

The Calotype in France during the Second Empire

Napoleon III rules France

Improvements to the C-type Process

Government sponsored photographic projects

Talbot and Henneman in Paris

In May 1843, Talbot and Henneman are in Paris to promote the Calotype process; demonstrated it at the Institut de Paris and Henneman gave public demos for several weeks at the Hotel de Nantes.

Little success as the D-type was deemed superior and the Calotype suffered from fading problems due to bad fixing procedures.

Later improvements to the process will make the Calotype the preferred process in France after 1847.

Improvements to the Calotype

Man most responsible for drawing attention of artists of France to the Calotype was Louis-Desire Blanquart Evrard (hereafter B-E) a Lille business man (1802 - 1872) and amateur photographer. He purchased the patent for the C-type and began to improve the process; a synopsis of his results was presented to the Academy of Sciences in 1847:

- 1) found that soaking paper rather using a brush to apply the chemicals made image sharper; whites were more luminous and detail emerged from the shadows so a bolder image was the result.
- 2) this paper could be dried and used later, but had to be moistened again with gallo-nitrate of silver and exposed while moist between two thin sheets of glass. Exposures were cut by 25% of Talbot's by this method.

Improvements to the C-type con't

Later, as having to moisten plates in the field was very inconvenient, the paper was coated with whey and albumen then sensitized. Result was comparable to the initial process of B-E, but was slower.

B-E starts a printing firm in Lille called "Imprimerie Photographique" in 1851 on an assembly-line method and employed gallic acid as a chemical developer (replacing printing out via sunlight alone).

Made albumenized prints rather than salt prints.

Introduced thorough hypo fixing (2 baths) of these prints, so fading is no longer a problem.

Gustave Le Gray's Improvements

In 1850, Le Gray published *Traite pratique de photographie sur papier et sur verre*. Therein he details how to pre-wax the paper neg (not after exposure, but before sensitizing with AgI).

He coated the waxed paper with thin starch (later albumen) to hold the emulsion on. Paper could be stored and exposed later, stored after exposure, and processed at a later time.

Tonal qualities and sharpness were improved; this was introduced widely in 1851 (same date as Frederick Scott Archer introduced the collodion wet plate, but which was slow to catch on due to the convenience of the C-type).

Blanquart-Evrard's Printing Firm

1851 – firm opened at Loos-les-Lille with Hippolyte Fockedeey as B-E's partner. Work was carried out by 40 women who divided their labor between photographic lab work and agriculture on the farm lands there.

Assembly-line printed method used there.

Print emulsions contained gelatine, KI and Kbr, fumed over hydrochloric acid and sensitized in AgNO_3 bath. After the paper was dried, it was exposed to paper negs on a printing frame on wheels on rails that ran before a shuttered window. The blinds were drawn open for 2 - 20 sec exposure, closed, and then wheeled into the developing room where women in rows hand-developed the paper prints in gallic acid for about 20 minutes. 200 - 300 prints per neg was common and could produce about 500 prints per day. Two hypo baths used, dried via sunlight (dark grey tone was achieved, but sepia was also possible.)

Blanquart-Evrard and Thomas Sutton

Between Sept. 1851 and Sept. 1855, B-E's Lille firm turned out 18 photographic albums illustrated with about 1000 views from nature and reproduction of painting, sculpture, and engravings. Over 100,000 print total.

In order to handle increasing orders, B-E went into partnership with the Brit, Thomas Sutton, who established another printing firm on the isle of Jersey at St. Brelade Bay.

Many photographers sent there negs for processing and printing at either establishment: Maxime Du Camp, Charles Marville, Henri Le Secq, Victor Regnault, Auguste Saltzmann, and others.

Thomas Sutton

He began his career as a D-typist, but later converted to the C-type during a prolonged stay in Italy (1851 - 53) where he learned B-E's improved method from Count Frederic Flacheron, another Calotypist.

His dissatisfaction with British printing quality led him to seek out B-E in 1854 to print negs he shot at Jersey; this was to become the album *Souvenir de Jersey*.

After B-E and Sutton founded the Jersey firm under Sutton's management, Sutton founds a British photo mag. called *Photographic Notes* in 1857 with Sutton as editor.

Photo Albums by B-E/Sutton's Firm

First small run album: *Album photographique de l'artiste et de l'amateur* (1851) with tipped-in C-types.

Second album: *Melanges photographiques* (63 tipped-in C-types).

Third album: *Etudes et paysages*.

Fourth album: *Paris photographique* (13 C-types by Charles Marville and Henri Le Secq).

Fifth album: *Les Bords du Rhin* (28 C-types by Marville).

Sixth album: *Souvenirs de Jersey* (18 8 x 10 in. C-types by Sutton).

Photo Albums con't

Other albums:

Egypte, Nubie, Palestine et Syrie (1852) C-type by Maxime Du Camp (125 tipped-in C-types).

Le Nile: Monuments, paysages, explorations photographique (1854)

Jerusalem (1856) C-types of the architecture and artifacts there.

Calotype Papers

Great attention paid by photographers to the various kinds of C-type papers available as all irregularities of texture and surface had to be eliminated, like minute portions of brass buttons (recall paper was made from old rags then). Paper had to be translucent, yet durable to stand up to being wet and handled.

English Papers: sized with gelatine which resisted the Le Gray pre-waxing process. Brands were R. Turner's 'Chafford Mills' J. Whatman's "Turkey Mill".

French Papers: sized with starch so could be pre-waxed. Brands were "Rive," "Canson freres".

German brand was "Papier Saxe".

"Large and delicate at the same time, detail without harshness, just the right amount of softness in the midgrounds and finally a hint of relationship to the best works of the great schools of painting constitute the nearly incontestable qualities [of the calotype]."

Shows about the French Calotype:

1969 – "French Primitive Photography," Philadelphia Museum of Art.

1977 – "The First Century of Photography: Niepce to Atget," AIC.

1982 – "The Era of the French Calotype," George Eastman House.

-- "Paper and Light: The Calotype in France and Great Britain, 1839 - 1870," Museum of Fine Arts, Houston.

1983 -- "Masterpieces of the French Calotype," Princeton University Art Museum.

Summer 1984 -- J.P. Getty Museum purchases the Jammes' Collection of French Calotypes.

Books about this era:

Andres Jammes and Eugenia Parry Janis, *The Art of the French Calotype* (Princeton University Press, 1983).

Abigail Solomon-Godeau, "Calotypomania," (1983) reprinted in Solomon-Godeau's *Photography at the Dock* (Univ. of Minn., Press, 1991).

Jammes & Janis text was attacked by Solomon-Godeau's article "Calotypomania" (1983):

- 1) S-G attacks the use of art historical frame to aesthetize and to commodify the photographs: use of terms like, *oeuvre*, style, school, influence, and the Wofflinian contrast of *linear* (D-type) versus *painterly* (C-type).
- 2) Attacks notion of unified aesthetic by showing the range of different C-type syntax seen, that they ranged from fuzzy to sharp.
- 3) That the selection of work chosen from the period and called "fine art" is a slim redaction from a wide range of not satisfying works which were shown at the time along with the better work, that this *creme-de-la-creme* of C-typing was not noticed at the time.
- 4) She sees art historians here as ratifying value for C-type to commodify it and notes how exhibition production values (wall paint, labels, statements, etc.) produce this photography as ART.



***Realisme* in Painting and Photo**

1850 - 1865

In France, between Courbet's *Après Diner a Ornans* and into the 1860s, the aesthetic of Realism was dominant.

Realisme stressed that "One must be of one's own time." And was underpinned by Auguste Comte's Positivism.

Pro-realist critics: Jules-Francois Champfleury, Fernand Desnoyers, Jules-Antoine Castagnary.

Key Realist journal: *Realisme* established in 1856 and edited by Jules, Assézat, Edmond Duranty, and R. Thulie. Their editorial stated: "Art . . . is a real thing, existing, visible, and palpable: the scrupulous imitation of nature." One can see why photography was valued.



P.P.
1855

Gustave Courbet

Similarities between Realist painting and photo

- 1) both emphasized everyday phenomena as subject matter.**
- 2) both took the genre scene as principal pictorial concern.**
- 3) neither bound to the strictures of academic painting.**
- 4) both were anti-Romanticism's introspectiveness.**
- 5) both desired scientific exactitude and faithful reproduction of nature.**
- 6) both gave importance and dignity to the common man and everyday life in the city and country (anti-aristocratic).**

Early theories of photography as fine art

Alexander Ken in *Dissertations historiques, artistiques et scientifiques sur la photographie* (1864) defends photo as art by denying the difference between created beauty and found beauty in nature: "Whether that sentiment is born of the beautiful that is created by the imagination of the artist, or whether the beautiful and the true in their material reality awaken it in our souls, does not concern us here."

Louis Figuier dented use of camera mitigated against it as art: "What makes the artist is sentiment and not the process."

Francis Wey in "Du Naturalisme dans l'art" said: "It is the *mens divina*, the divine inspiration, whose origin is immaterial" that is responsible for art.

Early Theories of Photo as Art con't

Andre Adolphe Eugene Disderi in *L'Art de la photographie* (1862) wrote: "From the point of view of the exact imitation of nature, the two arts [painting and photo] present, at first, the great similarity. The photographer is able to express, in effect, like the painter, the natural spectacle with its forms, its accidents of perspective, of lights, and of shadows."

And: "all of his art [photography] consists in choosing the scenes which reality offers him, to be able to bring to these spectacles the modification which his craft allows him and which the sovereign laws of beauty dictate."



ADOLPHE BRAUN: *Le Château de Chillon*, 1857



GUSTAVE COURBET: *Le Château de Chillon*, 1874

French Photo Organizations

First photo organization in France was *Societe heliographique* (1851); its journal was *La Lumiere* with Benito de Monfort fils as its editor. Members included: Edouard Baldus, Eugene Delacroix, Gustave Le Gray, Henri Le Secq, and the writers Francis Wey, Champfleury. In late 1851 Monfort fils starts a rival magazine, *Cosmos*; Alexis Gaudin takes over editing *La Lumiere*.

Second photo organization was *Societe francaise de photographique* started in late 1854 under Eugene Durieu; its publication was *Bulletin*. The group was more elitist, having mainly artistic and scientific men who study photography as members.









Gustave Le Gray (1820 - 62)

- 1) He was a student of Paul Delaroche; in 1847 takes up photography because not much demand for traditional painters.
- 2) Perfects the pre-waxed paper neg. process and the use of combination printing.
- 3) Teaches photo to Maxime Du Camp, Roger Fenton, Henri Le Secq, Charles Marville, Charles Negre.
- 4) Participates in the *Missions heliographiques* that was commissioned by Napoleon III; also documented the newly established Imperial Army camp at Chalons.









Le Gray con't

Le Gray produces a large body of picturesque C-types of Fontainebleau Forest where the Barbizon painters worked (1830 - 40) *en plein air* landscape. So Le Gray studied the work of: Theodore Rousseau, Jules Dupre, Charles-Francois Daubigny, and Camille Corot.

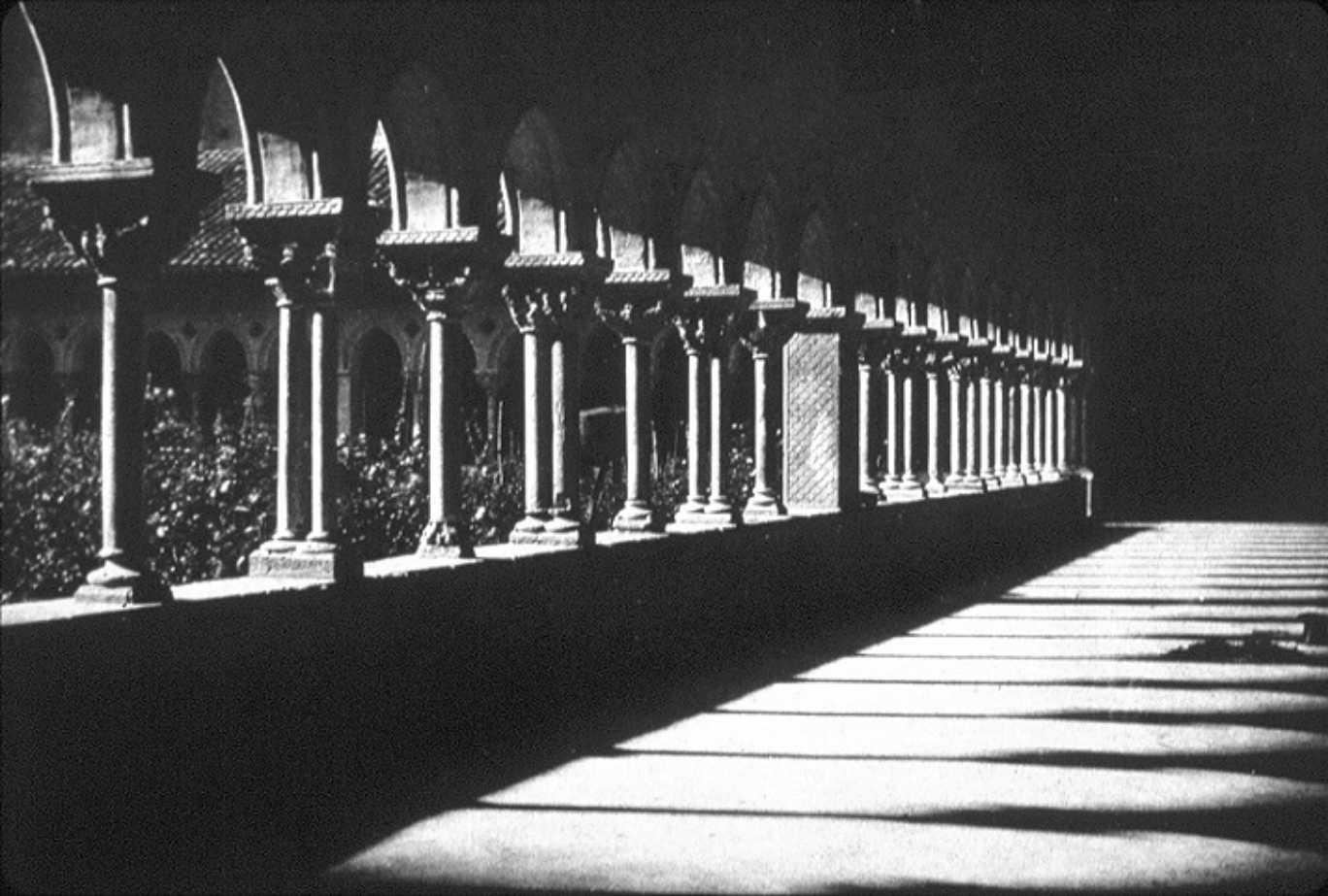


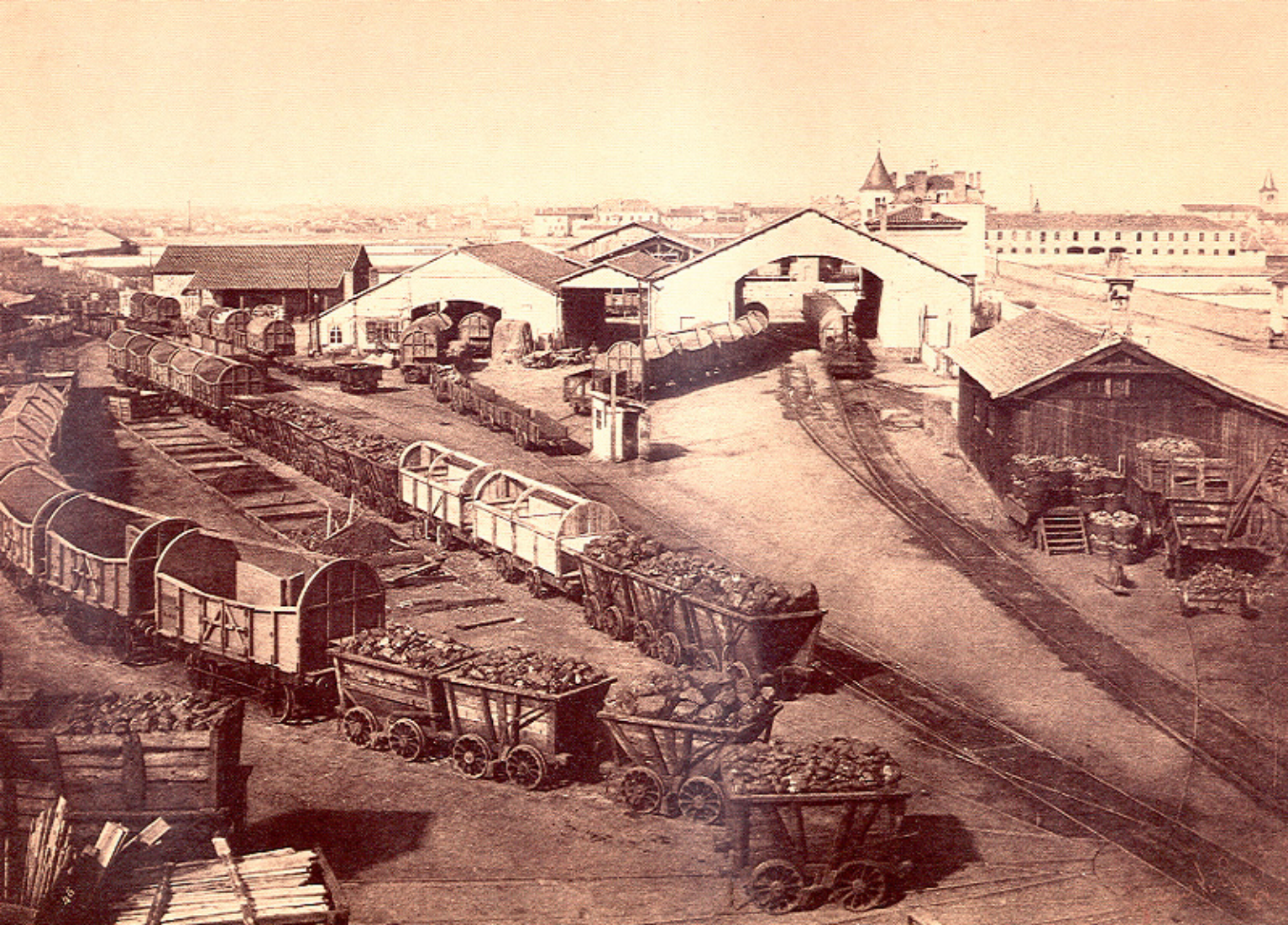












Henri Le Secq (1818- 1882)

Studied painting under Paul Delaroche, learned photo from Charles Negre and Gustave Le Gray in 1848-49.

Best known for documentation of cathedrals (Chartres, Strasbourg, Amiens, and Rheims) as seen in *Amiens: A Collection of Photographs*.

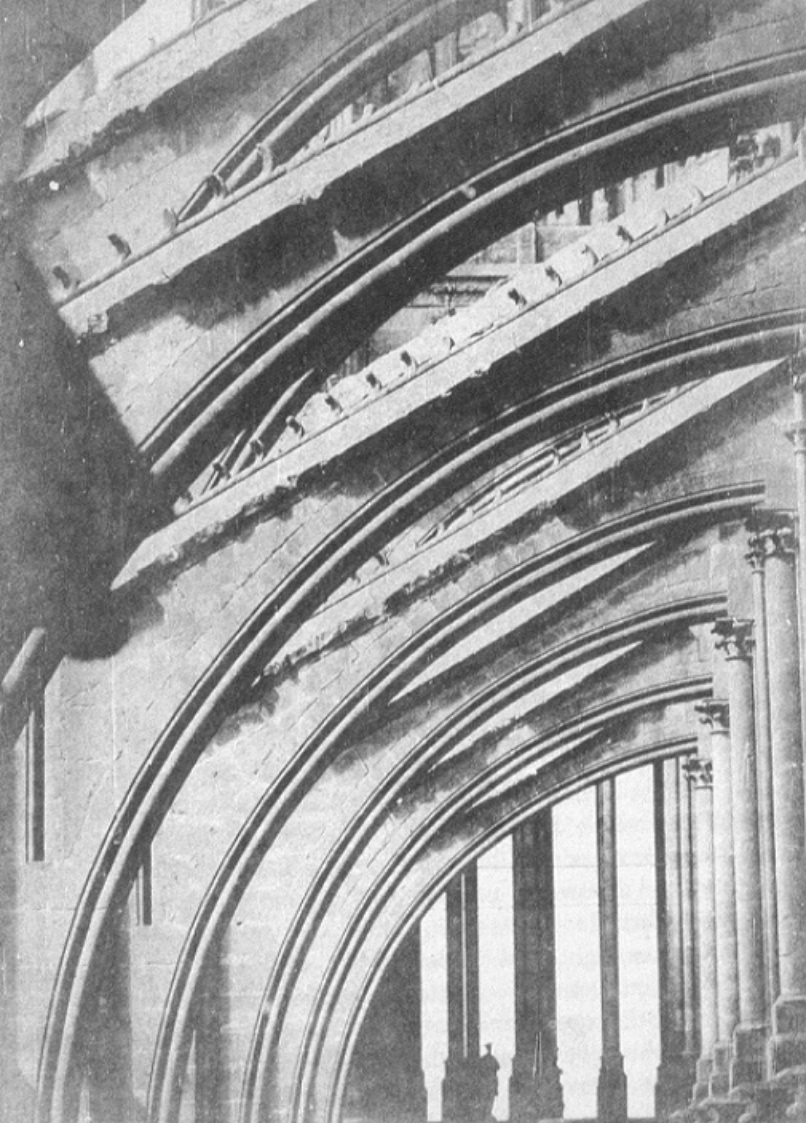
His first photos were published in B-E's album *Paris photographique* (1851). They were noted for dramatic use of shadows and were often of sites under demolition or restoration.

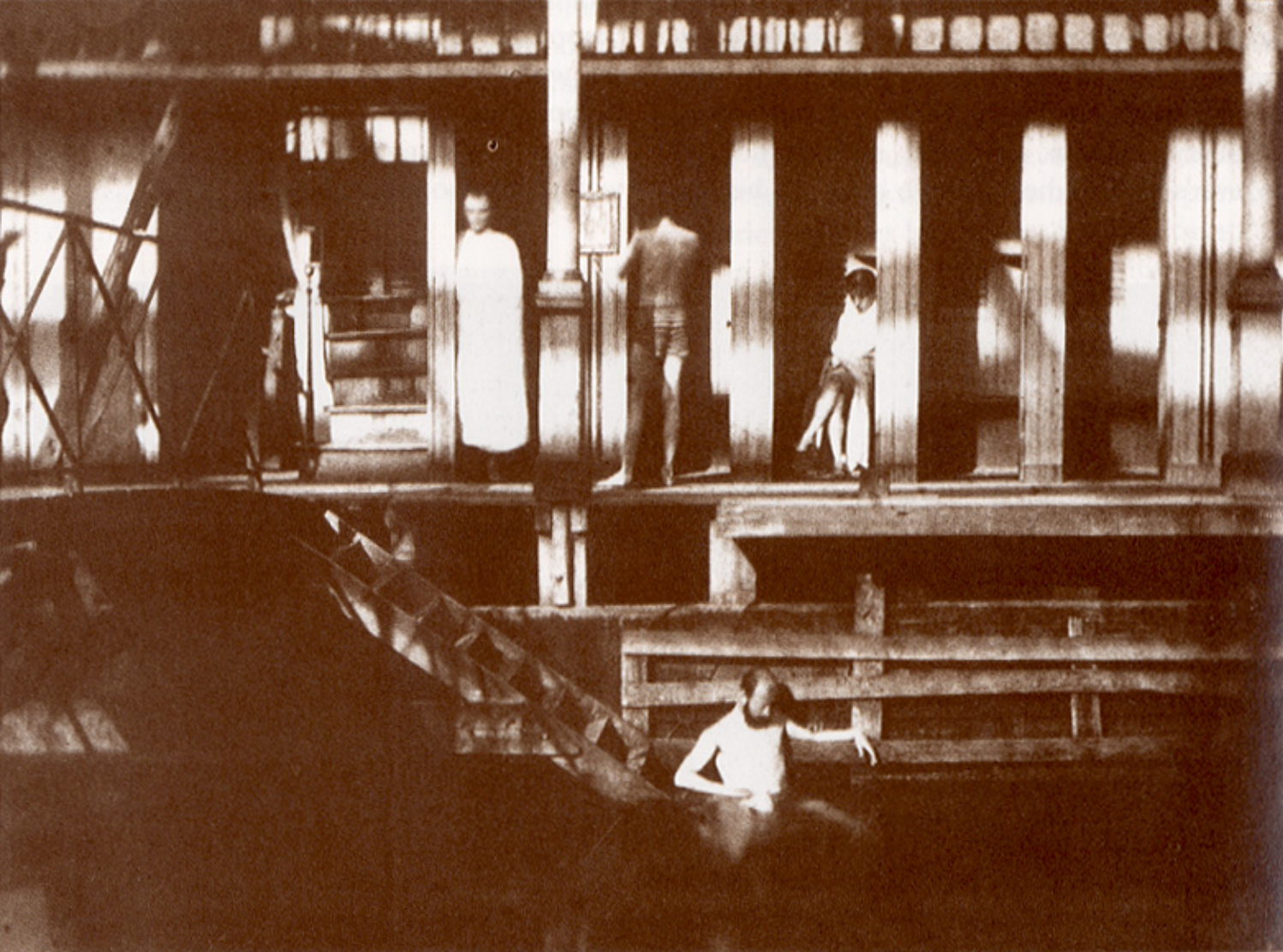
He was one of five photographers (others were Bayard, Le Gray, Metral, and Baldus) chosen to make views of France under the auspices of the 1851 *Mission heliographiques* for the Comite des Monuments Historiques.

A box has no style and is not architecture. But make the windows a little bigger or a little smaller than is absolutely necessary, or add the least suggestion of a moulding, and you have given your box some style. These unnecessary things are ornament. Now the box was built for man's material welfare; but the ornament, however slight, even if it consist only in the grouping of chimneys, exists to satisfy some non-material, some spiritual or imaginative need. That is what Ruskin meant when he began the first chapter of his *Seven Lamps* with the aphorism 'All architecture proposes an effect on the human mind, not merely a service to the human frame'; and it was his belief that buildings should contribute to man's 'mental health, power and pleasure' that led him to value ornament.









Charles Negre (1820 - 1880)

Studied painting under Paul Delaroche and was taught photography by Le Gray.

He was one of the first in France to shoot genre scenes.

In 1852 he toured Provence documenting for a project called *Le Midi de la France*.

He did extensive coverage of Chartres cathedral, some negatives were 20 x 29 in.


In 1860 commissioned by Napoleon III to document the new Vincennes Imperial Asylum for disabled workmen.







"Mr. Nègre has given a remarkable proof of the suppleness of the diversity of the resources of photography. His Petit Chiffonnier [the little ragpicker] is at once solid and vaporous like a drawing by Mr. Bonvin; it is the most skilled and the most fugitive rough sketch. . . A portion of a wall, a disappearing distance, two blocks of stone, one one of which the hero of the subject is sitting next to his basket; there is the entire staging; it is not in the least complicated. The head, topped by a sorry cap, is careless, disdainful and mocking; the shirt of this Diogenian [hermit-like, despising riches] urchin is mellowly padded with array of sunlight; the generously indicated pants are mottled, torn, slashed, patched-up, . . . [it] is no longer a photograph; it is a thoughtful and willful composition, executed with all the qualities foreign to the daguerreotype and claiming only these."



C. R.

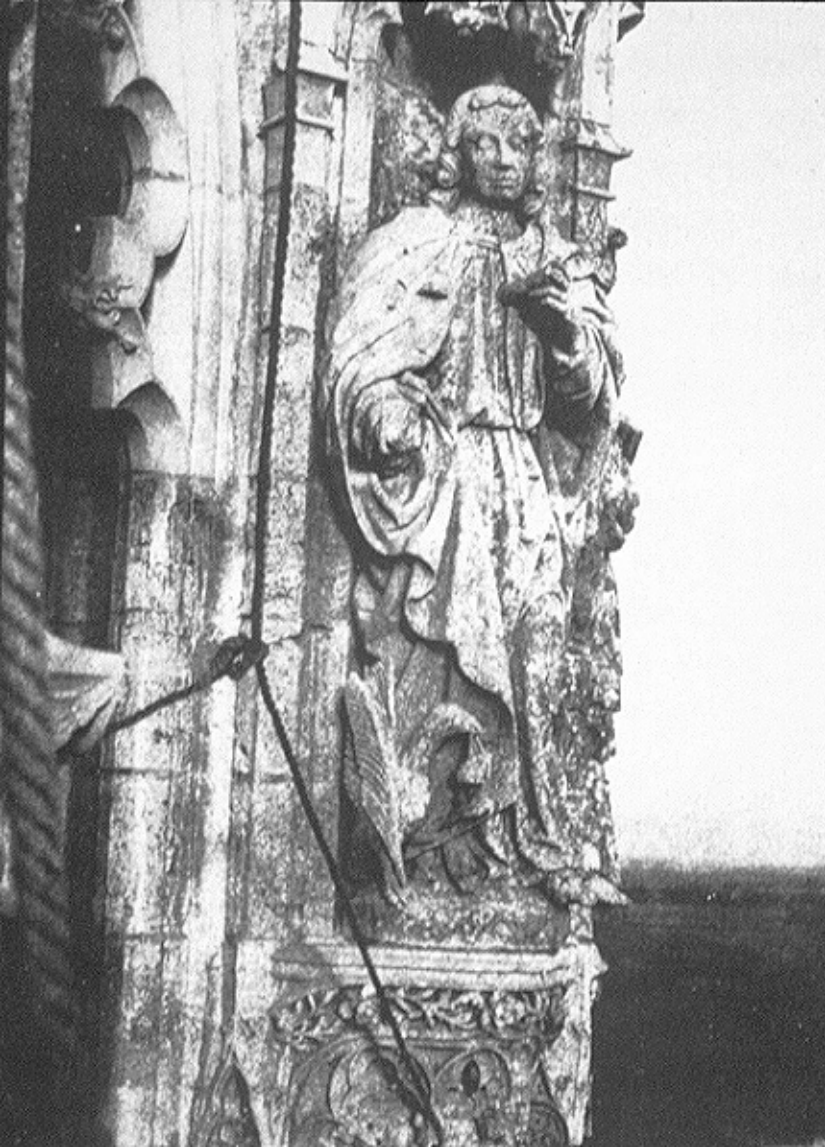


"The part played by the lights and the shadows on the wall against which the bonhomme leans, and the somber vault which sinks behind him, recall the most vigorous drawings by Decamps . . . and the minute details of the clothing of yellowed, worn and sordid corduroy, refer to the most carefully studied subjects of Messonier. . . There is a strange contrast between the attentive pose, the amazed expression of these children who have seen little and to whom everything is astonishing, and the expression of lassitude and discouragement of the old travelling musician who has seen so many things, he for whom all science has been able only to reduce to begging. It is not us who say all that, it is Mr. Nègre's print."

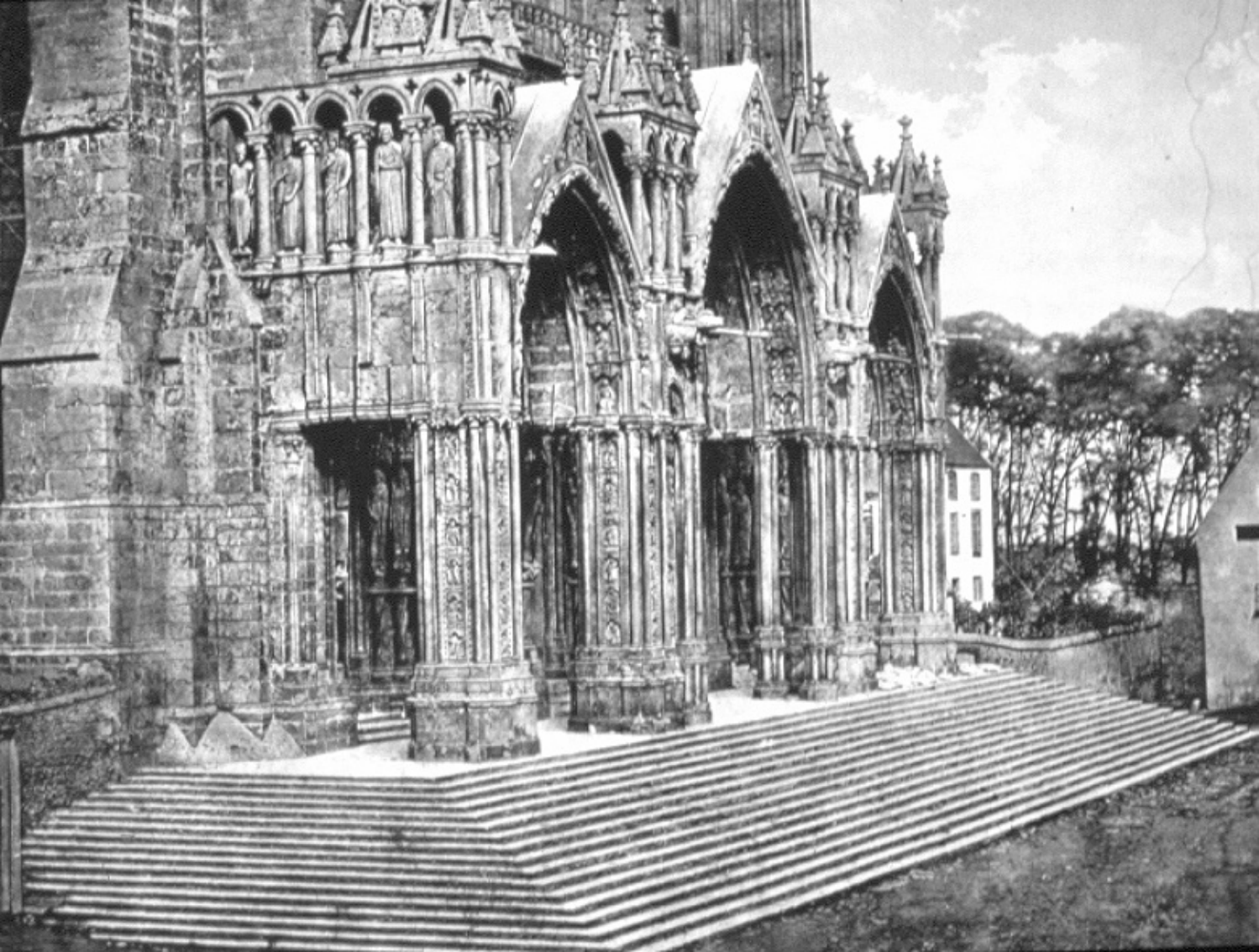
















Hippolyte Collard

In Jan. 1856, he sets up his first formal photo studio. He documents the construction of the Pont St.-Michel in 1857, which was issued in a leather-bound folio album.

He works primarily for the Department de Ponts et Chausees (Dept. of Bridges and Roads), documenting all Parisian bridges between 1857 - 1870.

He also photographed the Rothschild's Compagnie du Nord railroad construction prior to 1859.

In 1865 he shoots for the Chemin de fer du Bourbonnais, a rail way going to the southeast from Paris (where he photographs the Nevers roundhouse).



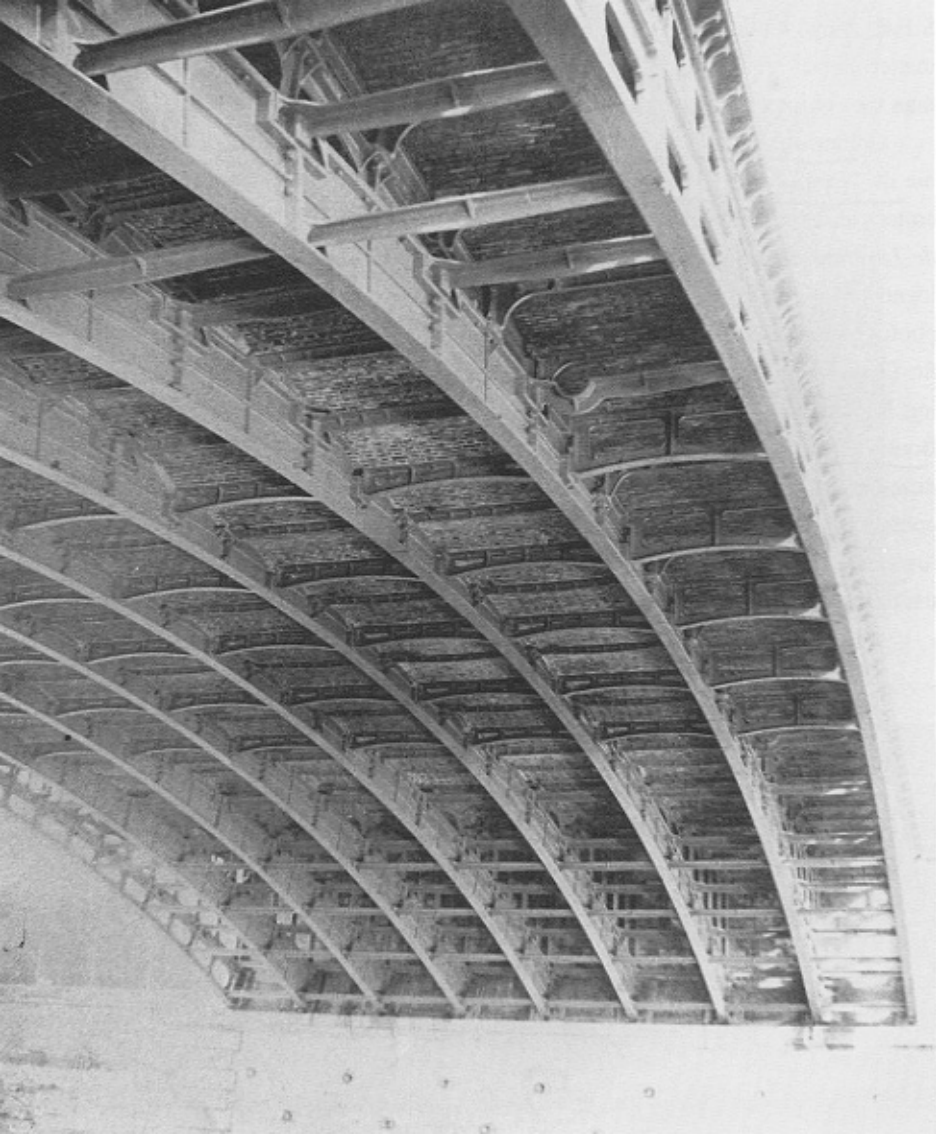
99. Hippolyte Collard, *Pont de Chézy (Aisne)*—*State of the Project on October 3, 1864*, from *Dérivations des sources de la Dhuis*, n.d.

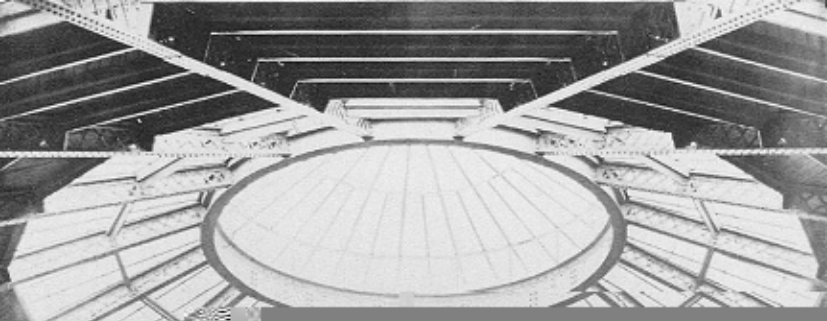


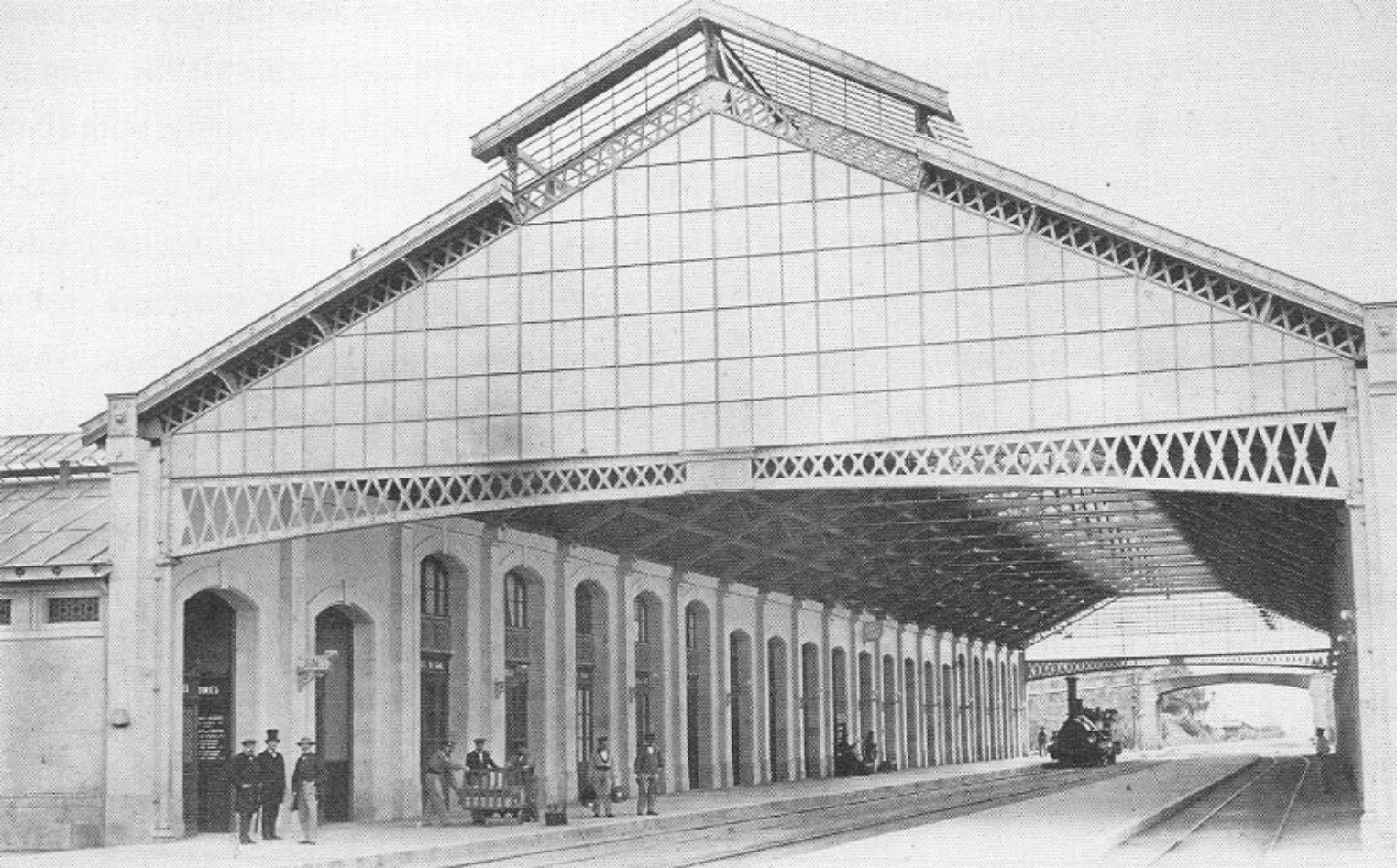


Hippolyte Collard, *Removal of the Centering—View of Arch No. 4 Taken from Downstream, 1865*, from *Pont de Bercy*, 1865, pl. 5.



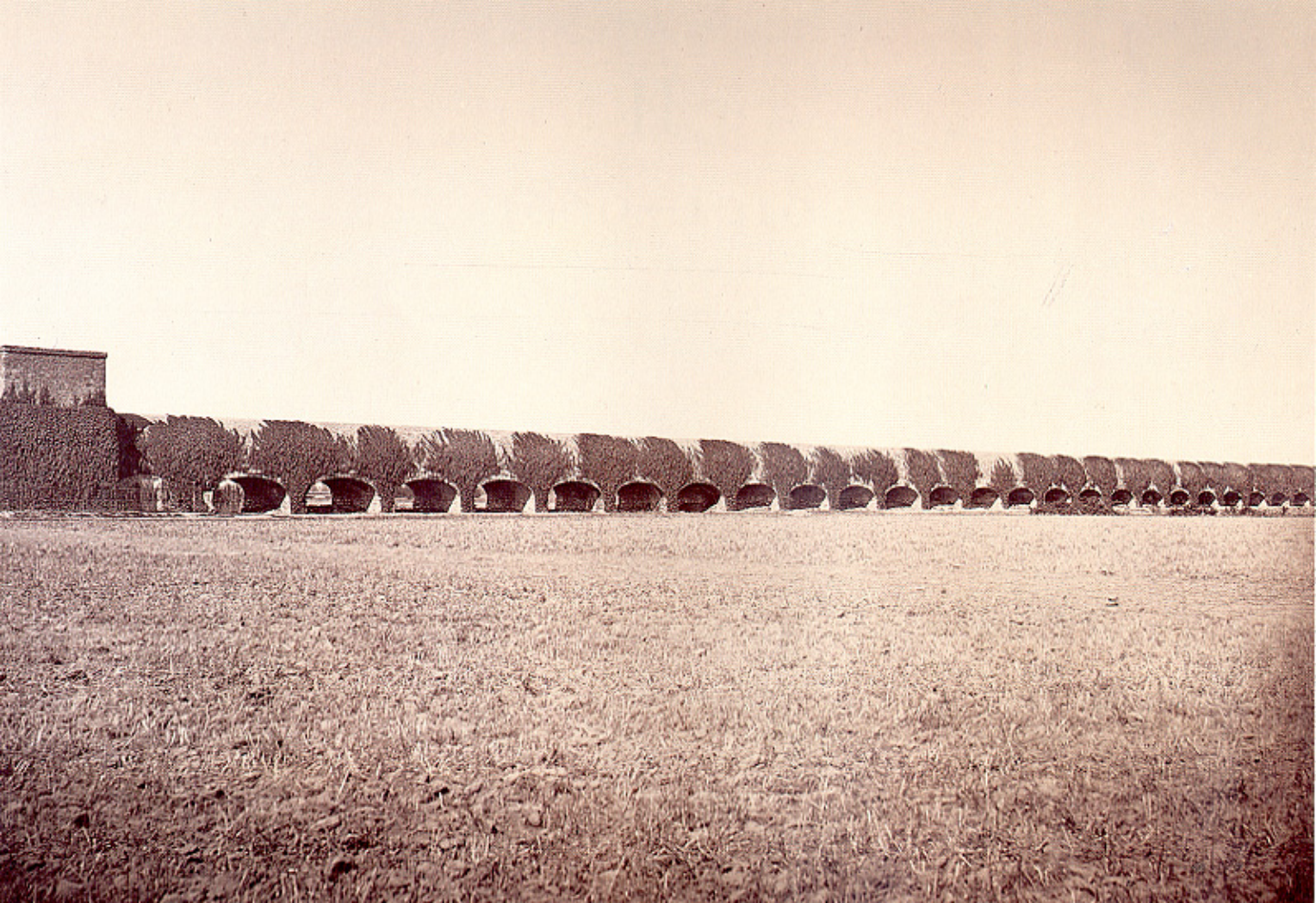










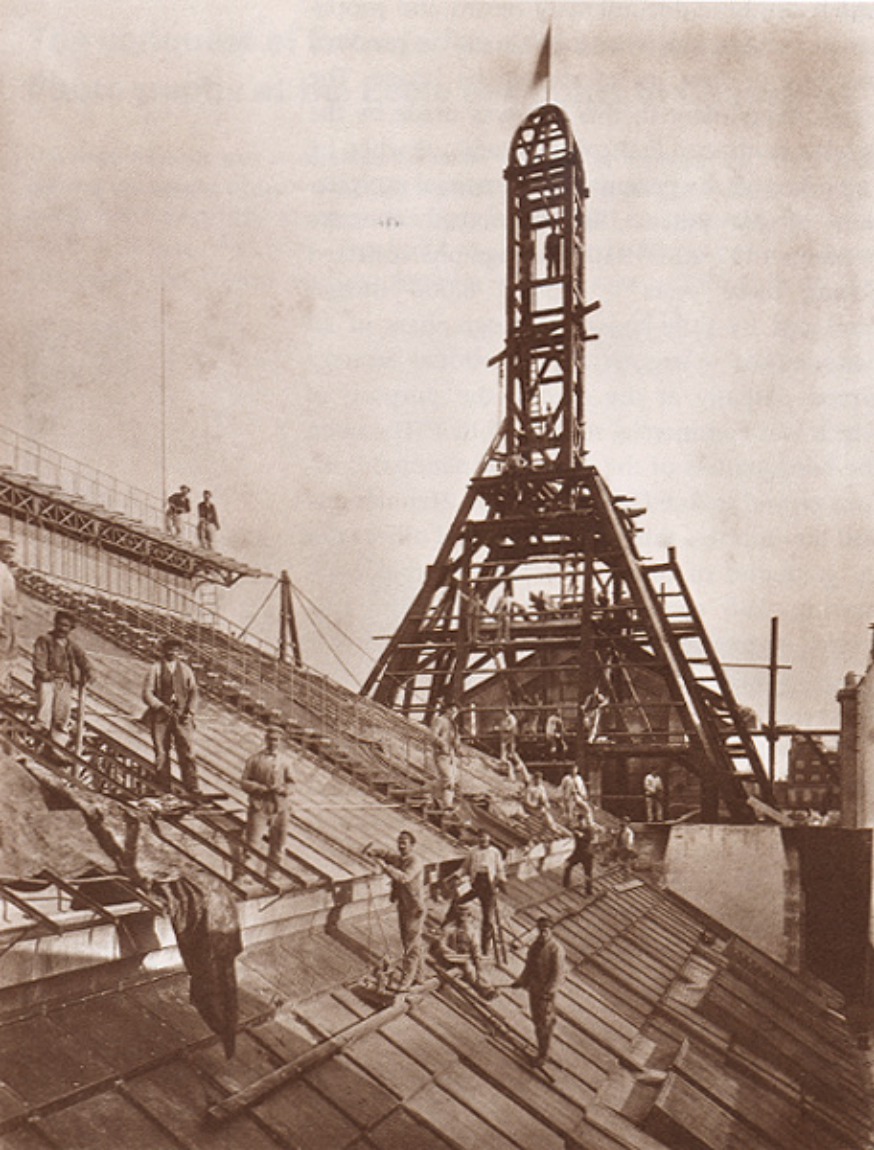


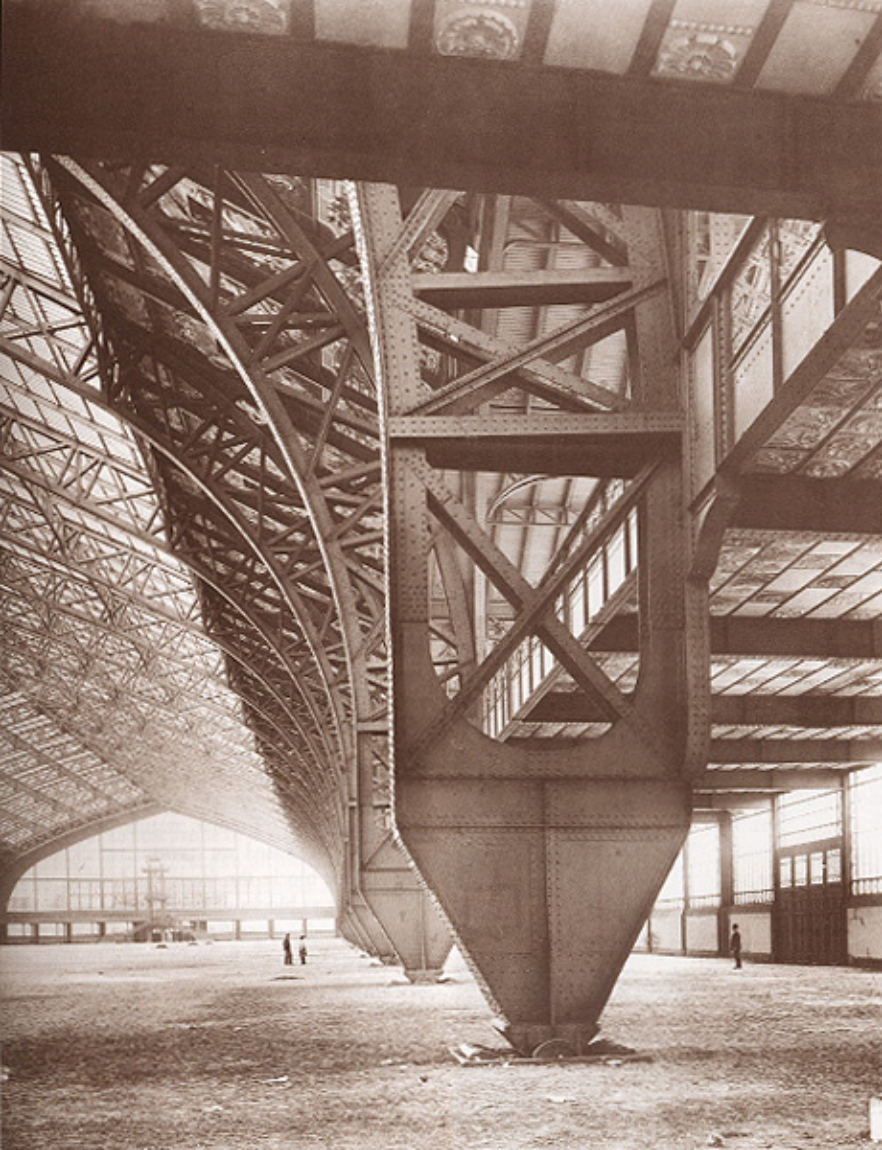
Louis-Emile Durandelle (1839 - 1917)

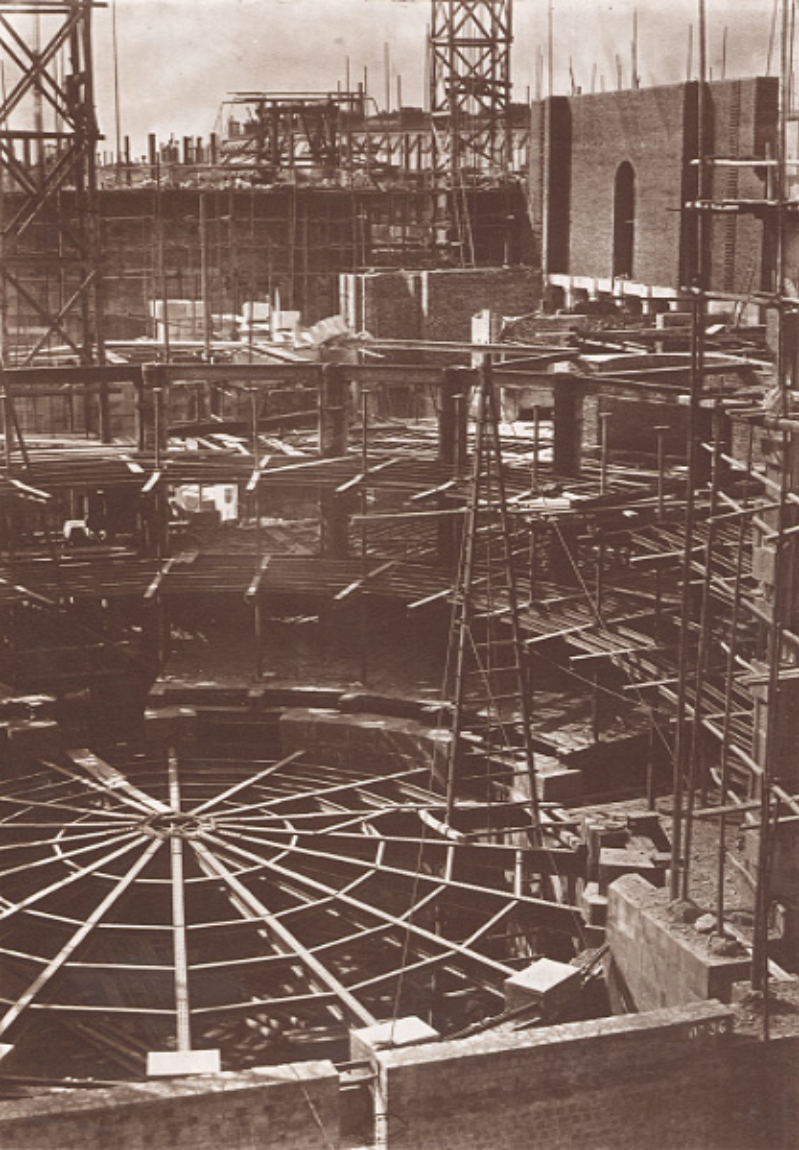
In 1861, firm of Delmaet and Durandelle hired to photograph the old and new Paris Opera by Charles Garnier.

Later Durandelle in partnership with Chevojon; they specialized in documenting public works.

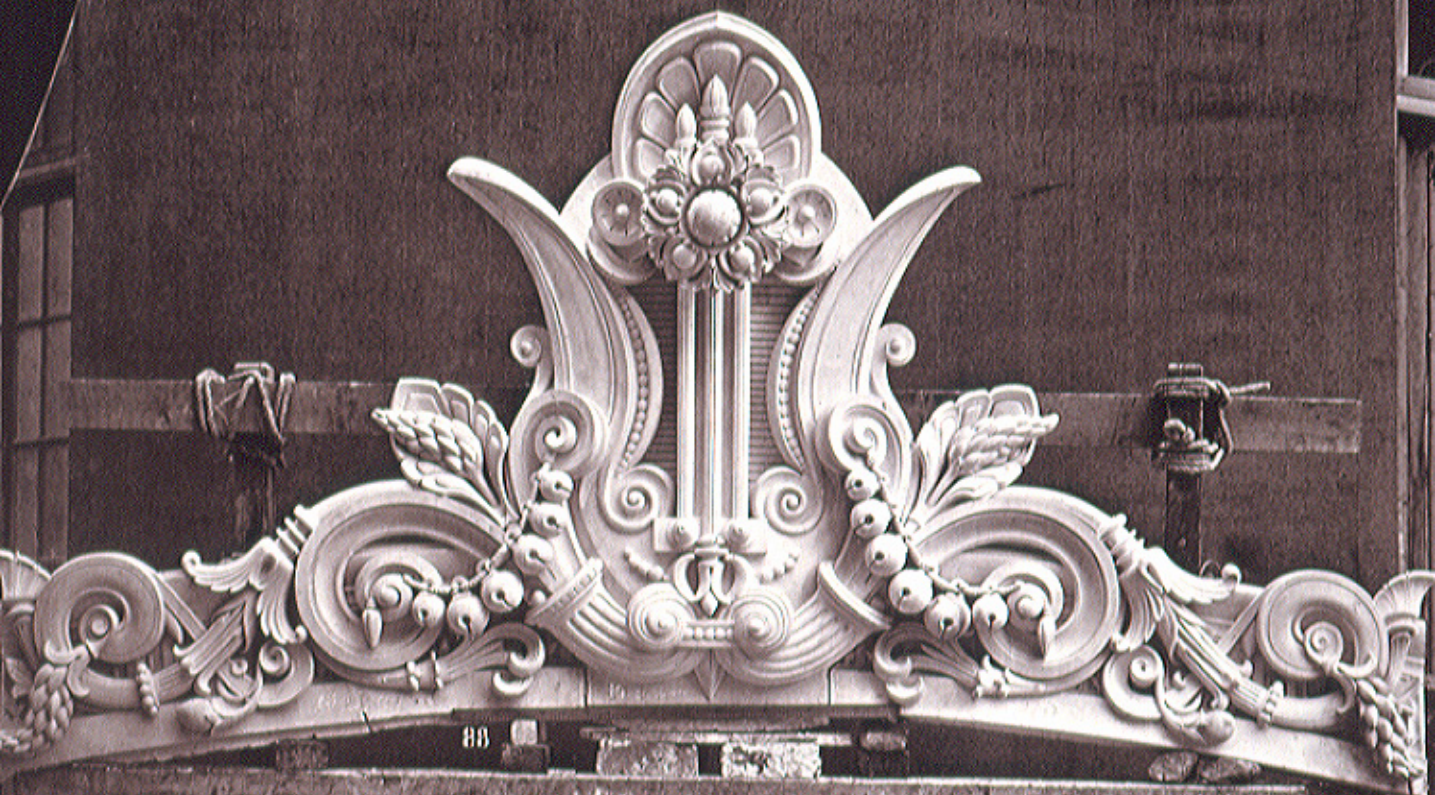








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Edouard Baldus (1815 - 1882)

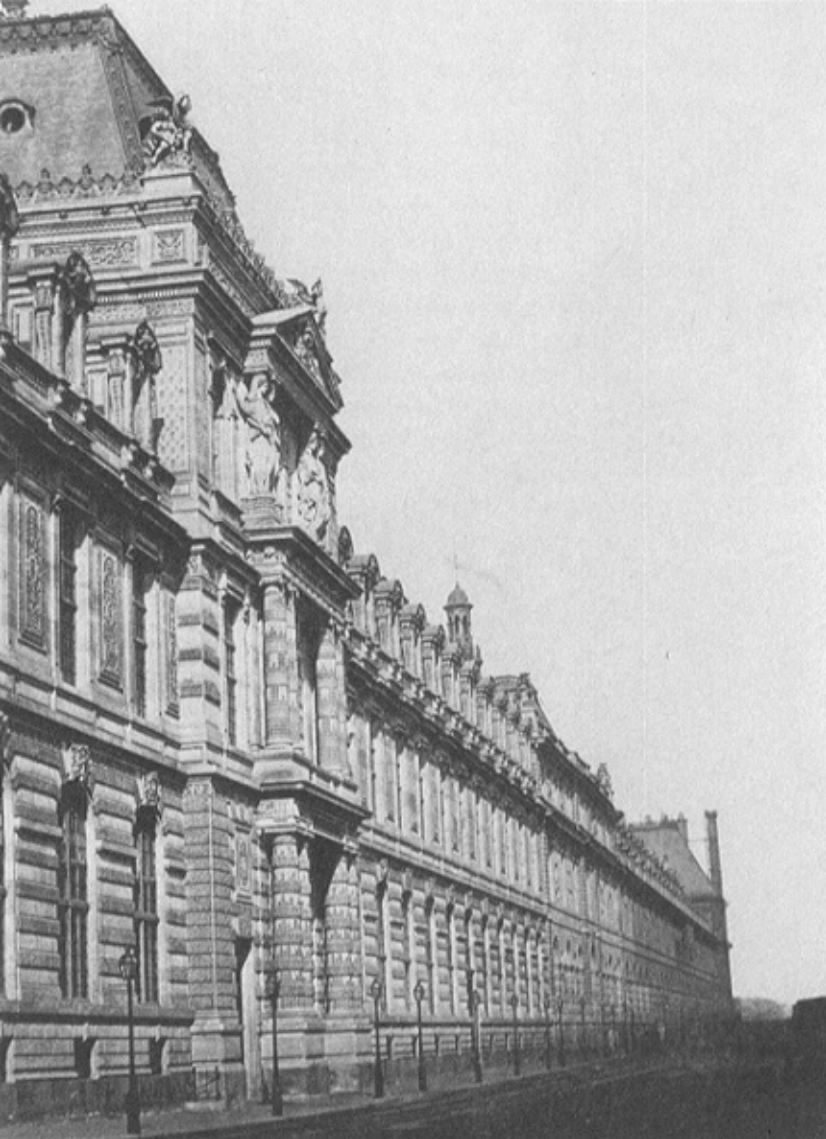
He ranks among the premier calotypists of the 1850s; his work consisted of: architectural studies, landscapes and reproductions of artworks. The images are known for their exquisite sharpness of detail, airy translucency of the shadows, and perfect modeling of the figures, powerful lighting effects. He often retouched his negatives (he was trained as a painter).

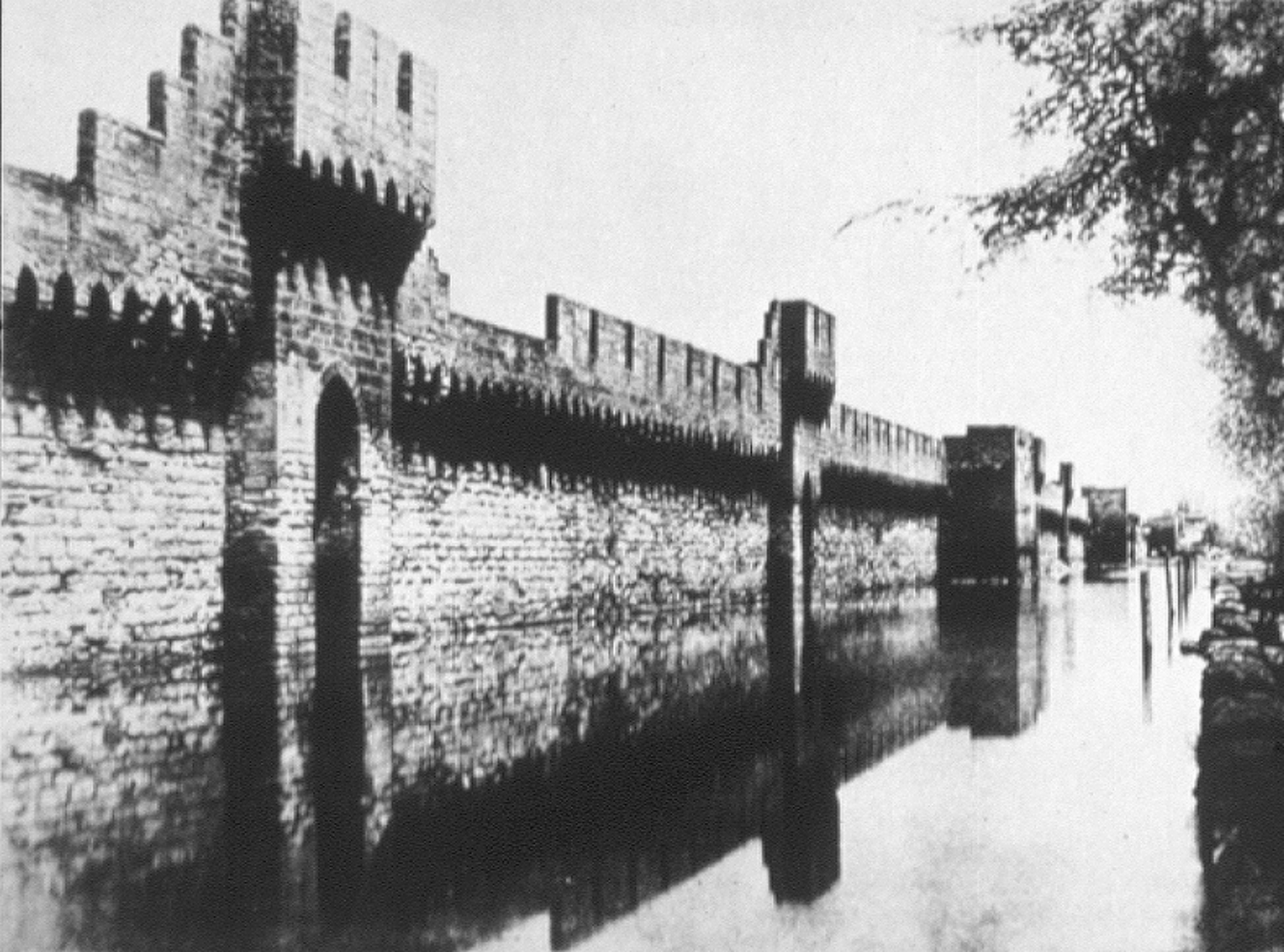
He wrote a manual on photo: *Concours de photographie* (1852).

He worked on the *Mission heliographiques* begun in 1851 under Baron Taylor and Comte de Laborde who replaced sketch artists with photographers for this project of documenting historic landmarks (he shot over 300 negs.).

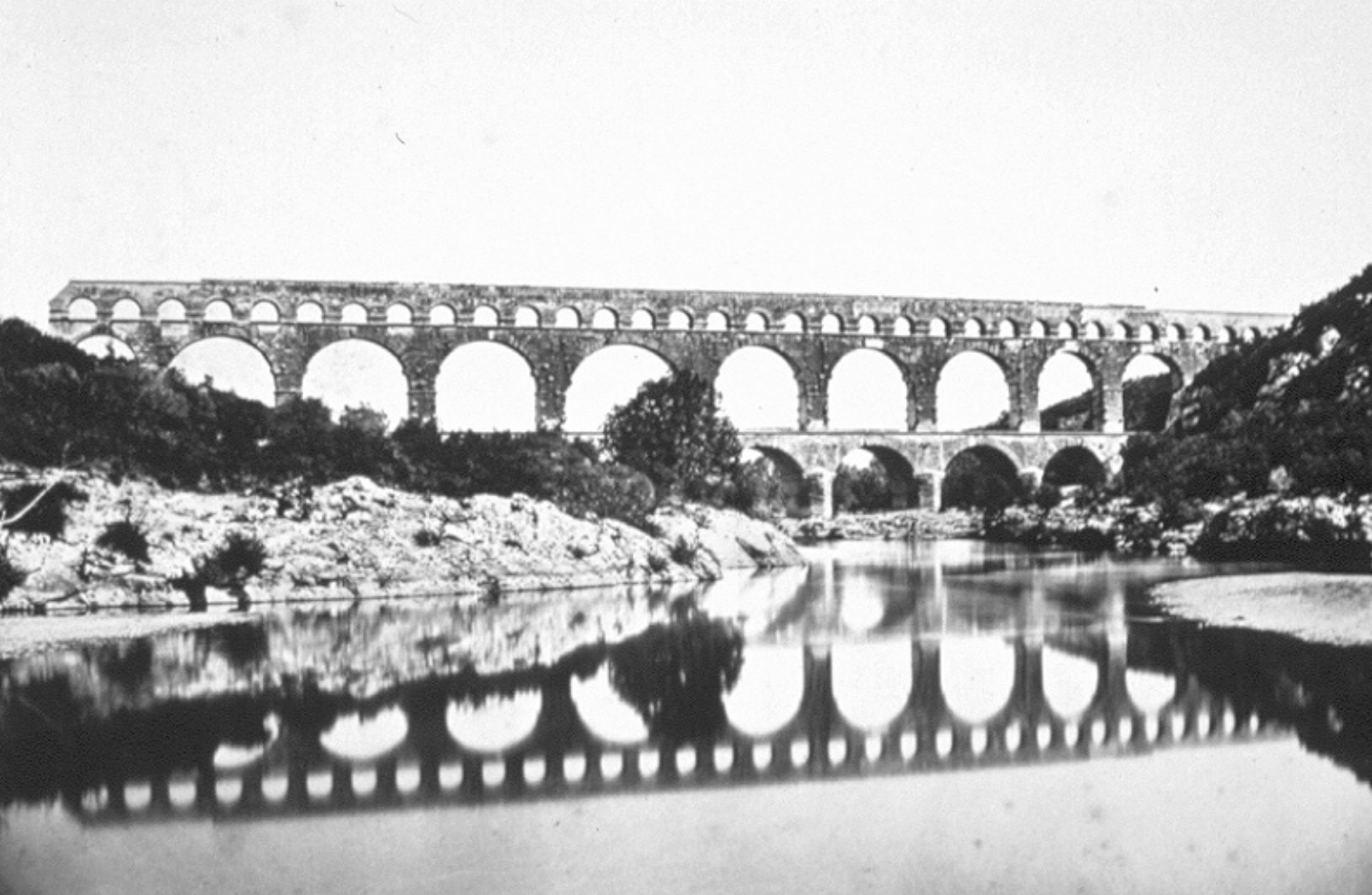














Henri-Victor Regnault (1810- 1878)

He was the director of the Sevres Porcelain factory and President of the French Academy of Sciences and the French Society of Photography.

He starts to photograph after B-E improves the C-type process.

His chief of the painters and gilders, Louis-Remy Robert (1811 - 1882), was a photographer of note as well. His work appeared in the album *Souvenirs de Versailles* (1853).

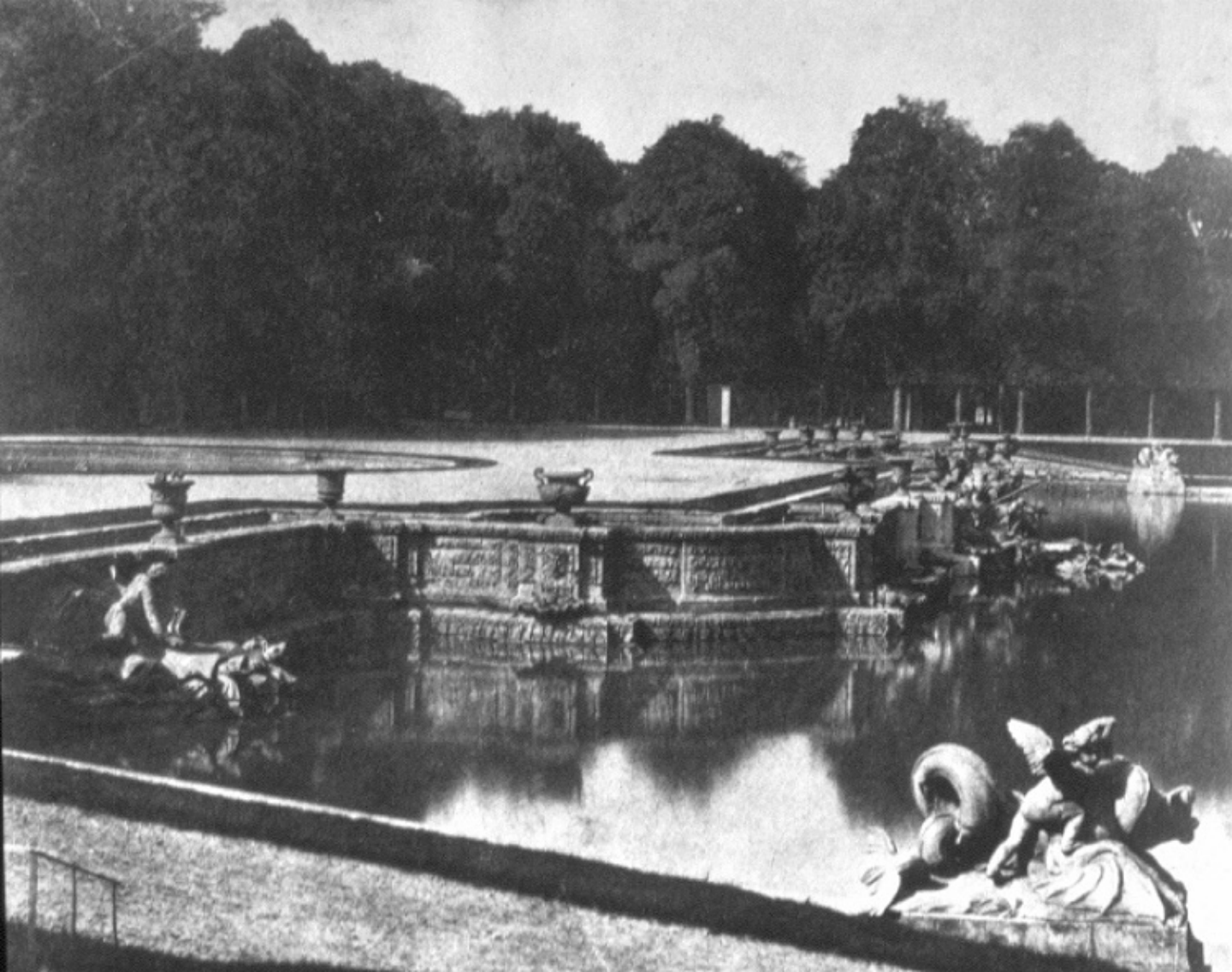














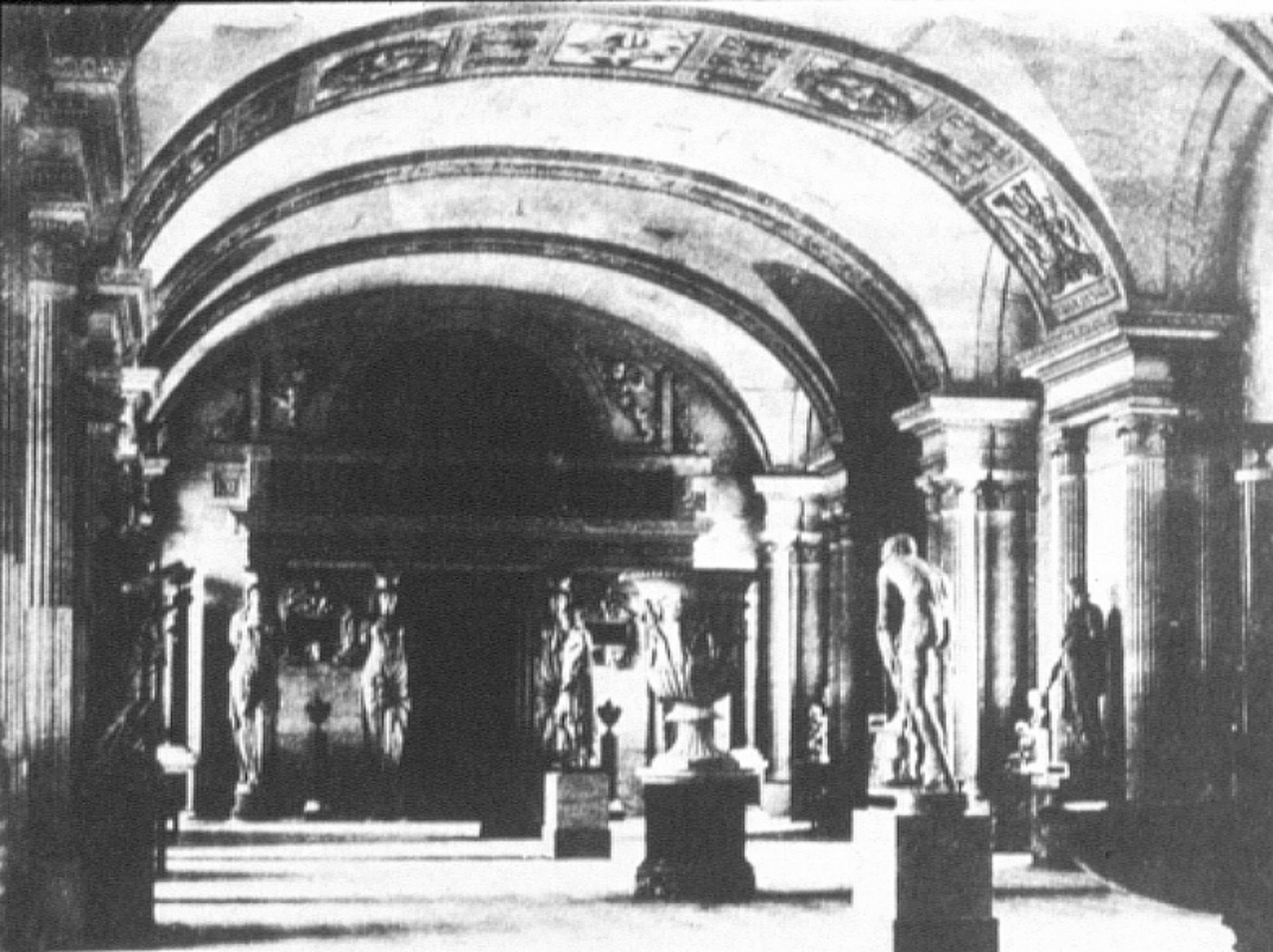
Charles Marville (1816 - 1879)

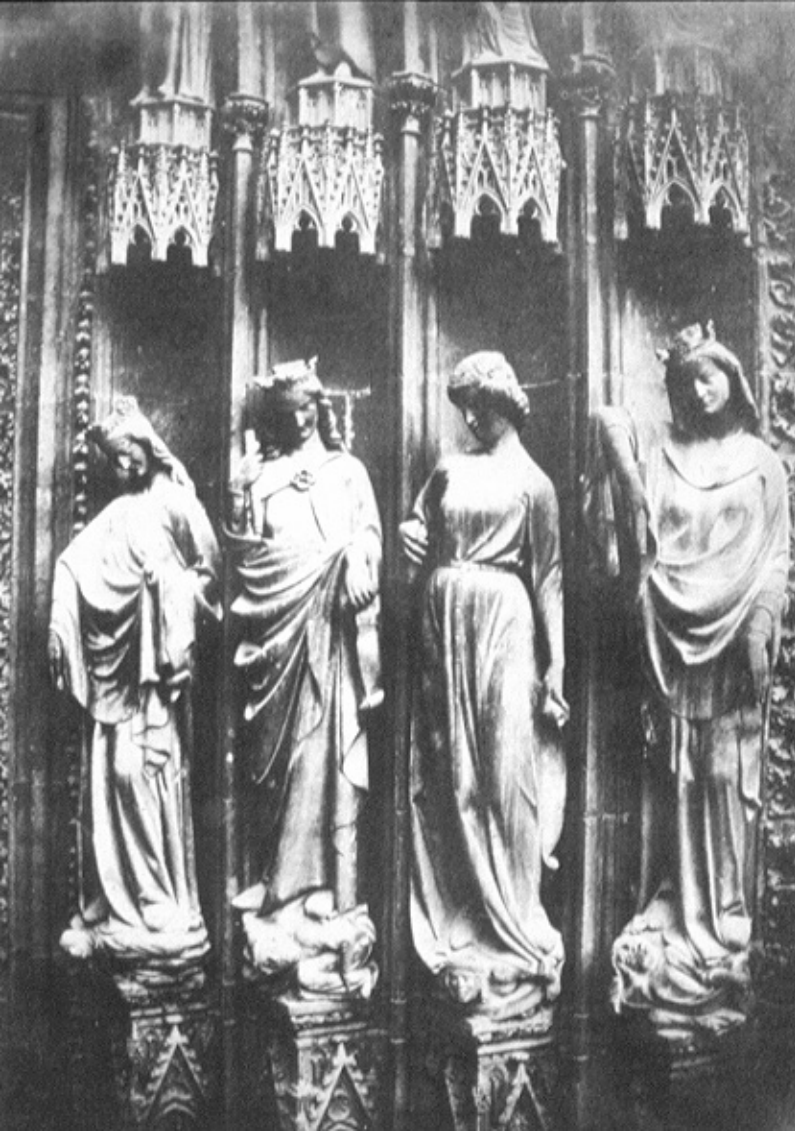
He was trained as a painter, lithographer, and engraver.
Takes up photography in 1850.

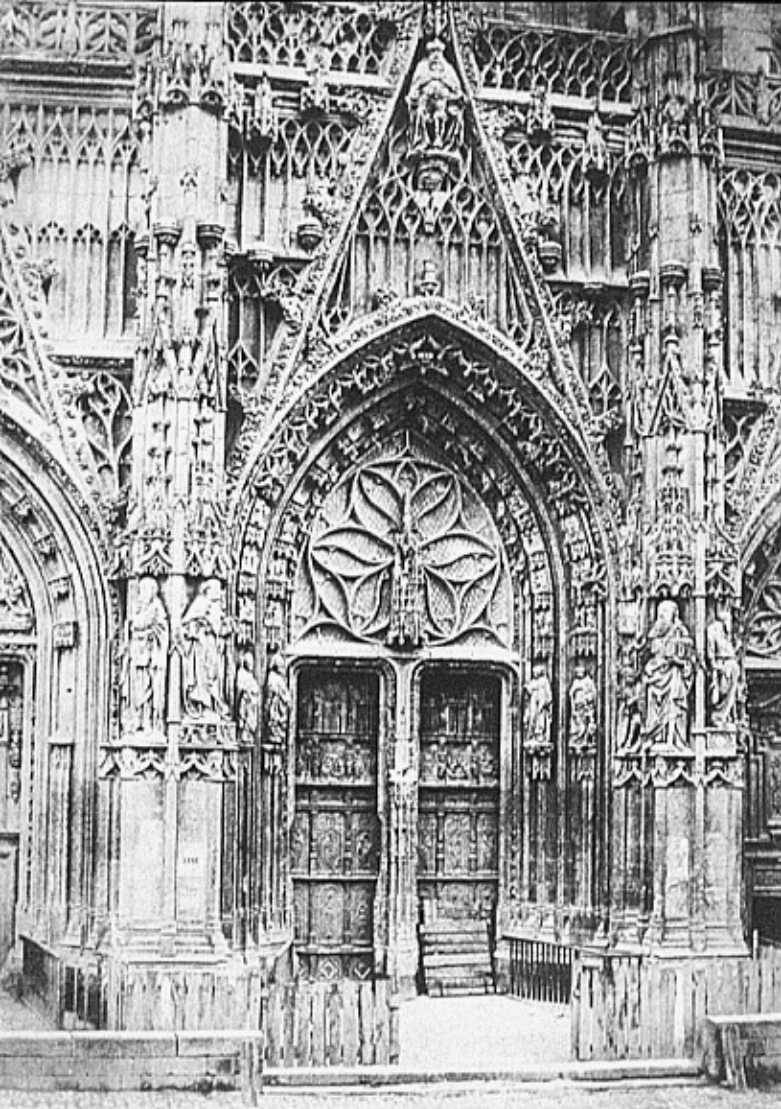
His first photo appeared in B-E's *Album photographiques de l'artiste et de l'amateur* (1851). His work was included in B-E's *Les Bords due Rhin*, a romantic travelogue.

He used dynamic asymmetrical compositions, often with a degree of spatial complexity not often seen in C-types of the day.

Documented Viollet-le-Duc's restorations to Notre Dame Cathedral which had been damaged during the Revolution. Also hired to documented Baron Haussmann's urban renewal project of Paris as the Official Photography of Paris.









Baron George-Eugene Haussmann

As Perfect of the Seine, he was commissioned by Napoleon III to rebuild Parisian streets, replacing the narrow, easily blockaded medieval streets with wide boulevards that now characterized Paris.

Long, up to 3 miles, vistas were opened up, replacing the intimacy of small neighborhood = eye replaces ear as how people experienced their city. The *flaneur* is now created who walks about the city viewing its sites.

This concept of the city studied as "urbanism" arises in 1867 with the publication of Ildefonso Cerda's *The General Theory of Urbanization*.

The new panoramic views of Paris will be explored by Charles Marville, Charles Soulier, the Bisson Freres and Houssin.



HAUSSMANN "PREFECT": A photograph by Pierre Petit. Haussmann sat for this portrait some time in the early 1860s when Petit did a series of all the members of the Municipal Council. He is still bearded, as he was until the mid-1860s. The rosette in his buttonhole is the Légion d'honneur. In an informal yet stately pose, the bureaucrat is presented absorbed in some document but not actually working. There is no portrait or photograph of Haussmann at work. He is always depicted as a good bourgeois against some neutral background, with no specific references to what he does for a living except that it is a "profession."

At the present moment [he told Albert Vandam] the opponents of my plans have adopted the cry that I am attempting to do too much at once, and that this attempt is prompted by my wish to hold all Paris in the palm of my hand by means of broad thoroughfares, in which large masses of troops can move freely. . . . Another section of society accuses me of wishing to reduce Paris to a mere city of pleasure and make it the resort of all the profligates and idlers—titled and untitled, rich and poor, honest and dishonest—of the whole world. That, according to the last-named critics, is my method for stifling the nation's aspirations towards a higher standard of political liberty.¹¹



FRANCOIS

1870

1870

1870





RUE
MOUFFETARD



BIKES
20
CASH
BY

RUE
MOUFFETARD

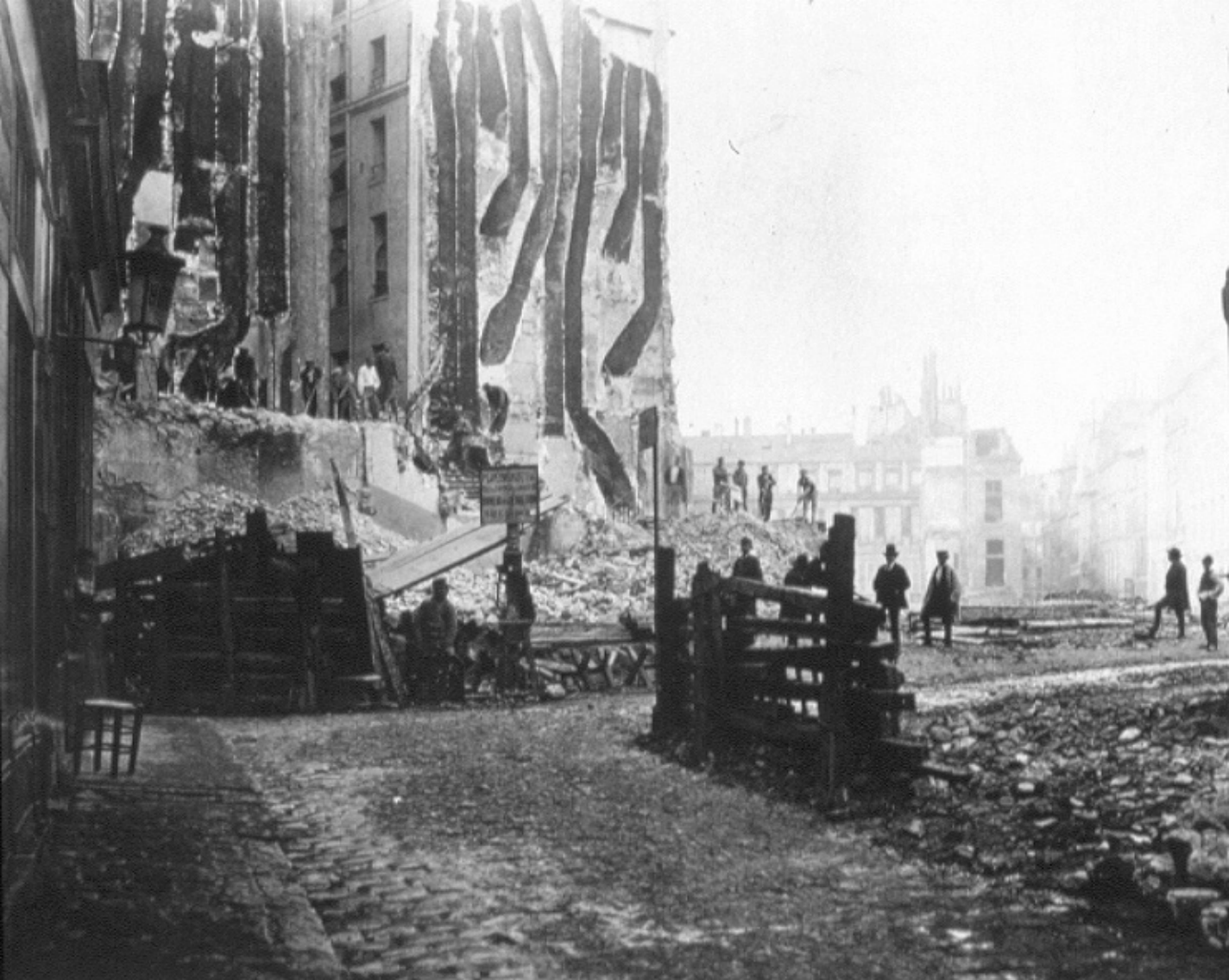






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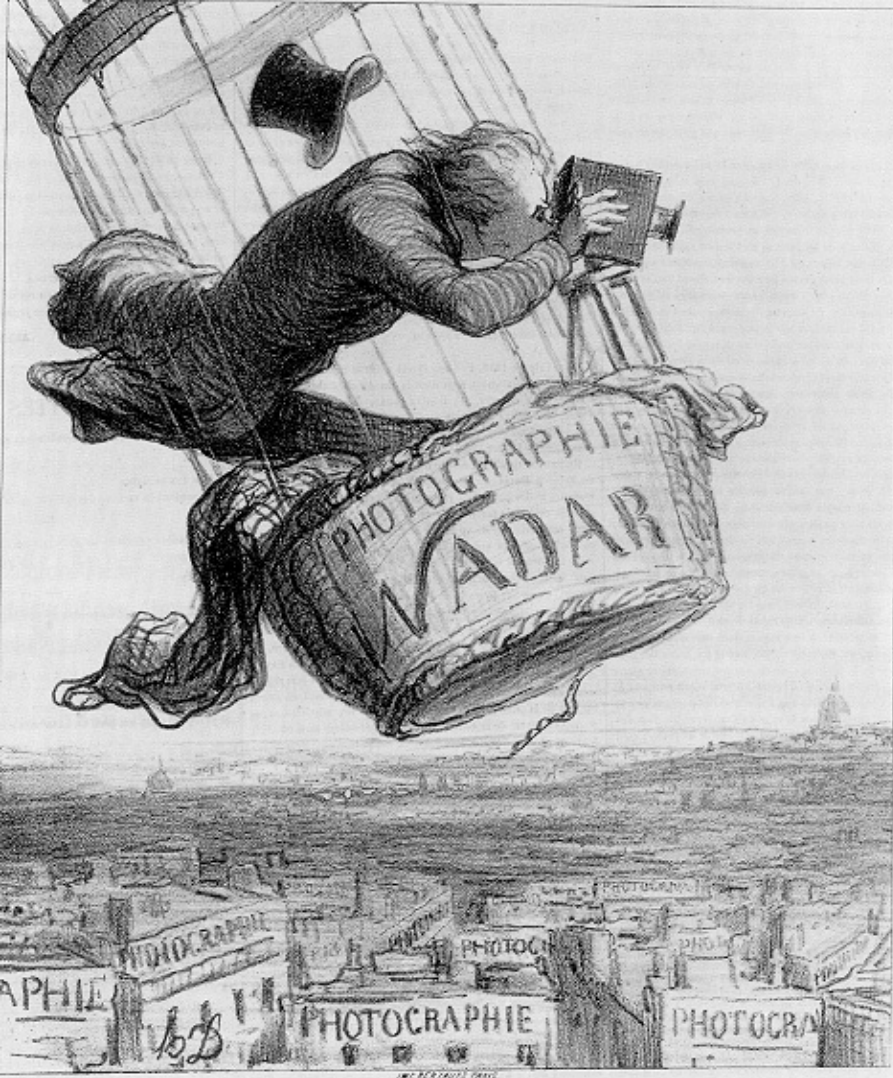




BOONS

ARTICUL

VISITEZ
LES PRODIGES OFFERTS
A LA
MENAGERE
NOUVEAUTES

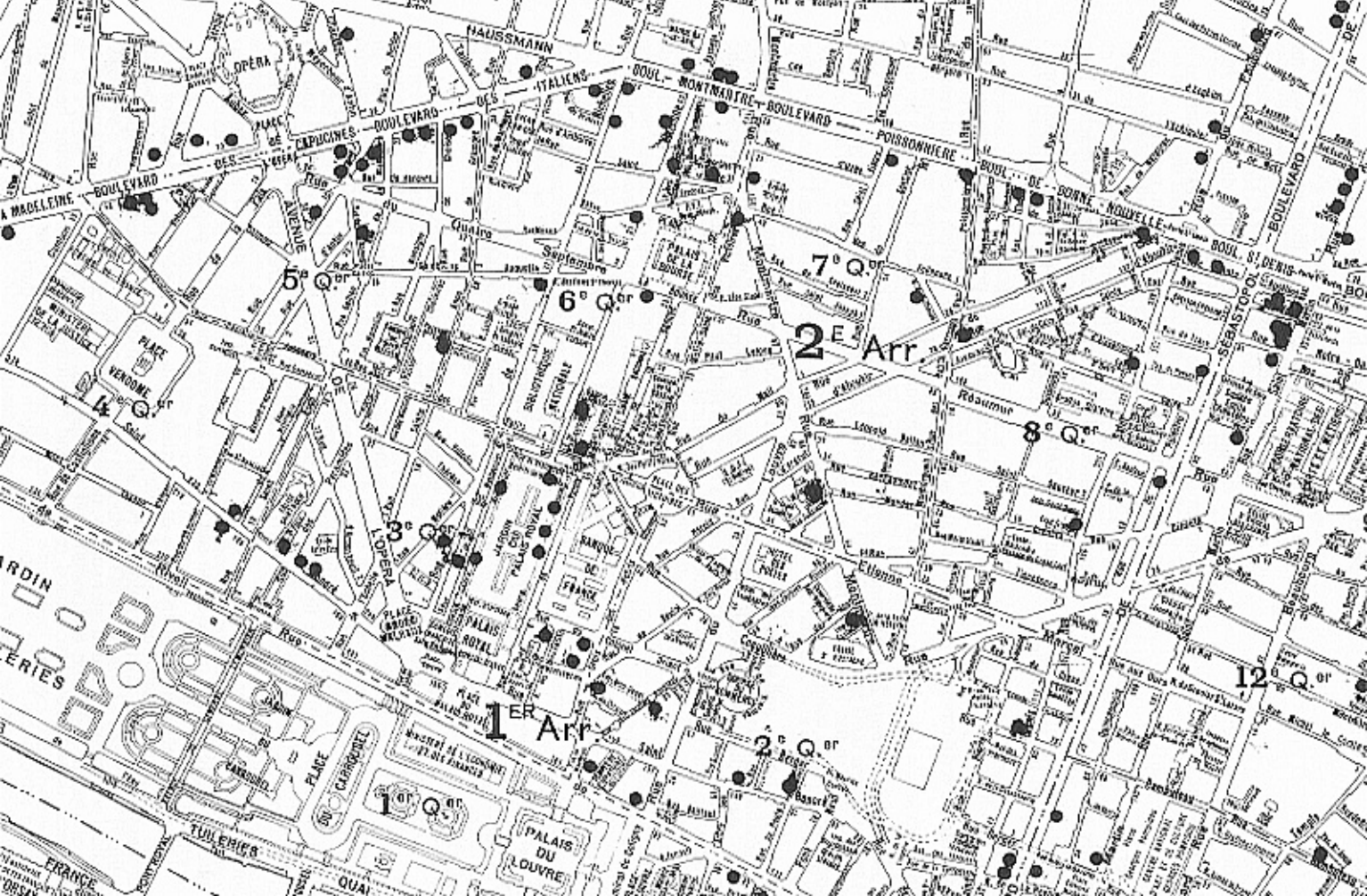


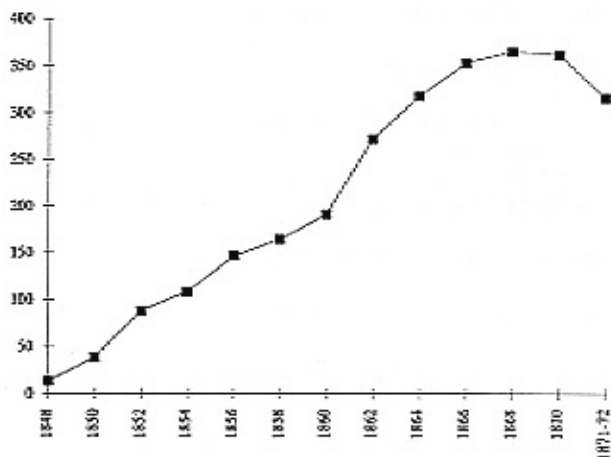
NADAR élevant la Photographie à la hauteur de l'Art



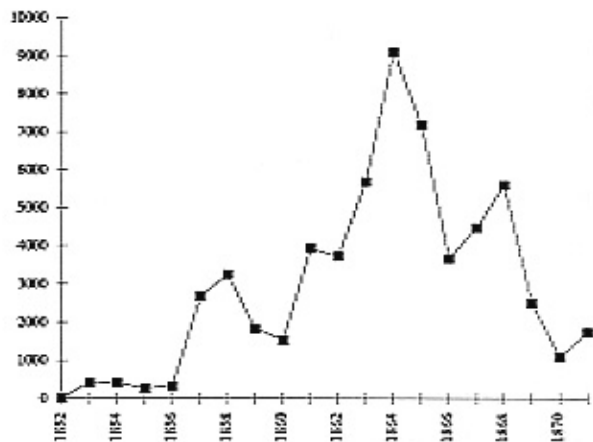








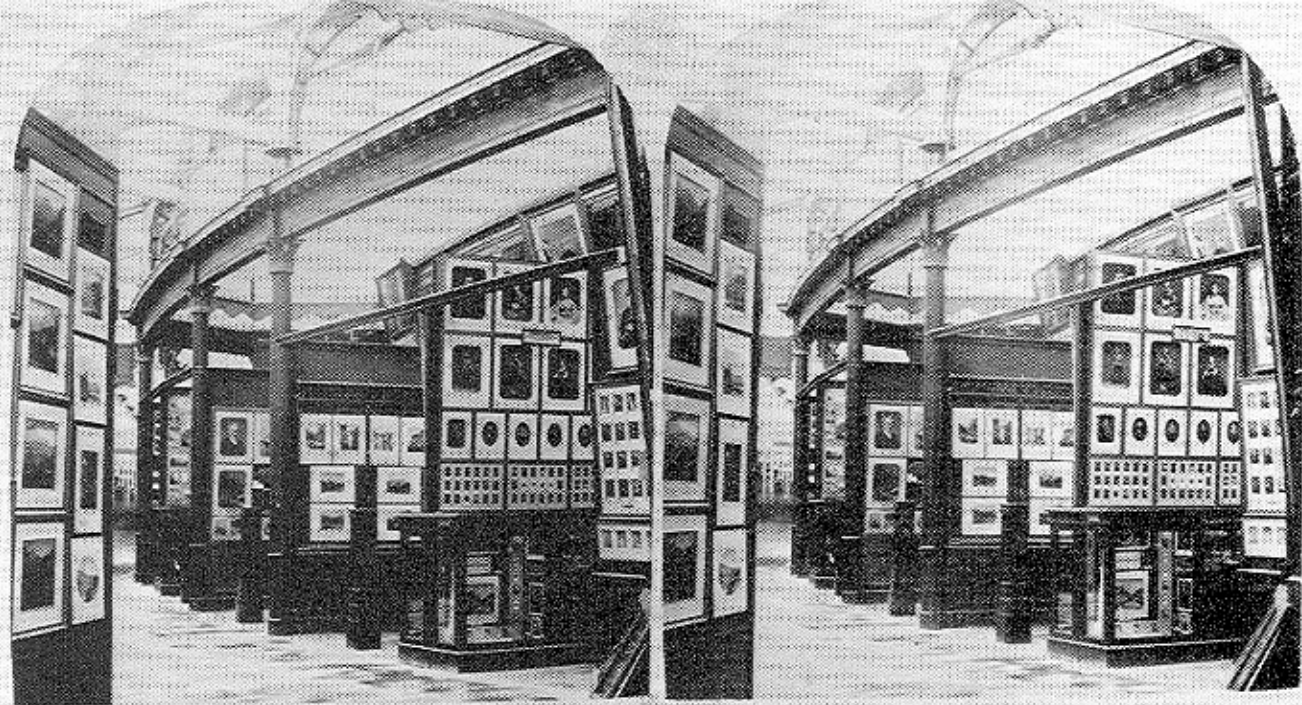
14. Parisian commercial studios, 1848-71, based on listings under "artiste photographes" in the Didot-Boris commercial directories.



15. Photographs registered in Paris for public sale, 1852-71, based on the *Album Régis* registers.

EXPOSITION UNIVERSELLE

Do 1867



301 - Photo. Salle Section Française

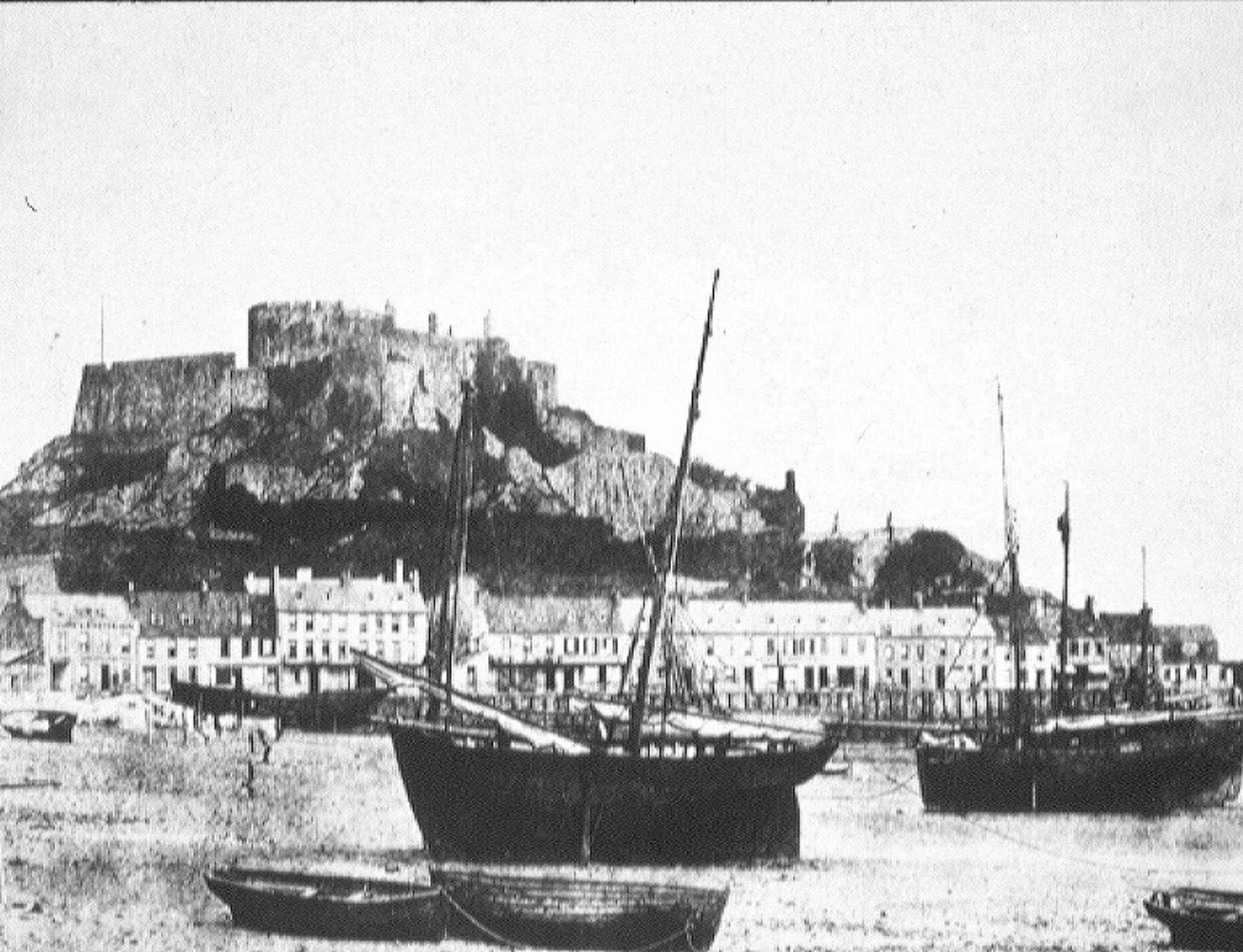
British Calotypists, 1850 - 1860

Thomas Sutton

Benjamin Brecknell Turner

Philip Henry Delamotte

Robert Howlett



Benjamin Brecknell Turner (1815 - 1894)

Did monumental views of landscapes and architecture until 1862. He participated in international photographic exhibitions and operated a London studio when not in the field.

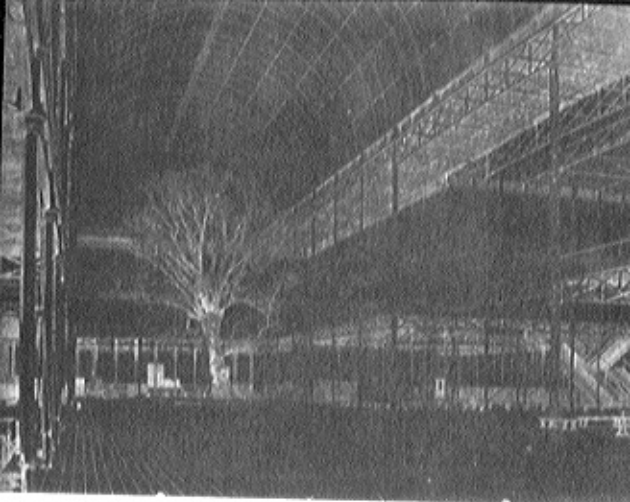
His prints are often as large as 30 x 40 cm.

Philip Delamotte (1820 - 1889)

He recorded over a 3 year period the dismantling of the 1851 Great Exhibition's Crystal Palace and its reconstruction at new location in Sydenham; in burned own in the 1930s.







8.

Transept of the Crystal Palace, Hyde Park, c. 1852

Vaxed negative; image 29.7 x 40.1 cm

Paris, André and Marie-Thérèse Jammes

