family moved to New Zealand, because it was there that he died on 6 August 1948. He is buried in Linwood Cemetery, Christchurch.¹

THE CUMBERLAND AND NORTH OF ENGLAND PHOTOGRAPHIC COMPANY

See under **KNIGHT, C. AND CO.**

KNIGHT, C. AND CO.

STUDIO DETAILS

C1861 – 1865 – Royal Hotel Gardens

March – September 1865 – Royal Hotel Gardens [as the Cumberland and North of England Photographic Company].

September 1865 – c1866 - Cunningham's photographic studio.

BIOGRAPHY

An entry for 'C. Knight and Co., photographers and publishers, Royal Hotel Gardens, St Bees, was included in Morris, Harrison and Company's *Directory of Cumberland, 1861*. On 5 May 1864, the *Whitehaven News* included a lengthy advertisement 'informing the public that C. Knight and Co. photographers and publishers, Royal Hotel Gardens, St Bees, close to the railway station' was 'now open'. The advertisement included suggestions for dress, the weather etc., and included a detailed list of prices. A revised advertisement, offering 'photographs or album portraits, at the rate of 8sh per dozen', was included on 10 November 1864 and continued through to early February 1865.

In March 1865, the Cumberland and North of England Photographic Company re-opened the studio with all the latest improvements informing the 'nobility clergy, gentry and public' that they had secured the services of a first-class well known artist. Carte de visite portraits were priced at from 8sh per dozen. In the advertisement they appear to have become carried away by their self-importance describing the studio as being 'acknowledged through the superiority of its construction, to be the best in the North of England.'¹ In a public notice, dated 31 August 1865, it was announced that Mr Cunningham their late manager was to carry on the business on his own account. Cunningham was offering cartes de visite at 4s for six and 7sh for twelve.² The last

evidence of Cunningham's presence in St Bees was in an advertisement in the *Whitehaven News*, dated 2 November 1865, giving notice that he was also in business at Kings Arms Gardens, Egremont, on Friday and Saturday.

It has not been possible to trace the whereabouts of either Knight or Cunningham in censuses or other sources.

According to an article in the *Whitehaven News*, dated 13 April 1865, the Cumberland and North of England Photographic Company took photographs, not only of the ceremonial proceedings, but also of the church and schoolroom, during the laying of the foundation stone of the Irton Parsonage House.

LITTLEDALE, THOMAS (1827 – 1896)

BIOGRAPHY

Thomas Littledale was born in Harrington on 14 May 1827, the son of Thomas, a mariner and Sarah. In 1851, he was living, with his widowed mother, his step sister, Mary, and a general servant, at Ship Yard House, Workington. Thomas was in the merchant navy and both his mother and sister were described as land proprietors. In 1861, Thomas and Mary were living in Hensingham, Whitehaven and Thomas was in business as a master sculptor, employing three men and one boy. Thomas continued in business as a sculptor for the remainder of his life, spending his later years living at Bransty Villa, Whitehaven. He died in 1896.

Judging by references in the local press Thomas also tried his hand at photography in the 1860s. For example, in March 1863, described as of St Bees, he was in attendance at the demonstration of the Volunteers, in Whitehaven, 'with a photographic van', but was not able to take any photographs. Meanwhile in August 1866, he was present at the Workhouse children's excursion to Seascale and was successful in taking several photographs.²

REAY JOHN (c1829 -1883)**STUDIO DETAILS**

C1861 – c1881 – Main Street, St Bees

C1879 – Reay and Dyson, Cleator Moor

1882 – 1883 – 79 Lowther Street, Whitehaven [John Reay and Son]

BIOGRAPHY

John Reay was born in Blyth in c1829. On 18 April 1852, by which time he was in business as a chemist and druggist in Main Street, St Bees, he married Jane Shilton, daughter of the late Captain Daniel Shilton.¹ He remained in business in Main Street, which was also the family home, until his death in 1883. On 9 October 1862, John inserted an advertisement in the *Whitehaven News* to the effect that having secured an 'experienced artist [he] is now enabled to execute every description of photography'. In May of the following year, he was offering hints in dress code advising sitters to avoid white and light coloured dresses and instead to wear black and dark silks, small checks and patterns. He also informed the public of recent improvements to the studio involving the use of at least '450 ft. of glass' in its construction. From this and subsequent advertisements it is apparent that whilst John owned the business he was not the photographer.² In October 1865, cartes de visite were priced at 7s a dozen and memorial cartes de visite and stereographs at 8s a dozen. Prices were also given for large portraits of various sizes. In the same advertisement he was claiming that his portraits 'are unequalled in truthfulness... and painted in oil guaranteed never to fade, but like ordinary oil paintings will improve with age. All other coloured photographs will fade by exposure to light'.³ It may be that after 1864 John took photographs himself, because references to an 'experienced artist' cease.

In about 1879, John was also in business with John Dyson at Cleator.⁴ In 1881, John, described as a druggist, Jane, daughter Fanny, a musical teacher, son John, a photographer, and three younger children, were still living in Main Street, St Bees. Shortly afterwards he moved his photography studio, but not his home, to 79 Lowther Street, Whitehaven, under the name of John Reay and Son.⁵ John died in 1883 at the age of 54.

Photographs taken by John featured regularly in articles in the West Cumberland press. For example, in July 1864, he produced a large quarto photograph of a salver presented to Rev. Knowles, second master of St Bees School and later that year he photographed St Bees church using magnesium light. In 1865, he photographed the officers of the Royal Cumberland Militia and in 1866, he exhibited a selection of photographs at the Whitehaven Industrial Exhibition. Finally, in 1870 he published the *Visitors Guide to St Bees*, which included his own photographs.⁶ Many of his photographs are in circulation today, some bearing the words: 'photographer to the College, St Bees'.

WEAVER, GEORGE CHIVAS (c1864 - ?)

STUDIO DETAILS

C1894 – 5 Richmond Crescent

BIOGRAPHY

In 1891 George Chivas Weaver, described as living off own means, was living with his wife Rose Bond Weaver and a housekeeper at 5 Richmond Crescent, St Bees and in a directory of 1894 he was listed as a photographer at the above address.¹ In 1895, he was in Laxey in the Isle of Man.² Towards the end of 1896, described as an itinerant photographer, he was in trouble with the law being found guilty of obtaining money by false pretences in Laxey and Onchan and sent to prison with hard labour for five and a half months.³ Little over a year later, under the name of George C. Levers Weaver, he was charged with a further ten charges of obtaining money by false pretences and sentenced to a further eight months of imprisonment with hard labour.⁴

SILLOTH

GIBB, ANNIE R. (C1872 – 1949)

STUDIO DETAILS

C1910 – c1934 – Eden Street

BIOGRAPHY

Annie Gibb was born in Alnwick and christened there on 20 December 1872. She was the daughter of Thomas Henry Gibb, an established landscape artist and animal painter and Margaret.¹ Her brother Thomas Henry Phelan Gibb, who was a follower of the French artist Paul Cezanne, was also an established artist. In 1891, Annie was living with her parents and siblings at 1 Beaconsfield Terrace, Upper Howick Street, Alnwick but by 1901, she was a visitor at the home of William Selman, a photographer of 56 West Parade, Huddersfield, and working as his assistant.

Annie, who was listed as a studio photographer at Eden Street, Silloth in a directory of 1910,² probably worked as an assistant to **Frederick William Tassell** at that address prior to taking over the business. She continued to feature as a studio photographer in Eden Street in every subsequent directory up to and including 1934.³ It is likely that soon afterwards she moved to Wycombe, Buckinghamshire, where, in 1939, she was living with her sister Sarah at White Cottage. She died in Aylesbury in 1949. The sisters may have moved to Wycombe to be near their brother Henry and his wife, who were also living in Wycombe at that time.

Annie was one of a select band of female studio photographers in Cumberland during the period under consideration.

McDONALD, ABEL (1857 – 1950)

STUDIO DETAILS

C1888 – c1891 – 1 Lawn Terrace

BIOGRAPHY

For a biography and complete studio details see under **Penrith**.

MUNDELL, JAMES (1814 – 1880)

James Mundell, who was a Carlisle photographer, had a wooden studio on the Green, from c1867 – c1875, which was completely destroyed in a storm that affected large parts of the county in December 1875. There are a number of extant photographs which identify James as having a studio in Silloth. For a full biography and studio details, see under **Carlisle**.

SHARP JAMES (1869 – 1937)

STUDIO DETAILS

Before 1897 – 1898 – Station Studio

C1905 – c1914 – 1 Lawn Terrace

BIOGRAPHY

James Sharp was born in Port Carlisle in 1869. He was the son of Edward Sharp, a mariner, and Betsy. In 1881 and 1891 the family were living Wampool Street, Silloth. In 1891, James was employed as a photographer but by 1897, he was in business as a studio photographer.¹ In the following June he was advertising in the *West Cumberland Times*, the availability of new and reliable bicycles, hourly, daily, weekly or monthly at his Station Studio and Cycle Depot which was opposite the railway station. In the following month, however he became bankrupt.² In 1899 the premises were acquired by the London City and Midland Bank.³ By 1901, James was a manager of a dry soap manufactory and living with his parents, his married sister, Phyllis and her children, in Lawn Terrace, Silloth. Soon after, he returned to business as a photographer operating from 1 Lawn Terrace until c1914.⁴ During the war he was a munitions worker in Newcastle. He subsequently moved to Rochester, Kent, where, for 15 years, he was senior examiner in Upinor Naval Ordnance Depot. On his retirement he moved to Morton, Blackpool where he died on 19 May 1937, leaving a widow, Jane, but no children.⁵

A number of photographs by James are in the possession of the Cumbria Archives at Carlisle including an excellent photograph of a group of workman, in clogs, caps, waistcoats etc., outside Martin's shop, during construction. A photograph of Torpenhow Church has the address as Station Studio, Silloth, whilst another, probably

taken when he was at Lawn Terrace includes the words 'J. Sharp, photographer, Silloth.'⁶

TASSELL, FREDERICK WILLIAM (1864 – 1948)

STUDIO DETAILS

C1905 –c1906 – Eden Street, Silloth

BIOGRAPHY

For biography and additional studio details see under **Carlisle**

WILKINSON, JOHN (1863 – 1930)

STUDIO DETAILS

1894 -1897 – Lawn Terrace

BIOGRAPHY

For biography and complete studio details see under **Wigton**

WHITEHAVEN

BARLOW, DAVID W.

In a directory of 1894 the name of David W. Barlow, photographer, Railway Road, Whitehaven, was included under 'photographers'. In the same directory he also placed an advertisement offering 'Permanent process, moderate prices, David W. Barlow, artist and photographer, studio near the Grand Hotel, Whitehaven. The studio is fitted up with all the latest photographic appliances for producing the highest class of work. Arrangements, highest finish.'¹

BELL, GEORGE VERNON (1881 - ?)

BIOGRAPHY

George Bell was born in 1881, the son Richard, a hairdresser, and Mary, of Main Street, Hensingham, near Whitehaven. By 1891, the family had moved to Tangier Street, Whitehaven. In 1901, George featured in a local directory as a 'photographer and hairdresser, 10 George Street, Whitehaven.': the only reference to his activities as a photographer.¹ On 10 February 1906, described as being aged 26, single and a hairdresser, he left Liverpool on board the *Umbria* bound for New York.

BELLMAN, JAMES (1851 – 1921)

STUDIO DETAILS

C1880 – 52 Church Street

1881 – 1890 – Victoria Road

1890 – 1921 – 79 Lowther Street

C1906 – 35 South Watt Street, Workington

BIOGRAPHY

James Bellman was born in 1851. He was the son of James Bellman, who in 1861, when the family was living at Briggstone Cottage, Whitehaven, was a railway clerk but later became master of the Whitehaven Union Workhouse, and Elizabeth, who was the matron of the workhouse. James Jnr. started out as a corn factor but by 1881, he was in business as a photographic artist living at Victoria Road, Whitehaven, with his wife

Joanna, children Lizzie, Charles, Jane and William and a domestic servant. They were still living in Victoria Road in 1911. In 1890, James moved to 'more convenient premises at 79 Lowther Street, which had, previously been the studio of **Reay and Son**. He was offering 'High Class Photography, in portraiture, landscape views, architectural work etc.' James was to remain in business at 79 Lowther Street until his death in 1921.¹

Among photographs known to have been taken by James are those of the Guild of the Good Shepherd of St James's Church, Whitehaven, in both August 1889 and January 1890. In 1889, he took the competition photograph of Miss Harkness of Bransty, Whitehaven, who was the only Cumberland prize-winner in the Pear's beauty show of that year.² In 1893, 'Mr Bellman junior, probably, his son Charles, whose occupation was given in the 1891 census as photographer's apprentice, took photographs of the Market Place, Presbyterian Church Bible Class.³ In 1895, James was one of the photographers who contributed photographs to a souvenir book on Cumberland and the Lake District. In September of the same year Lord Lonsdale visited his and Alexander Wilson's studios during a visit to Whitehaven, and in November, both he and Alexander Wilson exhibited photographs at the Art and Industrial Exhibition in Whitehaven.⁴ The Cumbria Archive services in Whitehaven have in their collection a group photograph of 19 gentlemen with a police sergeant.⁵ Finally the National Archives hold the following photographs submitted for copyright:

24 April 1880 – Two photographs of William C. Gully, with the address 52 Church Street.

12 June 1882 – Town Harbour, Whitehaven, address Victoria Road.

28 June 1887 – Cabinet photograph of group of Whitehaven screen girls deputation to the Home Secretary, address Victoria Road.

11 July 1892 – Three photographs of H.T. Shepherd Little M.P., address 79 Lowther Street.

13 October 1906 – Opening of new Carnegie free public library, Whitehaven, address 13 Victoria Road.

15 June 1910 – Group of mining experts who explored Wellington Pit on 12 June 1910, address 79 Lowther Street

22 October 1910 – A group of seven men with sleeper, on which is written the message, from the victims of the Wellington Pit disaster.

In 1905, James opened a studio at 35 Oxford Street, Workington. He was still there in 1907.⁶ Although James had been dead for four years by 1925, a directory of that year continued to include him as a photographer at 79 Lowther Street.⁷ This could have been an oversight or alternatively his son Thomas Basil, who was working for his father in 1911, may have continued to run the business for a period of time after his father's death.

BRUNTON, WILLIAM HENRY (c1832? – 1879)

STUDIO DETAILS

C1868 – 1879 – Wellington Row (entrance off Brackenthwaite, Tangier Street)

BIOGRAPHY

On 17 November 1868, Messrs Brunton and Co. of Brackenthwaite placed an advertisement in the *Cumberland Pacquet* to the effect that 'they have already gained great notoriety, not only throughout West Cumberland, but in other parts of the country as to the excellence of their portraits.' The advertisement continued in the same self-aggrandising way. When Brunton, who was born in Leeds, arrived in Whitehaven he soon became firmly established as a photographer at his studio in Wellington Street. In 1875, he was advertising his new enlargements with a carbon base, which was backed up by a snuff praising his work.¹ In 1871, he and his wife Emily were living at Brackenthwaite,. He died in 1879, when his age was given as 41; a disparity of six years with his age as given in the 1871 census.² In 1873 he was awarded damages after two sheep belonging to a local butcher got through the window of his studio.³

As far as photographic work is concerned William took several photographs of the Whitehaven Industrial Exhibition, which took place in August 1873, and one of Police Constable Byrne, the victim of the Netherby burglars.⁴ An engraving of a photograph taken by him of the launch of the ship *The Patterdale* appeared in the *Cumberland Pacquet*, dated 18 July 1871.

COOMBE, ROBERT (1878 – 1947)

STUDIO DETAILS

C1905 – Lonsdale Place

C1911 – 5 Marine Terrace

C1914 – 11a King Street

BIOGRAPHY

Robert Coombe was born in Whitehaven in 1878. He spent his early years, with his widowed father and siblings, at the home of his grandparents at 18 High Street, Whitehaven. In 1901, by which time his father had remarried, Robert was working as an assistant clerk in the harbour office, and living with the family at 19 Lonsdale Place. By 1911, he was in business as a 'photographic artist', and living with his father, an accountant with an iron ore company, and a domestic servant, in a nine roomed house in Marine Terrace. On 3 June 1911, Robert married Annie Lister at Whitehaven. In May 1916 he enlisted in the Royal Flying Corps and was on active duty in France for some weeks in 1917, however, he was discharged in October of that year having aggravated an injury, received when he was eleven years old, which had left him with a limp. Robert died in Whitehaven in early 1947.

The only directory entry for Robert as a photographer was in 1914 when his address was given as 11a King Street, Whitehaven; a studio previously owned by **Alexander Wilson**.¹ Wilson had died in 1900, but the business continued under his name until at least 1910. It may be that Robert did not continue as a studio photographer after the war, however, in an article in a local newspaper, dated 6 October 2011, reference is made to three photographs taken by him, in 1921, at the rear door of the Whitehaven News offices. The article also asserts that Robert designed match box covers for Swan Vestas.²

Photographs by Robert are in circulation and six copyrighted photographs by him are held by the National Archives. The photographs were of the old observatory, Wellington Row, the old Presbyterian church, High Street, a mishap at a launch at the dockyard, 'Barney' the pet goose of Whitehaven, Davis's corner, Duke Street and the old public offices, Lowther Street; all Whitehaven. The copyright owner of the photographs, which were registered on 1 May 1905, was Charles Dalzell, 38 King Street, Whitehaven and the photographer was Robert Coombe, Lonsdale Place.

DENVIR, RICHARD (c1828 – 1879)**STUDIO DETAILS**

C1860 – c1870 – 70 Strand Street

BIOGRAPHY

On 24 July 1857, Irish born Richard Denvir was advertising the sale of his summer stock of boots and shoes at his shop in Scotch Street, Downpatrick. In the following May, described as a boot and shoe maker, leather cutter and photographer, he became insolvent.¹ He must have moved to Whitehaven soon after because, in 1861, he was listed as a photographer at 70 Strand Street. At the time of the death of his wife, in 1870, he was still in the same business and living at the same address.² According to the 1871 census, 70 Strand Street was owned by Mary Gale and he was one of four boarders at the premises. Richard died at Whitehaven early in 1879.

FORSTER, JOHN FRANK (1870 - ?)**STUDIO DETAILS**

1904 – c1906 - Tangier Buildings, Tangier Street

1910 – 1914 – 29 Lowther Street

BIOGRAPHY

John Frank Forster was born in 1870 and baptised at Moresby on 8 May of that year. He was the son of John Robertson Forster, a corn factor and spirit merchant of Lonsdale Place, Moresby, Whitehaven. In 1901, John Frank was boarding at 72 Graham Street, Wishaw, Scotland and employed as an insurance agent. He was back in Whitehaven by December 1904, when he photographed a wedding party at Christ Church. In 1906, he married Annie Parker in the town and In 1911, described as a photographic artist (employer), he, Annie and their two children were living at 16 Albert Terrace, Whitehaven, whilst his father and John's sister Amy were still living at Lonsdale Place. He was initially in business, as a studio photographer, at Tangier Buildings in Tangier Street, but by 1910, he had moved to 29 Lowther Street.²

The National Archives hold the following five photographs submitted by him for copyright:

29 Mar 1903 – photograph of a little boy sitting down with a basin between his knees and a pipe in his right hand looking up at a bubble he had just blown entitled “Bubbles”. Address 7 Lonsdale Place.

23 November 1904 – Photographs (two) of the Cumberland and Cheshire rugby union teams 1904-1905, respectively. Address Tangier Buildings, Whitehaven.

29 September 1905 – Workington association football club (first team), trainer groundsman, secretary, directors etc. Address Tangier Buildings.

28 February 1906 – Photograph entitled ‘Whitehaven district schoolboy’s shield team 1905-06. Address Lonsdale Place, Whitehaven.

On a number of occasions he was referred to in the local press as photographing wedding parties.

His whereabouts after 1914 are not known.

GIBSON, WILLIAM HENRY (1862 - ?)

STUDIO DETAILS

C1910 – c1921 – Tangier Buildings, Tangier Street

BIOGRAPHY

William Henry Gibson was born in Whitehaven, the son of George, a seaman’s mate, and Sarah of New Town, Whitehaven. William started out his working life as a coal miner and it was not until some time between 1901, at which time he was married and living with his wife Annie and three children at 29 Arrowthwaite, Whitehaven, and 1910, when he was listed in a directory as a photographer with a studio at Tangier Buildings, Tangier Street, that he changed his occupation. He had, probably, taken over the Tangier Buildings studio from **John Frank Forster** after Forster moved from there to Lowther Street, some time between 1906 and 1910. William continued to operate from that address until at least 1921.¹ In 1911, he Annie and his family were living in a nine roomed house at 73 Queen Street.

The National Archive holds a photograph submitted for copyright, by William, on 6 May 1912, of the mural tablet in St Begh’s Church, Whitehaven, erected in memory of the Catholic miners who lost their lives in the Whitehaven pit disaster of 11 May 1910.

GIRD, WILLIAM THOMAS (C1804 – 1888)

STUDIO DETAILS

C1854 – c1870 – 39 [New] Lowther Street

C1869 – c1873 – 28 George Street

BIOGRAPHY

William Thomas Gird, who was born in Leicester in c1804, married Mary Brayton at St James's Church, Whitehaven, on 31 July 1830. In 1841, when he was a commercial traveller, they were living at Adam Gill, Moresby with their two children and in 1851, still a commercial traveller, with his father William, a retired permit writer.

On 21 November 1854, the following advertisement appeared in the *Cumberland Pacquet*: 'PHOTOGRAPHY correct likenesses taken in a few seconds by the collodion process. W. T. Gird having moved to 39 New Lowther Street continues to execute LIKENESSNESS in the above much admired style, which has given so much satisfaction to those who have honoured him with a visit.' The tone of the advertisement suggests that he had been offering his services as a photographer earlier. The November 1854 date identifies William as one of the pioneer studio photographers in Cumberland. 39 New Lowther Street was his residence as well as his studio and the family lived there until c1869 when they moved to George Street. William continued to advertise his 'photographic likenessness', up until at least March 1873. As well as being a photographer he was also occupied as an accountant in his later years. He died in 1888.

William was an enthusiastic collector of 'zoological specimens and natural curiosities' and in that regard he presented a mother of pearl fish hook and line from the Solomon Islands to the Cumberland Museum in 1871.²

HASTINGS, GEORGE W. (C1830 - ?)

STUDIO DETAILS

1864 – c1877 – Bransty, Whitehaven [renamed the Whitehaven Photographic Institute in 1866].

George's daughter Martha ran the Whitehaven studio from about 1879 to at least 1881

BIOGRAPHY

For the biography and complete studio details see under **Workington**

LEECH, JOHN (C1870 – 1935)

STUDIO DETAILS

Before 1906 – c1911 – 20 Ginns

BIOGRAPHY

In 1871, Carlisle born, John Leech, aged 1, was living with his parents John, a cotton warper, and Mary Ann and four siblings at Burns Street, Caldewgate, Carlisle. By 1881, John and three brothers were in Whitehaven, where he was to live for the remainder of his life, boarding with James Ivison and family at 7 Woodville Terrace, Whitehaven. John married in 1889 and in 1891, working as an oiler in a coal mine, he and his wife Annie were living with his parents and siblings at East Row, Whitehaven. By 1901 John, Annie and three children were living at 4 Smith's Row, Kells, and he was employed as trolley wagon man in the mines. Some time between 1901 and 1906 he took up photography and opened a studio at 20 Ginns, Whitehaven.¹ John appears to have been a restless soul because by 1911, he was in business as a furniture dealer and living with his family at 79 Ginns, Whitehaven. He died in Whitehaven in 1935.

The National Archives holds the following three photographs submitted by him for copyright:

9 July 1902 – the coronation bonfire at Arrowthwaite ten minutes after it was lit. His address is given as 4 South Row but this should probably have been Smiths Row as entered in the 1901 census.

27 October 1910 – a placed group of 124 men and boys who lost their lives through the explosion in Wellington Pit, Whitehaven, 11 May 1910, including a copy of the King's telegram and a view of Wellington Pit, address 79 Ginns.

4 July 1911 – the King George V coronation bonfire ablaze at Whitehaven, address 20 Ginns.

The 1902 photograph identifies that John was already taking photographs prior to opening his studio in the Ginns. It is also noted that his photograph of the Wellington Pit disaster is identified as from his home address.

LOVELL, ALEXANDER JAMES (C1842 – 1907)

STUDIO DETAILS

C1876 – 1907 – 27 Wellington Row

BIOGRAPHY

Alexander Lovell was born in Ireland in c1842. He may have been the Alexander Lovell, aged nine, the son of a soldier, who was in the Royal Hospital Chelsea in 1851. Alexander was a studio photographer at 84 Kings Road, Chelsea from 1870 to 1872,¹ at which time he was boarding at, the home of Martha MacDonald, Lincoln Street, St Luke's, Chelsea. In 1876, when he married Esther Brew, he was already in Whitehaven. He was a studio photographer at 27 Wellington Row by 1879 and continued in business there until at least 1903 and, probably, until his death in 1907.² His wife Esther, who died in 1912, was also a photographic artist.

The National Archives holds the following photographs taken for copyright:

1 February 1890 – a group taken at Whitehaven Castle, including the Earl of Lonsdale and members of his family.

18 Jan 1899 – two photographs of John Blinkinson, postman, Whitehaven

18 Oct 1900 – photograph from a glass picture of Mr E. G. Hughes, Whitehaven, seated. Alexander is described as the owner but **William Gird**, Lowther Street, as the author.

24 Nov 1900 – photograph of a pencil drawing by Edward Gerard Hughes of the Right Honourable William, Earl of Lonsdale, 1860.

6 Dec 1903 – photograph of a female standing 'Sal Madge', Alexander is described as the author but Henry Summerton Reynolds, 10 Market Place, Whitehaven, as the owner.

ORD, DAVID (1824 – 1909)

STUDIO DETAILS

1862 – after 1864 – 1 Duke Street

After 1864 – c1884 – 29 Mill Street

BIOGRAPHY

David Ord was baptised in Whitehaven, on 13 Jun 1824, the son of Edward and Ann. In 1841, David, his father and step-mother, were living in Preston Street, Whitehaven, and his father was employed as a publican. By 1851, David, described as 'professor of music, and his sister Eleanor were boarding at the home of Edward Hoggett in St John's Lane, Newcastle upon Tyne. He was back in Whitehaven by May 1862, when he advertised that he had opened a photographic studio at 1 Duke Street, Whitehaven, offering portraits for six for 10s 6d and copies 1s each. Although the advertisement suggested that the studio was open 'for a short time only', it remained open until at least until late December 1863 when it closed for alterations.¹ It is not known when the Duke Street studio closed but by 1869, David had moved to 29 Mill Street, Whitehaven.² He married Sophia Hill at St Anne's Church, Belfast, on 17 March 1866,³ but in 1881 David, although described as married, was boarding alone in Richmond Terrace, Whitehaven and working as a photographer and teacher of music. In 1901, self employed as a teacher of violin and mandolin, he was boarding at 8 Richmond Terrace, Whitehaven. He died in Whitehaven on 28 September 1909 and probate was granted to Eleanor McCrory, who may have been his sister. He left effects of approximately £440. He appears to have ceased in business as a studio photographer some time in the mid- eighties and from there on concentrated on teaching music.

REAY, JOHN (C1829 – 1883)

STUDIO DETAILS

1882 – 1883 – 79 Lowther Street [John Reay and Son]

BIOGRAPHY

For his biography and full studio details see under **St Bees**

ROOK[E], JOHN (C1811 - ?1888)

STUDIO DETAILS

1869 – at least 1871 – 54 Duke Street

BIOGRAPHY

The earliest established record for John Rook in the vicinity of Whitehaven is a notice of the death of his son Edwin, aged 19, on 25 January 1858, at Troughton House near Whitehaven.¹ In 1861, John, a teacher, his wife Elizabeth, both described as born in Shields, and their extended family were living at Keikle Grove, Cleator. The only evidence of his activities as a photographer is an entry in a directory of 1869, where he is listed under photographers with an address of 54 Duke Street, Whitehaven and the 1871 census entry, at the same address, in which his occupation is given as artist and photographer.² He was probably, the John Rooke who died in Whitehaven in the summer of 1888.

WILSON, ALEXANDER (1853 – 1900)

STUDIO DETAILS

1889 – 1910 – 11A – 17 King Street (Alexander died in 1900 but the business continued in his name until c1910)

BIOGRAPHY

Alexander Wilson was born in Whitehaven in 1853, the son of William, a master bookseller, and Mary of King Street, Whitehaven. In 1871, Alexander, was working as an assistant to his father. Ten years later he was married and he, his wife Mary and their daughter Mary Jane were living at 17 King Street, where he was to carry on business for the remainder of his life. Mary Jane, their only child, died at their home in College Street on 1 May 1890.¹

The first record of his involvement as a professional photographer was an advertisement in the *Cumberland Pacquet*, of 19 December 1889, which gave his address as 11A King Street. In a later advertisement, dated 10 August 1893, he was inviting people to 'get your oil paintings, emblems, photographs, certificates, funeral cards framed at Wilson's cheap picture frame machine works, King Street, Whitehaven'.² Although not mentioned in the advertisement he continued in business as a photographer at 11A – 17 King Street until his death in 1900. The business, however, must have continued under his name but run by his widow, because in August 1903, Mrs A. Wilson's studio in King Street was gutted by fire and a valuable

collection of photographs and pictures was lost. The business re-opened and continued up to, and including, 1910 when **Robert Coombe** took over the studio.⁴

It may be that Alexander, rather than being a photographer himself, employed others to take photographs for him, examples are the following photographs submitted for copyright where he is described as the owner:

16 April 1891 – bust of H.G. Shee, ¾ figure H.G. Shee, bust Sir James Bain, ¾ figure Sir James Bain, owner Alexander Wilson, 11a King Street, Whitehaven, author Frank Wells, 7 Duke Street, Whitehaven. Frank Wells was listed in the 1891 census as a photographic worker.

16 July 1891 – the fishmarket at the Patent Slip, Whitehaven, owner Alexander Wilson, 40 King Street, Whitehaven, author John Kerr, 7 Mountain View, Whitehaven.

In September 1895 Lord Lonsdale, during his visit to Whitehaven, visited the studios of Alexander Wilson and **James Bellman**, and at the Art and Industrial Exhibition held in Whitehaven in November of that year both he and **James Bellman** exhibited fine collections of photographs, including a large panel portrait by Alexander of Lord Lonsdale wearing the mayoral chain.⁵

WILSON, JOHN (C1880 - ?)

STUDIO DETAILS

1910 – 31 James Street

BIOGRAPHY

John Wilson married Ada Ray Kellock at Whitehaven in 1906. In 1911, John, Ada, their daughter Margaret, his step-son son George Alan Kellock, and a boarder were living at 31 High Street, Whitehaven. John, who was born in Edinburgh, was in business as a studio photographer at his home address and George was working as a photographer, probably, as John's assistant. Other than 1911 entry the only record of John's activities as a studio photographer is in a directory of 1910.¹

George eventually followed in the footsteps of his step-father taking over the photographic studio at 11A King Street; previously run by **Robert Coombe** and, before him, **Alexander Wilson**.

WIGTON

BEWES, HENRY [SAMUEL] 1825 – 1906)

STUDIO DETAILS

1866 – 1869 – Cornmarket [under Henry]

1869 – 1879 – High Street [under Samuel]

BIOGRAPHY

Henry Bewes was born in Lancaster, on 13 November 1825 and baptised in St Mary's Church, Lancaster, on 9 December 1825.¹ In 1841, Henry, his mother and siblings were living at Church Street, Lancaster. Some time between then and 1851, when he was lodging at the home of Mary Gate at Half Moon Lane and working as a joiner, he moved to Wigton. Henry married Ann Johnston at Wigton parish church on 1 May 1853.² In May 1866, he purchased **John Pearson's** photographic gallery and placed it behind his house in the Cornmarket and from June 1867 through to June 1869 advertised his 'photographic establishment' in the local newspaper.³

In 1871, Henry, by then in business as a cabinet carver, was living in the High Street, with Ann and his niece. It is at that point that some confusion arises because in all directories between 1869 and 1879 inclusive, Samuel, not Henry, Bewes is listed as a photographer in the High Street. However, in the absence of any evidence of the presence of a Samuel Bewes in Wigton, it is concluded that Henry and Samuel were one and the same person.

Some time between 1884 and 1891, Henry and Ann moved from 17 High Street to 37 West Street, where he lived until his death, on 14 December 1906. In his obituary in the *Wigton Advertiser*, dated 15 December 1906, reference was made to his occupation as a wood-carver; the fact that he had been parish clerk for thirty nine years from July 1869 to July 1894; that he was the oldest member of the St John's Lodge of Freemasons, where he had given distinguished service and his service as local secretary of the Enterprise Building Society for many years. No mention was made of photography, possibly because it had been many years since he had been in business as such. He left effects amounting to in excess of £3400.

An early carte de visite bearing Henry Bewes's name and address in the High Street is in private hands. He is also known to have taken photographs of the staff of the Caldbeck Fell Lead and Copper Mining Company in May 1874.⁴

DICKSON, WILLIAM

STUDIO DETAILS

C1883 – 1888 – Kings Arms Lane

BIOGRAPHY

A directory of 1884 includes, under photographers, a William Dickson of Kings Arms Lane. He was in business as early as 5 May 1883, when the *Wigton Advertiser* included an engraving of the new Wesleyan Chapel, Wigton, taken from a photograph by him. In early 1888, his photographic studio was advertised for sale.¹

DUGDALE, RICHARD WESTBURY (1856 – 1932)

STUDIO DETAILS

C1880 – c1884 – Water Street

BIOGRAPHY

Richard Westbury Dugdale was born in Edmonton, Middlesex, towards the end of 1856. He was the son of Robert, a travelling hosier, who was born in Carlisle, and Elizabeth. In the years between 1861 and 1871, Elizabeth, a schoolmistress, who was, by then, a widow, and her children, Alice, also a teacher and Richard, a draper's apprentice, moved to Wigton where, at the time of the 1871 census, they were living in Reed's Square. Richard married Jane Anne Wallas at Dearham on 11 December 1878.¹ Some months later, on 10 January 1880, he was advertising 'instantaneous photographs' at his studio in Water Street Wigton. In the following month, an article appeared in the *Wigton Advertiser* praising the excellence of Richard's photography, and drawing particular attention to a view of the stained glass windows in the church.² In 1881, he and Jane were living at Donaldson House, Wigton, and he was occupied as a photographer and auctioneer. In the auctioneer context he must not be confused with the Richard Dugdale, the Wigton auctioneer, who had been in business in Wigton for many years and continued in business there until well after Richard Westbury

Dugdale left Wigton for Leominster, initially, and later Gloucester. It may however be that the two Richards were related in some way.

Richard Westbury continued in the auctioneering business for the remainder of his working life, but also retained his photographic interests being a member and one time secretary of Gloucester photographic society.³ He died on 16 January 1932, leaving effects of just under £4000. At his funeral service at Hucclecote, near Gloucester, he was described as one of the best known auctioneers and valuers in the county.⁴

A photograph by him is featured in a book by Sue Allen entitled *“Greetings from Wigton”*. He is also known to have taken photographs in 1880 of the George Moore memorial hall, of the Grammar School and the Master, and of the large wheel mill and a group of workers at the Caldbeck Bobbin Mill at the Howk.⁵

FORSTER

In June 1866, **Stephen Harris** purchased the photographic gallery of **Mr Forster**, in Water Street.¹

HARRIS, JOSEPH (C1845 – 1888)

BIOGRAPHY

The only evidence that has come to light identifying Joseph Harris as a studio photographer is a carte de visite in private hands taken by ‘Joseph Harris, photographer, Wigton. He may have been the Joseph Harris of King Street, Wigton, who in an 1879 directory was listed under both China glass and earthenware dealers and dealers in groceries. This Joseph Harris was declared bankrupt in 1880, although he was back in business as a grocer, at 49 Water Street, within a year.¹ He died at Wigton on 24 November 1888.²

HARRIS, STEPHEN (C1838 – 1884)

STUDIO DETAILS

1866 – Water Street

1867 – c1881 – King Street

BIOGRAPHY

Stephen Harris was the son of Jonathan, a barber and bellman, and Mary, of King Street, Wigton. In 1851, he was working as a cordwainer's apprentice. Described as a barber, Stephen married Sarah Tiffin at Wigton, on 8 February 1859.¹ In 1861 and again in 1871, his occupation was given as post messenger. However, in June 1866, he purchased the photographic gallery of **Mr Foster**, in Water Street, although, according to a newspaper article, he was actively involved in photography as early as March 1863.² Early in 1867, the family moved to a house in King Street 'lately occupied as a temperance hotel'. His studio featured in a number of directories through from 1869 to 1879, inclusive.³ In 1879, he was also featured as a hairdresser and it was as a hairdresser that he was in business in King Street until his death on 29 March 1884. He left effects of just over £250.

A number of photographs survive, in various designs, with the words 'The Wigton Photographic Gallery, S. Harris, King Street, proprietor.' Advertisements in the *Wigton Advertiser* include references to carte de visites of the late Dr Shannon, the late Mr McKeever and in 1905, a postcard taken from a photograph by him of members of the Wigton Volunteer Band in 1865.⁴

PEARSON, JOHN (1843 – 1869)

STUDIO DETAILS

1863 – 1865 – High Street, Wigton

BIOGRAPHY

John Pearson was born 1843. In 1861, he was living with his parents Robert, a painter and glazier, and Mary Ann, and two brothers in Half Moon Lane, Wigton. On 24 January 1863, he placed an advertisement in the *Wigton Advertiser* announcing 'that he has commenced photography in all its various branches, and has erected a gallery, covered in glass, for the purpose in County Court Square, Wigton'. He was offering photographs on glass and paper and cartes de visite at '5 for 5sh'. In November 1865, he announced that he was about to retire from the business and offered his gallery and equipment for sale. The business was purchased by **Henry Bewes** in May 1866.¹ John Pearson, painter of High Street, Wigton died on 19 April 1869, aged 27. In a brief

obituary in its edition of 24 April 1869, the *Wigton Advertiser* referred to him as one of the most active members of the Temperance Society in Wigton and the Band of Hope, of which he was secretary. On 9 May 1863 he placed an advertisement in the *Wigton Advertiser* offering for sale a portrait of himself taken by 'Br Fisher of Carlisle', presumably **Matthew Fisher**.

RICHARDSON, ISAAC (C1821 – 1869)

STUDIO DETAILS

1861 – c1865 – Union Street

BIOGRAPHY

At the time of the 1861 census Isaac, described as a 'photographist', was living with his uncle John Richardson, a landed proprietor, in Union Street, Wigton. Between October of that year and February of the following year, Isaac regularly place an advertisement in the *Wigton Advertiser* offering 'first class portraits taken on glass, either plain or coloured...prices from 1s each' and he placed an advertisement in a Wigton Almanac of 1865.¹ However, at the time of his death on 26 March 1869, he was described as a painter.² On 25 January 1862, the *Wigton Advertiser* published a lengthy article referring to a photograph of Whitehall, the home of George Moore, taken by Isaac.

THE WILKINSON FAMILY

WILKINSON, JOHN (1863 – 1930)

STUDIO DETAILS

C1887 - 1894 – possibly Brackenlands, Wigton

1894 – 1897 – Lawn Terrace, Silloth

1897 – c1900 – 43 Bank Street, Carlisle

1909 – 1930 – 7 High Street, Wigton

BIOGRAPHY

John Wilkinson was the eldest of four children of Benjamin Wilkinson, a Liverpool born silk mercer, and Mary, neé Pattinson, the daughter of John Pattinson of Brackenlands near Wigton, who had married at Wigton, on 10 February 1857.¹ Benjamin and Mary set up home at Brackenlands and Benjamin built up a large drapery business in High

Street, Wigton. John, who was born in 1863 and baptised at St Mary's parish church Wigton, on 18 September 1863, was the brother of **Joseph and Robert**.² He married Jane Moore Wilson at Wigton parish church on 6 April 1891.³ They had three children, a son John, who died in 1918, and two daughters Mary and Jane Moore Wilkinson. John died at his home Accrington House, Wigton, on 20 January 1930 leaving effects of over £800. He was active in church temperance work, was in the choir at St Mary's church and was the first Superintendent of the Sunday school. He was also involved in a number of other local organisations.⁴

John's early involvement as a photographer is difficult to differentiate from that of his brother **Joseph**, because both used the initial J. on their photographs. However, the earliest identifiable reference to John, as a photographer, was on 25 June 1887 when the Wigton Advertiser referred both to photographs taken by him of the Good Templars tea and of the Queen's Golden Jubilee celebrations in the town. In the latter he is described as 'of Brackenlands'. In the following month he was advertising cabinet size photographs of the Queen's Jubilee for 9d each.⁵ On 10 December 1887, the *Wigton Advertiser* referred to two photographs by him, one of which was of John Peel, the huntsman, taken from a painting by John Woodcock Graves. This may have been an error in the newspaper because they were probably the photographs submitted for copyright by his brother **Joseph Wilkinson**. In 1891, John and Joseph, both described as photographers, were living at Brackenlands with their parents; Joseph being additionally described as a draper. In 1893, it was reported that John photographed the John Singer circus.⁶

By 1894, John had opened a studio at Lawn Terrace, Silloth and in 1895, photographs by him were included in the souvenir book – Cumberland and the Lake District.⁷ In 1897, he purchased the studio of, the bankrupt, **Drinkwater Butt** at 43 Bank Street, Carlisle,⁸ where, in an advertisement in *Beaty's Northern Annual, 1898*, he was offering high-class portraiture either at the studio or at home, probably 6 Church Street, Wigton, where he was living with his family in 1901. In the advertisement he also described himself as a landscape and marine photographer. He appears to have ceased business in Carlisle in c1900 and from then he disappeared from the scene until October 1909, when he acquired the drapery and photography business of his brothers **Joseph and Robert** at 7 High Street, Wigton.⁹ The Brackenlands studio was advertised

to let in November 1909 and in early 1910 John opened a new studio on the top storey of the High Street shop.¹⁰ John remained in business at 7 High Street until his death when he was succeeded in the photography business by his daughters Mary and Jane Moore Wilkinson.¹¹

Photographs taken by John at his Silloth and Carlisle studios are available to view at the County Library, Carlisle, but, as noted above, it is difficult to establish the authorship of the Wigton photographs because both John and Joseph used the initial J.

JOSEPH (1865 – 1940) and ROBERT (1870 – ?)

STUDIO DETAILS

Brackenlands – c1887– 1909

Also at 7 High Street – 1894 – 1909 [probably an outlet rather than a studio]

BIOGRAPHY

Joseph and Robert, the brothers of John, who were born 28 March 1865 and 2 November 1870 respectively, took over the drapery business from their father a few years before his death on 8 February 1897, in his 67th year. Joseph was also in business as a photographer by 1888, together with John. In early 1888, following the death of John Peel's son, also John, Joseph took a series of photographs with Peel family associations, which he sold mostly for 9d. Also In 1888, he connected a water supply to his studio at Brackenlands.¹ There are numerous references in the *Wigton Advertiser* to photographs taken by Joseph, they include, in 1890, a centenarian, Thomas Moffatt, South End, Wigton, various views of Wigton and district and one of the, recently closed, last working hand loom in the town.² It is not known when the partnership of J&R Wilkinson was introduced, but Robert was taking photographs by 1891.³ In March 1893, it was reported in the local newspaper that 'owing to the increased requirements of his photographic business Mr Jos. Wilkinson has erected a new and large photographic studio at Brackenlands, his old one being too small for the large groups that have frequently to be taken': the new studio was 28 feet by 12 feet by 11 feet.⁴ Joseph regularly received high praise in the *Wigton Advertiser* for the quality of his work, probably because Thomas McMechan, who was both the proprietor of the newspaper and the owner of the local stationery shop, sold Joseph's photographs in

his shop. Whilst there are too many references to list, examples include: photographs taken near Brackenlands and at Old Carlisle during the snowstorm in February 1895, of Brackenlands by moonlight in 1896, and of the jubilee celebrations in July 1897.⁴ When John purchased **Drinkwater Butt's** studio in October 1897, Joseph purchased the negatives.⁵ Whilst directory entries have the drapery and photography business at 7 High Street, the photographic studio was at Brackenlands until after Joseph and Robert's brother, **John Wilkinson**, purchased the High Street business in 1909.

In 1909, Joseph and Robert took up a new challenge opening a young men's holiday camp at Cleveleys, near Blackpool.⁶ At the time Robert enlisted in the Navy in 1916, both he and Joseph were described as photographers. Robert, who was discharged from the Royal Naval Air Service on 30 April 1920 with the rank of Chief Mechanic, had a distinguished service record being both mentioned in dispatches and receiving the Meritorious Service Medal. Joseph married Bessie Hurran of North Green, Pulham, Norfolk, at St Andrews Church, Cleveleys, on 10 October 1933⁷ and in 1939, they were living at Allerdale, Way Gate, Thornton Cleveleys, together with Robert. At that time Robert was described as a retired photographer and Joseph as a retired camp proprietor. In his obituary in the *Wigton Advertiser*, dated 18 May 1940, Joseph was described as an 'ardent and tireless worker on behalf of St Mary's Parish Church and of the Parish Rooms'. The date of Robert's death, however, has not been established.

The National Archives has in its collection the following two photographs taken and owned by Joseph Wilkinson, 7 High Street, Wigton:

6 September 1887 – John Peel along with dogs and horses.

26 December 1887 – Young John Peel with horn and whip.

They may have been the photographs, one taken from a painting by John Woodcock Graves, referred to, in the *Wigton Advertiser*, dated 10 December 1887, as having been taken by his brother **John Wilkinson**. As might be expected from such a large output many of J&R Wilkinson's photographs survive today.

WORKINGTON AND HARRINGTON

ATKINSON, JAMES (C1865 - ?)

STUDIO DETAILS

C1889 – 1897 – 41 Jane Street

BIOGRAPHY

James was one of a number of children of Thomas Atkinson and Agnes. In 1871, Thomas was a furnaceman and he and the family were living at 14 Slater Street, Dalton-in-Furness. However, by 1881 they had moved to 9 Bank Street, Workington, and Thomas was described as ‘manager of the steelworks’. James, meanwhile, was serving an apprenticeship as a mariner. Some time between 1881 and 1891, James married Hannah and by 1889, he had set up in business as a photographer working from his home at 41 Jane Street, Workington.¹ He was still in business there until 1897, when his studio was advertised for sale.² James, Hannah and their two children, Sidney and John, moved to 9 Sloan Street, Leith, where, in 1901, James was still working as a photographer.³

A number of his photographs were featured in the *Workington Star* between 1889 and 1892 including portraits of Inspector Lancaster, Rev. H. Curwen, Rev. Father Barnett and Captain William Rice.⁴

BEATTIE, HODGSON (1870 – 1944)

STUDIO DETAILS

C1893– c1897 – Church Road, Harrington

BIOGRAPHY

Hodgson Beattie was born in Harrington in the autumn of 1870, the youngest child of George Beattie, a blacksmith, and Mary of Church Road, Harrington. In 1891, Hodgson was employed as a painter, but in the *West Cumberland Times*, dated 22 April 1893, he was advertising that ‘Hodgson and Beattie, decorator and photographer, Church Road, Harrington, having purchased the whole of negatives of **Mr Sherwood** of Workington, is prepared to supply copies at the cheapest rate consistent with first class work.’ Hodgson married Ann Jane Mitchell at Workington later in 1893 and in 1901, they

were living at 2 Church Road and Hodgson was a 'painter and decorator (own account)'. In 1911, Hodgson, still in business as a painter and decorator, Ann Jane, and their three children were living in the nine roomed Holmewood, Harrington. Some time between then and 1927, the family moved to Doncaster and it was there that Hodgson died in 1944. Anne Jane, meanwhile, was buried at Christ Church, Doncaster, on 15 May 1952.

BELLMAN, JAMES (1851 – 1921)

STUDIO DETAILS

C1905 – 35 South Oxford Street [South Watt Street in 1906 directory]

BIOGRAPHY

For a biography and complete studio details see under **Whitehaven**

BENSON, THOMAS HENRY (c1866 -1896)

C1892 – 1896 – Roper Street

Thomas Henry Benson was one of the children of Henry Benson, the traffic agent for the London and North Western Railway Company at Workington, and Eliza.¹ The family moved to Workington some time between 1881 and 1891. Thomas Henry set up his business as a photographer in Roper Street in 1892.² He died on 8 April 1896.³ From the obituaries in the local press it is evident that he was highly regarded as a photographer.⁴ Among the highlights of his brief career were a souvenir album of sixteen views of Workington, which he brought out in May 1893, and a series of Christmas cards with local views, which he produced at the Christmas before he died.⁵

BRAMWELL, CHARLOTTE E. (1866 - ?)

STUDIO DETAILS

1900 – 1904 – Roper Street

BIOGRAPHY

Charlotte Bramwell was born in Lambeth the daughter of Henry Bramwell, a gas fitter, and Amelia, of York Road, Lambeth. In 1881, Charlotte was working as a housemaid at the home of the Japanese envoy in Cavendish Square, Marylebone. She was described

as a 'clever lady photographer from Edinburgh' when she took over the business of **Frederick Jenkins**, in Roper Street, towards the end of March 1900.¹ In 1901, she was boarding at the home of John Rooke and family at 60 Harrington Road along with, among others, Annie Ferguson, a photographer's assistant, from Scotland. In September 1904 the photographic studio of Misses Bramwell and Ferguson, a timber structure, was burned to the ground causing the destruction of 5000 negatives.² This event seems to have triggered their departure, because soon after Charlotte and Annie moved to Scotland where they took over the photographic business of the Diston family, at Station Road, Leven, Fife, operating under the name of Bramwell and Ferguson; they were still in business there in 1914.³

BROOKER, GEORGE

George Brooker is listed as a photographer at High Street, Workington, in two directories, one dated 1876/77 and the other dated 1879.¹

DENNISON, JAMES (1850 - ?)

STUDIO DETAILS

C1880 – after 1884 – Jane Street

BIOGRAPHY

For a biography and complete studio details see under **Carlisle**.

GRAHAM AND CO.

Graham and Co, Oxford Street, Workington, are listed as photographers in a directory of 1894.¹

HARTLEY, GEORGE (1860 - ?)

STUDIO DETAILS

C1901 - Westfield

BIOGRAPHY

George Hartley was born in Workington in 1860, a son of John Hartley, a ship's carpenter, and Isabella. In the four censuses between 1861 and 1891 the family were living at four different addresses in Workington. In 1891, George was working as a grocer in his own right. Ten years later, by which time he was married and living with his wife Margaret and two children, at 293 Western Place, Workington, he was listed in a directory as a photographer at Westfield, Workington.¹

HASTINGS, GEORGE W. (C1830 - ?)

STUDIO DETAILS

C1855 – c1873 – Wilson Street, Workington

1864 – c1877 – Bransty, Whitehaven [renamed the Whitehaven Photographic Institute in 1866].

BIOGRAPHY

George Hastings, who was the son of James Hastings, a master mariner, and Jane, was born in Harrington in about 1830. He started out as an apprentice watchmaker and by 1861, he was in business as a watch and clockmaker, a trade he continued to follow alongside his photography until the 1870s. At the time of his marriage to Mary Anne Penrice, on 14 August 1856, his occupation was given as photographer.¹ In April 1862 he advertised that specimen cases of his work could be seen at Mr Taylor's, perfumier, Lowther Street, Whitehaven and Mr Evening's, stationer, Main Street, Cockermouth. He was also offering to pay half-way train fares to Workington. Album portraits were priced at 9s 6d per dozen or 1s each. In the following year prices were reduced to 7s 6d per dozen and 9d each. He was also offering life sized photographs at £2 -2s in crayon and £2 10s in oils.² In April 1864, he advertised that he had erected a spacious portrait gallery at Bransty, Whitehaven, near the railway station. Carte de visite portraits were priced at 10s per dozen or six for 6s. By November of that year he was offering cartes de visite at the reduced price of 7s 6d at both Workington and Whitehaven. He was also offering diamond cameo portraits, with four different views of the face raised to impart a life-like appearance, at 15s per dozen.³ In early 1866, George carried extensive alterations and improvement to his studio in Whitehaven and

renamed it the Whitehaven Photographic Institute, with J. J. Jackson as manager.⁴ In the following year costs of cartes de visite were reduced to 5s per dozen, which was little over half the price he had been charging five years earlier.⁵

A directory of 1869 gives the address of George's Workington studio as Pow Street, although another of the same year and others of later years give the original Wilson Street address.⁶ His wife, Mary Ann, died in 1873 and was buried at Workington on 13 May 1873. George was still listed in an 1876/77 directory but no later record of him has been found.⁷ In 1879, his daughter Martha was running the Whitehaven studio⁸ and in 1881, she was living with her grandmother Jane Hastings in Christian Street, Harrington.

In 1864 George took photographs of the divers engaged in raising the cargo of the *William Bell*, which had sunk at the entrance to Maryport harbour, and at the Whitehaven Industrial Exhibition, in May 1866, he exhibited a large number of photographs of well known places including Distington museum, Branthwaite Mills and Harrington Harbour.⁹

HATTON, DANIEL (1837 – 1918)

STUDIO DETAILS

C1900 – c1901 – 38 Harrington Road

BIOGRAPHY

Daniel Hatton was born in Macclesfield in 1837, one of many children of Thomas Hatton, a warehouseman, and Betty of High Street, Prestbury, Sutton, Macclesfield. By 1869, Daniel, an insurance agent, was married and living in Bradford with his wife Mary and five children.¹ In 1881 and 1891, they were still living in Bradford: in 1881, at 230 Ripon Street, when Daniel was a traveller and in 1891, at 18a Coleridge Place, when he was a manager. By February 1900, Daniel had moved to Workington where he was advertising three cartes de visite for 1s and three cabinets at 2s 6d from an address at 38 Harrington Road, Workington.² He may already have been a photographer when in Bradford because, in October 1882, a Thomas Hargreaves was charged with obtaining money by false pretences from Daniel Hatton, a photographer.³ In 1901 Daniel, his second wife Elizabeth Anne, who he had married in

1897, and family were living at 1 Main Street, Eaglesfield, Cockermouth. In 1911, by then retired and a widower for a second time, he was living in Fleming's Court, Horseman Street, Cockermouth. It was in Cockermouth that he died; he was buried in All Saint's church on 10 May 1918.⁴

HENDERSON, ROBERT (1857 – 1931)

STUDIO DETAILS

C1881 – after 1884 – Finkle Street

C1888 – 1892 – Roper Street

c1892 – c1925 – 45 Washington Street

C1914 – Crown Street, Cockermouth

BIOGRAPHY

Robert Henderson was born in Harrington early in 1857, the son of James, a gardener, and Fanny. James later worked as a gardener at Workington Hall. In 1871, Robert was apprenticed to a draper, but by 1881, he was a studio photographer with a studio in Finkle Street, Workington.¹ He married Annie Richardson in 1889 and they set up home at 14 Nook Street. Circa 1888 Robert moved to a new studio in Roper Street and from there, in about 1892, to a studio at 45 Washington Street where he was to remain in business for the remainder of his active life.² He also had a studio in Crown Street, Cockermouth in and around 1914.³ Robert died in Workington in 1931. A Mr Henderson had a studio in Station Street, Keswick, circa 1886 to 1890, but it is not known if this was the same photographer.⁴

Cumbria Archive Service (Carlisle) has in its collection a copy of a cabinet photograph by R. Henderson, Washington Street, Workington, of PC90, Christopher Gaddes, the goods guard responsible for the arrest of Barnaby, Rudge and Baker. Gaddes joined the police in 1887 and resigned in 1892, so the photograph must have been taken between those dates.⁵ Photographs mentioned in the local newspapers of the time include those of the mayor, Town Clerk and mace bearer in 1893.⁶

HOLGATE THOMAS WILLIAM (1880 - ?)

Thomas can be traced through the census. In 1881, he was living in John Street, Workington, with his parents, William, a tea coffee and spice merchant, and Abigail, his sister Mary, and one domestic servant. Ten years later the family were in Croft Terrace, Carlisle. In 1911, Abigail, by then widowed and in business as a grocer and family were living in a house with eight rooms, in Bridgefoot, near Workington. Thomas William was entered in the census return as a 'photographer (own account at home)'. There is, however, no record of when he went into business as a photographer or for how long he continued.

JENKINS, FREDERICK (1875 – 1954)

STUDIO DETAILS

1896 – 1901 – Roper Street

BIOGRAPHY

Frederick Jenkins was born in Wallingford, Berkshire, on 23 September 1875; he was the son of Henry Jenkins, a photographer. In 1891, Frederick was working as a photographer printer in York and boarding at the home of the Carr family, Bewlay Street, St Mary's, Bishophill Senior. In May 1896, he purchased the business of the late **T.H. Benson** in Roper Street, having previously been manager.¹ On 2 January 1901, he married Maud Jenkins at Workington and in the April he sold the business to **Charlotte Bramwell** and they moved to Southwold where he remained in business, as a studio photographer and stationer, in the High Street, for the remainder of his working life.² In 1911, Frederick and Maud, their three children Marjorie, Barrett, later a photographer, and Blyford, and a general servant, were living at 92, 94 and 96 High Street in a home with ten rooms. Frederick served in the Air Force as a photographer during the final year of the Great War. He died in Lothingland, Suffolk in early 1954. Some biographical information, including a number of photographs taken during his many years as a photographer in Southwold, features in a variety of websites.³ In 1910, Frederick visited Workington on holiday and 'took a fine series of postcards of the steelworks...'⁴

The National Archives holds a number of photographs submitted for copyright, by Frederick Jenkins with a studio address of 94 High Street, Southwold. They also hold a photograph consisting of three views: of St Michael's Church, St John's pier and Cuckoo Arch all of Workington, arranged in a group with ferns and flowers, submitted for copyright on 20 February 1900. The owner is given as Edward Richardson, printer, St John's Street, Workington and the author Frederick Jenkins, 59 Piccadilly, Manchester.

KERSH ROBERT (1884 - ?)

STUDIO DETAILS

C1910 –C1921 – Dent Hall, Fisher Street

BIOGRAPHY

Robert Kersh was born in Poland, on 26 March 1884. He arrived in England some time before 1910 when he was in business as a photographer at Dent Hall, Fisher Street, Workington.¹ Robert married Annie Marlow at Workington parish church, on 22 August 1911. On 15 July 1918, having previously served in the Russian Labour Corps, Robert, a Russian, applied to be an interpreter. His application was accepted and he served until he was demobbed with good character, on 17 November 1919. He was granted a naturalisation certificate on 1 January 1920.² After the war he returned to business as a photographer at Dent Hall, but later became a furniture dealer.³ In 1939, he Annie and two young schoolchildren, David Hartman and Maurice Goldberg, possibly German refugees, were living at Kenmare, Craig Road, Workington. It was from that address that Robert, described as retired, and Annie sailed for Auckland, New Zealand, on 16 February 1956 aboard the *Rangitogo*.

LAMB, SAMUEL GEORGE (1868 – 1948)

STUDIO DETAILS

C1899 – after 1901 – Lamb and Lucas, Vulcan's Lane

BIOGRAPHY

For a biography and complete studio details see under **Millom**

MCDONALD, ABEL (1857 – 1950)**STUDIO DETAILS**

1894 – Northumberland Street, Workington

C1897 - ? – 25 to 27 Fisher Street, Workington

BIOGRAPHY

For a biography and complete studio details see under **Penrith**

MAYHEW, JOSEPH (1850 – 1926)**STUDIO DETAILS**

C1883 – Harrington

BIOGRAPHY

Joseph Mayhew was born in Chevington, Suffolk, in 1850, the son of James, a gardener, and Sophia. In 1871, described as a Cambridge undergraduate, he was living at Rectory House, Somerton, Suffolk, with his sister Elizabeth, who, ten years earlier, had been a servant at the rectory, and her husband James Ford, the rector of Somerton. By 1878, when he married Fanny Watson, he was living in Harrington and working as a mechanical engineer. In 1881, Joseph, still a mechanical engineer, Fanny, their daughter, one general servant and a nurse were living at Rose Hill, Harrington. The only evidence of his photographic activities is in *Bulmer's Directory of West Cumberland, 1883*. In 1911, Joseph, a retired mechanical engineer, Fanny, their two daughters, Annie and Alice, their son in law, Annie's husband, and grandson were living at 126 Birchhanger Road, South Croyden. Joseph died in Camberwell in 1926.

MANX STUDIO, THE

On 5 December 1902, and for the succeeding two months, the Manx Studio, 4 Station Road, inserted an advertisement in the *Workington Star* offering for sale twelve photographs at one shilling. And again in November 1906, but of 31 Station Street, they advertised 12 photographs for 3d.¹

MARTIN, JOSEPH (1815 - ?)**STUDIO DETAILS**

1860 – 1866 – Church Street, Workington

BIOGRAPHY

For a biography and complete studio details see under **Cockermouth**

MASSEY MR

On 12 December 1874, Mr Massey, portrait and landscape photographer, of Pow Street, inserted an advertisement in the *West Cumberland Times* offering photographs for sale.¹

NORTHERN PHOTOGRAPHIC COMPANY

For biographical details see under **Carlisle**

SHERWOOD, WILLIAM (1820 -1890)

STUDIO DETAILS

c1879 – c1884 – 23 Nook Street, Workington

BIOGRAPHY

For a biography and complete studio details see under **Maryport**

SWINBURN AND SONS

From 29 September to 20 October 1888, Swinburn and Sons, photographic artists, Wilson Street, placed an advertisement in the *Workington Star* intimating that they would shortly be leaving the neighbourhood and as a consequence were offering cartes from 3s per dozen and cabinets from 8s 6d per dozen. For some reason on 13 October prices were raised to from 5s per dozen for cartes and from 12s per dozen for cabinets.¹

USHERWOOD, WILLIAM JOHN PAINE (1865 – 1937)

STUDIO DETAILS

C1906 – c1911 – 25 to 27 Fisher Street, Workington

BIOGRAPHY

For a biography and complete studio details see under **Penrith**

WATSON, JOHN (1859 – 1943)

STUDIO DETAILS

C1901 – at least 1903 – 25-27 Fisher Street

BIOGRAPHY

John Watson was born in Wigton on 9 January 1859, one of many children of Stewart Watson, a weaver, and Ann. In 1861, the family were living in Tickell Lane and in 1871, Hudson's Buildings, Reed's Lane, both Wigton. By 1881, still living in Reed's Lane, Stewart was working as a barber and John as a cotton dyer. John married Jane Ann Moore, at Wigton, in 1884. In 1891, John, employed as sewing machine agent, Jane Ann and their children Joseph Barnes, and Annie were living at 34 South End Wigton. Some time between then and 1900 the family moved to 25 Fisher Street, Workington, where John briefly became a studio photographer at 27 Fisher Street.¹ According to the 1901 census, his two children, Joseph B., aged 16, and Annie, aged 14, were apprenticed to him. How long he was a studio photographer is not known, although in June 1903, he was the official photographer for the West Cumberland Times walk.² It is known, however, that **Abel McDonald** was in business on the premises by 1897. In 1911, when the family were living at 6 Hagg Hill, Workington, he was once again employed as a sewing machine agent. In 1939, John was living at 3 Johnston Street, Workington, with his granddaughter, Jane Atkinson, neé Ridge and her husband Albert. He died in Workington towards the end of 1943.

WEST CUMBERLAND PHOTOGRAPHIC COMPANY

On 18 April 1883, the West Cumberland Photographic Company, of 8 Station Road placed an advertisement in the *West Cumberland Times* that they were taking cartes de visite priced at 4sd per dozen. They continued to advertise on and off up to 22 March 1884. From 16 April to 7 May 1884, J. Barwise, the West Cumberland Photographic Society, 22 Station Road, offered cartes de visite at the same price.¹ It is not known, however, if the two were the same studio. In addition two directories, one of 1883 and the other of 1884, include the West Cumberland Photographic Company at 8 Station Road.²

OCCUPIERS/OWNERS OF STUDIOS

This list is not exhaustive for example; it only rarely includes studios which were only occupied by one owner. Also, in considering occupiers of studios, it is necessary to be aware that many of the early studios were built of timber and placed on property belonging to the individual meaning that when they were sold they were moved by the new owner.

Where there are gaps in dates it is often because sufficient information is no longer available to pinpoint exactly when photographers came and went.

Some addresses can be confusing because street numbering changed resulting in different addresses at different times for the same studio.

CARLISLE

Mechanics Institute – Fisher Street

William Morrison	c1854-1858
William Ferguson	c1860-1861+
James Armstrong	1864-c1865

5 English Street later 11 English street (Thurnam's property)

Pettitt, Alfred	1862–1863
Fido, Robert Bescoby	c1865–c1866
Kidd, John (No11)	1866-1870
Scott, Benjamin and Son	1870-1871

5 English Street

Muse Brothers	c1895–c1898
Cochrane, Thomas Henry	c1902-c1905
Adamson, Joseph Spencer (Cosway Gallery of Photography)	c1905-c1908
Frater, John Purvis	c1907-c1909

32 English Street

Bell, George	1867-1870
Scott, Benjamin and Son (still under Bell?)	1870-1873
Cochrane, Thomas Henry (Crown Studio City Chambers)	1892-c1901

18 Bank Street

Lamont, A. (possibly A&G Taylor)	1880
Taylor A&G	c1880-1903
Burgess and Laws	c1905-c1906
Northern Photographic Company	c1906-c1909
Joslin, Alfred	c1910-1914
Joslin and Plowman	1910-1911
Romney Studio	c1910-1914

43 Bank Street

Park, William Mason	mid 1880's
Whaite, Thomas George	1887-1891
Butt, Drinkwater	1891-1897
Wilkinson, John	1897-1898
Porthouse, Martha Mrs	1905-1906
Porthouse, Robert Davidson	1906-1913+
Joslin, Alfred	c1909-1921

19 Lowther Street

Jack S&D	1906-1924
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Lowther Street, Devonshire Buildings

Andrews, Heskett	1880-1885
Dodgshon J&W (Rembrandt Art Studio)	1885-1894
Warwick, John ('and Co' from 1901)	1894-c1903
Armstrong, Tom George	1905-1906

Devonshire Chambers, 8 Devonshire Street

Tassell, Frederick William	1897-1920
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10 Devonshire Street

Dennison, James	1883-1884+
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16 Devonshire Street (Ryan and Co)

Smith, Horace William	1893+
Naysmith, Stephen (Manager for Ryan and Co.?)	mid 1890s-1908

20 Devonshire Street

Scott, Benjamin	1864-1868/69
Scott, Benjamin and Son	1868/69-1920
Joslin, Alfred	1920-1923
(The top floor of this building was more recently occupied by Central Studio)	

Lowther Arcade

Beavan, Robert	1905-1906
Midget Photo Company	1907-1908
Noble, John Herbert	c1910-1911

12 (later number change to 21) Henry Street – top of Warwick Road

Bannister, Frederick William	1857-1864
Bell, George	1865-1867
Bannister, Frederick William	1870
Little, Robert (Groves and Little)	1870-1873
Little Robert	1873-1877
Dennison James	c1878-1883

40 Greystone Road (corner of Melbourne Road)

Jack, Samuel (Excelsior studio (late J. Johnston)	1905-1906
Le Roi Photo Company	1907
Joslin, Alfred	1907-1909
Johnston, John	c1910- 1950s

Viaduct Studio, Charlotte Street

Monk, Joseph

c1885-c1924

46 Sheffield Street

Hesket Andrews

c1874-c1879

John Warwick

c1884-c1895

COCKERMOUTH**25 Challoner Street**

Irving, Thomas

c1871-1898

Nainby, Frederick

1898-1914/21

1 Lorton Street

Campbell, John

1906-c1914

Nainby, Frederick

1914/21-1938+

Main Street

There were four photographers recorded in Main Street, namely Joseph Martin (c1855-1860), Thomas Irving (1863-c1871), Herbert Bowley at No. 12 (c1890-1894), and J.J. Huddart at 100 Main Street (c1900-1905). There is also information to suggest that John Campbell occupied those premises in (c1905) and possibly Robert Henderson (c1914 under Crown Street)

KESWICK**Lake Road**

Dean, Arthur

1866-1867

Abraham family

1868-1923+

Lake Road (down the hill from Abraham's studio)

Mayson family

c1877-1976

South John Street

The Pettitt family (various members)

c1859-1930

MARYPORT**104 Senhouse Street**

Ferguson, William

c1880-1883

Edmondson and Co.

1885/6-1887

108 Senhouse Street

Andrews, Hesket

1885-1894

McKenzie, James

c1897-c1914

77 Crosby Street

Brown, Thomas

1862-1864

Bettoney, Samuel

1865-1891

26 Curzon Street

Huff, James
Baxter, Robert

1894-1897
c1902-1916

MILLOM**57 Wellington Street**

Rubbra, Frederick
Lamb, Samuel George

c1893
c1902-1918

Lapstone Road

Hargreaves, James
Lamb, Samuel George

c1894-1918
1918-c1938

PENRITH**12 Victoria Road**

Huff, James
Richards, Charles Pritchard
Fearnside, Charles

1883-1894
c1895-c1905
1905-c1911

Dover Street/24 South End Road/24 Crown Square} same building?

Elliott, William

1856-1884+

Burrowgate (Mr Watson's gas fitter, Richard's father)

Watson, Richard
Barclay, James

1857-c1861
1862

45 Albert Street

Lynn and Barclay
Barclay, James
Lynn, Robert
Lomax, John

1863-1864
1865-1866/68
(1863-1874(off and on))
1869-1871

26 Arthur Street

Ogle, Thomas
Smelt, Thomas
Dennison, James

1862-1870
1870—1873+
1875-c1880

Castlegate

McDonald, Edward
Harrison, Frederick

1892-1910
1910-c1912

Station Road

McDonald and Co. (Whittaker a Partner)
Whittaker, Charles James

c1884-1888
1888-pre1901

ST BEES**Main Street**

Reay, John
Bromfield, Robert (possible only)

c1861-c1881
c1897-c1910

SILLOTH**Eden Street**

Tassell, Frederick	c1905-1906+
Gibb, Annie	c1910-c1934

1 Lawn Terrace

McDonald, Abel	c1888-1891
Wilkinson, John	1894-1897
Sharp, James	c1905-c1914

WHITEHAVEN**27 Wellington Row**

Brunton, William	c1869-1879
Lovell, Alexander James	c1876-1907

Tangier Buildings, Tangier Street

Foster, John Frank	1904-c1906
Gibson, William Henry	c1910-c1921

11A King Street

Wilson, Alexander	1889-1910
Combe, Robert	c1914
Kellock, George	1914+

79 Lowther Street

Reay, John and Son	1882-1883
Bellman, James	1890-1921

WIGTON**Brackenlands**

Wilkinson, Joseph and Robert	c1887- 1909
Wilkinson, John?	c1887-1894

7 High Street

Wilkinson, Joseph and Robert (drapers shop used for sales only?)	1894-1909
Wilkinson, John	1909-1930

WORKINGTON**25-27 Fisher Street**

McDonald, Abel?	c1897
Watson, John	c1901-1903+
Usherwood, William	c1906-c1911

41 Jane Street

Dennison, James	c1880-1884
Atkinson, James	c1989-1897

Roper Street

Henderson, Robert

c1888-1892

Benson, Thomas Henry

c1892-1896

Jenkins, Frederick

1896-1901

Bramwell, Charlotte

1900-1904

References

The following are not individually referenced:

Births marriages and deaths; probate information, including date of births from the 1939 census, deaths from probate and deaths from war records; census information; war records; and emigration details are taken from the family history website familysearch.co.uk. Where they have not been taken from that source they are individually referenced although the sources of parish registers, normally the Cumbria Archive Services (Carlisle) (CAS(C)), have not been specifically identified. The words 'In 1881' or 'By 1881', for example, followed by additional information refer to the relevant census year.

The term 'Waldegrave Album', which has been used throughout the document, refers to CAS(C) DRC/56/1/7 an album of photographs, of the churches in the Carlisle Diocese visited by Bishop Waldegrave during his years as bishop, presented to his widow in 1870. This album includes photographs taken by many of the early Cumberland based studio photographers.

Most of the Carlisle newspaper references were given to me by Denis Perriam, other Cumberland references I obtained at the Carlisle and Penrith libraries and some Cumberland and all other references are from the British Newspaper Library website. The following abbreviations are used for references to Cumberland based newspapers. Names of all other newspapers are given in full.

C.E. and E. – Carlisle Express and Examiner

C.J – Carlisle Journal

C.P. – Carlisle Patriot

C. and W. A.P. – Cumberland and Westmorland Advertiser and Penrith Literary Chronicle

C. and W. H. – Cumberland and Westmorland Herald

C.N. – Cumberland News

Cum. Pac. – Cumberland Pacquet and Wares Cumberland Advertiser

E.C.N. – East Cumberland News

E.L.V. – English Lakes Visitor

K.R. – Keswick Reminder

M.A. – Adair's Maryport Advertiser

M.G. – Millom Gazette

N.C.R. – North Cumberland Reformer

P.O. – Penrith Observer

W. A. – Wigton Advertiser

W. C. T. – West Cumberland Times

W.N – Whitehaven News

W. S. – Workington Star

The following abbreviations are used for references to local directories. Descriptions of all other directories are given in full. Page numbers are not provided.

Beaty date – Beaty Directory of Carlisle (various dates)

Bulmer C. 1901 – Bulmer Directory of Cumberland 1901

Bulmer E.C. 1884 – Bulmer Directory of East Cumberland 1884

Bulmer WC date – Bulmer Directory of West Cumberland (various dates)

Kelly date – Kelly Directory of Cumberland and Westmorland (various dates)

Slater C. date - Slater Directory of Cumberland (various dates)

Slater C.W. date – Slater Directory of Cumberland and Westmorland (various dates)

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- ⁴ www.thegazette.co.uk *Edinburgh Gazette*, 13 May 1930

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- ² C.J. 4 February 1879; Car Lib, Carlisle City Minutes, 1878-79.37
- ³ Arthur 1880
- ⁴ C.E. and E. 1 January 1881
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James Armstrong

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- ² Kelly 1858; C.J. 9 December 1864
- ³ C.J. 19 December 1893; C.P. 22 December 1893
- ⁴ C.J. 24 March 1865; C.J. 6 July 1866; C.J. 27 July 1866
- ⁵ C.J. 11 September 1866

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- ⁷ C.J. 23 December 1864
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- ¹⁰ C.J. 2 December 1859; W.A. 6 September 1862
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Robert Beavan

- ¹ C.J. 26 January 1934

George Bell

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Robert Burns

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Drinkwater Butt

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- ¹ N.C.R. – 14 January 1892

James Dennison

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John Farrer

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Alma Ginns

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George Gowenlock

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Alfred Joslin

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John Kidd

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A. Lamont

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Alfred James Lee

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Robert Little

- ¹ C.J. 28 October 1870; C.J. 18 November 1870
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John Losh

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Robert Lothian

1. CAS(C) CAE/4.2673: CAS(C) DX/2083
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Joseph Monk

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John Morrison

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Richard Von Dix

- ¹ *The Era* 26 March 1865; *The Era* 3 December 1865
- ² Peter Wilkinson, *Old Alston* (Ayrshire, 2009), 93

Hugh Walton

- ¹ CAS(C) PROB/1928/W752
- ² Wilkinson, 94

For more detailed information on Alston photographers see Wilkinson, 93 and 94

ASPATRIA**George Elliot**

- ¹ C.J. 29 July 1870; C.J. 26 May 1871
- ² *Essex Newsman*, 17 June 1876

Thomas Fawcett

- ¹ C.J. 11 December 1931; Aspatria Parish Registers, 10 December 1931

Other photographers

- ¹ C.J. 5 February 1889; C.J. 15 February 1889

BRAMPTON, GILSLAND SPA AND LANERCOST**Burrows and Elliot**

- ¹ Slater C. and W. 1869, Kelly 1873

Frederick Edgecomb

- ¹ Lanercost parish registers

Joseph Spottiswood Farrer

- ¹ www.familysearch.org
- ² N.C.R. 24 March 1892
- ³ Wetheral parish registers
- ⁴ Kelly 1921; Kelly 1925
- ⁵ C.P. 19 June 1891; Denis Perriam and David Ramshaw, *Wetheral and Great Corby* (Carlisle, 2008), 43
- ⁶ The carte de visite was a paper photographic print mounted on a piece of card. The mounts were produced by a number of suppliers, prime among them being Marion and Co. or Imp. of London and Paris. Catalogues of designs were available for studio photographers to choose their favoured design from, consequently the same design featured on cartes by different photographers, but each with their individual names and addresses on. On some occasions the name of the supplier of the mount, e.g. Marion and Co. was printed on the mount.

William Norman

- ¹ Slater C. and W. 1869

John Blake Penfold

- ¹ Memorial inscription Brampton churchyard; www.scotlandspeople.gov.uk
- ² C.P. 23 March 1908

3. www.trove.nla.gov.au ; C.J. 16 November 1934
4. CAS(C) PROB/1908/W671
5. C.J. 16 November 1934
6. Iain Parsons, *Brampton Then and Now* (Brampton, 2002), 13

Adam Wright

1. C.J. 8 December 1922
2. C.P. 24 October 1890; www.gilslandshow.org 2 February 1914

CLEATOR

Thomas Baker

1. Cum. Pac. 10 October 1889
2. Kelly 1894
3. Kelly 1906
4. www.cartedevsite.co.uk

John Dyson

1. *Rochdale Observer*, 6 February 1864
2. Slater C. 1879

George Frampton

1. www.cartedevsite.co.uk

Joseph Killender

1. C.J. 20 November 1850
2. W.N. 17 June 1858
3. Cum. Pac. 17 July 1877
4. Slater C. 1884

COCKERMOUTH

Herbert Bowley

1. W.C.T. 28 December 1889
2. Kelly 1894
3. Car Lib 1H/HIG

John Dickson

1. www.familysearch.org
2. Cockermouth parish registers
3. W.C.T. 6 January 1900; W.C.T. 29 June 1900
4. Kelly 1897

Bernard Green

1. www.familysearch.org

² *Bury Times*, 6 November 1858; *Blackburn Standard*, 9 May 1860; *Cheshire Observer*, 10 November 1860; *Burnley Advertiser*, 7 November 1863; *Burnley Gazette*, 10 June 1865

³ *Bury Times*, 23 November 1861; *Bury Times*, 29 September 1866

⁴ Porter 1882; Slater C. 1884

⁵ W.C.T. 25 December 1895

Joseph Huddart

¹ Bulmer C. 1901

² W.C.T. 23 July 1904

John Hunter

¹ www.familysearch.org

² W.C.T. 4 July 1891

³ Kelly 1906

⁴ www.thegazette.co.uk *London Gazette*, 24 January 1913

Thomas Irving

¹ Mercer and Crocker 1869

Joseph Kendall

¹ Margaret Ann was the sister of **Henry Robinson** [see under Penrith], who was married to Joseph's sister Mary Eleanor.

² W.C.T. 13 December 1890

Joseph Martin

¹ www.familysearch.org

² www.cockermouth.org.uk ; Cockermouth memorial inscriptions, 4 July 1844; C.J. 13 July 1844

³ C.J. 18 October 1850; C.J. 29 August 1856

⁴ C.J. 11 April 1851; Cum. Pac. 28 May 1867

⁵ Kelly 1858

⁶ C.J. 22 May 1860; C.J. ? 1862; Cum. Pac. 23 October 1866

⁷ www.lakesguides.co.uk All Saints Church, Cockermouth

⁸ C.J. 26 June 1857; W.N. 12 December 1861

Frederick Nainby

¹ www.alfordmanorhouse.co.uk

² W.C.T. 5 May 1900; W.C.T. 24 May 1902

³ C.P. 25 January 1907; C.J. 25 June 1907; C.P. 25 June 1907

⁴ CAS(C) DFCM6/7/7

William Shilton

¹ www.familysearch.org ; Cockermouth parish registers

² Cum. Pac. 17 March 1863; C.J. 8 November 1864

³ Bulmer W.C. 1883; Kelly 1894

⁴ W.C.T. 27 January 1900

⁵ CAC(C) PROB/1900/W170

Thomas Taylor

- ¹ Cockermouth parish registers
- ² 1bid; Cum. Pac. 20 October 1860; Cum. Pac. 18 Jun 1861

Bleasdale and Youdale

- ¹ *Workington Times and Star*, 2 December 1910
- ² Ibid
- ³ Richard Abel, Ed., *Encyclopedia of Early Cinema* (Abingdon, 2005) [www.books.google.co.uk]

KESWICK**The Abraham family**

- ¹ Morris and Harrison 1869

Thomas Dumble

- ¹ www.familysearch.org
- ² Kelly 1894
- ³ E.L.V. 28 April 1891; E.L.V. 18 February 1893; E.L.V. 11 November 1893; E.L.V. 6 January 1894

William Ferguson

- ¹ C.J. 23 November 1860
- ² C.J. 22 February 1861
- ³ *Keswick Guardian*, 26 May 1877; E.L.V. 1 June 1878
- ⁴ Slater C. and W. 1869
- ⁵ E.L.V. 11 September 1880
- ⁶ Slater C. 1884
- ⁷ E.L.V. 1 February 1879; E.L.V. 29 March 1880

Henry Mayson

- ¹ E.L.V. 9 June 1877
- ² CAS(C) DB80
- ³ W.C.T. 19 August 1893; W.C.T. 16 February 1895; E.L.V. 31 December 1898; W.C.T. 16 December 1911
- ⁴ CAS(C) DB80

The Pettit family

- ¹ *Westmorland Gazette*, 7 June 1856
- ² *Westmorland Gazette and Kendal Advertiser*, 23 May 1857
- ³ *Kendal Mercury*, 22 August 1857; C.J. 28 August 1857
- ⁴ *Kendal Mercury and Northern Advertiser*, 15 March 1859
- ⁵ *Aris's Birmingham Gazette*, 20 March 1864
- ⁶ C.J. 14 November 1862; C. and W.A.P. 20 October 1863
- ⁷ E.L.V. 20 March 1880
- ⁸ www.archive.rps.org
- ⁹ *The Graphic* 18 May 1878

- ¹⁰. E.L.V. 26 November 1881; *Cornulion and Redruth Times*, 7 February 1882; E.L.V. 21 October 1882; www.archive.rps.org
- ¹¹. *Westmorland Gazette*, 24 July 1858
- ¹². *Lancashire Evening Post*, 10 December 1930
- ¹³. Kelly 1925; Kelly 1938
- ¹⁴. www.archive.rps.org ; W.C.T. 18 February 1888

MARYPORT

Charles Ellis Arthur

- ¹. www.familysearch.org
- ². C.N. 2 January 2009, Denis Perriam, 'From a Chartist Agitator to Royal Newsagent'
- ³. M.A. 3 July 1881; M.A. 9 September 1881; Porter 1882
- ⁴. C.E. and E. 23 February 1884
- ⁵. C.J. 15 November 1918; Torrance Vol. 1,55

Robert Baxter

- ¹. W.C.T. 15 March 1902
- ². Kelly 1906
- ³. www.thegazette.co.uk *London Gazette*, 18 January 1918

John Bean

- ¹. CAS(C) DX1892/1/7
- ². I am grateful to Keith Thompson for this information
- ³. www.early-photographers.org Kelly Directory of Northamptonshire 1910 and 1920

Samuel Bettoney

- ¹. M.A. 20 May 1864
- ². M.A. 5 September 1865; M.A. 20 July 1866; M.A. 22 February 1867
- ³. C.J. 6 February 1891
- ⁴. C.J. 13 February 1891; C.J. 10 April 1891; C.J. 17 April 1891
- ⁵. M.A. 15 September 1882; W.C.T. 8 August 1891; Kelly 1906
- ⁶. CAS(C) Dcv80F/43
- ⁷. British Library photograph 430/74(8)) (website apparently no longer available)

Thomas Brown

- ¹. www.familysearch.org
- ². M.A. 6 October 1854; M.A. 3 November 1854
- ³. C. and W.A.P. 18 September 1855; Cum. Pac. 24 June 1856; Cum. Pac. 21 April 1857; Heathcote and Heathcote. 19
- ⁴. M.A. 3 August 1855; Slater C. 1855
- ⁵. C. and W.A.P. 18 September 1855; C. and W.A.P. 13 November 1855
- ⁶. M.A. 1 February 1856

- ⁷. M.A. 3 June 1859
- ⁸. M.A. 8 November 1861
- ⁹. M.A. 20 May 1864; M.A. 25 August 1865; M.A. 1 September 1865
- ¹⁰. www.genuki.org.uk Victorian Professional Photographers in Wales 1850-1925
- ¹¹. C.J. 6 March 1868
- ¹². British Library photographs 430/74(4), 430/74(5) (website apparently no longer available)

Joseph Corson

- ¹. Mannex and Whelan 1857
- ². Bishops transcripts Maryport
- ³. M.A. 2 May 1856; W.N. 9 July 1857
- ⁴. www.familysearch.org
- ⁵. M.A. 12 September 1862
- ⁶. M.A. 21 October 1864; www.toxtethparkcemetery.co.uk

For further information on Joseph Corson see Marshall Hall, 120; J.B. Penfold, *the Clockmakers of Cumberland* (Ashford, 1977), Chapter XV

Joseph Heskett

- ¹. Kelly 1894; Kelly 1897, Bulmer C. 1901
- ². www.artuk.org; www.findagrave.com
- ³. www.cumbriaaction.org.uk
- ⁴. W.C.T. 5 April 1893; W.C.T. 8 July 1893; W.C.T. 27 September 1902

John Kelly

- ¹. Porter 1882; Bulmer W.C. 1883; Kelly 1894; Kelly 1897; Kelly 1906

Albert Kitchen

- ¹. www.familysearch.org

See also Herbert and Mary Jackson, *Street Life in Maryport* (Workington, 1993). 40

James Mackenzie

- ¹. www.familysearch.org
- ². Kelly 1894; Kelly 1897
- ³. Herbert and Mary Jackson, *Maryport, Another Street Another Life* (?).?

Herbert William Rowland

- ¹. www.familysearch.org Ellis Island records, 15 April 1884 and 20 October 1890
- ². W.C.T. 8 September 1897 (two entries)
- ³. W.C.T. 15 March 1902; Car Lib Ancestry library edition
- ⁴. CAS(C) DX252/2; I am grateful to Keith Thompson for sight of cartes de visite in his possession

William Sherwood

- ¹. www.familysearch.org
- ². All Saints Church, Cockermouth, parish registers

- ³. Mannix and Whelan 1847
- ⁴. Slater C. 1855; M.A. 27 October 1865; Cum. Pac. 27 November 1865
- ⁵. Slater C. W. 1876/77; Slater C. 1879; W.C.T. 27 July 1889
- ⁶. M.A. 7 March 1890; W.C.T. 8 March 1890

Francis Walker

- ¹. www.familysearch.org
- ². Ibid; C.J. 13 January 1854
- ³. M.A. 5 November 1858
- ⁴. C.J. 26 January 1886
- ⁵. M.A. 29 January 1886
- ⁶. M.A. 31 January 1868
- ⁷. CAC(C) DSEN12/BOX241

Thomas Wilkinson

- ¹. C.J. 17 May 1932

MILLOM

John Baker

- ¹. Slater C. W. 1876/77; Slater C. 1879

Henry Fox

- ¹. M.G. 2 July 1897
- ². www.cartedeviseite.co.uk

James Hargreaves

- ¹. Bulmer W.C. 1883
- ². M.G. 13 May 1893; M.G. 11 November 1893; Kelly 1897; M.G. 30 August 1918
- ³. www.cartedeviseite.co.uk M.G. 26 September 1894; M.G. 3 October 1894; M.G. 2 July 1897; M.G. 7 November 1900; M.G. 10 August 1906; M.G. 10 April 1908
- ⁴. www.cartedeviseite.co.uk

George Hutchinson

- ¹. Article, Jean Gidman, 'George T. Hutchinson, Photographer of Millom', March 2012. Source lost but the writer has a copy of the article.

Samuel Lamb

- ¹. W.C.T. 11 March 1899; W.C.T. 29 April 1899; ? 18 May 1899
- ². Bulmer W.C. 1901; Kelly 1906; Kelly 1910; M.G. 30 August 1918; Kelly 1938

Frederick Rubra

- ¹. www.bucksfhs.org.uk; www.early-photographers.org.uk Early Leicestershire Photographers; www.rootschat.com under Frederick William Rubbra
- ². www.cartedeviseite.co.uk

PENRITH**James Barclay**

- ¹ C.J. 23 November 1855; C.J. 30 November 1855; C.J. 18 June 1858
- ² P.O. 25 March 1862; C. and W. A.P. 1 April 1862
- ³ P.O. 3 March 1863; P.O. 14 April 1864
- ⁴ C. and W.A.P. 18 April 1865; P.O. 9 January 1866
- ⁵ P.O. 5 June 1866; P.O. 3 September 1867
- ⁶ C. and W.A.P. 20 July 1869

William Bolton

- ¹ Cum. Pac. 24 February 1863
- ² C. and W.A.P. 15 May 1866 (two entries)
- ³ Slater C.W. 1869; Kelly 1873
- ⁴ C.J. 6 November 1877
- ⁵ C. and W.A.P. 3 September 1867

Arthur Dean

- ¹ *Kendal Mercury*, 9 February 1850
- ² *Westmorland Gazette*, 9 August 1845; *Kendal Mercury*, 9 February 1850; *Preston Chronicle*, 11 August 1855; *Blackburn Standard*, 27 August 1862
- ³ *Lancaster Gazette*, 26 November 1883; *Preston Chronicle*, 29 September 1883

William Elliott

- ¹ Penrith parish registers 4 April 1830; ditto 22 August 1854; C.P. 6 February 1864
- ² P.O. 10 April 1883
- ³ C. and W.A.P. 4 March 1856
- ⁴ Slater C.W. 1869; Porter 1882; Slater C. 1884
- ⁵ P.O. 10 March 1874; P.O. 11 May 1880
- ⁶ P.O. 16 June 1863

Albert Fallowfield

- ¹ www.familysearch.org
- ² C and W H. 3 November 1906; Kelly 1925
- ³ John Marsh, *The Eden Valley Westmorland* (Stroud, 1963), 33

Charles Fearnside

- ¹ C and W. H. 1 April 1905
- ² P.O. 17 October 1905
- ³ C.P. 24 April 1908
- ⁴ Kelly 1914; Kelly 1938
- ⁵ I am grateful to Irene Gate for making this information available to me
- ⁶ Judith Clarke and Sydney Chapman, *A Historical Record in Photographs* (Penrith, 2000), 126
- ⁷ Kelly 1934; Kelly 1938; Clerk and Chapman, 126; information from Irene Gate

⁸ Clarke and Chapman, 142; information from Irene Gate

⁹ Clarke and Chapman, 74, 113, 126, 142

Harrison Brothers

¹ C and W.H. 24 September 1910

² I am grateful to the staff of Penrith Museum for this information

³ P.O. 8 April 1919; Kelly 1925

⁴ Frank Walls Garnett, *Westmorland Agriculture 1800-1900* (Kendal, 1912), 122,172,178

James Huff

¹ www.photolondon.org.uk

² Ibid

³ P.O. 1 January 1884

⁴ P.O. 3 May 1887; P.O. 4 June 1887

⁵ P.H. 25 October 1890

⁶ M.A. 18 August 1894

⁷ M.A. 18 August 1894; W.C.T. 29 December 1894

⁸ W.C.T. 8 September 1897

⁹ P.O. 3 June 1884; P.O. 7 July 1891; CAC(C) DX1984/1 and 2. I am grateful to Keith Thompson for giving me sight of the photograph of Arkleby Hall

Joseph Jackson

¹ C and W.A.P. 31 May 1870; P.O. 15 November 1870

Walter Jordison

¹ Garnett, 122 and 194

John Lomax

¹ www.clanbarker.com

² C and W.A.P. 22 June 1869

³ C and W.H. 4 November 1871

⁴ C.J. 12 August 1870; C.J. 25 October 1870

⁵ Kelly 1873

⁶ C and W.A.P. 19 July 1870

⁷ Clarke and Chapman, ii

Robert Lynn

¹ www.familysearch.org

² Ibid; C.J. 27 September 1874

³ P.O. 13 January 1863; P.O. 14 April 1863

⁴ C and W.A.P. 12 November 1867; C and W.A.P 29 March 1870

⁵ P.O. 31 March 1874 through to 2 June 1874

Abel McDonald

- ¹ Mary Scott Parker, *Silloth* (Carlisle, 1998), 59,60
- ² Bulmer E.C. 1884
- ³ P.O. 6 March 1885; P.O. 2 June 1885
- ⁴ C.J. 10 September 1889; C.E. and E. 11 October 1890; C.P. 8 November 1889; C.J. 12 December 1890
- ⁵ W.C.T. 9 May 1891
- ⁶ E.L.V. 4 March 1893; W.S. 3 May 1895
- ⁷ Middleton 1904-1905

Edward McDonald

- ¹ P.O. 1 May 1888
- ² P.H. 25 September 1891; C.J. 15 April 1892; P.O. 26 April 1892
- ³ P.H. 14 May 1892
- ⁴ P.O. 8 April 1902; P.O. 21 December 1902
- ⁵ C.W.H. 24 September 1910
- ⁶ Kelly 1925; I am grateful to the Staff of Penrith museum for giving me sight of brief biographies of the McDonald brothers
- ⁷ Clarke and Chapman, ?
- ⁸ P.H. 23 October 1897

Thomas Ogle

- ¹ www.amounderness.co.uk under the Ogle family of Preston
- ² *Kendal Mercury* 8 January 1842
- ³ www.amounderness.co.uk; P.O. 9 September 1862
- ⁴ A.W. Bennett comp. *Illustrations of the Lady of the Lake, with photographic illustrations G.W. Wilson and T. Ogle* (London, 1863); A.W. Bennett comp., *Our English Lakes and Mountains and Waterfalls as seen by William Wordsworth with photographs by Thomas Ogle* (London, 1864); William Howlett, *The Ruined Abbeys of Yorkshire, Great Britain, extracted from the Ruined Abbeys and Castles of Great Britain with six photographic illustrations by Sedgfield and Ogle* (London, 1865)
- ⁵ P.O. 12 May 1868
- ⁶ C and W.A.P. 14 June 1870; www.freepages.rootsweb.com
- ⁷ Clarke and Chapman, IV; P.O. 29 March 1894; C and W.A.P. 30 July 1867

Charles Richards

- ¹ *Cheltenham Chronicle*, 25 June 1861
- ² Mannex 1882; Roberts 1887
- ³ P.O. 18 September 1894
- ⁴ P.O. 25 September 1894; P.O. 13 August 1895; Clarke and Chapman, 64
- ⁵ P.H. 22 November 1902
- ⁶ Clarke and Chapman, 109

Henry Robinson

- ¹ Kelly 1897

Thomas Smelt

- ¹ C. and W.A.P. 2 August 1870; P.O. 25 July 1871; W.N. 11 December 1873
- ² Raymond V. Turley, *Isle of White Photographers 1840-1940* (Southampton, 2001), 173
- ³ www.cartedevsite.co.uk

J. Threlkeld

- ¹ C. and W.A.P. 16 and 23 September 1856

William Tunley

- ¹ C. and W.H. 17 September 1910; P.O. 11 October 1910
- ² P.O. 12 September 1922

William Usherwood

- ¹ Bulmer C. 1901; P.O. 7 May 1901
- ² C.W.H. 27 August 1904; Kelly 1906; W.S. 7 May 1909

Richard Watson

- ¹ C and W.A.P. 5 May 1857; C and W.A.P. 26 May 1857

Herbert Welford

- ¹ Penrith parish registers
- ² P.O. 6 March 1888; P.O. 24 April 1888
- ³ P.O. 30 October 1888
- ⁴ Penrith parish registers
- ⁵ Ancestry library edition
- ⁶ www.ww2.glenbow.org; www.cameraworkers.davidmattinson.com
- ⁷ www.ww2.glenbow.org

Charles Whittaker

- ¹ P.O. 6 March 1888
- ² P.O. 26 May 1888; P.O. 16 June 1888; P.O. 15 September 1888
- ³ P.O. 6 November 1888; P.H. 4 May 1889; P.H. 30 May 1891;
- ⁴ C.J. 15 April 1892; C.J. 10 May 1892
- ⁵ Kelly 1897

ST BEES**Robert Bromfield**

- ¹ Kelly 1897; Kelly 1906

Henry Coldbeck

- ¹ www.findagrave.com Linwood cemetery, Christchurch

Knight

- ¹ W.N. 9 March 1865
- ² W.N. 7 September 1865

Thomas Littledale

- ¹ Cum. Pac. 17 March 1863; Cum. Pac. 14 August 1866

John Reay

- ¹ C.J. 23 April 1852
- ² W.N. 7 May 1863
- ³ W.N. 19 October 1865
- ⁴ Slater C. 1879
- ⁵ Porter 1882
- ⁶ W.N. 7 July 1864; Cum. Pac. 30 May 1865; W.N. 31 May 1866; W.N. 14 June 1866; W.N. 28 April 1870

George Weaver

- ¹ Kelly 1894
- ² www.isle-of-man.com
- ³ *Liverpool Mercury*, 30 December 1896; *Isle of Man Times*, 6 February 1897
- ⁴ *Isle of Man Times*, 6 February 1898

SILLOTH**Annie Gibb**

- ¹ www.familysearch.org
- ² Kelly 1910
- ³ Kelly 1934

James Sharp

- ¹ W.C.T. 2 October 1897
- ² W.C.T. 25 June 1898; C.P. 28 July 1898
- ³ W.C.T. 7 October 1899
- ⁴ Kelly 1906; Kelly 1914
- ⁵ C.N. 29 May 1937
- ⁶ CAS(C) DX514/2, D/EW/13/6/1; DX1721/6

WHITEHAVEN**David Barlow**

- ¹ Kelly 1894

George Bell

- ¹ Bulmer W.C. 1901

James Bellman

- ¹ Cum. Pac. 21 August 1890; Kelly 1921
- ² Cum. Pac. 22 August 1889; Cum. Pac. 30 January 1890
- ³ Cum. Pac. 10 October 1889
- ⁴ E.L.V. 27 July 1895; C.J. 27 September 1895; W.C.T. 27 November 1895

- ⁵ CAS(W) D/BH36/6/9
- ⁶ W.S. 28 April 1905; W.C.T. 4 December 1907
- ⁷ Kelly 1925

William Brunton

- ¹ W.C.T. 27 February 1875 (two entries)
- ² www.familysearch.org
- ³ W.N. 7 February 1873
- ⁴ W.N. 21 August 1873; C.E. and E. 16 January 1886

Robert Coombe

- ¹ Kelly 1914
- ² *Cumberland News and Star*, 6 October 2011

Richard Denvir

- ¹ *Downpatrick Recorder*, 25 July 1857; *Dublin Gazette*, 22 May 1858
- ² Morris Harrison and Company 1861; W.N. 3 March 1870

Frank Foster

- ¹ W.C.T. 17 December 1904
- ² Kelly 1906; Kelly 1910

William Gibson

- ¹ Kelly 1921

William Gird

- ¹ W.N. 13 March 1873; Kelly 1873
- ² Cum. Pac. 25 July 1871

John Leech

- ¹ Kelly 1906

Alexander Lovell

- ¹ www.photolondon.org.uk; Pritchard, 83
- ² Slater C. 1879

David Ord

- ¹ W.N. 22 May 1862; W.N. 9 December 1863
- ² Slater C.W. 1869
- ³ C.J. 13 April 1866

John Rooke

- ¹ Cum. Pac. 2 February 1858
- ² Slater C.W. 1869

Alexander Wilson

- ¹ Cum. Pac. 8 May 1890
- ² Cum. Pac. 10 August 1893
- ³ W.C.T. 29 August 1903

- ⁴ Kelly 1910
- ⁵ C.J. 27 September 1895; W.C.T. 27 November 1895

John Wilson

- ¹ Kelly 1910

WIGTON

Henry Bewes

- ¹ Wigton parish registers
- ² Ibid
- ³ W.A. 12 May 1866; W.A. 1 June 1867; W.A. 18 June 1869
- ⁴ W.A. 9 May 1874

William Dickson

- ¹ Slater C. 1884; W.A. 5 May 1883; W.A. 5 May 1888

Richard Dugdale

- ¹ W.A. 21 December 1878
- ² W.A. 10 January 1880; W.A. 28 February 1880
- ³ *Gloucester Citizen*, 25 November 1895; *Gloucester Citizen*, 6 April 1901
- ⁴ *Gloucester Echo*, 20 January 1932
- ⁵ Sue Allen, *Greetings from Wigton* (Wigton, 1999), 46; W.A. 10 April 1880; W.A. 20 October 1880; W.A. 6 November 1880

Foster

- ¹ W.A. 30 June 1866

Joseph Harris

- ¹ Slater C. 1879; www.thegazette.co.uk *London Gazette*, 18 May 1880, 39
- ² W.A. 1 December 1888

Stephen Harris

- ¹ Wigton parish registers
- ² W.A. 2 June 1866; W.A. 21 March 1863
- ³ W.A. 9 February 1867; Mercer and Crocker 1869; Slater C. 1879
- ⁴ W.A. 19 June 1875; W.A. 30 July 1881; 11 February 1905

John Pearson

- ¹ C.J. 24 November 1865; W.A. 12 May 1866

Isaac Richardson

- ¹ W.A. 12 October 1861; W.A. 8 February 1862; Sue Allen, 46
- ² W.A. 24 April 1869

John Wilkinson

- ¹ C.J. 25 March 1857
- ² Wigton parish registers

- ³. C.P. 10 April 1891
- ⁴. C.J. 21 January 1930
- ⁵. W.A. 9 July 1887
- ⁶. W.A. 10 June 1893
- ⁷. Kelly 1894; E.L.V. 27 July 1895
- ⁸. W.A. 30 October 1897
- ⁹. W.A. 16 October 1909
- ¹⁰. C.J. 26 November 1909; W.A. 5 February 1910 (two entries)
- ¹¹. Kelly 1934

Joseph and Robert Wilkinson

- ¹. W.A. 28 January 1888 (two entries); W.A. 11 February 1888; W.A. 10 March 1888
- ². W.A. 10 August 1890; W.A. 20 September 1890; W.A. 11 October 1890; W. A. 8 August 1891
- ³. W.A. 11 July 1891
- ⁴. W.A. 16 March 1895; W.A. 11 April 1896; W.A. 10 July 1897
- ⁵. W.A. 23 October 1897
- ⁶. W.A. 16 October 1909
- ⁷. W.A. 14 October 1933

WORKINGTON

James Atkinson

- ¹. W.S. 10 May 1889; W.S. 2 August 1889
- ². W.C.T. 30 June 1897
- ³. Torrance Vol 1, 37; W.S. 4 September 1897
- ⁴. W.S. 2 August 1889; W.S. 11 September 1891; W.S. 25 February 1892

Thomas Benson

- ¹. W.C.T. 11 April 1896
- ². W.S. 28 January 1892
- ³. W.S. 10 April 1896
- ⁴. W.S. 10 April 1896; W.C.T 11 April 1896
- ⁵. W.S. 26 May 1893; W.S. 15 November 1895

Charlotte Bramwell

- ¹. W.S. 30 March 1900
- ². C.P. 23 September 1904
- ³. Torrance Vol 1, 106

George Brooker

- ¹. Slater C.W. 1876/77; Slater C. 1879

Graham and Co.

- ¹ Kelly 1894

George Hartley

- ¹ Bulmer C. 1901; W.C.T. 14 December 1901

George Hastings

- ¹ Cum. Pac. 26 August 1856
- ² W.N. 22 May 1862; W.N. 8 January 1863
- ³ W.N. 21 April 1864; W.N. 24 November 1862
- ⁴ W.N. 12 April 1866
- ⁵ W.N. 10 October 1867
- ⁶ Mercer and Crocker 1869; Slater C.W. 1869
- ⁷ Slater C.W. 1876/77
- ⁸ Slater C. 1879
- ⁹ Cum. Pac. 23 February 1864; W.N. 13 May 1866

Daniel Hatton

- ¹ *Leeds Mercury*, 24 September 1869
- ² W.C.T. 3 February 1900
- ³ *Huddersfield Chronicle*, 11 October 1882
- ⁴ Cockermouth parish registers

Robert Henderson

- ¹ Porter 1882; Mannex 1882
- ² W.S. 21 July 1888; W.S. 3 June 1892; W.S. 5 May 1893
- ³ Kelly 1914
- ⁴ W.C.T. 12 June 1896; W.C.T. 29 March 1890
- ⁵ CAS(C) SCON55-BOX1
- ⁶ W.C.T. 6 May 1893

Frederick Jenkins

- ¹ W.C.T. 25 April 1896
- ² W.S. 6 April 1900
- ³ www.southwoldandson.co.uk
- ⁴ W.S. 28 January 1910

Robert Kersh

- ¹ Kelly 1910
- ² www.discoverynationalarchives.gov.uk
- ³ Kelly 1921; Kelly 1938

The Manx Studio

- ¹ W.S. 5 December 1902; W.S. 16 November 1906

Mr Massey

- ¹ W.C.T. 12 December 1874

John Watson

- ¹ W.S. 5 October 1900; Bulmer W.C. 1901
- ² W.C.T. 13 June 1903

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