

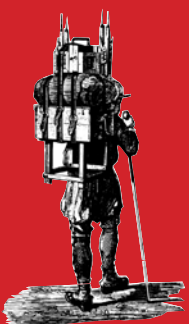
photographic CANADIANA

Journal of the Photographic Historical Society of Canada

Volume 47 • Number 1

May • June 2021

Photo Courtesy of the Royal BC Museum; of American
Museum of Natural History.



- *Toronto Notes – January, February and March 2021 Zoom meetings*
- *Edward Dossetter: The Odyssey of a Victorian and Edwardian Photographer*

\$15.00 CDN

photographic CANADIANA

108

Journal of the Photographic Historical Society of Canada

Volume 47 • Number 1

ISSN 0704-0024 Date of Issue:
May 2021

May • June • 2021.

Canada Post Canadian Publications Mail Sales Product Agreement No. 40050299 Postage Paid at Toronto

IN THIS ISSUE

- 3 The President's Message
-
- Edwin Dossetter: The Odyssey of a Victorian
and Edwardian Photographer
by David Mattison
- 4 An email message to the Editor from
Chris Hales
-
- 15 The Story Behind the Picture
by Jeff Ward
-
- 16 Eholt, British Columbia:
The Recovery of an Historical Photograph
by Irwin Reichstein
-
- 18 To correct images with Photoshop
by Robert Lansdale
-
- 20 A Cautionary Tale for Club Members!
...It's a Fine Line between a Collector and a Hoarder
by Ed James
-
- 21 Toronto Notes: January and February 2021 Zoom Meetings
by Robert Carter
-
- 24 Toronto Notes Continued: March 2021 Zoom Meeting
by Robert Carter
-
- 26 Obituary of Reginald Holloway – from Toronto Star
Ryerson Acquires Francis Bedford Research Collection
by Ryerson Image Centre
-
- 28 Obituary of Bruce A. Tyo and Dennis Cannon
by Robert Lansdale and the Toronto Star
-
- 29 PHSC Membership Dues Reminder and Application
by Wayne Gilbert
-
- 30 Ryerson Thanks Volunteers – Ryerson U Advancement
Sotheby's Auction Sets Record – Apple News
-
- 32



Photo Courtesy of the Royal BC Museum; of American Museum of Natural History

Photographic Canadiana is published four times a year by
The Photographic Historical Society of Canada.

Robert E. Lansdale • Editor 18 Ashfield Dr., Etobicoke, Ont.,
M9C 4T6 bob.lansdale@1staccess.ca

Louise Freyburger • Assistant Editor & Facebook Manager
ldbrucke@sympatico.ca

Sonja Pushchak • E-Mail Newsletter Editor
pushchak.morden@gmail.com

with Contributing Editors John Kantymir /Mark Singer /
M. Lindsay Lambert / Robert Carter

Robert Lansdale/Robert Carter • Distribution

ORDERING THE JOURNAL: For back issues and single
copies, please order directly from the Archivist care of the PHSC.
Current/recent (Vol.22 to 42) copies are \$15.(CDN) each. Back
issues of Vol. 1 & 2 are available at \$8. per copy, Vol. 3 to 21
(inclusive) at \$10. per copy. The Vol. 25 #2 Special Anniversary
issue costs \$20. Postage fees will be added to all orders.

WRITING FOR THE JOURNAL: To publicize events, notices,
advertising, writing articles or to request information about items
published in *Photographic Canadiana* or the Society's monthly
PHSC e-mail newsletter, PHSC News, please contact the journal
Editor, Robert Lansdale or newsletter Editor Sonja Pushchak.

Photographic Canadiana does not pay for articles or photographs;
all functions of the PHSC are based on voluntary participation.
Manuscripts or articles should be sent to the Editor and will be
returned if requested. Views expressed in this publication solely
reflect the opinions of the authors, and do not necessarily reflect
the views of the PHSC.

OUR COVER: A group of Haida women and children in front of
a memorial pole to Ildjiwas, a chief who owned the Flicker House
behind them at Yaan (Yan), taken between 24 and 27 July 1881.
Powell and group spent a few days here which gave Dossetter
ample opportunity to photograph some of the free-standing
and house poles. Image B-03593 courtesy of the Royal BC
Museum; American Museum of Natural History 44310. 🐾



CLINT HRYHORIJW PRESIDENT'S MESSAGE



portrait by Robert Lansdale

Here we are a year later, into month #14 of the Covid-19 experience and its associated lockdowns. That is the bad news.

The good news is, of course, that we are coping, and coping quite well. Don't get me wrong: I do long for all our in-person meetings and the camaraderie they engender. Those days will return.

In the meanwhile, please tune in to our monthly program meetings. Held as usual at 8pm on the third Wednesday of every month and now virtually on Zoom, they provide us with the fix of photographic historical knowledge and fun that we all crave. The amazing thing is we now attract a world-wide audience, and we now have the opportunity to interact with international friends as never before. Please visit PHSC.ca for upcoming speakers.

On another happy note, the Society has been doubly honoured by Ryerson University of Toronto, through the G. Raymond Chang Outstanding Volunteer Award for volunteer work benefitting the university. Long-time member and colleague Willi Nassau was honoured in April, as he was instrumental in transferring a large collection of photographic equipment to Ryerson, augmenting its existing collection from Kodak Canada. As well, I was happy to receive the same award on behalf of the Society: we regard the importance of stewarding significant contributions to Ryerson which benefit students and researchers as paramount.

April marks the time PHSC holds our Annual General Meeting. Given the current state of affairs, there was not much to report since the recently held 2020 AGM, which was postponed to December, 2020, save for the announcement of the new Board of Directors. It is my pleasure to announce the 2021 – 2023 slate, all proven and dedicated volunteers to whom I express profound thanks on behalf of the Society: continuing in the position of Past President is Mark Singer. Our archivist, David Bridge, continues to make significant headway tidying up our library. As Treasurer, John Morden continues to manage our books brilliantly. Reprising their roles as Vice-Presidents are Ashley Cook and John Kantymir, with Wayne Gilbert looking after membership. Louise Freyburger will continue as Recording Secretary and Celio Barreto as Program Coordinator. And I will carry on as President and Chairman of the Board.

Also folks, since this is April, please remember to get your \$35 membership renewal in right away! Keep the Membership Secretary off your back! Again, please visit PHSC.ca for payment details. (Here's a secret: Editor Bob Lansdale is already putting together a special summer issue of the PC Journal, well worth the money.)

We look forward to the future when we can once again resume our fairs, auctions and in-person programs soon.

CLINT HRYHORIJW, PRESIDENT
phone: 416.622.9494
e-mail: 1956canada@gmail.com



THE PHOTOGRAPHIC HISTORICAL SOCIETY OF CANADA

4335 Bloor St. West, Box 11703

Toronto, Ontario, M9C 2A5

ph: 416.691.1555

WWW.PHSC.CA

e-mail: info@phsc.ca

FIND US ON FACEBOOK AND INSTAGRAM

The Photographic Historical Society of Canada (PHSC) was formed October 23, 1974 to advance the knowledge of and interest in the history particularly of photography in Canada. It is incorporated as a non-profit organization in Canada. All activities are undertaken by unpaid volunteers. From its inception, the Society has held monthly meetings in the Greater Toronto area, published a journal, *Photographic Canadiana*, and hosted the Photographic Fair each spring (later expanded to a fall Fair and a summer Trunk Sale). Our members are camera or image collectors, photographic researchers and writers, and photographers in Canada. Included are many libraries, archives, museums and other photographic societies.

A subscription to *Photographic Canadiana* is included in PHSC membership fees of \$35.00/year and \$100/3 years – PayPal payments for U.S. and International Membership is \$45. (CDN). Toronto area fee includes free educational meetings.

President
Past-President
1st Vice President
2nd Vice President
Secretary
Treasurer
Membership Sect'y
Programme
Archivist

Clint Hryhorijw
Mark Singer
John Kantymir
Ashley Cook
Louise Freyburger
John Morden
Wayne Gilbert
Celio Barreto
David Bridge

Chairman Fall Fair
Chairman Spring Fair
Chairman Image Fair
Auction Coordinator
OCCC Representative
Research Awards
Research Publ'n Grants
Editor PHSC News
Webmaster

Mark Singer
Clint Hryhorijw
Ashley Cook
John Kantymir
Felix Russo
Ashley Cook
John Morden
Sonja Pushchak
Robert A. Carter

Edward Dossetter: The Odyssey of a Victorian and Edwardian Photographer

By David Mattison

Dedicated to the hundreds of Indigenous people whom Dossetter photographed.

Among the most impressive body of work by a late-19th century British Columbia photographer I first encountered when I started my career at the British Columbia Archives (part of the Royal BC Museum) was that of Edward Dossetter (1843-1919). From clues over the past 40 years, a nearly complete sketch of his life is now possible. Beginning in May 2020 I was spurred into a deeper investigation, following contact from Australian researcher Andrian Davey, supplying further basic biographical data some of which I knew a decade earlier but had not acted upon.

In the 1980s, virtually nothing was known about Dossetter except regarding the few years he spent in Victoria as a photographer, though even that was a bit of a mystery. The only other potential lead I had was that an “E. Dossetter” was credited with photographing the Bayeux Tapestry in 1872 under the direction of Joseph Cundall for the South Kensington Museum (today the Victoria and Albert Museum). I suspected the Victoria E. Dossetter and the London Edward Dossetter were the same individual. But there was, at that time, no real way for me to prove it. It later turned out that Christchurch, New Zealand, was the missing link in his career in the same way that it can be shown that he returned to England from Canada by 1885 since he is credited in copyrighted British photographs from that year.

With no Internet or email, my research tools in the 1980s and early 1990s were library and archival card catalogues, snail mail, a fax machine, phone calls and personal networking. A photohistorian colleague initially came to my rescue and told me about Pamela B. Haas, assistant librarian, Archives and Photographic Collection, American Museum of Natural History (AMNH), who had written an unpublished manuscript about Dossetter. The book was to have been published by Arno Press. She also curated an exhibit about his photographs (American Museum of Natural History, *111th Annual Report, 1979-80*, p. 51). We corresponded by snail mail in November 1985 and she ruefully reported that she had virtually no biographical information about him and that he was not even named in the museum’s archival records concerning his 1881 photographic trip.

Following a talk I gave in 2010 to the Friends of the BC Archives, a member of the audience provided me with an important lead, Dossetter was recorded in the 1881 England and Wales census as a passenger aboard HMS *Rocket* when it was anchored at HIGaagilda (Skidegate), Haida Gwaii (formerly the Queen Charlotte Islands). I contacted another Australian researcher, Marcel Safier, with this information, and he responded with additional significant data, none of which I followed up on by updating my Camera Workers website entry on Dossetter. The lesson here is to always follow through and not wait a decade!

Happily, while I was in the most recent spate of updating Camera Workers with information found by Australian researchers Adrian Davey and Marcel Safier, along with information from Christchurch photohistorian Tony Rackstraw (he manages the blog *Early New Zealand Photographers and Their Successors*), when who should contact me but Pamela Haas. So that was the very positive side of waiting a decade.

The London Years: Part 1

Edward William Dossetter was born on 5 December 1843 in Bloomsbury (later recorded as St. Pancras), London, England, to John and Sarah Lightfoot Dossetter. Edward did not often use his middle name and it does not appear in his baptismal record, which also includes his birth date. He was baptised in the Anglican church of St. George's, Bloomsbury, on Christmas Eve 1843. In the baptismal record his father's occupation is given as "ironmonger" (likely a hardware merchant) and later as a [lock?]smith or blacksmith. While in other baptismal records for his siblings his mother's name is usually recorded as Sarah Lightfoot (Dossetter), about the only likely marriage record of his parents are a John Dossetter and a Sarah Clarke. That couple were married on 12 June 1838 at St. George's, Bloomsbury. John Dossetter's occupation was a locksmith and he lived at Ormond Yard; his father was Thomas Dossetter, a baker, and her father was John Clarke, a hatter. John Dossetter's baptismal record on 26 May 1820 at St. George the Martyr, Queen Square, indicates he was said to be born on the 26 November 1812; his father was a baker and his mother was Sarah Dossetter. Other children of Thomas and Sarah Dossetter were Henry Dossetter and Ann Dossetter.

In the 1851 England and Wales Census, Edward, age 7, is shown as the third of four children with two older brothers, Henry and John Albert, and a younger sister, Sarah Ann. His paternal grandmother, Sarah, age 74, was living with the family on Theobalds Road in London, along with a 17-year-old female servant and two male lodgers in their 30s and 20s. His father is listed as a "smith & bellhanger", employing three men and two apprentices. His parents also had twin sons, Frederick and George, born on 26 September 1848 and baptised on 29 October 1848. Both died in infancy a month apart in January and February 1849.

When he was 10 Dossetter's ironmonger father was reported as bankrupt in June 1854 while the family was living on Theobalds Road (*London Gazette*, 23 June 1854, p. 3). The bankruptcy was advertised in newspapers all across England, Scotland and Wales in June and July 1854 (British Newspaper Archive; <https://www.britishnewspaperarchive.co.uk>). John Dossetter is believed to have died in 1858.

By the time of the 1861 England and Wales Census, Edward, age 17 (but reported as 18), was employed as a "cutlers shopman"; he was also enumerated as "William E. Dossetter." At the age of 18 he lived with his widowed mother, his two brothers and his sister. His mother was listed as a "fund holder," while his two brothers in their early 20s worked as railway clerks and his sister at 16 was a "needlewoman."

A decade later in the 1871 England and Wales Census, at age 27, we see him employed as a photographer with his sister working as a "photograph mounter"; their mother at age 62 is the head of household. They are living at the same address on Calthorpe Street as does another family headed by Charles Shaw. Only Shaw is listed in the 1871 London business directory in the street index. Neither Edward Dossetter nor members of his family are listed in the alphabetic name section of the 1871 London directory. Dossetter is also not listed in the trade section under "Photographic Artists." His possible employer in 1871, Joseph Cundall, was in partnership as Cundall and Fleming at 168 New Bond Street; Cundall was also listed as a publisher at the same address (*Post Office Directories Published by Messrs. Kelly and Co.*, London, 1871; accessible through Ancestry.ca).

Dossetter's big break, so to speak, came in 1872 when he was apparently hired by Joseph Cundall to photograph the Bayeux Tapestry (in situ) in France. This work, the first such systematic effort to photograph the tapestry, was carried out on behalf of the South Kensington Museum. Publicly accessible information about this work is primarily found in two sources: the V&A Blog post by Ella Ravilious "Photographing Bayeux" and *The Bayeux Tapestry* by Frank Rede Fowke (1875). According to her blog post, "Dossetter went to Normandy between September and December of 1872 and made over 180 glass negatives, detailing each section of the tapestry." These were half-size negatives, a detail from one illustrates her post. Larger and smaller copy negatives were produced from transparencies of the smaller negatives. Only 18 of the original larger copy negatives exist, one of which is shown in Ravilious' blog post.

Fowke's book provides some technical detail around how



Full-size negative showing part of Bayeux Tapestry. Original negatives were half-size from which transparencies were created – only 18 full-size negatives survive. Courtesy of Ella Ravilious, Curator, Documentation and Digitisation, Victoria and Albert Museum.

Dossetter was able to accomplish his work and it's worthwhile quoting from the original edition of his publication (I updated the typography so it's more readable):

"On the 3rd of August, 1871, the Lords of the Committee of Council on Education authorized Mr. Joseph Cundall to proceed to Bayeux to consult with the authorities and endeavour to obtain permission to make a full-sized photographic reproduction of the tapestry. He was successful in his mission, and Mr. E. Dossetter, a skilful photographer, was despatched to Bayeux to commence the work, which he completed in the following year."

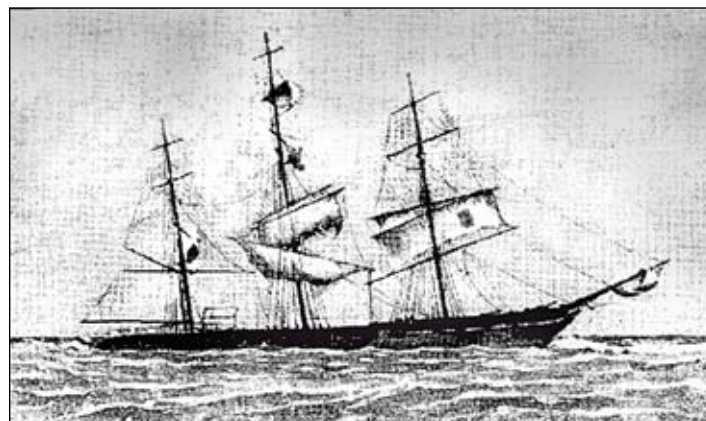
"The local authorities courteously rendered every assistance, M. Marc, the mayor, M. Bertot, the deputy-mayor, and the Abbé Lassety, the librarian, vying with each other in their obliging attentions. The work was, however, attended with great difficulty, for, although the custodians finally permitted the removal of the glass, pane by pane, so as to free from distortion the portion of the work under manipulation, they would in nowise consent to the removal of the tapestry from its case. The tapestry is carried first round the exterior and then round the interior of a hollow parallelogram, and the room in which it is shown is lighted by windows at the side and at one end, so that the difficulty of cross lights and dark corners had to be overcome as far as possible; nor this alone, for the brass joints of the glazing came continually in the way of the camera, and great credit is due to Mr. Dossetter for the ingenious devices by which he successfully overcame the difficulties with which he had to contend."

"Owing to the difficulties of manipulating a large camera in the comparatively small space of the chamber at Bayeux, the negatives first taken were but half the size of the original; from these transparencies were made, from which enlarged negatives were taken, and from these also the reduced negatives for the illustrations of this work were produced. It will therefore be seen that besides the series here given two sets of large reproductions exist, one the full size of the original, and one half that size, both of which are published by the Arundel Society. The Lords of the Committee of Council on Education have presented a copy of each of these larger sets to the town of Bayeux, in recognition of the valuable aid and courteous co-operation of the authorities."

"A copy of the full-sized reproduction was got ready for the International Exhibition of 1873 (Catalogue No. 2897 d), where it was exhibited in the Royal Albert Hall. This copy is now shown in the Architectural Court of the South Kensington Museum."

Christchurch, New Zealand Years

The reasons for Dossetter's leaving England are unknown. If he was facing debt, did one of his brothers or his sister front him money for the long voyage to New Zealand and to help him get reestablished? His choice of New Zealand, about as far away from England as you could get and still be a part of the British Empire, is also a puzzle.



The *Ocean Mail* on which Dossetter arrived in Wellington 12 December 1876. Below: Clipping from the *Evening Post*, Vol XIV, 13 December 1876

ARRIVAL OF THE SHIP OCEAN MAIL FROM LONDON

The New Zealand Shipping Co.'s fine ship *Ocean Mail*, under command of Captain Watson, arrived in our harbor at 11 o'clock last night, from London, and as she has on board a quantity of powder, anchored near *Somes' Island*. The *s.s. Moa* went off to her at 10 o'clock this morning, and returned to the wharf at 1.30 this afternoon, bringing some of the passengers. The *Ocean Mail* has made the passage out in 110 days from the Docks, and 94 from *Torbay*, where she landed the pilot. She was becalmed five days off *Madeira*, and the run to the Equator was accomplished in 60 days. After crossing the line some very rough weather was encountered, the vessel shipping two or three heavy seas, but not doing much damage. Between *Tasmania* and *New Zealand* she again encountered a heavy storm, which carried away her jibboom and some of her canvas. There is no sickness of any kind on board. One death occurred during the passage, that of a sailor, named *Brenner*, aged 39, who died from natural causes; the births are nil. Dr. *Fitzgerald* is the surgeon-superintendent. She brings a large general cargo, but no Government immigrants. The ship will be brought up to the wharf to-night or to-morrow morning.

The following is a list of her passengers, as published in the home papers:—Saloon—*Liout*, and *Mrs Douglas*, infant, and nurse, *Commander* and *Mrs Easther*, *Mrs Archibald* and 2 children, *Messrs. Field*, *Stewart*, *Price*, *Abel*, *Chancellor*, and *Waley*. Second Cabin—*Mrs. Tofts* and infant, *Mrs. Kember*, *Mrs. Strickland*, *Messrs. Dossetter*, *Thrippleton*, *Jones*, *Lourie*, *Cartwright*, *Nathan*, and *Jacobs*. Intermediate—*Messrs. McLean* and *Marriott*. Steerage—*Julia* and *Margaret Costelloe*, *Sarah Mangham*, *Ida Hoglund*, *Hannah Lunaberg*, *Messrs. Healey* (2), *Rosenberg*, *Tuffnall*, *Adams*, *Bulling*, *Hoglund*, and *Gilbert*.

Thanks to digitized New Zealand newspapers (National Library of New Zealand, Papers Past: Newspapers), we know he departed London as a 32-year-old on 25 August 1876. He arrived in Wellington on the New Zealand Shipping Company's *Ocean Mail* as a second-class passenger on 12 December 1876. How he spent his brief time in Wellington is not yet known. He left Wellington on the *Taiaroa* on 7 February 1877 for the port of Lyttelton near Christchurch on the South Island. Due to bad weather, the *Taiaroa* returned to port, resailed the next day and arrived at Lyttelton on 9 February 1877.

While at least three Christchurch photographers went bankrupt in February and March 1877, it's possible Dossetter obtained work at a studio that was not going out of business in order to better establish himself and perhaps repay any debts he had incurred. A Lyttelton newspaper advertised on 31 July 1877 "a letter of importance" waiting for him at the Christchurch post office.

His first known newspaper ad appeared on 15 August 1878 in the Christchurch *Globe*. Dossetter advertised at least twice in 1878 and 1879, essentially the same ad with a variation in the lead line, claiming in one ad he had won a "Royal Medal for Artistic Photography" and in the other a "Prize Medal for Artistic Photography". In November 1879 he placed a small ad in the *Globe* letting it be known he was selling "very excellent" lantern slides. The backs of his cartes-de-visite also indicate he had won prize medals.

Dossetter's photographic work first appears to have been noticed in a newspaper article in early September 1878 when

ROYAL MEDAL FOR ARTISTIC
PHOTOGRAPHY.

EDWARD DOSSETER

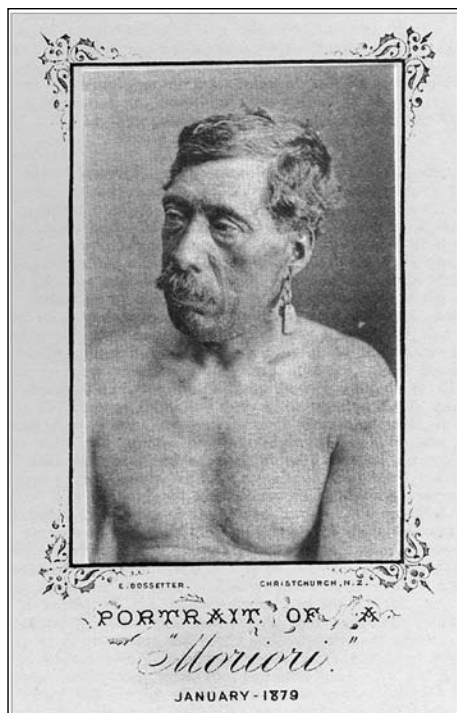
PHOTOGRAPHER,
CRYSTAL PALACE BUILDINGS,
Opposite the Post Office.

A GOOD PORTRAIT GUARANTEED.
2013

Possibly Dossetter's first newspaper ad in New Zealand, this one appeared on 15 August 1878 in the Christchurch *Globe*, p. 1. Around 13 December 1878 the top line was changed to "Prize Medal for Artistic Photography". From National Library of New Zealand, Papers Past: Newspapers.

he photographed Dugald Macfarlane, a veteran of the Battle of Waterloo (1815). Macfarlane sent a copy to the mess president of his brigade which was stationed in Gibraltar and who had requested a portrait for its mess hall. The State Library of New South Wales preserves a signed cabinet card-sized version which Macfarlane gave to the New Zealand journalist, author and politician Robert Andrew Loughnan.

In January 1879, at age 35, Dossetter took what must be regarded as his historically most important New Zealand



Portrait of Timoti Tara, a Moriori from the website by Tony Rackstraw

portrait, this one depicting a member of the Moriori people of the Chatham Islands, most of whose population were killed or enslaved by raiding parties of Maori. This individual, Timoti Tara, who also went by Karaka or Pawa Ngamunga Kahuki, was described in a 1924 *Evening Post* newspaper article as a “quiet individual of stolid demeanour [who] proved an excellent sitter before the camera, and some good negatives were successfully taken, from one of which was printed

the photograph which appears with this brief notice [in 1879]. We thus possess an excellent likeness, a faithful record of the outer man, a fair type of the doomed Moriori.” Most of this article quoted from “Meeting with a Moriori” by T.H. Potts which had been published in the *New Zealand Country Journal* (vol. 3, no. 6, 1 November 1879, p. 333-336) and included one of the actual photographs which Potts had commissioned after having first met the Moriori in Lyttelton, specifying that the sitter be bare-chested. Potts also republished his account in *Out in the Open: A Budget of Scraps of Natural History, Gathered in New Zealand* (1882). In the Google Books digitized version from an 1882 copy at Oxford University, there is no illustration accompanying the chapter “Meeting with a Moriori”.

While the original portrait may not have been his work, the *Globe* noted on 22 August 1879 that Dossetter had created a “life-like portrait” enlarged from a carte-de-visite, coloured in crayon and measuring 14 x 15 inches of a deceased comedic stage actor named Walter William “Willie” Hill. He had died in Christchurch on 21 June 1879 after performing the previous night in the Gilbert and Sullivan light opera “H.M.S. Pinafore”; he was buried in Christchurch on 24 June. Dossetter was a member of the Christchurch committee who planned and sold tickets for a benefit to aid Mrs. Walter Hill, herself an actor, and her children.

Dossetter was first listed in a business directory as a Christchurch photographer in 1879. His studio, which may or may not have been his first, was in the grandiosely named Crystal Palace Buildings at the corner of Chester and Colombo streets bordering Market Square. In a *Globe* newspaper ad (11 February 1879, p. 4), his address was in the Crystal Palace Buildings opposite the Post Office. Beginning in 1880 and until the 1883-1884 Christchurch directory, he operated under his own name and that of Edward Dossetter and Company. In the Christchurch business directories of 1800-1881 (p. 58) and 1883-1884 (p. 69) his studio is on Chester Street “left hand [south] side from East Town Belt” between Oxford Terrace and Colombo Street. The East Town Belt (renamed Fitzgerald Avenue in 1904) is a north-south thoroughfare and the directory address listings proceed from east to west. Dossetter did not advertise in either directory. The 1880-1881 and 1883-1884 Christchurch directories are accessible through Ancestry.ca.

The *Lyttelton Times* on 3 March

1879 reported that in a property assessment court session the value of his studio was reduced from £120 to £68. In April 1879 the Christchurch newspapers reported that “Dosseter and Co.” had won a civil lawsuit by default against an Ida Rogers in the amount of £1 5s plus 6s in costs.

In addition to the Dugald Macfarlane portrait at the State Library of New South Wales in Sydney, a few of Dossetter’s New Zealand photographs, or at least ones credited to him and his business are preserved by the National Library of New Zealand (reference numbers PAColl-9493 and PA1-q-1288). The latter refers to a collection of over 200 cartes-de-visite, while the former includes scenes around Christchurch, Mount Tasman and on a yacht. Other examples of his New Zealand carte-de-visite portrait work can be viewed on the blog *Early New Zealand Photographers and Their Successors*.

No newspaper notice has yet been found of his departure from Christchurch. Dossetter likely sold his share or left the company to be managed by an employee or partner before moving to Victoria, BC, possibly over the winter of 1880-1881.



Verso of CDV from the Edward Dossetter entry in the blog *Early New Zealand Photographers* by Tony Rackstraw (used with permission).

British Columbia Years

When or why Dossetter left Christchurch is not yet known. The latest date by which he could have left is over the winter of 1880-1881 when it was summer in the southern hemisphere and nearing spring in the northern. Studio photography proved to be a challenging profession and several of Dossetter's Christchurch contemporaries went bankrupt, as too did studio photographers elsewhere in New Zealand. Since Christchurch did not have its own deep-sea shipping port, the departure portion of his journey was likely the reverse of his Christchurch arrival. He would have travelled from Christchurch to Lyttelton and then possibly sailed from the latter to Wellington or even directly from Lyttelton to Victoria or Port Townsend, Washington. He could also have sailed further south from Lyttelton to Port Chalmers or north to Auckland and caught a vessel from there directly to Victoria.

Once in Victoria, Dossetter somehow connected with Dr. Israel Wood Powell, a physician and the first Superintendent of Indian Affairs for British Columbia who was appointed to that role in 1872. Why Powell chose him is another mystery and the choice may have had something to do with the partially private nature of the trip. According to Cole (1995, p. 82-83), the financial sponsor of the collecting aspect of Powell's trip, Heber R. Bishop, had visited Victoria in 1880 and met with Powell. Pamela Hass informed me Powell was given collecting instructions, including photographs, by Albert S. Bickmore, director of the AMNH. According to Cole, the total cost for the nearly 800 objects, including all the photographic negatives created by Dossetter, was \$2,174.09. Dossetter charged Powell, who charged the museum, \$270.00 for the negatives. According to two lists of the negatives sent to the museum, a total of 64 negatives were transferred by Dossetter to Powell. These were not all the photographs he took, however, as the BC Archives preserves a photograph taken in Wrangell, Alaska, of mostly young and female Indigenous children posed outside a mission school. Based on my research with assistance from Pamela Haas, there are between 67 and 69 known photographs by Dossetter from this trip.

By 1881 Powell had had experience with two other commercial photographers, Richard Maynard who had accompanied him on HMS *Boxer* in 1873 and 1874, and O.C. Hastings who had journeyed with Powell in 1879 on HMS *Rocket*. Maynard never shied away from field work and in 1884 at the age of 52, he went to Haida Gwaii with the American explorer Captain Newton H. Chittenden. Maynard also photographed solo in Alaska in 1879, 1882, 1889 and 1892, the last when he was 60. Perhaps when the terms of the trip were laid before Maynard, that he would have to surrender his negatives to the museum, he decided it would not be a profitable venture. Of course the two men might also not have got along well after their two voyages. Similarly,

Powell may have decided against using Hastings for whatever reason. Hastings, however, would have other important photography ahead of him in the 1890s when he worked with the famed anthropologist Franz Boas and his Indigenous guide and co-researcher, George Hunt, among the Kwákwá'wakw.

There is no mention in the *British Colonist* newspaper accounts or the two published reports by Powell and A.C. Anderson, federal inspector of fisheries, of Dossetter's presence. According to Anderson's published report Powell's department paid for the cost of *Rocket's* fuel (coal) and each department paid for the cost of their food on a British Admiralty scale. The Dept. of Indian Affairs 1881 annual report noted that the total cost of the trip paid by them was \$1,138.39. In the 1882 DIA annual report a further \$1,013.00 for coal used by the *Rocket* in 1880-1881 was charged to the department.

According to a digital sample of one of the original wet-plate glass negatives supplied to me by the AMNH, Dossetter's camera was capable of working with a negative up to at least 6.5 x 8.5 inches (in 1850s terminology, a "whole" or "full" plate size). Nothing is known of his camera's make or model or whether he even brought one with him from New Zealand.

During this time of dire COVID-19 protocols for museums and archives, I was fortuitously able to order a digitized excerpt from the *Rocket's* logbook. All the arrival and departure dates are taken from these logbook pages. The logbook makes no mention of the ship's three civilian passengers nor of the 3 August England and Wales census conducted while the ship was anchored at HIGaagilda (Skidegate).

Powell and his passengers departed Victoria on 15 June 1881; Anderson's report stated it was 17 June. Dossetter was now 37. After fuelling up at Departure Bay near Nanaimo on 16 June, their first stop on 18 June was at T'sakwá'lutan (Cape Mudge) at the south end of Quadra Island opposite today's Campbell River. No known Dossetter photographs were taken here. At their next stop, the village of H'Kusam on the Salmon River (near today's Sayward on Vancouver Island) members of *Rocket's* crew and



Royal Navy vessel HMS *Rocket* in Victoria harbour; attributed to Richard Maynard. The ship was stationed at Esquimalt (Pacific Station) between 1875 and 1882. Lieutenant V.B. Orlebar in command between 17 November 1878 and 27 June 1883. Image E-01912 courtesy of the Royal BC Museum".



Dossetter identified this Kwakwaka'wakw village as "Newitta" and it is one of his better-known images. The Victoria ethnologist and collector Dr. C.F. Newcombe photographed the same village in 1899, known as Xwamdasbe' on Hope Island (see Savard, 2005). The *Rocket* stopped there on 24 June and 6 August 1881. BC Archives item B-03567; American Museum of Natural History 42298.

Powell arrested an accused murderer at the village very early on the morning of 19 June. Dossetter took at least three photographs at H'Kusam on 19 June, including one which appears to show his dark room tent at the left edge of the photograph (AMNH 42272; BC Archives item B-03561). Indian Agent George Blenkinsop, who met the *Rocket* at T'sakwa'lutan, accompanied the vessel to Dzawadi (Knight Inlet) and was dropped off at the village of Xwamdasbe' (Newitti) on 24 June.

On the way to Dzawadi (Knight Inlet) on 20 June, the *Rocket* stopped at 'Yalis (Alert Bay) on Cormorant Island east of today's Port McNeill on Vancouver Island. Dossetter took at least one photograph at 'Yalis (Alert Bay) on either 20 or 23 June or 6 August. He also took a photograph at Tsaxis (Fort Rupert) on either 23 June or 6 August. While Anderson and Powell disagree on their arrival date at the head of Dzawadi where a large village of Kwakwaka'wakw was situated, the logbook pinpoints the date as 21 June.

This would have been Dossetter's first experience with a very large Canadian Indigenous population who were gathered here for fishing and processing the eulachon or oolichan (*Thaleichthys pacificus*) into oil, called grease, for eating and trading. Dossetter took at least six photographs here, both portraits and mixed views of the people and their environment. Two of the portraits were of women and children. Likely his best known photograph from here is one he titled "Tsanwati, Knight's Inlet" (AMNH 42259; BC Archives item B-03564), a view with canoes lined up on the left before a long row of houses and totem poles on the right, along with many people standing and sitting while looking at the photographer.

After dropping off Indian Agent Blenkinsop at Xwamdasbe' (Newitti) on 24 June, the *Rocket* reached Q'umk'uts' (Bella Coola) on 25 June. Dossetter may have taken his one photo of Xwamdasbe' (Newitti) during this stop or it could have been taken on the return leg on 6 August (AMNH 42298; BC Archives item B-03567). Likely on 26 June Dossetter took two photographs at Q'umk'uts' (Bella Coola), both titled "Bella Kula," depicting homes with their Nuxalkmc (Nuxalk people) residents. The Bill Reid Centre for Northwest Coast Studies at Simon Fraser University identified one of these photos as the village of Talio (BC Archives item E-03010).

On 27 June the *Rocket* visited the village Dossetter identifies as Kimsquit at the mouth of the Dean River near the head of Dean Channel. Dossetter took a further two photographs here, one of which is featured on the AMNH website (AMNH no. 39988; also 44308; BC Archives item B-03569). Powell's published report relates the tragic and inhumane story about Kimsquit which was shelled by the *Rocket* in March 1877 and the village completely destroyed. According to Powell, some residents, left to fend for themselves, died of exposure over the winter. At the request of the villagers, Powell petitioned Ottawa for rebuilding funds. On 29 June the *Rocket* touched at 'Qélc (Old Bella Bella) where, following a welcome speech by the chief, Powell "met the villagers in the church". Dossetter took one photograph here, depicting by colonial standards, an idyllic scene from afar (AMNH 42310; BC Archives item B-03570).

Powell's next destination was the Tsimshian Christian enclave of Metlakatla founded in 1862 by the lay Protestant missionary William Duncan. Powell had last visited in 1879



This is the only view which clearly shows the help provided to Dossetter by members of HMS *Rocket* on 29 June 1881. This image of 'Qélc (Old Bella Bella) captures the duality of Indigenous and Western cultures and contains echoes of an 1866 photograph taken on Vancouver Island by Frederick Dally (BC Archives item D-00692). Image B-03570 courtesy of the Royal BC Museum; American Museum of Natural History 42310.

along with the Victoria photographer O.C. Hastings. Powell and his group arrived there in the late afternoon of 30 June and left on the midmorning of 3 July, during which time Dossetter had ample opportunity on 1 and 2 July to take 10 known photographs, the largest number of any one place he visited. Among these photos are portraits of the brass band, a group of women spinning wool, school children on the steps of the church, along with exterior and interior views of the church and general views of the community and its homes. In a letter written after Powell's visit and which he incorporated in his report, Duncan stated that though he had never taken a census, he believed there were about 1,100 residents in his community; Powell stated in his report it was 1,200. Duncan claimed there were members of all 13 "tribes" (First Nations) of the Tsimshian people living at Metlakatla.

Having left Metlakatla on 3 July, the *Rocket* reached on the same evening Gingolx (Kincolith) on the Nass River, territory of the Nisga'a, where the ship remained anchored through 7 July. Dossetter took two photographs of Gingolx between 4 and 7 July. Henry E. Croasdaile, a cannery owner, author and retired Royal Navy officer, transported Powell and some of his party, including A.C. Anderson, to his operation. Dossetter travelled with this group and photographed Croasdaile's salmon cannery on 4 July. On 5 July, Powell, Anderson and Commander Orlebar left in a canoe "manned by natives" and travelled as far as Gitlaxt'aamiks (formerly New Aiyansh). On the way back by canoe they stopped at Gitwinksihlkw (Powell and Anderson spelled this respectively as Kit-wan-shilk and Kit-manshilp). At some point Dossetter also managed to secure a photograph, from either the river itself or across the river, of Laxgalts'ap (Greenville) which is up river about 15 nautical miles from Gingolx.

On 8 July Powell and his group next stopped at the Tsimshian community of Lax Kw'alaams, then known as Fort Simpson and later Port Simpson. Over the course of the day Dossetter had an opportunity to gather four photographs, including a group portrait in front of the Methodist church building which the Rev. Thomas Crosby had constructed (AMNH 42320; BC Archives item B-03538). As he did at some other villages he visited, Powell looked in upon and possibly treated some of the sick. Powell left Lax Kw'alaams very early on the morning of 9 July for Wrangell, Alaska, which was reached by late afternoon the following day. The *Rocket* spent the next 12 full days anchored at Wrangell.

Powell's purpose in entering into American territory was to attempt a mediation in an ongoing fishing dispute between the Tlingit people who controlled salmon fishing at the mouth of the Stikine River near Wrangell and the Tahltan people who lived further up the river in Canada. He admitted to Chief Shakes, with whom he met at Clearwater near Glenora, BC, that he had no real authority to make a treaty or offer compensation for the Tahltan to fish wherever they wished. Somehow, Powell was able to negotiate what he hoped was a peaceful resolution. Dossetter was along for this portion of the trip which they made from Wrangell to Telegraph Creek on the sternwheeler *Gertrude*. After landing at Telegraph Creek around 13 July, Powell travelled by horse to Laketon on Dease Creek in the Cassiar district. Powell stated he was at Laketon on 20 July, likely an error, and was back in Wrangell on 23 July when the *Rocket* departed.

Between his time in Wrangell and Telegraph Creek, Dossetter managed to take at least 17 photographs, most of them along the Stikine River where he captured views from afar and closeup

of several glaciers, including four of Orlebar Glacier, better known today as the Great Glacier. Two of Dossetter's glacier photographs, one of Orlebar Glacier (AMNH 42279; BC Archives item B-03580) and one of Bernard Glacier (AMNH 42276; BC Archives item B-03583) were supplied by the AMNH to the U.S. Geological Survey which published them as engravings in its fifth annual report of 1883-1884 (1885). Dossetter's singular views of Glenora and Telegraph Creek show that he had time to utilize unusual vantage points. Dossetter appears not to have travelled with Powell to Laketon and may either have gone back to Wrangell or waited for Powell's return.

Leaving Wrangell the morning of 23 July, the *Rocket* headed south to Gaw Tlagée (Old Massett, identified at the time as Massett), one of the northern Haida Gwaii villages, which the ship reached the next day. Powell and group spent a few days here and in the nearby village of Yaan (Yan), leaving on 28 July, which gave Dossetter ample opportunity to photograph some of the spectacular free-standing and house poles, along with a few outdoor portraits. He took four known photos at Gaw Tlagée (Old Massett) and another four at Yaan (Yan).

Many of Dossetter's Haida Gwaii photos were reproduced in George F. MacDonald's *Haida Monumental Art* (1983). One of Dossetter's most widely reproduced photos from Gaw Tlagée (Old Massett) depicts four standing men identified as shaman or medicine men. Dr. Kudé, second from left, was known as a shaman and was also a chief (AMNH 42314; BC Archives item B-03590). Chief Xa'na on the far right is blurred because he moved during the exposure. Less well known is another version in which Dossetter repositioned the men so that Chief Xa'na is in front of a pole, a Chilkat blanket appears behind the man on the left, with the man on Chief Xa'na's right kneeling. Dossetter also photographed in front of the same pole a female elder wrapped in a blanket and seated with a woven hat at her feet and holding what appears to be a cane.

The *Rocket's* next port of call was the Inverness Cannery near the mouth of the Skeena River, reached on 28 July, the day the ship left Gaw Tlagée (Old Massett). Powell's group was back in Tsimshian territory where Anderson mediated in a dispute at the cannery, likely on 29 July, which was brought to his attention by Duncan who came down from Metlakatla. Possibly between 29 and 31 July Dossetter took a single photograph of the cannery. After a visit to nearby Port Essington in Commander Orlebar's gig, the *Rocket* left and anchored on the night of 1 August near Lach Klan (Kitkatla) on Dolphin Island. Dossetter took two photographs at Lach Klan on that day.

Crossing Hecate Strait, the *Rocket* stopped on 2 August at the southern Haida Gwaii village of HIGaagilda (Skidegate). The vessel stayed here through at least midnight of 3 August

when the 1881 English census recorded its presence and crew, along with three passengers: Powell, Anderson and Dossetter. Curiously, the census gave Dossetter's birthplace as New Zealand. Dossetter took six or seven photographs here, including two exterior portraits, two general views of the village with its many poles and a photo of an interior house pole (AMNH 42288; BC Archives item B-03596).

This house pole has additional significance in that it was also photographed by Richard or Hannah Maynard. Between them, Richard and his wife Hannah made three trips to Haida Gwaii, both visiting separately in 1884 and again together in 1888. It is not known if Hannah took her camera on her solo trip in August 1884. Richard claimed to have taken around 200 photographs in 1884 following his return at the end of May. On their 1888 trip via *Princess Louise*, the same vessel Hannah took four years earlier, she appears in some of the 1888 photos by Richard. In either 1884 or 1888, one or the other photographed the same interior house pole recorded by Dossetter; the pole was collected in 1893 for the BC provincial museum.



Four Haida men at Gaw Tlagée (Old Massett); Chief and shaman Dr. Kudé is second from left and Chief Xa'na is on the far right, photographed between 24 and 27 July 1881. BC Archives item B-03590; American Museum of Natural History 42314. A differently posed photograph of this group was taken by Dossetter at another location in Gaw Tlagée where he also photographed a female elder.

The *Rocket* departed HIGaagilda on the late afternoon of 4 August. On his way south to Victoria, Powell stopped briefly again at Xwamdasbe' (Newitti) on Hope Island on 6 August. Dossetter may have taken his one photograph then or possibly back in late June (AMNH 42298; BC Archives item B-03567). This image is one of his best known, a shot of the village featuring the homes of two of the chiefs, whose names, Cheap and Boston, are above the doors. There's also what appears to be a social event occurring in front of Boston's home. On 6 August Powell also made short stops at Tsaxis (Fort Rupert) and 'Yalis (Alert Bay). It's possible but unlikely that Dossetter's single photos at these locations were made on this date rather than in June on the voyage out. The *Rocket* spent 8 August at Comox where Powell went ashore; there are no known Dossetter photographs of this location. After another stop on 9 August at Departure Bay for fuel, the *Rocket* reached Victoria on 10 August.



A group of Haida women and children in front of a memorial pole to Ildjiwas, a chief who owned the Flicker House behind them at Yaan (Yan), taken between 24 and 27 July 1881. Image B-03593 courtesy of the Royal BC Museum; American Museum of Natural History 44310.

One aspect of this voyage revealed by the logbook was the aggressive assertion of colonial naval power through target practice against rocks, even at night, while anchored or underway by the cannons and small-arms drills by the sailors and the small contingent of Royal Marines. I was also interested to see a brief record of a comet observed twice. There were virtually no latitude and longitude recordings as bearings while at anchor were taken off at least three or more landmarks. The weather was fairly calm throughout with no storms recorded and only passing mentions of foggy conditions.

Dossetter spent a few more years in Victoria. He is also credited with taking a photograph in Granville, the former name of Vancouver, in 1882; this photo is preserved by the City of Victoria Archives (97801-02-776). He may also have photographed in nearby New Westminster.

There is an intriguing reference to an Edward Dossetter in Victoria who may or may not be the same person. During a fire at the Driad Hotel, close to where I believe the photographer lived, a Theodore Eaton or Heaton was seen by several people, including an “Edward Dosseter” [sic] making off with blankets that were not his property. Dossetter testified in municipal police court on 4 October 1882 and the accused was eventually sentenced in the fall assizes to 18 months of hard labour for stealing \$9 worth of blankets. According to the B.C. Public Accounts, an “E. Dossetter” was paid as a witness in the case of Regina v. T. Eaton.

Although a Los Angeles newspaper noted the arrival of an “E Dossetter” from San Francisco on the steamer *Ancon* late in 1881 (*Los Angeles Herald*, 16 December 1881, p. 3), Dossetter was listed in the provincial voters list for the Victoria city electoral district between 1883 and 1893, misspelled as “Dosseter.” He had, however, returned to England well before 1893; his name was finally removed on 30 April 1894. He was also listed in the 1882 and 1885 BC business directories; none of the Pacific coast directories published in the US between 1881 and 1884 list him.

Another intriguing reference to an “E. Dossetter” or “E. Dosetter” appears in the Department of Indian Affairs annual report for the year ended 1885. This Dossetter was paid as the head chainman for Captain William S. Jemmett’s survey party, along with his ship transportation from Victoria to New Westminster. The payments were to the end of May 1885.

The London Years: Part 2

While no immigration records have yet been located, Dossetter returned to London, England, from Victoria before May 1885; he was 41 at that time. Several copyrighted photographs in the UK National Archives dated between May 1885 and May 1890 are credited to him during those years. All of these photographs were taken for the renowned taxidermist firm Rowland Ward and Company. For the photograph registered in May 1885 he is described as an

employee of the Woodbury Permanent Photographic Printing Company. Invented 20 years earlier, the Woodburytype was used as the basis for the full-size, hand-coloured reproduction of the Bayeux Tapestry first exhibited in 1873 in London.

In two of the London business directories in the mid-1890s for his residential district I checked he is not listed as a photographer (*Kelly's Ealing, Acton, Hanwell, Gunnersbury & Chiswick Directory* ("Buff Book") for 1893-4 via Ancestry.ca and *The Post Office London Directory for 1895* (Part 4: Trades and Professional Directory; via the University of Leicester Special Collections Online).

In the 1890s and early 1900s he engaged in freelance work and had some kind of business relationship with the British Museum; the museum states on its website that he was "employed to make photographs of early prints in the BM in 1894-9, which were exchanged with German scholars." At least one of his 1881 Haida Gwaii photographs is preserved there, along with a photograph of a sketch.

There are several scholarly and popular publications which acknowledge Dossetter's photographs of various museum artifacts or his engagement on a photographic project. In one book by Lord Ronald Gower, *"Bric A Brac"* (1888), he is recognized in the first sentence of the preface: "In the summer of 1886 the photographs reproduced by the Woodbury-type process which appear in this book were taken by Mr. Edward Dossetter. They are the excuse for its publication."

Dossetter's sister, Sarah Ann Dossetter, who never married, passed away on 23 August 1907 and, according to the London probate calendar, she left her brother about £153. Dossetter and his wife moved to the Kent county community of Broadstairs between the 1911 England and Wales Census, when he gave his occupation as "private means," and his listing in a 1913 business directory as a resident of Broadstairs.

Mary Ann Dossetter, his wife, predeceased him on 22 February 1916 and her estate of close to £1,300 passed to him by a will. Dossetter subsequently moved to Ramsgate in Kent county. He passed away there on 9 June 1919 at the age of 75. His estate was auctioned off on 3 May 1922 in Broadstairs by Marwood J. Cross & Co. One of the newspaper ads for the auction summarized the household contents as "of genuine pre-war quality in good taste." Another ad described in some detail many of the furnishings, including artwork and photogravures. I was unable to locate a burial record for either Dossetter or his wife.

Some Dossetter Photographic Oddities

Dossetter's British Columbia photographs are not as rare as one might expect given that the negatives ended up in an American museum. Where these additional prints came from, most, possibly all, of which appear to be 19th century originals, is a mystery. We also have no idea what he looked like since there are no known surviving portraits. Since he appears not to have advertised during his few years in Victoria, we do not yet know what type of photography – portrait, landscape, copying – made up his income sources. Based on his New Zealand years he was clearly competent as a studio photographer. His exterior portraiture work on his 1881 voyage with Dr. Powell also exhibit a good understanding of light and composition.

Of the BC prints that have survived, both in album and mounted forms, there is the additional question of when and how they were produced. According to Alan Thomas' article, Pamela Haas informed him that Dossetter "dispatched his glass negatives to New York soon after his return. Dr. Powell was obliged to obtain prints from the Museum." The BC Archives has two albums of unknown origin and creator, one containing mostly photographs by Dossetter (MS-3429), while the other contains a mixture of Dossetter photos along with ones by O.C. Hastings from his 1879 trip with Dr. Powell (MS-3433) (see Mattison and Savard, 1992). When and where were these prints produced? Both albums have been digitized and can be downloaded as PDFs.

After 140 years, the AMNH has done virtually nothing to make these extremely valuable images more publicly accessible. As of December 2020, only one of Dossetter's photos has been described and digitized, while none of his other photographs from the 1881 trip are described on their website. That photograph (AMNH no. 42298), which Dossetter titled "Newitta," depicts the community of Xwamdasbe on Hope Island. Likely one of his best known images you can even buy a poster print through WalMart.com (<https://www.walmart.com/ip/Kwakiutl-Village-1881-Na-View-Of-The-Nahwitti-Kwakiutl-Village-Of-Xwamdasbe-On-Hope-Island-Off-The-Northeast-Coast/506271886>).

One of Victoria's earliest non-commercial photographers, Arthur Vipond (1832-1889) trained in photography by Charles Thurston Thompson at the South Kensington Museum where Royal Engineers learned the craft for their fieldwork, had in his possession two mounted prints by Dossetter from the 1881 trip (BC Archives accession 198005-002). One is titled "Orlebar Glacier, Stickeen River" and the other is titled "Newitta" (AMNH 42298; BC Archives item B-03567). While Vipond was more than a decade older than Dossetter, it's possible the two met due to their common connection with the South Kensington Museum.

Among the other curiosities I uncovered through online searching are a stereograph at the Bancroft Library, University of California, Berkeley, of one of the Orlebar Glacier photos taken on the Stikine River; at least two photographs at the Granger Historical Picture Archive, one of which is "Newitta"; and several prints sourced through Pump Park Vintage Photography Ltd. in the UK and available through Alamy.com, a stock photo library. I also found that two Dossetter prints were auctioned in 2015 for \$368 USD and that one may have been resold in 2018.

Perhaps the most unusual and unexplainable connection is through the draft version of an advertising card at the Ryerson Image Centre (not yet publicly accessible) which was prepared by the stationer and bookseller T.N. Hibben and Company, who were the retail sales agent for Victoria photographer Charles Macmunn (see Boulet and Mattison, 2015-2016). The draft version of this advertising card contains two prints from Dossetter's 1881 trip which suggests that the Hibben firm was selling his prints or bought his stock after Dossetter left Victoria to return to England. Boulet and Mattison dated the final version of the advertising card to circa 1891.

Conclusion

In comparison with his Bayeux Tapestry, New Zealand and later work in England – and I may be biased here –, I have to say that I believe Dossetter's photography of and among the Indigenous population of British Columbia's Northwest coast and on Haida Gwaii was by far the most significant of his life. This is partly also because almost all the photos can be dated through a combination of Powell and Anderson's printed reports along with HMS *Rocket's* logbook entries, and most certainly because nearly all the photographs have survived in their negative format. As with the Bayeux Tapestry sub-commission, he was probably working under a set of written instructions or

even oral guidance from Powell. Prior to 1881 he likely had little field experience and quite possibly no contact with an Indigenous population within their communities. Like one of his English predecessors in Victoria, Frederick Dally, along with Dossetter's Victoria contemporary Richard Maynard, Dossetter had had contact with Indigenous individuals within a studio context. Other than the fact that portraits were taken of these men and women, we have little knowledge about the power dynamics. I wonder if he had more time and different technology, how much better and possibly more numerous Dossetter's photographs would have been. 📷

Bibliography

Paper

Boulet, Roger and Mattison, David. "Looking for Macmunn: Solving the Mystery of a 19th Century Victoria Photographer." *Photographic Canadiana*, vol. 44, no. 3 (December 2015-January 2016), p. 10-15.

Cole, Douglas. *Captured Heritage: The Scramble for Northwest Coast Artifacts*. Vancouver: UBC Press, 1995 (reprint).

Fowke, Frank Rede. *The Bayeux Tapestry: Reproduced in Autotypeplates, with Historic Notes*. London: Arundel Society, 1875. Available through the Internet Archive.

MacDonald, George F. *Haida Monumental Art: Villages of the Queen Charlotte Islands*. Vancouver: University of British Columbia Press, 1983.

Mattison, David. "Arthur Vipond's Certificate of Competency in Photography." *History of Photography*, vol. 13, no. 3 (July-September 1989), p. 223-233.

Mattison, David and Savard, Daniel. "The North-west Pacific Coast Photographic Voyages 1866-81." *History of Photography*, vol. 16, no. 3 (Autumn 1992), p. 268-288.

Physick, John. *Photography and the South Kensington Museum*. London: Victoria and Albert Museum, 1975. Victoria and Albert Museum Brochure 5. Plate 22 credits E. Dossetter with photographing the Bayeux Tapestry under the direction of Joseph Cundall for the British government's Department of Science and Art which operated the South Kensington Museum.

Savard, Dan. "Changing Images: Photographic Collection of First Peoples of the Pacific Northwest Coast Held in the Royal British Columbia Museum, 1860-1920." *BC Studies*, no. 145 (Spring 2005), p. 55-96.

Savard, Dan. *Images from the Likeness House*. Victoria, BC: Royal BC Museum, 2010.

Thomas, Alan. "Photography of the Indian: Concept and Practice on the Northwest Coast." *BC Studies* no. 52 (Winter 1981-82), p. 61-85.

UK National Archives. *Rocket* logbook. ADM 53/11824. Entries between 14 June and 11 August 1881.

Electronic

Bill Reid Centre for Northwest Coast Studies, Simon Fraser University. Northwest Coast Village Project. URL (accessed 5 December 2020): https://www.sfu.ca/brc/virtual_village.html

Early New Zealand Photographers and Their Successors. URL (accessed 5 December 2020): <https://canterburyphotography.blogspot.com/>

National Library of New Zealand. Papers Past: Newspapers. URL (accessed 5 December 2020): <https://paperspast.natlib.govt.nz/newspapers>

Ravilious, Ella. "Photographing Bayeux." V&A Blog. URL (accessed 5 December 2020): <https://www.vam.ac.uk/blog/caring-for-our-collections/photographing-bayeux>

Royal BC Museum, BC Archives Collection Search, URL (accessed 5 December 2020): <https://search-bcarchives.royalbcmuseum.bc.ca>

Acknowledgements

To say that this article was an international effort and decades in the making would be an understatement. Since I did not consult with any Indigenous communities whose societies are represented in these photographs gathered under a colonial regime, I hope they will forgive any mistakes on my part. Looking at Dr. Powell and A.C. Anderson's reports today through the lens of reconciliation was a difficult and at times heartbreaking task. Any errors of fact and interpretation are entirely my own.

My deepest thanks and indebtedness to those who directly contributed to assisting me with documenting Dossetter's life and work: Pamela B. Haas, former assistant librarian, American Museum of Natural History; Australian family historian Adrian G. Davey; Australian photohistorian Marcel Safier; New Zealand photohistorian Anthony Rackstraw; Ella Ravilious, curator, documentation and digitisation, Victoria and Albert Museum; BC historian Nancy Marguerite Anderson; BC photohistorian and former Royal BC Museum collections manager Daniel Savard; former Royal BC Museum staffer Carolyn Webber and Katy Hughes, RBCM (BC Archives) archivist for her critical and timely assistance in resolving some Dossetter photo issues and digitizing the two albums containing much of his work. Last, my wife Charlene Gregg, who has always offered critical advice and boundless support for my research and writing hours.

About the Author

David Mattison retired from the British Columbia Archives (Royal BC Museum) at the end of 2009 after a three-decade career there as an archivist and librarian. He currently works for the Legislative Assembly of British Columbia as a research assistant. The author of many articles on the history of photography in western Canada, his website, *Camera Workers, 1858-1950: The British Columbia, Alaska and Yukon Photographic Directory, 1858-1950*, is widely consulted (<https://cameraworkers.davidmattison.com>).

an email message to the editor from CHRIS HALE

We've met over the years many times and you have photographed me and the missus behind a table of Graphic press cameras at lots of fairs in the 90s. You probably captured me when my hair and beard were still black. Next time I see you I'll identify myself as you might not recognize the white haired geezer that I have become.

When I was a graduate student in the 70s I helped feed my family by moonlighting as a photographer. I had worked part time all through high school, for the weekly in the village of Dorchester, east of London, where I grew up. In the mid 60s I sold 8x10 prints for \$1.00 and thought I was rich!

I did a job that required a 4x5 negative in 1977 so I bought my first Crown Graphic for the occasion. It was a well used beater but I managed to rent an APO Lanthar to get the details onto the film. The camera needed a few bits but no one seemed to know where to find them. I was aware that Singer Audio-visual had taken over the Graflex assets so I called them and asked the lady who answered to go out into the office and ask the oldest person that she could find about Graflex parts.

She laughed but returned a few minutes later to report that Mr. Ian Sutherland had taken them all home when he retired. She even provided me with his telephone number.

Shortly afterwards I met Mr. Sutherland who more or less taught me how to repair Graphic cameras while we watched occasional hockey games in his rec room. His garage was filled with the remains of the Toronto Graflex service department.

One January, I called Ian for some parts and Mrs. Sutherland told me that he had passed away at Christmas. I asked what she intended to do with the parts and she told me that they were going out to the curb for Tuesday's garbage pickup. I WAS HORRIFIED!

I explained to her that she had a tremendous value there and that I could introduce her to people who might want to buy them (thinking of Russ and Hugh at Kominek's). She said a firm NO.... but she would sell them to me if I were interested. I explained that as a graduate student with two kids to feed I had no money and that my life savings would only add up to \$500--a small fraction of the obvious worth of the Graflex legacy. She replied that if that were the case she would sell me all of the parts, tools and camera projects for \$500 if I wanted them.

With a quick telephone call to my father-in-law I managed to borrow \$500 and his Econo-line van that we filled with parts and tools. Suddenly I found myself in the camera repair business. I continued to restore government surplus photographic equipment as a side business even after I began a teaching job at McMaster and the parts have travelled with



Chris Hale with his varied collection of graphic cameras including Speed Graphics, Wista D, Topcon Press, Horseman VH, MPP Mk VIII and a MPP Mk VII

me since the 80s. For a while Lou and I could be seen at most of the Fairs with a table of Graphics. I recouped my investment at the first show I attended and a lot more besides. I still feel a need to pass Mrs. Sutherland's kindness forward to anyone who needs help with a Graphic camera but I don't seek camera-related employment and I generally have lots to keep me occupied.

I probably will not get into Toronto for many of the PHSC meetings as it is a 2 hour + drive from the farm north of Campbellford where Lou and I now raise sheep between Geophysics field trips. Probably I'll see you at the next Fair whenever that happens. 🍷

THE STORY BEHIND THE PICTURE

by Jeff Ward

In 2018 I purchased a small and very neatly compiled album containing eighteen amateur photos. Based on internal evidence it dates from about 1906. The pictures all seem to have been made in the same couple of rooms and show the same people. The number of people in the pictures ranges from 2 to 6 in the selection below.

The images look to have been processed in a home darkroom as they vary in quality from fair to middling. About half are faded or overexposed. The images are adjusted digitally to return them to their original tones.

They have a graininess, which may suggest a low cost amateur camera or paper. A Kodak? The use of a flash is obvious in all cases.

But the compositions are not bad and the content is interesting. Some seem to have been posed as tableaux, which was a popular art form at this period of time. Yet most of what appears in these tableaux is not allegorical but present mostly domestic activities. One of two seem to be topical, for the example the upper-left tableau, where one woman is shown kneeling and aiming a gun at one of the other women;

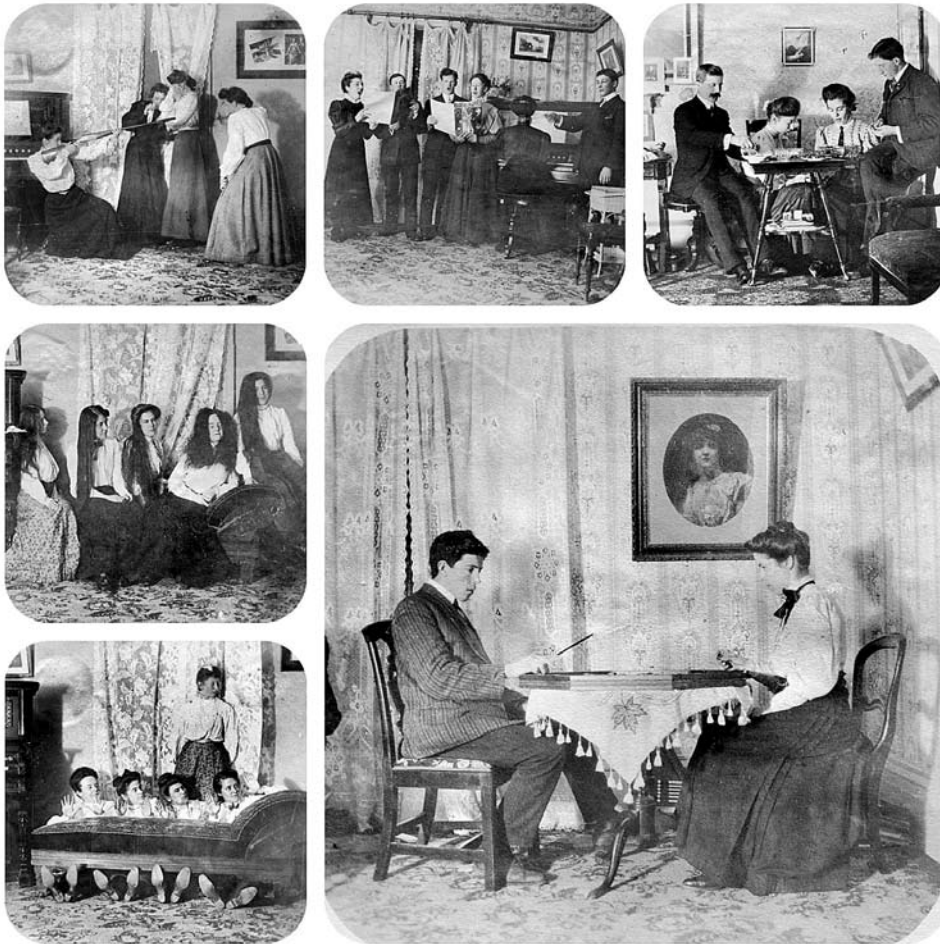
this may refer to a recent violent event. It is not clear why all the women have taken their hair down in one of the photos, but it does serve as a reminder that many women wore their hair long at the time, and most always wore it up.

Placing the time of the photos may be impossible. There is very little detail in the background to provide insight as to where the pictures are from. According to the Nova Scotia vendor I obtained the album from, he purchased it from an artist, along with a large number of other photos - cabinet cards and cartes de visite - many of which came from the American Midwest.

It also cannot be determined whether the pictures on the wall in the background are personal or generic. There is nothing patriotic to suggest nationality. There are guns depicted in two of the images, suggesting United States, but they are long guns, suggesting the setting could just as well be Canada.

One image shows a board game with an octagonal board, presumably crokinole, which is a Canadian game also played in the USA at the time. The size of that

crokinole board probably exceeds any in Canadian museum or other collection. The Maple Leaf shown on the tablecloth identifies it as Canadian. There is a dulcimer (not seen here) standing against the wall in several images. The dulcimer is associated with northern European cultures, which is not particularly helpful, as that is the apparent race of the group.



DIGITALLY ENHANCED IMAGE



1917 KODAK FLASH SHEET AD

Flash Sheets.” Indeed, the *Flash Sheets* must have been a liberating product as they replaced the difficult and more dangerous flash powder method. For the first time, the growing ranks of amateur photographers could take pictures indoors, at any time of day or year. Said Kodak in that same 1915 ad: “*Flash Sheets* burn with a broad, soft light” and “their successful use offers no difficulties even to the beginner while the *Kodak Flash Sheetholder* provides a most satisfactory method for holding the sheets and directing the illumination.” –*American Photography* Vol. 9. 1915- advertising supplement, p. LIV.

Notwithstanding, *Flash Sheets* must have been a challenge to use. As illustrated in the 1917 ad, the photographer is shown holding the flash holder in his left hand. The instructions advise him to hold it out in front at arm’s length and a little above eye level, making sure it did not encroach into camera view. Though it could be hand held, it looks like a tripod would be much easier, as the instructions seem to imply a three-handed effort.

It is the kind of situation that might have been imagined by Canadian humourist Bruce McCall: “How to take a picture with a *Kodak Flash Sheet*: With one hand, hold the apparatus at arm’s length. With your second hand, open the camera shutter, and with your third, inset a match into the hole at the back of the holder to ignite the sheet. Now immediately close the shutter!”

Admittedly, the image at right shows the camera mounted to a tripod, so that action might be accomplished by the hand that lights the match. But in any event, it was a complex procedure. And any procedure that involved open flame was fraught with danger. Despite all this, *Kodak Flash Sheets* lasted on the market for about two decades. Photographers had to wait to the late 1920s and early 30s before electrically-triggered flash bulbs were introduced.



LIGHTING FROM THE BACK



FLASH SHEET HOLDER



FLASH SHEET PACKAGE

EHOLT, BRITISH COLUMBIA:

The Recovery of a Historical Photograph

by Irwin Reichstein



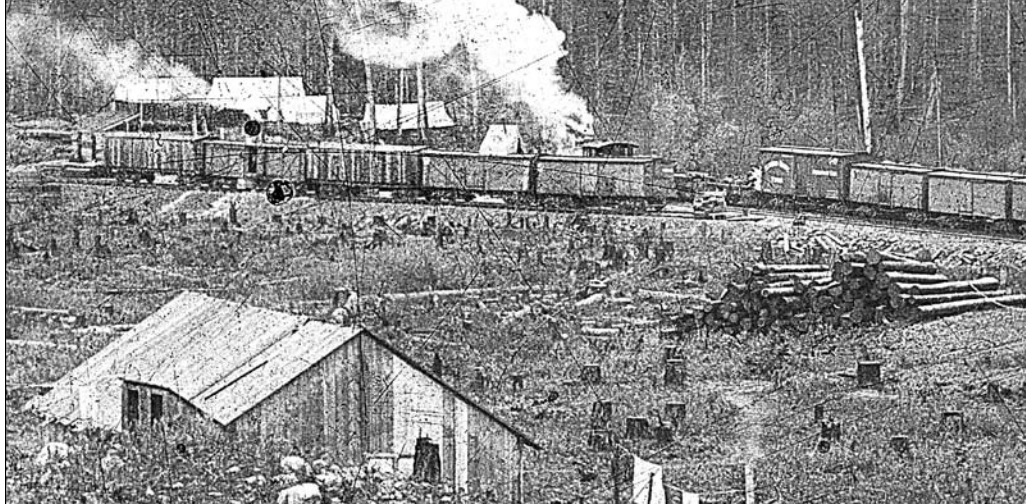
My connection to this picture came about twenty years ago, while looking through a bin of old photographs in an antique shop south of Ottawa. I found an extremely faded 6 by 8 inch photograph mounted on a 9 by 11 inch cardboard. It must have been the information scrawled on the back that intrigued me as the image was so faded; I could hardly make out what the image was. It reads: "The town of Eholt / 28 days old / BC".



(Above) the original faded image that caught my attention. (Below) the resurrected image brought forth using PhotoShop.

Though the image was badly faded, it contained a wealth of detail. There is, in such a purchase, the feeling that one is rescuing a bit of Canadian history, in this case the founding of a town. So I paid the eight dollars hoping that I could tease further detail of the image using Photoshop.

I decided to search out this mysterious "Eholt" that seemed to be just getting born. In the late nineteenth century large copper deposits were discovered in Phoenix, British Columbia, in an area about 500 Km due east of Vancouver and some 30 Km north of the US border. Means of transporting the copper were needed and the Canadian Pacific Railway created a railway depot and headquarters in a town



established just for that purpose. Accordingly, the town was named Eholt after a local land-owner, Louis Eholt, who founded it in 1898. Around 1893, Eholt sold his ranch to R.C. Adams of Montreal, who had a town site laid out that was first called *Boundary City* and then *Midway*.

Though Eholt had a brief period as a boom town, its existence was short lived. A general strike at the CPR facility in 1908 and then a fire in the CPR facilities in 1912 marked the beginning of the end for the town. As a result of the fire, the CPR moved their operation to the town of Grand Forks, BC about 25 Km away. Eholt, in fact, lingered on but the post office was finally closed in the late 1940s. It became a ghost town and little remains today except a roadside marker commemorating its existence. The railway line became a hiking trail.

Scrutiny of the print shows what appears to be some buildings along a single street and lines of railroad cars with puffs of white smoke emerging from either an engine or a group of shacks. In so many archives and antique-shop photo bins, scads of these faded photographs exist or are tossed in the garbage as beyond use. But they still contain valuable information and should be preserved as they may be one-of-a-kind with valuable history. In an “aside” information is given on how to resurrect these images using PhotoShop so members can try the technique themselves.

After image manipulation a great deal of detail emerged. (figure 1) On the left of the photograph there is a single street along which is a cluster of ramshackle raw-lumber buildings. To the right, one sees a dwelling with laundry hanging outside. The land surrounding is littered with forest refuse and tree stumps of a recently clearing – no effort for lawns or landscaping – it is all raw country.

At higher resolution, the image gives a better look at two key details. Along the street we can see two parked wagons and two figures at the top of a staircase. The number of buildings possibly belies the statement that Eholt was only 28 days old at the time. But the dating may be from the incorporation of the town rather than its founding. Further down this “main drag” are more shops, a board walkway and people in the main shopping area. The second detail of the train line shows buildings and railway cars with

the “Canadian Pacific” logo on the side of one of the cars. One is struck by the varied colouration of the raw lumber that the main buildings are sheathed in.

There is a certain elegiac quality in looking at a rare photograph that captures a moment at the beginning of a town’s life. The details of activity along the railway line, the figures outside of the buildings, even the laundry and the piles of lumber near the group of tree stumps remind us of the powers of photography to preserve a moment of time that has passed in a town that no longer exists.

It should be mentioned that a second image of Eholt exists on the internet, taken later in time. The view is from the far side of the train yard, looking back towards the town. Buildings are now painted white and the CPR maintenance buildings are still there (before the fire of 1912). But now it is all gone.

A more complete history of the town along with photographs and a town plan of a later stage in its short history, is given in the book *Ghost Towns & Mining Camps of the Boundary Country* by Garnet Basque. The cover of the book shows a colour rendition of a later winter rail yard and town site.

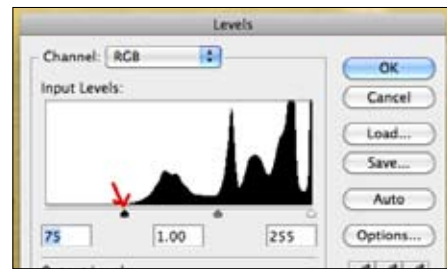


Later view of Eholt with the CPR buildings still there.

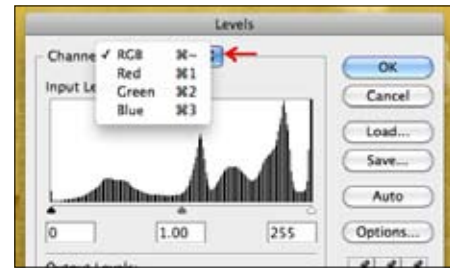
To correct images with PhotoShop

by Robert Lansdale

Open an original faded image in PhotoShop. I am on a Mac so all instructions use their key combinations. (1.) Use COMMAND +L to open the LEVELS command. Move the left slider to the histogram shadows (75 units). Then hit OK. This will give you some semblance of the image. (2.) COMMAND+L again activate the RGB menu at the top of the chart. This will give you four colour channels to work with. Select the RED channel and move the middle slider to the right (20 units) (2A). Check OK. This will make the image turn green with give more detail showing. (3.) Select COMMAND+L again and turn on the RGB menu and choose the GREEN channel. Move the middle slider to the right (50 units). Check OK. (4.) The highlight are too red at this time. So I switch to COMMAND+B (Colour Balance) and activate the highlight button and shift the Cyan slider -27, Green slider +15 and the Blue slider +27. Adjust sliders to get best results.

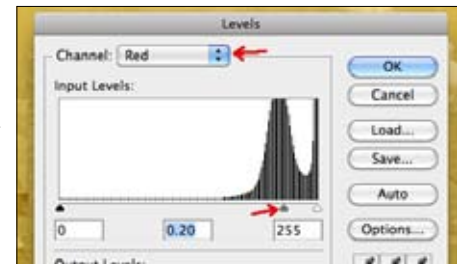


1.



2.

2A.



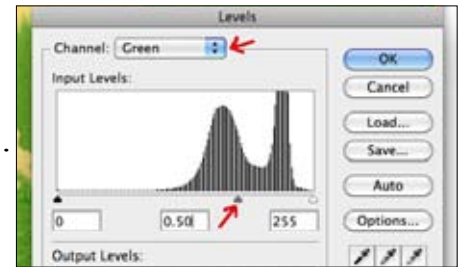
You are getting close and may desire fine adjustments even further OR convert the image to B&W to achieve a pure colour but without further colour adjustments.

(5). Use the Filter menu and select SHARPEN. Set UNSHARP MASK at AMOUNT 250 units and RADIUS at 1.1 units. OK again

(6). Looks a little soft so I will go back to COMMAND+L and set the left slider to the right at 50 units and the right slider to the left at 220 units.

(7). You can fiddle with it quite a bit. At COMMAND+B and with the SHADOWS selected adjust the slider for Magenta -45 to rid the shadows of much of the green.

3.



Convert the IMAGE – MODE – GREYSCALE

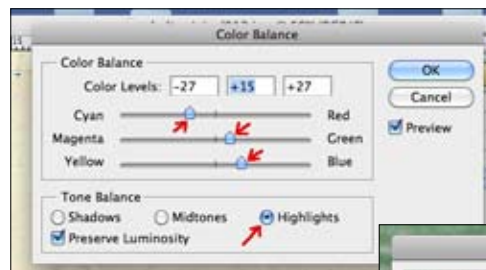
Now I take the DODGE TOOL + Highlight set at 250 at 15% and sweep around the foreground yard to open up those darker areas. Then with the BURN TOOL + Shadows set at 250 at 10% I will touch up some items as the main building in the foreground to give it third dimension. Fiddle to your heart's desire.

Retouch out the black spots and scratches if you desire.

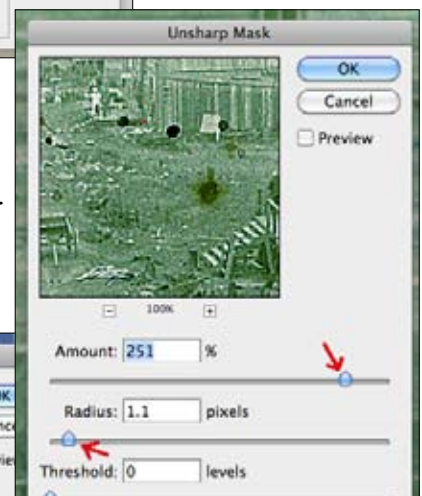
With the BRUSH TOOL + Normal set at 500 at 10% Black tone down across the sky at the top so it won't detract so much from the lower image.

SAVE AS... Save it as a new image.

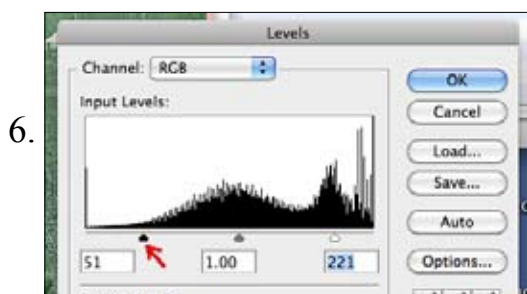
Every researcher should equip themselves with a portable UV penlight (deep blue) when going out on a hunt.. These are handy when reviewing collections of cards to make the faded images visible..... with ONLY the UV light shining on them. 🕒



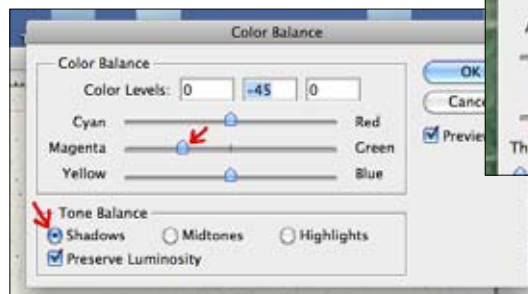
4.



5.



6.



7.

A CAUTIONARY TALE FOR CLUB MEMBERS!

....It's A Fine Line Between A Collector and A Hoarder.

Photos and story by Ed James

Forty years of collecting are finally dusted, sorted and displayed in Ed James' Elkhorn, Manitoba home.



PHOTO COURTESY OF ED JAMES

Hello! my name is Ed James. I am a senior and for many years I have been a member of the PHSC. None of you know me since I never come to the club meetings or sales events. You see the drive to Toronto would be too long for me as I live in western Manitoba just a few miles short of the Saskatchewan border, on the Trans Canada Highway in a village called Elkhorn. And even though the TCH would be a smooth drive to the meetings, I cannot just work in the time.

My home for many years was Halifax, Nova Scotia where I got most of my photographic training from a well-known shooter by the name of Sherman Hines and the late Morris Crosby. Please tell me you have heard of them! However besides being a photographer, I am also an educator, writer, performer and widely travelled. The travelling thing is a common Nova Scotia trait. How I ended up in Elkhorn with a great wife, home and career is another story.... but I have never had any regrets.

With the world-wide pandemic of Covid-19 and its variables, I found myself staying close to home to work on long overdue projects. Fortunately, out here in rural Manitoba, the Covid is not very common.

I have been collecting cameras and photo gear for over forty years. I picked up the hobby from Mr. Hines, who had a small display of antique cameras in his Halifax studio. In my den, I had a number of shelving units built where I could display my ever growing collection. And it did grow since I had no competition out here. I write for some local newspapers, so they were kind enough to run a weekly want ad for antique and vintage cameras for me. Not a week goes by without a call from someone who has a camera for sale or they want to give it away. In fact, it is not uncommon to open my back door and find some cameras sitting there. Add to that are the garage sales, flea markets and antique shops. So the collection has just grown like Topsie!



At left, Ed James in his alter ego as a photo history lecturer while below is Ed in "hunting mode" for more cameras.



My shelves were getting pretty full so I had more built. Then along came the prairie dust that gets into everything including my den. As part of my annual Xmas letter, I promised that this was the year I was going to dust and inventory my collection / hoard.

This went on for thirty five years and I noticed that the cameras dust bunnies had become dust elephants.

The first of December 2020, I finally started the long overdue project. It was a great learning experience and at times I felt like Indiana Jones with my long forgotten discoveries. But after four months of work, I am now finished. The next time anything similar like this will be after I die and the local auctioneer sells the stuff or one of the PHSC members comes out to pick it up for a nominal price. I'm sure my wife will give you a great bargain to get it out of the house so she can buy more quilting fabric, since she's an award-winning quilter.

But here is my cautionary tale or warning. Keep on top of your collection. When the last of the dust elephants were cleared out, I was able to send 31 banana boxes to a friend for him to sell online. Because of his computer skills, he has been able to do very well with sales around the world.

The first problem I discovered in the clean up was that I had a lot of duplicate cameras. In one case, I had 10 of the same model. Before putting a camera on the shelf I would try to remove the batteries. I forgot to do this in several cases and a few of the cameras were beyond saving, in fact I was even thinking of investing in a biohazard suit. Cleaning the cameras was another matter. I went through a few small paint brushes and I think the Q-Tip Company should send me a thank you note for the 1000s I used.

In many of the older cameras that had leather parts, I did a lot of work putting life back into the leather, especially the older ones that had red leather bellows. I was also able to discover that in several cameras there were rolls of film of

various sizes and ages. With the colour film, I just dumped it, as it was explained to me many years ago by a police officer friend, that should there be something of a criminal nature, it was the labs duty to report it to the police and the person who brought it in would be held responsible. However with the rolls of black and white film I found, well they are sitting in my darkroom for later development. Who knows... maybe the camera was owned by someone on the Titanic. I can always dream!



But I would also find other interesting things, such as the original sales receipt, which in many cases showed that the price of a camera at one time, was the cost of a luxury item. I found quite a few photo shop and drug store labels from businesses that were a mainstays of the community that is now gone. There would be hand written notes on what type of replacement battery to buy, the film type or how to make adjustments for certain shooting conditions. How things have changed over the years with the modern point and shoot cameras. Just like Kodak used to say, "You press the button, we do the rest!" In a few of the cameras there were military serial numbers and names. I wonder what photos they took? I wonder if the owner made it back home? Some of the larger camera cases would have tourist ticket stubs, maps and brochures.... even a few foreign coins from past trips. And always the mandatory cleaning brush, paper and fluid.

As I cleaned each camera I learned so many things about the period technology and the gadgets of the day. A big help in this area was the McKeown Camera resource book and some others. Something I began to enjoy was the design and chrome of finishes on many of the 50s range finder cameras and SLRs. The shape, flow of the body and the feeling of it in your hands was like a fine marble carving. However there were some that felt like I was trying to hold onto and operate an octopus.

For most of my newspaper work I use a digital camera, but I still carry along a B&W film camera to take my backup safety shots. For these photos I use some of the last point and shoot cameras of the 90s, with a Pentax, all weather model being one of my favourites. However when the weather is good and we do get a few months during the summer, I will often take out a vintage camera along with a hand held light meter to take photos of the unusual. I sometimes find that with 24 shots I often take better pictures, better than never-ending digital film !



I will continue to collect cameras, but perhaps be a bit more selective in the future. Funny when I go to my usual hunting spots, I am now finding many of the early digital models. With the growing use of cell phone cameras, we have no more traditional cameras stores left in Brandon which is the nearest city to me.

I do a historic presentation called "A Hundred Year History of Photography". When I perform at a school, the students find it so hard to understand how cameras used to work or the joys of darkroom processing. In my own lifetime I can remember the set of scales in the back of the Halifax Camera Shop of The Maritimes where I used to work many years ago while going to university. The scales were used to weight out bulk processing chemicals. Now your iPhone and desktop printer is all you need.

So in closing, do not become a camera hoarder or let it get out of hand. The labour I had to endure to fix it was almost too much for this 75 year old.

Oh yeah and remember to dust your collection every now and then or the dust elephants will take over! 🐘

TORONTO NOTES

JANUARY and FEBRUARY 2021 ZOOM MEETINGS

Reported by Bob Carter

Our January 20, 2021 meeting titled "Zoom and Tell Vol. 2" had four official presenters plus a few more post-meeting. This ZOOM/Eventbrite based session attracted more people than usually attend our in-person events (held pre-pandemic) and from much further afield (Newfoundland, Michigan, Georgia, etc.).

After a round of introductions and a preliminary talk by our president, moderator Celio Barreto, kicked off the evening.

First up was Bob Carter (myself) speaking primarily on an odd 1939 Leitz 9cm Elmar medium telephoto lens for the Leitz OORES rotating focus slide. To begin, I showed a couple of interchangeable lens containers: an unusual deerskin bag (Leitz version is coded ETON), and a black bakelite container coded BDFOO. While mostly black, they were also made and sold in brown and tan colours. These fragile containers were later changed to transparent plastic.

For comparison, Bob showed a traditional 1939 9cm Elmar lens coded ELANG. Both lenses use the same lens head while the shorter lens uses the COOED focusing mount. Bob suggested this was so landscapes and architectural subjects could be focussed and framed at 5x enlargement on the ground glass of the OORES rather than using a separate viewfinder or the tiny 5cm viewfinder built into the Leicas (ground glass framing and focussing was common then on larger cameras).

Next Jeri Danyleyko showed her lovely Franka Solida camera with a foldout bellows and viewfinder. Made c1954, it produced 6x6cm negatives on 120 film. Jeri gave a brief history of Franks noting that most cameras were unsigned and private branded for sale by businesses like Sears. She presented a few photos of an instruction booklet for a similar model with its fractured English - common then, but quaint to modern ears.

Dr Irwin Reichstein of Ottawa had two slides to show us: a badly faded picture of a tiny railroad town called Eholt BC, and its scanned and photoshopped sequel with enhanced contrast and detail - buildings, people, trains, and even laundry on clothes lines could now be made out. The tiny railroad town, about 500 miles east of Vancouver, was founded in the late 1800s. By 1948, when the post office finally closed, only 17 people remained. Our resident Photoshop expert, Bob Lansdale offered to work on a higher resolution scan adjusting each channel (R, G, B) separately to try and wring out more details - which he did the next day.

Irwin is well advanced in his forthcoming book on photographer James Inglis who made huge composites before the famous photographer, William Notman. Dr Reichstein said that while he has written many pages, there is still a lot more to be done.

Lorne Shields wrapped up the formal show and tell with a handful of photos and stories, two of which set off a detailed discussion in the Q&A period. The photos all showed old bicycles, some studio, some outdoors, and one a c.d.v. cartoon from 1869 showed velocipedes and a photographer. A man on a High Wheel bicycle (later called a penny-farthing) was subsequently identified as a dentist (D.D.S.). An outdoor scene of two men showed a fan and an umbrella in use

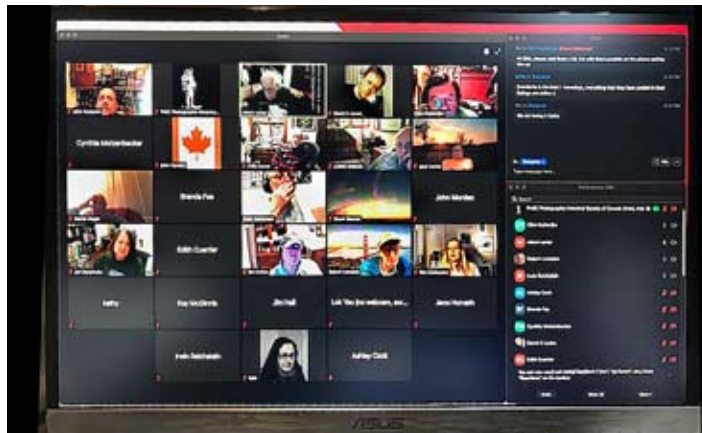
(most likely on a hot day). A studio photo of a couple on High Wheelers with the lady (they rarely appeared to be actually riding a High Wheelers) sitting 'side-saddle' would actually have been virtually impossible for her to be riding.

Post presentation, the Q&A session led to a spirited discussion led off by our president, Clint Hryhorijiw. He discussed Lorne's fake slightly blurry photo on Ebay noting that the like-new print with sharp corners on a worn card mount was a give-away. There are Notman fakes on Ebay too plus lots of blank mounts from old closed studios (anytime the cost of making a passable fake far outweighs its potential revenue, some people will be tempted, be it stamps, photos, cameras, cars, paintings, etc.).

Martin Magid showed a daylight processing tank, a gift from his son-in-law. The Lab-Box processes both 35mm and 120 rolls. Marty also has a Gordon Camera (street camera), but needs a mono bath (dev/reversal/fix solution) to print positives on the camera's 'cardboard' - basically instant paper. The camera was made c1913 on Stuyvesant Street in NYC (a branch office was here in Toronto). Articles on the camera appear in two issues of our journal - 35-2 and 35-4. Editor Lansdale received a copy of a manual from the California Museum of Photography that have a Gordon camera.

Felix Russo had the last word. He announced that the latest *PhotoEd* magazine (Winter 2021) was now available and features B&W images (n.b. for details, see my November 18, 2020 post "PhotoEd Winter 2020/21" on our website).

The evening ended with a friendly discussion by presenters and attendees. Celio and Clint make an active and enthusiastic team as shown by this well organized outing. Well done!



At the February, 2021 meeting, we saw the finished version of "Photos by Kirk" by Jamie Day Fleck via streaming to ZOOM. This time, Jamie and a panel of three experts fielded queries afterwards. Jamie first gave us a taste of her film on Kirk when we saw a copy at our June 2015 meeting. Tonight's presentation was our third meeting organized on Eventbrite and hosted on ZOOM. We owe thanks to Programme Director Celio Barreto for his co-ordinating acumen. The \$9.99 General Admission screening and Panel Discussion tickets included a digital copy of the film. PHSC members were exempt from this fee, unless they wished to purchase a copy of the film. I counted 46 attendees at one point.

The approximately 25 minute documentary consisted of interviews with family members and clients carefully interspersed with black and white photographs taken mostly by Kourken Hovsepian (Kirk). Note that 'Kirk' was the name he used for his studio as his Armenian name was difficult to say in English.

The documentary records some very emotional interviews. It also uses a few home movie clips - each uncorrected for the colour shifts that occurred over time. These clips added some poignancy. Kirk's photographs recorded not only special events (candid, portraits, weddings) but the history of his neighbourhood in the Bronx (New York City). Like many studio photographers, Kirk used a very big camera in his work.

He was born around 1900 and had only a few years of formal education. His education was abruptly cut short by the 1912 Armenian genocide. The Turks in the Ottoman Empire were muslim and turned on the Christian Armenians in the Empire. By the time the purge ended, about a million and a half Armenians had died. Death and destruction littered the land. Bodies were everywhere, including those of Kourken's immediate family. He survived but by inference was another victim of the purge.

As a young man, Kourken Hovsepian sailed to America where an uncle already lived. His uncle taught him photography. Kourken became a professional photographer and opened his own studio called, "Photos by Kirk". Like him, Kirk's daughter Mimi lives and works at home in a building with a storefront. While Kirk chose photography as his medium, his daughter prefers paint.

Prior to the film screening, the audience was asked to switch their sound and video off to save bandwidth. After the documentary ended we took a short break so Celio as host

could organize the panelists. Participants were encouraged to text their questions via the ZOOM built-in chat feature. The panelists were: Museum of Modern Art's (MoMA) Tasha Lutek in NYC; Cassandra Tavukciyan from the Canadian Museum of History in Ottawa, and Pierre Tremblay, Jamie's documentary mentor at Ryerson U. The discussion was moderated by Paulette Michayluk host of the 'Defend the Darkroom' podcast. PHSC president, Clint Hryhorijiw, opened with an overview of our society and its monthly Toronto meetings.

First up, Paulette acknowledged that our piece of Southern Ontario was once aboriginal land, listing each tribe of record. Noting that in Kirk's day there was neither immediacy nor technology, Paulette stated that a professional photographer was necessary to record significant events and even family photos.

Jamie answered a few questions: She knew nothing of Armenian history when she began the documentary, and was attending school in NYC. She identified the Project

Save Armenian Photograph Archives in Watertown, MA as the source of many of Kirk's old photographs. She discovered a cassette of Kirk speaking with his daughter Mimi when he was 70 years old. Kirk often used glass plate negatives, but when Jamie found them, they were dusty, and dirty. She carefully cleaned each one, inserted it in a glassine envelope, and returned them all to Kirk's family. Kirk himself was married in NYC in early 1926. While he did annotate some wedding negatives, there is no record of who photographed his wedding (or if he even photographed part of it himself). While Kirk used a style traditional for studio photographs of his time, his abilities made all the difference in their impact.

The Q&A was longer than the streaming with active participation by all panel members as well as Jamie. It nicely expanded on the documentary, Kirk's history and that of his adopted neighbourhood. One of the last questions was addressed to Jamie regarding her newer work. She explained that her husband's violin maker is also Armenian. She did a very short documentary of the violin maker as well two other documentaries - 'Affairs of the Heart' and 'In My Back Yard'. Jamie can be contacted via her Facebook channel or her company website.

The meeting ended with Clint's wrap-up and thank you to the panel and Jamie. Once again it was an excellent job by Celio who attracted a stellar panel and audience to view and comment on the documentary. ❧



JAMIE DAY FLECK

I signed in at 7:30 pm on a somewhat cloudy and coolish day in the GTA. Our president was excited by the response Dr Goodlin's video and talk received - an amazing 90 odd people registered for the event. Before the 'main event', PHSC president Clint Hryhorijiw gave a brief chat on the objectives of the society and the advantages of membership for the very modest annual fee. Just prior to the video, moderator Celio Barreto muted the audience video and voice to eliminate accidental sounds and conversations and to reduce bandwidth demands. At the request of our speaker, his video was not recorded.

Dr Goodlin gave a brief introduction to his video. He is a Nikon Professional Service (NPS) member and takes small groups to various environmental locales around the world, usually taking stills at each spot visited. He enjoys the pristine look of nature undisturbed. This particular trip was partly funded by NPS who loaned the new Nikon mirrorless model Z7 camera and a few lenses to Ron (including an 800mm telephoto). Since the Nikon Z7 has a slow motion video, Ron decided to try the video as well as doing stills. A mix of pro digital cameras and cell phones were used on the trip, including a Go Pro camera on a gorilla tripod for under water shots. Everyone wore Nikon caps, including a Canon photographer. N.B. Since the trip, Ron has bought two Nikon Z7's and is planning to purchase a new Z6II!

At the end of the BC trip, he decided the amount of video clips accumulated could be made into a video. Using an Apple program called Final Cut Pro, Ron was able to create a video. Gaps in the clips were filled with stills, often using the Ed Burns technique to give an impression of motion. I noticed a shudder at times (eg on river boat ride) likely due to the editing or perhaps a ZOOM bandwidth issue. Ron hopes to donate the video to the David Suzuki foundation and encouraged the viewers to help save the planet (global warming, garbage) by practicing good husbandry and pressing the government on environmental issues.

The trip was a mixture of aircraft flights and boat trips to and within nature preserves. The group saw many native BC birds - and whales - as well as bears. Ron and many of the group took photographs and video clips of wild life in the rain forest nature preserves north of Vancouver.

He mentioned that a spirit bear (seen on the second part of the trip) is very rare. The animal is a normal black bear with a recessive gene that causes its coat to be white. The area around Prince Rupert showed how serious the negative impact of man has become. The group saw massive garbage piles, areas with heavy tree cutting, and roads that criss-crossed natural habitats.



DR. RON GOODLIN

A tiny Cessna waited to fly the group on. They took videos both inside and out, although once underway the constant motion of the craft was a challenge for photography. There was a need for more clothing and sealed camera gear to combat the steady rain they experienced. The low lying mist, fog,

and clouds added mystery to the trip.

An essential staple for bear diets is salmon. Bears gorge on salmon to ready for winter and hibernation. As the salmon are nearly motionless while laying eggs, they are an easy target. The salmon nutrients are so key that bears even eat carrion - dead fish on river bottom. The life cycle in the rain forest completes as they wander off to find caves for their long winter's sleep.

Ron's group headed to the southern rain forest and possible spirit bear sightings. Jumping off at Terrance, they used boats to travel inland on the rivers. The group saw mink, Orcas, and Hump-Backs. A pod of whales entertained the boat occupants who were splashed by the huge mammals' antics.

An estimated fewer than 300 spirit bears exist today - all in BC. The bear population (all bears) decline is caused by global warming and a large increase in the commercial fishing of krill, a tiny crustacean on which the salmon feed. Less krill means fewer salmon and the population declines. Less salmon means fewer bears including spirit bears.

At one spot on the river, the group spent time recording bears. A black bear was spotted fishing for salmon while her two cubs sat in a tree. The cubs soon smelled the fish and joined their mom. Long lenses and tripods were used as the mother bear and cubs moved around just inches from Ron and the guides.



IMAGES COURTESY OF DR. RON GOODLIN



The area became quiet and still, then a huge spirit bear appeared looking for salmon. It stayed around for two days filling up on fish nutrients. The spirit bear was challenged by a large male black bear - with a potentially deadly outcome. But the big male black bear backed down and the spirit bear carried on fishing. The video concluded with a message to save our planet by changing our habits to reduce their impact on the habitat and wild life.

After a brief break, a spirited Q&A session began with Ron chatting about his experiences over the years with Celio, Clint and a few others. (I visited Prince Rupert and walked parts of the rain forest nearly 20 years ago. It was the last time I used film and my Leica. A visit to the Columbia Ice Fields a few weeks later really hit home on the impact we have had on the environment. The edge of the glacier was marked as of each year. The shrinkage was shocking.).

A few highlights of the Q&A follow:

- The bears seem to be used to people in the protected areas
- Hard to say which lens is best as zooms 70-200 and 200-500 were used interchangeably
- Some times the subjects were too close to focus (800mm lens)
- Krill lay eggs on underside of ice so global warming may be major factor in decline
- Krill are low on the food chain, feeding whales, salmon, seals, penguins etc. directly
- fungi makes spirit bears look orangish not pure white
- Ron went to the arctic where he saw Inuit feed the otherwise starving polar bears
- Ron has been to Antarctica, and Africa too

The session wrapped up with a thank you to Ron for his fine effort as a beginning videographer and video editor. It was a great and educational evening for all. Another well done presentation, in no small part due to our Programs Coordinator and our President. 🐻

REGINALD ERIC HOLLOWAY C.M.G.

We regrettably announce the passing of member Reg Holloway on March 2, 2021 at age 88. Reg joined the Society in 1995 and continued membership into April 2021. We recall when he spoke to our group in June, 2009 on his favourite topic – *Newspaper Photography with Large Cameras*. Reg also published a book: *The Evolution and Demise of*

the Larger Format Press Camera from his personal experiences and collection.

Born in Brighton, England, Reg started his career in journalism before serving in the Royal Air Force for two years, then returning to the press game in the UK and East Africa. In 1962 Reg changed careers and joined the British Foreign Service. Over the next thirty years he served in many parts of the world. First in Guyana, then Malta, and then as Charge

d’Affaires to the Kingdom of Nepal. He travelled the world assessing the efficiency of British Embassies.

He came to Toronto in the early 80s as Consul General to this Province and it was serving while here that he was honoured by the Queen as “Companion of the Order of St. Michael and St. George”. He then served in Hong Kong, Macau, Southern California before retiring and settling back in Canada. He and wife Anna moved to Mountain Lake and over the years Reg learned to garden and the two created gardens wherever they were.

Sad to lose such an illustrious member. He will be greatly missed. / *Toronto Star* 🐾



RYERSON ACQUIRES FRANCIS BEDFORD RESEARCH COLLECTION

The Ryerson Image Centre has acquired the Frances Bedford Research Collection which has been assembled by Toronto-based architectural photographer and collector Steven Evans. It encompasses the life’s work of Francis Bedford (1815-1894), one of the pre-eminent English architecture and landscape photographers of the nineteenth century.

Ranging from the mid-1840s to 1870, the collection includes more than 1,200 individual photographs in a variety of formats, six expansive albums and 44 publications with original tipped-in photographs and lithographs, and related ephemera. These multi-faceted holdings allow for an in-depth exploration of Bedford’s photographic practice.



Francis Bedford, *Wells Cathedral, Interior of The Nave, Looking West*, 1860 (or later), albumen print. The Francis Bedford Research Collection, Ryerson Image Centre

He took up photography around 1852 as an aid to his lithography work. From the 1860s through the 1880s, Bedford’s technically-unrivalled architectural and topographic photos were published and widely distributed as stereographs, view books, and personal albums.

Beginning in 1859, Bedford travelled extensively throughout Wales and England with his camera, shooting architectural images as well as picturesque landscapes. In the late 1850s and early 1860s, Francis Bedford received a number of prestigious photo commissions from Queen Victoria, including studio documentation of the Royal Collection at Marlborough House (1854), and architectural and city views of Prince Albert’s birthplace Coburg, Bavaria (1857) and Gotha, Bavaria (1858). Most famously, in 1862 Bedford was made the official photographer on the Prince of Wales’ four-month tour of the Near and Middle East, making him the first photographer to accompany a royal tour. /*RIC* 🐾

BRUCE A. TYO

1952-2021

Photograph by Eugne Kowaluk



HANDS ACROSS THE BORDER

We send our condolences to friends and relatives of Bruce Tyo in Rochester, N.Y. on his sudden passing on March 31, 2021. He will be greatly missed by The Photographic History Society as he was so prolific in his writings for their newsletter and a frequent presenter at their monthly meetings.. This writer was also receiving valuable aid with on-going research for camera provenance of the Canadian Camera & Optical Co. Our last communications was March 30th.

Predeceased by parents Orville & Vivian Tyo. Survived by his loving wife of 46 years, Donna (Povio); his trusted companion Winston; siblings Keith (Dorothea) Tyo, Beth (Sergio) Diana, Ellen (Joseph) Nicoella & Kevin (Katherine) Tyo; in-laws, Raymond (Judy) Povio, William (Angela) Zink & Debra Landis.

Bruce was a decorated Army Veteran serving his country for 28 years, a Docent at George Eastman Museum, and a member of the Photographic Historical Society of Rochester.

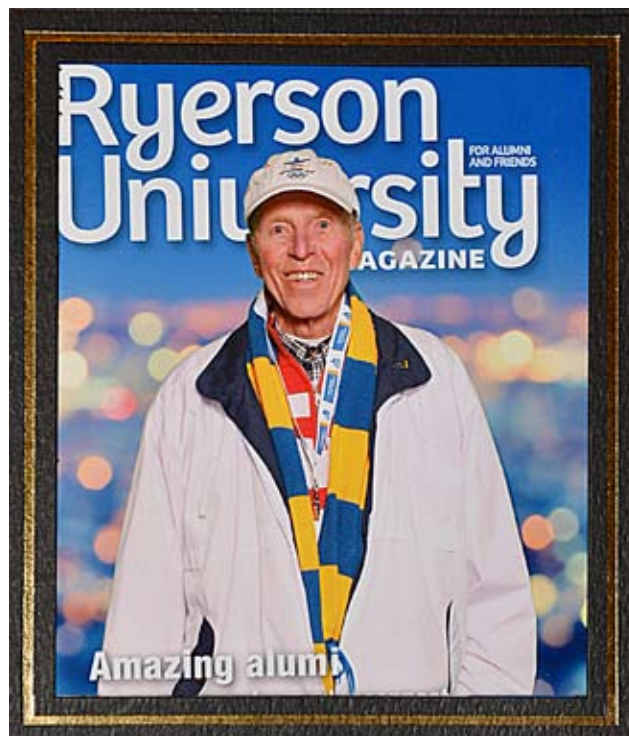
Services held privately. Donations in his memory may be made to Veterans Outreach of Rochester or the American Diabetes Association. /RL 🍷

DENNIS CANNON

January 26, 1938 – April 4, 2021

Peacefully at St. Joseph's Hospital. Dennis leaves behind his beloved, Gabrielle Garcia, Matthew Garcia, Melissa Pardoe (Shane) and children, sister-in-law Kathleen Cannon and niece, Lauren, and nephews Darryn, Mike and Trevor Allegretto. He was predeceased by first wife, Fran (Caldwell) and brother, Jim Cannon. Dennis was a victims of Covid.

A graduate of the photography program at Ryerson, Dennis Cannon became a top Sales Executive at Kodak in Toronto and Vancouver. The Kodak family remained an important part of his life over the years. Friendship was always a joyful priority for Dennis.



When he returned to Toronto after retiring from Kodak, he became a PHSC member once again and a frequent attendee at our monthly Toronto meetings. Dennis was a great asset to the Society, always ready to help out (Membership Secretary in 1981) and with participation on various committees.

Thank you to all the Tenzins and Savitri, as well as the Doctors and Nurses at St Joe's. Donations can be made to the Alzheimer Society of Toronto. There are plans for a Celebration of Life when gathering is possible. Online condolences can be made through Turner and Porter www.turnerporter.ca /Toronto Star 🍷

IT'S MEMBERSHIP DUES TIME WE NEED YOUR MONEY!

**Enclosed is a Membership Renewal application
to assist in sending in your annual PHSC dues.**

PLEASE DO IT NOW

**Make the task of the Membership Chairman easier
PAYPAL is easiest and fast!**

The Covid pandemic has certainly given us problems, cancelling our usual programs and special events. But we are making progress by adding Zoom virtual programs and increasing the number of publications sent out as PDF files to members with email addresses.

We'll keep up the work and hope soon to get together for our Photographica Fairs and Auctions. Photographica of all sorts is building up in our warehouse so look forward to some real bargain-hunting when we finally get back to normal.

Wayne Gilbert, Membership Chairman



**PHOTOGRAPHIC
HISTORICAL
SOCIETY OF
CANADA**

MEMBERSHIP RENEWAL

For just \$35 (Canadian address) or \$45 (foreign address) a year, you receive:

- 4 issues of our thought-provoking photo-history journal *Photographic Canadiana*
 - The *Photographic Canadiana Special Supplements*
 - The *Amalgamated Photo History Newsletters*
 - A one-time special DVD of 40 years of back issues
- Subscription to the PHSC NEWS, our monthly email newsletter
- Vendor fee discounts at spring and fall fairs, image shows and trunk sales

Please print clearly.

Name _____

Street _____

City _____ Prov/State _____

Country _____ Postal Code/Zip _____

Email _____

Check one.

For shipping a one year subscription to a Canadian address ☐ \$35.00

For shipping a three year subscription to a Canadian address ☐ \$100.00

For shipping a one year subscription to a foreign address (address outside Canada) ☐ \$45.00

For shipping a three year subscription to a foreign address (address outside Canada) ☐ \$125.00

Payment Options.

- ☐ Cheque
- ☐ Paypal available at www.phsc.ca

Mailing Address.

MEMBERSHIP
The Photographic Historical Society of Canada
Box 11703, 4335 Bloor St West
Toronto, ON, M9C 2A5, Canada

rev 20210117 Journal

RYERSON THANKS VOLUNTEERS

G. RAYMOND CHANG OUTSTANDING VOLUNTEER AWARDS 2021

On Thursday, April 22, 2021, 37 alumni and friends of Ryerson University were celebrated at The G. Raymond Chang Outstanding Volunteer Awards. The event recognizes their exemplary generosity and contribution to Ryerson. The awards are named in honour of G. Raymond Chang, the late chancellor emeritus of Ryerson University and Officer of the Order of Canada, for his deep belief in the importance of volunteering.

Wilhelm E. Nassau and Clint Hryhorijiw, PHSC members, were selected to be honoured for their contributions. The citations read:

Wilhelm E. Nassau, photographer, documentarian and educator, is a stalwart champion of the Ryerson Library. A significant gift-in-kind donation brokered by Willy was instrumental in growing the Library's fledgling special collections unit. He continues to be generous with his expertise and his connections which have contributed to an extensive collection of photographic memorabilia that is widely used by Ryerson researchers.

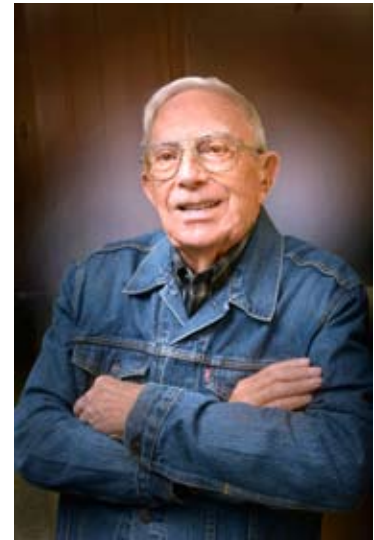
Lewko "Clint" Hryhorijiw, as president of the Photographic Historical Society of Canada, Lewko "Clint" Hryhorijiw has a keen interest in the Ryerson Library Special Collections Unit and the opportunities it provides for students and special collections. He has stewarded a number of significant contributions to the special collections and acts as informal liaison between the extensive community of the PHSC and Ryerson Library Archives.

At Ryerson, the volunteers are integral members of the Ryerson community and play a vital role in the quality of the Ryerson experience for students, faculty and staff, and alumni. From mentors to advisors, fund-raisers, ambassadors, organizers, ticket sellers, greeters and guest speakers, and more – their work and service contributes to the spirit of community at Ryerson. The volunteers help bolster the university's reputation as a top destination for learning, innovation, entrepreneur-ism and so much more.

Hryhorijiw comments: "In accepting the award I feel I am representing the whole of PHSC for the support it has given to Ryerson U, and not for my personal contributions."

Nassau points out: "When the Wilfred Laurier University's collection was taken apart, I was instrumental to transfer the photographic part to Ryerson – approximately 500 pieces. There it joined the existing collection from Kodak Canada. I supplied them with much technical descriptions. More recently I keep an active co-operation with director Joanna Beyersbergen and librarian Alison Skyrme. I am grateful to Ryerson Special Library to allow me continuous activity with the collection which keeps growing as further items are added."

Ryerson is a young university with few corporate sponsors. Donations and help of volunteers go a long way in supporting the students to gain a better education. 🍀



Wilhelm E. Nassau



Lewko "Clint" Hryhorijiw

SOTHEBY'S AUCTION SETS RECORD for 19th-Century Photography with Talbot Album

Sotheby's set several artist records during an online auction devoted to major figures in photography. The sale, organized by auctioneers in New York and London, brought in a total of \$4.38 million with buyer's fees across 30 lots sold, realizing a 60 percent sell-through rate.

The top lot was a photographic album created by 19th-century British photographer William Henry Fox Talbot. Gifted by the photographer to his sister, Henrietta Horatia Maria Gaisford (née Feilding) in the 1840s, and passed by descent

through the family, the collection is comprised of photographs and personal albums depicting scenes of Victorian Britain.

Six bidders competed for a trove of around 200 early photographs, moving the hammer price up to \$1.6 million, with a final price of \$2 million, four times its low estimate of \$300,000. The winning bidder was dealer Hans R. Kraus Jr. The result set a new auction record for the artist, surpassing his previous benchmark of \$275,000 paid for *The Pencil of Nature* (ca. 1846) in April 2018 at Sotheby's.

In a statement, Sotheby's described the Talbot photographs as "arguably the most important lot of 19th-century photographs to ever come to market." 🍀