

# THE PHOTOGRAPHER ADOLF KLINGSBERG AND JULIETTA, HIS WORKSHOP IN BUCHAREST, IN THE FIRST HALF OF THE 20<sup>th</sup> CENTURY

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**Abstract.** In the first half of the 20<sup>th</sup> century, the Bucharest photography scene was dominated by the activity of the *Julietta* photographic workshop and its entrepreneur owner and photographer Adolf Klingsberg. Through his professionalism and personal charm, he became the Royal Court Photographer in 1909. He was a constant presence around the Romanian royal family documenting the events they attended and was one of the creators of the public image of the Monarchy through the many official portraits which he made. Adolf Klingsberg was a respected member of the community of photographers in Romania, president of the Union of Photographers. A discreet presence whose life is still little known decades after his fame faded during the communist regime this paper presents his activity in light of the archive documents and press research.

**Keywords:** Romanian photography, *Julietta*, Adolf Klingsberg, Julietta Klingsberg, biography, Royal Court Photographer, photographic workshop, official portraits, royal family

At the beginning of the 20<sup>th</sup> century the Bucharest photographic world had several successful photographers with the most famous studios, some of them enjoying the title of Royal Court Photographer. The best known was Franz Mándy, Court Photographer since 1880, owner of a photographic studio in the National Theatre Square, who addressed high society clientele and was famous for portrait photography. It was his duty to take portraits of the Royal Family, both official and private. With the advent of illustrated postcards, the image of the Romanian Royal Family was able to be disseminated to the public in a more accessible way through this format. From the Mándy collection of photographs, entire series were published for which all members of the Royal Family regularly posed in the photographic studio, in the royal palaces or at important events.

Moritz Wandermann, Court photographer since 1891, had his studio at 43 Calea Victoriei and was sought after for portrait photography. Actors from the National Theatre posed in the studio in costumes from the plays in which they performed on stage. Among the elite of photographic workshops were those of Ioan Spirescu, G. A. Waber and I. Török. In this world with a well-established hierarchy and keen competition, the *Julietta* studio settled in and soon gained a reputation and a lasting elite position.

Despite the fame of Julietta's studio, little is still known about the owners and photographers who owned the studio, Julietta and Adolf Klingsberg. Research undertaken over the past year has sought to identify new archival sources and a more comprehensive study of the daily and illustrated press of the first half of the 20<sup>th</sup> century has added new information<sup>1</sup> on the life and work of Adolf Klingsberg and his wife.

Adolf Klingsberg was born in Lemberg/Lwow, Galicia, Austro-Hungary, on October 20, 1880, in a Jewish family, the son of Herman Klingsberg, a restaurateur by profession<sup>2</sup>, and Pepi Herman Klingsber. No

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<sup>1</sup> References to the life and work of Adolf Klingsberg, in the context of the Coronation celebrations of the Romanian Sovereigns on 15–17 October 1922 were published in: Adriana Dumitran, *Fotografi și fotografiile serbărilor Încoronării de la Alba Iulia și București (15–17 october 1922)*/Photographers and photographs of the Coronation celebrations in Alba Iulia and Bucharest (15-17 October 1922)", in: *Mărturii de istorie și cultură românească*, I, volume coordinated by Mariana Lazăr, Cotroceni National Museum Publishing House, Bucharest, 1922, p. 141–160.

<sup>2</sup> According to the data declared in the marriage certificate with Iulia Moise (Mauriciu) Schorr Herșcovici. Bucharest Municipal Service of the National Archives, (hereafter BMSNA), Collection of Civil Status Registers Bucharest. Married. Register 13/1903, p. 81v.

further details are known about his family, his studies, how he came to practice photography, when and under what circumstances he arrived in Romania, we only know from his statements that before leaving Austro-Hungary he had completed his military service there. In a memorandum from 1941 addressed to the then Minister of National Economy, in which he had to prove that he had obtained Romanian citizenship<sup>3</sup>, Klingsberg stated that in 1902 he was in Brăila and had already offered his services to the Royal House, which had been rewarded by a letter from Queen Elisabeth's private secretary.<sup>4</sup>

At the end of the 19th century, several photographic workshops were active in Braila, among them the one of Mauriciu Schorr called *Fotografia "La adevărata Julietta"*, located at 153 Cuza Avenue (Fig. 1), specialized in "platinotype, watercolour, oil, etc. up to life size" as it was stated on the back of his photo. M. Schorr had opened a branch in 1900 in Bucharest, on 52 Calea Victoriei/Victory Avenue (near Lahovari House)<sup>5</sup>. He declared his profession as a photographic agent, a representative of a foreign photographic firm that produced photographic reproductions for people all over the country. In December 1902 his advertisements in the *Universul* newspaper detailed his offer: "The branch of the "*La Julietta din Brăila*" factory of American semi-enamel. Bring your photos to *Julietta*, 52 Calea Victoriei, (Casa Lahovari) corner at the illustrated postcard shop. Only 4 lei. The most suitable gift for birthdays, holidays, New Year, is the new invention to reproduce any photo even out of the group on American system semi-enamel. You can make brooches, medallions, tie pins, cufflinks, watch chain hangers, portraits with elegant frames and for monuments. Orders are placed promptly within 4-5 days. Invited by a postcard our agent comes to your home. We also execute photo reproductions in ink, watercolour and platinum, up to life size and at very cheap prices. Factory representative for Bucharest. M. Schorr."<sup>6</sup>

The work of these photographic agents was not appreciated by local photographers who faced a competition that was hard to fight, the arguments being mainly of a financial nature. The agents paid significantly lower customs duties for their products compared to the fees and expenses required to maintain a photographic studio. This was also one of the reasons why the Bucharest-based photographers set up a professional society in 1904, asking the Minister of Finance for tax protection measures: "For each photographic portrait enlarged abroad up to 1 m, of one or more persons in one place, a customs duty of 5 lei shall be levied; framers, tobacconists and booksellers trading in enlarged photographs in the country and itinerant agents shall be subject to payment of a license equivalent to that of a photographer; that all those who practise the art of photography and do private work for a fee in their own homes, or under the name of amateur photographers and retailers, be subject to a patent; that the patent for photographers be lower and that photographers be divided into several classes of patent holders."<sup>7</sup> We do not yet know to what extent the photographers' demands were taken into account and enforced, but their struggle against various types of competition was one of the strongest motivations in the coagulation of professional photographers' associations in the first half of the 20th century.

It is difficult now to determine the weight of the two roles in which M. Schorr found himself, photographer and photographic agent, but business was going well enough for him to open a new photographic studio in Bucharest called *Julietta* on December 25, 1902<sup>8</sup>. (Fig. 2)

In this new studio, photographs were made in "platinotype, watercolours, oils and ink to life size" and semi-enamel reproductions. On the occasion of the opening three prizes were awarded during the first week, in photographic products, the most interesting one being the free photography for ladies and "beautiful children". In fact M. Schorr had transformed the Bucharest branch into the main studio, the one in Brăila becoming a branch. We do not know how the young Adolf Klingsberg came to work in M. Schorr's workshop in Brăila, but he became the owner's son-in-law and the one who would manage it with skill and success for almost half a decade together with his wife.

The workshop on Calea Victoriei 9 (opposite the Post Office Palace) "a modest pavilion of planks and glass"<sup>9</sup> was built on a vacant lot between the Prager House and the Savings and Loan House. (Fig. 3)

<sup>3</sup> In the context of Decree Law No. 842, for the transfer of Jewish urban property to the State's patrimony in March 1941.

<sup>4</sup> National Central Historical Archives, (hereafter NCHA), Council of Ministers Presidency Fund. Cabinet, file no. 404/1941, f. 2.

<sup>5</sup> *Adevărul*, year XXIX, no. 10640, 21 october 1916, p. 2.

<sup>6</sup> *Universul*, year XX, no. 338, 9 december 1902, p. 6.

<sup>7</sup> *Adevărul*, year XVII, no. 5230, 23 february 1904, p. 2.

<sup>8</sup> *Universul*, year XX, no. 354, 25 december 1902, p. 6.

<sup>9</sup> Fortunio, *Luna Bucureștilor. Bucureștii acum treizeci de ani/ Bucharest Month. Bucharest thirty years ago*, în *Adevărul*, year XLIX, no.15746, 18 mai 1935, p. 5.



Fig. 1. Verso photo of the workshop *La Adevărata Julieta* in Brăila, Collection Mihai and Anca Oroveanu.



Fig. 2. Verso photo of the *Julietta* studio in Calea Victoriei 9, Bucharest, Collection Mihai and Anca Oroveanu.



Fig. 3. Verso photo of the *Julietta* studio in Calea Victoriei 9, Bucharest, Collection Mihai and Anca Oroveanu.

In the advertisements in the daily press, the workshop presented its product offer<sup>10</sup>: 12 photos in Mignon format at the price of 4 lei, medallions, gold-plated brooches with their own “artistically” coloured photo in semi-enamel at the price of 3 lei each. In a separate, larger advertisement, taking advantage of the approaching celebration of the “Mărțișor”<sup>11</sup>, it presented another ingenious product - American “mărțișoare” – an object with the customer’s photo reproduced in semi-enamel at the price of 3 lei each, the actual photography being free.

<sup>10</sup> *Universul*, year XXI, no. 36, 7 february 1903, p. 4

<sup>11</sup> On the significance of the Romanian tradition celebrated of the beginning of spring, on the 1st of March, see <https://en.wikipedia.org/wiki/Mărțișor>

Mauriciu Schorr received orders at the postcard shop, at the address of the old head office, the branch of the workshop in Brăila, 52 Calea Victoriei. Another advertisement gives us clues to the staff working in the workshop: they were looking for a saleswoman who had previously worked in a photographic workshop. On the same ad page, I. Török, a much better-known competitor of the newly-established studio, announced its move to the new premises in Pasajul Vilacros and its price offer: 12 photographs in Mignon format for 6 lei.

In addition to the so-called “American mărtişoare” – reproductions of photographs in the form of a medallion in semi-enamel, *Julietta’s* studio “conscientiously execute” photographs in platinum, “after any photograph or after nature in natural size (60 cm) and at a price of 15 lei each.”<sup>12</sup>

A few months later, in November 1903, another advertisement gives us clues to the owner of the workshop at Calea Victoria 9, Schorr’s daughter Julietta: “Photographic paintings, platinum, from 12 lei upwards are executed in Miss Julietta’s artistic establishment”<sup>13</sup>, as well as funeral photographs in burnt porcelain. Distinctly, in another ad, still further products were offered in American semi-enamel photographs for brooches, pins or “salon frames with luxurious frames”.

About M. Schorr’s subsequent activity we have an indication from a Bucharest incident, a traffic accident. A cyclist “passing by on his bicycle on Calea Victoriei ran over the photographer M. Schorr from this street at no. 144, injuring his head.”<sup>14</sup>

In 1916 we find him in an advertisement in the newspaper *Adeverul/ The Truth*, entitled “Generous deeds”, which shows the monetary donations made to the newspaper by Adolf and Julietta Klingsberg, together with the father-in-law, for the “Canteen of *Adeverul/ The Truth*”, the Red Cross and the “Family of Warriors”.<sup>15</sup> These were not the only donations, the Klingsbergs made numerous donations over the years. In 1926 he was awarded the *The Sanitary Merit Cross/ Crucea Meritul Sanitar* as a result of his many donations to hospitals.<sup>16</sup>

The 23-year-old Adolf Klingsberg and 22-year-old Julia Moise (Mauriciu) Schorr Herşcovici<sup>17</sup> – Julietta, the name she is known by and borrowed to the photographic studio – were married on 29 November 1903. The marriage announcement was also published in the press, in the newspaper *Universul*.<sup>18</sup> In the marriage certificate from the civil registry both of them are declared to be photographers<sup>19</sup>. Iulia Moise (Mauriciu) Schorr (Herşcovici)<sup>20</sup> – Julietta was born in the Russian Empire, in the city of Sargorod (Sharhorod, now in Ukraine), on 3rd May 1881, the daughter of Hiter Zelicova and Moise Schorr (Herşcovici). The couple had a daughter, Alice, born in 1908, on December 8.<sup>21</sup>

The young couple, Adolf and Julietta Klingsberg will take over the management of the workshop and will focus on carefully cultivating relations in high society and with the Romanian Royal House. With professionalism and charm the young photographers attracted the attention of King Carol I and Queen Elisabeth.

Through advertising campaigns in the press, *Julietta’s* studio aimed to get the attention of potential clients and to claim its important place in the photographers’ guild despite being a newly established studio. Advertisements published several days in a row detailed the studio’s offer according to the season and various holidays (Christmas, New Year, Mărţişor) or different categories of public (professional or by age and gender), prices as well as the attention received from the Royal House in the form of letters of appreciation and thanks.

In this early period, the prices charged were lower than those of other workshops<sup>22</sup> that were also presenting their offers. In the 16th of February 1904 issue of the newspaper *Universul*<sup>23</sup>, on the fourth page,

<sup>12</sup> *Universul*, year XXI, no. 54, 25 february 1903, p. 4.

<sup>13</sup> *Universul*, year XXI, no. 311, 12 november 1903, p. 4.

<sup>14</sup> *Universul*, year XXVII, no. 248, 10 septembrie 1909, p. 3.

<sup>15</sup> *Adevărul*, year XXIX, no. 10640, 21 october 1916, p. 2.

<sup>16</sup> NCHA, Council of Ministers Presidency Fund. Cabinet, file no. 856/1943–1944, 1946, p. 1v.

<sup>17</sup> *Universul*, year XXI, no. 330, 1 december 1903, p. 3.

<sup>18</sup> NCHA, Council of Ministers Presidency Fund. Cabinet, file no. 856/1943–1944, 1946, p. 8.

<sup>19</sup> BMSNA, Collection of Civil Status Registers Bucharest. Married couples. Register 13/1903, p. 81v.

<sup>20</sup> *Universul*, year XXI, no. 330, 1 december 1903, p. 3.

<sup>21</sup> BMSNA, Collection of Civil Status Registers Bucharest. Births. Register 22/1908, p. 322.

<sup>22</sup> Whose prices we could identify in the press.

<sup>23</sup> *Universul*, year XXII, no. 45, 16 february 1904, p. 4.

the one with the advertisements, there are two advertisements of the *Julietta* studio and one of the photographer I. Török who frequently used this method of advertising. *Julietta's* first advertisement presented the medallions in semi-enamel as *mărțișoare*, for which photography was free of charge, and the photographs in "life size" with prices of 12, 14 and 18 lei. The announcement states that the workshop has a letter of thanks from Queen Elizabeth. The other advert targeted lawyers and magistrates who could have their photo taken in robes at a 25% discount off the usual price. It also announced the introduction of a new photographic format called "Julietta" which was displayed in Theatre Square. I. Török presented itself as a leading photographic studio that produced "life-size" platinotypes with passepartout at 14, 16 and 20 lei with "admirable success" and "Mignon" format photographs at six lei a dozen. He even adopted the *Julietta* technique in semi-enamel for brooches and medallions at three lei each.

Right from the beginning, the young photographers were present and recorded the most important events in public life. At the parade of 10th of May 1904, the *Julietta* studio photographed the royal family tribune and the other tribunes and the photographs were exhibited in the windows of the two branches.<sup>24</sup> The photographs were then collected in an album presented to King Charles I. A few months later, in November 1904, he sent the studio a letter of thanks for the "splendid album", moment that was announced in the press, in the newspaper *Adeverul*.<sup>25</sup>

On 30 May 1904, a new branch was inaugurated, located in an advantageous position on Calea Victoriei 78, (Fig. 4) opposite the Pasajul Român and not far from the Royal Palace<sup>26</sup> equipped with "a new and grandiose installation". At the inauguration, a surprise gift of "a life-size painting" was offered to the first customer who ordered a dozen photographs. In the 1st of June 1904 issue of the newspaper *Universul*<sup>27</sup> an advertisement details the new branch. Under the title "Beautiful summer days invite you to the photographer" the new premises are described: "Having opened a photographic studio on Calea Victoriei 78, opposite the Pasajul Român, we have equipped it with all modern comforts, so that it can rightly be considered as a **first-rate studio**, worthy of being preferred by the distinguished *high-life* and honoured Public. This new facility will have: **A studio**, in which 100 people can be photographed. - **A luxurious reception hall**. - **A dressing room**. - **An office**. - **A special establishment** for reproductions in life-size, platinotype and semi-enamel; then new, most advanced cameras, fully meeting the new requirements of the photographic art. Thus arranged, my studio deserves to be recommended to all for both the fineness and accuracy of the work and the moderateness of the prices, and I invite the Honorable public to visit it and honor me with the orders".

Close to this announcement was the announcement of the competition, the photographer I. Török. He presented a price list, higher than *Julietta's*, for the Mignon, Carte de Visite, Cabinet, Macquart and large format specialities in platinotype and the presentation of the studio: "1st rank studio having salons with models exhibition, dressing room plus a large photographic salon for up to 50 people". From these announcements it is evident the efforts of the Klingsberg-run atelier to become the most important in Bucharest and how much investment was made to this purpose.

According to his own confession<sup>28</sup>, in a petition from 21st of November 1905 to the Minister of the Interior, on the eve of the General Exhibition, he undertook to execute, and did executed, at his own expense, "without any pecuniary claim, solely and only to give my offering as a token of gratitude to this dear country", an album containing photographs of the Royal Family, the Princely Family, the King's House, the Council of Ministers, the House and Senate, the Courts and Tribunals.

In 1906 he participated with great success at the Romanian General Exhibition organized in Bucharest, in the newly created Carol Park, where he was awarded the Diploma of Honor with the Gold Medal. Several years of to that on the back of his photographs this distinction was presented as a form of recommendation of the workshop's prestige. (Fig. 5)

*Julietta's* presence around the members of the Royal House of Romania, photographing their actions in various circumstances is documented by reproductions of its photographs in the press. On 30 November 1906, on the occasion of Queen Elisabeth's visit to the Brâncovenesc Hospital, *Julietta* immortalized her together with the lady-in-waiting Olga Bengescu, Countess Larich, Dimitrie Știrbey, the first ephor of the

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<sup>24</sup> *Universul*, year XXII, no. 136, 20 mai 1904, p. 3.

<sup>25</sup> *Adeverul*, year XVII, no. 5495, 21 november 1904, p. 3.

<sup>26</sup> *Universul*, year XXII, no. 147, 31 mai 1904, p. 4.

<sup>27</sup> *Universul*, year XXII, no. 148, 1 june 1904, p. 4.

<sup>28</sup> NCHA, Council of Ministers Presidency Fund. Cabinet, file no.856/1943–1944, 1946, p. 1v.

Brâncovenesc Hospitals, etc. The group photo was published in the newspaper *Universul* on the front page of the issue of 12 December 1906.<sup>29</sup>

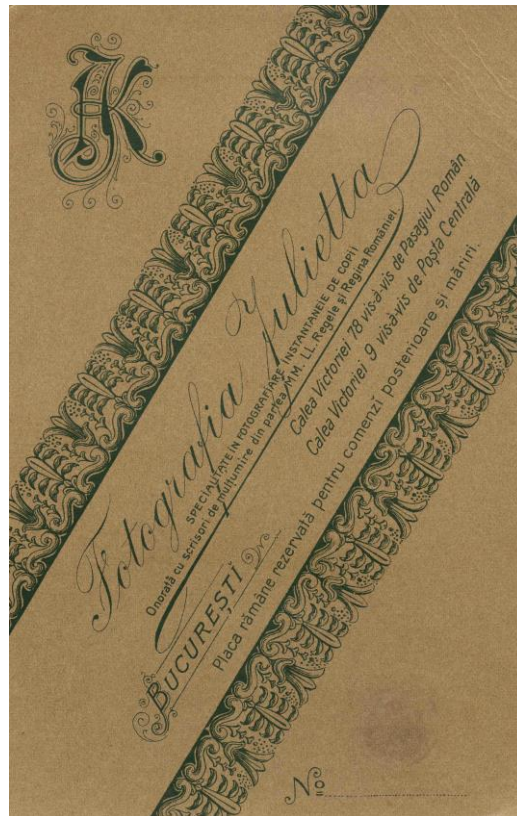


Fig. 4. Verso photo of the *Julietta* studio in Calea Victoriei 78, Bucharest, Collection Mihai and Anca Oroveanu.

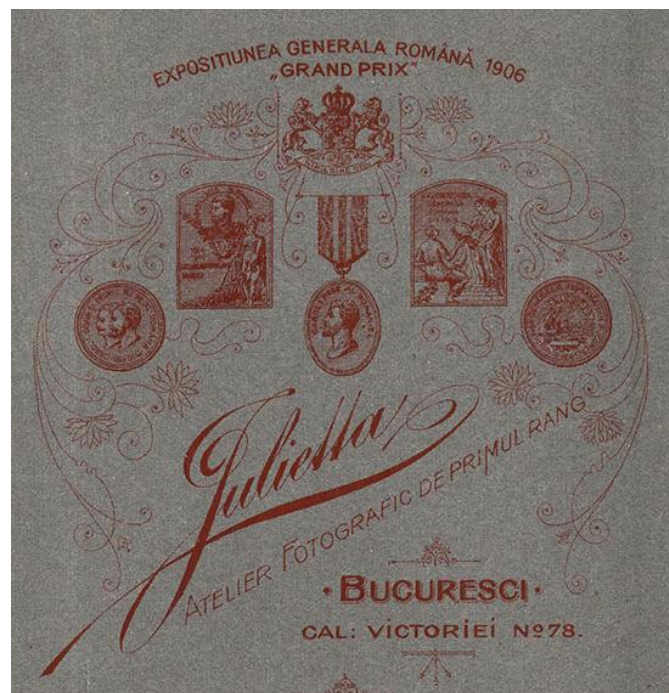


Fig. 5. Verso photo of the *Julietta* studio in Calea Victoriei 78, Bucharest, Collection Mihai and Anca Oroveanu.

<sup>29</sup> *Universul*, year XXIV, no. 341, 12 december 1906, p. 1.

In the explanation of the image, the author says: “Mrs. *Julietta*’s photographic studio”. On the occasion of the Christmas tree celebration at the Elena Doamna Asylum, Crown Princess Maria and her daughters, Princess Elisabeth and Princess Maria, were photographed with the pupils near the Christmas tree by *Julietta* “using the magnesium camera during the night”. The photo of the imposing tree decorated for the feast was published in the newspaper *Universul* on 24th of December 1906<sup>30</sup>.

On 6th of January 1907 *Julietta*’s studio took a group photograph of Crown Prince Ferdinand and Prince Carol at the pavilion of the Epiphany celebration in Bucharest.<sup>31</sup>

In April 1909 on the occasion of the visit of the German Crown prince Frederic Wilhelm to Bucharest Adolf Klingsberg accompanied the Royal Family and his guest on the official programme of visits. Some of the photographs and snapshots taken on this occasion were published in the *Anuarul Presei Române și al Lumei Politice* from 1910<sup>32</sup>. The German Crown Prince was received with great pomp in Bucharest, and his programme included a visit to the Exhibition Park in Carol Park on the first day and Klingsberg captured this moment. On the third day, the Prince, accompanied by Queen Elisabeth, visited the Institute for the Blind at Vatra Luminoasă. The whole visit was also photographed by another Bucharest studio *Fotoglob*, which later produced an impressive album of photographs from the visit.<sup>33</sup> In the pictures of this album I identified Adolf Klingsberg while he photographed the visit of the honorable guests. (Fig. 6)



Fig. 6. Fotoglob, Bucharest. Adolf Klingsberg during the visit of Crown Prince of Germany Frederic Wilhelm and Queen Elisabeth of Romania at the Institute for the Blind at Vatra Luminoasă, april 1909. National Library of Romania, Special Collections Department, Photo Cabinet.

Several months later, the *Julietta* studio received the title of Photographer of the Romanian Royal Court, by patent no. 682 of 20th of July 1909<sup>34</sup>. Later, it he also received the title of Photographer to the House of Archduke Franz Ferdinand, and in the interwar period of received the title of official photographer to the Hellenic and Serbo-Croatian Royal Houses after the marriage of Princess Elisabeth of Romania he King George of Greece in 1921 and of Princess Maria to King Alexander of Yugoslavia in 1922.

In the studio’s window shop were exhibited the portraits of the personalities of the time and of Romania’s sovereigns. On 9 February 1910 the newspaper *Adeverul* announced that the last portraits of King Carol I were exhibited in the studio’s window, praising the photographer’s mastery.<sup>35</sup>

In *Revista Automobilă/ Automobile Magazine*, on the occasion of the Grand Prix of the Romanian Automobile Club in the summer of 1910<sup>36</sup>, *Julietta* published photographs of the princely grandstands, with the camera’s lens on Prince Ferdinand and Princess Maria, Prince Carol and the other race organizers, members of the high society of Bucharest. A collage of five photographs captures the lively atmosphere of a sunny day of motor racing, a sporting and social event.

<sup>30</sup> *Universul*, year XXIV, no. 353, 24 december 1906, p. 1.

<sup>31</sup> *Universul*, year XXV, no. 10, 12 january 1907, p. 1.

<sup>32</sup> *Anuarul Presei Române și al Lumei Politice*, an IV, București, 1910, p. 44, 46, 47.

<sup>33</sup> This album with the shelf mark PHOTO 79096 is in the Cabinet of Photographs, Special Collections Service of the National Library of Romania.

<sup>34</sup> NCHA, Royal House Fund. Officials, file no.35/1893, p. 76v.

<sup>35</sup> *Adeverul*, year XXIII, no.7336, 9 february 1910, p. 3.

<sup>36</sup> *Revista Automobilă*, year V, no. 55, iulie 1910, p. 111.



In the 1911 *Ilustrațiunea Română*/Romanian Illustration magazine, on the front page of the June issue<sup>37</sup> and the July-August<sup>38</sup> double issue, two photographs of Peleş Castle are published, an interior and a general view of the new outdoor terrace. Throughout 1911, *Julietta* had a sustained collaboration with the *Ilustrațiunea Română*, providing images not only of public and high society events, but also photo-reportages of other events, such as the visit of Japanese general Nogî în Bucharest<sup>39</sup>. With this occasion Klingsberg offered the general of a collection of photographs with images from Romania. *Julietta* accompanied King Carol I and the Romanian army troops during the royal military manoeuvres of September 1911 and in the October issue of the illustrated magazine was published a photo-reportage with 13 photographs.

Right on the cover of the magazine<sup>40</sup>, King Carol I, Prince Ferdinand and the Minister of War, Nicolae Filipescu, appear in a lively discussion on the manoeuvre field. The photographer was not only close to the army commanders on this occasion but also followed the actual manoeuvres on the battlefield: to capture the effort and concentration of the infantrymen he went into the trenches and, like a war photographer, used his camera at ground level.

On the occasion of the solemn opening of the 1911–1912 parliamentary session on 15 November 1911, *Julietta*<sup>41</sup> stood in the press gallery from where photographed the Sovereign Carol I as he read his Message, then pointed the camera at the stands full of parliamentarians and high society ladies, who “came in such large numbers that they invaded the other galleries, particularly those of the press”.

Adolf Klingsberg, went even into a prison, the Doftana prison and into the salt pits where the convicts were serving time, some of the photographs he took there being published in the *Ilustrațiunea Română*/ Romanian Illustration in February 1912.<sup>42</sup>

On 10<sup>th</sup> of May 1912, the inauguration of the new premises in Calea Victoriei no. 44<sup>43</sup> took place, in a central, privileged position, in front of Sărindar square where the Military Circle will soon to be built, next to the Capșa restaurant. This has been *Julietta*’s headquarters for more than three decades. On this occasion in the press was announced the introduction of “natural colour photography, the only studio in the whole country to photograph in this genre”. In a similar advertisement in the newspaper *Adeverul* he makes an important point about colour photography by the Lumière brothers’ process, autochrome.<sup>44</sup>

In the *Ilustrațiunea Română*/Romanian Illustration of May 1912<sup>45</sup>, an article of an advertising nature gives important clues about the new premises: “The well-known and appreciated *Julietta* establishment has moved its domicile to Calea Victoriei, No. 44. This has wonderfully enabled the director-owner of the establishment, Mr. Klingsberg, to install in the vast rooms of the new premises, salons, workshops, laboratories and all the necessities of a great establishment such as *Julietta*, with a perfect luxury and elegance. Visiting the new installations a few days ago, we were truly surprised by the

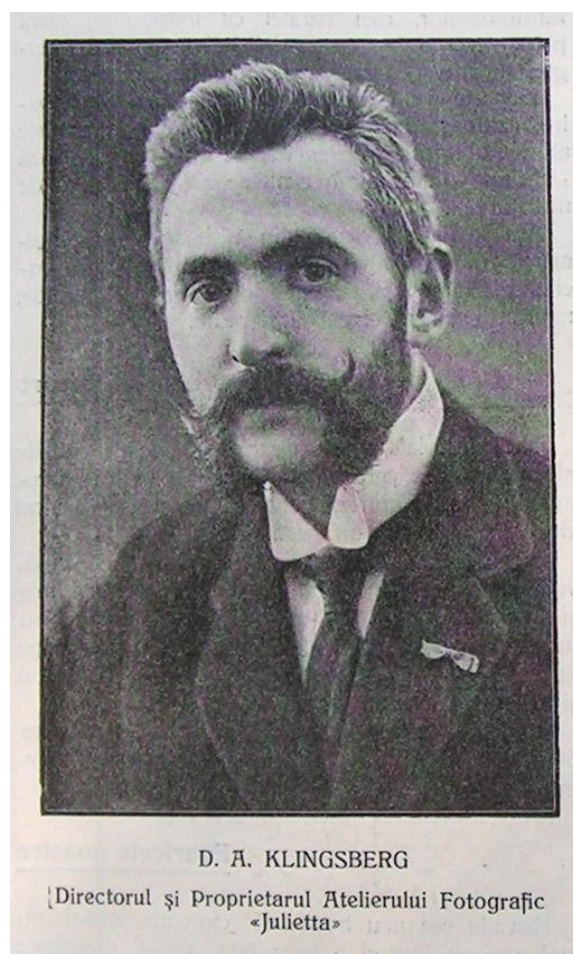


Fig. 7. Adolf Klingsberg.

<sup>37</sup> *Ilustrațiunea Română*, year I, no. 2, 1 June 1911, p. 1 front cover.

<sup>38</sup> *Ilustrațiunea Română*, year I, no. 3, July-August 1911, p. 1 front cover.

<sup>39</sup> *Ibidem*, p. 36.

<sup>40</sup> *Ilustrațiunea Română*, year I, no. 10, October 1911, coperta, p. 75–80.

<sup>41</sup> *Ilustrațiunea Română*, year I, no. 11, November 1911, p. 95.

<sup>42</sup> *Idem*, year II, no. 2, February 1912, p. 27–29.

<sup>43</sup> *Universul*, year XXX, no. 127, 11 May 1912, p. 4.

<sup>44</sup> *Adeverul*, year XXV, no. 8139, 11 May 1912, p. 3.

<sup>45</sup> *Ilustrațiunea Română*, year II, no. 5, May 1912, p. 6.

extraordinary material sacrifices that the Direction makes, just to reach the artistic perfection that modern photographic art has reached. In fact, *Julietta* gave us from the *Ilustrațiunea Română*/Romanian Illustration the opportunity to appreciate, since the founding of the magazine, the value of the elements at the disposal of this photographic institute, and we are not surprised today when we see the subtle, purely artistic side prevailing in all *Julietta's* executions. [...] We warmly recommend our readers to visit the new facilities of this establishment, modern in every sense of the word.”

The article is illustrated with a portrait of Adolf Klingsberg, a young man in his thirties with elegant attire and a figure suggesting an artistic temperament. (Fig. 7)

In 1913 he wanted to photograph Romania's participation in the Second Balkan War and requested permission from the General Staff to cross the Danube into Bulgaria with the Romanian troops<sup>46</sup>. He received this permission and his photographic testimonies were published in the press of the time. Two photographs of Klingsberg from this campaign were published in the *Gazeta Ilustrată*/Illustrated Gazette of 10 August 1913.<sup>47</sup>

During these years *Julietta* has consolidated the prestige that already enjoyed. Two years later, in the same *Ilustrațiunea Română*<sup>48</sup>/Romanian Illustration, a short laudatory note was published about the work of Adolf Klingsberg and the studio he ran: “We reproduce in this issue several photographs taken by the well-known *Julietta* Photographer of the Royal Court. As it can be seen, even from our photographs, the owner of these great workshops, Mr. Klingsberg puts all the artistic resources at his disposal to execute truly artistic works. He is also recognised for this by our Royal and Princely Courts who invite him to take photographs whenever they have the opportunity. In the last time he was invited to photograph HRH Prince George of Greece”.

The appreciation of the Romanian Sovereigns also manifested in the form of orders conferred on him right from the beginning of his career. In 1911, he was awarded the Cross “Serviciul Credincios”/Faithful Service, 1st class, in 1913 he was awarded the Order “Coroana României”/Romanian Crown, in the rank of knight, in 1914 King Ferdinand awarded him the medal „Meritul comercial și industrial”/Comercial and Industrial Merit, 1st class, by patent 971 of 13 December 1914 and in 1922 he was appointed member of the Order “Coroana României” in the rank of officer.<sup>49</sup>

In June 1914, on the occasion of the visit of Tsar Nicholas II and the Imperial Family to Constanța, Klingsberg was able to photograph the meeting between the two sovereigns from a short distance. *Gazeta Ilustrată*<sup>50</sup>/The Illustrated Gazette publishes three photographs of the imperial family disembarking from the yacht “Standard” and the welcome by King Charles I and Queen Elisabeth. The 10th May celebrations of 1915 were also illustrated in the *Ilustrațiunea Română*<sup>51</sup>/Romanian Illustration - snapshots of the politicians present and of the Sovereigns on horseback receiving the parade in front of the Sturdza Palace, Queen Maria parading in front of the 5th Regiment of Roșiori, whose commander she was.

Adolf Klingsberg wished to become a Romanian citizen and took the necessary steps, his case being debated in the Romanian Senate on 3 and 4 March 1916<sup>52</sup>. Romania's entry into the war in the summer of 1916 prevented the completion of the voting procedure in the Chamber of Deputies.

After the outbreak of the Great War, although he had completed his military service in Austro-Hungary, he volunteered to join the Bucharest Gendarmerie Battalion<sup>53</sup>. In 1916, after the occupation of the country and Bucharest by the armies of the Triple Alliance, Adolf Klingsberg remained in Bucharest and continued his work as a studio photographer and occasionally published in the illustrated press under the name of Foto Klingsberg or *Julietta*.

On the front page of the first issue of the illustrated magazine *Rumänien in Wort und Bild*<sup>54</sup> published in Bucharest by the German occupation authorities, is published a portrait of Field Marshal August von Mackensen, the military governor of the occupied Romania, in a hussar military uniform. On the cover of issue 15 of 1 September 1917 a photograph is published of Marshal August von Mackensen with several senior German officers in front of the terrace of the Peleş Palace in Sinaia.

<sup>46</sup> NCHA, Council of Ministers Presidency Fund. Cabinet, file no.856/1943–1944, 1946, page 1 verso.

<sup>47</sup> *Gazeta Ilustrată*, year 2, no. 35, 10 august 1913, p. 6.

<sup>48</sup> *Ilustrațiunea Română*, year IV, no. 1, january 1914, p. 16.

<sup>49</sup> NCHA, Council of Ministers Presidency Fund. Cabinet, file no. 404/1941, f. 2.

<sup>50</sup> *Gazeta Ilustrată*, year 3, no. 26, 7 june 1914, p. 3.

<sup>51</sup> *Ilustrațiunea Română*, year V, no. 5, p. 68.

<sup>52</sup> *Dezbaterile Constituintei. Senatul*, Ordinary session (extended) 1915–1916, 5 march 1916, No. 32, Thursday meeting of 3 march 1916, p. 306 and *Dezbaterile Constituintei. Senatul*, Ordinary session (extended) 1915–1916, 6 march 1916, No. 32, Meeting of 4 march 1916, p. 307.

<sup>53</sup> NCHA, Council of Ministers Presidency Fund. Cabinet, file no. 404/1941, p. 2.

<sup>54</sup> *Rumänien in Wort und Bild*, year 1, no. 1, 12 mai 1917, p. 1.

In another illustrated magazine published in Bucharest during the occupation, *Săptămâna Ilustrată*<sup>55</sup>/ Illustrated Week, in March 1918, on the occasion of the peace negotiations, the front page features a portrait of Count Czernin, the Austro-Hungarian Foreign Minister, executed in *Julietta's* studio. In the next number<sup>56</sup>, also on the front page, there is a portrait of the Romanian politician Alexandru Marghiloman, who has just accepted the post of Prime Minister. On page 6 of the same issue, a portrait of His Excellency Dr von Kühlman, Foreign Minister of Germany, reading the the german newspaper *Bukarester Tagblatt*, edited in Bucharest during occupation, at his desk.

In the issue of 19th of May 1918<sup>57</sup>, on the occasion of the signing of the Bucharest Peace, two snapshots of the arrival of Romanian officials at the Cotroceni Palace on 7th May 1918 for the signing ceremony of the peace treaty are published on page 2. The two photographs attributed to the *Julietta* studio show Generals Coandă, Mircescu and Lupescu, and the other – Al. Marghiloman and C.C. Arion.

Photographs published in the daily and illustrated press up to 1916 highlight the special role that Adolf Klingsberg played as Royal Court photographer for the Royal House of Romania, photographically documenting much of the public activity in which it was involved. The value of the Royal House photographic archive created by Klingsberg over more than four decades, which was destroyed in the 1944 bombing, is inestimable. Through these photographs we have a witness of richness that has been lost forever.

At the end of the war and after the return of the Royal Family to Bucharest, the *Julietta* workshop and its owners maintained their privileged position in the relationship with the Romanian sovereigns throughout the interwar period.

After 1918 the Royal House of Romania also worked with other photographers from all the provinces of Romania who were given the title of Royal Court Photographer and entrusted with the honour of executing official portraits. (Fig. 8)

In 1920, A. Klingsberg was awarded the „Crucea comemorativă a Războiului 1916–1918 fără barete”/”The Commemorative Cross of the War 1916–1918 without bars”, with patent No. 2602 of 9th of April 1920. In 1924, he received two international recognitions of his artistic and professional merits. The King of Belgium awarded him the Order “Les palmes en or de l’Ordre de la Couronne” and the President of the French Republic awarded him the Medal of Honour.<sup>58</sup>

He accompanied the Romanian royal family on official visits abroad and received a diplomatic passport<sup>59</sup>. On the occasion of Princess Maria’s marriage in Belgrade to King Alexander I of Yugoslavia on 8th June 1922, Klingsberg was in the official suite and took the wedding photographs.

An important moment in the development of royal photographic iconography was marked on the occasion of the Coronation of Alba Iulia on 15 October 1922 and the celebrations dedicated to this event in Alba Iulia, Bucharest and throughout the country. The organisation of the Coronation and the celebrations was entrusted to a commission, which included members of the cultural elite of the time, whose task was to create a complex iconographic discourse reflecting the new historical reality of a united Romania.

Photography played an important role in the economy of these events and the Commission wanted to regulate the production of official photographs of the Sovereigns and the coronation ceremony by entrusting this work to selected workshops<sup>60</sup>. Following a public bid organised by the Commission for the organisation of the coronation of the Sovereigns on 30 June 1922<sup>61</sup> for the photography of the coronation ceremonies, the winning was declared the “Cartea Românească” publishing house for the photographic workshops in Bucharest: *Fotoglob*, *Foto Royal*, *Foto Mandy* and *Foto Tehnica*.

However, the final choice for the official photographs of the Sovereigns with their crowns and coronation robes went to Queen Maria who entrusted this honour to photographers Ida Guggenberger and Iolan Mairovits from Sibiu.

Adolf Klingsberg for his studio *Julietta* photographed in Alba Iulia and Bucharest and visually documented every stage of these complex ceremonies: from the descend of the sovereigns from the royal train on 15th October at the train station in Alba Iulia to the celebrations in the Carol Park in Bucharest at the

<sup>55</sup> *Săptămâna Ilustrată*, year II, no. 32, 18 martie 1918, p. 1.

<sup>56</sup> Idem, year II, no. 33, 25 martie 1918, p. 1.

<sup>57</sup> Idem, year II, no. 36, 19 mai 1918, p. 2.

<sup>58</sup> NCHA, Council of Ministers Presidency Fund. Cabinet, file no.856/1943–1944, 1946, p. 1.

<sup>59</sup> NCHA, Council of Ministers Presidency Fund. Cabinet, file no.404/1941, p. 2.

<sup>60</sup> Adriana Dumitran, *op. cit.* The latest archival research has brought new data on the activity of the *Julietta* studio than those mentioned in this article.

<sup>61</sup> *Monitorul Oficial*, no. 46, 3 june 1922, p. 2406.

Arenele Romane on 17th October 1922. *Julietta* collaborated with the “Principele Carol”/“Prince Charles” Cultural Foundation on this project and the postcards and photographs went on sale from 17 October 1922.<sup>62</sup>

This was one of the most coherent photographic projects of that time, accessible to a wide audience through the format chosen for distribution – the illustrated postcard. *Julietta* produced over 100 numbered Coronation picture postcards, albeit not in chronological order of events. These pictures were circulated in the press and published in albums. Invited to the Cotroceni Palace on 18 October 1922 *Julietta*, Adolf Klingsberg photographed his own version of the portrait of Queen Maria with her cloak and crown.<sup>63</sup>

In the most important newspapers of the time in Bucharest, *Dimineața*, *Adevărul*, *Universul*, etc. on the days of the coronation celebrations in Alba Iulia were published photographs of the *Julietta* workshop.

The relationship between the photographer and his model, especially when she was Queen Maria, is one that is hard to guess just by looking at the photographs. In the autumn of 1922, from the Queen’s perspective, interacting with photographer Adolf Klingsberg, “*Julietta*” as she was calling him, was tiring and annoying: “I consumed my freedom writing letters and being photographed by the insistent and persecuting /photographer/ *Julietta*, on the terraces, now an China aster paradise, of all colours, making, at the end, a cut of the most wonderful, for my vases”<sup>64</sup> she noted on 15 September 1922.

In the context of the Coronation celebrations in October 1922 for the Sovereigns it was a busy time when they had to make room in their schedule for photo shoots with the assigned photographers. These photo shoots in royal costume and regalia were tiring but necessary for the need to represent the Royal House. Klingsberg photographed Queen Maria, dressed in various folk costumes, on 5 October 1922 for a series of illustrated postcards for the National League of Romanian Women, which was to market them for fundraising.

Queen Maria only confessed about this photo session in her diary: “A hard, scattered, tiring day, when everyone seems to want something from you, at all hours of the day, no matter what you do, or think, or feel. [...] Later, I had to dress up in different folk costumes to be photographed, because a certain company wants to sell, for their profit, photos of me wearing costumes from different parts of the country. It was an exasperating chore, as I deeply detest being photographed and I am one of the camera’s biggest victims, as I am always being asked to be photographed for one reason or another. Plus, I’m really over the age of photography. I’m still a pretty woman, I admit, but unless I’m in a good mood, my face isn’t young enough to be photographed, and how can anyone be in a good mood if for two hours some obnoxious Jew keeps, with affected smiles and tricks, asking you to look charming.”<sup>65</sup> Two days later the photographic ordeal would be repeated for the Queen: “I was taken, one by one, by each member of my household and by Mrs. Toma Ionescu, in the “*Julietta*” affair, to take photographs for her special French newspaper, she writes. In fact, all the photographers in the world seem to swarm around me, like greedy wasps, as if I were a prey, their due, from which to enrich themselves. I defend myself as best I can, but at the same time I am caught in their net. In the afternoon I put on my coronation robes and let the women of Sibiu take my picture. It was an exasperating chore, but the only consolation was that my toilette is remarkable. I wear splendidly the huge gold crown, encrusted with precious stones, and the overwhelming mantle.”<sup>66</sup>

The most important photographic studios, especially those with the title of Royal Court Photographer, were fiercely vying for favour with the image of Queen Maria and the other members of the Romanian Royal House, and this was no secret to anyone, as the Queen reported in her diary on 19 October 1922 when she was at the Cotroceni: “A morning sacrificed for photographers, because we want to have memories of the three queens together, as we were on Coronation Day. So the Queen Mother and her little queens had their photographs taken together, with success I hope, since this time, so that each had something to sell, we used the man from “*Mandy*”<sup>67</sup> and in the end I let “*Julietta*”<sup>68</sup> take some photographs of me because he was dying of jealousy that I had given this honour to the Transylvanian [n.n. the Guggenberger Mairovits studio in Sibiu] and not to them.”<sup>69</sup>

<sup>62</sup> *Dimineața*, year XIX, no. 5730, 16 october 1922, p. 7.

<sup>63</sup> *Dimineața*, year XIX, no. 5736, 22 october 1922, p. 2.

<sup>64</sup> *Maria, Queen of Romania, Daily Notes (1 january – 31 december 1922)*, vol. IV, translation by Sanda-Ileana Racoviceanu. Editor, introduction and notes by Vasile Arimia. Bucharest, 2005, p. 279.

<sup>65</sup> *Ibidem*, p. 305.

<sup>66</sup> *Ibidem*, p. 307.

<sup>67</sup> The photographer Étienne Loniay, the successor of the Franz Mándy studio, who still operated under the name Mándy.

<sup>68</sup> *Dimineața*, year XIX, no. 5736, 22 october 1922, p. 2 și *Universul*, year XL, no. 241, 23 october 1922, p. 2.

<sup>69</sup> *Maria, Queen of Romania, op. cit.*, p. 323.



Fig. 8. Iosif Berman. Julietta's workshop window on Calea Victoriei 44, [193-], National Library of Romania, Special Collections Department, Photo Cabinet.

During this period Adolf Klingsberg was invited to make portraits at Sinaia, Peleş Castle, Pelişor and in Bucharest at the Royal Palace or Cotroceni Palace at the request of Queen Maria and other members of the royal family. On 6th October 1922 Queen Elizabeth of Greece called him to Pelişor Castle in Sinaia to photograph her and two days later the newspaper *Dimineața* /The Morning announced it in bold letters in a short advertisement.<sup>70</sup>

The next day in the same newspaper *Julietta* announced that it had for sale “the latest photographs of the Royal Family, in photographs of various sizes”.<sup>71</sup> King Ferdinand periodically invited various workshops for photographic portraits, *Julietta*, of course, being among the favourites.<sup>72</sup>

His workshop was frequently visited by the august models, as was the case on 21 October 1922 when Prince Carol visited it taking an interest in “the progress of this great institute.”<sup>73</sup>

In the last days of 1922 Klingsberg was at Foişor Castle in Sinaia where he had the honour of photographing Crown Prince Carol and his son Prince Mihai, the future king.<sup>74</sup>

Adolf Klingsberg was called by Queen Maria when she travelled in the country, on the royal domains, at Scroviştea for example, or by the sea and after the construction of Balchik, in the wonderful gardens designed by the Queen there.

In his capacity as Royal Court Photographer, he donated photographs and albums representing significant contemporary historical moments, monuments of art and nature in the country, which he immortalised over time, to various institutions. In 1926, one such donation went to the United States of

<sup>70</sup> *Dimineața*, year XIX, no. 5722, 8 october 1922, p. 2.

<sup>71</sup> *Dimineața*, year XIX, no. 5723, 9 october 1922, p. 2.

<sup>72</sup> *Cuvântul*, year III, no. 447, 3 may 1926, p. 3.

<sup>73</sup> *Dimineața*, year XIX, no. 5736, 22 october 1922, p. 2.

<sup>74</sup> *Universul*, year XL, no. 299, 31 december 1922, p. 2.

America for a library set up by Romanian students there; in 1928, the Military Museum in Bucharest was another recipient and in 1929 a collection of photographs went to the Romanian School in Paris. In 1929, Klingsberg donated 15 portraits of King Mihai I to the Romanian Academy.<sup>75</sup>

The first official portrait of King Mihai I in 1927 was made at *Julietta*. In 1926, he was awarded a prize by the General Directorate of Posts in the stamp competition. After 1940, the photo of King Mihai I, also taken by Klingsberg, was on the postage stamps that circulated at the time.<sup>76</sup>

In over four decades of activity, *Julietta's* workshop has built and maintained its reputation as the most important and fashionable workshop in Bucharest. For the Romanian political class and members of the state apparatus, senior civil servants, officers, lawyers and members of high society, a portrait at *Julietta* was a true official portrait. Displaying the portrait in the studio on Calea Victoriei was an enviable social recognition. *Julietta* took all types of portraits from those on identity cards to wedding photographs in all the formats that have circulated over the years. (Fig. 9)



Fig. 9. Iosif Berman. *Julietta's* workshop window on Calea Victoriei 44 during a passive defense drill, [1939], National Library of Romania, Special Collections Department, Photo Cabinet.

The success of the workshop also depended on the quality of the decor used, the painted backdrop, elegant furniture, props, children's toys, hairdressing salon, the owners being careful to follow trends in interior design. In the fashionable ball season at the beginning of the year, the studio also offered a hairdresser from abroad for ladies who wanted to look impeccable in their photos<sup>77</sup>.

The heated workshop in winter was one of the attractions in the advertisements, ensuring the comfort of customers while they were having their photo taken. In the absence of an archive, small advertisements give us an idea of the organisation and management of a large photographic studio such as this. The staff used covered all functions in a photo studio: cleaners, apprentices, retouchers, for negatives and positives, lab assistants, artistic assistants, cashiers, young receptionists who had to know several languages and write beautifully.

During the interwar period Adolf Klingsberg was actively involved in the organization of professional associations of photographers and, enjoying the esteem of fellow photographers, was elected president of the Photographers' Union of Romania, founded in 1932. He held this position for almost a year and a half<sup>78</sup>, resigning at the beginning of 1934 amid disputes over the protection of the status of professional photographer in Romania.

<sup>75</sup> NCHA, Council of Ministers Presidency Fund. Cabinet, file no. 856/1943–1944, 1946, p. 1v.

<sup>76</sup> *Ibidem*, p. 4.

<sup>77</sup> *Universul*, year XXIII, no. 28, 30 January 1905, p. 4.

<sup>78</sup> *Monitorul Oficial*, no. 204, 6 September 1933, p. 6874.

Between May 9 and June 9 1935<sup>79</sup>, the Photographers' Union of Romania organized the Exhibition of Professional Photographers in which Klingsberg was invited to participate. (Fig. 10) The jury that evaluated the exhibited works, which included the writer Victor Ion Popa, the sculptor Mac Constantinescu, the painters Jean Nițescu and George Catargi and photographer Étienne Lonyai, president of the Photographers' Union, awarded him a diploma *hors concours* for all his portrait and documentary work.<sup>80</sup>



Fig. 10. View of the Exhibition of Professional Photographers organized in 1935.

Adolf Klingsberg's work as a photographer was closely linked to the representation of the Royal House of Romania and the Romanian elite in all fields. Only one other photographer has had such a career path, and the similarity between the fates of the two took a tragic turn, as their cultural heritage was violently destroyed in 1944 by the bombing of the Capital. Carol Szathmári's house on Enei Street, with its archive of negatives and photographs, met this fate.

The *Julietta* workshop was destroyed along with the building in which it was located following the Allied bombing of Bucharest on 15 April 1944. The photographic studio, with all its installations and archive of glass negatives and photographs, had been destroyed. The memorandum of 1 June 1944 to Marshal Ion Antonescu shows the Klingsbergs' plight after a lifetime of work. Their house at 66 General Lahovary Street, which had been badly damaged by the 1940 earthquake, had been confiscated, they had been evicted from their rented accommodation and their photographic studio, with all its equipment and archive of negatives and photographs, had been destroyed: "I see my work of more than four decades lying on the ground, the historic archive of the Royal Court destroyed, all my possessions with all the installations destroyed, my health now deeply shaken by

<sup>79</sup> *List of participants in the Exhibition*, in: "Revista Fotografică Română", no. 5, april 1935, p. 104.

<sup>80</sup> *Revista Fotografică Română*, no. 6, may 1935, p. 140.

the attempt I made during the bombing and immediately afterwards – at the risk of my life - to save at least some of the clichés that fixed the historical moments of the Country. Unfortunately I could not save anything”<sup>81</sup>.

Rising, literally, from its own ashes, *Julietta* reopened in its old premises in Calea Victoriei 34, in December 1944<sup>82</sup>, as announced in the press at the time.

The establishment of the communist regime came with inconveniences and hassles for the old photographer. In the daily newspaper *Argus*, on 9 February 1948, under the heading “Judiciary”, his name appears among the offenders of the sabotage law because he “did not submit the list of invoices received in December 1947, as required by law”.<sup>83</sup>

In a context we don’t know yet, in December 1948, in the information section of the newspaper *Universul*, we learn from the Professional Association of Photographers that on 15 December 1948 Klingsberg gave a lecture entitled “Photography as a cultural factor” accompanied by colour images.<sup>84</sup>

In July 1949 *Julietta* studio appeared on the list of photographic studios authorized by the General Directorate of the Militia of the Ministry of Internal Affairs to take photographs for identity cards. *Julietta* with the owner A. Klingsberg was also listed as being based in Calea Victoriei 34<sup>85</sup>.

In September 1949 the name of the workshop appeared in an article in the newspaper *Scântea* complaining about the poor quality of the bulletin photographs taken by certain workshops.<sup>86</sup> In 1950 Klingsberg’s name appears among the offenders “who have been prosecuted for having accommodated people in their homes without informing the militia”<sup>87</sup>.

In this context the Klingsbergs emigrated to Israel and died there: Adolf in 1978<sup>88</sup> and his wife at a date as yet unknown. (Fig. 11 and Fig. 12)

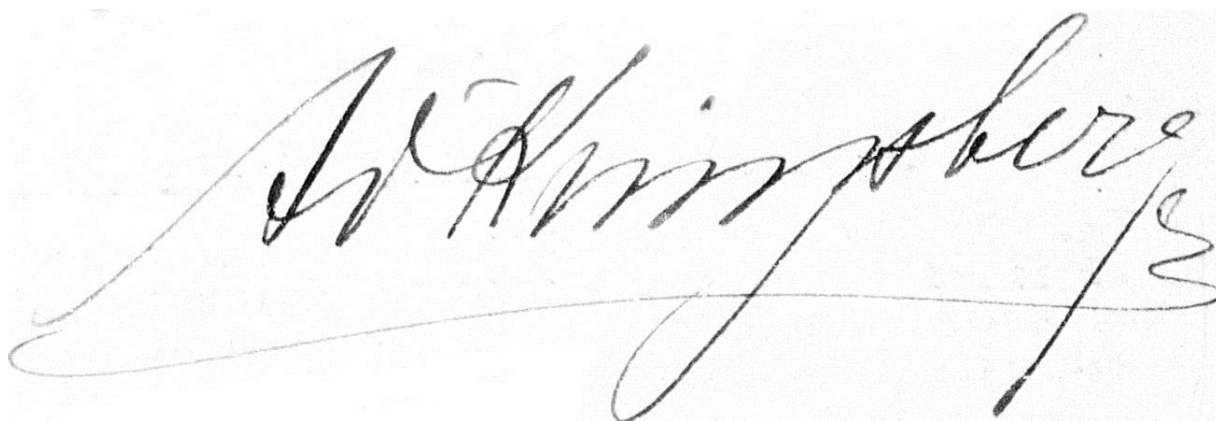


Fig. 11. Signature of Adolf Klingsberg.

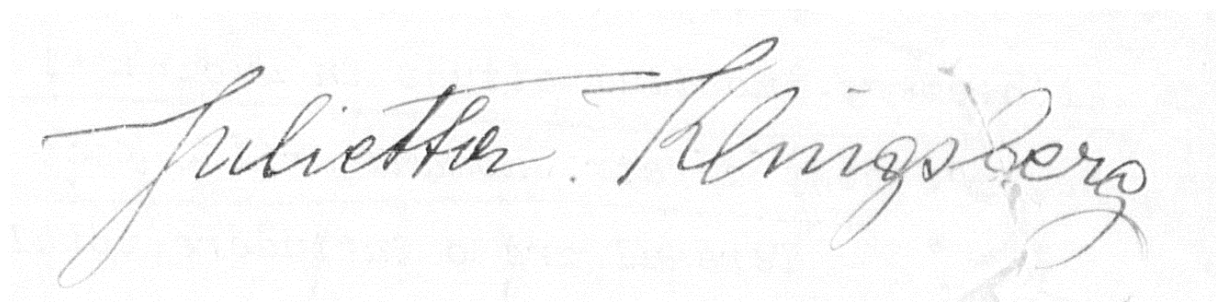


Fig. 12. Signature of Julietta Klingsberg.

<sup>81</sup> NCHA, Council of Ministers Presidency Fund. Cabinet, file no.856/1943–1944, 1946, p. 6.

<sup>82</sup> *Universul*, year 61, no. 347, 30 december 1944, p. 4.

<sup>83</sup> *Argus*, year XXXVIII, no. 10360, 9 february 1948, p. 3.

<sup>84</sup> *Universul*, year LXV, no. 292, 15 december 1948, p. 3.

<sup>85</sup> *România Liberă*, year VII, no. 1515, 29 july 1949, p. 4.

<sup>86</sup> *Scântea*, year XVIII, no. 1524, 9 september 1949, p. 3.

<sup>87</sup> *Viața Capitalei*, year II, no. 237, 12 february 1950, p. 3.

<sup>88</sup> According to the information provided by the Romanian Directorate for Personal Records and Database Administration.



A testimony of how *Julietta* studio was perceived by the public I found in the memoirs left by Yvonne Blondel, daughter of the French Minister in Bucharest between 1907-1916, who worked as a nurse on the Romanian front in the First World War. Here is what she said: “Also through this correspondence, I receive a packet of rather nice photos of my mug as a nurse. When I passed through Bucharest, my mother insisted on having a picture of her daughter’s face surrounded by the veil of charity. Naturally, the person commissioned to take it had been the eternal “Old man Julietta”. Here is a photographer who, because he has seen so many generations of famous Romanians pass before his lens and because he has eternalised on paper the smallest features of the royal family, will himself remain a figure. Finding out that I had just been decorated, he took an enlarged photograph of me in profile and displayed it in his window, with a wide ribbon in the colours of the St George’s cross.”<sup>89</sup>.

As Photographer to the Royal Court, the *Julietta* studio had a privileged position in the representation of this institution in the press and in the other means of communication and visual propaganda of the time. It had a real monopoly of photographic images representing the Royal House of Romania, the Sovereigns and other members of the Royal Family and the royal residences in Sinaia, Bucharest and in the country.

In this capacity, he accompanied the Royal Family to official events, state events, 10th of May celebrations, military manoeuvres, and travels at home and abroad. The official portraits of the members of the Royal Family on the covers of illustrated magazines were the prerogative of this workshop.

The name *Julietta* was synonymous with elegance and good taste and was one of the most sought-after workshops in Bucharest for almost half a century.

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<sup>89</sup> Yvonne Blondel, *Jurnal de război. 1916–1917. Frontul de sud al României*, Bucharest, 2005, p. 314.

