



ICT-PSP Project no. 297158

EUROPEANAPHOTOGRAPHY

EUROPEAN Ancient PHOTOgraphic vintaGe repositoRies of digitAized Pictures of
Historical qualitY

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Context

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Task 2.3	Detailed Content List
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Dependencies	

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EXECUTIVE SUMMARY

This deliverable is actually the final snapshot of the work done so far as for WP2 Themes, Collections and Content.

At the time of the delivery of this document, the content providers have chosen the collections, digitization has successfully started and can go on smoothly.

This deliverable is used as a key input to WP3 Digitization and WP4 Indexing and Multilingual Support.

The document is composed by an Introduction that explains the particular contingent situation of the project, the background and approach taken, and 19 Chapters, corresponding to each partner of the project.

The numbering of the chapters follows the same numbering of the DoW for an easier reading.

INTRODUCTION

CONTINGENT SITUATION OF THE PROJECT

This document represents deliverable D2.2 Consolidated Content List.

According to the DoW the delivery date of D2.2 is month 8, but it was agreed with the Project Officer to postpone it until the end of December 2012.

This shift is due to a very special situation occurred to the EuropeanaPhotography project, as the Coordinator and content provider Alinari 24 Ore S.p.A. unfortunately went out of business and had to leave the consortium.

The preparation of the amendment to change the Coordinator and to re-organise the work-plan as a consequence of the winding up of Alinari 24 Ore started in July 2012, the consortium was informed at the plenary meeting in early September 2012 and a meeting took place with the EC Project Officers in Luxembourg in late September 2012.

The negotiation of the amendment among the partners and the EC was carried out during the autumn months, the final version of the DoW was submitted on early December and it is currently under verification by EC.

With regard to the content, the photography of the Alinari Archive was expected to be provided in EuropeanaPhotography by Alinari 24 Ore. Because of the changed situation, Alinari 24 Ore had nevertheless managed to contribute, despite the shorter time available, with some collections from the Alinari Archive and a new partner Fondazione Alinari per la Storia della Fotografia is entering, to contribute with more images from the Alinari Archive. In this way, EuropeanaPhotography, despite the problems occurred with the winding-up of Alinari 24 Ore, keeps the representation of the Alinari Archive that is one of the most famous archive of the early photography in the world.

With regard to the content list, the amended DoW foresees that the images of the Alinari Archive will be represented in EuropeanaPhotography as it follows: 12,000 pictures are provided by Alinari 24 Ore and already ingested in the MINT system, ready to be sent to Europeanana, by the time of delivery of D2.2; 10,000 pictures are provided by Fondazione Alinari per la Fotografia as part of the work to be done in the next period.

At the present date, the amendment is still under verification by EC and this document was written taking into account the hypothesis that Fondazione Alinari joins the project.

On the other hand, from the very start it was envisaged that some partners would take a – calculated - higher-risk role in the project regarding the content, since they had the opportunity to explore hitherto unknown collections at the institutions that are connected to them. This is the case for NALIS and ICIMSS, which may offer to the project a potential of utmost importance in terms of hidden treasures. For this reason, the partners agreed to keep the content list open to new collections as long as they will be discovered during the project life-time.

A second release of this deliverable may be produced later on in January 2013, according to the result of the process of amendment.

BACKGROUND

On April 2012, a dedicated seminar was held in Leuven, with the following objectives:

1. to agree on a definition of “masterpiece” for the consortium objectives;
2. to agree on a definition of the methodologies that partners will use to search and select the content for the project;
3. to identify the most important requirements and critical working methodology issues among the consortium partners during the content selection;
4. to discuss about issues concerning the conservation and long term preservation of the physical objects.

Following the results of the seminar, which are widely described in D2.1 Content Seminar Proceedings, each content provider analyzed and then drew up the list of the collections he will digitize or has already digitized, and will provide to the project.

This list is based on the conclusions reached at the seminar, regarding the definition of a masterpiece, themes to be explored and synergistic content, also in the light of complementarity with existing material on Europeana.

Based on the discussions in the content seminar, each partner selected fitting themes present in its collections. Of course, given that the actual digitization is started, new insights emerge when partners actually go through the individual photographs. The Content Committee emailing list serves as a forum to discuss about such discoveries. This feedback has also been used for the work on the Europeana Vocabulary.

As a proof that this approach was indeed effective, we can mention that some partners – such as Parisienne - actually changed some of the collections they originally wanted to include, based on the ongoing exchange of insights, and others – such as Imagno and the Lithuanian Archives - discovered new, fascinating collections to include.

APPROACH

Nobody better than the content providers themselves is able to describe the collections. These collections of ancient photography represent the very essence of news agencies, archives and museums: they are the richness in terms of business for the private partners, and the fragile evidence of cultural heritage for the institutions. They preserve and attend them with care, and have deep, intimate knowledge and familiarity with authors and places and meanings.

Therefore, the content providers themselves were asked to describe their collections. To guide the contributions, in order to get an organized final document, a template was circulated among the partners, with the essential points that had to be touched in the description. But, besides that, each partner had the freedom to describe with more or less detail, according to his sensitivity and to the variety of topics, themes and stories behind each group of pictures.

The result is a quite heterogeneous collection of “tales” about ancient photography. Each partner is the owner of a full chapter of this document, and, for this reason, reading the document is as like as hearing his own voice.

As long as the work was progressing, and being the result so interesting and exciting, a decision was taken that it is a pity to keep it confidential. So it is planned to re-use the contents of this document to produce a separate version for dissemination. This version should be cleaned out of the confidential information (e.g. IPR, metadata etc..) and enriched with a more extensive introduction about the beginning of photography and with a selection of nice pictures from each content provider.

The dissemination version will be available for download as a PDF in the project's website and will possibly be printed in late 2013.

1 KU LEUVEN

1.1 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.

1.2 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.

1.3 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.

1.4 TYPE

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

1.5 SUBJECTS / THEMES

Archaeology: objects, sites, landscapes buildings, plans,

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

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

Events

Landscape

1.6 PROVENANCE

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

1.7 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 artefacts 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.

1.8 IPR STATUS OF THE COLLECTIONS

public domain/creative commons

1.9 NUMBER OF PICTURES

Slide archive: 18000

Historical Topographical Atlas: approx 1000 images

Verwilghe Collection: approx 1000 images

Total 20.000

1.10 RELATIONSHIP TO CURRENT EUROPEANA HOLDING

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

1.11 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.

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.

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.

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.

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.

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.

Archive (pre WWI)



Includes full Topography and subheadings in the date range.

Between The Wars

Includes full Topography and subheadings in the date range.

General (post WW2)

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

Nature

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

Personalities

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

Pop

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

Royalty

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

Topography

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

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 HISTORICAL AND/OR CULTURAL VALUE

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 NUMBER OF PICTURES FOR EACH SUBCOLLECTION

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

Central News

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

Alfieri

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

Planet News

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

John Topham

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

Total: 60.000

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; grammophone; 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 whatsoever. Now they are part of the collection of IMAGNO.

3.1.7 Historical and/or Cultural Value

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 Number of Pictures for Each Subcollection

We will scan 10.000 images of about 60.000 images.

Total: 10.000

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 Historical and/or Cultural Value

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 period 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 Number of Pictures for Each Subcollection

We will scan 10.000 images.

Total: 10.000

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 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 digitized 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.

General description of the Roger-Viollet collections

A unique photographic archive accumulated since 1938 by private owners Hélène 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
- Parisian scenes by Gaston paris
- European Cities at the turn of the Century
- Late 19th Century travel & art photography

4.1 PORTRAITS BY BORIS LIPNITZKI

4.1.1 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, Jouvét, 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.

4.1.2 Photographic technique

Film negatives 6X6 (acetate & nitrate)

4.1.3 Metadata Status

To be created based on current standards

4.1.4 Type

Portrait, studio photography

4.1.5 Subject / Themes

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

4.1.6 Provenance

Roger-Viollet collections (Lipnitzki archive acquired 1970)

4.1.7 Historical / Cultural Value

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

4.1.8 IPR Status

Rights owned by City of Paris

4.1.9 Number of Pictures

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

Total: 5.000

4.1.10 Relation to Current Europeana Holdings

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

4.1.11 Promotional Caption or Attractive Paragraph about the Collection

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

4.2 THE MAURICE-LOUIS BRANGER ARCHIVE

4.2.1 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

4.2.2 Photographic Technique

Glass plate negatives

4.2.3 Metadata Status

To be created based on current standards

4.2.4 Type

Press photography

4.2.5 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.

4.2.6 Provenance

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

4.2.7 Historical / Cultural Value

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

4.2.8 IPR Status

Rights owned by City of Paris

4.2.9 Number of Pictures

10000 (out of total 31.000 negatives approx.)

Total **10.000**

4.2.10 Relation to current Europeana holdings

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

4.2.11 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.

4.3 PARISIAN SCENES BY GASTON PARIS

4.3.1 General Description

Parisian life in the 1930s, reportage, portraits & illustration by Gaston Paris (1903-1964).

Biographical information: Born in 1903, Gaston Paris joined weekly photo magazine Vu, founded in 1928 by Lucien Vogel in the early 1930s. He was the only salaried photographer for the magazine, working alongside better known photographers Laure Albin-Guillot, Germaine Krull, André Kertész, Martin Munkacsi, Man Ray or Robert Capa. His production of documentary photo reports is varied: the 1937 Exhibition, sports, music, theater, the arrival of Spanish refugees at the French border in 1937, etc. In addition to his reportages, he produced numerous strange and personal photo series inspired by surrealism. As he excelled in staging strange scenes, he became one of the main contributors to Detective magazine from the end of the 30s through the 50s. His photos, vacillating between horror and melodrama, reconstituted dramatic scenes complete with gangsters and vamps. He died in Paris in 1964.

4.3.2 Photographic technique

Film negatives (nitrate & acetate)

4.3.3 Metadata Status

To be created based on current standards

4.3.4 Type

Press photography & portrait, illustration

4.3.5 Subject / Themes

Urban landscape, daily life and cultural life in Paris. A few political subjects : Popular front meetings & demonstrations, refugees from the Spanish Civil War; Illustration for detective stories & magazines

4.3.6 Provenance

Roger-Viollet collections (acquired in 1965)

4.3.7 Historical / Cultural Value

High quality photo reportage on Paris in the 1930s and 1940s, very personal illustration production

4.3.8 IPR Status

Rights owned by City of Paris

4.3.9 Number of Pictures

5.000 units (out of approx 15.000 negatives)

Total: 5.000

4.3.10 Relation to current Europeana holdings

Reportage from this period under-represented on Europeana

4.3.11 Promotional Caption or Attractive Paragraph about the Collection

The stylish production of a lesser known contributor to iconic French photo magazine VU

4.4 EUROPEAN CITIES AT THE TURN OF THE CENTURY

4.4.1 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.

4.4.2 Photographic Technique

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

4.4.3 Metadata Status

To be created based on current standards

4.4.4 Type

Cityscape

4.4.5 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

4.4.6 Provenance

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

4.4.7 Historical / Cultural Value

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

4.4.8 IPR Status

Rights owned by City of Paris, some public domain

4.4.9 Number of Pictures

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

Total: 5.000

4.4.10 Relation to current Europeana Holdings

Historical cityscapes under-represented in Europeana

4.4.11 Promotional Caption or Attractive Paragraph about the Collection

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

4.5 LATE 19TH CENTURY TRAVEL & ETHNOGRAPHIC PHOTOGRAPHY

4.5.1 General Description

Photographs by Leopold Mercier, Ferrier-Soulier, Leon & Levy, Neurdein, CAP

Biographical information: see bios for Leon & Levy , Neurdein , Leopold Mercier

4.5.2 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..)

4.5.3 Metadata Status

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

4.5.4 Type

Travel & art photography

4.5.5 Subject / Themes

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

4.5.6 Provenance

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

4.5.7 Historical / Cultural Value

High historical & documentary value, unique photographic objects.

Digitization of original negatives guarantees unique content (as opposed to digitization of postcards).

4.5.8 IPR Status

Rights owned by City of Paris, some public domain.

4.5.9 Number of Pictures

5.000 glass plate negatives.

Total: 5.000

4.5.10 Relation to current Europeana Holdings

Not verified.

4.5.11 Promotional Caption or Attractive Paragraph about the Collection

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

4.6 BIOGRAPHICAL INFORMATION LEON & LEVY, NEURDEIN, LEOPOLD MERCIER

4.6.1 Leon, Levy & Sons

Moyse 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.

4.6.2 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.

4.6.3 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.

4.7 PHOTOGRAPHIC COLLECTIONS OF THE CITY OF PARIS' MUSEUMS

4.7.1 General Description

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

4.7.2 Photographic technique

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

4.7.3 Metadata Status

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

4.7.4 Type

Cityscapes, city scenes, portraits

4.7.5 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.

4.7.6 Provenance

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

4.7.7 Historical / Cultural Value

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

4.7.8 IPR Status

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

4.7.9 Number of Pictures

5000 already digitized images.

Total: 5.000

4.7.10 Relation to Current Europeana Holdings

Some Atget images already on Europeana (BNF).

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

4.7.11 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

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

5.3 SHORT DESCRIPTION OF METADATA STATUS

Not available

5.4 TYPE

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 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

5.5.1 SOCIAL, ANTHROPOLOGICAL, CULTURAL LIFE, PORTRAITS

Leopoldo Traversi (1856-1949)

Traversi was an 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 nineteenth century 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 consists of around 200 photographs (silver print, glass-plate negatives).

5.5.2 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 photograher. 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.

5.5.3 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 of 131 albumen prints.

5.6 PROCESSES (HISTORY OF PHOTOGRAPHIC TECHNIQUES)

ICCU-SGI's 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.

5.7 PROVENANCE

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

5.8 HISTORICAL AND/OR CULTURAL VALUE

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.

5.9 IPR STATUS OF THE COLLECTION

The SGI has exclusive rights to the photographs

5.10 NUMBER OF PICTURES FOR EACH SUBCOLLECTION

50 pictures for each subcollection

Total: 23.000

5.11 RELATION TO CURRENT EUROPEANA HOLDINGS

There is no overlap

5.12 PROMOTIONAL CAPTION OR ATTRACTIVE PARAGRAPH ABOUT THE COLLECTION

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 NUMBER OF PICTURES

Total: 25.000

6.10 RELATION TO CURRENT EUROPEANA HOLDINGS

We believe that the two collections will complement 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 digitization 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 EuropeanaPhotography project is part of a wider digitization, 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 aim of enriching the existing set of photographs produced by the City Council. Most of the funds' provenance is private and most of the photographers are professionals. They contain the main images of the history of the City but also the Country. Dates: 1840 – 1939.

CRDI has identified 14 sub-collections to concentrate on for the project.

7.1.1 SUB-COLLECTION: Ajuntament de Girona

The collection has been created to acquire any photograph related to the City or that has some historical or artistic value. 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.

7.1.2 SUB-FOND: Ajuntament de Girona

The Municipal Fond was created as a consequence of the City Council activities. There was a strong willing to document those activities with pictures. For example: the tracking of urban transformations, the politician events of the Council, the cultural and the civic life of the city.

Dates: 1867 – 1939.

7.1.3 SUB-FOND: Foto Lux

Foto Lux was a commercial gallery in Girona ran by Joan Pere Ferrer and Joan Barber. The fond reflect its activity since 1915. However, there is also an important amount of images that documents the urban evolution of the city. To highlight: the artistic and anthropological portraits, some of them published in postcards series; the images of the Spanish Civil War and the ones of the cork industry.

Dates: 1915 – 1939.

7.1.4 SUB-FOND: Fotografia Unal

The fond was generated by three generations of photographers from the Unal Family. It contains those images that were made in a portrait gallery: individual, groups, families, etc. The photographers from the gallery also worked in social reports, as weddings, communions or baptisms. Most of the people can be identified as there exist a registry book with dates and names. Aside of portraits there are very interesting images showing the urban evolution of Girona, Barcelona and other cities and towns in Catalonia. To highlight the stereographic views and the albumen prints that are part of the whole.

Dates: 1867 – 1939.

7.1.5 SUB-FOND: Josep Jou Parés

This fond holds the photographs created by Josep Jou, a government employee that opened a portrait gallery in Girona, 1920-1944. It contains those images that were made in a portrait gallery: individual, groups, families, etc. There are also some reports about public Works: construction of new bridges, the market building, etc. To highlight the images captures about bullfights and boxing. It holds also some older photographs from the photographer who previously had the gallery at the same place, Antoni Garcia.

Dates: 1900 – 1939.

7.1.6 SUB-FOND: Joan Masó Valentí

This fond holds the photographs created by Joan Masó, a chemist who became an important amateur photographer. He was also a hiker and he combined both loves of photography and hiking. The fond is mainly composed by mountain climbing images, images of the trips around the country and also many family pictures. All images were taken with an Stereoscopici Voigtlander camera. To highlight the 18 autochromes, the first photographs in colors of Girona and the surroundings.

Dates: 1920-1939.

7.1.7 SUB-COLLECTION: Family Photography

The collection includes the main photographs created by non professional photographs in Girona, all wealthy people that became interested for the new art: Lleó Audouard, dentist; Joan Carrera, sculptor; Daniel Boschmonar, economist; Alberto Maroto, statistic; Carles Batlle, industrial.

Dates: 1900 – 1939.

7.1.8 SUB-COLLECTION: Cinema Museum

The Cinema Museum - Tomàs Mallol Collection is composed by devices and objects related to the precedents and origins of Cinema, from the point of view of the visual spectacles and image technology. It is the most important collection of that type in Spain and one of the most relevant in Europe. Part of this Cinema Heritage is composed by photographs, most of them related to Cinema.

Dates: 1840 – 1939.

7.1.9 SUB-FOND: Escolania del Mercadal

The fond holds the images created by the priest Ferran Forns during his leadership of the religious chorus in the Mercadal parish church. The images document the activities of the chorus: the performances, the trips to the mountains, the meetings of older members, etc. There are also some images that reflect the activity of the priest Ferran Forns in other organizations as the ones in the *Hospici Provincial de Girona* (the poorhouse).

Dates: 1926 – 1939.

7.1.10 SUB-FOND: Ernest Gusiné Ribas

The fond holds the images created by Ernest Gusiné, an amateur photographer who was a hiking lover and an active member of the climbing mountain association in Girona, called GEiEG. The reports show the ascension to different mountains in the Pyrenees: the climbers, the landscape, etc. Related to GEiEG, there are some reports about cycling. There are also some images about architecture, family and social events.

Dates: 1930 – 1939.

7.1.11 SUB-FOND: Salvador Crescenti Miró

The fond holds the images created by Salvador Crescenti, a professional photographer who was a specialist in sports. He worked for the local newspaper, making photographic reports of football matches. He had a great interest in cycling, as he was a cyclist himself. So, he participated in most of the cyclist tours organized in the area, sometimes as a cyclist and others just as a photographer. He also made some reports about motorcycling and hockey. He also worked as a street photographer, taking pictures of social and religious events, mainly in Salt, an industrial village close to Girona, in Catalonia.

Dates: 1922-1939.

7.1.12 SUB-FOND: Vil-la de Sarrià

The images of this fond come from an amateur photographer whose identity is unknown. They were taken in the town of Sarrià, few years before being integrated to Barcelona (in 1921). Nowadays, Sarrià is a Barcelona neighborhood. The images represent the daily life of the inhabitants, the religious events, the festivities, etc. To highlight: the landscapes and the views of Barcelona, as Sarrià is located in the top of the city. Also some images about fishermen taken in different villages of the Catalan coast.

Dates: 1910-1920.

7.1.13 SUB-COLLECTION: Josep Bronsoms Nadal

The Collection comes from Josep Bronsoms who did an exhaustive postcard collection of Girona. The postcards were published at the beginnings of this popular commercial format. There are complete series from most of the editors and authors that commercialized those postcards.

Dates: 1877 – 1939.

7.1.14 SUB-COLLECTION: Valentí Fargnoli Iannetta

The collection holds the photographic postcards done by Valentí Fargnoli, the most important photographer in Girona at the beginning of the XX century. He worked as an itinerant photographer, taking pictures of landscapes and monuments around Catalonia. Most of the photographs have artistic value and are edited with the title on the image. The main subject is always the historical heritage: churches, artistic objects, old buildings, etc. There are also some reports like the ones of the state schools during the Republic period (1931-1939).

Dates: 1902-1939.

7.2 PHOTOGRAPHICAL TECHNIQUE

Daguerreotypes, Ambrotypes, Tintypes, Albumen papers, Cyanotypes, Gelatine DOP, Aristotypes, Collotypes, Letterpress halftones, Photogravures, glass plate-negatives, nitrates and acetates.

7.3 SHORT DESCRIPTION OF METADATA STATUS

Metadata are available in Catalan. The reference standard is NODAC (national version of ISAD(G)) and SEPIADES for specific metadata about photography. Terminologies are based on reference vocabularies. All metadata have its namespace in IPTC, DC or XMP.

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, Cinema.

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. In other cases de City Hall holds the copyright.

7.9 NUMBER OF PICTURES

Total: 50.000

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, Cinema stars portraits, 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 CULTURA

8.1 GENERAL DESCRIPTION

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

For this proposal, we have selected images because of their aesthetic value and importance in the history of photography, as well 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 photojournalism, while others explain changes in society, culture, economy, etc.

We work jointly with the Catalan cultural institutions. Those who hold the leading photographic collections, are 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.

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.

8.1.2 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.

8.1.3 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 Peninsula. 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.

8.1.4 Chronology of photography in Catalonia

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.

The Pictorialism

Given the technological standardization and utilitarianism of documentary photography, the Pictorialism proposed in the late nineteenth century, the use of pigments and 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.

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 emerged 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.

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...).

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, plastic negatives 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 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 NUMBER OF PICTURES FOR EACH SUBCOLLECTION

1. SUBCOLLECTION ANTONI ESPLUGAS. Total: 13.000 pictures

Europeana project: 7.000

2. SUBCOLLECTION AGUSTÍ DURAN I SAMPERE. Total: 4.300

Europeana project: 1.000

3. SUBCOLLECTION ANTONI ROSAL I GRELÓN. Total: 374

Europeana project: 250

4. SUBCOLLECTION BRANGULÍ. Total: 500.000

Europeana project: 15.000

5. SUBCOLLECTION BRUNET I RECASENS. Total: 850

Europeana project: 800

6. SUBCOLLECTION FONTANILLAS. Total: 3.500

Europeana project: 2.000

7. SUBCOLLECTION FUERZAS HIDROELÉCTRICAS DE CATALUNYA. Total: 42.500

Europeana project: 5.000

8. SUBCOLLECTION HIDROELÉCTRICA DEL SEGRE. Total: 4.000

Europeana project: 200

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: 3.500

Europeana project : 1.500

16. SUBCOLLECTION IGNASI MONTAÑA. Total: 800

Europeana project: 500

17. SUBCOLLECTION ARTIGUES. Total: 2.500

Europeana project: 1.000

18. SUBCOLLECTION AMAT ROVIROSA I VENDRELL. Total: 5.000

Europeana project: 1.000

19. SUBCOLLECTION BERT I CLARET. Total: 30.000

Europeana project: 3.000

20. SUBCOLLECTION FOTO FERRAN. Total: 15.000

Europeana project: 2.500

21. SUBCOLLECTION HERMENTER SERRA. Total: 4.000

Europeana project: 2.000

22. SUBCOLLECTION FOTOGRAFIA ANTIGA ANC I ALTRES.

Europeana project: 3.050

23. SUBCOLLECTION MNAC.

Europeana project: 1.000

24. SUBCOLLECTION MAC.

Europeana project: 4.000

Total: 65.000

8.10 RELATION TO CURRENT EUROPEANA HOLDINGS

Nowadays the ANC has no relation with other Europeana holdings.

8.11 PROMOTIONAL CAPTION OR ATTRACTIVE PARAGRAPH ABOUT THE COLLECTION

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

9 UNITED-ARCHIVES

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 wonderful 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 IFTN Archive

Approx 500.000 professional Photos illustrating the international Filmproduction starting in 1900, ending about 100 years later.

9.1.5 The Filmstill Collection 100 Years

Taken from early newsreels we generate Photos, which have never been seen before. The basis is an international news reel archive, which covers the last century and more or less all its events from many international perspectives.

9.1.6 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:

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.

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.

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).

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.

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.

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.

9.2 PHOTOGRAPHIC TECHNIQUES

Glassslides, Glassnegatives, Silver Gelatine Prints, 35mm Negatives, 6x6 Negatives

9.3 METADATA STATUS

We use captionwriter software, which includes Metadata into the IPTC Header. We use a keywordlist, as a big part is already captioned by the original owner, we use this original keywording as a basis for metadata production. For the Simon Collection we add the original presentation text in full, if available.

9.4 TYPES

Mostly editorial

9.5 SUBJECTS / THEMES

Travel, Culture, (see 9.1)

9.6 PROVENANCE

All material is owned, partly older than 50 years and therefore free in exploitation.

9.7 HISTORICAL / CULTURAL VALUE

The Carl Simon Collection is unique and the arrangement of Travelsets and way they were used in the beginning of the last century is of high cultural impact.

Stills from old newsreels show images, which were never seen before and give a deeper detailed insight into what usually disappears faster than in a second as part of a film.

9.8 IPR STATUS

All material is owned, partly older than 50 years and therefore free in exploitation.

9.9 NUMBER OF PICTURES

Total: 40.000

9.10 RELATION TO CURRENT EUROPEANA HOLDINGS

See 9.7

9.11 PROMOTIONAL CAPTION

United Archives - a Look back into the Future



This slogan describes best what we do: We bring sunken treasures of Archives back to modern live. We like to present the unseen to a wide public. We are always good for surprises. Images are our passion.

10 NALIS

10.1 GENERAL DESCRIPTION

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.

The inclusion of NALIS in the project was explicitly aimed at this mission, to explore hitherto unknown collections for the consortium. NALIS will serve as a knowledge broker, from content owners to the consortium and Europeana, but also the other way around: giving the local museums and archives who hold important heritage collections access to the professional knowledge and procedures of the EuropeanaPhotography consortium. We are confident this “treasure hunt” will prove to have added value, which will become clear towards the last year of activities. Of course, at this moment, an exact listing of what is to be discovered cannot be given.

The total of pictures to be provided by NALIS is **15.000**.

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.

11.4 TYPES

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

11.5 SUBJECT / THEMES

Family photos and albums – weddings, holiday photography, interiors of houses, gardens, outdoor activities, free time etc.

Portraits – atelier portraits, actors portraits, portraits of celebrities, portraits of society representatives (families, teachers, pupils, engineers, generals, politicians, priests, bishops, etc.), collective portraits, tableaux.

Landscapes – seaside, fields, gardens, forests, aerial photography.

Countryside – villages, huts, field, social events.

Cityscapes – streets, city life, aerial photography.

Sport photography – footballers, gymnastics.

Advertising/trade photography.

Industrial and civil engineering investments photography – roads, bridges, laboratories; cars, motorbikes, trains, ships.

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 a good and wide selection of family photography, e.g.: photos taken by amateur photographer Paweł Mussil. His work gives an opportunity to look into the life of a big Polish family from Krakow. He documented free time, relationships in the 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 an anonymous traveling photographer – he documented and captured weddings in the countryside, 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 the process of creating a new medium for memories. Snapshots from the journey helped or even established “tourist point of view” – which could be treated as new phenomena in western civilization

- Advertising photography – in this the catalogue of products published by a school of weaving baskets is particularly interesting. 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 beginning of the 20th century due to the construction of dam in the town of Czorsztyn in southern Poland.

- Part of photographs that were taken by or are showing the life of Polish Jews – which for many reasons and difficult to point out in short is an extremely important chapter in Europe modern history.

11.8 IPR STATUS OF COLLECTION

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

11.9 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)

Total: 3.000

11.10 RELATION TO CURRENT EUROPEANA HOLDINGS

Photographs may overlap thematically with the project about Word 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 a clear image of the 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. A big part of the photographs was taken in a “country that was not there”. The partitions - which for 150 years cancelled the existence of Poland - end 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.

An important subcollection which documents the construction of one of the most beautiful railways in the Eastern Carpathians includes also collective portraits of the 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 ARBEJDERMUSEET

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 digitized 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:

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 Moskow, 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 as 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 NUMBER OF PICTURES FOR EACH SUBCOLLECTION

Old collection (ABA-collection): 20.000

Photo archive from Land og Folk: 1000

Photo archive from Socialdemokraten/Aktuelt: 1000

Mogens Voltelen's collection: 1.300

Åge Fredslund Andersen's collection: 200

Workers' Museum collection: 1.500

Total: 25.000

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 characterized the lives of the majority of our great-grandparents and grandparents.

13 DIVADELNÝ USTAV

13.1 GENERAL DESCRIPTION OF THE COLLECTION(S)

The Theatre Institute submits a unique collection of old theatrical and para-theatrical photographs from the territory of contemporary Slovakia from the beginning of photography till 1939.

We co-operate with the Slovak National Library, Slovak National Archive, Museum of Bratislava City, Slovak national Museum and other institutions and individuals.

13.2 PHOTOGRAPHICAL TECHNIQUE

The mostly used technique of the collection is silver gelatin. Rarely we have salt print, collodion, albumen, tintype and other older techniques.

13.3 SHORT DESCRIPTION OF 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 institution – 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 language used is Slovak.

13.4 TYPE

Metadata are stored in excel sheets.

13.5 SUBJECTS / THEMES

Theatrical historical photographs – ca 6000 items

- theatre productions
- portraits of theatre groups, actors, singers, directors, audience...
- theatre buildings and stages
- set design
- costumes

Para-theatrical photographs – ca 4000 items

- public activities with theatrical elements
- urban and celebrations and parades
- staged folklore festivities and rituals
- photographs with strongly theatrical composition

13.6 PROVENANCE

Basically we are focused on photographs from the contemporary Slovak Republic territory, but considering our history this means that photographs until 1939 are from the Austro-Hungarian empire, former s.c. First Slovak State, Czechoslovakia etc. We also include photographs from Slovak communities living outside Slovakia (Hungary, Serbia, Czech Republic).

13.7 HISTORICAL AND/OR CULTURAL VALUE

The historical and cultural value of the collection consisting of the first theatre photographs in Slovakia, in broader sense in the Central European territory, is remarkable. Our collection will include one of first theatrical Central European photographs from the 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. Anyway, agreements are still in progress.

13.9 NUMBER OF PICTURES FOR EACH SUBCOLLECTION

Theatrical Photographs – 6.000

Para-theatrical – 4.000

Total: 10.000

13.10 RELATION TO CURRENT EUROPEANA HOLDINGS

We plan to do a unique collection – until now we did not have any connection to holdings of 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 inseparable part of everyday life.

14 ICIMSS

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 is quite possible to get photographs of all techniques

14.3 METADATA STATUS

No metadata exists as of yet, since this is a quite difficult part of the work, as it requires long discussions with the owners who are consulted on: photographic technique, photographer, place, date, and other details

14.4 TYPE

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

14.5 SUBJECTS / THEMES

As 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 because during WWII the majority of photographs has been destroyed in Poland

14.8 IPR STATUS OF THE COLLECTION

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

14.9 NUMBER OF PICTURES FOR EACH SUBCOLLECTION

Total: 10.000

14.10 RELATION TO CURRENT EUROPEANA HOLDINGS

No relation to other holdings in Europeana has been indicated

15 NTUA

This partner does not provide images

16 KMKG-MRAH

This partner does not provide images

17 ALINARI

The pictures coming from the Alinari Archive are provided by two content providers:

- Fondazione Alinari per la Storia della Fotografia
- Alinari 24 Ore S.p.A.

The reasons of this special situation are described in the introduction to this deliverable D2.2.

17.1 FONDAZIONE ALINARI

17.1.1 General Description Of The Collection

Fratelli Alinari Fondazione per la Storia della Fotografia was born in 1998 with the aim of managing and enhancing the photographic collections of Fratelli Alinari IDEA through scholarly studies, publications, exhibitions (<http://www.mnaf.it>).

Alinari is the world's oldest company operating in the field of photography, i.e. communication through images. Founded in Florence in 1852 by brothers Leopoldo Giuseppe and Romualdo, whose work was carried on in the next generation by Vittorio, Alinari is celebrating its 160th anniversary this year.

The origin of Alinari Collections have their roots in the activity of the firm since 1852 when Leopoldo started to produce photographs of the main places and monument of interest in Tuscany first and then all over Italy. In a time span of many decades the catalogue of the photographs available in the Alinari Archives reached a number of 120.000 to which, in the 1940s another 100.000 were added coming from ateliers similar to Alinari who had been operating in Italy and, unlike Alinari, had terminated their activity: the entire Brogi, Anderson, Fiorentini, Mannelli and Chauffourier Archives were merged with Alinari and formed altogether the most important collection of photographs of art, landscape, archaeology and architecture in Italy between 1850 and 1950.

All the original glass plates of these six archives are still kept in Florence in the building that has been the headquarters of Alinari since 1863.

In 1985 the President of Alinari started a new acquisition policy, with the mission of building a collection of history of Photography, beyond the work of the Alinaris, starting from the first daguerreotypes and representing all the most important photographers.

Although the borders of the collection have expanded to embrace photographs from all countries and all times, the main focus has always remained Italy, mainly XIX century as it was in the DNA of the collection since its origins.

Alinari collections count at present 5.500.000 images including 900.000 vintage prints that represent all photographic processes.

17.1.2 Photographic Technique

All photographic processes are represented: daguerreotype, engraving from daguerreotype, salt print from calotype negative, albumen print from wet and dry collodium, silver bromide prints, carbon prints, gum prints etc.

17.1.3 Metadata Status

In progress (structure very similar to Alinari 24 Ore metadata upload completed in November 2012)

17.1.4 Type

The selection of images provided by Alinari Fondazione will constitute an extraordinary overview of the history of photography in Italy from the beginning to 1930s.

Not only all major photographers who have been working in Italy will be represented but also all photographic processes

Also very important is the wide variety of images that illustrate all artistic and aesthetic approaches to photography, from XIX century documentary images, to pictorialism, to realism and futurism .

17.1.5 Subjects / Themes

Subjects will be the following

Italian landscape, urban views, monuments, works of art, architecture as documented by a large number of photographers operating in Italy since 1840s and widely photographed by Fratelli Alinari in their campaign all over Italian territory

Portraits: the most important personalities of politics, culture, art portrayed by famous photographers but also artistic portraits assuming an aesthetic relevance regardless of the identity of the sitter

Costumes: local costumes that reflect the culture of the different Italian regions in fascinating photographs by Italian and foreign masters

Handcraft – industry: a selection of interesting photographs produced by Alinari for private customers that document factories, industrial plants, handcraft workshops, shops, offering an insight in a private dimension and conveying precious information about the productive life in Italy at the turn of XIX century

Artistic photography: from still life to photographs made by painters-photographers as models for their artistic production

17.1.6 Provenance

All photographs come from Fratelli Alinari IDEA collections

17.1.7 Historical And/Or Cultural Value

All the most important names that make the history of photography in Italy are represented, from Pierre Amboise Richebourg with his extraordinary views in daguerreotype, to Edouard Delessert who left to us the finest and oldest images of Sardinia and to all the following photographers that worked in Italy between 1839 and 1939 whose work will be represented: ALINARI, ALTOBELLI, AMODIO, ANDERSON, BALOCCHI, BARAVALLE, BEAUCORPS, BEGUIN, BENQUE, BERNIERI, BERNOUD, BERTARD, BERTOJA, BESSO, BETTI BORRA, BISSON, BONAVENTURA, BOSETTI, BOVI, BRAUN, BRESOLIN, BROGI, BRUSA, CALVERT JONES, CANEVA, CASTAGNERI, CHAUFFOURIER, COMERIO, CONSTANT, CRUPI, CUCCIONI, D'ALESSANDRI, DE BONIS, DEGOIX, DELESSERT, DEROCHE, DURONI, ECCLESIA, ESPOSITO, FLACHERON, FOTOGRAFA DELL'EMILIA, GABINIO, GRAHAM, GUIDI, HAUTCOEUR, INCORPORA, INTEGUGLIELMI, LE LIEURE, LEREBOURS, LOMBARDI, LOTZE, MACPHERSON, MANG, MAURI, MICHETTI, MINIATI, MOLLINO, MORPURGO, MOSCIONI, NAYA, NESSI, NOACK, NUNES VAIS, ONGANIA, PAGANORI, PARKER, PASTA, PERETTI GRIVA, PERINI, PHILPOT, PIOT, PLUSCHOW, PONTI, POZZI, RICHEBOURG, RIVE, SALVIATI,

SCARABELLO, SIMELLI, SOMMER, TUMINELLO, UNTERVEGER, VAN LINT, VANNUCCI ZAULI, VERZASCHI, VILLANI, VON GLOEDEN, WULZ.

The contribution of Fratelli Alinari Fondazione per la Storia della Fotografia to Europeana will therefore be of a high cultural value in terms of iconography of Italian art, landscape and life but also in terms of history of photography in Italy through the work of either Italian and European photographers as well as in terms of variety of photographic processes, in continuity and complementarity with the contribution of Alinari24ore.

17.1.8 Ipr Status Of The Collections

Rights Reserved – Restricted Access

17.1.9 Number Of Pictures

Total: 10.000

17.1.10 Relationship To Current Europeana Holding

Alinari Fondazione can therefore provide 10.000 photograph that will offer the Europeana database a rich contribution in terms of: iconography, masterpiece quality photography by most important photographers; history of photography.

The 10.000 images supplied by Fratelli Alinari Fondazione per la Storia della Fotografia will provide an opportunity for Europeana to have a deep insight in Italian iconography trough the work of many Italian and European photographers. A complete panorama of Italian photographic culture between 1839 and 1939 will be available and it will be possible to compare the approach of many different photographers to the topic Italian monuments and sites. Many personalities of Italian photographers will be represented through a wide number of their works that will allow to understand their style and culture.

17.1.11 Promotional Caption Or Attractive Paragraph About The Collection

An Italian “Grand Tour” through the eye of masters of photography. An itinerary across Italian culture and history between 1839 and 1939

17.2 ALINARI 24 ORE

17.2.1 General Description Of The Collection

Alinari provided to EuropeanaPhotography 12,000 images (starting date February 1° 2012). Alinari content maximized its synergy and thematic with materials already on Europeana. The process of selection and digitization of the iconographic material was very intense in terms of specifical research of interesting subject and object type that could well expand and deepen the contents of Europeana photography and its main purpose.

Fratelli Alinari collection, from which the 12.000 photographs were 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 and 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.

17.2.2 Photographic Technique

Alinari's contribution to EuropeanaPhotography represents also a contribution in terms of Historical Photographical Material. Photographic techniques in the provided batch of 12.000 images range from daguerreotypes, to calotypes negatives, albumen prints and silver print, film and glass negatives as well as Celloidin Blackening Direct Collodion technique, Photogravure, Chlorine Bromide technique, Aristotipia Photomechanical technique. Object type/support in the provided batch of 12.000 images range from stereoscopy to carte de visite, photomechanical prints, cardstock - cabinet, postcards, negatives glass plates and film, photographic album.

17.2.3 Metadata Status

Metadata are already uploaded and mapped in the MINT system, ready to be ingested to Europeana.

17.2.4 Type

The provided material gives a very good selection in terms of portraits, views (Cities and landscape), social life, events, arts, archeology and architecture. works and industrial changes.

17.2.5 Subjects / Themes

Alinari's content focuses on 19th and 20th century from the beginning of History of Photography (1839) until about 1930. Photographic material contains the most various typology of images, from family portrait to reportages, travel souvenir, industry, art etc. Here are the main core and content themes:

A. Various relevant and valuable themes brought out considering specific funds and collections: Social, Anthropological, Family Life, Daily Life, Sport, Portrait, Cultural Life

Works and industrial changes

Cityscape, landscape

Art, architecture, archeology

History, historical events, politics

Total is 12.000 photographs.

Subject Areas and Funds

Here below some examples of important funds in the collection that are particularly relevant for some subject areas and were included in the provided contents.

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 bears witness to the history, society, culture and traditions of the Molise.

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 bears 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.

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 in various formats, principally portraits and nudes.

W. Von Gloeden

The archive of the famous German photographer who was active in Sicily from 1880 to around 1910 bears witness to his artistic production of a pictorial and academic nature referring to Arcadian images. Prints documenting the best-known pictures of his studies in the fields of portraiture, the nude, folklore and landscape complete the archive.

Studio Villani

In 1986 Alinari acquired the Villani archive of Bologna, 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 and in part is also on line. The systematic digitizing of the negatives for on-line use is currently under way.

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. 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.

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.

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 photographic 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.

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.

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.

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.

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 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.

17.2.6 Provenance

It is mentioned in 17.1.1

17.2.7 Historical And/Or Cultural Value

Alinari's contribution has an enormous value in terms of historical and cultural reconstruction of European life, art, architecture, social way of living, costume and society

17.2.8 Ipr Status Of The Collections

Rights Reserved – Restricted Access

17.2.9 Number Of Pictures

Total: 12.000

17.2.10 Relationship To Current European Holding

Alinari collections helps to complete the visual History of European cultural heritage, from 19th century to the beginnings of 20th century, with a special focus on Italy through the work of important Italian and European photographers

17.2.11 PROMOTIONAL CAPTION OR ATTRACTIVE PARAGRAPH ABOUT THE COLLECTION

Alinari's selection constitutes an extraordinary overview of European culture, social life, art, architecture, works, industry as well as telling the history of photography from its beginning to 1930s.

18 LITHUANIAN MUSEUMS

18.1 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 (over 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 the 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.

18.2 PHOTOGRAPHIC TECHNIQUE

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

Photographs: 17 000

Daguerreotypes: 30

Ferrotypes: 40

Ambrotypes: 22

18.3 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.muzejai.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.muzejai.lt/emuziejai/Katalogas.asp?paroda=19&kdr=1&eksponatas=1>

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

Kretinga Museum .

Old Photographs from Kretinga Museum

<http://www.muzejai.lt/emuziejai/Katalogas.asp?paroda=27&kdr=1&eksponatas=1>

Counts Tyszkiewicz. <http://www.muzejai.lt/emuziejai/Katalogas.asp?paroda=26&kdr=1&eksponatas=1>

Samogitian Museum 'Alka'. Collection of Glass Negatives by Kazimieras Bogumila

<http://www.muzejai.lt/emuziejai/Katalogas.asp?paroda=28&kdr=1&eksponatas=1>

Other museums have been working with another system – the pilot version of Lithuanian Integral Museums Information System (LIMIS) which provide online access to museum collection data. The museums have created metadata for the photographic images that is not yet publically available. The definite version of LIMIS (<http://192.168.1.42:8080/limis/>) is already released and the process of metadata transference to it has started. When it ends, metadata will be available.

These metadata is in Lithuanian and used standards are Dublin Core, ESE and LIDO.

18.4 TYPE

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

Landscape: 800 images and more.

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

18.5 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 – its premises, surroundings, residents, servants, celebrations – reflect a part of Lithuanian culture, so called Lithuanian manor 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 (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).

18.6 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	3370
Rokiškis Regional Museum	2295
Maironis Lithuanian Literature Museum	2000
Panevėžys Local Lore Museum	2000
Samogitian Museum 'Alka'	1300
National M. K. Čiurlionis Art Museum	1500
Kretinga Museum	1000
Kupiškis Ethnographic Museum	1000
The History Museum of Lithuania Minor	100
Zarasai Area Museum	660
Alexander Pushkin Literary Museum	550
Open Air Museum of Lithuania	500
Marija and Jurgis Slapeliai House and Museum	500
Ukmergė Local Lore Museum	470
Samogitian Art Museum	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	422
Marijampolė Local Lore Museum	200
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	100
Museum of the Cultural Center of M. K. Sarbėvijus	74
The Oginski Cultural History Museum of Rietavas	50
Museum 'Sėla' of Biržai Area	50
Juozas Naujalis Memorial Museum	33
Vincas Mykolaitis-Putinas Memorial Museum	15
Total:	20425

18.7 HISTORICAL AND CULTURAL VALUE

18.7.1 Šiauliai “Aušra” Museum: 3370 images

2643 images from the ethnographic archive of the Šiauliai Regional Studies Society. These are nationally significant and valuable documentary images providing cultural references to objects that 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 ethnographic archive was collected during 1930-1943 expeditions. It contains a big quantity of photographs (over 2 600) that are of a great cultural and historical value especially as for research of traditional culture at the beginning of the 20th century. They were taken by various photographers, such as Pelikšas Bugailiškis, Balys Buračas, Vytautas Janavičius, Česlovas Liutikas, Stasys Daunys, Juozas Petrulis, Vladas Trinkas, Stasys Vaitkus, Adomas Varnas, Vincas Vaitekūnas, etc.

A big part of the collection consists of panoramic photography: images of villages, towns, smoke cottages, homesteads, outbuildings, bathhouses, forges, wells, wind and water mills, building constructions, interior, home decoration, agriculture, flax tools, various people, families, church and calendar holidays, crosses, chapels etc. The collection also has several noteworthy aerial photographs.

The rural life of Samogitian (mostly districts of Kretinga and Telšiai) people is captured in nearly 900 photographs by professor Ignas Končius (1886-1975). 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” that appeared in 1965 in Chicago. Končius also encouraged 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 insurgents of January Uprising (1863-1864) in the former Polish-Lithuanian Commonwealth (Lith. ATR; 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. Some of them may even be seen wearing rebel clothes. These portraits were multiplied and distributed to the participants of the Uprising, who kept them in their pockets when fighting with Russian Army and resisting in the forests. The portraits of leaders served for rebels as an emotive stimulus. The photos were taken by many authors. Some of them 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 insurgents after the Uprising. These photographs not only reflect Lithuanian history, but also are the examples of one of the first Lithuanian photographs.

28 negatives by a photographer Alexandras Jurašaitis (1859-1915). These glass negatives are one of the oldest exhibits of the Photography division of Šiauliai “Aušra” museum. They were made in the late 19th century in Belorussia. Jurašaitis was the first Lithuanian photographer, zincographer 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 Nicholas 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 glass plate negatives by Juozapas Žiogas (51). Documentary historical 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.

20 various historical plate negatives: documentary passport photography, P. Galaunė's (1890-1988) images (portraits of his father, church and foreign architectural objects), the first exhibition of the Šiauliai "Aušra" Museum (1933) and the 1935 reburial.

Varied photography (400): daguerreotypes, ferotypes; images until the First World War (society, portraits); Lithuanian towns, manors during the interwar period, interwar artistic photography).

18.7.2 Rokiškis Regional Museum: 2295 images

The major part of the collection (740 photos) consists of images from Rokiškis manor house. Most of them were made by counts Psezdziecky, who lived in the manor house. Others – by various photographers, some of them being well-known names like Vinokuras, Sneiderman, German. The majority of photos was made in the 1920s-1930s and document the period: people, kinship ties, manors and interiors, towns and town-dwellers, travels, leisure time activities and collected artistic values. Some of the photos reflect estate workers and their mode of life. A part of this subcollection contain images of manor buildings, leisure time activity of landlords, family portraits from Ilzenbergas, Onuškis, Kavoliškis, Kraštai, Dambrotiškis and other manor houses.

A great part of the collection consists of the armed forces images (340 photos). It is mostly historical documentation of soldiers from the district of Rokiškis and other areas, who were serving in the army of independent Lithuania. The photos show their daily life – barracks, field camps, trainings and sports games, also celebrations – parades, military aviation trainings, the recruits taking an oath, Christmas Eve, etc. There are also portraits. A number of photographs have records, indicating the names of soldiers (volunteer Antanas Kliuga, Patras Adamonis, Kostas Neniškis, Povilas Gečius, warrior aviator Bronius Čibinskas, Karolis Rušėnas, Ignas Klišys and others).

The museum also has a collection of images (180 photos) depicting Rokiškis cityscape and architecture – St. Matas church and bird's-eye view from its tower, city square, the old town, windmill before and after the fire, central streets, independence monument etc. Also there are photos of Rokiškis district or other cities and localities.

There is a series of images (200 photos) documenting public organisations, social movements of Rokiškis district: jaunalietuviai (the young Lithuanians), pavasarininkai (the Catholic rural youth union "Pavasaris" (Spring)), scouts, young farmers. Some of them reflect public events and celebrations: round dances, rallies, camps, trips etc. This subcollection also includes political themes: photographs of Rokiškis City Council, buildings and officials of Rokiškis County Board, the city burgomaster J. Malevičius, etc.

The other group of photographs (150 photos) explores work, industry and agriculture themes: images of Rokiškis "Lietmetalas" factory, Meleras' candy factory, printing house "Nauda", Juodupė's woolen fabric factory "Nemunas", Obeliai spirit distillery, Rokiškis fire-brigade, dairies and agricultural companies of Rokiškis district.

There is also a group of photographs of educational themes (170 photos): Rokiškis gymnasium, high school graduates of the year 1925, directors, teachers, pupils, famous people of Lithuania visiting gymnasium (philosopher Vydūnas), gymnasium orchestra, amateurs and afterschool activities, athletes, celebrations and various gymnasium events. A part of this subcollection documents pupils and teachers from Rokiškis organist school, Salos school of agriculture, police school, town and railway station school, others – primary schools of Rokiškis district. This subcollection also contains photographs of a book smuggler Juozapas Balbata (1851–1940).

The other group of photographs (150 photos) documents Rokiškis cultural life: print collector, ethnographer Povilas Gasiūnas' (1897-1966) photos presenting an unveiling of the monument to the poet Strazdelis in Kamajai (1933), choir leader M. Milaknis, teacher, museum specialist P. Simanavičius, tours and trips of the residents of the town and villages. A part of this subcollection reflects amateur performances, festivals and other activities of local youth, Rokiškis and its district church choirs, orchestras and their leaders.

There are more than hundred photos documenting foreign Lithuanians, born in Rokiškis but living in the United States, Brazil, Argentina, St. Petersburg, Riga, Maskva etc. A set of these photos documents their weddings, funerals and family gatherings. Some of depicted people are well known in Lithuania – book smuggler, writer Juozas Otonas Širvydas (1875-1935 m.), Lithuanian cultural and social figures Jonas Gasiūnas and Antanas Bimba, constitutionalist, professor, rector of the university Mykolas Romeris (1880-1945), pilot Feliksas Vaitkus (1907-1956) etc.

18.7.3 Maironis Lithuanian Literature Museum: 2000 images

This photographic collection mainly consists of portraits of Lithuanian writers and cultural figures. It is remarkable 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. There 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.

The collection can be divided into four main groups:

- 700 portraits of famous Lithuanian writers of the old literature period (A. Baranauskas, M. Valančius, V. Kudirka, J. Basanavičius, Maironis, Vaižgantas, Šatrijos Ragana, V. Krėvė, B. Sruoga, K. Binkis, S. Nėris etc.), as well as cultural figures and other well-known personalities from the end of the 19th until the 1910s-1940s.
- 150 group portraits of famous Lithuanian writers and cultural figures of the old literature period (from the end of the 19th until the 1910s-1940s), presented with their families, relatives, mates or participating in various meetings or events.
- 150 photographs depicting fashion from the 19th until the 1910s-1940s (portraits, group portraits of famous Lithuanian writers, artists, cultural figures, their friends and relatives and old photo studio collection).
- 1000 group photographs documenting artistic and cultural life in independent Lithuania (in the 1930s-1940s): images of various associations, celebrations, intellectual movements, important social and cultural events, gatherings.

18.7.4 Panevėžys Local Lore Museum: 2000 images

Panevėžys Local Lore Museum has a rich and valuable collection of photo documents. The oldest photographs of the collection are dated 1863, the others mostly document interwar years.

This collection contains more than 650 glass plate negatives by photographers Vincas Ferinauskas (450), Povilas Šinskis (35), Tadas Bajorūnas (146), Vitoldas Kovalevskis (orig. Witold Kowalewski) (45). Negatives by Vincas Ferinauskas (1892-1975) make up the richest collection. He mostly worked in Miežiškės situated in Panevėžys region and most of his photos are portraits of locals, the photographs of groups of people, organizations and students of Miežiškės and its surroundings. Tadas Bajorūnas (1890-1945) was a photographer of Krekenava village in Panevėžys region. Photos made by Povilas Šinskis (1878-1974) reflect the daily life of Panevėžys, his native Subačius town and Geležiai church, the crafts of country people and performances by local people, some historical event. Amateur photographer Vitoldas Kovalevskis (documented the construction of Polish gymnasium (1929-1930), teachers and pupils, Panevėžys streets and churches. The themes include Panevėžys city, regional landscapes, architecture of towns, interiors and exteriors of local churches, traditional celebrations, customs, schools, various organizations and many portraits of local people reflecting fashion of that time. There also are photographs documenting weddings, funerals.

The collection of photographs can be divided into such main groups:

90 portraits of famous personalities: musician, schoolteacher Mykolas Karka (1892-1984); priest, writer, schoolteacher Julijonas Lindė-Dobilas (1872-1934); writer, social and cultural figure, philanthropist, schoolteacher Gabrielė Petkevičaitė-Bitė (1861-1943); bishop Kazimieras Paltarokas (1875-1958); book smuggler Jonas Žebrys (1861-1943); the first professional Lithuanian sculptors Juozas Zikaras (1881-1944) and Bernardas Bučas (1903-1979); writer Bronė Buivydaite (1895-1984); writer Liūnė Janušytė (1909-1965); writer, educator, daraktorius (a secret teacher) Kostas Stiklius (1880-1962); actor of Šiauliai state theatre (later – one of the most notable theatre director of all time, known in Europe) Juozas Miltinis (1907-1994); historian Ona Girčytė-Maksimaitienė (1902-1999); children writer and translator Matas Grigonis (1889-1971), members of The Constituent Assembly of Lithuania and others.

There is a large number of images (300 photos), documenting education from 1918 to 1939: schools of Panevėžys and its district – pupils with teachers at classes, next to a school building, after-school activity, trips. A big part of the photos depict school life of Panevėžys state high school (both boys and girls).

Over 250 photos document social and cultural life (institutions, public organizations, associations, intellectual or academic movements, events): song festivals in Panevėžys and Kaunas; the members of students' literary club "Meno kuopa", operated in Panevėžys state high school from 1922 until 1944; concerts, theater plays produced by Culture and Art society "Aidas" (1906-1932) and by music lovers' society "Daina" (1925-1940), various youth organisations – scouts, rifles, catholic federation, the young Lithuanians and other national movements, Polish societies, etc.

There are approximately 150 photos exploring cityscape of Panevėžys and its surroundings, Panevėžys central part and its buildings, architectural objects.

Some photographs document historical and political events: Lithuanian president visiting Panevėžys region, an anniversary of the year of the Grand Duke of Lithuania Vytautas in the Panevėžys region, rallies of the February 16th (Lithuanian independence day) in Panevėžys in 1920, rally in Panevėžys after USA recognized Lithuania de jure in 1922.

There is also a group of work and industrial photographs: various civil servants, postal and telegraph employees, railway workers, foresters, etc. A series of images documents citizen fashion. The rest are mostly of health theme: construction of Panevėžys hospital, Panevėžys hospital and the staff, participants of Medical congress in 1921, Mother and Child Health Center in the 1930s-1940s, dentist Vanda

Didžiulytė-Albrechtienė and her cabinet, the Samaritans and Panevėžys Red Cross Society, its board and members, children's summer colony, etc.

18.7.5 Samogitian Museum 'Alka': 1300 images

Samogitian Museum has stored a rich and significant collection of plate negatives.

700 glass plate negatives from Juzefas Perkovskis (1896-1940) collection. It was found during the reconstruction of the building in 1981 and in 1999. The author was a painter and photographer. His negative collection can be divided into four main thematic groups:

- Samogitian landscapes (322 images);
- architecture (manors, rural and estate buildings, interiors, chapels, sculptures, churches, cemetery) (167 images);
- people (portraits, group photos, agriculture workers, religious celebrations) (138 images);
- folk art (domestic, sacred) (73 images).

500 glass plate negatives from Chaimas Kaplanskis (1860?-1935) collection. He was a famous photographer of Telšiai (~1860-1935). In Kaplanskis photo studio mostly portraits of Telšiai residents were made. The photo studio operated 47 years and belonged to Kaplanskis family. Negatives mainly capture famous Lithuanian public figures, residents of Telšiai region, cityscape, economic development, cultural events and life of Jewish community.

There are also some postcards made by Chaimas Kaplanskis, containing images of Telšiai cityscape at the beginning of the 19th century. Few photographs document agricultural exhibition, held by Rietavas duke Ogiński in 1878.

110 glass plate negatives from Kazimieras Bogumila collection. It is a significant collection of the images of Samogitian towns, villages, people, architectural monuments, manors. Kazimieras Bogumila was from Varniai. He had his own photo laboratory at home and used to take there portrait pictures for passports. Mostly he enjoyed taking photos of the village and events. In 1939 he emigrated to Argentina, where his mother and brother were already living.

His collection was discovered by chance, while repairing the building of the Museum in Telšiai in 1981. The negatives were placed in sealed envelopes and contained images of old wooden houses, courtyards, by-streets, close-up photographs. Museum specialists have found about 1000 glass negatives hidden in the loft with images of the town of Varniai. 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. 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. It is a priceless historical, architectural and ethnographic source, because the old Varniai was burned, and their owners, especially the Jews, had a tragic fate.

A part of this collection can be seen in virtual exhibition:

<http://www.muzejai.lt/emuziejai/Katalogas.asp?paroda=28&kdr=1&eksponatas=1>

18.7.6 National M. K. Čiurlionis Art Museum: 1500 images

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

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.

Photographs by Mikalojus Konstantinas Čiurlionis and his fellow travelers taken in Anapa (Caucasus) and Crimea in 1905 (35 images). Čiurlionis (1875-1911) is worldwide known, one of the best Lithuanian artists. He is mostly known as a painter and a composer, but Čiurlionis was generally a universal artist, creative and talented personality. It is not yet widely known that 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 surrounding landscape, the Black Sea coast, sailing boats, local people, their daily life, cemetery and other objects. The so-called Anapa album was acquired by the museum in 2011 from a private person.

About 400 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.

More than 300 images from ethnography collection. The photos trace traditional crafts, work tools, folk artists and craftsmen, village life, countryside, interiors, celebrations, etc. These are documentary photos taken by ethnography enthusiasts during the expeditions to various Lithuanian regions in the early 20th c. There is also a series of photographs documenting family, weddings, funerals from different regions of Lithuania. They were taken by various photographers, such as J. Markevičiūtė, B. Michelsonas, V. Karšteinis, K. Baulas, J. Vincbergas, J. Dambrauskas, R. Bačanskis (orig. Baczanski), S. Fleury, M. Čižas; C. Šulcas (orig. Schulz Nachf.) ir O. Lémanas (orig. Lehmann) (Latvija) and others.

There are over 100 photographs documenting cityscapes and landscapes mostly made by Vladislavas Zatorskis (1862-1926). They contain images of Lithuanian cities: Vilnius, Kaunas, Ukmergė, as well as towns and villages: Rietavas, Kražiai, Seda, Vidiškiai, Vilkija, Joniškis, Trakai, Balbieriškis and others. There are also images of Chicago, New York, natural landscapes of Nida, Kernavė.

200 photographs by various photographers (A. Naruševičius, S. Vaitkevičius, M. Smečėchauskas, I. Jasvoinas, K. Kriščiūnas, B. Savsenavičius, etc.) explore social life, politics of the 1920s–1940s: there are mostly images of various public organisations and societies (scouts, students' corporation, Lithuanian artists' association, Lithuanian–Latvian unity, "Birutė", Lithuanian Americans, Lithuanian Catholic women, St. Zita's and others). There is also a series of photographs showing Lithuanian diplomats, presidents, members of the Kaunas city municipality, etc. Some photographs document historical events:

consecration of Art school, opening of Vytautas the Great Bridge, money burning before the introduction of the Litas and the like.

There are 500 photographs of art and architecture of the 1920s-1940s. This group of photo contains images of architecture of manor houses, cult buildings and their interiors (brick churches, wooden churches, chapels, belfries), small sacral architecture (crosses, shrines, roof-poles, cemetery gates), interiors of collector V. Daumantas' and painter Mr. Rimša's apartments. There are also images of ethnic architecture: residential houses and granaries, special purpose buildings, outbuildings, mills, forges, taverns, bathhouses, sheds, decorations of rural houses, etc. As well as small-scale ethnic architecture: hives, fences, wells, gates. The photographs of art thematic document exhibition openings, Lithuanian Americans theaters, artistic directors and actors (O. Rymaitė, J. Vaičkus) from the State Theatre, choral ensembles from USA, musicians, etc. There are also artistic photographs of the 1940s taken by D. Tarabildienė.

There are over 100 portraits and group photos of famous cultural or public figures, civil servants, citizens, unknown people (by A. Kliučinskis, P. Kotkovskis, V. Savsienovičius, V. Zatorskis, M. Buhalteris, A. Navlickis, M. Pugačevskis, Ch. Zaksas, J. Bržozovskis, the brothers Čižas, N. Lebedevas A. Strausas, S. Fleury, etc.).

There is a series of photographs showing transport in the 1930s-1940s: cars, sailing ships, steamships (by A. Naruševičius, B. Buračas, Milaševičius Otto, V. Augustinas), as well as planes, Žaliakalnis funicular.

There is also a group of sport images of the 1930s–1940s, taken in Chicago, Baltimore, New York, which show boxers, baseball, wrestling, athletes, golfers, basketball players, swimmers and other Lithuanian American athletes.

18.7.7 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. Photography collection was started to build up only in 1940 when a personal archive of Count Aleksandras Tiškevičius (1864-1945) was passed on to the museum. Many valuable photographs were given to the museum by Algirdas Končius (1915-2006). Some of them were collected during the expeditions to the surrounding areas of Kretinga and Skuodas as well as Palanga town.

The collection can be divided into four main groups:

- family album (over 400 photographs) of Tiškevičiai (they can be seen in virtual exhibition <http://www.muziejai.lt/emuziejai/Katalogas.asp?paroda=26&kdr=1&eksponatas=1>). It consists of portraits, group photos and narrative pictures taken in 1860-1935. There are mainly images of the Counts Juozapas and Sofija Tiškevičiai, their children and other relatives, close friends or acquaintances (priests, military, neighbors, employees, comrades, etc.), as well as manors and objects related to them;
- family album (over 80 photographs) of Elena and Karolis Parčevskis (1875–1957). It consists of portraits, group photos and narrative pictures taken in 1879–1939. There are images of Stončiai (Stančiai) manor house, park, doctor Karolis Parčevskis and his relatives.
- family album (over 50 photographs) of bank manager and public figure Petras Končius (1882-1950). It consists mainly of portraits and group photos of Petras Končius (1882-1950) and his relatives. The photos were taken between 1903 to 1926, most of them in 1903-1909 while P. Končius was studying in Sankt Peterburge.

- over 450 old photographs documenting Kretinga, famous people from Lithuania and foreign countries, institutions, companies, workers, landscape, architecture, nature, celebrations, historical events, images of towns and villages between 1898 to 1939.

They can be seen in virtual exhibition <http://www.muzejiai.lt/emuziejai/paroda.asp?paroda=27>).

A considerable number of the photographs was made by local photographers, for example, Ignas Stropus, Paulina Mongirdaitė, Alfonsas Survila and Kostas Jagutis.

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.

18.7.8 Kupiškis Ethnographic Museum: 1000 images

The collection consists of 431 glass plate negatives and some photo prints by Veronika Šleivyte, that were given to the museum by its author. Šleivyte (1906-1998) is best known as a painter, but it is not widely known that she was also a great 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. For example, she used to use a mirror to make a reflection, also created interesting composition. 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.

The negatives can be divided into such three groups:

- 174 images documenting daily life of Viktariškiai village, parents and other relatives or friends of Šleivyte;
- 68 portraits, mainly self-portraits of Šleivyte;
- 189 images exploring daily and cultural life of Kaunas, Art Studio, orphans School of Crafts, society of Lithuanian women painters, amateur photography exhibitions, historical events (flood in

Kaunas, fire of the Kaunas State Drama Theatre, President Antanas Smetona visiting Kretinga, etc.).

The collection also contains over 500 photographs documenting landscapes of Kaunas, Nida, Palanga and Kupiškis, seascapes, idealistic rural life, customs and traditions, activities of schools and various organisations, as well as travel images, portraits of famous people, children, etc. There are few postcards depicting Kupiškis in 1916 and various celebrations.

Some images can be seen in virtual exhibition <http://etnografijosmuziejus.lt/virtualios-parodos/category/1-veronikos-sleivytes-gyvenimas-fotografijose>

18.7.9 The History Museum of Lithuania Minor: 1000 images

The museum holds a rich collection of photo documents. There are some postcards, 166 negatives, the rest – photographs. The oldest photographs date from the turn of the 20th century. 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.

The museum is located in Klaipėda therefore photographs of objects, cultural events and personalities of Klaipėda city and surroundings are dominant. Quite numerous is the collection of photographs reflecting the political events of the region.

The collection can be divided into such main groups:

over 110 images (43 negatives) documenting historical events: the French period (1920-1922), the arrival of the French to Klaipėda in 1923, welcoming ceremony of Commissar Petisne, members of the Chief Rescue Committee of Lithuania Minor, the military command, parade and a concert in the barracks, the city during the insurrection, the French in Giruliai and Smiltynė and the occupied area, the foreign warships and the arrival of the representative commissioner of A. Smetona, foreign delegations in Klaipėda;

- over 340 images (23 negatives) showing the assembly ("seimelis"), government, politicians, public organisations, social movements, traditions and cultural life, celebrations, activities of schools and other education institutions of Klaipėda;
- over 240 images of architecture and cityscape: monuments, the city streets, churches and other architectural objects, panoramas of Klaipėda and its region: Melnragė, Šilutė, Priekulė, Rusnė, Smalininkai, Plikiai, Nida, Juodkrantė, Švėkšna, the Curonian Spit, views of coast and the beaches. As well as images of foreign cities: former Prussia (now Kaliningradas), Tilsit (now Sovetsko) and Įsrutis (now Černiachovsk);
- over 120 images (42 negatives) of the regional industrial and trading subjects, such as port of Klaipėda, fishermen, the ferry, market places, factories, etc.;
- over 60 portraits of famous people, related to Klaipėda: artist and schoolmaster: Archibald Bajorat (born 1923), artist and schoolmaster Adomas Brakas (1886-1952), theologian, cultural, political figure, Vilius Gaigalaitis (1870-1945), the press and public figure Martynas Jankus (1858-1948), journalist Juozas Pronskus (1893-1984), writer Ieva Simonaitytė (1897-1978), cultural, educational employees Vytautas Soblys (1903-1968), kapellmeister, composer and educator Steponas Sodeika (1903-1964), composer and educator Stasys Šimkus (1887-1943), educator,

public figure Kazys Trukanas (1892-1957), philosopher, writer, and public figure Vydūnas (1868-1953);

- a group of images of Klaipėda's region manors: Kleimiškės, Dovilai, Joniškės, Rumpiškiiai, Sendvaris manors;
- a series of images documenting fashion from the 19th until the 1910s-1940s, etc.

18.7.10 Zarasai Area Museum: 660 images

The museum possesses photos by local photographers Moisiejus Botvinikas, D. Daškevičius and Navickas. The biggest part of the collection belongs to Botvinikas (1901-1984). He opened his own atelier in Zarasai town in 1920s. There are many images of old Zarasai and life of local people 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. Botvinikas 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.

The major part of the collection (over 270 photos) consists of images documenting public organisations, social movements, institutions. The collection also includes about 100 photographs of cityscape, documenting Zarasai buildings, streets, churches, schools, monuments, etc. There are also portraits, group photos, images of manors, historical events, fashion, military, agricultural activity, leisure, tourism, etc.

18.7.11 Alexander Pushkin Literary Museum: 550 images

Literary Museum of A. Pushkin is located in an authentic dwelling house of Markučiai manor built around 1868 and previously owned by famous Russian poet Alexander Pushkin's (1799 -1837) son Grigory Pushkin (1835-1905) and his wife Varvara Melnikova Pushkina (1855-1935). They had been married in 1883 in Vilnius and in 1899-1905 were living in Vilnius.

The museum holds the photo archive of Gregorij and Varvara. 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 Wladyslaw Strauss, Jan Bułhak. Other images, especially the ones kept in the photographic films, are made by unknown photographers or family members themselves.

The major part of the collection consists of images of Markučiai manor and portraits. Personalities, fragments of landscape and reflections of events immortalised in the photographic documents pretend to provide better understand and visualise the life, fashion, architectural trends, everyday life and the uniqueness of the former Markučiai manor at the end of the 19th and the beginning of the 20th centuries.

A part of the collection can be seen in virtual exhibition

<http://www.muziejai.lt/emuziejai/Katalogas.asp?paroda=20&kdr=1&eksponatas=1>

18.7.12 Open Air Museum of Lithuania: 500 images

The museum collection consists of images of Lithuanian ethnography, including wedding traditions and other celebrations, traditional crafts, soldiers and education themes made in the beginning of the 20th century. There are also images of Lithuanian countryside, manors, towns, local residents, Lithuanians in America, Russia and Latvia. Most photographs acquired from private individuals. Photos made by photographer and chronicler Juozas Daubaras (1895-1982), that form a large part of the collection, were passed to the museum by collector Alfonsas Streikus.

The collection can be divided into such main groups:

- up to 100 armed forces images made by S. J. Vinokuras, A. Janavičius, M. Tartakauskas, A. Balčiūnas. There are mostly portraits and group photos of Lithuanian armed forces, soldiers from Germany and Tsarist Russia, images of military buildings;
- up to 100 images of school teachers and pupils by T. Bajarūnas, N. D. Abramsonas, J. Daubaras, M. Tydmanas, Čeminskis, I. Fridas, A. Katilius, K. Šulcas, N. Lebedeff, M. Buhalteris;
- over 80 images of weddings (mainly portraits) by J. Daubaras, J. Trakmanas, T. Bajarūnas, L. Pigaga, A. Kačerginskis, J. A. Ribinskis (USA), A. Cadovičius, G. C. Stukas (USA);
- up to 50 images of the rural life (houses, buildings, local residents, their activities, celebrations) by J. Likšas, M. Tydmanas, J. Daubaras, L. Pigaga;
- up to 50 images of public organisations and social movements, politics: jaunlietuviai, pavasarininkai, rifles, scouts and other cultural organisations. As well as public and political institutions (frontier, medical institutions, post offices, police, etc.);
- 40 photographs of towns images, panoramas, cityscape, architectural objects made by P. Ločeris, J. Daubaras;
- 50 photographs of industry, trade bodies, crafts, workers (shops, cooperatives, pharmacies, dairies, tailors, reclamation, bridge builders, foresters, etc.) by J. Daubaras, A. Epelis, M. Smečechauskas;

There are also some photos of manors by B. Michelsonas, J. Venskevičius, landscapes and more.

18.7.13 Marija and Jurgis Šlapeliai House and Museum: 500 images

Marija Piaseckaitė-Šlapelienė (1880-1977) and Jurgis Šlapelis (1876-1941) were influential cultural figures and made a huge positive impact on Lithuanian culture. Jurgis Šlapelis was known as a linguist, professor, translator, publisher, and a culture and society activist. His wife Marija Šlapelienė was not only an actor, soloist of the first Lithuanian opera, but also the owner of a Lithuanian bookshop with a decades-long history, as well as an active defender of “Lithuanianness”.

The images come from the collection of Marija Šlapelienė. She collected the family photos very accurately and managed to minutely record all the available information. Nearly each photograph has a handwritten record on its back side with information on where, when and with whom the picture was taken along with comments about kinship or other related facts. She also used to send photos to her daughters residing in the USA.

After the death of the last daughter Gražutė Šlapelytė-Sirutienė (1909-2009) in 2009, the family photos were returned to Lithuania from the far-away United States and now are under investigation of the museum chief curator. The bulk of the collection consists of photographs documenting architecture, manors, cityscape, and fashion. Part of it 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. Capturing moments in lives of three family children – Gražutė Šlapelytė-Sirutienė, Laimutė Šlapelytė-Graužinienė (1906-1988), and Skaistutis Šlapelis (1919-1961) – and their family members, it makes a nice account of over a century-long time span.

A part of the collection can be seen in virtual exhibition:

<http://www.muziejai.lt/emuziejai/Katalogas.asp?paroda=25&kdr=1&eksponatas=1>

18.7.14 Nalšia Museum: 422 images

The collection consists of 31 postcards, 245 photographs and 146 glass plate negatives. Most of the photos were taken by two photographers Ignas Šilkinis and Karolis Ulozas. Diligently capturing historical moments and villagers' everyday life they were photo-chroniclers of the history of Švenčioniai region. A number of their glass negatives and photographic films are kept at the Nalšia museum.

Ignas Šilkinis (1891-1979) – photographer, specialist in area studies. He received fundamental knowledge of photography and essentials of practice during a year-and-a-half internship at Leiboswski studio. He 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 subjects were landscapes of his homeland, family feasts, villagers, manors, churches and historical events. In 1961, his article on the history of photography was published in the newspaper “Czerwony sztandar”.

Karolis Ulozas (1909-1986) was first introduced to photography during the First World War when a German mailman moved in the house. Soon afterwards, the young photographer set up a darkroom and started to take photos. His first photographs date back to 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.

The collection can be seen in virtual exhibition:

<http://www.muzejai.lt/emuziejai/Katalogas.asp?paroda=19&kdr=1&eksponatas=1>

There are also few photographs of A. Danilovičius and photos taken by unknown photographers. They document schools, teachers, students, the Lithuanian-Polish border, composer Julius Sinius, Poland president Moscicki Ignatius visiting Švenčionys in 1930, factories and workers, portraits, feasts and sport events, soldiers, etc.

18.7.15 Ukmergė Local Lore Museum: 470 images

The collection contains 40 images from Vaitkuškis, Garbuva, Šalkava, Lyduokiai manors. The manor is located in Ukmergė district, 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 similar as described in the Čiurlionis museum collection above (see number 6). Kossakowski worked together with photographer Krajevski in their common photo studio at Vaitkuškis manor.

There are over 60 photos by S. Valatka documenting public organisations and social movements, events: jaunlietuviai, pavasarininkai, rifles, scouts, ethnic associations, young farmers and other organisations in 1927-1937, various meetings, sport festivals and games, celebrations.

There are over 30 portraits and group photos of famous people: photographer St. K. Kossakowski, president A. Smetona, lawyer Charmanskis, doctor Labutis, lawyer B. Dirmantas, painter E. Kulvietis, founder of scouts movement Pawel Badenas, writer Šatrijos Ragana, inspector of Ukmergė county primary schools J. Jurkūnas.

The collection contains over 30 postcards and photographs of Ukmergė and foreign countries by Kossakowski and Krajevski.

There are 153 postcards and photographs documenting the Lithuanian Grand Duke Gediminas 1st Infantry Regiment.

There are over 50 images of education: school teachers and pupils, schools, teacher conferences, training courses, etc.

There are 30 images by Kossakowski, Krajevski, Daumantas, Goras documenting fashion of the interwar period and fashion of landlords.

The rest part of collection mainly contains images of railway, landscape, mode of life and cultural objects.

18.7.16 Samogitian Art Museum: 343 images

76 photos by the professor Ignas Končius (1886-1975). Ignas Končius was a physicist, ethnographer, Lithuanian social and cultural figure. The images show his native land and villages in 1932–1938, the portraits of himself and his family. They are similar as described in Šiauliai “Aušra” museum collection above (see number 1).

Up to 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.

The rest part of collection contains images of Plungė, Vėžaičiai manor, churches, schools, military, celebrations and other subjects. There are also some portraits made by B. Zatorskis.

18.7.17 Mikas and Kipras Petrauskai Lithuanian Music Museum: 350 images

A big part of collection was passed to the museum by Kipras Petrauskas family. It contains 260 portraits and group photos of the State Theatre artists. There are portraits of such a prominent Lithuanian theatre stage artists like singers Kipras Petrauskas, Mikas Petrauskas, Stepas Sodeika, A. Kučingis, composers Juozas Gruodis, Stasys Šimkus, J. Babravičius, J. Naujalis, J. Tallat-Kelpša, conductor Leiba Hofmekleris and others. Most of the photos were made in Kaunas, the rest – in St. Petersburg, Moscow (until 1920), Voronezh, Samara, Warsaw, Paris, Monte Carlo, USA and even China.

The museum also holds over 190 photographs documenting the artists on the stage, in their roles in 1900-1939 or wearing their theatre costumes in the photo studio. There are not only Lithuanian artists, but also soloists of the St. Petersburg Mariinsky and Moscow theatres. These photos are full of emotions and have an artistic character. They were taken by different photographers: P. Brėdikytė, Baulas, Tallat-Kelpšienė, D. Bistrovas, C. Stukas, etc. Janina Tallat-Kelpšienė is the most known among them. She was an official photographer of the State Theatre.

There are also few photographs of buildings.

18.7.18 Samogitian Diocese Museum: 300 images

The museum holds Nałęč Gorski (Nałęcz Gorski) family albums with 19-20th century photographs. The Nałęcz Gorski family was an old and educated noble family which owned Biržuvėnai (Biržyniany) estate. They were very important for Lithuanian culture as they were patrons of some churches. The images show the exterior and interior of the Biržuvėnai manor where the family lived until 1940, church interiors and utensils donated by the family, family portraits.

The photo albums were found accidentally in the Biržuvėnai manor. After the fire a librarian and museum founder Aldona Simonavičiūtė among the water merged books discovered old documents and hideout, where photo albums were found. 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.

More photographs can be seen in virtual exhibition:

<http://www.varniai-museum.lt/index.php?mid=105&mod=Parodos&a=paroda&nr=4>

18.7.19 Alytus Local Lore Museum: 250 images

Part of the photos was taken by local Jewish 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. His archive has disappeared and none knows where. The citizens only remember the fire in his living house and atelier in Alytus, the place where most of the town inhabitants posed for the memory.

A great part of the collection (up to 60 images) documents historical events and politics of the 1930s-1940s. There are images of political and historical figures A. Smetona, P. Vileišis, K. Grinius, general S. Raštikis, pilots F. Vaitkus, S. Darius and S. Girėnas, as well as meetings and celebrations of Lithuanian Independence Day, 16th of February and Vytautas Magnus, also rifle company, 2nd behalf of the Grand Duchess of Lithuania Birutė, fire brigade, etc.

There are up to 70 portraits, group photos by I. Abramavičius, as well as reporting and commercial photographs by Ch. Markas.

The collection also contains up to 80 photographs of social and everyday town life, public events. There are images of celebrations: christenings, weddings, Easter, Christmas Eve, First Communion, Song Festivals and other events in 1912-1939 made by D. Gordonas and few unknown photographers. Few photographs document the funerals of burgomaster M. Žilinskas and other important people, as well as various Alytus school students and teachers. The rest part of this subcollection consists of images of various social movements, public organisations in the 1930s-1940s (Young Lithuanians, aušrininkai (supporters of newspaper "Aušra"), scouts), excursions, family life, etc.

There are also up to 40 photographs by J. Skrinskas, V. Augustinas, A. Šeštokas and 15 postcards by Fransas Beeras and Georgas Preussas depicting cityscape and architecture of Alytus and its district (Merkinė, Birštonas, Liškiava, Seirijai, Aukštadvaris, Simnas, etc.): city streets, K. Petrauskas park, the surroundings, monuments, buildings, bridges, etc.

Over 10 photographs document Alytus officials and work, industry.

18.7.20 Antanas Baranauskas and Antanas Vienuolis-Žukauskas Museum: 200 images

The collection of the museum mostly consists of the individual and group portraits of famous Lithuanian poet, bishop Antanas Baranauskas (1835-1902) and writer, pharmacy Antanas Vienuolis-Žukauskas (1882-1902), their families and other related personalities. The photos belonged to the Baranauskai and Žukauskai family. They were taken by various local photographers in photo studios, such as I. Mulcas, J. Survila, I. Melnikas, N. Kopansas and J. Bžozovskis, V. Zatorskis, P. Kotkovskis, A. Ciolkevičius, A. Kliučinskis from Kaunas. Some of them are identified because of the stamps on the prints, the rest are unknown. The time frame is the beginning of the 20th century. There are some photos documenting landscapes of Anykščiai and surroundings, the first Lithuanian memorial museum A. Baranauskas granary, as well as travel images of Caucasus, Moscow, Italy, Finland. There are also some photographs of social events, family life, fashion, etc.

Subcollection of Horse Museum (a branch of Antanas Baranauskas and Antanas Vienuolis-Žukauskas Museum) contains photographs related to horses. There are images of Lithuanian horses breeds by A. Naruševičius (Žemaitukai and working horses), as well as jobs and crafts (woodwork, working with horses), mounted army (hussar, uhlan regiments, Lithuanian cavalry in the interwar period, portraits of soldiers, parades, celebrations, etc.) by J. Girčys, K. Žuolys and others.

18.7.21 Prienai Area Museum: 160 images

The collection is very diverse, fragmented and contains images of various subjects. It holds portraits of local people (Antanas Šapalas, Antanas Kučingis) and family portraits (the Leonai), photos of army and military barracks, Prienai cityscape, events and celebrations. There is a group of photographs of

education theme: Prienai "Žiburys" gymnasium, institute, agriculture and other schools, seminary, teachers and pupils). There are also images of catholic organizations, priests and seminarians.

18.7.22 Lithuanian Art Museum: 150 images

Photos from the archive of the painter Antanas Jaroševičius (1870-1956), pseudonym (A. Rūta, A. Garbštas). The painter was an active cultural figure, a great preserver of folk art and traditions, promoter of its revival. The collection consists of his biographical photos, images of crosses and his creative works, Vilnius and Panevėžys valsčius, their architecture, landscapes, local residents, Kazanė and Lithuanian refugees, Orlovas girls gymnasium, etc.

18.7.23 Marijampolė Local Lore Museum: 200 images

The museum holds various photographs taken mainly by local photographers of a Jewish descent named J. Fridbergas (Frydberg), I. Vincbergas (Vinsberg) and M. Buhalteris (Buchalter) who had their photo studios in the town. The collection can be divided into such three main groups:

- over 50 images of cityscape and buildings of Marijampolė (streets, Minor Basilica of St. Michael the Archangel, Marijampolė barracks, Meškučiai mound, Vytautas park, etc.);
- over 100 images of education, cultural, social life, sports (Marijampolė Teachers' Seminary, teachers and pupils of Marijampolė Rygiškių Jonas gymnasium, Kvietiškis Agricultural School, Marijampolė theater, "Dirvos" bookshop, sport games, pavasarininkai and other organisations or movements);
- over 100 images of industry and agriculture (Marijampolė sugar factory, brickyard of Pabaigai, exhibition of Marijampolė Farmers Association "Žagrė" in 1911, agricultural and industrial activity).

There are also few portraits of local people.

18.7.24 Vilkaviškis Area Museum: 103 images

A great part of the collection contains images of ethnography, fashion, cityscape and architecture of Vilkaviškis region (Vilkaviškis old town, church, public buildings, bridges, streets, squares, etc.). The collection also includes portraits, 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.

18.7.25 Aleksandras Stulginskis University Museum: 100 images

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

18.7.26 Antanas and Jonas Juškos Ethnic Culture Museum: 100 images

The museum holds various images documenting Vilkija (Kaunas region). Almost all photographs have come to the museum from private albums or collections. A great part of them belonged to ethnographer and historian Adomas Makarevičius, rifle Bronė Balutytės-Adomonienė. They were taken by various photographers, but little is known about them. The most famous photographer is watchmaker Martynas Gudzevičius (named "Gudys").

The collection contains over 40 portraits of local residents and famous people. There are also over 20 group photos depicting gatherings, working bees, feasts, weddings and funerals and other social cultural

events. There is also a series of images documenting the old Vilkija: panorama, architecture, streets, riverside, etc. The rest photos are mainly images of education subjects: school buildings, teachers, students who later became priests, writers, doctors, members of government and other famous people, various gatherings, celebrations and other events.

18.7.27 Tauragė Area Museum: 100 images

A great part of the collection contains images of Tauragė town cityscape during the interwar period: hospital, church, teachers' seminary, customs and other buildings, streets.

There is also a group of photo documenting the troops of Lithuanian army during the interwar period. The photos show their daily life – barracks, stabling, weaponry, trainings and sports games, also celebrations – parades, consecration of the flag, building, solemn worship, Easter morning, as well as portraits.

The rest part of collection mainly consists of education, industry and business images.

The photos mostly were collected from private individuals. They were taken by S. Zolinas, E. Konienė, H. Pacevičius and unknown photographers.

18.7.28 Bishop Motiejus Valančius Birthplace-Museum: 100 images

A great part of the collection consists of images of the local people and families from Nasrėnai village (the Bertašiai, Duobliai, Kudaruskai, Budriai, Juodkai, noblemen Batavičiai, and others). The photos mostly document family and rural life: working bees, weddings and other celebrations. There are also photos of scouts, pavasarininkai, other youth organizations and social life, as well as landscapes and Kretinga town images, including the monastery. Most of the authors are unknown.

18.7.29 Molėtai Area Museum: 100 images

The collection contains over 70 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. There are also few images of schools, teachers, pupils, as well as portrait of doctor Marija Apeikytė and other local residents, soldiers, etc.

18.7.30 Museum of the Cultural Center of M. K. Sarbievijus: 74 images

The collection consists of photos of historical Kražiai village. There are mainly photos of Kražiai church, cityscape and local residents, as well as tragical historical event named Kražiai carnage in 1893, when the Kaunas Governor tried to dispose the Catholics of Kražiai parish and close the church. The collection also contains photographs from M. Vaidotas' (father and son) photo album.

18.7.31 The Oginski Cultural History Museum of Rietavas: 50 images

The collection contains images of Oginski manor-house, Rietavas cityscape, church and other buildings, few portraits. There are also photos of pavasarininkai, rifles, as well as Rietavas firemen, agriculture company and other organisations. Some photos belong to Vaitiekus Šakys, others were given by other private individuals.

18.7.32 Museum 'Sėla' of Biržai Area: 50 images

A great part of the collection consists of fashion photographs. There are also few portraits of famous Biržai region people and local residents, images of old Biržai town, the Biržai castle and park, manors, various organizations, etc. The photos were taken by local Lithuanian or Latvian and Russian

photographers, such as Ė.R.F.Lapinas, I. Krūminis, Girša Šneideris, Boruk Michelsonas, Petras Ločeris, Viktorija Bortkevičiūtė (Brėdikienė), Jadvyga Vaitaitienė (Markevičiūtė), Juozas Daubaras, Romas Paliulionis, J. Dambrauskas, Juozas Samulis B. Rastauskas, etc. A great part of the collection is already available in Europeana.

18.7.33 Juozas Naujalis Memorial Museum: 33 images

The collection consists of photographs of the beginning of the 20th century related to the personality of Lithuanian composer Juozas Naujalis (1869-1934).

18.7.34 Vincas Mykolaitis-Putinas Memorial Museum: 15 images

There are 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.

18.8 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.

18.9 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). Detailed information about them is provided in the description of every museum collection.

Total: 20.425

18.10 RELATION TO CURRENT EUROPEANA HOLDINGS

Lithuanian Art Museum and some other museums have already provided some content to Europeana, but it is mostly not photographic content. The 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

<http://www.europeana.eu/portal/search.html?query=Bir%C5%BE%C5%B3> .

There are also few photographs from Šiauliai "Aušra" Museum (ARJODAI)

<http://www.europeana.eu/portal/record/2020705/CE72F8A5873DFDD59E0542CED5C88A2825D195E8.html?start=7&query=what%3AFOTONUOTRAUKOS>

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.

18.11 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.

19 PROMOTER

This partner does not provide images.