

The Painter Who Uses A Camera: An Analysis of the Photographs of
Frank “Franz” Johnston

PROVIDING A COMPREHENSIVE CATALOGUE FOR THE COLLECTION
HOUSED AT THE ARCHIVE OF MODERN CONFLICT

by

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A thesis

presented to Ryerson University

in partial fulfillment of the

requirements for the degree of

Master of Arts

in the program of

Film and Photography Preservation and Collections Management

Toronto, Ontario, Canada, 2015

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ABSTRACT

Master of Arts, 2015
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This thesis analyzes the archive of Frank “Franz” Johnston, a prolific Canadian painter and founding member of the Group of Seven. Johnston, known predominantly to the public as a painter, was also an amateur photographer who used photography as visual aids for his paintings. Johnston’s production and use of photography was extensive, yet it has been relatively ignored until recently. The focus of this thesis is the interrelation between Johnston’s paintings and photographs in an attempt to understand his artistic practice. Furthermore, this thesis includes a practical component; the substantial documentation of all items pertaining to the Johnston Archive, housed at the Archive of Modern Conflict (AMC) Toronto, Ontario, in the form of a catalogue. The assorted materials of photographs, postcards and ephemera, generally depict images of aboriginal life and the Canadian landscape. This catalogue will facilitate future access to the collection to both AMC personnel and future researchers.

ACKNOWLEDGMENTS

To my first reader and thesis advisor, Dee Psaila, Senior Conservator at Archives of Ontario, whose guidance and advice has been invaluable in the development of this project. I would also like to thank my second reader Maia-Mari Sutnik, Curator of Photographs and Special Projects at the Art Gallery of Ontario for sharing her knowledge and passion for Canadian art history and photography; her expertise has been vital to the development of this thesis.

A special thanks goes to the institutions that graciously gave me access to their collections and those who helped me delve into their depths: Jill Offenbeck, Neil David MacDonald and Andrea Raymond at the Archive of Modern Conflict, Toronto; Sharona Adamowicz-Clements, Assistant Curator at the McMichael Canadian Art Collection, Kleinberg, and to Genevieve Carter, Curator of the Huronia Museum, Midland.

I'm also grateful to David Harris who supported me in my decision to pursue my Masters degree and who has been an inspiration throughout my academic career. To Marta Braun who pushed me to focus on a Canadian photographic collection, which has led to a fascination with Canadian landscape painters.

I would also like to express my sincere gratitude to all those who assisted me throughout this process. To Hope Nicholson who brought to light the stories Johnston brought back from the Arctic, which inspired the creation of Nelvana. To researchers Nancy Lang and Rebecca Middleton for their time and insight during the initial stages of development of this project. To Laura Gentili for her support and encouragement throughout all stages of this tremendous process.

Finally, to all my parents, whose support has always been integral to my success.

To Matt, for his love and support.

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Chapter 1 Introduction

With the public introduction of photography in 1839¹, painting drastically changed. There was now a tool that could be used to recreate a moment in time with far more exactness than any painter could reproduce. This development allowed for moments to be captured more accurately than a hand drawn sketch, thus replacing the traditional form of the pencil sketch and changing the painter's relationship to their canvas infinitely.² The role of the painter changed from the creator of romanticized subject matter to a recorder of nature, in all its exactitude.³ The camera became an integral part to many painters' artistic practice, yet it was a controversial method denounced by many critics. This is surprising, since the availability of numerous optical devices, among them the substantiated use of the Camera Obscura, shows that painters since the sixteenth-century have applied picture-making aids for the rendering of nature.⁴ The new medium could not be ignored by the painter and therefore the camera vision influenced painterly vision considerably.⁵ It is only in recent years that this relationship between photography and painting has been re-examined to learn more about how each creative practice complements the other and benefited the artist.

One such artist was Frank "Franz" Johnston, whose collection at the Archive of Modern Conflict provides important insight into the practice of an early twentieth-

¹ Photography was commercially introduced in 1839 and presented to the Académie des Sciences in Paris by François Arago.

² Easton, Elizabeth Wynne and Clément Chéroux. *Snapshot: Painters and Photography, Bonnard to Vuillard*. New Haven: Yale University Press, 2012. Pg. 5

³ Coke, Van Deren. *The Painter and the Photograph; from Delacroix to Warhol*. Albuquerque: University of New Mexico Press, 1972, Pg. 1

⁴ Scharf, Aaron. *Art and Photography*. London: Allan Lane, The Penguin Press, 1968, revised 1974, Pg. 19-23

⁵ Ibid. Pg. 127

century Canadian artist. Comprising of 590 items, the collection predominantly depicts the Canadian landscape, spanning from 1905 to 1949. Johnston, known as one of the founding members of the Group of Seven, has been unknown within the history of photography until recently. Through my close examination of this collection I have uncovered a number of photographs that were used by Johnston as visual aids for his paintings. This discovery has complimented a much-needed investigation into the use of photography by Canadian painters in the early twentieth-century.

Johnston's archive has been divided between three known institutions, two public and one private: the Huronia Museum in Midland, Library and Archives Canada (LAC) in Ottawa and the Archive of Modern Conflict (AMC) in Toronto, respectively. These divisions highlight the difficulty of understanding an artist's archive when it cannot be viewed in its entirety. Although researchers have had access to the photographs found in the collections of the public institutions, there has not been any substantial documentation written about them or a realization of the connection between the Huronia museum and LAC collections. It is essential that the relationship between these three collections, especially their provenance, be investigated.

My observations note a shift in Johnston's style of painting, which originally bore similarities to other members of the Group, who were influenced by the aesthetic of Art Nouveau, emphasizing its use of decorative natural forms and vibrant colours. Yet Johnston's later works suggest a shift to Realism and a fascination with the effects of light. I will argue that this shift to Realism was a consequence of his use of photography. My intention is to examine the effects that the camera, had on the construction of

Johnston's paintings, while also exploring the artist's attitude toward the medium of photography.

This thesis addresses the topic both analytically and practically. The analytical portion will explore the history and artistic practice of Johnston and his use of photography, whereas the practical component will take the form of a catalogue to facilitate future access to the collection for researchers interested in Johnston's photographic practice.

Essential to this project was the cataloguing of each print and the compiling of data to develop a resource of study into the artistic practices of Johnston. This thesis seeks to analyze the photographs created by Johnston, and in doing so will illustrate the relationship between his paintings and photographs, with specific emphasis on paintings that clearly demonstrate the influence of photography.

Chapter 2 Literature Survey

This survey examines publications that cast some light on the artistic practice of Frank “Franz” Johnston and provides an examination of literature on archival management.

A. Life and Artistic Practice of Frank “Franz” Johnston

Little has been written about the life and work of Frank “Franz” Johnston, but the two following texts successfully describe this largely disregarded figure. Firstly, *A Grand Eye for Glory: A Life of Franz Johnston*, by biographer Roger Burford Mason, details Johnston’s career and family life from before his first acquaintance with some of the future Group members at Grip Limited⁶, to his death and neglect in Canadian Art History. Many are unaware that Johnston was a prolific painter and had considerable financial success as a member of the Group, and yet subsequently has been forgotten and disregarded by historians. Mason seeks to rectify this oversight by giving us an in-depth look into the life of this notable Canadian artist.

The article *Double Exposure: Photography and the Great War Paintings of Frank Johnston, Arthur Lismer, and Frederick Varley* by Laura Brandon, a historian at the Canadian War Museum, concentrates on the paintings created by members of the Group of Seven for the Canadian War Memorials Fund (CWMF) during the First World War. Brandon’s research notes the importance that photography had on the construction of paintings for many artists, whether they acknowledged it or not.⁷ The research also highlights the role photography played as a recording device for painters, and replaced

⁶ A commercial design studio based in Toronto.

⁷ Brandon, Laura. *Double Exposure: Photography and the Great War Paintings of Frank Johnston, Arthur Lismer, and Frederick Varley*. RACAR, XXXIX No. 2 2014, p. 14

the traditional pencil sketch.⁸ The photographs that Brandon refers to in Johnston's paintings have not been authenticated as his, but rather are thought to be produced by pilot trainees. This lack of authorship may one the reason that Johnston's photography has not been further investigated.

The texts reviewed in this section offer valuable information regarding the life and artistic practice of Johnston the painter. However these texts show that nothing has been written on Johnston's own photographic practice.

B. The Relationship Between Photography and Painting

Painting and photography have always had a complicated relationship, yet they continue to be inexorably linked. Right from its inception, photography was both revered and scrutinized by the art world. Aaron Scharf's book titled *Art and Photography* traces the links between painting and photography, demonstrating the degree to which nineteenth-century painters relied on photography. The most significant chapter in this book is titled "The Dilemma of Realism", which discusses the effect the emergence of photography had on painting, focusing particularly on how the camera affected the painters way of seeing. Furthermore, this text gives insight into the artistic practices of Delacroix and Courbet, the former's interest in photography is well known while the latter denied any association with the practice.

While British, American and particularly French art and photography historians have analyzed the correlation between photography and painting, this topic has been relatively ignored in relation to Canadian painting. Ann Thomas, curator of photography at the National Gallery, examines the ways photography has influenced painters, in her

⁸ Brandon, Laura. *Double Exposure: Photography and the Great War Paintings of Frank Johnston, Arthur Lismer, and Frederick Varley*. RACAR, XXXIX No. 2 2014, Pg. 14

essay, *Canadian Painting and Photography, 1860-1900*. Thomas describes how the process of creating images through the operating of the camera, the developing of the prints, the making of composites and the painting of photographs, has affected composition, tone and overall detail of painters work.⁹

Johnston was not the only member of the Group of Seven to experiment with photography. In his essay *Photographs by Tom Thomson*, Dennis Reid, historian and former Director of Collections and Research at the Art Gallery of Ontario, examines a collection of forty photographs produced by Thomson in 1912. Reid argues that photographs made by an artist capture what the artist sees. There is no evidence that Thomson used his photographs as visual aids for his paintings, but rather the process of viewing photographs influenced his artistic process.

The influence of photography on members of The Group of Seven becomes clearer as the friendship between John Vanderpant and Fredrick Varey is realized. Charles C. Hill, Curator of Canadian Art at the National Gallery of Canada takes note of the reflective relationship between the paintings of Varley and Vanderpant's photography in his book the *Photographs of John Vanderpant*. Additionally, this text provides valuable perspective on the history of Canadian twentieth-century photography.

The interrelation between photography and painting is a topic that has been discussed since photography's introduction in 1839, yet only minimally in Canada. This research provides a necessary investigation into how photography has been used by painters in the past in order to apply that understanding to the photographic work of Johnston.

⁹ Thomas, Ann. *Fact and Fiction: Canadian Painting and Photography: From June 20 to August 12, 1979*. Montreal: McCord Museum, 1979. Pg. 2

C. The Materiality of Photographic Images

Elizabeth Edwards and Janice Hart have assembled and edited twelve essays in their book *Photographs Object Histories: On the Materiality of Images*. The essays discern that photographs are objects and their materiality is a fundamental part of understanding their meaning.¹⁰ The chapters successfully demonstrate how images should be read and understood through an analysis of their intention, creation, distribution and consumption.¹¹ Each shows the methodological strategies they have developed in order to fully exploit the idea of the materiality of photographic images.¹² Edwards and Hart recognize that to successfully understand the materiality of photographs, one must analyze its technical and physical properties such as its medium and paper type, and to examine how the image was presented.¹³

Edwards and Hart argue that “photographs are both images and physical objects that exist in time and space, thus in social and cultural experience.”¹⁴ They outline that the physical and technical characteristics of the photographic object are just as important as the content and subject of the image. Both of these forms combine to convey a clear message: the importance of physical traces and the object’s usage over time.¹⁵ The authors have selected each case study to explore the trajectory of a photograph and how its value and understanding is affected by changes in ownership, location, and material changes.¹⁶

¹⁰ Edwards, Elizabeth and Janice Hart *Photographs Objects Histories: On the Materiality of Images*. 2004. Pg. 1

¹¹ Ibid. Pg. 1

¹² Ibid. Pg. 3

¹³ Ibid. Pg. 3

¹⁴ Ibid. Pg. 1

¹⁵ Ibid. Pg. 3

¹⁶ Ibid. Pg. 3

Few texts adequately discuss how to properly read and analyze photographic objects in order to write histories based on images. This literary gap is filled by the efforts of Edwards and Hart who have compiled essays that specifically focus on using images as historical evidence. This text helped provide insight into how image histories should be written and emphasizing how to properly read photographs in order to conduct image based research more effectively.

D. Practical Guides

In addition to examining the connection between the painter and the photographer, this literature survey also investigates the best practices in creating a catalogue. Through the process of developing this catalogue, a greater understanding of Johnston's photographic practice will be realized.

For knowledge on the topic of cataloguing I referenced the text *Photographs: Archival Care and Management* in order to grasp more current and standardized forms of cataloguing practices. The chapters *Accessioning and Arrangement* by Brett Carnell and *Description and Cataloging* by Helena Zinkham outline the current best practices when deciding upon arrangement and descriptions for archival materials. The goal of these chapters is to implement standards that will permit for greater accessibility to collections. This text was applicable to my research as it provides archivists, librarians, and cultural resource managers the tools with which to create standards within their own institution that will allow for improved accessibility to a collection.

As the Frank "Franz" Johnston photographs collection is housed within the AMC, I will be using the AMC's style guide as a basis for my catalogue. The style guide is central to creating a catalogue with a controlled vocabulary and arrangement. This guide

ensures that there will be fewer inconsistencies during the process of cataloguing. The style guide is organized in an accessible format and covers the standards utilized by the AMC within their LAVIS database system. In order to expand on the standards implemented by the AMC, I decided that it was necessary to reference *Cataloging Cultural Objects: A Guide to Describing Cultural Works and Their Images (CCO)* this resource allowed me to adapt my initially designed catalogue in order to comprehend archival practices used within a variety of institutions.

The sources outlined in this section provides information that allowed for the development of a standardized catalogue. The development of this comprehensive catalogue will better user access to improve physical and intellectual control by AMC personnel.

In summary, this literature survey establishes that there are adequate resources about the artistic practices of Frank “Franz” Johnston, however nothing has specifically focused on his photographic practice. This is a disconcerting prospect as the photographs of Johnston have been housed in public institutions that clearly state Johnston as their creator, yet little or no investigation has been done on them. It is my expectation that the development of this catalogue will promote further research on the photographic practices of Canadian painters.

Chapter 3 Life and Work of Frank “Franz” Johnston

Francis Hans Johnston was born to Hans Hamilton Johnston, an Irish immigrant, and Elizabeth Roderick on June 19th, 1888 (Fig. 1). Johnston, along with his two

brothers, was educated at the Givens Street Public School, in Toronto. Johnston’s interest in painting began at a young age and was nurtured and influenced by his father, a painter on staff at Toronto City Hall.¹⁷ By the age of 18, Johnston had begun working at Brigden Ltd. a design and photography studio in Toronto, where he did illustrations for catalogues. He enrolled in classes at both Central Technical School on Harbord

Street and at the Ontario College of Art. During this time, Johnston left Brigden Ltd. to work at

Grip Ltd.¹⁸ It was at Grip Ltd. that five future members of the Group of Seven would meet, including Fredrick Varley, Arthur Lismer, J.W.H. MacDonald and Franklin Carmichael. Tom Thomson, who also worked at Grip Ltd. would unfortunately die before the official formation of the Group, but whose work was a source of inspiration for the other Group members.

In 1910, Johnston married his childhood sweetheart Florence Jamieson, a fifth generation Canadian, and together they had four children. Their marriage was a long and



Fig 1: Unknown, *Portrait of Frank Johnston at the Arts & Letters Club*, c. 1918-1932. Courtesy of the Arts and Letters Club, Toronto.

¹⁷ Mason, Roger Burford. *A Grand Eye for Glory a Life of Franz Johnston*. Toronto: Dundurn Press, 1998. Pg. 16

¹⁸ *Ibid.* Pg. 18

happy one, as Florence was devoted to Johnston and she supported her husbands' artistic endeavors even through the financial difficulties that he experienced. Their devotion to each other was clearly presented in the numerous correspondences they shared throughout their marriage.

In 1910 and 1911 while still working for Grip Ltd. Johnston exhibited with the Ontario Society of Artists (OSA). In 1912 he left Toronto for the United States where he continued his studies, and later attended the Pennsylvania Academy of Fine Art. He moved to New York where he worked in the Carleton Illustrators Studios, a firm that was associated with the Carleton Studios in London, England. While in the United States, Johnston continued to exhibit with the OSA and also joined the Arts and Letters Club, of which he would continue to be a member until 1932.

Upon his return to Toronto, Johnston continued working as a commercial artist reconnecting with the future Group members at the Arts and Letters Club. It was around this time the Johnston explored and painted Toronto, creating paintings of the Don River valley and York Mills area. Then by the urging of friends and public interest in the paintings, Johnston and his colleagues from Grip Ltd. began to explore and paint northern Ontario.

As WWI took a stronger hold of Europe, painting the Canadian wilderness was put on hold. Johnston was not fit for the army, but in 1918 he was commissioned by the Canadian War Memorials to record the activities of the Royal Flying



Fig. 2: Unknown, ACR #10557 with JEH Harris and Johnston, c. 1918-1924. Courtesy of Library and Archives Canada.

Corps, at their training camps in Ontario. Johnston created dozens of sketches during this time, some from photographs obtained from pilot trainees and others from his own experiences as a passenger.¹⁹ In the fall of 1918 on a break from the War Memorials commission, Johnston, along with Lawren Harris, J.E.H. MacDonald and their patron Dr. James MacCallum (1860-1943), a successful ophthalmologist and fellow Arts and Letters Club member, left for Algoma to take part in the first of four famous Boxcar-painting trips (Fig. 2). The trips involved renting a boxcar from the Canadian Pacific Railway Company, where it was carried by train to rest at the Agawa Canyon. Here, they were left to their own devices and were undisturbed by anyone other than the occasional railway worker and lumberjack passerby. The trips took place in the fall of four successive years from 1918 – 1922. It was during these trips that the young men bonded with one another and, in some cases, healed from the tragedies they experienced during the war.

¹⁹ Brandon, Laura. *Double Exposure: Photography and the Great War Paintings of Frank Johnston, Arthur Lismer, and Frederick Varley*. RACAR, XXXIX No. 2 2014, P. 14



Fig. 3: Frank “Franz” Johnston (1888 – 1949), *Fire-Swept Algoma*, c. 1920, oil on canvas, 127.5 x 167.5 cm. Franz Johnston Collection, National Gallery of Canada.

The paintings created during the first Boxcar trip gave a taste of the majestic Canadian landscape.

Johnston’s paintings were not uniformly excellent and tended to be inconsistent, an issue that would plague his paintings throughout his career.²⁰ That being said, many of his

best works were created during the

Boxcar trips, in particular *Fire-Swept Algoma*, 1919, (Fig. 3) which is now housed at the National Gallery of Canada. During those four years various future Group members would take part in the Boxcar trips and the boxcar itself would travel north and south along the tracks to places such as Hubert and Batchawana Station.

Johnston’s work was predominantly created using tempera as the paint medium, which is a mixture of dry colour pigment, egg yolk and water for a binder. Tempera is a challenging medium to use and, unlike with oil paints, it is harder to blend the colours. It was not widely popular during this time period and fellow painters were more inclined to use oil paints. Johnston became proficient in tempera and used the medium’s inherent qualities in order to create subtle patterns of colour and form. Though he did experiment with other paints, such as oil and watercolours, his finest paintings typically were created using tempera.²¹

²⁰ Mason, Roger Burford. *A Grand Eye for Glory a Life of Franz Johnston*. Toronto: Dundurn Press, 1998. Pg. 35

²¹ *Ibid.* Pg. 36

Johnston's paintings were seen as less radical than the work of his fellow Group members.

In the summer of 1921 Johnston was appointed principal of the Winnipeg School of Art. Johnston continued to paint while in Winnipeg and travelled through Western Canada as often as he could. As a result from his separation from the Group, Johnston's style of painting shifted becoming more realistic and, in the opinion of Roger B. Mason, "almost photographic."²⁵ He was still very popular during this period and exhibited his work in both Winnipeg and Toronto. However, while his technique was exceptional, his ability to capture the raw and savage beauty of the Canadian landscape left something to be desired compared to the work being created by his fellow Group members.

In the fall of 1924, owing to a lack of financial funding by the government, Johnston stepped down as principal of the Winnipeg School of Art and returned to Toronto to teach at the Ontario School of Art along with J.E.H. MacDonald until 1927, when he would then become principal of the school until 1929.

Johnston announced his separation from the Group in 1924, his opinion being that he wanted to create work independently from his colleagues. He was concerned that the paintings created as a group looked too similar and wanted his work to be known and not overshadowed or misidentified. However many, including A.Y. Jackson, took his departure from the Group as a financial move due to the fact that Johnston was unable to make money as a part of the Group. This seems to be a harsh criticism, as Johnston sold

²⁵ Mason, Roger Burford. *A Grand Eye for Glory a Life of Franz Johnston*. Toronto: Dundurn Press, 1998. Pg. 47

many of his paintings at great costs during his association with the Group, indicating that his departure had to more with personal growth as an artist instead of financial gains.²⁶

In 1926, due to the suggestion of a numerologist friend from New York, Johnston changed his name from Frank to Franz because his friend alleged that the name Frank would never bring him success; his change of name signifies his separation from the Group.²⁷ Hence, Johnston would sign each new painting and some old ones with his new name.

Over the following years Johnston would have financial highs and lows, but his works were consistently shown in galleries such as Eaton's of Canada Gallery, Robert Simpson's and the Roberts Gallery, all of which were located in Toronto. The onset of the depression meant that Johnston as an artist was unable to support a Toronto lifestyle and moved his family to Palm Beach, off the shores of Georgian Bay. It was there that he opened his own private art school, which he named Skitiwaboo. In the early 1930s Johnston had begun to travel through the Nipigon area, more specifically Onaman Lake, where he was commissioned to paint dogsled teams consisting of only white huskies. Johnston stayed at the fishing cabin of his friend Jack McCurdy where during the winter months he would create paintings that captured the effect of light and shadow on snow.²⁸

Johnston had always been fascinated by the Arctic and in late 1938, Gilbert LaBine, founder and vice-president of the Eldorado Gold Mines, offered to fly Johnston to his radium mine in Eldorado on Great Bear Lake in the Northwest Territories, in order for him to paint. He took him up on the offer and spent five months painting, sketching

²⁶ Mason, Roger Burford. *A Grand Eye for Glory a Life of Franz Johnston*. Toronto: Dundurn Press, 1998. Pg. 54

²⁷ Ibid. Pg. 62

²⁸ Ibid. Pg. 63

and taking photographs. His images from this time depicted the northern landscape, the mines, mine workers and the aboriginal people living and working there. This experience was one of the most profound of his life and the paintings he created were considered some of the finest of the Canadian Arctic.²⁹

In 1946 Johnston took his last trip to the Nipigon area with his son Paul Rodrik.³⁰ It was during this trip that Johnston had a serious accident with his sled dogs. Johnston never fully recovered; he continued to paint southern Georgian Bay, pleasing the public with his depictions of peaceful Ontario landscapes.³¹ In July 1949, after being diagnosed with a heart condition, Johnston died of a cerebral hemorrhage at the age of 61. He was buried at the Mount Pleasant Cemetery in Toronto. In 1963 his body was moved to the grounds of the McMichael Canadian Collection in Kleinburg to be buried alongside other members from the Group of Seven.

²⁹ Mason, Roger Burford. *A Grand Eye for Glory a Life of Franz Johnston*. Toronto: Dundurn Press, 1998. Pg. 76

³⁰ Paul Rodrik was the eldest son of Johnston he was also an artist and in order to separate himself from his famous father he changed his surname to that of his paternal grandmother.

³¹ Mason, Roger Burford. *A Grand Eye for Glory a Life of Franz Johnston*. Toronto: Dundurn Press, 1998. Pg. 81

Chapter 4 The Collection

4.1 Provenance

The entirety of the archive of Frank “Franz” Johnston gives an understanding of the artistic practice of this Canadian painter, however a practical problem with his archive is that it is housed in three institutions, fragmenting an archive that needs to be understood comprehensively. Johnston’s archive is stored in three cultural repositories, one private and two public, the Archive of Modern Conflict (AMC) in Toronto, the Huronia Museum in Midland and the Library and Archives Canada (LAC) in Ottawa. Each collection highlights the importance of establishing the relationships between them. In order to accomplish this it is best to recognize the provenance of each collection.

Upon Johnston’s death his estate was divided between his family, the majority of which came into the possession of his eldest son Paul Rodrik (1915-1983). After Rodrik’s death, the archive was cared for by Rodrik’s widow Mary Bishop Rodrik (1919-2006). When she became widowed a second time around 1995, Rodrik instructed her the housekeeper, Reta Evans, to clean out their house and dispose of anything left behind, in preparation for moving from her home in Gilmour, Ontario. She explains to the Peterborough Examiner in 2010, “That when I saw what was left, I couldn't do that... here were these paintings in the garage and all these pictures that Frank Johnston had taken. I just couldn't take them to the landfill.” Therefore, she took many of the discarded items home with her.³² In 1998 Rodrik donated her personal archive, along with what was left from Johnston’s archive to Library and Archives Canada (LAC). This selection of Johnston’s archive is mostly made up of written documentation about Johnston’s life.

³² Peterborough Examiner, 2010

There are number of photographs that were attributed to Johnston, but the selection of photographs does not illustrate the extent of his experimentation with photography. In 2002 Reta Evans donated over 20,000 negatives and many of their corresponding prints along with films, letters and other ephemera to the Huronia Museum. This collection contains the majority of Johnston's photographic work. In 2010 the AMC acquired roughly 600 items from the Apsley North Kawartha Community Centre Auction, which I was able to link to Reta Evans. Unfortunately the archive was split into hundreds of unorganized lots and not all were purchased by the AMC, therefore as the auction record indicates pieces of Johnston's archive are still divided throughout multiple private collections such as letters, sketches, and some photographs. It is unclear why Evans did not donate the whole of Johnston's collection that was in her possession to the Huronia Museum, but it is feasible she realized their monetary value and waited to put them up for auction. It can be concluded that there are still missing pieces of Johnston's original archive, but that a majority of it is located in public and private intuitions that are generally accessible to researchers.

4.2 Description of the Collection

The Frank “Franz” Johnston collection at the AMC consists of a rich assortment of materials, created between 1905-1949. The majority of the items are photographs that range in subject matter, but primarily depict the Canadian landscape. The photographs range in size and include a few test strips,³³ which suggest that Johnston was not only getting his negatives and prints commercially processed, but that he was working in a darkroom. During a visit by Johnston’s granddaughters to the AMC, who fondly remember their grandfather always snapping pictures of family and friends, they were able to confirm that Johnston indeed worked in his own darkroom, signifying he was not reliant on the commercial development of his prints.

Numerous photographs in the collection were taken by a variety of unknown photographers opening up questions of provenance and authorship. It is difficult to determine how Johnston came in possession of these photographs, but it can be presumed that like many other personal collections he collected them over time from a number of different sources. The photographs that have been attributed to Johnston relate closely to the themes represented in his painting. While the themes of Canadian landscape and, in particular, his photographs taken of aboriginal people during his time in Great Bear Lake are exceptionally executed, the images that capture the many aspects of light seem to be his most prevalent subject. Johnston was fascinated with light in both his painting and photography; with his camera he captured photographs of the inherent nature of light. His camera studies caught the play of light on the snow, the cast of long dark shadows, and

³³ Test strips are simply strips of light sensitive photographic paper that are exposed to different amounts of time in order to determine the correct exposure time when making an enlargement of a photograph within a darkroom.

the mirror-like surface of water reflecting the surrounding trees. He was particularly captivated by clouds and studied their formations. Before the introduction of the camera painters were unable to accurately reproduce clouds since their formations were fleeting, therefore the camera afforded the painter to capture and reproduce cloud formations that were previously unattainable.³⁴

Johnston was likewise interested in pastoral scenes, which he created typically in the Nipigon territory and in Baie St. Paul, Quebec. These photographs, which range in size from 5 x 7 to 11 x 14 inches, incorporate scenes of farming such as berry picking, cow milking and wood hauling. The prints show signs of Johnston's deficiency as technician, compared to the professionally printed commercial photographs present in the rest of the collection.



Figure 5. Unknown, *Portrait of Johnston in the Snow*, c. 1939, gelatin silver print, 18.8 x 19.9 cm. Frank "Franz" Johnston Collection at Archive of Modern Conflict.



Fig. 6: JPR (Unknown), *Johnston painting Tiny Lake*, 1939, gelatin silver print, 7.8 x 9.7 cm. Frank "Franz" Johnston Collection at Archive of Modern Conflict.

³⁴ Scharf, Aaron. *Art and Photography*. London: Allan Lane, The Penguin Press, 1968, revised 1974, pp. 114-115.

The collection is comprised of photographs taken by unknown photographers that were given to, or collected by, Johnston. There are two established portraits of Johnston in the collection, both which are taken by unidentified photographers. This photograph (Fig. 5) has no information indicating creator, or where it was taken. It depicts Johnston attired in warm winter gear standing in the barrenness of a snowy landscape with a camera around his neck. A classic photograph of a man on an adventure in the middle of the wilderness, it is possible that due to his age and the landscape that this image may have been taken at Great

Bear Lake in 1939. The second photograph (Fig. 6) is of Johnston sitting by a river's edge sketching a painting, the verso specifies that the photograph was taken by JPR, his initial appears several times

through the archive yet I have been unable to

ascertain who JPR may be. I did however uncover that the painting Johnson is sketching is entitled *Tiny Lake*, which was painted during his time in Great Bear Lake. Although I have not been able to identify the name of the photographer, there are approximately six photographs I have attributed to the same creator within the three divisions of the archive.

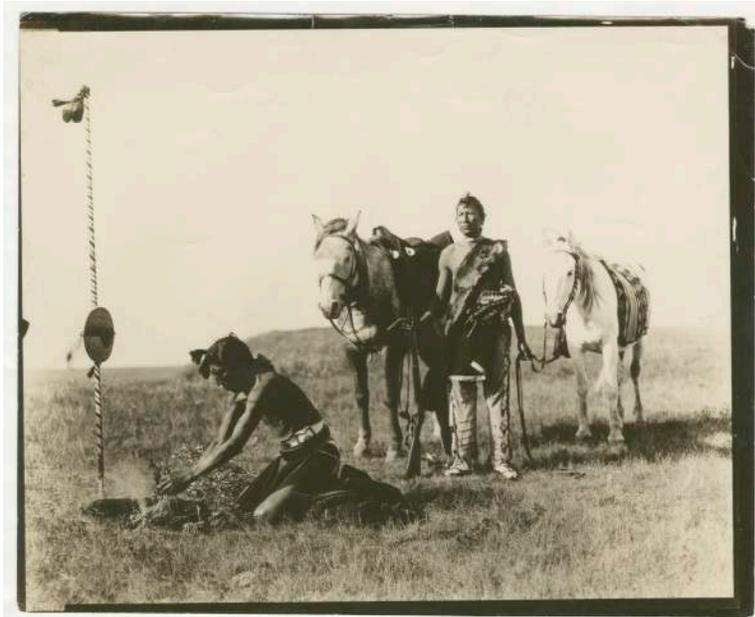


Fig. 7: Attributed to Pollard, Harry (1880-1968), *American Natives Burning Grass*, c. 1910-1949, gelatin silver print, 20.5 x 25.3 cm. Frank "Franz" Johnston Collection at Archive of Modern Conflict.

The photographs attributed to JPR are, in all probability, gifts. It appears that Johnston similarly enjoyed collecting photographs in particular from the Canadian Railways, which tended to be photographed commercially as promotional material for the railway. There are two other photographs that are important to reference. The first is a photograph of two aboriginals standing with their horses in the middle of buffalo grasses (Fig.7). The photograph shows an advanced photographic skill of a professional. This suggests that Johnston would not have been the photographer, but possibly Harry Pollard



Fig. 8: Attributed to an El Dorado engineer, *The Midnight Sun June 21st 1939*, 1939, gelatin silver print, 6.8 x 11.4 cm. Frank “Franz” Johnston Collection at Archive of Modern Conflict.

(1880-1968), according to AMC staff. Pollard was a Canadian photographer who worked as a press photographer for the Associated Screen News, a subsidiary of the Canadian Pacific Railway. The other photograph entitled *The Midnight Sun June 21st 1939* (Fig. 8) depicts a time-lapse photograph of the midnight sun over Great Bear Lake. It shows multiple sun(s) dipping close to the horizon thus showing its trajectory in a multi-hour period. The photograph was taken by an El Dorado engineer between the hours of 11pm

and 2:30am.³⁵ These two photographs, while not created by Johnston, illustrate his appreciation of a well-executed photograph.

Johnston's use and collection of photography was not limited to the purposes of painting. The collection contains one photograph by Johnston, which he entered into the Scientific American Photographic Contest in 1939 (Fig. 9), unfortunately he did not win the competition and currently there is a lack of further documentation on his entry. Although there has been extensive analysis of painters who have used photography as visual aids, there has been little discussion on those who may have considered themselves a practitioner of both painting and photography.

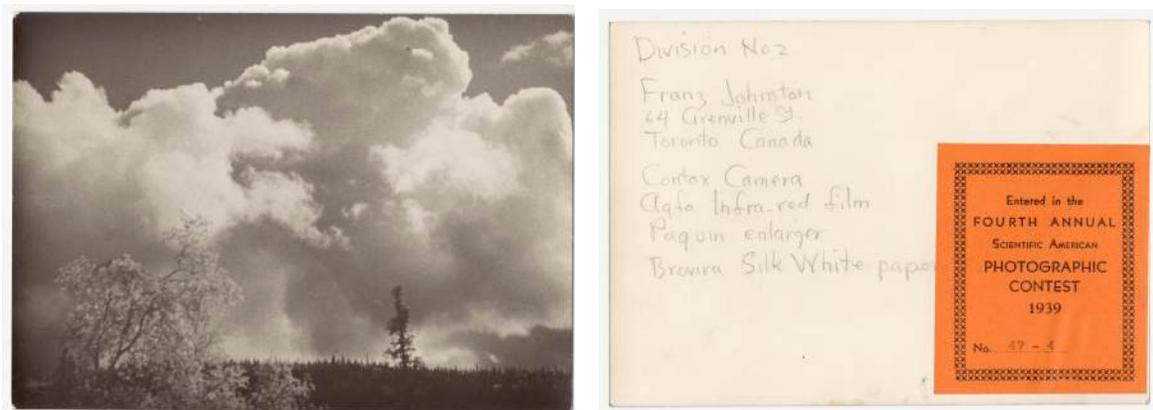


Fig. 9: Frank "Franz" Johnston, *Clouds over trees*, 1939, gelatin silver print, 12.5 x 17.6 cm. Frank "Franz" Johnston Collection at Archive of Modern Conflict.

There are 131 postcards in the archive, the earliest being from 1905. It is probable that Johnston collected these for their subject matter, being intrigued by the northern landscapes and its occupants for some time before they began to appear on his canvases. Though most of the postcards creators remain unidentified, some contain information that opens up future research possibilities.

³⁵ "Artist Back From Arctic Thrilled By Life In North." *Ottawa Citizen* (Ottawa), July 12, 1939.

The collection includes twenty postcards that are signed by E.C. Everett (1895-1984), who was a commercial photographer based in Nipigon, Ontario from about 1913-1980. Johnston travelled to the Nipigon area many times from 1930-1946 possibly collecting these postcards as reference material for his painting or perhaps for his photography. So far I have been unable to establish a personal connection between Johnston and Everett, but it is likely that they met on one of Johnston's frequent visits to the area. It seems that these postcards made a strong impression on Johnston since their subject matter is reminiscent of his photography.

Johnston did not just collect photographs as reference for his painting, but other materials, such as newspaper clippings depicting animals and landscapes, as well as some reproductions of other artists' work, like Lionel Edwards (1878-1966). Furthermore, there are a few other items in the collection such as a manuscript relating to the unpublished biography of Franz Johnston by Paul and Mary Rodrik and related research material, multiple copies of an essay about Johnston by J.E. Middleton, several maps of Canada, autobiographical notes giving a rough chronology of Johnston's career and the manuscript of a semi-autobiographical unpublished book. One particular fascinating find buried in this assortment of documents is a handwritten note by Johnston where he describes members of the Group of Seven as well as other artists and friends (Fig. 10). This card reveals the whimsical side of Johnston's character.

Fred Brigden - absent minded
 C.M. Manly - tiles. Exit lord sun.
 Cruikshank - bread, bathtub, fine drawings.
 Jeffrys - married outdoors under a pine tree.
 Williamsⁿ - coloured folks and graveyards, spoke
 of picture being too damn healthy.
 Beatty - began as a fireman, rather proud of his association.
 Bell-Smith - wonderful raconteur, Dickens.
 Heming - Branwyn, chicken story.
 Morris - Indians, morose, thirst dance.
 Robert Johnston - caricature his forte. Pie.
 Macdonald - O. Henry on the slightest provocation,
 a lively sense of humor, Arts & Letters club.
 Harris - preferred the common place, oriental philosophy
 and roughing it periodically - a fine sense
 of the ridiculous.
 Broadhead - handsome redhead, with a facility slight
 in evidence, social yearnings. First trip
 to New York.
 Jackson - Cigar labels, hates affectation. Sufficient
 unto himself. Exploratory instincts.
 Moore-park - cultivated english accent, Morgan dog.
 Jay Hambidge - encyclopedic mind, Dynamic Symmetry.
 Norm Price - Farmery boy, music hobby, worked always
 no other pleasures.
 V. Howe-Bailey - architectural wizard
 Popizzi - Chorus girls, sweets, extravagant, - air
 force - wonderful studio. Oriental
 - now forgotten.
 Garth-Jones - Genius, booze, now forgotten.
 Godwin - Imitate anyone - Flagg - Diamond -
 - Flat iron - Caravan - going strong.
 Ericson - Pate Swede, laugh at, now dictates.

New York
 Candles.
 Association.

Arthur Goode - News, boxer, Miss Price - high park.
 - large family of girls. ✓
 Louis Fancher - poster genius, strange pets,
 python and bull dog. Divorce habit.
 T.O. Marten - inventive genius.
 Dowd - Punch artist - green suits and
 athletic girls.
 Varley - Dour Yorkshireman, homeliest man -
 strange fascination for women. Against
 normality. ✓
 Lismer - Cheerful Yorkshireman, fiendish as a
 caricaturist, looks on the bright side of
 everything but painting. Always interested
 in the new thing. ✓
 Haukaness - Norwegian student of Thaulow. Salt fish
 and queer food, and comic whiskers.
 ✓
 Mrs. Baly - Hayes - Horses - farm - failures - return
 to teaching.
 Fitzgerald - One fear of being thought that he
 might make something pretty. ✓
 Self - Stage yearnings - Trilby, ~~Behind the~~
 Bulbous Jera - Black Face - Mudiddler.
 - Old man with The Whiskers.

Fig. 10: Frank "Franz" Johnston, *Handwritten note written by Frank H. Johnston, c. 1918-1922.* Frank "Franz" Johnston Collection at Archive of Modern Conflict.

4.3 Attribution of the Photographs by Frank “Franz” Johnston

In determining the attribution of the Frank “Franz” Johnston collection was a difficult endeavour. While many photographers clearly marked their photographs with their name or other relevant information; this unfortunately was not the case with the majority of photographs produced by Johnston. Therefore it was necessary to identify many of his photographs through stylistic features; composition, subject matter and technical features.³⁶ The initial description of the AMC collection specified that Johnston produced all the photographs, which was based on the information provided from Apley Auction House at the time of purchase. Upon closer examination, this information appeared inaccurate and required further scrutiny before I felt comfortable with proceeding with my research. To accurately attribute the photographs, I decided initially to analyze the collection more closely by disassembling the original arrangement, which allowed for a further understanding of the contents of the collection. Through the analysis of the AMC’s collection in conjunction with the research I have done at the LAC and Huronia Museum, I was able to attribute approximately 255 photographs to Johnston.

The attributing of the photographs was accomplished by using three photographs that contained inscriptions, which were written in Johnston’s handwriting. These photographs, while unique to the AMC collection are similar to examples, which exist at the Huronia Museum. This in conjunction with the stylistic information provided on the rectos allowed for me to determine Johnston as the creator of many other photographs in the collection.

³⁶ Turner, Ian. "Forensic Science and the Attribution of 19th Century Stereoviews." *Forensic Science and the Attribution of 19th Century Stereoviews*. 2010. Accessed July 20, 2015. https://www.academia.edu/214297/Forensic_science_and_the_attribution_of_19th_century_stereoviews.

Other methods of attribution were determined through research. For instance, on the verso of sixteen photographs 'McCutchon's Quality Service Edmonton, ALTA' was stamped. In a letter sent from Great Bear Lake in 1939, Johnston mentions to his son Paul that he'd be sending his negatives to be processed in Edmonton; therefore we can ascertain these photographs are one in the same. Additionally, stamped on the verso of three other photographs is the title 'MARGARET BALD'S Developing & Printing Service (opposite Post Office) MIDLAND - ONT.' and on another three 'J.W. BALD'S Studio MIDLAND.' It is known that Johnston lived in Midland for an extended period of time and the images are of similar subject matter such as snow covered hills, clouds and pastoral scenes, which seem to be a characteristic subject matter choice for Johnston.

The makers of the rest of the photographs and postcards in the collection are unidentified. Some of these postcards bare marks or signatures, but unfortunately I have yet to identify the creators. For example, twenty-six of the postcards are inscribed with FD, and another twenty-six have the matching handwritten inscriptions so it can be presumed that they were also created by FD. Originally the postcards were attributed to Johnston, whoever made this attribution was incorrect since the photographs are mostly taken in Alaska and there is no record of Johnston ever travelling there.

One final issue in the attribution of these photographs is a result of the merging of Johnston and his son's archive; it is possible that some of the photographs are actually Paul Rodrik's. This issue arose during the course of my research at LAC where I found one photograph, which depicted similar characteristics to photographs that I had attributed to Johnston, but written on the verso was the date 1951, specifying Johnston couldn't have taken this photograph since he had died in 1949. Originally this concerned

me, but since it was the only one of its kind and compared to the number of photographs that have Johnston's signature on the verso, I decided that there may indeed be a selection of Rodrik's photographs mixed in with his fathers, but this does not affect the attribution of the individual photograph.

Chapter 5 The Photography of Frank “Franz” Johnston

5.1 Photography as Source Material

Photography has long been used as a tool for painters. In the late nineteenth-century with the introduction of Kodak’s first handheld camera, artists began to capture various moments of family life and exploration that would then, in some cases, translate to their canvases. Johnston collected and created photographs at first for the distinct purpose of using them as visual aids for his paintings. He was a highly accomplished painter whose interest in photography stemmed from his aesthetic appreciation of photographic images; evident from the large collection he amassed.

In 1888, the year the Kodak Camera was introduced, the slogan "you press the button, we do the rest", made photography accessible, to the middle class. Though it is unlikely Johnston had access to a camera at a young age, he was born into a world that was soon to be saturated in photographic imagery. There is little evidence when Johnston began to use photography,



Fig. 11: Unknown, *Warplane*, c. 1914-1919, gelatin silver print. Library and Archives Canada, Mary Bishop Rodrik and Franz Johnston fonds.

however Laura Brandon’s research suggests that Johnston’s paintings for the War Memorials Fund show that these photographs appear to be the earliest examples of his use of photography as compositional aids for his paintings. The photographs examined in her essay are mainly from the Mary Bishop Rodrik and Franz Johnston fonds located at

LAC. The photographs were produced not by Johnston, but most likely pilot trainees. They are out of focus and compositionally mediocre (Fig. 11), nevertheless, they provided Johnston with details of planes in flight that he was not able to produce accurate sketches of from either the ground or in the air.

The three institutions that contain parts of Johnston's archive have each established him as an amateur photographer; but remarkably his photographs have stayed buried and generally ignored. The AMC is was the first institution to have made a clear correlation between the photographs present in their collection with a subsequent painting. *The Rendezvous*³⁷ (Fig. 12) was discovered to correspond with this photograph (Fig. 13) found in the AMC's collection; the indisputable similarities between the two works make it apparent that Johnston was using photography to supplement his sketches in order to gain more visual information.



Fig. 12: Frank "Franz" Johnston, *The Rendezvous*, c. 1918-1949, oil on canvas, size unknown. Courtesy of Artiques Roadshow.



Fig. 13: Frank "Franz" Johnston, *Men in canoes at water's edge*, c. 1918-1949, gelatin silver print, 8.8 x 11.6 cm. Frank "Franz" Johnston Collection at the Archive of Modern Conflict.

³⁷ *The Rendezvous* is a painting that was attributed to Frank Johnston by the Artiques Roadshow in 2008. Its location and owner have not been identified and the only reference made to this work can be found on the Artiques Roadshow website.

In order to confirm that there were more examples of Johnston's use of photography in his painting, my first step was to closely examine his photographs alongside his paintings to determine the interrelation between the two. Fortunately, Sharona Adamowicz-Clements, the associate curator at the McMichael Canadian Art Collection, was in the process of curating an exhibition of Johnston's photographs juxtaposed with his paintings. Adamowicz-Clements shared with me examples of several paintings predominantly from the McMichael collection that she was able to compare to the photographs in the AMC collection. By using these comparisons as a precedent, I started the process of locating online auction records of his paintings and comparing them to the photographs in the three divisions of his archive. The correlation between Johnston's photographs and paintings was instantly apparent; many of the photographs he had taken were artist studies of streams with trees reflecting in the moving water, clouds, the effects of light, dogsleds, farming and northern scenes. I have been able to identify eight photographs that Johnston copied as sources for paintings, while others were used for a few elements for composition or subject matter.

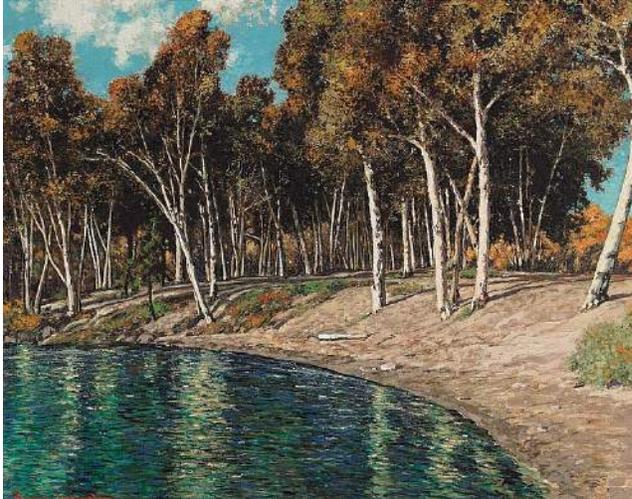


Fig. 14: Frank “Franz” Johnston, *Golden Glade*, c. 1944, oil on board, 60 x 75 cm. Courtesy of Invaluable Auction House.

Through a comparison of Johnston’s paintings and their photographic sources, a better understanding of how the camera affects a painter’s work is determined.³⁸ The painting entitled *Golden Glade* for example (Fig. 14) is compositionally a close representation of the photograph

(Fig.15). The painting provides a view of birch trees along a sloping shoreline, their leaves slowly changing colour to indicate the start of fall. Johnston did not use the photograph in its entirety but cropped the image to focus on the desired subject matter.



Fig. 15. Frank “Franz” Johnston, photograph of *Golden Glade*, c. 1942, gelatin silver print, 20.3 x 25.4 cm. Frank “Franz” Johnston, Collection at the Huronia Museum.

Cropping is a characteristic of the camera, a compositional method that

Johnston would have used when creating his photographs and which therefore translated to his painting process. Through this process of editing much is revealed about the artist

³⁸ Coke, Van Deren. *The Painter and the Photograph; from Delacroix to Warhol*. Albuquerque: University of New Mexico Press, 1972, Pg 1

through what he omits and modifies.³⁹ The challenge of photography is its capacity to only capture what the photographer sees. This of course is not the case with painting because the painter has control of what appears on the canvas. It therefore comes as no surprise that Johnston shifted the placement of the trees and added more foliage to produce a more visually composed artwork. In the interest of completing the painting, Johnston needed to add details that were not present in the photograph. For instance the cloud filled sky and the reflections in the water. These elements would have come from other photographic studies created. There are numerous examples of cloud and water studies in the collections,

which Johnston seems to have sought out; these are obvious indicators for his need to amass photographs that would help with difficult-to-produce imagery (Fig. 16).



Fig. 16: Frank “Franz” Johnston, *Trees reflected in water*, c. 1930-1949, gelatin silver print, 13.1 x 19.8 cm. Frank “Franz” Johnston Collection at the Archive of Modern Conflict.

There were limitations of using black and white

photography since it was devoid of colour, which was an essential element to many of Johnston’s paintings. Johnston seems to have experimented with reversal film⁴⁰ found at the Huronia Museum, but none of the transparencies appear to resemble any of Johnston’s paintings. This may be a result of the process of viewing the projected images,

³⁹ Coke, Van Deren. *The Painter and the Photograph; from Delacroix to Warhol*. Albuquerque: University of New Mexico Press, 1972, Pg 1

⁴⁰ A type of photographic film that creates a positive image on a transparent base.

which could be cumbersome and not conducive to working in a small painters studio. The camera provided Johnston with visual information, yet the paintings he produced were achieved in combination with his artistic imagination.

Through further examination of the three collections, it can be assumed that Johnston used the physical photographs when painting. Ann Thomas outlines three ways that photographs can be reproduced as paintings. One method involves the projection of a photographic negative onto a canvas that has been coated with light-sensitive emulsion.

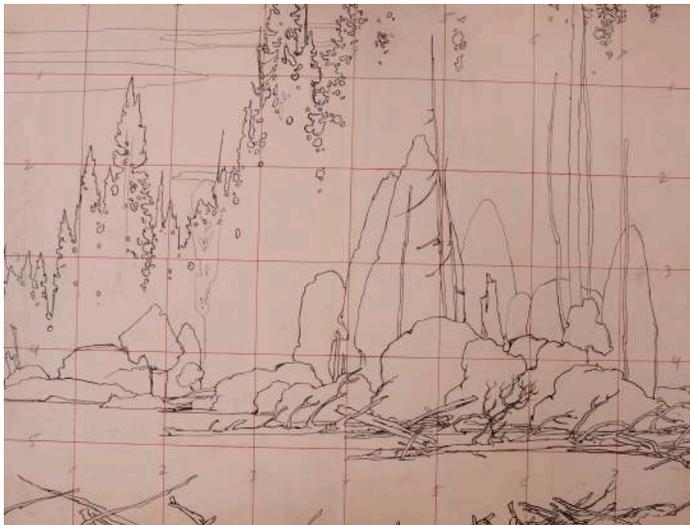


Fig. 17: Frank “Franz” Johnston, unfinished canvas, date unknown, pencil on board. Library and Archives Canada, Mary Bishop Rodrik and Franz Johnston fonds.

This allowed for a faint image to appear on the canvas, then the paint could be applied overtop. A variation of this method was achieved by projecting the negative onto the canvas so that the image could be traced using a pencil. Another option was to draw a grid on both the

photograph and the canvas, to allow the artist to painstakingly begin to fill in each square.

In the collection at the LAC, is an unfinished canvas created by Johnston (Fig. 17). Grid lines have been drawn on the canvas, but I have been unable to find a corresponding photograph. This canvas can indicate one of two things: either Johnston used a photograph as reference or he was using the grid method in order to enlarge a small sketch. It is difficult to ascertain this information, due to the lack of examples for comparisons. The standard method of copying was achieved by the artist looking at the

photograph and hand copying it onto the canvas, most likely the preferred method used by Johnston since the photographs in all three collection have signs of either finger marks, creases, tears and paint spattering's which suggests their presence near his easel. They also have been repeatedly folded, the process of folding would allow Johnston to section off the photograph in order to narrow his focus on specific sections; in essence a form of cropping.

Johnston's use of photography seems to have been a conflicted one. Like many painters who used photography during the later nineteenth and twentieth centuries they had to deal with those, typically art critics, who considered paintings that resembled photographs as a form of "cheating."⁴¹ Although debates about the uses of photography by painters polarized many artists, critics, and audiences alike, its growth, accessibility and popularity as a medium contributed to it becoming more commonplace in art circles. Though more accepting, there was still a stigma placed on painters who used photography as pronouncedly as Johnston evidently did. It is therefore noteworthy to have discovered a hand written essay by Johnston entitled, *The Painter Who Uses a Camera*, which was indicated at LAC⁴² to have been published under the pseudonym Rodri, along with four supporting photographs produced by Johnston. He quotes Dean Cornwell,⁴³ a famous American painter and illustrator, who once said, "No young artist should dream of using a camera, with less than ten years of drawing and painting behind them."⁴⁴ This perception of how a painter should use a camera highlights the idea that the

⁴¹ Wolf, Justin. "Photorealism Movement." The Art Story. Accessed May 17, 2015. <http://www.theartstory.org/movement-photorealism.htm>.

⁴² I have yet to determine where the essay was published, but the images used are clearly labeled in the LAC collection.

⁴³ Dean Cornwell (1892 -1960) Nicknamed "The Dean of Illustrators" by his peers.

⁴⁴ Johnston, Frank H. "The Painter Who Uses A Camera." *The Painter Who Uses A Camera*, 1938, 1-3.

camera is used by the artist rather than being controlled by it, an notion Johnston readily agrees with.⁴⁵ Johnston insists that his use of the camera came out of necessity; he had suffered from a severe illness that prevented him to stay outside for long periods. Given a camera from a close friend it assisted him in capturing photographs he could paint from.

His use of the camera became more predominate when he was commissioned by a 'wealthy patron'⁴⁶ to paint a team of white huskies. This was a difficult feat for Johnston, as the use of a pencil sketch did not provide an accurate rendition of the unique movements and features of different teams of huskies.⁴⁷ Consequently, in order for Johnston to accurately capture these unique characteristics, he required the assistance of a camera. Johnston claims that this was the beginning of his use of photography, this of course is inaccurate since it has been previously determined that Johnston's use of photography started with his paintings of warplanes. It can be concluded that while Johnston initially used photography for his World War One paintings, his predominate use of the camera began sometime in the early 1930s.

Johnston was primarily known for his painting and drawing of landscapes scenes, a subject matter that reemerges extensively in his photography, in which he has received little recognition. Although the collections contain photographs that Johnston entered into photography contests, there is no clear evidence of his photography being exhibited during his lifetime. However, in spring of 2015 an exhibition held at the McMichael Canadian Art Collection in Kleinberg, Ontario, brought new awareness of his engagement with photography to the public's attention. Though Johnston discusses his

⁴⁵ Johnston, Frank H. *The Painter Who Uses A Camera*, 1938, Pg. 2

⁴⁶ Mason, Roger Burford. *A Grand Eye for Glory a Life of Franz Johnston*. Toronto: Dundurn Press, 1998. Ibid. Pg. 36

⁴⁷ Ibid. Pg. 1-3

use of photography in letters to his son and his essay *A Painter Uses A Camera*, there has been little reference to his photographic work. The only photographic association he seems to have been a part of was the LaBine Camera Club, which he joined during his time in Great Bear Lake in 1939. This is surprising since Johnston would have been in close proximity to the Toronto Camera Club, which was located on Gould Street in Toronto. That being said his association with the Arts and Letters Club would have exposed him to a variety of photographers including M.O. Hammond⁴⁸ and John Vanderpant⁴⁹ from whom he may have received some instruction. It is also possible that Johnston did not feel sufficiently proficient in the photographic medium, and this may have restricted him from pursuing a membership. This was not the case with painting; Johnston was a part of numerous groups devoted to other artistic practices such as the Arts and Letters Club, the Ontario Society of Artists and the Royal Canadian Academy. It is possible that his inability to acknowledge his interest in photography publicly other than under a pseudonym stems from a desire to remain known strictly as a painter. We can presume that Johnston did not consider his photography as art, but rather as an extension of his artistic practice.

Johnston may have chosen to distance himself from photography in the public realm, but upon viewing the nearly 22,000 photographs and negatives that Johnston produced, it is problematic to place Johnston as just an impassive amateur. The numerous contact sheets at the Huronia Museum illustrate that Johnston's use of photography was

⁴⁸ Melvin Ormond Hammond (1876 – 1934) was a Canadian journalist and photographer; he acquired a reputation as a skilled portrait photographer, and through his memberships in the Toronto Camera Club and the Arts and Letters Club, also had the opportunity to photograph many famous artists of his time.

⁴⁹ John Vanderpant (1884-1939) was a photographer and major influence on Canadian photography in the 1920s and 1930s, he established a distinctive style that emphasized light and form and generally shunned popular manipulative processes.

not just for the use of visual aid material. Johnston took countless snapshots of his family in their various daily practices or weekend adventures by the water. The contact sheets also show traditionally posed portraits with the sitter being placed in front of a solid coloured backdrop, which indicates that Johnston was experimenting with his photographic skills.

The photographs Johnston produced show a strong resemblance to his paintings, however it is interesting to note that earlier paintings bore some of the characteristics of his photographs. For instance, Johnston had been painting streams since approximately 1925, but his interest in those streams gained new life in the photographs that he produced using his Contax I a 35mm⁵⁰ camera developed in 1932. The extent of Johnston's photography and his use of the darkroom, though he was not a proficient printer, suggest his strong commitment to producing photographs. This indicates that Johnston's painterly observation and his photographic capture affected his pictorial resolutions, both when painting and when using the camera. This was the case with artists who painted from photographs regardless of intent their paintings were changed because of the impact camera vision had on the painter's way of seeing.⁵¹

Johnston never denied his use of photography, nor was he ever asked. It seems like many artists of his time, he was not interested in discussing his use of photography publicly. As Ernst Lacan observed in 1852, a painters' relationship to photography is "like a mistress whom one cherishes but hides."⁵²

⁵⁰ 35mm film was adapted from motion pictures for the Leica in 1924.

⁵¹ Coke, Van Deren. *The Painter and the Photograph; from Delacroix to Warhol*. Albuquerque: University of New Mexico Press, 1972, Pg. 1

⁵² Font-Réaulx, Dominique De. *Painting and Photography, 1839-1914*. Paris: Flammarion, 2012.

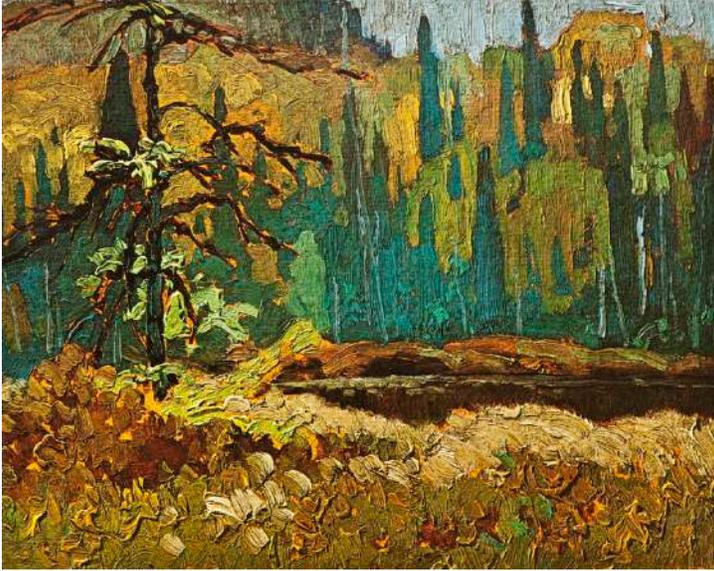


Fig. 18: Frank “Franz” Johnston, *Moose Pond*, 1918, oil on canvas, 26.5 x 33.8 cm. McMichael Canadian Art Collection, Gift of the Founders, Robert and Signe McMichael.

It is difficult to determine how Johnston considered his relationship with photography, other than what we can glean from *The Painter Who Uses A Camera*, however it should be noted on many occasions he contradicts himself. To the general public he is strictly a painter,

but to those who view and analyze his archive, he can be recognized as an amateur photographer.

5.2 A Shift to Realism

The work of Johnston during his time with the Group of Seven was greatly influenced by their collective desire to create paintings that were uniquely Canadian. As young men they wanted to speak their own voice producing work that broke from the European traditions in art. They used bright, bold colours and simple forms that captured the dense and untamable Canadian landscape (Fig.18). In the creating of these paintings, strong similarities emerged within the Group; Johnston left the Group for this reason and in doing so gradually revived the style he originally distanced himself from: Realism (Fig.19), representing nature as it really is, rather than appearances of what it ought to be.

The Realism

movement coincided with the emergence of photography.⁵³

The French novelist Jules François Felix Fleury-Husson (1820-1889), who wrote under the name Champfleury coined the term Realism in the 1840s, but it did not enter



Fig. 19: Frank “Franz” Johnston, *Building the Breakwater*, oil on board, 76.2 x 109.2cm. Courtesy of Heffel online auction house.

into the realm of painting until the 1850s by Gustave Courbet (1819-1877). This art movement believed in the virtue of depicting themes of everyday life from the rural and urban working class. Previous to this, painting was dominated by what is referred to as “High Art”, meaning the subject matter tended to appear removed from real life.⁵⁴ Initially this new form of art was rejected, since it portrayed a way of life that shocked the upper classes.⁵⁵ Nonetheless the camera satisfied the growing popularity for a need of accurate description of the world.⁵⁶

The popularity of Realism would wane during the early twentieth-century with the onset of World War One and its horrors. Artists once again were determined to depict the realities of the world. It is therefore to be noted that Johnston’s aesthetic shift to the

⁵³ "New Visions: Courbet and Photography." The Metropolitan Museum of Art, I.e. The Met Museum. 2008. Accessed May 20, 2015. <http://www.metmuseum.org/exhibitions/listings/2008/gustave-courbet/new-visions-courbet-and-photography>.

⁵⁴ "Realism." Tate. Accessed June 2, 2015. <http://www.tate.org.uk/learn/online-resources/glossary/r/realism>.

⁵⁵ "New Visions: Courbet and Photography." The Metropolitan Museum of Art, I.e. The Met Museum. 2008. Accessed May 20, 2015. <http://www.metmuseum.org/exhibitions/listings/2008/gustave-courbet/new-visions-courbet-and-photography>.

⁵⁶ Galassi, Peter. *Before Photography: Painting and the Invention of Photography*. New York: Museum of Modern Art, 1981. Pg. 12

ideas of realism may have started as early as 1918 with the paintings he produced for the War Memorials Fund and, not coincidentally, coincides with some of the earliest photographs in his collection.

By the 1940s the photographic work by Johnston increased and he began to principally depict rural working class life, farming in particular. The paintings he produced show life in almost photographic clarity, and reminiscent of Realism expressed in Gustave Courbet's *Stone*

Breakers. This transition to

Realism not only evolved from

Johnston's need to capture the

effects of light, but from the

photographs he produced. It may

be said that while the

photographs were used as source

material, his paintings never

achieved the exactitude captured in his photographs. It can be determined upon the

examination of these collections that as Johnston begins to take photographs, his

paintings become correspondingly more faithful to his photographs.

The compositions of these photographs are so similar to his paintings that it is

clear that he was using photography to supplement his sketches in order to gain more

visual information. The majority of the photographs contained within the three divisions

of the archive show Johnston's developing skill in producing photographs; the

compositions, specifically those that are reminiscent of his paintings, illustrate that



Figure 20. Frank "Franz" Johnston, *Birth of a Navy*, c. 1944. tempera on canvas. Library and Archives Canada, Mary Bishop Rodrik and Franz Johnston fonds.

Johnston had a keen eye for composition. In examining his negatives at the Huronia Museum, there are contact sheets that show his increasing skill over the years, but regrettably many of these negatives do not seem to have corresponding prints. This may indicate that Johnston never printed them or that the prints have been lost over the course of time. Subsequently, it has been difficult to decipher the timeline of the photographs, but Johnston numbered a portion of his contact sheets early on indicating that initially he was concerned with the organization of his photographic work. These contact sheets show a constant flux in his photographic ability, but also show his interest in subject matter other than landscape.

The use of the camera changed the way Johnston saw his surroundings for



Fig. 21: Frank “Franz” Johnston, *Birth of a Navy*, c. 1942., gelatin silver print, 8 x 11 cm. Frank “Franz” Johnston Collection at the Huronia Museum.

example the painting entitled *The Birth of a Navy* (Fig. 20) captures the development of sixteen war ships built at the Midland shipyards from 1941 to 1944 (Fig. 21). Johnston took a series of photographs during the summer of 1942 in

order to capture the details represented in the painting. This is a later painting and in it Johnston’s shift to Realism is clear. Unlike his other works he has not blurred the edges of his subject matter, but rather used straight precise lines that emulated the linear characteristic of the construction at the shipyard. The photograph was reproduced in its entirety; Johnston kept the reflection of the ship in the still water exactly the same,

suggesting that photography had influenced not just the content but also the technique of his painting.

Johnston became renowned for his paintings that captured the effects of light, his paintings of streams in particular capture the light glinting off the waters surface in a photographic manner. Johnston also created details of the trees reflected in the surface of the water, numerous examples of photographic studies containing this subject are found throughout the three collections. He seemed to be obsessed with transitioning these effects onto the canvas and was able to achieve this through his use of his camera. The changing quality of light would happen so quickly and drastically that Johnston would not have been able to produce a sketch quick enough or with the amount of precision needed in order for him to produce his desired effects.

My argument is that Johnston's paintings from the early 1930s through to his death begin to show influence from the Social Realism and American Realism movements, this seems to be a possible assumption since some members of the Ashcan School⁵⁷ had attended Pennsylvania Academy of the Fine Arts only a few years before Johnston. While Johnston created paintings of landscape through his career there are many later examples that capture the life of the worker, in particular that of the farmer. It is possible that this was caused by two factors first that he was spending a majority of his time in the country removed from Toronto, the other he was taking pictures of his surroundings and found a new subject matter. Parallels therefore can be drawn from the late nineteenth-century Realism that inspired Johnston, through to his use of the camera and the collected material that influenced his work.

⁵⁷ The Ashcan School was a group of New York City artists who sought to capture the feel of early-20th-century New York City, through realistic portraits of everyday life.

Johnston can be placed, as a painter who was captivated by photography and its ability to capture nature with greater veracity than the human eye could perceive. The desire by painters to explore what the medium had to offer in the realization of their work gains popularity in the 1960s and 1970s with works by artists such as Chuck Close, Richard Estes and Audrey Flack; later referred to as Photorealists. A range of photographic styles and practices have evolved with 'camera vision' in a myriad ways from photo-collage to silkscreened canvases to extraordinary digital mutations, and have now become an integral part of the artists' vocabulary. While the concepts and goals for these movements differ greatly from Realism, they are still connected through their use of the photograph. It is therefore interesting to see how the relationship between photography and painting has evolved, painters abandoned Realism to the mechanical process of photography only for it to come full circle nearly a hundred years later, with works that deliberately imitated photography, and its variant manifestations.⁵⁸

⁵⁸ "Realism." Tate. Accessed June 2, 2015. <http://www.tate.org.uk/learn/online-resources/glossary/r/realism>.

Chapter 6 Catalogue Development

6.1 Methodology

In the development of the Frank “Franz” Johnston catalogue, I allowed for the creation of a document that provides access to the all known information about an object. The benefits of having such a tool is not just about the accessibility of the descriptions but also the preservation of the object. In providing detailed information along with high quality and accurate photographs into a database allows for less handling of the object. This may not be ideal, but for objects that are extremely fragile or need to be viewed regularly, this may be the only course of action in order to preserve the integrity of the object.

From the inception of this thesis, it was deemed necessary that the collection should be catalogued in its entirety. The analysis involved in the development of a Finding Aid allowed for a better understanding of the objects in the collection. Through these exports, this thesis will facilitate future access to the collection in order for there to be a better understanding of Johnston’s photographic practice. The intended audience for this catalogue would be the AMC personnel and researchers, which necessitated the catalogue to include fields that would relevant to these specific users.⁵⁹ The key fields generated for this catalogue included the accession number, title, title type, creator, measurements, medium, date, inscriptions, place of origin, and descriptions. Additional fields mainly intended for use by the AMC include current location (location in the

⁵⁹ Pascoe, Julienne. *The Personal Albums Of Samuel Bourne At The National Media Museum And The Art Gallery Of Ontario*. Master's thesis, Ryerson University, 2009. Toronto: Ryerson University, 2009. Accessed December 15, 2014. <http://digital.library.ryerson.ca/islandora/object/RULA%3A1674/datastream/OBJ/view>.

archive), cataloger notes (designated subject headings), acquisition information and condition information.⁶⁰ These institutional based fields allow for the AMC to navigate their database more efficiently and provide information that would normally needed to be searched separately. The records for the catalogue have been assembled in an Excel spreadsheet, which allows for the information to be imported in numerous types of databases, including the AMC's existing database system, LAVIS. In future I will generate a sample database in File Maker Pro that will be used as a reference for the AMC's possible future transition to this database system.

The cataloguing standards used in this Finding Aid incorporates the current AMC's standard along with ones outlined by CCO (Cataloguing Cultural Objects), designed for the cataloguing of cultural objects.

The formation of this catalogue was the most time consuming part of this thesis, as it was decided that the AMC would benefit from the collection described in its entirety. The process of doing so was intensive, yet it produced the most detailed information to benefit the end user. Through the cataloguing of this collection, I was able to make additional connections, between Johnston's photographs and paintings in order to further my understanding of Johnston's artistic practice.

6.2 Intellectual Order

The first step in approaching the Frank "Franz" Johnston collection was to survey its contents and determine if any sense could be made of the original arrangement, which was especially tricky due to the provenance of the collection items. It is important to note that an AMC staff member initially created a catalogue entry for this collection upon

⁶⁰ more detailed information in appendix

its arrival at the AMC, but the arrangement and descriptions were poorly executed as they were lacking detail and a coherent arrangement. I was able to conclude that this arrangement was developed based on the lot numbers provided by the auction house, but it was difficult to determine if the original order was preserved. Ideally, records in a collection should not be re-arranged, the original structure and arrangement should be respected. This is important because the records would have been assembled by the creator in the form that they would have intended for it to be viewed. However, upon surveying the collection, I recognized that the current arrangement was not accurate and the photographs had become misfiled over time, losing their original order. Thus with the approval of the personnel at the AMC we agreed that the current arrangement could be disassembled.

In order to develop an arrangement that was more in accordance with Johnston's original arrangement, I began reorganizing the photographs and postcards by their paper type, size, style, and identifying marks. This process allowed me to gain a more detailed understanding of the collection and enabled me to unearth links between the photographs. By approaching the collection in this way, I was able to reconnect photographs that had come from the same roll of film or that had been commercially developed by the same processing company. This regrouping allowed for the identification of numerous other photographs that initially attributed to Johnston. This process allowed for a better understanding of Johnston's photographic methods in order for the attribution to be made on other photographs in the collection. The benefit of disassembling the arrangement allowed for a recreation of the collection into a form more comparable to the original.

6.3 Accession Numbers

An accession number is a unique number that identifies each group of records in the collection. At the AMC, items that are to be inputted into the LAVIS database are designated by the prefix “LFA” (Lavis Fine Art) which is followed by an Index Number. This number is a series of sequential numbers that are assigned in ascending order. For example, the Frank “Franz” Johnston collection is recognized by LFA15262. When a work is part of a larger group of items, each piece within the group is numbered with the identical base accession number followed by a sequential suffix number, separated by an underscore, eg. LFA15262_1. The base accession number record represents the group as a whole. The object count for any main group record should total the number of objects in the group. If the parent object record does not represent a physical object (eg. if the record represents a group of items rather than an album containing individual items) that object should be changed to group designation in the location field.

Ideally, the objects when initially brought into the AMC would have been given accession numbers following these standards, but unfortunately these standards had not been implemented when the Johnston collection was obtained. Therefore, instead of standard sequential suffix numbers the objects were given numbers with added letters or another number after a hyphen to indicate the object was apart of a group of a similar subject matter for example LFA15262_0316a or LFA15262_351-3. These variations of numbering were perplexing and it was decided that the numbers should be discarded in order for new accession numbers to be generated following the standardized guidelines.

6.4 Digitization

Rosalind Krauss in her essay, *The Originality of the Avant-Garde* discussed the importance of evidential value. “The theme of originality,” she wrote, “encompassing... the notions of authenticity, originals, and origins, is the shared discursive practice of the museum, the historian, and the maker of art. And throughout the nineteenth-century all of these institutions were concerted, together, to find the mark, the warrant, the certification of the original.”⁶¹ The original and the importance of the materiality of the photograph are imperative to the understanding of the object. However, the development of digitization has allowed for greater access to objects that formerly were not accessible to the greater public like they are today. This development has also led to less handling of the original objects, which is beneficial long term to the preservation of collections materials.

The issue with earlier forms of reproduction is that photographs in particular are easily re-contextualized. Historically, when photographs have been reproduced for books or the news they are frequently modified and altered with information either cropped or eliminated, which leads to distorted understanding about the object. In order to avoid misinterpretation of photographs it is imperative for institutions to provide standards that should be followed when digitizing photographs and documents.

The digitization of a selection of objects from the Frank “Franz” Johnston collection were originally done by the AMC’s photographer Marcos Armstrong (approximately 75 objects) a previous graduate of the Photographic Preservation and Collections Management program, the rest I myself completed (approximately 25

⁶¹ Koltun, Lilly. 1999. “The Promise and Threat of Digital Options in an Archival Age.” *Archivaria* 47 (Spring): 134-35

objects). The recto of each object was scanned and the verso of only those that contained any information. Once each object was scanned, a file was created to match the original accession number of the object.

6.5 Preservation and Re-housing

The prints in the Johnston collection are all gelatin silver prints, created between 1905 and 1949. All gelatin silver photographic materials are subject to deterioration. The silver particles that comprise the photograph are susceptible to oxidation, leading to yellowing and fading of the image. Silver mirroring is a shiny or mirror-like discolouration in the shadow areas of a photographic image caused by the aging of excessive residual silver compounds. This is caused by gelatin silver prints being housed in poor conditions with a high temperature, fluctuating humidity, and poor storage materials. A simple way to prevent or mitigate the threat of silver mirroring is to store photographic materials in a cool, dry place. There is a minor amount of mould growth on some of the photographs, which indicates the photographs were originally kept in a poor storage environment. The other material in the collection includes newspaper clippings; magazines and paintbrushes are in good condition and show little deterioration.

In order to reduce further deterioration and damage to the objects each item has been housed in an archival polyethylene sleeve and placed in a Hollinger box, which is lined in black acid-free, lignin-free paper. Preferably, the collections would then be kept in a temperature-controlled environment, which can stabilize the rate of deterioration. This unfortunately is not probable for some of the institutions.

Chapter 7 Conclusion

Augustus Bridle once wrote, “Franz” has a grand eye for glory... He seldom paints anything because it’s grim or ugly.”⁶² Nothing truer could be said of Johnston’s work. He strived to capture the uniqueness and majestic beauty of Canada not only through his painting, but also his photographs.

Overall, this thesis has been an attempt to decipher Johnston’s artistic practice. The photographic appearance of Johnston’s paintings and the frequency with which he employed them can no longer be overlooked. Through the cataloguing of each photograph and the compiling of their descriptions, the project has led to an improved understanding between Johnston’s painting and photography.

Historically, photographs have been viewed for what they contain. In developing this thesis the focus of my research was not strictly based on the image content, but rather on information provided by the object itself; characteristics of the photographic paper, inscriptions, markings, and painterly traces. This object-based approach revealed new insight and proposed authorship attributions for the photographs, as well as their role in Johnston’s collection.

What is interesting about Johnston’s photographic work is not that it exists, but rather that it has been ignored over sixty-years of Canadian art studies. Johnston was a prolific painter and while he has received less attention than his fellow Group of Seven members it is surprising that his photographs have not been thoroughly examined. My study of the collection has shed light on the visual similarities that exist between

⁶² Mason, Roger Burford. *A Grand Eye for Glory a Life of Franz Johnston*. Toronto: Dundurn Press, 1998. Pg. 13

Johnston's photographs and paintings. While this relationship has been presented to the public in the form of an exhibition at the McMichael Art Collection, however this thesis attempts to provide further details of Johnston's motive in his use of photography.

The development of the catalogue was an intensive process; the photographs had to be researched individually for there to be an accurate description of their contents and provenience. Through the process of researching and cataloguing, the relationship between the three divisions of the collections has been established. Research compiled of Johnston's travels allowed for dating clarifications to be made, which subsequently led to the attribution of many of the photographs to Johnston. What became apparent through the cataloguing and research was that Johnston's artistic relationship to photography was complex, but nonetheless this thesis has sought to illuminate its noteworthiness.

Although the cataloguing has been completed at the AMC, including documentation on the photographs and the paintings to which they relate, the process needs to be completed at the other two institutions. The LAC has a detailed finding aid that is available online, and they are currently in the process of digitizing the collection. The collection at the Huronia Museum, on the other hand, has received little attention. It is the largest collection of the three and requires proper arrangement as well as immediate attention to its housing since it shows signs of deterioration. Regrettably, due to lack of funds for its proper preservation and organization, the collection languishes and will remain capriciously in jeopardy.

The initial institutional descriptions of the three separate divisions of the archive acknowledge that Johnston used photographs as visual aids for his paintings, but the discovery of two photographs that were entered into photography competitions – and

possibly other submissions remain undiscovered – provide information indicating that Johnston’s engagement with photography goes deeper than just the practical. He was an amateur photographer interested in the visual potentials of the camera, but also used it to his advantage to capture what he was unable to attain with paint. Johnston spent his life exploring Canadian landscape and its people, and expressed his artistic convictions using both painting and photography. While several European and American photography historians have investigated and written at length on the relationship between photography and painting, this topic seems to have been neglected in relation to Canada. This thesis is an initial step into research of photography’s role in the work of one member of the Group of Seven. It has been noted that other members, Frederick Varley and Arthur Lismer, also made use of photography. This clearly signals the need for further research and study to discover how the properties of photography enhanced the vision of painters. This often complex relationship should be highlighted, rather than overlooked, as it has been in the work of Frank “Franz” Johnston. My initial research into this field of study makes an essential connection that the use of photography as a creative tool provided a new dimension to the understanding of Johnston’s fuller artistic practice.

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Appendix A: Comparisons

This appendix provides a further record of the visual comparisons between Frank “Franz” Johnston’s paintings and the photographs he used as source imagery in producing them. These photographs are only the beginning of a further analysis that needs to be conducted in order to understand the extent to which Johnston used photography. While this is only a small amount of comparisons, it provided insight into the development of this thesis.

Example 1:



Title: *Midnight Sun, June Midnight, Great Bear Lake N.W.T., 1939*

Medium: Oil on board

Size: 30.4 x 35.5 cm. (12 x 14 in.)

Courtesy of Sotheby’s Auction House



Title: *Trees reflected in water at dusk, c. 1939*

Medium: Gelatin silver print

Size: 6.8 x 11.4 cm (2 11/16 x 4 ½ in.)

Frank “Franz” Johnston Collection at Archive of Modern Conflict.

LFA 15262_155

Example 2:



Title: *Winter Morning, Cameron Bay, Great Bear Lake, N.W.T. 1939*

Medium: Oil on canvas laid on board

Size: 30.5 x 25.3 cm (12 x 9 15/16 in.)

Courtesy of Artnet



Title: *Trees on hill with view of water, c. 1939*

Medium: Gelatin silver print

Size: 6.1 x 8 cm (2 3/8 x 3 1/8 in.)

Frank "Franz" Johnston Collection at
Archive of Modern Conflict.

LFA 15262_196

Example 3:



Title: *On to Hudson's Bay, Ontario, Canada, 1947*

Medium: Oil on canvas

Size: n.d.

Frank "Franz" Collection at the
Huronian Museum.



Title: *Men rowing a boat with sail, c. 1918-1926*

Medium: Gelatin silver print

Size: 7.9 x 10.2 cm (3 1/8 x 4 in.)

Frank "Franz" Johnston Collection at
Archive of Modern Conflict.

LFA 15262_50

Example 4:



Title: *Onaman Lake, Late March, Onaman Lake, Ontario, Canada, c. 1930-1949*

Medium: Oil with gouache or tempera on
hardboard

Size: 50.8 x 61 cm

McMichael Canadian Art Collection
Donated by Roberta Fuller, Bethany,
Ontario.



Title: *Dogsled with log cabin*, Onaman Lake, Ontario, Canada, c. 1930-1949

Medium: Gelatin silver print

Size: 8.5 x 12.2 cm (3 3/8 x 4 13/16 in.)

Frank "Franz" Collection at Archive of Modern Conflict.

LFA 15262_50

Example 5:



Title: *Winter's Thrall*, Great Bear Lake, N.W.T., Canada, 1939

Medium: Oil on board

Size: n.d.

Courtesy of artvalue.com



Title: *Trees weighed down by snow*, Great Bear Lake N.W.T., Canada, 1939

Medium: Gelatin silver print

Size: 7.2 x 11.6 cm (2 13/16 x 4 9/16 in.)

Frank "Franz" Collection at Archive of Modern Conflict.

LFA 15262_50

Appendix B: Timeline

This timeline provides further details of Johnston's professional and personal life.

Frank “Franz” Johnston (June 19, 1888 – July 19, 1949)

- 1904** Apprenticed as a designer with Toronto jewelers Ryrie Brothers.
- 1906** Worked as a catalogue illustrator at Brigdens Ltd.; took classes at the Central Technical School and the Ontario College of Art (Under William Cruikshank and G. A. Reid)
- 1908** Left employment at Brigden Ltd. to join Grip Ltd. Toronto (a graphic design and photography studio). Here Johnston met Franklin Carmichael, Arthur Lismer, J.E.H. MacDonald, and Frederick H. Varley. They were among the founding members of the Group of Seven. It also came to include A.Y. Jackson and Lawren Harris (Tom Thomson was with Grip Ltd. from 1908-12, died 1917).
- 1910** Married Florence Jamieson; he became a member of the Arts & Letters Club, Toronto; joined the faith of Christian Science and remained a devoted follower.
- 1912** Studied at the Pennsylvania Academy of Fine Arts.
- 1918-1924** Was commissioned as a war artist with the War Memorials project until 1919.
Starting in 1918 Johnston made 4 annual Algoma Boxcar expeditions with Lawren Harris and J.E.H. MacDonald in the fall of each year.
September 10th – October 4th: Johnston, Lawren Harris, James MacCallum and J.E.H. MacDonald travelled to Agawa Canyon, Hubert and Batchewana Station.
Paintings produced on this trip included: *Autumn Algoma, 1918*; *Drowned Land, 1918*; *Distant Superior, Algoma, 1918*
- 1919** **April 20th – May 19th**: Johnston, Lawren Harris and J.E.H. MacDonald held an exhibition at The Grange and the Art Museum of Toronto.
September 15th – October 15th: Johnston, Lawren Harris, James MacDonald and A.Y. Jackson travelled to Agawa Canyon, Hubert and Batchewana Station as part of their second Boxcar trip; upon their return, an exhibition was held at the Art Gallery of Toronto, which included 144 new works
At Agawa Canyon Johnston claims to have made one his finest sketches, unfortunately there is no indication of what image he is speaking of; during this trip he also completed *Fire Ranger, 1919* (the profile of the landscape is similar to J.E.H. MacDonald's “Forest

Wilderness”, suggesting the two artists were working in close proximity); also during this trip Johnston created *Fire Swept, Algoma 1919*

- 1920** Johnston begins teaching at the Ontario College of Art where his students include Franklin Arbuckle
March: Group of Seven is founded and the members include Frank “Franz” Johnston, Lawren Harris, J.E.H. MacDonald, A.Y. Jackson, Arthur Lismer, Franklin Carmichael and Fredrick H. Varley.
May 7: The First exhibition of newly formed Group of Seven at The Grange, Toronto; Johnston has his first independent exhibition at Eaton’s of Canada Gallery.
September: Johnston takes part in his final Boxcar trip with Lawren Harris, James MacDonald and A.Y. Jackson. They travel to Mongoose Lake and spent three weeks in Algoma.
- 1921** Johnston becomes principle and director of the gallery at the Winnipeg School of Art.
- 1922** Johnston has a solo show at the Winnipeg Art Gallery
- 1924** Johnston begins a regular column, “Talks on Art” in the Winnipeg Mirror; he leaves the Winnipeg School of Art and returns to Toronto resuming his teaching position at the Ontario College of Art; he also decides to officially leave the Group of Seven to exhibit independently.
- 1924-1926** He continues to have regular exhibitions at Roberts Gallery, Eaton’s of Canada Gallery and Robert Simpson’s, which are all located in Toronto; he also takes the advice of a friend and changes his name from Frank to Franz.
- 1927** Becomes principal of the Ontario College of Art until 1929.
- 1930s** Johnston begins to take trips to the Nipigon area in order to capture the beauty of the Canadian north.
- 1931** He begins summer school for artists at Tondakea Lodge at Palm Beach, near Midland, Ontario.
- 1939** Takes a five-month trip to Great Bear Lake in the Northwest Territories, creating paintings of the Canadian Arctic.
- 1940** Johnston closes his summer school and settles in Wyebridge, Ontario; he created the painting entitled *Cabin in the Woods*, which sold for \$850, but later reproductions of this painting were sold by the thousands

with Johnston receiving no royalties for their sales.

- 1946** Johnston made his final trip to the Nipigon area due to his health.
- 1948** Johnston moved from Wyebridge to Midland, Ontario; during the last few summers of his life he painted pastoral subjects in Quebec, Baie St. Paul, villages in the Laurentians and the Ottawa Valley.
- 1949** At the age of 61 Johnston died of a cerebral hemorrhage. He was buried at Mount Pleasant Cemetery in Toronto, Ontario.
- 1963** His body was moved to the grounds of the McMichael Canadian Collection in Kleinberg to be buried alongside other Group of Seven members.

Appendix C: Digitized Photographs

The AMC does not typically digitize the entirety of a collection, but rather scans an assortment of photographs in order to give an overall impression of what the collection contains. For the purpose of this thesis I've digitized a selection of objects from each of the three series i.e. Postcards, Photographs and Ephemera.

Series 1: Photographs



15262_5



15262_48



15262_67



15262_72



15262_80



15262_85



15262_86



15262_143



15262_251



15262_252



15262_254



15262_298

Series 2: Postcards



LFA 15262_312



LFA 15262_321



LFA 15262_326



LFA 15262_329



LFA 15262_334



LFA 15262_335



LFA 15262_352



LFA 15262_354



Beluga or White whale

LFA 15262_371



LFA 15262_383



View of the Slave River

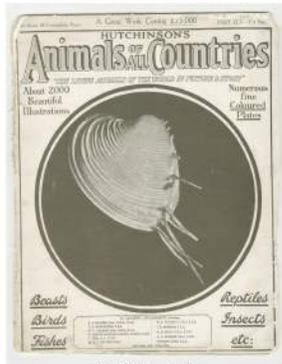
LFA 15262_396



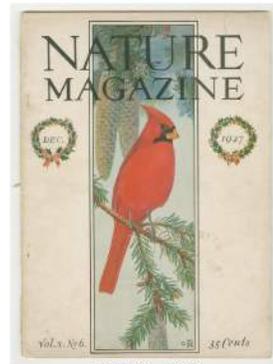
The Rider from the North

LFA 15262_400

Series 3: Ephemera



15262_481



15262_482



15262_494



15262_495



15262_515



15262_569

Appendix D: Catalogue

This appendix provides the reader with descriptions on each field to better understand the method used to produce this catalogue. The information provided in this section is outlined in standards set by the Archive of Modern Conflict.

1. **Object_ID:** A unique number assigned to each print that enters the collection. LFA Index Numbers are physically affixed to objects and object housing(s).
2. **Title:** This related field records the title assigned to the object. There are two ways titles were assigned to these objects, the preferred title type is an inscribed title found on the object. The second option is a descriptive title, which is a general description of the object and used as a title. A descriptive title begin with a capital letter and use conventional punctuation and capitalization.
3. **Creator:** An individual, a group of individuals, or corporate body that contributed to the creation, production, manufacture, or alteration of the object. If the artist is unknown or anonymous, the artist should always be entered as Unknown.
4. **Measurements:** For the objects in this collection the dimensions are based on measurements taken by AMC staff. Measurements are recorded in both the Metric System, using centimeters & millimeters, and the Imperial System, using inches and fractions, All linear measurements are heights x width or length x width (dimensions are separated by lowercase "x"). First measurement is recorded in 'centimeters/cm ', followed by 'inches/ins.' in parenthesis, all to the nearest fraction.
5. **Medium:** The substances used in the creation of a work, as well as any production or manufacturing techniques, processes, or methods used in its fabrication. This information includes a description of the technique, media, and support used in the creation of the work. It clarifies the relationship between the materials of which the work is made and the techniques used to apply them. Materials are the substances of which the work is composed. For prints and photographs the process only needs to be entered in this field eg. gelatin silver print
6. **Inscriptions & Marks:** Describe or transcribe any distinguishing or identifying physical lettering, annotations, texts, markings, or labels that are affixed, applied, stamped, written, inscribed, or attached to the work, excluding any mark or text inherent in the materials of which the work is made. Among the various types of inscriptions, it is a priority to record signatures, dates, and inscribed titles. All marks and inscriptions should follow this format i.e. location (medium): transcription. The location for a two-dimensional object is recto or verso. The medium indicated the technique used to make the inscription/mark i.e. *handwritten in graphite*. For the transcription, transcribe the text exactly including punctuation and capitalization, if the inscription breaks into multiple lines, use a

slash to indicate line breaks. If the text is illegible, enter [*illegible*], add ellipses to indicate missing text.

7. Date of Origin: The date generally represents either the date the creator completed the object, or the range of dates during which the creator made the object. For a known date it is preceded by month or season if known, months and seasons must be capitalized. For approximate date the abbreviation for circa, c., followed by the date. If the date is a decade a lowercase *s* follows behind the year, no apostrophe is added. If the object was created during a span of years c. precedes the range i.e. c. 1910-1949. If the dates are unknown and considered contemporary or modern enter an estimated date or enter n.d.
8. Place of Origin: The primary place where an object was created, or where it originated. Geographic terms can be taken from the authoritative source to ensure both accuracy and consistency. When the geographic term is uncertain, add *probably* or *possibly* after the term in parentheses. *Probably* indicates a higher degree or certainty. *Possibly* indicates a lesser degree of certainty.
9. Current Location: (not included in published version) This related field records the physical location of the object. It is entered at the time of cataloguing and maintained to track movement of object(s).
10. Cataloguer Notes: This field is used for two things first as a section to provide information that cannot be placed in the designated fields. Secondly, this field is used as a subject categories field. The category field organizes the collection into general groups and serves as a basic, top-level retrieval for categories of objects. i.e. Historical Canadian
11. Description: A description of the appearance of a work expressed in clear and objective terms. A description should describe a work in enough detail so that the reader of the description can distinguish the piece from other works. Descriptions should be based on personal examination of the object. Photographs and published accounts can aid in description writing they do not replace physically viewing the piece.
12. Condition: (not included in published version) This field provides a basic overall condition of the object. The cataloguer should indicate if the item is in excellent, very good, good or poor condition using their abbreviations (EX, VG, G, P).

The Frank “Franz” Johnston Archive

Archive Description

Extent	20 cm of textual material 465 photographs
Scope and Content	The series comprises of items predominantly related to the life and career of Frank Johnston. Included are paper clippings of pictures of animals and landscape views, possibly used for reference when Johnston was painting, as well as, reproductions of art works. The series also contains the research assembled by his son Paul Rodrik in order to write an unpublished. biography of Johnston.
Arrangement	Series 1 Photographs Series 2 Postcards Series 3 Ephemera
Accession	The Frank “Franz” Johnston Archive [textual records, graphic material] (LFA_15262)
Dates	1905-1979
Language	English
Provenance	Evans, Reta (n.d.)
Additional name(s)	Johnston, Frank “Franz” H. (Francis Hans), 1888-1949. Rodrik, Paul, 1915-1983. Rodrik, Mary Bishop, 1919-2006.
Biography	See Chapter 4
Acquisition	Acquired at auction from the Reta Evans auction lots.

Series Descriptions

Series 1: Photographs

Dates	1910-1949
Extent	365 black and white photographs
Scope and Content	This series consists of approximately 365 photographs documenting activities of artist Frank “Franz” Johnston including his time as both a member of the Group of Seven as well as the time preceding his separation from the Group. Many of the photographs document landscapes in northern Canada many of the photographs are by Johnston himself, who used them as visual aids in completing his paintings.

Series 2: Postcards

Dates	1905-1949
Extent	131 postcards
Scope and Content	This series consists of approximately 100 postcards that were collected by Johnston throughout his travels as well as obtained through other methods. These postcards depict aboriginal daily life, the Canadian landscapes and a selection that portray Alaska.

Series 3: Ephemera

Dates	1939-1979
Extent	20 cm of textual material
Scope and Content	The series comprises art items relating, predominantly, to the life and career of Frank “Franz” Johnston. Series includes clippings of photos of animals and landscapes possibly used for reference purposes when Johnston was painting, as well as clippings of some reproductions of other artists' work. The series comprises the research material collected by Mary Rodrik and the notes and manuscript drafts created by both Mary Rodrik and Paul Rodrik in preparation for a biography of Frank “Franz” Johnston, never published.

Frank "Franz" Johnston Catalogue

Series 1; Photographs

Object_ID	Title	Creator	Measurements	Medium	Inscription and Marks	Date of Origin	Place of Origin	Cataloguer Notes	Description
15262_1	Breaking iceberg	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.4 x 10.4 cm (2 1/2 x 4 1/16 in.)	gelatin silver	[no inscriptions]	c. 1910 - 1939	Canada	Historical Canadian	Iceberg breaking up and releasing pieces of ice called bergy bits, which float and melt.
15262_2	Small iceberg	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.4 x 10.4 cm (2 1/2 x 4 1/16 in.)	gelatin silver	[no inscriptions]	c. 1910 - 1939	Canada	Historical Canadian	Image of small iceberg, which has broken away from a glacier.
15262_3	Iceberg surround by breaking ice	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.1 x 10.1 cm (2 3/8 x 4 in.)	gelatin silver	[no inscriptions]	c. 1910 - 1939	Canada	Historical Canadian	Iceberg breaking up and releasing pieces of ice called bergy bits, which float and melt.
15262_4	Melting ice and snow	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.4 x 10.4 cm (2 1/2 x 4 1/16 in.)	gelatin silver	[no inscriptions]	c. 1910 - 1939	Canada	Historical Canadian	Image of ice and snow melting into a large body of water.
15262_5	Icebergs and breaking ice	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.4 x 10.1 cm (2 1/2 x 4 in.)	gelatin silver	[no inscriptions]	c. 1910 - 1939	Canada	Historical Canadian	Iceberg breaking up and releasing pieces of ice called bergy bits, which float and melt.
15262_6	Group of aboriginal people outside tipi	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	9.8 x 13.9 (3 7/8 x 5 1/2 in.)	gelatin silver	[no inscriptions]	c. 1910 - 1949	Canada	First Nations, Historical Canadian	An aboriginal woman holds a bundled child as others look on.
15262_7	Men walk along rocky shoreline	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	9.8 x 13.9 (3 7/8 x 5 1/2 in.)	gelatin silver	[no inscriptions]	c. 1910 - 1949	Canada	Historical Canadian	Two men walk along rocky shoreline.

15262_8	Group of aboriginal children	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6 x 10.6 cm (3 1/8 x 4 3/16 in.)	gelatin silver	[no inscriptions]	c. 1910 - 1949	Canada	First Nations, Historical Canadian	Group of aboriginal children sit in foreground, while men work in the tents in the background.
15262_9	Aboriginal family stand outside building	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	7 x 10.6 cm (3 1/8 x 4 3/16 in.)	gelatin silver	[no inscriptions]	c. 1910 - 1949	Canada	First Nations, Historical Canadian	Group of aboriginals smile and laugh outside a white wood building. A set of antlers hangs above the doorway.
15262_10	Aboriginal family stand outside tipi	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8 x 10.6 cm (3 1/8 x 4 3/16 in.)	gelatin silver	[no inscriptions]	c. 1910 - 1949	Canada	First Nations, Historical Canadian	A aboriginal family stand outside a tipi in spring.
15262_11	View of a shoreline	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.2 x 10.1 cm (2 7/16 in x 4 in.)	gelatin silver	[no inscriptions]	c. 1910 - 1949	Canada	Historical Canadian	View of homes and a shoreline taken from the water while the photographer sits in the canoe.
15262_12	Men paddling two canoes	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.2 x 10.1 cm (2 7/16 in x 4 in.)	gelatin silver	[no inscriptions]	c. 1910 - 1949	Canada	Historical Canadian	Image of two canoes on the water. One canoe contains six men while the other boat has been cropped out of the image and only one man can be seen paddling.
15262_13	Men with huskies hitched to sleds	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.8 x 9.5 cm (2 11/16 x 3 3/4 in.)	gelatin silver	[no inscriptions]	c. 1910 - 1949	Ontario, Canada	Historical Canadian	Two men stand outside in the snow, surrounded by sled dogs that are hitched to a sled.
15262_14	Two men stand in a doorway	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 9.6 cm (2 3/4 x 3 3/4 in.)	gelatin silver	[no inscriptions]	c. 1910 - 1949	Ontario, Canada	Historical Canadian	Two men stand outside of a wood home currently under construction.

15262_15	View of cabins taken from the water	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 9.6 cm (2 3/4 x 3 3/4 in.)	gelatin silver	[no inscriptions]	c. 1910 - 1949	Ontario, Canada	Historical Canadian	View of wood cabins taken from the water.
15262_16	Indian Camp at mouth of Wabimaig River	Unknown	6.9 x 9.6 cm (2 3/4 x 3 3/4 in.)	gelatin silver	recto (handwritten on image): C verso (handwritten in graphite): S. / No 4 c / Indian Camp at mouth of Wabimaig River / By the Fiermann	c. 1910 - 1949	Ontario, Canada	Historical Canadian	View of a campsite with a man and dog walking toward a tipi on the waters edge.
15262_17	Men canoeing	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 9.8 cm (2 3/4 x 3 7/8 in.)	gelatin silver	recto (handwritten on image): 23	c. 1910 - 1949	Ontario, Canada	Historical Canadian	View of two canoes filled with aboriginals taken from inside another canoe. In the foreground one can see the paddle of the photographers boat.
15262_18	Men stand with their sled dogs	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 9.6 cm (2 3/4 x 3 3/4 in.)	gelatin silver	[no inscriptions]	c. 1910 - 1949	Ontario, Canada	Historical Canadian	Two men stand with sled dogs outside a wood cabin in winter.
15262_19	Tipis being built	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.4 x 10 cm (2 1/2 x 3 15/16 in.)	gelatin silver	recto (handwritten on image): C verso (handwritten in graphite): S. / No 3 . C. / Indian Camp at mouth of Wabimaig River / By the Fiermann /C376 / #133 (handwritten in blue): 306	c. 1910 - 1949	Ontario, Canada	Historical Canadian	Two man stand and look on as others build a tipi.
15262_20	Cabin covered in snow	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.6 x 14.4 cm (3 3/8 x 5 11/16 in.)	gelatin silver	verso (stamped in blue): McCUTCHON 's / QUALITY SERVICE / EDMONTON, ALTA.	c. 1910 - 1949	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Log cabin partially buried in snow.

15262_21	Man outside log cabin with sled dogs	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.6 x 14.4 cm (3 3/8 x 5 11/16 in.)	gelatin silver	verso (stamped in blue): McCUTCHON 's / QUALITY SERVICE / EDMONTON, ALTA.	c. 1910 - 1949	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Man stands outside cabin in winter with a team of sled dogs.
15262_22	Exterior of the Eldorado Mine	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.6 x 14.4 cm (3 3/8 x 5 11/16 in.)	gelatin silver	verso (stamped in blue): McCUTCHON 's / QUALITY SERVICE / EDMONTON, ALTA.	c. 1910 - 1949	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	View of log building outside a mine. It is possible that this depicts the Eldorado Mine, which is located at Port Radium, Northwest Territories, Canada.
15262_23	Campsite on water's edge	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.6 x 14.4 cm (3 3/8 x 5 11/16 in.)	gelatin silver	verso (stamped in blue): McCUTCHON 's / QUALITY SERVICE / EDMONTON, ALTA.	c. 1910 - 1949	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	A tent surround by trees and rocks near the waters edge, with dogs in the foreground.
15262_24	Sled dogs stand in icy water	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.6 x 14.4 cm (3 3/8 x 5 11/16 in.)	gelatin silver	verso (stamped in blue): McCUTCHON 's / QUALITY SERVICE / EDMONTON, ALTA.	c. 1910 - 1949	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	One man stands on shore in the snow, while three men sit in a canoe and a team of sled dogs stand in the icy water.
15262_25	Dog in forest	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	11.1 x 13.9 cm (4 3/8 x 5 1/2 in.)	gelatin silver	[no inscriptions]	c.1910-1949	Canada	Historical Canadian	View of trees and grass after winter. One can see a dog in the background.
15262_26	Tree covered hills by water	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	17.6 x 25.1 cm (6 15/16 x 9 7/8 in.)	gelatin silver	[no inscriptions]	c.1910-1949	Canada	Historical Canadian	Tree covered hills by the waters edge. Looks to be at the end of winter before the onset of spring.
15262_27	Clerk stands behind counter in clothing shop	Unknown	8.1 x 10.7 cm (3 3/16 x 4 3/16 in.)	gelatin silver	[no inscriptions]	c. 1910-1949	Canada	Historical Canadian	A clerk dressed in a suit stands behind the counter of a clothing shop. There are hats and shoes hanging from the ceiling and fur and fabric can be seen on the tables.

15262_28	A funeral procession	Unknown	9 x 13.9 cm (3 9/16 x 5 1/2 in.)	gelatin silver	[no inscriptions]	c. 1910-1949	Canada	First Nations, Historical Canadian	A group of people follow a casket to a burial site. A man carrying a wooden cross leads the procession.
15262_29	Two moose cross the river	Unknown	8.1 x 13.7 cm (3 3/16 x 5 3/8 in.)	gelatin silver	verso (handwritten in graphite): 10 x 12	c. 1910-1949	Canada	Historical Canadian	Two moose cross the river.
15262_30	View of a man in canoe in the distance	Unknown	8 x 10.1 cm (3 1/8 x 4 in.)	gelatin silver	[no inscriptions]	c. 1910-1949	Canada	Historical Canadian	View of a man in a canoe downriver.
15262_31	Four canoes sit in the river	Unknown	7.8 x 10.2 cm (3 1/16 x 4 in.)	gelatin silver	[no inscriptions]	c. 1910-1949	Canada	Historical Canadian	Four canoes rest in the middle of a river. Duplicate of 15262_203
15262_32	A aboriginal campsite	Unknown	5.3 x 8.9 cm (2 1/16 x 3 1/2 in.)	gelatin silver	[no inscriptions]	c. 1910-1949	Canada	First Nations, Historical Canadian	View of a aboriginal camp from the water.
15262_33	Man getting into canoe	Unknown	6.1 x 10.5 cm (2 3/8 x 4 1/8 in.)	gelatin silver	[no inscriptions]	c. 1910-1949	Canada	Historical Canadian	Man gets into a canoe while two others paddle.
15262_34	Men paddling canoes	Unknown	9.1 x 11.5 cm (3 9/16 x 4 1/2 in.)	gelatin silver	[no inscriptions]	c. 1910-1949	Canada	Historical Canadian	View of two canoes being manned by three men.
15262_35	Beached sailboat	Unknown	10 x 12.5 cm (3 15/16 x 4 15/16 in.)	gelatin silver	[no inscriptions]	c. 1910-1949	Canada (probably)	Historical Canadian	A decrepit sailboat bearing the name "Paradox" run aground on a rocky beach.
15262_36	Rock formation by waters edge	Unknown	8.2 x 10.9 cm (3 1/4 x 4 5/16 in.)	gelatin silver	[no inscriptions]	c. 1910-1949	Canada (probably)	Historical Canadian	Jagged rock formation by waters edge.
15262_37	River surrounded by trees	Unknown	11.7 x 8.8 cm (4 5/8 x 3 7/16 in.)	gelatin silver	verso (handwritten in graphite): a slight expansion on the Nellogauii River / 2.H	c. 1910-1949	Canada (probably)	Historical Canadian	View of the river surrounded by trees.
15262_38	River running through rock formation	Unknown	8.2 x 13.8 cm (3 1/4 x 5 7/16 in.)	gelatin silver	[no inscriptions]	c. 1910-1949	Canada (probably)	Historical Canadian	View of water running through rock formation that is surrounded by trees.
15262_39	View of mountains reflected in still water	Unknown	8.9 x 13.9 cm (3 1/2 x 5 1/2 in.)	gelatin silver	[no inscriptions]	c. 1910-1949	Canada (probably)	Historical Canadian	View of mountains and trees reflected in still water.

15262_40	Dogsled team in snow	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	17.7 x 25.2 cm (7 x 9 15/16 in.)	gelatin silver	[no inscriptions]	c. 1910 - 1949	Canada	Historical Canadian	A man sits while his dogsled team takes a rest in winter.
15262_41	Man with dogsled	Unknown	13.3 x 17.1 cm (5 1/4 x 6 3/4 in.)	gelatin silver	[no inscriptions]	c. 1910 - 1949	Canada	Historical Canadian	Man poses with dogsled and one dog.
15262_42	Six men in a boat	Unknown	17.2 x 25.1 cm (6 3/4 x 9 7/8 in.)	gelatin silver	[no inscriptions]	c. 1910 - 1949	Canada	Historical Canadian	Group of six men sitting in a boat with a motor.
15262_43	Burning of the buffalo grass	Attributed to: Pollard, Harry, 1880-1968	20.5 x 25.3 cm (8 1/16 x 9 15/16 in.)	gelatin silver	The legeu [?] of burning / of the buffalo grass / on the 1st full moon / in June.	Unknown	Canada (probably)	Historical Canadian	One aboriginal burns buffalo grass as another looks on while holding the reins of the two horses.
15262_44	Man in canoe on lake	Unknown	10.7 x 16 cm (4 3/16 x 6 5/16 in.)	gelatin silver	verso (stamped in black): Photographs Courtesy/ Canadian National Rys. [Canadian National Railways] / Ry Lake / cf.5438	c.1918 - 1949	Canada	Historical Canadian	Man paddling a canoe on lake.
15262_45	Tent on waters edge	Unknown	11.1 x 13.9 cm (4 3/8 x 5 1/2 in.)	gelatin silver	verso (handwritten in graphite): 3 3/8 / 96361 - Wed / #133 sq. fourth no line (stamped in black): Photographs Courtesy / Canadian National Rys. (handwritten in black ink): McAlpine Lake / Rainy Lakes Country	c.1910-1949	McAlpine Lake, Ontario, Canada	Historical Canadian	Tent on waters edge with canoe placed ashore.
15262_46	Portrait of Victor Watson, Algoma	Unknown	8.2 x 14.2 cm (3 1/4 x 5 9/16 in.)	gelatin silver	verso (handwritten in blue ink): Algoma Victor Watson	c. 1918-1922	Algoma, Ontario	Historical Canadian	Young man indicated to be Victor Watson with an eye patch holds a paddle while sitting at the rear of a canoe.
15262_47	Men canoeing	Unknown	8 x 10.2 cm (3 1/8 x 4 in.)	gelatin silver	[no inscriptions]	c. 1918-1926	Canada	Historical Canadian	Image of two canoes with five men paddling.

15262_48	Men canoeing on still water	Unknown	5.8 x 13.7 cm (2 5/16 x 5 3/8 in.)	gelatin silver	[no inscriptions]	c. 1918-1926	Canada	Historical Canadian	Three men in canoe paddling on still water.
15262_49	Men in canoes at water's edge	Unknown	8.8 x 11.6 cm (3 7/8 x 4 9/16 in.)	gelatin silver	verso (handwritten in graphite): a chat with the only travellers / we met /Mississaga [sic] Canoe Trip / Canada / On line of Canadian Pacific / Railway / I109 / A Chat with / the travellers	c. 1918-1926	Canada	Historical Canadian	Three canoes stopping for a break and men chatting. This photograph was used as reference for the painting <i>The Rendezvous</i> .
15262_50	Men rowing in boat with sail	Unknown	7.9 x 10.2 cm (3 1/8 x 4 in.)	gelatin silver	verso (handwritten in graphite): 4A	c. 1918-1926	Canada	Historical Canadian	Five men padding a boat with a sail. This photograph was used as reference for the painting <i>On to Hudson's Bay, Ontario, Canada, 1947</i> .
15262_51	Athabasca River	Unknown	8 x 10.5 cm (3 1/8 x 4 1/8 in.)	gelatin silver	verso (handwritten in graphite): Athabaska [sic] River	c. 1918-1926	Alberta, Canada	Historical Canadian	Men paddling a boat across the Athabasca River.
15262_52	Aboriginals hauling hay	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.2 x 10.8 cm (3 1/4 x 4 1/4 in.)	gelatin silver	[no inscriptions]	c. 1918-1949	Canada	Historical Canadian	Four aboriginals carry hay stacks on their backs.
15262_53	Campsite on waters edge	Unknown	10.2 x 8.1 cm (4 x 3 3/16 in.)	gelatin silver	verso (handwritten in graphite): No 16	c. 1918-1949	Canada	Historical Canadian	Image of a tipi near the waters edge, clothes drying on makeshift drying rack. Two aboriginals can be seen in the background. Duplicate of 15262_103.

15262_54	Men gathered at wood table on a rocky shore	Unknown	8.1 x 10.2 cm (3 3/16 x 4 in.)	gelatin silver	verso (handwritten in graphite): No 22	c. 1918-1949	Canada	Historical Canadian	Two men sit at a fold out table, one is drawing. While others stand around watching. It is possible that the man sitting with glasses is Group of Seven member Franklin Carmichael (1890 -1945) and the man sitting in front of him with his back to the camera could be Frank "Franz" H. Johnston (1888-1949).
15262_55	Black man sits in front of a white tent	Unknown	5.6 x 8 cm (2 3/16 x 3 1/8 in.)	gelatin silver	[no inscriptions]	c. 1918-1949	Canada (probably)	Historical Canadian	Old black man sitting on wooden chair in front of a white tent in the middle of the woods.
15262_56	Men sit around campsite	Unknown	7.8 x 9.7 cm (3 1/16 x 3 13/16 in.)	gelatin silver	[no inscriptions]	c. 1918 - 1949	Canada	Historical Canadian	Group of men around their campsite, surrounded by trees.
15262_57	Canoe and aboriginals reflected in water	Unknown	8.1 x 10.2 cm (3 3/16 x 4 in.)	gelatin silver	verso (handwritten in graphite): No 11	c. 1918-1949	Canada	Historical Canadian	Two canoes and aboriginals on shore and reflected in water.
15262_58	Man with gun	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.8 x 8.2 cm (4 1/4 x 3 1/4 in.)	gelatin silver	[no inscriptions]	c. 1918-1949	Canada (probably)		A man holding a gun sits on a fallen tree.
15262_59	At the mouth of the Mackenzie	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.2 x 10.8 cm (3 1/4 x 4 1/4 in.)	gelatin silver	verso (handwritten in graphite): At the mouth of the Mckenzie [sic]	c. 1918-1949	Canada	First Nations, Historical Canadian	Group of aboriginal men and children on a boat.

15262_60	Sundown	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	19.8 x 25 cm (7 13/16 x 9 13/16 in.)	gelatin silver	verso (handwritten in graphite): IKO Flex / AGFA S.S. Film/ f2.8 at 1/50 / "SUNDOWN" / by / Franz Johnston / 96 Keewatin Ave / Toronto Canada	c. 1924-1939	Canada	Historical Canadian	Large boats and row boats in harbour.
15262_61	Husky and tent	Unknown	10.4 x 7.8 cm (4 1/16 x 3 1/16 in.)	gelatin silver	[no inscriptions]	c. 1930s	Canada	Historical Canadian	Portrait of a husky playing with a stick in the foreground and a camp site in the background.
15262_62	Group of men and boys plowing farmland	Unknown	5.6 x 8 cm (2 3/16 x 3 1/8 in.)	gelatin silver	[no inscriptions]	c. 1930s	Canada	Historical Canadian	A group of men and young boys pull a plow through the field to ready the ground for seeding.
15262_63	Two men standing with numerous sled dogs	Unknown	5.9 x 8.4 cm (2 5/16 x 3 5/16 in.)	gelatin silver	verso (handwritten in graphite): No 26	c. 1930s	Canada	Historical Canadian	View from a distance of two men standing with numerous sled dogs in the snow.
15262_64	Two men standing with sled dogs in front of a cabin	Unknown	5.9 x 8.4 cm (2 5/16 x 3 5/16 in.)	gelatin silver	verso (handwritten in graphite): No 28	c. 1930s	Canada	Historical Canadian	View of two men standing in front of a cabin with sled dogs.
15262_65	Man walking through snow covered hills	Unknown	3.4 x 8.8 cm (1 5/16 x 3 7/16 in.)	gelatin silver	[no inscriptions]	c. 1930s	Canada	Historical Canadian	The upper body of a man can be seen in the bottom right corner as he walks through snow covered hills.
15262_66	Two dogs hitched to tree	Unknown	7 x 10.1 cm (2 3/4 x 4 in.)	gelatin silver	verso (stamped in black): MAR 5 1935	1935	Canada	Historical Canadian	Two dogs tied up sitting by a tree.

15262_67	Sunlit clouds and tree tops	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	12.5 x 17.6 cm (4 15/16 x 6 15/16 in.)	gelatin silver	verso (handwritten in graphite): Division No 2 / Franz Johnston / 64 Grenville St. / Toronto Canada / Contax Camera / Agfa Infrared film / Paquin / Brovira Silk White paper (adhered): Entered in the ? FOURTH ANNUAL / Scientific American / PHOTOGRAPHIC / CONTEST / No. 47-4	c. 1939	Canada	Historical Canadian	View of sunlit clouds through the tops of trees. Johnston, produced this photograph using Infrared film, which is film that is sensitive to infrared light. This photograph was entered in the Scientific American photography contest.
15262_68	Cabin with view of snow topped hills	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.5 x 9 cm (2 9/16 x 3 9/16 in.)	gelatin silver	[no inscriptions]	c. 1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Log cabin with snow topped hills in the background.
15262_69	Aboriginal family	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.5 x 9 cm (2 9/16 x 3 9/16 in.)	gelatin silver	[no inscriptions]	c. 1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	A large group of aboriginals, most likely a family stand in a straight line for a picture.
15262_70	Plane docked on shore	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.5 x 9 cm (2 9/16 x 3 9/16 in.)	gelatin silver	[no inscriptions]	c. 1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian, Aviation	Plane docked on shore.
15262_71	Snow covered trees near water's edge	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.6 x 10.4 cm (2 5/8 x 4 1/8 in.)	gelatin silver	[no inscriptions]	c. 1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Snow covered trees near the frozen water's edge.
15262_72	Snow covered trees	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.6 x 10.4 cm (2 5/8 x 4 1/8 in.)	gelatin silver	[no inscriptions]	c. 1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Trees covered in snow.
15262_73	Men and sled dogs	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.6 x 10.5 cm (2 5/8 x 4 1/8 in.)	gelatin silver	[no inscriptions]	c. 1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Two men talking as sled dogs rest in snow.

15262_74	Man on snow covered trail	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.6 x 10.5 cm (2 5/8 x 4 1/8 in.)	gelatin silver	[no inscriptions]	c. 1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Man walks through snow covered trail that is surrounded by trees.
15262_75	Snow covered cabins	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.6 x 10.5 cm (2 5/8 x 4 1/8 in.)	gelatin silver	[no inscriptions]	c. 1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Ground perspective view of snow covered cabins.
15262_76	Two men sitting in the sun	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	12 x 7.5 cm (4 3/4 x 2 15/16 in.)	gelatin silver	verso (stamped in blue): McCUTCHON 's / QUALITY SERVICE / EDMONTON, ALTA.	c. 1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian, Canadian Vernacular	Two men sit on the grass outside in the sun.
15262_77	View of a radium mine in winter	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	7.5 x 11.6 cm (2 15/16 x 4 9/16 in.)	gelatin silver	verso (stamped in blue): McCUTCHON 's / QUALITY SERVICE / EDMONTON, ALTA.	c. 1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian, Industry	View of a radium mine from a distance in winter.
15262_78	View of snow covered house	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	12 x 7.5 cm (4 3/4 x 2 15/16 in.)	gelatin silver	verso (stamped in blue): McCUTCHON 's / QUALITY SERVICE / EDMONTON, ALTA.	c. 1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	View of a snow covered house.
15262_79	View of snow covered water in winter	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	7.5 x 11.6 cm (2 15/16 x 4 9/16 in.)	gelatin silver	verso (stamped in blue): McCUTCHON 's / QUALITY SERVICE / EDMONTON, ALTA.	c. 1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Four men stand on an ice and snow covered hill looking over the snow-covered lake.
15262_80	Spruce trees covered in snow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	7.2 x 11.7 cm (2 13/16 x 4 9/16 in.)	gelatin silver	[no inscriptions]	c. 1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Numerous spruce trees scattered over a flat land, which are heavy with snow.
15262_81	Spruce trees bend with snow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	7.2 x 11.7 cm (2 13/16 x 4 9/16 in.)	gelatin silver	[no inscriptions]	c. 1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Spruce trees bend over because of the weight of the snow.
15262_82	Heavy snow covered trees	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	7.5 x 11.6 cm (2 15/16 x 4 9/16 in.)	gelatin silver	verso (stamped in blue): McCUTCHON 's / QUALITY SERVICE / EDMONTON, ALTA.	c. 1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Heavy snow covered trees.

15262_83	Trees heavy with snow.	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	7.5 x 11.6 cm (2 15/16 x 4 9/16 in.)	gelatin silver	verso (stamped in blue): McCUTCHON 's / QUALITY SERVICE / EDMONTON, ALTA.	c. 1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Heavy snow covered trees.
15262_84	Trees weighed down by snow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	7.2 x 11.6 cm (2 13/16 x 4 9/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Trees bend over by the weight of the snow. This photograph was used as reference for the painting <i>Winter's Thrall</i> , 1939
15262_85	Heavy snow covered tree	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	7.5 x 11.6 cm (2 15/16 x 4 9/16 in.)	gelatin silver	verso (stamped in blue): McCUTCHON 's / QUALITY SERVICE / EDMONTON, ALTA.	c. 1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Heavy snow covered tree.
15262_86	View of frozen water through trees	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	7.3 x 11.9 cm (2 7/8 x 4 11/16 in.)	gelatin silver	verso (handwritten in Graphite): 497, (stamped on verso in black):504a (stamped in blue): McCutchon's / Quality Service / Edmonton, ALTA.	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	A view of snow covered water through trees
15262_87	Parked dog sled	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.4 x 9.9 cm (2 1/2 x 3 7/8 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	A packed dog sled with anchor in snow.
15262_88	Hooking up dogs to sleds	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.4 x 9.9 cm (2 1/2 x 3 7/8 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Men hooking up dogs to sleds
15262_89	Man travelling by dog sled	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.5 x 10.3 cm (2 9/16 x 4 1/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Man travels by sled dog through the snow.
15262_90	Men talk in front of building	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.5 x 10.3 cm (2 9/16 x 4 1/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Men discussing something in front of a building.

15262_91	Log structure at Port Radium	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.5 x 10.3 cm (2 9/16 x 4 1/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	View of a log building with wood poles on either side.
15262_92	Wood cabin covered in snow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.5 x 10.3 cm (2 9/16 x 4 1/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Log cabin covered in snow with smoke coming out of the smoke stack.
15262_93	Cabin surround by snow and trees	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.5 x 10.3 cm (2 9/16 x 4 1/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Log cabin surrounded by trees and snow.
15262_94	Log structure and stack logs	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.5 x 10.3 cm (2 9/16 x 4 1/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Log structure with stacks of logs behind it and turned over canoes covered in snow.
15262_95	Tipi and canoe on shore	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.2 x 10.7 cm (3 1/4 x 4 3/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Image depicts a canoe and tipi on the waters edge. A group of aboriginals can be seen in the background.
15262_96	Aboriginal children pose for the camera	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.7 x 8.2 cm (4 3/16 x 3 1/4 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Two aboriginal boys pose for the camera, while two aboriginal women stand off to the side. The image seems to be taken outside the wood entrance of a fort.
15262_97	Tipis and a dog	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.2 x 10.7 cm (3 1/4 x 4 3/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	A tipi and a dog are seen in the foreground, while clothes and snowshoes are hung on a tipi like structure. Duplicate of 15262_107.
15262_98	Priest raking hay	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.4 x 7.6 cm (4 1/16 x 3 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Priest raking hay. Duplicate of 15262_106.

15262_99	Snow covered trees surrounded by snow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.2 x 10.9 cm (3 1/4 x 4 5/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Snow covered trees weighed down by snow. The shadows of the trees are visible and suggest that it is a bright day.
15262_100	Trees on snow covered hill	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.3 x 11 cm (3 1/4 x 4 5/16 in.)	gelatin silver	[no inscriptions]	c. 1939	Canada	Historical Canadian	Trees on small hill surrounded by snow. Smaller trees can be seen in background as well as a fence and telephone lines.
15262_101	Man pulling on wood branch	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.2 x 10.7 cm (3 1/4 x 4 3/16 in.)	gelatin silver	[no inscriptions]	c. 1939	Canada	Historical Canadian	A man pulls on branch for unknown reason.
15262_102	Sled dogs on train tracks	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.1 x 11 cm (3 3/16 x 4 5/16 in.)	gelatin silver	[no inscriptions]	c. 1939	Canada	Historical Canadian, Railroads	A team of sled dogs rest near train tracks.
15262_103	Tipi on water's edge	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.2 x 8.1 cm (4 x 3 3/16 in.)	gelatin silver	verso (handwritten in graphite): No 16	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Image of a tipi near the water's edge, clothes drying on makeshift drying rack. Two aboriginals can be seen in the background. Duplicate of 15262_53.
15262_104	A row of tipis	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.1 x 11 cm (3 3/16 x 4 5/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	A woman and dog walk in front of a row of tipis.
15262_105	Two men sawing down a tree in winter	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.1 x 11 cm (3 3/16 x 4 5/16 in.)	gelatin silver	[no inscriptions]	c. 1930 - 1949	Canada	Historical Canadian	Two men saw a tree in winter.
15262_106	Priest raking hay	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.4 x 7.6 cm (4 1/16 x 3 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Priest raking hay. Duplicate of 15262_98.

15262_107	Tipis and a dog	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.2 x 10.7 cm (3 1/4 x 4 3/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	A tipi and a dog are seen in the foreground, while clothes and snowshoes are hung on a tipi like structure. Duplicate of 15262_97.
15262_108	A group of young aboriginal girls stand in front of a tipi	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	11 x 8.1 cm (4 5/16 x 3 3/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	A group of young aboriginal girls play in front of a tipi.
15262_109	Man stands with Canadian Railways Limited plane	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15 cm (4 x 5 15/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Man in a parka stands in front of Canadian Railways Limited plane, which seems to be in the process of being loaded/unloaded with supplies
15262_110	Men load/unload Canadian Railways Limited plane	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15 cm (4 x 5 15/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Men in a parkas stand in front of Canadian Railways Limited plane, help to load/unload the plane.
15262_111	Men in parkas load/unload a Canadian Railways Limited plane	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15 cm (4 x 5 15/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Men in parkas help to load/unload a Canadian Railways Limited plane.
15262_112	Aboriginal woman outside a snow house	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15 cm (4 x 5 15/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Aboriginal woman stands in front of a snow house.
15262_113	Aboriginal woman stands front of a snow house	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15 cm (4 x 5 15/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Aboriginal woman standing in front of a snow house.
15262_114	Snow covered hills	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15 cm (4 x 5 15/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	View of snow covered hills taken from inside a town.

15262_115	Portrait of a man in snow covered landscape	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15 cm (4 x 5 15/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Man stands in flat open landscape that is covered with snow. You small town can be seen in the background.
15262_116	Two men wearing parkas	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15 cm (4 x 5 15/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Two men wearing parkas to protect them from the fierce winter cold.
15262_117	A group of aboriginal women and children outside a snow house	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	12.6 x 17.4 cm (4 15/16 x 6 7/8 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	A group of aboriginal women and children stand in front of a snow house, in the middle of a open snow covered landscape.
15262_118	Aboriginal woman stands in front of a snow house	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	12.5 x 17.8 cm (4 15/16 x 7 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Aboriginal woman stands in front of a snow house. An enlargement of 112
15262_119	Close up portrait of man wearing a parka and sunglasses	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	12.5 x 17.5 cm (4 15/16 x 6 7/8 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Portrait of a wind swept man wearing a parka and sunglasses.
15262_120	Interior of workers cafeteria	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 11.4 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Port Radium, Northwest Territories, Canada	Historical Canadian	Interior of a building used as a workers cafeteria, kitchen and social room at Port Radium.
15262_121	Interior of radium mine	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 11.4 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Port Radium, Northwest Territories, Canada	Historical Canadian	Interior of either Eldorado Mine or Echo Bay Mine in Cameron Bay.
15262_122	Radium mine workers	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 11.4 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Port Radium, Northwest Territories, Canada	Historical Canadian	Radium mine workers play cards and smoke cigarettes.
15262_123	Two men hold up a wolf pelt	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 11.4 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Men hold up pelt of a wolf.

15262_124	Cabin surrounded by trees	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 11.4 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	A cabin surrounded by birch trees in winter.
15262_125	White partridge resting in the snow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 11.4 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	A white partridge rests in the snow and is surrounded by trees.
15262_126	Man cross-country skiing	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 11.4 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	A man cross-country skis along a trail surrounded by trees.
15262_127	Man cheers as he cross-country skis	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 11.4 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	A man cheers as he cross-country skis along a trail surrounded by trees.
15262_128	Man and his dogs	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 11.4 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	A aboriginal man and stands stand outside a snow house with his dog sled team.
15262_129	Man travelling by dog sled	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 11.4 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Man travel through snow on a dog sled.
15262_130	White partridge in the snow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 11.4 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	A white partridge standing in the snow surrounded by trees. The shadow of the photographer can be seen in the lower left corner.
15262_131	Port Radium Mine	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 11.4 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Port Radium, Northwest Territories, Canada	Historical Canadian	View of Port Radium Mine in winter.
15262_132	Two loaded sleds sit on the ice	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 11.4 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Two loaded sleds sit on ice. It looks as if the sleds are being unloaded to set up camp.
15262_133	Mackenzie Air Service Limited plane	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 11.4 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian, Aviation	A Mackenzie Air Service Limited plane parked on snow and ice.

15262_134	A plane being loaded	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 11.4 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian, Aviation	View of a plane being loaded in winter.
15262_135	Port Radium Mine in winter	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 11.4 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian, Aviation	View of Port Radium Mine in winter
15262_136	Men and sled dogs resting	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 11.4 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Men and sled dog teams rest on the ice.
15262_137	Partial solar eclipse	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 11.4 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	April 19, 1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	View of a solar eclipse that occurred on April 19, 1939 over Great Bear Lake.
15262_138	Men and sled dogs resting	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	5 x 11.5 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Port Radium, Northwest Territories, Canada	First Nations, Historical Canadian	Aboriginal men rest with sled dogs.
15262_139	View of a raised log structure used for food storage	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6 x 11.5 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	A raised log structure used for food storage.
15262_140	Aboriginal men skinning their kill	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	7 x 11.5 cm (2 3/4 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Two aboriginal men pose for a photograph behind their skinned kill.
15262_141	Plant shadows on snow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	11.5 x 6.9 cm (4 1/2 x 2 11/16 in.)	gelatin silver	[no inscriptions]	1939	Canada	Historical Canadian	Small trees and plant shadows on snow.
15262_142	View of cabins at Eldorado Mine	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.9 x 11.3 cm (2 11/16 x 4 7/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Smoke coming out of cabins at the Eldorado Mine.
15262_143	View of snow covered hills	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.8 x 11.3 cm (2 11/16 x 4 7/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	View of snow covered hills with groups of trees.

15262_144	View of trees with hills and river in background.	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.8 x 11.4 cm (2 11/16 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	View of trees in the foreground with hills and a river in background.
15262_145	A white fox in the snow	Unknown	6.8 x 11.4 cm (2 11/16 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	A white fox stands in the snow near a frozen lake.
15262_146	Portrait of Frank "Franz" Johnston in the snow	Unknown	18.8 x 19.9 cm (7 3/8 x 7 13/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Johnston stands in the shadow of a trees surround by snow and in the background snow covered hills can be seen.
15262_147	Lake view through trees	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.8 x 14.4 cm (3 7/16 x 5 11/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Summer view of water through pine trees.
15262_148	Frank "Franz" Johnston painting Tiny Lake in Great Bear Lake	Attributed to: JPR	6.5 x 6.1 cm (2.6 x 2.4 in)	gelatin silver	verso (handwritten in blue ink): Compliments of JPR	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Frank "Franz" Johnston painting near a body of water.
15262_149	Aboriginal family outside tent	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.8 x 11.4 cm (2 11/16 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Aboriginal family stands outside a white tent with a cylinder smoke stack.
15262_150	Animal skins drying on racks	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.8 x 11.4 cm (2 11/16 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Aboriginal practice of drying animal skins on racks.
15262_151	Aboriginal woman tends to campfire	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.8 x 11.4 cm (2 11/16 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Aboriginal woman tends to campfire as men rest. Duplicate of 15262_159.
15262_152	Aboriginal men and dogs	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.8 x 11.4 cm (2 11/16 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Aboriginal men and dogs rest around a campfire.

15262_153	Aboriginal man stands with canoe paddle, dog in foreground	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.8 x 11.4 cm (2 11/16 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Aboriginal man stands with canoe paddle by water. Two canoes are docked on the waters edge and a dog is in the foreground of the frame.
15262_154	Aboriginals resting at camp	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.8 x 11.4 cm (2 11/16 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Group of aboriginal men and one woman rest at camp. Smoke can be seen from the cooking fire.
15262_155	Trees reflected in water at dusk	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.8 x 11.4 cm (2 11/16 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Trees reflected in water at dusk. This photograph was used as reference for the painting <i>Midnight Sun, June Midnight, Great Bear Lake N.W.T., 1939.</i>
15262_156	View of two men paddling a canoe	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.8 x 11.4 cm (2 11/16 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Elevated view of two men paddling a canoe.
15262_157	View of Eldorado mine	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.8 x 11.4 cm (2 11/16 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	View of hills, trees, lake and the Eldorado mine which is located on the waters edge.
15262_158	View of two aboriginal men in a canoe	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.8 x 11.4 cm (2 11/16 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	View of two aboriginal men taken from inside a canoe.
15262_159	Aboriginal woman tends to campfire	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.8 x 11.4 cm (2 11/16 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Aboriginal woman tends to campfire as men rest. Duplicate of 15262_151.

15262_160	A aboriginal woman and two children smile for the camera	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.8 x 11.4 cm (2 11/16 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	An aboriginal with smiles for the camera while hold the hand of a little child who is pulling on the shirt of a young girl. The little girl smiles down at the puppies in her arms.
15262_161	A aboriginal girl poses for the camera	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.8 x 11.4 cm (2 11/16 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	An aboriginal girl poses for the camera as she stands on a rock beach. In the background another child can be seen standing.
15262_162	A boat crosses the lake	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.8 x 11.4 cm (2 11/16 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	A boat crosses a lake filled with men.
15262_163	Men working at Port Radium	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.8 x 11.4 cm (2 11/16 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Men working at Port Radium.
15262_164	Aboriginal boy holds up dead beaver	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.8 x 11.4 cm (2 11/16 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Young aboriginal boy hold up a dead beaver.
15262_165	Sled dogs reflected in water	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.8 x 11.4 cm (2 11/16 x 4 1/2 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	As men load up the sled, dogs rest by the waters edge, all which are reflected water.
15262_166	Double exposure of white husky standing on ice formations	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	9.6 x 6.9 cm (3 3/4 x 2 3/4 in.)	gelatin silver	verso (handwritten in graphite): 5	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	White husky double exposed with ice and snow formations.
15262_167	Man paddles canoe	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	9.6 x 6.9 cm (3 3/4 x 2 3/4 in.)	gelatin silver	verso (handwritten in graphite): 5	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Image taken from inside of the canoe of a man wearing a maple leaf Canada sweater paddling.

15262_168	Travellers being pulled by sled dogs	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	9.6 x 6.9 cm (3 3/4 x 2 3/4 in.)	gelatin silver	verso (handwritten in graphite): 5	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Group being pulled by team of sled dogs as the sun sits at the horizon.
15262_169	Man runs with sled dogs	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	9.6 x 6.9 cm (3 3/4 x 2 3/4 in.)	gelatin silver	verso (handwritten in graphite): 5	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Man runs alone with the sled dogs. This is in order to get the dogs to move faster.
15262_170	Group pulled on sled by sled dogs	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	9.6 x 6.9 cm (3 3/4 x 2 3/4 in.)	gelatin silver	verso (handwritten in graphite): 5	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Group of four people are pulled along by a team of sled dogs.
15262_171	Travellers rest with the sled dogs	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	9.6 x 6.9 cm (3 3/4 x 2 3/4 in.)	gelatin silver	verso (handwritten in graphite): 5	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Three men rest with sled dogs.
15262_172	A aboriginal mother and children stand around a sled	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	9.6 x 6.9 cm (3 3/4 x 2 3/4 in.)	gelatin silver	verso (handwritten in graphite): 5	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	A aboriginal woman and three children stand by a dog sled as the dogs lay in the snow. Duplicate of 15262_173.
15262_173	A aboriginal mother and children stand around a sled	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	9.6 x 6.9 cm (3 3/4 x 2 3/4 in.)	gelatin silver	verso (handwritten in graphite): 5	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	A aboriginal woman and three children stand by a dog sled as the dogs lay in the snow. Duplicate of 15262_172.
15262_174	Three aboriginal women stand outside a snow house	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	9.6 x 6.9 cm (3 3/4 x 2 3/4 in.)	gelatin silver	verso (handwritten in graphite): 5	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Three aboriginal women stand outside a snow house. These temporary shelters, are usually only used for one or two nights. Also known as igloos, they are usually associated with the Inuit and are predominantly constructed by people of Canada's Central Arctic.

15262_175	Man selling pelts in store	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	9.6 x 6.9 cm (3 3/4 x 2 3/4 in.)	gelatin silver	verso (handwritten in graphite): 5	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Men selling a white animal pelt inside a store.
15262_176	Two aboriginal boys stand on rock beach	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	9.6 x 6.9 cm (3 3/4 x 2 3/4 in.)	gelatin silver	verso (handwritten in graphite): 5	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Two young aboriginal boys smile as they stand on a rocky beach.
15262_177	Aboriginal man smiles as he stand by his bow and arrows	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	9.6 x 6.9 cm (3 3/4 x 2 3/4 in.)	gelatin silver	verso (handwritten in graphite): 5	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	An aboriginal man laughs as he gets his picture taken. Next to him various bows and arrows lean against a snow formation.
15262_178	White husky stands on snow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	9.6 x 6.9 cm (3 3/4 x 2 3/4 in.)	gelatin silver	verso (handwritten in graphite): 5	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	A lone dirty white husky stands on snow and ice.
15262_179	Melting ice on water with trees	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	16.1 x 20.7 cm (6 5/16 x 8 1/8 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Image of Glacier Bay at Great Bear Lake. Snow covered hills and trees near waters edge.
15262_180	Trees reflected in water	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	17.2 x 24.7 cm (6 3/4 x 9 3/4 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Trees and water's edge reflected in water.
15262_181	Path of the Midnight Sun	Unknown	6.6 x 11.2 cm (2 5/8 x 4 7/16 in.)	gelatin silver	verso (handwritten in graphite): Path of the Midnight Sun / June 21st 1939	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Depicts a time-lapse photograph of the midnight sun over Great Bear Lake.
15262_182	Moonlight over Great Bear Lake	Unknown	12.9 x 9.4 cm (5 1/16 x 3 11/16 in.)	gelatin silver	verso (handwritten in graphite): Moon_Light over / Great Bear Lake	c. 1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Moonlight shines between two trees over Great Bear Lake
15262_183	This is Big Sig	Unknown	4.9 x 6.3 cm (1 15/16 x 2 1/2 in.)	gelatin silver	verso (handwritten in graphite): This is Big Sig	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Image of Big Sig posing in front of a log building during winter.

15262_184	A young aboriginal family poses for a picture	Unknown	6.7 x 6.7 cm (2 5/8 x 2 5/8 in.)	gelatin silver	verso (stamped in black): 978	c. 1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian, Canadian Vernacular	An aboriginal man dressed in a cardigan and newsy cap, stands with a smiling woman who has a baby in her arms.
15262_185	A aboriginal woman with a dogsled	Unknown	7.8 x 6.1 cm (3 1/16 x 2 3/8 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian, Canadian Vernacular	An aboriginal woman dressed in a parka stands beside an unpacked dogsled in winter.
15262_186	A aboriginal man and woman in parkas	Unknown	10 x 12 cm (3 15/16 x 4 3/4 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian, Canadian Vernacular	An aboriginal woman and man dressed in parkas pose to get their photograph taken.
15262_187	Natives at Eldorado on Sports Day	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	7.3 x 10.6 cm (2 7/8 x 4 3/16 in.)	gelatin silver	verso (handwritten in blue ink): Natives at Eldorado / on Sports Day. / The child in / white rompers / is Eskimo	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian, Canadian Vernacular	A group of aboriginal women and children sit in the sun. One Inuit child is identified to be wearing a white romper.
15262_188	Aboriginal women and children at the circus	Unknown	13.7 x 8 cm (5 3/8 x 3 1/8 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	A group of aboriginal women and children stand outside a travelling circus.
15262_189	Man watches as aboriginal men play drums	Unknown	7.5 x 10.1 cm (2 15/16 x 4 in.)	gelatin silver	verso (handwritten in graphite): 31	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Aboriginal men play instruments that look to be Farm Drums or Tli Cho, which are instruments made from the rawhide of caribou stretched over a wooden frame.
15262_190	Group of aboriginal people sitting	Unknown	8.5 x 13.2 cm (3 3/8 x 5 3/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	A group of aboriginal people sit in the sun talking and smiling.
15262_191	Two men with dogsled team travelling across the snow	Unknown	6.4 x 10.5 cm (2 1/2 x 4 1/8 in.)	gelatin silver	verso (stamped in black): 706	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Two men travel with dog sled team in winter..

15262_192	Aboriginals at camp	Unknown	8.2 x 10.7 cm (3 1/4 x 4 3/16 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	First Nations, Historical Canadian	Group of aboriginals in the distance work on camp chores.
15262_193	View of ski path through snow and trees	Attributed to: JPR	15.8 x 19.5 cm (6 1/4 x 7 11/16 in.)	gelatin silver	recto (handwritten in graphite): JPR verso (handwritten in graphite): : BCW-M	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	View of a ski trail through snow and trees.
15262_194	Photograph of Frank "Franz" Johnston's winter landscape painting	Unknown	3.5 x 4 cm (1 3/8 x 1 9/16 in.)	gelatin silver	[no inscriptions]	c. 1939	Canada	Historical Canadian	A photograph of a painting by Frank "Franz" Johnston.
15262_195	Man laying down in the brush	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.8 x 14.4 cm (3 7/16 x 5 11/16 in.)	gelatin silver	[no inscriptions]	c. 1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Men and dog lay in brush.
15262_196	Trees on hill with view of water	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	6.1 x 8 cm (2 3/8 x 3 1/8 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	High trees atop a snow covered hill with a view of water below. This photograph was used as reference for the painting <i>Winter Morning, Cameron Bay, Great Bear Lake, 1939</i>
15262_197	Winter Landscape at Glacier Bay, Great Bear Lake	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	5.7 x 6.1 cm (2 1/4 x 2 3/8 in.)	gelatin silver	[no inscriptions]	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Image of Glacier Bay at Great Bear Lake. Snow covered hills and trees near waters edge.
15262_198	Trees and hill reflected in water	Attributed to: JPR	5.2 x 5.6 cm (2 1/16 x 2 3/16 in.)	gelatin silver	verso (handwritten in blue ink): Compliments of / JPR	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Melting snow and tress on waters edge.
15262_199	Water's edge with trees reflected in water	Attributed to: JPR	5.2 x 5.6 cm (2 1/16 x 2 1/8 in.)	gelatin silver	verso (handwritten in blue ink): Compliments of / JPR	1939	Great Bear Lake, Northwest Territories, Canada	Historical Canadian	Image of water's edge with trees reflected in water.
15262_200	Dog Team on Snow Trail	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	17 x 24.4 cm (6 11/16 x 9 5/8 in.)	gelatin silver	verso (written in graphite): Dog Team on snow trail / 11103	c. 1930 - 1949	Canada	Historical Canadian	Men and dog teams on trail in snow.

15262_201	Four men pose on a boat	Unknown	6.9 x 10.8 cm (2 3/4 x 4 1/4 in.)	gelatin silver	[no inscriptions]	c. 1930-1949	Canada	Historical Canadian	Four men stand on the edge of a boat to pose for a picture. One man holds some sort of unknown device.
15262_202	Dogsled team rests in the snow	Unknown	14.6 x 8.9 cm (14.6 x 3 1/2 in.)	gelatin silver	[no inscriptions]	c. 1930-1949	Canada	Historical Canadian	A dog sled team rests in the snow and two men stand in the background.
15262_203	Four canoes sit in the river	Unknown	8.9 x 11.4 cm (3 1/2 x 4 1/2 in.)	gelatin silver	[no inscriptions]	c. 1930-1949	Canada	Historical Canadian	Four canoes rest in the middle of a river. Duplicate 15262_31
15262_204	Hitching the huskies	Attributed to: Johnston, Frank H. (Francis Hans), 1888-1949	8.1 x 10.6 cm (3 3/16 x 4 3/16 in.)	gelatin silver	verso (handwritten in black ink): Hitching the huskies	c. 1930 - 1949	Nipigon, Ontario, Canada	Historical Canadian	Man is hitching up a husky to a dog sled in winter.
15262_205	White huskies	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	5.5 x 7.4 cm (2 3/16 x 2 15/16 in.)	gelatin silver	verso (handwritten in black ink): eron's [illegible] white huskies / ie [illegible] Empire mines / the R.R. tracks.	c. 1930 - 1949	Nipigon, Ontario, Canada	Historical Canadian	Man being pulled by a team of white huskies along a train track.
15262_206	Frosty morning	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.1 x 11 cm (3 3/16 x 4 5/16 in.)	gelatin silver	verso (handwritten in graphite): Frosty morning	c. 1930 - 1949	Nipigon, Ontario, Canada	Historical Canadian	Snow covered trees taken from a log cabin.
15262_207	Davidson's dogs	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	7.9 x 10.9 cm (3 1/8 x 4 5/16 in.)	gelatin silver	verso (handwritten in graphite): Davidson's dogs	c. 1930 - 1949	Nipigon, Ontario, Canada	Historical Canadian	Out of focus image of two men unhooking huskies from a sled.
15262_208	Bringing in sick Indian, Nipigon	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.1 x 11 cm (3 3/16 x 4 5/16 in.)	gelatin silver	verso (handwritten in graphite): Bringing in sick Indian / Nipigon. / Beardmore [scratched out]	c. 1930 - 1949	Nipigon, Ontario, Canada	Historical Canadian, First Nations	Dog sled carries a sick aboriginal man back to Nipigon.

15262_209	On the trail	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.2 x 10.8 cm (3 1/4 x 4 1/4 in.)	gelatin silver	verso (handwritten in black ink): On the trail	c. 1930 - 1949	Nipigon, Ontario, Canada	Historical Canadian	Man being pulled by white husky sled dog team.
15262_210	Breaking fresh trail	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.1 x 10.8 cm (3 3/16 x	gelatin silver	verso (handwritten in black ink): Breaking fresh trail	c. 1930 - 1949	Nipigon, Ontario, Canada	Historical Canadian	Man on hands and knees on sled, being pulled by white huskies.
15262_211	Black bear in forest	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	7 x 11.1 (2 3/4 x 4 3/8 in.)	gelatin silver	[no inscriptions]	c. 1930 - 1949	Canada	Historical Canadian	A bear stands in an opening of trees.
15262_212	Men resting by the water's edge	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8 x 11.1 (2 3/4 x 4 3/8 in.)	gelatin silver	[no inscriptions]	c. 1930 - 1949	Canada	Historical Canadian	Bird's eye view of men resting by the water's edge with a canoe.
15262_213	Deer finding food in snow	Unknown	6.7 x 11 cm (2 5/8 x 4 5/16 in.)	gelatin silver	[no inscriptions]	c. 1930 - 1949	Canada	Historical Canadian	Irregular deckled edge image of deer finding grass through snow.
15262_214	Men with dog sled	Unknown	6.9 x 11.5 cm (2 3/4 x 4 1/2 in.)	gelatin silver	verso (handwritten in blue ink): 26	c. 1930 - 1949	Canada	Historical Canadian	Men with dog sled travelling through the snow.
15262_215	Cabins in the snow	Unknown	8.5 x 14.4 cm (3 3/8 x 5 11/16 in.)	gelatin silver	[no inscriptions]	c. 1930 - 1949	Canada	Historical Canadian	Snow covered cabins and trees with men working in the background.
15262_216	Aboriginal man and women with sled	Unknown	7.5 x 11.9 cm (2 15/16 x 4 11/16 in.)	gelatin silver	[no inscriptions]	c. 1930 - 1949	Canada	Historical Canadian	Aboriginal man and women stand in front of a sled filled with gear.
15262_217	Deer in snow	Unknown	14 x 8.4 cm (5 1/2 x 3 5/16 in.)	gelatin silver	[no inscriptions]	c. 1930 - 1949	Canada	Historical Canadian	A deer eating grass in the snow.
15262_218	Aboriginal family poses for there picture	Unknown	12 x 7.5 cm (4 3/4 x 2 15/16 in.)	gelatin silver	[no inscriptions]	c. 1930 - 1949	Canada	First Nations, Historical Canadian	Aboriginal family smiles while getting their picture taken in the snow.
15262_219	Oxen pulling plow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	7.5 x 10.4 cm (2 15/16 x 4 1/16 in.)	gelatin silver	[no inscriptions]	c. 1930 - 1949	Ontario, Canada	Historical Canadian	Three men plowing land with oxen. Duplicate of 15262_220.

15262_220	Oxen pulling plow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	7.5 x 10.4 cm (2 15/16 x 4 1/16 in.)	gelatin silver	[no inscriptions]	c. 1930 - 1949	Ontario, Canada	Historical Canadian	Three men plowing land with oxen. Duplicate of 15262_219.
15262_221	A dog watches a stream	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.3 x 11 cm (3 1/4 x 4 5/16 in.)	gelatin silver	verso (stamped in black): J.W. BALD'S / Studio / MIDLAND	c. 1930 - 1949	Ontario, Canada	Historical Canadian	Dog stands on rock over looking a stream.
15262_222	Clouds over rough water	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	9.5 x 12 cm (3 3/4 x 4 3/4 in.)	gelatin silver	verso (stamped in black): J.W. BALD'S / Studio / MIDLAND	c. 1930 - 1940	Ontario, Canada	Historical Canadian	Irregular deckled edge image of clouds with sunlight streaming onto rough water.
15262_223	Clouds over rough water	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	9.5 x 12 cm (3 3/4 x 4 3/4 in.)	gelatin silver	verso (stamped in black): J.W. BALD'S / Studio / MIDLAND	c. 1930 - 1940	Ontario, Canada	Historical Canadian	Irregular deckled edge image of clouds over rough water.
15262_224	Travelling by dog sled team	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.5 x 12.2 cm (3 3/8 x 4 13/16 in.)	gelatin silver	verso (handwritten in graphite): 15 / 23	c. 1930 - 1949	Onaman Lake, Ontario, Canada	Historical Canadian	View of two people travelling across Onaman Lake by sled dog.
15262_225	Travelling by dog sled team	Johnston, Frank H. (Francis Hans), 1888-1949	8.5 x 12.2 cm (3 3/8 x 4 13/16 in.)	gelatin silver	verso (handwritten in graphite): 4 / 12	c. 1930 - 1949	Onaman Lake, Ontario, Canada	Historical Canadian	Two people travelling by sled dog across Onaman Lake. One man looks back to smile at the camera.
15262_226	Travelling by dog sled team	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.5 x 12.2 cm (3 3/8 x 4 13/16 in.)	gelatin silver	verso (handwritten in graphite): 5 / 3 / 8	c. 1930 - 1949	Onaman Lake, Ontario, Canada	Historical Canadian	Two men are pulled by a team of white sled dogs, across Lake Onaman.
15262_227	Travelling with a dog sled team	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.5 x 12.2 cm (3 3/8 x 4 13/16 in.)	gelatin silver	verso (handwritten in graphite): 5 / 8	c. 1930 - 1949	Onaman Lake, Ontario, Canada	Historical Canadian	Two people travelling across Onaman Lake by sled dog.

15262_228	Dogsled with log cabin	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.5 x 12.2 cm (3 3/8 x 4 13/16 in.)	gelatin silver	[no inscriptions]	c. 1930 - 1949	Onaman Lake, Ontario, Canada	Historical Canadian	A team of huskies pulling a sled through snow, with cabin in background. The cabin may be Jack McCurdy's where Frank "Franz" Johnston would spend many of his summers. This photograph was used as reference for the painting <i>Onaman Lake, Late March</i> , c. 1930-1949
15262_229	Cabin buried under snow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.5 x 12.2 cm (3 3/8 x 4 13/16 in.)	gelatin silver	verso (handwritten in graphite): 15 / 31	c. 1930 - 1949	Onaman Lake, Ontario, Canada	Historical Canadian	View of a cabin partly buried under snow. This cabin most likely Jack McCurdy's on Onaman Lake where Frank "Franz" Johnston would spend much of his later life painting.
15262_230	Cabin partly buried under snow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.5 x 12.2 cm (3 3/8 x 4 13/16 in.)	gelatin silver	verso (handwritten in graphite): 5 / 16	c. 1930 - 1949	Onaman Lake, Ontario, Canada	Historical Canadian	View of cabin buried in snow and surrounded by trees. This cabin most likely Jack McCurdy's on Onaman Lake where Johnston spend much of his later life painting.
15262_231	Mounds of snow outside snow buried cabin	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.5 x 12.2 cm (3 3/8 x 4 13/16 in.)	gelatin silver	verso (handwritten in graphite): 15 / 52	c. 1930 - 1949	Onaman Lake, Ontario, Canada	Historical Canadian	View of mounds of snow with snowshoe tracks going over them. The cabin in the background partly buried in snow belongs to Jack McCurdy, a friend of Frank "Franz" Johnston's.

15262_232	Snow covered trail through trees	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.5 x 12.2 cm (3 3/8 x 4 13/16 in.)	gelatin silver	verso (handwritten in graphite): 4 / 16 X 20 / 5 / 33	c. 1930 - 1949	Onaman Lake, Ontario, Canada	Historical Canadian	View of a snow covered trail through trees. The recto and verso show paint residue that suggests the photograph was in his studio. The numbers also indicate that he neither planned to enlarge the photograph or turn it in a painting.
15262_233	View of Onaman lake from a cabin	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.5 x 12.2 cm (3 3/8 x 4 13/16 in.)	gelatin silver	verso (handwritten in graphite): 10 / 12	c. 1930 - 1949	Onaman Lake, Ontario, Canada	Historical Canadian	View of snow covered Onaman Lake from a cabin.
15262_234	White dog on snow covered trail	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.5 x 12.2 cm (3 3/8 x 4 13/16 in.)	gelatin silver	verso (handwritten in graphite): 3 / 2 / 26	c. 1930 - 1949	Onaman Lake, Ontario, Canada	Historical Canadian	White dog tied up to snow covered tree. In the snow you can see the shadow of possibly Frank "Franz" Johnston.
15262_235	Stream with snow on water's edge	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	14.5 x 18.5 cm (5 11/16 x 7 1/4 in.)	gelatin silver	verso (handwritten in graphite): 12x16-17	c. 1930- 1949	Canada	Historical Canadian	View of a stream with snow on its bank.
15262_236	View of stream during winter	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	12.5 x 17.6 cm (4 15/16 x 6 15/16 in.)	gelatin silver	[no inscriptions]	c. 1930- 1949	Canada	Historical Canadian	View of stream during winter from a cliff.
15262_237	Trees reflected in water	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	13.1 x 19.8 cm (5 3/16 x 7 13/16 in.)	gelatin silver	[no inscriptions]	c. 1930- 1949	Canada	Historical Canadian	Snow melting on water bank with trees reflected in it.
15262_238	Stream partially covered with melting ice	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	12.5 x 17.6 cm (4 15/16 x 6 15/16 in.)	gelatin silver	verso (handwritten in graphite): 20x24 10	c. 1930- 1949	Canada	Historical Canadian	View of stream with melting ice on waters edge.
15262_239	View of stream with melting ice	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	12.5 x 17.6 cm (4 15/16 x 6 15/16 in.)	gelatin silver	verso (handwritten in graphite): 15x18	c. 1930- 1949	Canada	Historical Canadian	View of stream with melting snow and ice.

15262_240	Sled dogs and snow shoeing	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	20.2 x 25.2 cm (7 15/16 x 9 15/16 in.)	gelatin silver	[no inscriptions]	c. 1930-1949	Onaman, Ontario	Historical Canadian	Snow scenes with sled dogs and snow shoeing.
15262_241	Dogs and snowshoes	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	19.6 x 17.9 cm (7 3/4 x 7 1/16 in.)	gelatin silver	[no inscriptions]	c. 1930-1949	Onaman, Ontario	Historical Canadian	Man in foreground poses for picture with a group of dogs while other men are snowshoeing.
15262_242	View of sled dogs through trees	Attributed to: Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	18.4 x 14.9 cm (7 1/4 x 5 7/8 in.)	gelatin silver	verso (handwritten in graphite): 11330	c. 1930-1949	Canada	Historical Canadian	View of dog sled team through opening in trees.
15262_243	Moose Calling, Vermillion Lake, Que	Unknown	16.5 x 21.8 cm (6 1/2 x 8 9/16 in.)	gelatin silver	verso: Moose Calling-Vermillion River, Quebec. / c.7.12084 / R	c. 1930-1949	Quebec, Canada	Historical Canadian	Two men in canoe moose calling.
15262_244	Where shall we go?	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.9 x 11.7 cm (3 1/2 x 4 5/8 in.)	gelatin silver	verso (handwritten in graphite): Where shall we go?	c. 1930-1949	Canada	Historical Canadian	Group of white ducks in farmyard.
15262_245	Plants growing through soil	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	17.6 x 25.1 cm (6 15/16 x 9 7/8 in.)	gelatin silver	[no inscriptions]	c. 1930-1949	Canada	Historical Canadian	Spring flowers poking through the ground.
15262_246	View of tree covered hills with snow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	8.9 x 16.4 cm (3 1/2 x 6 7/16 in.)	gelatin silver	[no inscriptions]	c. 1930-1949	Canada	Historical Canadian	Snow covered landscape by waters edge.
15262_247	Trees and snow covered ground	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	18.6 x 20.2 cm (7 5/16 x 7 15/16 in.)	gelatin silver	[no inscriptions]	c. 1930 - 1949	Canada	Historical Canadian	Angled view of snow covered ground with trees in background.
15262_248	Prospectors making their way into the farther north	Unknown	15.2 x 9.5 cm	gelatin silver	verso (handwritten in graphite): 15x18 / Prospectors making / their way into the / farther north / "A" / page 4 / 2 5/8	c. 1930 - 1949	Canada	Historical Canadian	Two men paddle a canoe on the still water. There are trees in background with still water in foreground.

15262_249	Trail through snow and trees	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	12.6 x 12.3 cm (4 15/16 x 4 13/16 in.)	gelatin silver	[no inscriptions]	c. 1930-1949	Canada	Historical Canadian	Snow covered landscape by waters edge.
15262_250	Horses pulling a cart through snow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	12.4 x 12.3 cm (4 7/8 x 4 13/16 in.)	gelatin silver	[no inscriptions]	c. 1930-1949	Canada	Historical Canadian	Two horses pull a cart with passengers through the snow
15262_251	Shows of trees reflected in the snow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	12.1 x 12.4 cm (4 3/4 x 4 7/8 in.)	gelatin silver	[no inscriptions]	c. 1930-1949	Canada	Historical Canadian	Shadows of trees reflected in the snow.
15262_252	Clouds over water	Johnston, Frank H. (Francis Hans), 1888-1949	8 x 11 cm (3 1/8 x 4 5/16 in.)	gelatin silver	verso (stamped in black): MARGARET BALD'S/ Developing & Printing Service / (opposite Post Office) / MIDLAND - ONT.	c. 1930 - 1949	Canada	Historical Canadian	Image of clouds over a lake in later afternoon.
15262_253	On Lakeshore, October	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.2 x 12.6 cm (4 x 4 15/16 in.)	gelatin silver	verso (handwritten in graphite): On Lakeshore October (stamped in black) MARGARET BALD'S/ Developing & Printing Service / (opposite Post Office) / MIDLAND - ONT.	c. 1930 - 1949	Canada	Historical Canadian	Image of clouds over still water. A strip of land can be seen in background.
15262_254	Farm + Clouds Why Road	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.2 x 12.6 cm (4 x 4 15/16 in.)	gelatin silver	verso (handwritten in graphite): Farm + Clouds / Why Road (stamped in black) MARGARET BALD'S/ Developing & Printing Service / (opposite Post Office) / MIDLAND - ONT.	c. 1930-1949	Canada	Historical Canadian	Clouds over farm land.

15262_255	Logging in winter	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	12.7 x 12.7 cm (5 x 5 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Canada	Historical Canadian	Men logging in deep snow on trail.
15262_256	Man and a horse drawn disc harrows	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Man on harrows is pulled by two white horses. In agriculture, a harrow is an implement for breaking up and smoothing out the surface of the soil. In this way it is distinct in its effect from the plowing, which is used for deeper tillage.
15262_257	Man and a horse drawn disc harrows	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Side view of man on a harrow being pulled by two white horses. In agriculture, a harrow is an implement for breaking up and smoothing out the surface of the soil. In this way it is distinct in its effect from the plow, which is used for deeper tillage.
15262_258	Man and a horse drawn disc harrows	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Side view of man on a harrow being pulled by two white horses. In agriculture, a harrow is an implement for breaking up and smoothing out the surface of the soil. In this way it is distinct in its effect from the plow, which is used for deeper tillage.

15262_259	Man and a horse drawn disc harrows	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Side view of man on a harrow being pulled by two white horses. In agriculture, a harrow is an implement for breaking up and smoothing out the surface of the soil. In this way it is distinct in its effect from the plough, which is used for deeper tillage.
15262_260	Man and a horse drawn disc harrows	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Side view of man on a harrow being pulled by two white horses. In agriculture, a harrow is an implement for breaking up and smoothing out the surface of the soil. In this way it is distinct in its effect from the plow, which is used for deeper tillage.
15262_261	Man and a horse drawn disc harrows	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Side view of man on a harrows being pulled by two white horses. In agriculture, a harrow is an implement for breaking up and smoothing out the surface of the soil. In this way it is distinct in its effect from the plough, which is used for deeper tillage.
15262_262	Man plowing field with horses	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Front view of man plowing field with two white horses.
15262_263	Two horses standing with plow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Side view of two white horses resting while attached to a plow.

15262_264	Man and a horse drawn disc harrows	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Front view of man on a harrows being pulled by two white horses. In agriculture, a harrow is an implement for breaking up and smoothing out the surface of the soil. In this way it is distinct in its effect from the plow, which is used for deeper tillage.
15262_265	Man fixing harness on horses	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Man fixes harness on horses.
15262_266	Man plowing field with horses	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Man plows field with two white horses.
15262_267	Man plows field with horses	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Man plows field with two whites horses. Farmhouse can be seen in background.
15262_268	Man and a horse drawn disc harrows	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Side view of man on a harrows being pulled by two white horses. In agriculture, a harrow is an implement for breaking up and smoothing out the surface of the soil. In this way it is distinct in its effect from the plow, which is used for deeper tillage.
15262_269	Man on a horse drawn cart	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Man sitting on a horse drawn cart.
15262_270	Man on a horse drawn cart	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Man sitting on a horse drawn cart.

15262_271	Man stands beside horse drawn cart	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Man stands beside his horse drawn cart.
15262_272	Man on a horse drawn cart	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Man sitting on a horse drawn cart.
15262_273	Man on a horse drawn cart	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Side view of a man sitting in a horse drawn cart.
15262_274	Man and a horse drawn disc harrows	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Side view of man on a harrows being pulled by two white horses. In agriculture, a harrow is an implement for breaking up and smoothing out the surface of the soil. In this way it is distinct in its effect from the plow, which is used for deeper tillage.
15262_275	Man and horses plow field	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Man plowing fields with two white horses.
15262_276	Man milks a cow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Man sits on stool to milk his cows. A barn and other cows can be seen in the background.
15262_277	Berry pickers getting ready	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	A group of berry pickers are getting ready for the day.
15262_278	Berries being brought in	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Berry pickers bringing in picked berries.

15262_279	Pickers bringing in the berries	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Picked berries and berry pickers.
15262_280	Man seeds the field	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Man seeds a field.
15262_281	Woman in skirt seeds the field	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Woman in skirt seeds field.
15262_282	Woman milks cow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Woman wearing dress milks a cow.
15262_283	Man milking cow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Man in overalls milks cow.
15262_284	Man milking cow	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Man in overalls milks a cow.
15262_285	Woman seeds field	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Woman in skirt seeds field.
15262_286	Young boy picks berries	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	10.1 x 15.2 cm (4 x 6 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Quebec, Canada	Historical Canadian	Young boys picks berries in a field.
15262_287	Sheep in fenced field	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	20 x 25.2 cm (7 7/8 x 9 15/16 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Canada	Historical Canadian	Sheep in field with wood barn in background.
15262_288	Man chopping wood	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	20 x 25.2 cm (7 7/8 x 9 15/16 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	A balding man chops wood in front of farm house.

15262_289	Man chopping wood	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	20 x 25.2 cm (7 7/8 x 9 15/16 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	A balding man chops wood in front of a farmhouse.
15262_290	Two men sawing a tree	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	20 x 25 cm (7 7/8 x 9 13/16 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Two men sawing wood in snow.
15262_291	Men chopping wood	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	20 x 25.2 cm (7 7/8 x 9 15/16 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Three men chop and saw wood in winter.
15262_292	Two horses followed by man holding reins	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	19.9 x 25 cm (7 13/16 x 9 13/16 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Two horses walking in snow and followed by man holding the reins.
15262_293	Men piling logs	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	20 x 25.2 cm (7 7/8 x 9 15/16 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Men loading logs for horse to pull.
15262_294	Loading and pulling logs	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	19.8 x 24.8 cm (7 13/16 x 9 3/4 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Men load logs as horses wait to pull through snow.
15262_295	Horses pulling logs	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	19.8 x 24.8 cm (7 13/16 x 9 3/4 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Two horses pull logs as men follow behind. A black dog lays in the snow waiting.
15262_296	Horse hauling hay	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	19.8 x 24.8 cm (7 13/16 x 9 3/4 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Man walks beside horse hauling hay in a cart. Train tracks and phone lines can be seen in background.
15262_297	Two horses attached to loaded sleigh	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	19.9 x 24.9 cm (7 13/16 x 9 13/16 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Two horses stand in snow with loaded sleigh.

15262_298	The Deepwoods of Onaman	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	27.5 x 35.1 cm (10 13/16 x 13 13/16 in.)	gelatin silver	recto (handwritten in graphite): THE DEEPWOODS OF ONANMAN / 16x22 / Dec 3/46.	Dec 3rd 1946	Onaman, Ontario, Canada	Historical Canadian	White horse hauling wood through snow, surrounded by birch trees.
15262_299	Horse hauling logs	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	27.6 x 35.1 cm (10 7/8 x 13 13/16 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Man holds reins of wood hauling horse.
15262_300	Horse hauling logs	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	27.5 x 35.1 cm (10 13/16 x 13 13/16 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Brown horse hauling wood through the snow as man follows.
15262_301	Horse hauling logs	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	27.6 x 35.1 cm (10 7/8 x 13 13/16 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Horse hauling wood logs as man follows.
15262_302	Two horses hauling wood	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	27.6 x 35.1 cm (10 7/8 x 13 13/16 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Two horses and two men haul wood through snow.
15262_303	Horse hauling logs	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	27.6 x 35.1 cm (10 7/8 x 13 13/16 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Horse hauls wood through snow. Man leans down to fix something.
15262_304	Horse hauling logs	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	27.6 x 35.1 cm (10 7/8 x 13 13/16 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Horse hauling wood logs as man follows.
15262_305	Plowing and wood cutting	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	17.6 x 12.6 cm (6 15/16 x 4 15/16 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Man plowing farmland for seeding.
15262_306	Man plowing land	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	12.6 x 17.6 cm (4 15/16 x 6 15/16 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Man plowing farmland for seeding.
15262_307	Man holding a saw	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	21.3 x 7.6 cm (8 3/8 x 3 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Test strip of man holding a saw and walking along a wood log.

15262_308	Man walking with saw	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	19.6 x 7.6 cm (7 3/4 x 3 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Test strip of man walking with saw through a rock-covered ground.
15262_309	Man working with saw	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	21.5 x 7.5 cm (8 7/16 x 2 15/16 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Test strip of man working with saw.
15262_310	Man and horse hauling wood	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	17.6 x 25.1 cm (6 15/16 x 9 7/8 in.)	gelatin silver	[no inscriptions]	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Horse hauling wood with man.
15262_311	Two horses haul wood logs	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	12.6 x 17.6 cm (4 15/16 x 6 15/16 in.)	gelatin silver	verso (handwritten in graphite): 25 x 30	c. 1940-1949	Onaman, Ontario, Canada	Historical Canadian	Three men work the land using two horses.

**Series 2:
Postcards**

15262_312	Women and children by rocks	Unknown	8.4 x 14.1 cm (3 5/16 x 5 9/16 in.)	gelatin silver	[no inscription]	c. 1907-1910	Canada	First Nations, Historical Canadian	Group aboriginal of women and children stand in front of rocks.
15262_313	Man pulling dogsled	Unknown	8.4 x 14.1 cm (3 5/16 x 5 9/16 in.)	gelatin silver	[no inscription]	c. 1907-1910	Canada	Historical Canadian	Man pulling dogsled, team of dogs with another trailing behind.
15262_314	York Factory	Unknown	8.4 x 14.1 cm (3 5/16 x 5 9/16 in.)	gelatin silver	recto (handwritten in black ink): York Factory	c. 1907-1920	Manitoba, Canada	Historical Canadian	View of York Factory, which was a settlement and factory (trading post) located on the south western shore of Hudson Bay in north eastern Manitoba, Canada.
15262_315	Canoe going over rapids	Unknown	8.4 x 14.1 cm (3 5/16 x 5 9/16 in.)	gelatin silver	[no inscriptions]	c. 1907-1915	Canada (probably)	Historical Canadian	Four men in wood canoe going over rapids.
15262_316	Two long boats on river	Unknown	8.4 x 14.1 cm (3 5/16 x 5 9/16 in.)	gelatin silver	[no inscriptions]	c. 1907-1915	Canada (probably)	Historical Canadian	Group of men in long boats on river.
15262_317	Men squaring logs	Unknown	8.4 x 14.1 cm (3 5/16 x 5 9/16 in.)	gelatin silver	[no inscriptions]	c. 1907-1915	Canada (probably)	Historical Canadian	Group of six men holding axes.

15262_318	Men in canoes on river	Unknown	8.4 x 14.1 cm (3 5/16 x 5 9/16 in.)	gelatin silver	[no inscriptions]	c. 1907-1915	Canada (probably)	Historical Canadian	Group of men in canoes on water.
15262_319	Men unloading canoes	Unknown	8.4 x 14.1 cm (3 5/16 x 5 9/16 in.)	gelatin silver	[no inscriptions]	c. 1907-1915	Canada (probably)	Historical Canadian	Group of men unloading canoes, possibility setting up a camp site.
15262_320	Men docking and unloading canoes	Unknown	8.4 x 14.1 cm (3 5/16 x 5 9/16 in.)	gelatin silver	[no inscriptions]	c. 1907-1915	Canada (probably)	Historical Canadian	Group of men docking and unloading canoes.
15262_321	Man in canoe on water	Unknown	8.4 x 14.1 cm (3 5/16 x 5 9/16 in.)	gelatin silver	[no inscriptions]	c. 1907-1915	Canada (probably)	Historical Canadian	A man padding a canoe on water.
15262_322	A group poses for a picture with a dogsled team	Unknown	8.4 x 14.1 cm (3 5/16 x 5 9/16 in.)	gelatin silver	[no inscriptions]	c. 1910-1949	Canada (probably)	Historical Canadian	Group of men and a woman seated on dog sled pose for a picture, while another man stands to the left and rubs the lead dog.
15262_323	Two men and their dog sled teams	Unknown	7.8 x 13.5 cm (3 1/16 x 5 5/16)	gelatin silver	[no inscriptions]	c. 1930s	Canada (probably)	Historical Canadian	Man on far left looks at two dogsled teams, while another man is seen standing in the background.
15262_324	A mill in Nipigon	Everett, E. C., (1895-1984)	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Photo by / Everett / Nipigon Ont / Nov 13 1936	1936	Nipigon, Ontario, Canada	Historical Canadian	Landscape of some sort of industrial plant or mill.
15262_325	Dog sled in deep snow	Everett, E. C., (1895-1984)	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Photo by / Everett / Eleven trucks were spilled during a record snowfall crossing, Lake Helen. The dog team gets through Nipigon, Ont	c. 1923-1939	Nipigon, Ontario, Canada	Historical Canadian	Dogs trek through the deep snow after a record-breaking snowfall.

15262_326	The Mounted Police Team of Huskies of Nipigon, ON	Everett, E. C., (1895-1984)	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image):The Mounted Police Team of Huskies of Nipigon, ON / Photo by Everett	c. 1923-1939	Nipigon, Ontario, Canada	Historical Canadian	The mounted police with their husky dog sled teams.
15262_327	Husky dog sled team	Everett, E. C., (1895-1984)	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Photo by Everett	c. 1923-1939	Nipigon, Ontario, Canada	Historical Canadian	Two men and a dog sled team.
15262_328	Sled dogs at Nipigon	Everett, E. C., (1895-1984)	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image):Photo by Everett / Sled dogs at Nipigon	c. 1923-1939	Nipigon, Ontario, Canada	Historical Canadian	Two harnessed sled dogs sit in snow.
15262_329	Sled dogs resting in snow	Everett, E. C., (1895-1984)	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image):Photo by Everett / Nipigon Feb 26 1937	1937	Nipigon, Ontario, Canada	Historical Canadian	A team of sled dogs resting in the snow.
15262_330	Winter Transportation	Everett, E. C., (1895-1984)	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Winter Transportation at Nipigon, Ont / Photo by / Everett	c. 1923-1939	Nipigon, Ontario, Canada	Historical Canadian	Two men pose for a picture with their sled dogs, one man waves.
15262_331	Running dog sled team	Everett, E. C., (1895-1984)	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Photo by Everett	c. 1923-1939	Nipigon, Ontario, Canada	Historical Canadian	Running dog sled team in winter.
15262_332	Mission Building in Bethel, Alk	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image) 19 FD / Mission Building in Bethel, Alk	c. 1924-1949	Alaska, United States	Non-Historical Canadian	View of homes and the mission building in Bethel, Alaska.

15262_333	Mail Team Bethel, Alaska	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Mail Team Bethel, Alaska / FD 119	c. 1924-1940	Alaska, United States	Non-Historical Canadian	One dog sled team and two men stand in front of a post office.
15262_334	Kivagalek and wife	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Kivagalek and wife / FD 60	c. 1924-1949	Alaska, United States	Non-Historical Canadian	A aboriginal man named Kivagalek sits outside a wood structure with his wife, both are in native dress. A saw can be seen behind the woman hanging on the wall of the wood structure.
15262_335	Auigillingok, Alaska Nov. 3, 1917	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Auigillingok, Alaska Nov. 3, 1917 / FD	1917	Alaska, United States	Non-Historical Canadian	View of a small community landscape, with two children running up a small hill and a boat in the foreground.
15262_336	Amos	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Amos / FD 120	c. 1924-1949	Alaska, United States	Non-Historical Canadian	A sled dog names Amos sits outside in the snow.
15262_337	Travelling in Alaska	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Travelling in Alaska / FD 106	c. 1924-1949	Alaska, United States	Non-Historical Canadian	A man poses for picture while sitting on a dog sled pulled by two huskies.
15262_338	Freed by the Tide to Break Camp	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): FD 188 / Freed by the Tide to Break Camp	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Two men pack up a campsite onto a small sailboat.
15262_339	Sawmill Bethel Alaska	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image):FD 30 / Sawmill Bethel Alaska	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Horizontal view of piles of wood outside a working sawmill.

15262_340	Fishing	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): FD 233 / Fishing	c. 1924-1949	Alaska, United States	Non-Historical Canadian	A man stands in a kayak fishing.
15262_341	Moravian Church, Akiak, Alk.	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image):Moravian Church, Akiak, Alk. / 94 FD	c. 1924-1949	Alaska, United States	Non-Historical Canadian	View of a white church with a steeple set in the centre of trees.
15262_342	Heathen Boys	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Heathen Boys / FD 192	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Two young aboriginal boys and a dog stand in front of a wood building.
15262_343	Public School Bethel ALK.	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image):Public School Bethel ALK. / FD 170	c. 1924-1949	Alaska, United States	Non-Historical Canadian	A large group of aboriginal children pose for a class photo.
15262_344	Taking Home the Spoils Sealers on Kusk Bay	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image):Taking Home the Spoils Sealers on Kusk Bay / FD 227	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Two aboriginal men stand behind a sled filled with deal seals.
15262_345	Reindeer	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Reindeer / FD 58	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Image of two reindeer in harnesses resting.
15262_346	Travelling with tent-sled	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image):Travelling with Tent-sled / FD 51	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Aboriginal man with a reindeer pulling a sled poses for a picture while a group looks on in the background.
15262_347	Children without school	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image):Children without school / FD 45	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Group of young aboriginal children stand in front of wood building.

15262_348	Reindeer Herder's Convention	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Reindeer Herder's Convention / FD 113	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Group of male aboriginals posing for photograph in front of building.
15262_349	S. School at Bethel, Alaska	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): S. School at Bethel, Alaska / FD 38	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Group of aboriginal children and teachers take a class photograph.
15262_350	A Harvest of Tom Cod. Auigillingok, Alk	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): A Harvest of Tom Cod / Auigillingok, Alk. / FD	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Two aboriginal children pose of the camera in foreground. Mid-ground harvested cod sits on the ice and in the background fish is being dried.
15262_351	Moving a kayak by dog sled	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Moving a kayak by dog sled FD	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Dog sled teams move kayak through the snow.
15262_352	Travelling in the rough ice	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Travelling in the rough ice / FD 203	c. 1924-1949	Alaska, United States	Non-Historical Canadian	A group travels through snow and ice on dog sleds.
15262_353	King Salmon	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): FD 141 / King Salmon	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Man holds up two king salmon and a young child in a fur coat poses for the camera.
15262_354	His hair were never cut	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): His hair were never cut / FD 149	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Two aboriginal children who have just gotten their hair cut for the first time.
15262_355	Twelve men in boat	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): [illegible]	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Twelve men sit in boat on water.

15262_356	Break-up on the Kuskok River	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image):FD 516 / Break-up on the Kuskok River	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Image of ice breaking up on water.
15262_357	Tundra Natives	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Tundra Natives / FD 48	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Group of male tundra aboriginals and one child, pose for a picture.
15262_358	Eskimo women making baskets	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Eskimo women making baskets	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Two Inuit women sit making baskets. The baskets are made with what seems to be the coiling technique. Another woman and two children look on, while in the far left corner a dog sleeps.
15262_359	Quinhagak, Alaska	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Quinhagak, Alaska	c. 1924-1949	Quinhagak, Alaska, United States	Non-Historical Canadian	Image of the town of Quinhagak. The town seems to be covered by a few feet of snow and in the distance a wood church and various wood structures are seen.
15262_360	Women Splitting Fish	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Women splitting fish	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Two women sit splitting fish using a ulu "women's knife". The fish is then hung to dry on racks that can be seen on the right side of the image.
15262_361	Salmon Drying	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Salmon drying	c. 1924-1949	Alaska, United States	Non-Historical Canadian	A group of aboriginal children stand in front of drying salmon.

15262_362	Two Styles Sled	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): x 128 / Two styles of sled	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Two reindeers stand in front of two different types of sleds.
15262_363	Packing in Summer	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Packing in summer	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Aboriginals pack up items onto the backs of reindeer.
15262_364	Reindeer Fair	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Reindeer Fair	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Group of aboriginals and reindeer pulling empty sleds.
15262_365	Quinhagak Ready to Leave	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Quinhagak Ready to Leave	c. 1924-1949	Quinhagak, Alaska, United States	Non-Historical Canadian	Aboriginals and reindeer sled in foreground, town of Quinhagak, Alaska in background.
15262_366	Mission reindeer herd	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Mission reindeer herd	c. 1924-1949	Alaska, United States	Non-Historical Canadian	View of large reindeer herd with mountains in background.
15262_367	Reindeer Herd Crossing River	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Reindeer Herd Crossing River	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Reindeer herd crossing the river.
15262_368	Crossing the River	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Crossing the River	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Reindeer swims behind the boat in order to cross the river.
15262_369	Kashige	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Kashige	c. 1924-1949	Alaska, United States	Non-Historical Canadian	The outside of an Kashige, which is an Inuit shelter.
15262_370	White Whale Auigillingok	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): White Whale Auigillingok	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Hunted white whale lies on shore as aboriginals look on.
15262_371	Beluga or White Whale	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Beluga or White Whale	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Dead Beluga or white whale on beach.

15262_372	Eskimo Boys	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Eskimo Boys	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Two young Inuit boys stand outside a wood building.
15262_373	Skinning a White Whale	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image):Skinning a White Whale	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Aboriginal skinning white whales.
15262_374	Eskimo boys with pups	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Eskimo boys with pups	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Group of Inuit children with husky puppies.
15262_375	Boys with bows and arrows	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image):Boys with bows and arrows	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Group of Inuit boys stand with bows and arrows in front of fish drying racks.
15262_376	King Salmon	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image):King Salmon	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Two Inuit's holding king salmon.
15262_377	Beluga or White Whale	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image):Beluga or White Whale	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Dead Beluga or white whale lying on beach.
15262_378	Just Arrived Quinhagak, Alk	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image):Just Arrived Quinhagak, Alk	c. 1924-1949	Quinhagak, Alaska, United States	Non-Historical Canadian	Reindeer sled arriving in Quinhagak, Alaska.
15262_379	Reindeer herd in mountains	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Reindeer herd in mountains	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Reindeer herd with mountains in the background.
15262_380	In an Eskimo village	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): In an Eskimo village	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Group of Inuit children stand in front of drying fish on racks.
15262_381	Lassoing and marking reindeer	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image):Lassoing and marking reindeer	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Group of aboriginals prepare to skin a reindeer. They would have used the lasso to capture the animal.

15262_382	Travelling in the Mountains	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Travelling in the Mountains	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Man and sled dogs pose for picture in front of snow covered mountains.
15262_383	Seal Hunter on the water	Unknown	8.5 x 13.3 cm (3 3/8 x 5 1/4 in)	gelatin silver	recto (handwritten on image): Seal hunter on the water	c. 1924-1949	Alaska, United States	Non-Historical Canadian	Man standing in kayak hunting seals.
15262_384	Ice Cream Parlor at Fort Smith	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on rebate edge): Ice Cream Parlor at Ft. Smith. 501	c. 1924-1949	Fort Smith, Northwest Territories, Canada	Historical Canadian	Three men, two women and a child enjoy the sun outside a constructed tent called The Little Coffee House.
15262_385	The First Bank in N.W.T	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): The First Bank in the N.W.T. 45	June 10th, 1921	Northwest Territories, Canada	Historical Canadian	Four men stand outside the Union Bank of Canada in a large tent, which attracted a good deal of attention during the ten days that it served as a shelter for the branch. Americans were particularly impressed, thinking it a fine example of the way in which law and order was observed in Canada even in remote settlements. Permanent quarters for the branch and its manager were soon established in a small log cabin.

15262_386	Scow at Fitzgerald Portage	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): Scow at Fitzgerald Portage. 54	c. 1924-1949	Northwest Territories, Canada	First Nations, Historical Canadian	A trading scow (a wide-beamed sailing dinghy). is docked at the Fitzgerald Portage in Fort Smith, Northwest Territories. These scows were designed for hard work and heavy haulage and they did their job remarkably well.
15262_387	H.B. Post at McMurray	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): H.B. Post at McMurray 13	c. 1924-1949	Fort McMurray , Alberta, Canada	Historical Canadian	View of Hudson Bay post at Fort McMurray.
15262_388	The Fair Sex Coronation Gulf Eskimos	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): The Fair Sex Coronation Gulf Eskimos 234	c. 1924-1949	Nunavut, Canada	First Nations, Historical Canadian	Postcard is of six Inuit women and children called "The Coronation Gulf Eskimos"
15262_389	Chipewyan, Lake Athabasca	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): Chipewyan, Lake Athabasca 34	c. 1924-1949	Fort Chipewyan , Alberta, Canada	Historical Canadian	A view of Fort Chipewyan taken across Lake Athabasca. Fort Chipewyan is one of the oldest European settlements in the province of Alberta, Canada. The Fort is located on the western tip of Lake Athabasca, adjacent to Wood Buffalo National Park, in the eastern extremity of northern Alberta.

15262_390	Hare Indians, Mackenzie River	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): Hare Indians. Mackenzie River 104	c. 1924-1949	Northwest Territories, Canada	First Nations, Historical Canadian	Four Sahtú or North Slavey (historically called Hare or Hareskin Indians) women and children pose for the camera in western dress. A group of Athabasca-speaking people ancestors lived in small, nomadic bands along the lower Mackenzie River valley of the Northwest Territories.
15262_391	Indian Camp Great Slave Lake	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): Indian Camp [a squiggle] Great Slave Lake, number [illegible]	c. 1924-1949	Great Slave Lake, Northwest Territories, Canada	First Nations, Historical Canadian	The image depicts many tipis indicating a large aboriginal camp. In the background wood structures are seen.
15262_392	Fish Stockade Near Providence	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): Fish Stockade at Providence 211	c. 1924-1949	Northwest Territories, Canada	First Nations, Historical Canadian	Splitted fish can be seen drying on racks, which will then presumably be stored in the wood log stockade in order to protect them from animals.
15262_393	A Trapper's Cache, Mackenzie	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): A Trapper's Cache, Mackenzie 158	c. 1924-1949	Northwest Territories, Canada	Historical Canadian	A trappers cache, which is a small log cabin on stilts. Supplies are seen beside the structure.
15262_394	Plane on Skis Simpson	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): Plane on Skis Simpson 139	c. 1924-1949	Northwest Territories, Canada	Historical Canadian, Aviation	Image of the airplane René, which crashed and was damaged beyond repair on August 21, 1921, at Fort Simpson. There were no fatalities.

15262_395	10pm in the Arctic Circle	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): 10pm in the Arctic Circle	c. 1924-1949	Northwest Territories, Canada	Historical Canadian	Image of the midnight sun over the water in the Arctic Circle.
15262_396	Mirror of the Clouds Slave River	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): Mirror of the Clouds Slave River 44	c. 1924-1949	Northwest Territories, Canada	Historical Canadian	Clouds and tress mirrored over Slave River.
15262_397	The First Aeroplane. Fort Smith	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): The First Aeroplane. Fort Smith.	c. 1924-1949	Fort Smith, Northwest Territories, Canada	Historical Canadian, Aviation	An airplane docked on the beach at Fort Smith.
15262_398	SBSS [?] Fort McMurray at McMurray	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): SBSS [illegible] Fort McMurray at McMurray 20	c. 1924-1949	Fort McMurray, Alberta, Canada	Historical Canadian	A large ferryboat docked at Fort McMurray.
15262_399	Northerners Going Outside	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): Northerners Going Outside 9	c. 1924-1949	Canada	Historical Canadian	Large group of male travellers stand outside and on top of train.
15262_400	The Rider from the North	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): The Rider from the North 213	c. 1924-1949	Canada	Historical Canadian	Young boy holds a horse whip while standing next to a dog with a saddle on.
15262_401	The Rider from the North	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): The Rider from the North 214	c. 1924-1949	Canada	Historical Canadian	Young boy riding on the back of a dog with a saddle and horse whip.
15262_402	Ice Break-up at Aclaric, Mackenzie	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): Ice Break-up at Aclaric, Mackenzie 233	c. 1924-1949	Northwest Territories, Canada	Northwest Territories, Canada	Group of aboriginals standing on breaking ice.
15262_403	Eskimos from the Arctic Coast	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): Eskimos from the Arctic Coast 503	c. 1924-1949	Northwest Territories, Canada	Northwest Territories, Canada	Group or family of aboriginals stand in front of a tent.
15262_404	Watching boat arrival, Ft. Simpson	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): Watching boat arrival, Ft. Simpson 506	c. 1924-1949	Fort Simpson, Northwest Territories, Canada	Historical Canadian	Large group of people watching the arrival of a boat at Fort Simpson, the only village in the entire territory, in the Dehcho Region of the Northwest Territories.

15262_405	Eskimo Whale Boat, Mackenzie Delta	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): Eskimo Whale Boat, Mckenzie [sic] Delta	c. 1924-1949	Northwest Territories, Canada	Historical Canadian	Two men work on building a whaleboat, which is a long rowboat with a bow at either end for easy manoeuvrability, used in whaling.
15262_406	Eskimo Family	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): Eskimo Family at A [...illegible] 132	c. 1924-1949	Canada	First Nations, Historical Canadian	Group of Inuit men, women and children standing in front of a log cabin.
15262_407	A Medicine Man's Wife	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): A Medicine Man's Wife 513	c. 1924-1949	Canada	First Nations, Historical Canadian	A medicine man's wife with her two children stands in front of a tent.
15262_408	Snowshoes for Breaking Trail	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): Snowshoes for Breaking Trail [?]	c. 1924-1949	Canada	Historical Canadian	Man stands holding snowshoes and a gun.
15262_409	Slavey Indians at Fort Good Hope	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten): Slavi [sic] Indians at Fort Good Hope 156	c. 1924-1949	Northwest Territories, Canada	First Nations, Historical Canadian	Group of Slavey (also Slave) are a First Nations aboriginal people of the Dene group, indigenous to the Great Slave Lake region, in Canada's Northwest Territories, and extending into northeastern British Columbia and northwestern Alberta.
15262_410	Tired dogs	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	[no inscriptions]	c. 1924-1949	Canada	Historical Canadian	Four tired sled dogs sleeping in the snow.

15262_411	Dawson	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	verso (handwritten in graphite): Dawson	c. 1924-1949	Dawson City, Yukon, Canada	Historical Canadian	View of Dawson City from a hill.
15262_412	Two fishermen	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	[no inscriptions]	c. 1924-1949	Canada	Historical Canadian	Two fishermen stand in front of a fishing boat, while holding fish.
15262_413	Two men riding a dog sled	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	[no inscriptions]	c. 1924-1949	Canada	Historical Canadian	Four sled dogs harnessed and ready to pull the sled with two men.
15262_414	Dog sled team	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	[no inscriptions]	c. 1924-1949	Canada	Historical Canadian	Two men and sled dog team with community church in background.
15262_415	Dogs pulling man on a toboggan	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	[no inscriptions]	c. 1924-1949	Canada	Historical Canadian	Man being pulled by dogs on a toboggan.
15262_416	Dog sled team	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	[no inscriptions]	c. 1924-1949	Canada	Historical Canadian	Dog sled team and two men on ice.
15262_417	Dog pulled toboggan race	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	[no inscriptions]	c. 1924-1949	Canada	Historical Canadian	Four dogs pull man on a toboggan.
15262_418	Aboriginal family on boat	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	[no inscriptions]	c. 1924-1949	Canada	First Nations, Historical Canadian	Group of children and man standing in boat, on the waters edge. All are reflected in the water.
15262_419	Shooting the Big Cascade Athabasca River	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Shooting the Big Cascade Athabasca River	c. 1924-1949	Alberta, Canada	Historical Canadian	Five men on boat going over a cascade at Athabasca River. Duplicate of 15262_422.
15262_420	White Caribou Work from Chipewyan	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): White Caribou [sic] Work from Chipewyan	c. 1924-1949	Alberta, Canada	First Nations, Historical Canadian	Image of aboriginal items shoes, bag and gloves made from Caribou hide.
15262_421	Handiwork from Indians and Eskimos	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Handiwork from Indians and Eskimos	c. 1924-1949	Canada	First Nations, Historical Canadian	Image of traditional aboriginal and Inuit garments.

15262_422	Shooting the Big Cascade Athabasca River	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Shooting the Big Cascade Athabasca River (duplicate of 72)	c.1924-1949	Alberta, Canada	First Nations, Historical Canadian	Five men on boat going over a cascade at Athabasca River. Duplicate of 15262_419.
15262_423	Eskimo and Wife at Fort McPherson	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Eskimo and Wife at Fort McPherson	c. 1924-1949	Fort McPherson, Northwest Territories, Canada	First Nations, Historical Canadian	Inuit husband and wife sit in front of tent.
15262_424	Scotty Smith's Dog Train at River Park, Winnipeg	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten in black): Scotty Smith's Dog Train at River Park, Winnipeg	c. 1924-1949	River Park, Winnipeg, Canada	First Nations, Historical Canadian	Aboriginal man and white couple in sled being pulled by dogs. Other couples can be seen in the background.
15262_425	Plowing with Dogs at Simpson	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Plowing with Dogs at Simpson	c. 1924-1949	Fort Simpson, Northwest Territories, Canada	Historical Canadian	Dogs plowing a field.
15262_426	Winter's Footgear	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Winter's Footgear N.W.T	c. 1924-1949	Northwest Territories, Canada	Historical Canadian	Snowshoes hanging on outside wall of a log cabin.
15262_427	Summer on the Mackenzie	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Summer on the McKenzie [sic]	c. 1924-1949	Northwest Territories, Canada	Historical Canadian	View of two boats on river.
15262_428	Winter Travel on the Mackenzie	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Winter Travel on the McKenzie [sic]	c. 1924-1949	Northwest Territories, Canada	Historical Canadian	Two dog sleds and two male riders pose for a picture.
15262_429	Snow Ptarmigan	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Snow Ptarmigan 458	c. 1924-1949	Canada	Historical Canadian	Snow Ptarmigan in snow.

15262_430	View of the joining of the Athabasca	Unknown	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Photo by Sutherland's Pharmacy. verso (handwritten in graphite): The plane landed on the first leg of our flight just about where these dogs are photographed. The Athabasca and Clearwater rivers join here, it's the end of steel in N. Canada	c. 1924-1949	Alberta, Canada	Historical Canadian	View of the joining of the Athabasca and Clearwater Rivers with two men and dog sled. There is a note written on the verso by Frank H. Johnston.
15262_431	Transport Dog Team at Nipigon Ont	Everett, E. C., (1895-1984)	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Transport Dog Team at Nipigon Ont / Photo by / Everett	c. 1924-1949	Nipigon, Ontario, Canada	Historical Canadian	Dog sled team and two men stand outside Everett's Developing and Printing store. Duplicate of 15262_434.
15262_432	Shooting the Rapids on "The Nipigon River" Canada	Everett, E. C., (1895-1984)	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Shooting the Rapids on "The Nipigon River" Canada verso (stamped in black): E.C. Everett, / Nipigon, ONT	c. 1924-1949	Nipigon, Ontario, Canada	Historical Canadian	Two men in canoe riding the rapids on Nipigon River.
15262_433	Man and sled dogs	Everett, E. C., (1895-1984)	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Photo by / Everett	c. 1924-1949	Nipigon, Ontario, Canada	Historical Canadian	Man petting a sled dog.
15262_434	Transport Dog Team at Nipigon Ont	Everett, E. C., (1895-1984)	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Transport Dog Team at Nipigon Ont / Photo by / Everett	c. 1924-1949	Nipigon, Ontario, Canada	Historical Canadian	Dog sled team and two men stand outside Everett's Developing and Printing store. Duplicate of 15262_431.
15262_435	Man running with dog sled team	Everett, E. C., (1895-1984)	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Photo by / Everett	c. 1924-1949	Nipigon, Ontario, Canada	Historical Canadian	Man running with dog sled team, while others watch on.

15262_436	Dog sled team travel near train tracks	Everett, E. C., (1895-1984)	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Photo by / Everett	c. 1924-1949	Nipigon, Ontario, Canada	Historical Canadian	Man travels with dog sled team next to train tracks. A log building of a gold mine can be seen in background.
15262_437	A Husky Dog Team in Northern Ont.	Everett, E. C., (1895-1984)	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): A Husky Dog Team in Northern Ont. / Photo by Everett / 18	c. 1924-1949	Nipigon, Ontario, Canada	Historical Canadian	Two men and their dog sleds resting in the snow. Duplicate of 15262_441
15262_438	Dog Teams are used in the mining districts	Everett, E. C., (1895-1984)	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Dog Teams are used in the mining districts / Photo by Everett / Nipigon Ont.	c. 1924-1949	Nipigon, Ontario, Canada	Historical Canadian	Two men being pulled by a dog sled team through the snow.
15262_439	A gentlemen and his team	Everett, E. C., (1895-1984)	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Photo by Everett	c. 1924-1949	Nipigon, Ontario, Canada	Historical Canadian	A well-dressed young man, stands with a dog sled team in winter.
15262_440	Mounted Police starting out to get "their man." Nipigon Ont	Everett, E. C., (1895-1984)	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Mounted Police starting out to get "their man." Nipigon Ont / Photo by Everett	c. 1924-1949	Nipigon, Ontario, Canada	Historical Canadian	A group of police officers standing with their dog sled teams, while on the hunt for a suspect.
15262_441	A Husky Dog Team in Northern Ont. (duplicate of 213)	Everett, E. C., (1895-1984)	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): A Husky Dog Team in Northern Ont. / Photo by Everett / 18	c. 1924-1949	Nipigon, Ontario, Canada	Historical Canadian	Two and their dog sleds resting in the snow. Duplicate of 15262_437.
15262_442	Heavy Snowfall in Northern Ontario	Everett, E. C., (1895-1984)	8.8 x 14 cm (3 7/8 x 5 1/2 in)	gelatin silver	recto (handwritten on image): Heavy Snowfall in Northern Ontario. / Photo by Everett	c. 1924-1949	Nipigon, Ontario, Canada	Historical Canadian	Two men walk through a snowy path.

**Series 3:
Ephemera**

15262_443 and 15262_444	Paint brushes	Unknown		brush	various inscriptions	c. 1910-1949	Unknown	Historical Canadian	Two tempera paint brushes used by Frank "Franz" Johnston.
15262_445	Franz Johnston A.R.C.A., O.S.A.	J.E. Middleton	14 x 10.1 cm (5 1/2 x 4 in.)	paper	[no inscriptions]	c. 1910-1949	Canada	Historical Canadian	Twelve pamphlets with blue covers and yellow pages. Includes essay about Franz Johnston written by J.E. Middleton. Also includes quotes from various sources parsing Johnston's paintings.
15262_446	City Museum	Sigmund Muldal	3.4 x 7.6 cm (1 5/16 x 3 in.)	paper	various inscriptions	c. 1910-1949	Canada	Historical Canadian	Business card for Sigmund Muldal
15262_447	Franz Johnston in Retrospect 1888-1949	Rodrik, Paul, 1915-1983	23 X 15.3 cm (9 1/16 x 6 in.)	paper	[no inscriptions]	1970	Canada	Historical Canadian	A poster for an exhibition of Franz Johnston's paintings at the Rothmans Art Gallery of Stratford.
15262_448-456	Frank Johnston autobiography	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	28.1 x 21.4 cm (11 1/16 x 8 7/16 in.)	paper	various inscriptions	c. 1910-1949	Canada	Historical Canadian	Nine pages of a hand written autobiography written by Frank Johnston. The pages detail his studies in the united states as well as detailing the start of his friendship with other members of the group of seven.
15262_457-467	Biography notes written by Paul Rodrik	Rodrik, Paul, 1915-1983 Rodrik, Mary Bishop, 1919-2006	28.1 x 21.4 cm (11 1/16 x 8 7/16 in.)	paper	various inscriptions	c. 1949-1979	Canada	Historical Canadian	Eleven pages of notes written by Paul and Mary Rodrik as apart of a biography about Frank Johnston.

15262_468-473	Parts of a biography of Frank Johnston written by Paul Rodrik	Rodrik, Paul, 1915-1983	28.1 x 21.4 cm (11 1/16 x 8 7/16 in.)	paper	various inscriptions	c. 1949-1979	Canada	Historical Canadian	Numerous pages typed stories of the life of Frank Johnston.
15262_474	Paul Rodrik: Pageant of the Human Puppet Exhibition pamphlet	Rodrik, Paul, 1915-1983	28.1 x 21.4 cm (11 1/16 x 8 7/16 in.)	paper	various inscriptions	c. 1979	Canada	Historical Canadian	Two Exhibition pamphlets and invite.
15262_475	Map of Great Bear Lake	Unknown	oversized	paper	various inscriptions	c. 1939	Canada	Historical Canadian	Map of Great Bear Lake
15262_476	Map of Great Bear Lake	Unknown	oversized	paper	various inscriptions	c. 1939	Canada	Historical Canadian	Map of Great Bear Lake
15262_477	Map of Cameron Bay	Unknown	oversized	paper	various inscriptions	c. 1936	Canada	Historical Canadian	Map of Cameron Bay
15262_478	Map of the Northwest Territories	Unknown	oversized	paper	various inscriptions	c. 1935	Canada	Historical Canadian	Map of the Northwest territories. Includes markings done by Johnston indicating his trip.
15262_479	Great Bear Lake travel receipt	Canadian National Express and Canadian Airways Limited.	approx. 12.5 - 25.1 cm (4 15/16 x 9 7/8 in.)	paper	various inscriptions	c. 1939	Canada	Historical Canadian	Travel receipts for Johnston travels in Great Bear Lake. They are from Canadian National Express and Canadian Airways Limited.
15262_480	Travel and room and board receipts.	Unknown	25.1 x 19.8 cm (9 7/8 x 7 13/16 in.)	paper	various inscriptions	c. 1939	Canada	Historical Canadian	Cost of room and board for Johnston's time in Great Bear Lake.
15262_481	Animals of all Countries	Unknown	28 x 21.5 cm (11 x 8 7/16 in.)	paper	various inscriptions	October 1924	London, England	Historical Non-Canadian	The magazine contains illustrations of numerous types of animals. The illustrations are produced in both black and white and colour.

15262_482	Nature Magazine	The American Nature Association	29 x 21.5 cm (11 x 8 7/16 in.)	paper	various inscriptions	December 1927	Princeton, New Jersey	Historical Non-Canadian	The magazine contains stories of Alaska. The images within the magazine are of similar subject matter to those found in the paintings and photographs created by Johnston.
15262_483	The Beaver	Hudson's Bay Company	28.9 x 20.8 cm (11 3/8 x 8 3/16 in.)	paper	various inscriptions	Spring 1964	Winnipeg, Canada	Historical Canadian	Contain colour and black and white images of the Canadian North.
15262_484	Canadian National Round the World Service	Canadian National Railways	12 x 16.4 cm (4 3/4 x 6 7/16 in.)	paper	various inscriptions	c. 1918 - 1949	Canada	Historical Canadian	Envelope that seems to have contained travel tickets.
15262_485	Mackenzie Air Service	Mackenzie Air Service Limited Macdonald Hotel, Edmonton	9.8 x 9.3 cm (3 7/8 x 3 11/16 in.)	paper	various inscriptions	c. 1918 - 1949	Canada	Historical Canadian	This is a small travel tag that may have been placed on luggage. The tag contains the logo for Mackenzie Air Service along with Johnston's personal information.
15262_486	Passenger Ticket - Canadian Airways Limited	Canadian Airways Limited	19.5 x 11.3 cm (7 11/16 x 4 7/16 in.)	paper	various inscriptions	1939	Canada	Historical Canadian	Canadian Airways passenger ticket from Coppermine to Radium.
15262_487	Handwritten note	Unknown	21.5 x 14 cm (8 7/16 x 5 1/2 in.)	paper	various inscriptions	c. 1949-1983	Canada	Historical Canadian	Handwritten notes.
15262_488	Print of a Paul Rodrik painting	Rodrik, Paul, 1915-1983	15.9 x 25.3 cm (6 1/4 x 9 15/16 in.)	paper	[no inscriptions]	c. 1949-1983	Canada	Historical Canadian	Blue clouds in yellow sky hangs over a tipi placed in the middle ground, by the water's edge.
15262_489	Thank you letter	Unknown	25.3 x 20.3 cm (9 15/16 x 8 in.)	paper	various inscriptions	February 21st, 1940	Canada	Historical Canadian	A thank you letter to Frank Johnston for a speech he gave at a club.

15262_490	Receipt for Canadian Airways Limited	Canadian Airways Limited	27.6 x 21.2 cm (10 7/8 x 8 3/8 in.)	paper	various inscriptions	July 11, 1939	Canada	Historical Canadian	Receipt for flight between Coppermine to Port Radium.
15262_491	Franz J. - Teaching Thoughts + Philosophy	Johnston, Frank "Franz" H. (Francis Hans), 1888-1949	24.1 x 38 cm (9 1/2 x 14 15/16 in.)	paper	verso [handwritten in green marker]: Franz J.- Teaching / Thoughts + Philosophy	c.1924-1949	Canada	Historical Canadian	Folder that held all the paper clippings.
15262_492-586	94 cutouts of various subject matter	various	approx. 6.4-34.1 cm (2 1/2 x 13 7/16 in.)	paper	various inscriptions	c. 1949-1979	Canada	Historical Canadian	Includes clippings of photos of animals and landscapes possibly used for reference purposes when Frank "Franz" Johnston was painting, as well as clippings of some reproductions of other artists' work.
15262_587	Note attached to Rembrandt	Unknown	9 x 15.2 cm (3 9/16 x 6 in.)	paper	various inscriptions	c. 1910-1949	Canada	Historical Canadian	Note written in pencil on white envelope was attached to <i>Self-Portrait of Rembrandt with Beret and Turned-Up Collar</i> .
15262_588	Self-Portrait of Rembrandt with Beret and Turned-Up Collar	Rembrandt Harmenszoon van Rijn, 1606-1669	30.5 x 24.1 cm (12 x 9 1/2 in.)	paper	various inscriptions	c. 1949-1979	unknown	Historical Non-Canadian	Rembrandt van Rijn - Self-Portrait with Beret and Turned-Up Collar. is a 1659 oil on canvas painting by the Dutch artist Rembrandt.
15262_589	Christmas in Snowy Lands: with the Eskimos of the Far North	Waft, Millar	36.1 x 50 cm (14 3/16 x 19 11/16 in.)	paper	various inscriptions	November 24, 1939	Canada		Print of a painting by Millar Waft. The painting depicts various aboriginals working on daily tasks. Women take care of the children as men work. Produce a fire by rubbing a thong on a stick. In the

									background of the image a dear pulling a sleigh.
15262_590	Changed Foxes! An Incident with the Cattistock	The Tattler	31.8 x 32cm (12 1/2 x 12 5/8 in.)	paper	various inscriptions	December 11th 1929	London, England		A print of the painting by Lionel Edwards (11 September 1878 – 13 April 1966) was a British artist who specialized in painting horses and other aspects of British country life. The painting depicts a British Huntsman in the process of hunting a fox with his hound dogs; lucky the fox has slipped by them unnoticed.