



Europeana Photography



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TABLE OF CONTENTS

| | |
|--|-----------|
| 1. ALINARI | 9 |
| 1.1. GENERAL DESCRIPTION OF THE COLLECTION(S)..... | 9 |
| 1.1.1. <i>Outline</i> | 9 |
| 1.1.2. <i>List of Funds and Subjects</i> | 9 |
| 1.2. SUBJECT AREAS AND FUNDS..... | 10 |
| 1.2.1. <i>Social, Anthropological, Family Life, Daily Life, Sport, Portrait, Cultural Life: 32.500 items</i> | 10 |
| 1.2.2. <i>Works and Industrial Changes: 27.500 items (For these funds we will operate a selection based on the period that interest EuropeanaPhotography Project)</i> | 13 |
| 1.2.3. <i>Cityscape, Landscape: 30.000 items</i> | 16 |
| 1.2.4. <i>Art, Architecture, Archeology: 25.000 items</i> | 20 |
| 1.2.5. <i>History, Historical Events, Politics: 5.000 items, Various Photographers</i> | 23 |
| 1.2.6. <i>Cityscape, landscape</i> | 24 |
| 1.2.7. <i>Social, anthropological</i> | 25 |
| 1.2.8. <i>Work</i> | 26 |
| 1.2.9. <i>Events</i> | 27 |
| 1.2.10. <i>Art</i> | 27 |
| 1.3. PROCESSES (HISTORY OF PHOTOGRAPHIC TECHNIQUES) | 29 |
| 1.3.1. <i>Processes:</i> | 29 |
| 2. TOPFOTO | 30 |
| 2.1. GENERAL DESCRIPTION OF THE COLLECTION(S)..... | 30 |
| 2.1.1. <i>Central News, 1890 – 1930</i> | 30 |
| 2.1.2. <i>Alfieri, 1914 – 1939</i> | 30 |
| 2.1.3. <i>Planet News, 1928 – 1939</i> | 31 |
| 2.1.4. <i>John Topham, 1927 – 1973</i> | 31 |
| 2.2. PHOTOGRAPHICAL TECHNIQUES..... | 31 |
| 2.3. SHORT DESCRIPTION OF METADATA STATUS | 31 |
| 2.4. TYPE | 31 |
| 2.5. SUBJECTS / THEMES..... | 31 |
| 2.6. PROVENANCE..... | 32 |
| 2.7. OF HISTORICAL AND/OR CULTURAL VALUE (MASTERPIECE QUALITY?)..... | 32 |
| 2.8. IPR STATUS OF THE COLLECTION..... | 33 |
| 2.9. ESTIMATED NUMBER OF PICTURES FOR EACH SUBCOLLECTION | 33 |
| 2.10. RELATION TO CURRENT EUROPEANA HOLDINGS..... | 33 |
| 2.11. PROMOTIONAL CAPTION OR ATTRACTIVE PARAGRAPH ABOUT THE COLLECTION | 33 |
| 3. IMAGNO | 33 |
| 3.1. AGENTUR SCHOSTAL | 33 |
| 3.1.1. GENERAL DESCRIPTION OF THE COLLECTION(S)..... | 33 |
| 3.1.2. PHOTOGRAPHICAL TECHNIQUES | 33 |
| 3.1.3. SHORT DESCRIPTION OF METADATA | 33 |
| 3.1.4. TYPE | 34 |
| 3.1.5. SUBJECTS / THEMES..... | 34 |
| 3.1.6. PROVENANCE..... | 34 |
| 3.1.7. OF HISTORICAL AND/OR CULTURAL VALUE (MASTERPIECE QUALITY?)..... | 34 |
| 3.1.8. IPR STATUS OF THE COLLECTION..... | 34 |
| 3.1.9. ESTIMATED NUMBER OF PICTURES FOR EACH SUBCOLLECTION | 34 |
| 3.1.10. RELATION TO CURRENT EUROPEANA HOLDINGS..... | 34 |
| 3.1.11. PROMOTIONAL CAPTION OR ATTRACTIVE PARAGRAPH ABOUT THE COLLECTION..... | 34 |

| | | |
|-----------|---|-----------|
| 3.2. | THE COLLECTION OF CHRISTIAN BRANDSTÄTTER | 34 |
| 3.2.1. | GENERAL DESCRIPTION OF THE COLLECTION(S)..... | 34 |
| 3.2.2. | PHOTOGRAPHICAL TECHNIQUES | 35 |
| 3.2.3. | SHORT DESCRIPTION OF METADATA | 35 |
| 3.2.4. | TYPE | 35 |
| 3.2.5. | SUBJECTS / THEMES..... | 35 |
| 3.2.6. | PROVENANCE..... | 35 |
| 3.2.7. | OF HISTORICAL AND/OR CULTURAL VALUE (MASTERPIECE QUALITY?)..... | 35 |
| 3.2.8. | IPR STATUS OF THE COLLECTION..... | 35 |
| 3.2.9. | ESTIMATED NUMBER OF PICTURES FOR EACH SUBCOLLECTION | 35 |
| 3.2.10. | RELATION TO CURRENT EUROPEANA HOLDINGS..... | 35 |
| 3.2.11. | PROMOTIONAL CAPTION OR ATTRACTIVE PARAGRAPH ABOUT THE COLLECTION..... | 35 |
| 4. | PARISIENNE | 36 |
| 4.1. | DESCRIPTION OF CONTENT CONTRIBUTED BY PARISIENNE DE PHOTOGRAPHIE | 36 |
| 4.2. | GENERAL DESCRIPTION OF THE ROGER-VIOUET COLLECTIONS..... | 36 |
| 4.3. | PORTRAITS BY BORIS LIPNITZKI | 36 |
| 4.3.1. | <i>General Description of the Collection</i> | 36 |
| 4.3.2. | <i>Photographic technique</i> | 37 |
| 4.3.3. | <i>Metadata Status</i> | 37 |
| 4.3.4. | <i>Type</i> | 37 |
| 4.3.5. | <i>Subject / Themes</i> | 37 |
| 4.3.6. | <i>Provenance</i> | 37 |
| 4.3.7. | <i>Historical / Cultural Value</i> | 37 |
| 4.3.8. | <i>IPR Status</i> | 37 |
| 4.3.9. | <i>Estimated volume</i> | 37 |
| 4.3.10. | <i>Relation to Current Europeana Holdings</i> | 37 |
| 4.3.11. | <i>Promotional Caption or Attractive Paragraph about the Collection</i> | 37 |
| 4.4. | THE MAURICE-LOUIS BRANGER ARCHIVE | 37 |
| 4.4.1. | <i>General Description</i> | 37 |
| 4.4.2. | <i>Photographic Technique</i> | 38 |
| 4.4.3. | <i>Metadata Status</i> | 38 |
| 4.4.4. | <i>Type</i> | 38 |
| 4.4.5. | <i>Subject / Themes</i> | 38 |
| 4.4.6. | <i>Provenance</i> | 38 |
| 4.4.7. | <i>Historical / Cultural Value</i> | 38 |
| 4.4.8. | <i>IPR Status</i> | 38 |
| 4.4.9. | <i>Estimated Volume</i> | 38 |
| 4.4.10. | <i>Relation to current Europeana holdings</i> | 38 |
| 4.4.11. | <i>Promotional Caption or Attractive Paragraph about the Collection</i> | 38 |
| 4.5. | EUROPEAN CITIES AT THE TURN OF THE CENTURY..... | 38 |
| 4.5.1. | <i>General Description</i> | 38 |
| 4.5.2. | <i>Photographic Technique</i> | 38 |
| 4.5.3. | <i>Metadata Status</i> | 39 |
| 4.5.4. | <i>Type</i> | 39 |
| 4.5.5. | <i>Subject / Themes</i> | 39 |
| 4.5.6. | <i>Provenance</i> | 39 |
| 4.5.7. | <i>Historical / Cultural Value</i> | 39 |
| 4.5.8. | <i>IPR Status</i> | 39 |
| 4.5.9. | <i>Estimated Volume</i> | 39 |
| 4.5.10. | <i>Relation to current Europeana Holdings</i> | 39 |
| 4.5.11. | <i>Promotional Caption or Attractive Paragraph about the Collection</i> | 39 |

| | | |
|-----------|--|-----------|
| 4.6. | LATE 19TH CENTURY TRAVEL & ETHNOGRAPHIC PHOTOGRAPHY..... | 39 |
| 4.6.1. | <i>General Description</i> | 39 |
| 4.6.2. | <i>Photographic technique</i> | 39 |
| 4.6.3. | <i>Metadata Status</i> | 39 |
| 4.6.4. | <i>Type</i> | 39 |
| 4.6.5. | <i>Subject / Themes</i> | 40 |
| 4.6.6. | <i>Provenance</i> | 40 |
| 4.6.7. | <i>Historical / Cultural Value</i> | 40 |
| 4.6.8. | <i>IPR Status</i> | 40 |
| 4.6.9. | <i>Estimated Volume</i> | 40 |
| 4.6.10. | <i>Relation to current Europeana Holdings</i> | 40 |
| 4.6.11. | <i>Promotional Caption or Attractive Paragraph about the Collection</i> | 40 |
| 4.7. | BIOGRAPHICAL INFORMATION LEON & LEVY, NEURDEIN, LEOPOLD MERCIER..... | 40 |
| 4.7.1. | <i>Leon, Levy & Sons</i> | 40 |
| 4.7.2. | <i>Studio Neurdein</i> | 40 |
| 4.7.3. | <i>Leopold Mercier</i> | 41 |
| 4.8. | PHOTOGRAPHIC COLLECTIONS OF THE CITY OF PARIS' MUSEUMS..... | 41 |
| 4.8.1. | <i>General Description</i> | 41 |
| 4.8.2. | <i>Photographic technique</i> | 41 |
| 4.8.3. | <i>Metadata Status</i> | 41 |
| 4.8.4. | <i>Type</i> | 41 |
| 4.8.5. | <i>Subject / Themes</i> | 41 |
| 4.8.6. | <i>Provenance</i> | 41 |
| 4.8.7. | <i>Historical / Cultural Value</i> | 41 |
| 4.8.8. | <i>IPR Status</i> | 41 |
| 4.8.9. | <i>Estimated Volume</i> | 41 |
| 4.8.10. | <i>Relation to Current Europeana Holdings</i> | 42 |
| 4.8.11. | <i>Promotional Caption or Attractive Paragraph about the Collection</i> | 42 |
| 5. | ICCU / SGI..... | 43 |
| 5.1. | GENERAL DESCRIPTION OF THE COLLECTION(S)..... | 43 |
| 5.2. | . PHOTOGRAPHICAL TECHNIQUE (DAGUERREOTYPE, COLORTYPE, GLASS PLATE...). | 43 |
| 5.3. | SHORT DESCRIPTION OF METADATA STATUS (AVAILABLE, MULTILINGUAL, USED STANDARDS ...) | 43 |
| 5.4. | TYPE (PORTRAIT, LANDSCAPE, CITY LIFE, ...)..... | 43 |
| 5.5. | SUBJECTS / THEMES | 43 |
| 5.6. | PROVENANCE..... | 56 |
| 5.7. | HISTORICAL AND/OR CULTURAL VALUE (MASTERPIECE QUALITY?)..... | 56 |
| 5.8. | IPR STATUS OF THE COLLECTION..... | 56 |
| 5.9. | ESTIMATED NUMBER OF PICTURES FOR EACH SUBCOLLECTION | 57 |
| 5.10. | RELATION TO CURRENT EUROPEANA HOLDINGS | 57 |
| 5.11. | PROMOTIONAL CAPTION OR ATTRACTIVE PARAGRAPH ABOUT THE COLLECTION: HOW WOULD YOU DESCRIBE IT TO A GENERAL PUBLIC TO CATCH THEIR ATTENTION?..... | 57 |
| 6. | POLFOTO..... | 58 |
| 6.1. | GENERAL DESCRIPTION | 58 |
| 6.2. | PHOTOGRAPHIC TECHNIQUE | 58 |
| 6.3. | METADATA STATUS | 58 |
| 6.4. | TYPE | 58 |
| 6.5. | SUBJECT / THEMES..... | 58 |
| 6.6. | PROVENANCE..... | 58 |
| 6.7. | HISTORICAL / CULTURAL VALUE..... | 58 |
| 6.8. | IPR STATUS..... | 58 |

| | | |
|------------|--|-----------|
| 6.9. | ESTIMATED VOLUME | 58 |
| 6.10. | RELATION TO CURRENT EUROPEANA HOLDINGS..... | 58 |
| 6.11. | PROMOTIONAL CAPTION OR ATTRACTIVE PARAGRAPH ABOUT THE COLLECTION..... | 58 |
| 7. | CRDI: AJUNTAMENT DE GIRONA..... | 60 |
| 7.1. | GENERAL DESCRIPTION | 60 |
| 7.2. | PHOTOGRAPHICAL TECHNIQUE..... | 60 |
| 7.3. | SHORT DESCRIPTION OF METADATA STATUS | 60 |
| 7.4. | TYPE | 60 |
| 7.5. | SUBJECTS / THEMES | 60 |
| 7.6. | PROVENANCE..... | 60 |
| 7.7. | HISTORICAL AND/OR CULTURAL VALUE | 60 |
| 7.8. | IPR STATUS OF THE COLLECTION..... | 60 |
| 7.9. | ESTIMATED VOLUME | 60 |
| 7.10. | RELATION TO CURRENT EUROPEANA HOLDINGS..... | 60 |
| 7.11. | PROMOTIONAL CAPTION OR ATTRACTIVE PARAGRAPH ABOUT THE COLLECTION..... | 60 |
| 8. | GENCAT..... | 61 |
| 8.1. | GENERAL DESCRIPTION | 61 |
| 8.1.1. | <i>National Archive of Catalonia</i> | 61 |
| 8.1.2. | <i>National Art Museum of Catalonia</i> | 62 |
| 8.1.3. | <i>The Beginning of Photography</i> | 63 |
| 8.1.4. | <i>The Pictorialism</i> | 63 |
| 8.1.5. | <i>The Spanish Civil War and Photojournalism</i> | 64 |
| 8.1.6. | <i>Some of the Most Relevant Photographers</i> | 64 |
| 8.2. | PHOTOGRAPHICAL TECHNIQUE..... | 64 |
| 8.3. | METADATA STATUS | 64 |
| 8.4. | TYPE | 64 |
| 8.5. | SUBJECTS / THEMES..... | 64 |
| 8.5.1. | <i>Antoni Esplugas Fund "The portrait of the celebrity"</i> | 65 |
| 8.5.2. | <i>Branguli Fund "An ubiquitous nisaga of photojournalists"</i> | 65 |
| 8.5.3. | <i>Gabriel Casas Fund "The photographer avant-garde artist"</i> | 66 |
| 8.5.4. | <i>Josep Maria Sagarra Fund "The official reporter"</i> | 67 |
| 8.5.5. | <i>Josep Gaspar Fund "Photographer cinephil"</i> | 68 |
| 8.5.6. | <i>FUERZAS ELÉCTRICAS DE CATALUÑA S.A. (FECSA) FUND "The pioneer of electricity in the Pyrenees"</i> | 69 |
| 8.6. | PROVENANCE..... | 70 |
| 8.7. | HISTORICAL AND/OR CULTURAL VALUE | 71 |
| 8.8. | IPR STATUS OF THE COLLECTION..... | 71 |
| 8.9. | ESTIMATED NUMBER OF PICTURES FOR EACH SUBCOLLECTION | 71 |
| 8.10. | RELATION TO CURRENT EUROPEANA HOLDINGS | 72 |
| 8.11. | PROMOTIONAL CAPTION OR ATTRACTIVE PARAGRAPH ABOUT THE COLLECTION..... | 72 |
| 9. | UNITED ARCHIVES PHOTOGRAPHER ESTATES..... | 73 |
| 9.1. | GENERAL DESCRIPTION | 73 |
| 9.1.1. | <i>The Carl Simon Archive</i> | 73 |
| 9.1.2. | <i>The KPA Collection</i> | 73 |
| 9.1.3. | <i>The Andres Archive</i> | 73 |
| 9.1.4. | <i>The Historical Private Collections</i> | 74 |
| 10. | NALIS..... | 75 |
| 11. | MHF | 76 |

| | | |
|------------|---|-----------|
| 11.1. | GENERAL DESCRIPTION OF THE COLLECTION | 76 |
| 11.2. | PHOTOGRAPHIC TECHNIQUES | 76 |
| 11.3. | METADATA STATUS | 76 |
| 11.4. | TYPES..... | 76 |
| 11.5. | SUBJECT / THEMES..... | 76 |
| 11.6. | PROVENANCE..... | 77 |
| 11.7. | HISTORICAL / CULTURAL VALUE..... | 77 |
| 11.8. | IPR STATUS OF COLLECTION | 77 |
| 11.9. | ESTIMATED NUMBER OF PICTURES FOR EACH SUBCOLLECTION | 78 |
| 11.10. | RELATION TO CURRENT EUROPEANA HOLDINGS..... | 78 |
| 11.11. | PROMOTIONAL CAPTION OR ATTRACTIVE PARAGRAPH ABOUT THE COLLECTION..... | 78 |
| 12. | ABM..... | 79 |
| 12.1. | GENERAL DESCRIPTION OF THE COLLECTION(S)..... | 79 |
| 12.2. | PHOTOGRAPHICAL TECHNIQUE..... | 79 |
| 12.3. | METADATA STATUS | 79 |
| 12.4. | TYPE | 79 |
| 12.5. | SUBJECTS / THEMES..... | 79 |
| 12.5.1. | <i>Social, anthropological, family life, sport, portrait, cultural life</i> | 79 |
| 12.5.2. | <i>Works and industrial changes</i> | 79 |
| 12.5.3. | <i>Cityscape, landscape</i> | 79 |
| 12.5.4. | <i>Art, architecture, archeology</i> | 79 |
| 12.5.5. | <i>History, historical events, politics</i> | 79 |
| 12.6. | PROVENANCE..... | 80 |
| 12.6.1. | <i>Old collection</i> | 80 |
| 12.6.2. | <i>Photo Archive from the newspaper "Land og Folk"</i> | 81 |
| 12.6.3. | <i>Photo Archive from the newspaper "Social-Demokraten"/"Aktuelt"</i> | 81 |
| 12.6.4. | <i>Mogens Voltelen's collection</i> | 82 |
| 12.6.5. | <i>Åge Fredslund Andersen's collection</i> | 82 |
| 12.6.6. | <i>The Workers' Museum photo collection</i> | 84 |
| 12.7. | HISTORICAL AND/OR CULTURAL VALUE | 84 |
| 12.8. | IPR STATUS OF THE COLLECTION..... | 85 |
| 12.9. | ESTIMATED NUMBER OF PICTURES FOR EACH SUBCOLLECTION | 85 |
| 12.9.1. | <i>Old collection (ABA-collection)</i> | 85 |
| 12.9.2. | <i>Photo archive from Land og Folk</i> | 85 |
| 12.9.3. | <i>Photo archive from Socialdemokraten/Aktuelt</i> | 85 |
| 12.9.4. | <i>Mogens Voltelen's collection</i> | 85 |
| 12.9.5. | <i>Åge Fredslund Andersen's collection</i> | 85 |
| 12.9.6. | <i>Workers' Museum collection</i> | 85 |
| 12.10. | RELATION TO CURRENT EUROPEANA HOLDINGS..... | 85 |
| 12.11. | PROMOTIONAL CAPTION OR ATTRACTIVE PARAGRAPH ABOUT THE COLLECTION..... | 85 |
| 13. | THEATRE INSTITUTE | 86 |
| 13.1. | GENERAL DESCRIPTION OF THE COLLECTION(S)..... | 86 |
| 13.2. | PHOTOGRAPHICAL TECHNIQUE | 86 |
| 13.3. | METADATA STATUS | 86 |
| 13.4. | TYPE | 86 |
| 13.5. | SUBJECTS / THEMES..... | 86 |
| 13.6. | PROVENANCE..... | 86 |
| 13.7. | HISTORICAL AND/OR CULTURAL VALUE | 87 |
| 13.8. | IPR STATUS OF THE COLLECTION..... | 87 |
| 13.9. | ESTIMATED NUMBER OF PICTURES FOR EACH SUBCOLLECTION | 87 |

| | | |
|------------|---|-----------|
| 13.10. | RELATION TO CURRENT EUROPEANA HOLDINGS..... | 87 |
| 13.11. | PROMOTIONAL CAPTION OR ATTRACTIVE PARAGRAPH ABOUT THE COLLECTION..... | 87 |
| 14. | ICIMMS..... | 88 |
| 14.1. | GENERAL DESCRIPTION OF THE COLLECTION(S)..... | 88 |
| 14.2. | PHOTOGRAPHICAL TECHNIQUE..... | 88 |
| 14.3. | METADATA STATUS..... | 88 |
| 14.4. | TYPE..... | 88 |
| 14.5. | SUBJECTS / THEMES..... | 88 |
| 14.6. | PROVENANCE..... | 88 |
| 14.7. | HISTORICAL AND/OR CULTURAL VALUE..... | 88 |
| 14.8. | IPR STATUS OF THE COLLECTION..... | 88 |
| 14.9. | ESTIMATED NUMBER OF PICTURES FOR EACH SUBCOLLECTION..... | 88 |
| 14.10. | RELATION TO CURRENT EUROPEANA HOLDINGS..... | 88 |
| 14.11. | PROMOTIONAL CAPTION OR ATTRACTIVE PARAGRAPH ABOUT THE COLLECTION..... | 88 |
| 15. | KU LEUVEN..... | 89 |
| 15.1. | GENERAL DESCRIPTION OF THE COLLECTION..... | 89 |
| 15.2. | PHOTOGRAPHIC TECHNIQUE..... | 89 |
| 15.3. | METADATA STATUS..... | 90 |
| 15.4. | TYPE..... | 90 |
| 15.5. | SUBJECTS / THEMES..... | 90 |
| 15.6. | PROVENANCE..... | 90 |
| 15.7. | HISTORICAL AND/OR CULTURAL VALUE..... | 91 |
| 15.8. | IPR STATUS OF THE COLLECTIONS..... | 91 |
| 15.9. | ESTIMATED NUMBER OF PICTURES..... | 91 |
| 15.10. | RELATIONSHIP TO CURRENT EUROPEANA HOLDING..... | 91 |
| 15.11. | PROMOTIONAL CAPTION OR ATTRACTIVE PARAGRAPH ABOUT THE COLLECTION..... | 91 |
| 16. | LITHUANIAN MUSEUMS..... | 92 |
| 16.1. | GENERAL DESCRIPTION OF THE COLLECTION(S)..... | 92 |
| 16.2. | PHOTOGRAPHIC TECHNIQUE..... | 92 |
| 16.3. | METADATA STATUS..... | 92 |
| 16.4. | TYPE..... | 93 |
| 16.5. | SUBJECTS / THEMES..... | 93 |
| 16.6. | PROVENANCE..... | 95 |
| 16.7. | HISTORICAL AND CULTURAL VALUE – DESCRIPTIONS OF EVERY MUSEUM COLLECTIONS..... | 97 |
| 16.8. | IPR STATUS..... | 110 |
| 16.9. | ESTIMATED NUMBER OF PICTURES FOR EACH SUBCOLLECTION..... | 110 |
| 16.10. | RELATION TO CURRENT EUROPEANA HOLDINGS..... | 110 |
| 16.11. | PROMOTIONAL CAPTION..... | 110 |

Annex 2.1A Draft Content List

1. Alinari

1.1. General Description of the Collection(s)

1.1.1. Outline

Alinari will provide to EuropeanaPhotography **120,000** images (starting date February 1° 2012). Alinari content will maximize its synergy and thematic with materials already on Europeana.

Fratelli Alinari collection, from which the 120.000 photographs will be extracted, range from daguerreotypes to XX century photography. The collection is made of two main parts.

The historical archives, the heritage of glass plate negatives produced by Fratelli Alinari and 5 other ateliers (Brogi, Anderson, Chauffourier, Mannelli Fiorentini) operating from mid XIX to mid XX century, focusing on Italian art, architecture and landscape

In addition to this, in 1985 a museum collection was started, with the aim of representing the history of photography from the beginning to present time. The collection grew through acquisitions of archives, collections and specific purchases at auction or on photography market. The subject focus, initially mainly concentrated on Italian XIX century photography, has been progressively extended geographically and chronologically and includes now images from all the world and all periods. Photographic materials in the collection range from daguerreotypes, to calotypes negatives and positives, albumen and silver print, glass an film negatives as well as photographic albums.

As the collection has been put together as a museum collection, a particular attention has been given to the work of important photographers from all over the world, with a prevalence of European names.

Given the intentions that generated the collection it is evident how it has an enormous potential as source of images of relevant interest for Europeana Photography project. It is also easily understandable that, given on one hand the proportions of the collections that counts today over 5.000.000 images, and on the other hand the considerable number of images that Alinari will provide (120.000) it is not possible to know beforehand exactly which images will be selected from the collection.

We can give now an indication of the major funds from which it is sure that an important number of images will be taken, but we also count on an survey work that will be carried out in parallel and which could lead to the individuation of interesting images that will also be added to our contribution. Actually, the project will be an important opportunity for Alinari to explore further our enormous collection.

1.1.2. List of Funds and Subjects

Here below we will list some of the most important funds in relation to the subjects that will be implemented by Alinari. It has however to be kept in mind that additional interesting material will be certainly be selected from other parts of the collections such as the works of anonymous photographers as well as the rich collection of 6000 photographic albums containing the most various typology of images, from family portrait to reportages, travel souvenir, industry, art. Also, more names of photographers are likely to be added as the survey work progresses, to those listed here.

Alinari Content will focus on **19th and 20th century** from the beginning of History of Photography (1839) until about 1930. However there is a possibly that for a specific corpus or collection, Alinari team could bring into the project also some images after 1939 only in the case that there is a specific story around the whole corpus of images (for example a story of an event or situation over a specific period of time). In this case, it is agree also with the project consortium, to consider also, with a specific story and justification for the benefits also of Europeana and the European community, content made after 1939.

- A. Various relevant and valuable themes will be brought out considering specific funds and collections: Social, anthropological, family life, daily life, sport, portrait, cultural life**
(Del Torso, Cammarata; Chouanard; Roster, Trombetta; Lattuada, Balocchi, Wulz, Nunes Vais, Von Gloeden), for a total of about **32.500 items**.
- B. Works and industrial changes**
(Villani, Aragozzini, Pozzar, Howells, Ferruzzi) for a total of about **27.500 items**.
- C. Cityscape, landscape (Naya; Clifford; Bisson, Sommer, Incorpora, Ponti; Bresolin; Lotze, Macpherson) about 30.000 items.**
- D. Art, architecture, archeology**
(Alinari, Brogi Anderson, Caneva; Macpherson, Cuccioni) for a total of about **25.000 items**.
- E. History, historical events, politics**
(various photographers) for around **5.000 items**.

Total is **120.000** photographs.

1.2. Subject Areas and Funds

Here below some examples of important funds in the collection that are particularly relevant for some subject areas

1.2.1. Social, Anthropological, Family Life, Daily Life, Sport, Portrait, Cultural Life: 32.500 items

A. Studio Trombetta

This photographic studio in Molise region was founded in 1862 and was active up to the middle of the 20th century. The archive with approximately 2000 glass plate negatives in various formats and over 1800 vintage prints bears witness to the history, society, culture and traditions of the Molise.



B. *Atelier Wulz*

This photographic studio was one of the most important in the Austro-Hungarian city of Trieste. It was founded by Giuseppe and continued by his son Carlo and his granddaughters Marion and Wanda. Wanda became one of the great names in world photography. The archive consists of over 7800 glass-plate negatives in various formats, approximately 550 b/w negatives on film and over 4000 vintage prints which bear witness to the production of the studio. This varied according to the different personalities at work, from documentation of the city in the second half of the nineteenth century to the masterpieces of portraiture of the 1930s by Carlo and Wanda and Marion's war pictures.



C. *Nunes Vais*

This Florentine photographer documented Tuscan peasant and city traditions and customs in the late nineteenth century. From the early 1900s he was portrait photographer for personages in the world of Italian art and culture. The archive consists of over 2300 glass-plate negatives in various formats, principally portraits and nudes, and 540 vintage prints, in particular portraits.



D. H. Chouanard

This French photographer used the autochrome technique in documenting his many trips, above all in North Africa and Europe. His activity began in 1907, year of his first autochromes, the first ever taken in Morocco. All together the archive contains 1245 autochromes with subjects dealing with travel, landscapes, city and customs.



E. W. Von Gloeden

These 878 glass-plate negatives in various formats are the only ones still extant of the archive of the famous German photographer who was active in Sicily from 1880 to around 1910. They bear witness to his artistic production of a pictorial and academic nature referring to Arcadian images. Over 1100 vintage prints documenting the best-known pictures of his studies in the fields of portraiture, the nude, folklore and landscape complete the archive.



1.2.2. Works and Industrial Changes: 27.500 items (For these funds we will operate a selection based on the period that interest EuropeanaPhotography Project)

A. Studio Pozzar

This photographic studio active in Trieste from the early 1900s to the late 1980s was specialized in the documentation of industry, architecture and portraiture, with particular reference to the world of entertainment. The archive consists of over 24,000 glass-plate negatives and approximately 107,000 b/w and color negatives on film as well as several thousand vintage prints.

The original glass-plate negatives of the Lloyd Adriatic archive with documentation of the shipyards and the Austro-Hungarian fleet are part of the Pozzar archive.



B. *Studio Villani*

In 1986 Alinari acquired the Villani archive of Bologna, with over 500,000 glass plate and film negatives, in BW and color, which illustrate the art, industry, work, world of entertainment, fashions and history of Italy from the 1930s to the late 1980s.

The archive, transferred to the Florentine headquarters of Alinari, has in part been put on microfiche (10,000 art pictures) and in part is also on line. The systematic digitizing of the negatives for on-line use is currently under way.



C. *Studio Ferruzzi*

This Venetian firm began its activity at the end of the 1920s and continued up to the 1970s. The archive bears witness to their activity beginning with the post war period and is, more specifically, a documentation of art and architecture and industrial reportage as well as news coverage in the world of entertainment and the Cinema Festival and portraiture. The archive consists of approximately 2,400 glass-plate negatives and 14,500 b/w and color negatives on film as well as 4000 vintage prints.



D. Howells

(1826-1926) was a painter and photographer of English origin who became a naturalized Italian. Little is known of his life other than that he moved to Italy and developed a passion for photography, which he used to document rural life, the uses, customs and traditions of the inhabitants and farmers of Caserta and Scanno (Abruzzi). This area has inspired significant number of studies on its traditions and has become a favorite spot for photographers such as Henri Cartier Bresson and Mario Giacomelli. He also undertook a trip to Sardinia in 1903, taking various photographs. The photographs taken by Howells were probably also used as visual resources for the creation of paintings, a practice already common among painters at the end of the century such as Francesco Paolo Michetti.



1.2.3. *Cityscape, Landscape: 30.000 items*

A. *Carlo Naya*

After graduating with a law degree, Naya (Vercelli 1816 - Venice 1882) moved to Venice around 1857 where he opened a photographic studio. Specializing in reproductions of works of art and views, he met with immediate success and in 1864 was commissioned to create a series of photographs of the frescoes of Giotto in the Cappella degli Scrovegni in Padua before their restoration. He later presented these at the Paris World's Fair of 1867. During his early years in business he operated out the photographic studio of Carlo Ponti, with whom he published the album *Vedute di Venezia* in 1866. However, the two split in 1868 over a legal dispute, and Naya opened a large new shop in Piazza S. Marco. After the death of Carlo in 1882 his wife Ida Lessiak took control of the company and delegated its management to Naya's partner, Tommaso Filippi. Under Filippi's hand, the company published *Isole della laguna di Venezia* in 1887, an album of views of genre scenes commissioned by the City of Venice for the National Artistic Exhibition. The company later was acquired by Antonio Dal Zotto and again later by Antonio Bacchetto until its closure in 1918.



B. *Charles Clifford*

In 1851 the English photographer Charles Clifford (1800 – 1863) made his first trip to Spain, and the following year, moved to Madrid. Here, he executed a portrait of Queen Isabella that won him the protection of the Spanish court. In Spain, besides portraits, he also produced many images of landscapes and monuments, bringing to light a country that had heretofore remained closed and rather inaccessible. The presentation of his images to the London Photographic Society won him the admiration of Queen Victoria, who purchased many of his image for her Windsor collection, and in 1861, during a stay in England, the queen asked him to execute a portrait of her to be later reproduced as a painting. In the end the Queen judged Clifford's photographic image to be the better of the two versions.



C. *Bisson*

Before taking up photography, Louis-Auguste Bisson (1814 - 1876) had studied architecture, while his younger brother, Auguste-Rosalie (1826 - 1926), was a controller of weights and measures at Rambouillet. Their career in daguerreotypes began alongside their father Louis-François, a painter by profession, and around 1840 the two set out to found their own company, probably called Bisson Sons, which enjoyed immediate recognition. While not neglecting to reprint others' work, in this period the brothers mainly devoted themselves to large-format artistic photography. Thus, the two worked together in various firms and studios in Paris until 1864, when the older brother, Louis-Auguste, retired, while the younger continued his career, working first with Leon and Levy, and then with Braun. The Bissons immediately felt the need to show their work in international exhibitions, and the list of their entries in this type of event is long indeed, ranging from Paris (1844) to Berlin (1865) to London (1855, 1857, 1858, 1859, 1862). The feature that distinguishes the work of the Bisson brothers is certainly their high level of technical professionalism. They worked with both daguerreotypes and with wet, dry and albumin-coated collodion plates, working in formats exceeding one meter in size. They also experimented with several new technologies, such as the use of filters and a method of coating the plates in gold and silver using electrolysis; pioneered aerial photography; and patented photography on transparent paper. Corresponding to this technical profligacy was an equally wide and eclectic range of subjects, including portraits, landscapes, events, art reproductions, archeology, animals, scientific subjects, and reproduction for commercial purposes. A number of works stand out among all this abundant production: their early photographs of natural objects; portraits of the nine hundred members of the National Assembly made between 1848 and 1849; European scientific papers from 1853; photographs of crystals to illustrate M.A.A. Gaudin's theses in 1865; important campaigns devoted to the architectural monuments of France, Germany, Switzerland, and Italy, and the earthquake in the Valais; the series of stereoscopes dated between 1860 and 1869, dedicated to climbing Mont Blanc; and finally, the views of the siege of Paris in 1871, taken under the direction of E. Lacan, alongside whom the Bisson brothers founded the Société française de Psychanalyse (SFP, French Psychoanalysis Society).



D. Giorgio Sommer

Came to photography at a young age, almost as a game, but later family economic troubles turned him to photography as a profession. His first activity has been documented in Switzerland. In 1857 he opened a studio in Naples, where he married and lived for the rest of his life, leaving only for photographic campaigns throughout Italy. From 1860 until 1872 he was partner with his countryman Behles, a close friend with whom he shared photographer's credit. In 1873 he published a detailed catalog of his photographs, while in 1900 under commission from the Confederazione Elvetica he published the *Catalogo di fotografie d'Italia Malta & Tunisia*, a series of orographic reliefs documenting the feasibility of constructing new roads. He later arrived in Rome where he captured the modern and ancient city, perhaps with an eye to entering the flourishing Roman photographic market. In 1867 he exhibited at the Exhibition of Paris, winning a bronze medal. In 1875 the quality of his work was acknowledged by Vittorio Emanuele II. Beyond his work as a studio photographer Sommer also operated a foundry for bronze sculptures, as can be seen in his published catalogs.



E. Carlo Ponti

(Sagno, Canton Ticino 1821-Venice 1893)

An optician of Swiss origins, Ponti was professionally trained during his eight year stay in Paris, later moving to Venice at the beginning of the 1850s. There he cultivated an expanding business, opening a shop selling optical instruments, as well as photographs. In 1854 he won an award at the Exhibition of Agriculture and Industry for his “photographic apparati”. In the same year he published his first catalog of 160 views of Venice, with photographs also contributed by Perini and Bresolin. In 1862 he won an award at the London International Exhibition, where he presented his *Megaletoscopio*, a viewer for large format photographs with spectacular effects. Ponti's commercial success with optical instruments and in the production of souvenir views of Venice continued to grow; among the people with whom he collaborated was Carlo Naya.



F. Lotze Edouard Moritz

Trained as a painter in Dresden, **Lotze** (Fraibergsdorf 1809 – Munich 1890) moved to Munich in 1830 where along with his relative Franz Hanfstaengl he completed his photographic apprenticeship under the supervision of the Bavarian photographer Alois Löcherer. From 1857 he was active in Verona, where he was the owner of one of the most important photographic studios in the city. He is the author of portraits and reproductions of works of art, as well as a series of entomological photographs for the naturalist Abramo Massalongo, collected in 1859 in the work *Saggio fotografico di alcuni materiali e piante fossili dell'Agro Veronese*. Also of note are his splendid views of the city of Verona and its environs, such as in *Vues photographiques du Tyrol Meridional*, which won the bronze medal at the World's Fair of Paris in 1867. He also produced a complex documentation of Austrian military architecture and fortifications in Peschiera, Pastrengo, Rivoli and Verona. Upon his return to Germany in 1868 his studio work was assisted by his sons Emil and Richard. His archive was later acquired by Domenico Anderson.



G. *Domenico Bresolin*

Establishing himself in Venice after brief stops in Florence and in Rome, the Paduan painter (? 1813 – ? 1899), was accepted as an 'artist associate' in the Venetian Academy of Fine Arts on 13 May 1830. He used photography as a tool to perfect his painting, especially with respect to the use of perspective and realism. He produced high quality photographic prints characterized by rigorous compositions that depicted Venetian buildings in a spirit of systematic photographic documentation. He initially produced calotypes and later wet plate negatives. In 1864 he was nominated Professor of Landscape at the Academy and abandoned his photographic activity in order to dedicate himself exclusively to painting, whereupon he sold his archive of plates to the photographer Carlo Ponti.



1.2.4. *Art, Architecture, Archeology: 25.000 items*

A. *Stabilimento Anderson*

Photographic documentation produced by one of the most important firms working in Rome from the second half of the 19th up to the first half of the 20th century, added to the Alinari archives in the late 1950s.

30,000 glass-plate negatives in various formats, most with subjects of art and views of Italy.



B. Giacomo Caneva

(Padua 1813 - Rome 1865) got his start in the figurative arts as a perspective painter, interested in architecture and aeronautics. In 1838 he moved to Rome where he settled definitively, and at the end of the 1840s, he learned photography and, in particular, the daguerreotype and calotype processes. In 1847 he produced a signed and dated calotype of Piazza Bocca della Verità, today considered the oldest calotype image taken by a resident of the city. In the 1850s he joined the *Circolo Fotografico Romano* (Roman Photographic Society), founded by the painter and photographer Frédéric Flachéron with the intention of learning new techniques to use on the most famous sites in the city. His photographic output, however, also includes scenes of the Roman countryside and traditional costumes, as well as reproductions of works of art. Among the first Roman photographers, Caneva formed a partnership with Tommaso Cuccioni, the contents of whose photographic studio he would inventory in 1864. In 1855 he published a manual on the technical aspects of photography entitled *Della fotografia. Trattato di Giacomo Caneva, pittore prospettico*. (On Photography. A Treatise by Giacomo Caneva, Perspective Painter), a demonstration of how important the technical aspects of the craft were to the pioneers of the photographic medium.



C. Robert Macpherson

After studying medicine and surgery in Edinburgh, Robert Macpherson (Edinburgh 1811- Rome 1872) moved to Rome for health reasons in 1840 and quickly became interested in photography. He was particularly inspired in 1851 by the arrival in Rome of a close friend, himself a physician and amateur photographer. Soon, his talent surpasses that of his already famous countryman James Anderson. In 1858 he published a catalog of his photographs. Since 1851 he had been selling views of monuments and landscapes to tourists on the Grand Tour, he always use large format plates and reproduced images with a lithographic process, not only on stone but also on metal, a technique of his own creation which he copyrighted. In 1863 he produced more than 300 plates of sculptures for the Vatican Museums, which he published in an album format that won great commercial success.



1.2.5. History, Historical Events, Politics: 5.000 items, Various Photographers





1.2.6. Cityscape, landscape





1.2.7. Social, anthropological



1.2.8. Work





1.2.9. Events



1.2.10. Art



(Ed. Brogi) 4440 a. FIRENZE. Museo Nazionale. Lucrezia Donati. Verrocchio. (Riprod. interdotta).



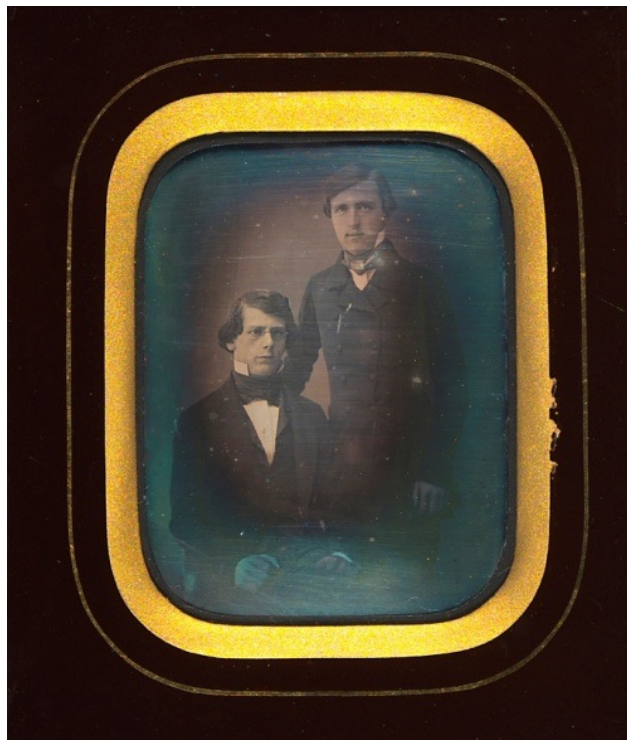
1.3. Processes (History of Photographic Techniques)

Alinari Contribution to EuropeanaPhotography will represent also a contribution in terms of Historical Photographical Material.

All historical photographic processes are represented in Alinari Collection and all of them will be included in the selection for Europeana Photography.

1.3.1. Processes:

Daguerreotypes, calotype negatives, salt prints, albumen prints, silver prints, carbon prints, cyanotypes, gum prints, photogravure, glass negatives, film negatives, glass hand tinted transparencies, autochromes





2. TopFoto

2.1. General Description of the Collection(s)

TopFoto has identified four key collections to concentrate on for the project: although it must be added that we do have additional collections that we could utilise which are in the period 1839-1939.

2.1.1. *Central News, 1890 – 1930*

The collection was the picture library of the news agency of the same name est. 1870. It has world coverage and includes many masterpiece portraits of Royals and famous personalities from the era.

2.1.2. *Alfieri, 1914 – 1939*

Was a London based agency that supplied images to the weekly press and magazines. Although it had a global network it primarily covers London and the surrounding area with a specific focus on society and London life during this fascinating period between the wars.

2.1.3. Planet News, 1928 – 1939

Contains a wide range of editorial news events from all over the world. This collection also has some isolated nitrate negatives on important subjects that we would like to rescue, including Russian spy trials and the Spanish Civil War.

2.1.4. John Topham, 1927 – 1973

John Topham's legacy, the founding collection of TopFoto image library, is over 120,000 negatives of superb social history capturing the disappearance of rural life as the South East of England began to disappear under a swathe of concrete. The Arts Council of England funded a touring exhibition of his work, Memory Lane, curated by the Impressions Gallery in York, and his work is significant to the Imperial War Museum and the Museum of Rural Life, amongst others. Topham began as a policeman in the East End of London in the 1920s. When he sold his first picture for the equivalent of a week's wage, he quit the Force and from 1931-1973 he photographed, as he put it, the "little things of life – the way it really was".

2.2. Photographical Techniques

All of the above collections are mono negative format, mostly quarter plate glass negatives although Planet does notably include some nitrate negatives. Additional collections we could incorporate include hardcopy prints (not all original), mostly silver gelatine, some albumen.

2.3. Short Description of Metadata Status

We use a modified IPTC metadata template inputted directly into the jpg header (i.e. no external spreadsheet). English only.

2.4. Type

Most are taken in an editorial news context but include interior, exterior, formal, in-formal.

2.5. Subjects / Themes

As above mostly. If we look at it in terms of categories TopFoto uses the following main headings to categorise its collection.

A. Archive (pre WWI)

Includes full Topography and subheadings in the date range.

B. Between The Wars

Includes full Topography and subheadings in the date range.

C. General (post WW2)

Not relevant for this project but is UK divided into the subject list.

D. Nature

Includes early man, and more zoological/botanical subheadings – mostly not relevant for this project.

E. Personalities

Subheadings for this are divided into names A-Z (all time periods).

F. Pop

Not relevant for this project divided into band/names A-Z.

G. Royalty

Subheadings for Royalty are divided into countries (all time periods).

H. Topography

Subheadings for Topography are divided into continents then countries and then the subject list.

I. War

Divided into named wars. WWI and II also include full Topography and subheadings in the date range.

Archive, BTW, General, Topography are divided into the following main subjects and each have a very detailed sub-category structure approx. 30.000 individual filing stations going down to a maximum of 10 levels:

ART=Art & Literature A
BEA=Beauty B
CUS=Ceremonies Customs C
CHI=Child & Youth D
DEF=Defence E
EDU=Education F
ENT=Entertainment G
FAS=Fashion H
FEA=Features I
GEN=General J
HEA=Health K
HOL=Holidays L
HOM=Housing & Home M
IND=Industry N
INT=International O
LAW=Law & Order P
LIV=Living Conditions Q
POL=Political R
PUB=Public Services S
REL=Religion T
SCI=Science U
SHO=Shops V
SPO=Sport W
TRA=Transport X
WEA=Water & Weather Y
PLA=Topography Places Z

2.6. Provenance

Provenance is mentioned in 2.1.

2.7. Of Historical and/or Cultural Value (Masterpiece Quality?)

All of the material holds some significant historic/cultural value as it is a very detailed reflection of the early 20th Century as recorded by press photographers. Many of the images would have been the same that the world saw and responded to in the printed media of the day whether a global breaking news story or intimate local feature. These images were tightly edited by the professional picture editors of the time and the fact that these collections have survived when so many have

perished (often thrown) means that each image can be considered as a valuable masterpiece for Europeana.

2.8. IPR Status of the Collection

TopFoto own the collections and IPR

2.9. Estimated Number of Pictures for Each Subcollection

TopFoto is committed to providing 60.000 images but have approx. 100.000 images in the targeted collections.

A. *Central News*

1890 – 1930 (c.20.000 relevant glass plate negatives)

B. *Alfieri*

1914 – 1939 (c.20.000 relevant glass plate negatives)

C. *Planet News*

1928 – 1939 (c.50.000 relevant glass plate negatives)

D. *John Topham*

1927 – 1939 (c.12.000 relevant glass plate negatives)

2.10. Relation to Current Europeana Holdings

TopFoto do not have any images in Europeana and are currently only involved in this project for Europeana.

2.11. Promotional Caption or Attractive Paragraph about the Collection

TopFoto's current slogan is "the imagery of nearly everything" which is an accurate summary of our collection. For this project our (TopFoto) slogan could be "the imagery of nearly everything 1890-1939"

3. IMAGNO

3.1. Agentur Schostal

3.1.1. General Description of the Collection(s)

The "Agentur Schostal, Paris – Vienna – Milano" was one of the major European photo services and press agencies active between ca. 1925 and 1939. It supplied some of the most important art, fashion and glamour magazines of the period in Germany, Europe and U. S. A. which were then sufficiently advanced in taste to present photography also as an art form.

3.1.2. Photographical Techniques

All photos are silver gelatin prints.

3.1.3. Short Description of Metadata

We use a specialised collection management database which was developed by Picturemaxx. Our metadata is in German and English. We use a simple keywords list, you can either pick one of the words out of the list or fill in a new word (the field allows both/free text+list).

3.1.4. Type

The collection contains Portraits of celebrities as well as photo-journalistic works, fashion, everyday life and images of important photographers.

3.1.5. Subjects / Themes

Beside the photos of important photographers, the collection has several images of **International press-agencies** from 1926 until the beginning of the Second World War in stock. As it is quite impossible to name all the various subjects covered by the international agencies, let us concentrate on some subjects of main interest which are available in especially large groups: National Socialism in Germany 1923–1939; Fascism in Italy 1922-1939; war between Japan and China 1937; sports of all kinds; Olympic games in Berlin 1936; strikes, catastrophes; everyday life. Moreover all of early 20th century technological developments and inventions: civil and military aviation including the most famous early pilots; aircrafts including Zeppelin; rocket-technics; cars and other motor vehicles including traffic; civil and military shipping; telephone; radio; grammophon; wireless installations; television; photography; film; office equipment; et cetera.

3.1.6. Provenance

It is certainly most amazing that the Agentur Schostal stock survived not only World War II but also the unstable post war period without any losses or damages whatever. Now they are part of the collection of IMAGNO.

3.1.7. Of Historical and/or Cultural Value (Masterpiece Quality?)

The Schostal-Archive illustrates life in Europe between 1925 and 1939 in a wide range of themes and outstanding photographic quality. Obviously only the best photographers worked for the agency.

3.1.8. IPR Status of the Collection

Most of the images are anonymous and older than 50 years, therefore IMAGNO holds the exploitation rights.

3.1.9. Estimated Number of Pictures for Each Subcollection

We will scan 20.000 images of about 60.000 images.

3.1.10. Relation to Current Europeana Holdings

As the Europeana project is dedicated to European heritage, the Schostal -Archive completes the visual (hi)story of the early 20's century.

3.1.11. Promotional Caption or Attractive Paragraph about the Collection

As above: The "Agentur Schostal, Paris – Vienna – Milano" was one of the major European photo services and press agencies active between ca. 1925 and 1939. It supplied some of the most important art, fashion and glamour magazines of the period in Germany, Europe and U. S. A. which were then sufficiently advanced in taste to present photography also as an art form.

3.2. The Collection of Christian Brandstätter

3.2.1. General Description of the Collection(s)

The publisher Dr. Christian Brandstätter is in possession of one of the world's most interesting private collections of photography, commercial art and arts and crafts with a special focus on photography of the 19th and 20th century.

3.2.2. Photographical Techniques

The photos are silver gelatin prints, some are albumen prints and glass slides.

3.2.3. Short Description of Metadata

We use a specialised collection management database which was developed by Picturemaxx. Our metadata is in German and English. We use a simple keywords list, you can either pick one of the words out of the list or fill in a new word (the field allows both/free text+list).

3.2.4. Type

Portraits, fashion, city views and daily life in Vienna and Austria.

3.2.5. Subjects / Themes

The collection is organized according to two chief aspects: on the one hand, emphasis is placed on formal-aesthetic criteria while, on the other, attention is paid to the documentary significance of the objects. The collection covers outstanding images by important photographers as well as photographs that are telling about art history of Vienna around 1900. For example portraits of artists like Gustav Klimt.

3.2.6. Provenance

It is the private photography-collection of Dr. Christian Brandstätter, the owner of IMAGNO.

3.2.7. Of Historical and/or Cultural Value (Masterpiece Quality?)

Christian Brandstätter set his main focus on important photography. The fruits of several decades as collector can be witnessed in the evolution of a colorful cosmos the locus of which we see represented by Austrian art- and cultural history of the periode around the turn of the 19th to the 20th century and the Vienna Jugendstil.

3.2.8. IPR Status of the Collection

The images are older than 50 years, the copyrights have expired or the photographers have no right followers. Therefore IMAGNO holds the exploitation rights.

3.2.9. Estimated Number of Pictures for Each Subcollection

We will scan 5.000 images.

3.2.10. Relation to Current Europeana Holdings

As the Europeana project is dedicated to European heritage, the Christian Brandstätter collection completes the visual (hi)story of the period around the turn of the 19th to the 20th century and the Vienna Jugendstil.

3.2.11. Promotional Caption or Attractive Paragraph about the Collection

As above: The publisher Dr. Christian Brandstätter is in possession of one of the world's most interesting private collections of photography, commercial art and arts and crafts with a special focus on 19th and 20th century works.

4. Parisienne

4.1. Description of content contributed by Parisienne de Photographie

Parisienne de Photographie will contribute 35.000 images to the EuropeanaPhotography project:

- 30.000 images from the Roger-Viollet collections, to be selected & digitised for the project.
- 5.000 already digitised images from the collections of the City of Paris' museums & libraries, focused on the history of the French capital city : images from Carnavalet, Bibliothèque Historique, Bibliothèque de l'Hôtel de Ville, Bibliothèque Forney, Maison de Victor Hugo.

4.2. General description of the Roger-Viollet collections

- A unique photographic archive accumulated since 1938 by private owners H el ene Roger-Viollet and husband Jean Fischer, bequeathed in 1985 to the City of Paris.
- 6 million images spanning over 150 years of photography, with a focus on the period 1890-1960.
- 4 major themes : historical events, portraits of celebrities, geography (Paris, France & Europe) and Fine Arts.
- The 4 sub-collections earmarked for digitization have been selected based on their unique content (original negatives are being digitized) and historical and artistic interest, to represent 4 major thematic categories : events, people, places and photographic techniques :
 - Maurice Louis Branger archive
 - Portraits by Boris Lipnitzki
 - European Cities at the turn of the Century
 - Late 19th Century travel & art photography

4.3. Portraits by Boris Lipnitzki

4.3.1. General Description of the Collection

Boris Lipnitzki, born in Russia in 1887, moved to Paris in 1921. There he met fashion designer Paul Poiret who introduced him to this clientele, set up his first studio and began a career as a fashion & society photographer. From 1924 on, he published his fashion photographs in Femina and Excelsior magazines (Heim, Schiaparelli, Chanel, Rouff...), as well as photographs of celebrities (Josephine Baker, Dulin, Artaud, Cocteau, Jouv et, Giraudoux, Anouilh, Michel Simon, Colette) and of Parisian and society events. Part of the Russian community in Paris, he visited artists' studios and theaters, photographing ballet and theater decors, as well as designers and performers (Fokine, Stravinsky, Prokofiev, Lifar among others). During the war, he fled occupied France, staying with his friend Marc Chagall in New York. After the war, he and his brothers founded the Lipnitski Studio, which, until the end of the sixties covered Paris theater, ballet and opera events. Boris Lipnitski died in

Paris in 1971. His work, as well as the production of the Lipnitski Studio (over a million negatives and 600,000 prints), was bought by Roger-Viollet in 1970.

4.3.2. *Photographic technique*

Film negatives 6X6 (acetate & nitrate)

4.3.3. *Metadata Status*

To be created based on current standards

4.3.4. *Type*

Portrait, studio photography

4.3.5. *Subject / Themes*

Culture & society : danse & theatre (ballets russes, etc..), portraits of artists, writers, creators, fashion, society life

4.3.6. *Provenance*

Roger-Viollet collections (Lipnitski archive acquired 1970)

4.3.7. *Historical / Cultural Value*

A well known photographer, some iconic images, a very extensive survey of the French artistic world

4.3.8. *IPR Status*

Rights owned by City of Paris

4.3.9. *Estimated volume*

5.000 negatives (glass & film, including nitrates) over a total of 100.000+ images for portraits only

4.3.10. *Relation to Current Europeana Holdings*

Celebrities & artists photographic portraits, as well as fashion are currently under-represented in Europeana

4.3.11. *Promotional Caption or Attractive Paragraph about the Collection*

A true "Who's Who" in the French artistic world of the 1930s

4.4. The Maurice-Louis Branger archive

4.4.1. *General Description*

Press photography 1905-1930s, by French photographer Maurice-Louis Branger (1874-1950)

Biographical information : Maurice-Louis Branger, born in Fontainebleau in 1874 began to work as a photographer in 1895. Around 1905 he created the photo reportage agency "Photopresse" at 5 rue Cambon in Paris. He was a versatile and very active photographer, covering the main events of Paris life, in particular the flood of 1910, but also criminal affairs and trials, the cultural and political life and sporting events. A truly international reporter, he was one of the rare photographers to go into the field during the First Balkan War in 1913. Upon his return to France, he photographed World War I and its consequences for four years. Once a civilian and Parisian again, he became known particularly for his local reportages of daily life of the roaring twenties in a

rapidly changing city. He died in 1950 in Mantes la Jolie. In 1961, Roger-Viollet acquired 31,000 negatives of his photographs produced between 1900 and 1927, as well as many vintage prints

4.4.2. *Photographic Technique*

Glass plate negatives

4.4.3. *Metadata Status*

To be created based on current standards

4.4.4. *Type*

Press photography

4.4.5. *Subject / Themes*

Historical events (Crimean War, WWI, Flood of 1910), society (women at work, etc.), politics (Jean Jaures, etc.), criminal affairs and trials, French cultural life, sporting events.

4.4.6. *Provenance*

Roger-Viollet collections (Maurice Louis Branger archive acquired 1961)

4.4.7. *Historical / Cultural Value*

High historical & documentary value - Presence of iconic images although the photographer's name remains relatively unknown

4.4.8. *IPR Status*

Rights owned by City of Paris

4.4.9. *Estimated Volume*

15000 (out of total 31.000 negatives approx.)

4.4.10. *Relation to current Europeana holdings*

Complements existing press photography on Europeana (Rol, Meurisse, Mondial agencies by BNF)

4.4.11. *Promotional Caption or Attractive Paragraph about the Collection*

30 years of Parisian chronicles (and some world events!), historical value meets human interest in a very good complement to the existing press photography content on Europeana.

4.5. European Cities at the turn of the Century

4.5.1. *General Description*

Views of European capitals & major cities 1890-1910 by Leon, Levy & fils, Neurdein Studios & CAP. *Biographical information:* see bios for Leon & Levy & Neurdein.

4.5.2. *Photographic Technique*

5.000 glass plate negatives, various formats (mostly 13X18)

4.5.3. Metadata Status

To be created based on current standards

4.5.4. Type

Cityscape

4.5.5. Subject / Themes

In addition to French cities & towns, images of 337 cities in 13 countries (Germany, England, Austria, Belgium, Spain, Greece, Italy, Luxemburg, Malta, the Netherlands, Portugal, Monaco, Switzerland), views of universal exhibitions of 1889 and 1900

4.5.6. Provenance

Roger-Viollet collections (LL, ND, CAP collections acquired 1970)

4.5.7. Historical / Cultural Value

High historical & documentary value. Digitization of original negatives guarantees unique content (as opposed to digitization of postcards).

4.5.8. IPR Status

Rights owned by City of Paris, some public domain

4.5.9. Estimated Volume

5.000 glass plate negatives, over a total of over 100.000 for France, and 10.000 for European cities

4.5.10. Relation to current Europeana Holdings

Historical cityscapes under-represented in Europeana

4.5.11. Promotional Caption or Attractive Paragraph about the Collection

Classic cityscapes by well known, award winning 19th century and early 20th century studios.

4.6. Late 19th Century travel & ethnographic photography

4.6.1. General Description

Photographs by Leopold Mercier, Ferrier-Soulier, Leon & Levy, Neurdein, CAP
Biographical information: see bios for Leon & Levy , Neurdein , Leopold Mercier

4.6.2. Photographic technique

Glass plate, various formats, demonstrating the variety of late 19th Century photographic processes (black & white and colorized-steroscopic plates, panoramic glass plates, etc..)

4.6.3. Metadata Status

To be created based on current standards (current metadata grid attached)

4.6.4. Type

Travel & art photography

4.6.5. Subject / Themes

Landscape, "picturesque " and "exotic" scenes, people ("types"), art (sculpture)
France , Europe and North Africa

4.6.6. Provenance

Roger-Viollet collections (acquired between 1938- 1970).

4.6.7. Historical / Cultural Value

High historical & documentary value, unique photographic objects.
Digitization of original negatives guarantees unique content (as opposed to digitization of postcards).

4.6.8. IPR Status

Rights owned by City of Paris, some public domain.

4.6.9. Estimated Volume

5.000 glass plate negatives.

4.6.10. Relation to current Europeana Holdings

Not verified.

4.6.11. Promotional Caption or Attractive Paragraph about the Collection

A photographic "Grand Tour" of Europe & the former French colonies.

4.7. Biographical Information Leon & Levy, Neurdein, Leopold Mercier

4.7.1. Leon, Levy & Sons

Moïse Léon and Isaac known as Georges Lévy started their career as assistant operators at the Ferrier-Soulier Parisian photographic studio under the Second Empire. They founded their own studio in 1864 and sold prints on albumin paper, mainly stereoscopic views, under the trade name Léon and Lévy "L.L." The Léon & Lévy company participated in the 1867 World Fair and won the Emperor's Gold Medal. In 1874, Léon & Lévy became J.Lévy & Co, whose sole manager was Isaac Georges Levy. In 1895, with the arrival of Georges Lévy's two sons, Ernest and Lucien, the company grew and became Lévy & sons, but the firm's signature remained "L.L.". The company published numerous individual photographic prints, as well as travel albums (Spain, Portugal, Morocco, America) and postcards between 1864 and 1917, the year they stopped their activity. The Léon and Lévy collection was bought by Roger-Viollet in 1970.

4.7.2. Studio Neurdein

The Neurdein firm was founded in 1864 by Etienne Neurdein, son of the photographer Charlet. His brother Antonin soon joined him. This was at first a typical Parisian studio, where people could have their photos taken or buy historical portraits sold as calling cards, but in the 1870s the firm began to target a curious and well-off clientele with its production and sale of tourist views. The number of trips increased, to North Africa, through-out Europe, with the operators bringing back to Paris boxes filled with exotic views which were very popular at the end of the 19th century. The two brothers became nationally famous when they photographed the Paris World Fairs of 1889 and 1900, publishing their photographs in the magazines of the time and in prestigious albums. In addition, the Neurdein firm's editorial activities made it one of the pioneers in the field of publishing photographs : its postcards, published under the brands ND and X were

widely distributed. Roger-Viollet purchased this collection of several hundreds of thousands of negatives and photographic albums in 1970 from la Compagnie des Arts Photomécaniques.

4.7.3. *Leopold Mercier*

Beginning in the 1880s, Léopold Mercier had a profitable business in Paris and Cabourg as a photographer and editor producing photographic reproductions of art works and publishing works such as "The History of Art in Images" (l'Histoire de l'Art en Image) by Emile Bayard. His studio was located at 27 rue de Ponthieu. To present his firm, he had small business cards in sky blue cardboard in the Second Empire style which mentioned the flattering "Medals of gold and silver, Paris 1889, Paris 1889/Photograph of the Champs-Élysées." He regularly published small advertising leaflets in which the long list of the works of painters and sculptors appearing in the studio catalogue was presented in alphabetical order. Léopold Mercier also worked in artists' studios, and covered the major art exhibitions & cultural events such as the arrival of the Buffalo Bill Circus in Paris in 1905, during which he did a magnificent series of Sioux portraits. He retired in 1913 in his Cabourg villa. The collection of his large-format glass plates was acquired by Roger-Viollet along with the agency premises located at 6, rue de Seine in 1938.

4.8. Photographic collections of the City of Paris' museums

4.8.1. *General Description*

A Century in the French capital's history in photography, through collections from various Paris museums & public libraries

4.8.2. *Photographic technique*

Mostly vintage prints (albumen prints, aristotypes, etc.), also includes daguerreotypes and some negatives.

4.8.3. *Metadata Status*

Existing, based on current metadata grid, to be adapted to Europeana format

4.8.4. *Type*

Cityscapes, city scenes, portraits

4.8.5. *Subject / Themes*

Historical events (la Commune), urban transformation of a capital city (pre & post Haussman Paris, construction of the metro, of the Eiffel Tower), Paris districts, people & daily life.

4.8.6. *Provenance*

Musée Carnavalet, Maison de Victor Hugo,, Bibliothèque Historique, Bibliothèque de l'Hôtel de Ville, Bibliothèque Forney.

4.8.7. *Historical / Cultural Value*

High historical & documentary value. Includes images by masters of photography (Atget, Marville, Kollar, René Jacques, etc..) and unique photographic objects.

4.8.8. *IPR Status*

Combination of public domain & rights managed (by PP / Roger-Viollet)

4.8.9. *Estimated Volume*

5000 already digitized images.

4.8.10. Relation to Current Europeana Holdings

Some Atget images already on Europeana (BNF).

Will select content to complement existing (very little Marvilles, no UPF, etc...)

4.8.11. Promotional Caption or Attractive Paragraph about the Collection

The most extensive collection on the history of Paris after 1850, including iconic images by Atget and Marville.

5. ICCU / SGI

5.1. General description of the collection(s)

The pictures selected for Europeana Photography belong to Historical Fund of the Photographical Archive of the Italian Geographical Society (SGI). This Fund collects approximately 30,000 photographs (including positive, negative and slides), acquired since 1867 (SGI foundation) until the late '30 of the XX century.

5.2. Photographical technique (daguerreotype, colortype, glass plate...).

Salt print, albumen prints, collodion glass plates, gelatin silver, collotype.

5.3. Short description of metadata status (available, multilingual, used standards ...)

Not available

5.4. Type (portrait, landscape, city life, ...)

Photographs document places, people and landscapes of almost all regions of the Earth. There are also anthropometric pictures realised by anthropologists and ethnographers.

5.5. Subjects / themes

Europe and Africa are the continent most certainly represented, but we have also pictures from Europe, Asia, Australia, America.

Italian Geographic Society (SGI) will provide to Europeana Photography 23,000 images.

Founded in 1867 for the purpose of promoting geographic research and the popular distribution of geographic knowledge, the SGI has realized its objectives with reference to the various parts of the world.

A distinctive feature of the SGI's history has been the organization of numerous expeditions and scientific missions. At other times, while not being directly involved, it has been an essential cultural reference for explorers and/or travellers. Often, it has simply played the role of a sounding board for journeys taken for the most varied reasons (pure pleasure, military duties etc).

Irrespective of the level of involvement by the SGI, interesting accounts of almost all journeys can be found in the society's archives, since even when the organization was not directly connected with the SGI, this institution was regarded as the most prestigious custodian of the memory of its venture. For this reason, the Society's archives accumulated a unique legacy (especially photographs) of the history of travel. As a result, we now have a valuable cultural store that can be drawn on to retrieve memories not only of landscapes, but also of the people involved. And it is this legacy that is an essential element in describing the SGI's contribution to knowledge about the geography and cultures of other lands.

A wide portion of the historical collections were donated directly by travelers after their explorations; some of them were added by the acquisitions of private funds (Giotto Dainelli, Elio Migliorini, Giuseppe Caraci, Bruno Castiglioni, Mario Fondi, Franco Lubrani, Mario Ortolani).

The pictures selected for Europeana Photography belong mostly to Historical Fund. In this Fund there are approximately 30,000 photographs (including positive, negative and slides); they date from the late '60 of the XIX

century until the late '30 of the XX century. Photographic materials in the collection range from albumen and silver print, glass and film negatives as well as photographic albums.

Photographs document places, people and landscapes of almost all regions of the Earth, however Africa is the continent most certainly represented; Africa has traditionally been the main centre of attraction as a result of events that linked this continent to Italy's history. However, Asia has also been regarded with great interest. The fascination exercised by the great mountain chains of central Asia is undeniable, and scholars, particularly geographers, have always shown great interest in the mysterious, distant Far East. Quite fascinating, though less numerous, are the photographs concerning Australia and Americas.

Given the fairly limited number of photographs in each of the sub-collections which form the Historic Fund we will provide indications about the most significant of them. Also, more sub-collections are likely to be added as the survey work progresses, to those listed here.

- ❑ **Social, anthropological, family life, daily life, portrait, cultural life**, for a total of about **10.500 items**.

- ❑ **Works and industrial changes** for a total of about **500 items**.

- ❑ **Landscape** for a total of about **11.500 items**.

- ❑ **Archeology** for a total of about **500 items**

TOTAL is **23.000** photographs

Here below some examples of important funds in the collection that are particularly relevant for some subject areas

SOCIAL, ANTHROPOLOGICAL, CULTURAL LIFE, PORTRAITS

Leopoldo Traversi (1856-1949)

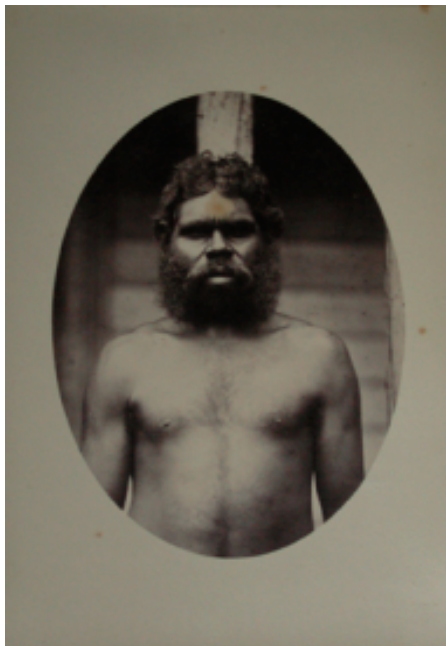
Traversi was a Italian doctor who abandoned his profession to devote himself to exploring. He spent most of his life in Africa, especially Ethiopia. His passion for photography allowed him to realize one of the most important collections of portraits of the people who lived in those places. He collected two albums with 300 pictures (albumen prints and silver prints).





Claude-Joseph-Désiré Charnay (1828-1915)

Charnay was a French explorer and archaeologist, noted for his pioneering investigations of prehistoric Mexico and Central America. During his life he travelled around the world; later expeditions took him to Madagascar (1863), through Americas (1867-1875) and Australia and Oceania (1878). In the SGI there is an album concerning his exploration in Australia, with around 70 albumen prints.





Guido Boggiani (1861–1902)

Boggiani was an Italian painter, picture drawer, photographer, and ethnologist who in 1887 traveled through the interior of Brazil, Bolivia and Paraguay to document the lives of Indians in the region.

Boggiani went to Paraguay for the first time in 1888 and he made his first contact with the Chamacoco Indians. In 1896 he returned to Asunción. This time equipped with a camera, tripod and all the elements for the development of glass plates, he was convinced that photography was the only way to study these peoples living in their little huts.

Boggiani was last seen by urban society on October 24, 1901, along with his assistant Félix Gavilan, when he left Asunción towards the Gran Chaco. In October 1902 Boggiani wrote for the last time to his brother Oliveira, writing of details of the expedition. It wasn't until 1904 that the Italian community of Asunción organized an expedition, led by the Spanish explorer José Fernandez Cancio, and on 20 October 1904 found the remains of Boggiani with his skull destroyed. His camera was found buried, and it is assumed many negatives too are buried.



Elio Modigliani (1860-1932)

Elio Modigliani, visited the islands of Nias and Sumatra in 1886 and he made contact with the indigenous Batak people. The scientific results of this mission were published in a book published by the SGI, which had also sponsored the enterprise. In this book there are some of the 38 photographs made during the trip.



Mario Valli

Mario Valli crossed central Asia at the beginning of the nineteen hundreds in the company of Marquis Salvago Raggi, then Italian Minister to China. The journey from Peking to Moscow through Mongolia took more than a month, and they made use of local means of transport, from the *tarantass* – the traditional Mongolian cart - to trains in Russia, where the Trans-Siberian railway had been inaugurated a few years previously. He made 96 glass negatives and he showed some of them during the conference during the conference that took place in the halls of the Italian Geographical Society in February 1902.



Carlo Rossetti (1876-1948)

Carlo Rossetti was a young naval lieutenant and member of the Italian Geographic Society; he was Consul General in Korea for almost a year between 1902 and 1903. During his time in Seoul, Rossetti became enamoured of Korea's history and culture. He collected books, maps and documents, and, with a certain skill, immortalized not only his "impressions" of the country, but also the knowledge he slowly acquired, putting together a detailed, exhaustive picture of Korea and Korean society.

From the climate to the morphology, ceremonies, religion, legends and customs, everything was important in the eyes and mind of the young lieutenant, who combined a capacity for in-depth study with an innate talent as a sharp-eyed, witty observer, the same that also made him a good photographer. Scenes of life in the streets of Seoul and portraits of the men and women of the Court are among some of the best shots. His collection consist of around 200 photographs (silver print, glass-plate negatives).



LANDSCAPES

The Aimone di Savoia's expedition to Karakorum (1929).

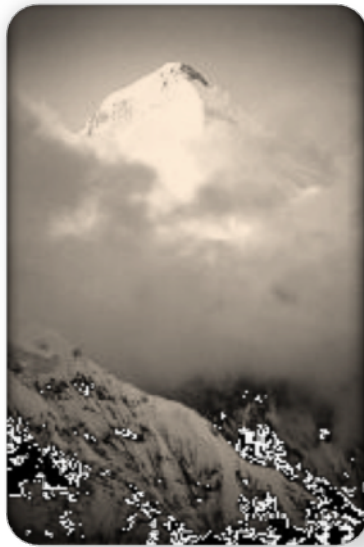
The mountain landscapes are really important in the SGI collections. The chain particularly associated with the SGI is the Karakorum. In 1929, the SGI sponsored an expedition there, promoted by the Milan city council. The purpose was two-fold: to carry out a series of scientific surveys and attempt the ascent of K2, which Luigi Amedeo of Savoia, Duke of Aosta, had tried and failed to do twenty years previously. One of his grandsons, Aimone di Savoia-Aosta, was named as leader of the expedition, but the time was not yet ripe to conquer K2. The tragic end to Umberto Nobile's attempt to fly across the North Pole in the airship *Italia* (destroyed in May 1928), led the Italian government to cut the already-promised funds, so it was agreed to remove the ascent of K2 from the expedition programme, as it involved the greatest risks. However, the scientific objectives remained, entrusted to SGI member, Ardito Desio, and the results were extremely satisfying. Topographical surveys of the territory were carried out, and Desio also explored numerous valleys in the Karakorum, crossing previously unknown glaciers and cols, such as the famous Conway Saddle.

Among the results, mention should also be made of documentation of the expedition. Apart from the official account, written by Desio and Aimone di Savoia-Aosta, (*The Italian Geographic Expedition to Karakorum*, Rome, Bertarelli, 1936), emphasis should also be given to the contribution made by Massimo Terzano's photographs. In addition to Terzano's photographs, there are also those taken by Desio himself, and by other members of the expedition, particularly Mario Cugia (tasked with astronomical and geodetic surveys, as well as assisting the expedition leader with topographical surveys), and Vittorio Ponti, alpinist and a personal friend of Desio. Photographs are in total approximately 2000, distributed in three different albums.



The Scipione Borghese's expedition to Tien Shan (1900).

A Roman aristocrat, Prince Scipione Borghese, who would become world-famous a few years later for his win in the Peking to Paris car race, organized an expedition to Tien Shan, a then-unknown region on the border between Kyrgyzstan and China. The goal was to conquer Mount Khan-Tengri, but a series of hitches prevented it from being achieved. Some important documentation of the expedition remains, especially photographs taken by photographer Jules Brocherel. They are 76 precious aristotypes collected in an album.



Maurizio Piscicelli (1871-1917)

In the years before the outbreak of the First World War Maurizio Piscicelli, an Italian officer, visited many countries in Africa and Asia in his line of duty as escort for the Duchess Elena d'Aosta, an enthusiastic traveller and skilled photographer. Piscicelli recounted nearly all his travels in the Bulletin of the SGI, where are published some of his 300 photographs (aristotypes and silver prints).





Charles Henry Kerry (1857-1928).

Kerry was an Australian photographer. Educated at Bombala (New South Wales) and in Sydney, at 17 he joined Alexander Henry Lamartiniere's photographic studio and about 1883 became a partner. Soon afterwards Lamartiniere absconded with Kerry's small capital, but he carried on in partnership with C. D. Jones, paid off the firm's debts and turned a small portrait studio into the colony's largest photographic organization. In 1890, the Governor of New South Wales, Lord Carrington appointed Kerry as his official photographer and commissioned him to photograph the reality of the State. On this occasion Kerry realized a lot of pictures about conditions of industrial and rural workers. Many of his photos (100 silver prints) are also beautiful landscapes.





ARCHITECTURE, ARCHEOLOGY

Emile Gsell (1838 - 1879)

Gsell was a French photographer who worked in Southeast Asia, becoming the first commercial photographer based in Saigon (now Ho Chi Minh City). He participated in at least three scientific expeditions, and the images he produced from the first, to Angkor, are amongst the earliest photographs of that site. Though he died at an early age he managed to make several hundred photographs in just over a dozen years featuring a wide range of subject matter including architecture, landscapes, and studio, ethnographic and genre portraits. In the SGI there is his the album about Angkor; is the oldest album that we have (1866) and it consists in 131 albumen prints.



PROCESSES (HISTORY OF PHOTOGRAPHIC TECHNIQUES)

ICCU-SGI contribution to EuropeanaPhotography will represent also a significant contribution in terms of Historical Photographical Material. Some of historical photographic processes (aristotypes, salt print, albumen prints, silver prints glass negatives, film negatives, autochromes) are represented in SGI Collection and all of them will be included in the selection for Europeana Photography.







5.6. Provenance

The pictures are acquired by the Italian Geographic Society through donations and exchanges.

5.7. Historical and/or cultural value (masterpiece quality?)

All our pictures have a historical and cultural value. Between these pictures there are some masterpieces of authors who have made the history of the world photography (Timothy O'Sullivan, Francis Frith, Vittorio Sella). The oldest pictures of the Historical Fund, taken from Emile Gsell at Angkor (Cambodia) in 1866; very important are also those which show the journey around the world seas of the Italian ship "Vesuvio" between 1906 and 1909.

5.8. Ipr status of the collection

The SGI has exclusive rights to the photographs

5.9. Estimated number of pictures for each subcollection

50 pictures for each subcollection

5.10. Relation to current europeana holdings

There is not overlap

5.11. Promotional caption or attractive paragraph about the collection: how would you describe it to a general public to catch their attention?

Uniqueness of the images and thematic genre covered several European and global history between 1839 and 1939. Africa is the continent most certainly represented aspects of particularly in relation to areas historically linked to the action of Italian politics. Within this vast corpus can be indicated on the images about Libya (realized e.g. by Gerhard Rohlfs in 1872-73 and by Ignazio Sanfilippo in 1910-12), Tunisia, Horn of Africa and the surrounding areas (explored e.g. by Vittorio Bottego, Carlo Citerni, Lamberto Vannutelli, and at the beginning of the XX century by Edoardo Zavattari). Numerous images concern Asia, particularly south-eastern regions, Palestine, and Central Highlands, visited several times by Italian expeditions (Filippo De Filippi in 1914-15, Aimone of Savoy and Ardito Desio in 1929).

To a lesser extent, but equally well represented, is the American continent. For North America, the most interesting photographs (by T.H. O'Sullivan and W. Bell) cover the American West and its unspoiled landscapes, the subject of several explorations carried out by the U.S. Army between 1871 and 1874.

Date back to the late nineteenth century images taken from two Italian explorers, E. Stradelli and G. Boggiani during their travels in South America (specifically in the Amazon and in the tropical region of the Chaco).

Quite fascinating, though less numerous, are the photographs that relate to Australia. Equally noteworthy is the material coming from the polar exploration, with particular reference to photographs of K. Rasmussen between the Eskimos and O. Nordenskjold in Antarctica.

6. POLFOTO

6.1. GENERAL DESCRIPTION

Polfoto contributes to the Europeana project with 23.000 images taken by the first press photographer in Denmark Holger Damgaard. These photographs cover the period 1908-1940. Furthermore the press photographer Tage Christensen is represented by 2.000 images from the period 1927-37.

6.2. PHOTOGRAPHIC TECHNIQUE

The entire collection consists of glass plate-negatives.

6.3. METADATA STATUS

All photos will be provided with metadata extracted from the glass plate-negatives, as well as the usual metadata added to all photos according to in-house standards. Metadata will be available in Danish only.

6.4. TYPE

The collections consist exclusively of press photographs. Thus they depict news events as well as everyday life scenarios in Denmark in the period 1908-40. A wide collection of portraits – ranging from politicians to celebrities – is also included. Hence the photographs will reflect the social, cultural and political aspects of Denmark in the first half of the 20th century.

6.5. SUBJECT / THEMES

Social, cultural and political aspects of Denmark in the first half of the 20th century.

6.6. PROVENANCE

Holger Damgaard and Tage Christensen were both employees of the newspaper Politiken, leaving the provenance of this collection undisputed.

6.7. HISTORICAL / CULTURAL VALUE

As described the collections represent great historical and cultural value, and the photos provide us with a unique view on Denmark in the 20th century.

6.8. IPR STATUS

The copyright holder of the photographs is solely Polfoto (JP/Politiken).

6.9. ESTIMATED VOLUME

See 5.1.1.

6.10. RELATION TO CURRENT EUROPEANA HOLDINGS

We believe that the two collections will match the holdings of Europeana very well as regards to their cultural and historical emphasis.

6.11. PROMOTIONAL CAPTION OR ATTRACTIVE PARAGRAPH ABOUT THE COLLECTION

The digitisation of the collections will without doubt have great promotional value, as currently very few Danish historical photos exist online. We intend to highlight the project on our website as part of an ongoing process. The initial text is as such:

Danish History digitized

POLFOTO has just begun the digitization of 48.000 images from the period 1908-97. The photos were taken by a wide range of photographers from the Danish newspapers Politiken and Ekstra Bladet and freelance photographers who have been affiliated with JP/Politiken through the years. POLFOTOs physical archive represents a unique part of the Danish cultural heritage. The collection consists of over 10 million images.

Initially, 25.000 images from the period 1940-97 will be digitized. The collection will reflect Denmark's development ranging from idyllic postwar allotments to the 90s multicultural society. It will contain all aspects of social change.

The second part of the digitization project counts 23.000 photos taken by Denmark's first press photographer Holger Damgaard in the period 1908-40. The images provide a unique picture of Denmark in the first half of the 20th century with automobiles, profiteers and world wars. From the roaring 20s to the dirty 30s we meet personalities like Niels Bohr, Josephine Baker and Thorvald Stauning.

There will regularly be shown selected images on polfoto.dk so that everyone can follow the progress of the project.

Bear in mind that the Europeana project is part of a wider digitisation, which also counts press photos from the second half of the 20th century.

7. CRDI: Ajuntament de Girona

7.1. General description of the collection

The collection has been created from acquisitions and donations with the idea of enriching the existing set of photographs produced by the City Council and private photographers. There was also the idea of holding images with historical interest, mainly from the technical point of view. Daguerreotypes, ambrotypes, tintypes and albums are the main treasures of the collection. Some albums to stand out: the album *Bellezas de Gerona* (Beautiful Girona), 1877, its images show off the splendors of the city; the album of the railway shows the construction process of the railroad tracks from Girona to France in 1880; the album Rif War documents the Spanish occupation during the this War (1912-1927), the photographs were taken by a Spanish soldier.

Dates: 1840 – 1939.

7.2. Photographical Technique

Daguerreotypes, Ambrotypes, Tintypes, Albumen papers, Cyanotypes, Gelatin DOP, Aristotypes, Collotypes, Letterpress halftones, Photogravures.

7.3. Short Description of Metadata Status

Metadata are available in Catalan. The standard used is NODAC (national version of ISAD(G))and SEPIADES for specific metadata about photography. Terminologies are based on reference vocabularies.

7.4. Type

Early photographic print processes, Albums, Landscapes, Portraits.

7.5. Subjects / themes

Architecture, Industry, Transports, Festivities, Religion, Catalonia, Girona, Art, Spanish Civil War, Rif War.

7.6. Provenance

The collection was created from different acquisitions done in the past. There are also some donations that are part of the collection. In this case the donations are always a small amount of photographs that are integrated to the general collection.

7.7. Historical and/or cultural value

The collection is very important for the variety of the early photographic processes represented. It is also important for the singularity of some images like the ones in the album of the Rif War.

7.8. IPR Status of the Collection

Most of the images are in public domain. Some of them are from unknown author. None of them has copyright.

7.9. Estimated Volume

2.150 photographs.

7.10. Relation to Current Europeana Holdings

Unknown.

7.11. Promotional caption or attractive paragraph about the collection.

Some of the main treasures of European images had been edited, published and sold in photographic albums, and this collection is an example of these. . In the albums you will find outstanding pictures related to: monuments, the railway construction from Spain to France, the Rif War, etc. Besides, it

includes a great variety of early photographic print processes that may help in the understanding of the Technical History of Photography.

8. GenCat

8.1. General Description

The Generalitat of Catalonia participates in this project as content providers.

For this proposal, we have selected images highlighted because of its aesthetic value and importance in the history of photography, as the value of the stories that are told through the collections. Some of them let us know key moments, as de beginning of photography or the photojournalism, as others explain changes in society, culture, economy, etc.

We work jointly with the catalan cultural institutions. Those who hold the leading photographic collections, all integrated in the Culture Department.

8.1.1. National Archive of Catalonia



The mission of the National Archive of Catalonia (ANC) is to collect, preserve and communicate Catalan documental heritage, including documents of the Catalan Government and particularly relevant private collections.

The ANC is both the regional administration's general archive and the historical archive of Catalonia. As the Catalan government's general archive, it collects and manages all documentation generated by the political and administrative activity of Ministries, institutions and companies of the Generalitat de Catalunya (Government of Catalonia). In its role of historical archive, it collects documents which (according to current legislation) are considered to have a particular relevance for the knowledge of Catalonia's national History.

In order to carry out these tasks, it is organized in three archival areas: Administration collection, Historic collection and Images, graphics and audiovisual collection.

The Image collection area is in charge of the recovery, treatment and custody of visual and audio documents in different supports. It also collaborates in the setting of the criteria and technical regulation for the archival treatment of the collection. It elaborates description instruments and proposes actions both for conservation and dissemination of the collection.

8.1.2. *National Art Museum of Catalonia*



The **National Art Museum of Catalonia**, the most important art museum in Catalonia, embraces all the arts and has the task of explaining the general history of Catalan art from the Romanesque period to the midtwentieth century.

The most important figure in the field of avant-garde photography was the multi-faceted Pere Català Pic(1889-1971), the first Catalan theoretician of photography, who worked hard to spread word of the most avant-garde new European trends, particularly the German New Vision. Català Pic was also an outstanding advertising photographer, working with photomontage and experimenting with abstraction, influenced by Man Ray and Moholy-Nagy. During the Spanish Civil War he headed the Catalan government's Commissariat for Propaganda, where Sala and Massana also worked, designing posters, magazines and books. It was then, in 1936, that Català Pic created the mythical poster *Aixafem el feixisme* [Crush Fascism], considered to be one of the best publicity photographs of the first half of the 20th century.

ARCHAEOLOGICAL MUSEUM OF CATALONIA



The **Archaeological Museum of Catalonia** is a network of museums and archaeological sites. The paintings, which are located in a cave very near to El Cogul, were discovered in 1908 by Ramon Huguet, the rector of the village. Their find made a strong impact and soon became one of the most important rock sites on the Iberian Peninsular. And today they are World Heritage.

A photographic collection of the images of all archaeological objects that were part of the exhibition “The primitive art” held in Barcelona in 1929, under the International Exhibition. These photos are part of an illustrated catalog of which was only printed a version without photos.

The photographic collection of the ANC is based on material from more than 500 sources, of which we have selected 20 for the Europeana project. Some of the contents are full photographic collections, the rest are photographic material from other areas of the ANC. This means that one can find both images from photographers’ collections (professional and amateur, and photographic collections) and images from collections of companies, associations, foundations, families, relevant personalities and public administrations.

For this proposal, we have selected images highlighted because of its aesthetic value and importance in the history of photography, as the value of the stories that are told through the collections. Some of them let us know key moments, as the beginning of photography or the photojournalism, as others explain changes in society, culture, economy and Catalan politics, etc.

8.1.3. The Beginning of Photography

The arrival of photography in Catalonia was very early. Barcelona was one of the first cities in the world where they performed daguerreotypes. The opening date was 10 November 1839 and was the pioneer Ramon Alabern. The first uses of photography in this period consisted mainly in the documentation of historical monuments, great works of architecture and engineering and picturesque spots.

8.1.4. The Pictorialism

Given the technological standardization and utilitarianism documentary, the Pictorialism proposed in the late nineteenth century, the use of pigments techniques evoking the manual labour of painting, as well as its symbolic themes, picturesque or sublime. At its inception, the Pictorialism was a movement of renewal and breakdown, progressive, the first art movement that took the photograph and the prelude of the great narratives of legitimation of modern photography.

8.1.5. *The Spanish Civil War and Photojournalism*

Contemporary to the birth of photojournalism, which emerged as a genre with the establishment of illustrated magazines, small-size cameras and new materials that allowed high-speed shots. In this context the Spanish Civil War proved fundamental, as it became the first large stage for the new technical and mass reproduction possibilities, which reached maturity during the Second World War. Indeed there is a historical link between the evolution of photojournalism and wars, and in this sense we could say that modern photojournalism makes its first appearance during the Spanish Civil War, the first war to receive wide coverage in printed media thanks to photographers like Robert Capa and Agustí Centelles.

8.1.6. *Some of the Most Relevant Photographers*

The **Brangulí** were an important family of photojournalists from Barcelona. Their images illustrate the life and the changes in society, culture, economy and Catalan politics (1899-1939). The richness, quality and good condition of the images make them one of the finest photographic collections in Catalonia.

Antoni Esplugas founded one of the first photographic companies in Catalonia. Among the masterpieces, features a large collection of portraits by artists of the time (singers, dancers, bullfighters), which reveal the entertainment world (music, theatre, fencing, bulls...) of a Barcelona momentous period: the end of the XIX century and first third of the XX century. Moreover, there are other images that are also important, used for the production of postcards, which include interesting reports on the Albufera of Valencia and Mallorca.

The photographic collection of **Francis Brunet Recasens** includes interesting issues related to architecture and religious life in monasteries. Another group of images describes the anthropological changes in our society between 1897 and 1936. Chronologically we can differentiate two periods: the first, between 1897 and 1906, working with negative format 9x12; in the second, between 1907 and 1936, working with 13x18 format.

8.2. *Photographical Technique*

Most of photographic procedures are represented (daguerreotypes, ferrotypes, ambrotypes, autochromes, albumin papers, carbon papers, salt papers, photomechanical processes – halftone, photogravure, collotype-), but the most numerous are the following: glass plate albumin negatives, gelatin silver glass negatives, nitrate and acetate negatives, and paper impressions (gelatin printing out papers and gelatin developing out papers).

8.3. *Metadata Status*

Only a small part of the collection is described and digitized. For internal procedures, we use 75 metadata fields for the description of non textual documentation, although our reference standard is NODAC, the Catalan version of ISAD (G), which has 27 fields. Our Internet version only has 19 metadata fields. More information on metadata is available in the questionnaire for WP4 (see Alinari repository).

8.4. *Type*

Our collection represents almost all photographic genres: aerial photography; studio portrait; war, journalistic, industrial, medical, advertising, family, protocol, landscape, sports, photojournalism, artistic, architecture, ethnography, excursionist and scientific photography.

8.5. *Subjects / Themes*

Thematic diversity is closely related to genre variety. ANC collection illustrates subjects varying from life in the cities and villages of Catalonia, bourgeoisie habits, leisure, sports, war in Africa, Spanish Civil War and life in the front and the rearguard, artistic and cultural life from the end of XIX century to the thirties, popular

festivities and traditions, trade and industrialization, railway lines construction, religion, hobbies (sports, bull fighting, excursions, photography), colonial expansion, revolutionary movements, strikes, artists, theatre, painting, daily life events (accidents, fires, transoceanic flights...).

Presentation of the main collections

8.5.1. Antoni Esplugas Fund “The portrait of the celebrity”

10,600 glass plates and 300 positive. Material recovered from the rest of the collection of the author and the collections of individuals



Antoni Esplugas founded one of the first photographic companies in Catalonia. Among the masterpieces, features a large collection of portraits by artists of the time (singers, dancers, bullfighters), which reveal the entertainment world (music, theatre, fencing, bulls...) of a Barcelona momentous period: the end of the XIX century and first third of the XX century.

8.5.2. Branguli Fund “An ubiquitous nisaga of photojournalists”

1417 units installed. Installation containing 40,000 glass negatives, plasticnegatives 500,000 b / w 3500 and 60,000 color positive.

The **Brangulí** were an important family of photojournalists from Barcelona. Their images illustrate the life and the changes in society, culture, economy and Catalan politics (1899-1939). The richness, quality and good condition of the images make them one of the finest photographic collections in Catalonia.



8.5.3. Gabriel Casas Fund “The photographer avant-garde artist”

Fund established for more than 20,000 images.



Naughty-boys smoking. Barcelona s.d.



Tram number 12. Barcelona 1930 - 1935

Until the end of the Civil War was devoted especially to portrait photography and photojournalism and to institutional. Later, in consequence of having been disqualified to practice photojournalism, focused his work in industrial photography, interior design and in the portrait.

8.5.4. Josep Maria Sagarra Fund “The official reporter”

More than 24,000 negatives and 1,300 positive remains of what was the big file Sagarra



**Catalonia square after Telephone company events in Barcelona.
July 19th , 1936**



Cars burning at St. James square in Barcelona, 19th July 1936.

One of Barcelona's most renowned photojournalists. It was the official photographer of the presidents of the Generalitat of Catalonia. After de Civik War was purified and had work of incognito for the EFE agency and Hello magazine.

8.5.5. Josep Gaspar Fund "Photographer cinephil"

2261 images of recovered material that the author was away in South America at the end of the Civil War.



“Cafè Español” terrace at Paral·lel street in Barcelona 1930

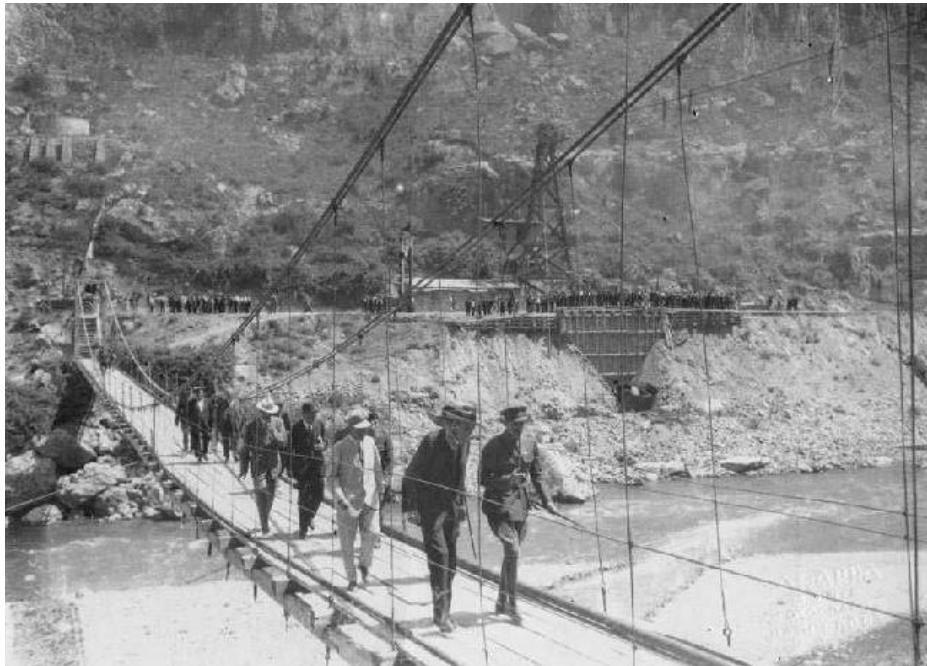


Fish auction at Fishermen wharf. Barcelona

Along with Gaspar was member of grup of the "three magic kings." He was a pioneer of aerial photography Catalan and cinematography. Perhaps because his training at the Gaumont house.

8.5.6. FUERZAS ELÉCTRICAS DE CATALUÑA S.A. (FECSA) FUND “The pioneer of electricity in the Pyrenees”

42,000 images in different media and formats



King Alfons XIII at Camarasa hydroelectric central, 1924



Dr. Frederick S. Pearson at Pyrenees (1914 – 1915)

FECSA company is one of the most important in the sector in the Spanish state. But its history is full of mergers and takeovers of companies. In its origins are the German company AEG and the Barcelona Traction, known by the Canadian from its origin, made some of the most important hydraulic works in Europe.

8.6. Provenance

Provenance is also very diverse. Images come from public administrations or private owners. In the case of private collections, they have entered the ANC through donation, deposit, bailment, purchase, inheritance, acquisitive prescription and giving in payment or other legal figures. Private photographs are the most important ones and they come from any kind of public and legal persons,

companies, associations, foundations, political parties, excursionist associations, families, photographers (professional and amateurs), collectors or auction companies.

8.7. Historical and/or Cultural Value

Quality and historical value of the selected material is unquestionable. Some are rare pictures, other ones were in very poor conditions and have been restored, some have gone through a war and a post-war period, some reflect a whole professional life and some other only the part of an author's collection which was produced for commercialization. However, we will select the most relevant images responding to the following criteria: rarity, photographic quality, author, originality, plastic or esthetic beauty, group unity, coherence, conservation, process, uniqueness and legal status.

The concept of masterpiece is not common in an archive, where the great part of an author's production is kept. This concept is applied in museums and private collections.

8.8. IPR Status of the Collection

For the Europeana project we have selected images with no IPR problems. Some materials are public property, like the Antoni Esplugas collection. The ANC and the Catalan government own (or will own soon) the exploitation rights of the other collections. This is the case of the Brangulí, Sagarra, Casas and Pons Bernareggi collections. The rights of a small group (Marimon and Fontanilles collections) are still under process.

Finally there are some images which are very interesting (like the Pau Casals collection) but the author and the rights must still be concreted. The Pau Casals Foundation agrees in participating.

8.9. Estimated Number of Pictures for Each Subcollection

1. SUBCOLLECTION ANTONI ESPLUGAS. Total:13.000 pictures
Europeana project: 5000-8.000 .
2. SUBCOLLECTION AGUSTÍ DURAN i SAMPERE. Total: 4.300
Europeana project: 1.500
3. SUBCOLLECTION ANTONI ROSAL I GRELÓN. Total: 374
Europeana project: 200
4. SUBCOLLECTION BRANGULÍ. Total: 500.000
Europeana project: 10.000-12.000.
5. SUBCOLLECTION BRUNET i RECASENS. Total: 850
Europeana project: 800.
6. SUBCOLLECTION FONTANILLAS. Total: 3500
Europeana project: 2000
7. SUBCOLLECTION FUERZAS HIDROELÉCTRICAS DE CATALUNYA. Total: 42.500
Europeana project: 8.000
8. SUBCOLLECTION TABACOS DE FILIPINAS. Total: 14.000
Europeana project: 2.000
9. SUBCOLLECTION JOSEP MARIA SAGARRA PLANA. Total: 22.000
Europeana project: 8.000
10. SUBCOLLECTION GABRIEL CASAS I GALOBARDAS. Total: 20.000
Europeana project : 5.000

11. SUBCOLLECTION RAMON PUIG I MARCÓ. Total: 694
Europeana project: 300
12. SUBCOLLECTION MIQUEL PONS BERNAREGGI. Total: 776
Europeana project: 500
13. SUBCOLLECTION LUCIANO ROISIN. Total: 500
Europeana project: 300.
14. SUBCOLLECTION MANUEL FOLGADO. Total: 380
Europeana project: 100
15. SUBCOLLECTION JOSEP MARIMON I VIDAL. Total: 3500
Europeana project : 1.500
16. SUBCOLLECTION IGNASI MONTAÑA. Total: 800
Europeana project: 400.
17. SUBCOLLECTION ARTIGUES. Total: 2.500
Europeana project: 1.000
18. OTHER SUBCOLLECTIONS:
Europeana project: 10.000

8.10. Relation to Current Europeana holdings

Nowadays the ANC has no relation with other Europeana projects.

8.11. Promotional Caption or Attractive Paragraph about the Collection

National Archive of Catalonia: the photographic memory of Catalonia for everyone.

9. United Archives Photographer Estates

9.1. General Description

9.1.1. *The Carl Simon Archive*

This historical archive was a sleeping treasure of photos for 60 years. In 2011 finally Carl Simon's sensational life work was rediscovered in an old storage room in Unterbilk, part of the city Düsseldorf, Germany.

Approx. 23,000 phantastic glass slides (9,5 x 8,5 cm and 8,5 x 8,5 cm) mostly hand coloured and well assorted in 200 wooden boxes as well as 2 original projectors, accessories, 15 lenses and a lot of scripts for slide lectures were stored.

Carl Simon (1873-1952) first worked as procurator at the German photo company Liesegang in Düsseldorf and founded his own company „Lichtbild-Anstalt Carl Simon & Co.“ in 1907, where he offered services for the upcoming photo industry.

He constructed cameras, lent slide projectors and began to collect wonderful hand coloured glass slides. The most important part of his activities were live slide performances. Carl Simon had the ambition to show the world to many people and present app. 300 slide performances to amazed spectators in whole Germany.

Whilst showing the photos an actor read a text to explain each image and a small orchestra played background music.

Until 1945 Carl Simon collected 80,000 images. Over the years more than 23.000 survived. After his death Karl-Heinz Simon (1920-2002), his son carried on with the tradition of slide shows up to the 1960s. The End came with the introduction of Television.

Here are some examples of this marvellous collection: Rome, Cities of Germany - Berlin and Munich – The Montblanc, Life in East Africa, India, Asia, a travel through France, earthquakes and volcanic activity, Japan, China mission, Tibet, the sinking of the Titanic and many more „Highlights“ of glass slide photography.

9.1.2. *The KPA Collection*

The well known **kpa photo archive** - founded as **Kövesdi Presse Agentur** by the Hungarian press photographer Antal Kövesdi in Munich - is the main photo portfolio for the German and international Film and Television. It started up in 1954 and has about 3 million photos on offer.

The photo material mainly comes from USA, UK, France, Italy, Austria and Germany.

Moreover demands for material from Eastern Europe, for example:

Poland, Russia, former Czechoslovaia, Hungary, former Yugoslavia, but also for Japan and Scandinavia can be supplied.

It contains historical Film Stills of the first Silent Movies, Celebrities and Classics from 1930 till 2000 and of course support in respect of films of today. An essential part of the brand KPA are in-house productions of German TV and Series as well.

9.1.3. *The Andres Archive*

The photo collection of the famous German photographer Erich Andres (1905 – 1992) covers the region of the black/white documentation photography between 1930 and 1980 including images of the 1936 Olympic Summer Games in Berlin and Olympic Winter Games in Garmisch, Bavaria as well as from the Spanish Civil War from 1937.

There are also photos of the German post war period, the Berlin Air-Lift (Berliner Luftbrücke) and the building of the Berlin Wall.

A very special aspect are the historic shots out of the Volkswagen plant (VW Käfer, which is now an oldtimer and cult car) and the historic travel images.

Only a small part of this historic photo collection has been digitalized up till now.

9.1.4. The Historical Private Collections

One of the main tasks of the Cologne-based image library UNITED ARCHIVES is to save private photo collections from being forgotten or eliminated.

For that reason we try to grant the public access to that photo material.

Up to date (March 2012) the portfolio consists of several private collections these are:

9.1.4.1. Sammlung Gustl Görden

That collection ranges from the years 1925-1934 and represents the private photo gallery of a lady, once living in Cologne. As for the content you will mostly find photographs of vacancies, weekend-trips all along the River Rhine or family events as well as portrait shots.

9.1.4.2. Sammlung Schade

The Schade images show mostly propaganda-postcards from the German Hitler era, in general from 1929 onwards. These postcards were issued at events like exhibitions, party rallies or veterans' days.

9.1.4.3. Sammlung Frenzel

The Sammlung Frenzel lasts from the years 1947-1958. Among several vacancy trips to European countries like Italy or Spain another highlight marks the photos of 1958's EXPO at the city of Brussels/Belgium. The whole collection is private estate of the Frenzel family from Düsseldorf, known as the producers of „Düsseldorfer Löwensenf“ (mustard).

9.1.4.4. Sammlung Wittmann

The Wittmann collection consist of photographs of a time range from 1905-1994, with a focus on images from an German emigration to Canada in 1956-1960 and a field excursion to Egypt in 1967. Additional lots of content from WWI, WWII, the time between the wars and a huge number of b/w-photos from 1950-1960's Germany.

9.1.4.5. Sammlung Breuer

The content of the Sammlung Breuer is shortly before being unlocked. Like the collections described above, it also contains the subject of „social events“ like vacancies, family, private parties or trips in the years of 1929-1951, with a focus of the years until 1939. Approximately 95% of that collection consists of b/w-negatives.

9.1.4.6. Sammlung Fritsche

The collection „Sammlung Fritsche“ contains b/w-Material from 1900-1960. The focus here is on portraits of families, soldiers but also photos of weekend-trips and „social events“. The absolute highlight are photos from a travel to Brazil in 1954.

10. NALIS

NALIS does not have collections of its own. The participation of NALIS in EuropeanaPhotography is backed by the commitment of several libraries, museums and archives to give access to their collections.

Staff members of these organizations are allowed to take part in the project personally. After instruction provided by NALIS staff and under the supervision of NALIS staff they will select parts of their collections - to be digitized and submitted to EuropeanaPhotography.

This will be an ongoing process. I suppose that there are other partners in EuropeanaPhotography in a similar position as well. I hope it will not be a big overhead to maintain a dynamic list of subject areas and collections declared by the partners. The inclusion of any subsequent collection will take into account the already declared ones and will be decided in this context.

11. MHF

11.1. General description of the collection

Museum of History of Photography in Krakow will contribute to the “Europeana” tree thousands photographs. This collection includes images from various themes and with different cultural background. Most of them come from period between 1880 and 1939, with additional older images. Biggest part of collection was taken in territory of Poland, but there are also photos from other European countries such as France.

Due to the shape of whole MHF collection we can't say that we hold many different collections in the strict sense, more proper term will be “subcollections”. However in our contribution to “Europeana”, we can distinguish several specific groups of photos, treating as a criterion subject or origin of image.

11.2. Photographic Techniques

Albumin, collodion, autochrom, gelatine-silver print, glass plates, prints (e.g.: postcards), stereoscopic photography

11.3. Metadata Status

Our metadata exist in Polish only. Data which we provide to the “Europeana” is not restricted by any copyright, that means that metadata fields which we decided to use in EP project don't contain any restricted information e.g.: way of acquisition of the object.

Metadata is stored on MHF in-house repository. For all fields where controlled lists or thesauri are implemented, usage of these terminologies is mandatory. In our standard procedure every metadata field is filled according to internal MHF guide of description the object. Our terminology has been developed in-house.

We have open dictionaries of geographical location and open dictionary of authors. This means that we add new names, when we are describing the following objects. This metadata format is used for all objects in our collection. There is a part of collection which is still waiting for digitization and digital metadata – metadata exist in paper form in our magazines.

In metadata software there are free text fields and dictionary fields. Dictionary fields exist in two forms: open dictionaries - authors, places, techniques, types of photography; closed dictionary - keywords). Date (fields “from” and “until”) is typed by hand – we are not using ISO standard.

See attachment: screen shot of interface from our database software

11.4. Types

Atelier portrait, landscape, street photography, documentary photography, artistic photography, amateur photography,

11.5. Subject / Themes

1. Family photos and albums – weddings, holiday photography, interiors of houses, gardens, outdoor activities, free time etc.
2. Portraits – atelier portraits, actors portraits, portraits of celebrities, portraits of society representatives (families, teachers, pupils, engineers, generals, politicians, priests, bishops, etc.), collective portraits, tableaux.
3. Landscapes – seaside, fields, gardens, forests, aerial photography.
4. Countryside – villages, huts, field, social events.
5. Cityscapes – streets, city life, aerial photography.
6. Sport photography – footballers, gymnastics.

7. Advertising/trade photography.
8. Industrial and civil engineering investments photography – roads, bridges, laboratories; cars, motorbikes, trains, ships.
9. Important events in life of local societies – weddings/funerals.

11.6. Provenance

Donations from individuals, transfer from legal persons (e.g. : big amount of objects were transferred from Krakow Photographic Society). Antique shops, stock markets, auctions, gifts, purchases from private individuals and collectors.

11.7. Historical / Cultural Value

- We can say that selection of 3000 object is representative for MHF collection from period 1839 to 1939.
- Nearly 10% of the collection are the very good examples of Polish professional photography. In this group there are photos taken by one of the best Polish photographers such as: Ignacy Krieger, Joseph Sebald, Tadeusz Rząca, Adam Lenkiewicz.
- Big amount of images are unique examples of old and rare techniques – which could be particularly interesting due to the technological change, exploring new ideas and inventions.
- Our contribution contains good and wide selection of family photography, e.g.: photos taken by amateur photographer Paweł Mussil. His work gives an opportunity to look into life of big Polish family from Krakow. He documented free time, relationships in family, embarrassing and difficult moments in family life as well as joyful time of holidays, trips etc.
- Album of photographs of Paris photographed by Edouard Baldus – cityscape of big, European metropolis.
- Unique series of images documenting unfinished construction of the Vistula-Danube canal or a series of photos from the construction of railways in the Carpathians – big civil engineering projects, focused on shaping the landscape were projects not only using and showing technological invention but equally, they are speaking about idea of controlling, recreating etc.
- Subcollection of glass plates taken by anonymous traveling photographer – he documented and captured weddings on country site, funerals, corpses in coffins. This group of images is telling a lot about social functioning of photography in early 20th century, its role in everyday life of culture which no longer exists.
- photographs from journeys across Europe and North Africa, probably taken by Polish aristocrat Ksawery Pusłowski. This group of images illustrates process of creating new medium for memories. Snapshots from journey helped or even established “tourist point of view” – which could be treated as new phenomena in western civilisation
- Advertising photography – in this group particularly interesting can be catalogue of products published by school of weaving baskets. Idea of advertising by photographs is significant and meaningful in development of modern society.
- Photos from place called „Maniowy” – images were taken in village which no longer exist. It was flooded at the begging of 20th century due to the construction of dam in town Czorsztyn in southern Poland.
- Part of photographs were taken by or is showing life of Polish Jews – which for many reasons and difficult to point out in short version is extremely important chapter in Europe modern history.

11.8. IPR Status of Collection

Generally speaking, photographs which will be contributed to the “Europeana” are not burdened with any other rights or ownerships than copyright. Those images belongs to the public domain.

11.9. Estimated Number of Pictures for Each Subcollection

The collection is not yet fully determined and stable, but we can say approximately that we have:

20% - atelier photography (portraits, family portraits)

30% - an amateur photographer, and family (3% - photographs by Paweł Mussil)

2% - aerial photography

5% - civil engineering photography

25% - documentary photography

3% - portraits of famous people

5% - military photography (soldiers, military equipment)

11.10. Relation to Current Europeana Holdings

Photographs may overlap with the project about World War I, also partially with different kinds of portrait photography appearing on many occasions in “Europeana”.

11.11. Promotional Caption or Attractive Paragraph about the Collection

Three thousand images, chosen from The Museum of History of Photography in Krakow is a representative selection, giving clear image of entire collection of the Museum. A rich set of images from the period from 1839 to 1939 includes almost every type of photography practiced at that time.

The specificity of the selection is created also by one unique aspect – origin of pictures. Big part of photographs was taken in “country that was not there”. The partitions - which for 150 years cancelled the existence of Poland - ends in 1918. Photography was documenting both disintegration and time of re-consolidation of country and nation. In our pictures you can find large civil engineering projects and technological investments.

Important subcollection which documents construction of one of the most beautiful railways in the Eastern Carpathians includes also collective portraits of Kosiński family - builders of this railway. A separate, extremely interesting collection illustrates the social changes in Eastern Europe, beginning of tourism, slow diffusion of western influences, process of interfering between local traditions and modern culture. The collection includes photographs of the old European cities such as Krakow or Lvov, images of the ethnic groups from this part of Europe: Jews, Hutsuls, Lemko, Rusyns.

12. ABM

12.1. General Description of the Collection(s)

Our photo collection counts approx. 3 mio photos. The largest collections are the press collections from the social democratic newspaper *Social-Demokraten/Aktuelt*, from the communist newspaper *Land og Folk* and the so called "Old collection" including collections from trade unions, the social democratic party, the early days of *Social-Demokraten* and from private persons. The focus of the collection is the working class and the labour movement, but it covers almost all aspects of everyday life from the 1870s till today.

12.2. Photographical Technique

Glass plate negatives, nitrate negatives etc, diapositives and paper prints

12.3. Metadata Status

Approximately 40.000 pictures are digitised with metadata in MARC format . 1/3 of the total collection (the "Old Collection") is classified according to the DK5 system (the Danish public library classification system).

12.4. Type

Portraits, rural life, industrial landscape, city life, buildings, interiors, events

12.5. Subjects / Themes

The main topics are (related to Alinari's themes):

12.5.1. Social, anthropological, family life, sport, portrait, cultural life

c. 6.250 images with focus on: Working conditions, unemployment and poverty, child welfare and eldercare, leisure activities, such as sport, picnics and summer camps, family life, working class culture, such as theater and sport

12.5.2. Works and industrial changes

c. 3.750 images with focus on: Factories and workshops

12.5.3. Cityscape, landscape

c. 2.500 images with focus on: Urban life, housing and living conditions

12.5.4. Art, architecture, archeology

Very few

12.5.5. History, historical events, politics

c. 12.500 images with focus on: Important events in the Danish labour movement, recurrent activities of the labour movement, such as demonstrations on May Day and on the Constitution Day, strikes and lock-out, important events in the international labour movement history, The Social

Democrats and the communist parties, the unions, biography of prominent Danes and of internationally famous people

12.6. Provenance

12.6.1. Old collection

Collected over a long period by The Labour Movement's Library and Archives. These pictures derive from many different sources: Private persons, who have collected photos or photographed themselves (professionals like Fritz Bornkessel as well as amateurs), trade unions and trade magazines. Photos from trade unions are often received together with the organisation's archives. Part of the collection was donated by and the newspaper *Social-Demokraten*, which from time to time wanted to dispose of some old photos.



A special part of the old collection derives from the national subscription *Arbejderen i fotografiet* (*The Worker in Photography*), that took place in 1973. The aim was to collect photos of everyday life in the working-class, a topic which was rare and hard to find in photography. It resulted in a collection of 2.500 photographs from 1870-1922, a selection of which was published in the book *Arbejderen i fotografiet*.



Another subcollection is the communist and women's rights campaigner *Marie Nielsen's* collection of photographs collected on her journeys to the Soviet Union in 1919 and 1922. Marie Nielsen gave the photos to The Labour Movement's Library and Archives in 1950.



12.6.2. Photo Archive from the newspaper "Land og Folk"

When the communist newspaper *Land og Folk* closed down in 1990 The Labour Movement's Library and Archives received the photo archive on the basis of an agreement with The Danish Union of Journalists. Most of the photos are dating to the post war period, but a smaller collection of photos goes back to the interwar period.

12.6.3. Photo Archive from the newspaper "Social-Demokraten"/"Aktuelt"

When the social democratic newspaper *Aktuelt* (former *Social-Demokraten*) closed down in 2001 The Labour Movement's Library and Archives received the photo archive on the basis of an agreement with The Danish Union of Journalists. Most of the photos in this collection are quite

new, but as mentioned above early photos from this newspaper have become part of the "Old Collection".

12.6.4. Mogens Voltelen's collection

The photos are taken by the architect Mogens Voltelen (1908-1995) with his Leica 35 mm camera and was given to The Labour Movement's Library and Archives by Mogens Voltelen's heirs. Most of the photos are from the 1930s, documenting left wing culture and politics in Denmark, such as demonstrations, revues and workers' theatre. Voltelen also documented the so called "Moskowiade", an international workers' theatre Olympics in Moscow, and Berthold Brecht's exile in Denmark. Mogens Voltelen's collection represents a unique documentation of left wing cultural events, seen with the eyes of an insider, and as he was an architect and designer very often with an eye for aesthetic and visual quality.



12.6.5. Åge Fredslund Andersen's collection

The artist and photographer Åge Fredslund Andersen's (1904-1976) photos from the series *Arbejdets mænd og kvinder* (*Men and women at work*), documenting farm work as well as work in trade and industry in the 1930s, was given to The Labour Movement's Library and Archives by the photographer Poul Pedersen and later transferred to The Workers' Museum. Åge Fredslund Andersen's collection has documentary value as well as great aesthetic and technical quality.



12.6.6. *The Workers' Museum photo collection*

Most of the photos in this collection are donated by private persons from whom the museum has also received other kinds of museum pieces. There are many amateur photos in this collection, for instance photos sent home by itinerant craftsmen.



12.7. **Historical and/or Cultural Value**

The Old collection, the two press collections and the museum collection together represent a unique documentary value because they contain photographs of events in the labour movement as well portraits of people, places and events that are difficult to find elsewhere. At the same time the collections document almost all aspects of life in the Danish society – with a special interest in welfare and working-class conditions and working-class culture. The collection consists of both amateur photos and highly professional photos of great visual quality. Among the last are the photos in Mogens Voltelen's and Åge Fredslund Andersen's collections.

12.8. IPR Status of the Collection

We own the photos, but we only have the copy-right to a small part of the collection. Before publishing the photos still subject to copyright protection in our database, we strive to get a written permission from the copyright holder to publish the photos and to charge a processing fee when delivering a copy. At the same time we promise to tell the customer to seek permission and pay the copy-right holder.

12.9. Estimated number of pictures for each subcollection

12.9.1. Old collection (ABA-collection)

20.000

12.9.2. Photo archive from Land og Folk

1000

12.9.3. Photo archive from Socialdemokraten/Aktuelt

1000

12.9.4. Mogens Voltelen's collection

1.300

12.9.5. Åge Fredslund Andersen's collection

200

12.9.6. Workers' Museum collection

1.500

12.10. Relation to Current Europeana Holdings

The labour movement as well as everyday life is underrepresented in Europeana.

12.11. Promotional Caption or Attractive Paragraph about the Collection

Our collections tell the story of how modern society and especially the Danish welfare society were formed. Our focus is on the everyday life of ordinary people meaning that the collections give a unique insight into the world and living conditions that characterised the lives of the majority of our great-grandparents and grandparents.

13. Theatre Institute

13.1. General description of the collection(s)

The most important for the project is Theatre Documentation, Information and Digitalisation Department what collects and preserves historical materials mostly focused on the Slovak professional theatre from its establishing in 1920 until present days. Part of this department is Theatre Museum for 3D objects like set design models, costumes, puppets, posters, bulletins and so on. Another part is Archiv of the Theatre Institute for 2D documents. Photographic collection is spread among Museum and Archive and until now, it was not considered as a separate collection. Photographs are part of separate production documentation or items in a personal estate collections and so on. Our participation in the project is a strong impuls to do a revision of all the collections located in the Institute.

Other partners

Slovenská národná knižnica (Slovak National Library) in Martin

Slovenský národný archív (Slovak National Archive) in Bratislava

Mestské múzeum (City Museum) in Bratislava

Private collections

13.2. photographic Technique

We are going to establish co-operation with specialists for the photographic techniques from the Slovak National Archive for accurate evaluation of older photographs. However, the main part of the collection will be silver gelatin photographs. Rarely we have glass plates, wet plate prints and other older techniques.

13.3. Metadata Status

In the institute we generally work with 4 database systems – THEISA (THEatrical Information System for Archives), JANUS (Archival system), CEMUZ (Museum database management given by the leading Slovak National Museum and library system CLAVIJUS (Czecho-slovak origin, mostly used for libraries). Now we start to put all the systems in one: <http://is.theatre.sk/duts>. The database is generally focused on theatres, personalities and theatre productions.

The already done metadata are stored in excel sheets, word.

13.4. Type

Theatrical photographs – theatre productions images

13.5. Subjects / Themes

We prepare collection of theatrical photographs – theatre productions images, portraits of actors, singers, directors, audience, theatre buildings, old photographs of set designs, costumes and so on. Second part of the collection are para-theatrical events - public activities using theatrical elements like urban celebrations, parades, staged folklore festivities and so on.

13.6. Provenance

Basically we are focused on photographs from the contemporary Slovak Republic territory, but from our history comes out that photographs till 1939 are connected with the Austro-Hungarian empire, former Czechoslovakia etc. We also plan to include photographs of Slovak theatre from collections from neighborhood countries like Czech Republic and Hungary.

13.7. Historical and/or Cultural Value

We have first indications that we could include first theatrical Central European photographs from famous Kozic collection and unique staged folklore photographs made by Pavol Socháň.

13.8. IPR Status of the Collection

The Theatre Institute will be responsible for the rights of its collection as well as other partners who will keep them.

13.9. Estimated Number of Pictures for Each Subcollection

We are not able to submit it now.

13.10. Relation to Current Europeana Holdings

We plan to do a unique collection – until now we did not have any connection to Europeana.

13.11. Promotional Caption or Attractive Paragraph about the Collection

The Theatre Institute Bratislava prepares a unique collection that will provide a new and visually attractive story of the Central European theatre and theatricality from the time, when theatre was an unthinkable part of everyday life.

14. ICIMMS

14.1. General Description of the Collection(s)

As stated in the application, ICIMSS doesn't poses such old photographs, apart a few dozen pictures collected. Therefore we will deliver materials which are in a process of ongoing collection from private sources and small cultural institutions.

14.2. Photographical Technique

it's quite possible to get photographs of all techniques

14.3. Metadata Status

quite difficult part of the work, as requires long discussions with the owners who need also some consultations to get the data requested like: photographical technique, photographer, place, date, and other details

14.4. Type

the majority of photographs will probably be the portraits from atelier with fashion included, but also landscape, city life, buildings, interiors, events

14.5. Subjects / Themes

like above

14.6. Provenance

private collections, and collections from small cultural institutions

14.7. Historical and/or Cultural Value

all old pictures have historical value, especially that during WWII the majority of photographs has been destroyed in Poland

14.8. IPR Status of the Collection

ICIMSS collects only digital form of photographs which stay with the owners. ICIMSS gets rights for publishing images online

14.9. Estimated Number of Pictures for Each Subcollection

total number 10000

14.10. Relation to Current Europeana holdings

We plan to do a unique collection – until now we did not have any connection to Europeana.

14.11. Promotional Caption or Attractive Paragraph about the Collection

Promotional captions have been sent for the website

15. KU Leuven



15.1. General Description of the Collection

Our main collection to digitize is a glass slide collection of about +18.000 pieces. This collection was brought together between 1890 and the 1920's and consists of diverse material, ranging from architectural images, landscapes, cityscapes, paintings, sculpture, archaeological sites, plans and drawings. These images were used in teaching history, art history and archaeology.

These images were bought from companies like Stuedner Verlag, Kruss, Brogi, Levy, ... and are historically very interesting for various reasons. First of all they give a unique insight how art history was thought at university level early to mid 20th century. Secondly, as most of the material is pre WWI, these images show early views of cultural heritage artefacts that might not exist anymore, that are lost, have been damaged or restored. Also historically interesting is that these images have a descriptions on the plate itself, showing metadata from 100 years ago.

Apart from the slide collection two smaller collections will also be digitized, each containing about 1000 images. The Historical Topographical Atlas of the Leuven University Archive shows early views on buildings, student live, university festivities and portraits of professors. This collection is core KU Leuven and up to now isn't metadated on object level. The third collection we are taking into account is the Verwilghe Archive (approx 1000 images), which shows a unique insight in the reconstruction after WW1. This collection contains images not only from Belgium, but also from France and Germany.

15.2. Photographic Technique

The slide collection is glass plate, either glass positive with a protecting glass plate on top or celluloid between two glass plates.. The other collections are glass negatives.

15.3. Metadata Status

Metadata description on the glass slides will be normalised, so new metadata will be produced. Description will be done in Aleph, (Marc 21, Dublin Core Compliant), both on object and collection level.



15.4. Type

Art objects, art reproduction, landscape, cityscape, architecture, archaeology, events

15.5. Subjects / Themes

Archaeology: objects, sites, landscapes buildings, plans,

Architecture: building, cityscape, construction, reconstruction, details, ornaments, ...

Art: painting, sculpture, engraving, graphics...

Events

Landscape

15.6. Provenance

The slide collection was bought from various vendors like Stuedner Verlag, Kruss, Brogi, Levy, ...

On the mayor part of the collection, the provenance is unknown.

The Historical Topographical Atlas is property of the KU Leuven, the photographers are unknown.

The Verwilghe Archive is a gift from Verwilghe.

15.7. Historical and/or Cultural Value

First of all they give a unique insight how art history was thought at university level early to mid 20th century. Secondly, as most of the material is pre WWI, these images show early views of cultural heritage artifacts that might not exist anymore, that are lost, have been damaged or restored. Also interesting, historically speaking, is the fact that these images have descriptions on the plate itself, showing metadata from 100 years ago, which might not correspond anymore to current day knowledge.

15.8. IPR Status of the Collections

public domain/creative commons

15.9. Estimated Number of Pictures

Slide archive: +18000

Historical Topographical Atlas: approx 1000 images

Verwilghe Collection: approx 1000 images

Total 20.000

15.10. Relationship to Current Europeana Holding

A query based on the companies the slides were bought from showed no overlap.

15.11. Promotional caption or Attractive Paragraph about the Collection

A unique view on late 19th century-early 20th century image use in education within the Artes faculty of the University of Leuven.



16. Lithuanian Museums

16.1. General Description of the Collection(s)

Lithuanian museums are rich in photographic collections and preserve images from different regions of the country as well as historical periods. The whole collection that is proposed to *Europeana Photography* (20 000 objects) is very diverse. There are 34 museums willing to contribute their content to Europeana therefore the input is valuable in national and regional context.

The collection consists of a wide range of types and themes. There are a number of portraits of people of national or local importance and also a number of not identified persons that would stand as examples of fashion and photo atelier work of the end of the 19th century and the beginning of the 20th. The landscapes and cityscapes form a great part of museums' archives. Each museum preserves images mostly from its own city and region, although some foreign cityscapes can be found usually in memorial museums' collections. The majority of local museums have valuable images illustrating Lithuanian ethnography, i. e. rural life, traditional crafts, events, celebrations, costumes, traditions, etc. These ethnographic archives show the variety of regions and minorities in such a small country like Lithuania. Museums also preserve collections of some local photographers that are significant because of their completeness, historical value and technique (mostly glass plate negatives). Although the examples of the very early photography in Lithuania are scarce, the collections of country's museums can be distinguished as the most complete panorama of the first century of photography art in Lithuania.

16.2. Photographic Technique

Negatives: about 3 000 (the majority are glass plate negatives)

Photographs: 17 000

Daguerreotypes: 30

Ferrotypes: 40

Ambrotypes: 22

16.3. Metadata Status

Some metadata in Lithuanian is already available in the Virtual Exhibition System maintained by the Lithuanian Museums' Centre for Information, Digitisation and LIMIS. The standards used are Dublin Core and ESE. Different museums have already created their virtual exhibitions of photography collections:

V. Mykolaitis-Putinas Memorial Museum. *The Writer Vincas Mykolaitis-Putinas in Iconography*:
<http://www.muziejai.lt/emuziejai/Katalogas.asp?paroda=17&kdr=1&eksponatas=1>

The Nalšia Museum. *Švenčionys and Ignalina Regions in the Photos by Karolis Ulozas and Ignas Šilkinis*:
<http://www.muziejai.lt/emuziejai/Katalogas.asp?paroda=19&kdr=1&eksponatas=1>

Alexander Pushkin Literary Museum. *Iconographic Collection of Alexander Pushkin Literary Museum*
<http://www.muziejai.lt/emuziejai/Katalogas.asp?paroda=20&kdr=1&eksponatas=1>

Other museums are working with another system – the pilot version of Lithuanian Integral Museums Information System (LIMIS). These museums create metadata for the photographic images that is not publically available until the definite version of LIMIS is released and the metadata transferred to it (in the beginning of 2013). These metadata is in Lithuanian and used standards are Dublin Core, ESE and LIDO.

16.4. Type

Portraits (Lithuanian famous people, artists, politicians, nobles, historical figures): 3 000 images and more.

Landscape: 700 images and more.

City life, architecture, monuments (mostly Lithuanian and some foreign sites): 2 500 images and more.

16.5. Subjects / themes

Lithuanian ethnography: rural life in the beginning of 20th century, traditional celebrations like weddings, funeral, Communion, work and traditional crafts, etc. (more than 3 300 images).

Lithuanian manors: architecture, surroundings, people, events (more than 2 000 images). A great amount of photos from Lithuanian manors – it's premises, surroundings, residents, servants, celebrations – reflect a part of Lithuanian culture, so called Lithuanian manors culture. There will be a great quantity of images from different museums as some of them are established in the premises of former manors or possess valuable collections of images, e. g. Rokiškis Manor (890 photos), Vaitkuškis, Plemborg manors (National M. K. Čiurlionis Art Museum), Palanga, Kretinga, Stončiai manors (Kretinga Museum), Klaipėda region manors (The History Museum of Lithuania Minor), Markučiai Manor (Alexander Pushkin Literary Museum), Bebrusai manor (Molėtai), etc.

Lithuanian cities and towns: architecture, monuments, street views by famous photographs like Jan Bulhak, etc. (1 300 images).

Foreign cityscape: Prussia (current Kaliningrad), Belorussia, Caucasus, Western Europe, the USA (200 images at least).

Lithuanian historical events. E. g. Klaipėda region during French occupation in 1920–1922 and demonstration in favor of its incorporation into Lithuania in 1923; song festivals; manifestation in Panevėžys after the recognition of Lithuania state de jure by the USA in 1922; 500 years anniversary of the death of Vytautas Magnus in 1930; the tragedy of Pabaltijo circus in Alytus, etc. (300 images at least).

Fashion of the late 19th century – beginning of 20th century: unidentified portraits of individuals and groups reflecting fashion trends of different social classes (about 700 images).

Organizations, movements, entities: associations, societies, corporations, commissions, organizations of Catholics, scouts, esperantists, etc. (about 1 700 images).

Culture: theatre performances, musicians, first exhibitions of art in the beginning of the 20th century, culture heritage, minorities, etc.

Education: primary and secondary schools, universities, teachers and students, their activities (about 800 images).

Military service and police: Lithuanian army and troops between the wars 1918–1939 (about 800 images).



City scape: *The view of Naujamiestis. Kaunas, 1920s-1930s © M. K. Čiurlionis National Art Museum*



Portraits: *Antoni Skurjat. Portrait of Laimutė Šlapelytė. Vilnius, 1929 © Marija and Jurgis Šlapeliai House-Museum*



Celebrations: *Karolis Ulozas. Easter swing in Miečionys village. Glass plate. 1929 © Naššia Museum*



Traditional crafts: *Ignas Šilkinis. Fishing. Glass plate. Pagulbinė village, Lithuania. 1925 © Naššia Museum*

16.6. PROVENANCE

In our case the provenance could be indicated by each museum. Photos normally come from private persons or institutions or were accidentally found in old manors, houses or museum premises. There are 34 museums from Lithuania willing to contribute.

Table of the museums and quantity of digital images for the project

| | |
|--|------|
| Šiauliai 'Aušra' Museum | 3000 |
| Rokiškis Regional Museum | 2295 |
| Maironis Lithuanian Literature Museum | 2000 |
| Panevėžys Local Lore Museum | 2000 |
| Samogitian Museum 'Alka' | 2000 |
| National M. K. Čiurlionis Art Museum | 1300 |
| Kretinga Museum | 1055 |
| Kupiškis Ethnographic Museum | 1000 |
| The History Museum of Lithuania Minor | 1000 |
| Zarasai Area Museum | 100 |
| Alexander Pushkin Literary Museum | 655 |
| Open Air Museum of Lithuania | 550 |
| Marija and Jurgis Slapeliai House and Museum | 500 |
| Ukmergė Local Lore Museum | 500 |
| Samogitian Art Museum | 470 |

| | |
|--|-----|
| | 343 |
| Mikas and Kipras Petrauskai Lithuanian Music Museum | |
| | 330 |
| Samogitian Diocese Museum | |
| | 300 |
| Alytus Local Lore Museum | |
| | 250 |
| Antanas Baranauskas and Antanas Vienuolis-Žukauskas Museum | |
| | 200 |
| Prienai Area Museum | |
| | 160 |
| Lithuanian Art Museum | |
| | 150 |
| Nalšia Museum | |
| | 128 |
| Marijampolė Local Lore Museum | |
| | 120 |
| Vilkaviškis Area Museum | |
| | 103 |
| Aleksandras Stulginskis University Museum | |
| | 100 |
| Antanas and Jons Šuškos Ethnic Culture Museum | |
| | 100 |
| Tauragė Area Museum | |
| | 100 |
| Bishop Motiejus Valančius Birthplace-Museum | |
| | 100 |
| Molėtai Area Museum | |
| | 82 |
| Museum of the Cultural Center of M. K. Sarbėvijus | |
| | 74 |
| The Oginski Cultural History Museum of Rietavas | |
| | 50 |

Museum 'Sėla' of Biržai Are

50

Juozas Naujalis Memorial Museum

3

3

Vincas M

kolaitis-Putinas Memorial Museum

15

Total:

20113

16.7. Historical and cultural value – descriptions of every museum collections

1. Šiauliai “Aušra” Museum 3000 images

2643 images from the ethnographic archive of the Šiauliai Regional Studies Society. These are valuable documentary images as many of the cultural-references shown in the photographs do not exist anymore. In 2006, the archive was included in the UNESCO National Memory of the World Register in Lithuania. The Šiauliai Regional Studies Society was active in 1927–1940 and organized many expeditions to Lithuanian regions, mostly in the northern part of Lithuania and Samogitia (western part). The archive contains a big quantity of photographs (over 2 600) that are of a great cultural and historical value especially for a research of traditional culture at the beginning of 20th century. The archive is a part of the ethnographic collection of the Šiauliai ‘Aušra’ Museum. The rural life of Samogitian people is captured in nearly 900 photographs by professor Ignas Končius. In 1911 he registered and took photos of chapels and crosses in Samogitia. The professor Končius has written 20 scientific books and 300 articles, published several studies, like “Statistics of Crosses and Little Chapels under the Samogitian Sky” and “Samogitian Crosses and Little Chapels” in 1965 in Chicago. Končius also stimulated photo amateurs and land-surveyors to make photo documentation of village people, their work and crafts. His photo negatives and positives are held in Saint Petersburg State Ethnography Museum and some Lithuanian museums.

187 portraits of the participants of January Uprising in the former Polish-Lithuanian Commonwealth (present-day Poland, Lithuania, Belarus, Latvia, parts of Ukraine, western Russia) against the Russian Empire. The collection includes portraits of Uprising leaders priests Konstantinas Kalinauskas, Zigmantas Sierakauskas, Antanas Mackevičius. These portraits were multiplied and distributed to the participants of the Uprising. Many of them kept the portraits in their pockets when fighting with Russian Army and resisting in the forests. The portraits of leaders served as an emotive stimulus for rebels. Some authors of the portraits of rebellion participants worked in now-Lithuania, but the major part was from the cities of Russian Empire, Poland, France and took photos of the emigrants and expatriated rebellion participants after the Uprising.

29 negatives by photographer Alexander Jurašaitis. These glass plate negatives were made in the late 19th century in Belorussia. Jurašaitis was the first Lithuanian photographer who took pictures of wild nature and animals (wisents) in the Białowieża Forest, one of the last and largest remaining parts of the immense primeval forest in Poland and Belorussia. Lithuanian-born photographer lived with his family in Bielsko (present Poland) and in 1894 opened there a photographic atelier. Jurašaitis took photos of the tsar Nikolaj II family and had a permission to accompany them and make photos during the hunting. He used to hide behind the trees in order to photograph big animals, like wisents, that now are in danger of extinction. He was the first to use montage in wisents’ images and made first slides. After his death in 1915, his family was saved by the photos of wisents as German soldiers liked them so much as to offer big amounts of money for them. One German journalist even sent a photo of wisents made by Jurašaitis to the newspaper Der Weltspiegel and signed it by his name.

Collection of Juozapas Žiogas glass plate negatives (about 100). Documentary images of old Lithuanian rural architecture, crosses, chapels, landscapes of the beginning of the 20th century. The author priest Juozapas Žiogas (1869–1935) was one of the first Lithuanian archaeologists, a region explorer and a distributor of the prohibited Lithuanian press. He collected folklore, folk songs, was interested in ethnography and participated in Lithuanian national movement. The negatives that he made are authentic documentary evidences of ethnography until 1935. During the war, his archaeological collection and photo archive was dispersed among his relatives. After the war a part of Žiogas' collection was found and acquired by the Šiauliai "Aušra" Museum.



Photos from the Šiauliai Regional Studies Society ethnographic archive

2. Rokiškis Regional Museum 2295 images

890 photos from the Rokiškis manor. The photos are made by various photographers, some names are known – Vinokuras, Sneiderman, German. The majority of photos were made in 1920s–1930s.

The museum has a big collection of photo prints and negatives; there are also Rokiškis town images, images of the army and police, educational institutions and students, industry and culture.



Rokiskis manor house. 1920s © Rokiskis Regional Museum

3. Maironis Lithuanian Literature Museum 2000 images

Portraits of Lithuanian writers and cultural figures. The peculiarity of this photographic collection is that it is based on the personality-related objects that include documents, manuscripts, personal belongings and photos as well. Each personality – a writer, a poet, a translator, an actor, a painter or a cultural figure – has his own subcollection in the museum. It is, therefore, rather difficult to calculate the exact amount, topics and motives of the photos in a short time. The main common denominator in every subcollection is the link of the photographs with one or another important personality. These are mostly portraits of those famous personalities, including group and family portraits, and also portraits of their family members alone. Portraits are taken by either the unknown photographers or friends and family members or by the personalities themselves, some of them were in photographic ateliers. Most of the pictures were taken in memory of certain moments, or in order to document personal events or travels. Some of the pictures were taken while traveling or studying abroad.



Writer M. Pečkauskaitė with friends. Fribourg. 1906 © Maironis Lithuanian Literature Museum



Writer Gabrielė Petkevičaitė-Bitė. Riga. Around 1877 © Maironis Lithuanian Literature Museum

4. Panevėžys Local Lore Museum 2000 images

More than 600 glass plate negatives by photographers Vincas Ferinauskas, Povilas Šinskis, Tadas Bajorūnas, Vitoldas Kovalevskis. The themes include Panevėžys city, regional landscapes, architecture of towns, interiors of local churches, traditional celebrations, customs, schools, organizations and many portraits of local people reflecting fashion of that time.

Tadas Bajorūnas (1890–1945) was a photographer of Krekenava village in Panevėžys region; Vincas Ferinauskas (1892–1975) worked in Miežiškės. Povilas Šinskis (1878–1974) did some photos of Geležių church and performances by local people. Vitoldas Kovalevskis documented the construction of Polish gymnasium, Panevėžys streets and churches.



*Ferinauskas. Two woman.
1920s-1930s © Panevėžys*



*Mieziskiai village square. 1920s-1930s © Panevėžys Local Lore
Museum*

5. Samogitian Museum 'Alka' 1300 images

700 glass plate negatives from Juzefas Perkovskis collection. The author was a painter and photographer. There are images of Samogitian landscapes and manors, the interiors, manor proprietors and servants, village agriculture workers, wayside chapels and sculptures.

500 glass plate negatives from Chaimas Kaplanskis collection. He was a famous photographer of Telšiai (about 1860-1935). In Kaplanskis photo studio portraits of Telšiai residents and Jewish community were made. The photo studio operated 47 year and belonged to Kaplanskis family.

112 glass plate negatives from Kazimier Bogumilas collection. The photographer was from Varniai. He had his own photo laboratory at home. Bogumilas used to take portrait pictures for passports simply at home. Mostly he enjoyed taking photos of the village and events.

It is a significant collection of the images of Samogitian towns, villages, people, architectural monuments, manors. Museum specialists have found about 1000 glass negatives hidden in the loft with images of the town of Varniai. Images of the wooden houses, courtyards, by-streets, close-up photographs were found, while repairing the building of the Museum in Telšiai in 1981. During the reconstruction of the building in 1999, 60 broken negatives with the views of Varniai were found under the stairs of the boiler-room made by Kazimieras Bogumila, a photographer, who emigrated to Argentina in 1939. The negatives could have been hidden by the director of the museum Pranas Genys during the nazi occupation, as there were images of Jewish houses shown in them.

6. National M. K. Čiurlionis Art Museum 1055 images

Alexander Rackus' collection of daguerreotypes, ferrotypes and ambrotypes (85 objects).

Alexander Rackus (1893–1965) was a doctor, numismatist, editor and collector, culturally active in Lithuania and the USA. His collection consists of 23 daguerreotypes, 22 ambrotypes, 38 ferrotypes, one photo made on the ceramic plate and one on the leather. A great part of these objects Rackus collected in the USA, some of them in Lithuania and donated it to the museum in 1938. 30 photos were preserved at his manor house and were transferred to the museum after the nationalization of property by soviets in 1940. These

ancient photos are made in the second half of the 19th century in the USA cities that were inhabited by Lithuanian emigrants from the Russian empire (Chicago, New York, Boston, Brooklyn, Waterbury, Wooster, etc.). Most of them are portraits of Lithuanians in the USA, although a great part of portrayed people are unidentified. There are women, men, children, couples and group portraits. Almost all photos have cases of various forms made from different materials in order to protect photos from light and physical impact.



Unknown woman. Coloured ferrotype. The USA, 1860 ca. Alexander Rackus collection © M. K. Čiurlionis National Art Museum

Photographs by Mikalojus Konstantinas Čiurlionis in Anapa (Caucasus) in 1905 (35 objects). Čiurlionis is the most renowned Lithuanian artist – a painter and a composer. One of his passions was taking photos with the Kodak camera that he had. The ones taken in the Caucasus Mountains reflect the unity of landscape and people. They are also considered as sketches for his paintings. There are images of the Black Sea coast, sailing boats, local people, cemetery and other objects. The so-called Anapa album was acquired by the museum in 2011 from a private person.



Mikalojus Konstantinas Čiurlionis. Anapa. 1905 © M. K. Čiurlionis National Art Museum

About 300 photos from Kossakowski's photography albums. The photographer Stanisław Kazimierz Kossakowski (1837–1905) was from the noble Polish-Lithuanian family. He was a state officer in the Polish Kingdom and later served at the palace of the Russian Emperor. Afterwards he became a president of Ukmergė town in Lithuania. Kossakowski learned about photography in the early years when traveling with his parents to Western European countries. In 1890, he set up a photo laboratory with all the necessary equipment in Vaitkuškis manor where he was born. His photos depict life in Vaitkuškis manor: his family, relatives, friends, servants, and workers of the manor. He used to take pictures of the manor house, the park, its surroundings, neighbouring manors or other Lithuanian and abroad places. The photographer had special small cardboards, with the inscription "Wojtkuszki", to glue the photos on. There are 65 albums full of photos taken by Stanisław Kazimierz Kossakowski. After his death they were kept in Vaitkuškis manor and later in Lyduokiai manor. In 1920, Paulius Galaunė, an active preserver of cultural heritage, started negotiating with a representative of Kossakowski family in order to take care of the photographic albums and family archive. In 1927, Galaunė and specialists from Čiurlionis gallery finally took all the albums and documents, then in a very poor condition, to be preserved at the gallery.



Stanisław Kazimierz Kossakowski. The counts Kossakowski in the porch with Montvila's family on the occasion of countess Sofia Kossakowski's name-day. Vaitkuškis, region of Ukmergė, 15/05/1896 © M. K. Čiurlionis National Art Museum.

200 images from ethnography collection. The photos show traditional crafts, celebrations, folk artists and craftsmen, village life, countryside, etc. These are documentary photos taken by ethnography enthusiasts during the expeditions to various Lithuanian regions in the early 20th c.

7. Kretinga museum 1000 images

Situated in the palace of Tiškevičiai family, the museum boasts a collection of iconography which contains photographs and albums of Tiškevičiai family, a collection of postcards coming from the First World War, photographs and cards with the views of the old town of Kretinga.

The photos by local photographers Ignas Stropus, Paulina Mongirdaitė, Alfonsas Survila and Kostas Jagutis form a part of the museum photography collection.

Ignas Stropus (1884–1959) was the first photographer to open a pavilion of artistic photography in Kretinga before 1920. He owned photo studios in several towns and enjoyed working outdoors. Most of his photos are landscapes, portraits, images of architectural objects, social events, gatherings, etc. Stropus used black background for his portraits in a studio and searched for shadows and factures by using Rembrandt lighting.

Paulina Mongirdaitė (1865–1916) was the first woman photographer in Lithuania. She studied photography in Warsaw and opened her own photography pavilion in Palanga in 1889. She made individual and group portraits in her studio and also visited noble families to take their family portraits or images of their living houses and surroundings. In the late 19th century, Mongirdaitė published photography albums and postcards with the images of the old Kretinga, its churches and manor houses. She is also considered one of the first photo journalists.

Alfonsas Survila (1892–?) was born in Latvia and studied photography with Riga photographers. In 1910, he opened photography studio in Kretinga. In the years of the Russian revolution, he became a photo journalist and took pictures of Bolshevik leaders Lenin, Trocky and others. Survila came back to Kretinga in 1922 and worked as a local photographer.

Kostas Jagutis (1896–1974) learned photography in German army during the First World War. After the war he opened various photo studios in the western part of Lithuania, including Kretinga. His photos are portraits, scenes from weddings and funerals – everything his clients would ask. He also did photos coloured in brown and blue tones.

8. Kupiškis Ethnographic Museum 1000 images

500 glass plate negatives and some photo prints by Veronika Šleivyte. Šleivyte (1906–1998) was a painter and photographer. She made a lot of photos and mostly cared about recording her private and family's life. Commonly she was commissioned to make large group photos, to document weddings, funerals and other social events. Beside it, Šleivyte made artistic photos and participated in photography exhibitions. She was mostly active in the interwar period, participated in the movement of photography amateurs and experimented with photography language. She also documented her photos very accurately by putting her stamp "Foto of Vera Šleivyte", indicating the place and date as well as the subject of the image. There are landscapes, seascapes, idealistic rural life images, portraits of local people and children, etc.



Kaunas at night. 1938 © Kupiškis Ethnographic Museum



Flood in Kaunas. 1931 © Kupiškis Ethnographic Museum

9. The History Museum of Lithuania Minor 1000 images

The photos are made by local photographers who had their photo ateliers in Klaipėda. One of the ateliers operated from 1880 in no longer existing Liepoja street building. Professional photographers Blaschy (the end of the 19th c.), von Kopplow (early 20th c.), Max Ehrhardt and Fey (in 1909–1935) worked in this photo studio. The most famous photographer in Klaipėda was Max Ehrhardt who worked in portrait, documentary and urban photography. Carl Anders photo salon printed many portrait photos in 1920s–1930s, also ethnography images and documentary photos by amateur photographer Martynas Kavolis.

10. Zarasai Area Museum 655 images

The museum possesses photos by local photographers Moisiejus Botvinkas, Daškevičius and Navickas. The biggest part of the collection belongs to Botvinkas. He opened his own atelier in Zarasai town in 1920s. There are many images of old Zarasai made by him. Because of his Jewish origins and active collaboration in the movement for Lithuanian independence, he was expatriated to Siberia in 1941. His photo atelier was nationalized by the soviets. Botvinkas continued to work as a photographer in 1950s when he came back from Siberia. In 1972 his family left to Israel, and many photos and negatives were lost.

11. Alexander Pushkin Literary Museum 550 images

The museum holds the photo archive of Gregorij Pushkin, the son of the writer Alexander Pushkin, and his wife Varvara Melnikova Pushkin. The family portraits, images of a leisure and life at Markučiai manor, the manor itself and the surrounding area landscapes were taken by Vilnius photographers. There are photos by some well-known photo masters like Miron and Leon Butkovski, Aleksander Wladyslav Strauss, Jan Bulhak. Other images, especially the ones kept in the photographic films, are made by unknown photographers or family members themselves.



Jan Bulhak. The interior of former Markučiai manor living house. Vilnius. Before 1935 © Alexander Pushkin Literary Museum



Aleksander Strauss. Varvara Melnikova Pushkin. Vilnius © Alexander Pushkin Literature Museum

12. Open Air Museum of Lithuania 500 images

The museum collection includes images of Lithuanian ethnography, including wedding traditions and other celebrations, traditional crafts, soldiers and education themes made in the beginning of the 20th century.

13. Marija and Jurgis Slapeliai House and Museum 500 images

The images come from the collection of Marija Slapeliene, actor, cultural figure and the owner of a bookshop in Vilnius. She collected the family photos very accurately and also used to send them to her daughters residing in the USA. After the death of the last daughter Gražutė in 2009, the family photos were returned to the museum and now are under investigation of the museum chief curator. Part of them is family portraits taken in the photographic ateliers in Vilnius or in the nature by unknown photographers. The time frame is the beginning of the 20th c.

14. Ukmergė Local Lore Museum 470 images

About 50 images from Vaitkuškis manor will be digitized among others. The manor is located in Ukmergė distric, although the major part of manor photographer Stanisław Kazimierz Kossakowski work is held by National M. K. Čiurlionis Art Museum. The images in the collection of Ukmergė Local Lore Museum are of the same type as described in the Čiurlionis museum collection above (number 6). Kossakowski worked together with photographer Krajevski in their common photo studio at Vaitkuškis manor.

150 documentary army images from Ukmergė region.

15. Samogitian Art Museum 343 images

76 photos by the professor Ignas Končius. The images show his native land and villages in 1932–1938, the portraits of himself and his family.

120 photos from the album of Vytautas Magnus Military School in 1939. The school prepared higher military officers for Lithuanian army in 1931–1940. The photos are of a documentary type.

16. Mikas and Kipras Petrauskai Lithuanian Music Museum 330 images

The collection of 250 photographs of the State Theatre artists in their roles, 1900–1939. There are portraits of such a prominent Lithuanian theatre stage artists like singer Kipras Petrauskas, Stepas Sodeika, composers Juozas Gruodis, Stasys Šimkus and others. The museum holds photos taken by different photographers. Janina Tallat-Kelpšienė is the most known among them. She was an official photographer of the State Theatre and used to document the artists on the stage, in their roles or wearing their theatre costumes in the photo studio. The photos are full of emotion and has an artistic character.

17. Samogitian Diocese Museum 300 images

Nalėč Gorski photo archive. The images show the exterior and interior of the Biržuvėnai manor where the family resided, church interiors and utensils donated by the family, family portraits. The Nalėč Gorski family was a very important noble family for Lithuanian culture as they were patrons of some churches. The photo albums were found accidentally in the Biržuvėnai manor where the family lived until 1940. The oldest photos are made in Berlin, Lausanne, Paris, Warsaw, Riga and Saint Petersburg photo ateliers. Some photos were also taken by the family members Tomas Gorskis (1869–1940) and his son Antanas-Aleksandras Gorskis (1903–1973). The albums were donated to Samogitian Diocese Museum and are important evidences of the period.



Ona and Tomas Nalenč Gorski with their children. Šiauliai, 1909 © Samogitian Diocese Museum



Tomas Nalenč Gorski. Čedasai church chasubles and monstrance. The end of the 19th c. © Samogitian Diocese Museum

18. Alytus Local Lore Museum 250 images

Part of the photos was taken by local photographer Isaak Abramavičius in 1920–1939. He had his own photo atelier and mostly did portraits, group portraits and Alytus town images. This photographer was one of the most well-known documentalists of the life in Alytus region.

19. Antanas Baranauskas and Antanas Vienuolis-Žukauskas Museum 200 images

The collection of the museum mostly consists of the individual and group portraits of Lithuanian writers Antanas Baranauskas and Antanas Vienuolis-Žukauskas, their families and other related personalities. The photos were taken by various photographers in photo studios, some of them are identified because of the stamps on the prints, and others are unknown. The time frame is the beginning of the 20th century. There are some photos of landscapes and social events as well.



Stasys Pilka. Antanas Vienuolis-Žukauskas. 1931

© Antanas Baranauskas and Antanas Vienuolis-Žukauskas Museum

20. Prienai Area Museum 160 images

The museum in its photography collection holds portraits of local people and family portraits, town images, photos of events and local institutions (school, institute, agriculture school, seminary) as well as catholic organizations.

21. Lithuanian Art Museum 150 images

Photos from the archive of the painter Antanas Jaroševičius. The painter was an active cultural figure, a great preserver of folk art and traditions, promoter of its revival. The photo collection consists of his biographical images, photos of his creative work, etc. The archive is under investigation at the moment.

22. Nalšia Museum 128 images

The museum owns glass plate negative collections by two photographers Ignas Šilkinis and Karolis Ulozas from Švenčioniai region. Šilkinis (1891–1979) started taking photos in 1912 in Vilnius. Shortly after the eruption of the First World War, he came back to his native village of Santaka. His favorite themes were landscapes, family celebrations, villagers, manor life, churches and historical events.

Karolis Ulozas (1909–1986) learned about photography from German postman who resided in his house during the First World War. His photos in museum collection date from 1928. People remember that he never left his photo camera at home. He would capture village feasts: youth gatherings, get-togethers, weddings, Holy Communion, members of the “Rytas” society, amateur activists, and landscapes.

23. Marijampolė Local Lore Museum 120 images

The museum preserves townscape photos of Marijampolė, individual and group portraits of local people. The most important local photographers were of a Jewish descent named Frydberg, Vinsberg and Buchalter who had their photo studios in the town.

24. Vilkaviškis Area Museum 103 images

The museum collection includes portraits, town images, ethnography images, photos of public organizations, movements and historical events. A few images date back to the 19th century and a major part is from the early 20th c.

25. Aleksandras Stulginskis University Museum 100 images

The photographs from Kaunas University (1922–1924) and Dotnuva Agriculture Academy (1919–1939). The images illustrate life of these educational institutions in the interwar period: professors, students, university buildings, classes, student organizations, excursions, etc.

26. Antanas and Jonas Juškos Ethnic Culture Museum 100 images

Images of social and cultural life, architecture, and local people of the village of Vilkija.

27. Tauragė Area Museum 100 images

Tauragė town images, the troops of Lithuanian army in Tauragė, education, industry and business during the interwar period in Tauragė. Many photos are made by unknown photographers, others by the local ones.



Building of customs. 1917 © Tauragė Area Museum



Celebration of the independence day on 16th February 1930 © Tauragė Area Museum

28. Bishop Motiejus Valančius Birthplace-Museum 100 images

Images of the local people and families in Nasrėnai village, its social life, events, and celebrations. There are landscapes and Kretinga town images, including the monastery. Most authors of the photos are unknown.



Wedding of Viskontai. Nasrėnai village, Lithuania. 1918
© Bishop Motiejus Valančius Birthplace-Museum

29. Molėtai Area Museum 82 images

Images from Bebrusai manor in Molėtai region. It is a very old manor place, once owned by Vilnius Jesuits. The photos show residents of the manor and their friends' families, there are reflections of the fashion and social life at the intersection of 19th and 20th centuries.

30. Museum of the Cultural Center of M. K. Sarbievijus 74 images

Photos of historical Kražiai village where, in 1893, the Kaunas Governor tried to dispose the Catholics of Kražiai parish and close the church. There are photos of the church, landscapes and village people.

31. The Oginski Cultural History Museum of Rietavas 50 images

Old images of Rietavas town, architecture and Oginski manor-house.

32. Museum 'Sėla' of Biržai Area 50 images

Portraits, old Biržai town images, the Biržai castle and park, various organizations and local people. The photos were made by local photographers Lapinas, Krūminis, Sneider, Michelson, Ločeris, etc. A great part of museum photography collection is already available in Europeana. This small amount of photos will complete the museum collection and add value to the EuropeanaPhotography project.



Seller of biscuits in Vytautas street. Biržai. Around 1935
© Museum 'Sėla' of Biržai Area

33. Juozas Naujalis Memorial Museum 33 images

Photos of the beginning of the 20th century related to the personality of Lithuanian composer Juozas Naujalis.

34. Vincas Mykolaitis-Putinas Memorial Museum 15 images

Photos of the early 20th century related to the personality of Lithuanian writer Vincas Mykolaitis-Putinas. The portraits are made by various photographers, some of them taken abroad during his studies in Fribourg (Switzerland), Kislovodsk and Voronezh (Russia). The oldest photo dates back to 1909 and depicts a group of pupils of Marijampolė Gymnasium among whom one may see a sixteen-year-old writer-to-be.



Europeana
Photography



ICT-PSP Project no. 297158

EUROPEANAPHOTOGRAPHY

EUROPEAN Ancient PHOTographicvintaGerepositoRies of digitAized Pictures of
Historical qualityY

Starting date: 1stFebruary 2012

Ending date: 31stJanuary 2015

16.8. IPR status

Owned by the third parties – Lithuanian museums. The Lithuanian Art Museum will make agreements with every museum-content provider for content provision to Europeana.

16.9. ESTIMATED NUMBER OF PICTURES FOR EACH SUBCOLLECTION

Subcollections in our case can be collections of every participant museum (see number 6 and number 7) or according to types and themes (see number 4 and 5).

16.10. RELATION TO CURRENT EUROPEANA HOLDINGS

The only photographic objects from Lithuania on Europeana are from the collection of Biržai 'Sėla' Museum. There are more than 4 000 photo images from the northern part of the country available in Europeana. Still it is only a small part of the photography collections preserved in all Lithuanian museums. The collection of 20 000 photos from Lithuania provided by Europeana Photography would continue the line of ancient Lithuanian photography on Europeana, concentrating on the period before 1939.

Moreover, the lack of important culture heritage figures on Europeana is obvious: you can hardly find any objects related to region well-known photographers like Polish Jan Bulhak, Kossakowski or most famous Lithuanian artist Mikalojus Konstantinas Ciurlionis.

16.11. PROMOTIONAL CAPTION

Lithuanian museums are rich in photographic collections and preserve images from both various regions of the country and different historical periods. More than 30 of them will contribute their photography collections to Europeana which, given a wide panorama of the first century of photography art in Lithuania, is a great input for such a relatively small country. During the period of 1839–1939 the country underwent crucial historical changes from being part of the Russian Empire to gaining independence.

These changes are reflected in a great variety of photos: portraits, landscapes and cityscapes along with images of rural life and manor culture, historical events and local organizations.