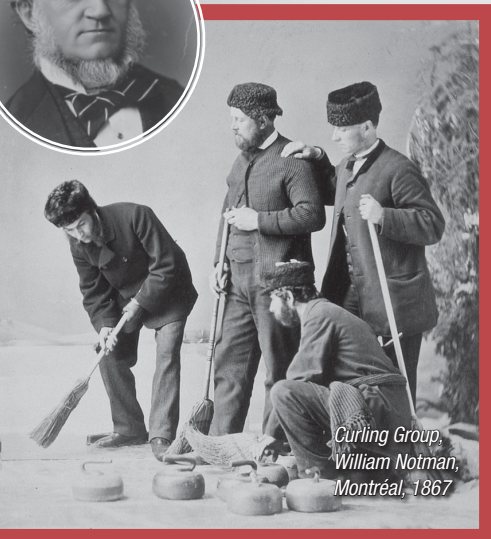


BEHIND THE CAMERA

THESE PHOTOGRAPHERS — SOME FAMOUS AND SOME LESS WELL-KNOWN — CAPTURED OUR COUNTRY'S PEOPLE AND PLACES.



Curling Group,
William Notman,
Montréal, 1867



Portrait d'un jeune
garçon, Quebec City,
about 1870



William Notman (1826-1891)

Notman's photos and stereographs of the building of Montreal's Victoria Bridge in the late 1850s made him famous. His portraits and composite photographs made him even more famous. (Composites involved cutting out images of people, sometimes in costume with painted backdrops, to compose a scene, and then photographing the results.) He and his staff travelled all over what would become Canada, taking popular photos known as "views" of places most people would never go. His work won prizes throughout the world, and Queen Victoria even proclaimed him "Photographer to the Queen."

Élise L'Heureux Livernois (1827-1896)

Livernois and her husband ran a photo studio in Quebec City, eventually adding a second one. She was especially good at taking pictures of children. After her husband died, she continued the business, taking a partner and renaming it Livernois & Bienvenu. They took portraits and captured scenes in the city and the countryside as well as photographing well-known people. The photos appeared in popular magazines like *Canadian Illustrated News* and *L'Opinion publique*. The Livernois family photography business continued until 1974.



Hannah Maynard (1834-1918)

Even today, people still can't figure out how Maynard managed some of her photographic trickery. Sometimes she cut out people's pictures, combined them in scenes and re-photographed them like she did at left with images of herself. Sometimes she created what she called "photosculptures." These involved covering someone's upper body in flour and draping the rest of them in black cloth so the resulting photo looked like a, well, sculpture. She opened her studio in Victoria, B.C., in 1862 and 35 years later became the first official photographer for the Victoria police. She was looked down on both for her unusual methods and for being a woman, but her talent was eventually admired.



Tea Time, Victoria, 1893

Geraldine Moodie (1854-1945)

Moodie went to many parts of what is now northern and western Canada alongside her husband, who was with the North West Mounted Police. She lugged her equipment on everything from a wagon to a dogsled as she took photos of Cree, Inuit and other Indigenous people whose lives were being changed forever by the arrival of settlers (and police). She also photographed subjects ranging from her husband's colleagues to wildflowers to cattle ranches. As she moved around, Moodie set up studios in Battleford and Maple Creek, Sask., and in Medicine Hat, Alberta.

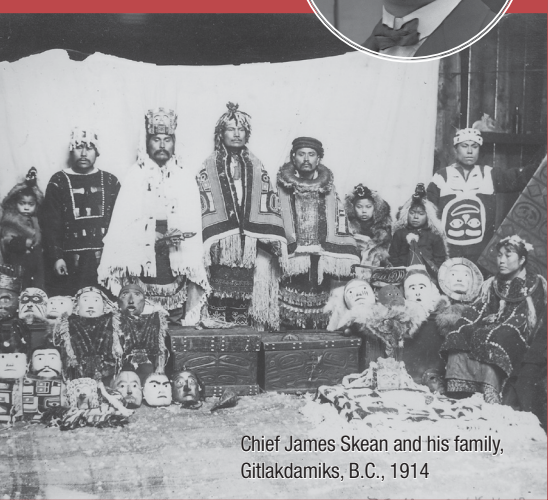


Inuit men and boys aboard whaling ship, Ungava, 1904



Benjamin Haldane (1874-1941)

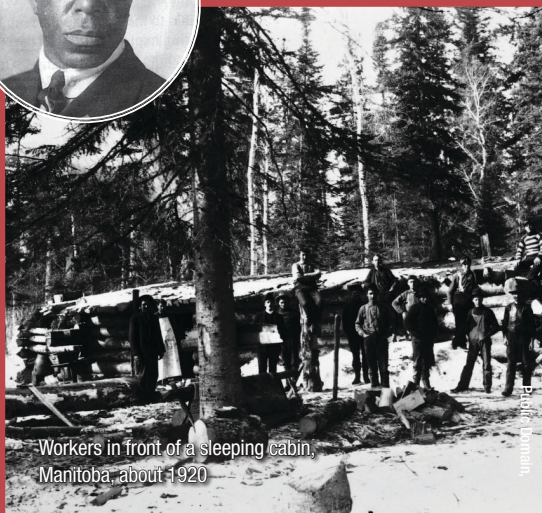
This Tsimshian photographer moved from B.C. to Alaska with his family when he was young. He was a musician, a municipal councillor and owned a store before starting his studio in 1899. Many Tsimshian and people from other First Nations came to him for portraits. These photos showed Indigenous people as well-off, proud and dignified. Haldane took photographs up and down the West Coast, including images of potlatches, which the government had outlawed. He and his subjects had to be careful, because those photos could be used as evidence to arrest people simply for continuing their traditional culture.



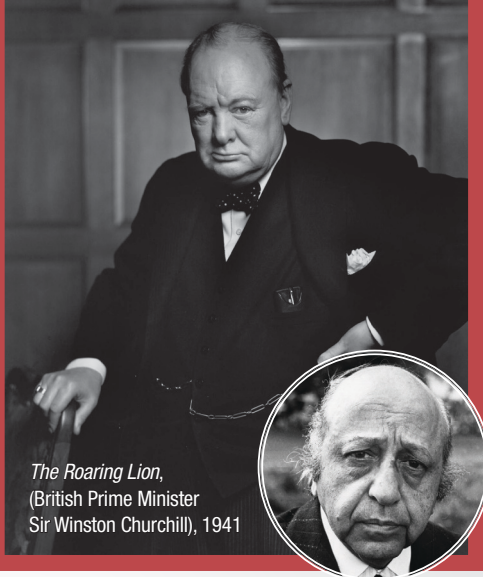
Chief James Skean and his family,
Gitlakdamiks, B.C., 1914

Billy Beal (1874-1968)

When Beal moved to Manitoba in 1906, he was the likely the first Black man in the Swan River area. A sawmill engineer, he had a big library and an active mind. He did everything from making wooden toys to building electric fences to providing medical care. Beal helped bring a school and library to his community, too. He taught himself to take photos, and from about 1915 to 1925, captured the early years of homesteading in the Manitoba countryside, as in the image at right. Only about 50 plates from his photos remain.



Workers in front of a sleeping cabin,
Manitoba, about 1920



The Roaring Lion,
(British Prime Minister
Sir Winston Churchill), 1941

Yousuf Karsh (1908-2002)

Karsh originally wanted to go into medicine but learned photography from his uncle. After leaving Armenia as a teenager, Karsh first went to Sherbrooke, Que., and then Boston before settling in Ottawa. His friends there introduced him to famous people whose photos he took. Soon politicians, artists, celebrities and royalty were asking for his dramatically lit black and white portraits: Albert Einstein, Mother Teresa, Walt Disney and Nelson Mandela, to name a few. He was known the world over as “Karsh of Ottawa.” He lived and had his studio in the city’s castlelike Château Laurier Hotel for nearly 20 years.



Kooyoo wearing a
beaded amauti, made
by her mother, Kinngait,
Nunavut, about 1960.

Peter Pitseolak (1902-1973)

For three decades, Pitseolak used photography as well as painting, sculpture, recordings and more to help document a changing way of life from his home in Kinngait, Nunavut. He wanted to capture Inuit culture on film so future generations would be able to share the knowledge of those who came before them. He taught himself how to compose and take photos, and how to develop them. He was so good that others came to him to learn his techniques.



Portrait of Ishar Singh Gill,
Vancouver, 1918

Yucho Chow (1876-1949)

For more than 40 years, Chow’s photography studio was an important part of Vancouver’s Chinatown. Unlike some white photographers, he was happy to take portraits of the many Sikh, Black and newly arrived Eastern European people who lived in the city. Like other Chinese people who came to Canada, Chow had to pay a head tax. His certificate says he was a labourer, but he had many other skills — he even added illustration and fancy calligraphy to some of his photographs.