

SHARING THE FRAME



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INTRODUCTION

Sara Fleiszig

There is a pertinacious neglect of the power of vernacular photographic objects in the history of photography and in today's modern culture. Vernacular photography is composed of commercial and personal images of weddings, vacations, first communions, new homes, and birthday parties. Frequently mundane and repetitive, these objects are yet remarkably unique and hold significant value to their makers and owners. However, this value comes to a sudden halt when the sharing of these mementos stops. Author Geoffrey Batchen states that "vernaculars are photography's paragon, the part of its history that has been pushed to the margins (or beyond them to oblivion) precisely in order to delimit what is and is not proper to this history's enterprise."¹

Despite what appears as a lack of interest in the aesthetics of some photographic genres, especially vernacular photography, we believe that the objects presented here hold significance due to their

interchangeability and adaptable contextualization. The knowledge that surrounds them, often passed on and shared intergenerationally, tends to disappear when the objects are eventually lost or forgotten. Luckily, they sometimes end up at the doorsteps of archival, cultural, or educational institutions. These new homes are presented with the interesting yet complex challenge of understanding each object's material nature and its cultural and historical background. Research and scholarship create new narratives that can help reveal the layered histories these once-rejected objects still carry.

Lorne Shields donated this collection to TMU's Libraries in February 2008.² It consists of approximately 2,200 photographs and 104 photographic albums.³ Shields originally sought photographic objects that revolved around bicycles and bicycle ephemera. After finding what he was looking for in his own collection, he then donated the

remaining objects to TMU Libraries Special Collections. By accepting these miscellaneous objects, the TMU Libraries offer them a different status: no longer under-recognized but preserved, valued, and worthy of interest for researchers interested in extending the scholarship on Western colonial visual culture.

In 2022–2023, the students of Toronto Metropolitan University’s Film and Photography Preservation and Collections Management (F+PPCM) graduate program revisited the Lorne Shields Collection. This publication accompanies The Image Centre’s exhibition *Sharing the Frame: Photographic Objects from the Lorne Shields Historical Photograph Collection (1840–1970)*, on view from April 28–June 10, 2023.

WITH MOSTLY UNIDENTIFIED MAKERS, THESE OBJECTS RANGE FROM CARTES-DE-VISITE TO PHOTOGRAPHIC ALBUMS TO LANTERN SLIDES. THE LANGUAGE USED TO DESCRIBE THEM REFLECTS THE TIME IN WHICH THEY WERE CREATED. AS A RESULT, TERMS CONSIDERED OFFENSIVE AND OUTDATED, AS WELL AS SPELLING ERRORS OR ANY FACTUAL INACCURACIES, APPEAR THROUGHOUT.



Fig. 1



Fig. 2

1. Geoffrey Batchen, *Each Wild Idea: Writing, Photography, History* (Cambridge, MA: MIT Press, 2001), 57.

2. “Lorne Shields Historical Photograph Collection,” Ryerson University Archives & Special Collections, accessed September 12, 2022, <https://archives.library.ryerson.ca/index.php/lorne-shields-historical-photograph-collection>

3. *Ibid.*, accessed September 12, 2022.

To buy

Photographic technologies developed at a rapid pace throughout the late nineteenth and twentieth centuries across Britain, France, and the United States, creating faster, cheaper, and more accessible products for the general public to purchase and enabling them to collect their own photographs. Affordable portrait studios boomed, notably with the popularity of cartes de visite in the late 1850s, instigating a collecting culture. Personal, family, and celebrity portraits and photographic reproductions of artworks represented some of the most popular subjects.

In 1888 the American entrepreneur George Eastman invented and marketed the Kodak No.1 camera. This model produced distinctive circular prints on rectangular paper. Eastman separated the act of taking a photograph from the developing process, provoking a paradigm shift in the world of photography. The Kodak No.1 came fully loaded with a one hundred exposure roll of film. Once the roll was used up, the amateur photographer would return the camera to the Kodak factory, where the photographs would be developed by a professional. Kodak's famous slogan "You press the button, we do the rest" encapsulates this breakthrough innovation. The Kodak company went on to dominate the photographic industry, producing new camera models and technologies for decades.



Fig. 3



Fig. 4



Fig. 5

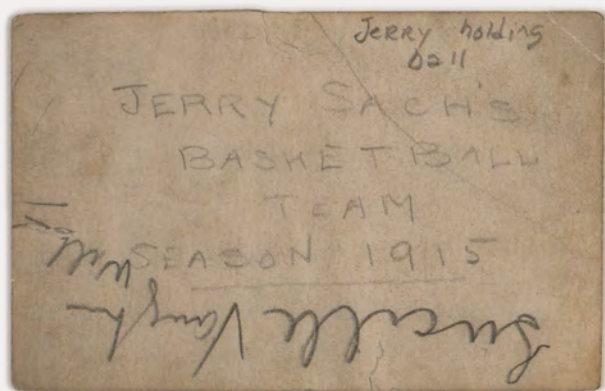


Fig. 6



Fig. 7



Fig. 8



Fig. 10



Fig. 9



Fig. 11



Fig. 12

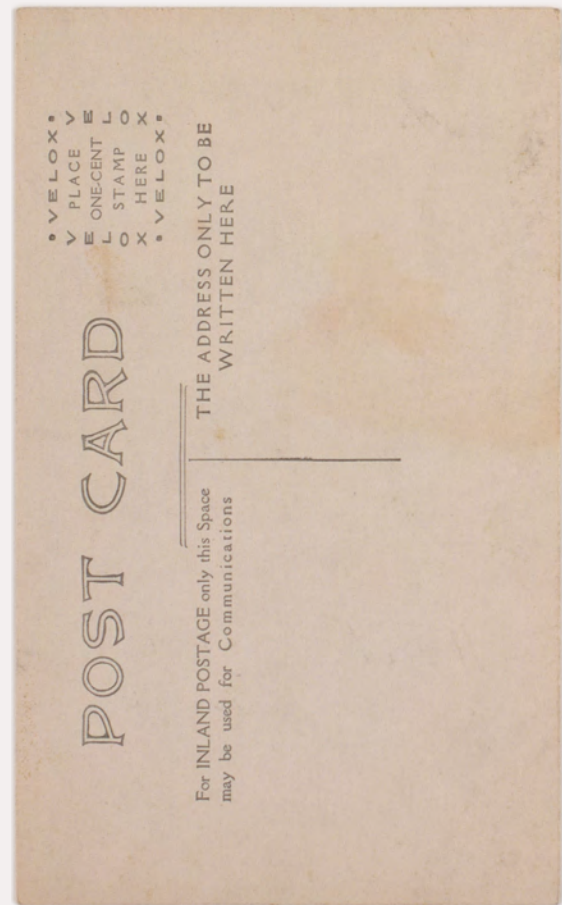


Fig. 13



Best Christmas Wishes and
Happiness throughout the Year

Fig. 14

To show

Photography has been an instrument for education and entertainment since its invention in 1839. As the technology developed, photographs were reproduced and widely disseminated, allowing images to be experienced publicly and collectively. In this way, photographs—in particular, glass lantern slides—were used to communicate, teach, and amuse audiences in shared spaces, including classrooms and auditoriums. Hand-painted lantern slides depicting illustrated stories were used for entertainment and education before the invention of photography. In the 1840s, public projections of photographs of landscapes, architecture, and colonial expeditions were common. Glass lantern slides remained extremely popular and were shared extensively until the advent of cinema in the late nineteenth century.



Fig. 15



Fig. 16



Fig. 17



Fig. 18



Fig. 19



Fig. 22



Fig. 23



Fig. 20



Fig. 21



Fig. 24



Fig. 25



Fig. 26



Fig. 27

To keep

When affordable photographic portraits entered the homes of Western families in the late nineteenth century, middle-class households were presented with the ability to commission or make visual records of themselves, a luxury previously reserved for the wealthy. Beginning with professional photographers who offered low-cost studio prints, and ending with the mass-produced amateur camera, ordinary people were able to represent themselves permanently fixed in a moment in time. Regarded as being more true to life than a painting or drawing could ever be, photographs of brides and grooms on their wedding day, Christmas dinners, and vacations all create a narrative of a family's existence.

Photographic albums have a long history of enmeshing these precious moments with systems of power, including fetishistic collections of pinups, colonial land surveys, and military excursions. The photographs' indexical nature stakes a claim to the land on which the subjects stand, the culture they belong to, and the mythos they create for themselves. This creates a tension between self-representation and external possession: photographs incarnate both families' most cherished memories and colonial attitudes towards land annexation, surveillance, and nationalist hegemony.



Fig. 28



Fig. 30



Fig. 29

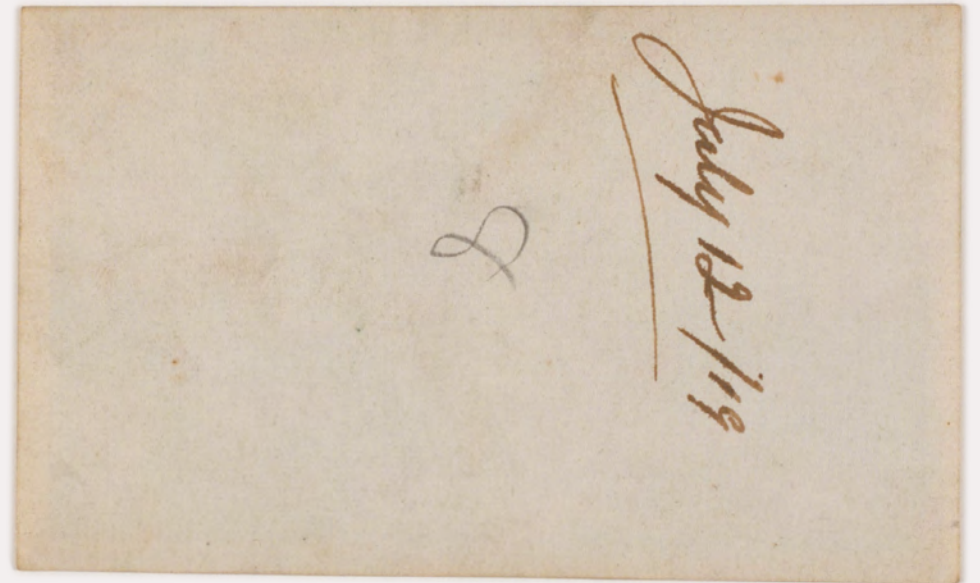


Fig. 31



Fig. 32

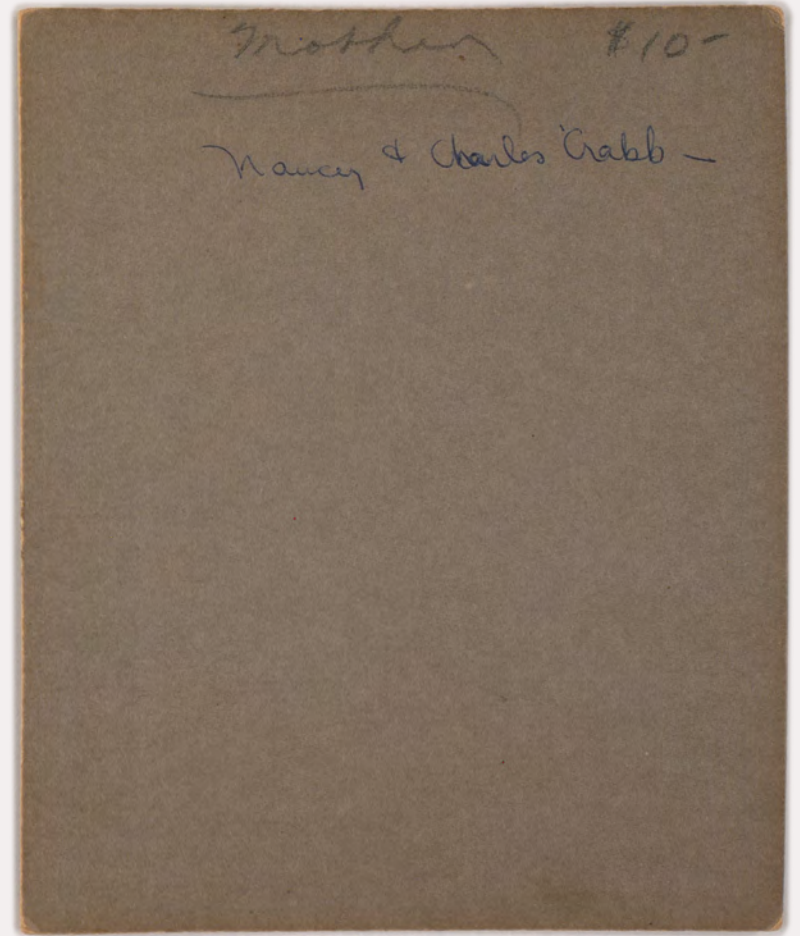


Fig. 33



Fig. 34

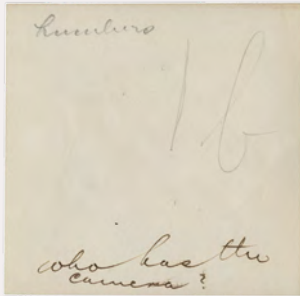


Fig. 35



Fig. 36



Fig. 39



Fig. 37

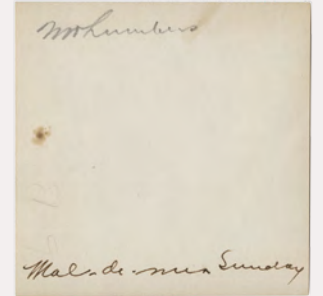


Fig. 38



Fig. 40



Fig. 41



Fig. 42

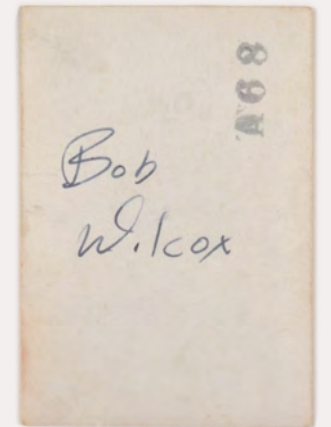


Fig. 43



Fig. 44



Fig. 45



Fig. 46



Fig. 47



Fig. 48



Fig. 49



Fig. 50



Fig. 51



Fig. 52



Fig. 54

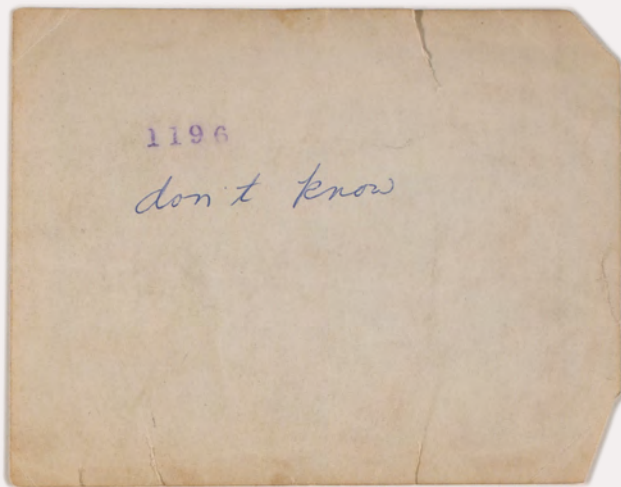


Fig. 53

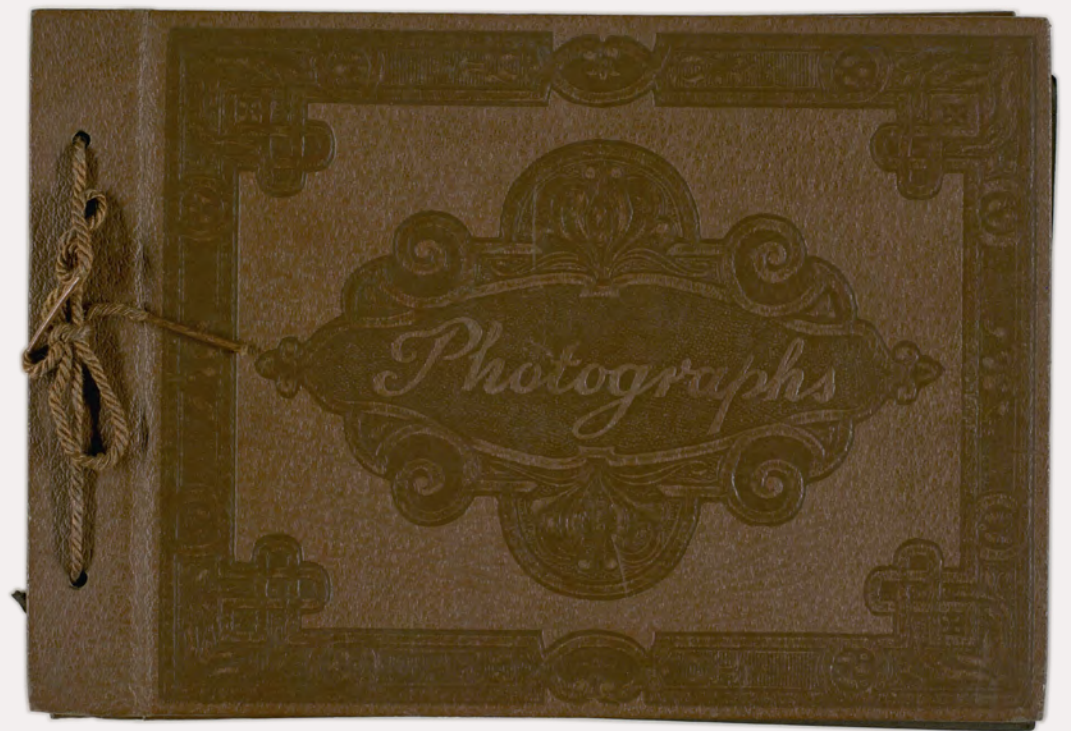


Fig. 55

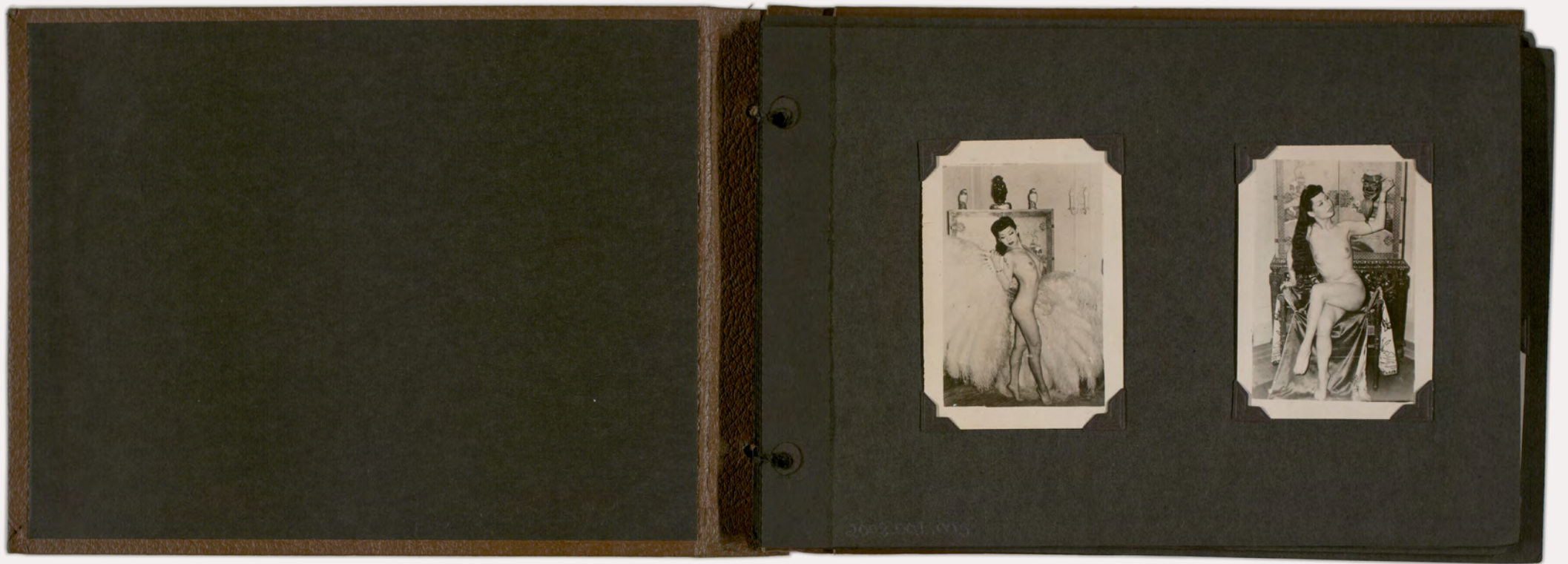


Fig. 56

We must go
some place like
this sometime.

Fig. 57



Fig. 58

TORONTO METROPOLITAN UNIVERSITY LIBRARIES

Interview with Alison Skyrme, Special Collections Librarian, and Olivia Wong, Special Collections Curatorial Assistant

This interview focuses on the collecting practices of TMU Libraries Special Collections and the challenges of arranging and describing the objects that enter the institution. The objects within the Lorne Shields Collection are described on a fonds, series, and item level. The TMU Libraries Special Collections' mandate is "to help support the learning and teaching needs and facilitate the scholarly, research, and creative activities of the University community by acquiring and preserving photography, film, and cultural history objects. We have a particular responsibility to help students and staff gain access to objects in niche subject areas and aid them in the interpretation of those objects."¹ The Lorne Shields Collection fits into the wider collection because, as Alison Skyrme mentioned, "it is around subjects that are researched or taught at the University, [that] directly corresponds to the F+PPCM program mainly, and then photography's history more broadly." Sara and I came together to compile the following questions for our conversation with

Skyrme and Olivia Wong on November 17, 2022. –Mélissa Mourez, in collaboration with Sara Fleiszig.

How does the Libraries Special Collections sort through materials and create series levels to categorize photographic collections?

Wong: We try to respect the original order [...] when we receive collections like this. Collections by collectors or donations by collectors often don't have an original order. [...] We had to impose one just because of the variety of the photographic materials that were included. [...] For example, there was one, the A.T. Orr family series, that was sort of a mini-fonds or family fonds that was a unique entity kept in its original order. It really depends on the collection.

Because the entirety of the Lorne Shields Collection can be considered as vernacular photography, would the Libraries Special Collections consider reorganizing the collection by content classification? For example, categorizing by “unidentified subjects,” “identified subjects,” “unidentified places,” and “identified places“?

Wong: Is the question would we reorganize it?

Mourez: Yes, because in the miscellaneous series there are many portraits that could technically be put into the portraits series, so I was just wondering about how the content of the collection could be organized in a way that would more broadly represent the collection.

Skyrme: A lot of the decisions we make are around the time we have available. Because the objects are already catalogued and searchable online, we probably wouldn't put additional hours into reorganizing. We have so much backlog and few hours to do the work. In a perfect world, would we go back and redo it? Maybe. Again, as Olivia said, it is a little difficult, when we are imposing an order, to make decisions. We try to decide based on how researchers would best access the materials.

Wong: The miscellaneous category ends up being photographs that need extensive research to be able to put them into categories. Sometimes we don't have the time and they get put into these categories due to lack of resources.

Mourez: Would creating categories be an option for future collections like the Lorne Shields Collection, or is it taken on a case-by-case basis?

Skyrme: It depends on the collection, how the collector already organized it, and how they accessed it because if there was a very specific organization that was already imposed, we wouldn't change it. It would depend on how we would think that researchers would use the collection and how it would be best accessed. We would organize a collection of photojournalistic photographs a lot differently than we would a group of architectural photographs. One would be by building, the other one might be by event. It wouldn't make sense to change those because that would be the initial purpose of its collections. It would depend on the type of photographs, why they were taken, who took them, [and] how they were collected. There are lots of elements that

come into making those decisions.

Would categorizing by materials or mediums be more appropriate to stay neutral with the subjects when minimal information is known, especially if the makers are unknown in the entire collection?

Wong: Again, it depends on the collection and on the information available for the whole body of the collection and how it comes to you. I don't think either way is neutral.

Skyrme: I agree with Olivia. Anytime you are imposing a classification, it is not neutral. It also depends on the type of institution. TMU Libraries Special Collections is not a historical photography museum. We wouldn't necessarily focus on the mediums because it is not how people who are coming here to do research are processing material. It wouldn't make sense to. They are much more likely to ask to see the photographs pertaining to a specific collection. If we had separated things by mediums, it would mean then pulling objects from five or six locations. It makes more sense to arrange them by subjects.

Could you provide examples of other challenges that institutions and collections managers face when acquiring collections of vernacular photographs?

Skyrme: I mean, there are lots! Not knowing the history of the materials is a huge issue, as is not having the time to catalogue them at the item level to increase accessibility. Condition is always an issue; the cost of proper housing materials can be a problem.

Wong: The labour and time needed to catalogue because, again, in photography, there is such a range of context. [...] We try our best to get specific. [...] Resources and time are an influence. The range of topics, the condition, and [...] often with the collections organized by the collectors, we don't receive enough information about the materials' history. In the Lorne Shields fonds, items were removed from albums, probably by the time they got to the market, and then the collector removed photographs from the albums themselves.

Mourez: Do you think some of the photographs could have been removed from the albums at some point?

Wong: Unless there is evidence—such as glue and torn paper on the back—then there’s absolutely no way to know. And for cartes de visite and cabinet cards, there were albums where you would just slide them in, so it becomes impossible to know if they were ever removed.

Do you personally think that, especially lately, vernacular collections and photographs are a trend or that they are here to stay? I feel like lately there has been rising interests in albums and family photographs. Do you think these objects will be something that people will keep collecting?

Skyrme: I can’t speak to the art market [...] but I think that the interest in this kind of material is partially coming from individuals just not seeing themselves reflected in collections and in archives. This is a way to have your history be part of the narrative.

Wong: I agree. There is definitely a push in archives to document community stories [...] and this is a way to get different perspectives into the archives. Is it a trend? If you speak to communities, they might think so, but it depends on who you talk to. Trends come and go but the community archives are here to stay. It is tricky because we are an academic library with a specific collection mandate, archive, and institution. We really focus on collections that are tied to research and programs within the University. That will frame what we can acquire.”

1. “Special Collections,” Toronto Metropolitan University Archives & Special Collections, accessed November 16, 2022. <https://library.torontomu.ca/asc/sc/>.

SELF-REPRESENTATION AND SELFIES IN THE A.T. ORR FAMILY PHOTOGRAPH SERIES (1850-1970)

Emma Pakstas

The 360 photographs that compose the A.T. Orr family photograph series are housed in a small archival box tucked away in the Toronto Metropolitan University Archives and Special Collections. The series is one of eight in the Lorne Shields Historical Photographs Collection, which is primarily of vernacular photographs that depict travel views, recreational and educational scenes, and family portraits in a variety of mediums. These snapshots document several generations of the Orr family, from 1850 to 1970. Many of the photographs are of A.T. Orr himself, a local Ontario businessman in the plastics industry, throughout different stages of his life, including a 4 x 20 cm photobooth strip dated circa 1950.

The strip features four black-and-white vertical portraits of a middle-age Orr. In the top portrait, Orr, with a stern expression, is dressed in a well-pressed suit with expertly quaffed hair. His gaze points slightly

upward as his eyes meet the camera lens. In the image just below, Orr looks slightly to the right, his gaze extending past the camera and the confines of the photobooth. In the next image, Orr's head is tilted slightly to his left, his expression appearing more playful, mischievous even. Lastly, Orr sits smiling confidently, his chin up.

The photobooth originated in Baltimore in 1888. The first patents required a clerk to operate the machine. It was in 1925 that the photobooth as we know it arrived on Broadway in New York City, advertising the ten-minute process that would take, develop,



Fig. 59

and print eight photos for twenty-five cents. While in the booth, behind the privacy of the curtain, the sitter is allowed some control over the composition through the “ritual of the pose.”¹ Limited command over the lighting and the quality of the materials allow the rapid, inexpensive production of a uniformly sized and printed object, enabling its use by a variety of people.² With the push of a button, the sitter becomes both the photographer and the photographed.

Orr’s amateur portraits are objects of both domestic and industrial origin. Photo-booth photos are commodities that can be collected and shared by splicing the strip and sharing the photographs with friends and family. They allow sitters different poses (usually four) and therefore to choose how they aspire to be viewed and perceived. They are objects of immediate visual consumption: These images are developed and printed within a few minutes and the order is delivered from the same booth. That shared experience of preparing the composition of the shots and anticipating the reveal of the strip is currently eclipsed by the immediate gratification of the smartphone selfie.

A recent study of self-portraits explored their performative qualities. The research conducted by José María Mesías-Lema and Guillermo Calviño-Santos used students taking self-portraits in a photobooth to explore selfies “from an introspective viewpoint that questions how we observe, produce, and interpret photographs, but also looks at the subject, asking how we are seen, how we see others.”³ The authors consider the selfie a complex assemblage of technology, spaces, bodies, and networks that enables a visual dialogue driven by dominant Western patriarchal standards of how one should look and act.⁴ Photobooths are presented as the predecessors to selfies, as both offer the possibility of producing one’s own image without the intervention of a third party. Both forms of self-representation are not only about recording memories or affirming identity but also about sharing and interacting with others.

Photography curator Brian Wallis argues that vernacular photographs like Orr’s amateur self-portraiture challenge the history of photography in their monotonous and repetitive visual qualities.⁵ From the little identifying information decipherable within the tightly cropped frame, the A.T. Orr portraits are recognizable in an instant in both the uniformity of the medium and the familiarity of the poses. Why, as viewers, are we then drawn to portraits of an individual with whom

we have no personal connection? Discussing the social functions of family snapshots, photography historian Martha Langford finds that “recognizing ourselves in others seems somehow to increase the significance of our photographic trove.”⁶ If we recognize ourselves in Orr’s face, how does this broader examination of vernacular photography frame our identities?⁷

As analogue photobooths disappear, their aesthetic is now being replicated digitally. Contemporary technologies provide options to alter the compositions through the addition of borders or the change of tonal qualities. These tools and filters increase the options for personalization within a historically uniform medium. The amateur portraits Orr produced preceded these innovations, serving as a reminder of the uniformly shared experience of the photobooth portrait. As digital technologies take over, what do these modern objects say about contemporary forms of self-representation?

1. José María Mesías-Lema and Guillermo Calviño-Santos, “Self-Portrait in the Photo Booth: Self-Representation in the Selfie Era, a Photo-based Educational Research Project,” *Visual Studies* 37, no. 1–2, (2022): 57. Doi: [10.1080/1472586X.2021.2014354](https://doi.org/10.1080/1472586X.2021.2014354).
2. Brian Wallis, “Why Vernacular Photography? The Limits and Possibilities of a Field,” in *Imagining Everyday Life: Engagements with Vernacular Photography*, ed. Tina M. Campt (Göttingen, Germany: Steidl Verlag, 2020), 18–19.
3. Mesías-Lema and Calviño-Santos, “Self-portrait in the Photo Booth,” 55.
4. Wallis, “Why Vernacular Photography?” 18–19.
5. Ibid, 18.
6. Martha Langford, “Introduction: Show and Tell,” in *Suspended Conversations: The Afterlife and Memory in Photographic Albums* (Montreal: McGill-Queen’s University Press, 2001), 3.
7. Wallis, “Why Vernacular Photography?” 17.

SINGAPORE ALBUM

The *Singapore Album* (2008.001.059) in the Lorne Shields collection is a record of an American military officer's time spent on duty in Singapore in 1956. The album reads like a family vacation album, including images of a rugby tournament, restaurants, beaches, car trouble, and nights with friends interspersed with a few photos of heavy artillery and equipment. Many photographs are contextualized with shorthand inscriptions ranging from names of people and restaurants to anti-communist digs.

The album also references a turbulent and significant political situation: 1956 was the year of rioting in Singapore in response to the Singapore new chief minister's hard-line anti-communist measures, including closing the Singapore Chinese Middle School Students' Union due to "communist activities."¹ Students protested with a two-week sit-in, and after an anti-colonial riot broke out at the Chinese High School (an



Fig. 60

independent secondary school in Singapore), police began clearing schools with tear gas. This began a series of clashes that lasted for five days, during which thirteen people were killed and 120 were injured.² The album page that references this event is inscribed with “Riot Squad in Action / This time against dummy rioters.”

The page has three photographs depicting what appears to be a training exercise. The first seems to include Singapore police officers, armed with batons and shields, clashing with local citizens brandishing sticks. Behind an iron gate set into a doorway, of which just the bottom corner is visible, one can see the feet of onlookers pressed up against the action. The second is of an American military battalion, more than enough to overwhelm the handful of “dummy rioters.” They are armed with bayoneted rifles and are marching through the street in tight lines. These two photographs are positioned diagonally from each other, creating a line of action so that the battalion appears to be marching toward the protest. Both photographs are from a slightly elevated viewpoint, perhaps from a second story looking over the street. The street design and the same iron gates set into evenly spaced doorways are shared by the two photographs, suggesting that the visual construction in the album connecting these two photographs is indicative of the real event. The third photograph is somewhat different in style, taken from a straight-on angle, but in the same harsh light and at what appears to be the same time of day, suggesting its event also took place alongside the others. The photograph is of a group of men leaning against a guard rail and smiling at the camera. The guard rail suggests elevation, so it is possible that these may have been the spectators directly across from the photographer, watching the riot drill unfold.

This public spectacle, wherein the Singapore police force is outnumbered and outgunned by the encroaching American military, serves to legitimize American power in Singapore. This colonial power was a central tension of the 1956 riots, and this album represents the American military as a provider: one the one hand, of a livelihood and sense of adventure for the album’s creator, and, on the other, of control and stability, undermining the autonomy of Singapore and framing it as an arm of the United States’ colonial apparatus. Albums are ultimately tools for narrative control, and the records they create contain attitudes that are more than the sum of their photographs. We can assume this album may have been shown at the end of dinner parties, perhaps to

children and grandchildren, or perhaps kept so that the creator could quietly leaf through the pages in the privacy of their own nostalgia. With regard to the colonial power play that this album represents, Sontag may have said it best: “As photographs give people an imaginary possession of a past that is unreal, they also help people take possession of space in which they are insecure.”³

1. “Singapore Riot,” *The Times of India (1861–2010)* (Mumbai), October 30, 1956, ProQuest.
2. “Riots Cancel Singapore Visit of Edinburgh” *The Washington Post and Times Herald (1954–1959)* (Washington, D.C.), October 29, 1956, ProQuest.
3. Susan Sontag, “On Photography” in *Communication in History: Technology, Culture, Society*, ed. D.J. Crowley and Paul Heyer (Boston: Allyn and Bacon, 2003), 174–178.

CARTES-DE-VISITE: STUDIO PHOTOGRAPHY PRODUCED FOR THE MASSES

Sara Fleiszig

“Cartes-de-visite were the most influential and diverse types of photographs produced between 1860 and 1900 ... The format revolutionized the business and profession of photography and brought about a far-reaching social revolution.... Cartes-de-visite photography invaded every aspect of daily life and placed the photographic image on par with the printed work in human communication.”¹

William C. Darrah
Cartes-de-visite in Nineteenth-Century Photography (1981)

Cartes-de-visite, French for business cards, became popular in Paris in 1854 as they allowed photographers to quickly and affordably produce multiple images.² For the first time, photographs could be inexpensive



Fig. 61



Fig. 62

enough to share with friends and family members or easily be sent abroad via mail. These appealing characteristics helped turn them into a sentimental experience for many viewers and keepers.

The cartes-de-visite within the Lorne Shields Historical Photograph Collection offer a significant glimpse into photography's cultural and social history. Although cartes-de-visite are often associated with elite subjects depicted alongside props and luxurious decor, they were intended for a broad clientele due to their affordability and reproducibility. The collection includes not only professional and amateur works but also ranges across subject matter from erotic fetishes to children and animals. Spanning circa 1857 to 1925, these cartes-de-visite have many authors, which emphasizes the recurring challenge of contextualization but also the excitement of diversity. Despite picturing specific individuals at given times and places, these souvenirs are also fragile and valuable symbols of a shared human condition.



Fig. 63

1. William C. Darrah "Darrah, William C.: Cartes de Visite in Nineteenth Century Photography, 1981 - Archives & Manuscripts at Duke University Libraries," David M. Rubenstein Rare Book & Manuscript Library, accessed December 1, 2022, https://archives.lib.duke.edu/catalog/painternell_aspace_ref2311_4fk.

THE SPECTACLE OF THE PROJECTED IMAGE: ENTERTAINMENT AND MAGIC LANTERN SLIDES

Jackie Zhang

Funnily enough, the Lorne Shields Historical Photographs Collection includes a group of objects that appear *un-photographic*. The toy magic-lantern slides do not display the realistic aesthetic often associated with photography, nor do they rest on the surface of a paper support. Encased in glass, these hand-painted slides are a distant cousin to all the monochrome gelatin-silver or sepia-toned albumen prints found within elsewhere in the collection. Yet, despite not being “conventional” photographs, viewing lantern slides is undoubtedly a photographic operation. It involves a lens, a light source, and a substrate that falls under similar thematic lineages of mass media, entertainment, and domesticity found in both the exhibition and this publication.

Before Louis Daguerre introduced the first photographic process in 1839, scientists and enthusiasts had already been working with camera obscuras, light, and projection for almost two centuries.

The projected image dates to as early as 1656, when Dutch scientist Christiaan Huygens began working with a candle and mirror inside a lantern.¹ Huygens first dismissed his invention as a “toy” (a later version did, indeed, serve this purpose), and was documented to have been frustrated with his father, Constantijn Huygens, when he elected to present his son’s device to the French court in 1659.² Yet Huygens’s invention was quite innovative for the period, and despite his lack of enthusiasm the magic lantern quickly travelled across Europe as an instrument of entertainment and science during the Enlightenment era. In addition to projecting hand-painted slides, scientists in the eighteenth century also mounted organisms like seeds and plants between glass plates to use for study—preceding the role of slide projectors in modern classrooms.³



Fig. 64

The novelty of seeing large, colorful apparitions projected on a wall during this period cannot be understated. Witnesses such as Jean Loret, a French poet who chronicled his projection experiences from 1650 to 1665, said that he turned pale while watching “flashes of bodies fleet like ghosts on a cloth screen.”⁴ Magic-lantern projections eventually moved further into the realm of theatricality and pre-cinema at the end of the eighteenth century, when showmen began to concoct even larger magic-lantern devices while also hiding the projection mechanism to enhance the mystery of the spectacle.⁵ Known as *phantasmagoria*, these horror theatre shows were famous for projecting supernatural beings painted on opaque slides and employed a wide array of dramatic techniques to elicit fear from audiences. Showmen like Etienne Robertson, who was also a Belgian physician, mounted his magic-lantern device onto a carriage to alter the size of the projection and make the images appear larger or smaller depending on the distance to the screen.⁶ Ghostly figures could move “toward” or “away” from an audience and were occasionally projected onto a cloud of smoke.⁷

Phantasmagoria events were also sometimes accompanied by eerie musical instruments such as the glass harmonica.⁸ Even within slides themselves, theatrical elements like movement and disappearance/appearance were often fundamental. Ideally, the projection of these slides would be operated by pushing or pulling the panoramic view while reading an accompanying script or story. Thus, considering these methods of theatricality and optical deception, the magic lanterns’ relationship to pre-cinema and entertainment is clear. As magic-lantern devices became more affordable and less complex to build, especially in the late nineteenth century, these elements of play returned to the domestic sphere with the proliferation of toy lantern-slide projectors and slides.

The slides chosen in this collection are neither frightening nor explicitly educational, but instead belong to a history of mass media targeted at children, and, evidently, home entertainment. Produced by German toy manufacturer Ernst Plank, likely in the late 1800s, the rectangular

glass lantern slides display landscape imagery of children engaged in recreational activities like fishing, boating, dancing, and flying a kite. Toy slides, as prominent slide collector Richard Balzer has noted, were an early form of modern game consoles.⁹ Slides were chosen according to the tastes of the consumer, who would return home, play them on a homemade screen, and likely purchase a new box after being satisfied with their first. This cycle of production and consumption, as scholars have argued, was a catalyst for enlisting children into the economy of “projecting and consuming visual entertainment,” fortifying their roles from an early age as “showpeople, exhibitors, and entrepreneurs.”¹⁰ Children were responsible for the entire context of projecting a lantern

slide show, from selecting images and “marketing” the production to friends and family, becoming both consumer and producer, roles they fill to this day.

1. Barbara Maria Stafford et al., “Magic Lantern,” in *Devices of Wonder: From the World in a Box to Images on a Screen*, ed. Barbara Maria Stafford and Frances Terpak (Los Angeles: Getty Research Institute, 2001), 297–305.
2. *Ibid*, 297.



Fig. 65

3. Elizabeth Shepard, "The Magic Lantern Slide in Entertainment and Education, 1860–1920," *History of Photography* 11, no. 2 (April 1987): 91–108, <https://doi.org/10.1080/03087298.1987.10443777>.
4. Stafford et al., 298.
5. Sally B. Palmer, "Projecting the Gaze: The Magic Lantern, Cultural Discipline, and Villette," *Victorian Review* 32, no. 1 (2006): 18–40, <https://doi.org/10.1353/vcr.2006.0004>.
6. Ibid., 21.
7. Stafford et al., 301.

8. Ibid., 301.
9. Richard Balzer, "Grand Illustrated Lecture and Magic Lantern Show," filmed June 13, 2017 at Menschel Hall, Harvard Art Museums, video, 1:05:30, <https://www.youtube.com/watch?v=tH7ktx9IxUk&t=236s>.
10. Meredith A. Bak, "'Ten Dollars' Worth of Fun': The Obscured History of the Toy Magic Lantern and Early Children's Media Spectatorship," *Film History* 27, no. 1 (2015): 111, <https://doi.org/10.2979/filmhistory.27.1.111>.



Fig. 66



Fig. 67



Fig. 68



Fig. 69

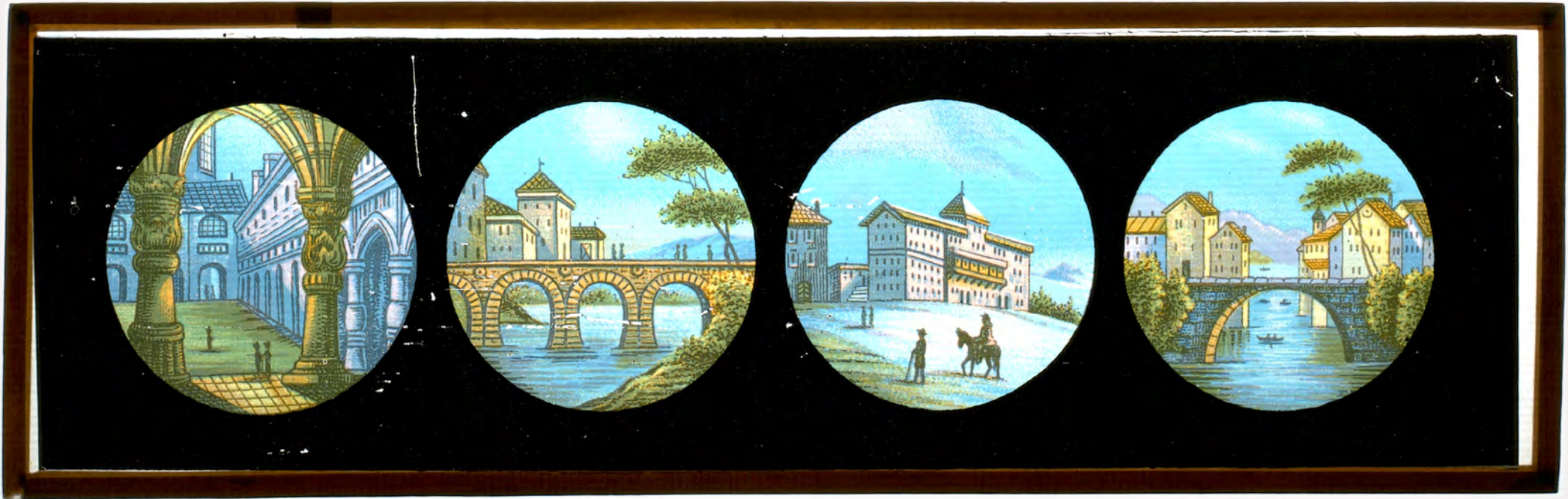


Fig. 70



Fig. 71

LIST OF FIGURES

Cover Image: Unknown photographer, [Portrait of boy outside], 1929, gelatin silver print, 6.5 × 8.5 cm, 2008.001.371.

Fig. 1. Unknown photographer, [Group of friends], date unknown, gelatin silver print, 8.2 × 12.1 cm, 2008.001.326.

Fig. 2. Unknown photographer, [Group drinking outdoors], ca. 1925, gelatin silver print, 8.5 × 13.7 cm, 2008.001.1996 [1 of 2].

Fig. 3. Unknown photographer, [Sir William Zeal, Mrs. Crawford, and unidentified person], ca. 1900, gelatin silver print, 30.5 × 24.6 cm, 2008.001.1482.4.

Fig. 4–5. Unknown photographer, *L.S. HILL 10 Years on General Principles*, ca. 1920, gelatin silver print, 13.6 × 3.7 cm, 2008.001.1913 (recto and verso).

Fig. 6–7. Unknown photographer, [Jerry Sachs and Al Corbett in sports uniforms], ca. 1910, gelatin silver print, 8.7 × 6.2 cm, 2008.001.1929-2 [1 of 15] (verso and recto).

Fig. 8–9. Unknown photographer, [Photographs from a Kodak No. 1 Camera], after 1888, gelatin silver print, 13.2 × 10.5 cm, 2008.001.1952-9 (recto and verso).

Fig. 10–11. Unknown photographer, [Photographs from a Kodak No. 1 Camera], after 1888, gelatin silver print, 13.2 × 10.5 cm, 2008.001.1952-10 (recto and verso).

Fig. 12–13. Unknown photographer, *The Rock, White Rock, BC*, ca. 1890, graphite on gelatin silver print, 13.8 × 8.4 cm, 2008.001.1906 (recto and verso).

Fig. 14. Unknown photographer, [Boy on skis, Christmas card], ca. 1950, gelatin silver print, 13.8 × 10.6 cm, 2008.001.373.

Fig. 15. Ernst Plank, *Dick Whittington*, after 1866, Decalcomania lantern slide, diameter: 15 cm, 2008.001.1897.

Fig. 16. Unknown maker, *Rialto, Venice*, ca. 1895, hyalotype lantern slide in wood frame, 10.5 × 17.7 × 1 cm, 2008.001.841 (verso).

Fig. 17. Unknown maker, [Three People Poking Head Out of Door], between 1890 and 1910, hand-coloured image on glass, 10 × 8.5 × 0.5 cm, 2008.001.1305.

Fig. 18. Unknown maker, [Man painting at an easel outside], between 1890 and 1910, hand-coloured image on glass, 10 × 8.5 × 0.5 cm, 2008.001.1315.

Fig. 19. Unknown maker, [Couples and horses], between 1890 and 1910, hand-coloured hyalotype lantern slide, 8 × 10 × 0.3 cm, 2008.001.1331.

Fig. 20. Edward Van Altena, [Boy, Dog, and a Deer], between 1890 and 1910, hand-coloured hyalotype lantern slide, 8 × 10 × 0.3 cm, 2008.001.1338.

Fig. 21. Edward Van Altena, [Two men with a fallen tree], between 1890 and 1910, hand-coloured hyalotype lantern slide, 8 × 10 × 0.3 cm, 2008.001.1344.

Fig. 22–23. Unknown maker, *Mausoleum of Hadrian, Rome*, between 1808 and 1924, hyalotype lantern slide, 8 × 10 × 0.3 cm, 2008.001.1300 (recto and verso).

Fig. 24. Unknown maker, [Landscape view], between 1890 and 1910, hand-coloured image on glass, 10 × 8.5 × 0.5 cm, 2008.001.1347.

Fig. 25. Unknown maker, [Mummified head], after 1882, hyalotype lantern slide, 8 × 10 × 0.3 cm, 2008.001.1356.

Fig. 26. Ernst Plank, lantern slides (.1) and box (.2), ca. 1880, hand-coloured image on glass, 6.9 × 22 × 0.2 cm, 2008.009.036-4 [1 of 12].

Fig. 27. Ernst Plank, lantern slides (.1) and box (.2), ca. 1880, hand-coloured image on glass, 6.9 × 22 × 0.2 cm, 2008.009.036-5 [1 of 12].

Fig. 28. Unknown photographer, [Three women and a man on a lock], July 12, 1919, gelatin silver print, 6.8 × 10.9 cm, 2008.001.1931-1 [1 of 3].

Fig. 29. Unknown photographer, [Three women and a man on a lock], July 12, 1919, gelatin silver print, 6.6 × 10.8 cm, 2008.001.1931-3 [1 of 3].

Fig. 30–31. Unknown photographer, [Three women and a man on a lock], July 12, 1919, gelatin silver print, 6.6 × 10.8 cm, 2008.001.1931-2 [1 of 3] (recto and verso).

Fig. 32–33. Unknown photographer, [Nancy and Charles Crabb kissing], ca. 1910, gelatin silver print, 14.9 × 12.2 cm, 2008.001.1921 (recto and verso).

Fig. 34–35. Unknown photographer, [Group trip], ca. 1915, gelatin silver print, 8.2 × 8.2 cm, 2008.001.1986-1 [1 of 3] (recto and verso).

Fig. 36 & Fig. 39. Unknown photographer, [Group trip], ca. 1915, gelatin silver print, 8.1 × 8.1 cm, 2008.001.1986-2 [1 of 3] (recto and verso).

Fig. 37–38. Unknown photographer, [Group trip], ca. 1915, gelatin silver print, 8.2 × 8.2 cm, 2008.001.1986-3 [1 of 3] (recto and verso).

Fig. 40. Unknown photographer, [Street Scene], ca. 1950, gelatin silver print, 12.8 × 10.2 cm, 2008.001.370.

Fig. 41. Unknown photographer, [Man standing in the ocean], date unknown, gelatin silver print, 9 × 14.5 cm, 2008.001.328.

Fig. 42–43. Unknown photographer, [Man in pool], ca. 1945, gelatin silver print, 6.8 × 4.7 cm, 2008.001.344 (recto and verso).

Fig. 44. Unknown photographer, [Woman with two boys at lake], ca. 1950, gelatin silver print, 6 × 9 cm, 2008.001.362.

Fig. 45. Unknown photographer, [Portrait of a child in a toy car], ca. 1935, albumen print, 6.5 × 9 cm, 2008.001.213.

Fig. 46. Unknown photographer, [Child in Animal Costume], ca. 1947, gelatin silver print, 9.1 × 6.6 cm, 2008.001.378.

Fig. 47. Unknown photographer, [Little girl in baby carriage], ca. 1950, gelatin silver print, 8.75 × 14.5 cm, 2008.001.1916-1 [1 of 2].

Fig. 48. Unknown photographer, [Little girl in baby carriage], ca. 1950, gelatin silver print, 8.75 × 14.5 cm, 2008.001.1916-2 [1 of 2].

Fig. 49. Unknown photographer, [Man and baby on porch], ca. 1920, gelatin silver print, 12.4 × 10.4 cm, 2008.001.1907.

Fig. 50. Unknown photographer, [Portrait of a man and woman embracing], ca. 1930, gelatin silver print, 11.4 × 6.9 cm, 2008.001.214.

Fig. 51. Unknown photographer, [Women on a Hill in San Francisco], ca. 1940, gelatin silver print, 10.1 × 14.1 cm, 2008.001.1926.

Fig. 52–53. Unknown photographer, [Portrait of a man and woman embracing], 1904, albumen print, 9.8 × 12.6 cm, 2008.001.1609-2 [1 of 10] (recto and verso).

Fig. 54. Unknown photographer, [Portrait of a man and woman embracing], 1904, albumen print, 12.4 × 8.1 cm, 2008.001.1609-9 [1 of 10].

Fig. 55. Unknown maker, [Cheesecake pinups], 1943, gelatin silver print, album: 18 × 26 × 1.5 cm, page: 16.5 × 28 cm, 2008.001.003 (front cover).

Fig. 56. Unknown maker, [Cheesecake pinups], 1943, gelatin silver print, album: 18 × 26 × 1.5 cm, page: 16.5 × 28 cm, 2008.001.003.

Fig. 57–58. Unknown photographer, [Tropical scene], ca. 1950, gelatin silver print, 9.3 × 5.9 cm, 2008.001.330 (verso and recto).

Fig. 59. Unknown photographer, [Alfred Thorburn Orr], ca. 1950, gelatin silver print, 20.1 × 4 cm, 2008.001.352.

Fig. 60. Unknown maker, [Singapore album], between 1956 and 1968, gelatin silver print, album: 25 × 33 × 3 cm, page: 23.5 × 30 cm, 2008.001.059.

Fig. 61. Unknown photographer, [Jerry Sachs and Al Corbett in sports uniforms], ca. 1910, gelatin silver print, 6.4 × 10 cm, 2008.001.1929 [1 of 15].

Fig. 62. Unknown photographer, *His Only Pair*, ca. 1880, albumen print mounted on card stock, 10.1 × 6.1 cm, 2008.001.925.

Fig. 63. Unknown photographer, [Harp shaped funerary flower arrangement], between 1891 and 1900, albumen print mounted on card stock, 16.5 × 10.8 cm, 2008.001.903.1.

Fig. 64. Ernst Plank, lantern slides (.1) and box (.2), ca. 1880, hand-coloured image on glass, 6.9 × 22 × 0.2 cm, 2008.009.036-1 [1 of 12].

Fig. 65. Ernst Plank, lantern slides (.1) and box (.2), ca. 1880, hand-coloured image on glass, 6.9 × 22 × 0.2 cm, 2008.009.036-2 [1 of 12].

Fig. 66. Ernst Plank, lantern slides (.1) and box (.2), ca. 1880, hand-coloured image on glass, 6.9 × 22 × 0.2 cm, 2008.009.036-3 [1 of 12].

Fig. 67. Ernst Plank, lantern slides (.1) and box (.2), ca. 1880, hand-coloured image on glass, 6.9 × 22 × 0.2 cm, 2008.009.036-8 [1 of 12].

Fig. 68. Ernst Plank, lantern slides (.1) and box (.2), ca. 1880, hand-coloured image on glass, 6.9 × 22 × 0.2 cm, 2008.009.036-9 [1 of 12].

Fig. 69. Ernst Plank, lantern slides (.1) and box (.2), ca. 1880, hand-coloured image on glass, 6.9 × 22 × 0.2 cm, 2008.009.036-10 [1 of 12].

Fig. 70. Ernst Plank, lantern slides (.1) and box (.2), ca. 1880, hand-coloured image on glass, 6.9 × 22 × 0.2 cm, 2008.009.036-11 [1 of 12].

Fig. 71. Ernst Plank, lantern slides (.1) and box (.2), ca. 1880, hand-coloured image on glass, 6.9 × 22 × 0.2 cm, 2008.009.036-12 [1 of 12].

LIST OF EXHIBITED WORKS

Unknown
photographer,
[Untitled], ca. 1860,
albumen print in album
with wooden covers,
16 × 14 × 4.5 cm,
2008.001.078.

Unknown maker,
[Untitled], ca. 1860,
album with leather
covers,
15.3 × 13.2 × 7.1 cm,
2008.001.083.

Mason New York,
Come Along Do!,
1883, albumen print
mounted on card
stock, 16.6 × 10.9 cm,
2008.001.119.

Unknown maker,
[Gédéscope slide
viewer], between 1890
and 1920,
4.5 × 8.5 × 3 cm,
2008.001.1960.

Unknown
photographer, *L.S.
HILL 10 Years on
General Principles*,
ca. 1920, gelatin silver
print, 13.6 × 3.7 cm,
2008.001.1913.

Unknown
photographer,
[Untitled], 1924,
negative, 6.5 × 11 cm,
2008.001.1956.

Unknown
photographer, *We
Are! We Are! We Are!*,
1927, albumen print
mounted on card
stock, 16.6 × 10.3 cm,
2008.001.1960.

Unknown
photographer,
Goodnight, 1931,
albumen print
mounted on card
stock, 16.7 × 10.9 cm,
2008.001.1961.

Unknown
photographer, [M.
F. Peck Album],
between 1860 and
1870, albumen prints
and hand-coloured
tintypes in album,
15.5 × 12.5 × 4.5 cm,
2017.023.003.

Unknown
photographer, *The
Night of the Wedding*,
between 1860 and
1870, albumen print
(carte de visite),
10.1 × 6.2 cm,
2008.001.900.

Unknown
photographer,
*The Morn After the
Wedding*, ca. 1860,
albumen print (carte
de visite),
10.1 × 6.2 cm,
2008.001.901.

Unknown
photographer,
[Mother Shipley],
between 1860 and
1870, albumen print
mounted on card
stock, 16.3 × 10.7 cm,
2008.001.902.

Unknown
photographer, [Harp-
shaped funerary
flower arrangement],
between 1891 and
1900, albumen print
mounted on card
stock, 16.5 × 10.8 cm,
2008.001.903.1.

Unknown
photographer,
Pêche interrompue,
1887, albumen print,
10.8 × 16.4 cm,
2008.001.904.

Unknown
photographer,
[Madonna im Grünen
by Raphael],
ca. 1860, albumen
print mounted on card
stock, 10 × 6.3 cm,
2008.001.905.

Unknown
photographer, [Christ
with bread and wine],
ca. 1860, photogravure
mounted on card
stock, 10.6 × 6.1 cm,
2008.001.907.

Unknown
photographer, [Jesus,
John the Baptist, and
their mothers],
ca. 1860, photogravure
mounted on card
stock, 10 × 6.2 cm,
2008.001.909.

Unknown
photographer, *Chillon*,
ca. 1860, albumen
print mounted on card
stock, 6.5 × 10.1 cm,
2008.001.910.

Unknown
photographer, *Saint
Agnes*,
ca. 1860, albumen
print mounted on card
stock, 9.6 × 6.1 cm,
2008.001.912.

Unknown
photographer, *This
Shop to Let*,
ca. 1877, photogravure
mounted on card
stock, 10.7 × 16.3 cm,
2008.001.920.

Unknown
photographer, *Une
déclaration d'amour à
l'anglaise*,
ca. 1860, hand-
coloured albumen
print (carte de visite),
10.2 × 6.5 cm,
2008.001.921.

Unknown
photographer,
Cancan, ca. 1860,
hand-coloured
albumen print (carte
de visite),
10.2 × 6.5 cm,
2008.001.922.

Unknown
photographer,
Bachantin, ca. 1860,
hand-coloured
albumen print (carte
de visite),
10.2 × 6.5 cm,
2008.001.923.

Unknown
photographer
[Artwork by F. Dvorak
of infants with fan],
ca. 1887, hand-
coloured albumen
print (carte de visite),
16.4 × 10.7 cm,

2008.001.924. Unknown photographer, <i>His Only Pair</i> , ca. 1880, albumen print mounted on card stock, 10.1 × 6.1 cm, 2008.001.925.	Unknown photographer, <i>Alfred Thorburn Orr</i> , 1966, gelatin silver print, 5.5 × 7.5 cm, 2008.001.356.	Unknown photographer, [Photograph from a Kodak No. 1 camera], after 1888, gelatin silver print, 13.2 × 10.5 cm, 2008.001.1952-10.	Unknown photographer, [Bedroom], ca. 1910, gelatin silver print, 10.7 × 13.1 cm, 2008.001.1997.	Unknown photographer, [Touring car], ca. 1920, gelatin silver print, 8.3 × 5.6 cm, 2008.001.1985.	Unknown photographer, [Boy on skis, Christmas card], ca. 1950, gelatin silver print, 13.8 × 10.6 cm, 2008.001.373.
Unknown maker, [Vladimir Ilyich Lenin], 1969, photomechanical print on postcard, 14.6 × 10.6 cm, 2008.009.001.	Unknown photographer, [Alfred Thorburn Orr], ca. 1950, gelatin silver print, 20.1 × 4 cm, 2008.001.352.	Unknown photographer, [Dog], ca. 1900, gelatin silver print, 5.6 × 8.1 cm, 2008.001.1981.	Unknown photographer, [Crowd on street], after 1960, chromogenic print, 8.7 × 12.3 cm, 2008.001.1998.	Unknown photographer, [Group conversation], ca. 1940, gelatin silver print, 8.8 × 12.8 cm, 2008.001.1992.	Unknown photographer, [Portrait of boy outside], 1929, gelatin silver print, 6 × 8.5 cm, 2008.001.371.
Geo. O. Bedford's Park Gallery, [Steam man], after 1868, albumen print (carte de visite), 6.5 × 10 cm, 2008.001.1879.	Unknown photographer, [Photograph from a Kodak No. 1 camera], after 1888, gelatin silver print, 13.2 × 10.5 cm, 2008.001.1952-2.	Unknown photographer, [Group trip], ca. 1915, gelatin silver print, 8.2 × 8.2 cm, 2008.001.1986-1 [1 of 3].	Unknown photographer, [Group drinking outdoors], ca. 1925, gelatin silver print, 8.5 × 13.7 cm, 2008.001.1996-1 [1 of 2].	Unknown photographer, [Three young men and car], ca. 1915, gelatin silver print, 12 × 7.5 cm, 2008.001.392.	Unknown photographer, [Woman with three children], ca. 1945, gelatin silver print, 6.5 × 9 cm, 2008.001.366.
Unknown photographer, [Statue], between 1890 and 1910, gelatin silver print, 10 × 8.5 × 0.5 cm, 2008.001.1957.	Unknown photographer, [Photograph from a Kodak No. 1 camera], after 1888, gelatin silver print, 13.2 × 10.5 cm, 2008.001.1952-7.	Unknown photographer, [Group trip], ca. 1915, gelatin silver print, 8.1 × 8.1 cm, 2008.001.1986-2 [1 of 3].	Unknown photographer, [Group drinking outdoors], ca. 1925, gelatin silver print, 8.5 × 13.9 cm, 2008.001.1996-2 [1 of 2].	Unknown photographer, [Woman with two cats], 1919, gelatin silver print, 7 × 12 cm, 2008.001.390.	Unknown photographer, [Woman with two boys by lake], ca. 1950, gelatin silver print, 6 × 9 cm, 2008.001.362.
Unknown photographer, [Hasendever painting], 1860s, albumen print mounted on card, 6.3 × 10.2 cm, 2008.001.916.	Unknown photographer, [Photograph from a Kodak No. 1 camera], after 1888, gelatin silver print, 13.2 × 10.5 cm, 2008.001.1952-9.	Unknown photographer, [Group trip], ca. 1915, gelatin silver print, 8.2 × 8.2 cm, 2008.001.1986-3 [1 of 3].	Unknown photographer, <i>Gert and Fred</i> , ca. 1930, gelatin silver print, 6.4 × 8.8 cm, 2008.001.1988.	Unknown photographer, [School pageant], 1916, gelatin silver print, 7 × 11 cm, 2008.001.386.	Unknown photographer, [Woman and child in doorway], ca. 1950, gelatin silver print, 10.3 × 7.5 cm, 2008.001.361.
			Unknown photographer, [Child in animal costume], ca. 1947, gelatin silver print, 9.1 × 6.6 cm, 2008.001.378.		

Unknown photographer, [Three children with small guitar], ca. 1950, gelatin silver print, 7.5 × 10.5 cm, 2008.001.360.	Unknown photographer, [Man in pool], ca. 1945, gelatin silver print, 6.8 × 4.7 cm, 2008.001.344.	Unknown photographer, [Man standing in ocean], 1950, gelatin silver print, 9 × 14.5 cm, 2008.001.328.	Unknown photographer, [Prince of Wales], 1919, gelatin silver print, 6.5 × 11 cm, 2008.001.309.	Unknown photographer, [Portrait of child in toy car], ca. 1935, albumen print, 6.5 × 9 cm, 2008.001.213.	Unknown photographer, [Portrait of man and woman embracing], ca. 1930, gelatin silver print, 11.4 × 6.9 cm, 2008.001.214.
Unknown photographer, [Portrait of man in uniform], ca. 1945, gelatin silver print, 6.5 × 9 cm, 2008.001.355.	Unknown photographer, [Young people in snow], 1941, gelatin silver print, 9.5 × 7 cm, 2008.001.340.	Unknown photographer, [Group of friends], 1958, gelatin silver print, 8.2 × 12.1 cm, 2008.001.326.	Unknown photographer, [Untitled], ca. 1860, gelatin silver prints in album with wooden covers, 13.7 × 9.7 × 3.4 cm, 2008.001.064.	Unknown photographer, [Cheesecake pinups], 1943, gelatin silver prints in album, 18 × 26 × 1.5 cm (open), 2008.001.003.	Unknown photographer, [Portrait of man and woman embracing], 1904, albumen print, 9.8 × 12.6 cm, 2008.001.1609.
Unknown photographer, [Boy with toy gun], ca. 1950, gelatin silver print, 6.5 × 9 cm, 2008.001.350.	Unknown photographer, [Two women and three men sitting on grass], ca. 1950, gelatin silver print, 9 × 9 cm, 2008.001.335.	Unknown photographer, [Man with donkey], ca. 1947, gelatin silver print, 6 × 9 cm, 2008.001.321.	Unknown photographer, [Little girl in baby carriage], ca. 1950, gelatin silver print, 8.75 × 14.5 cm, 2008.001.1916-1 [1 of 2].	Unknown photographer, [Singapore], between 1956 and 1968, gelatin silver prints in album, 25 × 33 × 3 cm (open); page size, 23.5 × 30 cm, 2008.001.059.	Unknown photographer, <i>The Rock, White Rock, BC</i> , ca. 1890, gelatin silver print, 14 × 8.25 cm, 2008.001.1906.
Unknown photographer, [Woman sitting on chair], ca. 1950, gelatin silver print, 9 × 9 cm, 2008.001.348.	Unknown photographer, [Man sleeping on boat], ca. 1945, gelatin silver print, 9 × 6.5 cm, 2008.001.334.	Unknown photographer, [Boy beneath tent], ca. 1920, gelatin silver print, 9.5 × 13.5 cm, 2008.001.320.	Unknown photographer, [Little girl in baby carriage], ca. 1950, gelatin silver print, 8.75 × 14.5 cm, 2008.001.1916-2 [1 of 2].	Unknown photographer, [Untitled], ca. 1890, albumen prints in Japanese accordion album, 12.5 × 18.5 × 4.5 cm, 2008.001.053.	Unknown photographer, [Man and baby on porch], ca. 1920, gelatin silver print, 12.4 × 10.4 cm, 2008.001.1907.
Unknown photographer, [Group portrait], ca. 1950, gelatin silver print, 9.5 × 7 cm, 2008.001.345.	Unknown photographer, [Tropical scene], ca. 1950, gelatin silver print, 9.3 × 5.9 cm, 2008.001.330.	Unknown photographer, [Boy playing], 1928, gelatin silver print, 9.5 × 6.2 cm, 2008.001.313.	Unknown photographer, [Woman and horse-drawn carriage], after 1940, gelatin silver print, 9 × 13 cm, 2008.001.1991.		Unknown photographer, [Jerry Sachs and Portsmouth baseball team], 1913, gelatin silver prints, 8.25 × 13.75 cm, 2008.001.1918.
		Unknown photographer, [Portrait of boy], ca. 1920, gelatin silver print, 4 × 5 cm, 2008.001.310.			

Unknown photographer, [Nancy and Charles Crabb kissing], ca. 1910, gelatin silver print, 12.25 x 15 cm, 2008.001.1921.	Unknown maker, [Untitled], 1899, hand-coloured albumen prints in Japanese accordion album with black lacquered wood covers, 13 x 17.6 x 4 cm, 2008.001.045.	Unknown maker, <i>Aloha Hawaii</i> , ca. 1930, album with black wood and shell covers, 28 x 37 x 4 cm, 2008.001.073.	Ernst Plank, <i>The Apple-Thief</i> , ca. 1890, Decalcomania lantern slide, diameter 15 cm, 2008.001.1896.	Unknown maker, [Mummified head], after 1882, hyalotype lantern slide, 8 x 10 x 0.3 cm, 2008.001.1356.	Unknown maker, <i>Glacier of the Grindelwald, Swiss</i> , ca. 1895, hyalotype lantern slide in wooden frame, 10.5 x 17.7 x 1 cm, 2008.001.840.
Unknown photographer, [Jerry Sachs and Al Corbett in sports uniforms], ca. 1910, gelatin silver prints, varied dimensions between 6 x 8.5 cm and 7.7 x 13.6 cm, 2008.001.1929.	Unknown photographer, [Nurnberg], ca. 1888, postcards in album with red leather covers, 17.5 x 11.5 x 2 cm, 2017.023.004.	Unknown maker, [Untitled], 1899, Japanese accordion album with black lacquered wood and inlaid ivory covers, 14.5 x 19.7 x 3 cm, 2017.023.002.	Ernst Plank, <i>The Rat-Catcher of Hamelin</i> , ca. 1850, Decalcomania lantern slide, diameter 15 cm, 2008.001.1898.	Unknown maker, <i>Chamber of Busts, Vatican, Rome, Italy</i> , ca. 1895, hyalotype lantern slide in wooden frame, 10.5 x 17.7 x 1 cm, 2008.001.846.	Unknown maker, <i>Library of Vatican, Rome, Italy</i> , ca. 1895, hyalotype lantern slide in wooden frame, 10.5 x 17.7 x 1 cm, 2008.001.844.
Unknown photographer, [Three women and man on lock], 1919, gelatin silver print, 6.6 x 10.8 cm, 2008.001.1931.	Unknown photographer, [Aviation], 1918, gelatin silver prints in album with cardboard covers, 18.3 x 25.5 x 2.6 cm, 2008.001.065.	Unknown maker, [Military tour of duty], 1955-56, gelatin silver prints in album with red leather covers, 26 x 18 x 1.5 cm, 2008.001.009.	Ernst Plank, [Lantern slide], ca. 1880, Decalcomania lantern slide, 6.9 x 22 x .2 cm, 2008.009.036.1.	T. H. McAllister, <i>The Palace, Berlin</i> , ca. 1895, hyalotype lantern slide in wooden frame, 10.5 x 17.7 x 1 cm, 2008.001.849.	Edward Van Altena, [Boy, dog and deer], between 1890 and 1910, hand-coloured hyalotype lantern slide, 8 x 10 x 0.3 cm, 2008.001.1338.
Unknown photographer, [Parade], before 1908, gelatin silver print, 8 x 10.6 cm, 2008.001.1989.	Unknown maker, [Untitled], 1899, hand-coloured albumen prints in Japanese accordion album with black lacquered wooden covers, 14.7 x 19.7 x 2.5 cm, 2008.001.054.	Kodak Canada Inc., No. 2C Kodak Brownie camera, between 1917 and 1934, camera with black leather exterior, 18.5 x 10.8 x 16.5 cm, 2005.006.05.09.	Ernst Plank, [Lantern slide], ca. 1880, Decalcomania lantern slide, 6.9 x 22 x .2 cm, 2008.009.036.1.	Unknown maker, <i>Rialto, Venice</i> , ca. 1895, hyalotype lantern slide in wooden frame, 10.5 x 17.7 x 1 cm, 2008.001.841.	Edward Van Altena, [Two men with fallen tree], between 1890 and 1910, hand-coloured hyalotype lantern slide, 8 x 10 x 0.3 cm, 2008.001.1344.
Unknown photographer, <i>Purple Riders of Victoria</i> , ca. 1950, gelatin silver print, 8.8 x 12.5 cm, 2008.001.1982.		Unknown maker, [Imperial German portraits], ca. 1890, hand-coloured photographic image on glass, 24 x 8 cm, 2008.001.1893.	Unknown maker, <i>Mausoleum of Hadrian, Rome</i> , between 1808 and 1924, hyalotype lantern slide, 8 x 10 x 0.3 cm, 2008.001.1300.	T. H. McAllister, <i>Church of the Theatine, Munich</i> , ca. 1895, hyalotype lantern slide in wooden frame, 10.5 x 17.7 x 1 cm, 2008.001.843.	Edward Van Altena, [Couples and horses], between 1890 and 1910, hand-coloured hyalotype lantern slide, 8 x 10 x 0.3 cm, 2008.001.1331.

Edward Van Altena,
[Man holding boy in
his arms], between
1890 and 1910,
hand-coloured
hyalotype lantern
slide, 8 × 10 × 0.3 cm,
2008.001.1339.

Ernst Plank, *Dick
Whittington*, after
1866, Decalcomania
lantern slide,
diameter 15 cm,
2008.001.1897.

Ernst Plank,
[Untitled], ca. 1880,
Decalcomania lantern
slide,
6.9 × 22 × 0.2 cm,
2008.009.036-1
[1 of 12].

Ernst Plank,
[Untitled], ca. 1880,
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[1 of 12].

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