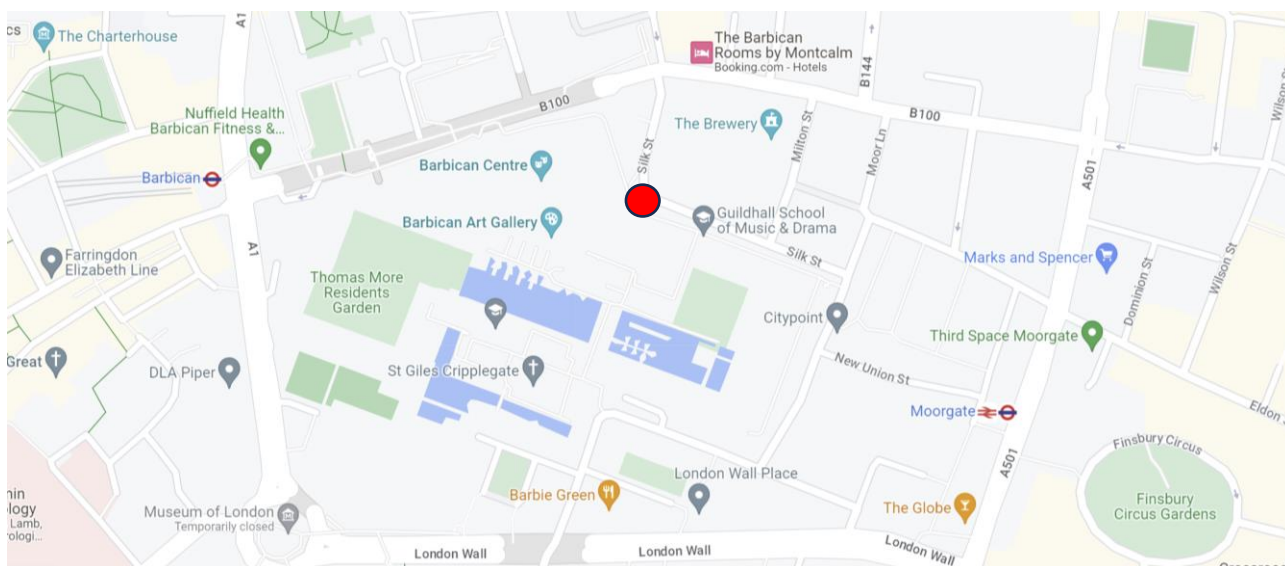




# Association for Historical and Fine Art Photography 2023 Conference



**Barbican Main Entrance – Silk Street, London, EC2Y 8HQ – [Google maps](#)**

**Registration – Garden Room, Level 3 (next to the Conservatory)**

## Programme

### Thursday, 2<sup>nd</sup> November

**08:45 – 09:30 Registration**

**09:30 – 09:40 Welcome and Housekeeping**

**09:40 – 10:20 Keynote by Catherine Croft**

Catherine has been Director of C20 Society since 2002, and is Editor of the C20 magazine. Catherine has lectured to post graduate building conservation students throughout the UK, and is an alumni of the Architectural Association course. Prior to C20 Society she worked for English Heritage as a buildings inspector. Author of a book on Concrete Architecture, Catherine writes on contemporary as well as historic buildings, lectures internationally and teaches a course on concrete for conservation professionals. Her keynote will explore the history of the Barbican Centre through the lens of historic photographs and reflect on changing attitudes towards Brutalism.

**10:20 – 10:50**     **Jonathon Vines & Eugenio Falcioni**     **Supporting the work of the Endangered Archive Programme (EAP) in Lesotho and other countries: rewards, lessons and challenges from delivering digitisation workshops around the world.**

In this presentation we will be explaining the work of the Endangered Archives Programme run by the British Library, and our part in delivering three digitisation workshops across the globe in the first half of 2023. Our primary focus will be on a workshop we jointly delivered in Lesotho titled “How to set up a digitisation studio on a budget”.

The first part will be a brief introduction to the work of the EAP around the world. We shall then explore the logistical, geographical and physical challenges of making such a trip, and consider the value and benefits of face-to-face education versus online or textbook teaching. We will outline the specific choices we made in respect of the content and recommendations we taught and detail the immediate and subsequent challenges we discovered in this process. We will conclude by assessing the lessons learned and discuss the ongoing viability and benefits of making such long trips versus sustainability and the emphasis of online delivery of education.

**10:50 – 11:10**     **Børre Høstland**     **New museum. New location. New possibilities.**

This presentation will focus on the newly opened National Museum of Norway and the motorized easel we have developed to enable us to work more accurately and create new possibilities of digitising artworks.

**11:10 – 11:40**     **Morning Break**

**11:40 – 12:10**     **Tony Richards**     **Watermark Imaging - Why didn't I think of this before?**

This talk will focus on a simplified method of watermark imaging. Multispectral imaging of early printed book watermarks can be time and data intensive. By investigating advanced image processing methods and replicating its effects with more readily available software, an accessible workflow can be achieved for our researchers.

**12:10 – 12:40**     **David Rowan**     **Photographing Japanese Scrolls at Birmingham Museums Trust**

In this presentation I will be talking about how we photographed multiple 15m long Japanese Scrolls at the Birmingham Museums Trust during Covid and while the museum was closed.

**12:40 – 13:10**     **George Eksts**     **Reverses**

Between 2007 and 2021 I photographed nearly 200,000 works on paper. While doing this I also made selective images of their 'verso' sides, where I found accidental marks, damage, fragments of unfinished sketches, notes etc. After several years I decided to publish them on a dedicated instagram account (@\_muesum\_), which slowly gained in popularity until I was approached by a publisher (Centre Centre) who proposed making a book of the project.

I will talk about how the project started, show images from the collection, talk about my experience of sharing the images on social media and the process of publishing a book of the project and subsequent features in print and online media.

**13:10 – 14:10 Lunch**

**14:10 – 14:30 AGM**

**14:30 – 15:00 Kevin Percival & Laura Humphreys Memory Bank - Documenting Blythe House**

Memory Bank aims to capture and record the current state of Blythe House, the home of the Science Museum, British Museum and V&A's archives, as a testament to the incredible place it is and the central role it has played in not only safely storing national treasures, but also inspiring the next generation. Part architectural record, part documentary project; part archival exploration, part people's history, Memory Bank weaves individual narratives together to present the story of a single building and its evolving relationship to people, culture and heritage.

I've been building on this body of work since 2018 when I was still working at SMG, and pitched recording Blythe House in its current state to the, then new, decant team. What started out as a personal project, quickly became something more like an artist's commission, to document both the architecture of the building and the people who worked there, using an old 5x4 plate camera previously used for photographing objects in the studio. Working in close collaboration with curator Laura Humphreys, we collected new images, oral history interviews, and archival material and trinkets to represent the buildings other lives as the Post Office Savings Bank and as a film set. We also recorded a wide variety of people in different job roles and spaces from all three institutions. The project is due to be published as a book in November 2023.

**15:00 – 15:30 Brittany Brighthouse and Eelco Roelsma From Home Scanner to DigiLab: Digitising the National Collection for Dutch Architecture and Urban Planning**

Het Nieuwe Instituut manages 700 archives and collections of Dutch architects, urban planners, professional associations and educational institutions, comprising a total of some 4,000,000 items. Besides large format technical drawings, these archives also includes a high variety of materials ranging from the art collection to blueprints, photographs, slides, negatives, correspondences, architectural models and design objects.

Over the past 15 years the digitisation of the National Collection for Dutch Architecture and Urban Planning has developed from what started out as a A4 scanner in the office's kitchen to developing into a professional photography studio that complies with the industry standardised European imaging preservation guidelines: Metamorfoze. Aside from 2D-digitisation, the studio is slowly expanding its expertise towards the 3D-digitisation of its architectural models and design objects.

Our presentation will focus on our work methods regarding the digitisation of 2D materials that comply with guidelines for imaging preservation. This project focuses on the preservation, restauration and digitisation of the National Collection for Dutch Architecture and Urban Planning, whereby in the span of 6 years, 260,000 items are to have been digitised in-house.

**15:30 – 16:00    Afternoon Break**

**16:00 – 16:40    Andrew Tunnard            Large Object Photography at the National Collections Centre**

Our team at SMG's National Collections Centre is currently undertaking a project photographing nearly 200 large objects, ranging from the extra-large through to fire engines and submarines, down to "normal" large objects, such as vans and cars. These objects are being moved from various hangars across the site to the purpose built "Building One", where they will be displayed on the large "Freestanding Grid", creating an incredible display. Our job is to photograph each of these objects as they are moved into the building, using Profoto lighting and Phase One cameras to create great imagery before all the objects are placed together and getting a good angle with a camera becomes impossible. These images will form the record of what is displayed in Building One, displayed online to represent the objects, and to showcase the scale of the project.

My presentation will talk through our process and approach to photographing these large objects in situ with flash lighting, as well as the challenges of shooting such a large number of vehicles in a tight time frame. I also aim to present practical tips and knowledge to effectively communicate extra-large museum objects in images.

**16:40 – 17:10    Jason Candlin                    AI - Jobs for Robots or People?**

A discussion paper looking at a number of areas where AI is having an effect on workload for scientific, technical and commercial photographers. The impact this change in is having on the workforce and the significance of this technology in the modern workplace.

In medicine AI is being used to assess images of patient conditions and fast track those patients into the right treatment pathway, this is resulting in an increased work load for Medical Photographers, can similar workflows have an effect on the cultural heritage world?

In commercial photography multiple images can be created from a single original, has this resulted in a decrease in workload or has there been an increase, this paper will discuss a few areas where AI has had an effect.

**17:10 – 17:20    Closing Remarks**

All conference delegates are invited to after conference drinks at:

**The Globe, 83 Moorgate, London EC2M 6SA. At the Globe we are in the Keats Dining Room on the 1<sup>st</sup> Floor. [Google Maps](#)**

## Friday, 3<sup>rd</sup> of November - Day 2 Workshops

### Camera Demos

#### Wex & Wellcome

##### Wellcome Collection

183 Euston Road, London, NW1 2BE

Morning session - 9:30 – 11:00

Afternoon Session - 13:00 – 14:30

Hosted by Wex a chance to look at the wide range of mirrorless cameras on offer from Nikon, Sony, Canon and Fujifilm. Delegates will be able to trial the cameras in a studio environment.

### Phase One Workflow

#### Tony Bhalla - DTEK and Jennie Hills - SMG

##### Science Museum Group

Exhibition Rd, South Kensington, London SW7 2DD

Morning session - 9:30 – 11:00

Afternoon Session - 13:00 – 14:30

Part 1: Film digitisation and art reproduction using Phase One iXH with DTEK's - Tony Bhalla

Part 2: Focus Stacking demonstration using Phase One IQ4150 and Helicon focus, with SMG's - Jennie Hills

### LED lightwall & transmitted light photography

#### Tori Miller – Tate Britain

##### Tate Britain

Millbank, London SW1P 4RG

Morning session - 9:30 – 10:30

Afternoon Session - 13:00 – 14:00

A studio visit with a discussion on transmitted light conservation imaging, and our evolving set up for this, with a demo of our custom-built light wall (Mk1!).

## 3D Object Photogrammetry using the Arago Rig

### Genus

Victoria and Albert Museum  
Cromwell Rd, London SW7 2RL

Morning session - 9:30 – 11:00

Afternoon Session - 13:00 – 14:30

The objective of the workshop is to demonstrate how the Arago rig, made by Rigsters, can increase the efficiency of the capture process for photogrammetry.

The workshop will include an active demonstration of the features of the Arago Rig. In particular, the demonstration will include:

- Camera Setup
- Lighting
- Preparing Objects
- Setting Capture Positions
- Using the turntable
- Safety considerations
- Capturing Images

The workshop will show the processing of an object from capture to realisation in a photogrammetry program (Reality Capture).

## Imaging Paintings in photo-mosaics

Andrew Bruce – National Gallery and Carola van Wijk Rijksmuseum

National Gallery, Upper Photography Studio  
Trafalgar Square, London WC2N 5DN

Morning session - 9:30 – 11:00

Afternoon Session - 13:00 – 14:30

This workshop is led by Andrew Bruce, Photographer at the National Gallery, London, and Carola van Wijk, Collections Photographer - Technical Imaging at Rijksmuseum, Amsterdam.

Both photographers specialise in the technical imaging of paintings. This workshop will demonstrate the procedures used to capture photo-mosaics and create high resolution composite images of collection paintings. It will cover how to characterize and calibrate camera equipment, how to light paintings, numerical image quality evaluation, and how to stitch and quality assess composite images.

The workshop will discuss the differences and similarities between the equipment and processes used at both institutions to provide participants with a range of ideas and approaches to apply to the photography of paintings.

## Costume Photography Sarah Duncan – V&A

Victoria and Albert Museum  
Cromwell Rd, London SW7 2RL

Morning session - 9:30 – 11:00

Afternoon Session - 13:00 – 14:30

A brief introduction to costume photography at the V&A with Sarah Duncan, Senior Photographer at the V&A. The workshop will introduce best practice, look at image standards at the V&A, and show delegates some techniques to use in their own mounted costume photography.

## Large Object Photography Andrew Tunnard – SMG

Science Museum Group  
National Collections Centre  
Swindon SN4 9LT

All day session - 10:00 – 15:00

Join us at the Science Museum Group's National Collections Centre in Wiltshire (just outside of Swindon) for a workshop on photographing large objects using flash lighting in the studio and on location. Here at NCC we are currently undertaking a project to photograph large objects (train carriages, fire engines, submersibles, cars, buses, etc!) as they move into Building One (a new purpose-built building to house the SMG collection) from the hangars onsite. The day will combine the workshop and an opportunity to see the collection before the building fully opens in 2024.

*NB: as this workshop is quite a distance from London and you are expected to make your own travel arrangements, we will share your contact details with other delegates booked on this workshop, to allow you to make travel share arrangements. By booking this workshop you consent to AHFAP sharing your contact details with other delegates.*

*This is an all-day workshop and there are limited facilities on site at NCC, delegates are advised to bring their own lunch and refreshments.*