

Aa

Aa

Aa

Aa

Aa

Aa

Designed by Stéphane Elbaz,
First released in 2018,
Extended in 2024.

Grabbing cues from a variety of influences, Cambon is a contemporary flared serif layering different visions that emerged around the turn of the 20th century. The focal point located somewhere between the great intuition of Louis Perrin (1795-1865) who dared to look backward and the raw virtuosity of Berthold Wolpe (1905-1989).

Cambon Thin
Cambon Light
Cambon Regular
Cambon Book
Cambon Demi
Cambon Bold
Cambon ExtraBold
Cambon Black

Cambon Thin Italic
Cambon Light Italic
Cambon Regular Italic
Cambon Book Italic
Cambon Demi Italic
Cambon Bold Italic
Cambon ExtraBold It.
Cambon Black Italic

Cambon Narrow Thin
Cambon Narrow Light
Cambon Narrow Regular
Cambon Narrow Book
Cambon Narrow Demi
Cambon Narrow Bold
Cambon Narrow ExBold
Cambon Narrow Black

Cambon Narrow Thin
Cambon Narrow Light
Cambon Narrow Regular
Cambon Narrow Book
Cambon Narrow Demi
Cambon Narrow Bold
Cambon Narrow ExBold
Cambon Narrow Black

Cambon Condensed Thin
Cambon Condensed Light
Cambon Condensed Regular
Cambon Condensed Book
Cambon Condensed Demi
Cambon Condensed Bold
Cambon Condensed ExBold
Cambon Condensed Black

Cambon Condensed Thin
Cambon Condensed Light
Cambon Condensed Regular
Cambon Condensed Book
Cambon Condensed Demi
Cambon Condensed Bold
Cambon Condensed ExBold
Cambon Condensed Black

● Character set

Uppercase	ABCDEFGHIJKLMNOPQRSTUVWXYZ
Small capitals	ABCDEFGHIJKLMNOPQRSTUVWXYZ
Lowercase	abcdefghijklmnopqrstuvwxyz
Standard punctuation	&?!:;.,:•"“”‘’„…_ \$%†‡* «»»·—() [] { } @
Uppercase punctuation	¿¡«»»·—() [] { } @
Stylistic alternates	JMjMajtu&69
Proportional lining figures (default)	#€\$¢£ƒ¥00123456789
Proportional old style figures	#€\$¢£ƒ¥00123456789
Tabular lining figures	#€\$¢£ƒ¥00123456789
Tabular old style figures	#€\$¢£ƒ¥00123456789
Numerator / denominator	0123456789/0123456789
Prebuilt fractions	1/2 1/4 3/4
Superscript / Inferior	0123456789 ⁺⁻⁼⁽⁾ 0123456789 ₊₋₌₍₎
Superior alphabet	abcdefghijklmnopqrstuvwxy ajtu
Ligatures	Th fb ffb fh ffh fi ffi fj ffj fk ffk fl ffl ft fft
Discretionary ligatures	ct st

● OpenType Features

OpenType font format is the current standard for desktop fonts. This format permits to embed a large number of characters and multiple options to access permute them in a text editor. These features are also supported by the most common web browsers using 'font-feature-settings' with the OpenType labels ('case','tnum','lnum','salt', etc.).

Feature	Non-active	Active
All capitals 'case'	(name@email.com)	(NAME@EMAIL.COM)
Small capitals 'smcp'	(name@email.com)	(NAME@EMAIL.COM)
Tabular lining figures 'tnum', 'lnum'	#€\$¢£f¥0123456789	#€\$¢£f¥0123456789
Tabular old style figures 'tnum', 'onum'	#€\$¢£f¥0123456789	#€\$¢£f¥0123456789
Fractions 'frac' (also 'numr'/'dnom')	1/2 + 35/168	½ + 35/168
Slashed zero 'zero'	2018	2018
Ordinals 'ordn'	1 ^o 2 ^a N ^o	1 ^o 2 ^a N ^o
Superscript/Superior 'sup'	(x ²¹⁹ + y ⁵²⁴) ÷ z ⁽⁶⁺³⁾ ≥ a	(x ²¹⁹ + y ⁵²⁴) ÷ z ⁽⁶⁺³⁾ ≥ a
	1 st 2 nd 3 rd 4 th 1 ^{re} 2 ^e 3 ^e	1 st 2 nd 3 rd 4 th 1 ^{re} 2 ^e 3 ^e
Scientific inferior 'sinf'	C ₂ H ₄ O	C ₂ H ₄ O

● OpenType Features

Feature	Non-active	Active
Ligature 'liga'	The drafting <i>raffle tickets</i>	The drafting <i>raffle tickets</i>
Discretionary ligatures 'dlig'	Subway sect <i>get some rest</i>	Subway sect̃ <i>get some rest̃</i>
[Italics only] Stylistic or Title alternates 'salt' or 'titl' (also accessible through individual Stylistic Sets: ss02 - ss03)	<i>Revoling new razor</i>	<i>Revoling new razor</i>
[Italics only] Contextual alternates 'calt'	<i>Foggy nights</i>	<i>Foggy nights</i>

Aa

60 pt

Atget took up photography in the late 1880s, around the time that photography was experiencing unprecedented ex-

30 pt

expansion in both commercial and amateur fields. He sold photos of landscapes, flowers, and other pleasantries to other artists. It was not until 1897 that Atget started a project he would continue for the rest of his

16 pt

life—his Old Paris collection. Atget photographed Paris with a large-format wooden bellows camera with a rapid rectilinear lens. The images were exposed and developed as 18×24cm glass dry plates. ¶ Between 1897 and 1927 Atget captured the old Paris in his pictures. His photographs show the city in its various facets: narrow lanes and courtyards in the historic city center with its old buildings, of which

12 pt

some were soon to be demolished, magnificent palaces from before World War II, bridges and quays on the banks of the Seine, and shops with their window displays. He photographed stairwells and architectural details on the façades and took pictures of the interiors of apartments. His interest also extended to

9 pt

the environs of Paris. ¶ In addition to architecture and the urban environment, he also photographed street-hawkers, small tradesmen, rag collectors and prostitutes, as well as fairs and popular amusements in the various districts. The outlying districts and peripheral areas, in which the poor and homeless sought shelter, also furnished him with pictorial subjects. ¶ Distinguishing characteristics of Atget's photography include a wispy, drawn-out sense of light due to his long exposures, a fairly wide view that suggested space and ambiance more than surface detail, and

60 pt

Frequented by Pablo Picasso, who had a studio nearby, in 1914, when the English painter Nina Hamnett arrived in Montparnasse, on her

30 pt

first evening the smiling man at the next table at La Rotonde graciously introduced himself as “Modigliani, painter and Jew”. They became good friends, Hamnett later recounting how she once borrowed a jersey and corduroy trousers from

16 pt

Amedeo Modigliani, then went to La Rotonde and danced in the street all night. ¶ During this creative era, proprietor Libion allowed starving artists to sit in his café for hours, nursing a ten-centime cup of coffee and looked the other way when they broke the ends from a baguette in the bread basket. If an impoverished painter couldn't pay their bill, Libion would often accept a drawing, holding it until the artist could pay. As such, there were times when

12 pt

when the café's walls were littered with a collection of artworks which today might make the curators of the world's greatest museums “drool with envy”. ¶ Unlike many establishments in Montparnasse, La Rotonde has retained much of its bohemian charm and continues in operation to this day as a popular spot for the Parisian Intelligentsia. ¶ Life

9 pt

*in the café was depicted by several of the artists and writers that frequented the café, including Diego Rivera, Federico Cantú, Ilya Ehrenburg, and Tsuguharu Foujita, who depicted a fight in the café in his etching *A la Rotonde* of 1925. A later 1927 version, *Le Café de la Rotonde*, was part of the *Tableaux de Paris* of 1929. ¶ Picasso portrayed two diners in the café in his painting *In the café de la Rotonde* in 1901; as did the Russian artist Alexandre Jacovleff aka Alexander Yevgenievich Yakovlev in the similarly titled *In the Café de la Rotonde*. ¶ On the evening of the first round of the French presidential election, 2017, Emmanuel*

60 pt

Nadar was born in April 1820 in Paris (though some sources state Lyon). His father, Victor Tournachon, was a printer

30 pt

bookseller. After his father's death, Nadar decided to quit his medical studies for economic reasons. Nadar started working as a caricaturist and novelist for various newspapers. He fell in with the Parisian bohe-

16 pt

Parisian bohemian group of Gérard de Nerval, Charles Baudelaire and Théodore de Banville. His friends picked a nickname for him: Tournadar, which later became Nadar. His work was published in *Le Charivari* for the first time in 1848. In 1849, he founded the *Revue comique* and the *Petit journal pour rire*. ¶ From work as a caricaturist, he moved on to photography, particularly portraits. He opened

12 pt

opened his photography studio in rue Saint Lazare in 1854 and moved to 35 Boulevard des Capucines in 1860. Nadar photographed a wide range of personalities: politicians (Guizot, Proudhon), stage actors (Sarah Bernhardt), writers (Hugo, Baudelaire, Sand, Nerval, Gautier, Dumas), painters (Corot, Delacroix,

9 pt

Millet), and musicians (Liszt, Rossini, Offenbach, Verdi, Berlioz). Portrait photography was going through a period of native industrialization and Nadar refused to use the traditional sumptuous decors; he preferred natural daylight and despised useless accessories. In 1886, with his son Paul, he did what may be the first photo-report: an interview with the great scientist Chevreul (who was then 100 years old). It was published in *Le Journal Illustré*. ¶ He took his first photographs in 1853 and in 1855 opened a photographic studio at 25 Boulevard

60 pt

Gustave Le Gray was born in 1820 in Villiers-le-Bel, Val-d'Oise. He was originally trained as a painter, studying under François-

30 pt

Édouard Picot and Paul Delaroche. He lived in Italy between 1843-1846 and painted portraits and scenes of the countryside. Le Gray exhibited his paintings at the salon in 1848 and 1853. He then crossed over to photography in the ear-

16 pt

early years of its development. ¶ He made his first daguerreotypes by 1847. His early photographs included portraits; scenes of nature such as Fontainebleau Forest; and buildings such as châteaux of the Loire Valley. ¶ He taught photography to students such as Charles Nègre, Henri Le Secq, Nadar, Olympe Aguado, and Maxime Du Camp. In 1851, he became one of the first five photographers hired for the Missions Héliographiques to doc-

12 pt

document French monuments and buildings. In that same year he helped found the Société Héliographique, the “first photographic organization in the world.” Le Gray published a treatise on photography, which went through four editions, in 1850, 1851, 1852, and 1854. ¶ In 1855, Le Gray opened a “lavishly furnished” studio. At that time,

9 pt

becoming progressively the official photographer of Napoleon III, he became a successful portraitist. His most famous work dates from this period, 1856 to 1858, especially his seascapes. The studio was a fancy place, but in spite of his artistic success, his business was a financial failure: the business was poorly managed and ran into debts. He therefore “closed his studio, abandoned his wife and children, and fled the country to escape his creditors.” ¶ He began to tour the Mediterranean in 1860 with the writer Alexandre Dumas, père. They encountered Giuseppe Garibaldi during the trip and Le Gray photographed

60 pt

Atget took up photography in the late 1880s, around the time that photography was experiencing unprecedented

30 pt

expansion in both commercial and amateur fields. He sold photos of landscapes, flowers, and other pleasantries to other artists. It was not until 1897 that Atget started a project he would continue for

16 pt

life—his Old Paris collection. Atget photographed Paris with a large-format wooden bellows camera with a rapid rectilinear lens. The images were exposed and developed as 18×24cm glass dry plates. ¶ Between 1897 and 1927 Atget captured the old Paris in his pictures. His photographs show the city in its various facets: narrow lanes and courtyards in the historic city center with its old build-

12 pt

some were soon to be demolished, magnificent palaces from before World War II, bridges and quays on the banks of the Seine, and shops with their window displays. He photographed stairwells and architectural details on the façades and took pictures of the interiors of apartments. His interest

9 pt

the environs of Paris. ¶ In addition to architecture and the urban environment, he also photographed street-hawkers, small tradesmen, rag collectors and prostitutes, as well as fairs and popular amusements in the various districts. The outlying districts and peripheral areas, in which the poor and homeless sought shelter, also furnished him with pictorial subjects. ¶ Distinguishing characteristics of Atget's photography include a wispy, drawn-out sense of light due to his long exposures, a fairly wide view that suggested space and ambi-

60 pt (▼ Alternate v and w)

Frequented by Pablo Picasso, who had a studio nearby, in 1914, when the English painter Nina Hamnett arrived in Montpar-

30 pt

first evening the smiling man at the next table at La Rotonde graciously introduced himself as “Modigliani, painter and Jew”. They became good friends, Hamnett later recounting how she once borrowed a jersey and corduroy

16 pt

Amedeo Modigliani, then went to La Rotonde and danced in the street all night. ¶ During this creative era, proprietor Libion allowed starving artists to sit in his café for hours, nursing a ten-centime cup of coffee and looked the other way when they broke the ends from a baguette in the bread basket. If an impoverished painter couldn't pay their bill, Libion would often accept a drawing, holding it until the artist could pay. As

12 pt

when the café's walls were littered with a collection of artworks which today might make the curators of the world's greatest museums “drool with envy”. ¶ Unlike many establishments in Montparnasse, La Rotonde has retained much of its bohemian charm and continues in operation to this day as a popular spot for the Parisian

9 pt

*in the café was depicted by several of the artists and writers that frequented the café, including Diego Rivera, Federico Cantú, Ilya Ehrenburg, and Tsuguharu Foujita, who depicted a fight in the café in his etching *A la Rotonde* of 1925. A later 1927 version, *Le Café de la Rotonde*, was part of the *Tableaux de Paris* of 1929. ¶ Picasso portrayed two diners in the café in his painting *In the café de la Rotonde* in 1901; as did the Russian artist Alexandre Jacovleff aka Alexander Yevgenievich Yakovlev in the similarly titled *In the Cafe de la Rotonde*. ¶ On the evening of the first round of the*

60 pt

Nadar was born in April 1820 in Paris (though some sources state Lyon). His father, Victor Tournachon, was a printer

30 pt

bookseller. After his father's death, Nadar decided to quit his medical studies for economic reasons. Nadar started working as a caricaturist and novelist for various newspapers. He fell in with the Parisian

16 pt (▼ Old style figures active)

Parisian bohemian group of Gérard de Nerval, Charles Baudelaire and Théodore de Banville. His friends picked a nickname for him: Tournadar, which later became Nadar. His work was published in *Le Charivari* for the first time in 1848. In 1849, he founded the *Revue comique* and the *Petit journal pour rire*. ¶ From work as a caricaturist, he moved on to photography, par-

12 pt

opened his photography studio in rue Saint Lazare in 1854 and moved to 35 Boulevard des Capucines in 1860. Nadar photographed a wide range of personalities: politicians (Guizot, Proudhon), stage actors (Sarah Bernhardt), writers (Hugo, Baudelaire, Sand, Nerval, Gautier, Dumas), painters

9 pt

Millet), and musicians (Liszt, Rossini, Offenbach, Verdi, Berlioz). Portrait photography was going through a period of native industrialization and Nadar refused to use the traditional sumptuous decors; he preferred natural daylight and despised useless accessories. In 1886, with his son Paul, he did what may be the first photo-report: an interview with the great scientist Chevreul (who was then 100 years old). It was published in *Le Journal Illustré*. ¶ He took his first photographs in 1853 and in 1855 opened a pho-

60 pt

Gustave Le Gray was born in 1820 in Villiers-le-Bel, Val-d'Oise. He was originally trained as a painter, studying

30 pt

Édouard Picot and Paul Delaroche. He lived in Italy between 1843-1846 and painted portraits and scenes of the countryside. Le Gray exhibited his paintings at the salon in 1848 and 1853. He then crossed over to photogra-

16 pt

early years of its development. ¶ He made his first daguerreotypes by 1847. His early photographs included portraits; scenes of nature such as Fontainebleau Forest; and buildings such as châteaux of the Loire Valley. ¶ He taught photography to students such as Charles Nègre, Henri Le Secq, Nadar, Olympe Aguado, and Maxime Du Camp. In 1851, he became one of the first five photographers hired for the Missions

12 pt

document French monuments and buildings. In that same year he helped found the Société Héliographique, the “first photographic organization in the world.” Le Gray published a treatise on photography, which went through four editions, in 1850, 1851, 1852, and 1854. ¶ In 1855, Le Gray opened a “lavishly furnished” studio. At

9 pt

becoming progressively the official photographer of Napoleon III, he became a successful portraitist. His most famous work dates from this period, 1856 to 1858, especially his seascapes. The studio was a fancy place, but in spite of his artistic success, his business was a financial failure: the business was poorly managed and ran into debts. He therefore “closed his studio, abandoned his wife and children, and fled the country to escape his creditors.” ¶ He began to tour the Mediterranean in 1860 with the writer Alexandre Dumas, père. They encountered Giuseppe Garibaldi

60 pt

Atget took up photography in the late 1880s, around the time that photography was experiencing unprecedented-

30 pt

expansion in both commercial and amateur fields. He sold photos of landscapes, flowers, and other pleasantries to other artists. It was not until 1897 that Atget started a project he would contin-

16 pt

life—his Old Paris collection. Atget photographed Paris with a large-format wooden bellows camera with a rapid rectilinear lens. The images were exposed and developed as 18×24cm glass dry plates. ¶ Between 1897 and 1927 Atget captured the old Paris in his pictures. His photographs show the city in its various facets: narrow lanes and courtyards in the historic city center

12 pt

some were soon to be demolished, magnificent palaces from before World War II, bridges and quays on the banks of the Seine, and shops with their window displays. He photographed stairwells and architectural details on the façades and took pictures of the interiors of apartments. His

9 pt

the environs of Paris. ¶ In addition to architecture and the urban environment, he also photographed street-hawkers, small tradesmen, rag collectors and prostitutes, as well as fairs and popular amusements in the various districts. The outlying districts and peripheral areas, in which the poor and homeless sought shelter, also furnished him with pictorial subjects. ¶ Distinguishing characteristics of Atget's photography include a wispy, drawn-out sense of light due to his long exposures, a fairly wide view that

60 pt

Frequented by Pablo Picasso, who had a studio nearby, in 1914, when the English painter Nina Hamnett arrived in

30 pt

first evening the smiling man at the next table at La Rotonde graciously introduced himself as “Modigliani, painter and Jew”. They became good friends, Hamnett later recounting how she once borrowed a jer-

16 pt

Amedeo Modigliani, then went to La Rotonde and danced in the street all night. ¶ During this creative era, proprietor Libion allowed starving artists to sit in his café for hours, nursing a ten-centime cup of coffee and looked the other way when they broke the ends from a baguette in the bread basket. If an impoverished painter couldn't pay their bill, Libion would often accept a drawing, holding it

12 pt

when the café's walls were littered with a collection of artworks which today might make the curators of the world's greatest museums “drool with envy”. ¶ Unlike many establishments in Montparnasse, La Rotonde has retained much of its bohemian charm and continues in operation to this day as a popular

9 pt

*in the café was depicted by several of the artists and writers that frequented the café, including Diego Rivera, Federico Cantú, Ilya Ehrenburg, and Tsuguharu Foujita, who depicted a fight in the café in his etching *A la Rotonde* of 1925. A later 1927 version, *Le Café de la Rotonde*, was part of the *Tableaux de Paris* of 1929. ¶ Picasso portrayed two diners in the café in his painting *In the café de la Rotonde* in 1901; as did the Russian artist Alexandre Jacovleff aka Alexander Yevgenievich Yakovlev in the similarly titled *In the Café de la Rotonde*. ¶ On the*

60 pt

Nadar was born in April 1820 in Paris (though some sources state Lyon). His father, Victor Tournachon,

30 pt

bookseller. After his father's death, Nadar decided to quit his medical studies for economic reasons. Nadar started working as a caricaturist and novelist for various newspapers. He fell in

16 pt

Parisian bohemian group of Gérard de Nerval, Charles Baudelaire and Théodore de Banville. His friends picked a nickname for him: Tournadar, which later became Nadar. His work was published in Le Charivari for the first time in 1848. In 1849, he founded the Revue comique and the Petit journal pour rire. ¶ From work as a caricaturist, he moved on to photogra-

12 pt

opened his photography studio in rue Saint Lazare in 1854 and moved to 35 Boulevard des Capucines in 1860. Nadar photographed a wide range of personalities: politicians (Guizot, Proudhon), stage actors (Sarah Bernhardt), writers (Hugo, Baudelaire, Sand, Nerval, Gauti-

9 pt

Millet), and musicians (Liszt, Rossini, Offenbach, Verdi, Berlioz). Portrait photography was going through a period of native industrialization and Nadar refused to use the traditional sumptuous decors; he preferred natural daylight and despised useless accessories. In 1886, with his son Paul, he did what may be the first photo-report: an interview with the great scientist Chevreul (who was then 100 years old). It was published in Le Journal Illustré. ¶ He took his first photographs in 1853 and in 1855 opened a

60 pt

Gustave Le Gray was born in 1820 in Villiers-le-Bel, Val-d'Oise. He was originally trained as a painter, study-

30 pt

Édouard Picot and Paul Delaroche. He lived in Italy between 1843-1846 and painted portraits and scenes of the countryside. Le Gray exhibited his paintings at the salon in 1848 and 1853. He then

16 pt

early years of its development. ¶ He made his first daguerreotypes by 1847. His early photographs included portraits; scenes of nature such as Fontainebleau Forest; and buildings such as châteaux of the Loire Valley. ¶ He taught photography to students such as Charles Nègre, Henri Le Secq, Nadar, Olympe Aguado, and Maxime Du Camp. In 1851, he became one of the first five pho-

12 pt

document French monuments and buildings. In that same year he helped found the Société Héliographique, the “first photographic organization in the world.” Le Gray published a treatise on photography, which went through four editions, in 1850, 1851, 1852, and 1854. ¶ In 1855, Le Gray opened a

9 pt

becoming progressively the official photographer of Napoleon III, he became a successful portraitist. His most famous work dates from this period, 1856 to 1858, especially his seascapes. The studio was a fancy place, but in spite of his artistic success, his business was a financial failure: the business was poorly managed and ran into debts. He therefore “closed his studio, abandoned his wife and children, and fled the country to escape his creditors.” ¶ He began to tour the Mediterranean in 1860 with the writer Alexandre Dumas,

60 pt

Atget took up photography in the late 1880s, around the time that photography was experiencing unprece-

30 pt

expansion in both commercial and amateur fields. He sold photos of landscapes, flowers, and other pleasantries to other artists. It was not until 1897 that Atget started a project

16 pt

life—his Old Paris collection. Atget photographed Paris with a large-format wooden bellows camera with a rapid rectilinear lens. The images were exposed and developed as 18×24cm glass dry plates. ¶ Between 1897 and 1927 Atget captured the old Paris in his pictures. His photographs show the city in its various facets: narrow lanes and courtyards in

12 pt

some were soon to be demolished, magnificent palaces from before World War II, bridges and quays on the banks of the Seine, and shops with their window displays. He photographed stairwells and architectural details on the façades and took pictures of the interiors of

9 pt

the environs of Paris. ¶ In addition to architecture and the urban environment, he also photographed street-hawkers, small tradesmen, rag collectors and prostitutes, as well as fairs and popular amusements in the various districts. The outlying districts and peripheral areas, in which the poor and homeless sought shelter, also furnished him with pictorial subjects. ¶ Distinguishing characteristics of Atget's photography include a wispy, drawn-out sense of light due to his long exposures, a

60 pt

Frequented by Pablo Picasso, who had a studio nearby, in 1914, when the English painter Nina Hamnett ar-

30 pt

first evening the smiling man at the next table at La Rotonde graciously introduced himself as “Modigliani, painter and Jew”. They became good friends, Hamnett later recounting how she once

16 pt

Amedeo Modigliani, then went to La Rotonde and danced in the street all night. ¶ During this creative era, proprietor Libion allowed starving artists to sit in his café for hours, nursing a ten-centime cup of coffee and looked the other way when they broke the ends from a baguette in the bread basket. If an impoverished painter couldn't pay their bill, Libion would often

12 pt

when the café's walls were littered with a collection of artworks which today might make the curators of the world's greatest museums “drool with envy”. ¶ Unlike many establishments in Montparnasse, La Rotonde has retained much of its bohemian charm and continues in operation

9 pt

in the café was depicted by several of the artists and writers that frequented the café, including Diego Rivera, Federico Cantú, Ilya Ehrenburg, and Tsuguharu Foujita, who depicted a fight in the café in his etching A la Rotonde of 1925. A later 1927 version, Le Café de la Rotonde, was part of the Tableaux de Paris of 1929. ¶ Picasso portrayed two diners in the café in his painting In the café de la Rotonde in 1901; as did the Russian artist Alexandre Jacovleff aka Alexander Yevgenievich Yakovlev in the similarly

60 pt

Nadar was born in April 1820 in Paris (though some sources state Lyon). His father, Victor Tour-

30 pt

bookseller. After his father's death, Nadar decided to quit his medical studies for economic reasons. Nadar started working as a caricaturist and novelist for various newspapers. He

16 pt

Parisian bohemian group of Gérard de Nerval, Charles Baudelaire and Théodore de Banville. His friends picked a nickname for him: Tournadar, which later became Nadar. His work was published in Le Charivari for the first time in 1848. In 1849, he founded the Revue comique and the Petit journal pour rire. ¶ From work as a caricaturist, he moved on

12 pt

opened his photography studio in rue Saint Lazare in 1854 and moved to 35 Boulevard des Capucines in 1860. Nadar photographed a wide range of personalities: politicians (Guizot, Proudhon), stage actors (Sarah Bernhardt), writers (Hugo, Baudelaire, Sand,

9 pt

Millet), and musicians (Liszt, Rossini, Offenbach, Verdi, Berlioz). Portrait photography was going through a period of native industrialization and Nadar refused to use the traditional sumptuous decors; he preferred natural daylight and despised useless accessories. In 1886, with his son Paul, he did what may be the first photo-report: an interview with the great scientist Chevreul (who was then 100 years old). It was published in Le Journal Illustré. ¶ He took his first photo-

60 pt

Gustave Le Gray was born in 1820 in Villiers-le-Bel, Val-d'Oise. He was originally trained as a painter,

30 pt

Édouard Picot and Paul Delaroche. He lived in Italy between 1843-1846 and painted portraits and scenes of the countryside. Le Gray exhibited his paintings at the salon in 1848 and

16 pt

early years of its development. ¶ He made his first daguerreotypes by 1847. His early photographs included portraits; scenes of nature such as Fontainebleau Forest; and buildings such as châteaux of the Loire Valley. ¶ He taught photography to students such as Charles Nègre, Henri Le Secq, Nadar, Olympe Aguado, and Maxime Du Camp. In 1851, he

12 pt

document French monuments and buildings. In that same year he helped found the Société Héliographique, the “first photographic organization in the world.” Le Gray published a treatise on photography, which went through four editions, in 1850, 1851, 1852, and 1854. ¶ In

9 pt

becoming progressively the official photographer of Napoleon III, he became a successful portraitist. His most famous work dates from this period, 1856 to 1858, especially his seascapes. The studio was a fancy place, but in spite of his artistic success, his business was a financial failure: the business was poorly managed and ran into debts. He therefore “closed his studio, abandoned his wife and children, and fled the country to escape his creditors.” ¶ He began to tour the Mediterranean in

Aa

60 pt

Atget took up photography in the late 1880s, around the time that photography was experiencing unprecedented expansion in both

30 pt

commercial and amateur fields. He sold photos of landscapes, flowers, and other pleasantries to other artists. It was not until 1897 that Atget started a project he would continue for the rest of his life—his Old Paris collection. Atget photographed Paris

16 pt

with a large-format wooden bellows camera with a rapid rectilinear lens. The images were exposed and developed as 18×24cm glass dry plates. ¶ Between 1897 and 1927 Atget captured the old Paris in his pictures. His photographs show the city in its various facets: narrow lanes and courtyards in the historic city center with its old buildings, of which some were soon to be demolished, magnificent palaces from before World War II, bridges and quays on the banks of

12 pt

some were soon to be demolished, magnificent palaces from before World War II, bridges and quays on the banks of the Seine, and shops with their window displays. He photographed stairwells and architectural details on the façades and took pictures of the interiors of apartments. His interest also extended to the environs of Paris. ¶ In addition

9 pt

to architecture and the urban environment, he also photographed street-hawkers, small tradesmen, rag collectors and prostitutes, as well as fairs and popular amusements in the various districts. The outlying districts and peripheral areas, in which the poor and homeless sought shelter, also furnished him with pictorial subjects. ¶ Distinguishing characteristics of Atget's photography include a wispy, drawn-out sense of light due to his long exposures, a fairly wide view that suggested space and ambiance more than surface detail, and an intentionally limited range of scenes avoiding the bustling modern Paris that was often around the corner from

60 pt

Frequented by Pablo Picasso, who had a studio nearby, in 1914, when the English painter Nina Hamnett arrived in Montparnasse, on her first evening the

30 pt

first evening the smiling man at the next table at La Rotonde graciously introduced himself as “Modigliani, painter and Jew”. They became good friends, Hamnett later recounting how she once borrowed a jersey and corduroy trousers from Amedeo Modigliani, then went to

16 pt

Amedeo Modigliani, then went to La Rotonde and danced in the street all night. ¶ During this creative era, proprietor Libion allowed starving artists to sit in his café for hours, nursing a ten-centime cup of coffee and looked the other way when they broke the ends from a baguette in the bread basket. If an impoverished painter couldn't pay their bill, Libion would often accept a drawing, holding it until the artist could pay. As such, there were times when the café's walls were littered with a collection of artworks which

12 pt

when the café's walls were littered with a collection of artworks which today might make the curators of the world's greatest museums “drool with envy”. ¶ Unlike many establishments in Montparnasse, La Rotonde has retained much of its bohemian charm and continues in operation to this day as a popular spot for the Parisian Intelligentsia. ¶ Life in the cafe was depicted by several of the artists

9 pt

in the cafe was depicted by several of the artists and writers that frequented the cafe, including Diego Rivera, Federico Cantú, Ilya Ehrenburg, and Tsuguharu Foujita, who depicted a fight in the cafe in his etching A la Rotonde of 1925. A later 1927 version, Le Café de la Rotonde, was part of the Tableaux de Paris of 1929. ¶ Picasso portrayed two diners in the cafe in his painting In the cafe de la Rotonde in 1901; as did the Russian artist Alexandre Jacovleff aka Alexander Yevgenievich Yakovlev in the similarly titled In the Cafe de la Rotonde. ¶ On the evening of the first round of the French presidential election, 2017, Emmanuel Macron and members of his entourage celebrated the result at La Rotonde;

60 pt

Nadar was born in April 1820 in Paris (though some sources state Lyon). His father, Victor Tour-nachon, was a printer and booksell-

30 pt

bookseller. After his father's death, Nadar decided to quit his medical studies for economic reasons. Nadar started working as a caricaturist and novelist for various newspapers. He fell in with the Parisian bohemian group of Gérard de Ner-

16 pt

Parisian bohemian group of Gérard de Nerval, Charles Baudelaire and Théodore de Banville. His friends picked a nickname for him: Tournadar, which later became Nadar. His work was published in *Le Charivari* for the first time in 1848. In 1849, he founded the *Revue comique* and the *Petit journal pour rire*. ¶ From work as a caricaturist, he moved on to photography, particularly portraits. He opened his photography studio in rue Saint Lazare in 1854 and

12 pt

opened his photography studio in rue Saint Lazare in 1854 and moved to 35 Boulevard des Capucines in 1860. Nadar photographed a wide range of personalities: politicians (Guizot, Proudhon), stage actors (Sarah Bernhardt), writers (Hugo, Baudelaire, Sand, Nerval, Gautier, Dumas), painters (Corot, Delacroix, Millet), and musicians (Liszt, Rossini, Of-

9 pt

Millet), and musicians (Liszt, Rossini, Offenbach, Verdi, Berlioz). Portrait photography was going through a period of native industrialization and Nadar refused to use the traditional sumptuous decors; he preferred natural daylight and despised useless accessories. In 1886, with his son Paul, he did what may be the first photo-report: an interview with the great scientist Chevreul (who was then 100 years old). It was published in *Le Journal Illustré*. ¶ He took his first photographs in 1853 and in 1855 opened a photographic studio at 25 Boulevard des Capucines.[3] In 1858 he became the first person to take aerial photographs.

60 pt

Gustave Le Gray was born in 1820 in Villiers-le-Bel, Val-d'Oise. He was originally trained as a painter, studying under François-Édouard Picot and

30 pt

Édouard Picot and Paul Delaroche. He lived in Italy between 1843-1846 and painted portraits and scenes of the countryside. Le Gray exhibited his paintings at the salon in 1848 and 1853. He then crossed over to photography in the early years of its development.

16 pt

early years of its development. ¶ He made his first daguerreotypes by 1847. His early photographs included portraits; scenes of nature such as Fontainebleau Forest; and buildings such as châteaux of the Loire Valley. ¶ He taught photography to students such as Charles Nègre, Henri Le Secq, Nadar, Olympe Aguado, and Maxime Du Camp. In 1851, he became one of the first five photographers hired for the Missions Héliographiques to document French monuments and buildings.[4][6] In that same

12 pt

document French monuments and buildings. In that same year he helped found the Société Héliographique, the “first photographic organization in the world.” Le Gray published a treatise on photography, which went through four editions, in 1850, 1851, 1852, and 1854. ¶ In 1855, Le Gray opened a “lavishly furnished” studio. At that time, becoming progressively the official photographer of

9 pt

becoming progressively the official photographer of Napoleon III, he became a successful portraitist. His most famous work dates from this period, 1856 to 1858, especially his seascapes. The studio was a fancy place, but in spite of his artistic success, his business was a financial failure: the business was poorly managed and ran into debts. He therefore “closed his studio, abandoned his wife and children, and fled the country to escape his creditors.” ¶ He began to tour the Mediterranean in 1860 with the writer Alexandre Dumas, père. They encountered Giuseppe Garibaldi during the trip and Le Gray photographed Garibaldi and Palermo. His striking pictures of Giuseppe Garibaldi and

60 pt

Atget took up photography in the late 1880s, around the time that photography was experiencing unprecedented expansion in both

30 pt

expansion in both commercial and amateur fields. He sold photos of landscapes, flowers, and other pleasantries to other artists. It was not until 1897 that Atget started a project he would continue for the rest of his life—his Old

16 pt

life—his Old Paris collection. Atget photographed Paris with a large-format wooden bellows camera with a rapid rectilinear lens. The images were exposed and developed as 18×24cm glass dry plates. ¶ Between 1897 and 1927 Atget captured the old Paris in his pictures. His photographs show the city in its various facets: narrow lanes and courtyards in the historic city center with its old buildings, of which some were soon to be demolished,

12 pt

some were soon to be demolished, magnificent palaces from before World War II, bridges and quays on the banks of the Seine, and shops with their window displays. He photographed stairwells and architectural details on the façades and took pictures of the interiors of apartments. His interest also extended to the environs of Paris.

9 pt

the environs of Paris. ¶ In addition to architecture and the urban environment, he also photographed street-hawkers, small tradesmen, rag collectors and prostitutes, as well as fairs and popular amusements in the various districts. The outlying districts and peripheral areas, in which the poor and homeless sought shelter, also furnished him with pictorial subjects. ¶ Distinguishing characteristics of Atget's photography include a wispy, drawn-out sense of light due to his long exposures, a fairly wide view that suggested space and ambiance more than surface detail, and an intentionally limited range of

60 pt (▼ Alternate v and w)

Frequented by Pablo Picasso, who had a studio nearby, in 1914, when the English painter Nina Hamnett arrived in Montparnasse, on her first

30 pt

first evening the smiling man at the next table at La Rotonde graciously introduced himself as “Modigliani, painter and Jew”. They became good friends, Hamnett later recounting how she once borrowed a jersey and corduroy trousers from Amedeo Modigli-

16 pt

Amedeo Modigliani, then went to La Rotonde and danced in the street all night. ¶ During this creative era, proprietor Libion allowed starving artists to sit in his café for hours, nursing a ten-centime cup of coffee and looked the other way when they broke the ends from a baguette in the bread basket. If an impoverished painter couldn't pay their bill, Libion would often accept a drawing, holding it until the artist could pay. As such, there were times when the café's walls were littered

12 pt

when the café's walls were littered with a collection of artworks which today might make the curators of the world's greatest museums “drool with envy”. ¶ Unlike many establishments in Montparnasse, La Rotonde has retained much of its bohemian charm and continues in operation to this day as a popular spot for the Parisian Intelligentsia. ¶ Life in the café was depicted

9 pt

*in the café was depicted by several of the artists and writers that frequented the café, including Diego Rivera, Federico Cantú, Ilya Ehrenburg, and Tsuguharu Foujita, who depicted a fight in the café in his etching *A la Rotonde* of 1925. A later 1927 version, *Le Café de la Rotonde*, was part of the *Tableaux de Paris* of 1929. ¶ Picasso portrayed two diners in the café in his painting *In the café de la Rotonde* in 1901; as did the Russian artist Alexandre Jacovleff aka Alexander Yevgenievich Yakovlev in the similarly titled *In the Café de la Rotonde*. ¶ On the evening of the first round of the French presidential election, 2017, Emmanuel Macron and members of his entourage celebrated the*

60 pt

Nadar was born in April 1820 in Paris (though some sources state Lyon). His father, Victor Tour-nachon, was a printer and book-

30 pt

bookseller. After his father's death, Nadar decided to quit his medical studies for economic reasons. Nadar started working as a caricaturist and novelist for various newspapers. He fell in with the Parisian bohemian group of Gérard

16 pt (▼ Old style figures active)

Parisian bohemian group of Gérard de Nerval, Charles Baudelaire and Théodore de Banville. His friends picked a nickname for him: Tournadar, which later became Nadar. His work was published in *Le Charivari* for the first time in 1848. In 1849, he founded the *Revue comique* and the *Petit journal pour rire*. ¶ From work as a caricaturist, he moved on to photography, particularly portraits. He opened his photography studio in rue Saint

12 pt

opened his photography studio in rue Saint Lazare in 1854 and moved to 35 Boulevard des Capucines in 1860. Nadar photographed a wide range of personalities: politicians (Guizot, Proudhon), stage actors (Sarah Bernhardt), writers (Hugo, Baudelaire, Sand, Nerval, Gautier, Dumas), painters (Corot, Delacroix, Millet), and musicians (Liszt,

9 pt

Millet), and musicians (Liszt, Rossini, Offenbach, Verdi, Berlioz). Portrait photography was going through a period of native industrialization and Nadar refused to use the traditional sumptuous decors; he preferred natural daylight and despised useless accessories. In 1886, with his son Paul, he did what may be the first photo-report: an interview with the great scientist Chevreul (who was then 100 years old). It was published in *Le Journal Illustré*. ¶ He took his first photographs in 1853 and in 1855 opened a photographic studio at 25 Boulevard des Capucines.[3] In 1858 he became the first person to take

60 pt

Gustave Le Gray was born in 1820 in Villiers-le-Bel, Val-d'Oise. He was originally trained as a painter, studying under François-Édouard

30 pt

Édouard Picot and Paul Delaroche. He lived in Italy between 1843-1846 and painted portraits and scenes of the countryside. Le Gray exhibited his paintings at the salon in 1848 and 1853. He then crossed over to photography in the early years of its

16 pt

early years of its development. ¶ He made his first daguerreotypes by 1847. His early photographs included portraits; scenes of nature such as Fontainebleau Forest; and buildings such as châteaux of the Loire Valley. ¶ He taught photography to students such as Charles Nègre, Henri Le Secq, Nadar, Olympe Aguado, and Maxime Du Camp. In 1851, he became one of the first five photographers hired for the Missions Héliographiques to document French monuments and build-

12 pt

document French monuments and buildings. In that same year he helped found the Société Héliographique, the “first photographic organization in the world.” Le Gray published a treatise on photography, which went through four editions, in 1850, 1851, 1852, and 1854. ¶ In 1855, Le Gray opened a “lavishly furnished” studio. At that time, becoming progressively the

9 pt

becoming progressively the official photographer of Napoleon III, he became a successful portraitist. His most famous work dates from this period, 1856 to 1858, especially his seascapes. The studio was a fancy place, but in spite of his artistic success, his business was a financial failure: the business was poorly managed and ran into debts. He therefore “closed his studio, abandoned his wife and children, and fled the country to escape his creditors.” ¶ He began to tour the Mediterranean in 1860 with the writer Alexandre Dumas, père. They encountered Giuseppe Garibaldi during the trip and Le Gray photographed Garibaldi and Palermo. His striking

60 pt

Atget took up photography in the late 1880s, around the time that photography was experiencing unprecedented expansion in

30 pt

expansion in both commercial and amateur fields. He sold photos of landscapes, flowers, and other pleasantries to other artists. It was not until 1897 that Atget started a project he would continue for the rest of his life—his Old

16 pt

life—his Old Paris collection. Atget photographed Paris with a large-format wooden bellows camera with a rapid rectilinear lens. The images were exposed and developed as 18×24cm glass dry plates. ¶ Between 1897 and 1927 Atget captured the old Paris in his pictures. His photographs show the city in its various facets: narrow lanes and courtyards in the historic city center with its old buildings, of which some were soon to

12 pt

some were soon to be demolished, magnificent palaces from before World War II, bridges and quays on the banks of the Seine, and shops with their window displays. He photographed stairwells and architectural details on the façades and took pictures of the interiors of apartments. His interest also extended to the envi-

9 pt

the environs of Paris. ¶ In addition to architecture and the urban environment, he also photographed street-hawkers, small tradesmen, rag collectors and prostitutes, as well as fairs and popular amusements in the various districts. The outlying districts and peripheral areas, in which the poor and homeless sought shelter, also furnished him with pictorial subjects. ¶ Distinguishing characteristics of Atget's photography include a wispy, drawn-out sense of light due to his long exposures, a fairly wide view that suggested space and ambiance more than surface detail, and an intention-

60 pt

Frequented by Pablo Picasso, who had a studio nearby, in 1914, when the English painter Nina Hamnett arrived in Montparnasse, on her

30 pt

first evening the smiling man at the next table at La Rotonde graciously introduced himself as “Modigliani, painter and Jew”. They became good friends, Hamnett later recounting how she once borrowed a jersey and corduroy trousers from

16 pt

Amedeo Modigliani, then went to La Rotonde and danced in the street all night. ¶ During this creative era, proprietor Libion allowed starving artists to sit in his café for hours, nursing a ten-centime cup of coffee and looked the other way when they broke the ends from a baguette in the bread basket. If an impoverished painter couldn't pay their bill, Libion would often accept a drawing, holding it until the artist could pay. As such, there were times when the café's

12 pt

when the café's walls were littered with a collection of artworks which today might make the curators of the world's greatest museums “drool with envy”. ¶ Unlike many establishments in Montparnasse, La Rotonde has retained much of its bohemian charm and continues in operation to this day as a popular spot for the Parisian Intelligentsia. ¶ Life

9 pt

*in the café was depicted by several of the artists and writers that frequented the café, including Diego Rivera, Federico Cantù, Ilya Ehrenburg, and Tsuguharu Foujita, who depicted a fight in the café in his etching *A la Rotonde* of 1925. A later 1927 version, *Le Café de la Rotonde*, was part of the *Tableaux de Paris* of 1929. ¶ Picasso portrayed two diners in the café in his painting *In the café de la Rotonde* in 1901; as did the Russian artist Alexandre Jacovleff aka Alexander Yevgenievich Yakovlev in the similarly titled *In the Café de la Rotonde*. ¶ On the evening of the first round of the French presidential election, 2017, Emmanuel Macron and*

60 pt

Nadar was born in April 1820 in Paris (though some sources state Lyon). His father, Victor Tournachon, was a printer and

30 pt

bookseller. After his father's death, Nadar decided to quit his medical studies for economic reasons. Nadar started working as a caricaturist and novelist for various newspapers. He fell in with the Parisian bohemian group

16 pt

Parisian bohemian group of Gérard de Nerval, Charles Baudelaire and Théodore de Banville. His friends picked a nickname for him: Tournadar, which later became Nadar. His work was published in Le Charivari for the first time in 1848. In 1849, he founded the Revue comique and the Petit journal pour rire. ¶ From work as a caricaturist, he moved on to photography, particularly portraits. He opened his photogra-

12 pt

opened his photography studio in rue Saint Lazare in 1854 and moved to 35 Boulevard des Capucines in 1860. Nadar photographed a wide range of personalities: politicians (Guizot, Proudhon), stage actors (Sarah Bernhardt), writers (Hugo, Baudelaire, Sand, Nerval, Gautier, Dumas), painters (Corot, Delacroix, Millet), and

9 pt

Millet), and musicians (Liszt, Rossini, Offenbach, Verdi, Berlioz). Portrait photography was going through a period of native industrialization and Nadar refused to use the traditional sumptuous decors; he preferred natural daylight and despised useless accessories. In 1886, with his son Paul, he did what may be the first photo-report: an interview with the great scientist Chevreul (who was then 100 years old). It was published in Le Journal Illustré. ¶ He took his first photographs in 1853 and in 1855 opened a photographic studio at 25 Boulevard des Capucines.[3]

60 pt

Gustave Le Gray was born in 1820 in Villiers-le-Bel, Val-d'Oise. He was originally trained as a painter, studying under François-

30 pt

Édouard Picot and Paul Delaroche. He lived in Italy between 1843-1846 and painted portraits and scenes of the countryside. Le Gray exhibited his paintings at the salon in 1848 and 1853. He then crossed over to photography in the early

16 pt

early years of its development. ¶ He made his first daguerreotypes by 1847. His early photographs included portraits; scenes of nature such as Fontainebleau Forest; and buildings such as châteaux of the Loire Valley. ¶ He taught photography to students such as Charles Nègre, Henri Le Secq, Nadar, Olympe Aguado, and Maxime Du Camp. In 1851, he became one of the first five photographers hired for the Missions Héliographiques to document

12 pt

document French monuments and buildings. In that same year he helped found the Société Héliographique, the “first photographic organization in the world.” Le Gray published a treatise on photography, which went through four editions, in 1850, 1851, 1852, and 1854. ¶ In 1855, Le Gray opened a “lavishly furnished” studio. At that time, becom-

9 pt

becoming progressively the official photographer of Napoleon III, he became a successful portraitist. His most famous work dates from this period, 1856 to 1858, especially his seascapes. The studio was a fancy place, but in spite of his artistic success, his business was a financial failure: the business was poorly managed and ran into debts. He therefore “closed his studio, abandoned his wife and children, and fled the country to escape his creditors.” ¶ He began to tour the Mediterranean in 1860 with the writer Alexandre Dumas, père. They encountered Giuseppe Garibaldi during the trip and Le Gray photographed

60 pt

Atget took up photography in the late 1880s, around the time that photography was experiencing unprecedented ex-

30 pt

expansion in both commercial and amateur fields. He sold photos of landscapes, flowers, and other pleasantries to other artists. It was not until 1897 that Atget started a project he would continue for the rest of his

16 pt

life—his Old Paris collection. Atget photographed Paris with a large-format wooden bellows camera with a rapid rectilinear lens. The images were exposed and developed as 18×24cm glass dry plates. ¶ Between 1897 and 1927 Atget captured the old Paris in his pictures. His photographs show the city in its various facets: narrow lanes and courtyards in the historic city center with its old buildings, of

12 pt

some were soon to be demolished, magnificent palaces from before World War II, bridges and quays on the banks of the Seine, and shops with their window displays. He photographed stairwells and architectural details on the façades and took pictures of the interiors of apartments. His interest also extended to

9 pt

the environs of Paris. ¶ In addition to architecture and the urban environment, he also photographed street-hawkers, small tradesmen, rag collectors and prostitutes, as well as fairs and popular amusements in the various districts. The outlying districts and peripheral areas, in which the poor and homeless sought shelter, also furnished him with pictorial subjects. ¶ Distinguishing characteristics of Atget's photography include a wispy, drawn-out sense of light due to his long exposures, a fairly wide view that suggested space and ambiance more than

60 pt

Frequented by Pablo Picasso, who had a studio nearby, in 1914, when the English painter Nina Hamnett arrived in Montpar-

30 pt

first evening the smiling man at the next table at La Rotonde graciously introduced himself as “Modigliani, painter and Jew”. They became good friends, Hamnett later recounting how she once borrowed a jersey and corduroy

16 pt

Amedeo Modigliani, then went to La Rotonde and danced in the street all night. ¶ During this creative era, proprietor Libion allowed starving artists to sit in his café for hours, nursing a ten-centime cup of coffee and looked the other way when they broke the ends from a baguette in the bread basket. If an impoverished painter couldn't pay their bill, Libion would often accept a drawing, holding it until the artist could pay. As

12 pt

when the café's walls were littered with a collection of artworks which today might make the curators of the world's greatest museums “drool with envy”. ¶ Unlike many establishments in Montparnasse, La Rotonde has retained much of its bohemian charm and continues in operation to this day as a popular spot for the Parisian

9 pt

*in the café was depicted by several of the artists and writers that frequented the café, including Diego Rivera, Federico Cantú, Ilya Ehrenburg, and Tsuguharu Foujita, who depicted a fight in the café in his etching *A la Rotonde* of 1925. A later 1927 version, *Le Café de la Rotonde*, was part of the *Tableaux de Paris* of 1929. ¶ Picasso portrayed two diners in the café in his painting *In the café de la Rotonde* in 1901; as did the Russian artist Alexandre Jacovleff aka Alexander Yevgenievich Yakovlev in the similarly titled *In the Café de la Rotonde*. ¶ On the evening of the first round of the*

60 pt

Nadar was born in April 1820 in Paris (though some sources state Lyon). His father, Victor Tournachon, was a print-

30 pt

bookseller. After his father's death, Nadar decided to quit his medical studies for economic reasons. Nadar started working as a caricaturist and novelist for various newspapers. He fell in with the Parisian bohe-

16 pt

Parisian bohemian group of Gérard de Nerval, Charles Baudelaire and Théodore de Banville. His friends picked a nickname for him: Tournadar, which later became Nadar. His work was published in Le Charivari for the first time in 1848. In 1849, he founded the Revue comique and the Petit journal pour rire. ¶ From work as a caricaturist, he moved on to photography, particularly portraits. He

12 pt

opened his photography studio in rue Saint Lazare in 1854 and moved to 35 Boulevard des Capucines in 1860. Nadar photographed a wide range of personalities: politicians (Guizot, Proudhon), stage actors (Sarah Bernhardt), writers (Hugo, Baudelaire, Sand, Nerval, Gautier, Dumas), painters (Corot, Delacroix,

9 pt

Millet), and musicians (Liszt, Rossini, Offenbach, Verdi, Berlioz). Portrait photography was going through a period of native industrialization and Nadar refused to use the traditional sumptuous decors; he preferred natural daylight and despised useless accessories. In 1886, with his son Paul, he did what may be the first photo-report: an interview with the great scientist Chevreul (who was then 100 years old). It was published in Le Journal Illustré. ¶ He took his first photographs in 1853 and in 1855 opened a photographic studio at 25 Boulevard des

60 pt

Gustave Le Gray was born in 1820 in Villiers-le-Bel, Val-d'Oise. He was originally trained as a painter, studying under

30 pt

Édouard Picot and Paul Delaroche. He lived in Italy between 1843-1846 and painted portraits and scenes of the countryside. Le Gray exhibited his paintings at the salon in 1848 and 1853. He then crossed over to photogra-

16 pt

early years of its development. ¶ He made his first daguerreotypes by 1847. His early photographs included portraits; scenes of nature such as Fontainebleau Forest; and buildings such as châteaux of the Loire Valley. ¶ He taught photography to students such as Charles Nègre, Henri Le Secq, Nadar, Olympe Aguado, and Maxime Du Camp. In 1851, he became one of the first five photographers hired for the Missions

12 pt

document French monuments and buildings. In that same year he helped found the Société Héliographique, the “first photographic organization in the world.” Le Gray published a treatise on photography, which went through four editions, in 1850, 1851, 1852, and 1854. ¶ In 1855, Le Gray opened a “lavishly furnished” studio. At

9 pt

becoming progressively the official photographer of Napoleon III, he became a successful portraitist. His most famous work dates from this period, 1856 to 1858, especially his seascapes. The studio was a fancy place, but in spite of his artistic success, his business was a financial failure: the business was poorly managed and ran into debts. He therefore “closed his studio, abandoned his wife and children, and fled the country to escape his creditors.” ¶ He began to tour the Mediterranean in 1860 with the writer Alexandre Dumas, père. They encountered Giuseppe

Aa

60 pt

Atget took up photography in the late 1880s, around the time that photography was experiencing unprecedented expansion in both commercial and amateur

30 pt

He sold photos of landscapes, flowers, and other pleasant-ries to other artists. It was not until 1897 that Atget started a project he would continue for the rest of his life—his Old Paris collection. Atget photographed Paris with a large-format wooden bellows camera with a rapid rectilinear lens.

16 pt

with a large-format wooden bellows camera with a rapid rectilinear lens. The images were exposed and developed as 18×24cm glass dry plates. ¶ Between 1897 and 1927 Atget captured the old Paris in his pictures. His photographs show the city in its various facets: narrow lanes and courtyards in the historic city center with its old buildings, of which some were soon to be demolished, magnificent palaces from before World War II, bridges and quays on the banks of the Seine, and shops with their window displays. He photographed stairwells

12 pt

some were soon to be demolished, magnificent palaces from before World War II, bridges and quays on the banks of the Seine, and shops with their window displays. He photographed stairwells and architectural details on the façades and took pictures of the interiors of apartments. His interest also extended to the environs of Paris. ¶ In addition to architecture and the urban environment, he also photographed

9 pt

to architecture and the urban environment, he also photographed street-hawkers, small tradesmen, rag collectors and prostitutes, as well as fairs and popular amusements in the various districts. The outlying districts and peripheral areas, in which the poor and homeless sought shelter, also furnished him with pictorial subjects. ¶ Distinguishing characteristics of Atget's photography include a wispy, drawn-out sense of light due to his long exposures, a fairly wide view that suggested space and ambiance more than surface detail, and an intentionally limited range of scenes avoiding the bustling modern Paris that was often around the corner from the nostalgia-steeped nooks he preferred. The emptiness of most of his streets and the sometimes

60 pt

Frequented by Pablo Picasso, who had a studio nearby, in 1914, when the English painter Nina Hamnett arrived in Montparnasse, on her first evening the smiling man at the next table at

30 pt

first evening the smiling man at the next table at La Rotonde graciously introduced himself as “Modigliani, painter and Jew”. They became good friends, Hamnett later recounting how she once borrowed a jersey and corduroy trousers from Amedeo Modigliani, then went to La Rotonde and danced in the street all night.[cita-

16 pt

Amedeo Modigliani, then went to La Rotonde and danced in the street all night. ¶ During this creative era, proprietor Libion allowed starving artists to sit in his café for hours, nursing a ten-centime cup of coffee and looked the other way when they broke the ends from a baguette in the bread basket. If an impoverished painter couldn't pay their bill, Libion would often accept a drawing, holding it until the artist could pay. As such, there were times when the café's walls were littered with a collection of artworks which today might make the curators of the world's greatest museums “drool with envy”.[3]

12 pt

when the café's walls were littered with a collection of artworks which today might make the curators of the world's greatest museums “drool with envy”. ¶ Unlike many establishments in Montparnasse, La Rotonde has retained much of its bohemian charm and continues in operation to this day as a popular spot for the Parisian Intelligentsia. ¶ Life in the café was depicted by several of the artists and writers that frequented the café, including Diego Rivera, Federico Cantú,

9 pt

*in the café was depicted by several of the artists and writers that frequented the café, including Diego Rivera, Federico Cantú, Ilya Ehrenburg, and Tsuguharu Foujita, who depicted a fight in the café in his etching *A la Rotonde* of 1925. A later 1927 version, *Le Café de la Rotonde*, was part of the *Tableaux de Paris* of 1929. ¶ Picasso portrayed two diners in the café in his painting *In the café de la Rotonde* in 1901; as did the Russian artist Alexandre Jacovleff aka Alexander Yevgenievich Yakovlev in the similarly titled *In the Café de la Rotonde*. ¶ On the evening of the first round of the French presidential election, 2017, Emmanuel Macron and members of his entourage celebrated the result at La Rotonde; the move was criticized as premature and complacent, viewed as reminiscent of Nicolas Sarkozy's widely-criticized post-election celebration at*

60 pt

Nadar was born in April 1820 in Paris (though some sources state Lyon). His father, Victor Tournachon, was a printer and bookseller. After his father's death,

30 pt

bookseller. After his father's death, Nadar decided to quit his medical studies for economic reasons. Nadar started working as a caricaturist and novelist for various newspapers. He fell in with the Parisian bohemian group of Gérard de Nerval, Charles Baudelaire and Théodore de Ban-

16 pt

Parisian bohemian group of Gérard de Nerval, Charles Baudelaire and Théodore de Banville. His friends picked a nickname for him: Tournadar, which later became Nadar. His work was published in *Le Charivari* for the first time in 1848. In 1849, he founded the *Revue comique* and the *Petit journal pour rire*. ¶ From work as a caricaturist, he moved on to photography, particularly portraits. He opened his photography studio in rue Saint Lazare in 1854 and moved to 35 Boulevard des Capucines in 1860. Nadar photographed a wide range

12 pt

opened his photography studio in rue Saint Lazare in 1854 and moved to 35 Boulevard des Capucines in 1860. Nadar photographed a wide range of personalities: politicians (Guizot, Proudhon), stage actors (Sarah Bernhardt), writers (Hugo, Baudelaire, Sand, Nerval, Gautier, Dumas), painters (Corot, Delacroix, Millet), and musicians (Liszt, Rossini, Offenbach, Verdi, Berlioz).[2] Portrait photography was going

9 pt

Millet), and musicians (Liszt, Rossini, Offenbach, Verdi, Berlioz). Portrait photography was going through a period of native industrialization and Nadar refused to use the traditional sumptuous decors; he preferred natural daylight and despised useless accessories. In 1886, with his son Paul, he did what may be the first photo-report: an interview with the great scientist Chevreul (who was then 100 years old). It was published in *Le Journal Illustré*. ¶ He took his first photographs in 1853 and in 1855 opened a photographic studio at 25 Boulevard des Capucines.[3] In 1858 he became the first person to take aerial photographs. This was done using the wet plate collodion process and since the plates had to be prepared and developed

60 pt

Gustave Le Gray was born in 1820 in Villiers-le-Bel, Val-d'Oise. He was originally trained as a painter, studying under François-Édouard Picot and Paul Delaroche. He lived

30 pt

Édouard Picot and Paul Delaroche. He lived in Italy between 1843-1846 and painted portraits and scenes of the countryside. Le Gray exhibited his paintings at the salon in 1848 and 1853. He then crossed over to photography in the early years of its development. ¶ He made his first daguerreotypes by 1847. His ear-

16 pt

early years of its development. ¶ He made his first daguerreotypes by 1847. His early photographs included portraits; scenes of nature such as Fontainebleau Forest; and buildings such as châteaux of the Loire Valley. ¶ He taught photography to students such as Charles Nègre, Henri Le Secq, Nadar, Olympe Aguado, and Maxime Du Camp. In 1851, he became one of the first five photographers hired for the Missions Héliographiques to document French monuments and buildings.[4][6] In that same year he helped found the Société Héliographique, the “first photographic organization in

12 pt

document French monuments and buildings. In that same year he helped found the Société Héliographique, the “first photographic organization in the world.” Le Gray published a treatise on photography, which went through four editions, in 1850, 1851, 1852, and 1854. ¶ In 1855, Le Gray opened a “lavishly furnished” studio. At that time, becoming progressively the official photographer of Napoleon III, he became a successful portraitist. His most

9 pt

becoming progressively the official photographer of Napoleon III, he became a successful portraitist. His most famous work dates from this period, 1856 to 1858, especially his seascapes. The studio was a fancy place, but in spite of his artistic success, his business was a financial failure: the business was poorly managed and ran into debts. He therefore “closed his studio, abandoned his wife and children, and fled the country to escape his creditors.” ¶ He began to tour the Mediterranean in 1860 with the writer Alexandre Dumas, père. They encountered Giuseppe Garibaldi during the trip and Le Gray photographed Garibaldi and Palermo. His striking pictures of Giuseppe Garibaldi and Palermo under Sicilian bombardment became as instantly famous throughout Europe. Dumas abandoned Le Gray

60 pt

Atget took up photography in the late 1880s, around the time that photography was experiencing unprecedented expansion in both commercial and am-

30 pt

expansion in both commercial and amateur fields. He sold photos of landscapes, flowers, and other pleasantries to other artists. It was not until 1897 that Atget started a project he would continue for the rest of his life—his Old Paris collection. Atget photographed Paris

16 pt

life—his Old Paris collection. Atget photographed Paris with a large-format wooden bellows camera with a rapid rectilinear lens. The images were exposed and developed as 18×24cm glass dry plates. ¶ Between 1897 and 1927 Atget captured the old Paris in his pictures. His photographs show the city in its various facets: narrow lanes and courtyards in the historic city center with its old buildings, of which some were soon to be demolished, magnificent palaces from before World War II, bridges and quays on the banks of

12 pt

some were soon to be demolished, magnificent palaces from before World War II, bridges and quays on the banks of the Seine, and shops with their window displays. He photographed stairwells and architectural details on the façades and took pictures of the interiors of apartments. His interest also extended to the environs of Paris.

9 pt

the environs of Paris. ¶ In addition to architecture and the urban environment, he also photographed street-hawkers, small tradesmen, rag collectors and prostitutes, as well as fairs and popular amusements in the various districts. The outlying districts and peripheral areas, in which the poor and homeless sought shelter, also furnished him with pictorial subjects. ¶ Distinguishing characteristics of Atget's photography include a wispy, drawn-out sense of light due to his long exposures, a fairly wide view that suggested space and ambiance more than surface detail, and an intentionally limited range of scenes avoiding the bustling modern Paris that was often around the corner from the nostalgia-steeped

60 pt (▼ Alternate v and w)

Frequented by Pablo Picasso, who had a studio nearby, in 1914, when the English painter Nina Hamnett arrived in Montparnasse, on her first evening the smiling man at the

30 pt

first evening the smiling man at the next table at La Rotonde graciously introduced himself as “Modigliani, painter and Jew”. They became good friends, Hamnett later recounting how she once borrowed a jersey and corduroy trousers from Amedeo Modigliani, then went to La Rotonde and danced in

16 pt

Amedeo Modigliani, then went to La Rotonde and danced in the street all night. ¶ During this creative era, proprietor Libion allowed starving artists to sit in his café for hours, nursing a ten-centime cup of coffee and looked the other way when they broke the ends from a baguette in the bread basket. If an impoverished painter couldn't pay their bill, Libion would often accept a drawing, holding it until the artist could pay. As such, there were times when the café's walls were littered with a collection of artworks which today might make the curators of the world's great-

12 pt

when the café's walls were littered with a collection of artworks which today might make the curators of the world's greatest museums “drool with envy”. ¶ Unlike many establishments in Montparnasse, La Rotonde has retained much of its bohemian charm and continues in operation to this day as a popular spot for the Parisian Intelligentsia. ¶ Life in the café was depicted by several of the artists and writers that frequented the café, including

9 pt

*in the café was depicted by several of the artists and writers that frequented the café, including Diego Rivera, Federico Cantú, Ilya Ehrenburg, and Tsuguharu Foujita, who depicted a fight in the café in his etching *A la Rotonde* of 1925. A later 1927 version, *Le Café de la Rotonde*, was part of the *Tableaux de Paris* of 1929. ¶ Picasso portrayed two diners in the café in his painting *In the café de la Rotonde* in 1901; as did the Russian artist Alexandre Jacovleff aka Alexander Yevgenievich Yakovlev in the similarly titled *In the Café de la Rotonde*. ¶ On the evening of the first round of the French presidential election, 2017, Emmanuel Macron and members of his entourage celebrated the result at *La Rotonde*; the move was criticized as premature and complacent, viewed as reminiscent of Nicolas*

60 pt

Nadar was born in April 1820 in Paris (though some sources state Lyon). His father, Victor Tournachon, was a printer and bookseller. After his father's

30 pt

bookseller. After his father's death, Nadar decided to quit his medical studies for economic reasons. Nadar started working as a caricaturist and novelist for various newspapers. He fell in with the Parisian bohemian group of Gérard de Nerval, Charles Baudelaire and

16 pt (▼ Old style figures active)

Parisian bohemian group of Gérard de Nerval, Charles Baudelaire and Théodore de Banville. His friends picked a nickname for him: Tournadar, which later became Nadar. His work was published in *Le Charivari* for the first time in 1848. In 1849, he founded the *Revue comique* and the *Petit journal pour rire*. ¶ From work as a caricaturist, he moved on to photography, particularly portraits. He opened his photography studio in rue Saint Lazare in 1854 and moved to 35 Boulevard des Capucines in 1860. Nadar

12 pt

opened his photography studio in rue Saint Lazare in 1854 and moved to 35 Boulevard des Capucines in 1860. Nadar photographed a wide range of personalities: politicians (Guizot, Proudhon), stage actors (Sarah Bernhardt), writers (Hugo, Baudelaire, Sand, Nerval, Gautier, Dumas), painters (Corot, Delacroix, Millet), and musicians (Liszt, Rossini, Offenbach, Verdi, Berlioz).[2] Portrait photography

9 pt

Millet), and musicians (Liszt, Rossini, Offenbach, Verdi, Berlioz). Portrait photography was going through a period of native industrialization and Nadar refused to use the traditional sumptuous decors; he preferred natural daylight and despised useless accessories. In 1886, with his son Paul, he did what may be the first photo-report: an interview with the great scientist Chevreul (who was then 100 years old). It was published in *Le Journal Illustré*. ¶ He took his first photographs in 1853 and in 1855 opened a photographic studio at 25 Boulevard des Capucines.[3] In 1858 he became the first person to take aerial photographs. This was done using the wet plate collodion process and since the plates had to be prepared and

60 pt

Gustave Le Gray was born in 1820 in Villiers-le-Bel, Val-d'Oise. He was originally trained as a painter, studying under François-Édouard Picot and Paul Delaro-

30 pt

Édouard Picot and Paul Delaroche. He lived in Italy between 1843-1846 and painted portraits and scenes of the countryside. Le Gray exhibited his paintings at the salon in 1848 and 1853. He then crossed over to photography in the early years of its development. ¶ He made his first daguerre-

16 pt

early years of its development. ¶ He made his first daguerreotypes by 1847. His early photographs included portraits; scenes of nature such as Fontainebleau Forest; and buildings such as châteaux of the Loire Valley. ¶ He taught photography to students such as Charles Nègre, Henri Le Secq, Nadar, Olympe Aguado, and Maxime Du Camp. In 1851, he became one of the first five photographers hired for the Missions Héliographiques to document French monuments and buildings.[4][6] In that same year he helped found the Société Héliographique, the “first

12 pt

document French monuments and buildings. In that same year he helped found the Société Héliographique, the “first photographic organization in the world.” Le Gray published a treatise on photography, which went through four editions, in 1850, 1851, 1852, and 1854. ¶ In 1855, Le Gray opened a “lavishly furnished” studio. At that time, becoming progressively the official photographer of Napoleon III, he became a successful portrait-

9 pt

becoming progressively the official photographer of Napoleon III, he became a successful portraitist. His most famous work dates from this period, 1856 to 1858, especially his seascapes. The studio was a fancy place, but in spite of his artistic success, his business was a financial failure: the business was poorly managed and ran into debts. He therefore “closed his studio, abandoned his wife and children, and fled the country to escape his creditors.” ¶ He began to tour the Mediterranean in 1860 with the writer Alexandre Dumas, père. They encountered Giuseppe Garibaldi during the trip and Le Gray photographed Garibaldi and Palermo. His striking pictures of Giuseppe Garibaldi and Palermo under Sicilian bombardment became as instantly famous throughout Europe.

60 pt

Atget took up photography in the late 1880s, around the time that photography was experiencing unprecedented expansion in both commercial and

30 pt

expansion in both commercial and amateur fields. He sold photos of landscapes, flowers, and other pleasantries to other artists. It was not until 1897 that Atget started a project he would continue for the rest of his life—his Old Paris collection. Atget photographed Par-

16 pt

life—his Old Paris collection. Atget photographed Paris with a large-format wooden bellows camera with a rapid rectilinear lens. The images were exposed and developed as 18×24cm glass dry plates. ¶ Between 1897 and 1927 Atget captured the old Paris in his pictures. His photographs show the city in its various facets: narrow lanes and courtyards in the historic city center with its old buildings, of which some were soon to be demolished, magnificent palaces from before World War II, bridges and

12 pt

some were soon to be demolished, magnificent palaces from before World War II, bridges and quays on the banks of the Seine, and shops with their window displays. He photographed stairwells and architectural details on the façades and took pictures of the interiors of apartments. His interest also extended to the environs of Paris.

9 pt

the environs of Paris. ¶ In addition to architecture and the urban environment, he also photographed street-hawkers, small tradesmen, rag collectors and prostitutes, as well as fairs and popular amusements in the various districts. The outlying districts and peripheral areas, in which the poor and homeless sought shelter, also furnished him with pictorial subjects. ¶ Distinguishing characteristics of Atget's photography include a wispy, drawn-out sense of light due to his long exposures, a fairly wide view that suggested space and ambiance more than surface detail, and an intentionally limited range of scenes avoiding the bustling modern Paris that was often around the corner from

60 pt

Frequented by Pablo Picasso, who had a studio nearby, in 1914, when the English painter Nina Hamnett arrived in Montparnasse, on her first evening the smiling

30 pt

first evening the smiling man at the next table at La Rotonde graciously introduced himself as “Modigliani, painter and Jew”. They became good friends, Hamnett later recounting how she once borrowed a jersey and corduroy trousers from Amedeo Modigliani, then went to La Ro-

16 pt

Amedeo Modigliani, then went to La Rotonde and danced in the street all night. ¶ During this creative era, proprietor Libion allowed starving artists to sit in his café for hours, nursing a ten-centime cup of coffee and looked the other way when they broke the ends from a baguette in the bread basket. If an impoverished painter couldn't pay their bill, Libion would often accept a drawing, holding it until the artist could pay. As such, there were times when the café's walls were littered with a collection of artworks which today might make the

12 pt

when the café's walls were littered with a collection of artworks which today might make the curators of the world's greatest museums “drool with envy”. ¶ Unlike many establishments in Montparnasse, La Rotonde has retained much of its bohemian charm and continues in operation to this day as a popular spot for the Parisian Intelligentsia. ¶ Life in the café was depicted by several of the artists and writers that frequented

9 pt

*in the café was depicted by several of the artists and writers that frequented the café, including Diego Rivera, Federico Cantú, Ilya Ehrenburg, and Tsuguharu Foujita, who depicted a fight in the café in his etching *A la Rotonde* of 1925. A later 1927 version, *Le Café de la Rotonde*, was part of the *Tableaux de Paris* of 1929. ¶ Picasso portrayed two diners in the café in his painting *In the café de la Rotonde* in 1901; as did the Russian artist Alexandre Jacovleff aka Alexander Yevgenievich Yakovlev in the similarly titled *In the Café de la Rotonde*. ¶ On the evening of the first round of the French presidential election, 2017, Emmanuel Macron and members of his entourage celebrated the result at La Rotonde; the move was criticized as premature and com-*

60 pt

Nadar was born in April 1820 in Paris (though some sources state Lyon). His father, Victor Tournachon, was a printer and bookseller. After his fa-

30 pt

bookseller. After his father's death, Nadar decided to quit his medical studies for economic reasons. Nadar started working as a caricaturist and novelist for various newspapers. He fell in with the Parisian bohemian group of Gérard de Nerval, Charles Baude-

16 pt

Parisian bohemian group of Gérard de Nerval, Charles Baudelaire and Théodore de Banville. His friends picked a nickname for him: Tournadar, which later became Nadar. His work was published in Le Charivari for the first time in 1848. In 1849, he founded the Revue comique and the Petit journal pour rire. ¶ From work as a caricaturist, he moved on to photography, particularly portraits. He opened his photography studio in rue Saint Lazare in 1854 and moved to 35 Boulevard des Ca-

12 pt

opened his photography studio in rue Saint Lazare in 1854 and moved to 35 Boulevard des Capucines in 1860. Nadar photographed a wide range of personalities: politicians (Guizot, Proudhon), stage actors (Sarah Bernhardt), writers (Hugo, Baudelaire, Sand, Nerval, Gautier, Dumas), painters (Corot, Delacroix, Millet), and musicians (Liszt, Rossini, Offenbach, Verdi,

9 pt

Millet), and musicians (Liszt, Rossini, Offenbach, Verdi, Berlioz). Portrait photography was going through a period of native industrialization and Nadar refused to use the traditional sumptuous decors; he preferred natural daylight and despised useless accessories. In 1886, with his son Paul, he did what may be the first photo-report: an interview with the great scientist Chevreul (who was then 100 years old). It was published in Le Journal Illustré. ¶ He took his first photographs in 1853 and in 1855 opened a photographic studio at 25 Boulevard des Capucines.[3] In 1858 he became the first person to take aerial photographs. This was done using the wet plate collodion process

60 pt

Gustave Le Gray was born in 1820 in Villiers-le-Bel, Val-d'Oise. He was originally trained as a painter, studying under François-Édouard Picot and Paul

30 pt

Édouard Picot and Paul Delaroche. He lived in Italy between 1843-1846 and painted portraits and scenes of the countryside. Le Gray exhibited his paintings at the salon in 1848 and 1853. He then crossed over to photography in the early years of its development.

16 pt

early years of its development. ¶ He made his first daguerreotypes by 1847. His early photographs included portraits; scenes of nature such as Fontainebleau Forest; and buildings such as châteaux of the Loire Valley. ¶ He taught photography to students such as Charles Nègre, Henri Le Secq, Nadar, Olympe Aguado, and Maxime Du Camp. In 1851, he became one of the first five photographers hired for the Missions Héliographiques to document French monuments and buildings.[4][6] In that same year he helped found the

12 pt

document French monuments and buildings. In that same year he helped found the Société Héliographique, the “first photographic organization in the world.” Le Gray published a treatise on photography, which went through four editions, in 1850, 1851, 1852, and 1854. ¶ In 1855, Le Gray opened a “lavishly furnished” studio. At that time, becoming progressively the official photographer of Napoleon

9 pt

becoming progressively the official photographer of Napoleon III, he became a successful portraitist. His most famous work dates from this period, 1856 to 1858, especially his seascapes. The studio was a fancy place, but in spite of his artistic success, his business was a financial failure: the business was poorly managed and ran into debts. He therefore “closed his studio, abandoned his wife and children, and fled the country to escape his creditors.” ¶ He began to tour the Mediterranean in 1860 with the writer Alexandre Dumas, père. They encountered Giuseppe Garibaldi during the trip and Le Gray photographed Garibaldi and Palermo. His striking pictures of Giuseppe Garibaldi and Palermo under Sicilian bombardment

60 pt

Atget took up photography in the late 1880s, around the time that photography was experiencing unprecedented expansion in both commer-

30 pt

expansion in both commercial and amateur fields. He sold photos of landscapes, flowers, and other pleasantries to other artists. It was not until 1897 that Atget started a project he would continue for the rest of his life—his Old Paris collection.

16 pt

life—his Old Paris collection. Atget photographed Paris with a large-format wooden bellows camera with a rapid rectilinear lens. The images were exposed and developed as 18×24cm glass dry plates. ¶ Between 1897 and 1927 Atget captured the old Paris in his pictures. His photographs show the city in its various facets: narrow lanes and courtyards in the historic city center with its old buildings, of which some were soon to be demolished, magnificent palaces from before World

12 pt

some were soon to be demolished, magnificent palaces from before World War II, bridges and quays on the banks of the Seine, and shops with their window displays. He photographed stairwells and architectural details on the façades and took pictures of the interiors of apartments. His interest also extended to the environs of Paris.

9 pt

the environs of Paris. ¶ In addition to architecture and the urban environment, he also photographed street-hawkers, small tradesmen, rag collectors and prostitutes, as well as fairs and popular amusements in the various districts. The outlying districts and peripheral areas, in which the poor and homeless sought shelter, also furnished him with pictorial subjects. ¶ Distinguishing characteristics of Atget's photography include a wispy, drawn-out sense of light due to his long exposures, a fairly wide view that suggested space and ambiance more than surface detail, and an intentionally limited range of scenes avoiding the bustling modern Paris that was

60 pt

Frequented by Pablo Picasso, who had a studio nearby, in 1914, when the English painter Nina Hamnett arrived in Montparnasse, on her first evening the

30 pt

first evening the smiling man at the next table at La Rotonde graciously introduced himself as “Modigliani, painter and Jew”. They became good friends, Hamnett later recounting how she once borrowed a jersey and corduroy trousers from Amedeo Modigli-

16 pt

Amedeo Modigliani, then went to La Rotonde and danced in the street all night. ¶ During this creative era, proprietor Libion allowed starving artists to sit in his café for hours, nursing a ten-centime cup of coffee and looked the other way when they broke the ends from a baguette in the bread basket. If an impoverished painter couldn't pay their bill, Libion would often accept a drawing, holding it until the artist could pay. As such, there were times when the café's walls were littered with a collection of art-

12 pt

when the café's walls were littered with a collection of artworks which today might make the curators of the world's greatest museums “drool with envy”. ¶ Unlike many establishments in Montparnasse, La Rotonde has retained much of its bohemian charm and continues in operation to this day as a popular spot for the Parisian Intelligentsia. ¶ Life in the cafe was depicted by

9 pt

in the cafe was depicted by several of the artists and writers that frequented the cafe, including Diego Rivera, Federico Cantú, Ilya Ehrenburg, and Tsuguharu Foujita, who depicted a fight in the cafe in his etching A la Rotonde of 1925. A later 1927 version, Le Café de la Rotonde, was part of the Tableaux de Paris of 1929. ¶ Picasso portrayed two diners in the cafe in his painting In the Cafe de la Rotonde in 1901; as did the Russian artist Alexandre Jacovleff aka Alexander Yevgenievich Yakovlev in the similarly titled In the Cafe de la Rotonde. ¶ On the evening of the first round of the French presidential election, 2017, Emmanuel Macron and members of his entourage celebrated the result at La Rotonde;

60 pt

Nadar was born in April 1820 in Paris (though some sources state Lyon). His father, Victor Tournachon, was a printer and bookseller. After his fa-

30 pt

bookseller. After his father's death, Nadar decided to quit his medical studies for economic reasons. Nadar started working as a caricaturist and novelist for various newspapers. He fell in with the Parisian bohemian group of Gérard de Nerval, Charles

16 pt

Parisian bohemian group of Gérard de Nerval, Charles Baudelaire and Théodore de Banville. His friends picked a nickname for him: Tournadar, which later became Nadar. His work was published in Le Charivari for the first time in 1848. In 1849, he founded the Revue comique and the Petit journal pour rire. ¶ From work as a caricaturist, he moved on to photography, particularly portraits. He opened his photography studio in rue Saint Lazare in 1854 and moved

12 pt

opened his photography studio in rue Saint Lazare in 1854 and moved to 35 Boulevard des Capucines in 1860. Nadar photographed a wide range of personalities: politicians (Guizot, Proudhon), stage actors (Sarah Bernhardt), writers (Hugo, Baudelaire, Sand, Nerval, Gautier, Dumas), painters (Corot, Delacroix, Millet), and musicians (Liszt, Rossini, Offenbach,

9 pt

Millet), and musicians (Liszt, Rossini, Offenbach, Verdi, Berlioz). Portrait photography was going through a period of native industrialization and Nadar refused to use the traditional sumptuous decors; he preferred natural daylight and despised useless accessories. In 1886, with his son Paul, he did what may be the first photo-report: an interview with the great scientist Chevreul (who was then 100 years old). It was published in Le Journal Illustré. ¶ He took his first photographs in 1853 and in 1855 opened a photographic studio at 25 Boulevard des Capucines.[3] In 1858 he became the first person to take aerial photographs.

60 pt

Gustave Le Gray was born in 1820 in Villiers-le-Bel, Val-d'Oise. He was originally trained as a painter, studying under François-Édouard Picot and

30 pt

Édouard Picot and Paul Delaroche. He lived in Italy between 1843-1846 and painted portraits and scenes of the countryside. Le Gray exhibited his paintings at the salon in 1848 and 1853. He then crossed over to photography in the early years of its development.

16 pt

early years of its development. ¶ He made his first daguerreotypes by 1847. His early photographs included portraits; scenes of nature such as Fontainebleau Forest; and buildings such as châteaux of the Loire Valley. ¶ He taught photography to students such as Charles Nègre, Henri Le Secq, Nadar, Olympe Aguado, and Maxime Du Camp. In 1851, he became one of the first five photographers hired for the Missions Héliographiques to document French monuments and buildings.[4][6] In that

12 pt

document French monuments and buildings. In that same year he helped found the Société Héliographique, the “first photographic organization in the world.” Le Gray published a treatise on photography, which went through four editions, in 1850, 1851, 1852, and 1854. ¶ In 1855, Le Gray opened a “lavishly furnished” studio. At that time, becoming progressively the official photog-

9 pt

becoming progressively the official photographer of Napoleon III, he became a successful portraitist. His most famous work dates from this period, 1856 to 1858, especially his seascapes. The studio was a fancy place, but in spite of his artistic success, his business was a financial failure: the business was poorly managed and ran into debts. He therefore “closed his studio, abandoned his wife and children, and fled the country to escape his creditors.” ¶ He began to tour the Mediterranean in 1860 with the writer Alexandre Dumas, père. They encountered Giuseppe Garibaldi during the trip and Le Gray photographed Garibaldi and Palermo. His striking pictures of Giuseppe

- Thin Italic — w and w alternate
-

w w

● Regular

Danish 10 and 8pt	København er Danmarks hovedstad og er med 1.308.893 indbyggere (2018) landets største byområde omfattende 18 kommuner eller dele heraf. Fra 1. januar 2007 er byen en del af Region Hovedstaden og for de sydlige deles vedkommende af Region Sjælland. Byområdet er præget af byspredning over	København er Danmarks hovedstad og er med 1.308.893 indbyggere (2018) landets største byområde omfattende 18 kommuner eller dele heraf. Fra 1. januar 2007 er byen en del af Region Hovedstaden og for de sydlige deles vedkommende
French 10 and 8pt	La prise d’Ulm. Mi-août 1805, la situation en France est difficile : malgré la vigilance de Fouché, la contestation des mouvements royalistes s’intensifie après l’exécution du duc d’Enghien. Les caisses du Trésor public sont vides : pris de panique face aux tensions internationales, les épargnants	La prise d’Ulm. Mi-août 1805, la situation en France est difficile : malgré la vigilance de Fouché, la contestation des mouvements royalistes s’intensifie après l’exécution du duc d’Enghien. Les caisses du Trésor public sont vides : pris de panique
German 10 and 8pt	Als Weimarer Republik (zeitgenössisch auch Deutsche Republik) wird der Abschnitt der deutschen Geschichte von 1918 bis 1933 bezeichnet, in dem erstmals eine parlamentarische Demokratie in Deutschland bestand. Diese Epoche begann mit der Ausrufung der Republik am 9. November 1918 und	Als Weimarer Republik (zeitgenössisch auch Deutsche Republik) wird der Abschnitt der deutschen Geschichte von 1918 bis 1933 bezeichnet, in dem erstmals eine parlamentarische Demokratie in Deutschland bestand. Diese Epoche begann mit
Hungarian 10 and 8pt	Pestet és Budát, Magyarország fő-, illetve székvárosát csak a reformkortól kezdődően emlegették együtt, közös nevükön. A gyakoribb forma a nagyobb (és nemzeti szempontból jelentősebb) város nevét előre helyezve Pest-Buda volt, de elvétve előfordult a magyar nyelvhez jobban illeszkedő, a mással-	Pestet és Budát, Magyarország fő-, illetve székvárosát csak a reformkortól kezdődően emlegették együtt, közös nevükön. A gyakoribb forma a nagyobb (és nemzeti szempontból jelentősebb) város nevét előre helyezve Pest-Buda volt, de elvétve
Italian 10 and 8pt	Torino sorge nella pianura delimitata dai fiumi Stura di Lanzo, Sangone e Po (quest’ultimo attraversa la città da sud verso nord), di fronte allo sbocco di alcune vallate alpine: Val di Susa, che collega la città con la vicina Francia attraverso il traforo del Frejus, Valli di Lanzo, Val Sangone. Torino è detta	Torino sorge nella pianura delimitata dai fiumi Stura di Lanzo, Sangone e Po (quest’ultimo attraversa la città da sud verso nord), di fronte allo sbocco di alcune vallate alpine: Val di Susa, che collega la città con la vicina Francia attraverso il traforo del
Polish 10 and 8pt	Warszawa, miasto stołeczne Warszawa (m.st. Warszawa) – stolica Polski i województwa mazowieckiego, największe miasto kraju, położone w jego środkowo-wschodniej części, na Nizinie Środkowomazowieckiej, na Mazowszu, nad Wisłą. ¶ Prawa miejskie uzyskała przed 1300. W 1569 mocą unii lubelskiej	Warszawa, miasto stołeczne Warszawa (m.st. Warszawa) – stolica Polski i województwa mazowieckiego, największe miasto kraju, położone w jego środkowo-wschodniej części, na Nizinie Środkowomazowieckiej, na Mazowszu, nad Wisłą. ¶ Prawa
Spanish 10 and 8pt	Sevilla en la Antigüedad. Los orígenes del núcleo original de la ciudad se encontraban en una isla del Guadalquivir, en la actual zona de la Alfalfa.60 El nombre original del asentamiento fue Spal, que puede también leerse como Ispal. En lengua fenicia el significado de Spal es literalmente la isla	Sevilla en la Antigüedad. Los orígenes del núcleo original de la ciudad se encontraban en una isla del Guadalquivir, en la actual zona de la Alfalfa.60 El nombre original del asentamiento fue Spal, que puede también leerse como Ispal. En

Danish 10 and 8pt	København er Danmarks hovedstad og er med 1.308.893 indbyggere (2018) landets største byområde omfattende 18 kommuner eller dele heraf. Fra 1. januar 2007 er byen en del af Region Hovedstaden og for de sydlige deles vedkommende af Region Sjælland. Byområdet er præget af byspre-	København er Danmarks hovedstad og er med 1.308.893 indbyggere (2018) landets største byområde omfattende 18 kommuner eller dele heraf. Fra 1. januar 2007 er byen en del af Region Hovedstaden og for de sydlige deles vedkommende af Re-
French 10 and 8pt	La prise d'Ulm. Mi-août 1805, la situation en France est difficile : malgré la vigilance de Fouché, la contestation des mouvements royalistes s'intensifie après l'exécution du duc d'Enghien. Les caisses du Trésor public sont vides : pris de panique face aux tensions internationales, les épargnants	La prise d'Ulm. Mi-août 1805, la situation en France est difficile : malgré la vigilance de Fouché, la contestation des mouvements royalistes s'intensifie après l'exécution du duc d'Enghien. Les caisses du Trésor public sont vides : pris de panique
German 10 and 8pt	Als Weimarer Republik (zeitgenössisch auch Deutsche Republik) wird der Abschnitt der deutschen Geschichte von 1918 bis 1933 bezeichnet, in dem erstmals eine parlamentarische Demokratie in Deutschland bestand. Diese Epoche begann mit der Ausrufung der Republik am 9. November 1918 und	Als Weimarer Republik (zeitgenössisch auch Deutsche Republik) wird der Abschnitt der deutschen Geschichte von 1918 bis 1933 bezeichnet, in dem erstmals eine parlamentarische Demokratie in Deutschland bestand. Diese Epoche begann mit
Hungarian 10 and 8pt	Pestet és Budát, Magyarország fő-, illetve székvárosát csak a reformkortól kezdődően emlegették együtt, közös nevéükön. A gyakoribb forma a nagyobb (és nemzeti szempontból jelentősebb) város nevét előre helyezve Pest-Buda volt, de elvétve előfordult a magyar nyelvhez jobban illeszkedő, a	Pestet és Budát, Magyarország fő-, illetve székvárosát csak a reformkortól kezdődően emlegették együtt, közös nevéükön. A gyakoribb forma a nagyobb (és nemzeti szempontból jelentősebb) város nevét előre helyezve Pest-Buda volt, de el-
Italian 10 and 8pt	Torino sorge nella pianura delimitata dai fiumi Stura di Lanzo, Sangone e Po (quest'ultimo attraversa la città da sud verso nord), di fronte allo sbocco di alcune vallate alpine: Val di Susa, che collega la città con la vicina Francia attraverso il traforo del Frejus, Valli di Lanzo, Val Sangone. Torino è detta	Torino sorge nella pianura delimitata dai fiumi Stura di Lanzo, Sangone e Po (quest'ultimo attraversa la città da sud verso nord), di fronte allo sbocco di alcune vallate alpine: Val di Susa, che collega la città con la vicina Francia attraverso il
Polish 10 and 8pt	Warszawa, miasto stołeczne Warszawa (m.st. Warszawa) – stolica Polski i województwa mazowieckiego, największe miasto kraju, położone w jego środkowo-wschodniej części, na Nizinie Środkowomazowieckiej, na Mazowszu, nad Wisłą. ¶ Prawa miejskie uzyskała przed 1300. W 1569 mocą unii lubelskiej	Warszawa, miasto stołeczne Warszawa (m.st. Warszawa) – stolica Polski i województwa mazowieckiego, największe miasto kraju, położone w jego środkowo-wschodniej części, na Nizinie Środkowomazowieckiej, na Mazowszu, nad Wisłą. ¶ Prawa
Spanish 10 and 8pt	Sevilla en la Antigüedad. Los orígenes del núcleo original de la ciudad se encontraban en una isla del Guadalquivir, en la actual zona de la Alfalfa. ⁶⁰ El nombre original del asentamiento fue Spal, que puede también leerse como Ispal. En lengua fenicia el significado de Spal es literalmente la isla	Sevilla en la Antigüedad. Los orígenes del núcleo original de la ciudad se encontraban en una isla del Guadalquivir, en la actual zona de la Alfalfa. ⁶⁰ El nombre original del asentamiento fue Spal, que puede también leerse como Ispal. En

● Demi

Danish
10 and 8pt

København er Danmarks hovedstad og er med 1.308.893 indbyggere (2018) landets største byområde omfattende 18 kommuner eller dele heraf. Fra 1. januar 2007 er byen en del af Region Hovedstaden og for de sydlige deles vedkommende af Region Sjælland. Byområdet er præget af byspre-

København er Danmarks hovedstad og er med 1.308.893 indbyggere (2018) landets største byområde omfattende 18 kommuner eller dele heraf. Fra 1. januar 2007 er byen en del af Region Hovedstaden og for de sydlige deles vedkommen-

French
10 and 8pt

La prise d'Ulm. Mi-août 1805, la situation en France est difficile : malgré la vigilance de Fouché, la contestation des mouvements royalistes s'intensifie après l'exécution du duc d'Enghien. Les caisses du Trésor public sont vides : pris de panique face aux tensions internationales, les épargnants

La prise d'Ulm. Mi-août 1805, la situation en France est difficile : malgré la vigilance de Fouché, la contestation des mouvements royalistes s'intensifie après l'exécution du duc d'Enghien. Les caisses du Trésor public sont vides : pris

German
10 and 8pt

Als Weimarer Republik (zeitgenössisch auch Deutsche Republik) wird der Abschnitt der deutschen Geschichte von 1918 bis 1933 bezeichnet, in dem erstmals eine parlamentarische Demokratie in Deutschland bestand. Diese Epoche begann mit der Ausrufung der Republik am 9.

Als Weimarer Republik (zeitgenössisch auch Deutsche Republik) wird der Abschnitt der deutschen Geschichte von 1918 bis 1933 bezeichnet, in dem erstmals eine parlamentarische Demokratie in Deutschland bestand. Diese

Hungarian
10 and 8pt

Pestet és Budát, Magyarország fő-, illetve székvárosát csak a reformkortól kezdődően emlegették együtt, közös nevükön. A gyakoribb forma a nagyobb (és nemzeti szempontból jelentősebb) város nevét előre helyezve Pest-Buda volt, de elvétve előfordult a magyar nyelvhez jobban illeszkedő,

Pestet és Budát, Magyarország fő-, illetve székvárosát csak a reformkortól kezdődően emlegették együtt, közös nevükön. A gyakoribb forma a nagyobb (és nemzeti szempontból jelentősebb) város nevét előre helyezve Pest-Buda

Italian
10 and 8pt

Torino sorge nella pianura delimitata dai fiumi Stura di Lanzo, Sangone e Po (quest'ultimo attraversa la città da sud verso nord), di fronte allo sbocco di alcune vallate alpine: Val di Susa, che collega la città con la vicina Francia attraverso il traforo del Frejus, Valli di Lanzo, Val Sangone. Tori-

Torino sorge nella pianura delimitata dai fiumi Stura di Lanzo, Sangone e Po (quest'ultimo attraversa la città da sud verso nord), di fronte allo sbocco di alcune vallate alpine: Val di Susa, che collega la città con la vicina Francia attraverso il

Polish
10 and 8pt

Warszawa, miasto stołeczne Warszawa (m.st. Warszawa) – stolica Polski i województwa mazowieckiego, największe miasto kraju, położone w jego środkowo-wschodniej części, na Nizinie Środkowomazowieckiej, na Mazowszu, nad Wisłą.¶ Prawa miejskie uzyskała przed 1300. W 1569 mocą

Warszawa, miasto stołeczne Warszawa (m.st. Warszawa) – stolica Polski i województwa mazowieckiego, największe miasto kraju, położone w jego środkowo-wschodniej części, na Nizinie Środkowomazowieckiej, na Mazowszu, nad Wisłą.¶ Prawa

Spanish
10 and 8pt

Sevilla en la Antigüedad. Los orígenes del núcleo original de la ciudad se encontraban en una isla del Guadalquivir, en la actual zona de la Alfalfa.60 El nombre original del asentamiento fue Spal, que puede también leerse como Ispal. En lengua fenicia el significado de Spal es literal-

Sevilla en la Antigüedad. Los orígenes del núcleo original de la ciudad se encontraban en una isla del Guadalquivir, en la actual zona de la Alfalfa.60 El nombre original del asentamiento fue Spal, que puede también leerse como Ispal. En

Danish
10 and 8pt

København er Danmarks hovedstad og er med 1.308.893 indbyggere (2018) landets største byområde omfattende 18 kommuner eller dele heraf. Fra 1. januar 2007 er byen en del af Region Hovedstaden og for de sydlige deles vedkommende af Region Sjælland. Byområdet er præget

København er Danmarks hovedstad og er med 1.308.893 indbyggere (2018) landets største byområde omfattende 18 kommuner eller dele heraf. Fra 1. januar 2007 er byen en del af Region Hovedstaden og for de sydlige

French
10 and 8pt

La prise d'Ulm. Mi-août 1805, la situation en France est difficile : malgré la vigilance de Fouché, la contestation des mouvements royalistes s'intensifie après l'exécution du duc d'Enghien. Les caisses du Trésor public sont vides : pris de panique face aux tensions internationales, les

La prise d'Ulm. Mi-août 1805, la situation en France est difficile : malgré la vigilance de Fouché, la contestation des mouvements royalistes s'intensifie après l'exécution du duc d'Enghien. Les caisses du Trésor public sont vides :

German
10 and 8pt

Als Weimarer Republik (zeitgenössisch auch Deutsche Republik) wird der Abschnitt der deutschen Geschichte von 1918 bis 1933 bezeichnet, in dem erstmals eine parlamentarische Demokratie in Deutschland bestand. Diese Epoche begann mit der Ausrufung der Republik am 9.

Als Weimarer Republik (zeitgenössisch auch Deutsche Republik) wird der Abschnitt der deutschen Geschichte von 1918 bis 1933 bezeichnet, in dem erstmals eine parlamentarische Demokratie in Deutschland bestand. Diese

Hungarian
10 and 8pt

Pestet és Budát, Magyarország fő-, illetve székvárosát csak a reformkortól kezdődően emlegették együtt, közös nevükön. A gyakoribb forma a nagyobb (és nemzeti szempontból jelentősebb) város nevét előre helyezve Pest-Buda volt, de elvéve előfordult a magyar nyelvhez jobban

Pestet és Budát, Magyarország fő-, illetve székvárosát csak a reformkortól kezdődően emlegették együtt, közös nevükön. A gyakoribb forma a nagyobb (és nemzeti szempontból jelentősebb) város nevét előre helyezve Pest-Buda

Italian
10 and 8pt

Torino sorge nella pianura delimitata dai fiumi Stura di Lanzo, Sangone e Po (quest'ultimo attraversa la città da sud verso nord), di fronte allo sbocco di alcune vallate alpine: Val di Susa, che collega la città con la vicina Francia attraverso il traforo del Frejus, Valli di Lanzo, Val Sangone.

Torino sorge nella pianura delimitata dai fiumi Stura di Lanzo, Sangone e Po (quest'ultimo attraversa la città da sud verso nord), di fronte allo sbocco di alcune vallate alpine: Val di Susa, che collega la città con la vicina Francia attra-

Polish
10 and 8pt

Warszawa, miasto stołeczne Warszawa (m.st. Warszawa) – stolica Polski i województwa mazowieckiego, największe miasto kraju, położone w jego środkowo-wschodniej części, na Nizinie Środkowomazowieckiej, na Mazowszu, nad Wisłą. Prawa miejskie uzyskała przed 1300. W 1569 mocą

Warszawa, miasto stołeczne Warszawa (m.st. Warszawa) – stolica Polski i województwa mazowieckiego, największe miasto kraju, położone w jego środkowo-wschodniej części, na Nizinie Środkowomazowieckiej, na Mazowszu, nad

Spanish
10 and 8pt

Sevilla en la Antigüedad. Los orígenes del núcleo original de la ciudad se encontraban en una isla del Guadalquivir, en la actual zona de la Alfalfa.60 El nombre original del asentamiento fue Spal, que puede también leerse como Ispal. En lengua fenicia el significado de Spal es literal-

Sevilla en la Antigüedad. Los orígenes del núcleo original de la ciudad se encontraban en una isla del Guadalquivir, en la actual zona de la Alfalfa.60 El nombre original del asentamiento fue Spal, que puede también leerse

● Supported languages

Albanian, Basque, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Gaelic, Galician, German, Hawaiian, Hungarian, Icelandic, Indonesian, Irish, Italian, Latvian, Lithuanian, Maltese, Nynorsk & Bokmål Norwegian, Polish, Portuguese, Romanian, Scots, Scottish, Slovak, Slovenian, Spanish, Swedish, Turkish, Welsh.

