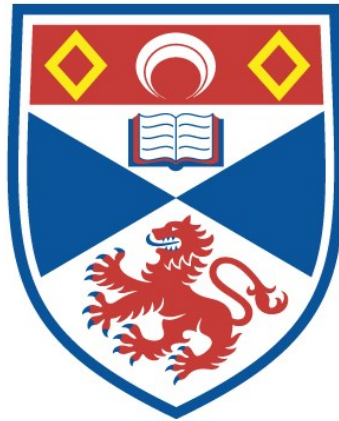


THOMAS RODGER, 1832-1883 : A BIOGRAPHY AND  
CATALOGUE OF SELECTED WORKS

Karen A. Johnstone

A Thesis Submitted for the Degree of MPhil  
at the  
University of St Andrews



1997

Full metadata for this item is available in  
St Andrews Research Repository  
at:

<http://research-repository.st-andrews.ac.uk/>

Please use this identifier to cite or link to this item:

<http://hdl.handle.net/10023/15090>

This item is protected by original copyright

L  
2 col-1  
complete

# **THOMAS RODGER 1832-1883**

## **A BIOGRAPHY AND CATALOGUE OF SELECTED WORK**

**By  
Karen A Johnstone**

**A thesis submitted for the degree of  
Master of Philosophy**



ProQuest Number: 10166674

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



ProQuest 10166674

Published by ProQuest LLC (2017). Copyright of the Dissertation is held by the Author.

All rights reserved.

This work is protected against unauthorized copying under Title 17, United States Code  
Microform Edition © ProQuest LLC.

ProQuest LLC.  
789 East Eisenhower Parkway  
P.O. Box 1346  
Ann Arbor, MI 48106 – 1346

TL  
C270

I, Karen Johnstone, hereby certify that this thesis, which is approximately 40,000 words in length, has been written by me, that it is the record of work carried out by me and that it has not been submitted in any previous application for a higher degree.

date 13/11/95 signature of candidate

I was admitted as a research student under Ordinance No. 12 in Oct 1990 and as a <sup>part-time</sup> candidate for the degree of M.Phil. in <sup>Art</sup> History the higher study for which this is a record was carried out in the University of St. Andrews between Oct 90 and Nov 95.

date 13/11/95 signature of candidate

I hereby certify that the candidate has fulfilled the conditions of the Resolution and Regulations appropriate for the degree of M.Phil. in the University of St. Andrews and that the candidate is qualified to submit this thesis in application for that degree.

date 30 Jan 97 signature of supervisor

In submitting this thesis to the University of St. Andrews I understand that I am giving permission for it to be made available for use in accordance with the regulations of the University Library for the time being in force, subject to any copyright vested in the work not being affected thereby. I also understand that the title and abstract will be published, and that a copy of the work may be made and supplied to any *bona fide* library or research worker.

date 13/11/95 signature of candidate

**This thesis is dedicated to  
the memory of my late mum;**

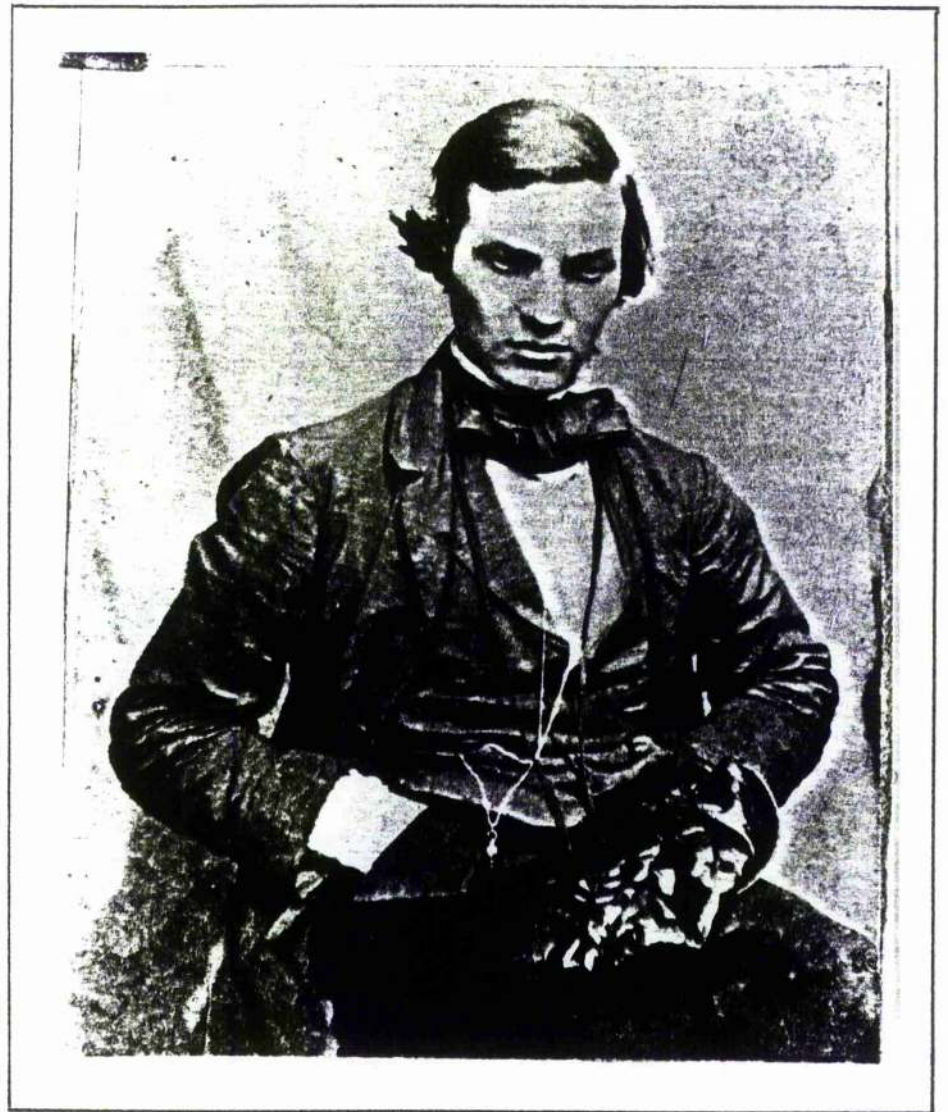
***"It's unique times like this that I especially miss you most"***

## ABSTRACT

The aim of this study was to produce a biography and corpus of work of St. Andrews photographic pioneer Thomas Rodger, 1832-1883.

Rodger's life, from a working class background can be traced from childhood, through to being thought of as an important contributor to Scottish photographic history. The circumstances in which Rodger was fortuitous enough to grow up in were also a major influence in his initial interest and success in early photography. In this study not only has his life history been recorded, but his contributions to major exhibitions, events and publications have been accounted for. Rodger's photographic studio, built in 1866, has also been researched and illustrated for the purpose of this study.

With reference to the corpus of work of Rodger's photographs, this was catalogued from a selection of St. Andrews University Library's photographic collection. This was done with the view of doing justice to Rodger's reputation as a renowned and respected professional photographer not only in St. Andrews but in Scotland's history of photography.





## ACKNOWLEDGEMENTS

Thankfully my acknowledgements page gives me the chance to show some of the people that helped me a somewhat small token of my appreciation.

Firstly I would like to thank the School of Biology for their encouragement and support in letting me further my education in this way, especially Mr Ian Grieve for having the confidence in my ability to achieve this degree. My appreciation of his support goes without question.

I am grateful to the School of Art History, not only for accepting me as student, but also for appointing me an excellent supervisor, Professor Martin Kemp. Without his continued support, encouragement, and probably patience, I don't think I would have made it this far.

To say on such a project one needs a guiding light is somewhat of an understatement. At the University Library's Muniments collection I found my light in Mr Bob Smart, "My Sun!", thanks. Also to Mrs Cilla Jackson and Mrs Christine Gascoine, everything both of you did for me was much appreciated.

I would also like to thank Mr Bruce Pert for answering my most naive questions, the ones I was too embarrassed to ask any one else, and for the help he gave me. In the University it is often the least obvious people who make your purpose that much easier. Mrs Dawn Waddell, you made my purpose easier so many times.

In the University's Photographic Department my thanks goes to David, Sean and Jim for their patience with me whilst I was doing my project.

Thank you to Alex Jones, who as a great friend has encouraged, supported, and been a sound board for me for many years, but especially at this time.

Also thanks to my family, Dad, Gregor, and Gran, for the faith, support, and everything else they gave me throughout this time.

Last, but most definitely not least, Jason. The one who has been there for me always, no matter what, all of the time. Your confidence in me continues to surprise me.

There are undoubtedly many people I have not thanked but this is not supposed to be an Academy Award speech, therefore I do hope they realise that any support and help they gave me was very much appreciated.

# CONTENTS

	<b>PAGE</b>
1. Introduction	1
2. The Town of St. Andrews in Thomas Rodger's Era 1832-1883	5
3. Young Rodger 1832-1849	16
4. New York Garden to North Street 1849-64	34
5. St. Mary's Place 1865-1883	75
6. A Rodger Photograph	102
7. Conclusions	109

## APPENDIX

Appendix I	-	'On Collodion Calotype'
Appendix II	-	A letter to Wm. Church from Rodger
Appendix III	-	'The Collodion Process'
Appendix IV	-	'On a Useful Application of Glycerine in the Collodion Process'
Appendix V	-	A letter to the Duke of Argyll from Principal James Forbes

Appendix VI - 'On the Temperature of the Bath and  
Developing Solutions as Affecting  
Photographic Operations'

Appendix VII - 'On Platinotype'

## CHRONOLOGY

## BIBLIOGRAPHY

## CATALOGUE OF WORK

### VOLUME I

Album 35.	1
Album 3.	14
Album 4.	46
Album 6.	59

### VOLUME II

Mr Robert Smart's Album.	80
Album 49.	111

## LIST OF PLATES

- Figure 1. **Thomas Rodger.** Album 6 - Plate 32.
- Figure 2. **Sir David Brewster.** Album 3 - Plate 3.
- Figure 3. **Sir Hugh Lyon Playfair.** Album 3 - Plate 7.
- Figure 4. **Rodger Senior Family.**
- Figure 5. **Dr John Adamson.** Album 3 - Plate 24.
- Figure 6. **Madras College.** Album Mr R Smart - Plate 16.
- Figure 7. **Thomas Rodger & George Berwick.** Album 6 - Plate 33.
- Figure 8. **Reverse of a Rodger Carte-de-Visite.** St. Andrews University Library.
- Figure 9. **Map of St. Andrews.** Ordnance Survey Map 1854. St. Andrews University Library.
- Figure 10. **New York Garden Photograph.** Album 6 - Plate 119.
- Figure 11. **Rossie Priory Photographs.** Album 6 - Plates 38 & 88, respectively.
- Figure 12. **Reverse of a Rodger Carte-de-Visite.** St. Andrews University Library.
- Figure 13. **Rodger Family.**
- Figure 14. **Draughts Players.** Album 4 - Plate 20.
- Figure 15. **Thomas Rodger & George Berwick.** Album 49 - Plate 61.

- Figure 16. Sir Coutts Lindsay. Album 49 - Plate 86.**
- Figure 17. Wemyss Castle. Album Mr R Smart - Plate 84.**
- Figure 18. Duke & Duchess of Argyll. Album 49 - Plate 107.**
- Figure 19. Nos. 16 & 17 Queen Street.**
- Figure 20. The Night Watch. Lawrence Swan Thomson Collection - Plate 10.**
- Figures 21. - 40. Photographs taken to illustrate Rodger's Studio at St. Mary's Place, St. Andrews.**
- Figures 41.- 43. Prince Leopold, October 1876, St. Andrews. Reproduced from Photographic Collection at Windsor Castle, London.**
- Figure 44. Carte-de-Visite Album containing Rodger Carte-de-Visite's. Privately owned by Mr R Roberston, Pitlochry, Scotland.**

# 1. INTRODUCTION

## INTRODUCTION

Thomas Rodger, one of St. Andrews's photographic pioneers, was born in the city in 1832, the eldest son of Thomas Rodger and Elizabeth Greenhill. His father was to prove to be an active participant in the taking of character photographs, and is seen dressed in costume and portraying comical characters in a number of Rodger's photographs.

In his early years Rodger was educated in the "West, or Foundation" room in Madras College, at St. Andrews. Then at the age of approximately fourteen he was an apprentice to surgeon, Dr James Philp. After Dr Philp's removal, Rodger completed his apprenticeship with Dr Thomas Malcolm, a local man who remained in St. Andrews until his death. Rodger regularly assisted Dr John Adamson in the chemistry room at United College during Professor Connell's illness. In young Rodger, Dr Adamson found an extremely willing and knowledgeable assistant.

Dr Adamson's influence may have changed the course of Rodger's life. He was to introduce him to a circle of people who would influence, and encourage his final choice of career. This circle of acquaintances, whose interests were to determine the next step in Rodger's career, included Sir David Brewster, Sir Hugh Lyon Playfair, and Lord Kinnaird. Sir David Brewster, Principal of the United College at St Andrews University, was a keen enthusiast and participant in the experimentation of the daguerrotype

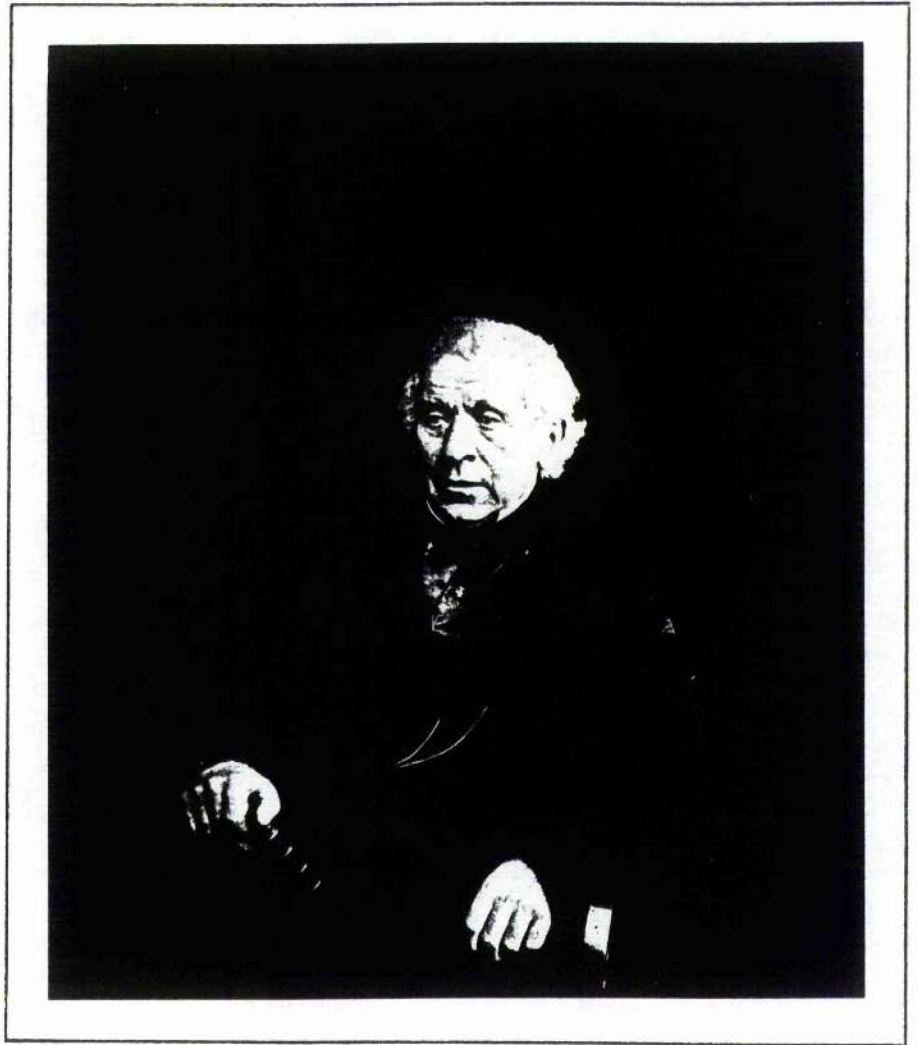


Figure 2.



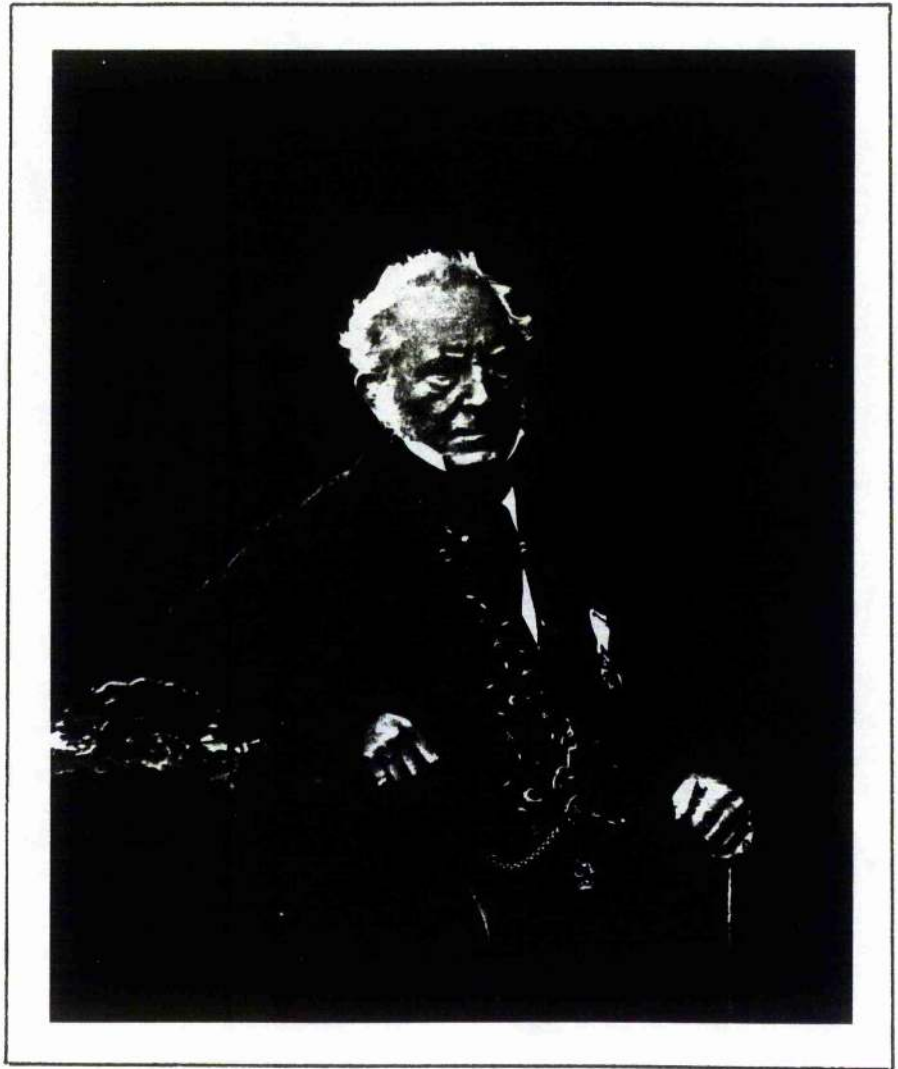


Figure 3.

and calotype. Brewster was a friend and ardent correspondent with William Henry Fox Talbot, inventor and perfecter of the calotype during the late 1830s and early 1840s. Knowledge and techniques were discussed not only between the two, but also with local fellow enthusiasts. Lord Kinnaird of Rossie Priory was keen to set up a studio and pursue this new-found art but did not have time to devote himself totally to calotyping, and so required an assistant. It was therefore on Dr Adamson's recommendation that Rodger was invited to assist at Rossie Priory for a short while.

The *St. Andrews Citizen* obituary of 1883 indicates that Rodger matriculated at Andersonian College of Glasgow with a view to pursuing medicine as a career, but it has not proved possible to verify this matriculation. During this time, Robert Adamson, who had been taught the art by his brother, Dr John Adamson, was having great success in partnership with David Octavius Hill. This partnership flourished to become one of Britain's most influential episodes in photographic history. Unfortunately, this success was relatively short-lived, because Robert Adamson died in January 1848, ending the Hill and Adamson success at their studio on Calton Hill in Edinburgh.

The obituary also suggests that Dr Adamson then persuaded young Rodger to set up a professional business in calotyping, and in 1849 it was announced that "Thomas Rodger, Calotyper", was in business in the "New York" garden. In this garden Rodger continued to expand his knowledge and proficiency. The above source also states that he then moved his business to a

quiet garden south of the road leading to the ponds, at the east end of South Street. From there, "Thomas Rodger, Photographic Artist", moved to a premises on the north side of North Street, to the east of St. Salvator's Chapel.

Due to the town being the home of golf, encouraging an influx of people participating in this increasingly popular pastime, and the expansion of the railway to St. Andrews, tourism was becoming a major industry in the town. The revival of the University also enhanced the town's role as an education centre, encouraging a larger number of academics and scholars. Rodger's work became sought by the public, and was also appreciated by artists alike.

In 1866 Rodger had a studio designed and built especially for him by architect George Rae, at 6 St. Mary's Place. This was an impressively designed studio solely for his purpose as a professional photographer.

On his death, on 6th January 1883, Rodger was fondly recognised by his fellow citizens with over three hundred mourners following his funeral to the site of the Cathedral where he was laid to rest.

In creating the biography of Thomas Rodger contained in this thesis, information was extracted mainly from the local newspapers, a source which faithfully reported his achievements, movements, and told of the worthy subjects he photographed.

A selection of Rodger's work was chosen from St. Andrews University Library's large collection of his material. A complete cataloguing was impractical and financially impossible. I have therefore chosen a selection

which I think does justice to his reputation as a renowned and respected professional photographer. There could also be a strong possibility that further information on Rodger may be available within other sources, e.g. Scottish Photography Archive, Edinburgh and The John Paul Getty Museum, Malibu. These sources and others within the history of photography field would be worthwhile looking into if further research was to be done on this subject. My personal restrictions made it difficult to explore these avenues, but I would strongly recommend that these possibilities should be examined.

**2. THE TOWN OF ST. ANDREWS  
IN THOMAS RODGER'S ERA  
1832-1883**

## THE TOWN OF ST. ANDREWS IN THOMAS RODGER'S ERA 1832-1883

In Rodger's life-time, 1832-1883, we find ourselves faced with the question as to how he achieved such a successful career in a small town like St. Andrews.<sup>1</sup>

In the late 18th century St. Andrews developed from a population of approximately 3,000, to more than 7,000 during the 19th century.<sup>2</sup> During this time, especially the 1860s, St. Andrews became increasingly popular, mainly due to the interests and activities of the Victorian middle class. It was fashionable to move from large cities to smaller communities like St. Andrews for their healthy atmosphere and culture. An important factor was that St. Andrews was easily accessible by rail from Leuchars, by 1852 the railway-line continued to St. Andrews.

Much of St. Andrews's success was due to the way in which the town was run. The burgh was governed by a Provost, Dean of Guild, Town Treasurer and four Baillies who were elected by the council every Michaelmas.<sup>3</sup> The provost during Rodger's lifetime was such a prominent character that in the history of St. Andrews there would never be one to match him. He helped change St. Andrews from a small University and fishing town, and propelled it into the prominent position that it still holds in Scotland today. This provost was Sir Hugh Lyon Playfair.<sup>4</sup>

## SIR HUGH LYON PLAYFAIR

Playfair was born 17th November 1786. His father was Principal of United College and Minister of the Church of St. Leonards. In 1820 Playfair married Jane Dalglish, daughter of William Dalglish of Scotsraig. From 1831 he lived in a house that he had acquired in 1827, then called St. Leonards, now called St. Leonards House. Playfair became Town Councillor in 1833. He was not in office from 1839-1842 but returned to office on the 3rd November 1842, and held this position for nineteen years until he died.

It was Playfair's plan in his term of office to clean up and modernise St. Andrews. During this time the town was to witness acts such as the cleaning up of the Castle. Within the Cathedral walls and graves were levelled and walk-ways were laid. There were major changes in the harbour area. The sea walls were repaired, the harbour itself was widened and deepened. In this area Playfair did not just stop at the harbour, but had the fisher folk's living quarters cleaned of their filth and decay. Education was also introduced to the fishing families.<sup>5</sup> It was not only the fisher folk's living area that was cleaned out with great gusto; the drainage and water supplies were also greatly improved. Dr John Adamson, Medical Officer of Health, completely overhauled the burgh's sanitary arrangements.<sup>6</sup>

The town centre also yielded to Playfair's changes. Streets in general were widened, and old dilapidated houses were removed, as were the fore-

stairs and porches that protruded onto the streets. South Street was macadamised, whereas Market Street's cobbles were replaced with more regular cobbles. The Town Hall in Market Street was demolished to make more room for the Market, and a new Town Hall was erected in South Street.<sup>7</sup> Street names were also Victorianised, such as East Burn Wynd to Abbey St., and Kirk Wynd to Church St.

Playfair held many other positions in the town: Trustee of Madras College and Honorary Custodian of Crown Property in the city were but a few. His influence was much apparent in the changes within the town itself, but one other factor that could not be ignored was the expansion of the west end of the town. Land that was mainly farm land, with few houses, was to be turned into one of the most sought-after living areas in St. Andrews.

## ARCHITECTURAL CHANGES

Rodger's era also produced a great many architectural changes which would dictate the class and direction of the town's history as it is still seen today. As you enter the town of St. Andrews by day or by night, one prominent landmark is visibly recognised by every visitor, this landmark is The Royal and Ancient Golf Club. The Royal and Ancient clubhouse was opened in 1854, it was designed by architect George Rae. The old clubhouse was the Union Parlour, then on the site of the old Grand Hotel (now the



University's Hamilton Hall). This was where the rules of golf were to be made. Sir Hugh Lyon Playfair was in his time Captain of the Royal and Ancient.<sup>8</sup> The popular past-time of golf would encourage locals, gentry, and royalty alike to visit St. Andrews, many of whom would find themselves a subject in Rodger's studio.

Heading into the town today, the first evidence of Rae's expansion of sought-after street housing is Pilmour Place, built in 1820, originally a row of single storey houses. Adjoining it is Playfair Terrace which was built in 1846. Moving towards the sea, we encounter Murray Place, and also Gillespie Terrace, which is laid out on The Scores immediately north of Playfair Terrace. On The Scores itself we can see Edgecliffe, a magnificent building which has not changed significantly since its erection in 1864-66. This building makes up a number of impressive buildings which remain largely unchanged along The Scores. This development would encourage the influx of more affluent people to this fast growing town.

In the town centre itself, Rae was involved in some of the building to the south of the new Town Hall on South Street, the row of houses known as Queen's Gardens (then Queen Street). Introduced here were, probably for the first time in Scotland, individual front gardens separate from each house. In this case, the garden is on the opposite side of the street. This can also be seen on Greyfriars Gardens, which was originally a continuation of Bell Street. The building which Rae designed, of most interest to this project, was at 6 St. Mary's Place. Built in 1866, it was a photographic studio designed for

Thomas Rodger. This building will be looked at later in more detail.

If we visualise the removal of these buildings I think it could then be understood just how much this architect contributed to the appearance, and expansion of St. Andrews. Observing these buildings one can gain an impression of the shift in class moving into the town, giving Rodger a large scope for business.

Architect John Milne also played a prominent role in the development of St. Andrews.<sup>9</sup> During his lifetime he was not only an architect and builder, but also a member of the town council for 25 years. He was Baillie for four of these years. Milne, a devotee of the Free Church, undertook work on at least five churches and manses during the 1850s. He had built the St. Andrews Martyrs' Free Church, but unfortunately it was destroyed before 1827. A new church was built in its place.

The double villa design was introduced by Milne in 1851. This was Abbey Villa in Abbey Walk, where we first see Milne's Baronial designs. In 1853 Sir David Brewster commissioned Milne to make mock-Gothic additions to his house at St. Leonards.<sup>10</sup> Many of his later projects were commissioned by members of the Free Church. The Free Church Manse was built in 1856-57, and next door Milne built Rathelpie Villa in 1861. In the 1850s the fuing land in the west-end of town was where Milne was to build some of his most impressive designs. Kinburn House was built in 1856. In St. Andrews, what may have been considered to be Milne's masterpiece, Westerlee, was built. It

was constructed in Kennedy Gardens between 1865-67. This mansion was built for an Englishman, Mr Curwen, and was often nicknamed "Curwen's Castle". From the 1870s Milne was also involved with the terraced housing in Queen's Gardens and The Scores.

Although Rae and Milne made enormous changes to St. Andrews in Rodger's era there were also other important changes which are relevant to the time. Prominent amongst the architects who should also be recognised was Jesse Hall. He was responsible for Clifton Bank, and next to it, Craigard, both built on The Scores. Alongside these, the twin villas Northcliffe and Rockview were built in 1864-66 for Dr Adamson and Dr Bell. Castlecliffe, also on The Scores, was built in 1869 by David Bryce for Thomas Purdie. Edinburgh architect J Anderson Hamilton built the new Town Hall in 1858-61. This replaced the old Tollbooth which had been removed from Market Street. Many of these changes have been recorded by Rodger and can be seen in many albums showing the changing face of the town.

In the west-end of the town there were great changes taking place, not only with Rae's and Milne's designs. St. Mary's Place and City Road were expanding beyond recognition. St. Mary's Place, a new development on classical style, expanded towards City Road. It included designs by George Rae, Thomas Rodger's studio and West Park. Hope Park Church was erected at the end of St. Mary's Place. This was a Dick, Peddie and Kinnear design built in 1864.

Adjoining St. Mary's Place is one of the most interesting developments in St. Andrews, of which there is only one of its kind in the town. This was the Hope Street development. This scheme was initiated by James Hope Scott of Abbotsford. James Hope, a parliamentary barrister, bought the land known as John Gladstone's Park and designed Hope Street, Howard Place and Abbotsford Crescent in 1849. The reason why this development was unique in St. Andrews was due to the variety of its architectural layout. Hope Street was a straight street, Howard Place a convex crescent, Abbotsford Crescent a concave crescent, and there was a "garden square" in the centre. This area of St. Andrews is compared to a "little Edinburgh", the inspiration obviously being Edinburgh's New Town.<sup>11</sup>

## **EDUCATIONAL ADVANCEMENT IN ST. ANDREWS**

This period in history was an important time for education in St. Andrews. As far as the local fisher folk were concerned, of whom there were around one hundred fishermen in the 1850s, Sir Hugh Lyon Playfair introduced basic education. East Infant School, built in 1856, was known as "The Fisher School". The fishing community supported the school for their own children.<sup>12</sup>

In 1834 the pupils of the old Latin Grammar school moved into Madras College. Madras, built in 1833, acquired its name from an education system

invented by Rev. Dr Andrew Bell. Dr Bell bought the land on South Street on which to build his new school, but unfortunately died before the school was completed.<sup>13</sup> The school owned much land in the town including Priorletham, Waterless and Pipeland. Sir Hugh Lyon Playfair, as trustee of the school, used his influence to sell the lands for the town's advantage. Madras was co-educational but few girls attended until 1864, when a lady superintendent was appointed, thereafter the female members then increased in number. In 1844 the West Infants School was built in St. Mary's Place.

Many small private schools were in operation in St. Andrews, the first of any importance being started in 1871 by Dr J Smeaton. In the 1860s there evolved the idea to found a public school for girls. The school that came from this idea was St. Leonards Girls School, which today holds a prominent position in the town.

## **OTHER IMPORTANT EVENTS OF THE TIME**

The railway was one of the most important links for St. Andrews. Though no longer present in the town today, it first arrived in 1852.<sup>14</sup> The railway-line ran from the corner of the field, near the golfer's first hole, now the site of The Old Course Hotel. The line was linked to Milton in Leuchars, which connected St. Andrews to the Edinburgh-Dundee line.

Another major advancement for St. Andrews was establishment of a

local newspaper, acknowledging that the town was now of such standing that justified its own paper of local information. First published in 1831 was the *St. Andrews Pictorial Magazine*, this magazine produced articles of general and national interest.<sup>15</sup> St. Andrews received another local paper, the *St. Andrews Gazette* in 1862, when the *Fifeshire Journal* was already in circulation. This paper ran until 1883. Today's local paper, the *St. Andrews Citizen*, first started in 1870 and is the town's only local press production today.

Looking back on the brief summary in this chapter, we can begin to visualise the enormous changes that took place in St. Andrews, both financially and intellectually in Rodger's time. This gave a photographic business the opportunities that enabled Rodger to aspire to the success that he achieved.

## REFERENCES

1. Robin Evetts, 'Architectural Expansion & Development in St. Andrews, 1810-1894' (Ph.D. thesis, University of St. Andrews, 1982), provides a comprehensive discussion of the architectural development of St. Andrews during the nineteenth century. Also see *Building for a New Age: The architects of Victorian and Edwardian St. Andrews*, ed. John Frew, University of St. Andrews, n.d.
2. A. Ledgard, 'John Milne Architect' (M.A. dissertation, University of St. Andrews, 1982), p. 69.
3. P. Adamson and R. Lamont-Brown, *St. Andrews, City of Change*, St. Andrews, 1984, p. 39.
4. G.L. Pride, *Hugh Lyon Playfair (1786-1861), a Re-appraisal*, St. Andrews, 1986.
5. *Ibid.*, pp. 3-8.
6. G. Smith, 'Hill & Adamson at St. Andrews: The Fishergate Calotypes', *Print Collector's Newsletter*, XII, 1981, pp. 33-37.
7. R. Lamont-Brown, *The Life & Times of St. Andrews*, Edinburgh, 1989, pp. 61-62.
8. G.L. Pride, *Hugh Lyon Playfair (1786-1861), a Re-appraisal*, St. Andrews, 1986, p. 11.
9. Robin Evetts, 'Architectural Expansion & Development in St. Andrews, 1810-1894' (Ph.D. thesis, University of St. Andrews, 1982), provides a comprehensive discussion of the architectural

development of St. Andrews during the nineteenth century. Also see *Building for a New Age: The architects of Victorian and Edwardian St. Andrews*, ed. John Frew, University of St. Andrews, n.d.

10. A. Ledgard, 'John Milne Architect' (M.A. dissertation, University of St. Andrews, 1982), p. 9.
11. P. Adamson and R. Lamont-Brown, *St. Andrews, City of Change*, St. Andrews, 1984, p. 45.
12. R. Lamont-Brown, *The Life & Times of St. Andrews*, Edinburgh, 1989, p. 152.
13. P. Adamson and R. Lamont-Brown, *St. Andrews, City of Change*, St. Andrews, p. 72.
14. R. Lamont-Brown, *The Life & Times of St. Andrews*, Edinburgh, 1989, p. 161.
15. *Ibid.*, p. 161.



### **3. YOUNG RODGER 1832-1849**

## YOUNG RODGER 1832-1849

### RODGER'S FAMILY

Thomas Rodger, our eminent photographer, was born in St. Andrews in 1832. About the exact date of his birth there is some conflict. In the *International Genealogical Index*<sup>1</sup> it is recorded that he was born on 22nd April, and the *British Journal of Photography's* obituary, dated 9th July 1897, states he was born on 17th April of that year.<sup>2</sup> Unfortunately there appears to be no further evidence to prove either of these statements are correct since the local newspaper of the time only announced the births of local gentry.

Rodger was the first of nine children born to Thomas Rodger and Elizabeth Greenhill. Rodger's parents were married on 15th January 1832,<sup>3</sup> all of three months earlier than the birth of Thomas, a fact that must have caused some controversy in 1832. The Rodger senior children spanned from Thomas, born in 1832, to John born in 1854. Rodger's youngest brother John was only two years older than Rodger's own eldest son, also Thomas.

Thomas Rodger senior, born in 1809,<sup>4</sup> was a house painter by trade and took an active interest in his son's flourishing career. He was often found assisting with the practical side of the business, although he would be most remembered for his appearances in many of Rodger's tableaux photographs. Rodger's mother, Elizabeth Greenhill, was born in 1811.<sup>5</sup> She would outlive

her husband and son. The Rodger senior family tree can be seen in Fig. 4.

## 1832-38

In 1832, not only with the birth of Rodger, and St. Andrews beginning to make major changes, we find the birth of what is known today as photography about to occur.

Whilst Talbot was amusing himself with a Camera Lucida by the side of Lake Como in Italy, St. Andrews was continuing to grow. As well as the development of North Bell Street (now Greyfriars Gardens) in the early 1830s we see the initial construction of Madras College. Madras College, constructed in 1832-34,<sup>6</sup> was an important step for St. Andrews in education as it was the first school where a large number of children, rich and poor, were taught under the same roof. William Burn, of Edinburgh, designed the school in a Jacobean style to harmonise with Blackfriars Chapel which stood in the foreground at the front of the school.<sup>7</sup> The Madras College was founded on the 'Madras', or 'Monitorial', system of education invented by the Rev. Dr. Andrew Bell (1753-1832).<sup>8</sup> The Monitorial system was a method in which the youthful members taught younger children. Unfortunately Bell did not live to see the opening of his school, but on 1st October 1833 the South Quad opened for its first pupils.<sup>9</sup>

More about this school will be discussed later in this chapter as it is

# THOMAS RODGER SENIOR - CHILDREN

## THOMAS RODGER - ELIZABETH GREENHILL

Marriage - 15th January 1832  
St Andrews

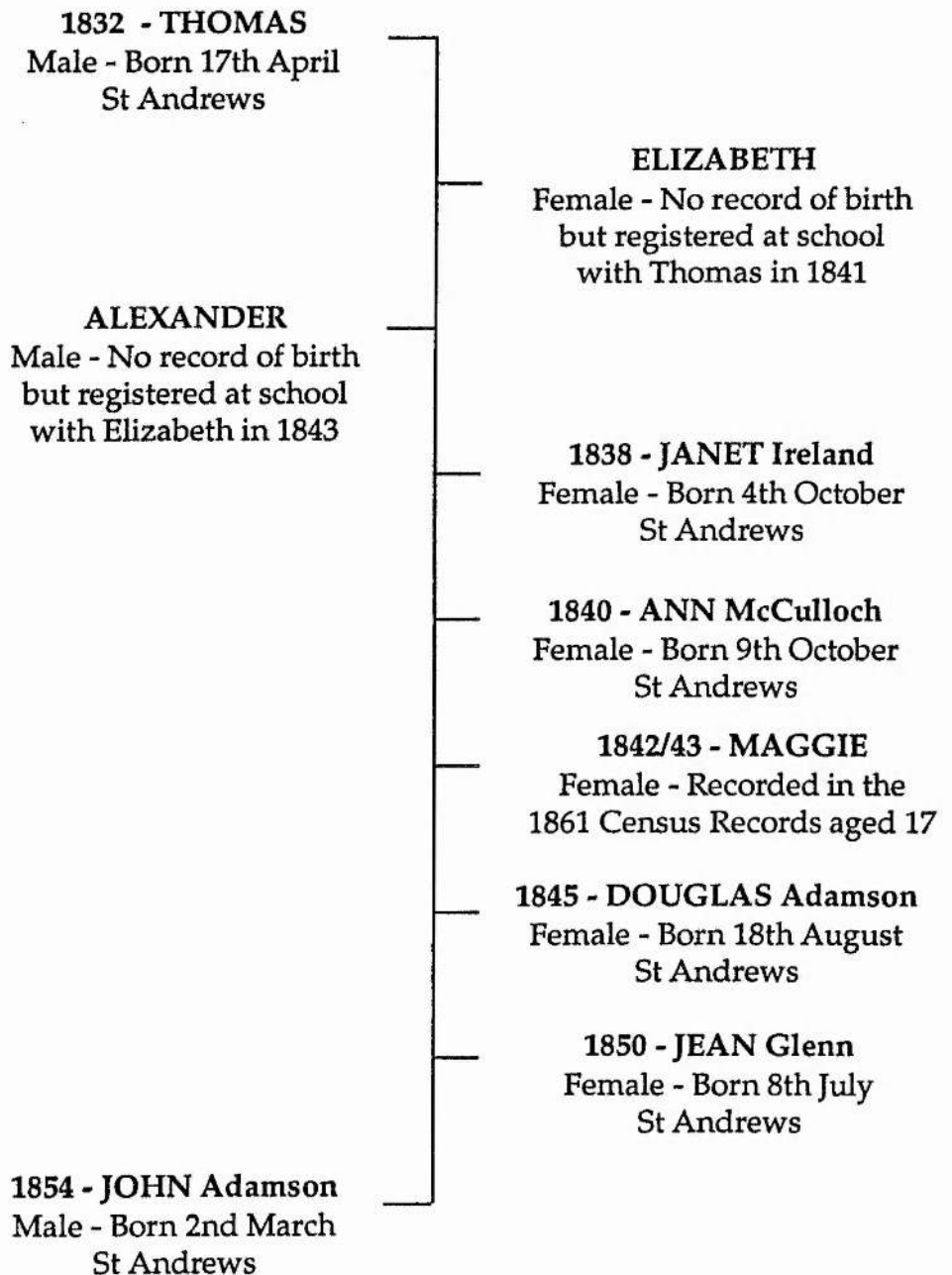


Figure 4.

where we first find Rodger taking part in the community.

In 1833 in St. Andrews we find Sir Hugh Lyon Playfair in the prominent position of Town Councillor. As previously discussed he was to make many radical changes. We see St. Andrews continuing to develop with North Bell Street largely completed between 1834-36. Also, in 1834, King William IV became the Golf Club's patron, whereafter it was known as 'Royal and Ancient'.<sup>10</sup>

Photographically, in the spring of 1834, Talbot was able to obtain distinct images of objects by exposing them to the sun. These images were contact copies, no camera was involved. The earliest surviving camera negative of Talbot's is dated 1835.<sup>11</sup>

1835 saw the return of local born man, John Adamson to St. Andrews.<sup>12</sup> He had returned from abroad to set up a practice based at his home in the town. In 1838 Adamson was curator of the St. Andrews Literary and Philosophical Society.<sup>13</sup> This Society was a monthly meeting promoting Literary and Philosophical research with the view to establish a museum in the University. Adamson's position as curator was held from 1838 until his death in 1870.

The major influence in the setting up of the Society was Sir David Brewster who came to St. Andrews in 1838 as Principal of the United Colleges. Therefore within the Society we see an excellent opportunity for the discussion of photographic advancement. With Brewster, friend and

correspondent of Talbot, Adamson, a keen experimenter in the art, and Playfair, also a member of the society and an ardent enthusiast, photography would have been an obvious subject on the agenda.

## **PHOTOGRAPHY IN 1839**

On 7th January 1839 the invention of the Daguerreotype was reported to the Academy of Sciences, in France. Later that month, on 30th January, Talbot wrote to the Royal Society telling them of his 'Photogenic Drawings'.<sup>14</sup>

Examples of these 'photogenic drawings' were sent, by Talbot, to Brewster in early 1839. Brewster mentions "showing them to Lord Gray and some of my friends here who have felt a deep interest in the new art".<sup>15</sup> At both the March and July meetings of the Literary and Philosophical Society Brewster "exhibited numerous beautiful specimens of Photogenic Drawings executed by Mr Talbot".<sup>16</sup>

Therefore one can begin to imagine what an exciting time this was in the evolution of the photographic process. With this tight community of enthusiasts one can envisage just how much at the forefront of successful experimentation in the art St. Andrews really was.

## RODGER AT SCHOOL IN 1839

It is recorded that Dr John Adamson taught Chemistry and Natural Science at Madras College from 1837-40,<sup>17</sup> but it is also recorded in the Trustees' Records that he taught Chemistry from 1842-45 there also.<sup>18</sup>

At Madras College, in the Trustees' Records on 19th September 1839, we find Thomas Rodger proposed by his father, and accepted for Gratis tuition.<sup>19</sup>

When Madras College opened in 1833 it was divided into two parts, a large west room measuring 77ft x 30ft, and a smaller east room measuring 60ft x 30ft. In the west room were all the pupils who were taught free, and also those whose parents paid reduced fees. Pupils whose parents paid full fees of 3/- a quarter, English reading, writing, English grammar and arithmetic, were taught in the east room.<sup>20</sup> Unfortunately there was no central register, therefore there is no means of finding out the names, dates, classes, or attendances of pupils apart from those attending as Gratis students who were registered in the College's Trustees' Records. It is here in 1839 we first find record of Thomas Rodger. Obviously as a Gratis student Rodger did not come from a socially or financially affluent background. Therefore to be noticed in a classroom, often containing as many as 400 pupils, Rodger must have been quite an exceptional student. Looking through the Trustees' Records we find Rodger registered as a Gratis student from 1839-42,<sup>21</sup> even although we do not see his name after that it does not necessarily mean that

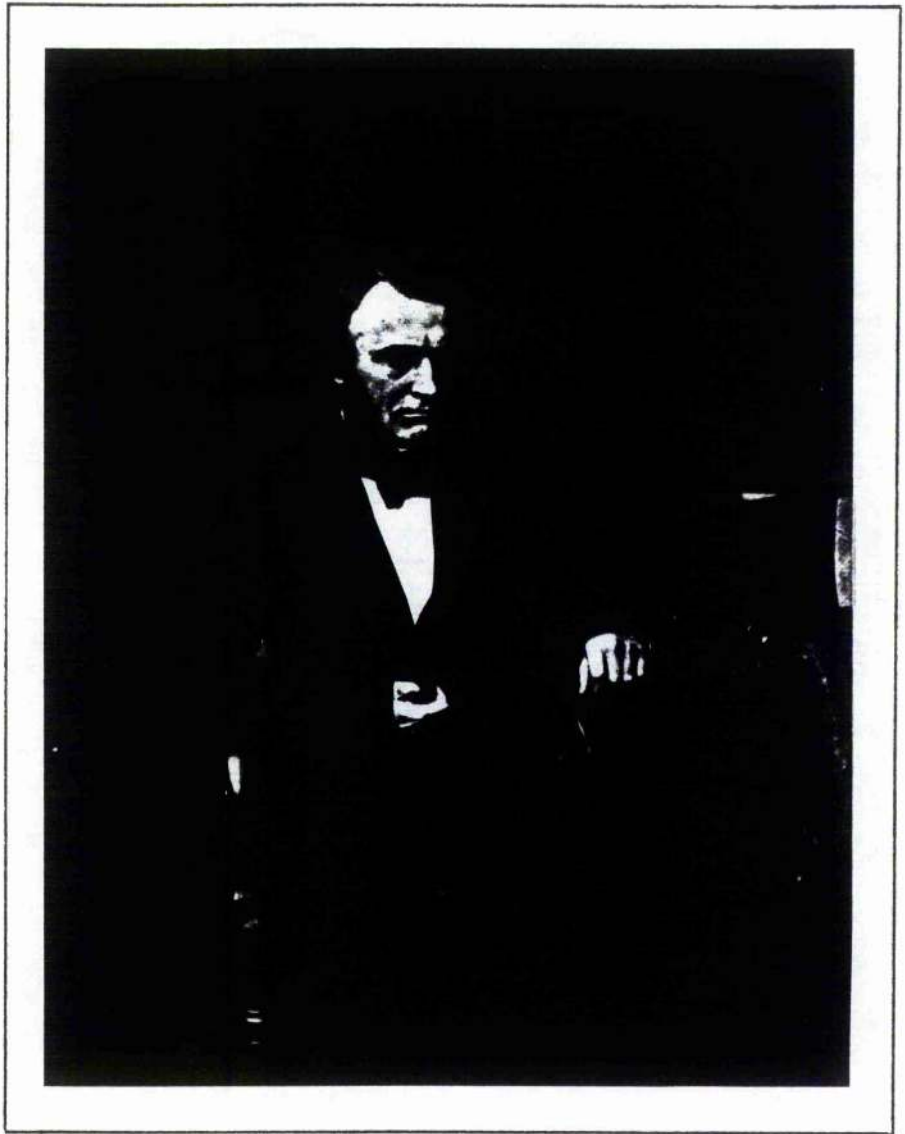


Figure 5.





Figure 6.

he no longer attended school. Rodger's father might have then been in a position to fund him, but this seems unlikely, as in 1841 and 1842 we see Elizabeth Rodger, along with her brother, registered as a Gratis student, and in 1843 Elizabeth and Alexander Rodger both registered as Gratis students.<sup>22</sup> In 1844 there was no record of any of the Rodger children as Gratis students. Do we therefore assume that there were no Rodger children at the school? This is probably unlikely, Thomas Rodger senior may then have been in a financial position to support their education. Looking at Fig. 4, one can see that there is no official record of Elizabeth or Alexander's birth, but with their appearance at school they would fit into the family tree as shown. Although they are not mentioned in the Census records at this point they are later mentioned in the 1861 Scottish Census Records.<sup>23</sup>

We have knowledge that Rodger had success in class as it is reported in the local newspaper, in the 1841 Annual Examination, that Rodger was 2nd boy in the 7th class in the West Room's English Class.<sup>24</sup>

## **PHOTOGRAPHY 1840-49**

Brewster in 1840 was pressing Talbot for more details about his process, evidence from a letter from the Brewster/Talbot correspondence dated 18th June 1840.<sup>25</sup> In this letter Brewster asks Talbot if he could "have your method as perfectly as you have no objections to communicate it". By

1841 Brewster was reporting to Talbot that he had "entirely failed in your Calotype process, and so have two of my friends Major Playfair and Dr Adamson".<sup>26</sup> At this time the Daguerreotype was patented only in England, and was a successful method of image reproduction. Talbot succeeded in patenting his "Calotype Process" on 8th February 1841, this was also patented only in England. The St. Andrews group were not alone in practising this art, throughout Scotland professional and amateurs alike were taking great interest in photography.

The St. Andrews circle must have had reasonable success, because in May 1841 Adamson succeeded in taking the first portrait calotype in Scotland.<sup>27</sup> This success continued in the St. Andrews group as we find that John Adamson taught the art of Calotyping to his younger brother Robert, who after training as an engineer had to give up this vocation due to ill health. With the Adamson brothers' rapid success in this technique, Robert Adamson in May 1843 was ready to set up a professional business at Calton Hill in Edinburgh. His success after being introduced to David Octavius Hill by Brewster was to become an enormous landmark in Scottish photographic history. Robert Adamson returned to St. Andrews where he died in early 1848.

## ST. ANDREWS 1840-49

Meanwhile, in St. Andrews we find Brewster imposing his liberal points of view that Chemistry was one of the most important educational subjects at St. Andrews University. In 1840 he used an existing endowment to found a Chair of Chemistry.<sup>28</sup>

1840 also saw the birth of Ann McCulloch Rodger, born in St. Andrews on 9th October.<sup>29</sup> Unfortunately the 1841 Scottish Census Records shows no record of the Rodger family in St. Andrews. New York Cottage (where Rodger set up business in 1849) was occupied by a family named Hutton.<sup>30</sup> This does not mean that the Rodger family did not live in St. Andrews. They may have lived in the surrounding area, or it might have been that they were not at home when the census was done.

1842 saw Sir Hugh Lyon Playfair being elected as Provost of the town, a position he held until his death in 1861.<sup>31</sup> Playfair's interest in the town's social and cultural evolution was expressed in many ways, from an avid will for the town to progress, to a curious intellectual stimulation in the scientific advancement of the Daguerreotype and Calotype technique.

Whilst all three of the Rodger children were at school during this time, in either 1842 or 43 Margaret Rodger was born, and on 18th August 1845 Douglas Adamson Rodger was born.<sup>32</sup> A fact that comes as some surprise is that Douglas Rodger is actually female. We know this because in the 1861 Scottish Census Records she is recorded as female and a dressmaker. Her

death is also recorded in 1865 as fifth daughter of Thomas Rodger. It may have been during this period of Rodger's schooling that he and Adamson first became acquainted. At Madras College, with one studying and one teaching, the two must have crossed paths on numerous occasions.

This next period of Rodger's life has in the past caused much confusion and will continue to do so. Of the few records and articles written, there appears to be many conflicting reports and evidence. I on no account make any claims to set the record straight, because on this particular period I have chased a never ending circle. Here I will only try to come up with some plausible explanation as to what I think might have taken place.

1846

It is said in the *St. Andrews Citizen* in 1883 obituary that after Rodger's schooling, at the age of approximately fourteen, he became apprentice to Dr James Philp.<sup>33</sup> Dr Philp was born in St. Andrews on the 10th February 1817. He probably then would have studied at Edinburgh University, but could not afford to qualify there and so became a Licentiate as a cheaper means of doing so. He became a Licentiate of the Royal College of Surgeons in Edinburgh on 22nd February 1837.<sup>34</sup> On Dr Philp's removal from St. Andrews Rodger finished his apprenticeship under Dr Thomas Malcolm. Dr Thomas Malcolm was born in St. Andrews. Also, in 1814, he studied at St. Andrews and later in Edinburgh. It was in 1838 that he became a Licentiate

of the Royal College of Surgeons in Edinburgh.<sup>35</sup> His obituary tells us that while in Jamaica in 1842, he was made a Fellow of the Royal College of Surgeons, but unfortunately there is no official record of this.<sup>36</sup> From this apprenticeship Rodger would have learnt a great deal about chemistry and its manipulation. The *British Journal of Photography's* article, dated 9th July 1897, tells us that at this time Rodger's fellow apprentice was Dr George Berwick. This is most interesting as this could give us a Glasgow connection with Thomas Annan. Thomas Annan (1829-87) had in 1855 set up Berwick and Annan as calotypists in Glasgow. Berwick was a medical student who joined Annan for two years, but then disappeared from the scene. Thomas Annan's second son, James Craig Annan, became an important international figure in photographic history at the turn of the century. This theory was proposed by Mr Robert Smart, Keeper of St. Andrews University's Muniments Collection, a man with extensive knowledge of the local area and photography's history in this era.

I therefore find myself asking the question, if Rodger was supposed to have done two sessions of medicine at Glasgow before setting up business in 1849, could he possibly have run his apprenticeship along with his studies at Glasgow. Two years apprenticeship with local surgeons, along with two years of medicine at Glasgow would bring us up to 1848/49, therefore giving a reasonable chronological order of events that might have taken place. However well this fits into our search for an answer, we cannot overlook the

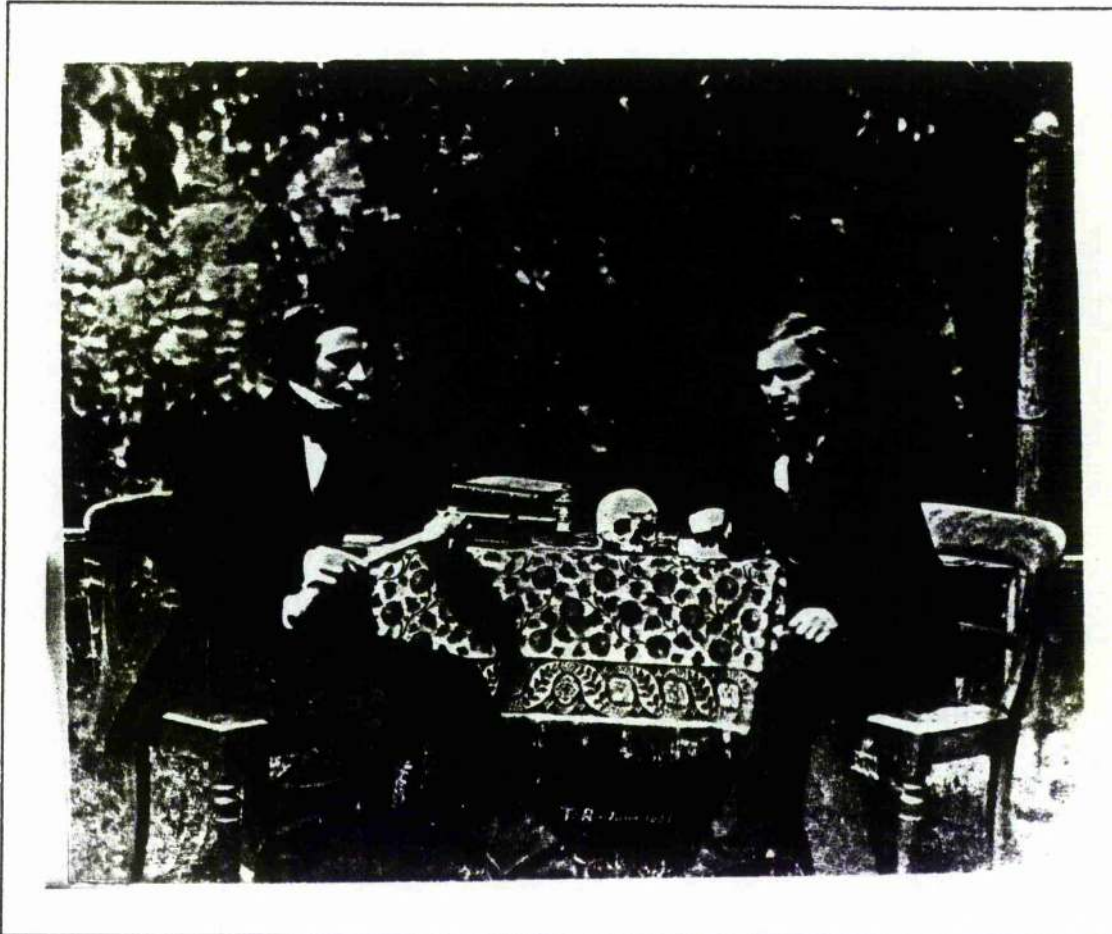


Figure 7.

fact that at this time he would only have been aged 14-16. This was a very young age to have been attending University. Could he, in the first instance have been that intelligent, and also where would his financial support have come from, as we remember his father was but a house painter to trade? Whatever our thoughts may be unfortunately there are few facts to turn our fantasy into reality. The University of Glasgow has no record of Rodger, either as a matriculated, non-matriculated student, on any class list, on or around this time. Anderson's College of Medicine (now Strathclyde University) merged with Glasgow University in 1947. Nor does Strathclyde have any record of Rodger in the remains of their archives either.<sup>37</sup>

#### 1848

The *St. Andrews Citizen* obituary in 1883 informs us that on Rodger's return from Glasgow, after Robert Adamson's death in 1848, Dr John Adamson persuaded young Rodger to give up his studies and pursue a career in professional photography.<sup>38</sup> Whether Adamson actually persuaded Rodger to give up his studies for a lucrative career in medicine for a full time career in what had only previously been an affluent man's past time, is somewhat questionable. This is further highlighted by the fact that Rodger did continue his studies after returning to St. Andrews in 1848.

#### 1849

In 1849 Dr John Adamson took over teaching in the University's



Chemistry class due to Professor Arthur Connell's long illness.<sup>39</sup> From the evidence we have we can build up a picture that shows that at that time Rodger was an assistant to Adamson in the Chemistry class. Not only do the obituaries tell us this, but *Reminiscences* by James Stuart, who later became professor of mechanics at Cambridge University, tells us,

.....in 1849.....While living there my grandmother was poorly, and was attended by Dr Adamson, whose gig was driven by a boy called Rodger. Dr Adamson was rather scientifically inclined, and his brother had taken some part in the inventions of daguerreotyping, which preceded photography. Dr Adamson was at that time making a number of experiments for transferring photographs from the glass on which they were first taken to paper, and he employed this boy to wash his bottles, and otherwise assist him. Rodger became afterwards one of the most famous and successful of photographers in Scotland.<sup>40</sup>

Also in this year Rodger's name appears on the University of St. Andrews Chemistry 1849-50 Matriculation Roll, but his name is not on the class list.<sup>41</sup> The reason for this may have been that because he was Adamson's assistant he might have been taught free. At this period, when we know there was great activity in the advancement of photographic processing we then read an account of a fellow student of Rodger's, Rev. Patrick Stevenson of Inverarity. He describes the scenes that took place in the back garden of a small house near the east end of South Street,

Well I do remember to our amusement over the unfortunate beings that were photographed as they tried to look amiable and intellectual as they gazed at nothing - from two to two-and-a-half minutes of exposure under a direct blazing sun - their eyes winking as rapidly as telegraph signals, and watering a rain of tears! Then there came to us the charm that remains as fresh to this hour as it did at first in the dimly lighted closet for developing the pictures.

First always come the nose, then the brow, then the hands, detail following detail till, from the blank yellow sheet of nothingness, there had arisen under the magic power - now so well, then so little understood - of utterly dark and invisible vibrations, and molecular motions, a likeness perfectly recognisable to practised eyes even in the negative, of the tortured, but now soon-to-be rewarded friend, of the garden and the sunshine, and the winking, and the tears.<sup>42</sup>

Could it be possible that this garden near the east end of South Street belonged to either Brewster or Playfair. At the east of South Street Brewster lived in St Leonard's College, while the Old Library and Hall next door were occupied by Playfair.<sup>43</sup> Though neither of these houses are small, Rodger may have been using a house on their property. This fact is repeated, but reiterated at a slightly later period, where Rodger "made better arrangements for his work in a quiet garden south of the road leading through the Pends to the shore".<sup>44</sup> In *The Life and Times of St. Andrews* by Raymond Lamont-Brown, this initial working arrangement is recorded, "The first commercial studio in

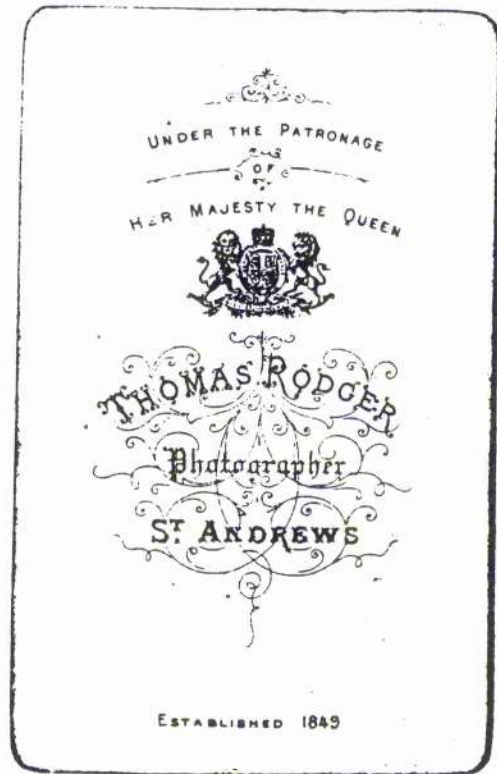


Figure 8.

Fife was that set up in 1849 by Thomas Rodger in the vicinity of Abbey Street".<sup>45</sup> Looking at the street map of the time, see Fig. 9, the area in question can be easily picked out, but the specific location of this house is unknown. The main reason for my thinking that Rodger first worked next to the Pends was that in 1849, when many of his first prints can be identified, it was announced that "in the well-known New York Garden at the west end of the city "Thomas Rodger, Calotypist" had now devoted himself to the work of likeness-taking on all favourable days".<sup>46</sup> This is the first time that we recognise him as a professional photographer.

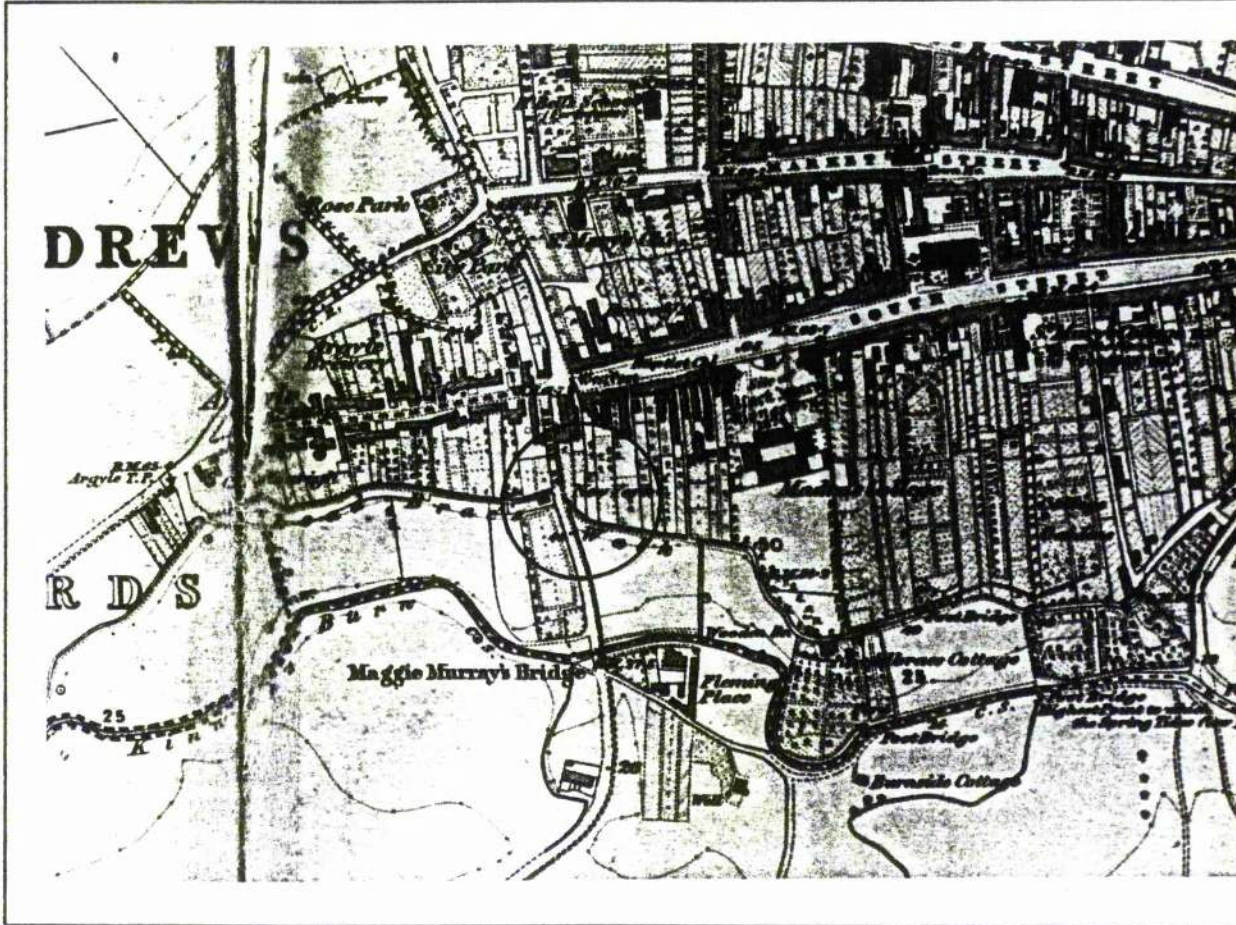


Figure 9.

## REFERENCES

1. Dum Spiro Spero, 'Scottish Pioneers in Photography', *The British Journal of Photography*, July 9, 1897, pp. 442-443.
2. St. Andrews University Library, International Genealogical Index, April 22, 1832.
3. *Ibid.*, January 15, 1832.
4. *Ibid.*, 1809.
5. *Ibid.*, 1811.
6. G.L. Pride, *The Kingdom of Fife: An Illustrated Architectural Guide*, Edinburgh, 1990, p. 125.
7. R. Lamont-Brown, *The Life and Times of St. Andrews*, Edinburgh, 1989, p. 147.
8. *Ibid.*, p. 146.
9. John Thomson, Rector 1955-75, *The Madras College 1833-1983*, St. Andrews University Library, Ref. No. LF1135.S2M2T5, p. 16.
10. R. Lamont-Brown, *The Life and Times of St. Andrews*, Edinburgh, 1989, p. 190.
11. J. Ward and S. Stevenson, *Printed Light: The Scientific Art of William Henry Fox Talbot and David Octavius Hill with Robert Adamson*, Edinburgh, 1986, p. 12.
12. A. D. Morrison-Low, 'Dr. John and Robert Adamson: An Early Partnership in Scottish Photography', *The Photographic Collector* 4, 1983, p. 201.



23. St. Andrews University Library, Scottish Census Records, 1861.
24. *Fifeshire Journal*, August 5, 1841.
25. A. D. Morrison-Low, 'Dr. John and Robert Adamson: An Early Partnership in Scottish Photography', *The Photographic Collector* 4, 1983, p. 202.
26. A.D. Morrison-Low, 'Sir David Brewster and Photography', *Review of Scottish Culture* 4, 1988, p. 65.
27. G. Smith, 'An Early Calotype of Blackfriars Chapel in St. Andrews', *Bulletin, Museums of Art and Archaeology, The University of Michigan* 5, 1982-83., p. 36.
28. A.D. Morrison Low and J.R.R. Christie, 'Martyr of Science': *Sir David Brewster 1781-1868*, Edinburgh, 1983.
29. St. Andrews University Library, International Genealogical Index, October 9, 1840.
30. St. Andrews University Library, Scottish Census Records, 1849.
31. G.L. Pride, *Hugh Lyon Playfair (1786-1861), a Re-appraisal*, St. Andrews, 1986, p. 8.
32. St. Andrews University Library, International Genealogical Index, August 18, 1845.
33. *St. Andrews Citizen*, January 13, 1883.
34. This information was received by correspondence from the Royal College of Surgeons' Historical Archives at Edinburgh.
35. Ibid.



- 36.
37. This information was received by correspondence from Strathclyde University's Historical Archives at Glasgow.
38. Dum Spiro Spero, 'Scottish Pioneers in Photography', *The British Journal of Photography*, July 9, 1897, p. 442.
39. G. Smith, 'W. Holland Furlong, St. Andrews and the Origins of Photography in Scotland', *History of Photography*, Vol. 13, No. 2, April-June, 1989, p. 142.
40. J. Stuart, *Reminiscences*, London, 1912, p. 75.
41. St. Andrews University Library, Chemistry Matriculation Roll, 1849-50.
42. Dum Spiro Spero, 'Scottish Pioneers in Photography', *The British Journal of Photography*, July 9, 1897, p. 442.
43. A. D. Morrison-Low, 'Dr. John and Robert Adamson: An Early Partnership in Scottish Photography', *The Photographic Collector* 4, 1983, p. 200.
44. *St. Andrews Citizen*, January 13, 1883.
45. R. Lamont-Brown, *The Life and Times of St. Andrews*, Edinburgh, 1989, p. 160.
46. *St. Andrews Citizen*, January 13, 1883.

**4. NEW YORK GARDEN TO  
NORTH STREET 1849-1864**

# NEW YORK GARDEN TO NORTH STREET 1849-1864

## NEW YORK GARDEN

By 1849 Rodger was obviously having great success with the Calotype process. He must have gained enough technical expertise and confidence in his own ability to make himself available to the general public.

New York Garden was situated at the top of Melbourne Brae, on the west side. It was south facing, looking over undeveloped ground to Maggie Murray's Bridge. On the John Wood Town Atlas, dated 1820, the cottage and garden do not appear, but we do see it on the 1st Ordinance Survey Map dated 1854. Looking at the cottage's position on Fig. 9, it can be seen sitting quite alone to the west of the town. The obituary printed in the *St. Andrews Citizen* newspaper in 1883 says that "in the shed erected there, much good work was done".<sup>1</sup> It also tells us Rodger practised in New York garden, not in the cottage, "in the shed erected", this brings us to the conclusion that all work was done outdoors. No glass-house appeared to be available, and doing the work out doors "on favourable days" would give the length of exposure times required. Many of Rodger's prints attributed to New York Garden can be seen in Album 6, The Govan Album, in the St. Andrews University Library's photographic collection. In these prints a wooden trellised awning can be seen, see Fig. 10. Could this have possibly have been

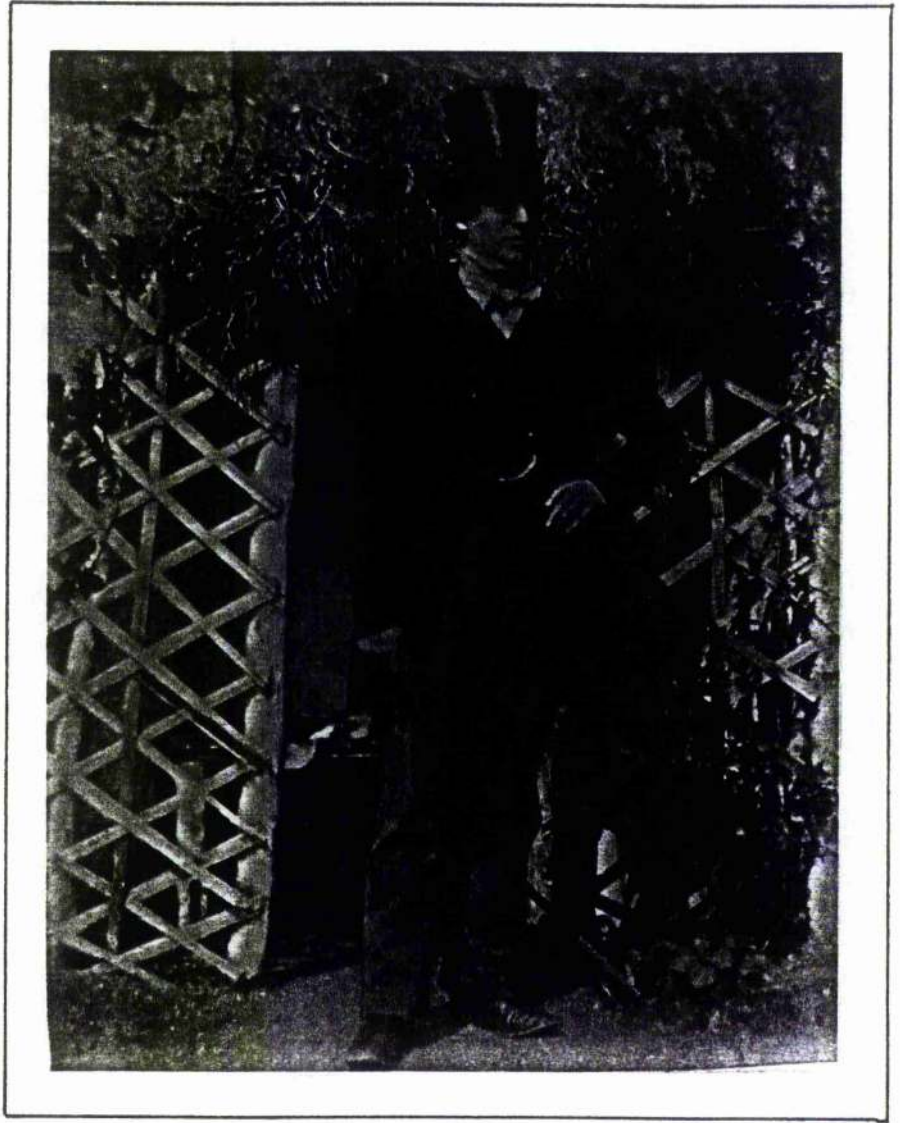


Figure 10.

"the shed", or was "the shed" referring to where the processing was done? It was from this garden Rodger would continue to improve his artistic technique and technical expertise. New York Garden at this time was not owned or lived in by the Rodger family, but occupied by a William Rodger.<sup>2</sup> The connection between the two is unknown. The cottage still stands today, but is now surrounded by houses and has no large garden area.

## **ROSSIE PRIORY**

Rossie Priory also has been an area in Rodger's life about which there has been much controversy. Again there are differences of opinion as to when this event actually took place.

The earliest we hear of this group, before Rodger's involvement, is in a letter from Brewster to Talbot in June 1840. Brewster, while asking Talbot for details about his method, mentioned a visit to Lord Gray of Kinfauns near Perth.<sup>3</sup> House parties seemed to be a regular part of Brewster's social life where he and his friends discussed and entertained each other with scientific theories. Rossie Priory appears to have been one of the main areas where some of these scientific theories were being put into practice.

Situated at Inchtute in Perthshire, on the north side of the River Tay, Rossie Priory was the home of George William Fox Kinnaird, ninth Baron Kinnaird (1807-1887).<sup>4</sup> Science was but one of Lord Kinnaird's interests and

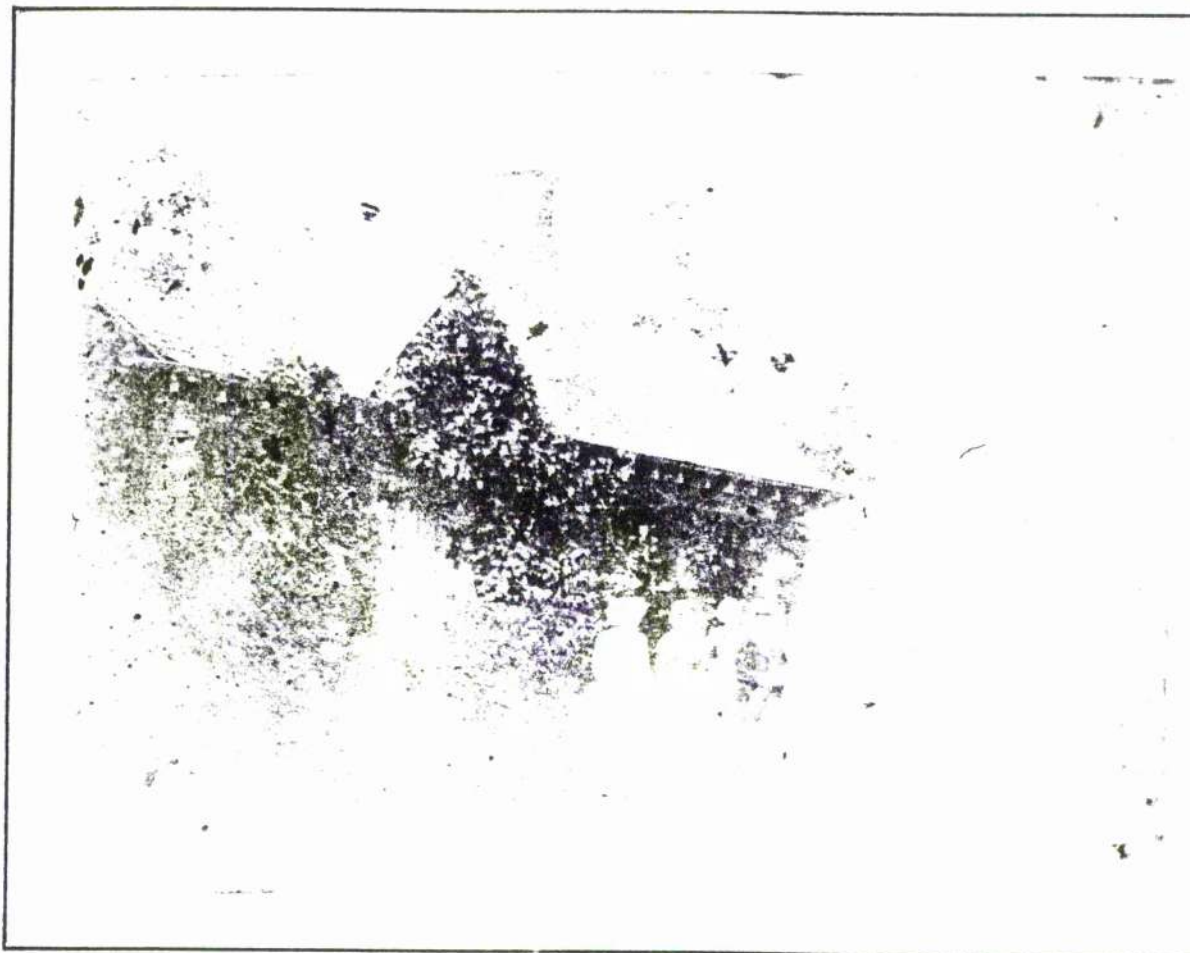
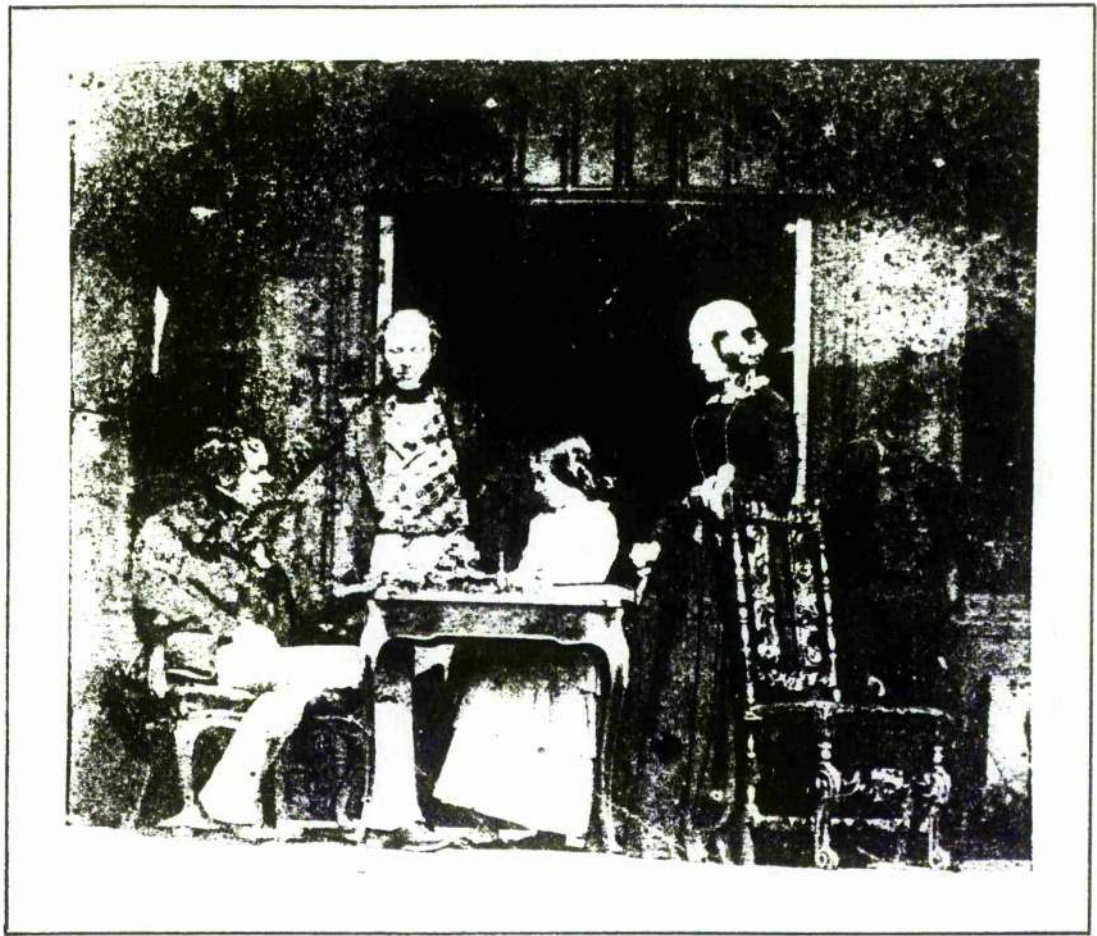


Figure 11.

he, along with Lord Gray of Kinfauns, Playfair and Adamson made up the core of the St. Andrews photographic pioneers. This group advanced enormously in the 1840s, reaching a point where Rodger would fit this picture.

In the *St. Andrews Citizen* obituary, dated 13th January 1883, it states that Rodger, whilst assistant to Adamson in the chemistry room, was invited to Rossie Priory.<sup>5</sup> As we know, Adamson taught the chemistry class at St. Andrews University from 1849-52. This obituary goes on to say Rodger went on to matriculate at Glasgow for two sessions in Medicine. As I have said, in my opinion, Rodger may have gone to Glasgow before assisting Adamson. In the *British Journal of Photography* article, dated 9th July 1897, it is also stated that Rodger went to Rossie Priory for six months whilst assistant to Adamson, who sent him there with a letter of introduction.<sup>6</sup> Rodger had gone to Rossie Priory to assist Lord Kinnaird who was keen to advance his knowledge in this new art. According to the article in the *British Journal of Photography*, "as Lord Kinnaird could not afford time to go through the tedious preparatory manipulation he resolved to procure a student to assist the work, and keep the apparatus in order".<sup>7</sup>

Therefore, I would put the Rossie Priory era at approximately 1849-50. At this point Rodger would have been competent in chemical manipulation and in calotype processing, having been to Glasgow, and supposedly having been persuaded by Adamson to take the art up full time; he would have been an extremely competent student more than able to assist Lord Kinnaird.

An article written by Rev. Robert Graham tells us of the events taking place at Rossie Priory when Talbot was corresponding with Brewster on his methods in the early 1840s.<sup>8</sup> Here Brewster was often a house guest of Lord Kinnaird, and at this time was "teacher" to the group gathered at Rossie. Lord Kinnaird is portrayed as a man who "wrought himself from morning till night with unflagging energy, and discovered a dexterity of manipulation which none of us could surpass". Graham also tells of Brewster "perfecting his invention of the refracting stereoscope". He also refers to "The first stereoscope with which he experimented was a clumsy, ill-made thing, somewhat like a demented opera-glass, which some unhandy tin-smith in St. Andrews had made for him". This apparatus is thought to have been made by a local Dundee man, George Lowden. He recalls "at the end of 1849 I got acquainted with that nobleman so well and favourably known to all Dundonians, George, Lord Kinnaird, and through him was introduced to many of the savants who were entertained by his Lordship at Rossie Priory".<sup>9</sup> Amongst these was Sir David Brewster, "who had at this period (1849) invented his stereoscope, and I got the making of the first one, and the sending of copies of it to many scientific men all over Europe". In a local newspaper at this time there is told at the Royal Scottish Society of Arts an "Account of a Binocular Camera, and a method of obtaining Drawings of Bodies, which can be exhibited as solids by the Stereoscope, by Sir David Brewster".<sup>10</sup> In the *British Journal of Photography* article of 1897 we are told of Rodger being assigned to photographing the collection of ancient and



modern paintings and statues which adorn the princely halls of Rossie.

The Govan Album, held in St. Andrews University Library's photographic collection, has a few of the prints taken at Rossie Priory in the early 1840s. These prints have not been identified as having been taken by Rodger.

No matter how much we speculate about this time, it is difficult to deny that it did take place. But as to precisely when may well continue to be unclear, and other experts may contradict my opinion that 1849-50 being the time that these events took place. In my view, at this point all elements appeared to be in place, Rodger's connection with Adamson, photography being at a stage where Albumen and Collodion had been invented, and Brewster's invention of the stereoscope. Rodger at this period in his career would have been an obvious choice of assistant.

### **RODGER IN THE 1850s**

1850 saw the birth of Jean Glen Rodger on 8th July, fifth child of Thomas Rodger and Elizabeth Greenhill.<sup>11</sup> The 1851 Scottish Census still brings no record of the Rodger family in St. Andrews, but unfortunately there is no other evidence to the contrary. However, we do find his name on the St. Andrews University's 1851-52 Physiology class list.<sup>12</sup> Do we therefore wonder if Rodger still yearned after a medical career?

While Rodger continued to build his career in New York Garden the railway-line from Leuchars to St. Andrews was built in 1852.<sup>13</sup> This advancement would bring a new influx of customer to Rodger, encouraging tourist and gentry visitors alike to the town. Not only would this bring new subjects to be photographed, but it would also provide a greater customer catchment for purchasing his free-standing work.

We see Rodger's first professional accolade in 1853 when he won the Aberdeen Mechanics Institutions Prize medal.<sup>14</sup> Although no written evidence can be found for the reason this medal was awarded, the event can be seen advertised on the back of Rodger's Cartes-de-visite sold at a later date. Fig. 12.

This year also saw Melville Fletcher, Bookseller, advertising in a local newspaper. Fletcher, seller of books, stationery, and plates, providing an ideal platform for advertising and selling Rodger's material.<sup>15</sup>

#### **'ON COLLODION CALOTYPE'**

1854 brought Rodger further professional recognition when he was awarded a medal for his work in the Edinburgh Photographic Exhibition. This accolade can also be seen on the back of Rodger's Carte-de-Visites. He was also awarded the Royal Scottish Society of Arts Medal for his paper entitled 'On Collodion Calotype'. (See Appendix I) This paper was read to

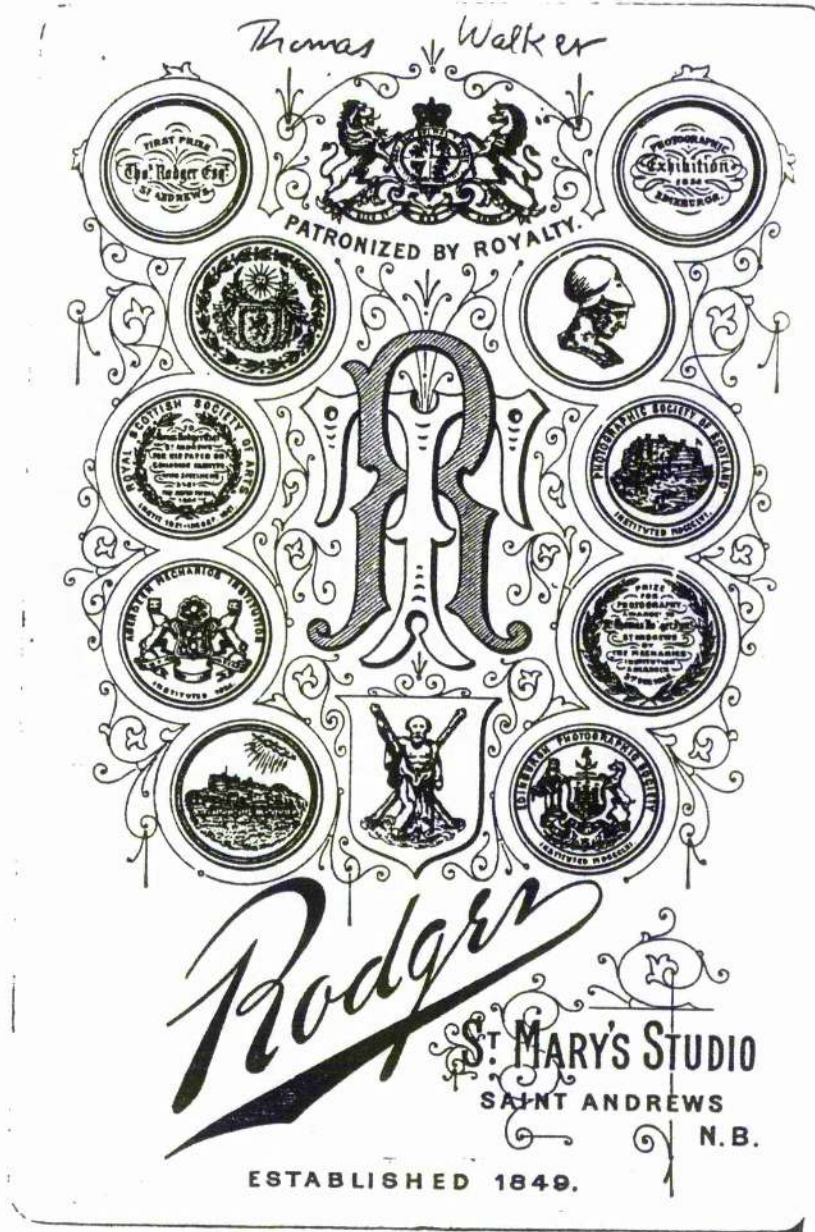


Figure 12.

the Society in February 1854. In this paper Rodger tells of the "new and difficult process" which he would endeavour to "detail shortly that process as practised by myself with considerable success and certainty".<sup>16</sup> He goes on to describe the "most important and difficult part of this process is the preparation of the chemical materials", and relates the technical details of his method. Rodger also gives details of the lenses which accompanied the pictures. They were,

German, whole plate size, and ten inches focus. With a diaphragm of two inches diameter, the plate requires to be exposed from eight to ten seconds, for negative in the summer.

Rodger describes his approach when taking his pictures,

for portraiture I invariably use a shady place, so chosen that the main light shall fall on one side of the subject. An awning or roof is placed about three or four feet above the sitter, to prevent too much light striking directly on the head.<sup>17</sup>

The information telling us of his use of a "shady place" confirms my opinion that his work was done in the garden outdoors, both at New York Cottage, and at North Street. In this account we also learn of the paper used in Rodger's processing,

I use several kinds, but at present almost exclusively a paper manufactured by Pirie and Sons. One of the specimens, marked No. 3, is on a cream-coloured wove paper, made by Cowan of Edinburgh; and No. 1 is on Turner's photographic paper, procured

from W. and J. Milne, Hanover Street, Edinburgh".<sup>18</sup>

Rodger concludes the paper by informing us that this rendition was only "an account of one process, although several others might have been mentioned, being anxious not to confuse or render the description unnecessarily complicated". From the information in this paper it can be seen from this early stage Rodger was very proficient in this technique, with more than one approach to this process. It also gives an insight into the instruments, materials, and methods Rodger used.

This year saw the announcement of the partnership of William Smith, chemist and druggist in the town for more than thirty years, with Alexander Govan, who had worked with Smith for sixteen years.<sup>19</sup> The Govan Album is part of St. Andrews University Library's photographic collection.<sup>20</sup> This album was put together by Govan, and it contains a number of early prints taken by the St. Andrews circle in the 1840s and 50s. The connection this partnership had with Rodger might have been that they supplied him with the chemicals he needed for processing.

Rodger's youngest brother, John Adamson Rodger, was born on 2nd March of this year completing the Rodger senior family.<sup>21</sup> This could indicate that Thomas Rodger senior must have had great respect and affection for Dr John Adamson to name his youngest son after him. Looking at Rodger's family tree in Fig. 13., there is a strong possibility that he married in 1854/55, to Margaret Walker, from Inverkeillor in Forfarshire.

# THOMAS RODGER - CHILDREN

THOMAS RODGER - MARGARET WALKER  
Marriage - Date Unknown

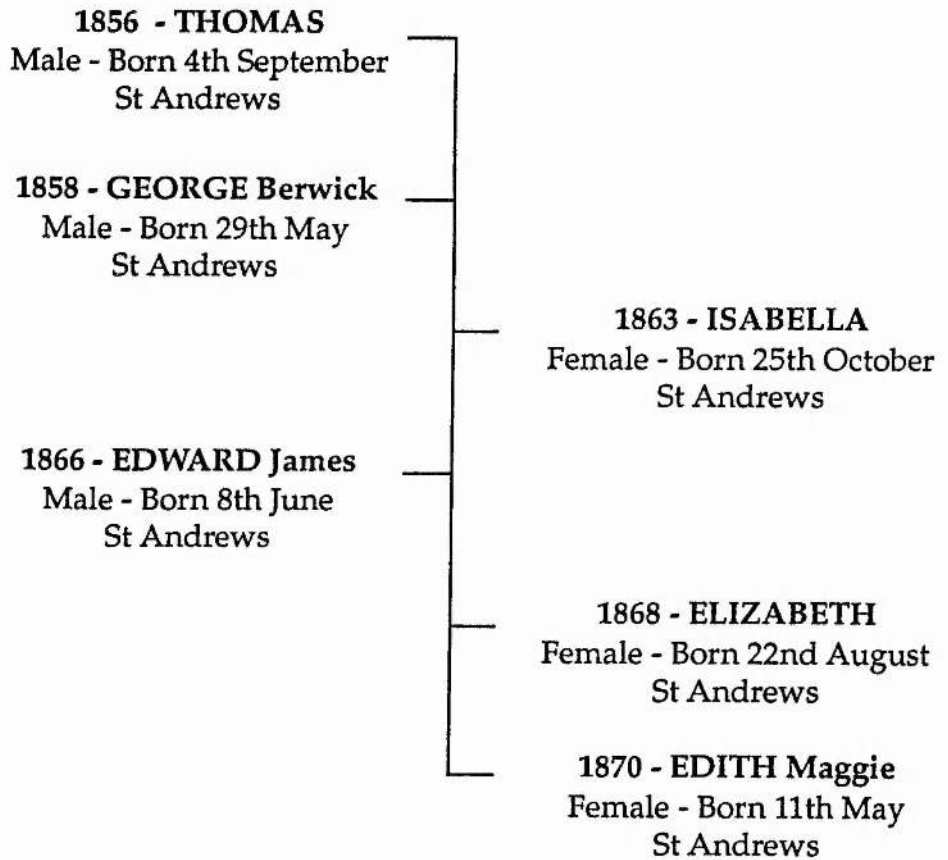


Figure 13.

In a local newspaper there is a property advertised for sale, on the South side of North Street occupied by Mr T Rodger and others. The Rental price of ,16 9s 6d/ annum, and Feu-Duty of 3s 4d, tell us that Rodger was not the owner.<sup>14</sup> Whether Rodger Snr., or Rodger Jnr., was occupying the property is unclear.

1855 saw the expansion of professional photographers in the area with the advertisement of bookseller J. Gibson, in Cupar.<sup>22</sup> He had erected a glasshouse and was able to take portraits in all states of weather. From this advertisement we can assume that there was enough public interest in the art for it to be expanding in such close locality to St. Andrews. Also the reference to a glass-house means techniques had moved dramatically on from experiments done in gardens, to glasshouses built especially for the purpose of taking photographs.

A report in a local newspaper describes a concert, which took place in the town, by Remenyi, the great classical Hungarian violinist.<sup>23</sup> At this time Rodger was obviously taking the opportunity to photograph major town activities. In Album 49, Plate 12, a photograph of Remenyi with Rodger's father can be seen. This photograph also indicates to us at this time Rodger's father was taking an active role in Rodger's business.

## BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE 1855

In Glasgow, on Wednesday 12th September 1855 The British Association for the Advancement of Science held its annual meeting. Along with the meeting there was to be held a photographic exhibition. In the regulations for the exhibition, dated 11th July 1855, it was stated the exhibition would consist of "Negatives and Positives on Paper and Glass, Daguerrotypes, Stereoscopic Pictures and photographs of every description, and of Apparatus of an improved or novel character".<sup>24</sup> This exhibition was only the second major photographic exhibition in Britain. The first had been held in 1852 in London by the Society of Arts. The size of the exhibition was quite staggering, with "only three frames containing groups of daguerreotypes, a dozen calotypes, five waxed paper prints, and a couple of dozen albumens. The rest of the 572 exhibits used collodion".<sup>25</sup> This number of collodion plates was even more surprising considering the process had only been invented in 1851 by Frederick Scott Archer.

From St. Andrews Dr John Adamson put forward five exhibits. One of these exhibits was a frame of calotypes "taken in 1842, from negatives by Mr Talbot's process, fixed by immersion for five minutes in water of ammonia...as they show no appearance of fading after nearly 13 years they may prove interesting at the time about this wonderful invention".<sup>26</sup>

This item was obviously leaning towards the technical, rather than the artistic side of the art. The remainder of Adamson's exhibits were all by



collodion. Adamson also submitted a paper to the Association titled 'On the Fixing of Photographs. Unfortunately only the title is listed in the Report. The paper was not published.<sup>27</sup>

Thomas Rodger put forward twenty-two works in collodion, including portraits of D.O. Hill, Major Playfair, Dr Adamson, and Professor McDonald. These exhibits included Dr John Adamson (No. 266), D.O. Hill (No. 240), Playfair (No. 241), 'Draught Players' (No. 243), Fig. 14., and 'Frame of sixteen gentlemen's portraits'.<sup>28</sup> Rodger also sent a letter to Wm. Church, Secretary to the Photographic committee, giving a short description of his collodion process.<sup>29</sup> (See Appendix II)

From this substantial input to such an important exhibition we can conclude, even at this stage, just how widely successful and well recognised Rodger had become. Also in the exhibition, from St. Andrews, Sir Hugh Lyon Playfair exhibited three prints, Professor McDonald exhibited a stereoscopic camera and a portable operating chamber. Mr Archibald Downie, a paperhanger and gilder from the town, sent thirteen collodion prints to the exhibition.<sup>30</sup> At this point we can establish that there was now enough interest in this art for two photographers to be in business in the town.

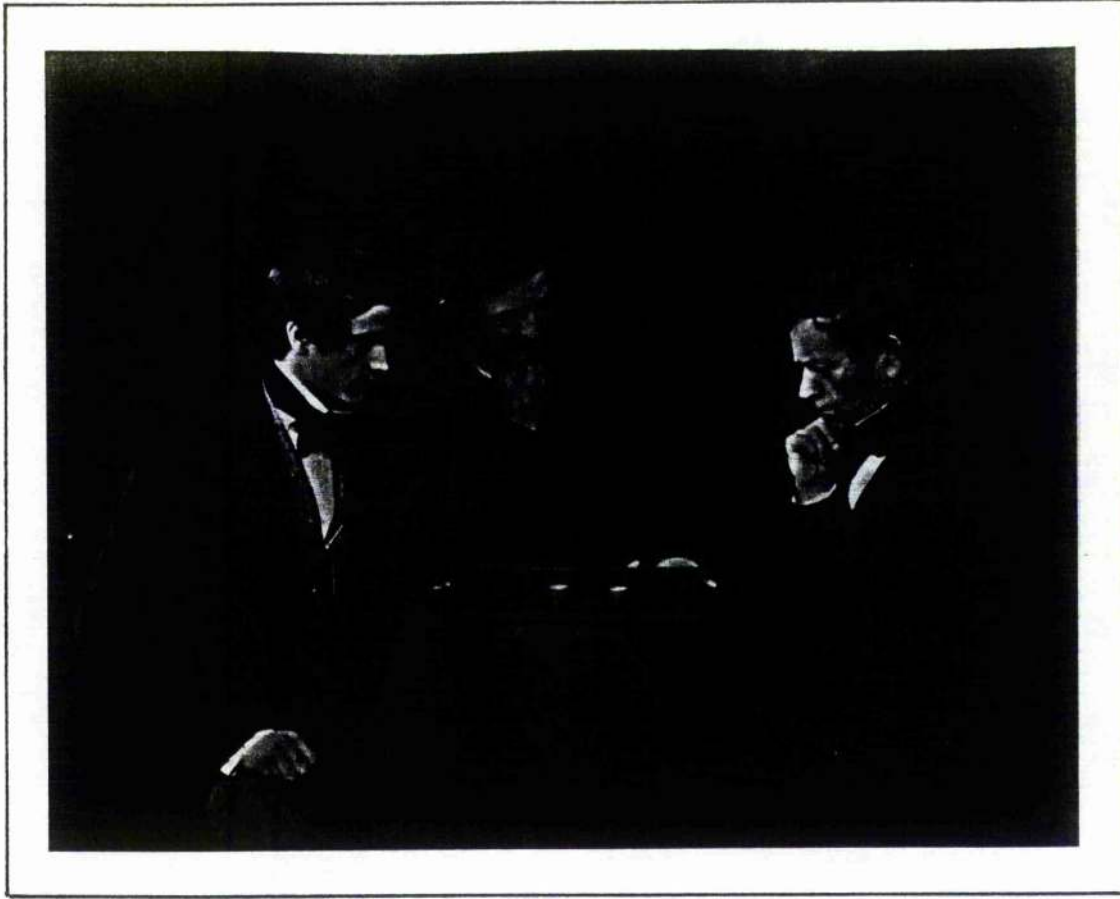


Figure 14.

## PHOTOGRAPHIC SOCIETY OF SCOTLAND 1856

In the *Journal of the Photographic Society*, 21st April 1856, it was announced that the establishment of the Photographic Society of Scotland was formed. The first monthly meeting of the Society was held on the evening of 8th May in the Rooms of the Society of Antiquaries, George Street, Edinburgh. After two meetings of the Society there were seventy-five members.<sup>31</sup> In the early stage of this Society some of its more prominent associates included, its Patron HRH Prince Albert, five Sheriffs, numerous advocates, five University Professors, eight Artists, along with nobility and gentry. Amongst these illustrious members there were only ten 'photographers', who mostly came from Edinburgh. Therefore, since Rodger was acquainted with the members of this Society he was in an ideal position to discuss theories and techniques in a knowledgeable and intellectual circle.

In August 1856 Ivan Szabo was nominated a member of the Photographic Society of Scotland.<sup>32</sup> Szabo, Hungarian by birth, settled in St. Andrews after coming to Scotland after the War of Independence. Supporting himself by teaching languages, the local newspaper reports, "Mr Szabo has resumed giving Instruction in German.....at his Apartments, South St".<sup>33</sup> An earlier account of Szabo, by a young student at Madras College, tells us of;

.....an assistant, a Pole or Hungarian, who taught German, a most disagreeable-looking fellow, and an incident occurred in connection

with him a few months after I came to the school which left a most unpleasant impression on me. A boy at the school, who was a very rough specimen of a highlander, and rather older and bigger than the average, had been, or conceived himself to be, insulted by this master, whom, without more ado, he knocked down. A conclave of the Trustees was held, the boy refused to apologise, and he was condemned to be expelled, a ceremony which was conducted in this wise.<sup>34</sup>

Szabo, a protégé of Rodger, moved to Edinburgh in this year to set up a studio of his own.

At this stage Rodger must have been very well established, and proficient in his business to have been able to teach anyone to such a competent and successful level. For an art that was relatively new, Rodger was making a notable impression on the photographic community.

Also in this year a local newspaper reports an evening of entertainment by comedian Mr J Toole in the Town Hall. A photograph of Toole can be seen in Album 49, Plate 92, taken by Rodger. The birth of Rodger's first son, Thomas, was on 4th September of this year.<sup>35</sup> Prints of Rodger's son and other children who were often were subjects in Rodger's studio and can be seen in many of Rodger's albums. Fig. 15.



Figure 15.

**FIRST ANNUAL EXHIBITION OF  
THE PHOTOGRAPHIC SOCIETY OF SCOTLAND 1856-57**

December 1856 saw the first annual exhibition of The Photographic Society of Scotland held in Edinburgh.<sup>36</sup> At this event we see Rodger receiving an immense amount of praise for his work exhibited. Extracts from Scottish newspapers were quoted in *The Scotsman*, January 3, 1857 as follows:

**The Scotsman**

Mr Rodger's portraits are truly excellent among the best, if not the very best of the moderns.

**The Express**

We had marked a number of Rodger's work as of great excellence: but we have not space to notice them in detail. Perhaps the portrait of 'Ivan Szabo' (161) and 'Group of Children' (172) are most noticeable. The attitude and expression of the little girl in the latter is specially worthy of praise: and the whole tone of the picture is excellent.

**The Witness**

The many excellent examples of portraiture by the lens of Rodger would require a lengthened notice if all received their due: but we may notice 95, 97, 110 and 136, the graphic portrait of Kossuth, and also 161, his pupil Ivan Szabo, whose labours as exhibited bid fair to rival his master at an early date.

## The Courant

Nos. 161, 164, 171 - These are noted together here as specimens of the portraits of Mr Thomas Rodger of St. Andrews whom we venture to rank highest of Scotch portrait photographists. Mr Szabo is worth of both artist and subject, and in vigour, yet lightness of touch and excellence of composition, contrasts severely with the dull monotony of some of our everyday artists, with their formal, set encounterance, their stiff table and chair and everlasting background of blanket. The second is a picture of a pretty kilted boy occupied about a nursery frigate, which stands on a table beside him. The perfect ease and grace of the attitude, so characteristic of the age, the only half the charm of this picture. The expression of the pretty face, half puzzled, half vexed, tells all the story of the young Argonaut that can be desired. The 'Portrait of a young lady' represents the same person whose picture by Sir J.W. Gordon charmed all London at the Exhibition two seasons ago. Mr Rodger has treated the subject in a severer style than the President of the Academy, but the result is notwithstanding, very admirable.

Passing to the third and fourth rooms...Perhaps, on the whole, the works of the first-named artist (Rodger) are entitled to the highest praise, combining as they do artistic arrangement with characteristic attitude and expression. The proof of this I would only refer to No.

161 - Ivan Szabo; 166, Baillie Tullis; two portraits of young ladies, nos. 167 and 171; George Berwick Esq., no 251 (a most excellent production); Nos. 343 and 416; and the charming groups of children, Nos. 110 and 425....<sup>37</sup>

From the above information Rodger's exhibits included;

- |     |                               |     |                               |
|-----|-------------------------------|-----|-------------------------------|
| 1.  | 95 - Unknown                  | 2.  | 97 - Unknown                  |
| 3.  | 110. - Group of Children      | 4.  | 136. - Kossuth                |
| 5.  | 161. - Ivan Szabo             | 6.  | 164. - Unknown                |
| 7.  | 166. - Ballie Tullis          | 8.  | 167. - Portrait of Young Lady |
| 9.  | 171. - Portrait of Young Lady | 10. | 172. - Group of Children      |
| 11. | 251. - George Berwick Esq.,   | 12. | 343. - Unknown                |
| 13. | 416. - Unknown                | 14. | 425. - Group of Children      |

From these reviews Rodger was in one word a "success". No other, now very well acknowledged artist, could ask for a more glorifying recognition. To be acclaimed "among the best, if not the very best", must have pushed Rodger into a most honoured position among his peers. At this time there could be absolutely no doubt about Rodger's position as a professional artist. To gain such success at the first exhibition of such a reputed Society to be must have cemented Rodger's future as a 'photographic artist'. His tuition of Ivan Szabo also gained recognition at this exhibition. Szabo's portraits received such comments as;



some portraits of Ivan Szabo.....a pupil if we remember rightly, of Mr Rodger's, are in many respects equal to those exhibited by his instructor, and are decidedly superior to any others in the exhibition.<sup>38</sup>

Finally *The Scotsman* rounds off the success of these two men at this exhibition with;

There is a peculiar delicacy and softness in all of Mr Rodger's productions, and his style is particularly graceful and attractive. We think that his portraits of ladies are, with Mr Ivan Szabo's, the most pleasing we have ever see.....Scotland can produce, we affirm, a style of portrait superior to anything that has yet been executed on the other side of the border.<sup>39</sup>

## NORTH STREET

In a local newspaper, *The Fifeshire Journal*, 5th February 1857, Rodger announced that he had recently erected a large glass saloon.<sup>40</sup> After the collodion "Mr Rodger, who had at once seen and availed himself once more compelled to seek new premises with more accommodation." Remembering that the collodion was invented in 1851, and we should not take everything the obituary says as solid fact, Rodger may have moved into a new studio much sooner than the announcement of the new glass salon. Regarding the

success Rodger was having from 1855, it might be considered that he had definitely moved on from New York Garden and was already established in North Street. Rodger's new premises was in a house and garden on the north side of North Street, near the old Episcopal Church.<sup>41</sup> His obituary says of North Street "There he make himself famous". Therefore, in my opinion, Rodger could have been in North Street from the early 1850s. We know from the census in 1851 there was no record of Rodger. In his 1854 paper 'On Collodion Calotype' he describes portrait taking in the garden, and at the exhibition in Glasgow, in 1855, Rodger was most proficient in the collodion technique. I have not found any written information telling of any date when Rodger moved to North Street, or of him having any previous glass house, other than the one advertised in 1857.

In this announcement of the new glass house Rodger tells of a new piece of apparatus he has acquired. Rodger now had "a large and first class instrument, by Ross, of London, by which he is enabled to take portraits, and in particular, family groups, on a scale greatly exceeding that of his former production".<sup>42</sup> Andrew Ross, of London, initially made microscopes and microscope objectives, which were considered the best in the world. When Petzval invented the portrait lens in 1840 Ross attempted to make camera lenses.<sup>43</sup> For Rodger to be receiving his lenses and camera from such a distance, from a most reputable firm, and building a new glass house, he must now have been earning a substantial amount of money to support these changes.

## 'THE COLLODION PROCESS'

On 10th March 1857, a paper by Rodger, 'The Collodion Process', was read to the Photographic Society of Scotland.<sup>44</sup> (See Appendix III) This was a technical paper describing his method of processing a Collodion plate.

A local newspaper recorded, 7th May 1857, an event which took place in the Town Hall which was recorded by Rodger. Professor Whitworth had been performing hypnosis, much to the amusement of a large audience. It was said "His success in St. Andrews has been most complete, and his appreciation shown by some valuable presents, and our famed photographer, Mr Rodger has also presented him with three of his inimitable likeness, in different attitudes".<sup>45</sup> In another extract the newspaper goes on to say that photographs of Professor Whitworth and several subjects were available at Rodger's studio. The newspaper at this point recognises Rodger as the town's "famed photographer". There was now no doubt, not only his fellow peers, but the town itself acknowledged that Rodger had achieved the recognition required to be known as a 'photographic artist'.

This same year Archibald Downie was seen advertising. His photographic studio was at the west end of Market Street, No. 145. Downie was offering to take "portraits executed for the stereoscope.....at 2s and up".<sup>46</sup>

In the St. Andrews Literary and Philosophical Society's minutes of the meeting, dated 26th December 1857, Mr Fischer directed the members

attention to Niepce's idea "of the possibility of taking photographic copies from engravings that have been exposed to the light, whilst those not so exposed will produce no alteration in sensitive preparations". To this idea Dr Adamson showed his loyalty and confidence in his protégé's ability by begging that "Rodger would make some experiments on the subject".<sup>47</sup> At this point Rodger was now the obvious choice for carrying out studies on newly introduced photographic ideas.

#### **EXHIBITION OF THE PHOTOGRAPHIC SOCIETY OF SCOTLAND 1857-58**

The comments directed towards Rodger in the 1857 exhibition were just as impressive as the previous year, ".....we have the life resemblance of Mr Livingstone, the African traveller, an excellent head of Mr A Leslie Melville, both by Mr Rodger of St. Andrews.....".<sup>48</sup> The newspapers continued by reporting, "Mr Rodger's picture of a young kilted hero (302) and of General Lindsay of Balcarres and his little Grandson (365) are only named because the subject struck us as the most pleasing among the numerous contributions of this exquisite artist. A photograph like that of the Balcarres grandsire is a family jewel that, more effectually than the imprint of the old engraver 'will save from dull oblivion and an early grave' ".<sup>49</sup> With this second year of success Rodger was setting a competitive trend for producing

works of excellence.

## THE LINDSAYS OF BALCARRES

The Lindsay family's connection with Rodger is one that cannot be ignored, as it may give us an insight as to why Rodger became known as a 'photographic artist', rather than an achiever of technical manipulation.

In the *St. Andrews Citizen* 1883 obituary it states, "The late General Lindsay and the artists who used to visit in his days at Balcarres were of this last opinion: and accordingly at Balcarres Mr Rodger received not only much encouragement, but much sound artistic instruction in details, which skilled artists know how to appreciate and value".<sup>50</sup>

The late General Lindsay was Lieutenant-general James Lindsay of Balcarres (1793-1855). He was the grandson of the fifth Earl of Balcarres.<sup>51</sup> General Lindsay's first wife was the daughter of portrait painter Francis Grant of Kilgraston.<sup>52</sup> This artistic slant in the Lindsay family continued with Sir Coutts Lindsay's interest. The artistic connections of Sir Coutts Lindsay, son of General Lindsay, were even more extensive than his father's. Coutts Lindsay was married to Blanche Fitzroy in 1864,<sup>53</sup> a woman twenty years his junior. He, an artist himself, and his wife associated with a circle of, now world famous artists and socialites. "Painters such as Holman Hunt, Watts, Millais, Whistler, Rossetti and Edward Burne-Jones, gathered around Sir

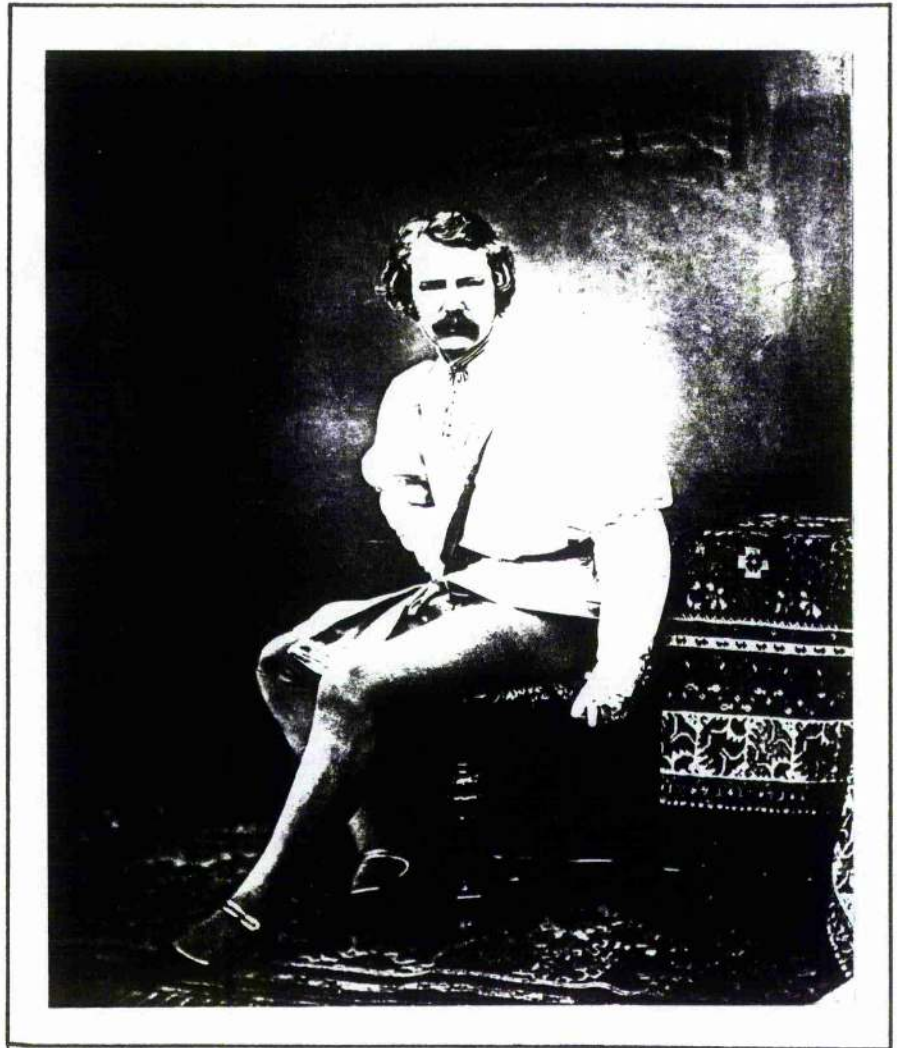


Figure 16.

Coutts and Lady Lindsay for a common purpose".<sup>54</sup> The Pre-Raphaelite group, along with others, was to become the hub of the Lindsays life. With the Lindsays spending the winters in London and the summers at Balcarres, the family ancestral home being a short way from St. Andrews, this would have been an ideal opportunity for Rodger to come into contact with a professional artistic influence.

We know Rodger photographed the Lindsays frequently, (see Album 49), and so given the opportunity to mix with this artistic circle at any point, this might explain, not only why Rodger was encouraged to see himself as an artist, but why he had the artistic success that made him famous.

Taking into consideration both General Lindsay's, and Sir Coutts Lindsay's presence in the area, this period would have spanned throughout the 1850s and 60s. Having investigated the Crawford archives at Balcarres, however, no record of Rodger correspondence or visual material was found.

On 29th May 1858 Rodger's second son, George Berwick Rodger, was born.<sup>55</sup> This son was named after Rodger's former fellow-surgeon's apprentice, George Berwick. George Berwick was to go on and make his own name in photography with Thomas Annan in Glasgow.

In Edinburgh, at 4 Salisbury Place, on 15th July, the death of Mr Ivan Szabo was announced.<sup>56</sup> The cause of his death was recorded as apoplexy. This single man, of approximately thirty-three years old, had already made a name for himself as an artist. His funeral in the George Cemetery in

Edinburgh was attended by many professional people and eminent members of the Royal Scottish Academy.

At the St. Andrews Literary and Philosophical Society's meeting on 3rd January 1859 Rodger was made an ordinary member.<sup>57</sup> He was proposed by Dr Archibald and seconded by Mr Thomas.

#### **' ON APPLICATION OF GLYCERINE IN THE COLLODION PROCESS'**

At a meeting of the Photographic Society of Scotland, on 10th May 1859, a paper entitled 'On a Useful Application of Glycerine in the Collodion Process', by Mr Rodger, was read. (See Appendix IV) In this paper Rodger describes how he used Glycerine as "an application to collodion film, after partial or entire development of the negative image, to keep it for an indefinite time in so damp state as to be suitable for subsequent treatment."<sup>58</sup> Rodger then goes on to give the technical details required to achieve this "damp" state of the collodion, allowing the photographer time to carry on taking photographs.



## 'FIFE CALOTYPED'

On 28th July 1859 a local newspaper reports of a work that had been started by Rodger:

'Fife Calotyped' a serial, which will comprise many places famous in song and story and will be doubtless patronised by those Fifeshire gentlemen who are always known in Edinburgh by their hats being roughed and spoiled by the spray of the Firth-of-Forth passage. A favourable specimen number, including the ruins of Dunfermline Palace, Wemyss Castle and St. Andrews Cathedral, now lies before us. Dunfermline Castle the place where the King in the grand old ballad of "Sir Patrick Spens was drinking the bottle of red wine," always, even in Malcolm Cean Mohr's time, a royal seat, was rebuilt by David the First burnt by Edward the First, rebuilt after the English wars, and royally inhabited till the Union. Here David the Second and James the First were born and our Charles the First, here too, afterwards Charles knighted five gentlemen; and here Charles the Second, who would have signed anything, signed the Solemn League and Covenant. Wemyss Castle, on the Fifeshire shore, was the old Macduff den and it was here that Mary Stuart, visiting the Earl of Moray, first saw Darnley from a window that now lights the housekeeper's rooms. Dunfermline palace is calotyped in winter time, from the opposite side of the glen, and looks very sad and

eyeless, with its hollow transomed windows, its bush of ivy and its leafless staring trees. Wemyss Castle, with its wood and sea-shore, is characteristic, though less picturesque than its royal neighbour, with its square lined roof and round tower, half emerging from the drawing-room wall, like a half-embodied fossil of old feudal times.<sup>59</sup> Fig. 17.

This notice also appeared in *The Athenaeum*, in the 'Fine-Art Gossip' column on 16th July 1859. With this publication we see Rodger growing as an artist, developing his technique from studio portraiture and local scenes to a more directed, and commercially viable publication. At this time there was an interest in the Romantic vision of places with historical associations. This could be compared with *The Baronial and Ecclesiastical Antiquities of Scotland*, by R.W. Billings, published in Edinburgh 1908-09. A similar publication involving was offered by the photographer, as second prize for the first-class players at the 'Grand National Golf Tournament' held in St. Andrews in July 1859. This prize was a copy of a book called *The City of St. Rule*, which "contains several exquisite calotypes of the ruins and places of interest in the ancient city with letterpress explanations by Mr H.B. Farnie, Kings College London".<sup>60</sup>

The death of Samuel Messieux was recorded in the town on 25th August 1859. Mr Messieux, a French refugee, was a French master at Madras College. Ivan Szabo was his assistant. Messieux also was a golfer, and was



Figure 17.

said to have made the longest drive that was ever made, supposedly of 365 yards.<sup>61</sup> Rodger photographed Messieux for an album that was presented to architect Jesse Hall. (Album 3, Plate 33)

## EXHIBITION OF THE PHOTOGRAPHIC SOCIETY OF SCOTLAND 1859-60

Once again Rodger was receiving praise for the prints he exhibited at the Society's fourth exhibition. Adulation for Rodger that was now becoming a regular occurrence at the Society's exhibition from the newspapers this year included, from *The Scotsman*:

In portraiture, as mentioned in our former notice, Mr T Rodger jun., of St. Andrews, seems to take the lead among Scottish Photographers. He has all the artistic taste of Ivan Szabo, with his light and dextrous execution. His two portraits of the Rev. T.M. Raven, No. 48, and C.W. Murray Esq., No. 61 will stand favourable comparison with that William Walker Esq., No. 19, by Maul and Polyblank, the celebrated Artists.....The same high qualities characterise all the other specimens by Messrs Rodger sen., and jun.<sup>62</sup>

This excerpt mentions Rodger snr., and jun., which at this point acknowledges the depth of involvement Rodger's father had in his work.

This was obviously a direct involvement with Rodger's career and not just a fatherly interest. An exhibition report also tells;

"I quite agree with 'SEL D'OR' [another reviewer of the same exhibition] in placing Mr Rodger of St. Andrews, in the foreground, as regards portraiture. He evidently studies his subject, makes the most of it, seldom failing to bring out a bold and pleasing expressions, with all needful accessory details - life in the eye and light in the countenance. No. 41, 'Portrait of a Young Lady', beautifully illustrates this point. No. 113, 'Marquis of Bute', in a graceful, easy, dignified, pose, which could not fail to please the most fastidious critic. No. 627 is another 'Young Lady' by this 'Homer' of photography, and is the acme of perfection."<sup>63</sup>

At this exhibition Rodger won the Maconochie Wellwood Prize. This was a prize of £10, donated by Mr Maconochie Wellwood, which would be competed for by professional members of the Society. Mr Horatio Ross, who judged the prizes, said "I decided in favour of Mr Rodger's picture (No. 87), "Master and Miss Gordon". The only difficulty I experienced was in making my mind as to which of Mr Rodger's pictures was best entitled to the prize."<sup>64</sup>

## THE RODGER FAMILIES IN NORTH STREET

In the 1861 Scottish Census Records we now have firm facts of the whereabouts of the Rodger families. The Rodger senior family lived at 68 North Street and were recorded as follows;

Thomas	age	51		Calotypist
Elizabeth		49	wife	
Ann		19	daughter	Assistant Calotypist
Margaret		17	daughter	Dressmaker
Douglas		15	daughter	Dressmaker
Jean		10	daughter	Scholar
John		7	son	Scholar

The Rodger junior family lived at 50 North Street, their entry read;

Thomas	age	28		Calotypist
Margaret		27	wife	
Thomas		4	son	
George B		2	son	

From these records we see just how much Rodger's family were involved in his work; with their input we are looking at a substantially sized family business.

## SIR HUGH LYON PLAYFAIR

A local newspaper reports, on 17th January 1861, on a publication called *History of St. Andrews, and what has been done for it*. This describes how the city had come from the condition of dilapidation and dirt to one that was transformed by improvements, had triumphant achievements, all to the permanent good of the City. The publication was "introduced by a brief biographical notice of Lieut., Colonel Sir Hugh Lyon Playfair". "An excellent photograph of Sir Hugh, by that chief among many artists, Rodger's, graces the frontispiece"<sup>65</sup> Unfortunately, on 24th January, it was announced that Playfair had died on 21st January 1861.

## EDINBURGH PHOTOGRAPHIC SOCIETY

The *Photographic Journal* on 15th March 1861, reported that a Society under the name of the Edinburgh Photographic Society had been formed in Edinburgh. ".....at a meeting in a room behind J.T. Taylor's little watchmaker's shop on the South Bridge, the 'Edinburgh Photographic Society' was founded, the date being 1861".<sup>66</sup>

On 24th October 1861, a local newspaper reported an event which marked the leaving of Mr Irvine.<sup>67</sup> Mr Irvine had lately superintended as

drill sergeant the advanced instructions of the St. Andrews Rifle Volunteer Company. At his leaving party in the Crown Hotel "a splendid likeness of Mr Irvine (by Rodger), a present on the occasion, was displayed in the large room during the evening".<sup>68</sup>

### **PRINCIPAL JAMES DAVID FORBES**

Forbes was Principal of the United College of St. Salvator and St. Leonard at St. Andrews University from 1860-1868. Forbes, a friend of Talbot's, also participated in the St. Andrews photographic circle and was photographed by Rodger on a number of occasions. A letter written by him to George Douglas Campbell, 8th Duke of Argyll, on 31st December 1861, gives us a rare insight into the temperament of Rodger. (See Appendix V)

I went immediately to Rodger about the photograph but found him from home, & have only abstracted from him today the copies which I enclose. He is like most artists, somewhat too much of a "Genius" to consult always his employer's convenience or his own interests. To do him justice however, he is an enthusiast in his profession and I suppose that in this instance had he been quite satisfied with his work he would not have been so dilatory in forwarding it. Your Grace and the Duchess will remember that the weather was the very worst possible (actually raining) when you sat,



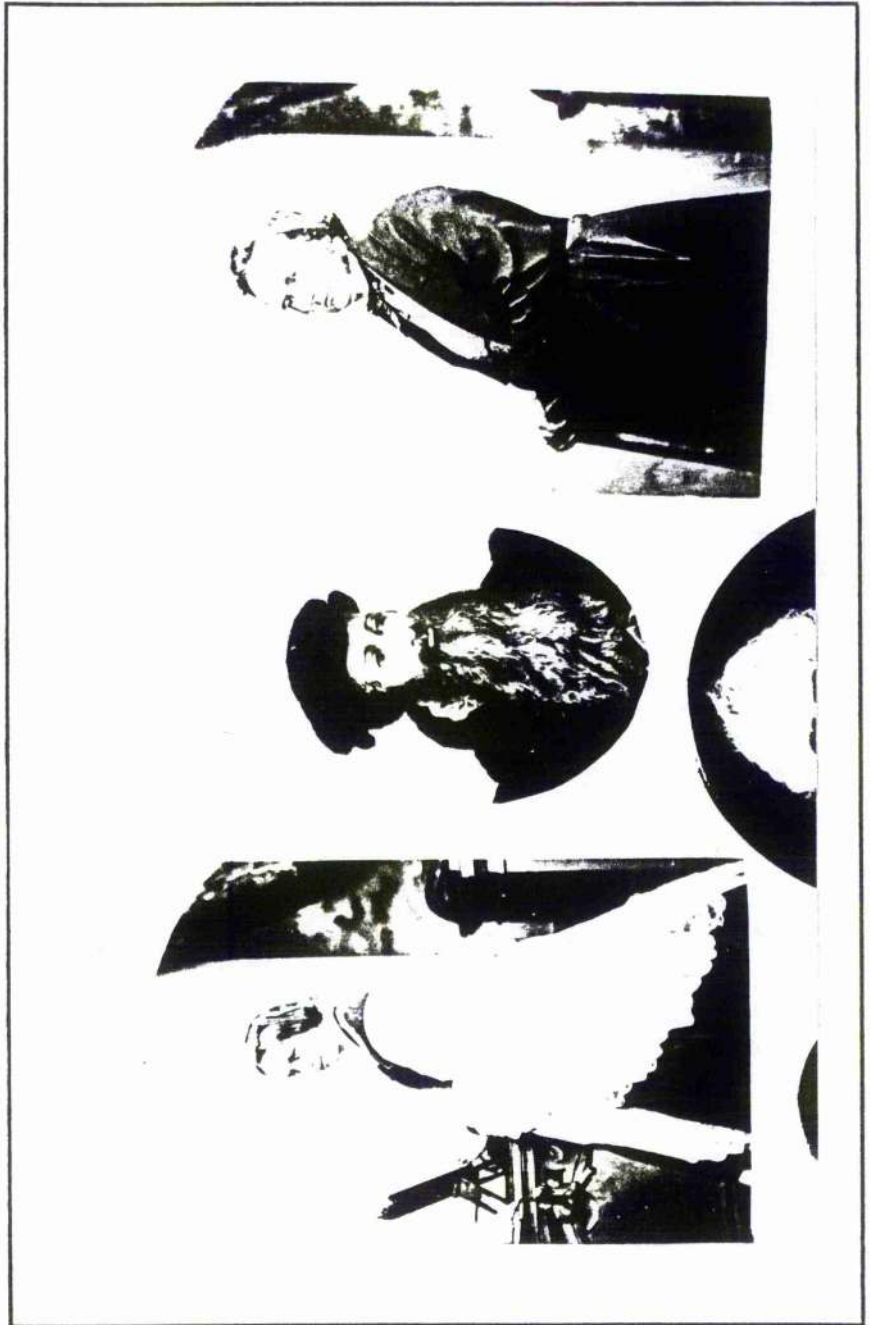


Figure 18.

& Rodger is not altogether responsible if you are not quite pleased with the results, which I fear may be the case. In particular I fear that you will think your own are too large a scale. I enclose then the copies I could at once obtain; & Rodger is proceeding to make some more impressions. Perhaps you may wish to give fresh directions about the number.<sup>69</sup>

From Forbes's letter we can deduce that Rodger may have been a bit full of his own importance, feeling a bit above his position as a business-man and more of an artist at work. Although Forbes initially appears to be a bit put-out at Rodger's aloofness he quickly follows up his remarks with acknowledgements of Rodger's enthusiasm and perfectionism for his work.<sup>70</sup>

This year Mr W Walker, a sculptor from Leith in Edinburgh, created a number of busts of local worthies.<sup>71</sup> This included Rodger and Adamson amongst others. Along with Walker being highly praised for these works of art a local newspaper also reports, "the pleasure of seeing a very pretty work in Mr Rodger's studio the other day - children supporting fruit and flowers - which, we understand, was partly executed by that gentleman".<sup>72</sup>

At an event held in the Council Chambers on 10th November 1862, to celebrate the coming of age of the Prince of Wales, amongst much rejoicing and numerous toasts, Ballie Lees proposed a toast to the health of Mr Rodger. Rodger's reply was "whatever advancement or proficiency he had made in

photography was simply because his heart was in the work. He had no doubt, but that much as the science of photography had accomplished, there was yet a wider field open, to be reaped for the general advancement of society".<sup>73</sup> We now have confirmation from Rodger of his love of the art that propels his enthusiasm, not just the manipulation of a clever scientist.

### QUEEN STREET PROPERTY SALE

Advertised in a local newspaper, on 18th December 1862, was the sale of the properties lying on the East side of New Street, called Queen Street. This was a new street being created South of the new Town hall, off South Street. The lot comprising of a frontage of 50 feet (1st lot) was sold to "Mr Rodger, our celebrated calotypist", for £550.<sup>74</sup> The newspaper goes on to say "It affords us great pleasure to state that Mr Rodger's present studio, large as it is, is so limited in regard to its requirements, that this new erection is found imperatively necessary, and, besides the feu now taken, he had recently purchased the garden ground behind, belonging to our late townsman, Mr A Graham".<sup>75</sup>

The houses designed on this street were to become one of the leading architectural features of St. Andrews. Architect John Milne designed thirteen of the twenty-three houses built on the street. Nos. 16 and 17 were designed as a pair for Rodger, with discreet bay windows to the first floor and sculpted

keystones at the entrance arches.<sup>76</sup> Fig. 19.

In May 1863, during the erection of Rodger's new buildings, there was an unfortunate accident. A senior labourer fell to his death from the scaffolding in front of the house, a drop of about 20 feet. In June we learn that the ornamental masonry work on the front of Rodger's two houses was done by William Walker, the sculptor who in 1862 created busts of local worthies, including Rodger. Walker was now a resident of the town.<sup>77</sup> At this stage the houses were nearly ready for the roofs to be put on. By the end of 1863 there were nineteen houses occupied, and the foundations for another were complete.

Although the newspaper implies Rodger's studio in North Street was not large enough to accommodate his needs, there is no evidence of any photographic work ever taking place in the Queen Street premises.

1863 saw Archibald Downie advertising regularly his Carte-de-visite Portraits "to be taken daily at 145 Market Street". This may have been a business more commercially inclined towards the general public. Also this year saw the birth of Rodger's first daughter, Isabella, on 25th October.<sup>78</sup>

In January 1864, an annual fete for the pupils of the Fishers' School, the Sabbath Scholars and the girls of the Industrial Sewing School was held in the Fishers' School-room. In this crowded room, where many of the city's elite were present, Mr Rodger entertained the crowd with "his splendid dissolving view apparatus." Bookseller Mr David Fletcher also entertained by playing



Figure 19.

the harmonium and concertina. As the newspaper reported, "The whole affair was a treat to the children by the ladies, but the evening's sport was altogether such that it will not soon be forgotten".<sup>79</sup> Here we begin to see another side of Rodger, someone who was willing to take a more active part in the local community. Up until now Rodger had come across as a rather intense person, very much involved in his work. Here we get a glimpse of someone willing to entertain children with his art for the sake of amusement.

### **PRINCE ALFRED**

In a local newspaper I found my first evidence of Rodger photographing royalty. "Prince Alfred on Friday sat for his photograph in the Highland costume to Mr T Rodger, of St. Andrews, who went to Edinburgh, by express desire, to photograph his Royal Highness."<sup>80</sup> This was done on a visit to Edinburgh by Prince Alfred. This must have been not only a great honour to have been allowed to photograph his Highness, but it would also have added to Rodger's prestige as a photographer of royalty.

### **HORTICULTURAL AND FLORICULTURAL SOCIETY**

September 1864 saw the first successful meeting of the Horticultural

and Floricultural Society. This meeting, held in the Town Hall, was attended by many contributors, whether as competitors or exhibitors. Amongst the participants were Mr Fletcher, Dr Lees, Provost Milton, and Dr Adamson. Mr and Mrs Rodger were present. Rodger provided an extra prize for the best Dish of Fruit. The prize was a photograph of fruits and flowers valued at £2, 2s.<sup>81</sup> This was a Society in which Rodger was to become a regular participant, showing us that he was now taking an active role in expanding his interests other than photography.

We have reached a point in 1864 when Rodger appears to have achieved a pinnacle in his career. From enthusiastic experimentation in local gardens to probably the town's only famous artist, he now dictated his art, his business, and in his leisure interests was able to take a much more indulgent part. In artistic circles he had gained the recognition that proved his ability as technical and artistic authority on photography. Therefore his success could only continue, though in this next chapter we see him not only making fine adjustments in his art, but becoming an authoritative member of the town interests.

## REFERENCES

1. *St. Andrews Citizen*, January 13, 1883.
2. St. Andrews University Library, *Scottish Census Records*, 1841.
3. A.D. Morrison-Low, 'Dr John and Robert Adamson: An Early Partnership in Scottish Photography', *The Photographic Collector* 4, 1983, p. 202.
4. St. Andrews University Library, *Dictionary of National Biography*, p. 191.
5. *St. Andrews Citizen*, January 13, 1883.
6. *Ibid.*
7. Dum Spiro Spero, 'Scottish Pioneers in Photography', *The British Journal of Photography*, July 9, 1897, p. 442.
8. R. Graham, 'The Early History of Photography', *History of Photography*, Vol. 8, No. 3, July-September 1984, p. 232.
9. T.N. Clarke, A.D. Morrison-Low, A.D.C. Simpson, *Brass and Glass*, Edinburgh, 1989, p. 147.
10. *Fifeshire Journal*, May 3, 1849.
11. St. Andrews University Library, *International Genealogical Index*, July 8, 1850.
12. St. Andrews University Library, *University Physiology Class List*, 1851-52.
13. R. Lamont-Brown, *The Life and Times of St Andrews*, Edinburgh, 1989, p. 162.



14. H. Cook, 'An Artist of the Camera', *The Scots Magazine* Vol. 106, October 1976 - March 1977, p. 382.
15. *Fifeshire Journal*, July 14, 1853.
16. T. Rodger, 'On Collodion Calotype', *Society of Arts*, Vol. 4, Part 3, 1855, p. 292.
17. *Ibid.*, p. 295.
18. *Ibid.*, p. 297.
19. *Fifeshire Journal*, June 15, 1854.
20. St. Andrews University Library, The Govan Album, Album 6.
21. St. Andrews University Library, International Genealogical Index, March 2, 1854.
22. *Fifeshire Journal*, May 17, 1855.
23. *Fifeshire Journal*, April 26, 1855.
24. Mitchell Library, Glasgow, MS250/38, Regulations for the British Association for the Advancement of Science Meeting, Photographic Exhibition, July 11, 1855.
25. W. Buchanan, 'State of the Art, Glasgow: 1855', *History of Photography*, Vol. 13, No. 2, April-June 1989, p. 165.
26. *Ibid.*, p. 166.
27. Bruce Pert, 'John Adamson 1810-1870 and Early Photography at St. Andrews', M.Phil. thesis, University of St. Andrews, 1994, p. 103.
28. W. Buchanan, 'State of the Art, Glasgow: 1855', *History of*

- Photography*, Vol. 13, No. 2, April-June 1989, p. 166, pp. 172-174.
29. Mitchell Library, Glasgow, MS250/120, Letter from Rodger to W. Church, September 4, 1855.
  30. Bruce Pert, 'John Adamson 1810-1870 and Early Photography at St. Andrews', M.Phil. thesis, University of St. Andrews, 1994, p. 105.
  31. G.W. Wright, 'Early Photographic History in Edinburgh', *Edinburgh Journal of Science, Technology and Photographic Art*, Vol. 14, Part 2, January 1940, p. 43.
  32. Julie Lawson, 'Ivan Szabo: A Hungarian Photographer in Scotland', *Shadow and Substance, Essays on the History of Photography in Honour of Heinz K. Henisch*, ed. Kathleen Collins, Michigan, 1990, p. 17.
  33. *Fifeshire Journal*, October 4, 1855.
  34. J. Stuart, *Reminiscences*, London, 1912, p. 76.
  35. *Fifeshire Journal*, March 13, 1856.
  36. *The Scotsman*, 3rd January 1857.
  37. A.D. Morrison-Low, 'Dr John Adamson and Thomas Rodger: Amateur and Professional Photography in Nineteenth-century St. Andrews', *Photography 1900: The Edinburgh Symposium*, Edinburgh 24-26, September, 1992, p. 27.
  38. *The Caledonian Mercury*, December 29, 1856.
  39. *The Daily Scotsman*, February 4, 1857.
  40. *Fifeshire Journal*, February 5, 1857.

43. R. Kingslake, *The History of the Photographic Lens*, San Diego, 1989, p. 35 and p. 271.
44. T. Rodger, 'The Collodion Process', *Journal of the Photographic Society*, April 21, 1857, pp. 256-257, and May 21, 1857, p. 277-278.
45. *Fifeshire Journal*, May 7, 1857.
46. *Fifeshire Journal*, November 26, 1857.
47. St. Andrew University Library, MS Minutes of the St. Andrews Literary and Philosophical Society, December 26, 1857.
48. *Edinburgh Evening Courant*, January 12, 1858.
49. Ibid.
50. *St. Andrews Citizen*, January 13, 1883.
51. St. Andrews University Library, *Dictionary of National Biography*, p. 285. For more information about the Lindsay family, see Virginia Surtees, *Coutts Lindsay 1824-1913*, Norwich, 1993.
52. A.D. Morrison-Low, 'Dr John Adamson and Thomas Rodger: Amateur and Professional Photography in Nineteenth-century St. Andrews', *Photography 1900: The Edinburgh Symposium*, Edinburgh, 24-26 September, 1992, p. 27.
53. R. Henry, *A Century Between*, London and Toronto, p. 185.
54. Ibid., p. 197.
55. St. Andrews University Library, International Genealogical Index, May 29, 1858.
56. *Fifeshire Journal*, July 22, 1858.

57. St. Andrew University Library, MS Minutes of the St. Andrews Literary and Philosophical Society, January 3, 1859.
58. T. Rodger, 'On a Useful Application of Glycerine in the Collodion Process', *Journal of The Photographic Society*, May 23, 1859, p. 293.
59. *Fifeshire Journal*, July 28, 1859.
60. Ibid.
61. J. Stuart, *Reminiscences*, London, 1912, p. 76.
62. *Fifeshire Journal*, December 29, 1859.
63. A.D. Morrison-Low, 'Dr John Adamson and Thomas Rodger: Amateur and Professional Photography in Nineteenth-century St. Andrews', *Photography 1900: The Edinburgh Symposium*, Edinburgh, 24-26 September, 1992, p. 27.
64. H. Ross, V.P., *The Photographic Journal*, March 15, 1860, p. 178.
65. *Fifeshire Journal*, January 17, 1861.
66. G.W. Wright, 'Early Photographic History in Edinburgh', *Edinburgh Journal of Science, Technology and Photographic Art*, Vol. 14, Part 2, January 1940, p. 80.
67. *Fifeshire Journal*, October 24, 1861.
68. Ibid.
69. G. Smith, 'James David Forbes and Thomas Rodger', *Scottish Photography Bulletin*, Autumn 1987, p. 14. For more information about James Forbes, see J.C. Shairp, P.G. Tait and A. Adams-Reilly, *Life and Letters of James David Forbes, FRS*, London, 1873 and F.

about James Forbes, see J.C. Shairp, P.G. Tait and A. Adams-Reilly, *Life and Letters of James David Forbes, F.R.S.*, London, 1873 and F. Cunningham, *James David Forbes Pioneer Glaciologist*, Edinburgh, 1990.

70. Ibid.
71. *Fifeshire Journal*, July 12, 1862.
72. Ibid.
73. *Fifeshire Journal*, November 13, 1862.
74. *Fifeshire Journal*, December 25, 1862.
75. Ibid.
76. Robin Evetts, 'Architectural Expansion & Development in St. Andrews, 1810-1894' (Ph.D. thesis, University of St. Andrews, 1982), provides a comprehensive discussion of the architectural development of St. Andrews during the nineteenth century.
77. *Fifeshire Journal*, July 16, 1863.
78. St. Andrews University Library, International Genealogical Index, October 25, 1863.
79. *Fifeshire Journal*, January 7, 1864.
80. *Fifeshire Journal*, March 3, 1864.
81. *Fifeshire Journal*, September 4, 1864.

## **5. ST. MARY'S 1865-1883**

## ST. MARY'S PLACE 1865-1883

1865

A photograph that received much praise in 1865 was a carte entitled *The Night Watch*. This was taken by Rodger:

returning from a short walk one evening at dusk, his attention was caught by the rather singular appearance of a well and widely known character, who has been for some time doing duty as lamp trimmer and night watch over our drains. The diminutive body, dressed in overgrown clothes, a plaid assorted so as to cover two thirds of the person, a hair-skin choker a souwester - such are the habiliments. Add to this a hand lamp slung at the breast like a constable, and a large globular lamp in each hand, with his youthful son carrying another, such is the picture which is now creating no small amusement in the city.<sup>1</sup>

This popular print can be seen The Lawrence Swan Thomson collection - Plate 10, in St. Andrews University Library's photographic collection.

In early February the pupils attending the Sabbath Evening School's annual soiree were entertained by Rodger. He had taken his magic lantern to show some views. Rodger, along with his assistants, displayed "dissolving views and chromatropes" which were produced on a large scale. Also at the

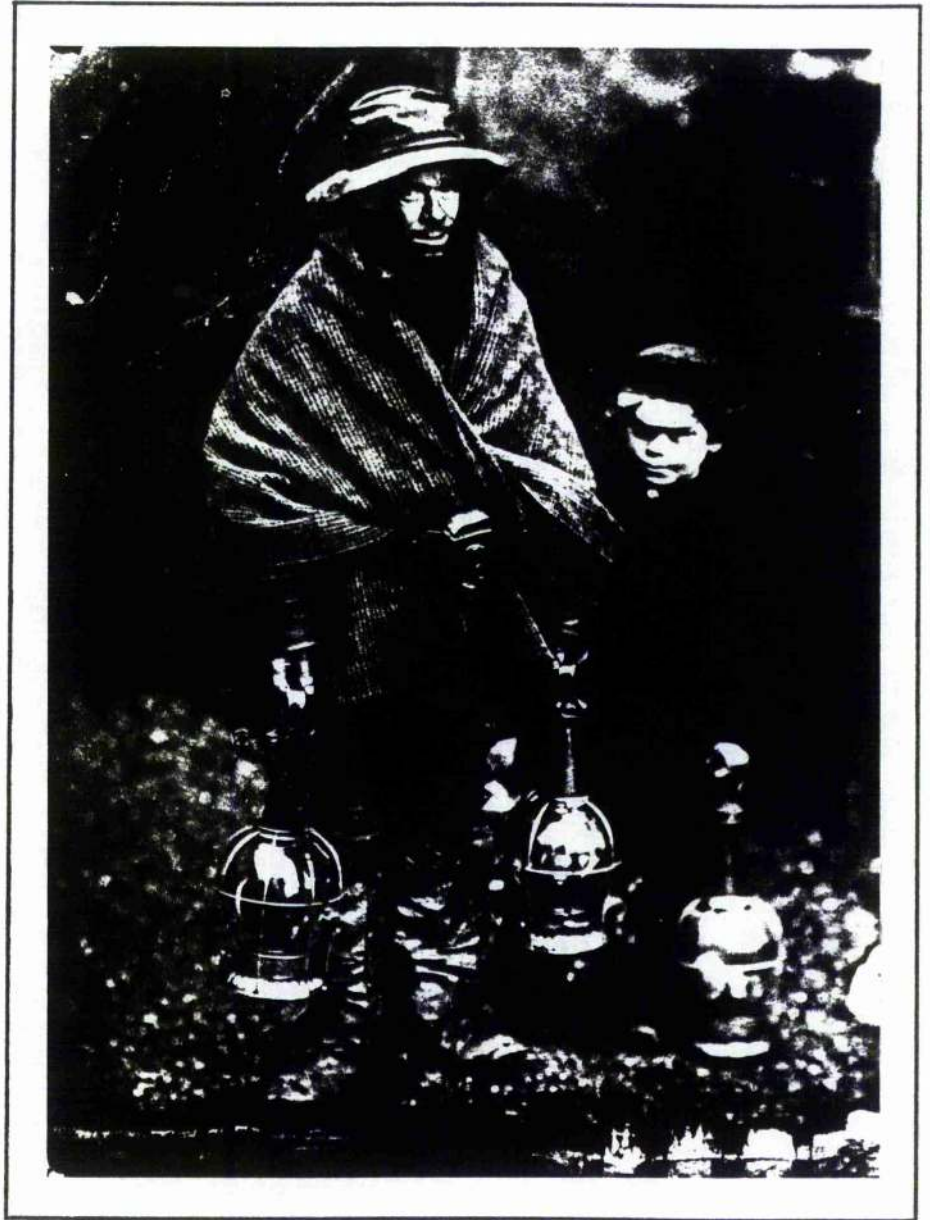


Figure 20.



exhibition David Fletcher performed accompaniments on the harmonica.<sup>2</sup>

So, early on in this year we find Rodger entertaining with his art to the amusement of the children and local people. This was an occasion that Rodger was to take regular part in in future years. We also learn at this point of Rodger's "assistants", where we find ourselves asking were these assistants members of his family, or was his business so substantial that he was able to employ and train some apprentices?

Although Rodger had become very successful, and appeared to be taking more of an interest in his leisure pursuits, we still find him contributing articles to recognised publications. The *British Journal of Photography*, dated 21st April 1865, published an article by Rodger entitled, 'On the Temperature of the Bath and Developing Solutions as Affecting Photographic Operations'. (See Appendix VI) This article had been read at a meeting of the Photographic Society of Scotland, on 11th April 1865. This paper discussed Rodger's reasoning, in the early years, for imperfections on prints mainly due to the difference of winter and summer temperatures. He then goes on to discuss the apparatus and methods he used, with the emphasis on temperature, when processing.

June 1865 saw the marriage of Rodger's sister, Ann McCulloch, to Mr George Watt, a grocer from Broughty Ferry. This marriage took place "at the residence of the brides brother, Queen Street, St. Andrews".<sup>3</sup> In this

announcement we read that Queen Street was described as Rodger's "residence". If this statement is correct and Rodger did reside at Queen Street, I have found no other evidence to confirm this. As previously discussed, the 1861 census records show the Rodger family residing at North Street, and in 1866 the family moved to St. Mary's Place.

### PROPERTY SALE OF ST. MARY'S PLACE

The advertisement for this sale described the property as:

at the west end of St. Andrews, with Gardens and Shrubbery surrounding, which belonged to the late Miss Wallace. The House contains Two Public Rooms, Six Bed-Rooms, Bed Closets, Kitchen, Pantry, Washing-House, WC's inside and out, &c. The Gardens are substantially Walled and well Stocked. The Shrubbery along the whole front is enclosed by a handsome railing and parapet to the street. The Ground in all measures above half an Acre, and the frontage to the Street is 112 feet, of which 70 feet is clear for further building. Every part of the premises is in admirable order. Holding Burgage. Ground Annual to the City, 8d. Entry may be immediate. To ensure competition the upset price is fixed at £1550.

The sale of the property was reported on the 24th August, three weeks after the initial sale description advert, it also gave some details of the previous

owner of the property:

After a spirited competition, they were knocked down for Mr Rodger, photographer, £1590. Miss Wallace was a thorough philanthropist, but like many others delayed too long in making her will, which was a liberal one in various senses. It is to be hoped that her very distant relatives who will thereby come into so much property, will not altogether overlook the last expressed wishes of their relative.

From these descriptions we can see that the house, already in position, was a substantial size ensuring adequate accommodation for Rodger's family.

There was also suitable space to the side of the house where his specially designed studio would be built. In this year we learn that Mr Archibald Downie is extending his studio and making very considerable additions to his establishment. There was also a new addition to the number of photographers in the town. Mr Frederick Smith, who had erected a temporary house for photographic purposes, prior to him entrain his new premises one door further west in Market Street.<sup>4</sup>

Once again, in 1865, at the second annual meeting of the St. Andrews Horticultural and Floricultural Society, Rodger donated, for the best dish of fruit, two large photographs, after Landseer subjects, *Peace* and *War*, elegantly framed and worth 2 guineas. On the third consecutive year Rodger again donated a prize. This was, for 1st prize, a large-sized portrait of the

competitor, and for 2nd prize, 12 small Medallion portraits of the competitor.<sup>5</sup>

Unfortunately, 1865 saw the death of Douglas Adamson Rodger, one of Rodger's sisters. 1866 saw the birth of Rodger's second son, Edward James Walker Rodger, on 8th June.<sup>6</sup>

## **MOVING TO ST. MARY'S PLACE**

In August 1866, a local newspaper reports the erection of Rodger's new premises at St. Mary's Place, at the west end of Market Street. It also informs us, "the buildings are yet far from being completed, but they will ultimately be tastefully fitted up, of course, as all Mr Rodger's works are".<sup>7</sup> This studio, designed for Rodger by George Rae, was a most remarkable piece of architecture of its time. This studio complete with reception and work rooms was specifically designed and built for Rodger's photographic business.

## **GEORGE RAE**

Little has been written about George Rae, designer of Rodger's studio, but his architectural success has been quite well documented.

Rae was born in St Andrews, 1st October 1811, eldest son of local wright, Walter Rae.<sup>8</sup> He also was a member of The Society of Wrights, a body

made up of members of the building trade, men working in wood, and wrights. His own skills as a wright may have been self taught or more probably came from his association with his father's business. It is suggested that because of his command in composition and detail he may have had professional training as an architect, possibly in Edinburgh between 1832 and 1840. It may have been after Robert Balfour's retirement that Rae decided to set up business in 1840.

Rae is first mentioned, in 1844, as an "architect" in the St Andrews Town Council Minutes, advising on the South Bell Street development. <sup>9</sup> Elected as a member of the town council 1851, and remaining as a councillor until 1868, Rae was to receive the support of Sir Hugh Lyon Playfair. As Provost Playfair had enormous influence over the affairs of the improvement of the city, Rae often assisted these developments.

In 1854 Rae was to design for the golf course's clubhouse, the Royal and Ancient Golf Club, an impressive 'H-plan' design which was to be located next to the first and eighteenth holes. This building has since been considerably altered, especially in 1880-82 by John Milne, but Rae's original structure has stayed mainly the same.

A few of Rae's designs in the city which cannot go unmentioned are:

1. The design of Playfair Terrace.
2. The layout of Gibson Place.
3. The general plan of Queen's Gardens.
4. The impressive double villa Edgecliffe, on The Scores.

5. Many houses on North Street, Market Street, South Street, Greyfriars Gardens, Pilmour Links and Gibson Place.

Rae spent his life at 59 South Street which still bears the name plate "George Rae Architect". He died after a long illness on 5th February 1869 at Kinloch Manse near Blairgowrie, the house of his younger brother David Smith Rae. A short obituary can be found in the *St Andrews Gazette*, 13th February 1869. Rae was buried in the Cathedral grounds, to the north-east of St Rule's Tower, though his grave is now unmarked.

In this chapter I am going to look at Rae's design of Thomas Rodger's studio in 1866, comparing the original plans with the structure as it is seen today.

## 6 ST. MARY'S PLACE

The original plans shown in *Fig. 21 .& 22 .* help us trace our steps through the studio, observing how much of the original structure has changed, and giving us an idea of how well developed Rodger's studio was.<sup>10</sup>

The careful layout of the rooms indicates that Rodger and Rae must have planned their functions in close consultation. These plans are of notable survival, perhaps being one of the earliest known of a tailor-made photographic studio. Unfortunately no elevation drawings or floor plan were

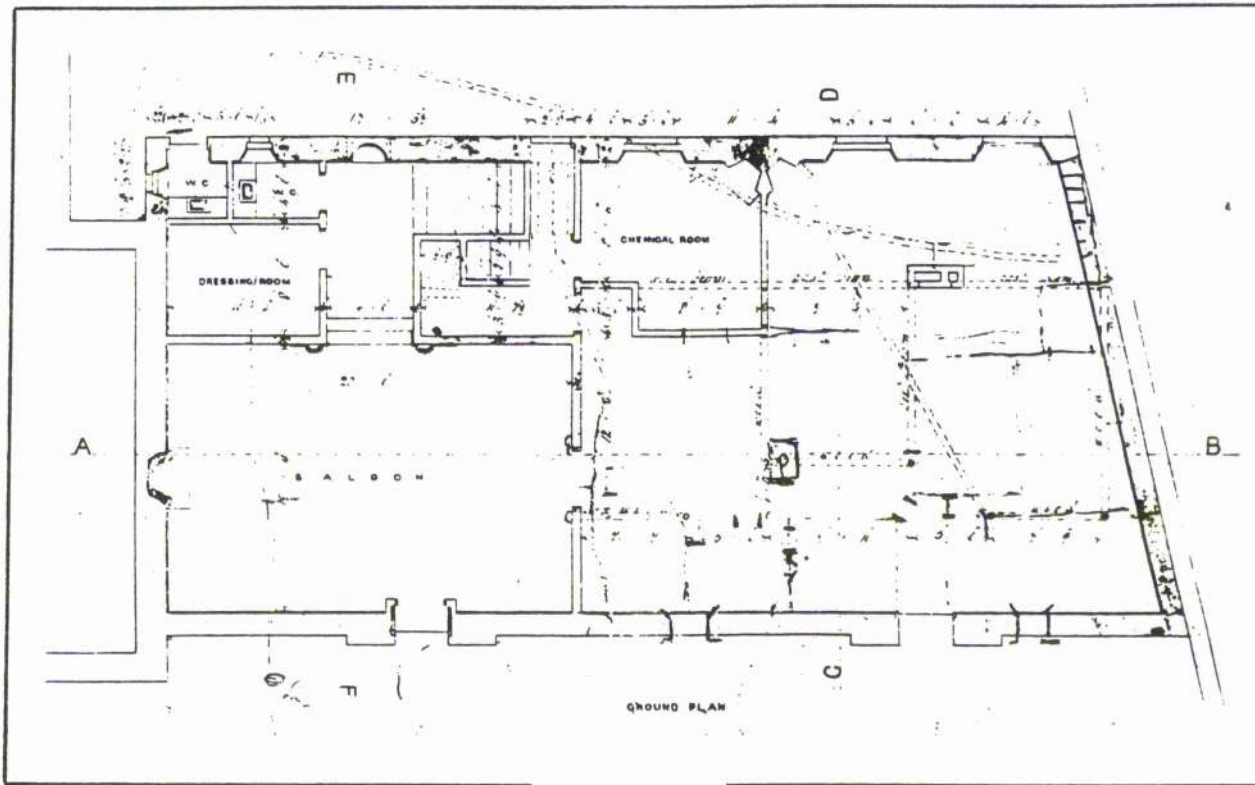


Figure 21.

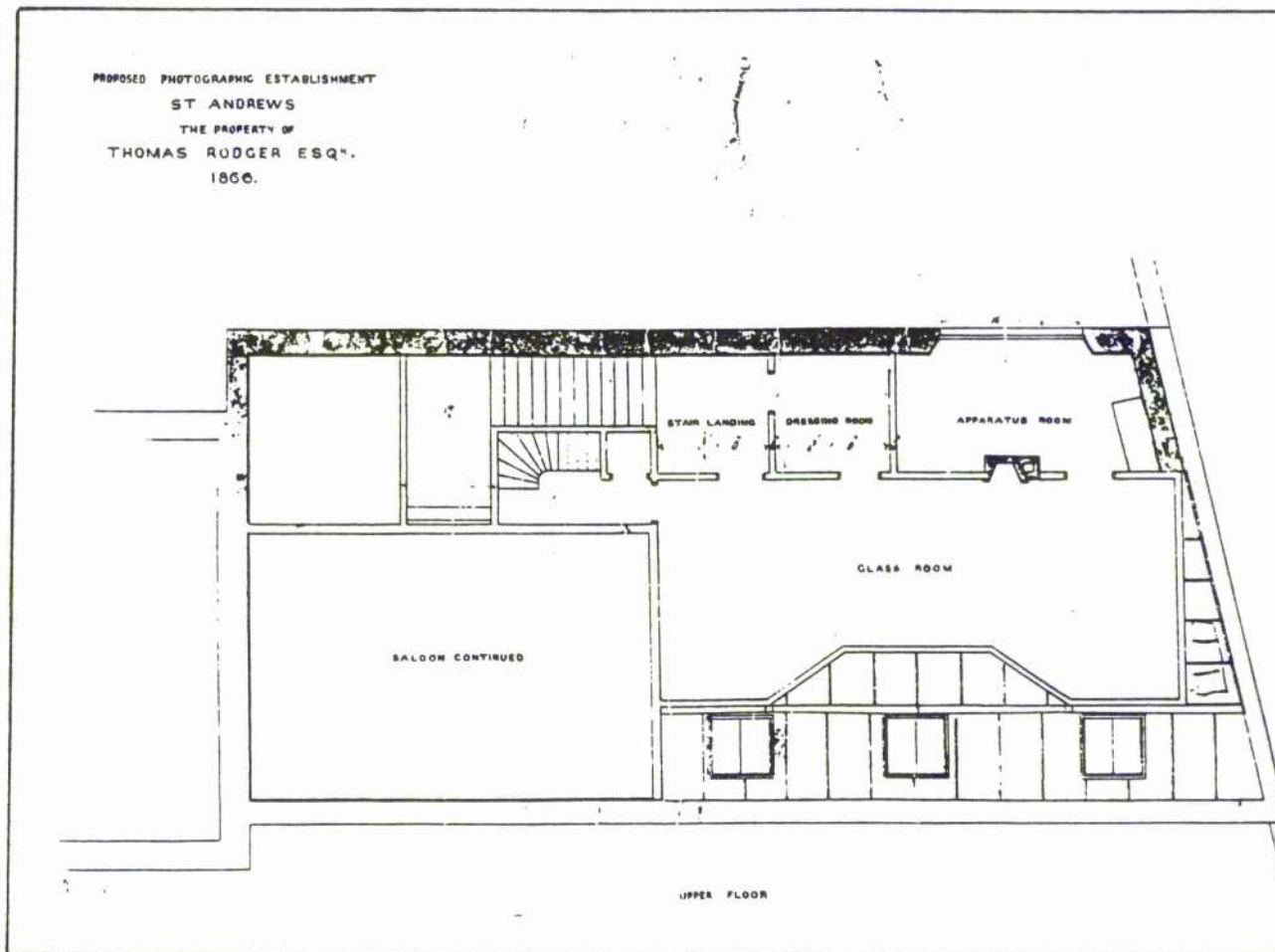


Figure 22.

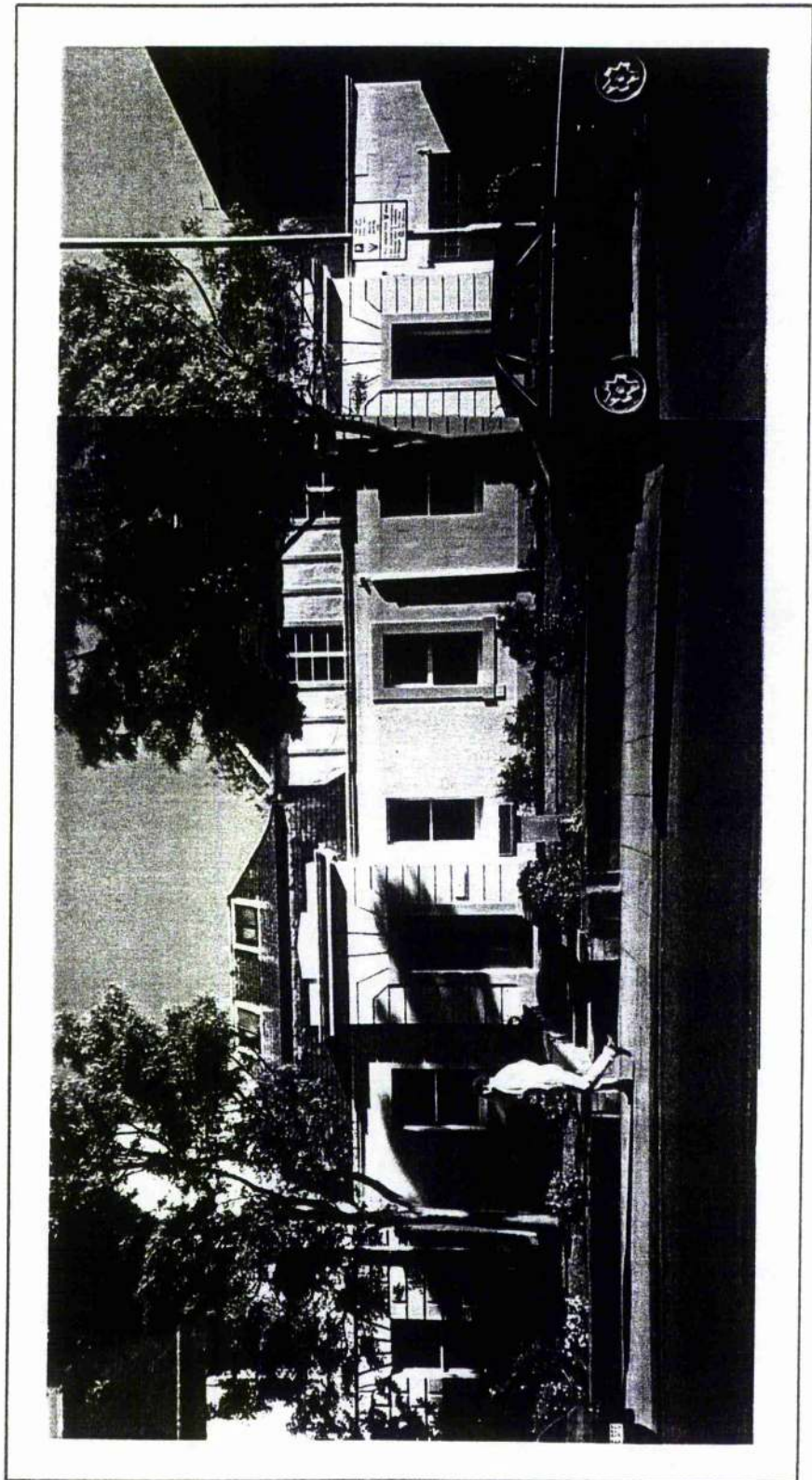


Figure 23.



found, therefore some imagination is needed when envisaging the upper floor.

Looking at the front of the building, from the street, the most dominant feature is the two channel-jointed doorway. The doorways today are exactly the same as seen on the original plan, but the windows now seen are not. See *Fig. 22*. The main doorway, the left entrance, on the original plan is as it is seen today.

On entering there was a large salon, or reception area, used for receiving visitors and potential customers. From the plan it can be seen that it took up a substantial area of the premises, having a main door-way on the right wall, what appears to be a fire-place on the left wall, the entrance to short stair-case at the centre of the far wall. Today this room has been divided into two areas. In *Fig. 24*, the main entrance can be seen from within, but is now masked by a small entrance vestibule. Notice the cornicing which has been split by the intercepting wall. Through the door-way on the right of *Fig. 24*, the view of *Fig. 25* can be seen, the "saloon" can be seen at the bottom left of the plan. Here we see the height of the interior wall then, with the larger ceiling recess incorporating the ornate plaster-work. *Fig. 26* shows the roof-light method for lighting used in many areas of the premises. In *Fig. 27* a small blank window or cupboard recess can be seen on the back saloon wall, but not on the original plan. The wall now dividing the saloon is to the right of this window. Any remains of what may have been the fire place, shown on the left wall of the plan, are no longer visible.

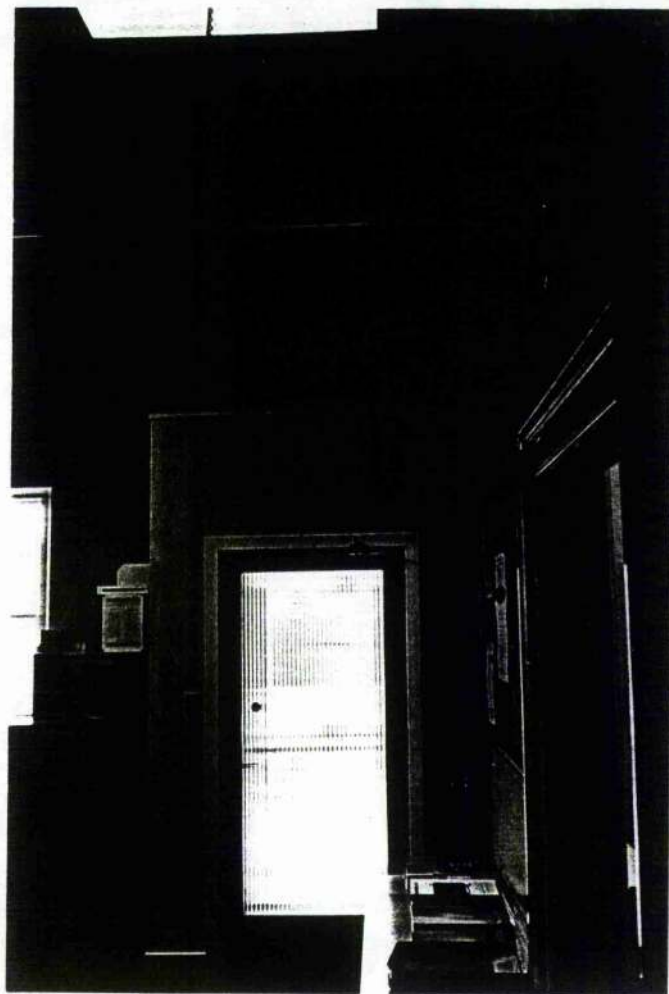


Figure 24.

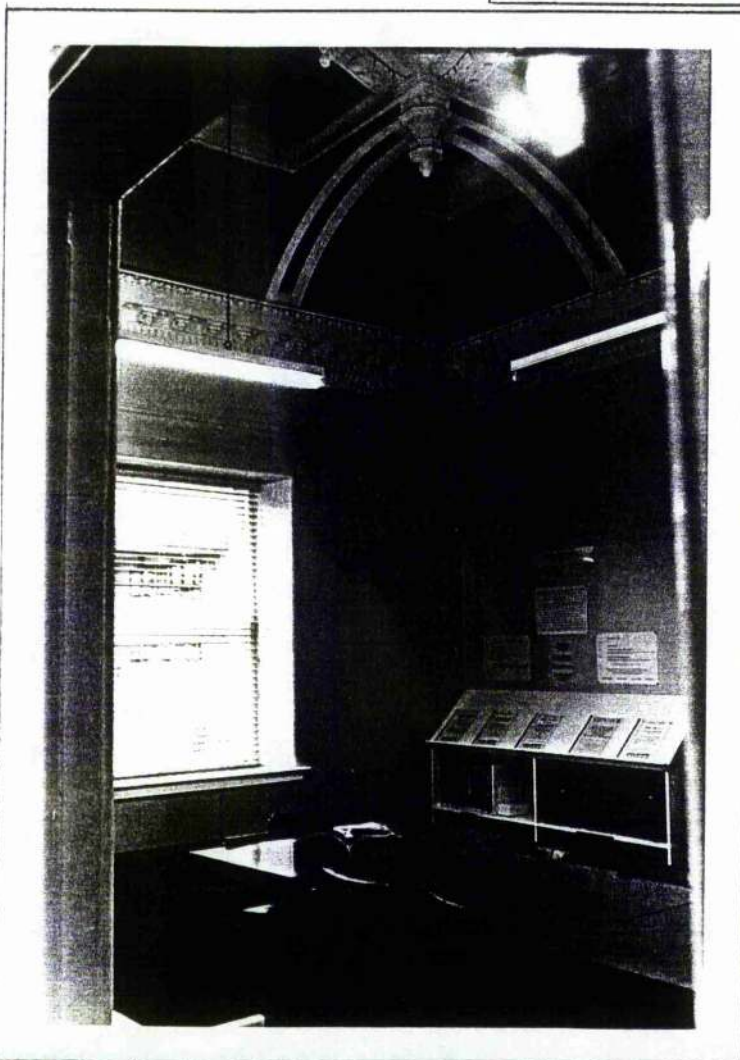


Figure 25.

Figure 26.

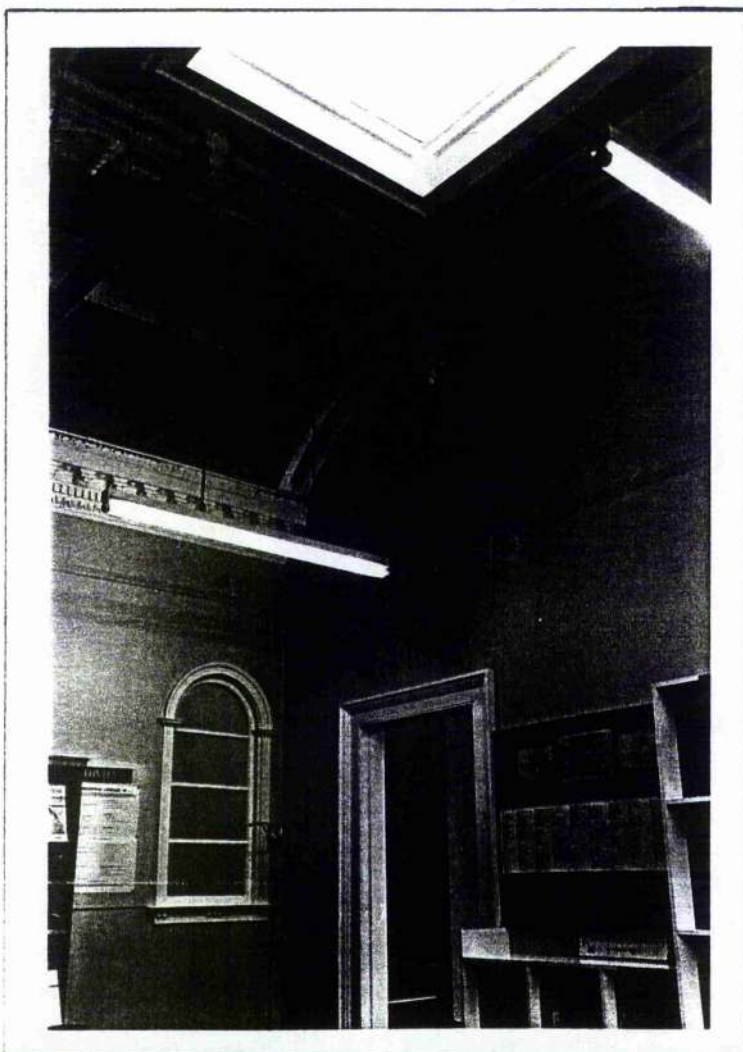
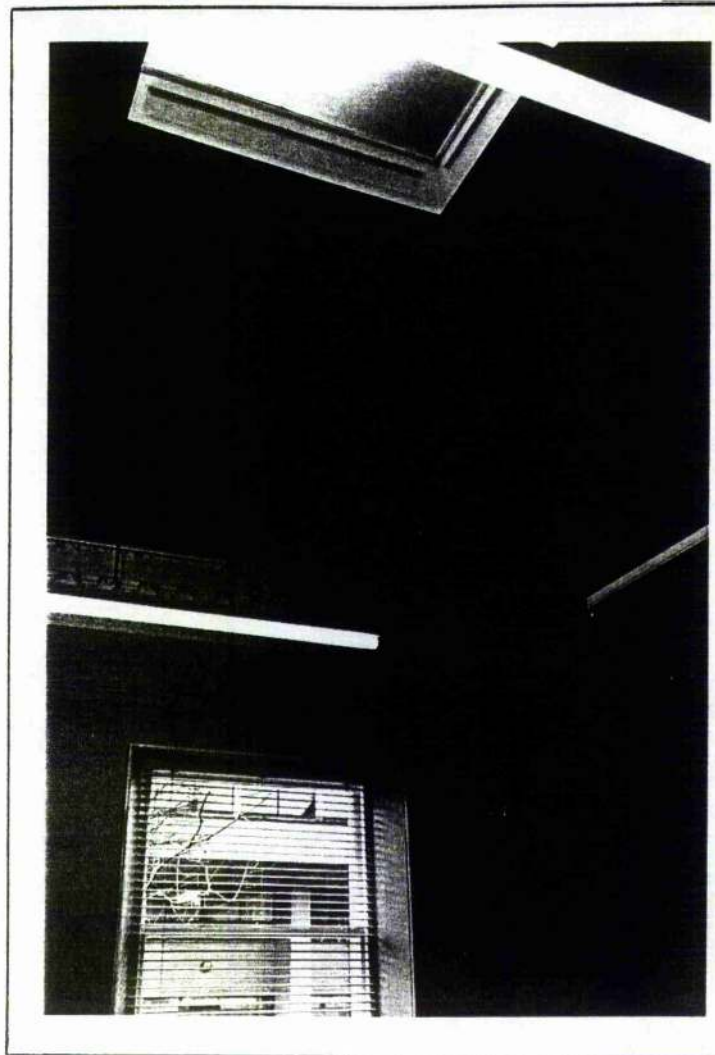


Figure 27.

The surround of the main door-way on the right side of the saloon seen on the original plans still remains, though the door is not original See *Fig. 28*. Visualising this room as a whole, one gains a feel for the impressive aura that it would have created for Rodger's prospective customers and visitors.

At the top right corner of the "saloon" on *Fig. 29*, there is now an entrance to a corridor which runs along the length of the building, stopping at point a. On the original plans it is not indicated clearly what the area to the right of the saloon is used for, but taking the studio as a whole this area would undoubtedly be used for processing and printing. The plans show additions done at a later date, relating to alterations done, since the original construction. For a studio of this time to have such a large area designated solely to processing and printing there must have been a substantial clientele and turnover in business to justify such an allocation of space. Today this area has mainly been divided into office space. Even although the wall structures may have changed somewhat the ceiling height has remained the same, though much lower than the saloon ceiling. This can be seen inside, on *Fig. 30*. The right hand entrance door remains the same today. This entrance, when the studio was in operation, would have been used by the staff of the premises.

The room marked "chemical room", probably used for the production of, and storing of chemical solution, has changed little. The "cast beam" marked on the plan is also seen in *Fig. 31*. To the left of the chemical room

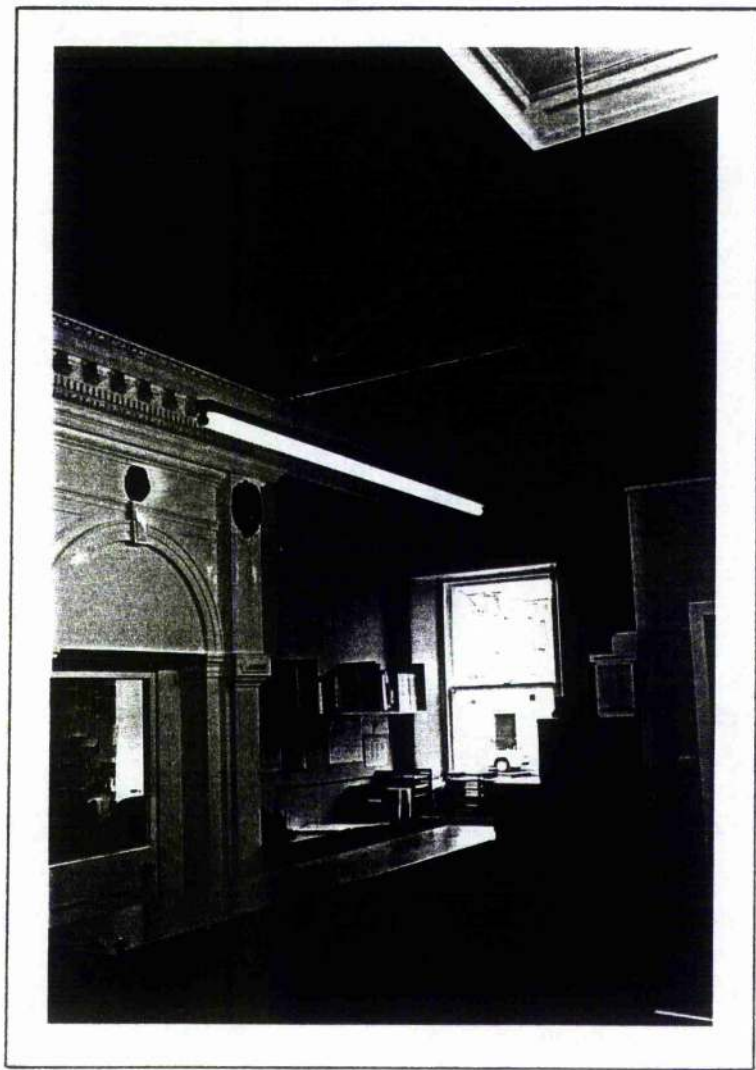


Figure 28.

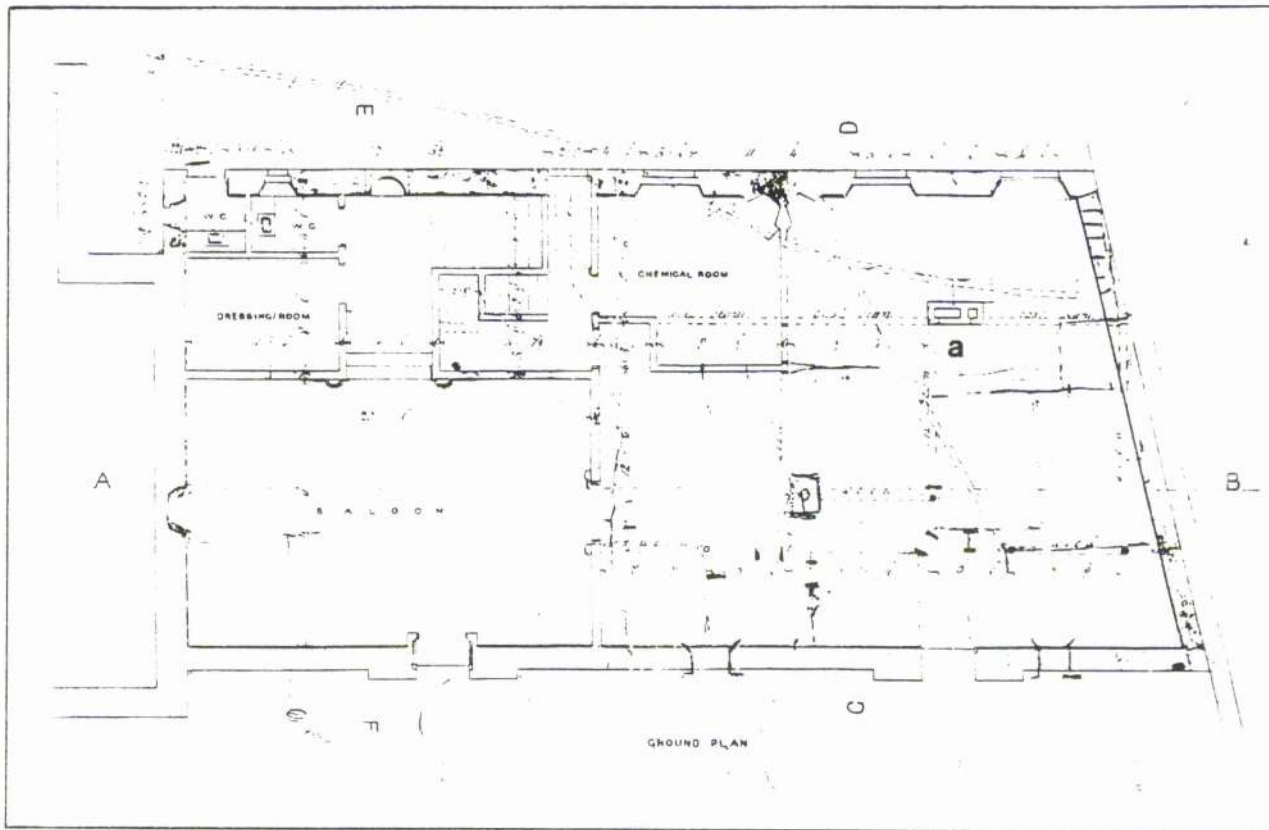


Figure 29.

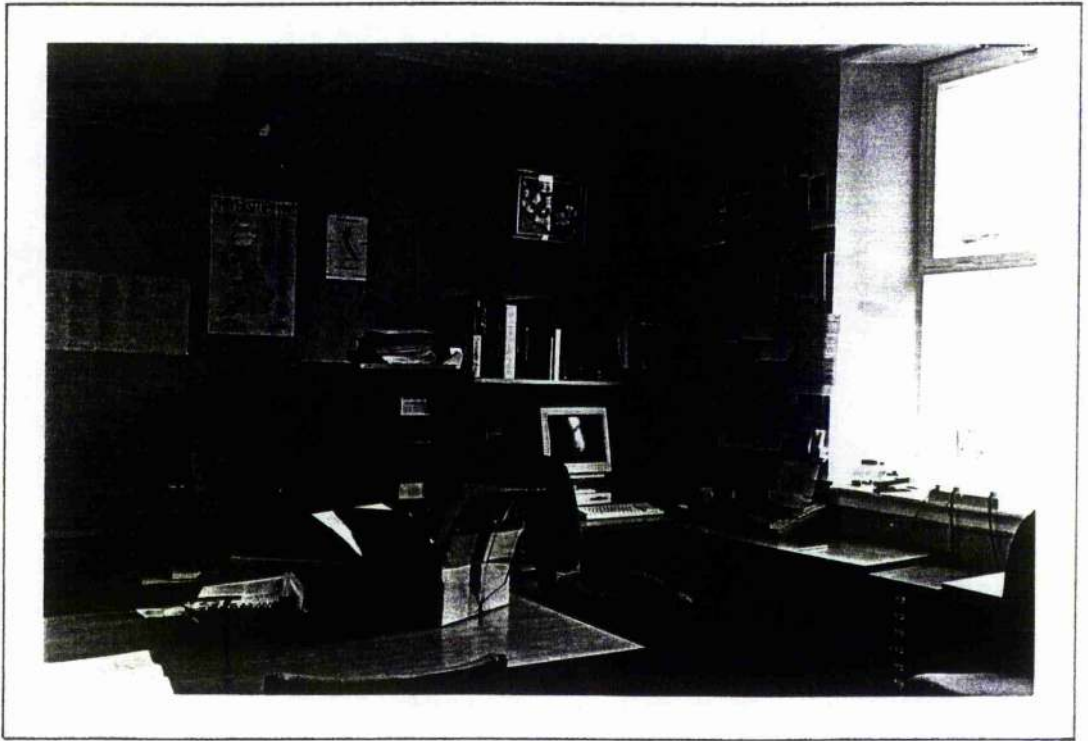


Figure 30.

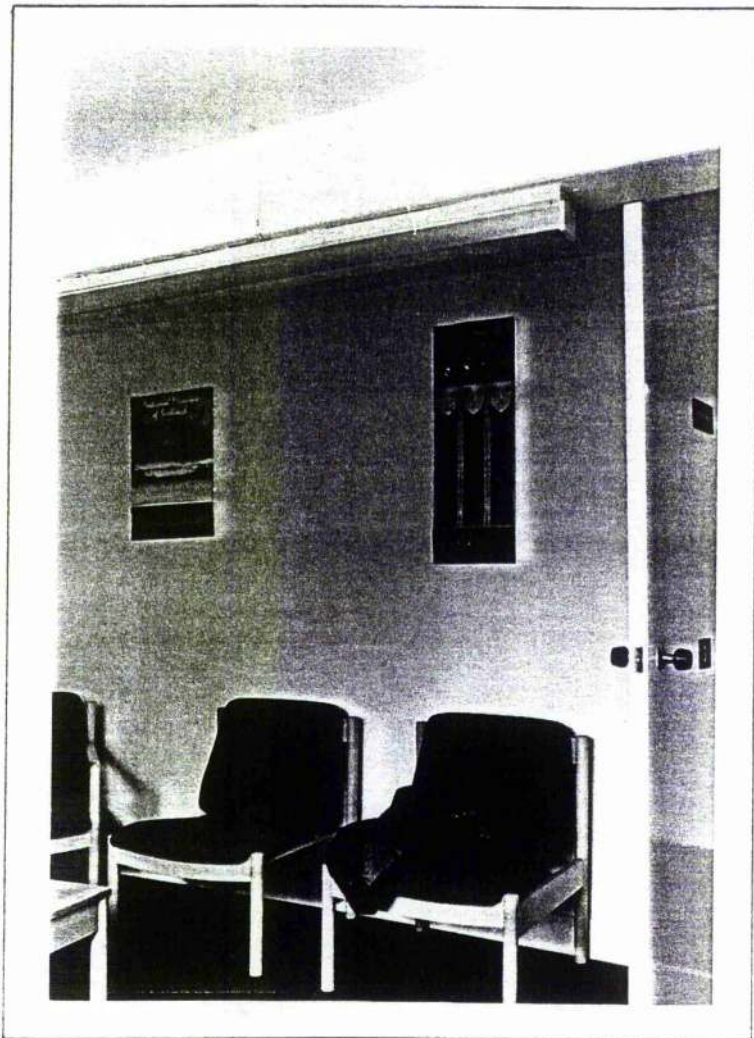


Figure 31.

there is now no internal stairway, which may have been used for staff going up and down to the "glass room" without disturbing the clientele. The back door entrance remains the same. The room to the right of the chemical room has also changed little. The chimney breast is still apparent, *Fig. 32* point b, and point c on the plan in *Fig. 33* is an enclosed chimney stack. *Fig. 34* shows today's exit from the saloon to the upper floor, this is not how it would have been during Rodger's time. Looking at the skirting in the "saloon" there is no evidence as to exactly where the original door was situated. Looking at the original plan in *Fig. 21* we can see the location of a wide stair entrance, one that would have been at least as grand in ornamentation as the doorway in *Fig. 28*, judging from the indication of mouldings on the plan. These two entrances could only have added to the impressive air created in this saloon, filling the client with a feeling of anticipation of something prestigious about to occur.

The "dressing room", used as office space today, appears to have changed little, as has the WC next to it. These are appropriately positioned between the saloon and the "glass room" on the upper floor. Climbing the stairs, *Fig. 35*, we could imagine the enthusiasm of people encountering this new found art, being eager to become a part of fashion, and enter recorded history, for all to see. Notice on the roof at the top of the stairs another skylight window, illuminating the landing area.

On the upper floor, like the ground floor, there is a recent corridor running, in front of the apparatus and dressing room, taking space from the

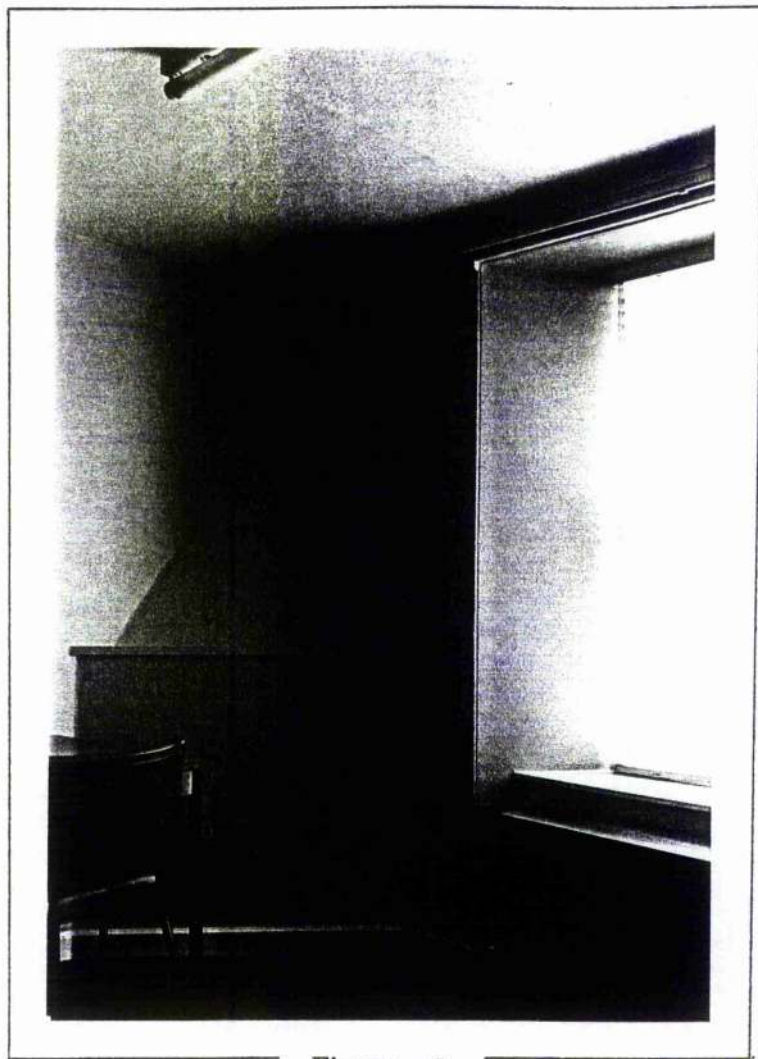


Figure 32.

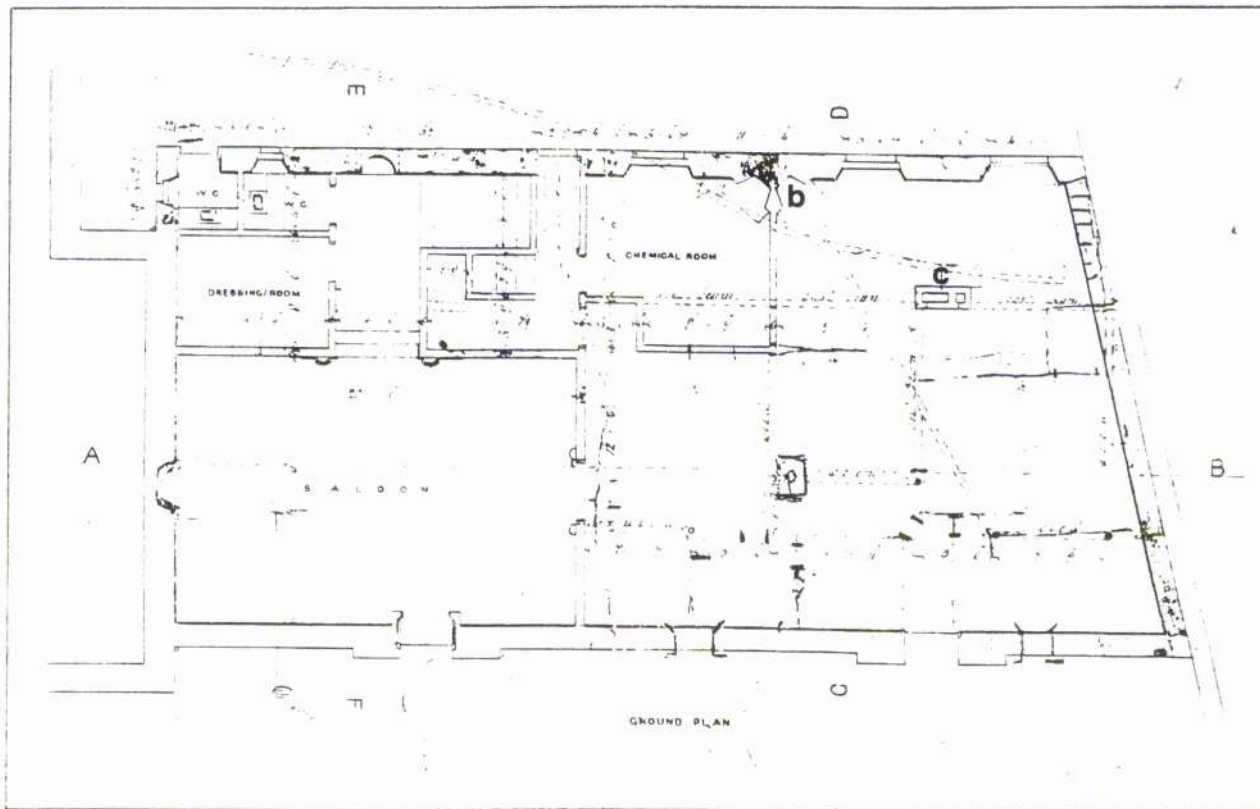


Figure 33.



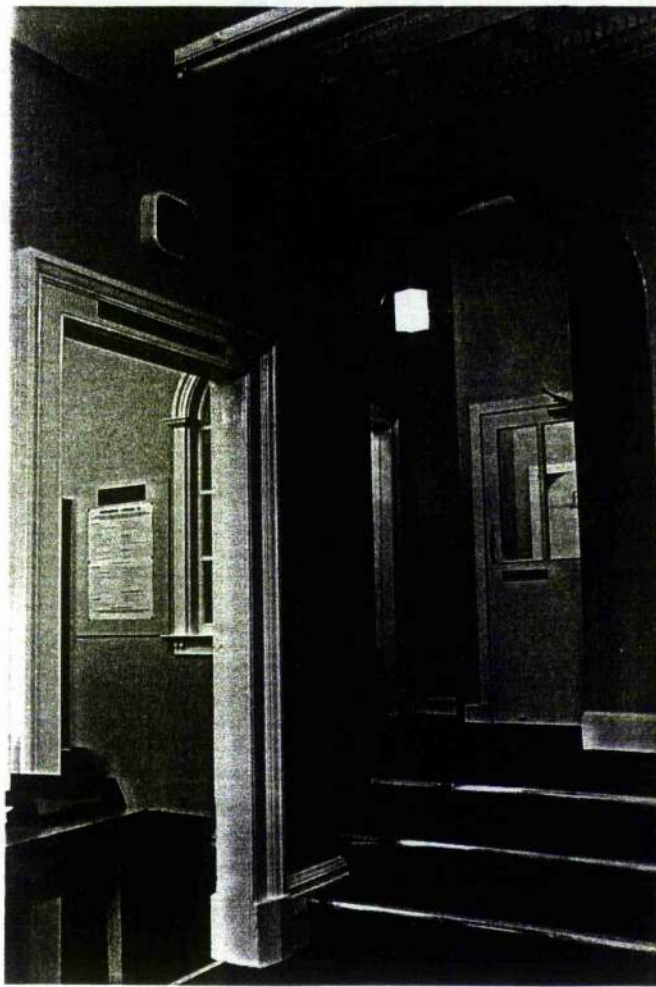


Figure 34.

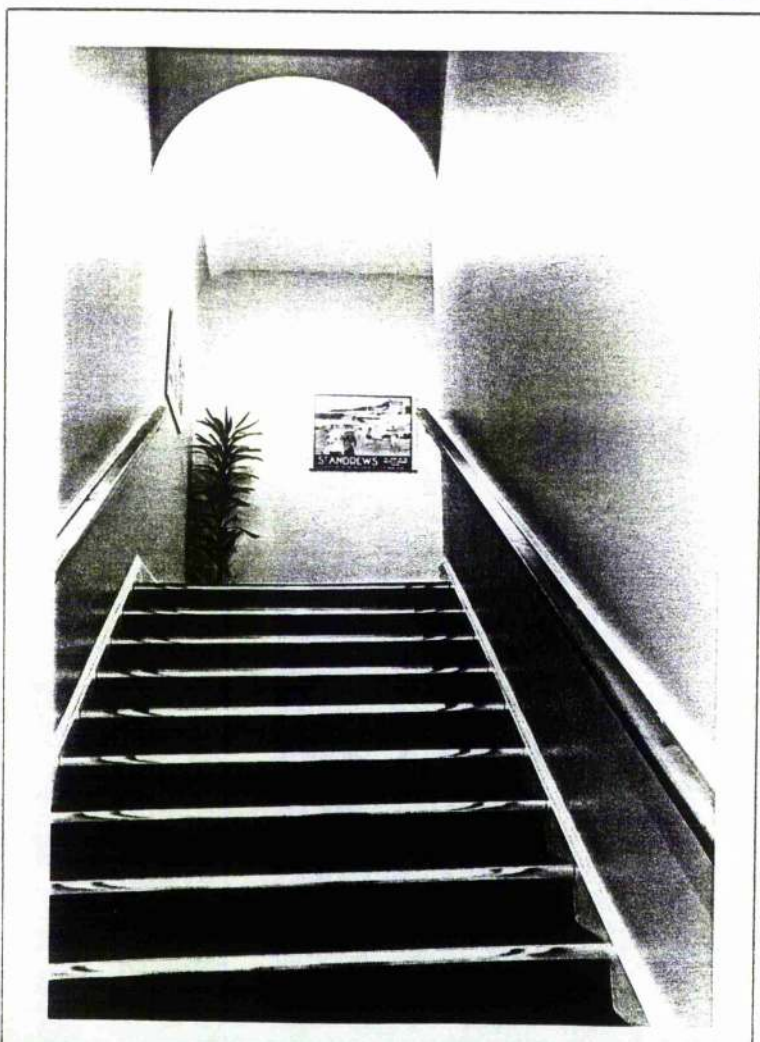


Figure 35.

glass room. The apparatus room has changed little, also the chimney breast which appears on the plan at point c in *Fig. 33*, continues to the upper floor. According to the plan the actual fire place would have been in the glass room, this would have been to warm the room on cold days. Today there is no evidence of it at all. The apparatus room, of substantial size, gives an impression of a well stocked and established equipment room. The large window seen on the plan of this room is there no longer, and has now been bricked up, allowing for a smaller window, in *Fig. 40*. The doorway was on the other side of the chimney breast on the plan, and the room is also slightly smaller today than shown on the plan. The dressing room is now occupied by a store and toilet. The glass room as we might have hoped to have seen it, is no longer there. This would originally have been designed to allow for optimum light, which would have reduced exposure times when taking the photographs. Offices now occupy the floor space, and what may have been a glass roof, is now a solid ceiling with roof. *Fig. 36* shows one of the skylight windows marked X on *Fig. 37*. All of these roof windows are still in existence. In the area which may now be above the old internal staircase is a small office.

If we now stand in front of the building looking through the garage doors, the view of *Fig. 38*, which extends right through to the back garden is seen. *Fig. 99* is the skylight seen in *Fig. 33* and *Fig. 38*.

Looking at the back view of the premises in *Fig. 40* we can begin to have a much clearer idea of how all the interior rooms fitted into place:

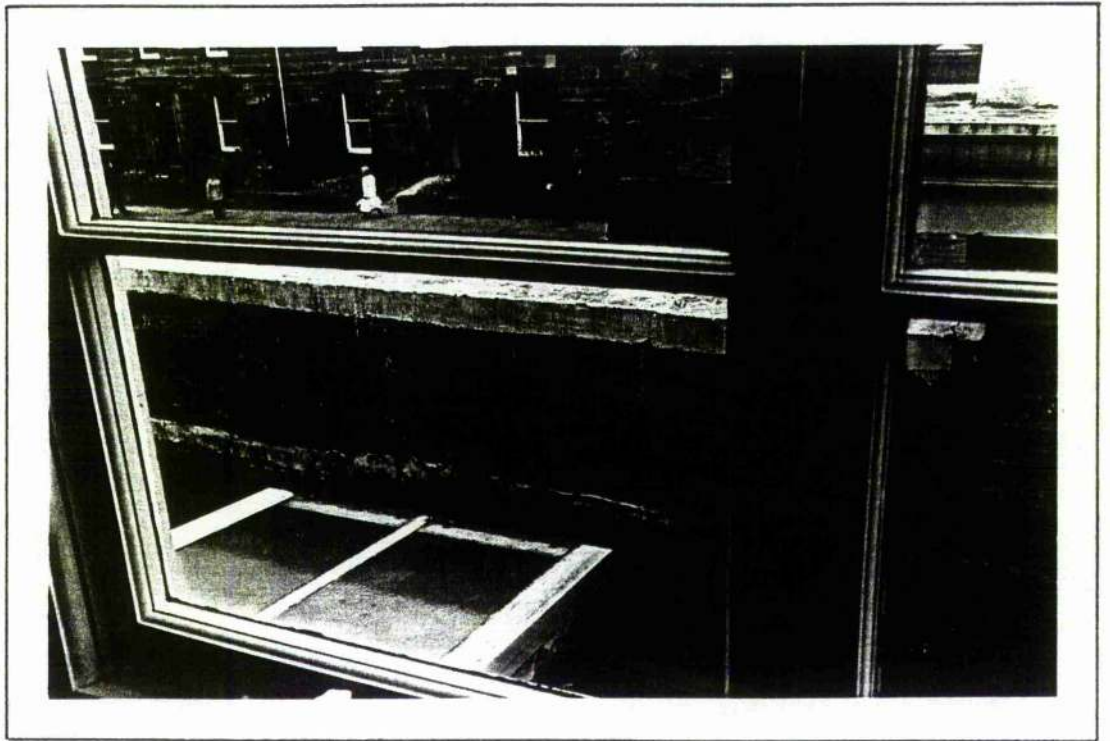


Figure 36.

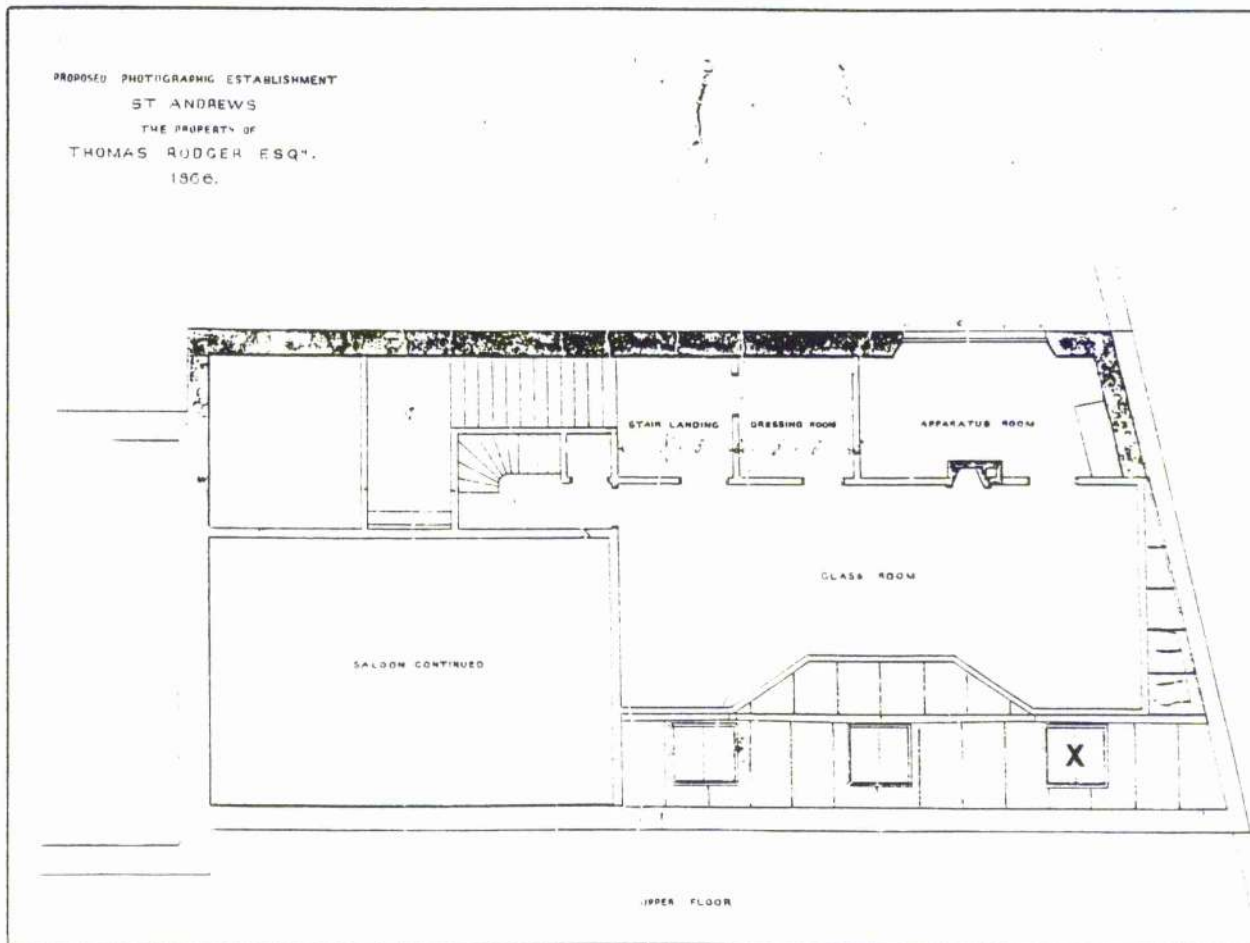


Figure 37.

Figure 38.

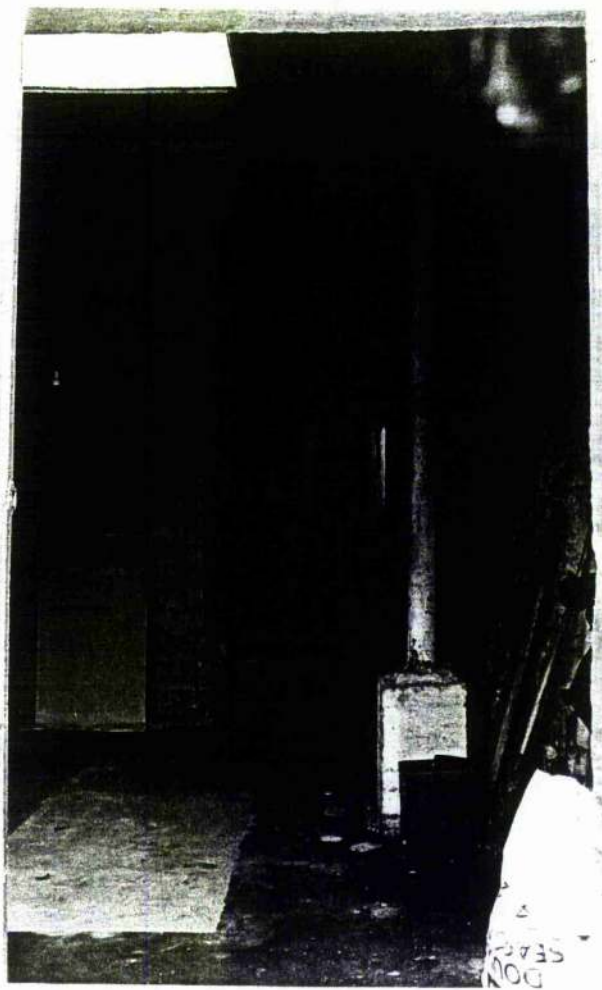


Figure 39.

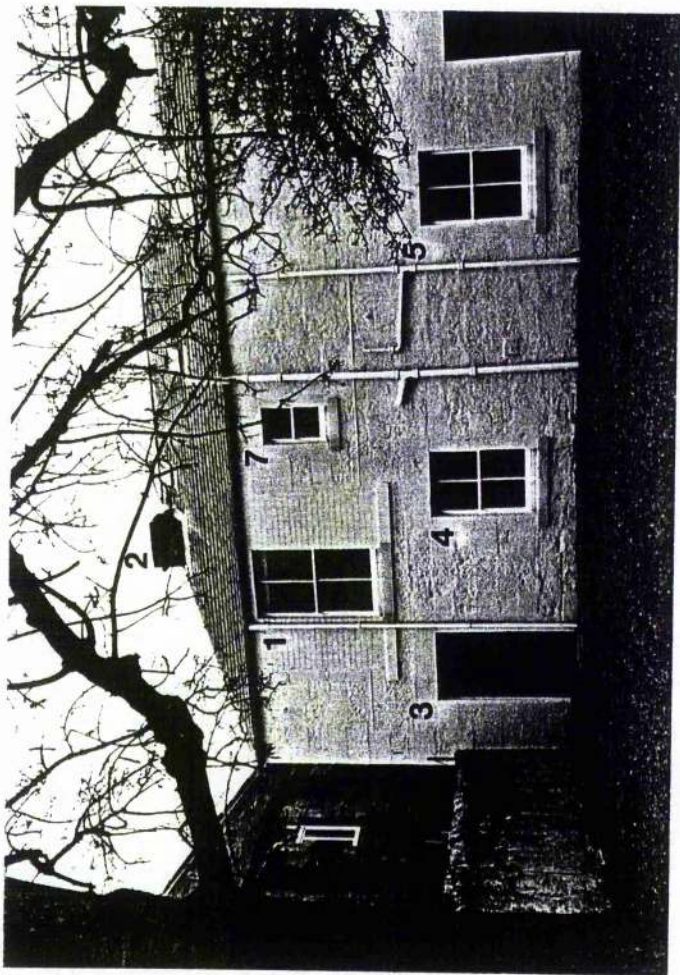
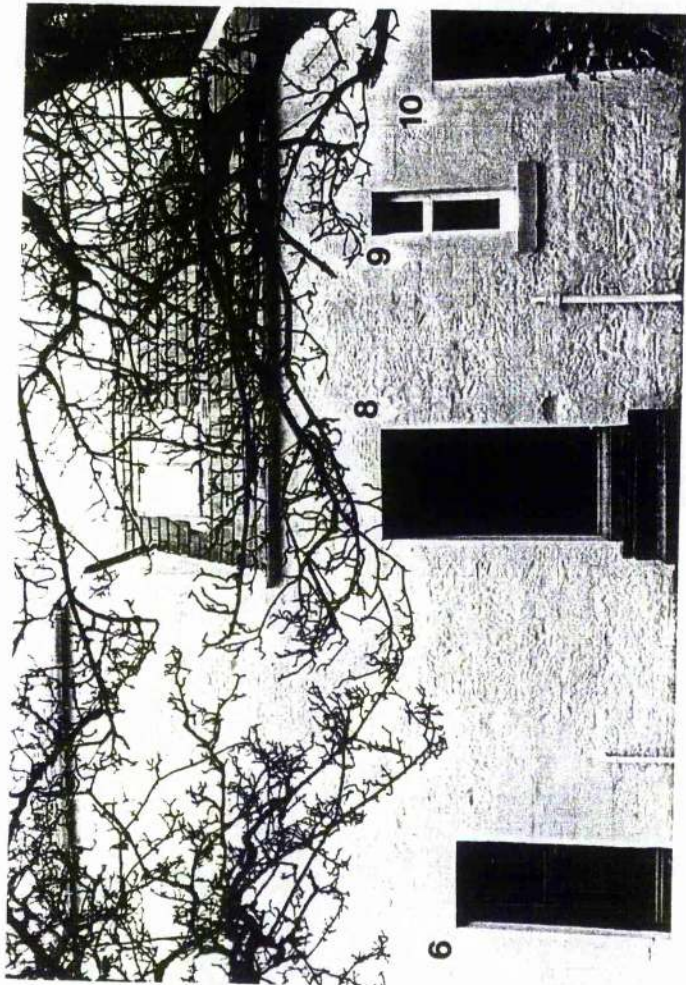


Figure 40.

1. The apparatus room window, with the brickwork which has been inserted to accommodate the new window.
2. The chimney breast seen in the apparatus room.
3. The doorway from the working area.
4. A window from the downstairs work area.
5. The window from the chemistry room.
6. An original door from the bottom of the internal stairway.
7. A window to a small toilet.
8. A fire exit today.
9. The downstairs WC window.
10. The door to the outside WC, which is now used as a shed.

In the early years of portraiture the main aim was to obtain as strong a light as possible upon the sitter to shorten the exposure time. Studios were also built so that they received the North-North East light. Rodger's studio was built in this way. With the light often coming from the north side and top lit, the light could then be controlled by either curtains, blinds or screens. The length of Rodger's studio would enable him to take full-length portraits, complete with ornate back-drops and props.

To get an insight and understanding of how photographic studios were designed around this time it is interesting to read of some of Rodger's other Scottish contemporaries.

Messrs. James Valentine & Son's studio, just across the River Tay from

Rodger, were also another impressive studio that should be mentioned. This was described as the largest photographic establishment in Scotland. Here there were as many as forty employees. This studio was described as follows:

A hall tastefully furnished leads to the reception room, whence again a corridor takes us through the dressing-rooms to the studio.....The studio itself, which is forty-six feet long.....Curtains are almost unknown in Messrs. Valentine's glass room. Side light, and light from the roof, is tempered by means of upright zinc shutters on hinges. The height of the lower range of shutters is 3 feet 6 inches, and of the upper one 2 feet 6 inches, their breadth being about 20 inches, the same as the sash. They are painted on the inside (that next the glass) of a pure white, and when opened more or less, reflect light upon the model at the end of the studio.

Also mentioned in the Valentine studio was the use of darkrooms, printing rooms, and negative rooms.<sup>11</sup>

Observing this premises as a whole one can only be struck with the brilliance of Rae's design which suited Rodger's purpose exactly. Rodger's studio would most likely have had the glass structure, and had his light shading techniques to a similar design as some of these studios. Also, with the survival of Rae's plans we have firm, fabric evidence, presented to us of just how impressive and successful Rodger actually was at this peak of his career.

1867-1883

The latter years after Rodger moving to St. Mary's Place saw very little report of any of Rodger's professional or technical input into the art. What we can gather about his social life, and standing, was reported in the local newspapers. These give us a better idea of what Rodger was like both as a person, and the position of his business in the town.

In 1867 we hear of the continued connection between Lord Kinnaird, of Rossie Priory, and Rodger. Mr Weeks, who had been for a considerable time with Rodger, calotypist, had been invited to Lord Kinnaird's "to enjoy a day's shooting". Unfortunately during the course of the day an accident had left Mr Weeks minus three fingers.<sup>12</sup> This was reported in an account of the Artillery Corps, an organisation of which Rodger was a member.

Rodger was also a member of the Life Brigade Volunteers. Mr Lawrence Thomson, photographer, was also a member, Thomson may have been an apprentice of Rodger's. A collection of prints gathered together by Lawrence Swan Thomson can be found in the St. Andrews University Library's photographic collection. This collection includes a large number of prints by Rodger.

In February of 1868 it was reported that Rodger invited the whole staff of workmen doing construction and alterations to his glass-house, to supper at the Cross Keys Hotel. It is here we were told that Mr David Fletcher was agent for the Photographer.<sup>13</sup> Fletcher, having a booksellers in the town, was



an ideal platform for selling and advertising Rodger's work.

Rodger's sister Maggie's death was recorded on 18th June 1868.<sup>14</sup> This year saw the birth of Rodger's daughter Elizabeth on 22nd August. Also, during a social occasion for the Artillery Corps, we are told of "Mr Lawrence Thomson, of Mr T Rodger's establishment".<sup>15</sup> This confirms my opinion that Thomson could have been Lawrence Swan Thomson, photographer, and assistant to Rodger.

In 1869 we gain some further knowledge of the market demand in the town for photography with Downie advertising his business, with "every accommodation, with confidential indoor assistants, and all modern appliances for the prosecution of that Art".<sup>16</sup> To have two substantial sized business's, along with some other less well known photographers with up and coming businesses, in St. Andrews complete with assistants, there had to be an enormous generation of interest by the general public to keep these businesses in work. This year saw the introduction of James Hardie setting up a photographic business at 132 Market Street. He advertised from July through to November.<sup>17</sup>

We also find, in 1869, Rodger an active member on the Parochial Board and the Ratepayers' Association.<sup>18</sup> These bodies were concerned with the running and general well being of the town. Rodger's involvement with these two bodies continued into 1870 where find him chairman of the Ratepayers' Association. We also find him ranked Sergeant in the 3rd Fife

Artillery Volunteers.<sup>19</sup>

On 11th May of this year Rodger's wife gave birth to a daughter, Edith Maggie.<sup>20</sup>

Advertised on 14th May, 1870, was an exhibition of photographs by John Annan of Gibson Place.<sup>21</sup> This was a week's free exhibition of views in St. Andrews and Scottish Scenery, which was well attended and "well worthy of a visit". Also advertising were R Douglas, from Messrs J Douglas and Son, Portrait, Painters and Photographers, Glasgow. This was a new photographic establishment on The Links. At this stage in the town known photographic establishments now included; Rodger, Downie, Smith, Hardie, Annan and Douglas. How all of these businesses managed to survive is somewhat of a small miracle considering St. Andrews was still a relatively small town.

Dr John Adamson died 11th July 1870, at Dulnain Cottage, near Grantown. It is interesting to note that in his obituary there was no mention of Rodger.<sup>22</sup>

In October 1870 Rodger was created a burgess for the purpose of the Town Council.<sup>23</sup> In December of this year we also find him being elected to the committee of The St. Andrews Horticultural and Floricultural Society.<sup>24</sup>

## 1871 CENSUS RECORDS

The 1871 Census Records now gave another clear picture of where the Rodger families resided in the town at this time. They were recorded as follows;

### Rodger Senior - Greenhill Villa

Thomas	age	61		House painter
Elizabeth		59	wife	
Janet		30	daughter	
Jean		19	daughter	
John		16	son	Photographer's assistant

### Rodger Junior - St. Mary's Place

Thomas	age	38		Photographer
Maggie		38	wife	
Thomas		14	son	
George B		12	son	
Isabella		7	daughter	
Edward		4	son	
Elizabeth		2	daughter	
Edith		11mths	daughter	

Here we have the full family of Thomas Rodger junior, all residing at

the new house connected to the family business. Although the studio was widely recognised as Thomas Rodger's studio, through the years it can be seen that with the input of various members of the family business, it was obviously a family run concern.

Helen Cook's article *An Artist of the Camera*,<sup>25</sup> informs us that in 1871 Rodger's stationery was patronised by Her Majesty the Queen and HRH the Duke of Edinburgh. Having approached Ms. Cook for further information on this point she informed me that the source was from Rodger family letters were lost and no longer available.

In 1872 Rodger was again elected a member of the committee of the Volunteer Life Brigade, and the Ratepayers' Association.<sup>26</sup> In November 1873 he was elected to the Town Council.<sup>27</sup>

The years 1874-75 saw an active group of professional photographers with businesses in the town. Along with Rodger's well established premises, advertising were;

A Downie	-	145 Market Street
J Annan	-	7 Gibson Place
J McKean	-	The Links Photographic Studio (This may have been the premises of R Douglas who advertised in 1870 on 'The Links')
J Hardie	-	120 Market Street
Buist	-	132 Market Street

Competition in the town must have been fierce with only the best and most popular surviving. Fortunately for Rodger he had already placed himself in a position untouchable from the other competitors. Not seeing him advertise reminds us that he was now a recognised artist, with no need to advertise, we last saw him advertise in 1857.

September and October in 1875 for Rodger saw a heartbreaking occurrence. Within a matter of weeks of each other Rodger's youngest son Edward, aged 9, and his youngest daughter Edith, aged 5, passed away.<sup>28</sup> February 1876 saw the death of Rodger's father, Thomas Rodger, at the age of 67. At this point the Rodger senior family were living at East Bay View, a house nearly opposite the old Castle. Although a painter to trade, in his later years "he has been generally known as assistant to his son, Thomas Rodger jnr, St. Mary's Place, whose well deserved fame as a calotypist is world-wide". Rodger's father comes across in the obituary as a man with a keen sense of humour, often portrayed in his son's photographs, he was also known to have a quiet and unobtrusive manner. Thomas Rodger senior was also a member of the 3rd Fifeshire Artillery Volunteers and the St. Andrews Life Brigade.<sup>29</sup> It must have been encouraging for Rodger to have had, not only the support of his family, but to have had their assistance in the running of studio assuring him of its concern as a family run concern.

## PRINCE LEOPOLD'S VISIT

The visit of Prince Leopold, fourth son of Queen Victoria, to St. Andrews, in September 1876, created great interest in the town. A present from the Provost, Magistrates, and Town Council was presented to the Prince. This was an album containing view of St. Andrews:

This album is bound in scarlet morocco, with bevelled boards and elaborately tooled. In the centre of the cover the city arms are artistically wrought out in coloured morocco, with the St. Andrews Cross and Shield wrought in Silver in relief - the whole being enclosed in the representation of the official seal of the burgh of St. Andrews. The size of the album is 14 inches by 11. It contains 18 views, taken especially for this work by Mr Rodger, Photographer. The covers are lined with white satin, relieved by a border of scarlet morocco gilt. The presentation page was a most artistic illuminated design brought out in colours, surmounted by the Prince's crown and national motto. The inscription is as follows:- "Presented to His Royal Highness Prince Leopold by the Provost, Magistrates, and Town Council of the City of St. Andrews the occasion of his visit - September 27th 1876." The album was enclosed in a handsome dark blue morocco case lined with white satin, with the City arms in gold and the words "St. Andrews" below. The whole was the design of Mr

David Fletcher, Albert Buildings, St. Andrews.

I have made enquires at Windsor Castle about this album, but unfortunately there is no record of its existence. However, Windsor Castle were able to provide me with three prints which were ascribed to Rodger at this date. See Fig. 41., 42., & 43. These photographs may have been taken in Rodger's studio at St. Mary's Place, as it was reported that:

On leaving Mrs Skene's, the Prince drove to the studio of Mr T Rodger, photographer, where he honoured Mr Rodger by sitting for his photograph. It had got wind in the city that the Prince was there, and on his departure he was loudly cheered by a large crowd, which collected at the gates of Mr Rodger's residence.<sup>30</sup>

Rodger was not alone in photographically recording this event. it was also recorded by Mr A.R. Fraser at 132 Market Street, St. Andrews, last known premises of Mr Buist:

Mr Fraser, Photographer; Market Street, has just issued copies of the photograph group as taken by him at Mount-Melville during the recent visit of His Royal Highness Prince Leopold. The picture is a well-executed piece of photography, the several personages being truthfully rendered. No one can mistake the person of His Royal Highness who occupies a prominent position in the centre of the picture, while Mr Melville himself, who is seated on one of the steps leading to the door of the mansion house, is in fine focus, the likeness being to the life. The photograph reflects the great credit upon

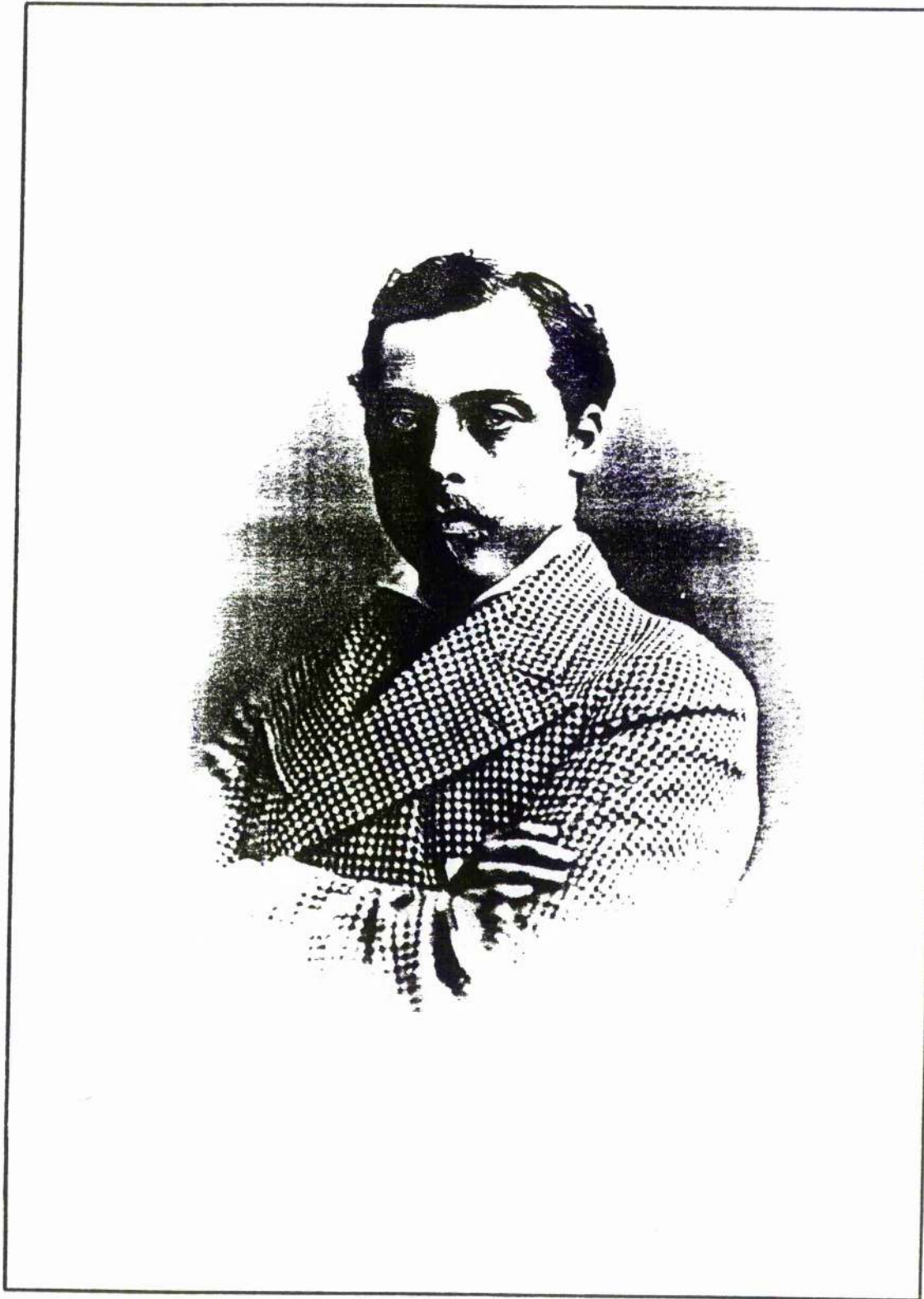


Figure 41.





Figure 42.

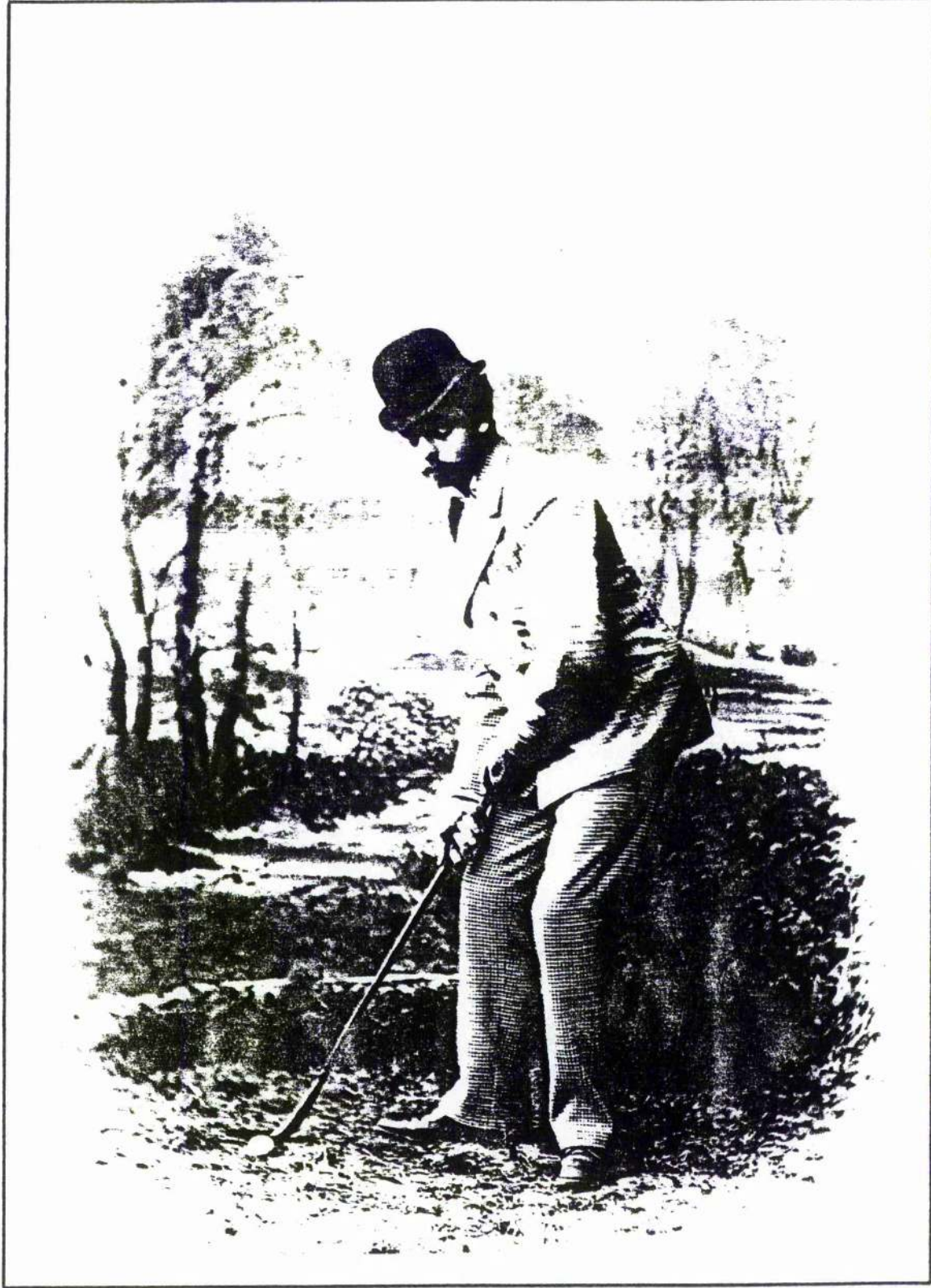


Figure 43.

the artist, and deserves to have a large sale. We understand that a copy has been forwarded to the Prince at Balmoral.<sup>31</sup>

This visitation, not only from Rodger's and Fraser's photographic point of view, was an extremely prestigious event for the town. For Rodger this would have enhanced his artistic standing and position, though Fraser also used the event to further his commercial business. The town also would have reaped commercial profits from the interest created.

### 'ON PALATINOTYPE'

Rodger presented a communication to the Edinburgh Photographic Society, 'On Platinotype', recorded in 'The British Journal of Photography' 13th April 1877. (See Appendix VII) This process of printing from photographic negatives was not a new process and had been well documented on previously. On this occasion Rodger presented his methods and techniques on which this process was based.

This year Rodger won a medal at The International Photographic Exhibition.<sup>32</sup>

The summer of 1879 saw Mr J Logan advertise his photographic business from 120 Market Street. This was the last known premises of Mr J Hardie. This year again saw Rodger being elected as a member of The Town Council, a prestigious position to hold in the town.

## 1881 CENSUS RECORDS

Rodger's youngest brother, John Adamson Rodger, married Marjory Irvine from Broughty Ferry in November 1880. They then moved into John Rodger's home at East Bay View in St. Andrews. In the 1881 Scottish Census Records for the Rodger family's were recorded as follows;

### Rodger - East Bay View

Thomas	age	27		Photographer
Madge		23	wife	
Elizabeth		69	widow	

### Rodger - St. Mary's Place

Thomas	age	48		Photographic artist
George B		22	son	" "
Elizabeth		12	daughter	Scholar

East Bay View, a property nearly opposite the old Castle, was put on the market for sale in February 1882.

In March 1881 The photographic premises at 120 Market Street was up for let. This consisted of a front shop with dwelling house attached, and a studio above.<sup>33</sup> This was the last known premises of Mr J Logan. Logan continued his business at 132 Market Street, which was the last known

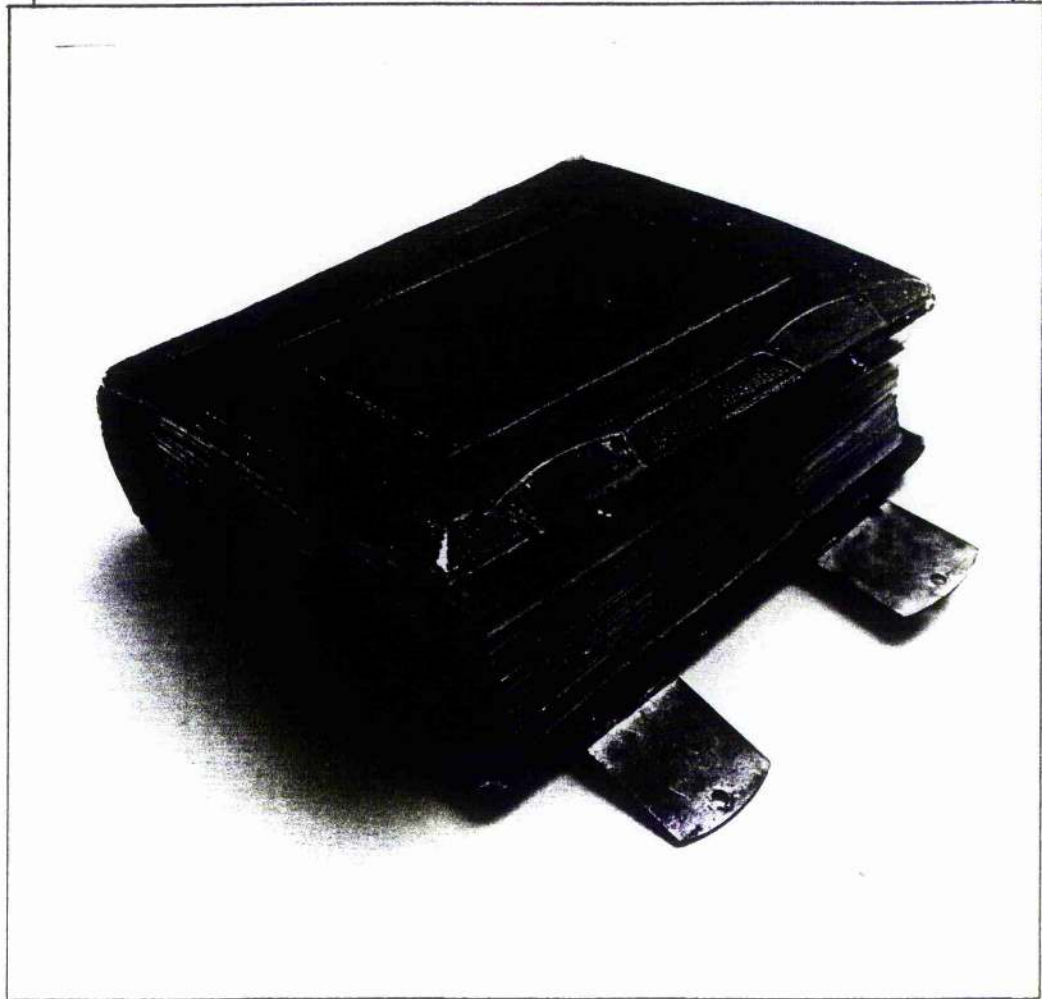
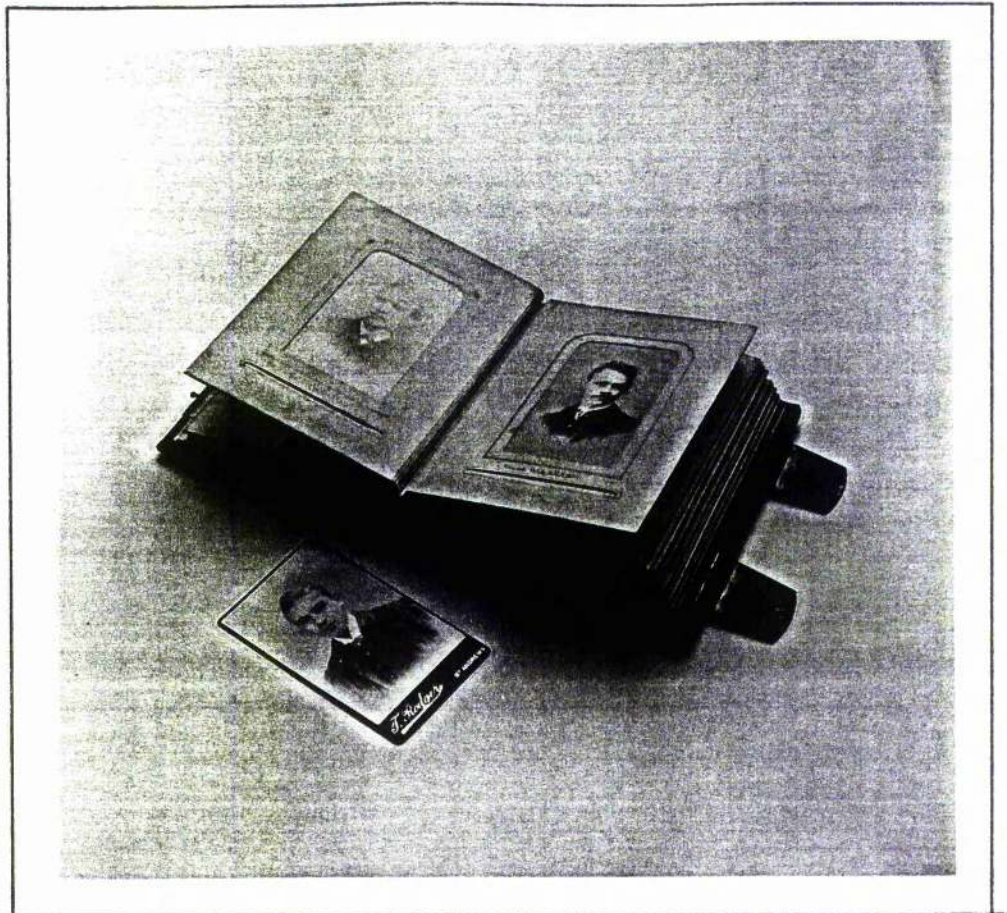


Figure 44.

business premises of Mr Buist.

The last record we have of Rodger was in 1882, when funds were being raised for the erection of a Good Templar Hall. This was done by holding a Grand Bazaar in the Town Hall, here Rodger donated photographs of St. Andrews for the sale.<sup>34</sup>

## RODGER'S DEATH

It was on 6th January 1883 that Thomas Rodger died in St. Andrews.<sup>35</sup> This sad loss left behind two sons and two daughters. His funeral, on 10th January, was at the Cathedral Burying-ground where nearly 300 people paid their respects. He was laid to rest next to his wife Margaret. St. Andrews had now lost a major influence in their town's history. Rodger, through his art, had placed St. Andrews in a memorable position with visitors who frequented his studio, and with those who bought his work to remember their time in the town. Rodger's business was carried on by his son George,<sup>36</sup> who still traded under his father's name. Fig. 44. shows an example of a carte-de-visite album that was used to keep carte collections in. The one shown was kindly lent to me by Mr Robertson of Pitlochry, whose family were local to the area. Mr Robertson's knowledge of his family's history can confirm that the example of 'T Rodger' carte-de-visite shown was not done in Rodger's life-time. Rodger's brother John had a photographic business in

Broughty Ferry, though he retired to San Francisco, his son Thomas carried on the business until the 1920s.<sup>37</sup> Rodger's mother outlived her husband and son, she died aged 85, in 1896, in Peddie Street, in the Blackness area of Dundee.

Recapping this chapter, we get the feel of just how successful Rodger had become. Having had a most spectacular studio designed and built specifically for him, with no need for advertising his business, and his apparent more relaxed attitude by becoming involved in outside interests, confirms to us that he had reached a success that had now made him quite content to relax and reap the success that was due to him in his home town.

## REFERENCES

1. *Fifeshire Journal*, February 9, 1865.
2. *Fifeshire Journal*, February, 16 1865.
3. *Fifeshire Journal*, June, 22 1865.
4. *Fifeshire Journal*, August 24, 1865.
5. *Fifeshire Journal*, August 31, 1865.
6. St. Andrews University Library, International Genealogical Index, June 8, 1866.
7. *Fifeshire Journal*, August 23, 1866.
8. See *Building for a New Age: The architects of Victorian and Edwardian St. Andrews*, ed. John Frew, University of St. Andrews, n.d, p. 17.
9. *Ibid.*
10. St. Andrews University Library, Manuscript Collection, George Rae's Plans for 6 St. Mary's Place, St. Andrews.
11. H. Baden. Pritchard, *The Studios of Europe*, New York, 1973, pp. 191-198.
12. *Fifeshire Journal*, January 10, 1867.
13. *Fifeshire Journal*, February 20, 1868.
14. *Fifeshire Journal*, June 18, 1968.
15. *Fifeshire Journal*, November 26, 1868.
16. *Fifeshire Journal*, February 11, 1869.
17. *St. Andrews Gazette*, July 17, 1869.



18. *Fifeshire Journal*, April 15, 1869, and December 23, 1869.
19. *St. Andrews Gazette*, April 3, 1870.
20. St. Andrews University Library, International Genealogical Index, May 14, 1870.
21. *St. Andrews Gazette*, May 14, 1870.
22. *St. Andrews Gazette*, July 20, 1870.
23. *St. Andrews Gazette*, October 29, 1870.
24. *St. Andrews Gazette*, December 10, 1870.
25. H. Cook, 'An Artist of the Camera', *The Scots Magazine*, Vol. 106, October 1976-March 1977, p. 388.
26. *St. Andrews Citizen*, June 29, 1872, and October 26, 1872.
27. *St. Andrews Citizen*, November 8, 1873.
28. *St. Andrews Citizen*, October 9, 1875, and October 23, 1875.
29. *St. Andrews Citizen*, February 19, 1876.
30. *St. Andrews Citizen*, September 13, 1876.
31. *St. Andrews Citizen*, October 14, 1876.
32. *St. Andrews Citizen*, January 13, 1883.
33. *St. Andrews Citizen*, March 5, 1881.
34. *St. Andrews Citizen*, April 15, 1882.
35. *British Journal of Photography*, July 9, 1897.
36. *St. Andrews Citizen*, January 3, 1992.
37. H. Cook, 'An Artist of the Camera', *The Scots Magazine*, Vol. 106, October 1976-March 1977, p. 388.

## **6. A RODGER PHOTOGRAPH**

## A RODGER PHOTOGRAPH

In this chapter I would have liked to have discussed how to identify Rodger's prints. Unfortunately after studying many of his positively identified photographs I cannot give specific points or facts that can categorically identify a Rodger print. Therefore, in the following pages I can only give points of view and personal opinions as to what I think might indicate a Rodger print.

### LANDSCAPES

With Rodger's landscapes I would say it is impossible to give a positive identification based on style alone. Only by looking at those which have been previously identified, in known Rodger albums, can any comments on his style be made.

Personally speaking I think Album 35, a small souvenir album, is an excellent album showing landscape examples of Rodger's. As far as situations chosen from an artistic point of view is concerned, I do not think Rodger was ever stretched on this matter. Although my opinion may appear to be rather harsh and single minded what I cannot take away from Rodger was the fact that being a local citizen of the town, he knew the most

picturesque subject material in the town extremely well. St. Andrews itself, not only very visually pleasing to the eye, is full of both historical and architectural scenic view points. Therefore it would not have been too difficult to seek out an interesting subject within the town as had already been done by painters and photographers. Rodger in his landscape photography was obviously a master at not only choosing his view, and best vantage point, but know how to compose the shot for the most dramatic and interesting visual effect. He also knew how, and where to position human figures to hold the viewer's interest to the picture. This also displayed their use for scale and perspective.

In Album 35 some of the best examples to look at include:

**Plate 2 - 'The Pends, interior'**

The photograph, taken looking through the Pends from South Street, shows us how Rodger used his excellent positioning of figures to hold our attention in a frame that would have otherwise been quite an uninteresting picture.

**Plate 11 - 'St. Andrews Cathedral, from the West'**

Here we can see that Rodger competently chose a good vantage point and expertly composed his picture. To centrally position the arch at an appropriate distance, and keep the twin towers at the east end in the frame, is

overall visually pleasing. Rodger positions the figures again in a manner that adds interest to the picture.

**Plate 12 - 'The Spindle Rock'**

This is an excellent example of a local landmark. Here Rodger has chosen a fantastic view point, and has arranged the boat and figures quite beautifully. This, I would personally say was Rodger's most pleasing landscape.

From Mr Robert Smart's album a couple of interesting examples are:

**Plate 75 - St. Andrews from the Pier**

This view, though visually pleasing to the eye, enforces the fact that this is an example of work that could have been photographed by any photographer of the time. Although this shot picture show an impressively strong and striking use of perspective.

**Plate 85 - Wemyss Castle**

This is an example of Rodger using a vantage point to its best, positioning the castle asymmetrically and diagonally, high to the right above the dark rocks.

Therefore, recapping Rodger's landscapes, in my point of view, he was

an expert at choosing a good vantage point, composition, and using human figures to his advantage.

## **PORTRAITS**

It is again impossible for me to coin 'a Rodger portrait' with any confidence. Therefore, I would like to discuss certain points that I think occur regularly and might indicate a Rodger portrait. The points I would like to discuss and give examples of are; composition, props and colour.

## **COMPOSITION**

### **Album 3**

#### **Plate 13 - Male Portrait**

This photograph seems a typical Rodger portrait. Regularly in this circumstance Rodger:

1. Places his subject centrally in the frame, seated at an angle.
2. Very rarely has the subject looking directly at the camera.
3. Often uses props immediately next to the subject, on which he tries to place objects which either relate to their position, or add interest to the picture.
4. He also used gesture and expression to imply speaking.

## **Album 6 - Govan Album**

### **Plate 28 - Male Portrait**

This photograph is a full length view of a portrait emphasising the points I have made previously.

### **Plate 102 - Family Group**

This, I think, is a cleverly arranged family group. The technique is an extension of the single portrait format that Rodger used. Simple in construction, and relying on shape to hold the picture together.

These above photographs are of the style that I would say were the most recognisable as a Rodger portrait photograph. Fortunately, or unfortunately from my point of view, looking at Rodger's work as a whole he is not so easily pigeon-holed. Examples from **Album 49 - Plates 11, 61 and 78**, are only a few different portrait photographs of Rodger's that follow no format that can be recognised or categorised as 'a Rodger portrait'.

## **PROPS**

Although I do not think Rodger's work can often be positively identified there are some props that appear in his formal portraits regularly.

1. A small round-topped table is seen in almost every formal portrait that Rodger took. This appears to have been used for the sitters resting their

arm on, or to place objects that would add interest to the picture. As discussed before these objects often related to the sitter's occupation. **Album 3** and **Album 6** show many examples of this table. A good example to show both the table, and applicable props is **Album 3 - Plate 24**. This portrait of Dr John Adamson has an early stethoscope placed on the table, an item most apt to his occupation.

2. A table-top prop which appears quite frequently is a **small ornate writing ink stand**. It appears frequently in **Album 3** and **Album 6**. It can be seen in **Album 6 - Plate 80**.

3. In almost all of these portraits the round-topped table is covered in a **dark drape which has a lighter floral pattern**. See **Album 3 - Plate 32** for an example.

4. Another items that can be identified are **specific chairs that appear regularly**. **Album 3 - Plate 21, 33 & 34**, are good examples of the chairs that can be picked out throughout Rodger's albums.

5. On the subject of Backdrops, this I have found to be a most difficult task and one that I am not prepared to make rash comment on. In **Album 6 - Plate 119** a wooden trellis awning has been positively identified as a photograph taken in New York garden, this can be seen in a number of prints in this album. In **Album 3** all of the backdrops are very dark and show no detail what so ever, this is evident in the majority of portraits recognised as Rodger photographs. It is only in later years when Rodger has been photographing the Lindsay family, Prince Leopold, and a number of



particularly composed photographs, that we begin to see him experimenting. This, however, does appear to have any consistency; therefore I have no definite opinion as to which direction Rodger saw himself going in by experimenting with these changes.

## COLOUR

In my opinion, colour is the only other indicator that could suggest a Rodger print. **Album 6**, the Govan Album, and **Album 3** both show examples of a rich, overall colour that can be found in many of Rodger's formal portraits. See **Album 6 - Plate 102**, and **Album 3 - Plate 29** for examples.

## **7. CONCLUSION**

## CONCLUSIONS

Reflecting on Rodger's career, it is in my opinion that early on in life he was placed in extremely advantageous circumstances. Had he been anywhere other than St. Andrews, and at this time, these might not have drawn him to the photographic acclaim that he achieved.

In his teenage years to have been fortunate enough in his involvement with such talents as Sir David Brewster, Dr John Adamson and Sir Hugh Lyon Playfair, proved to be an excellent starting block for this young enthusiast. With these gentlemen's involvement with Fox Talbot, founder of the art, Rodger could not have been in a better position to be involved in the evolution of this new technique. Rodger, at such a young age appears not only to have the enthusiasm, but the intelligence to grasp and experiment the execution of photographic procedures.

Given the success of the Edinburgh partnership of Robert Adamson and David Octavius Hill, Rodger again must have been influenced in many ways by their contribution to the art. Adamson's techniques, taught to him by his brother John, must have been discussed and executed in great detail by the St. Andrews circle in which Rodger played a significant part.

The city of St. Andrews at this time must also have provided Rodger with opportune circumstances for a budding artist. The influx of students at the University and the architectural growth of the town, tourism and

academic subjects provided an excellent environment for Rodger's business. The town itself was most picturesque and provided many scenic views for Rodger to take advantage of.

The interest and advancement in the 1850s of photography brought this new art to greater heights, and we find Rodger a leader in the field of these new artists.

Being well established by the mid 1850s Rodger then continued to expand not only his chemical techniques, seen through a number of publications in nationally recognised scientific circles, but he also began to stretch his artistic expression. In Album 3 we see Rodger's expertise in formal portrait photography. His ability to compose the figure in the frame using posture and gesture to his advantage is most obvious. The use of carefully chosen small props adds to the picture often a small spark of added curiosity. In this album his chemical technique is seen at its best. The smallest of details have been picked up and recorded for the viewer, from facial detail to fabric texture in clothing. Both Album 35 and Mr Robert Smarts Album show Rodger's enormous range of landscape and town scene photographs. In these we see Rodger's love and knowledge of his home town. In every photograph he has been placed in exactly the right position to create the most scenic composure of his view possible. We also see in many of these shots Rodger's amazing ability to add human figures to the photograph, not only to add interest to the picture, but to also give the viewer some idea of perspective and scale of the subject matter. In my opinion the

most exciting album I have chosen is Album 49. This is a vast collection of Rodger's work covering most areas of his career. Here we see the development of Rodger's artistic ability. I think the Lindsay family's and fellow artist's influence are most apparent. Rodger moves from the most excellently executed formal portraits to experiment with new props, drapes, and more relaxed and adventurous poses.

At the pinnacle of Rodger's career we acknowledge that he was admired and successful amongst his fellow peers being awarded numerous distinguished accolades. He also had great success in many prestigious exhibitions, often leading the field of Scottish photograph artists of the time. His writings were to be found often in Scotland's most acknowledged publications affirming his expertise in photographic techniques.

Rodger's large and successful business also produced pupils Ivan Szabo and Lawrence Swan Thomson, who both went on to become successful Scottish photographers in their own right. Here we recognise Rodger as a successful teacher in his art.

We find, slightly later in life, Rodger was in a very fortunate position to dictate his subject matter not only for business purposes but also for his own personal pleasure. Though a successful and renowned artist Rodger never felt the need nor inclination to move from St. Andrews. Here he had a circle of academic and intellectual friends, a large and successful business for capturing the tourist industry, and the support of the town who faithfully acknowledged his status. Rodger also appeared to be very much a family

man, with many of his family working in his business; they were to continue with the business after his death.

Concluding my opinions of Rodger as an artist I think there can be absolutely no doubt of Rodger's ability as an excellent manipulator of his chemical technique and the techniques of the time. He had an outstanding ability for composure and the setting up of pleasing visual images for portrait photography. His landscape techniques were also charming and very commercial. Therefore as an artist of his time, recognised as leading figure in professional fields of Scottish photographic history, he was a most exceptional "photographic artist".

**APPENDIX  
I**

**'On Collodion Calotype'**

*On Collodion Calotype.* By THOMAS RODGER jun.,  
St Andrews.\*

Agreeably to the desire expressed by the President of this Society at a late meeting, to be furnished with the modes of operation employed by those who practise photography, I now beg leave to submit to the Society the following remarks on calotype :—

In the practice of a new and difficult process, the success of which depends on a number of minute details, which, though they admit of variation, require very nice adjustment, there is much room for ingenuity and improvement. The process of calotype is of this nature, and in the practice of it, many circumstances, of themselves apparently unimportant, frequently occur to prevent success. Hence it is of great importance to simplify the process and render it more certain in its results. These objects I have endeavoured to attain; and, in the following account of the calotype process, my aim will be to detail shortly that process as practised by myself with considerable success and certainty. I shall do so, however, without reference to the modes adopted by others, leaving it to the society to compare the various methods at their convenience.

All the former modes of calotyping have been superseded by the process of collodion on glass plates. The superiority of the latter process will be apparent to every one on a very slight comparison of the results easily procurable by this process, and the most successful results of the old paper process.

Wonderful and beautiful as the pictures by the paper process were considered a short time ago, those by the glass plate process have quite outstripped them, for rapidity of execution, minuteness of detail, for expression, and beauty of finish. It is therefore to this process alone that I confine my remarks.

I need not make particular allusion to the camera, stand,

---

\* Read to the Society February 1854.



and other apparatus necessary, further than to say, that the larger and more perfect the lenses are, the more rapid and certain is our success.

By far the most important and difficult part of this process is the preparation of the chemical materials to be employed, and the nice adjustment of these to one another. In this part of the process there are a great variety of opinions, but most individuals who have practised this art for any length of time, have, after many experiments, adopted certain methods which they have found to be most successful.

In order that there should be a greater certainty of obtaining satisfactory results, it is necessary for the preparation of the various solutions that the chemicals employed should be pure and unadulterated. Great annoyance is often occasioned by using nitrate of silver contaminated with copper or iron;—or again, by using sulphuric ether, adulterated with spirit of wine, or containing sulphuric acid; or, what is infinitely more detrimental, it is often very alkaline, from an excess of alkali having been added to it to neutralize accidental acid in the ether.

As it is my practice to prepare my own collodion I will now describe my method, commencing first with the making of gun-cotton.

Take five and a half ounces nitrate of potash in powder, and add to it in a convenient-sized bowl ten ounces, by weight, of common commercial sulphuric acid. Stir the whole with a glass rod, and introduce as much finely-carded cotton, about two drachms, as will absorb the mixture and be at the same time thoroughly charged with it. Put a cover on the vessel, and allow the action to go on for five minutes. Then remove the cover, and with a glass rod poke and separate the fibre of the cotton. If the action be too intense, which is known by the extreme heat of the surface of the vessel, moderate it by applying a cloth soaked in cold water to its external surface. Then let the cotton be plunged into cold water, and washed so thoroughly that not the slightest trace of acid can be detected. It should then be dried at a very low temperature, and put past in a bottle for use.

The collodion which I have found most tenacious, and

most uniform in its action, is made in the following manner:—

Take of sulphuric ether 12 ounces; add to it half an ounce of iodide of potassium, previously dried and bruised in a mortar, and allow it to become saturated by shaking; then add 6 grains of iodide of silver, shake again to dissolve this, and, after it has become clear, pour it off into another bottle. Next add about 72 grains of soluble or gun cotton, or, what is better, add as much soluble cotton as you consider sufficient to make a solution so thin as to pour freely over a plate of glass.

Then in 12 drams of alcohol dissolve 10 grains of bromide of potassium, and after it is entirely dissolved, add as much iodide of potassium as will saturate the spirit. The whole of this is to be added to the above solution of gun-cotton in sulphuric ether, and well shaken.

It must be understood, that according as the ether employed contains more or less alcohol, so will the proportion of iodized spirit vary, which I have recommended. The proportion here given is suited for ether all but pure.

Should the resulting solution, after being allowed to settle, prove to be too thick, it merely requires the addition of iodized ether, along with the proportion of iodized alcohol. If too thin, the addition of a little gun-cotton is the remedy.

As I have found a minute quantity of free iodine to be useful in collodion, 2 grains of it may be added to the above quantity.

(*N.B.*—The preparation now described is especially adapted for negatives. But for glass positives, it also suits exceedingly well.)

The next proceeding is to clean a plate of glass thoroughly, finishing it with a piece of chamois skin or silk, and then to cover one side of it with the prepared collodion, which I do in the following way:—

I fasten a cylindrical piece of gutta percha to the under side of the glass as a handle; and, holding by this the plate in my left hand in a level position, I pour on the collodion from a small phial, in a steady and uninterrupted stream, upon the near right-hand corner of the plate, at the same

time altering its level so as to cause the collodion to traverse the whole surface, and then allow the superfluity to run back into the bottle from the farther right-hand corner of the plate. Next, I immediately give the plate a rotatory motion, by means of the gutta percha handle, to render the coating equal, and, after the expiry of from ten to fifteen seconds, according to the temperature, I immerse the plate slantingly in a bath of nitrate of silver, of the strength of 35 grains of the crystallized nitrate, to 1 ounce of pure water. I suspend it in this bath for forty seconds without lifting it, and then raise and re-immersè it three or four times at short intervals, or, until the solution flows freely over the surface and the coating is free from the streaky or greasy appearance, which it has at first. The prepared plate requires now to be dripped for a short time, and then exposed to the image in the camera.

The window of the room in which the plate is rendered sensitive by the bath, and in which the picture is afterwards to be developed, &c., requires to be covered by a double layer of yellow calico.

The lenses with which the accompanying pictures have been taken are German, whole plate size, and ten inches focus.

With a diaphragm of two inches diameter, the plate requires to be exposed from eight to ten seconds, for a negative in summer.

For portraiture I invariably use a shady place, so chosen that the main light shall fall on one side of the subject. An awning or roof is placed about three or four feet above the sitter, to prevent too much light striking directly on the head.

After the plate has been exposed in the camera for the requisite time, it is carried back to the operating room to undergo the process of development.

The solution for this purpose is made as follows:—

Take sulphate of protoxide of iron, 480 grains.  
Glacial acetic acid, 1 oz. (fluid).  
Water (common) 8 ounces. Dissolve.

This should be poured expertly over the plate beginning at an unimportant part of the picture, and the plate should be agitated until the image appears sufficiently distinct, and intense to copy from, if a negative is wanted.

If a positive on glass is desired, the plate should only be exposed for a third part of the time in the camera, and should be developed with this solution.

Sulphate of protoxide of iron, 96 grains.  
Water (common), 8 ounces.  
Nitric acid, 16 drops.

The development being now completed, the picture must be thoroughly washed, by pouring a stream of water over it; and then it must be secured from the further action of light and rendered more fit for transferring if a negative, by removing the yellow iodide of silver from the blanks and shadows of the picture. For this purpose I use

Cyanide of potassium (crude cakes), 120 grains.  
Water (common) 8 ounces. Dissolve.

After allowing this solution to remove the whole of the spare iodide of silver, the picture is again submitted to a thorough washing, and allowed to dry spontaneously, or by a gentle heat. The picture is now ready for the copying process.

As the collodion is liable to be scratched by the paper or otherwise in copying, it is better to be coated with varnish to prevent this, especially if it is to be frequently copied. The varnish used for this purpose is composed of—

Gum damar, 1½ or 2 drams.  
Mineral naphtha, 4 ounces.

Before detailing the method of transferring or copying, I may here state, that when a negative appears to be scarcely intense enough to give a clear, bold, and satisfactory copy, I intensify it by the following process:—

After the picture has been fixed, and CAREFULLY washed, from cyanide of potassium, I pour over it a quantity of the negative developing solution, diluted with an equal bulk of water. Upon this is poured a quantity of a solution of nitrate of silver, in the proportion of 15 grains to 1 ounce of water, and I continue to keep the plate in motion for a time. If the image is made strong enough by this single application, it is well; but if not, a little more nitrate solution and developing liquid should be applied till the desired pitch is obtained. After this, the plate must be well washed, and

again submitted for an instant to the cyanide of potassium, and finally washed thoroughly. I have found that this mode of strengthening a negative, though somewhat tedious, possesses the property, more than other methods, of increasing the intensity of the half tints in the same ratio as the brighter parts of the picture.

(*N.B.*—The operation of intensifying ought to be conducted in the least lighted part of the operating room.)

We will now go on to the process of transferring to paper impressions from negative pictures, which, although decidedly more simple and more easily conducted than the previous process, is, nevertheless, often attended with very unsatisfactory results.

Various kinds of paper are suitable for obtaining copies—of these some are better adapted than others. I use several kinds, but at present almost exclusively a paper manufactured by Pirie and Sons. One of the specimens, marked No. 3, is on a cream-coloured wove paper, made by Cowan of Edinburgh; and No. 1 is on Turner's photographic paper, procured from W. and J. Milne, Hanover Street, Edinburgh.

Having got a paper fit for the purpose, the first thing to be done, before applying the blackening agent, is to imbue it with some of the metallic chlorides. A solution of one salt may be used, or a combination of two or more. I use a mixture of two chlorides—viz., terchloride of gold and chloride of sodium, of the following strength:—

Chloride of sodium, 50 grains.  
Solution terchloride of gold, 30 drops.  
Rain water (pure), 20 ounces.

The strength of the solution of terchloride of gold is 15 grains of the crystallized chloride to 4 drams of distilled water.

This solution being put into a shallow dish of a size suitable for the sheets of paper, they are taken one at a time by two adjacent corners, and are slowly drawn through the solution, first one way and then the other. They are then pinned by one corner on a wooden screen to dry.

To render this paper sensitive to light, I pursue the following method:—Taking a piece of the paper, and driving

off any dampness it may have contracted by slightly warming it, I then proceed, with a glass rod or a *pellet of cotton*, to coat its surface with ammonio-nitrate of silver as evenly as possible, and then dry it quickly, by holding it to the fire, or by pinning it up in a dry, darkish place. Dampness, either before or after the sheet is coated, is very apt to cause blotches, and hence it is advisable to use the sheet as soon as possible after it has been prepared.

The pressure frame I use is of the simplest construction. It consists merely of a cross-headed flat board, to which is attached by hinges a frame containing a square of plate glass; the pressure being given by a pinching screw.

The ammonio-nitrate of silver is made as follows:—

Nitrate of silver (crystallized), 110 grains.  
Rain water (pure), 3 ounces.

Shake till all the crystals are dissolved, and then add liquor ammoniæ (fortissimus) in small quantities till the precipitate at first formed is almost entirely redissolved. Should too much ammonia be added, a few crystals of nitrate of silver will bring back the turbidity, in which condition I find it most suitable.

When the negative and sensitive sheet of paper underneath have been exposed to the action of the sun's rays long enough to make the copy a shade or two darker than it is intended to be when finished, the copy should be immersed as soon as possible into a bath of hyposulphite of soda to prevent the light from exerting any further influence upon it, or, as it is termed, to fix it. This bath is made thus:—

Hyposulphite of soda, 2 ounces.  
Water (common), 16 ounces.

To render this bath from the first capable of giving tints equal to an old bath, there should be added a dram or half a dram of chloride of silver, and 40 drops of chloride of gold solution, of the strength already mentioned. Those pictures, which were from the first rather faint, will be fixed after ten minutes' immersion; and darker ones may be allowed to remain as many hours, or until they assume the desired gradation of light and shadow. The pictures must then be

subjected to a thorough washing, so as to remove completely all traces of the hyposulphite of soda bath, which will otherwise be pernicious to the permanence of the colours of the photograph. The copies are then dried; and pressed, or polished on the back.

I have thus endeavoured shortly to describe the manner in which I practise the calotype process, and which I can confidently recommend for certainty and success. I have only given an account of one process, although several others might have been mentioned, being anxious not to confuse or render the description unnecessarily complicated.

The adjustment of the chemical materials to each other is of such importance, that the greatest accuracy is required in their preparation. All the manipulations of the process also require the greatest care.

In conclusion, I trust that my description is sufficiently clear to be understood, and that it may be of use in forwarding the progress of this art, and that it will be followed by accounts of the experience of others.

---

*An Enquiry into the Principles which regulate the Action of Sails and Rudders, with some Practical Suggestions.*  
By Rev. JAMES BRODIE, Monimail, Fife.\*

While the practical skill of the British seaman secures for him the foremost rank in his hazardous profession, and while the superior attainments of many of our navigators entitle them to a distinguished place among the cultivators of science, there are not a few questions connected with sailing vessels that have as yet received no fully satisfactory solution. Among these there is none more important than that which forms the subject of our present inquiry; and the author of the following remarks indulges the hope that its importance will plead his excuse for bringing it before the notice of the Society:—

---

\* Read 9th January 1854; Silver Medal awarded, 1854.

**APPENDIX  
II**

**Letter to W Church from  
Thomas Rodger**



MS. 250/120

A. Andrews

4 Sept 1856

After favor of yours I have  
 to inform you that I have  
 sent off a box containing  
 a copy of a boy containing  
 Calotypes today I think they  
 will reach Glasgow tonight  
 and to cause no further delay  
 especially as on the 5th  
 they would be too late  
 according to yours to Dr. Adamson  
 My box contains in all 22  
 frames enclosing copies on  
 paper obtained in every case  
 from collodion negatives on glass  
 This I have detailed up on each  
 negative along with my name  
 picture along with my name

and on the majority of  
and on the majority of  
the pictures the name  
of the party or subject

They are all portraits, as  
they are all portraits, as  
I have before that that  
branch of the art of  
I have given my entire attention

I have not mounted on  
the pictures the price  
at which they may be  
sold at but should  
they be desired I would  
say 10/- for each  
including  
frame ~~at 10/- for each~~  
be deducted the necessary  
amount to defray expenses <sup>after</sup>

The particular form of processing  
The particular form of process  
I follow is the following  
briefly stated but which  
if necessary I would be happy  
to detail - Collodion.

A detail - Collodion  
containing only Iodide of Potassium  
& Bromide of do. -

Develop I use a solution  
of Sulphate of Iron 70 grains to  
1 ounce of water along with  
acetic & Formic acid -

Fix with Cyanide of Potassium

My copies are all on  
paper salted? exclusively

Paper salted exclusively  
with Chloride of Sodium with  
a small amount of chloride  
of Gold - it is rendered

sensitive by ammonio  
nitrate of silver and  
nitrate of silver and

and Fixed when  
upon in Solution of Hypo  
Sulphite of Soda + Silver  
- Sulphite of Soda + Silver

The washing process is  
for every picture at least  
30 hours numerous change  
of water + in ratio of those  
changes the water is used  
hot

In another sheet  
I will give a list of  
the copies sent according  
to the number of frames

Yours  
Very respectfully  
Thomas Hoey  
Wm Church Inst Eye

**APPENDIX  
III**

**'The Collodion Process'**

*The Collodion Process.*

By THOMAS RODGER, St. Andrews.

[Read March 10, 1857.]

THE cotton, or pyroxyline, I prepare in the same manner as I formerly described in a paper written for the Royal Scottish Society of Arts in Feb. 1854. Thus, take 11 ounces of nitrate of potash (the powdered nitre of commerce I invariably use), and dry it thoroughly in a tin shovel, or on a piece of slate over a jet of gas, or a stove; then, after pounding it as fine as possible in a mortar, put it into a tolerably large bowl, and pour upon it 20 ozs., by weight, of commercial sulphuric acid (I have found the density of this acid to vary so very little that it may generally be relied on); stir the mixture with a glass rod till it presents a creamy appearance. Then put in, pellet after pellet, fine cotton (making use of two glass rods to mix all thoroughly), until the mixture is nearly absorbed by the cotton.

The quantity of cotton required will be found to be as nearly as possible  $\frac{1}{2}$  an oz. It is well to bear in mind that the cotton must be most thoroughly charged with the mixture, otherwise the change would only be partial. Allow the action to go on for at least twelve minutes, separating the fibres of the cotton with the rods two or three times during the process. The action should now be checked by plunging the contents of the bowl into a large vessel of water, which (after the now soluble cotton has been opened up by the glass rods to permit the solution of the bisulphate of potash) should be speedily poured off, and fresh water added. It should now be so thoroughly washed, that not the slightest trace of acid can be detected. I have frequently used pure rain-water to finish with; because, besides exerting a highly solvent power upon any salts which may be present in ordinary water, and which consequently would be left in the cotton, it will neutralize every trace of acid remaining in the cotton—since very generally a small amount of ammonia exists in rain-water. At any rate no harm can accrue to the pyroxyline, as any trace of free ammonia will be dissipated in the drying. The pyroxyline is now to be dried at a very low temperature; and when thoroughly dry, stored away in a wide-mouthed bottle. I prefer the above method to that by nitro-sulphuric acid; although the latter is much more easily managed when acids of the proper strength are at hand: but these are not readily obtainable. I have failed repeatedly by the latter method, but never by the former. I will now describe the preparation of the collodion I employ, which I beg to say is, from the proportions in my formula, adapted for negatives only. The most suitable mixture for direct positives on glass I must pass over, as I have had almost no acquaintance with this part of the process.

Take of—

Sulphuric ether (from methylated sp.)	8	} 16 ozs.
Pure sulphuric ether	8	
Spirits of wine (64 o. p.)		2 ozs.
Soluble cotton (quite dry)		104 grs.

Then take—

	solve
Iodide of cadmium	48 grs.
Iodide of potassium	30 grs.
Bromide of cadmium	25 grs.

Rub the three salts smartly in a mortar, until a pasty-like compound is formed; then put in 4 ozs. of 64 o. p. spirit (it is as well to reserve a few drachms of this quantity of spirit for washing the mortar), and it will, with a little use of the pestle, almost entirely dissolve. Now let the solution settle for a short time, and afterwards mix the whole of it with the solution of pyroxyline, and mix well. When the collodion (which is now complete) has been allowed to become quite clear by subsidence, its quality may be tested. It is so difficult to obtain ether or spirit of regular strength, that it will sometimes be requisite to diminish a little the amount of spirit recommended. It is very requisite to use the spirit at as nearly as possible the strength of 64 o. p., for if it be any weaker, the quantity given in the formula could not be added without making the collodion thick and glutinous.

Collodion made as above, I have found to be extremely free from any tendency to change. After the first week, I may say I have never observed it become deteriorated, though in my possession for very long periods. I make a point of keeping the stock on an old wine-cellar shelf, where all is dark. A 16-oz. bottle can be kept always full in the operating closet.

Specimens of collodion, which are very old, are inclined to give somewhat tender films: I do not know of any remedy for this, except to add to the old collodion a little pyroxyline along with a little sulphuric ether. Chloroform has been often recommended as a suitable corrective for this change which the dissolved pyroxyline is liable to undergo, but it does not always prove useful. It will often be found a very good thing to mix, in various proportions, any collodion which has become unfit for use, with what may be newly prepared.

I am especially careful to have my glass plates thoroughly clean. The system of cleaning which I have adhered to from the first, and which has never annoyed me by one example of a chemically unclean plate, is as simple as can be, and may be entrusted to any one, excepting in the last stage. Before using the glass for the first time, I wash it at a tap, using a piece of flannel, dipped now and then in nitric acid; then, having always at hand in a dish a quantity of prepared chalk, or fine whiting made into a sort of paste with water, I take a piece of cloth and with it apply the mixture to both side of the glass. I then set aside the plates to dry, and afterwards, with a large piece of washed cotton cloth, rub off the chalk from their surfaces. I then store them away in packets of a dozen or so: when plates which have been used are to be cleaned, I make a practice of soaking them in a shallow tub or earthenware foot-bath containing a strong solution of potash. In a short time the film becomes easily detachable; with a piece of cloth rub off the film, and wash freely at a tap as before, and apply the chalk in the manner already described. When a plate is required for a picture, I take one from a packet, and with an old soft cotton napkin (perfectly clean, and kept strictly for this purpose), rub the plate well on both sides, and then with a piece of soft chamois skin (which has been well washed in warm water, without soda or soap), I give a final smart polish to the surface intended to receive

the collodion, and proceed to coat the plate immediately. I never touch either surface of the glass with my fingers, even when free from photographic chemicals; and am especially careful always to wash them after handling any material used in developing mixtures, or other substances likely to produce stains by being imparted to the glass by the cloths. I always roughen about one-eighth of an inch in depth round the edges of plates which are to be used for pictures which require a long time for developing. This counteracts any tendency in the film to rise. The kind of glass which I use for my negatives is good flattened crown; also a kind commonly called picture sheet.

(To be continued.)

### DUBLIN PHOTOGRAPHIC SOCIETY.

[Meeting of April 1, 1857.]

Capt. HENRY, President, in the Chair.

The President addressed the Meeting, thanking the Society for the honour done to him in electing him President for the year; and, after a brief allusion to the establishment and progress of the Society, stated that it would continue to have his best exertions for its advancement.

Mr. T. SHAW SMITH read a paper detailing his modifications of the calotype process and illustrating the same by developing a negative (taken that day) in about five minutes.

Mr. BROWNBRIGG exhibited a very inexpensive camera and developing box combined;

Dr. LOVER, a lamp and condenser for photographing microscopic objects at night;

Mr. HAMILTON, his application of sliding steadying rods to the ball-and-socket camera-stand; and

Mr. GRUBB, Hon. Sec., his improvements in the supports of large cameras.

#### *Abstract of Mr. T. SHAW SMITH'S paper on the Calotype or Wet-paper process.*

THE modifications of the wet-paper process by which I have been enabled with great certainty to obtain negatives of excellent quality in Eastern climes, and during temperatures ranging between 70° and 90° in the shade, are three in number,—the apparatus required in each case being of the simplest description, and 1 oz. of distilled water serving to sensitize and develop four pictures of 9×7 inches.

For the lowest temperatures I used Whatman's paper, iodized as usual, and excited with acetate of nitrate, 20 grains of nitrate, and 1½ drachm acetic acid per ounce;—time of exposure about 5 minutes.

For temperatures from 70° to 85° I used Canon's paper cut to the size required, leaving two short slips at two opposite angles to handle by, and iodized as follows:—

Two lumps of Russian isinglass were dissolved in 17 ozs. distilled water, filtered through muslin, and 13 grs. of iodide of potassium added to each

ounce, and 1 gr. solid iodine. The papers were immersed in this, using the ordinary precautions against air-bubbles, &c.,—the fluid being kept warm by an outer dish of hot water. The papers on removal were drained and hung up to dry by one corner. The exciting bath for these was a 35-grain one.

When the temperature rose above 85°, these papers would not keep during the day; they became spotted. This difficulty I overcame as follows:—An iodizing bath was prepared similar to the last-mentioned, only leaving out the solid iodine and substituting as follows:—

Four drops of "bromure d'iode" were added to the bath, and eight papers, of say 9×7, were then iodized; then, if more papers were to be iodized, 4 more drops of the last solution were added, and so on, adding 4 drops of the "bromure d'iode" for each eight papers iodized.

The effect of this addition of the "bromure," while it nearly doubled the required time of exposure in the camera, was, to cause the papers so prepared to keep well during the whole day under the highest temperatures, the papers being excited in the morning and developed the same evening. The exciting bath was a 35-grain one.

My method of manipulating in exciting and developing is as follows:—

The glasses of the châssis being removable, on one of these, roughly levelled, is filtered a sufficient quantity of the exciting fluid, which is spread with a slip of paper; on this is laid the sheet to be sensitized; as soon as the purple tinge has disappeared, the surplus fluid is drained back into the bottle and a sheet of common paper, wetted with distilled water, laid over; the two sheets are then pressed together and the surplus liquid removed by drawing over them the edge of a glass ruler.

A second iodized sheet being similarly prepared on the second glass of the châssis, and the whole put together, the papers retain their moistness, sensitiveness, and keeping qualities during the entire day. The time of exposure for the papers prepared with the "bromure d'iode" I found to be about seven minutes in sunlight, using ¼-inch aperture with 14-inch focus.

In developing, I partly raise the negative by one of the elongated corners, pour on the plate, near the centre, a saturated solution of gallic acid, and distribute it by raising the corners of the negative in succession. The development usually occupies about five minutes.

The only novel thing in these processes is perhaps the use of the "bromure d'iode" in combination with iodide of potassium, which appears to have the valuable property of rendering the sensitive papers available during the whole of the hottest day.

### ROYAL SOCIETY.

*On the Photography of the Moon.*

By WILLIAM CROOKES, Esq.

[Concluded from p. 243.]

*Description of the Photographic Process.*

THE glass employed for taking the lunar nega-

100 grs. of chloride of ammonium contain as much chlorine as 111 grs. of chloride of sodium, and as much as 220 grs. of chloride of barium; so that the atomic weights of the salts must always be borne in mind. The albuminizing of the paper is considerably more difficult than the salting, from the tendency of the albumen to run in streaks.

Take any quantity of albumen, with an equal quantity of water, and 10 grains of chloride of ammonium, or 11 grains of chloride of sodium, or 22 grains of chloride of barium, to each ounce of the albumen and water. Whip the whole into a froth with a bunch of quills; then, after it has stood some hours, pour off the albumen, filtering it through a thick piece of cambric cloth: this last operation has to be repeated three or four times, in order to sufficiently clear the albumen from its stringy particles. The albumen being poured to the depth of  $\frac{1}{2}$  an inch into a porcelain or gutta-percha tray, the paper, cut to the proper size, is taken by the diagonal corners so as to be slightly curved, and the convex side is placed in contact with the albumen, gently lowered and pushed lightly forward, so as to free it from air-bubbles. The paper is allowed to rest on the albumen three or four minutes. It is then pinned up by the corner to dry; it is ready for the silver-bath, which should be of the strength of 60 grains to the ounce.

I may remark here, that after many fruitless attempts and a waste of many a quire of paper, I discovered a remedy for the streaking of the albumen formerly spoken of. It will be found that if about  $\frac{1}{2}$  an inch of the corner of the sheet of paper be folded backward so as to secure it from coming into contact with the albumen, the pin being put through this unalbuminized portion of the paper, will entirely obviate the annoyance.

The print should be printed a little darker than you wish it to be when finished, in order to make it withstand the toning and fixing baths.

The toning is done by washing the print thoroughly in cold water, in order to free it from all trace of free nitrate of silver. This done, it is then put into a bath of chloride of gold in the proportion of 2 grains to 5 ozs. of water. Any convenient number may be toned at the same time in this bath, care being taken that they be turned and moved continually, or innumerable patches of different colours will be the result. Having been toned to the desired tint, the print is now placed in a bath of hyposulphite of soda of the strength of 2 ozs. of the salt to 5 ozs. of water. The print should remain in this for not less than twenty or thirty minutes. In my experience, I have always found it better never to use the same hyposulphite of soda a second day. By so doing you will avoid the yellow disagreeable colour so objectionable in some albuminized prints. They are now taken from this bath and washed thoroughly with cold water, and afterwards with from ten to fifteen changes of boiling water, if the prints are on English paper, and as many as thirty changes if they are on French paper.

It is particularly desirable that in the washing of the prints, not more than two should be put together in one vessel; afterwards well rinse in cold water and hang up to dry. I have always

found boiled-starch the best of the many substances that have been recommended for mounting photographs.

A discussion hereupon took place respecting the causes of fading of positives. It was generally agreed that copious and long-continued washing, after removing the picture from the hyposulphite of soda, was the surest preventative, but nothing of practical importance was arrived at.

At the conclusion of the proceedings, the Chairman, after referring to the resolution which had been adopted at the annual general meeting in March, in the name of the Society presented Mr. Kinnear, the Honorary Secretary, with a handsome silver claret-jug as a testimonial of the Society's appreciation of his services.

*The Collodion Process.*

By THOMAS RODGER, St. Andrews\*.

[Concluded from p. 257.]

I COME now to the actual preparation of a plate. Holding the plate by an extreme corner with the left hand, I pour on the collodion at the right-hand corner and let it flow to the thumb down over the plate to the farther left-hand corner, and lastly off from the farther right-hand corner into the bottle, which I cork immediately. I now watch the film for a minute or longer, and if I notice any tendency to the formation of a corded appearance, the giving the plate a contrary inclination and a gentle rotatory motion is sufficient to make all right. I now slip the plate quietly and continuously into the nitrate of silver bath, and allow it to remain undisturbed for from thirty to forty seconds. I then raise it up entirely for a moment and put it down again; after which, if I see that the solution flows freely off the surface without leaving oily-looking streaks, I drain it for a little and then place it in the camera-slide. I must not omit a remark or two regarding the treatment of the slide: if the slip is wet at the corners or elsewhere, owing to its having been lately used, never omit to dry it with a piece of cloth, set aside and kept clean in a small box for the purpose. I now carry the slide with the plate to the camera, and expose it as speedily as possible. The nitrate of silver bath which I use is of the strength which has always been recommended, namely, 30 or 35 grains of crystallized nitrate of silver; 1 oz. of distilled water. And in order that the bromo-iodide of silver formed in the film may not be dissolved, there should be added to this a small quantity of freshly precipitated iodide of silver, and the mixture well shaken afterwards: the quantity required will be found to be very small, not exceeding from 6 to 8 grs. for a 30-oz. solution.

I keep up the working strength of the bath by adding occasionally a few drachms of a 40-grain solution, as its volume diminishes by use. I should have said that 1 oz. of common spirit of wine

\* Read March 10, 1857.



should be added to a 24-oz. bath solution: the quantity very soon increases by use. I filter the bath very seldom, and prefer (unless there be a floating scum) rather to let it subside.

I can say little about the time the plate must be exposed in the camera, further than that, with my lenses, which are by Ross and Lerebours, and have moderate diaphragms, and with the chemicals prepared according to the formulæ given, my usual time of exposure (in shade) for negatives is in summer from five to thirty seconds, according to the hour of the day; and that at the present season, in the early part of a good day, it is about the same.

The quarter from which I have almost always managed to receive my light is the north-east. The steady character of light coming from this direction renders it a matter of consequence, in taking a portrait especially. To develop the image, I have long employed two different solutions; using either according to the character of the object, and the quality of the light. I shall first give the formulæ, and then make a remark or two regarding their application:—

1. Pyrogallic acid ..... 40 gra.  
Water ..... 16½ ozs.  
Spirit of wine (ordinary) ..... 1½ oz.  
Formic acid ..... 2 ozs.
2. Sulphate of protoxide of iron ..... 2 ozs.  
Water (ordinary) ..... 16½ ozs.  
Dissolve, and add of spirit of wine. 1 oz.  
Formic acid ..... 1½ oz.  
Sulphuric acid ..... 5 drops

For a landscape No. 1 is excellent, bringing up, as it does, the parts in deep shadow, which would with many other developers be utterly lost. In portraits of gentlemen, No. 1 is also specially applicable; and I always prefer it for such, as without approaching to hardness, I obtain by it a very pleasing decisiveness of light and shadow. But, for ladies, I think too much care cannot be taken to avoid a rapid passage from lights to shadows in photographs. Therefore, to obtain that delicate and softened effect so suitable and necessary to the subject, I certainly prefer the latter solution. Very often, however, in fine light and warm weather, I as readily make use of No. 1.

The spirit is employed merely to ensure a ready mixture between the bath on the plate and the developer.

When I develop a picture, I pour on the developer and give the plate a little motion, so as to mix whatever nitrate of silver is on the surface with the developing solution, to secure uniform action; and, after the image seems pretty decided and intense, I raise the plate and examine it for an instant by transmitted light. If there should happen to be a thinness or want of intensity in the deposit, I mix about half a drachm of a weak solution of nitrate of silver with what was poured off, and pour it off and on the plate several times, or until I obtain the opacity which I desire; after which I immediately wash in the ordinary way before fixing.

But before describing the latter operation, it will be necessary to make a few remarks concerning the use of the sulphate of iron developer.

First, it must be poured very quickly and expertly

over the surface, without being allowed to stop for one instant on any portion; for if it does this, a mark is the sure consequence. After 3 or 4 seconds at most, the mixture must be poured off, and the plate washed. I never now expect the picture to possess negative intensity, which, indeed, it seldom acquires, owing to the rapidity of the operation. I am fully satisfied if (on holding the washed plate against the light in the operating closet) there be given a very faint, but beautifully soft and perfect image. Intensity must be imparted to it before it can be employed as a negative, and this is to be done after it has undergone fixing. I prefer a solution of cyanide of potassium containing 15 grains to the ounce of water. I sometimes pour the solution over the plate, and sometimes immerse it in a dish containing the solution; and as soon as the yellow bromo-iodide of silver disappears, I wash both sides of the plate as perfectly as possible under a tap.

The plate having been well washed from every trace of the fixing chemicals, I pour over the picture a small quantity of the sulphate of iron developing solution, and return it into a small vessel containing a little weak nitrate of silver solution, and pour the mixture very quickly back on to the plate. I now keep the plate in motion for a little time; and if, on observation, the image is found to have acquired the depth desired, it is washed and set aside to dry. If, however, the image be still too weak, the operation requires to be repeated.

The advantage to be gained by this method of intensifying is, that the lower lights of the image are intensified in the same ratio as the higher,—this being the great desideratum in other methods.

The protecting varnish which I use for my negatives is the most economical, and perhaps the best that can be employed. It was the first to be recommended, viz.

- Gum Damma ..... 6 drs.  
Mineral Naphtha ..... 3 ozs.

Dissolve.

If the negative should happen to be rather faint, dilution of the varnish is advisable to an extent that will leave the surface dull or flat.

#### DUBLIN PHOTOGRAPHIC SOCIETY.

The last Meeting of the Society (previous to its recess) was held at the Royal Dublin Society House, on Wednesday the 6th inst.

Sir J. J. COGHILL, and subsequently Capt. TENISON, in the Chair.

A Committee of Seven was appointed, with adequate powers and funds, for making the necessary arrangements for holding the annual Exhibition of the Society in August next, that time being selected as the same in which the British Association are to meet in Dublin.

The Chairman being obliged to leave, the Chair was taken by Capt. TENISON.

Mr. FETHERSTONE read a paper on the

**APPENDIX  
IV**

**'On a Useful Application of Glycerine  
in the Collodion Process'**

to people in the country, on account of the greater dampness of the walls of country-houses, which in some cases was so great that a badly-fixed photograph would, in such a situation, begin to fade in a few weeks. He then detailed some experiments corroborative of this.

Mr. J. T. TAYLOR referred to the subject of moisture affecting the keeping qualities of excited chlorinated papers for positive printing, stating that circumstances often prevented the amateur from printing until weeks had elapsed after sensitizing, when of course the paper had much deteriorated. On the supposition that moisture was the cause of such deterioration, he asked if Prof. Wilson could suggest any other or better way of making these papers keep than the one recently introduced by the French, viz. enclosing them in a dry air-tight box along with fused chloride of calcium, or other substance possessing equal affinity for moisture.

Prof. WILSON said that although he had not particularly studied this branch of the subject, he had no doubt a case of this kind, with chloride of calcium present, would very much prolong the time of keeping of sensitive papers.

On the motion of Sheriff CAY, a vote of thanks was given to Prof. WILSON for his communication.

The HON. SECRETARY read a paper by Mr. THOMAS RODGER, "On a useful application of Glycerine in the Collodion Process."

A discussion followed on the subject of the paper, and the thanks of the Meeting were given to Mr. Rodger.

*On a Useful Application of Glycerine in the Collodion Process.* By Mr. THOMAS RODGER, of St. Andrews.

[Read May 10, 1859.]

I HAVE much pleasure in adding to the stock of practical knowledge in our art a few remarks upon the substance Glycerine, which I find to be of much value as an application to the collodion film, after partial or entire development of the negative image, to keep it for an indefinite time in so damp a state as to be suitable for subsequent treatment.

The photographer is often placed in circumstances when it is necessary for him to economize the best part of the day in the actual taking of pictures. Or he may be supplied with a limited quantity of water (supposing him to have completed the development) for the thorough finishing of the plate. Or, what is of more consequence, he may spend valuable time and material in finishing off-hand what he has great doubts of proving only a very unsatisfactory result. Moreover he is very likely, in his anxiety to save time, to hurry the development incautiously, and so destroy, to all intents and purposes, what otherwise might have been very fine pictures.

These are a few of the ordinary everyday disadvantages of the wet-collodion process as it has commonly to be conducted. Now these,

with others of a similar character, by the use of glycerine in the manner presently to be described, can be easily overcome.

Before, however, giving the short detail of how glycerine should be used for this purpose, it may be as well to say (for the benefit of those who have not followed the collodion process much) that the operations of intensifying and fixing can only be very unsatisfactorily accomplished after the plate has once been allowed to become dry; and, at the same time, that these operations will be attended with considerable risk to the safety of the film bearing the image, as very often it will burst off the glass in drying, or dry irregularly the second time.

The picture having been taken, and developed, we will suppose, with the sulphate of iron developer, it will, in nine times out of ten, require to be intensified to the pitch requisite for giving a good copy, by any one of the methods which have been often proposed.

The operation of giving intensity is, as you will easily suppose, one of importance, and requiring to be done with great caution and care. Now, by the method which I have to bring under your notice, should time or convenience not permit the immediate finishing of the picture, it will only be necessary to give the surface of the plate a slight drain, and then a coating of glycerine and water, of the same consistency as ordinary collodion, and applied in like manner; and after this coating with glycerine, the film will be found to remain in a perfect state for any kind of further treatment, even for weeks or months.

Should the operator intend to give intensity to his iron-developed picture at his leisure, by the use of pyrogallie acid and nitrate of silver, it will be necessary to keep it from getting light; and before proceeding to darken it, it will also be necessary to wash off the glycerine from the surface.

If, however, intensity is meant to be obtained by employing sulphate of iron and nitrate of silver, after the iodide of silver has been removed from the film, there will be no necessity to keep the picture from light after applying the glycerine.

Glycerine is equally efficacious in keeping the film in a thoroughly damp state after the picture is fixed as before it has been fixed. Indeed, I have found it advisable, when plenty of water was at hand, and when I wished to obtain intensity by the last-mentioned method, to fix before applying it, as, besides the propriety of doing so, the success or non-success of the picture is, by this method, more apparent, especially if it is a portrait.

I am confident that in landscape photo-

graphy with the wet-collodion process, and with a tent or other contrivance, the use of this substance will be found of great advantage for obviating the necessity of immediate fixing after development, or for deferring the development for a short time. Half an hour often would be of great service; and by the use of an arrangement of frames or slips for holding fresh plates, so as to avoid their being ruffled or torn, this can be easily managed.

I am quite aware of glycerine having been recommended and employed long ago for keeping the fresh plate from drying, and so losing its sensitiveness.\* No great reliance, however, is to be placed upon it for this purpose;—not on account of its permitting the plate to become dry, but because it has the tendency under certain conditions to reduce spontaneously the salts of silver.

I am not aware, however, of this substance having been applied for the purposes I have described, or that the necessity for it has ever been urged for such; but I can bear testimony to the comfort and ease of mind I have received from its extensive use for more than a year past.

The want of glycerine may be supplied, though not altogether satisfactorily, by a solution of honey in water, or by solutions of the nitrates of magnesia or zinc.

At a recent meeting of this Society, a paper was communicated by Mr. Sang containing much valuable information, the result of experiments concerning varnishes and other means for protecting the negative picture from injury in transferring.

I read the article with much interest; but in respect to the employment of a solution of gum-arabic for coating the newly-taken negative, I must say that I cannot agree with him in his depreciatory remarks upon its use.

I inspected many of my negatives shortly after reading his paper, and found that several which had been simply coated with mucilage of gum-arabic two years before were in perfect preservation in all respects, although printed from repeatedly during that period. It is possible, however, that their having been kept in the upper part of a house was greatly in their favour as regards their perfect preservation.

I consider that the thorough cleansing from the fixing solutions, whether cyanide of potas-

\* In vol. ii. of the Photographic Journal, p. 273, will be found a reference to the use of glycerine by Mr. Llewelyn. Mr. H. Pollock also conducted many experiments some years since on the utility of glycerine as a preservative agent, but we are not aware that their results were published.

sium or hyposulphite of soda, has much to do with the stability of the film; for I have repeatedly observed that the film has crumbled off the glass, even though strongly varnished, when it has not happened to be thoroughly freed from all traces of those agents.

The use of mucilage of gum-arabic, or any other gum which will dry hard, affords great facility for safely ascertaining which of two or three negatives of one object is the best, without the disadvantage of covering all with a gum-resinous varnish, which cannot be readily removed from the glass so as to render it again available without risk of scratching. I find it worth my while to coat every picture with mucilage as soon as it is washed, and before it dries, and certainly to coat it afterwards with good negative varnish when that is desirable.

These remarks, both on the use and application of glycerine and gum-arabic, I hope will not only be interesting, but also useful to many who follow the wet-collodion process, and who have not previously employed these substances. I am at least fully persuaded of their advantages, and feel myself, Gentlemen, highly honoured by being permitted to bring them before your notice. The Society then adjourned till November.

*Stereoscopic representation of Print as it appears when viewed with both eyes through Double-refracting Spar\*.* By H. W. DOVE.

In the Report of the Academy, 1858, p. 315, and Pogg. 'Ann.' vol. civ. p. 329, I have stated that if a plane drawing be regarded with both eyes through a crystal of calc-spar, one image appears elevated considerably above the other, while if it be regarded with one eye, the two images appear to lie in the same plane. As the reason for the elevation in the former case is to be sought in the different refraction of the ordinary and extraordinary rays, I came to the conclusion that the phenomenon in the calc-spar would be reproduced stereoscopically if the double refraction were represented by a double impression, the different refraction of the two rays being represented by a shifting of the repeated line towards the first line. The six top lines of Slide I. that accompanies this, when regarded in the stereoscope, display this phenomenon in a striking manner; the last line relates to the following paper.

If, in a stereoscope, the drawing designed for the right eye be substituted for that for the left, and *vice versa*, the convex relief becomes concave. It is obvious that if it be desired to render this change visible, if, for instance, in

\* We are indebted to Dr. Francis for the above communication, the copyright of which is reserved.

**APPENDIX**  
**V**

**Letter from Principal Forbes  
to the Duke of Atholl**

54. Rev Duke of Argyll - Photographs - 21  
ances - College Church - Castle - Coll: 16

31 Dec 1861

My dear Lord Duke

I was extremely glad to hear  
of your safe return - though  
we all deeply mourn the cause  
of its being accelerated.

I went immediately to  
Rader's about the Photographs,  
but found him from home,  
& have only succeeded from  
him to say the Copies which  
I enclose. He is like most  
artists, somewhat too much  
of a "Genius" to consult always  
his employer's convenience or  
his own interests. To do him  
justice however, he is an  
enthusiast in his profession

and I suspect that in the interim  
had he been quite satisfied  
with his work repaired not  
have been so dilatory in  
proceeding it. I am of course  
that Deakins will remember  
that the weather was the very  
most favorable, when you set,  
& the danger is not altogether im-  
probable if you are not quite  
pleased with the results, when  
I had made the case. In par-  
ticular I fear that you will  
think you were over the large  
charge. I believe there is  
nothing I could do to prevent this;  
& Deakins is proceeding to make  
some more improvements. Perhaps

you may wish to give fresh  
directions about the number.  
I believe I am sure that  
the Deakins referred with some  
desire for his short reply.  
Next of the Deakins' son.

Mr. Graves asks what is  
thought of the Dr. Graves. Al-  
though P. Deakins is a  
case, it has I think been gene-  
rally accepted as a fair solution  
of a difficult case. No doubt  
most people have accepted a little  
that the active burden of ex-  
pecting a debt which few  
of them should in consequence  
should be <sup>entirely</sup> ~~entirely~~ on existing  
lines, & that success was gained  
in accordance with principles  
& interest of Deakins by the Deakins

change for the principal reason at  
the same time built the out of our  
the (H. H.) still it is a relief to  
all (I should think) Does this  
irrevocable debt gives them  
fairly secured, with repetition  
I should transact them as properly  
presented. In my own case  
I was slightly alarmed by the  
travels, the extra rent charge  
being deducted from my salary  
as necessary argument by the  
reasoning; but your grace will  
give me credit hope for not  
being a grumbler, but rather  
preaching constant Dull.

I am surprised to a little amuse  
ed to learn that my old Col-  
league in Edinburgh, who  
(I may possibly & rightly) get the

2.

kind than of the £10000, are  
much more Discouraged than  
the former Questions at the  
news.

Hope your Grace will kindly  
take an opportunity of sending  
me a pamphlet and with the  
copies, in favour of completing  
the Restoration of our beautiful  
College Chapel. And that the  
Bishops especially in the  
windows, & the Roof is visible  
through the Roofing, the  
founders of the whole is really  
unpleasant. The proposed  
performs of great account are  
hope be allowed to remain,  
but will be replaced by the  
planning, but which the  
Restoration has been an Act



Wrote to the Board of Works.

He also an encouragement  
for the Board to proceed that  
there is every probability that  
several of the windows will  
be very soon filled with  
painted glass through private  
contributions. The good fortune  
of the year has been taken &  
I believe; another has been  
near by described for the  
removal of Dr. Chalmers, who  
I have heard been undertaken.  
Considering that it is the loss  
of a fine old building which  
admits of complete restoration,  
I think it is to be desired an  
active ground that it should  
be well done.

Yours Gracefully perhaps

Recollect that you are President  
of the Society of Antiquaries  
& Society. We have successfully  
renewed the Board of Works  
to put up a bulwark against  
the encroachments of the sea  
on the Eastern side of Beatrix  
Castle, which are annually  
becoming more desperate.  
Some of the masonry of the  
Eastern Castle - Wall are an-  
nually falling on the beach  
below, owing to the excavation  
of beds of soft shale by the waves.  
In a few years the fort side  
of the Castle Court will be so  
ruined unless promptly protected.  
Will you be so good as to plan  
for this too? I must close, I hope  
to the Court of Admiralty  
the Board of Works.

Will you have the goodness  
to say to the Duchess  
that the St Leonard St Hall  
continues to prosper & that we  
like Mr Rhoades man & man.  
We have now fortunately secur-  
ed a thorough housekeeper,  
who has put the whole estab-  
lishment on an excellent  
footing. We have also got a  
five-year lease of the premises  
subject to the life rent of Lady  
Pembroke.

Mr & Mrs Forbes joins me in  
saying to the Duchess & I remain

My dear Lord Duke

Yours sincerely

James D. Forbes

**APPENDIX  
VI**

**'On the Temperature of the Bath and  
Developing Solutions as Affecting  
Photographic Operations'**

over the face. If too much acid were added, the strengthening property was destroyed.

I remarked upon the curious nature of this process at the time, and commented upon it, but without trying it. In a late continental journal of photography, usually very reliable, I find a severe criticism upon it. It is remarked that this process seems to have gone all over the world without any one having experimented upon it; that a practical trial made gave the following result:—That the mixing of the two solutions produced a dense precipitate; that this precipitate could only be dissolved in the extremely small quantity of nitric acid directed, when the original solutions were of homoeopathic dilution; that, in fine, whether much or little nitric acid were added, no intensifying effect could be got upon a negative, either before or after fixing. The writer concluded that the whole process must be a hoax.

Such opposite results as these attracted my attention. It seemed to me that they could only result from some impurity in the chemicals used by the one or the other experimenter. I therefore tried the process with thoroughly reliable materials—with absolutely pure nitric acid prepared by myself for analysis, with pure sulphate of copper also made by myself, and with crystals of hyposulphite dissolved at the time. The results were as follow:—

The mixture of the solutions of sulphate of copper and hyposulphite of soda was accompanied by neither the dense precipitate spoken of by the one experimenter nor the turbidity described by the other; but the liquid remained perfectly clear, no matter what were the relative proportions of the two solutions used. When this mixture was heated over a Bunsen's burner, a very dense sulphur-yellow precipitate fell. Nitric acid added in small quantity had no effect whatever. Added in larger quantity to the warm liquid, a violent reaction and effervescence set in, with copious disengagement of the mixed nitrous fumes,  $\text{NO}_x$ , which result from the reduction of nitric acid.

I next proceeded to try the effect of the mixture of sulphate of copper and hyposulphite of soda upon a fixed negative. As it had been directed to add just enough nitric acid to remove the turbidity, and as my liquid was not turbid, but perfectly clear, I concluded first to try the result of using the mixture without the nitric acid. I poured it over the negative (which had not been subjected to any previous treatment except the usual) and found that the latter was rapidly reduced in strength, so much so that I think it would not have taken very long to remove it entirely. I now added a little nitric acid and a further quantity of sulphate of copper, and poured it over the plate, whereupon a considerable increase of density took place. That the mixture acted energetically upon the plate was very evident. The colour of the negative changed to a greenish-yellow gray, and acquired a material increase of intensity. The maximum effect was quickly reached, and then the longer continuance of the solution upon the plate produced no effect whatever.

All that is required in using this method is to have pure chemicals, to use the hyposulphite fresh, and to pay attention to the following remark:—When to the solution of the hyposulphite a little copper solution is added, the blue colour of the copper solution passes to a yellowish one, in consequence of some reaction that takes place. By further addition of copper this colour becomes green, and a still further addition brings it nearly to blue. To produce the intensifying effect with certainty, it is best to add the copper until the colour reaches the last stage; then add a drop or two of nitric acid, and pour over the plate.

It seems probable that the more or less precipitate obtained by those whose results I have quoted has arisen either from altered hyposulphite being used, or from impure sulphate of copper. Most commercial sulphate of copper is impure, and that which is made in the laboratory is apt to contain a little excess of sulphuric acid, unless care is taken to the contrary.

What is the nature of the reaction which adds intensity to the plate is not very easy to see. *A priori*, one would suppose that a sulphuration would take place; but a black colouration ought to result from this, as where alkaline sulphite is employed, whereas here the colouration is dirty greenish yellow. M. CAREY LEA.

INTERNATIONAL EXHIBITION, DUBLIN.—The photographic department of this Exhibition, we are glad to learn, is filling up rapidly, and gives every promise of being a great success. There are, however, still a few photographers, to whom space has been allotted, who have not sent in their contributions. We recommend them to do so without delay, for, although the last day for the acceptance of pictures is past and gone, they will still, we understand, be received for a limited period; but it is absurd to expect that the time can be extended indefinitely up to the day of opening.

## ON THE TEMPERATURE OF THE BATH AND DEVELOPING SOLUTIONS AS AFFECTING PHOTOGRAPHIC OPERATIONS.\*

I PURPOSE, in the following short paper, to call your attention to the importance of giving heed to the temperature at which the bath and developing solutions are kept during photographic operations; and bring before your notice a simple contrivance which I have had in operation for some time, and which I have found to be most efficient for the purpose of regulating this.

I presume there are very few now-a-days unaware of the effect variations in temperature on their photographic operations, more especially noticeable as winter approaches, and in the height of summer. At the former period it is found that a great increase in the time of exposure becomes necessary, and that even with this there is marked falling off in the quality of the negatives; these being characterised by harsh lights and consequent deficiency in half-tone, and otherwise presenting much the appearance of pictures produced with a bath too acid, or with an inferior collodion. These appearances are not by any means dependent altogether upon the weaker character of the light. Again: in the height of summer even greater uncertainty and annoyance prevails, as appearances present themselves, and disappear again without a sufficient cause being assignable; such as flat, over-exposed-looking negatives, chalky blotches, pinholes, and marks of various sorts. Now, from my own experience, I can unhesitatingly assert that the greater part of this hindrance to successful photography throughout the year can be removed by a judicious appliance of means by which a steady temperature can be maintained, especially in that all-important solution, the developer bath.

I have frequently observed that photographers are satisfied that all is right in regard to temperature when the thermometer in the operating room indicates a certain degree of heat, such as 60° or 65° Fahr. This I have repeatedly proved to be deceptive by placing the thermometer in the bath solution and finding it to indicate 40° or 45° under, even though the room may have been at 60° or 65° for two or three hours previously; the consequence often being that the available portion of a winter day is lost before the bath solution is in a serviceable condition. In summer, on the other hand, it will frequently be found that the bath solution is at a much higher temperature than the surrounding air from the frequent preparation of plates (which exercises a heightening influence on the temperature). I have found it to indicate 80° or 90° when the operating room was at 60°, and this with a moderate-sized bath dish for whole plates 8 × 10, and containing the full amount of liquid.

It is proper to remark here that the less marked will the difference in temperature between the bath solution and the surrounding air when the quantity is greater and a like number of plates under preparation. To overcome all difficulty in the matter, nothing else can be found necessary than to employ the arrangement which I shall now describe as clearly as possible.

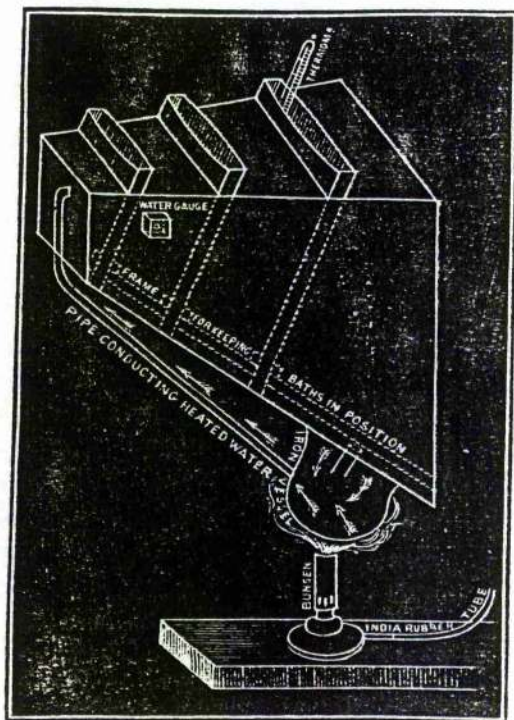
The arrangement I have in use is made for three vertical bath dishes, namely, for the whole plate, 8 × 10, and 10 × 12 sizes, the dishes being made of thick green glass (a very excellent kind of bath dish) and superior to porcelain or gutta-percha for nitrate of silver solutions. It will, perhaps, be better to give the dimensions of the arrangement along with the description.

This consists simply of an oblong zinc trough, shaped so as to allow the tops of the three bath dishes to be nearly level, and at the same time to contain no more water than is actually necessary. Inside the trough at the bottom there is a wooden frame fixed, having three bars of wood placed across at equal distances for the purpose of supporting the dishes. These bars have ledges projecting upwards about half an inch, which serve to keep the dishes from sliding forward or backward. On the top is fitted a board having three openings cut in it sufficient to admit the bath dishes. In the side of this trough, high as it is desired to have the water, a small hole is cut half an inch in diameter, and over against this hole, but communicating with it, a small zinc box is attached three inches long and two wide. This latter box is for the purpose of filling the trough, and also enable the operator readily to know that the trough contains the proper amount of water.

The heating is managed thus:—At the bottom of the trough, at the deepest end, there is attached an iron cup six inches in diameter and four inches deep. The water from the trough is allowed to pass into this by a short tube two inches long. Now, from about the middle of this cup a tube passes externally along the bottom of the trough, and following its upward direction it is bent upwards in front of the vessel and is made to enter it at an inch and a-half below the water level.

\* Read at a meeting of the Photographic Society of Scotland, April 11, 1895.

A Bunsen flame is placed below the cup, and a current of heated water is established, which speedily and uniformly brings the whole arrangement to the desired temperature. The annexed diagram may be useful in enabling the foregoing description to be more easily understood:—



The arrangement is made to rest on two iron baskets fastened to the wall, and a box lid is attached, which closes in the bath and the dippers.

In practice it will prove best to stop the heat when a thermometer, which should be kept constantly in the largest dish, indicates 55° full. In a short time it will be found to have risen to 60°, and to remain at that temperature for a considerable time. In winter it will prove most satisfactory to work at a temperature of from 60° to 65°. In summer a temperature of from 55° to 60° will be best. In summer it will seldom be necessary to apply heat, and should the temperature rise higher than 60° (which is not likely to be the case, owing to the large body of water surrounding the solutions), the introduction of a few pieces of ice would quickly lower it.

As a means of getting rid of an excess of ether and spirit after a bath has been much used, it will be found an excellent plan to raise the heat for an hour or two to 180°, and after that it will generally be necessary to filter.

In order to protect the inside of the trough from small quantities of nitrate of silver solution which may get in, it is necessary to give the interior a coating of two or three coats of red-lead paint.

In regard to the temperature most suitable for the developing solution, about 70° seems to be a good and safe limit; a very little beyond this will frequently produce a fogged appearance in the shadows. It is, however, of much importance, in weak light and low temperature, to employ this solution above the ordinary temperature.

The foregoing remarks are entirely of practical interest, and attention to them has afforded me such an amount of satisfaction from the successful results, independent of season, as to form a sufficient excuse for bringing the subject before your notice.

THOMAS RODGER.

### THE ANILINE PROCESS OF PHOTOGRAPHIC PRINTING.\*

The few years immediately following the publication of Mr. Fox Talbot's method of photogenic drawing were remarkable for the number and variety of other photographic processes then discovered. The frequent announcement of new processes, in which both the substances and the

\* Read at a meeting of the London Photographic Society, April 11, 1865.

manipulations were for the first time introduced into photography to the new art an amount of interest that seems to have left it in the monotonous years of collodion negatives and albumenised silver. It is true that the majority of those early processes were more curious than useful, and they soon fell into neglect. There were, however, a few that merited a better fate, and it was then my belief that they would eventually be brought into use. Among the processes all that known as Hunt's chromatype has ever been an especial favourite with me. In this process, paper is coated with a solution of bichromate of potash and sulphate of copper, and, after exposure to light to a drawing or other object, is immersed in a solution of the nitrate of mercury, when the picture develops of a bright red colour. Those who have practised this method know how perfectly the half-tint is rendered, and how completely the photograph is a transcript of the object laid upon it. It gives also a positive by one operation, and drawings can be copied without requiring the previous production of a negative. But then everything is represented in either a scarlet or orange dress; and although such tints do very well to reproduce the chalk sketches of the old masters, they are inadmissible in landscape and ordinary drawings.

Finding that these chromatype copies so perfectly imitate the original, it has long been a subject of interest and of labour to me to discover a method of altering their tint to some shade of brown or black, so as to make them more nearly resemble ordinary photographs, printed from drawings.

My earliest attempts were confined to the treatment of the developed chromatype—to the changing its scarlet hue to a black. The trials made for this end were almost innumerable, and extended over many years of occasional experimenting, in which, however, an interval of several months would sometimes occur between two successive experiments. It would be tedious and useless to describe the various methods adopted; a few of the most successful, however, may prove interesting. The conversion of the chromate of silver into a chloride, and its subsequent exposure to light, as first proposed by Mr. Hunt, was found to give a variety of purple and slaty tints. Immersing the picture in a solution of an alkaline sulphide changed it to a pleasing brown; but the best tint was obtained by placing the scarlet picture in a solution of a neutral alkaline tartrate, which whitened it; and, after drying, an exposure to light changed it to a fine vandyke-brown. One of the most successful methods adopted for darkening these pictures was that of holding them before a fire till the paper was almost scorched, when they changed to black, owing to the partial reduction of the oxides of chromium and silver. These were found to change, after long keeping, to a green colour, probably from the conversion of the oxide of silver to a sulphate, and consequent isolation of the green oxide of chromium.

The difficulty of keeping the ground of the paper clear in these chromatypes, owing to the tenacity with which the silver salt used in their development retains its hold of the paper, caused me finally to abandon further attempts to get dark-coloured pictures from silver-developed chromatypes, and to direct my efforts to the discovery of a substance which would develop the picture of a dark colour when applied, instead of silver, immediately after the exposure to light. My best results in this direction were obtained by the use of the various forms of tannic acid, such as infusions of sumach, valonia, nut-galls, and catechu. The tannic acid named gave very rich brown, and catechine very rich sienna tints. The tannin of logwood, the colouring-principle of logwood, gave the darkest colour in all these cases the ground of the picture was much discoloured, and the picture smeary, owing to the solubility of the unreduced chromic salt in the coloured infusion.

When just on the point of giving up these researches as hopeless of a successful result, my attention was arrested by the following passage in a modern work on chemistry:—"Chromic acid strikes a green, a blue, a black colour with the salts of aniline, according to the degree of concentration of the solutions." It immediately occurred to me that, since the chromatype picture, just after its exposure to light, the picture itself contains free or uncombined chromic acid, whilst the ground of the picture consists only of chromic oxide, if such picture were immersed in a solution of a salt of aniline, it would be blackened where the chromic acid lay, probably not on the other parts. A salt of aniline was accordingly prepared; and on immersing a chromatype picture therein the design changed to a fine purplish-black colour. The ground of the paper, however, was discoloured, and the design itself smeary, as in the tannin-developed pictures. This defect was partially overcome by dexterously covering the paper by a single stroke of a flat brush, leaving only sufficient of aniline salt to slightly moisten the surface. The citrate of aniline was found to give the best results. In order to discover if any improvement could be effected by varying the nature of the solution used for coating the paper, an old variety of the chromatype solution, consisting of chromate of copper dissolved in sulphuric acid, was prepared; and the results seemed to follow from its use. This variety of the chromatype solution—proposed first, I believe, by Halleur—led to some important discoveries in connexion with this subject. It soon became evident that the great change of tint resulted from the varying quantities of free sulphuric acid which unavoidably attended such a method of preparing the sensitising solution. With excess of the acid bright-green pictures were obtained—an unexpected and interesting result, as I had not until then heard of the production of green photographs. I next began to re-

**APPENDIX  
VII**

**'On Palatinotype'**

portrait lens for groups—and, under the conditions named, which, perhaps, are the most frequently found, its results are equal to those obtained by any other lens—that on the comparatively few occasions when foggy negatives have been produced through flare from sky or clouds the reason has been put down to some other cause. The bath, mayhap, has had the credit or discredit of it, and, as it worked properly when tried again under more favourable conditions, another example is supposed to have been found of the fickleness of the silver bath.

We need say very little about chemical conditions. The bath and collodion that work well in the studio will do the same when used for outdoor groups; but as the plate is so frequently kept waiting it will be desirable to back it well up with wet blotting-paper. It will also be found a great advantage to have a camera with two or three dark slides, that exposures in rapid succession may be taken, as it will generally be found that when the operator returns from his tent with another plate to expose he has all the work of grouping to go through again.

It has afforded us much gratification to be permitted to examine the facial lineaments of some of the gentler sex of Japan through the medium of *cartes de visite* taken by native artists. These have been enclosed with a communication from Mr. S. Cocking, which will be found in another page. Several of these young ladies have a pleasing expression coupled with an evident feeling of freedom from constraint. The artistic surroundings of the portraits are, however, totally different from anything that the most enterprising artist would venture to adopt in this country. If the reader imagine a fan with such ornate surroundings as fern leaves and flowers supply, the portrait being printed upon the fan, of which it occupies more than one-half, the remainder of the space being occupied by stripes and scroll-work, he will have no incorrect idea of one of the most attractive of these specimens. In another *carte* we have a basket with a scroll forming its background, this basket being well filled with flowers and an oval tablet upon which is imprinted the head and bust of one of the dusky daughters of Japan. Apart from the fact undoubtedly proved by these pictures that at least some artists in Japan "go in" very strongly for such floral adornments in their *cartes* as to render the portrait itself somewhat of an accessory, the pictures are excellent, although a more sparing use of a dominant front light would be much more in accordance with the usages of European artists. In the posing of the figures themselves much grace and good taste are displayed.

### ON PLATINOTYPE.

[A communication to the Edinburgh Photographic Society.]

I HAVE the honour this evening of drawing the attention of this Society to a very beautiful process of printing from photographic negatives, termed "platinotype." The author of this process, Mr. Willis, was present at your last meeting, and it would have been highly satisfactory if circumstances had favoured his bringing this subject before you himself. As it is I shall endeavour to describe briefly the chemical principles on which this process is based, and then give you a practical demonstration of the *modus operandi*, so far as is possible.

This process, I need scarcely tell you, has been repeatedly and very lucidly described in our photographic journals as well as in other periodicals, and particularly so by Mr. J. Traill Taylor, in the *Popular Science Review*. But it seems to me that it has not received that amount of attention which it deserves from the large body of photographers. The great simplicity of the few operations requisite, and the absence of that capricious character which attends several other processes, apart from the undoubted and absolute permanency of the results obtained, ought to gain the attention of a large majority of the brethren in our art.

Without presuming to make a comparison between results obtained by other methods and those by this process, I may be allowed to say a few words.

In the ordinary application of this process to the printing from negatives of all sizes, and in which it is not intended to subject the prints obtained to painting or other art finishing, I am aware that it has generally been asserted by the profession—and this with some reason—that the colour of the prints which they had seen was

too cold to satisfy the general taste. Now, from the small amount of experience which I have had in this process, and from what I have seen produced by others having more experience, I feel confident in saying that there is little fear of getting a wide range in tone sufficient to satisfy in this respect.

In our much-loved process, with silver in its several conditions, forming the picture, we have found it too facile in every respect so much so, I fear, that, at the very best, pictures formed of silver in the metallic form or in other combinations cannot fail to be prone both to internal as well as external influence.

In the case of pictures formed of platinum, if we succeed in obtaining the beauty of the silver picture (and this I think possible) we have a basis for our productions quite beyond the influence of the highest degree. Again: there is a very important branch of the art which for years past has been of much consequence to the professional photographer. I allude to the art of finishing in oil and water-colours, &c. Now, I hardly think I need remark that the application of pigment in any form has been found from various causes, to do other than hasten the destruction of a photographic image which formed the guide of operation.

Now in a picture formed of platinum we have a deposit of pure metal in the form of what is generally termed "platinotype" forming the image in direct contact with a surface and not being enclosed in any film, and, consequently, fit to be loaded with any amount of colour without danger of peeling off or changing. This has always seemed to be a desideratum connected with the class of work referred to, and this process offers a facility to fill the void.

I shall now endeavour to give you a short description of the *rationale* of this process. Mr. Willis, in a series of experiments, found the best reducing agent of platinum, and, without any special photographic aim, found that oxalate of iron—a yellow and, in its menstria, an insoluble powder—was soluble in a warm solution of oxalate of potash, and that it in this condition acted most efficaciously as a reducing agent on soluble salts of platinum. Mr. J. Taylor, in his article referred to, gives such a clear and concise description of the chemical change involved in this process that I cannot do better than quote a few of his remarks with the possible modification.

Mr. Willis, therefore, having discovered that, as a solution of ferrous oxalate in potassic oxalate was so perfect a reducing agent of platinum, conceived the idea that, as ferrous oxalate can be reduced by the action of light on ferric oxalate, it ought to follow if paper or other media, which has received a wash of chloro-platinum, and ferric oxalate be exposed under a negative and be subjected to a bath of oxalate of potash, the platinum will undergo reduction in proportion to the action of the light. In the practical application of this process pictures of fine quality are obtainable about one-fifth the time of exposure requisite in ordinary printing. When the pictures are taken from the printing-plate they are feebly, yet distinctly, visible, although up to this stage platinum has not taken any part in the performance. The picture is wholly composed of ferrous oxalate, and it would have been equally visible had no platinum been present. The picture is now drawn over a warm solution of oxalate of potash, and instantly the image formed of metallic platinum becomes strong and rich of a warm, black tone. As far as mere permanence is concerned the picture may now be considered finished. The developing of the image of the oxalate of potash will be readily understood from the following considerations:—Bearing in mind the axiom that no chemical action can take place unless one of the substances be in solution, observe that when the picture is removed from the printing-plate the two substances are solid and, so to speak, apart—ferrous oxalate and the platinum salt; and hence the former body has not had the opportunity of acting upon the latter. Both are side by side in the most favourable condition for one to act upon the other, each is held in check. The question now arises—What will reduce it so that it may reduce the platinum so conveniently placed for its purpose? This ferrous oxalate produced by the action of light is not soluble in water, but it is so in a solution of oxalate of potash. No sooner, therefore, is the picture brought into contact with a solution of this salt than the exposed parts, consisting of ferrous oxalate, are dissolved and immediately exert their reducing action on the neighbouring particles of platinum, which thus are made to form the picture. It must be remembered, however, that the surface was charged with ferric oxalate in order to secure its activity to light, and that it is desirable that this be removed, effect this it is only requisite to subject the print for a few minutes to a weak solution of oxalic acid. This renders the whites pure. There is a great charm about these pictures so pro-

on plain paper, the tones resembling those of a warm engraving. Added to their beauty and the rapidity of production they resist all the usual destructive tests.

By a very simple experiment I think I can illustrate to you the whole chemical action involved in the process now detailed. We have here the yellow powder, ferrous oxalate—the same which by the action of light is formed from the ferric oxalate, and which forms the visible picture. Now if I, by the aid of a little heat, dissolve this in potassic oxalate and bring it in contact with a solution of platinum, you will observe instantly a deposition of this metal in a dense black, finely-divided form. This is precisely what occurs on the exposed sheet when it is passed over the platinum oxalate bath; only that the deeper shadows and gradations of the negative under the action of the light affect, more or less, the amount of reduction.

I am not aware that this process has been demonstrated before any of the photographic societies in Britain hitherto. I believe that Professor Stebbing brought it before the Photographic Society of France in Paris, and demonstrated it successfully some time ago. I purpose now, therefore, to occupy a few minutes in doing the same before you.

For this process any kind of surface may be employed provided it be somewhat porous, and it is better that it should have received a coating of organic matter in the form of gelatine or, preferably, arrowroot. In the commercial prosecution of this process ordinary photographic or other good quality of paper is treated with arrowroot. This is now placed for a moment on a weak solution of nitrate of silver (six grains to the ounce) and dried; in this form the paper may be kept for an indefinite time. When it is required to produce copies it is only necessary to take a solution of the chloro-platinite of potassium and a solution of ferric oxalate, mixed, and coat the sheet therewith; then dry and expose under the negative. The picture on development may, as I have said before, be considered beyond the reach of change; but the colour of it is rather too black to please, and, therefore, it is desirable to modify it, and this is readily done by subjecting it to a solution of gold for a short time. After the desired colour is obtained it should be put into a weak solution of hyposulphite of soda or sol. chlor. soda for a few minutes, and from that to water; and, finally, in order to remove all traces of the ferric oxalate, the print should be placed in a weak solution of oxalic acid for as short a time as may be considered necessary, and then with a slight amount of washing the picture may be hung up to dry.

If it be desired to give a finished look or glossy surface to the prints, this can be done by various methods, and, as is generally the case, the depth of shade and gradation is made more attractive.

I shall now proceed to illustrate the operation. I have brought with me a few sheets exposed today before I left St. Andrew's, and these I shall develop. After I have prepared a sheet I shall hand for your inspection the sheets exposed this morning, and you will observe that there are two of them equally visible with the others; but you will observe those marked as having been prepared without platinum—only with the ferric salt. On exposure to the potassic oxalate bath these will disappear entirely owing to the solution of the ferrous oxalate, no reduction being possible.

I presume you are aware that Mr. Willis has secured a patent for this process in this country, and that he has entered into arrangements and is associated with, in this matter, the Albion Albumenising Company, of Glasgow and London, which company have the right of dispensing licenses. I learn that very recently the process has also been patented in France, and that a firm there have absorbed the right for that country.

The specimens of prints which I now submit to you are from several sources, and a number of them have been by myself subjected to extreme tests in order to prove the indestructibility of the image. There is one marked as having been for twelve hours under the influence of sulphuretted hydrogen, and the half of the same picture was immersed for an additional twelve hours in the acid solution employed to form the gas. Others have been for six weeks on a floor constantly wet and subjected to treatment only short of being trodden upon, and you will observe that there is no change whatever.

Mr. Willis has nearly completed his researches in the matter of producing an emulsion with the view of still more simplifying the process; and when he returns from his journey to the west we may expect to hear from himself on this subject. Trusting that I may not have wearied you in the foregoing remarks, and that a spirit of inquiry may be aroused on the subject, I now conclude with my thanks to you for your patience and kind attention. T. RODGER.

## NOTES FROM JAPAN.

YOURSELVES and readers will be surprised, perhaps, to hear of a country entering the lists as one of the centres of photographic industry, but yet such is the fact; and, thinking it may interest you to know how things are progressing in this far east, I pen these few lines.

Photography was first introduced here about fifteen years ago when an old Japanese friend of the writer's learnt the art as it existed, and practised the collodion process. He has often spoken of the difficulty he has had to encounter to get his country people to submit themselves to the ordeal of the black art. When he started in business, instead of receiving payment from his customers he was obliged to reverse the operation and pay them to come, and given as much as twelve shillings to a good-looking Japanese to have her portrait taken. But even this upside-down state of affairs answered his purpose very well in a commercial sense, as he could sell copies of such to foreigners at three dollars each. At the time the Japanese held the belief that to have one's photograph taken meant certain death within two or three years afterwards, and he said the soul left the body with the image that was impressed upon the negatives; in fact, to such an extent was this belief that my aforesaid friend related to me how, on one occasion he would-be suicide one day paid his studio a visit and said he was of this world, and requested his portrait to be taken, that he might be enabled to die an easy death, and at the same time leave his property in the safe keeping of his relations in the shape of his photograph. An individual was the only sitter my friend had, for many months he started in business, who ever paid him to have a photograph taken. You must not think, however, that the Japanese are a superstitious race as my readers might, perhaps, imagine from the above; but you can very well understand that at that time, shortly, too, after they had only made the acquaintance of foreigners at all—it is not surprising that such a mysterious art as it appears to them and, I may say, I think even to many of us at that time should have attached to it something supernatural.

How different now, however, is the state of affairs! The Japanese have as fully altered their idea with respect to our black art as they have in most other matters, as you have, no doubt, already heard and today, in Japan, photography is one of the regular industries of the country, and finds employment for, I may say, thousands of people. It has enabled the writer to enter very largely into the importation of all photographic requisites. I have now on the shelves of my Yedo place of business no fewer than 150 photographic customers, while there are altogether about 240 photographers in the capital alone, beside an immense number in nearly every town throughout the interior; and I need hardly say that now a Japanese photographer is, like his brother in Europe, paid by his sitters, and has not any longer to pay them.

Of course, dear reader, you must not look in this communication for interesting processes or new wrinkles. The time has not yet come for the Japanese to teach his western brother; in fact, I say we are here, so far as the natives are concerned, a long way behind. All they know is the wet collodion process, and most of them have not yet heard of such a thing as a dry process, much less their bromide emulsions and gelatine pellicles; but what they very well do, and I have the pleasure of sending you a few samples of cards taken by one of our friends. These represent his ordinary work, as they were simply picked out by the writer from his album in his show-room. As samples of photography the Editors, and other friends who may happen to examine them, must not judge severely these efforts of Japanese photographic artists; but if they cannot admire their technical qualities there may be something in the artistic "get up" of them that may interest you. Perhaps they may even gain some advantage by an inspection of them, although they are only the work of a heathen "Japanese." My friend produced them was very diffident about letting me send them to you, as he says he knows the work of foreigners is so much superior; but he is ambitious, and while fully appreciating his own inferiority at last acceded to my wish to send them to you, in the hope that some of your generous readers will do him a kindness and forward some of their best work in return, so that he may remedy his fault by an inspection of the examples he receives.

Unfortunately the rich stores of knowledge contained in the photographic literature of the day are a sealed book to the Japanese, and many a willing listener I have had of a cool summer's evening have translated to them some of the articles from THE BRITISH JOURNAL OF PHOTOGRAPHY. They were so interested that they decided to become subscribers, and to employ an interpreter to translate it for them. This shows their anxiety for something better, and no doubt, in the course of a few years you may be startled with some novel discovery even from Japan.



## CHRONOLOGY

- 1832 Rodger, born in St. Andrews on 17th April.
- 1838 Janet Ireland Rodger, sister, born in St. Andrews.
- 1839 Rodger a scholar at Madras College, in St. Andrews.
- 1840 Ann McCulloch, sister, born in St. Andrews.
- 1841 Dr John Adamson succeeded in taking the first Portrait calotype in Scotland.
- 1843 Robert Adamson set up business at Calton Hill in Edinburgh.
- 1845 Douglas Adamson Rodger, sister, born in St. Andrews.
- 1846-48 Rodger thought to have been apprentice to St. Andrew's Dr James Philp.  
Rodger may have been studying medicine in Glasgow for two sessions.
- 1848 Death of Robert Adamson.
- 1849 Rodger set up business in New York Garden.
- 1849-50 Rodger on the St. Andrews University's Matriculation Roll to do Chemistry.  
Rodger may have gone to Rossie Priory.
- 1850 Jean Glen Rodger, sister, born in St. Andrews.
- 1851-52 Rodger on the St. Andrews University's Physiology class list.
- 1853 Rodger awarded the Aberdeen Mechanics Institutions prize medal.
- 1854 Rodger awarded a medal for his work in the Edinburgh Photographic Exhibition.  
Rodger awarded a Scottish Society of Arts medal for his paper entitled 'On Colodion Calotype'.  
John Adamson Rodger, brother, born in St. Andrews.
- 1855 British Association for the Advancement of Science Exhibition in Glasgow.

- 1856            Photographic Society of Scotland established.  
                   Thomas Rodger, son, born in St. Andrews.
- 1856-57        First annual Exhibition of the Photographic Society of Scotland.
- 1857            Announcement of the erection of Rodger's new glass house in  
                   North Street.  
                   Rodger's paper entitled 'The Collodion Process' read to  
                   Photographic Society of Scotland.
- 1858            George Berwick Rodger, son, born in St. Andrews.
- 1859            Rodger made an ordinary member of the St. Andrews Literary  
                   and Philosophical Society.  
                   Rodger's paper entitled 'On a Useful Application of Glycerine  
                   in the Collodion Process' read to the Photographic Society of  
                   Scotland.  
                   Rodger had a book in press entitled 'The City of St. Rule'.
- 1860            Rodger awarded the 'Maconochie Wellwood' prize for work  
                   exhibited at the 1859/60 Photographic Society of Scotland  
                   Exhibition.
- 1861            Establishment of The Edinburgh Photographic Society.  
                   Rodger Senior family living in North Street.  
                   Rodger Junior family living in North Street.  
                   Death of Sir Hugh Lyon Playfair, in St. Andrews.
- 1862            Rodger bought land east side of New Street (Queen Street).
- 1863            Rodger had two houses built on Queen Street.  
                   Rodger photographed Prince Alfred in Edinburgh.
- 1864            Establishment of the Horticultural and Floricultural Society.
- 1865            Rodger had a paper published entitled 'On the Temperature of  
                   the Bath and Developing Solutions as Affecting Photographic  
                   Operations'.  
                   Rodger bought property at St. Mary's Place.  
                   Death of Douglas Adamson Rodger, sister.

- 1866 Edward James Walker, son, born in St. Andrews.  
St. Mary's Place Studio built, designed by George Rae.
- 1868 Death of Maggie Rodger, sister.
- 1870 Edith Maggie Rodger, daughter, born in St. Andrews.  
Death of Dr John Adamson.
- 1871 Rodger Senior family living at Greenhill Villa.  
Rodger Junior family living at St. Mary's Place.  
Rodger patronised by HM the Queen and HRH the Duke of  
Edinburgh.
- 1874 Rodger elected as a member of the Town Council.
- 1875 Death of Edward James Walker Rodger, son aged 9.  
Death of Edith Maggie Rodger, daughter aged 5.
- 1876 Rodger photographed Prince Leopold, fourth son of Queen  
Victoria, in St. Andrews.  
Death of Thomas Rodger Senior, aged 67.
- 1877 Rodger had published a paper entitled 'On Platinotype' in  
The British Journal of Photography.
- 1881 John Adamson Rodger, brother, and family living at East Bay  
View.  
Rodger Junior family living at St. Mary's Place.
- 1883 Rodger died in St. Andrews on 6th January.

## BIBLIOGRAPHY

- Adamson, Peter and Lamont-Brown, Raymond. *St. Andrews, City of Change*.  
St. Andrews, 1984.
- Buchanan, William. 'State of the Art, Glasgow: 1855'. *History of Photography*  
Vol. 13, No. 2 (April-June 1989), pp. 165-180.
- Buckland, Gail. *Fox Talbot and the Invention of Photography*. London, 1980.
- Clarke T.N., Morrison-Low A.D., Simpson A.D.C. *Brass and Glass*.  
Edinburgh, 1989.
- Cook, Helen. 'An Artist of the Camera'. *The Scots Magazine* Vol. 106 (October  
1976 - March 1977), pp. 382-392.
- Cunningham, Frank. *James David Forbes Pioneer Glaciologist*. Edinburgh, 1990.
- Dum Spiro Spero. 'Scottish Pioneers in Photography'. *The British Journal of*  
*Photography* (July 9 1897), pp. 442-443.
- Eder, Joseph Maria. *History of Photography*. New York, 1945.
- Evetts, Robin. 'Architectural Expansion & Development in St. Andrews,  
1810-1894'. Ph.D. thesis, University of St. Andrews, 1982.
- Frew, John ed. *Building for a New Age: The Architects of Victorian and*  
*Edwardian St. Andrews*. University of St. Andrews, n.d.
- Gernsheim, H. *The Origins of Photography*. New York, 1981.

- Gordon, M.M. *The Home Life of Sir David Brewster*. Edinburgh, 1869.
- Graham, Robert. 'The Early History of Photography'. *History of Photography* Vol. 8, No. 3 (July-September 1984), pp. 231-235.
- Henry, Robert. *A Century Between*. London and Toronto, n.d.
- Kingslake, Rudolph. *The History of the Photographic Lens*. San Diego, 1989.
- Kemp, Martin. *The Science of Art*. New Haven and London, 1990.
- Lamont-Brown, Raymond. *The Life & Times of St. Andrews*. Edinburgh, 1989.
- Lawson, Julie. 'Ivan Szabo: A Hungarian Photographer in Scotland'. *Shadow and Substance, Essays on the History of Photography in Honor of Heinz K. Henisch*. Kathleen Collins ed. Bloomfield Hills, Michigan, 1990, pp. 17-21.
- Ledgard, Annabel. 'John Milne Architect'. MA dissertation, University of St. Andrews, n.d.
- Morrison-Low, Alison D. 'Dr. John Adamson and Thomas Rodger: Amateur and Professional Photography in Nineteenth-century St. Andrews'. *Photography 1900: The Edinburgh Symposium*. Edinburgh, (24-26 September 1992), pp. 19-37.
- \_\_\_\_\_. 'Dr. John and Robert Adamson: An Early Partnership in Scottish Photography'. *The Photographic Collector* 4 (1983), pp. 199-214.
- \_\_\_\_\_. 'Sir David Brewster and Photography'. *Review of Scottish Culture* 4 (1988), pp. 63-73.

\_\_\_\_\_. A. D. and Christie, J.R.R. *'Martyr of Science': Sir David Brewster 1781-1868*. Edinburgh, 1983.

Newhall, Beaumont. *The History of Photography*. New York, 1982.

Pert, Bruce. 'John Adamson 1810-1870 and Early Photography at St. Andrews'. M.Phil. thesis, University of St. Andrews, 1994.

Pride, Glen L. *Hugh Lyon Playfair (1786-1861), a Re-appraisal*. St. Andrews, 1986.

\_\_\_\_\_. *The Kingdom of Fife: An Illustrated Architectural Guide*, Edinburgh, 1990.

Pritchard, H. Baden. *The Studios of Europe*. New York, 1973.

Rodger, Thomas. 'On a Useful Application of Glycerine in the Collodion Process'. *Journal of The Photographic Society* (May 23 1859), pp. 293-294.

\_\_\_\_\_. 'On Collodion Calotype'. *Society of Arts* Vol. 4, Part 3 (1855), pp. 292-299.

\_\_\_\_\_. 'On the Temperature of the Bath and Developing Solutions as Affecting Photographic Operations'. *British Journal of Photography* (April 21 1865), pp. 198-199.

\_\_\_\_\_. 'On Palatinotype'. *British Journal of Photography* (April 13 1877), pp. 172-173.

\_\_\_\_\_. 'The Collodion Process'. *Journal of the Photographic Society* (April 21 1857), pp. 256-269 & 277-279.

Ross, Horatio. *The Photographic Journal* (March 15 1860), pp. 177-178.

- Schaaf, Larry. *Tracings of Light: Sir John Herschel and the Camera Lucida*. San Francisco, 1989.
- Shairp, J.C., Tait, P.G. and Adams-Reilly, A. *Life and Letters of James David Forbes, F.R.S.* London, 1873.
- Smith, Graham. 'A Calotype Gem by John or Robert Adamson'. *Bulletin, Museums of Art and Archaeology, The University Michigan* 8 (1986-88), pp. 57-67.
- \_\_\_\_\_. 'An Early Calotype of Blackfriars Chapel in St. Andrews', *Bulletin, Museums of Art and Archaeology, The University of Michigan* 5 (1982-83), pp. 35-41.
- \_\_\_\_\_. 'A Group of Early Scottish Calotypes'. *Princeton University Library Chronicle* 46 (1984), pp. 81-94.
- \_\_\_\_\_. *Disciples of Light*. Malibu, 1990.
- \_\_\_\_\_. 'Hill & Adamson at St. Andrews: The Fishergate Calotypes'. *Print Collector's Newsletter* XII (1981), pp. 33-37.
- \_\_\_\_\_. 'James David Forbes and Thomas Rodger'. *Scottish Photography Bulletin* Autumn (1987), pp. 14-19.
- \_\_\_\_\_. 'The First American Calotypes?'. *History of Photography* Vol. 6, No. 4 (October 1982), pp. 349-352.
- \_\_\_\_\_. 'W. Holland Furlong, St. Andrews and the Origins of Photography in Scotland'. *History of Photography* Vol. 13, No. 2 (April-June 1989), pp. 139-143.

Stevenson, Sara. 'Cold Buckets of Ignorant Criticism: Qualified Success in the Partnership of David Octavius Hill and Robert Adamson'. *Photographic Collector* 4 (1983), pp. 336-347.

Stuart, James. *Reminiscences*. London, 1912.

Surtees, Virginia. *Coutts Lindsay 1824-1913*. Norwich, 1993.

Thomson, John, Rector 1955-75. *The Madras College 1833-1983*. University Muniments, University of St. Andrews Library.

Ward, John and Stevenson, Sara. *Printed Light: The Scientific Art of William Henry Fox Talbot and David Octavius Hill with Robert Adamson*. Edinburgh, 1986.

**Manuscript Information from Mitchell Library, Glasgow:**

Mitchell Library, Glasgow, MS250/120, Letter from Rodger to W. Church, September 4, 1855.

Mitchell Library, Glasgow, MS250/38, Regulations for the British Association for the Advancement of Science Meeting, Photographic Exhibition, July 11, 1855.

**University of St. Andrews Library, Muniments Collection:**

MS Minutes of the St. Andrews Literary and Philosophical Society.

MS Trustees' Records of Madras College.

Scottish Census Records.

**Newspapers:**

*Fifeshire Journal*

*St. Andrews Citizen*

*St. Andrews Gazette*

*The Scotsman*

*The Caledonian Mercury*

*The Daily Scotsman*



## ALBUM 35.

The front cover of this small scarlet souvenir album reads:

RODGER'S  
SOUVENIR  
OF  
ST ANDREWS

Published by

M. Fletcher, Albert Buildings

St Andrews

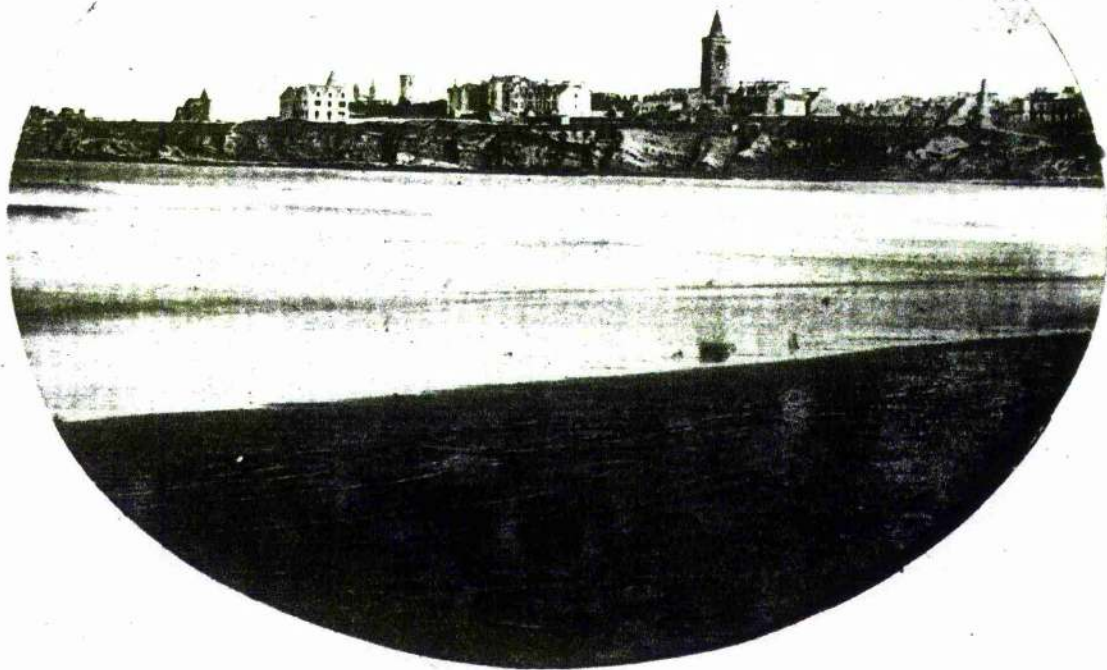
On the inside cover there is an inscription which refers to it being bought by the 'D. Hay Fleming' reference library in '23 Feb. 1924'. It was bought by the St Andrews University library in 'May 1977 RNS', (Robert Smart). On the fly sheet there is another inscription, 'Ella St Andrews 26th May 1865'. Unfortunately nothing is known about either the name or the inscription. This album still belongs to St Andrews University, and its reference number is 35.

This small album contains 12 photographs and is most delightfully executed and presented. It may have been available for the general public to view with the idea of purchasing. All plates, of the greatest detail, are of well known views in the town and surrounding area.

This in my opinion is one of Rodger's most best preserved collections.

## Plate 1

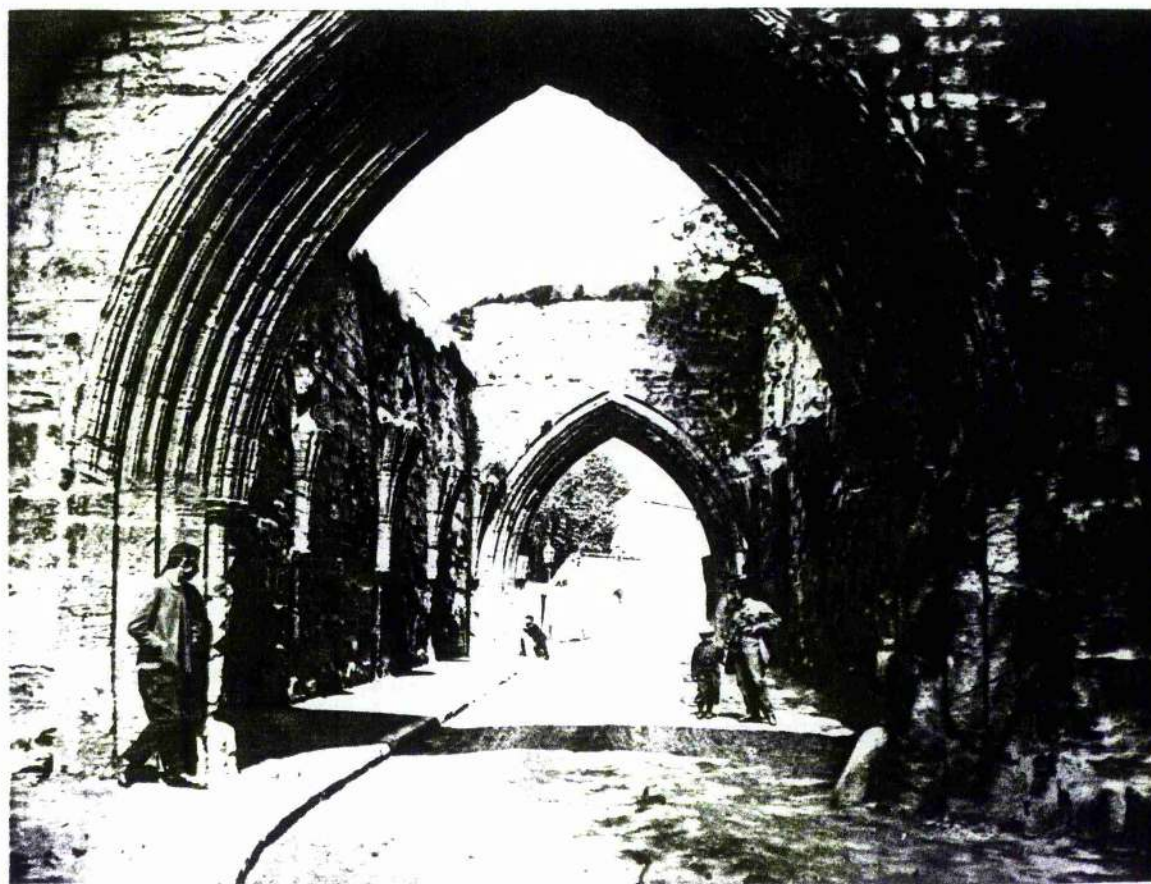
SUBJECT	St Andrews Landscape: from the West Sands.
SIZE	98 x 122 mm.
MEDIUM & TECHNICAL DETAIL	Calotype, slight pale sepia, this colour may due to age only. This print is of good quality with no marks on it.
INSCRIPTION	"St Andrews, from the West Sands", printed below the print.
COMMENTS	This was taken from the West Sands showing the Scores, from the Memorial Monument to The Castle ruins.



*St Andrews, from the oldest Sands.*

## Plate 2

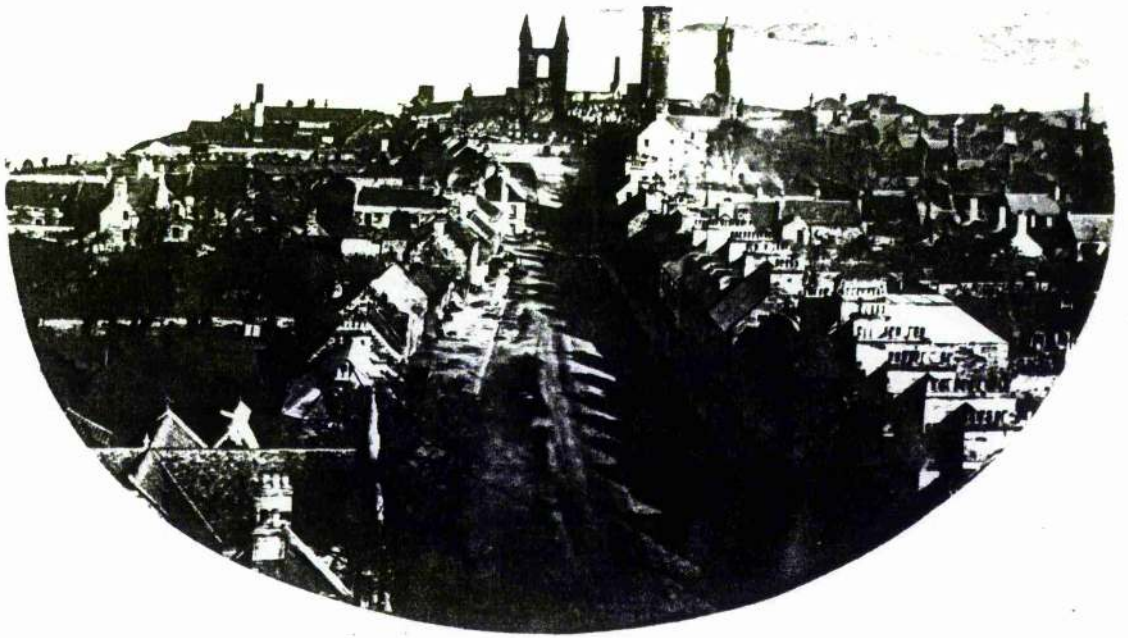
SUBJECT	St Andrews Town View: the Pends.
SIZE	98 x 128 mm.
MEDIUM & TECHNICAL DETAIL	Calotype. There are few marks on the print apart from a slight discoloration down the right-hand side, this may be due to a fixation problem.
INSCRIPTION	"The Pends, interior", printed below the print.
COMMENTS	This is a view from the top of the Pends, including four male figures.



The Pends, interior.

## Plate 3

SUBJECT	A St Andrews view over the town.
SIZE	98 x 122 mm.
MEDIUM & TECHNICAL DETAIL	Calotype. This is a good quality print, apart from a small lighter area slightly right of centre.
INSCRIPTION	"St Andrews from the College Steeple, looking East", printed below the print.
COMMENTS	A detailed photograph of the area East of St Salvators Chapel, over the Cathedral ruins and out to the sea. A number of fisher folk are seen in the street outside their houses.



*St Andrew, from the College Steeple, looking East.*

## Plate 4

SUBJECT	St Andrews Town view: South Street.
SIZE	99 x 122 mm.
MEDIUM & TECHNICAL DETAIL	Calotype. There are no marks on the print, apart from a slight brown discolouring on the lower left corner.
INSCRIPTION	"South Street, looking East", is printed below the print.
COMMENTS	The view, with numerous figures, is looking from Queen's Terrace, down South Street. To the left of the frame part of Holy Trinity Church can be seen. On the right of the frame is the New Town Hall, and in the distance the twin towers of the Cathedral Ruins can be seen also.

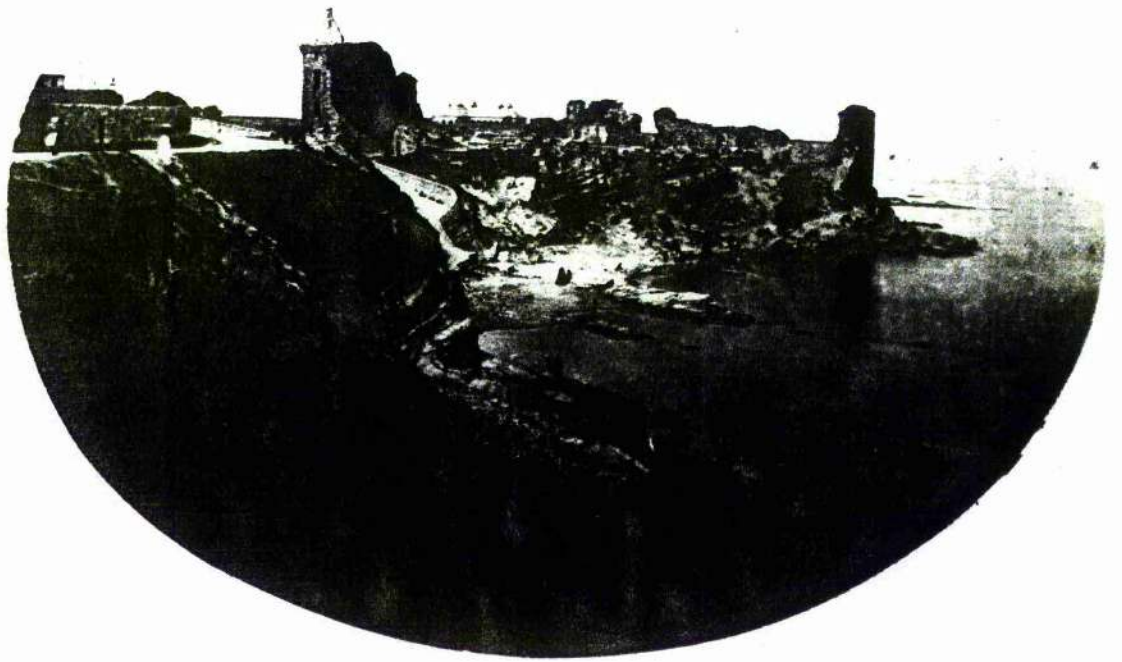




South Street, looking East.

## Plate 5

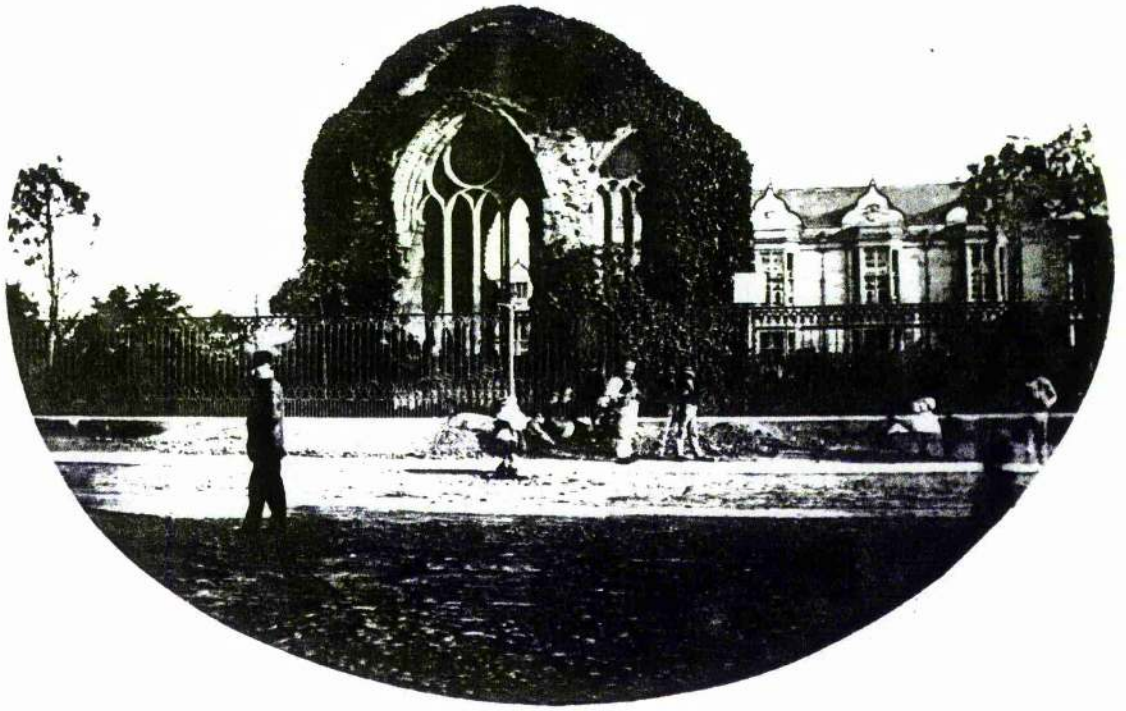
SUBJECT	St Andrews Landscape: The Castle.
SIZE	98 x 122 mm.
MEDIUM & TECHNICAL DETAIL	Calotype. This is a good quality print with no marks on it.
INSCRIPTION	"St Andrews Castle, from the East", is printed below the print.
COMMENTS	The Castle ruins dominate the picture, with the baths in the background, there are also numerous figures on the beach.



St Andrews Castle, from the East.

## Plate 6

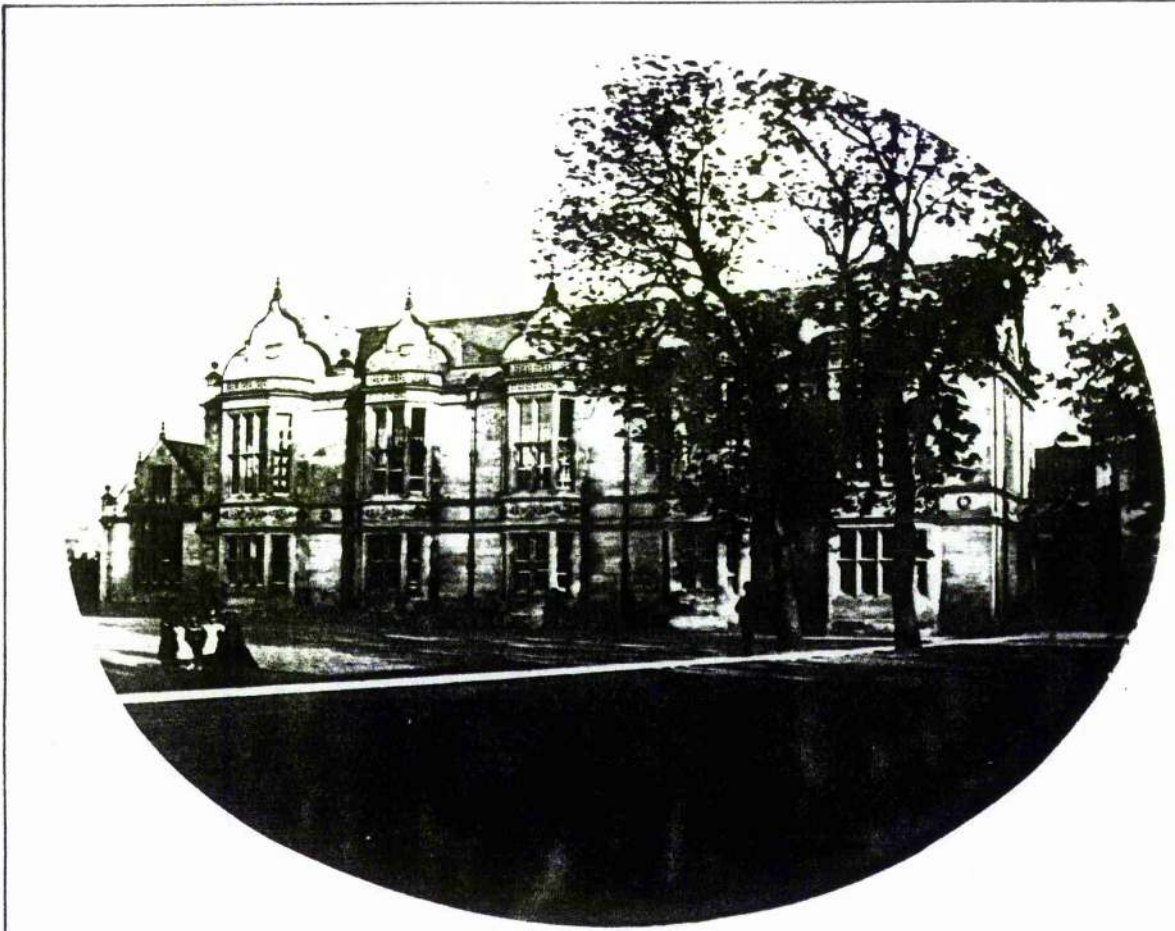
SUBJECT	St Andrews Town scene: Blackfriars Chapel.
SIZE	98 x 122 mm.
MEDIUM & TECHNICAL DETAIL	Calotype. There are some marks on the sky area this may be due to glue coming through.
INSCRIPTION	"Ruins of the Blackfriars Chapel", is printed below the print.
COMMENTS	Blackfriars Chapel, with Madras College behind, has been photographed from the opposite side of the South Street. There are numerous figures in the photograph with some ghost like images to the right of the frame, caused by movement.



Ruins of the Blackfriars' Chapel.

## Plate 7

SUBJECT	St Andrews Town scene: Madras College.
SIZE	98 x 122 mm.
MEDIUM & TECHNICAL DETAIL	Calotype. This is a good quality print with no marks on it.
INSCRIPTION	"The Madras College", is printed below the print.
COMMENTS	This photograph has been taken from the right of the Blackfriars Chapel, giving us an off-set view of Madras College. The school fills the frame with seven figures in the foreground.

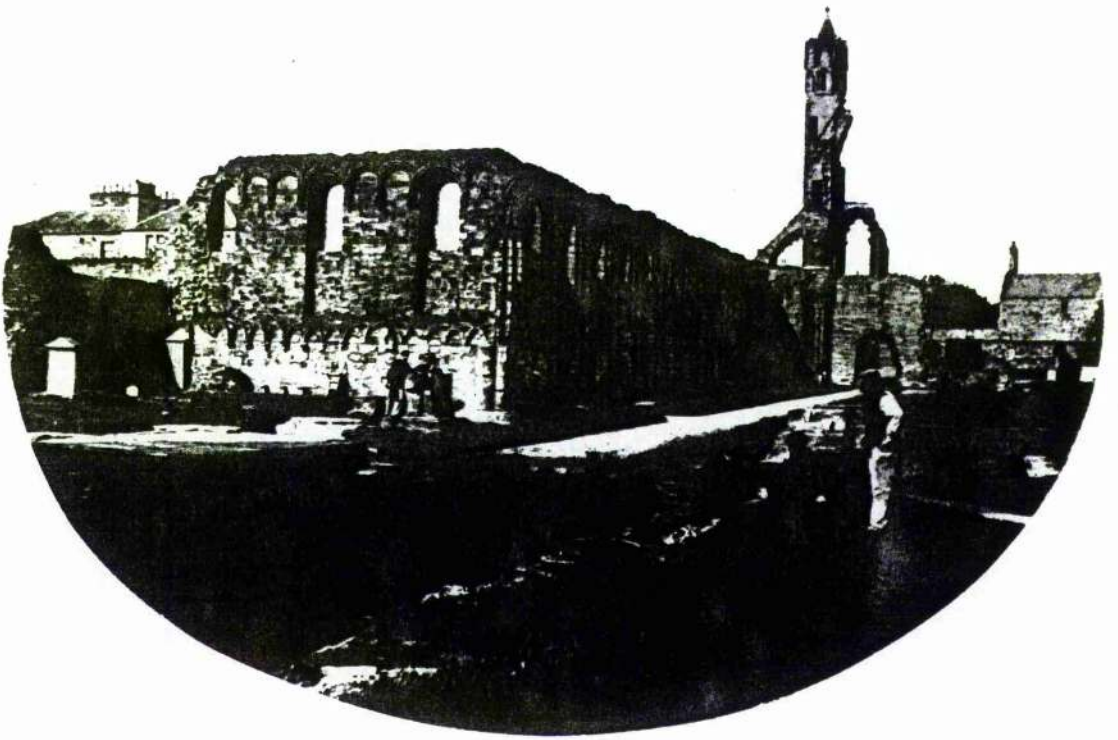


The Madras College.

## Plate 8

SUBJECT	St Andrews Town scene: the Cathedral.
SIZE	121 x 98 mm.
MEDIUM & TECHNICAL DETAIL	Calotype. There are some very slight yellowing marks on the sky area, this may be glue coming through the paper.
INSCRIPTION	"St Andrews Cathedral, from the East", is printed below the print.
COMMENTS	A photograph of the Cathedral from the East, dominating the photograph is one of the main Cathedral walls, and the West entrance. There are five figures in the photograph.

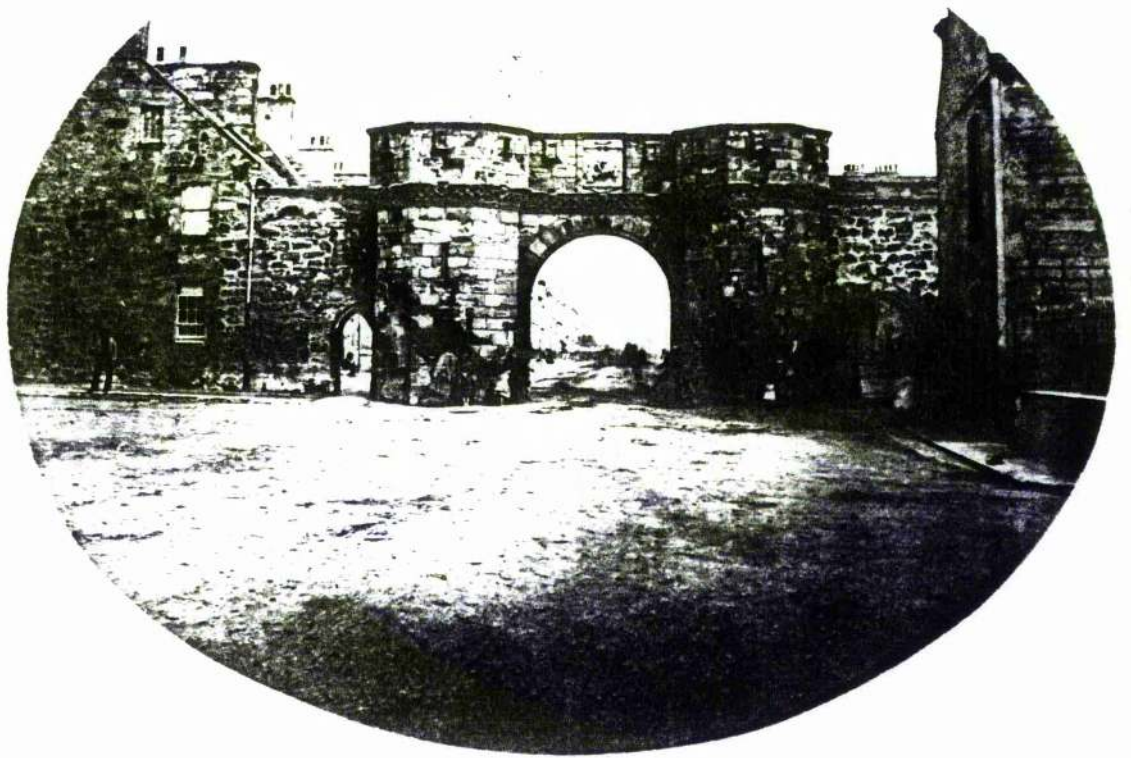




*St. Andrew's Cathedral, from the East.*

## Plate 9

SUBJECT	St Andrews Town scene: The West Port.
SIZE	98 x 122 mm.
MEDIUM & TECHNICAL DETAIL	Calotype. This is a good quality print with no marks on it.
INSCRIPTION	"The West Port", is printed below the print.
COMMENTS	The West Port has been photographed in its entirety, taking in some of the buildings on either side. There are a number of figures in the picture, including some on the right side distorted by movement. There is not too much detail seen through the arch, but the ghost-like images suggest a great deal of activity.



The oldest Port.

*Handwritten text, possibly a signature or date.*

## Plate 10

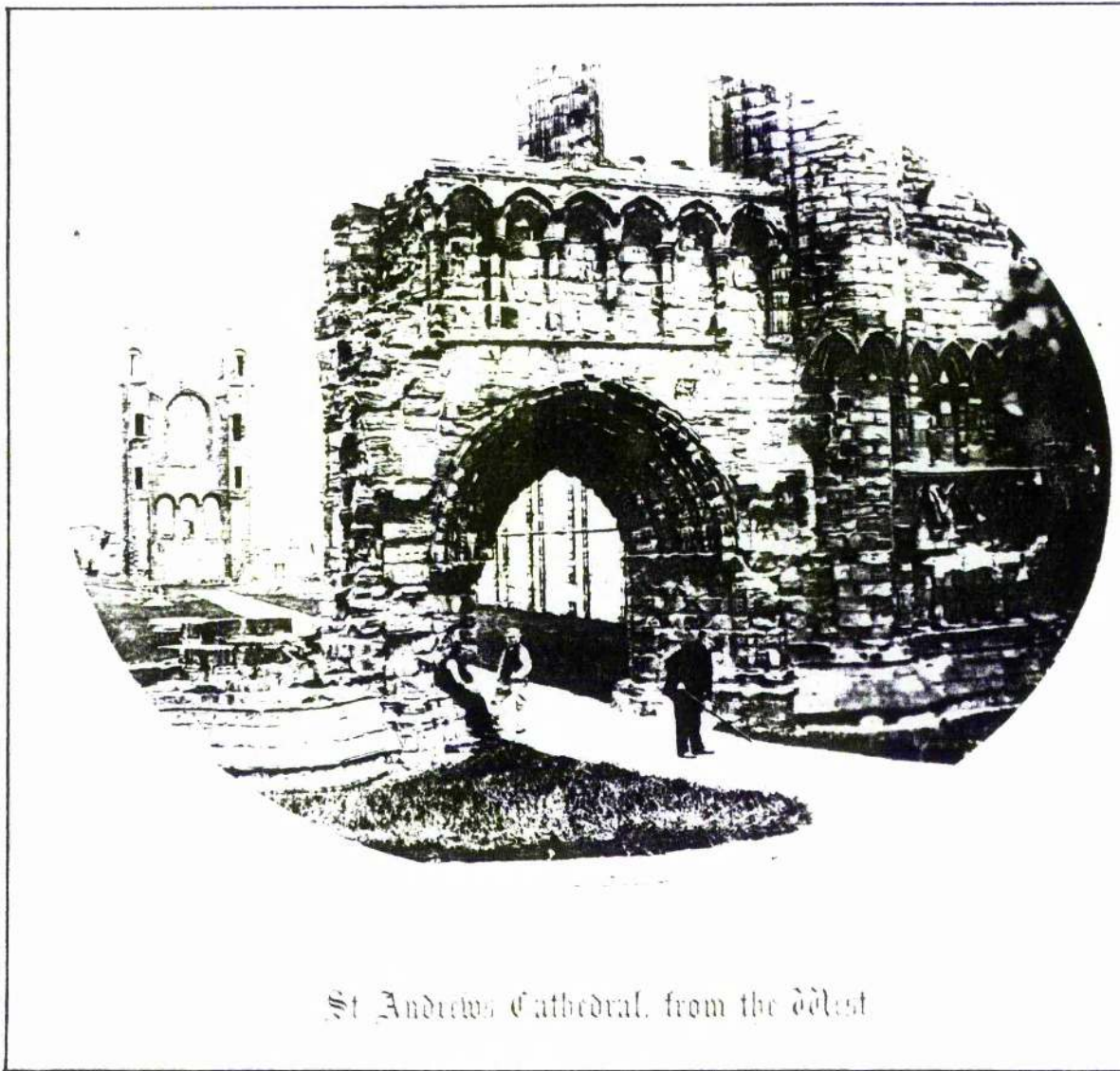
SUBJECT	St Andrews Town scene: North Street.
SIZE	98 x 121 mm.
MEDIUM & TECHNICAL DETAIL	Calotype. This is a good quality print with no marks on it.
INSCRIPTION	"North Street, looking West", is printed below the print.
COMMENTS	This photograph has been taken from the East end of North Street, excluding the fisher folks' houses. Unfortunately the print has been mounted askew on the page. A small boy carrying a large basket is the centre of focus in the foreground.



North Street, looking eâst.

## Plate 11

SUBJECT	St Andrews Town scene: the Cathedral.
SIZE	98 x 122 mm.
MEDIUM & TECHNICAL DETAIL	Calotype. There is a slight yellowing round the top right hand corner, this may be due to a fixing problem.
INSCRIPTION	"St Andrews Cathedral, from the West", is printed below the print.
COMMENTS	This photograph has been taken close to the arch and tower at the West entrance of the Cathedral. The photograph includes three male figures.

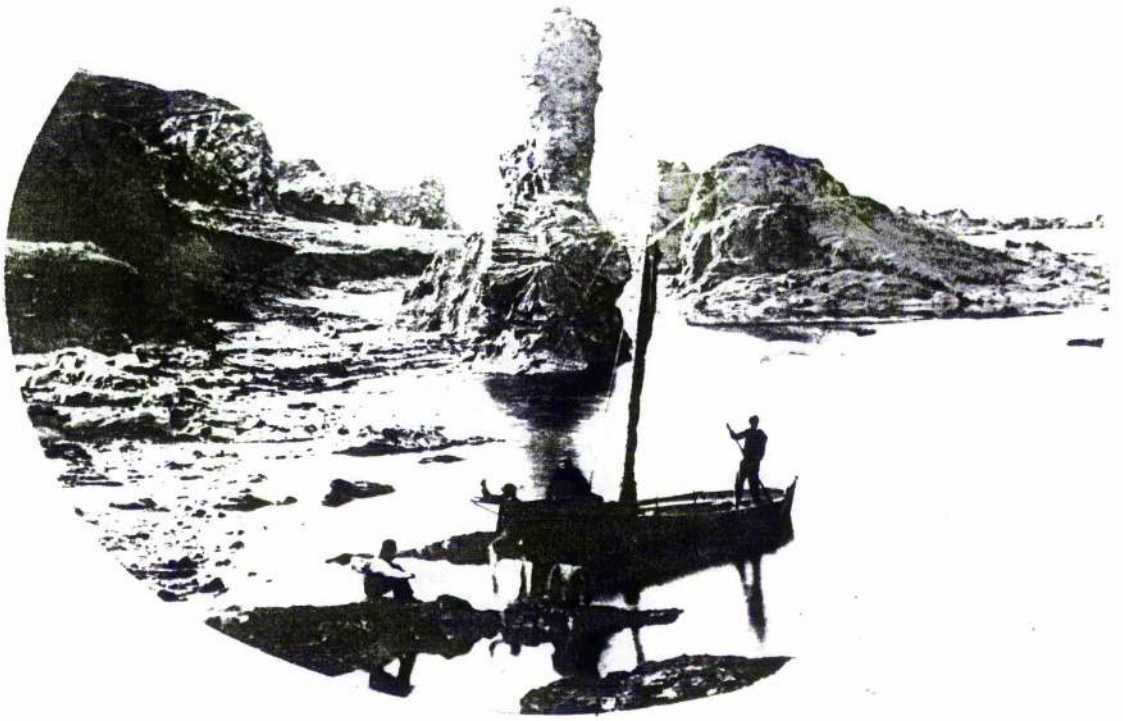


St Andrews Cathedral, from the west

## Plate 12

SUBJECT	St Andrews Seascape: the Spindle Rock.
SIZE	98 x 122 mm.
MEDIUM & TECHNICAL DETAIL	Calotype. This is a good quality print with no marks on it.
INSCRIPTION	"The Spindle Rock", is printed below the print.
COMMENTS	The Spindle Rock dominates the frame. In the foreground there is a fishing boat being manoeuvred up the beach by three men. In the front of the photograph, on a rocky outcrop, a man is sitting while another is bending down with his hand in the water.





The Spindle Rock.

## ALBUM 3.

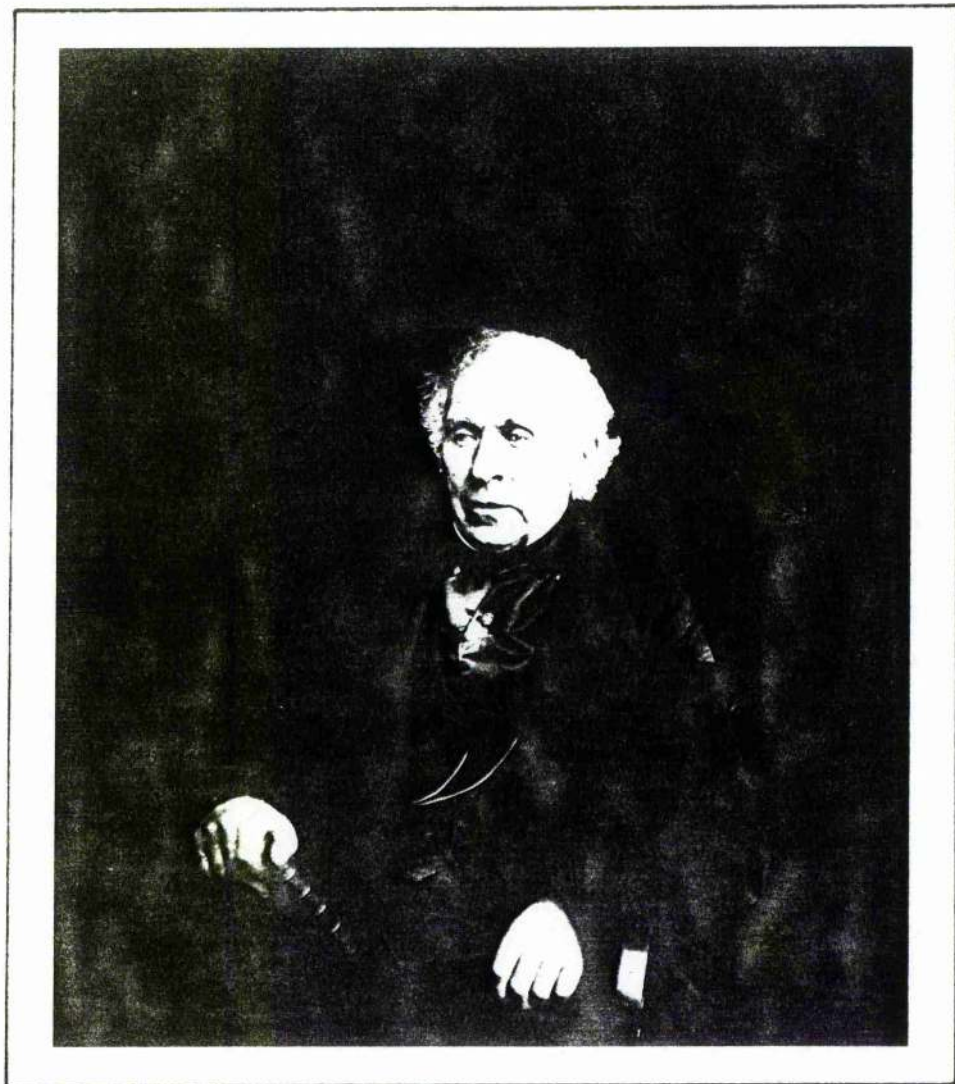
Album 3, 300 x 245 mm in size, is half bound in black with green marbled boards, and contains 33 photographs. It also has "Photographs" embossed on the spine. This handsome collection of photographs was put together as a presentation for local architect Jesse Hall. It was presented to him by the "Congregational Church Bell Street St Andrews, as a small recognition of his gracious services in the superintending the erection of their New Chapel 1852". This information can be found written on the back leaf of the album.

This album is a fine example of Rodger's ability to take quite excellent portraits, his composition and execution is most outstanding. It contains mainly portraits of local academics and townsmen, but also a number of St Andrews views.

As a whole the album shows a consistently excellent standard of Rodger's work, both in technique and presentation.

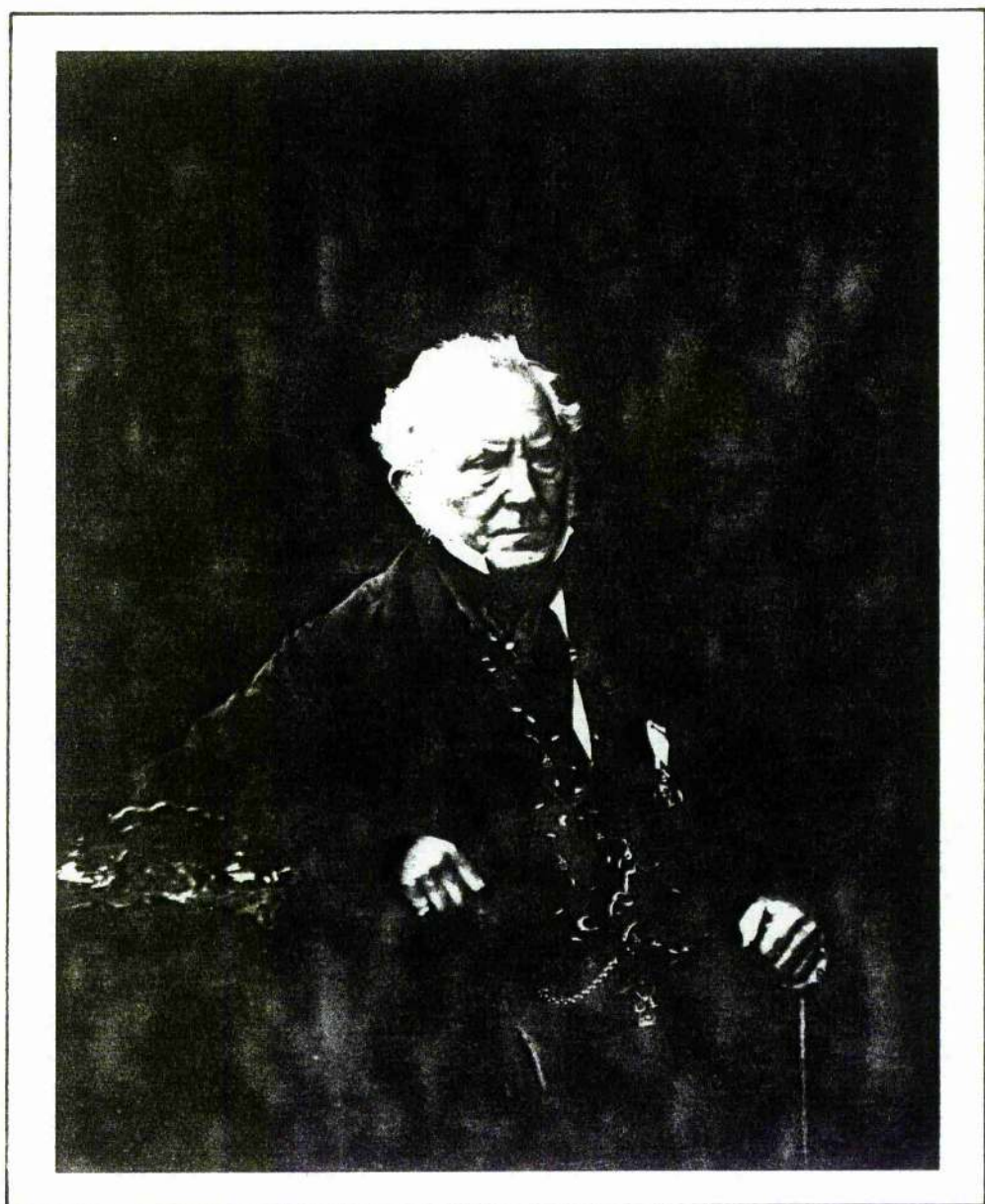
## Plate 6

SUBJECT	Male portrait: Sir David Brewster.
SIZE	154 x 130 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, dark sepia, print mounted on a piece of card slightly bigger than print. There is a horizontal streak, partially across background and Brewster's right arm. The marks appear to be finger prints.
INSCRIPTION	"Sir David Brewster" written in black ink below the print.
COMMENTS	Brewster is positioned quite far down the frame, seated centrally, inclined slightly to the left and clasping a book in his right hand. The lighting is coming from the upper right side of the frame.



## Plate 7

SUBJECT	Male portrait: Sir Hugh Lyon Playfair.
SIZE	175 x 135 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, dark sepia in colour. The marks on bottom right hand corner of print look like finger prints. There is a mark on the small finger of the left hand.
INSCRIPTION	"Sir Hugh Lyon Playfair" written in black ink below the print.
COMMENTS	Playfair is sitting centrally and inclined to the right. He is holding a cane in his left hand and resting his right arm on a small round table. There is a small ornate ink stand on the table.



## Plate 8

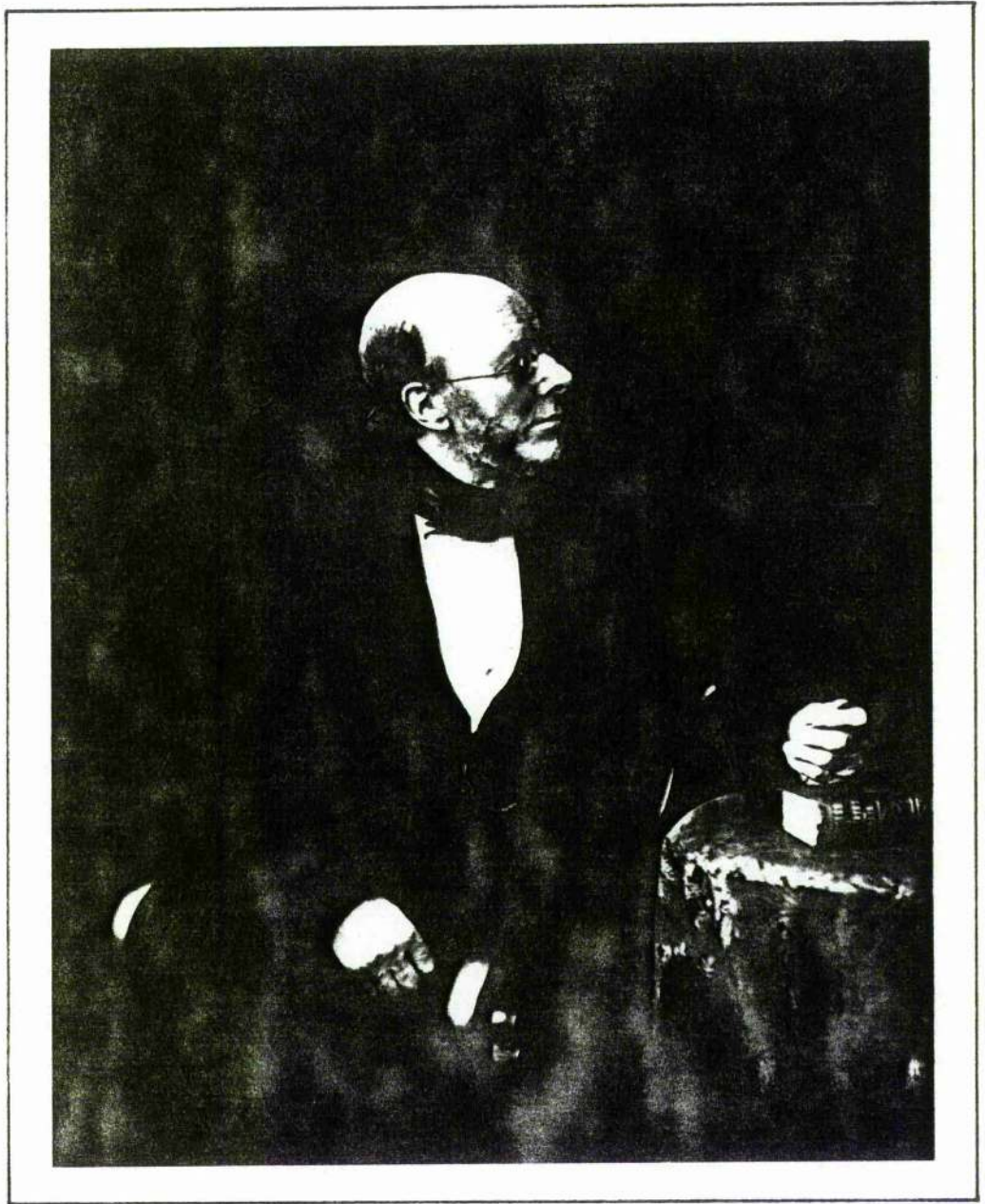
SUBJECT	St Andrews Town View: Blackfriars' Chapel.
SIZE	156 x 195 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, and dark sepia in colour. There is a small stain to the left of street lamp, near its base.
INSCRIPTION	"Blackfriars Chapel" written in black ink below print.
COMMENTS	In this print the Chapel dominates the print with Madras College in the background.
SUBJECT DETAIL	The iron railings in front of the Chapel are not there today.





## Plate 9

SUBJECT	Male portrait: William Smith.
SIZE	181 x 139 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion print of excellent quality with no marks at all.
INSCRIPTION	"William Smith of "Smith & Govan" written in black ink below the print.
COMMENTS	Smith, positioned to the right of the frame, is looking to his left. His left hand is resting on a book on a small round table. "Smith & Govan" was the local pharmacists in St. Andrews. They might have supplied Rodger with his photographic chemicals.



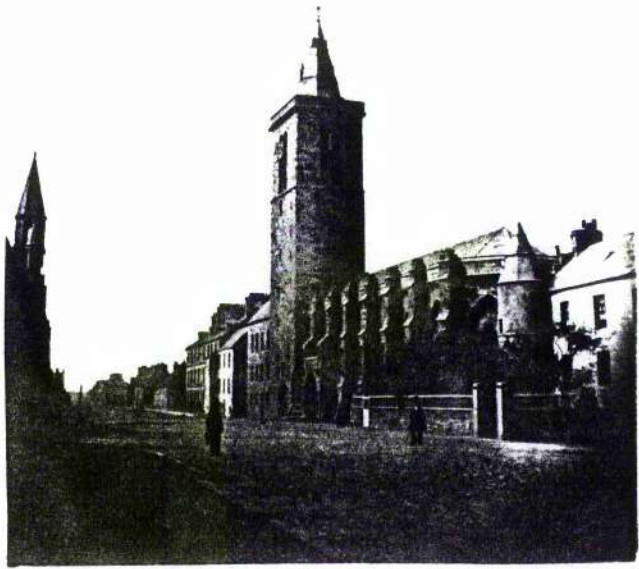
## Plate 10

### TOP

SUBJECT	St Andrews Town Scene: College Church.
SIZE	93 x 93 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, with curved fogging marks on both bottom corners. This may also have been the reason why the top corners have been cut.
INSCRIPTION	"College Church" written in black ink below the print.
COMMENTS	This view has been photographed from the east end of North Street, looking west.

### BOTTOM

SUBJECT	St Andrews Town Scene: Roundel South Street.
SIZE	90 x 93 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, again with curved fogging marks on both bottom corners.
INSCRIPTION	"Roundel" South Street" written in black ink below the print.
COMMENTS	This view has been taken from the right side of South Street, looking at the last houses on the left side of the street. The Roundel is the main point of focus, with the Cathedral ruins seen in the background.



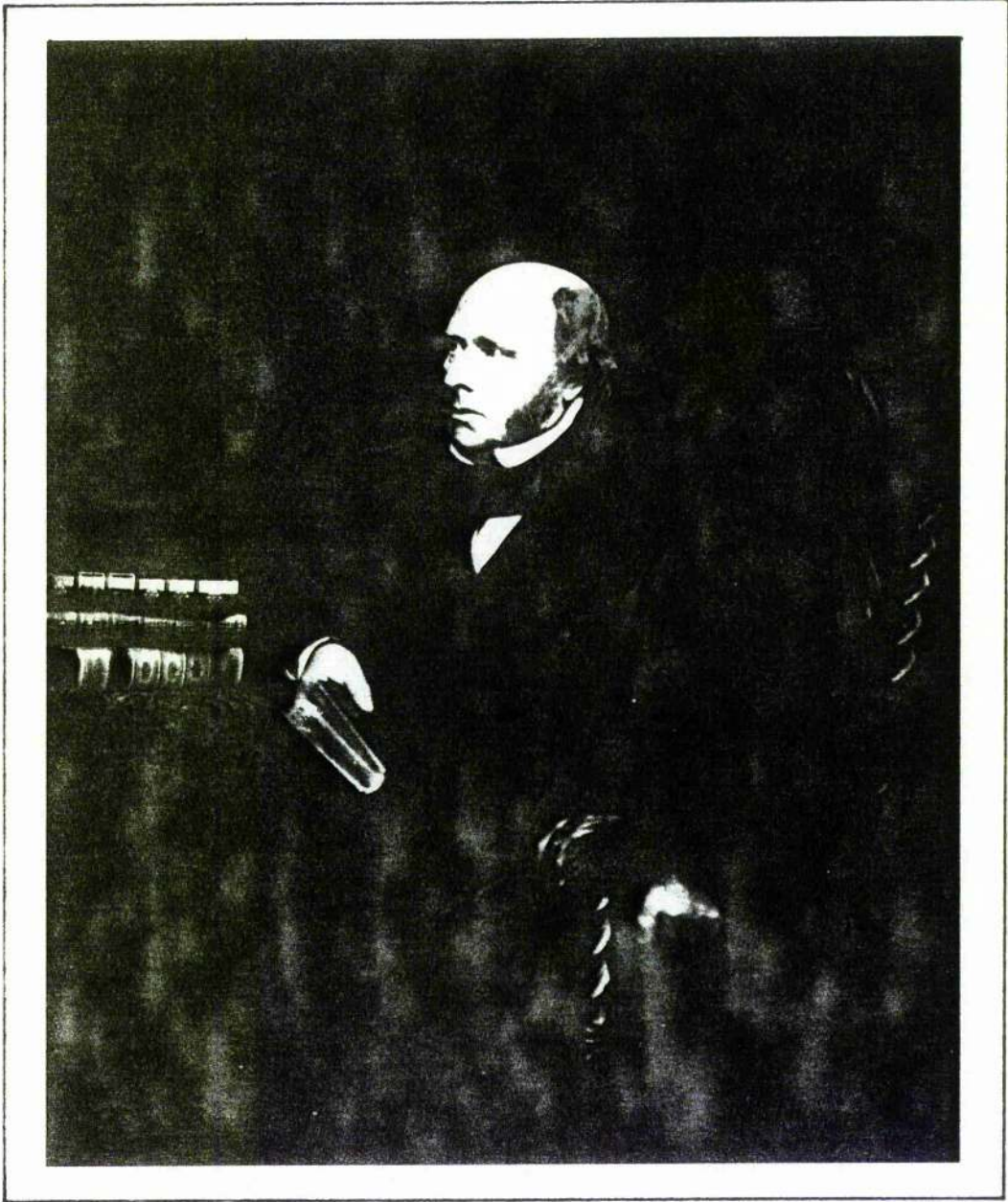
— College Church —



— "Roundel" South Street —

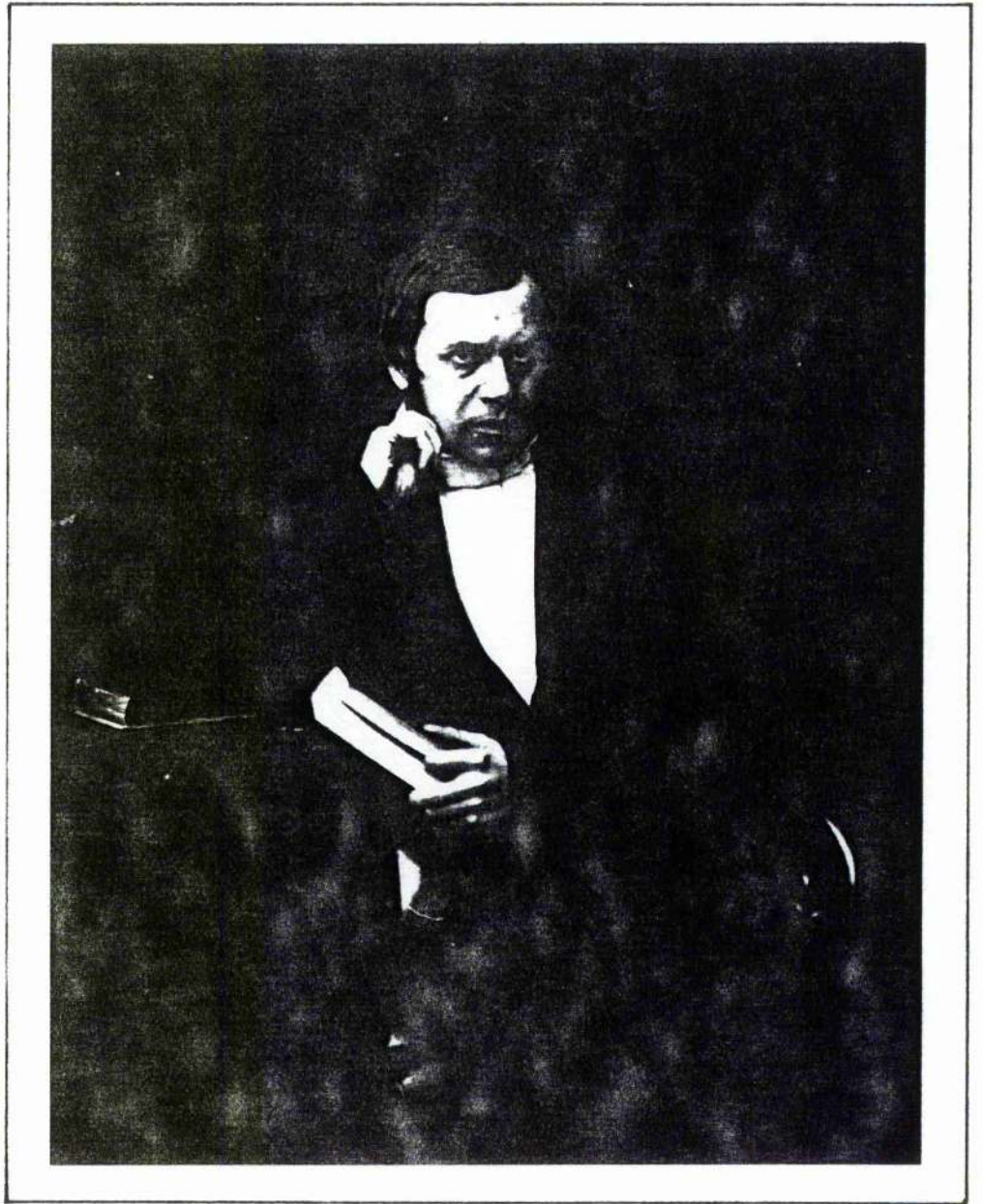
## Plate 11

SUBJECT	Male portrait: Professor Pyper.
SIZE	181 x 143 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, with a lot of small pin hole marks.
INSCRIPTION	"Professor Pyper (United College)" written in black ink below the print.
COMMENTS	Professor Pyper is sitting inclined to, and looking to the left of the frame. His right hand is clasping a book, while resting his elbow on a small round table on which there three books stacked.



## Plate 12

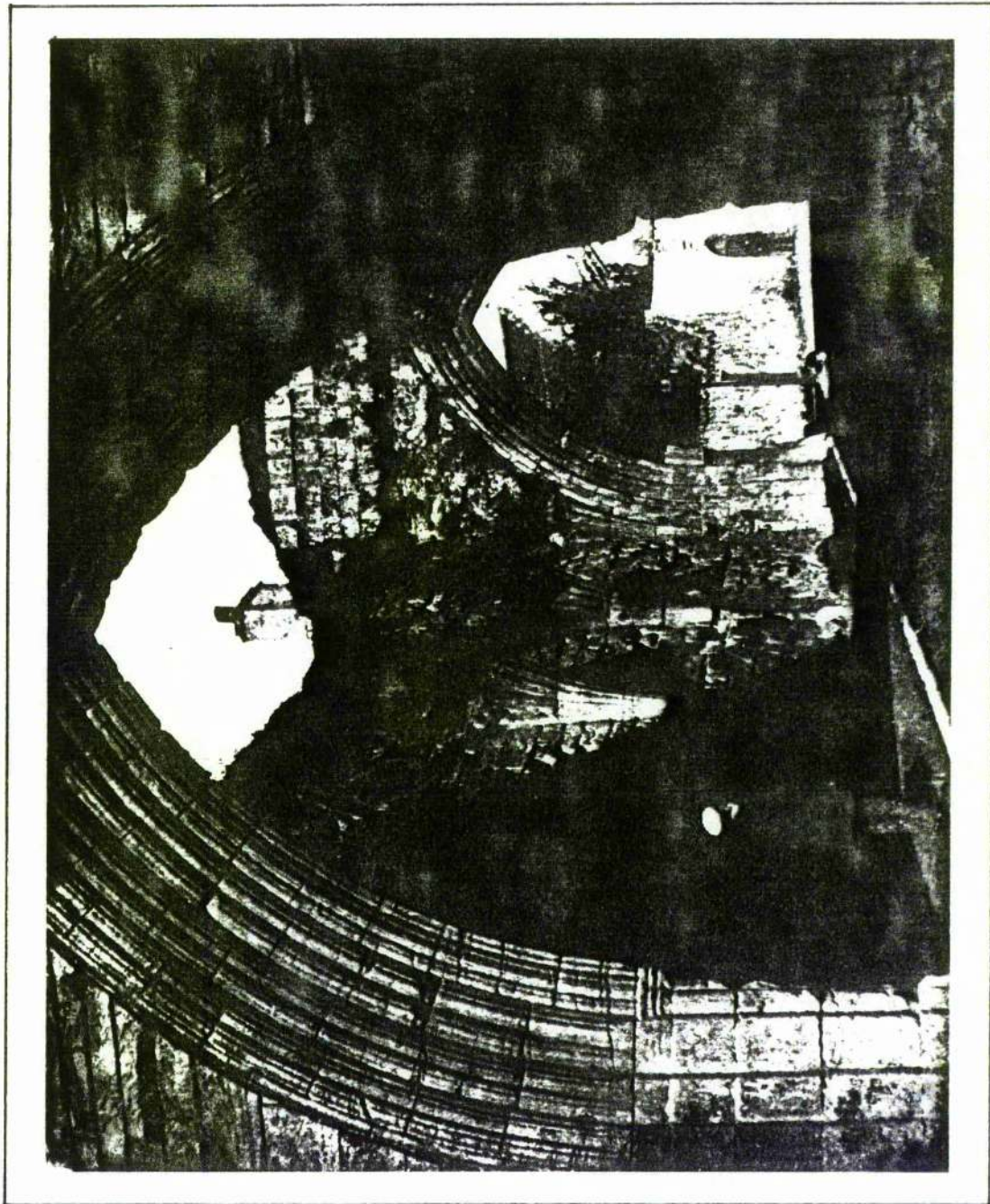
SUBJECT	Male portrait: Professor Robbie.
SIZE	176 x 135 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, there are a few pin holes, and also some scratch marks across the top of the print.
INSCRIPTION	"Professor Robbie" written in black ink below the print.
COMMENTS	Professor Robbie is positioned centrally, inclined slightly to the right of the frame. He is clasping a book in his left hand, which is resting on a small round table to his right. His right arm is resting on a book which is lying on the table.





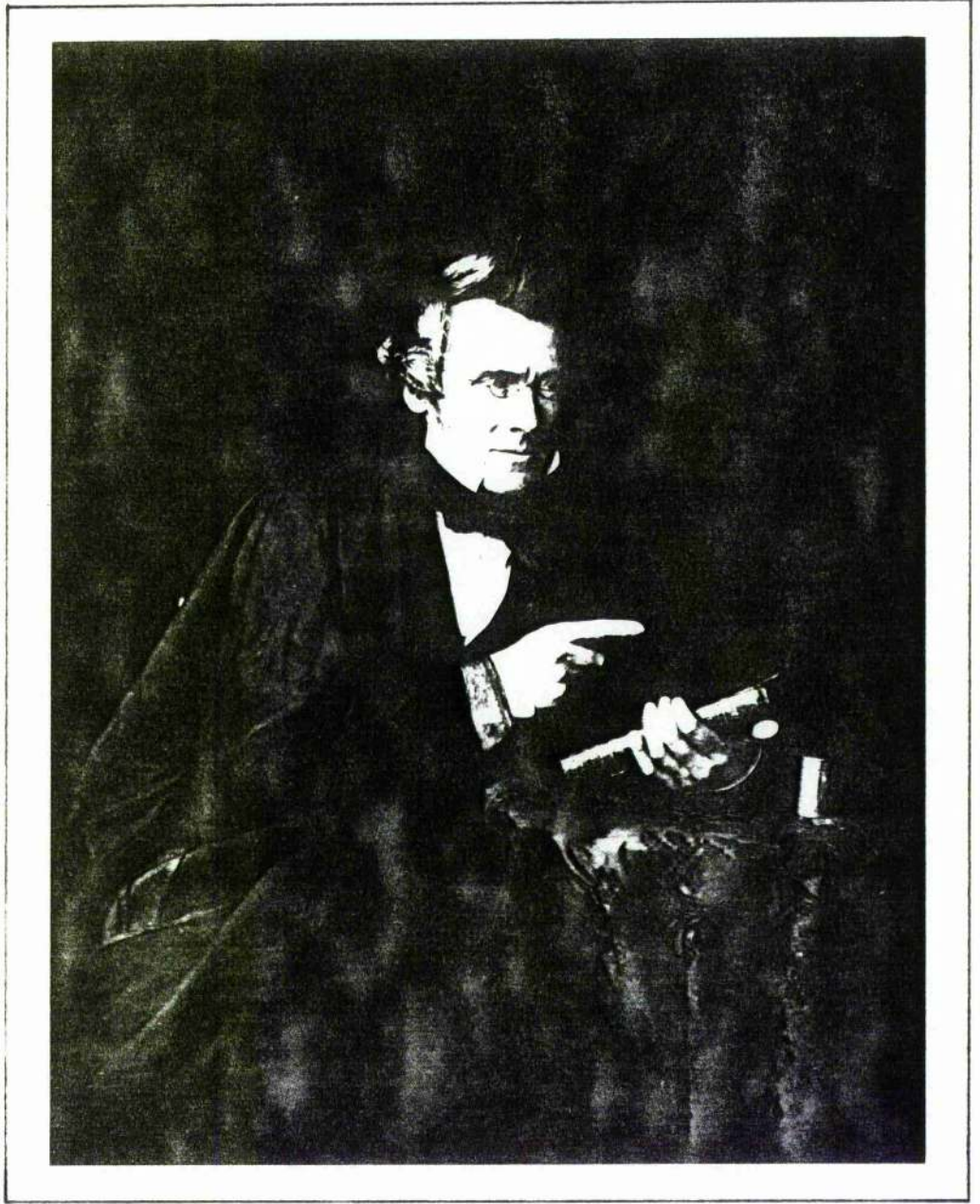
## Plate 13

SUBJECT	St Andrews Town Scene: The Pends.
SIZE	150 x 193 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion or Salt Print, the print is quite fibrous. There are only occasional pin holes, and "T.R." is marked on bottom right of the print.
INSCRIPTION	"The Pends ( from the South )" written in black ink below the print.
COMMENTS	The viewer is positioned to the right of the frame, seeing the left hand wall of the pends. The right hand side of the foremost arch is in shadow, all the detail is through the arch. There are two male figures in the picture.



## Plate 14

SUBJECT	Male portrait: Professor Ferrier.
SIZE	180 x 138 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, with some small pin holes.
INSCRIPTION	"Professor Ferrier (United College)" written in black ink below the print.
COMMENTS	Professor Ferrier is sitting inclined into the centre, facing the right of the frame, leaning on a small round table. He is holding a book in his left hand. On the table there is a small metal cylindrical object.



## Plate 15

SUBJECT	Male portrait: Professor L Alexander.
SIZE	189 x 140 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, there are some processing marks on the backdrop, and a couple of tram lines on the bottom right of the frame.
INSCRIPTION	"Professor L Alexander (Edin)" written in black ink below the print. "William Lindsay" is written in pencil above name and "D.D." written after it. Which may indicate that the former identification was incorrect.
COMMENTS	The sitter is positioned centrally, inclined towards the right of the frame, looking to his left. In both hands he is clasping a book which rests on a small round table.



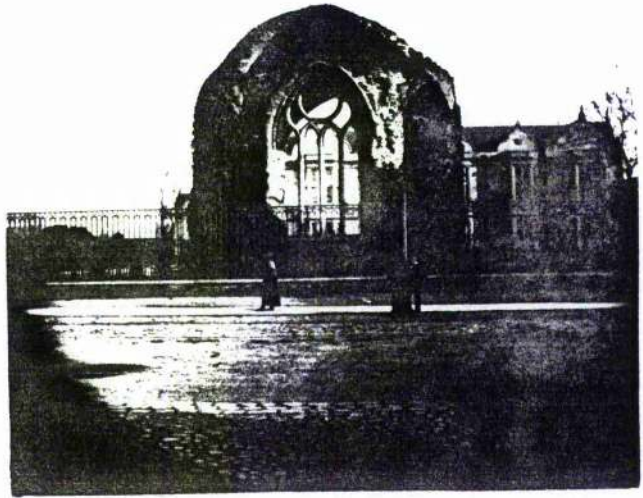
## Plate 16

### TOP

SUBJECT	St Andrews Town Scene: Blackfriars Chapel.
SIZE	93 x 93 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, which has rounded cut corners at the top to remove the dark areas, as seen on the bottom corners of the print.
INSCRIPTION	"Blackfriars Chapel. fr. the North" written in black ink below the print.
COMMENTS	This view has been taken from directly in front of the Chapel. Madras College is seen in the background with a very light area of it seen through the centre Chapel window. There are three figures in the centre of the picture.

### BOTTOM

SUBJECT	Town scene in St Andrews: The Pends.
SIZE	93 x 94 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, again the print has rounded corners on the top, to eliminate the dark corners as seen on the bottom of the print.
INSCRIPTION	"The Pends" (fr the North) written in black ink, below the print.
COMMENTS	This photograph of the Pends has been taken from a distance, giving an overall view of this area. There are three figures are in the photograph.



Blackfriars Chapel, London

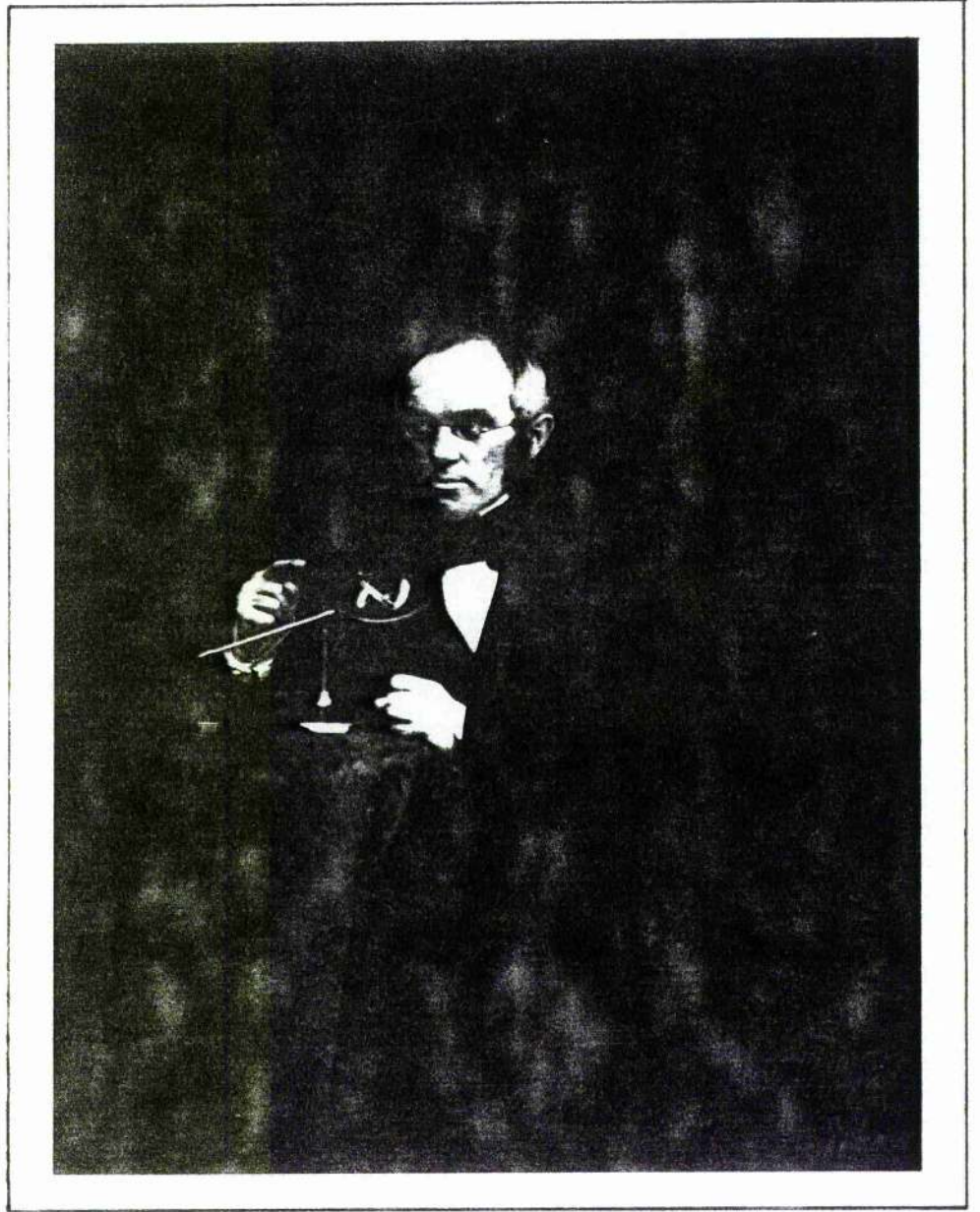


"The Fenda," London



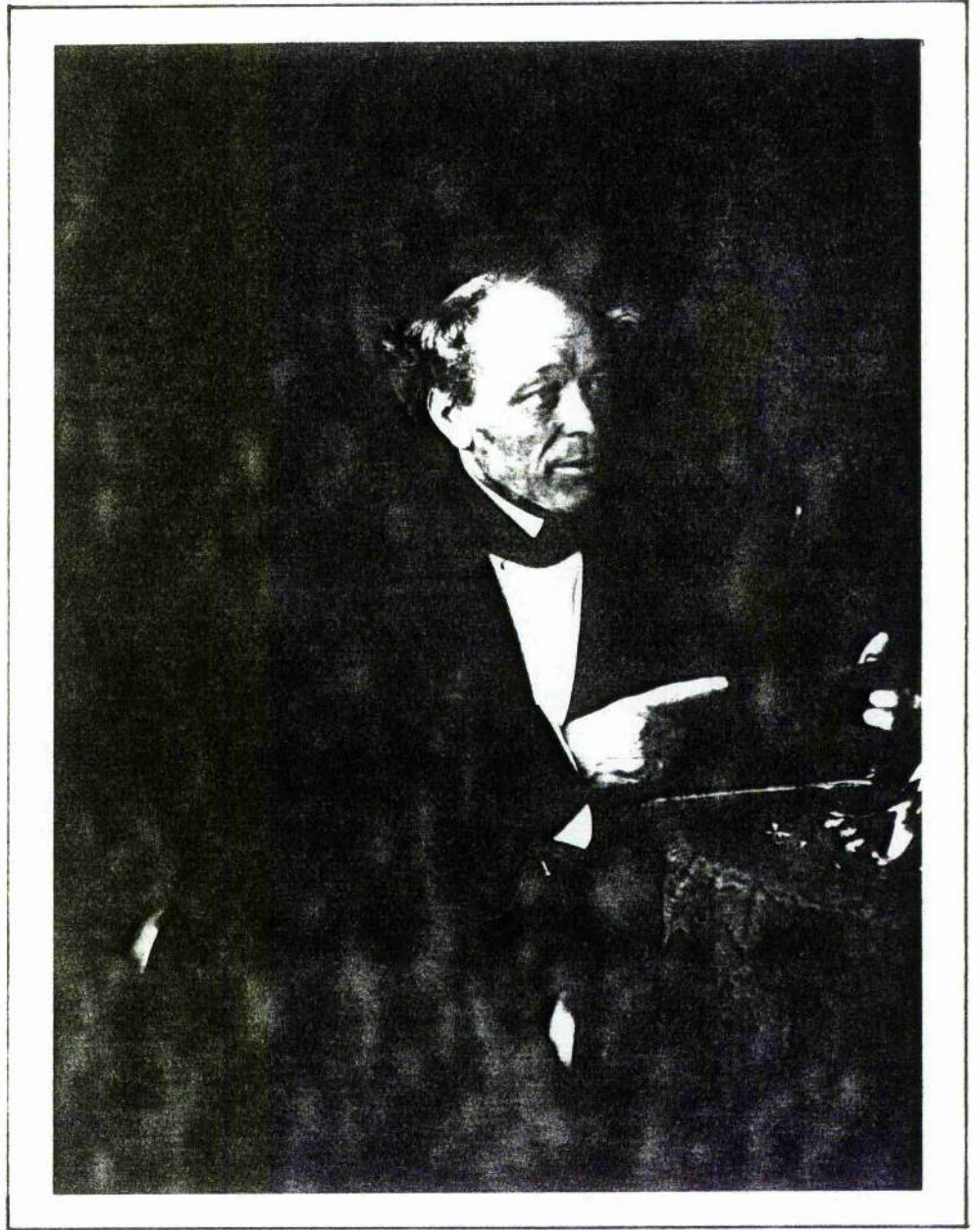
## Plate 17

SUBJECT	Male portrait: Professor Fischer.
SIZE	177 x 139 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, this print is of excellent quality.
INSCRIPTION	"Professor Fischer. (United College)" written in black ink below the print.
COMMENTS	Professor Fischer is sitting centrally in the frame, inclined slightly to his right. Leaning forward slightly, his right arm leans on a small round table. His right index finger is pointing to a scientific instrument on the table.



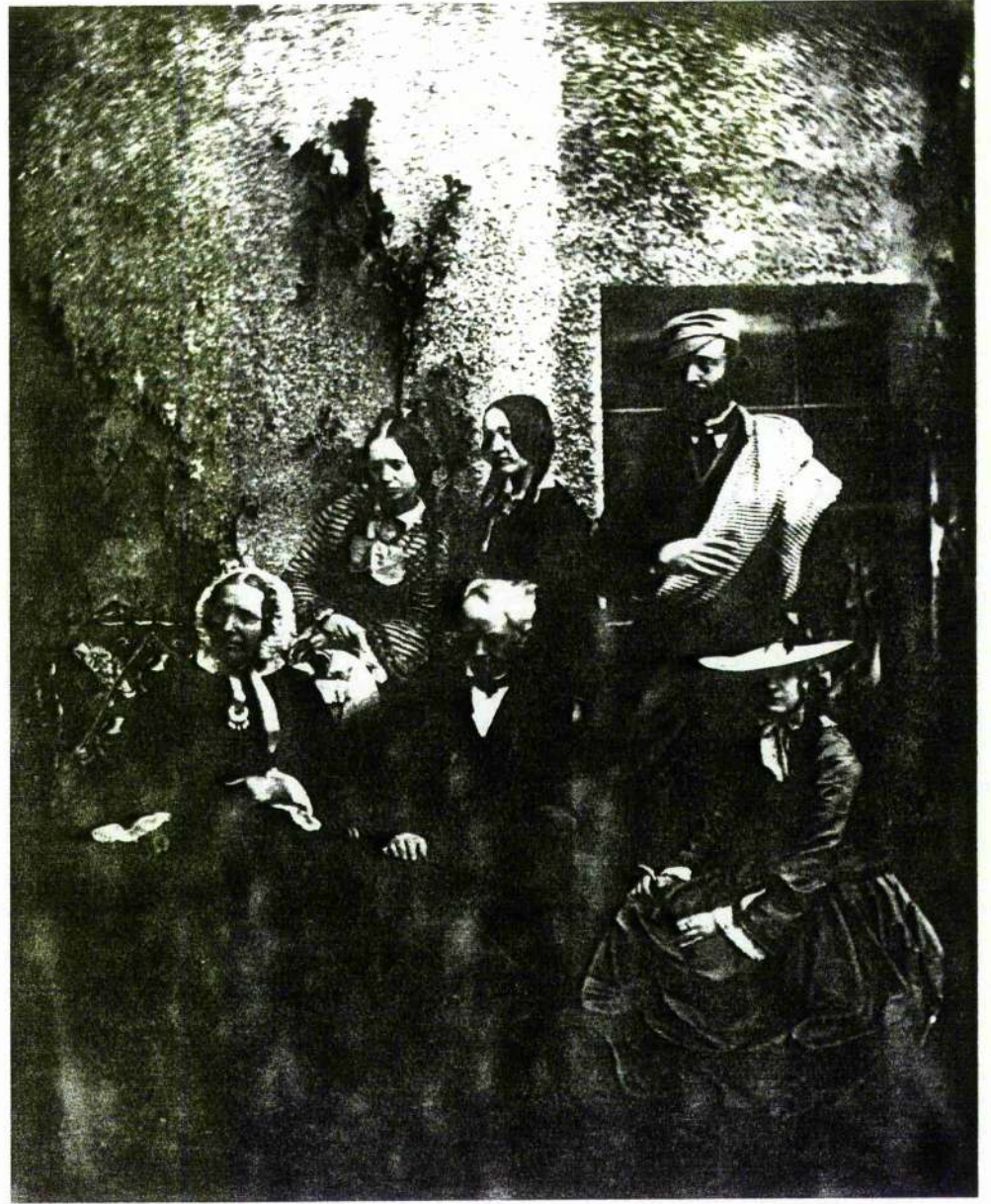
## Plate 18

SUBJECT	Male portrait: Dr Woodford.
SIZE	171 x 127 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, which is very clean apart from some pin holes on the table and hand area. There is what might be a processing mark on a lightened area on the backdrop.
INSCRIPTION	"Dr Woodford (Madras College)" written in black ink below the print.
COMMENTS	Dr Woodford is sitting centrally, inclined to the right of the frame. In his left hand he is clasping a book. Also, there is a soft drape lying on a small round table that Dr Woodford is resting the book upon.



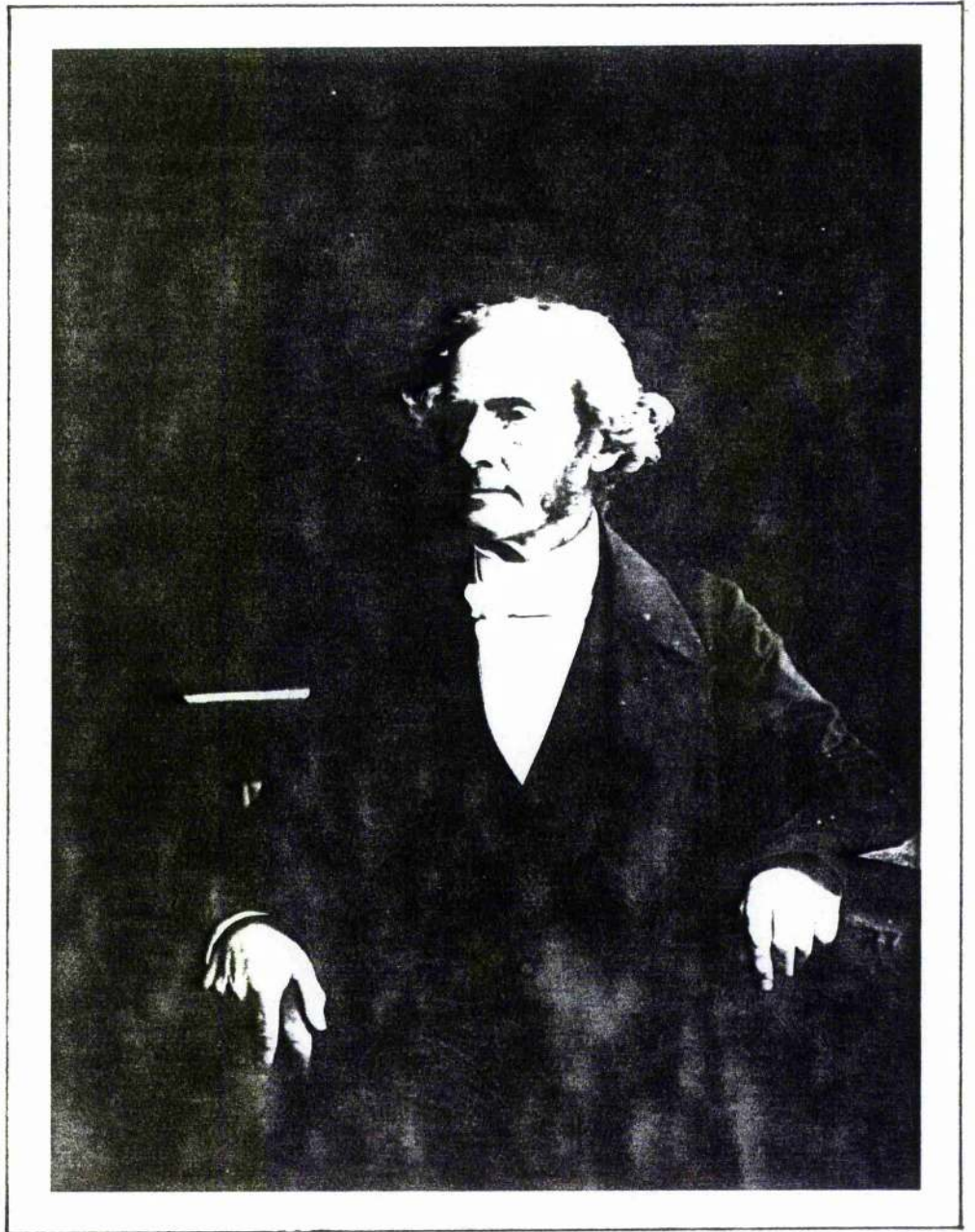
## Plate 19

SUBJECT	Outdoor family portrait: Robert Lindsay Esq <sup>r</sup> & Family.
SIZE	177 x 141 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, with occasional pin holes.
INSCRIPTION	"Robert Lindsay Esqur & family" written in black ink below the print.
COMMENTS	This is a well executed out door family group with unfortunately some visible movement.



## Plate 20

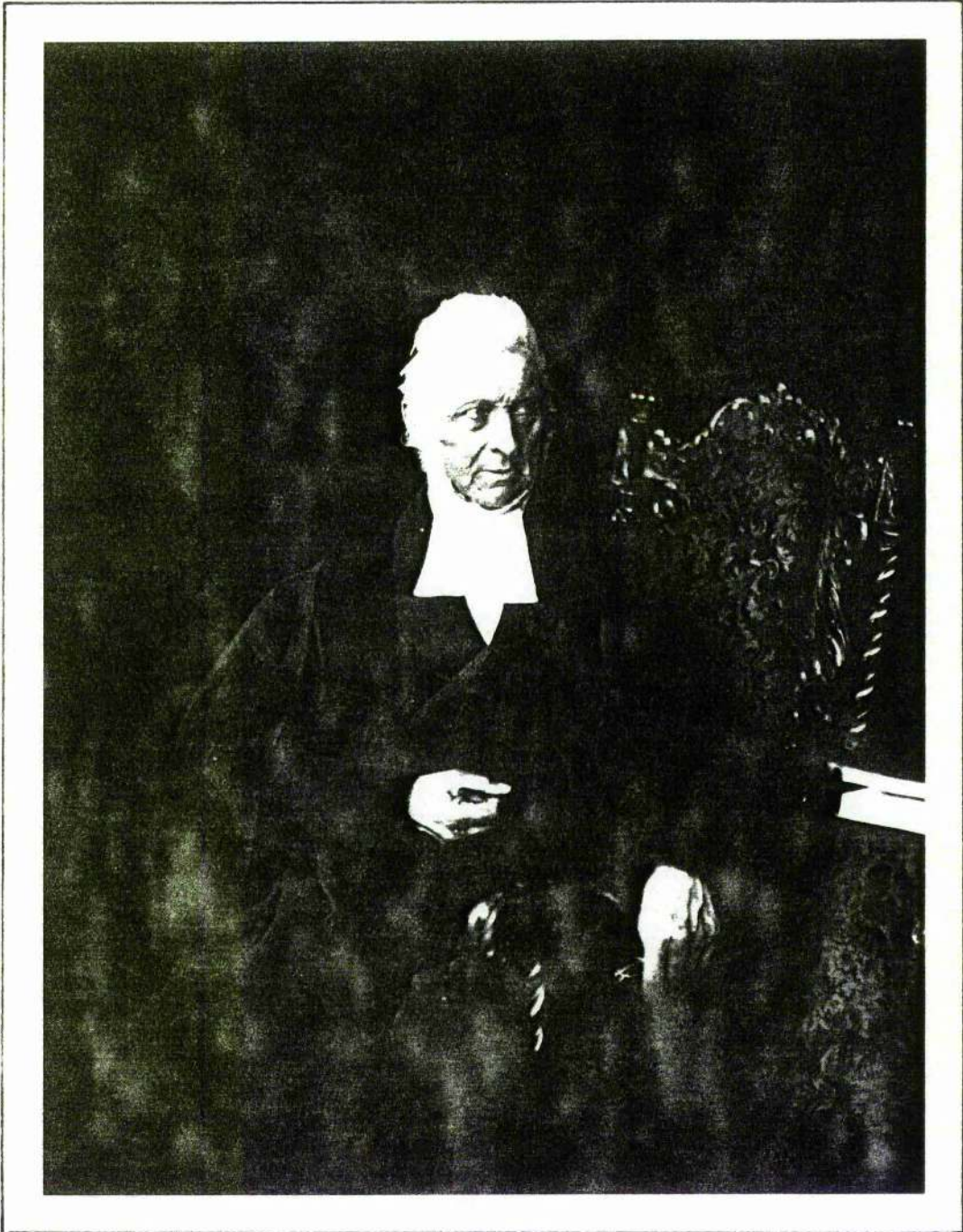
SUBJECT	Male portrait: Rev <sup>d</sup> W Swan.
SIZE	168 x 125 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, with a few pin hole marks. Over all the subject seems to have been over exposed, see the bleached out shirt and left side of the face. This then brings up background detail.
INSCRIPTION	"Rev <sup>d</sup> W Swan" written in black ink below the print.
COMMENTS	Rev <sup>d</sup> Swan is sitting centrally, facing the camera though looking to the left of the frame. He is resting his left arm on a small round table.





## Plate 21

SUBJECT	Male portrait: Dr Buist.
SIZE	180 x 135 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, with some pin hole marks on the sitter.
INSCRIPTION	"Dr Buist" written in black ink below the print.
COMMENTS	Dr Buist is positioned centrally, though looking to his right. His right hand is held across his body and lightly clenched. In his left hand he is holding a pair of spectacles. Almost out of the frame, on the right, is a small round table with a book on top of it.



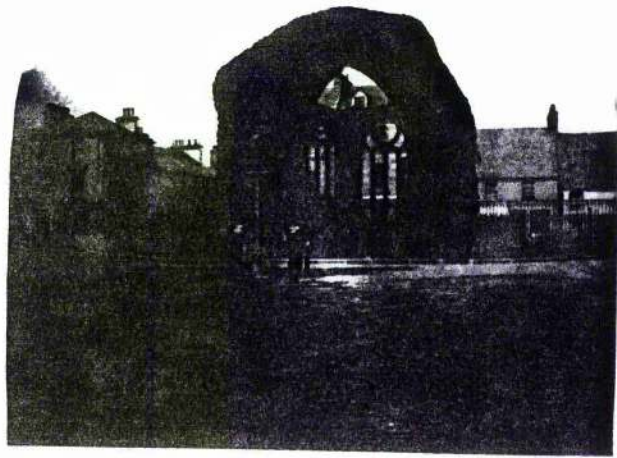
## Plate 22

### TOP

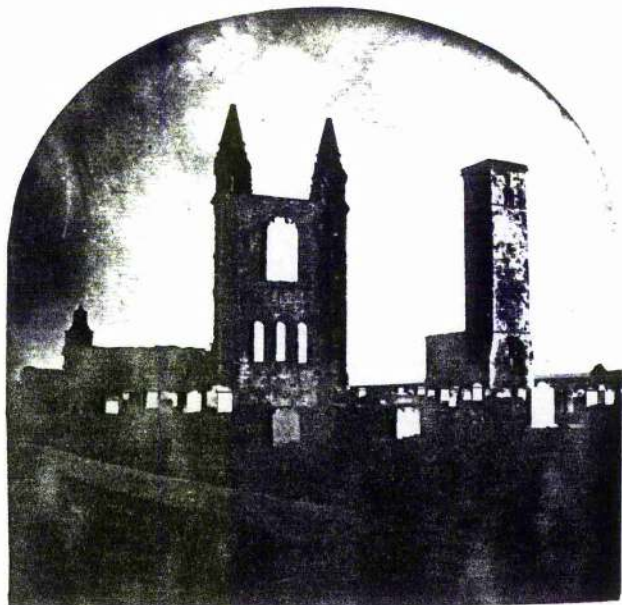
SUBJECT	St Andrews Town Scene: Blackfriars Chapel.
SIZE	90 x 92 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, with badly curved fogging marks on the bottom corners.
INSCRIPTION	"Blackfriars Chapel (fr the South) written in black ink below the print.
COMMENTS	This view has been taken from in front of Madras College, showing details of South Street. There are four figures in the photograph.

### BOTTOM

SUBJECT	St Andrews Town Scene: St Andrews Cathedral.
SIZE	92 x 93 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, there are very badly curved fogging marks on both bottom corners, this has very obviously been a problem in the sky area. There are a few pin holes.
INSCRIPTION	"St Andrews Cathedral (fr the West)" written in black ink below the print.
COMMENTS	The neat pathways may have been a result of Sir Hugh Lyon Playfair's clearing up of the town. There are two figures in this photograph standing in the centre of the photograph.



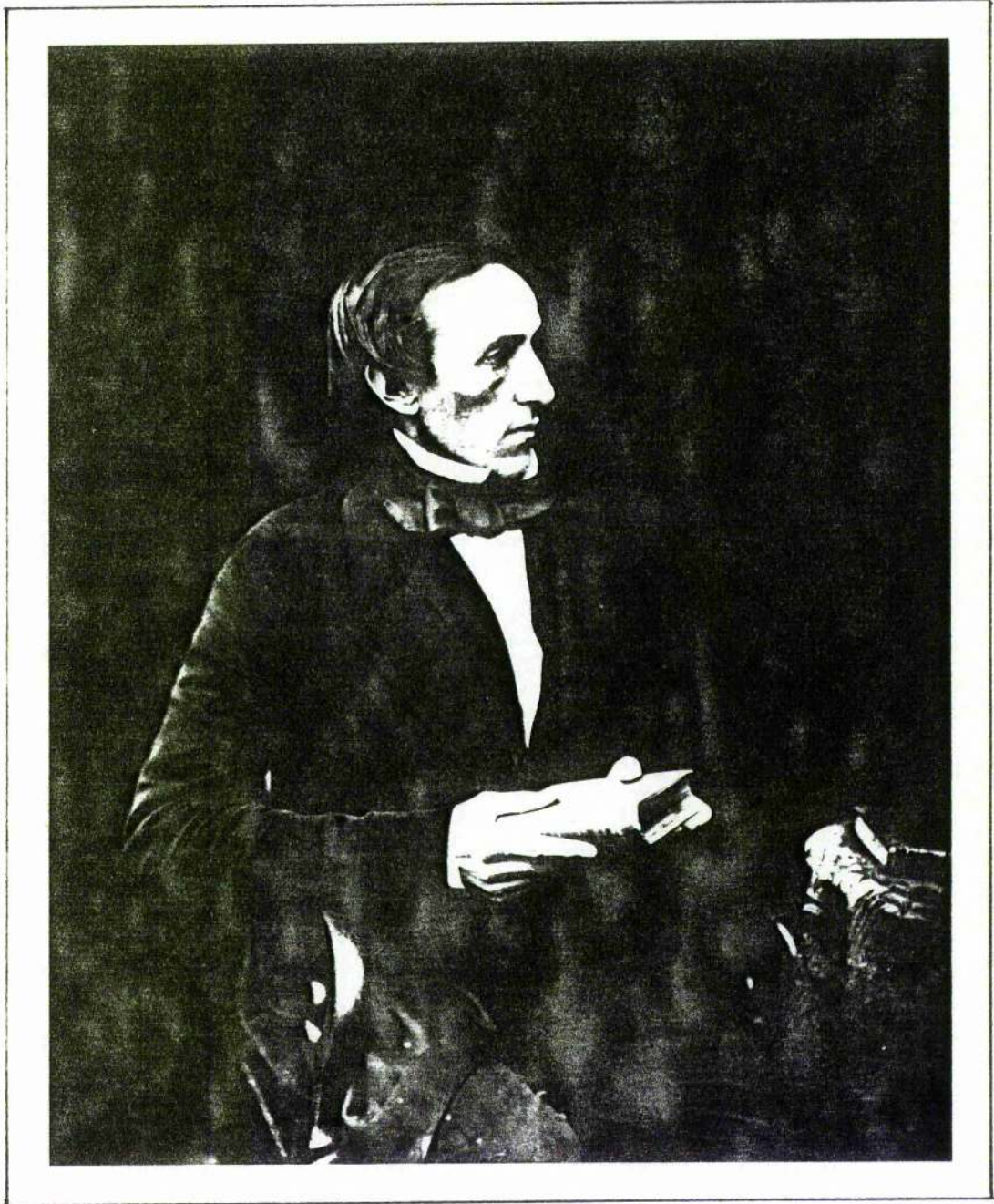
Blackfriars Chapel (to the South.)



Saint Andrew's Cathedral (to the West.)

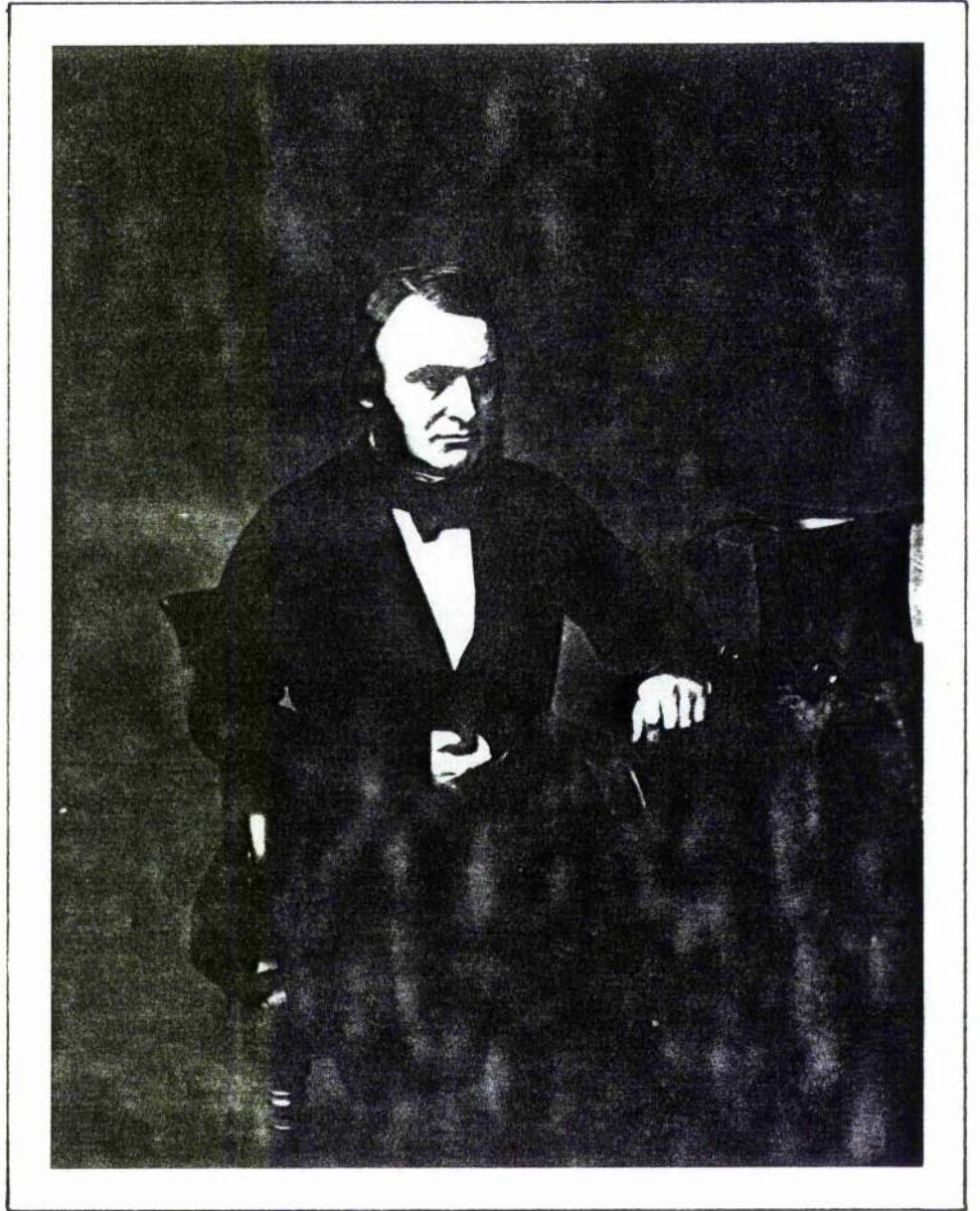
## Plate 23

SUBJECT	Male portrait: Rev <sup>d</sup> John Hutchinson.
SIZE	183 x 144 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, with only minor small pin holes on the subjects face.
INSCRIPTION	"Rev <sup>d</sup> John Hutchinson (Elie)" written in black ink, below print, on album.
COMMENTS	Rev <sup>d</sup> Hutchison is positioned centrally, inclined to the right of the frame and looking to his left. In both hands he is holding a book. Almost out of the frame, on the right, a small round top table sits with a book on top of it.



## Plate 24

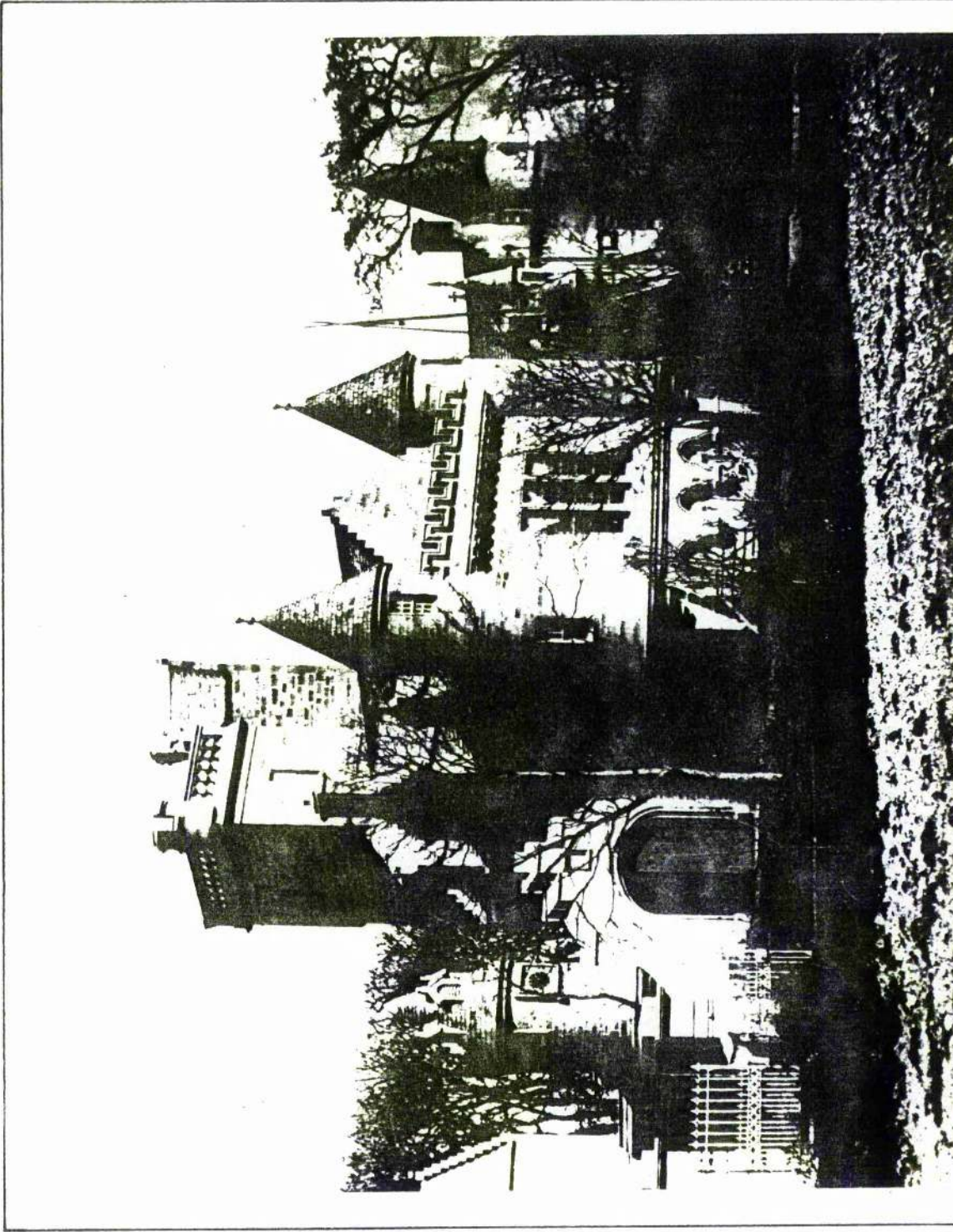
SUBJECT	Male portrait: Dr John Adamson.
SIZE	179 x 136 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, with only occasional pin holes.
INSCRIPTION	"Dr John Adamson" written in black ink below the print.
COMMENTS	Dr Adamson is sitting centrally, inclined slightly to the right of the frame and looking to the right of the frame. His left arm is resting on the table, his right hand is clasping his jacket just below the lapel. On the table is a top hat with gloves, and an early stethoscope.





## Plate 25

SUBJECT	Architectural Landscape Scene: Hospital field, Arbroath.
SIZE	170 x 219 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion or Salt Print, the print is quite fibrous. A very detailed print with sharp focus, but beginning to go out of focus to the right side of the frame.
INSCRIPTION	"Hospital field, Arbroath" - written in pencil below print. This has been identified at a later date.
COMMENTS	There is no foliage on the trees, therefore it has been photographed in either winter or the end of autumn.



## Plate 26

SUBJECT	Male portrait: Lyon Playfair.
SIZE	180 x 133 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, with some small pin hole marks. Also, there are some processing marks visible on the backdrop area.
INSCRIPTION	"Lyon Playfair" - (First Lord Playfair) written in black ink below the print.
COMMENTS	Lyon Playfair is sitting centrally, inclined to the right side of the frame, looking to his left. He is resting his head on his right fist, with his arm leaning on the back of the chair. In his left hand he is holding a fossil. On a small table, almost out of the right side of the frame, there are two books.



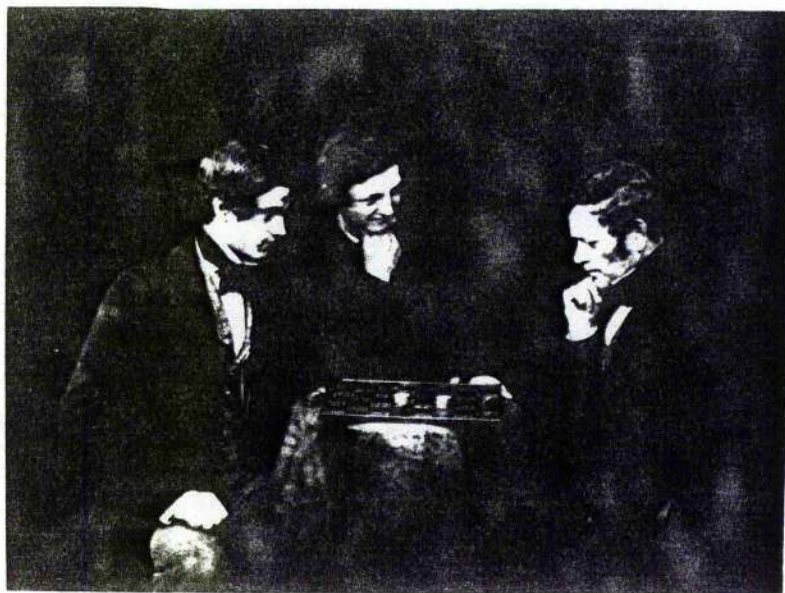
## Plate 27

SUBJECT	Male portrait: Professor Day.
SIZE	185 x 137 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, with some pin holes, and some slightly lighter marks on the sleeve of the gown.
INSCRIPTION	"Professor Day. United College" written in black ink below the print. The "ay" in Day is written in pencil which would have been added at a later date.
COMMENTS	Professor Day is sitting centrally, inclined to the right of the frame, looking to the right of the frame. He is holding, on a small round table, a skull with his left hand. With a small pointer he is indicating to a hole in the base of the skull.



## Plate 28

SUBJECT	Portrait, male group: Thomas Brown & Sons.
SIZE	143 x 188 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, on the young man to the left of the frame there is a lighter mark, this may be due to processing.
INSCRIPTION	"Thomas Brown, John Brown Jnr, John Brown Senr" written below each figure in black ink.
COMMENTS	This is one of Rodger's best intimate group photographs. The composition is similar to Hill and Adamson compositions. This photograph is also in Album 19, belonging to the University. There it is called "The draughts players".



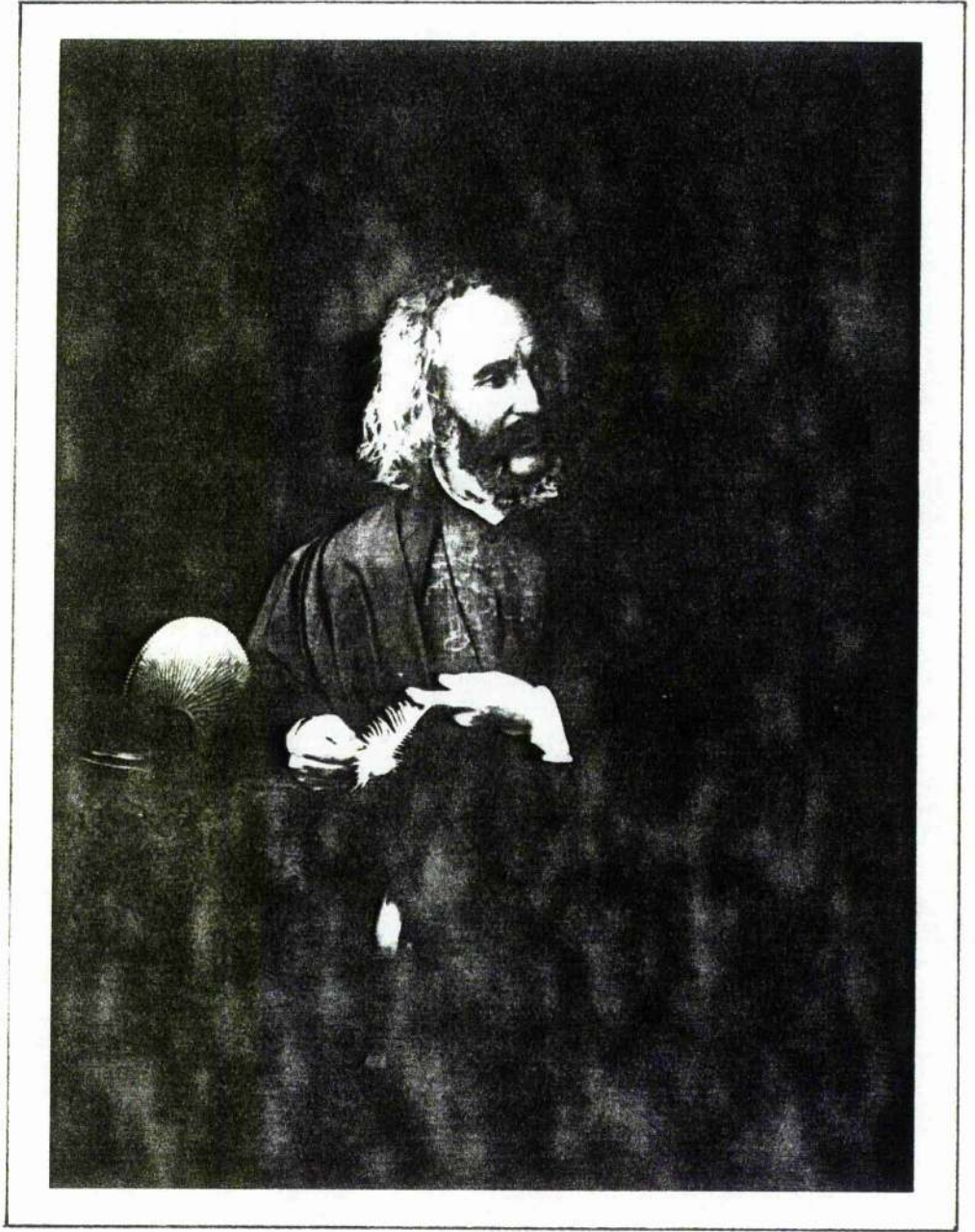
— James Dixon      John Dixon Sr.      John Dixon Jr. —

*Handwritten text, possibly a signature or date, located below the caption.*



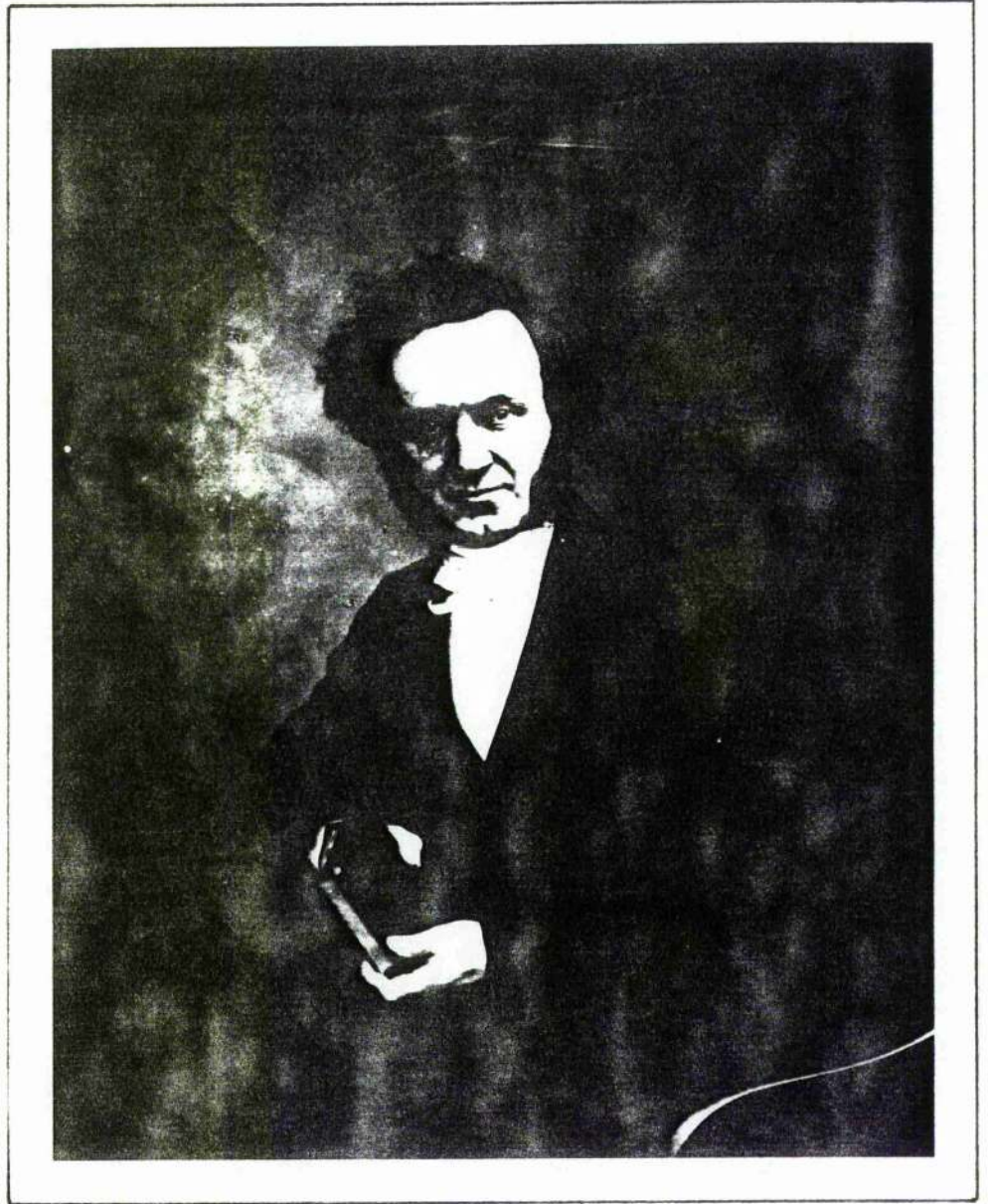
## Plate 29

SUBJECT	Male portrait: Professor McDonald.
SIZE	187 x 137 mm.
MEDIUM & TECHNICAL DETAIL.	Wet Plate Collodion, with occasional small pin holes.
INSCRIPTION	"Professor McDonald (United College)" written in black ink below print.
COMMENTS	Professor McDonald is positioned centrally, inclined to the right of the frame, facing left. In his hands he is holding a comb shell'. His right arm is resting on a small round table upon which there is a 'nautilus shell'.



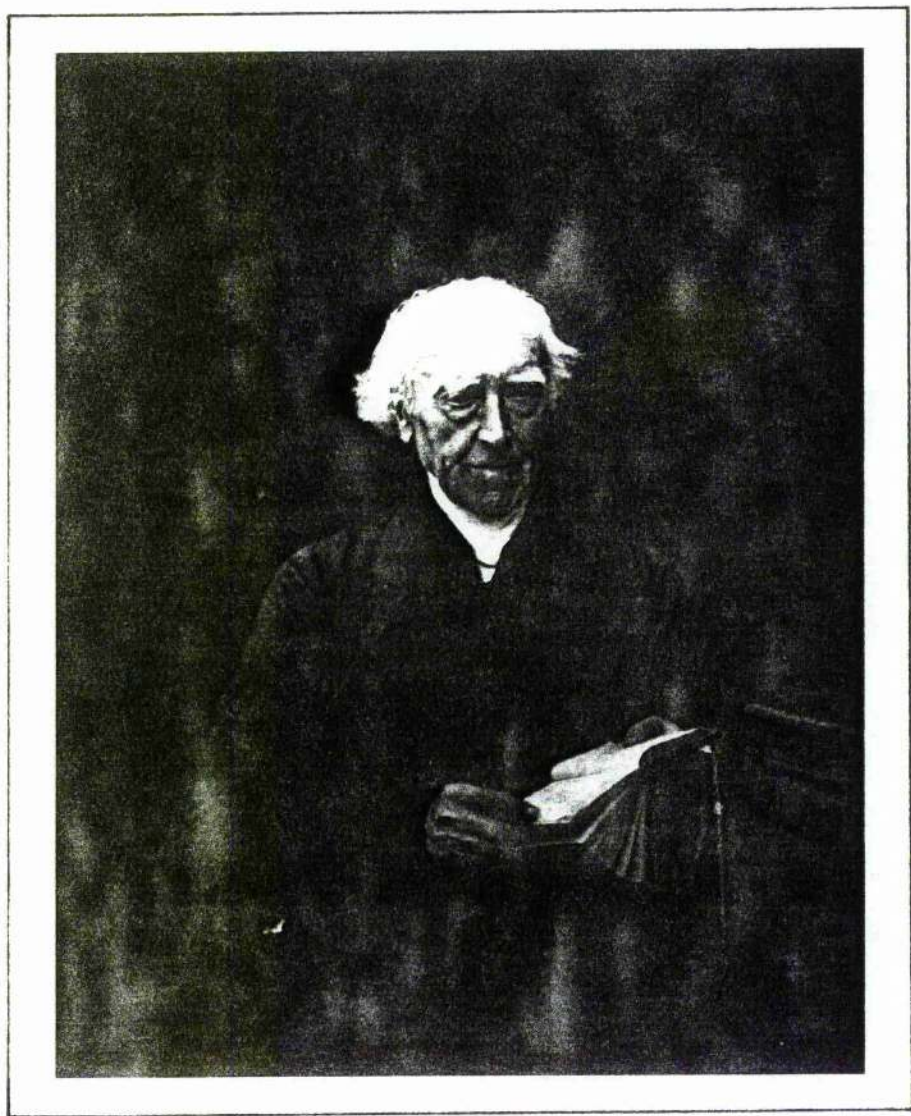
## Plate 30

SUBJECT	Male portrait: Rev <sup>d</sup> Dr Cambell.
SIZE	175 x 136 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, this print has obviously been subject to very strong sun light, see the face and backdrop detail.
INSCRIPTION	"Rev <sup>d</sup> Dr Campbell" written in black ink below the print.
SUBJECT'S POSITION	Rev <sup>d</sup> Campbell is positioned centrally, looking into the camera. His right arm is resting on a small round table on which there are two books. Both his hands are clasping a bound book.



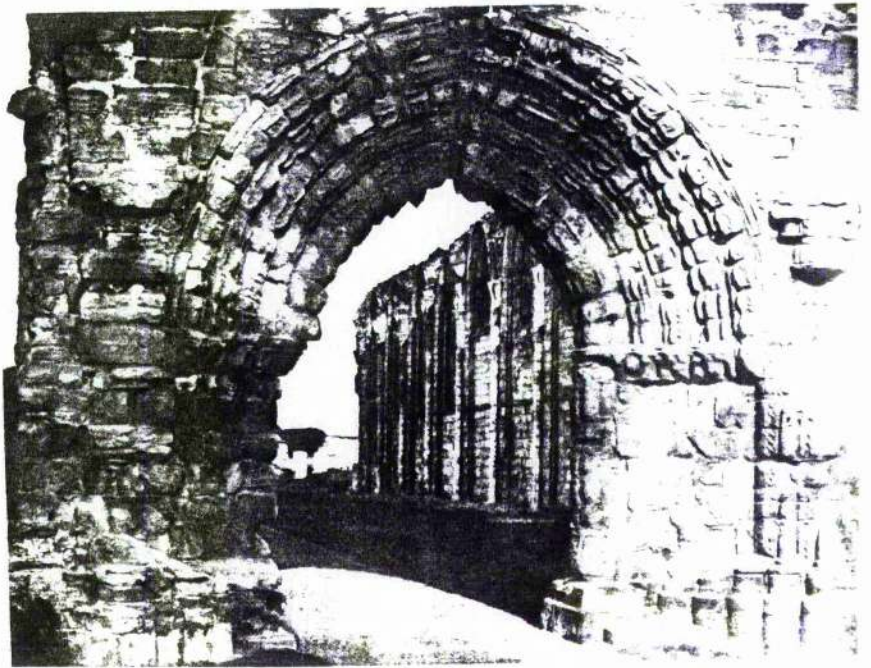
## Plate 31

SUBJECT	Male portrait: Professor Lee.
SIZE	161 x 126 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, mounted on a slightly bigger blue card. This print has an overall muddy colour which may be due to processing or lack of light.
INSCRIPTION	"Professor Lee" written in black ink below the print.
COMMENTS	Professor Lee is sitting centrally in the frame, facing the camera. His left arm is resting on a small round table, in his hand he is holding the left side of an open book. There is also an umbrella and gloves next to him.



## Plate 32

SUBJECT	St Andrews Town Scene: St Andrews Cathedral.
SIZE	180 x 203 mm.
MEDIUM & TECHNICAL DETAIL	Salt Print, the photograph is quite fibrous. There are no obvious marks, apart from a slight process fall off on the right side of the print.
INSCRIPTION	"Saint Andrews Cathedral (fr the West)" written in black ink below the print.
COMMENTS	This photograph is not of good quality, it may have been left in the sun, or the processing itself was not very good. "T.R. ", is inscribed, and almost cropped out on the right hand corner of the photograph.

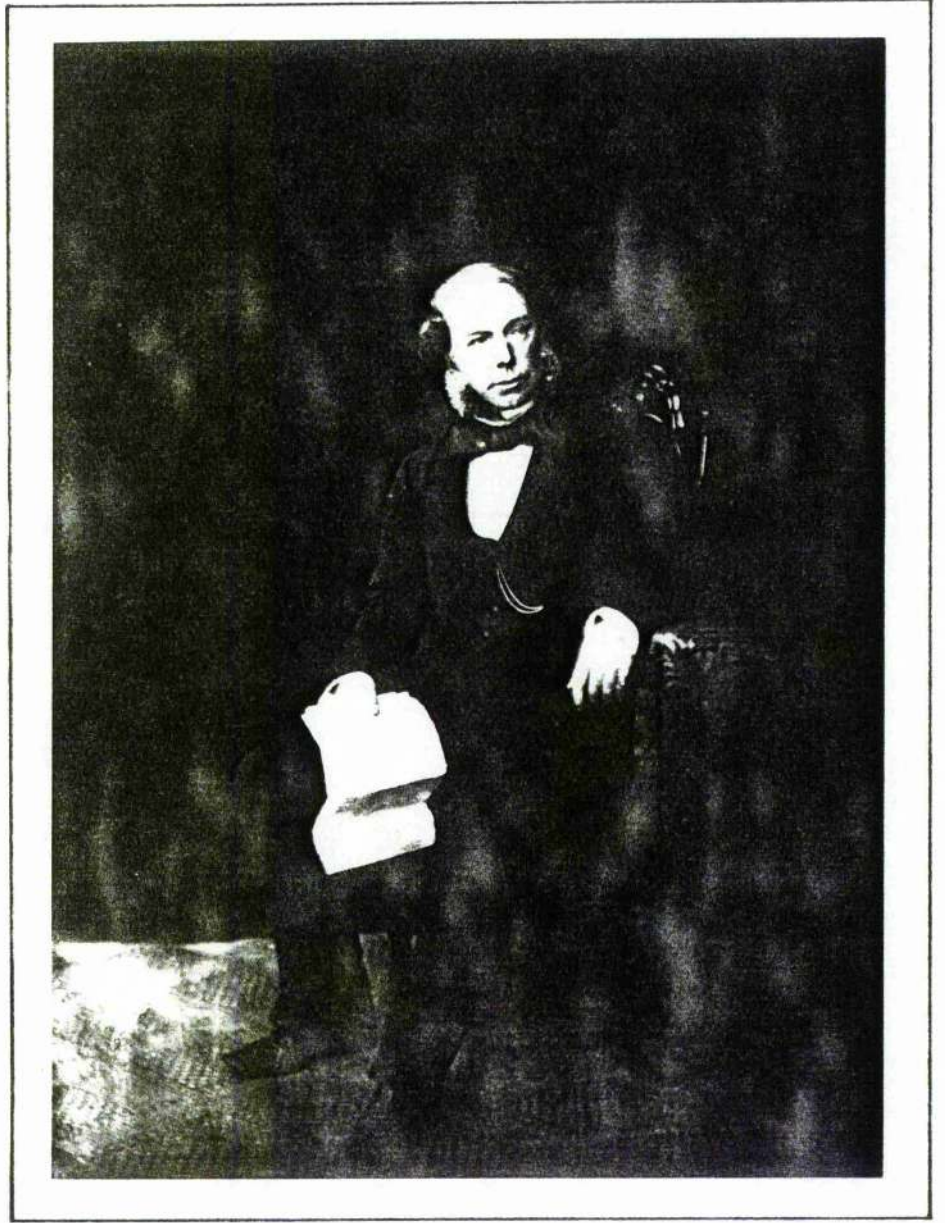


*Sanctuary at West*



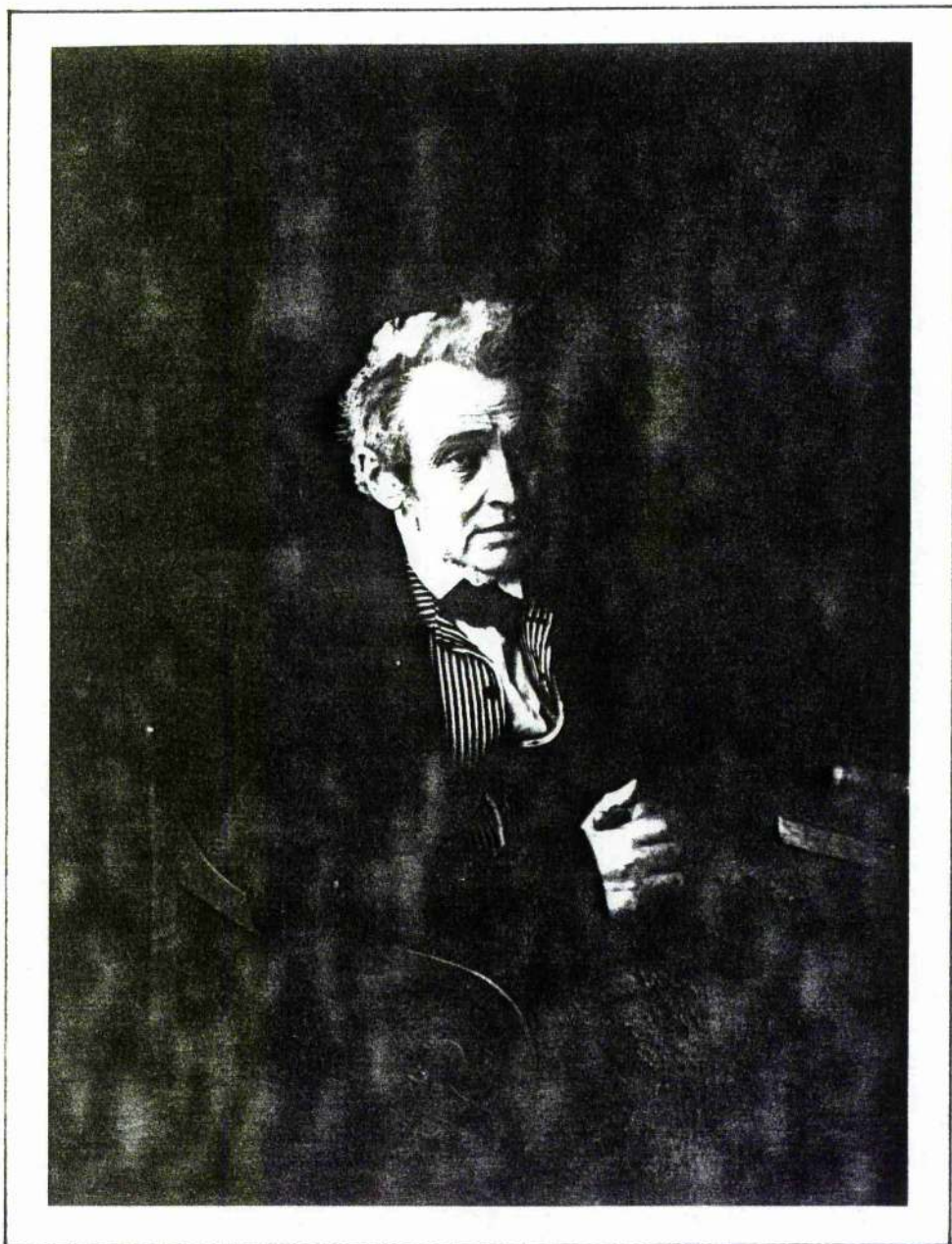
## Plate 33

SUBJECT	Male portrait: W. J. Ireland.
SIZE	178 x 129 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, with only occasional pin holes. There are also some streaked marks on the bottom left hand corner of the frame.
INSCRIPTION	"W.J. Ireland (Writer)" written in black ink, below the print.
COMMENTS	W Ireland is sitting centrally, showing the whole figure inclined to the left of the frame, he is looking to his left. His left arm is resting on a small round table, and his right hand is resting on his right thigh holding a newspaper.



## Plate 34

SUBJECT	Male portrait: Samuel Messieux.
SIZE	186 x 136 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, with only very occasional small pin holes.
INSCRIPTION	"Samuel Messieux (Madras College) in black ink below the print.
COMMENTS	Messieux is sitting centrally, inclined to the right of the frame, looking to the right of the frame. On a small round table to the right of the frame there are two bound books.



## Plate 35

SUBJECT	Male portrait: Rev <sup>d</sup> D Russell.
SIZE	180 x 135 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, with a lot of pin hole marks, and a light area down the right hand side of the photograph.
INSCRIPTION	"Rev <sup>d</sup> Dr Russell. Glasgow" written in black ink below the print.
COMMENTS	Rev <sup>d</sup> Russell is sitting centrally, inclined to the left of the frame, and looking to his right. His right elbow is resting on a small round table on which there are two books. Unfortunately the table and books are out of focus.



## Plate 36

### TOP

**SUBJECT** St Andrews Town Scene: St Andrews Cathedral.

**SIZE** 93 x 93 mm.

**MEDIUM & TECHNICAL DETAIL** Wet Plate Collodion, there are dark curved bottom corners, the top corners have been cut for decorative purposes.

**INSCRIPTION** "Saint Andrews Cathedral (from N.W.)" written in black ink below the print.

**COMMENTS** A single tree is dominates the view, it has little foliage on it, therefore the photograph would have most likely have been taken in winter. There is one male figure in the scene.

### BOTTOM

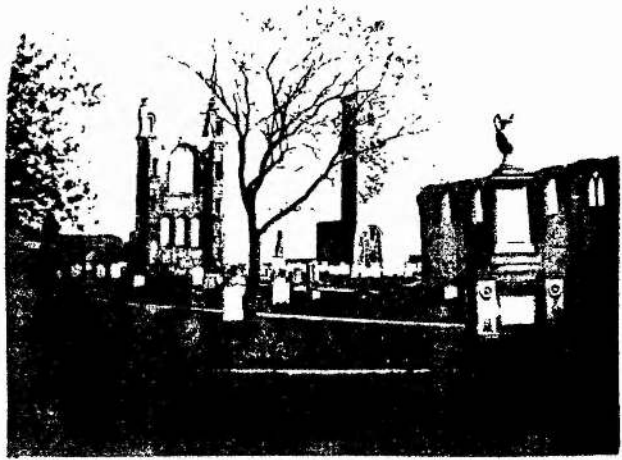
**SUBJECT** St Andrews Town Scene: St Andrews Castle.

**SIZE** 102 x 141 mm.

**MEDIUM & TECHNICAL DETAIL** Wet Plate Collodion, down the right hand and lower edge the photograph is a light yellow brown colour. This may be due to glue coming through.

**INSCRIPTION** "Saint Andrews Castle (from the East)" written in black ink below the print.

**COMMENTS** The whole of the castle ruins and sands fills the frame. The bath house can be seen behind the ruins, and the West Sands are just visible. It is a good historical record of the Castle at this time.



Saint Andrew's Cathedral, from the N.W.



Saint Andrew's Castle, from the East.



## ALBUM 4.

Album 4 is 370 x 310 mm, half bound in black with marble boards, and contains 22 photographs. The title "Calotypes" is written on a label on the centre of the front cover.

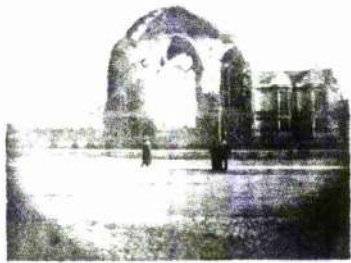
This is a small collection of Rodger prints, mainly made up of portraits, but with a small number of St Andrews views. This might have been a collection put together and displayed to the general public with a view to sell. The majority of the portraits can be seen in a number of Rodger albums.

## Plate 1

<b>SUBJECT</b>	St Andrew's Town Scenes: Top Left - Blackfriar's Chapel. Top Right - The West Port. Bottom Left - Cathedral Ruins Bottom Right - North Street looking west.
<b>SIZE</b>	All of these photographs are approx. 91 x 94 mm.
<b>MEDIUM &amp; TECHNICAL DETAIL</b>	Calotype, and pale brown in colour. The top corners have all been cut from these prints, avoiding the dark corners as seen on the bottom corners.
<b>INSCRIPTION</b>	None.
<b>COMMENTS</b>	These photographs are all very faint and have been printed to show maximum detail.

## MIDDLE

<b>SUBJECT</b>	Female portrait: Lady Playfair.
<b>SIZE</b>	97 x 84 mm.
<b>MEDIUM &amp; TECHNICAL DETAIL</b>	Calotype, and light brown in colour.
<b>INSCRIPTION</b>	Identified as "Lady Playfair, wife of Sir Hugh Lyon Playfair".
<b>COMMENTS</b>	Quite an excellent detailed close up portrait. On Lady Playfair's chest there is a brooch with a male head shot, this might be Sir Hugh Lyon Playfair.



Lady Playfair  
by John Haydon

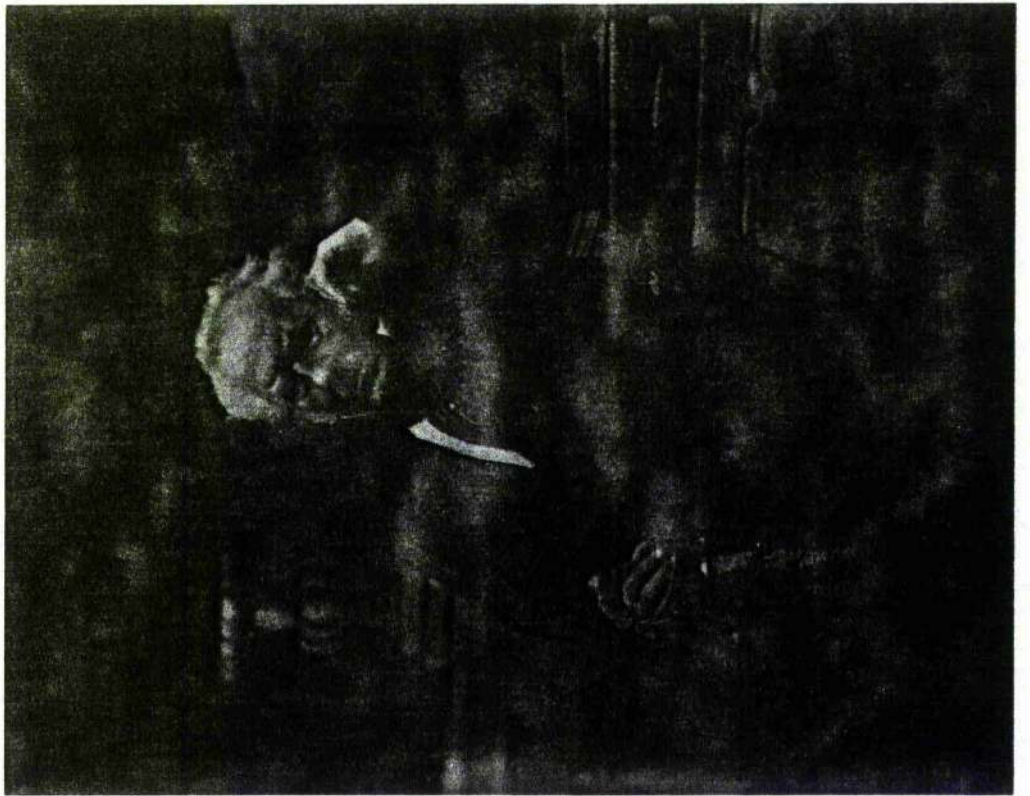


## Plate 2

SUBJECT	Male portrait: Mr John Brown.
SIZE	186 x 140 mm.
MEDIUM & TECHNICAL DETAIL	Calotype, with no marks.
INSCRIPTION	Identified as Mr John Brown.
COMMENTS	Mr Brown is sitting centrally, turned and looking to the right of the frame. He also appears in "The Draught Players", see Plate 20 - top. This photograph is well executed and shows great detail.

## Plate 3

SUBJECT	Male portrait: Sir Hugh Lyon Playfair.
SIZE	185 x 147 mm.
MEDIUM & TECHNICAL DETAIL	Calotype, the print also has yellow edges which may be due to glue coming through.
INSCRIPTION	Identified as "Sir Hugh Lyon Playfair".
COMMENTS	This photograph shows an ornate backdrop which may have come later in Rodger's career. Playfair is holding in his right hand an ornate sword which he might have used when he was in the Indian Army. On a small round table to the right of the frame are four books, the top book is titled "History of British India".

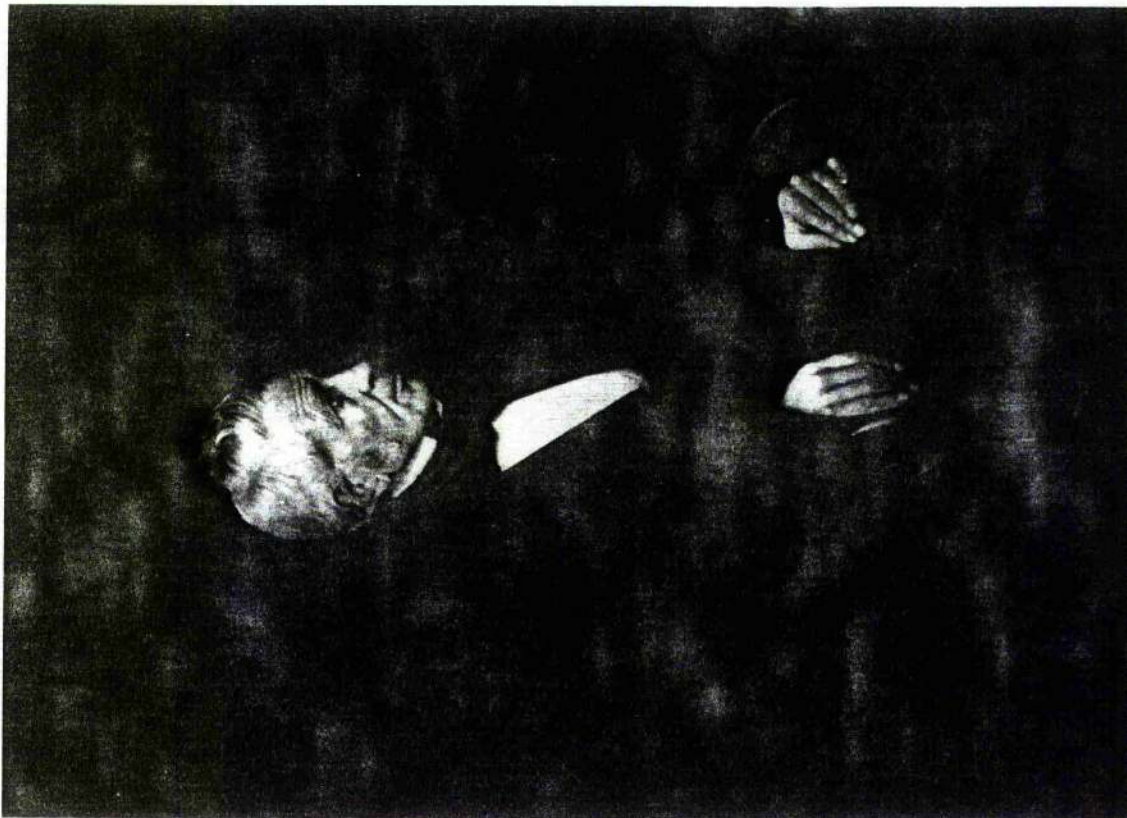


## Plate 5

SUBJECT	Female group: The Lindsay family.
SIZE	190 x 150 mm.
MEDIUM & TECHNICAL DETAIL	Calotype, pale brown in colour, with light edges which may be due to glue coming through.
INSCRIPTION	Identified as "The Lindsay family - Balmungo" Clockwise from top identified as "Mrs Adamson, Mrs Thomson, Miss Lindsay, and Mrs Crombie".
COMMENTS	An interesting grouping with two figures seated in the centre, an older woman above, and a young girl seated to the right of the frame. The left female figure is holding an open book in her right hand.

## Plate 6

SUBJECT	Male portrait.
SIZE	189 x 140 mm.
MEDIUM & TECHNICAL DETAIL	Calotype, with slightly yellow top edges which may be due to glue coming through.
INSCRIPTION	Not identified.
COMMENTS	The subject is sitting centrally, inclined to the right and looking to the right of the frame. There is a small table almost out of the frame on the right.



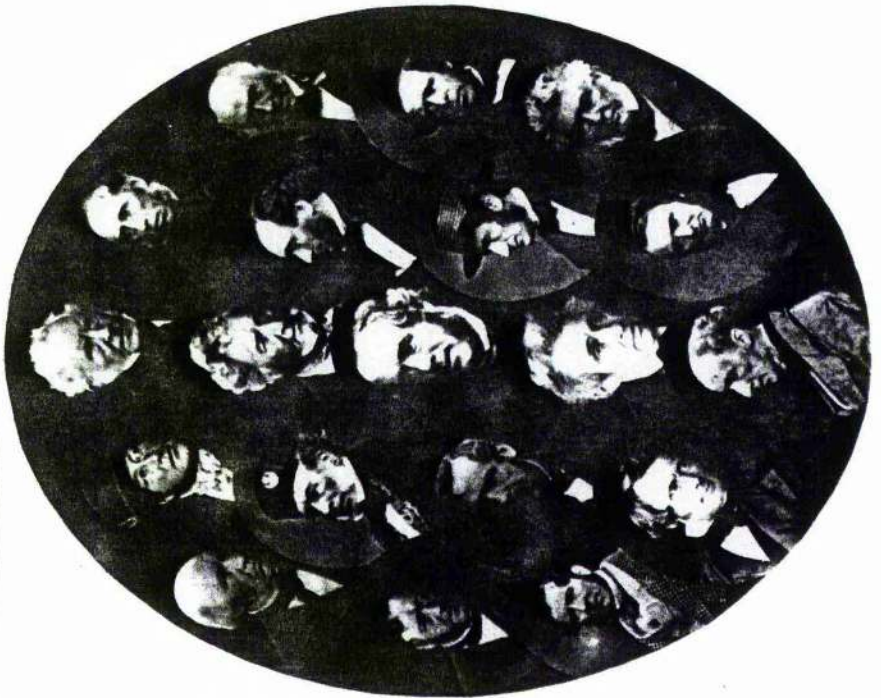
## Plate 7

SUBJECT	Male portrait: Professor William MacDonald.
SIZE	184 x 146 mm.
MEDIUM & TECHNICAL DETAIL	Calotype, with no marks.
INSCRIPTION	Identified as "Professor William MacDonald.
COMMENTS	Professor MacDonald is positioned centrally, facing the left of the frame, but looking to the left of the frame. His left arm is resting on a small round table, and in his right hand he is holding a pair of spectacles.

## Plate 8

SUBJECT	Head portrait composition: Members of the Union Parlour.
SIZE	128 x 104 mm overall.
MEDIUM & TECHNICAL DETAIL	Calotypes, with no obvious markings.
INSCRIPTION	Identified as "Members of the Union Parlour".
COMMENTS	A composition of men of the Union Parlour, including Sir Hugh Lyon Playfair, Dr John Adamson, Professor Ferrier, and Samuel Messieux, see Album 3 for identification.



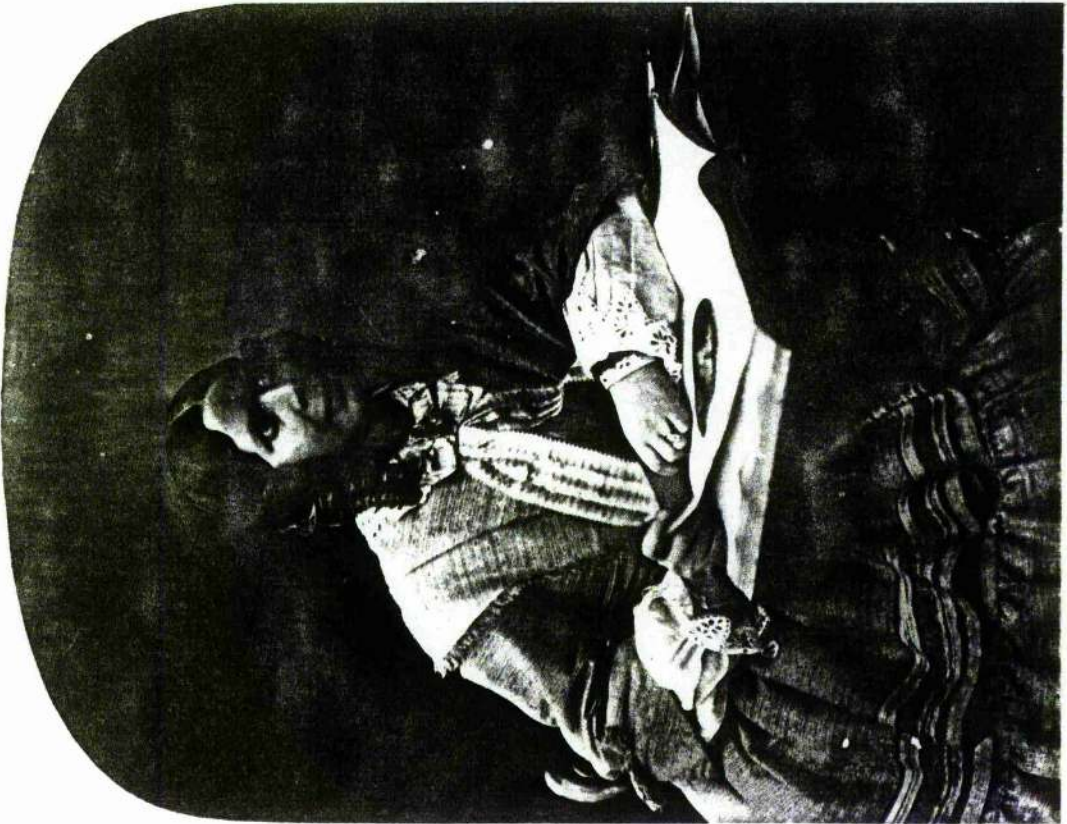


## Plate 9

SUBJECT	Family portrait: Capt. Arch <sup>d</sup> Dalgleish and Family.
SIZE	171 x 131 mm.
MEDIUM & TECHNICAL DETAIL	Calotypes, with a yellow area on the bottom edge, which could be due to glue coming through.
INSCRIPTION	Identified as "Capt Arch <sup>d</sup> Dalgleish and Family".
COMMENTS	An interestingly arranged group with the three figures at the rear arranged around a small round table, then the two front figures looking into the camera. The woman seated at the front is clasping a piece of paper in her right hand and holding on to a small girl standing to her left.

## Plate 10

SUBJECT	Female portrait: Mrs Adamson.
SIZE	195 x 155 mm.
MEDIUM & TECHNICAL DETAIL	Calotype - Waxed, with some surface damage, see white spots. The top of the print's corners appears to have been trimmed for decorative purposes. It also has an all over yellowish colour which may be due to age.
INSCRIPTION	Identified as "Mrs Adamson".
COMMENTS	Mrs Adamson is sitting slightly to the left of the frame, looking to the right. On a small table she has open a large photograph album.

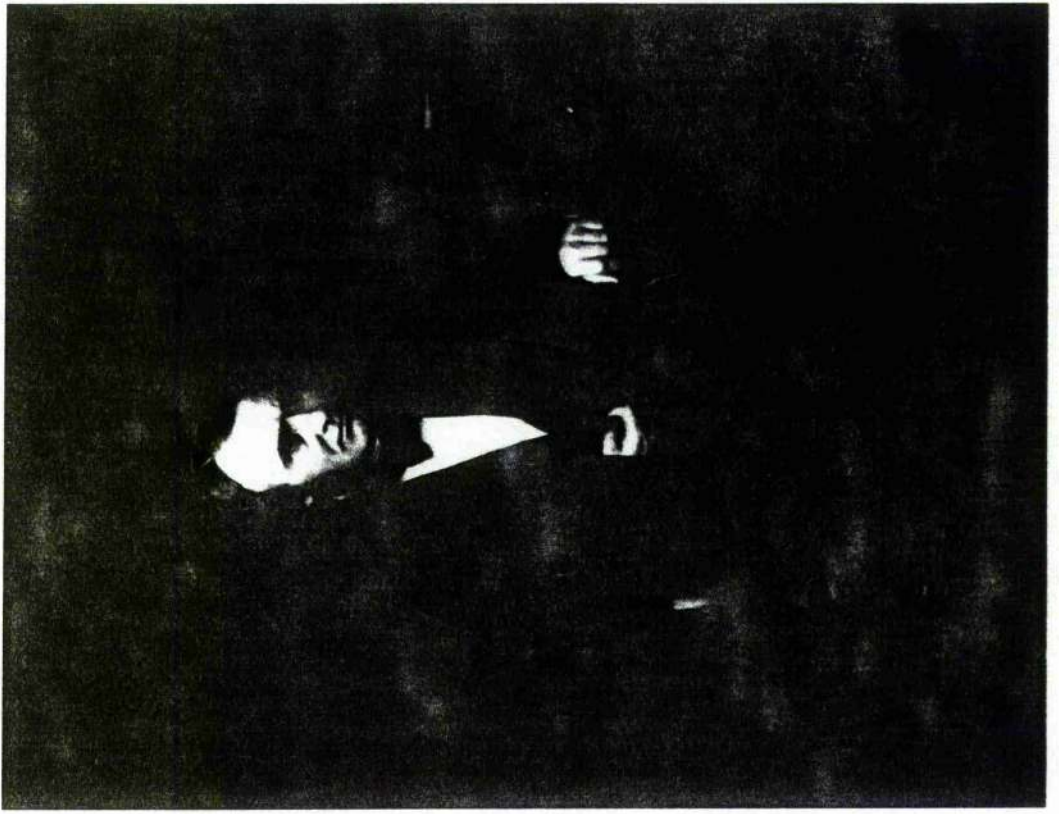


## Plate 11

SUBJECT	Male portrait: Dr John Adamson.
SIZE	186 x 146 mm.
MEDIUM & TECHNICAL DETAIL	Calotype, with a slight yellowing on the bottom left corner.
INSCRIPTION	Identified as "Dr Adamson".
COMMENTS	The full figure of Dr Adamson is shown, sitting centrally facing to the right of the frame. On a small round table there is a top hat, gloves and an early stethoscope. This is the same photograph that is seen in Album 3 - Plate 24.

## Plate 13

SUBJECT	Outdoor family portrait: Lord Melville and Family.
SIZE	176 x 150 mm.
MEDIUM & TECHNICAL DETAIL	Calotype, with slight yellowing on the left and right side, which may be due to glue coming through.
INSCRIPTION	Identified as "Lord Melville and Family".
COMMENTS	A large out door family group attractively arranged, with a tender gesture between the elder man and little girl in the centre of the picture.

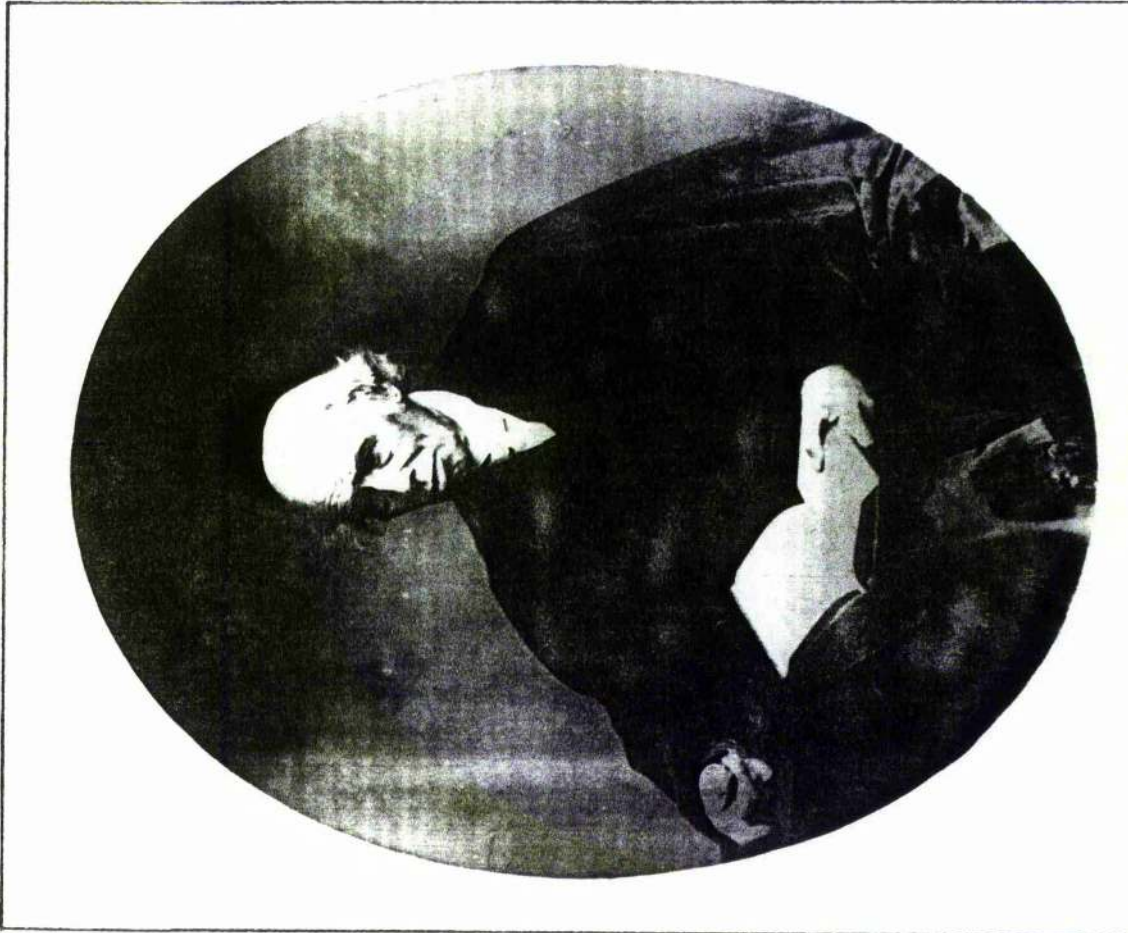


## Plate 14

SUBJECT	Male portrait: Dr Thomas Jackson.
SIZE	197 x 160 mm.
MEDIUM & TECHNICAL DETAIL	Calotype - Waxed, with a slight over all yellowing colour, which may be due to age. The print has been trimmed in an oval shape for decorative purposes.
INSCRIPTION	Identified as "Dr Thomas Jackson.
COMMENTS	Dr Jackson, in academic dress, is sitting central and looking to the left of the frame. In his left hand he is holding an open book.

## Plate 15

SUBJECT	Male portrait: Principal Dr John Lee.
SIZE	185 x 145 mm.
MEDIUM & TECHNICAL DETAIL	Calotype, with no obvious marks, but has an over all muddy appearance.
INSCRIPTION	Identified as "Principal Dr John Lee".
COMMENTS	This imaged may have been taken at the same time as the photographed in Album 3 - Plate 31, as the same clothes, format, and props have been used.



## Plate 16

SUBJECT	Male portrait: Dr Day.
SIZE	203 x 152 mm.
MEDIUM & TECHNICAL DETAIL	Calotype, with no visible marks.
INSCRIPTION	Identified as "Dr Day".
COMMENTS	This is exactly the same image as seen in Album 3 - Plate 27.

## Plate 17

SUBJECT	Male portrait: Dr Maidstone Smyth.
SIZE	189 x 148 mm.
MEDIUM & TECHNICAL DETAIL	Calotype, with no visible marks.
INSCRIPTION	Identified as "Dr Maidstone Smyth".
COMMENTS	Dr Maidstone Smyth is positioned centrally in the frame, but his whole body posture is looking to the left of the frame. Placed on a table to the left of the frame is an over-coat and top hat. He is also holding an upright walking stick.



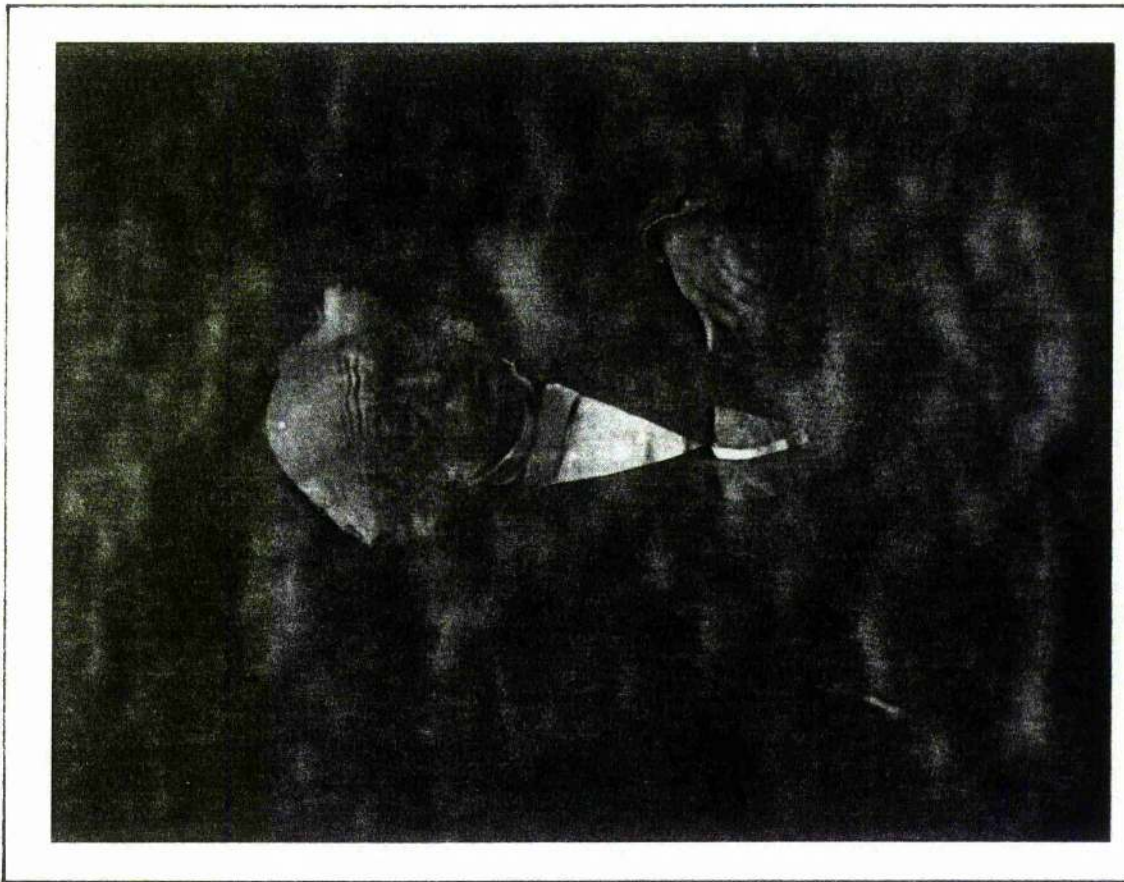
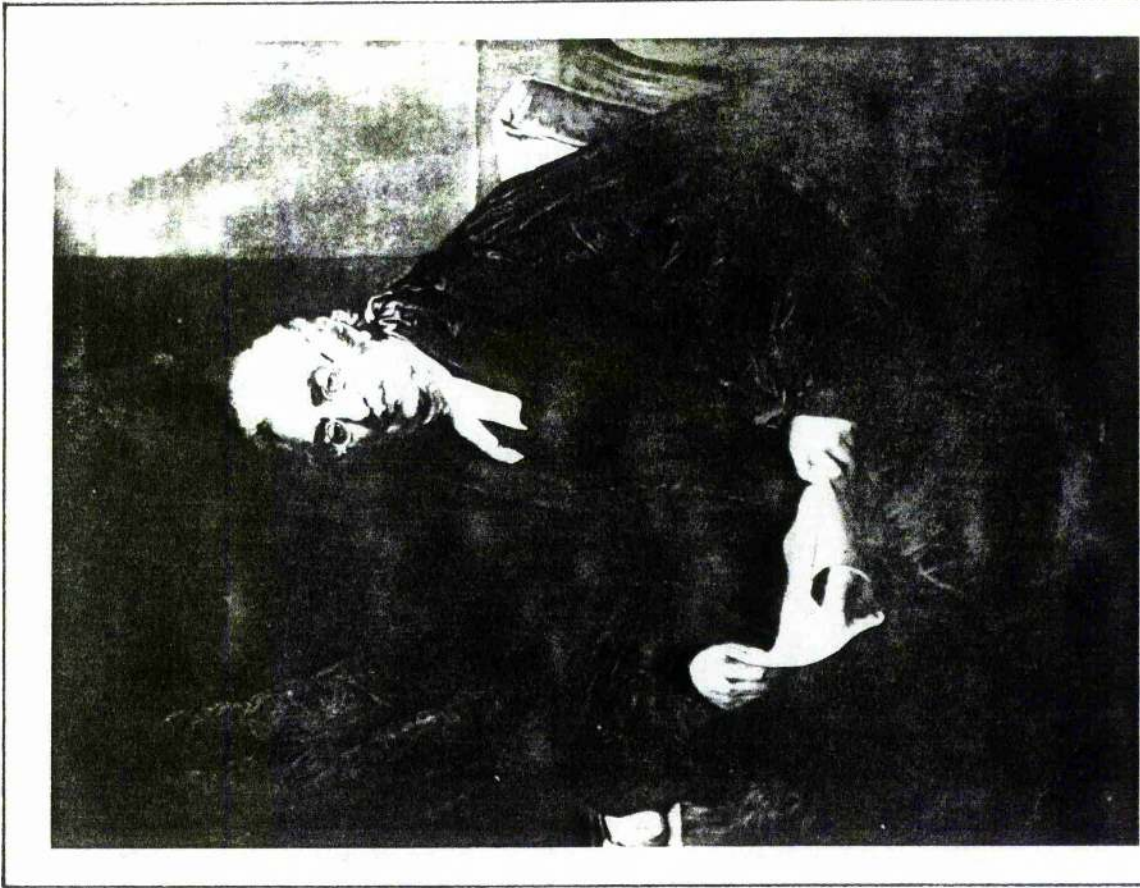


## Plate 18

SUBJECT	Male portrait: Dr Andrew Bell.
SIZE	107 x 160 mm.
MEDIUM & TECHNICAL DETAIL	Unknown - This might have been copied from a book as it has no photographic characteristic identification marks.
INSCRIPTION	Identified as "Dr Andrew Bell".
COMMENTS	I do not think this is an original Rodger photograph due to the very different props and backdrop.

## Plate 19

SUBJECT	Male portrait.
SIZE	190 x 147 mm.
MEDIUM & TECHNICAL DETAIL	Calotype, with no obvious marks.
INSCRIPTION	Not identified.
COMMENTS	The sitter is positioned centrally, with his right hand inserted behind his left lapel. On a small round table to the left of the frame there is a large book, this might be a bible, see the inscription on the spine.



## Plate 20

### TOP

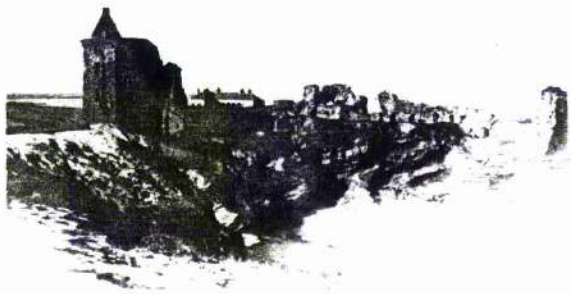
SUBJECT	Male group portrait: Mr J Brown and Sons.
SIZE	140 x 178 mm.
MEDIUM & TECHNICAL DETAIL	Calotype, with yellow infringing marks, which may be due to glue coming through. It has an overall light brown colour.
INSCRIPTION	Identified as "Thomas Brown, John Brown Jnr and Mr J Brown".
COMMENTS	This is the same photograph as seen in Album 3 - Plate 28. Although, this photograph is very much lighter than the former.

### BOTTOM

SUBJECT	St Andrews Landscape: St Andrews Castle (from the East).
SIZE	106 x 141 mm.
MEDIUM & TECHNICAL DETAIL	Calotype, which is a very light brown colour with fading corners left and right.
INSCRIPTION	Identified as "St Andrews Castle (from the East)".
COMMENTS	This is a very detailed print which unfortunately has not preserved with age very well.



Three men examining a small object on a table.



A large, dark building with a prominent tower, situated on a rocky or elevated terrain.

## Plate 21

SUBJECT	Male portrait.
SIZE	203 x 166 mm.
MEDIUM & TECHNICAL DETAIL	Calotype - Waxed, with no visible marks.
INSCRIPTION	Not identified.
COMMENTS	The sitter is placed in the centre of the frame looking slightly to the left of the picture. His right arm is resting on the back of the chair.

## Plate 22

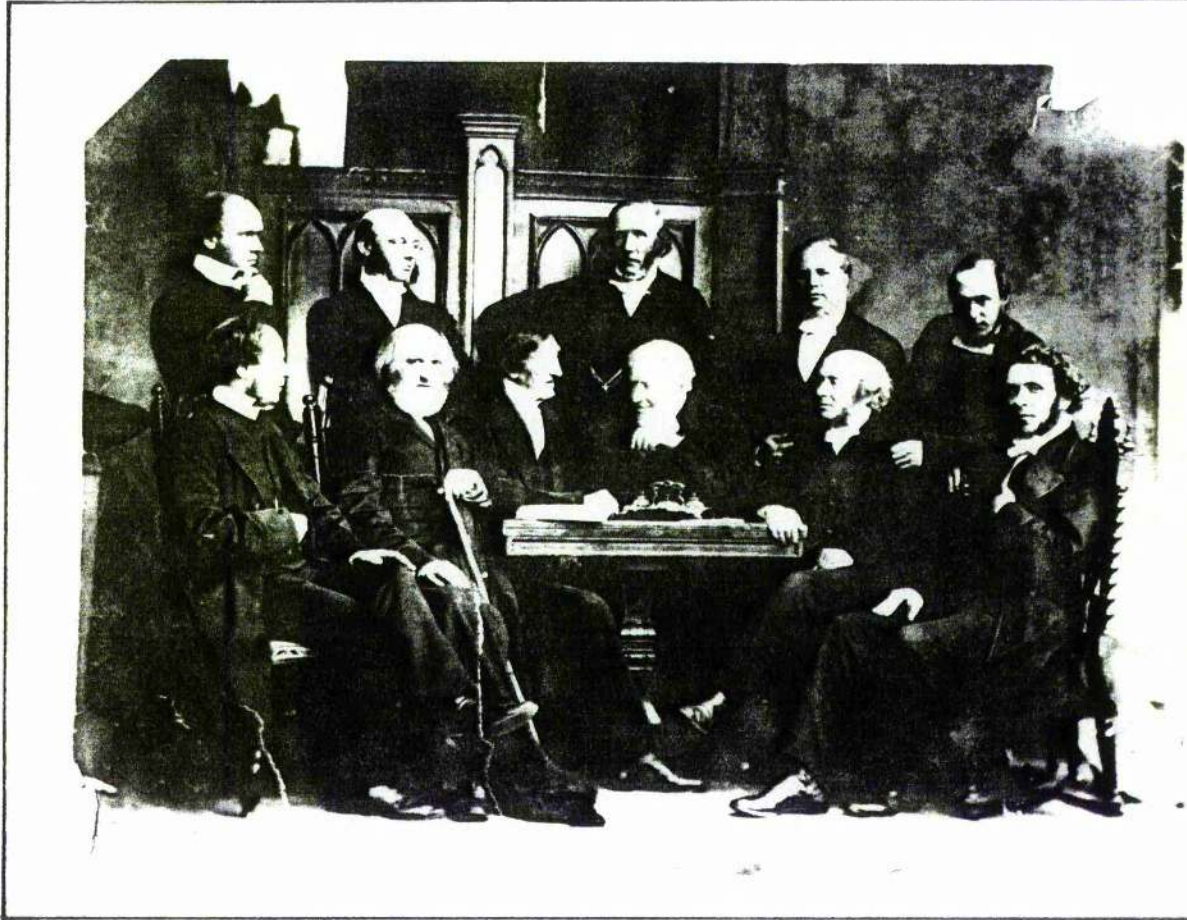
SUBJECT	Male portrait: Lyon Playfair.
SIZE	177 x 141 mm.
MEDIUM & TECHNICAL DETAIL	Calotype, with no obvious marks.
INSCRIPTION	Identified as "Lyon Playfair (1st Lord Playfair)".
COMMENTS	This photograph is the same photograph as seen in Album 3 - Plate 26.



## Plate 23

SUBJECT	Male group.
SIZE	152 x 256 mm.
MEDIUM & TECHNICAL DETAIL	Calotype - Waxed with a slight over all yellow colour. It has been very badly preserved.
INSCRIPTION	Not identified.
COMMENTS	This all male group photograph was loose in the last page of this album. The small ornate ink stand on the table appears in Album 3 - Plate 7.





## ALBUM 6.

Album 6 is 240 x 310 mm, is half bound in black with navy cloth boards, and has 158 pages containing numerous photographs. This album is more commonly known as "The Govan Album". It was presented to St Andrews University by Miss Lawson in 1947, a Govan descendant. The album was initially put together by Alexander Govan, one half of the Smith and Govan Chemist partnership in St Andrews during Rodger's lifetime.

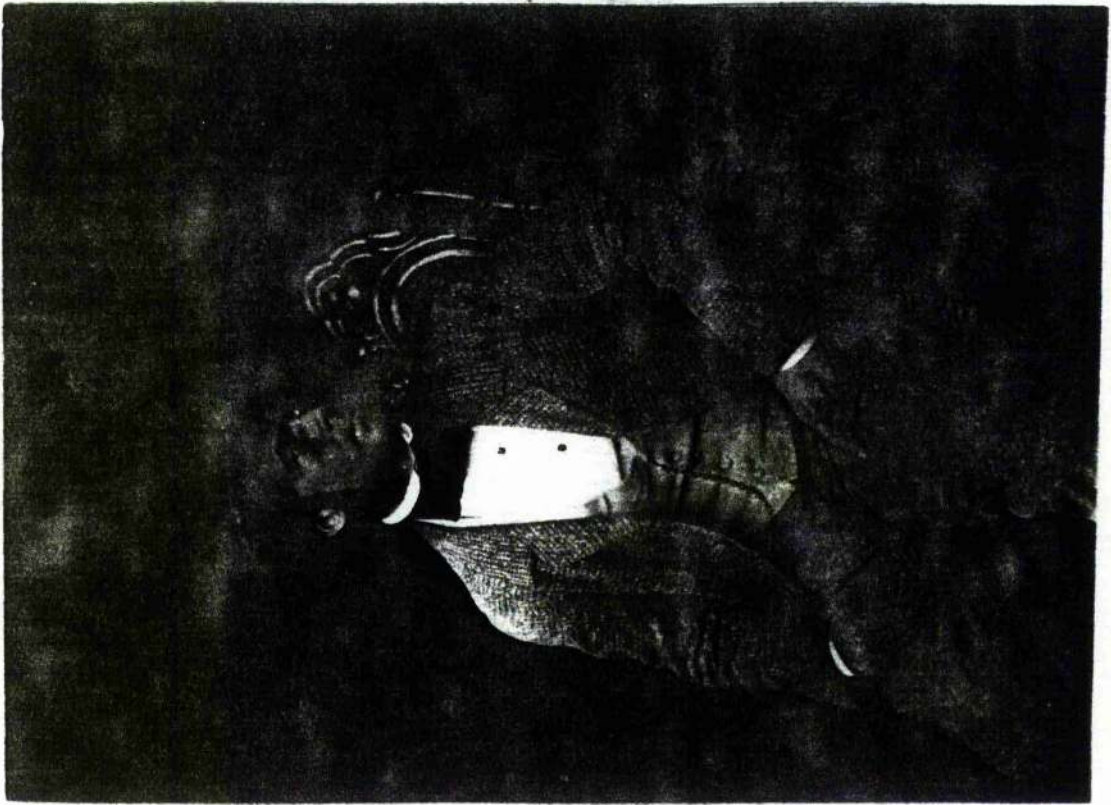
This album I found exceptionally difficult to catalogue. For practical and financial reasons it was impossible for me to catalogue the whole of this vast album. Therefore I tried to use my own judgement and chose what I thought may be the most obvious of Rodger photographs. Many of the photographs are very early photographic prints, attributed to such well known names in the St Andrews photographic circle, these include Dr John Adamson, Sir Hugh Lyon Playfair and Alexander Govan. Some of the portraits are taken in New York Garden where we first see Rodger set up bussiness as a professional photographer in 1849.

## Plate 16

SUBJECT	Group portrait.
SIZE	166 x 129 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - very fibrous texture, no obvious marks only some small pin holes.
INSCRIPTION	Not legible.
COMMENTS	A male and female portrait with the man sitting on the left of the frame, and the woman to the right of the frame holding some flowers in her right hand. To the far right of the frame there is a small round topped table just seen.

## Plate 18

SUBJECT	Male portrait: Mr John Bell.
SIZE	161 x 121 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - very fibrous, with markings only visible slightly on the background. These may have been processing marks.
INSCRIPTION	"Mr John Bell" written below the print.
COMMENTS	This is a very striking pose of Mr Bell, sitting centrally in the frame, on an ornate backed chair, with his left elbow resting on a small round topped table. An unusual feature about Mr Bell is that he is wearing a hat.



## Plate 20

SUBJECT	Family portrait: Dr and Mrs Archibald.
SIZE	103 x 86 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - very fibrous, with no obvious markings, but very dark in colour which may have been due to processing.
INSCRIPTION	"Dr and Mrs Archibald" written below the print.
COMMENTS	This is a very well composed family group, showing an intimate shot of Dr Archibald and his family. Dr Archibald apparently reading to the small child he is holding to him is an intimate touch. His wife, sitting to his left, holding a baby in her arms completes this picture's feeling of family.

## Plate 27

SUBJECT	Male portrait: Mr John Brown.
SIZE	103 x 86 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - which is quite fibrous, but otherwise has no markings at all.
INSCRIPTION	"Mr John Brown" written below the print.
COMMENTS	This shot of Mr John Brown shot from the chest up, in right profile, is an extremely clean and detailed photograph. The texture show in his clothes, and the sculpture in his face is most exceptional.

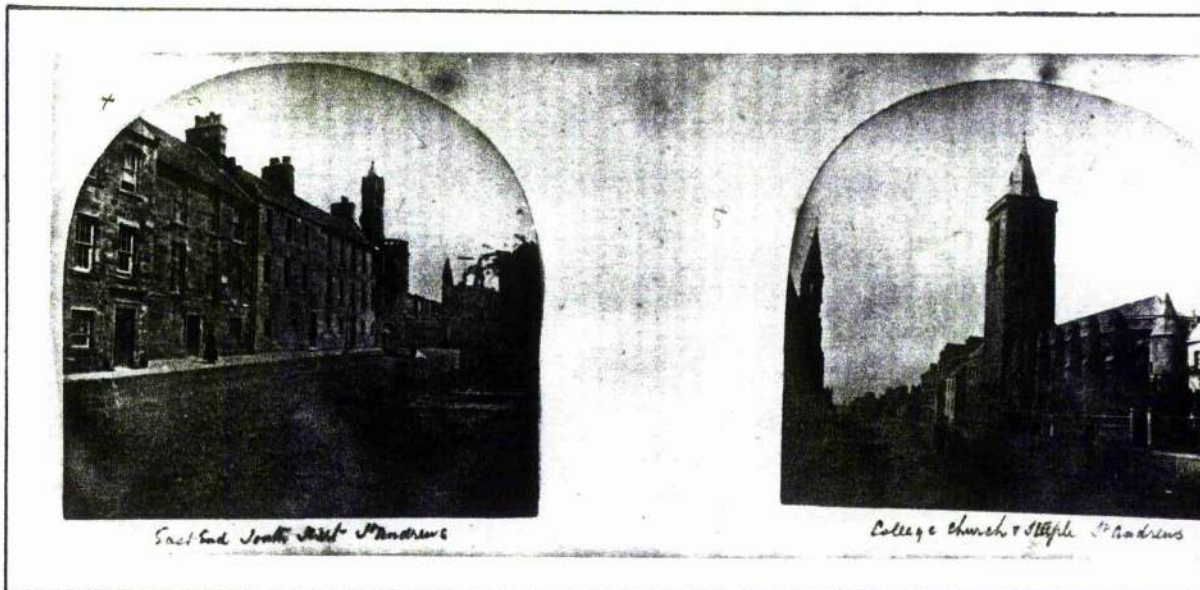
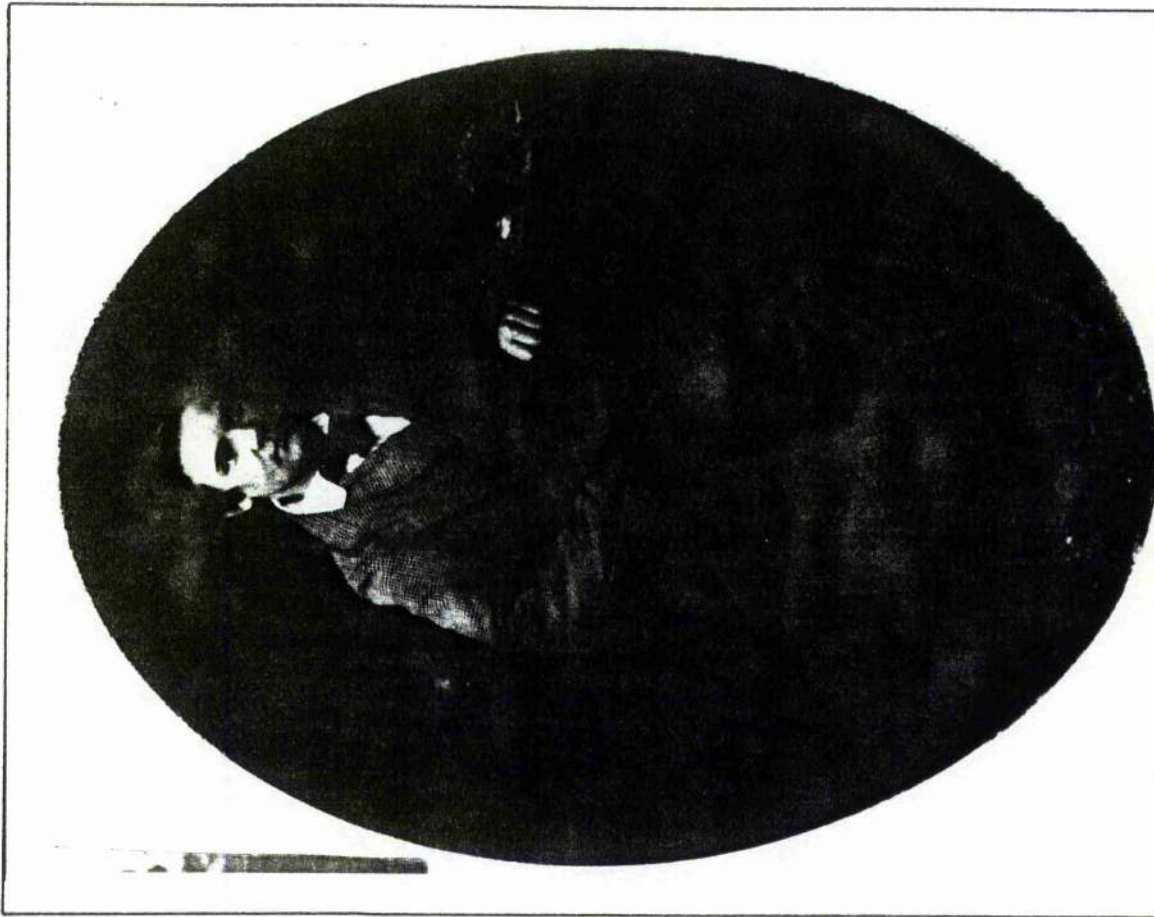


## Plate 28

SUBJECT	Male portrait: Master Archibald.
SIZE	121 x 96 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - which is obvious in the photograph, and otherwise only surface damage visible.
INSCRIPTION	"Master Archibald" is written below the print.
COMMENTS	This oval shaped print is most delightfully composed, showing Master Archibald seated in a chair, whose position adds to the photograph. Also the right of the frame is a small round topped table with a small ornate ink stand upon it.

## Plate 29

SUBJECT	St. Andrews Town Scenes: recorded left to right. Left: East end of South Street. Right: College Church & Steeple, St. Andrews.
SIZE	Both: 91 x 95 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negatives - both with yellow glue markings coming through.
INSCRIPTION	Left: "East End of South Street" written below the print. Right: "College Church & Steeple, St. Andrews" written below the print.
COMMENTS	Both of these prints show familiar scenes in St. Andrews. Rodger here shows an expert use of perspective, and also uses some strategically placed figures to enhance this.



East End South West Andrews

College Church & St. Andrew's

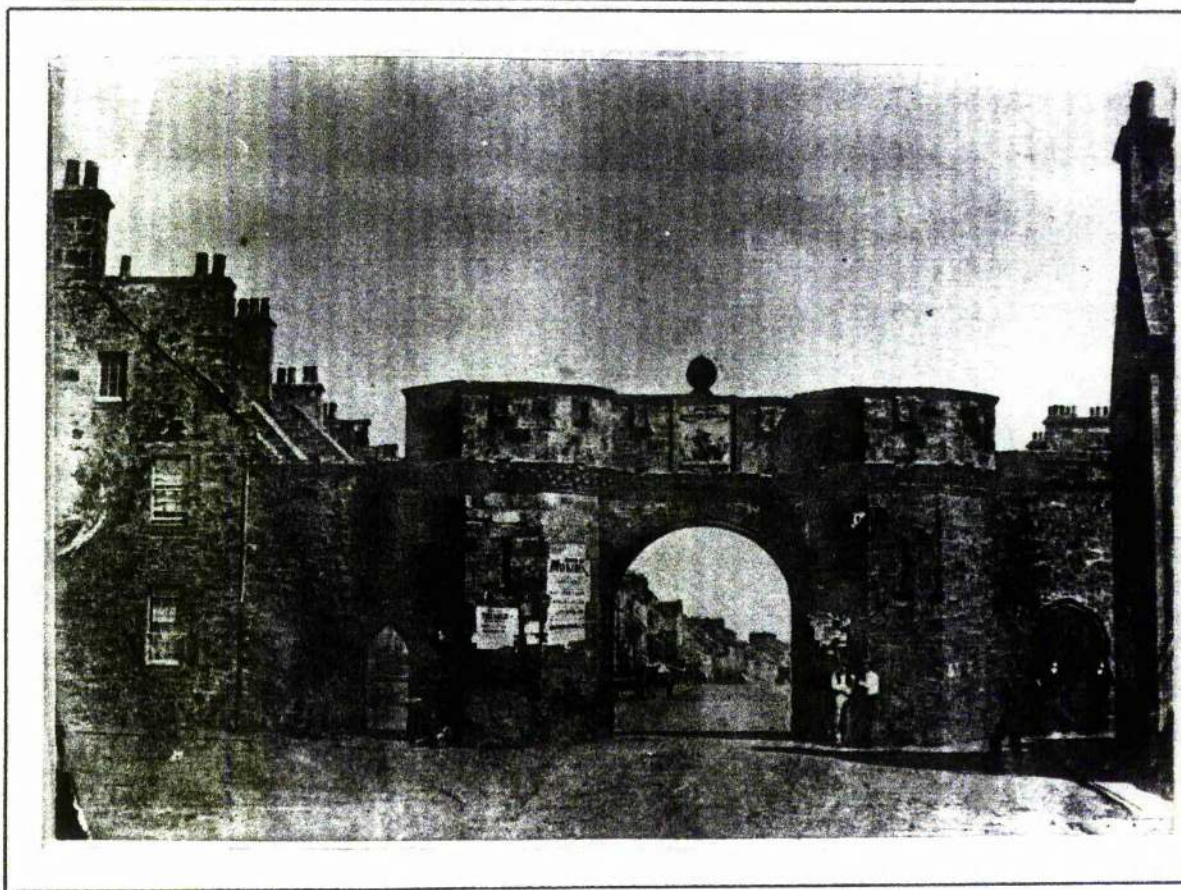
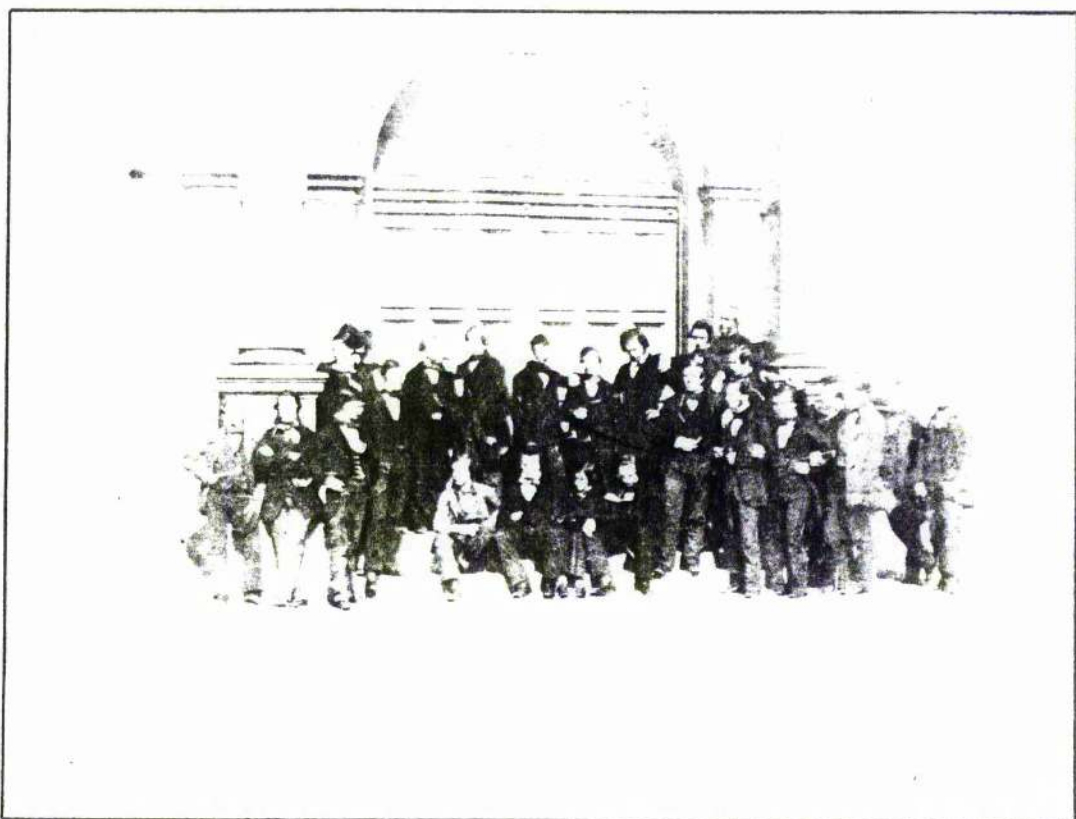


## Plate 35

SUBJECT	Group portrait: A St. Andrews University Chemistry Class.
SIZE	155 x 206 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative- which is extremely fibrous, and is not of particularly good quality. This print is very faded which may have been due to the fixation techniques at the time.
INSCRIPTION	This photograph has been identified as a Chemistry Class taught by Dr Adamson during Professor Connell's illness.
COMMENTS	This large group photograph, though very faded, shows a well composed and reasonably detailed shot. The print in the catalogue has been dramatically enhanced to bring out the best detail.

## Plate 39

SUBJECT	St. Andrews Town Scene: The West Port.
SIZE	155 x 200 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - fibrous in texture, and again is quite light and faded in colour. It is also very badly marked down the left side of the photograph.
INSCRIPTION	"West Port St. Andrews, 1858" written below the print. It has also been identified as a Paper Negative by Thomas Rodger.
COMMENTS	Although the date has been identified, and the most likely method of photography might have been albumin printing, I personally think because of the texture and print quality that it is still a paper negative.



## Plate 45

SUBJECT	St. Andrews Town Scene: Crypt, St. Andrews Cathedral.
SIZE	155 x 200 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - very fibrous in texture and pale in colour and detail.
INSCRIPTION	"Crypt St Andrews Cathedral" written below the print. It has also been identified as Chapter House, St. Andrews Cathedral, 1845/7. Identified as a Paper Negative by Thomas Rodger.
COMMENTS	This print is of an area of the Cathedral taken in its extensive grounds. This print has been dramatically enhanced in the reproduction for the purpose of the catalogue.

## Plate 50

SUBJECT	St. Andrews Town Scene: Sea View House and Ruins of the Castle, St. Andrews.
SIZE	150 x 202 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - very fibrous, badly faded, and glue marks on the right hand side.
INSCRIPTION	"Sea View House and Ruins of the Castle, St. Andrews" written below the print.
COMMENTS	Again this print has been dramatically enhanced to bring out the best detail for the purpose of the catalogue. 'T.R.' is printed in the bottom right corner of the print, thus identifying it as a Rodger print.

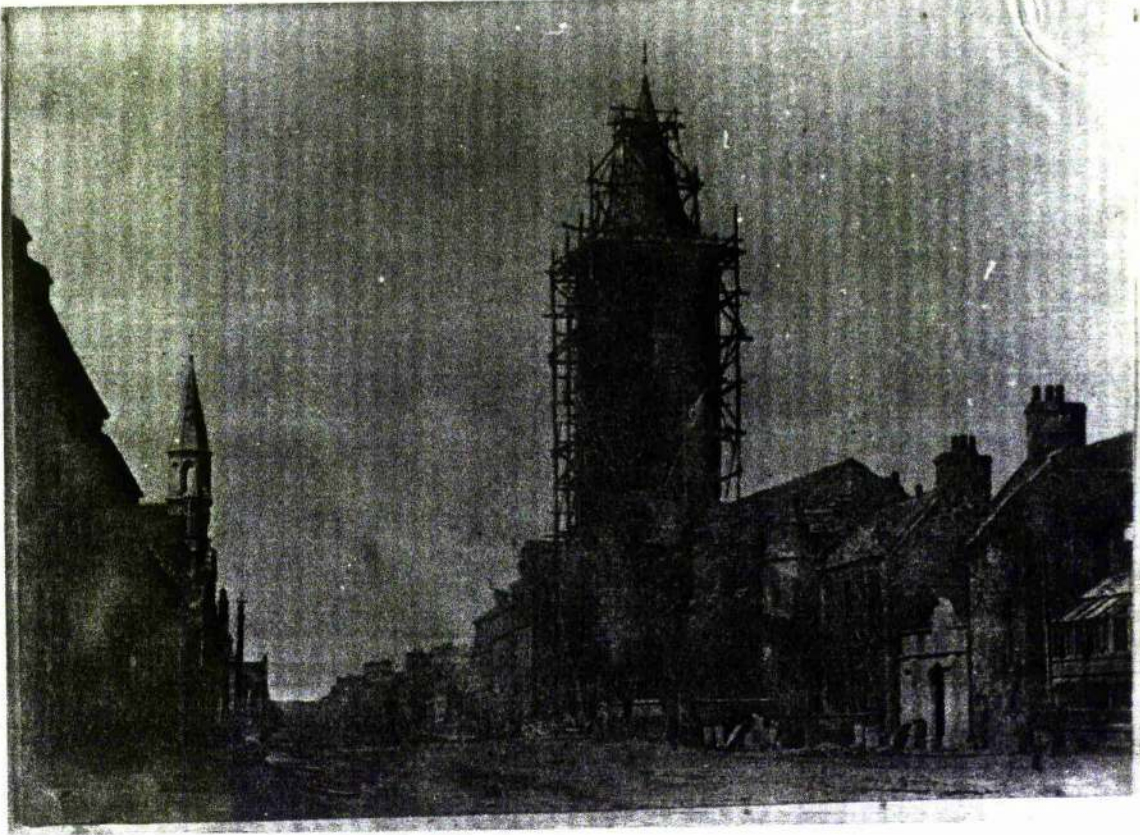


## Plate 51

SUBJECT	St. Andrews Town Scene: North Street looking West. College Steeple under repairs.
SIZE	150 x 202 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - again very fibrous texture and of not such good quality sharpness. There is slight fading down the left side of the print.
INSCRIPTION	"North Street looking West. College Steeple under repairs" written below the print.
COMMENTS	This is an interesting historical print recording the Steeple under repair. The print again has been enhanced in the printing process to give the best detail possible

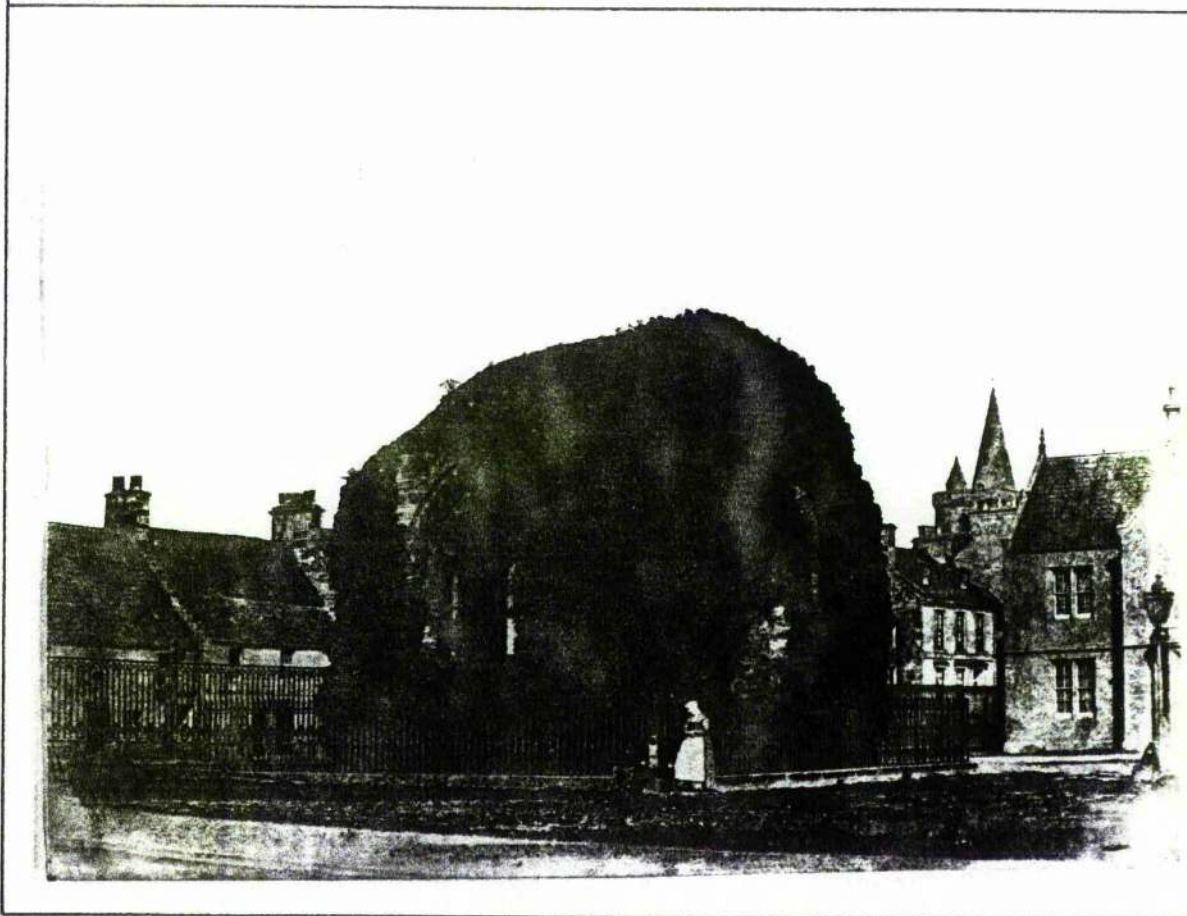
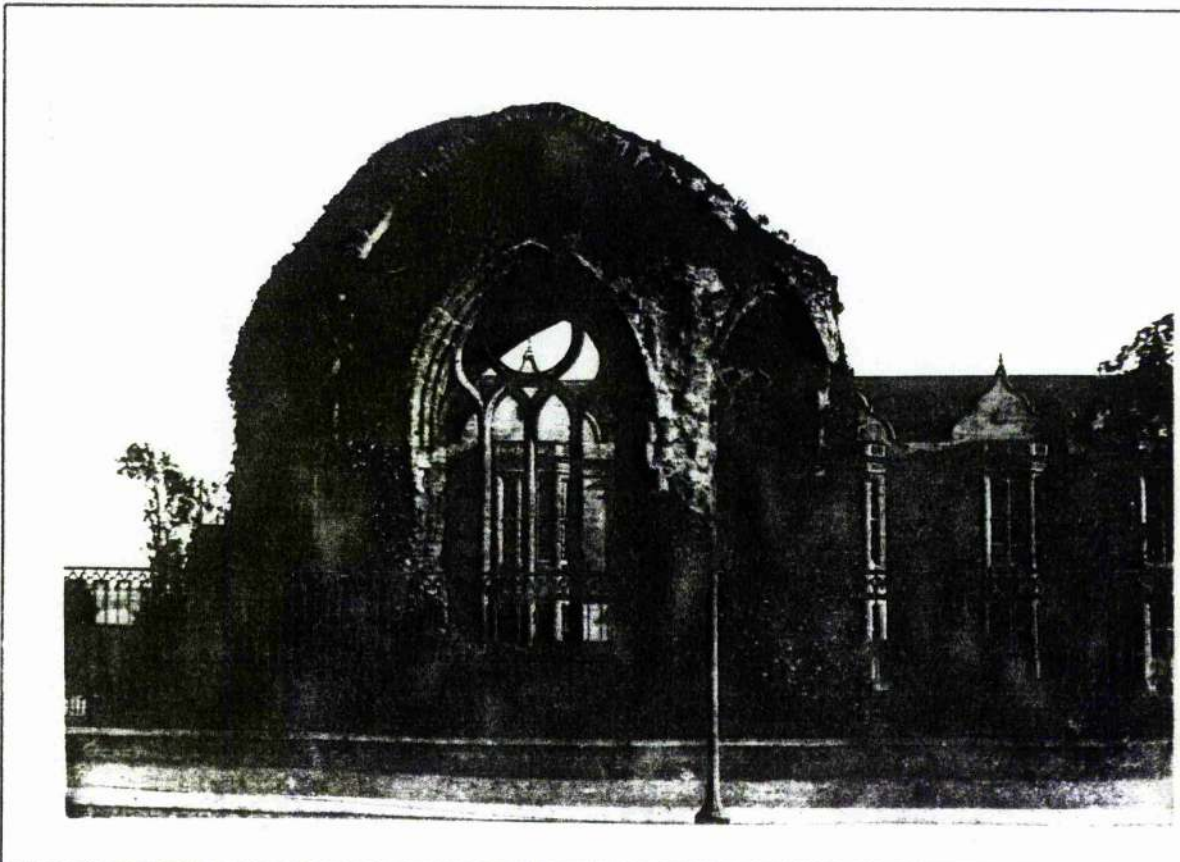
## Plate 53

SUBJECT	Male portrait: Sir Hugh Lyon Playfair.
SIZE	117 x 95 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - quite fibrous in texture and not of the same sharpness quality as an albumin print. There are no other obvious marks on the print.
INSCRIPTION	"Sir Hugh Lyon Playfair" written below the print.
COMMENTS	This is another striking photograph of Playfair. He has been photographed sitting centrally, facing the right of the frame. The corner of a small ornate ink stand can just be seen on top of a small round topped table to the left of the frame.



## Plate 60 & 61

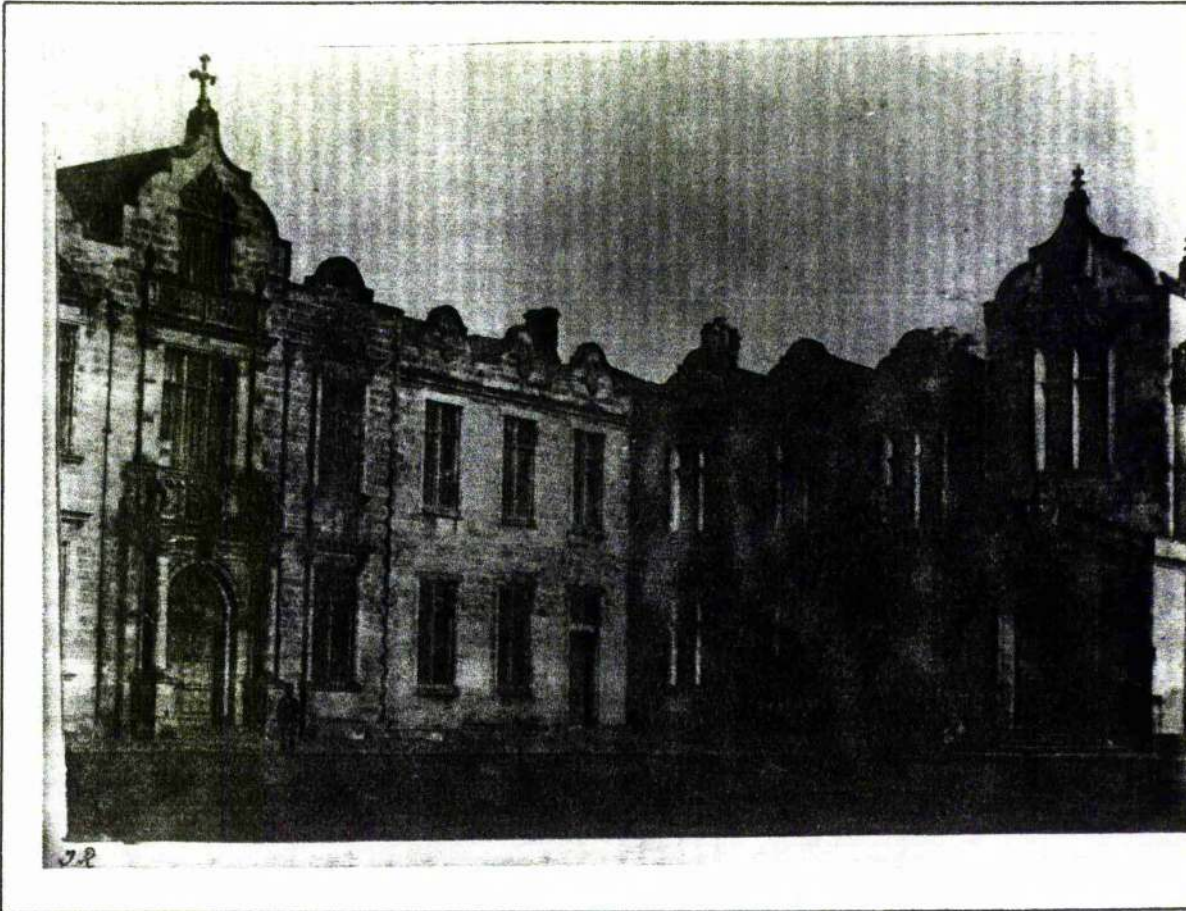
SUBJECT	St. Andrews Town Scenes: Both of Blackfriars Chapel.
SIZE	Plate 60: 148 x 192 mm. Plate 61: 155 x 205 mm.
MEDIUM & TECHNICAL DETAIL	These two prints are Paper Negatives - both very fibrous in texture, and visibly enhanced for the purpose of the catalogue.
INSCRIPTION	Plate 60: "Blackfraits Chapel & Madras College" written below the print. Plate 61: "Blackfriars Chapel"
COMMENTS	Plate 60 shows Blackfriars Chapel, taken from South Street, dominating the picture with Madras College seen in the background. Plate 61 has been photographed from behind the Chapel, showing in detail a number of houses along South Street. The use of the human figures in this shot adds a lot more interest to the photograph. This picture has been identified as a Paper Negative by Thomas Rodger, 1850 (from the West).





## Plate 62 & 63

SUBJECT	Both St. Andrews University Buildings: College of St. Salvator.
SIZE	Plate 62: 138 x 193 mm. Plate 63: 140 x 197 mm.
MEDIUM & TECHNICAL DETAIL	Both plates are Paper Negatives - very fibrous in detail, and lacking in sharpness and detail.
INSCRIPTION	Plate 62: "College of St. Salvator" written below the print. Plate 63: "College of St. Salvator" written below the print.
COMMENTS	This same view only slightly differs by the slight change in view point and the arrangement of figures in the shot. Both of these photographs were dramatically enhanced in the printing to give the best detail possible. Also in both instances 'T.R.' is printed in the bottom left corner of the photograph, thus identifying them as Rodger prints.

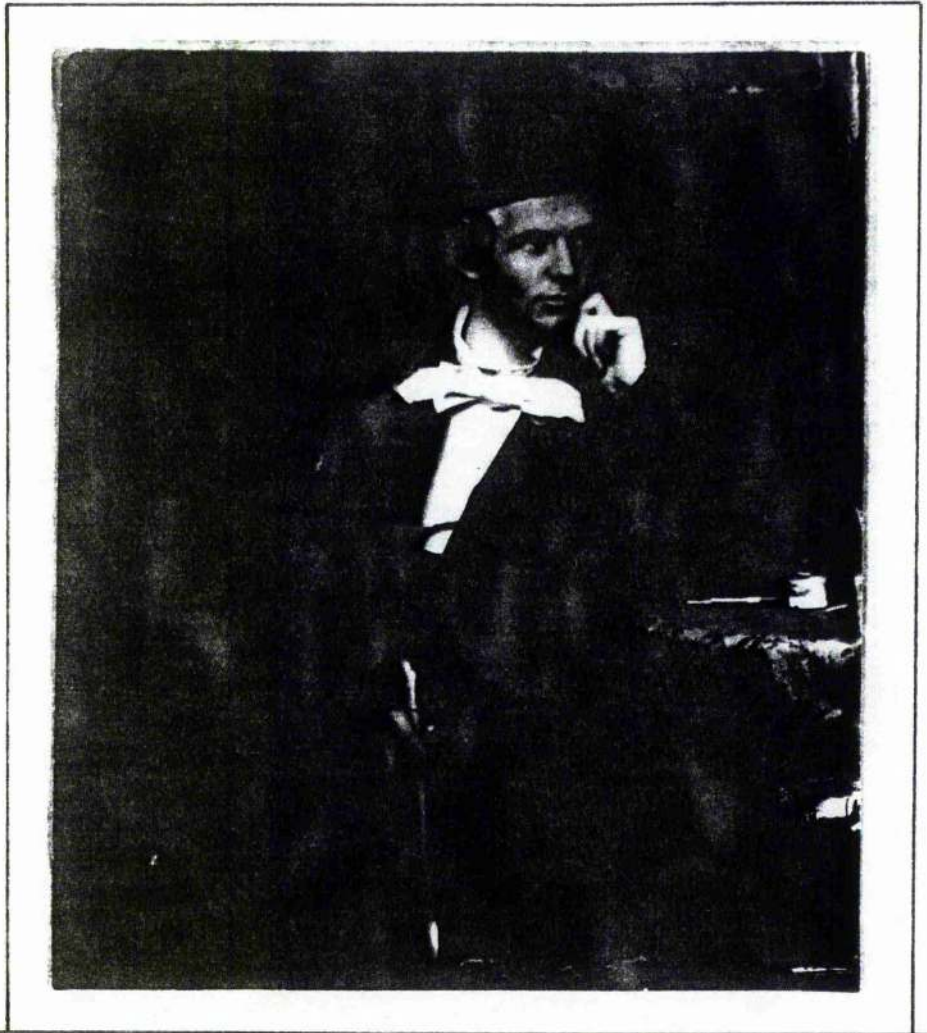


## Plate 70

SUBJECT	Male portrait: Mr Alexander Campbell.
SIZE	98 x 82 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - very fibrous in texture, with quite bad focus quality. Over all a very badly process marked print, it also has some surface damage.
INSCRIPTION	"Mr Alexander Campbell" written below the print.
COMMENTS	This print of Rodger's, though interesting in composition, is not of his better presented photographs. The composition, use of props, and gesture, are very much of Rodger's style but unfortunately the technical impression lets the photograph down.

## Plate 75

SUBJECT	Female portraits: recorded left to right. Left: Mrs Barbara Bruce. Right: Mrs Alexander Keiller.
SIZE	Both: 146 x 107 mm.
MEDIUM & TECHNICAL DETAIL	Both prints are Paper Negatives - very fibrous in detail, and lacking in sharpness achieved in albumin printing. They are also visibly very badly marked with process marks. The photographs also have visible lighter edges.
INSCRIPTION	Left: "Mrs Barbara Bruce (1853)" written below the print. Right: "Mrs Alexander Keiller (1853)" written below the print.
COMMENTS	Both of these prints are mirror reflections in composition, relying on a small round topped table as a focal point to hold the composition together. Both photographs still hold minute detail in the dresses shown.

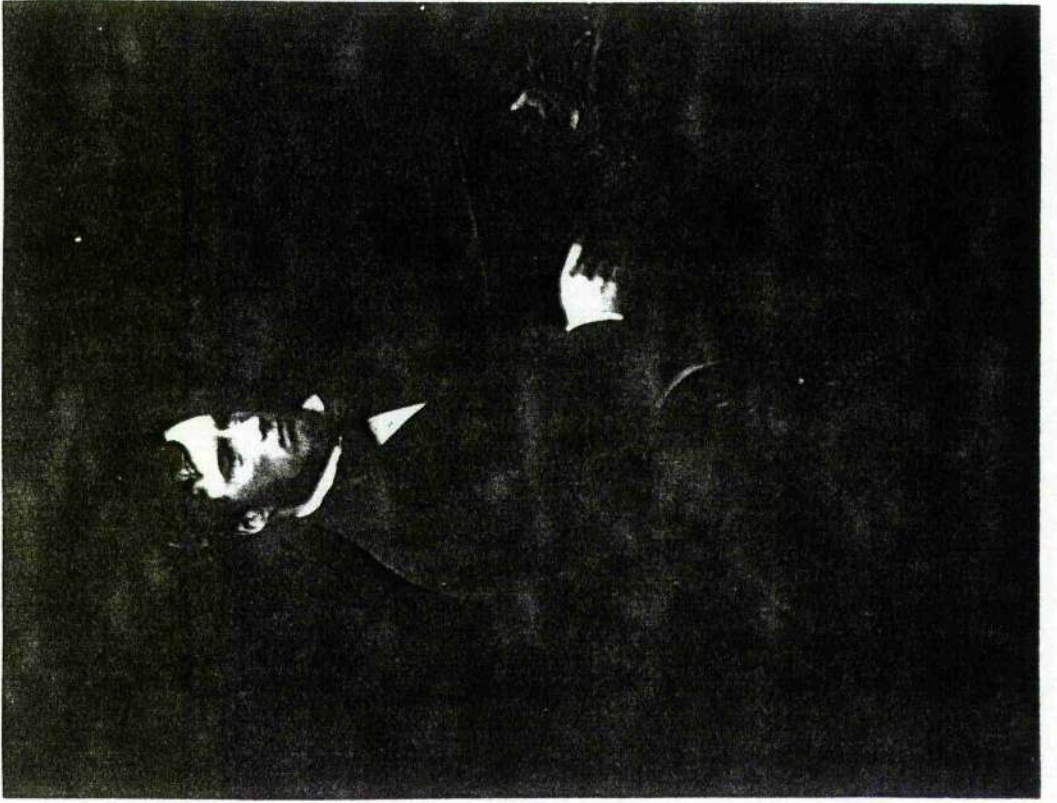


## Plate 80

SUBJECT	Male portrait: Mr James Farnie.
SIZE	171 x 133 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - fibrous, quite flat in contrast, and a few small visible pin holes.
INSCRIPTION	"Mr James Farnie" written below the print.
COMMENTS	Here Rodger has used excellent composition using the figure and the arm of the chair as the main central interest point. Though further interest is added with Mr Farnie holding an open book on the top of a small round topped table. The small ornate ink stand is again used on the table top.

## Plate 81

SUBJECT	Male portrait: Mr James Valentine.
SIZE	169 x 135 mm.
MEDIUM & TECHNICAL DETAIL	It is quite difficult to tell whether this is a Paper Negative or an Albumin print. Again it is very fibrous and is of very flat (lacking in contrast) surface material.
INSCRIPTION	"Mr James Valentine" written below the print.
COMMENTS	This photograph is of the famous Dundee photographer. For Rodger to have photographed him it would suggest that they were well acquainted and may have exchanged ideas and techniques. Visible on the print is a straight line on the right bottom corner, this might have been a crack on the negative.

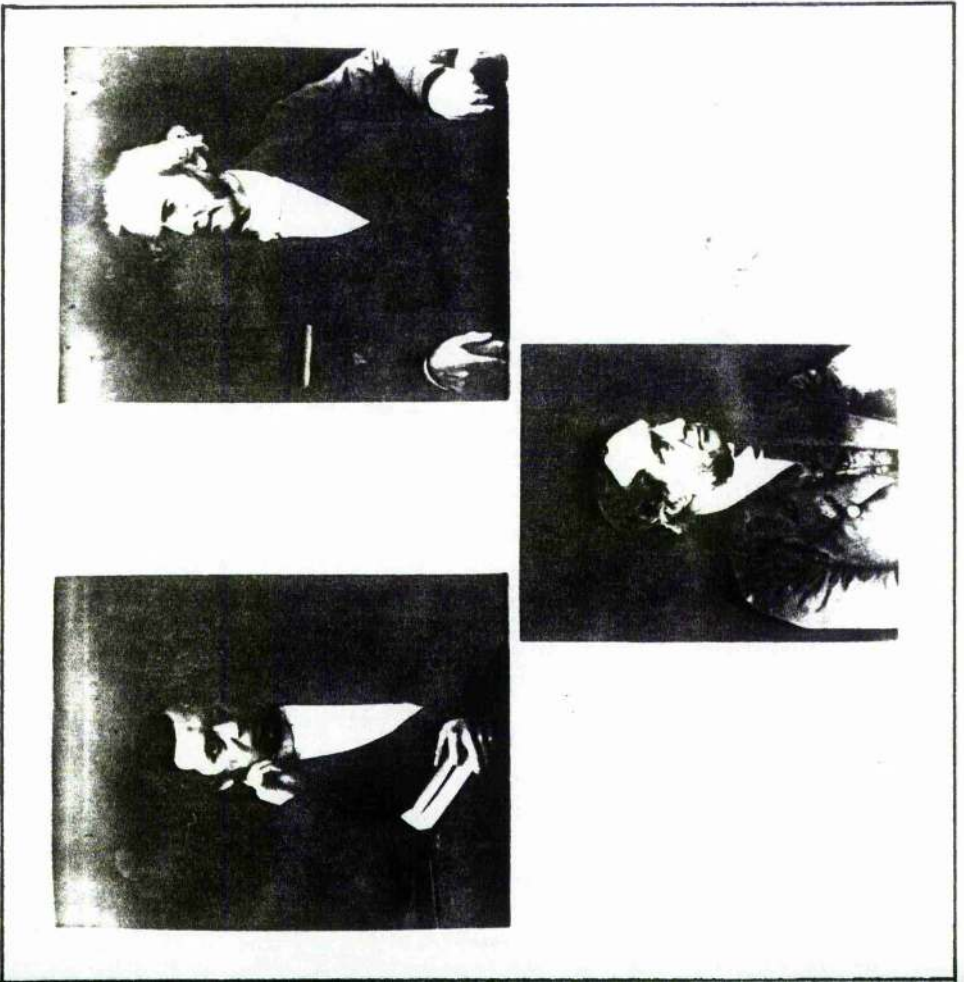
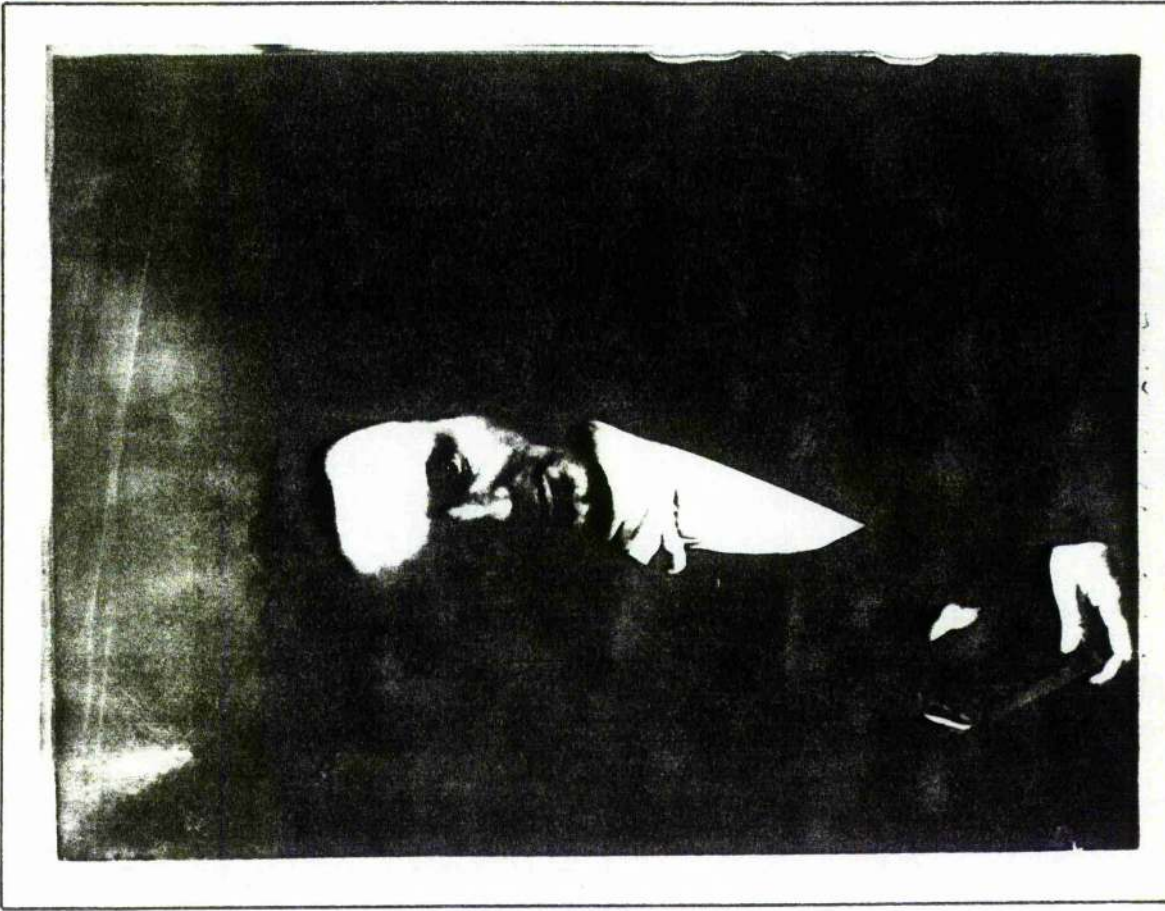


## Plate 84

SUBJECT	Male portrait: Rev Mr Campbell.
SIZE	140 x 105 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - very fibrous and lacking some sharpness detail. This print has either been badly exposed or very unevenly developed.
INSCRIPTION	"Rev Mr Campbell. Edinburgh" written below the print.
COMMENTS	This photograph is one of Rodger's few prints showing the sitter looking straight into the camera, making it most striking. Unfortunately either its over exposure or bad processing, loses the dramatic impact of the shot.

## Plate 85

SUBJECT	Male portraits: recorded left to right. 1. Rev James Robbbie Dunfermline. 2. Rev William Iwan. 3. Dr Lindsay Alexander.
SIZE	1. 118 x 95 mm.                      2. 118 x 98 mm. 3. 109 x 80 mm.
MEDIUM & TECHNICAL DETAIL	All of these prints are Paper Negatives - quite fibrous in texture, and a certain lack in contrast in printed material.
INSCRIPTION	All identified: 1. Rev James Robbbie, Dunfermline. 2. Rev William Iwan. 3. Dr Lindsay Alexander.
COMMENTS	All of these prints have been dramatically enhanced to bring out the best possible detail for the catalogue. Unfortunately all have either been incorrectly exposed, or badly processed.





## Plate 97

SUBJECT	Male portrait: George Edward Day.
SIZE	185 x 146 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - very fibrous in texture, and very pale in detail and colour.
INSCRIPTION	"George Edward Day. Professor of Medicine" written below the print.
COMMENTS	This print, though of excellent composition and subject matter, unfortunately is not a very good example of work. The photograph had to be enhanced in the reproduction process to gain maximum detail for the catalogue.

## Plate 99

SUBJECT	Male portrait: Mr Thomas Rodger Snr.
SIZE	150 x 103 mm.
MEDIUM & TECHNICAL DETAIL	Albumin print - quite flat in texture but of good detail. This print has no other obvious marks.
INSCRIPTION	Identified as Mr Rodger as fisherman.
COMMENTS	This humorous print of Mr Rodger Snr. can be seen in a number of Rodger's albums. It shows theatrical side of Rodger's father that he often played in his son's photographs.

a

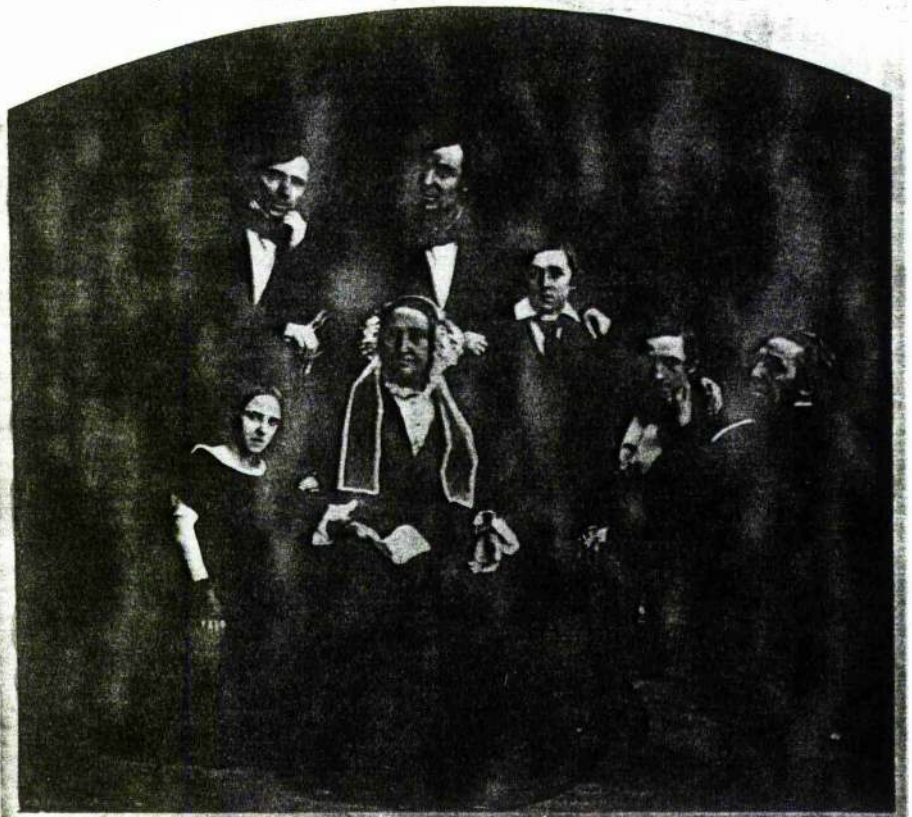


## Plate 101

SUBJECT	Female portraits: recorded left to right. Left: Janet Dunn. Right: Elizabeth Lowden.
SIZE	Left: 183 x 117 mm.      Right: 163 x 112 mm.
MEDIUM & TECHNICAL DETAIL	Both prints are Paper Negatives - very fibrous in texture, and very pale in detail and colour. These prints also have some slight yellow mottling which may be due to age.
INSCRIPTION	Left: Identified as Janet Dunn by Mr Rodger 1849. Right: "Elizabeth Lowden 1849" written below the print.
COMMENTS	Both of these prints are of the few that have been identified as having been taken in New York Garden. The obvious wooden trellised awning is used as a visual frame for his subjects.

## Plate 102

SUBJECT	Family portrait: Mr & Mrs Joseph Cook & family.
SIZE	150 x 161 mm.
MEDIUM & TECHNICAL DETAIL	It is very difficult to tell whether this is either a Paper Negative or an Albumin Print. Though slightly fibrous it has excellent detail, but does lack contrast detail in the printed material. This print has an over all rich purple toning. Unfortunately this toning has been rather over done and diminishes the photograph slightly.
INSCRIPTION below	"Mr & Mrs Joseph Cook & family" written the print.
COMMENTS	This is an extremely attractively arranged group. In this instance Rodger excels himself in group composition. Here, more than in any other group portrait, do I think Rodger demonstrates his talent for composition.

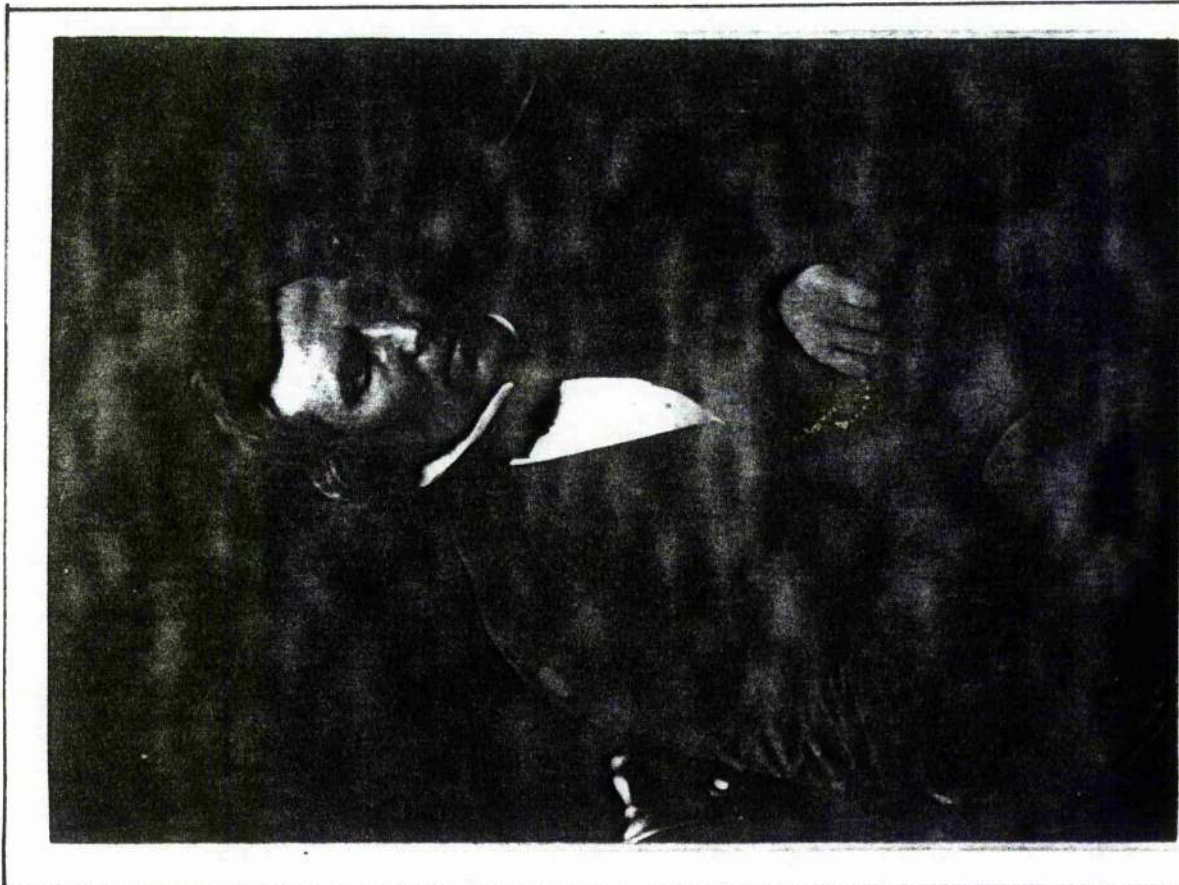


## Plate 103

SUBJECT	Female portrait: Miss Brown.
SIZE	185 x 150 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - very fibrous and with a flat surface texture contrast.
INSCRIPTION	Identified as Miss Brown afterwards Mrs McKenzie Gairloch Ross.
COMMENTS	This full length view of Miss Brown seated next to a floral arrangement has been drastically spoiled by the toning used. So much so has the toning been used that the image quality and clarity is almost indistinguishable.

## Plate 113

SUBJECT	Male portrait.
SIZE	146 x 107 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - again very fibrous in texture, and appears to have quite a visually porous surface.
INSCRIPTION	Not legible.
COMMENTS	This is a most attractive composition, with quite a close up view of the male figure. The arm position and head gesture all hold the viewer's eye to the centre of the frame. Again there is a small round topped table, with a top hat and books upon it, used as props to the right of the frame.



## Plate 114

SUBJECT	Male portrait: Mr Thomas Malcolm.
SIZE	131 x 178 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - fibrous texture and flat printed material contrast. There are no other obvious marks on the print.
INSCRIPTION	Identified as Mr Thomas Malcolm Surgeon.
COMMENTS	Mr Thomas Malcolm was the Surgeon that Rodger had an apprenticeship with after Dr James Philp's removal. This is a most distinguished portrait, with good composition and texture detail.

## Plate 116

SUBJECT	Group portrait: Mr Rodger Snr. & Remenyie.
SIZE	184 x 147 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - with a fibrous texture and a somewhat flatter contrast to the printed material.
INSCRIPTION	Identified as a caricature of T Rodger & Remenyie.
COMMENTS	This photograph of Rodger's is seen in a number of Rodger's albums, and shows an amusing outdoor shot of his father trying to imitate the Hungarian violin player.



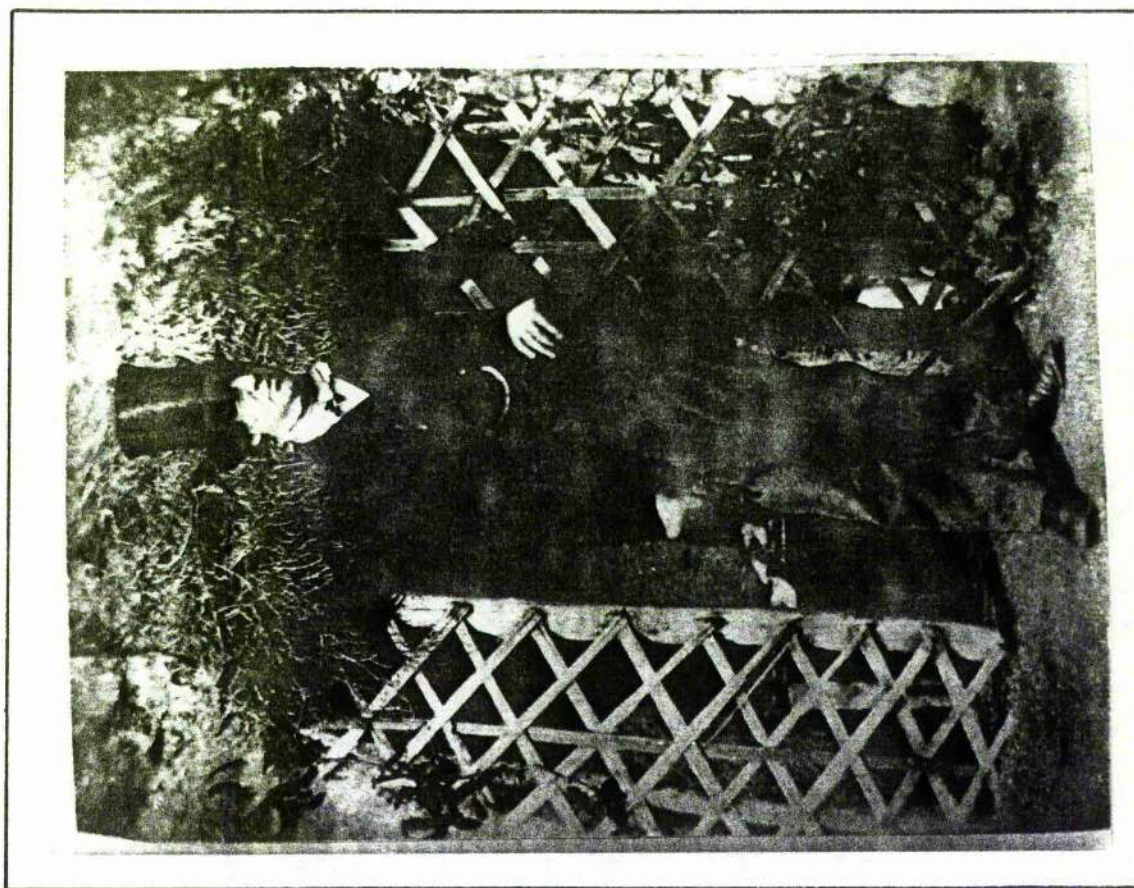
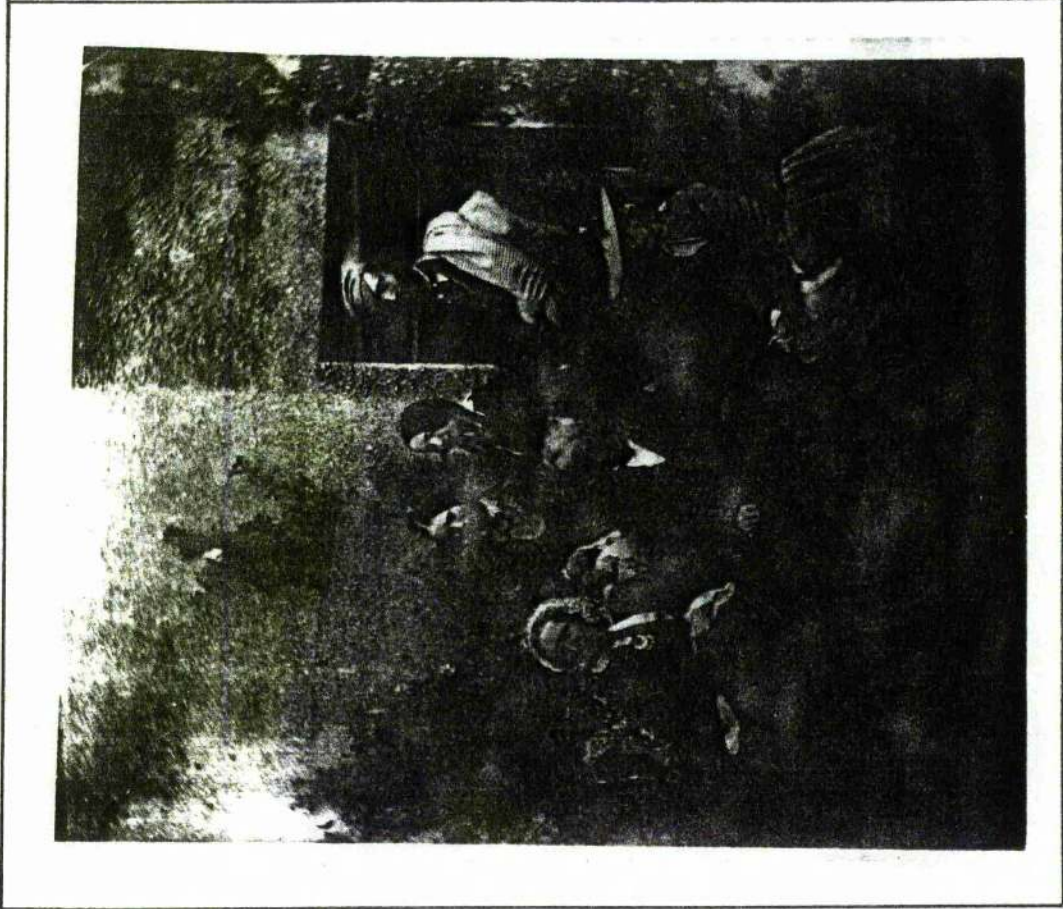


## Plate 117

SUBJECT	Family Group: Mr & Mrs Robert Lindsay & Family.
SIZE	179 x 152 mm.
MEDIUM & TECHNICAL DETAIL	Albumin print - with good detail and sharp contrast. The print has slight yellowing round the edges which may be due to glue damage.
INSCRIPTION	Identified as Mr & Mrs Robert Lindsay & family.
COMMENTS portrait	This attractively arranged outdoor family can also be seen in Rodger's Album 3.

## Plate 119

SUBJECT	Male portrait: Mr James Wann.
SIZE	202 x 155 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - very fibrous, lacking in sharpness and contrast detail. This print is extremely faded around the edges.
INSCRIPTION	"Mr James Wann 1849" written below the print.
COMMENTS	This is another of Rodger's photograph's taken in New York Garden. The gentleman, having been photographed full length, lets us see more detail of the trellised awning in the background.

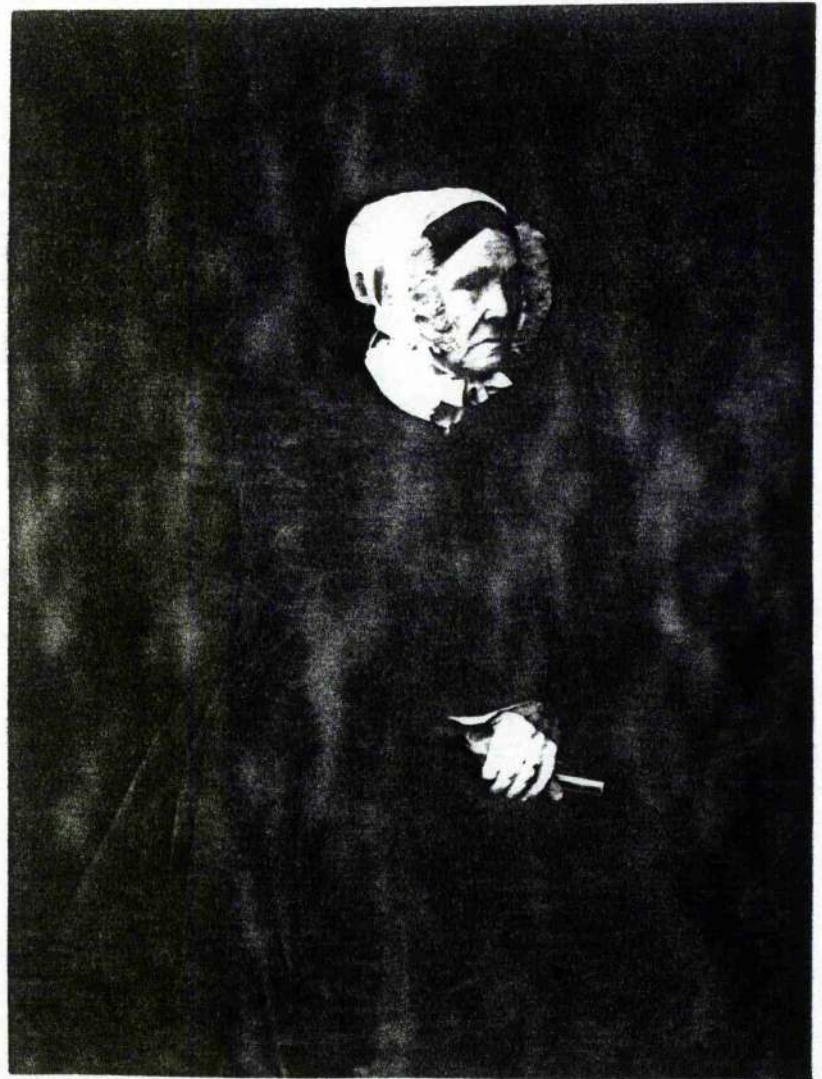
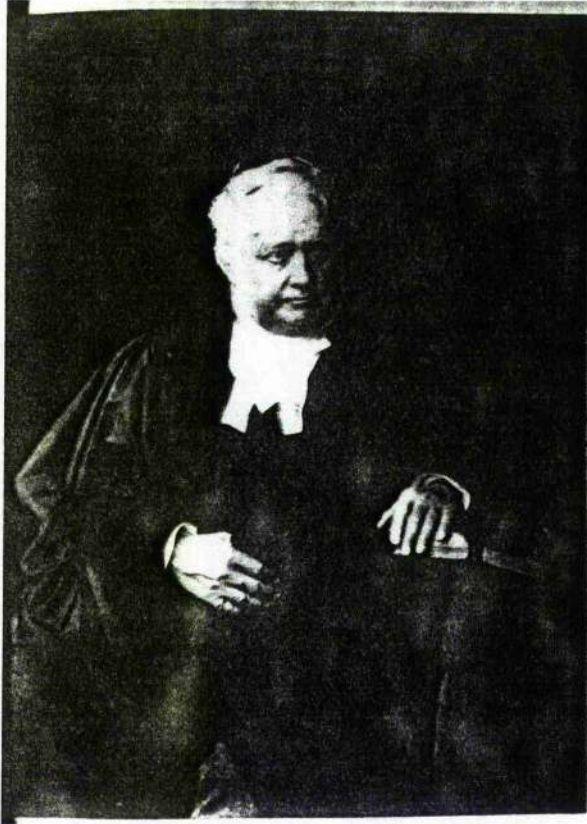


## Plate 125

SUBJECT	Male portraits: recorded left to right. Left: Rev Dr Alexander Fletcher. Right: Mr Robert Cunningham.
SIZE	Left: 170 x 129 mm.      Right: 167 x 126 mm.
MEDIUM & TECHNICAL DETAIL	Both prints are Paper Negatives - with some yellowing around the edges due to glue coming through, there are also some visible pin hole marks.
INSCRIPTION	Both prints have been identified as: Left: Rev Dr Alexander Fletcher. Right: Mr Robert Cunningham.
COMMENTS	Both of these formal portraits are of Rodger's excellent composition, and make use of a small round topped table to create the picture.

## Plate 126

SUBJECT	Female portrait: Mrs Robert Duncan.
SIZE	183 x 138 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - quite a porous and fibrous texture, and lacking in surface contrast.
INSCRIPTION	"Mrs Robert Duncan" written below the print.
COMMENTS	This a good example of Rodger portraiture. His subject is sitting centrally, looking to the right of the frame and clasping a book on her lap. Overall the detail is very good and the white cap stands out from the rest of the photograph.

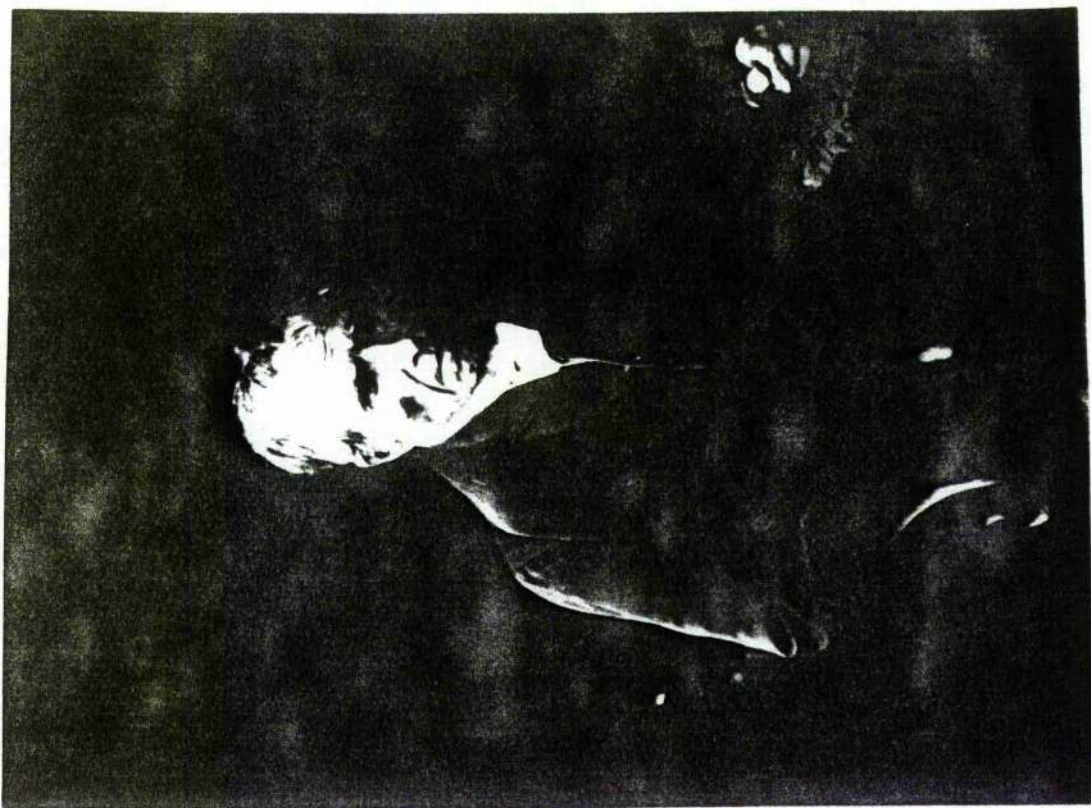


## Plate 127

SUBJECT	Male portrait: Mr Robert Duncan.
SIZE	183 x 138 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - quite a porous and fibrous texture, and lacking in surface contrast.
INSCRIPTION	"Mr Robert Duncan" written below the print.
COMMENTS Rodger's to add portraits, and used as a	Again this photograph is very typical of style. The interesting use of the chair arm interest can be seen in many of his the small round topped table is also very effective prop.

## Plate 131

SUBJECT	Group portrait: Sir Hugh Lyon Playfair & Dr MacDonald.
SIZE	178 x 122 mm.
MEDIUM & TECHNICAL DETAIL	Paper Negative - which is very porous and fibrous in texture, and appears to be overall of a lower quality than an Albumin print. It is also very heavily yellowed on all edges.
INSCRIPTION	"Sir Hugh Lyon Playfair & Dr MacDonald" written below the print.
COMMENTS	This humorous guise of these two local intellectuals is seen on numerous occasions throughout Rodger's albums. This one in particular, though of good detail, has either been quite badly processed or has not preserved very well as its damage is most visible.



## MR ROBERT SMART'S ALBUM.

This album was very generously made available to me by Mr Robert Smart, keeper of St Andrews University's muniments collection, who owned this album personally. It was bought in a book shop in the town whose owner had no idea of the value of the album.

The album, 440 x 370 mm in size, is half bound in burgundy with brown cloth boards, and contains 91 photographs.

This collection shows an enormous range of Rodger local landscapes. These were of many different sizes that would have been produced in Rodger's to sell to the public. The album shows Rodger's talent at choosing an excellent vantage point, having the eye of using human figures to the advantage of the shot, and the great ability to compose an exciting picture.

## Plate 1

### TOP

### SUBJECT

St Andrews Town Scenes: Recorded left to right.

1. West Port.
2. St Andrews from the West Sands.
3. The Pends.
4. Cathedral Ruins, looking West.
5. Cathedral Ruins, looking East.
6. North Street, looking West.

### SIZE

All of these prints are approx. 58 x 99 mm.

### MEDIUM & TECHNICAL DETAIL

Wet Plate Collodion - Albuminised. All of these prints are very pale brown in colour, which may be due to either glue or sun damage.

### INSCRIPTION

Not identified.

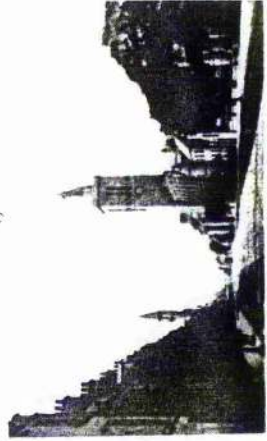
### COMMENTS

These prints are all of Carte-de-visite size probably making them very popular to sell to the general public as souvenirs. Each one has been excellently composed giving an attractive view of the scene taken. For the purpose of this record they have been printed to give the viewer the most maximum detail.

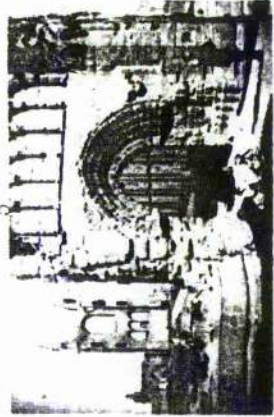




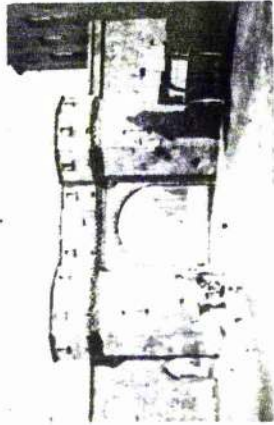
5



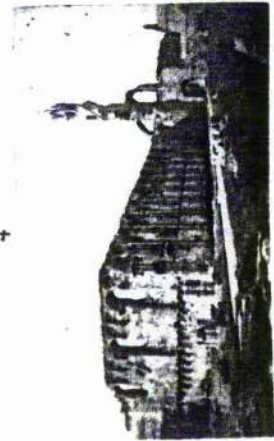
6



X



X I



+

## Plate 1

### BOTTOM

#### SUBJECT

St Andrews Town Scenes: Recorded left to right.  
7. Grayfriar's Chapel.  
8. Cathedral Ruins.  
9. East end of North Street, looking East.  
10. North Street, looking East.  
11. St Andrews from the West Sands.  
12. St Andrews Castle Ruins.

#### SIZE

All of these prints are approx. 58 x 99 mm.

#### MEDIUM & TECHNICAL DETAIL

Wet Plate Collodion - Albuminised. All of these prints are very pale brown in colour, which may be due to either glue or sun damage.

#### INSCRIPTION

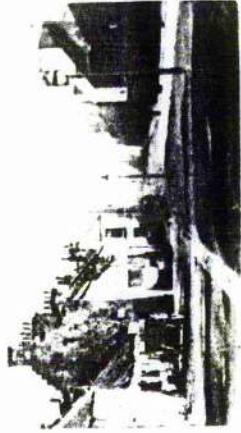
Not identified.

#### COMMENTS

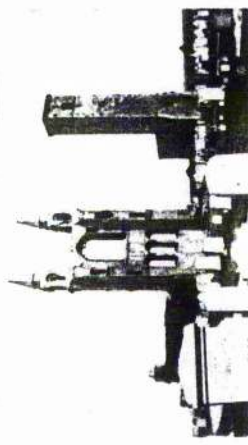
Again these prints have been attractively composed making the most of perspective and an excellent usage of figures to add interest to the print. Print 9. shows an area of the  
of St Andrew's housing.

fisherfolk

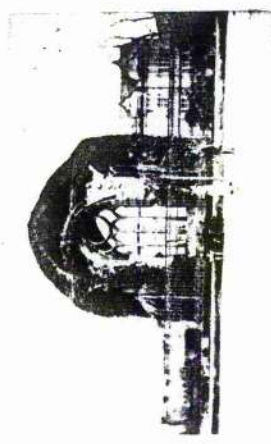
X 9



B



X



X 12



11



10

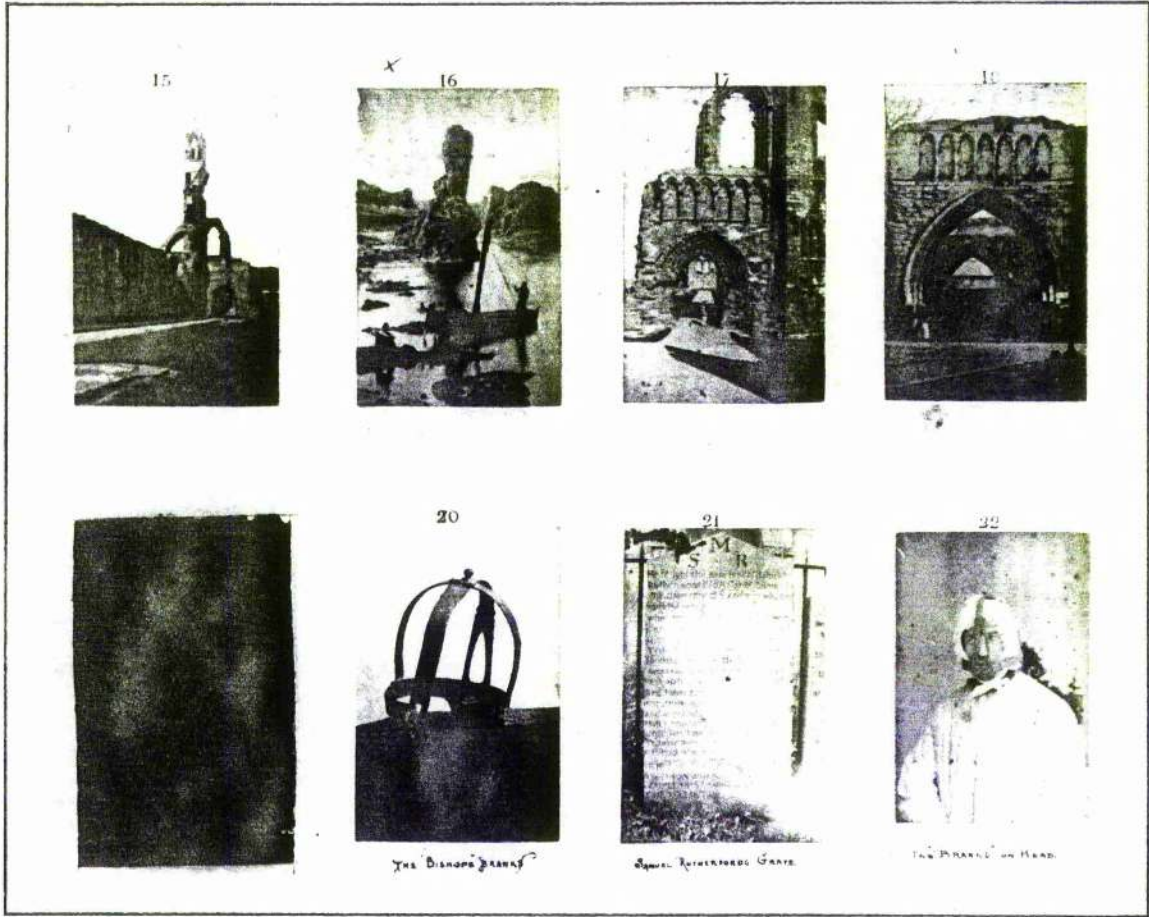
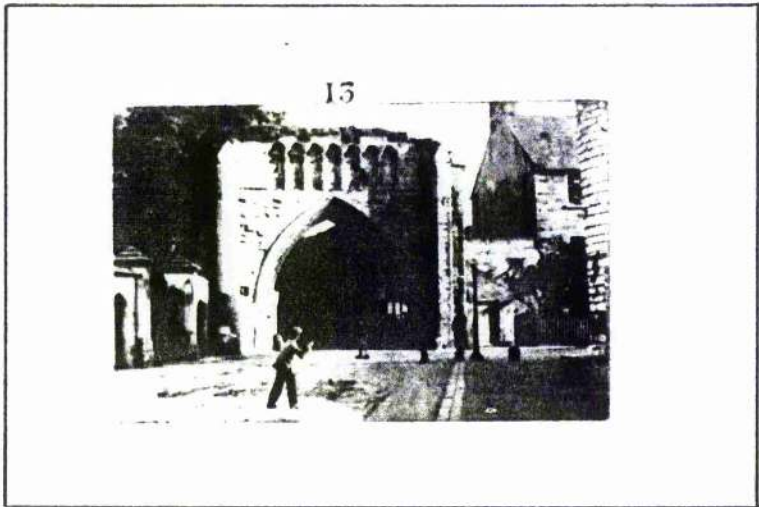


## Plate 2

SUBJECT	St Andrews Town Scene: The Pends.
SIZE	57 x 88 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised. This print is pale brown in colour, probably due to sun damage.
INSCRIPTION	Not identified.
COMMENTS	This view of the Pends is made even more interesting by Rodger's expert use of figures playing in the foreground, holding the viewer's attention.

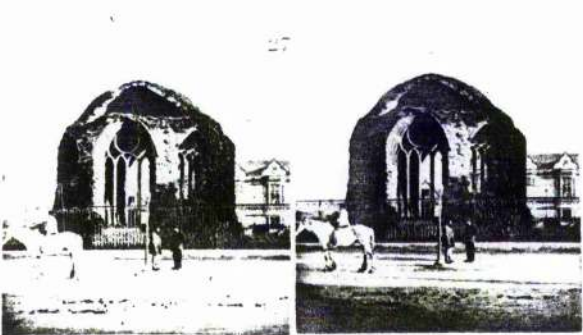
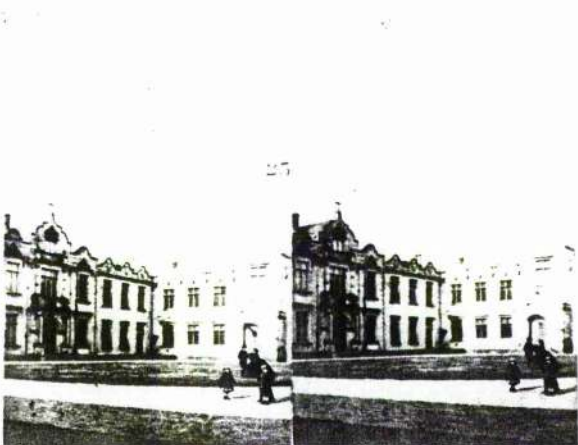
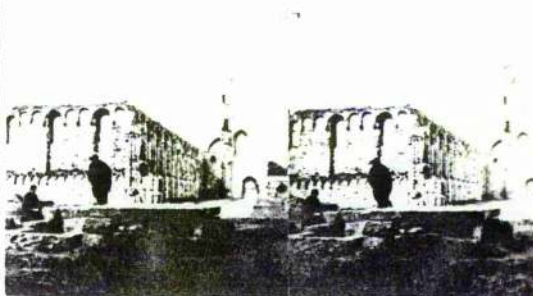
## Plate 3

SUBJECT	St Andrews Scenes and a mixture of unrelated subjects. Recorded left to right. 15. St Andrews Cathedral Ruins, looking West. 16. The Spindle Rock. 17. St Andrews Cathedral Ruins, looking East. 18. The Pends. 20. The Bishop's Branks. 21. Samuel Rutherfords Grave. 22. The "Branks" on head.
SIZE	All of these prints are approx. 95 x 60 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised. All of these prints are quite pale in colour and have been printed to enhance maximum detail.
INSCRIPTION	20. "THE BISHOPS BRANKS". 21. "SAMUEL RUTHERFORDS GRAVE". 22. "THE "BRANKS" ON HEAD".
COMMENTS	Again, these prints have been enhanced in the printing, bringing up fine detail. This group includes "The Spindle Rock", Print 16., which appears to have been one of Rodger's most popular prints as it appears regularly throughout his albums. Print's 20., 21., and 22., I am not sure belong to Rodger as they seem out of character with the rest of his work.



## Plate 5

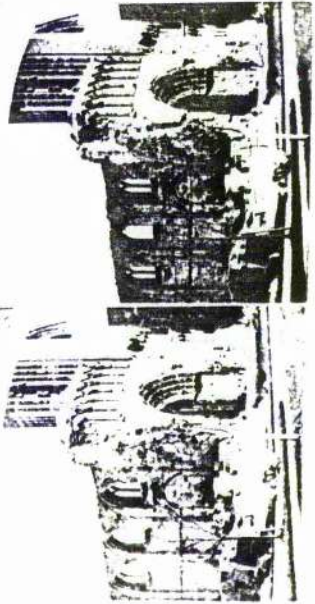
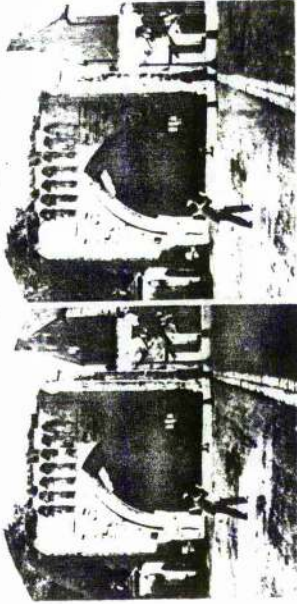
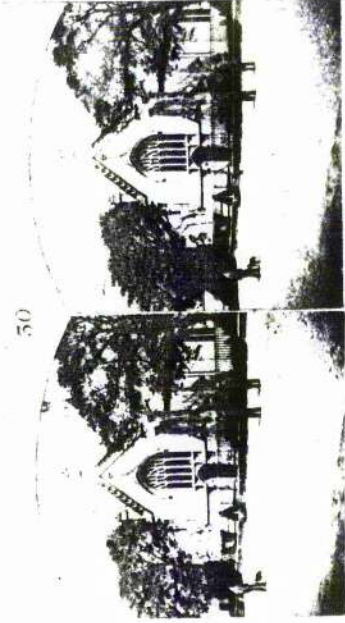
SUBJECT	St Andrews Town Scenes: Recorded left to right. 23. St Andrews Castle, looking West. 24. St Andrews Cathedral Ruins, looking West. 25. St Salvator's Quadrangle. 26. St Andrews Cathedral Ruins, looking East. 27. Blackfriar's Chapel. 28. North Street, looking West.
SIZE	All of these prints are approx. 70 x 25 mm.
MEDIUM & TECHNICAL DETAIL	Stereoscopic prints. These prints have been enhanced to bring up detail from their light brown colour.
INSCRIPTION	Not identified.
COMMENTS	These prints are excellent examples of a process of photography that Rodger used infrequently. They all show excellent composition and an experienced use of figures in a photograph to make the subject more attractive.



## Plate 6

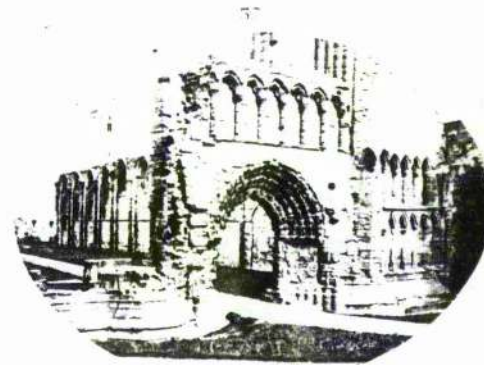
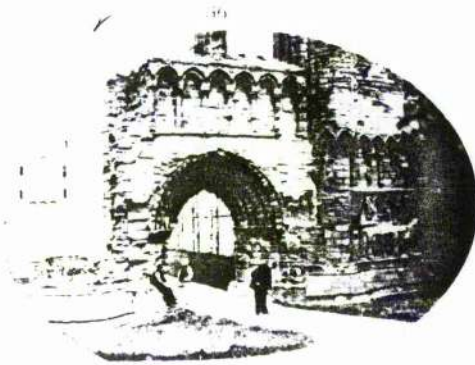
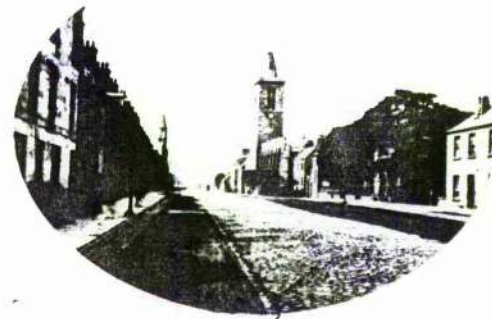
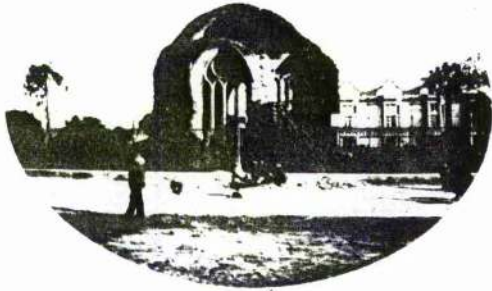
SUBJECT	St Andrews Town Scenes: Recorded left to right. 29. The Pends. 30. Holy Trinity Church. 31. St Andrews Cathedral, from the West.
SIZE	All of these prints are 69 x 70 mm.
MEDIUM & TECHNICAL DETAIL	Stereoscopic prints. These prints have been enhanced to bring up detail from their light brown colour.
INSCRIPTION	Not identified.
COMMENTS	Print 29. is the same photograph as Print. 13. Again Rodger's knowledge of placing figures adds an interest to all of these prints. Print 31. shows two small children in the foreground giving a feeling for the impressiveness of the Cathedral in the background.





## Plate 7

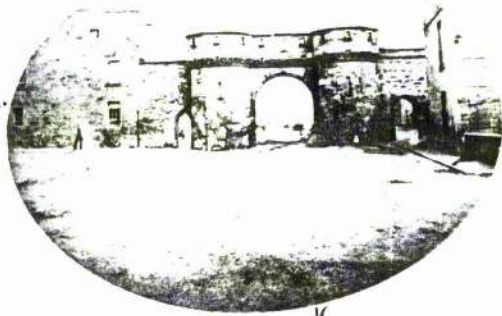
SUBJECT	St Andrews Town Scenes: Recorded left to right. 32. Blackfriar's Chapel. 33. Madras College. 35. North Street, looking West. 36. St Andrews Cathedral Ruins, from the West.
SIZE	All of these prints are approx. 97 x 128 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, all oval shaped. All of these prints are quite pale in colour and have been printed to enhance maximum detail.
INSCRIPTION	Not identified.
COMMENTS	Here we see a group that shows how well Rodger was able to chose a vantage point. Comparing Print 36. and 37., it can be seen the difference Rodger made to a shot by placing figures in an attractive manner.



## Plate 8

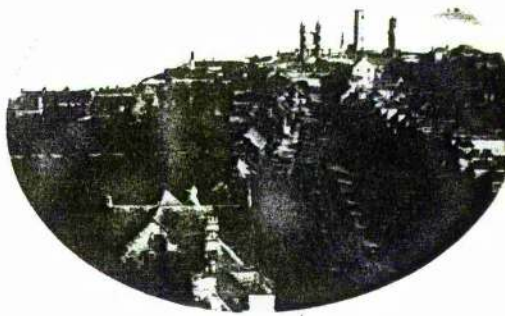
SUBJECT	St Andrews Scenes: Recorded left to right. 38. The West Port. 39. North Street, looking East. 41. The Spindle Rock. 43. St Andrews Cathedral Ruins, looking East. 40. St Andrews Cathedral Ruins, looking West.
SIZE	All of these prints are approx. 97 x 129 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, all oval shaped. All of these prints are quite pale brown in colour and have been printed to enhance maximum detail.
INSCRIPTION	Not identified.
COMMENTS	Again, in printing these photographs have been enhanced to bring out detail. Rodger's positioning of figures enhances these prints from ordinary scenes to attractive picture photographs.

36



V

39

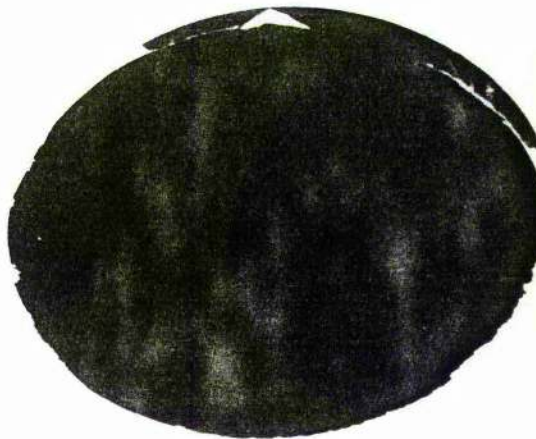


V

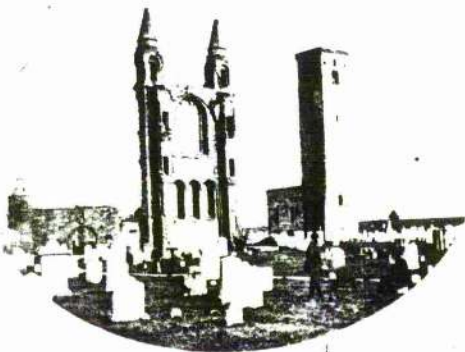
41



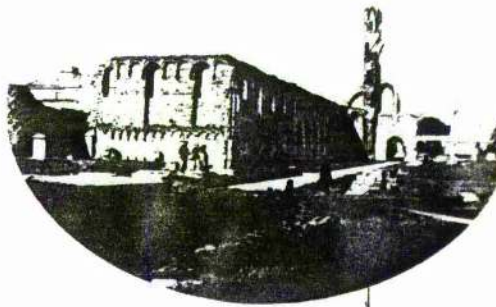
42



47



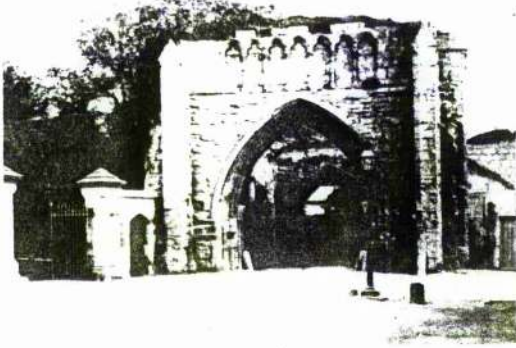
40



## Plate 9

SUBJECT	St Andrews Scenes: Recorded left to right. 44. The Pends. 45. The Pends, from the harbour. 46. The Spindle Rock. 47. St Andrews, from the West sands. 48. St Andrews Castle Ruins.
SIZE	44. 100 x 129 mm. 45. 101 x 135 mm. 46., 47., and 48., 97 x 128 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised. All of these prints are quite pale brown in colour and have been printed to enhance maximum detail. Print 46. - 48. are oval in shape.
INSCRIPTION	Not identified.
COMMENTS	These prints all show well known land marks of St Andrews that would be recognised by any visitor. Print 46. is the same as Print 16.

44



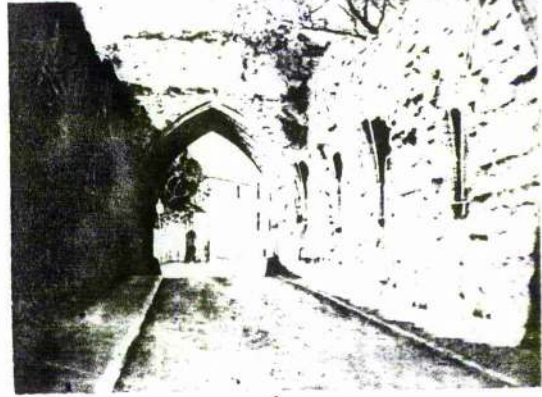
45



46



47



48



## Plate 10

### TOP

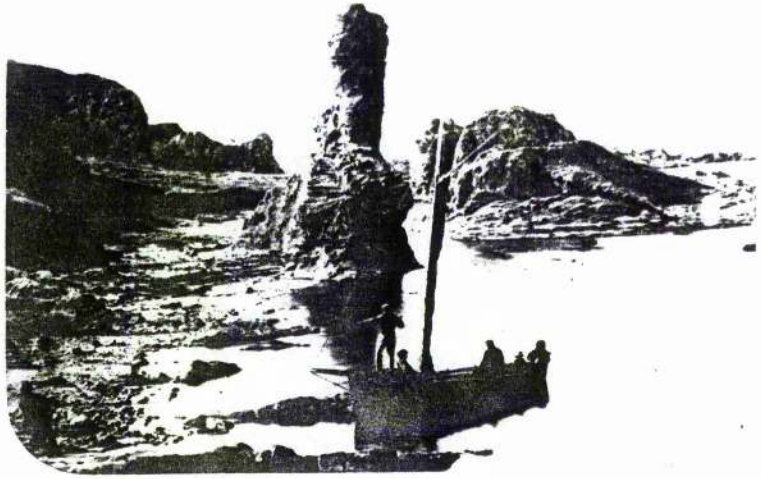
SUBJECT	St Andrews Landscape: 49. The Spindle Rock.
SIZE	122 x 175 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, there is less colour damage done to this print than in previous examples.
INSCRIPTION	Not identified.
COMMENTS	This example of a local landmark is one of Rodger's reproduced pieces of work. The composition and detail are quite excellent.

### BOTTOM

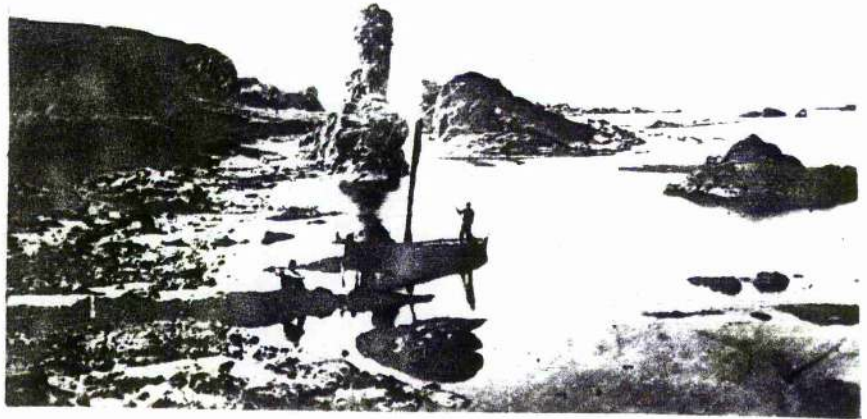
SUBJECT	St Andrews Landscape: 50. The Spindle Rock.
SIZE	141 x 196 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with only some slight damage to the top left corner.
INSCRIPTION	Not identified.
COMMENTS	The same scene as above but taken from further back, and at a later moment than the above print. In this print Rodger has placed the figures quite exceptionally giving an over all very pleasing photograph.



49



50



## Plate 11

### TOP

SUBJECT	St Andrews Town Scene: 51. St Andrews Cathedral Ruins, looking West.
SIZE	137 x 181 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, oval in shape, with little surface damage.
INSCRIPTION	Not identified.
COMMENTS	An attractive composition with a single male figure in the foreground, drawing the viewer's interest into the picture.

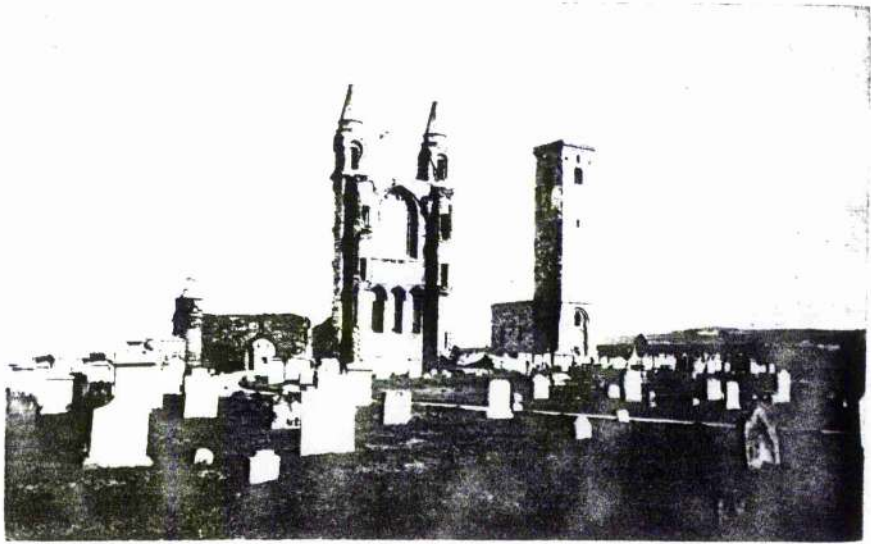
### BOTTOM

SUBJECT	St Andrews Town Scene: 52. St Andrews Cathedral Ruins, looking East.
SIZE	127 x 198 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with only slight surface on the top left corner.
INSCRIPTION	Not identified.
COMMENTS	An interesting view of the twin towers of the East gable and St Rule's Tower.

51



52

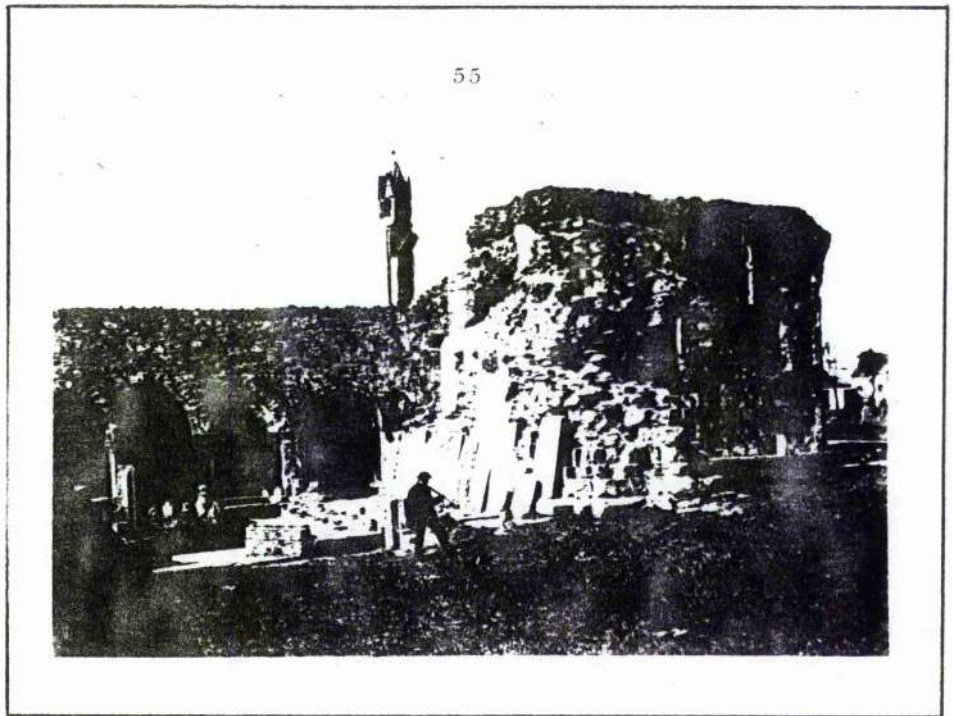
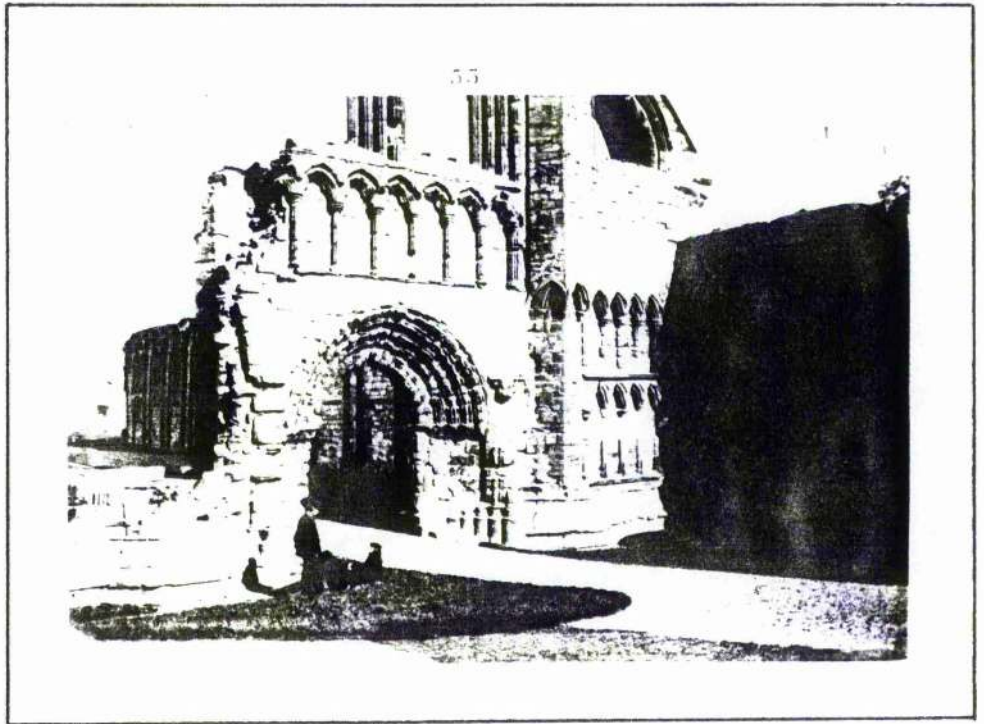


## Plate 13

SUBJECT	St Andrews Town Scene: 53. St Andrews Cathedral Ruins, looking East.
SIZE	132 x 192 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with slight damage to the left and right edges which are slightly lighter. This may be due to glue coming through.
INSCRIPTION	Not identified.
COMMENTS	A detailed shot of the West entrance of the Cathedral ruins, the two boys in the foreground gives some idea of scale in the photograph.

## Plate 14

SUBJECT	St Andrews Town Scene: 55. St Andrews Cathedral Ruins, looking West.
SIZE	132 x 192 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with only outer edge damage, due to glue coming through the surface.
INSCRIPTION	Not identified.
COMMENTS	A detailed area of the ruins not often seen. Again the figure gives interest and scale to the photograph. There is also a bleached out area at the centre of scene possibly due to strong sunlight falling on this spot.



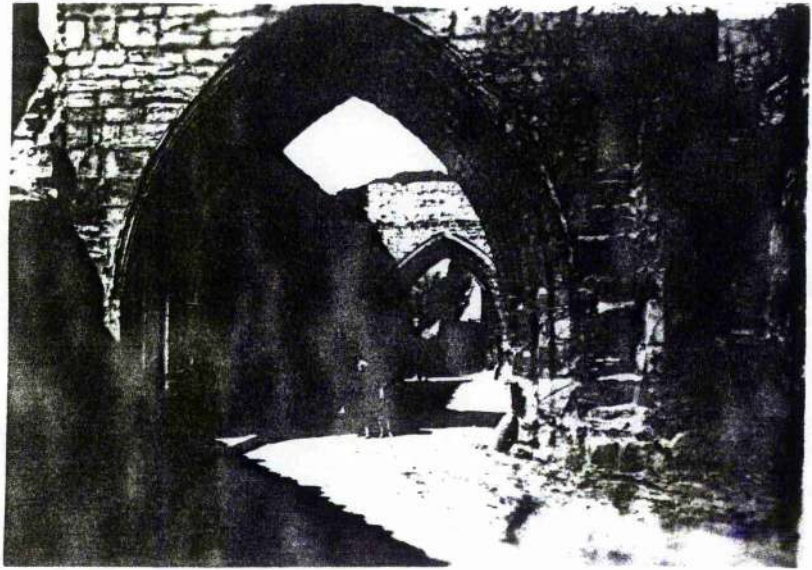
## Plate 15

### TOP

SUBJECT	St Andrews Town Scene: 57. The Pends from the South.
SIZE	137 x 194 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no visible damage.
INSCRIPTION	Not identified.
COMMENTS	A view of the Pends, not often recorded, looking North. Rodger uses the figures to add interest and show perspective to what could otherwise be an uninteresting shot.

### BOTTOM

SUBJECT	St Andrews Town Scene: 58. The Pends from the South.
SIZE	143 x 199 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with damage to the right side and bottom corner. This may be due to processing or to age.
INSCRIPTION	Not identified.
COMMENTS	This is the same scene as Print 57., but taken further down the Pends towards the harbour. Again the figures used give a good impression of



## Plate 16

### TOP

**SUBJECT** St Andrews Town Scene: 59. Blackfriar's Chapel.

**SIZE** 124 x 175 mm.

**MEDIUM & TECHNICAL DETAIL** Wet Plate Collodion - Albuminised, with only slight damage to the left and right edges. This appears to be a processing marks.

**INSCRIPTION** Not identified.

**COMMENTS** A view of Blackfriar's Chapel taken from the opposite side of the street, showing Madras College in the background. Rodger again uses figures to add interest to this shot.

### BOTTOM

**SUBJECT** St Andrews Town Scene: 60. Madras College.

**SIZE** 124 x 191 mm.

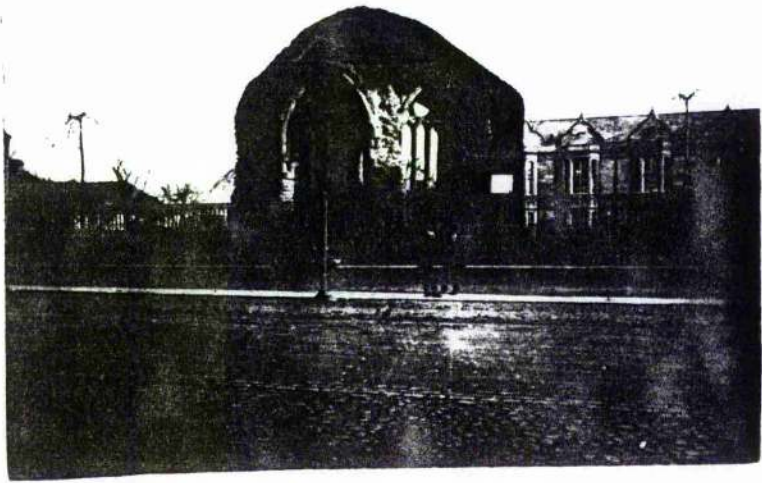
**MEDIUM & TECHNICAL DETAIL** Wet Plate Collodion - Albuminised, with no obvious marks.

**INSCRIPTION** Not identified.

**COMMENTS** This a fine example of an architectural shot showing all of Madras College, also having the figures arranged in such a manner gives a better idea of the scale of the building. This print may have been over exposed, hence the bleaching out of detail in the stone work of the building.



59



60



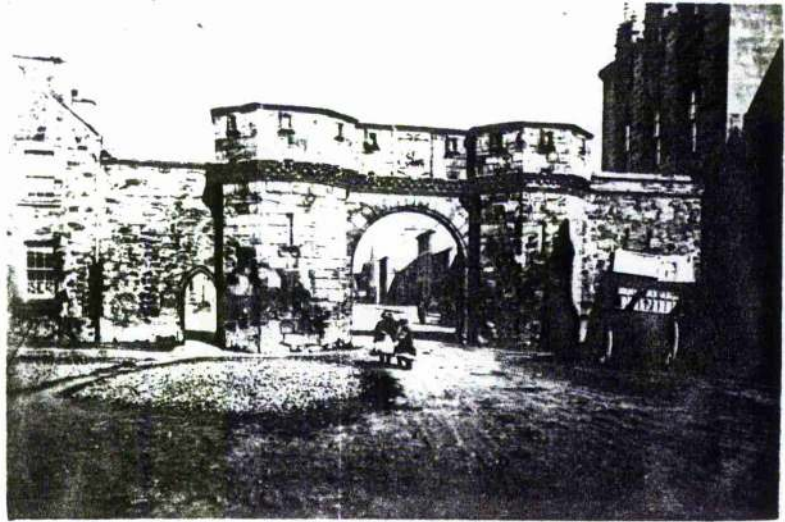
## Plate 17

<b>SUBJECT</b>	St Andrews Town Scene: 61. The West Port.
<b>SIZE</b>	131 x 194 mm.
<b>MEDIUM &amp; TECHNICAL DETAIL</b>	Wet Plate Collodion - Albuminised, with only what appears to be glue damage around the edges of the print.
<b>INSCRIPTION</b>	Not identified.
<b>COMMENTS</b>	A view of the West Port, an entrance leading into the City. Again Rodger has positioned two small girls in a manner that we can see the relationship of their size to the rest of the scene.

## **BOTTOM**

<b>SUBJECT</b>	St Andrews Landscape: 62. St Andrews from the West Sands.
<b>SIZE</b>	127 x 207 mm.
<b>MEDIUM &amp; TECHNICAL DETAIL</b>	Wet Plate Collodion - Albuminised, with only slight surface damage to the right side of the print.
<b>INSCRIPTION</b>	Not identified.
<b>COMMENTS</b>	A familiar panoramic view of the town from a position quite far down St Andrew's famous West Sand beach.

61



62



## Plate 18

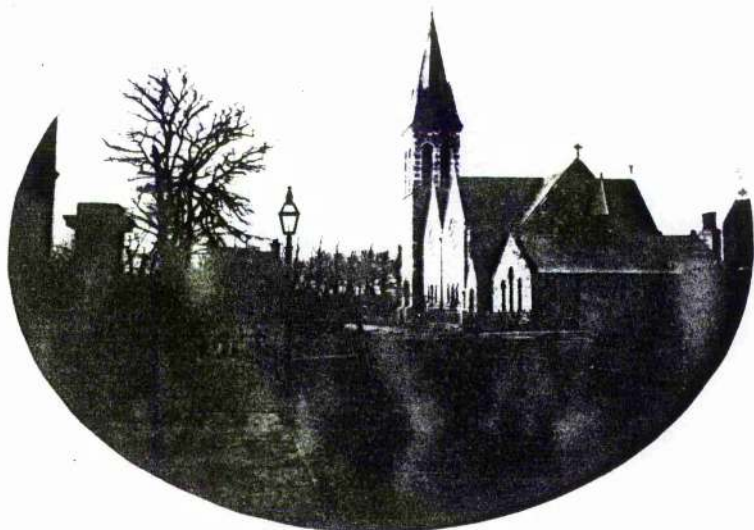
### TOP

SUBJECT	St Andrews Town Scene: 63. West End of St Mary's Place.
SIZE	156 x 202 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, oval in shape, but no other visible marks.
INSCRIPTION	Not identified.
COMMENTS	This is an excellently composed photograph showing perspective and scale at its best. The view of Hope Park Church is much as it is today, having been slightly West, and on the opposite side of the street to Rodger's St Mary's Place studio.

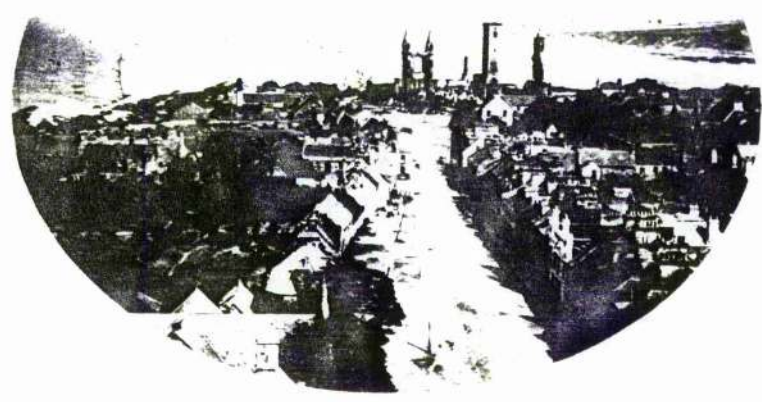
### BOTTOM

SUBJECT	St Andrews Town Scene: 64. North Street, looking East.
SIZE	157 x 202 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, oval in shape, but no other visible marks.
INSCRIPTION	Not identified.
COMMENTS	An extremely detailed view of the East end of North Street looking out to sea. This would probably have been photographed from St Salvator Chapel's tower.

63



64



## Plate 19

SUBJECT	St Andrews Town Scenes: Recorded left to right. 65. St Andrews Harbour. 66. St Andrews Castle Ruins. 67. The Pends.
SIZE	65. 126 x 172 mm. 66. 155 x 201 mm. 67. 121 x 183 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, Print 66. oval in shape, the only other marks are due to age and handling.
INSCRIPTION	Not identified.
COMMENTS	These views are familiar in Rodger's work, with the harbour view showing an interesting composition of familiar landmarks of this area, see the Pends to the left of the frame, and St Rule's Tower in the centre.



193



197



198

## Plate 20

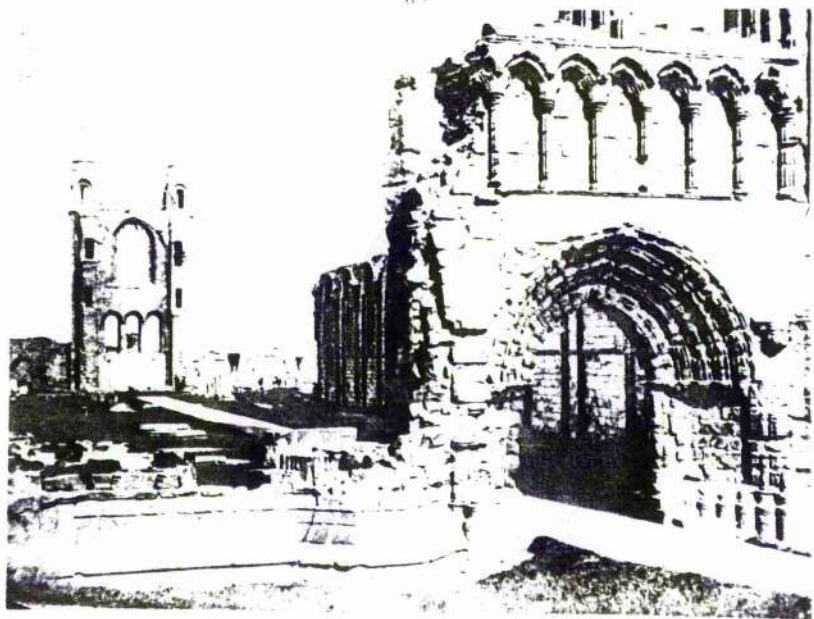
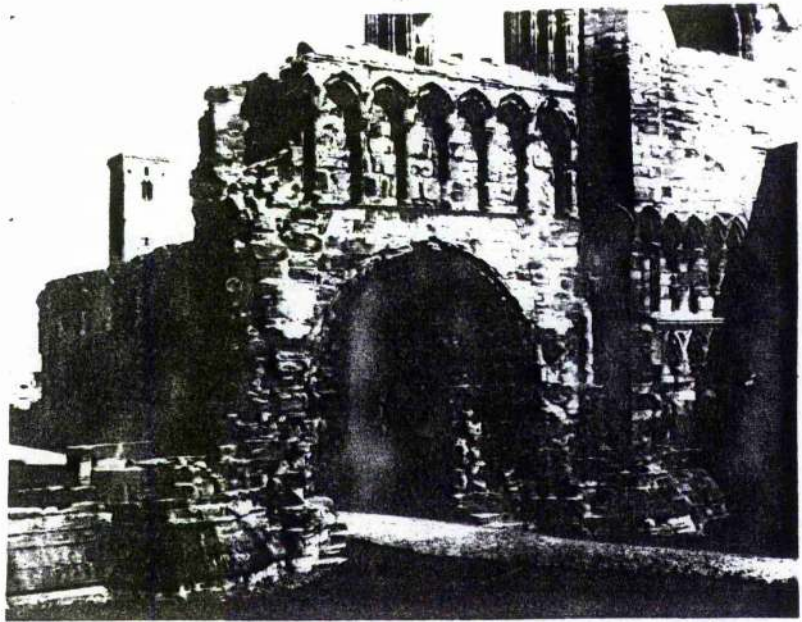
### TOP

SUBJECT	St Andrews Town Scene: 68. St Andrews Cathedral Ruins, looking East.
SIZE	185 x 235 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks.
INSCRIPTION	Not identified.

### BOTTOM

SUBJECT	St Andrews Town Scene: 69. St Andrews Cathedral Ruins, looking East.
SIZE	182 x 237 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks, apart from a slight discoloration down the left side.
INSCRIPTION	Not identified.
COMMENTS	These two prints of the same view, but each from a marginally different angle, show this frame from an interesting angle. Print 68. shows excellent detail, but Print 69. has either been over exposed or under developed.

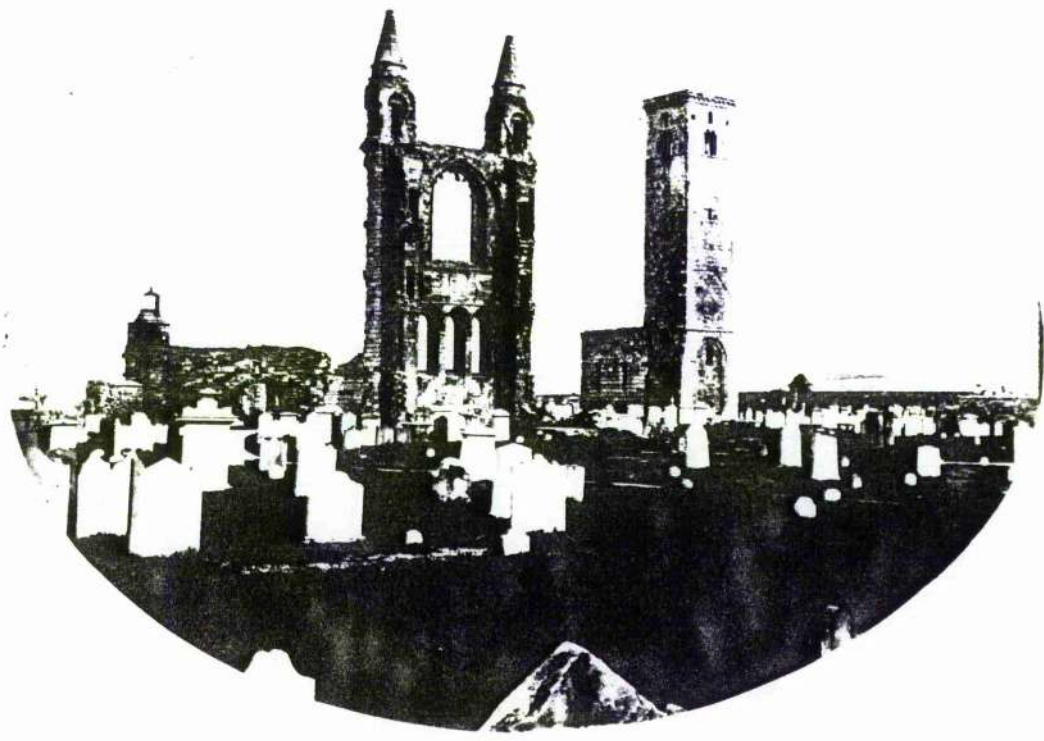




## Plate 21

SUBJECT	St Andrews Town Scene: 70. St Andrews Cathedral Ruins, looking East.
SIZE	182 x 243 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, oval in shape, with only slight discoloration to the left side which may be due to age, see page marks on the top left corner.
INSCRIPTION	Not identified.
COMMENTS	This photograph shows a well detailed record of the East end of the Cathedral Ruins, with St Rules Tower to the right. Taken from a low viewpoint these structures dominate the picture.

1877  
1878

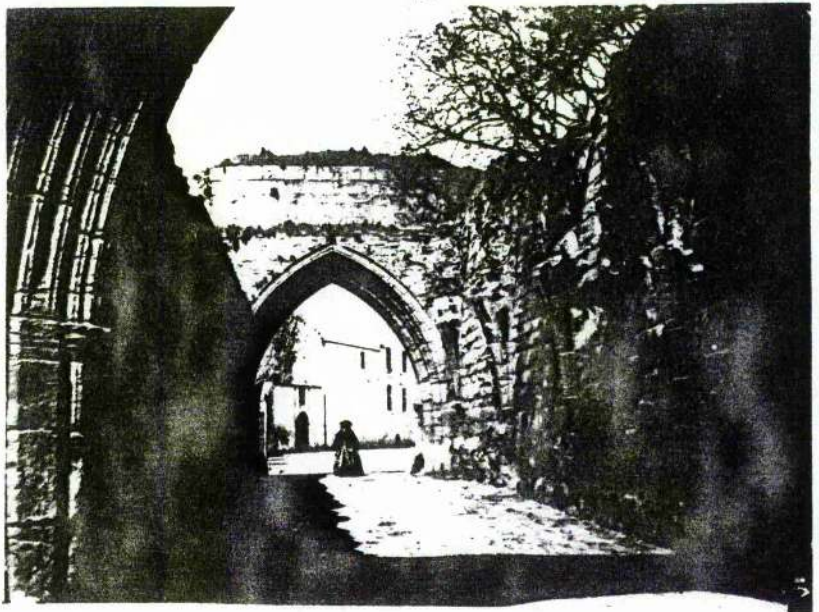
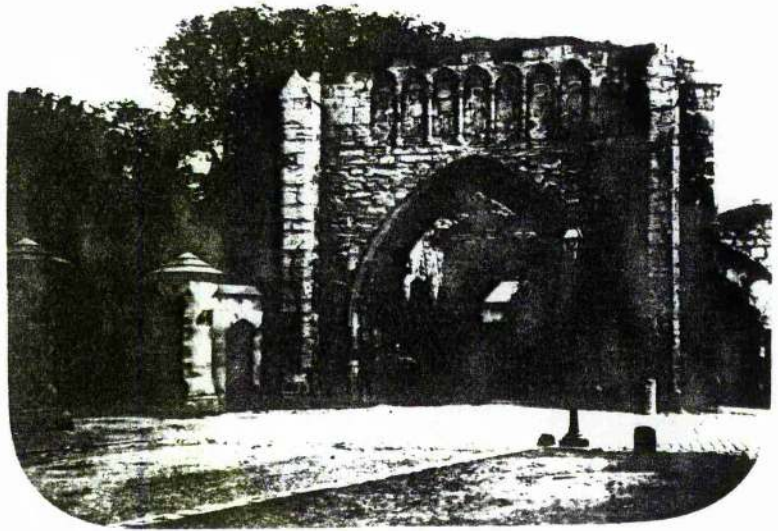


## Plate 22

<b>SUBJECT</b>	St Andrews Town Scene: 71. The Pends.
<b>SIZE</b>	170 x 203 mm.
<b>MEDIUM &amp; TECHNICAL DETAIL</b>	Wet Plate Collodion - Albuminised, with no obvious marks.
<b>INSCRIPTION</b>	Not identified.
<b>COMMENTS</b>	This view of the Pends from the North is often featured in Rodger's work, which may tell us that it might have been a popular scene for purchase by the public.

### **BOTTOM**

<b>SUBJECT</b>	St Andrews Town Scene: 72. The Pends.
<b>SIZE</b>	176 x 233 mm.
<b>MEDIUM &amp; TECHNICAL DETAIL</b>	Wet Plate Collodion - Albuminised, with no obvious marks.
<b>INSCRIPTION</b>	Not identified.
<b>COMMENTS</b>	Again, this view has been seen on many occasions in this album, but this view from the South has been enhanced by the female figure drawing a point of focus.



## Plate 23

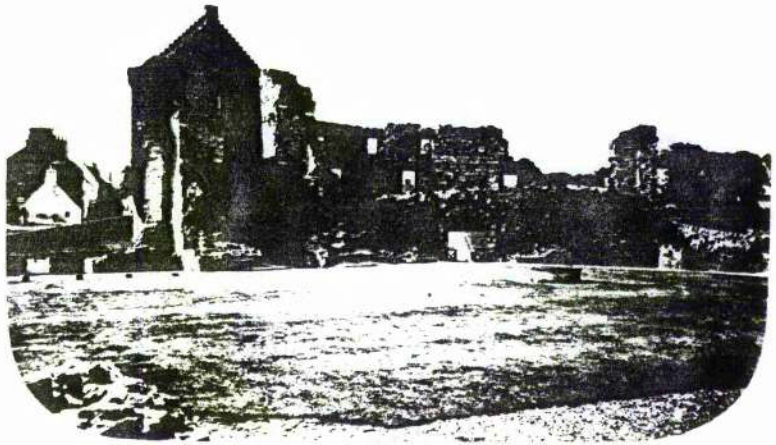
### TOP

SUBJECT	St Andrews Town Scene: 73. St Andrews Castle Ruins.
SIZE	171 x 222 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with only slight damage to outer edges which may be due to glue coming through.
INSCRIPTION	Not identified.
COMMENTS	A view of the Castle Ruins, not often photographed, taken from within the Castle grounds.

### BOTTOM

SUBJECT	St Andrews Town Scene: 74. St Andrews Castle Ruins.
SIZE	183 x 243 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, oval in shape, with only slight surface damage.
INSCRIPTION	Not identified.
COMMENTS	A popular scene found in Rodger's work, showing all of the ruins with sands in the foreground.

75



74



## Plate 24

### TOP

SUBJECT	St Andrews Town Scene: 75. St Andrews from the pier.
SIZE	183 x 242 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, oval in shape, with only slight surface damage.
INSCRIPTION	Not identified.
COMMENTS	This view from the pier is an attractively composed shot showing an interesting view of this picturesque town.

### BOTTOM

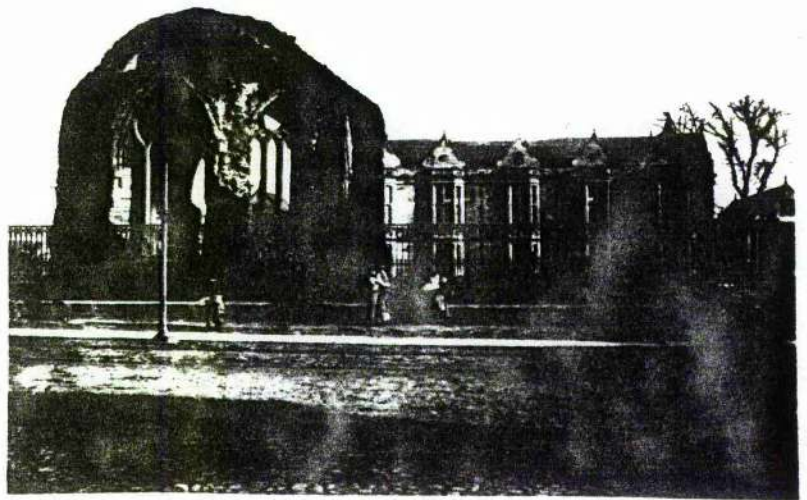
SUBJECT	St Andrews Town Scene: 76. Blackfriar's Chapel.
SIZE	175 x 232 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with only slight damage to outer edges which may be due to glue coming through.
INSCRIPTION	Not identified.
COMMENTS	This view is slightly different from the most common picture normally seen, taken with the chapel in the centre of the frame. Here a substantial part of Madras College is visible in the background.



75



76



## Plate 25

### TOP

SUBJECT	St Andrews Town Scene: 77. North Street, looking West.
SIZE	170 x 235 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with only slight surface damage which may be due to the imprint of the previous page coming through.
INSCRIPTION	Not identified.
COMMENTS	A view of North Street taken from an attractive view point looking West with St Salvator's Chapel the focus of attention.

### BOTTOM

SUBJECT	St Andrews Architectural Scene: 78. St Andrew Cathedral Ruins.
SIZE	179 x 229 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks.
INSCRIPTION	Not identified.
COMMENTS	Print 55. is very similar to this view though taken from a position slightly further back. The figures to the left of the scene give some idea of scale.

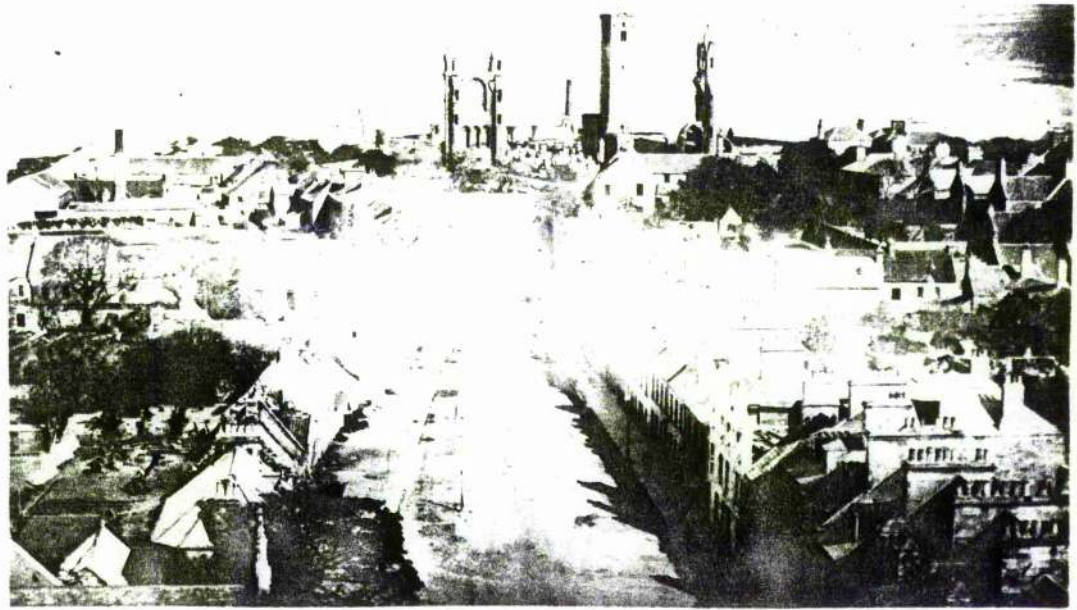


73



## Plate 27

SUBJECT	St Andrews Town Scene: 79. North Street, looking East.
SIZE	244 x 315 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, which is very light in colour with a very faded area in the centre of the frame.
INSCRIPTION	Not identified.
COMMENTS	This is an excellent view of the East end of North Street. It has great detail of the fisherfolk's living area, the Cathedral and sea dominate the focus area.

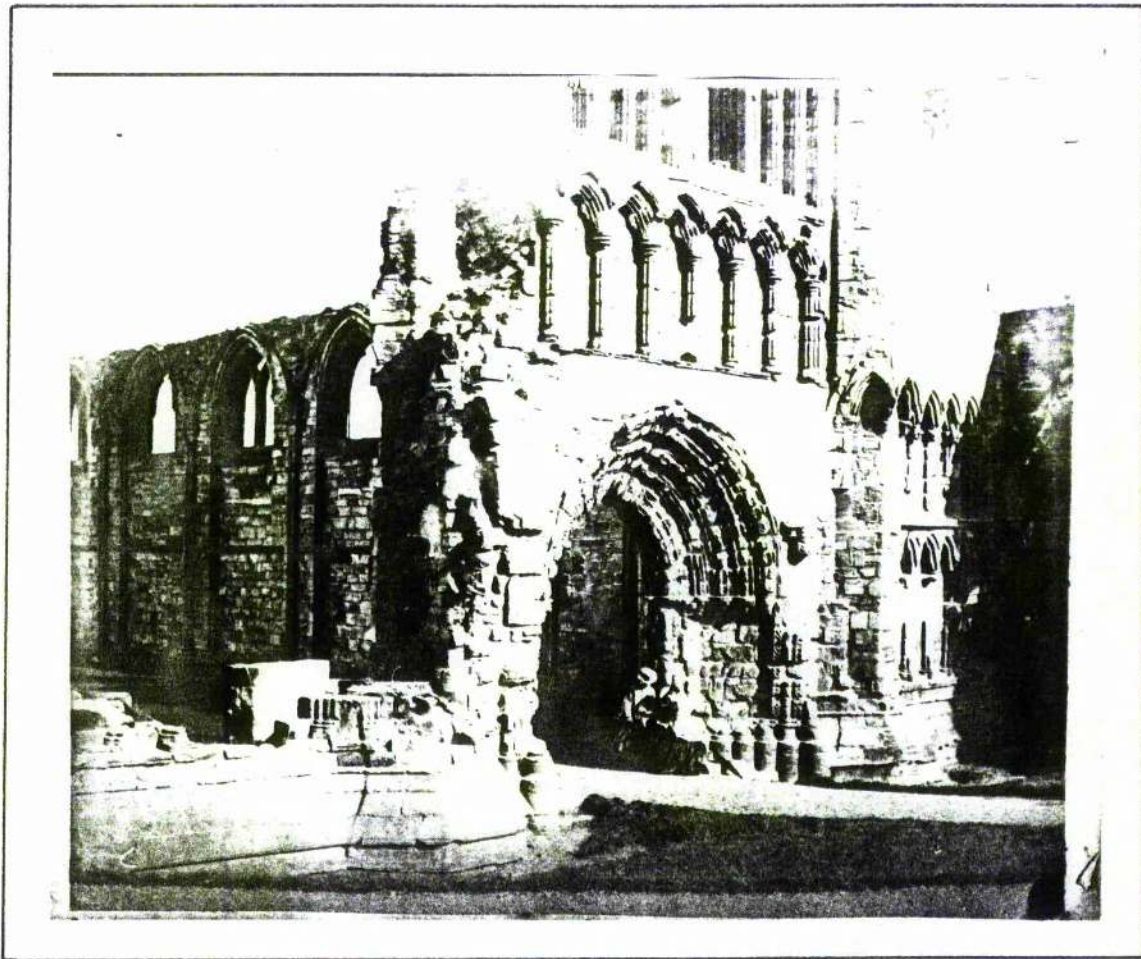
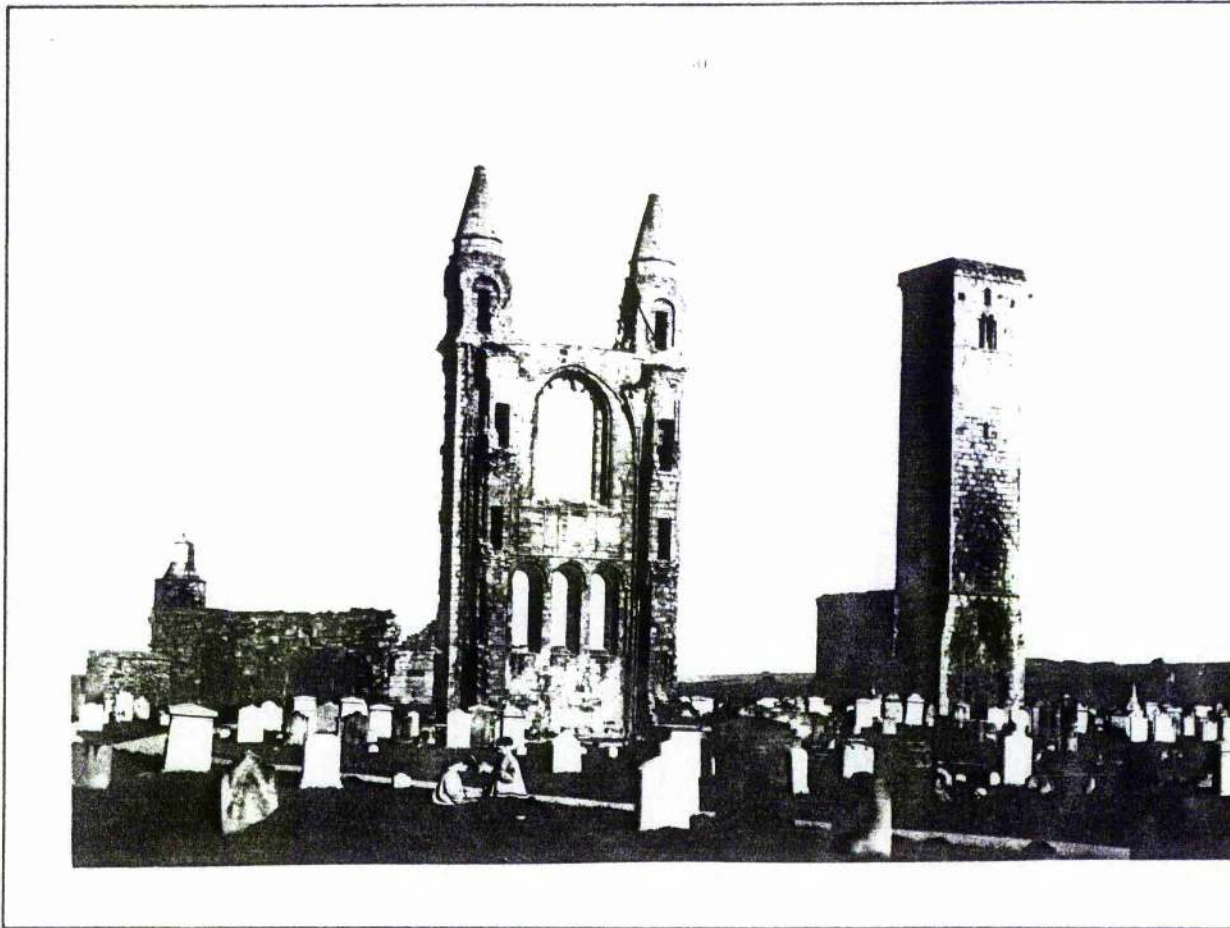


## Plate 29

SUBJECT	St Andrews Scene: 80. St Andrews Cathedral Ruins, looking East.
SIZE	255 x 383 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks.
INSCRIPTION	Not identified.
COMMENTS	This large print is an excellent detailed example of this area, with detail in the architecture and grave yard alike. The position of the female figures not only adds a human touch but give an idea of scale.

## Plate 31

SUBJECT	St Andrews Town Scene: 81. St Andrews Cathedral Ruins, looking East.
SIZE	328 x 391 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, which is very pale in colour, and has been printed to show maximum detail. It also has glue damage down the left and right side.
INSCRIPTION	Not identified.
COMMENTS	This print is a good example of Rodger using human figures to add interest to his photographs, but it also exaggerates the enormity of the ruins being portrayed.



## Plate 32

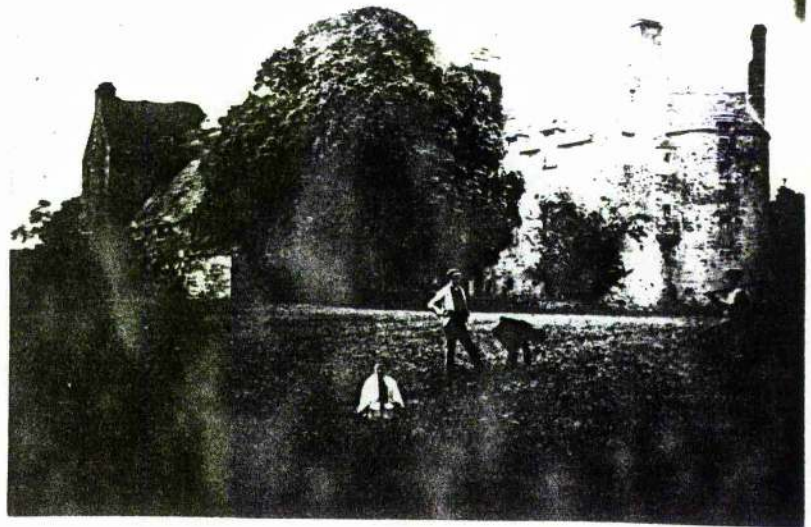
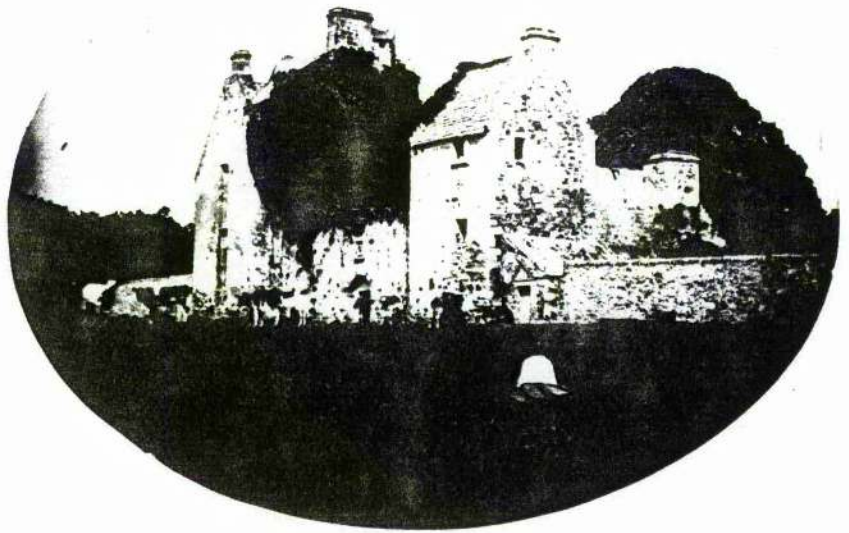
### TOP

SUBJECT	Historical Architectural View: 82. Earlshall Castle.
SIZE	183 x 242 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, oval in shape, with no obvious marks apart from darker left and right sides.
INSCRIPTION	Identified as Earlshall from South-West.
COMMENTS	This picture taken out of St Andrews, at Leuchars, is an attractive composition including some cattle along the viewing line.

### BOTTOM

SUBJECT	Historical Architectural View: 83. Earlshall Castle.
SIZE	163 x 230 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with very obvious darker corners all round. In Print 82. these corners have been trimmed to hide the imperfection.
INSCRIPTION	Identified as Earlshall from South-East.
COMMENTS	Again this view shows an impressive architectural composition with Rodger's expert knack of place figures in the picture to immediately create more interest.





## Plate 33

### TOP

SUBJECT	Landscape Scene: 84. Wemyss Castle.
SIZE	176 x 232 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with only a slight imperfection down the left side. This may be a processing fault.
INSCRIPTION	Identified as Wemyss Castle the seat of JH Erskine Wemyss MP.
COMMENTS	This photograph shows Rodger's ability to choose an excellent vantage point to its best. The placing of the rocks in the picture in such a manner gives the Castle the regal look that it deserves.

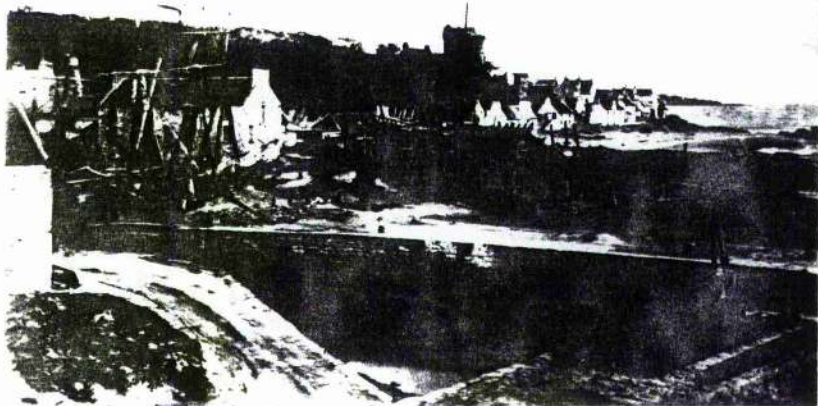
### BOTTOM

SUBJECT	Landscape Scene: 85. Dysart.
SIZE	170 x 240 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with damage to the edges, this fading appears to be due to glue damage coming through the surface.
INSCRIPTION	Identified as Dysart - The beach looking East.
COMMENTS	This is a most attractive view of one of The East Neuk's fishing villages. The construction scenes would also serve as a historical record.



View of the East of the old town of St. P.

115



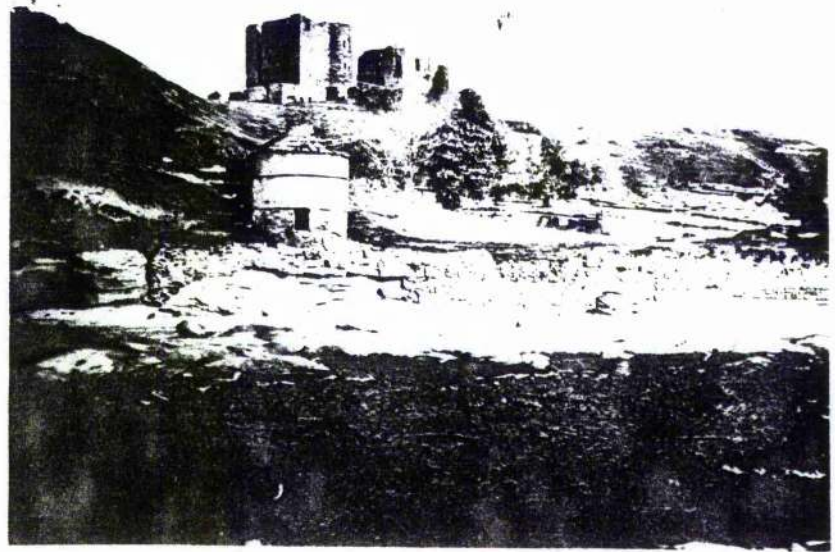
## Plate 34

### TOP

SUBJECT	Landscape: 86. Crail.
SIZE	140 x 230 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with only slight fading on the left and right edges.
INSCRIPTION	Identified as Crail.
COMMENTS	This view of one of Fife's most famous fishing villages shows it at its best. Here Rodger has chosen an exceptional vantage point. Unfortunately the left corner is slightly dark and rather dominates the picture.

### BOTTOM

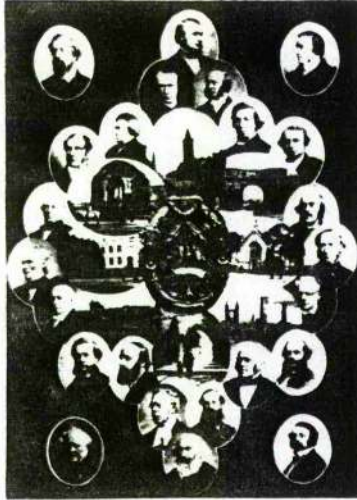
SUBJECT	Landscape: 87. Crail.
SIZE	165 x 223 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, which is quite faded but is obviously darker on the left edge. This may have been due to a processing fault.
INSCRIPTION	Identified as McDuffs Castle.
COMMENTS	Again, as previously seen in Print. 84, Rodger has chosen an excellent vantage point to show this scene at its best.



## Plate 39

SUBJECT	Composition: 120. An arrangement of head portraits. Composition: 121. An arrangement of head portraits. Still Life: 122. An arrangement of clay urns.
SIZE	120. 161 x 113 mm over all. 121. 160 x 132 mm over all. 122. 214 x 122 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion -Albuminised, through out these prints.
INSCRIPTION	Not identified.
COMMENTS	Print 120. appears to be a montage of St Andrews Worthy's, along with some views of the Town, and the Town crest in the centre of the picture. This composition includes Dr John Adamson and Sir Hugh Lyon Playfair. Print 121. is a composition of ladies heads, which have obviously not been taken by Rodger. Print 122., in my opinion, is not a Rodger print. This does not seem to be typical of the subjects that he took and there would be no apparent reason for him taking such a subject.

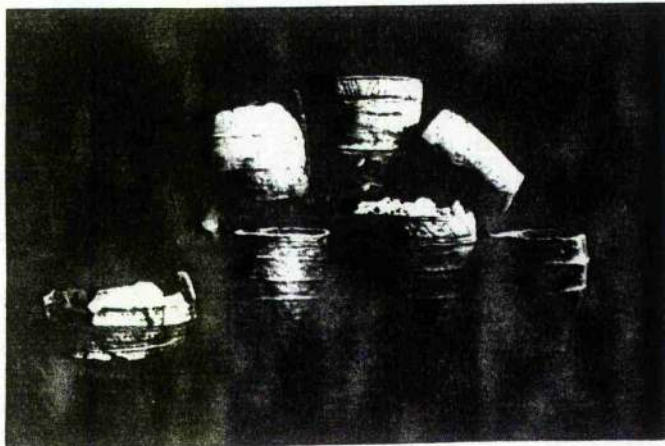
120



121



122



## Plate 40

### TOP

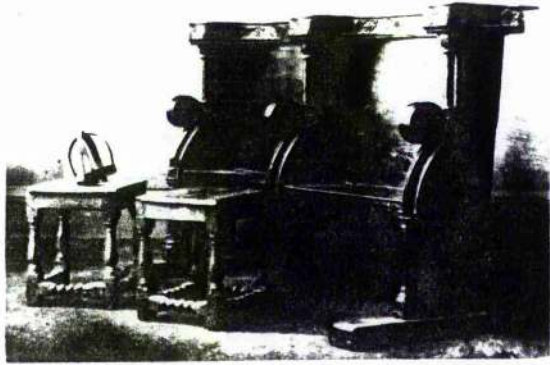
SUBJECT	Furniture Display. 123.
SIZE	127 x 174 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion -Albuminised, with only slight surface damage.
INSCRIPTION	Not identified.
COMMENTS	These church pews have been well executed, also seen on one of the small tables is the "Bishops Branks" as seen in Print. 20.

### BOTTOM

SUBJECT	Inside Architectural Scene. 124.
SIZE	157 x 169 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion -Albuminised, with no obvious marks.
INSCRIPTION	Not identified.
COMMENTS	This is an excellent example of Rodger's ability to taken indoor subjects that have not been in a situation that he has had much control. This is the alter at St Salvator's Chapel. Beautiful detail has been captured in the stain-glass window.



123



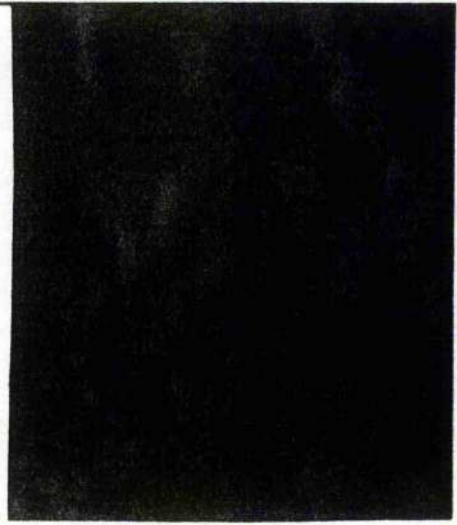
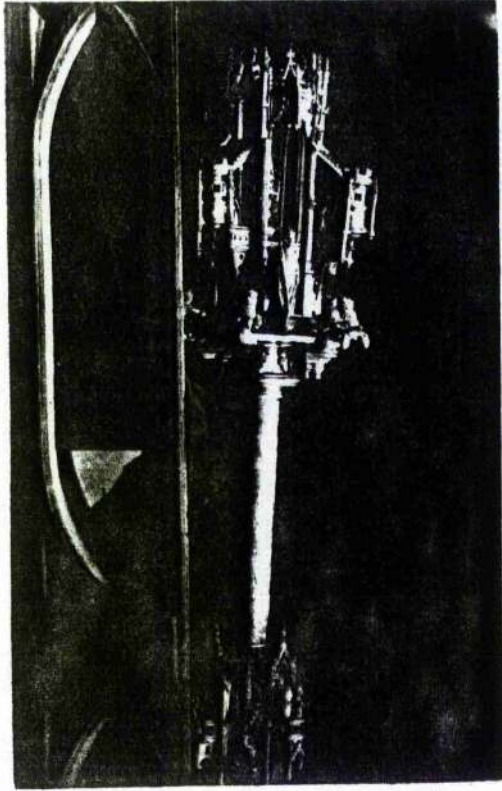
124



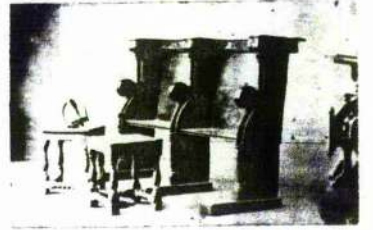
## Plate 41 & 42

SUBJECT	126. Ornamental Study. 128. Furniture Display. 134. Architectural Scene.
SIZE	126. 200 x 122 mm. 128. 68 x 88 mm. 134. 117 x 164 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion -Albuminised, through out these prints.
INSCRIPTION	Print 126. and 128. not identified. Print 134. identified as Abbey Park.
COMMENTS	Print 126. is an excellent reproduction of one of St Andrews University's Mace's, used for ceremonial occasions. Print 128. is the same photograph as Print 123., but taken from slightly further back. Print 134. on Plate 42 is a good rendition of Abbey Park which is now a boys public school at the West end of the town.

126



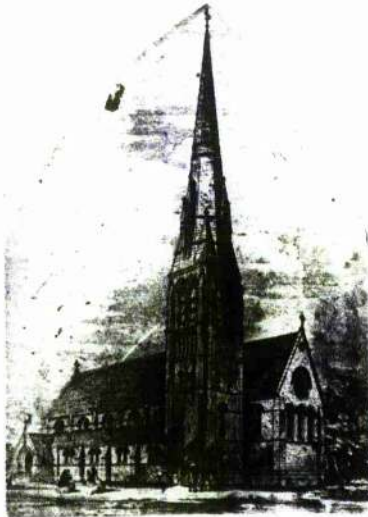
128



134



135



136



## ALBUM 49.

Album 49 was bought in July 1992 by St Andrews University with financial assistance from the National fund for Acquisitions, from a descendant of the Rodger family.

This album is 290 x 250 mm, dark burgundy in colour with an embossed pattern, and contains 143 photographs. This large collection is a most impressive range of Rodger's work. It covers overall all aspects of Rodger's repertoire. Covered is an enormous range of photographs, from very formal to a more theatrical theme. There are also composite portraits along with a number of splendid landscapes.

In my own opinion this album shows Rodger's enormous flexibility for the art that stretched his talent in producing some of the most excellent photographs of his time.

## Plate 11

SUBJECT	Male portrait: Thomas Rodger Snr.
SIZE	171 x 128 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks, but slightly soft on the right edge.
INSCRIPTION	"Fishwife" written below the print, though this well recognised as Thomas Rodger senior.
COMMENTS	This is one of many of these amusing guises that Rodger's father is seen in and makes play upon the Hill and Adamson subjects. It is of excellent detail with some movement seen on the head dress.



Yashwaga

## Plate 12

SUBJECT	Outdoor Group portrait: Remenyi & his Shadow.
SIZE	158 x 129 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks, but slightly soft on the right edge.
INSCRIPTION	"Remenyi & his Shadow" written below the print.
COMMENTS	This Thomas Rodger senior in another amusing guise mimicking Hungarian violinist Remenyi, who entertained at St Andrews Town Hall.



*Remonya & hai Stalou*



## Plate 13

SUBJECT	Landscape: St Andrews Castle.
SIZE	152 x 240 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, which has some glue damage on the top edge and left and right sides.
INSCRIPTION	"St Andrews Castle" written below the print.
COMMENTS	This is an excellently detailed print, with good use made of the foreground which adds atmosphere to the photograph. The town baths can be seen just behind the Castle.



*Lt Andrew, Conn.*

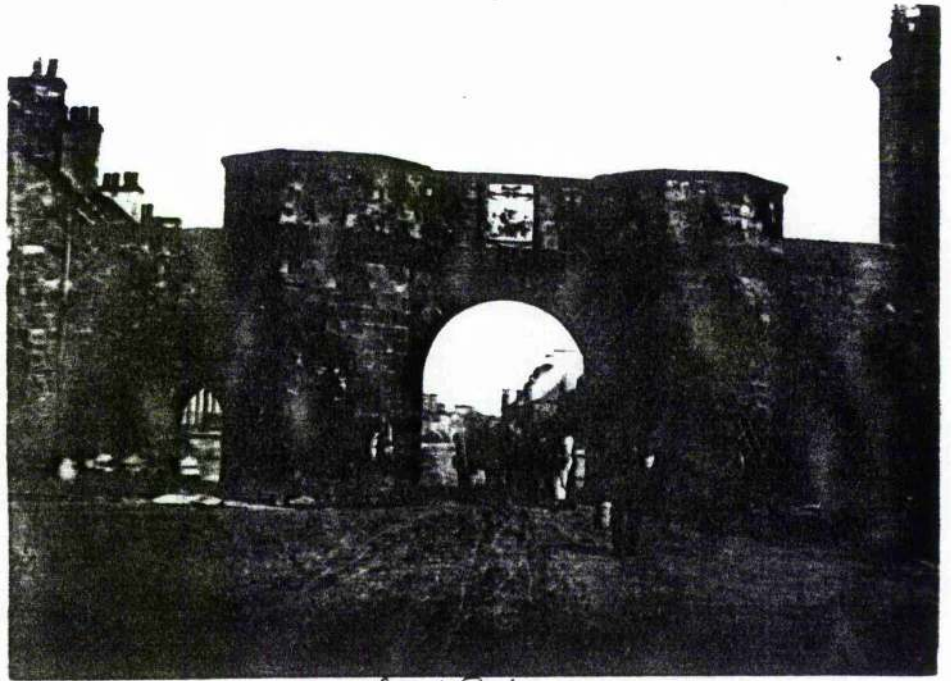
## Plate 14

### TOP

SUBJECT	St Andrews Town Scene: West Port.
SIZE	117 x 157 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, which has some glue damage on the top edge and left side.
INSCRIPTION	"West Port" written below the print.
COMMENTS	An attractively composed view of the West gate way to the Town. The use of the horse and cart and human figures adds interest and scale to the photograph.

### BOTTOM

SUBJECT	St Andrews Town Scene: South Street (east end).
SIZE	115 x 158 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no damage apart from glue damage on the edges, which has caused fading on the bottom edge.
INSCRIPTION	"South Street ( east end )" written below the print.
COMMENTS	This photograph of the East end of South shows the Roundel, at the end of the street, as the main point of focus. The twin towers of the East end of the Cathedral ruins can also be seen.



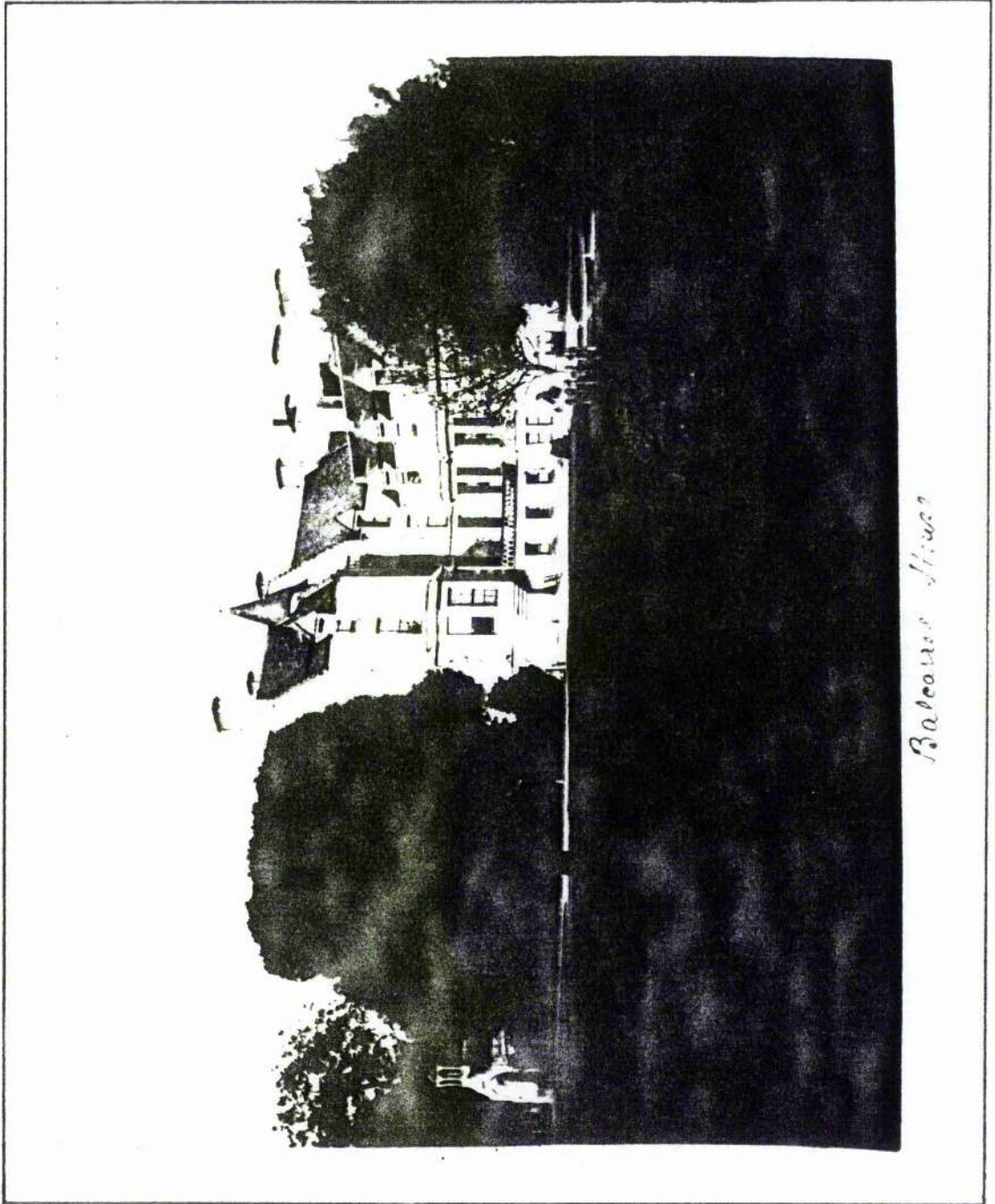
*West Gate*



*South Street*

## Plate 15

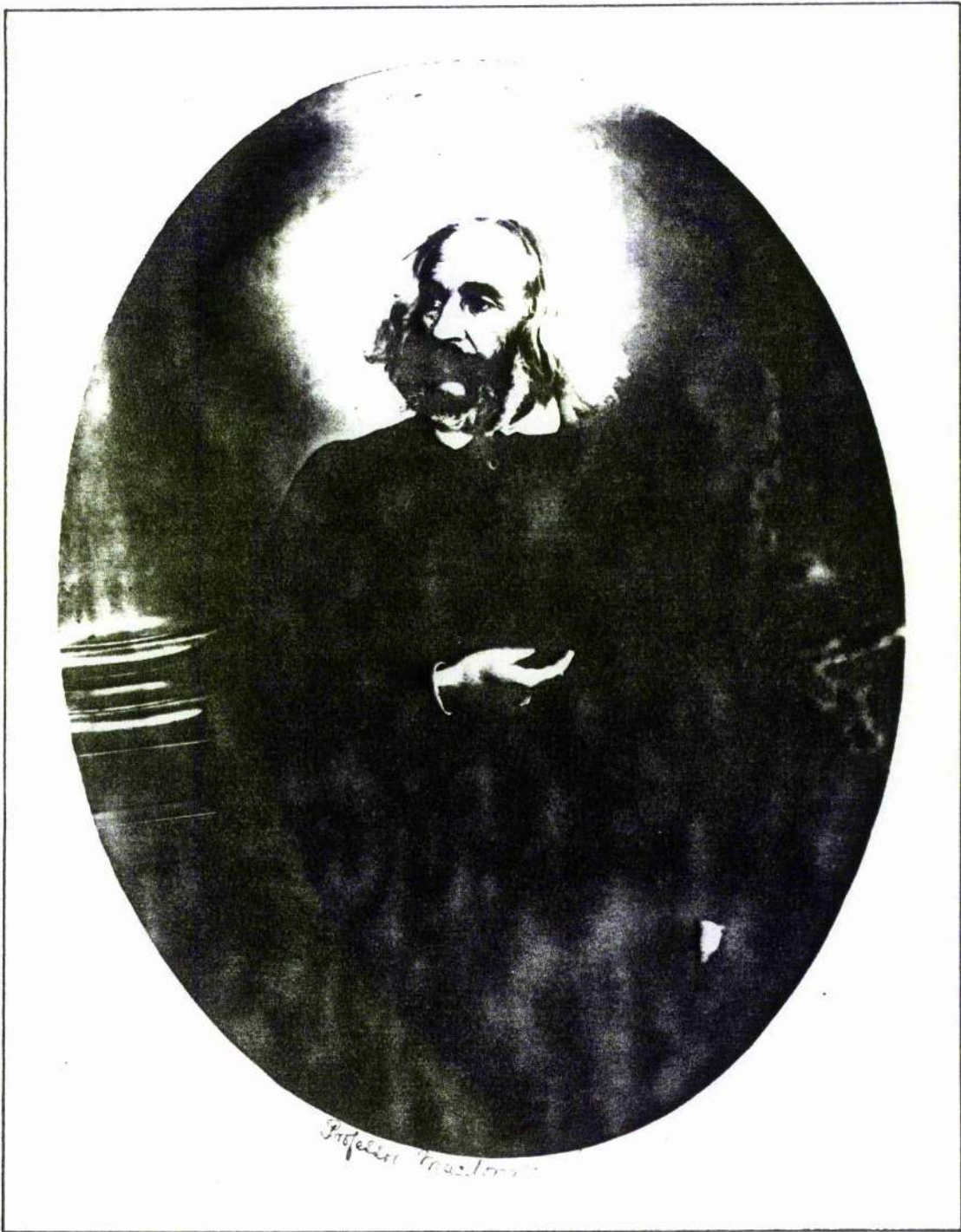
SUBJECT	Landscape: Balcarres House.
SIZE	170 x 222 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, which has some glue damage on the top edge only.
INSCRIPTION	"Balcarres House" written below the print.
COMMENTS	Although the foreground in this picture is rather dark, the house itself is shown in excellent detail. This was the home of the Lindsay Family.



Balcony House

## Plate 19

SUBJECT	Male portrait: Professor MacDonald.
SIZE	241 x 182 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, oval in shape, with glue damage all around the edges.
INSCRIPTION	"Professor Macdonald, St Andrews" written below the print.
COMMENTS	This photograph shows Professor MacDonald standing in a most majestic manner looking to the left of the frame. In the background there is a column on the left of the frame and a patterned drape on the right.





## Plate 20

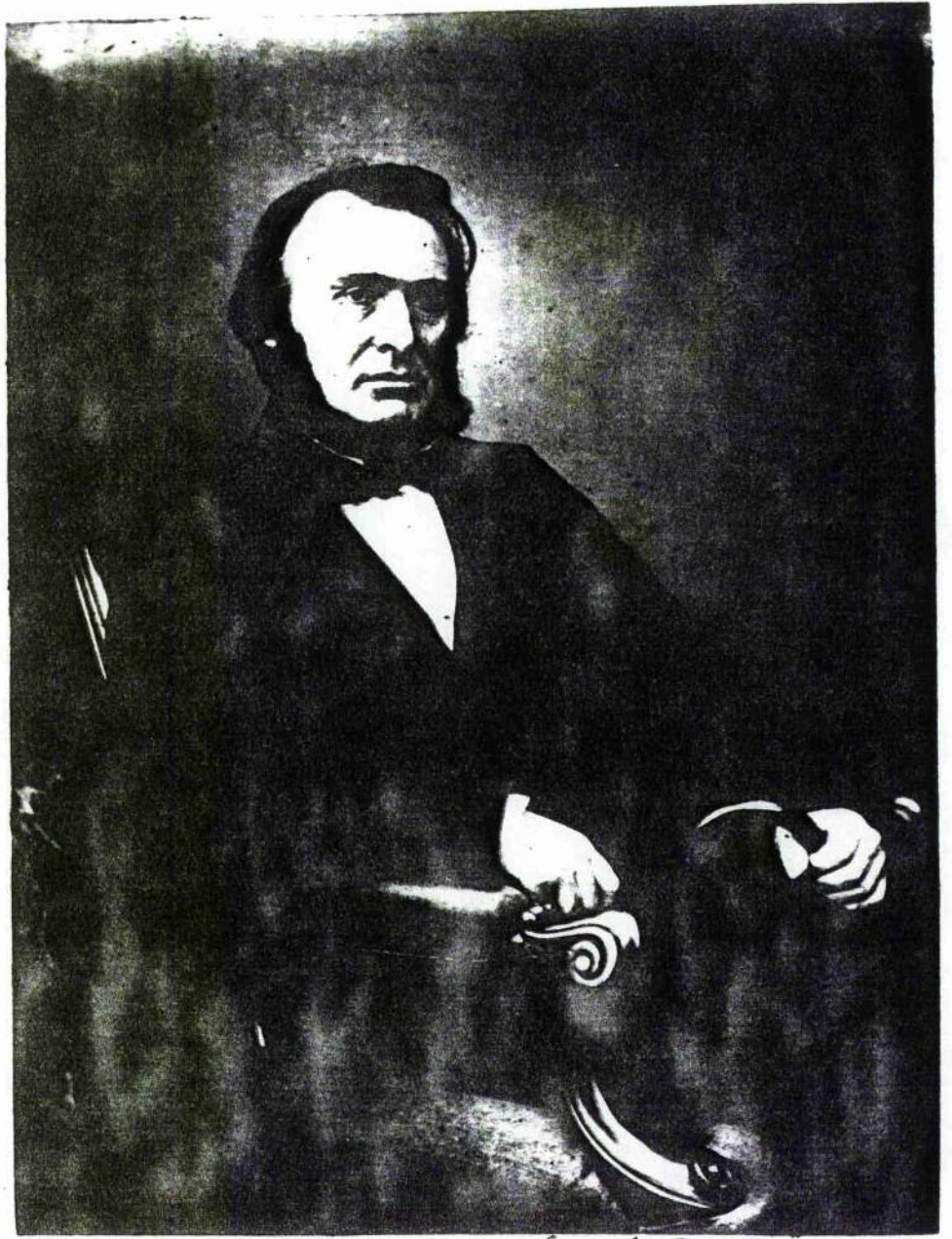
SUBJECT	Male portrait: Dr Day.
SIZE	196 x 156 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with obvious glue damage coming through on the top and left edge.
INSCRIPTION	"Dr Day" written below the print.
COMMENTS	This print show Dr Day seated centrally, inclined and looking to the left of the frame. There is apparent strong sunlight coming from the upper left side of the frame, see the bleaching out effect on his face.



*W. G. ...*

## Plate 21

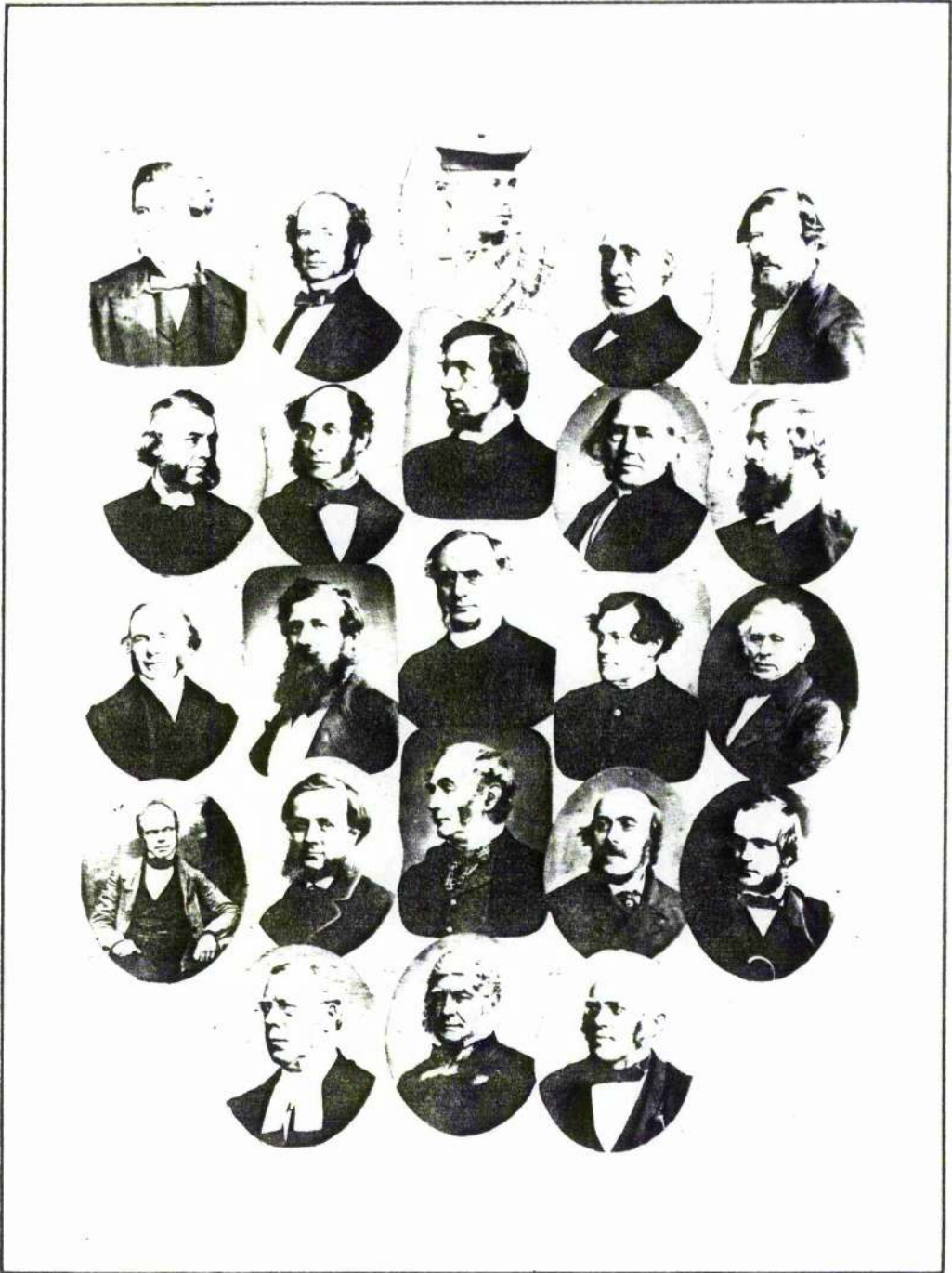
SUBJECT	Male portrait: Dr John Adamson.
SIZE	207 x 154 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with only a slightly lighter top edge which may be due to age damage or fixation problems.
INSCRIPTION	"John Adamson Esq. M.D." written below the print.
COMMENTS	This print shows Dr Adamson filling the frame, positioned to the left, inclined and looking to the right of the frame. In his left hand he is holding a walking stick.



*John Adams by G. S.*

## Plate 22

SUBJECT	Composition of male head portraits.
SIZE	Over all 266 x 195 mm.
MEDIUM & TECHNICAL DETAIL	All of these photographs are Wet Plate Collodion - Albuminised, none with any obvious markings.
INSCRIPTION	<p>The following photographs have been identified at a later date by Mr Robert Smart, keeper of Muniments at St Andrews University Library.</p> <ol style="list-style-type: none"><li>1. ? John Begbie.</li><li>2. Moncrieff Lord Advocate.</li><li>3. Prince Alfred.</li><li>5. Prof. Aytoun.</li><li>8. Prof. Flint.</li><li>10. Principal Tulloch.</li><li>12. Capt., John Speke.</li><li>13. Rev. W. L. Alexander.</li><li>15. Sir David Brewster.</li><li>17. Prof. Baynes.</li><li>19. Prof. Swan.</li><li>21. Rev. William Brown.</li><li>22. John Grant of Kilgraston.</li><li>23. Prof. Fischer.</li></ol>
COMMENTS	Rodger regularly displayed a large groups of small photographs in this manner. Here is a selection of local academics and worthy's.



## Plate 23

SUBJECT	Group portrait.
SIZE	266 x 195 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks apart from glue staining coming through on the top right edge.
INSCRIPTION	None.
COMMENTS	This attractive portrait of two small children seems to have been put together for the purpose of a formal sitting. The children are quite overpowered by the surrounding props that have been used. They are seated on an elaborate chair, with a drape covered urn to the right of the frame, and a drape to the left. The children, holding some toys, are well executed and make a charming picture.





## Plate 24

SUBJECT	Group portrait.
SIZE	162 x 123 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks
INSCRIPTION	None.
COMMENTS Plate	Again, this photograph has the same feel as 23. The use of elaborate props tends to interfere with the attractive composition of the two children. The intimate gesture of holding hands adds warmth to the picture.



## Plate 25

SUBJECT	Composition of male head portraits.
SIZE	Over all 240 x 192 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks apart from some glue damage seen on some of the prints.
INSCRIPTION	Identification by Mr Robert Smart can be seen on the print. Top row, left - Cpt Grant. Centre, left - Dr Norman McLeod. Centre, right - Dr John Brown. Bottom, left - Rev Dr Cairns Melbourne. Bottom, right - Prof Syme.
COMMENTS	The centre composition can be seen in Album 4 Plate 8., and is identified as "Members of the Union Parlour". The other photographs may be either University academics or local Worthy's.

12  
14  
17  
16  
20



*D. Normand*



*Le Joly*



*Rév. Dr. Girard*  
*de Québec*



*St. John's*  
*1871*

*1871*

*1871*

*1871*

## Plate 26

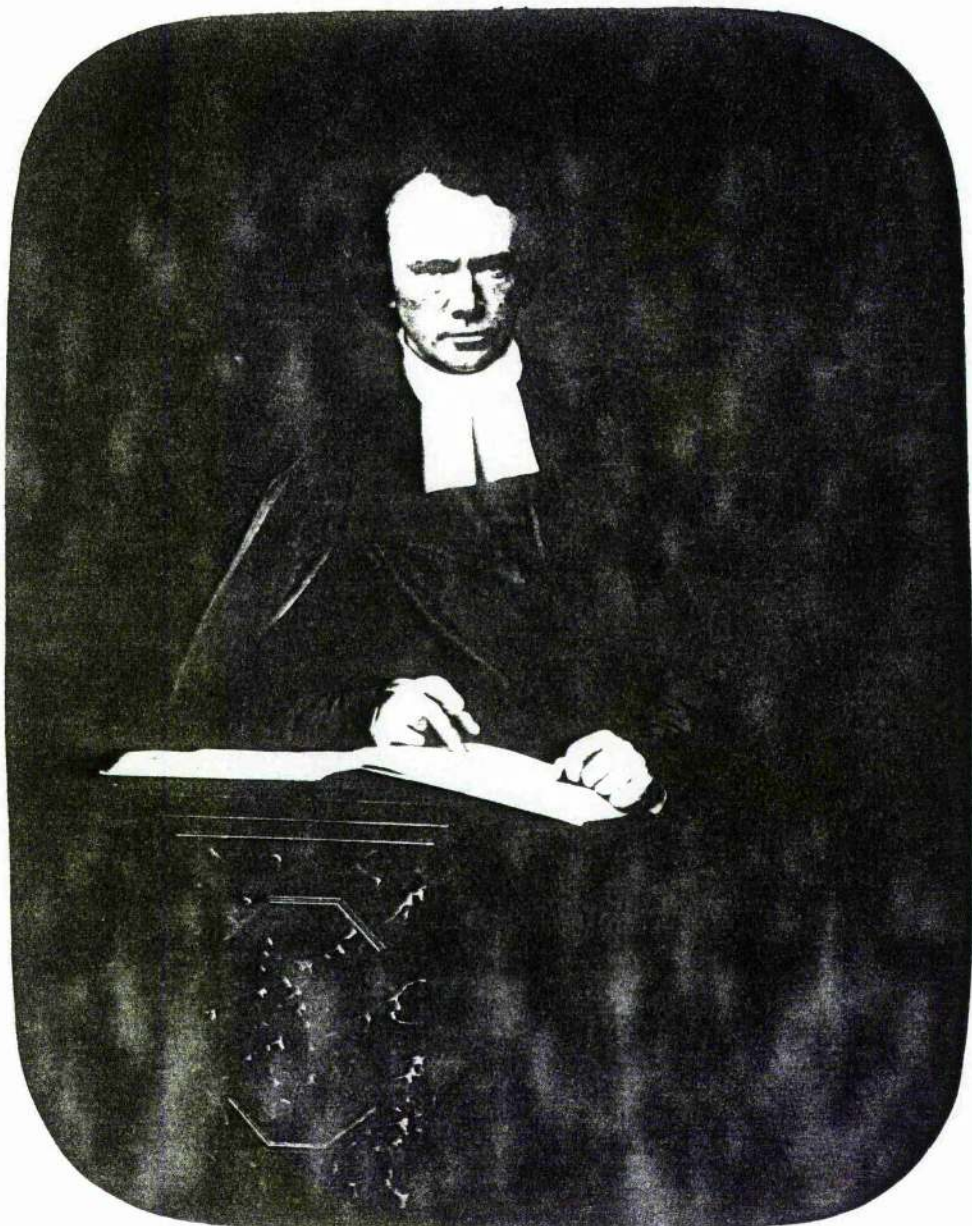
SUBJECT	Male portrait: J Whyte Melville.
SIZE	210 x 159 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with a surface stain to the top edge, and some small black spots on the surface.
INSCRIPTION	"J Whyte Melville Esq. P.G.M.M.S." written below the print.
COMMENTS	This standing portrait of Mr Melville shows his dressed in full Masonic regalia, and with numerous medals adorning his jacket. Looking at the apron this would have been the Scottish Masonic Lodge that he would have been a member of.



J. Whyte Melville Esq. P. G. M. 1862

## Plate 29

SUBJECT	Male portrait: Rev <sup>d</sup> John Park.
SIZE	197 x 154 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks.
INSCRIPTION	"Rev <sup>d</sup> John Park D.D. St Andrews" written below print.
COMMENTS	This picture of Revd Park is very striking. The standing pose in the centre of the frame, with him resting slightly on a marble podium, captures the viewers interest immediately with him looking directly into the camera. The open book which is lying open on top of the podium adds interest to the composition. "D.D." stands for Doctor of Divinity.



Rev<sup>d</sup> John Parke D. D.



## Plate 30

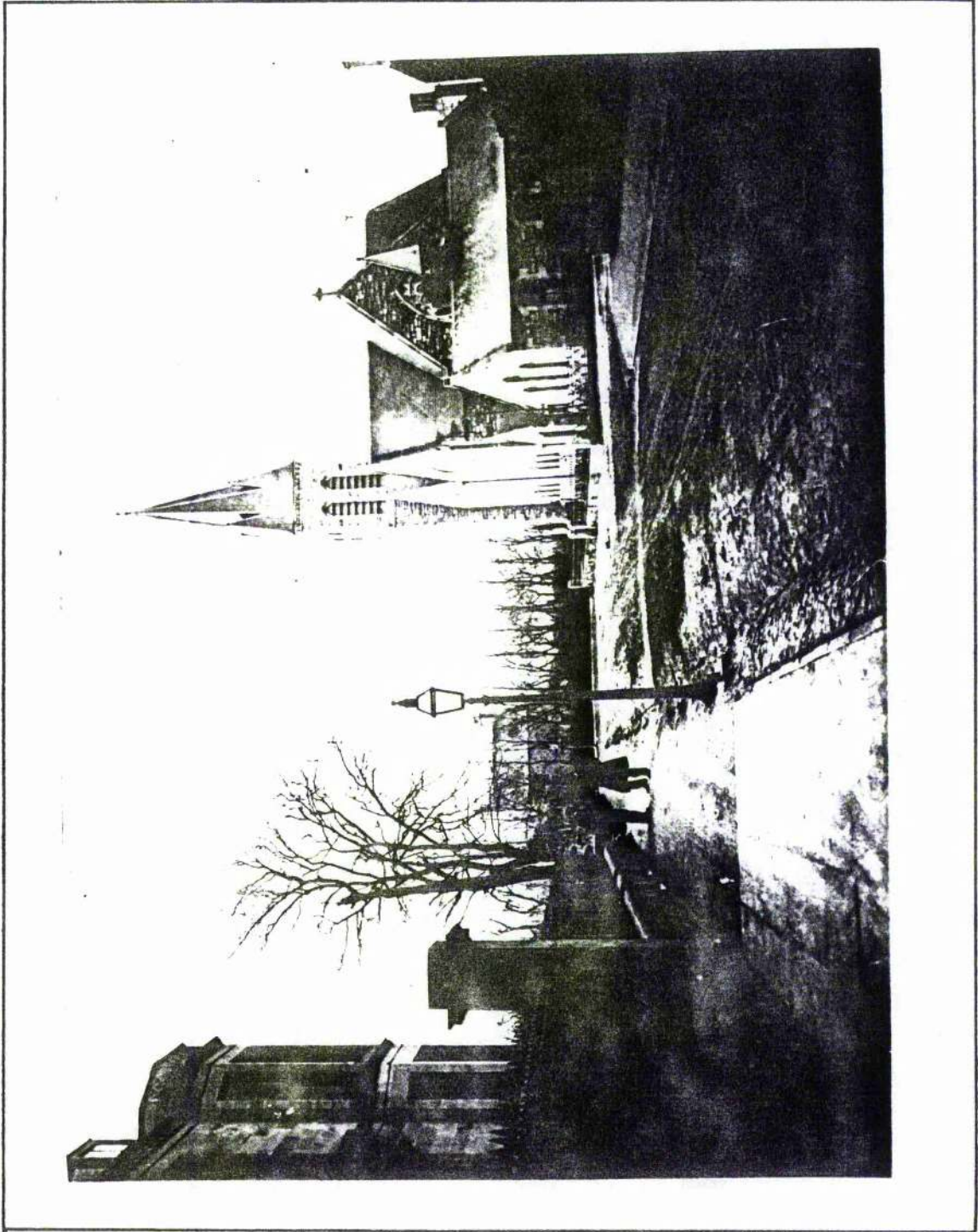
SUBJECT	Male portrait: Rev <sup>d</sup> John Macintosh.
SIZE	198 x 155 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks apart from some surface damage.
INSCRIPTION	"Rev <sup>d</sup> John Macintosh" written below the print.
COMMENTS	A well executed portrait of Rev <sup>d</sup> Macintosh who is seated centrally, inclined and looking to the left of the frame. His left arm is resting on an open book on the top of a drape covered table.



Rev. John Mason

## Plate 33

SUBJECT	St Andrews Town Scene: Hope Park Church, St Andrews.
SIZE	152 x 210 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with some slight surface damage, and glue markings coming through the surface on the top and right edges.
INSCRIPTION	"H. P. Church St Andrews" written below the print.
COMMENTS	This view has been photographed from an attractive vantage point, drawing the viewer's eye into the picture. Hope Park Church is seen in excellent detail at the West end of St Mary's Place.



## Plate 34

SUBJECT	Male portrait: Rev <sup>d</sup> James Black.
SIZE	200 x 155 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, oval in shape, with no obvious marks apart from a surface scratch on the sitters face.
INSCRIPTION	"Rev <sup>d</sup> James Black D.D." written below the print.
COMMENTS	This photograph shows Rev <sup>d</sup> Black sitting centrally, inclined and looking to the left of the frame. He is clasping a book in his hands.



Rev. James Black, D.D.

## Plate 35

SUBJECT	Collection of male portraits: Recorded left to right.
SIZE	The four larger prints are approx. 127 x 96 mm. The smaller print in the centre is 54 x 42 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, oval in shape, with obvious glue and age damage.
INSCRIPTION	Top Left: "Rev <sup>d</sup> Mr Lothian". Top Right: "Rev <sup>d</sup> C Morrison". Bottom Left: "Rev <sup>d</sup> K Taylor Glasgow". Bottom Right: "Rev <sup>d</sup> Mr ..... Cupar". Middle: "Rev <sup>d</sup> J.....". All inscriptions are written below the prints.
COMMENTS	This collection of clergymen have all been taken at different times, but are all well executed in their own right. Unfortunately they appear to have been badly neglected and are not as well preserved as other prints in the album.



Rev. Mr. L. H. Ware



Rev. G. Matthews



Rev. J. B. H. M. A.



Rev. J. B. H. M. A.



Rev. J. B. H. M. A.

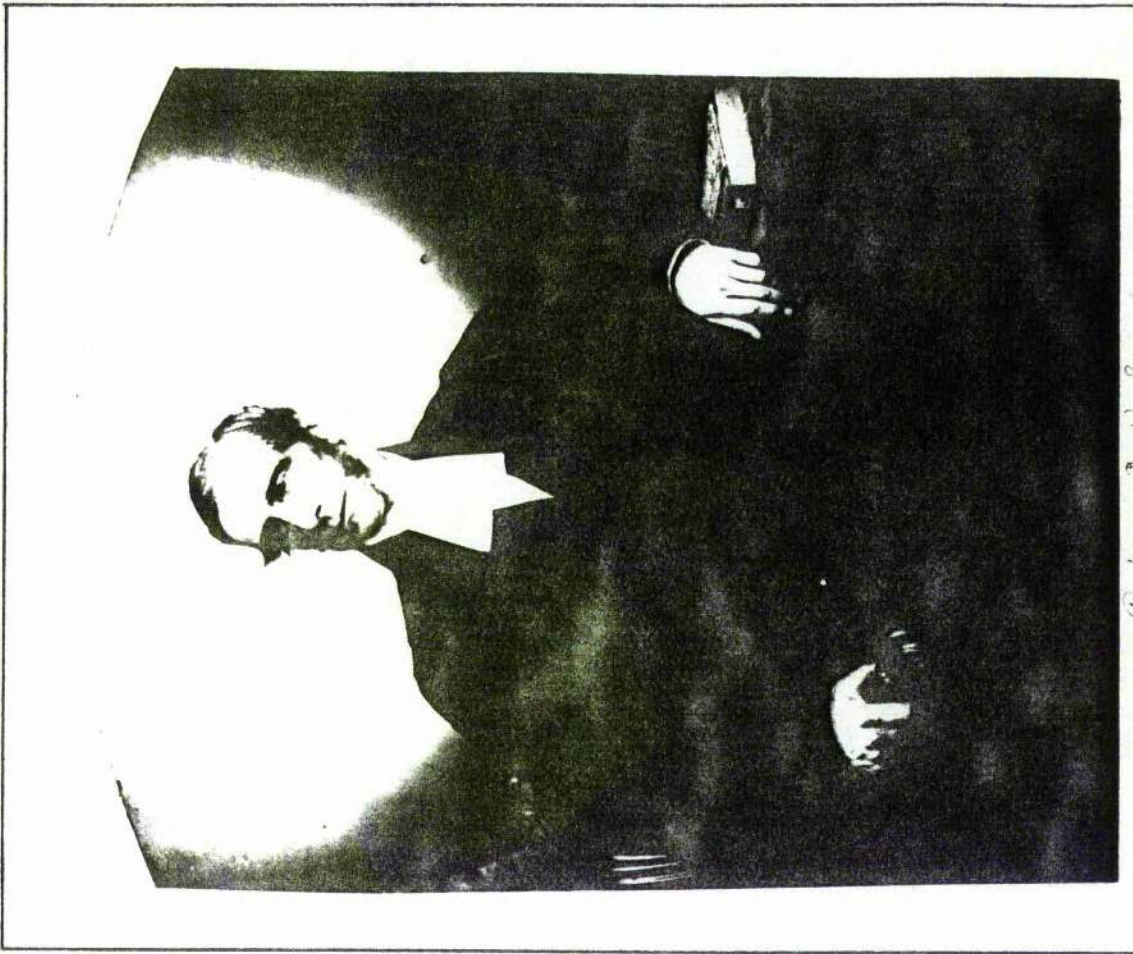


## Plate 36

SUBJECT	Male portrait: Professor Cook.
SIZE	205 x 162 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with only slight surface marks seen on the background.
INSCRIPTION	"Professor Cook. St Andrews" written below the print.
COMMENTS	This is an attractively composed formal shot with Professor Cook filling the centre of the picture, and looking the left of the frame. He is resting his left arm on a book which is lying on top of a draped table. The background has been interesting lit, though whether this was intentional or accidental I am unable to tell.

## Plate 37

SUBJECT	Top: Male head portraits. Recorded left to right. Bottom: Male group.
SIZE	Top: All prints approx. 53 x 41 mm. Bottom: 165 x 210 mm.
MEDIUM & TECHNICAL DETAIL	Top: All prints are Wet Plate Collodion - Albuminised, oval in shape, with no obvious marks. Bottom: Wet Plate Collodion - Albuminised, with only what appears to be age damage.
INSCRIPTION	Top: 1. None. 2. Rev John Laird Cupar. 3. Rev AKH Boyd. 4. Dean Stanley. Bottom: F.C. Pres... of St Andrews.
COMMENTS	The top four prints are typical medallion prints of good quality. The bottom group is excellently arranged in composition and gesture. This photograph holds interest for the viewer in many areas, not just the centre of the picture which could otherwise have been a very mundane shot.



Mr. J. W. ...



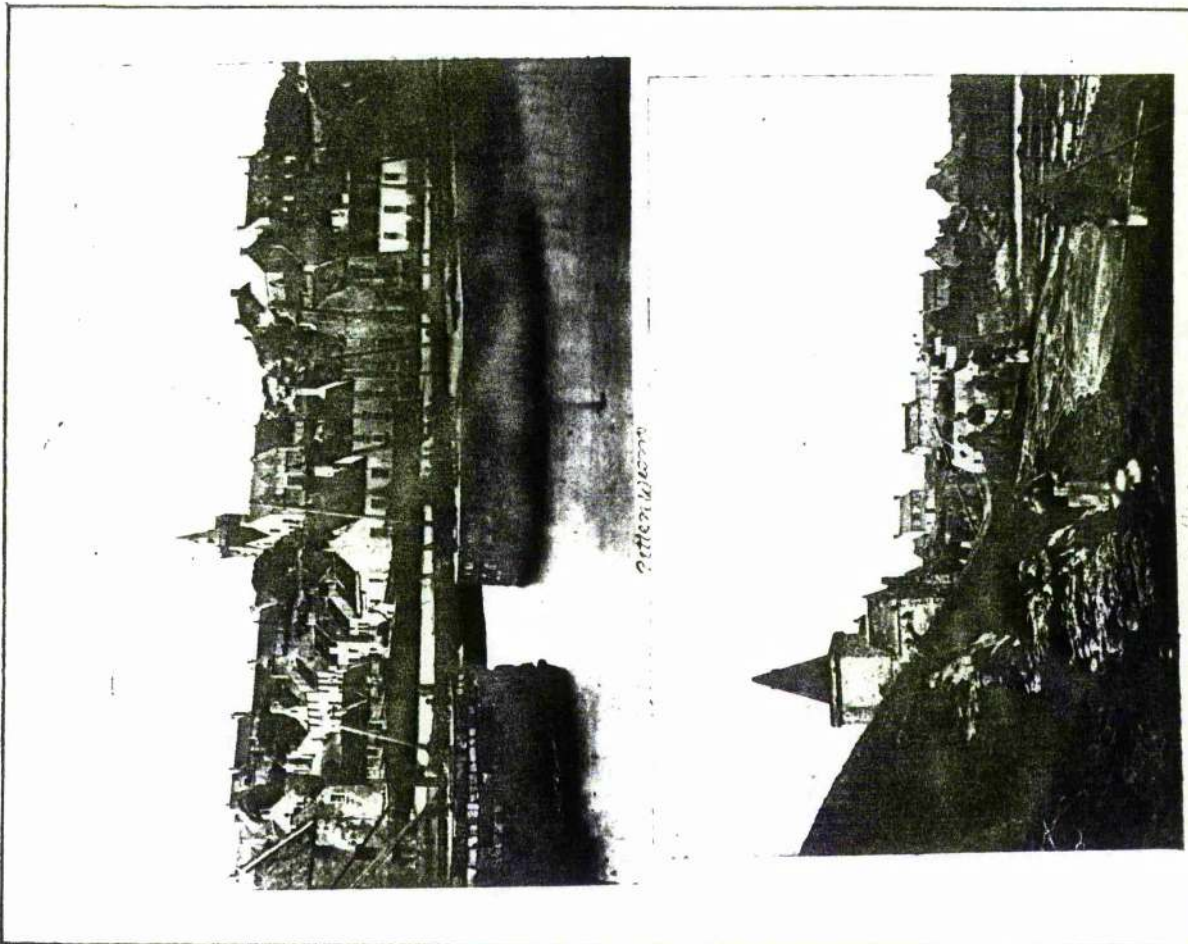
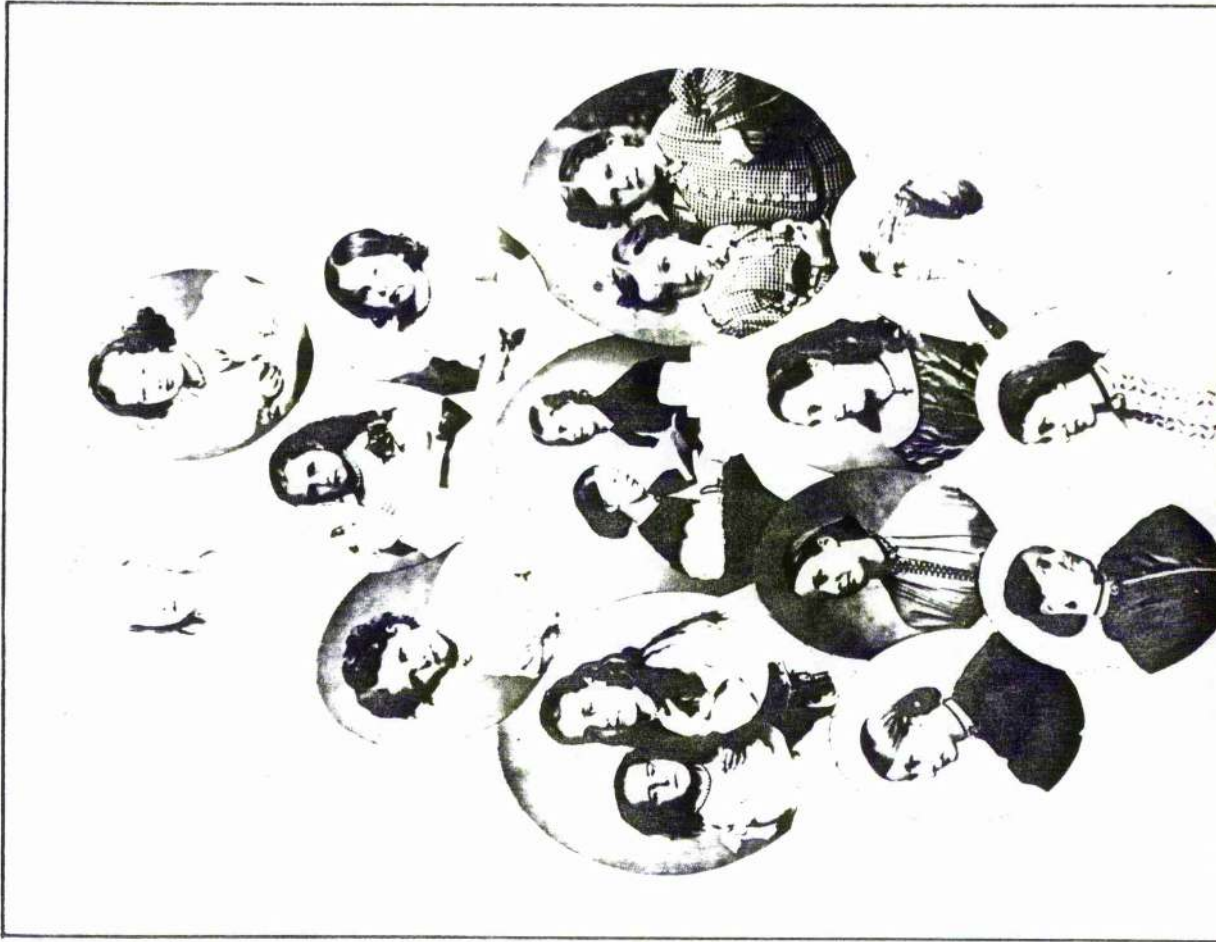
Y. C. ...

## Plate 38

SUBJECT	Composition of female and children head portraits.
SIZE	Over all approx. 246 x 175 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, oval in shape, with no obvious marks, but some may have aged more rapidly than others appearing lighter in colour.
INSCRIPTION	None.
COMMENTS	This is a very attractive arrangement of quite exceptional female and child pictures. They all are either well composed or have most pleasing gestures.

## Plate 40

SUBJECT	Landscapes. Top: Pittenweam. Bottom: St Monans.
SIZE	Top: 127 x 194 mm. Bottom: 122 x 182 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with only slight surface marks. On the top print this is due to the imprint of the photographs on the opposite page. On the bottom there is only some glue damage on the edges.
INSCRIPTION	Top: "Pittenweam" written below print. Bottom: "St Monans" written below print.
COMMENTS	Both of these views are excellent examples of two of Fifes East Neuk's fishing villages. They show the subjects being taken from a good vantage point and the involvement of human figures adds warmth to the pictures.

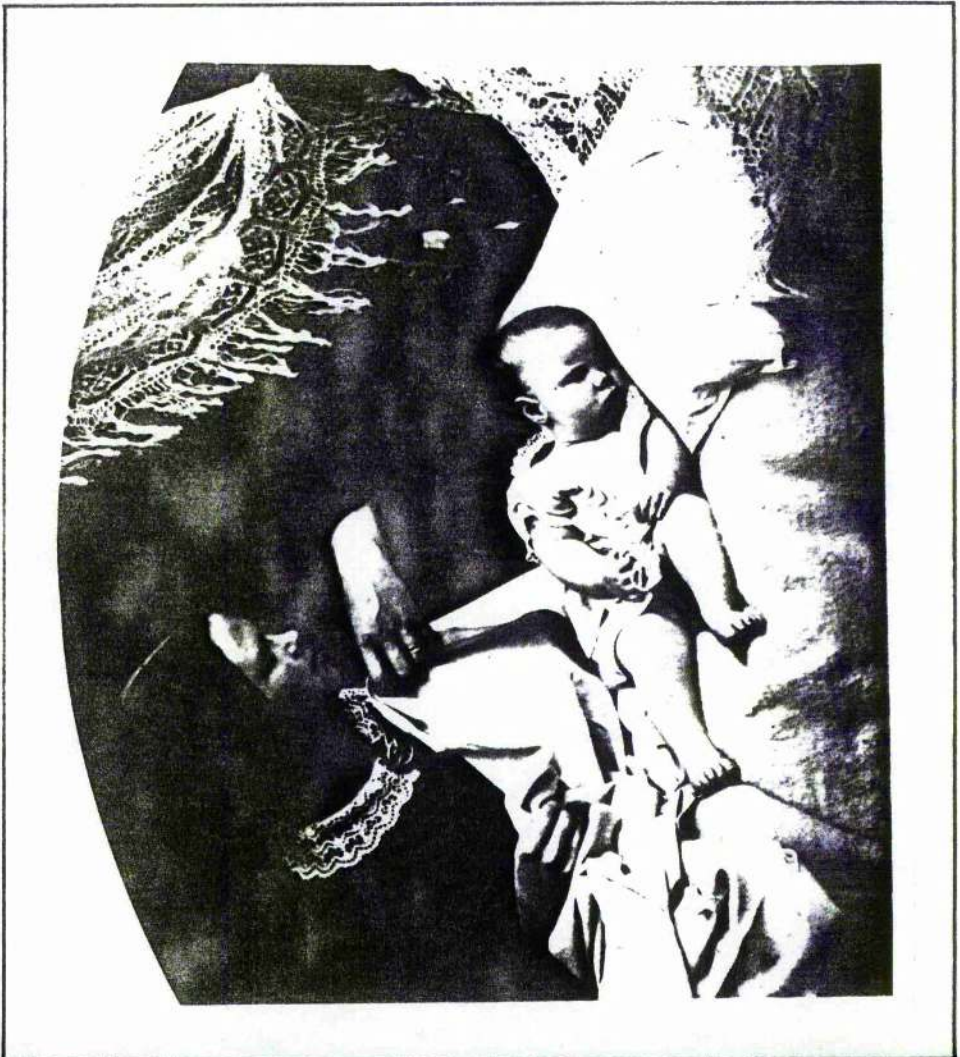
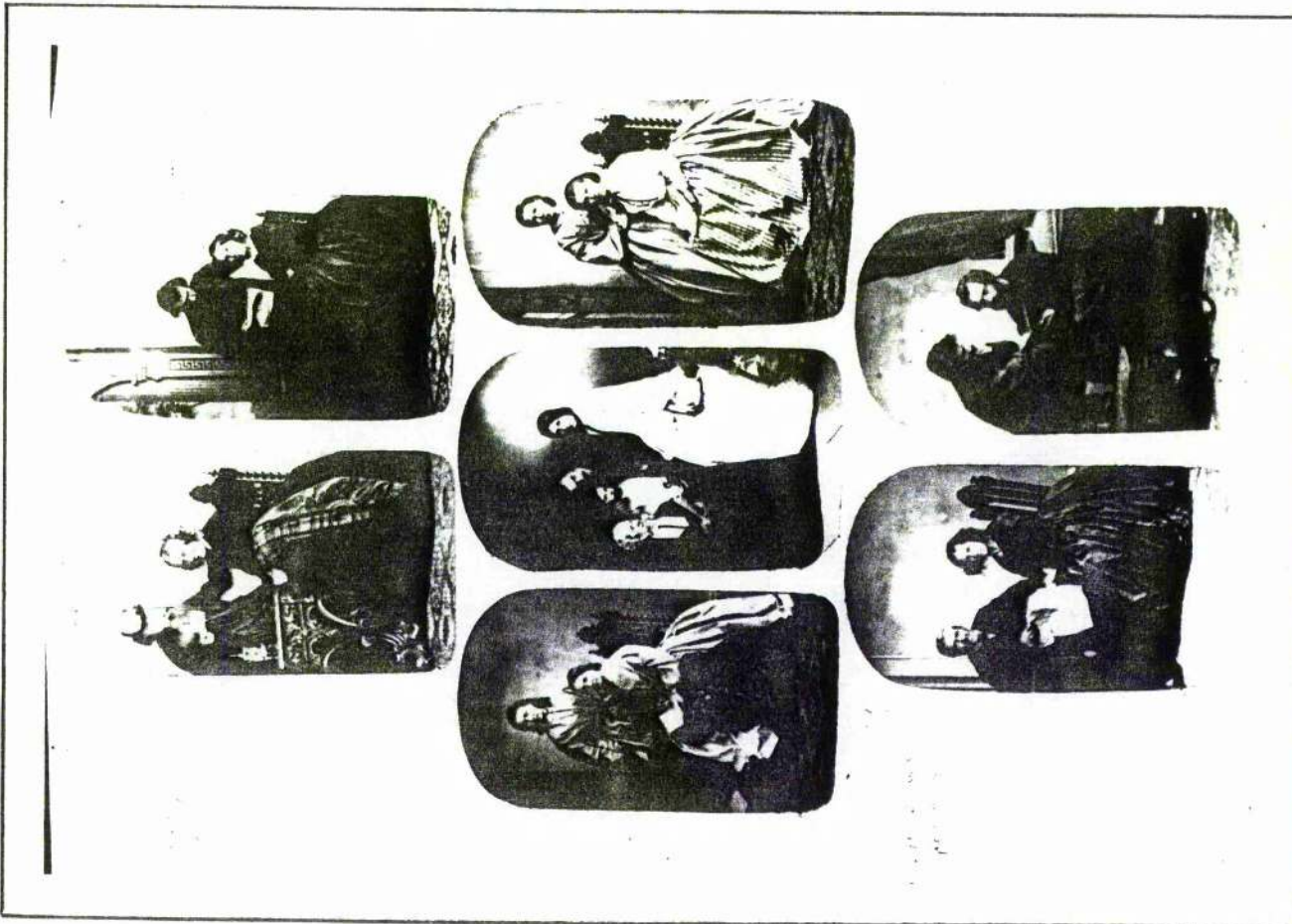


## Plate 41

SUBJECT	Group portraits. Recorded left to right.
SIZE	All approx. 85 x 50 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks.
INSCRIPTION	Some of these prints have been identified by Mr Robert Smart. All members of Rodger's Family. 2. Thomas Rodger and Miss Rodger. 4. Mr & Mrs Thomas Rodger & Family. 7. Thomas Rodger & Tunny (Photographer in Edinburgh).
COMMENTS	This is a most interesting page as far as Rodger's family history is concerned. Although there are members of his family scattered throughout his albums this the first time that they appear as an arranged group. The photograph of Rodger & Tunny is also of great significance. Tunny was a famous photographer in Edinburgh, often mentioned taking part in the same exhibitions of the Photographic Society of Scotland along side Rodger. Therefore it is clear that photography was a very tight knit group of friends as well as competitors.

## Plate 42

SUBJECT	Group portrait. Mrs Thomas Rodger & Child.
SIZE	165 x 190 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, with no obvious marks apart from a slight yellowing down the right side which may be due to glue damage.
INSCRIPTION	"Mrs Thomas Rodger & Child" written below print.
COMMENTS	This is quite a beautiful and intimate study of Rodger wife and child, dealt with in a most tender manner. It also shows the most excellent detail in the lace shawl.

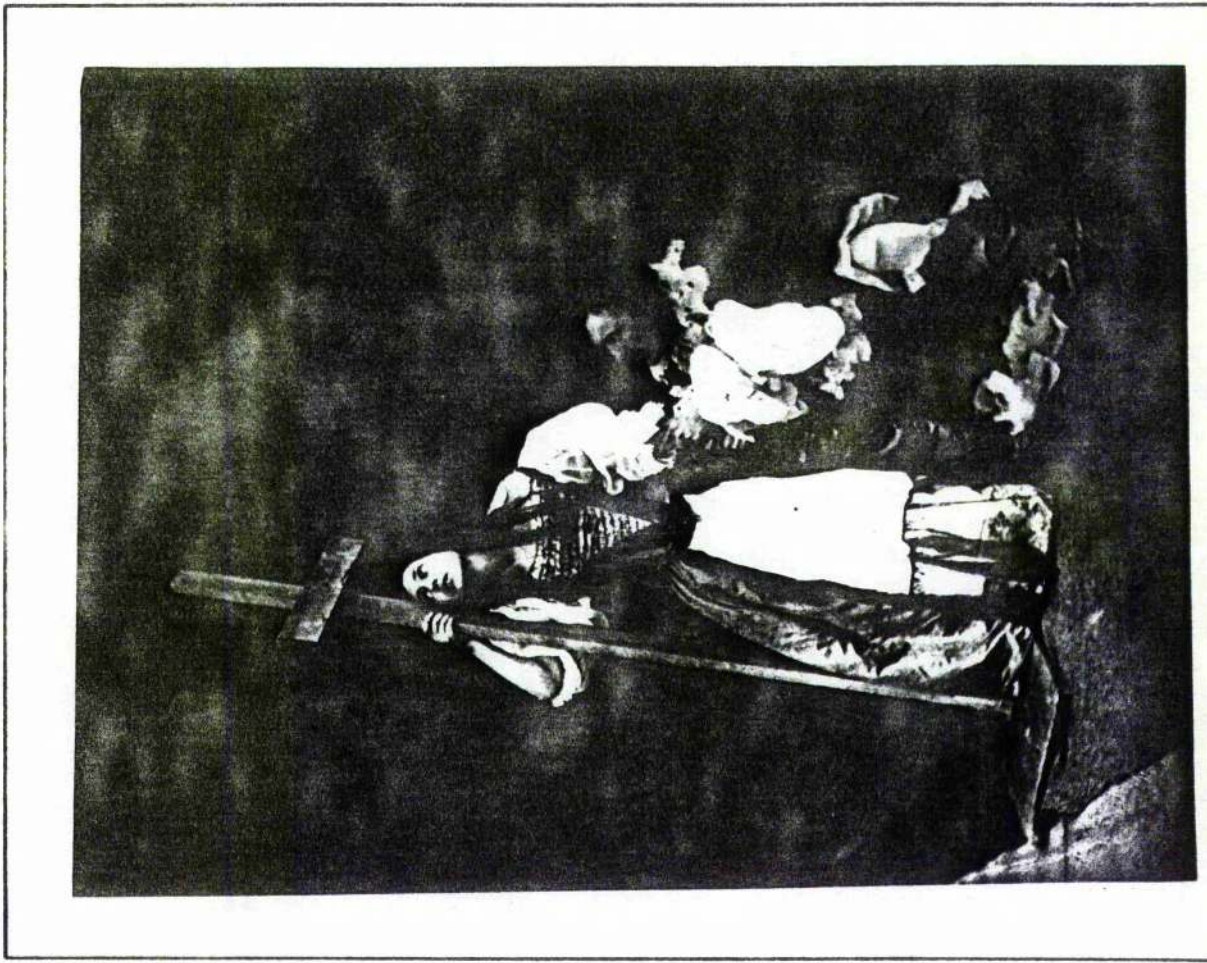
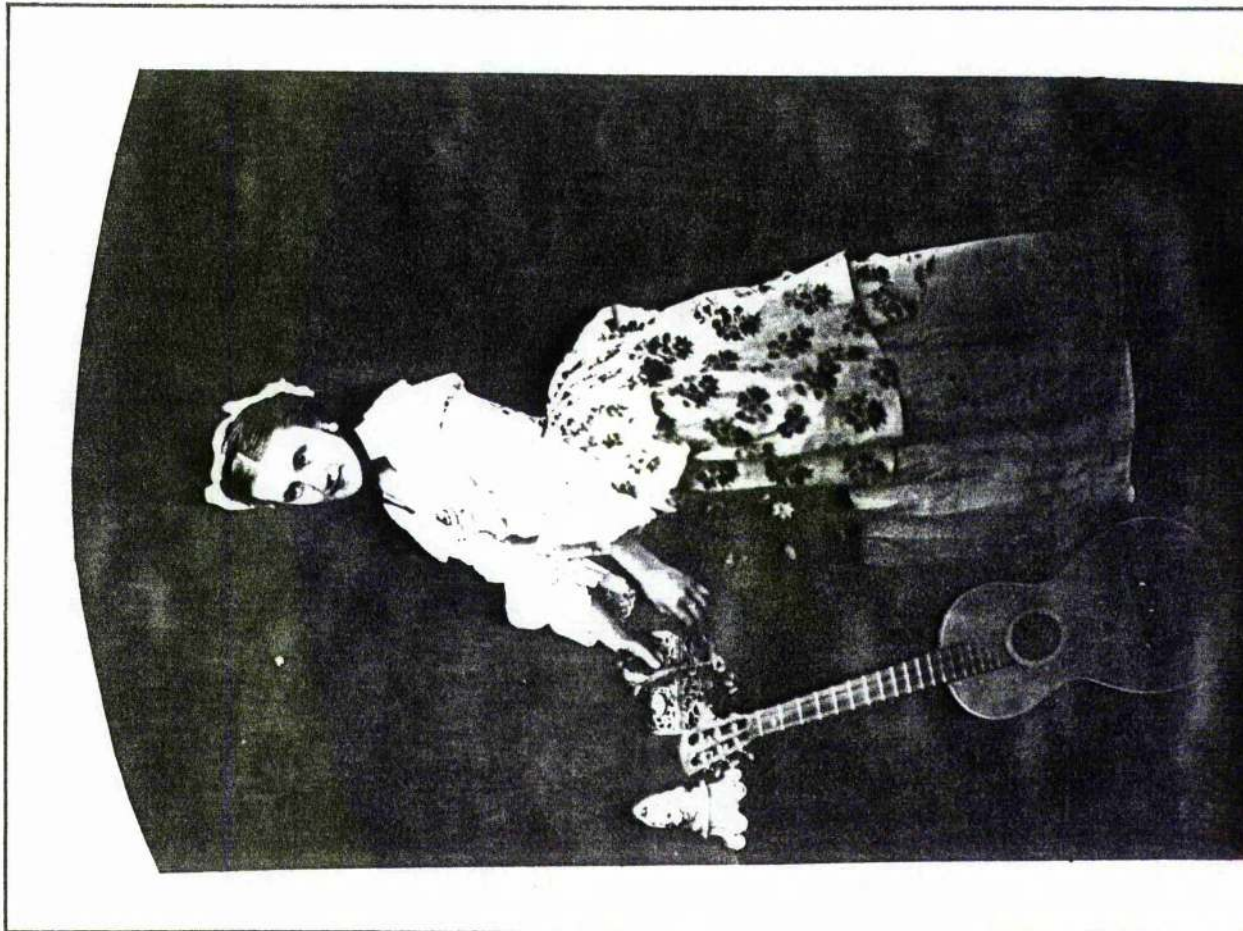


## Plate 43

SUBJECT	Female portrait.
SIZE	186 x 127 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks
INSCRIPTION	None.
COMMENTS	This is an attractively detailed full length photograph of a woman standing beside a small round topped, draped, table. On the table are two ornaments as well as a guitar leaning against the table.

## Plate 44

SUBJECT	Group portrait.
SIZE	176 x 132 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks.
INSCRIPTION	None.
COMMENTS	This appears to some of the first of Rodger photographs put together for what might be described as a theatrical pose. Previously his studio work was restricted to formal or semi-formal portraiture. Now he seemed to be expanding his views for subjects of a more artistic nature.





## Plate 45

### SUBJECT

Top: Female portrait - Ellen Murray.  
Bottom: Still life group.

### SIZE

Top: 127 x 95 mm.  
Bottom: 100 x 144 mm.

### MEDIUM & surface TECHNICAL DETAIL

Wet Plate Collodion - Albuminised, with marks on the head, and an all over slight yellowing on the top print. The bottom print is the same medium with an all over yellowing .

### INSCRIPTION

Top: Identified as Ellen Murray.  
Bottom: None.

### COMMENTS

The top print is well detailed and executed photograph of the young woman. However, I do not think the bottom print is Rodger's. It is totally out of character of subject matter for Rodger to photograph.

## Plate 46

### SUBJECT

Top: Male portrait - Sir Hugh Lyon Playfair.  
Bottom: Pair of sword fight scenes.

### SIZE

Top: 164 x 125 mm  
Bottom: Both 58 x 86 mm.

### MEDIUM & TECHNICAL DETAIL

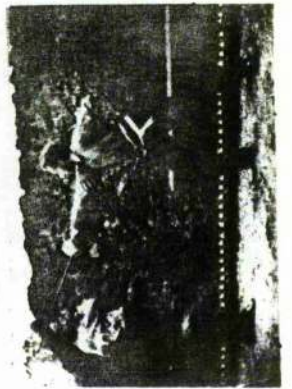
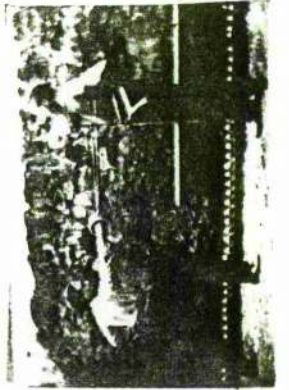
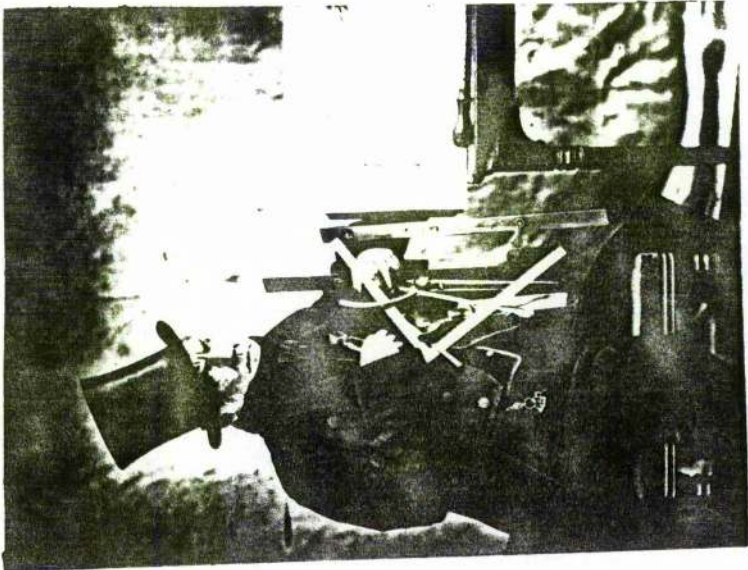
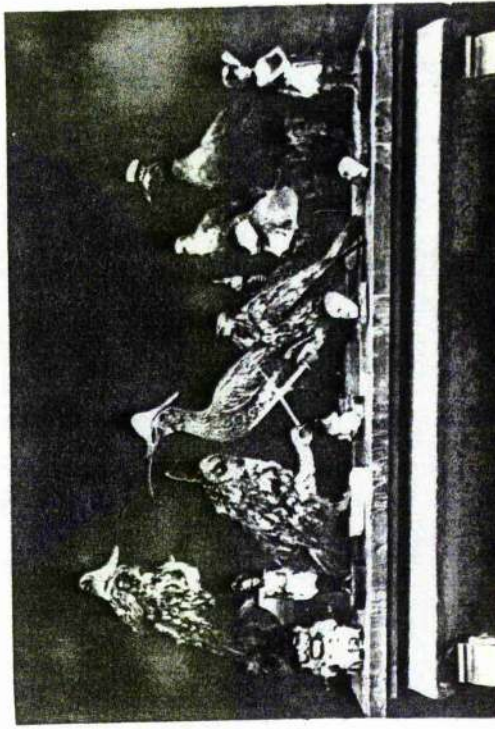
Wet Plate Collodion - Albuminised, all with an over yellowing which may be due to either age or light damage.

### INSCRIPTION

Top: Identified as Sir Hugh Lyon Playfair.  
Bottom: None.

### COMMENTS

The top print shows Playfair holding measuring instruments which may be reference to map reading when he was in the Indian army. However I personally am uncertain whether this is a Rodger photograph. Both the lighting and composition are very unlike Rodger's studio work, this can be seen looking at this selection of work.  
The bottom pair of prints show two scenes from the same sword fight practise. The possible origin of this material is unknown.

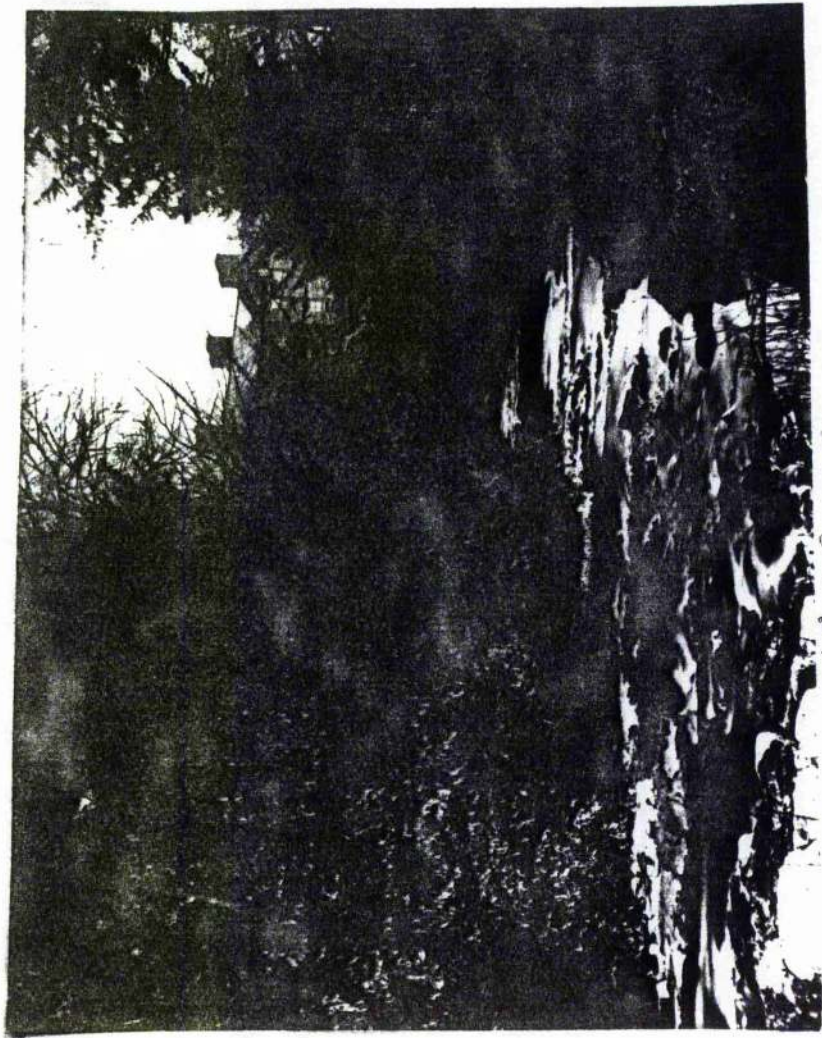


## Plate 47

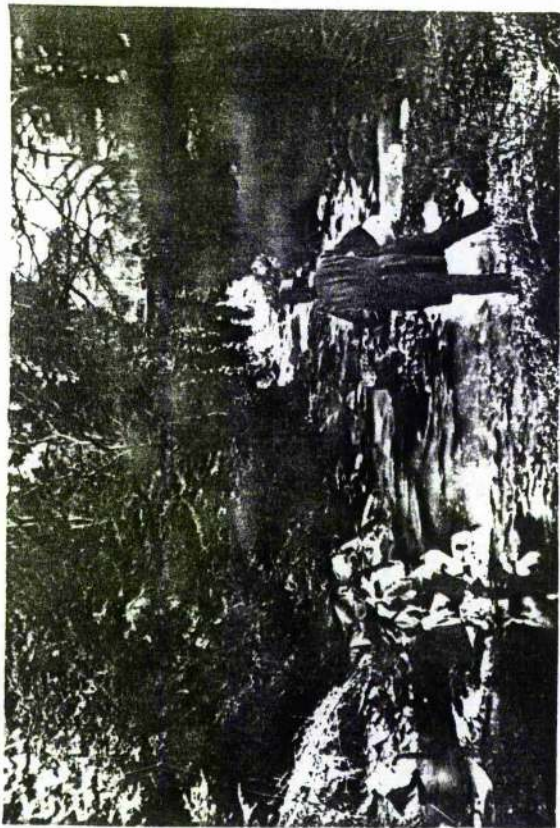
SUBJECT	Landscape: Leslie Den Markinch.
SIZE	182 x 232 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with slight yellowing on the top edge. Also there is a lighter area on the right edge of the print
INSCRIPTION	"Leslie Den Markinch" written below the print.
COMMENTS	This is a most attractively composed and executed photograph. It shows a beautiful scenic view of the Scottish country side. The position of the photographer allows the viewer's eye to follow the river into the picture.

## Plate 48

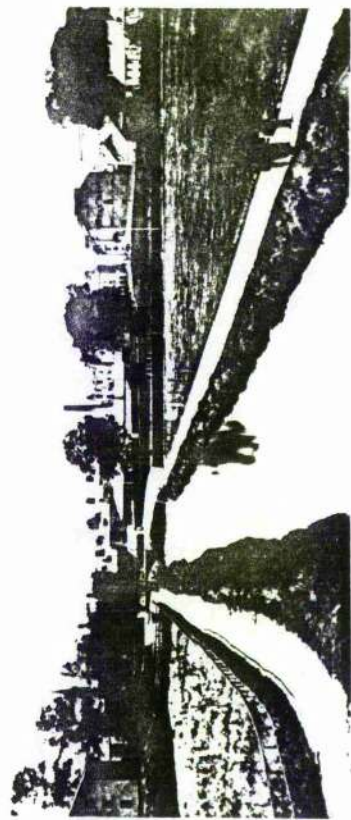
SUBJECT	Landscapes. Top: Ivy Bridge Leslie Den Markinch. Bottom: Cupar.
SIZE	Top: 132 x 203 mm. Bottom: 109 x 198 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, for both prints, with only visible yellowing marks on outer edges which may either be glue or age damage.
INSCRIPTION	Top: "Ivy Bridge, Leslie Den, Markinch" written below the print. Bottom: Identified as Cupar.
COMMENTS	The top print is a most beautiful composition of this scene with expertly positioned figures in the foreground. The detail and use of perspective are quite exceptional. The bottom print is an excellent rendition of Cupar from the outskirts of the town. The position of the photographer draws the viewer's eye up the river into the town.



Lehigh River



Lehigh River



## Plate 51

SUBJECT	Top: Still Life. Bottom: Skeleton Study.
SIZE	Top: 134 x 185 mm. Bottom: 92 x 224 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with slight yellowing on the left and right edge of the bottom print.
INSCRIPTION	Top: "Urns found at Law Park, St Andrews" written below the print. Bottom: Not identified.
COMMENTS	In my personal opinion I don't think either of these prints are by Rodger. The material is totally uncharacteristic of his work at this time. These photographs are of natural history subjects, which Rodger was not known to study either on a singular or regular basis.

## Plate 52

SUBJECT	A Still Life photographed by Dr G R Playfair.
---------	---



## Plate 53

SUBJECT	Woman & Child portrait.
SIZE	179 x 138 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with only slight yellowing at the left and right edge.
INSCRIPTION	None.
COMMENTS	This is a wonderfully composed and intimate photograph of a woman and a child. The detail over all is excellent apart from some slight movement on the woman's head.

## Plate 54

SUBJECT	A page of photographs of Rodger family members. Recorded left to right.
SIZE	1. 58 x 42 mm.                      2. 53 x 42 mm. 3. 53 x 42 mm.                      4. 133 x 102 mm. 5. 97 x 58 mm.                      6. 76 x 58 mm.
MEDIUM & TECHNICAL DETAIL	All prints are Wet Plate Collodion - Albuminised. They each have some surface damage, and glue damage coming through the surface of the print.
INSCRIPTION	Some of these prints have been identified by Mr Robert Smart. 1. Thomas Rodger. 3. Mrs Thomas Rodger (Margaret Walker). 3. Mr & Mrs George Watt (she was Miss Annie Rodger).
COMMENTS	This is another historically important collection of Rodger's family, obviously Print 1. not having been by Rodger himself.



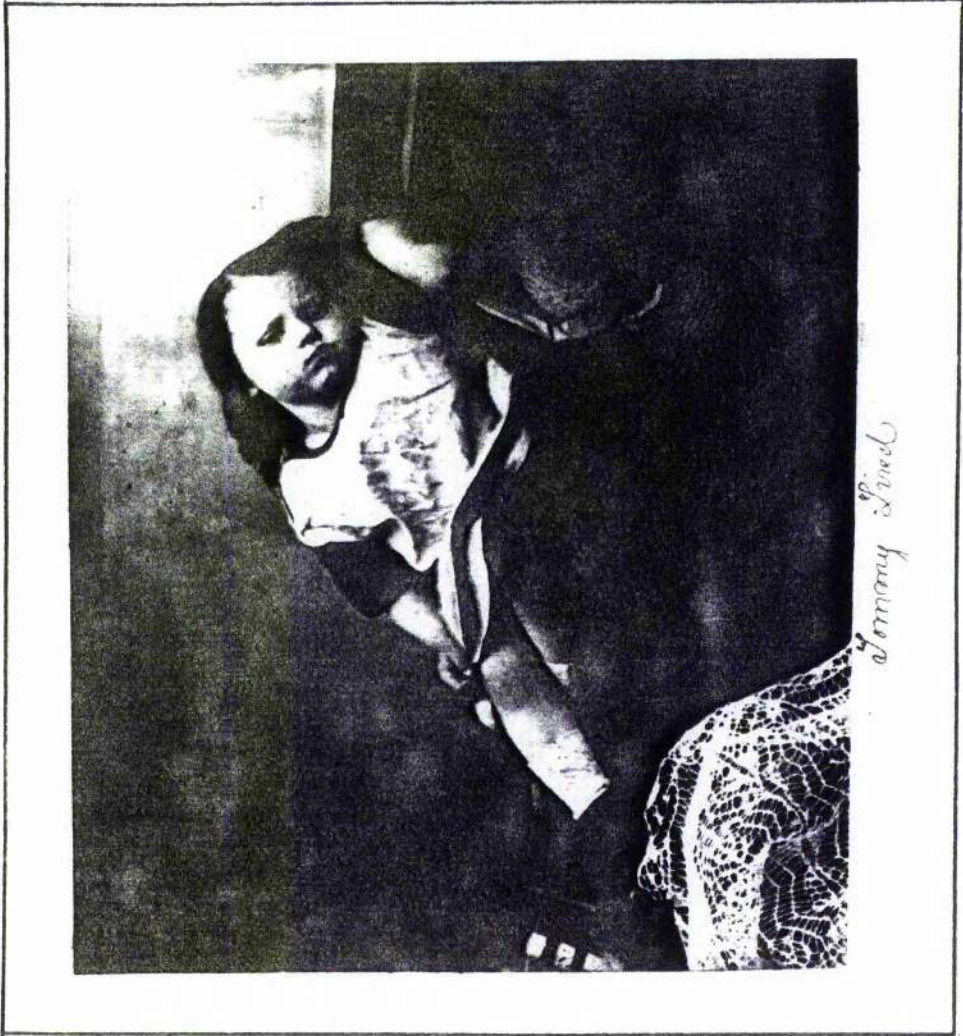


## Plate 55

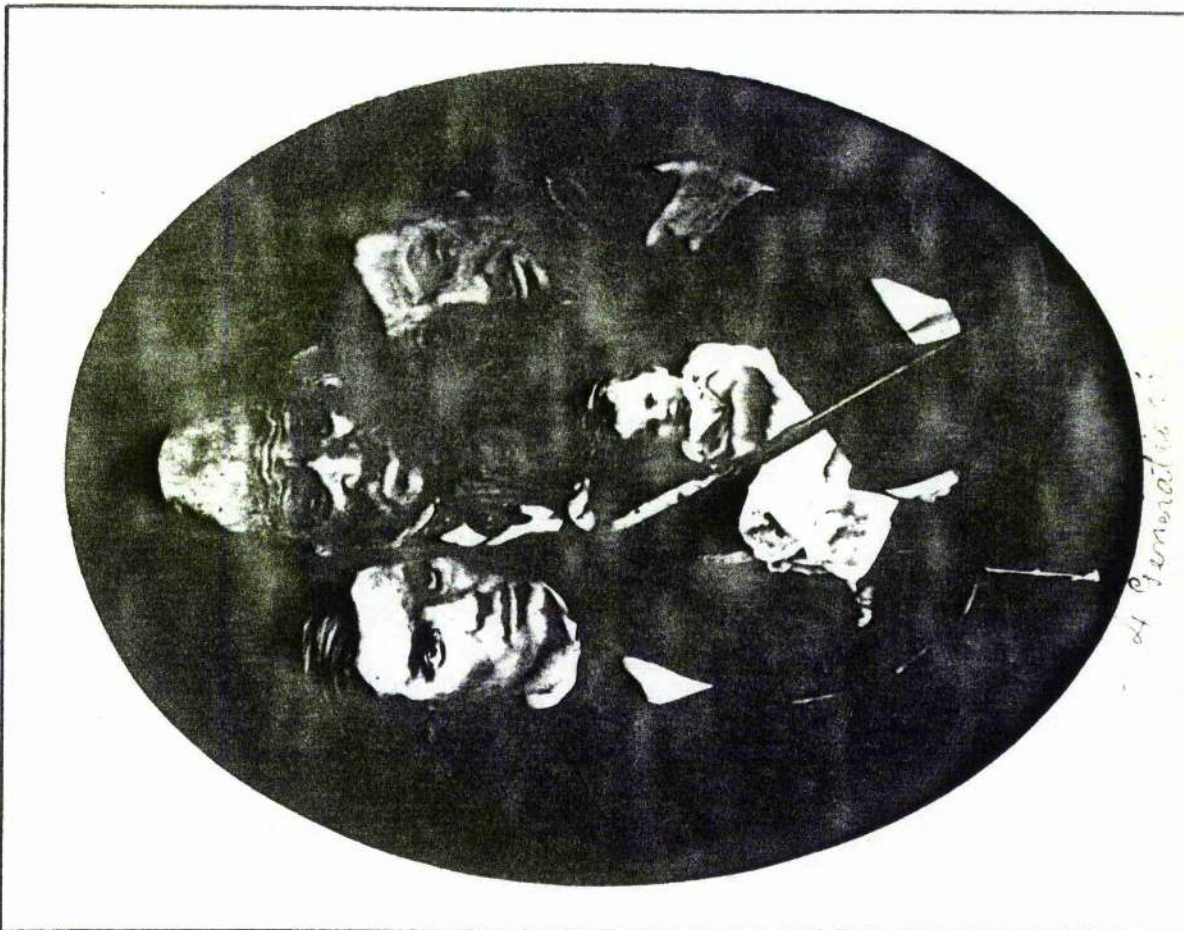
SUBJECT	Child portrait: Tommy L.....
SIZE	151 x 180 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with only slight yellowing at the left edge.
INSCRIPTION	"Tommy L....." written below the print.
COMMENTS	This is a most attractively composed shot with excellent detail not only shown on the child, but on the hat and shawl that can be seen in the shot also.

## Plate 56

SUBJECT	Paste-up of Four Generations of Rodgers. Clockwise from top - Thomas Rodger (Grandfather), Thomas Rodger (Senior), Thomas Rodger (son), Thomas Rodger.
SIZE	161 x 125 mm.
MEDIUM & TECHNICAL DETAIL	This may be a composite of either Calotypes or Wet Plate Collodion's.
INSCRIPTION	"4 Generations" written below the print.
COMMENTS	This paste-up of four generations of the Rodger family are show as follows. Clockwise from the top - Rodger's grandfather, his father Thomas Rodger, his son Thomas Rodger, and himself.



Johnny David



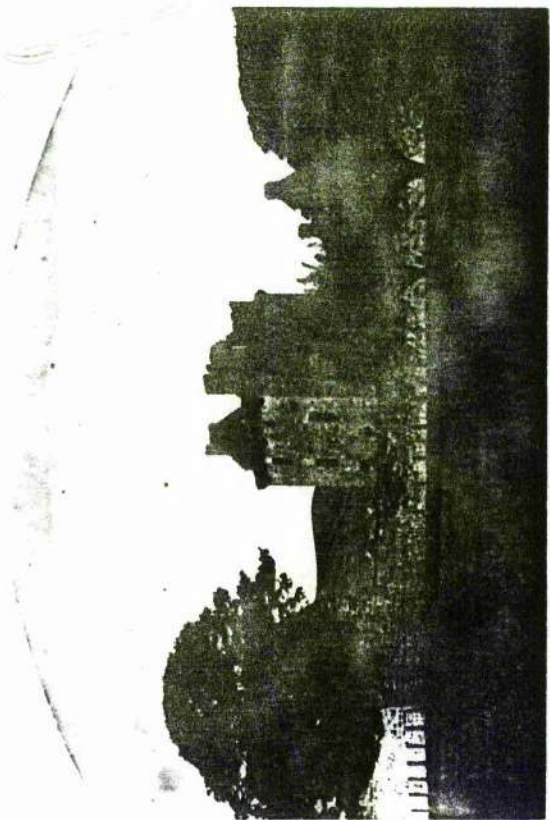
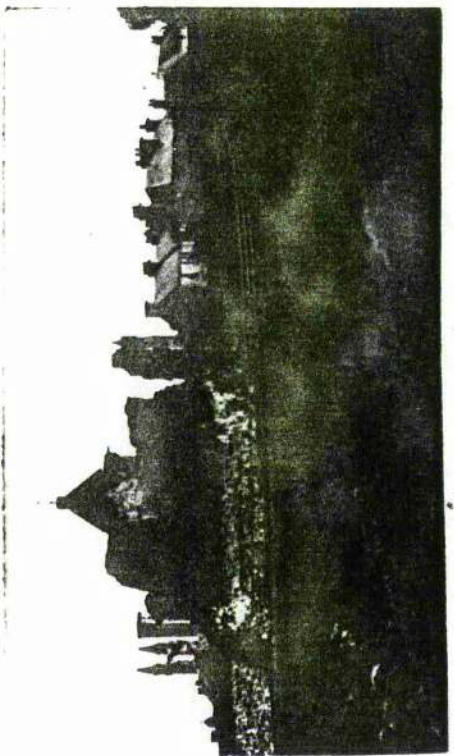
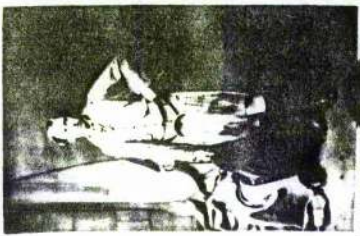
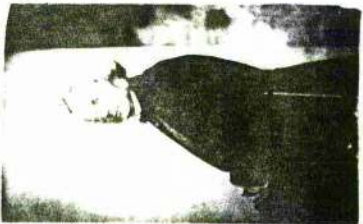
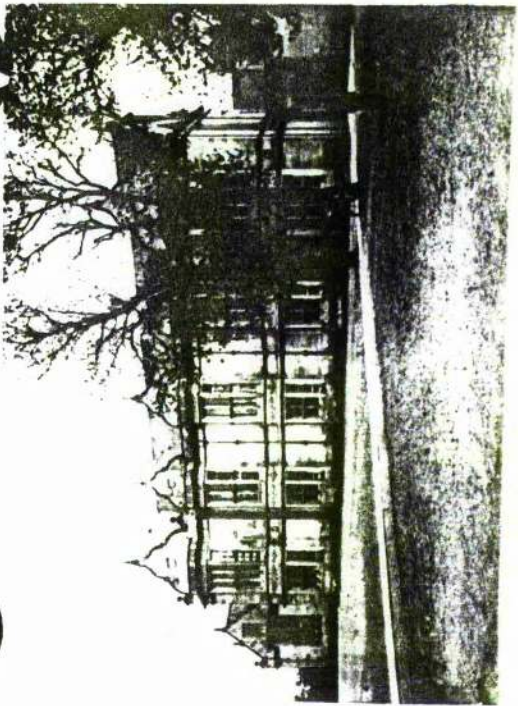
of General

## Plate 57

SUBJECT	Mixed group: Recorded left to right.
SIZE	1. 88 x 59 mm.                      2. 102 x 90 mm. 3. 88 x 58 mm.                      4. 54 x 41 mm. 5. 54 x 42 mm.                      6. 127 x 178 mm.
MEDIUM & TECHNICAL DETAIL	Prints 1., 2., and 3. are Calotypes. Prints 4., 5., and 6. are Wet Plate Collodion. All of these prints show age damage, and some signs of glue damage on their surface.
INSCRIPTION	1. Identified as Prince Alfred. 2. "Rev <sup>d</sup> Dr Haldane" written below the print. 3. Identified as the Duke of Argyle. 4. Identified as Rev Dr John Park. 5. "Madras College" written below the print.
COMMENTS	This arrangement shows the wide field that Rodger photographed, from Royalty to local academia, to familiar St Andrews town scenes. The photograph of Prince Alfred may have been the one taken by Rodger in Edinburgh in 1863.

## Plate 58

SUBJECT	Landscapes.
SIZE	Top: 128 x 193 mm. Bottom: 103 x 178 mm.
MEDIUM & TECHNICAL DETAIL	Both prints are Wet Plate Collodion's - Albuminsed, and have visible glue damage on their edges coming the through the surface of the paper.
INSCRIPTION	Top: Not identified. Bottom: "St Andrews Castle from the West" written below the print.
COMMENTS	The top print is an attractive composition of a picturesque view. The bottom print shows a view of St Andrews Castle seen from the West. See the familiar twin towers of the East end of the Cathedral ruins and St Rules tower in the background to the left of the picture.

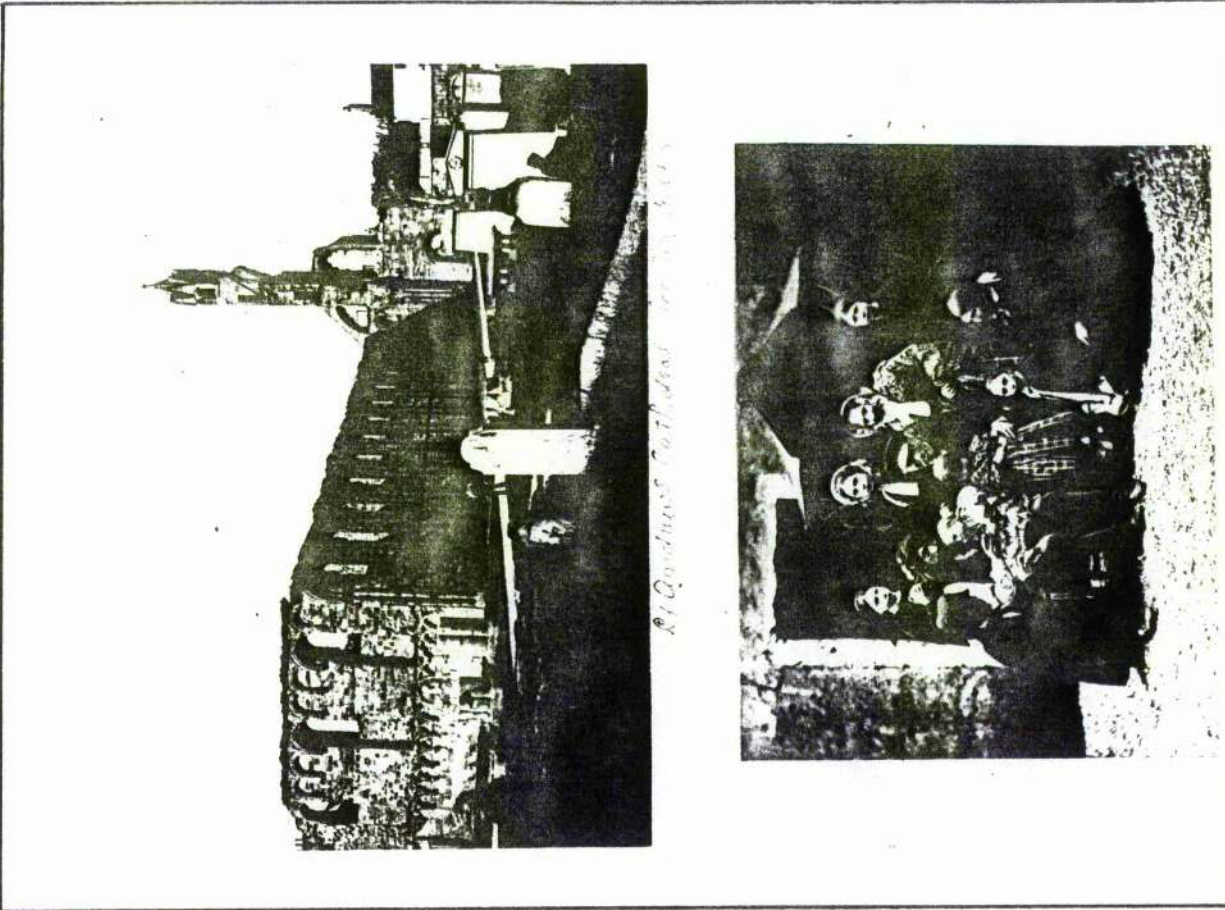
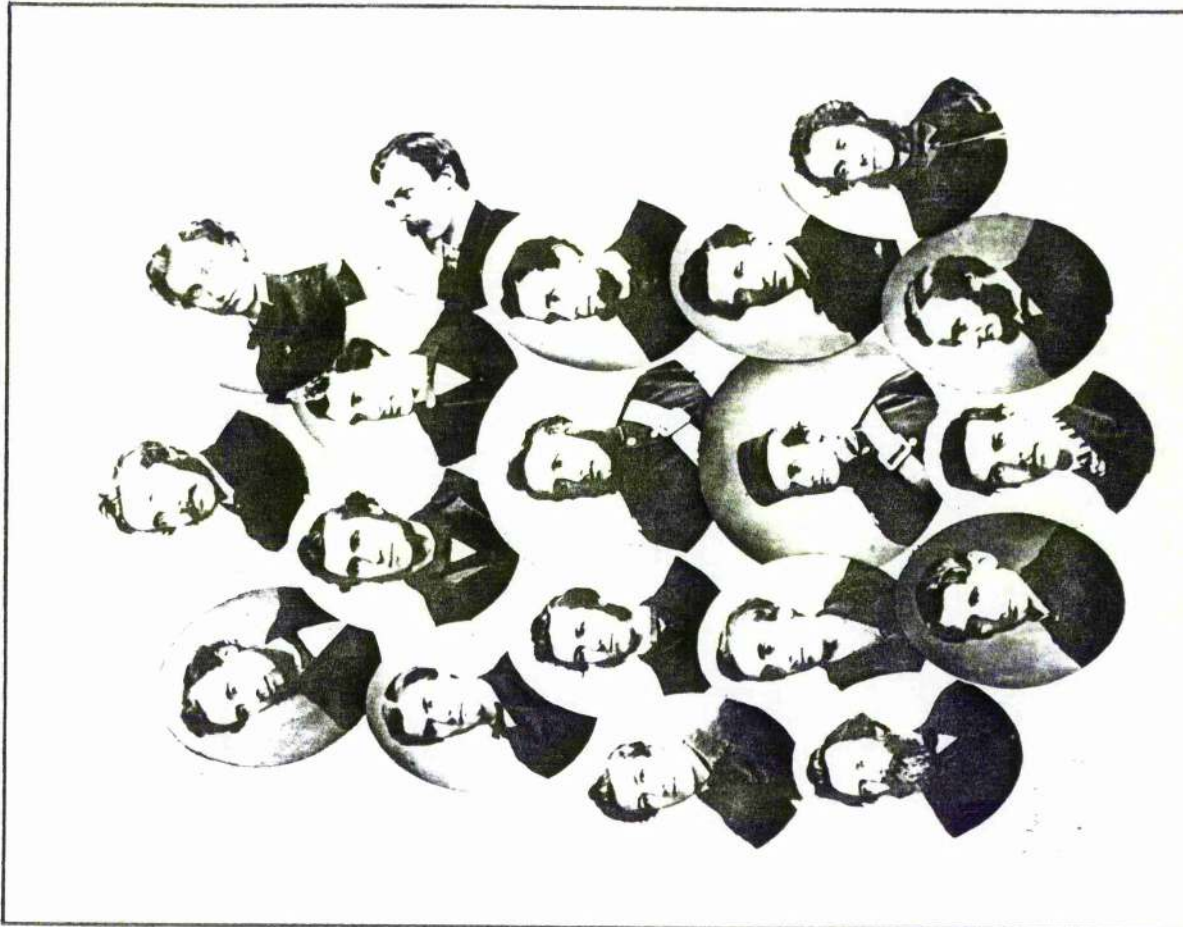


## Plate 59

SUBJECT	Collection of male head portraits.
SIZE	Overall 177 x 148 mm.
MEDIUM & TECHNICAL DETAIL.	Wet Plate Collodion - Albuminised, with slight obvious glue damage coming through the surface of the prints.
INSCRIPTION	Not identified apart from one, Tunny (photographer in Edinburgh), which can be seen on the photograph.
COMMENTS	This is a collection of well executed and detailed male head portraits.

## Plate 60

SUBJECT	Top: St Andrews Town Scene: St Andrews Cathedral ruins. Bottom: Family Group: Rodger Family.
SIZE	Top: 115 x 152 mm. Bottom: 98 x 128 mm.
MEDIUM & TECHNICAL DETAIL	Top: Wet Plate Collodion - Albuminised, with some glue marks on the edges. Bottom: Calotype - Waxed, with yellowing on the bottom left corner.
INSCRIPTION	Top: "St Andrews Cathedral looking West" written below the print. Bottom: Identified as Rodger family (including father).
COMMENTS	The top view shows a shot often see in Rodger's work. This picture shows excellent detail and good positioning of figures to add interest to the picture. The bottom photograph is shot of the Rodger family, including his father to the left, holding a small child. Looking at the trellised awning in the background this shot would have been taken in New York garden.



*St. Bonaventure College, 1911*

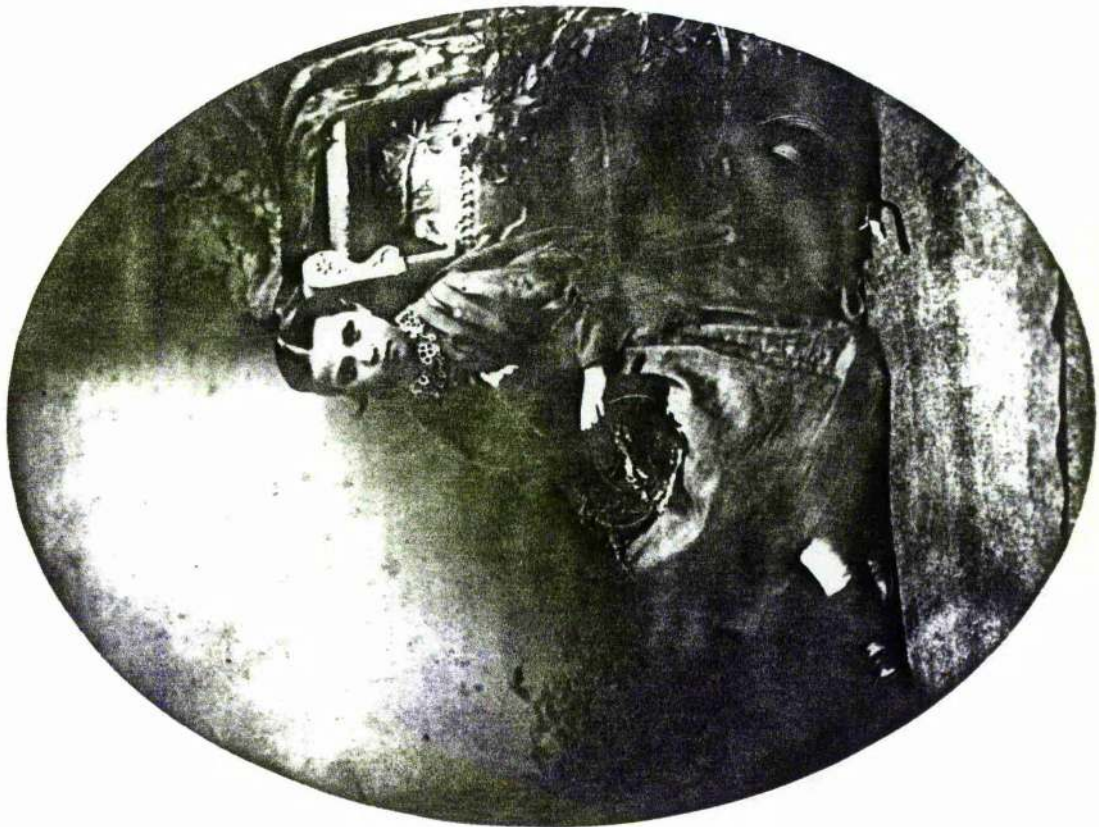
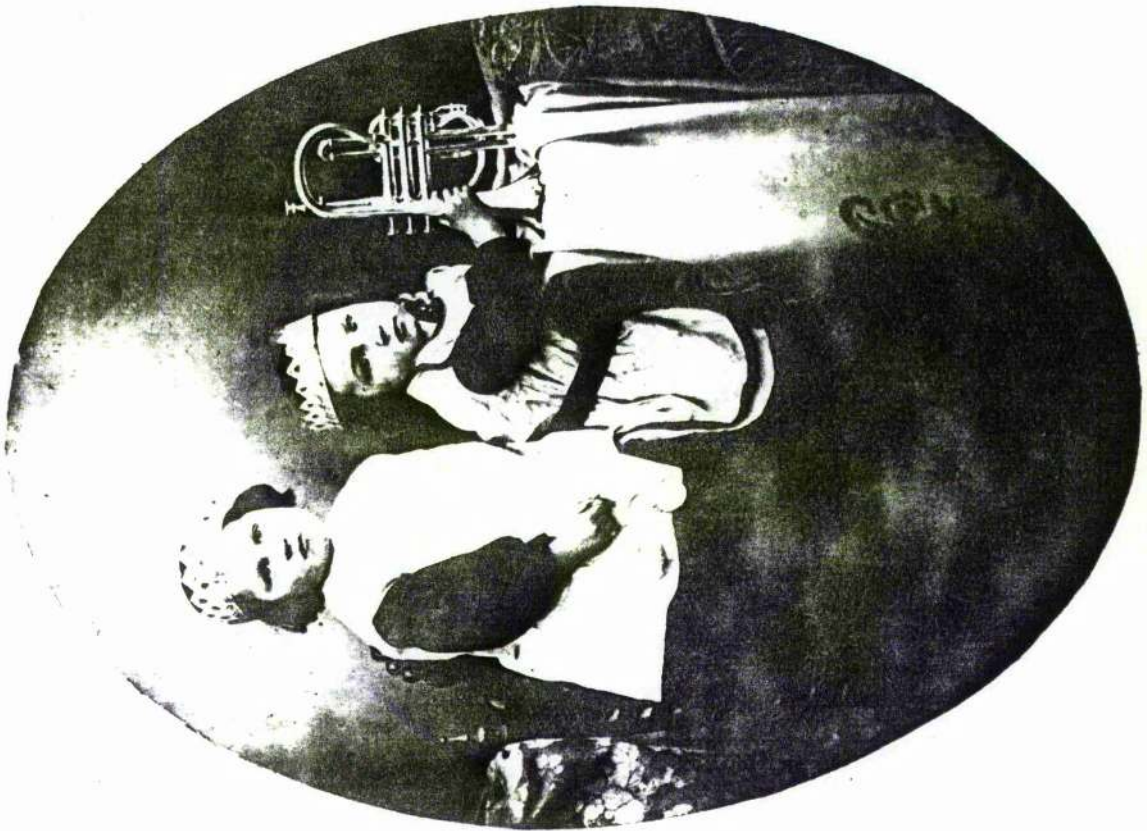


## Plate 61

SUBJECT	Children Group: Two of Rodger's sons.
SIZE	172 x 128 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks.
INSCRIPTION	Identified as Thomas & George Berwick Rodger.
COMMENTS	This photograph of Rodger's two young sons shows a more relaxed manner of composure and prop detail in Rodger's photographs, giving them more character. This print still renders excellent detail and colour.

## Plate 62

SUBJECT	Child portrait.
SIZE	199 x 154 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks.
INSCRIPTION	None.
COMMENTS	Rodger is showing in this photograph quite an exceptional talent for arranging and capturing a more artistically arrangement. This print is clearly shows an leaning towards a more human and emotional touch.





## Plate 63

SUBJECT	Female portrait: Mrs George Watt.
SIZE	180 x 137 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks, apart from some slight surface damage.
INSCRIPTION	Identified as Mrs George Watt (Ann Rodger).
COMMENTS	This is a well executed print of Rodger's sister with excellent detail in the dress and props to the left of the frame.

## Plate 64

SUBJECT	Male portrait: Mr George Watt.
SIZE	208 x 148 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with obvious glue damage coming through the surface of the print on the top, left and right edges.
INSCRIPTION	Identified as Mr George Watt, grocer, Broughty Ferry.
COMMENTS	This print of Rodger's brother in-law shows both good detail and expression in this formal pose.

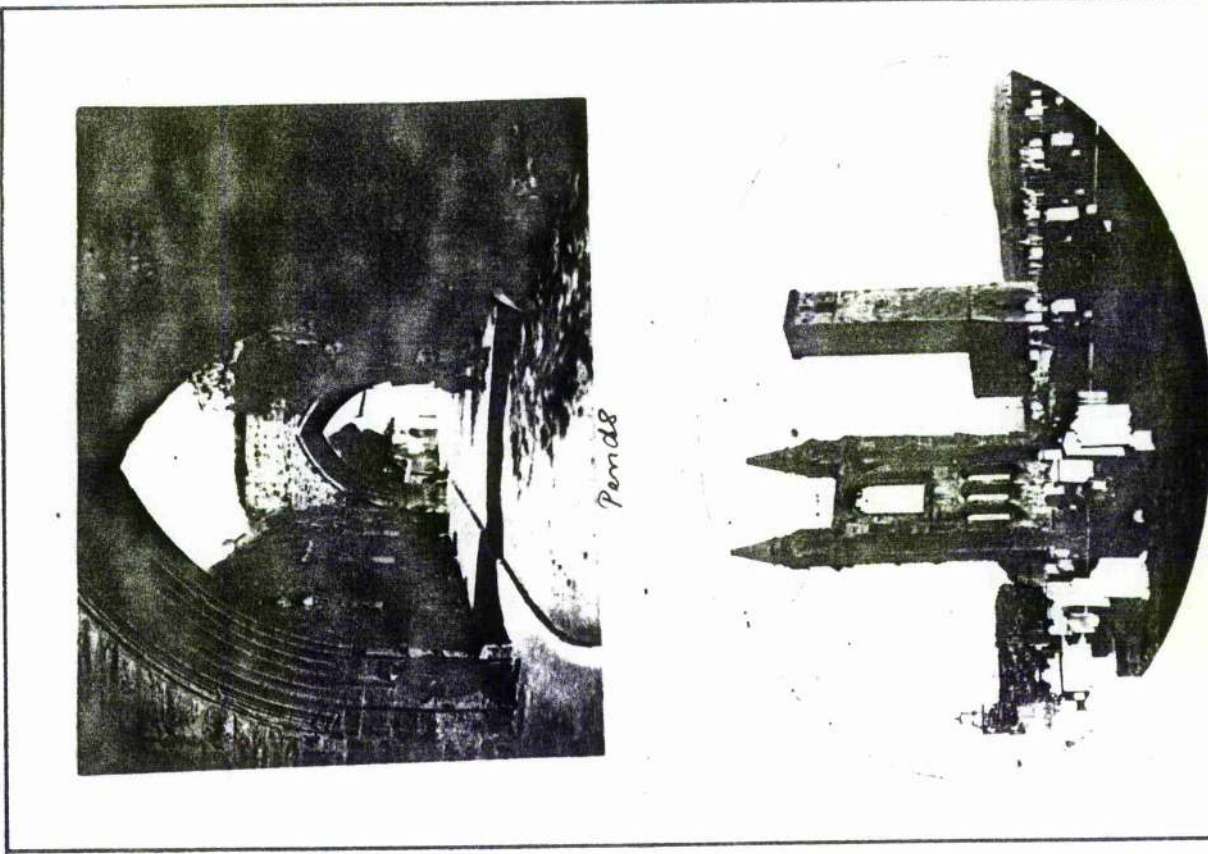
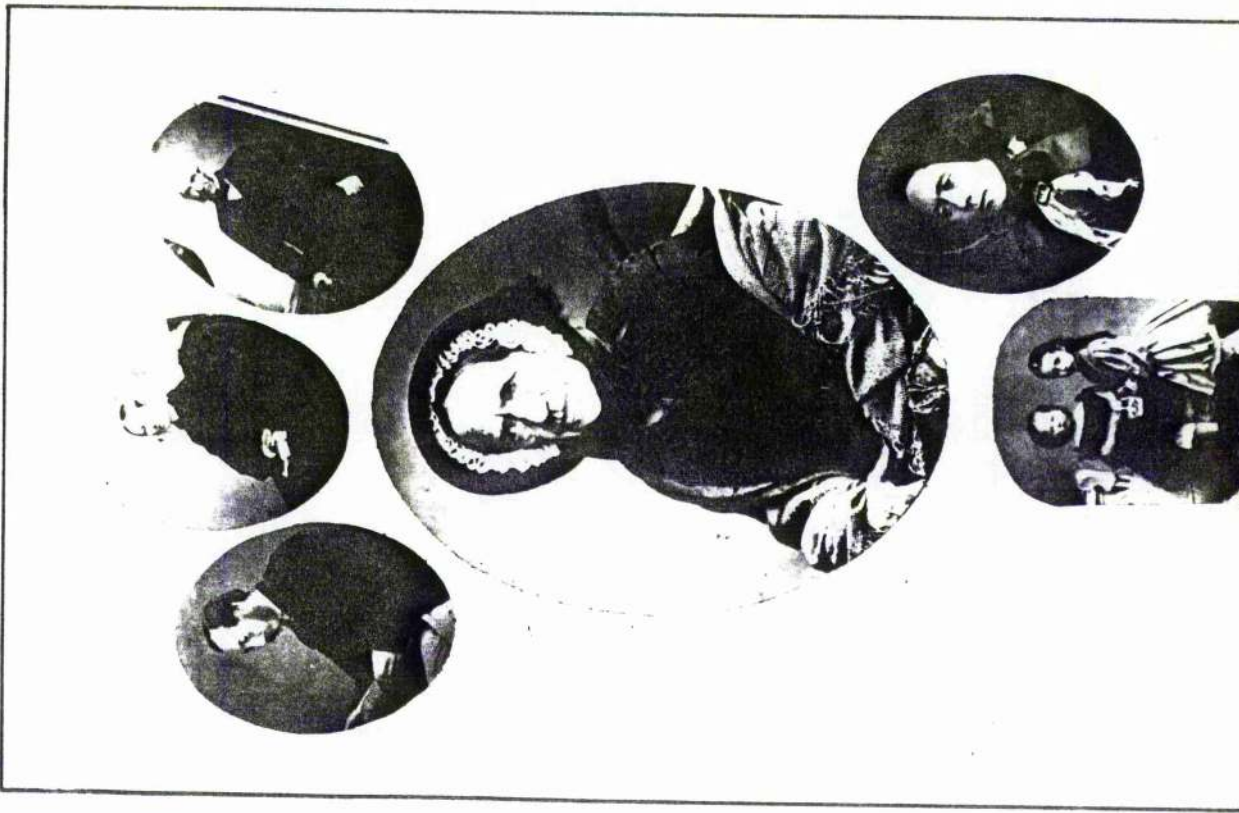


## Plate 65

SUBJECT	Collection of portrait: Recorded left to right.
SIZE	1., 2., 3., 5., and 6. all 54 x 41 mm. 4. 110 x 85 mm.
MEDIUM & TECHNICAL DETAIL	All Wet Plate Collodion - Albuminised, with slight glue damage to Prints 2., 3., and 4. Print 4. is also slightly yellow on the left side.
INSCRIPTION	None.
COMMENTS	A familiar arrangement of Rodger photographs of good detail and execution.

## Plate 66

SUBJECT	Top: St Andrews Town Scene. Bottom: St Andrews Scene.
SIZE	Top: 100 x 131 mm. Bottom: 102 x 146 mm.
MEDIUM & TECHNICAL DETAIL	Both Wet Plate Collodion - Albuminised. The top print has no obvious marks, but the bottom print, oval in shape, can be seen to have obvious glue damage around the edge.
INSCRIPTION	Top: "Pends" written below the print. Bottom: "St. Rule" written below the print.
COMMENTS	These are two familiar scenes often seen reproduced throughout Rodger's work. Again we see his use of human figures adding interest to the overall view.

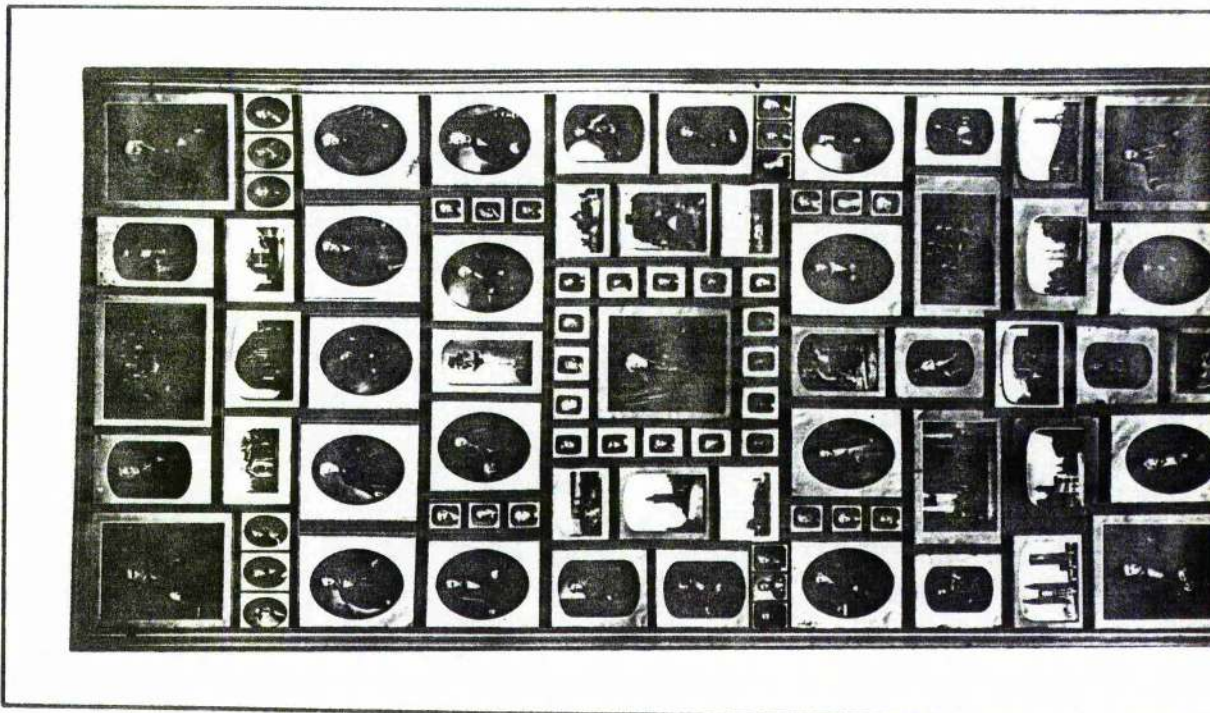
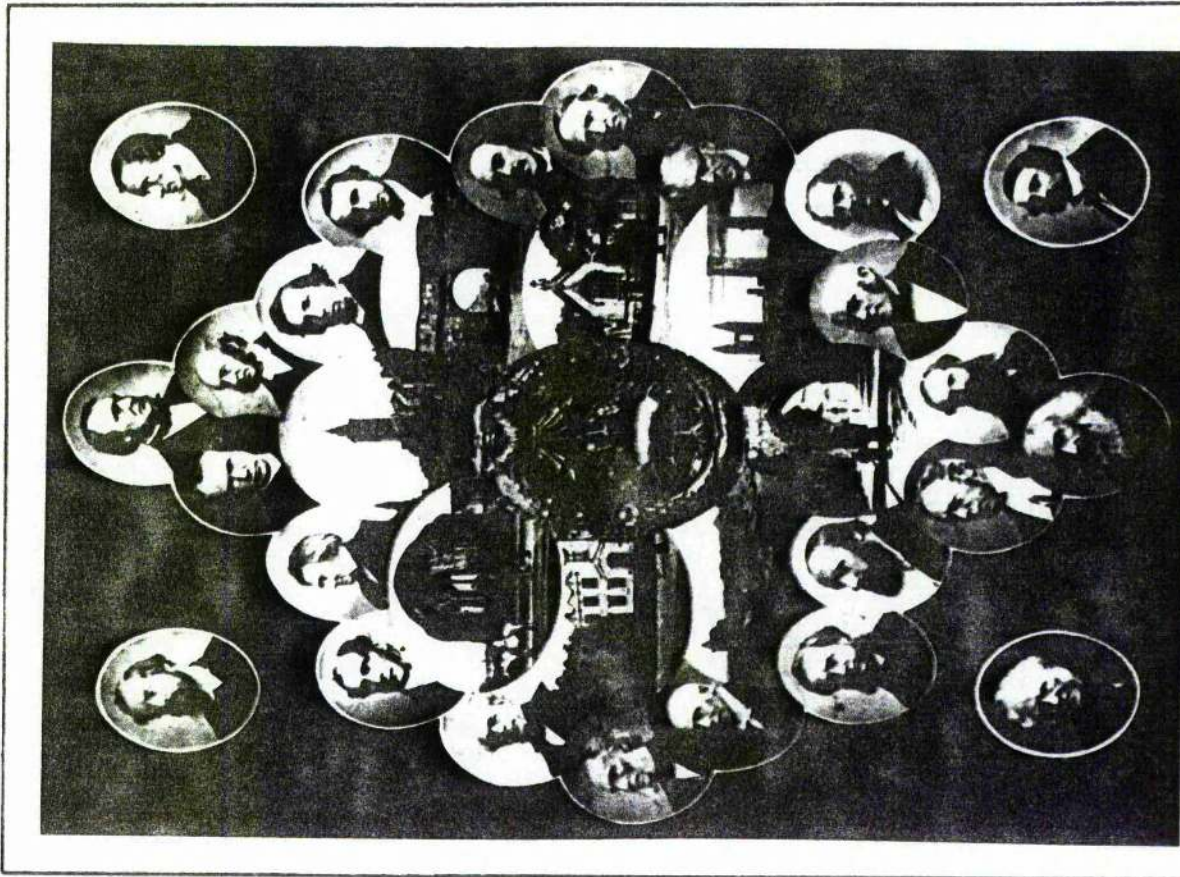


## Plate 67

SUBJECT	Collection of portraits and St Andrew's scenes.
SIZE	Overall 150 x 107 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks.
INSCRIPTION	Identified by Mr Robert Smart as St Andrew's men c1860.
COMMENTS	This photograph can be seen in Mr Robert Smart's album, print number 120.

## Plate 68

SUBJECT	Collection of St Andrews scenes, and portraits.
SIZE	Overall 166 x 84 mm.
MEDIUM & TECHNICAL DETAIL	All appear to be Wet Plate Collodion - Albuminised, with no obvious marks.
INSCRIPTION	Identified as a photograph of scenes and worthies of St. Andrews.
COMMENTS	This is a quite superb arrangement of what might be Rodger's best works. It has been splendidly arranged and gives an impressive impression of the wide field of Rodger's material.

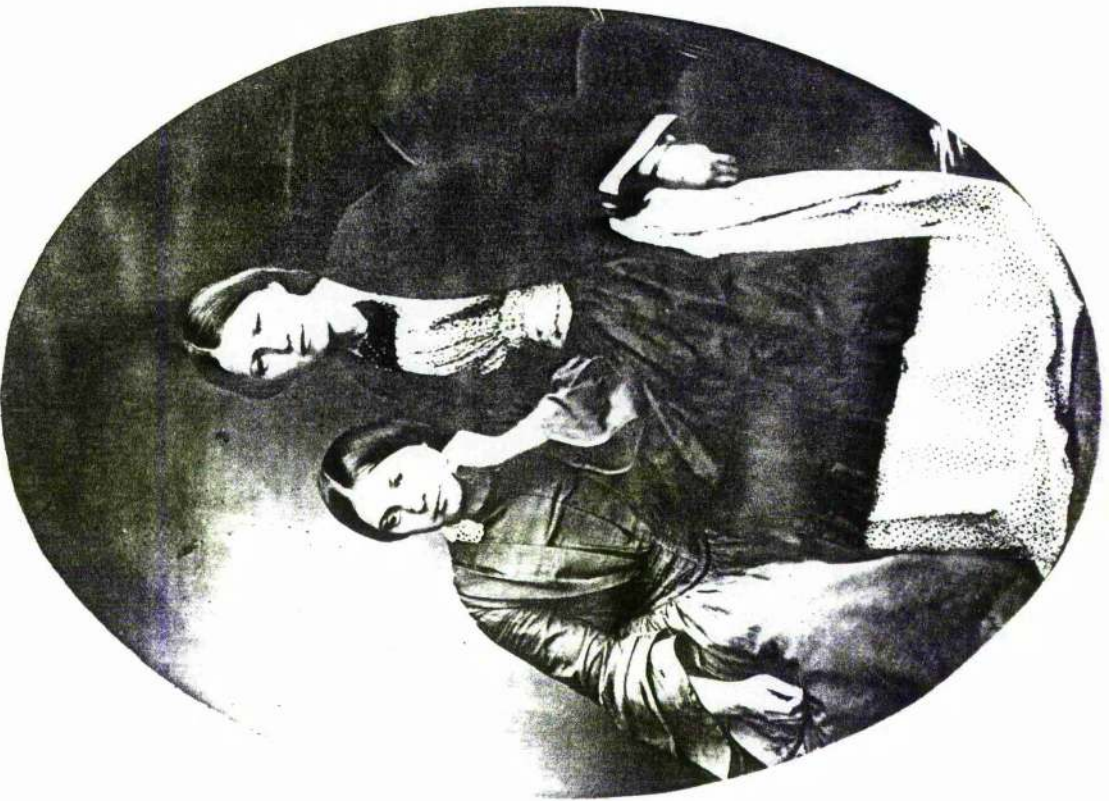
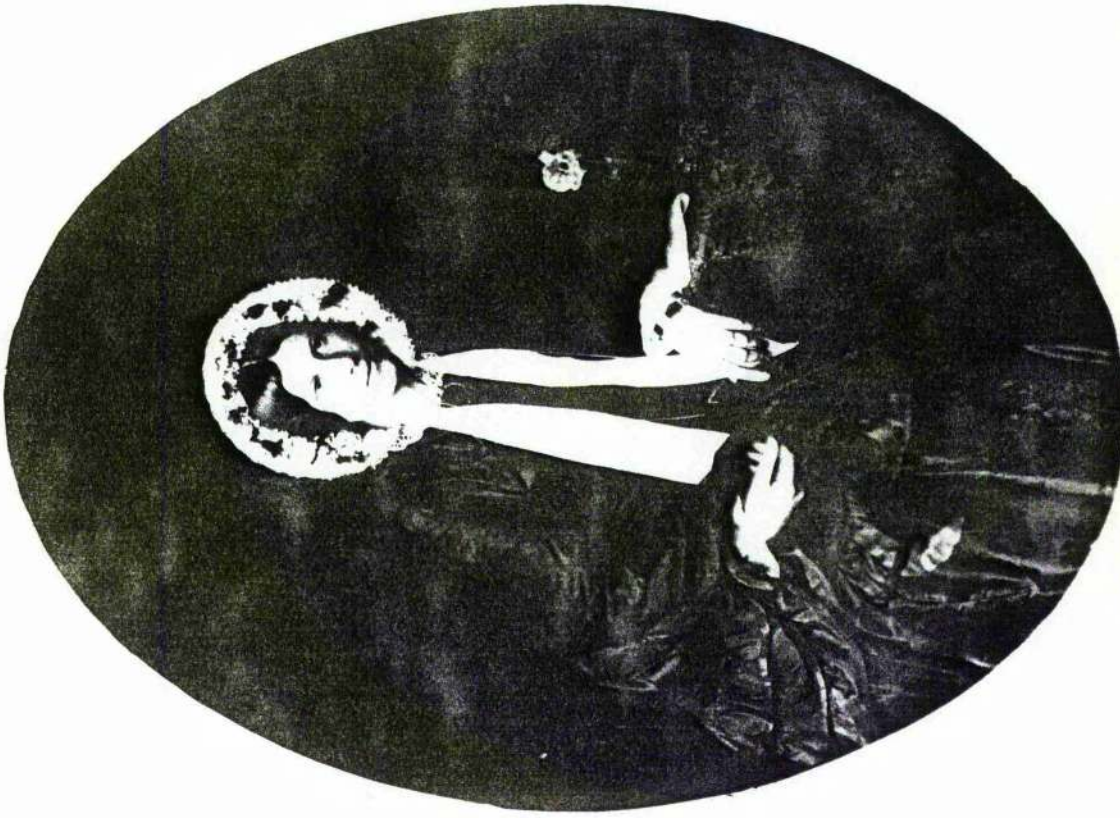


## Plate 69

SUBJECT	Female portrait: Mrs Thomas Rodger.
SIZE	174 x 128 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, oval in shape, with no obvious marks, apart from one brown chemistry stain seen on the skirt of the dress.
INSCRIPTION	Identified as Mrs Thomas Rodger.
COMMENTS	A most attractive photograph of Rodger's wife, showing her seated centrally and leaning on a small round topped table with a drape. Upon the table there is a flower in a vase and two books.

## Plate 70

SUBJECT	Female group portrait: Rodger girls.
SIZE	173 x 129 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, oval in shape, with no obvious marks, apart from some glue marks on the top edge.
INSCRIPTION	Identified as the Rodger girls.
COMMENTS	Again a most attractive rendition of members of Rodger's family, showing excellent detail and composure.



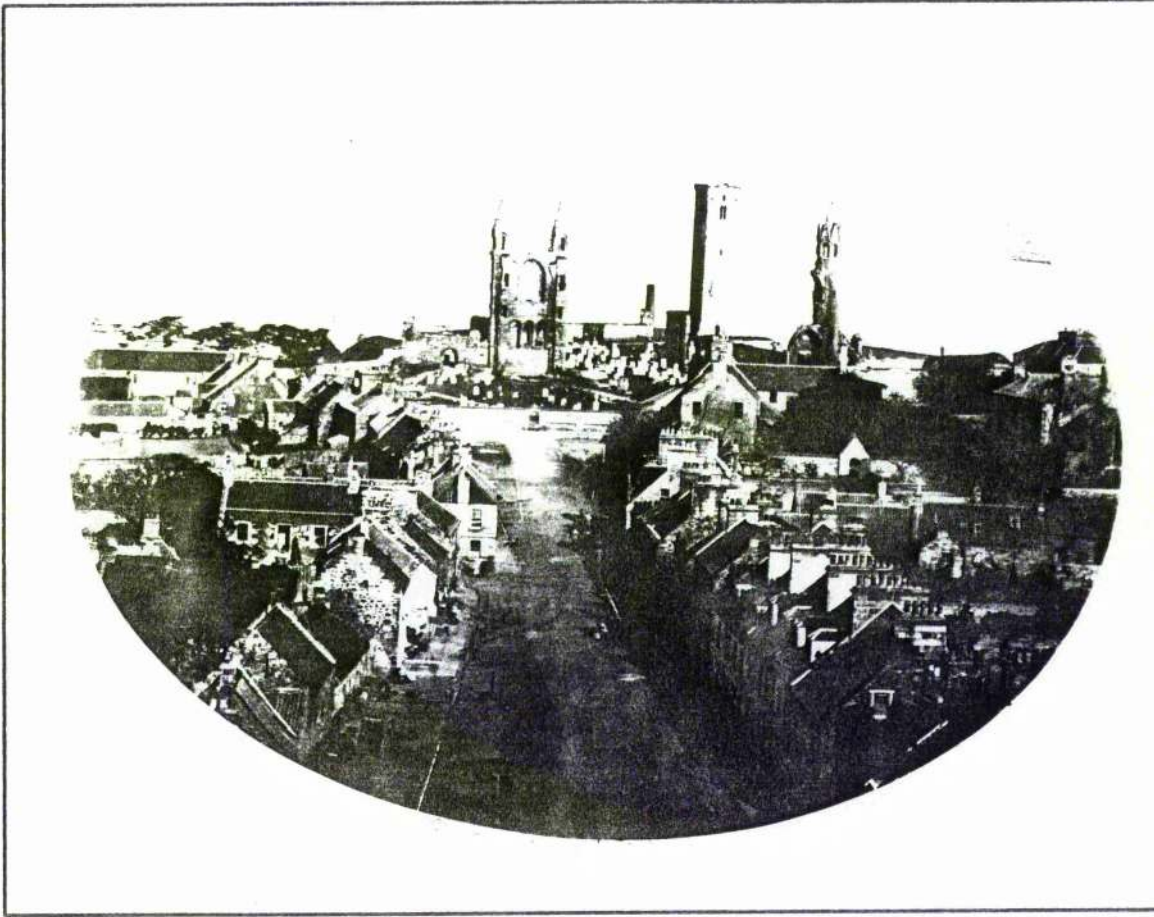


## Plate 71

SUBJECT	St Andrews Town Scene: North Street looking East.
SIZE	174 x 128 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, oval in shape, with no obvious marks.
INSCRIPTION	"North Street looking east" written below the print.
COMMENTS	An exceptionally detailed view of the East end of North Street. The most minute detail from the carts and people in the street to the graves in the Cathedral grave-yard can be seen.

## Plate 72

SUBJECT	St Andrews Town Scene: St Andrews
SIZE	180 x 231 mm.
MEDIUM & surface TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with damage, and the imprint of a previous print. It also has an over all yellowing.
INSCRIPTION	"St Andrews from the Pier" written below the print.
COMMENTS	This same photograph can be seen in Mr Robert Smart's album, print 75., though oval in shape.

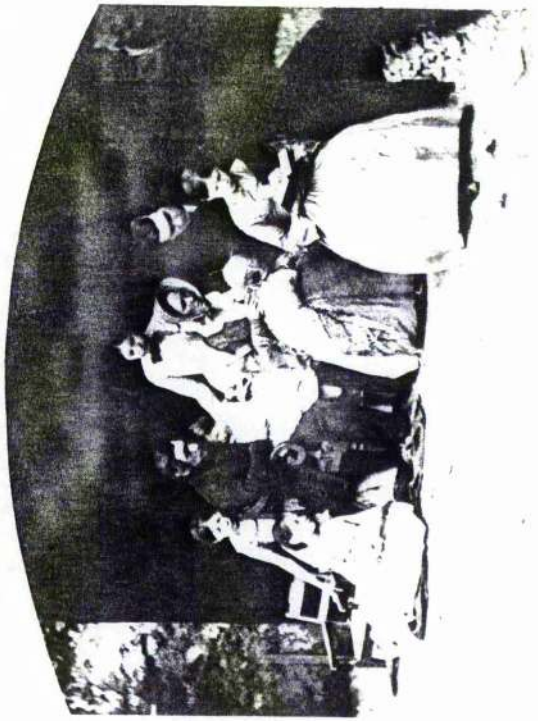
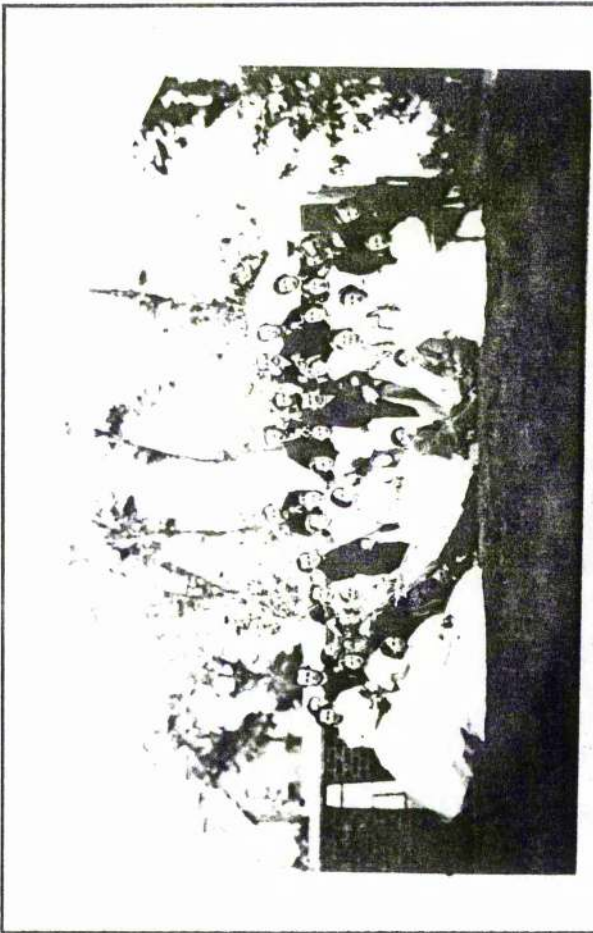


## Plate 73

SUBJECT	Female group.
SIZE	115 x 182 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with an over all slight yellow colour which may be due to sun damage.
INSCRIPTION	The woman seated has been identified as Mrs T Rodger.
COMMENTS	Again this is a most beautifully executed and composed photograph. Not only is the detail most exceptional but the arrangement is most pleasing.

## Plate 74

SUBJECT	Family group portraits Top: A Rodger wedding. Bottom: A Rodger family group.
SIZE	Top: 115 x 182 mm. Bottom: 161 x 117 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised. The top print was lighter at the top edge and has been printed to show maximum detail. The bottom print has only slight yellowing on the bottom edge.
INSCRIPTION	Top: Identified as the Wedding of Mr George Watt and Miss Ann Rodger 1865. Bottom: Identified as the Family of Mr & Mrs Rodger Snr.
COMMENTS	Top: This outdoor shot has been well composed, and for such a large group holds the viewer's interest in many areas. Bottom: Again this shot has been well composed and shows an element of human softness in Rodger's handling of the subject matter.

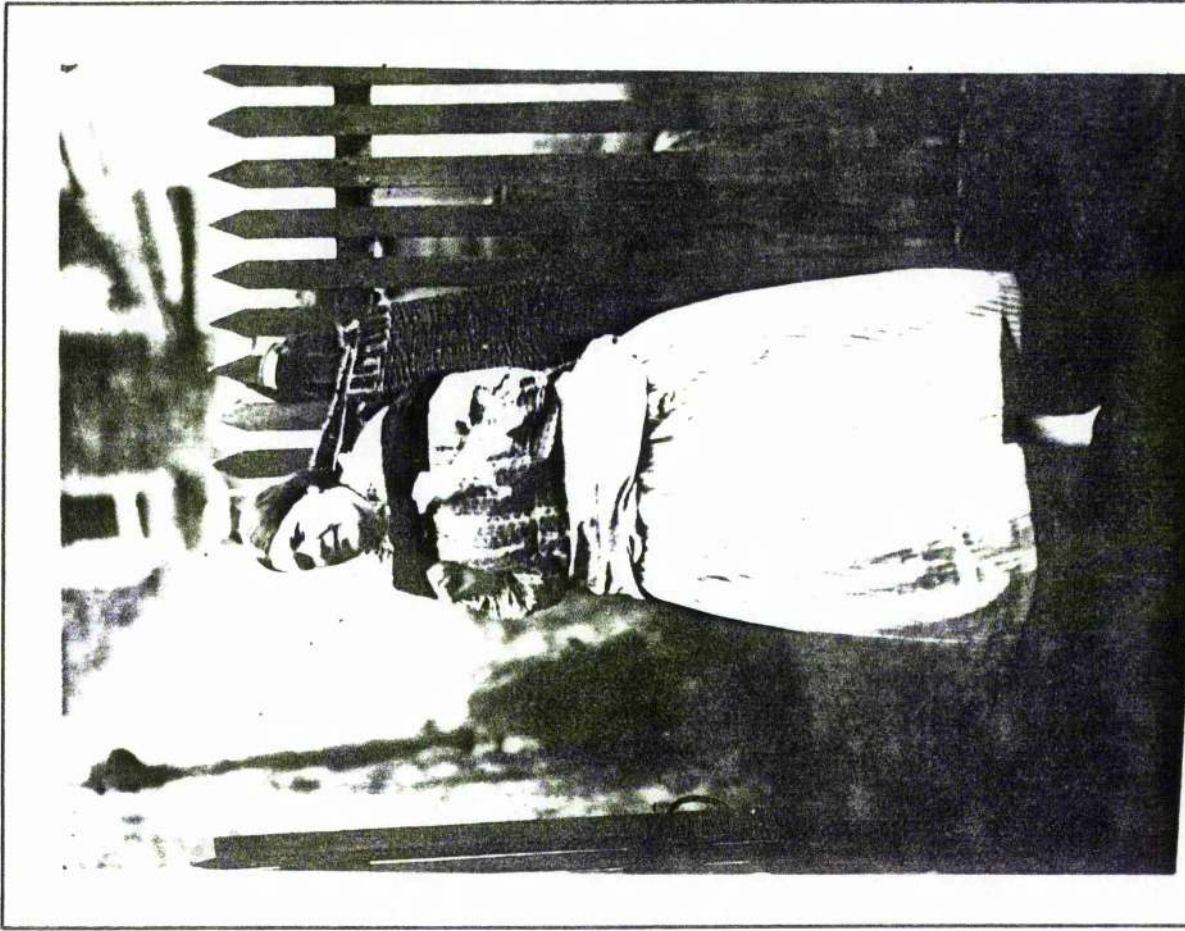


## Plate 75

SUBJECT	Female portrait: Fisherwoman.
SIZE	190 x 139 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks.
INSCRIPTION	None.
COMMENTS	A wonderful outdoor shot of what may be a local fisherwoman. Whether this shot was posed or caught naturally it is difficult to tell, but Rodger has captured her character exceptionally well.

## Plate 76

TOP	
SUBJECT	Town Scene: St Monans from the Church Tower.
SIZE	131 x 203 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, with glue damage on all edges.
INSCRIPTION	Identified as St Monans from the Church Tower.
COMMENTS	<p>An interesting and detailed landscape of one of Fife's East coast fishing villages.</p> <p>The bottom illustration has not been identified as it is a copy of a painting called "The Golfers" by artist Charles Lees.</p>



## Plate 77

SUBJECT	Mixed groups: Recorded left to right. 1. Identified as Thomas Rodger's father and son. 2. None. 3. None. 4. Identified as Mr Cruikshank.
SIZE	1. 140 x 176 mm.                      2. 85 x 58 mm. 3. 110 x 85 mm.                        4. 88 x 58 mm.
MEDIUM & TECHNICAL DETAIL	All of these prints are Wet Plate Collodion's - Albuminised, with some yellow ageing on Prints 2., 3., and 4.
INSCRIPTION	1. Identified as Thomas Rodger's father and son. 2. None. 3. None. 4. Identified as Mr Cruikshank.
COMMENTS	1. This is an unusual array of props, not holding to Rodger's more well executed manner. Never the less it is still of excellent detail and interesting to the viewer. 2. This photographer shows some humour, with a man trying to administer some food to an apparent 'invalid'. 3. A well executed, and detailed shot of a young woman who might well be a maid. 4. A full-length view of Mr Cruikshank in full Masonic regalia.

## Plate 78

SUBJECT	Top: Male group - The Draught's Players. John Brown and his sons John & Thomas. Bottom: Male group.
SIZE	Top: 123 x 188 mm. Bottom: 130 x 110 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with lighter edges on the top print. The bottom print is slightly yellow on the bottom edge.
INSCRIPTION	Top: Identified as "The Draught's Players", John Brown and his sons John & Thomas. Bottom: The man on the left is identified as Thomas Rodger Snr.
COMMENTS	Top: This is one of Rodger's most popular and admired prints. It shows an intimate shot of Mr Brown playing draughts with sons. Though no very well preserved on this occasion it is a photograph that can be seen throughout his work. Bottom: A photograph of Rodger's father and a young boy that is of quite excellent composition, and shows superb detail.



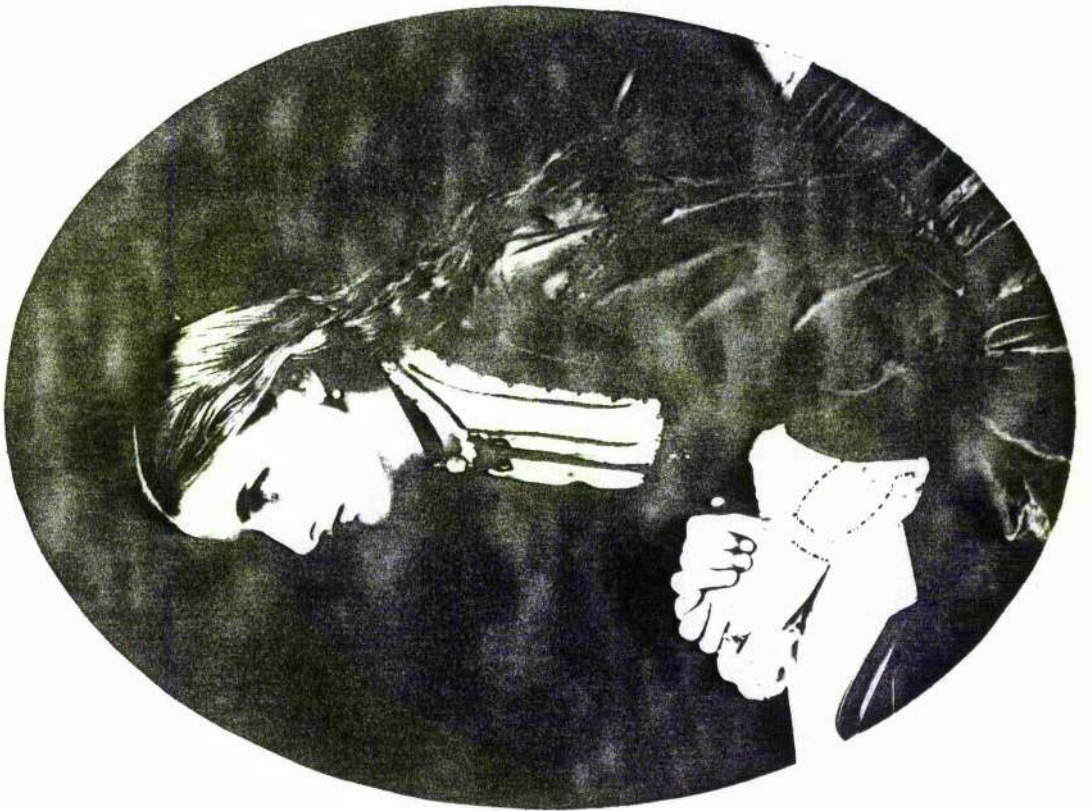
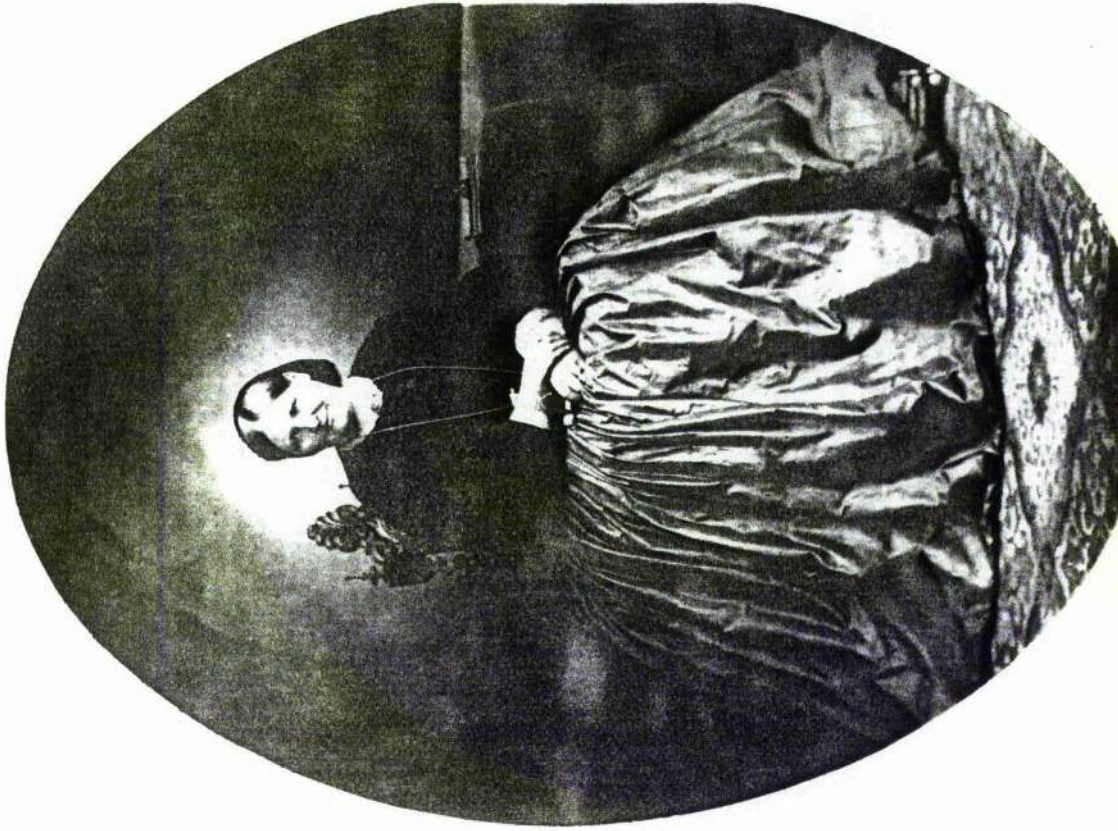


## Plate 81

SUBJECT	Female portrait.
SIZE	241 x 182 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, oval in shape, which has an all over yellow colour, and has been printed to show maximum detail.
INSCRIPTION	None.
COMMENTS	This photograph is quite splendid in its simplicity, and draws on the skirt to hold the whole image together.

## Plate 82

SUBJECT	Female portrait: Miss Carstairs of Cupar.
SIZE	200 x 154 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, oval in shape with no obvious marks.
INSCRIPTION	Identified as Miss Carstairs of Cupar.
COMMENTS	A photograph of both beautiful expression and detail. This young woman, looking to the left of the frame, is shown with the most perfect detail on her dress and skin. She rests her hands on an open book.

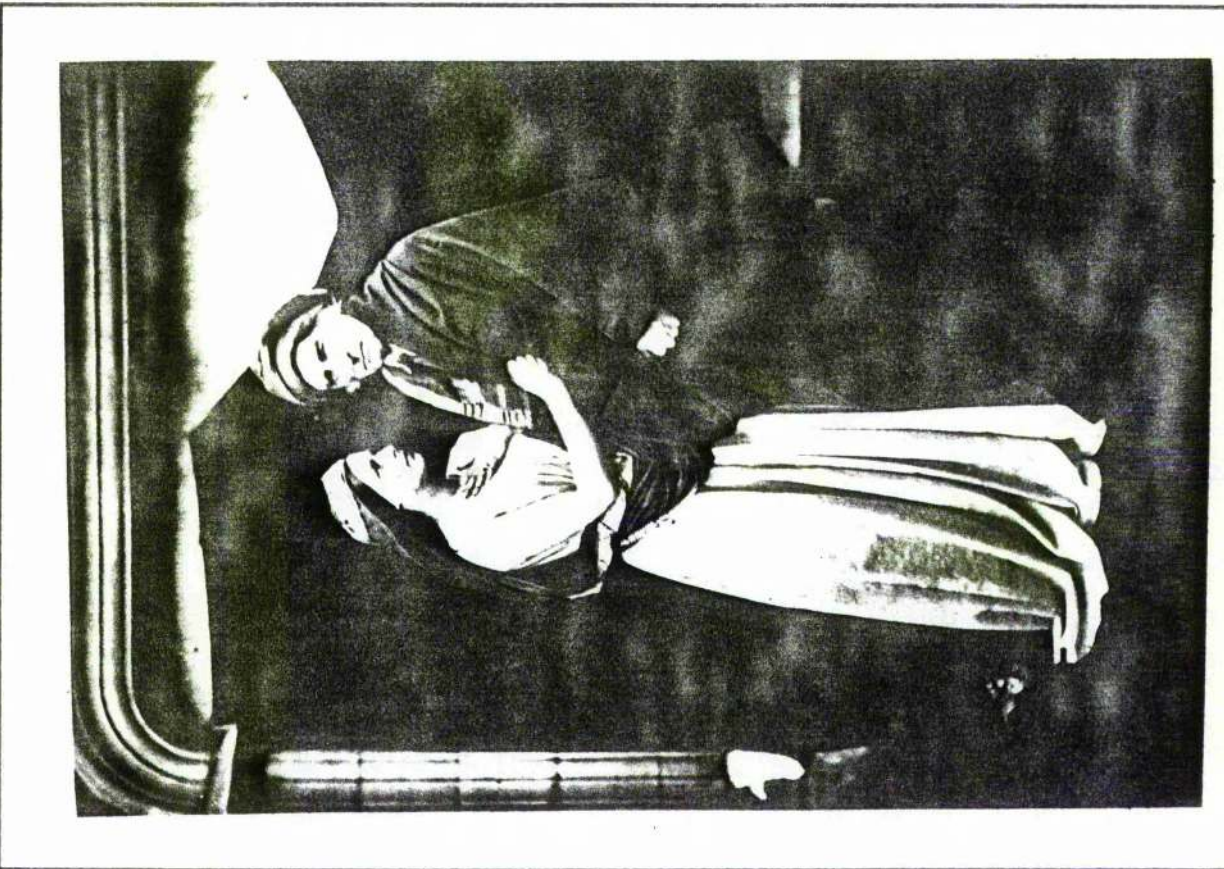
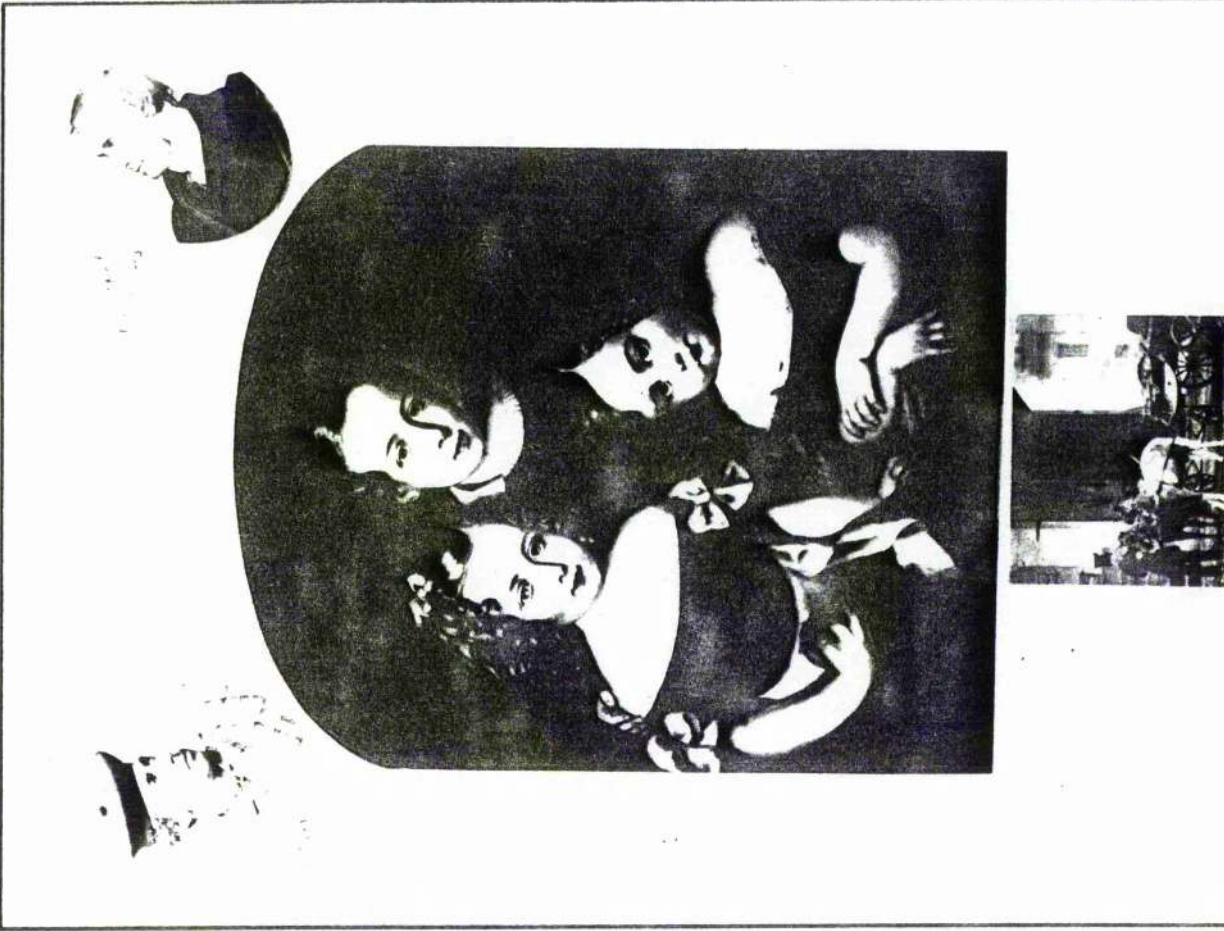


## Plate 83

SUBJECT	Male portraits and Out door scene: Recorded left to right.
SIZE	1., & 2. 54 x 41 mm. 4. 55 x 59 mm.
MEDIUM & TECHNICAL DETAIL	All prints are Wet Plate Collodion's-Albuminised, all with yellowing which may be due to age damage.
INSCRIPTION	1. Identified as Prince Alfred. 2. Identified as Principal JD Forbes. 3. Not Rodger's work, a reproduction. 4. None.
COMMENTS	The top two prints are common medallion prints, the first which would have been very popular with the general public. The bottom print is of an unidentified pair of horse and cart with driver.

## Plate 85

SUBJECT	Mixed portrait.
SIZE	180 x 121 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks.
INSCRIPTION	Identified as Lady Lindsay.
COMMENTS	This photograph and subsequent Lindsay photographs may have been theatricals at Balcarres House. Sir Coutts Lindsay wrote historical dramas.

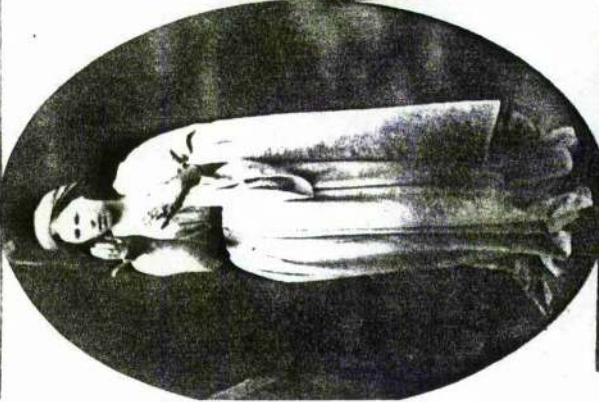
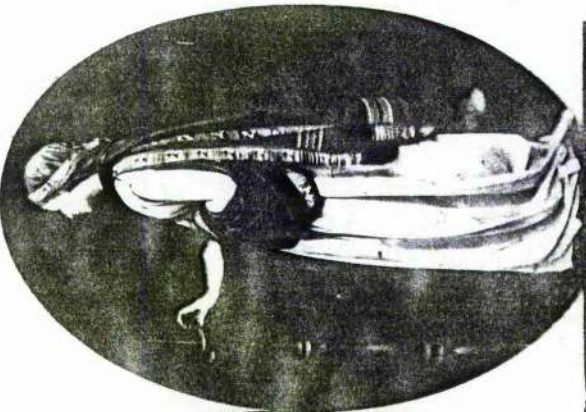
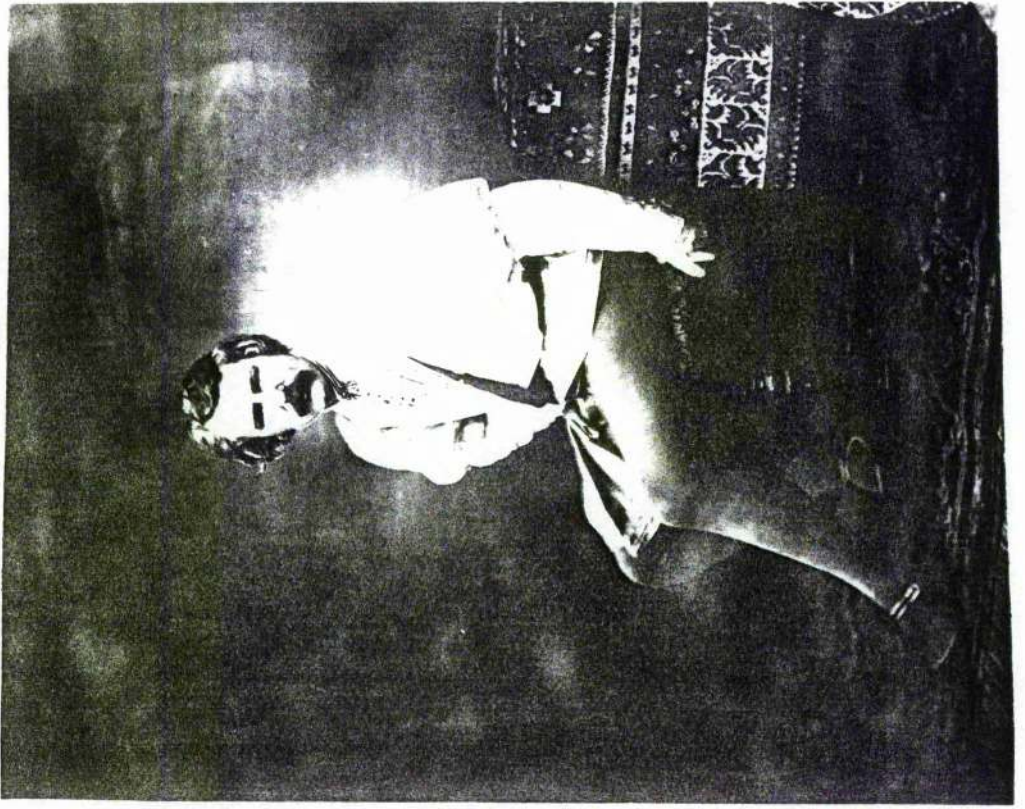


## Plate 86

SUBJECT	Male portrait: Sir Coutts Lindsay.
SIZE	197 x 164 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion's- Albuminised, with only some processing marks visible on the background, on the top right corner.
INSCRIPTION	Identified as Sir Coutts Lindsay.
COMMENTS	A wonderfully composed shot of Sir Coutts Lindsay seated on a small ornate stool. Dressed in theatrical costume Coutts Lindsay comes across as being well versed in front of an audience.

## Plate 87

SUBJECT	Female portraits: Recorded left to right.
SIZE	1., & 2. 145 x 100 mm. 3., & 4. 120 x 95 mm.
MEDIUM & TECHNICAL DETAIL	All prints are Wet Plate Collodion's - Albuminised, with obvious yellowing edge damage throughout. The top two prints are oval in shape.
INSCRIPTION	None.
COMMENTS	This group, in my opinion, is quite obviously influenced by the Pre-Raphaelite group that Coutts Lindsay associated with in his time. This is a new style for Rodger which may have pointed him in new directions for his portrait taking.



## Plate 88

SUBJECT	Female portraits: Recorded left to right.
SIZE	Left: 165 x 90 mm. Right: 166 x 87 mm.
MEDIUM & TECHNICAL DETAIL	Both prints are Wet Plate Collodion's - Albuminised, with slight yellowing to the head on the left print. The right print has either been over exposed or under developed, and has a much lighter to the top right of the picture.
INSCRIPTION	Identified as Lady Coutts Lindsay.
COMMENTS	These prints are a continuation of the previous page.

## Plate 89

SUBJECT	Female portrait: Lady Lindsay.
SIZE	170 x 119 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with not obvious marks.
INSCRIPTION	Identified as Lady Lindsay.
COMMENTS	This photograph is most beautifully arranged and executed. The colour and pattern in the drapes, along with Lady Lindsay's composure, makes this a most vivid picture for the viewer.





## Plate 90

SUBJECT	Female portrait.
SIZE	169 x 106 mm.
MEDIUM & TECHNICAL DETAIL.	Wet Plate Collodion - Albuminised, which is an all over yellow colour and has been printed to show maximum detail.
INSCRIPTION	None.
COMMENTS	I personally think this could be a portrait of Lady Lindsay in costume, if not it may certain have been taken of a member of the Balcarres circle.

## Plate 91

SUBJECT	Group portrait.
SIZE	122 x 166 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, which has only a yellowed top edge.
INSCRIPTION	None.
COMMENTS	Again, I think this would have been a photograph of some of the members of the Balcarres circle.

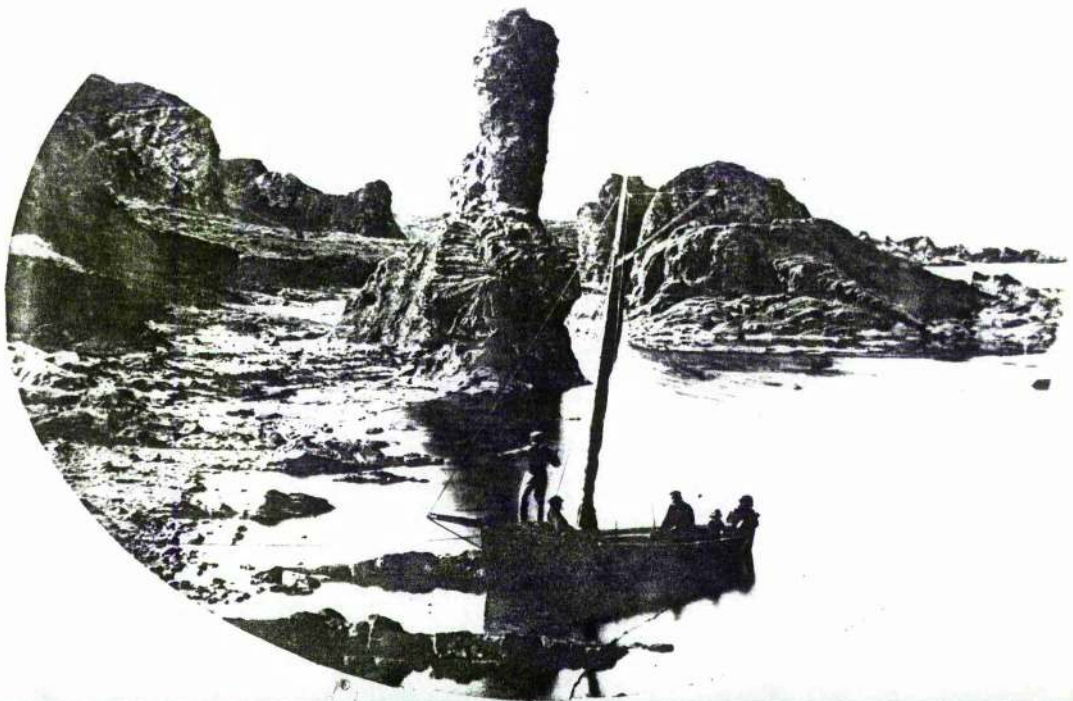
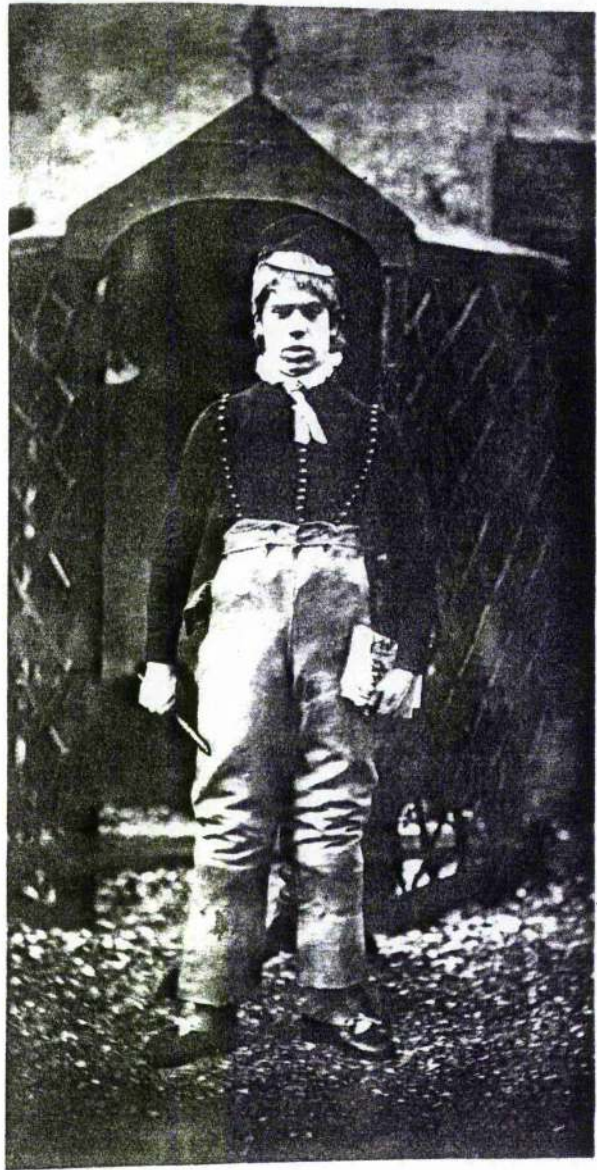


## Plate 92

SUBJECT	Male portrait: J L Toole.
SIZE	192 x 97 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with only a slightly lighter area at the top of the print.
INSCRIPTION	Identified as J L Toole Comedian.
COMMENTS	This photograph of Mr Toole, dressed in schoolboy dress, has a wooden trellis behind him which was often seen in Rodger's New York Garden prints.

## Plate 101

SUBJECT	Local St Andrews Landmark: The Spindle Rock.
SIZE	137 x 178 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, oval in shape, with only slight glue damage coming through the surface.
INSCRIPTION	"Spindle Rock St Andrews" written below the print.
COMMENTS	This photograph is seen throughout Rodger's work, which is not only very pleasing visually but must have been an extremely popular print to sell to the public.



## Plate 102

SUBJECT	St Andrews Town Scene: St Andrews Harbour.
SIZE	125 x 174 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with visible glue damage, and slightly lighter areas on the bottom area of the print.
INSCRIPTION	"Harbour St Andrews" written below the print.
COMMENTS	This well composed and detailed shot can be seen Mr Robert Smart's Album Plate 19, Print 65.

## Plate 104

SUBJECT	Collection of female portraits: Recorded clockwise from the top.
SIZE	All medallion prints: 54 x 41 mm. Middle print: 95 x 70 mm.
MEDIUM & TECHNICAL DETAIL	All prints are Wet Plate Collodion - Albuminised, with no obvious marks.
INSCRIPTION	1. None.                      2. None. 3. Roberta McIntosh (Mrs Albert Gunther). 4. None.                      5. None. 6. None.                      7. Agnes McIntosh. 8. Ann Barclay McIntosh. Middle: Mrs George Watt.
COMMENTS	Mr Robert Smart's identification also tells the McIntosh girls are sisters of Prof. William Carmical McIntosh. The centre photograph is Rodger's sister Ann.



Harbour of ...



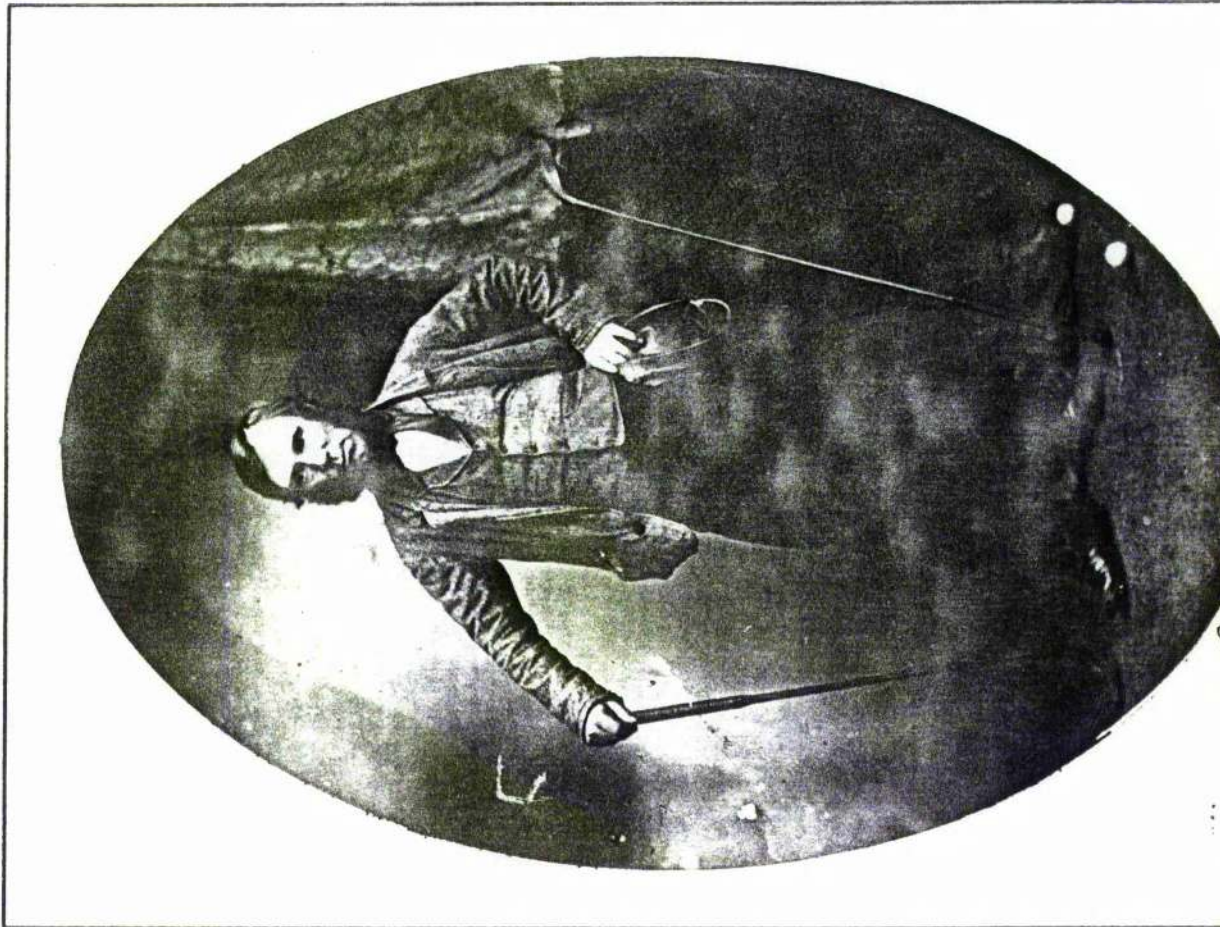
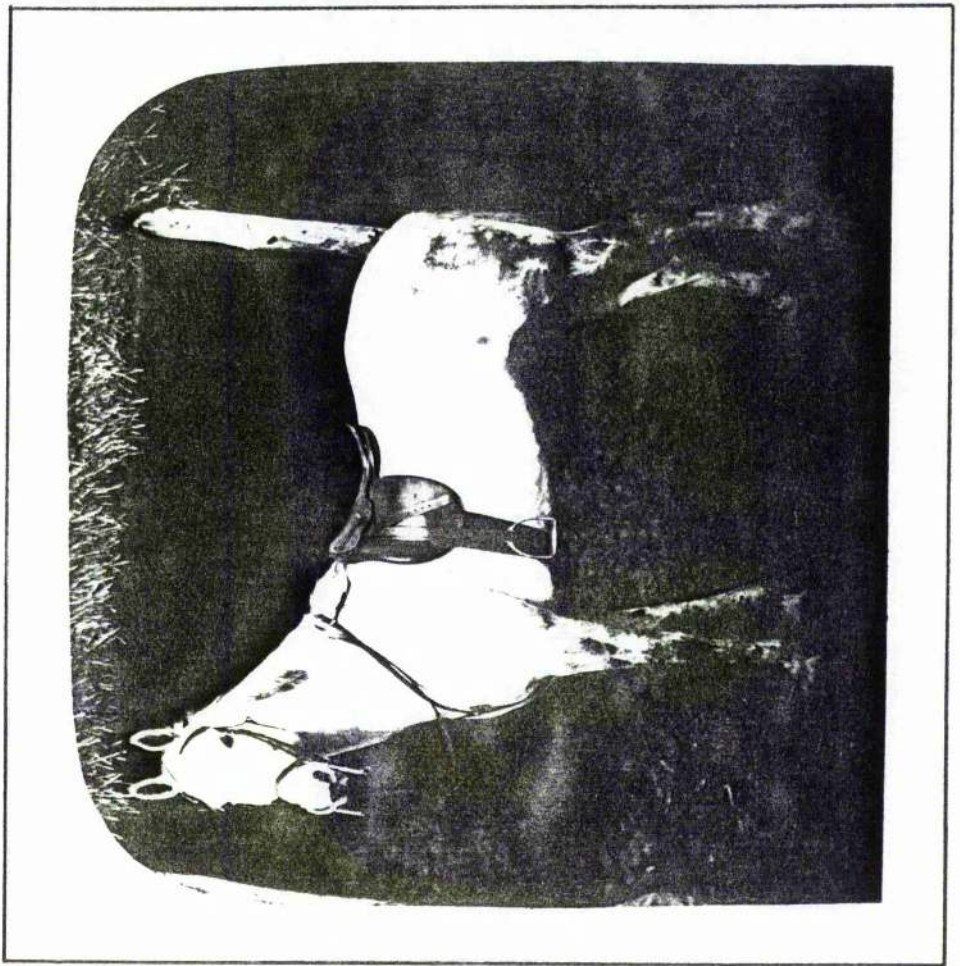
## Plate 105

SUBJECT	Animal Study.
SIZE	145 x 153 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with no obvious marks.
INSCRIPTION	Identified as the horse belonging to Mr Clark of Wormiston.
COMMENTS	In my own opinion if this is a Rodger print it is one of the very rare subjects that we find him photographing. Never the less it is both well detailed and executed.

## Plate 106

SUBJECT	Male portrait: Allan Robertson.
SIZE	192 x 140 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, oval in shape, with only some surface damage marks.
INSCRIPTION	"Allan Robertson" written below the print.
COMMENTS	This photograph shows a full length study of Mr Robertson in the studio photographed with some golf clubs and balls. There is some slight facial movement seen.



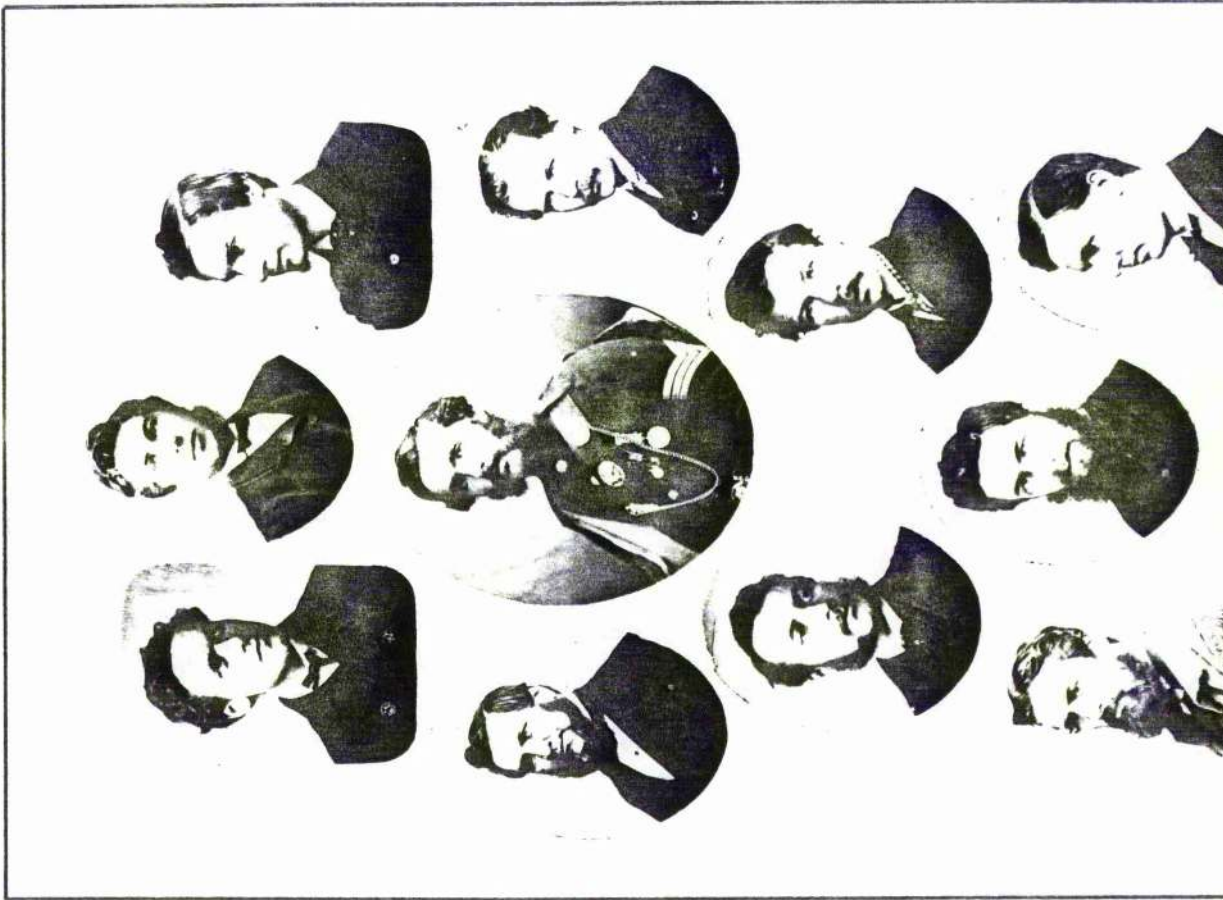
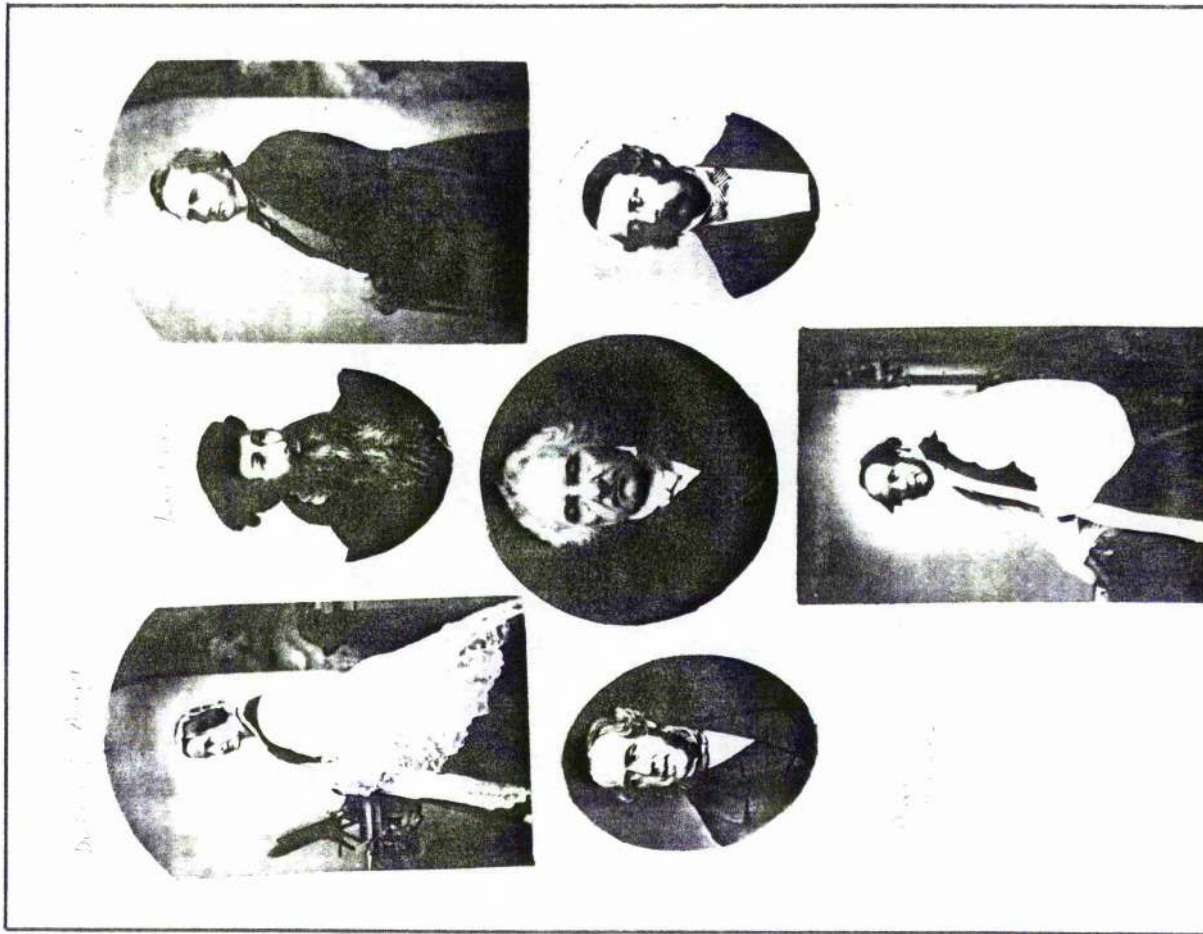


## Plate 107

SUBJECT	Mixed group: Recorded left to right. <ol style="list-style-type: none"><li>1. The Duchess of Argyll.</li><li>2. John Knox.</li><li>3. The Duke of Argyll.</li><li>4. Edward Ellice MP.</li><li>5. Thomas Chalmers.</li><li>6. Provost Milton.</li><li>7. Bishop Charles Wordsworth.</li></ol>
SIZE	<ol style="list-style-type: none"><li>1., &amp; 3. 87 x 58 mm.</li><li>4., &amp; 6. 53 x 42 mm.</li><li>7. 88 x 58 mm.</li></ol>
MEDIUM & TECHNICAL DETAIL	All prints are Wet Plate Collodion's - Albuminised, with no obvious damage. Picture 2., a& 5., are reproductions of another material.
INSCRIPTION	<ol style="list-style-type: none"><li>1. Identified as the Duchess of Argyll.</li><li>2. Identified as John Knox.</li><li>3. Identified as the Duke of Argyll.</li><li>4. Identified as Edward Ellice MP.</li><li>5. Identified as Thomas Chalmers.</li><li>6. Identified as Provost Milton.</li><li>7. Identified as Bishop Charles Wordsworth.</li></ol>
COMMENTS	Within this mixed collection, the prints of the Duke and Duchess of Argyll may have been the photographs mentioned in Principal Forbes' letter to the Duke in 1861.

## Plate 109

SUBJECT	Collection of male head portraits.
SIZE	All small medallion prints: 54 x 42 mm. Middle print: 72 x 60 mm.
MEDIUM & TECHNICAL DETAIL	All prints are Wet Plate Collodion's - Albuminised, with only obvious glue damage.
INSCRIPTION	None.
COMMENTS	This is a well detailed and preserved collection of medallion prints, which have also been well displayed.



## Plate 110

SUBJECT	Female portrait.
SIZE	192 x 140 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion, with only surface damage which is most visible on the print.
INSCRIPTION	None.
COMMENTS	This matt print is of excellent detail especially in the woman's shawl and hat. Sitting centrally, looking to the left of the frame she makes a most pleasing subject.

## Plate 112

SUBJECT	Female portrait: Ellen Murray.
SIZE	225 x 170 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with an all over slight light brown colour. This photograph has been printed to show maximum detail.
INSCRIPTION	Identified as Ellen Murray in "Enoch Arden".
COMMENTS	This photograph looks as though it has been taken in a theatrical location, something that I do not think would have been set up in Rodger's studio. The detail on Ms. Murray is most excellent.

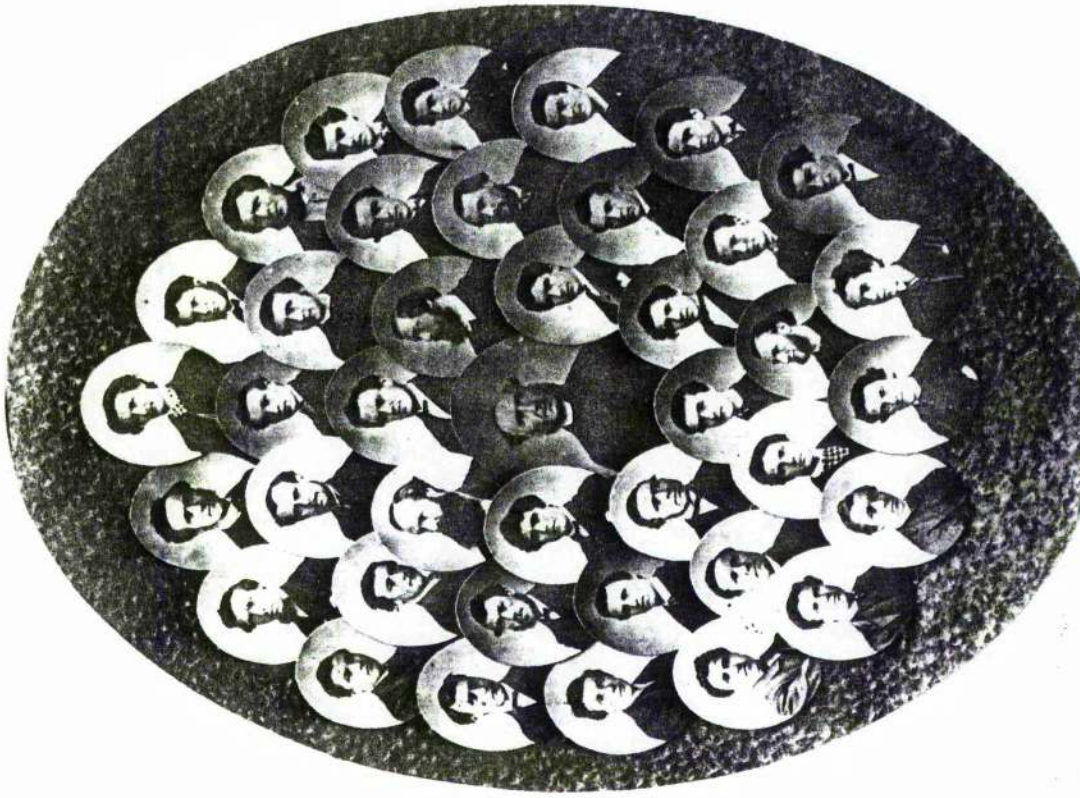


## Plate 113

SUBJECT	Collection of male head portraits.
SIZE	Over all 242 x 181 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, with only a slight yellowing all around the edge, which may be due to age or glue damage.
INSCRIPTION	Centre photograph identified as Rev AKH Boyd.
COMMENTS	A most impressive, and well displayed collection of well preserved male medallion portraits.

## Plate 118

SUBJECT	Male portrait.
SIZE	111 x 84 mm.
MEDIUM & TECHNICAL DETAIL	Wet Plate Collodion - Albuminised, though this print in the album is now very faded the print was produced to show maximum detail.
INSCRIPTION	None.
COMMENTS	If this is a Rodger photograph it initially has been well composed, but again I repeat myself when I do not think Rodger took photographs including animals. The man is seated on an ornate backed chair with his back to the right of the frame. The small dog on the man's shoulder is most out of character in Rodger's work.



## Plate 119

SUBJECT	St Andrews Town Scene.
SIZE	139 x 175 mm.
MEDIUM & TECHNICAL DETAIL	Salt Print, extremely fibrous and matt.
INSCRIPTION	Identified as Chemist Shop now Boots.
COMMENTS	I do not think this is a Rodger print mainly due to the material, and the subject matter is not typical of Rodger's method. Further more I think this may be a Govan print as it is of his premises of that time, late 1840's, but I could be mistaken and this might be a very early Rodger print, but my identification is not certain.

## Plate 120

SUBJECT	St Andrews Town Scene: St Salvator's Chapel.
SIZE	137 x 187 mm.
MEDIUM & TECHNICAL DETAIL	Salt Print, extremely fibrous and matt.
INSCRIPTION	Identified as College Chapel St Andrews.
COMMENTS	Again, my opinions of this print are the same as above as far as time and technique are concerned, also I may be mistaken in my identification. A viewer looking at these catalogue prints may disagree but these prints have been enormously enhanced in modern printing methods to gain maximum detail.



