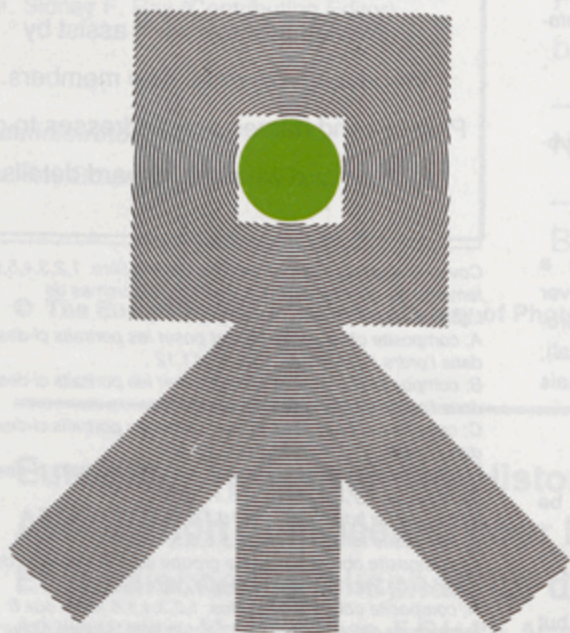
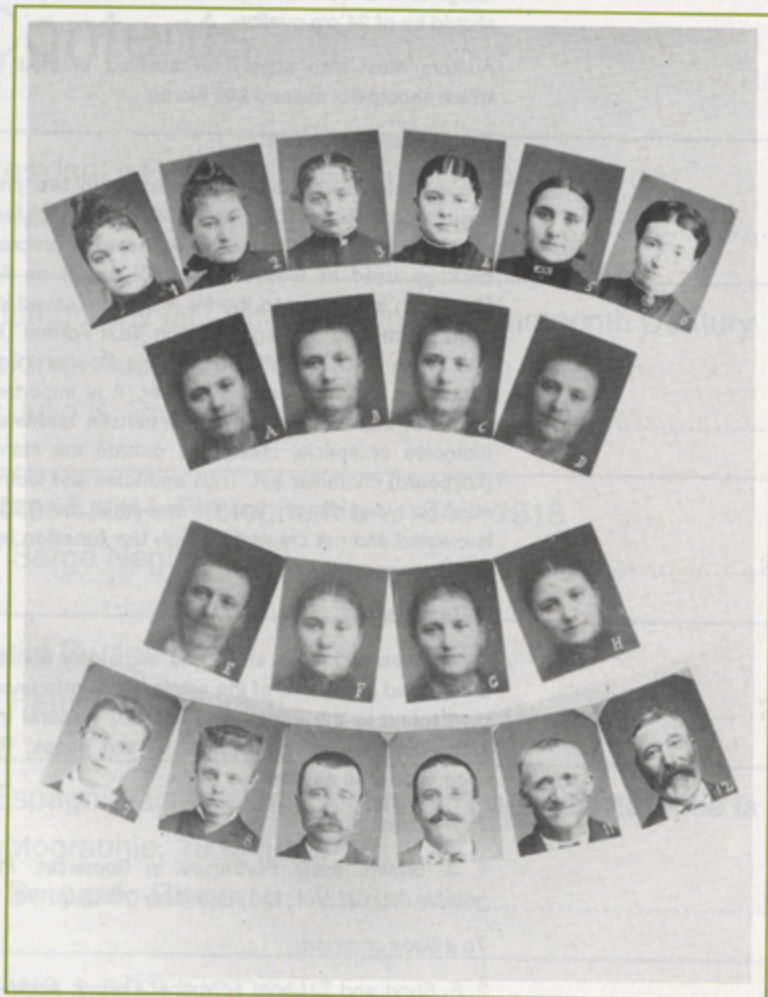


European Society for the History of Photography  
Association Européenne pour L'Histoire de la Photographie  
Europäische Gesellschaft für die Geschichte der Photographie

# Photoresearcher



Issue Number 3 December 1991



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All articles should be typed on one side of the paper only. The text should be double spaced with ample margins. If a dot-matrix printer is to be used then it should be of 24 pin quality.

Authors must also supply an abstract of their texts which should not exceed 200 words.

## Computer diskettes

Articles may be submitted (together with two printed copies) on either 5.25 in or 3.5 in disks. Each article should be saved both as a file in the word processing package used as well as an ASCII file. If an Apple Macintosh is to be used the file should be saved in the word processing package, in Rich Text Format (RTF) and as an ASCII file. Where possible Courier 12 point should be the font used. However, it is important to point out that ASCII files will not transfer endnotes or footnotes or special characters outside the standard (keyboard) character set. Thus endnotes and footnotes must be typed directly into the text when the ASCII file is created and not created through the function in the word processing package.

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References and notes should be separately numbered and placed at the end of the article. Each reference will correspond to the appropriate (raised) numeral in the text. Footnotes will not appear on text pages. Reference should be as follows:

To a journal:

1. J. Brown, Early Portraiture in Somerset, *Photographic Journal*, Vol. 130 No.5 (May 1990), p.194.

To a book or report:

2. F. Short and T. Long, *Historical Essays*, Acorn Publications, London (1989), p.10

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# MEMBERSHIP

There is a developing interest in our Society and its activities, demonstrated by a small but steady increase in members.

We hope that both Association and individual members will assist by introducing potential new members.

Please send names and addresses to our address and we shall forward details.

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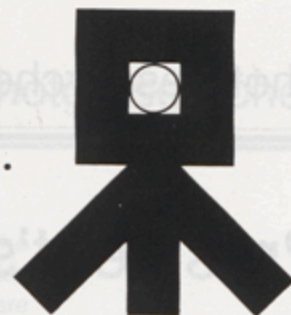
F; composite femmes 1,2,3,4,5,6,6,5,4,3,2,1.

G; composite obtenue par une groupe de 6 hommes et de femmes de Labruguière autre que ceux ci-dessus.

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# Photoresearcher



Issue Number 3 December 1991

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**European Society for the History of Photography**

**Association Européenne pour L'Histoire de la Photographie**

**Europäische Gesellschaft für die Geschichte der Photographie**

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# President's Report—Toulouse Symposium

by Margaret Harker Farrand

**T**he major event for the society this year was the TOULOUSE SYMPOSIUM held in the Chateau d'Eau, Toulouse, France on 27, 28, 29 June 1991. The principal organiser was Monsieur Jean Dieuzaide (member of the executive committee) supported by a Comité d'Organisation of which Georges Brunes was the President and Frédéric Ripoll the vice-president with eight other members. The symposium was under the patronage of the Deputy Mayor of Toulouse (Dominique Baudis), the President of the regional council of Midi-Pyrenees (Marc Ceci), the President of the Consul General of Haute-Garonne (Pierre Isard) and the Regional Director of Cultural Affairs (René Gachet).

The beautiful Galerie du Chateau d'Eau was the base of the symposium. Its admirable exhibition space, with its circular brick walls, provided a welcoming atmosphere in which the exhibitions on display could be enjoyed to the full.

The lecture programme was conducted in the Salle des Colonnes, Hotel Dieu, a magnificent setting for our deliberations, during which eighteen papers were presented. These ranged for topics concerned with aesthetics and philosophy of photography to perspectives on aerial photography and included biographies, new research in the history of photography as well as papers on the development of cameras and the darkroom.

The opening paper was a communication of text from Monsieur Jean-Claude Lemagny of the Bibliothèque Nationale who was unable to attend the symposium in person, on the subject of Photographie, Matière et Lumière, the title of the symposium.

In the main the participants were from France, being the host country, and Spain (the other side of the Pyrenees), but there were also delegates from Britain, Germany and Belgium and an enthusiast from Taiwan who has subsequently joined the society.

The arrangements for simultaneous translation were excellent (English, German and Spanish). This greatly assisted communication and understanding of the papers and discussions, leading to some lively exchanges during the leisure periods.

The hospitality provided was wonderful at all times, adding greatly to the enjoyment of those who attended. The social programme added a dimension to the symposium which was greatly appreciated.

For instance, a visit by coach to the Armagnac countryside was most convivial, and we were able to enjoy the architectural beauties of the locality and the landscape in a greater measure. In addition, there was a splendid ceremony performed in Cistercian Abbey of Flaran (13th century) by members of the Company of the Musketeers of Armagnac (of which M. Jean Dieuzaide is a member).

All in all it was a memorable Symposium and the society expresses its gratitude to M. Jean Dieuzaide and his team for their sterling efforts in making this such a great success.

Provision has been made by the sponsors of the Symposium for the publication of the papers in due course.

## Meeting of the Executive Committee

This took place in the Chateau d'Eau on the last day of the Symposium, starting before and ending after the Extraordinary General Assembly.

Present were: Professor Margaret Harker Farrand (President), Mr. Roger Coenen, M. Jean Dieuzaide, M. Claude-Henri Forney, Mr. Colin Ford, Dr. Laurent Roosens, Dr. Karl Steinorth and Mr. Roy Green (Administrator).

Apologies for non-attendance were received from: Mr. Rune Hassner, Dra Ingeborg Leijerzapft, Mrs. Ritva Tahtinen, Herr Peter Weiermaier.

Matters receiving attention were:

1. Implementation of changes to the statutes as agreed at the EGM. (the revised statutes are printed in full in this issue of *Photoresearcher*.)
2. *Honorary Membership*. This category of membership was defined at the last meeting of the executive (23/6/90) as it applies to really distinguished Photographic Historians not non-fee paying members. The committee recalled that there is only one Honorary Member at present (Dr. Helmut Gernsheim). It was agreed that the subject should be included on the Agenda of all future Executive Committee meetings.
3. Disappointment was expressed at the lack of success in raising sufficient official interesting *Conservation* (Roger Kockaert - Belgium - has



worked on trying to activate an interest to enable the society to collect together papers on the subject for a committee to prepare a summary statement). It was accepted that so many groups and individuals are now engaged in enquiries into this very important topic that the society's role is no longer as clear as it was eighteen months ago.

4. The Administrator reported on the present position of *Finance and Membership*. For discussion the necessity of raising subscription rates (still well below other comparable organisations) was agreed at £25 (individual members), £35 (Association members) and that an extra £5 (both cases) should be paid by members outside Europe because of the extra costs in servicing those subscriptions.
5. Attempts by the President and Administrator to secure outside funding and sponsorship to secure the future of the society were outlined. The recession in most countries at this time does not help to promote positive responses and requests to appeals. The alternative is to recruit new members and all members of the Executive Committee were asked to put names forward to Roy Green.
6. It was agreed to publish some of the papers given at the Toulouse Symposium in this and future issues of *Photoresearcher*. (Members will note the implementation of this issue). M. Forney reported that the publication of the *Vevey Symposium Proceedings* was nearly completed. Publication of the *Goteberg Symposium Proceedings* is in an advanced stage of preparation. M. Coenen reported lack of success in publishing the *Antwerp Symposium*. Texts will be available for possible publication in *Photoresearcher* if considered suitable.
7. It was agreed that the next Symposium will be conducted in *Edinburgh, Scotland*, organised by ESHPh members who are members of the Scottish Society for the History of Photography (an Association member of ESHPh) in association with the Museums of Scotland and the National Galleries of Scotland. It will be held from 23 to 27 September 1992. The theme will be **CONNECTIONS**. Details will be sent to all members in good time.

A request from Spain to hold a future Symposium near Barcelona was greeted with enthusiasm. This was agreed for 1993. Senor Miguel Galmes has kindly consented to organise this Event at the Institute of Photographic Studies, Villa Nueva, Sitges, near Barcelona. It is likely to take place in June 1993.

8. M. Claude-Henri Forney suggested the publication of a paper defining an interpretation of *Photographic History* and offered to prepare this for consideration by Committee members and eventual publication in *Photoresearcher*.
9. The President thanked the Executive Committee members for their attendance and contributions and closed the meeting.

## Appeal to Members

Societies such as ours are living in hard times. We truly believe in the important role played by this society in the promotion and development of the History of Photography. Although we are not in financial difficulties at present, unless our income is increased in 1992 we will have to reduce services to members, such as reducing publication of *Photoresearcher* to one issue per annum. We want to increase publication to three issues per annum. At the moment the Editorial Board, including the co-ordinating Editor, are giving their services entirely free. We must provide paid assistance to lighten the load of preparation for publication.

Please help us by renewing your membership subscription in good time (the increase is very modest). Also we welcome new members. Please write to us giving names and addresses of those you think could be interested in becoming members. (Every member must know at least one person!).

If you have any suggestions for fund raising please let us know.

## Papers for Publication

We are very pleased with the standard and quality of papers being offered for publication. Soon there will be a stock of papers and unless we can increase publication of *Photoresearcher* to three issues per annum it will be a long wait for members anxious to get into print.

**WE MUST INCREASE MEMBERSHIP, PLEASE HELP.**



# Photography as Occupation in late Nineteenth Century Colonial Australia

by Julie K. Brown

“P hotography is over-crowded with both employers and employed. The man of excellent business ability, who enters the profession under the best conditions, may still make a financial success. But for every one who succeeds, how many make a mere existence, or a complete failure. The assistant, too whether a retoucher, printer, or operator, may, with good ability, good appearance and good luck, make a salary from 25/- to (in fortunate cases) some 4l a week. But there are many failures in the craft, employment is uncertain at best, and the man who is unfortunate enough to lose his position after he is forty has but little chance of another situation.”<sup>1</sup>

The uncertainty expressed by this English writer in 1895 about the viability of photographic occupations is reflective of the significant development and change in photography during the late nineteenth century. The subject of occupation

has both a local as well as international context and there is current interest in the question of professional status, the geographic distribution of businesses, the working conditions of employees and the strategies for economic survival. During the late nineteenth century in colonial Australia, the occupation of photography underwent considerable development and change which has implications within the larger study of the nature and character of the work in a colonial context.

## 1 Occupations of Photography: Official descriptions

The photographic working population was comprised not only of photographers but numerous studio assistants or employees whose numbers were substantial and growing during this period. This expansion and diversification is borne out in the census figures on occupations relating to photography. The 1881 and 1891 census in Great Britain included one occupational category for independent photographers, studio assistants, and the new expanding population of photographic manufacturing employees, within the professional classification and sub-category of “Art, Music and Drama”.<sup>2</sup> This close association of the occupation of photography with its fine arts counterparts was an outgrowth of its historical development and practice which retained the descriptive professional designation as “artist-photographer” in its official census reporting. The British census figures show an increase of photographic workers of 41% between 1871 and 1881, 37% from 1881 to 1891, and 30% from 1891 to 1901 and this last increase despite the exclusion of those employed in photographic manufacturing areas.<sup>3</sup> This growth confirms the steady expansion in Great Britain of occupational opportunities in the field of photography in this period. Population and geographic differences between Britain and the colonies are significant in looking at the occupational census figures for the two countries. The six Australian colonies, Queensland, New South Wales, Victoria, South Australia, Western Australia, Tasmania and the

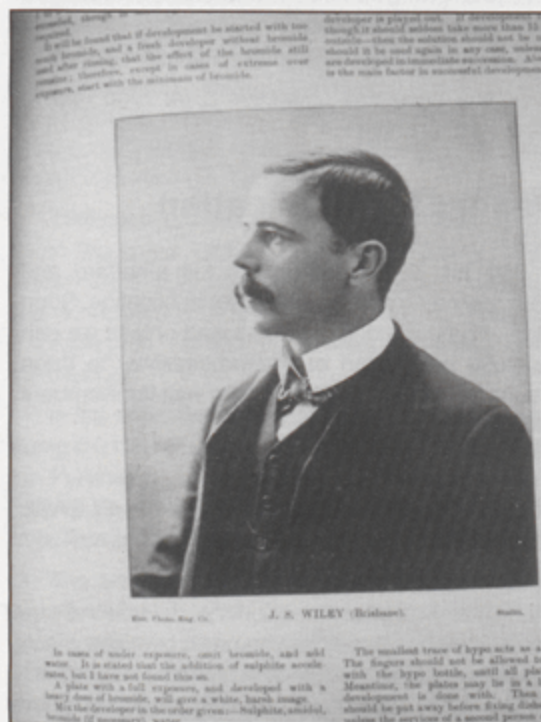


Figure 1: Mr. J.S. Wiley's portrait is that of a successful photographer, who has worked his way up from the lowest rung on the ladder to the position of managing partner in one of the businesses in Brisbane (Q.) (letter press caption) Halftone photographic reproduction, "J.S. Wiley, (Brisbane) Elec. Photo. Eng. Co., Australian Photographic Review, (June 1895), p.8.



Northern Territories had a population of some 2.25 million in 1881 rising to 3.5 million in 1901.<sup>4</sup> Given the tremendous size of the continent (2,967,909 square miles) making it seem some 29 times the size of Great Britain, it is not surprising that the occupations in photography were somewhat limited. Photographic manufacturing in the colonies was only beginning in this period and did not offer anything like the opportunities for employment as it did in Great Britain.<sup>5</sup> Those returning the occupation of photographer in the colonial census were therefore either photographers (employers) or studio assistants (employees). Even in 1881 there was not a uniform system of census reporting between the colonies and the colony of New South Wales, for example, placed the occupation of photography in class VIII for "Skilled workers and Artificers" among the watchmakers and jewellers rather than within the traditional professional fine arts classification.<sup>6</sup> This system used in New South Wales was a more innovative attempt to describe accurately the character of the Australian workforce and its placement of photography shown an acknowledgement of a more professional assessment of this occupation for this period. The process of standardizing the census data for the colonies was achieved by 1891 when a single system of classification was agreed upon by the six colonies.<sup>7</sup> This census listed the occupation of photography for "(artist) photographer", photographic "assistant" and "colourist" within the professional class and traditional sub order of Fine Arts.

Because the reported figures for Victoria and Queensland differentiated photographers from their fine arts counterparts it is possible to look in some detail at the occupation returns for these two colonies. (Figure 2)<sup>8</sup> Victoria showed a steady rate of increase in photographic occupations with a 42% increase between 1881 and 1891, whereas in Queensland the significant increase of 38% was between 1891 and 1901.

The population of Victoria was 2.5 times that of Queensland, and the comparative numbers of photographic occupations in the two colonies reflects just about the same proportional relationship.<sup>9</sup> It is clear that the female workforce in photography increased throughout the period both in Queensland (17% to 26% in total) and in Victoria (25% to 34% in total). Compared to the numbers of traditional fine arts painters, photographic workers were consistently higher for both colonies and in Queensland this contrast was more striking which suggests that the working environment was more conducive to photographers than to painters in this period of its development.<sup>10</sup>

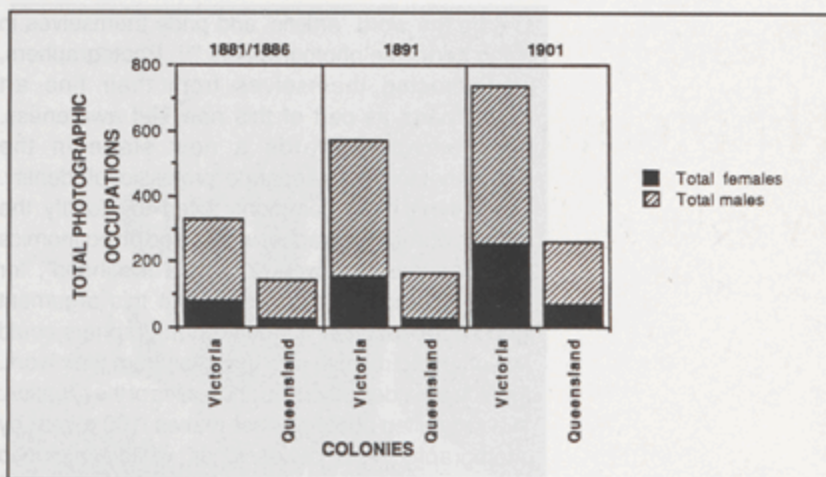


Figure 2: Australian Census figures for Photographic Occupations in Victoria and Queensland: 1881/1886, 1891, 1901.

## 2 Redefining "Professional": status, training, business practices

There is throughout this period a re-occurring question: what distinguishes a professional photographer from that of an amateur? This challenge for definition signals and underlying structural change affecting what previously had been the traditional fine arts status of the professional photographer. By the early 1890s in colonial Australia, as elsewhere, a new attitude advocated amongst the "most advanced photographers, [was]

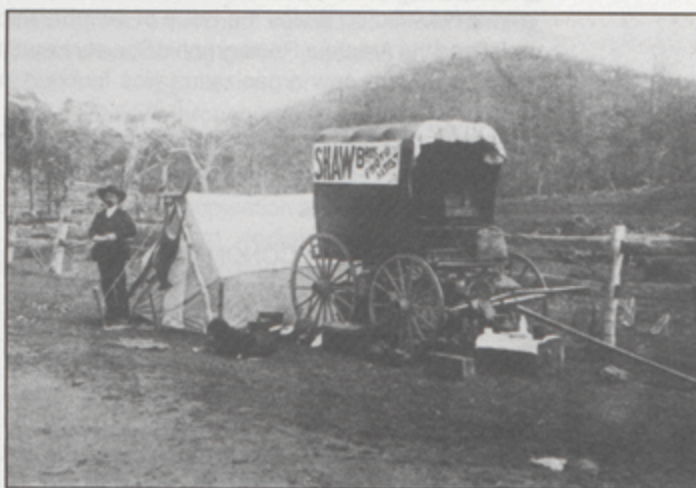


Figure 3: A Travelling Photographer's Camp, from negative by Shaw Brothers, Block by the Electric Photo Engraving Company, Sydney (letter press caption). Halftone photographic reproduction, "The Travelling Photographer", Australian Photographic Journal, (June 1895), p.10. The Shaw Brothers specialized in instantaneous photography of animals and were equipped with a special tricycle as well as canoe for the purpose of this work. The difficulties encountered by these photographers included "that of developing an undertimed plate with the temperature upwards of 100 degree Fahrenheit outside the tent, half as much again inside it, and with the portable dark box considerably above the scale of the most ambitious thermometer."



to drop the word 'artistic' and pride themselves in being bona fide photographers."<sup>11</sup> Photographers, in distancing themselves from their fine art counterparts as part of this new self awareness, were moving towards a new stage in the establishment of their separate "professional" identity. The criteria most commonly cited to identify the professional photographer was based on economics or the fact that it was work done for a "livelihood", "for profit", a "trade or business". But this argument ignored the fact that amateur photographers could and often did receive remuneration from their work. As W. Mawer described the anomalies of the situation: "If a struggling photographer makes £100 a year by photography, he is "professional"; while a man who makes £200 per annum from photography and £300 from some other business or investment, is an 'amateur', provided that his photographic businesses carried on in a private manner."<sup>12</sup> For most emerging professions in the nineteenth century, it was necessary to deal with the prevailing view that "trade" or "business" tainted the status of their work.<sup>13</sup>

If the rise of an occupation to a professional standing is measured in terms of its associations, then the situation for professional photography was under a severe disadvantage since the photographic societies or associations founded during this period were by amateur rather than professional photographers.<sup>14</sup> Amateur photographers traditionally enjoyed a higher social status than their "professional" counterparts and their organizations necessarily reinforced this division. In the Victorian Amateur Photographic Society there was a brief participation by some professionals in the mid 1880s and in New South Wales the issue of membership polarized the Amateur Photographic Society to such a degree that a new organization was founded in

1896.<sup>15</sup> Backed originally by a number of leading Sydney professionals as well as amateurs, the Photographic Union was formed to address the needs of a wider public and photographic community thus avoiding the "individual or class interests" of smaller societies.<sup>16</sup> Given the lack of cohesion and experience between professional photographers in suppression of individual interests for a common good it is not surprising that within a year most of its members had rejoined the original amateur Society. the distinction between amateur and professional remained, testimony to the power that amateurs held in delineating the terms of this debate. The process of establishing a professional and social status for the occupation of photography in Australia had to accommodate to the powerful role that amateurs held in the field.

In terms of training, an informal system of apprenticeship and self-instruction in the skill of photography had enabled many colonial Australians to enter the profession in the period prior to the 1880s. This movement of men from diverse background into professional photography was beginning to show signs of change in the last twenty years of the century due to the growing specialization of the medium and the availability of formal technical training. In the colonies technical schools were emerging and the teaching of photographic courses within these institutions accelerated this process of specialization. Photography classes had begun in 1887 and eventually developed into a three year course at the Working Men's College in Melbourne under the able direction of Ludivico Hart, the most able and enthusiastic publicist for photography in the colonies.<sup>17</sup> In Sydney the technical College began classes in 1894 under the direction of Alan Lawson and the examinations from the City and Guilds Institute, London were also offered through the college.<sup>18</sup> In Queensland, the flamboyant Professor John Henry Pepper, originally from the Royal Polytechnic Institution, London, taught chemistry in 1883 and was an ardent exponent of popular science as well as photography.<sup>19</sup>

While formal institutional training for photographers was only beginning in this period, traditionally professional photographers learned their trade from on the job experience. Large expanding studios operating numerous branches, necessitated the immediate training of additional workers. Tuttle & Co., for example, with its main offices in Sydney, had many studios throughout New South Wales and the other colonies including the well known Deazeley Studio in Brisbane which it purchased in 1884.<sup>20</sup> This kind of purchasing practice for establishing new branches was widely used by photographic businesses as a way to absorb competitors. The

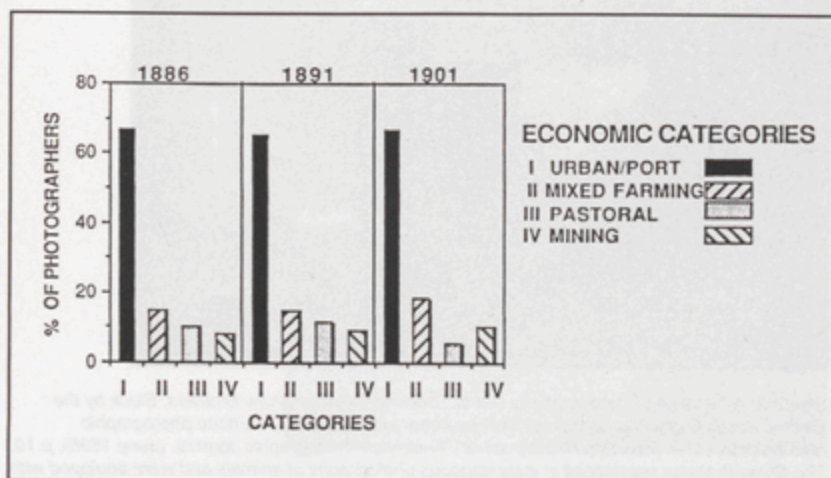


Figure 4: Queensland Census figures 1886, 1891 and 1901 for Photographic Occupation in four types of geographic centres based on primary economic features as urban/port, mixed farming, pastoral and mining.



new manager and chief operator of the Brisbane firm was Alfred Aubin Le Seuer, a native of Jersey, who had also been associated with the parent studio in Sydney before coming to Queensland. Among the several ambitious young men working at Tuttle's during this period was John Samuel Wiley, who only a few years later purchased, in 1890, Eddie T.B. Hutchison's, The Elite Photographic Co., changing its name to J.S. Wiley's<sup>21</sup> (Figure 1) The complex lineages of photographic studios reveals the casual way in which businesses were transferred to new proprietors, who often assumed ownership in property as well as negative collections of previous photographers.<sup>22</sup> Le Seuer eventually left Tuttle's to join in partnership with Wiley in his new enterprise where his skills as the manager/operator must have contributed significantly to the meteoric rise and success of this studio. Wiley, a born entrepreneur, knew how to draw the most prominent clientel of the city and his London trip in 1895 to bring back the most up-to-date novelties for his customers, enhanced his position as the most fashionable portrait studio photographer of the period.<sup>23</sup> Such efforts to keep abreast of the times both technically and commercially were a necessary feature of the most economically successful professionals. With the increased competition between photographic businesses in the 1890s, there was considerable pressure to provide more skilful and specialized types of photographic services to a growing urban based colonial society.

### 3 Geographic Distribution of Photographic Businesses: Colonial Queensland

The analysis of the distribution of photographic businesses is useful in gaining insights into the kinds of working environments in which these businesses prospered and/or declined. Queensland, occupying the northeast quarter of the continent, an area of 669,520 square miles, provides an interesting model for this kind of examination. The extensive size of the colony necessarily created regional divisions in the north, central and south, which were reinforced by a strong regionalism prevalent both politically and socially during this period.<sup>24</sup> By the 1880s the major economic and demographic features of the three divisions of the colony were established. Following the census returns for photographers working in these three districts there is, from 1886 until 1901, a consistent pattern of distribution in the three regional divisions as follows: 74% southern division; 9% central division; 27% northern division.<sup>25</sup> During this period the southern division doubled its population,

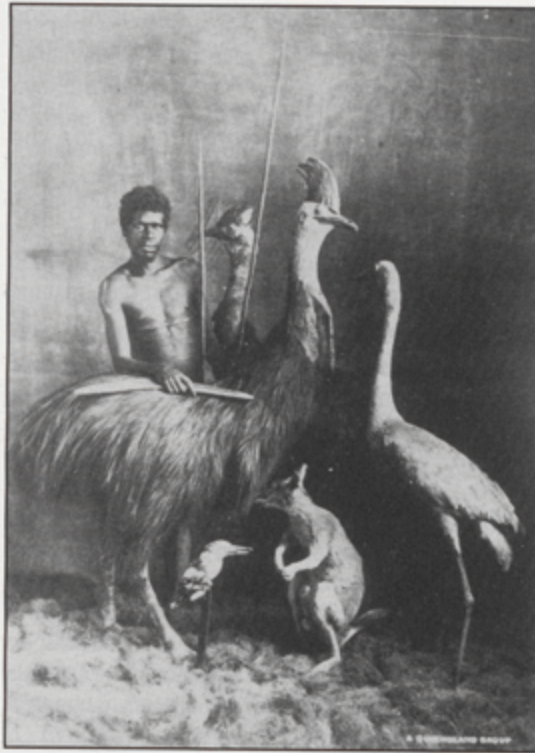


Figure 5: *A Queensland Group* (white lettering of negative, attributed to Handley and Atkinson). Albumen print, 26.6 x 19cm, private album with no provenance (APO 25), p.28, John Oxley Library, Brisbane, Queensland. Handley & Atkinson were very well known commercial photographers in Cairns, North Queensland. Their work was bought by tourists to the area and also collected by ethnologists for institutional purposes.

averaging one photographer per 2,000 persons, while the northern division experienced a threefold population increase maintaining one photographer per 3,000 inhabitants. A further subdivision of the census districts on the basis of major economic features into urban/port, agriculture/mixed farming, pastoral and mining centre, presents an even more detailed explanation of the presence of photographers throughout the colony.<sup>26</sup> (Figure 4) Not surprisingly, the highest concentration of figures occurs in the urban/port districts, with the large concentration of population and also where a larger group of employed workers in the large studio businesses help to inflate the numbers. Second of importance as a working environment for professionals were the agricultural districts which is consistent with the growing population to these areas and the policies on land settlement and immigration being advocated by the Queensland government. The severe economic effects of drought and cattle disease in the pastoral districts, is reflected in the uniform decline of photographers in these districts especially after 1891. Photographers working in the Mining districts increased consistently, being the least affected by the economic crises of the 1890s. Charters Towers, for example, in the northern division was the second largest city in



Queensland because of gold production and consequently an excellent place of business for a number of successful photographers. Despite the fact that photographers were drawn to stable economic populated environments for the establishment of their businesses, public needs were not always served by this type of distribution. There were many people in the colony still without the services of a photographer, a fact well pointed out by a resident of the southwestern Queensland township of Alpha:

*"How is it that in these times of depression in business in our large cities there are not more photographers travelling in the bush? I am quite sure they would receive ample accommodation and assistance from every homestead or station they called at. I have been saving my pin-money for the last two years to get my little family taken for the 'old folks at home', whose letters are always asking for the promised picture of those little faces they are destined never to see. I am one of the many mothers out West, whose means are too limited to take the children to town,... We live on the main road of a Western township, the distance between the railway terminus and the inland town 100 miles, and three stations as well as two or three selections between, a saw-mill. We hear of photographers being in the township but none come through the country. Hoping some enterprising photographer may see this letter and start out before long to where he will receive the greatest welcome, and plenty of grass and water for his horses."<sup>27</sup>*

Given the problems of competition and overcrowding in the profession within some of the urban centres shown in the following discussion, such an appeal must have stimulated some activity by photographers willing to travel. The travelling professional was not a new phenomenon and the portable darkroom affixed to various types of horse-drawn vehicles was still a familiar sight in Queensland during the 1890s when photographers like F.A. Whitehead travelled from his Ipswich studio to service a widely scattered semi-rural clientele.<sup>28</sup> In the remote north of the colony, Alphonse Chargois travelled in search of views for sale as reproductions to journals and newspapers of the period, an occupation he preferred to the routine of studio work.<sup>29</sup> (Figure 2) Diversification was also a requisite for economic survival in small towns and more remote areas and many Queensland photographic establishments had this feature: Jans Hansen Lundager's in the mining town of Mount Morgan featured books and stationary items; Lily Bacchi's

studio in the remote western pastoral town of Longreach, was part of her father's store which sold fancy goods, bicycles, stationery and books; the Handley and Atkinson studio in the northern tropical city of Cairns furnished authentic aboriginal ethnographic objects to collectors and tourists.<sup>30</sup> (Figures 6 & 5)

## 4 Conditions for Photographic Employees: wages, skills, opportunities

Throughout the Australian colonies economic conditions in the 1890s were marked by a severe depression affecting both urban and rural communities.<sup>31</sup> The changing economic conditions were reflected also in the conditions available to those employed in photographic occupations. The proportional increase of female workers between 1891 and 1904 as shown in Figure 2 was based on economics since their salaries were considerably lower than those of their male counterparts. Not all women in photography were employees and some professional women photographers owned their own businesses both in Queensland and Victoria.<sup>32</sup> The journal literature of the period, noted increase in numbers of women in photography and a series of articles in the Australian Photographic Journal were directed to the encouragement of both amateur and professional female practitioners.<sup>33</sup> The conditions of factory workers was of widespread interest in the colonies in this period. Following the lead set by Victoria, a 1890 Royal Commission in Queensland paved the way for the 1896 legislation for the registration of firms and the annual reporting on ages, wages and sex of employees. Testifying before this commission in 1891, John Gilmore, an assistant in the photographic studio of the Mathewson Co., stated that, at 11 years he had begun employment in 1884 at 4/- (shillings) a week as a messenger boy which increased to 7/6 (shillings/pence) at the end of the first year; in 1887 he was paid 12/6 and after five years 1l (pound) per week.<sup>34</sup> Comparing these wages to a similar 16 year old photographic employee between 1897 and 1900, whose salary fluctuated between 8/-, 15/- and 8/6, it is clear that young workers were being paid considerably less than their counterparts of nearly a decade earlier.<sup>35</sup> On the other hand, adult male wages in the same reports were more consistent and stable increasing from £1/12/4 (pounds/shillings/pence) to £2/1/0 between the period 1897 and 1900 but without accurate comparative data it is not possible to assess the real value of this work over the previous decade. Several different levels of skills, artistic as well as technical,



were required in the working of a large urban professional studio. (Figure 7). The most responsible position in the photographic studio was that of the "operator" who set up the individual pose, arranged the background and lighting of the subject, drawing heavily on personal experience as well as artistic skill.<sup>36</sup> These skills were of particular importance in portraiture according to J.S. Wiley: "the genius has not yet been found capable of inventing a camera that will make large mouths small, turn nose into Roman or Grecian types... and transfer a severe or unpleasant expression into a smiling happy one."<sup>37</sup> Larger Queensland studios like Wiley's and Mathewson's required more than one operator to meet the needs of their clientele although in smaller firms a single individual carried out a wider range of the technical as well as artistic work. The repetitive work of preparing negatives, developing them after exposure, printing and framing the finished photographs, was generally carried out by young male employees under supervision. These were not demanding jobs either technically or artistically and a "hand for printing or enlarging" could be trained for

the task in a few weeks.<sup>38</sup> Working up the ladder an ambitious person, like J.S. Wiley, could hope to eventually set up his own business using the skills learned during the years as messenger or studio assistant. Women were most in demand as unskilled workers, that is, as clerks, receptionists and printers in photographic businesses. The proportionally large flux of women workers in the 1901 Victorian census figures were wage earners or 224 out of 254 females reporting.<sup>39</sup> Low level repetitive technical skills were a necessary part of the operation of the photographic business and women were seen as ideally suited to such occupations. Their wages were considerably less than their male counterparts according to the 1897-1900 reports on adult female wages for Brisbane photographic firms which showed the increase of wages from 14/7 to £1/4/6 were still well below those of males at £1/12/4 to £2/1/0 for the same period.<sup>40</sup> Artistic skills were required in the important work of retouching both prints and negatives. This offered one important marketable skill for females with artistic training and even allowed for their upward mobility within the workforce. Carried



Figure 6: Darkroom working practice of Lily Bacchi in Longreach, Queensland. Her studio was located in her father's fancy good store. Lomberto Bacchi may also have practised photography as there was a listing of "L. Bacchi" from 1892 onwards. Undated photograph, collection of Richard Stringer, Brisbane, Queensland.



out on a special viewing frame lit from behind, retouching negatives was a detailed and tedious process of correcting tonal inaccuracies and faults often inherent in the negative emulsion (see Figure 7). The working up of prints required true artistic skill and given the vogue for coloured portraits on opal glass and crayon drawing over photographic base, there was a steady demand for this kind of work.<sup>41</sup> It was usually more economical for photographic businesses to send this work out and wages for piecework, although not regular, were considerably higher. General working conditions for employees of photographic firms were improving during the 1890s and in Queensland the six day week was from 8:30am to 5:30pm although legislation in 1900 abolished Saturday trading.<sup>42</sup>

## 5 Photographic Businesses: prices, competition and diversification

An end to the "fair times the profession had enjoyed" was heralded in an editorial in the 1886 issue of the *Australian Photographic Journal* and this trend had begun well before the economic depression of the 1890s.<sup>43</sup> Two factors contributed to the creation of this situation, lower prices and greater competition. The gradual decline in the price of photographic products had been underway since the 1850s, but this was accelerated by a severe drop

in prices during the 1890s.<sup>44</sup> In Queensland, for example, the advertised cost of 12 Cabinet size (16.6 x 10.8cm) photographs in 1891 was 12/6, which by 1898 were being sold at 8/6 including a free 12 x 10 opal enlargement which meant that an urban worker, in 1892, would have needed more than a day's wages to purchase these photographs and a farm labourer four days wages.<sup>45</sup> Throughout 1893 the situation on falling prices was so severe that Sydney's professional photographers met en masse on several occasions to deliberate on the control of prices for standard services, signing a resolution in December which fixed the cost of 12 Cabinet photographs at 10/6.<sup>46</sup> The reliance on voluntary compliance for the enforcement of these policies together with a lack of an organization or association to act as pressure on participants, were factors which prevented the successful implementation of this resolution.

Competition in the profession was world-wide, the result of an increase of professional photographers drawn in by the easier technological processes and the availability of cheaper materials. A new type of photographer had appeared - the "Cheap John" - or the "half rater" able to move about quickly, set up business and offer reduced prices. By the early 1890s the "free portrait system", a promotional trading practice offering free bonus gifts and used by these photographers, had been operating in the United States, Great Britain and Australia.<sup>47</sup> Such practices were obviously open to abuse because of false advertising and unscrupulous behaviour by some photographers.<sup>48</sup> This untraditional and sometimes less principled practitioner was deeply resented by the owners of established photographic studios with greater capital investments and more conservative values. Initial reaction by professional photographers was to close ranks against this "photographic dryrot" and cheap trading. Groups of professionals attempted to draw together on this issue or competition which was most directly reflected in the problem of prices and meetings were held in Sydney, Melbourne and Adelaide.<sup>49</sup> It was in Queensland, however, that the first successful establishment of a professional photographic organization was achieved.

In 1893 the first Professional Photographic Association was established in Brisbane with the first anniversary picnic being held for employers and employees in October 1894.<sup>50</sup> (Figure 8) In addition to maintaining good relationships with employees by socials and picnics, the association undertook to implement price control on a voluntary basis and to maintain a set of fees for services.<sup>51</sup> The first yearly report of the achievements of the association reported:



Figure 7: Enlarging [a], Waiting Room [b], Retouching [c], Studio [d], Gallery [e], Mathewson and Co., *New Studio* Drawing, woodblock reproduction, "Photography as Art", *The Boomerang*, (21 August 1889), p.13. The Queen Street photographic premises of the well known firm of Thomas Mathewson was described as "the palace of art" following the completion of recent renovation and redecoration in 1889.



"... the times have been about as bad for Queensland photographers as for their brethren in other colonies perhaps even a little worse, but they had stuck together for twelve months and maintained a fair, even if low, schedule of prices... Up to date then the existence of the Brisbane Association serves as an object lesson for others to pass or profit by as the spirit moves them."<sup>52</sup>

The association remained active only a few years during the most severe period of the economic crisis and testified to a co-operative spirit amongst Brisbane professional photographers - a spirit not existing elsewhere amongst professional photographers at the colonies.

To attract trade consumer interest was stimulated and encouraged by the practice of offering as gift items, coupons or other inducements.<sup>53</sup> The apparent acceptance of these and other types of trade practices

by the professionals was in direct contrast to condemnations in the early 1890s on gift-giving for portrait services. Gradually during the 1890s, it had become clear that price reduction was not a temporary but rather a permanent development and that the adoption of these practices were a form of economic survival.<sup>54</sup> There followed a more realistic appraisal of photography as a business enterprise subject to both the forces of internal competition as well as the external market.

*"In the sense that reductions have popularized photographs, they have done good. Countless thousands of persons who were never photographed before have undergone the operation not once but many times, during the past twelve months.... the Cheap John Photographer is a product of the time and, if at all a necessary one... he has, at least, an equal right of place among his more awe inspiring brethren."*<sup>55</sup>



Figure 8: Group of Brisbane (Q.) Professionals. [back] J.J. Hogg, J. Wiley, F.T.F. Keogh; [center] A.S. Wishart (Hon. Sec.), P.C. Poulsen, G.A. Collins (President), T. Mathewson; [front] C.D. Ferguson and A.A. Le Seuer". (letter press caption) Halftone photographic reproduction, *Australian Photographic Review*, (April 1894), p.12 Photograph of members and officers of the first Australian Photographic Association in Brisbane, Queensland.



New commercial fields were opening for photographic work which provided one solution to the problem of competition and falling trade. This involved opportunities for specialized work for advertising and publication. Providing photographs for reproductions in illustrated journals and newspapers was an obvious opportunity for a keen photographer. Anticipating the demand for this work the Brisbane Professional's Association established a set schedule of fees for such work in 1895.<sup>56</sup> With the increased interest in photographs for reproduction, attention focused on the subject of copyright. Professional photographers had generally been slow to make use of this form of protection for their commercial work. British legislation covering the copyright of photographs had been in existence since 1862 which gave protection to the Australian colonies, but did not apply to inter-colonial infringement.<sup>57</sup> There was not an uniform policy for copyright amongst the colonies and Queensland did not have a registry for the copyright of fine art objects covering photographs until 1892.<sup>58</sup> Registering a copyright required a 5/- fee prior to publication or reproduction which made it costly as well as cumbersome to photographers submitting a range of their work on speculation. Efforts to update legislation in Great Britain during the late 1890s were directed to redressing some of the difficulties experienced by photographers in making full use of this form of protection and in benefitting from the new area of specialized reproduction work.<sup>59</sup>

Clearly, the occupation of photography in Australia was undergoing significant development and change during the 1880s and 1890s with increasing numbers of workers being drawn into this area as independents, employers and employees. Professional photographers were experiencing a move away from ties with their traditional artistic past, towards the rapidly expanding technological future in which photography was becoming a basic commercial service. The structuring of photographic work skills according to "artistic" and "technical" components, set the values in organization of photographic business. This division of labour contributed to the image of the employee as a "mere working machine" rather than as "an intelligent competent assistant, using his brains to advance and increase the prosperity of the business."<sup>60</sup> "Progressive" businesses were being called upon to upgrade relations with their employees, establish better working conditions and on-the-job training, although this co-operative approach was more wishful thinking than a realistic assessment of present circumstances. Reliance on an available female workforce willing to undertake low level technical work obviated the necessity for immediate change.

Photographic businesses grappled with the decline of prices, general economic depression and new aggressive forms of competition both technical and economic. It was a period which showed a reluctance to come to terms with these issues and one which still was characterized by individualism, opportunism and resistance to subvert these for either the common good or professional progress.

## Notes

1. "Ignis Fatuus", *The Photogram*, (September, 1895), p.198

2. Caution should be used in the reading of census reports for information on occupation in terms of the data recorded. Beginning with the 1851 British census, occupations were arranged into 17 hierarchical classes (orders) with 91 sub-classes (sub-orders) replacing the alphabetical listing of occupations of 1841. By 1881 six main classes defined the structure of occupation as professional, commercial, domestic, agricultural, industrial and unoccupied individuals selected their occupations from a descriptive index which were inherent in this system which were later keyed to the classified groups above. Inaccuracies and problems inherent in this system, accompany the reports of the period. "Report of the 1891 Census, V Occupations", *Parliamentary Papers Great Britain*, 1893 (III) pp.35-37. It has been noted that a major preoccupation of colonial governments during this period was the promotion of their colony to prospective British investors and that annual statistics were an important way of presenting an image of an individual colony's individual economic strength. Desley Deacon, "Political Arithmetic: The Nineteenth-Century Australian Census and the Construction of the Dependant Woman", *Signs: Journal of Women in Culture and Society*, Vol. II No.1, (1985), p.38.

3.	1871	1881	1891	1901
	M	5,352	8,102	11,148
	F	1,309	2,469	3,851
total*	4,715	6,661	10,571	**14,999

"Occupation of Photographer Census, 1881, 1891 and 1901", *Parliamentary Papers Great Britain*, [1818]; III (1893) Table 6; (1904) p.265.

\* The 1871 British census grouped artists and photographers together and this figure for photographers was given in a report for the later 1891 census. "General Report on the 1891 Census,



V Occupations", *Parliamentary Papers Great Britain*, 1893 (IV) p.40.

\*\* The "photographic albumnizers and dry plate workers" were re-classified for the 1901 census within the category of manufacturing chemists.

4. Population figures for the colonies were as follows: 1881: 2,250,194 1891: 3,174,392 1901: 3,377,800 *Australian Historical Statistics*, ed. Wray Vamplew, Fairfax, Symie & Weldon, Sydney (1987), p.26

5. See Julie K. Brown, "The Manufacture of Photographic papers in Colonial Australia 1890-1900", *History of Photography* Volume 12, Number 4 (October/December 1988) pp.345-355.

6. *New South Wales Votes and Proceedings of Legislative Assembly*, III (1882) p.291. This system, adapted for the Australia context, included eight classes for the description of work giving separate categories for government service and mining occupations which were of particular importance in this colonial period.

7. The standardize procedures and methods for the census reporting were being adapted from the English model and implemented under the leadership of the Victorian statistician Henry Heylyn Hayter. Representatives of the colonies meeting at the 1890 Hobart Conference of Statisticians agreed to a single census classification system which included the standardization fro recording of occupations in all the Australian colonies. "Reports of the Australian Census Conference of Statisticians 1890", *Tasmanian Journals and Papers of Parliament* 21 (1890) Appendix C.

8. "Occupations of People. 1881, 1891, 1901": *Votes and Proceedings of Legislative Assembly of Victoria*, III (1883) p.187; V (1892/1893) p.474; II (1904) p.450. *Queensland Votes & Proceedings*, I (1882) p.1002; II (1887) p.1167; III (1892) p.1072; II (1901) p.1126. The Queensland census was repeated in 1886 in order to correct inaccuracies and to utilize a system compatible to that introduced by Victoria. The distinction between photographers and artists was not made in the 1881 version.

9. Populations for Queensland and Victoria are as follows:

	1881/1886	1891	1901
Victoria	861,556	1,139,840	1,201,070
Queensland	322,853	393,718	498,129

*Australian Historical Statistics* op.cit. p.26

10. Occupation of artist, painter:

	1881/1886	1891	1901
Victoria	225	423	545
Queensland	51	79	60

Sources same as given for Figure 2, note 8. Compared to the figures given for photographers there was an overall average of 28% more photographers than painters in Victoria and 66% more in Queensland.

11. "Commercial Photography", *Australian Photographic Journal*, (July 1892), p.6. See also "What's in a Name", *Australian Photographic Journal*, (June 1892) p.8.

12. "Our Symposium, Amateur and Professional. Opinions and Thoughts upon Definitions and other Things, By Photographic Exhibitors", *Australian Photographic Review*, (February 1896), pp.31-33. This article is a useful summary of the prevalent attitudes on the question as it presented the opinions of twenty British photographers who had responded to the invitation of the editor to this question. There are numerous articles on this issues within the photographic literature of the period.

13. W.J. Reader, *Professional Men: The Rise of the Professional Classes in nineteenth Century England*, Weidenfeld & Nicolson, London (1966), p.151, 163.

14. For a complete listing of the dates of the founding of the Australian Amateur photographic societies 1880-1900 see Table IV-a in Julie Brown, "Versions of Reality, The Production and Function of Photography in Colonial Queensland, 1880-1900", unpublished Ph.D. dissertation, Department of History, University of Queensland, Australia.

15. The Victorian Photographic Association, founded in 1883, noted professionals participating in meetings and exhibitions in 1855 and 1886 but not thereafter, "Contributions to a History of the Photographic Societies of Australia", *Australian Photographic Journal*, (August 1897), p.185. The New South Wales Amateur Photographic Society was founded in May 1894. Separate types of membership were given to amateurs and professionals according to its 1897 rules.

16. Among the office bearers announced in July 1896 for the Photographic Union were: President, Hon. J.H. Carruthers, Minister for Lands; Vice President Hon. Judge Docker, H.C. Russell, Government Astronomer, J. Inglis, Minister for Education; J. Hubert Newman, a leading Sydney professional and Charles Herry as Secretary. Eight



months later moves the duplication of efforts between the two societies called for their amalgamation but this did not eventuate due to various differences including the definition of amateur and professional membership. Heated exchanges between the editor of the *Australian Photographic Journal* and Charles Kerry also suggests that the business or "commercial" issue was also a factor in the reluctance of the Society to accept amalgamation with the Union. "Photographic Union of New South Wales, Its Successful Inauguration", *Australian Photographic Journal*, (July 1896), p.169; "The Pitiful Fact", *Australian Photographic Review* (July 1897), pp.3-4. See also: *Australian Photographic Journal*, (May 1896), p.117; (September 1896), p.4; (March 1897), p.51; (August 1897) pp.1-3.

17. Ludivico Hart took up photography in 1853 and worked in the firm of A.A.E. Disdéri in Paris, Numa Blanc & Co. in Baden Baden and in 1864 went as part of a French Government mission to Egypt and Syria. He was instrumental in bringing the knowledge of photographic reproduction processes into New South Wales in 1877 and in 1880 settled in Melbourne. In 1888 he began as Instructor in Photography at the Working Men's College with part-time evening sessions and one class per month on Saturdays gradually enlarging to a three-year course including photo-lithography. Later he was lecturer at the School of Mines, Ballarat and Gordon College, Geelong. *Australian Photographic Journal*, (March 1896), p.56. Papers, Archives, Royal Melbourne Institute of Technology, Melbourne, Australia.

18. The Sydney classes under the direction of Albert Lawson also included photo-lithography. The City and Guilds of London institute exams often took place at various locations in New South Wales. The syllabus for the photography exams given in May 1896 consisted of subjects on optics, practice and theory of the wet plate and gelatine dry plate processes as well as enlarging, printing, lighting and posing. The Honours grade included additional practical and theoretical knowledge of optics, scientific uses of photography and additional printing processes as well as photo-mechanical processes. In addition to the photographic syllabus a full Technologic Certificate required a pass in the Science and Art Department's exam and for the Honours certificate a pass in two Science subjects. "The Technical College Exhibition", *Australian Photographic Journal* (February 1898), p.38; (June 1895), p.25; (December 1896), pp.138-139. For background see Howard Farmer, "Trade and Certificates", *The Photogram*, (January 1894), pp.3-4.

19. John Henry Pepper was educated at King's College School, London where, at the age of 19, he later taught chemistry. In 1848 he was appointed

Lecturer in Analytic Chemistry at the Polytechnic Institute where he taught for 20 years. Pepper was an excellent public lecturer and popularizer of science. After a dispute with directors of the Institute he left academic life. Following a world lecture tour he arrived in Australia in 1879 and eventually reached Brisbane in 1881. Touring the colony with his lectures under the auspices of the Queensland Board of Education, he began informal classes in chemistry for the Brisbane School of Arts, predecessor of the Technical College. In 1887 he became vice-president of the recently formed Amateur Photographic Society. Pepper continued to teach in his own laboratory but returned to England in 1889. The severe economic crisis of the 1890s stifled the Queensland government's interest and willingness to develop technical education, including that of photography. R.F. Cane, "John H. Pepper, Analyst and Rainmaker", *Journal of the Royal Historical Society of Queensland*, Vol.IX, No.6, pp.116-132. "Brisbane Technical College", *Queenslander*, (19 February 1898), pp.361-362 and "Technical instruction, What are we doing in Queensland?", *Queenslander*, (1 December 1900), pp.1112-1114.

20. William Nutting Tuttle was originally a lieutenant in the American Civil War, coming to Australia in 1883. Working out of his Sydney studio, Tuttle marketed the dyplates made by an American chemist in his employ. Despite the success of his many branch studios, financial problems, combined with ill health caused the collapse of his business in 1892. Forced to resume country work, he died in Forbes, New South Wales in 1895. Typescript text by Ian Hood, Box 2, MS 1053, Keast Burke Collection, Australian National Library. "Obituary, W.N. Tuttle", *Australian Photographic Journal*, (April 1895), p.212.

21. John Samuel Wiley was born in Brisbane on 27th December, 1865 to John Wiley of Belfast and Jan Allen of Portadown, Ireland. He initially worked in the Lomer studio, and after 1884 in Tuttle's Brisbane studio. His first studio was in Toowoomba which he sold to join with Le Seuer in partnership. "The Picture", *Australian Photographic Review*, (June 1895), p.8; J. Brown and M. Maynard, "Painter and Photographer, Brisbane in the 1880s and 1890", *History of Photography*, Volume 2, Number 4 (October 1978), pp.329-330.

22. The Mathewson studio, for example, beginning in 1875 acquired the negative collections of several early photographers including Duesbury, Weddell, Watson, Bennett, F.H. Rogers, Metcalf & Glaister and G.P. Wright, and together with their own work made a collection of between 40,000 to 50,000 negatives in 1889. "Photography As An Art", *The Boomerang*, (24 August 1889), p.13; (advertisement)



*Public Men and Industries*, Muir & Morcom, Brisbane, (1889), n.p.

23. "At the Photographers" *Queenslander*, (20 June 1896), p.1177.

24. W. Ross Johnston, *The Call of the Land. A History of Queensland to the Present Day*, Jacaranda Press, Brisbane, (1982), pp.vii, 88-90, 129.

25. Census figures for occupation of photographer in regional divisions and population for the divisions in Queensland were as shown in the table.

"Census Reports for Queensland", *Queensland Votes & Proceedings*, (1882), p.1002; II (1887), p.1167; III (1892), p.1072; II (1901), p.1126. Glen Lewis, "Statistical Appendix, Table 4, Queensland Regional Population 1861-1947", *A History of the Ports of Queensland*, University of Queensland, Brisbane (1973), p.282.

26. "Census Reports for Queensland", *Queensland Votes & Proceedings*, I (1882), p.1002; II (1887), p.1167; III (1892), p.1073; II (1901), p.1126.

27. "Photography, Camera Notes by 'Short Focus'", *Queenslander*, (9 March 1895), p.458.

28. Francis Arnold Whitehead learned some of his photographic skills from the Celanese photographer Bigginee Sorabjee Pochee in the early 1880s. During the early 1890s, Whitehead travelled as a lay preacher (his father was a Congregationalist minister) and photographer in the newly developing agricultural districts in the Brisbane Valley and Fassifern area. Documents and information in possession of Arthur Henry Whitehead (son), John and Kenneth Whitehead (grandsons), Ipswich, Queensland. Several other prominent Queensland photographers such as Thomas Mathewson, John Deazeley and John Mills had travelled extensively earlier in the their careers in order to establish their reputations and businesses.

29. Born in 1860 in Brighton, England, Chargois arrived in Townsville in 1879. He travelled extensively in the remote north but given the extreme temperatures and difficult terrain in some of these areas, such as the Newcastle Ranges near Georgetown, such expeditions must have been restricted to the winter months from May to August. Jack Cato, *Story of the Camera in Australia*, (1955); reprinted by Institute of Australian Photographers, Sydney, (1977), pp.178-179.

30. Before settling in Mount Morgan, Lundager had a varied career in gold mining and as government photographer in New South Wales. Active in Labour politics and community affairs he was twice mayor of Mount Morgan. Document collection of Mrs. Helen Hughes (granddaughter), Tivoli, Queensland. Lomberto Bacchi had originally worked as a printer

(Table for Note 25)	1886		1891		1901	
	occup.	pop.	occup.	pop.	occup.	pop.
Southern Division	106	221,693	119	286,760	203	328,290
Central Division	13	38,821	16	46,881	19	63,919
Northern Division	26	62,339	28	78,077	39	101,957
Totals	145		163		261	

in England and had ran a fancy goods store. From 1892 onwards he also had a photographic business listed in Longreach. Of his four daughters, Lily continued the photographic business and won awards for her work at various Australian exhibitions. Information from Miss E. Atkinson (granddaughter of Lomberto), Brisbane. James Handley began photographic practice in Cairns in 1891 and was joined later by Alfred Atkinson who had begun photography while in New Zealand. Their studio supplied aboriginal artifacts to the British Museum. Information from Mrs. L.W. Wiles (nee Atkinson), Taringa, Queensland.

31. The depression was routed in the boom years of the 1880s in which there was extensive investment in the pastoral industry, urban building and railway construction. The overextension and uncontrolled investments in these sectors combined to create a lack of balance in the economy as a whole precipitating the depression. B.K. de Garis, "1890-1900" in *A New History of Australia*, ed. Frank Crowley, Heinemann, Melbourne, (1974), p.217. See also T.A. Cogan, *Labour and Industry in Australia*, Vol.IV, Oxford University, London, (1918).

32. Queensland directory information shows women photographers in business: Mrs Foster (1887), Misses Lawson and Hele (1890-1891) in Maryborough; Miss Lauderdale in Longreach and Clermont (1897-1900). *Pugh's Almanac*, (1887), p.93; (1890), p.122; (1891), p.133; (1897), p.100a; (1900), p.705. Other women active in family businesses included Annie Bain, the Bain Studio at Toowoomba; Mrs. Taylor, I.X.L., Studio, Ipswich; Lily Bacchi, Bacchi Studio in Longreach. The Victorian 1901 census lists 2 women in the category of employers of labour and 17 in business on their own not employing labour. "Table 3, Occupations by Age Groups and Occupation Grades, Section A in Victoria, 1901" *Votes and Proceedings of Legislative Assembly of Victoria*, II, (1904), p.450.

33. Several reprint articles by the American photographer Catherine Weed Barnes discussed the practical aspects of women entering the field and noted that "the artistic quality in a photograph will bring its price, and in this direction there is an unlimited field for women." "Photography, a Field for Women (interview with Catherine Weed Barnes)",



*Australian Photographic Journal*, (June 1893), p.4. This journal also had a popular feature by a writer under the pseudonym of "Juno" whose articles on "Posing", "Enlargements", and "Fancy Work" together with a serialized novel appeared between 1895 and 1898.

34. "Report of Royal Commission on Conditions in Shops, Factories and Workshops, 1891", *Queensland Votes & Proceedings*, II (1891), p.1066. For comparative purposes: a four year male apprenticeship ranged from 5/- to 15/- and a five year term for an apprentice printer 7/6 to 1l. See "Appendix D, return of Weekly Earning of Employee in Shops, Factories and Workshops in Brisbane, Royal Commission 1891", *Queensland Votes and Proceedings*, II (1891), pp.1315-1316.

35. These published annual reports for Factories and Shops in Queensland covered nine unidentified Brisbane photographic firms. Since there were nearly fifteen firms listed in the directories as operational in the city during this period this was not a complete coverage of the facts. Only after 1902 was sufficient muscle given in additional legislation which required mandatory registration of firms in the colony. "Reports of Chief Inspector of Factories and Shops", *Queensland Votes & Proceedings*, IV (1898), p.621; IV (1899) 2nd session, p.1031; V 91900, p.1063; II (1901), p.1619.

36. "What's in a Name", *Australian Photographic Journal*, (June 1892), p.8.

37. "At the Photographers", *Queenslander*, (20 June 1896), p.8.

38. "Make Use of Leisure Time", *Australian Photographic Journal*, (June 1898), p.127.

39. "Table 3, Occupation by Age Groups and Occupation Grades, Section A in Victoria, 1901", *Votes and Proceedings of Legislative Assembly of Victoria*, II (1904), p.450.

40. "Reports of Chief Inspector of Factories and Shops", *Queensland Votes & Proceedings*, IV (1898), p.621; II (1901), p.1619.

41. For a further discussion of this type of hybrid art photography see J. Brown and M. Maynard, "Painter and Photographer, Brisbane in the 1880s and 1890", *Op. cit.*, pp.327-329.; Julie Brown "Oscar Fristrom", *Australian Dictionary of Biography*, Vol.8, Melbourne University Press, Melbourne, (1981), pp.589-590.

42.. "Reports of Chief Inspector of Factories and Shops", *Queensland Votes & Proceedings*, IV (1898), p.621; II (1901), p.1619. The leading Brisbane photographic firms, J.A. Clark, Lomer Ltd., Mathewson & Co., P.C. Poulsen, A. Shaw and J.S. Wiley, were among the first to comply with the ruling.

"Reports of Chief Inspector of Factories and Shops", *Queensland Votes & Proceedings*, II (1901), p.1645.

43. The responsibility was given to the photographer "to keep the prices to that point which will enable him to have fair return on capital, time labour and skill employed...". Editorial, *Australian Photographic Journal*, (September 1886), p.185.

44. "Photographic Prices in the Past and Present", reprint of *British Journal of Photography* article in *Australian Photographic Journal*, (August 1897), p.187. For an overview of the overall trends in lower prices throughout the Australian colonies see, T.A. Cogan, *Labour and Industry in Australia*, Vol.IV, "Prices", pp.2117-2123.

45. The average salary for tailors was 5-10 shillings per diem while farm labourers and station workers received 12/6 a week. "Statistics of Queensland for 1892", *Queensland Votes & Proceedings*, III (1893), p.793. Photographic prices appeared in advertisements for Wiley's, (*The Boomerang*, (& March 1891), p.7 and in an article lauding the high rate of Australian prices compared to those in the "old country". "The 'British Journal' and 'Advance Australia'", *Australian Photographic Review*, (October 1898), p.11.

46. "Result of the Conference of the Principal N.S.W. Photographers", *Australian Photographic Journal*, (January 1894), p.148. At a previous meeting in July, the Sydney professionals had agreed on a price of 15/- per 12 and within six months had dropped this by 5 shillings. While a 25l penalty was adopted, there was no legal or binding enforcement of this measure. "Taking the Bull by the Horns", "Meeting of Photographers", *Australian Photographic Journal*, (July 1893), pp.19,21.

47. "The Free Portrait System", reprinted from *Photographic Times*, *Australian Photographic Journal*, (April 1893), p.93.

48. See for example the Sydney libel case between the Globe Portrait Co. and The Daily Telegraph about the use of misleading advertising. The court ruled in favour of the company. *Australian Photographic Journal*, (September 1893), p.56.

49. John J. Rouse, of the Baker and Rouse firm, dealers and manufacturers of photographic materials, was a key figure in initiating efforts in Sydney, Adelaide and Brisbane. "Meeting of the Professional Photographers in Adelaide", *Australian Photographic Journal*, (January 1894), p.150.

50. *Australian Photographic Review*, (October 1894), p.12. The officers of the association from the leading Brisbane photographic studios were Gustave Antoine Collins (Lomer & Co.) president; Thomas Mathewson,



vice-president; Alex C. Wishart, secretary. *Australian Photographic Review*, (April 1894), p.12 (photographic illustration).

51. *Australian Photographic Review*, (August 1895), p.13.

52. "Cooperation", *Australian Photographic Review*, (October 1894), p.4.

53. For example, Walter E. Perroux, proprietor of the Austral Photographic Studio in Toowoomba, advertised 3 enamelled Cabinet photographs on the receipt of 12 coupons from the local hairdressing salon. "Coupon Photography", *Australian Photographic Review*, (December 1898), p.4.

54.. "The Gelatine Goddess, A Christmas Contribution by H. Pessimus", *Australian Photographic Review*, (November 1897), pp.14-15.

55. "The Bait of Lower Prices", *Australian Photographic Review*, (November 1895), p.4.

56. Prior to July 1895, photographs from the professionals had been made available free to the newspapers. *Australian Photographic Review*, (August 1895), p.13.

57. "Report by Registrar of Copyright, New South Wales, 16 July 1891", pp.10-13, 5/7725. no.8702 New South Wales State Archives. See also

"Photographic Copyright in New South Wales", *Australian Photographic Journal*, (November 1895), p.102.

58. "Copyright, provision for Registration of Works of Fine Arts", 1892, 56 Vic. No.6 1892, *Queensland Statutes*. The year 1893 should have been a significant one for photographic copyright due to the devastating February floods which inundated Brisbane and which was a major subject for numerous commercial prints. Only a small fraction of these were ever registered for copyright which means that this legislation was not being used by the persons meant to be served by its enactment.

59. "A New Copyright Bill", *The Photogram*, (June 1898), pp.177-178; "Copyright", *The Photogram*, (May 1900), pp.129-130.

60. "Quality versus Price", *Australian Photographic Journal*, (February 1898), p.25.

## Contributor's Notes

Dr. Julie K. Brown received her degrees from Boston College, University of Rochester, USA and the University of Queensland. Her article in this issue is based on her recent research into Australian photography in Colonial Queensland.

## Abstract

The subject of photography as an occupation holds considerable interest during the last part of the nineteenth century when important changes were affecting the development of its practices. The definitions regarding the work of photography for official purposes as well as for the general public were undergoing change and challenge. The "professional" photographer was facing a situation in which status and training were an essential part of individual business practice. The era of the "self-taught" photographer was giving way to the progressive "entrepreneur" who relied on keen business

acumen. The demographics of photographic businesses were governed by economic factors and favoured the urban centres of the colony. The greater specialization of photographic work in these large urban studios was reflected in the differentiation of skilled work for photographic employees. The artistic skills needed for photographic work enabled many women to enter this workforce, although not at an equal wage to their male counterparts.

Photographic businesses were subject to the same disruptive economic conditions which plagued both the national

and international marketplaces of the period. Attempts by professional photographic businesses to associate and to control prices was one response to the growing competition within the trade. This was a conservative response to an economic situation which called for new aggressive forms of both technical and economic business innovations. Photographic businesses had deep roots in their immediate past which was characterized by individualism, opportunism and resistance to subvert these practices to the common good or professional progress.



# Arthur Batut—Photographie – 1846–1918

by Serge Negre

**A**rthur Batut naquit en 1846 dans une famille de le bourgeoisie protestante de Castre. Il apassé la majeure partie de son existence dans sa propriété d'En laure, à Labruguière (Tarn).

L'invention de Nicéphore Niépce est encore toute récente. Les pionniers de l'image latente vont en explorer tous les champs d'application tout au moins dans le domaines alors techniquement possibles. C'est dans ce contexte de recherche et de rigueur scientifiques que le génie de Arthur Batut va s'exercer. Très tôt il va acquérir son premier appareil de prise de vues et aménager son mystérieux laboratoire dans un recoin de sa demeure. A l'affût des derniers perfectionnements, il commendera dans les grandes maisons, des chambres au collodion humide à la pratique fastidieuse, puis des objectifs aplanats et autres anastigmats ainsi que divers types d'obturateurs.

Attiré par les charmes de la vie rustique et paysanne, on le voyait passer les jours de marché, armé de sa boîte magique. Véritable reporter, il nous a laissé des scènes de la vie locale que nous aurions du mal à imaginer: la foire au melons ou aux bestiaux, avec ses colporteurs et marchands ambulants. Vivants près de la nature il fixait sur la pellicule les multiples étapes du travail dans son exploitation agricole, telles que les fenaisons, les labours, les dépiquages et les convois de chars à boeufs se rendant à la gare.

Sa curiosité l'avait amené à reprendre les travaux sur la Chronophotographie, découverte en Amérique par Muybridge et pratiquée en France par le Docteur Marey. A. Batut appliqua cette théorie de mouvements à l'analyse du saut de cheval, et obtint des résultats positifs.

Il était conscient des horizons nouveaux que proposait la photographie, et il l'explique dans ses "Conférences sur quelques application de la photographie" des 24 Janvier et 2 Mars 1896:

*"Parmi les merveilleuses découvertes que le Siècle écoulé a vu naître, la photographie est certainement une des plus fécondes en applications inattendues. Sa place est aujourd'hui marquée dans la laboratoire du savant aussi bien que dans l'atelier de l'artiste: elle permet l'explorateur de rapporter de ses voyages des documents d'une valeur indiscutable; à l'ingénieur, à l'officier*

*d'exécuter en quelques minutes le levé d'un plan; à l'astronome de constater l'existence d'étoiles invisibles pour nos yeux même armés des plus puissants télescopes."*

Il poursuit plus loin:

*"... mais ce qui a rendu la photographie populaire, c'est d'avoir vulgarisé le Portrait. Grâce à elle, les traits de ceux qui nous sont chers nous sont conservés et tandis que durant des siècles, se faire peindre, fut le privilège d'un petit nombre, princes ou grands seigneurs, nous ne voyons aujourd'hui famille si modeste qui n'ait elle aussi sa galerie de portraits, pendue au plâtre de la cheminée.", poursuit-il dans une de ses nombreuses causeries.*

Arthur Batut pratiqua lui aussi l'art du portrait avec excellence. Il immortalisa les membres de sa famille, de ses amis et bon nombre de habitants de Labruguière.

## Le Portrait-Type

Si les premières images de Niépce demandaient un temps de pose très long voire fastidieux, la mise au point en 1878 des plaques au gélatino-bromure par Bennett en Angleterre, allait contribuer à vulgariser la photographie. Arthur Batut adopta aussitôt ces nouvelles plaques. Dès lors, les moyens techniques existaient et lui permettaient de mener à bien ses travaux inspirés par Galton en Angleterre sur les portrait composites. Il explique:

*"Ce que l'on nomme généralement air de famille, n'est ce point un moule commun dont les individus auxquels nous appliquons seraient des épreuves modifiées à l'infini par leur personnalité propre. Pour faire apparaître ce moule dans toute sa pureté dégagée de tout alliage il n'est donc besoin que d'éliminer ces empreintes individuelles. C'est ce que permet la photographie."*

Il va imaginer de faire poser plusieurs individus de la même contrée, sur une seule plaque photographique, en réduisant le temps de pose de chaque portrait. Il poursuit:

*"... Voici 50 portraits d'hommes et de femmes appartenant à la population de Labruguière.*

This paper was originally presented at the ESHP Symposium: Matter and Light, Toulouse, June 1991. It has not been possible to reproduce all the illustrations to this paper in this published version.



Supposons que pour produire un seul de ces portraits, il faille 50 secondes. Si nous faisons poser successivement tous ces portraits devant la même plaque en donnant à chacun d'eux une seconde de pose seulement, (soit un cinquantième de la pose nécessaire) aucun de ces portraits n'aura pu laisser de traces sur la plaque; cependant au développement, une figure aura paru. C'est celle que vous voyez au centre du tableau, impersonnelle, ne produisant aucune des têtes qui l'entourent et pourtant ressemblant à toutes. Que s'est-il donc produit? Les traits individuels, ceux que chaque portrait était seul à posséder n'ont pu donner d'image dans un temps aussi court; mais les traits communs à tous, ceux qui constituaient précisément le caractère distinctif de la population en expérience, ont en réalité posé pendant 50 secondes et se sont imprimés sur la plaque. Cette méthode très simple dans la pratique permet d'obtenir le type d'une famille d'une tribu ou d'une race et peut certainement rendre des services au point de vue ethnographique... Au début de nos expériences nous éprouvions une sincère émotion à voir lentement apparaître, à la pâle lumière du laboratoire, cette figure impersonnelle qui n'existe nulle part et que l'on pourrait nommer le portrait de l'invisible."

Montrant alors ce portrait à un ami, celui-ci reconnaissait aussitôt une personne de Labruguière, sans toutefois pouvoir la nommer; et pour cause, il s'agissait en réalité du portrait composite de 50 individus de Labruguière. Le procédé fonctionnait donc et la photographie était bien un moyen de produire des images qui n'existaient pas.

Rien ne permet d'affirmer, au vu de ses notes, qu'il souhaitait ériger en principe racial, une constatation qui l'avait intrigué. Tout au plus avait-il remarqué que les personnes vivant dans des mêmes lieux géographiques, sans contacts avec l'extérieur de leur contrée, avaient de multiples points communs physiques. La Presse de l'époque a extrapolé les résultats. Arthur Batut n'était pas d'accord avec les applications fâcheuses qu'on a tenté d'en faire et s'en explique:

*"La Photographie du type a été appliquée à tort à des recherches pour lesquelles elle n'est pas faite. En Amérique on a voulu en tirer le type du médecin, de l'industriel, du pasteur, du professeur. En Italie, le criminaliste connu Lombroso, a voulu s'en servir pour obtenir le type de l'homme criminel. Je ne crois pas que de telles*

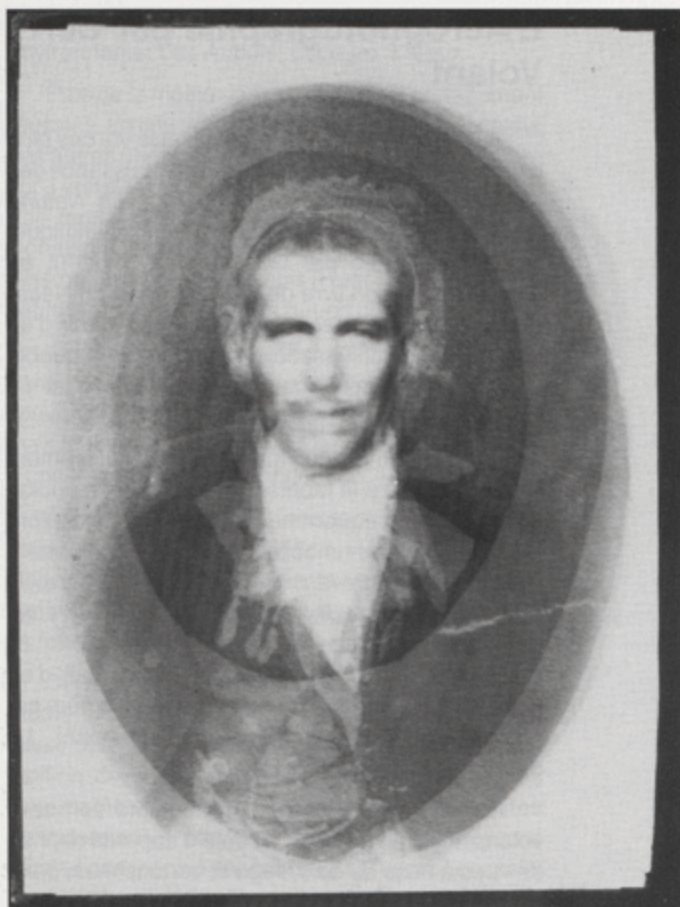


Figure 1: Portrait-type. Habitants de la montagne noire, Hommes et Femmes. Labruguière, Musée Arthur Batut

*criminel. Je ne crois pas de telles recherches puissent aboutir à des résultats sérieux. Le procédé convient pour mettre en évidence des analogies physiques et non des analogies intellectuelles."*

En 1887 Batut publia à la Librairie Gauthier-Villars son travail intitulé: *La Photographie Appliquée à la Production du Type d'une Famille, d'une Tribu ou d'une Race*.

Il fit le portrait-type des habitants de Labruguière et des villages alentours tel que Escoussens, Sémalens ainsi que celui des Charbonniers de la Montagne Noire. Il étendit ses expériences au portrait composite des Arlésiennes, des femmes d'Agde et même des membres de sa famille. Fasciné par ces images irréelles il a également envisagé de produire une synthèse à partir de statues des Rois de France, et même des Pharaons.

Au delà de ces images que notre photographe qualifiait d'irréelles ou d'images de l'invisible, ne voit-on pas poindre l'idée d'images virtuelles qui naissent tous les jours sur les écrans de nos ordinateurs et qui n'existent non plus que dans les mémoires de nos microprocesseurs?



## L'Aérophotographie par Cerf-Volant

Sa curiosité pour les aérostats et le vol des plus lourds que l'air l'amena à prendre connaissance des publications traitant de ces sujets. *La Nature*, remarquable revue de vulgarisation scientifique, fondée et dirigée par Gaston Tissandier fut en quelque sorte son livre de chevet. En 1858 Nadar réalisa le premier des prises de vues à partir d'un ballon. En 1885, Tissandier obtint un remarquable cliché de l'île Saint-Louis, à Paris, et publia: *La Photographie en Ballon*.

Le Département du Tarn et plus particulièrement le Sud, adossé à la Montagne Noire, est un couloir qu'emprunte fréquemment l'Ecole. "Un papillon Machaon volait immobile face au vent d'autan". Cela se passait devant la gare de Labruguière ou Arthur Batut perplexe, observait la scène. Il venait déterminer l'ouvrage de Gaston Tissandier. Le papillon planait contre le vent... il observait d'en haut... pourquoi ne pas remplacer le lépidoptère par un cerf volant porteur d'une chambre noire! Le déclic venait de se produire.

Arthur Batut confectionna lui-même son cerf-volant. Il mit au point un modèle d'appareil déposé de vues à base de bois, liège et cartons muni dans

un premier temps d'une simple lentille. Le déclenchement était assuré par la combustion d'une mèche d'amadou. Un support fixé sur l'armature même de l'engin permettait toutes les orientations possibles. En mai 1888, son appareil prêt à voler, il réussit sa première photographie aérienne. La rapidité d'obturation insuffisante ne lui donna qu'un cliché flou. Celui-ci n'en avait pas moins le mérite d'exister. Il se remit au travail et calcula comment obtenir la vitesse adéquate en photographiant les gouttes d'eau suintant d'un robinet. En changeant la grosseur et donc la puissance des caoutchoucs qui manoeuvraient son rideau, il déduisait après calcul la vitesse qu'il devait utiliser. Il écrit:

"Un point extrêmement important est la rapidité de l'obturateur. Il ne faut guère descendre au-dessous de 1/80ème et même 1/100ème de seconde si l'on tient à une netteté absolue." Affinant sa technique avec obstination, il présenta bientôt des résultats tout à fait probants. La revue *La Nature* publia son invention qui fut reprise par la presse internationale. Après quelques mois, maîtrisant parfaitement son procédé, il fit parvenir à Gauthier-Villars le manuscrit descriptif de son invention. L'ouvrage *La Photographie aérienne par cerf-volant* parut en 1890, à Paris.

La photographie aérienne sera un précieux auxiliaire des militaires, des agriculteurs, des archéologues et autres explorateurs. Elle trouva des applications des plus utiles dans les relevés topographiques et la métrophotographie mise au point par le Colonel Laussedat. Pour ce faire la prise de vue stéréoscopique était indispensable. Dès 1906 Arthur Batut va entreprendre des essais stéréoscopiques tout à fait concluants. Ses échanges avec son disciple Emile Wenz indiquent qu'il pratiqua d'abord avec une base de 2 mètres puis de 5 mètres. Le cerf-volant avait 2.5m de haut sur 1.75m de large. Il était construit en bois recouvert de papier. Pour atteindre de plus grandes altitudes, il n'hésita pas à utiliser des trains de cerfs-volants.

L'illustration la plus spectaculaire de la photographie par cerf-volant sera faite par l'Ingénieur Thillie, lors de la réalisation des relevés topographiques nécessaires à la construction de la ligne de chemin de fer du Transibérien.

Le 8 Novembre 1901, son ami Emile Wenz lui communiqua:

"Vous avez vu que la question Cerf-volant est fort sur le tapis en ce moment. Il serait bon de bien établir les dates de ce qui a déjà été fait jusqu'ici, au point de vue photographie; les journalistes nous découvrent des résultats soit disant extraordinaires obtenus par des américains



Figure 2: En Laure—Labruguière, 13 Février 1889, 13 x 18 glass plate. Photographie par cerf-volant. Labruguière, Musée Arthur Batut



*et finalement on découvre qu'ils ont fait moins bien et moins grand que nous."*

Ce n'est que sur les conseils de ses amis qu'il se mit à répondre aux articles inexacts qui paraissaient dans les journaux et revues. Il ne aucun fait doute qu'Arthur Batut n'attachait aucune importance à la date de son invention. Seuls, pour lui, comptaient les résultats et la démonstration que l'on pouvait obtenir des prises de vues aériennes sans avoir recours aux ballons.

Dans une petite note il précise comment faire enlever un cerf-volant sans vent. Tout d'abord il préconise de faire tirer la corde de retenue par un cavalier au galop, ce qu'il fit et réussit. Il propose ensuite l'usage d'une chaloupe à vapeur ou d'un treuil et enfin de:

*"Munir la tête du cerf-volant de deux hélices marchant en sens contraire actionnées par une petite dynamo fixée au cerf-volant. Un conducteur souple amènerait le courant d'une pile ou d'une dynamo... et servirait de corde de manoeuvre."*

Un cerf-volant qui s'enlève tout seul à l'aide d'un moteur et d'une hélice ne prophétise-t-il pas l'avion?

La Société française de photographie le compta au nombre de ses membres les plus actifs. Les revues Cerfs-Volistes le sollicitèrent pour sa compétente collaboration et il fut également Membre de la Société française de navigation aérienne.

L'exploration des documents de toutes sortes, nous a permis de dénombrer à ce jour, 85 clichés cerf-volant pris entre 1888 et 1911. Le théâtre des différents essais d'aérophotographie par Arthur Batut

fut presque uniquement Labruguière et les hameaux environnants: Les Auriols, Lapeyre, Latour....

Plus de la moitié des ces vues sont parfaitement réussies. Le flou dû au "bougé" est le principal défaut des autres photographies. La fixation de la chambre sur l'arête du cerf-volant et la vitesse d'obturation trop lente en sont certainement responsables. A signaler cependant, une unique vue de Castres ainsi qu'un cliché de San Luis (Huesca) en Espagne, seuls témoins de tentative autres qu'à Labruguière.

La photographie par cerf-volant est différente dans son approche de la réalité car elle n'est pas souvenir d'un événement vécu au travers d'un viseur, mais toujours la découverte, à la sortie du laboratoire, d'une image nouvelle et inconnue.

Arthur Batut avait 71 ans lorsqu'il s'éteignit à Labruguière le 19 Janvier 1918, victime d'une crise d'apoplexie. "Cet aimable fantaisiste" selon sa petite-fille Pascaline, "avait passé son existence à se faire plaisir."

Depuis, les hommes ont appris à s'élever et même à évoluer dans l'espace, réalisant ainsi un vieux rêve de l'humanité. Arthur Batut, humble maillon de cette chaîne aurait-il pu imaginer les formidables prolongements que les satellites apporteraient à son invention? Comme nous, ne serait-il pas fasciné par ces images merveilleuses et troublantes de notre Terre vue du Ciel?

## Contributor's Notes

Serge Negre is Director of the Musée Arthur Batut, Labruguière.

## Abstract

Arthur Batut's (1846-1918) important role in the history of nineteenth century photography has been little discussed. Born into a bourgeois Protestant family in Castres he spent most of his life in Labruguière (Tarn). Batut was passionately interested in history, archaeology and photography. He created a theory in which a group of portrait photographs (usually six or seven) of members of a family or "tribe" could be used, by superimposition, to create a composite image showing

common physical characteristics. Both members of his family and the local population of Labruguière were used in his experiments which Batut called "Le Portrait-Type". In 1887 Batut published *La Photographie Appliquée à la Production du Type d'une Famille, d'une Tribu ou d'une Race*.

Batut's other place in the history of photography rests with his invention of a system of taking photographs from a camera attached to a kite. Following on from the achievements of Nadar

in 1858 and Tissandier in 1885 in photographing from a balloon, Batut perfected his "photographie par cerf-volant" in the late 1880s and published *La Photographie aérienne par cerf-volant* in 1890. This system had considerable significance for military, agricultural and archaeological applications. In 1901 the engineer Thillie used photography by kite for topographical examination of the route taken by the Trans Siberian railway.



## Aerial Perspectives

by Patricia Macdonald

**I**n this paper I shall consider very briefly some of the ways in which aerial photography (along with the closely-related fields of space imagery and remote sensing) has contributed to our changing view of the world. It is perhaps appropriate to begin by asking the question: 'What is it that is special about aerial photography, about the view from above, that it should be capable of changing our perspectives more than other kinds of photography?'

Aerial photography is, of course, not really 'special', because everything that applies to photography from any viewpoint also applies to aerial photography. The concerns of light, time, symbolism, composition, abstraction, surrealism and so on, and the consequences of simply being an observer, are relevant to all photographers. While there is therefore no difference in *kind* between aerial work and other areas of photography, there are some aspects of the medium which have perhaps taken on a greater degree of importance and effectiveness than that which they occupy in those other areas of practice.

There are two of these aspects which are particularly important, namely the *comprehensiveness of the viewpoint*, and its *relative unfamiliarity*. The first illustration (Fig. 1) shows an example of the comprehensive viewpoint, an oblique aerial photograph, high in information content, of Church Stretton Valley, Shropshire, made in 1947 by J K St Joseph of the Cambridge Air Survey. The next photograph (Fig 2) is a fairly abstract, vertical view of a section of braided river in Glen Feshie in the Highlands of Scotland, and is an example of the relative unfamiliarity of the aerial viewpoint: it is not immediately obvious what we are looking at here, although the shapes of ancient pine trees gradually become apparent and give scale and orientation to the image.

I shall look first at the aspect of comprehensiveness which covers the more informational and scientific use of the medium and I shall then explore the aspect of unfamiliarity, and its significance in relation to artistic concerns and the changing of perceptions.

As is well known, aerial photography proper began with the work of Gaspard Félix Tournachon, called Nadar, in 1858 from a balloon over the town of Petit-Bicêtre in the valley of the River Bièvre, but

it was during the war of 1914-18 that its techniques first began to be developed as a sophisticated recording tool. The lenses and cameras that made photography from aeroplanes feasible were pioneered in 1910-12 by the French army, and between 1914 and 1918 aerial surveillance rapidly became the principal source of military intelligence. This is the mainstream tradition of aerial photography. From photographs like Fig 3, taken on the Western Front in 1917, a great deal of physical information can be gained, once the techniques of interpretation have been mastered'. We can see here:

- a major trench (the wiggly line from bottom right)
- a main road running through the area (we can even tell that the poplar trees alongside it are planted 10 metres apart)
- the railway and a new rail-spur under construction
- the star-like shapes of shell craters
- and, perhaps of most interest at the time, the small trench (just to the left of the picture legend) which may indicate that the army below is preparing to move in that direction.

By comparing such a picture with others made of the same area on preceding days, a skilled interpreter could often correctly deduce the intentions of the enemy.

The wealth of detailed information concerning activities on the ground below which can be obtained from this sort of observation may lead to what has been described as a 'god-like view of the world' - a feeling of being mentally, as well as physically, isolated from the ordinary problems of mortals on the ground below, and of being able to understand totally all that goes on down there. The poet William Wordsworth captured something of this experience when, in the introduction to his guide to the English Lake District, he described a model of the Alps which he had seen in Lucerne:

*'The spectator ascends a little platform and sees mountains, lakes, glaciers, rivers, woods, waterfalls and valleys with their cottages and every other object contained in them, lying at his feet ... It may easily be conceived that this exhibition affords an excellent delight to the imagination, tempting it to wander at will from valley to valley, from mountain to mountain, through the deepest*

In the original presentation of this paper (at the ESHP Symposium: Matter and Light, Toulouse, June 1991) the text was closely integrated with a large number of photographs; the reduction of the number of illustrations to ten has inevitably necessitated some alterations to the text.





Figure 1: Church Stretton Valley, Salop 1947 (The Cambridge Air Survey, J K St Joseph)



Figure 2: Braided river and ancient pines, Glen Feshie, Cairngorms, 1987; original: Cibachrome print (Patricia Macdonald)

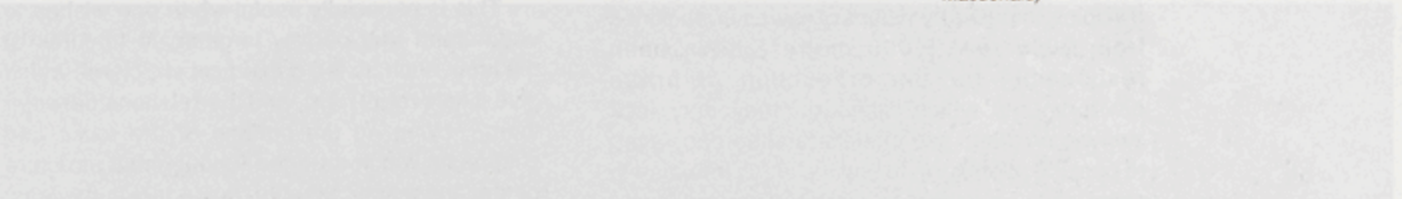


Figure 3: Aerial reconnaissance photograph, Lavannes, World War I, 1917 (photographer unknown)

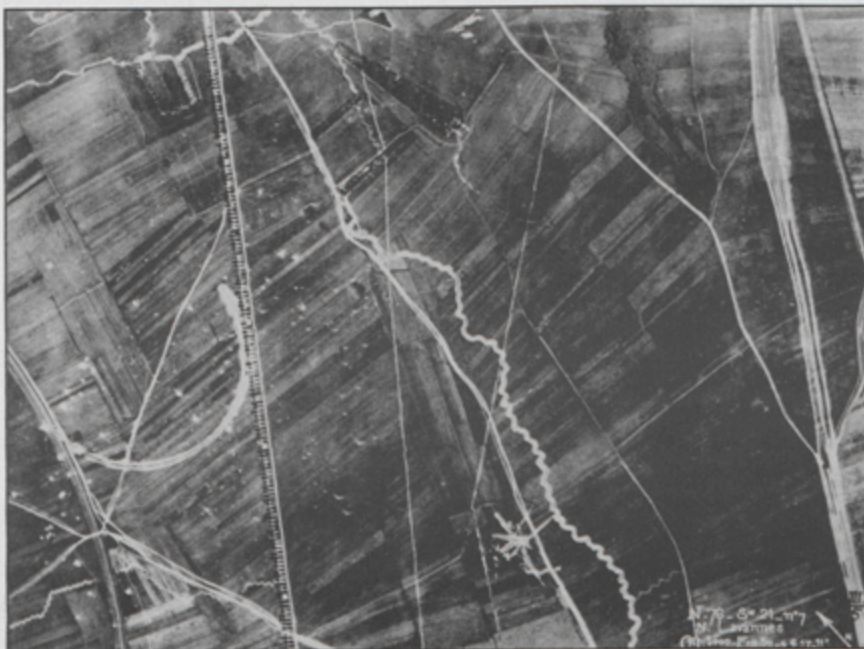


Figure 4: Dry Wash with Alluvium, Death Valley, California, 1957 (William Garnett)





*recesses of the Alps. But it supplies also a more substantial pleasure, for the sublime and beautiful region with all its hidden treasures, and their bearings and relations to each other, is thereby comprehended and understood at once'*<sup>2</sup>

But to return to the wartime reconnaissance photograph (Fig 3), the photographic curator John Szarkowski points out<sup>3</sup> that we should not forget what *cannot* be seen in this photograph:

*'The picture was made at 11 am on June 4, 1917, near Reims. It does not show that this was a time of crisis for France. A million of her men were dead, General Nivelle's offensive of April and May had failed, and French soldiers in the trenches were in mutiny.'*

Comparing this information - the human dimension - to that which can be learned from the photograph, it is easy to understand that the seemingly god-like view of the world gained from an aerial perspective may be merely an illusion, although it is often a very powerful and seductive one.

Its seductiveness can be dangerous in peacetime as well as in war. Modernist architects and planners such as Le Corbusier<sup>3</sup> and his disciples, impelled by visions of new cities designed from 3000 feet (1000 metres) have been responsible for the production of urban environments which, although they may look exciting on plans and models (and perhaps even to passing pilots) are, to say the least, inhuman in scale and unpleasant to inhabit at ground level - and it is at ground level, not at 3000 ft, that the inhabiting is done. Architects and planners have now begun painfully to learn that no matter what is seen from above, the final test of the quality of an environment can only be made on the ground by those who live there. Many award-winning schemes built to the programmes of early Modernism are now recognized failures.

We should therefore continually bear in mind that alongside the positive contribution to the accumulation of useful information that everyone acknowledges, there is also a more negative side to the story of aerial photography. To explore this 'hidden agenda', we need to look at the military and propaganda uses of aerial photographs and their impact as a new form of knowledge - the history of aerial photography is in some senses basically a history of knowledge as power.

These ideas are well discussed by Tim Bayliss Smith and Susan Owen<sup>4</sup>. These authors see continuity between aerial photography and other techniques of landscape representation, some of which, like maps obviously, or like the artist's 'bird's

eye view', pre-date the origins of photography itself. These authors comment:

*'These aerial pictures of country estates and, at a later date, factories, were not merely instruments of power, serving to demonstrate the scale of architectural achievement and territorial control. Their content also conveyed a subliminal message, the bird's eye view providing an attractive, clean and acceptable image of property ownership, agricultural enclosure or the factory system. From high above, the poverty, dirt and social injustice which accompanied the creation of these landscapes are simply not visible.'*

All this having been said, however, a remote perspective may be the only possible viewpoint from which to see clearly and appreciate certain vast realities - such as that of the Earth as a self-contained planet. Although the low-level aerial viewpoint is not as remote as that obtained from a spacecraft or a satellite, it nevertheless allows a certain drawing back from the subject in the manner of Wordsworth's visitor looking at the model of the Alps.

This is especially useful when one wishes to understand and portray large-scale features of the land, such as the geological structures which give it its overall form, and the relations between them. Lying on the surface of the rocks and sediments which form the fundamental structure of the landscape, although not in fact in the least separate from them, is the biosphere - the soil, the flora and fauna, including human beings and the results of their activities; aerial photography can give comprehensive views of vegetation structures. Its uses in archaeology are well known; some structures can only be clearly discerned at all from above, such as those of which all that remains is in the form of 'crop marks'. The development of human settlements through time is also readily seen from the air: aerial photography allows one to make connections in time as well as in space. The landscape has been graphically described as a 'palimpsest' - a manuscript which has been written on many times.

So long as the limitations of the apparently god-like view are borne in mind, then, aerial photography, because of its comprehensiveness and its related abilities of making connections and demonstrating contrasts, is a very useful tool in understanding the structure and the processes of change taking place in the landscape. It is obvious that its usefulness in this respect depends upon the ability of the viewer to 'read' the photograph, which brings me to the second





Figure 5: A Fieldful of Children, 1929 (Martin Munkacsi)

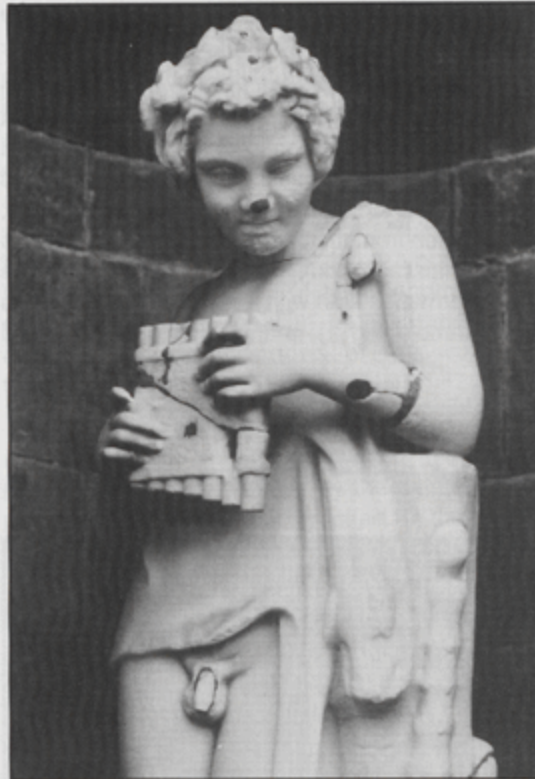


Figure 7: Formal garden, Drummond Castle, Perthshire, statue of Pan, 1986; original: Cibachrome print (Patricia Macdonald)

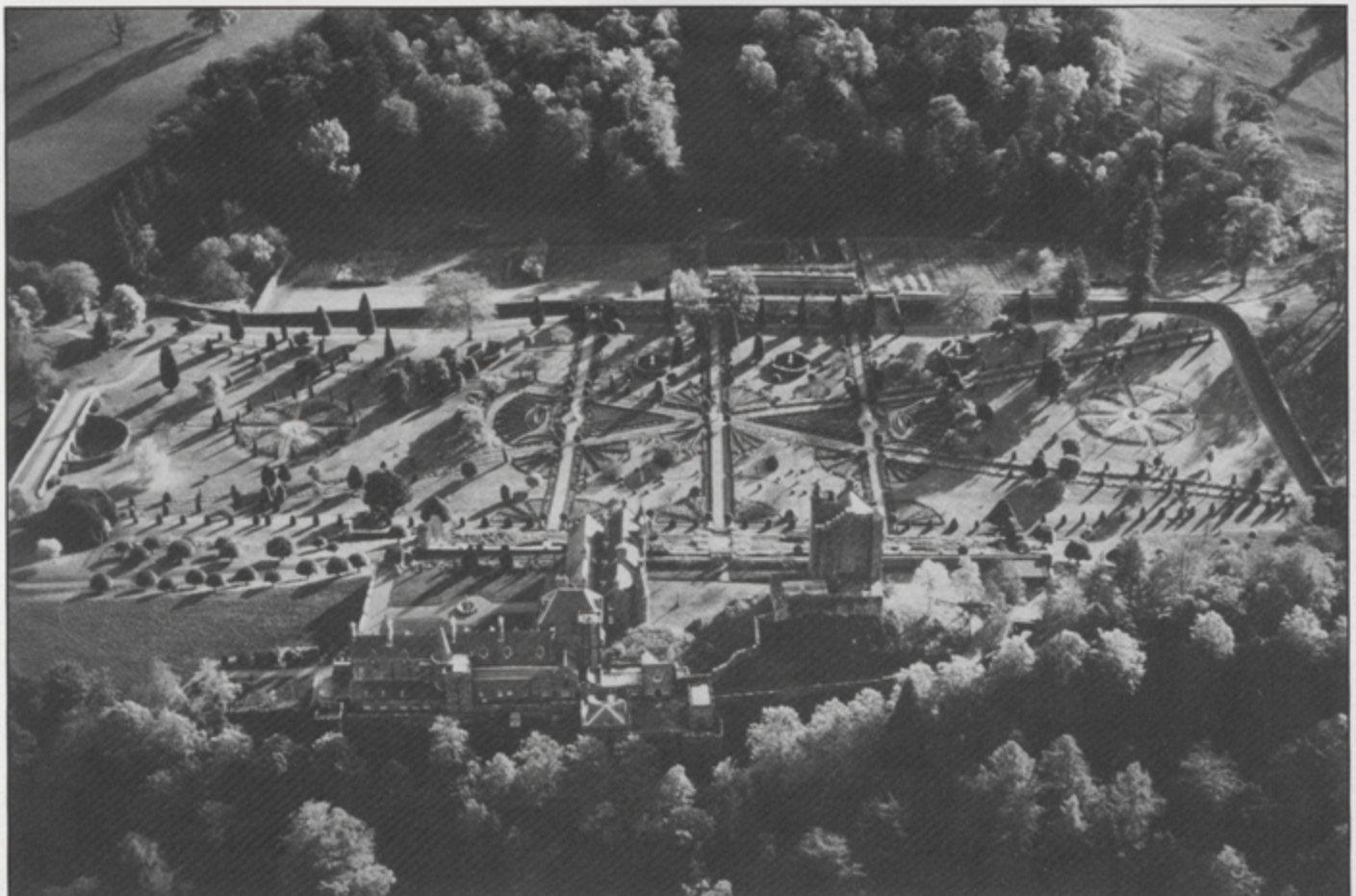


Figure 6: Formal garden, Drummond Castle, Perthshire, aerial view, 1985; original: Cibachrome print (Patricia Macdonald)



principal feature of aerial photography, that of the unfamiliarity of the viewpoint.

The ability of the viewer to 'read' the photograph is something which is culturally learned, just like that involved in reading a map or a plan, although it seems that it is more easily learned. Although it is perhaps true to say that most aerial photographs, following on from the beginnings of the medium as a reconnaissance tool, have been concerned more with information than with aesthetic considerations (for example Fig 1), many such pictures would

nevertheless now be considered beautiful as well as informative. Such views are probably no longer unfamiliar to most people, and can be easily accepted and enjoyed in the same way as other landscape photographs.

The aesthetic appreciation of aerial photographs is, however, relatively recent. As Beaumont Newhall has written<sup>5</sup>:

*'At first [he is referring to the nineteenth and early twentieth centuries] no beauty could be seen in aerial photographs. The world appeared strange, unrecognisable, vast and barren.'*

He then illustrates the change in perception which came about during the first two decades of this century, using a quote from Ernest Hemingway, writing in the 1920s, about his first aeroplane flight:

*'The ground began to flatten out beneath us. It looked cut into brown squares, yellow squares, green squares, and big flat blotches of green where there was a forest ... I began to understand Cubist painting.'*

The consensus today might be summed up in the words of John Szarkowski<sup>1</sup>:

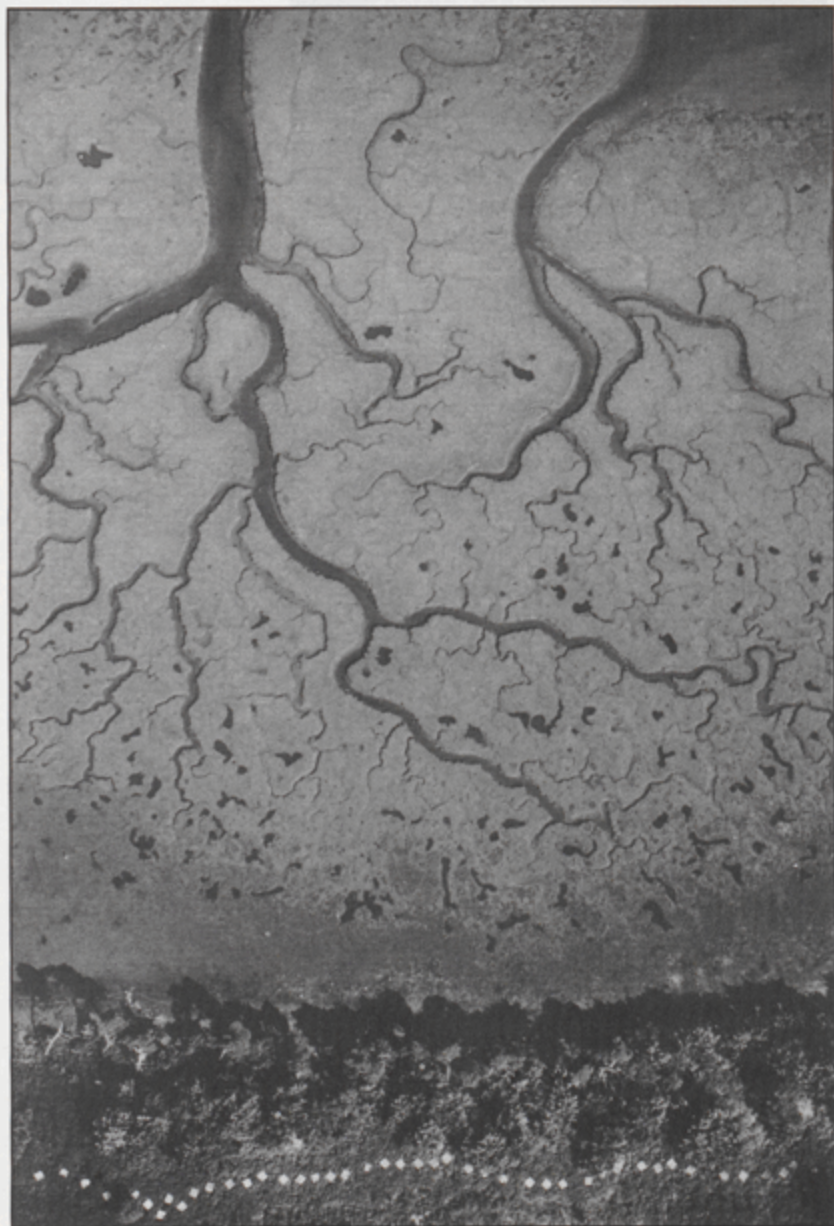
*'Whatever final verdict may be rendered concerning the social utility of the airplane, it was surely, while the sky remained clear enough to see through, a great aesthetic success. Flight provided men with a sumptuous feast for the eyes, a sensuous knowledge of Earth as thrilling and exhilarating as Daedalus had promised. The poets of flight, like Lindbergh and St-Exupéry, flew so that they might better see the Earth'.*

Szarkowski was, of course, speaking *ex cathedra* from the Museum of Modern Art, New York. Here in Europe, the sky does still remain clear enough to see through, at least for most of the time (although perhaps not for long).

The 'poets of flight' referred to by Szarkowski wrote eloquently about the difference which flying made to our perception of the world. The view from above brought about changes in perception of a wider nature than simply those of aesthetics, changes mainly concerned with the relationship of humankind to the Earth. The conclusions which such people have drawn from their experience, apart from their common sense of awe and wonder at what they have seen, vary considerably, however, and are probably largely linked to the time at which they were written.

Antoine de Saint-Exupéry, not a photographer, but a very visually-aware author and pilot, writing in 1939<sup>6</sup>, found in the view from above a world

Figure 8: Saltmarsh, Tynninghame, East Lothian, aerial view, 1988; original Cibachrome print (Patricia Macdonald)





which was fundamentally inhospitable to living creatures, including humankind:

*Ainsi, cheminions-nous le long des routes sinueuses. Elles évitent les terres stériles, les rocs, les sables, elles épousent les besoins de l'homme et vont de fontaine en fontaine. Elles conduisent les campagnards de leurs granges aux terres à blé, reçoivent au seuil des étables le bétail encore endormi et le versent, dans l'aube, aux luzernes. Elles joignent ce village à cet autre village, car de l'un à l'autre on se marie. Et si même l'une d'elles s'aventure à franchir un désert, la voilà qui fait vingt détours pour se réjouir des oasis.*

*Ainsi trompés par leurs inflexions comme par autant d'indulgents mensonges, ayant longé, au cours de nos voyages, tant de terres bien arrosées, tant de vergers, tant de prairies, nous avons longtemps embelli l'image de notre prison. Cette planète, nous l'avons crue humide et tendre.*

*Mais notre vue s'est aiguisée, et nous avons fait un progrès cruel. Avec l'avion, nous avons appris la ligne droite. A peine avons-nous décollé nous lâchons ces chemins qui s'inclinent vers les abreuvoirs et les étables, ou serpentent de ville en ville. Affranchis désormais des servitudes bien-aimées, délivrés du besoin des fontaines, nous mettons le cap sur nos buts lointains. Alors seulement, du haut de nos trajectoires rectilignes, nous découvrons le soubassement essentiel, l'assise de rocs, de sable et de sel, où la vie, quelquefois, comme un peu de mousse au creux des ruines, ici et là se hasarde à fleurir.*

The American aviator and photographer William Garnett, on the other hand, writing in 1982<sup>7</sup>, seems to hold a view almost opposite to that of Saint Exupéry (despite having witnessed and recorded from the air such scenes of desolation as that shown in Fig 4, made over Death Valley, California):

*'I'm terrified of the fact' [he wrote] 'that in the last couple of decades, Mankind has changed the face of our land more than in the previous millions of years. The wilderness and open spaces are rapidly being cut up. I feel a dedication to photograph all that I can of it, in hopes that people will desire to protect the best of what's left, and that future generations of Man may know what it once looked like...'*

In addition to the environmental concerns strongly felt by William Garnett to be an important part of his work - feelings which I share - he is interested in the visual possibilities of the kind of abstraction used quite intentionally in the photograph in Figure 4. The forms here become ambiguous, because of the way the light and shadow is disposed, and the landscape accordingly becomes one of the imagination. I am also very interested in this aspect of aerial photography, and I think that it too can be instrumental in changing our perceptions of the world in fundamental ways.

The change in perception brought about by the artistic use of the unfamiliar viewpoint in the early part of this century was led by the painters who pioneered Cubism and abstract art. In the 1920s particularly, high viewpoints were used to great effect by artists such as Alexander Rodchenko, Laszlo Moholy-Nagy, Robert Petschow and Martin Munkacsy (see Fig 5).

The more abstract the photograph (eg Figs 2 and 4), the more one finds oneself in a 'landscape of the imagination', rather than in the actual physical landscape. The 'empty spaces' in such photographs, like those in Chinese paintings, allow the mind to wander, and may encourage a kind of meditation upon the land and its processes, in both physical and metaphorical terms.

A combination of different viewpoints and different degrees of abstraction in a related group of photographs can also be interesting. I have recently been using a juxtaposition of ground-based and aerial photographs to explore two distinct but related themes: that of 'order and chaos', especially in the light of modern 'chaos theory', and that of the idea of the Earth as a living creature in its own right: the 'Gaia hypothesis' of the independent English scientist James Lovelock, who first developed the idea, together with his American collaborator Lyn Margulis, while working on instrumentation for NASA's interplanetary exploration programme.

Both these bodies of thought are too complex to explore fully here, and have been well expounded in popular writings and talks by their originators and others<sup>(8-11)</sup>, but I should like to end by looking at some of the photographs which I have made which relate to them.

Fig 6 forms the central image of a group of five photographs of the castle and formal garden at Drummond in Perthshire in Scotland (see also <sup>12</sup>). From the aerial viewpoint, the garden appears the essence of order - a disciplined and manicured area of human control in the landscape, with cone-





Figure 9: Felled forest, Loch Lochy, Great Glen, 1989; original: Cibachrome print (Patricia Macdonald)

Figure 8: Saltmarsh, Tynaghmore, 1986; original: Cibachrome print (Patricia Macdonald)

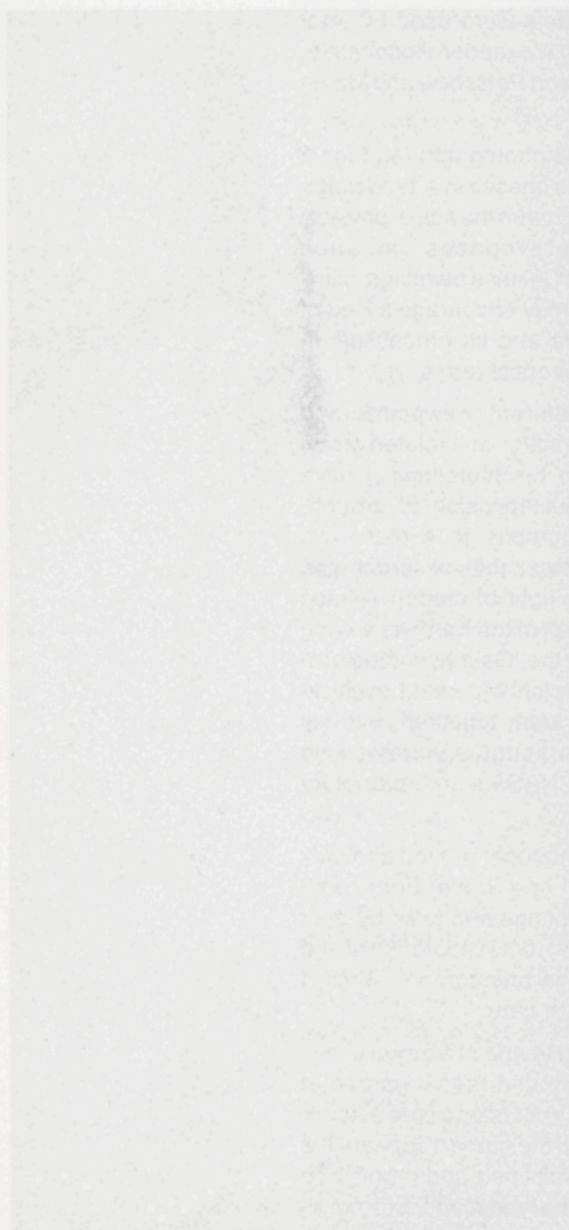


Figure 10: Blanket bog and felled forest, the Great Glen, 1986; original: Cibachrome print (Patricia Macdonald)





shaped topiary trees and tidy, straight paths among them. In the centre of the garden we find a sundial, a symbol of Apollo, god of light, harmony and prophecy, but the makers of the garden also found it necessary to add other statuary, notably a Pan- or faun-like figure (Fig 7) who presides over the garden as a representative of the apparent 'disorder' of so-called 'wild' Nature - a sort of *memento vitae* if you like - as well as some nymphs, of course, to keep him company. When the peacock cries across the avenues at Drummond, the statues appear to 'start' at the sound, and ancient Chaos re-emerges from behind the calm and ordered surfaces of the parterres.

To move from the mythological to the modern scientific treatment of 'order and chaos': the mathematics of 'chaos theory' suggest that the forms of classical Euclidean ('schoolbook') geometry are inadequate to describe the phenomena of the natural world. Chaos theory deals among other things with ideas of scaling, with systems that have the same basic forms, or mathematical specification, from almost the scale of the molecule to that of the mountain. It presents modern scientific renderings of old ideas such as that of 'self-similarity' - ideas which, despite having been disproved in their original form, simply would not go away, because there was something felt to be 'right' about them. The combination of aerial and ground perspectives may allow one to think in an unfettered way about such issues as scale and fractal geometry. The labyrinthine forms of river networks are examples of the 'scaling phenomena' of chaos theory. Such forms are confusing to be 'inside of', as anyone who has traversed on foot the winding channels of a saltmarsh will know, but comprehensible when viewed from above, as shown in Fig 8 (in which we see such a place with its complex branching channels from the air): the analogy of the labyrinth applies both visually, and also mathematically.

The last images (Figs 9 and 10, see also <sup>12</sup> and <sup>13</sup>) deal with the idea of the Earth as a living organism. This is not, of course, a new idea. Gaia, the ancient Earth goddess of the Greeks, is the subject of a Homeric hymn, and is addressed by the poet as the 'oldest of divinities'. James Lovelock has given the idea a modern scientific basis in his 'Gaia hypothesis'.

From the surface of the Earth, even from a viewpoint quite high on a hillside, as in Fig 9 (standing in a clear-felled forestry plantation above the waters of Loch Lochy in the Great Glen), it is sometimes difficult to get a feeling for the landscape as a whole. But from an aerial viewpoint almost above the same spot (Fig 10), one sees something

quite different. As with most aerial photographs, there is of course a high information content:

- on the top of the hill, which would probably have once been clothed in natural woodland, we can clearly see the form of the present-day semi-natural vegetation of blanket bog
- on the lower slopes of the hill, we note an area of clear-felled forestry plantation (the viewpoint of Fig 9)
- above it on the hillside are two small, square, 'high-level' trials, an experiment to establish how high up the hillside the growth of trees would be successful

This information is interesting in itself, but much more powerful than these 'facts', is the feeling that we receive from this old, scarred hillside, that we are looking at a slow, patient, wise form of life which has endured many vicissitudes.

There are reasons which one can analyse, of course, as to why one gets this impression from the photograph:

- the forestry trial plots can almost be envisaged as eyes
- there is something of the appearance of an elephant's leg about the gully to the right, its forms accentuated by the strong side-lighting

But for whatever reasons, the picture, for me at least, strongly suggests the idea of the Earth as an enormous living creature, perhaps James Lovelock's new incarnation of the ancient Earth goddess Gaia, the forerunner of the more familiar inhabitants of Olympus.

Although the idea of Gaia can be grasped in an intellectual fashion by reading the scientific evidence in support of the hypothesis, I feel that, for many people, such an idea can be much more directly experienced through the medium of an artform, in this case that of photography. Both the comprehensiveness and the unfamiliarity of the aerial viewpoint contribute to the way in which we respond to this photograph. While we are distanced by the aerial perspective from human-scale objects, the viewpoint perhaps enables us to appreciate elusive entities existing on a larger scale, that of our mother planet, Gaia. Our detachment from one scale of creature brings us closer to that of another, and this may be an important change of perspective which allows us to be more sensitive to the way we treat our world.

The aerial viewpoint, then, with its dangerous illusion of providing a god-like view to mere mortals, perhaps occasionally and fleetingly allows us, nevertheless, a glimpse of another scale of being: a glimpse of some of the gods themselves.



## Notes

1. John Szarkowski, *Looking at Photographs: 100 Pictures from the Collection of the Museum of Modern Art*, MOMA, New York (1973)
2. William Wordsworth, from his guide to the English Lake District, quoted in Rawdon Goodier, 'In a Hard Intellectual Light', in Michael Charles Tobias and Harold Drasdo, *The Mountain Spirit*, Gollanz, London (1980)
3. Le Corbusier (Pseud. C. E. Jeanneret), *The Radiant City*, Faber, London (1967) (English trans. of *La Ville radieuse*, Paris (1933))
4. Tim Bayliss Smith, and Susan Owen (Eds.), *Britain's Changing Environment from the Air*, Cambridge University Press, Cambridge, (1990)
5. Beaumont Newhall, in Rupert Martin (Ed.), *The View from Above*, The Photographers' Gallery, London (1983)
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7. William Garnett, in Carol di Grappa (Ed.), *Landscape: Theory*, Lustrum Press, New York (1980)
8. J.E. Lovelock, *Gaia: A New Look at Life on Earth*, Oxford University Press, Oxford (1979)
9. James Gleick, *Chaos: Making a New Science*,

Sphere Books, London (1988)

10. William Irwin Thompson, *Gaia, A Way of Knowing: Political Implications of the New Biology*, Inner Traditions/ Lindisfarne Press, Great Barrington (1987)
11. Ilya Prigogine and Isabelle Stengers, *Order Out of Chaos: Man's New Dialogue with Nature*, Fontana, London (1985)
12. James Lawson, James Lovelock and Rebecca Coggins, *Order and Chaos, Views of Gaia: Photographs by Patricia Macdonald* (exhibition catalogue), Stills Gallery, Edinburgh (1990)
13. Patricia Macdonald, *Shadow of Heaven* (volume accompanying exhibition of the same title), Aurum Press, London/Rizzoli, New York (1989)

## Contributor's Notes

Patricia Macdonald, BSc., Ph.D., FSA (Scot.) is an independent photographer and writer based in Edinburgh, Scotland. She has exhibited widely in Great Britain and Europe and her work is represented in many public and private collections. Her aerial photographs are made in collaboration with her husband, Angus Macdonald, a senior lecturer at the University of Edinburgh.

## Abstract

This paper considers some of the ways in which aerial photography from a low-level viewpoint has contributed to our changing view of the world. The two aspects of the medium which are particularly important in this regard are those of the comprehensiveness and of the relative unfamiliarity of the view from above. The first of these

aspects, as is well known, is of prime importance to the informational contribution of the medium (although the 'god-like view' which it confers is often more apparent than real), while the latter is particularly relevant to the effectiveness of its use artistically: various examples are given. It is argued that when these two aspects of

comprehensiveness and unfamiliarity are appropriately combined by the aerial photographer, a further important change in our perceptions can occur which may allow us a greater intuitive understanding of entities existing on a larger-than-human scale, for example that of our own planet, Gaia.



# L'Espagne face au Défi Technologique et Culturel de la Photographie. 1839-1840

par Bernardo Riego

## 1 Présentation:

**C**onnaissance, réponses et propositions d'amélioration à l'invention de Daguerre. Un cas d'intégration dans les progrès européens durant les premières décades du 19<sup>e</sup> siècle.

Pendant de nombreuses années, l'histoire de la photographie en Espagne n'a pas été un grand thème d'étude. Il faudra attendre la décennie des années 80 pour que la recherche prenne pied en Espagne. Nous avons pu en dix ans connaître les bases de notre passé photographique, tant au plan national que régional, tout en étant conscients qu'il nous reste un long chemin à parcourir.

J'ai toujours défendu la nécessité d'introduire l'histoire de la photographie dans le cursus universitaire de mon pays, et dans ce sens, je peux dire que quelques expériences prometteuses ont déjà été réalisées et elles permettront d'analyser plus précisément ce thème.

Nous, en tant qu'historiens, nous avons l'obligation d'étudier avec précision ce que signifia la photographie dans la société espagnole et ses répercussions culturelles, scientifiques et technologiques. La photographie doit être aussi un instrument de recherches. L'histoire de la photographie a commencé à être connue par les travaux avancés de Marie Loup Sougez, Miguel Angel Yañez Polo, Lee Fontanella, Publio Lopez Mondejar et bien d'autres; dans les autres pays on connaît seulement des aspects anecdotiques qui se réfèrent à l'Espagne. Le cas de Gernsheim, relatif à Barcelone (1968, 105).

L'objectif de mon intervention est précisément de réaliser une "relecture" des circonstances dans lesquelles a été réaue l'invention de la photographie en Espagne de 1839 à 1840.

Les recherches que je mène sur ce thème seront la base de mon livre qui sortira prochainement. J'essaie d'analyser plus profondément les motivations qui permirent au daguerréotype d'être une expérience excitant et de soulever un vif intérêt de la part de l'élite scientifique espagnole pendant les dures années de la guerre civile, dans un pays dans lequel était en jeu la consolidation de l'état

libéral ou le maintien de l'ancien régime.

Voilà pourquoi, je suis ravi d'intervenir pour la première fois dans le cadre de la société européenne et de vous faire partager ces réflexions qui me passionnent depuis déjà deux ans. Et j'espère que ma courte intervention pourra vous permettre d'apprécier ce qu'une simple invention peut apporter à un pays, ce que la première pénétration de la photographie en Espagne signifia: curiosité physico-chimique certes, mais bien davantage.

## 2 Rôle joué par la presse dans la diffusion de l'invention.

Avant tout, il me semble fondamental de voir comment fonctionnait la presse à cette époque. En 1839, l'Espagne n'avait pas encore comme en France un réseau intégré de télégraphie optique et les nouvelles étaient transportées par voie terrestre. A titre d'exemple un journal, partant de Paris mettait de 7 à 10 jours pour arriver à Madrid ou à Barcelone, si la diligence n'était pas victime d'une interception malheureuse, comme c'était bien souvent le cas à l'époque. Une fois réaue, le rédacteur triait les nouvelles selon leur intérêt, les transcrivait ou les réélaborait en fonction des connaissances qu'il avait sur le thème. C'est entre le 7 Janvier 1839 et le 19 Août 1839 que l'on dévoila publiquement, les secrets chimiques de daguerréotype. Les lecteurs de Madrid et de Barcelone ont pu avoir une ample information sur le sujet que j'ai résumé en "trois étapes"

- a) La reconnaissance scientifique de l'importance du daguerréotype: François Arago en est l'initiateur le 7 Janvier 1839 quand il lit une communication sur les réussites techniques de Daguerre à l'Académie des Sciences. La presse française pour commencer, puis postérieurement toute l'Europe ainsi que les Etats-Unis diffuseront la nouvelle. Suite à cette communication, Daguerre recevra de nombreux scientifiques étrangers intéressés par ses prouesses techniques, et parmi eux, un médecin catalan, Pedro Felipe Monlau, membre de la Real Academia de Ciencias Naturales y Artes de



Barcelone et qui fut l'auteur du premier rapport scientifique exhaustif (à la fin de mois de Février) envoyé à l'Académie à laquelle il appartenait.

- b) Développement législatif pour l'acquisition de l'invention: Arago souhaite que l'état français achète et diffuse l'invention. Et comme chacun le sait, la loi sera sanctionnée le 1er Août.
- c) La troisième phase serait "la diffusion universelle" de l'invention. Elle aura lieu lors de la session organisée conjointement par l'Académie de Sciences des Beaux Arts le 19 Août et qui donnera naissance, le lendemain, à la parution d'un livre intitulé "Historique et description...". Ce livre sera traduit dans de nombreux pays, dont trois traductions seront réalisées en Espagne. On peut considérer que cette date est la date officielle de l'invention de la photographie.

## 2.1 Gaucheraud et son influence dans la presse espagnole

Pour commencer, la première nouvelle sur l'invention parut dans un journal parisien et fut antérieure à la prestation d'Arago. H. Gaucheraud publia un long article dans la *Gazette de France* le 6 Janvier (une journée avant la communication de François Arago) parlant de ce thème. Ce "Scoop" a été commenté comme un fait pertinent dans la diffusion de l'invention en France par Potonniée et Gernsheim. On perçoit l'habileté publicitaire de Daguerre qui agit par lui-même. Précisément l'article

de Gaucheraud aura beaucoup d'impact en Espagne, car il va être la source d'une série d'articles qui paraîtra surtout à Madrid: Un journal de l'époque *El Correo Nacional* publiera la traduction de l'article le 28 Janvier. Un jour avant, *El Semanario Pintoresco Español* un magazine qui imitait la présentation de la revue française *Le Magasin Pittoresque* utilisera une partie de cet article. D'autres journaux toujours à Madrid, comme *El Castellano*, le 3 Février s'inspireront de Gaucheraud pour publier un autre article dans lequel on peut voir l'un des mythes du moment, le "vernis noir". Des lecteurs catalans par l'intermédiaire du journal *El Guardia Nacional* jusqu'aux lecteurs des îles Canaries, dans le journal *El Atlante* pourront également s'informer sur l'invention. (Fin Février 1839) Il est important de savoir que Barcelone va publier avant Madrid l'information, le 26 Janvier va apparaître, la première référence, écrite par un auteur anonyme très bien informé, qui pour commencer ne mentionne pas le nom de l'invention (à la différence de ceux de Madrid), qui croit que les images se fixent sur papier et qui affirme connaître la substance secrète utilisée: le chlorure d'argent. Nous saurons par la suite que ce ne fut pas ainsi. Se publiera aussi à Madrid l'article de Jules Janin qui parut dans le magazine *L'Artiste* le 27 Janvier. Les lecteurs de Madrid auront également des informations détaillées dans *El Correo Nacional* (le 29 Juillet) en ce qui concerne la phase législative de l'invention et la session de 19 Août sera longuement commentée à Barcelone comme à Madrid. Afin de vous donner une idée sur les informations diffusées, voici quelques nouvelles lues par les lecteurs de cette époque que j'ai synthétisées en 4 points:

- a) Les images de la chambre noire restent fixées non pas sur papier (sauf à Barcelone) mais sur une plaque métallique de cuivre et peuvent ainsi faciliter leur transport.
- b) Le procédé est rapide, simple, indestructible, et l'authenticité de l'invention est garantie par le prestige de scientifiques comme Arago, Biot ou Humboldt
- c) Le mouvement et les paysages ne se reproduisent pas bien, c'est une invention qui servira pour les natures mortes et les monuments.
- d) Au niveau technologique il s'approche de la gravure, bien qu'il soit nettement plus parfait.

Quelques informations soulignent les possibilités scientifiques du Daguerriotype, un thème qui intéressera tout spécialement François Arago dans la mesure où le système de Daguerre n'est pas un simple appareil, mais un instrument photométrique. Postérieurement la presse maintiendra au courant ses lecteurs sur les progrès continus de l'invention.

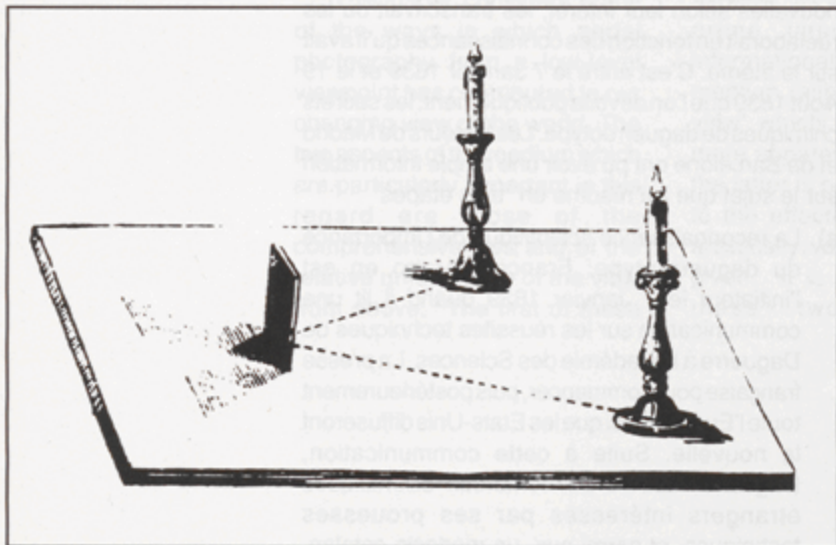


Figure 1: Le méthode photométrique de mesurer l'intensité de lumière d'après Rumford, "Le Photomètre" *Le Magasin Pittoresque*, (Janvier 1839), p.20 Fig.2



C'est ainsi que l'on connaîtra le modèle de chambre portative du Baron de Seguer, la solution à l'inversion latérale et les expériences de Alfred Donné pour reproduire des daguerréotypes par l'intermédiaire de l'imprimerie (15 Novembre 1839. *El Corresponsal* ou une ample information sur la session à l'Académie des Beaux Arts revendiquant les travaux de Bayard. (9 Décembre *El Correo Nacional*) Ou à Barcelone, les expériences de Horace Vernet en Egypte; on publiera par la suite, un histoire fantastique dans laquelle on mêle l'exotisme oriental aux mystères du daguerréotype. (*El Guardia Nacional* 16 Avril 1840) Pour terminer cette phase il est intéressant de savoir que la presse de l'époque était préoccupée par le thème de la guerre et de la politique extérieure (la politique française inquiétait beaucoup). La photographie a eu une grande place dans la presse, et que les journalistes espagnols ont pu mesurer l'importance qu'allait avoir cette invention.

### 3 Quelles ont été les réponses au Daguerreotype en Espagne?

La photographie qui apparut sous le nom du daguerreotype nous permet de constater le stade de la préparation culturelle et scientifique qu'avait l'élite espagnole en 1839, car comme nous le verrons dans la partie de ce travail, ce fut-elle qui répondit activement à l'invention, à trois niveaux:

1. D'une part, les réponses furent de type expérimental: elle démontrait que dans le pays, on était capable d'utiliser le daguerreotype, de se pencher sur les possibilités et les limitations du système, voire proposer des améliorations et des éclaircissements.
2. Un autre type de réponses fut apporté, également d'un grand intérêt, il s'agit du défi idéologique lancé par l'invention de Daguerre. La société pendant le premier tiers du 19e siècle s'alimente de la division classique entre l'art et la nature, l'art n'imitait pas la nature, et tout à coup, l'apparition d'une technique capable de reproduire des scènes et d'utiliser la lumière comme un élément créateur, va bouleverser cette conception.
3. En ce qui concerne la troisième réponse, elle s'inscrit dans le domaine scientifique. La technologie de Daguerre pendant les premiers temps fut avant tout une machine expérimentale pour saisir des scènes statiques. Au début, rien ne nous laisse croire que ces premiers pas développeront une puissance industrie du

portrait. La possibilité de faire des portraits avec la daguerreotype reste à ce moment-là une grande inconnue.

### 3.1 Réponses idéologiques: traductions et textes sur le daguerreotype

Comme je l'ai indiqué antérieurement on connaît trois traductions du livre de Daguerre en Espagne (deux à Madrid et une à Barcelone), rien de surprenant si l'on compare dans les autres pays: 6 en France, 9 en Allemagne, 3 en Grand Bretagne, 3 en Italie, 2 en Pologne et une seule aux Etats-Unis, Hongrie et Scandinavie.

La première qui apparut en Espagne fin Septembre de Eugenio de Ochoa

La deuxième (le 23 Novembre) de Pedro Mata

La troisième (Vers le 24 Janvier 1840) publiée par Juan María Pou y Camps, traduite par Joaquín Hisern y Molleras d'après la préface.

D'autres textes parlent de l'invention, sans être à proprement dit des traductions, comme par exemple les Appendices de Nicolas Arias pour le "Physique" de Beudant et ceux de Francisco Alvarez pour la "Physique" de Desprez. La publication d'un article dans le *Boletín Enciclopédico de la Sociedad Economica de Amigos del País de Valencia* en Mars 1840 ne manque pas d'intérêt: il offrait une récompense de 2000 réaux (500 Francs environ) à celui qui serait capable de résoudre le problème de capter les couleurs avec le daguerreotype. Comme on peut le voir, l'Espagne n'a pas eu un comportement passif devant l'invention. J'aimerais parler du livre de Daguerre Historique et description... et des différentes traductions, il a fondamentalement un caractère polyvalent, c'est un livre historique et un livre technique. Des traductions vont poursuivre leurs intérêts propres, la traduction de Pedro Mata qui cherchera à articuler un discours libéral à partir de l'invention. Son discours porte sur le fait qu'une telle invention est le fruit des avantages offerts par une société libérale comme la France ou l'Angleterre, et que l'Espagne devra défendre sa nécessité d'obtenir la paix pour se lancer vers les progrès européens. Pedro Mata était médecin partisan des progressistes, il dut s'exiler pour motifs politiques, et il était à Paris au moment de la naissance de la photographie. Ce grand libéral fut par la suite, docteur en médecine légale et eut d'importants postes à l'université, dans l'Administration éducative espagnole et connut l'ambiance des premiers jours de l'expérimentation de l'invention caricaturisée par Theodore Maurisset.



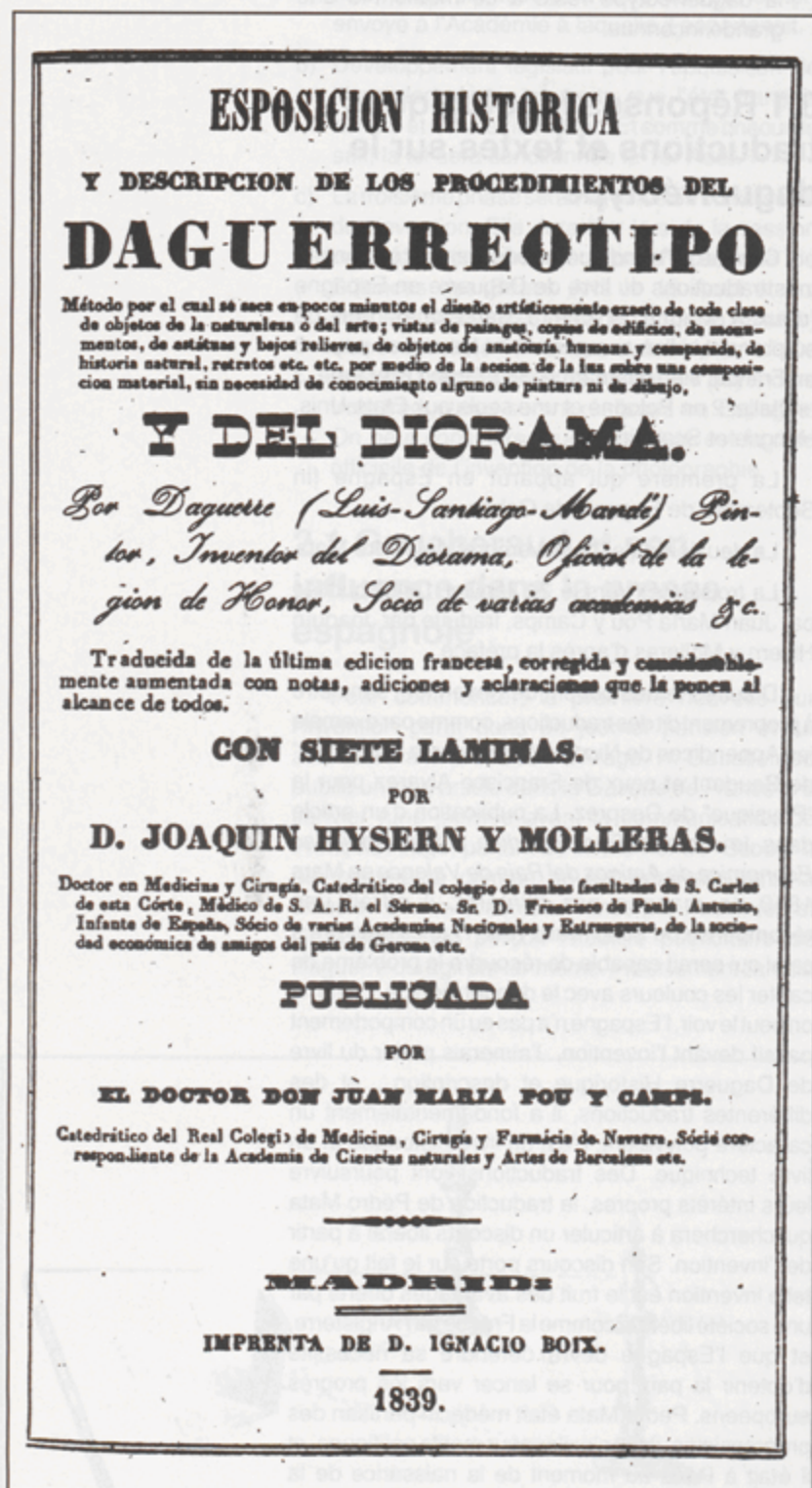


Figure 2: Page de titre de la troisième traduction du livre du Daguerre apparu en Janvier 1840 par Joaquín Hysern Y Molleras et Juan María Pou y Camps.

### 3.2 La troisième traduction du livre de Daguerre: son importance historique et ses contradictions.

Celle de Joaquín Hisern et de Juan María Pou y Camps fut sans aucun doute la plus intéressante. Elle apparut mentionnée pour la première fois dans le journal de Madrid El Corresponsal le 18 Novembre 1839, un date clé puisque ce jour-là, à Madrid, Juan María Pou y Camps, avec deux professeurs réalisaient sa première expérience. Tous étaient membres de l'Académie des Sciences de Barcelone et ils appartenaient à l'élite scientifique espagnole du moment. Le livre apparaîtra le 24 Janvier 1840. Il contient une traduction complète du texte français et sa valeur, son intérêt résident en:

- L'Introduction du traducteur qui contient une des plus lucides visions sur la brèche qu'a ouvert la photographie en ce qui concerne la perception de l'art et de la nature.
- Les nombreuses notes qui expliquent les expériences à Madrid, donnent beaucoup de détails sur l'utilisation du daguerréotype (information chimique et physique, sur le procédé, qualité des matériaux utilisés, conseils d'utilisation de la chambre de Daguerre (prise de vues, mise au point) précautions sanitaires à suivre...)
- L'apport de deux innovations de grand intérêt, d'une part, deux théories photométriques applicables au daguerréotype, qui peuvent être les premières réalisées au monde en tant que méthode systématique de la mesure de l'exposition; et une autre manière de fixer l'appareil par Pou y Camps.

Je ne vais pas entrer ici dans la problématique de savoir qui fut l'auteur du livre. Cependant les historiens ont attribué à Joaquín Hisern le livre par pure cohérence méthodologique. Mais je voudrais personnellement ajouter que Juan María Pou y Camps a eu une place importante dans la diffusion, l'information et les progrès de l'invention. Hisern n'est pas présent aux expériences de Madrid. Les notes, les innovations techniques proposées sont de Pou y Camps, dans la presse de Madrid, il est clair que la direction de l'expérimentation vient de Pou y Camps, et pourtant si l'ont ne fait pas une lecture attentive de cette traduction on tombe dans les erreurs et des contradictions, car par exemple toutes les notes sont signées par le traducteur.



### 3.3 Les réponses technologiques de Juan María Pou y Camps: solutions au problème de la photométrie appliquée à la photographie

Un des aspects délicats du système inventé par Daguerre, c'est la détermination du temps d'exposition de la plaque de cuivre exposée dans la chambre. Étant donné le manque de précision de l'inventeur à ce sujet, le calcul du temps d'exposition fut l'un des problèmes qui intéressa les scientifiques, et c'est dans ce sens, que l'on chercha la solution la plus fiable dans les années suivantes. Selon différents auteurs, il y a 5 méthodes pour essayer de mesurer l'exposition.

- a) la méthode physique de comparaison des ombres: qu'a proposé Pou y Camps à Madrid en Janvier 1840 qui s'inspirait des expériences photométriques comparatives du physicien Rumford.
- b) Elaboration des tables d'exposition en nombreux exemplaires. La première fut présentée aux USA par D. W. Seager en Mars 1840. (Taft 1938, 23) (Gernsheim (1968, 133)
- c) Le méthode photochimique basée sur le temps de réaction à la lumière des papiers imprégnés dans les sels d'argent. (Stenger 1939, 37) (Potonniée 1925, 227) coïncidaient en ce sens que pour eux, le premier système photométrique applicable à la photographie, fut celui de Soleil présentée en Mai 1840 en France.
- d) Méthodes physiologiques: comme celle proposée par Lipowitz en 1844 que mesurait l'intensité de la lumière se basant sur la taille de la pupille.
- e) Le méthode comparative d'intensité des lignes d'images: Cette méthode fut proposée par le Baron de Seguer et elle se basait sur la comparaison d'une plaque polie où il y avait des lignes de différentes intensités pour contraster avec l'image réelle.

### 3.4 Les difficultés de la physique en matière de mesure de la lumière.

Les deux méthodes existantes pour la mesure empirique de l'intensité de deux sources de lumière trouvaient leur réponse avec deux cornets de papier

blanc dans lesquels passait la lumière jusqu'à un petit orifice à l'extrémité plus étroite. Une des sources de lumière était fixe et l'autre bougeait jusqu'à ce que les deux sources de lumière soient appréciées comme égales par l'observateur qui regardait à travers les orifices dans les cornets de papier. Ensuite, on calculait la distance entre les deux lampes pour établir par l'intermédiaire de la loi des carrés, les différences d'intensité. Le physicien Rumford proposa une manière plus facile de mesurer les intensités de lumière avec un méthode qui encore actuellement est en vigueur pour des approximations en reproduction d'originaux. Il s'agit de mesurer la projection des ombres que chaque source de lumière projette derrière une superficie qui s'interpose. Cette idée sera appliquée de manière imaginative par Pou y Camps dans la description théorique d'un photomètre, qui par la date de sa formulation pourrait bien être la première proposition réalisée dans l'histoire de la photographie. Nous verrons lors les illustrations de détails sur ce thème et nous pouvons confronter ces méthodes avec celles de Pou y Camps.

### 3.5. Les méthodes photométriques formulées par Pou y Camps pour la photographie

Pou y Camps observait Daguerre dans son travail et il n'aimait pas sa méthode et c'est ainsi que sa participation fut d'ordre scientifique.

La méthode qu'il propose, est basée sur la théorie que nous avons exposée auparavant (la comparaison des sources de lumière et des ombres) et sur le calcul correspondant comme référence constante d'exposition. Pour cela, il propose une modification de l'appareil de Daguerre. Il s'agit de créer sur l'un des côtés une ouverture où l'on met un objectif qui facilitera le passage de la lumière provenant d'une source connue antérieurement comme une lampe.

L'intérieur de la chambre est divisé par une table en deux parties et l'on place deux règles sur la partie arrière qui projèteront leur ombre sur le verre poli à l'émeri. Au moment du calcul de l'exposition, la lumière connue de la lanterne passera par le faux objectif, et par l'objectif réel de l'appareil passera la lumière reflétée de l'image à reproduire qui au moment de se rencontrer avec l'interposition de la règle, projètera sur l'autre partie du verre poli à l'émeri une ombre; il s'agit de mesurer cette ombre avec la source de lumière connue.



Ce modèle de photomètre souffre, comme nous le savons aujourd'hui, d'un défaut fondamental, qui

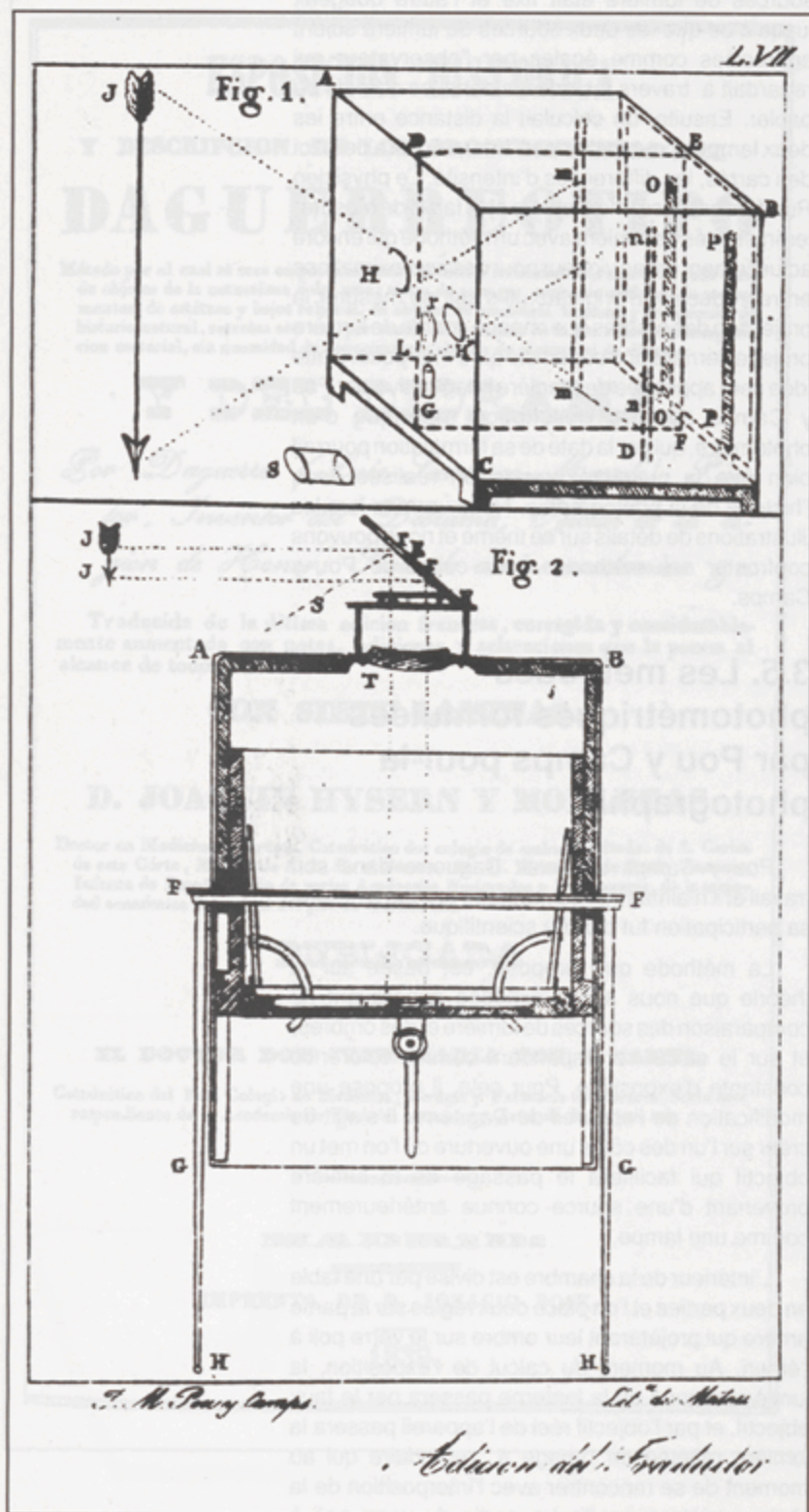


Figure 3: L'illustration VII de la traduction de la Hisern et Pou y Camps apporte deux innovations de grand intérêt; une proposition photométrique et une autre manière de fixer l'appareil différent au ce du Baron de Seguer.

provient du fait que la sensibilité spectrale de l'émulsion de Daguerre était beaucoup plus sensible à la lumière naturelle qu'à la lumière d'une lampe à pétrole. A ce moment-là, on n'avait pas encore formulé le modèle physique du spectre électromagnétique malgré la connaissance et les applications des théories de Newton.

La proposition de Pou y Camps publiée en Janvier 1840 est parfaitement cohérente par rapport aux connaissances sur la photométrie de l'époque.

Le seconde méthode photométrique applicable qu'il appela "directe", a devancé de quelques mois la proposition présentée par Soleil en France.

Les notes de Pou y Camps dans la troisième traduction espagnole du livre de Daguerre contiennent beaucoup plus de propositions et de commentaires que la traduction elle-même, et font de celle-ci un ouvrage pionnier en la matière.

Un des aspects mis en évidence, c'est le danger qu'a pour la santé la pratique du Daguerrotypage. Sa formation chimique, venant de son poste en tant que docteur en pharmacie et de ses connaissances médicales, fait qu'il avertit les usagers sur les dangers de l'iode et du mercure.

La description qu'il fait des risques causés par l'usage de l'iode pour la santé et la symptomatologie en cas d'intoxication sont très intéressantes. Il apporte aux usagers les précautions qu'ils devront suivre. Il recommande de pratiquer la sensibilisation dans un endroit spacieux et bien ventilé. Il fait également référence à la manipulation du mercure, en avertissant les usagers du danger de ses vapeurs, danger minimisé dans le cas de Daguerrotypage dans la mesure où la quantité de vapeur est insignifiante et qu'elle se produit à l'intérieur d'une boîte fermée. Le mercure doit être manipulé avec précaution mais il n'entraîne pas de risque éminent pour la santé.

## 4 Rôle des scientifiques et des Institutions lors de la première réception de la photographie en Espagne

Pourquoi le Daguerrotypage a-t-il soulevé autant d'intérêt parmi les scientifiques? A Madrid comme à Barcelone, on rencontre des gens d'un niveau académique élevé, intéressés par l'invention, paradoxalement, aucun d'eux ne continuera à s'intéresser à elle quand la photographie passera dans les mains des commerciaux. (A partir 1842) Pour répondre à cette question et à la lumière des sources existantes, il serait nécessaire de considérer



l'ensemble d'une série de faits qui sont en étroite relation:

1. Au début, la photographie est perçue en Espagne comme une découverte physico-chimique protégée par la personnalité scientifique et libérale de François Arago au moment où le pays, malgré la désarticulation interne générale, essaie de consolider un régime libéral qu'implique l'adaptation des connaissances aux nouvelles nécessités et ce fut exprimé ainsi à l'époque.
2. La physique expérimentale avait pénétré le monde universitaire (les Universités de Philosophie) au détriment de la physique escolastique. Le Daguerreotype était un procédé intéressant pour démontrer le comportement de la lumière et de la chimie en ce qui concerne la reproduction de la nature.
3. Les problèmes de la guerre civile et la position libérale des acteurs de la réception de la photographie en Espagne font que l'on assimile Photographie et Progrès. Si la France a été capable d'inventer un système pour que la nature se reproduise elle-même, c'est parce que c'était un pays libéral où le pouvoir de l'église et des nobles étaient limités et où la liberté triomphait.

## 5 Bianchi pionnier dans l'offre des appareils à Toulouse

Le fait de me trouver ici à Toulouse m'incite à vous parler de ce thème qui répond davantage à un aspect commercial que scientifique. C'est seulement en 1842, que les premiers photographes commerciaux commencent à exercer, offrant des portraits, des appareils et expliquant leur profession. Avant cette date les personnes qui voulurent expérimenter le daguerreotype ont dû recourir à l'importation d'appareils français, et précisément de Toulouse vinrent les premières offres d'équipements dans les principales villes espagnoles. Déjà, le 7 Novembre 1839, dans les petites annonces à Barcelone on peut lire:

*"Messieurs Bianchi, ingénieurs optiques à Toulouse (France) Rue de la Pomme, 73 et à Paris, Rue du coq St. Honoré, 11."*

L'offre de Bianchi qui apparaîtra à Madrid, Barcelone et Valence jusqu'en 1840 (Eté) proposait pour 350 Francs un équipement avec six planches de cuivre, des accessoires et un manuel d'instructions. La campagne publicitaire de Bianchi fut très intense. Des premières annonces jusqu'à celles qui parurent en 1840, la présentation de sa

maison changea. A Barcelone, le 28 Août par exemple, dans *El Constitucional* il se présentait comme une compagnie d'ingénieurs optiques ayant quatre établissements, dont deux à Paris, un à Bordeaux et la maison mère à Toulouse où l'on devait adresser toutes les commandes. Bien que Bianchi fut l'un des "vendeurs" les plus avancés en matière d'offre d'appareils, les premières personnes qui pratiquèrent le daguerreotype en Espagne ont eu recours également à Paris. La concurrence entre les villes françaises s'installa. Et, pourtant, en 1841, on vendait déjà les appareils de Daguerre sur les Ramblas de Barcelone avec des chambres claires et d'autres appareils optiques.

## 6 Conclusion: l'invention du daguerreotype: un cas d'intégration dans les progrès européens

J'ai suggéré dans le titre de mon intervention que l'apparition de la Photographie en Espagne constituait un cas d'intégration dans les progrès européens. Ce le fut réellement. On sait que l'Espagne resta tout au long du 19<sup>e</sup> siècle dépendante des autres grandes puissances européennes. Le peu d'études historiques sur les aspects scientifiques et culturels existant pendant ce siècle en Espagne, n'a pas permis de voir clairement le rôle qu'a eu l'élite scientifique, culturelle ou industrielle devant le défi qu'impliquaient les nouvelles technologies qui allaient changer profondément la vie quotidienne. Ce ne fut pas seulement le cas de la photographie, nous le verrons également avec l'apparition du télégraphe, du chemin de fer ou de téléphone. Les rapports et les réflexions de Monlau, Arrau, Hisern ou les réponses de Pou y Camps devant le défi de l'invention mettent en évidence que l'introduction de la photographie en Espagne a eu une importance plus conséquente qu'une simple anecdote au sujet d'une expérience publique à Barcelone ou au sujet de trois amis faisant des petits expériences devant le Palais Royal de Madrid. Si ces pionniers ont répondu si bien au défi de la nouveauté, aujourd'hui, nous, en tant qu'historiens, nous devons faire connaître comme il se doit, l'importance réelle que la photographie a eu en Espagne.

## Notes

1925 Georges Potonniée, *Histoire de la découverte de la photographie*, Ed. Publications Photographiques Paul Montel, Paris (1925)



1938 Robert Taft, *Photography and the American Scene. A Social History 1839-1889*. Dover Publications. New York. (1964) 546

1939 Erich Stenger, *The History of Photography. Its relation to civilization and practice*. Ed. Mack Printing Company, New York (1939) 1968 Helmut and Alison Gernsheim, *L. J. M. Daguerre. The History of The Diorama and the Daguerreotype*, Dover, New York (1968).

1981 Marie Loup Sougez, *Historia de la Fotografía*, Ed. Cátedra. Col. Cuadernos de Arte. Madrid. (1981) 1ª Edición. (Pags. 207-224. Capítulo IX: "La Fotografía en España")

1981 Lee Fontanella, *La Historia de la Fotografía en España. Desde sus Orígenes Hasta 1900*, Ed. El Viso, Madrid (1981) (Pags. 27-56 "La época del Daguerrotipo")

1985 Marie Loup Sougez, *ibid*, Apéndice a la 2ª Edición. Madrid (1985)

1986 Isidoro Coloma Martín, *La Forma Fotográfica. A propósito de la Fotografía Española desde 1839 a 1939*, Ed. Universidad de Málaga y Colegio de Arquitectos de Málaga, Málaga (1986)

1986 VV AA. *HISTORIA DE LA FOTOGRAFIA*

ESPAÑOLA 1839-1986. Actas del I Congreso de Historia de la Fotografía Española, Ed. Sociedad de Historia de la Fotografía Española, Sevilla (1986)

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1989 Carmelo Vega, "Historia de la Fotografía en Tenerife (1839-1900)" en *Fotografía en Canarias*, Ed. Instituto de Estudios Hispánicos Santa Cruz de Tenerife (1989)

1990 Gerardo Kurtz and Isabel Ortega, *100 Años de Fotografía en la Biblioteca Nacional*, Ed. El Viso, Madrid (1990)

1991 José Manuel Torres, "Barcelona y la Fotografía en 1839. Introducción a la Obra de Josep Arrau. Observaciones acerca del Daguerrotipo." en *Revista de Historia de la Fotografía Española*. Sevilla, Nº 2. (1990) pp. 4-8.

\* Les références des livres et des journaux sont citées dans le texte.

## Notes

Berndo Riego Universidad de Cantabria

## Abstract

Comparatively little research has been carried out into the history of photography in Spain. The technological and cultural aspects of the reception of Daguerre's process is not a mere anecdote but a part of the integration of European progress. This paper examines the circumstances and consequences of the reception of the invention of photography in Spain. The role played by the press in diffusion of the invention is discussed, with the long "scoop" article by H. Gaucheraud which appeared in the 6th January, 1839 issue of the *Gazette de France*, acting as a starting point. Publishers in Barcelona and Madrid quickly

transmitted the information documented in this article. *El Correo Nacional* published a translation on 28th January although the day before *El Semanario Pintoresco Español*, a magazine which imitated the French review *Le Magazin Pittoresque*, had published a part of Gaucheraud's text. The initial reaction to the Daguerreotype was that it was an experimental scientific technology based on physics and chemistry. Three Spanish editions of Daguerre's text explaining his process had appeared by February 1840 which provoked, almost immediately, significant interest and in March 1840 the *Boletín Enciclopédico*

*de la Sociedad Económica de Amigos del País de Valencia* offered a prize of 2000 Real (around 500 Francs) to anyone who could solve the problem of capturing colours with the Daguerreotype. The third Spanish translation of Daguerre's text by Joaquin Hysern Y Molleras and Juan Maria Pou y Camps was to be of historic importance. Juan Maria Pou Y camps made important contributions in the field of photometry. Commercial Daguerreotype photography did not start in Spain until 1842 though Bianchi, an optician with premises in Toulouse and Paris, offered a Daguerreotype kit for sale as early as November, 1839.



## NEWS & DISTINCTIONS

"The Imperfect Image, Photographs their Past, Present and Future"

**6th-10th April, 1992 Low Wood Hotel Conference Centre, Windermere, Cumbria, LA23 1LP**

A conference organized by the Centre for Photographic Conservation.

This major conference covering all aspects of conservation of photographic images has been organized by Ian and Angela Moor and is sponsored by AGFA, Atlantis Paper Company Ltd., The Conservation Unit of the Museums and Galleries Commission of Great Britain and Sotheby's.

There is a total of fifty papers being presented by fifty-eight speakers gleaned from the United Kingdom, Europe, North and South America, Australia and Japan.

The conference will also be the focus for the Exhibition Rediscovering Historic Photographic Processes.

For further conference information contact The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU, U.K. Tel.44-(0)81-690-3678. Fax. 44-(0)81-314-1940.

## Distinctions

Dr. Laurent Roosens, former President of the Society, has been granted the honorary membership of the Sociedad de Historia de la Fotografía Española and has also been named Compagnon of the Compagnons des Mousquetaires d'Armagnac. The distinctions were conferred on him in recognition of his activities in the field of the history of photography, for his role in the foundation of the European Society of the History of Photography and for his diligence in promoting the history of photography in his native Belgium. Dr. Roosens was instrumental in the creation of the Museum voor Fotografie in Antwerp. He has published numerous articles and contributed to several books on aspects of Belgian photo-history. Before his retirement Dr. Roosens was head of the scientific information and documentation department of Agfa-Gevaert N.V. (Mortsel). He is currently the archivist of the Lieven Gevaertarchief, the historical archives of Agfa-Gevaert N.V.

## BOOK REVIEWS

JOSEPH, Steven F. et Tristan SCHWILDEN. *A l'Aube de la photographie en Belgique - Guillaume Claine (1811-1869) et son cercle*, Crédit Communal, Brussels, 1991 pp.120. ISBN 2-87183-014-2

This is the third book on the early history of Belgian photography by Joseph and Schwilden to appear in almost as many years and with the support of the Crédit Communal these volumes have set significant benchmarks. Each book has acted as the catalogue to an exhibition held at the Musée de la Photographie in Charleroi.

The first photographic studio in Belgium was opened in Brussels in March 1842 by a patentee of the Englishman Richard Beard and a few days later the Brand Brothers established a second studio in the city. Although the Daguerreotype was to dominate during the 1840s the Calotype process was experimented with and in 1844 the Brand Brothers applied for a patent covering their variant of Talbot's process. However, the Brand Calotype process was not a commercial success.

The core of this book centres on the photographic experiments and careers of Guillaume Claine, Louis Jacopssen (1797-1877), a landowner living near Bruges, and Ernest Buschmann (1814-1853) an Antwerp publisher. Claine and Buschmann had presented King Leopold I of Belgium with an album of their prints from Calotype negatives in 1849. Soon afterwards Claine applied to the Belgian government for a grant in order to pursue his photographic activities. Buschmann, who was appointed to draw up a report for the Belgian Academy of Sciences, was impressed by the work of Claine and Jacopssen and the three quickly became friends. Claine was granted government funds in April 1850 and continued his work which was to include a series of views entitled *Civil and Religious Monuments in Belgium* for use by the Ministry of the Interior. This commission constituted one of the earliest state interventions of its type in the world and has parallels with the La Mission héliographique instigated by the Monument historiques in France.

Following on from this success Claine travelled to Paris in the summer of 1850 to purchase an improved lens. During his visit Claine met Abel Niepce de Saint-Victor, the inventor of the albumen-on-glass process, who taught the Belgian photographer glass-plate photography. On his return to Belgium Claine and Buschmann worked together to simplify and speed up the Albumen process and invented a machine for applying an even coating of the emulsion on glass plates. This machine, alas, proved to be a failure.



The subsequent careers of Claine, Jacopssen and Buschmann read more like a novel than fact. Buschmann began to show signs of mental illness in the autumn of 1850, was hospitalized by his family and died in a lunatic asylum three years later. Jacopssen sold up his property and retired to Paris. Claine continued to receive further photographic commissions. In 1852 the city of Brussels commissioned him to supply prints of the outstanding building and monuments of Brussels. In 1854 ten prints by Claine were published in Blanquard-Evrard's *Bruxelles photographique*. However, while Claine had introduced the Collodion process to Belgium, other Belgian photographers were using it to greater commercial success. Claine left photography, disappeared into obscurity, and spent the greater part of the rest of his life as a museum janitor.

Joseph and Schwilden have given a detailed account of important aspects of the early history of photography in Belgium. Their attention to particulars is one of their greatest strengths. Not only is every image referred to in the "catalogue raisonné" illustrated and described but there are three annexes which give the full text of Brand frères' "brevet de perfectionnement", a letter from Claine to Buschmann describing his photographic experiments, and the text of Buschmann's report to the Belgian Academy of Science.

One fault, which to some may seem a major one, is the lack of an index, a deficiency which will hopefully be corrected in the future collaborative book publications of Joseph and Schwilden.(AH)

PONT, Patrice-Hervé. *Nouveau guide du collectionneur d'appareils photo. The Camera Collector's New Handbook*, 2nd edition, Fotosaga, Flassy, Neuilly, 1991 pp.224. US\$23 or FF120. ISBN 2-9068840-04—1.

As the first edition was soon out of print (which meant this unique small book met a real need), Fotosaga has decided to publish another edition. This new edition is far richer with its 224 pages three times as many as the first one and 1500 addresses (compared with 700) in 36 different countries. Secondhand shops, fairs, auctions, museums, clubs, booksellers, repair workshops; the Fotosaga Handbook lists all the addresses a collector needs to know in New York, Tokyo, Paris... or Moscow! It comes with both French and English texts and beautiful Zeiss Ikon camera pictures, which brings some refreshment to the reader. Written by Patrice-Hervé Pont, a French technical journalist and editor (300 Leica Copies), the Fotosaga Handbook is distributed directly by its author at Flassy, 58420 Neuilly, France.(LR)

MRAZKOVA, Daniela and Pavel SCHEUFLER, (eds.). *Co Je Fotografie. What is Photography. 150 Years of Photography*, Videopress, Praha, 1989 pp.391. ISBN 80-7024-004-0.

Catalogue published on the occasion of the 150th anniversary of photography. Czechoslovakia could have celebrated this anniversary by an exhibition of Czechoslovak photography. However, the organizers, inspired by the geographic position of the country, chose another avenue which proved to be far more difficult and complicated. Czechoslovakia has always been a traditional European crossroad and therefore, an exhibition in Prague of 150 years of photography seemed particularly appropriate. The richly illustrated and important catalogue constitutes a real anthology of the history of the photographic image. An appendix listing those photographers and techniques shown is particularly useful. The main texts are in both Czechoslovak and English.(LR)

SZILACYI, Gabor. *150 év. A fotográfia története eredeti irásokban és képekben. [150 Years. The History of Photography in Original Texts and Images]*. Műzaki Könyvkiadó, Budapest, 1990 pp.112.

Professor Szilágyi (ESPH) has written 58 short chapters on different topics, persons as well as photographic techniques. Apart from the names of well-known inventors in the field of photography such as William Willis, Etienne-Jules Marey, Richard Leach Maddox, there are short biographies of less well known photographers and scientists such as Jenő Dulkovits, Ödön Riszdorfer, H. von Socher, Béla Caspar and János Wessely. The text is in Hungarian. (LR)

SIENER, W. Joachim. *Von der maskierten Schlittenfahrt zum Hof-Photographen. Die Photographie in Stuttgart 1839-1900*. Edition Cantz, Stuttgart, 1989 pp.190. ISBN 3-89322-150-6

In every respect this is an excellent catalogue of an exhibition on the history of photography in Stuttgart between 1839 and 1900 shown in the city's Württembergische Landesbibliothek. The catalogue received the 1989 Kodak Fotobuchpreis. The exhibition not only showed the photographers active in Stuttgart during the period considered but also integrated the evolution of photography into the development of the city. A highly recommended publication. The text is in German. (LR)

CAREY, Brian and Louis GUAY. *Krys Taconis, Photojournalist, Photojournaliste*, National Archives of Canada, Ottawa, 1989 pp.146. ISBN 0-660-54826-7.



In 1989, the National Archives of Canada wished to highlight an aspect of a field that accounts for a large part of its collections; photojournalism. As its vehicle it has chosen the work of Dutch-born Canadian photographer Krys Taconis, whose reputation for excellence as a photojournalist is recognized both nationally and internationally. Krys Taconis, former member of the famous Magnum agency, died in 1979. In 1979 and 1980 the Canadian National Archives acquired the collection of some 180,000 negatives taken during more than thirty years. The reproductions, some of which are documents of the Amsterdam "honger-winter", are of excellent quality. The book also contains a complete list of all the items exhibited (197 in all), a biography and a bibliography. The texts by Louise Quay and Brian Carey are in English and French.(LR)

TÄHTINEN, Titva (ed.) *Valokuvauksen vuosikirja 1990*, [Finish Photographic Yearbook]. Suomen Valokuvataiteen Museon Säätiö, Helsinki, 1990 pp.160. ISBN 951-9086-37-6.

With an astonishing regularity, for which Ritva Tähtinen (ESPH) and her collaborators are to be congratulated, the Finnish Photographic Yearbook lands on the desks of the friends of The Photographic Museum of Finland. Much larger photographic museums will certainly look with a mixture of astonishment and envy on this accomplishment. As usual, the Yearbook contains some interesting photohistorical essays, whose content will be abstracted for *Photohistorica*. The texts are in Finnish but there are excellent short translations in English and Swedish. Essays include Merja Herranen "Natalia Linsén - Porvoo's First Professional Photographer; Sven Hirn "I.K. Ingha - A Modern Perspective" (I.K. Ingha lived from 1865-1930). In her Preface the editor states that picture speak, but she poses the question if picture-takers do the same. The present publication tries to give an answer to the debate.(LR)

CASSER, Jacques and Stanley B. Burns. *Photographie et Médecine 1840-1880*, Institut universitaire d'histoire de la médecine et de la santé publique, Lausanne, 1991 pp.47. Catalogue of an exhibition shown at the Musée suisse de l'appareil photographique in Vevey, whose director is Claude-Henry Forney (ESHP) and at the Medizinisches Institut und Museum of the University of Zurich. The catalogue illustrates the little known and very rarely published history of the application of photography to medicine. A must for photo-historians interested in the subject.(LR)

YANEZ POLO, Miguel Angel (ed.). *Documentos basicos de la historia de la fotografía*, Sociedad de Historia de la Fotografía Española, Sevilla, 1991 pp.25. ISSN 1130-7560.

The difficulty of having access to the fundamental texts that give an insight into the history of photography has prompted the very active Sociedad de Historia de la Fotografía Española to publish some basic documents. Issue number 1 (January-April 1991) contains comments on the Wedgwood experiments by Davy; a letter from Nicéphore Niépce to his brother Claude; the contract between Niépce and Daguerre and a description of the Diorama. Other texts deal with the history of photography in Spain. The editors foresee that the project will end up with a volume of some 250 pages. The texts are in Spanish.(LR)

KARTTUWEN, Ulla. *Kauneus ja hulluus*. [Beauty and Madness]. Suomen Valkovataiteen Museo, Helsinki, 1990 pp.146. ISBN 951-9086-33-10356-8075.

Besides its well known Yearbook, the Photographic Museum of Finland published in 1990 a booklet entitled *Beauty and Madness*, two concepts that, one discovers, are by no means opposite but can, in fact, be at least equivalents. To specialists, the - to the reviewer obscure - verbal excursions into the world of Nietzsche, Artaud, Bataille, Man Ray, Breton and other Surrealists may certainly be of value. The reviewer preferred the most interesting presentation of Eino Mäkinen's work, whose struggle to bring modern photography to Finland in the 1930s makes captivating reading. Texts are in Finnish with English and Swedish summaries.(LR)

DJORDJEVIC, Miodrag. *Fotografija (srepska) 1839-1989*. [Serbian Photography 1839-1989] Beograd, 1991 pp.406.

Within some 15 years, Yugoslavian photography has found its chroniclers, more particularly thanks to the contributions to the history by Branibor Debeljkovic (ESHP) and Nada Grcevic (ESHP) the editor of the present historical account has preferred to give the Serbian photography a fragmented treatment rather than an integrated one. From the didactical point of view there is no objection to such an approach. However, in this way a holistic view is lacking. Thus some twenty authors each acquaint us with a segment of Serbian photography, each contribution being followed by a catalogue and some reproductions. This model makes browsing through the publication somewhat uncomfortable and the catalogue must be considered as a reference work



rather than a coherent history. The final history of Yugoslavian history has still to be written and as this review is being prepared for publication the violence of civil war casts a dark cloud over this country, unfortunately adding another chapter of poignant images and stories. Short English summaries help us to understand the contents of the different chapters. Also glossy paper has been chosen the quality of the reproductions is not always very satisfactory. The catalogue is indispensable in the library of every photo-historian who wants to get acquainted with Serbian photography. (LR)

STEINORTH, Karl (ed.) *Lewis Carroll. Photographien. Photographs.*, Edition Stemmler, Schaffhausen, 1991 pp.96. ISBN 3-7232-0407-X.

We owe this sympathetic publication to the cooperation of the National Museum of Photography, Film and Television, Bradford with the Kulturprogramm of the Kodak Aktiengesellschaft. It is therefore not surprising that Karl Steinorth (ESHP) wrote the Preface and that Colin Ford (ESHP) authored an essay on "Carroll through the Viewfinder." It is well known that the author of Alice in Wonderland had a predilection of photographing young girls, a hobby that finally - and understandable given Victorian moral standards - got him into trouble. Perhaps, as Karl Steinorth suggest, photography was to Carroll a sort of wonderland, a return to his early boyhood. While psychologists may help is to find an answer, we, as photo-historians, look with aesthetic satisfaction at the fine portraits of girls, ladies and gentlemen. The texts are in English and German. (LR)

BOJANOWSKI, Grzegorz. *Fotografia i cgra z rzeczywistoscia*, Binro Wystaw Artystycznych w Lodzi, Lodz, 1989 n.p.

According to the Preface, this publication is a catalogue of an exhibition organized by Grzegorz Bojanowski in Lodz in 1989 to celebrate the 150 years of photography. In the exhibition, 24 contemporary photographers tackled the problem of illusion and reality. In an essay, Grzegorz Sztabinski gives some thought to the complex relationship between the two concepts. His highly speculative reflections are centred around the syntagmatic deconstructional, semiotic and epistemological approach to photography. In some respects, the author concludes, Polish photography of the 1980s also takes an active part in the process of displacing, destroying and then creating the meaning anew. This opinion is confirmed by the reflections of the photographers themselves, given at the end of the catalogue. The texts are in Polish and English. (LR)

KALDEWEI, Gerhard and Rolf SACHSSE (eds.) with a contribution by Wilhelm MÖLLERS. C.F. Brandt. *Der St. Victors-Dom zu Xanthen 1868 in Photographien*, Boss-Verlag, Kleve, 1991 pp.122. ISBN 3-89413-192-6.

In 1989 the Boss-Verlag published a picture-book St. Nicolai Pfarrkirche zu Calcar 1868 in Photographien. Using the same format Gerhard Kaldewei and Rolf Sachsse (ESHP) have written the texts for a catalogue that accompanied an exhibition, this time devoted to the St. Victors-Dom in Xanthen. In both cases C.F. Brandt was the photographer. His work is interpreted by the editors taking into account the socio-cultural context of the period, and in particular the circle around August Reichensperger (1808-1895), co-founder of the Kölner Dombauverein. This book contains some fifty excellently printed reproductions as well as a catalogue of the photographs. (LR)

BUCKMAN, ROLIN and WARD, (introduction). *The Photographic work of Calvert Richard Jones*, Science Museum, HMSO, London, 1990 ISBN 0 11 290462 9

Those who recognise Calvert Richard Jones as a pioneer in the art of photography find it strange that so little has been published about him and his work until recently. This fact has undoubtedly made this book attractive to the photographic historian. In the Preface the author, Professor Buckman, who is currently teaching motion picture history at San Jose State University, states 'The catalogue contained in this book systematically records over 400 different images photographed nearly 150 years ago by Calvert Richard Jones...it is hoped there is no serious omissions that the catalogue will serve as a source for future research in the history of photography...'

Contents include a useful and informative introduction provided by John Ward of the Science Museum, putting the subject into context and referring to Jones' relationship with Talbot; statements on 'Jones as an artist' and 'Jones as a photographer' by Buckman, the latter being mainly devoted to the reproduction of letters from Jones to Talbot in the early 1840's; thirty plates of Jones' photographes and fifteen reproductions of Drawings and Paintings by Jones.

Unfortunately the author is very optimistic as far as the catalogue is concerned as there are too many weaknesses. The usefulness of the reference letters and numbers is questionable as the images could have been catalogued to relate together in more meaningful ways. As it is, the separation into so many categories is confusing. The Science Museum holdings have been catalogued subsequently by the National Museum of



Photography, Film and Television, Bradford, after the Talbot Collection (which included Jones' material) had been transferred there. In several instances the images have been laterally reversed or printed through the back.

A quantity of the titles especially in the 'harbours and ships' section are either woefully inadequate (such as 'street scene' or 'rowboat' with no mention of location), or are incorrectly located. For instance, several Malta harbour views, easily identifiable, are ascribed to Naples.

However, in spite of these inadequacies of which the reader must be made aware this book is worth having for use with discrimination. (MHF)

KRAUS Jr, Hans P. *Sun Pictures, Fine Photographs, catalogue Five*, 1990 ISBN 0-9621096-1-4

Those historians interested in the work of Calvert Richard Jones will find this book a most valuable addition to the library. Although its primary function is to inform the photograph collector of what is available in this fine and rare collection of the work of Calvert Richard Jones the textual content is erudite, having been well researched, and is very informative for the photographic historian.

Featured in this collection is Jones' personal album, containing pencil sketches and watercolours as well as photographs. As Hans Kraus states in the introduction "Surprisingly, Jones has also proven to be a vital link between British and French photographic pioneers. His personal album is the best evidence of interactions between William Henry Fox Talbot, Antoine Claudet, Hippolyte Bayard and Jones himself... (it) raises various historical questions; for example, it simulates a re-evaluation of Talbot's most famous image, *The Open Door*."

Various Jones 'negative' inventories are published in the catalogue as reference resource. The reproductions, in colour, of photographs sketches and watercolours do full justice to the originals, informing the reader of many variations in image colour. Negatives and prints from the negatives are associated on facing pages and themes such as ships, people and places are related by close proximity. The relative scale of the is well conveyed by careful control of size reproduction. This thoughtful layout and design adds to the information in total.

The text which has been admirably researched and written by Larry Schaaf, in addition to being biographical puts Jones into context with his contemporaries, Talbot in particular; and assesses his contribution to the development of photography in aesthetic as well as documentary terms.

Although the catalogue is not distributed to and sold

by bookshops copies may be obtained direct from Hans P. Kraus Jr, 238 East 74th street, New York, N.Y. 10021 Price 25 dollars. This catalogue is excellent in every way, being a collector's item in itself, and is enthusiastically recommended. (MHF)

STEINERT, Otto und Schuler. *Fotografie und Ausbildung 1948 bis 1978*.

Otto Steinert and his students. *Photography and Education 1948 - 1978*

The Exhibition catalogue published 1991 with text in German and English, compiled by Ute Eskildsen, Fotografische Sammlung, Museum Folkwang, Essen.

Irrespective of the impressive retrospective exhibition: Otto Steinert and his Students - Photography and Education 1948 - 1978, financed by the Kulturstiftung, Ruhr, shown in Essen in 1990 and in Sao Paulo in 1991, this book, which serves as the exhibition catalogue, makes an important addition to a History of Photography Library and is highly recommended.

Otto Steinert (1915 - 1978) a Doctor of medicine, was photographer, teacher, promoter and collector. During the 1950s he promoted the concept of Subjective Photography (presumably as a reaction to Objective Photography promoted by Albert Renger Petzsch in previous decades).

He became a director of a State school for Arts and Crafts in Saarbrücken in 1952, but in 1959 he transferred to the Folkwangschule für Gestaltung, Essen, later part of the University of Essen GHS, until 1978.

As a teacher Steinert was a strict disciplinarian and he had very decided views about photography. My personal impression was that he could be quite intimidating. His students either conformed to his pictorial aesthetic or left his class.

As far as photography was concerned his great interest lay in experimental photography (hence the name Subjective) combined with a mastery of a superb photographic technique. Laboratory work was as important to him as the exposure of the negative. There was more than a hint of the Bauhaus tradition in his work. His subjects occupied the centre of the image in dramatic mode. The photograph as a whole had to be informative. To put this into affect he was aided by the technique of under-exposing corners and borders, thus making them darker, which in turn emphasized the light objects in the central space.

Although Steinert aimed in an educational sense to "develop personalities", he imposed a restrictive regime on his students. Nevertheless, he did not spend time in explaining how to improve a photograph. The students had to discover this for



themselves. The students' time was not structured in any way, but a memorable experience of his authority was the pleasure he took each morning in starting the day with the stylish lighting of a cigar.

The outcome of Steinert's teaching was a group of people so intensively trained in his concepts, form of imagery and techniques, that their work was virtually a carbon copy of his own.

In spite of these idiosyncrasies, which many would regard as too rigid to encourage individualistic creativity, Steinert's photography is very powerful and directly communicative in its own way.

There is a very interesting section of text in which questions are posed and answered by eminent people in the world of photography, including Bernd Lohse, Lucie Moholy, Herbert W Franke and Gottfried Jager, Albert Oehlin and Rolf Sachsse.

Also included is a statement on photographic education by Otto Steinert made in June 1958 and one on photographic education in Essen before 1959 by Ute Eskildsen.

The photographs consist of a small section by Steinert himself, and two sections: abstractions and experiments, and photojournalism by students. There was also sections on projects from the 60s and 70s.

Finally, there are a few historically interesting photographs under the heading of "Steinert School Documentary Photographs". (MHF)

## BOOKS RECEIVED

### From and by Peter E. Palmquist:

*Shadowcatchers: A Directory of women in California Photography, before 1901* published by Peter Palmquist, 1183 Union Street, Arcata, CA95521. first edition limited to 500 copies, 1990

(See the author's contribution to *Photoresearcher* 2 - page 12)

*Camera Fiends and Kodak Girls: 50 Selections by and about Women in Photography, 1840 - 1930*, edited by Peter Palmquist, published by the Midmarch Arts press, New York, 1989, ISBN 1-8776755-00-8 at \$14.90. The book is an illustrated anthology of memoirs, letters, essays and poems from the history of women in photography, it includes tributes to Julia Margaret Cameron, Gertrude Kasebier, Annie Brigman, Imogen Cunningham, Dorothea Lange, Laura Gilpin amongst others; an essay by Catherine

Weed Barnes, one by Jabez Hughes: 'Photography as an Industrial Occupation for Women, 1873', and another by Charlotte Adams: 'The Art- Education of Photographers, 1887', as well as many other interesting contributions.

*The Daguerreian Annual, 1990*. Official yearbook of the Daguerreian Society, edited by P.E. Palmquist and published by the society the edition was limited to 1,000 copies, available only from Peter Palmquist at \$25 a copy plus \$3 packing and postage.

*With Nature's Children, Emma B. Freeman (1880 - 1928) - Camera and Brush* published by Interface California Corporation, Eureka, California, ISBN no. 0-9155880-10-1 in 1976. This biography is primarily about Freeman's unique portraits of northern Californian Indians.

Reprint of *The Ambrotype and Photographic Instructor or Photography on Glass and Paper* by M.H. Ellis, published by Myron Shew, 118 Chestnut Street, Philadelphia, 1856. Reprint published 1990.

### From the Museum Folkwang Die Fotografische Sammlung:

*Lotte Jacobi, 1896 - 1990, Berlin - New York - Deering*. This is the catalogue which accompanies the exhibition by this name, displayed from December 1990 to February 1991. It was compiled by Ute Eskildsen with good quality reproductions of Jacobi's photographs and includes a dialogue between Eskildsen and Jacobi in the German language.

### From Ian R. Smith:

*Photolink, A European Survey, being a Directory of Photographic Education, the publishing was supported by Erasmus and Kodak.*

This Directory has been produced as part of a study into international link and exchange programmes undertaken at the Department of Teaching Media at the University of Southampton by Ian R. Smith, a Senior Lecturer in Photography at the Salisbury College of Art and Design in England. It represents the largest survey of the provision of photographic education ever undertaken within Europe and contains details of nearly 200 institutes and over 240 courses.



# Statutes

## 1. Name

The Association will be designated as:

- European Society for the History of Photography
- Société Européenne d'Histoire de la Photographie
- Europäische Gesellschaft für die Geschichte der Photographie.

Hereafter the Association will be called "the Society".

## 2. Objects

The Society is a voluntary federation for promoting cooperation between European societies, institutions and individuals interested in the history of photography.

It seeks to act equally as a channel of communication and to cooperate with similar organisations outside Europe. A fundamental principle governing the work of the Society is that nothing done by the Society itself or in its name shall detract from the authority of any of the national societies and institutions.

More specifically, the objects of the Society are:

- 2.1 To promote interest in the history of photography.
- 2.2 To further the extension of knowledge in the field of the history of photography, including the establishment and maintenance of a system for the exchange of information and exhibitions.
- 2.3 To organise and coordinate international meetings devoted to the history of photography.
- 2.4 To set up international working groups with the purpose of dealing with specific topics in the field of the history of photography.
- 2.5 To take any other measures conducive to the objects of the Society.

## 3. Membership

Membership of the Society is open to non-profitmaking societies and institutions whose activities embrace wholly or partially the field of the history of photography.

Individuals may apply for membership of the Society by writing to the Committee. Their membership is subject to the Committee's approval.

## 4. General Assembly

The General Assembly is formed by all the members of the Society. It is convened every four years. An Extraordinary General Assembly can be convoked by the Committee or when at least one fourth of the members request it. Every member shall have one vote. Unless otherwise specified resolutions shall be decided by a simple majority of votes. 5. The Executive Committee

The Society is governed by an Executive Committee ("the Committee") of eleven members, which may be increased by one if thought desirable.

The Committee (of eleven) is empowered to coopt the additional member, if required, in the interval between General Assemblies.

The members of the Committee are appointed by the General Assembly for a period of four years. The same representatives may be reappointed.

Nominations to the Committee must be made three months in advance of the General Assembly and the list published to the membership at least one month in advance. The election shall take place at the General Assembly, the decision being made by a plain majority. Members who are unable to attend the General Assembly may vote by proxy.

The Committee decides on the subscription for membership.

The activities of the members of the Committee are entirely honorary.

Members may resign from the Committee by giving notice in writing to the President. Resignations will become effective only after the following regular session of the Committee.

Members of the Committee may be excluded if they have not taken part in the work of the Committee for a period of three years, or if the organisation they represent has acted against the principles of the Society.



## 6. Duties of the Officers

The Officers of the Committee are a President, a Vice-President and an Administrator.

The President and the Vice-President should preferably come from different countries.

The President represents the Society and signs the official documents of the Society.

The Vice-President represents the President. The work connected with the administration of the Society is carried out by the Administrator.

The Administrator is responsible for the preparation of the meetings of the General Assembly and the Committee Sessions. He prepares the Agenda, invites the Committee members, distributes preparatory material, and keeps minutes of the Committee's deliberations and decisions.

The duties of the Administrator also include the keeping of an account of income and expenditure of the Society, and to present biennial accounts to the members.

## 7. Location of the Society

The location of the Society is determined by the residence of the Administration.

## 8. Languages

The languages used during the Sessions and for correspondence are (in alphabetical order) English, French and German.

## 9. Amendments to Statutes

The Statutes can be amended only with the agreement of more than 50% of members attending a General Assembly of the membership, with postal proxy votes to be taken into account.

Proposals may be made by an association (organisation) member or four individual members, and must be made at least three months in advance

of a General Assembly to allow all members to be informed at least one month in advance of a General Assembly to allow all members to be informed at least one month in advance of the Assembly taking place.

## 10. The Society's funds

Any funds held by the Society belong to all members for the time being equally, members being only those who have paid their subscriptions for the year in question.

## 11. Winding-up of the Society

The decision on a proposal to wind up the Society rests with the General Assembly. A resolution to wind up the Society shall require a two-third majority of all the voting members of the General Assembly.

Any funds held by the Society belong to all the members for the time being equally, members being only those who have paid their subscriptions for the year in question

## Notes

- A. As a result of the revisions made in Statute 6, 'Duties of the Officers', an Auditor will be appointed to verify the accounts.
- B. Definition of Honorary Membership. This is restricted to very distinguished photographic historians as a special award. Awards are considered annually by the Executive Committee based on written citations.