



### 1.2: F. W. Micklethwaite *Times Three*, ca. 1900

Professional photographer F. W. Micklethwaite's multiple self-portrait underlines the point that all photography — even pre-digital photography — can distort, play tricks, and otherwise manipulate physical realities. Micklethwaite takes us into his own upscale studio, with its typical Victorian props, reveals several stages in the photographic process, including retouching photographic portraits, and presents himself as a successful businessman and photographic magician. The results are fun and pleasing, both to modern viewers and Micklethwaite himself, who later hung this picture on a parlour wall at his home.

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sometimes mysterious depths. The reasons for their rarity are many — technological, social, and commercial. From a technical perspective, interior photography had to await the developments of more sensitive photographic plates, faster films and shutters, smaller cameras, and the invention of flash photography. From a social perspective, interior photography depended on such factors as the access the photographer had to private realms, whether homes or jails or corner offices. Commercially, professionals photographed what the clients would pay for — studio portraits, business-related scenes, or mass-produced postcards — and left the rest undocumented or to the amateur.

Most books about cities use photographs and other graphic materials as afterthoughts to illustrate the text and perhaps amuse potential readers. Even when photographs — vintage or modern — are integral parts of the book-creating process, most of the images are exterior views that illustrate the city's public face. This, of course, distorts our understanding of Toronto or any other city. For the reasons just mentioned, less than 10% of surviving photographs from the era under study were interiors, and generally only 10 to 15% of those published portray the spaces and places inside buildings where most urban life then, as now, actually took place. It is a measure of Toronto's maturity as an historical subject that the time is ripe to focus on the *interior* parts of the city.