

No.

10

October

1996



ISSN

1355-0233

**J**OURNAL  
The Association  
for Historical &  
Fine Art  
Photography

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for Historical &  
Fine Art  
Photography**

**JOURNAL**  
ISSUE NO 10 OCTOBER 1996

FORMED IN 1995  
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**OPENING ADDRESS**

*Paul Gardner, British Museum Photographic Services*

Welcome to the Association's new-look Journal. It has been revised over the past year and although the revision has taken longer than I had hoped, it has been worth waiting for as the Journal now looks very professional.

I would like to thank the previous editor Terry Dennett; Staff Photographer at the Institute of Zoology, for his hard work on past editions and the present editor Greg Smith; Senior Photographer at the Imperial War Museum Archive, for taking on the job at short notice and producing such an excellent Journal.

I wish them both every success as we head towards the next millennium with Photography encompassing many different directions.

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The Association  
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**ABANDON ALL HOPE, YOU WHO PRESS ENTER HERE.**

*Greg Smith, IWM Photograph Archive*

From the early days of my digital education at an RPS symposium in 1984 on conventional photographic and electronic image quality, it was interesting to note how the technology was taking shape. It took a room full of computer mainframe to sharpen a scanned-in image. However, the digitisation of images and information from the concept of the artwork to the information transmission had begun. The cover photo of the Cattin Clockwork Globe seems to symbolise this early development of mechanising, albeit manually, the way we view and communicate with the rest of the world.

Now, with the ever-increasing power of small computers, burgeoning software packages and a dramatic cost reduction, enormous amounts of data can be exchanged globally at the flick of a switch via the Internet, bandwidth and gremlins permitting. There is still, of course, the question of security and the quality of what you are exchanging. In this respect recognition of one's core competence is essential and as a photographer in a large specialist photograph archive, I feel very strongly that 'Content is King'.

Having trained originally in graphic design where the digital revolution has been at its greatest intensity, I can see how in an increasing number of applications of photography it will be the simplest and quickest means to access and produce an image that will be used. So for efficient research it is absolutely crucial to be able to navigate easily, manually by card index or digitally, through our collections great or small. By managing the data to make it more accessible the computer database, whether static on a hard drive or transportable i.e. CD-ROM based, has revolutionised the storage of text and more importantly for the Association, of photographic images.

However much the photographer of today is required to have knowledge and a certain amount of experience in digital imaging, there will always be a great need for high quality photographs on silver-based film and paper. How long for depends on who you listen to. I still get great pleasure from producing exhibition-standard prints from our collection in the conventional way. To paraphrase a camera manufacturers old copyline - "Just hold a bromide". Thankfully there are still people like Eddie Ephraums and Dr Mike Ware championing early photographic processes, in fact an article on Bromoil printing is scheduled for the next issue.

It is now more important than ever for our Association to lead the way in interactivity in both the human and the digital sense - will there ever be a cover-mounted CD-ROM I wonder? We have still so much to learn from each other and every conference I have attended has been a great success. In respect of this I do need some more input from the Membership other than the National Institutions, although theirs is still gratefully received, in the form of articles for what is after all your Journal. So send in the various hints, tips and techniques acquired over the years. Share the perils, pitfalls and benefits of going digital and online or even take us all on a trip down memory lane. Let me know by e-mail on [106134.1211@compuserve.com](mailto:106134.1211@compuserve.com) if you've found an interesting Web page concerning Photography. A good starting point for the uninitiated is John Henshall's Epicentre Website at <http://www.epicentre.co.uk> If you feel the need to meet more often than once a year then why not organise a 'regional' event in your area. The possibilities are endless.



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Consonant with its fine collections and reference library, the National Maritime Museum houses the world's most comprehensive Maritime Picture Library, offering more than 400,000 pictures.

More than 4000 oil paintings from the 17th to the 20th century, 50,000 prints and drawings and over 40,000 images of the Museum's collections cover every conceivable maritime and related subject - from rare and beautiful maps and charts, complex and stunning navigational instruments, globes, clocks and ship models to weaponry and images of piracy and smuggling. Available too is a substantial archive of historic photographs dating from the 1840s to the present day, which are indexed and available as prints or large format transparencies. A fully equipped picture room is available for in-depth study.

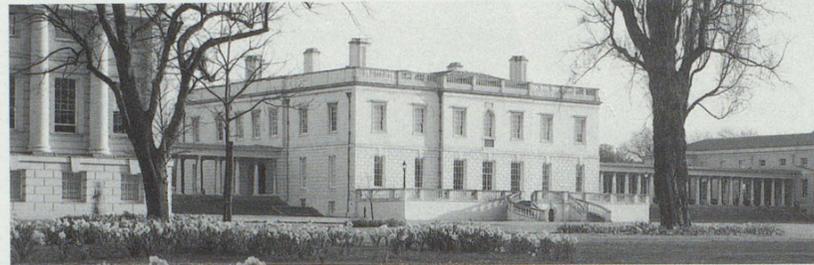
The National Maritime Museum has had an in house Photographic Studio since the early 1950s. At present there are only two photographers, Tina Chambers Head of Photography and her assistant Peter Robinson.

All types of Museum photography are carried out in a well-equipped 4,000 sq. ft. studio including that of Astronomical Instruments, Manuscripts, Oil paintings, medals, china and glassware and much much more.

All black and white printing

THE NATIONAL MARITIME MUSEUM PHOTOGRAPHIC STUDIO

*Tina Chambers, Principal Photographer*



The Queens House, National Maritime Museum.....D 7175.....

and processing is also carried out in house with the aid of automated equipment including a Hope black and white film processor and an Ilford 2240 paper processor enabling turnaround times for work to be greatly reduced. This of course being paramount due to such a small team and heavy workload. However, quality hand-printed colour and monochrome from the Museum's historic and modern negative collections is also possible as is colour and monochrome transparency production from the extensive picture library.

**Photographic Studio**

The grand renaissance and baroque architecture of Greenwich, together with the richness of the Museum's collections, is consistently and skilfully captured by the Museum's award winning team of professional photographers and printers.

The Photographic Studio team offers its fine art skills as a full competitively priced service to a wide range of customers which has ranged from publishers and other museums to embassies, design companies and country houses. Recent commercial clients

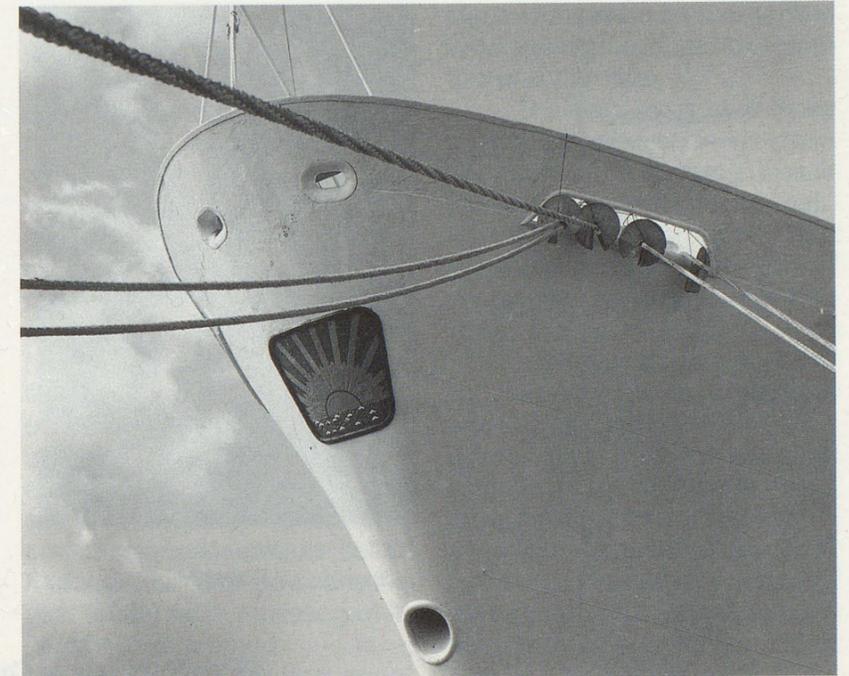
include: Dorling Kindersley, Horniman Museum, Salamander books, Australian High Commission, Nordale Design Partnership & High Weald Housing Association. A small portfolio of work done by NMM staff photographers follows.

The studio also carries out extensive photography for the Publications and Media group of the Museum which primary task is to produce guide books and academic books based on the museums collections and Maritime themes. A most recent commission was for a book depicting the design and function in modern ship architecture entitled Building on the Sea which is actually being launched 2 days after this years' conference.

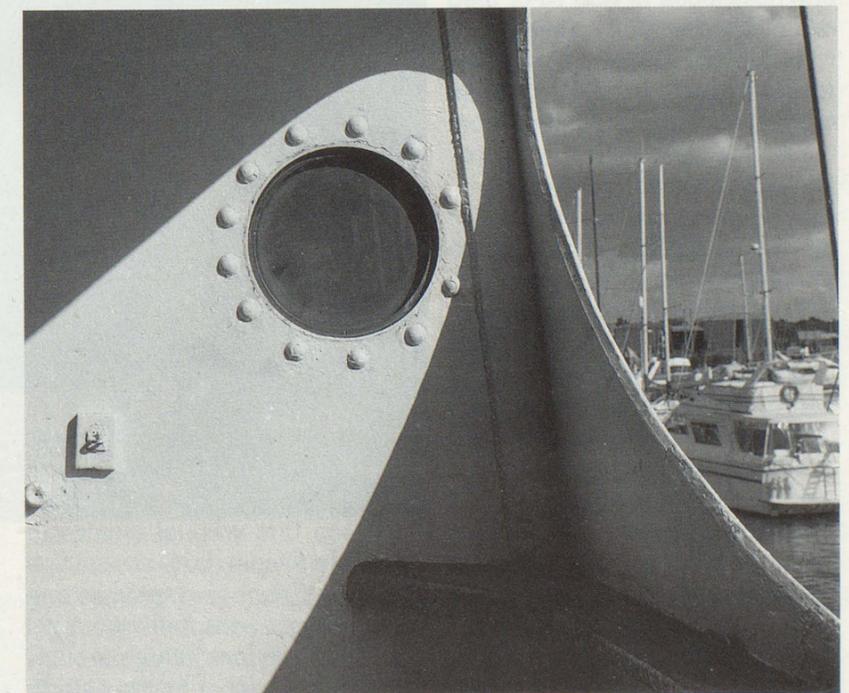
We are also evaluating the various ways of digitising the archive to make it more accessible. Possibly doing it in-house writing to CD. That is in the future. For today the National Maritime Museum is proud to be hosting the 11th Annual Conference of the Association for Historical & Fine Art Photographers and we warmly welcome all delegates and speakers to a most interesting day.

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*Cruise Liner Canberra*



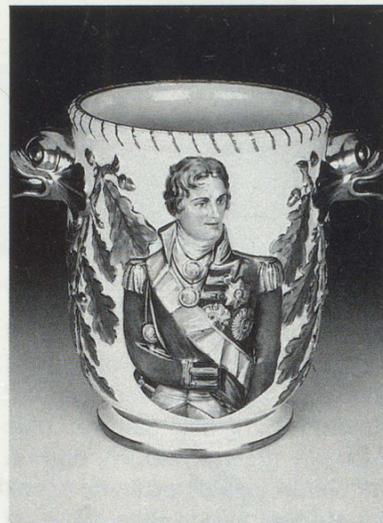
*Steamship "Shieldhall"*

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*Napoleon*

.....D 8060.....



*Dolphin Handle Biscuit Barrel*

.....D 8054.....

*Glass Mommers to Commemorate Nelson*

.....D 6084.....



**COPYRIGHT FOR THE VISUAL ARTS**

*Janet Ibbotson, Design and Arts Copyright Society*

Visual artists collecting societies operate in a variety of ways; they represent individual reproduction rights of individual artists; they also collectively administer rights but pay the artist according to actual use (for example, the resale right) and they are also involved in various forms of blanket licensing where a lump sum is paid and where revenue is allocated to the artist according to an agreed distribution policy.

It is part of the responsibility of the collecting society to ensure that its repertoire is happy with the basis for distribution and so it is essential that artists play an active role in their collecting society and in deciding and approving its distribution policy.

**DIGITAL FUTURE**

I moved from the Association of Photographers to DACS largely because I wanted to be sure that photographers would have a future, a digital future. Having arrived at DACS I found there was a lot of catching up to do and I turned my attention to building a position for you in the traditional areas of secondary rights. I also started to develop a policy for digital reproduction of artistic works and became involved in a number of working groups looking at the practical implications for creators and for copyright.

Last year several documents appeared giving an insight into the policies of various governments - Al Gore initiated the publication of a discussion document entitled the National Information Infrastructure which included a large section on

digital rights. The Japanese Government developed a think tank resulting in a report which proposed the abandonment of moral rights in the digital environment and the establishment of a one-stop shop for rights clearance in the form of a government department. In the European Community three different sections competed for responsibility for the information society. DGII looked at the Competition aspects. DGXV (responsible for intellectual property) held a hearing on copyright and Superhighways; DGXIII (responsible for telecommunications) commissioned a report called Multisolutions 1994 and early this year (1995) held a meeting of its Legal Advisory Board.

The LAB meeting spent some time considering the position of multimedia producers and discussed in detail the management of copyright in the digital environment and the role of collecting societies.

We have finally seen the publication of the Commission's Green Paper on 'Copyright and Related Rights in the Information Society' and the Report from the White House Information Infrastructure Task Force entitled 'IP and the National Information Infrastructure'. The good news as far as the last two are concerned is that the general views is they are not entirely unfavourable to the creator, the bad news is they are extremely lengthy and complex documents which require a lengthy and complex response, and bearing in mind that answers given now without careful thought for every single political, legal and technical

implications could be held up and used against the interests of creators at a later date.

The main focus of all these reports and discussions is copyright content. Ultimately wealth does not lie in hardware and software but in the ownership and control of content, and as creators of content you have a great deal at stake.

I think we can put a clear and cohesive case forward for creators and for the protection of their rights, but we must face this challenge together. If we fail to do so, if the photographer; picture library, museum and collecting society see one another as enemies and competitors rather than as natural partners in the digital environment, then we will all fall victim to the new generation of global publishers and producers whose interests appear to lie only in acquisition and accumulation of immediate wealth without a thought for the long term interests of either themselves or those whose assets they seek to strip.

I feel I must stress the difficulties we face if we look only for conflict within our repertoire and don't work toward co-operation. It seems to me that there is suddenly a proliferation of misunderstandings about collecting societies, their purpose and also about their role in the digital future, and that these misunderstandings come to a large extent from a lack of information about collecting societies, a failure to recognise that societies are made up of, and governed by, artists and photographers, and a failure to recognise that different types of management are appro-

appropriate for different groups of rights. How can we hope for a fair deal for artists and photographers, if museums and galleries sell their collections to the first bidder for paltry sums under onerous conditions, if picture agencies and libraries mistrust and ignore collecting societies; if collecting societies in turn don't listen to their members but are more interested in power and position, and if the artists and photographers themselves don't take an active role in protecting and promoting their rights. We must work together now to share our knowledge and expertise.

I have a list of the key challenges we must face, it changes constantly and sometimes my views on the direction to take change too, but they never seem to go away entirely and there are others.

### Acquisition of Rights

When Martin Beckett spoke at a previous conference, he referred to the renewed efforts of publishers, particularly magazine and newspaper publishers to acquire copyright from photographers and journalists, whilst still only paying the normal rates paid for '1st Rights', nothing like what should be paid for all rights. This policy comes from their recognition of the increased value of content combined with a failure to recognise the essential role of the photographer, illustrator or writer in creating that content. As Martin Beckett says, in the long term such policies for acquisition of rights will leave photographers unable to continue making a living or to continue taking photographs. Publishers will kill the geese that lay their golden eggs.

Since last year, the Creators Copyright Coalition, initiated by the National Union of Journalists but providing an informal forum for all creators working in the publishing field - mainly journalists, photographers, illustrators, and writers, has led a variety of campaigns

against acquisitive publishers. Letters have gone to The Telegraph, IPC and Reed Business Publishing and EMAP. Some groups and individuals encouraged by general support have managed to negotiate much improved deals as a result.

The CCC also held a meeting at the Houses of Parliament attended by Peers and MP's at which Martin Spoke on behalf of artists and photographers and where these issues were raised. Meetings have since been held with Ian Taylor, Parliamentary Under-Secretary of State for Trade and Technology - and an Information Society enthusiast and More recently with Chris Smith, of the Labour Party.

It is interesting to note that publishers are not currently mandating any form of electronic copying through the Copyright Licensing Agency. This combined with the move towards full control and ownership of rights in published works, leads me to believe that publishers intend to develop technology to manage these digital rights totally excluding the photographer and author from any share of the rewards. This will apply whether we are talking about areas of traditional syndication or secondary rights, for example, electronic private copying. If we look more widely at media convergence - that is broadcaster with publisher, with telecommunications company, with computer software provider - we can see that these global companies have the technology, resources and market to develop systems for licensing directly. But instead of sharing syndication revenue with the photographer as they have until now in traditional areas, most will keep everything for themselves.

Individual photographers and creators are tied to earning a living, bound by their contracts and without the resources to develop expensive technology to manage their rights in the digital environment.

It seems to me that only through a partnership between the organisations who traditionally manage rights for artists and photographers, with the weight that representing thousands of creators can provide, and which give us a seat at the negotiating table and enable us to take a role in defining our technological requirements, can we ensure that the individual artist and photographer will receive a fair share of this potential income.

### Rights administration

#### Blanket v. Individual

The exclusive right of the author, in our case the photographer, to permit or prohibit reproduction of their work is the cornerstone of copyright. Statutory licensing schemes may continue to be more appropriate for some types of rights, but it must be recognised that blanket licensing overrides the exclusive right of the author and too much blanket licensing will destroy that exclusive right.

At the LAB meeting held at the Commission in February, there was, and there continues to be a great deal of pressure from the new multimedia producers and network service providers for quick, easy and cheap ways to clear rights. They make a very strong argument for copyright as an obstacle to the development of the new media and say that the cost and difficulty of clearing the multiplicity of copyright 'assets' they need for a single multimedia product inhibits and prevents new products from reaching the marketplace.

Until recently the Commission itself saw increased blanket licensing as a solution and encouraged this view? Collecting societies have long been involved in blanket licensing and see it as an easy way to protect individual creators from predatory publishers and producers, but recently most have come to realise that perhaps the

answer to rights management in the future lies in the technology itself. This is an answer in which the Commission is taking an increasing interest.

So first we must look at the digital rights, and many of these, for example, CD-ROM's published for sale to the public, follow the lines of traditional publishing and in some ways directly compete with traditional book publishers. As a representative of Bertelsmann said at the LAB meeting, if traditional publishers learnt to clear rights on an individual basis, why can't multimedia producers. I have to say I'm inclined to agree, the role of the picture researcher has long been valued in book publishing and in the broadcasting medium and this should be a role of increasing importance in multimedia too. At present I find I'm working with all sorts of different people few of whom have any idea about clearing rights. Dealing with one well known multimedia company waiting to clear rights for DACS most famous artists, I found I was being browbeaten by a sales executive who thought the only way to ask permission was through verbal abuse and threats. But, I digress...licensing these rights on a blanket basis wouldn't just reduce the financial return photographers expect from multimedia, it could seriously jeopardise their income from traditional media forms.

### Management

So how are we to manage rights? Back at the Commission there is talk of one stop shops. That is where the user goes to a single source to clear all rights that would be fine if one source was mandated to represent all rights, but creators choose to work in very different ways and so need different types of representation. The primary rights of advertising photographers are better represented by the photographer themselves or

by a photographer's agent who sells their talent. A photographer shooting for stock is better represented by a picture library.

How could a one stop shop do all this, especially if they were doing it for writers, composers, performers and musicians, film directors and producers and all the other rights-owners involved. Perhaps more useful is the concept of a copyright clearance house, which deals more in information and advice, feeding requests for use out to the specific group or individual representing the artist or photographer for the type of use required.

Of course to provide information on this level, you would need to know about every rights-owner, every photographer and perhaps every work. And this brings me on to what I think is the most interesting development in copyright management, and the point at which we say 'the answer to the machine lies in the machine'.

The book publishing world has long used ISBN numbers; supermarket checkouts work on bar codes. If we could develop a single international system of work and author identification codes. If those codes could run right the way through a work as the word 'Blackpool' runs through a stick of rock, so that every time you chopped a piece off the work and gave it to someone else the codes would still appear. If our laws made it mandatory that works in the digital environment should carry such codes and that hardware and software could read the codes, and that devices for removing such codes were illegal, then we would have a real basis for managing rights individually.

This work is going on, the collecting societies are working on it through their governing body CISAC and with ISO. Other groups are involved in linking information on work and author codes to systems which can record use of works on an individual basis and charge the user accord-

ingly, sending revenue automatically to the rightsowner or whoever they choose to manage their rights.

Of course, this work is in its early stages, and it would be premature to say how we want things to work now, but it is important that we take an active role in the process and that we at least share the control of technology and don't leave it solely in the hands of the publishers and producers.

### Policing

The exciting thing for the creator is that ultimately it will be possible to know about the intermediaries whether they are collecting societies, agents or picture libraries, or even publishers, but then I can't imagine many creators wanting to deal with the technology and the administration. More importantly I can't see creators being in a position to police use of their works, however many digital portfolios an art director looks at, human interaction will always be essential, and most books need editing and packaging.

Again the technologies themselves will help in the policing process because works and parts of works can more easily be identified. Many photographic works in digital form already carry watermarks and it is only a matter of time before this type of technology is refined. However, something more is needed to fully protect works.

### Protection

I mentioned before, that it has been suggested, that moral rights should be abandoned in the digital environment, but there is an alternative view which says that such rights should be strengthened. Moral rights have come from the European droit d'auteur tradition which believes authorship is an integral part of the creator and is to do with their spirit and being. Coming from the more

commercial copyright tradition, there has always been a tendency to dismiss moral rights as more to do with the author's ego and sense of self-importance.

But what if moral rights were applied to protect the public interest. Surely the public has a right to know whether works are authentic originals or whether they have been manipulated and adapted and their meaning distorted. Take the case of the press photographer whose images go direct from camera to picture desk or maybe just to the editor. It is the editor/publisher who will decide whether that image needs a few adjustments or complete revision. Surely this is a matter for public interest? Or take an electronic medical journal available on the Internet describing an operation. The journal is received by a doctor in Africa who carries out the operation. How is the doctor to know that some student hasn't amended the text to fit in with a pet theory. All a little extreme, but I think you get my meaning. The integrity and authenticity of works are no longer just matters for creators, they are of vital importance to us all if information; and images are information, is to have any real value in the future.

**Legislation**

There are a great many issues to be addressed under the heading of legislation, but we must not rush to change a system which has worked satisfactorily over a long period of time. Copyright is adaptable, and over the years has successfully incorporated broadcasting and recording and even the invention of photography itself. We must concentrate first on adapting legislation and then extending it. Gradual evolution rather than revolution is essential.

Preparation of the response to the Commission's green paper on the information society is the first opportunity many of us have had to think these things through

clearly and I can give you a fuller brief on this another time. At present, my main concerns are : defining network use in terms of rights, developing parallels between existing forms of reproduction and the new ones eg. Downloading of paper print outs = reprography/private copying? And I am increasingly concerned that certain influential groups are attempting to establish a separate right in the digital version of a work - something which no legislature currently wishes to encourage and most of us would see as pure reproduction of the original.

**Co-operation**

So finally co-operation. This is vitally important for the welfare of artists and photographers.

**LICENSING DIGITAL RIGHTS**

I'm the Chairman of a new technology working group for visual artists collecting societies and have just prepared a report for our Congress which included the results of a questionnaire about licensing procedures for individual works.

Clearance procedures are generally quite lengthy for digital use because all societies are referring requests back to the artist or estate on an individual basis, and quite often such use is refused. The main digital rights we licence are fixing the work in digital form; displaying the image on screen, downloading the image onto hard copy, for example, in paper form, and production sale to the public, normally on CD-ROM.

Fixation, that is digitisation of a copyright work is a reproduction and it is important that it is recognised as such. We are aware that fixation is normally a preliminary to other types of reproduction and so charge a token fee and throw in permission for the whole pre-production process of digitisation, planning, construction, editing,

testing and mastering. We've found this arrangement particularly helpful for the needs of cultural and educational users who want to develop projects and then go out to seek project funding, without having to pay commercial rates. Commercial producers are also prepared to accept fixation.

We expect to approve the use of DACS represented works on the master before granting a production licence.

For now, CD-ROM appears to have emerged as the champion format for multimedia products sold to the public and our charges are according to the tariff based on the number of works and the number of copies. Fees are charged on a per work basis.

As I said, we expect to approve the use of our works, we expect copyright bylines in the form we require, we don't permit printing out from CD-ROM's, we don't allow manipulation of works, overlaying with text or the showing of details without specific permission of the artist or estate.

Licences are granted on a non-exclusive basis, fixation lasts for one year, production agreements grant one year for production and three for distribution. The licence is granted for private use at a single workstation. We grant worldwide rights but limit this by language.

We would approach the artist if a CD-ROM producer wanted users to be able to download from the product but don't feel able to recommend this to artists at present. Few artists represented by DACS will permit their work to be distributed in a network environment, particularly on Internet, because there are so few controls and no way of charging for use at present. We may be prepared to consider licensing on a closed network but it depends who we are dealing with and exactly what they want.

*Extracted from the talk given by Janet Ibbotson at last years AHAFAP conference at the IWM.*

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JOURNAL

**AN INDIVIDUALIST'S LIFE AMONGST FILM, STONES & ASSORTED RUBBLE**

*George Nicol former International secretary of AHAFAP*

The earliest recollection of my life in photography is that of a small somewhat grubby boy tramping the cobblestones of Edinburgh in those halcyon days immediately after the war seeking film for his ubiquitous Box Brownie. To this day I cannot understand why the presumably rather overworked and underpaid salesman in McKechnie and Jack, the now long disappeared Leica specialists in Castle Street, gave up so much of their time to this aspiring photographer, but it is from those half-remembered enthusiasts that the interest which I so obviously had in "painting with light" received its sustenance. From my wonderful home city with its soaring tenements and historic closes came the inspiration and ideas with which to feed the hard won film.

Fired with the idea that the much sought after Leica could be picked up for coppers (an idea which was nurtured by my salesman friend who provided much, as it turned out totally erroneous, information on cameras and accessories) I went off to Switzerland on a school trip in 1951. The war had been over for six years and a few cakes of soap no longer provided entry into any sort of luxury market, black or otherwise, most certainly not in Switzerland. I did manage to obtain a rather superior form of "Box Brownie" and, wonder or wonders, an extinction meter, complete with instructions in real German. From the decidedly superior viewpoint of a professional photographer, who after almost 40 years has now managed to find his Leica, I cannot think what value I found in looking

through this little gadget with its vanishing numbers. It was probably pure kudos, to have something out of the ordinary that very few other people had especially of my age. With my camera the meter was totally useless but rather nice to have.

My salesman friend obtained for me; and how many of us have cause to offer grateful thanks to those who fuelled our early experiments in photography, some Ansco colour film which I tried out on the lights of the Edinburgh Festival. Not I hasten to add on the now abandoned "Brownie" but using my very first precision camera, a 35mm Paxette, complete with coupled rangefinder, but non-interchangeable lens. I have a feeling that the film was rated somewhere about 100 Weston, extremely fast for those days. Why I tried it out on the city illuminations and the Edinburgh Tattoo is now a bit of a mystery, although I vaguely recall that because it was so much faster than the available Kodachrome it seemed a good idea to try the film to its maximum limit. I really should have used it to photograph the old town because its greatly enhanced speed would have worked wonders in the dark closes. I only had the one roll and no more was obtainable and I recall that getting the film processed was to say the least of it "difficult"!

The absolute tail end of National Service saw me enlisting in the Royal Air Force - as a photographer of course. Feeling that spending two years for a pittance was daft I signed on for five and eventually arrived in Cyprus just after the emergency where I spent

three and a half most enjoyable years. I was using a Zorki by this time, remember the Russian cameras appearing during the late 1950s? Most of those cameras, made usually in the Russian zone of Germany in captured factories, are no longer in production but were reasonably cheap and popular then. Many of the younger photographers of today will also find it very difficult to believe that Japanese cameras were a rarity and attracted much interest and commanded high prices!! I can remember my Edinburgh dealer friend catching the market with the Voigtlander Vito B, (neither Russian nor Japanese) and probably one of the best selling miniature cameras of all time. Most authorities thought that he would get his fingers burned buying up all the stocks of an unknown small camera. He made a killing and the rest is, as they say, history. During my time in the Royal Air Force photography was very much stones and rubble, not for the military of course, but in pursuit of my own interests ranging from the amphitheatre at Episkopi and the pillars of Salamis to the walls of Jerusalem. I never did get to Petra and although the thought of staying in a tomb intrigued me I had to content myself with looking at other people's pictures of that "rose red city, half as old as time".

Returning to Scotland after demobilisation saw me with the Scottish National Buildings Record photographing buildings around the country. Now equipped with a half-plate Gandolfi I was actually being paid to do that which I most enjoyed, photographing man's ef-

forts to improve or desecrate the landscape. I have never been one for the social scene so both the ruined and derelict as well as the great buildings of the past appeal to me greatly. Miniaturisation reared its ugly head with me, so I moved down to an MPP and then Sinar at 5 x 4 format. I have carried on getting smaller, not in girth but in camera, and now use a Linhof Technikardan 6 x 7. I must confess that I have been totally unable to decide whether moving to Wales from Scotland has had anything to do with this. Apart from inevitable old-age (getting there, but have not succumbed yet!) much of the thinking behind the use of the shrinking format for carrying around on location comes from the availability of improved emulsions. The photographic unit of the Historic Monuments Commission in Wales uses T.Max for most black and white photography usually on 6 x 7 or 6 x 6 format, with the occasional XP1-400 for specialist applications. I must mention the Hasselblad along the way. The SWC is one of the best and most useful cameras I have ever used, and still use regularly in my particular and rather specialist field. I also have a member of staff who insists on using a Maniya RZ67 because he considers that the Sinar is too heavy to carry across country.

I have always held to the belief that as one cannot account for people's taste, including one's own, it is just as well to let them get on with things as they see it, but to be at hand to offer advice and help if needed or required.,

In a year when we celebrated the 50th anniversary of the ending of the Second World War, the Imperial War Museum was the appropriate venue to host the AHFAP 10th Anniversary Conference. It was a great honour to be able to welcome members of the Association to the Museum and talk about some of the outstanding work of the Museum's first head of the darkrooms.

The Museum's Photograph Archive holds the work of many well-known photographers, Cecil Beaton, Bill Brandt, Bert Hardy and George Rodger to name a few, but in the main most of photographers that took, sometimes at great risk, the 5 million images were anonymous servicemen.

The life and work of Horace Nicholls has a special interest to me, as he was my counterpart as Chief Photographer at the IWM almost 80 years ago, although the roles then and now are so different. I felt that Nicholls, as one of the pioneers of photojournalism, was not as well-known as perhaps he should be, so I was keen to introduce some of his work to the audience.

Born in 1867, young Horace was an apprentice portrait photographer in his father's studio. To his father a negative and print offered the same potential as an empty canvas and Horace soon learned that the camera had great creative potential. His early years were spent making portraits inspired by the romantic painters of the day and his photographs were beautifully posed and lit.

Looking for adventure and perhaps a more challenging life, he

### HORACE NICHOLLS

#### AN OFFICIAL PHOTOGRAPHER IN THE FIRST WORLD WAR

*Ron Brooker, Imperial War Museum Photograph Archive*



*A sea scout examining the permit book and questioning Horace Nicholls .....Q 19964.....*

took a job in a studio in South Africa. While working in Johannesburg he took photographs outside the studio; photographing conditions in the diamond mines, rail disasters, fires and political uprisings. He became a photojournalist.

*Women of the Forage Corps (ASC) stacking bags of Chaff .....Q 30113A.....*



In 1899 he was the official photographer to cover the Boer War for the South African Weekly Journals. In his photographs of 'Ladysmith' it was becoming apparent how well he was able to cope with the moving horses, guns and troops using a plate camera and slow emulsions. Nicholls made his reputation with the quality of his work in both South Africa and in England.

In 1902 he moved back to England. Newspapers, by then were able to print photographs using the halftone process which allowed faithful reproduction of images. Nicholl's style of photography and reputation as a photojournalist made him very popular with art directors and editors.

Specialising in photographing the 'Smart Set' enjoying themselves at Henley, Ascot, Epsom and Cowes, he also turned his camera to the conditions of the working-class; men who had walked to the Derby to place a bet, hoping luck would change their miserable lives, men sleeping on roadsides with hands in pockets so they couldn't be robbed, men holding out paper bags for crumbs from the rich man's table. With his artistic instinct he made a story with each picture. Nicholls could capture and describe the patterns of people from different backgrounds. Unhappy that he could not control compositions as the painter could on canvas, he started putting images together. Nicholls wrote in the Kodak Magazine; "By using a combination of prints mounted together one can make a striking result." His montaged prints were

popular, sometimes using four different negatives. He would have loved electronic imaging! Nicholls captured the mood of a nation at play, dressing up for the races or "waltzing" in the sea. As August 1914 arrived the atmosphere changed, the party was over, the country was at war.

Nicholls was too old for the front-line where the photographers were paid £600 p.a. He offered his services to the Department of Information, eventually receiving a commission. The Women's Work Committee, set-up in 1917 to collect items for the proposed Imperial War Museum, gave Nicholls the assignment to photograph the Home Front in 1918 for which he was paid £300 p.a. His subjects were women doing men's jobs: working in shell factories, making guns, driving trams, digging graves, sweeping chimneys, heaving coke and working on farms etc. Some of his captions were amusing, a girl milking a cow, was captioned "A ray of sunshine in the cow shed". By juxtaposing people with machinery, fitting people into shapes by using the "Golden Section" (familiar to painters as the rule of thirds) I feel he was able to make some of the finest photographs of his career.

After the First World War, Nicholls was asked to stay on to become Head of the Darkrooms at the Imperial War Museum and which now has 2,300 of his negatives in its collection, prints from these are available to view. The Royal Photographic Society in Bath has much of his early work.



*Women workers loading sacks of coke at the South Metropolitan Gasworks.....Q 30859.....*

*From a talk given by Ron Brooker, Chief Photographer of the IWM Photograph Archive at last years' AHFAP conference. If you would like to read more about Horace*

*Men and Women workers in a shell-filling factory.....Q 30018.....*



*Woman tram driver at Lowesoft .....Q 31032.....*

*Nicholls, "The Golden Summer" by Gail Buckland is excellent, so also is "First World War Photographers" by Jane Carmichael which deals with the official photographers who went to the theatres of war.*

JOURNAL

**THE FINAL COUNTDOWN**

*Terry Dennett, The Institute of Zoology*

**RESEARCH PROJECT**

**ARTHUR BIRCH-FIELD**

*Forgotten Pioneer*

U.S. Patent No 2,385,770 Jan 1945 discloses a method of projecting black and white slides in natural colour with the aid of a small tricolour disc which acts as a filter. The interesting part of this method is the claim that the original images must be made with a lens **not corrected for color** (as used in the early days of Photography). The system will not work with images made with modern color corrected lenses.

Could it be true that a method had been worked out to recover the color information recorded on early black and white film so it could be translated back into colour? The patent office obviously thought so or they would not have granted the patent. This seemed worthy of further study. A search of the literature turned up two illustrated interviews with Arthur Birch Field by the then well known journalists Mildred Stagg (Popular Photography) and Patty Jordon (Minicam Magazine).

Jordon illustrates her piece with diagrams explaining the function of the device and Stagg shows photographs of the inventor at work and projecting a movie film. Both write enthusiastically about this work and confirm that the "iriscope" as it was called did all the inventor claimed it should. What happened to Arthur Birch-field and his prototypes? The "Iriscope" like so many interesting inventions does not seem to have been commercially developed the

search continues. Any further information or references will be gratefully received.

**THE SHIPMANN DIVIDED DEVELOPER**

Charles Shipman was a noted American commercial photographer in the 1930s. He used this formula for large tank processing on a daily professional basis for over 40 years making this the most tried and tested two-bath developer ever.

**THE SHIPMANN DIVIDED DEVELOPER (basic formulae)**

Solution (a)  
Water.....1000cc  
Metol.....6gm  
Sulphite.....32gm  
Hydroquinone.....6gm  
Pot Brom.....2.5gm  
Sodium Chloride.....3gm

Solution (b)  
Water.....1000cc  
Sodium Carbonate.....2gm

Solution (c)  
Water.....1000cc  
Borax.....50gm

Solutions (a) and (b) are the universal form for large negatives, slides and prints.

Solutions (a) and (c) are the fine grain form for rollfilm and 35mm negatives.

**METHOD**

Place films in solution (a) for 2 minutes (give an initial agitation

to dislodge any air bubbles) variations between 1.5 and three minutes are possible for contrast control. Then transfer the film (without rinsing) to Solution (b) or (c) as required for 3 minutes. Then wash and fix as usual.

Solution (a) will keep for a very long time and only requires topping up with fresh developer to compensate for the loss of solution absorbed by the film.

Solutions (b) and (c) will exhaust and need replacing as their activity falls.

This is a very economical and trouble free developer which still gives very good results with most modern films including T Max and Delta Emulsions. It has proved to be an ideal method for processing on field trips.

#### DARK BACKGROUND

##### COLOUR NEGATIVE SLIDES

Processing E6 color slide film to a negative in C41 chemistry is now a fairly well established method of getting enhanced color effects, especially in fashion and editorial photography. The unmasked color negative produced by this process is also ideally suited for making rapid "in house" projection slides from computer generated color originals, such as the output from plotters and dye sub printer. Acceptable slides can also be produced by photographing directly from the computer screen. In addition "blue Diazo" like slides can be produced from filtered black and white artwork.

When projected in a lecture theatre these unmasked color

negative slides have a dark translucent background with saturated colours which give enhanced legibility to lettering and graphs. Because this is a negative image the colours will be reversed so this must be taken into account when preparing the original Artwork. Processing is normal, giving an average turn round time of about 20 minutes but the exposure rating for the film for this unorthodox use needs to be determined by test for your own working conditions.

Since these slides do not contain naturalistic color we can also use "Zone system" type plus and minus processing to produce optimum contrast and saturation without regard to the effects of color cross-over and an additional benefit is the possibility of making use of near dated, and even outdated color film.

#### OLD FASHIONED CREAM BASE TINTS ON MODERN PAPER

This technique was developed in order to replicate the off white base tint often found on pre-war portrait and pictorial printing papers.

It has also proved useful for making "antique" exhibition prints and quick two color diagrams on standard RC papers

The normal white base tint is modified by exposing the developed-but unfixed print to daylight. This "prints out" the unexposed emulsion which is then stabilised by normal fixation to give the yellowish base tint

#### METHOD

Expose and develop the paper normally then place the print in a stop bath to neutralize the residual developer

Remove the print from the stop bath and mask off any areas which you wish to remain white, such as the borders. Now expose the wet print to daylight until it prints down to a purplish grey. Fix and wash as usual.

Prints processed by this method may also be locally bleached and then redeveloped back to black and white to give multi-tone effects.



Last but by no means least we feature last year's ILFORD Competition winner - *Carlos Cruz as the Black Slave in Circular Ruins* by Graham Brandon, from the Theatre Museum, a branch of the V & A



The answer is

# Kodak.

Now, what's the question?

Whatever your application, there's a Kodak film that will not only match your expectations, but exceed them.

Take our latest addition to our colour reversal range, Ektachrome E100S. It's been specially created to deliver saturated, rich colours while retaining true flesh colours and high sharpness.

And of course, there's EPN - the only colour reversal film that gives accurate, true results even with those difficult to reproduce colours.

If it's black and white photography you're interested in, you'll find T-Max 100 has most of the answers. With its advanced T-Grain technology, it provides much finer grain than is normal for a film of this speed and a very wide contrast range.

And that's just three highlights from our professional film range. If you'd like to know more, call us on 01442 845757.