

PICTURING THE NEWS:
THE INTELLECTUAL ARRANGEMENT AND DESCRIPTION
OF THE CHATHAM DAILY NEWS COLLECTION

by
Jessica Anne Glasgow,
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Jessica Anne Glasgow

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Chatham Daily News Collection

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Film and Photography Preservation and Collections Management

Ryerson University

Abstract

This thesis is an applied project in managing and preserving photographic press collections in museums and archives, focusing on the *Chatham Daily News* Collection at the Chatham-Kent Museum. The collection was donated by the *Chatham Daily News* to the museum in 1990 and consists of ca. 300,000 black and white negatives, ca. 10,000 black and white contact prints and 8 administrative record books from 1946 to 1987. This thesis addresses the growing occurrence of press collections that are donated to museums and archives for preservation, and what these institutions can do to make them more accessible. The project was comprised of an inventory, a standardized finding aid and a detailed container list. Data from a representative sample of the collection was gathered and analyzed in order to better understand and describe the negatives and the role that photography played as a tool of communication at the *Chatham Daily News*.

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Introduction

Daily newspapers, such as the *Chatham Daily News* (CDN) have played a significant role in building community identities by disseminating news pertaining to a very specific geographic area. As described by G.P. de T. Glazebrook, “a quite small town might have two or three newspapers and each would bear the personal imprint of the editor.”¹ By capturing the day-to-day life and people of the area, the *CDN* created a portrait of the community that could be shared and preserved through the newspaper’s publication. Small community newspapers like the *CDN* often printed content that reflected the knowledge of



Figure 1: Photographer Unknown. A photograph from the collection showing a promotional display for the *CDN*, June 1954. Cellulose acetate negative, 4”x 5,” *Chatham Daily News* Collection, Chatham-Kent Museum.

¹ G. P. De T. Glazebrook, *Life in Ontario: A Social History*, (1975) 241.

its owners, editors, writers and photographers and their relationship to the area and its people. The *CDN* used photographs to disperse information by providing the reader with a visual account of the news. These photographs, often viewed before the text was read, allowed readers in small towns to identify the familiar people and places that they depicted, encouraging them to participate in the building of a community identity.

The presence of photographs in newsprint has been an accepted practice since the halftone process was introduced at the end of the nineteenth century.² As Jason E. Hill and Vanessa R. Schwartz explain in their introduction to *Getting the Picture: The Visual Culture of the News*, the news picture is “an important means of communication and information.”³ However, as they demonstrate, histories of the news and press have yet to account for the role that the photograph has played.⁴ Press photographs, as they note, have an “instrumental and timely” purpose, and have the tendency to be forgotten after they fulfill this immediate purpose.⁵ It is becoming increasingly common for newspapers and press agencies to donate their obsolete analogue photographic collections to museums and archives for preservation and

² Bodo Von Dewitz, , ed. *Kiosk: A History of Photojournalism, 1839-1973*, (2001) 40.

³ Jason E. Hill and Vanessa R. Schwartz, eds. *Getting the Picture: The Visual Culture of the News*, (2015), 5.

⁴ *Ibid.*, 3.

⁵ *Ibid.*, 5.

research,⁶ where the original context is often lost in the transition from an immediate tool of communication to a museum object.

This thesis focuses on such a collection: the *Chatham Daily News* Collection housed by the Chatham-Kent Museum (Chatham, Ontario). This collection consists of approximately 300,000 black and white photographic acetate negatives taken by staff photographers and approximately 10,000 black and white contact prints made at the *CDN* between 1946 and 1987. The collection also contains eight ledger books for the years: 1975, and 1977 to 1983. These ledger books contain daily notes (presumably written by the editor) pertaining to which stories needed to be covered, what photographs needed to be taken, and which staff member would cover each event.

Since the *CDN* donated the collection to the Chatham Museum in 1990,⁷ it has remained untouched by museum staff. Due to the large size of the collection and the small number of staff at the museum, there are currently no catalogue or database records for this collection, and it has not been digitized or disseminated online. It was noted by museum staff that access to the collection has been limited over the years due to the lack of organization and access points, despite the frequent research requests they receive.

⁶ Mary Panzer. "The Meaning of the Twentieth-Century Press Archive," (2011), 49.

⁷ Donation agreement, December 8, 1990.

The main consideration of this thesis was *how can access to this collection be improved so that it can be more efficiently managed by museum staff, and provide researchers with a better understanding of its contextual history?* In order to answer this question, this thesis has two aims: the first is to improve access to this collection through intellectual organization and description in the creation of a finding aid; the second is to enrich the collection by describing the content and context of the collection through research and the examination of a representative sample of the collection. In addition to intellectually arranging and describing these objects, it was important to consider and describe their use and value at the time and place in which they were produced.

The following paper outlines the historical context of this collection by examining literature on the history of photojournalism, the press in Canada, the history of Chatham-Kent, as well as manuals for archival arrangement and description. It also demonstrates the methods and standards used in the creation of the finding aid and the representative sample. Lastly, it includes various illustrations of the collection and the finding aid itself.

The frequent research requests to access this collection demonstrate that the *CDN* is still significant to the community of Chatham-Kent. These materials are not only being requested as evidence of specific news stories or events, but as a portal for people in Chatham-Kent to learn more about the people and

places of the past. This thesis questions: Was the purpose of these photographs to capture and preserve the essence of the community, and can this responsibility be passed on to the museum by creating access to this collection?

Literature Survey

This literature survey examines available textual resources regarding the creation of archival finding aids and provides an historical context for the *Chatham Daily News* Collection at the Chatham-Kent Museum. The survey is divided into two sections: the archival arrangement and description of photographic collections and the various aspects and standards used for creating a finding aid; and the historical context of this collection, including the history of photojournalism and newspapers in Canada, as well as local history.

a. Archival Arrangement and Description

The largest part of this project consisted of surveying the collection and creating an archival finding aid to increase user access and improve physical and intellectual control by the museum staff. During this process it was important to understand the various elements and standards used in Canadian institutions in order to create a finding aid that will be relevant and accurate to future users.

The main standards manuals consulted during this project were the *Canadian Archival Standards Rules for Archival Description*⁸ (2008) prepared by

⁸ *Canadian Archival Standard Rules for Archival Description*. Ottawa: Bureau of Canadian Archivists, 2008.

the Bureau of Canadian Archivists and *Describing Archives: A Content Standard*⁹ (2013) written by the Society of American Archivists. Both of these manuals were used during the creation of the finding aid to ensure that it can be used efficiently by museum staff and researchers and can be shared with other institutions. *Organizing Archival Records: A Practical Method of Arrangement and Description for Small Archives*¹⁰ written by Georgia Department of Archives and History director David Carmicheal, is a book specifically tailored to smaller institutions whose employees and volunteers may not have formal training in archival practices. Carmicheal's goal is to provide tools that can be applied by anyone, no matter their education or the size or resources of the institution. This text clearly demonstrates how to arrange and describe a collection and gives basic instructions and templates for creating a finding aid. It was relevant to this practical project because it demonstrated how to go beyond the quantitative data included in the finding aid by creating additional access points for users.

In the text *Introduction to Vocabularies: Enhancing Access to Cultural Heritage*,¹¹ Elisa Lanzi and Howard Besser describe how the strong use of controlled vocabularies of image collections is key to making cultural heritage

⁹ Steven L. Hensen, *Describing Archives: A Content Standard*. 2nd ed., (2013).

¹⁰ David W. Carmichael, *Organizing Archival Records*, (2012).

¹¹ Elisa Lanzi, and Howard Besser, *Introduction to Vocabularies: Enhancing Access to Cultural Heritage Information*, (1998).

available to the public. More importantly, they outline the existing standards and forms of vocabularies that will need to be followed during the creation of the finding aid and series-level descriptions of the *Chatham Daily News* Collection.

Two previous Master's theses by Film and Photography Preservation and Collections Management students focused on similar photographic press collections and methods of increasing user access. The 2012 paper "Finding Wolff: Intellectually Arranging the Werner Wolff Fonds at the Ryerson Image Centre"¹² by Sara Manco consisted of the intellectual arrangement of the Werner Wolff fonds at the Ryerson Image Centre and the creation of a finding aid. Manco's thesis provided an overview of the steps involved in the process of intellectually arranging a photographic collection of press photographs. However, this project differs because the finding aid was completed based on the original order of the collection, as opposed to Manco who imposed an intellectual order on the fonds. "Issues in Object-Level Description of Press Photography Collections: Toward A Metadata Standard for Photojournalism"¹³ written by Matthew Rushworth in 2012 highlighted the importance of object description and vocabulary as press collections move from their original

¹² Sara L. Manco, "Finding Wolff: Intellectually Arranging the Werner Wolff Fonds at the Ryerson Image Centre," (2012).

¹³ Matthew Rushworth, "Issues In Object-Level Description of Press Photography Collections: Toward A Metadata Standard For Photojournalism," (2012).

agencies to cultural heritage institutions in order to preserve any original context. Both of these theses were relevant to this project because they also worked towards increasing access to photographic press collections by describing the subjects of the photographs. This project aims to make research easier and to enrich the descriptions by making qualitative generalizations about the collection instead of just providing quantitative data in the finding aid.

b. Contextual Research

Historian Mary Panzer provides a context for modern photojournalism since 1955 in *Things As They Are (2005)*.¹⁴ Panzer uses photographic stories as they were originally published to emphasize the role of many different agency authors in their creation. While this publication focuses on the photographic essay as opposed to single pictures like those in the *CDN Collection*, it is a reminder of the many elements that come into play in a news agency. *KIOSK: A History of Photojournalism 1839-1973*¹⁵ released in 2001 by Bodo von Dewitz and Robert Lebeck examines layouts of illustrated magazines. Similar to Panzer's *Things As They Are*, Lebeck and von Dewitz explore the creation of

¹⁴ Mary Panzer, *Things As They Are: Photojournalism in Context Since 1955*, (2005).

¹⁵ Bodo von Dewitz, ed., Robert Lebeck, comp., *Kiosk: A History of Photojournalism, 1839-1973*, (2001).

photographic reports by examining the finished layouts as they were seen by readers. *Getting the Picture: The Visual Culture of the News*¹⁶ (2015) is a recently released collection of essays compiled by Jason E. Hill and Vanessa R. Schwartz that specifically examine the role that photographs and other visual media have played in the press from its invention to the present day. During the arrangement and description process, these works were a reminder to consider the original purpose and value of the CDN Collection and what contextual information may have been lost during its transfer to the museum. These recent sources on the history of photojournalism indicate that scholars are moving away from a generalized history of photojournalism, towards specific, corpus-based research that emphasizes the original context and life span of press photographs.

Canadian Newspapers: The Record of our Past, The Mirror of our Time,¹⁷ edited by academic librarian Hana Komorous, is a written account of the proceedings of the Second National Newspapers Colloquium that took place in Vancouver, B.C. in 1987. It highlights the importance of the collection, preservation and access to Canadian newspapers such as the CDN. The keynote

¹⁶ Jason E. Hill and Vanessa R. Schwartz, eds., *Getting the Picture: The Visual Culture of the News*, (2015).

¹⁷ Hana Komorous, *Canadian Newspapers: The Record of Our Past, The Mirror of Our Time: Proceedings of the Second National Newspapers Colloquium, Vancouver, British Columbia, June 11, 1987*, (1989).

address by Marianne Scott notes that newspapers are the most unique and diversified publishing activities in Canada because of their geographically focused production and distribution, high print numbers, and intrinsically short lifespan.¹⁸ Scott also points out that the preservation of newspapers are problematic for museums and archives due to their overwhelming number and short life expectancy.¹⁹ Although this work is focused on newspapers and not the photographs featured in them, it emphasizes the importance of preserving Canadian press collections for the future as a unique representation of Canadian history, and the inherent issues with trying to preserve something that is specifically created to be immediate and disposable.

The 1990 book *The Rise of the Canadian Newspaper*,²⁰ by literary editor and writer Douglas Fetherling, outlines the social history and development of newspapers in Canada. He provides the context of publication for daily papers and highlights the growing trend of larger metropolitan newspaper companies overtaking modest papers in smaller areas such as Chatham. This analysis helped to clarify the current organization of the *Chatham Daily News* and why the collection may have been donated to the museum. *A History of Journalism*

¹⁸ Ibid., vii.

¹⁹ Ibid.

²⁰ Douglas Fetherling, *The Rise of the Canadian Newspaper*, (1990).

*in Canada*²¹ is an older but thorough publication written by Wilfred Kesterton in 1967. In the fourth chapter, entitled "The Fourth Press Period: Mutation, 1900 to 1967," he outlines many of the factors that changed the press industry during this period such as World Wars I and II, and rapidly changing technological and industrial advancements that created new forms of communication and distribution of information. These are just several aspects of the early twentieth century that modified the Canadian press into the system that was in place when this collection was created. This source provides a cultural and social context for the photographs in the *CDN* Collection.

In "The Meaning of the Twentieth-Century Press Archive," Mary Panzer highlights the increasing movement of obsolete photographic collections from press agencies to institutions such as art museums, archives and research centers in order to be preserved and accessed.²² Panzer also notes that information can be lost as collections are removed from their original context and given new meaning by the receiving institution,²³ a phenomena especially relevant to the *CDN* Collection. This source is a reminder that, while many press collections are donated to museums with the good intentions of preservation and greater public access, unless they are supported by materials that help to

²¹ Wilfred H. Kesterton, *A History of Journalism in Canada*, (1967).

²² Mary Panzer, " Twentieth-Century Press Archive," (2011), 46.

²³ *Ibid.*, 49.

enhance and explain their original context, press collections in museums will remain misunderstood and under-used.

Finally, several publications focusing on Chatham-Kent were consulted in order to gather more background information on the *Chatham Daily News* and the role the publication played in the area. G.P. de T. Glazebrook briefly discusses the role of newspapers in early nineteenth century Ontario in his 1975 book *Life in Ontario: A Social History*.²⁴ Glazebrook analyzes how small community papers at this time were very much reflective of their owners', editors' and writers' beliefs and opinions, indicating that the newspapers were as much a portrait of their owners as they were of the area that they served. *Romantic Kent: The Story of a County 1626-1952*,²⁵ written in 1952 by former journalist and editor of the *Chatham Daily News* Victor Lauriston, chronicles the history of the county, including an account of the development of the *CDN*. Both of these sources build a very specific local context for this collection and will help create connections to other materials in the museum's holdings.

The publications discussed in this section help to provide an historical context for the *CDN* Collection. Most importantly, they highlight that access to

²⁴ G. P. De T. Glazebrook, *Life in Ontario: A Social History*, (1975).

²⁵ Victor Lauriston, *Romantic Kent: The Story of a County 1626-1952*, (1952).

press collections within institutions such as museums is often limited because the original context of the photographs is not properly understood or described.

Conclusion

The results of this literature survey demonstrate that, while there are sufficient and recent resources concerning photojournalism, there are significantly less sources that focus on the history of newspapers and photojournalism in Canada. There is also little literature concerning press collections held in museums and archives or how to use a tailored approach to these types of collections. Until the publication of books like *KIOSK* and *Things As They Are*, histories of photojournalism have largely ignored the final destination of photographs: the published layout. Current research in the field is moving towards a focus on large corpuses in order to reveal the process, intention and consumption of image-making and publishing in the press. This thesis will contribute to this growing research trend because press collections are increasingly being made available to the public through museums and archives, but contextual information such as their organizational structure, administrative history and original use is rarely provided to users. It is my hope that this project will add to the efforts of Rushworth and Manco in revisiting traditional methods of arrangement and description to find a way to describe press collections and increase access and research potential.

Methodology

This thesis began with a request from the staff of the Chatham-Kent Museum to help improve access to the *Chatham Daily News* Collection. The collection, containing approximately 300,000 photographic negatives, 10,000 contact prints and eight ledger books was donated by the *CDN* to the Chatham-Kent Museum in 1990.²⁶ The collection was donated to the museum because the *CDN* did not have the space to continue to store it and wanted to ensure that it would be archived and made accessible to the general public.²⁷ As Hill and Schwartz note, the production of physical newspapers slowed at the beginning of the twenty-first century and many photography departments became smaller or disappeared altogether.²⁸ In the case of the *CDN*, there was simply neither the room nor the staff available to archive the negatives for future reference.

In a letter written prior to the donation of the collection, the museum curator promised the editor of the *CDN* that they would provide accessibility to the collection to the best of their ability and would begin organizing and cataloguing the photographs as soon as possible.²⁹ Twenty-five years later, the full-time museum staff have been unable to increase access to the collection and

²⁶ Donation agreement, December 8, 1990.

²⁷ Diana Martin (*Photographer, CDN*), e-mail message to author, May 15, 2015.

²⁸ Jason E. Hill and Vanessa R. Schwartz, *Getting the Picture: The Visual Culture of the News*, (2015), 209.

²⁹ Chatham-Kent Museum Curator, letter to Editor of Chatham Daily News, November 14th, 1990.

still receive frequent research requests. Due to the large size of the collection and the small number of staff at the museum, there are currently no catalogue or database records for this collection, and it has not been inventoried, digitized or disseminated online.

The first step in improving access was to examine the historical context of this collection and explore the original purpose of the negatives at the time they were created. The collection was then inventoried, intellectually ordered and described in an archival finding aid. The enormity of the collection and limited time frame made it difficult to describe it in definite terms within the finding aid. In order to get a more detailed view of the content of the negatives and what purpose they served within the *CDN*, data was collected and analyzed from a representative sample of the collection.

a. Historical Context

The process of description began by researching the entity that created the objects in the collection – the *Chatham Daily News*. In addition to speaking with the *CDN*, museum records, local history books and issues of the newspaper on microfilm were also consulted.

The *CDN* is a daily newspaper that serves the city of Chatham and surrounding areas. Located in South-western Ontario, Chatham-Kent is primarily

an agricultural and industrial area home to approximately 103,000 residents.³⁰ It was the site of the historic Battle of the Thames during the war of 1812 and is also home to the Dawn Settlement, a community started by Josiah Henson, a major figure in the Underground Railroad and the main character of Harriet Beecher Stowe's novel, *Uncle Tom's Cabin*.³¹ Chatham is also home to one of the earliest automobile manufacturers in Canada, Gray-Dort Motors Ltd., and the world's largest vintage automobile auction and restoration house, RM Classic Cars. Among notable citizens are author Robertson Davies, championship figure skater Shae-Lynn Bourne, NHL hockey player for the Calgary Flames T.J. Brodie, and baseball player Fergie Jenkins.

The area's first newspaper was the *Chatham Journal*, which was in print from 1841 to 1844. The *Chatham Planet* (predecessor to the *CDN*) was published weekly from 1857 to 1891, after which it became the *Chatham Daily Planet* until December 29th, 1922.³² The *Chatham Daily Planet* and *Banner-News* merged to create the *Chatham Daily News*, whose headquarters were originally located at 45 Fourth Street and are presently located at 138 King Street West.

³⁰ Statistics Canada. *Chatham-Kent, Ontario (Code 3536020) and Chatham-Kent, Ontario (Code 3536) (table). Census Profile. 2011 Census.* Statistics Canada Catalogue no. 98-316-XWE. Ottawa. Released October 24, 2012. <http://www12.statcan.gc.ca/census-recensement/2011/dp-pd/prof/index.cfm?Lang=E>

³¹ Harriet Beecher Stowe. *Uncle Tom's Cabin or, Life Among the Lowly*, (1852).

³² Jim and Lisa Gilbert, "Times May Change, but Some Issues Do Not." *Chatham Daily News*, July 13, 2012, Life sec. Accessed March 19, 2015.

In 1946 the *CDN* claimed to be “First with the News” as “The Home Paper for South-western Ontario.”³³ It featured sections such as *World Affairs*, *Weather*, *the Voice of the People*, *Sports Spots*, *Farmers Markets and Classifieds*, *With the Women*, and tidbits like the *Daily Recipe* and *Flashbacks: From the Files of the News*. A 1946 issue notes the *CDN*’s association with the Canadian Press: “The news, with which is amalgamated the *Daily Planet*, is published each afternoon (Sundays and legal holidays excepted) by the Chatham Daily News Limited. Member of the Canadian press and the Andis Bureau of Circulation. The Canadian press is exclusively entitled to the use for republication of all news dispatched in this newspaper credited to it or to the Associated Press or Reuters and also the Local News published therein.”³⁴ By 1948 the *Chatham Daily News* claimed to be printing 300,000 issues per month (or approx. 11,538 copies per day).³⁵ In 1953, an issue sold for five cents, and by 1958, it claimed to be “The only paper devoted exclusively to developing Kent” and was the source of “News for busy readers.”³⁶

³³ *Chatham Daily News*, June 13, 1946, 1.

³⁴ *Chatham Daily News*, June 13, 1946, 4.

³⁵ *Chatham Daily News*, June 9, 1948, 17.

³⁶ *Chatham Daily News*, June 13, 1958, 1.

Today the *CDN* is currently owned by Canoe Sun Media Community Newspapers, who are the publishers of eight newspapers across Chatham-Kent: the *Chatham Daily News*, the *Citizen*, *Home Hunting Guide*, *Smart Shopper*, *Chatham This Week*, *Today's Farmer*, *Wallaceburg Courier Press* and the *Leader Spirit*. Sun Media also delivers 45 million flyers each year, locally and nationally. Its distribution consists of 300+ carriers and drivers, and has an average daily print run of 6,280 issues.³⁷

In 1969 a one-year daily subscription in Kent County cost \$17 for same day delivery,³⁸ which would equal approximately \$109 today.³⁹ However, the



Figure 2: Photographer Unknown. A photograph from the collection showing a boy on his bicycle holding a copy of the *CDN*, June 1964. Cellulose acetate negative, 4 " x 5," *Chatham Daily News* Collection, Chatham-Kent Museum.

³⁷ Newspapers Canada, "2013 Daily Newspaper Circulation Report." (May 1, 2014.) Accessed March 17, 2015. [http://www.newspaperscanada.ca/sites/default/files/2013 Daily Newspapers Circulation Report FINAL.pdf](http://www.newspaperscanada.ca/sites/default/files/2013%20Daily%20Newspapers%20Circulation%20Report%20FINAL.pdf), Page 1.

³⁸ *Chatham Daily News*, June 11, 1969, 1.

³⁹ Calculation based on 547% inflation rate over 46 years.

subscription has doubled in cost since 1969; a one-year daily subscription to the *CDN* now (2015) costs \$232.92. Comparably, the *London Free Press* prints an average of 78,163 copies daily and a one-year subscription with delivery costs \$274.58,⁴⁰ and the *Toronto Star* prints an average of 360,515 copies daily with a yearly subscription and delivery cost of \$649.80.⁴¹ These numbers show that compared to the circulation of well-known newspapers in Southwestern Ontario, the *CDN* has a relatively small circulation and is economically priced. In terms of cost, the *CDN* has always been affordable for the average family. In 1969 a one-year subscription would have only cost approximately 19 cents per issue. Today, a subscription is still very affordable at \$1.50 per issue with a one-year subscription. These subscription prices further demonstrate that the role of the *CDN* was to provide the news and make it easily accessible to the community.

b. Intellectual Arrangement and Description

The next step in creating access to this collection after building context was to arrange and describe the contents so that the museum staff could assert physical and intellectual control over the collection. *Describing Archives: A Content Standard (DACCS)* identifies arrangement as "the intellectual and or

⁴⁰ Newspapers Canada, "2013 Daily Newspaper Circulation Report," 2.

⁴¹ *Ibid.*, 2.

physical processes of organizing documents”⁴² and description as “the creation of an accurate representation of the archival material by the process of capturing, collating, analyzing and organizing information that serves to identify archival material and to explain the context...”⁴³ This process began by examining the collection and creating an inventory of the existing physical arrangement and the content. The inventory consisted of recording the date range and location of each box of negatives, as well as recording how many sleeves they contained, and what was recorded on each sleeve.

Throughout the inventory and research process, museum staff as well as current staff at the *CDN* were consulted to determine if the existing arrangement matched the original order that the collection was in at the *CDN*. A note from 1994 outlines the costs invested in the *CDN* collection by the Museum, including 180 acid-free boxes and 1800 envelopes, indicating that the negatives were moved from the original 125 boxes to the new 180 boxes shortly after arrival at the museum. Museum records do not show why or how the negatives were moved from these original boxes, however it is likely that the larger boxes that were used for transport from the *CDN* were not archival or suited to the storage and retrieval standards of the museum.

⁴² Steven L. Hensen, *Describing Archives: A Content Standard*, (2013), xvii.

⁴³ *Ibid.*

The negatives are still arranged in chronological order and there is no record of any changes to the physical order during this movement. According to current *CDN* staff, this chronological storage matches the manner in which negatives are still stored at the *CDN* today; negatives are stored in a paper sleeve with the date written on them, and the sleeves are stored in chronological order from oldest to most recent.⁴⁴ Based on this information, it was determined that the existing arrangement reflects the original order, as it would have been at the *CDN*. After the negatives were taken, processed and used in the layout of the issue, they were then filed away chronologically.

Once a better physical understanding of the collection was established, it was possible to determine the ideal intellectual arrangement that would best suit the original context of the images as well as permit easy access for staff and researchers. *The Canadian Archival Standard Rules for Archival Description (RAD)* was used throughout the intellectual arrangement and description process in order to ensure that the organization and finding aid were consistent with museum standards.

The intellectual arrangement that was created was based on the existing physical organization, contextual research of the *CDN* and corresponding issues

⁴⁴ Diana Martin (Photographer, *CDN*), email message to author, May 15, 2015.

of the newspaper. The existing order was respected in the intellectual arrangement to preserve any original context and relationships that could be discovered by staff or researchers in the future. This decision follows the principle of *respect des fonds*, which states “the archivist must respect and reflect the origins of the assembled materials as an integral and organic corpus of documentation.”⁴⁵

The structure of the collection follows the principles of RAD for determining the hierarchy of materials within a collection. Since the *CDN* records were created or compiled by a single entity, it is considered a collection.⁴⁶ The next level of description are series – groups of records that were created for the same activity or function.⁴⁷ In this case, Series 1 consists of the negatives that were taken by *CDN* staff photographers for use in the issues of the newspaper, and Series 2 consists of the ledger books that were used to record daily activities for eight years. The next level consists of files, which merge documents that are related by the same subject or transaction.⁴⁸ In Series 1, the file level consists of each day that photographs were taken, so one file may consist of several sleeves of negatives. This will ensure that photographs

⁴⁵ Michael J. Fox and Peter L. Wilkerson, *Introduction to Archival Organization and Description*, (1998), 6.

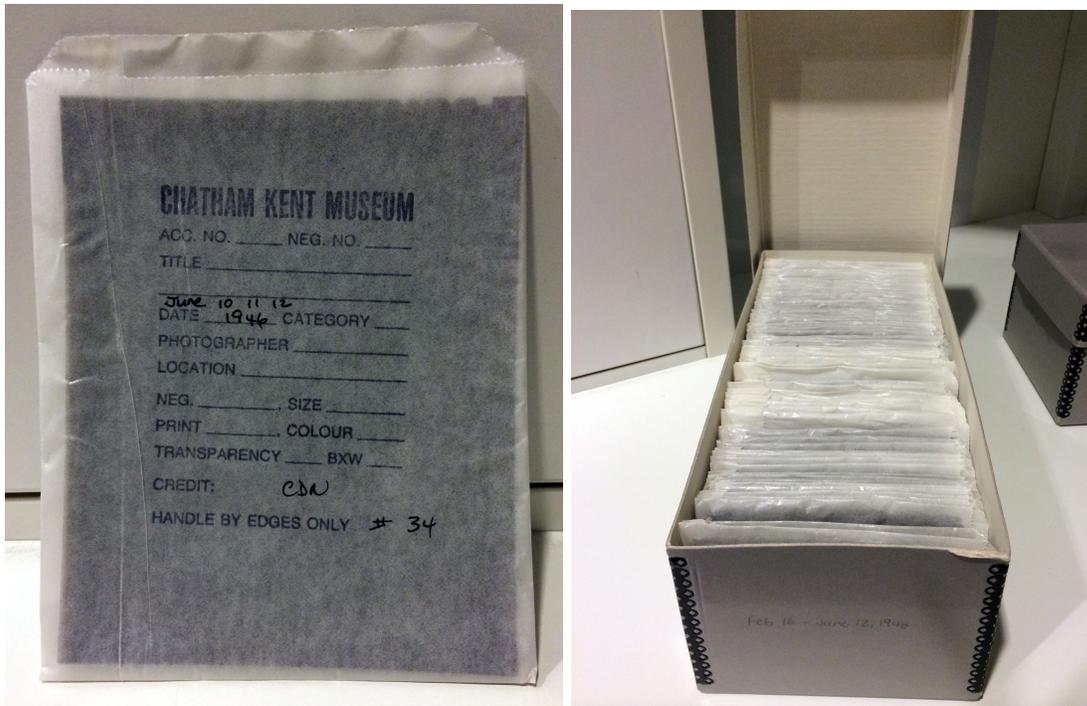
⁴⁶ *Canadian Archival Standard Rules for Archival Description*, (2008), 1-18.

⁴⁷ David W. Carmichael, *Organizing Archival Records*, (2012), 9.

⁴⁸ *Ibid.*

that were taken at the same time, the same event, or by the same photographer will remain together. It also allows for one file to be easily compared to the corresponding issue of the newspaper that the negatives were printed in. Due to the large size of the collection, the negatives may never be catalogued or described at the item level, but the arrangement has been determined to allow for item level numbering and description in the future. In Series 2, each ledger book is a file, as each book contains notes from one entire year.

Physically the collection is stored in chronological order in 212 archival Hollinger boxes. Each box is labelled with the date range and contains an average of 76 glassine sleeves, with each containing an average of 10 negatives. Each sleeve is labelled with the specific day and year that the images were taken, and there is an average of 2 sleeves per day. During the inventory and arrangement process, notes were made about the content, condition of images, and any other relevant information that would be useful in the description process.



Figures 3 and 4: Current storage of the negatives at the Chatham-Kent Museum. Figure 3 (left) shows the glassine sleeves that contain negatives from one or a series of days. Figure 4 (right) shows the Hollinger boxes that the sleeves are stored in. Both the sleeves and boxes are labelled with the appropriate date range for the negatives they contain. Digital photographs taken by author, December 2014.

After the intellectual arrangement was determined, the collection was then described in the finding aid. The finding aid is an archival tool that provides descriptive information, context for the collection and allows the museum staff to have better intellectual and physical control over the collection. *DACS* was used to identify which elements to include in the finding aid and how to format the descriptions. The historical research discussed earlier was the basis for a biographical sketch that gives context to the collection by identifying the compiler. The document outlines each series and lists exactly what materials it contains. It also provides information for researchers such as copyright restrictions, provenance, condition and related materials. This document will

ensure that the museum staff have a better understanding of the collection and its value to the museum, and will make future projects such as cataloguing and digitizing easier to undertake. It will also permit researchers to gain a better understanding of the contents, identify access points and potentially make new connections and discoveries. The Museum will be provided with a word processing file that will allow the staff to update the finding aid as more work is done and new discoveries are made. This will also allow for the museum to create a PDF file that can be easily added to their website, entered into their database system and shared with researchers.

c. Representative Sample: Overview

A representative sample of the collection was reviewed to allow for the description of the content and to determine the use of the negatives. The number of photographs that fell under each subject heading and the total number of negatives that were taken was determined for each day of the sample. The timing of events and holidays as well as press printing schedules was accounted for when selecting a consistent day to use. To avoid days that would be heavily skewed to one event or topic, the second Wednesday of June of each year was selected – the middle of every week, month, and year. In total,

the sample includes 1,942 negatives and the 42 corresponding newspaper issues for one day of each year in the collection.

Using the same sample days, the negatives in the collection were then compared to the corresponding issues of the newspaper to determine how the images were used. Data gathered included the average number of images that appeared in each issue, how many negatives were taken, compared to how many were printed in the paper each day, and how many photographs taken by staff photographers versus the amount that were sourced from press agencies such as the Canadian Press, the Associated Press, and Reuters. This sample not only helped to describe the content of the images in the collection, but how they were produced and used by the *CDN* in this 42-year period.

d. Representative Sample: Findings

This sample of 1,942 negatives and 42 corresponding issues of the newspapers demonstrates that on average, 45 photographs were taken each day and were stored in an average of 2 sleeves. The average length of the newspaper was 29 pages, with an average of 23 photographs printed in each issue.⁴⁹ Out of the average 23 photographs that were printed in each issue, 67% were produced by *CDN* staff photographers, and the resulting 33% were

⁴⁹ This does not account for photographs that appeared in advertisements.

attributed to press agencies such as the Canadian Press, the Associated Press, and Reuters (fig. 5). There was a slight increase in the number of photographs taken per day throughout the entire 42-year period, but for the most part there is no noticeable pattern and there are extreme rises and falls in the numbers from year to year (fig. 6).

The negatives were classified using series of subject headings that were created based on the various sections of the newspaper from 1946-1987, and from my own experience of the content of the collection during the inventory. For example, when examining the negatives in the collection, there was a noticeable amount of photographs of vehicle accidents and disasters such as fires, storm and floods. If these specific occurrences were classified under one of the newspapers more general headings such as *Local News*, the content descriptions would have been very vague. The results of the sample with the total percentage of images by subject heading is demonstrated in figure 7. In terms of content, the most common subjects in the sample negatives were Portraits (28%), Women & Family Life (11%), Education & Children (10%), Industry and Business (8%) and Agriculture (7%) and Athletics (7%). The predominance of these six subjects reflects the rural, community-based atmosphere of Chatham-Kent and the important values reflected by its society such as an emphasis on people and their relationships to one another, and a

Sources of images in newspaper: *Chatham Daily News* vs. press agencies

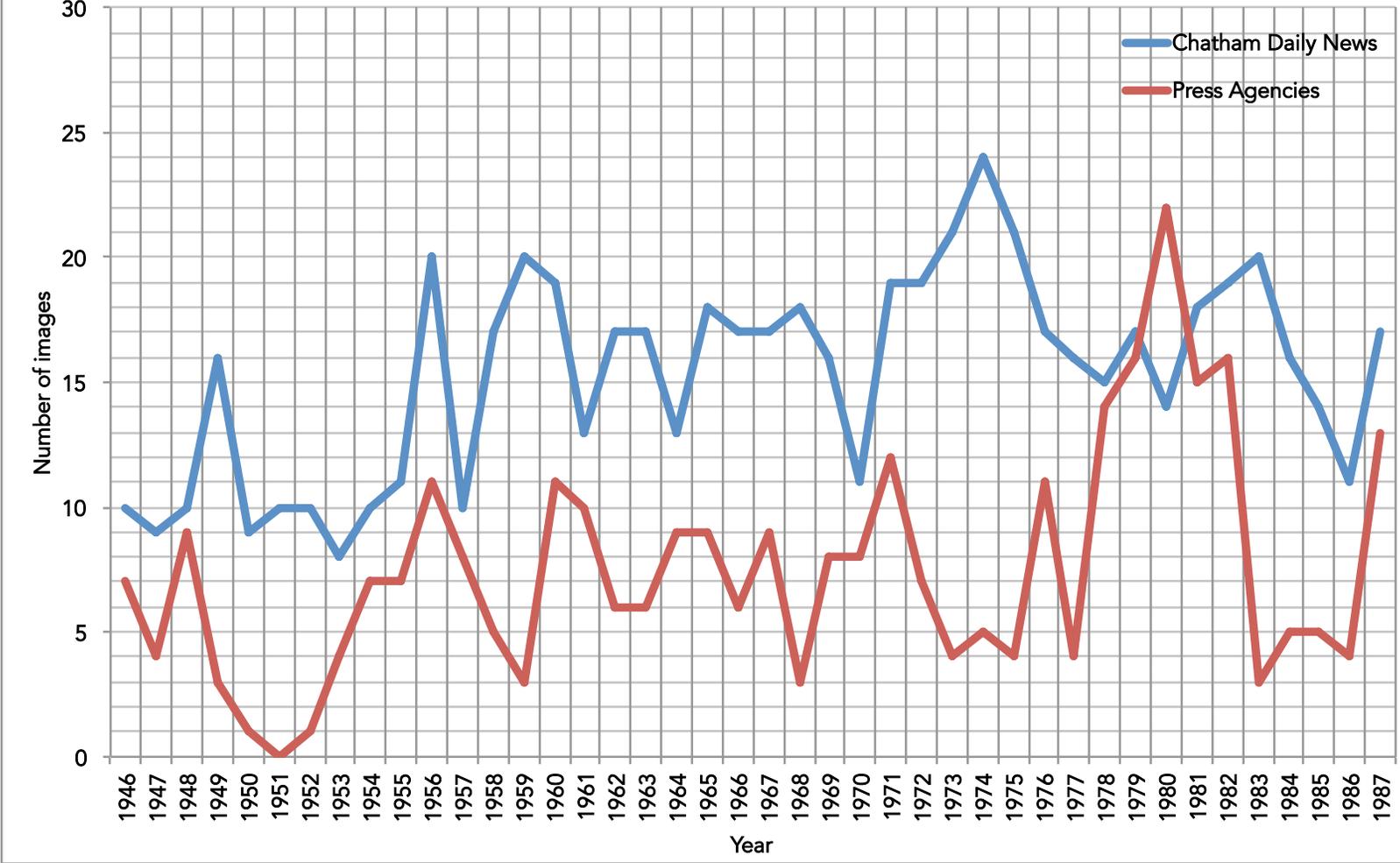


Figure 5: Chart compares the number of images from each year that were taken by CDN staff photographers to the number that were sourced from press agencies like C.P., A.P., and Reuters. Data based on representative sample.

Number of photographs produced by *Chatham Daily News* Staff per year

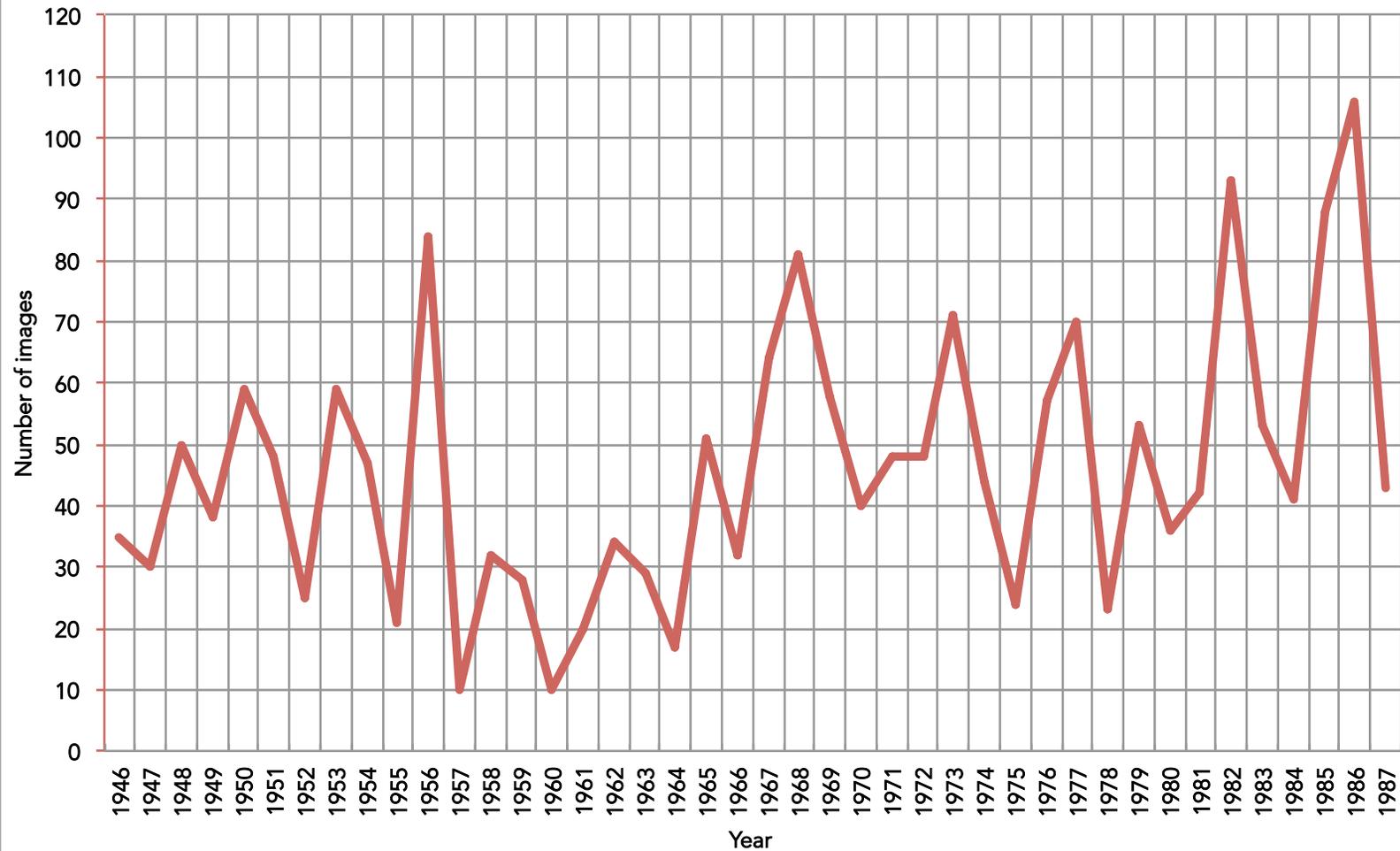


Figure 6: Graph shows the number of photographs that were produced by *Chatham Daily News* Staff each year from 1946-1987. There is no noticeable pattern and there are extreme rises and falls in the numbers from year to year. Data based on representative sample.

Subject matter of photographs in the *Chatham Daily News* Collection (based on representative sample)

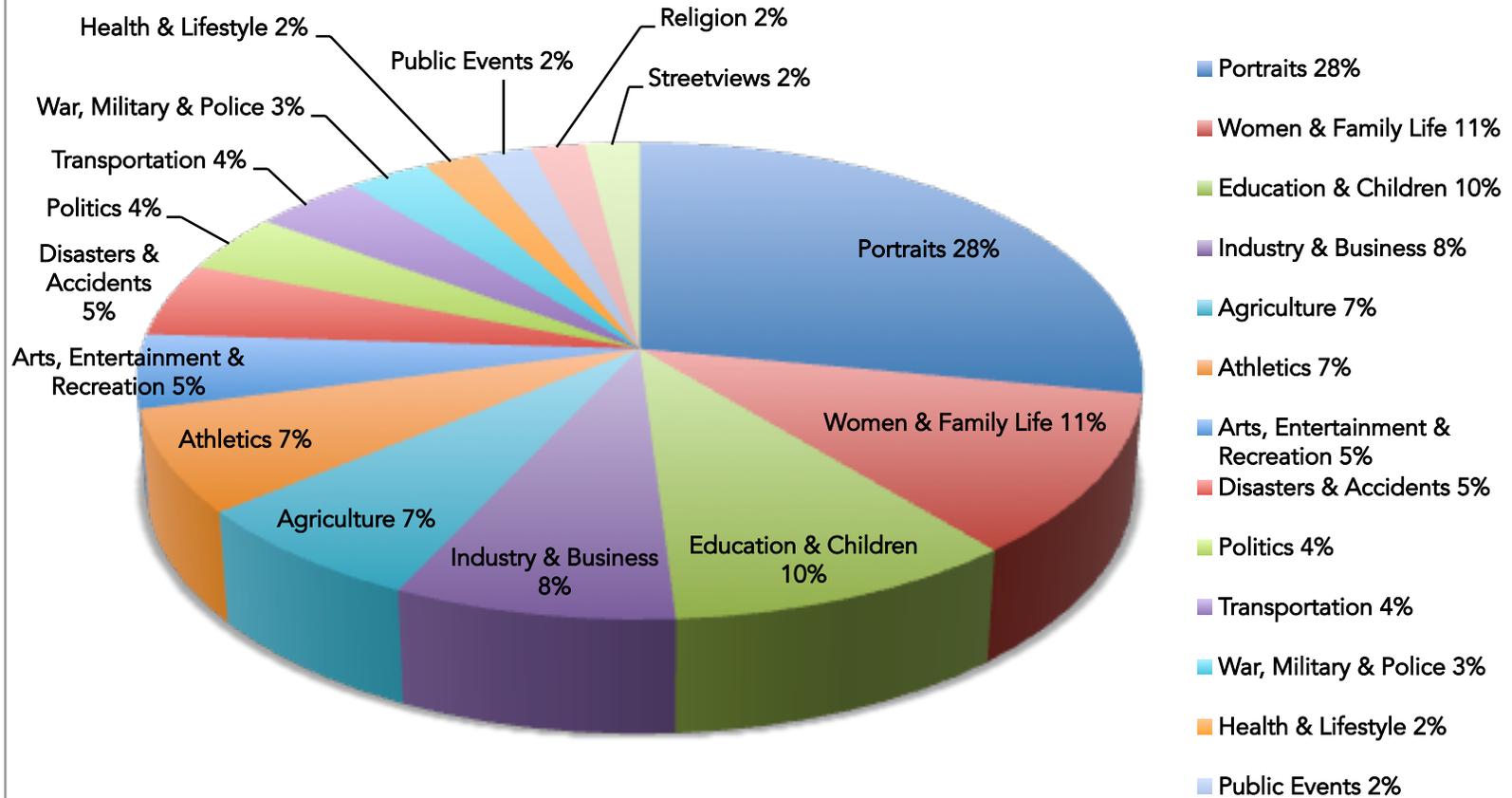


Figure 7: Chart shows the division of subject matter in negatives in the collection. Subject headings were based on newspaper headings. Data based on representative sample.

strong connection to natural resources through agriculture and recreation. This data also demonstrates that the type of news that the *CDN* staff were responsible for covering was not the fast-paced, quickly evolving events of the day but the more static, low-key portraits and scenes of Chatham-Kent. This sample demonstrated that the primary focus of the *CDN* staff photographers was the people of the area and their activities and livelihoods. Furthermore, the low numbers of photographs in the collection with subjects such as Disasters & Accidents (5%), Politics (4%), and War, Military & Police (3%) indicates that these types of events were mainly depicted by press agencies, not by *CDN* staff photographers.

Although the majority of photographs printed in the newspaper were produced by *CDN* staff, only 1 out of 3 negatives that they took were actually selected for publication. In order to determine why only one-third of the negatives were used, negatives in the collection from a specific event were compared to the corresponding issue of the newspaper. This comparison shows that the remaining two-thirds of the unprinted negatives are variants of the same person, scene or event. For example, there are four negatives (fig. 8) in the collection that correspond with the one photograph that appears in the June



Figure 8: Photographer Unknown. Four photographs shot to depict students cramming for exams during a heat wave, July 11th, 1947. Cellulose acetate negatives, 5" x 4", *Chatham Daily News* Collection, Chatham-Kent Museum.

11th, 1947 issue, titled "Heat Fails to Stop 'Cramming.'"⁵⁰ The photographer took four shots with two scene variations, the pose of the sitter changing slightly throughout each one. The upper left negative was the final negative chosen for publication (fig. 9) and depicts the student in shorts and a T-shirt, seated



Figure 9: Page 11 from the Issue of the CDN that the selected 'cramming' photograph was printed in, June 11th, 1947. Newsprint, 60 cm x 37.5 cm.

on the floor with her books propped in front of her. This negative is cropped more closely than the others to focus on the subject, her clothing, and her books in order to show high school students studying for exams in the June heat. The negative in the top right is similar to the final image, but the face of the subject is turned away and is not as

easily identifiable. In the two bottom negatives, it is even more difficult to recognize the face of the sitter, and it is not evident what she is doing. The

⁵⁰ Chatham Daily News, June 11, 1947, 11.

unselected photographs are technically sound, but do not communicate the subject as clearly and quickly as the final negative that was chosen. This demonstrates that upon being sent to cover story, the *CDN* staff photographers may have been trained or instructed to take several shots to ensure that at least one would be suitable for print and would communicate the news topic to readers immediately.

The examination of issues of the newspaper from 1946 to 1987, show that, up until 1973, the *CDN* did not list individual credits for photographs, but would differentiate between *Staff* or *AP Wirephoto*. This is also reflected in the collection at the museum, where there is no photographer listed on the sleeves of negatives. This absence of attribution for photographs could indicate that the *CDN* editors wanted the paper to appear as a unified entity whose sole purpose was to provide the news in an unbiased manner. However, this could also imply that up until 1973, the staff photographers at the *CDN* were not professionally trained and therefore may not have been seen as worthy of recognition. As demonstrated by the earlier example, the photographer was sent out to capture a photograph with a specific subject in mind. The large format camera used, the sharp detail, and the tight framing indicates that this was not a spontaneous moment captured by the photographer that then inspired a headline. In this case, the photographer was a technical operator with specific instructions to

illustrate a preconceived topic, not a journalist sent out to find an interesting story. For example, a written note in the collection's ledger book from 1979 reads "John McGregor Sec. School – pix in school's technical office of (3?) winners." In this instance, the editor has determined the precise location and



Figure 10: An advertisement from the CDN informing readers on how to obtain a copy of a photograph that appeared in the paper, 1958. Newsprint, 7 cm x 9 cm.

subject of the photograph for the staff member.

In a newspaper issue from 1958, an advertisement from the *CDN* itself (fig. 10) informed readers of how they could obtain a copy of a photograph that appeared in the paper. Since only 67% of the images in the paper were locally contributed or taken

by the *CDN* staff, in a small community it is considered a special occasion to have ones photograph printed in the paper. It reads: "Are you in the News Pictures...You can secure splendid photo's - the size of this ad (8" x 10") - from any "staff" picture that is published in your Chatham Daily News. Send a clipping of ad with date, or state what picture you want, giving page and date.

Send post paid anywhere at \$1.00 each, cash with order.”⁵¹ This demonstrates that there was a demand from the community for images of familiar people and places. This ability to identify well-known content also appears to be the primary use of the *CDN* collection at the Chatham-Kent Museum. According to museum staff, many of the researchers interested in the collection approach it wishing to obtain a copy of a photograph of themselves or their family that appeared in an issue of the paper.



Figure 11: Photographer Unknown. A negative from the collection depicting students seated in their classroom, 1946. Cellulose acetate negative, 4" x 5", *Chatham Daily News* Collection, Chatham-Kent Museum.

⁵¹ *Chatham Daily News*, June 11, 1958, 12.

In conclusion, the data gathered from this sample indicates that the staff of the *CDN* focused on local events and people, and left the international news and fast-paced, high-action events to be sourced from press agencies such as the *Associated Press* and *Reuters*. This is reflected in the content of the collection, which mainly consists of photographs of every day life in the community, with a large focus on people. This sample demonstrates that the *CDN* used photographs not only to convey information or breaking news, but to help build a community identity and allow the population of Chatham-



Figure 12: Photographer Unknown. A negative from the collection depicting a marching band as it parades down a local street, 1946. Cellulose acetate negative, 4" x 5", *Chatham Daily News* Collection, Chatham-Kent Museum.



Figure 13: Photographer Unknown. A negative from the collection shows a large crowd seated in a grandstand as they watch a race, 1951. Cellulose acetate negatives, 4" x 5", *Chatham Daily News* Collection, Chatham-Kent Museum.

Kent to connect with the news by providing images of familiar people, places and events. This continues to be reflected in the research requests that the museum receives and solidifies the value and relevance of the collection to the museum as a document of the entire community over 42 years. This analysis shows that this collection is a significant cultural heritage asset considering the mandate of the museum is to obtain material that is important to "the development of the Municipality of Chatham-Kent and to use this material to present and promote the history of this community."⁵²

⁵² "Collections," Chatham-Kent Museum, (February 21, 2014). Accessed May 10, 2015. <http://www.chatham-kent.ca/Chatham-KentMuseum/Collections/Pages/Collections.aspx>.

Conclusion

The intellectual arrangement and description of this collection has created access that will allow for greater research potential and for the collection to be better managed by the museum staff. It will also aid future staff and volunteers in approaching and managing this collection by making items easier to find and providing them with a historical context. Additionally, the representative sample has allowed for a broad, collection-level description that will add value to the collection and allow for connections to be made to other materials in the museum's holdings. By creating access to this collection, the museum can uphold its responsibility to preserve and share local history and the community can explore it.

However, much work remains to be done; the collection is in need of partial rehousing and preservation treatments in order to slow the rate of deterioration,⁵³ and it should be digitized as soon as possible so that any unaffected negatives can be captured before they begin to deteriorate. The intellectual arrangement created during this thesis project currently allows for items to be located by date, however it cannot currently be searched by subject. The museum staff noted that some researchers approach the collection looking for a specific photograph, but attempt to search by subject, not by date. For

⁵³ Refer to the finding aid for more detail regarding the condition of the collection

example, a researcher may be looking for a photograph of a hockey team that they estimate could have been taken anywhere from 1960 to 1965. This vague date range leaves approximately 28,000 possible negatives. Searching through such a large amount of negatives would not only be time consuming for the researcher and staff, but would also cause unnecessary handling of the negatives.

In order to solve this problem of access by subject, the collection should be scanned and entered into a database, so that key terms and descriptions can be added. The collection would be searchable by the intellectual order (which is chronological and matches the original order) but could also be searched by subject heading. It is important, however, that the subject headings used are standardized in order to increase interoperability within the museum itself and outside organizations. For example, the earlier example of a photograph of a hockey team could be described using the following terms from the Library of Congress Subject Headings: 1. Athletics. 2. Hockey. 3. Ice hockey 4. Hockey teams. Standardizing the vocabulary used for subject headings would help to increase access to the collection by creating intellectual links to existing people, places, times, and themes.⁵⁴

⁵⁴ Elisa Lanzi, and Howard Besser. *Introduction to Vocabularies: Enhancing Access to Cultural Heritage Information*, (1998), 4

For many years the community has been unaware of this collection or unable to use it. It is my hope that this thesis will aid future researchers and museum staff in accessing the collection to add to the information I have gathered and allow for future discoveries. This thesis has revealed that the *Chatham Daily News* acted as an operator for building a community atmosphere by acting as a link between the individual and their community. Just as the *CDN* has played a key role in capturing the identity of the area, it is now the museum's role to shape and maintain the history and character of the community of Chatham-Kent through these photographs. In the same way that these photographs forged relationships when they were published in the newspaper, they will create new connections as a new generation of the community interacts with them and solidify the collection's significance as an irreplaceable collective heirloom.

**Inventory & Finding Aid for
The Chatham Daily News Collection**

Chatham-Kent Museum



THE CHATHAM DAILY NEWS COLLECTION

COLLECTION DESCRIPTION

Title: Chatham Daily News Collection [graphic materials and textual records]

Dates: 16 Feb. 1946–30 Nov. 1987

Extent: ca. 300,000 photographs : acetate negatives, b&w
ca. 10,000 photographs : gelatin silver, b&w
8 bound volumes : 35 x 2 x 3 cm, 400 pages

Administrative History:

The *Chatham Daily News* is a daily newspaper that serves the city of Chatham and surrounding areas. Located in South-western Ontario, Chatham-Kent is primarily an agricultural and industrial area home to approximately 103,000 residents.⁵⁵ It was the site of the historic Battle of the Thames during the war of 1812 and is also home to the Dawn Settlement, a community established by Josiah Henson, a major figure in the Underground Railroad and the inspiration for the main character of Harriet Beecher Stowe's novel, *Uncle Tom's Cabin*.⁵⁶ Chatham is also home to one of the earliest automobile manufacturers in Canada, Gray-Dort Motors Ltd., and the world's largest vintage automobile auction and restoration house, RM Classic Cars. Among notable citizens are author Robertson Davies; championship figure skater Shae-Lynn Bourne; T.J. Brodie, NHL hockey player with Calgary flames; and Ferguson (Fergie) Jenkins, MLB baseball player for the Philadelphia Phillies, Chicago Cubs, Texas Rangers, and Boston Red Sox.

The area's first newspaper was the *Chatham Journal*, which was in print from 1841 to 1844. The *Chatham Planet* (predecessor to the *CDN*) was published weekly from 1857 to 1891, after which it became the *Chatham Daily Planet* until December 29, 1922.⁵⁷ In 1922 the *Chatham Daily Planet* and *Banner News*

⁵⁵ Statistics Canada. 2012. Chatham-Kent, Ontario (Code 3536020) and Chatham-Kent, Ontario (Code 3536) (table). Census Profile. 2011 Census. Statistics Canada Catalogue no. 98-316-XWE.

⁵⁶ Beecher Stowe, Harriet. *Uncle Tom's Cabin Or, Life Among the Lowly* (Cleveland, Ohio: John P. Jewett & Company, 1852).

⁵⁷ Jim, Gilbert, and Gilbert Lisa. "Times May Change, but Some Issues Do Not." *Chatham Daily News*, July 13, 2012, Life sec. Accessed March 19, 2015.
<http://www.chathamdailynews.ca/2012/07/13/times-may-change-but-some-issues-do-not>.



Figure 14: Photographer Unknown. Two boys show off their calf in a barn, 1954. Cellulose acetate negative, 5" x 4", Chatham Daily News Collection, Chatham-Kent Museum.



Figure 15: Photographer Unknown. A newly married couple cuts the cake at their wedding, 1946. Cellulose acetate negative, 4" x 5", Chatham Daily News Collection, Chatham-Kent Museum.

merged to create the *Chatham Daily News*. The *CDN*'s headquarters was originally located at 45 Fourth Street and is presently located at 138 King Street West.

In 1946 the *CDN* claimed to be "First with the News" and "The Home Paper for South-western Ontario."⁵⁸ It featured sections such as *World Affairs*, *Weather*, the *Voice of the People*, *Sports Spots*, *Farmers Markets* and *Classifieds*, *With the Women* and tidbits like the *Daily Recipe* and *Flashbacks: From the Files of the News*. A 1946 issue notes the *Chatham Daily News*' association with the Canadian Press: "The news, with which is amalgamated the *Daily Planet*, is published each afternoon (Sundays and legal holidays excepted) by the *Chatham Daily News Limited*. Member of the Canadian press and the Andis Bureau of Circulation. The Canadian press is exclusively entitled to the use for republication of all news dispatched in this newspaper credited to it or to the Associated Press or Reuters and also the Local News published therein."⁵⁹ By 1948 the *Chatham Daily News* claimed to be printing 300,000 issues per month (or apx. 11,538 issues per day).⁶⁰ In 1953, an issue sold for 5 cents and by 1958 it claimed to be "The only paper devoted exclusively to developing Kent" and was the source for "News for busy readers."⁶¹

Today the *CDN* is currently owned by Canoe Sun Media Community Newspapers, who are the Publishers of eight newspapers across Chatham-Kent: *The Chatham Daily News*, *The Citizen*, *Home Hunting Guide*, *Smart Shopper*, *Chatham This Week*, *Today's Farmer*, *Wallaceburg Courier Press* and the *Leader Spirit*. Sun Media also delivers 45 million flyers each year, locally and nationally. The *CDN*'s distribution consists of 300+ carriers and drivers, printing an average of 6,280 copies daily.⁶² In 1969 a one-year daily subscription in Kent County cost \$17 for same day delivery,⁶³ which would equal approximately \$109 today. However, the subscription has doubled in cost since 1969; a one-year daily

⁵⁸ *Chatham Daily News*, June 13, 1946, 1.

⁵⁹ *Ibid.*, 4.

⁶⁰ *Chatham Daily News*, June 9, 1948, 17.

⁶¹ *Ibid.*, June 13, 1958, 1.

⁶² Newspapers Canada, "2013 Daily Newspaper Circulation Report," (May 1, 2014). Accessed March 17, 2015. [http://www.newspaperscanada.ca/sites/default/files/2013 Daily Newspapers Circulation Report FINAL.pdf](http://www.newspaperscanada.ca/sites/default/files/2013%20Daily%20Newspapers%20Circulation%20Report%20FINAL.pdf), Page 1.

⁶³ *Chatham Daily News*, June 11, 1969, 1.

subscription to the *CDN* now (2015) costs \$232.92. Comparably, the *London Free Press* prints an average of 78,163 copies daily and a one-year subscription with delivery costs \$274.58,⁶⁴ and the *Toronto Star* prints an average of 360,515 copies daily with a yearly subscription and delivery cost of \$649.80.⁶⁵ These numbers show that compared to the circulation of well-known newspapers in Southwestern Ontario, the *CDN* has a relatively small circulation and is economically priced. In terms of cost, the *CDN* has always been affordable for the average family. In 1969 a one-year subscription would have only cost approximately 19 cents per issue. Today, a subscription is still very affordable at \$1.50 per issue with a one-year subscription. These subscription prices further demonstrate that the role of the *CDN* was to provide the news and make it easily accessible to the community.



Figures 16-18: Photographers Unknown. Three strips of 35mm negatives taken by *CDN* staff in 1987. Illustration 16 (left) shows a closely-cropped portrait of an elderly man. Figure 17 (centre) depicts a young boy riding his skateboard, and figure 18 (right) a group of teens at a formal dance. Cellulose acetate negatives, 54 mm x 35 mm, *Chatham Daily News* Collection, Chatham-Kent Museum.

⁶⁴ Newspapers Canada, "2013 Daily Newspaper Circulation Report," 2.

⁶⁵ *Ibid.*, 2.

Chronology:

- 1890 Editor of The *Chatham Planet*, Talbot Warren Torrance, resigns and is replaced by E.A. Hutchinson
- 1900 *Chatham Banner-News*, A.C. Woodward – Owner, Alonzo T. Macdonald – editor
- 1901 Editor of The *Chatham Planet*, E. A. Hutchinson, resigns, and is replaced by R.W. Angus
- 1922 30 Dec. last issue of The *Chatham Daily Planet*
- 1922 The *Chatham Daily Planet* merges with the *Banner-News*, edited by T.D. Niven and W.E. Cruickshank
- 1947 *Chatham Daily News* bought by Thompson Company Ltd.
- 1950 J. Keith Stewart – General Manager, Joseph Emmott – Editor
- 1957 J. Keith Stewart – General Manager, Ray Munro – Editor
- 1958 J. Keith Stewart – Publisher, J.M. Bowers – General Manager
- 1963 J. Keith Stewart – Publisher, J.M. Bowers – General Manager, R. G. Dunlop – Managing Editor
- 1967 J. Keith Stewart - Publisher, J.M. Bowers – General Manager, Douglas C. Waite - Managing Editor
- 1969 J.M. Bowers – Publisher and General Manager, Douglas C. Waite – Managing Editor
- 1972 William Telfer – Publisher and General Manager, Douglas C. Waite – Managing Editor
- 1979 F.M. Dundas – Publisher and General Manager, Steve Zak – Managing Editor
- 1981 R.B. Renaud – Publisher and General Manager, Steve Zak – Managing Editor
- 1985 F. Ian Rutherford – Publisher and General Manager, Steve Zak – Managing Editor

Custodial History:

The *Chatham Daily News* Collection was officially donated to the Chatham-Kent Museum on December 8th, 1990. Current CDN staff noted that the collection was donated to the museum because it would ensure that they would be archived and made accessible to the general public, and they did not have the space to continue to store them.⁶⁶ Museum accession documents and donation agreements show that the donation included “125 boxes of negatives

⁶⁶ Diana Martin, e-mail message to author, May 15, 2015.

(4x5" format predominantly), some contact prints; used for publication and consideration for publication in the Chatham Daily News."

Arrangement notes:

A note from 1994 outlines the costs invested in the *CDN* collection by the museum, including 180 acid-free boxes and 1800 envelopes, indicating that the negatives were moved from the original 125 boxes to the new 180 boxes shortly after arrival at the museum. The sleeves bear a stamp that notes the date of the negatives inside. Museum records do not show why or how the negatives were moved from these original boxes, however it is likely that the larger boxes used for transport from the *CDN* were not archival or suited to storage and retrieval at the museum.

The negatives are still arranged in chronological order and there is no record of any physical changes during this movement. According to current *CDN* staff, this chronological storage matches the manner in which negatives are presently stored at the *CDN*; negatives are stored in a paper sleeve with the date written on them, and the sleeves are stored in chronological order from oldest to most recent.⁶⁷ Based on this information, it was determined that the existing arrangement reflects the original order, as it would have been (and still is) at the *CDN*. After the negatives were taken, processed and used in the layout of the issue, they were then filed away chronologically.

Physical description note:

Overall the collection is in fair condition. Most negatives show signs of wear from repeated handling, including scratches and fingerprints. This damage would have occurred when the negatives were in use at the *Chatham Daily News*. While the boxes that the collection is stored in are acid-free, the negatives are housed in non-archival glassine sleeves. Some negatives show an iridescent ring of colour where the emulsion of the negative was in contact with the sleeve. The negatives in the collection have a cellulose acetate film base, as indicated by the manufacturers edge printing. Although this film base is more stable than cellulose nitrate film, the collection is beginning to show signs of chemical deterioration, specifically vinegar syndrome. This type of deterioration consists of the breakdown of the plastic film base, a process that produces acetic acid.⁶⁸ As noted in a leaflet produced by the Northeast Document

⁶⁷ Ibid.

⁶⁸ "Preservation Leaflet 5.1 A Short Guide to Film Base Photographic Materials: Identification, Care, and Duplication." Northeast Document Conservation Center. 2012. Accessed May 5,

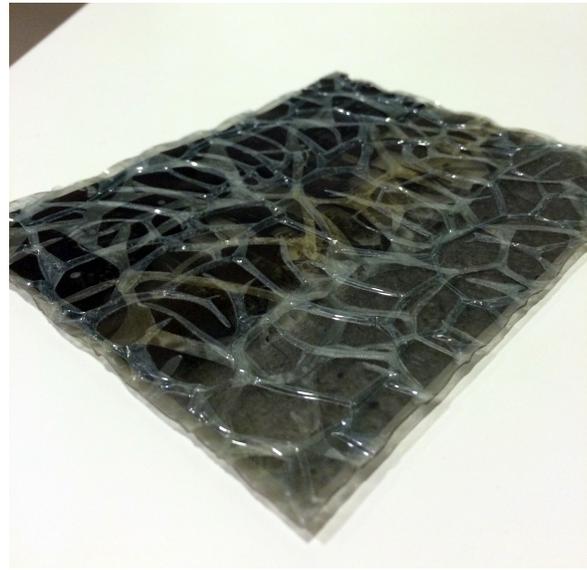


Figure 19 (left): This negative can be classified under vinegar syndrome deterioration Level 2, where negatives begin to curl at the edges, turn red or blue, and emit a strong vinegar odour. Bubbles and crystals also begin to form on the film. This negative has turned a dark amber colour and is covered in a fine white powder. Digital photograph taken by author, December 2014.

Figure 20 (right): This negative has reached the maximum level of vinegar syndrome deterioration, Level 6. Channels have formed throughout the film and the negative has turned blue. Digital photograph taken by author, December 2014.

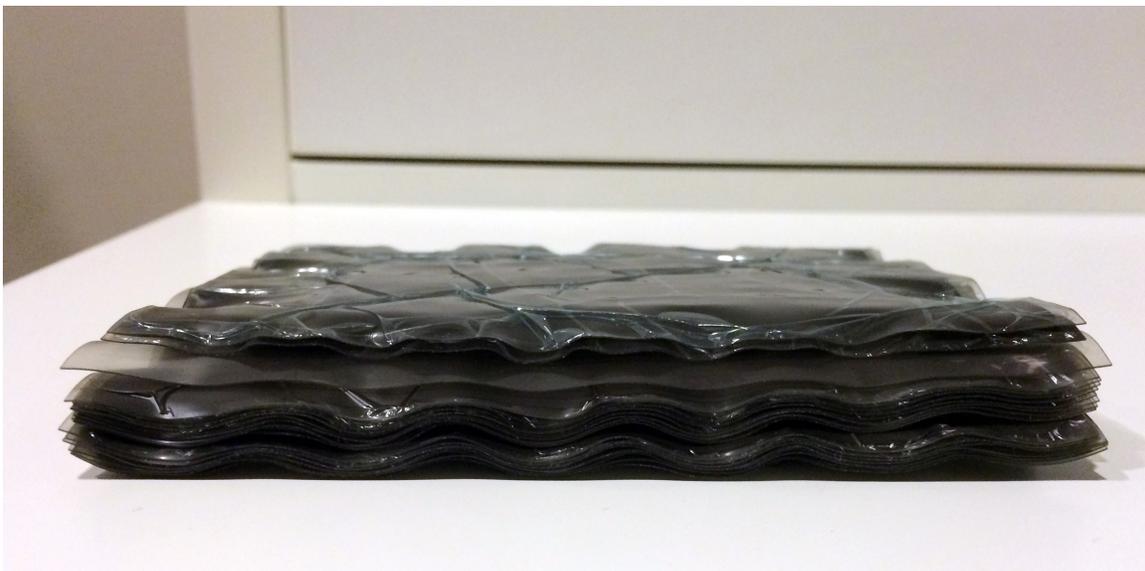


Figure 21: A side view of a stack of negatives shows the severe warping and channelling of negatives that have reached Level 6 of vinegar syndrome deterioration. Digital photograph taken by author, December 2014.

2015. <https://www.nedcc.org/free-resources/preservation-leaflets/5.-photographs/5.1-a-short-guide-to-film-base-photographic-materials-identification,-care,-and-duplication>. 4.

Conservation Centre, vinegar syndrome is "autocatalytic: once deterioration has begun, the degradation products induce further deterioration."⁶⁹ Affected negatives in the collection show signs of a white, powdery deposit and emit a strong acidic vinegar-like odour. Negatives also show warping, and separation of the emulsion from the base with severe channelling. Negatives displaying the most advanced levels of vinegar syndrome are predominantly from the years 1958-1961 (refer to the container list for specific condition levels for each container). The rate of deterioration in this collection will increase over time due to the established presence of vinegar syndrome and high temperature and humidity levels in the collection storage are.

The contact prints in the collection also show signs of deterioration. The strips have begun to curl inwards and have a distinct brown staining. Since the contact prints would have been used for easier viewing and the selection of negatives for print, excessive time and care would not have been taken to make the prints. The deterioration is likely a result of poor processing or the use of low quality chemicals and papers.

The ledger books are in fair condition. The front and back covers as well as the bindings are all intact, although some of the corners are lightly worn. Several of the covers show dark spots that may be dust and grime or possibly mould. The inside pages are in good condition and are not warped, brittle or attached to one another.

Accruals: No further accruals expected.

Conditions governing access:

As outlined in the donation agreement between the *Chatham Daily News* and the Chatham-Kent Museum, the *Chatham Daily News* and its publishers retain the right of access to the negatives as required, but the museum obtains copyright to the negatives.

As of 2015 the *Chatham Daily News* Collection has not been digitized or put online, and is not currently listed in the museum's catalogue or database beyond a collection description. Archival and research resources at the Chatham-Kent Museum are accessible to the public by appointment only from 9:00 a.m. to 5:00 p.m. Monday to Friday. Appointments must be made at least

⁶⁹ Ibid.

24 hours in advance. The museum is open 1:00-5:00 p.m., seven days a week.
To view the collection, contact:

Stephanie Saunders, Curator
Chatham-Kent Museum
75 William Street North
Chatham, ON N7M 4L4
ckcccmuseum@chatham-kent.ca
519-360-1998

Copyright: No copyright restrictions.

Associated Materials:

The Chatham-Kent Museum holds original copies of the Chatham Daily News from 1906 to 1963. Issues from 25 Oct. 1906 to 20 Feb. 1963 are located in Box N-05, Folders 1-11. Issues from 23 Feb. 1963 to 29 Mar. 1990 are located in Box N-06, Folders 12-15.

The Chatham-Kent Public Library holds copies of The *Chatham Daily News* and the *Chatham Planet* on microfilm from 1895 to 1975. Microfilm readers are available for appointments on request. To access the online catalogue: search.ckpl.ca or contact:

Chatham-Kent Public Library
120 Queen Street, Chatham, ON N7M 2G6
CKlibrary@chatham-kent.ca
519-354-2940

Scope and Content:

The collection contains ca. 300,000 black and white acetate negatives and ca. 10,000 black and white contact prints produced by staff photographers for consideration for publication in the *Chatham Daily News* from 1946 to 1987. The collection also contains eight ledger books for the years 1975 and 1977-1983. These ledger books contain daily notes (presumably written by the editor) pertaining to which stories needed to be covered, what photographs needed to be taken, and which staff member would cover each event. The

negatives depict the people, places, and daily events of the Municipality of Chatham-Kent, located in Southwestern Ontario.

The collection is currently organized chronologically and consists of 212 archival Hollinger boxes. Each box contains an average of 76 sleeves that contain an average of 10 negatives. Each sleeve is labelled with the specific day and year of publication, and most days have an average of 2 sleeves per day.

The collection is arranged into the following series, files and items:

Series 1 : Negatives

Files 1.1-1.16013 : Sleeves

Series 2 : Ledger Books

Files 2.1–2.8 : Books

THE CHATHAM DAILY NEWS COLLECTION

SERIES DESCRIPTIONS

Series descriptions: Due to the size of the collection, time constraints, and the similarities of records, extent was completed on the series as a whole, but not at the file level.

Series 1: Negatives

Dates: 16 Feb. 1946–30 Nov. 1987

Extent: 16,013 sleeves

Note: Includes 16,013 sleeves containing ca. 300,000 b&w acetate negatives, ca. 10,000 b&w contact prints

Scope and Content:

Series 1 consists of ca. 16,013 sleeves containing ca. 300,000 black and white acetate negatives and ca. 10,000 black and white contact prints produced by staff photographers for consideration for publication in the *Chatham Daily News* from 1946 to 1987. They are predominantly 4"x5" format, but there are also 2.5"x2.5" and 35mm formats. Contact prints only exist for 35mm negatives. Each box contains an average of 76 sleeves that contain an average of 10 negatives. Each sleeve is labelled with the specific day and year of publication, and on average there are 2 sleeves per day. The sleeves are stored in 212 archival Hollinger boxes.

Files 1.1-1.16013 : Sleeves

Series 2: Ledger Books**Dates:** 1975, 1977-1983**Extent:** 8 bound volumes : 35 x 2 x 3 cm**Scope and Content:**

Series consists of ledger books containing daily notes (presumably written by the editor) pertaining to which stories needed to be covered, what photographs needed to be taken, and which staff member would cover each event. The notes do not contain any explicit direction as to how many or in what style the photographs were to be taken. Occasionally the notes mention specifically what should be depicted, for example a note from 1979 reads "John McGregor Sec. School – pix in school's technical office of (3?) winners." Otherwise the notes consist of a name of an event or location, followed by a request such as "several pics & story," the first name of the staff who was assigned to cover it and, if necessary, a specific time of an event.

Files 2.1-2.8 : Ledger Books by year

Item 2.1 : 1975

Item 2.2 : 1977

Item 2.3 : 1978

Item 2.4 : 1979

Item 2.5 : 1980

Item 2.6 : 1981

Item 2.7 : 1982

Item 2.8 : 1983

THE CHATHAM DAILY NEWS COLLECTION
CONTAINER LIST

Box #	Date Range	# of Sleeves	Shelf Location	Size of Negatives¹	Contact Prints?²	Level of Deterioration³	Notes
1	16 Feb.–12 Jun. 1946	86	G4A	4x5"		Level 1	
2	13 Jun. – 2 Oct. 1946	95	G4A	4x5"		Level 1	
3	3 Oct. 1946 – 15 Jan. 1947	87	G4A	4x5"		Level 1	
4	13 Jan.–16 Apr. 1947	68	G4A	4x5"		Level 1	
5	17 Apr.–23 Jul. 1947	79	G4A	4x5"		Level 1	
6	21 Jul. 21–22 Oct. 22, 1947	79	G4A	4x5"		Level 1	
7	20 Oct. 1947–24 Jan. 1948	84	G4A	4x5"		Level 1	
8	22 Jan.–12 May 1948	81	G4A	4x5"		Level 1	
9	13 May–4 Aug. 1948	81	G4A	4x5"		Level 1	
10	5 Aug.–27 Oct. 1948	86	G4A	4x5"		Level 1	
11	28 Oct. 1948–19 Feb. 1949	90	G4B	4x5"		Level 1	
12	21 Feb.–1 Jun. 1949	86	G4B	4x5"		Level 1	
13	2 Jun.– 17 Aug. 1949	88	G4B	4x5"		Level 1	
14	18 Aug.– 29 Oct. 1949	63	G4B	4x5"		Level 1	
15	27 Oct. 1949–28 Jan. 1950	87	G4B	4x5"		Level 1	
16	30 Jan.–19 Apr. 1950	100	G4B	4x5"		Level 1	
17	17 Apr.–21 Jun. 1950	81	G4B	4x5"		Level 1	
18	19 Jun.–30 Aug. 1950	74	G4B	4x5"		Level 1	
19	28 Aug.–28 Oct. 1950	71	G4B	4x5"		Level 1	
20	26 Oct. 1950–6 Jan. 1951	75	G4B	4x5"		Level 1	
21	8 Jan.–7 Apr. 1951	61	G4B	4x5"		Level 1	
22	5 Apr.–23 Jun. 1951	52	G4B	4x5"		Level 2	

23	23 Jun.–8 Sept. 1951	67	G4B	4x5"		Level 2	
24	10 Sept. 1951–12 Dec. 1951	65	G4B	4x5"		Level 1	
25	13 Dec. 1951–26 Mar. 1952	59	G4C	4x5"		Level 1	
26	27 Mar.–19 Jul. 1952	93	G4C	4x5"		Level 1	
27	17 Jul.–12 Nov. 1952	68	G4C	4x5"		Level 1	
28	10 Nov. 1952–13 Jun. 1953	69	G4C	4x5"		Level 2	
29	11 Jun.–26 Aug. 1953	50	G4C	4x5"		Level 1	
30	24 Aug.– Nov. 5, 1953	50	G4C	4x5"		Level 1	
31	5 Nov. 1953–9 Jan. 1954	56	G4C	4x5"		Level 1	
32	11 Jan.–27 Feb. 1954	74	G4C	4x5", 6x6cm		Level 1	
33	25 Feb.–28 Apr. 1954	68	G4C	4x5", 6x6cm		Level 2	
34	26 Apr.–19 Jun. 1954	85	G4C	4x5", 6x6cm		Level 1	
35	21 Jun.–18 Aug. 1954	104	G4C	4x5", 6x6cm		Level 1	
36	16 Aug.–16 Oct. 1954	93	G4C	4x5", 6x6cm		Level 1	
37	16 Oct.–18 Dec. 1954	90	G4C	4x5", 6x6cm		Level 1	
38	18 Dec. 1954–2 Mar. 1955	59	G4C	4x5", 6x6cm		Level 1	
39	3 Mar.–14 May 1955	65	G4C	4x5", 6x6cm		Level 1	
40	16 May–17 Aug. 1955	73	G4D	4x5", 6x6cm		Level 1	
41	15 Aug.–26 Oct. 1955	85	G4D	4x5", 6x6cm		Level 1	
42	24 Oct. 1955–14 Jan. 1956	67	G4D	4x5", 6x6cm		Level 2	
43	16 Jan.–4 Apr. 1956	55	G4D	4x5", 6x6cm		Level 2	
44	2 Apr.–23 May 1956	51	G4D	4x5", 6x6cm		Level 1	
45	24 May–7 Jul. 1956	71	G4D	4x5", 6x6cm		Level 1	
46	5 Jul.–6 Oct. 1956	57	G4D	4x5", 6x6cm		Level 1	
47	8 Oct. 1956–27 Feb. 1957	87	G4D	4x5", 6x6cm		Level 2	
48	25 Feb.–10 Jul. 1957	100	G4D	4x5", 6x6cm		Level 1	
49	11 Jul.–11 Dec. 1957	128	G4D	6x6cm, 4x5"		Level 1	

50	13 Dec. 1957–16 May 1958	139	G4D	6x6cm, 4x5"		Level 1	
51	17 May–7 Aug. 1958	138	G4D	6x6cm, 4x5"		Level 3	
52	8 Aug.–15 Oct. 1958	108	G4D	4x5", 6x6cm		Level 6	
53	16 Oct.–12 Dec. 1958	90	G4D	4x5", 6x6cm		Level 1	
54	13 Dec. 1958–11 Feb. 1959	73	G4D	4x5", 6x6cm		Level 1	
55	12 Feb.–4 Apr. 1959	66	G4E	4x5", 6x6cm		Level 1	
56	6 Apr.–1 Jun. 1959	67	G4E	4x5"		Level 1	
57	2 Jun.–25 Jul. 1959	61	G4E	4x5"		Level 1	Royal Visit, 03 July, 1959
58	27 Jul.–23 Sept. 1959	64	G4E	4x5"		Level 1	
59	24 Sept.–6 Nov. 1959	76	G4E	4x5"		Level 1	
60	7 Nov.–24 Dec. 1959	82	G4E	4x5"		Level 1	
61	24 Dec. 1959–19 Feb. 1960	74	G4E	4x5"		Level 2	
62	20 Feb.–4 Apr. 1960	107	G4E	4x5"		Level 1	
63	5 Apr. 5–16 May 1960	72	G4E	4x5", 6x6cm		Level 1	
64	16 May–21 Jun. 1960	79	G4E	4x5", 6x6cm		Level 6	
65	22 Jun.–25 Jul. 1960	55	G4E	4x5", 6x6cm		Level 6	
66	26 Jul.–10 Sept. 1960	83	G4E	4x5", 6x6cm		Level 6	
67	10 Sept.–27 Oct. 1960	77	G4E	4x5", 6x6cm		Level 6	
68	25 Oct.–21 Dec. 1960	85	G4E	4x5", 6x6cm		Level 6	
69	22 Dec. 1960–16 Feb. 1961	75	G4E	4x5", 6x6cm		Level 6	
70	3 Jan.–23 Feb. 1961	100	G4F	4x5", 6x6cm		Level 1	
71	17 Feb.–30 Mar. 1961	76	G4F	4x5", 6x6cm		Level 6	
72	1 Apr.–17 May 1961	62	G4F	4x5", 6x6cm		Level 6	
73	18 May–3 Jul. 1961	67	G4F	4x5", 6x6cm		Level 1	

74	4 Jul.–2 Sept. 1961	100	G4F	4x5", 6x6cm		Level 1	
75	5 Sept.–3 Nov. 1961	102	G4F	4x5", 6x6cm		Level 4	
76	4 Nov. 1961–2 Jan. 1962	103	G4F	4x5", 6x6cm		Level 4	
77	24 Feb.–16 Apr. 1962	109	G4F	4x5", 6x6cm		Level 1	
78	17 Apr.–7 Jun. 1962	112	G4F	4x5", 6x6cm		Level 1	
79	8 Jun.–26 Jul. 1962	92	G4F	4x5", 6x6cm		Level 1	
80	27 Jul.–17 Sept. 1962	90	G4F	4x5", 6x6cm		Level 1	
81	18 Sept.–24 Oct. 1962	81	G4F	4x5", 6x6cm		Level 1	
82	25 Oct.–5 Dec. 1962	83	G4F	4x5", 6x6cm		Level 1	
83	6 Dec. 1962–24 Jan. 1963	90	G4F	4x5", 6x6cm		Level 1	
84	26 Jan.–6 Mar. 1963	91	G4F	4x5", 6x6cm		Level 1	
85	7 Mar.–16 Apr. 1963	96	G4G	4x5", 6x6cm		Level 1	
86	17 Apr.–31 May 1963	97	G4G	4x5", 6x6cm		Level 1	
87	1 Jun.–23 Jul. 1963	94	G4G	4x5", 6x6cm		Level 1	
88	24 Jul.–20 Sept. 1963	107	G4G	4x5", 6x6cm		Level 1	
89	21 Sept.–6 Nov. 1963	95	G4G	4x5", 6x6cm		Level 1	
90	7 Nov.–28 Dec. 1963	95	G4G	4x5", 6x6cm		Level 1	
91	30 Dec. 1963–13 Feb. 1964	91	G4G	4x5", 6x6cm		Level 1	
92	14 Feb.–30 Mar. 1964	93	G4G	4x5", 6x6cm		Level 1	
93	31 Mar. –25 May 1964	103	G4G	4x5", 6x6cm		Level 1	
94	26 May–14 Jul. 1964	97	G4G	4x5", 6x6cm		Level 1	
95	15 Jul.–5 Sept. 1964	94	G4G	4x5", 6x6cm		Level 1	
96	5 Sept.–22 Oct. 1964	89	G4G	4x5", 6x6cm		Level 1	
97	23 Oct.–12 Dec. 1964	81	G4G	4x5", 6x6cm		Level 1	
98	14 Dec. 1964–29 Jan. 1965	89	G4G	4x5", 6x6cm		Level 1	
99	30 Jan.–3 Mar. 1965	78	G4G	4x5", 6x6cm		Level 1	
100	4 Mar.–14 Apr. 1965	82	G3A	4x5", 6x6cm		Level 1	

101	15 Apr.–28 May 1965	79	G3A	4x5", 6x6cm		Level 1	
102	29 May–12 Jul. 1965	84	G3A	4x5"		Level 1	
103	13 Jul.–8 Sept. 1965	98	G3A	4x5"		Level 1	
104	9 Sept.–30 Oct. 1965	93	G3A	4x5"		Level 1	
105	1 Nov.–31 Dec. 1965	111	G3A	4x5"		Level 1	
106	3 Jan.–17 Mar 1966	129	G3A	4x5"		Level 1	
107	18 Mar.–24 May 1966	111	G3A	4x5"		Level 1	
108	25 May–11 Aug. 1966	124	G3A	4x5"		Level 1	
109	12 Aug.–27 Oct. 1966	113	G3A	4x5"		Level 1	
110	28 Oct. 1966–6 Jan. 1967	115	G3B	4x5"		Level 1	
111	7 Jan.–27 Mar. 1967	130	G3B	4x5"		Level 1	
112	Mar. 28–Jun. 19, 1967	110	G3B	4x5"		Level 1	
113	20 Jun.–12 Sept. 1967	75	G3B	6x6cm		Level 1	
114	13 Sept.–26 Dec. 1967	94	G3B	6x6cm		Level 1	
115	27 Dec. 1967–1 Apr. 1968	82	G3B	6x6cm		Level 1	
116	2 Apr. 2–27 Jun. 1968	74	G3B	6x6cm		Level 1	
117	28 Jun.–25 Sept. 1968	73	G3B	6x6cm		Level 1	
118	26 Sept.–26 Dec. 1968	77	G3B	6x6cm		Level 1	
119	27 Dec. 1968–10 Apr. 1969	92	G3B	6x6cm		Level 1	
120	11 Apr.–26 Jul. 1969	89	G3B	6x6cm		Level 1	
121	28 Jul. –5 Nov. 1969	83	G3B	6x6cm		Level 1	
122	6 Nov. 1969–3 Feb. 1970	75	G3B	6x6cm		Level 1	
123	4 Feb.–12 May 1970	85	G3B	6x6cm		Level 1	
124	13 May–18 Aug. 1970	79	G3B	6x6cm		Level 1	
125	19 Aug.–12 Dec. 1970	93	G3C	6x6cm		Level 1	
126	14 Dec. 1970–7 Apr. 1971	97	G3C	6x6cm		Level 1	
127	8 Apr.–23 Jul. 1971	88	G3C	6x6cm		Level 1	

128	24 Jul.–9 Nov. 1971	91	G3C	6x6cm		Level 1	
129	10 Nov. 1971–18 Feb. 1972	95	G3C	6x6cm		Level 1	
130	19 Feb.–3 Jun. 1972	89	G3C	6x6cm		Level 1	
131	5 Jun.–17 Sept. 1972	91	G3C	6x6cm		Level 1	
132	19 Sept.–30 Dec. 1972	85	G3C	6x6cm		Level 1	
133	2 Jan.–9 Apr. 1973	78	G3C	6x6cm		Level 1	
134	10 Apr.–30 Jun. 1973	68	G3C	6x6cm		Level 1	
135	3 Jul.–5 Oct. 1973	98	G3C	6x6cm		Level 1	
136	9 Oct. 1973–5 Feb. 1974	106	G3C	6x6cm		Level 1	
137	6 Feb.–18 May 1974	89	G3C	6x6cm		Level 1	
138	21 May–16 Sept. 1974	99	G3C	6x6cm		Level 1	
139	17 Sept. 1974–9 Jan. 1975	102	G3C	6x6cm		Level 1	
140	10 Jan.–5 May 1975	97	G3D	6x6cm		Level 1	
141	6 May–23 Aug. 1975	93	G3D	6x6cm		Level 1	
142	25 Aug.–12 Dec. 1975	93	G3D	6x6cm		Level 1	
143	13 Dec. 1975–3 Apr. 1976	111	G3D	6x6cm		Level 1	
144	3 Apr.–10 Jul. 1976	163	G3D	6x6cm		Level 1	
145	12 Jul.–25 Oct. 1976	104	G3D	6x6cm		Level 1	
146	26 Oct. 1976–1 Feb. 1977	109	G3D	6x6cm		Level 1	
147	2 Feb.–4 May 1977	149	G3D	6x6cm		Level 1	
148	5 May–2 Aug. 1977	122	G3D	6x6cm		Level 1	
149	2 Aug.–29 Oct. 1977	137	G3D	6x6cm		Level 1	
150	31 Oct. 1977–1 Feb. 1978	127	G3D	6x6cm		Level 1	
151	2 Feb.–19 May 1978	87	G3D	35mm		Level 1	
152	20 May–21 Aug 1978	75	G3D	35mm		Level 1	
153	22 Aug.–25 Nov. 1978	78	G3D	35mm		Level 1	
154	27 Nov. 1978–10 Mar. 1979	91	G3D	35mm		Level 1	

155	12 Mar.–17 May 1979	63	G3D	35mm		Level 1	
156	18 May–30 Jun. 1979	44	G3E	35mm	✓	Level 1	
157	3 Jul.–15 Aug. 1979	40	G3E	35mm	✓	Level 1	
158	16 Aug.–12 Oct. 1979	52	G3E	35mm	✓	Level 1	
159	13 Oct.–28 Dec. 1979	68	G3E	35mm	✓	Level 1	
160	29 Dec. 1979–15 Feb. 1980	42	G3E	35mm	✓	Level 1	
161	16 Feb.–2 Apr. 1980	41	G3E	35mm	✓	Level 1	
162	3 Apr.–23 May 1980	42	G3E	35mm	✓	Level 1	
163	24 May–25 Jul. 1980	53	G3E	35mm	✓	Level 1	
164	24 Jul.–29 Sept. 1980	61	G3E	35mm	✓	Level 1	
165	30 Sept.–8 Dec. 1980	59	G3E	35mm	✓	Level 1	
166	15 Dec. 1980–28 Jan. 1981	46	G3E	35mm	✓	Level 1	
167	29 Jan.–10 Mar. 1981	40	G3E	35mm	✓	Level 1	
168	11 Mar.–21 Apr. 1981	36	G3E	35mm	✓	Level 1	
169	22 Apr.–4 Jun. 1981	36	G3E	35mm	✓	Level 1	
170	5 Jun.–22 Jul. 1981	41	G3E	35mm	✓	Level 1	
171	23 Jul.–12 Sept. 1981	43	G3F	35mm	✓	Level 1	
172	14 Sept.–5 Nov. 1981	45	G3F	35mm	✓	Level 1	
173	6 Nov.–31 Dec. 1981	47	G3F	35mm	✓	Level 1	
174	2 Jan.–25 Mar. 1982	65	G3F	35mm	✓	Level 1	
175	26 Mar.–26 May 1982	50	G3F	35mm	✓	Level 1	
176	27 May–28 Jul. 1982	51	G3F	35mm	✓	Level 1	
177	29 Jul.–2 Oct. 1982	56	G3F	35mm	✓	Level 1	
178	4 Oct.–1 Dec. 1982	50	G3F	35mm	✓	Level 1	
179	2 Dec. 1982–3 Feb. 1983	53	G3F	35mm	✓	Level 1	
180	7 Feb.–9 Apr. 1983	53	G3F	35mm	✓	Level 1	
181	11 Apr.–27 May 1983	39	G3F	35mm	✓	Level 1	

182	28 May–18 Jul. 1983	44	G3F	35mm	✓	Level 1	
183	19 Jul.–8 Sept. 1983	44	G3F	35mm	✓	Level 1	
184	9 Sept.–2 Nov. 1983	46	G3F	35mm	✓	Level 1	
185	3 Nov.–27 Dec. 1983	45	G3F	35mm	✓	Level 1	
186	28 Dec. 1983–18 Feb. 1984	45	G3G	35mm	✓	Level 1	
187	20 Feb.–9 Apr. 1984	43	G3G	35mm	✓	Level 1	
188	10 Apr.–28 May 1984	41	G3G	35mm	✓	Level 1	
189	29 May–18 Jul. 1984	42	G3G	35mm	✓	Level 1	
190	19 Jul.–12 Sept. 1984	49	G3G	35mm	✓	Level 1	
191	13 Sept.–6 Nov. 1984	47	G3G	35mm	✓	Level 1	
192	7 Nov. 1984–7 Jan. 1985	53	G3G	35mm	✓	Level 1	
193	6 Jan.–12 Mar. 1985	52	G3G	35mm	✓	Level 1	
194	13 Mar.–30 Apr. 1985	39	G3G	35mm	✓	Level 1	
195	1 May–12 Jun. 1985	36	G3G	35mm	✓	Level 1	
196	13 Jun.–26 Jul. 1985	36	G3G	35mm	✓	Level 1	
197	26 Jul.–17 Sept. 1985	42	G3G	35mm	✓	Level 1	
198	18 Sept.–1 Nov. 1985	37	G3G	35mm	✓	Level 1	
199	2 Nov.–16 Dec. 1985	41	G3G	35mm	✓	Level 1	
200	17 Dec. 1985–11 Feb. 1986	46	G3G	35mm	✓	Level 1	
201	12 Feb.–5 Apr. 1986	41	G2A	35mm	✓	Level 1	
202	7 Apr.–24 Jun. 1986	39	G2A	35mm	✓	Level 1	
203	25 Jun. 1986–7 Mar. 1987	42	G2A	35mm	✓	Level 1	
204	9 Mar.–27 Apr. 1987	39	G2A	35mm	✓	Level 1	
205	28 Apr.–12 Jun. 1987	35	G2A	35mm	✓	Level 1	
206	13 Jun. 1987–24 Jul. 1987	36	G2A	35mm	✓	Level 1	
207	25 Jul.–15 Sept. 1987	43	G2A	35mm	✓	Level 1	
208	17 Sept. 1987–31 Oct. 1987	36	G2A	35mm	✓	Level 1	

209	1 Nov. 1987–30 Nov. 1987	25	G2A	35mm	✓	Level 1	
210	Miscellaneous		G2B	35mm	✓	Level 1	
211	Misc Pics by Subject		G2B	4x5", 6x6cm		Level 1	
212	Disasters & Accidents		G2B	4x5", 6x6cm		Level 1	
	Ledger book - 1975		G2B	ca. 400 pages	N/A	N/A	
	Ledger book - 1977		G2B	ca. 400 pages	N/A	N/A	
	Ledger book - 1978		G2B	ca. 400 pages	N/A	N/A	
	Ledger book - 1979		G2B	ca. 400 pages	N/A	N/A	
	Ledger book - 1980		G2B	ca. 400 pages	N/A	N/A	
	Ledger book - 1981		G2B	ca. 400 pages	N/A	N/A	
	Ledger book - 1982		G2B	ca. 400 pages	N/A	N/A	
	Ledger book - 1983		G2B	ca. 400 pages	N/A	N/A	

Levels of Deterioration⁴

Level 1: No deterioration

Level 2: Negatives begin to curl at the edges and turn red or blue

Level 3: Negatives begin to shrink, become brittle and emit a vinegar odour

Level 4: Negatives begin to warp

Level 5: Bubbles and crystals begin to form in the film

Level 6: Channels begin to form in the film and the negatives turn blue

¹ Film types are listed in order from most to least common.

² ✓ indicates that there are contact prints with the negatives.

³ Negatives were assessed using "A Short Guide to Film Base Photographic Materials: Identification, Care and Duplication" produced by the Northeast Document Conservation Centre.

⁴ "Preservation Leaflet 5.1 A Short Guide to Film Base Photographic Materials: Identification, Care, and Duplication." Northeast Document Conservation Center. 2012. Accessed May 5, 2015. <https://www.nedcc.org/free-resources/preservation-leaflets/5.-photographs/5.1-a-short-guide-to-film-base-photographic-materials-identification,-care,-and-duplication>.

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