

## **Giorgio Bracaglia**

DSS Printing Group, Primary Color Inc.,

Bachelor of Business Administration (B.B.A.), Organizational Business Management, Robert Wesleyan College, 2015

G7 Certification, Rochester Institute of Technology

[giorgiob@twc.com](mailto:giorgiob@twc.com)

*Giorgio has 46 years of image related services and technical research in providing quantifiable data to meet ISO standards. He was lead color specialist for Eddie Adams, Kit Luce, Claudio Abate and many more international artists. In 1999, Giorgio became the material director of the Holy Shroud Guild, and was responsible for web hosting, presentations, and archiving the historical documents of the Guild. He has made materials available for the scientific community, the Shroud Science group, international Sindonologists, and the media for television, reproduction, and study. In 2019, he published the book, Uncovering the paradox within the archives of the Holy Shroud Guild which is a historical account of over 60 years of the Shroud studies from the original correspondence of the Holy Shroud Guild. Led by two ecclesiastical greats, Father Otterbein and Father Rinaldi, the Guild made it possible for an American team of scientists to analyze and study the Holy Shroud of Turin.*

### **ABSTRACT**

#### **Photographic film and process techniques used by Giuseppe Enrie to capture the 1931 images of the Shroud: Part 1, Capturing the image.**

The first photograph of the Turin Shroud was obtained by Secondo Pia in 1898, and the quality of this photograph was limited by his craftsmanship and the technology that was available at that time. The second photograph was captured by Giuseppe Enrie during the 1931 Exposition of the Shroud, and his work resulted in a superior reproduction due to the technological advances in photography and Enrie's expertise. This presentation explores the photographic techniques that were designed to maximize the technology that was available to Enrie in 1931. This photographer was considered a *maestro* in his craft. Photographers during his period mastered visual development, development alteration, wet plate techniques, and filter usage to correct for spectral sensitivity under daylight or tungsten lighting conditions. The term "orthochromatic," which refers to a photographic emulsion that is sensitive to only blue and green light, was a misconception after 1884. It was in that year that Josef Eder discovered, by applying erythrosine dye in the film's emulsion, that it was possible to extend the film's sensitivity to 630 nm with special handling, thus capturing medium yellow to orange hues. By 1900, orthochromatic films continued to improve with equalizing green and yellow sensitivities. These films were known as "isochromatic." The film used by Giuseppe Enrie was a rapid orthochromatic film sensitive to med-yellow and orange. This presentation explains the process by which Enrie accomplished the great assignment that was bestowed onto him—to obtain a high-quality picture of the image on the Shroud. With the guide of Enrie's documentation of the 1931 Exhibition of the Shroud, and my conversations with Enrie's lead printer at the Dutto Brothers Studio, Aldo Guerreschi, this presentation guides us through the basic techniques employed by Enrie.