### Colour Photography and Film: sharing knowledge of analysis, preservation, conservation, migration of analogue and digital materials

**March 29-30, 2021**

**Online Conference (Timezone: UTC+2, CEST)**

[https://www.gruppodelcolore.org/la-conferenza/?lang=en](https://www.gruppodelcolore.org/la-conferenza/?lang=en)

**SCIENTIFIC PROGRAM**

**Monday 29, March**

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Speaker</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>08:40</td>
<td>OPENING CONFERENCE</td>
<td>Registration</td>
<td></td>
</tr>
<tr>
<td>09:40</td>
<td>WELCOME</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>SESSION 1</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:00</td>
<td>Laura Covarsí</td>
<td>The Jos-Pe process in the Jacob Merkelbach collection at the Rijksmuseum of Amsterdam</td>
<td></td>
</tr>
<tr>
<td>10:20</td>
<td>Richard Kirk</td>
<td>Truelight and Film Simulation</td>
<td></td>
</tr>
<tr>
<td>10:40</td>
<td>Sandra Maria Petrillo</td>
<td>&quot;Ceci n’est pas un Polaroid&quot;. The materials and colours of Paolo Gioli’s works</td>
<td></td>
</tr>
<tr>
<td>11:00</td>
<td>Nicolas Le Guern</td>
<td>The long-term development of three-color Kodachrome. An odyssey from the additive to the subtractive method of color reproduction</td>
<td></td>
</tr>
<tr>
<td>11:20</td>
<td>BREAK</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>SESSION 2</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:30</td>
<td>Paolo Tosini</td>
<td>Two Prizma Color films, a curious finding in the Mexican National Film archive</td>
<td></td>
</tr>
<tr>
<td>11:50</td>
<td>Oleksandra Osadcha</td>
<td>&quot;Making the beautiful even more beautiful: Luriki practice of hand tinting analogue photography in the late Soviet epoch</td>
<td></td>
</tr>
<tr>
<td>12:10</td>
<td>Nadezhda Stanulevich</td>
<td>Prokudin-Gorskii’s technique of colour photography: colour separation, additive projection and pigment printing</td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td>Victor de Seauve, Marie-Angélique Languille and Bertrand Lavédrine</td>
<td>The origin of the colours of the first colour photograph: an absorption phenomenon</td>
<td></td>
</tr>
<tr>
<td>12:50</td>
<td>LUNCH</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**GRUPPO DEL COLORE**

ASSOCIAZIONE ITALIANA COLORE

[Logo]
<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Chair</th>
<th>Presentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>13:40</td>
<td>Session 3</td>
<td>Katrin Pietsch</td>
<td>Ella Solomon: The effects of finish coatings on ultraviolet and visible light stability of inkjet prints (master's thesis)</td>
</tr>
<tr>
<td>14:00</td>
<td></td>
<td></td>
<td>Kayleigh van der Gulik, Magdalena Pilko, Martin Jürgens, Sanneke Stigter and Clara von Waldthausen: Towards a Standardized Terminology for Photographic Materials in the Netherlands</td>
</tr>
<tr>
<td>14:20</td>
<td></td>
<td></td>
<td>Lénia Oliveira Fernandes: Interpreting 35mm chromogenic slide film: the Ed van der Elsken case-study</td>
</tr>
<tr>
<td>14:40</td>
<td></td>
<td></td>
<td>Elena Basso, Federica Pozzi, Jessica Keister and Elizabeth Cronin: Preliminary Photographs and Improved Positives: Discovering The New York Public Library's Arctic Exploration Album</td>
</tr>
<tr>
<td>15:00</td>
<td></td>
<td></td>
<td><strong>BREAK</strong></td>
</tr>
<tr>
<td>15:10</td>
<td>Session 4</td>
<td>Giorgio Trumpy</td>
<td>Tess Hamilton and Nora Kennedy: Preserving the Process Knowledge of Dye Transfer Printing</td>
</tr>
<tr>
<td>15:30</td>
<td></td>
<td></td>
<td>Simon Lund: Digitizing Dufay</td>
</tr>
<tr>
<td>15:50</td>
<td></td>
<td></td>
<td>Nayla Maaruf, Maria Kokkori and Sylvie Pénichon: The Flexichrome: visual examination and scientific analysis of an overlooked color process</td>
</tr>
<tr>
<td>16:10</td>
<td></td>
<td></td>
<td>Louisa Trott: The Start of the Rainbow: Possibilities of Color Motion Photography for the Amateur</td>
</tr>
<tr>
<td>16:30</td>
<td></td>
<td></td>
<td><strong>BREAK</strong></td>
</tr>
<tr>
<td>16:50</td>
<td></td>
<td></td>
<td><strong>POSTER SESSION 1</strong></td>
</tr>
<tr>
<td>17:50</td>
<td></td>
<td></td>
<td><strong>BREAK</strong></td>
</tr>
<tr>
<td>18:00</td>
<td>Session 5</td>
<td>Austin Nevin</td>
<td>Roberta Piantavigna: Observations on Preservation Issues for Contemporary Photography Artworks</td>
</tr>
</tbody>
</table>
### Tuesday 30, March

**SESSION 6**  
Chair: Alessandro Rizzi

<table>
<thead>
<tr>
<th>Time</th>
<th>Speaker(s) and Co-authors</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00</td>
<td>Analiese Treacy and Asti Sherring</td>
<td>Re-makeable Art and the digitally constructed image: Case study of Geoff Kleem's wallpaper installation</td>
</tr>
<tr>
<td>10:20</td>
<td>Kanako Nakanishi and Kanako Nakano</td>
<td>In the face of the Typhoon 19: a report on salvaging the Kawasaki City Museum's photography and film collection</td>
</tr>
<tr>
<td>10:40</td>
<td>Simone Venturini and Serena Bellotti</td>
<td>Digital Battles: from Film Restoration to a Digital Historical-Critical Environment</td>
</tr>
<tr>
<td>11:00</td>
<td>Chenfei Fan, Stefano D’Aronco, Giorgio Trumpy and Jan Dirk Wegner</td>
<td>A novel digital method for the color reconstruction of lenticular film</td>
</tr>
<tr>
<td>11:20</td>
<td><strong>BREAK</strong></td>
<td></td>
</tr>
</tbody>
</table>

**SESSION 7**  
Chair: Giovanna Fossati

<table>
<thead>
<tr>
<th>Time</th>
<th>Speaker(s) and Co-authors</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:30</td>
<td>Giorgio Trumpy, Sony George, Jon Yngve Hardeberg and Barbara Flueckiger</td>
<td>Multispectral capture of film colors with LEDs</td>
</tr>
<tr>
<td>11:50</td>
<td>Marcello Picollo, Costanza Cucci, Andrea Casini and Lorenzo Stefani</td>
<td>Hyperspectral Imaging applied to the study of negative and positive films</td>
</tr>
<tr>
<td>12:30</td>
<td><strong>LUNCH</strong></td>
<td></td>
</tr>
</tbody>
</table>
| 13:45 | **POSTER SESSION 2**  
Chair: Katrin Pietsch | |
| 14:50 | **BREAK** | |

**SESSION 8**  
Chair: Roberta Piantavigna

<table>
<thead>
<tr>
<th>Time</th>
<th>Speaker(s) and Co-authors</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>15:00</td>
<td>Anna Seweryn</td>
<td>Color on glass - conservation and preservation projects of Crystoleum, Autochromes, Agfa Color Plate and Dufay/Dioptichrome Plate photographs (case studies)</td>
</tr>
<tr>
<td>15:20</td>
<td>Markus Paul Müller and Ute Pd. Dr. Henniges</td>
<td>Spliced, face-mounted inkjet print – one preservation solution for large format photographic artworks</td>
</tr>
<tr>
<td>15:40</td>
<td>Viviana Goggi and Martina Trento</td>
<td>BRITTLE MEMORIES. Case study of a broken photographic crystoleum</td>
</tr>
<tr>
<td>16:00</td>
<td><strong>BREAK</strong></td>
<td></td>
</tr>
</tbody>
</table>
SESSION 9  
Chair: Barbara Cattaneo  

16:10  Sara Brancato  
Conservation treatments for Autochrome plates: limits and possibilities  

16:30  Debra Norris  
I’ve Just Seen A Face: Preserving Photographic Memories and Hope Following a Disaster  

16:50  Arianna Crespi, Giulia Morabito, Alice Plutino and Alessandro Rizzi  
Photographic and Cinematographic Film Repository (FiRe): identification of films for digital restoration  

17:10  FINAL REMARKS - END CONFERENCE  

POSTER SESSION 1  
Chair: Barbara Cattaneo  

Manuel Goetz  
Digitizing Archive Film: Image, Information and History  

Maja Kostadinovska  
The Autumn Colours of Sound: Reading the records of Old R2R Audio Tapes of the 70’s  

Emil Henin  
Non-destructive analysis of Hand-Colored photographs: A Case study on photographs dating back to the 19th century  

Majed Chambah  
Image Quality Metrics for Digital Film Restoration  

Markus Paul Müller and Ute Pd Dr. Henniges  
Mounting chromogenic prints – potential solution to prevent yellowing issues on photopaper  

Markus Paul Müller and Raffael Pollak  
digitization of large-scale artwork with LED technology  

Markus Paul Müller  
reference scan – an objective way to document colors and surface changes in artworks  

Monika Supruniuk and Izabela Zająć  
Screen processes - general identification methods and deterioration  

Giovanni Bianchini, Lorenzo Lisi, Barbara Cattaneo and Marcello Picollo  
A novel compact probe for gloss measurements on photographic films.
POSTER SESSION 2

Andrea Mariani and Serena Bellotti
The Digital Witness. Film Reconstruction and the Forensic Imagination in New Media Environments

Francis Mohareb, Mervat Abdallah and Emil Henin
Digitization and Conservation Film Materials: A case Study on a Color Positive Film - Chromogenic reversal films

Anke Reitz and Francesca Vantellini
The Teutloff Collection at the Centre National de L'Audiovisuel (CNA), Luxembourg

Markus Paul Müller and Jessica Morhard
eTDP - extended Technical Documentation of Photography

Annamaria Poli
The colour in the images of early cinema

Barbara Cattaneo and Giulia Fraticelli
Green and greener solvents for the conservation of photographs

Daniela Currò and Marco Pagni Fontebuoni
Preserving Color and Preserving Knowledge. Notes on Digitization and Restoration of Color in Film

Anna Giatti
The Lippmann plate at the Fondazione Scienza e Tecnica in Florence

Rahul Sharma
Differentiating Chromogenic and Silver Dye Bleach Materials by UV Reflectance Imaging

Gruppo del Colore – Associazione Italiana Colore Organizing Secretary:
segreteria@gruppodelcolore.org