

STRUCTURE OF ENTRIES

The *Directory* consists of biographical entries for photographers and photographic workers active in Belgium between 1839 and 1905, those active in the Belgian colony of Congo Free State (now known as Zaire), as well as Belgians active abroad. The entries follow a set structure. The minimum requirement for an entry is a name, status, date and place of activity.

Name: The surname or family name in its usual spelling. If variant spellings have been found, the one most frequently encountered on the photographs themselves is used, with reference in the text to other spellings (in particular those used in contemporary advertisements, business directories and other printed matter). In the event that more than one spelling is habitually used on the photographs, both are given. When consulting the *Directory*, it should be borne in mind that in the 19th century, spelling was still in flux, especially for those names beginning with typically Belgian particles (De, Van, Van de, Van den, Van der); numerous variants of spacing and use of upper and lower case letters may therefore be encountered. There are also many cases of the inconsistent or temporary use of a double-barrelled name by the addition of the spouse's surname, which can cause confusion. In such cases, the added name is given in brackets, and the spouse's full name given in the text, whenever known.

When a photographer traded exclusively under a **trade name** (e.g., L'Elégante, Photographie Viennoise), the entry is made under this trade name, with a cross-reference under the name of the photographer, whenever he has been identified with certainty. In the case of **partnerships**, the entry is set out in the following form and duly cross-referenced under the name of the second partner: name + [initial] of first partner + & + name + [initial] of second partner.

First name: The first name most frequently encountered or initial(s) if no first name is known. Other first names are given whenever this enables to differentiate two photographers of the same name, or in cases where it has not been possible to establish which first name was habitually used. In cases where we are otherwise unable to distinguish between two individuals or to tag separate use of an identical trade name, the entries are numbered chronologically in square brackets.

Status: Every entry is prefixed by a letter or letter string specifying the type of photographic activity undertaken. The following conventions are used to classify the various activities:

A = Amateur. Individual practising photography as a leisure activity and not for gainful employment. Also the pioneering experimenters at the dawn of photography, who tended to be motivated by a thirst for knowledge as much as by profit.

P = Professional. Individual earning a living by taking photographs. As a rule, the professional was either a studio owner or worked in such an outlet as an employee (operator, journeyman or apprentice). Their output is usually identified. Also itinerant photographers, common during the 1840s and 1850s in the provinces until the founding of permanent studios, and fairground photographers.

C = Connected. Individual practising a lucrative activity connected to the photographic process or industry, including retouchers and colourists, platemakers and manufacturers of emulsions, camera and lensmakers, photographic wholesalers, distributors and dealers, printers using photography and photomechanical printing processes (photogravure, collotype, half-tone, etc.), researchers into photographic chemistry and optics, writers, commentators and editors of photographic jour-

nals. In each case, the nature of the activity is specified in the text.

G = Group. Associations, clubs, or other collectivities in the field of photography.

AC = Amateur photographer earning a living from an activity connected to photography.

AP = Photographer earning a living as a studio photographer while devoting leisure time to other types of photography for pleasure. Not a contradiction in terms: in the first flush of Pictorialism during the 1890s, Gustave Marissiaux, to name one prominent example, was drawn to photography first and foremost as a means of artistic self-expression and only subsequently as a livelihood.

PC = Professional photographer also practising substantively a connected activity. The simple sale of supplies and offer of lessons by a studio photographer within the normal run of business are not considered as separate enough to merit an entry as connected activities.

Place and year of birth/death: Whenever known, this basic biographical information is given in brackets immediately below the name. For place names outside Belgium, the abbreviated international country code is added in square brackets, e.g. F for France, PL for Poland. In cases where the geo-political entity does not correspond to the present situation, we have endeavoured to indicate the entity valid for the year in question. Therefore, for German place names in the period until 1871, the year when Germany was unified, the province is given, e.g. Cologne [Prussia], Munich [Bavaria] etc. The so-called East Cantons, German territory until attached to Belgium after the First World War, are also included.

The year may be qualified by one of the following signs in cases where we have been unable to find precise sources:

< = before

> = after

ca = circa. Approximate year for birth date whenever the source only gives age.

ABP and dates: Membership of the leading photographic society in Belgium, the Association belge de Photographie, founded in 1874. Any anomalies between the central membership lists, published once a year in

the *Bulletin* of the ABP, and surviving lists of the local sections, are mentioned in the text. The first and final year of membership are given, except in cases where membership continues after our cut-off date of 1905, where the second date then reads 1905>. In cases where membership is terminated by death, this is indicated by the date followed by a cross e.g., 1905+.

Dates of activity: The aim of the authors is to supply as much hard information as possible, to enable those consulting the *Directory* to date photographs in their possession with a reasonable degree of accuracy. Where we have two or more sources, we give two years of activity in a particular place - the earliest and the latest known. They may be qualified by one of the following signs:

* = Start date, i.e. when contemporary sources (usually population registers or newspaper advertisements) confirm that the earliest known date coincides with the beginning of photographic activity.

/ = End date, i.e. when contemporary sources confirm that the latest known date coincides with cessation of photographic activity.

*/ = Start and end dates confirmed as occurring within the same year.

+ = Cessation of activity because of death of the photographer.

> = When a photographer is known to have been active after the latest given date. This is frequently the case for early 20th century photographers whose work straddles our cut-off date of 1905.

ca = circa (approximately).

The authors have taken great pains to ensure the accuracy of these dates, using whenever possible reliable contemporary sources - dated and copyright photographs, population registers, newspaper and magazine articles and advertisements, patent literature and business directories. Business directories, while essential source material, do however register a time lag. Often a studio is listed only after it has been operational for a couple of years. Therefore we have included listings from 1906 directories on the clear assumption that photographers listed for the first time in that year were already active in 1905. Furthermore, this time lag inevitably means that photographers are still listed for a

year or two after they have ceased activity. Therefore, whenever possible, we have attempted to cross check directory listings with other contemporary sources.

The finest of contemporary sources are the photographs themselves, which, however, are rarely dated. Manuscript dates which figure on the original prints or mounts have been retained as *terminus ante quem* only if the date appears to be contemporaneous with the production of the print. In the absence of any indication of dates or corroborating sources, the authors have made an estimate, which is tagged by the sign *ca.* This practice, which might at first sight appear rather unscientific, is in fact a reasonably accurate 'tool of the trade'. The card mounts of nineteenth century portrait photographs, in the standard sizes of *carte-de-visite* (abbreviated **CV** in the text) and *cabinet* (abbreviated **CAB**), offer a wealth of information, and can be dated to within a couple of years, using criteria such as style and presentation (colour, size and typeface) of text on the mount, thickness of card, use of gilding and bevelling of edges, and design of logo. Other criteria have also been used, such as changing fashions reflected in the clothing of the people portrayed, with the usual caution required to detect outdated fashions (particularly in old or country people) and copy prints sometimes made decades after the original sitting.

In the event of conflictual data which the authors have been unable to resolve (often because the documents from which notes were made are no longer available), the most likely date is used, while the other date(s) will be found in the free text commentary.

Place of activity: As stated above, the *Directory* comprises photographers (irrespective of nationality) active in the area covered by present-day Belgium and its erstwhile African colony. For the sake of completeness, the authors have included Belgian nationals active in other countries. Places of activity outside Belgium are as a rule relegated to the free text commentary; they only figure as autonomous places of activity when the photographer concerned was exclusively active abroad. Place names inside Belgium are transcribed in the form in which the authors encountered them on original documents, the overwhelming majority of which were written in French.

This is the reason why place names in Dutch speaking provinces have been transcribed in French. To facilitate consultation, a bilingual Dutch/French list of the most frequently encountered place names in Belgium is supplied. For the major cities in Belgium (Brussels, Antwerp, Liège and Ghent), the commune of activity is added whenever known (e.g., Bruxelles - Schaerbeek).

Street and house number: Immediately following the place of activity for all professionals and workers in connected trades. For each new studio, the full address is accompanied by the date(s) of activity. For smaller towns and villages, the full address (house number and street name) may be omitted, whenever they did not feature on contemporary documents. Occasionally, the address is qualified by a description such as <private> or <factory>; whenever there is no such qualification, it should be assumed the address given is a portrait studio (in the case of professionals) or commercial premises (in the case of workers in connected trades).

In many cases, we have encountered activity by the same photographer at more than one house number in a particular street. It is often unclear whether the change of number is the result of moving studio, or simply due to administrative renumbering, a frequent occurrence in 19th-century Belgium. In such cases, we give all the house numbers, consecutively if possible, and accompanied by two digit dates of activity, thus:

Liège, Rue Neuve, 22<86-90> or 28<91>

Successions: The successive occupation of a studio or business, whether by purchase or inheritance, is indicated by an arrow showing transfer from ◀ or to ▶ another individual or firm in the *Directory*. Successions are often difficult to determine in the case of short-lived studios, brief partnerships or when there is a gap in the record of two years or more. In these cases, as well as for possible sub-contracting by an absentee owner or manager, when the identity of the operator is used or recorded alongside the owner's, the predecessor's and successor's names are followed by a hash sign #.

Free-text zone: Under each chronological string - date(s) and place of activity - provision is made for addi-

tional biographical and career information. The first entry is structured as follows:

- Variants in spelling first and surnames, all first names in case of two photographers sharing the same initials or first name;
- Maiden name of married women or widows;
- Exact dates of birth and death (° for birth; + for death);
- Profession of amateur photographers, second or other trades in the case of professionals.

All entries under a particular address then contain the following information (and generally in this order):

- Geographical origin (e.g., "*arriving from Paris*") and precise dates of occupation at that address, whenever known;
- Noteworthy career achievements;
- Patents acquired in the domain of photography and registered at the Belgian patent office;
- Publications: either technical books or significant articles in the domain of photography or works illustrated with prints by the photographer concerned;

- Club activity: office held in the Association belge de Photographie, significant interruptions in membership (with due caution for the many inaccuracies in the published membership lists), membership of other photography clubs (excepting the Photo-Club de Belgique, which did not make its membership lists public);
- Exhibition record: place followed by year, the full title of which may be found in the list of exhibitions given under "List of Main Sources". Any discrepancies in the identity and address of a photographer in exhibition catalogues and the main body of the entry is stated. The abbreviation <sa> indicates that the exhibition catalogue does not supply a full address for the photographer; likewise <sp> indicates no first name.

Finally, entries on the more important photographers may be rounded off with a general assessment of their career, and bibliographic reference to monographs and specialist studies of their work. The general bibliography at the back of the *Directory* should also be consulted for further references to a particular photographer.