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Notes

Introduction

1. Note that the images discussed are produced up until 1923. The 1924 of the title reflects the completion date of the collection as deposit receipts suggest material was received at the British Museum Library during 1924.

2. The British Museum Library and much of its collections became a significant part of the founding of the British Library. In 1973 the British Library Act came into operation, beginning the history of the institution that now operates predominantly out of 96 Euston Road, London. Over subsequent years various libraries and collections would coalesce to create the varied collection known today.


4. This led to the creation of a vast library collection, drawn from many sources and consisting of various material forms. For more on the Library's printed collections see Mandelbrote, G. and Taylor, D. (eds) (2009), Libraries Within the Library: the Origins of the British Library's Printed Collections, London: British Library.

5. Sloane's collection was an underpinning element of the collections of the British Museum and, later, the British Library. Works such as Sloane, H. (1707–25), A Voyage to the Islands of Madera, Barbados, Nieves, St. Christopher's and Jamaica, London, illustrate the scale of Sloane's collation of information and the lengths to which he went in order to codify it into a logic useful to his medicinal and entrepreneurial interests. On the reinvention of this collecting ethos in the case of Henry Wellcome see; Hill, J. (2004), Cultures and Networks of Collecting: Henry Wellcome's Collection, unpublished PhD thesis, London: Royal Holloway, University of London; Larson, F. (2009), An Infinity of Things: How Sir Henry Wellcome Collected the World, Oxford: Oxford University Press.

6. The 1980s saw a concerted effort to reappraise the Library's Canadian collections as it was in the process of becoming a separate entity from the British Museum. The Colonial Copyright Collection of Canadian photographs was reviewed as part of this work, resulting in the following papers and texts: O’Neil, P. B. (1984), 'Canadiana Deposited in the British Museum Library between 1895 and 1924', in British Library Occasional Papers: Canadian Studies (1: 83–90); O’Neil, P. B. (1989), A Checklist of Canadian Copyright Deposits in the British Museum, 1895–1923: Vol. V Photographs, Halifax, N. S.: Dalhousie University School of Library and Information Studies.

7. This work covers a period from publications such as Koltun, L. (ed.) (1985), Private Realms of Light, Markham, Ont.: Fitzhenry and Whiteside to the recent Payne, C. and Junard, A. (eds) (2011), The Cultural Work of Photography in Canada, Montreal, Que.: McGill-Queen's University Press.


15. An abbreviated list would include members of the Colonial Office, the Board of Trade and the Law Office.
23. Illustrated in 'Correspondence on the subject of the Law of Copyright in Canada', *Parliamentary Papers; Accounts and Papers*, 1895, no.10, c.7783; and Harris, *A History of the British Museum Library."
25. As such, the use of the term excludes other forms of Canadiana (such as literature and music) collected under Colonial Copyright Law or photographic materials from other colonial territories (such as Australia and India); Harris, *A History of the British Museum Library*; O'Neill, ‘Canadiana Deposited in the British Museum Library between 1895 and 1924’.
28. It is worth noting here that a comparative analysis between the British Library and Library and Archives Canada collections would provide a fascinating case study of how institutional histories and frameworks affect collections, as both these bodies of photography have been curated and conserved differently as well as placed in proximity to completely different collection items.
29. The item, once copyrighted, had to be acquired by the library under the terms of the law. It could be subsequently de-accessioned, but this was rare for material from significant colonial territories and Dominions. As a result, the Colonial Copyright Collection photographs were deposited in the Woolwich Arsenal storage area.
32. Within his own context Richards considers the impossibility of logically ordering the imperial archive into knowledge in the chapter *Archive and Entropy*. Richards, *The Imperial Archive*, pp.73–109.
33. As a result, the collection mostly languished in the Woolwich Arsenal Depository between 1924 and 1980, when it was attended to as part of the division of materials between the British Museum and the British Library.


38. The Toronto Industrial Exhibition and its later iteration, the Canadian National Exhibition, are considered in Chapter 1.

39. For example, in a Canadian context events such as the Great Exhibition of 1851 were hugely important in stimulating economic development and maintaining colonial interest. These events allowed individuals such as William Logan (head of the Canadian Geological Survey, 1842–69) a global stage on which to assert the potential of, in this case, Canadian geology for economic benefit. See Zeller, S. (2009, 2nd ed.), *Inventing Canada: Early Victorian Science and the Idea of a Transcontinental Nation*, London: McGill-Queen’s University Press, Carleton Library Series.

40. This material was in the form of exchange agreements that existed between Britain and the more significant Dominion territories. Here we can see another facet of this colonial geography of knowledge where colonies were engaged with in different ways dependent upon their relationship with, and geopolitical closeness to, the metropole.


42. The lack of detailed cataloguing, the assignment of the material to the Woolwich repository and the fact that it was largely unavailable to the public are all important signifiers here. Similar conclusions are drawn in O’Neill, ‘Canadiana Deposited in the British Museum Library between 1895 and 1924’.

43. Indeed even those who were known in Canada, such as Notman and Sons, Byron Harmon and J. W. Jones, were often unknown in Britain outside of practising photographers and photographic societies.


48. Zeller gives a detailed indication of the increasing respect afforded to Canada by Britain as the nineteenth century progressed. Zeller, *Inventing Canada*. 

50. The conservation of the collection was undertaken during the 1990s, with the support of the Canadian High Commission. Where possible and practical the photographs were bound into the black albums, which provide a secure way of making the images publicly available while protecting them from wear. Materials which were too numerous to be placed in these volumes sensibly (for example, with postcards a photographer’s collection could fill many of these expensive volumes on its own) or too large to fit practically were boxed in separate small storage boxes or oversize folios. Here the photographs have been individually laminated to increase their durability when used by the public.


55. See Fig.0.3 as an example.


58. The complexity of the images of the Colonial Copyright Collection and the availability of multiple opportunities to reinterpret their meanings and significance, as a result of the interaction of image and institution, means they are often discussed in ways similar to the approach taken by Elizabeth Edwards in *Raw Histories*. As noted in this paragraph, this has particular significance for the twenty-first-century life of the collection. Edwards, E. (2001), *Raw Histories: Photographs, Anthropology and Museums*, Oxford: Berg.


61. *Studium* means the overall and accepted reading which can be applied to an image.


63. This tendency was not unique to British colonialism, but instead is a pervasive trait of Western colonialism underpinned by technological modernity, as illustrated in Butlin, R. (2009), *Geographies of Empire*.


69. An example of the use of photography to understand societies and individuals within them is the anthropological documentation of aboriginal groups across various empires using the camera and the photographic image. The combination of the camera and what was considered to be scientific practice aspired to document and illustrate racial and therefore cultural characteristics of groups and establish them within a racialised global hierarchy. See Edwards, E. (2001), Raw Histories: Photographs, Anthropology and Museums, Oxford: Berg; Lutz and Collins, Reading National Geographic; Thomas, N. (1994), Colonialism’s Culture: Anthropology, Travel and Government, London: The Polity Press.


71. For example, individuals such as Dali and Moholy-Nagy were avid in their assertions that photography was not an all-seeing eye but a creative media. See Dali, S. (1927), ‘Photography, pure creation of the mind’, in L’Amic de les Arts (no.18, 30 September 1927), reprinted in Oui 12; Dali, S. (1929), ‘Photographic Data’, in La Gaceta Literaria (no.6, February 1929), reprinted in Oui 70–71. Moholy-Nagy warned about the potential effects of a world ‘compelled to see’ through the camera’s gaze; Moholy-Nagy, L. (1967), Painting, Photography, Film, London: Lund Humphries, esp. p.28.

72. In those exceptional cases where the photographer is invisible, other factors in the biography of the image come into play. This topic is considered further in Chapter 1.


Chapter 1


8. Anderson and Tomlinson, ‘Greetings From Canada’, p.xiii. The number is derived from the amount of penny stamps sold in Canada in that year. Penny stamps could only be used for posting items of postcard size and dimensions.
10. For more on Canadians using photography to understand the consequences of the war and what it meant for Canada, see Chapter 6.
13. A detailed discussion of the life of William Barker and his acquaintance with Billy Bishop is given in Ralph, William Barker, V. C.
15. Ralph, William Barker, V. C, p.167; Shaw, Photographing Canada from Flying Canoes, p.8.
17. Cosgrove and Fox, Photography and Flight; Hauser, Shadow Sites.
22. Shaw, Photographing Canada from Flying Canoes.
30. Walden, Becoming Modern in Toronto.
32. Ralph, William Barker, V. C, p.165.
33. Many of these aerial materials were used to scout Canada’s interior areas to locate lumber, hydro-electric and mineral resources. As a result, they opened up much of the country’s landmass to development in the twentieth century. Ralph, William Barker, V. C and Shaw, Photographing Canada from Flying Canoes provide more details on the postwar use of Imperial Gift materials to develop Canadian natural resources.
34. Ralph, William Barker, V. C, p.165.
Chapter 2


6. Between 1883 and 1890 Victoria saw a huge boom in public and per capita wealth (with the latter increasing fourfold in the period), largely due to the city's status as a free port with easy links to the mainland. See Gregson, *A History of Victoria*, p.73.


8. The Royal British Columbia Archives of Victoria hold many images produced by Jones that did not make it into the copyright collection in Canada or London, suggesting selectivity in the deposition of images.


11. Fort Victoria was founded in order to strengthen British claims over Vancouver Island; Gregson, *A History of Victoria*.

12. Nye, D. E. (1994), *The American Technological Sublime*, London: The MIT Press. As Nye argues that the Golden Gate Bridge represents ‘an ideal America’ in the mode of the technological sublime, so the images Jones produced of the naval yards and ships seem to represent an ideal British Columbia. In this sense the ideal is rational and mechanical, as opposed to wild and biological.


15. It has been noted in work on photography and copyright that one of the factors motivating photographers who copyrighted their work was a desire to protect and assert the artistic originality of their work, and to protect this from financial and creative impingement by others. See Padfield, T. (2008), ‘Copyright’, in Hannavay, J. (ed.), *Encyclopaedia of Nineteenth-Century Photography*, London: Routledge, pp.337–8. This protection is still an important part of photographic copyright today and is represented by the aspects of copyright law that cover ‘originality’ (this concept is fairly universal among nations using copyright laws similar to those of Britain, Canada and the United States). See Gendreau, Y., Nordemann, A. and Oesch,

Viceroy Li Huang Cheng arrived in 1896 with the intent of conducting talks that would strengthen links between China and British Columbia.

The development, construction and opening of these buildings was a significant event that finalised Victoria’s position as the capital of British Columbia and announced the city and the province’s arrival as significant entities in the nation of Canada. See Gregson, *A History of Victoria*. It also marked another stage in the development and re-situation of British Columbia as a modern, colonial hub, as noted in, Clayton, *Islands of Truth*.


See Rattray, A. (1862), *Vancouver Island and British Columbia: Where They Are; What They Are; and What They May Become*, London: Smith, Elder & Co. Rattray pays a significant amount of attention to the resource and trade potential of the area, as well asserting its importance to the British Empire. However, in this can be seen the seeds of competition between Vancouver Island and the mainland, areas with the potential to grow and succeed at different rates at different times. Also see Gregson, *A History of Victoria*.

For example, after confederation British Columbia was added onto the Canadian rail network in 1886. However, this terminated in Gastown (now Vancouver) rather than Victoria, and acted as a major contributor to Vancouver’s economic predominance in the area from that point.


The use of the guard of honour would continue to be an important part of provincial performance by the legislature, as discussed in Chapter 6, ‘A Global Presence’.


For more on the maritime history of Vancouver Island see Clayton, *Islands of Truth*.


35. Eaton and his family negotiated access to high society in Toronto in a way similar to that in Boston; see Domosh, Invented Cities. This social structure and its origin is described at more length in Story, R. (1980), The Forging of an Aristocracy: Harvard & the Boston Upper Class, 1800–1870, Middletown, Conn.: Wesleyan University Press.

36. McQueen sums this up well with the following quote: ‘In Ireland generations were reared on potatoes and the shorter catechism. In Canada it was Cornflakes and the Eaton’s catalogue.’ McQueen, The Eatons, p.2. It is also notable in the significant presence given to Eaton’s and its catalogue in Canadian fiction, for instance Margaret Atwood’s Cat’s Eye; Atwood, M. (1988), Cat’s Eye, Toronto: McClelland-Stewart.

37. This is the focus of McQueen, The Eatons.

38. In this sense the media world was changing due to an exponential growth of the newspaper industry across the world, a growing level of interconnectedness (facilitated by the train, steam ship, telegraph and so on) and new forums of public engagement (such as the exposition and the fair).

39. Indeed the term ‘Empire’ was of great significance to the T. Eaton Co., as it asserted the significance of the company to the British Empire at large and testified to the stature of the company itself. The term was even used in the Illustrated London News (18 February 1911), cited in McQueen, The Eatons; and Santink, Timothy Eaton and the Rise of his Department Store. The dynamic here is similar to the rhetoric of empire used by department stores in London, as described in Driver, F. and Gilbert, D. (1999), ‘Introduction: Overlapping Territories, Intertwined Histories’, in Driver and Gilbert (eds), Imperial Cities: Landscape, Display and Identity, Manchester: Manchester University Press, pp.1–20.

40. Eaton’s Window displays were so iconic that they are reproduced to this day. The Canadian Museum of Civilization recreates an Eaton’s window scene to commemorate a man whom it considers to be one of the most significant individuals in the country’s history (Face to Face: the Canadian Personalities Hall, Ottawa: Canadian Museum of Civilizations).


42. With regard to city hall in particular (see Fig.2.9), the building has clear similarities (in its clock tower, roof composition and facade decoration) to the national parliament of Ottawa.

43. Schein (‘Representing Urban America’) discusses the virtues of the bird’s-eye view technique, stating that it afforded an empowering gaze to both the producer and the viewer.

44. Again, largely due to Eaton’s use of advertising, which asserted Eaton’s to be a store of high quality that could be afforded, to some measure, by everyone in the city. This played upon the store’s position in the city and was summed up by the advertising catch phrase of the 1870s, ‘Eaton’s for the masses, Simpson’s for the classes’. This was printed in Industrial Exhibition promotional literature and other advertisements, see Walden, K. (1997), Becoming Modern in Toronto: The Industrial Exhibition and the Shaping of a Late Victorian Culture, London: University of Toronto Press.

45. The prominent archway and large windows seen in the image were viewed as a huge risk by many commentators when Timothy Eaton upgraded and expanded the store in the 1880s. However, the exterior architecture and interior design were so loved by the public that it became one of the major reasons for Eaton’s success in the market. McQueen, The Eatons; Santink, Timothy Eaton and the Rise of his Department Store.

46. Indeed it could be argued that it did this very successfully, as Jack Eaton was influential in the development of Eaton’s in Canada before Timothy Eaton passed away. Jack Eaton lobbied his father for, and then took the lead in developing, the T. Eaton Co.’s Winnipeg store, its first major branch outside of Toronto. McQueen, The Eatons; Nasmith, Timothy Eaton.

47. Both Nasmith, Timothy Eaton and Santink, Timothy Eaton and the Rise of his Department Store discuss the significance of the church to Eaton at length.

48. For more on Harrods and the empire see Driver and Gilbert, ‘Heart of Empire?’.

49. Walden, Becoming Modern in Toronto.

50. Nasmith, Timothy Eaton; Walden, Becoming Modern in Toronto.


52. McQueen, The Eatons; Santink, Timothy Eaton and the Rise of his Department Store.

The Colonial Copyright Collection contains examples of this from across Canada, as companies such as the Winnipeg Photographic Co. and the Panoramic Photo. Co. deposited large amounts of photographs for copyright. Further, the individual photographer is particularly well represented, with the railway providing a lucrative market and the promise of steady trade. See Chapter 3.

Chapter 3


4. This view is expressed in the writings of Berton, who attributes to the railway the role of lifting Canada out of its national hibernation (p.16) and thrusting it towards its destiny as a truly unified and productive nation (pp.492–3).


8. This positivist narrative is exemplified by Berton, *The National Dream and The Last Spike*.


11. Harris, *The Reluctant Land*.


15. Even the exemplars of this are too extensive to mention in full, but a good example can be found in the illustrations of Frances Palmer in New York. These are discussed at length in Daniels, Fields of Vision, pp.174–99.


17. This can be seen both in the writings for *The Reluctant Land* and in the assembly and juxtaposition of maps from various historical periods in the historical atlas of Canada. Harris, ed., R. C. (1987), Historical Atlas of Canada: Vol.1 From the Beginning to 1800, London: University of Toronto Press; Harris, *The Reluctant Land*.


21. Harris asserts, for example, that the regional economic and demographic primacy of Quebec was undermined and eventually replaced by Montreal as the city's rail links with the ice free ports of the United States made it a more efficient and profitable entry point to the global economy: Harris, *The Reluctant Land*, p.265.

22. The figures provided in *Chapter 3* give an illustration of the proportion of photographs depicting the railway contained within the Colonial Copyright Collection, though the total (155) is an estimate due to the blurring of subject boundaries as explained in *Chapter 3*.

23. It had fallen victim to a substantial amount of over-enthusiasm of investment and many prospectors had built railways on the assumption that markets could be developed without leaving the time or the finance to allow this to occur. In short, many line investments were fundamentally short-sighted. Stevens, *Canadian National Railways: Vol.1*.


26. After the completion of the transcontinental railways in the United States and Canada, the time it took to cross from one ocean to the other was reduced from months to around a week.


32. The image itself is actually 950 mm long, a staggering reproduction for the time (especially to submit for copyright).

33. Freeman discusses at length how the ‘straightening’ of the landscape was seen as a challenge to the agrarian ideal in Victorian England, and how the work of the artist was deployed to render the effect more palatable within the new order of things. Freeman, *Railways and the Victorian Imagination*, p.221.

34. At least, structurally uninhabited by Europeans. Fig.2.5 has different meanings in the context of Native American habitation, as will be discussed in *Chapter 4*. For more on the reordering of the landscape by settler societies, in the broader North American context, see Daniels, Fields of Vision, p.174.

35. Harris, *The Reluctant Land*.

NOTES
36. In the early days of the railway it was primarily used for the transport of bulky goods such as grain and lumber. While these materials provided a constant amount of custom, it was the transit of the public that was required to turn a large profit. Stevens, Canadian National Railways: Vol.1 and Vol.2.

37. In this context the camera was important to the construction of the railway (specifically in surveying the proposed path of a potential railway). As a result, the rigours of using the camera in such a field stimulated the technical development and reliability of the camera and image production considerably. As Schwartz points out, ‘By the time the last spike was driven, advances in photographic technology had reduced the cumbersome nature of equipment and the length of exposure’. Schwartz, J. M. (1981), ‘The Past in Focus: Photography and British Columbia, 1858–1914’, in B. C. Studies (52: p.12). This is drawn out further in Birrell, A. (1981), ‘Survey Photography in British Columbia, 1858–1900’, in B. C. Studies (52: 39–60).

38. Lyall’s were active in Winnipeg between 1910 and 1925 and represented one of Winnipeg’s main professional photographic companies. They photographed a variety of Winnipeg events and businesses during this time and employed various stock photographers. From Phillips, The Western Canada Photographers List (1860–1925).

39. Mackenzie and Mann (the founders of the Canadian Northern Rail System) originally founded the line after becoming aware of the agricultural possibilities of the prairie and realising there was profit to be made in providing a means of transport for this material to the rest of Canada. Regehr, T. H. (1976), The Canadian Northern Railway: Pioneer Road of the Northern Prairies, 1895–1918, Toronto: Macmillan of Canada.


41. Nationalisation began in 1918 and the system expanded until 1925, when it reached a stable state and ceased taking over bankrupt lines. See Dorin, The Canadian National Railways’ Story; Stevens, Canadian National Railways: Vol.2; Regehr, The Canadian Northern Railway.


45. Featherstone et al., Automobilities.

46. Freeman gives a good account of how the image and text were mobilised in Victorian England to promote the railway and calm safety concerns. The imageries developed by artists during these campaigns form the basis of much subsequent railway imagery. Freeman, Railways and the Victorian Imagination.


48. The settlement is still known for its train accident even today, and it is recorded extensively in online local histories.


50. This is with regard to the waning predominance of Victoria in British Columbia, as the coming of the railway to Vancouver created new economic geographies; see Chapter 2. The politics of this is discussed in Gregson, H. (1970), A History of Victoria, 1842–1970, Victoria: Victoria Observer Publishing Co. Ltd.


52. Virilio, The Original Accident, p.5.

53. Virilio, The Original Accident, p.70.


55. Virilio, The Original Accident, p.70.

56. Taking the definition given in Berman, All That is Solid Melts Into Air, p.1.

57. The economic networks set up by individuals such as Timothy Eaton and the impact this had on the Canada’s perception of itself, as discussed in Chapter 2, are illustration of the significance of these networks. See also Charland, ‘Technological Nationalism’.
Chapter 4

1. In previous versions of this work the term ‘Native American’ was used instead of ‘First Peoples’. Given the prevailing acceptance of ‘First Peoples’ as a term within Canada at present, this is used as the broadest terminology to describe the many indigenous peoples from across Canada, sometimes even including the Inuit. However, at every point where specificity is required and appropriate the name of particular groups will be used.


18. These misconceptions are still common today, as articulated in Gems, *Negotiating a First Peoples Identity Through Sport*; Nabokov, *Indian Running*; Springwood, *Playing Football, Playing Indian*.
20. Zeman, *To Run With Longboat*.
22. See, Jackson, *Constructions of Culture, Representations of Race*.
23. Rafton-Canning's significance to the visual record of Lethbridge and Alberta is borne out by the reliance of recent research work upon his images for illustrative purposes. See Brownstone, A. (2002), 'Ancestors: The Deane-Freeman Collections from the Bloods', in *American Indian Art Magazine* (Summer 2002: 38–77); Dempsey, *Blackfoot War Art*.
25. The exemplar here is the work of Edward Curtis, as discussed by Faris, ‘Navajo and Photography' and Jackson, *Constructions of Culture, Representations of Race*. The importance of the postcard industry in driving photographic markets was discussed in Chapter 1.
29. See Burant, 'Using Photography to Assert Canadian Sovereignty in the Arctic'.

Chapter 5

1. It is notable that the photographs deposited in this collection were not those of urban slums or migrants living in impoverished conditions as considered in works such as Bassnett’s ‘Shooting Immigrants’. However, the photographs do share a theme with those considered by Bassnett, in that they provide a group perspective on these migrants as their press counterparts did in Canada's larger urban areas. Bassnett, S. (2011), 'Shooting Immigrants: Ethnic Diversity in Early Twentieth-Century Press Photography', in Payne and Kunard (eds), *The Cultural Work of Photography in Canada*, Montreal: McGill-Queen's University Press (pp.107–19).
6. A significant number of successful farmers still made the journey across borders due to the possibilities presented by farm and transport technology aligned with the wider availability of land in Canada. Troper, H. M. (1972), Only Farmers Need Apply: Official Canadian Government Encouragement of Immigration from the United States, 1896–1911, Toronto: Griffin House.
14. For more on the black Empire Loyalists see Schama, S. (2009), Rough Crossings: Britain, the slaves and the American Revolution, London: Vintage Books. More on the response of white Canadians to the black Empire Loyalists can be found in the manuscripts of John Clarkson (who encouraged Loyalists settled in Halifax, Nova Scotia to emigrate to the Sierra Leone colony) held at the British Library; see ‘Remarks, Halifax’, at Add MS 41262 B.
15. Troper, Only Farmers Need Apply.
17. Troper, Only Farmers Need Apply.
20. Knowles, Strangers at Our Gates (pp.66–7).
21. Thus placing him as another of the collection's many photographers who were professionals working in the sciences and/or with chemicals while practising photography as a hobby. It is worth noting that Simpson deposited little of his work for copyright – only these photographs of the Doukhobors, an image of lightning in Yorkton and another of a local First Peoples man named Fighting Cloud. A larger collection of Simpson's materials can be found at the Glenbow Archives, Alberta.
23. See Los Angeles Herald, 5 May 1903 (p.3) and 17 July 1908 (p.12).
25. This is also seen in the way in which images of railway disasters were circulated as postcards.

Chapter 6
2. This means the First and Second South African War, a period covering 1880–1902. It was Canada's involvement in the 1900–02 conflict that was to have a significant impact on Canadian politics and identity.


6. It is worth noting here that, despite sharing a name, I have found nothing to link Frederick Steele and Sam Steele as family members. However, whether or not there is such a link, Frederick's photographs still suggest pride in, and enthusiasm for, the endeavour about to be undertaken by Sam Steele and his unit.


10. For information on the schedule and more see the official publication of the tour, especially Chapter 4 of Pope, J. (1903), *The Tour of their Royal Highnesses the Duke and Duchess of Cornwall and York through the Dominion of Canada in the Year 1901*, Ottawa: S. E. Dawson. It is worth noting too that a number of photographs from the Colonial Copyright Collection appear in this work, for example the group portrait at Government House in Toronto.

11. See Pope, *The Tour of their Royal Highnesses the Duke and Duchess of Cornwall and York through the Dominion of Canada in the Year 1901*, facing p.66.

12. Again Miller’s *Painting the Map Red* gives a strong account of the divisions in Canada's collective identity and how the war exacerbated these, particularly in Quebec. Chapter 28 (pp.424–44) deals with this and other home front issues at length.


14. This is illustrated by the tone and content of Canadian War Records Office publications such as Adami, J. G. (1918), *The War Story of the Canadian Army Medical Corps*, London: Canadian War Records Office.


21. As noted earlier in the book, these hand-illustrated postcards have been photographically reproduced for copyright registration, but added to the Colonial Copyright Collection by virtue of the organisational decisions taken at the British Museum Library.


26. In this respect, the account of the film *Lest We Forget* illustrates how the use and interpretation of materials changed in the years following the war. Cook, T. (2005), ‘Canada’s Great War on Film: *Lest We Forget* (1935)’, in *Canadian Military History* (14: 3, article 2).

27. For more on Bishop and Barker, see Chapter 1. To illustrate the difference in cost, Bishop and Barker’s deposits, each of which has a unique number and therefore suggests a unique copyright for each photograph, would have cost the aviators over £15.00. By contrast the Canadian War Records Office paid 10 pence to copyright all of their photographs; acquiring an individual copyright for each, in the manner of Bishop and Barker, would have cost the Office £88.10.


**Conclusion**


6. Writing about this work can be found in Eber, D. (1989), *When the Whalers were up North: Inuit Memories from the Eastern Arctic*, Montreal: McGill-Queen’s University Press.


15. Dempsey, *Blackfoot War Art*; Eber, *When the Whalers were up North*.

16. The reason I say ‘part’ of the collection has been digitised is based on practicality. While the majority of the collection (over 90 per cent of images) has been digitised as part of this project, there were some items that it was not possible, practically or financially, to digitise. While most of the collection now exists in preserved volumes put together in the 1980s and 90s, there are some materials that were not conserved as part of this project. This was down to their materiality, as they had either been submitted in large, bound volumes by photographers (such as William Notman and Sons) or as panoramas too large to be conserved under the remit and finance of this project. As such, much of this material was
too fragile to be digitised in the BL-Wikimedia project (which had only a small amount of conservation / preservation funding).

17. I also have to note the supplementary funding that arose from Europeana as part of the Europeana Collection 1914–1918 project. This was used to digitise content related to the First World War, including the Canadian War Records Office photographs.


