

Phanzine

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Editorial

If putting on conferences was a mark of the success of an organisation then PHANZA can't be going too badly. Three conferences in 12 years plus a skills workshop show that the organisation does not sit on its hands.

We all know how valuable it is to meet up with one's peers, eat well, see the sights and get the feel-good factor from being in a room with so many like-minded people. But putting on a conference is one thing, putting on a successful conference is another. Did this conference work? We've gathered some reactions to the conference inside this issue of Phanzine and if you were there (or even if you weren't) you'll be interested in what our various correspondents had to say.

The conferences PHANZA has run have, like public history itself, taken a bit of time to find their feet. The first conference, in 2000, featured a huge range of presentations, not all of which would have fitted into the 'public history' basket. Perhaps it reflected a sense that public history had not separated itself sufficiently from the ivory tower in the minds of practitioners. Fast forward to 2007 and it seems that just about everyone now understands what public history, and being a public historian, really means. In that sense, the conference seemed a coming of age – an expression of collegiality and confidence that only come from the maturing of the sector. Of course, there are now so many historians working in public history, it had to happen.

Special thanks must go to our organisers, to Massey University and for all the attendees – 90-plus – who made it such an interesting weekend. There's much more inside.

Michael Kelly

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Making History in Public @ Massey University

Neill Atkinson recaps PHANZA's third conference.

PHANZA's first full Public History Conference since 2002 was held at Massey University, Wellington on the weekend of 30 June – 1 July 2007. The event was organised with the School of Visual and Material Culture of Massey University Wellington and the Ministry for Culture and Heritage.

Proceedings kicked off on the Friday night with an enjoyable gathering and film screening at the New Zealand Film Archive. Conference-goers were treated to a hit parade of our best, worst and most cringingly kitsch cinema and television advertisements. The highlight – apart perhaps from the rocket science of the permanent wave commercial – was the jingoistic TV ad for sheep drench (!) produced at the single moment in the last quarter century (1984) when New Zealand won more Olympic gold medals than Australia ('It's gold. But then you fellas wouldn't know what that looks like would you?'). In this case, history certainly never did repeat.

Friday night at the Film Archive. From left Pauline Curby (NSW), Malcolm McKinnon, Neill Atkinson and Peter Tyler, president, PHA (NSW). (Pauline Curby).



The next morning nearly 100 public history professionals, practitioners and enthusiasts from all over New Zealand, Australia and the United States (well, Arizona at least) gathered in the suitably historic surroundings of Massey's poetically named 'Block 10' – the former Dominion/National Museum building which looms over Te Aro flat from its site atop Mount Cook.

Making History in Public was, according to its blurb, designed to 'reflect on the varieties of ways that history is being made, received and debated in the public arena in 2007 ... with a particular emphasis on the visual and material contexts of public history'. The variety in the public history field was immediately – and entertainingly – demonstrated by the opening presentations. PHANZA president Malcolm McKinnon delved into the long-ago horizons of medieval re-enactors, while Stephen Olsen explored the trading of historical objects on TradeMe – a cyberspace phenomenon so recent that it barely existed the last time PHANZA held a conference.

Nancy Swarbrick, Diana Beaglehole and Margaret Tennant chatting over lunch.



A chat before the start of a session. From left Bronwyn Labrum, Diana Beaglehole, Lesleigh Salinger and Malcolm McKinnon

History 'beyond the book' was also the subject of a series of sessions focusing on the online encyclopedia Te Ara (www.teara.govt.nz), NZhistorynet (www.nzhistorynet.nz) and other internet and technology-related topics. The challenges of presenting history in museums, and issues of heritage preservation – in New Zealand, Australia and the US – also got good coverage. In these and other sessions, many presenters highlighted the visual dimensions of their topics to good effect (despite the occasional, and seemingly inevitable, technical glitch).

Low clouds and bucketing rain may have obscured the scenic views over Wellington, but didn't dampen the spirits of the (fool?) hardy crowd that followed Michael Kelly on a Sunday afternoon heritage tour of Mount Cook. After scurrying for cover between the museum, the Carillon, the Buckle Street police station and Mother Aubert's Home of Compassion, we managed (after some initial difficulty) to gatecrash a rugby league match at the virtually deserted Basin Reserve.

The conference concluded with a lively trans-Tasman public history roundtable. Australian visitors Pauline Curby, Sonia Jennings, Peter Tyler and Chris McConville profiled their PHAs and outlined some of the issues and challenges facing public history across the ditch – many of which were familiar to New Zealand listeners. Chief Historian Bronwyn Dalley rounded off with comments on the current and likely future state of public history in New Zealand

Special thanks are due to the PHANZA organising committee (Bronwyn Labrum, Emma Dewson, Kirstie Ross, Neill Atkinson and Malcolm McKinnon), Inhouse Catering for the excellent food, the Film Archive and Massey for generously providing the facilities, and everyone else who helped make the weekend such a success.

All photographs taken by Melanie Lovell-Smith unless otherwise stated.

A generous lunch and hovering historians.



The last session on Sunday – a trans-Tasman chatfest. From left, Malcolm McKinnon, Chris McConville (Queensland), Sonia Jennings (Victoria), Peter Tyler, Pauline Curby, Bronwyn Dalley.

Enough of us, what did you think of the conference?

A number of conference attendees kindly gave us their thoughts on the conference.

The location at Massey's Wellington campus – the former National Museum – was a good choice, providing sufficient parking and giving those who had not seen it an opportunity to view the refurbished building. The upstairs rooms were a little hard to find, but the large room used for lunches and teas was worth visiting just to enjoy the view and the wall tiles.

All the sessions I attended were excellent. My only real gripes are first, the programming. I know clashes are unavoidable and it's impossible to please everyone, but History & Museums was on at the same time as History and Heritage – I'm sure I'm not the only person who wanted to go to both. Second, the conference dinner. Good food, but the cramped and noisy room made it difficult to have a conversation. I suggest that several tables of 6-8 would have worked better than two or three long ones – yes, I know that needs more space.

Jan Harris, Trustee, Otaki Museum

The PHANZA conference, "Making History in Public" provided me with new ways to think about the general theme. Discussions of history made in public ranged from looking at various kinds of IT approaches to the consideration of how to organise public historians in groups and what sorts of support they might need. I was struck again by how professional and scholarly the public history practised in New Zealand is, and how *smart* – creative in subjects and approaches, articulate without jargon, filled with unexpected insights. I loved being at the meeting, seeing old friends and making new ones, and talking about various kinds of exchange programmes that we might be able to create to make more common the kind of intellectual stimulation and jolts of discovery that I received there. As a great finish to the trip, I discovered two of Megan Hutching's oral history collections in the bookshop at Auckland International Airport. *That's public for you!* I hope that you'll let me know about the next conference because I'll look forward to participating again.

Jannelle Warren-Findlay, Associate Professor and Co-Director, Graduate Program in Public History, Arizona State University

As one of the intrepid Aussies who ventured across the Tasman for the PHANZA conference in Wellington, I want to tell you how much I enjoyed it. The papers were interesting, and in some cases challenging. The organisation was smooth and unobtrusive, and the catering excellent. I was particularly impressed by the number of young historians who took part. Public history is alive and well in New Zealand, and seems to be valued by the government and the community. We can learn a lot from your experience.

Dr Peter J. Tyler, President, PHA (NSW)

Ah, the 2007 Making History in Public Conference – storm-lashed days on museum hill. Shaking off the rain to enter that yawning great mausoleum recalled school outings from the 1960s. It even smelled the same.

Now WE, the grown-ups, perched in the refurbished lecture hall, where I once attended bone-dry meetings of the NZ Royal Numismatic Society. And what a wealth of presentations: Hilary Stace's challenge on disability history; Paulette Wallace's scandalous tales of Taranaki's Whitely Memorial, and Chris McConville on how Gympie, Queensland presents its mining history.

McGonville was typical of the affable Australian contingent that made the meeting so enjoyable. The great food also helped. Only sour note was the technical glitches that drove several presenters batty.

Redmer Yska, Ministry for Culture and Heritage

As someone who has now been working in the historic field outside the universities on and off for 17 years, mostly in fairly isolated positions I find the chance to catch up with others both a welcoming and alien experience, and almost the most important part of attending such events. The best bit is always making contact with others who work in areas similar to mine and tossing around problems, solutions and generally offering the kind of professional support that many of us do not get from anywhere else.

From a professional point of view, as someone who

works in registration for the New Zealand Historic Places Trust, I found the papers that dealt with buildings / assessment / heritage somewhat frustrating. I was intrigued by Janelle Warren-Findlay's discussion on the mansion, but wildly frustrating that there was only one photograph of the interior. Chris McConville who had worked for the Queensland heritage agency was equally interesting, and equally frustrating. Throughout the discussion about the primacy of history in heritage assessments (an argument that was put, I presume, because that position was under threat) there were these lovely photographs of heritage places that looked just familiar and slightly different enough to be intriguing. Again I wanted to know more.

So all in all I think it was an enjoyable experience and my thanks goes out to all those Wellington-based souls who have a good historical community to work with, and who use those resources to pull together such

events. Now, how to engender such connection in the provinces when already snowed under ...

Heather Bauchop, Heritage Advisor Registration, New Zealand Historic Places Trust, Dunedin

Weather conditions notwithstanding, the conference was a really stimulating event and a clear demonstration of the originality and scope of public history in New Zealand. As an outsider it was reassuring to see that public historians could stage this sort of event without having to hitch the key themes onto a broader academic history conference. I trust that it will be a starting point for many more interchanges across the Tasman. On another note, I would have liked the very brief but fascinating tour of nearby historical sites to have been given more time in the program.

Chris McGonville, Senior Lecturer in Australian and Cultural Studies, University of the Sunshine Coast

Obituary: Thelma Leggat



Thelma Leggat (1942–2006), garden historian, architectural drawings curator and PHANZA member of some years standing, died in Christchurch in December 2006. As Thelma Strongman her major publications were *The Gardens of Canterbury: A History* (1984) and a history of the Christchurch Beautifying Society (1999). At the time of her death Thelma was working on an updated version of the former and this will be published in 2008 by Canterbury University Press under the stewardship of her husband Ian Leggat, daughter Lara Strongman and son Luke Strongman.

Thelma completed a Master of Arts in Art History at the University of Canterbury in 1994. Her thesis topic was the architectural history of Cathedral Square as an urban space from 1850 until 1974. Her commitment to the built heritage of Canterbury led her to take up the position of Curator of Architectural Drawings in the Macmillan Brown Library at the University of Canterbury in 1996. In this role she greatly expanded the collection and systematised its inventory. She was also a stalwart member of the NZ Historic Places Trust Canterbury Branch Committee for many years and published numerous articles in the Christchurch *Press*, sharing her knowledge of gardens and landscaping in a way that was both well-informed and accessible.

Thelma Leggat was a careful researcher and a proficient writer. She was also a warm and intelligent friend who is greatly missed by her family and Christchurch's academic and heritage communities.

Ann McErwan

Newly digitised sources

Michael Kelly checks out some handy new on-line resources.

There is something particularly satisfying to read that one of those pesky sources you've been researching for years is now searchable from your computer. And they keep on coming.

Royal Society Proceedings

The National Library has digitised the proceedings of the Royal Society of New Zealand. Plenty of historical work drifts towards the scientific, particularly the ethnographic / anthropological end of the spectrum. There is much of interest to be enjoyed here. Just having a look around the site is enticing enough. Catch it at <http://rsnz.natlib.govt.nz>.

NZETC

If you have made an historical enquiry on Google in recent years you may have come across extracts from the New Zealand Electronic Text Centre. Launched in 2002, the NZETC offers a free on-line archive of New Zealand and Pacific texts and heritage materials, and was a partner with the National Library on the above-mentioned Royal Society project. The NZETC is part of the Victoria University's library and its staff, equipment and space, and some of its projects are funded by the University. It funds its free service from grants and other income and what it describes as 'commercial work based on the specialised skills and expertise of the NZETC staff.'

NZETC collaborated with the National Library to put Te Ao Hou – the bilingual quarterly published by the Maori Affairs Department from 1952-1977 – on line. See the NZETC and use its excellent search function at www.nzetc.org.

Early New Zealand Books

The Early New Zealand Books Project is an initiative of the University of Auckland Library. It provides searchable text of books published about New Zealand in the 19th century. It is a handy complement to the work of the NZETC.

The ENZPB is concentrating on the accounts of early travellers and British settlements, and is scanning books from its own collection. As of late last year, 39 books are on-line but it plans to continue extending the collection. See Early New Zealand Books at:

www.enzb.auckland.ac.nz/index.php.

Wellington City Archives

Wellington City Archives has just launched its on-line search facility. The WCA has built up an impressive and easily accessible collection since its inception and it is a well-resourced and patronised institution. Its new on-line facility, while welcome, is not as user-friendly as it should be, as it is simply an adjunct of the existing Wellington City Council site. The scope is also somewhat limited at present, but it is just a start. It even has a rudimentary image search facility. If the resources can be found and the WCA moves to its own platform, the scope for digitising and presenting information is enormous.

Find the WCA on the web at <http://wellington.govt.nz/services/archives/#Aa>. To make an inquiry, click on the Archives Search button for a pop-up window.

New Zealand Gazette

Two recent initiatives with the New Zealand Gazette have dramatically increased its usefulness to researchers, particularly those based in Wellington. Firstly, the gazette is now on-line, but the catch is that it is only searchable from 1993 onwards. Still, it's better than nothing. The on-line version is offered by the Department of Internal Affairs, which of course publishes the Gazette. You can find it at www.dia.govt.nz/diawebsite.nsf/wpg_URL/Services-New-Zealand-Gazette-New-Zealand-Gazette-On-Line?OpenDocument

Of more significance is that the entire New Zealand Gazette, from 1841 to the present day,

has been digitised. The catch this time is that it is only available for free, at present, in the National Library. The reason for this is that the scanning was done by a commercial organisation – Lexis Nexis – which then sold a copy of the on-line resource to the National Library. It now offers a service for researchers, but only from within the building. To offer it free to on-line users would presumably violate its agreement with Lexis Nexis. This is cold comfort for non-Wellingtonians, but it does mean that it might be one day available on-line, for what we hope will be a modest fee.

In the meantime, Lexis Nexis is offering copies of the gazette for sale, which is the whole purpose of this exercise. The Archive consists of over 400 volumes containing more than 440,000 pages. It is distributed in a PDF format, making it fully searchable. Also included are the various provincial gazettes. Lexis Nexis will also update directly to hard drives. Their website does not say how much all this will cost but assume it is plenty.

And here are a few lesser known ones.

Biographical Directory of Anglican Clergy

The Kinder Library is a great resource for all things Anglican and one of the on-line treasures is a biographical directory of every member of Anglican clergy in New Zealand with the exception of those living. While this may be a web page never visited by some historians, for others it will be a really useful source to dip into when needed. The page is the work of the Reverend Michael Blain, who has put it together with the assistance of volunteers, librarians and archivists.

www.kinderlibrary.ac.nz/information-sources/anglican-clergy-intro.asp

It is also worth mentioning that there is more to the Kinder Library's on-line material than the clergy page. You have to become a registered library member to access it all but the full 'e-resources' may be a useful source for researchers.

Shadows of Time

Genealogists are avid producers and users of web pages. They generously make information available for each other and other users. One of their main interests are lists that offer information on individuals, families or their movements. Shadows of Time is a strictly home-made site but it contains a heap of useful information – mainly databases – garnered from a variety of eclectic sources. We will have to assume that the website has permission to display this information, but who knows.

It links to some well known and some far less known sources. Some examples include a database listing every person indexed in the *Cyclopedia of Wellington* (1897), every teacher working in New Zealand in 1906 - extracted from the 1907 AJHR. It came as a surprise to find that 'Brett's Historical Series: Early History of New Zealand, From Earliest Times to 1840,' by R. A. A. Sherrin, and its companion from 1840 to 1845, by J. H. Wallace, listed (as far as possible) every early New Zealand settler from 1642 to 1845. Who knew that Abel Tasman settled here, but Maori did not.

Flippancy aside, the sheer number of useful links makes this a handy bookmark. How about the names of the mayors of 16 New Zealand towns between 1862 and 1931, or every New Zealand university graduate between 1870 and 1938? There's much, much more. As becomes quickly clear, it's all a bit random, but you never know what might be useful. Check it out at:

<http://shadowsoftime.kiwiwebhost.biz/>

Finally, for more on digitisation initiatives, and there are many of them, check out this page at the National Library: <http://ndf.natlib.govt.nz/cgi-bin/rodi/report?r=projname>

Heritage: Raising the bar

Michael Kelly looks at the changing world of heritage assessments and what it means for historians working in this field.

Listing an historic place carries considerable implications, not the least of which is that some sort of legal protection will follow. Councils all over New Zealand have been listing places on district plans for decades, but with the protection offered by the Resource Management Act 1991 (RMA) came an onus to justify those listings.

Protection of historic heritage became a matter of national importance under the 2003 amendment of the RMA, and with that change the government indicated that it expected councils to list more heritage and offer more robust protection for it. But allied to that has come a greater awareness that to justify giving historic places a reasonable level of protection, and thereby reduce the rights of owners to do whatever they like with their places, councils have to do more thorough assessments. It is, in short, a matter of natural justice.

Setting a good example to councils is the Historic Places Trust, which has made big strides in the quality and thoroughness of its registration proposals. This writer is old enough to remember when a one paragraph summary of the values of an historic place and a half decent photograph were sufficient to get a building registered by the Trust board. And that was back in the days when registration (then 'classification') actually carried a greater weight of protection with it. Today, registration does not come with legal protection, although, as a heritage protection authority, the Trust could seek a heritage order for any place, registered or otherwise.

It might be wondered why the Trust goes to such trouble if registration carries no legal protection. The Trust of course knows that what it chooses to register carries considerable weight with local authorities and a number of the smaller councils tend to defer to the Trust on such matters. The Trust is hardly going to start discouraging councils from following its lead in what places to list. In addition, the Trust rightly feels it has a

responsibility to set a good example in its work. In that sense, it has been extremely successful in raising its game.

Nevertheless, given that real power lies with the RMA (and the district plan), why has it taken so long for councils to demonstrate a commitment to excellence and thoroughness? With the kind of interests that councils represent and the issues at stake, it might be thought that making a strong case for listing an historic place would be an obvious priority.

There are other benefits too. The Wellington City Council has recently expanded its heritage assessments from a standard two pages (history, physical description, assessment and photo) to entries constrained only by the budget. The expanded assessments were well received – even enjoyed – by councillors and helped satisfy them that the places proposed were worth listing. Hastings District Council is similarly producing lengthier assessments – at least four or five pages long. There are similar examples up and down the country.

What does this all mean for historians working in heritage? Only good things really. Superficially, it means more work because councils are seeking skilled practitioners to write these meaningful assessments. It also means more satisfying work because it is very difficult to write tiny histories that do justice to places. All in all, a move to bigger and better assessments is good news for professional historians working in heritage.

Askville

Graham Butterworth points us in the direction of a new internet service.

Amazon.com have just established a new website called Askville.com. It is intended to be a place where you can ask questions on any topic and 'get real answers from real people.'

The main topic list contains over 30 areas running from Education to Movies and Travel. History, I am pleased to report, is one of the main topics. The problem with these sites on the internet is that often you have no idea who it is that is answering and what their qualifications are. The questions asked, of course, can make you wonder whether there is intelligent life out there. Or, almost as bad, you will have deeply earnest Americans asking – and answering questions that are of no interest to New Zealanders.

I am pleased to report that the History topics did not seem to be in those categories. Among other questions asked were:

'Where can I find a good book about Henry IV of France? Who were the five greatest American Presidents since Lincoln? Have people been killed in the name of atheism at any time in history?'

This last produced a swathe of answers. As one would expect these were of varying quality. Some displayed ignorance and misinformation ('Didn't the Nazis kill anyone who professed a belief in God, especially priests, nuns...'). However, there always

appear to be some people with enough knowledge to correct the wilder misstatements and each question seems to bring forward at least one person who can give an informed and literate answer. In the case of this question it was by somebody called 'taxtteacher' who gave an eight para answer that dealt with the French Revolution and the Communists and cited Wikipedia for additional material.

The discussion on the Presidents I found extremely interesting and well worthwhile just to get a handle on how the present generation of Americans rate their Presidents. Theodore Roosevelt, FDR and Reagan seem the most highly regarded.

It's well worth a look and set me wondering whether the PHANZA website could be adapted to offer such a feature for New Zealand history. BBC History magazine accepts questions from readers and publishes answers from experts. I'm not suggesting that our already hard-working committee should take this up but, if there was some interest a special panel should be set up to run it. Our website could be used stir debate and interest in New Zealand history and to showcase our members' knowledge and professionalism. It might be of interest to open a window on the questions that interest the non-specialist public.

New Zealanders at War - online

In something of a departure from the usual focus on written archives or photographs, the National Collection of War Art, held at Archives New Zealand, is now on-line. At the launch of the on-line collection on 31 July, Archives New Zealand Chief Executive Dianne Macaskill said that the need to get the collection to more people drove the project to get the collection online.

As a result, nearly 600 images from the National Collection of War Art have been digitised. Eventually most of the 1500 works, including paintings and sketches, that make up the collection will be available digitally.

The collection dates from World War I and comprises official pieces of war art commissioned by the New

Zealand government, and other unofficial art works acquired by or donated to government departments. The collection includes portraits, battle scenes, landscapes and abstracts works, depicting the men and women who served New Zealand in times of war, and the arenas in which they served.

When users go into War Art Online they are able to add new information about the paintings using the subject tagging and comments features. This feature complements the archival descriptions already there and represents something of a departure for Archives New Zealand. Archives hopes that it will encourage people to discuss the work and add personal anecdotes which can then be shared through the online community.

PHANZA update

Malcolm McKinnon summarises recent work by the committee on behalf of its members

On 25 July, Malcolm McKinnon and Diana Beaglehole appeared before the Government administration committee to speak on the submission PHANZA had made on the *Births, deaths, marriages and relationships registration amendment bill*. This bill has attracted a great deal of criticism for the restrictions it proposes on access to birth, death and marriage information. Malcolm highlighted two points in the submission: the kinds of research that would be affected by the restrictions; and the fact that no such restrictions exist or are contemplated in England and Wales. Diana elaborated on the range of information that was provided in New Zealand certificates (compared with those in other jurisdictions) which made them particularly valuable for historical researchers.

A number of supplementary questions were put to PHANZA; all told Malcolm and Diana had about 10 minutes before the committee. A short audio item from our presentation was broadcast on Radio New Zealand National news later that day.

An unexpected insight into the workings of the committee was gained by your representatives. They were preceded by Peter Dunne, for the United Future Party, and Keith Locke, for the Green Party, presenting a joint submission about the bill, one critical of the same provisions which PHANZA has criticised. Their submission having been presented, they left the committee room but a few minutes later Keith Locke entered, took his place as a committee member, and indeed asked your representatives a question.

The fact that Labour's parliamentary allies, as well as the National Party, are critical of these provisions in the bill suggests that it is likely to be amended when it returns to Parliament for its second reading.

Information about the progress of the bill can be found by googling the bill's full title or by visiting www.parliament.govt.nz or www.bdm.govt.nz

LINZ's paper on the future of its core survey and title paper records went to the Minister of Land Information on 31 July. LINZ expects to release a statement of future direction in a few weeks time. PHANZA presented one of the seven submissions received by LINZ on the related information paper which it had prepared in March. The contact at LINZ is now Robbie Thomson (project manager for the core paper records project) rthomson@linz.govt.nz

Coming up on 17 September, PHANZA will be represented at the third meeting of an ad hoc Archives New Zealand/researchers committee. The previous meetings have been useful in conveying researcher concerns directly to the Chief Archivist and other managers and we believe there's value to the historical research committee in keeping this line of communication open.

The Chief Archivist is at all times keen to learn directly from researchers of any difficulties they have in accessing records.

Dianne.Macaskill@archives.govt.nz

Out and about

On 11 July, Malcolm McKinnon spoke at a gathering of public historians hosted by PHANZA at the Auckland Public Library (thanks to the Library and David Verran for facilitating this). Public historians in Auckland tend to be more isolated one from another than in Wellington and this was an opportunity for them to meet, exchange notes and consider planning future such events, which PHANZA would be happy to sponsor. Anyone interested in participating should contact David Verran at:

david.verran@aucklandcity.govt.nz

Website review: Colour photography in history

Michael Kelly looks at two of the great historical photo collections, both held by the Library of Congress, both in colour and both the subject of on-line exhibitions.

One of the great benefits of the digital age is surely the ease with which it allows the viewing of still and moving images. With few exceptions, historians love using images and for good reason. As illustrations in their own right and as accompaniments to the written word, they are invaluable.

It is often surprising to realise just how early the technological advances in photography and film came. The first permanent photograph was taken in 1826 by French inventor Nicéphore Niépce. The daguerrotype was invented in 1837, while colour photography, which is the focus of this essay, was being attempted by the mid-19th century. The first permanent colour photograph was made in 1861 by Scottish physicist James Clerk Maxwell. The first semi-reliable colour processing emerged in the 1890s.

Although it is important to distinguish between colour photography and colour motion pictures, it is worth mentioning a landmark event in 1911, when the 'King-Emperor' George and Queen Mary were filmed in India in colour. Using a technique called additive colour, comprising red and green tones, this footage was shown in the recent documentary series *The Empire in Colour* and was remarkable for the vivid and seemingly accurate rendition on screen. The process used was called Kinemacolor.

Kinemacolor consisted of alternating frames of specially sensitised black-and-white film which were photographed at 32 frames per second through a rotating filter with alternating red and green areas. The film was then printed and projected through the same alternating red and green filter at the same speed. The sense of colour was achieved through a combination of separate red and green alternating images and the viewer's persistence of vision.¹

¹ http://en.wikipedia.org/wiki/Color_film_%28motion_picture%29

Various patented colour processing techniques were invented during the early 20th century, some involving tinting or even hand colouring and each somewhat more reliable than the last. It culminated in the arrival of Kodachrome in 1935. It used three primary colours and a process called subtractive colour system, which separated colours from white light through dyed or colour sensitive layers within a single strip of film. Agfacolour, which arrived the following year, used a similar system and was even more successful. These new approaches set benchmarks of reliability and cheapness that allowed mass usage, although it must be stressed that this is only relatively speaking. Black and white photography continued to dominate photography until the late 1960s.

Two on-line pictorial resources held by the Library of Congress of the United States, one of the great libraries of the world, demonstrate the remarkable use of early colour photography. We can't do justice to them in our black and white production, so you will just have to visit them on-line.

Prokudin-Gorskii Collection

The Prokudin-Gorskii Collection is perhaps the most celebrated of all colour photographic collections. It contains images of early 20th century, pre-Revolution Russia in stunning, vivid and exotic hues that would seem utterly modern if it were not for the subject material. The architectural treasures of the Orthodox Church are worth a look on their own. The on-line exhibition can be found at www.loc.gov/exhibits/empire/

Sergei Mikhailovich Prokudin-Gorskii (1863-1944) was born in Murom, Russia and educated as a chemist. He took an early interest in photography and developed techniques for taking colour photographs. He produced patents for colour film slides and motion pictures. Around 1905, Prokudin-Gorskii began to form a plan to use the technological advances in colour photography to

systematically document the Russian Empire. He wanted to educate the schoolchildren of Russia about the empire's history, culture and diversity and his concept attracted the attention of Tsar Nicholas II. The Tsar gave him his support and provided him with a railroad car complete with a darkroom. He gained two permits that allowed him access to restricted areas and with the co-operation of the empire's bureaucracy, Prokudin-Gorskii spent the years 1909 to 1915 on his mission.

Prokudin-Gorskii left Russia in 1918, the year that Czar Nicholas and his family were executed, and after visiting Norway and England, settled in Paris, where he died in 1944. He kept his glass plates with him and in 1948 they were purchased

by the United States' Library of Congress from his heirs.

The collection consists of 2,607 images taken between 1905 and 1915. It includes general views of villages and cities, religious architecture, public works, historic places, industry and agriculture, views along or from water and railway transportation routes, and of course people. A constant theme of commentators is that the collection shows a world now lost, partly because a century has passed since the photographs were taken, but mainly because of the massive upheavals that followed the overthrow of the monarchy.

Prokudin-Gorsky's remarkable colour images were acquired through a multi-shot process. He

Eighty-four year old Pinkhus Karlinskii, who was supervisor of the Chernigov floodgate of the Mariinskii Canal, pictured in 1909. He had worked for 66 years. The Mariinskii Canal system linked the upper Volga and Neva rivers.



took a series of three monochrome pictures as quickly as possible in succession, each using a different coloured filter (green, blue and red). By projecting all three images using correctly-coloured light, it was possible to reconstruct the original colour scene. Of course any movement within the camera's field of view showed up as multiple 'ghosted' images, since the three images were not taken at the same time. So most of the images were either static scenes or carefully stage managed.

He was also able to make colour prints of the photographs, but apparently the process was complicated and slow. It was not until the arrival of digital image processing that combining the images into one became a simple matter.

The collections consists of:

- Glass negatives: 1,902 b&w triple-frame images made with colour separation filters
- Sepia-tone prints: 705 photos for which no glass negatives exist (reproduced from Prokudin-Gorskii's albums)
- Album pages showing all 2,433 sepia-tone prints and captions
- Modern colour composites: 1,902 digital images made from the glass negatives in 2004
- Modern colour renderings: 122 digital files made from the glass negatives in 2000-2001.

The online collection is entitled 'The Empire that was Russia – The Prokudin-Gorskii Photographic Record Recreated'. From the main page you can

The Boris-Gleb Monastery in the ancient city of Torzhok, between Moscow and St Petersburg. The monastery is the oldest still standing in Russia.



visit the exhibition sections, which are divided into the following:

Photographer to the Tsar: Sergei Mikhailovich Prokudin-Gorskii, Architecture, Ethnic Diversity Transportation, People at Work

There is another page explaining how colour images are made from Prokudin-Gorskii's negatives and a search facility. The size of the images available for download from the website is surprisingly generous. You can even download the full-size image, all tifs, with some as big as 30 or 40 megabytes.

Sergei Prokudin-Gorskii, a detail from a larger image showing the photographer sitting by a river, taken during his epic journey of documentation.



Farm Security Administration-Office of War Information Collection

The Library of Congress holds many other special collections of photography but to pick out one other colour collection, it is hard to go past the Farm Security Administration-Office of War Information Collection or FSA-OWI Collection.

The collection was created by a group of government photographers and shows Americans and their country between 1935 and 1945, a particularly interesting and difficult period in American history. At the beginning of that decade, the Depression was still having a big impact on American life. Ten years later, World War II was over.

The website describes how the project evolved:

[It] initially documented cash loans made to individual farmers by the Resettlement Administration and the construction of planned suburban communities. The second stage focused on the lives of sharecroppers in the South and migratory agricultural workers in the midwestern and western states. As the scope of the project expanded, the photographers turned to record-

ing both rural and urban conditions throughout the United States as well as mobilisation efforts for World War II.

The scale of the collection is staggering. There are some 164,000 black-and-white photographs, by far the bulk of the collection. The FSA-OWI photographers also produced about 1600 colour photographs, mostly during the latter period of the project. These images, like those of the Prokudin-Gorskii collection, surprise with the vividness and clarity, but perhaps the most interesting aspect is the sheer breadth of subject matter. The subject index is extraordinarily long for what are only 1600 images.

The on-line colour exhibition can be found at <http://memory.loc.gov/ammem/fsowhome.html>

The exhibition is well-organised, offering the viewer the chance to browse under subject, creator or geographic location. The background to the collection is explained on separately linked pages, with a description of the collection, the

colour shooting assignments, a bibliography and related websites, along with instructions on

the cataloguing of the images and how to order them.



Jack Whinery and his family, New Mexico, 1940. (Lee Russell)



Children playing in front of tenements, Brockton, Massachusetts, 1940. (Jack Delano)

New offerings for post-graduates in Wellington

There are justifiable concerns at the seeming reductions in under-graduate history courses and student uptake. On the other hand, there are also many good things happening at post-graduate level in our universities. In Wellington, where tertiary teaching of history has taken a bit of hit in recent years, Victoria and Massey Universities are taking their curriculums to new areas. Not all of this is strictly public history in its orientation, but much of it is of great relevance.

This year Victoria University has offered a course of particular interest to heritage professionals – the first post-graduate course of its kind in New Zealand. MHST 520 – Historic heritage conservation – is being taught for the first time to a small class of six students at Masters level, as part of the Museum and Heritage Studies programme.

It offers an overview of the history, theory and practice of heritage conservation in relation to historic buildings, monuments, archaeological sites, and heritage landscapes, and covers topics such as heritage philosophy, Māori perspectives on heritage, conservation principles and processes, architectural history, archaeology, planning, and

the legislative and policy framework.

It's on again next year and for more information contact Conal McCarthy at Victoria University: conal.mccarthy@vuw.ac.nz or 04 463 7470.

Down the road at Massey is New Zealand's only School of Visual and Material Culture, part of the College of Creative Arts and established in 2006. The School is offering MAs and PhDs in Visual and Material Culture beginning in 2007.

The courses are designed for students to critically engage with the way that individuals, groups and societies make sense of their worlds through the 'practices of looking' (in their broadest sense) and through the objects they make, own, exchange or use in their daily lives.

The papers include: Studies in Material Culture, Studies in Visual Culture, Research Report, along with Modern and Post-modern Visual Cultures, Taonga Tuku Iho: Heritage Aotearoa and Museums and the Public.

Anyone interested should contact the School's Director of Postgraduate Studies and Research: Dr Bronwyn Labrum, 04-801-5799 extn 6658, b.j.labrum@massey.ac.nz

The Future of the Past: Sovereignty and Dominion, People in Places

New Zealand Historical Association Conference 23 – 25 November 2007

Victoria University of Wellington
Te Whare Wananga o te Upoko o te Ika a Maui

Sponsored by Victoria University of Wellington



The New Zealand Historical Association Conference will be held in Wellington from Friday 23 to Sunday 25 November 2007.

You are warmly invited to attend.

The conference will be held at Rutherford House, Pipitea Campus, VUW. Located at the corner of Lambton Quay and Molesworth St, in close proximity to Railway Station, Parliament Buildings, National Library, Archives New Zealand.

2007 marks the centenary of New Zealand's transition from colony to dominion. Papers have been submitted across a broad range of interests in the following themes.

Indigenous and Maori History

Colony to dominion: New Zealand 1907-2007

Imperial connections

Welfare history

Lives on the land

Politics of place – the Te Aro precinct: rescue or invention?

Presenting old ideas to young minds – history in schools

In and out of work – labour and leisure

History in the frame and beyond the page – new forms of telling history

Registration details can be found on the NZHA's website: www.nzha.org.nz

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