

1-1-2009

# The British Press Agencies Collection At The AGO

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2009

May 1911

# THE BRITISH PRESS AGENCIES COLLECTION AT THE AGO

By Rebecca Streiman

BA Art History and Political Science, McGill University, 2005

A Thesis project presented to Ryerson University, Art Gallery of Ontario & George  
Eastman House International Museum of Photography and Film

In partial fulfillment of the requirements for the degree of Masters of Arts in the  
Program of Photographic Preservation and Collections Management

Toronto, Ontario, Canada 2009

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## **The British Press Agencies Collection at the Art Gallery of Ontario**

**Rebecca Streiman**

**Master of Arts Thesis, 2009**

**Photographic Preservation and Collections Management**

**Ryerson University/ Art Gallery of Ontario/ George Eastman House**

### **Abstract**

This thesis project discusses the British Press Agencies Collection ("BPAC") which was donated to the Art Gallery of Ontario ("AGO") in 2008 by the Archive of Modern Conflict in London, England. The BPAC, a collection of 1240 gelatin silver prints, includes works from over 50 press agencies and 70 photographers.

Completion of this thesis project involved researching the images in the BPAC, organizing and re-housing the collection and creating a finding aid.

This thesis project has three parts: 1) an analytical paper, 2) the organization and re-housing of the collection, and 3) the creation of a finding aid.

The analytical paper discusses the methodology of the research undertaken, the choices made in the organization and re-housing of the collection, and the issues surrounding large press collections in museums. The finding aid is intended to be a document available to researchers in the Marvin Gelber Prints and Drawing Study Centre at the AGO.



## Acknowledgements

I would like to thank my thesis advisor, Sophie Hackett, whose advice and support has been invaluable in the development of this project and my studies at the AGO. Sincere thanks must be given to the Art Gallery of Ontario for providing access to this collection. I would personally like to thank Maia Sutnik, Curator of Photography at the AGO for her continued guidance as well as of Katharine Whitman, Conservator, Photographs at the AGO. I wish to thank my colleagues in the program who spent the last year at the AGO with me and have supplied inspiration and friendship. Finally, I would to thank Ryan Taylor, for providing his unconditional support.

Rebecca Streiman

August 2009

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## Introduction

In the fall of 2008 the Art Gallery of Ontario received the British Press Agencies Collection ("BPAC") as a donation from the Archive of Modern Conflict ("AMC") in London, England. The BPAC is a synthetic collection built over a number of years until 2002 from over 50 picture agencies and 70 press photographers. It includes 1240 gelatin silver prints whose dates span the years 1911 to 1986, with a concentration in the 1930s. A large majority of the images in the BPAC include, on their verso, the caption that accompanied the image on its publication. The photographs in the BPAC depict a full range of elements of modern life: British life and industries (Fig. 1 & 2), special events (Fig.3), sports (Fig. 4), the many facets of war (Fig. 5 &6), modern technologies (Fig. 7 &8), and politics (Fig. 9 & 10). They also display a range of photographic press techniques that were applied to the surface of the image such as cropping, applied highlights and shadows (Fig. 11).

In order to construct a framework for understanding the contents of the BPAC, this project includes research into the photographers and press agencies of this collection, and the context in which the photographs were created and viewed. The practical component of this project entails the organization, housing and the creation of a finding aid for this large group of press photographs. This work facilitates the integration of these photographs into the AGO collection, providing a structure, context, and ultimately enabling greater access to the BPAC collection, overall.



The BPAC came to the AGO chronologically organized with a detailed index. Keeping in mind that the main users of this collection would be curators, researchers and artists, a thorough assessment of the photographs, photographers and press agencies included in the collection was completed in order to determine the optimal organizational structure for future users of the collection. Three possible organizational structures were considered: 1) preserving the original chronological order; 2) arranging the images based on the photographer or press agency; or 3) organizing the photographs based on the event or subject depicted in the image. Through considerations of archive and museum theories, users of the collection, and the characteristics of this collection, the second option – classification based on maker of image -- was determined to be best for this collection. This option works well for several reasons. Organizing the works according to press agency or photographer creates smaller groups that make large collections easier to access and more approachable. Additionally, looking at the photographs in these groupings can provide new understandings by making apparent the distinct editorial policies and approaches of different press agencies to their subjects. Finally, using this organizational principle is consistent with the other press collections at the AGO, as well as the museum standard of classifying works by maker.

A preservation assessment reviewing the anticipated use and physical condition of the photographic materials of the BPAC reveal a number of things to be considered when ascertaining the best way to house the collection and minimize the damage from handling. The variations in size (12.7 x 20 cm to 28 x 36 cm) presented a

challenge to creating complete groupings. Questions that arose included: should the small number of large format photographs be housed separately and out of their sequence? Would binder boxes increase the risk of damage? Under the advisement of Katharine Whitman, Conservator, Photographs at the AGO, two housing options were put forth for consideration: 1. to house the collection in binders boxes, which are only available in a limited range of sizes, or 2. to store them loose in drop-front boxes, in sleeves sized to the largest photograph. Ultimately, the latter option was thought to provide the optimal user-friendly solution for the variety of sizes, within the time and budget.

A finding aid providing biographical and historical information of the makers on the photographs and a collection description was created as part of this project and is available to researchers and staff in the Marvin Gelber Prints and Drawing Study Centre at the AGO, as well as on the museum's website. This finding aid can be used as a starting point for researchers of the collection. This document includes (1) a descriptive summary; (2) administrative information; (3) a description of the scope and contents of the collection; (4) historical sketches and biographical information; (5) an inventory of the collection per box; and (6) a bibliography.

The images in the BPAC were chosen by curators at the AMC for their content and aesthetics. As a result, the BPAC is an assemblage of striking images that reflect the AMC's mission to collect photographs and other artifacts that relate to conflict in the broadest sense -- not just physical conflict, but also contesting currents in societies,

such as growing urbanization and the resulting collisions of rural and urban life<sup>1</sup>. The photographs in the BPAC reflect this mission: we can see types of conflict in the concentration of images on war, modern technologies, gender issues , and social movements, as well as images of daily life, that were chosen for their aesthetic qualities (Fig. 12).

Though the BPAC has a broad historical spectrum (its first photograph has been dated to 1911 and its last to 1986) the collection does not attempt to present an encyclopedic archive of British photojournalism, but rather sets out to present genealogies and examples of the role the British press photographs played in documenting British life and the subjects of interest to the British public within the specific frame of the AMC's judgment of selection and mission. Further, more than half of the collection (680 photographs) is from the 1930s, resulting in a concentration that reflects a particular period of turmoil as well as an important time in the history of press photography. This collection is a rich resource that sheds light into the ways subjects were depicted by several British press agencies.

The preservation and organization of the BPAC follows the AGO photography collection's mission to build upon mainstream modernist traditions while exploring alternative traditions of vernacular, or amateur, photography to creatively explore

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<sup>1</sup> Maia Sutnik, November 14, 2008.



the ways photographic imagery has become increasingly important<sup>2</sup>. This project will reveal the optimal method for structuring and reorganizing the BPAC is achieved in an effort to preserve, contextualize, and make available the richness of the BPAC for exhibition and research at the AGO.

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<sup>2</sup> The Art Gallery of Ontario, "About the Photography Collection," <http://www.ago.net/photography-collection>.



## **Methodology**

### **Literature Review: Archival Practices**

The BPAC has great breadth in terms of subjects, makers, and materials, offering a number of directions for research and interpretation. For the purpose of this project, the history of British press photography, press agencies, and information on the photographers included in the BPAC were determined as the focus of study. This aim seeks to present a frame of reference for the collection as a foundation for a deeper understanding of the BPAC.

The volume of material in this collection led to a consideration of resources on archival practices, specifically those for large collections. Sue Breakell, Archivist at Tate Archive, authored the 2008 article, "Perspectives: Negotiating the Archive", which presents a relevant discussion on contemporary archival theory questioning whether the core principles of archival practice -- e.g. seeking to be as objective as possible and describing material neutrally, documenting what is in a collection, and intervening as little as possible if an original order is discernible at the start -- need to be followed.<sup>3</sup> She presents a view that, within Western capitalist societies, we are surrounded by a great deal of things but we remain uncertain about which of these things are significant. Besides making a challenge, she calls for new, fertile readings of the relationship between archivist, artist and researcher. Where boundaries are

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<sup>3</sup> Sue Breakell, "Perspectives: Negotiating the Archive," *Tate Papers*, (Spring 2008), <http://www.tate.org.uk/research/tateresearch/tatepapers/08spring/breakell.shtm>.

less defined, information and practices must and should be exchanged. Breakell's mindset is pertinent to this project because the meaning and implications of future activities related to the BPAC, as well as the needs and interests of its researchers, are not rigid but flexible. Creating a functional collection management process means ensuring that the resultant structure does not limit the BPAC or confine it to only a limited set of uses or users.

Terry Cook's article, "Archival Science and Postmodernism: New Formulations for Old Concepts" offers a number of exciting possibilities for the organization of the BPAC.<sup>4</sup> It describes the archivist's objective to be active in deciphering meaning from a collection. Cook argues that the objective of structuring special collections should be to reveal the mind behind the matter, the intelligence behind the fact, the function behind the structure – in short, the rich context. Contemporary archivist theory analyses the language, metaphors, and discourse patterns of the words, or the document, or the entire information system, in the context of its time and place, to reveal the underlying mind, motivations, and power structures of the records creator using these patterns. Cook's advice, in part, inspired the organizational structure of the BPAC collection. The collection's organization is structured to represent the past with the luxury of hindsight.

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<sup>4</sup> Terry Cook, 'Archival Science and Postmodernism: New Formulations for Old Concepts,' *Archival Science* 1, no. 1(2000), <http://www.mybestdocs.com/cook-t-postmod-p1-00.html>.



## Interviews

While the Breakell and Cook articles were useful for some of the structuring considerations, in building an effective finding aid, the best resources were not texts, but rather the people who create them in museums and archives, as well as those that use them, such as curators and directors of galleries. An interview with Andra Darlington, Head of Special Collections Cataloging and Metadata at the Getty Research Institute, provided examples of finding aids and advice on how to tailor these documents to the BPAC.<sup>5</sup> Ms. Darlington also pushes for an organization of the collection based on maker/photographer or press agency in order to provide insight into the photographs' context and the ability to trace how and by whom subjects were depicted.

Another important resource was Doina Popescu, Director of the Ryerson Gallery and Research Centre, which houses the Black Star Collection<sup>6</sup>. The Black Star Collection was assembled over a period of eighty years at the Black Star photo agency in New York City. In 2005, the collection was gifted to Ryerson by an anonymous donor. Ms. Popescu offered the perspective of a curator and manager of a large press collection. She stressed and reinforced the importance of research on how to best organize large press collections and finding aids. It is important to create an organizational structure for such a collection before curators, researchers, or artists begin to explore the collection for their purposes. How large collections are organized determines what

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<sup>5</sup> Andra Darlington. Interviewed by Rebecca Streiman. March 20, 2009.

<sup>6</sup> Doina Popescu. Interviewed by Rebecca Streiman. Dec 10, 2008.

the history depicted means for us today. The organization re-contextualizes and is an important part of how curators, artists and critics can approach the material and work together.

Peter Higdon, Curatorial Manager, and Valerie Boileau-Matteau, Exhibitions Coordinator of the Mira Godard Study Centre provided further insights as users and organizers of the collection. Both Higdon and Boileau-Matteau have been part of the theoretical decisions of the organization of the Black Star Collection and its implementation. The 300, 000 photographs in the Black Star collection create a near complete archive from a single press agency. It is the largest collection at the Ryerson Gallery & Research Centre and Higdon and Boileau-Matteau are actively cataloguing and digitizing the photographs in order to preserve the images while providing online access to them.

Although there are fundamental differences between the BPAC and the Black Star Collection, the Black Star Collection is an important case study in the discourse of press photography collections' organizational structures.

Higdon and Boileau-Matteau believe that when processing collections and determining the physical arrangement one should adhere to the principles of provenance and original order.<sup>7</sup> This means that a collection should not be mixed or combined with a collection created by another, and material should be kept in the same order as when it was actively used. By not mixing or reorganizing collections,

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<sup>7</sup> Peter Higdon and Valerie Boileau-Matteau . Joint- Interview by Rebecca Streiman. February 20, 2009.



the archivist preserves information and original connections between materials. This information was contrary to Andra Darlington's advice and the two different approaches embody a common divide between theories of collections management in museums and archives. Higdon and Boileau-Matteau's advice is important and although the BPAC's organization is not based on the principle of provenance, this principle is respected through the documentation of the original order of each photograph in the museum database and physically on its sleeve.

### **Literature Review: Cultural and Historical Context**

As the BPAC is rooted in the history of press agencies in Britain, world events, and photographers, it was necessary to consult many resources on these subjects. Books on the history of photojournalism, specifically in Europe, were an important source for analyzing this collection. Robert Lebeck and Bodo Von Dewitz's 2001 book, *Kiosk: A History of Photojournalism*, is an exhibition catalogue that offers an illustrated survey of photojournalism in Europe and America from 1839-1973.<sup>8</sup> This resource proved very useful, offering relevant information regarding the history of illustrated news coverage. Each chapter contains ten illustrated pages of press photographs in the original newspaper publication. These illustrations provided a unique perspective tracing the variety of ways in which press photographs were laid out and interacted with captions in their original publications. Focusing specifically on the 1930s and events represented in the BPAC, it became clear how vital it is to understand the

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<sup>8</sup> Robert Lebeck and Bodo Von Dewitz, *Kiosk: A History of Photojournalism* (Köln, Museum Ludwig/Agfa Foto-Historama, 2001)

original framing of these images in a newspaper, how it interacts with a supplemental story, who the photographers were, how they were trained and what inspired them, and the ways in which photography was used as a political tool during this period. The most respected and highly published press photographers, such as Alfred Eisenstaedt were not trained in the medium but had an academic background and mostly acquired their photography skills as amateurs. The beginning of the Nazi dictatorship forced many photographers to leave Germany and some had fruitful careers in exile. During the 1930s, press photography and photographic reports were important for the dissemination of political ideas, bringing the reader closer to these ideas and events on a scale not previously possible.

Reviewing the historical framework for the collection, specifically literature on the British cultural context and press photography revealed additional dimensions to the BPAC. With the bulk of the images from the BPAC dating from the 1930s, the exhibition and catalogue *Thirties: British art and design before the war*, in particular, proved useful. This catalogue, published by the Arts Council of Britain in collaboration with the Victoria and Albert Museum in London, documents an exhibition presented at the Hayward Gallery in 1979-1980 and offers a study on the visual arts produced in Britain through the 1930s.<sup>9</sup> The exhibition and its catalogue explore a number of subjects, including one titled "Society Observed" which includes a sub-section on "Pictures from the Press." This sub-section offers a valuable discussion and

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<sup>9</sup> *Thirties. British Art and Design before the war, exhibition catalogue* (London: Arts Council of Great Britain, 1979).

connections into how the press depicted personalities, British people, labour and industry, the Depression, new forms and patterns, fashion, sport, entertainment, leisure, and occasions.

Included in the catalogue is an essay on British photojournalism in the 1930s by Ian Jeffrey, entitled "Feeling for the Past: Photojournalism." This essay proved an invaluable source of information on how the British Press evolved and shifted during the 1930s. In that essay, Jeffrey explains that in the early 1930s press photographs were expected to be – and were – heavily cropped and retouched to enable them to serve as emblems at the head of a story or essay. Photographers were felt to be contributors to a work completed elsewhere by writers and editors. The fact that newspapers often printed multiple photographs on a double centre page motivated photographers to compose images isolating figures against largely dispensable, blurred backgrounds, which left space for words and titles to be inserted.<sup>10</sup>

Advancements in transportation and photographic technologies in the 1930s enabled press photographers to travel the world in an unprecedented way. Press photography from that era provides a stark account of international affairs. Pictures of these events became commonplace first with the onset of the Spanish war in 1936,

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<sup>10</sup> Ian Jeffrey, "Feeling for the Past. Photojournalism," in *Thirties. British Art and Design before the war, exhibition catalogue* (London: Arts Council of Great Britain, 1979), 111.



and then moreso with the intensification of fighting between Japan and China a year later. Jeffrey describes the style of the photographs from these conflicts as pantomimic images that dramatically convey emotions and actions as opposed to communicating a sense of urgency or appeals for immediate action or attention.

He argues that the turbulence overseas made the British public crave British traditions more than ever. As a result, while overseas photographers reported on international turmoil photographers working in Britain took pictures of traditional communities of fishermen and coal miners to support and celebrate these industries as symbols of stability in British life. Newspapers at this time celebrated the changing seasons, each one associated with a particular kind of work or activity in an effort to support the industries. After 1935, when political and economic situations worsened, both internationally and in Britain, the emphasis moved to people under pressure.<sup>11</sup>

Jeffrey's statements are reflected in the BPAC. International crises are reflected in the large number of powerful photographs of war and its consequences (Fig. 13, 14, 15, 16). British life is recognized through images of the nature of the British countryside through the seasons and the celebrations associated with these (Fig. 17), and British industries and workers.

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<sup>11</sup> Ian Jeffrey, "Feeling for the Past. Photojournalism," in *Thirties. British Art and Design before the war, exhibition catalogue* (London: Arts Council of Great Britain, 1979), 118.



Further readings on the subject of the British press included, *British Society Since 1945* by Arthur Marwick from 2003.<sup>12</sup> Marwick offers a survey of Britain's society and lifestyles since the Second World War, which proved helpful in understanding the undercurrents of politics and tastes of the British press -- a key factor in providing a context to the BPAC. Marwick writes about the relationship between high and popular culture, gender and class relations, and science and technology and the evolution of these aspects in British society. The author also gives extensive background information on *The Times* and *Daily Mail*, specifically descriptions of how newspaper publications came to be classified as either 'quality' or 'popular' papers after censorship restrictions were lifted in the 1950s. At that time, the British were the largest population of newspaper readers in the world, reaching seventeen million in 1950. Photographs were used to sell newspapers marketing popular interests such as celebrities and science.<sup>13</sup>

An investigation of the press agencies comprising the BPAC proves challenging because of the lack of information on the subject. The BPAC photographs -- specifically, the stamps on the verso and accompanying index -- provide clues. These records help form timelines when the agencies were active and how the photographs were disseminated among multiple publications.

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<sup>12</sup> Arthur Marwick, *British society since 1945* (London: Penguin Books, 2003).

<sup>13</sup> Ibid., 70.

## **British Press Agencies Collection**

### **Description**

The collection arrived at the AGO organized chronologically. The prints were contained in sleeves found in ten boxes, numbered 1 through 10, with approximately 120-125 photographs in each box and two prints in each sleeve. The AMC provided an index that numbered the photographs, attributed a press agency or photographer to each image and recorded the caption from its publication.

There are over 50 press agencies represented in the BPAC, but the largest representations are from The Associated Press, the Central Press, *The Daily Mail*, Fox News, Keystone View Co., London News Agency Photos Ltd., Photographic News Agencies (PNA), Planet News Ltd., The Topical Press Agency Ltd., and Wide World Photos.

The photographs were produced by press photographers, some working as staff of British press agencies and others as freelance agents. There are 71 photographers identified by the index. Some notable photographers include Cecil Beaton, E.O. Hoppé (Fig. 18), Brassai ( Fig. 19), Willi Ruge (Fig. 20), and Charles E. Brown ( Fig. 21). A complete listing of all press agencies and photographers as well as selected biographies and historical sketches are included in the finding aid.

The images that make up the BPAC range in size from 12.7 x 20 cm to 28 x 36 cm and are all in good condition, though some display damage from poor and/or excessive

handling. The damage includes tears, cracks, emulsion losses, abrasions, fingerprints, and stains.

The versos of the prints provide a great deal of information. Most images were published at one point and reproduced, a large majority of the prints have either the caption from its original publication on the verso printed by hand or on a typed paper label. Stamps from press agencies, newspapers, and government censorship agencies, and editorial inscriptions are found as well. Press prints of important events carry multiple stamps and inscriptions that indicate they were printed repeatedly, sometimes over the course of years. Whenever an image is reproduced, its verso is dated and stamped by the publication (Fig. 22). The advantage for study of original press photography prints, such as in the BPAC, is that the stamps, inscriptions and captions on verso, provide critical context about the subject and published image. The relationship between the image and caption is vital because it offers essential information that is not always easily ascertained from the photograph alone about what is pictured and why it is important. It also demonstrates how image and text worked together to create a news story. The interpretation and understandings of the events presented in the images are not static, evidence of the initial ideas tied to an image supply an important contextual framework.<sup>14</sup>

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<sup>14</sup> Michael Carleach. *The Origins of Photojournalism in America* ( London: Smithsonian Institution Press, 1992), 114.



The photographs in the BPAC date from 1911 to 1986 but most of the images were taken between 1931 and 1939. The photographs were mostly taken in Britain and Europe with a component of international news images largely from Germany, Spain, China and Japan. There are a variety of subjects included: British life and industries, special events, sports, war, modern technologies, gender issues, and politics. The 1930s were a time of societal transformation for the British following the shadow of the Great Depression and the abandonment of the gold standard.<sup>15</sup> British society shifted in that decade and became consumer-oriented with new industries and suburbs developing, signaling prosperity and a shift of population and businesses. The prints in the BPAC reveal representations of both traditional stability and modern dynamism as a result of the changes in society.<sup>16</sup> Tensions between new and old are evident in the photographs as one goes through them in chronological succession: a portrait of a chimney sweeper; Rupert the Robot looking almost human as he pours himself a drink; and a rural scene in the depths of Islington as pigs were prepared for Caledonian Market.

The press photography form of the 1930s is directly linked to the character of the press photographer's equipment, and the manner of working that this equipment dictated. In 1935, the Wirephoto network was inaugurated by the Associated Press, allowing images to be sent by electronic means over telephone lines from remote

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<sup>15</sup> *Thirties. British Art and Design before the war, exhibition catalogue* (London: Arts Council of Great Britain, 1979), 5.

<sup>16</sup> *Ibid.*, 7.



locations to picture agencies and magazines.<sup>17</sup> The negatives moved from glass negatives, mainly 25.4 x 38 cm and 29 x 30 cm in size, to celluloid roll film with the introduction of portable high-speed cameras such as the Ermanox in 1924, and the hand-held versatile Leica in 1925 using 35 mm film.<sup>18</sup> Roll film cameras came equipped with faster lenses and shutter speeds that enabled the photographer to take pictures unobtrusively to accompany news stories in print as well as improving sport pictures. The flashbulb used for photographing at night threw such an intensity of light that it required photographers to stand at a particular distance (about 12 feet) from the subject. This pre-determined a photographer's depth of field and also created photographs of high contrast with the subject ultimately brightly lit and the background in deep shadow. These technical limitations created a theatrical photograph that tended to foreground and heighten the importance of the subject in the brightly lit scene. The centered subject is exaggeratedly highlighted and prioritized as the dominant point of the photo. By 1940 photographs occupied roughly one-third of news space in the average American and British newspaper.<sup>19</sup>

Photojournalism during this time moved away from staged scenes and became increasingly informal and candid.<sup>20</sup> Technological advancements allowed photographers to create more spontaneous, action-filled images that have to become characteristic 1930s press photography. Newspapers printed behind the scenes

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<sup>17</sup> Brett Abbott, *Pictures for the Press*, (Los Angeles: The J Paul Getty Museum, 2005).

<sup>18</sup> John. Szarkowski, Ed. *From the Picture Press* (New York: The Museum of Modern Art, 1973), 5.

<sup>19</sup> Brett Abbott, *Pictures for the Press*. Los Angeles: The J Paul Getty Museum, 2005.

<sup>20</sup> *Thirties. British Art and Design before the war*, exhibition catalogue (London: Arts Council of Great Britain, 1979), 116.

stories to get the attention of readers and press photographers responded by going to new lengths to please editors and readers, leaping into the stories or depicting events from creative and surprising angles.<sup>21</sup>

The BPAC is an invaluable historical resource that enriches the Art Gallery of Ontario's photography collection. British press agencies are one of the oldest news photography sources and this collection contains photographs that span the 20<sup>th</sup> century's conflicts and changes, showing how societies and citizens live under and cope with social and political pressure, as well as in day-to-day life. Specifically, this collection sheds light into the depiction of world events and British life, press photographs, and agencies in the 1930s. There is huge potential for this collection to be exhibited, researched and published through the AGO. Staff at the AGO, artists, and researchers will have better access to this collection which continues the AGO's Photography Department's commitment to allow visitors to experience the evolution of photographic style and reveal how we increasingly use photographs to communicate ideas in contemporary life. Collecting and researching press photography collections establishes an argument that conveys the strength of these images and the necessity to preserve them.

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<sup>21</sup> Bodo von Dewitz and Robert Lebeck, *Kiosk: A History of Photojournalism*, exhibition catalogue (Köln, Museum Ludwig/Agfa Foto-Historama, 2001.), 112.



## Organization

After assessing the BPAC and researching possible organizational structures, it was decided that the collection would be best organized by maker - that is, photographer or press agency. There are two main reasons for this: the first is that this order is consistent with the other press agency collections' arrangements at the AGO; the second is that such an organizational structure offers insight into the ways the press agencies and photographs depicted their subjects. Breaking the BPAC into smaller groups allows future users- AGO staff, researchers, curators, students – an optimal way to navigate the collection, which will bring new information and interpretations to light.

The photographs were re-ordered by maker using the spreadsheet provided by the AMC and through examination of the photographs themselves and the information on the verso of each photograph. The old identification number (OIN) for each photograph that notes its place in the chronological order in which the BPAC arrived in the AGO database and is labeled physically on each sleeve.

Two alternative options were explored and should be noted. The first option was preserving the original chronological order, and the second was organizing the collection based on event or subject. The original chronological order was attractive because of time constraints and this interfered as little as possible with the order in which it was received. However, this option was not chosen because it was not



consistent with the other press collections at the AGO and it is known that the AMC motivation for this sequence was functional as opposed to optimal interpretation. Traditional archival theories argue for the principle of provenance, meaning that original orders should not be broken, maintaining a sense of its original conception. Contemporary theories call for considerations of the variety of users and how to use the luxury of hindsight when arranging a large collection to encourage a variety of understandings and uses of its components. Taking these theories into account it was decided that the chronological order presented by the AMC is able to be respected within a new order by documenting the original order in the database and by assigning a label with the AMC number on the sleeve of each photograph. The BPAC has now been organized based on photographer or press agency because it is a fruitful way to make the images and subjects of the BPAC more accessible, and reveal more about the many aspects of the photographs, press agencies and photographers.

The second option, organizing the collection based on subject or event was appealing because it could be helpful if users were looking for information or an image of a particular event or subject. As well, grouping photographs depicting the same event or subject can discern trends and provide information on how an event or subject was portrayed in the press. However, this option was not well-suited for this project because there are not significant concentrations of particular events or subjects. However, to reflect the value of this option the finding aid includes a listing of

subjects and events with image numbers in each box to facilitate users looking for specific information.

The present organization of the collection (i.e. the organization based on photographer or press agency) emphasizes both the similarities and differences of the different press agencies and photographs. This organizational structure allows for ready comparison between the subjects and style of the photographs and how and which subjects were represented by the different press agencies.

The photographs share certain elements of their function and use: almost all of them contain multiple stamps on the verso, editorial markings, and attached captions. The main differences between the photographs from different press agencies or photographers in this collection are which and what types of events and subjects are significantly depicted by each agency or photographer more so than others. For example, the photographs from the *Daily Mail* focus on rural and agricultural industries, life in London, British Fascism and shifting roles of women. Also, the BPAC contains a large number of original newspaper captions that were published with the image of the *Daily Mail* photographs. The Central Press agency has a large British content with a focus on the army and night scenes; also found in this group are a number of images of German war plane crash sites. The Keystone agency and The Associated Press has a large American and International politics quotient along with a number of photo essays. The photographs from the Fox Photos agency contain a

significant number of portraits of British workers such as chimney sweeps and British soldiers as well as images tracing the development of energy sourced from electricity, coal and gas within Britain. The group of images accredited to the Photographic News Agencies (PNA), which was affiliated with the British government, is exclusively comprised of photographs of and relating to war. These photographs present the British army as heroes as it depicts refugees and war prisoners are saved and the German enemy is defeated. There is much more to be learned from the photographs in the present organization in future projects and cataloguing.

### **Housing the Collection**

The BPAC was acquired with the photographs of various dimensions, housed two photographs per sleeve. Boxes 1-3 had a variety of sleeve sizes and types while boxes 4-10 all had 28 x 36 cm sleeves. This is not an ideal situation for long-term storage, and so the contents of the BPAC required re-housing. The fact that the BPAC photographs vary in size but should be housed together to keep the order was taken into consideration. The BPAC is a collection that is intended for use, so the ideal housing would allow a viewer to go through the collection easily while protecting the images from (further) handling damage.

Examples in museums and archives of press collections were searched for as a precedent of the best housing solution, but there was no precedent that was appropriate for this unique collection. I looked to Katharine Whitman, Conservator,



Photographs at the AGO, as well the AGO's curators of photography, Maia Sutnik and Sophie Hackett, for advice. Ms. Whitman advised that the photographs should be housed in acid-free drop front print boxes in sleeves that are sized to the largest photograph per box. This would allow for a chronological order to be maintained while protecting the photographs from damage. Ms. Sutnik preferred that the BPAC be placed in binders to allow viewers to go through the collection with ease. Ms. Sutnik also stated that, in her experience, viewers are more cautious while viewing the photographs when they are presented in binders. Both Whitman's and Sutnik's advice is important and may be implemented in the future. However, archival binders are not available at a 28 x 36 cm size and would have to be specially ordered, which was not possible because of time and financial constraints.

The end result is that the photographs were all placed in 28 x 36 cm clear polypropylene sleeves and housed in 30 x 40 cm boxes. This allows for the various sized photographs to be housed in a way that prevents damage from handling. The boxes have the Press agency and/or photographer listed on the spine. The Associated Press, BIPPA, Central Press, *The Daily Mail*, Fox News, Keystone View Co., London News Agency Photos Ltd, Planet News Ltd., Sport & General Press Agency, Ltd., The Topical Press Agency Ltd, and Wide World Photos all have their own boxes while all other press agencies and photographers have been housed alphabetically and labeled on the spine of the box in which they are contained.

## Finding Aid

A finding aid is a document that places materials in context by consolidating information about the collection, such as acquisition and processing; provenance, including administrative history or biographical note; scope of the collection, including size, subjects, media; organization and arrangement; and an inventory of the series and the boxes<sup>22</sup>. The finding aid will provide users with an easily discernable structure, organization, location and relevant background information on the BPAC. This document will be kept with the collection as well as be available online through the AGO's web site in the section dedicated to the Photography Collection.

This finding aid comprises six sections:

1. **Descriptive Summary**- Describes the collection at a basic level, including inclusive dates, accession number, creator, abstract, and language of collection material.
2. **Administrative Information**- Includes access, publication rights, preferred citation, acquisition information, and copyright information.
3. **Scope and Content of the Collection**- A brief overview of origins of the collection material and what is included and how it is arranged.
4. **Historical Sketches and Biographical Information** - Notes on the makers of this collection. Includes brief biographies of Brassaï, Cecil Beaton, E.O. Hoppé, Willi Ruge, and Charles E. Brown, as well as historical sketches of The Associated Press, Central

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<sup>22</sup> Richard Pearce-Moses, "A Glossary of Archival and Records Terminology", The Society of American Archivists, [http://www.archivists.org/glossary/term\\_details.asp?DefinitionKey=66](http://www.archivists.org/glossary/term_details.asp?DefinitionKey=66).

Press, The Daily Mail, Fox News, Keystone View Co., London News Agency Photos Ltd, Planet News Ltd., The Topical Press Agency Ltd, and Wide World Photos.

5. **An Inventory of the Collection per box-** A detailed Inventory of the photographs contained per box which includes indexing terms per box.

6. **A Bibliography** – Lists some essential resources relating to the BPAC and its makers.



## Conclusion

Press photography plays a significant role within the AGO photography collection, which is built upon mainstream modernist traditions while exploring alternative traditions of vernacular, or amateur photography. Through donations such as the BPAC the Photography Department at the AGO investigates the ways in which photographic imagery has become important in society and its uses to communicate ideas in contemporary life.<sup>23</sup> This thesis project on the BPAC fulfills the AGO's mission of bringing art and people together and contributing to the development and communication of new ideas about art, artists and museum practices<sup>24</sup>. As well, this project broadens our understanding of British press photography and practitioners, while working to build an understanding of the issues related to managing a large synthetic collection. It is important to open press photography collections to interpretation through diverse scholarship, exhibition, and artistic inspiration.

The work done on the BPAC, and detailed in this paper, will lay a foundation for further work by staff at the AGO and others. The organization and structure of the finding aid, the components of which form the second part of this thesis, provide users with the background information they require to make working with the collection a useful and rewarding experience and act as a template for future finding aids for photography collections at the AGO.

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<sup>23</sup> Art Gallery of Ontario, "NEW ART: Photography." <http://www.ago.net/new-art-photography>.

<sup>24</sup> Art Gallery of Ontario, "AGO Strategic Plan", 2008.

**Part II: Finding Aid**

**TITLE PAGE**

**THE BRITISH PRESS AGENCIES COLLECTION, 1911-1986**

**AGO accession no. \_\_\_\_\_**

Finding aid prepared by Rebecca Streiman

Art Gallery of Ontario

**Contact Information**

The Art Gallery of Ontario  
317 Dundas Street West  
Toronto, Ontario  
Canada  
M5T 1G4

Reference Desk Phone: (416) 979-6660 x 250  
email:

URL: <http://www.ago.net/1538>

Date Completed:  
July 2009

## **DESCRIPTIVE SUMMARY**

**Title:** British Press Agencies Collection ("BPAC")

**Inclusive Dates:**

1911-1986

**AGO accession numbers:**

**Author or creator:**

The Archive of Modern Conflict, London, England.

**Extent:**

1240 gelatin silver prints including the majority of captions

### **Abstract**

A collection of photographs with accompanying captions dating from 1911 to 1986, produced by more than 50 British press agencies and 70 photographers. The PAC presents a range of photographs of important historical events and daily life and attests to the ways these images were used by the British Press.

### **Language**

Collection material in English



## **ADMINISTRATIVE INFORMATION**

### **Access**

Open for use in the Marvin Gelber Print and Drawing Study Centre at the Art Gallery of Ontario.

Walk-ins Wednesday s 1-4 pm, and by appointment Fridays 1-4 pm

To make an appointment:

By phone: 416 979 6660 x 250

By email: Brenda\_Rix@ago.net

### **Publication Rights**

Permission of the Art Gallery of Ontario is required for publication.

### **Preferred Citation**

British Press Agencies Collection, The Art Gallery of Ontario, AGO accession numbers \_\_ - \_\_.

### **Acquisition Information**

Assembled by the Archive of Modern Conflict over a number of years until 2002 and donated to the Art Gallery of Ontario in 2009 by an anonymous donor.

### **Processing History**

Rebecca Streiman arranged and described the collection from fall 2008 to July 2009. She completed this finding aid in July 2009 as part of the Photography Preservation and Collections Management MA thesis requirements.

## SCOPE AND CONTENT OF COLLECTION

A collection of 1,240 press photographs from various British Press agencies from 1911 to 1986, with a concentration in the 1930s. The collection has symphonic range, documenting war and conflict in many countries including Hungary, Russia, Britain, China, and Japan, as well as modern technologies, urbanization, consumerism, sports, politics, and celebrities.

## ARRANGEMENT

The collection is arranged by maker – photographer or press agency- contained in 10 boxes;

Box 1– The Associated Press

Box 2 – The Daily Mail

Box 3 – Fox News

Box 4 – Keystone View Agency

Box 5 – Planet News

Box 6 – BIPPA., Photographic News Agencies (PNA), Sport & General, Topical Press

Box 7 – Central Press, Wide World Photos

Box 8 – General Photographic Agency, London News Agency, Photo Press

Box 9 – Press Agencies A- U

Box 10 – Photographers B- V, Unknown



## Historical Sketches and Biographical Information

Please note that several sources were used to compile these biographies. Please See the Bibliography for the references.

### PRESS AGENCIES

#### **Alfieri (1914 – 1939)**

**Associated Press (est. 1846)** Established in New York in 1846 as the American Agency by an organization of publishers led by Moses Yale Beach, the Associated Press is the largest agency in the world. In 1931 the Associated Press expanded internationally opening subsidiaries to serve newspapers in Europe -- the Associated Press GmbH in Berlin and Associated Press Ltd. in London. In 1979, AP was the first news organization to introduce an "electronic darkroom," a computer that not only transmits photos but also handles many tasks of the conventional chemical darkroom, such as cropping and adjusting brightness and contrasts. The agency's writers and photographers have won numerous accolades, including the Pulitzer Prize, and holds a sterling reputation for providing high quality press photographs.

**The Daily Mail (est. 1896)** Alfred Harmsworth, later Lord Northcliffe established *The Daily Mail* in 1896 as Britain's first daily newspaper aimed at a working middle class market. The paper was the first popular daily newspaper in Britain and Lord Northcliffe decided it should be printed in the north as well as in London, and in 1898, the Mail's office opened in Deansgate, Manchester, with a circulation of over 1million readers. For a time in the early 1930s at *The Daily Mail* was sympathetic to some degree with Oswald Mosley and the British Union of Fascists. However, after the violence of the 1934 Olympia meeting involving the BUF the *Mail* withdrew its support. The paper also published articles lamenting the number of German Jews entering Britain as refugees after the rise of Nazism. However, after the Nazi invasion of Prague in 1939, the *Mail* changed position and urged Chamberlain to prepare for war, not least perhaps, because it had been threatened with closure by the British Government for its political stance. Up to this point, *The Daily Mail* had been the only British newspaper to consistently support the German National Socialist Party. Currently published in a tabloid format, the paper is staunchly conservative and often critical of the Liberal Party. According to the Audit Bureau of Circulations, the paper sells over 2 million copies a day. The Daily Mail has had multiple editions in India and throughout the UK.

**Fox Photos ( 1920's- 1980's)** Active from the early 20th century Fox Photos was a major London Fleet Street press agency that covered news of the day as well as transport, industry and human-interest features. Information was entered daily into daybooks as events unfolded and Fox photographers returned from assignments. Each negative was assigned a consecutive number in addition to a caption, the date and any photographer details, providing an invaluable catalogue of the Fox Photos archive. This archive is held at the Getty Images Archive in New York City.



### **Planet News (1928- 1970)**

There is little known about Planet News.

Topfoto in Italy currently holds the negative archive.

### **Pictorial Press (1938 – 1960) based in London, England.**

**Topical Press (1910's - 1957)** Topical Press emerged in the early twentieth century and by 1929 the agency had 1,450 agents and representatives based all over the world, as well as staff photographers in its London headquarters. In 1957 when the company went bankrupt, London Transport made an important decision to buy all the negatives and the copyrights for most of the London Transport photographs. The negatives had been stored by Topical up to this point, while the prints had been kept in the London Transport archives. Hulton Getty now owns the rest of the Topical archive. The demise of the once-great company stemmed from competition from the new medium of television, and from independent photojournalists.

**Keystone View Company (1886-1978)** Founded in 1886 in Southern Pennsylvania by Benneville Lloyd Singley, this agency was established after Singley photographed the damage of the overflow of a flood in Meadville and sold the prints. The Keystone Company is known for its press photographs as well as its sale of education photographs in the form of stereographs and lantern slides. Throughout its history there have been offices in the United States, Canada and London. The California Museum of Photography at the University of California Riverside acquired the company's records and inventory of negatives, which is now known as the Keystone-Mast Collection.

### **Wide World Photos (1920's- 1940's) based in London, England.**

## **PHOTOGRAPHERS**

**Emil Otto ('E.O.') Hoppé** (German born, 1878-1972) An English citizen born in Germany in 1878, Hoppé worked actively from 1910- 1945. He was a celebrity photographer and well known for his portraits of the rich and famous and later for his portraits of America. His work was widely exhibited in his lifetime and the largest collections of his work are at the National Portrait Gallery and the Victoria & Albert Museum in London.

**Willi Ruge (German, 1882–1961)** A photojournalist who specialized in images of aircraft and was known to risk his life to produce aerial views. His most famous of photographs, "Der Fotograf" ["The Photographer"], 1931, was published in the *Berliner Illustrierte Zeitung*. A German photojournalist and agency proprietor, specializing in sports and aviation, he started photography in 1910 and between the wars, working mainly for the Berlin illustrated press. Ruge typified the new breed of modern daredevil photojournalist, taking spectacularly composed pictures from parachutes, or from aircraft performing aerobatics or in combat. He was an official air force photographer in both world wars and after 1945 worked with



magazines like *Weltbild* and *Quick*. A fire in 1943 destroyed all the work he had produced in the years prior.

**Cecil Beaton (English, 1904-1980)** Cecil Beaton is one of the most celebrated British portrait photographers of the 20th Century and is renowned for his images of elegance, glamour and style. His influence on portrait photography was profound and lives on today in the work of many contemporary photographers. Beaton acquired his first camera at age 11 and held his first exhibition in 1927, at age 23. Beaton's position as the most fashionable young photographer of the day and led to a number of exciting commissions, including a contract with *Vogue*, with whom Beaton was associated for over 50 years. Beaton received the ultimate establishment seal of approval when he was commissioned by the Royal Family in 1939. The Royal project includes two studies of HM Queen Elizabeth, later the Queen Mother, at Buckingham Palace, taken in dappled light.

With the outbreak of the Second World War, Beaton devoted himself to his work as an official war photographer. In the post-war period Beaton produced many of his most famous portraits of artists and celebrities. In 1956 Beaton started work on the costume designs for the first version of *My Fair Lady* for the American stage with Julie Andrews and Rex Harrison and was to continue with the production in its various forms until his own Oscar-winning work for the film version starring Audrey Hepburn in 1964. In the midst of this he also won an Oscar for his work on another great film musical, *Gigi* (1957) with Leslie Caron.

**Brassaï (French, born Transylvania, 1899-1984)** Gyula Halász moved to Paris in 1924 where he took the name Brassaï after his Hungarian hometown of Brassó. Formally trained as a sculptor and painter, Brassaï began working as a journalist. In 1933, he published *Paris by Night*, a book of nightlife and street scenes that cemented his reputation for producing a style of documentary photograph with a surrealist edge. He went to publish many more books on graffiti, nudes, and portraits of artists. Brassaï was also a founding member of the *Rapho* agency, created in Paris by Charles Rado in 1933.

**Charles E. Brown (1896-1982)** Charles E. Brown is known as one of the finest aviation photographers. He was an active photographer from the 1920's to the 1960's and his collection of aviation photographs is one of the largest compiled by a single photographer. Having begun his career as a society photographer he gradually produced more and more work for the Admiralty, War Office, Air Ministry and aircraft manufacturers until this became his main body of work. He retired in 1965 and the RAF Museum in London, England acquired his collection in 1979.

## **Box & Subjects List**

Box 1 – The Associated Press (1917-1967)

118	330	692	1120
128	332	700	1123
149	342	705	1124
153	373	724	1125
159	397	735	1127
166	398	761	1133
183	399	844	1134
188	402	868	1143
218	411	942	1151
240	413	955	1152
244	421	966	1158
245	427	969	1159
249	449	973	1160
277	464	974	1161
279	481	986	1162
283	486	987	1165
290	496	988	1180
295	519	995	1183
299	546	1001	1184
300	556	1029	1185
307	584	1043	1190
308	582	1046	1194
309	587	1055	1196
310	612	1057	1200
311	623	1061	1201
312	613	1064	1202
314	626	1066	1205
316	631	1079	1206
320	632	1084	1211
322	681	1092	1222
324	685	1094	1237

#### Indexing Terms

- Editorial Markings : 181, 249, 397, 399, 587, 735, 969, 1180
- Original Newspaper Printed Caption Attached: 181, 321, 373, 397, 399

#### Subjects – Britain

- Army: 316, 322, 373, 844, 973, 1001, 1029, 1124
- Daily Life: 153, 575, 587, 735, 1046
- New Technologies: 342, 564, 1161

#### Subjects – Gender Roles

- Women: 631, 632



## Subjects – Politics

- British : 118, 183, 188, 320, 449, 587, 700, 705, 1079
- Ethiopia : 307, 312, 330
- China : 128, 1092, 1094, 1125, 1194
- Germany : 724, 868, 955, 966, 969, 974, 995, 1043, 1057, 1061, 1066, 1127
- Hungary: 582
- Italy : 307, 1180
- Japan : 149, 1143, 1158, 1159, 1165, 1183, 1184, 1185, 1190, 1202, 1205, 1222
- Russia : 166, 324
- Spain: 397, 427
- Vietnam: 1123, 1124, 1155, 1206

## Subjects – Series

- "Roger Bannister" : 1151, 1152
- "Russian Slave Labourers Settle a Score with German Police": 986, 987, 988

## Indexing Terms

- *Exhibition of the 19th Century* : 10, 24, 25, 201, 211, 241, 444, 474, 511, 575, 581, 579, 1106, 1112, 1115, 1202
- *Exhibition of the 19th Century* : 10, 24, 25, 201, 211, 241, 444, 474, 511, 575, 581, 579, 1106, 1112, 1115, 1202

## Subjects – Other

- *Art* : 10, 24, 25, 201, 211, 241, 444, 474, 511, 575, 581, 579, 1106, 1112, 1115, 1202
- *Art* : 10, 24, 25, 201, 211, 241, 444, 474, 511, 575, 581, 579, 1106, 1112, 1115, 1202
- *Art* : 10, 24, 25, 201, 211, 241, 444, 474, 511, 575, 581, 579, 1106, 1112, 1115, 1202
- *Art* : 10, 24, 25, 201, 211, 241, 444, 474, 511, 575, 581, 579, 1106, 1112, 1115, 1202
- *Art* : 10, 24, 25, 201, 211, 241, 444, 474, 511, 575, 581, 579, 1106, 1112, 1115, 1202
- *Art* : 10, 24, 25, 201, 211, 241, 444, 474, 511, 575, 581, 579, 1106, 1112, 1115, 1202
- *Art* : 10, 24, 25, 201, 211, 241, 444, 474, 511, 575, 581, 579, 1106, 1112, 1115, 1202
- *Art* : 10, 24, 25, 201, 211, 241, 444, 474, 511, 575, 581, 579, 1106, 1112, 1115, 1202
- *Art* : 10, 24, 25, 201, 211, 241, 444, 474, 511, 575, 581, 579, 1106, 1112, 1115, 1202
- *Art* : 10, 24, 25, 201, 211, 241, 444, 474, 511, 575, 581, 579, 1106, 1112, 1115, 1202

## Box 2 – The Daily Mail (1917-1967)

3	117	328	660	811	1093
6	133	376	661	825	1096
8	151	389	662	826	1098
12	170	425	670	839	1100
28	189	471	672	893	1102
51	190	472	674	929	1106
65	195	473	678	971	1112
67	200	474	699	984	1122
69	202	477	703	1019	1129
74	215	479	709	1022	1135
76	225	503	719	1028	1136
80	234	535	725	1041	1137
81	237	555	734	1042	1170
84	243	563	741	1056	1178
93	251	576	745	1060	1191
94	271	577	756	1071	1193
95	273	610	778	1072	1207
96	292	611	782	1073	1215
103	313	633	789	1074	1224
104	314	635	793	1075	1225
105	326	646	802	1076	1232
108	327	652	808	1078	1233

## Indexing Terms

- Editorial Markings : 6, 80, 89, 95, 200, 234, 243, 364, 474, 535, 575, 611, 678, 1106, 1112, 1119, 1233
- Original Newspaper Printed Caption Attached: 3, 8, 12, 189, 195, 200, 479, 364, 535, 576, 577, 670, 678, 725, 789, 793, 1019, 1093, 1119, 1233

## Subjects – Britain

- Arts: 660
- Army: 6, 313, 535, 756, 929
- British Fascism: 200, 202, 273, 1096, 1112
- Daily Life: 3, 12, 74, 122, 611, 1019, 1041, 1042
- Fashion: 28, 215, 611, 1019
- New Technologies: 28, 81, 93, 108, 189, 190, 327, 328, 633, 635, 672, 674, 709, 745, 778, 1022, 1085, 1102
- Personalities: 67, 151, 195, 662, 674, 1215
- Politics: 3, 8, 84, 105, 151, 193, 929, 961, 971, 1027, 1093

- Women: 51, 273, 314, 326, 376, 479, 670, 719, 725, 1019, 1028, 1056, 1135, 1233

- Africa: 51
- China : 1224
- Germany : 151, 929
- Japan : 1088
- Spain: 313

- “Diners Out in Budapest”: 471, 427
- “Punch and Judy show owners splitting earnings”: 576, 577
- “Devil’s Island”: 93, 94
- “Royal Mail Traveling Post Office”: 1071, 1072, 1073, 1074, 1075, 1076



### Box 3 – Fox News (1927-1965)

24	201	369	558	722	865
38	203	377	566	727	866
40	210	384	568	733	869
50	211	386	599	737	871
100	213	388	601	738	873
101	220	392	604	748	874
102	224	401	616	760	876
110	226	404	622	762	886
113	230	407	625	764	888
114	231	408	638	765	891
120	236	417	639	768	892
123	239	418	641	770	913
124	250	420	644	775	920
129	262	423	655	783	923
130	288	424	656	799	924
131	289	434	659	803	925
138	297	436	671	804	926
140	318	437	673	809	967
150	323	470	686	823	1025
168	329	483	696	824	1051
169	337	490	697	825	1117
176	353	491	702	831	1219
177	358	504	704	840	
178	362	508	706	849	
194	363	521	708	858	
196	365	541	714	859	
197	367	547	718	860	

### Indexing Terms

- Editorial Markings: 110, 130, 150, 201, 775, 799
- Original Newspaper Printed Caption Attached: 38, 110, 130, 239, 289, 470, 547, 558, 775, 799, 825

### Subjects – Britain

- Army: 40, 168, 220, 417, 508, 625, 638, 639, 641, 655, 733, 768, 770, 783, 803, 825, 849, 858, 858, 860, 866, 869, 876, 886, 888, 913, 920, 923, 924, 925, 967
- Chimney Sweeps: 38, 123, 236, 541
- Daily Life: 38, 50, 140, 196, 297, 327, 353, 369, 377, 384, 386, 388, 404, 504, 566, 599, 601, 708, 748, 891, 892, 1025
- Energy Sources (Coal, Electric, Gas) : 491, 708, 727, 737, 70, 1025
- New Technologies : 102, 110, 123, 124, 129, 138, 226, 230, 262, 289, 323, 329, 361, 362, 365, 367, 392, 401, 418, 420 436, 616, 622, 659, 708, 764, 873, 967

- Politics: 131, 423, 424, 656, 686, 702, 704, 705, 738, 803, 804, 809, 823, 861, 892, 926
- Railway: 178, 194
- Rural : 100, 101, 178, 210, 211

#### Subjects- Gender Roles

- Women: 50, 203, 224, 239, 470, 718, 720, 762, 764, 765, 831, 858, 866, 869, 871, 876, 886

#### Subjects- Personalities

- Martin Luther King: 1219

#### Subjects – Series

- "14 Young Men- Reaching For The Moon": 407, 408
- "A New Face in 24 Hours": 113, 114, 120
- "Famous Poplar Avenue Sacrificed": 100, 101
- "Keeping Calm": 704, 705
- "Nazi Aircraft Drop Time Bomb in the Grounds of German Hospital in London": 823, 824
- "One Man Anti-Gas Ambulance and Resuscitation": 873, 874
- "Schooling Britain's Future Army Officers": 168, 169

#### Box 4 – Keystone View Company (1917-1967)

10	403	627	993
25	406	637	994
75	433	640	1011
82	438	643	1016
135	439	668	1037
152	460	716	1040
167	461	717	1044
174	462	736	1045
175	463	744	1054
212	467	749	1062
235	468	752	1069
241	476	771	1070
270	487	792	1081
275	490	818	1115
280	499	827	1145
287	513	828	1149
291	517	843	1150
293	523	846	1168
301	527	863	1169
303	531	880	1171
304	532	882	1177
315	536	900	1182
335	544	908	1192
344	565	909	1199
357	569	919	1212
378	572	922	1216
380	592	944	1218
382	593	970	1235
383	594	989	
390	595	991	
391	615	992	

#### Indexing Terms

- Editorial Markings: 270, 315, 382, 439, 461, 499, 513, 527, 627, 882, 944, 1069, 1070, 1216

#### Subjects – Politics

- British : 717, 818, 827, 909, 922, 1040
- China : 1115, 1145
- Ethiopia : 301
- France: 615, 627 , 792
- Germany : 640, 749, 846, 970, 989, 1054



- Greece: 335
- Italy : 287, 615
- Japan : 1177
- Spain: 378, 382, 390, 391, 627
- Sweden: 752

#### Subjects- Series

- "Romania seeks to control its 'Vagabonds' ": 593, 595

#### Indexing Terms

- Editorial Markings: 142, 154, 272, 331, 439, 444, 554, 548
- Original Newspaper Printed Captions Attached: 115, 142, 234, 331, 440, 521, 531, 606, 608, 946

#### Subject Series

- News Telegraphs: 121, 132, 161, 205, 121, 439, 497, 498, 544, 1047, 949, 531, 532, 567, 1153, 1154, 1141, 1159
- Photos: 413, 454, 475, 731, 841, 1015, 1036
- Sports: 439, 433, 406, 354, 353, 533, 472
- Special Events: 134, 217, 227, 305, 307, 309

#### Subject Groupings

- Women: 173, 443, 451, 575, 593, 595, 1015, 1157

## Box 5 – Planet News (1927 -1963)

27	366	524	636	815	1053
53	379	528	642	816	1058
57	400	529	653	833	1059
109	415	551	654	838	1065
116	430	553	658	841	1087
119	432	554	663	848	1163
126	435	567	664	856	1164
137	443	570	675	890	1118
161	444	578	677	899	1121
172	451	580	680	902	1138
173	453	581	688	917	1144
199	455	589	693	931	1147
206	456	590	695	932	1148
217	457	591	707	933	1156
221	458	598	721	945	1157
227	459	602	731	946	1166
229	484	605	732	959	1172
238	497	606	739	972	1176
242	498	607	740	975	1181
254	500	608	757	983	1186
259	505	609	758	998	1195
265	506	614	769	1006	1198
269	510	617	776	1035	1213
272	512	619	777	1036	
285	518	620	788	1048	
296	520	629	797	1049	
231	522	630	805	1052	

## Indexing Terms

- Editorial Markings: 242, 254, 272, 331, 430, 606, 959, 998
- Original Newspaper Printed Caption Attached: 119, 242, 254, 331, 430, 529, 551, 606, 663, 998

## Subjects- Britain

- New Technologies: 121, 122, 161, 206, 221, 432, 497, 498, 602, 1087, 505, 510, 520, 567, 1163, 1138, 1147, 1156
- Politics: 653, 654, 675, 721, 841, 1035, 1036
- Sports: 109, 435, 456, 455, 457, 591, 972
- Special Events: 119, 217, 227, 265, 269, 366

## Subjects- Gender Issues

- Women: 272, 443, 451, 675, 805, 902, 1048, 1157

#### Subjects- Politics

- France: 554, 788
- Germany: 242, 296, 797, 848, 899, 931, 932, 959, 983, 989, 1049, 1052, 1053, 1164
- Russia :27, 53, 57, 137, 206, 415, 430, 451, 458, 553, 578, 693, 833, 933, 945
- Spain:254, 379, 400, 453, 551

#### Subjects- Series

- "How Plastic Surgery": 607, 608, 609
- "Railway Reptile": 172, 173



Box 6 – BIPPA. (1940-1945), Photographic News Agencies (PNA) (1939- 1945), Topical Press (1911-1945), Sport & General (1933-196

BIPPA. (1940-1945)

784	960
785	963
786	996
817	999
854	1007
878	1008
879	1009
881	1012
930	1013
936	1014
937	1018
951	1030
956	1067
957	1095

Indexing Terms

- Editorial Markings: 1018, 1067

Subjects- British Army

- Aviation: 878, 879, 881, 930, 951, 956, 1030

Subjects- Second World War

- Concentration Camp: 1008, 1009

## Photographic News Agencies (PNA) (1939- 1945)

730	921	980
766	927	981
767	939	982
773	940	985
780	941	990
781	943	997
787	947	1000
822	948	1004
834	952	1015
837	953	1017
850	954	1020
864	964	1023
867	968	1024
870	976	1026
872	977	1031
875	978	1039
912	979	1050

## Indexing Terms

### Subjects- British Army

- Royal Air Force: 730, 767, 781, 787, 834, 837, 864, 872, 875, 939, 941, 948, 952, 964, 968, 1017
- Navy: 780, 943, 976, 977, 978, 980, 981, 982, 990, 1000, 1004, 1008, 1009, 1023, 1024, 1031,

### Subjects- War

- Refugees/War Prisoners: 780, 943, 976, 977, 978, 980, 981, 982, 990, 1000, 1004, 1008, 1009, 1023, 1024, 1031,

## Sport & General (1933-1964)

66	683
148	689
286	691
325	750
405	772
429	819
538	832
539	857
557	883
583	885
588	910
657	1214
682	

## Topical Press (1911-1945)

1	431
37	440
49	441
97	542
107	711
155	746
158	751
192	830
198	847
205	862
207	894
263	896
264	916
282	928
336	1021
372	1038
375	

## Indexing Terms

### Subjects- Britain

- Daily Life: 49, 97, 107, 205, 207, 282, 441, 751, 847
- New Technologies: 37, 192, 263



Box 7 – Central Press (1914- 1969), Wide World Photos (1929- 1942)

Central Press (1914-1969)

2	469	851
4	559	887
14	586	897
45	597	898
98	621	901
143	669	912
185	676	914
187	701	918
209	710	935
222	715	1034
248	723	1128
253	742	1140
302	774	1146
321	779	1153
333	790	1167
338	796	1229
356	810	1230
368	812	1231
387	813	1234
396	821	

Indexing Terms

- Editorial Markings: 143
- Original Newspaper Printed Caption Attached: 143, 209, 898

Subjects- Britain

- Army: 559, 679, 710, 715, 774, 779, 790, 813, 821, 851, 887, 898, 912
- Arts: 701
- New Technologies: 45, 98, 187, 209, 222, 396, 621, 679, 701, 935, 1140, 1167, 1234
- Politics: 185, 248, 321, 586, 701, 715, 851, 901, 1034, 1128

Subject- Gender Issues

- Women: 302, 597, 779, 887, 897, 918

Subject- Politics

- German Plane Crashes: 723, 796, 810, 812

## Wide World Photos (1929-1942)

43	258	585
67	266	596
86	278	603
121	352	628
122	381	667
127	385	726
141	394	729
184	416	794
216	426	835
219	465	836
228	488	853
232	495	905
233	511	
255	548	

## Indexing Terms

- Editorial Markings: 86, 255
- Original Newspaper Printed Caption Attached: 43, 86, 628

## Subjects- Britain

- Army: 127, 628, 726, 724, 835, 836, 858
- Arts: 43, 219, 585
- New Technologies: 67, 127, 232, 233, 381, 385, 416, 603, 794, 667, 905

Box 8 – General Photographic Agency (1928- 1940), London News Agency (1917-1945), Photo Press (1925- 1938)

#### General Photographic Agency (1928-1940)

29	306
30	345
31	346
32	347
33	348
36	349
41	350
136	355
146	494
257	482
294	1097
305	

#### London News Agency (1917-1945)

7	525	842
64	543	845
85	549	855
142	552	877
179	584	884
180	624	889
193	645	903
223	679	904
247	684	906
284	687	907
339	690	915
343	755	949
351	763	950
371	791	958
409	800	965
412	814	1003
445	820	1005
507	829	1007

#### Indexing Terms

- Editorial Markings:142, 800

#### Subjects – Britain

- Army:791, 549, 829, 845, 855, 877, 915, 949, 950, 958, 965, 1003, 1005
- New Technologies: 179, 180, 247, 339, 552, 207, 814, 842, 903, 904, 906



# Photo Press (1925-1938)

15	334
43	340
79	359
106	360
134	370
145	393
147	419
162	442
182	448
214	485
256	493
276	501
319	540
	571, 572, 573
	574, 575, 576, 577
	578, 579, 580, 581
	582, 583, 584, 585
	586, 587, 588, 589
	590, 591, 592, 593
	594, 595, 596, 597
	598, 599, 600, 601
	602, 603, 604, 605
	606, 607, 608, 609
	610, 611, 612, 613
	614, 615, 616, 617
	618, 619, 620, 621
	622, 623, 624, 625
	626, 627, 628, 629
	630, 631, 632, 633
	634, 635, 636, 637
	638, 639, 640, 641
	642, 643, 644, 645
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	674, 675, 676, 677
	678, 679, 680, 681
	682, 683, 684, 685
	686, 687, 688, 689
	690, 691, 692, 693
	694, 695, 696, 697
	698, 699, 700, 701
	702, 703, 704, 705
	706, 707, 708, 709
	710, 711, 712, 713
	714, 715, 716, 717
	718, 719, 720, 721
	722, 723, 724, 725
	726, 727, 728, 729
	730, 731, 732, 733
	734, 735, 736, 737
	738, 739, 740, 741
	742, 743, 744, 745
	746, 747, 748, 749
	750, 751, 752, 753
	754, 755, 756, 757
	758, 759, 760, 761
	762, 763, 764, 765
	766, 767, 768, 769
	770, 771, 772, 773
	774, 775, 776, 777
	778, 779, 780, 781
	782, 783, 784, 785
	786, 787, 788, 789
	790, 791, 792, 793
	794, 795, 796, 797
	798, 799, 800, 801
	802, 803, 804, 805
	806, 807, 808, 809
	810, 811, 812, 813
	814, 815, 816, 817
	818, 819, 820, 821
	822, 823, 824, 825
	826, 827, 828, 829
	830, 831, 832, 833
	834, 835, 836, 837
	838, 839, 840, 841
	842, 843, 844, 845
	846, 847, 848, 849
	850, 851, 852, 853
	854, 855, 856, 857
	858, 859, 860, 861
	862, 863, 864, 865
	866, 867, 868, 869
	870, 871, 872, 873
	874, 875, 876, 877
	878, 879, 880, 881
	882, 883, 884, 885
	886, 887, 888, 889
	890, 891, 892, 893
	894, 895, 896, 897
	898, 899, 900, 901
	902, 903, 904, 905
	906, 907, 908, 909
	910, 911, 912, 913
	914, 915, 916, 917
	918, 919, 920, 921
	922, 923, 924, 925
	926, 927, 928, 929
	930, 931, 932, 933
	934, 935, 936, 937
	938, 939, 940, 941
	942, 943, 944, 945
	946, 947, 948, 949
	950, 951, 952, 953
	954, 955, 956, 957
	958, 959, 960, 961
	962, 963, 964, 965
	966, 967, 968, 969
	970, 971, 972, 973
	974, 975, 976, 977
	978, 979, 980, 981
	982, 983, 984, 985
	986, 987, 988, 989
	990, 991, 992, 993
	994, 995, 996, 997
	998, 999, 1000, 1001

Box 9- Agencies A -U, Unknown

ASSOCIATED AGENCIES: 87  
ALFIERI PICTURE SERVICE: 132, 160, 267,  
492, 545  
ART PHOTO SERVICE: 16  
BARNADO PRESS ROOM: 801  
BARRATS PHOTO PRESS AGENCY: 298, 354,  
533, 666, 698  
BRITISH INTERNATIONAL PHOTOS: 634  
BRITISH COMBINE PHOTOGRAPH: 1032  
BUF PHOTO AGENCY: 204  
CAMERA PRESS LTD.: 1116, 1126, 1187,  
1203, 1221, 1224, 1226, 1228  
COMET ZÜRICH: 1173  
DAILY HERALD: 759  
DAILY PRESS: 83  
DAILY SKETCH: 795, 798, 1188, 1189, 1208,  
1209, 1210  
DORIEN LEIGH LTD.: 534, 560, 561, 562,  
563  
EDITORIAL SERVICES LTD.: 39, 745  
Eigentum der Reichsbahnzentrale für den  
Deutschen Reiseverkehr, Berlin.: 92, 171  
EVENING NEWS: 71, 139, 156  
EVENING PHOTOS: 895  
EXPRESS PHOTOS: 34, 281  
GENERAL PICTURE NEWS: 77, 115, 728  
GENERAL PRESS SERVICES: 111  
GRAPHIC PHOTO UNION: 99, 579, 806, 807,  
HAMSWORTH PHOTO LIBRARY: 1239  
HONG KONG GOVERNMENT  
INFORMATION SERVICES: 1220  
INTERNATIONAL GRAPHIC PRESS: 65  
INTERNATIONAL NEWS PHOTOS: 1077,  
1082, 1091, 1114, 1174, 1175  
KOSMOS PRESS BUREAU (LONDON) LTD.:  
712, 713

LEONARD AGENCY: 573, 573, 575  
MAIL PHOTO: 59, 60, 61  
THE NEW YORK TIMES: 1002, 1068, 1113  
NEWS OF HAWAII: 452  
NEWS PHOTOS (LONDON) LTD.: 181  
NORMAN SMITH'S FEATURE SERVICE: 647,  
649  
NORTHCLIFFE NEWSPAPERS: 154  
P.A. REUTER: 1086, 1139, 1142  
PHOTOCROM Co. LTD.: 112  
THE PHOTO SERVICE LTD.: 144, 502, 600,  
720  
PACIFIC & ATLANTIC: 17, 19, 21, 26  
PICTORIAL PRESS: 1108, 1109  
PRESS ASSOCIATION PHOTOS: 1236  
PRESS ILLUSTRATED SERVICE: 743  
PRESS PHOTOS LTD.: 1083  
PRESS TOPICS: 509  
QUICK PICTURES LTD.: 22  
RACING & SPORTS PICTURES: 466  
SELFRIDGE: 618  
SOCIETY & SPORTS PRESS LTD.: 78  
SOUTHERN RAILWAY ADVERTISING  
DEPARTMENT: 89  
SPECIAL PRESS: 13, 47, 48  
SPORT & GENERAL PRESS AGENCY: 66, 148,  
286, 325, 405, 429, 538, 539, 557, 583, 588,  
657, 682, 683, 689, 691  
STUDIO DORIC PHOTOGRAPHY: 428  
THE TIMES LONDON: 1141  
UNDERWOOD PRESS SERVICE: 1103  
UNITED PRESS INTERNATIONAL: 1217  
UNIVERSAL: 274  
Unknown: 20, 35, 42, 46, 55, 70, 72, 73,  
157, 193, 246, 252, 317

Box 10- Photographers B- V

BEATON, CECIL: 1204  
BARKER, EARNEST: 5  
BRENNAN: 1238  
BRASSAI: 454  
BROOKS: 186  
Brown, Charles E.: 747, 962  
BUCHLER, WALTER: 88  
CONSOLE: 163, 164, 165, 364, 475, 1105  
DAVIS, WILLIAM: 261, 478  
DAWSON GEOFFREY: 18  
DELIUS, CARL: 90, 91  
FELTON, HERBERT: 1111  
GASKEL: 450  
GOLDSACK, JACK: 1197  
GULLILAND, A.A.: 61  
HORDOZY, L.: 446, 447  
HOPPE, E.O. : 9, 58, 550  
IMPEY: 191  
JOHNSON, W.E. :208  
LORANT, MICHAEL : 648, 649, 650, 651  
LEBENSTEIN, WALTER O.: 515, 516  
MANUEL, HENRI: 23, 63  
MARSHALL, B.H.: 52  
POPPER, PAUL : 526  
QUINN, HERBERT: 268  
RUGE, WILLI: 374  
RUSH: 54  
SCHUCK, LOUIS: 413  
TATE, WALTER: 11  
TOWNSEND, JOHN: 1240  
TOPHAM, JOHN: 480, 665  
LOUSADA, SANDRA: 1227  
PRINCE, ERNEY: 530  
VAUGHN, KAY: 125



## APPENDIX: Illustrations

Figure 1.



Daily Mail (est. 1896)

*Happy Crowds in Oxford St. The Christmas Spirit.*

December 16, 1922

Gelatin Silver Print.

Figure 2.



ART-PHO Service

*"The Romance of Broadcasting". An interesting film showing the inner work of the BBC. Capt. Eckersly, the Chief Engineer of the BBC. Being "shot".*

December 9, 1925

Gelatin Silver Print

Figure 3.



The Associated Press (est. 1846)

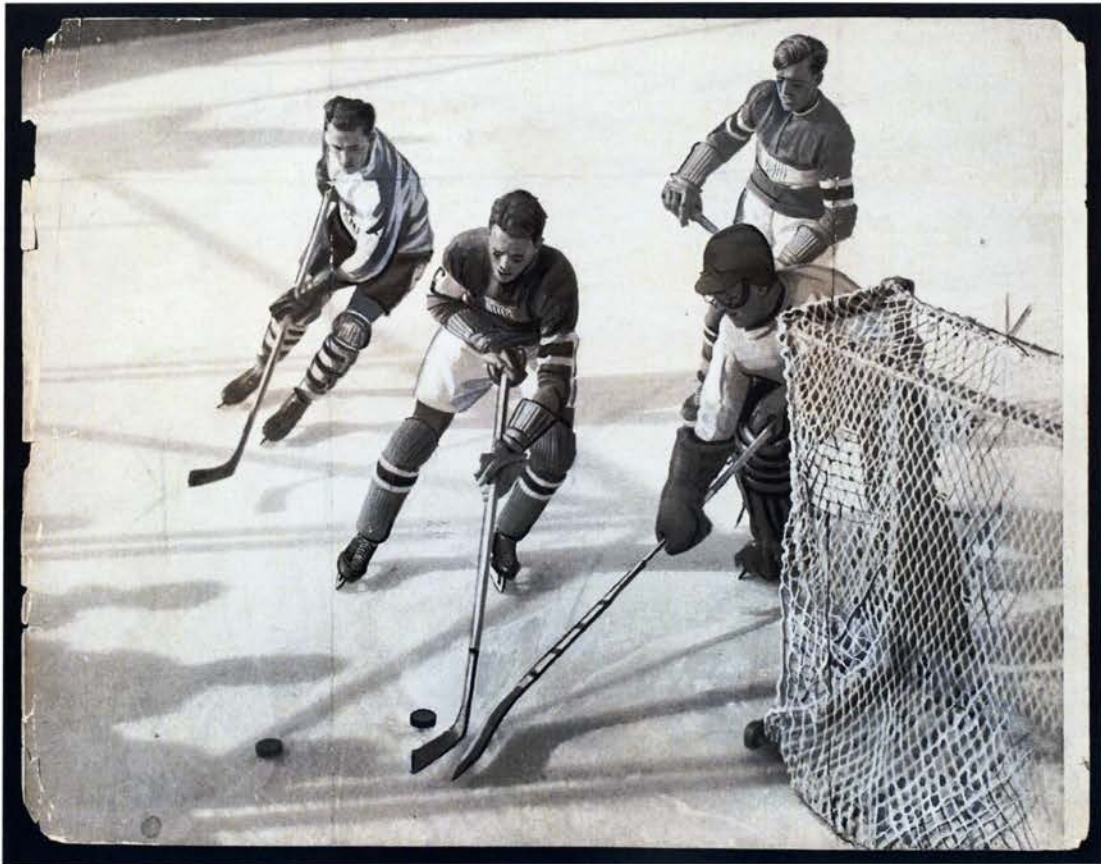
*The "GAPA" being tested. A ground to air pilotless aircraft. New Mexico.*

January 11, 1953

Gelatin Silver Print



Figure 4.



Planet News Ltd. (1928- 1970)

*U.S. Hockey team loses to Canadians. Canada defeated the U.S., two goals to one, in an overtime match. The first hockey contest of the Winter Olympics at Lake Placid, NY.*

February 4, 1932

Gelatin Silver Print

Figure 5.



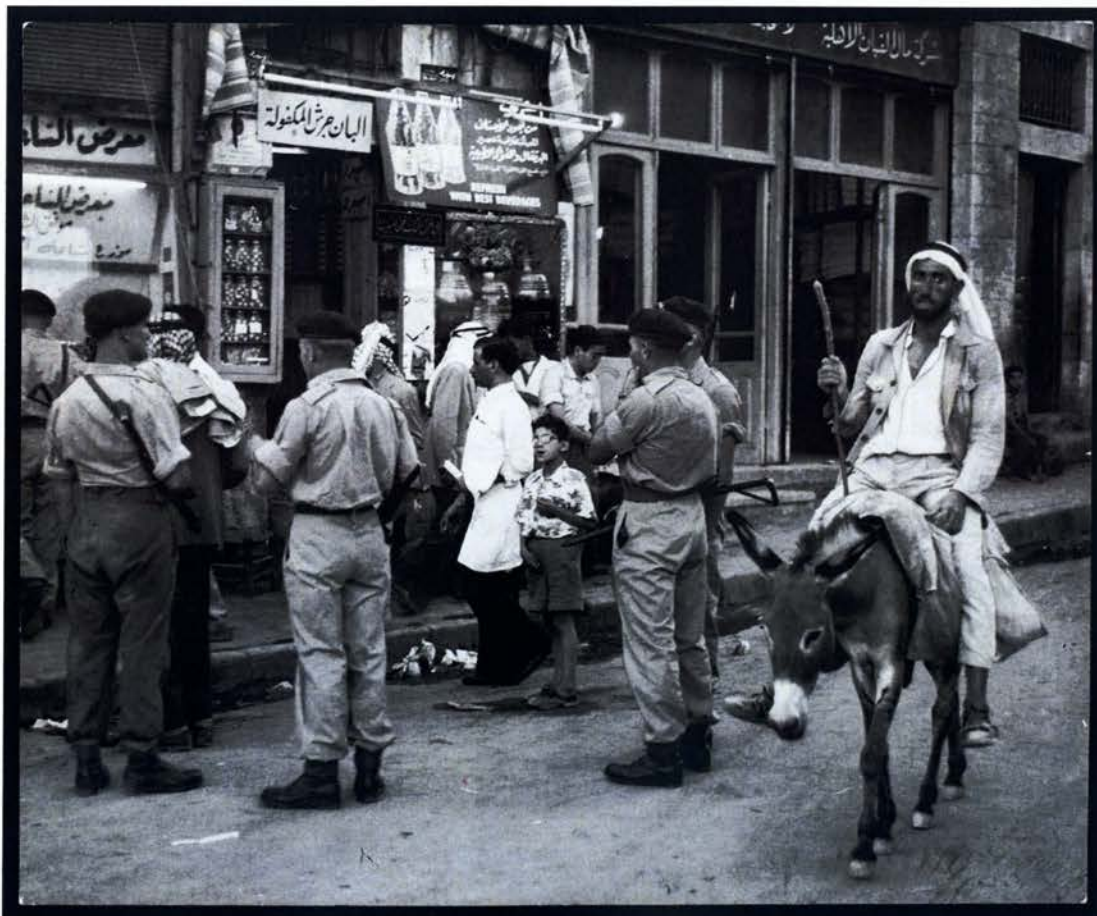
Keystone Press Agency (1886-1978)

*Driving into action in Budapest. At the corner people stand watching. Smoke rises in the background.*

October 27, 1956

Gelatin Silver Print

Figure 6.



Daily Sketch

*British Forces in Jordan. Middle East Crisis. Tension mounted among the Amman population when British troops carried guns into the town whilst off-duty tonight.*

July 21, 1958

Gelatin Silver Print



Figure 7.



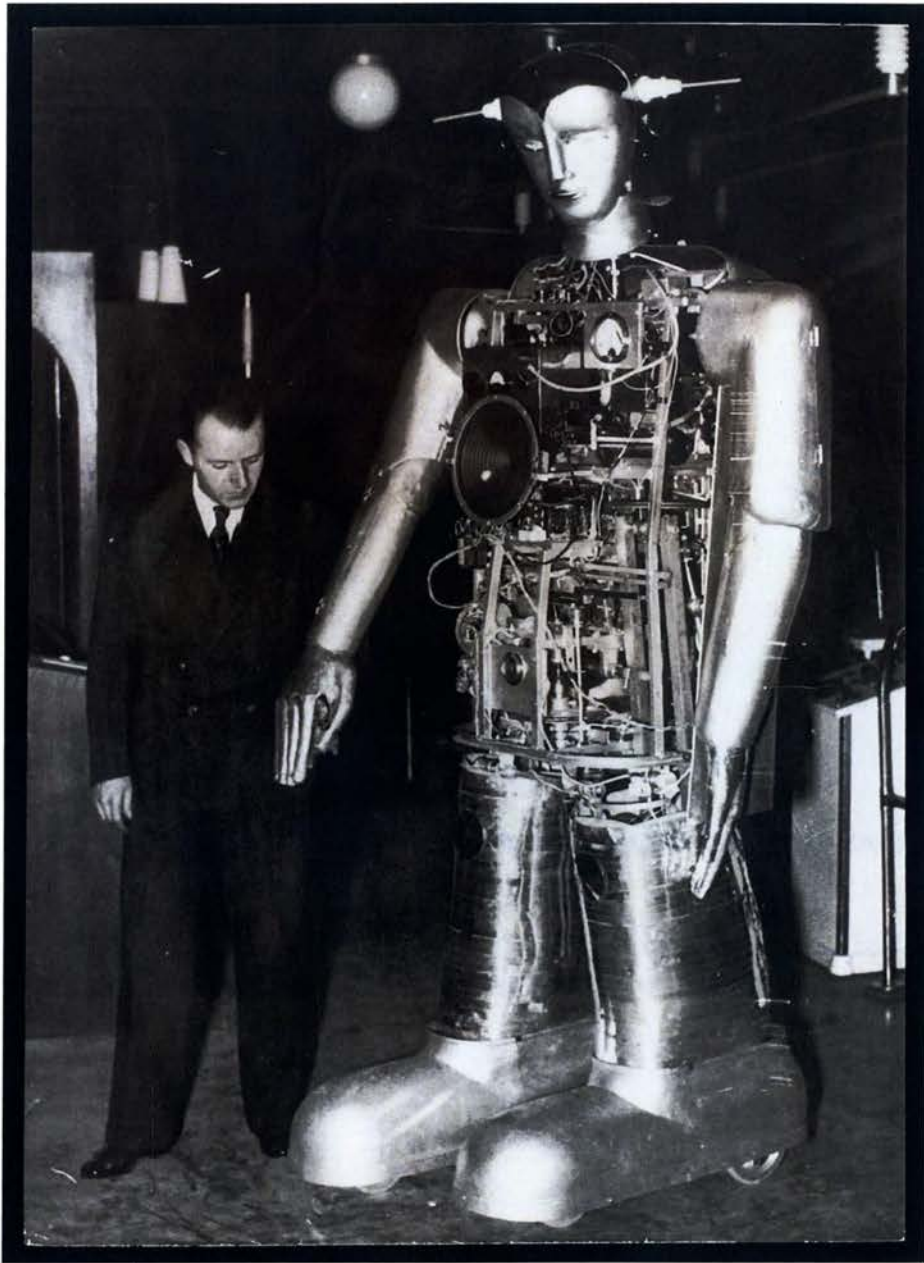
Central Press (1910's-1970's)

*The interior of one of the "Golden Ray" air liners, in which meals can be served. It has a cruising speed of 110mph., and is faster than anything yet used on the Paris-London route.*

April 9, 1929

Gelatin Silver Print

Figure 8.



Planet News Ltd. (1928-1970)

*World's most lifelike robot completed after ten years. Sabor the robot undressed to show astonishing mechanism. With inventor Herr August Huber.*

December 13, 1938

Gelatin Silver Print

Figure 9.



Camera Press Ltd.

*China's "Cultural Revolution": National Day Celebrations. The Mao-Tse-Tung cult is growing in Red China, and Mao's thought dominates every sphere of life.*

October 12, 1966

Gelatin Silver Print



Figure 10.



Fox Photos (1920's - 1980's)

*M.P's Earl Winterton (right) and Sir John Gilmore reading the news outside Parliament today.*

September 4, 1939

Gelatin Silver Print

Figure 11.



Paul Popper

*Czechoslovakia's training in National defense now starts at the age of six. Running for safety during air raid.*

March 20, 1938

Gelatin Silver Print



Figure 12.



Photo Press

*Reproducing Beauty. A clever study indeed, portraying intensive concentration by pupils of the LCC.*

February 24, 1933

Gelatin Silver Print



Figure 13.



Keystone Press Agency (1886- 1978)

*Czech refugees pouring into the Masaryk stadium in Prague, looking for safety.*

September 20, 1938

Gelatin Silver Print

Figure 14.



Planet News Ltd. (1928-1970)

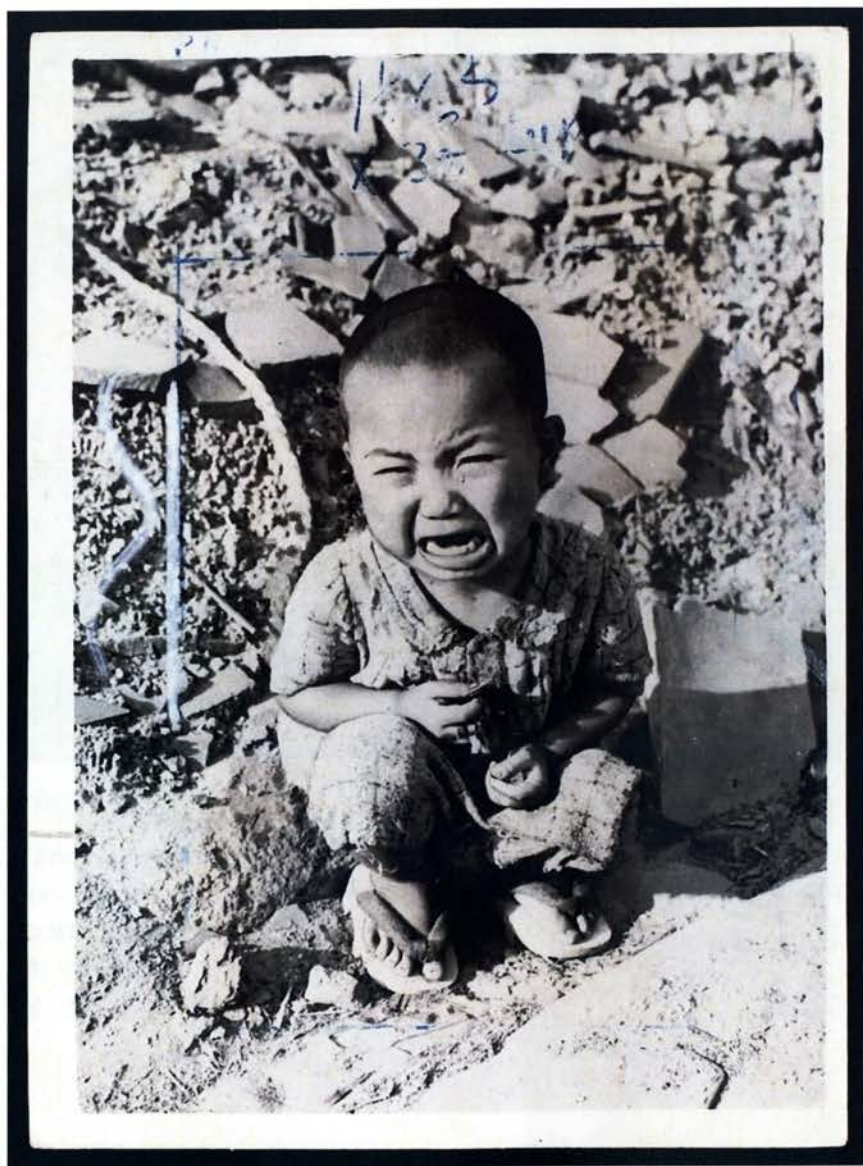
*Anto-Red troops pouring into Malaga after Franco's army had liberated the city from its reign of red terror.*

February 18, 1937

Gelatin Silver Print



Figure 15.



Keystone Press Agency (1917–1967)

*A young boy cries amongst the wreckage of Hiroshima where the clean up operation continues a year after the bomb exploded.*

August 6, 1946

Gelatin Silver Print



Figure 16.



Planet News Ltd. (1927-1963)

*Nazi raider crippled by R.A.F fighters crashes. A Heinkel bomber crashes on the north-east coast.*

March 1, 1940

Gelatin Silver Print

Figure 17.



The Photo Service Ltd.  
*Ramsgate hair contest.*  
July 10, 1937  
Gelatin Silver Print

Figure 18.



E.O. Hoppé

*The Minocle Mode. The eyeglass, the wearers of which were once regarded as "superior persons", has staged a succesful return to social life without the stigma of superiority attached to its use.*

December 21, 1929

Gelatin Silver Print



Figure 19.



Brassai  
*"Bicycle day" Bois de Boulogne, Paris.*  
June 13, 1937  
Gelatin Silver Print

Figure 20.



Willi Ruge  
*German women preparing for Olympic Games.*  
June 21, 1936  
Gelatin Silver Print

Figure 21.



Charles E. Brown

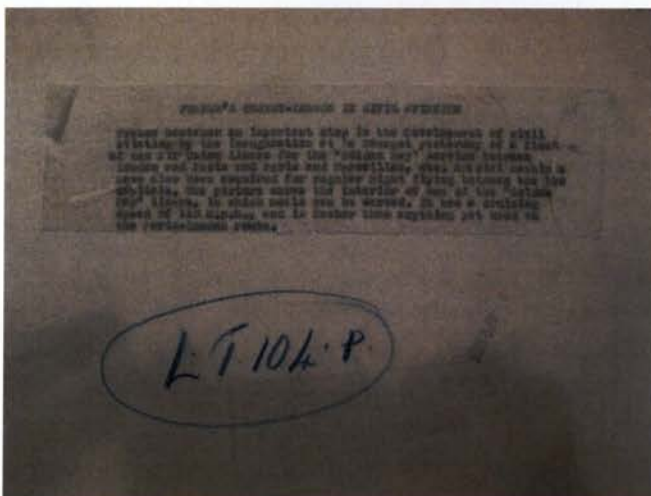
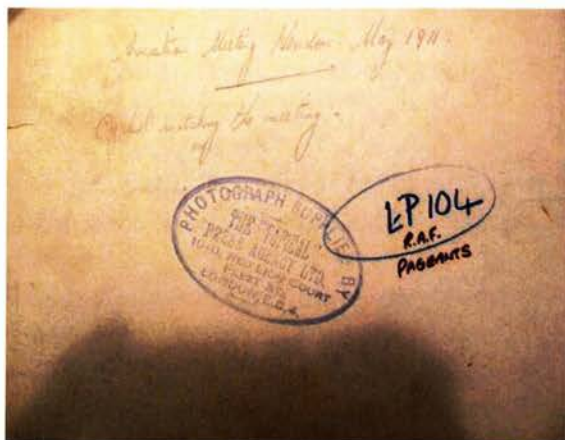
*Ancient and Modern. 'Valentia' bombers flying over the Pyramids near Cairo on their way with urgent supplies to quell the riots in Palestine.*

1930's

Gelatin Silver Print



Figure 22.



Verso of selected images from the BPAC.

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