

History of Photography in Tyrol and South Tyrol

Handout 1

Supplement of the Interreg project "Lichtbild/Argento vivo.
Cultural Treasure Photography"



The **Interreg project “Lichtbild/Argento vivo. Cultural Treasure Photography”** is a collaboration between the following partners: the Tyrolean Archive of Photographic Documentation and Art (TAP), the Municipality of Brunico, as well as the Office for Film and Media and the Department of Museums of the Autonomous Province of Bolzano – South Tyrol.

The Lichtbild team consists of the following members: Martin Kofler, Rosemarie Bachmann and Helene Ladstätter (TAP), Sonja Hartner and Elisa Mair (Municipality of Brunico), Marlene Huber, Oscar La Rosa and Notburga Siller (Office for Film and Media) as well as Gertrud Gasser and Verena Malfertheiner (Department of Museums).

The team is supported by several representatives of the associated partners: Alessandro Campaner of the

South Tyrolean Provincial Archives, Roland Sila and Claudia Sporer-Heis of the Tyrolean State Museums, and Bernhard Mertelseder of the Tiroler Bildungsforum – Association for Culture and Education in Innsbruck. Another associated partner is the European Region Tyrol–South Tyrol–Trentino.

In line with the motto “Professional handling, open access. Photography goes Future,” the project defines guidelines for the competently handling historical photographs in the project area of Tyrol and of South Tyrol. These guidelines are developed in the framework of various workshops; the results will be presented on a website, in an app and as an e-learning program. Furthermore, for the first time ever, the project will make historical photos available in Tyrol and South Tyrol as open data.

1. History of Photography in Tyrol and South Tyrol

2. Photography Law and Creative Commons

3. Archiving and Cataloging

4. Digitalization and Image Editing

5. Digital Long-Term Archiving

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Unknown woman from Lienz, around 1930
(Photographer: Maria Egger; collection Municipality of Lienz, Bruck Castle Museum archive – TAP)



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Lienz–Brunico–Bolzano
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The Lichtbild/Argento vivo team

Preface

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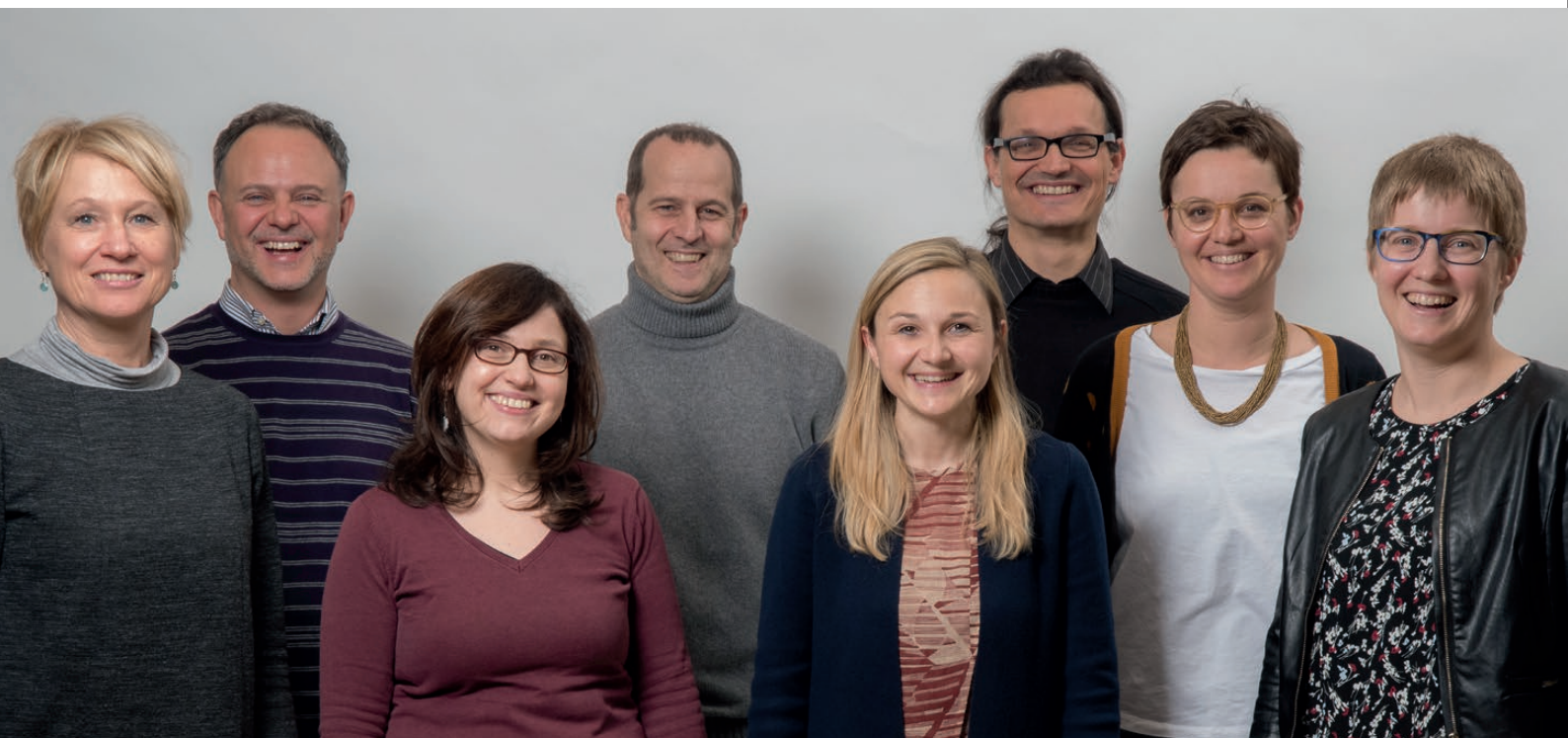
(Photographer: Konrad
Faltner, Office for Film
and Media)

Historical photographs convey closeness to the reality of the past – in the context of the present, they depict change over time and the evolution of society at every level. Photos provide orientation and stability in private life. Their effect is manifold, and it is always necessary to verify their source. Photography itself is about 180 years old and constantly undergoing change, not only in the context of technical development (cameras, material), but also in terms of its social significance. Not to mention the complex topic of long-term archiving of digital photo data, regardless of whether they were created using a scanner or a digital camera.

Photography stands for technical advancement, ingenuity and creativity. It catalyzes

new professions and documents changes as well as a vast range of personal experiences and public events.

For a long time, photography remained an elitist medium due to the costly production process and limited accessibility. With the invention of celluloid films and handier, more affordable cameras, however, as well as with the boom of photo postcards, photography became increasingly liberalized and developed into a mass medium around 1900. This did not mean that professional studio and news photographers became obsolete, not by any means, but private photography in times of peace and war gained in importance. Technical advances continue to drive the popularity of photography. Today, in the smartphone





age of the 21st century, digital photography has become virtually ubiquitous.

Cultural treasures in the form of historical photographs can be found in every nook and cranny, for example in an old shoebox discovered in an attic, left behind by a great aunt as part of her estate. The box contains old photos: family celebrations and village festivals; the great-grandparents gazing sternly into the camera; a black-and-white photo of soldiers; pictures of a house that has long since been demolished; discolored slides and photos of children with their toys.

In short: a cultural treasure that must be explored, appreciated and made accessible to the public. The objective of the Interreg project “Lichtbild/Argento vivo. Cultural Treasure Photography” is to foster the skills needed for handling historical photographs. This includes sharing knowledge about the history and development of photography in the region in which the project is based.

In this handout (part 1 of a five-part series), the history of photography in Tyrol and South Tyrol is presented from many different angles: *Anton Holzer* talks about the role of family photo albums as portals to a world of the past. It’s exciting to see how photographs taken of a farmer’s family by guests find their way into the family photo album and thereby into the collective family conscience. *Meinrad Pizzinini*, *Gunther Waibl* and *Daniela Pera* write about the history of photography in Tyrol, South Tyrol and Trentino, pointing out continuities, breaks with tradition and characteristic features. *Alessandro Campaner* provides insight into the development of photo cameras, while *Claudia Sporer-Heis* presents information on how to identify and date

photographs. For pictures taken in the last 70 years or so, this can also be achieved with the help of contemporary eye-witnesses, but that means time is of the essence.

This handout compiles the results of the workshop entitled “Geschichte der Fotografie in Tirol und Südtirol | Storia della fotografia in Tirolo e in Alto Adige” (History of Photography in Tyrol and South Tyrol), which took place on September 20th, 2017, at the fortress of Fortezza. In addition to the authors presented in this handout, Floriano Menapace talked about how photography as a profession has changed, Markus Wurzer reported on South Tyrolean amateur photographers in the Second Italo-Abyssinian War (1935–1941), Evelyn Reso presented classical postcard motifs and Valentina Cramerotti spoke about the photographer Enrico Pedrotti (1905–1965). During a presentation of photo materials, the Tyrolean Provincial Museums, the South Tyrolean State Archive, the Tyrolean Archive for Photographic Documentation and Art (TAP) along with the Municipality of Brunico and the Office for Film and Media exhibited original works from their collections: a daguerreotype from 1847, furnishings from the Waldmüller Photography Studio in Bolzano, historical postcards, photo glass plates and photo cameras.

The main objective of the Interreg project “Lichtbild/Argento vivo” is to combine substantiated descriptions of historical contexts with helpful and practical information. This handout is a handy, concise guide conveying core information about the history of photography in the project region. It aims to be informative, convincing, easily readable and up-to-date with regard to the research presented – and, we hope, a little entertaining as well.

Anton Holzer

View from Outside

Rural life in pictures

Grain harvest on a mountain farm in Braies, Puster Valley, around 1948

(Photographer: unknown; private collection)

A photo from my family album. It depicts a woman working in the fields. She's standing on one leg, her upper body leaning forward, with her other leg stretched out behind her to help her keep her balance. She is wearing a plaid dress and apron, a hat on her head, her face in the shade. This is my aunt, born in 1921; she died recently. She is holding a sickle in her hand, with the newly cut crop lying on the ground, about

to be bundled into sheaves. Subsequently, these sheaves will be hung up to dry. Even later in the year, when the work in the fields is finished, the bundles will be brought to the barn, flailed and the grain filled into sacks. The farm where my aunt lived together with her brother and his family is situated high up on the mountain, at 1,400 meters (4,600 ft) above sea level; a South Tyrolean mountain farm in the up-



per Puster Valley. When this picture was taken around 1948, my aunt was about 25 years old.

What do we learn from such a picture found in a private album? It must certainly be viewed in a familial and biographical context. It tells us something about the family history. But the photograph reveals even more: It also serves as a historical record of social and economic developments, for example. Today, at an altitude of 1,400 meters above sea level, grain is no longer cultivated. Moreover, the picture is an interesting example of how rural life was photographically depicted. My grandparents did not have a camera on their farm; in fact, nor did most South Tyrolean farms until the late 1960s and 1970s. If someone from a farm needed a studio picture – which was very rare – they had to cycle about 20 km (12.5 miles), to San Candido, for instance, to have a picture taken at the Klose Photography Studio.

So who took the picture of my aunt working in the fields? Probably a summer tourist who frequently hiked up to the farm high up in the mountains. No one in the family would have thought of interrupting his or her work to capture snapshots of their common daily activities.

I want to use this example to point out one eminently important aspect of the Tyrolean and South Tyrolean history of photography: Before the 1960s, comparatively few photographs were ever taken of farm life and work in South Tyrol (or in many parts of North and East Tyrol, for that matter), precisely because the farmers themselves did not take pictures. And if such images existed, the majority had been taken by “outsiders” such as strangers and tourists, or “Sommerfrischler,” as they were locally known for a long time – visitors from the cities staying out in the country over sum-



Studio picture taken at the Klose Photography Studio, San Candido, around 1948

(Photographer: Oskar Klose; private collection)

mer. It was not uncommon for these pictures from outside to become the farmers' own. The photograph of my aunt working in the fields has been part of the family album for decades now. It has been incorporated. The album is titled “My Homeland.”

About the author

Dr. Anton Holzer, born in 1964 in San Candido (South Tyrol); studied History, Political Science and Philosophy in Innsbruck, Bologna and Vienna; works as a photo historian, publicist and exhibition curator in Vienna; numerous research projects and publications about the history of photography and media.
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Meinrad Pizzinini

Photographs in Tyrol

Georg Egger – painter and photography pioneer from Lienz

The beginnings of photography in Tyrol and its pioneers

The history of photography begins, as is generally known, with what is called the daguerreotype. This technique, the license for which was purchased by the French state in 1839, was made available to the

Portrait of a man, probably the photographer himself, 1854

(Photographer: Joseph Mühlmann; private collection)



public. It took several more years for the population of Tyrol to become familiar with this sensational invention. In 1841, the Englishman William Henry Fox Talbot further developed the daguerreotype process and thus made it possible to create multiple prints of a picture on salt paper using negatives.

This method, which was continually refined, was also used by the first known lo-

cal photographer, Joseph Mühlmann (1805–1865) from Campo Tures. His work, too, shows a connection between painting/illustration and the new medium of photography. Mühlmann had been studying painting at the Munich Academy of Fine Arts before switching to photography. He was not alone in making this decision. For Georg Wachter (1809–1863) from Hall in the Inn Valley, however, portrait painting always remained the priority. In Innsbruck, Carl Alexander Czichna (1807–1867) dealt with graphic art; in 1841, he founded a lithographic institute, which he later expanded by adding a photography business. Czichna's documentation of the Brenner railroad construction from 1864 to 1867 can be regarded as a special photographic achievement.

A connection between photography and painting is also visible in the works of the earliest photographers in the eastern Puster Valley: Georg Egger in Lienz and Johann Unterrainer in Windisch-Matrei (present-day Matrei in East Tyrol). Unterrainer (1848–1912) discontinued his art studies in Graz and moved back to Matrei, which had developed into a highly frequented tourist destination in the Isel Valley. Perhaps it was the seemingly more favorable career prospects that encouraged him to open a photography studio in 1872, which he tellingly named "Photographic Institute for Landscape Pictures." Unterrainer presented internationally acclaimed and admired photographic series of summits, including of

the Grossvenediger and Grossglockner mountains. He is widely regarded as a pioneer of mountain photography.

A major step forward in the development of photography was the invention of the dry-negative glass plate, to which Norbert Pfretzschner (1817–1905) from Jenbach in

the Lower Inn Valley (Tyrol) made an outstanding contribution. A medical expert by trade, he, like others, approached photography from the natural science perspective. Pfretzschner intensively studied the chemical processes involved, which ultimately led to the interesting invention for



Railroad embankment structure at Schlossberg mountain by Mauterndorf, June 1866

(Photographer: Carl Alexander Czichna; collection C. A. Czichna – TAP)

Georg Egger with his daughter Maria and son Albin in the garden of his home in Schweizergasse street in Lienz, 1906

(Photographer: unknown; collection Lienz Municipality, Bruck Castle Museum archive – TAP)



which he went on to receive an award in Hamburg in 1869. He did not care about the commercial exploitation of his invention, however, which is why today the London-based physician Richard Leach Maddox is generally credited with having invented the dry plate. This technique significantly simplified working in the dark-room and generally fostered the broader use of photography.

Georg Egger's personal life (1835–1907)

Egger counts among the photo pioneers in Old Tyrol and was a dominant figure in the eastern Puster Valley. Born in Oberdrauburg on March 4th, 1835, he was already keen to learn painting as a teenager. He was not able to attend the Academy of Fine Arts in Vienna, however. Notwithstanding, he occupied himself with painting altarpieces and flags in the Upper Carinthia region and the Lienz valley floor up until the 1860s. Due to the fact that painting and

photography were generally considered to be closely linked at the time, he familiarized himself with the new medium in earnest. Georg Egger was already registered as a photographer with the Tyrolean Chamber of Commerce as early as in 1865. It is thought that by this time he might finally have settled in the town of Lienz.

His financial circumstances allowed him to buy the eastern part of what is known as the Kaler house in the Schweizergasse street, house no. 50 (today no. 33), on June 1st, 1872. Egger was now able to start a family and build his career. Although he had been working as a photographer for years, he was finally issued an official business license on January 24th, 1873.

By then, Egger had been married to Franziska Rotschopf (1839–1896) from Oberdrauburg since April 28th, 1868. They raised not only their joint children Eduard, Anna and Maria, but also Georg Egger's illegitimate son Ingenuin Albuin Trojer, who

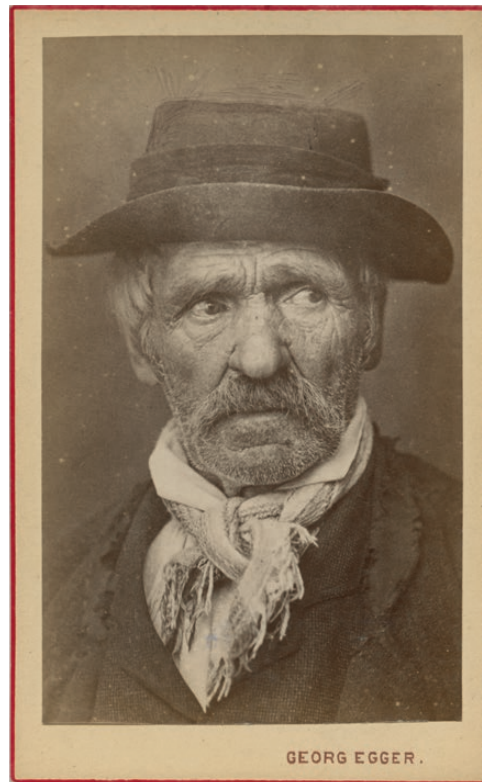
was born in Stribach (Dölsach municipality) on January 29th, 1869 and had been adopted by Egger. Back then, no one could have guessed that this little boy would one day be known as Albin Egger-Lienz, one of the greats of the art world.

Georg Egger as a photographer

In the garden of his house, Egger constructed a building that provided space for a photography studio and a darkroom. While none of the original furnishings were preserved, a very large part of his photography work survived in the form of a glass plate archive containing just over 7,000 pieces.

Even though Egger primarily specialized in portraits of people, he also created other collections, including a photo series depicting traditional costumes which was especially popular with tourists. Another of his special series, to which he constantly added new pictures, depicts “Charakterköpfe” (characters) from the Lienz region. Part of it was even put on show at the Alpine Exhibition in the Austrian Art Association in Vienna in 1884. The press gave the exhibition an honorable mention.

Georg Egger also strived to take pictures that had a documentary value and recorded special elemental events, such as the destruction of the Puster Valley railroad by a flood in 1882. Egger was also one of the first photographers to have depicted works of art, such as late medieval frescoes at Bruck Castle, historic grave slabs inside several churches in Lienz and new works created by his friend Hugo Engl, a renowned painter who specialized in hunting scenes and animal portraits. Egger also devoted himself to landscape photography, creating images that are all the more interesting when compared to those very same locations today.



From his “Characters” photo series, around 1880: Matthias Reinitzer, a stove fitter from Nußdorf

(Photographer: Georg Egger; collection Lienz Municipality, Bruck Castle Museum archive – TAP)

Following a long illness, the photography pioneer died on June 27th, 1907 at the age of 74. His daughter Maria continued with his life’s work. She was mainly engaged in portrait and family pictures. Maria Egger passed away on March 25th, 1951, and the business was closed down on April 24th that same year. Thus ended a decades-long tradition that had begun in the pioneering days of photography.

About the author

University lecturer Dr. Meinrad Pizzinini, born in 1943 in Lienz (Tyrol); studied History, History of Art and German Studies at the University of Innsbruck; from 1969 to 2008 custodian of the Historical Collections of the Tyrolean State Museum Ferdinandeum in Innsbruck; numerous publications about the history and cultural history of the historical region of Tyrol.

Town and Country – Historical Photography in South Tyrol

The Mariner Photo Studio in Brunico

The photography pioneers in South Tyrol

As early as in 1844 – a mere five years after the first photographic technique was presented to the public – Emil Briard was already working as Bolzano's first recorded daguerreotypist, and later, in the 1850s, Ferdinand Brosy was frequently active as such in the region of Old Tyrol. It was Brosy who would go on to mentor Giovanni Battista Unterveger from Trento, the progenitor of Old Tyrolean photography, and teach him this process. It was thanks to these traveling photographers that the new medium became widely popular, allowing the local population, first and foremost the open-minded bourgeoisie, to come into contact with this new technology.

The fact that photography was not limited to the big cities in its early days is evidenced by the Brunico-based pharmacist Anton Johann von Zieglauer (1810–1895), who also counted among the early photographers. By the late 1850s he had already produced a series of portraits in the form of *carte de visit* photographs. The contemporary technique, known as the wet collodion method, required an acute interest in and knowledge of chemical substances, an attribute primarily common to pharmacists. That is precisely why it was yet another pharmacist who became the first ever professional photographer in the region now known as South Tyrol: In 1859, Alois Kofler (1825–1915) founded his first studio in a part of Brunico known as Stern-

garten, near the Church of St. Catherine, thereby establishing a dynasty of photographers that still exists to this very day. Studio photographers were members of a new profession, and they met the interest of many wealthy customers in the cities. They replaced the portrait painters because it cost less to have oneself photographed rather than painted, meaning people could afford to have their picture taken several times over the course of a lifetime. Since photographers no longer traveled around but instead settled down, they now needed adequate facilities: photography studios. The studio room with the large camera had a north-facing glass window or glass roof for even illumination – after all, electric light had not yet been invented – and included a darkroom for preparing the glass plates and developing them after the picture was taken, more specifically for developing the positive paper copies, which were exposed by means of sunlight. The studio room was furnished with decorative elements (chairs, tables, drapes to recreate a domestic ambience, fences and papier-mâché rocks to simulate an imaginary landscape, and a painted canvas as a backdrop). While the furnishings were initially very sparse, they became increasingly lavish towards the end of the 19th century.

In the 1860s, studio photographers set up shops in towns across South Tyrol: Franz Largajolli in Bolzano in 1860, Lorenz Bresslmeier in Merano in 1861, August and Peter Moosbrugger first in Bolzano in 1864 and

then in Merano in 1865, and Kaspar Eder in Bressanone in 1861.

The development of (studio) photography in South Tyrol: a quick overview

That is how it came to be that in the region now known as South Tyrol, there were five studios around 1860, twenty years later – around 1880 – that number had already grown to eleven studios, and by 1907 there were 77 studios in total. Studio photography was common until the 1950s, though it must be said that it had been facing strong

competition from the budding activity of amateur photography since the turn of the century. The two still coexisted in the inter-war period and the first phase after the Second World War, but then small-format photography became more popular – almost every family owned a 35-mm camera – and definitely started putting studio photography out of business. Professional photographers increasingly resorted to selling cameras and films, developing films and producing positive prints for amateur photographers.



Unidentified man, around 1860

(Photographer: Anton Johann von Zieglauer; private archive Gunther Waibl)

Two youths with their bicycles, a status symbol at the time, around 1890

(Photographer: Albuin Johann Mariner; private archive Gunther Waibl)



The early days of photography were influenced almost exclusively by portrait pictures taken in studios – firstly due to technical constraints, and because it also met the personal and social needs of the customers. In those days, landscape and event photography was still uncommon. The pictures taken by Emil Lotze are a rare exception, which makes them all the more interesting: He documented the construction of the Puster Valley railroad in 1870/71, the flood in 1882, but also towns and mountain landscapes.

The onset of tourism, together with the beginnings of alpinism, brought new themes into focus: cities, towns, valleys, mountains. This was also made possible thanks to technological advances: smaller, handier cameras and the dry collodion technique using prefabricated, exposable glass plates for negatives. Photography became part of travelers' and mountaineers' new desire to preserve memories. Apart from their work in the studios, local photographers now also took pictures out the

countryside (such as Bernhard Johannes in Merano, for example), photographers from abroad, including from England and France, traveled around Tyrol, and the portfolios of photo publishers like Würthle from Salzburg and Photoglob from Zurich now also included a number of motifs from all over South Tyrol. These were the predecessors of the postcard, which became a mass medium after the turn of the century. In addition to the picture postcard, another photographic context started to take hold: the picture book. The first books featuring South Tyrolean motifs were published in the 1920s. The production of these books reached its heyday in the 1950s to 1970s.

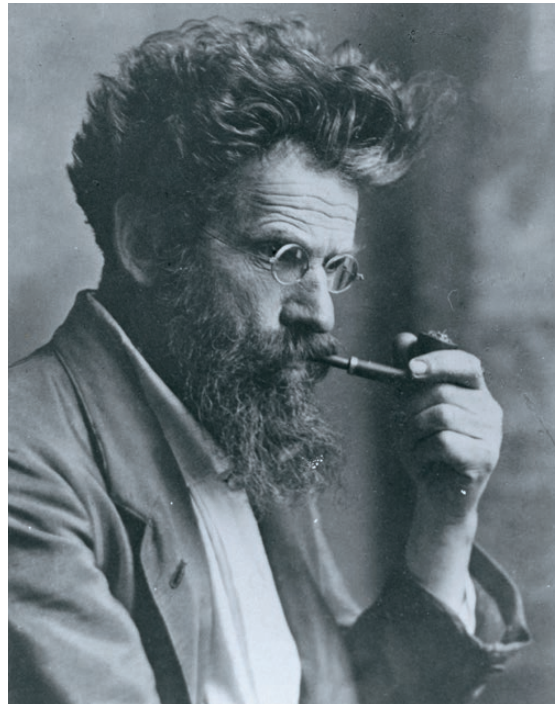
The Mariner Photography Studio

The photographers Albuin Johann and Ernst Mariner cover a long stretch in the history of local photography. Albuin Johann (1863–1939) was one of the earliest studio photographers; he founded the second photo studio in Brunico. Born the son of a merchant family from Brunico, he later attended the Imperial-Royal State Vocational School ("k.k. Staatsgewerbeschule") in Salzburg and – rather unusual for that day and age – completed specific training in subjects such as photolithography, light printing and retouching. After completing his studies, he returned and started his photography business on May 1st, 1885 in his hometown of Brunico, which back then counted 2,186 inhabitants. Shortly after, in September 1886, he took over the studio of S. A. Knoll situated near the Reichsbrücke bridge, and in 1888, he purchased a barn in that same location and refurbished it into a studio. A picture shows the building with a large sign on it saying "Photography – Photographer A. J. Mariner," which speaks for his self-confidence.

Initially, worried about a possible lack of clients and about the unfavorable lighting conditions in the cold season, he planned to keep his studio closed over the winter (as advertised in the local newspaper *Pusterthaler Bote* on September 10th, 1886), but just one month later, the business apparently fared so well that Mariner announced his studio would remain open all winter long due to the high workload (*Pusterthaler Bote*, October 22nd, 1886). The photographer had a keen artistic vision; esthetically, his portraits and family pictures are exceptionally well designed and very appealing. In that same time period, Albuin Johann Mariner already belonged to the generation that also worked outside of the studio. In 1886, he sold photographs commemorating the visit of Emperor Franz Joseph on the occasion of maneuvers being staged in Brunico, and in 1888 his portfolio also included landscape pictures of the town and its surroundings, from the Puster Valley to Cortina d'Ampezzo. Other pictures that have survived show new buildings in the town (e.g. the Moessmer textile company), fire brigade exercises, gymnastics teams and more.

Five of his children worked in the photography business; in Brunico, it was his son Ernst Mariner (1902–1988). Ernst completed his apprenticeship in Bassano and Belluno before becoming a film operator in Berlin in 1922/23, where he worked for various photographers in 1934/35. After his military service, he returned to Brunico, took over his father's studio, which by then had been emptied, and moved to the Stadtgasse street. On June 1st, 1946 he registered his business in the commercial register of the Chamber of Commerce as a "Photographic Workshop and Trade."

By now, his studio work focused on capturing special moments in the lives of his



Portrait of
Albuin Johann
Mariner,
around 1920

(Photographer: unknown; private archive
Gunther Waibl)

clients on film, such as first communions, confirmations and weddings. Ernst Mariner started working outside of his studio more and more; he documented buildings and events, such as the 700th anniversary of the founding of Brunico in 1956. In addition, he took pictures for the town's first tourist brochures and postcards, which allowed him – like his father before him – to live out his sense for esthetics. In 1964, he closed down his business in the Stadtgasse in Brunico and, from then on, photographed only at private events.

About the author

Dr. Gunther Waibl, born in 1956 in Brunico (South Tyrol); studied Contemporary History in Vienna; President of the Board of Directors of E. Innerhofer AG; founder and long-time president of the foto-forum association and gallery in Bolzano; numerous publications on the history of photography.

Overview of the History of Photography in Trentino

In the first half of the 19th century, the technical advances in the field of photography became noticeable in the Trentino region as well, largely thanks to traveling photographers. They were called “portraitists” and used the daguerreotype technique. The traveling photographer Ferdinand Brosy worked in the area between Trento and Rovereto, producing his pictures using the daguerreotype and wet collodion methods. Requiring an assistant responsible for re-touching the images, Brosy hired Giovanni Battista Unterveger (1833–1912), who is officially considered the first photographer of the Trentino region. Unterveger opened his photography studio in 1854 and was the first photographer to systematically depict the region’s landscape. He created portraits in his studio and sold photographic equipment. His business soon became a big success, earning him several awards and widespread recognition for his photo exhibitions. Unterveger’s works, which mainly concentrated on landscape scenery, clearly show his passion for the mountains. He was a pioneer of mountain photography. Nevertheless, his studio became famous for its portrait pictures and, as mentioned earlier, for selling photographic materials and equipment.

With his publication *Catalogo delle vedute fotografiche del Trentino* (Catalog of Photographic Pictures of the Province of Trento; first edition published in 1880, last edition in 1894), Unterveger wanted to highlight the unique character of his landscape pho-

tographs and present them as characteristic pieces of his artistic work. He promoted his photographic studio as being the only one to carry the most relevant photos of the towns and valleys, the Dolomites, the holiday resorts, villages and castles of the Trentino region.

Unterveger worked his way forward by starting with the overall view and then focusing on the details: First, he took one or more panoramic pictures of every town, and then close-ups of special locations and monuments. Thus, over time, he created a valuable series documenting the most important works of art found in the region.

In 1882, the SAT association (Società degli Alpinisti Tridentini, Trento Association of Alpinists) introduced itself to the public at the International Alpine Congress in Salzburg. For this occasion, the SAT commissioned Unterveger with creating an album titled *Vedute del Trentino* (Views of Trentino), the oldest and most comprehensive collection of landscape and panorama photos in the Trentino region.

This photo album contains 156 pictures on albumen paper measuring 9.5 × 13.5 cm each (developed using glass plates measuring 13 × 18 cm) and is stored at the association’s headquarters. The collection contains photographs of Trento, Rovereto, Arco and Riva del Garda as well as smaller communities such as Cavalese, Predazzo, Levico and Roncegno. Special attention was given to the spa towns, mountain panoramas and alpine huts.

In the second half of the 19th century, Francesco Dantone (1839–1909) also worked as a photographer. The majority of his photos were produced between 1870 and 1880. They focus mainly on mountain landscapes, valleys and villages in the Dolomites. These images document the early years of tourism, which back then was characterized by a lack of infrastructure and traffic routes that had not yet been built. Dantone had a close relationship with the German-Austrian Alpine Club (DÖAV), which is why the Fassa Valley features particularly strongly in his works.

Enrico Unterveger (1876–1959), the son of Giovanni Battista, continued his father's legacy of photographically documenting the Trentino region, even during the First World War and up to the 1930s, though he devoted himself more to the production of postcards. He did so using the technique that was characteristic of the so-called portraitists.

Another of Unterveger's mentees was Giovanni Battista Altadonna (1824–1890), who later opened his own photography business in Trento and primarily created portraits, both as a photographer and as a painter. The portrait pictures produced by the photographer Giuseppe Brunner (1871–1951), who inherited the photo studio located in the Grazioli street, are characterized by his own special style. The majority of his clients were members of the high society. In the early 20th century, several photographers opened up their own studios in Trento and in the most important towns in the region. In addition to professional photographers, many amateur photographers also decided to follow Unterveger's example and to concentrate on mountain photography. That is why photographic material depicting landscapes is so abundant in the Trentino region. Among the amateur



Giovanni Battista Unterveger, self-portrait, around 1890

(Romano Cirolini/Ezio Mosna (eds.), *La SAT Cento anni 1872–1972*. Pubblicazione celebrativa del centenario di fondazione della Società degli Alpinisti Tridentini sezione di Trento del Club Alpino Italiano, Trento 1973)

photographers, the following SAT members are worth mentioning by name: Giovanni Pedrotti (1867–1938), Guido Rey (1861–1935), the Giuseppe brothers (1863–1936) and Carlo Garbari (1869–1936). They had what it took to create good photos: resources, plenty of time and, of course, talent. After the Second World War, some photographers changed the general emphasis and broke with the tradition of the well-established photo studios. These people include Sergio Perdomi from Mantua and the Pedrotti brothers: Enrico (1905–1965), Mario (1906–1995), Silvio (1909–1999) and Aldo (1914–1999). It is thanks to them that photography as a whole evolved technologically and became increasingly relevant on a cultural level.

Sergio Perdomi (1887–1935) received numerous photographic commissions, from

Susat group,
1908–1910

(Photographer: unknown;
Historical Archive of
the Società degli Alpinisti
Trentini)



both public administration offices and private institutions. Important clients included the Soprintendenza ai Monumenti (Italian National Heritage Agency) and the Genio Civile (Italian National Building Authority), industrial companies as well as publishers in the tourism sector. Most of the commissions requested photographs for postcards and brochures. Furthermore, thanks to his technical expertise and talent, Perdomi was also in high demand as a photographer at ceremonies and public events. As the new director of the Italian State Office of Art Monuments (Soprintendenza alle Belle Arti) in Trento, Rodolfo Rensi (1913–1975) became Perdomi's successor. His photographs documented important works by contemporary artists from the

Trentino region from the 1940s up until the 1960s.

The company founded by the Pedrotti brothers marks the zenith of the history of modern photography in the Trentino region, especially with regard to industrial photography and portrait pictures. What's more, at the beginning of the Second World War, the company was – economically speaking – the most important business in Trento.

In the post-war years up until the 1960s, photography experienced significant development, and the Pedrotti brothers became increasingly famous. Thanks to their professional approach and technical skills, they received many work orders, especially from publishers and research institutes. In



San Martino di
Castrozza,
around 1900

(Photographer: Giovanni Battista Unterveger; Historical Archive of the Società degli Alpinisti Tridentini)

this period, industrial photography experienced a huge upsurge. One famous example is a collection of photographs documenting the large buildings that were constructed in the Trentino region. In this context, it is also worth mentioning the Pedrotti brothers' collaboration with a company called Ferrania, which produced photographic material. The Pedrotti brothers printed the catalogs and were responsible for designing the company magazine. In 1979, the Pedrotti had to close down their studio after 50 years of intensive work. They left behind a valuable photographic legacy characterized by a very distinct personal style that was considered exemplary not only in the region, but also throughout Italy and abroad.

About the author

Dr. Daniela Pera, born in 1979 in Trento; studied Cultural Heritage Preservation at the University of Udine; specialized in the conservation and restoration of cultural assets (books, photographs and films) for archives; worked as a paper and documents restorer for a private laboratory; later responsible for cataloging and storing stocked photo and film material for the SAT's Biblioteca della Montagna and the Museo dell'Aeronautica Gianni Caproni in Trento; currently working as a freelancer for public and private institutions.

Alessandro Campaner

On the History of the Camera

In 1839, Alphonse Giroux constructs the first sliding box camera. The camera is made of wood and mounted on a tripod. It is heavy, but easy to handle: The lens is mounted to the front, while the movable rear part holds the ground glass or coated glass plate. An image is brought into focus by sliding the rear box back or forward. The photographer, who is covered by a black cloth, sees the motif he wants to capture through the coated glass plate.

Removing the lens cap allows light to penetrate the lens and expose the glass plate. The coating is not very sensitive to light, which is why the exposure time is very long. The time also depends on the intensity of the daylight falling into the studio.

In 1849, Sir David Brewster builds the first stereoscope equipped with two lenses. It is used for taking three-dimensional panoramic pictures, thereby fueling the public's general interest in and passion for photography.

The large, heavy cameras made of wood are no longer suitable for a dynamic, fast-paced society, and are therefore replaced by lighter, handier devices.

In 1884, manufacturers start producing rolls of film that are sensitive to light and therefore require less exposure time.

In the late 19th century, the Kodak company produces the first large and medium format photo cameras. They are easy to handle,

Roda di Vael,
around 1996

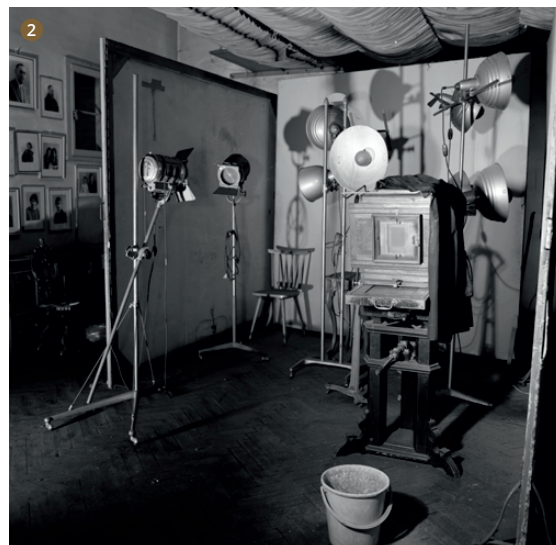
(Photographer:
Alessandro Campaner;
collection Alessandro
Campaner)

Some of the apparatuses and photographs depicted in this article were on display during the workshop hosted by the Interreg project "Lichtbild/Argento vivo" at the fortress of Fortezza on September 20th, 2017.





1



2

1 Goldman plate camera featuring a lens by Swift & Son, London, around 1880

(Photographer: Konrad Faltner; Office for Film and Media)

2 Waldmüller Photography Studio, Bolzano, 1992

(Photographer: Alessandro Campaner; South Tyrolean Provincial Archive)



3

3 Linhof Technika III Reporter, foldable, sheet film 9 × 12 cm – photo roll-film 120, lens: Schneider Kreuznach Xenar 4.5/150 Press Compur, 1950

(Photographer: Alessandro Campaner; collection Alessandro Campaner)

4 Leica IIIc "Luftwaffe" n. 11231, forgery (presumably FED II), photo roll-film 135 (24 × 36 mm), lens: Leitz Elmar 1/500, 3.5/50 mm, 1934–1941

(Photographer: Alessandro Campaner; collection Alessandro Campaner)



4



5

5 Legionaries in Dosbarrios, Spain, photo roll-film 135 (24 × 36 mm), 1939

(Photographer: Guglielmo Sandri; photo archive Guglielmo Sandri, South Tyrolean Provincial Archive)

① Duca, Durst
(Bressanone),
photo roll-film
135
(24 × 36 mm),
around 1946

(Photographer: Martin
Kofler; collection TAP)



② Scaleres,
photo roll-
film 135
(24 × 36 mm),
date unknown

(Photographer: Leon-
hard Angerer; photo
archive Leonhard An-
gerer, South Tyrolean
Provincial Archive)

③ Rebuilding
after the earth-
quake: Ricigliano
(Salerno), photo
roll-film 135
(24 × 36 mm),
1980

(Photographer: un-
known; Provincial Press
and Communications
Agency)





Nikon Reflex F90X with battery pack, photo roll-film 135 (24 × 36 mm), lens: 1.8/35–70 mm, 1994

(Photographer: Alessandro Campaner; collection Alessandro Campaner)

making them ideal for photojournalism, alpinism, war reporting and more.

These special cameras are made of sheet metal and aluminum. To allow the photographer to adjust the field of view, they are equipped with a viewfinder and a hinged lens. The apparatus can be carried in hand or stowed away in a trouser pocket, thus giving the photographer greater freedom of movement. These cameras can be used both for portraits produced in a photo studio as well as for taking snapshots of events. This marks the dawn of the era of dynamic photography.

The greater the number of people interested in photography, the faster the technological advances. In 1888, the Kodak company produces its first photo camera (No. 1) for amateur photographers. It is a

mechanical roll-film camera that does not have a viewfinder. Following the motto: “You press the button, we do the rest,” all the customer needs to do is to point the camera at the motif and click. Then, he simply sends in the medium format rolls of film. The pictures are developed for him and sent back as paper prints. Millions of this photo camera model are sold.

Even though Leica’s first photo camera was already being produced as early as in 1911, it is not released on the market until 1925. What makes this camera so hugely successful is its precision technology and the format of its rolls of film. It uses the 35-mm format that is still common today. In addition, this camera is small, handy and fits in any pocket. It features a rangefinder, together with a lens and, later on, a light meter to regulate the exposure time and



❶ Church of the Holy Cross in Velloi, Lagundo, 2,272 × 1,704 pixels, February 7th, 2006

(Photographer: Alessandro Campaner; collection Alessandro Campaner)

❷ Nikon Coolpix 4500 photo camera, 2003

(Photographer: unknown; Office for Historic Buildings and Art Monuments)



focal aperture. In the 1930s, the world's best photographers are all using this camera.

In 1936, Minox manufactures the world's first subminiature camera, with negatives measuring 6.5 × 9 mm. Cameras produced from then on are significantly smaller and handier. In the 1950s and 1960s, different models come onto the market, their characteristic features including their compact size, low weight and ease of use. One of these cameras is the Duca produced by the Durst company. It is equipped with a motor drive, a pentaprism, a TTL (through the

lens) light meter, an autofocus, a slotted shutter, a built-in flash, and it's electronic: These and other technical properties are the hallmarks of the newest generation of cameras experiencing technological growth between 1970 and 1990. Professional photographers appreciate the technological advances of medium and large format cameras, such as those manufactured by the Swedish company Hasselblad, whose product portfolio includes a wide range of high-quality cameras and lenses. Amateur photographers become more specialized and get good results thanks to photo cameras that are high in quality, yet affordable.

In 2002, the term "pixel" (picture element) becomes a household word around the globe. A pixel captures red, green and blue light. Whereas an image used to be captured on film, it now hits a sensitive digital surface. What's more, this technology is now available in the form of a digital capture unit (digital back) with 100 megapixels and can be combined with high-quality medium format cameras such as those produced by Hasselblad. High-resolution sensors are currently also installed in smartphones.

About the author

Alessandro Campaner, born in 1961 in Bolzano; further education in the field of conservation and archive studies; head of the photography archive at the South Tyrolean Provincial Archive in Bolzano; also works for the computer science sector of the Autonomous Province of Bolzano's Department for Cultural Heritage Preservation; several publications and exhibitions in the archiving and museum sector.

Claudia Sporer-Heis

Who? When? Where?

A guide to identifying and dating historical photographs

When it comes to identifying and chronologically dating photos, the motif itself certainly plays an important role, but so do the photographic technique used, the picture's provenance, details about the photographer, handwritten notes on the

picture, and the reverse side of the photograph. Using a variety of more commonplace photographic materials as examples, this article provides some helpful pointers – with no claim for completeness, of course.

Various historical photographic materials

(Photographer: Roberto Dalla Torre; Office for Film and Media)

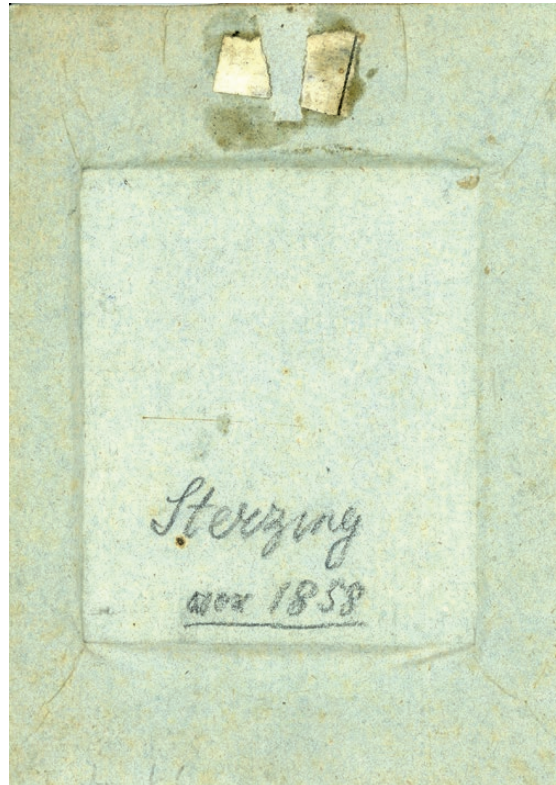


Portrait of a woman from Lermoos, daguerreotype (front and back), 1847

(Photographer: unknown; Tyrolean State Museum Ferdinandeum, Historical Collections)



The first ever photographs, known as daguerreotypes, were taken mostly between 1839 and around 1860. Each of these photos is a unique product with a reflective surface, which is why the image is not visible from every angle. This portrait of an unknown woman shown here was taken – as the handwritten note on the back indicates – in Lermoos in 1847, presumably by a traveling photographer.



Portrait of a man from Vipiteno, ambrotype (front and back), taken before 1858

(Photographer: unknown; Tyrolean State Museum Ferdinandeum, Historical Collections)

In the early days of photography, ambrotypes were another common method of producing unique pictures. This technique was used mainly between 1852 and around 1890. An ambrotype is an underdeveloped negative on glass that makes the image appear as a positive due to the dark background (the back is painted black or covered with a dark sheet). We can tell when and where the portrait shown here was taken thanks to a handwritten annotation.

The Hungerburg funicular railroad in Innsbruck, glass plate negative (dry gelatin plate) by the postcard publisher Adolf Künz, around 1935

(Photographer: unknown; Tyrolean State Museum Ferdinandeum, Historical Collections)



In the early 1840s, the negative process was developed, making it possible to now produce multiple prints of a single picture. With the invention and subsequent industrial production of the dry gelatin plate around 1878, photography evolved into a mass medium. Glass plates were used as a

substrate up until the second half of the 20th century. This picture of the Hungerburg funicular railroad was produced by the company of Adolf Künz, who ran a postcard publishing business in Innsbruck in the interwar period.



Gletscher-Partie am Gajaluck-Fornen,
Nr. 2001.
Photographie & Verlag v. W. Würthle & Spinnhahn in Salzburg.
Vertriebsstelle: München.

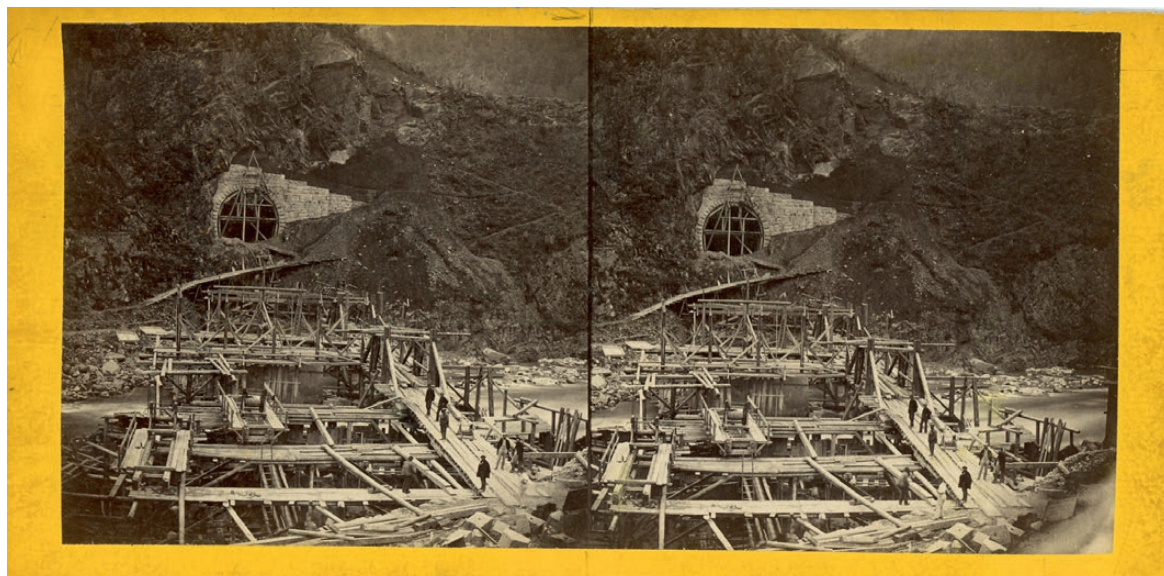
Expedition on
the Vedretta
della Croda gla-
cier, copy on
cardboard by
the publisher
Würthle &
Spinnhahn,
1882–1892

(Photographer: un-
known; Tyrolean State
Museum Ferdinandeum,
Historical Collections)

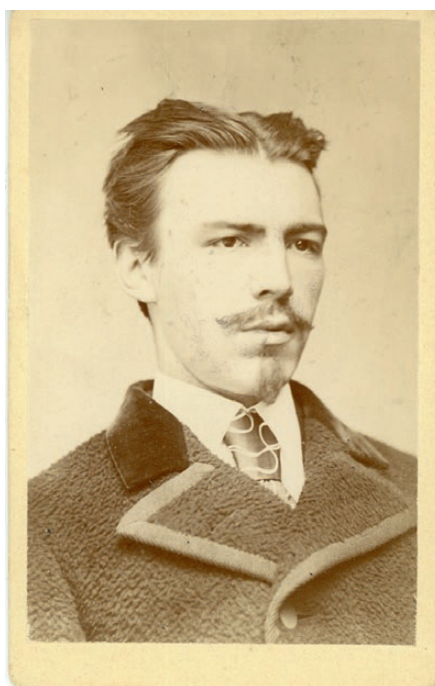
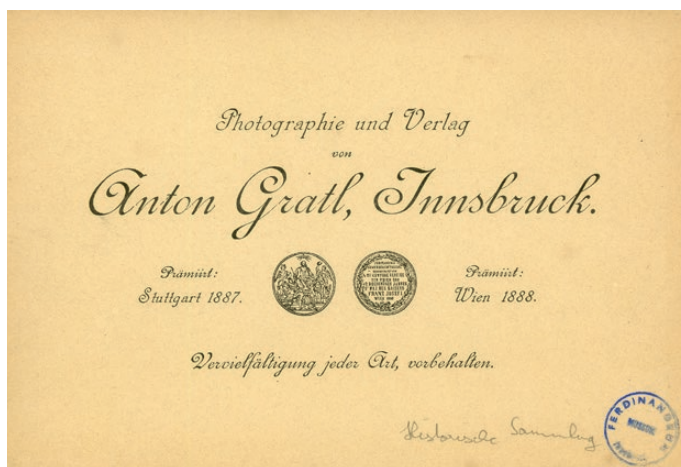
Large-sized photo prints on albumen silver paper (from 1850 to around 1920) or collodion paper (from 1894 to around 1920) were affixed onto large cardboards, onto which were also printed the details about the motif, the name of the photographer or publisher, and the plate number. Based on the company name printed beneath the image we see here, this photograph can be dated to between 1882 and 1892.

A bridge and tunnel being built near Campodazzo during the construction of the Brenner railroad, albumen stereoscopic photograph on cardboard (front and back), 1864–1867

(Photographer: unknown; Tyrolean State Museum Ferdinandeum, Historical Collections)



Stereoscopic photographs, which – when viewed through a stereoscope – give the observer the impression of spatial depth, were highly popular from 1853 onwards. This trend started to wane significantly in the 1870s due to technical problems. The construction of the Brenner railroad was evidently deemed important enough for the Association of Engineers in Tyrol and Vorarlberg (see reverse) to commission a series of stereoscopic photographs.



Torbole by Lake Garda, albumen silver print on cardboard (cabinet card) (front and back), around 1890

(Photographer: Anton Gratl; Tyrolean State Museum Ferdinandeum, Historical Collections)

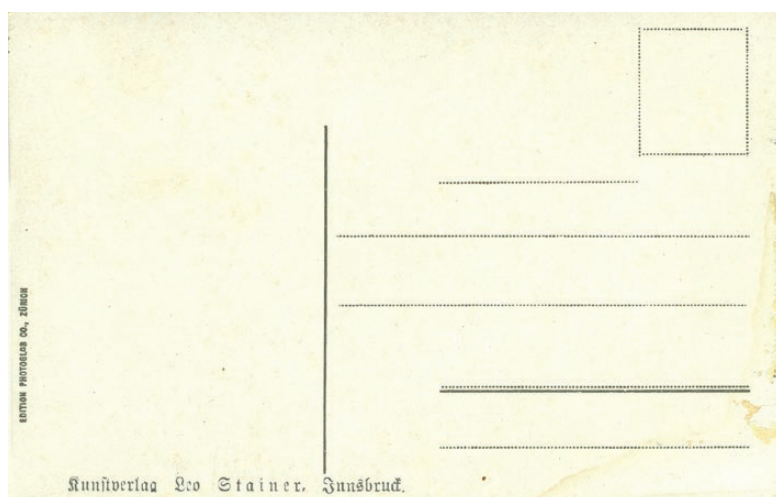
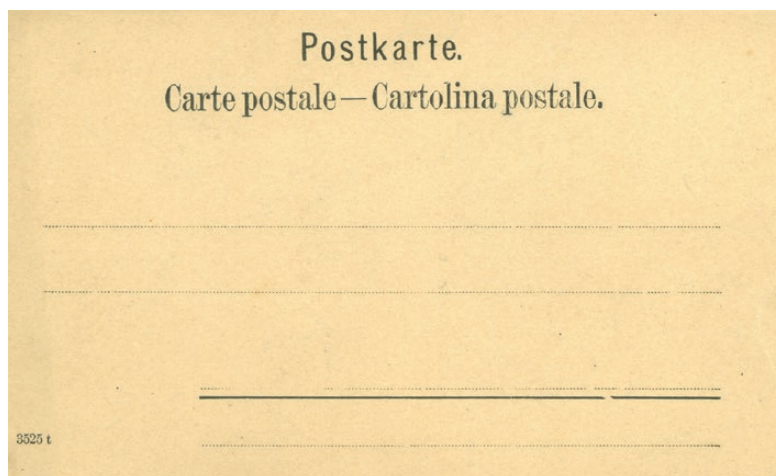
Karl Baron Giovanelli (1847–1922), albumen silver print on cardboard (carte de visite) (front and back), around 1870/75

(Photographer: Bopp brothers; Tyrolean State Museum Ferdinandeum, Historical Collections)

In the second half of the 19th century, albumen papers became the most widely used medium for producing photographic prints. Due to how thin these papers were, they had to be affixed onto cardboard, the most common size being cabinet cards or carte de visite. The backs of the cardboards provide clues that help date the pictures, because in addition to the name of the photography studio, they often also mention special awards the studio had won in a particular year. In the example above, the photography studio of Anton Gratl in Inns-

bruck was presented an award in 1887 and 1888. Consequently, this photograph must have been taken after those dates.

Carte de visite were smaller and cheaper to produce, making them popular presents and collectibles. Based on the information about the photography studio and the depiction of a well-known person, it is possible to determine when this portrait was taken. Albumen papers glued onto cardboards were no longer in use after the First World War because by then the stability of photo papers had improved.



Postcard depicting the Kleine Scheidegg mountain pass (Switzerland), lithography (back side) with corresponding front side and single-section address field, before 1894
Front side of a postcard with a separate address field, 1905 onwards

(Römmler & Jonas and Edition Photoglob respectively; Tyrolean State Museum Ferdinandeum, library)

After the “correspondence card” was introduced in Austria-Hungary in 1869, a format that consisted of a front side featuring an address field and a back side with a message field, picture postcards started becoming popular. They featured lithographic images on the reverse side, onto which the sender was also allowed to write a message. Photographic techniques can be found on postcards from around 1900 onwards. Until 1905, it was prohibited to include handwritten messages on the single-section front side (the address side). In November 1904, a new format was introduced in Austria-Hungary where the front was divided into an address section and a message section.



In addition to glass, various formats of film were also being developed as substrates for photographs. Flammable cellulose nitrate film (used from 1889 to around 1955) was superseded by acetate film and, from 1950 onwards, by polyester film, which was in widespread use. Based on the images it depicts, this 35-mm film roll comprising 36 photographs can be unequivocally assigned to the national celebration mentioned in the caption.

Pictures of a parade in Innsbruck celebrating Tyrol's 600th anniversary as part of Austria, black and white negative polyester film (35 mm), 1963

(Photographer: Anton Demanega; State of Tyrol, Provincial picture documentation)

Landscape photos of the Mieminger mountains, color positive acetate (= safety) film (slide film, medium format 6 × 6 cm), 1959

(Photographer: Erika Groth-Schmachtenberger; Tyrolean State Museum Ferdinandeum)



The first viable methods for producing color photographs existed as early as in the late 19th century. However, color photography did not make the breakthrough until the 1930s. It was only after the Second World War that this technology became affordable for amateurs as well. The vast amount of chemicals required to develop the material as well as the improper storage and archiving of color photographs can lead to fading and discoloration.



First open-air cinema in the Innsbruck Armory courtyard, color print on PE paper, 1995

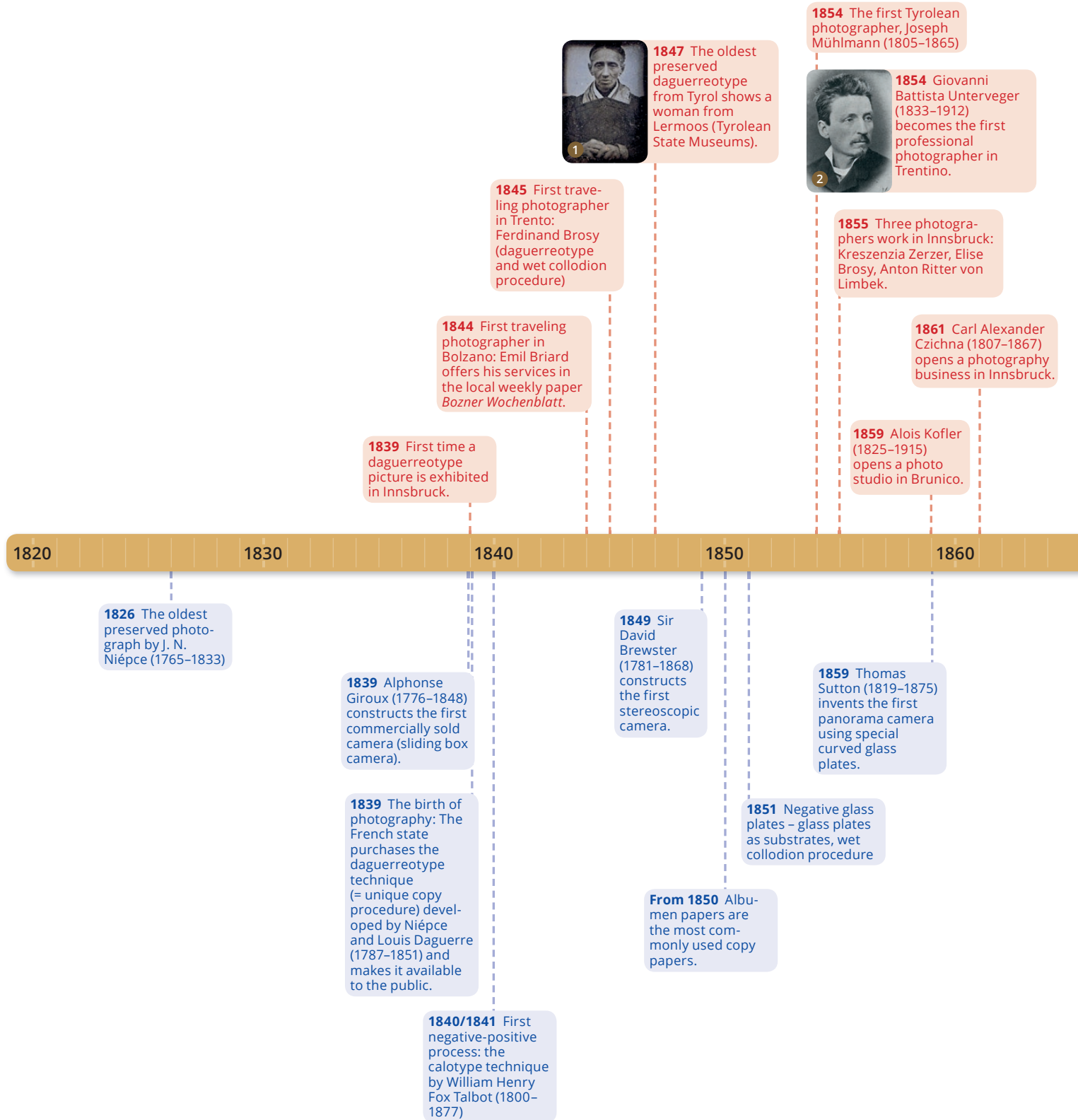
(Photographer: unknown; Tyrolean State Museum Ferdinandeum, Historical Collections)

As early as in 1900, photographic negatives were developed on a solid paper substrate (baryta paper). From 1970 onwards, the latter was superseded by PE paper, both sides of which are coated with plastic (polyethylene). These prints can be produced faster – but at the expense of durability.

About the author

Dr. Claudia Sporer-Heis, born in 1961 in Innsbruck (Tyrol); studied History and Classical Philology at the University of Innsbruck; since 1988: research associate at the Tyrolean State Museum Ferdinandeum; since 2009: custodian of the Historical Collections; various publications on the history and cultural history of Tyrol; curator of numerous exhibitions.

The Evolution of Photography: Tyrol, South Tyrol, Trentino



■ Photographers and photo studios in Tyrol, South Tyrol and Trentino
■ Trends and technical development (photographic procedures, cameras)



1865 Georg Egger (1835–1907) is the first photographer to work in Lienz.



1886 Albuin Johann Mariner (1863–1939) founds his photo studio in Brunico.

1909 The amateur photography association "Gut Licht" is founded in Bolzano.

1866 Norbert Pfretzschner (1817–1905) from Jenbach develops the dry plate method.

1870–1880 Francesco Dantone (1839–1909) photographically documents the Fassa Valley.

1872 Johann Unterrainer (1848–1912) opens his photography studio "Photographic Institute for Landscape Pictures" in Windisch-Matrei (present-day Matrei in East Tyrol).

1880 44 photography businesses exist in present-day Tyrol, South Tyrol and Trentino.

1896 Hermann Waldmüller (1869–1927) opens his photo studio in Bolzano.

1896 The Amateur Photographers Club is founded in Innsbruck.

1907 180 photography businesses exist in present-day Tyrol, South Tyrol and Trentino.

1907 Hermann Mahl (1860–1944) produces the first color photos in Brunico.

1870

1880

1890

1900

1910

1877 Oldest preserved color photograph by Louis Ducos du Hauron (1837–1920)

1871 Richard Leach Maddox (1816–1902) develops the silver bromide gelatin dry plate.

1870 Dawn of the era of amateur photography.

1868 Louis Ducos du Hauron (1837–1920) and Charles Cros (1842–1888) present different color photography processes.

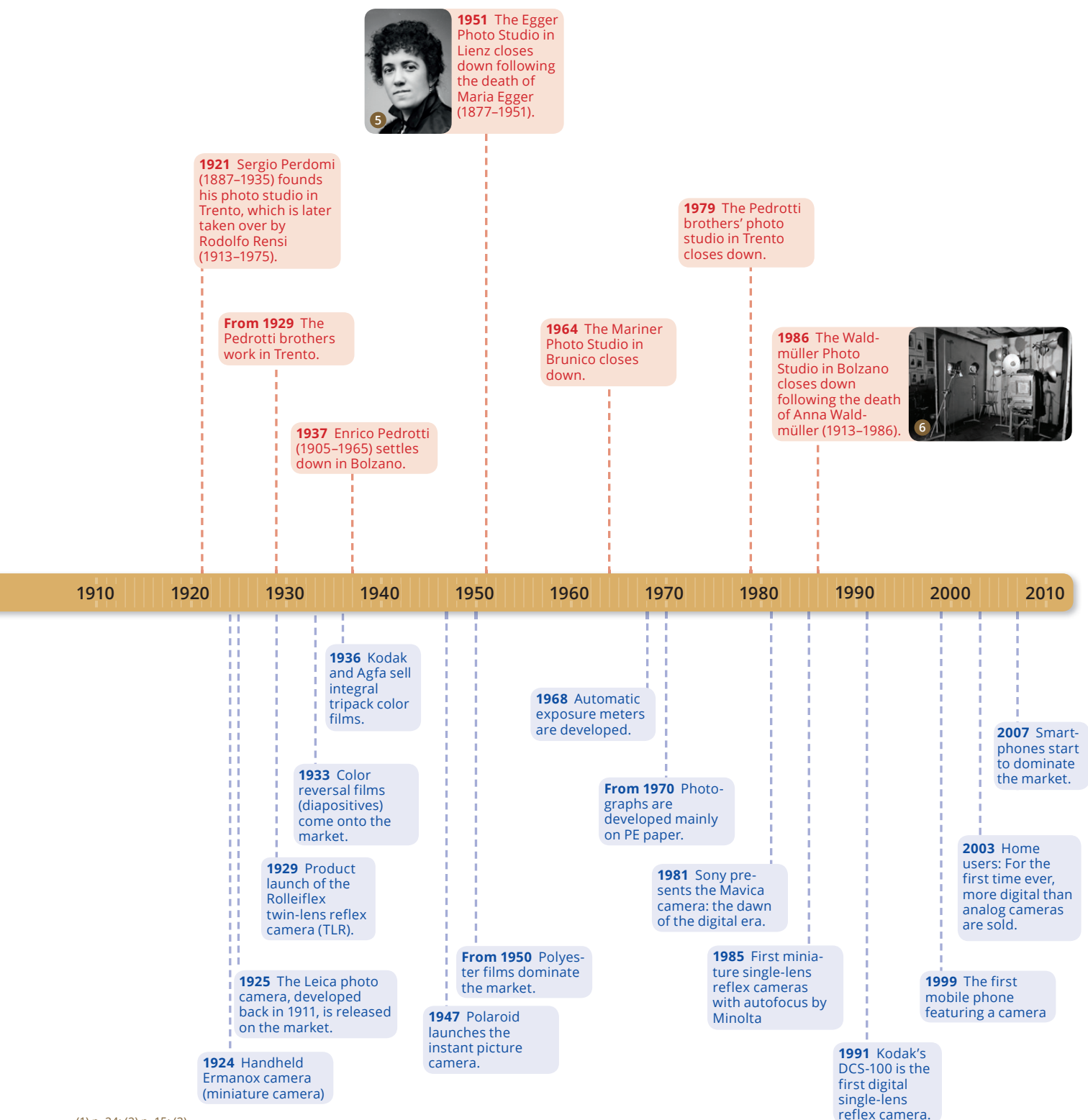
1888 Kodak No. 1: roll-film camera – "You press the button, we do the rest."

From 1884 Photo film supersedes the photographic plate and makes taking pictures easier.

From around 1900 Photos are produced as postcards.

1907 Autochrome plates by the Lumière brothers

■ Photographers and photo studios in Tyrol, South Tyrol and Trentino
■ Trends and technical development (photographic procedures, cameras)



(1) p. 24; (2) p. 15; (3) p. 8; (4) p. 13; (5) Photographer: unknown; collection Municipality of Lienz, Bruck Castle Museum archive – TAP; (6) p. 19.

■ Photographers and photo studios in Tyrol, South Tyrol and Trentino
 ■ Trends and technical development (photographic procedures, cameras)



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- Cultural Assets in South Tyrol: URL: <http://www.provinz.bz.it/katalog-kulturgueter/de/default.asp> (Jan. 25th, 2018)
- Compilation of Tyrolean photography studios: URL: <http://www.sagen.at/forum/showthread.php?t=4672> (Jan. 25th, 2018)



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