Photographic Chemicals

Working in a science museum and caring for a photography collection alerted me to a number of questions about photographic chemicals, because they were often perceived as problematic by widows and children clearing out a deceased amateur photographer's belongings. Were these chemicals still useful to anyone? Were they poisonous? Would the museum collect them? What should they do with them? Sometimes the bottles and boxes stamped with shop addresses provided traces of where the photographer had been to get his supplies, which could be contrasted to the much more distant and dispersed suppliers in these days of online shopping that modern home developers had to source their chemical supplies from. These two strands of common enquiries to curators of photography collections framed my approach to this chapter.

# Why am I looking at this?

Although the analysis of amateur photographs and albums has provided much meat for discussion of family life and the domestic environment as well as the role of photographs in them, surprisingly little has been written about the pursuit of photography and home darkrooms, as the literature review showed. There are many facets of social history, histories of science and technologies, that could be explored through studying domestic darkrooms. This chapter is not the place to attempt to cover everything related to this practice, but developing photographs is an interesting scenario to examine when considering users of chemicals in the home. 100 years of photography were marked in 1939, and although still in the chemical era, the experimentality that had been a large part of the pursuit in the 1800s had settled down. From the 1930s onwards, users had at their convenience the products of a whole industry and progressive developments which aimed to make all aspects of photography ever easier. For those that did want to prepare their own mixtures from scratch, for whatever reasons, there were tested, published and discussed formulae at their disposal. The timespan that this thesis focuses on captures this period of chemical convenience, before the electronic era which replaced it and ultimately rekindled interest in chemical methods.

The development of one’s own photographs, instead of sending them to a mass production outfit, has generally been considered 'technical' photography, which as it was practiced by men and thought unappealing to women, became a gendered activity. The decline in developing photographs at home has been linked to the belief that chemicals have become increasingly difficult to obtain, so this chapter will explore the changes from the perspective of the user.

# Why does this matter?

Although operating a home darkroom from the 1930s can be considered a hobby that few people pursued, restricted to those who had the financial means and the physical space, not to mention the will to apply themselves making a hobby that the industry was trying to simplify into an even more involved activity, this pastime brought chemicals into the home. The presence of some of these chemicals could also constitute a threat to health, whether human, animal or environmental, if they were mishandled, or misused. Having a better understanding of the ways that these chemicals were used legitimately for hobbies and general household purposes (where applicable) adds detail to the picture that this thesis is building up of the different users of chemicals in the British home. In doing so, the apparent restriction, withdrawal or concealment of chemicals for this purpose can be viewed and compared to other chemicals that were also available for other domestic purposes. Was there anything different about these chemicals, or about their users, that led to the perception that these chemicals became harder to get?

# What resources will be used to investigate this?

Similarly to the methods used for other chapters, specialist magazines such as *The Amateur Photographer*, instructional books as well as references to photographic chemicals found in newspapers and government discussions will form the basis of the content, supplemented by user memories obtained through oral history recordings.

Dave Kenyon has written about the consistency of content in weekly magazine *The Amateur Photographer* when he sampled 1930s and 1990s copies. He classified the feature articles as consumer information, photographic techniques, individuals' working methods and their results, making money from photography, which in addition to a large proportion of advertising, made consumption a principle feature of the magazine. Kenyon identified photography as part of the 1930s wave of consumerism for the lower middle classes, and justified the consumer focus of the magazine.[[1]](#footnote-1)

In addition to the documentary sources used in other chapters, I will also draw upon museum collections, including those of Science Museum Group (SMG) northern members, the National Media Museum (NMeM) in Bradford, the Museum of Science and Industry (MOSI) in Manchester and a National Trust Property in Liverpool known as The Hardman's House. The Hardman's House belonged to a married couple, Chambre and Margaret Hardman who as professional photographers ran a portrait studio there and made it their home. The property is described as a 1950s time capsule, so only items that were in the house are present, and no active addition has taken place although the collection may have been managed through disposal. In this house, photography and photographic processing was an activity pursued by both, so the idea that it was a sharply demarcated gendered activity is immediately challenged. The distinction between professional premises and domestic home is of particular interest in the context of this thesis.

NMeM has been part of the SMG since its inception, and MOSI was merged into the group in 2011. As a national museum, NMeM collected items with national significance or provenance, whereas MOSI focused on items that were made or had compelling use stories in the Greater Manchester area and where appropriate, referred offers of object donations to NMeM. Kodak products are particularly well represented at NMeM, as the company's donated its whole collection in order to prevent it being dispersed and many of these objects feature in the Kodak gallery. MOSI's Collected Cameras exhibition was dismantled in 2012, and displayed similar objects to the Kodak gallery. Both museum's featured items used by amateurs as well as professional photographers, and for this reason the museum collections are relevant to this thesis.

# Which chemicals are we talking about?

Similarly to the other case study chapters, this chapter will focus on a couple of examples of specific chemicals. Photographic chemicals, particularly cyanide of potassium, worried a former president of the British Pharmaceutical Society E.T. Neathercoat so much that he urged photographers in 1926 to 'let your local chemist deal with all dangerous photographic solutions'.[[2]](#footnote-2)

# Who used photographic chemicals at home?

While instruction manuals and magazines portrayed a domestic darkroom as being not necessarily being permanently static, large or expensive, in an attempt to encourage more photographers to try developing their photographs at home, it remained a minority activity that was thought to be most often pursued by adolescent and young men. Neathercoat imagined 'innocent-looking' cyanide sticks 'in the hands of an enthusiastic, unsuspecting schoolboy' and the 'possible calamity to himself and to others'.[[3]](#footnote-3) Although photography was stressed as not having to be an expensive hobby which made it suitable for schoolboys, it did require investment in camera, film, measures, a thermometer, trays, bowls, clips, as well as paper and chemicals and the space in which to work, which restricted the pastime to people who could afford to make this outlay. Zoe Dominic was given a camera as quite a young child and described her "solid middle class family" complete with day and night nurseries and a battery of live-in staff. Similarly, as the son of two doctors Oliver Sacks cultivated a childhood passion for developing and colouring photographs at home,[[4]](#footnote-4) fits the profile of a typical middle to upper middle class child for whom this type of expenditure was not problematic.

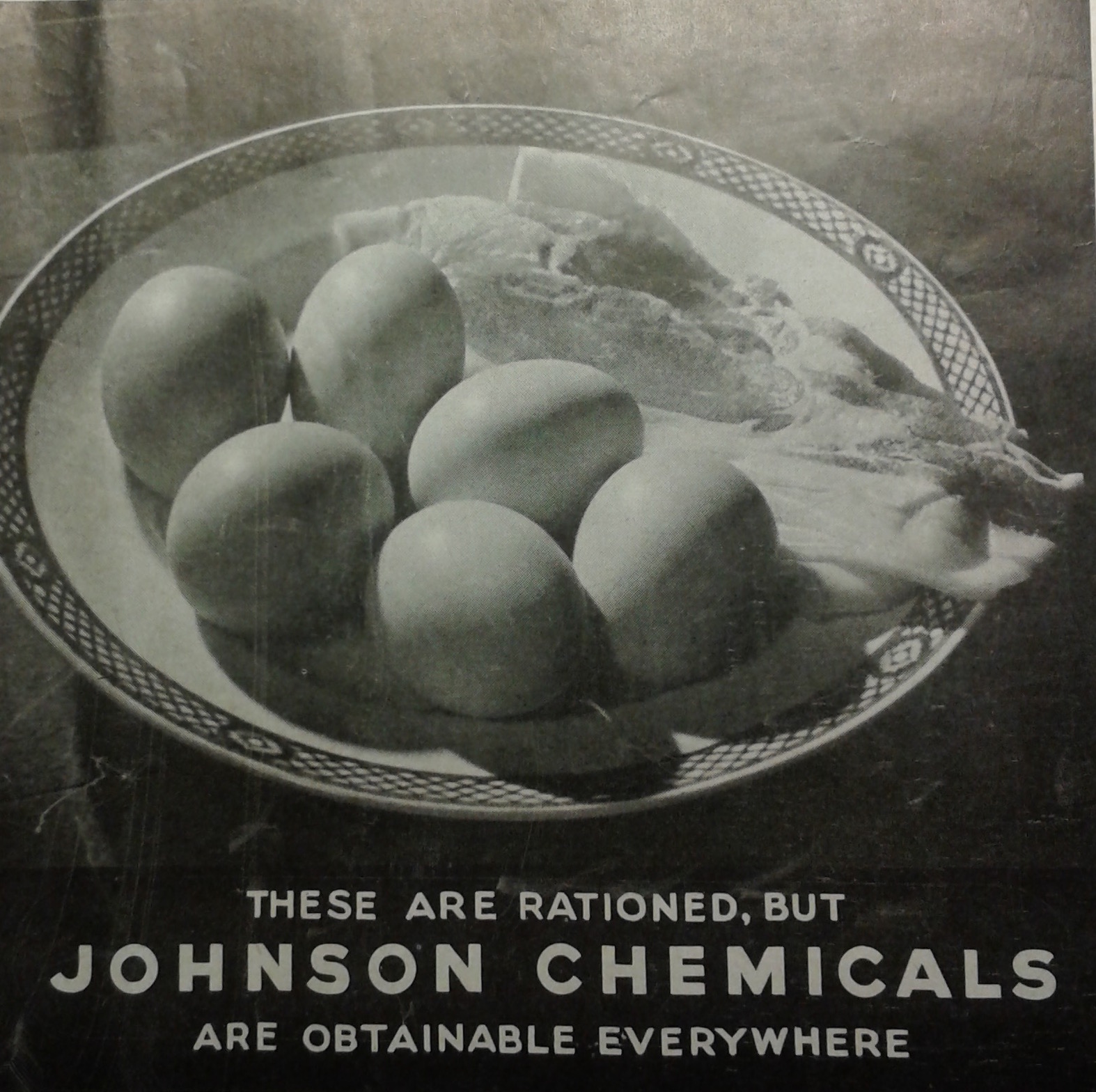
In the displays at NMeM, home darkrooms are not depicted as a cheaper alternative to sending film away despite pointing out that when Kodak first offered this service it was expensive, costing the equivalent of around two weeks wages for an average working man. By the 1930s, it was not necessarily always more economical to process film at home, and the activity was promoted as an interest in itself quite separate from the business of photography as capturing an image, although this view was not held by all authors who described photographers who handed off their films for developing and printing as "lazy" or "ignorant".[[5]](#footnote-5) However, what was affordable or considered value for money of course varied from user to user. Nevertheless, by inference, users of photographic chemicals could be classified as not-lazy, and not-ignorant, as well as careful, meticulous and methodical.

It might have been expected that the war would have disrupted supplies for hobbyists, but Johnson were keen to emphasise that this was not the case, unlike Kodak who had to announce that their plates, papers, film, cameras and accessories (though they did not mention chemicals) were under the Limitations of Supplies Orders, so harder for civilians to obtain.[[6]](#footnote-6) Ilford too apologised for reduced supply to civilians, although they did not list what products had been diverted to 'work of national importance'.[[7]](#footnote-7) Johnsons of Hendon advertised heavily, often on the front page of *The Amateur Photographer*, promoting the scales logo as the brand to look out for, as well as proclaiming their chemicals availability and affordability. Selo turned night-time confinement to their advantage, using it to promote a new highspeed film and lighting equipment for indoor photographs, urging people to “Make Black-out Time your Photograph Time".[[8]](#footnote-8)

It is no doubt very satisfying to be able to acquire the best that money can buy, but even the wealthiest amateur cannot obtain photographic chemicals better, purer or more perfectly compounded than JOHNSONS CHEMICALS

You can luxuriate in the knowledge that, here at any rate, you and the millionaire are on an equal footing. The fixed selling prices of all the chemicals made by Johnsons of Hendon are modest in the extreme and in the reach of everyone who uses a camera.[[9]](#footnote-9)

Home processors turned air raid shelters into darkrooms, and darkrooms into bed-sits that still had to accommodate developing.[[10]](#footnote-10)

Illustration 1: Although staple food items were rationed, Johnson assured users they could continue their hobby unhindered.

|  |  |
| --- | --- |
| **Developing** | |
| Roll films – spools up to 8 exposures | 6d |
| Fine grain development | 9d |
| Leica, Retina or similar spools | 1/6 |
| Films packs/ plates all sizes up to 3.5 x 2.5 | 2/-dozen |
| **Printing** | |
| Plates/ packs all sizes up to 3.5 x2.5 | 2/- dozen |
| Spools in strips of 3 | 3/- |
| Enlarged postcards (black) | 4d each |
| Enlarged postcards (sepia) | 6d each |

Table 1: Selected developing and printing prices, April 1938 JT Chapman Ltd, Manchester(MOSI)

*Should now of course compare this to prices for chemicals*

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 1943 | Metol-Hydroquinone developer | (to make conc stock soln)  10oz 1/-  80oz 2/3  1 gall 3/9 |  |  |
| 1943 | Lists Ilford chemicals  Sodium Bisulphite  Sodium carbonate  (anhydrous)  Sodium carbonate (crystals)  Sodium hyposulphite  Sodium Metabisulphite | 1lb 2/3  1lb 2/-  1lb 1/6  1lb -/9  1oz -/9 (1lb 2/3) |  |  |
| 1949 | Potassium bromide  potassium ferricyanide  potassium metabisulphite |  |  |  |
| 1949 | Metol- Hydroquinone dev | (to make conc stock soln)  10oz 2/-  ½ gall 3/3  1 gall 6/3 |  |  |
| 1953 | Phenidone – new, landmark, instead of metol. Available for those who prefer to compound their own. Activates hydroquinone at lower concentration than metol. Better keeping/longer dish life. No need for 'obnoxious' caustic alkali required for metol. Lower exhaustion rate. |One of least toxic developers, unlikely to cause dermatitis with normal users, sufferers of metol poisoning able to use Phenidone-hydroquinone developer. Less staining than MQ (not avoidable completely).[[11]](#footnote-11) | ¼ oz 5/-  1 oz 14/3  2 oz 24/9,  4 oz 42/9  1 lb 141/9  4 lb 546/- |  |  |
| 1953 | PFP devloper – phenidone-hydroquinone. 40 oz make stock soln  PQ universal developedconcnetrated liquid, phenidone hydoqunione, dilute to instructions  hypo | (working strenght) 40oz 9d  1 gall 2/6  (stock solution)  8 oz 2/9  20 oz 4/6  1 lb 1/6 |  |  |
| 1954 | PFP devloper – phenidone-hydroquinone. 40 oz make stock soln  PQ universal developer concnetrated liquid, phenidone hydoqunione, dilute to instructions  hypo | (working strenght) 40oz 1/-  1 gall 2/6  (stock soln)  8oz 3/3  20oz 5/-  1lb 1/9 |  |  |
| 1960 | Monophen - now you can develop and fix your films in one simple operation. foolproof, easy, revolution, Ilford the people who bring similicity to photography. One bottle of Monophen - all you need. Monophen does the rest.... no more need for mixing messy chemicals, no clock watching, no accurate temperatures. child’s play. impossible to over develop. short washing time. answer to tedium of processing.[[12]](#footnote-12) | 8s 9d for 500cc poly-tainer sufficient for processing 12 films. |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |

Table 2:

In a display on flash photography, amateur photographic chemical users are described as "adventurous" and "keen", and willingness to use explosive illumination sources indoors does suggest adventurous, if not somewhat foolhardy as the powder could not always be relied on to behave as expected. However, should the flash powder injure the user, they were depicted as 'unfortunate' or 'unlucky' with the chemical purely held to blame, rather than user error in storing, measuring out or igniting it.

At NMeM darkroom users are depicted in association with photographic competitions run by societies. The layer of complexity that home processing opened up, increased creative scope beyond composition and lighting. This helps to build a picture of artistic, competitive users, who skilfully manipulated images, as well as chemicals. NMeM show that women were members of some photographic societies, but emphasise their minority status and state that "relatively few had the time or money to devote to photography as a serious hobby". This statement was not supported by an accompanying image of a woman working in a well equipped darkroom, although she could have been employed to work there.

Historian Erika Hanna suggested that the technical aspects of 20 century home processing allowed men to carve out a niche in a hobby where manufacturers had been perceived increasingly as catering to women, with lighter, easier to use cameras and frivolous colour snaps.[[13]](#footnote-13) The technicality of home processing is one that can be engaged with on various levels, provided that kits did not completely displace pure photographic chemicals. However, testimonies from photographers suggest that girls and women could be just as enchanted or obsessed by darkroom processes. For example, Zoe Dominic was given a camera as a child and kept her chemicals in her bedroom. She set up darkrooms wherever she lived as a young adult in the 1950s, squeezing into wardrobes full of clothes to load films and using bathrooms to process images.[[14]](#footnote-14)

'Magic' is a word often used to encapsulate the appeal of home processing, the magic of the darkroom as experienced by Paul Carter, or what Zoe Dominic thought of as 'pure magic', being 'the best moment in the darkroom when the first traces of the image begin to come up'.[[15]](#footnote-15) Chemical magic experienced by these photographers is quite substantially different and more wondrous than any claims that cleaning or gardening products had to work like magic. Additionally, the makers of photographic chemicals did not give magical or mystical names to their products, leaving the user to conjure the magic themselves. PU80 (anonymised interviewee: Photochemical User who started in the 1980s) on the other hand was not especially interested in this emergence of the image, while seeing and understanding that other people get excited about this process, he explained that this cliché was not what attracted him to continuing wet processing from the 1980s to the present day. What he found most appealing about developing and printing photographs was the depth and richness of the blacks, and the colours which seemed to be more true to the world at least compared to the ultra crisp and bright digital images he could work with now.[[16]](#footnote-16)

The question of home processing as a masculine pursuit was not explored at NMeM, as is often the case in museum displays where space and text is limited. Changes are indicated by the inclusion of a book published in 1950 "*Photography for Boys and Girls*" with a cover illustration of an aproned girl watching as a boy inspects a section of film that he has been developing. Inside the book, there are no similar illustrations although the images included of children composing and taking photographs are all of girls, presumably Pog, Celia and Judy to whom the book is dedicated to. If children could pursue this activity with pocket money, the costs must have declined and the author was making an effort to say that it is not simply the domain of serious adults. Indeed, in anticipation of broadening their sales base, children and young people were directly addressed by chemical manufacturers Ilford.[[17]](#footnote-17) People taught themselves using books at home, making every mistake possible, perhaps spending a day observing in a professional darkroom as 17 year old Grace Robertson did, arranged through her father who worked at the Picture Post or tutored by a more experienced photographer, as Zoe Dominic learned from Michael Wallace in his darkroom in the garage under his mews cottage in Chelsea.[[18]](#footnote-18)

This transition from a hobby pursued by wealthy adults with abundant leisure time to one that could be taken up by children is interesting not only because of the changing financial costs, but also because this was occurred with a parallel development in the presentation of ready mixed chemicals that were simpler and more convenient to use. Kits were advertised with the slogan "No more messy chemicals", a demonstration of how measuring out, mixing and pouring chemicals was considered to be messy and possibly even preventing someone beginning or continuing the practice of home processing. The author of *Photography for Boys and Girls* thanked Ilford and Johnsons of Hendon for help preparing the book, as well as recommending their concentrated liquid products or ready-mixed powder preparations by name, with no mention of the option of making up formulae.[[19]](#footnote-19) Similar to strategies used to promote hardware as simple where women and children demonstrated how easy and foolproof cameras were to use, the direction of books on home processing to children also highlights the ease of use of these new formulations and kits.

Developing one's own photographs not only gave control over the end product, but could also avoid processors seeing, and judging, the content of the photographs. Social historian Erika Hanna wrote of self-censorship with respect to subject matter, when she discovered a collection of photographs that did not include any of a long term, same-sex partner, contrasted to the use of photographs made to frame and present previous heterosexual relationships.[[20]](#footnote-20) If the photographer had also developed her own photographs would this have allowed her more freedom to portray her long lasting, intimate relationship? Perhaps that person was simply not keen on being photographed, but it is an interesting point to consider especially with the advent of digital photography, where images are instantly available to view without the mediation of any external organisations or individuals to judge and censor. Those photographers who developed images at home did not have to concern themselves with the eyes of others, and coupled with the nude studies were printed in photographic magazines, this lent home developers as a group of users an air of seediness. Not all of those photographs would have been so tasteful. In Kenyon's study of *Amateur Photographer* magazine, he described nudes as appearing rarely, but I was naively surprised at the regularity of nudes and swimwear shots, as well as those that experimented with light and texture of diaphanous fabrics over a nude body.

However, not just amateurs developed photographs at home. Many professional photographers operated home darkrooms throughout the period that this thesis examines, 1930s into the 1980s, an aspect which interviews for the British Library Oral Hisotry of British Photographers captured well. In addition, a National Trust property in Liverpool known as The Hardman's House is an interesting example of both a home and a photographers' portrait studio business. Chambre and Margaret Hardman had two permanent darkrooms, one in the basement for the business, and another which they named the Barnston darkroom, upstairs near their living quarters that they used solely for their leisure pursuits. Although this duplication of equipment and chemicals may initially seem unnecessary, the space needed to process the portraits prevented the pursuit of leisure photography, as well as providing financial clarification when it came to accounting for the use of consumables. A description of the commercial darkroom as "cramped and cluttered" contrasts with the orderly appearance of the Barnston room and lends weight to the idea of this space as something of a sanctuary that the Hardmans spent most of their free time in.

# Using photographic chemicals at home

Developing photographs needed a dedicated space, at least temporarily dedicated, if not a permanently set up dark space. Clean running water was desirable, but not a requirement, and diagrams of rigs that would fit over baths or utility room sinks, then could be packed away were published along with more more permanent installations. In the Kodak gallery at NMeM visitors can view a Pepper's Ghost illusion, where pressing a button reveals the transformation of a domestic bathroom into a darkroom. Hobby magazines demonstrated receptiveness to users' different needs and means, and published letters requesting details of modest darkrooms for domestic spaces as well as letters from those who wanted to share the pared down, portable arrangements that home processors had created themselves. Even so, the time and effort required to set up and pack away temporary darkrooms was “a palaver”, one that could result in people seeking out public access darkrooms especially in London where people often live in small flats or shared housing and simply do not have the space to store and erect a temporary darkroom.[[21]](#footnote-21) Still, when young Dennis Morris’s family moved into a bigger flat and he got his own bedroom “the first thing I did was I completely black out my room – the windows – with bin-liners and … I built like a work surface. I had my enlarger and trays full of chemicals. So I was basically sleeping, breathing chemicals twenty-four hours a day… you know, I was just living in a darkroom.”[[22]](#footnote-22)

Similarly, Grace Robertson recalled sleeping in her darkroom, while other photographers chose projects that included living in close proximity to work. In the 1970s there was a fashion for mobile darkroom projects; Paul Carter spoke about his plans to convert a camper van and travel around documenting British life which were ultimately scuppered by breakdowns and insurance costs, while living in such close proximity to chemicals was not a topic that bothered Carter. Nor did it concern Daniel Meadows Free Photographic Omnibus, a double decker bus toured around the country as combined gallery space, living accommodation and darkroom funded by grants from arts councils. Chemicals barely feature in Meadow’s accounts of that time, listed only in his cost estimates for sponsors as “60p per week” totalling £31.20 for what seems to be around 700 films, plus colour processing for 50 films sent away at £32.50. Of more concern to Meadows was water, which he “carried upstairs to the darkroom in jerry cans, sometimes used sinks in public lavatories to wash the film or taps at filling stations, failing that rainwater from the bus's guttering, even water I gathered from streams.” Anticipating this problem, he chose a type of paper that did not need so much washing.[[23]](#footnote-23)

In contrast to these cramped conditions, the Hardman's chose their property on Rodney Street, referred to as the Harley Street of Liverpool, not only with respect to the city's geography and accessibility to clients, but also with darkroom suitability in mind. As the house had formerly been used as a doctors' premises sinks with running water were installed throughout, allowing the Hardman's to easily accommodate their profession and pastime. Their private darkroom, the Barnston room, was situated towards the back of the house and its single, small window could be simply blacked out with a blind. With their permanent darkrooms, the Hardman's stored all their chemicals on wall mounted shelves, in glass fronted cabinets and on shelves under the processing sinks. Photographic chemicals did not encroach on other domestic spaces in this household. However, domestic items did get stored in the private darkroom, as demonstrated by the bottles of preserved fruit lined up with trays and other equipment kept under the sinks.

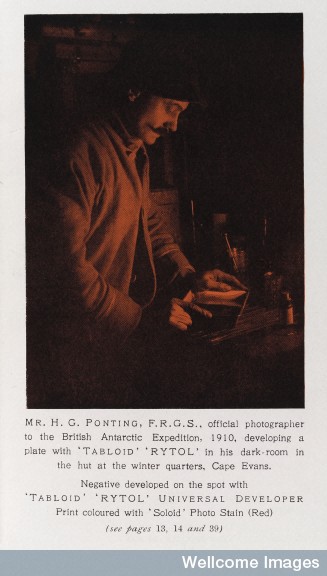
What was striking about the visible packaging in the Barnston darkroom, was that it was all bottles and jars, there didn't appear to be any paper or cardboard packs as seen in the Science Museum group collections. Manuals advised never to keep the chemicals and reagents in paper bags and the professional photographers evidently made sure that their supplies were kept properly. It also suggests that they perhaps preferred to dilute concentrated liquids rather than to weigh and dissolve chemicals. Having finely powdered chemicals floating about in the darkroom air was considered a menace to the production of decent images. I could not spot any scales for weighing dry ingredients, but could see graduates and measures for liquids.

The collection at NMeM is dominated by paper and cardboard packets, some of which contain bottles, as they would have been retailed rather than as they would have been used. Typical packaging at NMeM is of thin cardboard sleeves around foil wrapped packets of preweighed reagents, which must be dissolved in water in the order given on the instructions. Or in the case of flash powder, a quantity of tube A to be mixed with tube B. Slim cardboard boxes contain similar foil packets. Also noteworthy on the subject of branded packages is that although the company and brand names appeared, the active chemical ingredients such as metol, hydroquinone, borax do appear. The formulae for these products were readily available, but their existence demonstrates that the convenience of being able to skip weighing out and storing constituent chemicals was appealing to many home processors.

As well as the space and equipment to develop the photographs, a place to weigh out chemicals, dissolve powders or make dilutions was needed, as well as a place to store all the requisite bottles, mixtures and powders. Cleanliness was very important in getting a good end result, so the usability of the space chosen for making up developing solutions was described in terms of being able to wipe down and clear up any spills, to avoid contamination or spoiling the photographic solution, rather than being mindful of other potential users of the space. Some instructions deemed kitchens unsuitable, because they were used for so many different, dirty tasks that although they were inherently easy to wipe up, the risk of contaminating the photography solutions was too high. Utility rooms were preferred, with more limited laundry and hobby uses, or bathrooms, similarly with limited purposes related to becoming clean, their inherently dirty processes left unspoken. Towel fluff was considered the worst contaminant here,[[24]](#footnote-24) showing that housewives met exhortations that bathrooms should always be scrupulously clean. Under the stairs was another domestic space commonly requisitioned as a darkroom, as were garages. As films, papers and developers were steadily simplified to use and accommodated less exactitude, instructions became more relaxed and the kitchen was considered fine to use, although a particular cautious user could put some sheets of newspaper down if they thought they might drip or splash anything.[[25]](#footnote-25) When Ilford introduced a new developing chemical Phenitone, one of the advantages they promoted was that it was less likely to stain fingers and clothing than its predecessor metol.[[26]](#footnote-26)

Manufacturing companies were often the ones to highlight the 'tedium' or desire to avoid 'messy chemicals' in their promotional material for new, improved compounded products.[[27]](#footnote-27)

Presentation of photographic chemicals could be an integral part of the brand reputation. Burroughs and Wellcome extended their Tabloid range into photographic chemicals, so that the user dissolved standard tablets instead of weighing out developer or toner. This was well established before the 1930s; Tabloid photographic chemicals were famously used during the British Antarctic Expedition, which demonstrated their reliability and ease of use in a British home away from home. Official photographer for the expedition Herbert Ponting, wrote to the company informing them that Rytol developer in tabloid form had "given every possible satisfaction" and he wanted "to commend to the notice of all travellers and explorers as well as to all amateur photographers, your Rytol".[[28]](#footnote-28) Johnsons of Hendon became the sole distributor of this brand in 1949, although Burroughs, Wellcome & Co continued to make the product.[[29]](#footnote-29) Johnsons also packaged some of their products quite ingeniously to help the user, for example the lid of a tin doubled as a measure, doing away with having to weigh out or mark up volumes for oneself. The provision of this type of product in their DIY outfit of around 1964 demonstrates that this user friendly presentation was particularly suitable for amateur home users. Johnson's Pactum line of small paper packs of powder chemicals fully replaced Tabloid by 1965.[[30]](#footnote-30) This indicates that perhaps for amateur users the ready weighed powders gave more reliable results than a tablet, despite Burroughs aim for easy solubility of their convenient portions. Instructions included with the tablets stressed that when they were added to liquid they must be immediately pulverised and stirred until fully dissolved. Users were advised against using a thin walled glass vessel, hinting at the vigour users needed to crush and stir to get the tablet into solution.[[31]](#footnote-31) In this case, powders which were easier to dissolve won over the tablet making technology that Burroughs had applied to so many products. Alternative presentations of photographic chemicals were formulated and marketed. Despite the attempts of North Staffs Photographic Services /Photopia [changed to P in/around 1956] to market a gel format called Sigel, it appeared that users preferred to stick with familiar, tried and tested powders and concentrated liquids.[[32]](#footnote-32)

Illustration 2: Burroughs Wellcome capitalised on their product being taken to the Antarctic with this advert for 'Tabloid' 'Rytol'. (Wellcome Library, London)

Different levels of engagement with chemicals, "all you have to do is follow the instructions, but..."

Economy given as major reason, but also a lot of drawbacks to using chemcials

A reason for using preparing one’s own mixtures was that companies could alter or stop making a preferred brand, so being self reliant avoided this disruption and disappointment. This was also framed in terms of 'independence from monopolistic companies', if not by a majority of home processors at least by the collective operating under the name Photography Workshop. Terry Dennett extensively researched chemical formulae published in old journals and books, testing some of them with the aim to develop his own Photographer’s Vede Mecum which was to include an index of substitutes and alternatives from household and industrial products.[[33]](#footnote-33) Ultimately this was not completed, and household chemicals are elusive in the twenty accumulated research, save for a tantalising photocopy of some water softening packaging, the mention of successful tests with adrenaline eye-drops and a report of an American photographer making a developer based on acetaminophen (paracetamol).[[34]](#footnote-34) Americans rather than Britains seem to have taken the experimental “homebrew” aspect further, with a currently fashionable coffee based developer emerging from a class experiment in 1995.[[35]](#footnote-35)This is not to say that users who chose prepared mixtures were restricted in how their used them. Keen home processors who did not want to buy 'barrels of chemicals' but still wanted to personalise their results were free to adjust commercial mixtures with small additions, providing they understood (or learned through experimentation) what effects the chemicals would have on the print.[[36]](#footnote-36) However, this was by no means common practice, demonstrated by PU80’s declaration that he would only ever follow the directions.[[37]](#footnote-37)

Evidence of domestic practices can be found in practical photography manuals and magazine articles. The airing cupboard was described as the most frequently chosen place of storage for the bottles of carefully prepared and labelled solutions that the home developers made up. To the author, this behaviour was inexplicable, who advised storing them instead on a windowsill where sunlight could kill moulds that could grow and spoil the solutions.[[38]](#footnote-38) For chemicals that must be used for their purpose of developing photographs, in a specially constructed darkroom, putting them in direct light seems counterintuitive. The question remains though of why the airing cupboard was so popular, when any other cupboard would have provided this dark, protective environment without the additional warmth traditionally associated with airing cupboards.

Ventilation was a concern for these chemical users, but perhaps not an overwhelming one especially as the chemical processes were simplified. Historian Bill Jay documented that photographic journals for amateurs and professionals alike had been urging their readers to ventilate their workspaces properly since the 1890s, and regularly ran articles on health issues to do with improper ventilation, as well as effects on the skin from immersion in chemical solutions. These concerns were not always explicitly related to any specific chemical fumes, but more often referred to "stuffiness" which would make you sleepy, when the process required you to stay awake to get the best results.[[39]](#footnote-39)

In 1944, Amateur Photographer carried an article on making a home made chemical balance. It opened with a statement that indicated their view of how people used photographic chemicals at home. "Many keen amateurs although they delight in carrying out their own processing never dream of weighing out and making up their own solutions."[[40]](#footnote-40) This sentence suggests that kits of prepackaged chemicals to be dissolved in a set order, or ready made concentrated solutions which the user diluted as appropriate were the main way that the chemicals were interacted with, rather directly buying and weighing out the individual chemical constituents. This is very different to the impression given by Shearcroft's 1942 manual, containing chapters of detailed information on weighing out and mixing up solutions, and possibly demonstrates the diversity of what actually happened. The magazine article's author identified a lack of a suitable weighing machine as the key factor holding photographers back from this stage, not that they did not want to engage with the chemicals for any reason, or that solutions were more convenient, attractive in terms of cost, more readily available or less intimidating or reliable. This one article, presenting a homemade balance, cannot give a representative demonstration of all home developers attitudes and practices, but it is an interesting inclusion in a magazine, which continued publishing through the second world war, and can be considered to have known its audience and their activities quite well.

# Where were photographic chemicals available?

Chemists and photographic dealers were where these chemicals could be purchased. *Could they also be mail order?* These chemicals, at least in the purities specified and required for satisfactory results, were only available from specialist retailers, they were not on offer at more general stores such as grocers, ironmongers or supermarkets.

Photographic dealers were encouraged to cultivate rapport with their customers. Ilford published a course in salesmanship, and emphasised knowing about the customers in order to best help them, as well as to encourage sales and repeat custom.[[41]](#footnote-41) The advice appears applicable whether the salesperson is dealing with amateurs buying small amounts, or bulk buying professionals. PU80 recalled no difficulty in getting hold of the concentrated solutions he preferred over powders in the 1980s, walking into any local photographic dealer where he lived in Bournemouth would yield what was needed. A product of his time, Peter was aware of generalised potential for chemicals to have unexpected, unknown effects on the body and for this reason chose not to work with powders, minimising inhalation of airbourne chemicals at both his home darkroom and the public access one he manages.[[42]](#footnote-42)

*What about Woolworths? Perhaps this is where kits come in – don't need specialist sales advice or handling/ storage? Packaging total substitute for sales people who would have previously given advice, packaged, assured quality.* Photographic chemicals were also heavily branded from early on in the history of photography. Shearcroft urged his audience of 'practical chemists' to "BUY NOTHING BUT BRANDED CHEMICALS".[[43]](#footnote-43) The emphasis in instruction manuals, such as Shearcroft's, on purity and thus on branded products, was directed so that the user could be sure they got what they needed and avoided disappointment with poor quality, but perhaps more readily available, substitutes. He gave the example of sodium carbonate, commonly known as washing soda, but strictly separated the menial tasks of washing up and cleaning floors for which a low grade chemical was good enough, from the skilled technical use of developing photographs, which necessitated a finer grade for satisfactory results. His book carried no warning about securing the photographic grade from being used for household tasks, suggesting that he did not consider this a likely scenario and the household photographer's supplies would be safe from anyone seeking a quantity suitable for cleaning. However, Shearcroft was perhaps over-cautious, as *Amateur Photographer* magazine gave permission in 1917 for users to employ cheap washing soda crystals in making up developer, provided the photographer tested the solution to find out how it behaved before committing all their work to it. Here, the attitude was taken that if the risks of substituting washing soda were explained and could be accounted for, the user was free to employ the less pure variety of sodium carbonate if that was what was available to them. This article on substitutes that might be necessary due to wartime shortages was collected in the 1970s as part of Terry Dennett’s research for a new practical photographer’s handbook, and although the project was not finished, he did begin to popularise the use of “photographically useful” chemicals that might already be found in the household.[[44]](#footnote-44)

The Hardmans glass fronted chemical cabinets display rows of partially used up bottles from photographic chemical specialists Johnsons of Hendon and Kodak, local chemists such as Clay & Abraham on nearby Bold St (where they purchased many of the lotions and medications stored in their medicine cabinets) as well as chemical companies who did not specialise in photographic supplies, such as A. Gallenkamp & Company.

# What dangers, if any, are associated with storing or using them?

One of the principle dangers associated with processing and printing photographs is losing the images that were captured. Paul Carter explained that “Every photographer at some point in their career has poured their fix in first and completely wiped the film, so you know there’s always a danger.” From this particular danger, “the element of chance” stemmed a large part of the attraction to home processing. “When you actually pulled the film off the reel and looked at it, there was just that thrill, that wonder that you got anything at all, that you didn’t open the back of the camera at the wrong time, that you didn’t put the fix in first and so on.”[[45]](#footnote-45)

If images were not totally lost, chemical contamination could lead to spotted, streaked, fogged or otherwise damaged and inferior pictures. Shearcroft stressed using dedicated equipment, not reused from kitchen duty and certainly not "chemically filthy" hands.[[46]](#footnote-46) However, this is all with an eye to achieving the best possible results, rather than ensuring the comfort or safety of user (and those they shared the domestic space with). Clear labelling of the contents of bottles was also paramount in Shearcroft's instruction, although he did not elaborate on why, leaving this as self-evident that the user should be able to quickly select the correct materials needed for photography, but not considering the non-users in the household and their curiosity or assumptions about the contents.

Although particular types of bottle, Winchesters, were recommended in some manuals to be obtained from chemists, others suggested jam jars,[[47]](#footnote-47) gin bottles and other drinks bottles. Gin was suggested for the tendency for it to be packaged in squared bottles, allowing to be easily distinguished by touch in dim light. It was interesting to note that that particular author added a disclaimer that it was not his fault if people drank from the bottle, which should be clearly relabelled.[[48]](#footnote-48) Not everyone diligently followed this advice, as an example of a poorly labelled bottle kept at MOSI shows. The reverse of the bottle is embossed with "chest and lung mixture" and the chemists original label of tincture of quinine is still partially visible under the added label and faded pen inscription of "Pot. Bichrom, Hydrochlo. Acid Intensifier". Enthusiast CE Maney shared his “amusing experiences” and laughed off accidentally adding his used hypo solution to a three-quarters full bottle of sherry and wasting his drink, demonstrating that he had learned from disregarding advice to strictly separate beverages from darkroom materials by proclaiming that he had now moved his cocktail bar to a shelf further away from his work bench.[[49]](#footnote-49)

Having highlighted the potential for accidental poisoning through mistaken contents, this type of mishap did not get reported in national newspapers, unlike the cleaning products and herbicides we have looked at previously. The specialist photographic journals carried news of such accidents as way of informing their likely users, but the absence of concern in mainstream newspapers suggests that this domestic use of chemicals was not a considered a problem that occurred frequently enough for these papers to educate or mobilise their readers about. This fits with the idea that photographic chemicals were only a hazard to the small number of people using them, that collateral damage or criminal misuse was not believed to be a problem.

Although photographic magazines had run editorials and articles about the dangers of photographic chemicals since the 1860s, and photographers had been connecting a variety of physical symptoms and general discomfort with their use of chemicals, generally in under-ventilated rooms,[[50]](#footnote-50) methods of safe handling and use of these chemicals are generally not discussed in manuals from the 1930s to the 1960s. Instead, the focus was on a particular source of toxic gas, with special mention most often given to the possibility of the inadequate disposal of spent or contaminated solutions, and their tendency to lurk in U-bends and mix to form hydrogen cyanide which escaped into the darkroom and poisoned careless photographers. The common-sense solution to this problem was to flush the chemicals away with plenty of water. Not until the late 1980s was the destination or effect of these waste chemicals discussed in magazines. When it was, at least in American publications, concern initially lay with the effect on the user’s own septic tank, rather than the further downstream waste water system.[[51]](#footnote-51) In Britain, the small volumes of waste created by the casual domestic user did not require any special action, whereas people who produced 200L of waste from a single site in a year required registration and professional disposal of that waste.[[52]](#footnote-52)

When users were alerted their need for responsibility and care when handling the chemicals, such as to not smoke, eat or drink in the darkroom, to wash one's hands well, these were all dealt with in terms of obtaining decent photographic results rather than personal safety. However, not everybody took these instructions to heart. Unless alcohols were used to dry negatives, most modern darkroom chemicals were not flammable, so smoking was simply bad practice with an eye to cleanliness, rather than necessarily dangerous. When Zoe Dominic recalled that during the 1960s she had a Baby Belling cooker in her home darkroom and used to have fry-ups in there, she declared that it was “appalling” behaviour, though her concern lay with safety of her negatives from sputtering grease.[[53]](#footnote-53) PU80 mentioned an archived photograph that he had seen of a workshop for disabled children which showed chemicals being mixed beside people enjoying their tea, a scenario which would never happen now in his strictly segregated areas.[[54]](#footnote-54) These comments clearly demonstrate the changes in awareness of the potential that chemicals had to impact the health of users.

In the correspondence from readers responding to articles about health impacts of chemical dangers, Jay detected hypochondria, as well as a tendency for the photographers to become very involved in their work, spending overly long hours in stuffy spaces. Despite the regular appearance of health concerns in these publications, voiced by chemical users as well as magazine editors, they have been given only passing mention in books from the 1930 to the 1970s. Despite this seemingly laissez-faire attitude in instructional books, the manufacturers of photographic chemicals have long been interested in their users' comfort and safety, as can be seen in the promotion of improved chemicals. For instance, in 1941 Johnsons advertised their new chemical Meritol as a replacement for toxic paraphenylenediamine used in miniature photography, to obtain a fine grain. Meritol was available by itself, for photographers to incorporate into recipes, or ready compounded into developers.[[55]](#footnote-55)

Black and white processors were regarded as being more likely to "slosh about" in metol, notorious for causing dermatitis, whereas colour processors could not indulge in "such light hearted frivolity" as the chemicals required more respect and certainly the use of rubber gloves.[[56]](#footnote-56) Gloves were not included in Johnson’s kit, but tongs were along with instructions to use them to transfer papers between solutions using them. Using tongs successfully required dexterity to manipulate the paper with them, tempting users to use their hands. Mastering one pair of tongs did not necessarily mean all tongs were sussed, as squeezing could either release or grip depending on the design.[[57]](#footnote-57) However, difficulties handling the papers with tools were not the only motivation for reaching into the solution: “certain types of artistic person who want an organic connection with the process” would be banned from PU80’s darkroom for trying to achieve this by dipping their bare hands into the chemicals.[[58]](#footnote-58)

Getting photographic chemicals on your skin was not advisable. Even if the long term effects might be questionable, they could get in at the nailbed and sting, or even cause nails to “shrivel up” and “fall off”, which happened to Paul Carter’s wife Henrietta after she was helped him to sepia tone prints to meet a deadline. Described as an “intrepid soul”, Henrietta stopped work for the night but continued the following day, wearing gloves. Paul considered himself lucky that he was not allergic to any of the chemicals he worked with, although they were not without additional effects. He recalled that even though he washed his hands as soon as he got anything on them in the darkroom (from the point of preventing cross contamination or finger prints on paper), his clothes and lab coats eventually developed holes where he wiped his hands dry afterwards, the result of the residues that slowly ate away at the fabric.[[59]](#footnote-59)

The awareness of skin problems and sensitivity to metol was highlighted in Ilford's publicity for their new revolutionary chemical Phenidone in 1953, which they positioned as a substitute for metol. Phenidone did not require “obnoxious” caustic alkali, was described as “one of the least toxic” and “unlikely to cause dermatitis with normal users” as well as being usable by those already suffering from metol poisoning. To be allergic or affected by chemicals was unlucky but it did not necessarily deter or prevent people from working with them, they either changed products or took precautions such as wearing gloves more seriously. Paul Carter’s darkroom assistant worked with him for 20 years, despite being sensitive which shows that the issue is not insurmountable.

Hydroquinone

In the 1970s, evidence of greater concern about photographic chemicals can be seen, when they were compared and found equivalent to other household chemicals and hair dyes. Although longitudinal studies of photographic development workers, exposed daily and for longer periods of time than hobbyist amateur users were likely to be, did not show any marked susceptibility for cancers, or other afflictions, this period is marked by increased vocalisation of generalised caution concerning the use of chemicals, especially those that smell strong, or have visible effects on skin. These visible effects were limited to reddening, itching, scaling, irritant types of interaction, despite the fact that hydroquinone was known to lighten skin following industrial accidents in the 1930s and 40s, and used medically as well as cosmetically to lighten skin. Either the authors of instructions about photographic chemical hazards assumed the common sense behaviour of hand washing so that this effect was not considered relevant to mention, or they focussed on an audience of white users. Even despite knowing that certain chemicals were potentially dangerous, some were considered too useful and without adequate substitutes to be given up. Instead, users were warned to use chemicals with "caution" or "extreme caution" in the case of developer component hydroquinone.[[60]](#footnote-60) Eventually, when replacement of hydroquinone with ascorbic acid (vitamin C) had been thoroughly investigated and was deemed suitable, the substitution was described in terms of greater environmental friendliness, not a topic it had previously been linked to as problematic, rather than avoidance of personal harm.[[61]](#footnote-61) This discrepancy is due to the different attitudes of authors towards the risk, where sensible behaviour and protective equipment was considered to effectively negates any chemical problems, especially when the chemical risk, such as human cancer through exposure to hydroquinone, were not certain.

Margaret Hardman's life ended in 1970, when she was 61, following breast cancer, *is there any mention of any pondered connection in any of the documents?* The collection of interviews conducted for the British Library's Oral History of British Photography documents experiences of respiratory diseases, cancers and leukaemia, but although some artists attributed their susceptibility to disease to long hours and hard work in general, photographic chemical exposure does not seem to have been singled out as a contributory or aggravating problem.[[62]](#footnote-62) Long term health impacts of chemicals do not appear to have been at the forefront of users minds. Photojournalist Elisabeth Chat was working in the darkroom when she went into labour with her first child in 1952, having worked throughout her pregnancy and did not detail any concerns or special precautions that she took. Instead she relished doing continuing to work which very few women did at the time, and revelled in the idea that her grandmother would have been horrified.[[63]](#footnote-63) Over twenty years later in 1974, a particularly peevish article on home processing in *Spare Rib* did not mention any health effects related to photographic chemicals, despite being a magazine which usually took special care to note any relationships however tentative to cancers and reproductive disorders.[[64]](#footnote-64)

Not until the 1980s was there any concerted movement of wariness regarding chemicals. Although safety data sheets had been available on request from manufacturing companies, the American Overexposure project aimed to collate this information so that the possible toxicological risks that amateur and professional photographic processors faced were more readily accessible and comparable. American photographer John Pfahl endorsed the book with an open letter that gave his personal experiences of general malaise related to chemical sensitivity and non-Hodgkins lymphoma which he acknowledged as possibly attributable to the combination of toxins he voluntarily exposed himself to through his passion for processing photographs.[[65]](#footnote-65) The desire to avoid health issues from photographic chemicals led to H&S minded PU80, who while claiming to not be an experimental user when it came to tweaking chemical formulae, demonstrated experimentalism when he switched strong-smelling stop bath for plain, clean water without telling any of his darkroom users. Their pictures were as good as ever and their exposure to chemicals was further reduced.[[66]](#footnote-66) Odiferous chemicals did have the benefit of reminding users that they should ventilate their darkroom adequately.

Photography enthusiast Paul Godfrey reminisced about his experiences with flash powder in the 1970s. Though a network of contacts, he was given a Horlicks jar containing flash powder made up by an industrial chemist who worked at an oil company. He and other enthusiasts at an adult evening class had fun trying out the flash powder, but later panicked about keeping a jar of chemicals that he believed could spontaneously combust. In an effort to safely dispose of it, he tried to wash the powder down the sink, which clogged, and he subsequently found out that damp powder was more dangerous than it was when it was dry.[[67]](#footnote-67) Indeed, historian of photography Bill Jay wrote that it was not just amateurs who could become nervous about keeping such chemicals, as a fatal industrial accident was caused by flash powder manufacturers washing their chemicals down the drain, in an attempt to rapidly dispose of them.[[68]](#footnote-68) Although the incident Jay recounted occurred in 1889, both accounts show that the users' partial understanding of the chemistry caused worry and the desire to no longer have or to use those chemicals. As in the use of any domestically employed chemical product, there is no requirement for the user to fully understand how it works in order to get satisfactory results, but a more complete understanding may help people to avoid accidents. It was possible to present flash powder to the user in an easier way than mixing powders from tubes A and B. Flash buttons, portions of flash powder contained in cardboard that were set off electronically were marketed in 1952 by Photopia and CEO Charles Strasser claimed that their success was what prompted price reductions in electronic flash that marked flash powder's death knell.[[69]](#footnote-69) Flash powder and magnesium are disproportionately represented as the only chemicals on displays in NMeM’s Kodak gallery that relate to the period between the 1930s and the 1980s.The packaging in the shop front of the dispensing chemist, dealer in photographic materials and pure chemicals, shows only films, papers and cameras. Off public display, but still available to visitors to the Insight collections centre, designed to make accessible the vast number of items that are not displayed in galleries, are samples of packaging for developer and fixers, along with bottles that once contained chemicals such as pyrogallic acid, displayed in a cabinet in one of the object stores.

A visit to a locked chemical cabinet in another museum 's storage area revealed several bulging tins, taped shut, apparently as a demonstration of why photographic chemicals tend to be disposed of and only the packaging, inert accessories such as scoops and measures and instructional inserts retained. When developer, flash powder and magnesium are collected, their catalogue records list their hazards as "unknown", "environmental", "oxidising" or "explosive".

## Expertise and Risk Perception

The question of perceived dangers from photographic chemicals is certainly one very much associated with greater awareness of unknown effects from environmental chemicals in general.

Dr Richard Henry typifies the response of a laboratory trained chemist to concerns about chemical risks. His 1986 second edition of his re-investigation of the fundamentals of black and white photography included a new chapter, or rather a tirade, rubbishing a number of publications from the 1980s concerned with the potential health hazards of photographic chemicals. His attitude was that safe laboratory practice was sufficient protection from harm, which for a book that was not necessarily targeted at only laboratory workers is unfair to his readers without this formal training. He conceded that women could wear labcoats or aprons if they wanted to, without going further into why they would require different protection from that used by men.[[70]](#footnote-70)

# Are these dangers related to their withdrawal/ restriction or concealment?

Unlike household or garden chemicals, there were no public campaigns dedicated to raising awareness of accidental poisoning, and photographic chemicals were not mentioned as hazards in lists of household dangers. This reflects the home processing’s status as a hobby carried out by relatively few people, and on the whole those who did were careful about storing their materials properly.

Photographic chemicals used between the 1930s and 1980s were apparently not deliberately misused to any great effect. Between 1911 and 1916 potassium cyanide suicides vastly outnumbered accidental deaths at 121 to 21. The method had been used only among photographers, chemists and medical men, but following a pattern seen before in this thesis, that of accident reporting followed by deliberate action and yet more reporting, the practice spread beyond photographers.[[71]](#footnote-71)

Where there any public calls for action? *No? useful to compare to other chemicals where people did feel outraged that they were available.* Why, when these chemicals could be misused with fatal consequences, was there not any public concern? Could this be to do with the perception of the users themselves, ie nerdy, not a threat, hobbyists, competent? What about the list of prohibited chemicals re sabotage?

Could it be that the number of people requiring the chemicals was so low as to be unprofitable to continue? Is this a supply and demand problem?

Another factor to consider is the type of film used, and the needs associated with developing it. The introduction of colour film certainly had implications for the chemicals required, and it created even more interest in kits suitable for this more complex process. The continual improvement of camera film meant that developing techniques also had to adjust. This shows that it is not simply the availability of chemicals that is a factor, but also the suitability of films for amateur processing methods.

One of the products that should have been subject to scrutiny at the point of sale, at least during the second world war, was photographic flash powder. It was included on the list of Prohibited Chemicals compiled by the explosives group, discussed among home office officials and circulated around retailers of chemicals. It stands out on the list because flash powder is a mixture, not a chemical element, nor a compound. Also on the list was potash of nitrate, or potassium nitrate which was an ingredient in photographic flash powder. Magnesium powder, which when ignited burned with a bright white flame, good for illuminating photographic subjects, was not listed separately. However, flash powder itself did not seem to be the subject of much further discussion, its place on the list was not contested in the archived documents nor was any further information offered about the prevalence of its normal use, or the likelihood of it being used by a saboteur who had so many products to choose from.

By the outbreak of the second world war, flash powder was already being replaced by flash bulbs which did not rely on a small fire and explosion to generate brightness. However, flash powder was still used by some amateur photographers until the 1960s, so this proposed tightening of sales might be expected to have been discussed in the press. Sales were not stopped, but the retailers were urged to consider the amount the were selling and to whom. In all probability, the amount photographers bought at a time were not large enough to constitute a significant threat. Tins of Johnson flashpowder contained 1, 4 or 8 ounces. 1 ounce of flash powder, could last around 43 portraits of individuals, as it was only used in small amounts at a time around two thirds of a gram. Larger groups demanded more illumination, using around 6 grams of powder. However, as even using these small amounts could be dangerous, and caused even experienced, frequent users of it to be wary of their safety, there does seem to be sense behind the concern about the use of flashpowder in sabotage. As described earlier, dampness was a particular problem especially if the powder was damp, which caused it to detonate "like a small grenade" rather than provide light. At the outbreak of hostilities [photographic flash powder] should be dealt with by legislation or Order to prevent general availability. List of 'prohibited chemicals'[[72]](#footnote-72)

## Cleaning Photographic Negatives

An interesting example of awareness about dangers of chemical use played out in the pages of *Amateur Photographer*, after an article suggested using CTC but did not mention any precautions. In an exchange through the letters pages readers who, at least in the edited letters we see published, did not identify themselves as being any other type of expert or user such as trained in physiology or toxicology, conversed about their perceptions of the chemical. Marcus Rowland, writing from London, warned others of the danger of 'an extremely dangerous chemical', of its potential to be absorbed it through the skin, of the possibility of it to form phosgene if the vapour was inhaled through a cigarette.[[73]](#footnote-73) Paul Peronat from Sunderland poo-pooed this caution, identifying the previously listed dangers as relevant for chloroform, but not CTC, saying photographers only needed to worry if they had glue sniffing children who might damage their kidneys from enthusiastic solvent abuse with CTC. This letter was interesting, as he also claimed that CTC was stable, not forming phosgene, putting it on a par with nail varnish remover (which if he meant acetone, is rather good at starting fires) or spot remover, which in many cases was actually CTC.[[74]](#footnote-74) Rowland got the last word in this exchange, where in the final letter printed on the subject he conceded that chloroform did share some of the same characteristics, but that neither should be used in poorly ventilated situation or by people who were smoking. He then linked CTC and its use in dry cleaning to deaths following inadequate airing of treated garments, a phenomena that had not emerged into the public domain in the research I carried out. However, in his direction of readers to the Institute of Science and Technology publication "The care, handling, and disposal of dangerous chemicals", a document that the average citizen would not have much special cause to read,[[75]](#footnote-75) but as a school laboratory technician he encountered this publication as part of his working life, and was able to apply the information to his hobby.[[76]](#footnote-76)

Hanna 2014 p94 Usage and ownership were gendered. Technical photography was geared towards men. 1950s symbol of the Dublin Amateur Camera club was monochrome depiction of an oversized man with tripod and camera straddling O'connell St, .. Ever cheaper lighter and easier to use cameras of the amateur market were increasingly marketed as being tailored to the needs of women. 1920s ads in The camera featured many new techs aimed at women, to photograph small children, represented photography as key part in constituting and solidifying the family. Featured articles by a female photographer 'Focal Plane Jane' who gave advice to female photographers. Marketing simple techs towards women was followed when colour film was introduced, often seen by photography enthusiasts as not being a 'serious' medium, it was primarily marketed as a tech advance for domestic 'snaps'.[[77]](#footnote-77)

Photographic Chemicals and how to make them.

W. TAYLOR, (Photographer)

London : Iliffe & Sons, [1904]

1. Kenyon, Dave. *Inside Amateur Photography*. Batsford Cultural Studies, 1992. p65-66 [↑](#footnote-ref-1)
2. Neathercoat, E.T. "Poisons in the Home." *The Daily Mail*, 02 January 1926, 6. [↑](#footnote-ref-2)
3. Neathercoat, E.T. "Poisons in the Home." *The Daily Mail*, 02 January 1926, 6. [↑](#footnote-ref-3)
4. Dominic, Zoe. "Oral History of British Photography." By Shirley Read (1996), track 2 of 8, 12.00; Sacks, Oliver W. *Uncle Tungsten : Memories of a Chemical Boyhood*. 1st ed. New York: Alfred A. Knopf, 2001. [↑](#footnote-ref-4)
5. Bowler, Stanley W. *Photography for Boys and Girls*. A Junior Teach Yourself Book. Liverpool: English Universities Press Limited, 1950. [↑](#footnote-ref-5)
6. Selo. "Black-out Time Is Photograph Time." *The Amateur Photographer*  (01 January 1941): iv. Chemists, Johnson & Sons Manufacturing. "Advertisement." *The Amateur Photographer* XCIV, no. 2926 (06 December 1944): front page. [↑](#footnote-ref-6)
7. Ilford. "Advertisement." *The Amateur Photographer*  (19 February 1941): p6. [↑](#footnote-ref-7)
8. Selo. "Black-out Time Is Photograph Time." *The Amateur Photographer*  (01 January 1941): iv. [↑](#footnote-ref-8)
9. Johnson & Sons Manufacturing Chemist. "Advertisement." *The Amateur Photographer* XCIV, no. 2882 (02 February 1944): front cover. [↑](#footnote-ref-9)
10. Maney, C.E. "A.R.P. Shelter as Dark-Room." *The Amateur Photographer*  (03 February 1941): 135 [↑](#footnote-ref-10)
11. "Ilford Phenidone: A Remarkable New Developing Agent." United Kingdom: MOSI, 1953. [↑](#footnote-ref-11)
12. "Ilford Monophen." In *Ilford Trade Lit* 2: MOSI, 1960. [↑](#footnote-ref-12)
13. Hanna, Erika. "Reading Irish Women's Lives in Photograph Albums." *Cultural & Social History* 11, no. 1 (2014): 89-109. [↑](#footnote-ref-13)
14. Dominic, Zoe. "Oral History of British Photography." By Shirley Read (1996) [↑](#footnote-ref-14)
15. Carter, Paul. "Oral History of British Photography." By Shirley Read (2006) track 1 of 4, 0:43:00; Dominic, Zoe. "Oral History of British Photography." By Shirley Read (1996) track 2 of 8, 12.35 [↑](#footnote-ref-15)
16. Personal communication, PU80 30 July 2015. [↑](#footnote-ref-16)
17. Ilford Limited *No. 8 Salesmanship*. The Ilford and Selo Course of Photographic Salesmanship and Service. London: Ilford Limited. [↑](#footnote-ref-17)
18. Robertson, Grace. "Oral History of British Photography." By Alan Dein (1993) track 10 of 19, start. ; Dominic, Zoe. "Oral History of British Photography." By Shirley Read (1996) track 4 of 8, 09.09 [↑](#footnote-ref-18)
19. Bowler, Stanley W. *Photography for Boys and Girls*. A Junior Teach Yourself Book. Liverpool: English Universities Press Limited, 1950. [↑](#footnote-ref-19)
20. Hanna, Erika. "Reading Irish Women's Lives in Photograph Albums." *Cultural & Social History* 11, no. 1 (2014): 89-109. [↑](#footnote-ref-20)
21. Personal communication, PU80 30 July 2015. [↑](#footnote-ref-21)
22. Morris, Dennis. "Staying Power Black Photographers Project." By H.J. [↑](#footnote-ref-22)
23. Meadows, Daniel. *The Bus: The Free Photographic Omnibus, 1973 - 2001 : An Adventure in Documentary*. London: Harvill, 2001 p89-90; Meadows, Daniel, and Val Williams. *Daniel Meadows: Edited Photographs from the 70s and 80s*. Maidstone: Photoworks, 2011, p244. [↑](#footnote-ref-23)
24. Lilley, Geoffrey. *Make Your Own Darkroom for Colour Printing*. Fountain Photobook. London: Fountain Press, 1962. p9. [↑](#footnote-ref-24)
25. "How to Use the Johnson 'Do-It-Yourself' Outfit." London: Johnsons of Hendon, c. 1957. [↑](#footnote-ref-25)
26. "Ilford Phenidone: A Remarkable New Developing Agent." In *Ilford Trade Lit*. United Kingdom: MOSI, 1953. [↑](#footnote-ref-26)
27. "Ilford Monophen." In *Ilford Trade Lit* 2: MOSI, 1960. [↑](#footnote-ref-27)
28. Ponting, Herbert. "Letter from Ponting to Burroughs Wellcome & Company, October 1911." Wellcome Foundation Archive, 1911. [↑](#footnote-ref-28)
29. Johnsons of Hendon Ltd. "Advertisement." *The British Journal Photographic Almanac*  (1949): 40. [↑](#footnote-ref-29)
30. Fisher, Maurice, and Richard Holzman. "The Johnson Photographic Year Book." http://www.photomemorabilia.co.uk/Johnsons\_of\_Hendon/JoH\_YearBook.html. [↑](#footnote-ref-30)
31. "'Tabloid' Brand Photographic Developers." 1950? instructional leaflet [↑](#footnote-ref-31)
32. Strasser, Charles. *From Refugee to OBE*. AuthorHouse, 2012. p54 [↑](#footnote-ref-32)
33. Spence, Jo. *Putting Myself in the Picture : A Political, Personal, and Photographic Autobiography*. London, England: Camden Press, 1986. p64-65 [↑](#footnote-ref-33)
34. Dennett, Terry. "Vedus Mecum." Birkbeck University of London [↑](#footnote-ref-34)
35. Williams, Scott. "A Use for That Last Cup of Coffee: Film and Paper Development." <http://people.rit.edu/andpph/text-coffee.html.> [↑](#footnote-ref-35)
36. Hart, Russell. "Soup of the Day: Seasoning Print Developers to Taste." *Popular Photography*, Jan-Mar 1988. [↑](#footnote-ref-36)
37. Personal communication, PU80 30 July 2015 [↑](#footnote-ref-37)
38. Shearcroft, Walter Francis Fairfax. *A Practical Guide to Photographic Chemicals and Their Uses*. 1 ed. London 1942. p35 [↑](#footnote-ref-38)
39. Lilley, Geoffrey. *Make Your Own Darkroom for Colour Printing*. Fountain Photobook. London: Fountain Press, 1962. p17 [↑](#footnote-ref-39)
40. "A Home Made Chemical Balance." *Amateur Photographer*, May 1944, 71. [↑](#footnote-ref-40)
41. Limited, Ilford. *No. 8 Salesmanship*. The Ilford and Selo Course of Photographic Salesmanship and Service. London: Ilford Limited. [↑](#footnote-ref-41)
42. Personal Communication, PU80 30 July 2015 [↑](#footnote-ref-42)
43. Shearcroft, Walter Francis Fairfax. *A Practical Guide to Photographic Chemicals and Their Uses*. 1 ed. London 1942. p33 [↑](#footnote-ref-43)
44. T.T.B. "War Chemicals." *Amateur Photographer and Photographic News*  (05 November 1917) p291 in Dennett, Terry. "Vede Mecum." Jo Spence Memorial Archive, Birkbeck University of London. [↑](#footnote-ref-44)
45. Carter, Paul. "Using Photographic Chemicals." By Cat Rushmore (31 July 2015) [↑](#footnote-ref-45)
46. Shearcroft, Walter Francis Fairfax. *A Practical Guide to Photographic Chemicals and Their Uses*. 1 ed. London 1942. [↑](#footnote-ref-46)
47. Bowler, Stanley W. *Photography for Boys and Girls*. A Junior Teach Yourself Book. Liverpool: English Universities Press Limited, 1950. p25 [↑](#footnote-ref-47)
48. Mannheim, Ladislaus Andrew. *Straightforward Developing: How to Get the Best out of Your Own Films*. London: Focal Press, 1949. p20 [↑](#footnote-ref-48)
49. Maney, C.E. "A.R.P. Shelter as Dark-Room." *The Amateur Photographer*  (03 February 1941): 135 [↑](#footnote-ref-49)
50. Jay, 1981. "Dangers in the Dark" [↑](#footnote-ref-50)
51. Kolonia, Peter, and Peter Krause. "Pollution Solution." *Popular Photography*, October 1989, 52,53,94. [↑](#footnote-ref-51)
52. Personal communication, PU80 30 July 2015. [↑](#footnote-ref-52)
53. Dominic, Zoe. "Oral History of British Photography." By Shirley Read (1996). [↑](#footnote-ref-53)
54. Personal communication, PU80 30 July 2015. [↑](#footnote-ref-54)
55. Chemist, Johnson & Sons Manufacturing. "Advertisement." *The Amateur Photographer*  (29 January 1941): 6 [↑](#footnote-ref-55)
56. Lilley, Geoffrey. *Make Your Own Darkroom for Colour Printing*. Fountain Photobook. London: Fountain Press, 1962. [↑](#footnote-ref-56)
57. Carter, Paul. "Using Photographic Chemicals." By Cat Rushmore (31 July 2015) [↑](#footnote-ref-57)
58. Personal communication, PU80 30 July 2015. [↑](#footnote-ref-58)
59. Carter, Paul. "Using Photographic Chemicals." By Cat Rushmore (31 July 2015) [↑](#footnote-ref-59)
60. Rempel, Siegfried, and Wolfgang Rempel. *Health Hazards for Photographers*. New York: Lyons & Burford, 1992. [↑](#footnote-ref-60)
61. Anchell, Stephen G. *The Darkroom Cookbook*. 1 ed. London: Focal Press, 1994 p88 [↑](#footnote-ref-61)
62. Spence, Jo. "The Picture of Health." *Spare Rib*, no. 163 (1986): 19-24.; Spence, Jo. "Oral History of British Photography." By Val Williams (1991).; Dominic, Zoe. "Oral History of British Photography." By Shirley Read (1996). [↑](#footnote-ref-62)
63. Chat, Elisabeth. "Oral History of British Photography." By Alan Dein (1994) track 5 of 8, 26.39 [↑](#footnote-ref-63)
64. Gilbert, Stephanie. "Developing Your Films." *Spare Rib*, no. 26 (1974): 30-31. [↑](#footnote-ref-64)
65. Shaw, Susan, and Monona Rossol. *Overexposure : Health Hazards in Photography*. 2nd ed. (1991) New York, N.Y. Saint Paul, MN: Allworth Press, p11-12 [↑](#footnote-ref-65)
66. Personal communication, PU80 30 July 2015 [↑](#footnote-ref-66)
67. <http://www.photomemorabilia.co.uk/Johnsons_of_Hendon/Johnsons_FlashPowder.html> [↑](#footnote-ref-67)
68. Jay, Bill. "Dangers in the Dark." Composite article: First published in two subsequent issues of The British Journal of Photography,3 and 10 October 1980; the section on poisons was published in Phoebus: A

    Journal of Art History in 1981 [↑](#footnote-ref-68)
69. Strasser, Charles. *From Refugee to OBE*. AuthorHouse, 2012. p47 [↑](#footnote-ref-69)
70. Henry, Richard J. *Controls in Black and White Photography*. 2nd ed. Boston: Focal Press, 1986. [↑](#footnote-ref-70)
71. Wynter Blyth, Alexander , and Meredith Wynter Blyth. *Poisons: Their Effects and Detection*. 5th ed. London: C. Griffin & Company, 1920. [↑](#footnote-ref-71)
72. <http://photography.tutsplus.com/articles/a-brief-history-of-photographic-flash--photo-4249> [↑](#footnote-ref-72)
73. Rowland, Marcus L. "Chemical Threat from Cleaning." *Amateur Photographer*, 14 July 1976, p82. [↑](#footnote-ref-73)
74. Peronat, Paul. "Glue Sniffing and Chemicals." *Amateur Photographer*, 28 July 1976, 81. [↑](#footnote-ref-74)
75. Rowland, Marcus L. "Dangers of Carbon Tetrachloride." *Amateur Photographer*, 11 August 1976, p83 [↑](#footnote-ref-75)
76. Personal communication, M. Rowland email 27 September 2014 [↑](#footnote-ref-76)
77. Hanna, Erika. "Reading Irish Women's Lives in Photograph Albums." *Cultural & Social History* 11, no. 1 (2014): 89-109. [↑](#footnote-ref-77)