



GRUPPO DEL COLORE
ASSOCIAZIONE ITALIANA COLORE



**Opificio
delle
Pietre Dure**



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>

SCIENTIFIC PROGRAM

Monday 29, March

08:40 OPENING CONFERENCE Registration

09:40 WELCOME

SESSION 1

Chair: Alice Plutino

10:00 Laura Covarsí The Jos-Pe process in the Jacob Merkelbach collection at the Rijksmuseum of Amsterdam

10:20 Richard Kirk Truelight and Film Simulation

10:40 Sandra Maria Petrillo "Ceci n'est pas un Polaroid". The materials and colours of Paolo Gioli's works

11:00 Nicolas Le Guern The long-term development of three-color Kodachrome. An odyssey from the additive to the subtractive method of color reproduction

11:20 BREAK

SESSION 2

Chair: Costanza Cucci

11:30 Paolo Tosini Two Prizma Color films, a curious finding in the Mexican National Film archive

11:50 Oleksandra Osadcha "Making the beautiful even more beautiful: Luriki practice of hand tinting analogue photography in the late Soviet epoch

12:10 Nadezhda Stanulevich Prokudin-Gorskii's technique of colour photography: colour separation, additive projection and pigment printing

12:30 Victor de Seauve, Marie-Angélique Languille and Bertrand Lavédrine The origin of the colours of the first colour photograph: an absorption phenomenon

12:50 LUNCH



SESSION 3

Chair: Katrin Pietsch

- 13:40** Ella Solomon **The effects of finish coatings on ultraviolet and visible light stability of inkjet prints (master's thesis)**
- 14:00** Kayleigh van der Gulik, Magdalena Pilko, Martin Jürgens, Sanneke Stigter and Clara von Waldthausen **Towards a Standardized Terminology for Photographic Materials in the Netherlands**
- 14:20** Lénia Oliveira Fernandes **Interpreting 35mm chromogenic slide film: the Ed van der Elsken case-study**
- 14:40** Elena Basso, Federica Pozzi, Jessica Keister and Elizabeth Cronin **Preliminary Photographs and Improved Positives: Discovering The New York Public Library's Arctic Exploration Album**
- 15:00** **BREAK**

SESSION 4

Chair: Giorgio Trumpy

- 15:10** Tess Hamilton and Nora Kennedy **Preserving the Process Knowledge of Dye Transfer Printing**
- 15:30** Simon Lund **Digitizing Dufay**
- 15:50** Nayla Maaruf, Maria Kokkori and Sylvie Pénichon **The Flexichrome: visual examination and scientific analysis of an overlooked color process**
- 16:10** Louisa Trott **The Start of the Rainbow: Possibilities of Color Motion Photography for the Amateur**
- 16:30** **BREAK**

16:50 **POSTER SESSION 1**

17:50 **BREAK**

SESSION 5

Chair: Austin Nevin

- 18:00** Roberta Piantavigna **Observations on Preservation Issues for Contemporary Photography Artworks**
- 18:20** Henry Wilhelm, Effiba Armah, Ken Boydston, Richard Adams and Charlie Wilhelm **A Long-Term Study of Light-Induced Yellowish Stain Formation That May Develop Over Time in Chromogenic Color Prints and Contemporary Inkjet Prints Exposed to Light on Display Followed by Storage in the Dark**



Tuesday 30, March

SESSION 6

Chair: Alessandro Rizzi

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

SESSION 7

Chair: Giovanna Fossati

- 11:30** Giorgio Trumpy, Sony George, Jon Yngve Hardeberg and Barbara Flueckiger Multispectral capture of film colors with LEDs
- 11:50** Marcello Picollo, Costanza Cucci, Andrea Casini and Lorenzo Stefani Hyperspectral Imaging applied to the study of negative and positive films
- 12:30** LUNCH

13:45 POSTER SESSION 2

Chair: Katrin Pietsch

14:50 BREAK

SESSION 8

Chair: Roberta Piantavigna

- 15:00** Anna Seweryn Color on glass - conservation and preservation projects of Crystoleum, Autochromes, Agfa Color Plate and Dufay/Dioptichrome Plate photographs (case studies)
- 15:20** Markus Paul Müller and Ute Pd. Dr. Henniges Spliced, face-mounted inkjet print - one preservation solution for large format photographic artworks
- 15:40** Viviana Goggi and Martina Trento BRITTLE MEMORIES. Case study of a broken photographic crystoleum
- 16:00** BREAK

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 Zając	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.



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POSTER SESSION 2

Chair: Katrin Pietsch

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

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