

THE ASSOCIATION FOR HISTORICAL AND FINE ART
PHOTOGRAPHY

JOURNAL

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JOURNAL

THE ASSOCIATION FOR HISTORICAL & FINE ART PHOTOGRAPHY

From the Chairman

James Stevenson BA FRSA, *Victoria & Albert Museum*
Photographic Manager

WITH TECHNOLOGY changing photography as fast as it is at the moment it is tempting to think that the nature of photographic work is also changing. The ease with which it is possible to make pictures suggests that the task of making meaningful pictures has therefore become facile. In our profession in the cultural heritage sector this is clearly not the case and it is our duty as image-makers to continue to strive towards the highest standards of excellence. However, it is also our duty to move with the times and to realise that now, within museums and galleries, the making of images is only part of the job for a Photographic Studio. Reliance on computer support can give other museum departments the opportunity to encroach upon and threaten the integrity of the photographer's traditional area of responsibility. Storage of pictures is an example of this. Analogue photographs have traditionally been stored in a morgue, a repository of boxes of photographs on shelves, organised manually with a retrieval system often based solely on human memory. Digital photographs are a different matter. Once put into a repository the only useful way of

retrieving them is via deep and effective metadata and cataloguing systems. I believe that it is the photographer's task to administer and manage this. Ownership of the material created by photographers ensures that it is used correctly and that the quality standards, which we have striven to achieve within an analogue environment, are maintained. Where there is a danger of lower quality images, by non-professional image-makers, entering such storage a measure of quality control can only be maintained when the ownership of images is retained by those with the greatest care and ability in the field. This is echoed in the insistence by a museum on curatorial excellence and it is important that this also applies to images it archives and cares for.

Retaining this level of ownership and responsibility makes the range of tasks of the photographic studio, I believe, greater than it was in the analogue environment. Cataloguing images with full keywords and metadata is only one of the new tasks that photographers must perform. This data also needs to be managed within files

and databases. Once in the digital environment it soon becomes clear that the two-dimensional image is only one of the photographer's products. Images can be made in moving and three-dimensional formats and it is these images which make representations of cultural collections even more exciting to the visitor restricted to a virtual visit to a museum collection. Working digitally allows museum photographers to enjoy the opportunities which come with this medium. Two-dimensional photographs are now just one part of the product range of photographic studios. Representing museum objects is the main purpose of the museum photographer and every opportunity must be taken to make this representation as rich, exciting and accurate as possible.

James Stevenson **AFA**

SCRATCH DISC

THIS FIRST electronic edition of the Association's Journal has been a long time in coming (for which the editor apologises) and, grateful though we still are to our former sponsors, we are now indebted to no one, except to the editorial team.

This new incarnation is symbolic of the fact that we are computerate. Were we not we might perish like some of those very benefactors who didn't read the signs.

Freed from the cost of ink and the shape of paper we are no longer constrained by limitations of space. The Journal can be as long as a piece of string.

In terms of design it is transitional, respecting, on the one hand, the eye's habituation to margins, and exploiting, on the other, the screen's landscape format. The exception to the latter is Richard Wythe's photo-essay on the frescoes at Waterperry House. This was originally partly conceived as a brochure in the other format and serves,

incidentally, to demonstrate this medium's flexibility.

If there is an imbalance it is towards more images. We have, in effect, four portfolio sections. If it is an imbalance we think it redresses the weighting of the past, at least in the placement of the colour spreads.

Whereas our Journal has hitherto been a paper document of limited run and circulation we may now face, in the wider arena, the complexities of international copyright. None of us, we believe, is prepared to take more than a pragmatic and decisive approach by asserting and claiming hereby for photographers, authors and the Association, copyright for all material in this Journal and on the website by the use of this symbol, ©.

The editorial team are Iain Duncan, news editor, Greg Smith, consultant, and Rob Tremain, webmaster.

Colin Maitland, Editor **AFA**

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Portfolio



Wrap
silk organza with metal thread
Cinnamon Aitch
Sara Bunford and Sarah Hopwood

Two-part pillar form
RE42, 1993
cast, ground and polished glass
Colin Reid



All photographs by David Bailey, 28 Woodland Road, Halesowen, West Midlands B62 8JT
0121 421 3765

Portfolio

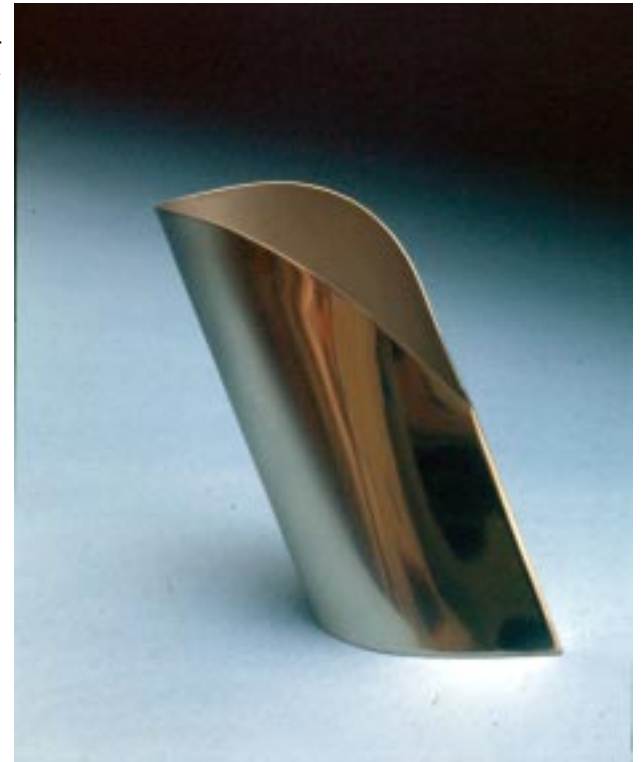


*Jack in the pulpit
glass vase
Tiffany*



*Hollow Form
fine and oxidised silver
James Griffin*

*Envelope
Pewter Bottle Holder
Sarah Dawes*



Portfolio



*Mad Max ring
silver, bike art
Armand Serra
Crazy Pig Designs*



*Lobster
mechanical sculpture,
copper mesh on stainless steel frame
Rachel Higgins*

*Hose clamps and Unions
bike art, anodised metal*



Portfolio



The Rock Drill
1913
Jacob Epstein

The Government Art Collection is a unique British cultural resource, which operates within the Department for Culture, Media and Sport. Works of art from the Collection are displayed in British Government buildings both in the United Kingdom and around the world, playing a significant role in promoting British art and culture across diverse and international environments. More than 6,000 works—over a third of the Collection—are now listed on this site. Tony Harris has the story of colour management

A Tale of Two (different) Colours

This is a tale of colour management, a tale of trials and tribulations, frustrations and jubilations. Yes, it sounds Dickensian and, in some ways, it is but alas unfortunately nowhere near as entertaining. So without further ado...

It all started when colleagues started to complain, and complain they did, 'this painting does not look like this', pointing to the monitor, and then holding up some paper facsimiles exclaimed, 'these printouts are even worse', and indeed so they were. Why do I have to deal with

this problem? Surely, if we could get a man on the moon 30 years ago, today's computers can reproduce colour accurately as a matter of course? This is not so, it seems, and led to three years of trying and testing various solutions, and it was a journey that changed forever my views on something seemingly so simple, colour and its reproduction. Please bear in mind that I intend this article to be the story of how I found and solved these problems, not a recommendation of any particular product or the best way to go about solving the problems of colour management.

Anyway, that is enough of the Dickensian overtones. Essentially what we needed at the Government Art Collection (GAC) was a colour management system (CMS) because we were in the process of digitising the photo library. The purpose was to provide digital images that would be attached to the corresponding database records, and to have a stock of images ready for the (then) forthcoming GAC website, www.gac.culture.gov.uk. From the start I realised my devices were lost in some form of colour jungle. How could I be certain of any of the colours on my monitor or printer? I had nothing to check them against and, to compound this, the colour laser prints were awful. I knew I would need some form of device that could calibrate at least my monitor, possibly even the scanner and the printer, but I had very little knowledge in this area, and it would take three years to get a CMS in place.

However, I knew I had to do something so I

started with what I already had, Adobe Gamma. The reason for this was twofold, it is free and it is better than doing nothing, but slowly the doubts about the effectiveness of Adobe Gamma started creeping in: how can it be effective if I am calibrating the monitor with nothing more sophisticated than my own eyes? (see *Figure 1*.) If someone else calibrates the monitor five minutes later the result will surely be different? It increasingly dawned on me that what was needed was a more scientific approach, a device that can accurately measure the three different red, green and blue guns inside a monitor accurately. Additionally what Adobe Gamma cannot do is calibrate my scanner and printer, so I still had a problem with the output from these devices. Interestingly, you can install it on other machines that do not have Photoshop, by running a search under Adobe Gamma and copying the files into the same directories. I asked Adobe to tell me if this would violate any licence agreement and they said it would not, so if you only have one copy of Photoshop you can use it to calibrate other machines legally. Even though Adobe Gamma may have its limitations, it does force you to start thinking about and using colour management terminology and settings. For instance, it asks you to choose the *colour temperature* and *display gamma* of your monitor and it saves an *ICC profile* to the hard disk, creating your first *custom profile* for your *device*. Adobe must be commended for this.

Now, where next then, who offers solutions

to this problem, and how would I know it was any good if I found it? It was then I thought it would be a good idea to find out what other museums and galleries were doing in this area, and these visits helped enormously, almost everyone knew they had to do something, and many had already purchased equipment. This gave me confidence that I was going in the right direction. I visited several of the major museums and galleries in London and what these visits showed was that everyone had their own approach to this subject and that no manufacturer has cornered the CMS market. My view on this is that the technology is still in its infancy. Previously this equipment was aimed at printers but print workflows now require more technical input on the part of the designer. This has resulted in simpler software 'for the rest of us' that now can be purchased by institutions like ours.

I found a lot of products and services available on the Internet, but these seemed to vary greatly in their effectiveness. Some seemed too simple and others too complicated and very expensive. Additionally the Internet also offers the inevitable vast range of opinions on the subject, from one extreme to another, but one view cropped up time and again: colour management is a 'black art'. If you master it you have found the Holy Grail. This does not help the novice and, I suspect, often puts people off but I eventually found that colour can be managed. Sadly, it seems, this is at a price and it is this issue that may make you stop reading right now but I must point out that the GAC does not

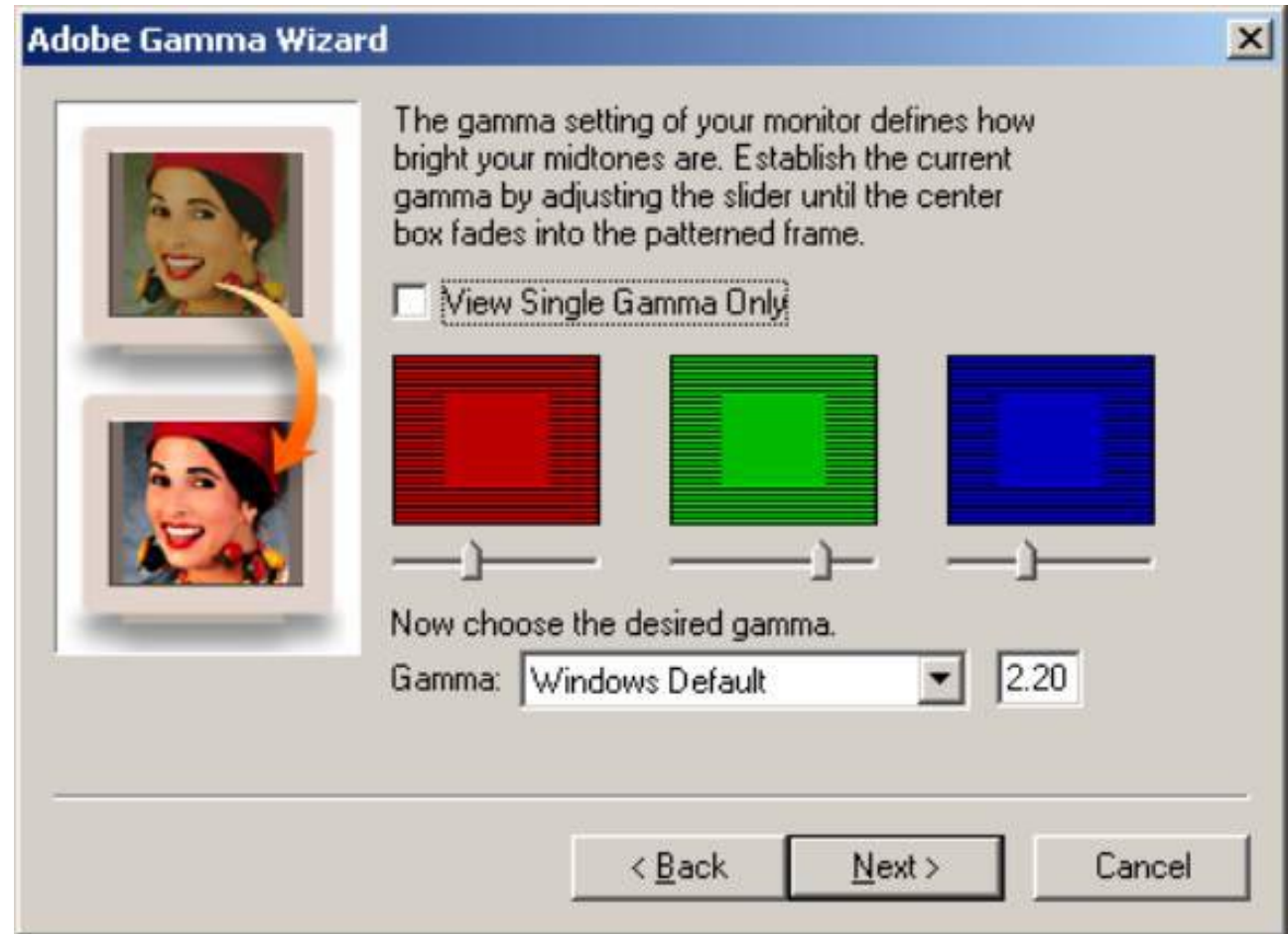


Figure 1. How squinted eyes become accurate colour calibrating devices.

have vast funds to draw on. However, the benefits are not confined to attaining accurate colour. It reduces the time for image-editing, thereby saving money in the long term and, surely, this argument will find favour with the bean-counters, so don't turn the page just yet.

The story now turns to Colorific. Fortuitously I signed up at the right time to become a field-tester for free and duly the CDs for this software arrived in the post. Might this be the answer? Certainly, it offered to calibrate my printer as well as my monitor, but still no luck on the scanner.

However, why should I worry about the scanner because the scans are always edited after scanning anyway? (I did not realise at the time that having accurate scans reduces the amount of time spent editing.) The Colorific manual is thorough and informative and has a section on the principles of colour, encouraging the user even to think about the lighting in which the monitor resides. Colorific describes how it uses Windows, as follows: 'Colorific creates a custom profile for your monitor for use with the ICM (Image Color Matching) module built into Windows. This profile automatically replaces Windows' default profile and is used at print-time whenever ICM is enabled.'¹ The process is similar on the Macintosh, using ColorSync instead of ICM.

Calibrating a monitor is similar to Adobe Gamma, but at the end of the process the user is asked to place an included plastic patch on the screen and adjust the colour and the brightness by comparing the patch with a similar sized on-screen patch. Sharp readers will note that you are comparing additive (coloured light transmitted from the monitor) and subtractive (light reflected from printed material). This seems to me a limitation of the software. Once again, in common with Adobe Gamma, you are asking your eyes to become a crude calibration device and, to quote the Colorific manual, 'Even moods can influence your perception of color'. Is this reliable calibration?

When it comes to printing, Colorific must be able to find a printer profile to enable the printer

colour matching part of the software to work, and the manual asks you to download and install one from your printer manufacturer if you do not have one. At the time I had the so-called 'canned' profiles for our printers from the manufacturers and did not see this as an issue. Soon after I discovered that the so-called 'canned' profiles are based on a brand new printer calibrated in the lab under perfect conditions, using unknown paper stock. What's more, devices manufactured on the same production line can reproduce colour differently, and this is without taking into account usage and the operating environment—even different paper stock will affect the result. Increasingly, I felt I needed a product that could measure the output of all my devices accurately, with scientific precision and create custom profiles for each one, so that they could work together using ICC profiles. These devices are known as hardware calibrators. They cost money, sometimes lots of it, and I would have to make a compelling case to get the funds approved.

By now, you may have guessed that Colorific was not the answer. I did find it easy to set up, though, but if I tried to activate the printer colour matching part of the software, it changed the monitor colour temperature to 5000k. I suspected it was trying to simulate page white. This, I had read, was not what we should be doing. It has been decided we all should set our monitors to 6500k, as this is the so-called 'standard' for graphic work. Whoever originally stated this to be the standard I

do not know and I am not sure why either. I once had a conversation with the GAC contract photographer about this very issue. The question went something like this. 'If you shoot using lights with a temperature of 3200k, I view the transparency on a 5000k lightbox and edit using the monitor set to 6500k, how on earth do I know the finished result is anything like the original?' We did not come up with a satisfactory answer and, as I understand it, some of these standards relate to the pre-digital age and some to the post-digital age. Has anyone looked at the relationships between these standards lately? ²

Meanwhile, back to the story... As I mentioned already I knew I needed a sophisticated product to measure and profile my devices and I had been aware for some time of the hardware calibrator type products. It seemed these were the ultimate solution, the only drawback being the price. Despite this, I continued with the search and the Internet again yielded all the products to choose from and even a handful of companies that specialise in supplying, setting up and recommending any changes needed to the working environment. Also by now I had the benefit of visiting other museums and galleries and seeing what they were doing about colour management. These visits were paying off because my line manager had accompanied me and was now seeing the benefits of a colour management system too. With his backing I would stand a better chance of securing the funding.

With this I approached three of the companies. One by one they came in to the GAC and told me what they thought they could do for us. I was thankful that each of these companies did not just send a sales rep, but a rep who actually had used the equipment they were selling. One even demonstrated his product on our PCs, showing us the results there and then. However, one of the companies blatantly ignored our requirements and offered us £40,000-worth of pre-press equipment despite knowing our budgetary constraints. This, it seems, is because they are a large dealer which happened to have a small consultancy attached. So do find out more about the company you are dealing with, they may just see you as a 'cash cow'. The remaining two companies recommended the Gretag-Macbeth Eye-One system, with the ProfileMaker software. Both companies claim it is easy to use and con-figure, and I had read favourable reviews of this CMS from various sources on the Internet. Why choose the Eye-One system, especially when there are good competing systems out there from other vendors, such as Monaco? Well, I would like to be able to say it was after exhaustive trials with all competing vendors but, unfortunately, this was not possible with the three suppliers I had quotes from because they all recommended the Eye-One for our purposes. Thankfully, I had read plenty of reviews on the web that attested to its ease of use and accuracy and placed it ahead of the competition, so I felt quite confident with the supplier's

recommendations. Another feature of the Eye-One which is important is its ability to calibrate digital cameras with the addition of the DC Checker chart and software. Because it is certain that at some point in the future the GAC will stop shooting film it was important to have the option of adding this feature.

It became clear to me that the GAC had to buy a CMS but not for the reason that I hoped at the beginning, namely achieving perfect colour reproduction. This is ironic when these systems supposedly claim to be able to calibrate devices accurately. I began to realise these two opposing views would have to co-exist after I had visited the institutions which had already purchased a CMS. It was suggested that the idea is not so much to achieve perfect colour matching but to reach a standard with which we all can be confident. Once we had a demonstration of one of these systems it reinforced the opinion that these systems are not perfect, nor can they ever hope to be, but they do make sure we are all working towards a standard and this to my mind is a good enough reason. After all this research it seemed there are limitations but it is better than having no calibration at all, so I went ahead and ordered the Eye-One system, with ProfileMaker.

The big day arrived. The CMS was installed and training was provided to enable me to use the system. I was delighted with the results right from the start, and it was easy to use and, importantly, did not have any software bugs. Now, nearly one

year on, I believe there is no real alternative to using a CMS that uses ICC profiles based on the output of each device. I now have confidence in the state of the monitors, scans need less work because they are a lot closer to the target than before, and the printouts look good. Another benefit is that when I send out files to other organisations I have full confidence that my work is colour-calibrated and, if there is a problem, it is probably not mine.

However, I would like to discuss a few areas that need to be noted to avoid disappointment with the purchase of one of these systems. First, colour manufacturer's film stock this would invalidate the calibration. Finally, the differences in batches of the same manufacturer's film stock may have a bearing on the results too. I would claim in the light of this that 5% of my scans are tricky to get right—but don't worry if you do not achieve perfection—the other 95% more than makes up for that.

In conclusion, it may have been a long journey and often the terminology alone was enough to put me off but, as a layman in the area of colour, I feel that if I can do it, anyone can. Therefore, if your organisation has available funds, go for the best system you can afford, even if it just calibrates your monitor. It will save time and money at the very least. I think Scrooge would be pleased.

Notes

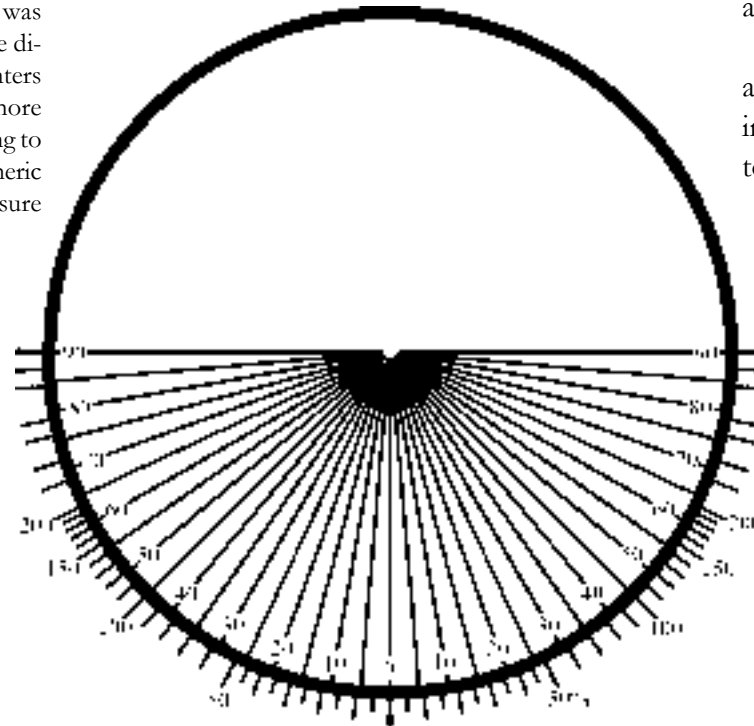
1. Colorific User Guide v99. p7.
2. For an answer to part of this question, the FAQs section on

the International Colour Consortium's website (www.color.org), reads as follows:

Viewing conditions

Q: In the US, D50 is used as the standard white point in the graphic arts industry. We were wondering if you are aware of any region of the world where D65 is widely used for this purpose?

A: I don't know of any major region now that has anything other than D50 as a standard for Graphic Arts. Germany used to use D65 but have now moved to D50. Mind you, virtually every industry other than Graphic Arts and Photography, including the paper and ink manufacturing industries which manufacture for Graphic Arts, uses D65—though not all regions seem to have standards. I know the UK, Germany and Australia do—but I don't know of an International Standard. Nevertheless a lot of D65 booths exist and I am sure some are used in printing plants. When printing in single colours was common—and yellow was printed first (in the age of the dinosaurs—but I was there)—I used to recommend to printers that they use D65 or even D75 in press rooms to get more contrast for the yellow—so long as they weren't comparing to the original. But in the days of 4-colour presses and metameric proofs such a recommendation is not sensible. But I am sure there are still a lot of these booths about.



A Simple Inclinometer

This figure is the backing card for an inclinometer. It was made by a Dutchman called Klaas Bil for measuring slopes to be tackled in unicycling. He was surprised to learn it has applications in fine art photography.

Full instructions for constructing one are available at <http://www.xs4all.nl/~klaasbil/inclinometer.htm>. This figure will print to a size to fit a Zip case.

Southampton Art Gallery

John Lawrence

A man with a gift for talking himself into a job, John Lawrence is established as indispensable on the south coast. Here he gives us a tour and a guide to his work

Southampton Art Gallery was opened in 1939 and has one of the finest collections of paintings and sculpture in the South of England. The collection benefits from four bequests, Robert Chipperfield in 1911, Frederick William Smith in 1925, Arthur Tilden Jeffress in 1963 and most recently David and Liza Brown (the former, late of the Tate Gallery and most decent exhibition openings) in 2002.

Southampton still has 60% of its medieval town walls (I say town because it did not become

a city until the 1950s). Many of our historical buildings are used as museums. These include Tudor House, a local history museum, but currently closed while undergoing structural refurbishment. The Wool House, which is now our Maritime Museum and God's House Tower, our Museum of Archaeology. The *Titanic*, the Spitfire, Jane Austen, D-Day and the liners are probably the most well-known aspects of our past. There is much else besides and our extensive archaeological excavations have revealed the Saxon town of Hamwic, one of the largest settlements in Europe during the seventh to the ninth centuries.

Another arm of the service is the Oral History Unit. Formed in 1982, this team records the experiences of Southampton people who have lived through interesting times by interviewing them and copying their photographs. Many publications have been produced, the best known and most successful being 'Titanic Voices' which has sold millions of copies around the world.

I have worked for Southampton City Art Gallery and Museums since Oct 1978, starting as a general technician, having downsized from a commercial job in London in the days before it became fashionable to do so. I had never intended to stay here for this length of time, but the job has kept developing and continues to hold my interest. It has its fair share of headaches and challenges; usually to do with daft management and lack of



Southampton Docks, poster

resources, but I never allow myself to forget that it is the greatest fortune to have an interesting job. I am also a fine art courier for the Gallery; usually making two or three trips abroad each year accompanying works of art from the collection. I went to France, USA and Belgium last year with Italy and Germany coming up this year. This certainly enhances the quality of one's working life.

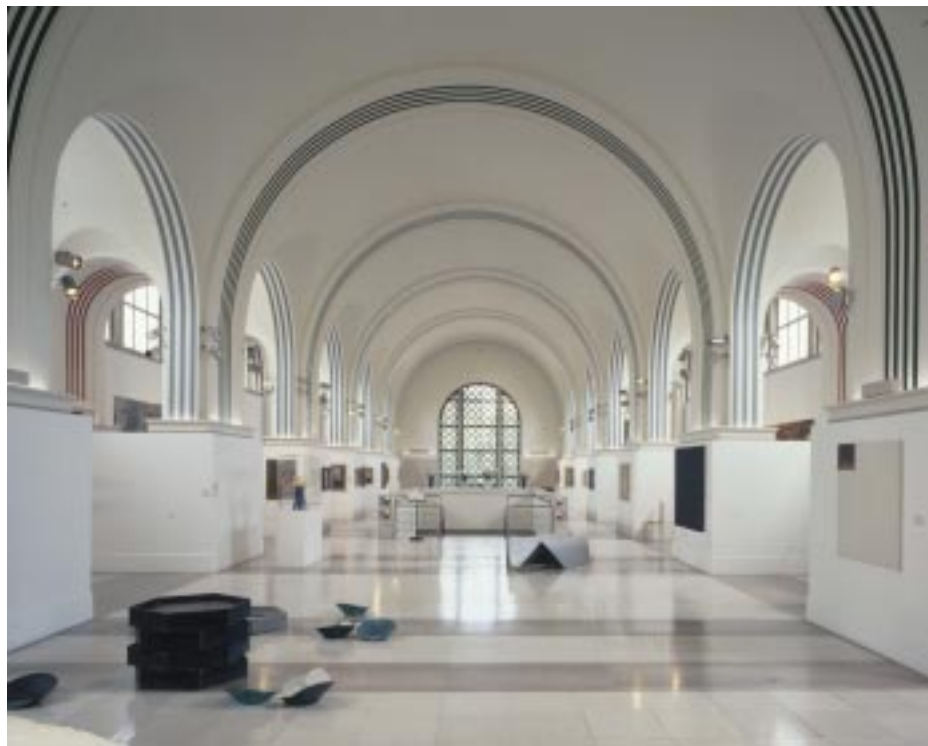
On appointment to the Art Gallery and Museum service, it transpired that they had an emerging need for a general and technical photo-



Sir Edward Burne-Jones
(1833-1898)
The Baleful Head

graphy facility to be established in-house. I was fortunate enough to grab the last available place on a day-release City and Guilds technical photography course at Salisbury Art College and was able to step into this role. Over the next few years the importance of photography to the service increased. The *Titanic* connection and the docks ensured that there was always a steady supply of black-and-white prints of historical significance to copy and the Conservation department at the Gallery started to record their work in greater detail. These were the staples, but there were many 'one-off' requests which were of interest including

Main Hall
Southampton City Art Gallery



surveys of ships and of historic buildings which had to meet Royal Commission standards.

However, other photographers were still being brought in for 'specialist' work including transparencies of the Fine Art Collection. At some point I got fed up with this and made noises about taking it over. At that time we had a very pro-active Keeper of Art called Lynne Greene who was supportive of the idea and arranged for me to spend a few days with both the Tate's and the National Gallery's photography departments. This was something of a turning point. The technical knowledge gained at both establishments was very

Portfolio



Counterfloat: Counterfloat, Anna Heinrich and Leon Palmer, projection from the top of the old Tyrell and Green Building above bar onto the front of Southampton Guildhall

Diver, Anthony Gormley



Winter Landscape with the Nativity, Flemish, 17th Century



considerable and could not have been acquired in any other way. Equally importantly, I came away with a plan for setting up the sort of photography service I believed Southampton ought to have.

I outlined this plan to my head of department, Tim Craven, the Keeper of Art Collections. (He is now the Curator of the Art Gallery.) Together we drew up and prioritised a list of equipment we would need, adding some extra bits in the knowledge that the bean-counters would probably tell me that I could only have half of it. I then drew up a price list which I circulated to each department, along with a note guaranteeing that the photography

service would be better, cheaper and faster than any rival and would meet the needs of the client or 'their money back'. I got the OK to buy all the kit on the list without having to seek further approval, but that I should not go into debt for more than £3,000. This meant that I had to keep a close eye on both income and expenditure. The photography service took off and we were able to re-equip fully in five years. During the next five years we started on a wish list.

This re-equipment programme, together with the pricing policy, was extremely successful until



digital came along and took hold. This brought a new set of issues that had to be dealt with; it was very expensive, sometimes unreliable, often obsolete by the time you had got it out of the box and read the instructions and, worst of all from my point of view, I would have to depend on the knuckle-scrapers who worked in IT support to deliver the service. I thought about it for a while, reasoned that I had never been required to be a high volume producer of images and that quality was everything. Therefore, I carried on with black-and-white negatives and colour transparencies. However, I realised that I could not afford to ignore digital because one day the quality would be there.

I ordered a new computer system with a scanner and enrolled on a Photoshop evening class at North East Surrey College. For a while, scanning

Allegretto Nuzi, Coronation of the Virgin

David Tremlett 'Wall Drawing, Orange and Green' Pastel, 1997



negs, trannies and prints met all of our digital needs. A six-million pixel camera was eventually purchased for notebook work, but proved to be good enough (with a decent lens) for a variety of other purposes including almost all the images in the Face to Face catalogue. At the time of writing I am examining ways of funding the purchase of twenty-two million pixels. Do you know of anyone who would like to buy a grandmother?

John Lawrence **AFA**

The Daguerrotype

Edgar Allan Poe

Alexander's Weekly Messenger
Jan 15, 1840

The poet and man of letters, Edgar Allan Poe, famous for such Gothic masterpieces as The Raven and The Masque of the Red Death, with, to us, their cinematic qualities and associations, was also a journeyman newspaper columnist. It was a surprise, nonetheless, to find this article in a quasi-Boolean search on the Internet. Thanks are due to the transcriber, David Phillips.

THIS WORD is properly spelt Daguerreotype, and pronounced as if written Dagairraioetep. The inventor's name is Daguerre, but the French usage requires an accent on the second e, in the formation of the compound term.

The instrument itself must undoubtedly be regarded as the most important, and perhaps the most extraordinary triumph of modern science. We have not now space to touch upon the *history* of the invention, the earliest idea of which is derived from the camera obscura, and even the minute details of the process of photogeny (from Greek words signifying sun-painting) are too long for our

present purpose. We may say in brief, however, that a plate of silver upon copper is prepared, presenting a surface for the action of the light, of the most delicate texture conceivable. A high polish being given this plate by means of a steatitic calcareous stone (called Daguerreolite) and containing equal parts of steatite and carbonate of lime, the fine surface is then iodized by being placed over a vessel containing iodine, until the whole assumes a tint of pale yellow. The plate is then deposited in a camera obscura, and the lens of this instrument directed to the object which it is required to paint. The action of the light does the rest. The length of time requisite for the operation varies according to the hour of the day, and the state of the weather—the general period being from ten to thirty minutes—experience alone suggesting the proper moment of removal. When taken out, the plate does not at first appear to have received a definite impression—some short processes, however, develop it in the most miraculous beauty. All language must fall short of conveying any just idea of the truth, and this will not appear so wonderful when we reflect that the source of vision itself has been, in this instance, the designer. Perhaps, if we imagine the distinctness with which an object is reflected in a positively perfect mirror, we come as near the reality as by any other means. For, in truth, the Daguerreotyped plate is infinitely (we use the term advisedly) *infinitely* more accurate in its representation than any painting by human

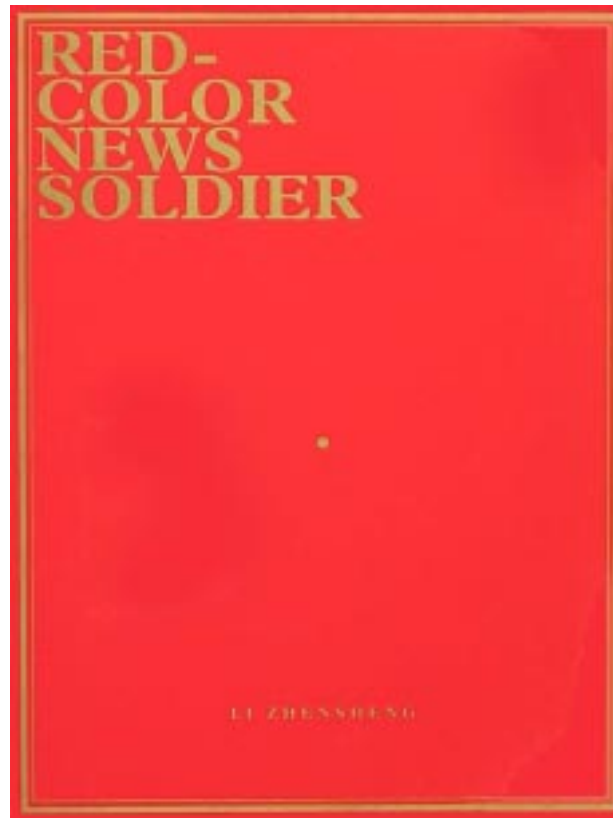
hands. If we examine a work of ordinary art, by means of a powerful microscope, all traces of resemblance to nature will disappear—but the closest scrutiny of the photogenic drawing discloses only a more absolute truth, a more perfect identity of aspect with the thing represented. The variations of shade, and the gradations of both linear and aerial perspective are those of truth itself in the supremeness of its perfection.

The results of the invention cannot, even remotely, be seen—but all experience, in matters of philosophical discovery, teaches us that, in such discovery, it is the unforeseen upon which we must calculate most largely. It is a theorem almost demonstrated, that the consequences of any new scientific invention will, at the present day exceed, by very much, the wildest expectations of the most imaginative. Among the obvious advantages derivable from the Daguerreotype, we may mention that, by its aid, the height of inaccessible elevations may in many cases be immediately ascertained, since it will afford an absolute perspective of objects in such situations, and that the drawing of a correct lunar chart will be at once accomplished, since the rays of this luminary are found to be appreciated by the plate.



Red Colour News Soldier Li Zhensheng

The few television reports of the Cultural Revolution in China to be seen in Britain during the 1960s and 70s made a big impression on me. The film was blurred, poor quality but highly



evocative of a far-off and exotic country where mass participatory events of monumental scale were taking place. The rise and power of the youthful proletariat seemed to be a manifestation of the Western student movement of the 1960s with its own ideological protest centred on the Vietnam war. Over the years we have become more aware of the Cultural Revolution through biographies and novels but the appearance of what actually happened has come a poor second.

My recollection is that there were few still photographic images to be seen at the time in British newspapers. China was a closed country and few western photographers were allowed in to see the events taking place there.

This book by Li Zhensheng brings these times into clear view. It illustrates and describes the events of the cultural revolution in the northern Chinese province of Heilongjiang like no other I have seen. Li was employed as photographer with the Harbin newspaper *Heilongjiang Daily*. He not only photographed for his newspaper the events of the cultural revolution which were going on around him but, like many of the rest of the population he was drawn directly into the turmoil himself. Like many professional citizens he was forced to work on the land alongside the peasants to undergo correction and self-criticism and to spend long periods studying Maoist thought.

A photographer reading this book is immediately struck by the high quality of the photography, the tenacity of the photographer and

the pure photographic vision that is projected from the images. The photographs have none of the appearance of those old television pictures but have a freshness which we can relate to the best examples of western photojournalism. What does come through, even more strongly, is the horror, the mass participation and injustice of the period. Many of his pictures were made during mass demonstrations and denunciations where local political leaders were accused by the proletariat masses of crimes against the state and its people. The accused portray an absolute submission in the face of overwhelming condemnation and their impotence to protect themselves is terrible to witness. The lucky ones faced years of deprivation and poverty but many others were summarily executed. Scenes which Li photographed and are illustrated in the book emphasise the terror through which much of the population lived.

Li was proud of his skills and illustrates his enjoyment of the photographic process in many self-portraits where he often poses with his photographic equipment, mainly Rolleiflex and Leica. The finished work he submitted to the newspaper was often manipulated and montaged. He made many wide-angle scenes of mass movement by comping several square negatives together in a series. In the book he presents his pictures full



Provincial Party and first Party secretary of Harbin Ren Zhongyi, is humiliated in Red Guard Square. 1966



frame, often leaving the rebate around the image. Presented side by side, these wide-angle scenes are now more familiar to us as gallery presentations. This in some way converts them into art objects but also allows us to admire his total view through the viewfinder. Few of his images need cropping.

For me this book is an important addition to the study of the Cultural Revolution because it delivers such a clear picture of the period. No longer is the mind's image of history blurred by those old TV pictures.

In a nod to the old ways of the past, and to the penetration of Mao's thought throughout the population, the book is bound in red plastic, echoing Mao's little red book seen in so many of the photographs.

*Red-
Color
News*

Soldier, a Chinese Photographer's Odyssey Through the Cultural Revolution, 316pp, Phaidon, 2003

Li Zhensheng, edited by Robert Pledge, text adapted from interviews by Jacques Menasche, with additional text by Jacques Menasche, introduction by Jonathan D Spence

James Stevenson 

Writers and artists march through Wuchang county on their way to participate in manual labour 18 August 1968

The Battle of Britain

A Camera's View

Roy Asser

A unique series of images and the story of their creation, a fine art photographer's tribute to The Few

The Battle of Britain Historical Society, Gunthorpe, Melton Constable, Norfolk, 2003, ISBN 0954465407, 354 pp, 24 pls

Past President Roy Asser has fulfilled a long-held ambition to honour the work and selfless bravery of those who defended our island at a time of darkness. A page from the book, illustrated here, describes the conditions in which the Battle was fought. The current President writes

Contained in this book are the memorabilia, personal recollections and private thoughts, both humorous and sad, of twenty-four of the pilots who took part in the Battle of Britain. These highly personal accounts of one of the most crucial battles of the Second World War represent not just the twenty-four pilots who contributed to the book but all who fought in the battle, symbolising what was especially important to so many during the summer and autumn of 1940.

Sara Hatrick 



The Douglas Bader Foundation

ODLR/1 Shell Centre, London SE1 7NA. Tel: 01 934 2470

FIGHTER PILOT

During World War II he had total control of a 400 mph fighter and eight machine guns - with no radar, no auto-pilot, and no electronics.

At the touch of a button he could unleash 13 lbs of shot in 3 seconds. He had a total of 14 seconds ammunition. He needed to be less than 250 yards from the enemy to be effective.

He and his foe could manoeuvre in three dimensions at varying speeds and with an infinite number of angles relative to each other. His job was to solve the sighting equation without becoming a target himself.

His aircraft carried 90 gallons of fuel between his chest and the engine.

He often flew over 35,000 feet with no cockpit heating or pressurisation. He endured up to six times the force of gravity with no 'g'-suit.

He had no crash helmet or protective clothing other than ineffective flying boots and gloves.

He had about three seconds in which to identify his foe, and slightly longer to abandon the aircraft if hit. He had no ejector seat.

He was also a navigator, radio operator, photographer, air-to-ground attacker, rocketeer and dive-bomber.

Often, as in my case, he was only nineteen years old. He was considered too young and irresponsible to vote, but not too young to die.

His pay was the modern equivalent of just under £00.60 new pence per day in 1940.

Should he have been stupid enough to be shot down and taken prisoner, a third of that was deducted at source by a grateful country and never returned.

However, every hour of every day was an unforgettable and marvellous experience shared with some of the finest characters who ever lived.

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CHARITY COMMISSION REGISTRATION NUMBER 285777

The Frescoes at

Waterperry House



Waterperry

*The School of Economic Science
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Waterperry
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House

Note: This part of the *Journal* began life designed as a brochure and there seemed little reason to change its format simply to conform with the rest

Any enquiries are to be forwarded to
The Art in Action Gallery, Waterperry Gardens 01844 338065

Artistic Director Mr B Saunders
Fresco Designer & Artist Mr J Courtney
Research & Historical Content Mrs B Saunders
Architecture Faculty Mr R Ibbett
Photography Mr R Wythe

All photographs © Richard Wythe 2004

Waterperry House

WATERPERRY HOUSE has a most interesting history. Almost since it was recorded in the Domesday Book (1086) Waterperry House has been the principal home for only three families and, until 1937, their estate constituted the whole parish. Although no one of particular distinction has ever lived in the house each family has made a significant contribution to the community.

The first family were the FitzElys who occupied the house from 1100 until the late 15th century. The estate, which is surrounded by Bernwood Forest, was run on the strip-farming system. It was a prosperous village with two thriving hamlets, Ledhale and Thomley, at the other end of the parish. The village clustered around the small Saxon church, extended in the 12th century and the manor house which was probably first built in stone at about the same time.

The manor house comprised a medieval hall and small adjacent tower. The FitzEly family had considerable standing in the community. At least two were High Sheriffs of Oxfordshire and Conservators of the Peace. One fought in and survived the Scottish Wars under Edward I. His monument, a beautiful carving, still lies in the church.

In the 15th century the family fortunes dwindled and this was exacerbated by failure to produce a male heir. The estate was held by a daughter but her son squandered his fortune and Waterperry had to be sold to pay debts.

Walter Curson from Kedleston in Derbyshire first leased and then bought Waterperry. His main estate was in Addington and he used Waterperry for his entrepreneurial activities, enclosing the land as early as 1492 for the rearing of sheep. The Curson family fortunes prospered but at the expense of the community. Indeed, by the 1665 Hearth Tax return, Waterperry was reduced to a village with only nine hearths. His son, Vincent, moved to Waterperry as his principal home and under his son, Francis, the Cursons made the decision to continue as practising Catholics.

Waterperry became a missionary centre and

housed a priest—Sir Edward Walpole. During the Civil War the Cursons actively supported the King and John Curson was arrested and imprisoned in the Tower of London. Their sacrifices were rewarded in 1660 with a baronetcy. In 1713 the building of the Queen Anne house commenced.

Despite a complicated entail the Cursons in the late 1700s failed to produce an heir and, after devolving back to the original Curson family, Waterperry had to be sold to pay gambling debts.

The third family to live at Waterperry was the Henley family. They were Irish Protestants who had made their fortunes in shipping and, after the Napoleonic Wars, invested in land by buying Waterperry. Considerable money was spent in restoring the house and the family prospered well. Mr Henley became MP for Oxfordshire and was appointed President of the Board of Trade. But his son never acquired his father's awareness of business and political responsibilities and lived lavishly, with too little eye to maintaining the family estate and income. He died in 1902 but the costs of the estate were such that his son was forced to sell in 1925.

The estate was bought by Magdalen College and leased eventually to Miss Havergal and her Horticultural School. They thrived at Waterperry, establishing magnificent standards reflected in the gardens and the produce sold at the shop in Oxford's Covered Market. In 1971 after the death of her supporter and companion, Miss Sanders, Miss Havergal closed the school and sold the property to the School of Economic Science, the present owners. They have restored the house, developed the gardens and opened them to the public.

Each year Waterperry hosts Art in Action, a festival where some 300 artists of various disciplines meet to exchange ideas and demonstrate their skills to the public. Waterperry continues to evolve in the 21st century but remains an unusual testament to the changes over a thousand years of history.

The New Hall at Waterperry

1 Inception of the project

There has been a dwelling at Waterperry since before the Domesday survey of the 11th century. The existing house now has two main parts, the Jacobean manor-house—now the rear wing—joined to the back of the later Georgian extension—now the front of the house.

The site is also home to the Waterperry Horticultural Centre with its famous gardens and for the past twenty-five years host to the Art in Action event, an arts and crafts event of peerless reputation which is attended by over 25,000 visitors each July.

The current owner, the School of Economic Science, a world-wide organisation was set up some 70 years ago to seek to discover the laws and regulations which govern man's relationship with man in society. The early studies in economics and law, inspired by the writings of Henry George were supplemented by studies in philosophy since the questions raised needed answers from a deeper





level. The studies in philosophy soon became central to the work of the School and they drew on a wide range of source-material, including the great religious and spiritual teachings, classical philosophy, in particular the dialogues of Plato, and great literature. At the heart of the teaching in the School is the teaching of Advaita—the philosophy of ‘non-dualism’ central to the Vedantic system. According to Advaita the supreme spirit in creation is no different from the individual spirit in each of us. The art and architecture of the New Hall has tried to reflect these teachings.

2 The brief

The vision of the New Halls at Waterperry was to create a central space at the heart of Waterperry House—in many ways the heart of the School of Economic Science world-wide—that could be decorated with a cycle of fresco paintings illustrating aspects of the teachings of the school. The brief also required that the space be designed harmoniously and use materials and methods of construction which would last three hundred years, and continue during this period to lift the hearts and minds of all those who entered.

3 The site

The new space was created from a neglected part of the house where the original Jacobean manor-house joined the Georgian extension at the front. The ‘link’ area had been overlooked by an ill-considered conversion. It was decided to open this area to admit natural light. The planning authorities and English Heritage agreed that this area was of little historic interest and that there was an opportunity to introduce a contemporary design into this part of the house.

4 The design concept

The design comprises three spaces. The second-floor elliptical space seeks to represent the spiritual world—the potent but unexpressed power of the creator. The main space is defined by three axes, the vertical axis linking earth with sky through the main rooflight and the two horizontal axes representing the subtle and gross worlds at first- and ground-floor level. This is the potential of the creator fully expressed. The intermediate space is that which contains the staircase and which links this journey through the three worlds—spiritual,





subtle and gross and represents the awful process of creation.

5 Space

The organisation and harmonisation of the space of the new halls are based on the 'module' used in the design. This 'standard of symmetry' was established by careful analysis of the existing dimensions in the house and the proposed new space. The module used is 24.75 inches (629mm approx). Using this module the space and the key elements in the design are organised using simple whole number musical ratios to give the space a harmonic integrity throughout.

6 Air movement and circulation, and Ventilation

The designs for the New Hall needed to take the circulation patterns in the house into consideration in order to balance protection of the new paintings with efficient use of the house. In fire escape terms, the new hall was regarded as a fire escape lobby and needed to achieve fire separation from the rest of the house without disrupting circulation. This was accomplished by using fire doors held open and only

released in the event of fire. A thermo-statically controlled ventilation system was installed at a high level under the rooflights to relieve excessive heat build-up caused by solar gain.

7 Fire, heat and light

Heating is through underfloor heating on the ground floor and a trench heating duct adjacent to the french doors on the first floor.

Natural light is provided from above by large double glazed roof lights in order to retain wall space for the fresco paintings. To augment this an artificial lighting scheme has been installed using a centralised lighting control unit which can be programmed to provide a variety of different lighting conditions to respond to changing levels of natural light and to accommodate the various uses within the New Hall area.

8 Construction Joints and Structure

The main challenge structurally was how to accommodate the new essentially rigid and inflexible elements of construction, such as the bridge,



the stairs and the roof lights into the traditionally designed and flexible construction of the existing house. The main constructional challenge was to produce a detail of the studwork supporting large areas of the fresco plaster in such a way that it was completely isolated from contamination from any cementitious products in the masonry construction behind, which attack and discolour some of the key pigments used in the fresco work.

9 Materials

The key materials used in this project were lime, plaster, elm, stainless steel and glass. A traditional lime plaster was used throughout the space using a three-coat application. Elm, having a strong attractive grain, was selected as the timber for the new upper floor and also for the staircase treads, whereas oak was retained for all structural elements. Stainless steel was used for the main structural elements to the roof lights, stairs and the bridge. It was particularly important on the staircase to ensure the quality of the welded joints was of the highest quality. The stainless steel supporting structure to the roof lights had to be designed to provide totally rigid support



for the glass whilst riding any movement in the oak structure below. The glass specified for the bridge was a low-iron type—Optiwhite—to minimise the effect of colour distortion on the fresco paintings at ground floor located under the bridge. If other glass were used a colour cast might affect the colour balance of the frescoes.



The Frescoes at Waterperry

Preparation Stage

The wall is first covered with two coats of rough plaster consisting of coarse sand and lime putty (slaked quicklime). This levels any unevenness in the wall surface and gives the basis for the top coat. Onto this surface the prepared full size designs or cartoons are transferred either freehand or by 'pouncing'. Pouncing involves piercing the full-sized drawing with many small holes and then dusting them with pigment or powdered charcoal *in situ*. The powder passes through the holes to leave a dusting of dots on the wall. These are then painted in to establish the basic lines of the design on the plaster. This forms a diagram of the overall design.



The buon fresco technique

The artist decides how much work he can finish in a day and, having wetted the wall, plasters over the underdrawing with a thin layer of top coat plaster made of lime putty and fine sand (*intonaco*). This, of course, covers the drawing. The cartoon for that section is then positioned and re-pounced

onto the new plaster and lined in. The artist is now ready to apply colours onto the fresh (*fresco*) plaster. The colours available to the fresco painter are limited to those compatible with lime. The white for fresco is the same lime putty as used to mix the plaster. This is the technique for *buon fresco*, that is painting into wet plaster.

The artist has only a few hours to work on this fresh plaster. When it no longer takes the colours he must stop. The painter must either finish the work in one session or complete it when it is dried. Working on dry plaster is called *secco* painting. This requires the addition of a medium to make the colour adhere. It has the advantage of giving the artist more time to work but is considered less permanent.

One of the merits of painting on fresh plaster is that the colours are absorbed into the plaster and become an integral part of the wall. This gives very beautiful colour and durable painting. Both methods are useful, but there is a challenge and charm in painting *buon fresco* not to be found in any other techniques.



At the end of the day's painting, an edge is cut around the completed part of the work and excess plaster removed. The next day a new section is plastered and carefully joined to the previous day's work. The relevant section of the cartoon is then positioned and pounced. This is then painted and cut ready for the following day's work. Starting from the top the process of *buon fresco* painting is repeated until the final piece of the 'jigsaw' is painted in.



Because of the nature of the work and the use of fresh damp plaster on dry walls each area had a different drying rate. The artists tried to time the plastering to allow painting for the next day. This worked well on most occasions but on one visit painting did not start until late in the evening. 4500 watts of light were needed to provide the illumination for shutter-speeds fast enough to freeze movement.

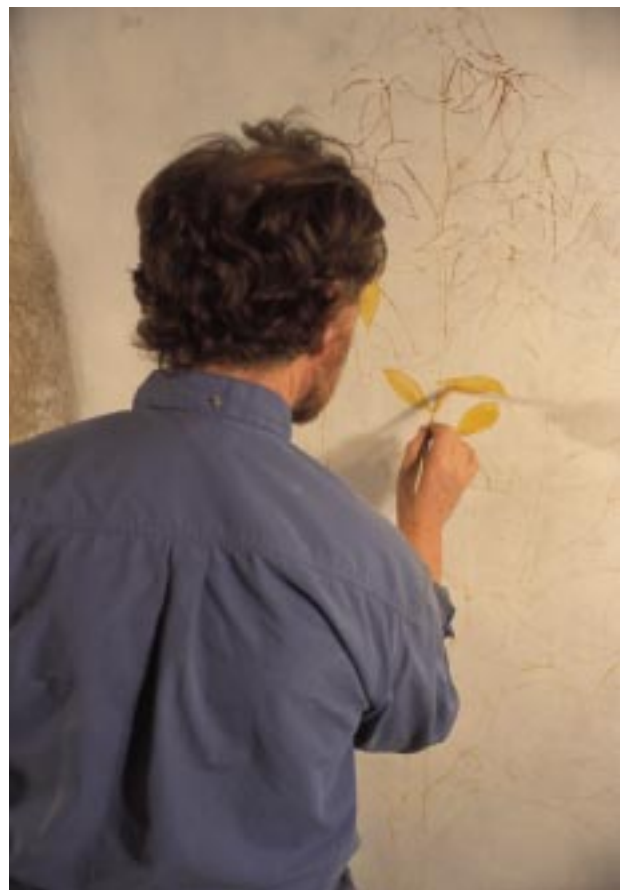
Colour-matching was not critical but important and this was achieved with filtration. Because filters increase exposure time this was another factor calling for high levels of lighting. Negatives had their place in the scheme because adjustment for colour-balance could be done at the printing stage. This proved useful to illustrate the work in progress during the Art in Action Festival, an international meeting of artists and craftsmen which is open to the public in the grounds of Waterperry House every July. Having myself worked in archives, one of my concerns was and is to produce images that will last over a century so that the rare technique of fresco painting can be seen long after this photographer has passed on.



The photographic assignment

It is rare to be asked to photograph such an interesting project. I had photographed a large part of the house when it was extensively renovated and it was during the renovations that the idea of the New Hall and the frescoes was conceived.

The area containing the frescoes is high and narrow which reduces all-encompassing shots to all but a few areas so that most of the work has been done on semi-wide angle lenses equivalent to 24mm and 35mm, most formats and transparencies, mostly 35mm to enable slide presentation at a later date.





stories, analogies, examples, principles and so on.

The New Hall frescoes extend over three floors and depict the Laws of Brahman. The artists have been asked to design the work so that the subject-matter is conveyed as clearly as possible and is simple, harmonious and beautiful. Hence a limited palette of colours has been chosen and will be used throughout the scheme. This work will take some time to complete and involves a number of painters and sculptors. However, the works should last as long as Michelangelo's work in the Sistine Chapel in Rome which has lasted nearly 500 years.

The frescoes and sculptures illustrate part of the main tenets of the philosophy. The relief sculptures towards the top of the house represent the Ten Laws of Manu. These are part of the philosophical tradition and are moral laws applicable to humanity in general.

The artistic concept

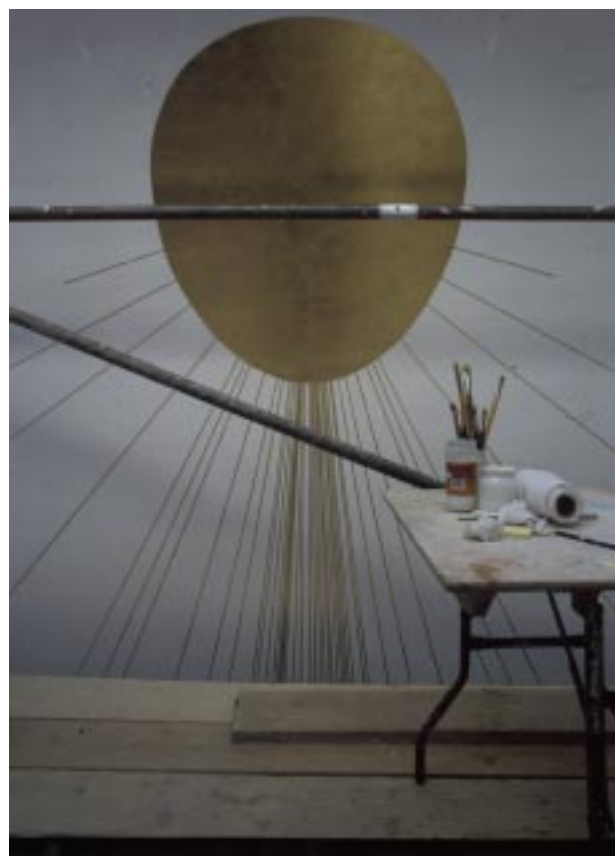
The artists' group among the philosophy students of the School of Economic Science chose an ancient Eastern text to guide both the architecture and the artwork rather than something from the Greek or Roman period.

'This Self was indeed Brahman in the beginning. It knew only itself as "I am Brahman". Therefore it became all.'

(Brhadaranyaka Upanishad)

There were many ideas for the subject of this series of paintings and sculpture. Finally it was decided that the works should represent the teaching of Shantananda Saraswati who was Shankaracharya of Northern India and was an exponent of Advaita philosophy. This philosophy is simple, relevant to our age and applies to all cultures.

Conversations about Advaita philosophy have become an essential part of the study of the School and it became obvious that some of the subject-matter which conveyed the essence of this teaching would be the basis of the works for the New Hall. This teaching is a living teaching, passing from teacher to student orally and containing many



Hand-painted Advertising in the Streets

35

Former child actor, veteran of many a jingle, Louis Sheldon-Williams has always had a passion for hand-painted street advertising. He records examples and campaigns for their recognition as art and heritage and so for their preservation.

Advertising has always been with us and pervades our lives. In history a pharaoh proclaimed the greatness of the battles he fought or the temples he built on a stela, a proclamation—an advertisement.





In Pompeii in 79 AD an election was heralded, as was there a sign with a fierce dog, a warning to intruders. The whorehouse advertised its wares with paintings of different positions.





The advertisements here are also from a different time, albeit of nearer history. They have none of the here-today-gone-tomorrow feel that you have with modern billboards. They were meant to endure, painted as they were on stone or brick. In time their meaning has changed. Perhaps that company was bought out or simply went bust.





There is no record of these artists, the sign-writers who did this work, sometimes at great inconvenience and sometimes in poor weather.

In any event, these images are a heritage in the history of advertising. It is so sad that there is no protection for them under current legislation. The images here highlight this need.

Louis Sheldon-Williams **AFP**





The author asks members to keep an eye open and contact him on any sightings at 122 Mortlake Road, Surrey TW9 4AR, 020 8286 9873.