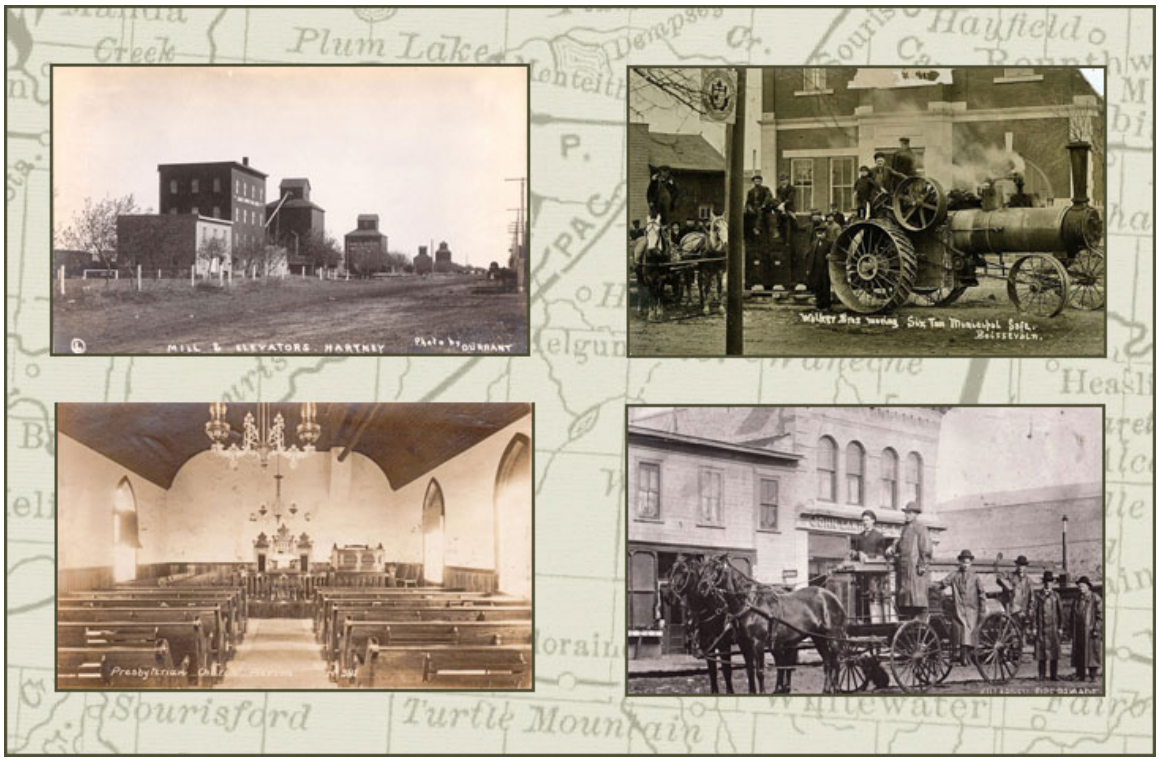
# A Thousand Words




Pioneer Photographers in the Southwest Corner

Presented by:

**The Municipality of Grassland**

## A word about sources

Just as digital technology has transformed the worlds of print, music and video media, the proliferation of online image archives has changes the way we access old photos. Like it or not, most writers and researchers now have access to archival photos from a variety of online sources, often far removed from the holder of the original prints or negatives. Traditional sources such as The Manitoba Archives and the S.J. McKee Archives continue to play the vital role in preserving and authenticating images, but simple convenience takes us to fine collections such as the Winnipeg Library's excellent Past Forward Collection, Peel's Prairie Provinces and Images of Prairie Towns.

Many of the images used here are from personal collections, museum collections, local history publications and online sources. We often simply don't know the original source, but when are sure that an item was sourced from one of our Museums or Archives we have tried acknowledge it.

## A word about quality.

Assessing the quality or value of an archival photo involves more than a matter of just the technical element. The sharpness, clarity and focus of a print are, of course, vitally important. High quality prints, quite literally, allow us to see more. With a sharp well-focused print we are more likely to be able to read the sign on a business building, or even recognize a face in an otherwise unidentified group photo. A print that is rich in detail is valuable in and of itself in terms of using a photo to "see" and appreciate the scene and its elements.

If, however, negatives or original quality prints are not available, we must make the best use we can with the resources at hand. A poor quality, or damaged image is still incredibly valuable as a resource. A poorly framed or poorly exposed print can still be a treasure – we have to be thankful for what has survived.

When possible, I have used the best prints available - but when no print or scan of a print, is available we have used copies from publications such as local histories or even newspapers. I hope that the original prints are out there somewhere and if I find them I will, of course, replace the present image with the improved copy.

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Thanks to the Historic Resources Branch, Manitoba Sport, Culture and Heritage for their financial support through the Heritage Grants Program, and their ongoing advice, guidance and encouragement to local historians and Heritage Organizations.

# Pioneer Photographers in the Southwest Corner

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# The Photo Studio

Take a look at the inscription on this photo of the Waskada Railway Station. It reads, “Winnipeg Photo Co. Napinka”.  One finds that notation on many old photos from the region. In the early 1900’s, Napinka had a Photo Studio.

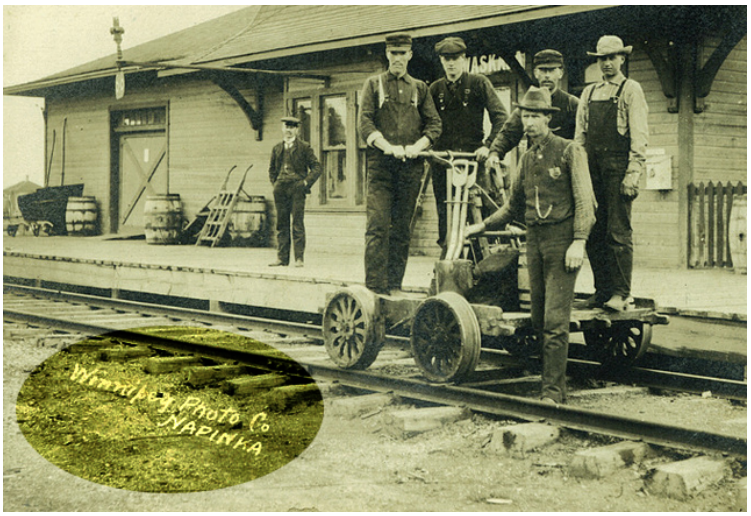



*Photo from Peel’s Prairie Provinces*

Technology has always had a tendency to eliminate jobs, when labour-saving machinery, as the term implies, reduces the need for… labour.

Businesses fade away when technology gives people the tools to do previously highly specialized tasks.

Once settlers got established and their basic food and shelter needs were met they went looking for less essential amenities, like family portraits. Cameras were expensive and required training, so people looked for a professional.

Change started when the Kodak Brownie, an affordable and easy to use camera, was introduced in 1900. There was still a need for a professional photographer, but the business changed. Those Brownie snapshots still had to be developed. They could branch out into retail. There was still a demand for formal high quality portraits and commercial work.

*Photo from: Grassland Collection*

The end result was that a photography business could still be viable in larger centres such as Boissevain, until improved transportation links, especially cars and roads, made it easier for shoppers to find better deals and selection in the cities.

## The Hind Expedition

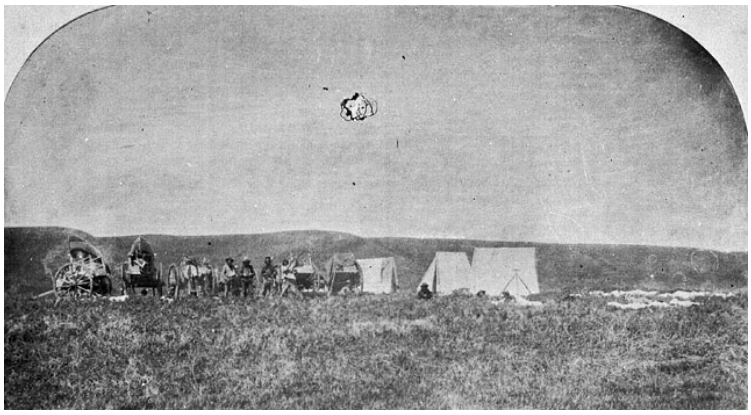


*Photo from: Archives Canada*

The photograph above, taken in 1859, is one of the first photos taken in southwestern Manitoba. The photographer was Humphrey Lloyd Hime a photographer and surveyor recruited to provide a photographic record of an exploring expedition.

By the 1850's the governments in both Canada and Britain were beginning to consider an important question.

Was agricultural settlement viable in what was considered to be the cold and dry expanse of the western prairies?

The Hudson's Bay Company who had controlled the region for nearly 200 years, were only there for the furs, but the people in charge of the fur trade posts had already determined much earlier that "anything will grow here." But could it be grown in quantities, and efficiently enough to still be a cash crop once you factor in transportation to the market - meaning the cities of Upper and Lower Canada?

The Canadian government commissioned Professor Henry Youle Hind, a Toronto geologist to explore the region in light of that question. During the summer of 1859 he and his party of thirteen men explored southwestern Manitoba. They camped at the mouth of the Souris and took the first photographs of that river. They were particularly impressed by the grasshoppers which Hind insisted took only ten minutes to destroy three pairs of woolen trousers, but they also noticed the numbers of fish rising to catch grasshoppers. They were watchful of the Sioux whom Hind called the "tigers of the plains", and they noted the beauty of the Brandon Hills. They noted the lack of timber, but found what they were looking for - fertile land.

Hind's identification of travel routes and arable land directly influenced the future of the west in terms of settlement and agriculture, and played a role in Canada's decision to pursue the acquisition of Rupert's Land from the Hudson's Bay Company (HBC), albeit without regard for Indigenous peoples.

Theirs was the first survey in North America from which photographs have survived.

Hind contracted Humphrey Lloyd Hime to accompany him. At the time the twenty-four year old Hime was a photographer, surveyor, businessman, and financier.

Hind's instructions didn't specify photographic documentation. The decision was likely his, it may have even been an afterthought as in his budget preparation records he had altered an entry for: "Mr. Hind's Assistant - $640" to read "photographer ".

Photography could provide a most accurate and faithful record of places and things and copies could be taken to illustrate expedition reports.

**This may be the first photo (1858) ever taken of the Manitoba prairie looking west from a point west of the Red River settlement.** *Photo from: Archives Canada*

Photography was still new. It potential for his sort of work was just beginning to be considered recognized. Instead exploratory expeditions often included an artist whose sketches might be used to illustrate the official reports. In fact two artists of note: John Fleming and William Napier also provided a record of Hind's travels. But photography was taking over. Daguerreo-typists had accompanied Commodore Perry on his expedition to Japan in 1852 and the U.S. Western Survey party of 1853 employed a photographer. Leading explorers of the day were beginning to use photography extensively on expeditions.

Because photography was becoming an acceptable part of life in urban Canada, its potential to record faithfully was undoubtedly brought to the attention of many Government officials. Thus, by 1858, there was a willingness to accept a reasonable expenditure for photography.

**Recently Canada Post chose to highlight one of Hime's photos.**

# The Boundary Commission

The next great set of photos, with southwestern Manitoba as the setting, was provided by the International Boundary Commission that travelled through the region in 1873 and 1874. By this time Winnipeg had several photographers and a record of that rapidly expanding city and its nearby settlement was being created.

But photography still involved moving a great deal of expensive equipment. It didn't travel well.

Over the course of the next two summers, the Boundary commissioners worked its way west. Their time in the southwest corner is well document in a series of high quality photos. Highlights included several shots of the Sourisford Crossing of the Souris River south of Melita, and of camps at Turtle Mountain.

**The Boundary Commissioners spent three days building a bridge over the Souris River.** *Photo from: Archives of Manitoba*

**The Commission leaving the Long River Depot – the future site of Wakopa, southeast of Boissevain.** *Photo from: Archives of Manitoba*

# Settlement & Photography

The next photographers didn't appear in the southwest corner until after the establishment of Brandon in 1881, and the beginning of railway service to the region. This photo of the steamer, The City of Winnipeg, was taken at Grand Valley in 1881.

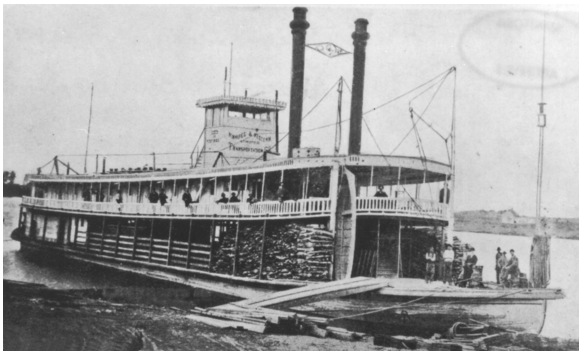


*Photo from: Archives of Manitoba*

From 1879 until the summer of 1881 Grand Valley was the main settlement on the Assiniboine west of Portage. That changed when in May of that year the CPR chose a vacant parcel of land just two kilometres west of Grand Valley to be the site of a station and a divisional point.

Within about a year Brandon went from being a collection of tents to being a city,

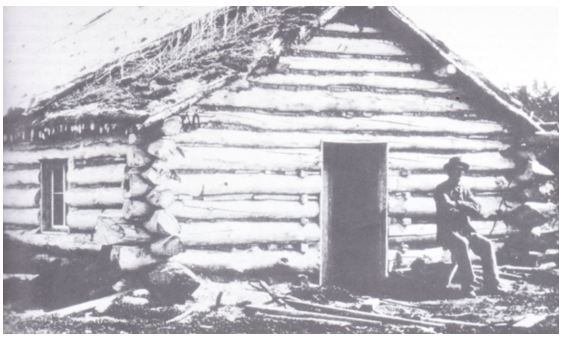
**This would likely have been late in 1881, and is likely the earliest photo of Brandon.**

*Photo from: Archives of Manitoba*

We have s few photos of the pre-railway village of Millford from about 1882 – 1884. Established in 1880, it was the first village west of Portage and south of the Assiniboine. It was a prominent place before Brandon existed.

**This photo, likely from 1883 shows the extent of the village.**

*Photo from: Archives of Manitoba*



**A rare photo taken in "Old" Wakopa, another pre-railroad village.**

**Plum Creek (later to become Souris) was another early settlement – this photo was taken around 1882.**

The Land Titles Office near where Deloraine is today, was an important stop for new settlers.

Photography was expensive and required expertise and equipment. So photos of southwestern Manitoba are rare from the era before the expansion or railway service created towns and villages. Once those villages were established and new settlers began to see some return from all their hard work, they were quick to seek out all the amenities available to their city counterparts. All manner of businesses and services began to flourish in small towns. Photography was part of that “progress”.

# A Thousand Words

## Photographers in the Southwest Corner

*The following biographical information owes much to "Manitoba Photographers, 1858 to Present", prepared by Dr. Gordon Goldsborough and available on the website of the Manitoba Historical Society. It is supplemented by information from local histories, local museums, and online photo archives.*

*Photos included are just samples from a large inventory of available images.*

# Photographers in the Southwest Corner

Anderson, Mr.  (Killarney) - Anderson and Scott had a studio in in 1905

Ashley, J.T.  (Cartwright)

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Bates, William, John  (Baldur, Fairfax, Alexander, Elkhorn)

Born in Ontario, Edward came to Manitoba in 1894 and worked as a teacher at Dominion City School, where he met the prominent photographer George A. Barrowclough. He supported his family as a teacher and itinerant photographer, specializing in real photo postcards of small towns in southern Manitoba and eastern Saskatchewan. The family lived at Newdale, while he was the Principal of Wellington School (1906-1907) and Newdale School (1907-1908), and at Winnipeg (1908-1911) while he was a student at the Manitoba Medical College. After graduation, he practiced medicine in Manitoba and Saskatchewan.

Examples of his work in Southwestern Manitoba include street scenes of Baldur, Fairfax, Alexander, and Elkhorn.

Other work in Manitoba includes photos from Franklin, Birtle, Strathclair, Plumas, Arden, Bagot, Hargrave, Sidney, Elm Creek, Starbuck, St, Norbert, Oakville, and Makinak

****See Profiles Section**

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Brown Albert E. “Bert” (?-1916)  (Reston)

Albert worked with the Winnipeg Photo Company at Reston for a period before moving west, farming near Lethbridge, Alberta for a time. He died of tuberculosis at Calgary on 2 March 1916.

Burgess Frederick C.  (Hartney)

Campbell, A.M.  (Melita)

Melita Gallery was owned by A. M. Campbell, (1887 – 1892) sold to George Davidson (see Deloraine) in 1892 and was open one to six days a month.

A. M. Campbell was elected MPP in 1888  - 1899

Chapple, Gladys  (Elkhorn)

Gladys Chapple was born in 1891 and grew up in the district. Under the guidance of Mr. J. Mooney she was an ardent photographer, developing her own pictures, some of which are still quite clear.  P218

Clark, Fred  1914 -  1917  (Deloraine)

Colpitts, Mr.  (Ninette)

Old timers speak of his driving around the Wawanesa Plains with his horse and buggy as he went from place to place taking pictures. After operating the first Ninette post office from Jan. to Nov. of 1894 he sold his farm in favor of a photographer's office in Brandon.

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E. O. Cooper  (Wawanesa – 1906 – 07)

Several photos in the Wawanesa local history (Sipeweske) are attributed to E. O. Cooper.

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Danellion, George  (Deloraine) 1894 - 96

Davidson, Alvin 1905  (Deloraine & Cartwright)

Davidson Brothers – 1898 - Frank Davidson & George Davidson (Deloraine. Melita and Souris)

The Davidson Brothers were advertising in In Deloraine 1898

*In 1900, Davidson Brothers visited for two week periods from Brandon, and by 1903, visits were from Souris. In 1908, Davidson Co. Studio was above T. B. Brooks' store and was open two to three days of every month until 1925 when the business was sold to W. Brown.*

Davidson, George  (Deloraine1890's)

Mr. Davidson's Melita Gallery (1892) moved to Deloraine in 1893.

*"Geo. Davidson, Photographer, has over-hauled and refilled his showcase with farm and threshing scenes, which gives it a very attractive appearance."  1893*

*'Only four weeks to think about having your photo taken. Davidson, the Photographer, closes his gallery April 15th. Cabinet photos $3. per dozen $2.50 per half-clozen. Davidson, Photographer, Deloraine. 1894*

Davidson, John (Souris – 1883)

Davidson, Mary ( Souris 1906 – 1908)

Davidson, W. A. (Melita 1914 – 1925)

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Durrant George E. (Hartney - Elgin)

George Durrant produced an impressive body of work in Hartney and Elgin over a period of a few years around 1905. We know that he also worked in the Treherne area, likely around 1911, as the only record we have of him in Manitoba Vital Statistics is that he was married in the RM of Victoria in that year.

Other than that the man is a bit of a mystery. Like many other entrepreneurs, homesteaders, professionals and service providers he came to town seeing an opportunity and likely left when a more attractive opportunity presented itself. He didn't stay long enough to put down roots and certainly not long enough for his family history to be included in the local history

*Numerous Hartney and Elgin scenes were recorded by Durrant, and available in the Grasslands Collection.*

****See Profiles Section**

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Edwards, Percy Charles  (Killarney 1904 – 1952)

(Also served Boissevain, Manitou and Pilot Mound)

P.C. Edwards was born into a large family in Kentish Town, London, Eng. He started in photography at an early age in a large studio in London. There he became an accomplished photographer and technician and remembered working on many portraits of Queen Victoria, other Royalty and heroes of the Boer War.

In 1903 he came to Canada, intending to settle on a homestead in Saskatchewan, but decided to get off the train in Boissevain. He worked on a farm and in a tinsmith shop that winter and came to Killarney in 1904 to open a studio with a Mr. Scott. Scott left for the US in 1910 and PC operated the studio until his death.

The studio was first located upstairs on the east side of Broadway about where No. 523 is now. In 1917 a fire destroyed several businesses in that part of the block and he lost everything as well as all of the negatives of the early days of Killarney. Many prints of these negatives are around today, especially in the JAV David Museum. The building was rebuilt by P.J. Sherlock and the studio reopened on the ground floor.

**Edwards Photo Studio – second floor of the (first) Sherlock Block**

P.C. saw many changes in photography, from the days of glass plates to roll film. In early days he would load up a buggy and drive around the country taking pictures of the threshing outfits so workers from the east could send home pictures of the wild west. He operated studios in Cartwright, Crystal City, Pilot Mound and Manitou for many years.

**At Killarney Lake - Edwards was fond of outdoor photography, which offered special challenges.**

*Numerous Killarney scenes are available in the J.S.V. David Museum Collection.*

## An Anecdote from "Trails & Crossroads"

The first mixed train reached Killarney on January 3, 1886, according to the records of the Canadian Pacific Railway. This was a great day for the people of Killarney. New arrivals came in reasonable comfort by train, and the day of the long trek to Brandon was ended. The first regular passenger train arrived on March 28, 1886. It came three times a week, and going down to see the train come in became a favorite pastime. Often, however, the train was late. When W. J. Wood brought his family from England, they had been delayed by icebergs, and his daughter and her husband failed to meet them. They were standing wondering what to do when P. C. Edwards, the photographer, spoke to them and called Mr. Wood by name. He recognized him because he had enlarged a photograph of him and was able to direct him to the home of his daughter, Mrs. Thomas Howell.

A photographer did not make much money during the thirties and many a chicken or quarter of beef was traded for Christmas portraits. With the war years, business picked up and most of Killarney's servicemen and women had their portraits taken by P.C. before they went over-seas.

****See Profiles Section**

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Everett, Frank (Baldur)

Frank Everett and Ellen (Nellie) Everett were married in Berkshire, England, in 1901. Frank worked at his trade of photographer until, in 1905, they decided to immigrate to Canada with their son Jack, born in 1903.

Goodwin, R. (Deloraine 1900)

Goodman, G. (Glenboro) The name G. Goodman appears on a photo of a family from the Grund district in the early 1900's

Gorrill. Fred (Fairfax 1905)

Graham, T.S. (Melita)

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Jacobs, Mr. E. F. - Lauder

***From the Lauder History….***

*A file of several hundred photographs has been gathered. They were copied from those lent by many people whose help has been very much appreciated. Of particular interest is a large box full of negatives on 4" x 5" glass loaned by Frank Jacobs. They were the work of his father, Mr. E. F. Jacobs, who has probably done more to preserve the history of Lauder and its people than any other person.*

*His photographs are spread across Canada and are valued possessions of many of the old timers and their descendants. Many of the photos loaned were originally produced from the Jacobs negatives.*

Jenkins, John S.  (Deloraine 1906…)

John Sampson Jenkins was born at Camborne in the County of Cornwall, England, on October 15. 1861. The family came to Canada in 1887, first to Aylmer, Ontario and later to Belleville. In 1906 they moved to Deloraine.

Mr. Jenkins introduced moving pictures to this part of the Province, with movies shown for years in the Opera House, as well as travelling to Waskacla and Napinka for showing there. His Photo Studio was well-known in the area, having taken over the Davidson Studio soon after coming to Deloraine. It was operated by Mr. Jenkin and then the business was taken over by his daughter, Carrie, who had worked with her father.

Jenkins, Carrie

***From the Deloraine History…***

*Another woman next door, Carrie Jenkins, has an equally fascinating occupation. She is a photographer, in fact, “the" photographer for Deloraine. Inside her small shop next to the Jubilee Theatre (her father operated the first movie in town) the smell of chemicals used in photo processing is pervasive. Carrie has time to spend with boys and shows them a picture taken when the two of them were just five . - she had captured them on film right out in front of her shop in the company of three others, all with suckers in their mouths.*

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Kohler, Stanley - Glenboro

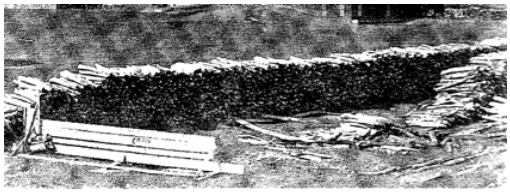
Stanley was a farmer and a photographer. Many of the early photos of events, families and other activities in the Millford and later the Treesbank and Stockton areas were taken by him.

Lane E.L. (Glenboro)

Lane had a studio in Glenboro, likely for a short time prior to about 1905, and was responsible for at least one of the fine photos of Baldur in the James Wall Collection.

Markle.  W. E.  (Boissevain 1892)

W. E. Markle had very aggressive advertisements in the Globe in Boissevain, but seems to have been around for only a couple of months.



oissevain's first flour mills, picture taken 1889 — Photo courtesy W. Mon

1914—J. Richardson replaces R. Hurt as plant engineer.
1915—K.W. charge reduced from 20c to 15c.
1918—Rest room established and grant made.
1920—G. C. Smith resigns. H. J. Phillips appointed Sec. Treas
1922—$7,500.00 debenture sold at 7% for erection of skating ri
1929—By-law passed to accept Manitoba Hydro for power
oissevain. J. B. Young resigns as Constable. Geo. Willia

The first flour mills, picture taken 1889 - Photo courtesy W. Moncur p31 BH1

Marshman, Thomas (Hartney 1891 – 1893)

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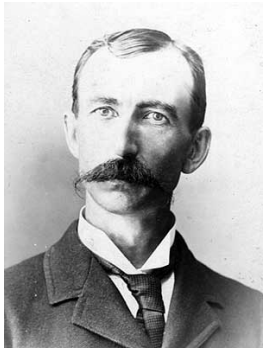
Martel, William Angus (Brandon & Area)

There were several photographers in Brandon that travelled to rural sites.

Born in New York City on 1 December 1851, Martel and his wife Theresa had three children, all of whom worked with him in the photography business: Isabel Martel (b 1872), William Angus Martel (1875-1958), and Frank A. Martel (b 1881). Around 1898, they came to Manitoba and established a photography business at Brandon, with a satellite studio at Morden, relocating in 1903 to Winnipeg. The Martels eventually moved to Los Angeles, California where W. A. Martel opened a studio.

In 1899, William Martel & Son had a tent studio in Melita.

George A. Martin (Killarney)



As far as is known the first photographer in Killarney was a Mr. Martin. He is listed as one of the “Professional and Business Men in Killarney before 1900.

Born in Ontario on 23 October 1861, he died at Killarney on 20 March 1924 and was buried in Killarney Cemetery.

He probably did not have a studio and did only a small amount of work.

This threshing scene is by George A. Martin

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McKim, Walter J. – 1899 (Boissevain & Killarney)

McArter, John - Hartney

John McArter was born in Huron County, Ontario. He received his public and high school education there. He took up Professional Photography and had a studio in Brussels, Ontario. He came to Manitoba first in 1901, but returned to the East to dispose of his business. He came back to Hartney in 1904 and bought the Hartney Photo Studio where he was in business until his death April 30, 1915. He took many pictures of pioneer farming in the Hartney area. He was an active member of St. Paul's Presbyterian Church. He was an avid curler, taking part in all the surrounding bonspiels and coming home with many trophies.

**One of many "Hartney" photos by McArter**

****See Profiles Section**

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McDonald, Norman

Norman McDonald worked in Hartney from 1903 – 07.

**A McDonald photo of Elgin.**

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McKay John – Farmer and amateur photographer. (Neelin)

McTavish, A.  (Pipestone 1900)

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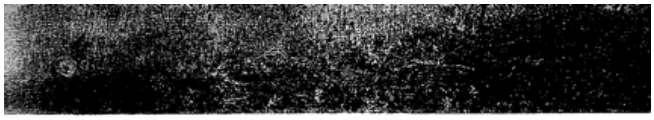
Miers, James E.  (Boissevain 1894 – 1900)

In 1893 James E. Miers established the Boissevain Photographic Studio which he operated until he sold to W. J. McKim in 1899. In the meantime F. W. Plows was also doing photography, in 1894.



'hotographer Meirs visits Henderson Bros. threshing outfit in the Carant
istrict northwest of Boissevain 1887 — Courtesy W. D. Henderson, Brand

In looking back over the experiences of those early days, v
who today live in our good homes with electric light and app
nces, telephone, radio, television, cars and tractors, our highwa
nd market roads, should stop and pay tribute to the fortitud
erseverance, the high hopes, farsightedness and many heart-ach
f the pioneer men and women who laid the foundation for all t
rivileges we enjoy today.

Allen J. Haight

**Photographer Meirs visits Henderson Bros. threshing outfit in the Caranton district northwest of Boissevain 1887 - Courtesy W. D. Henderson, Brandon**

Charles Ignatious Meyers

Born at Toronto, Ontario on 27 August 1892, son of Charles L. Meyers and Elizabeth Doran, he came to Winnipeg with his family in the early 20th century where he began working as a photographer. In 1918, in the late days of the First World War, he enlisted in the Canadian Expeditionary Force. Following his military discharge in 1919, operating out of a Winnipeg studio on Notre Dame Avenue, he ventured around southern Manitoba into the 1920s, taking photographs that were made into postcards, many of which survive today. He later returned to Toronto where he continued working as a photographer.

Oak Lake was a long way from home; often photographers would travel in a circuit.

Meyers has left us several photos of the village of Minto.

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Morrish Albert E.  (Crystal City 1902 - 1916)

Born at Goderich, Ontario on 25 December 1881, he moved with his familiy to North Dakota around 1890, living there until 1902 when they relocated to Crystal City. Starting around 1904, he began working as a photographer, operating a studio at Crystal City until 1916 (in partnership with William J. Stanlake around 1907), and taking postcard views at various towns around southern Manitoba. In the early 1920s, he operated the Davidson Studio at Brandon in partnership with Frank W. Weekes. He later had the Morrish Studio at Neepawa until at least 1947.

**This photo of Rock Lake is by A. Morrish.  He worked in Brandon, Crystal City, Pilot Mound, and Virden from 1904 – 1923**

Murney, Walter  (Baldur 1904)

Walter Murney was a photographer and worked with S. Frederickson in 1904, as travelling photographers, selling pictures from 25 cents a dozen up. In 1905, Murney set up a study in T.W. Sexsmith's hotel.

Nelson, Frank  (Baldur, Glenora)

Frank was born and raised in the Glenora area.

He was an avid photographer and took post card size pictures, doing all the developing himself. He was always on hand at the house parties taking pictures of those present; people were always very co-operative at arranging themselves for a picture. Many of the pictures are around today and in very good condition.

Nicholson, John

Boissevain's first photographer appears to have been John Nicholson, in 1892. Based at Boissevain between 1888 and 1893, Nicholson sold his photographic equipment in the latter year.

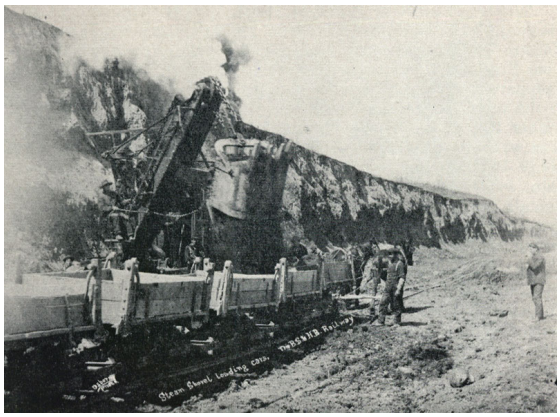
Ongley, E. E. (Glenboro)

Osborne P.J.  (Boissevain)

By 1904 Osborne's Studio was located over what is now Pringle's store. He was Boissevain's photographer for many years.

One of Osborne’s early photos of Boissevain.

Earlier Mr. Osborne's name appears on photographs in Killarney



This photo of the construction of the Great Northern line near Bunclody bears Osborne's inscription.

*The Boissevain Library and Archives has many of Osborne's Photos and others Boissevain & Area images.*

****See Profiles Section**

Overend, George (Ninette)

George Overend took that first picture of the new-born village photographed from the west hill, for he was Ninette's first amateur photographer.

Plows. F.W. (Boissevain ca. 1894)

Paynter, Joseph – 1899 – 1918 (Carberry)

Pope, Charles (1900 - Melita) - Pope had a studio next door to the Metropolitan Hotel.

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A.P. (Wawanesa)

An unknown photographer known only by the initials A.P. also provided some photos of Wawanesa in its early days.

Walter Royle  (Reston & Area)

Walter Royle took this shot of this church that still stands in the village of Pipestone. He worked there in the 1920's

Born at West Didsbury, England around 1887, he graduated from the Glasgow Bible Training College and emigrated to Canada in 1910, where he was a student missionary in Alberta. He graduated from Manitoba College in 1914 and became an ordained Presbyterian minister. His first pastoral posting was at Moore Park, and he subsequently served at Presbyterian (later United) churches at Tilston, Griswold, and Pipestone (1920-1922).

In the 1920s, he took photographs around Pipestone that were made into commercial postcards.

Saunders, Brabazon Joseph  (Napinka, Reston, Waskada 1904 – 1915)

Born at Islington, Middlesex, England in January 1870, he emigrated to Canada in 1899 and worked as a photographer at Galt, Ontario until at least 1902. He was living at Napinka as of late 1905, working as a photographer, either alone or in partnership with Leslie Witmer Eaton. It is believed that Saunders was the proprietor of the Winnipeg Photo Company, which produced good quality postcards showing scenes throughout southwestern Manitoba and southeastern Saskatchewan. These areas are consistent geographically with the satellite studios that Saunders operated in this region. By 1916, Saunders had moved to Winnipeg where he worked as a baker. By 1921, he was operating the photography studio Goodfellow & Saunders at Mount Dennis.

Saunders was on the Napinka Voters List from 1902 – 1912 and listed as a resident,  B. Saunders, photographer  1905 – 1913.

**A detail from a 1910 photo of Nakinka's Main Street shows the Photo Studio.**

He was also listed as:  Saunders Art Studio (1911):  Saunders & Eaton  (Reston & Waskada) 1906, and may have been involved in the Western Photograph Company – 1914 – 1915.

A postcard mailed in 1911 features the Souris River At Napinka.  The captioning style of this image is identical to the style of Winnipeg Photo from Napinka, but the imprint on the reverse credits it; "Photo By Western Art Gallery, Oxbow, Sask."

****See Profiles Section – "Winnipeg Photo Co"**

Scott, Mr. In 1904 Mr. Scott and P.C. Edwards bought a studio in Killarney from a Mr. McKim.

Silverdale & Nelson (Melita & Area - Outdoor photographers, were in the area in 1914)

Smith, Ernest R. T. (Carberry)

Smith, Edgar (Glenboro)

Edgar Smith, son of John B. and Sarah Smith, was born in Nottingham, England, April 21, 1873. Following his school education he learned the photographic trade from his father, who was in the photography business under the name of J. B. Smith and Son (oldest brother, Fred) and they had won prizes for their photographs from 1865 to the 1880's.

In 1903 Mr. E. Smith came out to Canada and went to Grenfell, Saskatchewan where he worked at bricklaying until April 1904, when he went back to England and married Ada L. Hall, daughter of George and Louisa Hall. Following their marriage they came to Canada and settled in Glenboro, Manitoba.

He purchased the Photographic Studio from E. L. Lane and was in this business until 1922

Stephens, C.B. (Deloraine) Photo Art Studio - C. B. Stephens. Artist.

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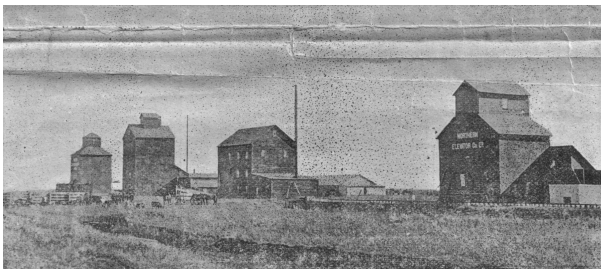
Stevens, Fred (Baldur 1890's)

In the summer of 1882, Fred Stevens came to Manitoba from England, to seek his fortune in farming. After looking around, he decided on a farm south of Baldur. He continued to farm until the boys were old enough to carry on. Fred and Elizabeth moved to Baldur in 1920, when Fred purchased the "Baldur Gazette". He operated it until his death in 1940.

Several examples of Fred's photography appeared in a Special Historical Edition of the Baldur Gazette in Sept. 1899.



*Winnipeg Elevator, Dominion Elevator, Roller Mill, Rink, Northern Elevator*

****See the Products Section**

Alexander Barton Thom [A. B.] (1849-1926)

Thom's photographic achievements throughout western Canada in the 1880s and 1890s have been described as "among the most artistic and professional in the West for that period,"

Thom was born at Stratford, Ontario in February 1849, His younger brother, John S. Thom Jr., established a general store at Lucan, Ontario where he also dabbled in photography. Perhaps this is where Alexander got his start in the craft. Thom arrived in Manitoba sometime in 1880 and in October purchased a lot at Nelsonville, where he intended to open a photography studio in the spring of the following year.

By May 1883, Thom had formed a photographic partnership at Winnipeg with Fred V. Bingham, which lasted until 1886. During this period, Thom was primarily an itinerant who spent much of his time travelling in western Canada, taking numerous photographs in the spectacular mountain ranges west of Calgary. During 1886, for example, he took over 2,000 views along the Canadian Pacific Railway route through the Rockies.

During the winters of 1885 through 1889, and possibly later, he spent his winters travelling through the USA and England, giving presentations illustrated with his images. Thom believed the presentations benefitted the Canadian Pacific Railway and immigration to western Canada, and he used this argument to support his request that the railway provide a railway car as a portable photographic studio.

Thom maintained his base of operations in Manitoba. In 1890, he resided at Stonewall, then at Winnipeg from 1891 to 1894. In 1892, he opened a studio at Carman with a Mr. Pontreath in charge. He had a studio at Regina from 1894 to 1897, and one at Brandon from 1896 to 1900 with a satellite studio on Fourth Street in Wawanesa from 1897.

After closing his Wawanesa photography studio in 1904, Thom settled down to the life of a bachelor farmer on a homestead southwest of St. Claude.

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Watson J.A. (Melita 1896 – 1899)

Watson, W.J.  (Souris 1892 – 1894)

Watt, F.E.  (Melita)  *In 1905-1907 F. E. Watt worked from a small building near the Methodist Church, and with a tent visited small towns around, their visits lasting two to three weeks at a time*

Winnipeg Photo Co. Office (Napinka 1904 – 1913)

The inscription on this photo taken in Waskada reads, “Winnipeg Photo Co. Napinka. A visitor to Napinka today might find it odd, but in the early 1900’s, Napinka had a Photo Studio.  That tells us two things. First, Napinka was a much bigger town in 1904. But, even so, there was work for photographers everywhere. It was a service that was seeing a surge in demand, as pioneer farmers and businessmen were becoming established and had finally had a bit of disposable income.

Brabazon Joseph Saunders was the proprietor of the Winnipeg Photo Company, He was based in Napinka with satellite studios elsewhere in the region. Saunders was on the Napinka Voters List from 1902 – 1912 and listed as a resident,  B. Saunders, photographer  1905 – 1913.

The Winnipeg Photo Company has left us the most extensive existing photographic record of a region stretching from Cartwright to Pierson and Reston. The photos are among the highest quality to have been passed down from the first decade of the 20th century.

****See Profiles Section**

# A Thousand Words

## Highlights from Notable Photographers

To the historian on a mission searches through the museums and local history volumes that preserve the history of the Southwest Corner, the images that accompany the stories are a treasure. Looking through those images, especially the ones from the first decade of the 20th century, certain names keep appearing.

Because of the itinerant nature of early prairie photography, several of the photographers profiled here didn't put down roots in the communities they served. William Bates, for instance left us some great images of Baldur, but he is not mentioned in any of the local histories. On the other hand, P.C. Edwards from Killarney did become part of his community in and we thus know a little more about his life.

Photos bearing the inscription of Bates, Durrant, Edwards, McArter, Osborne and the Winnipeg Photo Co. are prominent in the southwest corner and examples of their work are presented in the following pages.

## William John Bates

This is a view of Second Street in Baldur. To the left is the Fowler Block, built in 1898, which still anchors that street corner. Near the far right is the United Church built in 1904 and still a vital part of the community. Everything in between is gone, but the gable fronted house near the centre along with the adjoining rectangular structure was the Chester House, Baldur's Hotel from the beginning of the village until the early 1960's. Jesse Chester was early on the scene in Baldur, in fact he was responsible for convincing the railway company to locate the village at the spot. They almost named it Chesterville. His was one of the first houses in town and he started a boarding house. The business grew from there.

These scenes offer a variety of views of the village of Baldur. The time period would certainly be before 1910 as automobiles are not evident in any of the scenes

Carroll

A fine overview of Elkhorn

And this view of Elkhorn's Main Street

Alexander

Although this photo of Faifax doesn't have the "Bates" name – the printing and the general look of the shot indicate that it was a Bates.

# George Ernest Durrant

This photo of Hartney's Town Hall is one of dozens that survive from George Durrant's time in Hartney. Even though worked in Hartney and Elgin for nearly a decade, and was instrumental in documenting the visual history of the town, we know little about his personal life and where he went after his time in rural Manitoba.

English Church

Willard House

Hartney's second CPR Station

Mill & Elevators

## Street Scenes

Queen Street

Spencer Street

## Groups

Hartney Baseball Team

CN Station

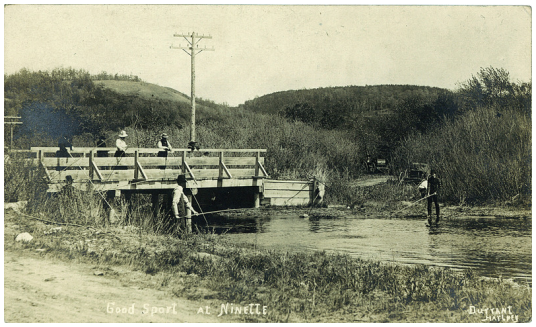
This photo tells us that in the early 1900's Elgin rivaled Hartney in terms of population and commerce. Location on the main routes determined by the growth of highways was probably a factor in changing all that.

## Downtown

Fairfax, on the other hand was a small village right from the start.

## Elgin

## Ninette

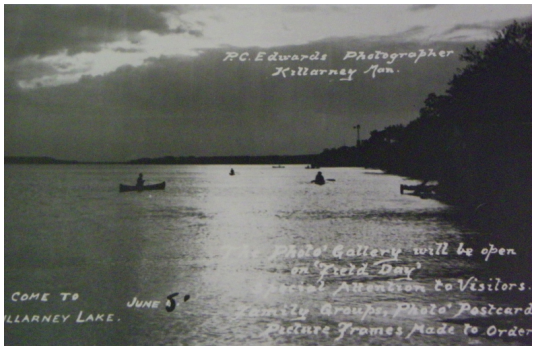



Fishing near Ninette

Constructing the Sanatorium at Ninette.

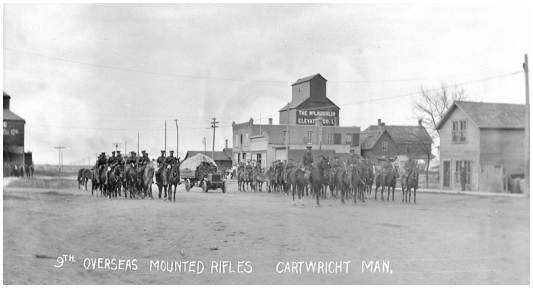
# Percy Charles (P.C.) Edwards

Unlike Bates and Durrant, P.C. Edwards made Killarney his home and got involved in all aspects of community life. He documented cultural and social events and highlighted natural attractions, especially, Killarney Lake

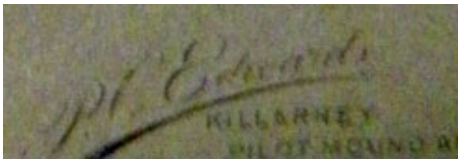


Ruby Stilwell worked for P.C. Edwards for a time - likely prior to her marriage in 1916. She was active in drama productions and Mr. Edwards took several photos of such productions over the years. She is seen here about 1914.

Many of the existing prints of Mr. Edward's photos are not marked with his name, but he did have a way of describing scenes using upper case lettering. That along with the fact that he had offices in both Cartwright and Pilot Mound allows us to present with some level of confidence that the following photos are his.



The same sort of evidence makes it likely that this rare photo of the ghost town of Bannerman is an Edwards photo.




This photo, framed with the P.C. Edwards logo, is one of dozens of photos of soldiers taken by Edwards, although most of the copies that exist in the J.A.V. David Collection are have no identification.

# John McArter

It appears that Hartney had two prominent photographers of a substantial period of time in the early years of the twentieth century.  Both Durrant and McArter have left us important images of the town. A descendant of John McArter, when asked about Durrant, is reported to have said, “He worked for us.” If that was so, it may have been temporary, There is a record of Durrant operating out of Elgin as well. Whatever the details – both men were important.

**John McArter's Studio, Hartney, 1906.**

John McArter’s Studio was right next door to the Hartney Star, and although this photo is unattributed, it must be his work.

Hartney's new Town Hall, built in 1906, was a natural subject for a community photographer. It housed fire-fighting equipment, an auditorium for public meetings and social functions, meeting rooms for the local lodges and the Hartney town band.

Several of the surviving downtown scenes of Hartney are McArter's work.

Some helpful person defaced this photo in a way this is quite helpful to the historian.

McArter helped promote the local natural settings.

As with many rural photographers, existing prints often don't have the photographer's name. A careful examination of the handwritten descriptions can allow one to make an educated guess as to origins.

Most Hartney photos from 1904 - 1920, were either McArter or Durrant.

# P.J. Osborne

Osborne was Boissevain's main photographer for many years, but there is little mention in the local histories of his personal life. In 1904 Osborne's Studio was located over what was later Pringle's store.

Many of his photos are noticeable for their clarity. This could be a tribute to his skill and to the quality of his equipment. However, sometimes the original negatives and prints may have been lost, leaving us with lower quality reproductions.

Whatever the cause, many of Osborne’s images of Boissevain are both informative and pleasing to the eye.

School buildings, like Town Halls, were displayed with pride.

‘

Train time.

Were the two previous photos taken on the same occasion? A close look reveals the scenes are side-by-side.

Although not a captivating scene, this was no doubt a photo with a purpose. Highlighting the region’s agricultural potential was serious work.

In 1981 Earle Currie, in a written submission for Beckoning Hills Revisited, recalled the day the famous American politician and orator stopped in Boissevain.

*“One time, Mr. William Jennings Bryan, a noted politician in U.S.A. was trying for the presidency. He came to Canada on the Great Northern Railway. He was to speak at the station from the back of the platform of the train at 9:30 a.m. The high school pupils wanted to hear him speak, so we ditched our books under the front steps of the school and without permission went to the station. The teacher then had to let the rest of the pupils go to hear him speak.”*

I found it very interesting that a high school student would cut class to attend a speech, and that he would be impressed enough to recall it so many years later.

Photographers seem to have their individual “signatures” even when the print is not explicitly identified. Osborne liked to pick a suitable spot in the scene to identify the subject. Note the message along the eaves of the station …

He inserted a little info along the sidewalk on this downtown photo…

and his name along the bottom of the rail car below…

Sometimes he added pertinent historical data to the image.

Although we know Osborne travelled outside of Boissevain verifiable prints are hard to find. One of the images in the collection of Gilford Copeland from Bunclody bears his inscription, as does this one of Killarney Lake.

The Winnipeg Photo Company

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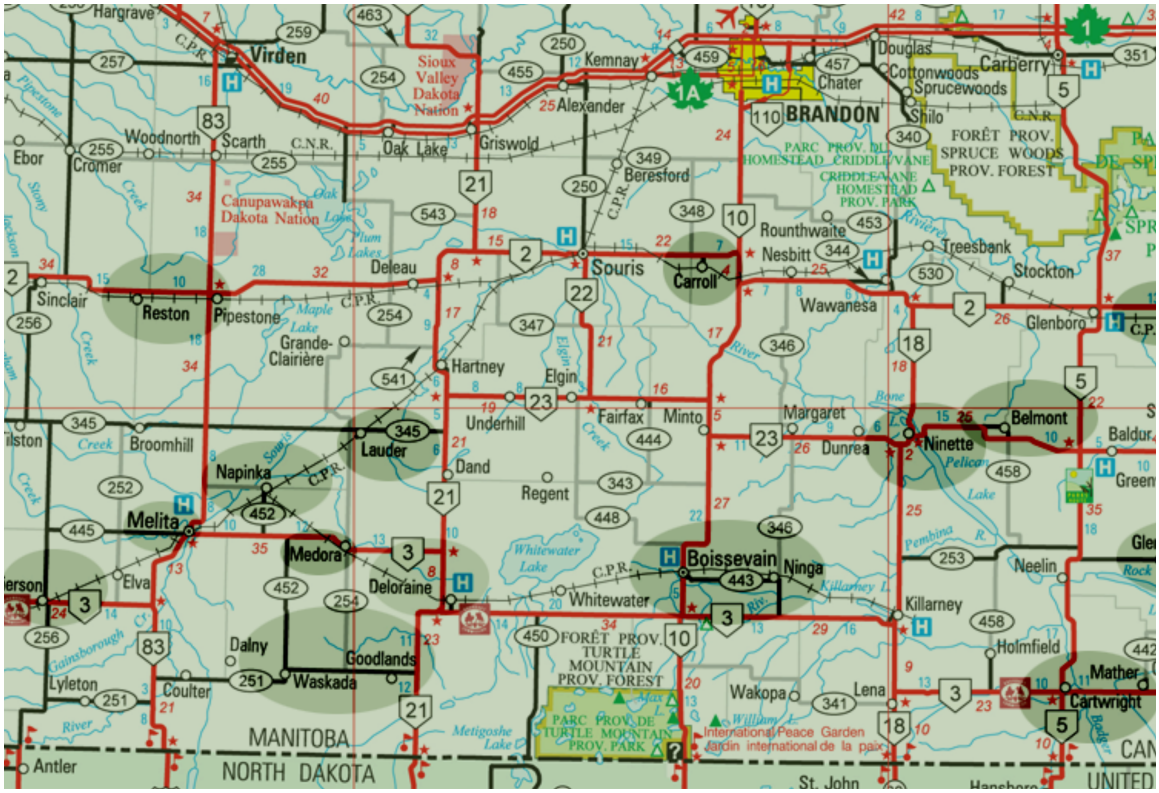
The Winnipeg Photo Co. Office originated in Napinka.
The Photo Studio was prominent on the Main Street in this clip from a 1910 photo.




Our collection of Photos with the “Winnipeg Photo Co.” inscription a wide range of communities in the Southwest Corner. We present samples here, arranged by community. The website has more.

This interior of the Presbyterian Church in Pierson is a fine example of an interior image.

In this case. the Postcard identified the source.

A good example of a “Street Scene” in Waskada one of hundreds that bring much altered village streetscapes back to life.

A Bird's Eye View of Belmont in1909.

Main Street – Boissevain – From the West.  Did the Winnipeg Photo Co. compete with local photographers directly or fill in gaps when a local service wasn't available?

Railway Ave. from the east in Cartwright.

Public School, Cypress River. Cypress River is some distance from the known Winnipeg Photo Co. offices.

The Fire Hall, Deloraine

Goodlands in its early days.

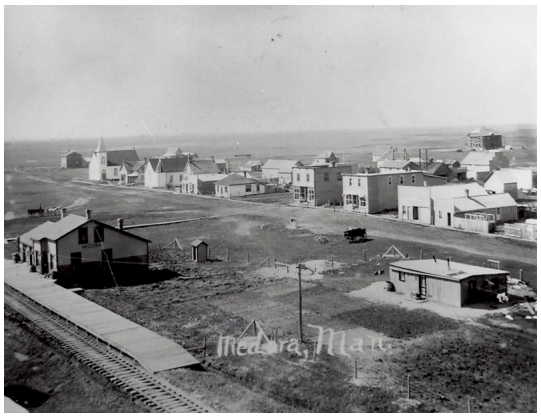
C.P.R. Station, Killarney 1908.

West Side, Main St. Killarney 1908. The production of Post Cards may have been the main purpose for the Photographer to venture out of the home community.

Killarney Lake from South Hill, 1908.

Public School, Lauder  (The first Lauder School)

Railway Ave. Lauder




Medora

CPR Station, Melita

“Off for a sail on the Laurel” - Pelican Lake

Here we have two identical photos, one labeled “Boissevain” and one as “Ninga”. It must be Boissevain, but it serves as a reminded that we have to verify.

Public School, Pierson #378

East Side, Broadway, Pilot Mound - 1908

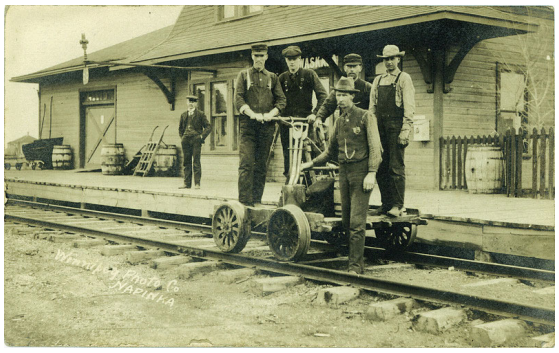
Elevators, Pipestone

West Side, Main St. Reston - 1908

Reston (View from an elevator) 1908

Rock Lake

Boating on Rock Lake near Cartwright – 1908



Waskada Station

Old and new Public Schools, Waskada.

# A Thousand Words

## Subjects & Themes

Family and individual portraits were likely the most obvious and reliable source of income for most photographers.

On gets the sense however that most photographers were happy to get out of the studio and use their skills of perspective and composition on a larger palette. Thus we have the most reliable evidence available as to what the general appearance of small towns, their surroundings and their buildings.

In terms of bringing the physical reality of life in the early 1900's into the historian's frame of reference, the expression, "a picture is worth a thousand words" might be an understatement.

Here we use an arbitrary method of classifying their efforts and sort some representative photos under these headings:

*Buildings*
*Towns & Villages*
*Events*
*Work*
*The Outdoors*
*Recreation & Lifestyle*

## Buildings

Thanks to those early photographers we have a record of the buildings that defined the new villages. Some are long gone, a few are still standing. Many of these early photos were by unknown photographers, likely itinerants. It wasn't until after about 1900 that it became common for a town to have a resident photographer.

This finely detailed image captures the laying of the cornerstone of the Baldur Methodist Church in 1904. *(McKee)*

Boissevain's first mill was built in 1889 and this photo was taken soon after it opened for business.

Photos of the interior of a community hall, like this one in Wawanesa, are rare. *(Mb. Archives)*

Photos of the first log farm homes are also rare. This one was near Cromer.

Baldur's first store. The first commercial buildings in growing towns were often replaced within a decade by larger more substantial structures.

Elgin's Hotel is a reminder that every village had a hotel, or two.

A fine home in Hartney, still in use in 2020.

Sometimes, thanks to an unknown hand, we can identify the owners. In this case they were prominent Hartney businessmen.

Interiors, like this one of Johnson's Store in Minto, are not as common as street scenes. They required more care and special lighting equipment.

Killarney's first Drug Store – 1887

An early dwelling in Killarney.

Photos of sod huts, like this one in Killarney are rare.

Interiors, like that of the Pierson Presbyterian Church (above) and the Baldur Methodist Church (below) take us back to the time before renovations. *(MB Archives)*

Records of building under construction are also rare. Here they are adding a second floor to the Sturgeon Block in Melita, ca. 1902.

A rare photo of the interior of a rural school. Swaffham was near Hartney, and no cairn marks it's location.

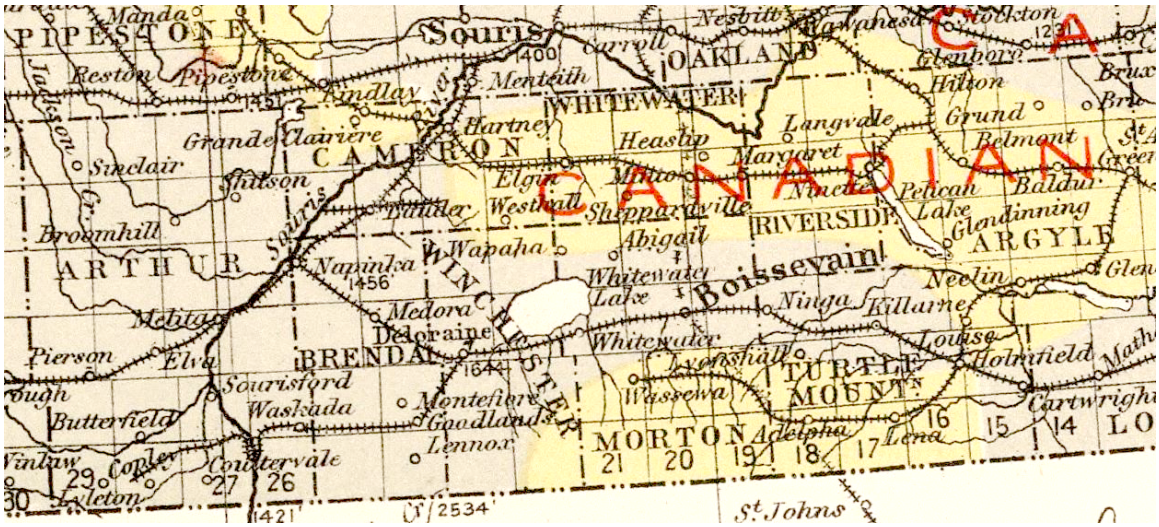
The first Hotel in Hartney was built in 1892 by W.H. Galbraith.

A quality photo of a farm home in the Icelandic Settlement of Grund, south of Glenbor

This Rock Lake Resort Hotel is still in use as Youth Camp Residence.

# Towns & Villages: 1880 – 1910

Pioneer photographers have left us an invaluable record of the development of villages and towns. What follows is a selection of images from the Southwest Corner.



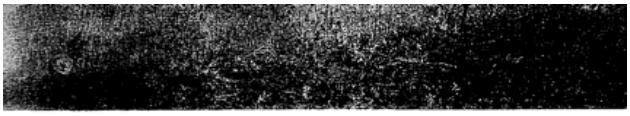

A comprehensive collection of images and links to additional information for each location is available at:

Virtual Manitoba Image Guide: Past & Present
http://www.virtualmanitoba.com/Places/index.html

** The establishment dates provided are based upon the creation of the town site that coincided with the arrival of a rail line. In many cases the community existed in the region as a rural post office or fledgling village, and whatever services existed were moved to the location selected by the railway company.

Once the railway service linked the small towns of the prairies with the rest of the world, and it became much easier to move goods and people, all manner of services and products became available.  Of course the focus was on practical things; food, clothing furniture and building supplies. But once the basics were taken care of, the pioneers were ready for photography.

So in town like Boissevain, created almost overnight in 1885 by the arrival of the railway, photos start to appear within a few years.

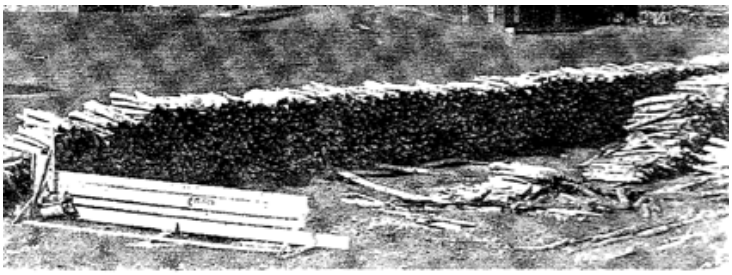


'hotographer Meirs visits Henderson Bros. threshing outfit in the Carant
istrict northwest of Boissevain 1887 — Courtesy W. D. Henderson, Brand

In looking back over the experiences of those early days, v
who today live in our good homes with electric light and app
nces, telephone, radio, television, cars and tractors, our highwa
nd market roads, should stop and pay tribute to the fortitud
erseverance, the high hopes, farsightedness and many heart-ach
f the pioneer men and women who laid the foundation for all t
rivileges we enjoy today.

Allen J. Haight

**Photographer Meirs visited Henderson Bros. threshing outfit in the Caranton district northwest of Boissevain in 1887. (Courtesy W. D. Henderson, Brandon.)**



oissevain's first flour mills, picture taken 1889 — Photo courtesy W. Mon

1914—J. Richardson replaces R. Hurt as plant engineer.
1915—K.W. charge reduced from 20c to 15c.
1918—Rest room established and grant made.
1920—G. C. Smith resigns. H. J. Phillips appointed Sec. Treas
1922—$7,500.00 debenture sold at 7% for erection of skating rir
1929—By-law passed to accept Manitoba Hydro for power
oissevain. J. B. Young resigns as Constable. Geo. Willia

**This photo of the first flour mill in Boissevain was taken 1889. (Photo courtesy W. Moncur)**

As the railways moved into the southwest corner creating Deloraine in 1887, Hartney in 1889, and Melita in 1891 photography followed quickly.

One of the first photos taken in Melita was of their first Fair in 1892.

One of the earliest photos of Hartney featured the first C.P.R. Station and was taken from the elevator.

The first store in Killarney was built (and photographed) in 1885.

But the golden era of small town photography really began about 1900, and from that time we have a wealth of images that document the times. The following is just a sample.

## *Baldur* - Established 1890

Most available photos of Baldur are from Bates and from the James Wall Collection.

Walter Murney was a photographer and worked with S. Frederickson in 1904, as travelling photographers, selling pictures from 25 cents a dozen up. In 1905, Murney set up a study in T.W. Sexsmith's hotel.

Frank Nelson was also an avid photographer and took post card size pictures, doing all the developing himself. He was always on hand at the house parties taking pictures of those present; people were always very co-operative at arranging themselves for a picture.

## *Bannerman* - Established 1905

Bannerman was just three kilometres north of the border. When the railway line was abandoned in 1936, this once important Port of Entry lost its purpose. The site is a field today.

## *Belmont* - Established 1891

Belmont was an important railway town, with a roundhouse, water tower, and bunkhouses for railway workers.

## *Boissevain* - Established 1885

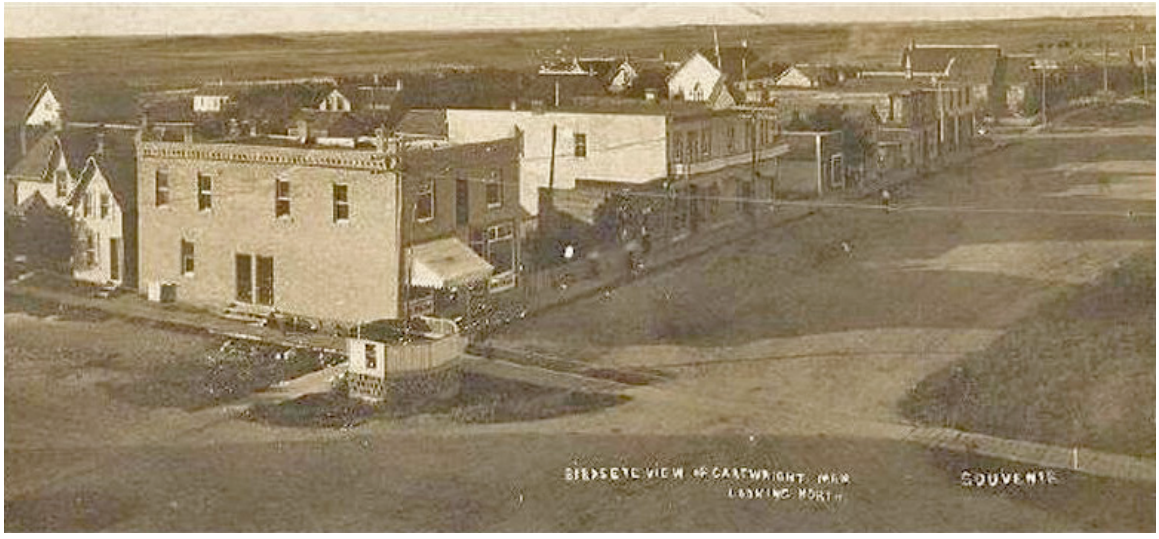
Boissevain's first photographer appears to have been John Nicholson, in 1892. That same year a W. E. Markle had very aggressive advertisements in the Globe, but seems to have been around for only a couple of months. In 1893 James E. Miers established the Boissevain Photographic Studio which he operated until he sold to W. J. McKim in 1899. In the meantime F. W. Plows was also doing photography, in 1894.

By 1904 Osborne's Studio was located over what is now Pringle's store. He was Boissevain's photographer for many years.

Boissevain remains a thriving commercial centre with a main street that has retained its character.

## *Carroll* - Established 1893

## *Cartwright* - Established 1885




Both the Winnipeg Photo Co. and P.C. Edwards were active in Cartwright.

## *Deloraine* - Established 1887

The “first” Deloraine was established in 1881 close to the busy Land Titles Office on the Boundary Commission Trail. The railway bypassed that location in 1887 and the town moved, leaving behind only a stone bank vault now preserved on the original site.

## *Elgin* - Established 1891

Durrant and McDonald, both from Hartney, serviced the Elgin area.

## *Elva* - Established 1892

*This photo of Elva are unattributed, likely from Melita photographers.*

## *Fairfax* - Established 1891

## *Glenboro* - Established 1885

Edgar Smith was born in Nottingham, England, April 21, 1873. Following his school education he learned the photographic trade from his father, who was in the photography business under the name of J. B. Smith and Son and they had won prizes for their photographs from 1865 to the 1880's.
In 1903 Mr. E. Smith came out to Canada and  in about 1904, he settled in Glenboro,

He purchased the Photographic Studio from E. L. Lane and was in this business until 1922.

## *Goodlands* - Established 1899

The Winnipeg Photo Co. had offices in nearby Waskada.

A Post Office and School, both named, “Lennox”, served the area until the village was started by the Goodlands brothers, when the railway arrived from Deloraine.

## *Hartney* - Established 1890

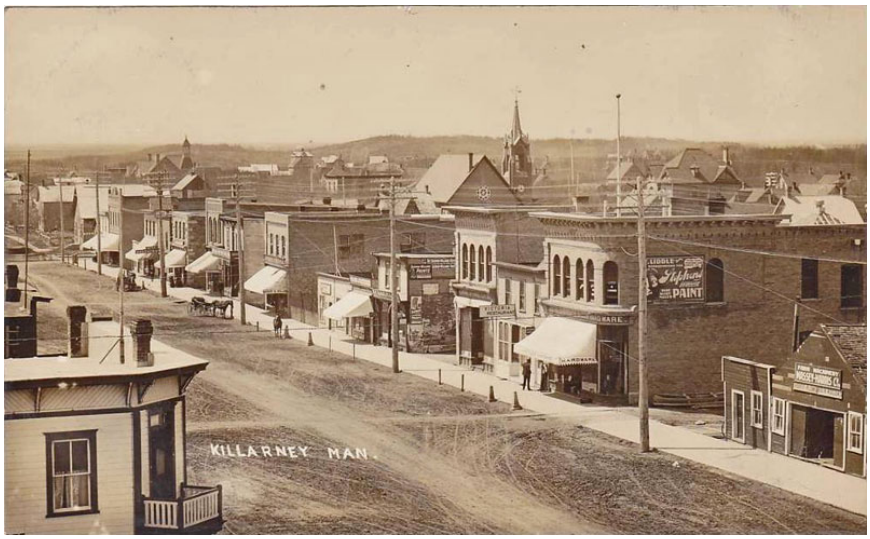
The building at the centre was the Pump Factory, soon to be demolished to make way for the Town Hall.

The Canadian Northern Branch arrived in 1901 making Hartney a railway crossroads. This view would be from an elevator on that CN line where it enters Hartney from the west.

## *Holmfield* - Established 1885

Like all new railway towns, Holmfield grew quickly. It was home to the Harrison Milling Company, one of the most successful, and certainly one of the longest lasting operations of its type in the Southwest Corner.

## *Killarney* - Established 1885




The community (school and Post Office) was originally called Oak Lake. A nearby small village of Tisdale was bypassed by the railway and the store was moved to the new village, now called Killarney. As far as is known the first photographer in Killarney was a George Martin. He is listed as one of the “Professional and Business Men in Killarney before 1900.

## *Lauder* - Established 1891

Pioneers in the Lauder area got their mail at the Melgund Post Office until the village was created by the arrival of the CPR. Branch.

Photographer George Taylor visited the Charles Thomas farm in 1902 to photograph the plowing of four hundred acres of summerfallow with six plows and thirty horses. In 1906 the photographer in Hartney had on display a large photo of nine Thomas boys on binders.

## *Lyleton* - Established 1901

Lyleton is one of many villages that began as post offices well before the railway arrived. In this case the Lyle Family had the Post Office.

The first buildings in Lyleton in an oat field. This photo was taken in the fall of 1902. These buildings were later burned down. The picture was taken by Minnie Reekie. Her camera had glass plates and she developed her own pictures.

## *Medora* - Established 1888

Medora existed as a Post Office, School and a Cemetery, but the town was created a few kilometres to the north when the CPR continued its branch from Deloraine to Napinka in about 1891

## Melgund - Post Office Established 1884

Melgund was never a village, but was very definitely a community. It began as Post Office, then a school, church, cemetery and even added a curling rink.

This photo from around 1900 shows the community gathered for a picnic along the nearby Souris River. The photographer would likely have been from nearby Hartney.

## *Melita* - Established 1891

Melita Gallery (open Monday and Friday) was owned by A. M. Campbell, sold to George Davidson in 1892 and was open one to six days a month. Mr. Davidson moved to Deloraine in 1893.

Other photographers in the early years were, in 1899, William Martel & Son who had a tent studio that they worked from. In 1900, Charles Pope had a studio next door to the Metropolitan Hotel. In 1905-1907 F. E. Watt worked from a small building near the Methodist Church, and with a tent visited small towns around, their visits lasting two to three weeks at a time. In 1914 Silverdale & Nelson, outdoor photographers, were in the area.

## Millford - Established 1880

*(MB Archives)*

The Annual Millford Picnic in either 1883 or 1884, an event described in detail by Nellie McClung in her memoir, “Clearing in the West”.

Millford is unique in that it was an important village from 1800 – 1885 until it was eclipsed when Glenboro, then Wawanesa, got rail service. Buildings like this store were moved to Glenboro, where at least one of them is still in use.

Stanley Kohler farmed the Milford area in the 1890’s. He was also a photographer. Many of the early photos of events, families and other activities in the Millford and later the Treesbank and Stockton areas were taken by him.

## *Minto* - Established 1891

Minto was featured in the CBC show (2018), “Still Standing”. While the village is therefore still standing, most of its main street business buildings are long gone.

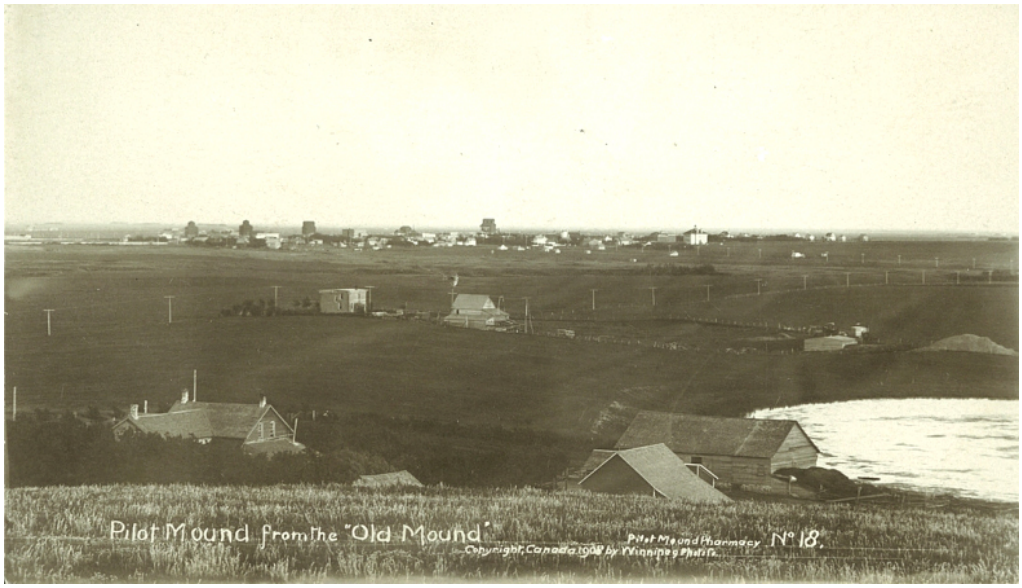
## *Ninga* - Established 1885

Ninga is about mid-way between Killarney and Boissevain, just far enough away to make it viable as a commercial centre in the days when a 10 kilometre trip to the next elevator was a bit too far.

## *Pierson* - Established 1893

The Butterfield Post Office and Stopping House was open for business at least seven years before the CPR Branch from Souris passed by a few kilometres to the north and Pierson (appropriately named after a CPR Investor) was created.

## *Pilot Mound* - Established 1884




The mound was a landmark for travellers and the first village was on that hill. A bank vault remains to mark the site.

## *Pipestone* - Established 1891

## *Reston* - Established 1892

## *Sinclair* - Established 1895

Sinclair Tennis Court - 1909

## *Souris* - Established 1880 as Plum Creek – 1885 as Souris on a CPR Branch

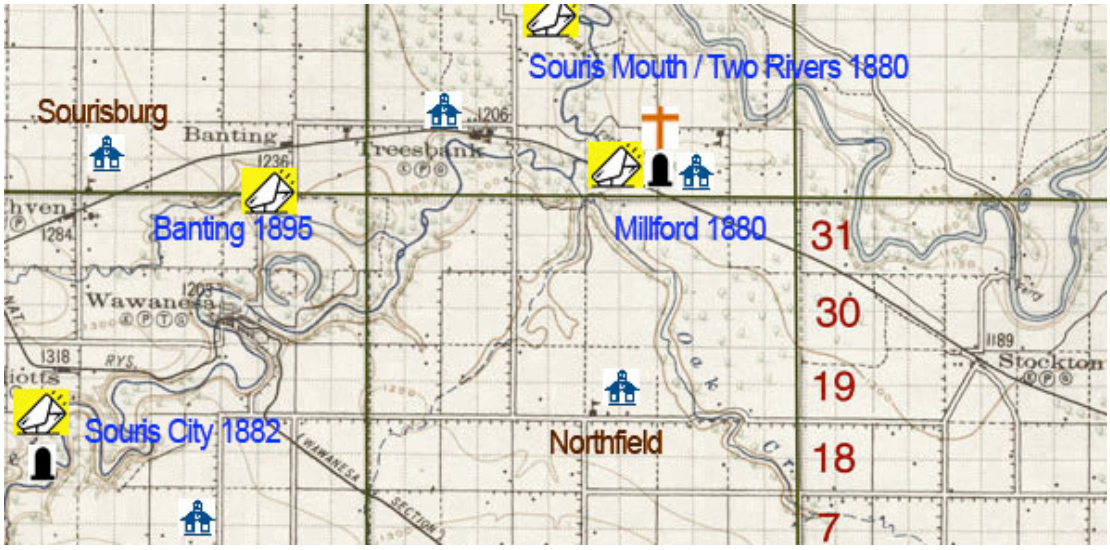
Souris was established as Plum Creek in 1880, and is a rare example of a village that was ready and waiting when the railway arrived in 1885.

## *Tilston* - Established 1905

The building on the far right was the Bank of Commerce. The building, with its top floor removed, was still in place in 2017. Very little else in these photos remains.

The building partially visible at the centre was the Tilston Hotel.

## *Treesbank* - Established 1891




Treesbank was established when the CRP Railway was extended from Glenboro on to Souris. The previously established village of Millford, and the Post Office / Store at Two Rivers were no longer needed.

In the same way, Souris City was replaced by Wawanesa in 1889 when another railway crossed the district.

## *Wakopa* - Established 1878 & 1904

The first settlement in the southwest corner began as a store on the Boundary Commission Trail. The village that grew moved about a kilometre north when the railway branch arrived. Then within a year another line approached from the U.S. making it a crossroads of sorts. By that time the well-established towns of Boissevain and Killarney had become the trading centres of the district and Wakopa remained a hamlet.

## *Waskada* - Established 1900

## *Wawanesa* - Established 1889

The thriving little village of Souris City packed up and moved a few kilometres north when the rail line from Morris to Brandon came through in 1889.

# Events

In the days before the Kodak Brownie and do-it-yourself photography, it was the professional photographer who recorded all manner of events, but he was of course restricted by time and distance from being on hand for the unexpected.

L.O.L. Celebration in Killarney 1887.
THOS. FRY on white horse--MRS. FRY to his left, holding a hat
OTHERS INVOLVED: Bill Fry, J. McNaughton, Thos. Liddle, B.C. Ma, Kilpatrick, H.A. Wo, PJ Sherlock, T. Fairhall, H. McKnight, Ben Cook, Bob Squires, John Williams, Bob Ralsen, T.J. Lawlor, Hodgins, Andrew McNamee, McNamee, Magwood,

This photo of an Orange Lodge re-enactment in Killarney in 1887 is rare. The photographer is unidentified but we can be grateful for the information provided about the participants. *(J.A.V. David Museum)*

This photo from the James Wall Collection is a high finely detailed look at a railway construction project – near Neelin in 1904.

Scheduled events, like this excursion to Brandon Fair from Hartney, were a natural subject to document.

The fall blizzard that hit the southwest on September 13, 1903 is well documented in local histories but of course only a few photos exist. It was probably good fortune that there was a photographer on hand in Baldur that day.

Part of the Grandstand - Hartney Races 1909.

While snowstorms are rare in September, they are common throughout the winter. This one must have seemed particularly fierce to a Killarney entice the photographer out of his warm studio.

The Annual Souisford Pioneer Picnic was fist held in 1883.

While a new school was being constrcuted in Baldur in 1904, classes were held in the Fowler house, which still stands on Elizabeth Avenue.

It's not every day that one sees camels on 7th Avenue in Virden, but because everyone knew the circus was coming and there was a photographer in town, we have this shot.

Field Days were a big deal throughout the first half of the twentieth century and the parades were especially well documented.

Auctions of cattle and other livestock were and important commercial activity and we have a few photos such as this one in Elgin.

Film and the developing process were expensive, so photographers chose their shots carefully. We have no record of the purpose of this gathering in front of the Elgin Hotel but it was certainly a camera-worthy event.

William Jennings Bryan appeared at a widely advertised and well-documented speaking engagement Brandon on May 6, 1909. He had appeared in Winnipeg a few days earlier. On his way home he stopped at Boissevain and spoke to an enthusiastic crowd. Local photographer P.J. Osborne was there to capture it.

This photo is valuable as a record of what we assume was a successful bonspiel, but also a rare close-ups of the front of the Bank of Commerce built in 1904. It serves today as the Elgin Museum.

A hockey team from Baldur – dressed for a road trip.

The Hartney Concert Band – every town had one.

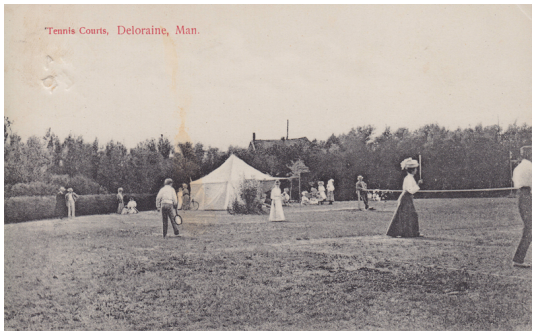
These young curlers from Killarney were likely happy to play with homemade curling rocks.

The Killarney Ladies Silver band - in 1908. Killarney's long serving photographer, P.C. Edwards took and interest in music and theatre and we have several images of bands and productions.

This image captured the elaborate nature of the production. It also reminds us of changing attitude toward things like the use of blackface.

Another all-girls band from Killarney. It seems to have been a thing there.

This photo from 1897 reminds us of how quickly recreational and cultural activities were organized in new prairie towns.




Tennis was popular in all communities.

Bicycles were more than just transportation.

The automobile also quickly became more than transportation. Gatherings like this one in Boissevain were a social outing and a way to show off the new car.

Boissevain's Championship Hockey Team

This photo is not dated – but it is likely the family's first car.

Ready for a social call or a trip to town.

# The Outdoors

Establishing a new farm or business in a new country was time-consuming to say the least. Despite the hard work and long hours involved there was time for recreation. There are plenty of communications, letters, and reminiscences that reflect an appreciation for the outdoors – the beauty of the countryside, but landscape photography would not have been a priority for the local photographer.

Of course it was difficult to make any money out of it, so those outdoor / nature themed photos that do exist were often labours of love or prompted by an event.

Ice Boats on Killarney Lake would be something that attracted the photographer's attention.

This is a pretty good look at the new town of Melita in 1892. The construction of the first makeshift bridge would have been an event of note.

One of McArter's photos of the Souris River near Hartney.

From the James Wall Collection – boating near Baldur.

Rock Lake was a popular resort area beginning in about 1900. We have several photos from the early days.

Hartney's Victor Duchesneau, and his delivery cart

This photo from the Archives of Canada is a high-quality print of a farmer plowing near Elgin.

Alex Fowler in his Baldur store

A harness maker in Lauder.

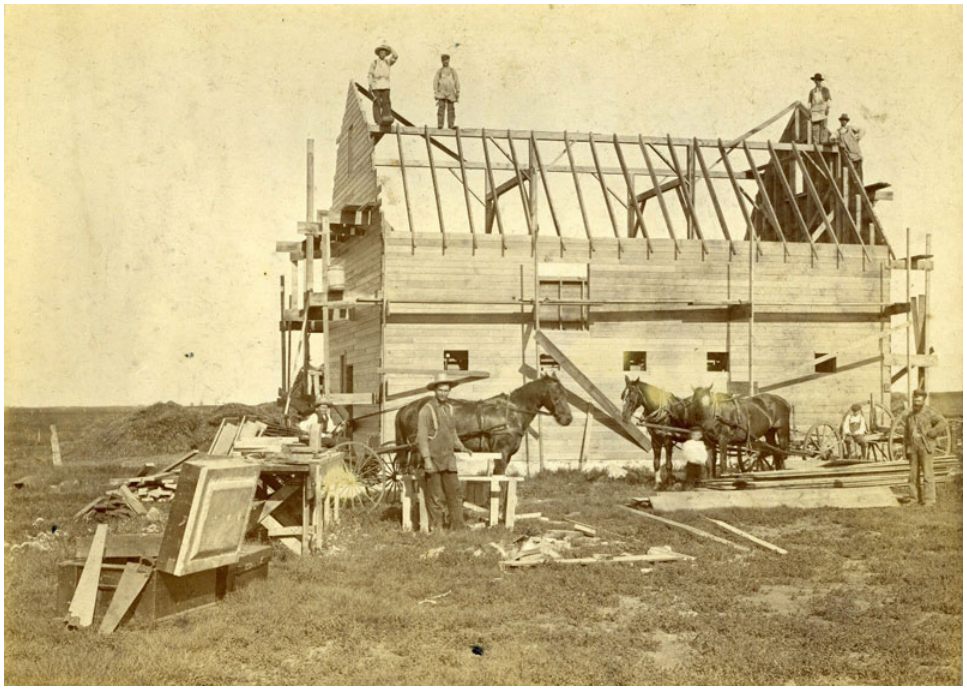
The first Lauder telephone office

# Life on the Farm

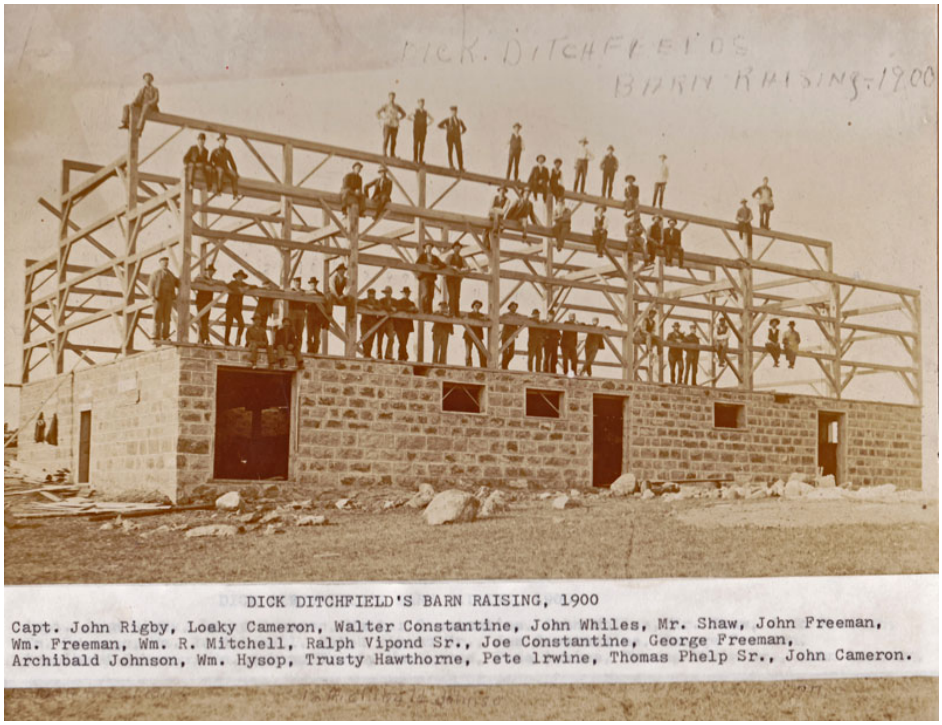
As mentioned, outdoor photography presented special challenges. When the subject is on a farm, distance is also a factor. So it's no surprise that a majority of the existing photos of a given community are set in town.

Such photos that do exist likely also came with a story, now long forgotten. Something brought the photographer to the site. Perhaps it was a request, or perhaps a noteworthy event.

In recording the daily lives of resident, the rural photographer was often drawn to harvesting scenes, but other tasks are represented as well.



This photo is also from the Elgin region. Building a new barn was always an event worth recording.




DICK DITCHFIELD'S BARN RAISING, 1900

Capt. John Rigby, Loaky Cameron, Walter Constantine, John Whiles, Mr. Shaw, John Freeman, Wm. Freeman, Wm. R. Mitchell, Ralph Vipond Sr., Joe Constantine, George Freeman, Archibald Johnson, Wm. Hysop, Trusty Hawthorne, Pete lrwine, Thomas Phelp Sr., John Cameron.

Another high quality photo, this time from the Killarney area. Erecting a barn of this style and size was indeed an enterprise. The historian is always happy to see that someone took the trouble to note details, especially names.

Harvesting scenes were popular. This image is notable for its quality and for the impeccably dressed observer.

West Side, Main St Reston.
N°8. Copyright, Canada 1908
by Winnipeg Photo Co

For a heavy load, oxen were slow but steady – sort of.

# A Thousand Words

## Products

*Portraits*
*Booklets & Promotional Publications*
*Newspapers*
*Magazines*

# Portraits

Museums such as the Hart-Cam Museum in Hartney display fine examples of the portrait photographer's art.

It seems likely that portraits were the foundation of a thriving photography business. In today's museums we find many an example of large, elaborately

framed, enlarged portraits that once graced the parlours of the homes of well-established pioneer families.

Why not let your permanent Photographer make your LIFE SIZE CRAYON OR BROMIDE ENLARGEMENTS? We do them in Water Color, Black and White, or Sepia, and keep the likeness perfectly.

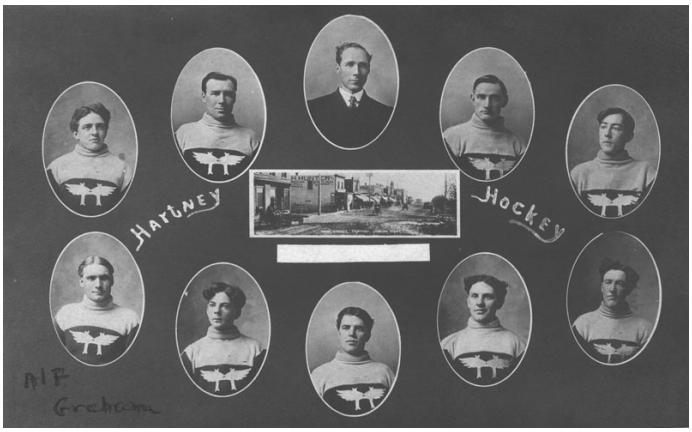
G. E. DURRANT.

Hartney, P.O. Box 168; Phone No. 90.
Elgin Studio, every Tuesday and Saturday or call up Banner office.
and already have advance orders.

This fine example of a Family Photo was no doubt treasured by the Sutherand family of Hartney.

Someone took some trouble to bring together these three pioneers from Carberry.

The photo studio would offer display options, often with the name of the Studio embossed on the frame

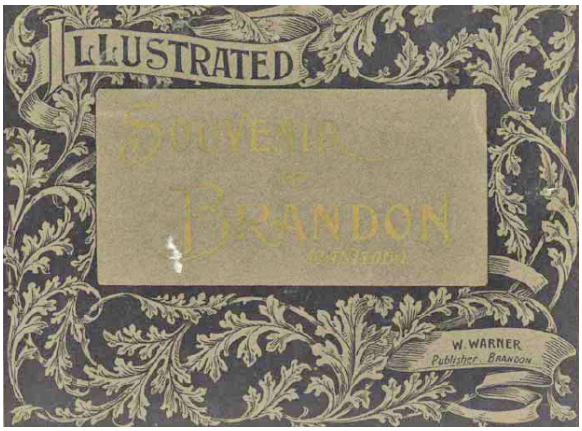


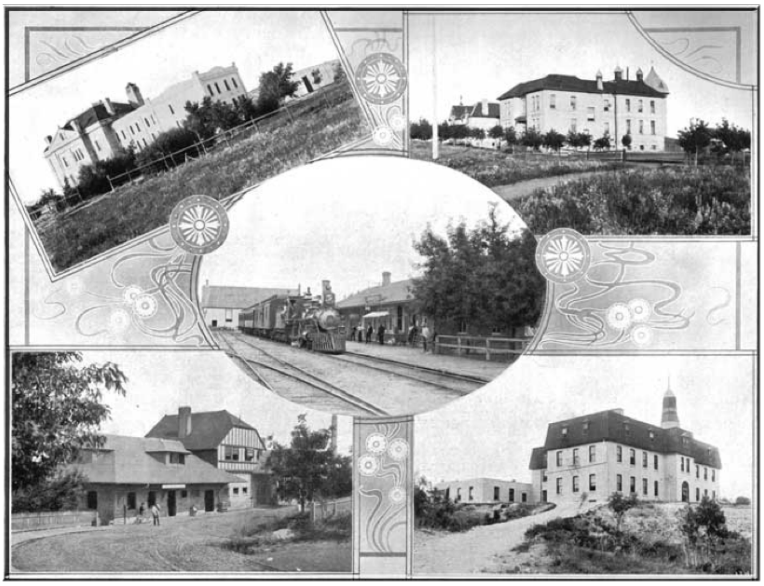

Composite Photos in special frames were popular with sports teams.

# Booklets & Promotional Publications

Photographers would sometimes work with publishers to produce photo oriented books and promotional publications. Martel & Co. based in Brandon and Winnipeg produced many of these in the Pre-WW1 era.

An “Illustrated Souvenir of Brandon” is one such volume. Published by W. Warrener, it consists of a short introduction and a series of 44 pages of photos that combine street and agricultural scenes along with a wide selection of prominent buildings. Looking back these provide the historian with a ready-made overview of the city and immediate vicinity.





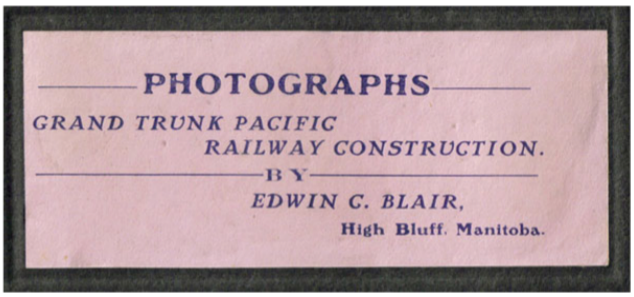
Composite photos like this one highlight some of Brandon's notable buildings.

This page features the farm of Mr. Nellis, a site we now known as the Sandison House. It was built in 1893 and this is a rare photo from its early days.

There is quite a story that remains untold in the book. Brandon-area farmer John W. Sandison, built this impressive two-storey granite fieldstone a few kilometres northwest of Brandon. Sandison never occupied the house, as financial reversals caused him to disappear in May 1893, abandoning his family and extensive farm holdings around western Manitoba.

## Building the Grand Trunk

Another approach is topical, a good example being Edwin C. Blair, a photographer from High Bluff who produced a short booklet: “Photographs – Grand Trunk Pacific Railway Construction.



This photo shows the building of the grade across a creek north of Carberry. The photographs had been taken by the photographic firm of William Martel. Martel’s produced similar booklets for other communities.

Blair's photo of the newly-built bridge over the Little Saskatchewan River approaching Rivers.

## Revisiting a Collection

Contemporary historians are still finding ways of presenting the works of early photographers to a new audience.  Here  "Images of Baldur" adds a bit of history and context to photos from the James Wall Collection.

# *Images of Baldur and Area*

1901 – 1906

By Ken Storie

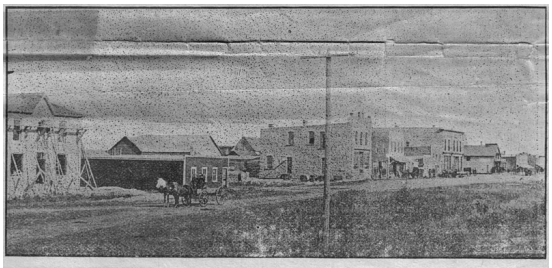
Photos from the James Wall Collection
S.J. McKee Archives - Brandon University

Online pdf's

http://www.virtualmanitoba.com/Places/B/Brandon/BrandonSouvenir/index.html
http://www.virtualmanitoba.com/argyleheritage/photos/p6wall.html

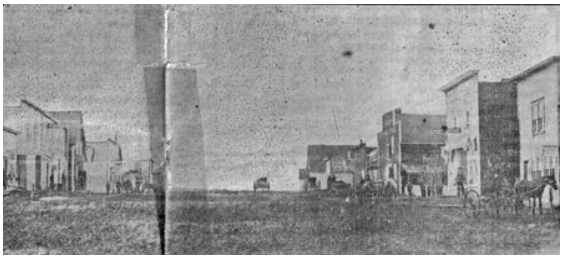
## Newspapers

In the early 1900's newspapers were beginning to use more photographs, adding another possible revenue stream for the small town photo studio. The special Historical Edition of the Baldur Gazette published in 1899 made good use of the photography of Fred Stevens. It contains some of the earliest photos of the towns of Baldur, Belmont and Hilton.

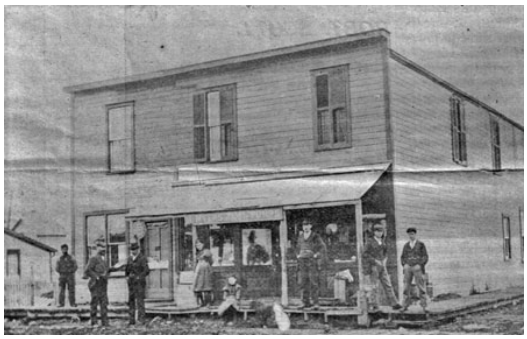


ELIZABETH STREET, BALDUR, LOOKING EAST.—Photo by F. Stevens.

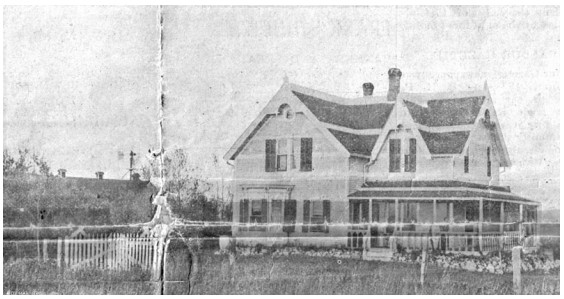
Baldur



Belmont



Hilton

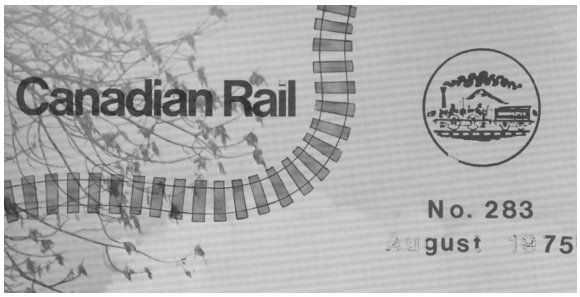


Photos of farms sites taken before 1900 are rare. This is the Hamilton farm, southwest of Baldur.

## Magazines

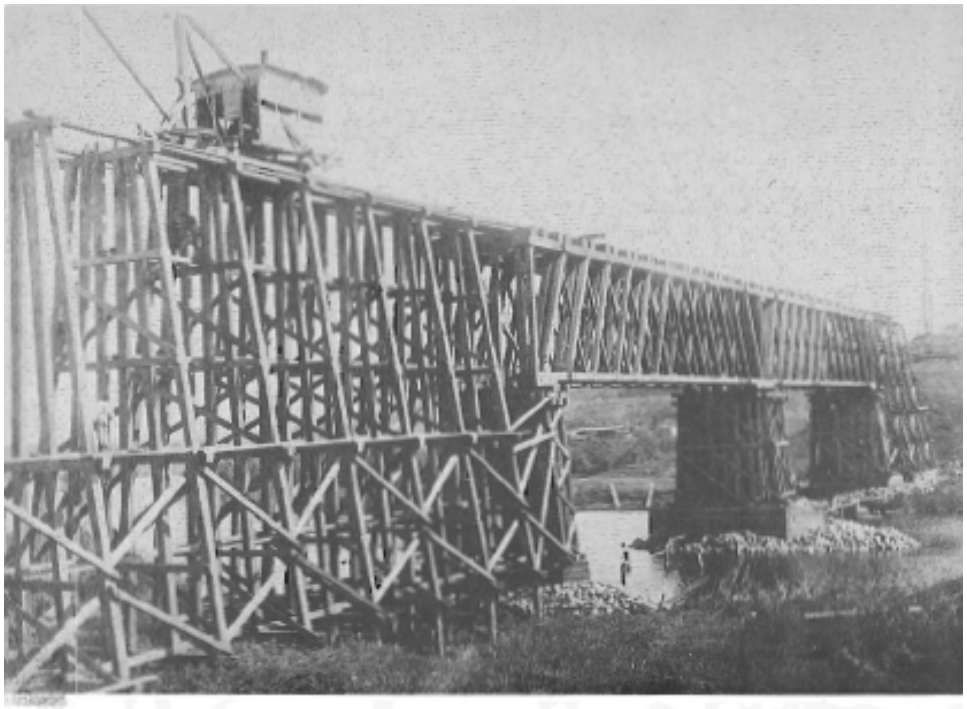
The “Collections” section highlights the importance of photos collected and taken by Gilford Copeland of Bunclody.

Those photos were put to good use by historian John Todd in a 1975 issue of the magazine, “Canadian Rail”




Jim Hill's
Canadian Railway

John Todd



BUILDING THE SINGLE-TRACK, TWO-SPAN, BOX-GIRDER, WOODEN BRIDGE OVER the Souris River near Bunclody, Manitoba, on June 19, 1906.
Photo Gilford Copeland

One of several photos provided by local collector, Gilford Copeland, make this article come alive.

# Display Options

## The Stereoscope

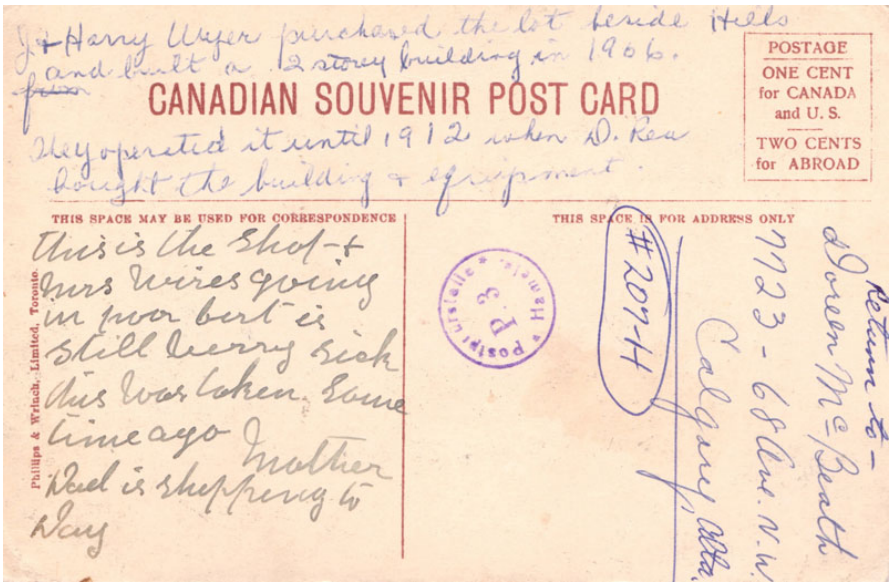
The stereoscope, shown here in the Beckoning Hills Museum was one of several innovations designed to enhance the viewing experience.

**Slides**

This slide projector, also from the Beckoning Hills Museum was somewhat cumbersome.

# A Thousand Words

## Postcards



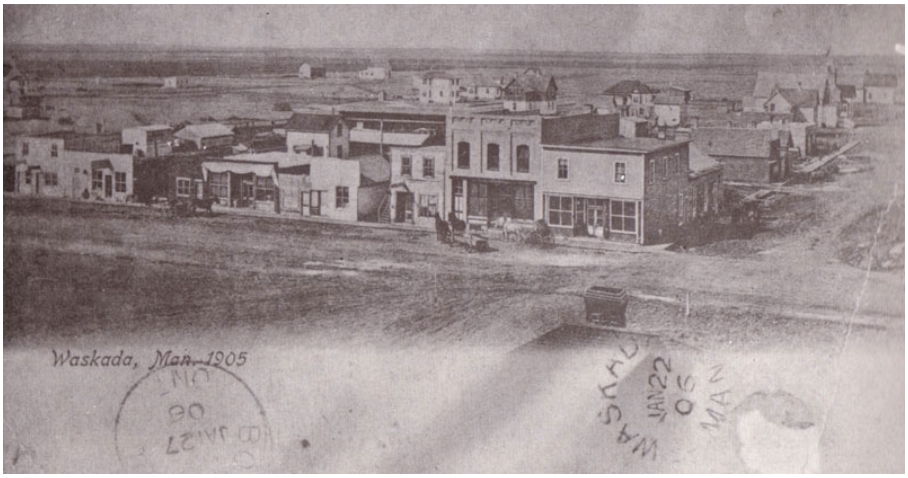

Along with commissioned portraits, photographers found a ready market for locally made postcards. In the first years of the 20th century local photographers produced hundred of varieties featuring sites of interest in the community.

Recent settlers could send a photo of their new town back to relatives in the East.

Thankfully many of these have survived.

# Postcards

A photo such as this would showcase the hometown.

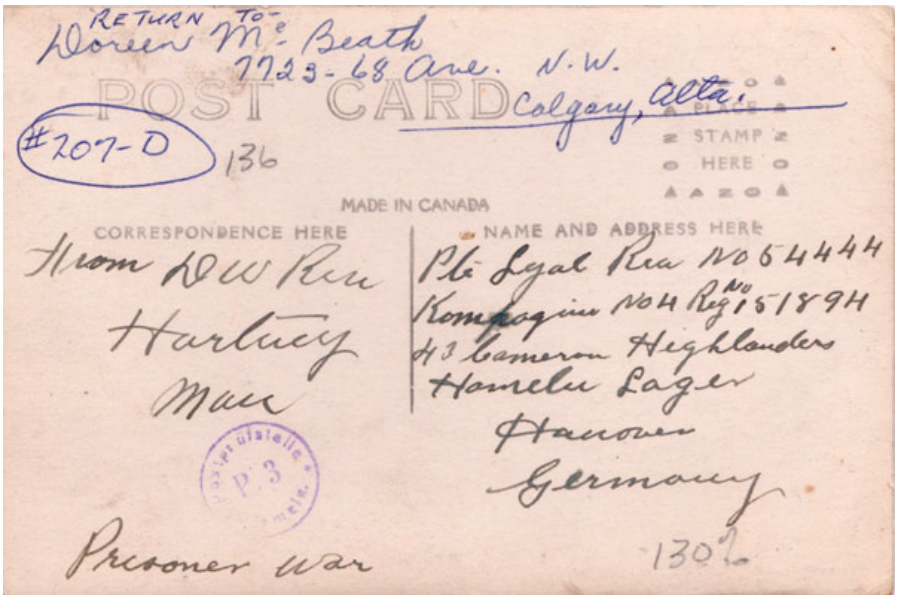


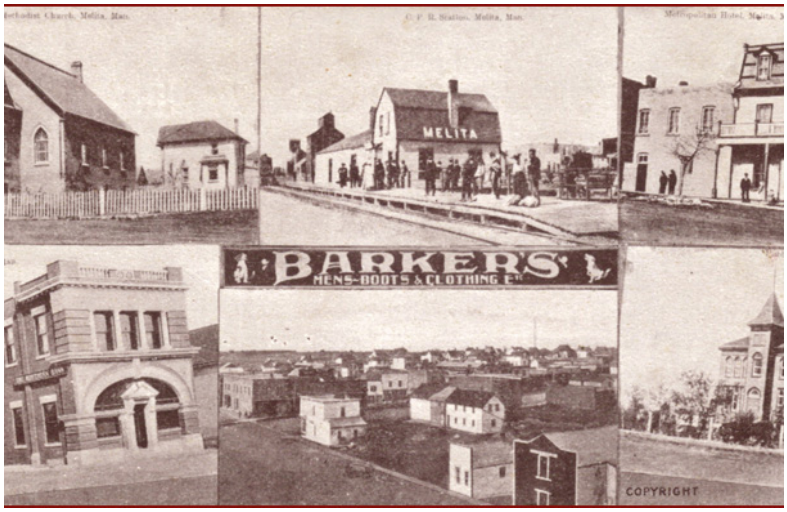

Waskada's Main Street in 1905. In the days before aerial photography, the local elevator was the place to set up for the popular "Bird's Eye View"

There is quite a bit to see, considering that the town was less than five tears old.

Often the sender couldn't resist placing a comment on the photo. They were perhaps genuinely impressed with their town, which was created almost overnight by railway that connected North Dakota and Brandon. It was field in 1905, and it is a field now. Four photos is all we have.

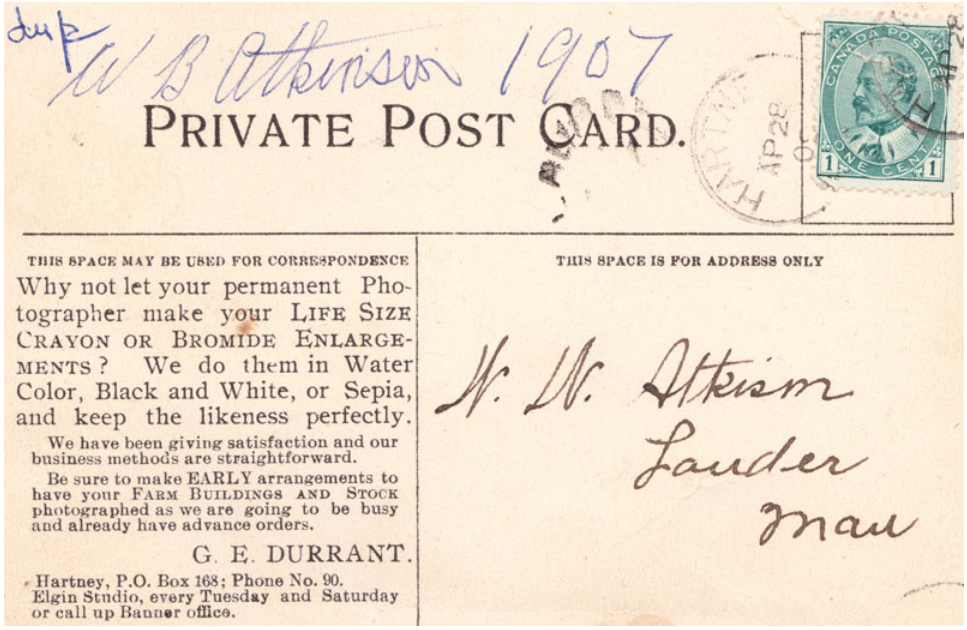
The combination of the record of correspondence and the photographic record makes a postcard collection twice as valuable and increase the chances that both elements survive. A look through a Post Card collections will remind one that even resident of seemingly remote small village were connected to the world.  The following image was on the reverse side of the previous photo.


RETURN TO-
Doreen Mc Beath
7723-68 Ave. N.W.
Calgary, Alta.
POST CARD
STAMP HERE
#207-D
136
MADE IN CANADA
CORRESPONDENCE HERE
NAME AND ADDRESS HERE
From D W Rea
Harlucy
Man
Pte Legal Rea No 644444
Kompagnie No 4 Reg No 151894
43 Cameron Highlanders
Homelen Lager
Hanover
Germany
Prisoner War
1302




Businesses could use the custom made postcards as promotional items.

They were an easy way to keep in touch with the flock.


dup
W B Atkinson 1907
PRIVATE POST CARD.
CANADA POSTAGE ONE CENT
HARTNEY AP 28
THIS SPACE MAY BE USED FOR CORRESPONDENCE
Why not let your permanent Photographer make your LIFE SIZE CRAYON OR BROMIDE ENLARGEMENTS? We do them in Water Color, Black and White, or Sepia, and keep the likeness perfectly.
We have been giving satisfaction and our business methods are straightforward.
Be sure to make EARLY arrangements to have your FARM BUILDINGS AND STOCK photographed as we are going to be busy and already have advance orders.
G. E. DURRANT.
Hartney, P.O. Box 168; Phone No. 90.
Elgin Studio, every Tuesday and Saturday or call up Banner office.
THIS SPACE IS FOR ADDRESS ONLY
W. W. Atkinson
Lauder
Man

And the photographer could put in a bit of promotion for his business.

Of course Postcards have survived, and continue to be sold and used primarily as souvenirs. We have all manner of social media options for broadcasting the obligatory by minute account of our travels. Before all of that correspondence was both an obligation and a pleasure and these handy cards were inexpensive, easy to use, and as, noted, sent with a sense of pride about the new town the recent settler had chosen.

And extensive collection of Manitoba Post Cards is available at:

*Past FORWARD - Winnipeg's Digital Public History*
*This resource covers much more than just Winnipeg.*

*http://pastforward.winnipeg.ca/digital/*

# A Thousand Words

## Collections

South of Bunclody, on the Great Northern Line, there are two deep ravines to cross.

The railway engineers crossed these steep narrow gorges by building temporary trestle bridges and then dumping fill to create a road-level earthen dam, complete with huge pipes designed to let the runoff through. The pipes soon broke and had to be replaced with concrete tunnels two metres square - still quite visible today. Area residents have told me about boyhood adventures that included a dare to go through the tunnel.

Today a marked trail follows the abandoned railway bed and a short walk takes you right there.

We don’t know who created this image, but we do know the names of two collectors responsible for the fact that we have it today. Gilford Copeland grew up in the Bunclody area and acquired this photo and several others. Another Bunclody resident, Allan Rose later acquired the images.

Photo enthusiasts, often photographers themselves, are the people responsible for the fine record we have of photography in days gone by.

We present here two collections of particular value to Historians in the Southwest Corner.

# The James Wall Collection

S.J. McKee Archives, Brandon University

In 2004 a collection of photos of Baldur and region were donated to the S.J. McKee Archives at Brandon University. The origin of the photos is unclear, but they were acquired by James Douglas Wall in his capacity as President of the Southwest Branch of the Manitoba Genealogical Society.

Identification on the frames indicates that the prints were the work of at least three different photography operations:

“E.L. Lane Glenboro, Man”
“J.G. Macdonald, Moosomin, Assa.” (Assiniboia – Saskatchewan was not yet a province)
“Steel Co. Limited, Winnipeg & Calgary”.

Of course they could have originally been taken by a single photographer and processed or framed by these businesses. We know that Baldur had at least two professional photographers during that era. Walter Jackson and S. Frederickson had a studio above Fowler’s Shoe Store in 1905, but, as yet, we have no evidence linking them to these photos.

The prints, though marked with age, are of a very high quality and when blown up give us a good look at both architectural detail and facial expression. Many are unidentified except for a few penciled observations, but comparison with other existing photos has brought a few facts to light. Alterations to the original included some digital cleaning of background (skies) in outdoor photos and a slight alteration of the sepia tones.

Here we present some samples with brief descriptions when appropriate. Several of these photos serve as example in other sections of this project.

The entire collection is available online at:

http://www.virtualmanitoba.com/argyleheritage/photos/p6wall.html

A Heritage Mystery

One interesting challenge is finding an old photo that doesn't correspond to a known site. The James Wall Collection in the  S.J. McKee Archives is such a find.

It is in a group of photos of Baldur and area, all taken around 1904. Most of the photos in the collection are views of the town.

While it is unfortunate that we only see a small part of the building, the part we do see is quite revealing. It was a substantial building  – the kind that was built after

the pioneer era when people were getting established.  It had a centred front entrance without a porch. The distinctive windows and the trim on the eaves are the notable details.

The most readily identifiable element might be the location with a prominent hillside in the background. It doesn't appear to be in a town but one can't say that for sure. In general, it is a location one might remember. The various excellent Argyle histories show no similar church. The histories of neighbouring municipalities have yielded no obvious matches.

It could well be that this photo is nowhere near Baldur and was included in this collection for some other reason, or by mistake, but the location looks like a site we might find in the Tiger Hills – or is it in a valley?

So far – mystery unsolved!

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**Highlights from the James Wall Collection**

Methodist Church Construction

Methodist Church

Curtis Block

Fowler Block

Mildred Bateman

Alex Fowler

CN Station

## The Brandon, Saskatchewan & Hudson's Bay Railway

The Brandon, Saskatchewan and Hudson's Bay Railway, a subsidiary of the Great Northern Railway from the U.S. was completed in 1906. It offered service from Brandon to the small town of St. John's, North Dakota where it made connections on the Great Northern lines south to Minneapolis, east to Duluth, and west through Montana to the coast.

Gilford Copland who grew up in the area, collected photos of the railway, including these of the construction process in 1905 & 1906. No historical account of the building of the railway would be complete without them. Gilford was born in 1906, so we know he wasn't the photographer for these early photos, although some of the ones taken in the 1930's and beyond may well be his.

The surveyors for the Great Northern had rejected a crossing straight south of Minto where the valley is both deep and wide, and had selected a site near the hamlet of Bunclody where the southern lip of the valley, although steep, brushed right up against the stream, while the gentle slope on the north side could be crossed with a modest embankment. To get there, the line bends westward at Heaslip, following the curve of the river and crossing a series of deep cuts where ravines enter the valley. After the crossing it drifts even a bit farther west to avoid the Brandon Hill, before curving back towards Brandon.

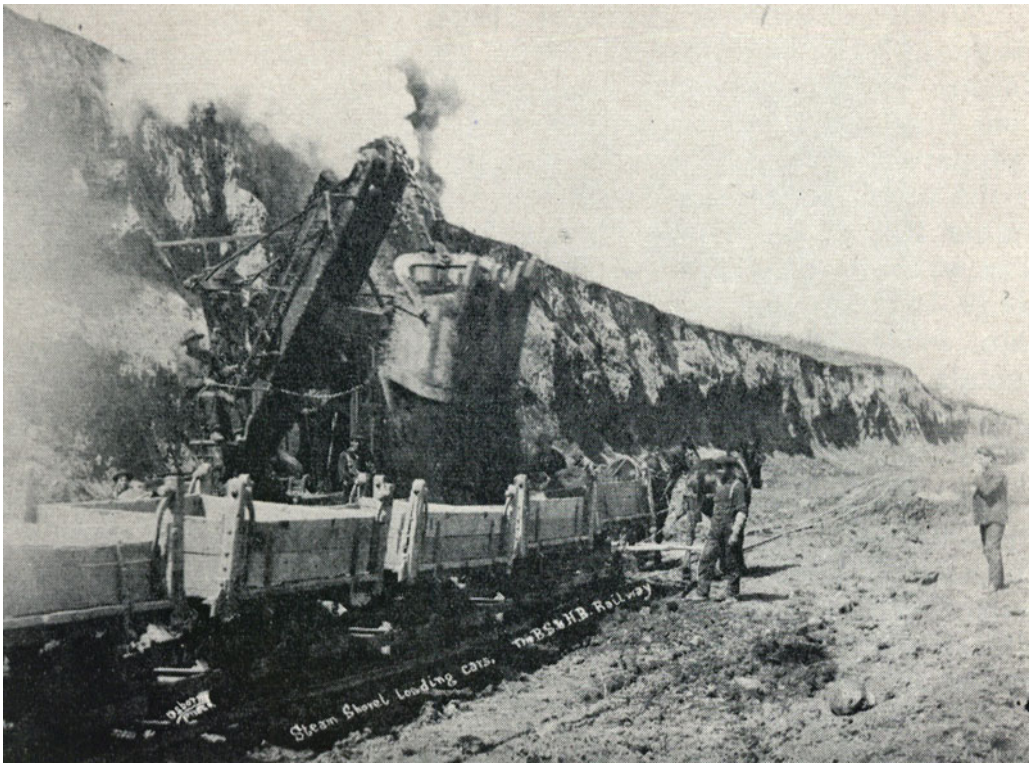
Bunclody was the major construction site of the whole project

The bridge over the Souris was the biggest undertaking. The span was 132 metres long and 26 metres high.

The completed bridge – in use

Each camp had a steam shovel, modern technology not available a mere 25 years earlier when the CPR crossed Manitoba.

This photo from 2001 show that the site is still recognizable. The small “island” in the river to the left was the footing for the central pillar – visible in the photo on the previous page.




This is the only print with a photographer's mark. In this case Osborne of Boissevain is identified, in his usual fashion – note the message along the edge of the rails.

**"Steamshovel loading cars. The BS&MbB Railway"**

# A Thousand Words

## The Evolution of Photography Technology

Taken by Humphrey Lloyd Hime, west of the Red River Settlement, 1858

In almost 200 years, the camera developed from a plain box that took blurry photos to the high-tech mini computers found in today's DSLRs and smartphones.

# A Short History

## The First Permanent Images

Photography, as we know it today, began in the late 1830s in France. Joseph Nicéphore Niépce used a portable camera obscura to expose a pewter plate coated with bitumen to light. This is the first recorded image that did not fade quickly.
Niépce's success led to a number of other experiments and photography progressed very rapidly. Daguerreotypes, emulsion plates, and wet plates were developed almost simultaneously in the mid- to late-1800s.

Niépce's experiment led to collaboration with Louis Daguerre. The result was the creation of the daguerreotype, a forerunner of modern film. A copper plate was coated with silver and exposed to iodine vapor before it was exposed to light.
To create the image on the plate, the early daguerreotypes had to be exposed to light for up to 15 minutes.

The daguerreotype was very popular until it was replaced in the late 1850s by emulsion plates.

## Emulsion Plates

Emulsion plates, or wet plates, were less expensive than daguerreotypes and required only two or three seconds of exposure time. This made them much more suited to portrait photographs, which was the most common use of photography at the time. Many photographs from the Civil War were produced on wet plates.

These wet plates used an emulsion process called the Collodion process, rather than a simple coating on the image plate. It was during this time that bellows were added to cameras to help with focusing.

Two common types of emulsion plates were the ambrotype and the tintype. Ambrotypes used a glass plate instead of the copper plate of the daguerreotypes. Tintypes used a tin plate. While these plates were much more sensitive to light, they had to be developed quickly. Photographers needed to have chemistry on hand and many traveled in wagons that doubled as a darkroom.

Dry Plates

In the 1870s, photography took another huge leap forward. Richard Maddox improved on a previous invention to make dry gelatine plates that were nearly equal to wet plates in speed and quality.

These dry plates could be stored rather than made as needed. This allowed photographers much more freedom in taking photographs. The process also allowed for smaller cameras that could be hand-held. As exposure times decreased, the first camera with a mechanical shutter was developed.

Cameras for Everyone

Photography was only for professionals and the very rich until George Eastman started a company called Kodak in the 1880s.

Eastman created a flexible roll film that did not require constantly changing the solid plates. This allowed him to develop a self-contained box camera that held 100 film exposures. The camera had a small single lens with no focusing adjustment.
The consumer would take pictures and send the camera back to the factory for the film to be developed and prints made, much like modern disposable cameras. This was the first camera inexpensive enough for the average person to afford.

The film was still large. It was not until the late 1940s that 35mm film became cheap enough for the majority of consumers to use.

## Photographic Equipment in the 1850's

Humphrey Lloyd Hime brought his full kit with him to document the Hind Expedition. His camera had a two inch portrait and a two inch landscape lens. The rest of his supplies, including chemicals, containers, etc., conformed to the requirements listed in Hardwich's Manual of Photographic Chemistry, a copy of which he carried with him. This served as a basic guide offering complete instructions on the practice of wet plate photography.

Collodion wet-plate photography was the process of both the portrait and landscape photographer of the 1850s. For landscape photography it produced some spectacular results, but required a lot of bulky and cumbersome equipment and supplies. The portable darkroom had to be right there, because the whole process had to be done while the collodion was still wet. The most common portable darkroom was some sort of collapsible tent and pole structure that could

be assembled or dismantled in a few moments and carried on a man's back with little inconvenience.

To use the darkroom the photographer put the top part of his body through the opening and had the cord tied tightly around his waist while his arms and upper part of his body remained free to move about within the tent.

Glass plates were used in a variety of sizes depending upon the specifications of the camera and the lens systems employed. For field work the supply of glass plates was normally carried in a grooved wooden box. This box would be placed carefully close at hand near the darkroom tent.

The camera with its lens would be set up on a sturdy wooden tripod.
When the plate was well cleaned and polished it was coated with the photographic collodion emulsion which was the vehicle for retaining the sensitive silver salts.
The coated plate was now ready for sensitizing in the Nitrate Bath - a combination of Silver Nitrate and cold water. The Nitrate Bath could also be prepared in advance and stored in a bottle. However, the Bath was sometimes a problem for the landscape photographer as it decomposed when agitated in transit.

To sensitize the plate the field photographer had to use his darkroom tent. It took great care as the solution was corrosive and caused bad staining. The plate was sensitized in the Bath for varied lengths of time depending upon the weather - in hot temperatures thirty to forty seconds - in cold one to five minutes. The sensitized plate was removed from the Bath, allowed to drain and placed in a clean, dry dark slide ready for carrying to the camera.

The photographer gently rested the dark slide with its sensitized wet-plate on the ground in a shaded area. He then made the final adjustments to his camera and lens. Removing the lens cap and throwing the focusing cloth over himself and the back of the camera, the photographer peered through the ground glass and adjusted his focus, aperture and camera angle. Satisfied that all was in order he inserted the dark slide with its plate in the camera. He then made the exposure.

Exposures for wet-plates were relatively long. For example:

thirty seconds for a distant view with sky and water
three minutes for a near view well lighted
six to ten minutes for interior views
six to ten minutes for forest scenery with light from above.

Development as soon as possible after sensitizing and exposure was preferable. It was an exacting operation. The exposed plate was removed from the dark slide. The Pyro-Gallic solution was poured evenly on the plate held in the hand.

Moving the plate to keep the solution moving, the photographer closely watched the development for thirty to forty seconds until the image appeared sufficiently intense. Knowing the exact development time was mainly a matter of experience.

The plate could now be brought out of the darkroom tent for further processing. Fixing the negative plate to render the image indestructible by light was the next operation. The photographer poured t as substance called Hypo on and off the plate until all the excess iodide was cleared away. The Hypo was then washed away. This final washing was best done over a three to four hour period, changing the water several times. Once assured that all the Hypo was removed the plate was then placed in the sun or some heated area to dry.

It was an exacting operation requiring definite skill and artistry, a goodly amount of physical stamina and energy, sufficient time, and not a little good fortune in terms of weather, climate and environment.

# Popular Cameras – 1890 - 1910

**Conley Folding Camera – ca. 1900**

**Anthony 'Champion" dry plate camera – ca. 1890**

**Folding Plate Camera – ca. 1900**

Folding cameras fold into a compact and rugged package for storage. The lens and shutter are attached to a lens-board which is connected to the body of the camera by a light-tight folding bellows. When the camera is fully unfolded it provides the correct focus distance from the film. The key advantage of folding cameras is their excellent physical-size to film-size ratio when the camera is folded for storage.

Dry plate, also known as gelatin process, is an improved type of photographic plate. It was invented by Dr. Richard L. Maddox in 1871, and had become so widely adopted by 1879 that the first dry plate factory had been established. With much of the complex chemistry work centralized into a factory, the new process simplified the work of photographers, allowing them to expand their business.

## Film

The use of photographic film was pioneered by George Eastman, who started manufacturing paper film in 1885 before switching to celluloid in 1888–1889. His first camera, which he called the "Kodak", was first offered for sale in 1888. It was a very simple box camera with a fixed-focus lens and single shutter speed, which along with its relatively low price appealed to the average consumer. The Kodak came pre-loaded with enough film for 100 exposures and needed to be sent back to the factory for processing and reloading when the roll was finished. By the end of the 19th century Eastman had expanded his lineup to several models including both box and folding cameras.

Kodak #5 Cartridge – ca. 1900

No. 5 Cartridge Kodak (1898)

The name 'Cartridge Kodak' refers to the daylight loading film spool, that looks a bit like a gun cartridge. Daylight loading cameras were something new in the last half of the 1890's, so it was not unwise to let the potential buyer know that this was a daylight loading apparatus.

There are three sizes of Cartridge Kodaks, the No. 3, 4 and 5, the last one being the largest with a picture size of 5 x 7 inch (12.5 x 17.5 cm). It is the largest daylight loading Kodak rollfilm camera.

The No. 5 Cartridge Kodak was introduced in 1898 and discontinued in 1907. The early models from 1898 until 1901 had wooden front panels; the later models from January 1901 onwards had metal front panels. About 17,500 were made.

Its price ranged from $ 35 (with Rapid Rectilinear lens and Eastman Triple Action shutter) to $ 105 for a model with a Bausch & Lomb Zeiss Tessar and Volute shutter.

The Eastman Kodak Brownie camera was an extremely popular line from 1900 to 1970. The name was derived from the popular cartoon characters known as The Brownies, created by illustrator/author Palmer Cox (1840-1924). The No. 1 Brownie Camera sold for $1 when it was introduced in 1900 for the children's market. Kodak produced about 125 Brownie models. This 1910 example is the No. 3A Kodak Folding Brownie Camera and was sold for $10. It was capable of shooting 10 exposures.

Local museums such as the Hart-Cam Museum in Hartney, feature displays tracing the evolution of cameras.

An example of a glass-plate negative from the Elgin Museum.

# A Thousand Words

## Sources & Resources

More than “competent description of an intractably empty landscape”: A Strategy for Critical Engagement with Historical Photographs
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Research Paper
Historical Geography Volume 31(2003): 105-30. ©2003 Geoscience Publications.

http://www.mhs.mb.ca/docs/transactions/3/hime_hl.shtml

http://www.mhs.mb.ca/docs/pageant/12/archivalphotos.shtml

Manitoba Photographers, 1858 to Present
http://www.mhs.mb.ca/docs/photographers/index.shtml

Exploration Photographer: Humphrey Lloyd Hime and the Assiniboine and Saskatchewan Exploring Expedition of 1858
by Richard Huyda
Public Archives of Canada

https://www.thesprucecrafts.com/brief-history-of-photography-2688527
https://www.cameraheritagemuseum.com/cameras

### Comprehensive Image Collections

Past FORWARD - Winnipeg's Digital Public History
This resource covers much more than just Winnipeg.

http://pastforward.winnipeg.ca/digital/

Prairie Towns - Manitoba
Alphabetical Listing of Archival Photos - by Community

http://www.prairie-towns.com/manitoba.html

Past & Present
Alphabetical Listing of Archival & Modern Photos - by Community

http://www.virtualmanitoba.com/Places/index.html

Library & Archives Canada

http://www.bac-lac.gc.ca/eng/search/Pages/search.aspx

Peel's Prairie Provinces - Image Collection

http://peel.library.ualberta.ca/images/

Ipernity / Canaffornian - Manitoba Collection
The world's largest non-commercial photo sharing community.

http://www.ipernity.com/home/567275

## Community Collections

A Brandon Souvenir
http://www.virtualmanitoba.com/BrandonSouvenir/index.html

The Baldur / Argyle Heritage Website
http://www.virtualmanitoba.com/argyleheritage/index.html

The Carberry Heritage Website
http://www.virtualmanitoba.com/carberryheritage/

The Melita Heritage Website
http://www.virtualmanitoba.com/melita/

The Rivers / Riverdale Heritage Website
http://www.riversdalyheritage.ca/

The Grassland Heritage Website
http://www.virtualmanitoba.com/grassland/

The Two Borders Heritage Website
http://www.virtualmanitoba.com/twoborders/

The Wawanesa Heritage Website
http://www.virtualmanitoba.com/wawanesaheritage/

The Killarney - Turtle Mountain Heritage Website
http://www.virtualmanitoba.com/killarneyheritage/index.html

The Pipestone RM Heritage Website
http://www.virtualmanitoba.com/pipestone/