

SUMMARY

Whilst the Heritage community has finally come to recognise the unique material and chemical diversity of the photographic process and its importance as a cultural heritage artefact in its own right there is still a prevailing assumption that paper conservators have the appropriate training and skills to deal with photographs. To conserve such complex materials requires theoretical and skills training beyond that of paper conservation. This paper will look at the evolution of a preservation minded awareness within the history of photography, its practitioners and the rise of the photographic industry. The paper will also discuss the emergence of the photographic conservator, within the context of the rise of the conservation profession and the evolution of the training of conservators. Drawing on over thirty five years of experience in photographic conservation and preservation, and 25 years as prime educators in the field of photographic conservation, we will also discuss the kind of training programme (we feel is) required of those entrusted with the conservation of our unique photographic, cultural heritage.