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**The Evolution of the Press Photography in Romania (1860-1919).  
Comparative study to the evolution of the european press photography and  
illustrated press.**

PhD Thesis Summary

**Coordinator,**

**Cercetător științific gr.I Dr. Adrian-Silvan Ionescu**

**PhD Student,**

**Adriana Dumitran**

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## **Keywords**

Press photo, press photographer, amateur photographer, professional photographer, illustrated press in Romania, European illustrated press, photojournalism, xylogravure workshop, zincography workshop, *Ilustrațiunea*, *Jurnal Universal*, *Vatra*, *Revista Automobilă*, *Gazeta Ilustrată*, Iosif Berman, Foto Julietta – Adolf Klingsberg.

## **I. Introduction**

From the moment it was brought to the knowledge of the entire world, in 1839, photography was considered a witness that record and reproduce any detail of human activity when viewed through the lens of the camera. The continued evolution of the photographic technique made possible the transition from the still picture taken in a static frame where the subject does not move to the photograph that records in fractions of seconds any action in progress. Equally, the evolution of mechanical reproduction techniques of photographs and typographic techniques has allowed them to multiply in all forms of printing.

All these progresses led, after 1890, to the development of a new type of press in which the photographic image gained a prominent role as illustration and as visual narrator the events. By the means of photography, by image, almost any subject that could interest the public, in a constant numerical growth, acquires new meanings: figures of the time personalities, topical events, major catastrophes, images from the military conflict zones, events that coagulated the life of a nation like, coronation ceremonies or funeral of state leaders, sporting events, images from exotic places, nature or art reproductions.

In this context, at the beginning of the 20th century, it became necessary to introduce a new type of photographer, an employee of a publication, the press photographer, the one who had to narrate with the images. The presence of the photograph in pages of the illustrated press, initially reproduced by wood engraving and then by photomechanical reproduction techniques, was the result of a natural and inevitable union, the image becoming a means of transmitting information more eloquently than the text. The weight of the illustration gradually increased, and after 1900 a series of new publications were conceived entirely with photographic illustration. However, the press

photography was not in the attention of canonical histories of photography as much as the other photographic genres.

This paper aims to identify and analyze the stages of the Romanian illustrated press with its main titles and the evolution of the press photography from the first engraved reproductions of the works portraits made in a workshop to the modern photojournalism practiced in the years prior to the outbreak of the Great War. Another objective was to identify the photographers who worked in the Romanian press and to analyze their photographs and the context in which they were created and published.

Our research started from the analysis of the European illustrated press, trying to establish the extent to which the same stages of evolution were followed by the illustrated Romanian press.

## **I.1. Methodology**

This work was conceived as an instrument, as a first exploratory investigation in an area that the history of Romanian photography has approached until now only to a small extent: the press photography. It is not a phenomenon specific to the history of Romanian photography, which is still at an early stage, the press photography being a chapter of the history of photography, which really draw the interest of the researchers only in the last 10-15 years.

We had the opportunity to find out, like all other researchers, that very little was written about this subject, and that the primary source of information can be found right on the pages of the illustrated publications, focusing on two levels of interest: information on photography and information about the photographer. Press photography, like any type of photography, is a medium with a message that can be "read" differently, depending on the context in which it is placed, and in our analysis we have tried to identify contexts in which the selected photos can be read.

Illustrated press is an enormous body of visual information and, as such, we have opted to operate several types of selections in the analysis of the European and Romanian press. On the chosen chronological selections, we have followed as much as possible the European and Romanian press in parallel. A number of factors have limited the presence of photography in the daily press, and that determined the use of photographic illustrations, especially in the weekly publications which we have also followed. But when we considered relevant, we have researched the route of certain photographs in the daily press also.

For each stage of photographic evolution of the illustrated press in Romania, we analyzed one or more publications, usually weekly or monthly, which we considered relevant, who mainly used the photographic illustration, watching for the type of reproduction of the photograph, the share of the photographs in its pages, the role played by the creators of these publications, biographical data about them and the editorial choices that led to the use of the press photography.

In these analyzes, we sought to identify the photographers and, as far as possible, the biographical data about them. We analyzed the photograph from the daily press published after 1900 following the first appearance in the pages of some publications or when it became relevant in assessing the work of a particular photographer or a photographic workshop.

## **II. Photography and the press. From the illustration "after a photography" to the halftone reproductions and the first elements of the modern press photography**

In the seven subchapters of this chapter we analyzed the factors that contributed to the emergence and development of the press photography from the first illustrations as engravings, according to the images obtained with the first photographic processes, published in the European press in 1843. Illustrated press was born at a very short time after the photography appeared, but until effective techniques for mechanical reproduction were invented the photographic images could not be integrated into the printed page. The development of photographic technique allowed the press photography to appear in the modern sense of the term, which was the product of the press photographer's activity. The first photographic processes have conditioned and limited the photographic operator to obtain the desired photographic images.

To support the iconographic program assumed by the illustrated press, unprecedented until that time, the production of the images was entrusted to the corresponding artists, who recorded in the form of sketches and drawings the events they were sent to document. An essential role was attributed to the teams of drawers of the publications that created the illustrations from photographs, from the correspondents sketches or by nature, and then to the engravers. In the middle of the nineteenth century wood engraving was the solution for reproduction of images in the high-printing forms used in printing the press. Effective solutions for reproducing a photographic image on a printed newspaper page appeared in the early 1880s when Georg Meisenbach patented his own

halftone process to print photos on a newspaper page. The first photographs were printed in the German weekly *Illustrierte Zeitung* on October 13, 1883.

The preference of the public, especially the European one, for wood engraving illustrations slowed for a long time the use of photographs in the press, but after 1900 the need to illustrate truthfully the events that took place in various corners of the world without the stylistic filter and interpretation of the engraver, favored the access and then the predominance of the photography in the illustrated press.

In the Romanian press of the first decade of the 20th century a paradigm shift occurred. The Romanian publications, newspapers and illustrated press, went beyond the level in which the photographic illustration was passive in which it provided only information about the identity of a person through the image taken in a formal manner, in a photographic workshop or information on a locality by a general landscape or by the architecture photography and jumped to the press photography taken by a photojournalist who was present in the middle of the events and who was tasked to visually report them to the readers, thus transmitting the emotion and energy of the action.

The factors that influenced the emergence and development of the press photography in Romania were examined in subchapter one. The development of illustrated press in Romania has encountered difficulties, especially in the 19th century, objectively caused by the low level of economic development and purchasing power, not to mention the relatively low number of the public prevailing in urban areas. Other factors that have hindered the development of the illustrated press until the beginning of the 20th century were the lack of material means for buying plates from abroad, the lack of specialized workers, especially the lack of interest and the insufficient development of the distribution networks of publications. Publications were constantly threatened with extinction despite their efforts.

In addition to the lack of specialized workers, publishers had to ensure the services of a printing office capable of honestly reproducing plates, and printers needed to find solutions for consistently obtaining good-quality printing paper. In the period 1860-1890, these were major obstacles, which made the life of many illustrated publications short.

Another important obstacle in developing the illustrated press was the difficulty to have a constant number of readers or paying subscribers that would provide the necessary revenue for production costs.

An important step in the modernization of the Romanian press was the telegraph transmission of the news, which meant Romania's connection to the flow of news all over the world.

The expansion of the railway network in Romania was another factor that contributed to the development of the press by increasing the distribution capacity in the whole country.

The second subchapter was dedicated to the print, readers, and distribution of daily and illustrated press. Information about print and distribution can be found right on the pages of the large publications that have written about the beginnings of their work. *Universul* and *Adevărul* have given us the opportunity to make analyses for a few temporal sequences.

In the third subchapter we researched the activity of the engravers and xylogravure workshops which provided plates for the illustrated press from Romania during 1860-1900. The xilogravure workshop had an organized activity, involving the existence of several designers and xylogravers, who could be professionals or emerging artists, students at Belle Arte. The work of many of them remained under the sign of anonymity, as the final result appearing in the pages of the publication was the name of workshop owner or the most important engraver.

Searching the illustrated press in Romania in the last three decades of the nineteenth century, we have constantly encountered a three names of engravers that were able to produce plates after photographs: Ignasz Reiss / Reis, Carol Weindlich and R Foggi In this subchapter we analyzed the presence and artistic particularities of these wood engravers and xylogravure workshops in the two daily illustrated newspapers during the War of Independence of 1877-78: *Resboiul* and *Dorobanțul*. On this occasion, we analyzed how images that appeared in the European illustrated press were taken and reproduced in the Romanian illustrated press during this period.

We followed the work of another engraver Iulius Pop, to which we added the work of Paul Kunze, active after 1890 until the first years after 1900, as reflected in other illustrated periodicals of the time.

In subchapter four we examined the emergence and development of zincographic workshops between 1885-1919 in Romania. Most lithography, engraving, xylogravure and zincography workshops were concentrated in Bucharest. Other important centers were in Craiova, Iași, Galați and Ploiești. After 1880, great publishers like I. V. Socec, Carol Göbl, Ralian Samitca strived to bring performant printers and adopted photographic reproduction processes. Calendars and almanacs were the first to be illustrated by this new means. The weekly magazines, which had a long enough time to make zincographic plates from week to week, followed. At the beginning of the 20th century, the large press trusts from Romania wanted to gain autonomy from other producers of zincographic plates, their needs for images was constantly growing, editing not only daily but also numerous illustrated supplements, calendars and photo albums. By means of the advertisements



from the printing specialized publications, we have a picture of the main zincographic workshops active at the end of the nineteenth century and the first decade of the 20th century.

In the sixth subchapter we presented the role played by the I. V. Socec publishing house in the development of the illustrated press by introducing the photomechanical reproduction processes and a performing typographic technique that made it possible to reproduce the photographs in the press.

The Institute of Graphic Arts and the Minerva Publishing House have edited the Minerva Calendar since 1899, which has become one of the best illustrated calendars from Romania at the beginning of the 20th century. Another product of this publishing house was the Minerva daily newspaper, edited between 1908 and 1916, a rich photographic illustration from its very beginning.

In subchapter seven, we considered it necessary for us to identify the main protagonists in the field of typography that made possible the large-scale emergence and use of photographic images reproduced photomechanically.

### **III. Press photography in Romania between 1860-1900**

In this chapter we followed the evolution of the press photography and the illustrated press in Romania, which we divided into two stages: 1860-1881 and 1882-1900.

This division took into account the special features of the photographic development and the methods of reproducing the photos in newspapers. In this chapter, we sought to identify the image policy of the Romanian illustrated press creators, the criteria for using pictures and the evolution, compared to the illustrated European press. For this we investigated the circulation of photographs from the European press in the Romanian press, photographs in the Romanian illustrated press and what selection was made when choosing certain photographs. The analysis of the foreign photographs from the Romanian illustrated press in the period 1860-1881 implied the identification of publications where the images originally appeared, usually French, English or German illustrated publications and, where possible, the reproduction techniques and sources provenance. At the same time, we tried to evaluate the proportion of the images taken from the European press and the share of the images that had as a source a photograph.

The period 1860-1881, analyzed in the first subchapter, has been marked in Romania by two important moments that we have analyzed in detail and compared to the European illustrated press. The first moment was the appearance of the first illustrated periodical *Ilustrațiunea. Jurnal*

*Universal* appeared between 1860-1861 under the direction of Carol Szathmári and Alexander Zane. Szathmári attempted to transpose in Romania the European illustrated press model, an audacious but premature attempt local production and the public not having the maturity and absorption capacity required to support this project.

The other moment analyzed in subchapter three occurred during the Independence War of 1877-1878. The Russian-Romanian-Turkish conflict was reflected in the illustrated European press, especially through the correspondence of talented illustrators who rendered the drama of the military battles and the Balkan universe. The circulation of photographic images has been restricted using mainly the portrait, that of the great commanders or state leaders and those who later became, in public perception, symbolic figures following their battlefield acts. And for this stage, we analyzed the share, typology and the main suppliers of French photographic imagery in *L'Illustration*, *Le Monde Illustré*, *Illustrierte Zeitung* and *Illustrated London News*.

For the Romanian press from 1877-78 the Independence War was an opportunity to create a new type of press, in which the illustration and photography played a special role that they had not had before. The purpose and effects of the illustrations in the two publications were different from those of European publications. With *Resboiul* and *Dorobanțul*, the national specificity begins to be cultivated at the level of the image, not just the text. Initially, on the front page were represented the most known military personalities in the opponent armies and the heads of the belligerent states. After the involvement of the Romanian army in the conflict, the portraits of those who remarked themselves in battles and battle scenes involving the Romanian army began to be published.

We studied how photography was used to reflect the War of Independence in the two publications, and as far as we could, we tried to track the circulation of these images in the European press. Unlike Szathmári, Franz Duschek and A.D. Reiser, his fellow war photographers in 1877, had a narrower diffusion of purely photographic images. Carol Szathmári together with Franz Duschek and A. D. Resiser made known their photos taken during the 1877 campaign, especially through the photo album *Souvenir de resbel* published shortly after the end of the war.

In the fourth subchapter dedicated to photographers and photographs in the Romanian illustrated press from 1882-1900 we analyzed its the evolution and transformations, the fact that the editors of the illustrated publications from Romania wanted to integrate in the model borrowed from the illustrated European press and the themes related to Romanian culture and the civilization. Unlike the illustrated supplements of the main daily newspapers, such as the case of *Universal ilustrat*, which mainly used engravings with genre scenes from the European press and a consumer

literature for a low-demanding audience, the illustrated magazines, especially cultural ones addressed to an educated public and publishing original Romanian literature and translations from established authors, focused on the use of an iconography that reflects national specificity, implicitly using artistic creations of Romanian artists, including photographers. The great political and cultural figures of the moment, as well as notables and personalities from all spheres of Romanian public life, were presented to the public through biographical notes and portraits, these portraits being often reproductions of photographic portraits in halftone or wood engravings.

In publications such as the *Ilustrațiunea Română* edited in Bucharest by journalist Émile Galli between 1891-1892 and *Vatra: Foaia ilustrată pentru familie* appeared in Bucharest between 1894-1896 under the direction of Ion Slavici, George Coșbuc and I.L. Caragiale revealed the work of photographer Franz Duschek, who offered much of the photographic illustration. In addition to illustrated supplements of the main daily newspapers *Universul* and *Adevărul*, which had the printing, financial and distribution power to ensure a constant periodicity, other illustrated publications appeared only for short periods of time: *Ilustrațiunea. Supliment la ziarul "Țara"* newspaper (January-March 1895), *La Roumanie illustrée* (April-November 1897), *Actualitatea. Revistă enciclopedică* (September 1898 - December 1899), directors D. Caselli and Aristide Cantili, *Carmen* bimonthly literary journal (July 1898 - December 1901 and September 1902 - July 1907). The role of portrait photography was to illustrate an article or a biographical note, the photo of an edifice having the same role of illustrating information.

#### **IV. Press photography in Romania between 1900-1919**

In this chapter, we treated the paradigm shift that took place in the European press and implicitly in the Romanian press with the progress of the photographic technique and the generalization of the mechanical photo reproduction of the images in the press. At the beginning of the 20th century, the photographic illustration became a consistent presence in the illustrated press. The typography technique has adapted to the new requirements, big publishing houses or press trusts have equipped their printing offices with the necessary technique, and photography has been fully accepted as a means of illustration in the press. This was the time when the first press publications, illustrated entirely photographic, were designed and launched. The need for illustration, even if at

first covered by amateur photographs, led to the emergence of a new type of professional photographer, the press photographer.

Illustrated media in Romania had, around 1910, some remarkable publications that used mostly photographic illustrations. Among them, the most important were: *Revista automobilă*, launched in 1906, under the patronage of Ioan Cămărășescu, *Gazeta Ilustrată*, launched in 1911, with Mihail Papamihailopol as editor, *Ilustrațiunea Română* (owner S. A. Moiesescu), *Ilustrațiunea. Revistă lunară enciclopedică* (director-founder Lt.-Col. Constantine L. Botez).

The Romanian illustrated press creators have adopted the available strategies of the time to ensure photographic correspondence from political, social, cultural or sports events. Some of the leaders of these magazines, depending on their specificity, have used the services of some well known photographers from the time, especially studio photographers, who have accepted to visually document the events of the moment for certain publications in exchange for preferential publicity. For foreign correspondence, publications used photographs provided by foreign agencies or, as far as possible, they were looking for a local, amateur or professional correspondent.

In the analysis of the press photography published during this period, it became obvious the existence of several categories of image providers: professional photographers, renowned photographic workshops that also photographed for the press and amateur photographs. For each category, we radiographed the activity in illustrated press of the most important names, which had a considerable presence.

In the first subchapter we analyzed the presence of the main professional photographers who activated until 1916 in the Romanian press, following as far as it was possible to offer biographical data. The first professional photographer analyzed was Iosif Berman. We searched for the photographs published in *Gazeta Ilustrată*, *Adevărul*, *Dimineața*, *Ilustrațiunea Română*, *Ilustrațiunea. Revistă lunară enciclopedică* and identified some of his photographs taken by the French illustrated press in 1915 and 1916. Regarding at the evolution of his photographic art we discovered that Berman has formed his own style since his first years of activity and in the next stage of his press photographer interwar career he only refined this language.

C. Ulrich is another example of a forgotten press photographer. He debuted in 1912 in the *Gazeta Ilustrată* and between 1914 and 1916 he was the photographer with the most consistent presence in the pages of the magazine. Almost all of 1915, from January to November, he was the only photographer of the *Gazeta Ilustrată*. Since November 1915, he has begun his partnership with Iosif Berman by signing together numerous photographs in the press.

At the end of 1913, Gh. Ispas, a new photographer will illustrate *Gazeta Ilustrată* with his photographs, sometimes whole numbers. Gh. Ispas, like C. Ulrich, seems to have started working with *Gazeta Ilustrată* through some pictures sent as an amateur photographer. From November 1913 until the beginning of 1915, Ispas had a constant and consistent collaboration in the pages of the magazine.

In subchapter two we analyzed another category of photographers, amateur photographers. The amateur photographic category appeared on the pages of the Romanian illustrated press, describing occasional photographers that happened to be at the scene event with a camera, making photographs that later they were sending to publishing a magazine. This could be a unique or occasional experience, but in some cases some amateur photographers became constant contributors to one or more publications without being hired. For our research, a few names have proven to be relevant by the features of the photography they have practiced, photographs from social, fashionable events or sport events, giving them more attention in our research.

Georges E. Grant's work (September 6, 1860 - March 18, 1924) as a press photographer, creator and illustrated press promoter in Romania in La Belle Époque is unknown to the history of the press photography in Romania. Through his work as a photographer, he especially pursued sporting life, the beginnings of aviation and automobile racing. Coming from an elite family he participated and photographed numerous hunting parties. Even if he worked as an amateur photographer or collaborator of the illustrated publications, George Grant was in fact a true press photographer who did not miss the political, cultural, sporting, social events.

In *Revista Automobilă*, between 1909 and 1912, in 19 numbers, the sport subjects and those reflecting the Romanian aeronautics were illustrated with the photographs of two photographers Dumitru Negel and George Negel. We considered it appropriate to analyze the photographs of the two Negel photographers, because they were two pioneers of aviation photography and sports from us.

The press photography taken by the photographic workshops in Bucharest and the country was analyzed in subchapter four.

Famous photographer at the beginning of the 20th century and pioneer of cinema in Romania, Ion Voinescu also had an important presence in the Romanian illustrated press. Besides other occasional appearances in the *Gazeta Ilustrată*, *Revista Automobilă*, *Ilustrațiunea Română*, *Buletinul Comisiunii Monumentelor Istorice*, *Flacăra* with photo reports and architectural

photography, the most interesting contribution was that of a war correspondent in the Balkan War of 1913, his photographs being published in *Actualitatea* (owner Leon Ascher) in 1913 and 1914.

The work of the Julietta workshop, whose owner and photographer was Adolf Klingsberg, was traced to the illustrated press revealing a new facet of his work beyond that known as studio photographer. Klingsberg's photographs reproduced in the Romanian illustrated press until 1919 were often portraits of members of the Royal Family and of the Romanian and foreign elites who posed for official portraits. Accompanying the Royal Family at various events in the country and abroad, Julietta's photographer fulfilled, even briefly, the role of a press photographer. He published in *Minerva*, *Revista Automobilă*, *Ilustrațiunea Română*, *Actualitatea*, *Gazeta Ilustrată*, *Săptămâna Ilustrată*. In December 1916, after the occupation of the capital by Troops Alliance troops, Adolf Klingsberg remained in Bucharest and occasionally published in the German illustrated press, edited here as Photo Klingsberg.

Hr. Duratzo, a photographer of Macedonian-Romanian origin, active in the first two decades of the 20th century, practiced, as the present research revealed, various photographic genres: photography with artistic themes, photo reporting and advertising photography. In 1913 he was part of the body of press correspondents who accompanied the Romanian army in the campaign in Bulgaria during the Balkan War, thus attempting the experience of the war photograph.

Among the photographers from the province, we analyzed the work of George Maksay from Galați, Marco Klein from Brăila and N. Ioanid from Constanța, Z. Weiss from Iași who recorded the Royal Family visits in their localities and other local events.

In subchapter five, we presented the work of the photographic workshops of the news trusts, those of *Dimineața*, *Adevărul* and *Minerva*. Not all illustrated publications afforded to employ permanent photoreporters, as the *Gazeta Ilustrată* did. For reasons of practical and financial convenience, were also used photographs from the big press trusts that had photo reporters and zincographic workshops where they were produced, as was the Trust of *Adevărul*.

A separate subchapter, subchapter six, was assigned to the presentation of the main illustrated periodicals in Romania until 1916. One of the most interesting magazine exclusively illustrated with photography was *Revista Automobilă*. From the very beginning it focused on sporting themes, being the promoter of exclusive sports at that time, automobile and aviation and some of the photographs that illustrated its pages came from those who actually practiced these sports. The *Gazeta Ilustrată* created and developed a body of photographic reporters and local, professional or amateur correspondents, and created a model illustrated publication that was

successfully continued by the *Realitatea Ilustrată* in the interwar period. We have given a significant attention to how this publication illustrated the participation of the Romanian Army in the Balkan War of 1913 by analyzing the photographs and workshops that had front-line correspondents in the conflict.

After 1910, an illustrated local indigenous formula reflecting the political, social and cultural life of the country was sought, but one to imitate the European illustrated press as graphic and visual formula. This new illustrated press will have a rich photographic illustration and will mostly publish Romanian photography. The model of these publications was the French *L'Illustration*. Beyond the graphic imitation, the size, the design of the pages, it is worth noting the leap that these publications have made into the new paradigm of illustrated press model. The photographic illustration was not limited to portraiture, but also leaped to the photo reportage. A characteristic of these publications is that, when they started, they were mostly cultural, and after 1913, from the campaign of the Romanian Army in Bulgaria and during the period of neutrality after the outbreak of World War I (1914-1916), the share of subjects has changed, topical events becoming preponderant. *Ilustrațiunea Română* appeared constantly between 1911-1916 is one of the publications analyzed, continuing with the *Ilustrația. Revistă enciclopedică ilustrată*, which had an irregular appearance between 1911 and 1913 under the direction of Christea I. Simionescu.

In the last subchapter I presented a special category of press photography, accidents, catastrophes and miscellaneous news as we have identified them since 1899 in the Romanian press.

## **V. Illustrated Press and Press Photography in Romania during the First World War**

The last chapter entitled *Illustrated Press and Press photography in Romania during the First World War* is divided into two subchapters. The illustrated press and the press photography during the period of neutrality deal with the way in which the Romanian press reflected the realities of the war through pictures, photographs and illustrations, taken over mainly from the European illustrated press. Through press photography, there was a real war of propaganda aimed at influencing public opinion. In Romania, the daily press, both in the Capital and in the province, illustrated military news and press releases on the situation of the front and the political evolution in the country and abroad through the portraits of the leaders of the belligerent armed forces or of the main political figures of the moment, or the views of the cities on the line front. Illustrated press managed to publish a significantly larger number of images than the daily press, even that the acquisition of the printing materials faced serious difficulties. Through illustrations and

photographs, scenes of war were revealed to the public, from all areas of military conflicts, destroyed cities and monuments, the tragedies of the wounded and refugee. We analyzed the photographic illustration of the illustrated press published after the war began in 1914: *Răsboiul popoarelor. Cronica evenimentelor anului de sânge 1914*, *Săptămâna războiului* and the already established publications such as the *Gazeta Ilustrată și Ilustrațiunea Română*. From the category of Triple Alliance visual propaganda publications we analyzed the *Curierul războiului*, appeared in Berlin but distributed in Bucharest also.

The second subchapter treats the illustrated press and the press photography in Romania during the German occupation (1916-1918). After the occupation of Romania by troops of the Triple Alliance, the new press bodies established by the occupation authorities worked and used, in Bucharest and in the country, the editorial offices and the printing houses of the publications that had ceased to appear. In Bucharest, at the headquarters and printing house at Sărindar Street no. 9 where the newspaper *Adevărul* functioned, *Bukarester Tagblatt*, with the version in Romanian *Gazeta Bucureștilor*, which was the main communication instrument among the population for the ordinances of the military authority, started functioning on December 12, 1916. The illustrated magazine, in Romanian, *Săptămâna Ilustrată* and illustrated weekly, in German, *Romänian in Wort un Bild*, will work in the same location. All the press that appeared during this period was under the strict control of the censorship instituted by the German military administration. We analyzed the visual discourse expressed by photography that was supposed to support the German propaganda in Romania in the periodicals of the Romanian Language *Săptămâna Ilustrată* and the *Scena* and in the German language periodicals in *Romänian in Wort un Bild*, *Putna Zeitung Bilder Beilage*, edited at Focșani by the 89th Division the German infantry and the illustrated publication of the 9th German Army *Kriegs-Zeitung 9.Armee-Bilder Beilage*, which appeared also in Focșani between 1917-1918. Even if the pictures are the instrument of German propaganda, they can be read using several reading filters. A first reading is the magazine propaganda policy and focuses on the image caption. Another is done by analyzing the photograph itself, this reading proving to be often in obvious contrast with the first reading.

Illustrated press that appeared immediately after the end of the war was dealt within the last subchapter. Among the illustrated publications that appeared in 1919, we chose to present the *Ilustrațiunea Armatei*, because many of the photographs taken by the Romanian Army's Photographic Service between 1916 and 1918 were published here.



## **VI. Conclusions**

The Romanian press photography between 1860-1919 is a chapter of the history of Romanian photography almost unopened. We believe that the present paper opens this chapter by providing, through the tools and research undertaken, a much more profound picture of this field and brings to attention some names of photographers whose work has marked the beginnings of photojournalism in Romania.

Starting from the first photographers who had photos published in the Romanian and European press, Carol Szathmári and Franz Duschek, we aimed to identify active photographers in the press from the end of the nineteenth and early twentieth centuries and those who constitute the first generation of press photographers who published in the illustrated and daily press in Romania between 1906-1916.

Until the birth of the press photographer, the professional photographer employed by a publication, the studio photographer, and the amateur photographers had the mission to provide the press with images of time events. This stage of transition was also covered by the Romanian press. In this way we aimed to identify the presence of the photograph in the pages of the illustrated press during this period, the most important photographers, the type of photography practiced, the share and the policy of using the photographic illustration.

The picture analysis of the illustrated press complements the image of the activity and work of many photographers who have been active during this period, many of whom are especially known for studio photography.

Another conclusion of this work has its root in the inexorable force of the passage of time and the vicissitudes of history: the loss of memory sources. Most of these photographs, appearing in the Romanian illustrated press, especially those that fall into the genre of photo reportage, are by force of events the only ones that have remained. According to the editorial practice, only some of the photographs taken by the photographer at an event were selected for publication. What happened to the other photos that were not published, how they appeared, we can not know, and the archives of these publications are no longer available today. Those many professional and amateur photographers who provided the most important part of the photographic material published in the Romanian illustrated and daily press between 1906-1919 remained, in the happiest situation, known only by name. The work of photographers who have continued their career after the war, as is the

case with Iosif Berman, may be known today because they have worked for large press trusts, in case *Adevărul*, with very large photo collections survived systematic dismantling over the time

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