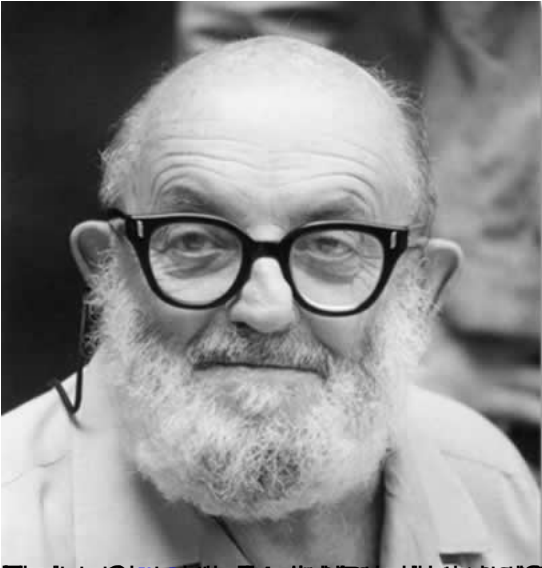


Luis Nadeau became involved in the archival aspects of photography in the early 1970s. [\[i\]](#) Coming from a background in conventional photography, he took a course in the then new field of conservation and restoration of photographic materials, offered by the Visual Studies Workshops in collaboration with the George Eastman House, in Rochester, New York, U.S.A.



Rochester was a turning point for Nadeau, who quickly realized that the fields of conservation and restoration of photographic materials were in their infancy. The formal academic programs were not sufficient and only those comfortable with foreign languages and an autodidactic approach could eventually contribute to the advancement of this new discipline. This suited him perfectly. Born with an insatiable curiosity and unquenchable thirst for knowledge, he used to read over four hundred books a year, year after year.

During the 1970s he repeatedly went to Europe, researching in patent offices, museums, national libraries and the still mostly intact Alphonse Poitevin research laboratory, rue Saint-Jacques, in Paris. From 1976 to 1979 he was also the official Canadian delegate of NAPA (National Association for Photographic Art –now CAPA) [\[ii\]](#) at the Rencontres Internationales de la Photographie (RIP) [\[iii\]](#) in Arles in the south of France, and was a regular contributor to its quarterly, *Camera Canada*, then edited by well-known Canadian photographer, Freeman Patterson.



[Exhibitions of the Royal Photographic Society 1870-1915](#)