

'Real' Photo Postcards.



This postcard of twin brothers has no border and was probably made around 1907. Children's sailor suits were common in the late 19th to early 20th century as they were considered practical wear for children. Girls also wore them. Here, they are complimented by an anchor and rope, adding to the nautical theme. This photo is from a family collection and was not posted.

The photo was taken by '*Yeoman Studios*', Royal Arcade Melbourne. Founded in 1881, they were considered "amongst the pioneers of photography in Victoria" *

*The institute of Australian culture". www.australianculture.org/richard-yeoman/

Hand colouring

"The Painted Photograph 1839-1914" * notes that hand colouring was introduced by early photographers who were '*ever easy to please their public.*' Hand colouring was used on cheeks, gold jewellery and sometimes clothing and backgrounds on the earliest Daguerreotypes and Ambrotypes. The late 19th century saw hand colouring on the 'Crayon portrait' (see page 20). Termed "Over Painting", it consisted of dyes and crayons on a photograph.

In the 1940s and 50s, hand colouring was often done. Professional photographers employed (usually female), colourists to add colour to selected photos in wedding albums and portraits. The technique involved having sepia toned black and white prints painted with oils. This practice continued until chromogenic colour photographs gradually replaced it in the 1960s.



This sepia-toned silver gelatin photograph has been coloured using dyes and oils. It is inscribed 'Broothorn Melbourne' and was taken in 1947.

Broothorn Studio operated at 230 Collins St. Opened by the Lord Mayor in September 1909, it was a well known studio and stayed at that address until at least 1956.

* The Painted Photograph, origins, techniques, aspirations, 1839-1914, Heinz Henisch & Bridget Henisch, The Pennsylvania State University Press.

Using costume to date Photographs

Cartes de Viste were introduced in the mid to late 1850s. This photo probably dates from around 1860. The subject is full-length, (almost always the case in early CDVs) in a simple studio setting and holding a book. Her arm rests on a table, which helps with the composition but also helps her to stay still during the long exposure. She has a wide skirt over a metal cage crinoline, a style that appeared in the 1850s and is wearing a bonnet well back on her head, with ribbons hanging behind, a style seen in the early 1850s but not in the latter part of the decade. We may deduce from this that, as an older lady, her attire may be slightly out of date.



Carte de Viste of Hannah Helen Heath, c.1860.

Albums

Scrapbook Albums 1900-1950.

With the evolution of photography from formal to amateur snapshot, self made scrapbook albums became popular. Now, family occasions, such as birthdays and weddings, meant photos could be pasted into albums, often including handwritten notes. These notes can carry valuable information, such as dates, names and other details.

Good quality scrapbook albums often had glassine leaves between pages, offering protection from abrasion. However, the pages themselves were not acid-free, which resulted in stains on photos. Another common issue was photos being glued into albums, making removing them difficult. One solution is to use a small spatula or dental floss behind the photos, gently moving back and forth while being careful not to tear them.



The front and inside page of a scrapbook album, including titles and notes. When scrapbook albums are in poor condition, or just to make a duplicate, you could make a Photobook reproduction. As well as photos, this can include the text from the original album.

"Magnetic" Albums.



These albums were quite popular in the 1980s, and are still seen today. Although sometimes advertised as "archival", they are not recommended. Glue on the pages can affect photos and over time, make them difficult to remove. Use the above dental floss technique to solve this.

Fading (Colour)

Fading has been a problem since the earliest days of photography. (In 1855, The Photographic Society of London established 'The Fading Committee'). Cartes de Viste were prone to fading due to their Albumen emulsion but fading lessened with the introduction of the Silver Gelatin emulsion in 1880. Early colour chromogenic prints, introduced in the 1950s, tend to fade severely. In general, the colder the storage, the less fading will occur. The main cause is exposure to light, especially direct sunlight, although strong room lighting and atmospheric pollution can also cause fading in photographs.



This photo (left) shows how sunlight can fade a Kodacolor print. The framed area has been protected from light and a square has been left around the faded area.

Framing using U.V. conservation glass will protect prints from fading due to light. Although more expensive than plain glass, it should be used if a photo is to be hung in direct sunlight.

Even if stored correctly, colour chromogenic prints will fade over time. This is due to the dyes used in paper manufacture. While some fade to the red colour as seen in this picture (right), other photographs fade to a more green or cyan colour (see above print).

To restore the correct colour, copying and making a new edited print is the only option. (See page 33).



Faded Kodacolor print