

With the Prince on Two Tours

WHY I PREFERRED THE CANADIAN TOUR

(By Ernest Brooks, the King's Photographer)

"Which of the two tours accomplished by the Prince of Wales was the best from your point of view?" On many occasions since my return to England, this question has been asked me, and always in reply I have said, "My point of view is that of a Press Photographer, and speaking as such I have no hesitation in saying that the three months tour in Canada was decidedly the best."

My answer has evoked no small amount of surprise, and has invariably resulted in another query being put—"Why?" To that query I have replied, "Because in Canada I had excellent facilities for doing the work I went to accomplish. Thanks to those facilities I obtained far better pictures than I was able to obtain on the last tour with the Prince of Wales."

Comparisons are, I know odious, and if in the following brief statement of facts I draw comparisons between events which happened in Canada on the last tour, I trust that my friends who so nobly assisted me in Australia and New Zealand will not take offence. Facilities to Rob the camera man of the facilities for taking his picture, of the hundreds of newspapers and magazines who are clamouring to reproduce the pictures, and you have robbed him of his all. Give him facilities for taking the pictures, and leave it at that, you have crippled him, and handicapped him terribly. So, I am afraid I was handicapped in Australia and New Zealand. The Empire which I visited on the last Royal Tour. I do not say that I was intentionally handicapped. Far from it. I believe that those responsible for the arrangements in Australia and New Zealand were as anxious to help in the work of obtaining permanent records in picture form of the incidents of the tour as were those whom I met in Canada. What I say is that largely owing to lack of experience, many details which by the "outsider" were regarded as purely minor details were overlooked, and owing to a variety of circumstances, I found myself working under very considerable handicap. As a Press Photographer it is my aim to produce the best possible results, to give to the public and to hand down to future generations "speaking" picture records of the incidents of the historic world tours of "Our Young Man."

With the picture results of the Canadian tour, thanks to the splendid facilities I was afforded by the C. P. R., and all the Dominion officials, I am satisfied, and the public too, I believe, was satisfied. But with regard to the results achieved on the last Royal Tour I cannot speak with such confidence. Frankly I am disappointed, but I have every consolation in knowing the pictures obtained were the best under the circumstances. During the three months tour with the Prince of Wales in Canada, I worked under positively ideal conditions. The C. P. R. Royal Train contained a splendidly equipped dark room and everything was so appointed that at times one forgot one was on board a train, travelling in the far west. One imagined one was back in a well appointed London studio. Never once did I have to trouble myself regarding the dispatch of my prints. Once they were ready, willing hands attended to the duty of dispatch. So smoothly did the arrangements proceed that during the whole of the Canadian tour not a single day passed but I was able each night to place in the possession of the Royal Suite a complete set of the pictures which I had taken, and not once did I miss the mail with the pictures for which the Press of the World was clamouring. One anticipates certain difficulties when literally mobbed by so enthusiastic were they in their welcome. In New Zealand particularly I remember the Royal train was "inspected" time and time again. It permits to approach the train were necessary, nor were permits necessary to gain entrance to the railway stations as was the case in Canada. Some thirty or forty press photographers "commandeered" the Royal Special at various points along the route.

To deal with my difficulties on the last tour, I must commence with the wonder-ship H. M. S. "Retriever." When I got aboard her I discovered to my horror there was no dark room wherein I could work. Thanks to the generous assistance of the officers of the ship I succeeded in "hijacking up" a dark room in a gun support. Heaven's what a dark room it was. Built of solid steel, exposed on the outside to the glare of the tropical sun, with no possible ventilation once the door was shut, it was worse than working by the side of a furnace. How many times I was forced when in the tropics to beat a hasty retreat from my dark room, gasping for breath, I would not dare to tell, nor would I dare to disclose the number of plates which suffered in consequence of my retreat. But so even worse difficulty presented itself than the furnace-like dark room. My chemicals warmed up to such an extent that often I did not dare use them, and I could not get a bit of ice on board the ship to bring the temperature of the fluids down to anything approaching normal. So, rather than risk spoiling scores of valuable historic negatives, I was obliged to

"hold up" developing them until the weather became cooler. During the voyage I dreamed fond dreams of happier times in Australia, and anticipated the good time I would have working in a well-equipped dark room on board the Royal Train. But alas! my dreams were rudely shattered, for on the Royal Special there was no provision for a Press Photographer, nor was it possible to "rig up" a dark room, since the journey through Australia was accomplished by trains over varying railway gauges. Each State in the Commonwealth appeared to me to have adopted a different gauge so that the rolling stock of one system was useless over another system's track. I quickly gave up all hope of being able to develop and print my own negatives during the journey and entrusted the work to others when I could find people who were ready to undertake the task.

It is a fairly easy matter to find dark rooms and operators in the large cities and towns like Melbourne and Sydney, but it was by no means a small undertaking when we got "into the wilds."

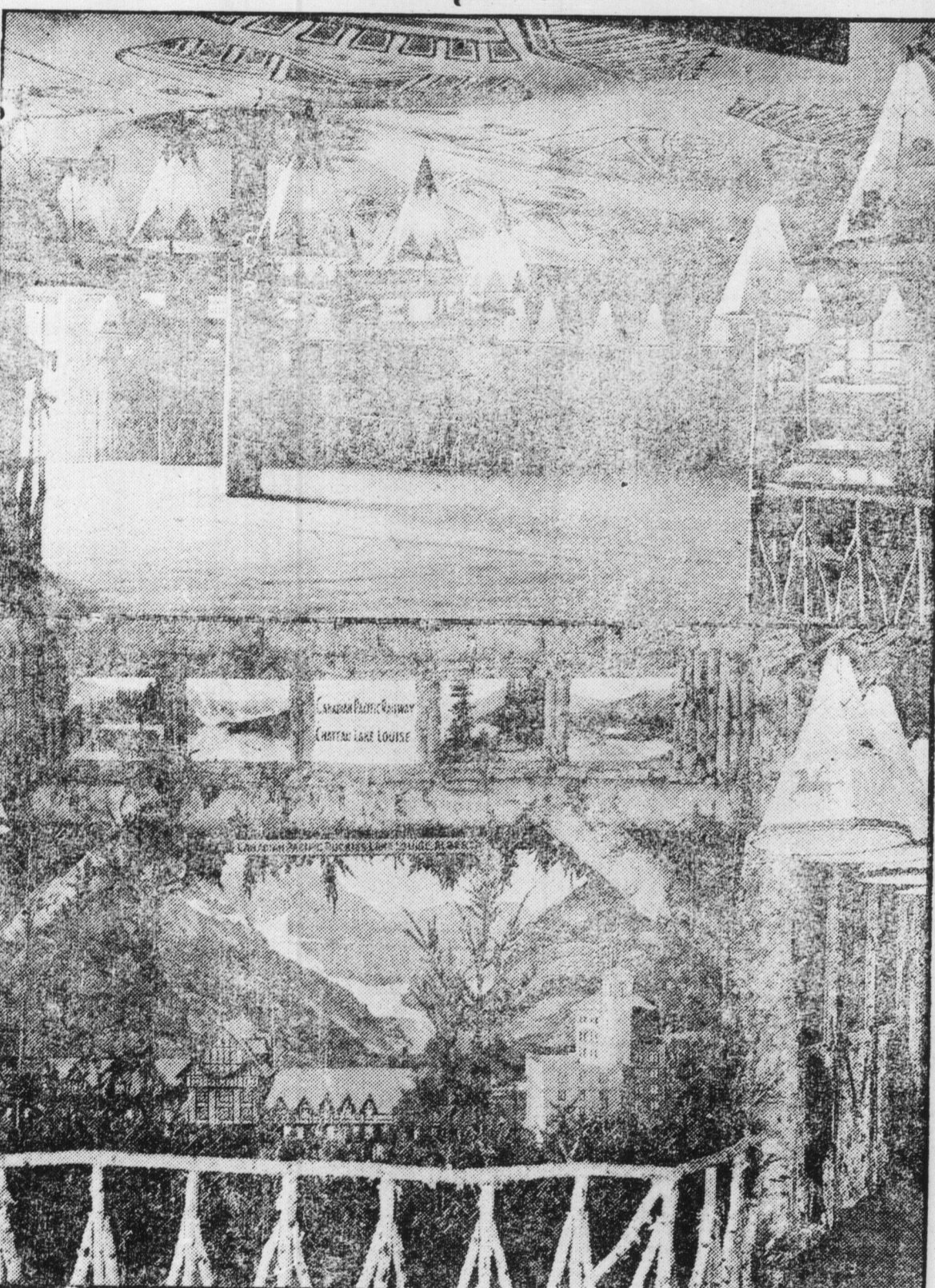
During the tour we seldom remained more than a couple of days in or near the smaller towns, and very naturally during so many all business was suspended and every moment given up to a whole-hearted "joy-making." Since it was essential that I should ever have my camera ready it was obvious that I could not shut myself up in a dark room for hours, and since every other man was "joy-making" it was hardly to be conceived that the local photographer would readily forego his pleasures for the sake of developing my plates. So it came about there were endless delays in getting my pictures to the press. Often during the Australian tour I would work all day with the camera, and spend all the night shut up in the dark room of a local photographer, professional or amateur, doing my best to make up for lost time. I was very nearly caught "napping" at Bridgetown when we met with the accident. We had only just left the station, the train being at not more than 10 miles an hour when the accident happened. Happily at Bridgetown I had not removed all my plates, and I was sitting down resting before going to my sleeping compartment to change some places when I heard a curious smashing, grinding noise. Then an attendant came running into the carriage shouting, "My God, the Prince's coach is overturned!" I jumped up and to my horror saw that there enough the coach in which the Prince of Wales was riding was lying on its side. By this time the train had stopped and officials were rushing to the rear where the overturned coaches lay. To my intense joy, I heard the well known voice of Lord Louis Mountbatten, shouting, "Where's Brooks? He must get a picture of this!" I ran along with my camera, and in time to get through the window of one of the overturned coaches. In the excitement of the moment I did a most unheard of thing. I actually exposed one plate twice and did not discover my mistake for some time afterwards. In the accident the Prince based upon a stony Indian model has been reconstructed and decorated with Indian relics and sporting trophies—fine heads and priceless skins. The Exhibit is under the direction of Mr. Norman Luxton, editor of the "Crag and Canyon" of Banff, who has spent most of his life on the trails and passes of the Rockies, camping, fishing and hunting, and who is also an authority on Indian art. He is assisted by his wife, daughter of the late Rev. John McDougall, one of the earliest missionaries in Western Canada, and herself the first white woman born in Alberta.

The first thing noticed on entering the C.P.R. Exhibit is the huge Sun Burst which throws its rays around the gigantic Lodge Indiana, are garnered the side scenes portraying in miniature form some of the gorgeous settings which none but the Canadian Pacific Rockies can produce. The roof of the Indian Lodge is hand painted with the symbolic writings and signs typical of the Rocky and Plains Indians. The side embellishments are finished in white birch, the bark of which is always a favorite with the Indians not only for the construction of canoes but for the building of a camp fire. On each side of the entrance, office accommodation has been worked into the setting where information of every description can be obtained and telegraph service is also installed. This has the tepee finish and real Indian tepee poles transported from the West for the purpose have been used. The lighting effect of these interiors with miniature Indian tepees as shades produces an effect of entrancing beauty.

The scene from Sulphur Mountain overlooking Banff Springs Hotel in the foreground, and the beautiful Rundle and Tunnel Mountains, and the stretch of the Bow River in the background is highly realistic. A fine model of the C.P.R.'s famous hostelry built specially for the occasion is shown electrically illuminated and gives the visitor the impression that he is paying a visit to Banff instead of sweltering under the atmosphere of an exhibition. The Banff Hot Springs, famous for their health giving qualities were known to the Red men long years ago and accidentally discovered by engineers when surveying for the C.P.R. The huge swimming tank hidden from the view, but situated directly in front of the hotel has a depth of 100 feet and is one of the great summer attractions. The Bow River scene in the back of the picture reminds one of an oval with its pale green and its ever changing shades of blue. The scene cannot be depicted for space although Lake Louise depicts the other side of the continent as it gives a close view

PRINCE OF WALES The Big Value in FLOUR for Bread, Cakes & Pastry The St. Lawrence Flour Mills Co. Montreal, P.Q. Halifax, N.S.

Sun Dance Lodge at Toronto



Toronto can always count on the C.P.R. to provide a unique and attractive exhibit for the Toronto Fair, and this year if anything the C.P.R. Exhibit has surpassed all previous records for originality and artistic execution. In order to visualise the romance as well as the majestic scenery of the Canadian Pacific Rockies, a Sun Dance Lodge based upon a stony Indian model has been reconstructed and decorated with Indian relics and sporting trophies—fine heads and priceless skins. The Exhibit is under the direction of Mr. Norman Luxton, editor of the "Crag and Canyon" of Banff, who has spent most of his life on the trails and passes of the Rockies, camping, fishing and hunting, and who is also an authority on Indian art. He is assisted by his wife, daughter of the late Rev. John McDougall, one of the earliest missionaries in Western Canada, and herself the first white woman born in Alberta. The first thing noticed on entering the C.P.R. Exhibit is the huge Sun Burst which throws its rays around the gigantic Lodge Indiana, are garnered the side scenes portraying in miniature form some of the gorgeous settings which none but the Canadian Pacific Rockies can produce. The roof of the Indian Lodge is hand painted with the symbolic writings and signs typical of the Rocky and Plains Indians. The side embellishments are finished in white birch, the bark of which is always a favorite with the Indians not only for the construction of canoes but for the building of a camp fire. On each side of the entrance, office accommodation has been worked into the setting where information of every description can be obtained and telegraph service is also installed. This has the tepee finish and real Indian tepee poles transported from the West for the purpose have been used. The lighting effect of these interiors with miniature Indian tepees as shades produces an effect of entrancing beauty. The scene from Sulphur Mountain overlooking Banff Springs Hotel in the foreground, and the beautiful Rundle and Tunnel Mountains, and the stretch of the Bow River in the background is highly realistic. A fine model of the C.P.R.'s famous hostelry built specially for the occasion is shown electrically illuminated and gives the visitor the impression that he is paying a visit to Banff instead of sweltering under the atmosphere of an exhibition. The Banff Hot Springs, famous for their health giving qualities were known to the Red men long years ago and accidentally discovered by engineers when surveying for the C.P.R. The huge swimming tank hidden from the view, but situated directly in front of the hotel has a depth of 100 feet and is one of the great summer attractions. The Bow River scene in the back of the picture reminds one of an oval with its pale green and its ever changing shades of blue. The scene cannot be depicted for space although Lake Louise depicts the other side of the continent as it gives a close view

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NOTICE A PRESBYTERIAN SERVICE

Service will be held in Gordon Memorial Presbyterian Church on Sunday, January 9th, at 11 a. m. and will be conducted by Rev. R. B. Layton, B. D. of Kentville. The communion of the Lord's Supper will be dispensed.

After the regular exercises a short business meeting will be held at which a vote will be taken by members and adherents on the question of Union with Providence Methodist Church on the following basis:

First. The new church shall be called The Gordon Providence United Church.

Second. Each member will retain connection with the parent church.

Third. The minister shall be chosen by the people.

Fourth. The Governing Body shall consist of the session and managers of the Presbyterian Church, and the Quarterly Board of the Methodist Church.

Fifth. The Mission Funds of each church will be safeguarded.

On account of these very important matters that affect the vital interests of the congregation, it is hoped that all members and adherents of Gordon Memorial Congregation will be present on January 9th.

R. B. LAYTON Interim Moderator

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