

**CAPTURING THE PAST:  
A SYMPOSIUM ON PHOTOGRAPH CONSERVATION  
Zagreb, Croatian State Archives, May 22–24, 2019**

# **ABSTRACT BOOK**



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## OPENING REMARKS

Welcome, on behalf of the Croatian State Archives (CSA) and the Northeast Document Conservation Center (NEDCC)<sup>1</sup>, to the three-day professional development symposium on the conservation of photographs in Eastern and Central Europe. What began in 2003 with a week-long workshop held at the Academy of Fine Arts and Design (AFAD) in Bratislava, Slovakia, has trained more than forty conservators and graduate students from eight countries. The success of the first workshop was expanded by a series of seminars at AFAD and three-week long training institutes at the NEDCC in Andover, MA (USA) from 2004 to 2008. Since 2010, the NEDCC has hosted an individual professional for a two-month, focused, hands-on period of training on the conservation of photographs. The NEDCC programs have created a strong network within the region, allowing participants to continue their exchange of skills and expertise on the preservation of photographs.

**Day One** of the symposium will explain to you how the NEDCC's past interns have made significant contributions to the preservation of photographic collections in this region and their respective countries. They have been instrumental in creating a cadre of dedicated professionals and have introduced changes within their institutions. In tandem with NEDCC programs, there have been other training programs in the region, designed by the Education Department at the Getty Conservation Institute (GCI) in Los Angeles, CA. They were created as a result of the involvement of GCI Senior Scientist Dr. Dusan Stulik in NEDCC initiatives as a visiting faculty member. From 2008 to 2010, the Getty program consisted of a series of summer workshops in the region, entitled the *Fundamentals of the Conservation of Photographs*, which was followed by distance-learning components. In 2013, the GCI launched an annual series of two-week workshops on advanced-level photograph conservation, a follow-up to the Fundamentals program. Topics included conservation of water-damaged photographic materials, identification and care of color and digital materials, and environmental sustainability for photographic collections.

**Day Two** will include presentations from professionals in the region that have participated in other programs, who will talk about their experience with the preservation of photographic materials in Central and Eastern Europe, as well as recent developments in the field of photograph conservation. As the above programs have ended, and there is less of a presence of photograph conservation programs in the region, how can professional development be ensured? The AFAD's new degree-granting program is one answer. However, it is one of the only advanced training opportunities in photograph conservation in Central and Eastern Europe. *So, what is next?*

**Day Three** of the symposium will provide further discussions among participants by including a tour of the CSA archives and a local museum to help spread the word about the conservation of photographs in the region.

Welcome to the symposium! Enjoy these three days in Zagreb. You will reconnect with old colleagues, meet new ones, discuss ideas, and help provide the answer to *what is next*.

Monique Fischer

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<sup>1</sup> The Northeast Document Conservation Center, known as NEDCC, is a nonprofit conservation center located in the US, which specializes in the preservation and conservation of paper-based collections such as books, maps, documents, and photographs.



# W A R E C O R D

*Kallitype, D. Piledek*

## DAY ONE – WEDNESDAY, MAY 22

- 8:30 – 9:00 Registration
- 9:00 – 9:30 Welcome note and opening remarks  
**Dinko Čutura**, director of the Croatian State Archives
- 9:30 – 9:50 **Monique Fischer** (USA)  
*Fifteen years of teamwork: teaching photograph conservation in Central and Eastern Europe*
- 9:50 – 10:10 **Alexander Vatov** (Bulgaria)  
*Challenge: conservation of photographic materials at the National Museum of History*
- 10:10 – 10:30 **Hrvoje Gržina** (Croatia)  
*“Going all the way is just the start”: the benefits of conservation knowledge in the complete understanding of photographs*

### Break



- 11:00 – 11:20 **Lidija Pajevikj** (Republic of North Macedonia)  
*Building the field of photograph conservation: opportunities and challenges*
- 11:20 – 11:40 **Balázs Zoltán Tóth** (Hungary)  
*The importance of the knowledge of conservation in curatorial praxis*
- 11:40 – 12:00 **Martina Bagatin** (Croatia)  
*“Where do we go from here? What about the big picture”: conservation practice in the Croatian State Archives*

### Lunch



- 13:30 – 13:50 **Anna Aseeva** (Russia)  
*Conservation of photographic materials as a new direction in the field of the preservation of cultural heritage in Russia*
- 13:50 – 14:10 **Kristaps Latvis** (Latvia)  
*Photograph conservation internship at the Northeast Document Conservation Center (NEDCC) 2018*
- 14:10 – 14:30 Discussion

## DAY TWO – THURSDAY, MAY 23

- 8:30 – 9:00 Registration
- 9:00 – 9:10 Opening remarks  
**Monique Fischer**, senior photograph conservator at the NEDCC
- 9:10 – 9:30 **Jana Krizanova** (Slovakia)  
*Development of photograph conservation in Slovakia*
- 9:30 – 9:50 **Tina Buh** (Slovenia)  
*Photograph conservation in Slovenia*
- 9:50 – 10:10 **Natalia Vladinova** (Bulgaria)  
*The Collection of Portraits and Photos of the Bulgarian National Library: contents and preservation issues*
- 10:10 – 10:30 **Ivana Gržina** (Croatia)  
*“Imposed heritage”: management and care of photographs in the Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts*
- 10:30 – 10:50 **Irena Šimić** (Croatia)  
*Preserving ideas: notes about special photographic collections at the Institute of Art History in Zagreb*

### Break



- 11:20 – 11:40 \***Dragica Krstić, Tamara Ilić Olujić, Karmen Lečić** (Croatia)  
*Picture postcards in the National and University Library in Zagreb*
- 11:40 – 12:00 \***Maro Grbić, Tonko Barčot** (Croatia)  
*Artistic value behind the evidence of a period: glass plate negatives of Jakov Peručić, a fin-de-siècle photographer in Korčula*
- 12:00 – 12:20 **Lana Majdanić** (Croatia)  
*Art photography in the service of sculpture*
- 12:20 – 12:40 **Filip Katanić** (Croatia)  
*The image of war: the importance of the photographic collection of World War I at the Croatian State Archives*

### Lunch



\* Indicates primary speaker for the presentation.

- 14:00 – 14:20 **Kateřina Doleřalov** (Czech Republic)  
*The Sudek collection from a conservator’s point of view*
- 14:20 – 14:40 **\*Federica Delia, Barbara Cattaneo** (Italy)  
*Hanji: the use of Korean mulberry paper in photograph conservation*
- 14:40 – 15:00 **Clara M. Prieto** (Spain)  
*Protecting daguerreotypes: SHS or structural housing system*
- 15:00 – 15:20 **\*Nikifor Haralampiev, Alexander Vatov** (Bulgaria)  
*Protective housing for two daguerreotypes from the National Polytechnic Museum in Sofia*
- 15:20 – 15:40 **\*Sandra Maria Petrillo, Claudia Garofalo** (Italy)  
*Looking at photographic albums: challenges in conserving photographic albums. The large blue album of Louis de Boccard and the “Ciels” album of Mariano Fortuny y Madrazo.*

**Break**



- 16:00 – 17:00 Round Table Discussion

# ABSTRACTS



*Kallitype, D. Pildek*



# FIFTEEN YEARS OF TEAMWORK: TEACHING PHOTOGRAPH CONSERVATION IN CENTRAL AND EASTERN EUROPE

**Monique Fischer,**

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When the Northeast Document Conservation Center (NEDCC) began the initiative to train Central and Eastern European conservators in photograph conservation, there wasn't a single professional in the region trained in this specialized field. The aim of the program was to raise awareness among institutions about the preservation needs of the region's valuable photograph collections and to teach this highly specialized skill.

From 2003 to 2008, the NEDCC worked in partnership with the Academy of Fine Arts and Design (AFAD) in Bratislava, Slovakia; the Conservation Center at New York University; the Metropolitan Museum of Art (MET) in New York City; the Getty Conservation Institute (GCI) in Los Angeles, California, and the George Eastman Museum (GEM) in Rochester, New York, to provide local basic training workshops in photograph conservation to professors, conservators, and students in Central and Eastern Europe.

In addition, each year from 2004 to 2008, four participants were chosen from the Bratislava workshops to travel to the NEDCC in Andover, Massachusetts, for a three-week long program, where they received further training. All-day sessions gave students ample opportunity for hands-on practice in treatment techniques and lectures under the supervision of instructor Gary Albright, photograph conservator in private practice.

The workshops and training programs in both Slovakia and Massachusetts led to the further evolution of the program and helped the NEDCC to identify qualified individuals for advanced internships. The collaboration was expanded in 2010 when a *Photograph Conservation Internship* program was established.

The internship initially responded to the need for more in-depth training and practical experience for photograph conservators in Eastern Europe. It was designed to provide advanced hands-on training in photograph conservation for one individual at a time.

The interns, a talented group of young professionals, will now help set the future course for the preservation of important photograph collections in their respective countries and throughout the region.

During a fifteen-year period, over 40 conservators, teachers, and graduate students from eleven countries have received training in photograph conservation through NEDCC programs. These training courses brought together conservation professionals from the Central and Eastern European countries to study conservation of photographic materials, and to build valuable and lasting connections.

**Monique Fischer** has specialized in the conservation of photographic materials since 1994. In collaboration with the Image Permanence Institute, she was awarded a *Technical*

*Achievement Award* from the Academy of Motion Picture Arts and Sciences in 1997 for the development of A-D Strips, a tool that detects deterioration in acetate film. Monique lectures extensively on photograph conservation in the US and abroad and has been awarded two fellowships by the J. Paul Getty Trust to investigate the longevity of digital output media. She is a Fellow of the American Institute for Conservation of Historic and Artistic Works (AIC). Monique received a BA in Chemistry from Smith College, and an MS in Art Conservation with a concentration on Photographic Materials from the Winterthur / University of Delaware Program.



## **CHALLENGE: CONSERVATION OF PHOTOGRAPHIC MATERIALS AT THE NATIONAL MUSEUM OF HISTORY**

**Alexander Vatov,**

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The conservation profession in Bulgaria has a fifty-year history. Unfortunately, the preservation and conservation of photographic collections is a low priority. Reprinting or copying were procedures that were perceived as a preservation strategy. In this talk, different approaches according to the current situation will be discussed.

The National Museum of History in Sofia keeps three different collections of photographic materials. They are defined by dates significant in the national history and named as follows: the Collection of Photos from the Revival Period; the Collection of Photos from the 1878–1944 Period; and the Collection of Photos Reflecting the Period after 1944. The Collection of Photos from the Revival Period of the National Museum of History has over 300 inventory numbers. It preserves original or photo-reproduced portraits and photographs of a documentary character. The Collection of Photos from the 1878–1944 Period includes 3 850 inventory units, mostly revealing events and personalities from the period. The Collection of Photos Reflecting the Period after 1944 was established in 1975. It consists of 2 251 inventory numbers with 5 385 units – photos, facsimiles of documents and picture postcards. All the collections mentioned above are strictly numbered, described and classified by art historians and curators for the needs of museums' main displays or retrospectives. The descriptions usually include physical dimensions and the scene or persons shown in the image. The term picture postcard is used where appropriate. There is a lack of information concerning the technology, materials and specific photographic process.

After the 2010 *Advanced Photograph Conservation Internship Program* there were some discussions concerning photographic collections. The overall priority didn't change – a photograph is a document and as such can be reprinted or copied. The term “the heritagization of photography” was used in an attempt to change the approach. Also, a student's seminar *Conservation treatments on photographic materials* was organized trying to provoke further

discussion. The result proved positive; the previously planned renovation of the main exhibition was enriched by several photographs that had been submitted for conservation treatments at the laboratory. Slowly the attitude began change. The curators and historians started to be more interested in technology and photographic processes. A couple of years later another opportunity appeared. An important event from Bulgarian history was presented by a facsimile. After a donation by a private collector, the facsimile in the display was able to be replaced by an original photograph. Even the poor condition of the photograph did not discourage museum specialists from conserving and exhibiting the proper image.

There is now a growing interest in the preservation of photographic materials. As a result, part of the Collection of Photos from the Period 1878–1944 was conserved. Since October 2017 I have been working on a PhD dissertation project at the National Academy of Art, Sofia. The thesis is entitled *The photographic collection of the National Museum of History from the end of the 19th to the beginning of the 20th century – research and analysis of the photographic processes*, which focuses on research into the exact photographic processes, the protection of the photographs and finding the proper nomenclature of terms appropriate to the national standards.

**Alexander Vatov** is head of the Central Laboratory for Conservation and Restoration at the National Museum of History (HMN) in Sofia. He also serves as a paper and photograph conservator at the same institution. He holds an MA in Conservation from the National Academy of Arts (NAA) in Sofia. Alexander Vatov was an intern in the 2010 *Advanced Photograph Conservation Internship Program* at the North East Document Conservation Center (NEDCC) in Andover. In 2011, he served for six months as Smithsonian Fellow in paper conservation at the NEDCC. In 2017 he started his PhD at the NAA with a thesis proposal entitled *The Photography collection of NMH from the late 19th to the beginning of 20th century; research, analysis and care*. Alexander Vatov is a board member of the Bulgarian National Committee of ICOM, and treasurer of the Association of Bulgarian Conservator-Restorers in Bulgaria.



## **"GOING ALL THE WAY IS JUST THE START": THE BENEFITS OF CONSERVATION KNOWLEDGE IN THE COMPLETE UNDERSTANDING OF PHOTOGRAPHS**

**Hrvoje Gržina,**

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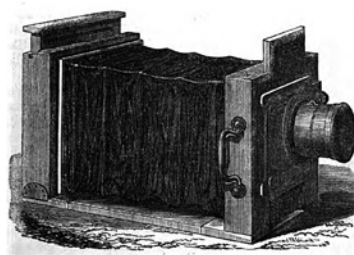
Photographs are complex material objects whose layers hold a variety of information on different forms of human activity. In order to understand them, a great deal of attention and knowledge is required, and not merely an interest in the pictorial content. Hence, it is

not possible to grasp their full meanings without an understanding of their materiality, the conditions in which they were created and used, as well as of the context within which they transmit their message to the viewer. The elements of form with all their usage traces are the very thing that makes photographs objects within space and time, and understanding their materiality requires a variety of competences. Above all else, the knowledge of photographic techniques, the ways in which these objects are created. Then, inescapably, there has to be the ability to identify the process by which they were made and the numerous possible modifications of the images. Finally, there is knowledge of the various deterioration mechanisms, which is a precondition for proper care and preservation.

The conservation of photographs is primarily focused on their material aspect. Identifying the photographic processes and choosing appropriate protective materials and storage conditions are the basic conservation procedures that arise exclusively from the materiality of objects. This is precisely the reason why these procedures are necessary and a basic knowledge of them is obligatory. Familiarity with photographs as material objects will make it easier to understand them as images or documents.

Based on personal experience of working with photographs, this presentation will endeavor to highlight the necessity of knowledge of the material side of photographs as objects for complete understanding of photography as a medium. With particular reference to the competences and skills gained during the NEDCC *Advanced photograph conservation internship program*, and accompanied by the numerous examples from practice, this lecture will show the various benefits deriving from organized professional training in the field of photograph conservation and possibilities of their incorporation in almost every aspect of work with this type of record. It will also confirm the proposition that every newly mastered item of information is but a starting point for the understanding of information still to come.

**Hrvoje Gržina** (Zagreb, 1979) is the Archival Advisor and Head of the Central Laboratory for Photography at the Croatian State Archives in Zagreb. He received an MA in History and a PhD in Information Sciences from the Faculty of Humanities and Social Sciences at the University of Zagreb. His research interests are focused on the history of photography, photographic processes, photo archives and archival management of photographs. He has participated in several international symposiums on photography (*Photograph heritage in Central, Southern and Eastern Europe: Past, present and future*, Bratislava, 2007; *When photography was a silver plate*, Rome, 2013) and published around thirty original research and professional papers. His 2016 book *Identifikacija, zaštita i čuvanje fotografija* (Identification, care and preservation of photographs) is a one-of-its-kind publication in the field of preventive conservation of photographs in Croatia.



# BUILDING THE FIELD OF PHOTOGRAPH CONSERVATION: OPPORTUNITIES AND CHALLENGES

**Lidija Pajevikj,**

independent researcher, Skopje, Republic of North Macedonia

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During the course of the past six years I have undertaken diverse activities with the main aim of enabling photography to receive the consideration commonly accorded to other objects of cultural property in the country. I was focused not only on the preventive conservation of the collection of the Macedonian Center for Photography (MCP) but also on raising the public awareness of the preservation of the photographic heritage and advocating new initiatives in the field.

The MCP is a non-profit organization and its activities rely on donations and sponsorships. In the last period the financial situation of the Center was unfavorable. We did not manage to provide a grant for the collection which holds more than 200 000 items of original photographic materials, and we had to search for alternative ways in order to improve the condition of the archive. Thus, we managed to get a donation of metal cabinets and to re-organize and re-house 100 000 items (glass plate negatives, negatives on film and positives on paper) in the new cabinets. With this activity we reduced the risk of physical damage to the collection which used to be held in boxes put in different spots all over the Center. However, our plan to introduce a controlling system of storage environment and to re-house the overall collection in individual enclosures and boxes should be attainable in the future.

One of my most important projects, which introduced photograph conservation into public discourse, was the *Lexicon of the basic terms in photography conservation* – the first publication on the topic ever written in Macedonian language. It contains a short description of 200 basic terms and is enriched with an appendix containing a detailed explanation of five conservation techniques as well as visual images. The *Lexicon* serves as a manual for everyone who wants to study analog photography and its preservation, and it makes a valuable contribution to terminology-building in this specific field.

In addition, I delivered six public presentations in Skopje and other places in the country intended for students, archivists and paper conservators, and three training sessions on cyanotypes for students and artists. In the MCP, we also organized a conference with the contribution of a special guest, Mr. Herman Maes, a senior conservator in the Photo Museum from Rotterdam.

All the activities listed above enabled me to develop collaboration with two important institutions – the Museum of Contemporary Art in Skopje and the State Archives, Department in Bitola. During 2019 I will do a collection survey within their institutions and will help them to introduce new practices in their collection management.

To be pioneer in one field is both exciting and challenging. One of the biggest challenges I was faced with was the lack of a professional community. It is more than necessary to create educational opportunities for more people if we want to develop the sphere of photography conservation and to protect this valuable heritage for future generations.

**Lidija Pajevikj** lives and works in Skopje, Republic of North Macedonia. She studied in the Faculty of Law in Skopje where she took her first degree. In 2008 she took part in the three-year certified training course *Fundamentals of the Conservation of Photographs* organized by the Getty Conservation Institute and the Academy of Fine Arts and Design in Bratislava. In 2012 she continued her education and had hands-on practice within the internship program in the North East Document Conservation Center in Andover, USA.

From 2007 to 2018 she worked in the Macedonian Center for Photography. Now, she works as a freelancer. Her engagement in photography conservation aims to enable photography to receive the consideration commonly accorded to other objects of cultural property (antique statues, icons or paintings) through preventive conservation of the photographic cultural heritage and through advocating new initiatives in this field in Macedonia. She is the author of the *Lexicon of the Basic Terms in Conservation of Photography* – the first publication on this topic written in Macedonian.



## **THE IMPORTANCE OF THE KNOWLEDGE OF CONSERVATION IN CURATORIAL PRAXIS**

**Balázs Zoltán Tóth,**

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The Hungarian Museum of Photography is one of the most important art institutes in Hungary, and its collections include more than three hundred thousand photographic positives, more than half a million negatives and other objects related to the field of photography, including original cameras, and darkroom accessories, as well as books, journals, audio materials, and other archive materials. The Museum serves researchers and is a training place for university students. The museum is active on the Hungarian, and foreign art scene. In its exhibition space there are four exhibitions per year. The curatorial board of the museum make efforts in its exhibition program to provide a balance between contemporary and historical photographic art.

Since the museum is one of the biggest institutes in Hungary dealing with photography, it has wide cultural connections with leading art institutions in Europe. The museum is determined to spread the important heritage of Hungarian photographers. One of the most important results of this determination was the exhibition *Eyewitness* in the Royal Academy of Arts in London. In the last 10 years we put on important exhibitions in such places as Paris, Madrid, Moscow, Boca Raton, New York and Belgrade.

During my internship at the NEDCC I began with an intensive study of the identification of different photographic processes and was able to engaged in hands-on practice in the conservation of photographs, including surface cleaning, mending, filling losses, housings for daguerreotypes, and inpainting. My training included a study of the proper

care for and handling of photographs, including housing and storage. The opportunity to practice these skills has given me the confidence to handle photographs correctly and to guide others in best practices. It was very important that I learned not only how to handle photographs, but also what can happen if they are handled incorrectly. I also appreciated the hands-on training on basic treatments such as surface cleaning. The opportunity to visit important institutes and to see how the most important museums in the world (MOMA, Metropolitan Museum of Art, National Gallery of Art) are operating behind the scenes was invaluable. Meeting with other professionals from this field and establishing new contacts were for me a very important part of this internship.

Although my academic and professional present is more in curatorship and the aesthetics of photography, I can fully understand the role of photograph conservation and preservation in modern museum practice. In my presentation I want to talk about how important it is to have the above-mentioned skills in curatorial practice too.

**Balázs Zoltán Tóth** has been a curator and research fellow in the Hungarian Museum of Photography since 2005 and in the Mai Mano House since 2018. He is active in the field of Hungarian contemporary photography. He was a board member of the Studio of Young Photographers (FFS) between 2011 and 2013. He completed the course *Fundamentals of Conservation of Photographs* organized by the GCI and AFAD between 2008 and 2010. He participated in the scholarship program for photo restoration and conservation of the Northeast Document Conservation Center, USA in 2013. He was a part time lecturer at the University of Kaposvár, Rippl-Rónai Faculty of Art, photography master program in 2017. He is member of the curatorial board of the European Month of Photography. He is a PhD candidate in Aesthetics Studies at Lóránd Eötvös University, Budapest.



## **“WHERE DO WE GO FROM HERE? WHAT ABOUT THE BIG PICTURE“: CONSERVATION PRACTICE IN THE CROATIAN STATE ARCHIVES**

**Martina Bagatin,**

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The Croatian State Archives houses a photographic library that stores a large photograph collection numbering more than a 1 300 000 photographs, and the Laboratory for Conservation and Restoration does not only work to meet the requirements of the Croatian State Archives, but it also tends to the needs of the holders/owners of written and photographic heritage in Croatia: regional archives, libraries, museums, religious and other organizations and institutions from the realms of science and culture. All the tasks in which the Central Laboratory for Conservation and Restoration specializes are available, not only to the mentioned institutions, but also to individuals who possess valuable photographic heritage.

In Croatia there is neither the profession of a photo conservator nor a university course of study capable of providing such a level of education on the conservation and restoration of photographic heritage. My first encounter with the conservation and restoration of photographs took place in 2007 during a very interesting lecture given by Dr. Dusan Stulik at the Croatian State Archives about the meaning of photographic heritage. Since 2008 I have been picking up knowledge and skills about photograph conservation by working with leading foreign names in the field of photograph conservation practice (Dusan Stulik, Monique Fischer, Debra Hess Norris, Sylvie Pénichon, Bertrand Lavédrine, Martin Jürgens, Morgens Koch and Anne Cartier-Bresson), which gave me the advanced knowledge needed for further progress in the field of photograph conservation, as well as the ability to absorb new information and knowledge. In 2008 I was chosen as one of the eighteen attendees from ten European countries to participate in an eight-year program of the Getty Conservation Institute, first called *Fundamentals of the Conservation of Photographs*, which I finished in 2015.

In July 2013 there was a two-week advanced-level photograph conservation workshop *Conservation Strategies for Humidity and Water Damaged Photographic Materials*, collaboratively organized by the Croatian State Archives and the Getty Conservation Institute.

Apart from participating in the organization and preparation of the workshop, I was also chosen as one of the attendees. The workshop was very significant for me in terms of perfecting my conservation practice and helped me overcome the challenges of organizing and preparing the workshop.

In 2014 I was chosen for the NEDCC's photograph conservation training program as an intern. The NEDCC hosts an individual professional for a 2-month, focused hands-on training course on photograph conservation. The NEDCC *Advanced Internship in Photograph Conservation* offered me different advanced hands-on training possibilities. It was a real professional benefit for me and for the institution in which I work. The activities in the program are carried under the supervision of the Center's senior photograph conservator Monique C. Fischer. The NEDCC program has created a strong network within the region, allowing me to continue to benefit from their transfer of skills and expertise on the preservation of photographs.

In addition to the Getty Photograph Conservation Program, from 2008 to 2015, and the NEDCC Internship program where I perfected my knowledge and to which I will always be grateful for having introduced me to photography conservation practices, I had the opportunity to participate in other national and international meetings. I particularly want to mention the participation in ICOM-CC PMWG 2016 in Amsterdam, where I held an oral presentation on the work of the 19th century photographic collection. Also, I am proud to be among the only 15 participants, chosen from a great number of applications, in the upcoming *Spring School Recent Advances in Characterizing and Preserving Photographs*, which will be held in June 2019 in Paris.

I try to pass on all the skills and knowledge I have acquired through public lectures, training activities and publications. Also, I try to inform colleagues from other institutions through everyday contacts, reports from different archival and museum conferences. I like to have the opportunity to gain new skills, because I believe there is always something new to learn and to advance my knowledge in the field of photograph conservation. Firstly, I want to build upon my knowledge of photographic materials, techniques, and to be better



prepared in the decisions I make about the preservation and protection of photographic material. Secondly, I want to collaborate with many conservators on unique and challenging projects to gain new perspectives on the conservation and preservation of photographic materials. Finally, I want to have just as much opportunity to expand the avenues for my own professional development as I have to share my excitement about and knowledge of photograph conservation. Such experience will also benefit my institution, since we need to manage large photograph collections and to prevent a valuable photographic heritage from deteriorating.

**Martina Bagatin** has worked as senior photograph and paper conservator at the Croatian State Archives in Zagreb for 15 years. She has attended numerous conferences and workshops, as a participant and lecturer. From 2008 to 2015 she was a participant at the *Advanced Summer School for the Conservation of Photographs in Eastern Europe*. During 2014 she got a two-month *Advanced Internship for the Conservation of Photographs* at the NEDCC. Martina actively participates in the education of other experts in the field of conservation of photographs, for it is a significant component of Croatian cultural heritage.



## **CONSERVATION OF PHOTOGRAPHIC MATERIALS AS A NEW DIRECTION IN THE FIELD OF THE PRESERVATION OF CULTURAL HERITAGE IN RUSSIA**

**Anna Aseeva,**

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The activities of the State Russian Museum and Exhibition Centre ROSPHOTO, founded in 2002 by the Ministry for Culture of the Russian Federation, embrace exhibitions, scientific research and educational programs. ROSPHOTO is the main consulting body for all museum institutions of our country in any questions related to work with photography collections.

Over recent years the Centre has introduced to the audience outstanding national and international masters of photography from all historical periods. Since December 2008 ROSPHOTO has been entrusted with the performance of the functions of scientific-methods for the preservation of photographic documents kept in the State Fonds of the Russian Federation.

The constantly expanding ROSPHOTO collection houses unique materials, that present an overview of the art of Russian and world photography, history of art styles and aesthetics, development of photographic techniques, technology evolution. It contains

about 25,000 objects. A significant part of the collection is Russian historical and local history photography, portrait photography of the late 19th and early 20th centuries, as well as Soviet period photographs. It includes the main names in the world history of photography. The holdings comprise cased photographs, paper-based photographs represented by albumen prints, salted paper prints, silver gelatin prints, collodion prints, contemporary digital photographs, as well as film and glass negatives.

My colleague Valentina Zorich and I created the laboratory from the ground up 14 years ago. Nowadays the laboratory of scientific restoration at ROSPHOTO conducts works on restoration and conservation of photo materials and provides training for museum specialists. A very important direction of our department is the conservation of glass and film negatives. Also we undertake conservation treatments with cased photographs. Unfortunately, in our country there are no special programs for conservators of photographic materials. Our department is responsible not only for the collection of ROSPHOTO but also for photographic collections belonging to other museums and archives that have been damaged by improper storage conditions.

During my work in ROSPHOTO I carry out extensive work on the restoration and preservation of documentary photographs from both ROSPHOTO holdings and from the collections of museums in St. Petersburg and the regions of the country. In 2017 I became a consultant of the Suzdal branch of the St. Petersburg State Institute of Culture regarding questions of the identification of photographic materials and practical restoration of photographs. In 2018 I became the supervisor of the graduation dissertations of two students; this was the first time anyone in Russia had presented the conservation of photographs at the final exams.

In 2018 the conservation department of ROSPHOTO received photographs for conservation treatments from the collection of the Altai Museum that were damaged by soot and fire extinguishing agent. Among the 50 photographs there were several that were considered a complete loss since they were heavily damaged. Before making the decision to de-accession these photographs I decided to take a chance and work on them. Five images were pasty, covered with soot, and looked like Malevich's black squares. Two of them were on a secondary support which was completely damaged and also covered by soot, dust and molten resin and plastic. The images were also completely covered in dust and damaged by fire and heat. The difficulty was that the emulsion was greatly weakened by the heat and on one of the images was completely damaged over a huge area; on the other one there were chemical stains that appeared when it was heated in the fire. Paper fibers of the secondary support were also very much weakened by heat and fire and the paper was extremely brittle. As a result of the work done, however, I managed to extend the life of objects very valuable for history and the museum. The photographs got a second life, the history represented by the images was restored to history and once again I was able to confirm my professional capacities and realize that nothing is impossible.

The NEDCC and the Trust for Mutual Understanding do very important and significant work in supporting the countries of Europe and Russia in this field. The internship helped me to feel more confident in my everyday work, I started to feel the material better and now I am not afraid to work even with the most difficult objects. I also expanded my theoretical knowledge about the identification of photo materials and I am pleased to be sharing it with colleagues at my workshops. The internship was an important stage for me

not only in a professional but also in a personal sense. I met so many amazing people and true professionals passionate about their work. It gave me incredible energy to move forward!

**Anna Aseeva** has been a conservator of photographic materials of restoration department in ROSPHOTO since 2006. On December of 2018 she was promoted by the Ministry of Culture of the Russian Federation to the highest category in the field of conservation of photographic materials.



## **PHOTOGRAPH CONSERVATION INTERNSHIP AT THE NORTHEAST DOCUMENT CONSERVATION CENTER (NEDCC) 2018**

**Kristaps Latvis,**

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Photograph conservation is a completely new field in Latvia. Often an urgent need for the preservation of some of the valuable photographic collections in museums and archives in Latvia will arise, but there are no qualified conservators capable of dealing with this problem.

That is why for me selection for a photograph conservation internship at the Northeast Document Conservation Center (NEDCC) was an excellent opportunity to increase my professional skills and to work together with many excellent and friendly professionals.

The internship can be divided in two big parts: one is theoretical and second is practical or hands-on. The practical part covers such fields as the history of photography, identification of different photographic materials, proper housing materials, chemical deterioration of photographs and so on. In the hands-on part, the main focus is on different types of photographic damage and on devising different solutions for each of them. Practical lessons can teach a lot about the tools, equipment and chemicals used in photo conservation.

Also there is a great chance to attend different cities, institutions, conservation labs and storage facilities, to see how other conservators organize their work stations and deal with their daily working problems.

This internship can provide a lot of strength and the enthusiasm to be able to move forward with new ideas and visions and to be more confident in the photograph conservation field.

**Kristaps Latvis** comes from Riga, the capital of Latvia. He graduated from the Riga Building College, Restoration branch, in 2015. He has practiced photograph conservation since 2012. During his studies he has had internships in the National Archives of Latvia,

the National Library of Latvia and in the Swiss National Museum in the Graphic and Photo Conservation Department. In college he did research into daguerreotypes in his country and discovered that there are only 16 daguerreotypes in Latvian archives and museums. Now he is working on an exhibition about daguerreotypes and writing a small book about all the mentioned 16 daguerreotypes. He has worked as a photograph conservator in the Latvian State Archive of Audiovisual Documents and is currently working in the Museum of the History of Riga and Navigation. Also Kristaps has attended different master-classes such as:

- *Silver based photographic images on paper* led by Sandra Maria Petrillo
- *International photograph conservation workshop* led by Bertrand Lavédrine
- *Photography – moment or eternity* led by Uldis Makulis
- *Fundamentals of photograph conservation* led by Vilja Sillamaa
- *Identification and preservation of digital prints* led by Martin Jürgens
- *NEDCC advanced photograph conservation internship* under the supervision of senior photograph conservator Monique Fischer



## DEVELOPMENT OF PHOTOGRAPH CONSERVATION IN SLOVAKIA

**Jana Krizanova,**

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The talk will be focused on the complicated history and development of the photograph conservation discipline at the AFAD. Advanced educational opportunities and continuous learning experiences for current and future educators accompanied the slow development of the photograph conservation program and curriculum. These great learning opportunities were provided predominantly by the Northeast Document Conservation Center (NEDCC), the University of Delaware, the Getty Conservation Institute (GCI) and the Metropolitan Museum of Art (the Met) in the form of workshops, courses, internships, and fellowships.

The talk will also describe the award of two three-year grants from the Ministry of Education of Slovakia. This is an essential support for the ongoing growth of photograph conservation and its educational and material needs at AFAD. These grants are nicely formed to accompany support for continuous, ongoing research into Slovak photography collections in archives, museums, national galleries and libraries. This collaboration was presented in exhibitions and presentations to educate conservation professionals and also broader public. This talk will also address future goals in building better awareness of the need for the preservation and conservation of the treasures we have in the form of the beautiful and important photographic collections in Slovakia.

**Jana Krizanova** is the current Head of the Conservation Department at the Academy of Fine Arts and Design (AFAD) in Bratislava, Slovakia. In this department she also teaches photograph conservation. Prior to her return to the AFAD in 2016, from 2013 she was a research scholar at the department of photograph conservation at the Metropolitan Museum of Art (the MET). She received both her B.A. in painting conservation and her MA in paper and photograph conservation from AFAD. During her MA studies she completed a yearlong internship (2007–2008) at the Getty Conservation Institute (GCI) in LA, USA. In 2013 she completed her doctorate at the AFAD with a thesis entitled *Hand-colored Photographs: History, Identification and Research*.



## PHOTOGRAPH CONSERVATION IN SLOVENIA

**Tina Buh,**

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Although Slovenia is a young and relatively small country, it has a rich history of photography and the first preserved photographs were created on glass by Janez Puhar in 1841. Since we do not have a museum especially dedicated to photography, individual collections are kept within different museums, galleries or private collections. Curators who take care of the photographic materials need to find information about the proper storage and preservation by themselves.

In the year 2000 the *IFLA Principles for the care and handling of library material* was the first publication in Slovene in which basic information about photographic material and its storage was published.

In National Gallery of Slovenia the collection of photographs presents the institution's most recent collection and includes photographs that bear witness to technological developments in Slovenia, with examples of individual photographic studios now also being added to the collection. The conservation department offers conservation treatment, lectures and individual consultations about the preservation of photographic materials.

**Tina Buh** graduated from the Faculty of Arts at the University of Ljubljana. She started working in the Archives of the Republic of Slovenia as a book conservator where she got basic knowledge about the conservation of photographic materials. She attended workshops and symposiums about conservation and was a participant in the three-year course *Fundamentals of the Conservation of Photographs* by the Getty Conservation Institute which begun in 2008. Since 2003 she has been working in the National Gallery of Slovenia as a conservator for works on paper and photographs.

# THE COLLECTION OF PORTRAITS AND PHOTOS OF THE BULGARIAN NATIONAL LIBRARY: CONTENTS AND PRESERVATION ISSUES

**Natalia Vladinova,**

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After the liberation of Bulgaria from the Ottoman Empire in 1878, the Bulgarian National Library was established, with the intention of reviving, safekeeping and collecting important pieces of the Bulgarian literary heritage. Archival documents, postcards and photographic materials were arranged together in a collection in 1879 but it took 69 more years to distinguish the Portraits and Photographs Collection as a separate accumulation. The intention was to provide members of the public with originals, photocopies and postcards. They were assembled and are preserved mainly as historical sources, and secondarily as examples of Bulgarian and European photography. During the Revival period most of the visual archival materials were created outside of today's Bulgarian territories – in Belgrade, Bucharest, St. Petersburg, Chisinau, Moscow, Odessa, Constantinople, Prague, Budapest, Vienna, Edirne and others.

The photographs and picture postcards range from the 1860s to the 1970s. The collection shows images made by foreign masters of the lens who established studios and worked actively in the newly liberated Bulgaria. A significant part consists of the portraits of the Bulgarian political and cultural elite of the era, created by the pioneers of Bulgarian photography – Anastas Karastoyanov and his sons.

The collection holds over 80 000 photographic documents in a vast array of sizes, photography types and mounting solutions. The objects in the collection are stored in the main repository of the Library and most of them are placed in separate paper envelopes, arranged in larger boxes.

An extensive and detailed conservation condition survey of the collection has not yet been made. The conservation department is performing basic conservation treatments on objects in particularly bad condition, or for the purpose of exhibitions, but a thorough and overall approach is much needed. The first step in ensuring the collection's long term preservation has been taken by starting a condition survey performed by a team of conservators, archivists and historians. Without doubt, preserving and storing this extensive collection, which showcases the photographic heritage of the Balkans, is of great importance but working with budget restrictions makes it difficult to ensure that an extensive conservation program is in place.

**Natalia Vladinova** is a conservator at the Bulgarian National Library, where she is acting as the administrative head of the conservation department. She studied a master's conservation program at the National Academy of Arts in Sofia and later specialized in paper and archival conservation under the guidance of Konstantinos Choulis. She has been employed as a full time conservator at the National Library since 2016 and has acted as

head of the department since 2017. She made a presentation at the *Book & Paper Group AGM 2018* and recently finalized a conservation internship at the Centre for Research Collections, University of Edinburgh. Her professional interests lie in the field of paper conservation and she is focusing on archival and library collections.



## **“IMPOSED HERITAGE”: MANAGEMENT AND CARE OF PHOTOGRAPHS IN THE STROSSMAYER GALLERY OF OLD MASTERS OF THE CROATIAN ACADEMY OF SCIENCES AND ARTS**

**Ivana Gržina**, Croatian Academy of Sciences and Arts, Zagreb, Croatia

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The Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts does not have a museum collection of photographs due to its very specific mission and restrictive acquisition policy. However, during the almost one and a half centuries of its activities, the Gallery has accumulated tens of thousands of photographic objects (negatives, slides, photographic and photomechanical prints), which today form the museum’s photo archive, while a smaller number is embedded in two specialized sub-collections of the museum library. Among them we can find excellent examples of early photography, even works by internationally relevant photographers, which entered the museum’s holdings mostly by chance. From today’s perspective, their “role” in the museum is all but clear. Most of the corpus, however, comprises photographs that were quite obviously acquired, or produced, by the institution in order to be used as “tools” for a plethora of applications. To name only the most evident: in research purposes, for analyzing and documenting museum objects, their preservation and exhibiting, in managing collections, educational activities, publishing, and marketing. Until recently, this material has been perceived exclusively as a “passive resource without its own identity, used as the need arises”. A few years ago, the inventory process initiated showed that the Gallery’s photographic material comprises a significantly wider and more diverse collection of objects than was previously thought. Furthermore, the objects are scattered throughout various assemblages in the nooks and crannies of offices and library store-rooms, existing in unequal conditions. Since then, a number of steps have been taken in order to properly catalogue and protect the objects. However, due to non-existent institutional standards for the processing and protection of such objects, along with inadequate storage spaces and technical infrastructure, as well as limited financial resources, the steps that were taken have often followed individual choices. These were, in turn, primarily based upon personal contacts with experts from institutions that already have a well-rounded and long established systematic approach to the management and

care of photographic collections. The aim of this presentation is to describe these experiences and the road towards the construction of institutionalized policies of managing photographic material. Apart from the immediately tangible results, such as the precise recording, physical protection, better visibility and wider availability of photographs, the careful and detailed examination which they underwent also yielded a subtle and far-reaching effect. The material specificities and historical significance of each and every one of the photographic objects, as well as their combined value, have within the museum, over generations that evaluated them solely as a visual recording, too often been seen as an accidental, or even as an *imposed heritage*.

**Ivana Gržina**, *née* Katušić, holds an MA in art history and Italian language and literature. She is a curator at the Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts, and is in charge of two art collections, as well as of the Gallery's Photo Archive. She is currently a PhD student in the department of information and communication sciences at the Faculty of Humanities and Social Sciences in Zagreb, specializing in museum studies. Her areas of scientific interest include the position and role of photography in museums, management strategies of photographic material in heritage institutions, the systematization of Croatian specialist terminology related to photography, as well as the history of Croatian photography in the (Central) European context. Her writings include several papers on the history of photography in Croatia, the relationship between photography and art history, the position of photography in museums, as well as the digitization of photographic material.



## **PRESERVING IDEAS: NOTES ABOUT SPECIAL PHOTOGRAPHIC COLLECTIONS AT THE INSTITUTE OF ART HISTORY IN ZAGREB**

**Irena Šimić**,

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Photo archives as primary resources for research of visual phenomena and the architectural heritage have been created since the beginning, as part of national research programs and projects led by the Institute. The photo archives now count around 60 000 mostly black and white negatives of various types and formats and about 30 000 digital photographs; the fund is systematized topographically and according to the author's name.

Through the years, the Institute has also accepted several donations of the photographic collections of the significant art historians and photographers who previously



collaborated closely with the Institute: the Branko Balić collection of photo negatives, 1977; the personal photo archive of Radovan Ivančević, 2007; the photo archive of Nenad Gattin, 2016. These legacies are part of the archival scheme of more than 20 personal archival collections that are stored in IAH premises.

As expected, our primary tasks are the processes of identifying, preserving, and providing access to those selective, authentic, and usable sets of records that represent specific human experience of visual, material and urban culture. The main focus while processing and providing access to records is on the authenticity and the context of the record. Within our capabilities, we aim to adapt available new models and techniques, to raise awareness about good methods and practices.

However, due to limited number of professional staff in charge of archival collections (librarian, documentalist and photographer) and their lack of any formal education in conservation, all the processes make very slow progress.

The context of the mainly scholarly institution in which these collections are stored, has its advantages and disadvantages. The advantage is for sure the immediate research environment, which facilitates the process of content processing and encourages new ways of applying and disseminating knowledge about the material and its reuse. Other obvious limitations are space capacities for adequate long-term storage, a small number of professionals, rare educational activities, slowness and limited budgets of all types of processes, lack of short-term and long-term strategies.

Nevertheless, the presentation will emphasize good practices and various experiences in digitization procedures, types of permanent storage, and everyday situations and issues through several examples from the aforementioned personal photographic collections.

The presentation will give an overview of experiences in processing, preserving and providing access to special photographic collections stored at the Institute of Art History in Zagreb, the central national research institution in the field of art history, founded in 1961 and dedicated to the interpretation and evaluation of the artistic and cultural heritage.

**Irena Šimić.** Art historian, has worked since 2011 at the Institute of Art History in Zagreb on processing, preservation, providing access to and digitization of the IAH collections (photo archives, architectural plans library, personal archival collections). Editorial board member of the magazine for contemporary visual arts *Život umjetnosti* (since 2009). Executive editor and associate in several publishing and exhibition projects of the Institute. Since 2015, an associate of the ARTNET project. Member of the Croatian Society of Art Historians and ICARUS Hrvatska.



# PICTURE POSTCARDS IN THE NATIONAL AND UNIVERSITY LIBRARY IN ZAGREB

## **Dragica Krstić,**

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## **Tamara Ilić Olujčić,**

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## **Karmen Lečić,**

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The oldest picture postcard was hand-colored card with a Penny Black postage stamp sent in 1840. Through their history, picture postcards were made with various techniques and different materials. In the early years of the 20th century, they were interesting only to private collectors, but nowadays a great number of cultural institutions including the National and University Library in Zagreb own postcards in their collections. Sometimes they are even works of art.

In recent years, there has been an increasing interest of library users in studying postcards as a source of valuable information. Through the careful examination of these postcards it is possible to learn about the cultural and social values of a certain area or a specific historical period. Postcards often include written inscriptions and markings which can help date them, provide information about the postage system or can tell a story about a particular person, family, place or trip.

The Print Collection of National and University Library holds more than one hundred thousand postcards that date from the end of the 19th century to the present day. They came to the library from a variety of sources and some of them are unidentified.

Collecting postcards has been a sustained activity of the Print Collection since the middle of the 20th century. The wide range of images on the front of postcards make them important visual records.

A large number of postcards that differ in motive, technique, material, origin and state of conservation require research and interpretation, as well as adequate protection and digitization if necessary in order to increase and facilitate the availability of the collection to the general public, while the original items are protected from excessive manipulation and possible damage.

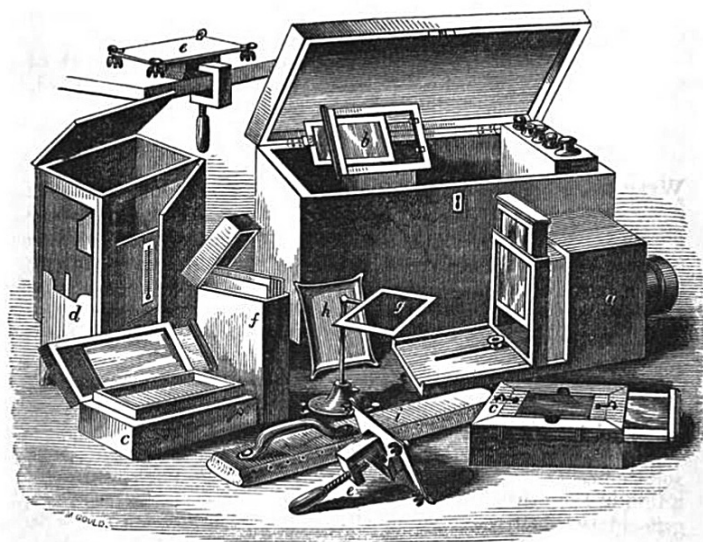
A postcard is complex and valuable object, composed of several different layers and materials such as: print/photograph, paper, handwriting with various types of inks, postmarks and stamps, and can include a wide range of different kinds of damage. In order to make any decision regarding protection and storage conditions, it is important to identify the techniques, which are often neglected, for they can also help determine the origin and other data of a postcard.

This lecture will give insight into the history of the postcard collection in the National and University Library as well as into the state of conservation of items. Particular emphasis will be placed on postcards produced by photographic techniques, starting with the oldest photo postcards to those dating from the mid-1900s, their identification and risk assessment which provides guidance in the physical care and arrangement of the collection.

**Dragica Krstić** (PhD) is a conservator advisor, having graduated in chemical engineering and technology at Zagreb University. In her working career she has worked as paper conservator-restorer in the National and University Library, as conservation chemist in the Croatian Conservation Institute (CCI) and lecturer in the Arts Academy University of Split. Her previous work experience also includes being head of the Natural Science Laboratory at the CCI. Her present position is head of the preservation and storage department at the National and University Library in Zagreb. Her principal interests are degradation diagnostics and evaluation of conservation treatments.

**Tamara Ilić Olujić** is a senior librarian and curator in the Print Collection of the National and University Library in Zagreb. She is also head of Print Collection. She graduated in art history, information science and museology from the University of Zagreb's Faculty of Humanities and Social Sciences. She has a special interest in museology, postcards, graphic art and its users.

**Karmen Lečić** graduated from University of Dubrovnik, art and restoration department, in 2015. Her specialization is conservation- restoration of paper artefacts. During her student period she had a two-month internship at Palazzo Spinelli in Florence. She did her professional training lasting two years at the Croatian Conservation Institute where she gained valuable experience in the conservation- restoration of works of art on paper. She is currently working as conservator-restorer of paper objects at the National and University Library in Zagreb, preservation and storage department.



# ARTISTIC VALUE BEHIND THE EVIDENCE OF A PERIOD: GLASS PLATE NEGATIVES OF JAKOV PERUČIĆ, A *FIN-DE-SIÈCLE* PHOTOGRAPHER IN KORČULA

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The chance finding of glass plate negatives in Korčula in 2004 revived interest in a forgotten photographer from the beginning of the 20th century, Jakov Peručić. The finder donated the negatives to the State Archives in Dubrovnik. In 2015, research into Peručić's life and work began. In the next few years, several hundred glass plates were discovered in the house of Peručić's distant family. Peručić's legacy nowadays comes close to 1 200 negatives in formats ranging from 6 × 9 cm to 13 × 18 cm, and ten film negatives.

Peručić emigrated to Chile in 1892. There he learned photographic skills, and after two decades in Punta Arenas, he returned to Korčula in 1911. Here he worked in the open air, without a photographic atelier. In 1921 he left for Zadar, leaving the negatives to his mother.

The glass plates were forgotten and stored in damp conditions, which caused deterioration of the emulsion, from edge decay to complete loss. In the period between 2015 and 2017, all negatives were scanned in their original state, apart from wet-wiping the clear glass side. A preliminary database was made, and the best shots were scanned thoroughly. Most of the negatives are portraits taken during the Italian administration in Korčula between 1918 and 1920, while larger formats include family shots as well as events and landscapes in both Chile and Korčula. Some plates are of great importance, being the only photographs of crucial social events.

Some portraits and family scenes are carefully designed, with well-considered compositions, expressive light, and uniform sharpness, evidence of Peručić's visual sensibility. Some photos were obviously made for his own pleasure: still lifes, home ambients, and self-portraits.

Peručić's portrait negatives were retouched regularly by scratching the emulsion and applying paint on the glass side. Thus he improved the faces on paper prints correcting the non-linearity of the panchromatic emulsion (dark skin). But scanned, these faces looked ugly and reduced the value of the image. Sometimes he corrected the prints by sticking paper on a negative or cropping the scene with paper bands. We decided to remove the applied paper and color retouches on several of these negatives, which can be justified by the artistic quality of the best shots, our interest in discovering hidden faces, with the aim of increasing their documentary value. After documenting the starting position, the scans of the original state of the plate revealed the full richness of the silver gelatin. The thick emulsion on glass

plates enables a large tonal range, an affluence of the tones in the dark and light areas. Some Peručić plates are difficult to scan in flatbed scanners, so scanning and post-processing should take care of tonal values to preserve the nature of contemporary prints.

The lecture will present the workflow, show the best of Peručić's photographs and explain the dilemmas involved in the scanning of old and damaged plates.

**Maro Grbić** was born in Zagreb in 1961. He graduated in philosophy and art history from the Faculty of Humanities and Social Sciences of the University of Zagreb. Since 1981 he has been engaged in the preservation of the legacy of Croatian sculptor Frano Kršinić. These activities include exploring archives and collections, as well as preserving and presenting sculptures and documents. His primary theoretical interests focus around the problems of the preservation and presentation of plaster sculptures by means of different reproduction and restoration techniques. His practical skills include photography, plaster and stone conservation and stone masonry. He lives in Zagreb as an independent researcher and art collector.

**Tonko Barčot** was born in 1979, studied history, archeology and archival science at the Faculty of Humanities and Social Sciences of Zagreb University. He works as an archivist at the State Archives in Dubrovnik, Archive Centre Korčula-Lastovo.



## **ART PHOTOGRAPHY IN THE SERVICE OF SCULPTURE**

**Lana Majdančić,**

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The archival processing of the rich range of photographs stored at the Meštrović Atelier began in 2014. The photographic items are thematically related both to the life and work of Ivan Meštrović (1883–1962) and the work of the Meštrović Atelier as a museum institution. During this process it was concluded that some of these photographs were made for exhibition catalogues, where they had also been reproduced, and sometimes they were also intended for photographic albums used for arranging future exhibitions, which were often of a commercial type. Thus these albums facilitated the choice of artworks for a particular exhibition and also helped to bring about prospective sales to interested buyers. Albums and single catalogues were available at the Vasić bookshop, which offered the printing of those on request. Part of their assortment consisted of art postcards that could be purchased while the exhibition was on.

Certain photographers who collaborated with Meštrović should be mentioned here. Those photographers were either engaged by the institution or hired by Meštrović him-

self. Emil Otto Hoppé was presumably working for the Victoria & Albert Museum when Meštrović had his exhibition there in 1915, being one of the first contemporary artists to show his artwork at the Museum. The photographs were reproduced in the catalogue and Hoppé signed his name as their author which is quite a rarity at the beginning of the twentieth century. Only eight photographs were published in the catalogue with 74 artworks on show. The Victoria & Albert Museum ceded the rights to Hoppé's photographs to Meštrović so that they could be printed in his first monograph, entitled *A Monograph*, published in 1919 in London.

The collaboration with the American photographer, Andrew Dean, the official photographer of the Brooklyn Institute of Arts at which a Meštrović exhibition was held from 19 November 1924 to 12 January 1925, is also interesting. Dean's name was not indicated in the catalogue; however, his photograph of the plaster model of Marko Marulić, was not only reproduced in the catalogue but is part of an album kept in the photographic collection of the Meštrović Atelier.

The interwar period was very productive in Meštrović's work. He was living in Zagreb then, collaborating with the local photographer, Svetozar Prodanović, the only photographer Meštrović was to collaborate with that intensely over a longer period of time, from 1924 to 1934. Prodanović recorded the whole process of creating a sculpture, from the clay model until the placing of the monument in a particular public environment. Especially fascinating is their collaboration on public monuments created in those ten years: The Monument to the Indians, Gregory of Nin, Gratitude to France, Andrija Medulić and the unrealized monument to Bolivar, as well as their work on the catalogue of the *IV. Collective Exhibition of Ivan Meštrović* (IV. kolektivna izložba Ivana Meštrovića), held in 1932 at the Art Pavilion in Zagreb. Prodanović is the author of all photographs reproduced in the catalogue, with his name printed on the back cover, which was a considerable rarity at that time. After the end of their collaboration, Meštrović worked together briefly with another photographer from Zagreb, Rudolf Firšt, who photographed the Meštrović Gallery in Zagreb where Meštrović's works were both exhibited and intended for sale.

Apart from their artistic value, the photographs kept in the photographic collection at the Meštrović Atelier represent historical documents, providing insight into ways of artistic collaboration and the importance of photography as such.

**Lana Majdančić** has a MA in art history and sociology. She completed her curatorial traineeship at the Museum of Arts & Crafts in Zagreb (2007–2008), at the Collection of Recent Photography and Collection of Photographic Equipment, mentor Dubravka Orečki Jakelić, museum advisor. Employed at the Ivan Meštrović Museums since 2009 as a curator and documentalist. Her professional work covers a number of exhibition research projects that she designed and realized: Posters from the Collection of the Meštrović Atelier in Zagreb, Posters: Witnesses of Meštrović's Time and Meštrović and Prodanović: the Artist and his Photographer. Her work has made a considerable contribution to the perception of how Ivan Meštrović approached his work, and to its positioning within the context of relationships with other artists. Her articles have been published regularly in art and scientific journals. She has also attended symposia connected to the artwork of Ivan Meštrović. At the moment she is dealing with the secondary materials, which are being systematically revalued and researched.

# THE IMAGE OF WAR: THE IMPORTANCE OF THE PHOTOGRAPHIC COLLECTION OF WORLD WAR I AT THE CROATIAN STATE ARCHIVES

**Filip Katanić,**

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My presentation will provide an insight into the photographic collections of World War I deposited in the Croatian State Archives in Zagreb, emphasizing the value of this collection as an archival and material source for historical science and cultural heritage. In Croatia, the topic of World War I was greatly neglected over the decades preceding the commemorative centenary of the start and ending of the Great War, properly marked worldwide from 2014 until 2018. But, from 2014 onwards, the interest of historians, journalists, publishing companies and readers alike, in the various aspects of World War I increased rapidly. In this context, the centenary of the Great War has proven to be an incentive for Croatian historians and other scholars to explore this topic. As a result, many academic articles and books were published and several very good exhibitions took place nationwide in this period. Moreover, 2019 is the last year of the commemorative period, since it marks the centenary of the formal ending of the Great War. One hundred years ago, the Peace Treaty of Versailles, signed by the belligerent powers on 29 June 1919, formally ended the largest military conflict in human history up to that day. For this particular reason, I find that my presentation should correspond to this contemporary, actual and commemorative topic and be of interest to fellow historians, archivists and conservators.

My presentation will, in brief, consist of the following elements:

1. Facts and figures about the photographic collection from the Croatian State Archives
2. Photography as a special historical source. As aforementioned, archival sources, literature and academic papers written in Croatian are relatively scarce in the field of the military history of World War I. Therefore, photographs of Croatian soldiers and officers with notes about the exact locations of their deployment provide a retrospective empirical mechanism in reconstruction of history. This way, photography, as a secondary source, supplements the primary source of information (archival document) and is a reliable tool for a historian.
3. Photography as special documentary material. Military photography offers a unique perspective, both documentary and propaganda. Bearing in mind the fact that military censorship rules were very strict with respect to the use and distribution of photographs taken at the battlefields, this paper will analyze the approach in making, usage, distribution and keeping of these military photographs by both amateurs and professionals. In this respect, for instance, I will try to emphasize the difference in quality of the photos of the high ranking officers and regular soldiers of the rank and file, the contents of the photos, their purpose and whether they were properly preserved or neglected.

In conclusion, within my competence as lawyer and historian, and not conservator or a professional photographer, I will try to indicate the importance of the preservation of these photographs, process of restoration (if undertaken) and their value as a genuine historic source for future explorers of this topic based on my experience in collecting, analyzing and contextualizing photographs from World War I.

**Filip Katanić** (December 23, 1978) was born and educated in Zagreb. After graduating from the Law Faculty in Split in 2005, he started a post-graduate course in history at the University of Zagreb, Faculty of Croatian Studies in 2014. His special field of interest is military history in general and World War I in particular. He is currently working on PhD thesis entitled *Austro-Hungarian General Maximilian Csicserics von Bacsany and the First World War*. The scope of academic research covers extensive work on World War I photography, the preservation of such a historical source and the evaluation of it as a reliable source for academics and readers alike. Filip has published two academic papers, 12 book reviews relating the topics of the Great War and attended two conferences in Croatia with presentation sheets.



## THE SUDEK COLLECTION FROM A CONSERVATOR'S POINT OF VIEW

**Kateřina Doleřalov,**

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I work as photo and paper conservator at Institute of Art History, the Czech Academy of Sciences. I would like to present my work on the current project about the Josef Sudek collection. The project is concerned with research into and presentation of the issues relating to the photographic documentation of art works, a subject that has hitherto been neglected in the Czech milieu. As a case study, it uses one of the most important collections of this type in the Czech lands, consisting of photographs by Josef Sudek. Photographic reproduction of the visual arts and architecture is in general a basic tool for making this part of the national cultural heritage accessible on both the specialist and lay levels. In this part of his oeuvre, Josef Sudek consciously went beyond the standards of his day and displayed his unique artistic approach in the routine trade of documentation.

The aim of the project is the comprehensive preservation, physical and digital conservation, specialist processing, evaluation, and presentation to the wider public of a collection comprising some 13 500 negatives and 6 000 positives made by Josef Sudek, mostly dating from the 1930 to 1960 period, which is kept in the collections of the Institute of Art History of the Czech Academy of Sciences. Apart from a few exceptions, this part of Sudek's work has so far not been submitted to specialist evaluation, nor has it been presented to the public.



The collection has an undoubted value not only as a record, for it contains many photographs of works by artists who are nowadays often forgotten. Josef Sudek's approach to reproduction and documentary photographs will be presented especially in two selected collections – through photographs of those parts of Prague destroyed by the bombing raids of 1945, and through an analysis of the relationship between photographs and works of art in general, taking as an example his documentation of sculptural works. The entire collection will be made accessible in an online database, making it possible to reveal and carry out further research into both the known and the forgotten artistic heritage of the previous century.

**Kateřina Doleřalov** has worked as a photo and paper conservator at the Institute of Art History of the Czech Academy of Sciences since 2011. She graduated in the restoration and conservation of art on paper and related materials at the Faculty of Restoration, University of Pardubice. She received a master's degree at the same university, where she was focused on photo conservation. She had an internship at the Preus Museum – the national museum of photography in Norway in 2007. Now she is involved in three projects, one of them focused on the Josef Sudek collection.



## **HANJI: THE USE OF KOREAN MULBERRY PAPER IN PHOTOGRAPH CONSERVATION**

### **Federica Delia,**

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### **Barbara Cattaneo,**

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Hanji, a traditional mulberry paper made in Korea, has been used mostly in Asia to conserve books and paper based objects whereas it has been used in the USA, above all in the conservation of Asian art. It has, however, rarely been used in Europe.

An exception is the work of the 130 Research Group, made up of mid-career European professional conservators specializing in flat paper, books and photographs. The name of the group comes from the “Hanji Award” announced on the occasion of the 130th anniversary of the bilateral relationship between Korea and Italy. Part of the award included a continuous professional development course on Hanji in Milan in June 2014, a course which was a contribution to a better understanding of the physical properties of Hanji and its potential for the conservation of paper-based cultural heritage. After taking the course, the 130 Group decided to examine the specific features of Hanji that make it useful for the

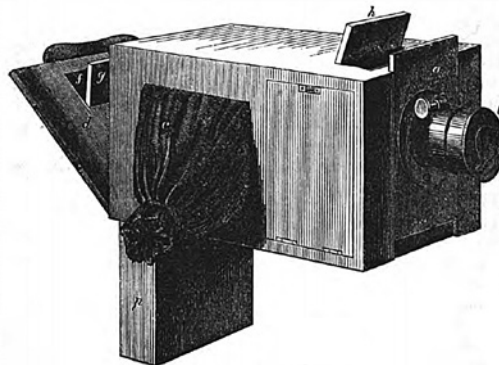
conservation of a wide range of books, graphic art and photographs. This research, part of a broader project involving several applied research institutes all over Italy, has produced a wide range of technical analyses confirming the high quality of Hanji. These results were presented in Rome, Milan and Turin and also in London in 2015, in Amsterdam at the Triennial Meeting of the ICOM-CC Photographic Materials Working Group in 2016, in Lisbon in 2017 and in Bologna in January 2019.

Within the group of conservators, Federica Delia and Barbara Cattaneo have focused specifically on the physical and aesthetic properties of Hanji and on its usefulness in the field of the conservation of photographic prints. The research we propose to present, shows a comparison between various types of paper (i.e. not only Hanji but also those coming from countries other than Korea) in order to examine the differences not only in terms of their

usefulness for temporary treatment, for example as an alternative to nonwoven fabric during washing (by immersion or on a suction table), selective moistening and flattening, but also in terms of their application in permanent treatments where loss compensation, lining, and hinge mounting will be discussed. Key qualities, such as color, pliability, strong/weak grain direction, transparency, fiber length as well as the response to water, other solvents, adhesives and colors for inpainting will also be shown. Samples and original photographs from the collections of various institutions – such as the Italian Geographical Society and the Hertziana Library, Max-Plank Institute for Art History – have been used for each test in order to guarantee the validity of the experimental method and produce comparable results.

**Federica Delia** is a paper, book and photograph conservator in private practice based in Italy, Rome, where she works for public institutions and private collections and gives lectures on conservation of photographs. She was graduated in paper and book conservation (MA) and in library and archival science (MA) and she also attended basic and advanced training courses in photograph conservation at a national and international level. She has been a member of ICOM since 2009 and the coordinator of ICOM Italy National Committee for Conservation since 2016.

**Barbara Cattaneo**, photograph conservator and member of the 130 Group.



## PROTECTING DAGUERREOTYPES: SHS OR STRUCTURAL HOUSING SYSTEM

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A structural housing system for cased daguerreotypes can be defined as a tertiary housing system that respects and accompanies the original structure. Up to the moment, tertiary housing systems consisted of boxes from which the daguerreotypes have to be extracted for examination, being then exposed to the risks of direct manipulation. Furthermore, for cased daguerreotypes with a missing lid or no case at all, there is no specific protection system that avoids direct manipulation and at the same time facilitates viewing, because reflections from the mirror-like plate make viewing difficult without the aid of a mobile cover.

The structural housing system or SHS has been conceived and designed to address all of these needs. It is specially designed for cased daguerreotypes that takes into account the whole item and respect its structure and functionality, allowing consultation and manipulation and avoiding any mechanical risk, all this without extracting it from its enclosure. The SHS is also adjustable to cased daguerreotypes with missing lids and to those with missing cases.

The system is intended to be an inexpensive housing structure, simple to assemble and sized so as to accommodate a daguerreotype.

**Clara M. Prieto.** Independent conservator-restorer of photographs and graphic art working in Spain. In addition to engaging in conservation treatment projects and research, she works as a professor in the Superior School of Conservation and Restoration of Cultural Heritage (ESCRBC) in Madrid.

Until 2010, she worked for Anne Cartier-Bresson in the ARCP (Atelier de restauration et conservation des photographies de la Ville de Paris), as Restauratrice Chargée de mission for the Plan de sauvegarde et de valorisation du patrimoine photographique (PSVPP). She became established in Madrid in 2010, with a grant from the Museo Nacional Centro de Arte Reina Sofía (MNCARS) in order to coordinate a survey in its photographic collection. In 2012 she was a research fellow at Instituto de Patrimonio Cultural de España (IPCE).

She is a graduate of the Superior School of Arts of the Principality of Asturias (ESAPA), with a degree in conservation and restoration of graphic art. In 2008 she got a scholarship from the Ministerio de Cultura de España in order to do a stage in the INP (Institut National du Patrimoine), at the photographic materials department. She holds an MA in Cultural heritage conservation, an HSE master's and a degree in business science, and is qualified in quality management systems.

# PROTECTIVE HOUSING FOR TWO DAGUERREOTYPES FROM THE NATIONAL POLYTECHNIC MUSEUM IN SOFIA

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In 2008 the National Polytechnic Museum in Sofia obtained two daguerreotype portraits, which so far are considered to be the only known daguerreotypes in a Bulgarian public collection. The plates arrived in a box full of old clocks, without a case or any other protective enclosure. The aim of the project was to design an appropriate, low cost conservation housing to protect the daguerreotypes from further mechanical damage while preserving the possibility of both sides and the hallmarks of the plates being clearly visible.

**Nikifor Haralampiev** graduated at the conservation department of the National Academy of Art in Sofia in 2006. He specialized in paper conservation at the Ivan Duichev Centre for Slavo-Byzantine Studies (2005–2007) and worked as an intern in the *Photographic Processes Research project* at the Getty Conservation Institute (2010–2011). In 2013 he took his PhD degree at the Sofia University. Since 2005 he has attended various training courses in photograph conservation organized with the collaboration of the Northeast Document Conservation Center, the Getty Conservation Institute, the Academy of Fine Art and Design, Bratislava, the Croatian State Archives. At the moment Nikifor is a senior teaching assistant at the National Academy of Art in Sofia.

**Alexander Vatov** is head of the Central Laboratory for Conservation and Restoration at the National Museum of History (HMN) in Sofia. He also serves as a paper and photograph conservator at the same institution. He holds an MA in conservation from the National Academy of Arts (NAA) in Sofia. Alexander Vatov was an intern in 2010 in the *Advanced Photograph Conservation Internship Program* at the North East Document Conservation Center (NEDCC) in Andover. In 2011 for six months he served as Smithsonian Fellow in paper conservation at the NEDCC. In 2017 he started his PhD at the NAA with a thesis entitled *The Photography collection of the NMH from the late 19th to the beginning of the 20th century; research, analysis and care*. Alexander Vatov is a board member of the Bulgarian National Committee of ICOM, and treasurer of the Association of Bulgarian Conservator-Restorers in Bulgaria.



# LOOKING AT PHOTOGRAPHIC ALBUMS: CHALLENGES IN CONSERVING PHOTOGRAPHIC ALBUMS. THE LARGE BLUE ALBUM OF LOUIS DE BOCCARD AND THE "CIELS" ALBUM OF MARIANO FORTUNY Y MADRAZO

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The great diversity of the materials used in nineteenth and twentieth century photographic albums makes them very particular historical and artistic objects, the conservation of which can be very difficult and complex. There is a great variety of physical, chemical and biological alterations that unfortunately occur over time and that affect the photographic images as well as the various different elements that make up an album, such as the mounting supports and bindings, requiring specific preservation and conservation solutions in every case. Restoration challenges and ethical considerations will be discussed and illustrated in the presentations of two different conservation projects, regarding the large blue album by Louis de Boccard and the studies of skies ("Ciels") in the personal album of Mariano Fortuny y Mandrazo.

## *The large blue album by the Swiss explorer Louis de Boccard (1866–1956)*

During his life, the Swiss naturalist and explorer Louis de Boccard created several photo albums in which he collected pictures taken by himself while he was living in Latin America, as well as scenes and views realized by other photographers who were his contemporaries, such as Samuel Rimathé who, like his countryman de Boccard, also went to Argentina in 1888. The large album (72 x 50 cm), without a title and without captions, which we will call "the large blue album" due to its thin pages with a distinctive ultramarine color, contains a set of photographs of Buenos Aires and the inland areas of Argentina. It was the most fragile piece of a large collection of documents that had been hidden away for many years in a travelling trunk in the family home of Villars-sur-Glâne, which only came to light in 2010, when the house was sold. The numerous journeys that this volume underwent, and the many years during which it was subjected to the effects of a tropical climate, had left their mark on it and particularly upon the delicate photographic prints on albumen paper, which were very badly damaged. This was compounded by the inferior quality of the materials the volume was made of, in particular that of the large pages, which were so fragile and deformed by the numerous prints fully glued onto it, that even opening and viewing the volume represented a threat to its integrity. The album was restored in 2017–2018 at the SMP studio and at the end of this process it was presented as one of the treasures of the Musée Gruérien in Bulle, Switzerland, in the context of the exhibition *Conquistador. Nicolas Savary*. "Hanji Award"

***The Album “Ciels” by the Venetian artist Mariano Fortuny y Madrazo (1871–1949)***

The album “Ciels” is part of a series of personal albums that belonged to the Venetian artist Mariano Fortuny y Madrazo. There are one hundred and forty-two volumes, currently kept in the artist’s library, on the second floor of his residence, which houses the Palazzo Fortuny house-museum, of the Fondazione dei Musei Civici (Foundation of Civic Museums) of Venice. A painter, a designer, a set designer and a photographer as well as a collector, Fortuny created these “thematic” albums by meticulously inserting photographs he had collected between their pages and, in the case of “Ciels”, also pictures that he himself had taken. These volumes, covered with precious printed cotton fabrics designed by Fortuny himself, have a great historical importance today, as they include the artist’s entire iconographic repertoire of reference. In fact, each album mainly contains photographic reproductions of works of art – such as statues, paintings, bas-reliefs and mosaics from Italy, other European countries, the Middle East and Asia – which continually inspired Fortuny to produce his own artistic creations. The album “Ciels” is distinct from all the others as it contains studies of clouds realized in relation to the artist’s research in the field of theatrical stagecraft and lighting techniques. This research also had applications in the field of painting, particularly in some of Fortuny’s works with a Wagnerian theme, in which he depicted mountain landscapes featuring cloudy skies. The conservation-restoration project of this album, accompanied by a study of the complete series of Fortuny’s personal albums, was performed as part of Claudia Garofalo’s degree thesis in the conservation and restoration of archival and book heritage, at the conclusion of a five-year course at the ICRCPAL in Rome that qualified her for the profession of restorer.

**Sandra M. Petrillo** was awarded an MA in art history from the University of Rome and she obtained an MA in art conservation, with a specialization in photography, from the Institut National du Patrimoine of Paris. Since 1996 she has worked as a professional conservator with a private practice in France, Luxembourg and the USA. In 2010 she established the company SMP International Photo Conservation Studio. Based in Italy, it is dedicated to the conservation and preservation of historic and fine art photographs. From 2012 to 2015 Sandra was the Italian partner in the *European Daguerreobase Project* (EDA) with a role as content provider, in addition to functions of networking, publicizing the project, and editing the EDA’s online publication *Daguerreotype Journal*. She is currently teaching the subject of photography conservation at the ICRCPAL (the Central Institute for Restoration and Conservation of Archive Heritage) in Rome.

**Claudia Garofalo** was recently awarded an MA in Art Conservation at the ICRCPAL (the Central Institute for Restoration and Conservation of Archive Heritage) in Rome. During her training, which concentrated specifically on the conservation and restoration of paper materials, Claudia also furthered her knowledge of photographic materials thanks to various internships in public organizations and private firms, such as the Istituto Nazionale per la Grafica (Central Institute for Graphics) and the SMP International Photo Conservation Studio of Sandra M. Petrillo in Rome, as well as the Atelier de Conservation et Restauration des Photographies (ARCP) in Paris. She collaborated with the SMP studio on the restoration and exhibition of photographic works by Luigi Ghirri and Paolo Gioli, and more recently on the conservation and restoration project for the blue album by Louis de Boccard.



