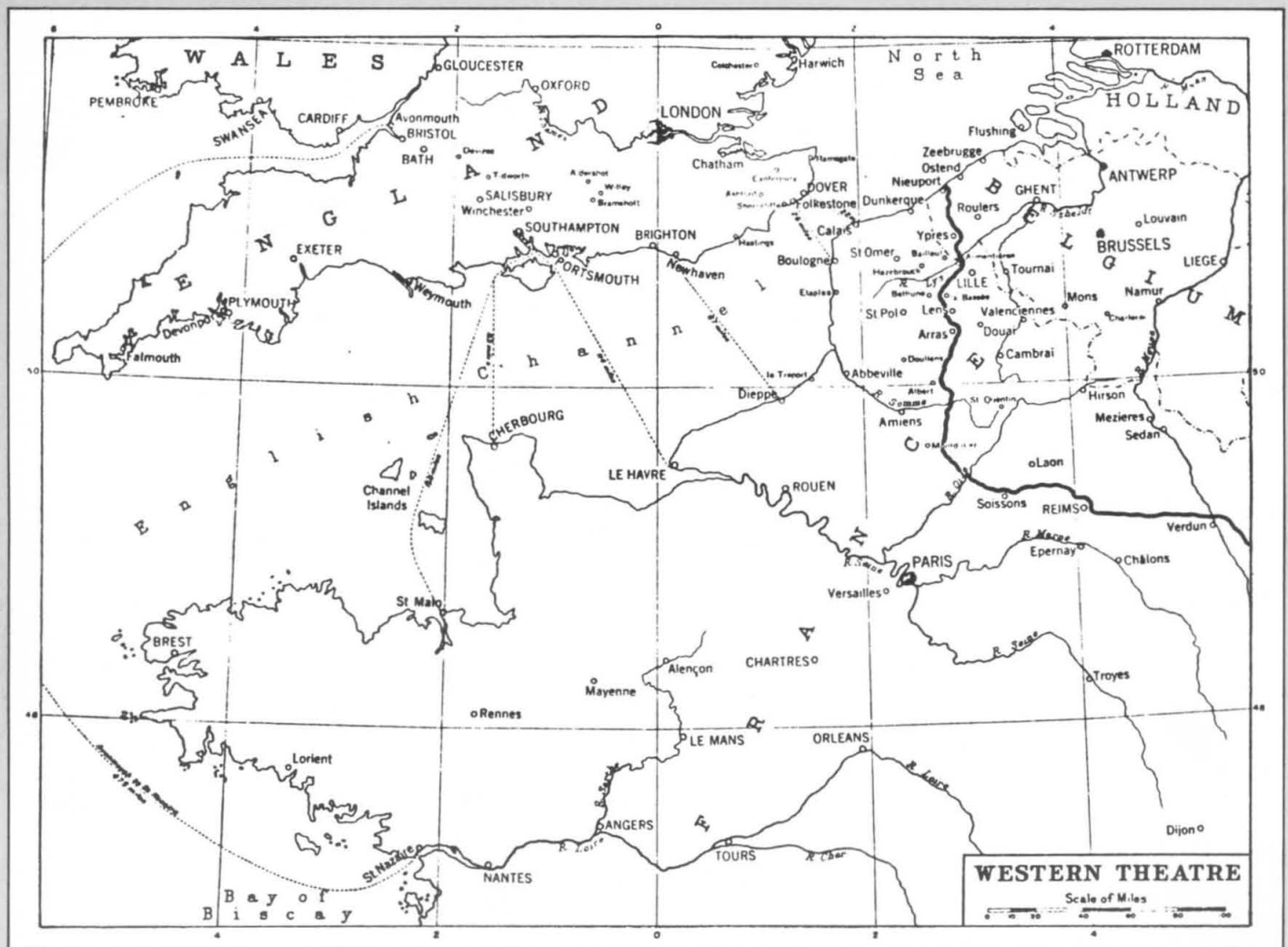


PHOTOGRAPHIC CANADIANA

The Photographic Historical Society of Canada

Volume 14, Number 4

January-February 1989



Canadian Photojournalism during the First World War
This Art Triumphant - a photographic portrait of Peel

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In This Issue

The President's Column
Collecting
Don Douglas I.F.C.

Canadian Photojournalism
during the First World War
Part One
Peter Robertson page 1

The "C" Ordinary Kodak
Alldyn Clark page 8

The Bookshelf
The Livernois Photographers
Robert G. Wilson page 9

This Art Triumphant
*A Photographic Portrait
of Peel* page 10

Toronto Notes
Mackay/Law meetings
Mark Singer page 12

Image of the Month
Mulloy/Pittaway
Robert G. Wilson page 13

Instant Collectible
Bill Belier page 13

Editor's Notebook page 14

Daguerreotype Sizes page 15
Philippe Maurice

Coming Events
Advertisements page 16



President's Message

It's a small world.

In a recent Image of the Month column, Bob Wilson described an advertising photograph for the R.M. Wanzer Sewing Machine Co. in Hamilton, Ontario. This rang a bell for me. I also collect old kerosene lamps and this company made, from 1875 to 1895, an unusual item called the Wanzer Mechanical Lamp. It was an oil lamp whose perforated metal base contained a 30-hour spring-wound fan, which boosted the brilliance of the wick flame dramatically. Other manufacturers of products common to photography and oil lamps were Scovill Manufacturing, Adams and Westlake, and Holmes, Booth & Haydens.

While on the subject of collecting, a few thoughts may be appropriate. Robert William Chapman (1881-) wrote in "Silver Spoons".

A collector should not be too careful to be sure of what he buys, or the sporting spirit will atrophy; and he who collects that he may have the best collection, or better than his friend's, is little more than a miser.

Lines by A. Edward Newton in the "Amenities of Book Collecting".

Possession is the grave of bliss. No sooner do we own some great book than we want another.



Don Douglas

Photographic Canadiana Vol. 13, No. 3, 1987 carried a small mention of Peel Regional Museum's beginning collection of photographica and the Cole collection. Regional Archivist Ann ten Cate and her staff assembled an exhibition which could serve as a model for others. This furnished material for our current article.

Our modest author supplied only the following biography — "Peter Robertson, a research officer with the Documentary Art and Photography Division of the National Archives of Canada, is the author of book *Relentless Verity: Canadian Military Photographers since 1885*, published by University of Toronto Press in 1973, and is the present General Editor of *Archivaria*, the Journal of the Association of Canadian Archivists."

This is the first instalment of an article first printed in *History of Photography*, Vol. 2 No. 1, January 1978. This fascinating story, the author of which kindly supplied us with a complete set of illustrations from the National Archives of Canada, will appear in two issues. The "References" which appeared at the end of the original story will be appended to each instalment.

The Society is grateful to Mr. Peter Robertson and Taylor and Francis Ltd., publishers of "The History of Photography", for their generous cooperation; Bill Belier and Ken Bell helped too.

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The Editor

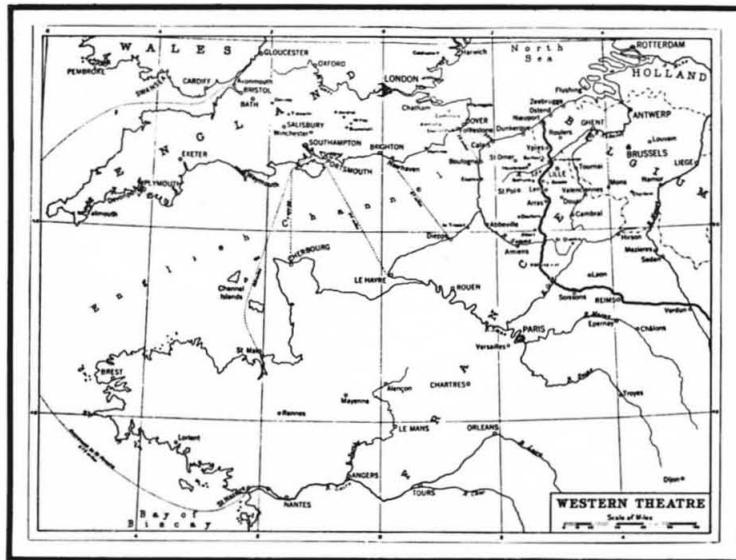
Canadian Photojournalism during the First World War

by Peter Robertson

During the nineteenth century, Canada's Department of Militia and Defence took a curiously passive attitude towards photography. Despite the availability of suitable cameras, lenses, negatives, and the halftone process which made possible the publication of photographs in periodicals and newspapers, the Department made no attempt to use photographs either to communicate with the public or

Brady and his associates in the United States. Given the Canadian military authorities' apparent lack of interest in photography, the official Canadian military photographs of the First World War were an unprecedented phenomenon.

Although the Department of Militia and Defence enlisted no photographers in 1914, the activities of the



to document its activities for posterity. Such officially-sponsored photography as did occur was British rather than Canadian, the work of surveying parties of the Corps of Royal Engineers¹. Certainly, James Peters and Henry Woodside photographed, respectively, the Northwest Rebellion and the South African War; however, both these officers were amateur rather than professional photographers, cultivating their hobby in military time, seemingly without official authorization or objection. There were of course commercial photographers who photographed military subjects from time to time, but they were hardly the Canadian equivalents of such well-known photographers as Roger Fenton in England, or Matthew

Canadian Expeditionary Force did not go unrecorded. The Panoramic Camera Company of Toronto, for example, specialized in photographing entire battalions at a single sitting (Figure 1). Mobilization and training at Valcartier were the subject of a series of photographs taken by a photographer representing the Montreal *Standard*. An amateur photographer, Lieutenant-Colonel H. F. Lamb, took a series of snapshots illustrating the passage across the Atlantic of the 1st Canadian Division. When the 1st Division reached England, it availed itself of the services of a number of commercial photographers for photographs of training activity, group photographs of units, and portraits of individuals. Consequently, the lack of

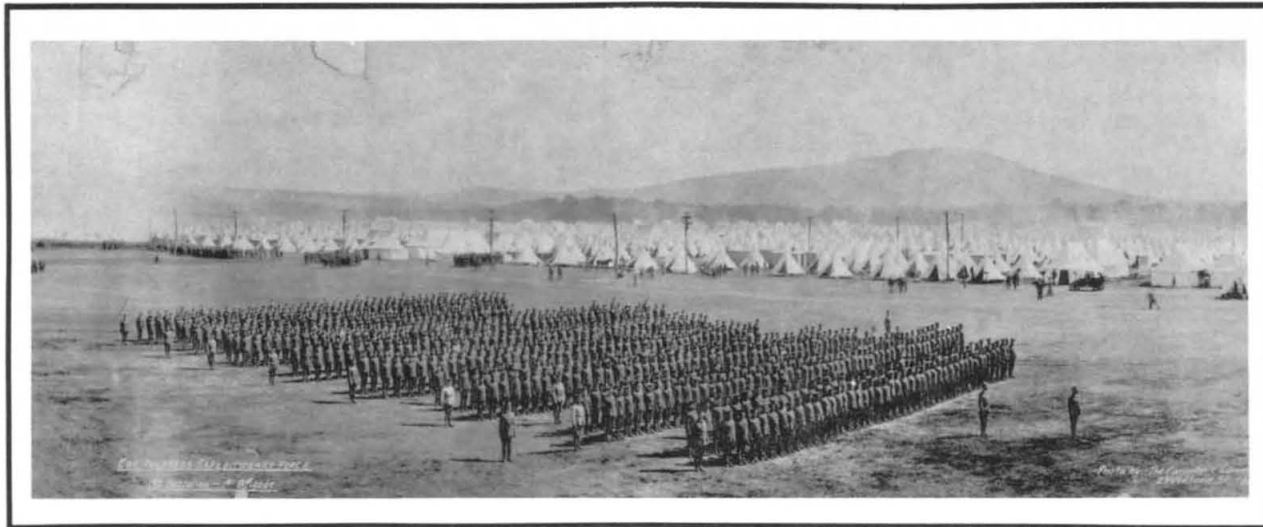


Figure 1. Panoramic Camera Company, Toronto, Ontario. Troops of the 1st Infantry Battalion, Canadian Expeditionary Force, Valcartier, Quebec, 1914. Print 23.5 × 61 cm. Public Archives of Canada, National Photography Collection PA-66879.

official military photographers did not become a problem until the 1st Division went into action in Belgium early in 1915.

The text of Routine Order No. 189, issued to all units of the 1st Canadian Division on 20th March 1915, was as follows:

WITHDRAWAL OF CAMERAS. As cases are constantly occurring which tend to show that the provisions of General Routine Orders which prohibit the taking of photographs and the sending of drawings and photographs to the Press are being ignored, under instructions from General Headquarters all cameras are to be sent home, each camera being examined by the censor before the parcel is passed by him, to ensure that there is no film in it. The Officer Commanding every unit is also to render a certificate to Divisional Headquarters by 9 a.m. Wednesday 24th March that he is satisfied that there are no cameras in the possession of officers or men of his units . . . Similar certificates will be rendered on the 1st day of each month in future . . . to ensure that the provisions of this Order are complied with by newcomers².

A subsequent order amended this regulation to allow commanding officers of fighting units to keep cameras 'to obtain photographic records, such as groups of officers and other ranks, which may be incorporated on the termination of war in regimental histories or records', but added the provision that 'under no circumstances must photographs be taken of any Headquarters, observing stations, views showing the position or nature of artillery, aerodromes, etc., which should they fall into the enemy's hand, might be of value to him'³. However, yet another order, issued on 18th May 1915, withdrew this privilege and stressed that the provisions of Routine Order No. 189

were to be 'rigidly enforced'⁴. The regrettable result was that there was no photographic record of Canadian participation in any of the actions which took place during 1915, notably the battles of Ypres, St Julien, Festubert and Givenchy.

In 1914, the Member of Parliament for Ashton-under-Lyme, Sir Max Aitken, later and better known as Lord Beaverbrook, felt unemployed and restless as he sought a more influential role in the war effort. Although regarded



Figure 2. Captain H. E. Knobel. Bodies of German soldiers in trench hit by artillery fire during the battle of Mount Sorrel, Belgium, in June 1916. Photograph taken in July 1916. Negative, 10.2 × 12.7 cm. PA-186.

in some circles in Britain as 'simply a little Canadian adventurer on the make', Aitken had the ear of the Prime Minister of Canada, Sir Robert Borden. In January 1915, the Canadian government conferred on Aitken the rank of

Honorary Lieutenant-Colonel and the title of Record Officer of the Canadian Expeditionary Force. Interpreting his duties in the broadest possible terms, Aitken saw himself as 'the voice of Canada in Great Britain . . . a go-between who could write his own instructions . . . publicist, diplomatist, and organizer rolled into one . . . (he) even threw in the role of historian'⁵. He spent much of 1915 in France at General Headquarters of the British Expeditionary Force; as Borden's eyes and ears, he acquired the title of General Representative for Canada at the Front and, as publicist, he used the title of Official Eye-Witness to supply vivid stories to the press and to write a book entitled *Canada in Flanders*. Late in 1915, the War Office, evidently wishing to be less directly responsible for the truth of information released to the press, put an end to much of this activity by replacing Official Eye-Witnesses with accredited civilian war correspondents. What appears to have happened is that Aitken was therefore obliged to devote more attention to his previously-neglected duties as C.E.F. Record Officer. On 1st January 1916, he applied to Borden for a civil grant of \$25 000 to establish an organization to be known as the Canadian



Figure 3. Lieutenant Ivor Castle. Mark I tank of the Heavy Branch, Machine Gun Corps, British Army, which supported Canadian troops during the battle of Courcelette, France, in September 1916. Negative, 10.2×12.7 cm. PA-1012.

Figure 4. Unknown photographer. Visitors examining the first exhibition of photographs sponsored by the Canadian War Records Office, Grafton Galleries, London, England, c. December 1916. Print, 16×21 cm. C-18848.





Figure 5. Lieutenant Ivor Castle. Canadian troops 'going over the top' during training course at trench-mortar school near St Pol, France, c. October 1916. Negative, 10.2 x 12.7 cm. PA-648. ■

War Records Office⁶. Borden quickly authorized the grant, causing Aitken 'much gratification that you have decided that the appropriation . . . is desirable in the public interest'.

Aitken's new unit had a staff of 11 officers and 17 men. Lieutenant-Colonel R. Manley Sims' staff in France consisted of three officers who were responsible 'for collecting and forwarding of all news, reports, photographs, etc., from the Front'. Occupying Aitken's personal suite of eight offices plus fireproof storage vaults at No. 3 Lombard Street in London was a headquarters staff consisting of seven officers plus a staff of 17 men unfit for front-line service but able to perform the clerical duty of 'receiving all material and putting it to its proper use'⁷.

When writing about the purposes and achievements of the War Records Office, Aitken gives the impression of reacting to criticism, whether real or imagined, that he himself was neither archivist nor historian, and that his organization devoted too much attention to short-range propaganda activities to be taken seriously as an impartial agency with the long-range objective of preserving historical documents. What Aitken did possess was great organizational ability and the determination to record all aspects of what he sensed was history in the making. In his reports, Aitken stressed that he acted with the approval and advice of the Dominion Archivist, Sir Arthur Doughty, and emphasized that all records were 'kept with scrupulous accuracy and placed in security for the benefit of the historian'⁸. He believed that the purpose of the War Records Office was the 'collection, analysis, and collation of all the material required to secure complete historical records', defined specifically as 'a great mass of official and extra-official information—reports, diaries, photographs, maps, drawings'⁹. He added that the War Records Office 'has laid up for the enjoyment of posterity a treasure which the Canada of the future will appreciate . . . the

personal views of generals, subalterns, or privates on the actions they have fought; the trench maps in their red lines, or the sharp-cut brown and white of the aeroplane photographs; the originals of all the diaries . . . a story here and there of some individual act of heroism'¹⁰. In concluding that the War Records Office was 'laying down the bedrock of history . . . a possession for all time', Aitken made the rather grandiose statement, 'it is unlikely, therefore, that the present generation will be able to do justice either to its lapses or its achievements'¹¹.

Aitken advocated that the War Records Office be 'actively concerned with all matters relating to photography at the Front . . . in order to obtain a permanent and vivid impression, accessible to every one, of what our men have achieved'.¹² The immediate purpose of photographs, he felt, was to inform the civilian population on the home front about what was happening on the battlefield during the first 'total war':

Under modern conditions nations are fighting and are sacrificing bone and sinew to an extent never known before—and realisation alone can justify the sacrifice. We must see our men climbing out of the trenches to the assault before we can realise the patience, the exhaustion, and the courage which are the assets and trials of the modern fighting man¹³.

Aitken also made the curious but significant statement that photography was 'the instrument of knowledge if only it is rightly used'¹⁴. This was the philosophy which underlay the massive effort of the War Records Office to supply photographs to newspapers and publications, to provide reference service to individuals and organizations seeking photographs, and to prepare and circulate a number of large exhibitions of photographs. Once photographs had been used as 'propaganda in the immediate present',

Aitken believed, they were still valuable historical documents:

Photography . . . once regarded as the most instantaneous of all arts . . . has also proved to be one of the most permanent recorders. The events and the men may pass, but the photographic plates remain for years as an indelible record . . . five, or 10, or 25 years from now, they will be shown to us and our sons, and will link the decades together in a way unimagined by our ancestors. The new generation will see the Battle of the Somme . . . as vivid to them in fact as any of the great events of history are to us in imagination¹⁵.

Following prolonged negotiations, the War Office on 28th April 1916 authorized the appointment of an Official Canadian Photographer. Commented Aitken, 'We have succeeded, after considerable opposition, in securing the authorization of an Official Photographer to accompany and record the doings of the Canadian Corps'¹⁶. Evidently the War Office insisted on laying down the rules under which the Official Canadian Photographer would operate. The essential features of these rules were that he should submit all negatives for censorship by General Headquarters of the British Expeditionary Force, which would then forward them to the Canadian War Records Office in London, with the proviso that the War Office should receive two copy prints of each negative¹⁷.

The first person to hold the title of Official Canadian Photographer was Captain Harry Edward Knobel, 44 and a native of Burton-on-Trent, Staffordshire, who had won the DSO on active service with the 8th Infantry Battalion. According to his service record, Knobel was by profession a mining engineer who had no particular qualifications as a photographer¹⁸. He inaugurated the Canadian Official (O) Series of negatives during May 1916 by taking a

photograph of the tents of the 10th Battalion in rest camp at Abele in Belgium. According to Aitken, Knobel was 'compiling full photographic records of all towns, and buildings, and positions, and trenches . . . occupied by Canadian troops in the past and . . . today . . . records of enduring interest to Canadians'¹⁹. However, except for a series of 65 photographs of the town of Ypres, the majority of his photographs illustrate the personnel and routine daily activities of various units such as the 8th Battalion, Knobel's former unit. Additionally, there were occasional events such as the Canadian Corps Horse Show on 19th July, and the visit to the Corps on 14th August of King George V and the Prince of Wales. There was, in any event, no action to record during this period, other than the battle of Mount Sorrel, which took place from 2nd to 13th June. Knobel took 70 photographs of the aftermath of the battle, which made 'a great impression' in London, and caused the following incident:

Sir Max (Aitken) is very pleased. The only thing which upset him was that the body of a dead German should have been covered up before being photographed (Figure 2). Sir Max says 'cover up the Canadians before you photograph them as much as you like, but don't bother about the German dead!'²⁰

No doubt this attempt to manipulate photographs was part of Aitken's concern about the 'right use' of photography. The War Office also suggested that Knobel should try to time his photographs to meet the Friday-night deadline of the London illustrated Sunday newspapers, but moderated this rather naive request with the realization that 'it is all very well making a rule of this kind, and quite another thing to observe it in the midst of battle and sudden death'²¹. Perhaps, fortunately, Knobel had no opportunity to heed these attempts to regulate his



Figure 6. Lieutenant Ivor Castle. Unretouched photograph showing Canadian troops 'going over the top' during training course at trench-mortar school near St Pol, France, c. October 1916. Negative, 10.2 x 12.7 cm. PA-130113.

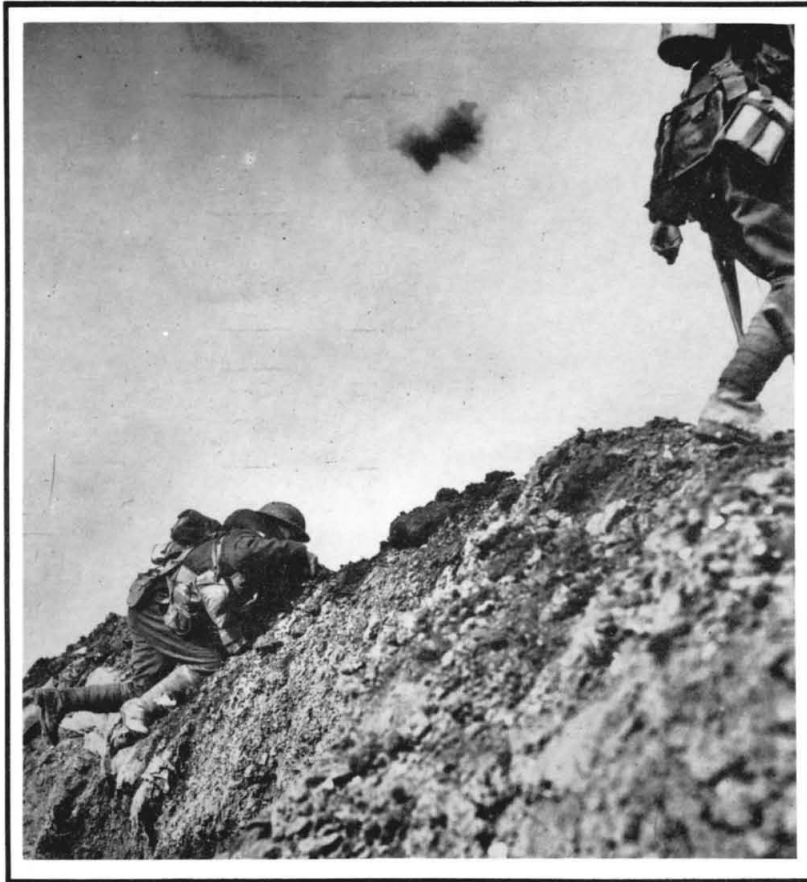


Figure 7. Lieutenant Ivor Castle. Cropped and retouched version of photograph showing Canadian troops 'going over the top' during training course at trench-mortar school near St Pol, France, c. October 1916. Negative, 10.2 × 12.7 cm. PA-732.

activities, because an attack of asthma forced him to relinquish his position in the middle of August 1916. During his three-and-a-half months with the Canadian Corps, Knobel was responsible for taking the first 650 negatives of the (O) Series. It is regrettable that no information is available about the cameras he used, but an examination of his negatives reveals that he used both 4 × 5 in and 4 3/4 × 6 1/2 in dry plates at various times.

To recruit Knobel's replacement, Aitken drew on his growing familiarity with the world of British journalism, and 'secured through Lord Rothermere the services of . . . Castle . . . the most brilliant living war photographer'²². William Ivor Castle, Bristol-born and aged 39, was the manager of the photographic department of Lord Rothermere's *Daily Mirror*. It is not without interest to mention that, in 1904, the *Daily Mirror* had become the first newspaper in the world to be wholly illustrated by photographs. A veteran press photographer, Castle had photographed the Balkan Wars of 1912 and 1913, and the bombardments of Liege and Antwerp in 1914. Appointed Official Canadian Photographer with the rank of lieutenant, Castle went to France in mid-August 1916 with the Minister of Militia and Defence, Major-General Sir Sam Hughes, and his party²³.

The Somme offensive began disastrously on 1st July 1916 with a casualty list of 57 470 British troops killed, missing and wounded in a single day. Nevertheless, the 375 photographs which Castle took between August and

November, showing in particular the Canadian victory at Courcelette in September, conveyed a more positive image of the fighting. A much-needed tonic for Allied morale, the photographs showed not only a new weapon—the tank—for the first time (Figure 3), but also such aspects of battle as the cheerfulness of Canadian troops, Canadian and German artillery bombardments, the medical treatment of casualties, groups of German prisoners, and fly-infested German corpses on the muddy battlefield.

Castle, an immediate celebrity, returned to London to help organize the first exhibition of Canadian Official photographs sponsored by the War Records Office. Opened by the Canadian High Commissioner, Sir George Perley, at the Grafton Galleries in London on 4th December 1916, the exhibition was a great success. More than 200 of Castle's best photographs were on display. Enlarged by the firm of Raines and Company, their dimensions ranged from 3 × 3 ft up to 6 × 10 ft and they were mounted in oak frames. King George V and Queen Mary visited the exhibition twice, and over 50,000 people saw the exhibition during its six-week run, queuing patiently to enter the Galleries (Figure 4).

Dominating the exhibition were four photographs officially captioned as follows:

- O.873 Fixing bayonets previous to a charge by Canadians on the Somme. October 1916.
- O.874 (Figure 5) A Canadian Battalion go over

the top. October 1916.

O.875 (Figures 6 and 7) The last over the top. Canadian Battalion in a bayonet charge at the Somme. October 1916.

O.876 (Figure 8) The Canadians charging on the Somme. October 1916²⁴.

Castle wrote an article for the publication *Canada in Khaki* purporting to describe how he took these photographs. In it he made the following statements:

My duties have . . . taken me under heavy shell-fire on the Somme . . . The taking of photographs under such circumstances is a disagreeable business, and you miss many opportunities when the shells are dropping round . . . Taking photographs of the men going over the parapet is quite exciting. Nothing, of course, can be arranged. You sit or crouch in the first-line trench while the enemy do a little strafing, and if you are lucky you get your pictures²⁵.

However, from first-hand knowledge of the subject, Castle's colleague William Rider-Rider has stated, 'these alleged battle pictures were "made", or rather pieced together, from (photographs of) shell bursts taken at a British trench-mortar school outside St. Pol, and those (photographs) taken at rehearsal attacks of men going over the top with canvas breech covers on rifles'²⁶. A detailed examination of the four negatives reveals facts which corroborate this statement. The original negative of O.875 bears no shell burst in the sky, and clearly shows that the rifle carried by the soldier at the right of the photograph has a canvas cover over the breech. The copy negative of O.875, from which the War Records Office supplied all prints for exhibitions and publications, includes a shell burst which is not on the original negative, and has been cropped along its right edge so as to eradicate the canvas breech cover on the rifle. The officer who is seen in the trench in both O.873 and O.874 is wearing a cloth forage cap rather than the metal helmet that he would be wearing if the photograph were actually taken during battle. Finally, Castle's assistant told Rider-Rider that the soldier thumbing his nose in O.874 was not making a defiant gesture at the Germans, as has sometimes been surmised, but was rather thumbing his nose at Castle, who was waiting in front of the trench to take O.876. In the light of this evidence, Castle's statement that 'nothing, of course, can be arranged' has a hollow sound. As Rider-Rider later discovered in the course of his duties, the troops were certainly aware of Castle's deceptions: 'I had a lot to live down when I visited some units . . . (remarks such as) "Want to take us going over the top? Another faker?, etc., etc."'²⁷.

So successful was Castle's exhibition that a copy of it made a two-year tour of Canada and the United States, acting as a vehicle for public relations and propaganda. The exhibition visited the art gallery of the Toronto Public Library during May 1917, and evoked the following comments by a reporter:

The collection . . . represents the most vivid portrayal of war as it really is that has ever been brought to this city . . . the subjects testify to the hazards run by the photographers who made them . . . the process used for enlarging the originals has been perfected to a point which makes it possible for the spectator to see life-sized men clambering 'over the top' and clearly distinguish the determined lines of their features . . . the pictures are remarkable for the sense of action which the cameramen have caught. For instance, the last man over the top is actually kicking a foothold in the crumbling earth of the parapet and his every muscle seems vibrant with eager haste to catch up to his companions who are ahead in the crouching race across the strip of No Man's Land²⁸.

The exhibition also spent two weeks during June 1917 at the Hardy Arcade in Ottawa, advertised as a 'patriotic event' (Figure 9). Probably because the exhibition was sharing public attention with the conscription debate taking place at the time in the House of Commons, the photographs prompted descriptions such as 'evidence of the splendid way they (Canadian soldiers) were carrying out a stern duty'²⁹. Another report stated, 'There is a relentless verity about them (photographs) that eats up the thousands of miles between Canada and the firing line, and brings a man to see the brunt that the fellows . . . are bearing'³⁰. During 1918, the exhibition went to the United States, visiting Washington, Philadelphia, Wilmington, Baltimore, New York and Boston. The following selection of press reports indicates the impact of the photographs in that country:

In Washington . . . members of the Cabinet, Senators, Congressmen, prominent Army and Navy officials . . . universally declared them to be a wonderful visualization of the actual conditions at the front³¹.

One of the collection's masterpieces is labelled 'Over the Top', and is without question the most forceful picture of the kind ever shown in the United States. It shows a squad of men leaping over the parapet of the trench at Courcellette during the Battle of the Somme in September 1916. Capt. Castle was not 10 ft away, half-buried in a shell hole, when he snapped it. The men, Canadians, semi-silhouetted against a sombre sky, led by a smiling young officer, are gripping their guns with bayonets fixed. Some are laughing, while others, in realization of the grim feat they have to perform, are seen with teeth clenched and jaws squared . . . One minute after the picture was taken, a German machine gun found the squad and sprayed bullets on them. They were all killed³².

He (Castle) watched the men scramble over, some jeering at the Germans in front, some laughing like boys on a joyous prank, some grim

- to be continued



Following considerable interest on the part of members, Alldyn Clark, well known photographer and stereo collector of Bracebridge, Ontario, sends us these details of the "C" Ordinary Kodak which he obtained from Ontario Hydro in 1957. Alldyn has restored it to operating condition. Approximately 3,000 were manufactured through the years 1891 to 1895.

This 4 x 5 inch model has a roll-film back, although a plate back was interchangeable. The camera consists of two wooden boxes, one moving inside the other to focus the image. Focussing is accomplished by moving the sliding lever which projects beside the foot-age scale.

Two waist-level finders replace the sight lines inscribed on 2-1/4 x 3-1/4 and 3-1/4 x 4-1/4 inch models made earlier.

The achromatic lens mount contains a rotating disc with three apertures in it. Shutter speeds are fast and slow; the shutter is cocked by pulling a string. Alldyn's photos are self-explanatory.

The scene was made on ASA 125 film, inserted in the holder, at the fast speed and small stop at infinity focus. Scale marking at 6 feet is actually 8 feet.

Alldyn would be pleased to receive further information about these cameras. The address is P.O. Box 1597, Bracebridge, Ontario P0B 1C0.

**data and photographs
by Alldyn Clark**

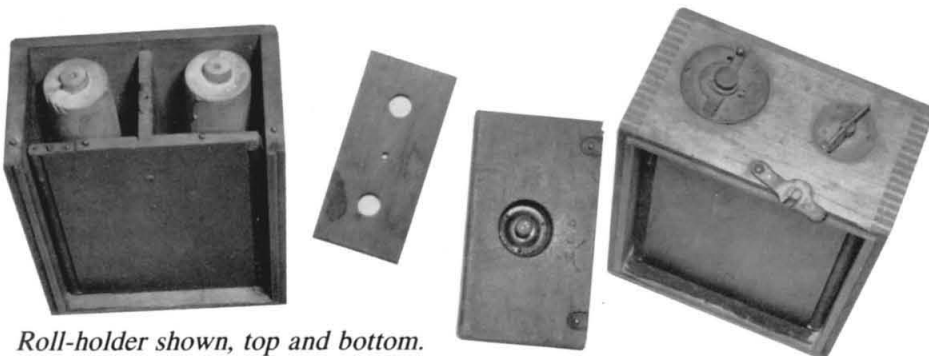
The "C" Ordinary Kodak 1891-1895



Reduction of 4 x 5 negative area.



Above: Film winding and counting mechanism from roll-holder.



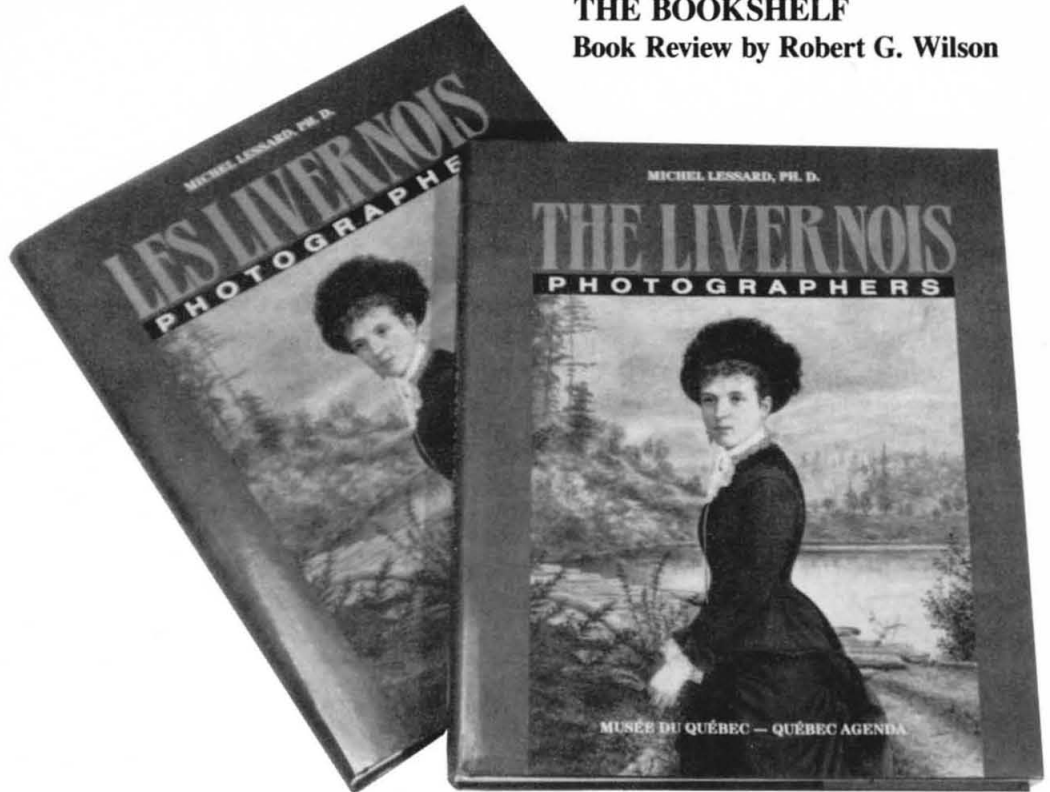
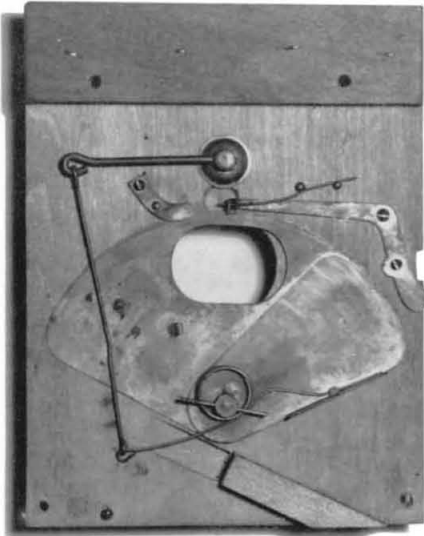
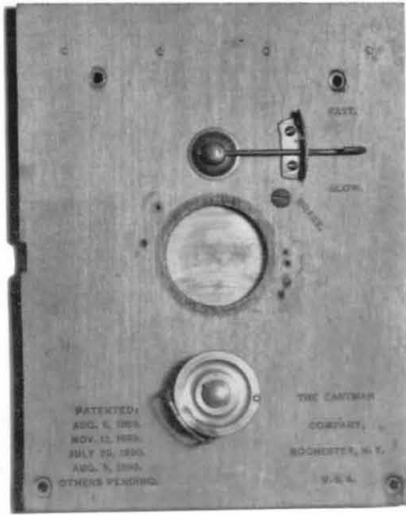
Roll-holder shown, top and bottom.



Lens and rotary diaphragm

THE BOOKSHELF

Book Review by Robert G. Wilson



The Livernois Photographers. Michel Lessard. Published by Musée du Québec and Québec-Agenda, 1987. - 339 pages. Hardcover. Many black and white and colour illustrations. (ISBN 2-551-06795-2 or 2-8929-4072-9). Available also in French (ISBN 2-551-06772-3 or 2-8929-4053-2).

The Livernois family took an active part in photography in Quebec City for 120 years. The business was founded by Jules Isai Benoit de Livernois in 1854. Upon his death in 1865, his widow, Elise L'Heureux Livernois, took over the firm's management. During the years 1866 to 1873, Elise formed a partnership with Louis Bienvenu. Elise's son, Jules Ernest Livernois became the sole owner of the business in 1873, after the partnership with Bienvenu was ended. The final family member to run the firm was Ernest's son, also named Jules, who took over the business in 1898 when his father retired, and ran it until his own death in 1952. From 1954 the firm slowly declined until the photo studio was closed in 1974 and the firm finally stopped doing business in 1979.

This involvement of the Livernois family in photography is well documented by Dr. Lessard. He gives a detailed chronological development with emphasis on the members of the family. He then covers the business aspects of the firm.

During the first 35 years, the only business of the firm was the portrait studio, sometimes with several studios in operation in Quebec City at the same time. In 1889, one year after the introduction of the Kodak, they started to sell photographic supplies for both professional and amateur photographers. In 1893, they expanded the photo supply business into a pharmacy, and in 1910 they opened "Frontenac Photo Supply", a photo accessories store geared to tourists.

Lessard discusses the economic health of the firm over the years, advertising done by the firm, brochures and catalogues published, the business location, and various aspects of the labour involved in the operation. Also, using the Livernois inventories of the late 1890's, he is able to give a description of the layout of the Portrait Studio, the Art Gallery, the Posing Room and the Laboratories, and describe the cameras and other equipment used by the firm.

The Livernois photographers worked in all aspects of photography and this book shows a large selection of the images produced over the years. Lessard discusses these images under several categories: rural landscapes, genre scenes, urban views including architectural and industrial images, photo-reportage, news photographs and portraits. The portrait on the cover of the dust jacket is entitled "Nymph of the Laurentians" and is interesting in a

continued page 15

*John Ward Cole
Brampton photographer
ca. 1870*



This Art Triumphant

**A Photographic Portrait
of Peel 1860-1930**

*from an exhibition in the Region of
Peel Art Gallery presented by Peel
Regional Archives from October 5
to December 4, 1988*

As John Ward Cole, a Brampton photographic "Artist" proclaimed in his "Brampton Times" advertisement of 1866, photography is indeed a wonderful art:

*"Ladies, Statesmen, Merchants and others too
This Art Triumphant your attention claims —
Most wonderful art by which we lend
The Living Features to a friend."*

Only a few of Peel's communities were ever large enough to support permanent photographic studios. Streetsville, now part of the City of Mississauga, was a vigorous, self-contained community in 1858, but by the turn of the century it had dwindled to a village of several hundred.

As the fortunes of the town waxed and waned, so did those of its photographers. The first documented pho-

tographs taken in Streetsville were daguerreotypes produced by W.P. Graves, an itinerant photographer who set up a temporary studio in the Stephens House hotel in 1855. He was followed three years later by Mr. Culver who hauled his "Daguerrian Coach" into town in March, 1858.

For the next thirty years, a succession of photographers settled in Streetsville, including a Mrs. John Grieves who must have raised a few eyebrows with her choice of profession! Few remained for any length of time, probably because of the economic instability of the period.

1891 was marked by the arrival of A. E. McCollum, a Brampton photographer who opened a branch studio on Queen Street. It is probable that many of the glass plate negatives he created during his tenure in Streetsville are now part of the Cole/Trueman/



*Unidentified men, ca. 1890
Cole/Trueman/McCollum Studio;
note peeling backdrop and head clamp
on left.*

McCollum collection in the Region of Peel Archives, making it an unrivalled collection in size and significance.

In the early part of this century only A. G. Smith appears to have made any significant mark in the history of photography in Peel. After a disastrous fire in 1909 in his studio, Smith re-opened his successful picture postcard business and remained in Streetsville until at least 1912.

John Ward Cole was born about 1926 in the Township of Toronto Gore. He married Charlotte Fletcher in 1854 and had nine children.

Cole's first studio opened in 1858 on Queen Street East, in Brampton. By 1866 he had relocated to Main Street South. Eventually Cole expanded his business to incorporate a "fancy goods store" where one could purchase wall paper, baby carriages and games, as well, of course, as photographs.

In 1886, Cole's business was sold to R. H. Trueman who advertised that he had negatives made by "Mundy, Adair and Cole", offering reprints. Mundy and Adair had been active in Brampton in 1860's and 1870's.

Trueman left the town in 1888 and became well known as a photographer of the Canadian Rockies. His business on Main Street was purchased by A. E. McCollum, who also opened a studio in Streetsville. After 1910 he located at Main Street North, where 3500 glass negatives were retrieved in 1970.

John Fletcher Cole, born in 1858, followed in his father's footsteps, but worked on his own in what may have



*Unidentified children, ca. 1910
Robertson Matthews (amateur)*

been J. W. Cole's original Queen Street East studio. He married Rachel Speers and had two children.

John Fletcher Cole's son, John Bleakely was born in 1890 and he too took up his grandfather's profession. Setting up practice in Manitoba and Saskatchewan, he returned to Brampton in 1915 after his father's death.

Cole's images of Brampton in the 1920's reveal a small town still containing pastoral reminders of its early days. His death in 1931 ended seventy years of work by this outstanding family of photographers.

While many of the works in the Region of Peel Archives collection were created by amateurs, two collections in particular stand out: the Robertson Matthews Collection and the William Stubbs Collection.

Both these collections consist of glass plate negatives. The Matthews Collection, over 200 plates in total, shows us glimpses of Albion and Bolton between 1900 and 1915. William Stubbs captured his family and travels between 1900 and 1920.

Robertson, Matthews began photographing about 1902, the son of a Methodist preacher from Albion Township. He was a leading expert in the United States on the international combustion engine. After receiving a doctorate in mechanical engineering from Cornell University he remained there as teacher for many years. He loved to return to Bolton each summer, making many photographs. These are not only

technically excellent but emotionally appealing.

The Stubbs' photographs are, on the other hand, informal and spontaneous. These works resemble today's "snapshots," giving us a sense of family life.

William Stubbs of Caledon village was elected M.P. for the riding of Cardwell in 1895. His wife Annie died in 1904 leaving William to bring up three children alone. He has left many photographs dating ca. 1911.

Both collections reflect the importance of the family photographer, and the value of domestic images. In time, an image of a family around the Christmas tree in the 1980's will be as captivating as the Stubbs' family Christmas at the beginning of the century.

Everett Roseborough

Calgary Photographic Historical Society, in its third issue of a newsy publication edited by Philippe Maurice, cites the dilemma of the Glenbow Museum Archives. The famous collection of negatives contains many on nitrate film. The are deteriorating and highly dangerous. Money is needed to speed the duplication on to safety base material. Any donations to the Glenbow Museum Fund are tax deductible. Information from Maeve Spain, Development Office — 264-8300.



*Unidentified mother and children,
ca. 1890 Cole/Trueman/McCollum
Studio*

Toronto Notes

Mark Singer

Our first meeting after the Summer recess, on September 21st, gave members an opportunity to meet David Mackay, the innovative Canadian director and producer of the Academy Award winning Expo '67 film, "A Place to Stand".

After a brief explanation of his 70mm 3-D technics, we were entertained and delighted with the newer film, "Ontari-Oh!" produced for the Ontario Pavilion at Expo '86 in Vancouver.

Many experimental procedures were utilised in exploring the six different approaches to using 3-D in the film and some conclusions arrived at as to how the brain acts on information to produce 3-D perception.

Some of the images were still photographs that floated out in space toward the audience; a sequence of flying geese had the audience putting out their hands to touch the birds.

A note on the famous wild geese was particularly interesting. The birds were raised from eggs and "imprinted" to fly alongside the camera boat. These accompanied the film to Vancouver and caused a great deal of excitement at the Fair.

David Mackay is one who travels on the leading edge of film technique and his Wildflower Studios at Moffat Ontario produce material for governments, multi-national corporations, planners, architects and theatrical entrepreneurs.



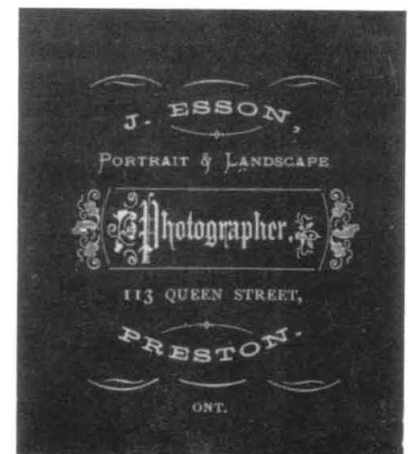
Ontario Pavilion's geese in Vancouver. The said it "couldn't be done" — raise and train Canada geese in Ontario and then, on closing day fly them up and down False Creek in front of all the Expo '86 pavilions.



Stan White provided monitors for the videotape transfers and Bob Lansdale's photo shows Mr. Mackay trying to answer a barrage of questions after the presentation.

The October 19th meeting was one of those rare occasions when a person who was the speaker received as much information as he gave. Both the audience and speaker were all the richer for it.

Mr. Bill Law from Cambridge (Galt) Ontario gave a very engaging talk on the history of the Law and Esson Studios, with personal anecdotes because the studio has been in the family for over four generation. He spoke in a very familiar manner giving light and breath to some dusty old photographs and equipment. Mr. Law has been working in the studio since 1947 when he started mixing chemicals in his father's studio. He showed some slides of work from the studio and reminisced about how various family members were "hauled in quite regularly" for sample pictures. The studio made photographs of everything from the town "bag lady" to pre-wedding shots to nature stereo views. He also uncovered some items in the attic of the shop and asked if any of it was worth anything. A few members wanted a tour of the attic and almost had their cheques ready to sign and a bidding war to ensue. One interesting thing was the old Kodak catalogue showing prices. For example, a box Brownie sold for \$1.50. He also showed some studio props such as a baby poser which was a clamp to secure babies during long exposure times, and a roll film back that carried 4 inch film, called a Walker holder, complete with a device to count the number of frames exposed. He also told of items he remembered from the studio such as various lighting units, props and the large piece of ground glass used for a background, which he still has if anyone would like a piece of 6' x 8' ground glass. It was a very entertaining and informative meeting and gave some historical background to a well known name in Canadian photography.



October 19 meeting, with Bill Law

all photos Robert Lansdale



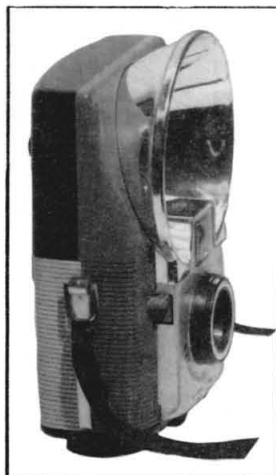
In the early years of photography, portraits of famous people were big sellers. To be granted permission to sell these prints, the photographer made various arrangements with the sitter, ranging from a reduction of the normal portrait charges to the payment of a fee to the sitter (either a one time fee or a royalty fee based upon the number of copies sold). Most of these early images were straight portraits. This one, however, is an unusual treatment of a photograph of a one time Canadian hero.

Trooper L.W.R. Mulloy volunteered to serve the country and the Queen with the Second Canadian Contingent to go to South Africa during the Boer war. He was in "A" Squadron of the Canadian Mounted Rifles, and was blinded in action in Pretoria on July 16, 1900.

Photographer A.G. Pittaway published this photograph of Mulloy in 1901. It is a composite, showing Mulloy in December 1899 before leaving for the war, and in December 1900 after returning. Presumably, Mulloy was wearing the hat with the holes in it when he was injured.

Alfred G. Pittaway started his photographic career in Ottawa in 1882 in partnership with Samuel J. Jarvis. When this partnership broke up in 1890, Pittaway set up his studio at 58 Sparks Street. Pittaway was active in Ottawa until he retired in 1925.

Instant Collectible



In October or 1977, Gord Hamblin, a Vancouver B.C. sales representative of Kodak Canada, sent the following note to a friend together with the singular camera shown above.

"This camera (Br. Starflash) was made for me personally from parts on hand. The body was made from the four colors which we featured at one stage. Guaranteed only one in existence!!"

Gord Hamblin.

The colors are French blue, black, terra-cotta and white.

From the collection of Bill Belier

number of ways. A portrait of Ernest Livernois' second wife, it is a combination print made by superimposing the negative of the portrait with a second negative of the lake in the background. And it is a mixed-media print using watercolour, gouache, dry pastel and airbrush.

Lessard augments his description of the Livernois family and firm with background material on both Quebec City and photography. On Quebec City, he gives a brief outline of the conditions existing in the city during the time that the Livernois firm was operating. On photography, he gives a general outline of its early history while detailing how it was first introduced to Quebec City. He also describes the various photographic processes and print formats, most of which were used by the Livernois firm at one time or another. He ends the book with an extensive bibliography.

Dr. Lessard has left no stone unturned in his search for information for this book. He was fortunate to be able to use the records of the Livernois firm for the years after 1875. He has also consulted the usual newspapers and business directories, and many not so usual sources such as the court records which outlined the lawsuits in which the firm was involved. In addition, he has interviewed a number of family members, former employees and customers to gain valuable first hand knowledge of the later years of the firm's operation.

This book grew out of the author's 1986 Laval University Doctoral thesis on the Livernois photographic firm and was prepared as a catalogue for an exhibition which appeared in Quebec City during the summer of 1987. It is, however, is much more than one expects of an exhibition catalogue - it is a scholarly work which documents the Livernois family and business over its 125 years of operation and is recommended reading for anyone interested in Canadian photographic history.

Looking ahead, we have the second installment of Canadian Photojournalism during the First World War by Peter Robertson in next issue. Then an interview with Roy Tash and other items cinematic will make Vol. 14-5 our first Canadian Motion Picture history issue.

To minimize delay in publishing dates of forthcoming events, notices, advertising, or requests regarding information published in *Photographic Canadiana*, write directly to the Editor at 10 Northolt Ct., Etobicoke, Ontario M9A 3B1.

All other Society correspondence should be directed to the address inside the front cover.

Editor's Notebook

Over lunch, at Photohistory VII, John Wood, Matthew Isenburg, Frank Granger, Steve Ross and M. Graver together with some 50 enthusiasts proposed formation of the Daguerreian Society. Write John Wood, 911 7th St., Lake Charles, LA 80601, U.S.A.



Some of the members photographed during Photohistory VII in front of Dryden Theatre are, left to right: Simon Bell, Les Jones, Bill Belier, Joan and Jim McKeown with their 28,000 camera print-out for the famous Price Guide, Jim Johnston, Judy Raulnik and Willi Nassau. (photo by W. Nassau)

The Movie Machine Society was organized at PhotoHistory VII and will publish *Sixteen Frames* a quarterly bulletin. Write Alan D. Kattelle, President, 50 Old Country Rd., Hudson, MA. 01749

Following the article, *Notes on Five Early Canadian Photographers* the Editor received a letter from a relative of Frank Micklethwaite together with a family tree and xerox copies of several family portraits. Copies are being made for photographic societies and archives.

Editor John Wood and other members of the Daguerreian Society will produce a book of essays "The Daguerreotype, a Sesquicentennial Celebration" in June 1989. A volume of nine essays with one hundred illustrations, 240 pages, bears a pre-publication price of \$45 U.S. From the University of Iowa Press.

History buffs will delight in "The Great Seal of Canada". Part I displays and describes history of the Pre-Confederation Seals. Part II continues from 1867 to the present. Something for stamp and coin collectors, too. From Consumer and Corporate Affairs, Canada.

The highlight of the Editor's Mailbag this issue is the Christie's South Kensington catalog of the Cyril Permutt Collection which took place November 10, 1988. Michael Pritchard is their photographic specialist. Fine black and white and color photos accompany descriptions of the items which are expected to realise in excess of \$200,000.

Cyril Permutt is well known for his books and broadcasting on photographic history. He has been collecting since before the surge of interest in the 1970's. Included in the sale was a wet plate camera by Horne and Thornthwaite expected to bring \$10,000.

Hardware collectors should have a copy; from 85 Old Brompton Road, London SW7 3LD. Of 318 lots, 39 were images.

The Photogram, newsletter of the Michigan Photographic Historical Society for September-October 1988, is devoted largely to the Microscope. John Naslanic enquires about E. H. and F. H. Tighe, opticians of Detroit. He also notes that Dr. Alfred Donné (1801-1878) produced microscopic Daguerreotypes by artificial light six months after public announcement of the process! November-December issue features Patents.

Famed New Zealand photographer Brian Brake died August 4, 1988. His cover photos appeared on *Life*, *London Sunday Times*, *National Geographic*, *Stern* and *Paris Match*. He had exhibited in New York's Museum of Modern Art and London's Victoria & Albert Museum. Brake was a cinematographer of distinction and had received the OBE and OM. He was 61.

The A.P.H.S. reprint of January 1971 "Photo Dealer", a 30 page camera identification guide of discontinued still cameras, is available from PHSC.

September 1988 "Photographica" features William Rau, famed railroad photographer.

Myron Wolf's "Blue Book", Third Edition, will be published in 1989 by a new owner. Doug St. Denny of Beijing, Peoples Republic of China, according to "In Focus" A.P.H.S. journal.

Stereo World — July August 1988, N.S.A. magazine features an article, Corporate Promotion in Depth : 3D A/V by Don Mannen. This story of Canadian producers of innovative and successful 3D A/Vs should intrigue all stereo buffs.

The History of Greek Photography 1839-1960 by Alkis X. Xanthakis, published by the Hellenic literary and Historical Archives Society contains 173 illustrations in 248 pages. US \$25 including postage.

The National Archives, Ottawa is showing "Behind the lines: Art Photography and the Pictorial Press" until February 6 1989. This exposé of wood engravers working from photographs is open daily from 9 a.m. to 9 p.m. 395 Wellington St., Ottawa.



"Floreat" Summer Residence of C. E. Good 1897. F. Micklethwaite photograph.

Home Sweet Home Toronto, includes 160 archival photographs of the dwellings enjoyed and endured by Torontonians until the 1940's. Admission is free at the Market Gallery, 95 Front St., at Jarvis. The show is a presentation of the Department of the City Clerk and runs until February 29, 1989. Information (416) 392-7604.

Rare and Out-of-Print books on Photography are listed in Catalog 23 from Arnold Sadow 40 Reservoir St. - 510, Brockton MA 02401.

Colonial Identities Vol 3, Canada from 1760 to 1815 is a National Archive publication available in soft cover at \$24.95 plus \$1.55 shipping from the Canadian Government Publishing Centre, Ottawa, Canada K1A 0S9.

continued page 16

SIZES OF DAGUERRETYPE AND AMBROTYPE PLATES

Philippe Maurice,
Calgary Photographic Historical Society

Since the image size of early photographs is always referred to in terms of plate size rather than inches or millimetres we hope the following compilation will prove useful. The size of the plate originally used by Daguerre in his first camera measured approximately 6-1/2 x 8-1/2 inches. By referring to this size as a full, or whole, plate, all subsequent sizes after trimming bear an approximate relationship to those dimensions. We have also listed exceptional and uncommon plate sizes. For further details refer to the source material. Measurements, unless noted otherwise, refer only to daguerrotypes and photographs made from wet plates.

'Mammoth' (D)	13-1/2 x 16-1/2	4
'Full' (D)	8 x 10	9
double whole plate,		
8/4 p	8-1/2 x 13	9,10
whole, full plate,		
4/4 p	6-1/2 x 8-1/2	1,2,3,4,5,6,7,8,9,10
half-plate, 2/4 p	4-1/4 x 5-1/2	1,3,4,6
	4-1/2 x 5-1/2	5,9
	4-1/4 x 6-1/2	2,8,10
	4-1/2 x 6-1/2	7
quarter-plate, 1/4 p	3-1/4 x 4-1/4	1,2,3,4,5,6,7,8,9,10
sixth-plate	2-3/4 x 3-1/4	1,2,3,4,5,6,8,9,10
	3-1/4 x 3-3/4	7
eighth-plate	2-1/8 x 3-1/4	2,8
ninth-plate	2 x 2-1/2	1,4,5,6,7,9
sixteenth-plate	1-3/8 x 1-5/8	1,4,5,6,9
	1-5/8 x 2-1/8	2,8

(D) refers to daguerrotypes only

-
1. C. Klamkin & M. Isenberg, *Photographica. A Guide to the Value of Historic Cameras and Images*, Funk & Wagnalls, 1978.
 2. G. Gilbert, *Collecting Photographica. The Images and Equipment of the First Hundred Years of Photography*. Hawthorn Book, 1976.
 3. International Center of Photography, *Encyclopedia of Photography* Pound Press, 1984.
 4. B. Newhall, *The Daguerreotype in America*, Dover Press, 1976.
 5. R. A. Weinstein & L. Booth, *Collection, Use and Care of Historical Photographs*, American Association for State & Local History, Tenn., 1982.
 6. C. Wills & D. Wills, *History of Photography. Techniques and Equipment*, Hamlyn Publishing Group, London, 1980.
 7. D. B. Thomas, *The Science Museum Photography Collection*, Her Majesty's Stationary Office, London, 1969.
 8. L. D. Witkin & B. London, *The Photograph Collector's Guide*, N.Y. Graphic Society, 1980.
 9. M. Haller, *Collecting Old Photographs*, Arco Publishing Comp., 1978.
 10. R. Taft, *Photography and the American Scene*, Dover Publications (1938), 1964.

Other notable references:

- F. Rinhart & M. Rinhart, *The American Daguerreotype*, The University of Georgia Press, 1981.
- W. Welling, *Photography in America: The Formative Years 1839-1900. A Documentary History*, Thomas Y. Crowell Company, 1978.

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1. See A. J. BIRRELL, *Into the Silent Land: Survey Photography in the Canadian West*. Ottawa: Information Canada (1975), *passim*, on the operations of the Royal Engineers.
2. *1st Canadian Division Routine Orders, Vol. 1*, Routine Order No. 189 (20th March 1915). Public Archives of Canada (PAC), Records of the Department of Militia and Defence, Record Group 9, III, Box 202638.
3. *Ibid.*, Routine Order No. 361 (20th April 1915).
4. *Ibid.*, Routine Order No. 422 (18th May 1915). However, there were exceptions to the rule, such as the photographs taken by Corporal Horace Brown of the 2nd Infantry Battalion, now part of the National Photography Collection of the Public Archives of Canada.
5. A. J. P. TAYLOR, *Beaverbrook*, London: Hamish Hamilton (1972), p. 87.
6. *Borden Papers*, Manuscript Group 26 H1, Vol. 64, p. 32600, Microfilm Reel C-4311, PAC.
7. *Report submitted by the Officer in charge to the Right Honourable Sir Robert L. Borden, KCMG, MP* (London (1917), p. 3 and Appendix 'A'. Canadian War Records Office (CWRO).
8. *Ibid.*, p. 2.
9. *Borden Papers*, MG26, H1, Vol. 64, p. 32600, Microfilm Reel C-4311, PAC.
10. *Report* (1917), p. 7, CWRO.
11. *Report* (1917), p. 7, CWRO.
12. *Report* (1917), p. 7, CWRO.
13. *Ibid.*, p. 6.
14. *Ibid.*, p. 6.
15. *Ibid.*, p. 6.
16. *Borden Papers*, MG26, H1, Vol. 64, p. 32606, Microfilm Reel C-4311, PAC.
17. RG9, III, A1, Vol. 72, File 10-8-11, CWRO to the War Office (16th May 1916), PAC.
18. *Service File of Captain H. E. Knobel*. Canadian Forces Records Centre (CFRC).
19. *Borden Papers*, MG26, H1, Vol. 64, p. 32606, Microfilm Reel C-4311, PAC.
20. RG9, III, A1, Vol. 72, File 10-8-11, Captain Wilfred Holt-White to Lieutenant-Colonel R. Manley Sims (14th July 1916), PAC.
21. RG69, III, A1, Vol. 72, File 10-8-11, Captain Wilfred Holt-White to Lieutenant-Colonel R. Manley Sims (14th July 1916), PAC.
22. *Borden Papers*, MB26, H1, Vol. 64, p. 32556, Microfilm Reel C-4311, PAC.
23. *Service File of Lieutenant W. I. Castle*, CFRC.
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26. Sound Recordings Accession 1972-27, William Rider-Rider Collection, Interview of William Rider-Rider by Peter Robertson (18-19th May 1971), PAC.
27. *Ibid.* For an interesting discussion of the veracity of Robert Capa's famous photograph 'Moment of Death' taken in 1936 during the Spanish Civil War, see PHILLIP KNIGHTLEY, *The First Casualty: From the Crimea to Vietnam: The War Correspondent as Hero, Propagandist and Myth Maker*, New York: Harcourt Brace Jovanovich (1975), pp. 209-212.
28. *The Mail and Empire*, Toronto (19th May 1917), p. 5.
29. *The Citizen*, Ottawa (19th June 1917), p. 9.
30. *Journal*, Ottawa (16th June 1917), p. 18.
31. RG9, III, Box 203327, Folder 131, Clipping from *Current Affairs* (25th March 1918), n.p., PAC.
32. *Ibid.*, Clipping from *Evening Herald*, New York (10th May 1918), n.p.

to be continued

Coming Events

If you are staging an event of interest to photographic collectors, let us know two months in advance and we will include it in this column.

PHSC Toronto Group monthly meetings. Gold Room in the North York Central Library, 5120 Yonge St., North York, Ontario, at 8:00 p.m. Contact PHSC or Les Jones, 53 Silverbirch Ave. Toronto, Ont. M4E 3L1 (416) 691-1555. Meetings held on the third Wednesday, September to June.

January 18

Ken Post, long-time film maker will present "From Film to Video Tape"

February 15

PHSC members Bob Carter, Everett Roseborough and Ron Walker will talk about Macro Photography

November 20, 1988

CAMERA AND MEMORABILIA ENTHUSIASTS REGIONAL ASSOCIATION Show/Swap/Sale. Colonie Elks Club, Latham, New York. Contact Bill Blackman, (518) 462-1880, 5-9 pm.

AMERICAN PHOTOGRAPHIC HISTORICAL SOCIETY Fair. New York Penta Hotel. 10 am - 4:30 pm. Contact T. Engler, (718) 646-6935.

February 11-12, 1989

FLORIDA PHOTO COLLECTORS Camera & Trade Show. North Miami Armory. Sat (11 am-6 pm), Sun (10 am-4 pm). Info: (305) 473-1596

March 5, 1989

P.H.S.C. AUCTION. Burgundy Room, North York Library. Bring in your items and view in the morning. Auction will run through afternoon.

April 6-9, 1989

VICOM TRADE SHOW CONFERENCE. Preview new products. Learn from internationally renowned professionals. See 65,000 sq.ft. of exhibits at Metro Convention Centre. Brochure from Dennis Cannon, Vicom '89, 295 Dufferin St. - 210 Toronto, Ont. M6K 1Z5.

I may as well confess that the envy shown by our fellow collectors when we display our treasures is not annoying to us -

A. Edward Newton -
Amenities of Book Collecting

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Editor's Notebook continued

The Pajerski's catalogue 4 of new & used photographic books is available from 225 West 25th Street, 4 K New York, N.Y. 10001.

"Legacy", the newsletter of the Archives of Ontario, Vol. 1, No. 2, describes the acquisition of the T. Eaton Co. records, photographs and films. It's nice to know that 14 years of my life are recorded and preserved in a safe place. Legacy is obtainable from Ontario Culture and Communications.

Advertisements

Members are invited to submit one free advertisement to the classified section of each issue, limit of 50 words or we will edit.

THE NIKON HISTORICAL SOCIETY is now 5 years old and has 150 members worldwide who receive the quarterly Nikon Journal which is a 24 page magazine. The cost is only \$20 a year by first class postage. For more information write . . . Robert Rotoloni, P.O. Box 3213, Munster, Indiana 46321, U.S.A. (312) 895-5319.

For Sale - by original owner - 1963 "Praktica" FX3, f2.9/50, waist level/direct viewfinder, 1-1/500 X/FP sync. E.R.C., f 4.5/135 tele, 2x converter, extension tubes, holdall. Excellent condition. S.A.E. full details. A. W. Bilbe, 59 Grant Blvd., Dundas, Ont. L9H 4L9.

For Sale

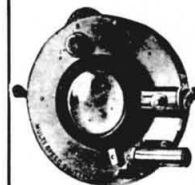
Eastman Anastigmat F10 - 19-3/4" f.l. flat field, glass as new, \$175

Genuine ivory slips for scales or inlay approximately 20 x 10 x 1 mm, \$2.50 each, post paid. Everett Roseborough, 10 Northolt Ct., Toronto, Canada M9A 3B1.

Wanted

Mec 16 SB Subminiature see page 189 Price Guide 1987-88.
Willi Krauss - Gunsmith
P.O. Box 58 Acton, Ontario L7J 2M2

Send for particulars of the new Multi-Speed Flashlight Attachment of the MULTI-SPEED SHUTTER



A simple device operating in conjunction with the Multi-Speed Shutter and attached to same with a screw on the back of the shutter.

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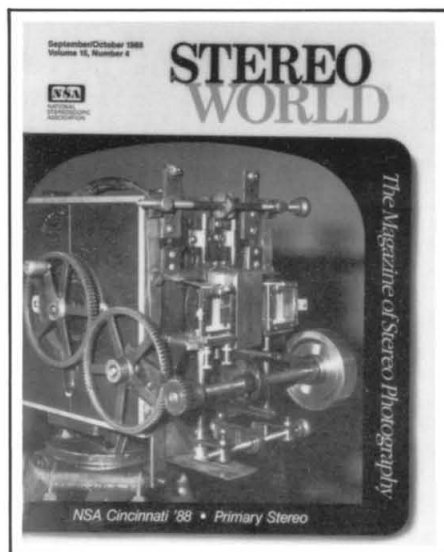
Kindly mention THE PHOTO-MINIATUR

Editor's Note Book continued

Sotheby's catalog of "Photographic Images, a Collection of Stereoscopes and Related Material" which were sold at London last April, has finally arrived. The "Fullers" catalog lists items to send any stereo collector's heart pounding, such as a rare Thomas Rowley Nunn-Patent double stereo scope (1857) which brought £4180.

An Ives Patent 'Kromskop', English, ca. 1890 with filters, lamp and six views appraised at £1500-2000 brought only £660 as did a Charles Wheatstone Stereo viewer from ca. 1860 in a similar bracket. An exceptionally rare Charles Wheatstone hand stereoscope (1850), presented to a friend by the inventor, appraised at £2000-3000 was sold for £1045.

The images seemed to fare better on the block. They included Francis Frith pyramids; many views of India some with waxed paper negatives and albumen prints from late 1850's; Henry Fox Talbot, Hill and Adamson, Anna Atkins and Roger Fenton prints were presented. Top seller was P.H. Emerson's album of 40 platinotypes "Life and Landscape on the Norfolk Broads, 1886" estimated at £800-12000 knocked down at £15400. It is interesting to note that the André Kertesz "(Melancholic) Tulip, Feb. 10, 1939", a print of the same subject which Al Gilbert bought at a Mexican flea-market and showed at our November meeting, sold for £880.



Stereo World, the excellent journal of the National Stereoscopic Association, features on its latest cover the Archie Johnson stereo motion-picture camera discovered by Lauro Boccioletti. See P.C. Vol. 13, No. 3. Bob Wilson and Stan White showed the instrument at the 1988 Cincinnati convention where it attracted attention. The article ensued.

2^{ème} PARISIAN PHOTO KINO BÖRSE

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ET DES **PHOTOGRAPHES**
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à partir de 12/11/88

2nd PARISIAN PHOTOGRAPHIC COLLECTORS & TRADE FAIR

Poster for the Second Parisian
Photographic Collectors and
Trade Fair.

Elsewhere in these columns are our plans for a motion picture issue which was to include an interview with Roy Tash, famous Canadian newsreel cameraman.

On the 7th of December, even as Bill Belier and I discussed the taping, Roy passed away. However he thoughtfully left notes and pictures. Bill, who worked with him at Associated Screen News, promises to fill them in, so we can be assured of a good story.

Roy, the dapper congenial "eyes and ears of the world" knew everyone of importance in Canada, filming major events for movie-goers in the heyday of the cinema.

We shall miss him.

Enclosed with this issue is a list of items from the Cahill collection acquired by PHSC, for auction by mail. This is not to be confused with the Spring Auction held by the Toronto group which will take place March 5, as usual. Fairs and Auctions provide the funds necessary to print Photographic Canadiana and produce exhibits, etc., during the year. PHSC is grateful for donations of books or photographica which, if accepted, can be tax-deductible.

Santa Barbara's Western States Museum of Photography, which has been located on Brooks Institute of Photography's Jefferson Campus since 1981, has closed while a new location is sought.

Eugene C. Streeter, president of the non-profit Brooks Photographic Research and Development Foundation, added that it could be some time before a suitable location is found. Information is available from (805) 965-8664.

— from PSA Journal, Oct. '88.

Photographica collectors, worldwide, share a common interest. The similarity between the Paris fair and our own is evident.

Fall Fair 1988

Fall Fair '88 was again a huge success despite the general lighting, which was not corrected as promised. Attendance was excellent and 80 tables were sold. Exhibitors from the U.S.A. are advised to file green tags with Customs to avoid unpleasant incidents at the border. This also applies to Canadians visiting U.S. shows.

1988 Fall Photographica Fair at
Lakeshore Inn, Toronto

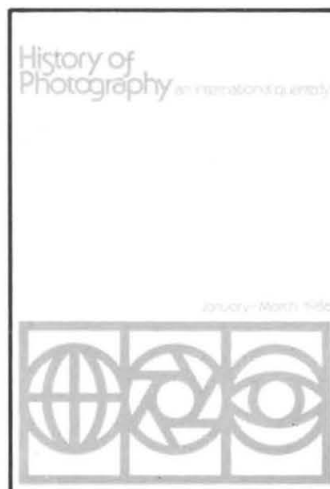
— photo by Robert Lansdale



HISTORY OF PHOTOGRAPHY

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HISTORY OF PHOTOGRAPHY is a unique publication devoted exclusively to the history and early development of this graphic art form. It covers the earliest uses of photography in exploration, science and war; lives of notable practitioners and inventors; the influence of photography on painting and sculpture; history of photojournalism; the preservation and restoration of old photographs.

Regular features include selected photographs from public and private collections; recent discoveries and research; comprehensive book reviews and correspondence. The journal addresses itself to readers with a serious interest in this field, including photographers and collectors, art historians, teachers and students of journalism and the history of science, librarians, archivists, and social historians.

A Selection of Recent Contents

Fifty years of the subminiature 'Minox', *E. Hendre, Tallinn Technical University, Estonia* • The manufacture of photographic papers in Colonial Australia 1890-1900, *Julie Brown, San Antonio, USA* • Selling photography: aspects of photographic patronage in Great Britain, *Roger Smith, West Glamorgan Institute, UK* • The undiscovered photo-secessionist: William B. Dyer, *Harriet Dyer Adams, Albany USA* • The magic lantern slide in entertainment and education, 1860-1920, *Elizabeth Shepherd, Rochester, New York, USA* • Relics of old London: photographs of a changing Victorian city, *Kenneth E. Foote, University of Texas at Austin, USA* • The laboratory of mankind: John McCosh and the beginnings of photography in British India, *Ray McKenzie, Glasgow School of Art, UK* • Alfonso: Spain's premier photojournalist, *Gerald Green, Queen's College, New York, USA* • Constantin Sturza-Scheinau, *Petre Costinescu, Bucharest, Romania*.

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