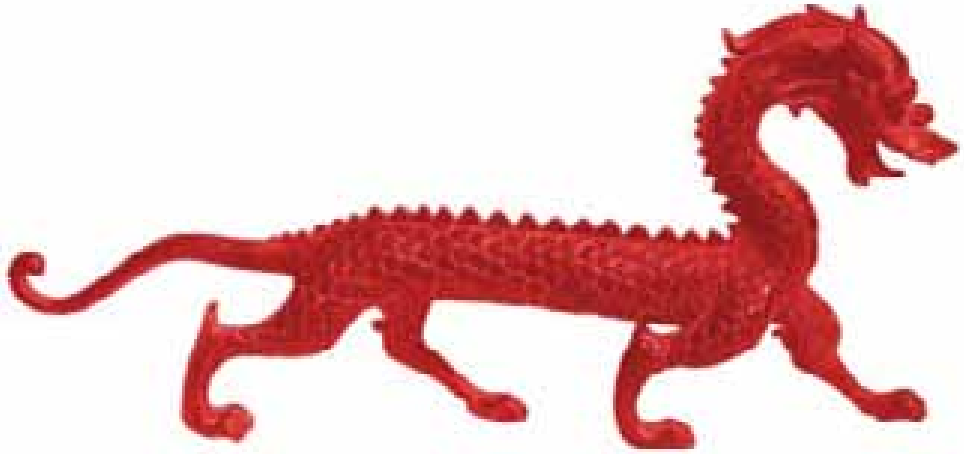
THE ASSOCIATION FOR HISTORICAL AND FINE ART PHOTOGRAPHY



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THE ASSOCIATION FOR HISTORICAL & FINE ART PHOTOGRAPHY

from the Chairman

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

MEMBERS of the committee of AHFAP had the privilege of visiting China last November at the invitation of the China Cultural Relics Academy Photographic Committee. Our invitation to a conference for museum photographers follows previous visits by Association members. Ivor Kerslake, of the British Museum, and Sara Hattrick and Colin White, of the National Gallery, went in 2003 and 2004. These visits were prompted by the marketing efforts of Zhao Ling Jie, or LJ as he is known, the Elinchrom agent for China and the Far East.

Over the last few years LJ has supported the development of photography in Chinese museums. He has done this because he sees a growing demand in China for photography in the cultural heritage sector, a growth which can only help his business. Our profession, throughout its history, has coexisted and co-operated with the photographic manufacturing industry, so we cannot ignore this type of continuing relationship. It is one which we should continue to foster.

The two previous events organised by LJ, though local in their scope, were considered extremely successful and he was encouraged to organise a similar event for an international audience. He felt that Chinese photographers would welcome the contact with Western colleagues to promote their profession within China. To realise this idea he invited, and supported, members of the AHFAP committee to participate in this conference. A five-day conference was proposed. This consisted of three days of presentations, two days by UK delegates and one by the Chinese. This was followed by two days of visits to Beijing museums and cultural sites.

The event was supported by sponsorship from international photographic trading companies, the organising Chinese museums and several Chinese trade organisations. Hospitality was generous and typical for the visitor to the Far East.

The conference had a lengthy opening ceremony with welcoming speeches from eight Chinese delegations and from me, representing the Association. These events are remarkable for the simultaneous attention to equality and hierarchy. All was translated into English by extremely capable bilingual staff from the Imperial Palace Photographic Studio and the Guangdong Museum of Art. A viewing of

the conference photographic exhibition followed the formal opening. All participating museums, both Chinese and UK, were represented in the show. Print quality was excellent and the display looked very impressive. All of the prints were collected in a book presented to each delegate. A companion volume, in Chinese only, was produced of abstracts of the papers delivered to the conference.

The conference took place in the recently constructed Museum of Modern Chinese Literature. This is located in the north-east of Beijing, about 10k from the city centre, so delegates had a flavour of the city that they would not normally see. The conference facilities were superb, with seating for 200 delegates in a lecture theatre equal to any in the West.

The UK delegates gave a variety of papers, based on our own experience of the cultural heritage sector. These covered the business of managing a photographic department, how funding is obtained for digitisation projects and, a new concept for the Chinese, how we interpret the museum and its activities to present the museum to a visiting public. The use of social documentary images we now routinely undertake in our museums, was a new idea to the Chinese photographers and perhaps the main new thing we took with us to the East.

The Association's name is now established in China and museum photographers in the Peoples Republic are aware that there is a group in the UK who share their objectives and goals and that we have more in common than our cultural differences.

A recent initiative exists for museum photographers to make contacts in China and to extend opportunities for both groups. EU-China ICT Co-operation (www.euro-china-it.org/search for partner.html) allows interested parties to participate in research projects for the cultural heritage sector. I would like to encourage members to capitalise on these initiatives because the bonus of undertaking these projects brings tremendous advantages to our profession.

I would also like to encourage all museum studios to extend a welcome to Chinese visitors who I predict will be visiting the UK in ever greater numbers in the near future. *James Stevenson* AFAP

No junk mail

This special number of the AHFAP Journal records and commemorates the Association's participation at the 2005 International Symposium on Museum Imaging Technology in Beijing. There are transcripts of the talks, a portfolio of images from the exhibition, a selection of images made by the photographers of the Palace Museum of the conference itself and a group of informal images made by delegates of our Association.

Our host in China, the China Cultural Relics Academy Photographic Committee, has a rigorously selected membership of about 250 drawn from a group of 1,500 or so museums and other sites significant in the cultural heritage field. In terms of membership we are fairly evenly matched. We have common aims and our daily work is similar. Some Chinese museums have up-to-date technology, with young and imaginative staff. However, it was clear from some comments made at the conference that not all institutions have such enlightened masters or are so generously endowed with resources.

Another revealing fact was the absence, until relatively recently, of school or college photographic training. From a random sample of ten photographers at the conference it was interesting (or disturbing) to note that only one of them had trained formally as a photographer.

Our group was welcomed and entertained with lavish hospitality. After the three-day conference we were taken to important monuments and museums in Beijing and outside to the Great Wall. Some of the group made an informal visit to the studios and editing suite of the Palace Museum photographic department in the grounds of the Forbidden City.

All these activities and events cemented cordial relations between the professional bodies in both countries and it is hoped that these new relationships will promote international understanding and co-operation in the implementation of good practice.

AFAP *Colin Maitland, Editor*

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from our President

IT IS A REAL pleasure to extend a very special thank you on behalf of the Association of Historical and Fine Art Photography to the China Cultural Relics Academy Photographic Committee, for inviting members of the association to Beijing to take part in this conference on photographic practice in museums and galleries. I would also like to take this opportunity to thank all those, both in China and the UK, whose hard work and commitment have been invaluable in organizing this event.

The Association for Historical and Fine Art Photography was founded in 1985 in London from groups within the photographic departments at the national museums. These photographic departments had worked in isolation from each other, and there had been little communication between them. The recognition that closer ties would benefit the profession of museum and cultural photographers led to the founding of the association. The main function of the association is to raise the profile of photographers in the cultural heritage sector and to allow members to have a point of contact for their profession enabling them to share knowledge. I am pleased to say there are now over 300 members in the UK. They come from all types of cultural institutions and include those who work freelance. The association holds an annual conference in London in October, to which you are cordially invited if you wish to attend.

Who would have thought in 1985 that the association would see the technical evolution of photography change so radically the way we take and distribute photographs; I feel that now more than ever we need the support of our fellow professionals to ensure that we honour and care for our analogue material while sharing knowledge as we move forward into a digital future.

This conference is such a valuable opportunity for us all to share our experience and I hope that from this first step an international forum will develop for professional colleagues to meet and exchange knowledge. This will both consolidate relations in our two countries and form the professional foundation for a more international grouping in the future.

I wish you all a happy and successful conference.

AFAP *Sara Hattrick, November 2005*
President, Association of Historical and Fine Art Photography
Head of The National Gallery Photographic Department

the challenge of providing images for the diverse needs of the world's largest urban history museum

The Museum of London is the world's largest urban history museum. It opened on its present site in the City of London in 1976, its collections created from an amalgamation of the Guildhall and London Museum at Kensington Palace. The building, a typical 70s concrete pile designed by Powell and Moya, has undergone many additions and transformations since then, with new galleries, café and shop plus a splendid new entrance. There will be further substantial building work to create the Capital City Project, for which the Heritage Lottery Fund will be providing a large proportion of the funding. Part of the project will include a glass-fronted gallery visible from ground level where our most gaudy fairytale exhibit, the Lord Mayor's coach, will be a star attraction.

The Museum of London is an institution that is constantly evolving, reinventing itself in order to survive in an ever-competitive world.

The collections span the period from prehistory to the present day although recent history is currently not represented in the permanent collections owing to the continual reinvestigation and revamping of the different period galleries. The changing programme of temporary exhibitions ensures that all tastes are catered for with an extremely wide selection of themes, both historic and contemporary. The nature of our work in the Photography department is closely dictated by the exhibition programme. Here are some of the past exhibition topics; Bodies, High Street Londinium, The Dig, Vivienne Westwood, London Look, Drugs, Recycling, the Fur Trade, the *Windrush*, Peopling of London, Recycling, the 1920s, Cromwell.

Our small team of three photographers provides images to all departments of the museum, to the public via the Picture Library, and also to the Museum in Docklands which became part of the Museum of London Group when it opened two

—Torla Evans, Museum of London—

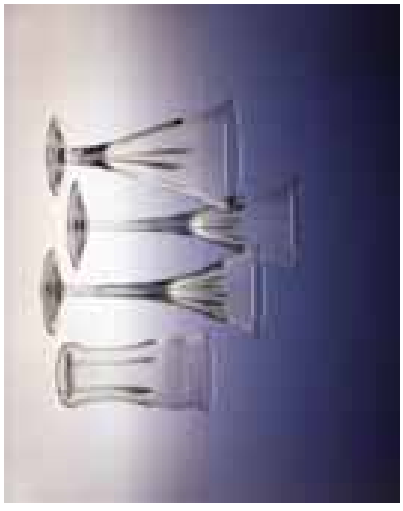
years ago. We certainly are kept busy. We play a pivotal role in assisting the directorate and staff to realize their goal of creating and maintaining higher visibility for the Museum. Living in a vibrant multicultural community it is part of our remit to reflect the diversity of which we are a part. Our images are a celebration of all that goes on in London. It is a challenging role. My talk will look into all aspects of our work, from fashion photography to social documentary, not forgetting the very important documentation of the objects in our collection, of course. AFAP *Torla Evans, Museum of London*

Exhibition Portfolio

Roman face ointment in original canister—Torla Evans

Museum of London

Archaeological glass from Whitefriars—Richard Stroud



Conservation of 'Penny Farthing' bicycle—John Chase

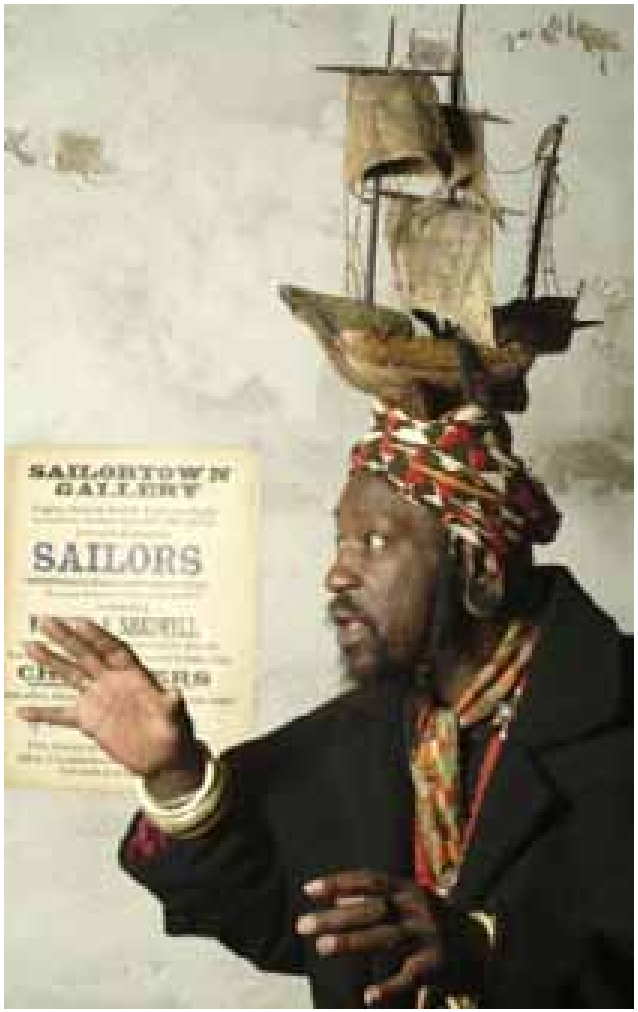
Exhibition Portfolio

Museum of London

Conservation of large pot found in Prittlewell (2005)—John Chase

Face-painting in 2003 to celebrate new museum opening in Docklands —Torla Erwns

Opera coat (1895) from 'London Look' exhibition—John Chase



Actor celebrating life of Joseph Johnson, a street character in Docklands—Torla Evans

Exhibition Portfolio

from 'Wearing Westwood', designs by Vivienne Westwood —John Chase

Lady with fruit from the 'Plant Cultures' exhibition 2005 —Torla Evans

Museum of London

Exhibition Portfolio

The British Museum, roof of the Great Court by night—BM

Glass goblet, France (1580-1600)—BM

Walrus ivory chess set, Lewis, Scotland (1150-1175)—BM

British Museum

Exhibition Portfolio

Bronze statuette of warrior on horseback, Greek (550 BC)—BM

Marble group of a pair of dogs, Roman, possibly 2nd century AD—BM

British Museum

Blue glazed ceramic horse, China, T'ang dynasty (618-906)—BM

digital image management at the British Museum

The British Museum has been employing photographers to capture the collections since 1853. Roger Fenton, later renowned for his work covering the Crimean War, made the first of what has now grown to be an archive containing upwards of 800,000 images, ranging from 10"x8" glass negatives through to 35mm slides.

Aside from the physical problems of storing this much film in terms of shelf space and the need for a temperature-controlled environment, the accurate recording of information alongside the photograph has proved difficult. Until a few years ago, little or no detail regarding date, object reference or the names of the photographers was being recorded with the original other than a sequential number which is cross-referenced with a file copy, held by the Antiquities Department. If the file copy were to be mislaid or misfiled that image is effectively lost for ever.

The advent of digital capture and storage has given us the opportunity to address most of these problems. In 1999 the British Museum made the decision to make a proportion of the collections available electronically, at first using a network of computer screens in the library and subsequently making them accessible via the Internet. This project was named COMPASS within which were contained 5,000 images linked to keyword-searchable text. To populate this initiative, we began a programme of scanning existing transparencies to the highest practical resolution. We purchased an A3 Screen Cezanne flatbed scanner which allows for the batch-scanning of up to six 5"x4" transparencies at a time to a file-size of 48Mb. It was decided that this would become the standard file-size for future digital capture. The images were saved to CD and filed by the Antiquities Department. Because of the storage issues and uncertainty about the longevity of CDs, this was only ever seen as a temporary solution.

In 2000 a working party was set up to look into the long-term implications of the capture and storage of all digital assets contained in the museum. This was to include not just existing images owned by the photographic department but pictures and even video and movie film taken during the course of conservation and scientific research, excavation and fieldwork. From the findings of this working party, a digital image strategy was developed. Digital images would no longer be considered derivatives but significant assets in their own right and they should be capable of being shared between staff across the museum network and annotated to allow their ready use. The four key points to be addressed were standards, capture and output technologies, repository and an image database.

The first aim was to set a standard which would encompass future image-capture appropriate for commercial use, presentation, small object, black and white and finally for web use. For commercial sales it was imperative that the standard would be future-proof, acceptable to the pre-press industry and capable of being reproduced in full colour to A3 size (420mmx297mm) at 300 dpi. To support the strategy a common programme was adopted with the provision of low-end cameras and scanners to museum departments and high-end digital backs and scanners for specialist users.

Capture at full size yields an image of 63Mb which allows for a degree of cropping and still maintains the museum's standard of 48Mb. The need for this size of file for a small object such as a coin or gem is not as critical. A coin is rarely reproduced at more than twice life-size. Therefore the standard for this type of work is such that a two times enlargement is possible at 300 dpi.

The new 'Digital Asset Database' was developed by an in-house team and resides in its own dedicated storage area in the museum's network. The space is capable of holding up to 6 terabytes of data. Each asset contains image-specific information. This information includes a unique identity, the asset number, the image source, copyright details, ownership, and complete subject information taken from the museum's existing Merlin object record database. For assets not directly related to a part of the museum's object collections, a Common Object Data Exchange

continued on p15

—Ivor Kerslake & Paul Gardner—

British Museum

Roman marble and bronze bust of helmeted Athenian, Roman—BM

Seated Buddha, bronze. (c1110), Burma—BM

(CODEX) record can be made by the asset's author.

While each asset is assigned its own unique number, the system allows for the storage of more than one version (variants) of the same image. A low-resolution thumbnail is created at the point of entry which links to the Merlin database and is visible with the object record. Typical users have different levels of access to the assets. A curator, for instance, will be able to extract the small file for a Powerpoint presentation or for reference purposes while the full resolution file would only be available for commercial sales. The asset is extracted to a separate holding drive on the Museum's network from where it can opened in an imaging editor and re-sized or manipulated as required. This file is then saved back to the DADB as a variant. In this way a selection of files of different sizes is available without the need for further work while retaining the original master image.

The Digital Asset Database is now used for the delivery of images for a multitude of purposes across the museum. As each user extracts a file an audit trail is saved which will enable analysis of trends and an asset's history over a period of time.

By the end of 2005, it is expected that the database will contain between 35,000 and 50,000 images, all fully referenced and indexed. Every new photograph is entered onto the DADB within 24 hours and a programme is being initiated to transfer the images scanned prior to the creation of the system. While some transparencies are still being duplicated from masters for publication, within the space of 3 years, 85% of our output has now become digital. The commercial quality images will form the basis of a new on-line picture library due to go live at any time.

As a base for drawing together and presenting a wide variety of visual media the Digital Asset Database has proved a success. There are still issues to be resolved on delivery methods for external users, i.e., CD, DVD, FTP transfer, but most of the problems inherent in film capture and storage have been addressed and solved.

AFAP *Paul Gardner, Photography and Imaging Manager, The British Museum, London*
AFAP *Ivor Kerslake, Studio manager, The British Museum, London*

Exhibition Portfolio

The 'Utterly Butterly' girl display team at Duxford air day —J Anderson

Restored Spitfire at Duxford—Steve Brooks

A Steve McQueen lookalike at the opening of the 'Great Escapes' exhibition—Damon Cleary

Imperial War Museum

the Imperial War Museum

The Imperial War Museum is the major British museum of conflict since 1914, with a particular focus on Britain and the Commonwealth. In addition to exhibition galleries at 5 branches, its research facilities offer a very high level of access to photographic, film, archival, library, art, oral history and objects collections. The Museum deals with over 80,000 research enquiries each year.

THE IMPERIAL WAR MUSEUM PHOTOGRAPH ARCHIVE

Containing approximately 10 million images, the Photograph Archive is an enormously rich source of material and is international in scope. The impact of war on civilians and the contribution of Commonwealth countries are documented in depth. Although the majority of photographs are black and white, there is a growing collection of colour material particularly for recent conflicts. The Archive's collection of digital images, both donated and self-generated is expanding considerably.

The Imperial War Museum produces digital assets for a number of purposes:

—To aid the selection of material for exhibition planning

—To increase access by facilitating on-site and remote access to the IWM Collections

—To improve the management of the collection by enhancing computer databases

—To promote collections care through the use of surrogates

—To enable high-quality reproduction in a variety of formats

—To enable the development of e-commerce and related infrastructure

THEIR PAST YOUR FUTURE: 2005

An educational project led by the Imperial War Museum and sponsored by the Big Lottery Fund to mark the 60th anniversary of the Second World War.

TPYF comprises:

—Programme of commemorative trips to key wartime locations

—2 major exhibitions at IWM London and IWM North

—9 travelling exhibitions circulating around the UK

—Website providing online learning and educational resources for all generations

—Improved access to IWM collections via major 12-month digitisation and online publishing programme

THE IWMPA PHOTOGRAPHIC STUDIOS

The photographic team at the Imperial War Museum has been digitising the Museum's collections for over three years, principally scanning photograph archive images, with over 10,000 on line at www.iwmcollections.org.uk using a variety of approaches ranging between three different scanners for print and film media and a 5x4 scanning back for 2- and 3-dimensional collections.

For the Big Lottery funded 'Their Past Your Future' (TPYF) commemorative project to mark the end of the Second World War, two Hasselblad V96C backs were purchased to use with the department's Hasselblad V system cameras, after assessing several options.

The criteria included value for money, compatibility with existing equipment, speed of use and suitability of use with a wide range of material and shooting conditions. The V96Cs are used to capture approximately 5,000 items for the TPYF project that include works on paper & canvas, uniforms, medals, firearms, insignia and aircraft to mention a few.

They are also being used to digitise a wide variety of some 4,000 items on display in the First and Second World War galleries, operating to a tight programme with each of the five photographers in the London team working on a project for a month at a time. At the Imperial War Museum Duxford there are two photographers working in various stores to digitise uniforms kept in a precisely controlled environment and they are also capturing, for example, images of aircraft and vehicles. They have also used the V96C backs at the famous Duxford flying days, enjoying the portability option that the Image Bank offers.

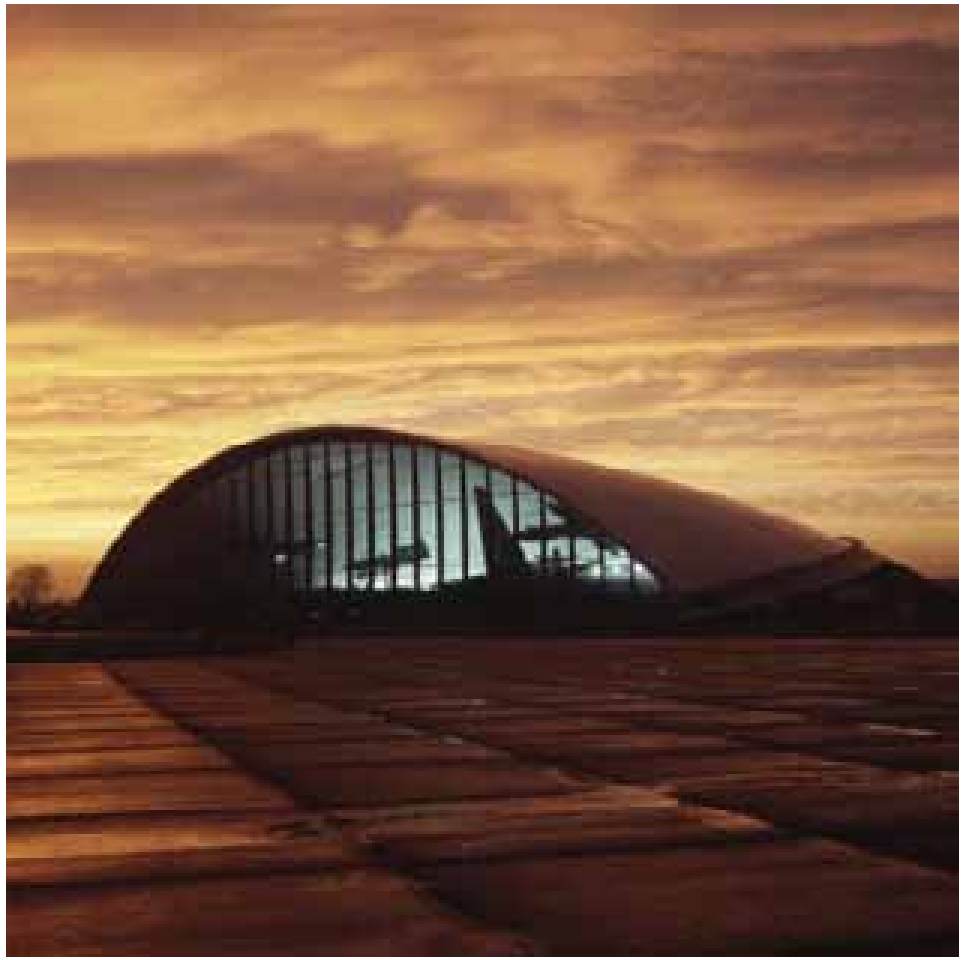
In the near future the backs will be used in several other areas of our activities, for example,

—Greg Smith—

in documenting our exhibitions and in making stock views around the museum.

We are, at present looking at ways to accelerate access to our digital images and are about to make available for research online, via the museum's intranet, certain collections of images using Extensis's 'Portfolio' browser.

AFAP *Greg Smith, Senior Photographer, IWM*



American Air Museum, Duxford at evening—J Anderson

Exhibition Portfolio

Schoolchildren at the opening of 'Children's War' exhibition—Richard Bayford

Detail of ceremonial baton—Greg Smith

Ceremonial medals—Matthew Gonzalez-Noda

IWM

Musicians at an Indian music festival held at the museum —Gordon McLeod

National Gallery

'Boy With A Bird' after Titian, photographed in visible light—NG

'Boy With A Bird' after Titian, merging of visible light and X-ray image—NG

'A Boy With A Bird' after 'Titian, X-ray image—NG

Exhibition Portfolio

National Gallery

untitled—*Tom Patterson*

untitled—*Colin Harvey*

untitled—*Colin Harvey*

untitled—*Colin Harvey*

the future of the museum and gallery photographer. Where do we go from here?

In recent years we have seen the work carried out by photographers and photographic departments revolutionised by the introduction of computer technology. Digital practices are now the norm for the majority of photographers in the sector and any photographers still using conventional methods are doing so to compliment their digital work, or will be changing in the near future. Practically all major institutions have now implemented major digitisation programs to give more people than ever access to their collections, to improve workflow, and image quality. But now these radical changes in working practices have taken place what does the future hold for the museum and Gallery photographer?

New technology has changed the photographic environment for good but even more challenges are now on the horizon for Photographic departments and photographers. The first, and some would say, the most important challenge is administration and distribution of the enormous proliferation of digital images. As an example The National Gallery took approximately 60 years to amass a collection of 50,000 photographic records up to 1999, it has since produced another 50,000 digital image records since April 2000. Along with other institutions the management of these assets and records has become a major headache with very little investment in the areas that are taking the strain, the photographic office and the administrators. Everybody is now under pressure to deliver good quality work quickly, efficiently, and cost effectively but how best to do this? Especially as the users of photographers images usually have little idea about what image quality they want supplied.

Software plays its part allowing for structured cataloguing to reduce metadata errors and the easy distribution of images. Streamlined and documented workflow can minimise the cataloguing needed for images and a well managed digital infrastructure can enhance the management of images to users for specific purposes. However, even with your funky software, your documentation and a well set up infrastructure, photographic departments will struggle without enough resource being given to inputting data, and maintaining their image resource. Photographic departments need to rise to the changing challenges of administration, either with photographers doing more of there own administration (because we all know that is why photographers became photographers) or more resource being given to the cataloguing and maintaining of digital collections.

With digital collections comes the next problem of digital preservation, or come to that any preservation. Until recent years preservation was something that was conveniently swept under the carpet by many photographers and photographic departments. Now it is a major concern to many and with new technology the fear of losing work has focussed peoples mind in a way they had never done before. The fear of looking at a CD or a computer hard drive and your image no longer being there can scare a photographer senseless so the challenge of maintaining your collection for future generations is now paramount. Thought now has to be given to preservation by one of three methods: technology preservation, technology emulation or digital migration. The majority of

—Colin White—

photographers and departments will choose digital migration as maintaining out of date hardware and software, or emulating your system is fraught with problems of how and who you would get to do it. So if we are to migrate our information say from CD to DVD when should we do it? Should it be over a 3-year cycle or a 100-year cycle or maybe it is somewhere in between. The fact is there is no right answer. Some computer magazines will print stories claiming a CD has lost its information within 3 years, but how was it stored, who manufactured it, what type of CD was it, had they been playing Frisbee with it? If you look for any proper research on the longevity of CDs the best bet appears to be approximately 15 years if cared for normally? But when you look closely the research is often funded by a CD manufacturer. This is not to say the information is biased but is information worth considering.

I have talked about administration, and workflow, and touched upon finances but what about the future of photographers themselves. Their working environment has changed, monitors not darkrooms, CCDs not film, and what is chemistry. But more importantly the expectations of the end user of their images is changing. Over the last 20 years the museum and Gallery world has seen the establishment of the ever growing animal that is marketing Press and PR consultants. This has brought a new dimension to the role of photographer. No longer is it good enough the record an event, we now need impact, we now need

to challenge with a more dynamic photography, we need to compete. Museums and Gallery's now hire the services of specialist photographers for some of their more defined work, whether it be portraiture, architectural, or some other specialised area. Why are these photographers used? Mostly for their contacts, picture editors of national papers or magazines may have used their work before and it would make it easier for marketing to get the institutions message across. So how does the museum and galleries photographer compete and should they? If the work is being done why do it twice? The contracts drawn up by the institutions usually make the images the property of the institution with full copyright. If this process of hiring freelance photographers is to continue, why not promote their use and instead of full time photographers, institutions and photographic departments keep freelance photographers on retainers. And why not take it a step further and use a more flexible working practice to promote up and coming photographers as assistants in a similar way that photographers in other fields have done for years.

The growth of Marketing and PR should give photographers the freedom to experiment and push boundaries in a way that museum photographers have never been able to in the past. The demand for images with impact now means that the importance of crafted and composed images is greater than ever.

It is not only the creative aspect of the museum and gallery photographer that is demanding ever greater specialist work. The technical imaging has become more defined in recent years. The production of infra-red reflectograms, near infra-red, x-rays, ultra-violet fluorescence, and emission radiography digitally or a combination of conventional and digital photographic processes has seen a new breed of image scientists skills

required to produce a technical archive of images. Photographers have also had to gain IT skills to maintain their computer systems as most institutions IT departments are in demand by all other departments and this is before we start looking at the importance of colour theory, offset printing, colour profiling and hardware setup.

The photographic departments of the 21st century have become high-tech environments and photographers are increasingly becoming more specialist in certain aspects of photographic work whether it be artistic flair, or technical image scientists. The maintenance of archives is becoming more sophisticated, and the distribution of work is becoming ever quicker. Photographers and photographic departments are rising to these future challenges. Photography has seen many changes over the last 10 years and there will be many changes in the future.

So where do we go from here? Forward. Photographers are becoming ever more important in a society thirsty for instant information, the greatest growth being images. We have a bright, if different, future.

AFAP *Colin White, Deputy Head of Department, National Gallery*

Exhibition Portfolio

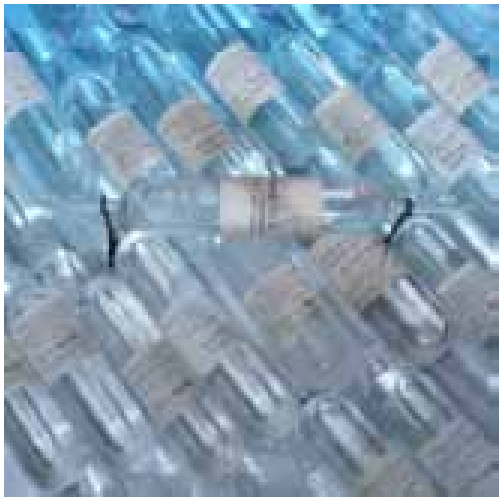
National Gallery

untitled—*Colin Harvey*

Visitor at the Prado, Madrid—Rozenn Quere

untitled—*Colin Harvey*

Exhibition Portfolio National Maritime Museum



50 sea-water samples for various years between 1902 and 1998—Ken Hickey

from the exhibition 'Tattoo' celebrating the maritime tradition—Ken Hickey

detail of dress coat (1774)—NMM

Universal Equinoctial Armillary Dial, 18th-century sundial—NMM

the Spanish naval ensign at the National Maritime Museum

THE SPANISH NAVAL ENSIGN was flown by the Spanish ship, *San Ildefonso*, commanded by Don José De Varga at the Battle of Trafalgar in 1805 and, after an hour-long engagement and sustaining heavy casualties, the flag was captured by the British naval vessel *Defense*, captained by George Hope, and brought back to England and hung in St. Paul's Cathedral during Nelson's interment in January 1806.

The flag measures 9.83m x 14.4m and is made from red & yellow wool fabric, often referred to as 'bunting'. Narrow widths of the fabric are hand-sewn together and a linen hoist strip is attached. The Spanish emblem is painted or stencilled onto each side of the flag.

The flag is very dirty and in a weak state with numerous holes throughout. Some of this damage may well have occurred during action and detailed scientific analysis may be able to provide evidence for this. Owing to its size, when first photographed, hanging from the front of Neptune Court in 1952, it was too weak to support its own weight.

—Ken Hickey—

More recently in 2002 it was photographed in the Queen's House in sections because it was too big to be unrolled entirely.

A number of different options were considered by the conservation team to help preserve it and make it accessible to future generations. These ranged from treating it as a relic with minimal treatment, ensuring that is stored correctly, through to full conservation involving stitching it down onto a new fabric support. The latter could well involve 4 or 5 conservators working for several years on the project.

Simply to view the flag is an enormous logistical task involving many members of staff. The key issue was having somewhere to unroll it whole so it could be observed in its entirety.

During the planning of our recent Nelson & Napoleon exhibition an updated condition report and image of the flag were required. It was decided that a detailed digital photographic record could play a part in the preservation of the flag and reduce the need for handling it.

My first task was to measure the upper deck or the podium as it known in Neptune Court because this is the only area in the Museum large enough. As luck would have it, there was ample space to unroll it in its entirety.

Other key issues were going to be lighting and how to erect a camera overhead to give a true reproduction of the flag's dimensions.

The first, lighting, was going to be difficult. The flag is too large to light artificially and it would cause health and safety problems because of the amount of equipment needed and the proximity of cabinets containing prized artefacts.

My idea was to light it with natural light evenly diffused though the huge glass roof. This was a big gamble because a sunny day without clouds would cast strong shadows of the roof structure.

I prayed for an overcast day and thankfully my prayers were answered.

The second problem was how we were going to erect the camera directly over the flag ensuring safety was at a premium. I decided that a genie lift capable of reaching the roof of the Museum to change lighting and clean windows would be the solution.

The big problem here was that although the

—Ken Hickey—

height would be obtainable, I would not be able to get directly over the centre of the flag and so the final image would not be square. I felt we could deal with this setback in the postproduction work.

The large conservation team, drawn from Paper Conservation, Frames, Preventative, Paintings and Art & Object Handling was led by Nicky Yates. All wore socks and white gloves for the job.

The first task for the conservators was to cover the floor to protect the flag. A plastic covering was laid first. Next a covering of acid-free tissue was put down to prevent dust migrating during rerolling.

The flag was then taken out of its custom-built box and the preparation to unroll it began. A team of eleven conservators began the arduous task that lay ahead of them.

For the task of capturing the image, ensuring it is of the highest quality and resolution both for reproduction purposes and to enable the conservators to use the images in their preservation work we hired a Hasselblad H1 body with a dedicated 50mm & 80mm lenses. We attached an Imacon/Hasselblad Ixpress 123C 22Mpix image bank digital back with a sensor area of 36.9x49. This would produce an Imacon Flexcolour 3F 16-bit RAW data to a file size of 132Mb. The camera

—Ken Hickey—

was bolted securely to a Genie lift and attached to a Macintosh laptop by firewire cable.

As the genie lift was taken to the ceiling height the main problem was that the slightest body movement would cause it to sway. Since optimum depth of field was needed we were forced to use a much faster shutter speed than is ideal in the low light conditions. Several attempts were made and finally a result was achieved that give us the image we needed.

Because the image was far from square the exact dimensions were fed into the computer in Photoshop and it was then manipulated to give its true appearance. AFAP *Ken Hickey*

—Ken Hickey—

David Starkey with the ruby and diamond ring owned by Elizabeth I—Ken Hickey

Ken Hickey

NMM

Josh Akin

Exhibition Portfolio

National Maritime Museum

Exhibition Portfolio

Hanriot HD-1, flown by Belgian ace Willy Copens in 1916

Scottish Aviation Bulldog cockpit, RAF primary trainer 1973-2002)

Consolidated Liberator cockpit, heavy bomber which served with RAF and USAAF in WWII

Cockpit of Douglas Dakota, the plane used by General Montgomery in WWII

RAF Museum

All photographs by Iain Duncan

Exhibition Portfolio

Vickers Wellington cockpit, bomber used by RAF in WWII

RAF Museum

Hawker Siddeley Andover cockpit, electronic counter measures training aircraft

Cockpit Photography at the RAF Museum

Based in North London, and at RAF Cosford, just north of Birmingham, The Royal Air Force Museum is Britain's only national museum devoted to aviation. Our collection ranges from fine art and photographs, through personal medals and papers, up to full size airframes, covering the history of aviation from the earliest balloon flights to the latest jet fighters. In total, we exhibit more than 200 full-size aircraft, with further airframes loaned out to 14 other museums at home and abroad.

Why Aircraft cockpits?

I was a customer of the RAF Museum long before I ever worked there and, like many other visitors, my main 'wish' was to look in the cockpits of the aircraft on display.

While a few airframes have access platforms to enable viewing, this only served to make the hidden ones more enticing. Just what would a cockpit that had experienced 137 operational missions over occupied Europe look like? How would it differ from the biplane WW1 equivalent? How had flight controls evolved over the years, driven by ergonomics and military necessity (for it is war which advances technology mostly rapidly)? In the early days, they contained a minimum of material and what now seems like a primitive level of comfort and security. Imagine flying the Atlantic in 1919 in the open cockpit of the Vickers Vimy.

As flying became more sophisticated the need for additional instruments, switches and so on became considerable and cockpits began to fill up at an enormous rate. This happened with little thought to the working efficiency of the pilot and the almost haphazard placement of instruments around the cockpit actually contributed to loss of concentration and even disorientation of pilots.

Nowadays the layout is logical and more conducive to high levels of efficiency, with the introduction of computer processing and visual displays, making the modern cockpit very different from its earliest ancestor. However, the basic information and controls used by the pilot are essentially the same. It's a story I wanted to illustrate.

'Testing the water'

Not long after commencing work at the Museum in 2002, I was fortunate to see a superbly produced book of cockpit photographs produced by the Smithsonian National Air and Space Museum.

The photographs were nothing short of sumptuous, exactly what I wanted to see at the RAF Museum. I was asked to provide a cost breakdown of the equipment needed to replicate this in London, based on the experiences of the Smithsonian team.

It quickly became apparent that the level of resources available would necessitate a different approach to the task. The Smithsonian team used a large-format architectural camera, with a depth of only 13cm, coupled with a helical focusing 47mm lens giving a coverage of 120º.

For lighting they used a mixture of electronic flash and tungsten, depending on the shooting conditions and control of ambient light, mindful of the need to be careful with the heat of the light source when working closely with everything from plastics to dessicated leather.

Given the Inventory photography project which was in full swing at that time, and the apparent cost, it was decided not to advance the idea at the time.

The Cockpit Project: equipment

At the start of 2004, the call went round for ideas for the 2005 calendar. This was an ideal opportunity to show the chronological progression of cockpits, so a test shot of a cockpit was arranged.

I felt it was important to show as much detail in the cockpit itself as possible, which meant lighting it internally. The Bowens electronic flash in use at the Museum was not a suitable choice. It had to be small, easily controllable and not liable to damage the artefacts in any way. To my mind this pointed the way to fluorescent. During a previous visit to our other site at Cosford I had seen the technicians in the Restoration Centre using hand-held inspection lamps, a simple fluorescent tube with attached plug. Easily controllable with neutral density filters and card, and with no danger of harming the artefacts due to its complete lack of heat radiation, they would prove to be an ideal light source. Made in China, incidentally, so thank you!

At the RAF Museum the exhibition halls are lit with anything up to 4 different types of lighting, none of them naturally with same colour temperature as mine. With the early biplanes, work was done at night, with only the emergency lighting (required by law) being on. This was quickly found to not have the required effect of removing all colour casts. Covering the cockpit with black cloth, however, either taped to the windows in the case of multi-seat or taped and held for single-seat, helped greatly. In many cases with the larger airframes, where it was not possible to gain ladder access, leaning out of the window and throwing it over from the outside sufficed.

—Iain Duncan—

The camera to be used was the Nikon D100, a 6.1 Megapixel digital SLR giving a maximum file size of 17.5Mb.

A new Sigma 12-24mm lens was purchased (equivalent to 18-36mm), to help coverage in the enclosed spaces. Wide-angle lenses have one unfortunate drawback, of course: distortion as the edges of the frame are stretched. The trade-off is the ability to capture a wide perspective and at 105° degrees coverage the problem wasn't too bad.

Mounting the camera and tripod in some of the single-seat cockpits proved problematic. The depth of the camera and lens, along with seat construction, associated padding and closeness of the instruments meant that in some cases the tripod was secured to the outside of the fuselage with canvas strapping, the camera looking in from a position just above the pilot's head. In other cases, where the fuselage wouldn't support this, the tripod was used as a boom, counterbalanced by a suitably weighted bag. In situations like this composition was an extended affair, with the need to dismount the ladder on the 'wrong' side and move round to the other side to reposition the camera. I can see now why assistants are appreciated so much. In other cases small bits of plastic were wedged between the tripod and the seat to carry out small adjustments. In a few cases it wasn't possible to see through the viewfinder of the camera to compose the image, and although software is available to connect via a USB socket to a laptop, this was not thought cost-effective. This led to the removal of the camera and the checking of composition several times before it was just right. A further complication was the need for portrait format in the single seat cockpits: to have the camera in the centre requires the tripod to be off-centre, which makes it difficult to prevent the camera becoming part of what made the tripod steady. In one case, the sides of the cockpit were strong enough to stand on, enabling me to lean over the camera from the front and look at the composition upside down, through my legs. It actually was easier to adjust the camera this way rather than through removal.

Multi-seated cockpits were an easier affair, the only problem being that some were more spacious than others.

It's All in the Detail

So the project advanced; the Sopwith Pup of 1917 and the Phantom of the Cold War era were completed and the Avro Lancaster was well under way. Although I was happy enough with the results, compared with the Smithsonian images they definitely lacked what I thought was that certain 'something'. It was all in the fine detail. If you take a 3mm-high numeral on a dial and photograph it from 70cm away with a 35mm camera, you're not going to get much. 200 pixels isn't going to resolve anything. Initially Photoshop was used to sharpen individually selected enlarged areas of the image, such as instruments and other individual words and lettering, which proved very time-consuming. Given that I knew the maximum size the images would be used at (or so I thought), I knew that I could zoom in on selected instruments and other details without worrying about the surrounding area looking of a lower quality. It was a simple case of layering the 'zoomed' images with the original shot in Photoshop. This added what I was looking for and, with an output size of no more than A4, made a subtle but much needed enhancement.

Why bother with such fine detail when the output size is relatively small? Instrumentation in cockpits is typified by luminance, of numerals, lettering and other areas. On the long exposures needed by the project (generally 25" at f11) this caused bleeding of this luminance into the surrounding areas, eroding resolution still further. The zoomed-in image didn't bleed less but, being larger, wasn't as noticeable when resized to fit the full composition.

Incidentally, it was this luminance that almost brought the project to a halt. Many of our older cockpits use radium in the luminous dials, which being a radiation source is governed by current Health and Safety legislation. In some extreme cases this raised the prospect of a 15-minute per day limit on work in cockpits containing them, which was the case with the Vickers Valiant, taking a full week to complete the photography.

I argued that, since radium emits only alpha particles, it would be safe as long as I kept to a minimum distance of 30cm from the source. This was accepted, and the project continued without any further delay.

Larger still

It was decided on completion that as well as the images being used for the calendar, the Museum would use them for a series of display boards around the galleries. Recent Disability legislation enacted in the UK requires access, whether actual or visual, to all areas of the Museum open to the public.

The original 17.5Mb files of the calendar images would not be sufficient for displays that would be anything up to A1 in size but I hoped that further application of the layered cockpit shots could be used to produce larger files. If it had been possible to layer zoomed instruments and other details, would it be possible to do the same for the whole cockpit?

The first to be chosen was the Vickers Wellington, the world's only surviving original example of the World War II bomber.

To start, a shot was taken on a 12-24mm lens that would provide the template for the layering of the other images. Then,

a 18-35mm lens was used to capture a detailed section of the cockpit (the central instrument panel was the usual choice). The size of this zoomed shot was then compared with the same area on the template, and the latter resized in proportion to fit. This generally produced an image size of about 70cmx50cm at 300dpi, with a file size of approximately 80Mb, which was then desaturated to aid layering.

Now the cockpit was ready to rephotograph, section by section, starting with the point furthest from the camera, and continuing to the nearest, the sequence usually consisting of: foot-well, instrument panel, sides of cockpit, windscreen, roof, seating, providing an average of 20 separate 17Mb files for each cockpit.

The Transform tool in Photoshop was vital in this work, as the perspective when zooming in on what would be on the edge of the template changed drastically from the original. Photoshop couldn't correct what in some cases were severe differences, and a need was found for the camera to be moved to different positions where the change wasn't as marked. A laptop with attached card-reader provided a quick check, but trial and error in the earlier cockpits provided much needed information for the later ones. It was found that the most difficult area was keeping the same instruments behind the same section of control column in both the template and the zoomed layer. It must be noted that our collection comprises aircraft from all periods of aviation and that they have not all been treated well at every point in their life. Some fuselages have suffered impact at some point, or had seating fitted in such a way that to the camera things don't appear 'quite right'. For example, the 1930s Bristol Bulldog was designed to aid pilot entry, and thus has one side of the cockpit lower than the other, with the windscreen cut away on one side. Coupled with angled instrument panels and other general oddities, it made for an interesting experience.

The project continues still (we have 200 aircraft after all), providing the Museum with an invaluable asset for the future. As well as the commercial aspects, the files are of a size to allow curators to use them in the management of the collection as a photographic inventory, and to decrease the need to have access to sometimes frail aircraft.

And of course I get to spend more time working, closer than most, with our unique collection.

AFAP *Iain Duncan, Photographer, RAF Museum, Hendon*

Exhibition Portfolio

Tate Gallery

Light show to celebrate the opening of Tate Modern, 2000—Joanna Fernandes

Demolition of Bankside power station before conversion to Tate Modern (1998)—Marcus Leith

Anthony Eyton painting Bankside power station before conversion to Tate Modern (1998)—Marcella Leith

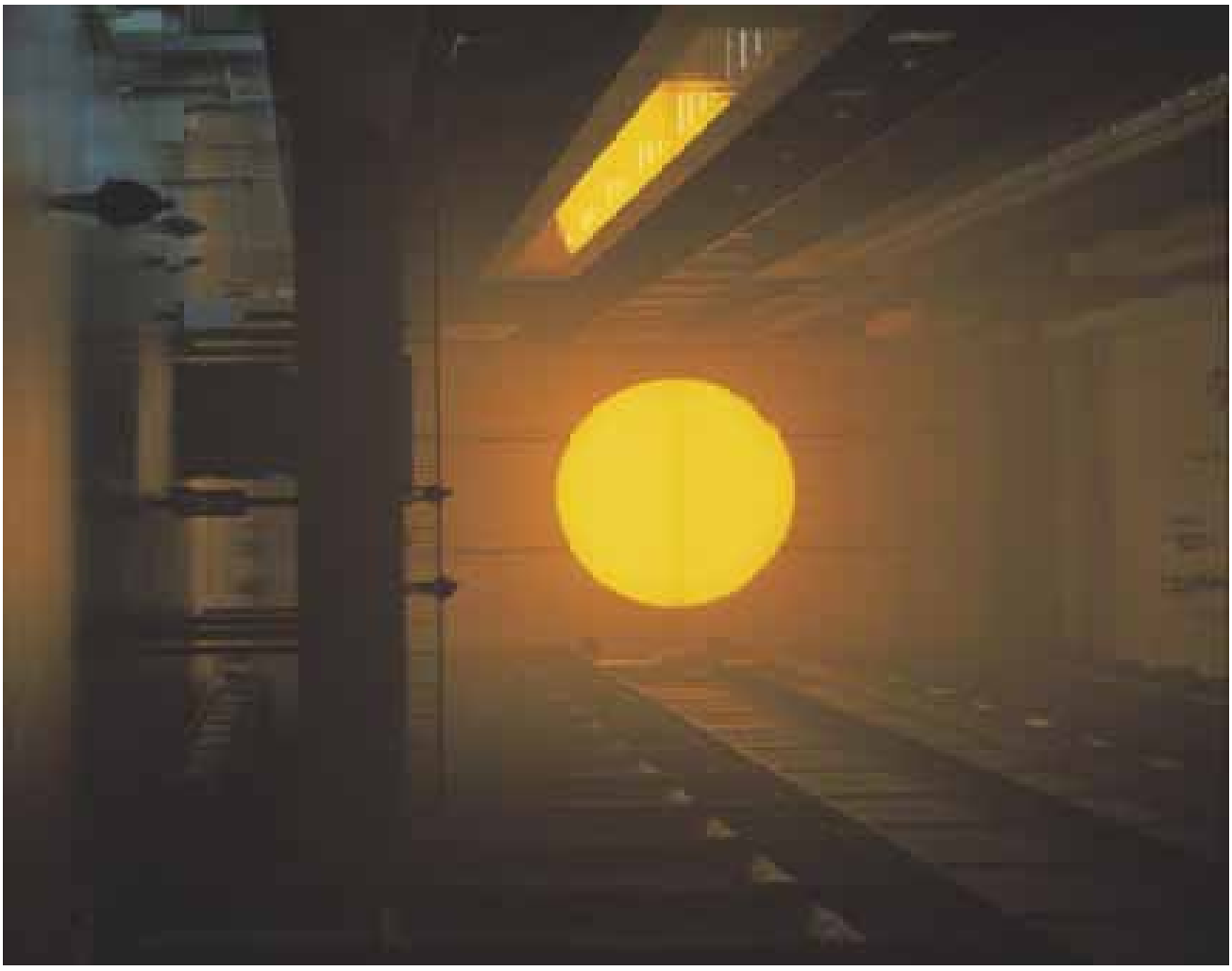
Spider sculpture by Louise Bourgeois, 2000—Marcus Leith

Anish Kapoor during the installation of his work Marsyas, *2002*

Andrew Dunkley

Exhibition Portfolio

Tate Gallery



Installation, The Weather Project *by Olafur Eliasson, 2004—Marcus Leith*

Exhibition Portfolio

Tate Gallery

Slate Pavement *by Richard Long at Tate Britain, 1989—Marcus Leith*

Marsyas *by Anish Kapoor in the turbine hall, 2002—Marcus Leith*

Exhibition Portfolio

Tate Gallery

'Head' by Amedeo Modigliani (1884-1920)—David Clarke

Rodin's 'The Kiss' wrapped in string, installation (2003) by Cornelia Parker —David Lambert

Exhibition Portfolio

Victoria and Albert Museum

Bronze group of Hercules and a centaur (early 19th century)—Christine Smith

Carved, painted and gilt alabaster panel, The Betrayal *(English, 15th century ,English)—Pip Barnard*

Stained-glass panel of man and woman supporting arms of Kyburg (1490)—Richard Davis

multimedia products in the photographic studio

Traditional products

The Photographic Studio of the V&A Museum has been in existence as long as the museum itself, since 1856. This was only 17 years after the announcement of the Calotype and Daguerreotype photographic processes, the first methods of making photographs. Every image made by the Photographic Studio since that time has been kept in a central archive, the Negative Store. This archive illustrates the range of photographic products made within our museum over the past 150 years.

For most of this period, until the early 1970s, the main product was the black and white photographic print. The print was used for collections management, publicity, academic reference and, of course, as a means of producing images for reproduction in museum publications and other literature.

Our first colour transparency was made in 1956, 100 years after the first photograph. For the next 40 years this became the main photographic product and was made as a means to high-quality book and print reproduction. Until this time the main method of dissemination of information about the cultural object was by print, either photographic or reproduction. The Internet has fundamentally changed the method of seeing museum objects. At present it is the place where most of our work is seen.

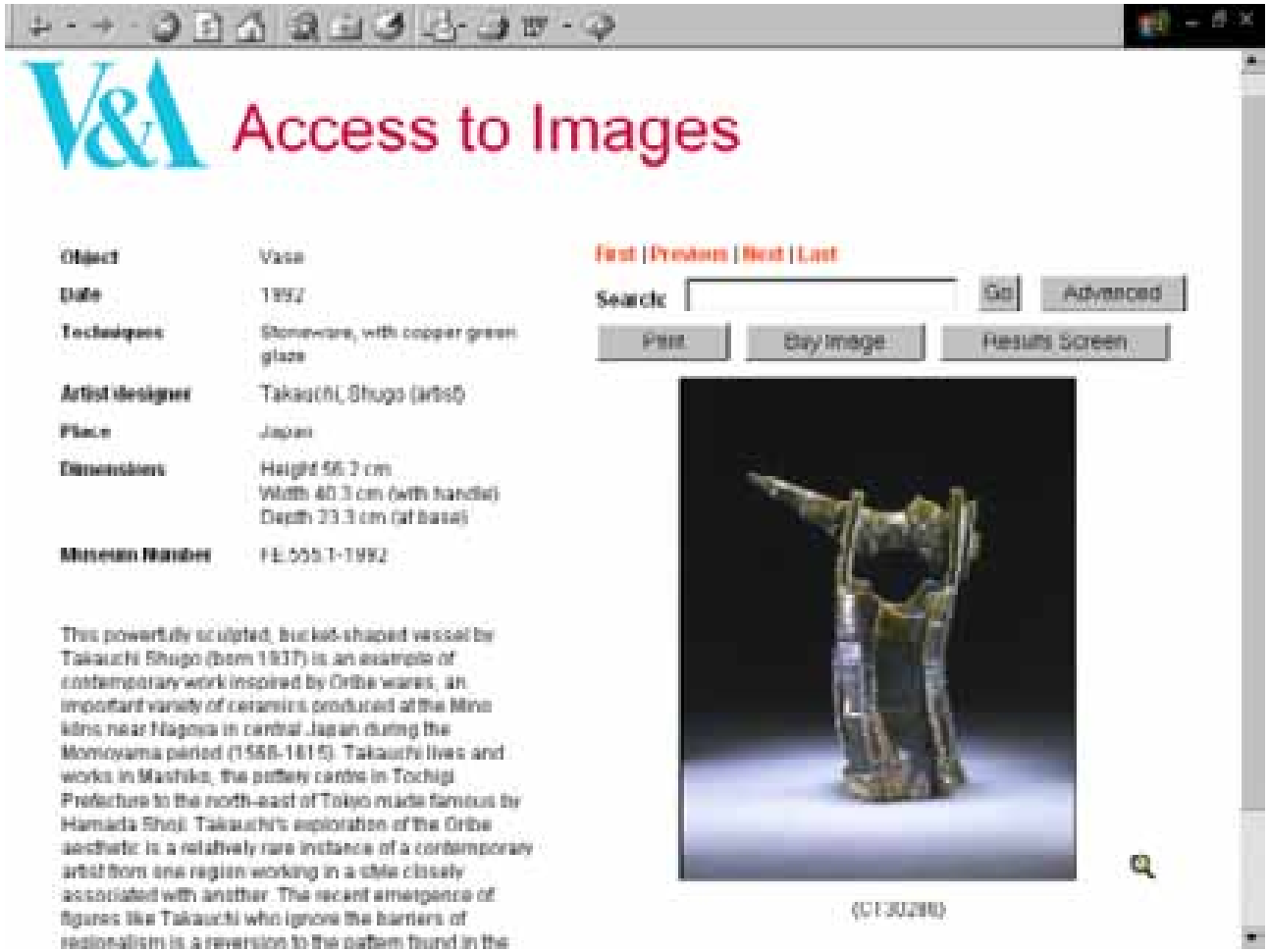


Fig 1 On-Line collection on the museum website

New ways of making images

This new digital environment for seeing images has, of course, developed alongside the rest of the digital imaging revolution. Initially the major demand for digital images was provided by scanning

—James Stevenson—

analogue images. We undertook this to provide images for our photograph cataloguing system and our first experiments with our website. As cameras have changed from analogue to digital, our production of digital images has grown substantially. Currently our image production is about 75% digital to 25% analogue. This should move to about 95% to 5% in the next two years.

Relationship between digital and analogue

I do not feel there is any difference between the making of analogue and digital images. The creative process is essentially the same. The method of output and delivery of images is what has changed the most. Whereas the analogue image is usually a photographic or an off-set print, the digital image is most often viewed on screen. The fact that a screen display incorporates a third dimension, time, provides opportunities for new ways of seeing.

Perhaps the simplest enhanced time-based image you can create digitally is the panorama. The QuickTime (QT) panorama, showing up to 360° of a scene, allows the viewer to move their eyes around a scene at the control of the mouse. At the V&A we now make comprehensive panoramic scenes of all of our major exhibitions.

QuickTime can also be used for making rotational movies of objects. In this way objects can be seen in the round, allowing viewers to select their own viewpoint. This addresses the comment often made regarding objects in display cases, as to 'what is the back of the object like?' This is a technique we use at the V&A to illustrate objects on our website.

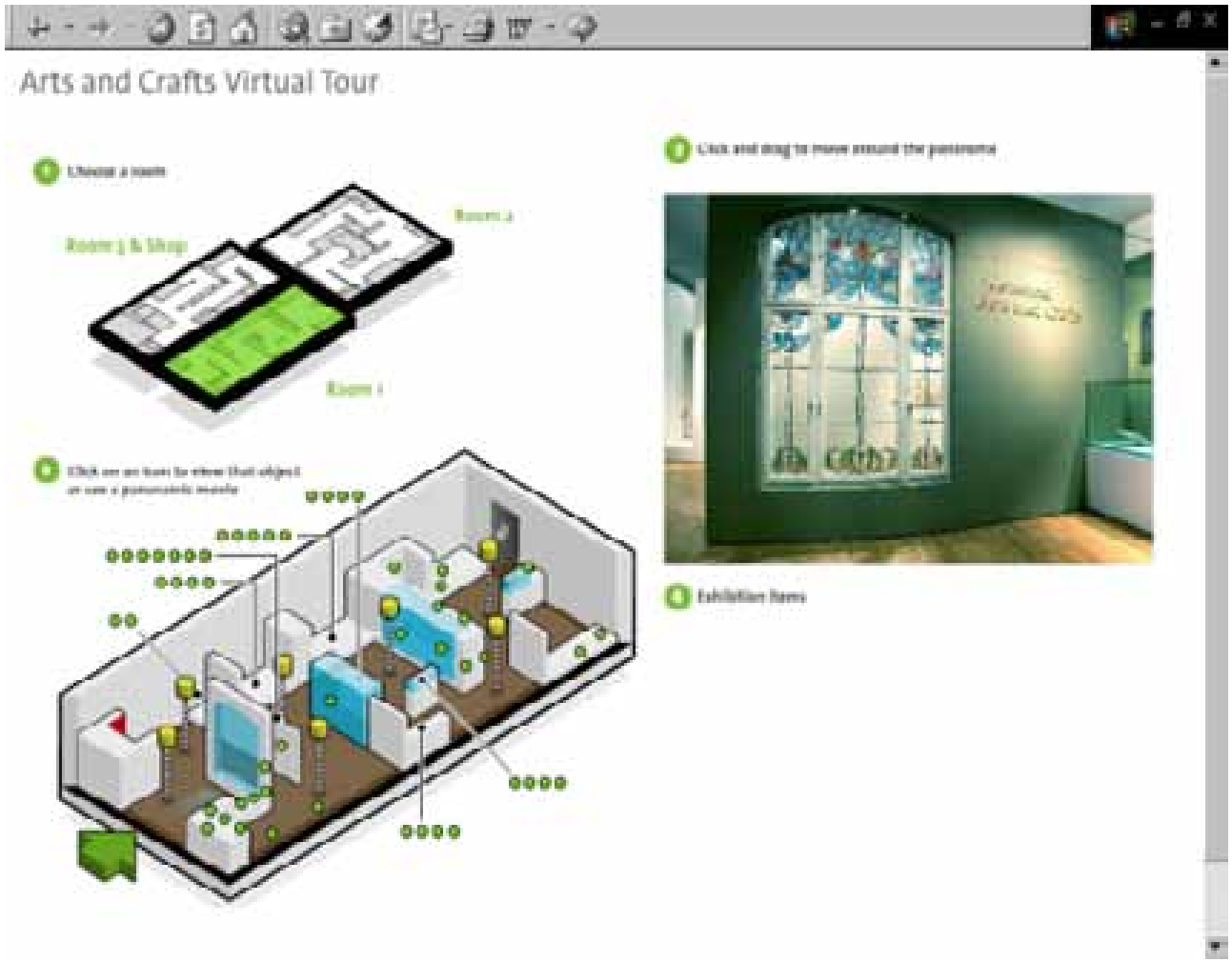


Fig 3. Web page from a micro-site for the International Arts and Crafts exhibition.

New types of images

As well as making QT images we have also gained experience in making 3D virtual models of cultural objects. We have gained this experience as

Fig 3 A typical 3D image viewer showing the tools which allow the viewer to move the object in three directions

part of our participation in European-funded technology projects. The ARTISTE, SCULPTEUR, and ARCO projects

www.arco-web.org

www.sculpteurweb.org

www.artisteweb.org

all used 3D models as part of their content. We have made models in a simple way using software initially developed by CANON Europe. This software is now marketed as 3D SOM, www

Though still in its infancy, 3D imaging does potentially allow a further way of seeing virtual objects remotely. It adds another dimension; x,y and z rather than just the x and y of a 2D image.

Production without a client

The reason we started to make images of this type was, because as a department responsible for creative interpretation of the cultural object, it seemed to us that eventually the museum would see examples of these types of media and expect to be able to use them. Developing new imaging techniques is, I believe, the duty of the museum photographic studio. Often these techniques are developed by the IT department. I do not believe, however, that they have the appropriate skills to undertake this work. To make high-quality multimedia images there is a need for creative skills as well as an understanding of software. These skills are exercised as part of the photographer's daily routine. The photographer should have the discipline of archiving and storing their images so that they can usefully be easily retrieved and reused. No IT multimedia department I know understands this concept.

Prove then offer

At the V&A we have, over the last few years, initiated and proved new simple imaging techniques before the rest of the museum has realised that it has a desire for them. We have tested these imaging methods, created high-quality images and then presented them to curators and web developers. The reaction has always been encouraging and we have noticed that our internal clients are often inspired immediately to think up scenarios where they can use our ideas. Working closely with curators and web developers has produced a culture of continuous development of these techniques. Quality is maintained and the public presentation of the museum is improved.

Our next suggestion to the web team will be to use selected 3D models on the museum website and to judge the public response to these. Our trials will continue because there is still a long way to go with this technology, but practice, the application of quality control and software development, coupled with an enthusiastic customer base prepared to experiment themselves will, I believe, lead to further useful techniques.

Lessons from V&A history

I have shown that the history of the V&A photographic archive illustrates the usage of images. The production of the purely black and

white photographic print, to black and white print reproduction and colour print reproduction, has now been largely overtaken by screen viewing.

A large proportion of the V&A's collection, which comprises 4 million objects, is of 3-dimensional objects. The 2-dimensional image, therefore, cannot tell the whole story. The new imaging techniques I have described demonstrate new ways of seeing them. I suspect that, in the future, for a collection like ours, the 3D image will become the normal method of imaging.

Other multimedia opportunities

There are other forms of multimedia we are developing as part of our product package: video, sound and animation This is undertaken alongside developing our skills in Java, Flash, 3D Studio Max, Final Cut Pro, and other general multimedia software. Because of our knowledge of creativity and lighting, the basics of image-making, I believe that the photographic studio, within the museum, must grasp the opportunity that new forms of imaging within the digital environment offers. Multimedia is just another form of imaging. Allowing IT specialists to undertake the creation of images will lead to a reduction in quality. Post-production and control of the image right up to the 'point of sale' is the province, and should also be the responsibility, of the photographer. Encouragingly, many of the young people I see coming out of photographic colleges have a broad range of skills which incorporate multimedia. For me the photographer of the future will normally use a variety of software skills in exactly the same way as they did in the past with chemical processing.

Fig 5. Examples from the V&A collection

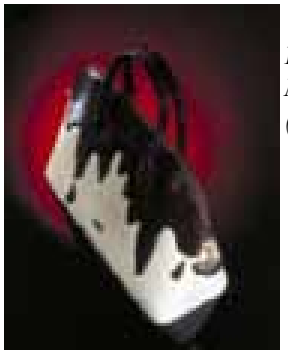
AFAP *James Stevenson*

Exhibition Portfolio

Clinging black pleated acetate 'club dress' by Helen Storey (London, 1993)—Richard Davis

Cerise taffeta and silk bodice, skirt and peplum (French, 1869) —Richard Davis

Victoria and Albert Museum



Ivory and dark brown leather hanbag, Melted Chocolate by Moshchino (1996)—Sara Hodges

Miniature enamel portrait of Henrietta Maria by Jean Petitot—Richard Davis

Embossed and engraved silver Mermaid Ewer *(English, 1610-1611)—Dominic Naish*

financial accountability in the museum photographic studio

Most museums in the UK receive funds to run them from external funding bodies. This varies between government funding, local authority funding, trusts, private donation or revenue from ticket and shop sales. Many indeed receive funds from a variety of these sources. My own museum, the V&A, receives most of its revenue from central government, but also relies on funds from some of the other sources.

Government funding at the V&A is about £35 million pounds per year. Total revenue is about £42M. About 75% of this money is accounted for by salaries, the rest is for running costs, exhibitions, gallery developments and new acquisitions. Each of the departments in the museum receives a budget related to its activities. My department, Collections Services Division, has a relatively large budget, about £4.5M. The Photographic Studio has fifteen staff, which costs about 500k and a running budget of 80k. Capital expenditure is bid for from the central CSD capital budget.

Because this funding has to be accounted for the museum must prove to its funding bodies that it is providing value for money. The measures of accountability to show this are, visitor numbers, new exhibitions, loans, education activities etc.

The Photographic Studio in turn also has measures which it must provide to the museum managers and accountants to prove that it is also providing value for money. These include the numbers of museum objects photographed, the number of images added to the website, the number of images used in publications and the number of image rights sold to external publishers and image users.

In order to measure these figures record keeping in the Photographic Studio is monitored for every photographic job undertaken on a daily basis. To achieve this every job requested by the Photographic Studio has to be accompanied by a requisition listing who is making the request, what is the intended usage for the images and what products are needed.

A typical photo requisition looks like this:

Fig 1 Photographic Studio Works Requisition

KEY TO LAYOUT

A The person in the requisitioning dept who coordinates the work with the Photographic Studio and Picture Library

B The person who wants photographic works to be undertaken

C Collection or section where the object or item to be photographed is located

D Unique tracking number for each separate requisition form

E Date requisition form completed in the requisitioning dept

F Date when the client would like the photographic work completed

G The nature of the initial use for which the completed work is intended to be put

H Date to which a photographic work should be embargoed before wider subsequent use

I Reference number of the commercial transaction in the Picture Library to which this requisition refers

J Museum or subject number of the object or item to be photographed

K Reference number of existing image for this object

L Full caption for this object; eg who, what, where, when describing the object.

M These five boxes refer to the type of photographic material that the commissioner wishes to be made

N Note box for special instructions

O Nine boxes to assist Photographic Studio and

—*James Stevenson*—

Picture Library with tracking workflow.

The following table shows the full range of products made by the Photographic Studio. It lists the type of work undertaken, the types of photograph made, and the delivery time that can be expected by clients for their work.

Underlying this table is a calculation table which updates the product costs. Individual factors such as material costs and salary. These can be changed as they alter which will in turn update the Photographic Studio product costs. It should be noted that an estimate of wastage is added to the costs of analogue photography. This of course is not relevant for digital photography.

On completion of each photographic job the photographer enters onto the photo requisition the number of items of work undertaken, the products made and the materials used.

A combination of the costing document and the completed photo requisition are used to complete a database of all work completed. This database

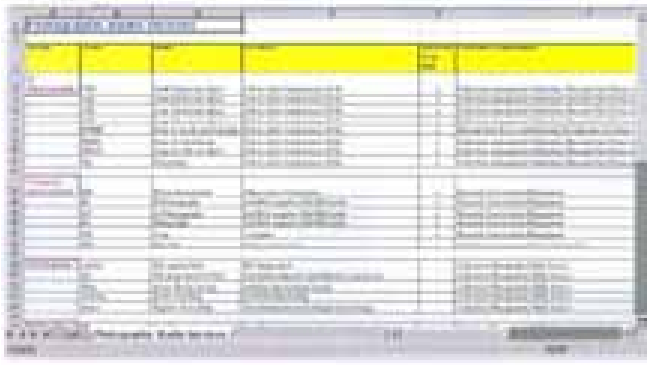


Fig 2 Range of some current photographic products

Fig 3.1 Customer record screen

records each client's order, the products made for them, delivery dates, photographer who undertook the work and of course the costs incurred.

As a manager I can use the data in this database to produce statistics relating to the productivity of the Photographic Studio. These statistics are collected on a monthly basis and consequently indicate trends in performance, the level of demand from customers, and the popularity of products. Some examples of these trends are shown.

On an annual basis it also allows performance measures to be made. These can be useful to realise where shortfalls in performance are occurring and where the departments successes should be celebrated.

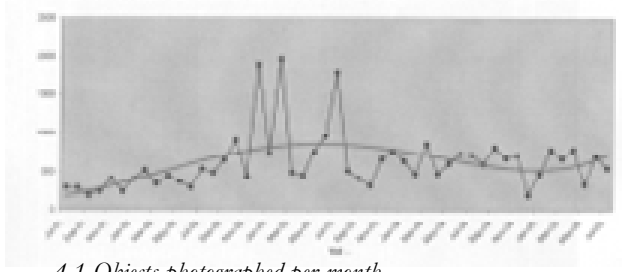
Alongside this analysis of productivity is kept a plan of projects and general work that the Photographic Studio is expected to undertake in order for the museum to meet its annual plans. This record is kept in Microsoft Project. Each expected project is plotted on a Gantt chart with photographic resource allocated to each task. In order for the amount of resource to be measured accurately, routine tasks are also collated alongside headline public focussed projects.

Adding tasks together and measuring the resources allocated to them gives an indication when over-resourcing occurs. This then allows the manager either to bid for extra resources in order to get work completed, or to divert tasks to periods when they can more easily achieved.

In conclusion the compilation and analysis of statistics of photographic production helps the Photographic Studio to participate in a culture of accountability. Keeping these plans ands databases of statistics both allows the Photographic Manager to control their resources best and use it as efficiently as possible but also shows where value for money is achieved. In this way the Photographic Studio can prove to its funding suppliers that it is both providing an efficient museum service and is value for money. AFAP *James Stevenson*

Fig 3.2 Labour record

Fig 3.3 Material record



4.1 Objects photographed per month

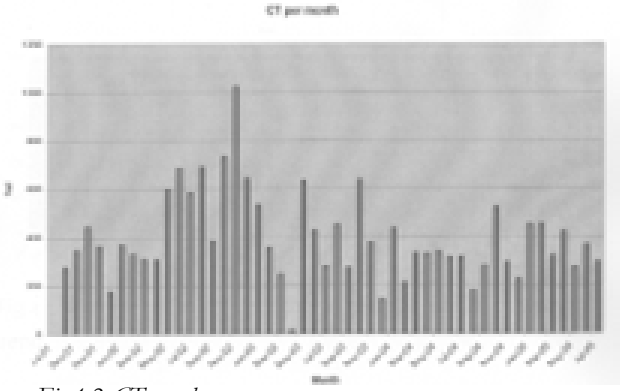


Fig 4.2 CTs made

Fig 3.4 Tally of all costs

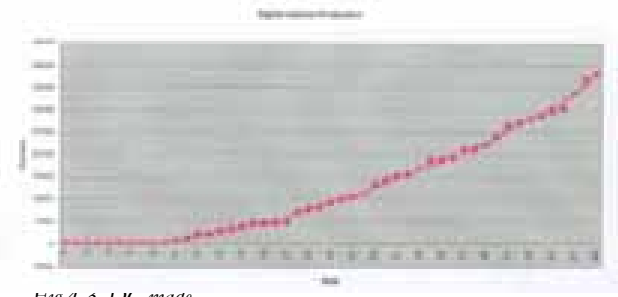


Fig 4.3 DC made

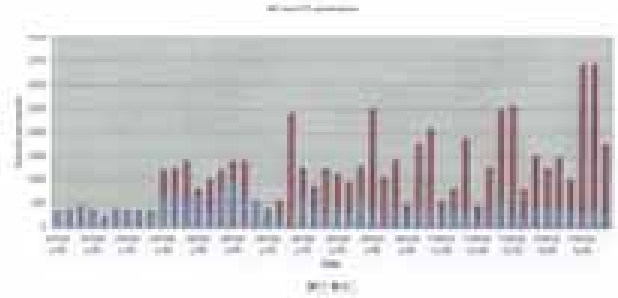


Fig 4.4 The two combined

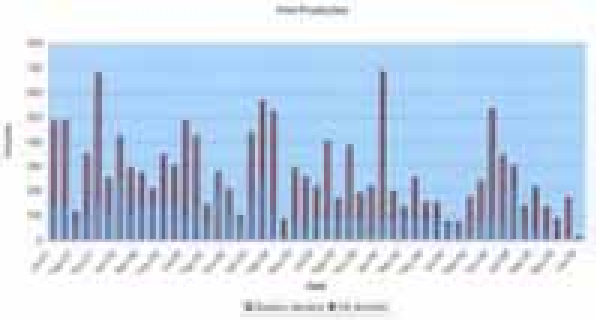


Fig 4.5 Prints made

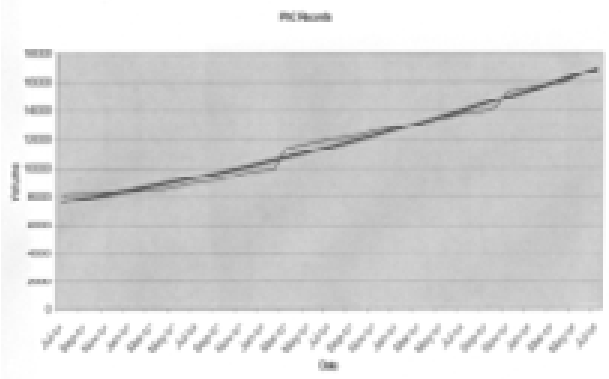


Fig 4.6 Increase in images made and catalogued

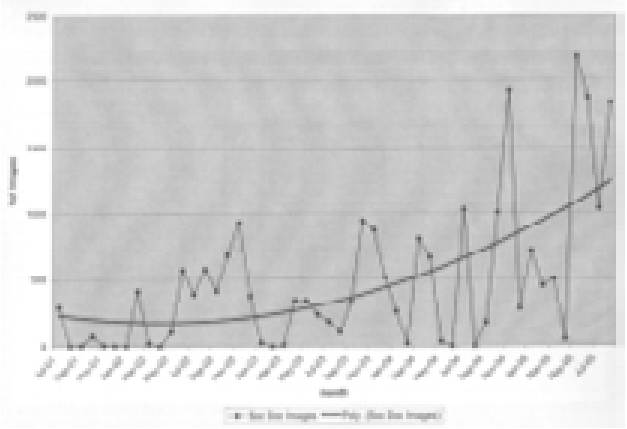


Fig 5.2 Social documentary images

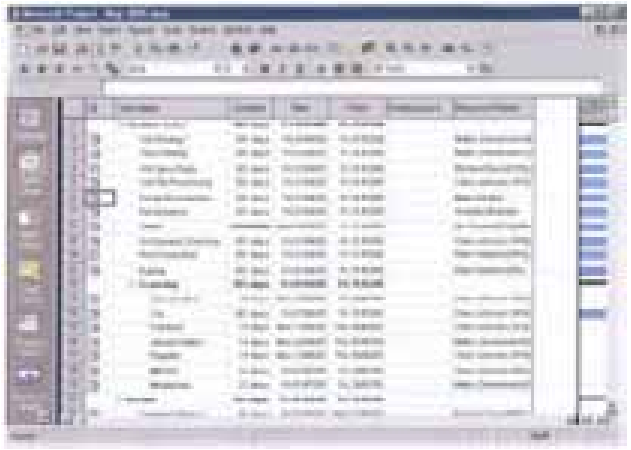


Fig 6.2 Routine tasks

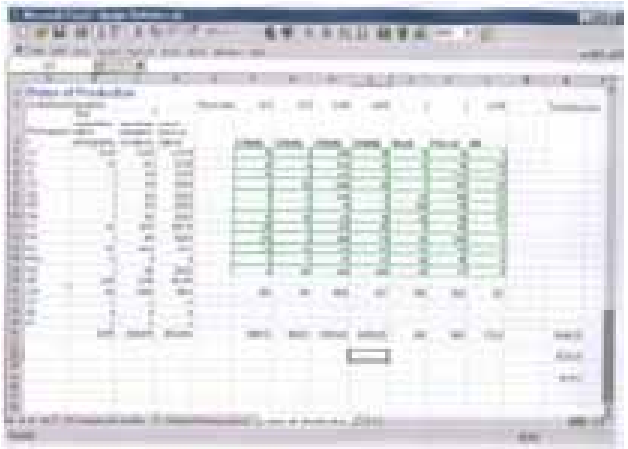


Fig 5.1 Photographer productivity

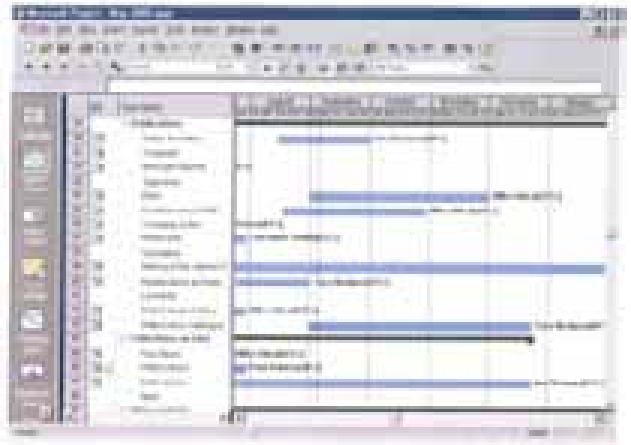


Fig 6.1 Headline projects

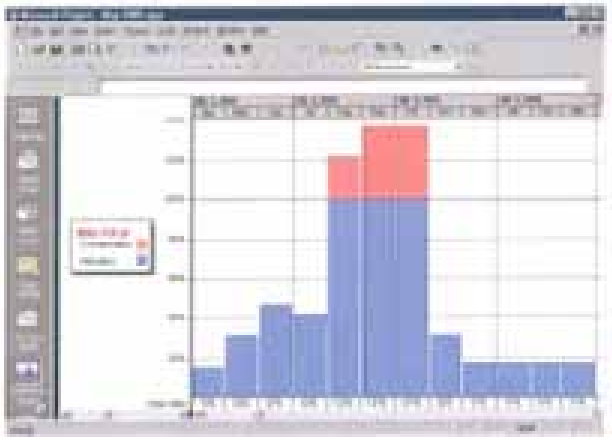


Fig 7 Resource graph

social documentary photography at the Victoria and Albert Museum

As well as photographing the V&A's collection of fine and decorative art objects we have photographed the activities within the museum for a long time, since at least the 1860's. I want to illustrate to you the history of this style of none object photography and show examples of how the 'social documentary image' is now an essential part of the photographic service we engage in for the museum. I will illustrate with examples of the earliest accidental social image and staged record of the museums activities and then how the introduction of the 35mm camera and colour film saw the introduction of a more press reportage style before the digital camera completely liberated this type of work. I will finish by showing the work of 2 V&A Photographers who spend almost all of their time photographing the social worlds of the museum and theatrical performance.

The Accidental Image

One of our earliest images is a photograph of a mirror. This photograph was made about 1858 and was by Thurston Thompson, the first museum photographer. Due to the available technology of

Fig 1 Image of object with assistant

the time this photograph was made in daylight. Camera of this time had fixed lenses with no panel movement, so the camera had to be positioned in front of the mirror. The resulting image shows the mirror frame, the primary reason for the photograph, with, reflected in the mirror, the outside garden scene and the photographer himself. One can surmise that, as the image of the photo-grapher is so central, that he positioned himself deliberately prominently in the scene to record himself for posterity. Several other images show similar posing. Other un-cropped images show people at the side of the object, acting as assistants, supporting backgrounds etc. We still have these negatives and these un-cropped figures remain in our Archive as a record of the activity of the photographic studio of the time.

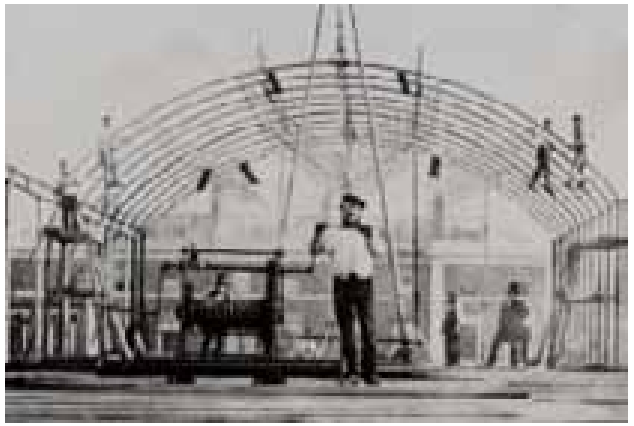


Fig 2 Building South Kensington Museums

Fig 3 Speaker at exhibition 'Private View'

The Staged Scene

There soon came a need for pictures of the museum building and its activities. The first ones at the V&A were of the actual construction of the South Kensington Museum. During many decades there are a few of these types of images of galleries, exhibitions and staff. They are prominent because of their scarcity, which ironically has made them well known, and well reproduced. The limits of technology at that time meant that only a few images, often a single, were made of these types of scene during a session. Setting up the large format camera, using a 10x8 inch glass-plate negative, meant that speed of operation was not an option. These pictures are highly staged and the appearance of members of the public extremely rare.

Press and Publicity

The introduction of portable, multi-shot cameras, roll film and 35mm formats gave the photographer much more freedom to operate both around the

Fig 4 Fashion in Motion, Missoni celebrates 50 years in the fashion business

museum site and in an environment surrounded by people. It became possible to respond at short notice to record activities and people without the need for pre-arranged staging of shots. Many of the images during this period record the visits to the museum of members of the Royal Family, Prime Ministers etc. New exhibitions were recorded both as an installation and the opening ceremony, 'Private View' could be recorded with all the dignitaries and invited people being included in the picture. The speed at which the films could be processed enabled images to be presented to the Press for inclusion in national and local papers giving added publicity to museum. The museum appointed a Press Officer to administer its new publicity opportunities and invited photographers from the Press Agencies to widen its scope for publicity of the museums activities and events. The photography of the museum continued but with much more intensity as we recorded entire galleries before the start of any refurbishment project. The British Galleries Project starting in 1998 is an example of this showing before and after refurbishment.

Fig 5 Pupils on schools visit

Digital and the Website

The introduction of digital cameras and the V&A website dramatically transformed and liberated this type of work. It makes it possible to put the V&A in the global arena and enables it to disseminate information, about its collection and as a major leisure attraction in London. Key activities and events can be advertised to attract visitors. Events such as Day of Record, The Big Draw and Inspired By have focussed visitor attention on the collection and encouraged their own interpretation. Fashion in Motion is a 'Live' exhibition showcasing the work of today's young and established fashion designers modelled on the gallery catwalk. Major exhibitions are a feature on the website as the technology develops. It is now possible to view object movies, and gallery panoramas to walk you through the entire display.

Social and Documentary Photographer

Maja Kardum was appointed in 2001 and her role within the V&A and Photographic Studio is to record the activities of the Museum, its Visitors and Staff. Maja's background is of freelance reportage having worked with a number of publishers in England, Italy, Germany and France.

Maja has created several thousands of images to illustrate publicity in print and on the V&A website. All images are stored on the Picture Library Photo Catalogue.

Theatrical Performance and Portrait Photographer

Graham Brandon joined the V&A Photographic Studio in 1976 and was assigned to the task of recording theatre performance when the V&A Theatre Museum was founded in 1984. Graham's knowledge and enthusiasm for Theatre especially Ballet and Opera have complemented his photographic skills. Much of the early performance is recorded on 35mm black and white film followed by colour negative and now completely captured digitally. The venues for this are the Theatres of London, Stratford-upon-Avon, Birmingham and Manchester. All images are stored on the Picture Library Photo Catalogue.

Fig 6 Scene at an Opera

Conclusion

All of these images present a view of the museum which is important to its history. They show, not only its important collection, but also the life and social activities of a large public institution. The very nature of a museum is created by the people who work there and the visitors who are attracted to come and see the collection. The work of the photographers at the V&A over the years has contributed to this social history of the museum.

AFAP *Ken Jackson, Chief Photographer*

Fig 7 The Clown (Winner AFHAP Trophy)

Exhibition Portfolio

Victoria and Albert Museum

The Badminton Cabinet by HA Fourdinois (1867), carved ebony—V&A

Carved and gilded pine mirror, after Thomas Chippendale (English 1762-1765)—Mike Kitcatt

the found photograph—a celebration and an entertainment

One of the laws of human existence is that belongings, sometimes prized possessions, are often parted from their owners. They may be stolen, lost, forgotten. They may be parted by death, anger or accident.

It is another law that what one person may lose another may find. This presentation is about the second law.

How many photographs have you taken in your life? Do you still have all of them? How many photographs has your family taken over the years since photography became a popular and commonplace pastime? Where do they go, the ones you can't account for?

It is impossible to say, obviously, and I am not about to try *but* a small percentage of the answer might be London, the junkshops, the secondhand shops, the bookshops, charity shops, antiques markets, flea markets, car boot sales, the skips, the rubbish dumps, the streets.

All the photographs I am going to show you were bought, found or given to me. In all cases I know no more about their origins than what internal evidence (if there is any) provides. I acquired them for two reasons. The first is that they are pictorially or historically interesting, unusual or poignant. I particularly like interiors and they are rarer. The second reason is that they may represent a photographic process, albumen print or Polaroid, for example.

Because all photographs are taken for a reason—however much it may not seem like it—these qualities are quite often combined in one image. The short interval of time seized in a photograph is unique, unrepeatable and therefore fascinating.

Those people died before my father was born, that building has now become a motorway, no one at that birthday party can remember it now.

I do not think it is much of an exaggeration to say that I feel something akin to the sense of wonder Sir John Herschel must have felt when the first paper negative was fixed when I look at some of these images of our world, these brown leaves fallen from the trees. *Colin Maitland* AFAP

—Colin Maitland—

—Colin Maitland—

—*Colin Maitland*—

the cold life of the freelance fine art photographer

Work for the freelance fine art photographer can be a scarce commodity and it is sometimes necessary to interpret the definition of freelance loosely and diversify into other fields.

I worked for nearly 20 years at a commercial art gallery in London's West End before becoming a freelance photographer and book editor.

Photography was just one thing I learned during this time. The decision that I would 'do the photography' was based on the financial saving it would make rather than any inherent skills I may or may not have had. I have always been interested in photography, both from a historical point of view and a practical one, and I was grateful for the chance to learn on the job.

We bought a Cambo half-plate camera, a Bilora tripod, a pair of lights, some colour patches and a Gossen meter. All we needed now was a grey card. I had a few lessons from a man who did the photography at Sothebys, just across the road.

Film seemed much more volatile in those days and exposure was highly critical. A third of a stop latitude concentrates the mind. This was important because photographic work was fitted in between all the other tasks, packing, framing, gilding, viewing, sometimes even actually dealing with clients.

The gallery closed and I received the photographic equipment as a part, I suspect, of my severance payment. I realised that half-plate as a format was about to be replaced by 5x4 so I made a deal with Mr Cad of Croydon and exchanged the Cambo for a Crown Graphic, slightly less versatile but highly portable and less than a quarter of the weight. I replaced the lights with photofloods on telescopic stands. I knew that I would need a portable studio so everything I acquired was bought with an eye to its being compact and light.

I kept the Sironar 180mm lens from the gallery days and picked up at a fair a Zeiss Tessar 135mm lens (probably dating from the period of the Great War in Europe) which could stay in the Crown Graphic when it is closed. For this reason I tended to use it more than the Sironar and I never had any complaints. A roll-film and a Polaroid back completed the ensemble.

So I had the knife, the fork and the plate, or the chopsticks and the bowl, but what I needed now was the food, the work. I was fortunate in still having contacts in the art world. I exploited these as much as I dared. There are, however, only so many exhibitions, so many catalogues any gallery is likely to have in a year. I had heard from someone—I wish I could remember whom—that freelance life takes three years to bloom. The first year is slow but former colleagues are generous and indulgent. In the second, if you haven't expanded your customer base, they are more demanding and

—Colin Maitland—

critical but, if you can hold on until the third year, all your customers, old and new, finally take you seriously.

This was what happened to me, more or less, but I still needed and had the leisure to take on other work. I was fortunate to have a good supply of editing and I took a job at a local library. This was a complete contrast, although it is consistent with my interests, and introduced me to some of the realities of inner-city deprivation. I was dealing with people whose idea of literature was the comic book and whose knowledge of photography limited to the PhotoMe booth.

I used to meet an old friend of mine, a fine art photographer of many years' experience, for coffee

in the West End from time to time. One day he mentioned an association for fine art photographers and suggested it might do me some good to join. I duly joined, paid my dues and attended my first conference. I gradually became aware that I was sitting in a room full of people whose experience and expertise in the field of fine art photography, in total, are second to none. It has always been my experience that photographers are generous with their knowledge and keen to exchange ideas. This association, however humble its origins, had the ambition to be a national organisation. Its casual freemasonry also represented an *entrée* (through the side door) to almost every museum in the land.

One or two conferences later, I had put my head above the parapet once too often, asking awkward questions at the AGMs or making speakers squirm and I was noticed by some of the elders. One day I happened to be at the Tate Gallery and I was taken aside and it was politely suggested that I might like to join the committee.

The committee, obviously, is peopled by members and the membership is composed of photographers from museums and galleries, commercial firms and freelance photographers. Not having the infrastructure of a major museum at hand, I was in no danger of being elected to a senior position on the committee, the poisoned chalice of membership secretary, for example, with all those stamps to lick. However, I realised that there was a price to pay for my rapid elevation to a position of such eminence. There was a vacancy for editorship of the association's journal. The journal, after the conferences, is the only visual evidence of the existence of the association itself.

In parallel with my editing work, I had recently taken an interest in book production on a computer. A friend introduced me to the software programme, Pagemaker, on the basis, she believed, that if I learned my way on that I could learn anything. I had already taken some tentative strides in layout and book production when I took on the role of editor of the association's journal. Thanks to the generosity of one of our sponsors, Max

—Colin Maitland—

Communications, we had, for the first time, the option of printing in colour. It was an opportunity I seized with both hands. I was given *carte blanche* and I cannot deny that I revelled in it. I had the floor too, an opportunity to state my own views. It is the height of vanity to quote oneself, I know, but I am going to do so anyway. In the editorial of *my* first issue I wrote.

> We are an association. Individuals may compete but in union there is the strength to consolidate our position with regard to the 'invisible' work we do.

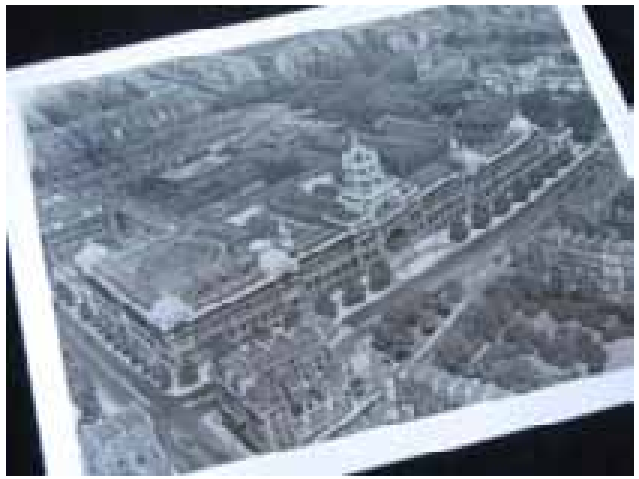
The work of the fine art photographer seems invisible because the viewer looks 'through' the photograph at the object. The fine art photographer, the archaeological, the architectural, the packshot photographer is the least recognised in the discipline. His or her art is largely one of suppressing expression for the sake of accuracy and objectivity. I do not make any claims for artistic appreciation—that is secondary or incidental—but there is a danger that the skills we have accumulated and the standards to which we aspire will be lost if the work is taken from our hands and left to the unskilled who think it is simply a matter of pressing a digital button. We must make our presence felt. Youth, said George Bernard Shaw, is wasted on the young. That is because they cannot see it. We must become more visible.

There were three paper issues of the journal in colour. They performed the function of repository of some of the material covered at the conferences. Much of the talk at the conferences during that period was about the switch to digital and it seemed only natural that the journal and the newly established website should combine resources and that the journal would henceforward be electronic. The advantages of this are many. There is no limit on length (and no need for an even number of pages), colour can be everywhere (balanced, of course, with an appropriate amount of black type) and, since there is no paper and no ink, there are no printing costs. This represents a considerable saving for the association.

My coffee-drinking friend was not wrong. Thanks to my proximity to decision-makers in the formerly (to me) closed world of museums I landed a contract, the first of two, at the Victoria and Albert Museum. My job was as photographer and scanner operator in a digitisation programme of material at the Theatre Museum, a branch of the V&A. I was part of a team of four, initially, in a project of 14 months' duration. Some 1500 objects, two- and three-dimensional, were selected for exhibition on a website specifically aimed at the disadvantaged. It was part of a government exercise in 'inclusion' to take the museum via the Internet to those who are unable to visit it in person.

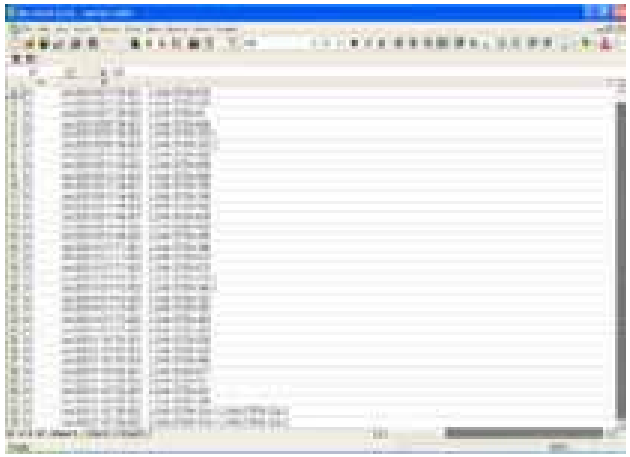
—*Colin Maitland*—

The project was a unique experience for me. I preserved my independence while enjoying the advantages of museum membership. I learned new skills and believe I was able to advise and contribute not merely to the project but to the life of the museum, a living organism, with its human qualities and characteristics and its own particular history.



My second contract was at the main site of the museum in South Kensington. This was another digitisation project—to supply a record of the museum's textile holdings of the Stein collection to the International Dunhuang Project—but it was digitisation in more senses than one. The images were captured digitally on a new camera, a Sinar P2 '5x4', capable of file-sizes up to 500Mb. The delicacy and rarity of the objects calls for such detail and, thanks to this project, the objects may remain undisturbed by scholars for some time to come. Since some of these fragments date from the 8th century their continued longevity needs to be safeguarded.

Here I was working in the museum's Photo Studio and I was able to observe the workings of the world's first fine art photographic studio at close quarters. The skills concentrated under one roof were of great benefit because I received useful advice and could witness the working practices, the unconscious fruit of years of work, of the heirs of that photographic tradition.



A freelance photographer's life is precarious at best but it has the salt of variety and the unexpected. My friend the coffee-drinker once said to me that the fine art photographer's most precious tool is the ability to improvise. This precept is one I have cultivated. Sometimes there is less than half an hour to build a makeshift studio and set in an unfamiliar place. Sometimes the ceiling is painted green, sometimes an object can only be shot on its side, sometimes there is someone drilling a hole in a wall in the next building.

For all that, though, there is no substitute for careful planning, for a checklist of indispensable equipment and a clear mutual agree ment and understanding of the brief. Sometimes there is just luck.

AFAP *Colin Maitland*

a selection of images

the Palace Museum

by the photographers of

—*Palace Museum*—

—Palace Museum—

—AHFAP Members—

—AHFAP Members—


奥运风采—建和谐文明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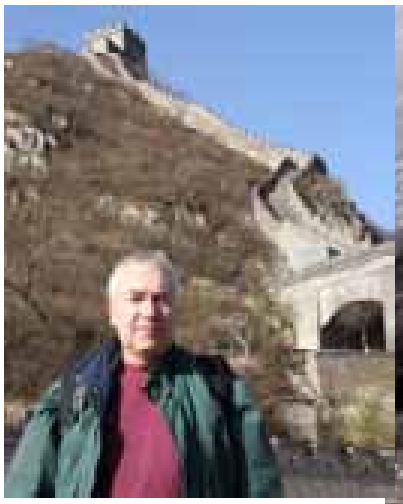

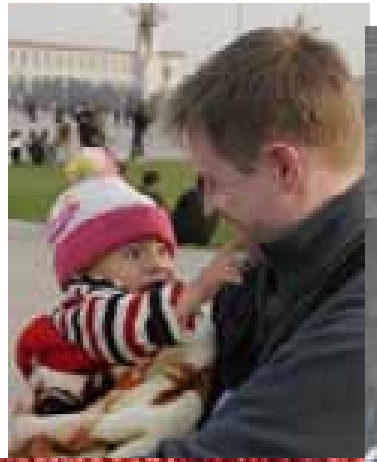


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