FINDING THE DIONNES:
REDISCOVERING THE C9 FRED DAVIS AND YVONNE LEROUX FONDS AND
DEVELOPING A FINDING AID AT THE ARCHIVES OF ONTARIO

by
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Declaration

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Finding the Dionnes: Rediscovering the C 9 Fred Davis and Yvonne Leroux Fonds and
Developing a Photographic Finding Aid at the Archives of Ontario.

Master of Arts, 2014

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Abstract

The *C 9 Fred Davis and Yvonne Leroux Fonds* at the Archives of Ontario is comprised of textual and photographic materials that primarily document the 1930's Canadian phenomenon, the Dionne Quintuplets; Davis was their official photographer and Leroux, was their nurse. This Fonds, although important to Canadian history, had a similar fate to many archivally held collections, in that improper processing made the collection challenging to discover and navigate through. This applied thesis discusses the literature research, and overall development and creation of a finding aid. It also examines the development of a current finding aid completed to the Archives of Ontario's standards, which logically organized the collection and links the material physically and intellectually.

Dedication

I would like to thank all my fellow classmates, Archives of Ontario (AO) and Ryerson teaching staff. To my professors who have helped shape my experience and inspired me, especially program director David Harris, my first reader Dee Psaila, second reader Jean Bruce and Sean Smith at the AO. Their helpful guidance throughout this process made my thesis possible.

Also I would like to thank the Dionne Museum, for allowing me to access their collection and sharing their knowledge.

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Part I

Chapter One: Introduction and Histories

Introduction

On May 28, 1934, five identical baby girls were born in Callander, a small town just outside of North Bay, Ontario. The miracle of their birth would spark national curiosity and would lead them to become an international phenomenon known as the ‘Dionne Quintuplets.’ Well-known Canadian historian, Pierre Berton, states in his book *The Dionne Years: The Thirties Melodrama*, that

It is not possible to trace the social history of the 30’s without reference to the Dionne quintuplets. The reverse is also true. It is certain that, had they been born into an earlier decade, they would have expired swiftly, one-day wonders to be headlined briefly and quickly forgotten. It is equally certain that had the miracle occurred a generation later, the spotlight would have been softer and the melodrama muted.¹

Berton notes that in the height of the great depression, the birth of the Dionne Quintuplets provided a source of economic revival to northern Ontario. Therefore, this combination created a distraction from the deteriorating living conditions of the 1930s and paved the way to the north.²

Contributing largely to the popularity of the Dionne Quintuplets were the images taken by photographer Fred Davis. As their official photographer, Davis’s photographs were the only images of the five girls. The images he captured were published worldwide, and for most people were the only link they could have to the Dionnes, who were daily newsmakers in the mid to late 1930s. These images today still invoke the interest and curiosity that the world had with the quints. Davis’s photographs of the Dionne Quintuplets are primary sources that act as documents of the time, and therefore hold great historical importance, both nationally and internationally.

1 Pierre Berton, *The Dionne Years: A Thirties Melodrama*, (Toronto: McClelland and Stewart, 1977), p 11-12.

2 Pierre Berton, *The Dionne Years: A Thirties Melodrama*, p 11-12.

The *C 9 Fred Davis and Yvonne Leroux Fonds* was donated to the Archives in the late 1980s from the Davis family Estate. The collection contains a variety of material ranging from correspondence, financial records and diaries, to photographic prints and negatives. Moreover, the collection spans an assortment of subject matter: the Moose River Mine disaster of 1936, British Royal visits to Canada in 1924, 1939 and 1952 and the Dionne Quintuplets. The collection in its entirety needs to be intellectually re-organized, and will be with the creation of a finding aid.

This applied and theoretical thesis project will address the issue of disorganization and underutilization of the collection. It will also address the problem of how the *C 9 Fred Davis and Yvonne Leroux Fonds* can be organized and structured accurately for an archival setting. To address this issue, a finding aid will be created, taking into account the requirements of the archives. This finding aid will be created to better serve the public through accessibility while maintaining the proper preservation of the objects.

The project is in line with a current administrative goal of the Archives of Ontario - to address collections that are not organized and accessible to staff and researchers, both intellectually and physically, to the standards of the institution. This project will not only increase accessibility to a collection with great historical importance, but will improve the overall preservation of the objects, and will allow greater collection management control over these important archives. By creating a finding aid for the *C 9 Fred Davis and Yvonne Leroux Fonds*, the Archives will have a greater understanding of what items are in the collection and therefore reduce the amount of unnecessary handling of the objects.

The largest subject grouping of the collection are objects related to the Dionne Quintuplets. This section contains approximately 1,400 professionally made photographic prints

and over 2,000 negatives taken of them by their photographer Fred Davis. This collection has the potential to be used as a primary source for studying in the investigation, and building of a narrative of the lives of the Dionne Quintuplets - one of the most unique Canadian stories. Although the Dionnes make up the better portion of the collection, all of the subject groupings will be addressed. The Nova Scotia Moose River Mine Disaster of 1936 is another subject grouping that is presented in this collection. Davis was one of the only photographers on location and got the much-coveted shot of the survivors emerging from the mine. This subject group contains mostly photographic prints in a variety of sizes and mediums.

The comprehensive approach that will be taken in my review of this collection will increase the value and longevity of the artifacts by making them more accessible and better preserved for the future. The following applied thesis project is explained in this order.

Chapter One: Introduction and Histories explains the project. It provides background knowledge on the project itself as well as the histories of both Fred Davis and Yvonne Leroux. Chapter Two: Literature Review addresses the previously written literature written on or relating to this particular project. This chapter discusses the publications, which offer insight into a variety of topics relating to this project, from Canadian identity to the importance of finding aids. There is also discussion on the lack of literary sources relating to the Dionnes that pay tribute or give any recognition to Fred Davis.

Part One is divided into four sections: Chapter Three: Assessing the Collection; Chapter Four: Supplementary Research for Structuring the Finding Aid; Chapter Five: Developing the Overall Project Plan; and lastly Chapter Six: Conclusion, along with the bibliography.

Chapter Three: Assessing the Collection, begins with the overall inventory and assessment, which I performed on the collection when I was first introduced to the materials.

This chapter details the investigation I went through while dealing with both intellectual and physical materials. It provides a step-by-step explanation and my justification for how I approached and handled several obstacles the collection presented.

Chapter Four: Supplementary Research for Structuring the Finding Aid, discusses the supplementary research, and others experiences of working with archival collections and describing them. The section analyzes the key elements that make up a finding aid, how and why they are important, and how they are going to help with the overall organization of the *C 9 Fonds*.

Chapter Five: Developing the Overall Project Plan, discusses the plan I laid out and the execution of a somewhat different version. This chapter explores how I wanted to carry out this practical, applied thesis, as well as the different approaches I took to achieve that overall goal. This chapter presents a transition from the explanation of how I worked with the collection to a discussion about possible future projects for the Fonds. It addresses how this applied thesis can be a stepping-stone for the possible digitization of this collection and how having a comprehensive finding aid may lead to a future relationship with the Dionne Museum.

Chapter Six: Conclusion and the bibliography end Part I of the thesis. This is the end of the analysis and description of the project and how the disorganized collection was re-imagined and restructured. The bibliography is a detailed source list of all materials that were investigated for the purpose of this project.

Part Two contains the Finding Aid. This section of the thesis is a standalone document that will be utilized by the Archives of Ontario and uploaded to their online database. Although the finding aid is presented in a paper format, all of the information included within will be copied and reformatted for their website, allowing this finding aid to be searchable on the

internet.

Overall, this project provides the Archives of Ontario with a newly restructured and reorganized collection. The *C 9 Fred Davis and Yvonne Leroux Fonds* has been updated to fit the archives standards as well as to better serve the public researcher. The new finding aid provides a comprehensive and complete analysis of the collection that is properly structured, and therefore easily uploaded to the archives database and website. This practical applied project has allowed me to fully immerse myself in the world of archives through a fascinating collection which appealed to my interest in social Canadian history and the photographic image.

Histories

The first nurse to the Dionne Quintuplets, Yvonne Mary Blanche Leroux (1912- 1981) and the Quintuplet's official photographer Fredrick (Fred) Robson Davis (1900? – 1963) created the majority of collection during their time working with the Dionnes. Also included are elements from other projects Davis worked on, such as the Moose River Mine Disaster in 1936, and the British royal visits of 1924, 1939 and 1952.

Biography of Dionne Quintuplet's Nurse, Yvonne Leroux

Yvonne Mary Blanche Leroux (1912- 1981)

Yvonne Mary Blanche Leroux was born in Callander, Ontario, near North Bay, where her father worked as a lumberjack and handyman. Leroux grew up with receiving a local education and was one of the first to graduate from the nursing program at St. Joseph's Hospital in North Bay. When Dr. Allan Roy Dafoe put out a call for French speaking nurses on May 29, 1934, Leroux answered and made her way to the Dionne family farm. Leroux continued her nursing position with the Dionne Quintuplets until she retired in December of 1936 in order to begin

married life with Fred Davis. After leaving the Dionnes, Leroux went on a lecture tour of the United States and Canada spanning 1936 and 1937. Later, Leroux dedicated herself to raising her children, three sons and one daughter, and only returned to nursing for a short period after Davis's death in 1963.³

Biography of Photographer, Fred Davis

Fredrick Robson Davis (1900? – 1963)

Davis is believed to be born in Toronto, but raised by family in the United States due to his mother's death during childbirth and his father's subsequent death shortly after. Davis joined the military to fight in World War I and served Canada until he was injured in Amiens.⁴ After the war, Davis began his career as a photographer when he joined *Toronto World*, a subsidiary of the *Toronto Star*.⁵ After his time with the *Toronto World*, Fred Davis became a staff photographer at the *Mail and Empire*. He was eventually hired by the *Toronto Star* as one of the few full-time photographers among a crew of mainly freelance photographers.⁶

Davis was working on a side project as a photographer for a newspaper in Chicago when the Quintuplets were born and was sent by *The Star* to photograph the babies.⁷ He was the first photographer to get to North Bay and, three days after the Quintuplets were born on May 31, he took their first photograph.⁸ Davis negotiated exclusive rights to the photographic contract for the *Toronto Star* at the end of 1934.⁹ *The Star Newspaper Service* acquired the exclusive rights

3 Carolyn Gray, Revised, Inventory of the Fred Davis and Yvonne Leroux Fonds C 9, (Archives of Ontario, 1997).

4 *File Record for C-9 Fond*. Archives of Ontario.

5 "First to Photograph Dionne Quintuplets," *The Globe and Mail* (1936- Current), May 29, 1963, p 8.

6 Ross Harkness, JE. Atkinson of the Star, (Toronto: University of Toronto Press, 1963). p 158.

7 Teshner, Ellie. *The Dionnes*, (Toronto: Doubleday Canada, 1999), p 30.

8 *File Record for C-9 Fond*, Archives of Ontario.

9 Pierre Berton, *The Dionne Years: A Thirties Melodrama*, (Toronto: McClelland and Stewart, 1977), p 76.

in Canada and Newfoundland. Once Davis was hired as the official photographer for the Quintuples, he moved to North Bay and held the position for five and a half years until the rights expired.¹⁰ Davis was the only person who could take photographs of the children, but he did not have the right to photograph the rest of the Dionne family. As a result, the girls were only publicly shown with their doctor.¹¹ Davis spent approximately an hour a day, from 8:30 to 9:30 am, with the exception of Sundays photographing the Quintuplets.¹²

As well as his work with the Dionnes, Davis is also known for his work on the Moose River Mine Disaster in 1936. Here he took the much-coveted photographs of the three miners and the chamber that caved in on them.¹³

Davis, along with four partners, went into commercial photography in 1946. Davis continued his venture into commercial photography and became the co-owner of *Canada Pictures* with Strathy Smith.¹⁴ In 1957, Davis was chosen to work as the official photographer for the Diefenbaker campaign.

Fred Davis succumbed to the effects of a heart seizure and died at Oakville-Trafalgar Memorial Hospital on May 27, 1963 at the age of 63.¹⁵

10 Ross Harkness, JE. Atkinson of the Star, (Toronto: University of Toronto Press, 1963), p 249.

11 Pierre Berton, *The Dionne Years: A Thirties Melodrama*, p 15.

12 "The Globe and Mail's Quint Photos Smart but Blanks to Babes," The Globe and Mail (1936-Current), Jan 13, 1937.

13 "First to Photograph Dionne Quintuplets," May 29, 1963, p 8.

14 "First to Photograph Dionne Quintuplets," p 8.

15 *Ibid*, p 8.

Chapter 2: Literature Review

Prior to working with the *C 9 Fred Davis and Yvonne Leroux Fonds*, it was necessary to contextualize the collection by researching existing material that related to the collection. The material in C 9 relates to national identity specifically related photography, archival arrangement and description, the Dionne Quintuplets, and their official photographer Fred Davis. This analysis of literature, surrounding and connected to the collection, will help to provide a framework and assist in the development of the finding aid for *C 9 Fred Davis and Yvonne Leroux Fonds* at the Archives of Ontario.

To understand the motive behind and the value of this extensive photographic collection, it is necessary to investigate how photographs aid in the creation and development of Canadian national identity. The images that Fred Davis produced of the Dionne Quintuplets were of an extremely popular subject matter in the 1930s. They fascinated Canada and the world, and the Dionne's image would become interconnected with Canadian identity. This collection of material held by the Archives of Ontario helped to fashion an element that was distinctively Canadian and, therefore, holds great social historical importance.

Further research into Canadian identity was examined through *The House of Difference*, a book by Dr. Eva Mackey, a professor of Canadian Studies. Mackey examines why the notion of national identity is important to the foundation of Canada. Mackey states, "It offers a 'narrative of nationhood,' and is one of the stories which is closely linked to the images, landscape, scenarios, historical events, national symbols and rituals, [...that] stand for, or represent, the shared experiences, sorrows, [...] triumphs and disasters which give meaning to the nation."¹⁶

¹⁶ Eva Mackey, *The House of Difference: Cultural Policies and National Identity in Canada*, (Toronto: University of Toronto Press, 2002), p 2.

In the 1930s, the Dionne Quintuplets were part of the narrative of Nationhood in Canada. They were the object of fascination and attention for so many, and often a symbol of hope during the time of the Great Depression. Their images linked not only Canada, but also the world, through shared experiences of watching the girls grow.

In addition, *Photographic Memories: Private Pictures, Public Images, and American History* by Rob Kroes, discusses how a photograph catches a fleeting moment, which is a representation of an event or experience and how this can become part of our collective imagination.¹⁷ Joan M. Schwartz and James R. Ryan build further on the use of photography in the creation of national identity in their book, *Picturing Place: Photography and the Geographical Imagination*. They argue, “photography remains a powerful tool in our engagement with the world around us. Through photographs, we see, we remember, we imagine: we ‘picture place’.”¹⁸ Schwartz and Ryan support this analysis with a discussion about the subjectivity inherent in the photographic image. They examine the implications of a photograph “as a way seeing and knowing the world,”¹⁹ and how the image is taken as truth, with little thought of the photographer’s objective or the strategic angles used.²⁰ The belief in the image as a truth is an interesting point of consideration when viewing the Dionne images, because of how they were strategically staged.

This connection via photography is displayed through the Dionne Quintuplet’s photographic material at the Archives of Ontario. The photographs of the young quintuplets

17 Rob Kroes, *Photographic Memories: Private Pictures, Public Images, and American History*, (Hanover, N.H.: Dartmouth College Press, 2007), 36.

18 Joan M. Schwartz and James R. Ryan, “Introduction: Photography and the Geographical Imagination,” in *Picturing Place: Photography and the Geographical Imagination*, Ed. by Joan M. Schwartz and James R. Ryan (London: I.B. Tauris, 2003), p 1.

19 Joan M. Schwartz and James R. Ryan, “Introduction: Photography and the Geographical Imagination,” p 3.

20 Schwartz and Ryan, “Introduction,” p 3.

transcended geographical bounds and formed connections with Canadians across the nation, as Chantal Nadeau mentions in her article “Freakshow: “Million Dollar Babies” and the National Family-rama.”²¹ Nadeau notes that the Quintuplets were presented in over 100, 000 pictures and advertising campaigns, which made them nearly impossible to be ignored.²² While Fred Davis’s photographs were the official images of the quintuplets, his work also influenced the Canadian national image of the 1930s.

The *C 9 Fred Davis and Yvonne Leroux Fonds*, although kept at arguably the most applicable repository for it in the province, the collection is underutilized due to its lack of an accessible and clear finding aid. The definition of a finding aid is something that intellectually organizes the collection, allowing the Archives to have a detailed account of their inventory, and ultimately leads to easier access to the objects by archives staff, researchers and students. Janice Lurie in, “Collaborative Leadership of Art Museum Libraries and Archives” argues that “sleeping collections,” underutilized collections often with non-updated finding aids, need to be made available on the internet. This will increase public access to and interest in the items in a collection.²³ With the addition of my finding aid, the *C 9 Fred Davis and Yvonne Leroux Fonds* will no longer fall under the title of ‘sleeping collection’; it will be transferable to the Archive’s online database and, therefore, available and accessible to more of the public. By being searchable, the aim is to also make the collection more accessible to researches and it will hopefully be viewed more often.

Working in the Archives: Practical Research Methods for Rhetoric and Composition provides the theoretical groundwork in order to create an effective finding aid. This book offers

21 Chantal Nadeau, “Freakshow: “Million Dollar Babies” and the National Family-rama,” *Public* 16 (1996).

22 Chantal Nadeau, “Freakshow: “Million Dollar Babies” and the National Family-rama,” p. 26.

23 Janice Lea Lurie, “Collaborative Leadership of Art Museum Libraries and Archives.” in *Art Museum Libraries and Librarianship*, edited by Joan M. Benedetti (Lanham, Maryland: The Scarecrow Press, INC., 2007), p 5.

detailed descriptions with examples of key elements in a finding aid, such as maintaining original order and best use of archival description to give an unbiased illustration of the Fonds.²⁴

Chapter 2, “Understanding Digitized Finding Aids,” in Fredrick Stielow’s text, *Building Digital Archives, Descriptions, and Displays: A How-To-Do-It Manual for Archivists and Librarians*, offers an equally detailed description of creating a finding aid, from beginning to end. Stielow provides an excellent breakdown of how to approach the creation of a standard finding aid, along with a variety of additional sources.²⁵

A more focused finding aid source can be seen in *Museums in a Digital Age* by Ross Parry. In this book, Parry narrows his investigation to the technological aspects of museum intellectual organization.²⁶ This perspective is useful when electronically updating the existing paper finding aid, as well as when discussing the possibility of digitization. Also addressing the positive aspects of digitization are James Bantin and Leah Agne in their essay, “Digitizing for Value: A User-Based Strategy for University Archives.” They address how the archive has a responsibility to the researcher to make their collection accessible and specifically making materials available online.²⁷ These sources create a basic understanding on how to work with a collection that is in need of updating. Digitizing and having collections information online is a must in today’s archival world and literature like this addresses a very relevant issue.

There have been many histories written about the Dionne Quintuplets, with or without the Dionne’s assistance, and a commonality that can be seen among them is the lack of photography

24 Alexis E. Ramsey, Wendy B. Sharer, Barbara L’Eplattenier and Lisa S. Mastrangelo, *Working in the Archives: Practical Research Methods for Rhetoric and Composition*, Carbondale: Southern Illinois University Press, 2010.

25 Frederick Stielow, *Building Digital Archives, Descriptions, and Displays: A How-To-Do-It Manual for Archivists and Librarians*, (New York and London: Neal-Schuman Publishers, INC., 2003).

26 Ross Parry, *Museums in a Digital Age*, (London and New York: Routledge, 2010).

27 James Bantin and Leah Agne, “Digitizing for Value: A User-Based Strategy for University Archives,” *Journal of Archival Organization* 8 (2010): 244-250.

credit to Fred Davis. In two of the most popular Dionne histories, *The Dionne's*, by Ellie Teshler, published in 1999 and Pierre Berton's *The Dionne Years: A Thirties Melodrama*, 1977, there is little discussion of Davis and the authors do not give individual photographic credit to Davis as their primary photographer.²⁸

Similarly, many of the journal articles, which specifically reference the Dionne Quintuplets and the media frenzy surrounding them, also do not include a mention of their official photographer. Mary Vipond's, "The Million Dollar Babies and The Media: Representations of The Dionne Quintuplets in the 1930s and the 1990s," is an excellent example of how Davis is left out of the Dionne narrative, specifically as she discusses the media representation of the Dionne Quintuplets in the two decades referenced in this article.²⁹ Even though Vipond's focus is the media phenomenon, she neglects to mention or give credit to Davis's work in the beginning of the spectacle that would become the Dionne Quintuplets. By making this work digitally searchable and available, the reprocessing of the collection will make efforts to give credit to the photographer who captured the most iconic siblings of the 1930s and arguably the 20th century.

To conclude, there is no other collection that is comparable to the Archives of Ontario's *C 9 Fred Davis and Yvonne Leroux Fonds*. The collection represents an important piece of Canadian history while providing an example of how photographs can link a nation and help create national identity. This section about literature on topics such as Canadian national identity, photography and Fred Davis are extremely varied. With the aid of the literature, the present-day

28 Note: Ellie Teshler, *The Dionnes*, (Toronto: Doubleday Canada, 1999). and

Pierre Berton, *The Dionne Years: A Thirties Melodrama*, (Toronto: McClelland and Stewart, 1977).

29 Mary Vipond, "The Million Dollar Babies and The Media: Representations of The Dionne Quintuplets in The 1930s and The 1990s," 1-12, accessed September 24, 2013.
<http://www.amec.com.mx/revista/003/05%20The%20Million%20Dollar%20Babies%20And%20The%20Media.pdf>

finding aid will be updated, and therefore made more accessible to the public. Finally, although little has been written about photographer Fred Davis, he is a significant element of the Dionne history and needs to be further studied. All of these issues combined represent why the collection at the Archive is unique and holds historical importance to complete the visual story of the Dionnes. This work will be done through a practical thesis to highlight the one-of-a-kind Canadian collection.

Chapter Three: Assessing the Collection

If any researcher were attempting to find the *C 9 Fonds*, it is not as straightforward as other collections. Although a majority of the Archives of Ontario collections are searchable through the Archives Descriptive Database (ADD), the Fred Davis and Yvonne Leroux Fonds is sparse in comparison. Upon an initial search of the ADD, I was able to locate minimal information. Further investigation directed me to dedicated terminals in the Archives reading room where information was available through a local server and not available online. This source provided the existing finding aid (see appendix 1), which was written in 1987 and updated in 1997. The existing finding aid is a typed document, meant to be read as a paper-based record and is non-transferable to the online format the Archives of Ontario uses today.

Figure 1- Image of File Records

Along with the existing finding aid created for public access, the Archives of Ontario also keeps paper-based files on collections in their central registry, seen in figure 1. These files contain supplementary information that may be sensitive (personal), or material not relevant to

any current finding aid but still helpful for a potential researcher. They are not widely available but can be reviewed upon request. To my delight, the paper files proved to be the best reference source as they contained private information invaluable to my role in updating and reorganizing the collection. The lack of detailed information and the inability to access it online were two determining factors of why the Archives of Ontario had this Fonds on a list to update.

Prior to viewing any collection material, an idea of what I would find started to present itself. The paper-based file holds all *C 9 Fred Davis and Yvonne Leroux Fonds* related documents: acquisition of the collection, content of the collection and background information of the donors. While this file did contain various sources of information, it was by no means fully comprehensive or complete.

These files held information such as a box list, which provided a general breakdown of the materials in each container. This list would be an excellent resource for researchers wanting to look at this collection. The records also made notes of what negatives corresponded to available prints and provided a timeline of the lives of Fred Davis and Yvonne Leroux. The file records house vital information applicable to the collection, yet the information was hidden away and lost to the public.

Obtaining these textual records was the beginning of this thesis project and the starting point for updating and reorganizing the *C 9 Fred Davis and Yvonne Leroux Fonds*. These records provided invaluable information, such as the fact that the collection has no original order or the date ranges of the photographs to ensure that there are no copyright infringements. The file records did contain some information about the lives of Fred Davis and Yvonne Leroux, although minimal. The details did help me by providing some basic starting information for further research.

The most influential and helpful document housed in the paper file record was a handwritten box list of the collection.

Box	Series	Items
1	Series A	
2	Series B-1	
3	Series B-2 to E	
4	Series F-1	174 prints (8x10)
5	"	172 "
6	"	170 "
7	"	169 "
8	"	170 "
9	"	173 "
10	"	142 "
11	"	72 "
	Series F-3	20 postcards
12	Series F-2	1 album
13	Series F-1	2 prints (11x14)
14	"	118 prints (11x14; 1-15x20; 1-15x15)
15	Series A-5	3 prints (8x10)
	Series B-6	20 prints (8x10)
	Series G-1	108 prints (various)
16	Series G-1	7 prints (11x14)
17	Series F-4	30 glass negatives (4x5)
18	"	31 "
19	"	31 "
20	"	31 "
21	"	29 "
22	"	27 "
23	"	30 "
24	"	30 "
25	"	29 "
26	"	32 "
27	"	31 "
28	"	29 "
29	"	29 "

Figure 2 - Image of Handwritten Box List

This document, seen in figure 2, although simplistic in structure, provided an immense amount of information. The list records the box, the series, the number of items, what medium, and size. The text provides a basic survey of the entire collection in a single glance. Upon further investigation, it appeared that the information in the handwritten box list was not transferred to subsequent documentation included in the paper file record. Because the detailed information had not been transcribed onto newer lists, it was essentially lost and its rediscovery was a major breakthrough.

Nevertheless, the handwritten document still did not meet the requirements I laid out for

this project. Therefore, this document was used as an inspiration but was not my sole source.

Besides being handwritten, the document did not include information such as the barcodes that are associated with every box in the Archives of Ontario's collection. I also wanted to note the visual content and possible damage or deterioration to the collection in my master box list.

In his essay, Thomas Masters states, "keeping a careful file of sources with complete information arranged according to a uniform system prevent[s] errors and wasted time and effort."³⁰ The creation of a box list came out of the necessity to organize all the notes attained from my survey of the collection. The new box list is a master list that provides detailed information on each of the 75 boxes comprising the *C 9 Fred Davis and Yvonne Leroux Fonds*.

The steps I took to survey the collection would not have been possible without these records. They not only provided a framework of understanding of the materials in this particular collection, but the overall understanding of how to approach working with and organizing an archival collection.

After obtaining a general understanding of the collection through the textual records, I was prepared to physically interact with the objects of the collection itself. Hugh H. Genoways and Lynne M. Ireland argue, "a comprehensive inventory locates all objects in the collection and reviews of records to make sure all documents are present and in good order."³¹ The inventory method, which I began with, was looking at the material randomly, collecting boxes at random from different storage locations and viewing samples from each box.

Originally, the survey of the collection was to be simplistic, just skimming through the

30 Thomas Masters, "Reading the Archive of Frenchman English" in Alexis E. Ramsey, Wendy B. Sharer, Barbara L'Eplattenier and Lisa S. Mastrangelo, *Working in the Archives: Practical Research Methods for Rhetoric and Composition*, (Carbondale: Southern Illinois University Press, 2010), p. 161.

31 Hugh H. Genoways and Lynne M. Ireland, *Museum Administration: an Introduction*, (Altamira Press: Walnut Creek, CA. 2003), p. 181.

different boxes to obtain a general understanding of the collection. After going through several boxes, it became apparent that simply looking through the collection was not utilizing my time properly. My initial approach was to survey the collection, making broad, handwritten notes accompanied by images taken with my phone. I found that the existing finding aid had most of the photographic elements of the collection under the series headings of 'photographs'. Upon further examination, I discovered the collection 'photographs' were in fact positives and negatives, made on both glass and flexible film. The current finding aid did not distinguish between photographic prints, an album or negatives, which is a factor when addressing proper storage and maintenance due to the needs of the different mediums. After my simple survey, I discovered that the largest portion of the collection was photographic, comprised of over 3,500 artifacts that make up the *C 9 Fred Davis and Yvonne Leroux Fonds*.

Due to the fact that this medium was such a large portion of the collection, it is where I chose to focus the majority of my attention during a more detailed inventory. It was at this point in my research that I began to type my overall findings as I was going through the individual boxes.

Figure 3 – Screenshot of Typed Notes on Box Content

These notes were more consistently organized and detailed than my initial handwritten notes. As seen in figure 3, the notes documented identify box number as well as its coordinating barcode. The new typed notes also addressed any deterioration or prominent damage that had occurred to the artifacts. Moreover, the notes addressed visual content, trying to determine medium, total number of artifacts, who was in the images, what were they doing, and a possible date. By addressing the themes, mediums, and/or problems that present themselves, the new note-taking format allowed me to utilize my time more efficiently, while obtaining useful information about the collection.

With the beginning of the more detailed inventory for *C 9*, I immediately recognized groupings. The first major discovery was related to the medium in which the negatives were. The first half of the negatives, boxes 17 to 45, were all 4 x 5 glass negatives and along with one colour positive. In the later half, boxes 46 to 75, were flexible film negatives, mostly 4 x 5, with

the exception of box 68, that were 5 x 7 and box 69 that had 8 x 10s.

Figure 4 - Image of Cart with Negative Boxes

Without even looking at the image content, it was apparent that the first negative boxes were produced at an earlier date, and the rest later because of the difference in material used. Glass negatives would have been more commonly used in the early 1930s, but by the end of the decade, flexible film would have gained in popularity because of its durability and easy usage. The flexible film in this collection is made of Nitrate and Safety Film and both can be seen throughout the film boxes.

After this initial discovery, I focused my inventory review on each individual box. It was through this detailed investigation that thematic groupings and a chronological pattern presented itself. It is important to note that the majority of negatives found in the collection pertain to the Dionne Quintuplets, and therefore I was able to determine a chronological pattern based on the images of the girls growing up.

The negatives display various events and milestones of the Quintuplet's lives. They include images of the Quintuplets celebrating their birthdays (ages one through five), Valentine's Day, Easter, Thanksgiving, Christmas and New Year's. The negatives also document the Dionne girls playing outside, having tea parties and doing arts and crafts. Through these images, I was able to create links noting the Quintuplets were in the same outfits for several images or performing the same tasks. There were also images of the Quintuplets reenacting different nursery rhymes. Some of the nursery rhymes I was able to immediately recognize, such as 'Cinderella', 'Humpty Dumpty' and 'Hickory Dickory Dock', while for others I had to locate an old nursery rhyme book in order to identify them, such as 'Mary, Mary, Quite Contrary'.

After reviewing, and making detailed notes on the 58 boxes of photographic negatives and positives, I created a master box list document that organized my various typed notes into one record. In order to create this master document, I first generated a list of all the important elements that I wanted addressed in this document. This list resulted in the figure 5 charts seen below.

Archive Information	Content Material	Damages and Deterioration	Content Subject	Connection and Link
<i>Fonds – C 9</i>	Medium	Number of damaged items in the box	Approximate year	Links to other boxes and/or items (negative and a print of the same image)
Series	Size		Grouping or themes	
Box Number	Total number of items in the box	The type of damage or deterioration	Possible file level descriptions	Link to outside sources/ materials
Barcode Number				

Figure 5- Box List Chart

After the creation of the basic chart above, I began to research different programs in which to

implement the chart. After consulting with several people, both working at the Archives of Ontario and my fellow colleagues, I concluded that it was best to work in a Microsoft Excel spreadsheet. The system is easy to use, works with many different programs, can hold a lot of information and can generate totals. The Archives of Ontario uses Excel spreadsheets for their basic cataloging needs. Therefore, I knew that it would be compatible with whichever software and computers they used to upload information into their database.

I found that creating a master document, which combined all of my individual and scattered notes on this collection, helped put the entire *C 9 Fonds* into perspective. It allowed me to view the work I had done and determine what needed further investigation. The box list also allowed those whom I'd been consulting with to view the collection in one simple document, without having to see the actual items in their boxes.

The information that is clearly organized in this master box list was utilized during the creation of the sub-series descriptions. The box list provided an easy to read, and easily accessible document that I could refer to at a moment's notice. It became an invaluable source during my investigation of linking boxes and individual items with certain series and sub-series descriptions. The final box list is located in appendix 2 and will be given to the Archives of Ontario to add to the paper file records.

The information from the master box list was then transferred to a Microsoft Excel spreadsheet-cataloguing template, appendix 3, which is commonly used by the Archives. By relocating the key information to the AO catalogue spreadsheet, the *C 9 Fonds* is then prepared for any final additions and notations before it is uploaded to the Archive's website.

During the survey of the collection, I also made note of any damage or deterioration to the items in the collection. I did this by placing a folded piece of white printer paper around the

item, with a penciled note stating 'damaged,' followed by a brief description of what was observed.

Figure 6 - Image of Negative Box with Paper Tag

Although I noted any damage or deterioration to the items, special attention was paid to the negatives due to the sensitive nature of the medium.

In addition to gathering initial information, a physical evaluation was conducted. The noting of damage or deterioration was done primarily for the purpose of digitization of the negatives, with any reprocessing that might be done in the future. The Archives of Ontario also considers any items that are good candidates for digitization. Factors not only include potential interest in subject matter by researchers, but the condition of the originals and safety of retrieval. My master box list devotes a section to damage and deterioration, noting what issues are present and their severity. I created a column that describes the priority level for possible digitization. This column can be used in the future by archivists digitizing elements of the collection, and can

quickly identify which items, as of the box list creation date, were in greater need of preservation than others.

Noting damage and deterioration of items in this collection is particularly helpful for the Archives for assessing how collections are physically stored. By recording the deterioration levels of C 9, the Archives will now have a record and a comparison point to work from during this assessment.

Several different types of damage and deterioration to elements of the collection were observed. Paper based photographs showed signs of general wear and tear to the edges and corners; some had rips or tears due to improper handling, but for the most part, minimal damage was observed.

Figure 7- Image of Glass Negative with a Chip

The glass negatives (and one positive) most often showed damage in the form of cracks and/or chips, as seen in figure 7. The glass also suffered from different forms of deterioration. The emulsion applied to the glass showed signs of discoloration and fading. Some of the glass negatives suffered from erosion of the emulsion, leaving a gray substance on the glass as

identified in figure 8. Most of the damage that has occurred to these glass negatives is categorized under oxidative deterioration. This deterioration has presented in the yellowing, fading and silver mirroring of the images in this collection.³²

Figure 8 - Image of Discoloured Negative

The flexible film negatives displayed similar forms of deterioration as the glass negatives. There was a variety of discolouration; yellowing, bluish/silvering, as well as a rust colour change to the emulsion. The most common damage observed on the flex film was tears and folding, probably caused by poor handling.

Despite these discoveries, the age of the materials and the likelihood that the collection was not stored to Archive standards prior to acquisition by the Archives of Ontario in 1988, the collection is in surprisingly good condition. With many of the paper documents on microfilm, the unnecessary handling of a portion of the collection has been greatly reduced. There are many elements of the collection, particularly the negatives, that could benefit from digitization but it is not an urgent requirement.

³² Bertrand Lavedine, *Photography of the Past: Process and Preservation*, Translated by John McElhone, (The Getty Conservation Institute: Los Angeles. 2009), p 248-249.

Overall, the assessment of the collection provided a general understanding that led to an in-depth investigation into the *C 9 Fred Davis and Yvonne Leroux Fonds*. By beginning with the paper file record, I was able to obtain a general understanding of the content of the collection, as well as survey the different documentation associated with the collection. After my work with the file record, I moved on to physically interacting with the material in the collection. There I discovered the discrepancies between the intellectual knowledge/documents associated with the collection and what the physical collection contained. This lead me to further investigate a variety of Archives of Ontario finding aids, how they are structured and their overall purpose. I wanted to ensure that these inconsistencies, seen in the previous finding aid, were not repeated. This analysis into the creation and structuring of a finding aid is discussed in the following chapter.

Chapter Four: Supplementary Research for Structuring the Finding Aid

Understanding the collection through background research was an important element to assessing the collection and ultimately to the creation of my finding aid. During the time I investigated file records, I was also conducting my primary research. This primary research was done not only on the subject matter of the *C 9 Fonds* but also on organizing collections and creating finding aids.

The research consisted of obtaining information and knowledge on the Dionne Quintuplets and the phenomenon that surrounded them. In order to understand the significance and the historical importance of the collection, I needed to investigate the Dionnes. I also researched Fred Davis and Yvonne Leroux in order to update the biographical sketch that was in the current finding aid. The current biographical sketch was lacking in-depth information and provided only one reference source, therefore making it very difficult for a researcher to know where the information was obtained.

The 1997 finding aid was previously used by the Archives of Ontario and does not provide an inventory of the collection. The inventory could have a more specific breakdown of the materials in the collection. The gathering of all the material content, or inventory, of *C 9 Fred Davis and Yvonne Leroux Fonds* provided an opportunity to locate any missing boxes or material. “Inventory” is a term coined by the National Archives in the late 1930s, and is often used when discussing finding aids.³³ In *Museum Administration: an Introduction*, Hugh H. Genoways and Lynne M. Ireland define a comprehensive inventory in the following way: “locate all objects in the collection and review the records to make sure all documents are present

33 Randall C. Jimerson, “Archives and Manuscripts: Archival Description and Finding Aids,” *OCLC Systems and Services* 18:3 (2002): 127.

and in good order.”³⁴ They go on to argue that an inventory of a collection should be performed routinely. Although they recognize that it may not be possible for annual inventories, they suggest random spot-checks of objects, in order to ensure that no objects are missing and all objects are in their proper location.³⁵

This project allowed me to perform an inventory analysis on the *C 9 Fonds*, gathering and evaluating a collection that had not been looked at in some time. Inventorying the collection allowed me to have a basic understanding of the content and material I was working with. It also prompted research into the various forms and functions of finding aids and overall workings of an archive. Furthermore, inventorying presented the disconnection between the physical collection and the intellectual knowledge presented in the current finding aid. In turn this has become a major element of my practical thesis project reviewing the location and then connecting the material to the intellectual descriptions. An element and task that is both tedious and time-consuming.

Another problem that arises from the 1997 finding aid is the question of provenance of the *C 9 Fred Davis and Yvonne Leroux Fonds*. The 1997 finding aid explains the provenance of the collection under the subtitle, *Immediate Source of Acquisition*; then advises the researcher that the “Fonds was acquired from the Yvonne Davis estate on 30 March 1988.”³⁶ In their article, “Invisible Hands: Recognizing Archivists Work to Make Records Assessable,” Sammie L. Morris and Shirley K. Rose explain how general information relating to the provenance of the collection is often stated in the finding aid. More specific, detailed or private information is

34 Hugh H. Genoways and Lynne M. Ireland, *Museum Administration: an Introduction*, (Altamira Press: Walnut Creek, CA. 2003), p 181.

35 Hugh H. Genoways and Lynne M. Ireland, *Museum Administration: an Introduction*, p 181- 182.

36 Gray, Carolyn. Inventory of the Fred Davis and Yvonne Leroux Fonds C 9, Revised by Bruce Schinkelwitz. Archives of Ontario, 1997.

recorded and organized in a “collection file.”³⁷ The Archives of Ontario does hold a “collection file” which they refer to as a file record. The problem is that the file record holds very little information about the acquisition of *C 9*. The lack of information or history of the collection has been a hindrance to my research, drawing out even the simplest of tasks.

Morris and Rose define provenance as explaining the chain of custody of the material, including who has owned the collection and where has it been.³⁸ The emphasis on ownership of a collection is also discussed in *Museum Administration*; a clear title of an object, or collection, needs to be presented before an Institute can accept the objects. Consequently, having knowledge of the collection’s history, and more importantly who the current owner is, is vital to the acquisition process. This is an issue that is addressed immediately to ensure the objects or collection has not been stolen or acquired illegally and, moreover, that the institution properly acquires the collection.³⁹ The file record for *C 9* contained material related to the collection’s history, such as acquisition papers. Being able to view such documents allowed me to gain a greater understanding of the collection’s past and to anticipate any potential problems.

Provenance of a collection is extremely important because with it the collection has authenticity. Proof of provenance “allow[s] the researcher to evaluate the authenticity and the integrity of the materials as evidence.”⁴⁰ If a collection does not have authenticity, it has no value to a researcher or to the institution. The proof of authenticity provides weight in the form of historical significance when choosing the items. Potential researchers want to view

37 Sammie L. Morris and Shirley K. Rose, “Invisible Hands: Recognizing Archivists Work to Make Records Assessable,” in Alexis E. Ramsey, Wendy B. Sharer, Barbara L’Eplattenier and Lisa S. Mastrangelo. *Working in the Archives: Practical Research Methods for Rhetoric and Composition*, (Carbondale: Southern Illinois University Press, 2010), p 54.

38 Sammie L. Morris and Shirley K. Rose, “Invisible Hands: Recognizing Archivists Work to Make Records Assessable,” p 54.

39 Hugh H. Genoways and Lynne M. Ireland, *Museum Administration: an Introduction*, p 179.

40 Sammie L. Morris and Shirley K. Rose, “Invisible Hands,” p 54.

photographic images of the Dionne Quintuplets, or of the Moose River Mine Disaster, when they come to look at *C 9*. There can be no doubt to the legitimacy of the material. The *Fred Davis and Yvonne Leroux Fonds* was donated to the Archives of Ontario by the Davis estate shortly after Leroux's death. Having proof of the chain of custody, and the knowledge that the collection came directly from the estate, provides the proper foundation for an evaluation of authenticity. The researchers and general public trust the Archives of Ontario to have acquired the authentic material related to the subject matter, and moreover, the Archives has a duty to present the public with genuine artifacts.

Original order of the collection is an issue that presented itself early on in my investigation into the *C 9 Fonds*. Morris and Rose argue that “like provenance, it is a principle that guides all professional archives work, it exists for similar reason: to document the relationship among the records themselves.”⁴¹ Furthermore, Morris and Rose explain, “original order is also important because the arrangement of a collection can sometimes reveal things about the person or organization that created and use the records.”⁴² The problem, which presented itself pertaining to the *C 9 Fonds*, was that the collection did not have an original order. It appears that Davis did in fact number his negatives for his dealings with the *Toronto Star* and NEA, but there are no numbers physically written on most of the photographic material. Therefore, there is no way to connect the numbers Davis assigned to any physical material in the collection. Upon acquisition, the archives grouped similar medium material together, such as photographic paper prints and flexible film in the same boxes. This was largely due to the different preservation and housing needs of the several different mediums.

Carolyn Harris’s essay, “Paper Memories, Presented Selves: Original Order and the

41 Sammie L. Morris and Shirley K. Rose, “Invisible Hands,” p 54.

42 *Ibid*, p 54.

Arrangement of the Donald G. Simpson Fonds at York University,” presents a problem of acquiring a collection where the original order was interpreted and re-conceived by the creator.⁴³ Harris investigates original order and questions the ideal versus reality of it when an Institute obtains an acquisition. Rethinking convention of the original order leads to flexible concepts “received order” or “last order use.”⁴⁴ The essay goes further into investigation of reimagining the concept of original order to a more applicable and fluid concept because Harris is presented with a collection where the owner and subsequent donor have altered the order. The order of a collection is constantly being manipulated, reformed, and altered; therefore, the order of a collection is never stagnant and always up to interpretation.⁴⁵

Harris’s concepts directly relate to the original order issues that have presented themselves in the *C 9 Fonds*. Although it is a known fact that the Davis estate did not donate the collection in an order that was integral to the collection, and that the Archives subsequently arranged objects based on material, the collection still presents some questions regarding original order. Items in the collection, specifically the photographic negatives, have not been numbered and, therefore, there is no way to know if the order of those items was altered during rehousing or by researcher use. The photographic negatives and positives, the largest element of the collection, pose an issue in their current state as they do not present an order a researcher can easily interpret. Hence, with the new finding aid, comes the identification of approximate years and overall subject matter for each box.

Archival description is a major element that needs to be addressed when discussing the 1997 finding aid and updating it. The Archives of Ontario follows the Rules for Archival

43 Carolyn Harris, “Paper Memories, Presented Selves: Original Order and the Arrangement of the Donald G. Simpson Fonds at York University,” *Archivaria* 74 (2012): 196.

44 Carolyn Harris, “Paper Memories, Presented Selves,” p 197.

45 *Ibid*, p 207.

Description (RAD) for basic requirements of a collection, but they have adapted certain elements to cater to the needs of describing their collection. Morris and Rose discuss archival description in their essay, they state:

description is a general term archivists used to describe the activities involved in creating a narrative account of the contents of a collection. [...] In other words, description documents which provide information about the creator of the documents and the context of their creation provide information from which a story about the collection and its contents could be constructed.⁴⁶

Archival description provides the initial point from which a researcher can investigate a collection. The more comprehensive the description, the better equipped a researcher is for their investigation into the collection.

In the case of the *Fred Davis and Yvonne Leroux Fonds*, the issue of description arises with the question, is it best to describe the medium or content? *C 9* is a collection with a very interesting subject matter and the fact that the majority of the collection is a visual medium makes describing the visual content an easier job. However, the variety of photographic mediums in which the visual content is displayed creates a problem when creating series descriptions. Because of the diversity in photographic mediums that are presented in this collection, and their preservation and housing issues, like mediums are stored together. This in turn leads to the possibility of describing the collection based on how it is stored - by medium. After much debate, I concluded that a mixture of the two forms of description would be appropriate for the *C 9 Fonds*. The series' descriptions have been divided based on thematic groupings that presented through the visual content. Three series were created to address the non-Dionne related material based on the thematic groupings they represented: C 9-7 Fred Davis

46 Sammie L. Morris and Shirley K. Rose, "Invisible Hands," p 61.

records of the Moose River Mine Disaster; C 9-8 Fred Davis photographs of British Royal Visits; and C 9-9 Fred Davis non-Dionne related photographs by medium. By contrast, I chose to divide and group the C 9-6 Dionne Quintuplets Photographs by medium. All photographic material related to the Dionne Quintuplets has been placed into one series, C 9-6, and further divided into sub-series based on medium: C 9-6 -1 Photographic Prints, C 9-6 -2 Album, C 9-6 -3 Glass Negatives and Positive and C 9-6 -4 Film Negatives. This decision was made based on the fact that the material is housed together, and therefore grouped thematically by medium. Moreover, a researcher is now informed of content of the material, as well as the photographic medium, making it easier to locate and understand the extent of the collection.

The archival description elements of the new finding aid are extremely important in assisting a researcher and for creating a comprehensive and current finding aid. The ability to access information quickly via searches on Yahoo or Google, and subsequently accessing that information in a digital format, is valuable to researchers today according to J. Gordon Danies and Cory I. Nimer, in their article “What Do You Mean It Doesn’t Make Sense? Redesigning Finding Aids from a Users Perspective.”⁴⁷ Having a better description at the series level for this Fonds will make it more accessible to the public. Along with improved archival descriptions comes the reduction of unnecessary handling of the collection. The researcher will now have a greater understanding of the materials the collection contains and will therefore be able to narrow down the materials or boxes which they request from storage. Moreover, this will reduce the amount of unnecessary retrieval performed by the Archives' staff.

Detailing, or providing more information for the series and some series level descriptions, is an important element of my thesis project and ultimately the new finding aid. The

47 J. Gordon Danies and Cory I. Nimer, “What Do You Mean It Doesn’t Make Sense? Redesigning Finding Aids from a Users Perspective,” *Journal of Archival Organization* 6:4 (2008): 217.

comprehensive investigation I have undertaken of this collection will allow the Archives to fulfill its mandate of providing their collections in an accessible manner. This is one of the reasons why the collection was scheduled for updating and therefore why this project is also of value to the Archives of Ontario.

Lastly, copyright is a principal element of conducting a comprehensive analysis of the collection. Although copyright is not an issue with the *C 9 Fred Davis and Yvonne Leroux Fonds*, it is a critical issue that archives face on a daily basis. This is essentially the issue Jean Dryden presents in her article “Standards: News, Progress Reports, and Reviews.” Dryden investigates the five standards or guidelines when dealing with copyright issues in an archival setting. Dryden argues that most archivists come across copyright, or issues regarding copyright, at some point in their careers, and it is important to have a general understanding of the ground rules.⁴⁸ The nature of *C 9* being a largely visual collection has the potential to lead to too many copyright issues. Fortunately, copyright has expired on the photographs of the collection, and therefore was a non-issue, but I still found it imperative to address and research copyright. As previously stated, copyright is a factor when dealing with collections in any form.

In addition, I researched different finding aids and the rules and regulations associated with following various guidelines in different institutions. The resources were plentiful and overwhelming, and for someone like myself who has never created a finding aid prior to this exercise, it was easy to get lost in the details. Therefore, I appreciated the following sentiment in Chris Warnick’s essay, “Archival finding aids can point researchers to those types of [...] materials that are often the hardest to find.”⁴⁹ A finding aid is simply meant to aid the researcher

48 Jean Dryden, “Standards: News, Progress Reports, and Reviews,” *Journal of Archival Organization* 10 (2008): 153.

49 Chris Warnick, *Locating the Archives: Finding Aids and Archival Scholarship in Composition and Rhetoric* in

in finding a difficult piece of information. The emphasis on making a functional yet simple finding aid is addressed in several texts.

This research led me to discussions with Allison Skyrme of the Ryerson Special Collections and Curtis Sassur of the Ryerson Archives, about finding aids, their importance and possible sources I might be interested in. They talked about how they have approached different collections and their methods for keeping a finding aid concise and functional.

The updated finding aid I produced uses information I gathered through surveying and utilized in the sub-series descriptions. The existing finding aid neglects this, and therefore leaves a gap a researcher cannot fill.

The new finding aid content and new series descriptions tackle large, previously unaddressed sections of the collection. C 9-6 Dionne Quintuplets Photographs has four sub-series: C 9-6 -1 Photographic Prints, C 9-6 -2 Album, C 9-6 -3 Glass Negatives and Positive and C 9-6 -4 Flex Film negatives. The sub-series divides the material, making it easier and more accessible for researchers. Whereas C 9-7 Fred Davis Records Related to Moose Rive Mine Disaster and C 9-8 Fred Davis Photographs of British Royal Visits had major thematic sections previously placed under the broad categories of miscellaneous. Finally, C 9-9 Fred Davis Non-Dionne Related Photographs was a series created to address the unidentifiable material in the collection. The new finding aid provides an in-depth and comprehensive analysis of the collection. By creating new series and sub-series level descriptions, a researcher will be able to find and locate the desired material much more easily and thus reduce the amount of unnecessary handling by both researchers and archive staff.

Alexis E. Ramsey, Wendy B. Sharer, Barbara L'Eplattenier and Lisa S. Mastrangelo, *Working in the Archives: Practical Research Methods for Rhetoric and Composition*, (Carbondale: Southern Illinois University Press, 2010), p. 99.

All outside research, combined with my in-depth survey and investigation into *C 9 Fred Davis and Yvonne Leroux Fonds*, provided a strong foundation that I used to create the updated finding aid. This search tool is a key way in which archives provide access to a collection. It allows researchers to obtain, discover and use details contained in the collection. Most importantly, the main purpose of a finding aid is to provide details regarding the contents of the collection and provide an overall context of the collection's history, illustrating why the material holds historical importance.⁵⁰ The foundational archival principles that are discussed throughout this chapter helped develop the 1997 finding aid into a more accommodating document for researchers.

50 J. Gordon Danies and Cory I. Nimer, "Re-Imagining Archival Display: Creating User-Friendly Finding Aids," p. 4.

Chapter Five: Developing the Overall Project Plan

This section outlines my approach to developing the overall project plan, including the steps I took and the tools I utilized to reorganize and update the *C 9 Fred Davis and Yvonne Leroux Fonds*. In order to allow researchers to fully appreciate and understand the collection, it was vital to undertake a reprocessing of the entire Fonds.

Hugh H. Genoways and Lynne M. Ireland described the assessment of a project in their “Chapter 4: Strategic Planning” of *Museum Administration: an Introduction*. They discuss how planning is extremely important to the success of the project when approaching any situation in a museum or archive setting. By performing internal analysis and broad assessments, the group or individual gains a much better understanding of their strengths and weaknesses and potential problems for the upcoming project.⁵¹ It was through this assessment that I realized my own personal strengths and weaknesses, in addition to formulating an appropriate plan for how to approach the collection.

During the initial survey of the collection, while handwriting broad observations, I utilized my iPhone, the archives light box, and the research staff at the archives. With the aid of my iPhone, I was able to view the negative image as a positive image, allowing me to gain a better understanding of the visual content included in the collection.

The light box was also a very useful tool while viewing the negatives over the course of my survey of the collection. I found that the best quality light box was located in the reading room of the Archives and was available to any researcher. The quality of the light box was dependent on it not having the fluorescent light pulsating, which was a problem I faced with the small light box in the archivist work area in the Archives of Ontario. With this light box I was

51 Hugh H. Genoways and Lynne M. Ireland, *Museum Administration: an Introduction*, p. 82-83.

not able to take pictures of the negatives because the pulsating light would leave lines across the image. Because I had to use the high quality light box located in the public reading room, I encountered times when it was unavailable and therefore impeded my research.

The knowledge of Archive staff was an invaluable resource throughout my research. Their ability to navigate the complicated archives database allowed for the finding of several missing components of the collections. In particular, I was unable to find box 3 of the collection. After looking through the database myself, I enlisted the staff and they were able to use their knowledge of the system to find the box in a series that was believed to be empty.

It was through using the light box and my iPhone that I saw the images displayed on the negatives and was able to recognize themes throughout the content. After noting that a large portion of the collection was connected to the Dionne quintuplets, I wanted to gain a deeper understanding of their history. In February of 2014, I contacted the Dionne Museum in North Bay to learn about the museum's collection, as well as the Dionnes themselves. This is when I corresponded with the museum's curator, Kimberly Lyon, about the Archives of Ontario collection of material relating to the Dionne Quintuplets. I particularly wanted to obtain more information about the Archive's negatives that depict the quintuplets re-enacting nursery rhymes. These nursery rhyme reenactments pose some interesting questions, most importantly, were these images ever published for the public and, if so, where?

Through my correspondence with Ms. Lyon, I was informed that the Dionne Museum holds an entire box of newspaper clippings with the Dionne quintuplets re-enacting nursery rhymes. This collection has not been digitized and therefore prompted my trip to the museum in March 2014.

The trip to the museum allowed me to view the newspaper clippings in person as well as

photograph them. During my time there, I spoke with with Ms. Lyon about the Quintuplets, the museum, and its patrons. Ms. Lyon provided interesting information such as the fact that the nursery rhyme re-enactments were prompted by decreased interest in the Quintuplets. As the Quintuplets were getting older, the general public was starting to lose interest, so gimmicks were used to rejuvenate their popularity.

While utilizing my iPhone and the light boxes at the Archives of Ontario, I discovered that a majority of the images pertain to the Dionne quintuplets. Consequently, they became the focus of my research and were a large portion of visual content for my first thesis presentation in March 2014. It was after the presentation and discussion that I realized the focus of my project and of my research had been driven off-course. My colleagues in the class, along with me, had been swept up in the story and the phenomenon that was the Dionne Quintuplets, and we all lost track of my project and of my goal to organize and reprocess a collection of the Archives of Ontario.

It was after this initial presentation that I went back to the Archives of Ontario, looked at my notes and images, and came to the realization that I needed to take a step back and reevaluate the collection as a whole. I needed to see Fred Davis for his role in many historic events, and view his body of work as an important element of Canadian photography, not as a tool to the Dionne Quintuplets.

Although I realized the need to refocus my overall plan for how to approach this collection, the trip to the Dionne Museum was immensely beneficial. Creating a dialogue between the two institutions, the museum and the Archives of Ontario, prompted my reaching out to the Dionne Museum. Although this finding aid is for the collection housed at the Archives of Ontario, having both institutions gain a general understanding of the scope of each other's

collection will help researchers who may be gathering information. This mutual knowledge pertaining to each institution's collection opens new possibilities for both the institutions and researchers alike.

In addition to my loss of focus, I faced another challenge - the existing finding aid, which was revised in 1997, and the incomplete analysis of the collection, no longer met the Archives of Ontario's standards in format and in content. The existing aid falls short when considering universal archive guidelines, such as original order and provenance. Through my research and my discussions with Sean Smith (archivist at the Archives of Ontario) I was prepared with the knowledge required to create a new finding aid for the *C 9 Fonds*.

As stated above, the current finding aid does not fulfill basic archive guidelines and therefore can no longer function as a research tool. The primary issue with the current finding aid was the lack of description and proper series divisions. The current aid addressed only Dionne related materials and placed subsequent groupings into miscellaneous. Through my discussions with Sean Smith, I was informed that the Archives of Ontario no longer practices the placement of a substantial amount of material under the series of miscellaneous. The Archives is currently working towards making the miscellaneous series level description extinct. If other thematic groupings can be found in the miscellaneous material, it is now the practice to create a series or sub-series with this material. This was the case with the current finding aid for *C 9*.

Through my initial inventory of the collection, I found non-Dionne Quintuplets related material that had been placed in a miscellaneous series. There is material related to the Moose River mine disaster of 1936 and three British Royal visits to Canada (1924, 1939 and 1952) in a file previously categorized as miscellaneous. Therefore, I discontinued what was known as *C 9-7 Miscellaneous* and created the new series *C 9-7 Fred Davis Related Records to Moose River*

Mine Disaster, C 9-8 Fred Davis British Royal Visits Photographs and C 9-9 Fred Davis Non-Dionne Related Records. Although there is still material that does not relate to any of the three major themes presented in this collection, the amount of material grouped under miscellaneous has decreased substantially. This makes the new finding aid a comprehensive analysis of the collection and therefore a more effective tool for researchers to utilize.

The reprocessing of *C 9 Fred Davis and Yvonne Leroux Fonds* has presented many challenges, however with the aid of helpful and resourceful people, such as the staff of the Archives Ontario and my colleagues at Ryerson University, many challenges were overcome. The development of the overall project plan and the execution of the plan was made much easier by outside research on archival structure and finding aids. This supplementary research helped me create the new finding aid and form my approach to reorganizing the *C 9* collection.

Chapter Six: Conclusion

The two surviving Dionnes, who turned 80 in 2014, are approaching the end of their lives. When they are no longer alive to provide oral testimony to their experiences during the height of their popularity in the 1930s and 1940s, it will be the Fred Davis and Yvonne Leroux Fonds at the Archives of Ontario that will aid in filling those visual historical gaps. Therefore it is imperative that this collection, a primary resource, is preserved and organized to the best of the Archive's ability. This collection will become increasingly important in the future.

The reorganizing and updating of the finding aid for *C 9 Fred Davis and Yvonne Leroux Fonds* was a top priority for the Archives of Ontario due to its rarity and historical importance. The Dionnes hold historical significance not only to Canada, but also globally, as they were an international sensation. To have this collection at the Archives of Ontario is a great asset.

By working with the original finding aid created in 1987 and revised in 1997, I realized how important proper detailed descriptions are for researchers to be able to engage with a collection. As the finding aid stood, it was unable to provide a researcher with the necessary information to adequately and efficiently assess the collection for research purposes. This prompted the restructuring and reorganization of the entire Fonds, which ultimately became my applied project. I surveyed the entire collection and developed a detailed inventory in order to create a comprehensive and fully functioning finding aid, which can now be seen in Part II.

Organizing an archival collection is time-consuming and essential to the overall structure of an archive. Throughout this process of creating a finding aid, I came to understand how critical organizing the collection both physically and intellectually is to the overall effectiveness of the finding aid. Researching previous graduates' approaches to structuring finding aids provided a solid foundation to build from. Ultimately, I worked closely with Archive's staff to

ensure that the structure of the finding aid I was creating fulfilled all their requirements. I worked with their overall approach to organizing a collection, which allowed me the opportunity to experience the reprocessing of a collection from start to finish to a high professional standard.

In terms of further research, the strength in this collection lies in the link between the Archives of Ontario and the Dionne Museum in North Bay, Ontario. Although the Dionne Quintuplets Museum lacks the space and the equipment to sustain a collection the size of C 9, it does have a substantial amount of newspaper clippings and Quintuplet related material despite the lack of a proper viewing area for researchers to work in. By updating the finding aid, the Archives of Ontario will have a better understanding of their collection relating to the Dionnes and in turn will be able to fully communicate and share this collection with the Dionne Museum. A link created between the two institutions will further a researcher's experience and ability to obtain information regarding this chapter of history. This leads to many future possibilities, including the potential of loaning material for exhibits at the Dionne Museum, or the Archives acquiring some of the museum's textual records for long-term preservation and storage.

Moreover, the increase in popularity and usage of the collection may lead to a possible digitization project. If a digitization project was to occur, the updated finding aid and the new detailed box list will be extremely useful in determining priority, based on damage, deterioration, and content. The digitization of this collection is a logical extension of my thesis project.

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Part II

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Ministère des Services gouvernementaux

**Archives of
Ontario**

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**Archives publiques
de l'Ontario**

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Fred Davis and Yvonne Leroux fonds

C 9

Prepared by:

Chanelle Fabbri
September, 2014

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1. Fonds Description

C 9 Fred Davis and Yvonne Leroux fonds

Dates of Creation: 1924-1978

Physical Description:

27 centimeters of textual records
1538 photographs : black and white paper prints
1405 photographs : black and white flex film negatives
820 photographs : black and white glass negatives
23 photographs : colour flex film negatives
1 photographs : glass colour positives (lantern slide)
1 album (51 photographs : black and white prints)
40 drawings : pencil and crayon on paper
19 postcards

Immediate source of Acquisition:

The records were donated to the Archives of Ontario by the Yvonne Davis estate on March 30, 1988.

Scope and Content:

Fonds consists of records created by Fred Davis and Yvonne Leroux, both of whom worked with the Dionne quintuplets from 1934 to 1939. Davis was the Quintuplets official photographer from 1934 to 1939 and Leroux was their nurse from 1934 to 1936.

The majority of the collection consists of Dionne Quintuplet material. Fonds contains correspondence, financial and legal papers, diaries, medical records of the quintuplets, publicity materials including interview scripts and notes, and publications. Also included are drawings made by the Dionne Quintuplets. The largest portion of the fonds consists of paper printed photographs and negatives, taken by Davis.

Photographs in the fonds are typically of young Dionne Quintuplets, their hospital and Quintland. Earlier images are on glass-based negatives and, later, on flex

film. The negative images have some corresponding black and white paper prints.

Also included are material and images from when Davis photographed the Moose River Mine disaster of 1936 and the British Royal Visits to Canada in 1924, 1939 and 1952.

Fonds has been arranged into 9 series and 16 sub-series.

Availability of other formats:

Microfilm copies of some the textual records in this fonds have been created and are located in the reading room.

Related Records:

The Archives has a microfilm copy of the Dr. Allen Roy Defoe papers (the Dionne Quintuplets Doctor), the originals of which are held by Heritage North Bay formally known as the North Bay Area Museum and Archives. To view this material, access self-service microfilm reel MS 3650.

Material related to Canada Pictures Limited can be found in F 4485 Canada Pictures Limited fonds.

Access Restrictions:

Consult individual series descriptions for further details.

Terms Governing Use:

Consult individual series descriptions for information on terms governing use of this material.

Finding Aid:

Consult individual series descriptions for finding aid information.

Accruals:

No further accruals are expected.

How to:

Consult individual series descriptions for further details.

2. Biographical Sketches

Heading:

Davis, Fred (1900? -1963)

Leroux, Yvonne (1912-1981)

Brief Biography/ History:

Yvonne Mary Blanche Leroux (1912- 1981) was the first nurse to the Dionne Quintuplets, ; Fredrick (Fred) Robson Davis (1900? – 1963) was the Quintuplets official photographer.

History/Sketch:

Yvonne Mary Blanche Leroux (1912- 1981)

Yvonne Mary Blanche Leroux was born in Callander, Ontario, near North Bay, where her father worked as a lumberjack and handyman. Leroux grew up with receiving a local education and was one of the first to graduate from the nursing program at St. Joseph's Hospital in North Bay. When Dr. Allan Roy Dafoe put out a call for French speaking nurses on May 29, 1934, Leroux answered and made her way to the Dionne family farm. Leroux continued her nursing position with the Dionne Quintuplets until she retired in December of 1936 in order to begin married life with Fred Davis. After leaving the Dionnes, Leroux went on a lecture tour of the United States and Canada spanning 1936 and 1937. Later, Leroux dedicated herself to raising her children, three sons and one daughter, and only returned to nursing for a short period after Davis's death in 1963.¹

Fredrick Robson Davis (1900? – 1963)

Davis is believed to be born in Toronto, but raised by family in the United States due to his mother's death during childbirth and his father's subsequent death shortly after. Davis joined the military to fight in World War I and served Canada until he was injured in Amiens.² After the war, Davis began his career as a photographer when he joined *Toronto World*, a subsidiary of the *Toronto Star*.³ After his time with the *Toronto World*, Fred Davis became a staff photographer at the *Mail and Empire*. He was eventually hired by the *Toronto Star* as one of the

1 Carolyn Gray, Revised, Inventory of the Fred Davis and Yvonne Leroux Fonds C 9. (Archives of Ontario, 1997).

2 *File Record for C-9 Fond*. Archives of Ontario.

3 "First to Photograph Dionne Quintuplets," *The Globe and Mail* (1936- Current), May 29, 1963, p 8.

few full-time photographers among a crew of mainly freelance photographers.⁴

Davis was working on a side project as a photographer for a newspaper in Chicago when the Quintuplets were born and was sent by *The Star* to photograph the babies.⁵ He was the first photographer to get to North Bay and, three days after the Quintuplets were born, May 31, he took their first photograph.⁶ Davis negotiated exclusive rights to the photographic contract for the *Toronto Star* at the end of 1934.⁷ *The Star Newspaper Service* acquired the exclusive rights in Canada and Newfoundland. Once Davis was hired as the official photographer for the Quintuples, he moved to North Bay and held the position for five and a half years until the rights expired.⁸ Davis was the only person who could take photographs of the children, but he did not have the right to photograph the rest of the Dionne family. As a result, the girls were only publicly shown with their doctor.⁹ Davis spent approximately an hour a day, from 8:30 to 9:30 am, with the exception of Sundays, photographing the Quintuplets.¹⁰

As well as his work with the Dionnes, Davis is also known for his work on the Moose River Mine Disaster in 1936. Here he took the much-coveted photographs of the three miners and the chamber that caved in on them.¹¹

Davis, along with four partners, went into commercial photography in 1946. Davis continued his venture into commercial photography and became the co-owner of *Canada Pictures* with Strathy Smith.¹² In 1957, Davis was chosen to work as the official photographer for the Diefenbaker campaign.

Fred Davis succumbed to the effects of a heart seizure and died at Oakville-

4 Ross Harkness, JE. Atkinson of the Star, (Toronto: University of Toronto Press, 1963), p 158.

5 Teshner, Ellie. *The Dionnes*. (Toronto: Doubleday Canada, 1999), p 30.

6 *File Record for C-9 Fond*. Archives of Ontario.

7 Pierre Berton, *The Dionne Years: A Thirties Melodrama*, (Toronto: McClelland and Stewart, 1977), p 76.

8 Ross Harkness, JE. Atkinson of the Star, (Toronto: University of Toronto Press, 1963), p 249.

9 Pierre Berton, *The Dionne Years: A Thirties Melodrama*, p 15.

10 "The Globe and Mail's Quint Photos Smart but Blanks to Babes." *The Globe and Mail* (1936-Current), Jan 13, 1937.

11 "First to Photograph Dionne Quintuplets," May 29, 1963, p 8.

12 "First to Photograph Dionne Quintuplets," p 8.

Trafalgar Memorial Hospital on May 27, 1963 at the age of 63.¹³

13 "First to Photograph Dionne Quintuplets," p 8.

3. Series Register

Series:	Title:
C 9-1	Fred Davis files
C 9-2	Yvonne Leroux files
C 9-3	Dr. Allan Roy Dafoe files
C 9-4	Dionne Quintuplets infant care records
C 9-5	Dionne Quintuplets publications
C 9-6	Dionne Quintuplets photographs
C 9-7	Fred Davis records related to Moose River Mine Disaster
C 9-8	Fred Davis photographs of the British Royal Visits
C 9-9	Fred Davis non-Dionne related photographs

4. Series Descriptions

C 9- 1 Fred Davis files

Dates of Creation: 1924- 1928

Physical Description:

5 centimeters of textual records

Scope and Content:

Series consists of Fred Davis's personal records, photographs, correspondence and legal records. This series includes the following sub-series, which are described on the following pages:

C 9-1-1	Correspondence files
C 9-1-2	Financial records
C 9-1-3	Legal records
C 9-1-4	Interviews, speeches, notes
C 9-1-5	Photographs
C 9-1-6	General records

Access Restrictions:

See individual sub-series descriptions for more information on access restrictions.

Terms Governing Use:

See individual sub-series descriptions for more information on terms governing use.

Finding Aid:

See individual sub-series descriptions for more information on the availability on finding aids.

How to:

See individual sub-series descriptions for more information on how to order your records.

C 9- 2 Yvonne Leroux files

Dates of Creation: 1934- 1978

Physical Description:

10 centimeters of textual records

Scope and Content:

Series consists of Yvonne Leroux's correspondence, interview and legal records. This series includes the following sub-series, which are described on the following pages:

C 9-2 -1	Diaries
C 9-2 -2	Correspondence files
C 9-2 -3	Legal papers, interviews and notes
C 9-2 -4	Dionne Quintuplet drawings
C 9-2 -5	Photographs
C 9-2 -6	General records

Access Restrictions:

No restrictions on Access.

Terms Governing Use:

See individual sub-series descriptions for more information on terms governing use.

Finding Aid:

See individual sub-series descriptions for more information on the availability on finding aids.

How to:

See individual sub-series descriptions for more information on how to order your records.

C 9- 3 Dr. Allan Roy Defoe files

Dates of Creation: 1936

Physical Description:

2 centimeters of textual records

Scope and Content:

This series consists of a cartoon addressed to Dr. Dafoe, an extract from a 1936 radio broadcast, and partial scripts of the radio interviews.

Access Restrictions:

No restrictions on access.

Terms Governing Use:

Copyright is held by the Archives of Ontario.

There are no restrictions on reproduction for research and private study. If you wish to use other than for research and private study any of this material, submit a *Request for Permission to Publish, Exhibit or Broadcast Form*.

Finding Aid:

No online listing of the material in this series is available.

Availability of Other Formats:

A microfilm copy of this material is available on self service microfilm reel MS 3650. Also included on this reel is the inventory to the Dr. Allan Roy Dafoe Papers F 1359. The original documents are held by Heritage North Bay, located in North Bay, Ontario.

How to:

To view this material, order using reference code and reel number MS 3650.

Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

C 9- 4 Dionne Quintuplets infant care records

Dates of Creation: 1936 –1937

Physical Description:

2 centimeters of textual records

Scope and Content:

Series consists of general records and documents relating to the care of the Dionne Quintuplets. Included are daily activity and feeding schedules, charts of tooth growth, and directions for the keeping of activity records.

Access Restrictions:

No restrictions on access.

Terms Governing Use:

Copyright is held by the Archives of Ontario.

There are no restrictions on reproduction for research and private study. If you wish to use other than for research and private study any of this material, submit a *Request for Permission to Publish, Exhibit or Broadcast Form*.

Finding Aid:

No online listing of the material in this series is available.

Availability of Other Formats:

This material is also available on self-service microfilm reel MS 3650.

How to:

To view this material, order using reference code and barcode number B236608.

Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

C 9-5 Dionne Quintuplets publications

Dates of Creation: 1935 –1937

Physical Description:

2 centimeters of textual records

Scope and Content:

Series consists of books, journal articles, reprints and brochures relating to the Dionne Quintuplets. The publications within this series made direct reference to the Dionne Quintuplets period, and span the years from 1935 to 1937.

The following publication are in this series; The Physical Welfare of the Dionne Quintuplets (1937), Further History of the Care and Feeding of the Dionne Quintuplets (1936), The Dionne Quintuplets Growing Up (1935), Hygeia - The Health Magazine (1936), Here We Are...Three Years Old...The Dionne 'Quints' (1937), The Country Doctor Talks to Women (1937), and Palmolive Soap advertisement (1937).

Access Restrictions:

No restrictions on access.

Terms Governing Use:

Copyright has been transferred to the Archives of Ontario by the donor. Series also contains material owned by various other copyright owners. To find out more about the copyright status of the particular material you wish to use, consult a Reference Archivist.

There are no restrictions on reproduction for research and private study. If you wish to use other than for research and private study any of this material, submit a *Request for Permission to Publish, Exhibit or Broadcast Form*.

Finding Aid:

No online listing of the material in this series is available.

Availability of Other Formats:

This material is also available on self-service microfilm reel MS 3650.

How to:

To view this material, order using reference code and barcode number B236608.

Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

C 9-6 Dionne Quintuplets photographs

Dates of Creation: 1934- 1978

Physical Description:

1407 photographs : black and white paper prints
1190 photographs : black and white flex film negatives
746 photographs : black and white glass negatives
9 photographs : 8 colour flex film negatives 1 photographs : glass colour positives (lantern slide)
1 album (51 photographs : black and white prints)
19 postcards

Scope and Content:

Series consists of photographic material of the Dionne Quintuplets taken by photographer Fred Davis, and is divided into four sub-series based on photographic format.

Access Restrictions:

Please see individual sub-series for more information on this material.

Terms Governing Use:

See individual sub-series descriptions for more information on terms governing use.

Finding Aid:

See individual sub-series descriptions for more information on the availability on finding aids.

How to:

See individual sub-series descriptions for more information on how to order your records.

C 9-7 Fred Davis records related to Moose River Mine Disaster

Dates of Creation: 1936

Physical Description:

1 centimeters of textual records
13 photographs : black and white paper prints
6 photographs : black and white glass negatives

Scope and Content:

Series consists of material related to the Moose River Mine Disaster of 1936. The Moose River Mine Disaster happened in on 12 April, 1936 in Nova Scotia, Canada. The gold mine collapsed on three men leaving them trapped 43 metres underground. On April 23rd, the two surviving men, along with the deceased were rescued from the mine.

This event was covered nationally by green reporters from both radio and newspapers. Fred Davis was one of many reporters on the scene of this disaster, but it was Davis who got the much-coveted shot of the two surviving men exiting the Goldmine.

Series contains several images of the two surviving men exiting the Goldmine and the collapsed mine and includes six glass plate negatives with their corresponding black and white paper prints.

Access Restrictions:

No restrictions on access.

Terms Governing Use:

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Finding Aid:

No online listing of the material in this series is available.

How to:

To view this material, order using reference code and barcode number B410732, B427174, and B379820.

Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

C 9-8 Fred Davis photographs of the British Royal visits

Dates of Creation: 1924-1952 (predominant, 1924)

Physical Description:

81 photographs : black and white flex film negatives

44 photographs : black and white paper prints

Scope and Content:

Series consists of photographs taken by Fred Davis of British Royal visits to Canada in 1924, 1939, and 1952. Included are black and white prints and film photo negatives of British Royalty visiting Canada. Most the collection pertains to the Princes of Wales Royal visit of the 1924. The series also consists of image from King George VI and Queen Elizabeth's cross-Canada tour in 1939 and Princess Elizabeth and The Duke of Edinburgh visit in 1952. Other images included Queen Mary, and King George V.

Access Restrictions:

No restrictions on access.

Terms Governing Use:

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There are no restrictions on reproduction for research and private study. If you wish to use other than for research and private study any of this material, submit a *Request for Permission to Publish, Exhibit or Broadcast Form*.

Finding Aid:

No online listing of the material in this series is available.

How to:

To view this material, order using reference code and barcode number B410732, B427174, B379849, and B379850.

Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

C 9-9 Fred Davis non-Dionne related photographs

Dates of Creation: 1934- 1978

Physical Description:

134 photographs : black and white flex film negatives
69 photographs : black and white glass negatives
50 photographs : black and white paper prints
14 photographs : colour flex film negatives

Scope and Content:

Series consists of photographs taken by Fred Davis, which are not related to his work with the Dionne Quintuplets, the Moose River Mine Disaster or the British Royal visits to Canada in 1924, 1939 and 1952.

This series consists of film photo negatives that do not appear to have any relation to Davis' main projects. These images depict a variety of subject matter from an unidentified group of young women with children on a beach, to people dressed in traditional aboriginal clothing, to an air ambulance rescuing a person. There are also images of an all-male hunting party in the woods, as well as an unidentified ship, with portraits of unidentified crew members.

Access Restrictions:

No restrictions on access.

Terms Governing Use:

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There are no restrictions on reproduction for research and private study. If you wish to use other than for research and private study any of this material, submit a *Request for Permission to Publish, Exhibit or Broadcast Form*.

Finding Aid:

No online listing of the material in this series is available.

How to:

To view this material, order using reference code and barcode numbers B410732, B379820, B379821, B379822, B379847, B379849, B379850, and B379851.

Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

5. Sub Series Descriptions

C 9- 1-1 Fred Davis correspondence

Dates of Creation: 1934-1940

Physical Description:

1 centimeter of textual records

Scope and Content:

This sub-series consists of incoming and outgoing correspondence and memorabilia arranged chronologically, with undated material filed at the end of the sub-series. This material largely deals with Davis's role, first as an employee of the *Toronto Star* and then of the Newspaper Enterprise Association (NEA), as an official photographer for the Dionne Quintuplets. Included are descriptions of Davis' activities and instructions from the NEA concerning the compositions of the photographs.

Access Restrictions:

No restrictions on access.

Terms Governing Use:

Copyright is held by the Archives of Ontario.

There are no restrictions on reproduction for research and private study. If you wish to use other than for research and private study any of this material, submit a *Request for Permission to Publish, Exhibit or Broadcast Form*.

Finding Aid:

No online list is available for the material in this sub-series.

Availability of Other Formats:

This material is also available on self-service microfilm reel MS 3649.

How to:

To view this material order using reference code and barcode number B236606.

Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

C 9- 1-2 Fred Davis financial records

Dates of Creation: 1937 and 1941

Physical Description:

1 centimeter of textual records

Scope and Content:

This sub-series consists of a ledger kept by Davis for 1937 and a general financial statement for 1941, listing income and expenses. The ledger contains the financial record associated with Davis' contract with Newspaper Enterprise Association (NEA) to sell souvenir prints and postcards of the Quintuplets.

Access Restrictions:

No restrictions on access.

Terms Governing Use:

Copyright is held by the Archives of Ontario.

There are no restrictions on reproduction for research and private study. If you wish to use other than for research and private study any of this material, submit a *Request for Permission to Publish, Exhibit or Broadcast Form*.

Finding Aid:

No online listing of the material in this series is available.

Availability of Other Formats:

This material is also available on self-service microfilm reel MS 3649.

How to:

To view this material order using reference code and barcode number B236606.

Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

C 9- 1-3 Fred Davis legal papers

Dates of Creation: 1924, 1935-1949

Physical Description:

1 centimeter of textual records

Scope and Content:

This sub-series consists of the copyright registration for Davis' 1924 photograph "The Prince of Wales Mounting Altar Fire," agreements with literary agents and with the Dionne Guardianship, subpoenas, and affidavits.

Access Restrictions:

No restrictions on access.

Terms Governing Use:

Copyright is held by the Archives of Ontario.

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Finding Aid:

No online listing of the material in this series is available.

Availability of Other Formats:

This material is also available on self-service microfilm reel MS 3649.

How to:

To view this material order using reference code and barcode number B236606.

Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

C 9- 1-4**Fred Davis interviews, speeches, notes**

Dates of Creation: 1935

Physical Description:

1 centimeter of textual records

Scope and Content:

This sub-series consists of a draft transcript of a speech given on the Moose River Mine Disaster and of radio interviews in which Davis discusses the development of the Quintuplets and his role as their official photographer. Also included is a rough draft of a feature article on the story of the Quintuplets written by Frank Chamberlain, a publicity consultant.

Access Restrictions:

No restrictions on access.

Terms Governing Use:

Copyright is held by the Archives of Ontario.

There are no restrictions on reproduction for research and private study. If you wish to use other than for research and private study any of this material, submit a *Request for Permission to Publish, Exhibit or Broadcast Form*.

Finding Aid:

No online listing is available for the material in this series.

Availability of Other Formats:

This material is also available on self-service microfilm reel MS 3649.

How to:

To view this material order using reference code and barcode number B236606.

Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

C 9- 1-5 Fred Davis photographs

Dates of Creation: 193? - 1978

Physical Description:

3 photographs

Scope and Content:

This series consists of three autographed 8x10 inch photographs given to Fred Davis. The photographs are of Dr. Allan Roy Dafoe, Dorothy Patterson, and Jean Hersholt.

Access Restrictions:

No restrictions on access.

Terms Governing Use:

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Finding Aid:

No online listing of the material in this series is available.

How to:

Order using reference code and barcode number B410732.

Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

C 9- 1-6 **Fred Davis general records**

Dates of Creation: 1934-1958

Physical Description:

1 centimeter of textual records

Scope and Content:

This sub-series consists of miscellaneous items, including dinner programmes, Christmas cards, customs forms, invitations to Royal events, clippings from NEA Service, and a list of photographs of the individual Dionne Quintuplets.

Access Restrictions:

No restrictions on Access.

Terms Governing Use:

Copyright is held by the Archives of Ontario.

There are no restrictions on reproduction for research and private study. If you wish to use other than for research and private study any of this material, submit a *Request for Permission to Publish, Exhibit or Broadcast Form*.

Finding Aid:

No online listing of the material in this series is available.

Availability of Other Formats:

This material is also available on self-service microfilm reel MS 3649.

How to:

Order using reference code and barcode number B236606.

Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

C 9- 2-1 Yvonne Leroux diaries

Dates of Creation: 1934-1937

Physical Description:

5 centimeters of textual records

Scope and Content:

This sub-series consists of eight volumes of sporadically diaries kept by Yvonne Leroux that detail the development of the Dionne infants from their birth though to age 3.

Access Restrictions:

No restrictions on Access.

Terms Governing Use:

Copyright is held by the Archives of Ontario.

There are no restrictions on reproduction for research and private study. If you wish to use other than for research and private study any of this material, submit a *Request for Permission to Publish, Exhibit or Broadcast Form*.

Finding Aid:

No online listing of the material in this series is available.

Availability of Other Formats:

This material is also available on self-service microfilm reels MS 3649 and MS 3650.

How to:

To view this material, order using reference code and barcode number B236607.

Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

C 9- 2-2 Yvonne Leroux correspondence

Dates of Creation: 1936- 1978

Physical Description:

1 centimeter of textual records

Scope and Content:

This sub-series consists of correspondence received by Yvonne Leroux regarding her role as nurse of the Dionne Quintuplets. Series includes correspondence of a general nature from the public, and commercial correspondence with the NEA Service regarding her contract.

Access Restrictions:

No restrictions on Access.

Terms Governing Use:

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There are no restrictions on reproduction for research and private study. If you wish to use other than for research and private study any of this material, submit a *Request for Permission to Publish, Exhibit or Broadcast Form*.

Finding Aid:

No online listing of the material in this series is available.

Availability of Other Formats:

This material is also available on self-service microfilm reel MS 3649.

How to:

To view this material, order using reference code and barcode number B236608.

Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

C 9- 2-3**Yvonne Leroux legal papers, interviews and notes**

Dates of Creation: 1936- 1937

Physical Description:

1 centimeter of textual records

Scope and Content:

This sub-series consists of a partial draft and notes for a proposed book by Yvonne Leroux on the Dionne Quintuplets and rough notes and partial scripts for radio interviews conducted during her 1936-1937 lecture tour of Canada and the U.S.

Access Restrictions:

No restrictions on Access.

Terms Governing Use:

Copyright is held by the Archives of Ontario.

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Finding Aid:

No online listing of the material in this series is available.

Availability of Other Formats:

This material is also available on self-service microfilm reel MS 3650.

Accruals:

No further accruals are expected.

How to:

To view this material, order using reference code and barcode number B236608.

Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

C 9- 2-4 Dionne Quintuplet drawings

Dates of Creation: 1937

Physical Description:

40 drawings : pencil and crayon on paper

Scope and Content:

This sub-series consists of drawings done by the Dionne Quintuplets in pencil and crayon.

Access Restrictions:

No restrictions on Access.

Terms Governing Use:

Copyright is held by the Archives of Ontario.

There are no restrictions on reproduction for research and private study. If you wish to use other than for research and private study any of this material, submit a *Request for Permission to Publish, Exhibit or Broadcast Form*.

Finding Aid:

No online listing of the material in this series is available.

Availability of Other Formats:

This material is also available on self-service microfilm reel MS 3650.

Accruals:

No further accruals are expected.

How to:

Please consult the microfilm copy of this material on reel MS 3650 in the self-services reading room.

C 9- 2-5 Yvonne Leroux photographs

Dates of Creation: 1936-1937

Physical Description:

20 photographs : black and white paper prints

Scope and Content:

This series consists of publicity photographs acquired by Yvonne Leroux during her 1936-1937 lecture tour of Canada and the United States.

Access Restrictions:

No restrictions on Access.

Terms Governing Use:

Copyright is held by the Archives of Ontario.

There are no restrictions on reproduction for research and private study. If you wish to use other than for research and private study any of this material, submit a *Request for Permission to Publish, Exhibit or Broadcast Form*.

Finding Aid:

No online listing of the material in this series is available.

How to:

To view this material, order using reference code and barcode number B410732.

Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

C 9- 2-6 Yvonne Leroux general records

Dates of Creation: 193? - 1978

Physical Description:

1 centimeter of textual records

Scope and Content:

This sub-series consists of general records items collected by Yvonne Leroux, including a dinner menu autographed by Walter Winchell, a Christmas card from Dr. Dafoe, a card to the Quintuplets, a duplicate of the Physician's notice of birth for the Quintuplets, and an unsigned copy of the contract with the Colgate-Palmolive-Peet Company.

Access Restrictions:

No restrictions on Access.

Terms Governing Use:

Copyright is held by the Archives of Ontario.

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Finding Aid:

No online listing of the material in this series is available.

Availability of Other Formats:

This material is also available on self-service microfilm reel MS 3650.

How to:

To view this material, order using reference code and barcode number B236608.

Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

C 9-6 -1 Photographic prints

Dates of Creation: 1934- 1978

Physical Description:

1407 photographs : black and whit paper prints

Scope and Content:

Sub-series consists of photographic prints that are chronologically arranged of the Dionne Quintuplets. Sub-series contains mostly 8 x 10 and 11 x14 black and white, photographic prints. Many of the images seen in these prints are relate to the negatives, both glass and film, found in sub-series C 9-6-3 and C 9-6-4. The photographs depict the Dionne Quintuplets from their birth in 1934 until 1939, when they were five years of age and contain a variety of subject matters and locations. The images are of the Quintuplets, as a group or singular shots. Often the image shows important milestones or events within the Quintuplets lives such as their birthdays and holiday events such as Easter, Thanksgiving and Christmas.

Access restrictions:

No restrictions on Access.

Terms Governing Use:

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There are no restrictions on reproduction for research and private study. If you wish to use other than for research and privet study any of this material, Submit a *Request for Permission to Publish, Exhibit or Broadcast Form*.

Finding Aid:

No online listing of the material in this series is available.

How to:

Consult the online list to identify the records that you require. Order using reference code and barcode number.

To view this material, order using reference code and barcode number of the box or boxes that you wish to view. Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

C 9-6 -2 Album

Dates of Creation: 1934- 1935

Physical Description:

1 album (51 photographs : black and white prints)

Scope and Content:

This sub-series contains a leather bound album, depicting the first year of the Dionne Quintuplets lives. The album contains 51 black and white photographic prints over a 35-page album.

The prints contained in this album display images of the Dionne Quintuplets from birth, to approximately just over one year of age. The images are of the babies together, as well as singular portraits. Along with the Dionne babies, the images include Dr. Dafoe, as well as the quintuplets nurse, Yvonne Leroux.

The images include the baby quintuplets being phased, feed, and changed; as well as depicting important milestones in their lives, including their first birthday.

Access restrictions:

No restrictions on Access.

Terms Governing Use:

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Finding Aid:

No online listing of the material in this series is available.

How to:

To view this material, order using reference code and barcode number B410731.

Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

C 9-6-3 Glass negatives and positive created by Fred Davis

Dates of Creation: 1934-1939

Physical Description:

746 photographs : black and white glass negative

1 photographs : colour glass positive (lantern slide)

Scope and Content:

Sub-series consists of photographic records of chronologically arranged negatives and positives of the Dionne Quintuplets, taken by photographer Fred Davis. The majority of this sub-series consists of black and white glass negatives with the exception of one lantern slide, which is a positive image.

The images contain a variety of subject matter relating to the Dionne Quintuplets and include images of the quintuplets as a group and singular portraits. Often these images include Dr. Dafoe, the Quintuplet's head nurse from 1934 to 1936, Yvonne Leroux, the quintuplet's parents and sibling. The images also include unidentified medical professionals, doctors and nurses. The images depict the Dionne Quintuplets throughout their early life, and document milestones. The images include the quintuplets being fed, changed, and receiving medical attention. The images also exhibit the quintuplets celebrating holidays, such as Valentine's Day, Easter, Thanksgiving, Christmas and New Year's. There are also images of the girls celebrating their birthdays, having tea parties, and playing with each other both inside and outside.

Access restrictions:

No restrictions on Access.

Terms Governing Use:

Copyright is held by the Archives of Ontario.

There are no restrictions on reproduction for research and private study. If you wish to use other than for research and private study any of this material, submit a *Request for Permission to Publish, Exhibit or Broadcast Form*.

Finding Aid:

No online listing of the material in this series is available.

Accruals:

No further accruals are expected.

How to:

To view this material, consult the online list and order using reference code and barcode number.

Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

C 9-6-4 Flex film negatives created by Fred Davis

Dates of Creation: 1934-1939

Physical Description:

1191 photographs : black and white flex film negatives
8 photographs : colour flex film negatives

Scope and Content:

This sub-series consists of chronologically arranged negatives and positives of the Dionne Quintuplets, taken by photographer Fred Davis. The majority of the sub-series includes black and white film negatives. While most of the negatives cover a period from 1934 to 1939, there are some which appear to be taken at a later time.

Sub-series displays a variety of subject matter relating to the Dionne Quintuplets. The images are of the Dionne quintuplets as a group, or singular portraits. Often these images include Dr. Dafoe, including head nurse from 1934 to 1936, Yvonne Leroux, the quintuplet's parents and unidentified medical professionals.

The coverage of the subject matter is comprehensive, depicting the Dionne Quintuplets throughout their early life, and documenting milestones. The images display the quintuplets being feed, changed, and receiving any medical attention. The images also exhibit the quintuplets celebrating holidays, such as Valentine's Day, Easter, Thanksgiving, Christmas and New Year's. There also images of the girls celebrating their birthdays, having tea parties, and playing with each other both inside and outdoors.

Access restrictions:

No restrictions on Access.

Terms Governing Use:

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Request for Permission to Publish, Exhibit or Broadcast Form.

Finding Aid:

No online listing of the material in this series is available.

How to:

To view this material, consult the online list and order using reference code and barcode number.

Please note that this material is stored off-site. A minimum of 1-2 business days is required to retrieve the material from storage. Please contact a Reference Archivist for more information.

6. Listings and Items

Please consult the attached box list for a file list of records in the Fred Davis and Yvonne Leroux.

C 9-6-1 Photographic prints

REF. CODE	DESCRIPTION	YEAR	QUANTITY	BOX #	BARCODE
C9-6-1	[Box consists of images of the quintuplets first birthday. Other images include the quintuplets celebrating Christmas and Easter.]	1935-1939	173 photographs : black and white paper prints	4	B378821
C9-6-1	[Box consists of images of the quintuplets celebrating Christmas and Easter.]	1935-1939	173 photographs: black & white paper prints	5	B410724
C9-6-1	[Box consists of images of the quintuplets 2nd birthday. Other images include the quintuplets with Dr. Defoe and unidentified nurses.]	1936	160 photographs : black and white paper prints	6	B410725
C9-6-1	[Box consists of images of the quintuplets having a	1936	174 photographs : black and	7	B410726

	tea party. Other images include the quintuplets celebrating Thanksgiving and Christmas.]		white paper prints		
C9-6-1	[Box consists of images of the quintuplets 3rd birthday. Other images include the quintuplets celebrating Valentines day, Christmas and Halloween.]	1936/ 1937	169 photographs : black and white paper prints	8	B410727
C9-6-1	[Box consists of images of the quintuplets 4th birthday and acting out nursery rhymes. Other images include the quintuplets celebrating Halloween, Christmas, and Easter.]	1937/ 1938	175 photographs : black and white paper prints	9	B410728
C9-6-1	[Box consists of images of quintuples 5th birthday, having a tea party and with Dr. Defoe.]	1935- 1939	153 photographs : black and white paper prints	10	B410729
C9-6-1	[Box consists of images of carts with information about the quintuplets. The box also consists of postcards with the quintuplets on them.]	1935- 1939	79 photographs : black and white paper prints	11	B410730

C 9-6-3 Glass negatives and positives created by Fred Davis

REF. CODE	DESCRIPTION	YEAR	QUANTITY	BOX #	BARCODE
C 9-6-3	[Box consists of images of the new born Dionne quintuplets in the hospital with Dr. Defoe and unidentified doctors and nurses]	1934	30 photographs: black & white glass negatives	17	B379795
C 9-6-3	[Box consists of images of newborn quintuplets with Dr. Defoe and unidentified nurses.]	Spring/ Summer 1934	32 photographs : black and white glass negatives	18	B379796
C 9-6-3	[Box consists of images of newborn quintuplets with Dr. Defoe and unidentified nurses.]	Spring/ Summer 1934	31 photographs : black and white glass negatives	19	B379797
C 9-6-3	[Box consists of images of the Dionne family and their home. Other images include the room where the quintuplets were born.]	Spring/ Summer 1934	31 photographs : black and white glass negatives	20	B379798
C 9-6-3	[Box consists of images of the town of Callander and the Dionne family farm.]	Summer 1934	29 photographs : black and white glass negatives	21	B379799

C 9-6-3	[Box consists of images of the quintuplets and unidentified nurses.]	Summer 1934	27 photographs : black and white glass negatives	22	B379800
C 9-6-3	[Box consists of images of the new hospital and staff.]	Summer 1934	30 photographs : black and white glass negatives	23	B379801
C 9-6-3	[Box consists of images of the hospital, aerial images of the Dionne land and the opening of Quintland.]	Summer 1934	30 photographs : black and white glass negatives	24	B379802
C 9-6-3	[Box consists of images of Quintland. Other images include the quintuplets.]	Summer 1934	29 photographs : black and white glass negatives	25	B379803
C 9-6-3	[Box consists of images of the quintuplets with Dr. Defoe and unidentified nurses.]	Summer 1934	31 photographs : black and white glass negatives	26	B379804
C 9-6-3	[Box consists of images of Christmas with the quintuplets, the babies with their parents, Dr. Defoe and unidentified nurses.]	Winter 1934/1935	31 photographs : black and white glass negatives	27	B379805
C 9-6-3	[Box consists of	Winter	28	28	B379806

	images of the quintuplets with their dolls and unidentified nurses showing their clothes. Other images include the quintuplets at Christmas.]	1934/ 1935	photographs : black and white glass negatives		
C 9-6-3	[Box consists of images of the hospital, Dr. Defoe and unidentified doctors. Other images include an unidentified woman making bread.]	Summer/ Fall 1934	28 photographs : black and white glass negatives	29	B379807
C 9-6-3	[Box consists of images of the quintuplets with Dr. Defoe and unidentified nurses.]	Winter 1934/ 1935	31 photographs : black and white glass negatives	30	B379808
C 9-6-3	[Box consists of images of the hospital, the quintuplets and an unidentified nurse making bottles.]	Winter 1934/ 1935	32 photographs : black and white glass negatives	31	B379809
C 9-6-3	[Box consists of images of the quintuplets with Dr. Defoe and unidentified nurses. Other images are of Dr. Defoe.]	Winter 1934/ 1935	30 photographs : black and white glass negatives	32	B379810
C 9-6-3	[Box consists of	Winter/	30	33	B379811

	images of the quintuplets. Other images include Dr. Defoe.]	Spring 1935	photographs : black and white glass negatives		
C 9-6-3	[Box consists of images of Dr. Defoe and the quintuplets with unidentified doctors and nurses.]	Winter/ Spring 1935	30 photographs : black and white glass negatives	34	B379812
C 9-6-3	[Box consists of images of the quintuplets in carriages and with Easter lilies.]	Spring 1935	30 photographs : black and white glass negatives	35	B379813
C 9-6-3	[Box consists of images of the quintuplets first birthday. Other images include the quintuplets having a bath and Dr. Defoe showing products with the quintuplets on them.]	May 1935	20 photographs : black and white glass negatives	36	B379814
C 9-6-3	[Box consists of images of the quintuplets holding a "be a good neighbour" sign. Other images include the quintuplets in swimsuits and unidentified doctors.]	Summer/ Fall 1935	25 photographs : black and white glass negatives	37	B379815

C 9-6-3	[Box consists of images of Dr. Defoe and unidentified images.]	1934-1940	29 photographs : black and white glass negatives	38	B379816
C 9-6-3	[Box consists of images of Dr. Defoe.]	1934-1940	30 photographs : black and white glass negatives	39	B379817
C 9-6-3	[Box consists of images of Dr. Defoe, the hospital and unidentified hospital staff.]	1934-1940	26 photographs : black and white glass negatives	40	B379818
C 9-6-3	[Box consists of images of files and records.]	1934-1940	20 photographs : black and white glass negatives	41	B379819
C 9-6-3	[Box consists of images of Dr. Defoe.]	1936	30 photographs : 29 black and white glass negatives and 1 lantern slide (colour positive)	42	B379820
C 9-6-3	[Box consists of images of Dionne quintuplets.]	Fall 1934	22 photographs : black and white glass negatives	45	B379823

C 9-6-4 Flex film negatives created by Fred Davis

REF. CODE	DESCRIPTION	YEAR	QUANTITY	BOX #	BARCODE
C 9-6-4	[Box consists of images of the quintuplets with Dr. Defoe.]	1935	38 photographs : black and white flex film negatives	46	B379824
C 9-6-4	[Box consists of images of Dr. Defoe and his family, along with an unidentified young boy and girl.]	1934- 1963	60 photographs : black and white flex film negatives	47	B379825
C 9-6-4	[Box consists of images of the quintuplets with Dr. Defoe and their dolls. Other images include Dr. Defoe with his family and an unidentified young boy and girl.]	1934-1963	60 photographs : black and white flex film negatives	48	B379826
C 9-6-4	[Box consists of images of the quintuplets running after a turkey.]	1936/ 1937	55 photographs : black and white flex film negatives	49	B379827
C 9-6-4	[Box consists of images of the quintuplets playing.]	1936/ 1937	44 photographs : black and white flex film	50	B379828

			negatives		
C 9-6-4	[Box consists of images of the quintuplets playing with their dolls, skiing and sitting on top of a piano. Other images include the quintuplets praying.]	1937/ 1938	61 photographs : black and white flex film negatives	51	B379829
C 9-6-4	[Box consists of images of the quintuplets acting out nursery rhyme Sing a Song of Six Pence.]	1938	51 photographs : black and white flex film negatives	52	B379830
C 9-6-4	[Box consists of images of the quintuplets acting out nursery rhymes Sing a Song of Six Pence, and Ride a Cock Horse to Banbury Cross.]	1938	51 photographs : black and white flex film negatives	53	B379831
C 9-6-4	[Box consists of images of the quintuplets acting out nursery rhymes Sing a Song of Six Pence, Little Bo Peep, Little Miss Muffet, Little Jack Horner, and Mary, Mary, Quite	1938	55 photographs : black and white flex film negatives	54	B379832

	Contrary.]				
C 9-6-4	[Box consists of images of the quintuplets acting out nursery rhymes Cinderella and Hickory Dickory Dock. Other images include the quintuplets 4th birthday and growth carts.]	1938	40 photographs : black and white flex film negatives	55	B379833
C 9-6-4	[Box consists of images of the quintuplets acting out the nursery rhymes Humpty Dumpty and Hey Diddle Diddle. Other images include the quintuplets 4th birthday and Easter.]	1938/ May 1938	55 photographs : black and white flex film negatives	56	B379834
C 9-6-4	[Box consists of image of the Dionne quintuplets 4th birthday. Other images include the quintuplets playing and doing arts and crafts.]	1938	50 photographs : black and white flex film negatives	57	B379835
C 9-6-4	[Box consists of images of the quintuplets with	1938	55 photographs : black and	58	B379836

	Dr. Defoe and playing. Other images include unidentified doctors.]		white flex film negatives		
C 9-6-4	[Box consists of images of the quintuplets acting out the nursery rhyme Cinderella. Other images include the quintuplets having a tea party.]	1938	55 photographs : black and white flex film negatives	59	B379837
C 9-6-4	[Box consists of images of the quintuplets acting out the nursery rhyme Cinderella.]	1938	55 photographs : black and white flex film negatives	60	B379838
C 9-6-4	[Box consists of images of the quintuplets acting out the nursery rhymes Cinderella and Hickory Dickory Dock. Other images include the quintuplets backing and playing and skiing outside.]	1938	55 photographs : black and white flex film negatives	61	B379839
C 9-6-4	[Box consists of images of the quintuplets in their cribs and	Winter 1938/ 1939	43 photographs : black and white flex film	62	B379840

	playing outside. Other images include Christmas and the quintuplets playing hockey.]		negatives		
C 9-6-4	[Box consists of images of the quintuplets reading and doing arts and crafts.]	1938/ 1939	42 photographs : black and white flex film negatives	63	B379841
C 9-6-4	[Box consists of images of quintuplets playing with their dolls, playing instruments. Other images include the quintuplets with Dr. Defoe and a unidentified nurse.]	1938/ 1939	33 photographs : black and white flex film negatives	64	B379842
C 9-6-4	[Box consists of images of quintuplets playing with their dolls, playing instruments. Other images include the quintuplets with Dr. Defoe and an unidentified nurse.]	1939/ May 1939	54 photographs : black and white flex film negatives	65	B379843
C 9-6-4	[Box consists of images of the quintuplets getting on a train for their trip to see the Queen of England.	1939	57 photographs : black and white flex film negatives	66	B379844

	Other images include the quintuples having a tea party with Dr. Defoe, them cleaning and playing in the snow and unidentified doctors.]				
C 9-6-4	[Box consists of images of the Dionne quintuplets in their early to mid 20s, visitors to Quintland, and Dr. Defoe doing interviews on CBS and CFRB radio. Other images include and unidentified women doing laundry.]	1934- 1963	54 photographs : black and white flex film negatives	67	B379845
C 9-6-4	[Box consists of images of the Dionne quintuplets in their early to mid 20s. Other images include young quintuplets eating a turkey dinner as well as unidentified nurse.]	1934- 1940	44 photographs : 38 black and white flex film negatives and 6 colour flex film negatives	68	B379846
C 9-6-4	[Box consists of images of the Dionne Quintuplets, when they are going to meet the Queen of England. Other images	1934- 1940	7 photographs : 6 black and white flex film negatives and 1 colour flex film	69	B410733

	include the Quintuplets with Dr. Defoe.]		negative		
C 9-6-4	[Box consists of images of the town of Callander.	1934- 1963	58 photographs : black and white flex film negatives	70	B379847
C 9-6-4	[Box consists of images of the Dionne quintuplets with Dr. Defoe and unidentified nurse.]	1934- 1935	10 photographs : black and white flex film negatives	75	B379852

Appendices

ARCHIVES OF ONTARIO

December 1997

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**INVENTORY OF THE
FRED DAVIS and YVONNE LEROUX**

FONDS

C 9

**Prepared by:
Carolyn Gray
May 1987**

**Revised by:
Bruce Schinkelwitz
December 1997**

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Tracings

Dates of Creation	1924-1978
Physical Description	15 in. of textual records ca. 1525 photographs 40 drawings

Biographical Sketches

Yvonne Mary Blanche Leroux (1912-1981) was the first nurse of the Dionne quintuplets. Fredrick Robson (Fred) Davis (1896?-1963) was the first and official photographer of the Dionne quintuplets. They were married in 1938.

Yvonne Leroux was born in Callander, Ontario and was educated at local schools. She was one of the first graduates of the nursing programme at St. Joseph's Hospital, North Bay. On 29 May 1934, Leroux answered a call from Dr. Allan Roy Dafoe, a local physician, for a French-speaking nurse to attend the Dionne quintuplets at a farm located halfway between Callander and Corbeil, Ontario. Leroux remained a nurse of the quintuplets until December 1936. She retired from nursing after her marriage to Fred Davis in order to raise a family, but returned briefly to the profession following Davis' death.

Through her position as nurse to the Dionne quintuplets, Yvonne Leroux gained international celebrity and was singled out as a model to other nurses for her part in caring for the quintuplets. As was the case with Dr. Dafoe, broadcasters eagerly sought her as a radio guest, and companies looked to her to promote and advertise their products. After leaving her position as nurse of the Dionnes, Leroux embarked upon a lengthy lecture and publicity tour of the United States and Canada sponsored by the Newspaper Enterprise Association (NEA), the syndicate holding exclusive photographic rights to the quintuplets.

It is believed that Fred Davis grew up in the United States. He served for Canada in the First World War, and was wounded at Amiens. In 1919, he began his career as a photographer with the *Toronto World*, later working with the *Mail and Empire* and from 1923 with the *Toronto Star*. He was the staff photographer at the *Star* for many years as a member of its "flying squad" of reporters and freelance photographers.¹ It was as a member of this squad that Davis travelled to Callander, Ontario on 30 May 1934 to obtain the first pictures of the newborn Dionne quintuplets.

Fred Davis remained in Callander to cover the Dionne story, and was involved in negotiating an exclusive contract for the *Star*, which sold exclusive international rights to NEA but retained Canadian distribution rights. This agreement and later contracts between NEA and the Official Guardians covering the period 1935 to 1939 stipulated that Davis or another photographer satisfactory to Dafoe would take the photographs of the quintuplets. In practice, this meant that Davis, who had become friends with Dafoe and at

¹ Ross Harkness, *J.E. Atkinson of the Star* (Toronto: University of Toronto Press, 1963), pp. 158-9.

whose insistence often accompanied the doctor on his various travels, was official photographer. For his services, Davis was paid by NEA. In addition to his work as official photographer, Davis held a license from the Guardians to sell postcards and prints of the Quints in small souvenir lots. For a time he operated the Quintuplet Studio located at Simpson's in downtown Toronto. Davis was not restricted in his contract with NEA from taking freelance assignments, and in 1935, for example, he photographed the Moose River mine disaster, selling those pictures to the Associated Press.

In 1939, NEA allowed its contract to lapse, and Davis went to work for King Features Syndicate which had entered into a new contract with the Guardians. He later left King Features and in 1946 formed Canada Pictures Limited in partnership with Strathy Smith of Toronto. They operated this company until 1962, with Davis continuing to take freelance assignments such as covering the Diefenbaker election campaigns of the 1950s.

Immediate Source of Acquisition

Fonds was acquired from the Yvonne Davis Estate on 30 March 1988.

Scope and Content

This fonds primarily consists of materials created and received by Yvonne Leroux Davis and Fred Davis relating to their involvement with the Dionne quintuplets. The textual records consist of correspondence, diaries, financial and legal papers, medical records of the quintuplets, publicity materials including interview scripts and notes, and publications. Also included are drawings made by the Dionne quintuplets. The largest portion of the fonds consists of photographs of the quintuplets.

Availability of other formats

Microfilm copies of the textual records in this fonds have been made.

Restrictions on Access

No restrictions on access.

Copyright / Publication Information

Copyright transferred to Archives of Ontario by donor. No restrictions on reproduction or publication of material for which the donor is authorised to transfer copyright to the Archives. Other material may require permission of third party copyright holders. Copyright on photographs has expired. Consult the responsible archivist for further information regarding reproduction and publication of photographs.

Related Records

The Archives has a microfilm copy of the Dr. Allan Roy Dafoe Papers (F 1359), the originals of which are held by the North Bay Area Museum and Archives. Consult the appropriate inventory for access to these materials.

Notes

Fonds formerly known as the Davis-Leroux Collection.

Former Codes

Accession 21165.

How to view records

Consult series descriptions to narrow request to applicable materials. Textual records and drawings are available on self service microfilm in the main Reading Room. Photographs are requested through the Special Collections Reading Room.

SERIES DESCRIPTIONS

FRED DAVIS PAPERS.

Series C 9-1

1924-1958

3 in. of textual records

3 photographs

This series includes the following sub-series, which are described on the following pages:

C 9-1-1	Correspondence
C 9-1-2	Financial Papers
C 9-1-3	Legal Papers
C 9-1-4	Interviews, Speeches, Notes
C 9-1-5	Photographs
C 9-1-6	Miscellaneous

Availability of other formats

The textual records in this series have been microfilmed, and the original documents withdrawn from circulation. Please use microfilm reels MS 3649-MS 3650.

Correspondence.

Sub-series C 9-1-1

1934-1940.

1 in. of textual records

This sub-series consists of incoming and outgoing correspondence and memoranda arranged chronologically, with undated material filed at the end of the sub-series. This material largely deals with Davis' role, first as an employee of the *Toronto Star* and then of NEA, as official photographer of the Dionne quintuplets. Included are descriptions of Davis' activities and instructions from NEA concerning the composition of photographs.

Availability of other formats

Please consult microfilm copy of this material on reel MS 3649.

Financial Papers.

Sub-series C 9-1-2

1937, 1941.

1 in. of textual records

This sub-series consists of a ledger kept by Davis for 1937 and a general financial statement for 1941, listing income and expenses. The ledger contains the financial record associated with Davis' contract with NEA to sell souvenir prints and postcards of the quintuplets.

Availability of other formats

Please consult microfilm copy of this material on reel MS 3649.

Legal Papers.

Sub-series C 9-1-3

1924, 1935-1949

1 in. of textual records

This sub-series consists of the copyright registration for Davis' 1924 photograph "The Prince of Wales Mounting Altar Fire," agreements with literary agents and with the Dionne Guardianship, subpoenas, and affidavits.

Availability of other formats

Please consult microfilm copy of this material on reel MS 3649.

Interviews, Speeches, Notes.

Sub-series C 9-1-4

[1935?]

1 in. of textual records

This sub-series consists of a draft transcript of a speech given on the Moose River mine disaster and of radio interviews in which Davis discusses the development of the quintuplets and his role as their official photographer. It also includes a rough draft of a feature article on the story of the quintuplets written by Frank Chamberlain, a publicity consultant.

Availability of other formats

Please consult microfilm copy of this material on reel MS 3649.

Photographs.

Sub-series C 9-1-5

193-

3 photographs

This is a preliminary description. This series has not been processed and a thorough analysis of the material has not been done. Please consult Photographic Archivist for information about obtaining access to this material.

This series consists of three autographed 8x10 in. photographs given to Fred Davis. The photographs are of Dr. Allan Roy Dafoe, Dorothy Patterson, and Jean Hersholt.

Miscellaneous.

Sub-series C 9-1-6

1934-1958

1 in. of textual records

This sub-series consists of miscellaneous items, including dinner programmes, Christmas cards, customs forms, invitations to Royal events, clippings from NEA Service, and a list of photographs of the individual Dionne quintuplets.

Availability of other formats

Please consult microfilm copy of this material on reel MS 3649.

YVONNE LEROUX PAPERS.

Series C 9-2

1934-1978

8 in. of textual records
ca. 20 photographs

This series includes five sub-series, which are described on the following pages:

C 9-2-1	Diaries
C 9-2-2	Correspondence
C 9-2-3	Interviews and Notes
C 9-2-4	Drawings
C 9-2-5	Photographs
C 9-2-6	Miscellaneous

Availability of other formats

The series has been microfilmed, and the original documents withdrawn from circulation.
Please use microfilm reels MS 3649-MS 3650.

Diaries.

Sub-series C 9-2-1

1934-1937

5 in. of textual records

This sub-series consists of eight volumes of sporadically kept diaries of Yvonne Leroux which detail the development of the Dionne infants from their birth.

Availability of other formats

Please consult microfilm copy of this material on reel MS 3649 and MS 3650.

Correspondence.

Sub-series C 9-2-2

1936-1978

1 in. of textual records

This sub-series consists of correspondence received by Yvonne Leroux regarding her role as nurse of the Dionne quintuplets. Series includes correspondence of a general nature from the public, and commercial correspondence with the NEA Service regarding her contract.

Availability of other formats

Please consult microfilm copy of this material on reel MS 3649.

Interviews and Notes.

Sub-series C 9-2-3

1936-1937

2 in. of textual records

This sub-series consists of a partial draft and notes for a proposed book by Yvonne Leroux on the Dionne quintuplets and rough notes and partial scripts for radio interviews conducted during her 1936-1937 lecture tour of Canada and the U.S.

Availability of other formats

Please consult microfilm copy of this material on reel MS 3650.

Drawings.

Sub-series C 9-2-4

1937

ca. 40 drawings

This sub-series consists of drawings done by the Dionne quintuplets in pencil and crayon.

Availability of other formats

Please consult microfilm copy of this material on reel MS 3650.

Photographs.

Sub-series C 9-2-5

1936-1937

ca. 20 photographs

This is a preliminary description. This series has not been processed and a thorough analysis of the material has not been done. Please consult Photographic Archivist for information about obtaining access to this material.

This series consists of publicity photographs acquired by Yvonne Leroux during her 1936-1937 lecture tour of Canada and the U.S.A.

Miscellaneous.

Sub-series C 9-2-6

193-

1 in. of textual records

This sub-series consists of miscellaneous items collected by Yvonne Leroux, including a dinner menu autographed by Walter Winchell, a Christmas card from Dr. Dafoe, a card to the Quintuplets, a duplicate of the Physician's Notice of Birth for the quintuplets, and an unsigned copy of the contract with the Colgate-Palmolive-Peet Company.

Availability of other formats

Please consult microfilm copy of this material on reel MS 3650.

DR. ALLAN ROY DAFOE PAPERS.

Series C 9-3

1936

1 in. of textual records

This series consists of a cartoon addressed to Dr. Dafoe, an extract from a 1936 radio broadcast, and partial scripts of radio interviews.

Availability of other formats

Please consult microfilm copy of this material on reel MS 3650.

Related Records

Consult the inventory to the Dr. Allan Roy Dafoe Papers, F 1359.

INFANT CARE RECORDS.**Series C 9-4**

1936-1937

1 in. of textual records

This series consists of miscellaneous documents relating to the care of the Dionne quintuplets. It consists mainly of daily activity and feeding schedules, charts of tooth growth, and directions for keeping of activity records.

Availability of other formats

Please consult microfilm copy of this material in MS 3650.

Related Records

The Dr. Allan Roy Dafoe Papers, F 1359, includes medical records of the quintuplets. Access to these records, however, is restricted. Consult the inventory for further information.

PUBLICATIONS.**Series C 9-5**

1935-1937

2 in. of textual records

This series consists of books, journal article reprints, and brochures relating to the Dionne quintuplets.

Availability of other formats

Please consult microfilm copy of this material on reel MS 3650.

Unit List

<u>Reference Code</u>	<u>Title</u>	<u>Dates</u>
C 9-5-0-1	The Physical Welfare of the Dionne Quintuplets	1937
C 9-5-0-2	Further History of the Care and Feeding of the Dionne Quintuplets	1936
C 9-5-0-3	The Dionne Quintuplets Growing Up	1935
C 9-5-0-4	Hygeia - The Health Magazine	1936
C 9-5-0-5	Here We Are...Three Years Old...The Dionne 'Quins'	1937
C 9-5-0-6	The Country Doctor Talks to Women	1937
C 9-5-0-7	Palmolive Soap advertisement	1937

DIONNE QUINTUPLETS PHOTOGRAPHS.

Series C 9-6

1934-

ca. 1400 photographs

This is a preliminary description. This series has not been processed and a thorough analysis of the material has not been done. Please consult Photographic Archivist for further information and for access to this material.

This series consists of photographs of the Dionne quintuplets taken by Fred Davis, and includes photographic prints, a photograph album, postcards, glass negatives and positives, and film negatives and positives.

MISCELLANEOUS PHOTOGRAPHS.

Series C 9-7

[1924-1952]

101 photographs

This is a preliminary description. This series has not been processed and a thorough analysis of the material has not been done. Please consult Photographic Archivist for information about obtaining access to this material.

This series consists of miscellaneous photographs taken by Fred Davis which are not related to his work with the Dionne quintuplets. The series consists photographic prints, glass negatives and slides, and film negatives.

TRACINGS

Provenance entries: Davis, Fred, [1896] - 1963
Leroux, Yvonne, 1912 - 1981

Author entries: Dafoe, Allan Roy, 1883-1943

Subject headings: Dionne quintuplets
Nursing - Ontario

	A	B	C	D	E	F	G
1	Appendix 2 - Master Box List						
2							
3	FONDS/ REFERENCE CODE	BARCODE	CONTAINER	SERIES	HOME LOCATION	DESCRIPTION	RECORD MEDIA
	C 9-1 and C 9-7	B236606	1		OFFSITESTD	Box consists of letters, telegrams, contacts and Newspaper articles. Some of the information discusses the Moose Rive Mine Disaster.	Correspondence, Financial records
4						Box consists of Yvonne Leroux's Diaries documenting her time with the Dionne Quintuplets.	Diaries
5	C 9-2-1	B236607	2		OFFSITEEST	Box consists of Yvonne Leroux's Diaries documenting her time with the Dionne Quintuplets.	
	C 9-2 and C 9-4 and C 9 5	B236608	3	Series B-2, 3 and 6. Series C and D	OFFSITEEST	Box consists of Interviews, contacts, and Christmas cards. It also contains publications, about the Quintuplets, with some written by Dr. Defoe and medical magazines.	Correspondence, Medical records
6							
	C 9-6-1	B378821	B-1499 (4)		OFFSITECOOL	Box consists of images of the quintuplets first birthday. Other images include the quintuplets celebrating Christmas and Easter.	Photographs, Prints
7							
	C 9-6-1	B410724	B-1500 (5)		OFFSITECOOL	Box consists of images of the quintuplets celebrating Christmas and Easter.	Photographs, Prints
8							
	C 9-6-1	B410725	B-1501 (6)		OFFSITECOOL	Box consists of images of the quintuplets 2nd birthday. Other images include the quintuplets with Dr. Defoe and unidentified nurses.	Photographs, Prints
9							

	H	I	J	K	L	M
1						
2						
3	SIZE	TOTAL NUMBERS	DAMAGE/ DETERIORATION	DIGITAZATION (level of priority)	APPROXIMATE YEAR	THEMES/ GROUPINGS
		5 cm	General handling wear and tear	LOW	1934- 1978	Letters. Telegrams. Contracts. Newspaper articles. Some of the information discusses the Moose Rive Mine Disaster.
4						
		8 or 5 cm	General handling wear and tear	LOW	1934- 1937	Yvonne Leroux's Diaries about The Dionne Quintuplets
5						
		5 cm	General handling wear and tear	LOW	1934-1978	Interviews. Contacts. Christmas cards. Publication, about the Quintuplets, with some written by Dr. Defoe and medical magazines.
6						
	8x10	173	General handling wear and tear	LOW	1934/1935	Dionne babies. Dr. Defoe and nurse. Christmas. Easter. First birthday
7						
	8x10	171	General handling wear and tear	LOW	1935- 1939	Dionne babies. Dr. Defoe and nurse. Christmas. Easter. Playing.
8						
	8x10	160	General handling wear and tear	LOW	1936	Dr. Defoe and nurse with the quints. 2nd birthday. Playing.
9						

	N	O	P	Q
1				
2				
3	POSSIBLE FILE LEVEL DESCRIPTION	LINKS TO OTHER BOXES	LINKS TO OUTSIDE SOURCES	NOTES
4				
5				
6				
7		YES, linked to Boxes 17, 18		17 folders in this box
8				17 folders in this box
9				17 folders in this box

	A	B	C	D	E	F	G
3	FONDS/ REFERENCE CODE	BARCODE	CONTAINER	SERIES	HOME LOCATION	DESCRIPTION	RECORD MEDIA
	C 9-6-1	B410726	B-1502 (7)		OFFSITECOOL	Box consists of images of the quintuplets having a tea party. Other images include the quintuplets celebrating Thanksgiving and Christmas.	Photographs, Prints
10							
	C 9-6-1	B410727	B-1503 (8)		OFFSITECOOL	Box consists of images of the quintuplets 3rd birthday. Other images include the quintuplets celebrating Valentines day, Christmas and Halloween.	Photographs, Prints
11							
	C 9-6-1	B410728	B-1504 (9)		OFFSITECOOL	Box consists of images of the quintuplets 4th birthday and acting out nursery rhymes. Other images include the quintuplets celebrating Halloween, Christmas, and Easter.	Photographs, Prints
12							
	C 9-6-1	B410729	B-1505 (10)		OFFSITECOOL	Box consists of images of quintuplets 5th birthday, having a tea party and with Dr. Defoe.	Photographs, Prints
13							
	C 9-6-1	B410730	B-1506 (11)		OFFSITECOOL	Box consists of images of carts with information about the quintuplets. The box also consists of postcards with the quintuplets on them.	Photographs, Prints
14							
	C 9-6-2	B410731	12		OFFSITECOOL	Box consists of images of the Dionne quintuplets with Dr. Defoe and unidentified nurses in a leather album.	Album, Photographs, Prints
15							

	H	I	J	K	L	M
3	SIZE	TOTAL NUMBERS	DAMAGE/ DETERIORATION	DIGITAZATION (level of priority)	APPROXIMATE YEAR	THEMES/ GROUPINGS
	8x10	174	General handling wear and tear	LOW	1936	Quints playing. Tea party with Dr. Defoe. Thanksgiving. Christmas.
10						
	8x10	169	General handling wear and tear	LOW	1936/1937	Christmas. Valentines. The quints playing. 3rd birthday. Halloween.
11						
	8x10	175	General handling wear and tear	LOW	1937/1938	Halloween. Christmas. The quints acting out nursery rhymes. The quints having a tea party. Easter. 4th birthday.
12						
	8x10	153	General handling wear and tear	LOW	1935-1939	5th birthday. The quints having a tea party. Playing. Dr. Defoe and nurse. Miscellaneous.
13						
	8x10	79	General handling wear and tear	LOW	1934-1939	The quints growth, behavior and speech charts. 19 Post cards.
14						
		51 Prints, 35 pages	A page has fallen out and the there is wear to the leather cover.	HIGH	1934- 1935	The album shows the first year of the quintuplets lives.
15						

	N	O	P	Q
	POSSIBLE FILE LEVEL DESCRIPTION	LINKS TO OTHER BOXES	LINKS TO OUTSIDE SOURCES	NOTES
3				17 folders in this box
10				17 folders in this box
11				17 folders in this box
12				14 folders in this box
13				7 folders in this box
14				
15		YES, linked with other material. Boxes 17, 18, 19.		

	A	B	C	D	E	F	G
3	FONDS/ REFERENCE CODE	BARCODE	CONTAINER	SERIES	HOME LOCATION	DESCRIPTION	RECORD MEDIA
16	C 9-6-1	B427172	D-521 (13)		ONSITE	Box consists of an framed image of the Dionne quintuplets that has been hand tinted. The other image in this box is a matted image of Dr. Defoe.	Photographs, Prints
17	C 9-6-1	B427173	D-520 (14)		ONSITE	Box consists of images of the Dionne family farm, the quintuplets birthdays and images of them acting out nursery rhymes.	Photographs, Prints
18	C 9-1-5 and C 9-2-5 and C 9-7and C 9-8 and C 9-9	B410732	15		OFFSITECOOL	Box consists of images of the British Royal visits and the Moose River Mine Disaster. Other images include unidentified building in Toronto and Ottawa. The box also contains sign images of celebrities.	Photographs, Prints
19	C 9-7 and C 9-8	B427174	D-52 (16)		ONSITE	Box consists of images of the British Royal Visits. Other images include the Moose River Mine Disaster.	Photographs, Prints
20	C 9-6-3	B379795	17		OFFSITECOLD	Box consists of images of new born quintuplets and their hospital room.	Glass Negatives
21	C 9-6-3	B379796	18		OFFSITECOLD	Box consists of images of new born quintuplets with Dr. Defoe and unidentified nurses.	Glass Negatives
22	C 9-6-3	B379797	19		OFFSITECOLD	Box consists of images of new born quintuplets with Dr. Defoe and unidentified nurses.	Glass Negatives

	H	I	J	K	L	M
3	SIZE	TOTAL NUMBERS	DAMAGE/ DETERIORATION	DIGITAZATION (level of priority)	APPROXIMATE YEAR	THEMES/ GROUPINGS
		2	General handling wear and tear	LOW	1934-1978	Dionne's, framed hand painted image. And an matted image of Dr. Defoe.
16	11x14	124	General handling wear and tear	LOW	1934-1978	Black and white prints of... aerial images of the Dionne farm, the quint's birthdays, and them acting out nursery rhymes.
17		151	General handling wear and tear	LOW	1934-1978	Moose River. British Royal visits, 1924, 1939, and 1952. Images of Toronto and Ottawa (c. 1890s). Celebrities photographs, some signed.
18		7	General handling wear and tear	LOW	1924 and 1936	Moose River. British Royal visits 1924.
19		30	Discoloration to the images, the emulsion is coming off a couple of negatives.	HIGH	34-05-01	New born quintuplet. Hospital room.
20	4x5	32	Discoloration to the images.	MEDIUM	Spring/Summer 1934	New born quintuplets. Medical focused images
21	4x5	31	Discoloration to the images.	HIGH	Spring/Summer 1934	New born quintuplets. Unidentified nurses. Dr. Defoe.
22						

	N	O	P	Q
	POSSIBLE FILE LEVEL DESCRIPTION	LINKS TO OTHER BOXES	LINKS TO OUTSIDE SOURCES	NOTES
3				
16				
17		YES, linked with many negatives.	2 of theses are matted, and are different sizes.	
18				C 9-1-5= 3 prints, C 9-2-5= 20 prints, C 9-7= 7, C 9-8= 44 prints and C 9- 9=50 prints
19				C 9-7= 6 prints and C 9-8= 1 print
20		YES, linked to prints		
21				
22				

	A	B	C	D	E	F	G
3	FONDS/ REFERENCE CODE	BARCODE	CONTAINER	SERIES	HOME LOCATION	DESCRIPTION	RECORD MEDIA
	C 9- 6-3	B379798	20		OFFSITECOLD	Box consists of images of the Dionne family and their home. Other images include the room where the quintuplets were born.	Glass Negatives
23	C 9- 6-3	B379799	21		OFFSITECOLD	Box consists of images of the town of Callander and the Dionne family farm.	Glass Negatives
24	C 9- 6-3	B379800	22		OFFSITECOLD	Box consists of images of the quintuplets and unidentified nurses.	Glass Negatives
25	C 9- 6-3	B379801	23		OFFSITECOLD	Box consists of images of the new hospital and staff.	Glass Negatives
26	C 9- 6-3	B379802	24		OFFSITECOLD	Box consists of images of the hospital, aerial images of the Dionne land and the opening of Quintland.	Glass Negatives
27	C 9- 6-3	B379803	25		OFFSITECOLD	Box consists of images of Quintland. Other images include the quintuplets.	Glass Negatives
28	C 9- 6-3	B379804	26		OFFSITECOLD	Box consists of images of the quintuplets with Dr. Defoe and unidentified nurses.	Glass Negatives
29	C 9- 6-3	B379805	27		OFFSITECOLD	Box consists of images of Christmas with the quintuplets, the babies with their parents, Dr. Defoe and unidentified nurses.	Glass Negatives
30							

	H	I	J	K	L	M
3	SIZE	TOTAL NUMBERS	DAMAGE/ DETERIORATION	DIGITAZATION (level of priority)	APPROXIMATE YEAR	THEMES/ GROUPINGS
	4x5	31	Discoloration to the images.	MEDIUM	Spring/Summer 1934	The Dionne family, the other Dionne children. the Dionne home. the room where quintuplets were born.
23	4x5	29	Discoloration to the images.	HIGH	Summer 1934	The Dionne family farm. the town of Callander.
24	4x5	27	Discoloration to the images, and one negative has a chip missing.	MEDIUM	Summer 1934	The quintuplets. Unidentified nurses with the quint babies.
25	4x5	30	Little discoloration to the images.	LOW	Summer 1934	The new hospital and staff.
26	4x5	30	Little discoloration to the images.	LOW	Summer 1934	The new hospital. Aerial images of the Dionne farm. The opening of Quintland.
27	4x5	29	Discoloration to the images.	MEDIUM to HIGH	Summer 1934	The opening of Quintland (continued). The quintuplets.
28	4x5	31	Discoloration to the images.	HIGH	Summer 1934	The quintuplets with the unidentified nurses and Dr. Defoe. Nurses feeding and bathing the babies.
29	4x5	31	Discoloration to the images.	HIGH	Winter 1934/1935	Christmas. Mr and Mrs Dionne with the quint, Dr. Defoe and nurses with the babies.
30	4x5	31	Discoloration to the images.	HIGH	Winter 1934/1935	Christmas. Mr and Mrs Dionne with the quint, Dr. Defoe and nurses with the babies.

	N	O	P	Q
3	POSSIBLE FILE LEVEL DESCRIPTION	LINKS TO OTHER BOXES	LINKS TO OUTSIDE SOURCES	NOTES
23				
24				
25				
26				
27				
28				
29				
30				

	A	B	C	D	E	F	G
3	FONDS/ REFERENCE CODE	BARCODE	CONTAINER	SERIES	HOME LOCATION	DESCRIPTION	RECORD MEDIA
	C 9- 6-3	B379806	28		OFFSITECOLD	Box consists of images of the quintuplets with their dolls and unidentified nurses showing their clothes. Other images include the quintuplets at Christmas.	Glass Negatives
31	C 9- 6-3	B379807	29		OFFSITECOLD	Box consists of images of the hospital, Dr. Defoe and unidentified doctors. Other images include an unidentified woman making bread.	Glass Negatives
32	C 9- 6-3	B379808	30		OFFSITECOLD	Box consists of images of the quintuplets with Dr. Defoe and unidentified nurses.	Glass Negatives
33	C 9- 6-3	B379809	31		OFFSITECOLD	Box consists of images of the hospital, the quintuplets and an unidentified nurse making bottles.	Glass Negatives
34	C 9- 6-3	B379810	32		OFFSITECOLD	Box consists of images of the quintuplets with Dr. Defoe and unidentified nurses. Other images are of Dr. Defoe.	Glass Negatives
35	C 9- 6-3	B379811	33		OFFSITECOLD	Box consists of images of the quintuplets. Other images include Dr. Defoe.	Glass Negatives
36	C 9- 6-3	B379812	34		OFFSITECOLD	Box consists of images of Dr. Defoe and the quintuplets with unidentified doctors and nurses.	Glass Negatives
37							

	H	I	J	K	L	M
3	SIZE	TOTAL NUMBERS	DAMAGE/ DETERIORATION	DIGITAZATION (level of priority)	APPROXIMATE YEAR	THEMES/ GROUPINGS
	4x5	28	Discoloration to the images.	LOW to MEDIUM	Winter 1934/1935	Christmas (continued). The quint's with dolls of them. Unidentified nurses showing their clothes.
31						
	4x5	28	Discoloration to the images.	HIGH	Summer/ Fall 1934	The hospital. Dr. Defoe and other unidentified doctors with the quint's. An unidentified woman making bread.
32						
	4x5	31	Discoloration to the images, and 2 negatives have chips missing from them.	HIGH	Winter 1934/1935	Dr. Defoe and unidentified nurse with the quint's.
33						
	4x5	32	Discoloration to the images.	HIGH	Winter 1934/1935	The hospital. Unidentified nurse making bottles. The quint's.
34						
	4x5	30	Discoloration to the images, and 3 negatives have chips missing from them.	MEDIUM	Winter 1934/1935	Dr. Defoe (possibly on a boat), The quint's with Dr. Defoe and unidentified nurses.
35						
	4x5	30	Discoloration to the images.	MEDIUM	Winter/ Spring 1935	The quint's. Dr. Defoe.
36						
	4x5	30	Discoloration to the images.	HIGH	Winter/ Spring 1935	Dr. Defoe. The quint's with unidentified doctors and nurses.
37						

	N	O	P	Q
	POSSIBLE FILE LEVEL DESCRIPTION	LINKS TO OTHER BOXES	LINKS TO OUTSIDE SOURCES	NOTES
3				
31				
32		YES, linked to prints. The women making bread.		
33				
34				
35		The last 2 negatives from Box 31 connected to this box. YES, linked to prints.		
36		YES, linked to prints.		
37		Connected to Box 33. YES, linked to prints.		

	A	B	C	D	E	F	G
	FONDS/ REFERENCE CODE	BARCODE	CONTAINER	SERIES	HOME LOCATION	DESCRIPTION	RECORD MEDIA
3	C 9- 6-3	B379813	35		OFFSITECOLD	Box consists of images of the quintuplets in carriages and with Easter lilies.	Glass Negatives
38	C 9- 6-3	B379814	36		OFFSITECOLD	Box consists of images of the quintuplets first birthday. Other images include the quintuplets having a bath and Dr. Defoe showing products with the quintuplets on them.	Glass Negatives
39	C 9- 6-3	B379815	37		OFFSITECOLD	Box consists of images of the quintuplets holding a "be a good neighbour" sign. Other images include the quintuplets in swimsuits and unidentified doctors.	Glass Negatives
40	C 9- 6-3	B379816	38		OFFSITECOLD	Box consists of images of Dr. Defoe and unidentified images.	Glass Negatives
41	C 9- 6-3	B379817	39		OFFSITECOLD	Box consists of images of Dr. Defoe.	Glass Negatives
42	C 9- 6-3	B379818	40		OFFSITECOLD	Box consists of images of Dr. Defoe, the hospital and unidentified hospital staff.	Glass Negatives
43	C 9- 6-3	B379819	41		OFFSITECOLD	Box consists of images of files and records.	Glass Negatives
44	C 9- 6-3	B379819	41		OFFSITECOLD	Box consists of images of files and records.	Glass Negatives

	H	I	J	K	L	M
3	SIZE	TOTAL NUMBERS	DAMAGE/ DETERIORATION	DIGITAZATION (level of priority)	APPROXIMATE YEAR	THEMES/ GROUPINGS
	4x5	30	Discoloration to the images, and one negative has a chip missing.	MEDIUM	Spring 1935	Quints in carriages. The quints with Easter lilies.
38						
	4x5	20	Discoloration to the images, and one negative has a chip missing.	HIGH	May-35	The quintuplets first birthday. Nurse bathing the babies. Dr. Defoe showing quintuplet products.
39						
	4x5	25	Discoloration to the images.	MEDIUM to HIGH	Summer/ Fall 1935	The quints in swimsuits. "Be a good neighbor sign." The quints with unidentified doctors. The quints in fall outfits.
40						
	4x5	29	Discoloration to the images.	MEDIUM to HIGH	1934- 1940	Dr. Defoe (displays several seasons). Believed to be the Defoe family.
41						
	4x5	30	Discoloration to the images.	MEDIUM	1934- 1940	Dr. Defoe (continued)(displays several seasons). Believed to be the Defoe family.
42						
	4x5	26	Discoloration to the images.	LOW to MEDIUM	1934- 1940	Dr. Defoe (continued)(displays several seasons). Hospital staff and the hospital building.
43						
	4x5	20	Little discoloration to the images.	LOW	1934- 1940	Images of files and records.
44						

	N	O	P	Q
3	POSSIBLE FILE LEVEL DESCRIPTION	LINKS TO OTHER BOXES	LINKS TO OUTSIDE SOURCES	NOTES
38			The carriages in the image are the same ones that are housed at the Dionne Museum.	
39				
40				
41				
42		This box links with the last box, box 38		
43				
44				

	A	B	C	D	E	F	G
3	FONDS/ REFERENCE CODE	BARCODE	CONTAINER	SERIES	HOME LOCATION	DESCRIPTION	RECORD MEDIA
	C 9-6-3 and C 9-7 and C9-9	B379820	42		OFFSITECOLD	Box consists of images of Dr. Defoe, an unidentified hunting party, and an air ambulance pick up. Other images include the Moose River Mine Disaster.	Glass Negatives
45							
46	C 9-9	B379821	43		OFFSITECOLD	Box consists of images of Loblaw's store front and unidentified people.	Glass Negatives
47	C 9-9	B379822	44		OFFSITECOLD	Box consists of images of unidentified group of men fishing and celebrating Christmas.	Glass Negatives
48	C 9-6-3	B379823	45		OFFSITECOLD	Box consists of images of Dionne quintuplets.	Glass Negatives
49	C 9-6-4	B379824	46		OFFSITECOLD	Box consists of images of the quintuplets with Dr. Defoe.	Film Negatives
50	C 9-6-4	B379825	47		OFFSITECOLD	Box consists of images of Dr. Defoe and his family, along with an unidentified young boy and girl.	Film Negatives
	C 9-6-4	B379826	48		OFFSITECOLD	Box consists of images of the quintuplets with Dr. Defoe and their dolls. Other images include Dr. Defoe with his family and an unidentified young boy and girl.	Film Negatives
51							

	H	I	J	K	L	M
3	SIZE	TOTAL NUMBERS	DAMAGE/ DETERIORATION	DIGITAZATION (level of priority)	APPROXIMATE YEAR	THEMES/ GROUPINGS
	4x5	30	Discoloration to the images, and one negative has a chip missing.	MEDIUM to HIGH	C. 1936	Lantern slide- colour +1(positive image). Moose River. Dr. Defoe. A hunting party. An air ambulance pick up.
45						
	4x5	30	Discoloration to the images.	MEDIUM	1934- 1963	Unidentified people dressed in costume. A Loblaw store front.(NOTE: no Dionne's)
46	4x5	20	Discoloration to the images.	HIGH	1934- 1963	A group of men fishing. Christmas (NOTE: no Dionne's)
47						
	4x5	22	Discoloration to the images.	MEDIUM	Fall 1934	Baby quints.
48						
	4x5	38	No visible damage or deterioration	LOW	1935	Quints with Dr. Defoe.
49	4x5	60	Little discoloration to the images.	LOW	1934- 1963	Defoe and his family, many of the images are of a young boy (around the age of 4) and girl (around the age of 3).
50						
	4x5	60	No visible damage or deterioration	LOW	1934- 1963, some possibly from 1935	Defoe and his family, many of the images are of a young boy (around the age of 4) and girl (around the age of 3) (continued) Unknown baby. The quints with Dr. Defoe. The quints with their dolls.
51						

	N	O	P	Q
3	POSSIBLE FILE LEVEL DESCRIPTION	LINKS TO OTHER BOXES	LINKS TO OUTSIDE SOURCES	NOTES
45				The first negative in the box is a hand painted lantern slide (double glass, positive image)
46				
47				
48		YES, linked to prints. (Box 4, file 6, 7, 17)		
49				
50				
51				

	A	B	C	D	E	F	G
	FONDS/ REFERENCE CODE	BARCODE	CONTAINER	SERIES	HOME LOCATION	DESCRIPTION	RECORD MEDIA
3							
52	C 9- 6-4	B379827	49		OFFSITECOLD	Box consists of images of the quintuplets running after a turkey.	Film Negatives
53	C 9- 6-4	B379828	50		OFFSITECOLD	Box consists of images of the quintuplets playing.	Film Negatives
	C 9- 6-4	B379829	51		OFFSITECOLD	Box consists of images of the quintuplets playing with their dolls, skiing and sitting on top of a piano. Other images include the quintuplets praying.	Film Negatives
54							
	C 9- 6-4	B379830	52		OFFSITECOLD	Box consists of images of the quintuplets acting out nursery rhyme Sing a Song of Six Pence.	Film Negatives
55							
	C 9- 6-4	B379831	53		OFFSITECOLD	Box consists of images of the quintuplets acting out nursery rhymes Sing a Song of Six Pence, and Ride a Cock Horse to Banbury Cross.	Film Negatives
56							

	H	I	J	K	L	M
	SIZE	TOTAL NUMBERS	DAMAGE/ DETERIORATION	DIGITAZATION (level of priority)	APPROXIMATE YEAR	THEMES/ GROUPINGS
3						
52	4x5	55	Discoloration to the images.	LOW to MEDIUM	1936/1937	Quints with Dr. Defoe. The quints running after a turkey.
53	4x5	44	Discoloration to the images.	LOW to MEDIUM	1936/1937	Quints playing outside in both summer and winter.
	4x5	61	Discoloration to the images, and one negative has a tear.	LOW to MEDIUM	1937/1938	Quints playing with dolls. The quints skiing. The quints praying. Quints sitting on a piano. Fall/ winter.
54						
	4x5	51	No visible damage or deterioration	LOW	1938	The quints acting out nursery rhymes- Sing A Song Of Six Pence.
55						
	4x5	51	Discoloration to the images.	LOW to MEDIUM	1938	The quints acting out nursery rhymes- Sing A Song Of Six Pence (continued) and Ride A Cock Horse To Banbury Cross.
56						

	N	O	P	Q
3	POSSIBLE FILE LEVEL DESCRIPTION	LINKS TO OTHER BOXES	LINKS TO OUTSIDE SOURCES	NOTES
52				
53				
54				
55		YES, linked to Boxes 53, 54, 55, 56	The Dionne Museum has newspaper articles were these images of the quintuplets acted out nursery rhymes were published. (Box 30- 2011.3.495-639)	
56		YES, linked to Boxes 52, 54, 55, 56	The Dionne Museum has newspaper articles were these images of the quintuplets acted out nursery rhymes were published. (Box 30- 2011.3.495-639)	

	A	B	C	D	E	F	G
3	FONDS/ REFERENCE CODE	BARCODE	CONTAINER	SERIES	HOME LOCATION	DESCRIPTION	RECORD MEDIA
	C 9- 6-4	B379832	54		OFFSITECOLD	Box consists of images of the quintuplets acting out nursery rhymes Sing a Song of Six Pence, Little Bo Peep, Little Miss Muffet, Little Jack Horner, and Mary, Mary, Quite Contrary.	Film Negatives
57							
	C 9- 6-4	B379833	55		OFFSITECOLD	Box consists of images of the quintuplets acting out nursery rhymes Cinderella and Hickory Hickory Dock. Other images include the quintuplets 4th birthday and growth carts.	Film Negatives
58							
	C 9- 6-4	B379834	56		OFFSITECOLD	Box consists of images of the quintuplets acting out the nursery rhymes Humpty Dumpty and Hey Diddle Diddle. Other images include the quintuplets 4th birthday and Easter.	Film Negatives
59							
	C 9- 6-4	B379835	57		OFFSITECOLD	Box consists of image of the Dionne quintuplets 4th birthday. Other images include the quintuplets playing and doing arts and crafts.	Film Negatives
60							
	C 9- 6-4	B379836	58		OFFSITECOLD	Box consists of images of the quintuplets with Dr. Defoe and playing. Other images include unidentified doctors.	Film Negatives
61							

	H	I	J	K	L	M
3	SIZE	TOTAL NUMBERS	DAMAGE/ DETERIORATION	DIGITAZATION (level of priority)	APPROXIMATE YEAR	THEMES/ GROUPINGS
	4x5	55	No visible damage or deterioration	LOW	1938	The quints acting out nursery rhymes- Sing A Song Of Six Pence (continued), Little Bo Peep, Little Miss Muffet, Little Jack Horner, Mary, Mary, Quite Contrary.
57						
	4x5	40	discoloration to the images.	LOW to MEDIUM	1938	The quints acting out nursery rhymes- Cinderella, Hicky Dickory Dock. The quints next to growth charts. The quints 4th birthday.
58						
	4x5	55	No visible damage or deterioration	LOW	1938/ May 1938	The quints acting out nursery rhymes- Humpty Dumpty, and Hey Diddle Diddle. The quints with there 4th birthday cake. The quints with Easter lilies and bunnies.
59						
	4x5	50	No visible damage or deterioration	LOW	1938	The quintuplets 4 th birthday. The quint playing and doing arts and crafts.
60						
	4x5	55	No visible damage or deterioration	LOW	1938	Group images of the quints, with Dr. Defoe. The quints playing, and painting. Unidentified doctors.
61						

	N	O	P	Q
3	POSSIBLE FILE LEVEL DESCRIPTION	LINKS TO OTHER BOXES	LINKS TO OUTSIDE SOURCES	NOTES
57		Yes, linked to Boxes 52, 53, 55, 56	The Dionne Museum has newspaper articles were these images of the quintuplets acted out nursery rhymes were published. (Box 30-2011.3.495-639)	
58		YES, linked to Boxes 52, 53, 54, 56	The Dionne Museum has newspaper articles were these images of the quintuplets acted out nursery rhymes were published. (Box 30-2011.3.495-639)	
59		YES, linked to Boxes 52,53, 54, 55, 57	The Dionne Museum has newspaper articles were these images of the quintuplets acted out nursery rhymes were published. (Box 30-2011.3.495-639)	
60		Yes, linked to Box 56		
61		Yes, linked to Box 57, 59		

	A	B	C	D	E	F	G
3	FONDS/ REFERENCE CODE	BARCODE	CONTAINER	SERIES	HOME LOCATION	DESCRIPTION	RECORD MEDIA
	C 9- 6-4	B379837	59		OFFSITECOLD	Box consists of images of the quintuplets acting out the nursery rhyme Cinderella. Other images include the quintuplets having a tea party.	Film Negatives
62	C 9- 6-4	B379838	60		OFFSITECOLD	Box consists of images of the quintuplets acting out the nursery rhyme Cinderella.	Film Negatives
63	C 9- 6-4	B379839	61		OFFSITECOLD	Box consists of images of the quintuplets acting out the nursery rhymes Cinderella and Hickory Hickory Dock. Other images include the quintuplets backing and playing and skiing outside.	Film Negatives
64	C 9- 6-4	B379840	62		OFFSITECOLD	Box consists of images of the quintuplets in their cribs and playing outside. Other images include Christmas and the quintuplets playing hockey.	Film Negatives
65	C 9- 6-4	B379841	63		OFFSITECOLD	Box consists of images of the quintuplets reading and doing arts and crafts.	Film Negatives

	H	I	J	K	L	M
3	SIZE	TOTAL NUMBERS	DAMAGE/ DETERIORATION	DIGITAZATION (level of priority)	APPROXIMATE YEAR	THEMES/ GROUPINGS
	4x5	55	No visible damage or deterioration	LOW	1938	The quints acting out nursery rhymes- Cinderella. The quintuplets having a tea party.
62						
	4x5	55	Discoloration to the images.	LOW to MEDIUM	1938	The quints acting out nursery rhymes- Cinderella.
63						
	4x5	55	No visible damage or deterioration	LOW	1938	The quints acting out nursery rhymes- Cinderella (continued). Hickory Dickory Dock. The quints baking. The quints playing and skiing outside.
64						
	4x5	43	No visible damage or deterioration	LOW	Winter 1938/ 1939	The quints playing and skiing outside (continued). The quints reading and playing inside. The quints in their pjs in their cribs. Christmas.
65						
	4x5	42	No visible damage or deterioration	LOW	1938/1939	The quintuplets in single portrait images. The quints playing, reading and doing arts and crafts.
66						

	N	O	P	Q
3	POSSIBLE FILE LEVEL DESCRIPTION	LINKS TO OTHER BOXES	LINKS TO OUTSIDE SOURCES	NOTES
62		YES, linked to Box 58, 60, 61	The Dionne Museum has newspaper articles were these images of the quintuplets acted out nursery rhymes were published. (Box 30-2011.3.495-639)	
63		YES, linked to Box 59, 61	The Dionne Museum has newspaper articles were these images of the quintuplets acted out nursery rhymes were published. (Box 30-2011.3.495-639)	
64		YES, linked to Box 59, 60, 62	The Dionne Museum has newspaper articles were these images of the quintuplets acted out nursery rhymes were published. (Box 30-2011.3.495-639)	
65		YES, linked to Box 61		
66				

	A	B	C	D	E	F	G
3	FONDS/ REFERENCE CODE	BARCODE	CONTAINER	SERIES	HOME LOCATION	DESCRIPTION	RECORD MEDIA
	C 9- 6-4	B379842	64		OFFSITECOLD	Box consists of images of quintuplets playing with their dolls, playing instruments. Other images include the quintuplets with Dr. Defoe and a unidentified nurse.	Film Negatives
67							
	C 9- 6-4	B379843	65		OFFSITECOLD	Box consists of images of the Dionne quintuplets 5th birthday.	Film Negatives
68							
	C 9- 6-4	B379844	66		OFFSITECOLD	Box consists of images of the quintuplets getting on a train for their trip to see the Queen of England. Other images include the quintuplets having a tea party with Dr. Defoe, them cleaning and playing in the snow and unidentified doctors.	Film Negatives
69							
	C 9- 6-4	B379845	67		OFFSITECOLD	Box consists of images of the Dionne quintuplets in their early to mid 20s, visitors to Quintland, and Dr. Defoe doing interviews on CBS and CFRB radio. Other images include and unidentified women doing laundry.	Film Negatives
70							
	C 9- 6-4	B379846	68		OFFSITECOLD	Box consists of images of the Dionne quintuplets in their early to mid 20s. Other images include young quintuplets eating an turkey dinner as well as unidentified nurse.	Film Negatives
71							

	H	I	J	K	L	M
3	SIZE	TOTAL NUMBERS	DAMAGE/ DETERIORATION	DIGITAZATION (level of priority)	APPROXIMATE YEAR	THEMES/ GROUPINGS
67	4x5	33	The negatives are curling and one is ripped.	MEDIUM	1938/ 1939	Group images of the quints, with their dolls and playing instruments. The quints with Dr. Defoe and unidentified nurse.
68	4x5	54	No visible damage or deterioration	LOW	1939/ May 1939	The quintuplets 5th Birthday. Images of the quints both inside and outside.
	4x5	57	The negatives are yellowing.	MEDIUM	1939	The quintuplets at the train station with their nurses to go see the Queen. The quintuplets in their white dresses that they meet the Queen in. the quints having a tea party with Dr. Defoe. A quint cleaning. The quints outside in the snow and playing hockey. Unidentified doctors.
69	4x5	54	No visible damage or deterioration	LOW	1934- 1963	Quintland visitors. Dr. Defoe on CBS and CFRB radio. Believed to be the 4 serving quints in their mid 20s, with old nurses. Unidentified nurse and doctors. Unidentified women doing laundry.
70						
71	5x7	44	No visible damage or deterioration	LOW	1934- 1940	The quintuplets at several different ages. Quints in their mid 20s. Young quint eating turkey dinner. Unidentified nurses.

	N	O	P	Q
3	POSSIBLE FILE LEVEL DESCRIPTION	LINKS TO OTHER BOXES	LINKS TO OUTSIDE SOURCES	NOTES
67				
68				
69				
70				
71				6 negatives are coloured.

	A	B	C	D	E	F	G
	FONDS/ REFERENCE CODE	BARCODE	CONTAINER	SERIES	HOME LOCATION	DESCRIPTION	RECORD MEDIA
3	C 9- 6-4	B410733	69		OFFSITECOLD	Box consists of images of the Dionne Quintuplets, when they are going to meet the Queen of England. Other images include the Quintuplets with Dr. Defoe.	Film Negatives
72	C 9- 6-4 and C 9-9	B379847	70		OFFSITECOLD	Box consists of images of the town of Callander. Other images include an unidentified road and landscape and ship.	Film Negatives
73	C 9-8	B379848	71		OFFSITECOLD	Box consists of images from the British Royal visits.	Film Negatives
74	C 9-8 and C 9-9	B379849	72		OFFSITECOLD	Box consists of images of the British Royal Visit and of an unidentified ship.	Film Negatives
75	C 9-8 and C9-9	B379850	73		OFFSITECOLD	Box consists of images of the British Royal visits and unidentified fishing and hunting groups. Other images include an unidentified man and young girls and an unidentified women.	Film Negatives
76							

	H	I	J	K	L	M
3	SIZE	TOTAL NUMBERS	DAMAGE/ DETERIORATION	DIGITAZATION (level of priority)	APPROXIMATE YEAR	THEMES/ GROUPINGS
72	8x10	7	The negatives are yellowing, and one has a rip on the corner.	MEDIUM to HIGH	1934- 1940	Group images of the quintuplets. The quints going to meet the queen. Quints with Dr. Defoe . Quints with unidentified nurse.
73	4x5	58	discoloration to the images and one negative has a rip on the corner.	MEDIUM	1934- 1963	The town surrounding Quintland, Callander. A unidentified ship. An unidentified road and landscape. (NOTE: no Dione's)
74	4x5 and one 3x4	51	Discoloration to the images.	LOW to MEDIUM	1924, 1939 and 1952	The Royal visits of 1924, 1939 and 1952.
75	4x5	26	Discoloration to the images.	LOW	1924, 1939 and 1952	The Royal visits of 1924, 1939 and 1952 (continued). A unidentified ship.
76	4x5	55	Discoloration to the images.	MEDIUM	1924- 1963	British royal visit. Unidentified older man with little girl. Unidentified women. Racetrack. A fishing group. A hunting party. Unidentified little girl.

	N	O	P	Q
	POSSIBLE FILE LEVEL DESCRIPTION	LINKS TO OTHER BOXES	LINKS TO OUTSIDE SOURCES	NOTES
3				1 negative is colour.
72				C 9-4= 14 black and white negatives and 1 colour negative and C 9-9 =43 black and white negatives
73				
74		YES, linked to Box 72. (looks to be the same image)		
75		YES, linked to Box 71. (looks to be the same image)		C 9-8= 25 black and white negatives and C 9-9= 1 black and white negative
76		YES, linked to the prints in Box 15		C 9-8 =5 black and white negatives and C 9-9 = 50 black and white negatives

	A	B	C	D	E	F	G
	FONDS/ REFERENCE CODE	BARCODE	CONTAINER	SERIES	HOME LOCATION	DESCRIPTION	RECORD MEDIA
3	C 9-9	B379851	74		OFFSITECOLD	Box consists of images of an unidentified hunting party, dog and cats and baby bear cub. Other images include a football game and an unidentified group of women at the beach.	Film Negatives
77							
78	C 9-6-4	B379852	75		OFFSITECOLD	Box consists of images of the Dionne quintuplets with Dr. Defoe and unidentified nurse.	Film Negatives

	H	I	J	K	L	M
	SIZE	TOTAL NUMBERS	DAMAGE/ DETERIORATION	DIGITAZATION (level of priority)	APPROXIMATE YEAR	THEMES/ GROUPINGS
3	4x5 and four 3x4	54	No visible damage or deterioration	LOW	1924- 1963	A hunting party. Images of cats and dog. Baby bear cubs. Unidentified people on a beach. Football.
77						
78	4x5	10	No visible damage or deterioration	LOW	1934- 1935	The Dionne quintuples with Dr. Defoe and unidentified nurse.

	N	O	P	Q
	POSSIBLE FILE LEVEL DESCRIPTION	LINKS TO OTHER BOXES	LINKS TO OUTSIDE SOURCES	NOTES
3				14 negatives are coloured. 4 negatives are 3x4.
77				
78				

	A	B	C	D	E	F	G
1	Appendix 3 - AO C 9 Catalogue						
2							
3	REF_ADD	REF_FILE	REF_CREATOR	CLASS	TITLE	SCOPE	SCOPE2
	C 9	C 9-1 and C 9-7			Box consists of letters, telegrams, contacts and Newspaper articles. Some of the information discusses the Moose Rive Mine Disaster.		
4					Box consists of Yvonne Leroux's Diaries documenting her time with the Dionne Quintuplets.		
5	C 9	C 9-2-1			Box consists of Interviews, contacts, and Christmas cards. It also contains publications, about the Quintuplets, with some written by Dr. Defoe and medical magazines.		
	C 9	C 9-2 and C 9-4 and C 9-5			Box consists of images of the quintuplets first birthday. Other images include the quintuplets celebrating Christmas and Easter.		
6					Box consists of images of the quintuplets celebrating Christmas and Easter.		
7	C 9	C 9-6-1			Box consists of images of the quintuplets 2nd birthday. Other images include the quintuplets with Dr. Defoe and unidentified nurses.		
8					Box consists of images of the quintuplets having a tea party. Other images include the quintuplets celebrating Thanksgiving and Christmas.		
9	C 9	C 9-6-1					
10							

	H	I	J	K	L	M	N	O	P	Q
1										
2										
3	SCOPE3	SCALE	DATECR	PHDESC	GMD	GMD2	GMD3	REST	CONT	BNOTE
4			1924- 1978	5 cm of textual records	Textual records	Graphic materials			Box 1	
5			1934- 1937	8 diaries	Textual records	Graphic materials			Box 2	
6			1934-1978	5 cm of textual records	Textual records	Graphic materials			Box 3	
7			1934/1935	173 photographs : black and white prints	Textual records	Graphic materials			Box 4	
8			1935- 1939	171 photographs : black and white prints	Textual records	Graphic materials			Box 5	
9			1936	160 photographs : black and white prints	Textual records	Graphic materials			Box 6	
10			1936	174 photographs : black and white prints	Textual records	Graphic materials			Box 7	

	A	B	C	D	E	F	G
3	REF_ADD	REF_FILE	REF_CREATOR	CLASS	TITLE	SCOPE	SCOPE2
	C 9	C 9-6-1			Box consists of images of the quintuplets 3rd birthday. Other images include the quintuplets celebrating Valentines day, Christmas and Halloween.		
11	C 9	C 9-6-1			Box consists of images of the quintuplets 4th birthday and acting out nursery rhymes. Other images include the quintuplets celebrating Halloween, Christmas, and Easter.		
12							
12	C 9	C 9-6-1			Box consists of images of quintuples 5th birthday, having a tea party and with Dr. Defoe.		
13							
	C 9	C 9-6-1			Box consists of images of carts with information about the quintuplets. The box also consists of postcards with the quintuplets on them.		
14							
	C 9	C 9-6-2			Box consists of images of the Dionne quintuplets with Dr. Defoe and unidentified nurses in a leather album.		
15							
	C 9	C 9-6-1			Box consists of an framed image of the Dionne quintuplets that has been hand tinted. The other image in this box is a matted image of Dr. Defoe.		
16							
	C 9	C 9-6-1			Box consists of images of the Dionne family farm, the quintuplets birthdays and images of them acting out nursery rhymes.		
17							

	H	I	J	K	L	M	N	O	P	Q
3	SCOPE3	SCALE	DATECR	PHDESC	GMD	GMD2	GMD3	REST	CONT	BNOTE
11			1936/1937	169 photographs : black and white prints	Textual records	Graphic materials			Box 8	
12			1937/1938	175 photographs : black and white prints	Textual records	Graphic materials			Box 9	
13			1935-1939	153 photographs : black and white prints	Textual records	Graphic materials			Box 10	
14			1934-1939	79 photographs : black and white prints	Textual records	Graphic materials			Box 11	
15			1934- 1935	51 Prints, 35 pages	Textual records	Graphic materials			Box 12	
16			1934-1978	2 photographs : 1 black and white print and 1 framed colour print	Textual records	Graphic materials			Box 13	
17			1934-1978	124 photographs : black and white prints	Textual records	Graphic materials			Box 14	

	A	B	C	D	E	F	G
3	REF_ADD	REF_FILE	REF_CREATOR	CLASS	TITLE	SCOPE	SCOPE2
	C 9	C 9-1-5 and C 9-2-5 and C 9-7 and C 9-8 and C 9-9			Box consists of images of the British Royal visits and the Moose River Mine Disaster. Other images include unidentified building in Toronto and Ottawa. The box also contains sign images of celebrities.		
18	C 9	C 9-7 and C 9-8			Box consists of images of the British Royal Visits. Other images include the Moose River Mine Disaster.		
19	C 9	C 9-6-3			Box consists of images of new born quintuplets and their hospital room.		
20	C 9	C 9-6-3			Box consists of images of new born quintuplets with Dr. Defoe and unidentified nurses.		
21	C 9	C 9-6-3			Box consists of images of new born quintuplets with Dr. Defoe and unidentified nurses.		
22	C 9	C 9-6-3			Box consists of images of the Dionne family and their home. Other images include the room where the quintuplets were born.		
23	C 9	C 9-6-3			Box consists of images of the town of Callander and the Dionne family farm.		
24	C 9	C 9-6-3			Box consists of images of the quintuplets and unidentified nurses.		
25	C 9	C 9-6-3			Box consists of images of the quintuplets and unidentified nurses.		

[illegible]

[illegible]

	A	B	C	D	E	F	G
	REF_ADD	REF_FILE	REF_CREATOR	CLASS	TITLE	SCOPE	SCOPE2
3	C 9	C 9- 6-3			Box consists of images of the new hospital and staff.		
26	C 9	C 9- 6-3			Box consists of images of the hospital, aerial images of the Dionne land and the opening of Quintland.		
27	C 9	C 9- 6-3			Box consists of images of Quintland. Other images include the quintuplets.		
28	C 9	C 9- 6-3			Box consists of images of the quintuplets with Dr. Defoe and unidentified nurses.		
29	C 9	C 9- 6-3			Box consists of images of Christmas with the quintuplets, the babies with their parents, Dr. Defoe and unidentified nurses.		
30	C 9	C 9- 6-3			Box consists of images of the quintuplets with their dolls and unidentified nurses showing their clothes. Other images include the quintuplets at Christmas.		
31	C 9	C 9- 6-3			Box consists of images of the hospital, Dr. Defoe and unidentified doctors. Other images include an unidentified woman making bread.		
32	C 9	C 9- 6-3			Box consists of images of the quintuplets with Dr. Defoe and unidentified nurses.		
33	C 9	C 9- 6-3			Box consists of images of the quintuplets with Dr. Defoe and unidentified nurses.		

[illegible]

[illegible]

	A	B	C	D	E	F	G
	REF_ADD	REF_FILE	REF_CREATOR	CLASS	TITLE	SCOPE	SCOPE2
3							
34	C 9	C 9- 6-3			Box consists of images of the hospital, the quintuplets and an unidentified nurse making bottles.		
35	C 9	C 9- 6-3			Box consists of images of the quintuplets with Dr. Defoe and unidentified nurses. Other images are of Dr. Defoe.		
36	C 9	C 9- 6-3			Box consists of images of the quintuplets. Other images include Dr. Defoe.		
37	C 9	C 9- 6-3			Box consists of images of Dr. Defoe and the quintuplets with unidentified doctors and nurses.		
38	C 9	C 9- 6-3			Box consists of images of the quintuplets in carriages and with Easter lilies.		
39	C 9	C 9- 6-3			Box consists of images of the quintuplets first birthday. Other images include the quintuplets having a bath and Dr. Defoe showing products with the quintuplets on them.		
40	C 9	C 9- 6-3			Box consists of images of the quintuplets holding a "be a good neighbour" sign. Other images include the quintuplets in swimsuits and unidentified doctors.		
41	C 9	C 9- 6-3			Box consists of images of Dr. Defoe and unidentified images.		

[illegible]

	A	B	C	D	E	F	G
3	REF_ADD	REF_FILE	REF_CREATOR	CLASS	TITLE	SCOPE	SCOPE2
42	C 9	C 9- 6-3			Box consists of images of Dr. Defoe.		
43	C 9	C 9- 6-3			Box consists of images of Dr. Defoe, the hospital and unidentified hospital staff.		
44	C 9	C 9- 6-3			Box consists of images of files and records.		
45	C 9	C 9-6-3 and C 9-7 and C9-9			Box consists of images of Dr. Defoe, an unidentified hunting party, and an air ambulance pick up. Other images include the Moose River Mine Disaster.		
46	C 9	C 9-9			Box consists of images of loblaws store front and unidentified people.		
47	C 9	C 9-9			Box consists of images of unidentified group of men fishing and celebrating Christmas.		
48	C 9	C 9-6-3			Box consists of images of Dionne quintuplets.		
49	C 9	C 9- 6-4			Box consists of images of the quintuplets with Dr. Defoe.		

[illegible]

	A	B	C	D	E	F	G
	REF_ADD	REF_FILE	REF_CREATOR	CLASS	TITLE	SCOPE	SCOPE2
3							
50	C 9	C 9- 6-4			Box consists of images of Dr. Defoe and his family, along with an unidentified young boy and girl.		
	C 9	C 9- 6- 4			Box consists of images of the quintuplets with Dr. Defoe and their dolls. Other images include Dr. Defoe with his family and an unidentified young boy and girl.		
51							
	C 9	C 9- 6-4			Box consists of images of the quintuplets running after a turkey.		
52							
	C 9	C 9- 6-4			Box consists of images of the quintuplets playing.		
53							
	C 9	C 9- 6-4			Box consists of images of the quintuplets playing with their dolls, skiing and sitting on top of a piano. Other images include the quintuplets praying.		
54							
	C 9	C 9- 6-4			Box consists of images of the quintuplets acting out nursery rhyme Sing a Song of Six Pence.		
55							
	C 9	C 9- 6-4			Box consists of images of the quintuplets acting out nursery rhymes Sing a Song of Six Pence, and Ride a Cock Horse to Banbury Cross.		
56							

[illegible]

[illegible]

	A	B	C	D	E	F	G
3	REF_ADD	REF_FILE	REF_CREATOR	CLASS	TITLE	SCOPE	SCOPE2
57	C 9	C 9- 6-4			Box consists of images of the quintuplets acting out nursery rhymes Sing a Song of Six Pence, Little Bo Peep, Little Miss Muffet, Little Jack Horner, and Mary, Mary, Quite Contrary.		
58	C 9	C 9- 6-4			Box consists of images of the quintuplets acting out nursery rhymes Cinderella and Hickory Dickory Dock. Other images include the quintuplets 4th birthday and growth carts.		
59	C 9	C 9- 6-4			Box consists of images of the quintuplets acting out the nursery rhymes Humpty Dumpty and Hey Diddle Diddle. Other images include the quintuplets 4th birthday and Easter.		
60	C 9	C 9- 6-4			Box consists of image of the Dionne quintuplets 4th birthday. Other images include the quintuplets playing and doing arts and crafts.		
61	C 9	C 9- 6-4			Box consists of images of the quintuplets with Dr. Defoe and playing. Other images include unidentified doctors.		
62	C 9	C 9- 6-4			Box consists of images of the quintuplets acting out the nursery rhyme Cinderella. Other images include the quintuplets having a tea party.		

	H	I	J	K	L	M	N	O	P	Q
3	SCOPE3	SCALE	DATECR	PHDESC	GMD	GMD2	GMD3	REST	CONT	BNOTE
			1938	55 photographs : black and white flex film negatives	Textual records	Graphic materials			Box 54	
57			1938	40 photographs : black and white flex film negatives	Textual records	Graphic materials			Box 55	
58			1938/ May 1938	55 photographs : black and white flex film negatives	Textual records	Graphic materials			Box 56	
59			1938	50 photographs : black and white flex film negatives	Textual records	Graphic materials			Box 57	
60			1938	55 photographs : black and white flex film negatives	Textual records	Graphic materials			Box 58	
61			1938	55 photographs : black and white flex film negatives	Textual records	Graphic materials			Box 59	
62			1938	55 photographs : black and white flex film negatives	Textual records	Graphic materials				

	A	B	C	D	E	F	G
	REF_ADD	REF_FILE	REF_CREATOR	CLASS	TITLE	SCOPE	SCOPE2
3							
	C 9	C 9- 6-4			Box consists of images of the quintuplets acting out the nursery rhyme Cinderella.		
63	C 9	C 9- 6-4			Box consists of images of the quintuplets acting out the nursery rhymes Cinderella and Hickory Dickory Dock. Other images include the quintuplets backing and playing and skiing outside.		
64	C 9	C 9- 6-4			Box consists of images of the quintuplets in their cribs and playing outside. Other images include Christmas and the quintuplets playing hockey.		
65	C 9	C 9- 6-4			Box consists of images of the quintuplets reading and doing arts and crafts.		
66	C 9	C 9- 6-4			Box consists of images of quintuplets playing with their dolls, playing instruments. Other images include the quintuplets with Dr. Defoe and a unidentified nurse.		
67							
68	C 9	C 9- 6-4			Box consists of images of the Dionne quintuplets 5th birthday.		

[illegible]

	A	B	C	D	E	F	G
3	REF_ADD	REF_FILE	REF_CREATOR	CLASS	TITLE	SCOPE	SCOPE2
	C 9	C 9- 6-4			Box consists of images of the quintuplets getting on a train for their trip to see the Queen of England. Other images include the quintuples having a tea party with Dr. Defoe, them cleaning and playing in the snow and unidentified doctors.		
69	C 9	C 9- 6-4			Box consists of images of the Dionne quintuplets in their early to mid 20s, visitors to Quintland, and Dr. Defoe doing interviews on CBS and CFRB radio. Other images include and unidentified women doing laundry.		
70	C 9	C 9- 6-4			Box consists of images of the Dionne quintuplets in their early to mid 20s. Other images include young quintuplets eating an turkey dinner as well as unidentified nurse.		
71	C 9	C 9- 6-4			Box consists of images of the Dionne Quintuplets, when they are going to meet the Queen of England. Other images include the Quintuplets with Dr. Defoe.		
72							
	C 9	C 9- 6-4 and C 9-9			Box consists of images of the town of Callander. Other images include an unidentified road and landscape and ship.		
73							

	H	I	J	K	L	M	N	O	P	Q
3	SCOPE3	SCALE	DATECR	PHDESC	GMD	GMD2	GMD3	REST	CONT	BNOTE
69			1939	57 photographs : black and white flex film negatives	Textual records	Graphic materials			Box 66	
70			1934- 1963	54 photographs : black and white flex film negatives	Textual records	Graphic materials			Box 67	
71			1934- 1940	44 photographs : 38 black and white flex film negatives 6 colour flex film negatives	Textual records	Graphic materials			Box 68	
72			1934- 1940	7 photographs : 6 black and white flex film negatives and 1 colour flex film negative	Textual records	Graphic materials			Box 69	
73			1934- 1963	58 photographs : black and white flex film negatives	Textual records	Graphic materials			Box 70	

	R	S	T	U	V	W	X	Y	Z	AA
	BARCODE	BDISPLAY	BNOTE2	BARCODE2	BDISPLAY2	NOTES	HIDDEN NOTES	WEBL	OPENDATE	NOTES
3	B379844									
69	B379845									
70	B379846									
71	B410733									
72	B379847									
73										C 9-4= 14 black and white negatives and 1 colour negative and C 9-9 =43 black and white negatives

	A	B	C	D	E	F	G
	REF_ADD	REF_FILE	REF_CREATOR	CLASS	TITLE	SCOPE	SCOPE2
3	C 9	C 9-8			Box consists of images from the British Royal visits.		
74	C 9	C 9-8 and C 9-9			Box consists of images of the British Royal Visit and of an unidentified ship.		
75	C 9	C 9-8 and C9-9			Box consists of images of the British Royal visits and unidentified fishing and hunting groups. Other images include an unidentified man and young girls and an unidentified women.		
76	C 9	C 9-9			Box consists of images of an unidentified hunting party, dog and cats and baby bear cub. Other images include a football game and an unidentified group of women at the beach.		
77							
78	C 9	C 9- 6-4			Box consists of images of the Dionne quintuplets with Dr. Defoe and unidentified nurse.		

	H	I	J	K	L	M	N	O	P	Q
3	SCOPE3	SCALE	DATECR	PHDESC	GMD	GMD2	GMD3	REST	CONT	BNOTE
74			1924, 1939 and 1952	51 photographs : black and white flex film negatives	Textual records	Graphic materials			Box 71	
75			1924, 1939 and 1952	26 photographs : black and white flex film negatives	Textual records	Graphic materials			Box 72	
76			1924- 1963	55 photographs : black and white flex film negatives	Textual records	Graphic materials			Box 73	
77			1924- 1963	54 photographs : 40 black and white flex film negatives and 14 colour flex film negatives	Textual records	Graphic materials			Box 74	
78			1934- 1935	10 photographs : black and white flex film negatives	Textual records	Graphic materials			Box 75	

[illegible]