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Photographic Censorship In The First World War : A Comparison Between The Realistic Travels Stereograph Set And British Personal Photograph Albums From The Collection Of The Art Gallery Of Ontario

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PHOTOGRAPHIC CENSORSHIP IN THE FIRST WORLD WAR:
A COMPARISON BETWEEN THE REALISTIC TRAVELS STEREOGRAPH SET AND
BRITISH PERSONAL PHOTOGRAPH ALBUMS FROM THE COLLECTION OF THE
ART GALLERY OF ONTARIO

by

Emma Levery,

Art History BAH, Queen's University,

Kingston, Ontario, Canada, 2008

A thesis

Presented to Ryerson University and the Art Gallery of Ontario

in partial fulfillment of the

requirements for the degree of

Master of Arts

in the Program of

Photographic Preservation and Collections Management

Toronto, Ontario, Canada, 2011

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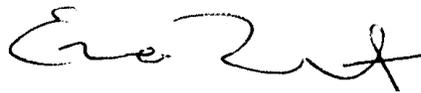
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Emma Leverty

Photographic Censorship in the First World War: A Comparison between the Realistic Travels Stereograph Set and British Personal Photograph Albums from the Collection of the Art Gallery of Ontario

Master of Arts, 2011

Emma Leverty

Photographic Preservation and Collections Management

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Abstract

This thesis compares a group of personal photograph albums compiled by British soldiers during the First World War to a set of stereographs produced during the war and published after by the British company Realistic Travels, both from the collection of the Art Gallery of Ontario. The development of British censorship restrictions during the First World War had a profound effect on who, what, where and how individuals were able to photograph the conflict. This thesis examines how these restrictions affected stereograph photographers and soldiers as they documented the war in order to ascertain how these effects shaped the construction of each type of photographic object. By comparing and analyzing both bodies of work as they were produced in three theatres of war – the Western Front, Gallipoli and within Britain – we see that objects created for public and private audiences are more similar than they initially appear.

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Finally, thanks to Dan for happily listening and supporting me throughout this endeavour.

Dedication

I would like to dedicate this thesis to my grandfather, Norman Bradford, whose photographs of the Second World War captivated my imagination from an early age. His wisdom and kindness continue to inspire me every day.

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Introduction

This thesis examines and compares two types of photographic objects that were produced during the First World War (1914-1918). These objects are a set of stereographs published by the company Realistic Travels and a group of personal albums compiled by soldiers who participated in the conflict. Both the stereographs and albums are a part of the Art Gallery of Ontario's First World War photography collection and represent a selection made from the collection's British holdings. The stereograph set was published by Hilton DeWitt Girdwood under the company name Realistic Travels who distributed the objects throughout the British Commonwealth. The stereographs vary in subject matter and location depicted and contain views such as the wounded after battle, parades and soldiers in trenches. The personal albums, on the other hand, were compiled by five British soldiers whose wartime roles differ in branch of service and location. The albums employ different types of photographs in their construction – from snapshots to official photographs to those taken for the purpose of war – and were compiled both during the war and after its completion.

The First World War, historically referred to as World War I and the Great War, represents the first significant conflict in which the press, commercial photographers and individual soldiers alike were able to photograph the war for both personal and military purposes. Upon entering the war, the British government had very little understanding about the influence photography would have on both the transfer of information from the various fronts to the British public and of the possible military applications of the medium to the war. As the conflict progressed, the government created and enforced a series of censorship restrictions on photography. These restrictions were, however, applied differently and to varying degrees depending on the

type of photograph being taken, the location being photographed and who the photographer was. This thesis examines how censorship restrictions affected stereograph photographers and soldiers as they documented the war to ascertain how these effects shaped the construction of each type of photographic object. This will be done by analyzing the Realistic Travels stereograph set and the personal soldier albums as they were produced in three different theatres of war. The Western Front, the Gallipoli Campaign and within Britain, or the Home Front, represent locations in which censorship policies were enforced to varying degrees. This analysis will provide insight into how photography was understood and treated at this time as it was used to create two distinct types of photographic objects.

Part I: The Project

Literature Review

While there is an enormous amount of literature about the social and political ramifications of the First World War on Great Britain, there has been very little scholarly research done on the subject of photography during the war, especially as it relates to the production and dissemination of non-press images, such as the ones I will analyze in this thesis.

The majority of writing on photographic production during the First World War relates to the development of press photography. For example, John Taylor's book *War Photography: Realism in the British Press* (1991) analyzes the use of the press in creating a British national identity and the political and social constraints on press photographers. The book's chapter on the First World War is informative as it discusses official war photographers, press photographers and the shifting manner in which each were treated by the government as the war developed. Understanding who was taking photographs during the war and the reasons why they were doing so is a complicated subject that I will be explore in this thesis, as the albums contain a diverse mix of photographs, made by press photographers, official war photographers as well as the soldier's themselves.

Jane Carmichael's book *First World War Photographers* (1989) is the most comprehensive account of First World War photography written to date. Carmichael, who oversaw the Imperial War Museum's photographic archive from 1982 to 1995, details the development of official photography during the First World War, the significant individuals involved with the production and censorship of photographs and the various developments that affected the photographic representation of the war by official photographers. This book is an invaluable resource for understanding

photographic production during the war and is beautifully illustrated by photographs from the Imperial War Museum's collection of photography.

Mark Levitch's PhD thesis "The Visual Culture of Modern War: Photography, Posters, and Soldiers' Art in World War I France" (2008) analyzes the transformation of French visual culture during the First World War. Levitch dedicates an entire chapter to the role of photography in France during the war, specifically looking at the differences between amateur and professional photography. His discussion of the public's need for authentic views of the war illustrates the role the public played in the development of photographic production and the types of photography that were produced at this time.

The set of stereographs that I will analyze in this thesis were produced by the company Realistic Travels, which was based in the United Kingdom and owned by Hilton DeWitt Girdwood. William C. Darrah's book *The World of Stereographs* (1977) includes information on Girdwood's company and photographic production during the First World War. Darrah describes Girdwood as the most successful publisher of stereographs in Great Britain and places his years of production from 1908-1916¹. The author also discusses the production of stereographs during the First World War and although he mostly does this from the American perspective, this information is helpful in forming an understanding of who was creating stereographs at this time and how these businesses interacted and acquired images from one another. Darrah includes a brief entry about the Realistic Travels' stereograph set. It is, however, out of date as it states that Girdwood only published little more than a hundred stereographs in the set²; it is now known that there are six hundred in the complete set. An important source of

¹ William C. Darrah, *The World of Stereographs*, (Gettysburg, PA: W.C. Darrah, 1977), 108.

² *Ibid.*, 195.

information for the Realistic Travels stereographs is the website www.greatwar-photos.org. This website contains detailed information about stereographs produced during the First World War and specifically details the Realistic Travels set, including series lists, its arrangement, volume number and titles³. This resource has proved invaluable in creating an inventory of the stereographs in the AGO collection and reorganizing them in the original sequence.

Nicholas Hiley's article, "Hilton DeWitt Girdwood and the Origins of British Official Filming" (1993) was the first work to establish Girdwood's biography and activities before and during the First World War. Hiley argues that Girdwood's status as the first official cinematographer on the Western Front has been forgotten since the end of the war for two reasons: one, the British government disapproved of the way Girdwood staged scenes for the camera and two, the films of Geoffrey Malins and Edward Tong were widely successful and popular across Britain after Girdwood left the front and continue to dominate scholarly discussion. While the article's primary purpose is to explain Girdwood's film production during this period, it also sheds light on how Girdwood was able to produce stereographs on the Western Front, a topic about which there has been nothing else written. No articles have established the circumstances in which Girdwood founded the Realistic Travels stereograph company or how he came to give the company its name.

John Plunkett's article, "Selling Stereoscopy, 1890-1915: Penny Arcades, Automatic Machines and American Salesmen" (2008) details the revival of the stereograph as a popular form of entertainment in the 1890s until the end of the First

³ "The Great War in Stereoviews: Realistic Travels," from *Great War Photos* (n.d.), <http://www.greatwar-photos.org/RealisticTravels.htm> (accessed June 2011).

World War. Plunkett credits the re-emergence of the stereograph as a popular form of entertainment in rural areas of Britain and the United States as a result of the, “innovative means they [stereograph companies] used to update the marketing, packaging and distribution of stereographs and reach rural consumers.”⁴ Girdwood’s role in the stereograph revival is detailed in the article, which has been integral to an understanding of the status of the stereograph in society at the end of the First World War.

There has been much written about the ways in which physical memorials and the memorabilia of the First World War act as sites and objects of remembrance and mourning. For example, Jay Winter, a professor of history at Cambridge and founder of the Historial de la Grande Guerre at Péronne, a museum dedicated to the Battle of the Somme, argues in his book, *Sites of Memory, Sites of Mourning: The Great War in European Cultural History* (1995) that people sought to find solace in their memories of the First World War following its conclusion in acts such as the building of public memorials. While his work does not explicitly deal with photographic production during the War or how it was understood afterward, it does discuss the use and need for objects, such as art and monuments, as physical representations of the war experience. Winter writes, “In the years following the war, in the face of the army of the dead, the effort to commemorate went beyond the conventional shibboleths of patriotism. Yes, these millions died for their country, but to say so was merely to begin, not to conclude, the search for the ‘meaning’ of the unprecedented slaughter of The Great War.”⁵ This

⁴ John Plunkett, “Selling Stereoscopes, 1890-1915: Penny Arcades, Automatic Machines and American Salesmen,” *Early Popular Visual Culture* 6, no. 3 (2008): 240.

⁵ Jay Winter, *Sites of Memory, Sites of Mourning: The Great War in European Cultural History*, (Cambridge: University Press, 1995), 2.

search for meaning informs the ways photographs, as physical and emotional objects, during and after the First World War, were created for both the personal war albums and the stereographs, uses that will be discussed in this paper. Winter's analysis of the commemorative objects of war has influenced other scholars since its publication in 1995. For example, *Contested Objects: Material Memories of the Great War* (2009) a compilation of essays published by Nicholas J. Saunders and Paul Cornish, takes its cue from Winter's work. Each essay considers a different type of object, such as war medals, trophies, trench art and panoramic drawings, as tools for remembrance and understanding. Although there are no essays specifically about photography, photographs play an important role in illustrating ideas throughout the book. For example, in John Schofield's essay, "Message and Materiality in Mesopotamia, 1916-1917: My grandfather's diary, social commemoration and the experience of war" the author analyzes his own grandfather's writing during the First World War as an archaeologist would analyze artefacts, exploring the many layers of the object and how material culture is conveyed through personal writing. While Schofield's essay is interspersed with images of his grandfather, he does not seek to consider what his grandfather's photographs could tell him about his experiences of war, focusing instead on his words. These two books show that scholars have been interested in making the connections between physical objects and war, however, few have discussed the First World War in relation to photographic objects (meaning objects that were constructed using photographs).

Photography executed by soldiers during the war is not a subject that has been written about extensively. Sandy Callister, a historian from the University of Auckland,

has written articles and a book about the photographic production of New Zealand soldiers during the war. Two of her major works are, *The Face of War: New Zealand's Great War Photography* (2008) and "Picturing Loss: Family, photographs and the Great War", an article published in *Round Table* in 2007. Callister's writing focuses on how the memories of New Zealand soldiers, who died during the war, were immortalized through their photographs, both those that were sent home from the front and studio portraits. She focuses her research on family photographs and a set of lantern slides that were donated to a photographic archive in Auckland. As there is very little scholarly information that concerns the cameras used by soldiers used during the war, Callister's discussion of the "Soldier's Kodak", a vest pocket autographic camera that was specifically marketed towards soldiers at the time is informative. Another article written on the topic of soldier photography is Andrew C. Rodger's "Amateur Photography by Soldiers of the Canadian Expeditionary Force", published in *Archivaria* in 1988. Rodger's discussion focuses on the photographs of Horace Brown (1880-1919), exploring what Brown took photographs of during the war, a collection that is representative of what one finds in many war albums. Rodger's analysis of the political and social climate in which photographs were taken during the war is insightful and calls for further research to be done in order to answer questions about how photographs and film were transported and developed during the war.

Methodology

In 2004, the Art Gallery of Ontario (AGO) acquired four hundred and ninety-five groups of photographic objects produced by British, German, French, American, Russian, Polish, Czech and Canadian individuals during the First World War. These photographic objects include albums, groups of loose photographs, press images and single photographs. As Realistic Travels was a British company it was beneficial to compare these stereographs to albums of the same nationality. In addition to this, I chose to concentrate on the British objects in order to focus the scope of any inquiry to a single country. I decided to compare a set of stereographs to personal photograph albums because they were each created with very different and specific audiences in mind. Upon undertaking this project, I presumed that this fundamental difference would allow me to create clear distinctions between how these two types of photographic objects were produced.

Initially, I completed an inventory of all one hundred First World War British photographic objects in the AGO's collection. As they had not yet been catalogued, I created brief cataloguing records for each object that complied with the AGO's cataloguing standards. Through cataloguing, I identified information such as, the maker (when possible), dates of production, dimensions, processes used, number of pages and quantity of photographs in each album. I then updated each album's record in the AGO's database, The Museum System (TMS), with this information and added biographical sketches to each album maker's constituent record if it was known.

In consultation with Assistant Curator, Photography, Sophie Hackett and Collections Manager, Liana Radvak, I assigned subject terms to each album's record.

Subject terms included the period of conflict, branch of military service, activities and specifications, such as aerial bombardment, and equipment and supplies, such as airplanes. Because the AGO had not yet established a controlled vocabulary for First World War photographs, I consulted the controlled vocabulary established by Marc Boulay in his 2006 Photographic Preservation and Collections Management Master's thesis, "Description of War Photographs: Designing a List of Subject Headings". Boulay developed his list for large institutions like the AGO that are not specialized in, but maintain significant holdings of war photographs. He limited his scope to reflect the subject of war as it is represented in photographs. This approach was not reliant on context, but on the content of the photographs themselves. In Boulay's subject list he organized the vocabulary in a hierarchical arrangement and created five access points which contain a number of qualifying terms within the hierarchy. The five access points, which represent the first tier in the hierarchy, are: "Period and Conflict", "Place", "Nationality of Participants", "Nationality of Equipment Origin or Implementation" and "Service". Located in the second tier are the terms "War (military aspects)" and "War (civilian aspects)"⁶. From these first and second tier terms, users can identify more narrow terminology to describe the specific objects they catalogue. Boulay consulted both thesauri compiled by the Library of Congress and the Getty Research Institute as well as dictionaries of military terms to develop this subject list.

To be applied to TMS, I needed to amend these subject terms to align with those terms already inputted into TMS, while other subject terms were added to the database by Collections Manager, Liana Radvak, based on the terms I applied using Marc

⁶ Marc Boulay, "Description of War Photographs: Designing a List of Subject Headings" (master's thesis, Ryerson University, 2006), 20.

Boulay's list. Cataloguing and applying subject terms not only allows for the increased accessibility of these objects to staff and researchers, but also served to help me hone the direction of my thesis project.

I then created an inventory of the stereographs in the AGO's collection on an Excel spreadsheet. Items included in this inventory were volume number, series title, sub-series title, sequence number and caption (please see Appendix A.1 to A.5 for the inventory lists that were created for the stereograph series analyzed). By completing this inventory, I was able to establish which stereographs are held at the AGO and how many of these could be placed into their original series (as compared to the volume and series list found on the Great War Photos website⁷). I could then reorganize the stereograph list into its original sequence and physically re-house the objects to reflect this organization. Through this work I also discovered that multiple versions of the same stereograph exist for some cards.

Through the process of cataloguing the albums and inventorying the stereographs I was able to determine interesting relationships between the two bodies of work. From the 1850s until the First World War, the stereograph was considered one of the most successful commercial applications of the photographic medium. By the First World War, it was slowly being replaced by new technology, such as the cinema, the illustrated news and the personal hand-held camera. The public's newfound ability to photograph their world without complicated cameras or chemistry allowed them to capture images of whatever they pleased. For this reason, the First World War represents the only conflict in which these two modes of photographic production

⁷ "The Great War in Stereoviews: Realistic Travels," from *Great War Photos* (n.d.), <http://www.greatwar-photos.org/RealisticTravels.htm> (accessed June 2011).

overlap. My research indicated that censorship played an important role in the production of photographs at the time. This in depth survey of the materials allowed me to explore these restrictions at work and to find some interesting points of comparison.

I selected five personal albums out of the one hundred British objects (for cataloguing records for each album please see Appendix B.1 to B.5). These five albums represent key aspects of the collection of British albums as a whole, in terms of who created them, what their content depicts and in the types of photographs used in their construction, be it official or snapshot.

In Martha Langford's 2001 book, *Suspended Conversations: the Afterlife of Memory in Photographic Albums*, the author identifies three categories in which albums may be divided. These are *official albums*, *specialty albums* and *personal albums*⁸. The term 'official album' relates to albums produced for a particular cause by an official government body. An example of an 'official album' from the AGO's British First World War collection is the Engines album by the Royal Naval Air Service. This album contains photographs of airplane motors and machinery in front of blank backgrounds and was produced by an official government body. 'Specialty albums' also function for specific purposes; however, they are of a particular subject or area of expertise and were not created for official government bodies. For example, in the AGO's collection there is an album produced by the company Neptune Engine Works titled Neptune Works 1914-1915, 1921. The album features large photographs of ships that were built by the company during the First World War. There is no strong evidence that this album was produced for any official means, however it can be presumed that it was

⁸ Martha Langford, *Suspended Conversations: The Afterlife of Memory in Photographic Albums* (Montreal and Kingston: McGill-Queen's University Press, 2001), 6.

commissioned by the company, presenting a single area of focus. The term 'personal album' relates to albums created by individuals to reflect the, "predilections and experiences of the compilers whose collections, memoirs, travelogues or family histories they are."⁹ This type of album is the type that best describes most of the objects from the AGO's collection and is hence the focus of my analysis in this thesis.

As I previously stated, the AGO's First World War collection contains one hundred British photographic objects including photograph albums, loose photograph groups, press photographs and single photographic objects. I divided the collection into four groups, based on Martha Langford's categories. Originally, I assumed that all objects in the collection were photograph albums, however, upon cataloguing; I discovered that almost a quarter of the works accessioned in the collection are not albums, but are in fact either single photographs, loose press photographs or loose photograph groups that no longer exist in their album form due to their derelict condition upon entering the museum's collection. The photographs in this group cannot be applied to this thesis because they have been separated from their original album construction and therefore I would be unable to analyze the context of their production. Approximately twenty of the remaining albums were then assigned to the official and specialty album categories, such as the albums previously discussed. The personal albums represent the last category and constitute just over half of the British albums in the AGO's First World War photography collection.

I then further divided the personal albums into groups based on the locations they depict. Approximately five albums depict locations such as China, India and America. These areas existed outside of direct British censorship control and thus fall

⁹ Ibid.

outside the scope of this investigation. About eighteen albums illustrate the conflict in the Middle East, Africa and Turkey; five of which feature the conflict during the Gallipoli Campaign. The album titled Dardanelles 1915, 1916, 1919 (Appendix B.1) from this group was produced by a Royal Flying Corps (RFC) aviator and features personal photographs on base, and out of planes, and of crashed planes and landscapes. This album was selected because it features a wide range of photographs, is extensively inscribed and depicts the Gallipoli Campaign both from the ground and from the air, which are two perspectives featured in all personal albums from Gallipoli. There are three *Gallipoli 1915* series in the Realistic Travels stereograph set. The AGO's collection contains two of these series (Volume 2, Series 2 and Volume 5, Series 2) (Appendix A.1) that will be analyzed in comparison to the Dardanelles album.

Of the remaining albums, fifteen depict the Western Front, an additional fifteen were produced by military personnel within Britain and five depict both locations. Albums created in Britain generally fall into three groups: those taken from the air, those of daily life on base and those that include pictures of both subjects. The two albums I selected to represent the Home Front reflect these subjects. The first album titled 6th Brigade Royal Air Force (Appendix B.2) was produced by Royal Flying Corps technician, Ernest Haghe. This album contains photographs taken in Britain of a German Zeppelin crash. This event is depicted in the *Aviation* series (Volume 1, Series 3 and Volume 2, Series 13) (Appendix A.2) of the Realistic Travels stereograph set. The other album made in Britain depicts the life of a soldier on a training base and is titled Personal Album, Aigburth Hall (Appendix B.3). The album was made by a pilot with the Royal Flying Corps named Eric Brownlee Brodie who was stationed at a training facility

in Northern England. The album contains snapshots of airplane crashes, informal portraits of his fellow aviators and their daily life on base. This album presents the other type of album produced of and in Britain during the war: that of photographs taken within the confines of a training facility. The viewpoint featured in the Aigburth album is not represented in the stereograph set.

I was not able to group albums produced on the Western Front as definitively as those albums made by soldiers stationed in England. A small portion of the albums were made by medical personnel such as doctors and nurses, another portion by Royal Flying Corps photographers, a group by soldiers on the front line and another group by soldiers stationed away from the front line on airfields or at the second or third lines of defence. Many of the albums contain photographs whose topics and types of makers overlap. I selected two such albums for analysis. The first is by an unknown officer with the British Indian Army and is titled Government of India, Railway Department (Appendix B.4). This album depicts a soldier's experience of the Western Front from when he enters the war as an officer to his eventual transfer to the Royal Flying Corps. This album will be compared to the stereograph series, *Western Front: 1914-1915* (Volume 1, Series 1) (Appendix A.3). The comparison of these two objects will be informative because their photographs were made at the same time and in close proximity to one another. The other Western Front album that I selected was made by a soldier named M.A. Hayward and is titled Western Front Eclectic (Appendix B.5). Unlike the album by the British Army Officer, this album does not picture the front line or extensive aerial perspectives of the Western Front. It is from the viewpoint of a soldier who was not in the midst of the fighting. Hayward was stationed at a Royal Flying Corps

base in Dunkirk, France and although his exact military role is unclear, he photographed the landscapes and ruined cities of the Somme, Cambrai and Lille from 1917 to the end of 1918. These two albums are particularly representative of the albums created by soldiers on the Western Front because they exemplify the complex conditions under which soldiers were able to photograph their experiences in France and Belgium.

Part 2: Analysis

The Realistic Travels Stereograph Set

Stereographs were one of the most popular and successful commercial applications of late 19th Century photography. They became popular because they could be used as educational tools and because they provided an affordable source of home entertainment.¹⁰ Stereographs peaked in popularity during the 1850s and 60s and steadily declined until undergoing a period of revival during the late 1890s lasting through the First World War only to lose popularity after its end. Initially their popularity waned because of market saturation and a lack of standardized formats, however they experienced a revival in popularity not for any fundamental change to the format, but as a result of innovative marketing, packaging and distribution.¹¹ Integral to this revival was an entrepreneur by the name of Hilton DeWitt Girdwood. Girdwood first worked for Underwood & Underwood as a stereograph salesman and later became the founder and managing director of the company Realistic Travels, which produced the stereograph series. As Girdwood has been recognized as the only figure associated with the Realistic Travels stereograph set, his biography is significant in the analysis of their content.

Hilton DeWitt Girdwood was born in Ontario, Canada in 1878. In 1900, after receiving a teaching certificate from Kalamazoo College, a small liberal arts institution, Girdwood left North America and worked as a commercial travel photographer for a few years in Europe, India and South Africa. In 1903, he travelled to India to photograph the Delhi Durbar and photographed the Prince and Princess of Wales as they travelled the

¹⁰ Robert Hirsch, *Seizing the Light: A History of Photography* (Boston: McGraw-Hill Higher Education, 2000), 92.

¹¹ Plunkett, "Selling Stereoscopy," 240.

continent.¹² It was this connection to India that led him to be involved in photographing the war in 1914. Access to the Western Front for press and commercial photographers was closely guarded from August 1914 until the end of the war. The Realistic Travels stereograph set then is a perplexing body of work as it spans the entire war and is considerably focused on Western Front content. Girdwood, a cunning businessman, knew that the war would be a lucrative venture for someone with his skills if he could gain access to areas of conflict that were unavailable to other photographers.

Early in the conflict, British officials feared that the Indian troops stationed in France might be prone to revolt. General Headquarters proposed that, a “committee should be established to arrange the production of patriotic films ‘showing Indian troops in the field’ so that these examples of imperial cooperation could then be exhibited both in France and in India, as counter propaganda.”¹³ In September 1914, Girdwood petitioned the War Office and the India Office amid these reports stating, “the only method of combating the spirit of unrest is by the circulation (of photographs) to all the illustrated vernacular papers in India.”¹⁴ Despite initial resistance, the War Office finally agreed in May 1915 that Girdwood could travel to the front for the purpose of taking photographs and films of the Indian Corps. Although only permitted by the War Office to travel to the front under the capacity of cinematographer for ten days, Girdwood anticipated that he would be able to extend his contract. He packed new cameras, an expensive set of lenses, stereoscopic cameras and enough film and glass plate

¹² Nicholas Hiley, “Hilton DeWitt Girdwood and the Origins of British Official Filming,” *Historical Journal of Film, Radio and Television* 13, no. 2 (June 1993): 2.

¹³ Hiley, “Hilton DeWitt Girdwood,” 2.

¹⁴ *Ibid.*

negatives to last for a prolonged period of time.¹⁵ Girdwood arrived at the front in July 1915 and remained there for two months until he was forced back to Britain after losing the favour of those in command at the War Office. It became known that he had staged scenes for the camera¹⁶, which the military censors disliked because they feared the public would begin to view those photographs the military officially sanctioned with contempt¹⁷.

Girdwood is remembered as being the first official British cinematographer of the First World War and known for having produced the first official film of the conflict (it no longer exists). However, he also took many photographs while filming and these became the basis for the Realistic Travels stereograph set. The complete Realistic Travels set contains six-hundred stereographs that were sold in smaller editions of one hundred, two hundred, three hundred, four hundred and five hundred.¹⁸ The first volume (*Western Front 1914-1917*) is the only volume in the set in which the series are organized chronologically. As this volume contains the series *Postwar Ypres*, it is probable that all volumes were issued after the war. However, it is difficult to date specific sets. The only clue can be found in the Realistic Travels logos found along the left and right edges of the cards.

The majority of the Realistic Travels stereographs in the AGO's collection display the earliest logo used by Girdwood after he adopted the Realistic Travels name. During the Boer War (1899-1902), Girdwood published stereographs under his own name,

¹⁵ Ibid.

¹⁶ While Girdwood was filming on the Western Front, there were two confirmed instances of the use of soldiers to stage attacks on training grounds. I will discuss this point further in the Western Front section of this thesis.

¹⁷ John Taylor, *War Photography: Realism in the British Press* (London and New York: Routledge, 1991), 44.

¹⁸ "The Great War in Stereoviews: Realistic Travels," from *Great War Photos* (n.d.), <http://www.greatwar-photos.org/RealisticTravels.htm> (accessed June 2011).

“H.D. Girdwood B.A. Publisher”, and indicated that he had offices in, “London, New York, Toronto, Cape Town and Bombay”¹⁹. The Realistic Travels logo in the AGO’s set is printed along the left edge in serif font with the company name printed in capital letters and the company offices printed underneath. In the Realistic Travels cards, the New York office was replaced by an office in Melbourne. In the centre of the company name is the company’s trademark with the slogan, “We Aim High”. This logo can be found on the earliest Realistic Travels stereographs and was most likely used for the first few years following the war.²⁰

The first volume of the stereograph set contains those images photographed by Girdwood while he filmed on the Western Front. These stereographs are in the *Western Front 1914-1915* (numbered 1 to 33) and represent the only stereographs he is known to have photographed. Girdwood could not have photographed the other locations featured in the set because he spent the remainder of the war travelling around the British countryside screening his film of the front for audiences eager for moving images of the war.²¹ All other stereographs in the set were most likely commissioned by Girdwood from photographers in other theatres of war that were not under the same sanctions as photographers on the Western Front, such as in Gallipoli and Iraq and from photographers that had been given permission to visit the Western Front when it opened up to a reserved number of press photographers later in the war. He was also able to purchase the rights to images from other stereograph companies such as

¹⁹ “Realistic Travels Company Markings,” from *Great War Photos* (n.d.), <http://www.greatwar-photos.org/RealisticTravelsLogos.htm> (accessed June 2011).

²⁰ Ibid.

²¹ Hiley, “Hilton DeWitt Girdwood,” 7.

Underwood & Underwood²². As Girdwood was also known for fabricating scenes, it is unlikely that every stereograph was produced in the place indicated or that the caption truly reflects its subject.

The stereograph series that are of particular interest in this thesis are:

- 1) *Western Front: 1914-1915*; Volume 1, Series 1; Appendix A.3
- 2) *Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries*; Volume 4; Appendix A.4
- 3) *Gallipoli 1915*; Volume 2, Series 2 and Volume 5, Series 2; Appendix A.1
- 4) *Home Front*; Volume 5, Series 14; Appendix A.5
- 5) *Aviation*; Volume 1, Series 3; Appendix A.2

I chose these five series because they depict three locations where photography was treated in distinctly different ways by the military censor. The *Western Front: 1914-1915* series illustrates the Western Front during the first two years of the war. It also represents the series photographed by Girdwood when he was assigned there as the official cinematographer for the War Office. The particular control that Girdwood faced has been documented and will be explored in relation to the stereographs he produced there. The *Gallipoli 1915* series depicts a theatre of war in which there were few restrictions placed upon photographers and will therefore provide an informative counter discussion to the Western Front series. The *Aviation* series contains photographs that depict an event in Britain while the *Home Front* series features other events within Britain and will thus both reveal the effects of censorship on the Home Front.

²² It is not known which, if any, photographs Girdwood purchased from other stereograph companies. A comparative survey has yet to be undertaken; however this type of study would prove insightful.

Albums

The collecting of photographs in hand crafted albums began to appear soon after photography's invention by individuals such as Anna Atkins. However, in 1854, André Adolphe Eugène Disdéri designed the first commercial album manufactured to house cartes-de-visite as the public amassed large collections of these photographic objects.²³ Albums soon became a staple of the late 19th century home. Makers combined other objects such as autographs and watercolours with their photographs in albums in an effort to create a story from their experiences.²⁴ In 1888, with the release of Eastman Kodak's first roll film camera and an unparalleled marketing campaign ("You press the button we do the rest"), photography became available to the public in a cheaper and more reliable form. The introduction of cameras such as Kodak's Brownie in 1900 with its multiple exposures and light weight camera body was significant as it allowed the user greater freedom from complicated equipment and processing. From the 1890s onwards, the range of modern, portable cameras increased as Eastman Kodak and similar companies aimed to improve their cameras and in doing so the definition of the amateur photographer extended far beyond the gentleman practitioners of previous decades. Cameras such as the Vest Pocket Kodak, first marketed in 1912, became known and advertised as the "Soldier's Camera"²⁵. Technical advances made in the years leading up to the war created an environment in which conflict could be photographed as it never had before.

²³ Langford, *Suspended Conversations*, 23.

²⁴ *Ibid*, 24.

²⁵ Sandy Callister, "Picturing Loss: Family, Photographs and the Great War," *Round Table* 93, no.393 (Dec 2007): 665, 677.

In the first year of the war, it is estimated that one in five soldiers carried a personal camera with them.²⁶ Like most Britons, soldiers entered the war optimistically. They presumed that the war would be over by Christmas, 1914 and that their camera would be there to capture the excitement of being in the action. The war was an adventure, one that would be worth recording photographically. This would change over the course of the war, both in the soldiers' outlook and the accessibility of photographic materials. Many came to war to document in this manner, however as the war progressed others found new and stimulating subjects to witness with their cameras.

I selected five albums from the AGO's collection of British First World War photographic objects to examine how censorship restrictions visually manifested themselves in the albums as compared to the Realistic Travels stereograph set. The following five sections provide a detailed description of each album:

Album: Unknown Maker, Government of India, Railway Department, 1914-1918 (Appendix B.4)

This album was assembled by an unknown maker, who was most likely a high ranking officer in the British Indian Army²⁷. The album cover is embossed in gold with the title, "Government of India / Railway Department / (Railway Board) / Central Publicity Bureau / Indian State Railways" and is of a substantial size. While it is unknown how the album is related to the Government of India's Central Publicity Bureau, it is clear that the album's maker had a connection to India as he photographed the arrival and movement

²⁶ Peter Barton, *The Battlefields of the First World War: The Unseen Panoramas of the Western Front* (London: Constable in association with the Imperial War Museum, 2005), 49.

²⁷ The album contains snapshot photographs of other high ranking officials of the British Indian Army, such as Major-General Carnegie and Lieutenant-Colonel Strickland, who were both in command of the Jullundur Brigade from 1914-1918. For the maker to have such intimate access to these high ranking officials, he would have had to hold a comparable rank.

of the 15th Sikh Regiment (Figure 1, Page 8, top right corner) and 59th (Scinde) Rifles Frontier Force (Figure 1, Page 8, bottom left corner), which were both affiliated with the Jullundur Brigade²⁸.

The album begins with official and portrait photographs of prominent individuals associated with the war, such as Field Marshall Lord French and Admiral Jellicoe, followed by German photographs of celebrations in Berlin in 1914. By using official photographs at the beginning of his album, the maker establishes the context in which the war began and presents those individuals who were in positions of power. It is not until Page 7 (Figure 2, Page 7, top right) that the maker interjects his own image into the album's narrative by including five snapshots of himself in uniform, accompanied by the caption "Myself 1914". It is at this point in the album that the viewer is introduced to the maker's activities during the First World War. He includes photographs of the arrival of the Indian Corps in Marseille in 1914 by depicting the boat on which they arrived, a parade of Indian Troops and of a train carrying the troops titled, "8 chevaux – 40 hommes, the 47 Sikhs on the move" (Figure 3, Page 11, bottom centre). He documents the train journey to his camp in Laventie, just outside of Lille. There he photographs their living conditions, his fellow officers, the destroyed town and the surrounding areas during the winter of 1914-15. He then documents a short trip to England, followed by photographs taken during the Battle of Loos (September to October 1915) (Figure 4, Page 20 and Figure 29) and a series of small snapshot photographs of soldiers in the trenches titled, "In the Trenches at Armentières" (Figure 4, Page 21 and Figure 30) accompanied by an aerial photograph of the area. The mood of the album changes

²⁸Roopa Bakshi, "Jullundur Brigade" The South Asian, http://www.the-south-asian.com/Jan2002/Jullundur_Brigade.htm (accessed June 2011).

significantly at this point. The first half is heavily annotated with subjects and locations and contains small snapshot photographs of the maker's arrival on the Western Front, training, life at camp and digging of trenches. The album's focus switches in the second half (from about the beginning of 1916) from a personal narrative of friends and fellow soldiers on the front to the war itself as the central subject. The maker includes eight pages of photographs of ruined buildings without any inscriptions or clues as to the locations or sources of the photographs. When compared to the first section of the album, there are no people present in the photographs. The album's perspective then changes yet again to that of a pilot. From these photographs it appears that the maker's wartime role changed significantly from the British Indian Army to the Royal Flying Corps. It was perhaps because of his knowledge of photography that he was reassigned to the newly established Royal Flying Corps to do aerial reconnaissance. The maker includes two pages of photographs of life on an airplane base, including one photograph of himself in his pilot's uniform (Figure 5, Page 32 and 33).

The majority of the remaining album pages contain aerial photographs of the Western Front, including a bombardment during The Battle of Messines (June 1917) (Figure 6, Page 45) and before and after aerial images of the Third Battle of Ypres (July to November 1917) (Figure 7, Page 50). Towards the end of album, the maker again includes small snapshot photographs taken from his airplane and of his fellow soldiers (Figure 8, Page 65). The remaining album pages do not include photographs of battles or soldiers in trenches, but are of the aftermath of the war, ruined buildings and the return to loved ones.

The album is an account of one man's experiences during the war, as he transitioned from a British Indian Army officer to a reconnaissance pilot with the Royal Flying Corps. It appears that the maker was given quite a bit of freedom to photograph what he pleased in the first year of the war. The British Army was interested in photographs of the Indian regiments because of fears of revolt and, like H.D. Girdwood, the maker may have been allowed to photograph on the Western Front for this reason.

Album: M.A. Hayward, Western Front Eclectic, 1917-1918 (Appendix B.5)

This album was produced by a soldier named M.A. Hayward who was stationed on the Western Front from 1917 to the end of 1918. The album opens with a newspaper clipping titled "Illicit Photographers". The article is a plea from the government to soldiers who served in the war to donate the photographs they took there to build the government's public photographic record after the completion of the war. By including this newspaper clipping Hayward signals to the viewer that the photographs contained within the album were photographed by him, despite government restraints. Hayward's inscriptions identify the location the photographs depict; however they are generally not descriptive of subject matter.

Hayward begins his album by including four pages of drawings of the countryside at Bray Dunes and the Somme dated 1917 (Figure 9, Page 2 and 3). The following two pages include photographs taken of the same area, including one photograph of the Somme that is similar to the drawing of the same location (Figure 10, Page 4 and 5). These landscape views continue until page 12 when Hayward includes a series of informal portraits of his fellow soldiers on base on a number of pages. It is possible that

Hayward was a member of the Royal Flying Corps whose seaplanes were stationed at Dunkirk, northern France because the remainder of the album includes views of the French coastline from the air and planes at rest on the ground; however this cannot be stated with certainty.

Until March 1918, the album chiefly consists of landscape photographs and photographs of airplanes, from the air and soldiers relaxing on base. At this point, it appears that Hayward left the coast and moved into the countryside, closer to the front line, yet still at a distance from it. He includes photographs of the retreat at St. Quentin in March 1918 (Figure 11, Page 36 and 37), photographs of a sporting event and concert performance put on by his unit as well as a series of photographs of the ruined sites of Lille and its surrounding towns. He concludes his albums with more photographs of architectural ruins, including photographs of the inhabitants of the city of Valenciennes, France returning home. Hayward may have photographed these subjects at the end of the war or after its completion.

Album: Unknown maker, Dardanelles 1915, 1916, 1919, 1915-1919 (Appendix B.1)

This album was produced by an unknown Royal Flying Corps pilot who was stationed near the Dardanelles during the Gallipoli campaign (April 1915 – January 1916). The majority of the album contains photographs taken by the maker while he was stationed on Imbros and Mudros, two islands just off the coast of mainland Turkey and parallel to the Dardanelles Strait. However, the final pages include photographs taken in 1919 after returning to the United Kingdom.

The album opens with a formal portrait photograph of the maker's squadron. Here he dates and titles the album, "Dardanelles 1915 – 1916 – 1919". The album's subsequent pages include photographs of his camp and those taken from an airplane of the island of Imbros (Figure 12, Pages 6 and 7). Unlike the album of the Western Front (Appendix B.4), this aviator does not include vertical aerial photographs, but depicts the land beneath his airplane as he would have observed it. While these photographs are from the oblique vantage point, the land is often obscured by the wing of the plane.²⁹ If they were taken for military purposes, the inclusion of the wing in the photograph would obscure any reconnaissance value. It is also possible that these were examples of photographs he took for pleasure while on a mission. He includes photographs of soldiers at work and multi-part panoramas of the Turkish terrain (Figure 13, Pages 12 and 13) in his album and there are also photographs of the time that he spent aboard the H.M.S. Russell (Figure 14, Pages 36 and 37). These are light-hearted in nature and include a boxing match. Much of the album contains photographs of playful and informal events, such as, a concert staged by the squadron (Figure 15, Pages 46 and 47) and Greek farming scenes (Figure 16, Pages 48 and 49). The officer would have been absent from the battlefield because of his role as an aviator. Heavily featured in the album is the difficult terrain faced by those stationed in the area (Figure 17, Pages 32 and 33).

²⁹ There were three types of photographs taken by aerial photographers in the First World War: vertical, oblique and panoramic. Vertical photographs were the most widely used type of aerial image. They were taken directly above the land, giving a two-dimensional view and were used for mapping and tracking the enemy. Oblique photographs were taken at an angle, be it high or low, and provided a relief impression of the ground showing terrain such as valleys, hills and woods. Panoramic photographs were used to capture the same type of view; however a greater area was covered.

Towards the end of the album, the maker's focus changes from his own snapshot photographs of the war to single photographs per page of battleships (Figure 18, Pages 62 and 63). This continues until the final page of the album where Armistice Day is represented by photographs of men marching with drums and an aerial photograph of the base where he was stationed in northern England. The album concludes with scenes of nature in Glen Luce, Scotland (Figure 19, Pages 70 and 71) perhaps indicating that the maker was either Scottish, stationed in Scotland after the war or chose to spend his postwar years there.

Album: Ernest Haghe, 6th Brigade Royal Air Force 1916-1919, 1916-1919, (Appendix B.2)

This album was produced by Flight Lieutenant Ernest Haghe of the Royal Flying Corps (RFC). The album's cover contains the emblem of the 6th Brigade to which Haghe was assigned in April, 1919³⁰. Each page of the album contains a single photograph with an inscription below in white pen. The inscriptions are short and concise and reflect the subject of the photograph. For example, the first page of the album contains a photograph of mountains with a fleet of planes flying above and is titled, "Over the Alps" (Figure 20, Page 1).

The album is divided into distinct sections, each containing a significant number of photographs. The first section contains eight pages dedicated to the crash of three German Zeppelins in the British countryside in September 1916. Haghe then includes five informal portraits of his fellow airmen, however it is unknown if any of the men pictured are Haghe himself as none are identified except "Pt. P Robinson" (Figure 21, Page 13) who is pictured three times. The next section features photographs of airships

³⁰ National Archives, United Kingdom, "Ernest Haghe" Royal Air Force Officers' Service Records, 1.

in various positions (Figure 22, Pages 23 and 24). They are often titled merely by the name of the airship (see “R 34”, Figure 22, Page 24) or with a brief description of the scene (see “R 36 Leaving Hanger” Figure 22, Page 23). This is followed by a section that features aerial views of battleships and the sea and captioned with titles such as, “Destroyers in Line” (Figure 23, Page 43) and “Battleships” (Figure 23, Page 44). In this section Haghe includes a series of photographs depicting different kinds of naval attacks such as depth charges (Figure 24, Pages 55 and 56) and oil slicks (Figure 25, Pages 61 and 62). This is the largest section of the album. It is followed by a small number of aerial photographs and concludes with photographs of crashed airplanes.

Haghe’s Royal Air Force Officers’ Service Record indicates that he was not assigned to a unit until February 1918³¹, however, there are photographs in his album that predate his entrance into the RFC. The first section of the album contains photographs of crashed German Zeppelins in the English countryside, an event that occurred in September 1916. Haghe’s service record specifies that once he joined the RFC in 1918, he was assigned the position of technician³² whose role was to service and prepare the airplanes for flight. In this position it is unlikely that he himself flew an airplane during the First World War. Therefore, it is probable that he did not make the photographs used in the album, indicating that he acquired the photographs after the events pictured and most likely assembled the album after the conflict had ended. While Haghe did not photograph these scenes himself, he nonetheless chose to use the Zeppelin crash, which also features prominently in the Realistic Travels stereograph set, to illustrate his experience of the war.

³¹ Ibid.

³² National Archives, United Kingdom, “Ernest Haghe” Royal Air Force Officers’ Service Records, 2.

Album: Lieutenant Eric Brownlee Brodie, Personal Album, Aigburth Hall, 1918 (Appendix B.3)

This album was produced in Britain at an air training facility in the north of England by Lieutenant Eric Brownlee Brodie³³. Despite the album's title, Brodie was not stationed at Aigburth Hall, Liverpool, but was instead located at Normanby, Lincolnshire, close to Leeds. The album's first page states, "Lieut. E.B. Brodie, RFC / Aigburth Hall / Liverpool / September 18, 1918" indicating the maker's name, birth location and the date the album was produced. It is carefully composed with snapshots of Brodie's daily life and flight training exercises on base in Normanby. All photographs in the album were taken in England, some from the air and some from the ground, and were made by Brodie himself.

The album opens with two portraits of the maker in his military uniform surrounded by snapshots of airplanes. Brodie chose to decorate the pages of his album with black silhouetted stickers of airplanes and the Royal Flying Corps' blue, white and red ringed insignia (Figure 26, Pages 2 and 3). The album's subsequent pages feature photographs taken as Brodie was moving in his airplane (Figure 27, Pages 4 and 5) as is indicated by the blurred ground, buildings and airplane wing. Much of the album features photographs of the maker relaxing with his fellow aviators and friends at and near the air training facility (Figure 28, Pages 12 and 13) and are of light-hearted subjects, such as the time Brodie took his captain's dog Pearl, who wore her own set of flying goggles, for a short flight (Figure 29, Pages 14 and 15). Also extensively featured are photographs of airplanes crashed on the ground (Figure 30, Pages 40 and 41) and

³³ National Archives, United Kingdom, "Eric Brownlee Brodie" Royal Air Force Officers' Service Records, 1.

flight training exercises and manoeuvres (Figure 31, Pages 42 and 43). The album concludes suddenly with a single photograph of an airplane at rest and the remaining pages are left blank. It may have been the maker's intention to complete the album at a later date; however on February 11th, 1919 Brodie was killed in a flying accident shortly after being deployed to the British Expeditionary Force on the Western Front.³⁴

A visual analysis comparing the ways these locations are depicted in the albums and the stereographs will help to reveal how censorship restrictions made an impact on photographic production.

³⁴ Ibid.

Comparison between the Albums and Realistic Travels Stereographs

It is important to understand that these two types of objects, the Realistic Travels stereograph set and personal photograph albums, were produced with very different audiences in mind. The stereographs were produced to be sold to the public both in Britain and abroad, for the primary intention of H.D. Girdwood's entrepreneurial enterprise was certainly to make a profit. The albums, on the other hand, were produced to be enjoyed and circulated privately.

In addition to their differing audiences, the Realistic Travels stereograph set and the personal albums served two distinct purposes. While the stereographs were produced to be used by a large audience, the soldiers who compiled each album did so for their own personal reasons whether it was to commemorate their time in the war or to share their experiences with family and friends. Each object is illustrative of the characteristics that define their intended uses. The stereographs were mounted on the typical thick card (Figure 32) with a short caption and were sold in large volumes. Each album is encased in different materials, some are large and incredibly elaborate while others are simple. All albums exhibit the personal annotations, nicknames and anecdotes that were intended to be meaningful only to the maker himself. The stereograph photographer and the album maker faced different kinds of restrictions throughout the war, which informed who and what their photographs were able to represent, thus affecting how the wartime experience could be portrayed in each.

As form of photographic object, the stereograph, approached the end of its popularity, another, the personal album, was beginning to reach its potential. John Plunkett writes in his essay, "Selling Stereoscopy, 1890-1915: Penny Arcades, Automatic Machines and American Salesmen" that the popularity of stereographs

declined in large part due to the, “growth of photography as an amateur hobby, which diverted interest away from the buying of ready-made stereographs.”³⁵ The First World War represents the only significant world event in which the personal album and stereograph set overlap. The ways in which people were choosing to remember events was transforming and the stereograph, with its three-dimensional effects of representation, was being supplanted by other media such as the illustrated press, the cinema and the taking and collecting of photographs.

In order to further explore the ways in which these two types of objects may be compared, it is important to establish the context in which photography was regarded by the British government at the start of the First World War and how it developed over the course of the war.

³⁵ Plunkett, “Selling Stereoscopy,” 240.

Photography and the British Government

After the invention of photography in 1839, it took the British government some years to utilize the photographic medium for military purposes. But years of experimentation and technical advances in the medium led the British government to increasingly rely on photography and by the First World War the stage was set for it to be applied and used for a multitude of purposes.

I. The Role of Photography: 1855 to 1914

During the Crimean War, the British War Office sent Roger Fenton to the Crimea in 1855 to photograph the war in an effort to provide a more positive view of the conflict to the public than the one they were reading in the news.³⁶ It was from Fenton's photographs that the British government began to realize the potential that photography held as a military tool because they were able to dictate how public perception of an event could be conveyed in the press with some level of control.

After the Crimean War, the British Army began to study photography in a much more serious manner. In the early 1860s the Royal Engineers became the primary military corps in charge of research into potential military applications of the medium.³⁷ They travelled extensively across the British Empire lecturing on the use of photography as a survey tool and experimented with using photography to reproduce plans, to illustrate reports on topography and to create time-lapse sequences to track large-scale building projects.³⁸ In 1871, the British Army's School of Military Engineering in Chatham, UK

³⁶ Jane Carmichael, *First World War Photographers* (London and New York: Routledge, 1989), 10.

³⁷ Barton, *Battlefields of the First World War*, 47.

³⁸ *Ibid.*, 47.

established its first photography department with William Abney at its command³⁹. However, it wasn't until the Boer War (1899-1902) that photography was used for military reconnaissance on the ground. This operation, referred to as a telephotographic unit, consisted of two men, their equipment and transportation, often just a bicycle or donkey.⁴⁰ While technically innovative and experimental, the military's applications of photography before 1914 had not prepared those in command for the massive scale on which photography could and would be applied to modern warfare in the First World War.

Advances in dry plate negative technology meant that military and press photographers were able to go into the field with pre-prepared gelatin dry plates, expose however many negatives they were able to carry and develop and print them in the field or back at base. Faster shutters, improved exposure times and better focal lenses also meant that photographers were able to record different types of subjects that had previously been unattainable, such as mine explosions and bombs dropping. These technical advances in photography extended to all types of photographers – press and amateur photographers alike were able to photograph the realities of war in ways that had never before been possible.

As fighting advanced into the first year of the conflict, the British government became increasingly aware of the how little control they had over the transmission of information from the Western Front to the British public. This was largely due to the fact that a photograph captured on the Western Front could be available in Britain within a few short days. The British government thus saw the need to intervene and control the

³⁹ Ibid.

⁴⁰ Ibid., 49.

flow of information. This was done for two reasons: to stop any sensitive material, such as the location of men in the field, to be transferred into the wrong hands, and to tell an 'official' story of the war in order to boost public morale and support for the war effort. When Britain entered the war, the government had little concept of how technical advances in the reproduction of photographs – such as the gelatin silver and halftone printing processes – would expand photography's role in the transmission of information, both for the military and the public alike.

II. The Role of Photography: 1914 to 1919

Over the course of the First World War (1914-1918) the government's use of the medium changed dramatically both in how they employed photography for the purpose of warfare and how it was used and controlled in the exchange of information between areas of conflict and the public. These developments directly influenced the types of photographs that were produced during the First World War and in doing so created very specific records of the war for both individual soldiers and the general public.

Photographs created during the war can be divided into four different types. The first type includes those photographs taken by military personnel, such as soldiers or medics, for their own personal use and enjoyment. This type underwent a series of restrictions as the war progressed. The second type includes photographs taken by military personnel for the purpose of war, such as reconnaissance and aerial photography. The third type, photographs taken by press photographers for British newspapers became highly regulated by the War Office by 1918. Finally, the last type, photographs taken by official photographers who were assigned to specific theatres of war by the British government. This type became the primary source of photographs for

newspapers after the implementation of British censorship policies on press photography shortly into the conflict.

III. Censorship and the British Government

The policies around the censorship of photography in the First World War developed gradually as the war progressed and by 1918 were overseen by a highly organized government body. As Britain moved into the first year of fighting, the government recognized that some level of propaganda was needed to keep the British public and those in Commonwealth countries in favour of the government's cause. The organization responsible, the War Propaganda Bureau, was set up in August 1914, but was better known by the name of its headquarters, Wellington House. Initially, the Bureau advocated that Wellington House reserve their policies to literature, however, this approach was deemed to be too narrow and did not address the real issue of the flow of photographs from the front to Britain. As it became apparent that the war was no closer to an end and Britain no closer to victory, it was essential that the British censorship effort be broadened to include photography. The Foreign Office, the parent organization to Wellington House, decided that the best way to deal with the issue of photography was to put official photographers on the front whose photographs would be censored and the improved images would be offered to press agencies. All other photographers would be banned. Official photographers, of which there were no more than twenty-two by the end of 1918, entered the Western Front in 1916. This approach resolved the War Office's main concern over content and quantity control of photographs, but still provided images of the front line to the public and the press who demanded them. Wellington House underwent two transformations over the remaining

years of the war, becoming the Department of Information in 1917 and the Ministry of Information in 1918.⁴¹

While these developments were taking place within the British government, laws were also changing for the independent press and for the stereograph and amateur photographers in the field. On August 11, 1914, the Secretary of State for War, Field Marshall Lord Kitchener declared an official ban on press photography on the Western Front as a means to maintain a high degree of confidentiality in the area.⁴² A complete ban, however, would prove to be impossible to uphold as the demand for photographs of the Western Front in Britain was palpable. While the illustrated press demanded photographs of the war in order to fill the pages of daily newspapers⁴³, the public desired images of the war to act as surrogate information about the war and their loved ones there. In May 1915, Sir Douglas Haig, commander of the First Army, gave special permission to a military correspondent from the Times, Charles Repington, to enter the front and cover an area barred to other correspondents. Going against Haig's orders, Repington published an article about an artillery observation post in Lacouture. Soon after the story was published, the post was shelled by the Germans and Haig declared that no correspondents be allowed to come close to the front or have access to the First Army.⁴⁴ While a select number of photographers were permitted to enter France and witness the conflict, they were relegated to the second line of defence and training areas. This meant they were denied access to a significant portion of the British line. Because of the restrictions on press photographers, press agencies often appealed to

⁴¹ Upon the end of the war, the Ministry of Information was closed and the collection of photographs they had amassed over the course of the war became the basis for the Imperial War Museum, London.

⁴² Carmichael, *First World War Photographers*, 26.

⁴³ One newspaper, *The Illustrated War News*, was specifically devoted to the conflict.

⁴⁴ Hiley, "Hilton DeWitt Girdwood," 4.

soldiers for their photographs taken on the front and frequently staged competitions with financial rewards.

Personal photography was generally frowned upon during the first year of the war, but the decision to allow it was primarily at the discretion of those in command of individual units. However, by June 1915, personal photography by soldiers was strongly disapproved of and only one camera was allowed per battalion. At this time Lieutenant Skeggs of the 3rd Battalion, Rifle Brigade wrote in a letter home:

We hear that we are to be restricted to one camera in each battalion. I suppose I shall have to rely upon Trotter for pictures to send you from now on, as he has been awarded the dubious honour.⁴⁵

By the end of 1915 having a camera on active service was an offense that could be deemed worthy of a court martial, although cameras were still permitted beyond the front line on training bases and in hospitals.

Censorship restrictions influenced the nature of photographic production during the First World War and affected press, amateur and military photographers alike. The rapid use and development of new photographic technologies created photographic objects that engaged a number of sources be it from photographs taken for the purpose of war, from the amateur camera or from official sources. A firm understanding of how different types of photographic productions were censored during the war is necessary in order to discuss albums and stereographs that contain photographs produced in this time period.

⁴⁵ Barton, *Battlefields of the First World War*, 50.

The Western Front: 1914-1918

The Western Front was, without contest, the most important theatre of war during the First World War. The war was sparked by the assassination of the Austro-Hungarian Archduke Franz Ferdinand in Sarajevo however its causes had been building for many years. The complex arrangement of treaties between the major European powers, including Great Britain, France, Germany, Russia and Austria-Hungary, had degraded over the past century and the Archduke's death became the catalyst that started the war. It was the heart of the conflict and while vast operations existed in other countries such as Turkey and Poland, whichever power controlled the Western Front would be victorious. The front line stretched in variable forms over the course of the war from the coast at Nieuport, Belgium to the Swiss border. Deployments stationed at the Western Front were the British, which included the Canadian, Australian and Indian Armies, the Belgians, the French and the Germans. The British were located in the most northern section of the line, which spanned from Nieuport to Neuve Chapelle by 1915 and stretched as far south as Amiens in 1918.⁴⁶ With so much focus on the Western Front, the flow of photographs from it was immediately a cause of concern for high ranking military officers.

Early into the conflict, Sir Douglas Haig, the Secretary of State for War, who possessed an inherent distrust of photographers, declared that there would be an official ban on press photography at the Western Front as a means of controlling the flow of information being passed between Britain and the front.⁴⁷ Although there were isolated instances of press agents who joined specific battalions in the first year of the

⁴⁶ J.M. Winter, *The Experience of World War I* (New York: Oxford University Press, 1989), 16.

⁴⁷ Carmichael, *First World War Photographers*, 26.

war⁴⁸, members of the British press were generally banned from the Western Front. For this reason, British newspapers starved for photographs of the front sought images from other sources, such as from French agencies or from soldiers who had brought their own vest pocket camera with them⁴⁹. While personal photography was discouraged in the first year of the war, the decision to allow it was that of those in command of the individual units. Both of these options were unappealing for those in power at General Headquarters (GHQ) because they had very little control over what photographs were being supplied to the press. In an effort to control and dictate the photographic story of the war to the British public, General Haig relented, allowing small groups of photographers to visit the front for six days at a time⁵⁰. However, the press were still denied access to the First Army, the army that was closest to the front line. This issue was later rectified by the appointment of official photographers in 1916 that were permitted to photograph the First Army, but with strict shooting schedules and whose negatives were carefully censored by the Foreign Office. It was in this climate that the Realistic Travels stereograph set and personal soldier albums were produced.

Both the album produced by an unknown officer of the British Indian Army, Government of India, Railway Department, and the stereograph series *Western Front 1914-15* (Volume 1, Series 1) contain photographs that were purportedly created in the first two years of the war. Both bodies of work possess a strong link to the British Indian Army. As was discussed previously, Hilton DeWitt Girdwood, the founder of the Realistic Travels stereograph company, was permitted to enter the Western Front in the summer of 1915 to film the Indian Corps. When Girdwood first arrived, he was supplied

⁴⁸ Ibid.

⁴⁹ Taylor, *War Photography*, 46.

⁵⁰ Ibid., 42.

with a schedule by GHQ Press Officer Lieutenant Colonel Alexander Stuart and Captain John Faunthorpe, the Assistant Press Officer, his escorts on the front.⁵¹ Girdwood was forced to sign an agreement upon his arrival stating that all films and photographs he took while at the front were the property of the War Office. For this reason, all stereographs that utilize photographs of the Western Front by Girdwood at this time either have a stamp at the lower left or lower right corner of the card stating, "Crown Copyright" (Figure 32). These stamps are visible on stereographs numbered one to thirty-three. This stamp indicates which stereographs were photographed by Girdwood at the Western Front and they are the only stereographs in which the photographer and the circumstances in which they were produced are definitely known.

By tracking Girdwood's filming schedule as established by Nicholas Hiley in his article, "Hilton DeWitt Girdwood and the Origins of British Official Filming" the formation of the stereograph series may also be determined. On his first day on the front, Girdwood photographed the First Seaforths Bomb Gun Section as they fired trench mortars. The photographs he took while with them are represented in the first five stereographs in the series (Figure 33 and Figure 34). Girdwood soon became unhappy with the lack of freedom he was given to work on his own, stating that he was, "not allowed to visit the firing line or even first or second line trenches, so that the nature and quality of the subjects are for the most part not very interesting."⁵² At his request, Girdwood was allowed to photograph a section of the front line that was under the control of the Indian Corps, only eighty yards from the German trenches, near

⁵¹ Hiley, "Hilton DeWitt Girdwood," 4.

⁵² *Ibid.*, 5.

Laventie.⁵³ Elated to be so close to the enemy, he filmed extensively. Stereograph 19 (Figure 35) depicts this attack. The stereograph is captioned, “Indian bombers holding important sector near Neuve Chapelle come under Bosche shell fire” and represents the only confirmed photograph in the series of a non-staged moment of conflict. The photograph was taken from behind the soldier’s backs as they sheltered themselves from enemy fire and a large plume of smoke rises in the distance, on the other side of the trench line. Girdwood’s joy at being able to capture this moment reflects his understanding that it would possess considerable commercial value, as he was the first motion picture cameraman allowed on the British front line.

In September 1915, Girdwood was given the opportunity to photograph and film the Second Battalion of the Leicester Regiment, a British troop that had just arrived from India. Girdwood photographed the Second Leicesters in a staged attack that was made to look like the front line, when it was in fact near their billets, far from the German trenches.⁵⁴ This scene is depicted in stereographs 23 to 26 and contains inscriptions such as, “The Leicesters' fine charge baffles the Kaiser's bid to wipe out the Old Contemptables [sic] at Ypres” (Figure 36) and “The price of victory!—Brave lads who fell in an early morning raid on the German lines” (Figure 37). Stereograph 23 (Figure 36) depicts the Second Leicesters going ‘over the top’ into no man’s land, a dramatic scene that was very popular with the public who were “tired of ordinary war pictures”⁵⁵ – meaning photographs taken from the second or third line of defence of rear services and soldiers in their billets. The public and the press alike craved dramatic images of conflict such as shellfire and combat on the battlefield. In this event with the Second

⁵³Ibid., 6.

⁵⁴Ibid., 7.

⁵⁵Taylor, *War Photography*, 43.

Leicesters, the British soldiers were even supplied with German uniforms to complete the picture.⁵⁶ This staging proved to be Girdwood's final assignment on the Western Front. He was ordered to leave soon after and not permitted to return, as Haig and those in power at GHQ did not condone these types of staged scenes.⁵⁷ Once back in Britain, the India Office declared that "his stereocards and films were poorly suited to a propaganda campaign in rural India and suspicion began to grow that he in fact was intending 'to exploit his own ends financially' by releasing this material onto the British market".⁵⁸ In these stereographs of the Western Front, Girdwood's intentions were clear. He produced these stereographs as a commercial endeavour and because of restrictions placed on him by the British government his depiction of the war was more a reflection of those opportunities presented to him, rather than a thoughtful narrative construction.

The album created by an unknown officer with the British Indian Army titled on the cover Government of India, Railway Department, contains photographs that were taken in the same locations as Girdwood's stereographs and during the same time period although the album predates Girdwood's trip to the Western Front by just over half a year. The maker arrived at the front in the fall of 1914 and immediately began photographing his fellow soldiers, their movements and activities. In the first year of the war, personal photography by soldiers on the Western Front was frowned upon by Haig

⁵⁶ Hiley, "Hilton DeWitt Girdwood," 9.

⁵⁷ Although Girdwood was under the supervision of Captain John Faunthorpe, who would have arranged the session with the Second Leicesters, all blame fell to Girdwood. After passing through the War Office censor upon Girdwood's departure from the front, his film was deemed unsuitable for publication in Britain, but was approved for the Indian market. Despite this, Girdwood screened his film to UK audiences at his own expense without the support of the British government. How he was able to circumvent the military's unfavourable perception of his film is unknown.

⁵⁸ Hiley, "Hilton DeWitt Girdwood," 3.

and those in power at GHQ.⁵⁹ The decision to allow photography by soldiers was left up to those in command of specific battalions and, since one in five soldiers entered the war with a camera⁶⁰, it was only loosely enforced. The officer photographed his surroundings extensively during his first few months he was at the front. He photographed his battalion's movement to a camp near Laventie and their living conditions (Figure 38). For example, the photographs in Figure 38 depict army officers standing in front of their tents, Indian soldiers waiting for a meal and machine gun practice. In his first few months on the front, the maker photographed the types of scenes that were precisely the ones that Girdwood avoided, as they were not exciting enough to capture the attention of the British public. Given the opportunity, many soldiers chose to photograph light-hearted subjects. Richard Chalfen writes in his book, *Snapshot Versions of Life*, that soldiers often photograph for those back at home. He quotes an Army Private stationed in Germany between 1968 and 1970, "Reflecting back, I now see that they (179 snapshots) were taken mostly for my family back home, to see me in my new home."⁶¹ In this way, by photographing his camp and daily activities, the British Indian officer was documenting his new home. In his photographs of cheerful subjects the officer reflected a general attitude towards the war that many held in the first year of the conflict. First World War historian, J.M. Winter refers to the first year of the war as the "war of illusions"⁶². He discusses how many individuals entered the war under the assumption that it would be over by Christmas. None were prepared for the type of industrialized conflict that would ensue over the next four years.

⁵⁹ Carmichael, *First World War Photographers*, 26.

⁶⁰ Barton, *Battlefields of the First World War*, 49.

⁶¹ Richard Chalfen, *Snapshot Versions of Life* (Bowling Green, Ohio: Bowling Green State University Popular Press, 1987), 86.

⁶² J.M. Winter, *Experience*, 14.

Many soldiers who entered the conflict in 1914 came to the front with their cameras; prepared to photograph what they thought would be an exhilarating experience. Photographs from the album maker's first section of the album reflect this attitude, before the reality of the war set in towards the end of 1915.

The Realistic Travels stereographs do not exhibit this same type of levity because Girdwood did not think that it was the type of subject that would attract buyers. In fact, while at the front Girdwood complained that he had taken too many images of football matches, soldiers in their billets and marching and that he made every effort to, "obtain permission to photograph howitzers, bursting shells, German prisoners and aeroplanes, but these four things were absolutely denied to me at every stage."⁶³

By June 1915, personal photography by soldiers had become strongly discouraged and only one camera was allowed per battalion. After this time, the album maker took fewer photographs and refrained from photographing daily life at camp. For the remainder of his time in the army, the officer photographed such scenes as a moment of rest during the Battle of Loos (Figure 4, Page 20 and Figure 39) and a series of photographs of the trenches at Armentières (Figure 4, Page 21 and Figure 40). The photographs taken during the Battle of Loos are rare in snapshot form because soldiers were typically too busy staving off enemy attacks to photograph while under siege. While these photographs are not of enemy fire, they are still impressive amateur images of the front line.

By the end of 1915 having a camera on active service could result in a court martial, although they were allowed outside the front line on training grounds and in hospitals. In the second half of Government of India, Railway Department, the album's

⁶³ Hiley, "Hilton DeWitt Girdwood," 6.

focus switches from a personal narrative of friends and fellow soldiers on the front to a narrative about the war itself. As the war developed, the officer's perspective of war changed and his entrance into the Royal Flying Corps transformed what and how he was able to photograph the war. He establishes his new status as a pilot midway through the album, by including photographs of himself in his flying gear, photographs of planes and an aerial image (Figure 5). By compiling photographs from different vantage points – on the ground of the pilot, from the ground of a plane in the air and of the ground from a plane – the album maker shares this new perspective from which he was able to view the war.

Aviators during the First World War enjoyed a privileged position for photographing the war and documenting their experiences of it outside of the purview of the censors. Aviation was a relatively new invention at the start of the war and was formally institutionalized as its own service towards the end of the war. As the military found new ways to marry aviation and photography, the number of photographs being produced for this purpose grew exponentially. In his book, *War Photography: Realism in the British Press*, John Taylor writes that,

From small beginnings photographic intelligence grew at a phenomenal rate. Figures for October 1918 alone show the number of negatives to have risen to more than 23,000 from which 650,000 prints were issued. By September 1919 the photographic staff of the RAF had risen from five (in 1914) to 3,250 distributed throughout the theatres of war and responsible for the issue of almost 5.3 million prints.⁶⁴

For the remainder of his album, the maker chose to depict his experience of the war through aerial photographs of the battlefields of the Western Front. Specifically, he used aerial images of a single location photographed both before and after a bombardment to

⁶⁴ Taylor, *War Photography*, 21.

depict the war and his privileged view of it. He may have also had to provide these images as proof that the mission had been carried out and they likely denote his involvement in it. For example, the maker devotes a page to the Gheluvelt and Veldhoek regions of the Third Battle of Ypres (July to November 1917) by including an aerial photograph of each region before and after the bombardments of each area (Figure 41 and Figure 42).

The Realistic Travels stereograph set includes two stereographs of vertical aerial views of the German Hindenburg Line (Figure 43). These views would have been difficult for Girdwood to acquire because the military had such strict controls over photographs of aviation as the technology was so new. Girdwood alluded to this when he complained that he was not able to obtain permission to photograph scenes that depicted German prisoners and aeroplanes.⁶⁵ In addition to this, aerial photographs do not translate effectively when viewed through a stereoscope. They appear two-dimensional and are unable to give the viewer the sense of depth that they would expect from a stereograph. For this reason, they would also have had little use to Girdwood who wished to produce and sell a three-dimensional experience with his stereographs.

The depiction of aviation in both the stereographs and albums presents a major difference between the two bodies of work. Censors made it very difficult for Girdwood to acquire photographs of airplanes and the technology of the medium made aerial photographs ineffective to the viewer. However, for men who served as aviators during the war, as well as those who did not, these types of photographs continued to fascinate as they provided a perspective of war that had previously been unattainable.

⁶⁵ Hiley, "Hilton DeWitt Girdwood," 6.

The album produced by M.A. Hayward titled Western Front Eclectic is compiled of photographs taken in the last two years of the war, 1917 and 1918. At this time, it was rare for a soldier to carry a camera on active service; the soldier would be vulnerable to military prosecution. Hayward's inclusion of a newspaper article titled "Illicit Photographers" in his album indicates that he was aware that his clandestine photographic activities went against the government's strict restrictions. The article states,

Amateur photographers who managed to secure illicit pictures during the war are likely to be a little perplexed at the offer of the authorities who are now beginning the task of appraising the value of several hundreds of thousands of photographs taken during the war, at the front and elsewhere, the cream of which are to be arranged for the benefit of historians and book illustrators of the future. The authorities state that the photographs they are anxious to get a hold of "are those taken illicitly by amateurs, large numbers of which are known to exist." Forgiveness is promised, but will the clever amateur with good pictures be willing to reveal just how clever he was?⁶⁶

By including the clipping on the first page of the album, this article is the first item in Hayward's album that the viewer encounters. The idea of illicit photographs invokes images of exciting and covert subjects, such as shells exploding or the mud drenched battle fields of the Somme. Instead, the viewer is greeted by landscapes of the Somme and Corbie (Figure 10), a series of photographs of a sporting match at Trecon, France (Figure 44) and soldiers in their tents (Figure 45). These images, much like the British Indian officer's early photographs on the front, depict light-hearted subjects. While Hayward's precise wartime role is unknown, his photographs indicate that he was

⁶⁶ See Appendix B.5

stationed on the French coast at Dunkirk for most of 1917 where he would not have had direct contact with the action on the front line.

In mid-1918, Hayward moved closer to the front line near Lille. His photographs there indicate that his new position did not move him closer to the action on the front line or to the First Army, as he would not have been allowed. Instead, a significant section of Hayward's photographs are of the ruined buildings in Lille and its surrounding cities. He includes a photograph of the Cloth Hall in Ypres and various views of the destruction in Lille (Figure 46). These photographs are similar to those featured in the fourth volume of the Realistic Travels stereograph set *Postwar Scenes of Western Front Battlefields, Memorials, And Cemeteries*. As the title indicates, this volume features views of the Western Front after the war has ended. The photographs in this volume picture ruins, memorials and cemeteries. Stereographs 353 and 370 (Figure 47 and 48) feature images of the Cloth Hall in Ypres and the city of Lille as they both lay in ruins at the end of 1918. These photographs are very similar to those in Hayward's album in subject and outlook, indicating that both the general public and individuals craved photographs of war's aftermath. Many of the photographs in Hayward's album mimic the same point of view.

During the last two years of the war, photography on the Western Front had become highly regulated. In the first three years of the First World War restrictions regarding the use of personal cameras and the accessibility of the front to commercial photographers were modified and transformed. This was because photography's wartime status for the British government needed to be defined in a way that had never before been necessary. With the appointment of official photographers in 1916, the

government established how they were going to handle the photography question on the Western Front. Personal cameras and commercial photographers were essentially barred from the front line. The “Illicit Photographers” article suggests that the government was aware there were more than a few exceptions to their policy regarding the personal use of cameras. However, as M.A. Hayward’s album shows, these pictures were photographed far away from the front line and are of tame subjects such as architectural ruins and soldiers playing sports. These topics would have of very little interest to military censors during the war, but were of significance to the government after as they created their official record (and history) of it.

The Gallipoli Campaign: April 1915 to January 1916

While the Western Front was the most important area of conflict and continued to be until the end of the war, there were significant battles being waged in other theatres. In early 1915, with the Western Front at a stalemate, Winston Churchill in his position as the First Lord of the Admiralty proposed that the allied powers expand operations to include the Turkish coast of the Aegean Sea known as Gallipoli. After the Ottoman Empire joined Germany against the Allies in October 1914, the Allies had been blocked from transporting supplies from Russia to the Western Front through the Mediterranean Sea. The British focused their attention on the Gallipoli Peninsula, whose straits, the Dardanelles, were the conduit into Constantinople and the Black Sea.⁶⁷ In February and March of 1915, the Royal Navy attempted to bombard the Turks, but failed to make any significant advances. The Army and Royal Flying Corps were assembled to relieve the Navy; however, after two failed land invasions, thousands of casualties and rampant

⁶⁷ J.M. Winter, *Experience*, 82.

illness due to the hot Mediterranean sun, the British were forced to withdraw their troops in January 1916.

Photography at Gallipoli was much more prevalent than at the Western Front. At Gallipoli, Winston Churchill, a former war correspondent himself⁶⁸, proposed an experiment that would permit an increased number of photographers (both official and press) on the front and a more relaxed attitude to the use of personal cameras. Where photographers on the Western Front were obligated to submit their negatives to the War Office for inspection, photographers at Gallipoli were required to yield their negatives to the Chief Naval Censor⁶⁹. The Naval Censor was far less restrictive in terms of who and what could be photographed and there were few considerations made concerning what the official viewpoint of Gallipoli would be in photographs. Instead, emphasis was placed on delivering a greater quantity of images to the British public.

In the Realistic Travels stereograph set, the Gallipoli Campaign is represented by three separate series. Two of these series can be found in the AGO's collection and both are titled *Gallipoli 1915*. These twenty-four stereographs of Gallipoli convey a disjointed narrative of the campaign. They feature views of the main port, soldiers resting, official visits, the harsh terrain and battlefields. Unlike the battlefield stereographs of the Western Front, the Gallipoli stereographs do not appear to be staged. As I described in the previous section, the battlefield stereographs taken by H.D. Girdwood on the Western Front (Figure 37) were constructed using soldiers of the Second Battalion of the Leicester Regiment.⁷⁰ The Gallipoli battlefield stereographs (Figure 49 and Figure 50) convey a closeness to the fighting that would have been

⁶⁸ Carmichael, *First World War Photographers*, 36.

⁶⁹ *Ibid.*

⁷⁰ Hiley, "Hilton DeWitt Girdwood," 7.

impossible on the Western Front. In Stereograph 114 (Figure 49) the fallen bodies are scattered randomly, soldiers tend to the wounded and a stretcher lies haphazardly at the bottom left corner of the frame. In the Western Front images, stereographs 23 and 25, the bodies of the soldiers appear more clearly than in the Gallipoli images and don't seem to comply to the same pictorial rules. In addition, the bodies in the Western Front stereographs do not appear to display any obvious wounds and there is no evidence of the use of artillery.⁷¹ In the Gallipoli stereographs it is unclear whether or not the bodies have any wounds because they are piled so closely together, however, there are remnants of bayonets strewn on the ground. Because the stereograph photographer had access to sites of conflict at Gallipoli that he did not have at the Western Front, he was able to document a view of the battlefield not available on the Western Front.

Since there were fewer restrictions on photographers at Gallipoli the resulting photographs are not as well organized pictorially as those taken on the Western Front and often feature strange vantage points of the land. For example, Stereograph 107 of ANZAC Cove (Figure 51) was photographed from a peculiar perspective. Water occupies the majority of the foreground and the land mass is tilted. The image does not render three-dimensionally in a successful manner when viewed through a stereoscope. The stereographs of officials in the *Gallipoli 1915* series (Figure 52) are not as formal as those that are in the *Western Front 1914-1915* series (Figure 53). In the stereograph from the Western Front the officials, including Sir John French are all posed towards the camera, while in the Gallipoli stereograph the officials, including Lord Kitchener are posed on an angle with two of the individuals in the background cut off by the frame.

⁷¹ "The Great War in Stereoviews: Realistic Travels," from *Great War Photos* (n.d.), <http://www.greatwar-photos.org/RealisticTravels.htm> (accessed June 2011).

These qualities indicate that the stereographs from Gallipoli were photographed quickly without the strict rules and schedules that were being enforced on photographers on the Western Front.

In addition to the leniency shown to commercial photographers by those in power, personal photography by soldiers was also permissible. The album produced by a member of the Royal Flying Corps titled Dardanelles 1915, 1916, 1919 depicts the life of an airman stationed in the Turkish islands of Imbros and Lemnos during the Gallipoli campaign. A principal focus of the album is the difficult Turkish terrain faced by the soldiers (Figure 54 and 55). This subject is also dealt with in stereographs from the Gallipoli series (Figure 56) whose caption states, "In the inhospitable Gallipoli hillsides where the burning bush drove us from many hard won positions." A caption from the album page (Figure 54, Page 31) echoes this sentiment as the pilot titled a photograph, "The Hell of Volcanic Earth". The popularity of this subject may be due to the fact that the Turkish climate and terrain were two of the major forces which contributed to the British defeat at Gallipoli.

The Gallipoli album also contains many images that one might expect to find in a tourist's album (Figure 57), such as churches and landscapes. The freedom to photograph what they pleased during the Campaign allowed soldiers to document their surroundings as they would if they had been visitors to the area in a time of peace. This perspective is featured in the stereographs as it pertains to photographs of people local to the region. Both the album and the stereograph set feature photographs of people in traditional Greek and Turkish costume facing the camera lens straight on. This similarity

can be seen in the album's photograph of cotton spinners (Figure 16, Page 48 and Figure 58) and in the stereograph of the Turkish farmer (Figure 59).

As was discussed in the Western Front section of this thesis, aviators, such as the album maker for the Dardanelles 1915, 1916, 1919 album were located far from the epicentre of the battlefield and enjoyed the advantaged position to be able to photograph from the skies. The Dardanelles album maker took advantage of this position to create many views of the islands and surrounding countryside. However, he also photographed scenes similar to that of the stereograph photographer, such as soldiers relaxing on the rocky coastline, local people, scenes of Suvla Bay and the harsh, mountainous terrain. Without direction and restrictions being enforced by military powers, the photographs found in the stereographs exhibit many similar attributes and subject matter as those in the albums.

The Home Front

During the First World War the first efforts were made to use air power as a tool in strategic offensive manoeuvres⁷². These operations were launched far away from the theatres of military and naval operations and instead targeted factories, transportation networks and residential civilian areas. One of the most significant bombing campaigns was undertaken by the Germans against the British on British soil. Using the giant airships designed by Ferdinand von Zeppelin, the Germans possessed an aerial weapon that far surpassed those held by the British in range and bomb-carrying

⁷² J.M. Winter, *Experience*, 190.

capacity. The Germans began to launch night attacks on British cities in 1915⁷³ and while little physical damage was done, these presented a significant threat to the public psyche.

In late September 1916, twelve airships in two groups set out from Germany for a night raid over Britain. Four of these airships were destined for an attack over London and its surrounding countryside. Airships L31, L32 and L33, as they were known, found themselves barred from the city as they approached. Airship L32 was brought down by machine gun fire over Billericay, Essex.⁷⁴ The police and fire brigade kept the area under control until the Army arrived. All onboard the ship had died in the crash and by the next morning troops formed a circle around the wreckage as the public arrived to view the crash site. The two other Zeppelins were brought down that same night not far from Billericay. One was in Little Wigborough outside of Colchester (L33) and the other in Potters Bar north of London (L31).

All three crash sites received a great amount of interest from the public in the days following the crashes. Photographers were eager to photograph the event because it gave them what they were being denied on the Western Front: a dramatic image of conflict. About the desire to photograph dramatic images of war at the time reporter Philip Gibbs wrote that he was, “ready to print ‘any scrap of description, and glimmer of truth, any wild statement, rumour, fairy tale or deliberate lie’.”⁷⁵ They were, however, denied the freedom to photograph what they pleased. In Britain, from as early as 1914, photography was heavily restricted, especially in the areas near and south of

⁷³ Ibid.

⁷⁴ Charles Phillips, “Billericay Zeppelin Crash,” *The Village of Stock in Essex: Stock History*, <http://www.stock.org.uk/history/BILLERICAY%20ZEPPELIN%20CRASH.htm> (accessed June 2011).

⁷⁵ Taylor, *War Photography*, 42.

London. Restrictions were enforced against anyone, both press and amateur, who wished to photograph near naval and military work, near transportation lines or close to industrial centres, unless they had received permission from Wellington House. This was imposed under the Defence of the Realm Act (DORA) which gave police the ability to seize any camera or negatives they deemed of value to the enemy.⁷⁶ Anyone who carried a camera without a permit was suspected of being a spy and subject to arrest. It is possible that photographs found in both the Realistic Travels stereograph set and in a personal photograph album of the Zeppelin disaster were made under these circumstances.

This Zeppelin crash is illustrated in the stereograph series *Aviation* (Volume I, Series 3) and in an album produced by Ernest Haghe of the 6th Brigade, Royal Air Force. Both the album and the stereographs contain photographs from each of the crash sites; they are portrayed from similar perspectives and of similar subject matter. For example, both contain photographs of the imprint made by the body of a German (Figure 60 and 61, Page 6). Although the photographs are taken from a slightly different point of view and the stereograph contains soldiers, the images are quite clearly of the same subject. In addition to this, the captions under each image are also alike. The album's photograph is captioned, "Impression of a Hun Fallen out of L32" and the stereograph reads, "Impression made in the ground at Billericay by Commander falling from burning Zeppelin". Both the album and the stereographs contain a distanced view of the crashed airship in Little Wigborough (Figure 62 and 63, Page 7) and of soldiers standing in front of the wreckage at Billericay (Figure 64 and 65, Page 9).

⁷⁶ Ibid., 25.

The similarities in the photographs in both the album and the stereographs suggest that despite public interest in the event, and what one could assume would be press interest, the events in Essex were still controlled photographically by the government. Restrictions on who was able to photograph and from what perspective were closely controlled, so that Wellington House was able to use the event and create the story surrounding it in such a way that would bring support for the war effort from the British public.

Haghe's album also contains an aerial photograph of the crash site at Little Wigborough. This image speaks further to Haghe's position as a member of the military as he was granted a perspective that would have been unattainable for the stereograph photographer.

From Haghe's Royal Air Force Service Record, it is evident though that he was not assigned to a RFC unit until February 1918.⁷⁷ At that time he became a technician for the RFC and in this role would not have flown an airplane, but instead serviced them on the ground. Therefore, it would have been unlikely that he photographed the images in his album. Furthermore, the emblem on the cover of the album is of the Royal Air Force, which was not established until April 1918⁷⁸. For this reason, it can be assumed that Haghe compiled his album either towards the end of the war or after it ended. As a member of the RFC he would have had access to the types of aerial prints he employed in the construction of his album, even though he was not the actual photographer. The photographs featured in both the album and in the Realistic Travels stereograph set are

⁷⁷ National Archives, United Kingdom, "Ernest Haghe" Royal Air Force Officers' Service Records, 1.

⁷⁸ "Chapter 1: The Early Years of Military Flight," in A Short History of the Royal Air Force, http://www.raf.mod.uk/rafcms/mediafiles/F21BE44E_EE18_2A21_DE9200FADAA9DB6E.pdf (accessed June 2011), 1.

so similar in subject, vantage point and caption that it is possible to conclude that they were supplied from the same source. This conclusion is conceivable when one considers how strict censorship restrictions were in that area of Britain, but this is not definite. At an event such as the Zeppelin crash where both the police and military were immediately involved, the possibility of a depiction of the event from multiple points of view would have been unlikely.

While Haghe's album depicts a public event within Britain, Eric Brownlee Brodie's album, Personal Album, Aigburth Hall, portrays private moments as experienced by a pilot with the Royal Flying Corps who spent a period before November 1918⁷⁹ stationed on an air force training base in Normanby, Northern England. The album is entirely composed of photographs taken within Britain by Brodie or his fellow aviators. The album features photographs of flight training, individuals relaxing on base and of plane wreckage after training mishaps. None of Brodie's album depicts public events such as parades or official visits and as such Brodie largely existed outside the purview of censorship restrictions within Britain.

As I stated previously, the possession of a personal camera near military and transportation outposts in Britain was strictly forbidden under DORA. However, photography within the confines of the home or, in Brodie's case, the airplane base, was permitted and even encouraged.⁸⁰

Brodie's photographs are often quickly composed and captured, such as in the series of photographs taken from his airplane as it moved over land to take off (Figure 27). The images are blurred and slightly illegible; however as a series they are effective

⁷⁹ National Archives, United Kingdom, "Eric Brownlee Brodie" Royal Air Force Officers' Service Records, 1.

⁸⁰ Taylor, *War Photography*, 42.

in conveying Brodie's experience from inside the cockpit. One gets the impression that Brodie used his camera to record the obvious enjoyment he found in being stationed in Normanby. This is apparent on the album pages in photographs, such as the time he took his Captain's dog Pearl into the air (Figure 29), the camaraderie he found with his fellow aviators (Figure 28) and in the careful decoration of his album pages with Royal Flying Corps stickers (Figure 26). Because Brodie's photographs were not subject to restrictions he was able to experiment with the kinds of images he could capture with a hand-held camera.

In contrast to Brodie's album, the stereograph series *Home Front* (Volume 5, Series 14) depicts the events in Britain from the official perspective. There are no intimate moments of life as a soldier stationed in Britain. Instead, the stereograph series features public events such as parades of soldiers marching (Figure 66). Stereographs from this series picture the strength of British support for the war effort in a positive light, as would comply with Wellington House's state-sponsored propaganda. Any undertones of serious matters, such as concern on the part of the general public for loved ones fighting are not depicted.

While the Aigburth album is generally positive in its illustration of Brodie's wartime experience, death and Brodie's awareness of it are included through the album's inscriptions. Illustration 67 features photographs of an airplane crash with the inscription, "2nd Lieut. N. Scott crashed this and died as a result." It was considered in bad taste to photograph dead British soldiers in both commercial and personal photographs.⁸¹ However, album makers like Brodie often chose to commemorate the death of a soldier through inscriptions placed next to a photograph of the soldier when

⁸¹ Ibid., 48.

he was alive or, as is in the Aigburth album, beside the photograph of the cause of his death.

The Haghe and Brodie albums depict public and private events on the Home Front. Because of strict censorship restrictions on events played out in the public eye taking place on British soil, such as the photographic representation of the event in Essex indicates that only the official perspective existed. However, images produced within the confines of the home were outside the authority of the censor and as a result were able to show a very personal wartime experience.

Conclusion

Attitudes towards photography changed and developed dramatically over the course of the First World War. In 1914, the British government had very little idea what the possible applications of photography could be both as a tool in warfare and as a means with which individuals were able to document the conflict. Over the next four years these two ways of using photographs in war were affected to varying degrees as the government strove to use and control photography in order to execute successful offensive and defensive campaigns and to keep the public's favour. Stereographs and personal albums created during the First World War are illustrative of and influenced by the government's developing attitudes towards photography at the time. This thesis explored how the effects of censorship restrictions manifested themselves in photographic objects from the AGO's collection created in three locations in which the censorship of photography was treated differently.

The Western Front underwent a complex development of censorship restrictions as the government applied them to different types of photographers. Albums during the first year of the war often depict light-hearted subject matter, such as soldiers relaxing or marching. Towards the middle of 1915, album makers, such as the officer of the album Government of India, Railway Department, reflect the reality faced by the soldiers as the war stagnated. Stereographs produced during this time were primarily a commercial endeavour driven by Hilton Dewitt Girdwood who took advantage of his position as an official cinematographer on the Western Front to overcome tight censorship restrictions enforced by the British military. The strict schedule imposed upon Girdwood and other commercial photographers on the front dictated that their

photographs of it reflect a series of opportunities presented, instead of a consistent narrative. As the conflict progressed, further restrictions were placed on amateur photographers both by the military and through limited access to supplies. M.A. Hayward, the maker of the Western Front Eclectic album was able to photograph the front “illicitly” because he was positioned away from the front line. Hayward’s extensive documentation of ruined cities and buildings is a subject also featured prominently in the stereograph set indicating that photographs of war’s aftermath were both of interest to the general public and to individuals who experienced the conflict first hand.

During the Gallipoli Campaign, the government attempted to slacken censorship control in order to more abundantly supply the public with photographs of the war. They also did not dictate how the military photographic record should be created in Gallipoli. As a result, there was little distinction between what commercial photographers and amateur photographers could capture and this freedom produced photographs by both the stereograph photographers and the soldiers in their personal albums that exhibit similarities in subject and caption. This extended to subjects such as the Turkish terrain and images of soldiers in the environment as was discussed in relation to the Dardanelles 1915, 1916, 1919 album.

The photography of public events in Britain was so heavily restricted that only the military perspective existed, as was examined through album and stereograph photographs of the German Zeppelin crash in Essex in 1916. On the Home Front, strict restrictions on photographic production could be applied by both the police and the military. In contrast, private events, such as those photographed by Eric Brownlee Brodie in his album Personal Album, Aigburth Hall were outside of the purview both of

military censors and, as a result, the stereograph photographers. These views of life on a RFC training facility within England could not be captured in the public record because commercial photographers were barred from accessing such locations unless it was sanctioned by the War Office.

One element that links all of the albums analyzed in this thesis is that aviation features prominently in each album. The depiction of aerial views in the stereographs and albums presents a major difference between the two bodies of work. Censors made it practically impossible for stereograph photographers to produce aerial photographs or to photograph airplanes because they were so closely guarded by the military. In addition to this, aerial images did not translate successfully into a three-dimensional image when viewed through a stereoscope. Soldiers, on the other hand, created aerial photographs as part of their job and used them in their albums to situate locations where they were stationed or to document action, such as in the before and after photographs of bombardments on the Western Front in the British Indian officer's Government of India, Railway Department.

In use, audience and format, objects like stereographs and personal albums invoke very specific connotations. Traditionally, stereographs have been produced and disseminated to a broad public, while personal albums are privately created and circulated. Public objects, such as stereographs or press images, are produced so that they may convey a narrative or message to a large audience, while private objects, such as personal albums or the family snapshot, are made by an individual in order to record and memorialize a specific experience or life development. Unlike some press photographers such as Alfred Eisenstaedt and W. Eugene Smith who worked closely

with their subjects, stereograph photographers producing images for the public realm convey a distanced perspective from their subject because the photographer is not intimately connected to what they are photographing. The primary objective in their production is to make a profit and to capture an image that will have impact on the public who will want to take ownership of it. Photographic objects created for the private realm, are thought to depict a much more informal viewpoint of their subject. The photographer or maker of the private photographic object has complete control and freedom to create an image or narrative that reflects their experience as they wish to remember it. Often, this will take the form of casual photographs that have been annotated or inscribed with the subject's name or an anecdote about why and where the photograph was taken.

It seems natural then to assume that the stereograph, a public object, and the personal album, a private object, created during the First World War would align with these assumptions. However, upon closer analysis and investigation, this does not appear to be the case.

In areas of complete military control and in areas of very little control over photographic production, both the stereographs and personal albums contain photographs that display similarities in subject, narrative and caption. Therefore, on each extreme pole of the censorship control spectrum, public and private photographic objects were created that do not conform to expected ideas about what a public or private object should look like.

In the middle of the censorship control spectrum lay the stereographs and personal albums that were created on the Western Front. The variable manner in which

the censorship restrictions were created and enforced on the Western Front, shaped photographic objects that both display major similarities and major differences.

Photographs that were captured outside of the purview of the military censor, such as those recorded by Eric Brownlee Brodie in his album Personal Album, Aigburth Hall and those of aviation in the personal albums could be created only for private use. Brodie's album contains images that one would expect to find in a private, personal album. The photographs in his album are of him and his fellow soldiers enjoying and experimenting with the photographer's abilities to use the camera. The subject of aviation captivated all individuals who were involved in the war effort. With the aviators' privileged position to photograph all theatres of war from the air, the personal albums are able to represent a perspective that overcame the military censor and presents an experience of the war that was unattainable in public records of the war.

The stereographs from the Realistic Travels set, especially those taken by Girdwood on the Western Front exhibit a point of view that was often at odds with the military's idea of what photography's role should be. Fabricating scenes under the guise of the title "Realistic Travels" indicates that Girdwood believed photographs were meant to suggest rather than represent a particular event. The soldiers' albums, on the other hand, were very much dependent on the maker's position during the war and how that position allowed him to photograph it.

Before photography, the illustrated press often used drawings and engravings of war to depict the climax of the conflict in the battlefield. Once photography was introduced, technical limitations meant that this perspective of battle was no longer possible. The single composite drawing was replaced by the use of multiple images of

the quieter moments of war, such as soldiers marching or training, to transmit war to the public. At the outset of 1914, this was the standard that had been set as to how war should be photographed. However, the First World War was not solely being photographed by the press, but by individuals for military and personal purposes. Photography's variable status throughout the conflict meant that soldiers and stereograph photographers alike often photographed those opportunities that were presented to them – whether from the air or on the front line. This was because of the limitations placed on them by the British government's changeable enforcement of censorship restrictions. Through a visual analysis that is informed by the context in which both the stereographs and personal albums were produced, we can see that objects created for opposing audiences – whether they are public or private – do not necessarily use photographs that are distinctly different from one another. Instead, the variable applications of censorship restrictions meant that photographs created during the First World War were primarily a result of the circumstances and locations they were created in.

Part 3

Illustrations

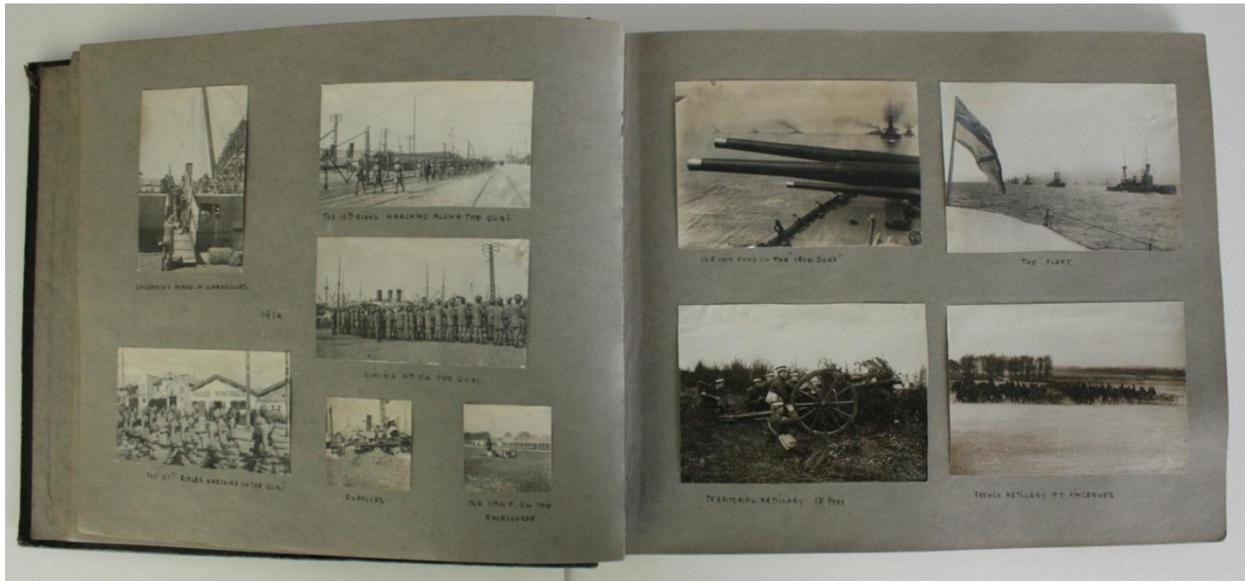


Figure 1. Unknown maker, Government of India, Railway Department, Pages 8 and 9.

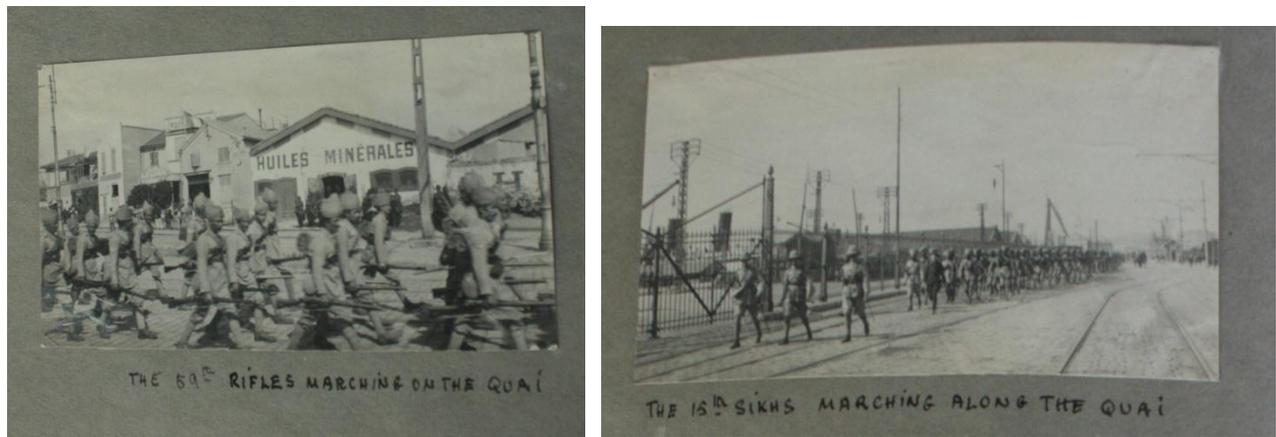


Figure 1. Unknown maker, Government of India, Railway Department, Pages 8 (details).

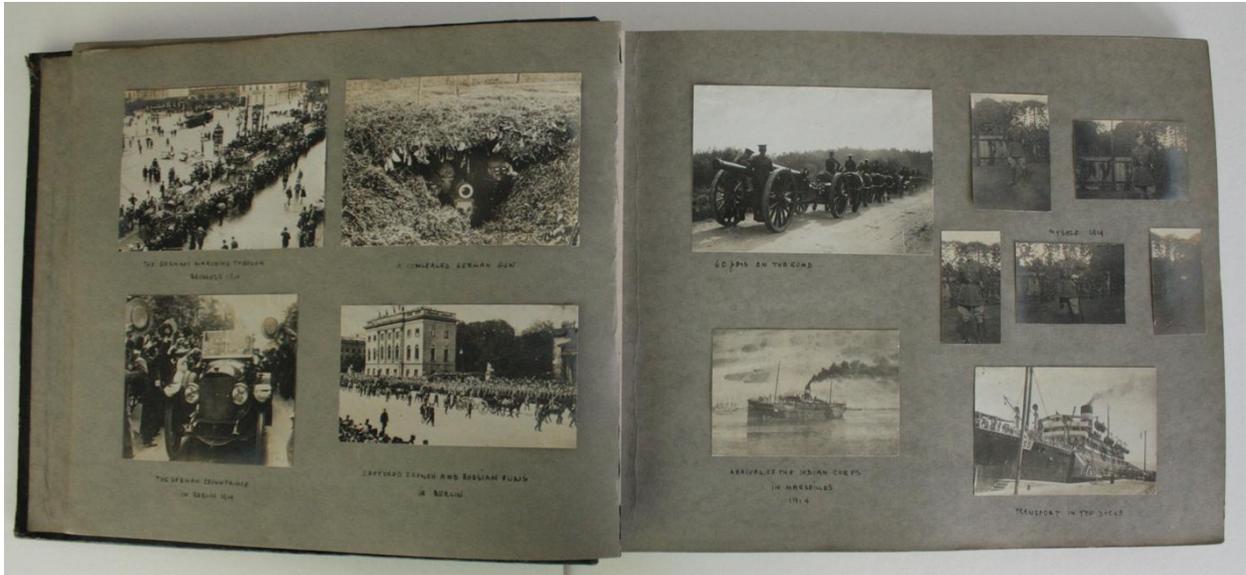


Figure 2. Unknown maker, Government of India, Railway Department , Pages 6 and 7.

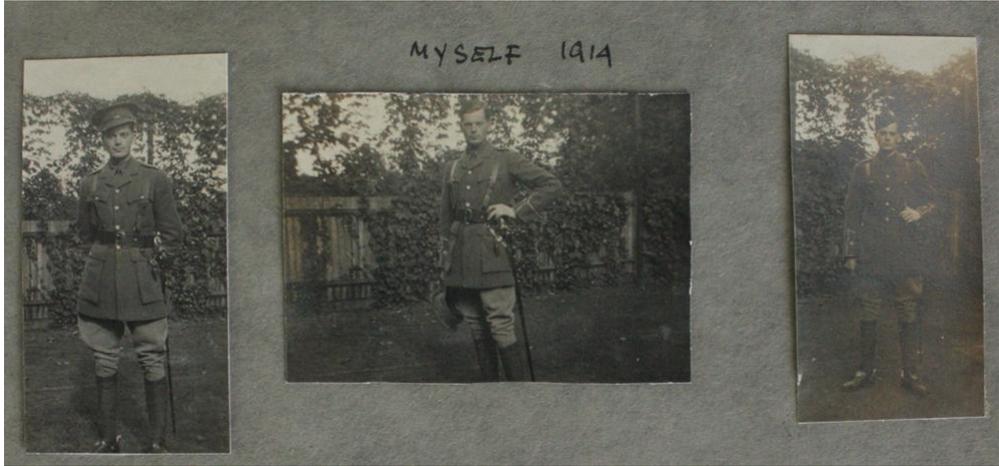


Figure 2. Unknown maker, Government of India, Railway Department , Page 7 (detail).

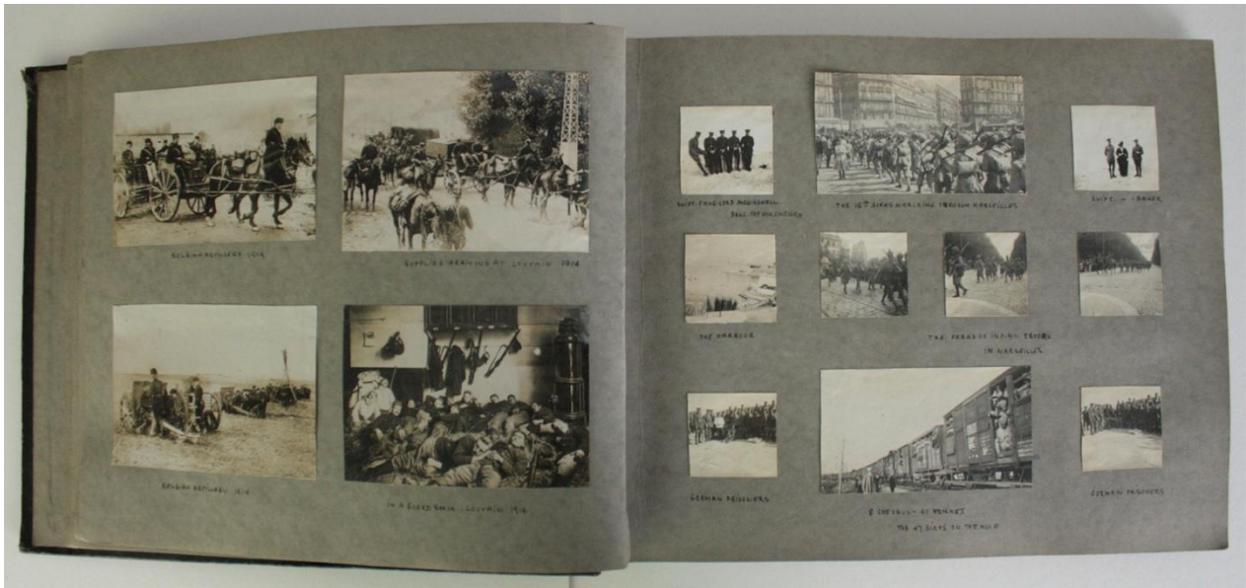


Figure 3. Unknown maker, Government of India, Railway Department, Pages 10 and 11.



Figure 3. Unknown maker, Government of India, Railway Department, Page 11 (detail).



Figure 4. Unknown maker, Government of India, Railway Department , Pages 20 and 21.



Figure 5. Unknown maker, Government of India, Railway Department , Pages 32 and 33.



Figure 6. Unknown maker, Government of India, Railway Department , Pages 44 and 45.

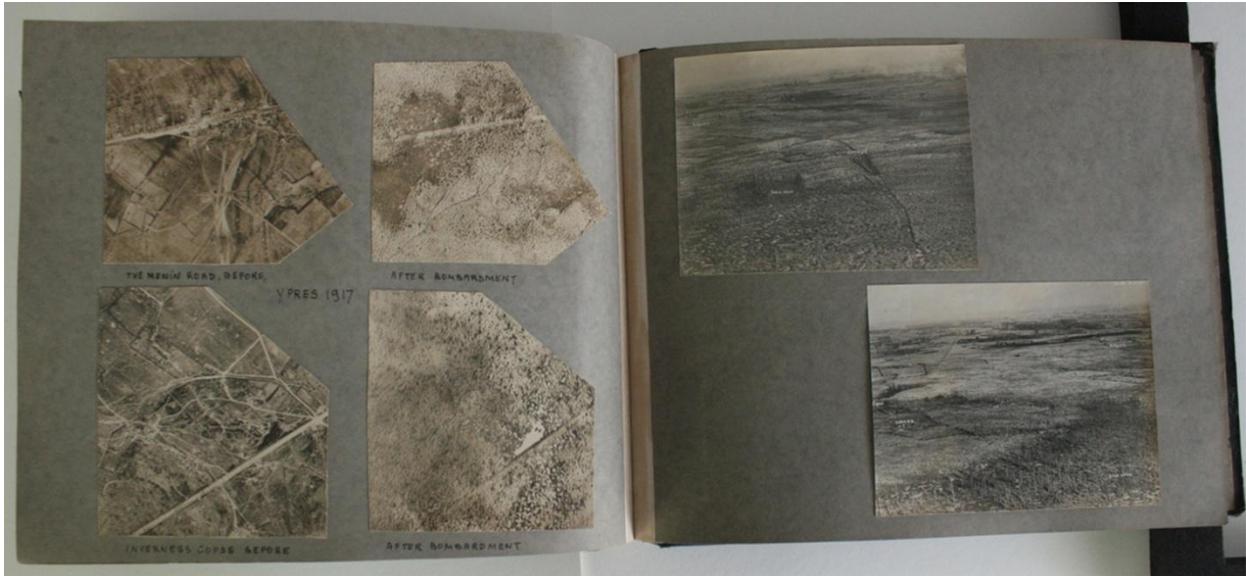


Figure 7. Unknown maker, Government of India, Railway Department , Pages 50 and 51.



Figure 8. Unknown maker, Government of India, Railway Department , Pages 64 and 65.



Figure 9. M.A. Hayward, Western Front Eclectic, Pages 2 and 3.



Figure 10. M.A. Hayward, Western Front Eclectic, Pages 3 and 4.



Figure 11. M.A. Hayward, Western Front Eclectic, Pages 36 and 37.



Figure 12. Unknown maker, Dardanelles 1915, 1916, 1919, Pages 6 and 7.

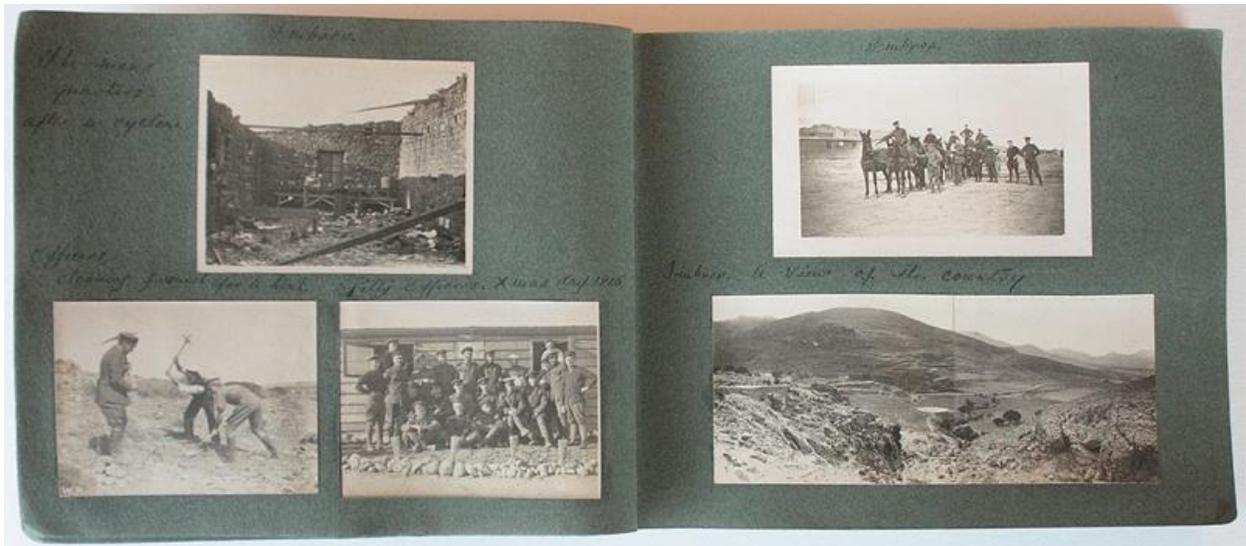


Figure 13. Unknown maker, Dardanelles 1915, 1916, 1919, Pages 12 and 13.

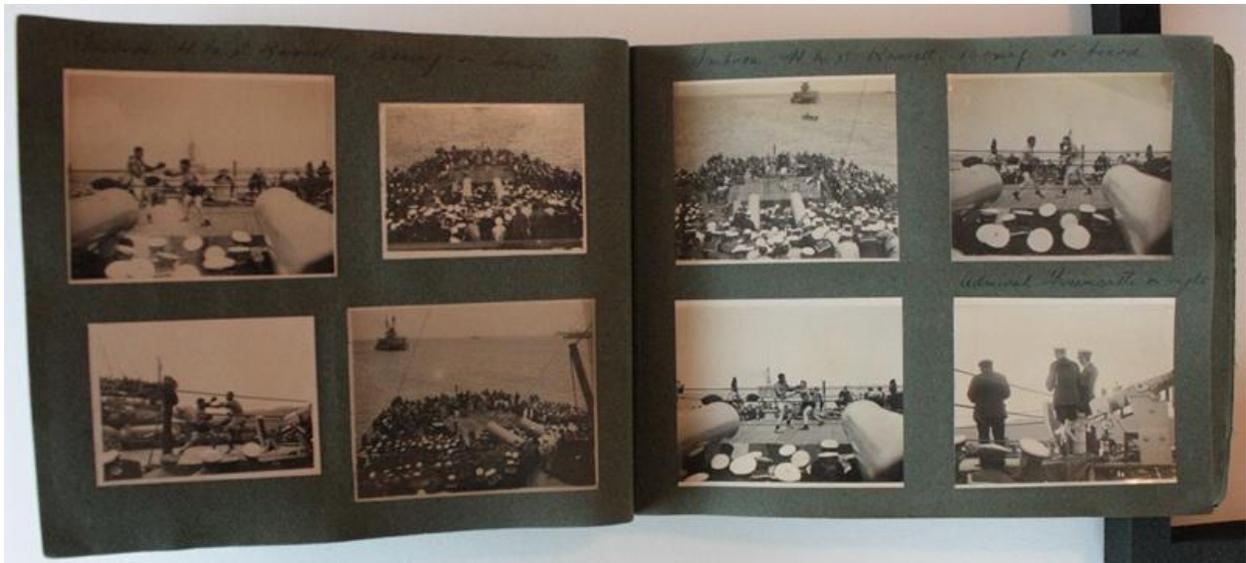


Figure 14. Unknown maker, Dardanelles 1915, 1916, 1919, Pages 36 and 37.

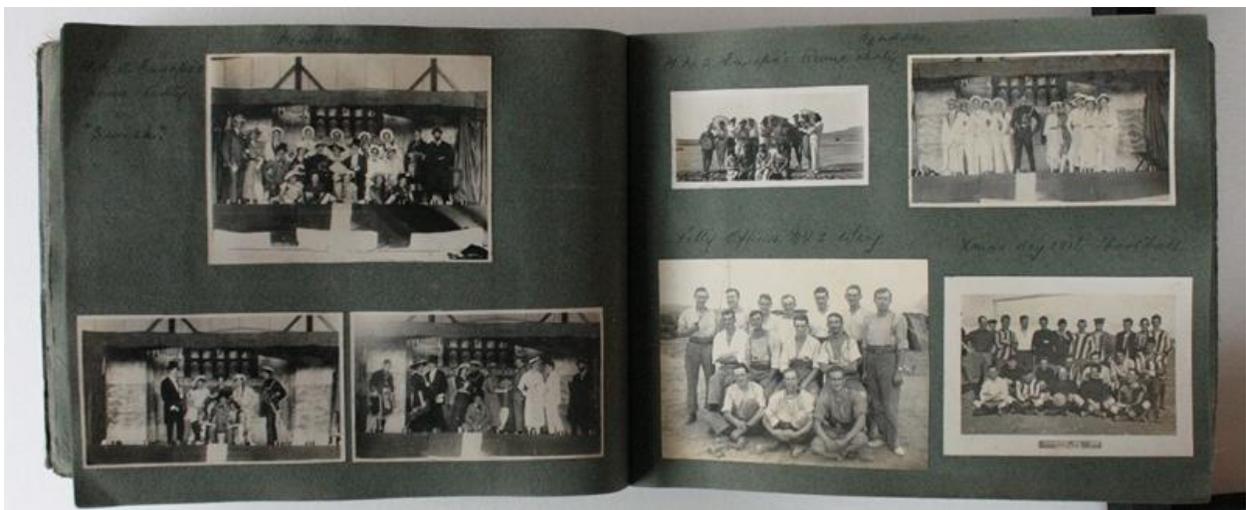


Figure 15. Unknown maker, Dardanelles 1915, 1916, 1919, Pages 46 and 47.



Figure 16. Unknown maker, Dardanelles 1915, 1916, 1919, Pages 48 and 49.



Figure 17. Unknown maker, Dardanelles 1915, 1916, 1919, Pages 32 and 33.

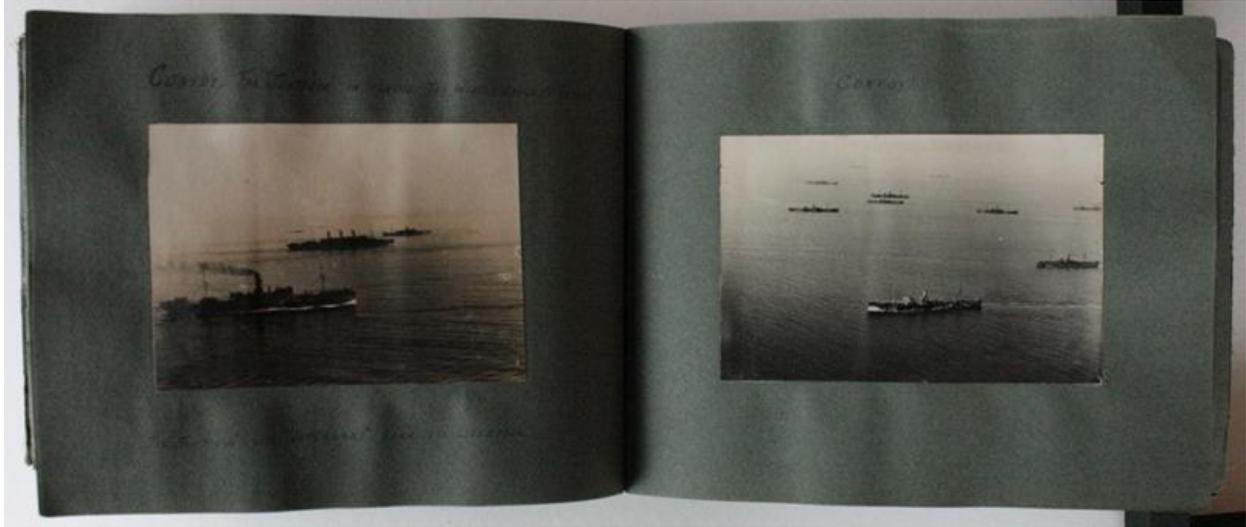


Figure 18. Unknown maker, Dardanelles 1915, 1916, 1919, Pages 62 and 63.



Figure 19. Unknown maker, Dardanelles 1915, 1916, 1919, Pages 70 and 71.



Figure 20. Ernest Haghe, 6th Brigade Royal Air Force, Pages 1 and 2.



Figure 21. Ernest Haghe, 6th Brigade Royal Air Force, Pages 13 and 14.

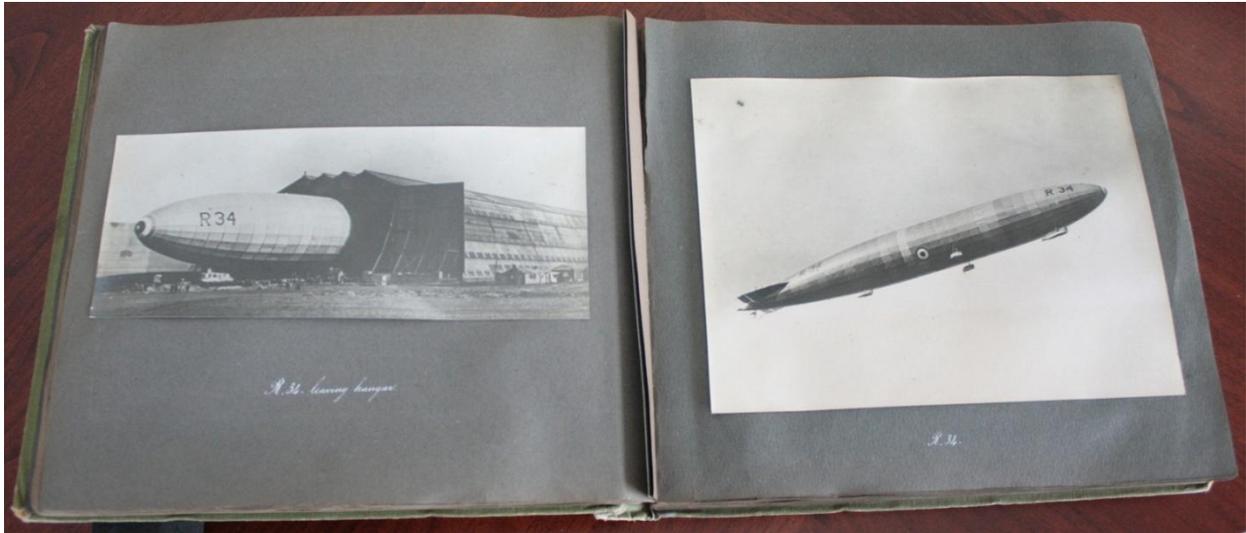


Figure 22. Ernest Haghe, 6th Brigade Royal Air Force, Pages 23 and 24.



Figure 23. Ernest Haghe, 6th Brigade Royal Air Force, Pages 43 and 44.

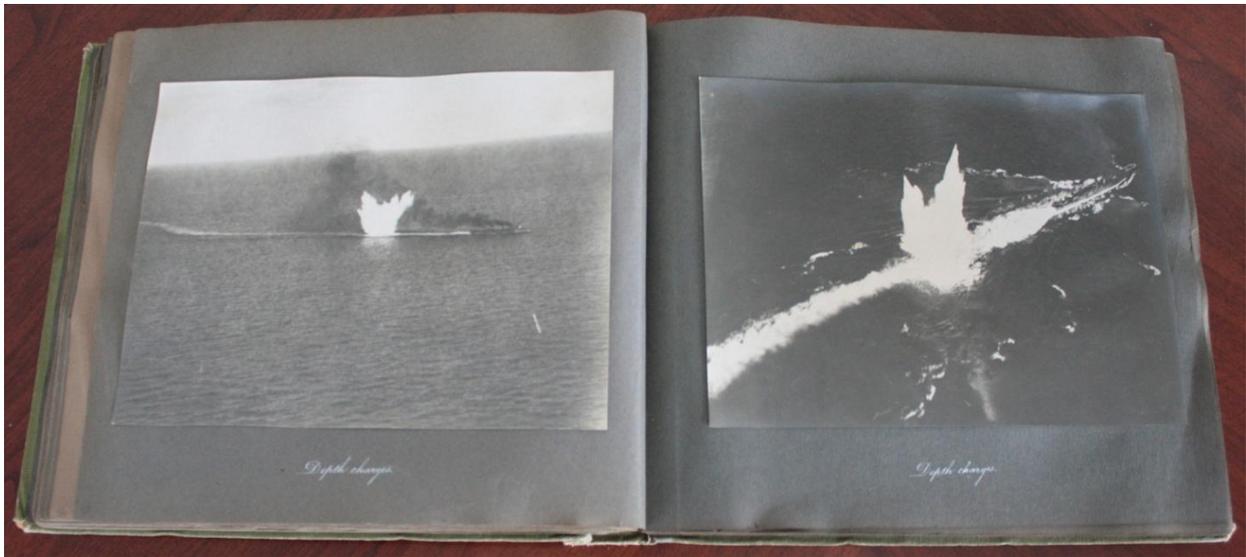


Figure 24. Ernest Haghe, 6th Brigade Royal Air Force, Pages 55 and 56.



Figure 25. Ernest Haghe, 6th Brigade Royal Air Force, Pages 61 and 62.



Figure 26. Eric Brownlee Brodie, Personal Album, Aigburth Hall, Pages 2 and 3.



Figure 27. Eric Brownlee Brodie, Personal Album, Aigburth Hall, Pages 4 and 5.



Figure 28. Eric Brownlee Brodie, Personal Album, Aigburth Hall, Pages 8 and 9.



Figure 29. Eric Brownlee Brodie, Personal Album, Aigburth Hall, Pages 10 and 11.



Figure 30. Eric Brownlee Brodie, Personal Album, Aigburth Hall, Pages 10 and 11.

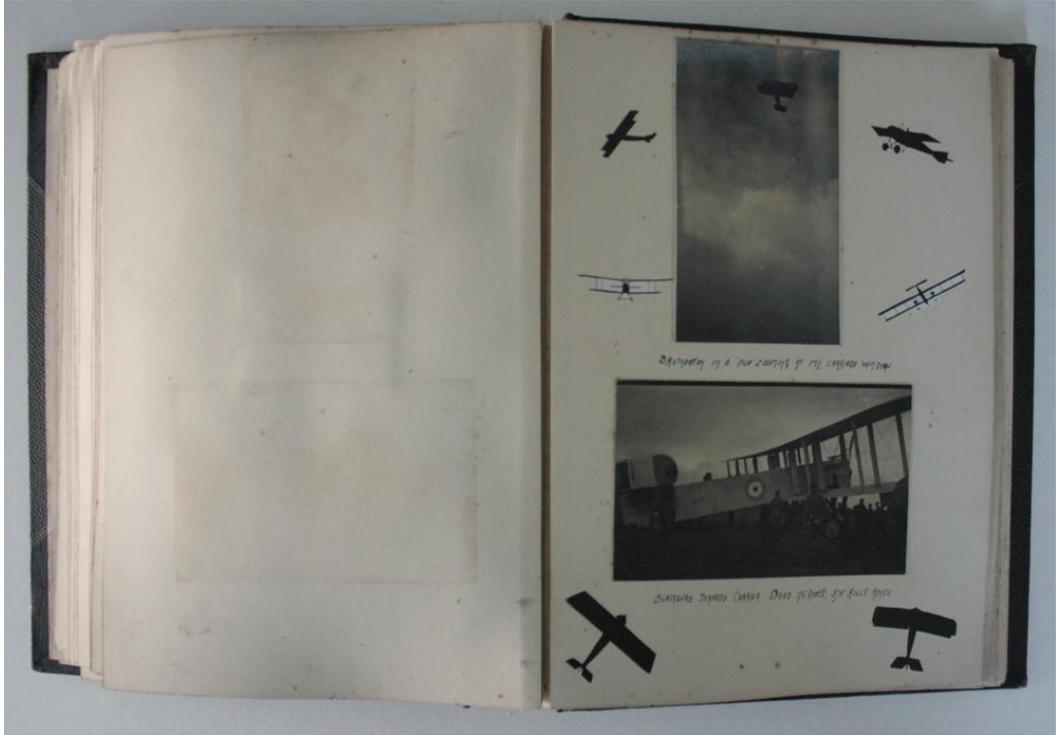


Figure 31. Eric Brownlee Brodie, Personal Album, Aigburth Hall, Pages 22 and 23.

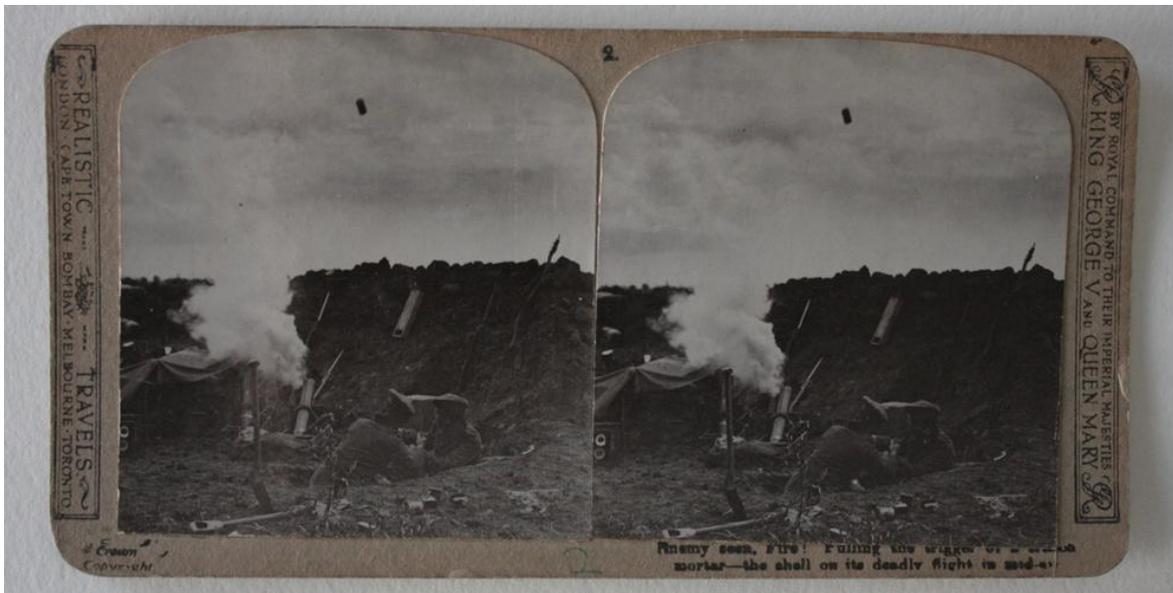


Figure 32. Realistic Travels, Volume 1, Series 1, *Western Front 1914-1915*, Card 2



Figure 32. Realistic Travels, Volume 1, Series 1, *Western Front 1914-1915*, Card 2 (detail)



Figure 33. Realistic Travels, Volume 1, Series 1, *Western Front 1914-1915*, Card 3



Figure 34. Realistic Travels, Volume 1, Series 1, *Western Front 1914-1915*, Card 4



Figure 35. Realistic Travels, Volume 1, Series 1, *Western Front 1914-1915*, Card 19



Figure 36. Realistic Travels, Volume 1, Series 1, *Western Front 1914-1915*, Card 23

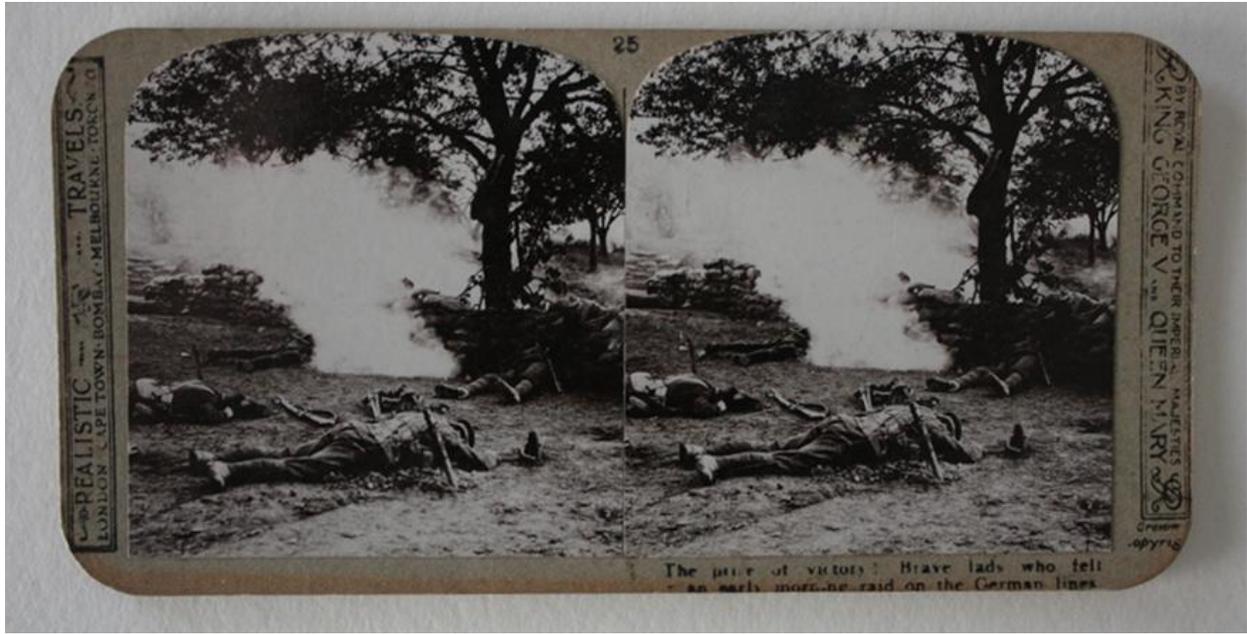


Figure 37. Realistic Travels, Volume 1, Series 1, *Western Front 1914-1915*, Card 25

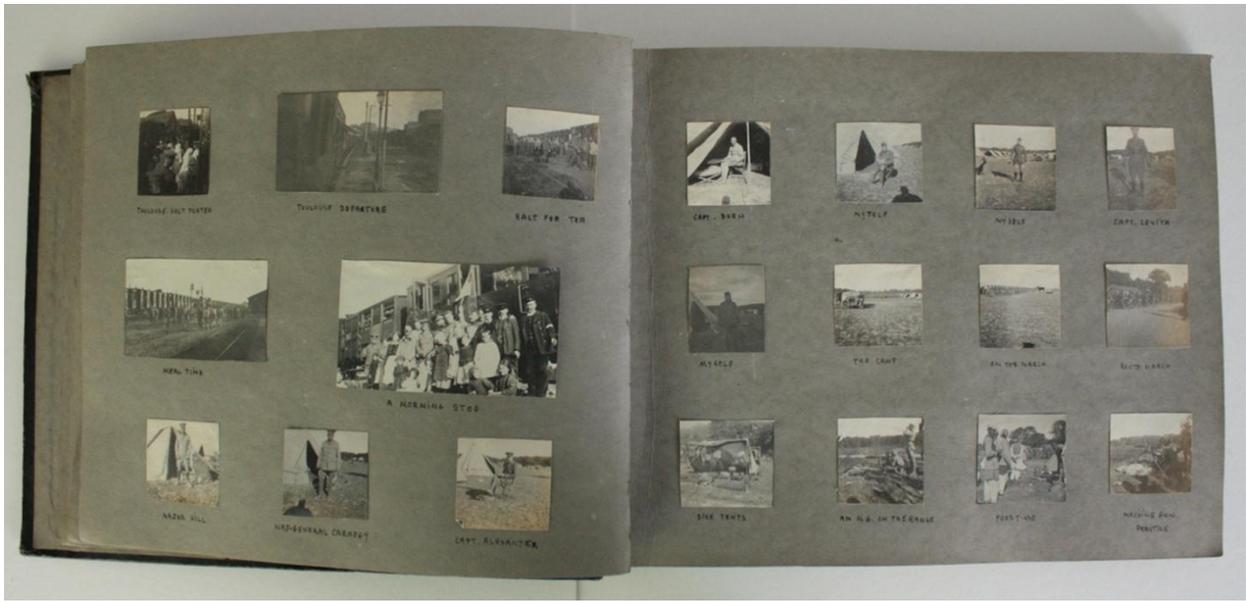


Figure 38. Unknown maker, Government of India, Railway Department , Pages 12 and 13.

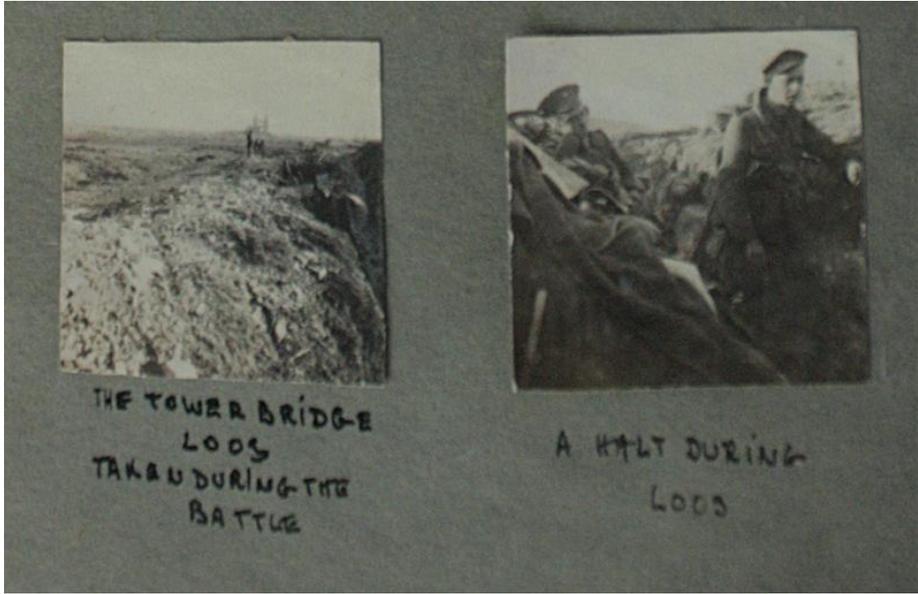


Figure 39. Unknown maker, Government of India, Railway Department , Page 20 (detail).



Figure 40. Unknown maker, Government of India, Railway Department , Page 21.



Figure 41. Unknown maker, Government of India, Railway Department , Pages 46 and 47.

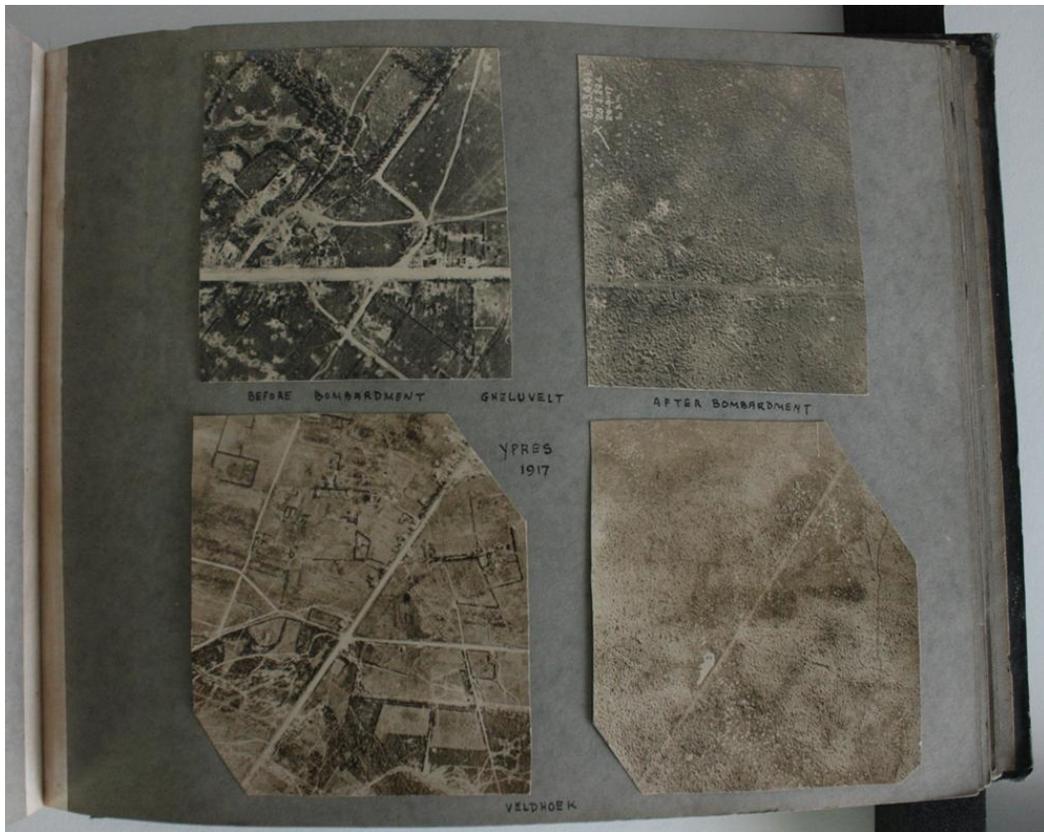


Figure 42. Unknown maker, Government of India, Railway Department , Page 47 (detail).



Figure 43. Realistic Travels, Volume 1, Series 3, *Aviation*, Card 71



Figure 44. M.A. Hayward, Western Front Eclectic, Pages 50 and 51.



Figure 45. M.A. Hayward, Western Front Eclectic, Pages 16 and 17.



Figure 46. M.A. Hayward, Western Front Eclectic, Pages 36 and 37.



Figure 47. Realistic Travels, Volume 4, *Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries*, Card 353



Figure 48. Realistic Travels, Volume 4, *Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries*, Card 370



Figure 49. Realistic Travels, Volume 2, Series 2, *Gallipoli 1915*, Card 114



Figure 50. Realistic Travels, Volume 2, Series 2, *Gallipoli 1915*, Card 115

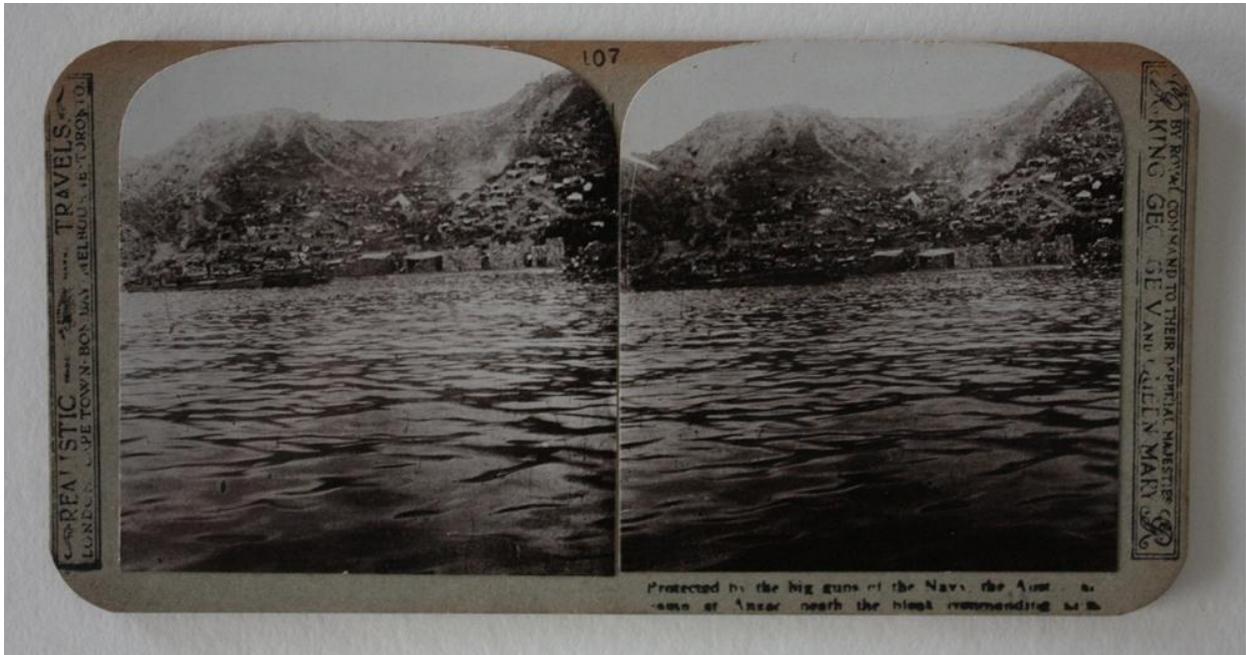


Figure 51. Realistic Travels, Volume 2, Series 2, *Gallipoli 1915*, Card 107

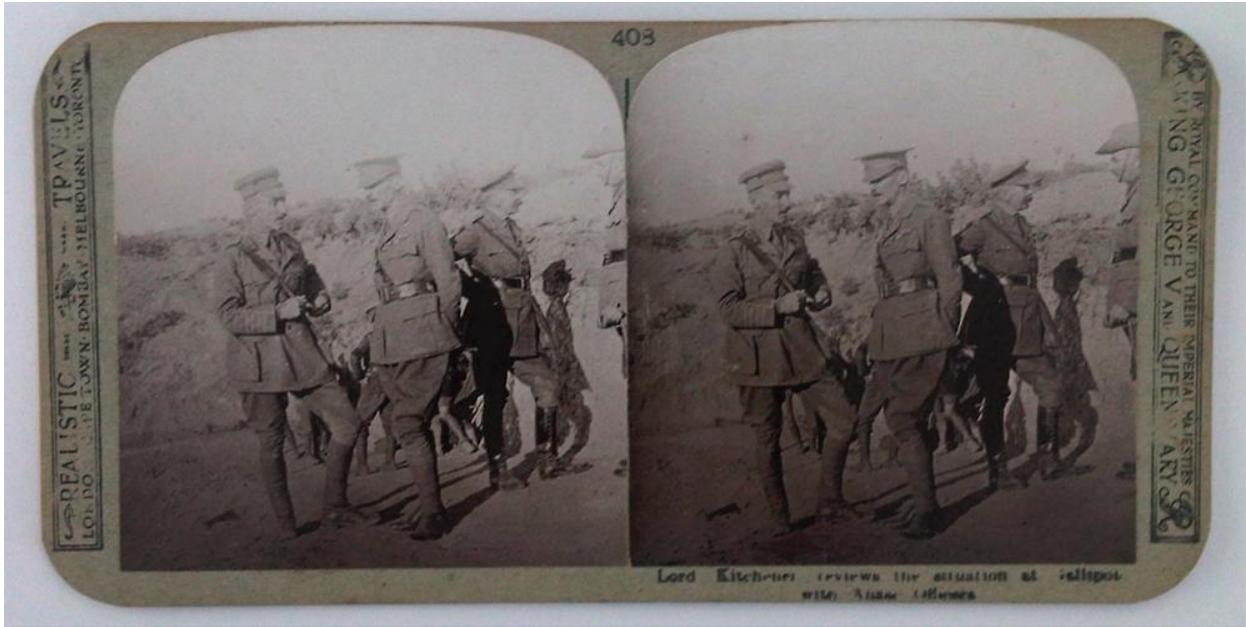


Figure 52. Realistic Travels, Volume 5, Series 1, *Gallipoli 1915*, Card 408



Figure 53. Realistic Travels, Volume 1, Series 1, *Western Front: 1914-1915*, Card 18

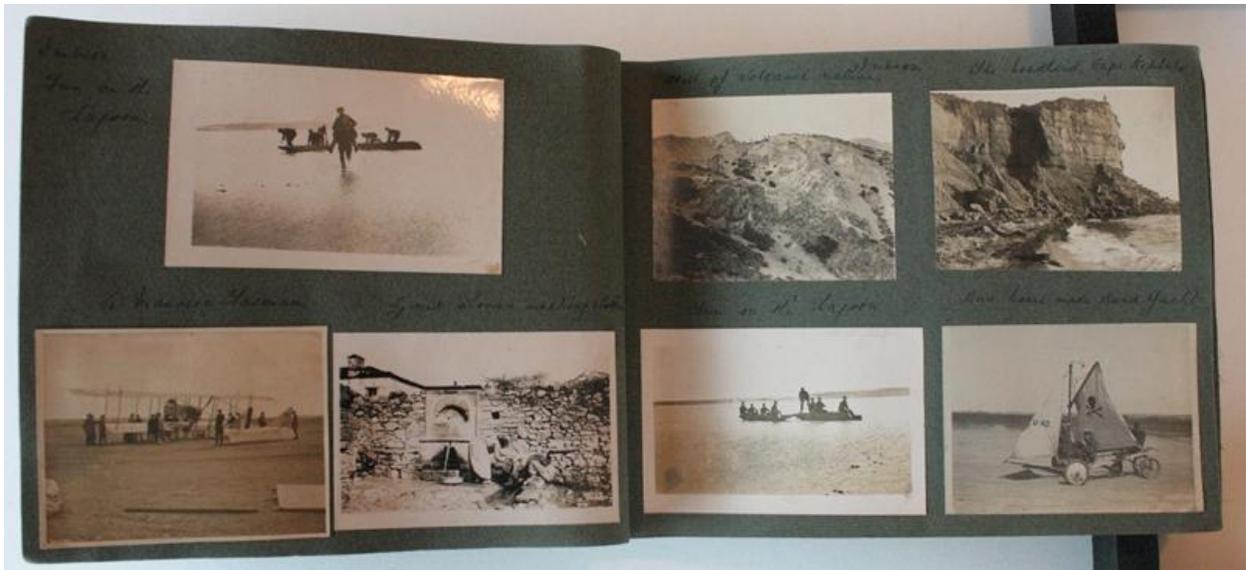


Figure 54. Unknown maker, Dardanelles 1915, 1916, 1919, Pages 30 and 31



Figure 55. Unknown maker, Dardanelles 1915, 1916, 1919, Pages 32 and 33

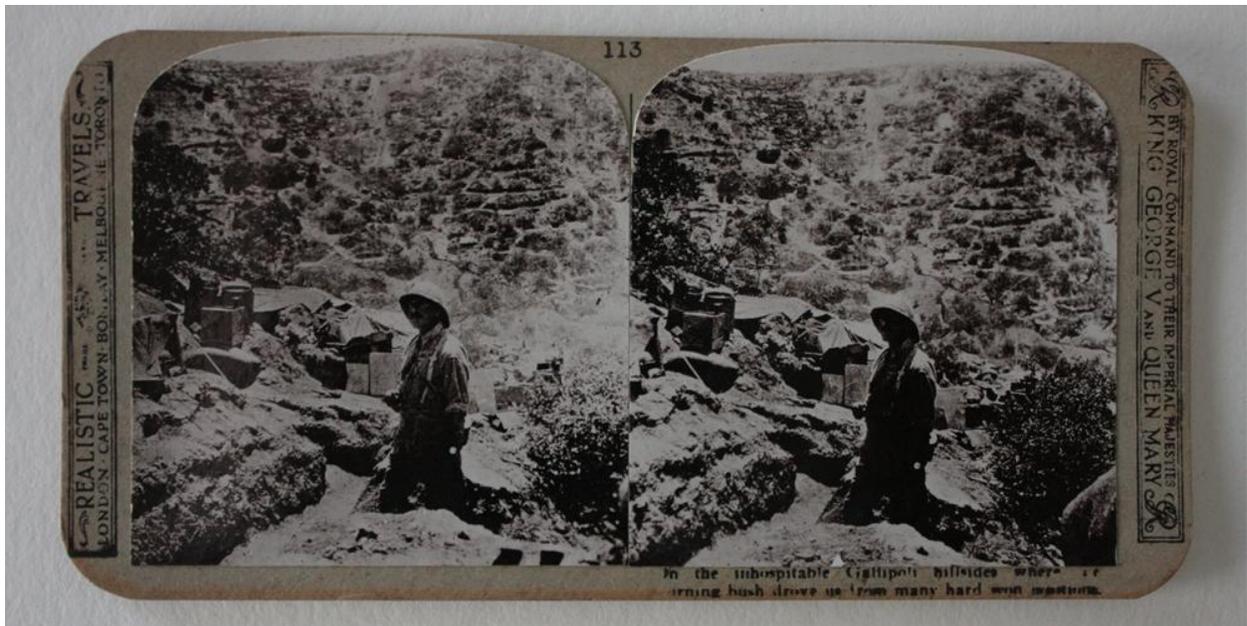


Figure 56. Realistic Travels, Volume 2, Series 2, *Gallipoli 1915*, Card 113



Figure 57. Unknown maker, Dardanelles 1915, 1916, 1919, Pages 34 and 35



Figure 58. Unknown maker, Dardanelles 1915, 1916, 1919, Pages 48

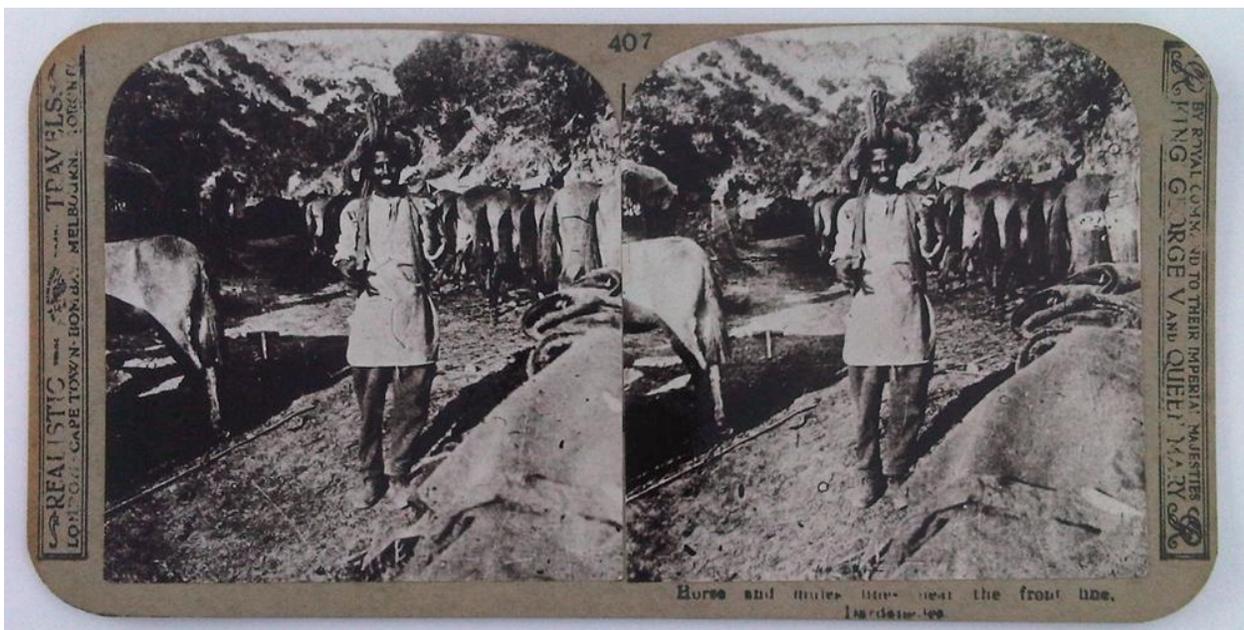


Figure 59. Realistic Travels, Volume 5, Series 1, Gallipoli 1915, Card 407



Figure 60. Realistic Travels, Volume 1, Series 3, *Aviation*, Card 66



Figure 61. Ernest Haghe, 6th Brigade Royal Air Force, Pages 5 and 6

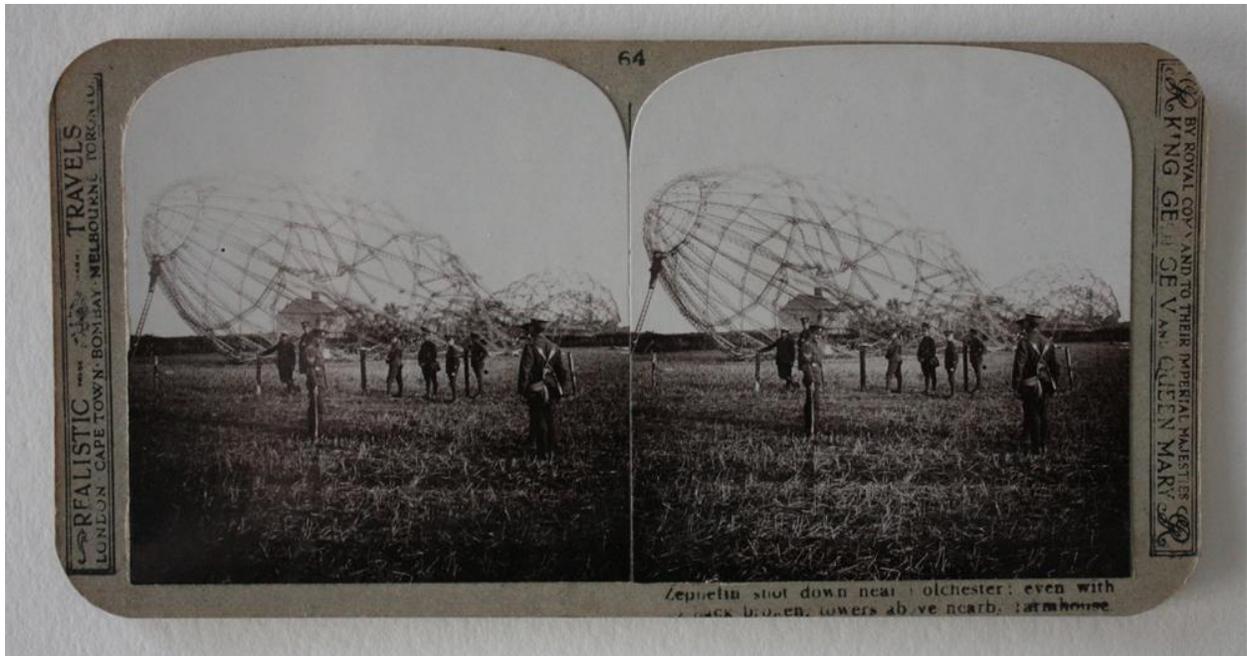


Figure 62. Realistic Travels, Volume 1, Series 3, Aviation, Card 64



Figure 63. Ernest Haghe, 6th Brigade Royal Air Force, Pages 7 and 8



Figure 64. Realistic Travels, Volume 1, Series 3, Aviation, Card 65



Figure 65. Ernest Haghe, 6th Brigade Royal Air Force, Pages 9 and 10



Figure 66. Realistic Travels, Volume 5, Series 14, *Home Front*, Card 494

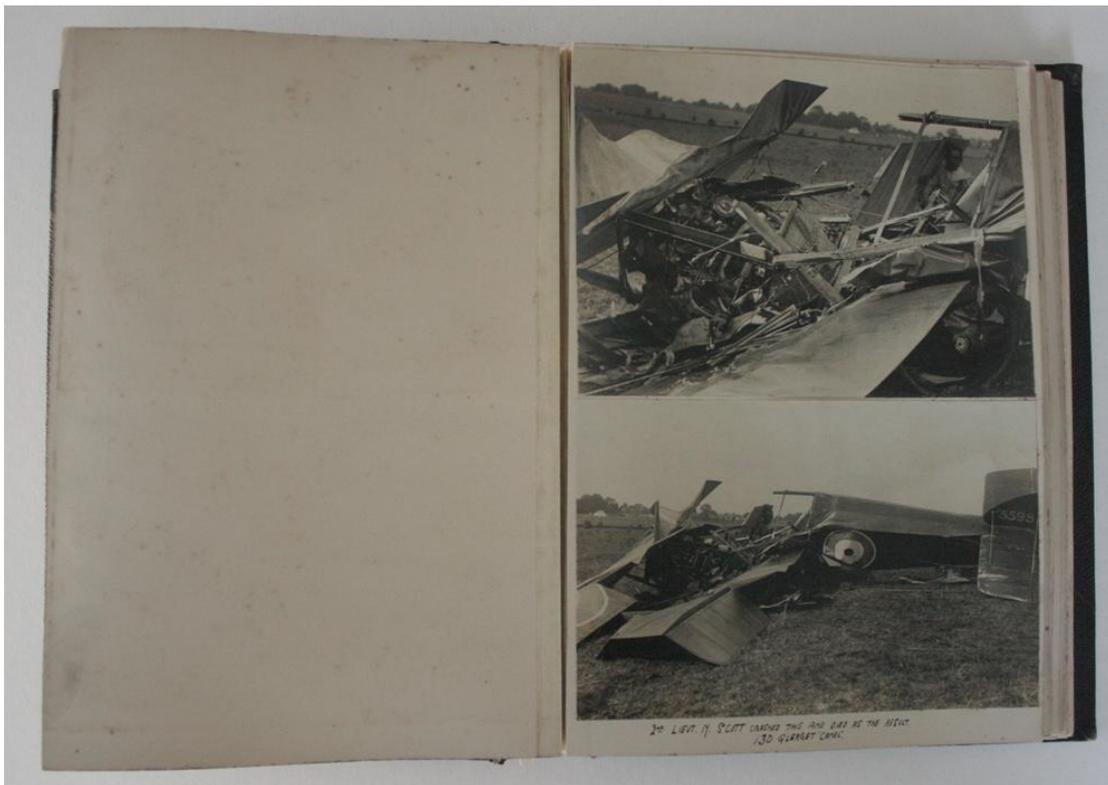


Figure 67. Eric Brownlee Brodie, Personal Album, Aigburth Hall, Pages 28 and 29.

Appendix A: Realistic Travels Stereograph Set: Volumes, Series and Sequence Numbers

Appendix A.1: Gallipoli 1915

RT Vol.	RT Series	RT Volume Title	RT Series Title	Sequence Number	Caption
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	103	River Clyde grounded on V beach during dramatic landing on shell-swept shores of Sedd-ul Bahr.
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	103	River Clyde grounded on V beach during dramatic landing on shell-swept shores of Sedd-ul Bahr.
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	104	Unloading stores, Beach W: a Turkish death trap taken by brave Lancasters under tornado of fire
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	104	Beach W: a Turkish death trap rushed by indomitable Lancasters under tornado of fire, unloading stores
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	105	Our reserves awaiting orders to move up to their new positions on the slopes of Cape Hellas
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	105	Our reserves awaiting orders to move up to their new positions on the slopes of Cape Hellas
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	106	Short of ammunition, but still they press on: true bull dog rush of our troops at Gallipoli
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	106	Short of ammunition, but still they press on, the true bull-dog rush of our troops at Gallipoli
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	107	Protected by the Navy's big guns; Australian camp of Anzac 'neath bleak commanding hills
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	107	Protected by the big guns of the Navy, the Australians camp at Anzac 'neath the bleak, commanding hills.
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	108	After consolidating surrounding ridges against attack the Anzacs land supplies, Gaba Tepe
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	108	Having consolidated the surrounding ridges against attack, the Anzacs land supplies near Gaba Tepe
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	109	Where the Anzacs dug themselves in on shelterless slopes of hills exposed to enemy fire
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	109	Where the Anzacs dug themselves in on the shelterless slopes of barren hills exposed to enemy fire
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	110	Sinews of War for attack on Lone pine and Sari Bair in final bitter struggle for The Narrows
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	110	Sinews of war at Anzac for attack on Lone Pine and Sari Bair in final battle struggle for the Narrows
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	111	Dreadnaughts bombard heights of Chocolate Hill at Lalu Bay, covering advance from Suvla Hill
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	111	Dreadnaughts bombard the heights of Chocolate Hill and Lalu Baba and cover our advance from Suvla Bay
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	112	Turks who fell on scrub covered Chocolate Hill resisting surprise attack from Suvla Bay.

RT Vol.	RT Series	RT Volume Title	RT Series Title	Sequence Number	Caption
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	112	Turks who fell on scrub covered slope of Chocolate Hill resisting our surprise attack from Suvla Bay
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	113	Our inhospitable Gallipoli hills where burning bushes drove us from many hard won positions
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	113	In the Inhospitable Gallipoli hillsides where the burning bush drove us from many hard won positions
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	114	After desperate struggles for Lone Pine, Turks & Australians lying as they bayoneted one another.
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	114	After the desperate struggle for Lone Pine Australians and Turks lying as they bayoneted one another
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	115	Entrenchments on the crest of Table Top scaled By New Zealanders with irresistible courage
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	115	Entrenchments on the crest of Table Top scaled by the irresistible New Zealanders with great courage
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	116	Welcome rest in trenches after day and night fighting for the dominating Sari Bair peaks
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	116	A welcome rest in trenches after strenuous day and night fighting for the dominating Sari Bair peaks
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	117	Turkish emissary with white flag led blind folded thro' our lines, Anzac Beach, Gallipoli
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	117	Turkish emissary with white flag led blind folded thro' our lines, Anzac Beach, Gallipoli
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	118	Kitchener, in happy mood, praises officers and men for their heroic assaults, Dardanelles
2	2	Other Theatres, Last Battles on the Western Front and War's End	Gallipoli 1915	118	Kitchener, in happy mood, praises officers and men for their heroic assaults at the Dardanelles
5	2	World War 1914-1918	Gallipoli 1915	401	Landing stores at Sedd-ul-Bahr, fearlessly taken up by the Hants and Fusiliers under a hurricane of shell
5	2	World War 1914-1918	Gallipoli 1915	402	Gaba Tepe, famed for exploit of the Anzacs who leaped ashore and drove off the Turks with the bayonet
5	2	World War 1914-1918	Gallipoli 1915	403	On the inhospitable shores of Gallipoli
5	2	World War 1914-1918	Gallipoli 1915	404	Trenches on the crest of Lone Pine resolutely held against many violent counter-attacks by the Turks
5	2	World War 1914-1918	Gallipoli 1915	405	Casualties on the slopes of Sari Bair after our repulse of furious enemy assaults on the ridges
5	2	World War 1914-1918	Gallipoli 1915	406	Miles of entrenchments running up the hillsides to our fortifications on the ridges near Anzac beach
5	2	World War 1914-1918	Gallipoli 1915	407	Horse and mules lines near the front line, Dardanelles
5	2	World War 1914-1918	Gallipoli 1915	408	Lord Kitchener reviews the situation at Gallipoli with Anzac Officers
5	2	World War 1914-1918	Gallipoli 1915	409	Fire! Field batteries in action at Sulva Bay, Gallipoli

Appendix A.2: Aviation

RT Vol.	RT Series	RT Volume Title	RT Series Title	Sequence Number	Caption
1	3	Western Front 1914-17	Aviation	64	Zeppelin shot down near Colchester; even with its back broken, towers above nearby farmhouse
1	3	Western Front 1914-17	Aviation	64	Zeppelin shot down near Colchester; even with its back broken, towers above nearby farmhouse
1	3	Western Front 1914-17	Aviation	65	Gondola - from which bombs were dropped on London of Zeppelin brought down near the Essex coast
1	3	Western Front 1914-17	Aviation	65	Gondola of Zeppelin raider which dropped bombs on London, brought down near the Essex coast
1	3	Western Front 1914-17	Aviation	66	Impression made in the ground at Billericay by Commander falling from burning Zeppelin
1	3	Western Front 1914-17	Aviation	66	Impression made in the ground by Commander falling from burning Zeppelin at Billericay
1	3	Western Front 1914-17	Aviation	67	Charred bodies of the crew of the Zeppelin shot down in flames at Billericay by Capt. Robinson, V.C.
1	3	Western Front 1914-17	Aviation	67	Charred remains of Zeppelin crew shot down in flames at Billericay by Capt. Robinson, V.C.
1	3	Western Front 1914-17	Aviation	68	The Eyes of the Army, Sopwith Camels ready for a patrol over the German lines
1	3	Western Front 1914-17	Aviation	68	The eyes of the Army, Sopwith Camels ready for a reconnoitring patrol over the German lines
1	3	Western Front 1914-17	Aviation	69	Incessant, thrilling aerial combats secure us mastery of the air and blind the enemy artillery
1	3	Western Front 1914-17	Aviation	69	Incessant & thrilling aerial combats secure us mastery of the air & blind the enemy artillery
1	3	Western Front 1914-17	Aviation	70	Maintaining our supremacy in the air; a battle squadron in fighting formation
1	3	Western Front 1914-17	Aviation	70	Maintaining our supremacy in the air, a squadron of battle-planes in fighting formation
1	3	Western Front 1914-17	Aviation	71	An important sector of Hindenburg defences, as seen at 8,000 ft. showing series of elaborate trenches
1	3	Western Front 1914-17	Aviation	71	Formidable fortifications in noted Hindenburg Line mapped by aerial observer at 8,000 ft.
2	13	Other Theatres, Last Battles on the Western Front and War's End	Aviation	162	Eve of a great battle, squadrons of aviators reconnoitre, map and direct artillery fire
2	13	Other Theatres, Last Battles on the Western Front and War's End	Aviation	162	On the eve of great battle, squadron of aviators reconnoitre, map and direct the artillery fire
2	13	Other Theatres, Last Battles on the Western Front and War's End	Aviation	163	A squadron of giant planes off on a moon-light raid to bomb objectives beyond the Rhine
2	13	Other Theatres, Last Battles on the Western Front and War's End	Aviation	163	A squadron of giant planes off on a moon-light raid to bomb objectives beyond the Rhine
2	13	Other Theatres, Last Battles on the Western Front and War's End	Aviation	164	Deep trenches, massive firing bays and roads diverted by shell craters, in Hindenburg Line
2	13	Other Theatres, Last Battles on the Western Front and War's End	Aviation	164	Deep trenches, massive firing bays & roads diverted by shell craters, in Hindenburg Line
2	13	Other Theatres, Last Battles on the Western Front and War's End	Aviation	165	Armour-plated Hun plane with 7 machine guns, used to mow down our men in the trenches
2	13	Other Theatres, Last Battles on the Western Front and War's End	Aviation	165	Armour-plated Hun 'plane, mounting seven machine guns, used to mow down our lads in the trenches
2	13	Other Theatres, Last Battles on the Western Front and War's End	Aviation	166	An intrepid observer meets with a mishap and makes a hurried parachute descent
2	13	Other Theatres, Last Battles on the Western Front and War's End	Aviation	166	An intrepid observer meets with a mishap and makes a hurried parachute descent
2	13	Other Theatres, Last Battles on the Western Front and War's End	Aviation	167	Trail of smoke from the burning remnants of a shot down enemy observation balloon

Appendix A.3: Western Front 1914-1915

RT Vol.	RT Series	RT Volume Title	RT Series Title	Sequence Number	Caption
1	1	Western Front 1914-17	Western Front 1914-15	1	Amid bursting "crumps," with trench mortar ready, Seaforths watch through periscope for the Bosche
1	1	Western Front 1914-17	Western Front 1914-15	1	Amid bursting crumps, with trench mortar ready, Seaforths watch through periscope for the Hun
1	1	Western Front 1914-17	Western Front 1914-15	2	Enemy seen, Fire! Pulling the trigger of a trench mortar - the shell on its deadly flight in mid-air
1	1	Western Front 1914-17	Western Front 1914-15	2	Enemy seen, Fire! A trench-mortar hurling the shell, seen in mid air on its deadly flight
1	1	Western Front 1914-17	Western Front 1914-15	3	Seaforths filling their water-bottles at the town pump before going into the trenches
1	1	Western Front 1914-17	Western Front 1914-15	3	Seaforths filling their water-bottles at the town pump La Corgue before going into the trenches
1	1	Western Front 1914-17	Western Front 1914-15	4	A Bosche sniper worries a section of the Seaforths, who are snatching an moment's respite
1	1	Western Front 1914-17	Western Front 1914-15	5	The sniper finds his mark! Stretcher-bearers remove an officer wounded by an unlucky bullet
1	1	Western Front 1914-17	Western Front 1914-15	5	The sniper finds his mark! Stretcher-bearers remove an officer wounded by an unlucky bullet
1	1	Western Front 1914-17	Western Front 1914-15	6	Off at the gallop to help stem Hun onslaught at Ploegsteert during the dogged defence of Ypres
1	1	Western Front 1914-17	Western Front 1914-15	6	Off at the gallop to help stem Hun onslaughts at Ploegsteert during dogged defence of Ypres
1	1	Western Front 1914-17	Western Front 1914-15	7	Gunners, suspicious of an approaching "Taube," don masks as protection against German gas shells
1	1	Western Front 1914-17	Western Front 1914-15	7	Gunners, warned of an approaching Taube, don masks as protection against German gas shells
1	1	Western Front 1914-17	Western Front 1914-15	8	Rapid fire! Having found the range, our guns - one seen in recoil - make it hot for the Bosche
1	1	Western Front 1914-17	Western Front 1914-15	9	Out of action! remains of one of our howitzers which was blown up by a direct hit
1	1	Western Front 1914-17	Western Front 1914-15	9	Out of action! Shattered remains of a luckless howitzer blown up by a direct German hit
1	1	Western Front 1914-17	Western Front 1914-15	10	A battery of Royal Field Artillery snatching a few minutes rest
1	1	Western Front 1914-17	Western Front 1914-15	10	A battery of Royal Field Artillery enjoy a few hours' rest under concealment of a wood
1	1	Western Front 1914-17	Western Front 1914-15	11	H.R.H. Prince of Wales in the gardens of the Chateau which was his Headquarters in France
1	1	Western Front 1914-17	Western Front 1914-15	12	London Territorials pass the wrecked Doll's house on the shell-swept La Brasse road
1	1	Western Front 1914-17	Western Front 1914-15	13	Troops and supplies being rushed from railhead to the firing line
1	1	Western Front 1914-17	Western Front 1914-15	13	Troops and supplies are rushed from railhead to the firing line in lorries & London 'buses
1	1	Western Front 1914-17	Western Front 1914-15	14	Black Watch and Indians hold an important sector of line near Facquissart Post guarding Calais
1	1	Western Front 1914-17	Western Front 1914-15	14	Black Watch and Indians hold advanced sector of line near Facquissart Post guarding Calais
1	1	Western Front 1914-17	Western Front 1914-15	15	Staff Officer from G.H.Q. in dug-out, studying details before the opening of our offensive
1	1	Western Front 1914-17	Western Front 1914-15	16	A direct hit from our Monitors off the Belgian coast wipes out a Hun defence battery, Meriakerke
1	1	Western Front 1914-17	Western Front 1914-15	16	Hun defence battery worsted in artillery duel with Monitors off Belgian coast, Meriakerke
1	1	Western Front 1914-17	Western Front 1914-15	17	When the sluices were opened at Nieuport, floods and barbed wire brought disaster to the Hun troops
1	1	Western Front 1914-21	Western Front 1914-15	17	When the sluices were opened, floods & barbed wire brought disaster to the invader, Nieuport
1	1	Western Front 1914-17	Western Front 1914-16	18	F.M. Sir John French, C.-inC. in France, with A.D.C.s at General Head Quarters
1	1	Western Front 1914-17	Western Front 1914-15	18	F.M. Sir John French, C.-inC. of Expeditionary Force, with A.D.C.s at General Head Quarters
1	1	Western Front 1914-17	Western Front 1914-17	19	Indian bombers holding important sector near Neuve Chapelle come under Bosche shell fire
1	1	Western Front 1914-17	Western Front 1914-15	19	Indian bombers holding important trench near Neuve Chapelle come under Bosche shell fire
1	1	Western Front 1914-17	Western Front 1914-18	20	The Germans retaliate—a Hun high-explosive shell bursting near our dump hidden in a wood
1	1	Western Front 1914-22	Western Front 1914-15	20	The Germans retaliate—a high-explosive shell bursting near our dump hidden in an orchard
1	1	Western Front 1914-17	Western Front 1914-15	21	French graves smashed by German shell fire; a German sniper was discovered hidden in a coffin
1	1	Western Front 1914-19	Western Front 1914-15	21	French graves smashed by shell fire, where a Hun sniper was discovered hiding in a coffin
1	1	Western Front 1914-17	Western Front 1914-15	22	The famous Gurkhas with their deadly kukries, near Neuve Chapelle
1	1	Western Front 1914-20	Western Front 1914-15	22	The famous Gurkhas with their deadly kukries, near Neuve Chapelle
1	1	Western Front 1914-17	Western Front 1914-15	23	The Leicesters' fine charge baffles the Kaiser's bid to wipe out the Old Contemptables at Ypres
1	1	Western Front 1914-17	Western Front 1914-15	25	The price of victory!—Brave lads who fell in an early morning raid on the German lines
1	1	Western Front 1914-17	Western Front 1914-15	26	Tenderly lifting a serious case. Stretcher-bearers at work

Appendix A.4: Postwar Scenes of Western Front Battlefields, Memorials and Cemeteries

RT Vol.	RT Series	RT Volume Title	RT Series Title	Sequence Number	Caption
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	301	The ruins of Albert and its famous cathedral as seen from an aeroplane
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	302	Delville Wood, shattered in fierce struggles by the S. Africans, who heroically resisted fierce attacks
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	303	The shattered ruins of Albert, lost and retaken in critical days of the great German offensive
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	304	Recaptured by Australians in a night attack, April 24, 1918. Villers-Bretonneux--the ruined church
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	305	Bells of Villers-Bretonneux Church erected after the German repulse removed the menace to Amiens
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	306	Valley of Ancre, rushed by our men in a dense fog, Beaumont and thousands of prisoners being taken
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	307	Thiepval Ridge, where the Irish were held up by the Wonder Work and other subterranean redoubts
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	308	Bernafay Wood captured by the 9th Division in Battle of the Somme; the cemetery near Montauban
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	309	British Memorial, Trones Wood, scene of impetuous valour by the 18th Division in Battle of the Somme
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	310	Over the Sausage Valley to Thistle Dump Cemetery and High Wood, costly obstacle in Battle of Somme
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	311	High Wood, where tanks first came into action and led the infantry to the consternation of the Huns
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	312	Commemorating their gallant assault during Battle of Somme, the South African Cross in Deville Wood
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	313	Where Irish troops fought in the struggle on the Ancre, the Connaught Cemetery on Thiepval Ridge
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	314	A favourite enemy stronghold, the sugar refinery at Lagnicourt, grimly held and resolutely stormed
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	315	Bapaume, levelled by terrific bombardments which preceded many fierce struggles for its possession
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	316	The fortified Distillery near Bapaume, scene of desperate fighting in the battles for the town
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	317	Grim relics of the sanguinary struggle round Ypres, skulls on the battlefield of Hooge
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	318	Tanks wrecked in restoring the line, when the German surprise attack broke through at Gonnellieu
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	319	A favourite Hun stronghold, the Sugar Refinery at Lagnicourt, which held up our advance near Arras
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	320	Ruins of the Church at Queant, shattered in the fierce struggles for the "impregnable" Wotan Line
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	321	Ingenious revolving machine-gun nest at Bullecourt, wrested from the Bosche by our resistless infantry

RT Vol.	RT Series	RT Volume Title	RT Series Title	Sequence Number	Caption
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	322	Block houses in the Hun's old front-line at Croiselle, reminiscent of our push in Battle of Arras
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	323	Block houses and trenches in the Hindenburg line at Croiselles twice captured by the British
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	324	Hun sacrilege, the desecrated Crucifix by the roadside near Wancourt, on the battlefield of Arras
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	325	All that remains of Monchy Chateau, where we repulsed violent counter-attacks in Battle of Arras
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	326	Monument at Monchy to heroes of the 37th Div. who stormed the nests of machine guns in the village
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	327	Hotel de Ville and Cathedral, Arras, shelled by Hun guns after our break through the Hindenburg line
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	328	The roofless, debris-blocked nave of the shell-stricken Cathedral at Arras
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	329	Testifying to the determined assault of the Hun lines near Arras: Nine Elms Cemetery, Roclincourt
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	330	The famous Labyrinth near Arras, taken in bitter subterranean fighting by the French. May, 1915
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	331	La Targette Cemetery, thickly sown with our brave Allies who stormed the "White Works" near Carency
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	332	Ablain Church and Carency Cemetery, resting place of gallant French who took Notre Dame de Lorette
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	333	Immortalised by a great Canadian feat of arms, April 9th, 1917, battlefield of Vimy from the Ridge
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	334	Sacred to the memory of Byng's Canadian Corps, who scaled the formidable heights of Vimy Ridge, Arras
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	335	The Crater Cemetery on baffling heights of Vimy Ridge, stormed by the Canadians in Battle of Arras
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	336	The ruined Cloth Hall at Ypres as it looked in 1916 (NOTE: Prob. postwar; scaffolding like 370)
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	337	The shell-pitted, chalky battlefield of Loos, scene of the British offensive in 1915
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	338	Loos Cemetery, where lie thousands of brave Highlanders who fell in the struggle for Fosse 8, 1915
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	339	The devastated village of Hulluch abandoned by the Bosche in favour of our Guards. Battle of Loos
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	340	German concrete observation post near La Basse knocked out by a direct hit from our heavy guns
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	341	All that is left of the village of La Basse scene of many historic battles
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	343	Where the Flower of our Army hurled back the Prussian Guards, Beury Chateau, Festubert
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	344	Where the Flower of the Army lie, the Guards Cemetery, Windy Corner, Festubert

RT Vol.	RT Series	RT Volume Title	RT Series Title	Sequence Number	Caption
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	345	The old front line near Festubert, where we held up all Hun attempts to break through to Bethune
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	346	Bethune, on which the Germans turned their 42 cm. howitzers--the belfry, still standing
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	347	Grande Place, Bethune, set on fire by Hun artillery after all attempts to break our lines were defeated
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	348	The Cemetery, Dud Corner, Bethune, so called from number of Bosche shells which failed to explode
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	349	Searching for souvenirs in the shell-pitted ground around Laventie Church
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	350	Shell-riddled church at Richbourg: a mute witness to the Huns' disregard for sacred places
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	351	The High Altar amid the ruins of the shell-wrecked Richbourg Cathedral
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	352	How the Germans devastated France. Lille, a once prosperous manufacturing town
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	353	All that was left of his old home. A corner of Lille which suffered severe bombardment
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	354	Evacuated after terrific bombardment by gas shell during Battle of Lys. Armentieres--St, Vaast Church
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	355	British blockhouses, constructed for the defence of Armentieres, overwhelmed in Battle of the Lys
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	356	The lake in the mine-crater where once stood the formidable Hun salient of Messines Ridge at Ypres
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	357	Kemmel Hill, for whose dominating heights British, French and Germans fell in mortal combat, Ypres
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	358	Testifying to the furious Hun assaults on Kemmel Hill, April 1918, the destroyed chapel on the summit
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	359	A comprehensive view of the whole of the cruel salient of Ypres as commanded from Kemmel Hill
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	360	Battered but still standing, the 17th Century Abbey towers. Mont St. Eloi, Ypres salient
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	361	The tunnel dug in laying the mine under Hill 60, fired April 15th, it began the second Battle of Ypres
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	362	Molen Dump, near Hill 60, where ammunition was ingeniously concealed from Hun airmen and gunners
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	363	Battlefield of Klein Zillebeke, where the Worcesters immortal charge saved civilization Oct. 31, 1914
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	364	9th London Memorial on Hill 60, levelled by our mine, taken and retaken in desperate fighting
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	365	A favourite Hun target, the riddled Crucifix at La Ciyte, Ypres, every scar a reproach to Hun "Kultur"
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	366	In the region of three great British battles, the old Café Belge at the cross-roads near Ypres

RT Vol.	RT Series	RT Volume Title	RT Series Title	Sequence Number	Caption
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	367	Battle-scarred Ypres, from the ramparts where British troops held the Gateway to the Channel Ports
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	368	Menin Gate and Canal, Ypres, heroically held against the Kaiser's finest troops throughout the war
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	369	West door of the shell-torn Cathedral, Ypres, an insuperable obstacle in the Kaiser's path to Calais
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	370	Ruins of the Cloth Hall, Ypres, an imperishable monument to the dogged persistence of our race
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	371	Irish Farm Cemetery, Ypres, where lie lads who fell in the finest fight against odds in history
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	372	Ground hallowed by British blood, the Potijze Chateau Lawn Cemetery, near Ypres
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	373	Ploughing soil for which he fought midst tragic reminders of the desperate struggle at Frezenberg
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	374	Here rest the lads who fell at Hooge, in holding back the Huns who attacked with liquid fire, Ypres
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	375	Well-known lock gates at Hollebeke, smashed by our artillery barrage in the last Battle of Ypres
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	376	Church at Hollebeke taken in the memorable attack by the Second Army, July 31st, 1917, Ypres salient
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	378	The Australian obelisk built over an unknown German dug-out in Polygon Wood, Ypres salient
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	380	Where the Germans first attacked with poison gas, the famous St. Julien advanced dressing-station
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	381	One of our tanks bogged in the all-conquering mud at Poelcappelle, in the final Battle of Ypres
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	382	Houthoult Forest from where hidden enemy howitzers concentrated their deadly fire on the Ypres salient
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	383	Hope dump, one of many at Ypres, which fed our guns in those obstinate battles against appalling odds
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	384	Dixmude and the Yser Canal, inundated by the Belgians to balk the enemy thrust for Calais, Oct., 1914
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	385	"India-rubber" house, which resisted all bombardments in the Hun attempt to force the Yser Canal
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	386	Dugouts along the Yser Canal, near Nieuport, scene of our disaster on the Dunes, July 10th, 1917
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	387	Redan Cemetery, resting place of gallant lads who perished in the disaster on the Dunes at Nieuport
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	388	The battlefield of Nieuport, where we hurled back the enemy thrust towards Calais by the seashore
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	389	British front line at Nieuport, made famous by the heroic stand of the Northhamptons and K.R. Rifles
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	390	Dugouts in trenches at Nieuport, where the isolated men of Rawlinson's Army stood fearlessly at bay

RT Vol.	RT Series	RT Volume Title	RT Series Title	Sequence Number	Caption
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	391	Mariakerke shelled by British Monitors in battles which loosened the enemy's hold on Flanders coast
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	392	Built to guard against our naval raids on Ostend, the famous Tirpitz battery, with Hun inscription
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	393	Smashed by bombs from our aeroplanes, a German fortified redoubt protecting Ostend from the sea
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	394	German guns on the Belgian coast protecting their flank against a naval landing by our Fleet
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	395	Caught in its lair at Ostend, Hun submarine sunk by a bomb from our plucky aeroplane raiders
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	396	Marchovlette Fort, Namur, levelled by Hun howitzers in their ruthless smash through Belgium, Aug., '14
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	397	Hun "Big Bertha" which fired high-velocity shells from Moewe into Dunkirk, a distance of 38 miles
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	398	The breach in the Mole, Zeebrugge, made by the daring exploit of the submarine under Lt. Sandford
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	399	Hun defences on the Mole, Zeebrugge, stormed by our gallant Marines on the night of April 22nd, 1918
4	x	Postwar Scenes Of Western Front Battlefields, Memorials, And Cemeteries	x	400	Signal bell on the Mole, Zeebrugge, immortalised by the historic raid of St. George's Eve, 1918

Appendix A.5: Home Front

RT Vol.	RT Series	RT Volume Title	RT Series Title	Sequence Number	Caption
5	14	World War 1914-1918	Home Front	488	Lord Kitchener inspecting Guard of Honour at the Guildhall
5	14	World War 1914-1918	Home Front	489	Inns of Court O.T. Corps training in the snow
5	14	World War 1914-1918	Home Front	490	Moving fuselage for practising with Lewis gun
5	14	World War 1914-1918	Home Front	491	An infantry battalion, having rested and refitted, leave camp to take over a section of trenches
5	14	World War 1914-1918	Home Front	492	Construction of new ships to replace losses by "U" boats. The King inspects an important shipyard
5	14	World War 1914-1918	Home Front	493	H.R.H. The Prince of Wales addressing a huge crowd on Anzac day outside Australia House
5	14	World War 1914-1918	Home Front	494	The Empire honours the entry of America into the War--march of U.S. troops through Liverpool
5	14	World War 1914-1918	Home Front	495	Transport with reinforcements sailing for German East Africa

Appendix A.6: Complete Volumes, Series and Sequence Numbers

Vol. I (1-100): Western Front 1914-17

Western Front 1914-15 (1-45), Somme 1916 (46-63), Aviation (64-71), Arras 1917 (72-79), 3rd Ypres 1917 (80-98), Postwar Ypres (99-100)

Vol. II (101-200): Other Theatres, Last Battles on the Western Front, And War's End

U-Boats (101-102), Gallipoli 1915 (103-118), Ostend Raid (119), Egypt (120), Palestine (121-126), Iraq (127-129), Africa (130-136), Cambrai 1917 (137-139), German Offensive 1918 (140-154), Yser 1914 (155-156), Miscellaneous (157-158), Battles 1918 (159-161), Aviation (162-167), Final Battles 1918 (168-183), German Defeat 1918 (184-187), German Naval Surrender (188-192), Occupation (193-197), Victory Parade (198-200)

Vol. III (201-300): World War 1914-1918

1915-17 Western Front Battles (201-218), 1918 Western Front Battles (219-230), Aviation (231-236), Artillery (237-240), 1914 Western Front Battles (241-251), Medical Care (252-256), Life on the Western Front (257-267), Aviation (268-271), Home Front (272-273), Italian Front (274), Africa (275-280), Gallipoli 1915 (281-285), Balkans (286), Victory (287-289), Captured German Vessels, inc. U-Boats (290-295), Return Home (296-300)

Vol. IV (301-400): Postwar Scenes of Western Front Battlefields, Memorials, and Cemeteries

Vol. V (401-500): World War 1914-1918

Gallipoli 1915 (401-409), Sea Transport (410), Life on the Western Front (411-428), Aviation (429-431), Life on the Western Front (432-459), Medical Care (460-465), Navy (466-469), Rear Services (470-473), HQ (474-475), Life on the Western Front (476-479), Return Home (480-482), Africa (483-484), Occupation (485-487), Home Front (488-495), Tributes to ANZAC & Canadian Soldiers (496-497), Victory Celebrations (498-500)

Vol. VI (501-600): Western Front, the Indian Army, And War's End

Life on the Western Front (501-511), Indian Army (Gurkhas) (512-520), Aviation (521-525), Indian Army (526-531), Home Front (532), Life on the Western Front (533-542), Indian Army (543-550), Life on the Western Front (551-557), Tanks (558-559), Indian Army (560-568), Aviation (569-572), Home Front (573-577), Navy (578-581), Captured U-Boats (582-587), Victory (588), Occupation (589-599), Conclusion (Churchill and Queen Mary) (600)

Appendix B: Album Cataloguing Records

Appendix B.1 – Unknown Maker (British, 20th Century), Dardanelles 1915, 1916, 1919, 1915-1919 (2004/395)

Maker: British, early 20th Century

Title: Dardanelles 1915, 1916, 1919

Date: 1915-1919

Medium: Album; 100 pages; 186 gelatin silver prints

Dimensions: 20.3 x 27.2 x 4 cm

AGO Accession Number: 2004/395

Inscription: Album cover recto, embossed in gold, lower right corner: Photographs

Description: Personal photographs taken during the Gallipoli Campaign on base, out of planes, crashed planes, self constructed panoramas of camp, landscapes, photograph looking down the barrel of a gun, some architecture, on board a ship (boxing - HMS Russell), putting on plays at base, local people, Armistice day; all photographs inscribed in black pen

Subject Headings:

Period and Conflict – 1914-1918 World War I

Place – Europe – Turkey (Eurasian)

Nationality of Participants – British

Nationality of Equipment Origin or Implementation – British

War (military aspects) -- equipment and supplies (military) – sea vessels – warships

War (military aspects) – activities / specific actions (military) – recreation / socializing

War (military aspects) – landscapes / terrain

War (civilian aspects) – structures / facilities / architecture (civilian)

War (civilian aspects) – people (civilian)

War (military aspects) – events (broad societal context) – armistices

War (military aspects) – activities / specific actions (military) – recreation / socializing – entertainment / shows / performances

War (military aspects) -- equipment and supplies (military) – aircraft – airplanes

War (military aspects) -- equipment and supplies (military) – aircraft – airplanes -- reconnaissance aircraft

War (military aspects) -- equipment and supplies (military) – transportation vehicles / mobile armament

War (military aspects) -- equipment and supplies (military) – destroyed / damaged / wreckage (military equipment)

War (military aspects) – activities / specific actions (military) – military training

Appendix B.2 – Ernest Haghe (British, early 20th Century), 6th Brigade Royal Air Force, 1916-1919 (2004/306)

Maker: Ernest Haghe; British, early 20th Century

Title: 6th Brigade Royal Air Force

Date: 1916-1919

Medium: Album; 130 pages; 88 gelatin silver prints (1 loose)

Dimensions: 23.7 x 26.8 x 4.7 cm

AGO Accession Number: 2004/306

Inscription: Album cover recto, in gold lettering: Album

Description: Photographs of a crashed Zeppelin, aerial photograph of a crashed Zeppelin, imprint on ground where "Hun" fell from plane, all from Billericay, UK where a Zeppelin was shot down in 1916; Dirigibles in flight, soldiers parachuting out of a dirigible, portraits and informal group shots of soldiers, submarines at water's surface, smokescreens on the water, battleships, convoys, aerial photographs of ships sinking, depth charges, oil on surface of the water, mines exploding, aerial photograph of a bomb falling, tanks moving over land, of estate houses; all photograph are inscribed underneath with white pen

Subject Headings:

Period and Conflict – 1914-1918 World War I

Place – Europe – Belgium

Place – Europe – France

Place – Europe – United Kingdom of Britain

Nationality of Participants – British

Nationality of Equipment Origin or Implementation – British

Service – air (branch of military service)

War (military aspects) -- people (military) – soldiers – airmen

War (military aspects) -- equipment and supplies (military) – aircraft

War (military aspects) – equipment and supplies (military) – sea vessels

War (military aspects) – activities / specific actions -- warfare /combat (military) – bombardment – aerial bombardment

War (military aspects) -- equipment and supplies (military) – aircraft – airplanes -- reconnaissance aircraft

Appendix B.3 – Lieutenant Eric Brownlee Brodie (British, 20th Century), Personal Album, Aigburth Hall, 1918 (2004/666)

Maker: Lieutenant Eric Brownlee Brodie; British, early 20th Century

Title: Personal Album, Aigburth Hall

Date: 1914-1918

Medium: Album; 76 pages; 126 gelatin silver prints; 1 loose sash with bronze Royal Flying Corps emblem

Dimensions: 31 x 26 x 5 cm

AGO Accession Number: 2004/666

Inscription: Page 1 recto, in black pen: Lieut. E.B. Brodie, R.F.C / Aigburth Hall / Liverpool / September 18, 1918

Description: Snapshots of life on an air base in England, photographs taken while taking off in a plane, from the plane of the countryside, friends and family on base, dogs, fellow soldiers relaxing, of airplanes both intact and crashed, photographs of the maker in front of his plane; fabric sash with bronze "RFC" crest accompanies the accession; majority of photographs are inscribed in black pen

Subject Headings:

Period and Conflict – 1914-1918 World War I

Place – Europe – United Kingdom of Britain

Nationality of Participants – British

Nationality of Equipment Origin or Implementation – British

Service – air (branch of military service)

War (military aspects) -- equipment and supplies (military) – aircraft – airplanes

War (military aspects) – activities / specific actions (military) – military training – flight training

War (military aspects) – activities / specific actions (military) – recreation / socializing

War (military aspects) -- equipment and supplies (military) – destroyed / damaged / wreckage (military equipment)

War (civilian aspects) – people (civilian)

Appendix B.4 – Unknown Maker (British, 20th Century), Government of India, Railway Department, 1914-1918 (2004/314)

Maker: British, early 20th Century

Title: Government of India, Railway Department

Date: 1914-1918

Medium: Album; 80 pages; 388 gelatin silver prints (1 loose)

Dimensions: 34.3 x 44.7 x 4.9

AGO Accession Number: 2004/314

Inscription: Album cover recto, embossed in gold: Government of India / Railway Department / (Railway Board) / Central Publicity Bureau / Indian State Railways.

Description: Government of India, Railway Department, Central Publicity Department, Indian State Railways: Portraits of military men, photographs of Indian infantry arriving by boat to fight, combination of maker's own personal photographs and other photographs, aerial views, bombed out cities, architecture, parades, local people; aerial shots of before and after of bombed out areas (Ypres, Menin Road); about half of the photographs are inscribed in black pen

Subject Headings:

Period and Conflict – 1914-1918 World War I

Place – Europe – United Kingdom of Britain

Place – Europe – Belgium

Place – Europe – France

Place – Europe – Germany

Nationality of Participants – British

Nationality of Participants – Indian

Nationality of Equipment Origin or Implementation – British

Service – combined / amphibious operation

War (military aspects) -- equipment and supplies (military) – aircraft – airplanes

War (military aspects) -- equipment and supplies (military) – aircraft – airplanes -- reconnaissance aircraft

War (military aspects) – activities / specific actions -- warfare /combat

War (military aspects) – activities / specific actions -- warfare /combat – bombardment – aerial bombardment

War (military aspects) – activities / specific actions (military) – recreation / socializing

War (military aspects) – landscapes / terrain

War (civilian aspects) – structures / facilities / architecture (civilian) – destroyed / damaged (civilian) – ruins

War (civilian aspects) – people (civilian)

War (military aspects) – activities / specific actions (military) – military training – drills / parade

Appendix B.5 – M.A. Hayward (British, 20th Century), Western Front Eclectic, 1917-1918 (2004/621)

Maker: M.A. Hayward; British, early 20th Century

Title: Western Front Eclectic

Date: 1917-1918

Medium: Cloth album; 98 pages; 210 gelatin silver prints; 4 drawings in coloured pencil

Dimensions: 24 x 23.8 x 5.2 cm

AGO Accession Number: 2004/621

Inscription: Album cover recto, embossed in gold: Album; Page 1 recto, typed article: ILLICIT PHOTOGRAPHS. Amateur photographers who managed to secure illicit pictures during the war are likely to be a little perplexed at the offer of the authorities who are now beginning the task of appraising the value of several hundreds of thousands of photographs taken during the war, at the front and elsewhere, the cream of which are to be arranged for the benefit of historians and book illustrators of the future. The authorities state that the photographs they are anxious to get a hold of "are those taken illicitly by amateurs, large numbers of which are known to exist." Forgiveness is promised, but will the clever amateur with good pictures be willing to reveal just how clever he was?; Page 49 recto, handwritten in pencil: M.A. Hayward / c-o Hind's Ltd / 33 St. John's Rd. / Clapham Jntn. / S.W.;

Description: Newspaper clippings about "Illicit Photographers" or amateurs about call by the government after the war for those photographs for the purpose of future study and documentation (photograph on phone), photographs of landscapes of the Somme and Corbie, informal portraits of soldiers, soldiers walking through rubble, Dunkirk (Dunkerque), Bray Dunes, drawings included, photographs of ruins, plane crashes, from out of planes (not aerial) of smouldering cities, Cambrai; majority of photographs are inscribed in black pen

Subject Headings:

Period and Conflict – 1914-1918 World War I

Place – Europe – United Kingdom of Britain

Place – Europe – Belgium

Place – Europe – France

Place – Europe – Germany

Nationality of Participants – British

Nationality of Equipment Origin or Implementation – British

Service – land (branch of military service)

War (military aspects) – activities / specific actions (military) -- warfare /combat

War (military aspects) -- equipment and supplies (military) – destroyed / damaged / wreckage (military equipment)

War (military aspects) – activities / specific actions (military) – recreation / socializing

War (military aspects) – landscapes / terrain

War (civilian aspects) – structures / facilities / architecture (civilian) – destroyed / damaged (civilian) – ruins

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