

PHOTOGRAPHY AND MODERNIZATION OF THE PRESS IN BRAZILIAN CAPITAL:

The First Fifty Years of the 20th Century

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ABSTRACT

The process which created the conditions for the development of mass media press in Brazil was consolidated in the first half of the 20th Century with the emergence of newspaper companies based on an industrial form of production, the modernization of the writing style and design, plus the use of photography as a newsy element. There was a strong investment in technology in order to modernize the nation and photography, as a technical image par excellence, started to portray the acceleration of the passage of time that was accentuated by the 1890's. In the beginning of the 20th century a new technological trend occurred mediated by the photographic apparatus and diffused through the newspaper and illustrated magazines pages that were multiplying in the nation's capital, Rio de Janeiro¹. The press used photography and a series of technological artifacts to acquire the status of a modern entity and multiply the number of readers, changing its forms of production and its auto-referential discourse, starting to be more and more the icon of modernity. The technologies capable of giving a wider dimension to the concept of time and space were decisive in shaping the new symbolic world which emerged since the turn of the century. The world got closer and more visible, the perception of the "other" changed gradually and temporality took on a new dimension. This article traces a panorama of the use of photography by the main newspapers published in the capital of Brazil in the first half of the 20th century, seeking in photography the reflection of the modernizing process that Brazilian society desired and underwent.

Key-words: photojournalism; Brazilian press; press modernization; modernity.

INTRODUCTION

The central years of the 20th century are associated, in the Brazilian imaginary², with a given idea of modernity, and press and photography functioned within this conception. The association of this period with an image of a "Golden Era" is recurrent, a thought that is also applied to the Rio de Janeiro society. It is usual to associate this period with

the sprouting of great news coverage and with profound changes in photographic technique and its dissemination, especially in some of the most important news companies of that period. In memorable reports of journalists and photojournalists, allusions to a “Golden Era” were a commonplace.

Between 1940 and 1960 photography established a language of its own in the Brazilian press, starting to transmit journalistic information and aggregating data that text by itself was not capable of providing, thus forming a new language called photojournalism.

The maturing of photojournalism was due to historical processes that led to a climax in this period, with the addition of images to the news in the newspapers and magazines of Rio de Janeiro. History here is to be understood as a process of various agents which unfolds along a timeline. The modernity of the language is not born from the inspiration of a privileged group of photographers, reporters and editors, but it is a construction that also involves the readers who were already used to “reading” images and that had, by the central decades of the last century, its cathartic³ moment.

In that period the daily newspapers of Rio de Janeiro, together with the illustrated magazines, were a privileged ground for producing the symbolic and material representations of Brazilian society. As government and society adopted modernization and developmentalism as the flagship of a new project to build the nation, some of the most important newspapers in town invested in changing their graphic model and its language to adapt to the new times.

For Paul Ricoeur (2001) history can only affect us through changes it applies to our memory, since we relate to the past primarily throughout recollections. For the author we need to perceive the social and technological processes that made it possible for a certain historical period to significantly remain in our memory and therefore remain in history.

Since it is a technical image, the development of photography in the press is also due to technological determinants that can create a false idea of a historical chain. Once more it is worthwhile to say and reaffirm that the history of photojournalism, as well as its technological development, is a result of an extensive and multifaceted historical process.

Photography and press modernization

By the turn of the century many newspapers and magazines in the Brazilian capital sought in photography an element to guarantee their

entrance into modernity, as well as implementing various practices to multiply their readers. They made promotions, expanded their crime coverage and disseminated the feuilleton novel. Parallel to that they invested in writing and coverage techniques that would guarantee a presumed impartiality (BARBOSA, 2001).

The most important newspapers implanted a series of technological artifacts that changed the way newspapers were produced: linotype machines more efficient than the old manual ones; printing presses capable of running 20 thousand copies per hour; photo cameras able to portray the world through images; photochemical methods allowing colored editions. Newspapers gradually changed their forms of production and their auto-referential discourse, starting to be more and more the icon of modernity in a city which wanted to be the symbol of a new era.

The dawn of the 20th century was the blossoming of modernity for the nation. In the beginning of the 20th century Rio de Janeiro, as well as the whole Brazilian society, was faced with new values. The capital was the center of cultural dissemination, dictating fashion trends to the whole nation, a synthesis of Brazil not only in its international image, but for the nation itself. The city wanted to be modernized and to follow this process newspapers and magazines needed to incorporate photography in their pages, a technique that synthesized the rapidity and fugacity of modernity.

The technologies capable of giving a wider dimension to the concept of time and space were decisive in shaping the new symbolic world which emerged since the turn of the century. The world got closer and more visible. The possibility of seeing distant places and exotic figures through images gradually changed the perception of the other, now visible, previously only imagined. Knowing in a few hours what had happened on the other side of the planet gradually created a new spatiality. The world got more compact. Temporality took on a new dimension.

The magazines

In May 1900 *Revista da Semana* was founded, a weekly magazine which consolidated photography publishing in the Brazilian press and, among its contemporaries, was the one that best explored the photographic language.

On the front page of its first edition there was a logotype saying: "Photographs, snapshots of sights, drawings and caricatures". In the footnotes, under an enormous photo, the information: "Photography

offered by Srs. Bastos & Dias”. The word photography appears twice on the front page and the credit given to the photographers revealed its importance to the magazine.

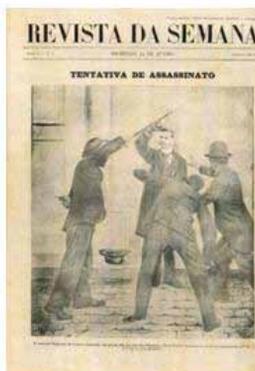
The following editions also had photos on the front page, but the fourth one is surprising for its boldness in dealing with the theme and in the sensationalistic treatment. Five photos occupied the whole page topped by the headline that read: “The Autopsy of Maria”. The photos depict the details of the procedure, plus the closed coffin and the footnote emphasized “photos of the body in the coffin (Photo taken from a distance of about 2 meters)”. The footnote stimulated the reader’s morbidity: the photo was taken a few steps from the coffin with a corpse inside; even though the body was not revealed, the autopsy was almost literally “witnessed” by the reader. The text emphasized the dismal experience and the closeness to reality.



May 20, 1900



June 10, 1900



July 24, 1900

Revista da Semana also depicted crimes and did not hesitate to exaggerate the scene, in order to increase the images’ impact. The sixth edition’s front page reproduced the scene of a crime that had a big repercussion among the population. The image took the whole page and was topped by a shattering headline: “Murder Attempt”. And it was followed by the footnote: “Colonel Horacio de Lemos attacked in broad daylight at Ourives Street. Snapshot taken casually by one of our photographers” (our underline).

It was evidently staged, but the image was supported by the footnote identifying it as an instantaneous snapshot. The intention in capturing a fleeting moment or presenting an image as a real life situation, helps to arouse the readers’ curiosity, even if it is not technically viable to get a true instantaneous shot of such an event.

The city fell for these tragedies. The grotesque and the macabre exposed through photos, large and clear, the closest they could get to “reality”. In cases like “The Autopsy of Maria” or “Murder Attempt” one needs to get close to, to pass the emotion to the reader. It does not matter if this emotion results from reality or a staged situation.

Revista da Semana kept on publishing large photos on almost every front page, until it released its edition number 15 and became a weekly illustrated supplement of *Jornal do Brasil*, changing its profile: illustrations returned to replace the photos, ending the first continuous experience in publishing photographs in a periodical in Brazil.

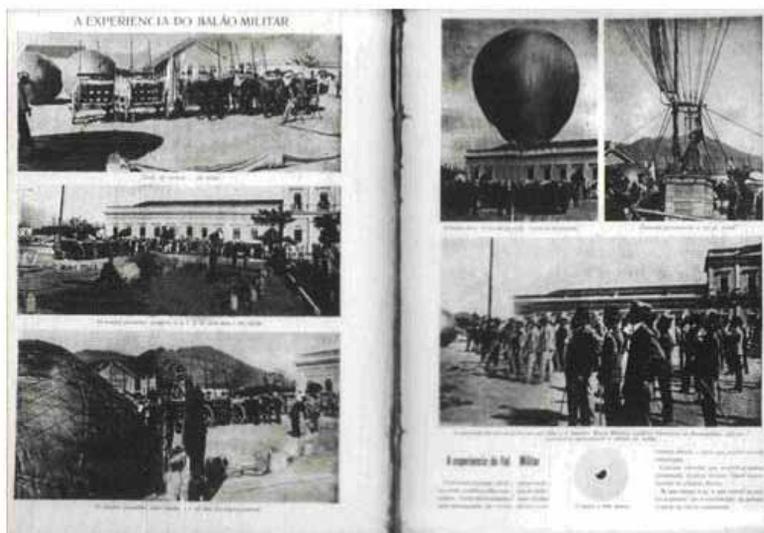
In 1908, the year of its foundation, *Careta* magazine published a photographic report documenting an accident involving a military balloon. The information within the powerful image is far superior to the small text, highlighting the importance of the photo:

We have published some unprecedented photographs about the frustrated experience of the military balloon. These photographs were taken by a photographer of the *Kósmos* magazine and the now extinct *Diario*, the only witness of the catastrophe.

It is worthwhile to recall that the photographs printed in the other magazines were reproductions from the above-mentioned *Diario*. The ones we are publishing today, which we are the only ones to have, are the reproduction of the first part of the unfortunate experience.

The unpublished status of the material, the authoring and the originality of the photographer’s work were highlighted to distinguish their material from the competitors’, but the symbolic value of giving to the public the sensation of being witnesses is also important. The photos were displayed in a chronological sequence, creating a spatial and temporal narrative of the accident.

On January 10, 1914, *FonFon!* magazine reported the return of aviator Santos Dumont to Brazil. The report showed in two pages all the aspects of the event with a photo of the ship that brought the famous inventor before docking, another of Dumont on deck, besides photos of authorities and the people greeting him.



Caretá, June 6th 1908

Once more the images prevailed over the text and the pages had the same chronological composition. The reading of a still image in a sequence that leads to the reconstruction of a movement started to become more frequent. As stressed by Flora Sussekind (2006), people's perception undergoes inevitable alterations, due to the dissemination of techniques such as stereoscopic photographs, postcards, kinetoscopes and the popularization of the cinematographer, that came about by 1895.



Fon-Fon!, January 10th 1914



Caretá, 2/4/1922

In the following decade there was a growth in the publication of photos on the pages of illustrated magazines which, in some cases, would even dispense with the text, as in the report from *Caretá* in

February 4, 1922. Even though posing for the camera, people showed spontaneity and besides this, the central image is a snapshot of a regular daily view of the famous Copacabana Beach, an overall shot without any kind of posing or staging.

Not only celebrities and great events, but also the reader's daily life, his day-to-day routine now became worthy of record. Events and places related to his life, the beach where he went or imagined himself as a regular, daily event with their dynamics and contradictions that could be either actual experiences or daydreamed ones.

Daydreamed or "invented", as proposed by Michel de Certeau (1994), ordinary people's regular daily life is what is depicted and organized in reports almost totally made of photos. As Agnes Heller (2004) points out, even the great events and celebrities have their daily routines highlighted.

For Heller, daily life is the life of everyone, so no matter if they are famous or anonymous, no one can be detached from their day-to-day routine. Daily routine is, at the same time, particular and universal. Particularity, therefore, contains the whole, so depicting this daily routine is a means of showing a bit of everyone. The generic aspect of a beach contains the public (a category which is being created through its generality), but is also part of the individuality, even if someone is miles away from the waters of Copacabana.

The challenge in showing the whole and the particular marked the course of one of the most emblematic among the Brazilian magazines. In 1928 *O Cruzeiro*⁴ was born, published in four colors, using rotogravure presses and distributed nationwide, plus in Buenos Aires and Montevideo. Initially 50 thousand copies were printed per week, almost double the circulation of the illustrated magazines from the 1920's and in the following year the magazine achieved a circulation of almost 80 thousand copies.

Since its first editions the magazine bet on photography and invested in modernizing its design, as in the double page with an aerial photo published in 1930. The only text was the footnote: "at Mauá Square the departure of the Miss for the Miss Universe 1930 contest"; and the photographer's credit: "Aerial photo by Capitan Holland, an exclusive for *O Cruzeiro*". Besides the explicit emphasis on the unpublished status of the material, the aerial view amplified the reader's visual perception, which through this image flies higher than the tallest building in town, also depicted in the photo.

Still in its first decade, in 1938, another example occurred of the magazine's investment in photographic language. A double page again,

this time filled with eight photos signed by “photos Kikoler”, picturing the human side of the *favelas*⁵. “The human landscape on the hill” offered wide-open shots, photos of the houses and portrayed unusual habits like outdoor cooking, details of utensils plus many children. The text was short and the information’s strength resided in the images, a totally photographic essay.

If in the previous example the magazine took the reader up high, now it led him into humble people’s houses, portraying a community to which, in general, only its own poor tenants go, those whose lives differ a lot from the middle class readers of *O Cruzeiro*.



9/13/1930



5/21/1938

The search for the best utilization of photography still had not found a final graphic model, so one printed a photo covering two pages or various pictures were used for a single report, seeking an exhaustive visual documentation of the news.

These facts combined, plus the plurality of the themes, would be the trademark that in the future would consolidate the photo coverage of *O Cruzeiro* and its fundamental components – the ascent of photography to be established as the main language to be used and the recognition of authorship – were already in these reports⁶. The photographer started to turn into a character, as the aviator who intrepidly shot a celebration at a public square, or else in the footnotes of the *favelas*’ photos: “Don’t cry, my son! Taking pictures won’t hurt you’, mom said. But the boy didn’t like the photographer”.

The text emphasized that there was someone making the image and this character marked his presence, making the child cry. The technological novelty was in the mother’s speech, teaching her son that a snapshot did not hurt and showing also that the strange gadget handled by the photographer was incorporated into people’s daily life. For the mother, as an educator, it was her duty to teach this to her child. Knowledge and ignorance, modernity and archaism relating to each

other side by side, displayed in the presence of a photo camera.

On the other hand, the footnotes indicate that a mythical profession was being created in which the author was also a character. He was an actor in this new arena of images which is imagery and news all at once. The photographer in charge of taking a picture to illustrate the news was now losing space to the photojournalist, the visual storyteller. The technology represented by the camera was what frightened the child and it was, in addition, an ace up the photographer's sleeve, which distinguished him from the rest of the world.

O Cruzeiro represented a new ground, where large scale photographs were combined with text reports in which all the aspects of the news were exhaustively covered by the photos and authorship was credited. However, in its first decades, the magazine still did not explore the full potential of photography as news; not to the extent that it was already being done in Europe, especially in Germany and France (Freund, 1989).

These foreign experiences were about to echo here, but not at this particular moment, and *O Cruzeiro* was established as the most important national magazine years later, as we will see later in this article.

The Daily Newspapers

Founded in 1901, *Correio da Manhã* started to publish photographs in the following year. Since 1905 this newspaper had given special attention to crime coverage, exploring the association between images and the news. With photos trying to capture the moments when tragedies took place, depicting people involved with the crimes, the crime scene, besides reports of celebrities, great political events and technological advances.

In the sports pages it published photos of the football teams, since it was still technically difficult to shoot game plays. Even the main news items – generally the most current ones –, were followed by more than one photo, which showed its investment in technology to enable the publication of the photograph immediately, together with the news. To highlight the publication of a photo the newspaper made use of graphical resources such as cutting and superposing. One year after its release *Correio da Manhã* made a significant investment in photography, taking a pioneering position in the market. Its main competitor, *Jornal do Brasil* (founded in 1891), published two weekly illustrated editions with pen and ink drawings, in many cases “the sketch made from ‘a photograph taken at the location of the tragedy’ or from the on-site [illustrator’s] viewpoint” (BARBOSA, op. cit.). Only since 1905 *JB*⁷ started to use photos regularly,

especially on the front page, but still there was a strong link between graphics and photos, which in many cases were decorated with drawings.

One great novelty emerged in 1907 when *A Gazetade Notícias* (founded in 1875) imported a printing press capable of printing up to five colors, presented to the readers as follows:

If it is a scene of joy, or if it is a scene of sorrow, it was always black the color worn by man and that covered all things, while graphical arts overseas found perfection by printing them with *legitimate colors*. We felt sorry for the characters and – voilà! – ordered the machine that makes its opening in the present edition. It will enable us to *print in red* the bloody scenes, in mild tonalities of blue and pink the happy ones and reproduce a stretch of our impressive nature (our underline)⁸.

A Gazeta invested in a youthful and modern editorial profile, bet on color to make a difference, and was the first newspaper in Rio de Janeiro to publish colored images, in the same year that Frenchmen August and Louis Lumière announced the invention of the *autochrome*, the first color photographic process, still on glass plate. The newspaper did not use this process because newer processes required time to get established.

The photos, as the text above suggests, were originally in black and white then colorized afterwards. In other words, the photographic copy had colors applied to it before it was printed, through a graphic process based on the trichrome technique, an old printing method used in colored etchings, known since 1891.

As well as in the previous decade, newspapers and magazines used to publish pictures of staged crime scenes and its legitimacy as a real portrait of reality was not questioned, post-colored photos can be legitimately presented with the prerogative of “reproducing a stretch of our impressive nature”. Now again the questioning about the authenticity of the photo and the legitimacy of the techniques and processes applied in its publishing was harnessed to technological evolution.

In the first decade of the 20th century photography was already a reality in the newspapers of Rio de Janeiro, not only as illustration, but also as withholder of newsy visual information necessary for the desired modernization. The usage of color emphasized this desire and, while in the central nations it led to investments in technology and printing processes, here it implied acquisition of machinery capable of giving a new look to the periodicals’ pages: lighter, dynamic and with other sources of information, other than textual.

Even though the way photography was used by the periodicals in the

beginning of the 20th century is not yet considered modern photojournalism – something that started in the following decades – one cannot affirm it did not aggregate information to the news. Photography adds data that text does not transmit on its own, which confers a new dimension to the news. The visual information, polysemous by nature and interpreted differently by each reader, is also univocal, since the same image will reach everyone. Afterwards, with the emergence of the news agencies and telegraphic transmission, journalistic images would become universal.



Jornal do Brasil on 11/15/1905. Two photos of Avenida Central and a pen and ink artwork.



A Gazeta de Noticias on 8/11/1907. Photographic report detached from the text. The artwork influences the pagination and the cutting of the photos.



O Globo, 8/17/1934.

During the decades of 1920 and 1930 many press companies in Rio de Janeiro invested in modernizing journalistic language and in newspaper printing plants. News reports are expanded and with the advent of the telegraph, international news arrived almost immediately, enabling its publication in the same day it occurred⁹. But the telegraph only transmits text and the photos were sent via plane, which is not a problem for a weekly magazine. On the other hand, the daily newspapers, committed to reporting the events immediately, received the photos a few days later, creating a time hiatus that made publication of the image senseless. The urge to publish photos together with the report led to investments in photograph transmission technology.

In August 1936 *O Globo* published for the first time in Brazil a radiophoto¹⁰: a photograph of Piedade Coutinho, a swimming athlete who had just been classified for the 400-meter finals at the Berlin Olympic Games, a photo transmitted by radio. The newspaper highlighted the novelty and put it in the headlines: “*O Globo*’ introduces telephotography in Brazil – a sensational snapshot of Piedade Coutinho in the 400-meter

finals” and explained as follows:

When Piedade Coutinho was classified for the 400-meter finals, *O Globo* decided to make an effort to immediately publish a telephotograph that would imprint in history the outstanding achievement of the Brazilian swimming athlete. [...] Until now the Brazilian press had not used *television*. That is why even the city of Rio de Janeiro lacked a press company able to receive photographs *broadcasted* directly from Berlin [...] (our underline)

Beside the athlete’s telephoto, two photos of a bomb raid in the city of Malaga carried the note: “Photograph sent via plane”. Therefore, the same page displayed two different ways in which a photo could “travel” to distant places: via plane or by the ultra-modern telephoto system, which the newspaper baptized with the suggestive word “television”. It is also interesting that it borrowed from radio language the word “broadcast”.

The “report effort” was really great since only eighteen months earlier, in January 1935, the *Associated Press* had inaugurated its simultaneous telephoto network by telephone for 24 subscribers from several countries, transmitting a photo of a plane crash in the United States. *O Globo* was able now not only to receive words, but also to have photos sent on the same day that they were taken, contributing to accelerating even more the time relation between the news and the reader.

The maturing of photograph report

In the 1950’s a great amount of investment was made by the Brazilian press to change its graphic, editorial, linguistic and business profile. For Edgar Morin (1997), during this decade a prodigious nervous system was set up in the big planetary body where

Words and images spurted out of teletypes, presses, magnetic tapes, radio and television antennas; everything that rides, navigates, flies, transports newspapers and magazines; there is not even one molecule of air in the world that will not vibrate with the messages that some piece of equipment or a human gesture makes audible and visible right away.

A little earlier some changes started to happen in *O Cruzeiro* magazine that after some years of low circulation, promoted a wide range of editorial changes and in 1942 reached a circulation of 58 thousand copies, overtaking *Revista da Semana*, its competitor, enhancing its profits with advertisements (CARVALHO, 2001).



Photo coverage by Jean Manzon
9/14/1946



Photo coverage by Mário de Moraes and Ubiratan
Lemos. First Esso Prize¹¹ – 10/22/1955

In the 1940's and 1950's photojournalism in *O Cruzeiro* reached its maturity. From the double photo covering two pages and the double page filled with photos of the 1930's to the great reports of the following decades, the journalistic language was perfected, and prepared, in conjunction with shorter texts, to account for the information. A report that occupied six or more pages followed a visual hierarchy where the photo that carried the most newsworthy content opened the coverage, occupying the whole page, followed by smaller ones that completed the information. This report outline seduced the reader and became the role model for the Brazilian press, and was the ideal photo coverage for the weekly magazines.

The conditions were ripe for a new stage in the development of the Brazilian press, already based on visuality. The doors were open for two newspapers that synthesized the changes in the Brazilian press in the 1950's and 1960's to be part of the scene: *Ultima Hora* and *Jornal do Brasil*.

On July 12, 1951, the first number of *Ultima Hora* reached the newsstands. Its founder, Samuel Wainer, attributed the newspaper's success to the massive use of photography. The journalist pointed to the "big photo on the first page, that would turn out to be one of the flagships of *Ultima Hora*" and the publication "of a colored photo of a football team on the front page of a newspaper for the first time in the Brazilian press". Wainer "discovered" color which he considered as "one of the most appetizing ingredients for the successful formula of *Ultima Hora*" (WAINER, 1987). Football and colors almost live, thanks to the famous photographic sequences, which were distinctive for this newspaper's success. Wainer also claimed to be the pioneer in emphasizing the importance of the photographer and his crediting in daily photojournalism in Brazil.

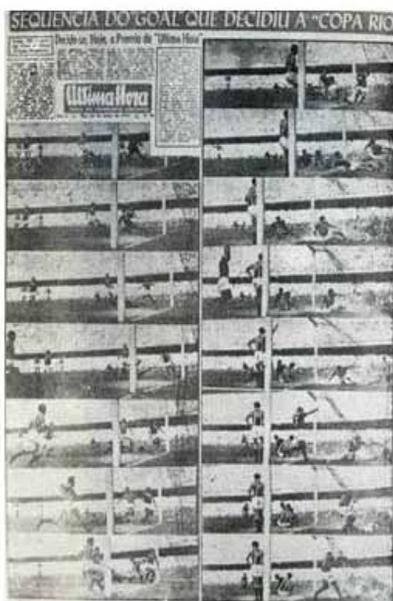
Though erratic, the identification really started to be put into practice,

especially in the sports pages where experimentalism is freer. *Ultima Hora's* photo sequences of goal scoring are sensational. Before television became popular, it was through the pages of this particular newspaper, the only one that had a spring camera which enabled sequence shots, that people could reedit the scene from its origin all the way to the final moment. It was the time captured on the pages of the newspaper, highlighting the themes that people were most interested in. Like the magazines from the beginning of the century, *Ultima Hora* also dealt with sensationalism. The headline of its first number: "A New Tragedy at any moment – Central Station collapsed"¹², was emblematic.

Ultima Hora also published photo coverage with many photographs occupying the whole page, the so called "graphic pages", resembling the reports by *O Cruzeiro*, in which the stories were basically told by images.

But *Jornal do Brasil* was the one that best exploited graphic pages. Since its foundation in 1891 the newspaper had gone through many editorial profile phases and, although it had published photos back in the first years of the century, it abandoned photography and the news, ending up as a classified ads paper. By the middle of the 1950's this phase started slowly to be overcome and in the edition of May 10/11, 1957 (valid for Sunday and Monday), photography was back on the front page.

The process which transformed the newspaper at that moment, and later became known as the "JB reforms", was the most important moment in the use of photography in Brazilian newspapers since *Ultima Hora*. In 1956 *Jornal do Brasil* started to restructure its printing plant, reorganized its administration and implemented changes in writing and coverage practices, besides marketing innovations. The milestone was the creation in 1956 of *Suplemento Dominical do Jornal do Brasil*, connected to the Neo-Concrete art movement, and besides dealing with a large variety of subjects, it opened its doors to many vanguard artists. Another milestone of the incorporation of the photographic language in *JB* was the sports page which innovated in its way of publishing photos, besides introducing many changes in the writing style and design.



Ultima Hora, 7/22/1951



Jornal do Brasil, 1/12/1964

Sports photography is a fertile ground for language experimentation, in the same fashion as it happened in *Correio da Manhã* since the beginning of the century and *Ultima Hora* since the previous decade. *JB* started to reach a public with a higher income and to split the market with *Correio da Manhã*, which was the choice among upper- and middle-class readers – opinion-formers par excellence –, due to its investment in political coverage and the prestige of *Suplemento Dominical*. Crime, that was previously a successful guideline, now gave place to art and culture, reflecting the nation's social formation and its emerging middle class.

That is when the newspaper invested in the graphic pages that were, in most cases, a result of the practice of letting the photographer wander around town without a guideline, searching freely for a photographic essay. They were pages entirely devoted to photography, covering a variety of subjects, with a short text, a chronicle, a poem or journalistic material. The newspaper also published photos that occupied almost the entire front page which, together with the renewal of the text design, became the key elements for the structure of the new *JB*.

Press photography reached a new level since it led one of the most emblematic transformations in Brazilian journalism. In this manner, it is possible to perceive the path taken by photography since it was published in the early periodicals until photojournalism, which was established by

the middle of the 20th century as an autonomous language. The new language became the main disseminator of the technological glance mediated by a photo camera, popularizing the time acceleration and creating a new visual perception.

The good use of photography by the press, associated with the recognition of authorship, took press photographers and their work to a higher level and, at the same time, influenced the journalistic language, either visual or textual.

Being a technical image, photography aggregated modern values employed by newspapers to be prepared to exercise the discourse of modernity which was, in the last instance, the Brazilian aspiration at that moment.

| NOTES

- 1 Rio de Janeiro was the Capital of Brazil from 1763 to 1960. It was the Capital of Colonial Brazil, the Capital of the Portuguese Empire during the Napoleonic Wars, the Capital of the Empire of Brazil and the Capital of the Republic until 1960, when the federal government moved to Brasilia.
- 2 The term “imaginary” is used here meaning common sense.
- 3 We work here with the concept of catharsis developed by Paul Ricoeur (1994, 1995 and 1996).
- 4 Launched on December 10, 1928, it was initially entitled *Cruzeiro* and by its 31st edition in June 8th 1929 it was renamed *O Cruzeiro*.
- 5 Brazilian word used in reference to an urban region inhabited by low-income people, composed of precarious housing, without basic water supply and sanitation. In Rio de Janeiro, due to its topography, these areas are in most cases located on the hills. It is correlated to the English word ‘slum’.
- 6 There is a consensual thought that photography only gained importance in *O Cruzeiro* from 1943 on, with the arrival of French photographer Jean Manzon. But a simple glance at the publication’s collection reveals not only the publication of a lot of photos, but also the use of a series of innovative graphical resources long before Manzon’s collaboration.
- 7 In Brazil it is usual to refer to *Jornal do Brasil* by its initials.

- 8 Is *A Gazeta* young or old? In: *Gazeta de Notícias*, July 4, 1907, p. 2 Apud. Barbosa, 1996.
- 9 The submarine communications cable which enabled the implementation of the telegraph in Rio de Janeiro started its transmissions in 1874. In the same year the first International News Agency, *Havas*, came to town. *Jornal do Commercio* was the first press company from Rio de Janeiro to hire their services.
- 10 A photograph transmitted by radio waves, subsequently replaced by the wirephoto, a trade mark used for a photograph transmitted over telephone wires.
- 11 “Prêmio Esso” is the most traditional award in Brazilian journalism.
- 12 Central do Brasil, the main Rio de Janeiro train station.

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