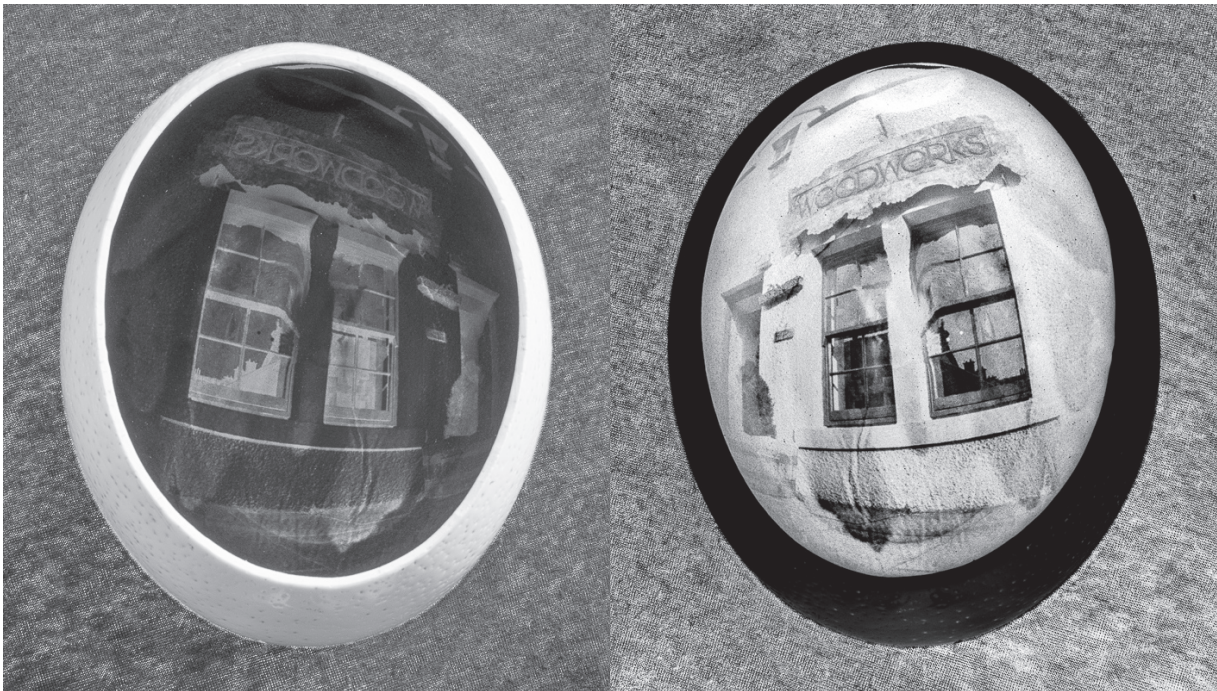


Photogroeuif

An ostrich egg pinhole camera. Inspired by Jeff Fletcher's Bromide Eggs series in 1989, where he imaged his pictographs onto the inner surface of opened egg shells, and Francesco Capponi's pinhegg series in 2011. I imaged a photograph of Woodworks, a woodturning and furniture restoration craft shop in Peebles, onto the inner surface. The original (negative), left, and the final (inverted) positive, right. Exposure: 4 minutes at f/250

By Graeme Pow

www.edinburghlofi.com/members/graemepow



Pinhole

Judith Rowan

The Walnut Tree

Paper negative from a box pinhole camera.

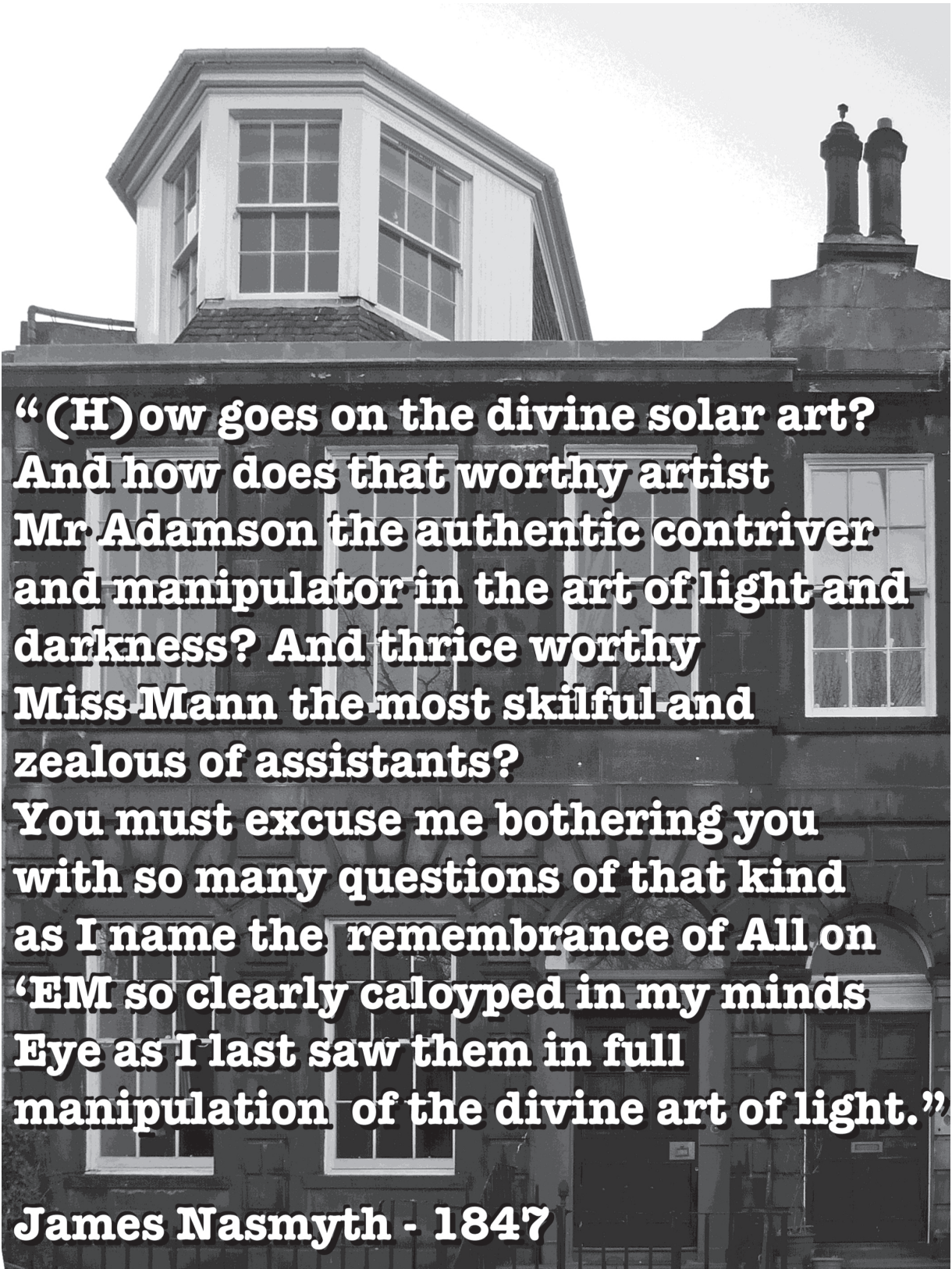
www.edinburghlofi.com/members/judithrowan/



Mann and the King

by Mary Gordon

www.edinburghlofi.com/members/marygordon/



**“(H)ow goes on the divine solar art?
And how does that worthy artist
Mr Adamson the authentic contriver
and manipulator in the art of light and
darkness? And thrice worthy
Miss Mann the most skilful and
zealous of assistants?**

**You must excuse me bothering you
with so many questions of that kind
as I name the remembrance of All on
‘EM so clearly caloyped in my minds
Eye as I last saw them in full
manipulation of the divine art of light.”**

James Nasmyth - 1847

In 1843, the artist David Octavius Hill was present at the Great Disruption Assembly when 450 ministers walked out and formed the Free Church of Scotland. He decided to paint this event. Another onlooker, Sir David Brewster, suggested he take photographs of the ministers as a basis for the painting, and introduced him to Robert Adams, an early adopter of photography.

Hill provided the lighting and composition skills, while Adamson was deft at using the new process of Calotypes. In their partnership of four years, they produced about 3000 images. Adamson had a studio at Rock House on Calton Hill.

Until relatively recently, the earliest woman associated with early photographic processes was considered to be Anna Atkins who produced a work called *British Algae* using the Cyanotype process in 1843. Roddy Simpson suggests in *Studies in Photography 2010* there is strong evidence that the first woman who used actual photographic equipment was Jessie Mann, who became Hill & Adamson's assistant sometime in 1844/5.

Mann grew up in the same street as Hill in Perth and moved with her siblings to Leith in 1841. They appear to be staunch Free Church supporters, having been added to the Communion Roll of Lady Genorchy's Free Church in Oct 1843.

Mention of Hill and Adamson having an assistant is in a letter from James Nasmyth writing to Hill on the 30th of April 1845:

"Pray present my best regards to that authentic and worthy person Mr Adamson. (H)e is of rare merit and praiseworthy perseverance, not forgetting Miss Mann. (T)he sisterhood (Illeg) their kindest regards to her."

The sisterhood probably refers to Nasmyth's sisters who live with him.

By 1843/4 the Mann family had moved to Leopold Place which is near to Hill & Adamson's Studio on Calton Hill. In 1844 the King of Saxony dropped into Rock House to have his photograph taken but both Hill and Adamson were out. It was reported at the time that their assistant took the photograph instead. The picture, *The King of Saxony and his Entourage*, is one of the earliest photographs taken by a woman still in existence.

More compelling evidence is that Roddy Simpson thinks that the three Mann sisters are in DO Hills' picture of the first Assembly of the Free Church. One of the women is wearing a leather glove and he thinks it would be to hide the unladylike black stains from handling silver nitrate from the calotype developing process.

For more information see Roddy Simpson's article in *Studies in Photography 2010* 'Exposing Miss Mann' available in the Fine Art Library, George IV Bridge.

1 Daniel, Malcolm (October 2004). "David Octavius Hill (1802-1870) and Robert Adamson (1821-1848) (1840s)". *Heilbrunn Timeline of Art History*. The Metropolitan Museum of Art.

The Mann Sisters,
Hill and Adamson,
by permission of
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Glasgow Library,
Special Collections.

