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30

1985-2015

thirtieth anniversary souvenir

THIS PUBLICATION, souvenir or scrapbook, marks the thirtieth anniversary of our association. The archival material accumulated in that time is considerable and yet it is to be regretted that much is missing. There are gaps in the record.

An association is not, of course, a pile of dusty papers but is made up of the people who work in it, support it and subscribe to it. Some of those people have also been lost and this celebrates them as much as it does the present association.

It could be argued that little has changed, other than the wording, from the Association of Historical and Fine Art Photographers to the Association for Historical and Fine Art Photography, in the last thirty years. The subject-matter, fine art, architecture, archaeology, is the same. The way light is controlled and the scope for misunderstandings with client or curator are still subject to the same physical and administrative rules.

Since the foundation of AHFAP in 1985, the world has witnessed the greatest revolution in photography, image-capturing, since its invention more than 170 years ago. The association's existence straddles this major upheaval and has weathered the storm successfully. Our president makes it clear that we have good reason to be proud.

The earliest digital cameras were made in Rochester, New York, in spite of, not because of any interest in the new technology from one of the biggest photographic manufacturers of the day. What followed was confusing. There was a long and painful period of adjustment when the old technology was derided and the new seemed to offer less in terms of quality for a greater outlay. It was a period also of economic retrenchment and investment was cautious, but it was also exciting. Quality improved visibly—Moore's Law ruled—and costs came down.

AHFAP has addressed these problems boldly. Many of the talks at the conferences during that period were concerned with the achievement of a quality superior to what was being jettisoned, the long-term security of data, standards of colour management and the successful adoption of entirely new techniques such as scanning. This was not, however, at the expense of the recognition and preservation of the experience and knowledge of photographers and others in the field in those respects which are unchanging, light and photo-sensitivity, and the skills, such as anticipation and improvisation, which are the first out of the equipment case.

With thanks to Tony Harris, David Clarke, Denise King, Dani Tagen and Dave Lambert.

Colin Maitland October 2015

30 years of AHFAP, what have we achieved?

a personal view by David Clarke, President

The seeds of AHFAP were sown during a tentative conversation between a handful of museum photographers in 1985. They suggested meeting on a regular basis to catch up with what was going on in their respective organisations and also to get to know each other on a social basis. Thirty short years later, AHFAP has 280 members and presence and influence on a global scale. How did it happen? Well, in simple terms it has been due to the support and belief of many and the determination and hard work of a very few which has achieved this success.

Within those same thirty years, the world and in particular image-making within the heritage sector, has faced three major areas of change:

- The shift from film to digital technology
- The growth of mass digitisation and mass access to art collections via the internet
- In later years, a worldwide economic crisis

Very early on it became obvious that AHFAP was well placed to facilitate the communication between photographers and manufacturers as we stumbled, sometimes blindly, into digital technology. The Association did an excellent job to make sure we were all on the same wavelength as we tested and searched for appropriate equipment to achieve the standard of quality we required. At the time however, I don't think many of us fully understood what the indicators of digital quality actually were or indeed how the parameters of quality would change so dramatically in future years.

Group experience and shared evidence linked to AHFAP membership was a very powerful tool when making the decisions and requesting funding from our respective budget-holders. This would have not been possible without the free flow of dialogue between all concerned, mostly made possible through annual conferences but also by more ad hoc methods such as demonstrations and studio visits etc, more often than not organised by AHFAP. Slowly but surely a bond of trust was created between UK heritage imaging professionals which has proved lasting.

Quite early on, the move to new technology also triggered dialogue with individuals and organisations outside the UK including, notably, the USA, China and of course mainland Europe. Over the following years, relationships were developed and friendships cemented, surrounded by understanding and mutual respect. In 2011 AHFAP organised an ambitious inaugural International Conference in Brighton, which although a steep learning curve in logistics for the organisers, was a resounding success. Delegates met international contemporaries, sometimes face to face for the first time, and discovered the existence of a great commonality;

the vast majority had the same worries and same sleepless nights over the same issues. A collective sigh of relief was heard over Brighton.

A wider reaching and more targeted international conference; 2+3D Photography — Practice and Prophecies, was held in 2015 at the Rijksmuseum in Amsterdam, which attracted representatives from 22 different countries. This very successful conference showcased existing and emerging technology and discussed the need for commonly agreed quality standards. The conference model set by AHFAP, plus years of offered experience was an essential building block towards the success of the Rijksmuseum conference.

As AHFAP's position of authority has become established, so too has its membership base widened. The Association, originally the sole domain of museum and gallery photographers, has and continues to attract a more diverse group of imaging professionals. It now includes Special Interest Groups from major libraries and archives, including universities, as well as a growing band of independent professionals and a number of digitisation companies.

Progressively through the years, AHFAP has been key in providing a platform to promote the development of best practice and new techniques for mass digitisation of not only fine art collections but archives held within cultural establishments and private collections. AHFAP has become a pool of specialists who can often move from one organisation to another or indeed in these days of part-time contracts, to work simultaneously for more than one employer. I can see a time when equipment, project staff and IS and web integration could be a communal activity which would transfer as a package between organisations. This would certainly benefit smaller or less well-resourced institutions.

Mass communication based on the web is now firmly established as both an educator and income-generator. One major gallery for example, attracted approximately 7 million personal visitors in 2014 but 20 million web visits. The web in all its guises is image rich far beyond what could have been imagined even ten years ago. The image-makers are accordingly valuable and essential to the continued development of web communication, including e-commerce, which works in tandem creating an essential income stream, on which many cultural institutions now depend.

With regard to the economic downturn of recent years it could be argued that the situation has actually allowed image-making within the heritage sector to flourish and prove its true worth. Audience generation via an image-rich website is proven. So too are other schemes such as picture libraries which many larger collections operate. The success of high-quality reproduction is of course dependent on high-quality multi-purpose digital images. Confidence in technique and commonly held quality standards is rightly demanded by picture libraries and can now be delivered

efficiently with confidence by in-house teams and independent specialists alike. Issues surrounding image reproduction have always been identified as being of fundamental importance to AHFAP and progress in this area has helped strengthen the image-maker's hand.

I see a new confidence emerging, which was not there thirty years ago, or even ten years ago, for that matter. Imaging professionals feel more comfortable in their own skin, offering specialist expertise within their individual organisations and often working in other external partnerships. The heritage sector is attracting talented newly qualified professionals. Image-making in the sector is seen as an attractive option where individuals can follow both their technical and creative ambitions. Crucially, budget-holding managers also recognise the expertise which exists in their in-house teams. Specialist work which years ago would have been commissioned externally is now entrusted to in-house staff. This includes architectural and advertising photography, web creation, film-making, project management and a whole host of other activities. With the professional framework being promoted by AHFAP, heritage sector image-makers in 2015 are being recognised as leading the field rather than following it, which was certainly not a general perception back in 1985.

What have we achieved on a personal level? I guess AHFAP could be officially described as a group of like-minded professionals working towards a common goal. However, I prefer to think of AHFAP as a group of friends, for that is what they have become to me, who support and look out for each other. This has been well illustrated during the personal hardships of recent years. AHFAP has been invariably helpless to intervene in any real sense when members have been made redundant or departments devoured by aggressive internal takeovers and stripped of their autonomy and, some may say, dignity and self-respect. However, the Association has provided a common and shared understanding, which has been immensely supportive to a great many people. Even in the face of the terrible time many have had, I do feel sure, for the reasons set out above, that a corner has been turned and there is a new feeling of empowerment emerging. There is a great future which is achievable and worth working towards. Accordingly we certainly can be very proud of what has been achieved during the first 30 years of AHFAP.

David Clarke 2015



tate modern 2013





Table 1 Common drugs which produce significant changes in colour vision

Drug	Use	Colour vision change
Barbiturates	Hypnotic and sedative	Transient yellow-green defects
Chloroquine phosphate	Anti-malarial	Blue defect
Quinine	Anti-malarial	Central scotoma for red
Cocaine	Arthritis	Blue defect, then red-green defect
Digitalis	Anaesthetic and sympathomimetic	Enhances blue sensitivity, reduces red sensitivity
Oral contraceptives		Red and green and blue defects
Adrenaline	Cardiac stimulant	Blue-green-yellow defects
Atropine	sympathomimetic	Enhances green sensitivity, reduces red/orange sensitivity
Caffeine	Cyclopegic, miotic	Reduced sensitivity to red
Coffee, Cola	anti-secretory	Reduced sensitivity to blue, enhances sensitivity to red
Trimethadione		Red-yellow and blue-yellow defects
Tobacco	Anti-epileptic	Red-green defect particularly red. Can be permanent
Thallium		Red-green defect
Sulfonamides	Anti-bacterials	Some reduced discrimination of all colours
Santonin		Blue defects
Snake venoms		Reversible red-green defect
Chlortetracycline		Blue defect
Streptomycin	Antibiotic	Blue defect then green defect
Furaltadone	Antibiotic	Red-green defect
Opium/morphine	Narcotic, analgesic	Red-green defect, Blue vision enhanced
Isoniazid	Anti-tuberculosis	Red-green defect
Isonicotinic acid hydrazide		
Rifampin		Red-green defect
Bromides	Sedatives	All defects

Table 3 Diseases which cause colour vision disturbances

Systemic diseases	Colour vision change
Diabetes mellitus	Blue defects
Multiple sclerosis	Red-yellow defects
Pernicious anaemia	Green defect
Addison's disease	Blue-yellow defect
Vitamin A deficiency	
Congenital jaundice	Blue and green defects
Malnutrition	All colours
Spinal cerebellar ataxia	Red-green defect first then mostly green defect
Friedreich's ataxia	Red-green or blue-yellow defects
Brain tumour, trauma, concussion	Various
Vascular accidents (stroke)	Blue defect
Cerebral cortex disease	Blue defect
Cortical lesions	Red-green defect, blue defects
Syphilis	Blue defect
Alcoholism and cirrhosis of the liver	
Ocular diseases	Colour vision change
Retinal vascular conditions	Mostly blue-yellow type
Pigmentary disorders	Blue-yellow and red-green
Macular degeneration of retina	Mostly blue-yellow
	A colour vision defect can be an early sign
Retinal detachment	Mostly blue-yellow type
Glaucoma	Mostly blue-yellow
Cataract	Reduced sensitivity to blue and green
	Blue defects
Optic atrophy	Red-green defect, mostly green

Table 2 Industrial/chemicals agents

which cause colour vision disturbances

Name	Colour vision change
Carbon disulfide or bisulfide	Central colour loss for red and green
Carbon monoxide	Transient colour vision changes, central scotoma for red
Carbon tetrachloride	Peripheral constriction of colour fields
Chlorodinitro benzene	Central scotoma for green
Dimethyl sulphate	All colours affected
Dinitro benzene (explosives)	Central loss for red and green
Ethyl glycol (antifreeze)	Blue, green and red
Ethyl alcohol	Red-green or blue-yellow or both can be permanent
Methylene bromide (fire extinguishers)	Central scotoma for green
Methyl alcohol (as in methylated spirits)	Blue-yellow defect
Mercury	Small paracentral scotomas
Manganese	Red defects
Lead, also tetraethyl lead in petrol	Red-green or blue-yellow defects
Hydrogen sulphide	Red defect

Ref Med Libr World Sept 1980 pp 16-19 Dr Janet Uckle

The Association of Historical Fine Art Photographers [undated]

HISTORY

Since the dawn of photography, the medium has been used to record many of those events that have gone on to change the course of history. It has recorded the extremes of human emotion, the chores of everyday life and work, etc. Altogether, the archives of photographs that exist in the museums, galleries and picture libraries of the world provide what must arguably be the most full and accurate record of any period of world history. It is imperative that the most modern techniques of conservation, preservation and reproduction are employed in maintaining these priceless collections. Information on the most up-to-date methods and techniques is available to members of the Association.

FINE ART

Upon the birth of photography the French painter Paul Delaroche exclaimed that 'from today, painting is dead'. How wrong he was. Photography has existed alongside painting as an art form in itself, as an analytical tool, and as a means of recording for curators of painting and all other forms of fine art. Today, photography for art's sake has reached an astounding level of popularity, as an analytical tool it is providing results that have hitherto only been hinted at, and as a means of recording fine art works it is a specialism drawing on all the skills of the photographer. Those photographers freely exchange their views and experiences through the Association's meetings and journal.

ARCHAEOLOGY

Still photography has been used in the context of archaeology ever since the processes of photography were discovered in the 1830s. Archaeology and photography have, since then, grown up together. While the objectives of archaeological photography have remained unchanged, techniques of achieving them have been in a continual state of improvement. With such developments, today's archaeological photographers gain much from closer links and exchange of information with others working in the same field.

MUSEUM AND GALLERY

From the smallest village museums, to the largest national museums, photography is used in an immense variety of ways. From the highly technical recording of a collection to the creation of stunning display panels, the skill and critical eye of the museum photographer is an asset and specialism that many a museum curator guards jealously. Whether you are attached to a Button Museum or the British

Museum you will find that other museum photographers are only too willing to share with you their often quite unique, methods and techniques.

RELATED FIELDS

Like so many areas of specialist activity, photography continues to evolve. New and exciting developments continue to add to the medium more and more diverse techniques and applications. Combining still images with synchronised sound allows the photographer to produce attention-grabbing, audio-visual presentations. Exchanging the still image with the moving image, video film production can be used to present information to an ever-widening audience. And what about recording three dimensional information on two dimensional film - holography? All these fields, and many others are represented by the Association, its members being involved in some, if not all, of the innovative directions in which photography is continuing to progress.



The Association of Historical and Fine Art Photographers

INAUGURAL MEETING

ON THE 15th October 1986 the Photographic Department of the British Museum (Natural History), celebrating its 50th anniversary, hosted the inaugural meeting of the Association.

Delegates came from Northern Ireland, Scotland, Wales and England and represented a wide range of people engaged in photography in many varied forms.

After registration and coffee Colin Keates welcomed delegates and gave a brief introduction. This was followed by a superb talk on Archival Permanence by Mike Gristwood of Ilford Ltd. As the talk was probably the best of its kind anyone is likely to hear, you will find attached to this report a condensed transcript for reference.

At 11.30, the Chairman of the Association, Michael Duffett (Tate Gallery) explained the thinking behind forming such an association, the main reason being that it was felt necessary for photographers to meet each other for discussion etc. at least once a year. Mike then introduced the rest of the committee who each expressed a few words on the benefits such an association would offer.

Brian Tremain (British Museum) spoke of the need for photographers to be aware of what equipment is available, so that members can easily seek advice from their fellows.

Bill Lewis (British Museum) and also Secretary of the Association informed us of a good response by photographers to this meeting, which indicated that many thought such a scheme to be worthwhile.

George Nicol (Royal Commission for Historic Monuments, Wales) mentioned the merits of a newsletter and the need for people to contribute to disseminate information and that one of the aims of the Association was to compile a register of members so that people can keep in touch and know each others specialities.

Peter Macdonald (Victoria and Albert Museum) talked on the need for members to share experience and expertise with equipment and techniques to help solve problems.

Marie Richardson (Reflexions) who runs a company specialising in photographic conservation offered an advisory service to any members.

Colin Keates (British Museum (Natural History)) stated that many members would be highly specialised in various fields and thus be able to give advice to others, and offered that the museum would be willing to advise on such techniques as Macro photography, immersion and spraying techniques, cross polarization and Cibachrome printing.

Derek Chiverrell (Science Museum) emphasised the usefulness of being able

to discuss the relative merits of equipment before choosing an item and also the advantages of being able to phone or visit other members for advice.

There then followed a lively session of questions from members and discussion out of which it was obvious that there was a definite need for a list of members which would show what their specialisations and skills were. Many members expressed a desire to have a body to come to, to seek advice on what charges could be made for their service.

At 12.30 lunch intervened these lively discussions and delegates enjoyed a splendid buffet, washed down by wine and coffee, and took the opportunity to meet each other, some were quite astonished to find that they only worked a few miles from each other! This was what it's all about. Ilford put on an informal demonstration of one of their Ciba Copy machines.

At 2 o'clock it was back to the lecture hall and Graham Beighton (Ilford Ltd) gave an enlightening and informative talk on the history, development and use of Cibachrome. Graham, called in literally at the last minute, dwelt mainly on the Ciba Copy materials and machinery and was ably assisted by Jeff Sheard from Ilford. 3 o'clock came and gave opportunity for tea, and Ilford again demonstrated the Ciba Copy machine and all delegates received, or should have received a sample pack.

Tea was followed by a talk on Multigrade by Jack Coote and in this he described the history and development of variable contrast paper, how it works and its usefulness. Jack was obviously an ardent fan of Multigrade and predicted (not for the first time) that it would eventually supersede graded paper.

Summing up at the end of this, the first of our meetings, Colin Keates expressed warm thanks to Ilford Ltd who had sponsored the whole affair and provided the three excellent speakers; he also expressed the wish that everyone had enjoyed their day and would join, support and contribute to the Association.

T. W. Parmenter
British Museum (Natural History)

A Letter from the Chairman [1986]

Photographic Department
Tate Gallery
Millbank
London SW1

Dear Colleague

Although our progress has not been as quick as we would have liked, the direction has been more than satisfactory. Our inaugural meeting was generally agreed to have been a success and, along with this, our first bulletin, the Association has taken off on a firm footing. Our mitigation has got to be due to the fact that although fired with enthusiasm, we all have busy departments to run, and not least, have had to acquire some new skills and expertise to get the Association off the ground.

We now have in the pipeline many exciting events planned, with a number of services which should be very supportive to the membership. However, in order to go from strength to strength, and to obtain a wider interchange of ideas, there must be an involvement with as many members as possible. In so many cases the burden of running an organisation such as ours seems to condense upon the shoulders of fewer and fewer, and then tends to become introverted. I'm not asking you to push yourself forward to prominence and glory, but would plead that if anyone feels able to donate time, effort or skills, you would be doing a service to an Association that obviously supports the profession that supports you. All offers would be gratefully accepted through any of the members of the committee.

To those of you who, for one reason or another, have not decided on membership; either feeling yourself too far on the fringe of our interests; perhaps not over-impressed with progress so far; or you just haven't got round to sending off your subs; might I suggest you take a gamble on us. The stakes are very low, if nothing else, you will get a free buffet lunch once a year, but most important you will be instrumental in encouraging the Association to continue.

There will be a further issue from the Association in the very near future, and I look forward to meeting you all later in the year.

Yours sincerely
Michael Duffett

[from the same document as the inaugural meeting]

1993 CONFERENCE

DAY 2

DATE 5th October 1993

Group D

Leader...Terry Dennett

PROGRAMME

Meet at 10:30am for 11am start

British Museum
1 Montague Place
London WC1
(At rear of the Museum block
near Holborn and Russell Square)

11am Tour of the Photographic Dept
of the British Museum

12 noon Demonstrations by Leeds Photovisual

1pm Lunch

2pm Travel to
Royal College of Surgeons
35 Lincoln's Inn Fields
London WC2A 3PN
(Near Kingsway and Holborn)

2:30pm Tour of the
Hunterian Museum

3:30pm Travel to

British Museum
Photographic Department
1 Montague Place
London WC1
(At rear of the Museum block
near Holborn and Russell Square)

4pm Tour and demonstration of the
Periphery Camera set up

5pm End



national gallery 1988



Restoring and Retouching Photographs

Juliette Soester, 1989

Two thousand one hundred and thirty nine, the year 2139, that is a hundred and fifty years from now. I wonder what condition the photographs that are being produced now will be in, in 150 years' time. We know the results of the past 150 years and I greatly respect the pioneers of those first processes: Nicéphore Niépce, Fox-Talbot and Daguerre whose images have remarkably survived the ravages of time. But, there are many that have not and that is where I come in. From disappearing Daguerrotypes, tatty tintypes, cracked and curled canvases I try to recreate our past for future generations.

I learnt spotting and finishing photographs alongside learning to photograph. Later, at the age of nineteen, I had the urge to oil paint, mainly portraits, so I took myself off evenings to study at the Hammersmith School of Art. This has come in very useful, especially the Life Classes. When my children were young I did much finishing so I could be with them at home. It is only ten years ago that I started my restorations which from the outset proved very popular. I realised that there was a very special need to reproduced to a high standard and that there were only a few who had the knowledge and experience to retouch negatives and to finish prints plus copying, printing, toning plus colouring and colour wash etc.

My methods are simple and fairly work-intensive. About a third of my work is restoration, the rest is portraiture, black and white and colour, functions, library and editorial, commercial, handcolouring, landscape, etc. Housewife! Actually what I really need is a wife and I am quite envious of you lucky" fellows!

My work has two levels of restoration: the first is what I call a straight copy when the original is in fair to good condition. The second is when repairing has to be done or the contrast much improved. Then I copy and make what I call a 'Master Print' on fibre paper and soft. I may also have retouched the negative first, I usually make at least two negatives and I leave one unretouched and unmarked. I use a Linhof 4 with a 6x7cm roll film holder, mainly FP4 film but sometimes T-Max or Technical Pan films for special results. For FP4 I use ID-11 developer 1:1 or the appropriate developer for other films. I like to copy in batches so I can select the correct type of film or development to reduce for softness or increase for contrast. When copying I prefer not to use glass unless the original is so bent, cracked or unruly that it won't lie down, and I get plenty of those.

Some Daguerrotypes are now so faded that there is only a faint image left and I am not in favour of chemical treatment on any old picture. I have worked out a method of bringing out the image and that is simply to cut out a matt black

surround around the lens so there is no reflected light and this works like magic. (Some of these beauties go back to 1850).

After the Master Print is made and dry the fun starts. First I assess what needs to be done and by which method. Retouching negatives is practically a dead art in this country, so the medium and pencils I obtain from America. Dye, scalpel, masking tape and opaque are all necessary tools. The other tools needed are: 1 Razor blades, the snappy ones, not the bendy steel because they don't work. Nymph Ladies Blades are the best ones I can find now and I break them diagonally to get a nice sharp point and a Thuringer stone to keep them sharpened. Several good sable brushes, the best quality you can possibly get, size 000 are absolutely crucial, up to size 6, I use all the intermediate sizes, fairly short haired brushes are best not long haired ones. For dyes, I use mainly 'Spotone' now, the six colour set because they have all the intermediate colours and you can mix them all. They also have selenium and sepia colours. A very good 2½" magnifier on a stand is vital, especially when your eyes start deteriorating, like mine, through constantly retouching. A good light angled over your shoulder and a comfortable chair, I have found some marvellous blue light bulbs, daylight bulbs, and I use those most of the time, they are better than fluorescent. Cotton wool, water and a board to rest your prints on. An airbrush and airbrush colours are useful but you have to be careful which ones because they tend to clog up the airbrush if you are not careful and extreme care needs to be paid to cleaning it after each use. The airbrush is most useful for backgrounds but I must admit that I tend to use brushes mainly as I can blend the texture to the original print.

I like to first scrape the dark lines and the spots, not digging just scraping off the layers of emulsion with the razor blade then filling in with dye. The largest parts first and working down to the smallest. If you start on the left hand corner and work systematically around the print you will find three hours later you may have got carried away and done three inches perfectly but your time is up. So I usually do the large marks first and apply the dye in layers, keeping it fairly watered down wiping off and then building it up slowly, letting it dry and then building up again. If you do it in one fell swoop it's dreadful as it doesn't match the surrounding area. I presume your work is confined to normal hours, mine isn't. I work all hours and I love to sit down in the evening and do restorations, I find it very peaceful and relaxing and with a batch of Horrors from my clients I'm never happier. I really look forward to it, a cup of coffee, television or a record and my horrors. I can get lost.

My methods are to present my client with a beautiful sepia archival print, not obviously showing any blemishes but an improvement. Usually I say an improvement because often a superb original may be too large or too small and extra copies may be required and then I need to reproduce it exactly. Are there many who

like to see their clients weep upon receiving their prints? I do, with emotion. I never cease to enjoy the work of repairing a tatty picture. Not all are photographs, some are sketches, some are watercolours or prints, some have eyes missing, shoes cut off, whatever. I paint in the missing parts and the pictures then start to come alive.

Then I copy my masterprint, again it must not be too contrasty, then the final prints are made and developed in PQ Universal developer. My favourite paper is (Ilfrobrom Galerie) Galerie Matt, giving the highest level of image permanence as defined in the ANSI Standard PH4, 32 1974 (ANSI-American National Standards Institute), of course, used in conjunction with Washaid, as with all fibre papers now. I welcome this as it not only cuts down the wash time but it also cuts down waste and I am very keen on cutting down water waste especially as soon we are all going to be metered. (Ilfrobrom) Galerie also tones beautifully to my own recipe. I not only use Galerie, I use other papers like Elite. I hope that they are going to bring out a matt version of Elite because I usually like to use a matt paper. I favour the old method of sepia toning and that is with potassium ferricyanide, potassium bromide, sodium sulphide, surely the most anti-social chemical, so good ventilation is crucial. Thank heavens it does not linger on one's breath like garlic! I have managed to obtain a bottle of now obsolete 'thiodet' to test for residual thiosulphate which I have found invaluable. The ANSI Standard for Galerie being pH 4.8-1971. When selenium toning I have found that the manufacturers' washing time not only had to be strictly adhered to but even had to be increased so thiodet was a very useful chemical for me. I am very, very keen on making sure that my prints are archivally printed and washed. Recently Ilford asked me to do some field trials on a new paper and I found that both the matt and glossy versions were a fine paper to handle and tone.

A delightful aspect of my work is hand-colouring and colourwash. There is quite a difference between the two. Handcolouring is in more detail and colour wash is fairly large areas washed all over. I use a variety of dyes, watercolours, oils, gouache and photographic crayons. Some of my techniques are included in Britain's first book on 'Handtinting Photographs' ... materials, techniques and special effects by Judy Martin and Annie Colbeck. Sometimes I am asked to copy exactly the same colour, at other times to change it, the main objective is delicacy and subtlety. So many given to me have been garish and others incredibly lovely ... Almost a lost art, as in former days there were no colour photographs and the hand-colourist was an essential on the studio staff.

Like you, I am sure, I am continually striving to find ways of improving my work. By sharing what knowledge I possess I will put back into photography some of the pleasure that I take out.





brighton 2011





westminster cathedral 2011



day 2

Chylean, Tintagel, Cornwall, PL34 0HH 25th January, 1989

Mr. T. Dennett,
Association of Historical and Fine Art Photographers,
Photographic Unit,
The Zoological Society ,
Regent's Park,
London, NW1 4RY.

Dear Terry,

Well, there's a thing — many thanks for your surprise letter. I thought mine had fallen on deaf ears! Actually, I believe I sent it to the British Museum — lucky it wasn't mummified!

Now, seriously — and I do mean seriously — it is already clear that a situation is developing whereby the degrading of ancient paper is an actuality (I believe the British Museum Library is actually losing the battle against deterioration) and worse, 'modern' papers already show signs of it — in our lifetime. This is something that cannot be rectified and if you consider its implications, it means that our civilisation will follow that of the Aztecs — they didn't write on stone either.

I am checking up on it from a friend in the pulp trade but I am fairly certain that the Americans have already set a standard for archival material not only in the processing of photographs but in the raw material; we have done no such thing over here. Having said that, it can be argued that only genuine, bedouine rag paper will last and in our throw-away society where money is the prime consideration, few people will be altruistic enough to produce a photographic paper on a rag fibre base just to guarantee its longevity.

The aspect of deteriorating photographic images is brought home to me very frequently — colour emulsion prints of ten years and older are beginning to deteriorate in colour — fading to green and blue usually. I am now getting those relatively new 'modern' prints to copy and hand-water-colour. Ironical really, when you think that nearly overnight, those very desirable prints put people like myself out of business.

No one seems to realise that these truly beautiful colour emulsion prints just do not have any real future; I know their permanence is improved as techniques of production get better but in terms of lasting, they are not worth considering. I consider this is a horrific scenario for the future, don't you?

I wondered if the Association is involved in moves calculated to change or to

improve in any way, 'official' thinking on this disturbing — well — lack of future-for our modern photographic work?

I would be delighted to write a short article on retouching - as you say, seldom if ever, touched on in the photographic press. Very reluctant to print anything too. I asked Amateur Photographer whether their readers would be interested in just such an article; Editor's reply was a catagoric 'NO' ... thanks very much!

The truth is that it is so rare now and so few people do it or know it can be done, that interest is minimal. If it is not brought to the notice of Institutes with damaged glass negs and deteriorating old prints soon, there just won't be anyone left who knows what can be done, let alone do it.

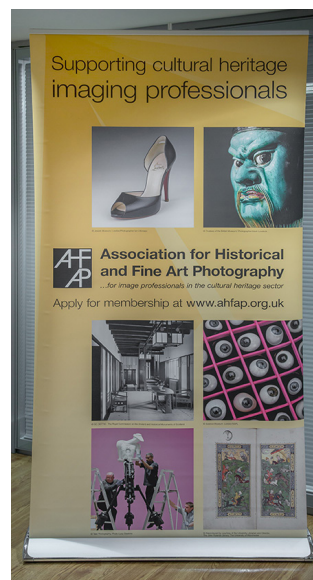
We expect to be moving from our present house this year and it is my hope that we may be able to build a suitable studio so that I can start some workshops for my trade. It does seem such a WASTE to let the old craft die — I don't think there can be many of the 'originals' still working — sometimes wonder if I'm not almost the last of the Mohicans.

I will see how short I can make a meaningful article on what can be done to prolong the life of old photographs.

I had a letter from the Botanical Gardens at Edinburgh — asking for information on the cost of producing prints from broken glass negatives — they have hundreds of uncatalogued, damaged plates of botanical specimens from old expeditions it seems. What treasures are we losing through lack of funds to reproduce them?

Yours sincerely,

(Elaine W. Green)(Mrs)





wellcome 2014





L'Unpact en Angleterre

Les photographes des administrations et des collectivités territoriales français réunis dans l'Association Unpact ont rencontré leurs collègues anglais à l'occasion d'un séminaire organisé par l'Association of Historical and Fine Art Photographers et patronnée par Kodak UK. Bernard Suard, le président

Ray Assen

Bernard Suard

Michael Duffett Tate.



A gauche, Bernard Suard au Museum de Londres

docklands 2007





day 2



colour workshop 2009



greenwich 2002

Review: the annual conference of the association for historical and fine art photographers

Magdalena Kozera MPhil Student of the RCA/V&A Conservation Course
Arian van den Oudenrijn Intern in Photographic Conservation
V&A Museum, London 6 October 1994

On 6 October 1994, the V&A hosted the annual conference of The Association for Historical and Fine Art Photographers [*sic*]. Seven papers were presented, covering a wide range of subjects, some of general interest and some directly relevant to the conservator.

In the first category, David Wilson discussed the problems and applications of aerial photography and Keith Maughan gave an account of the work of the Metropolitan Police Photographic Services Branch. Alex Bartell, a marketing executive with a special interest in photography, encouraged photographers to take marketing and business skills more seriously in their drive to be successful professionals. Returning to the links between photography and crime, Richard Ellis of the Metropolitan Police Art and Antiques Squad reported on a photographic database of stolen objects, established to help fight international art fraud and theft. He strongly recommended photographing the back of an object; this has proved equally as important as the record of the front in the identification of a stolen artefact. The conference also provided an occasion for Trevor Drake of Fuji (sponsors of the whole event) to announce winners of the Annual Photographers Competition, judged by Mark Haworth-Booth. V&A staff, Richard Davis (in the Fine Art and Historical Sections) and Ian Thomas (in the Fine Art Section) were highly recommended.

Three of the presentations were of particular interest to the conservator of photographic materials. The photography profession is going to be increasingly affected by digital imaging and, in turn, so will collections of photographic images and the work of photographic conservators. Martin Becket, an advertising photographer, discussed the current situation. He pointed out that digital cameras are still in the early stages of their development and so the best way to employ digital imaging at present is to scan negatives or transparencies produced by conventional cameras and processes. The ease with which digitised images can be accessed and manipulated is calling into question the conceptual and creative aspects of photography and threatening the integrity of the image itself. Often the

client has much to say and leaves the photographer very little control. The systems for electronic buying and selling of images inadequately protect the publishing rights of the photographer.

Mark Haworth-Booth, Curator of Photographs in the Prints, Drawings and Paintings Collection of the V&A, gave a presentation about the 'River Scene' by Camille Silvy. This was first seen in 1858 in a gallery in Edinburgh. There are four surviving prints, one of which is in the V&A Collection. It has been printed from two negatives, one to depict the scene itself and the other to emphasise the sky. This was the usual way of producing a landscape with clouds in the era of the wet collodion glass plate negative. Mark went with the photographer, Steven Shaw, to France to photograph the scene again. There, they met the descendants of Silvy, who showed them an album with sketches and notes, demonstrating the thorough research towards his pictures. The Silvy is going on tour to Norwich, Birmingham and Lacock. Perhaps reinforcing the comments of the previous paragraph, a special feature of the show will be a digital presentation which will allow visitors to 'deconstruct' Silvy's image and then put it together again.

Finally, Elizabeth Martin, senior conservator of photographs at the V&A, discussed the complexities of photographic conservation. She began by summarising the deterioration processes including oxidation of image silver, degradation of the support, mechanical and biological damage and reviewed the gases primarily responsible for oxidative degradation. She stressed the importance of appropriate storage for photographic materials, considered the range of temperature and relative humidity appropriate and the relative merits of plastic and paper products as storage materials.

Overall, the day was immensely varied and interesting. It addressed issues which are important both inside the Museum and in the wider world of photography and left us with images in mind as diverse as Silvy's 'River Scene' and today's victims of violent crime.

<http://www.vam.ac.uk/content/journals/conservation-journal/issue-14/review-the-annual-conference-of-the-association-for-historical-and-fine-art-photographers/>

The committee today

Honorary President	David Clarke
Chair	Tony Harris
Membership Secretary	Steve Cole
Treasurer	Ben Gilbert
Events Liaison Officer	Denise King
Minutes Secretary & Publications	
Editor	Colin Maitland
Web team officers	Cassandra Parsons, Dani Tagen
Committee Members	Ivor Kerslake, Nigel Allsop, Dave Lambert, Paul Gardner, Iain Duncan, Chris Lee

The 'forming' committee of 1985

Chairman	Michael Duffett
Committee Members	Derek Chiverell Peter Green Colin Keates Bill Lewis Peter MacDonald George Nicol Mrie Richardson Brian Tremain

Conferences

<i>date</i>	<i>location</i>	<i>chair</i>	<i>president</i>
15 October 1986	Natural History Museum	Mike Duffett	
27 October 1987	Tate Britain		
20 October 1988	National Gallery		
18 October 1989	British Museum		
19 October 1990	Zoological Society		
3 October 1991	Courtauld Gallery		
1 October 1992	National Gallery	Roy Asser	Mike Duffett
4 October 1993	Museum of London		
6 October 1994	V&A		
5 October 1995	IWM	Paul Gardner	Roy Asser
3 October 1996	NMM		
2 October 1997	RAF Museum		
13 May 1998	NRM		
1 October 1998	Tate Britain		
12 May 1999	NRM		
07 October 1999	National Gallery	James Stevenson	
24 May 2000	NRM		Brian Tremain
05 October 2000	V&A		
04 October 2001	Tate Modern		
10 October 2002	NMM		Sarah Hattrick
02 October 2003	HMS Belfast		
28 October 2004	V&A		
14 October 2005	National Gallery		
02 November 2006	British Museum		Terry Dennett
31 October 2007	Museum of Docklands		
13 November 2008	RAF Museum		
19 November 2009	Wallace Collection		
4 November 2010	Jewish Museum		
14 - 16 June 2011	Brighton Metropole Hotel		
10 November 2011	Westminster Cathedral		
19 November 2012	Dulwich Picture Gallery	Tony Harris	Trevor Drake
14 November 2013	Tate Modern		
27 November 2014	Wellcome Trust		David Clarke
22 October 2015	RAF Museum		