# Index

*Page numbers in italics are figures*

- ‘26 Battalion leaving’ (Smith Reid) 147, 149
- academic theory around colonialism and photography xxxv
- accidents on the railways 66–72, 68, 69, 71, 72
- ‘A Chance Shot’ (Notman & Sons) 78
- aerial photography
  - cameras, positioning of 13–14
  - excitement due to 11–12
  - formation flying at Canadian National Exhibition 21–3
  - market for air services 12
- nation-building 24
- ‘New Vision’ through 11
- planning shown by 16
- post-WWI period 12
- as symbolic of changing technology 11
  - WWI flying aces as producing 11
- see also Bishop-Barker Co. Ltd; Canadian National Exhibition; postcards
- ‘A Friendly Call Over St. Clair and Avenue Rd. District, Toronto, Ont.’ (Canadian Postcard Co.) 23
- agricultural equipment 110
- ‘All Coon Look Alike to Me’ (Atkinson Bros.) 124, 124–5
- ‘Alligator Bait’ (Atkinson Bros.) 124, 124–5
- All That is Solid Melts Into Air (Berman) 67
- ‘Approaching Wilcox Pass’ (Harmon) 8
- ‘Arch erected in honour of Li Hung Chang’ (Jones) 32, 34
- Arctic region
  - Fullerton Bay expedition 94–5
  - see also Moodie, Geraldine
- ‘Arrival of Li Hung Chang’ (Jones) 32, 33
- artefacts, photos as 148, 150
- Atkinson Bros.
  - ‘All Coon Look Alike to Me’ 124, 124–5
  - ‘Alligator Bait’ 124, 124–5
- audience for postcards, size of 10
- Aylett, Charles
  - ‘Tom Longboat, The Canadian Runner [2]’ 84
- ‘Azilda Wreck, No. 1’ (Gillespie) 67–9, 68
- ‘Azilda Wreck, No. 10’ (Gillespie) 67–9, 69
- Barker, William 12
  - ‘Col Barker V.C. in One of the Captured Aeroplanes Against Which He Fought His Last Battle’ (Canadian Postcard Co.) 21
  - see also Bishop-Barker Co. Ltd
- Barthes, Roland xxxiv, 148, 150, 166
- Beaverbrook, Lord 157–8
- Becoming Modern in Toronto (Walden) 20
- Bennett, Tony 19–20
- Berman, Marshall 67
- Berton, Pierre 51–2, 57
- Best, W.H.
  - ‘Laying the Last Stone at the Mormon Temple, Carston [1]’ 121, 121
  - ‘Laying the Last Stone at the Mormon Temple, Carston [2]’ 121, 122
- Bishop, Billy 12
  - see also Bishop-Barker Co. Ltd
- Bishop-Barker Co. Ltd
  - aesthetic purposes of photographs 13–14
  - background 12
  - ‘Brantford, Ont., Taken from an Aeroplane’ [1] 17, 17–18
  - ‘Brantford, Ont., Taken from an Aeroplane’ [2] 17, 17–18
  - ‘Brantford, Ont., Taken from an Aeroplane’ [3] 17–18, 18
  - cameras, positioning of 13–14
  - ‘Canadian National Exhibition, Toronto, 1919. Taken From an Aeroplace’ [1] (Canadian Postcard Co.) 22, 23
  - ‘Canadian National Exhibition, Toronto, 1919. Taken From an Aeroplane’ [2] (Canadian Postcard Co.) 22, 23
  - formation flying at Canadian National Exhibition 21–3
  - geometries of the landscape 14–16
  - ‘London, Ont., Taken from an aeroplane’ 15, 16
  - ‘Looking Up Yonge Street, Toronto, Ont., From an aeroplace’ (Canadian Postcard Co. Toronto) 13, 14
  - Queen’s University, Kingston, Ont., Taken From an Aeroplane 12–14, 13, 14–16
  - series produced by 17, 17–18, 18
  - technical accomplishment of images 14
  - urban and rural landscapes 15, 16
  - ‘Woodstock, Ont., Taken from an Aeroplane’ 15, 16
  - see also aerial photography; postcards
- black migrants, racism towards 123–5, 124
  - Blood Indians see First People of Canada
- Boer War (Pakenham) 143
Brandon, Laura 163
‘Brantford, Ont., Taken from an Aeroplane’ [1] (Bishop-Barker Co. Ltd) 17, 17–18
‘Brantford, Ont., Taken from an Aeroplane’ [2] (Bishop-Barker Co. Ltd) 17, 17–18
‘Brantford, Ont., Taken from an Aeroplane’ [3] (Bishop-Barker Co. Ltd) 17–18, 18
‘Breaking near Moosejaw, Saskatchewan’ (Rice) 110
bridges, photos of 59, 59–61, 60
British Library
global reach of collections xix–xx
stamp xviii
see also Colonial Copyright Collection
Brown, Albert Edward - ‘Topping a Bad One’ 115
‘Bull Moose Swimming’ (Canadian Northern Railway Company) 63–4, 64–5
Burgess, R.J.
‘Duke of Cornwall and York Presenting South African Medals [1]’ 144
‘Duke of Cornwall and York Presenting South African Medals [2]’ 145
Burgess and Son
‘Guelph Contingent’ 141
‘Guelph Contingent’ (Burgess and Son) 139
Butlin, R. xxviii
Button, Fred - ‘First Passenger Train to Leave Prince Rupert Mile 45, June 14th, 1911’ 57–8, 58
Camera Lucida (Barthes) xxxiv, 148
Campbell, E.J. - ‘Peter Verigin’ 129
Canada: The Missing Years (Pierce) xxxii
‘Canadiiana Deposited in the British Museum Library Between 1895 and 1923’ (O’Neill) xxxii
Canadian National Exhibition
‘Canadian National Exhibition, Toronto, 1919. Taken From an Aeroplane’ [2] (Canadian Postcard Co.) 22
‘Canadian National Exhibition, Toronto, 1919. Taken From an Aeroplane’ [1] (Canadian Postcard Co.) 22, 23
capitalism, metropolitan, development of 20
formation flying at 21–3
modernity, development of 19–20
and national identity 19
postcards 23–4
technological developments 21–3
Toronto Industrial Exhibition as former name 19
Canadian Northern Railway Company
bankruptcy of 66
‘Bull Moose Swimming’ 63–4, 64–5
see also railway
Canadian Postcard Co.
‘A Friendly Call Over St. Clair and Avenue Rd. District, Toronto, Ont.’ 23
‘Canadian National Exhibition, Toronto, 1919. Taken From an Aeroplane’ [1] 22
‘Col Barker V.C. in One of the Captured Aeroplanes Against Which He Fought His Last Battle’ 21
‘Looking Up Yonge Street, Toronto, Ont., From an aeroplane’ 13
Canadian War Records Office photos 157, 158–62, 163–5
Caribbean culture, cricket in 82
‘Chief Body’ (Rafton-Canning) 90–1, 91
circulation of images see postcards
cities
change in, engagement with 28
civic pride shown in photos 110–11, 111, 112, 113
Colonial Copyright Collection, significance in 26–7
as inspiration and market 27
messages shown by images 27
move towards living in 109–10
‘Opening of New Parliament Buildings at Victoria, B.C., February 10th, 1898’ 32–7, 35
‘Opening of New Parliament Buildings at Victoria, B.C., February 10th, 1898, Guard of Honor’ 32–7, 36
opportunities for photographers 26, 47
purpose of images 26
Victoria 29
see also Jones, J.W.; Toronto: Album of Views (Dominion Publishing Co.)
‘City Hall, Queen Street and James Street’ (Dominion Publishing Co.) 41, 42
civic pride 110–11, 111, 112, 113
Clarke, George Elliot 123
climate, Canadian 57
cohesion, geographical, government concerns about 80–1
‘Col. S.B. Steele Commanding Strathcona’s Horse’ (Steele and Co.) 135, 136
‘Col Barker V.C. in One of the Captured Aeroplanes Against Which He Fought His Last Battle’ (Canadian Postcard Co.) 21
collisions on the railways 66–72, 68, 69, 70, 71, 72
Colonial Copyright Collection
British Library, place within xxxi–xxxii
broader understanding of 169
Canada: The Missing Years xxxii
case studies selected xxvii
compared to other collections xxxii
comparison with Canadian collections 175, 182n28
conservation of 184n50
contemporary concerns, relevance to 170
copyrighting, impact on collection 168
digitalisation of images xxxii, 172–7, 197n16
domestic photography collections, comparison with xxxiv
forms in xxxii–xxxiii, xxxii, 146–7
geographic analysis of xx–xxi
history and visual culture, insight into 169
interpretation of xx, xxxi–xxxvi, xxxiii
making of photographic collections xxxiv–xxxvi, xxvii
material properties of xxxi–xxxii, xxxii–xxxiv
nationalism 135–6
new uses for 174–7
as palimpsest xxxiv, 11
panoramic photographs 146–8, 148, 149, 150
plurality of xxxiv
First World War (Contd.)
French Canadians and 154
humor in war photography 155, 156, 157
internment camps 153, 154–5
mascots 155, 156, 157
migrants and 154
as nation-building moment 148, 150, 154
panoramic photographs 146–8, 149, 150
range of people involved in 148
transnational network, Canada as part of 165
visual economy 157, 165
For King and Kanata (Winegard) 150
‘From Austria to Alberta’ (Elstor) 116, 117
‘Frozen Waterfall on Mt Stephen’ (Harmon) 10
Fullerton Bay expedition 94–5
Galbraith Photo Co. - ‘Ruins of Toronto Fire’ 7
Geary, C.M. 4
geographical cohesion, government concerns about 80–1
geographic analysis of Colonial Copyright Collection xx–xxii, 172
Geographies of Empire (Butlin) xxviii
geography of knowledge of collection xxiv–xxxii, 168, 172
Gillespie, William G.
‘Azilda Wreck, No. 1’ 67–9, 68
‘Azilda Wreck, No. 10’ 67–9, 69
Greetings from Canada 6, 6–7, 7, 8
‘Group of Esquimaux women and children, Fullerton, 1906’ (Moodie) 102
‘Gueph Contingent’ (Burgess and Son) 139, 141
Gunn, John A. - ‘Squidge, 24 Battalion Mascot’ 155
Hales, Peter 27
Harmon, Byron
‘Approaching Wilcox Pass’ 8
‘CPR Hotel, Banff’ 9
‘Frozen Waterfall on Mt Stephen’ 10
popularity of images 7
‘Rotary Snow Plow No. 1’ 55
‘Rotary Snow Plow No. 3’ 56
‘Rotary Snow Plow No. 4’ 56
‘Rotary Snow Plow No. 5’ 50
views captured by 9
Harper, Stephen 80
Harris, Cole 52–3, 61, 80
hidden material xviii
H.M.S. “Virago” Firing in Honour of the King’ (Jones) 29, 30, 31
homesteaders 108, 108–9, 109, 110
‘Homesteaders Trekking from Moosejaw, Saskatchewan’ (Rice) 8, 108, 108
identity formation
Canadian National Exhibition 19
postcards 9–10
royal tour, Winnipeg, 1901 145
war and 134
Image of Dan Patch (T. Eaton Co.) 40
Imperial Archive, The (Richards) xxii, xxiii
imperial archive notion xxvii–xxviii
imperialism
copyright legislation xxi–xxiv
expansionism 80
institutional knowledge framework xxii, xxiii–xxiv
knowledge, flows and accumulations of xxvi–xxii, xxiii–xxiv
‘paper empire’ xxii–xxiii, xxvii
and photography xxxv
as theme in collection and book 171
see also First People of Canada
‘Indian (ponies & travois) (Rafton-Canning) 92–3, 93
‘Indian Teepees, No. 1’ (Rafton-Canning) 94
indigenous peoples, photos of broader happenings and 105
cohesion, geographical, government concerns about 80–1
colonial expansionism and 80
colonial project 77
complex dynamics affecting 104
diversity of representations of 77–8
Longboat, Tom 81–8, 83, 84
portrait photography, development of 78–80
postcards 90–1
race and sport in Toronto 81–8, 83, 84
selection of images 82
stereotypes reproduced through 90–3
see also Moodie, Geraldine;
Rafton-Canning, A.
Innis, Harold 53
institutional knowledge framework xxii, xxiii–xxiv
‘Interior of a Rutherven Home’ (Elstor) 118, 120
internment camps 153, 154–5
interpretation of photographic collections xxxi–xxxvii, xxviii
Inuit people, photos of see indigenous peoples, photos of; Moodie, Geraldine
Jackson, William Henry 58–9
James, C.L.R. 82
‘Jim Snake and Crop Eared Wolf, the Head Chief of the Blood Indians’ (Rafton-Canning) 90, 91, 92
Jones, J.W.
‘Arch erected in honour of Li Hung Chang’ 32, 34
‘Arrival of Li Hung Chang’ 32, 33
as authorised photographer 32
change, urban 28
cities/photography relationship 28
copyrighting of images 29, 31–2, 187n14
H.M.S. “Virago” Firing in Honour of the King’ 29, 30, 31
‘Lieut Gov of BC entering Parliament with Guard of SA Volunteers [1]’ 141, 142, 143
‘Lieut Gov of BC entering Parliament with Guard of SA Volunteers [2]’ 141, 142, 143
‘Lieut Gov of BC entering Parliament with Guard of SA Volunteers [3]’ 141, 143, 143
as migrant to Victoria 28–9
naval photography 29, 30, 31
Opening of First Parliament Buildings at Victoria, B.C., February 10th, 1898’ 32–7, 35
‘Opening of New Parliament Buildings at Victoria, B.C., February 10th, 1898, Guard of Honor’ 32–7, 36
return of troops from war 141, 142, 143, 145
subjects covered 29
‘The Esquimalt Dry Dock’ 29, 30
King, Howard H. - ‘Nanaimo River Canyon’ 59, 59–60
‘King Street, Viewed from Yonge Street’ (Dominion Publishing Co.) 42, 43
‘Kiyoukayouk’ (Moodie) 97, 99
knowledge, flows and accumulations of xxi–xxii, xxi–xxiv
Knowles, V. 113–14, 121, 123–4
‘Kookooloeshook’ (Moodie) 97, 98
‘Koottucktruck’ (Moodie) 95–7, 96
‘Lady Grey’ (Notman & Sons) 78–9, 79
‘Land Office, Moose Jaw, Saskatchewan’ (Rice) 109
Langford, Martha xxxiv
‘Laying the Last Stone at the Mormon Temple, Carston [1]’ 121, 121
‘Laying the Last Stone at the Mormon Temple, Carston [2]’ (Best) 121, 122
Le Corbusier 11
legislation, colonial copyright xxi–xxiv, xxvii, 164
‘Lieut Gov of BC entering Parliament with Guard of SA Volunteers [1]’ (Jones) 141, 142, 143
‘Lieut Gov of BC entering Parliament with Guard of SA Volunteers [2]’ (Jones) 141, 142, 143
‘Lieut Gov of BC entering Parliament with Guard of SA Volunteers [3]’ (Jones) 141, 143, 143
‘London, Ont., Taken from an aeroplane’ (Bishop-Barker Co. Ltd.) 15, 16
Longboat, Tom 81–8
‘Looking Up Yonge Street, Toronto, Ont., From an aeroplane’ (Canadian Postcard Co. Toronto) 13, 14
Low, Albert 104
‘Old Harry’ 100–1, 101
Lyall Commercial Photo Co. - ‘Section of the C.N.R. Exhibit, at the Winnipeg Permanent Exposition’ 62, 62–3, 65–6
MacLaughlan, W.G.
‘No 6 McGill Siege Artillery’ 146–8, 148
‘Officers, Nursing Sisters, NCOs and Men of No 7 Stationary Hospital’ 146–8, 149
MacLaughlan Picture Co. - ‘Premier Borden Inspecting Highland Brigade at Aldershot Camp’ 147, 150
magazines, photographs in 80
market for photographs as theme 171–2 see also portrait photography; postcards; railway
mascots 155, 156, 157
material form of photographs xxv, xxxi–xxxii, xxxii–xxxiv
panoramic photographs 146–8, 148, 149, 150
May, Harriet Amelia
‘The wreck of the artillery train at Enterprise, Ontario, June 9, 1903 (Number 7)’ 69–72, 71
‘The wreck of the artillery train at Enterprise, Ontario, June 9, 1903 (Number 8)’ 69–72, 70
‘The wreck of the artillery train at Enterprise, Ontario, June 9, 1903 (Number 10)’ 69–72, 72
McCrae, John 140, 155
Media, Memory, and the First World War (Williams) 148
media, photographs in 80
migrants/migration
agricultural equipment 110, 114
black migrants, racism towards 123–5, 124 changes brought by 115
city living, move towards 109–10
civic pride 110–11, 111, 112, 113
Doukhobors 125–30, 126, 127, 128, 129
Elstor’s work 116, 117, 118, 119, 120, 131
extent of 109
First Peoples and 130
First World War and 154
frontiers compared to United States 112, 114–15
government’s aims for Canada 111–12
homesteaders 108, 108–9, 109, 110
Mormon temple construction 121, 121, 122, 131
other, migrants seen as 121, 123
pioneers 107–8
racism towards migrants 121, 123–8, 130, 131
railway 112–13, 130
Ruthenians in Alberta 116, 117, 118, 119, 120, 125
technology as important for 112
use of term in chapter 106–7
visual economy 130
Miller, Carman 134, 135–6
modernity
national exhibitions 19–20
as theme 171 (see also technological developments)
Moodie, Geraldine
biography of as informing photos 103
compared to other photographers 95, 97, 100–1, 101
Elstor comparison 116
Fullerton Bay expedition 94–5
‘Group of Esquimaux women and children, Fullerton, 1906’ 102
intimate portraiture 95
‘Kiyoukayouk’ 97, 99
‘Kookooloeshook’ 97, 98
‘Koottucktruck’ 95–7, 96
new uses for work 174
outdoor images 102, 102–3, 103
perspective of 103
‘RNWMP Barracks and Churchill River’ 103
Moodie, Geraldine (Contd.)
‘Shenookshoo’ 97, 100
strong characters, sitters portrayed as 97
studio setting 97, 98, 99, 100, 102–3
‘Moosomin Troop’ (Steele and Co.) 137
Mormon temple construction 121, 121, 122
Morrison, E.W.B. 139–40
Mumford, R.R.
‘Patriotic Indian Chiefs [1]’ 151
‘Patriotic Indian Chiefs [2]’ 152
‘Patriotic Indian Chiefs [3]’ 152
‘Patriotic Indian Chiefs [4]’ 153
‘Nanaimo River Canyon’ (King) 59, 59–60
National Dream, The (Berton) 51–2, 57
national exhibitions
modernity, development of 19–20
see also Canadian National Exhibition
National Film Board of Canada xxiv
nation-building
Azilda wreck 69
Canadian National Exhibition 19
First World War 148, 150
harshness and reluctance of the land 51–2
National Dream, The (Berton) 51–2, 57
postcards 9–10, 19–19, 24
progress, narrative of 50, 54–7, 55, 56
railways 51–61, 55, 56, 58, 59, 60
royal tour, Winnipeg, 1901 145
war and 134
Nelson, Charmaine A. 123
newspapers, photographs in 80
‘No 6 McGill Siege Artillery’ (MacLaughlan)
146–8, 148
Notman & Sons
‘A Chance Shot’ 78
‘Lady Grey’ 78–9, 79
portrait photography 78–9
objectivity/subjectivity of photographs
xxxv–xxxvi
‘Officers, Nursing Sisters, NCOs and Men of
No 7 Stationary Hospital’ (MacLaughlan)
146–8, 149
Official Picture, The (Payne) xxiv
‘Old Harry’ (Low) 100–1, 101, 104
O’Neill, P. B. xxiii
‘Opening of New Parliament Buildings at
Victoria, B.C., February 10th, 1898,
Guard of Honor’ (Jones) 36
‘Opening of New Parliament Buildings at
Victoria, B.C., February 10th, 1898’
(Jones) 35
Original Accident, The (Virilio) 71–2
Osborne, Brian 130
other, migrants seen as 123
paintings and statues, photographs of xxv
Pakenham, T. 143
Panizzi, Antonio xix
panoramic photographs 146–8, 148,
149, 150
‘Panoramic view of the Canadian Pacific
Railway viaduct, at Lethbridge, Alberta’
(Rafton-Canning) 60, 60–1, 89
‘paper empire’ xxi–xxii, xxvii
‘Patriotic Indian Chiefs [1]’ (Mumford) 150,
151, 151, 154
‘Patriotic Indian Chiefs [2]’ (Mumford) 150,
151, 152, 154
‘Patriotic Indian Chiefs [3]’ (Mumford) 150,
151, 152, 154
‘Patriotic Indian Chiefs [4]’ (Mumford)
150–1, 153
Payne, Carole xxiv
‘Pelorus Jack Mascot of HMS New Zealand’
(Thompson) 156
‘Peter Verigin’ (Campbell) 129
photographic collections
emergence of xx
interpretation of xxxvi–xxxvi, xxxiii
making xxiv–xxxvi, xxvii
material form of photographs xxv
statues and paintings, photographs of xxv
visual economy xxvi–xxvii, xxviii
see also Colonial Copyright Collection
Photographs, Objects, Histories (Sassoon) 174
Plains Indians see First People of Canada
Poole, D. xxviii
portrait photography
development of 78–80, 79
see also First People of Canada
postcards
audience, size of 10
Azilda wreck 69
Canada 4–10, 6, 7, 8, 9, 10
Colonial Copyright Collection 7
continued popularity 7, 8
copyrighting 5
distance communication 9–10
distribution of 3
explosion of views and subjects 9
First People of Canada, photos of 90–1
Germany 3–4
Greetings from Canada 6, 6–7, 7, 8
Harmon, Byron 8, 9, 9, 10
history 3
local photographers, production by 5
multi-layered messages in images 4
nation-building 9–10, 18–19, 24
popularity 4
significance of 24
technological developments 4, 24–5
variety of forms and subjects 3
view-cards compared to 5
see also aerial photography; Bishop-Barker
Co. Ltd; Canadian National Exhibition
‘Premier Borden Inspecting Highland Brigade
at Aldershot Camp’ (MacLaughlan
Picture Co.) 150
punctums xxiv, 148, 166
‘Quebec Bridge’ (Cudworth) vi
‘Queen’s University, Kingston, Ont., Taken
From an Aeroplace’ (Bishop-Barker Co.
Ltd) 12–14, 13, 14–16
race
black migrants, racism towards 123–5, 124
migrants, racism towards 121, 123–5, 124,
126, 127, 128, 130, 131
and sport in Toronto 81–8, 83, 84
INDEX 215

Rafton-Canning, A. 7
background 88
‘Chief Body’ 90–1, 91
First People of Canada, photos of 89–93, 91, 92, 93, 94
‘Indian (ponies &) travois’ 92–3, 93
‘Indian Teepees, No. 1’ 94
‘Jim Snake and Crop Eared Wolf, the Head Chief of the Blood Indians’ 90, 91, 92
in Lethbridge, Alberta 88–9
new uses for work 174
‘Panoramic view of the Canadian Pacific Railway viaduct, at Lethbridge, Alberta’ 60, 60–1, 89
‘Steam Plowing, Lethbridge’ 88–9, 89
railway
Azilda wreck 67–9, 68, 69
bridges, photos of 59, 59–61, 60
Canadian Northern Railways, bankruptcy of 66
change brought by 53–4
circulation of images 74
collisions 66–72, 68, 69, 70, 71, 72
commercial promotion of by photography 61–6, 62, 64, 65, 73
commodities, images as 73
communications 52–3
dangers of 70–2
Enterprise train disaster 69–72, 70, 71, 72
harshness and reluctance of the land 51–2, 57
impact on Canada 49
landscape, commodification of 73–4
migrants/migration 112–13, 130
modernisation seen through images 73–4
National Dream, The (Berton) 51–2, 57
nationalisation 66
nation-building 51–61, 55, 56, 58, 59, 60
nuanced response to in photographs 50
in the popular imagination 49
progress, narrative of 50, 54–61, 55, 56, 58, 59, 60
railcars, photos of 57–9
Reluctant Land, The (Harris) 52–3
snow, presence of in photos 57
sowing of the landscape 57–61, 58, 59, 60, 63–4, 64, 65, 73–4
technologies, use of 52–3
unevenness of change brought by 50
Raw Histories (Edwards) 173, 184n58
Reluctant Land, The (Harris) 52–3, 61
re-photography 175
Rice, Lewis
‘Breaking near Moosejaw, Saskatchewan’ 110
‘Homesteaders Trekking from Moosejaw, Saskatchewan’ 8, 108, 108
‘Land Office, Moose Jaw, Saskatchewan’ 109
Richards, Thomas xxi, xxii, xxvii
‘Rifle Drill onboard SS Monterey’ (Dunsford) 138–9, 140
‘RNWMP Barracks and Churchill River’ (Moodie) 102
‘Rotary Snow Plow Number 1’ (Harmon) 54–7, 55
‘Rotary Snow Plow Number 3’ (Harmon) 54–7, 56
‘Rotary Snow Plow Number 4’ (Harmon) 54–7, 56
‘Rotary Snow Plow Number 5’ (Harmon) 50, 54–7
royal visit to Winnipeg, 1901 143–5, 144, 145
‘Ruins of Toronto Fire’ (Galbraith Photo Co.) 7
rural landscapes
Bishop-Barker aerial images 15, 16
see also urban landscapes
Ruthenians in Alberta 116, 117, 118, 119, 120, 125, 131
‘Ruthenian Woman in Best Attire’ (Elstor) 118, 119
Sassoon, Joanna 174
Saumarez-Smith, Charles 173
‘Section of the C.N.R. Exhibit, at the Winnipeg Permanent Exposition’ (Lyall Commercial Photo Co.) 62, 62–3, 65–6
‘Shenookshoo’ (Moodie) 97, 100
Silver Cities (Hales) 27
Simpson, T.V.
background 126
captioning of photos 127
‘Doukhobor Pilgrims Carrying their Helpless’ 126, 127
‘Doukhobor Pilgrims Entering Yorkton’ 126, 126
‘Doukhobor Pilgrims Leaving Yorkton to Evangelise the World’ 127, 128
Smith Reid, D.
‘26 Battalion leaving’ 147, 149
‘Embarkation of 26 Battalion, NB’ 146–8, 149
‘Valcartier Internment Camp’ 153
snow, presence of in photos 57
South African War
ambiguous opinions towards 143
critical view on Canada’s role in 146
departure of troops for 136–9, 137, 138, 139, 140
Duke of York, Winnipeg, 1901 143–5, 144, 145
Guelph Contingent 139, 141
internal conflict in Canada regarding 134–5, 135, 136
pride in contribution to 139–40, 140
return of troops from 141, 142, 143, 143
significance of 134
Strathcona’s Horse (military unit) 136–9, 137, 138, 139, 140
supportive view of in collection 145–6
‘Southern view of the Industrial Exhibition pavilion’ (Dominion Publishing Co.) 46
sport
formation of identities 82
and race in Toronto 81–8, 83, 84
Springett, William
‘What the Kaiser Once Called a Contemptible Little Army’ 156
’Squidge, 24 Battalion Mascot’ (Gunn) 155
statues and paintings, photographs of xxv
‘Steam Plowing, Lethbridge’ (Rafton-Canning) 88–9, 89
Steele and Co.
‘Col. S.B. Steele Commanding Strathcona’s Horse’ 135, 136
departure of troops to South African War 137, 137–8, 138
‘Moosomin Troop’ 137
‘The Monterey Leaving Halifax’ 138
Strangers at Our Gates (Knowles) 123–4
‘Strathcona Horse on SS Monterey’ (Dunsford) 138, 139
Strathcona’s Horse (military unit) 136–9, 137, 138, 139, 140
‘Street Scene, Mundane’ (Elstor) 146
subjectivity/objectivity of photographs xxxv–xxxvi
submission of material for copyright xxii–xxiii
Suspended Conversations (Langford) xxxiv

T. Eaton Co.
Image of Dan Patch 40
see also Toronto: Album of Views (Dominion Publishing Co.)
technological developments
accidents and 66–7
agricultural equipment 110, 114
availability of technology 114
communication technology 4, 11, 24, 52–3
dangers of 70–2
formation flying at Canadian National Exhibition 21–3
postcards 4, 24–5
railways 52–3
temporal progression, lack of 11
see also aerial photography; Canadian National Exhibition
‘The Esquimalt Dry Dock’ (Jones) 30
‘The Hon Sir Wilfrid Laurier’ (Topley) 134–5, 135
‘The Monterey Leaving Halifax’ (Steele and Co.) 138
‘The T. Eaton Co. Limited: Canada’s Greatest store’ 45, 45–6
title page 41
visual economy 47
‘Yonge Street, Viewed from Albert Street’ 43
‘Yonge Street, Viewed from Albert Street’ (Dominion Publishing Co.) 42
see also Eaton, Timothy
Toronto Industrial Exhibition see Canadian National Exhibition
urban landscapes
Bishop-Barker aerial images 15, 16
change in, engagement with 28
 civic pride 110–11, 111, 112, 113
Colonial Copyright Collection, significance in 26–7
as inspiration and market 27
messages shown by images 27
move towards living in 109–10
opportunities for photographers 26, 47
purpose of images 26
Victoria 29
see also Jones, J.W.; Toronto: Album of Views (Dominion Publishing Co.)

Valcartier Internment Camp’ (Smith Reid) 153, 154–5
Victoria
British Columbia legislature buildings 32–7
naval base 29
reputation, improvements needed in 33–7
view-cards 5
‘Views of Belmot, Manitoba’ (Winnipeg Photo. Co.) 110–11, 112
‘Views of Cypress River, Manitoba’ (Winnipeg Photo. Co.) 110–11, 113
‘Views of Ninga, Manitoba’ (Winnipeg Photo. Co.) 110–11, 111
Virilio, P. 71–2
visual economy xxvi–xxvii, xxviii, 24
Colonial Copyright Collection 170
First People of Canada, photos of 93
First World War 157, 165
as methodological approach 168
migrants/migration 130
Toronto: Album of Views (Dominion Publishing Co.) 47
Walden, Keith 20
war photography
artefacts, photos as 148, 150
Canadian War Records Office photos 157, 158–62, 163–5
Duke of York, Winnipeg, 1901 143–5, 144, 145
First World War 146–65, 148, 149, 150, 151, 152, 153, 155, 156, 158–62
humor in 155, 156, 157
internment camps 153, 154–5
mascots 155, 156, 157
nationalism 135–6
panoramic photographs 146–8, 148, 149, 150
pride in contribution to war 139–40, 140
range of people involved in war 148
return of troops from war 141, 142, 143, 143
South African War 134–46, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145
Strathcona’s Horse (military unit) 136–9, 137, 138, 139, 140
visual economy 157, 165
weather, Canadian 57
Webb, V.L. 4
‘What the Kaiser Once Called a Contemptible Little Army’ (Springett) 156
Williams, D. 148
Winegard, T.C. 150
Winnipeg Photo. Co.
‘Views of Belmot, Manitoba’ 112
‘Views of Cypress River, Manitoba’ 113
‘Views of Ninga, Manitoba’ 111
With the Guns in South Africa
(Morrison) 139–40
‘Woodstock, Ont., Taken from an Aeroplane’ (Bishop-Barker Co. Ltd) 15, 16
world fairs see national exhibitions
‘Yonge Street, Viewed from Albert Street’
(Dominion Publishing Co.) 42, 43
Canada in the Frame explores a photographic collection held at the British Library that offers a unique view of late nineteenth-century and early twentieth-century Canada. The collection, which contains in excess of 4,500 images, taken between 1895 and 1923, covers a dynamic period in Canada’s national history and provides a variety of views of its landscapes, developing urban areas and peoples. Colonial Copyright Law was the driver by which these photographs were acquired, unmediated by curators, but rather by the eye of the photographer who created the image, they showcase a grass-roots view of Canada during its early history as a Confederation.

Canada in the Frame describes this little-known collection and includes over 100 images from it. The author asks key questions about what it shows contemporary viewers of Canada and its photographic history, and about the peculiar view these photographs offer of a former part of the British Empire in a post-colonial age, viewed from the old ‘Heart of Empire’. Case studies are included on subjects such as urban centres, railroads and migration, which analyse the complex ways in which photographers approached their subjects, in the context of the relationship between Canada, the British Empire and photography.

Phillip J. Hatfield is Head of the Eccles Centre for American Studies and has held a range of curatorial posts at the British Library. He worked as Curator for Canadian and Caribbean Collections at the Library from 2010 and holds a doctorate in the history of Canadian photography, based on the Library’s Colonial Copyright Photography Collection.