

The History of Cypriot Photography 1839 – 1939

The Story of a Century

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Abstract

The sources published on Cypriot photography trace the beginning of Cypriot photography in the year 1878 with Merdiruz Mathieu Papazian and John P. Foscolo as the first photographers. It is well-known that these sources are based on verbal information. However, from the moment these sources, regarding the origins of Cypriot photography, were put in writing, the accuracy of the information provided was accepted without further investigation. This led to the emergence of wrong memorizations and caused it to become a pattern used in every publication about Cypriot photography without any further questioning. Nowadays, the clarification regarding inaccuracies and inadequacies of sources that constitute the relevant memorization has been reached, and based on these findings, redefinition and re shaping of the beginnings of the history of Cypriot photography has been achieved. In this article, the first century of the history of Cypriot photography will be redefined. To do so, this period will be divided into phases each of which will be evaluated within itself through the new findings reached. Photographic evidence will be the primary medium in reaching certain conclusions which will further be enriched by written data. Thus, in the end, the evolution of Cypriot photography will be shared with the reader in chronological order.

Keywords

Cyprus; History of Cypriot Photography; Cypriot Photographers; Origin of Cypriot Photography

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Original Research Article
Article submission date: 20 August 2019
Article acceptance date: 12 August 2020
1302-9916©2020 emupress

Özgün Araştırma Makalesi
Makale gönderim tarihi: 20 Ağustos 2019
Makale kabul tarihi: 12 Ağustos 2020

Kıbrıs Fotoğraf Tarihi 1839 – 1939 Yüz Yılın Öyküsü

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Özet

Kıbrıs fotoğrafçılığı üzerine yayımlanmış kaynaklar Kıbrıs fotoğrafçılığı'nın başlangıcını yıl olarak 1878'e, fotoğrafçı olarak da Merdiruz Mathieu Papazian ve John P. Foscolo'ya dayandırmaktadırlar. Bu bilgilerin ise sözlü bilgilerden dönüştüğü bilinmektedir. Bu kaynakların Kıbrıs fotoğrafçılığı'nın başlangıcı üzerine görüş belirten yazılı kaynaklar olmaları nedeniyle bilgilerin doğruluğu araştırılmadan önemsenmişlerdir. Bu önemseme yanlış bir ezberin oluşmasına ve hiç sorgulanmadan Kıbrıs fotoğrafçılığı ile ilgili her yayında kullanılan bir kalıp haline gelmesine neden olmuştur. Bugün gelinen noktada, sözü edilen ezberi oluşturan kaynak bilgilerin yanlışlık ve yetersizliğine açıklık getirecek bulgulara ulaşılmış olup, bu bulgular ışığında Kıbrıs Fotoğraf Tarihi'nin başlangıcını yeniden tanımlayıp, şekillendirecek konuma gelinmiştir. Bu makalede, ulaşılan yeni bulgular ışığında Kıbrıs Fotoğraf Tarihi'nin ilk yüzyılı itibarıyla yeniden tanımı yapılacaktır.

Anahtar Sözcükler

Kıbrıs; Kıbrıs Fotoğraf Tarihi; Kıbrıslı Fotoğrafçılar; Kıbrıs Fotoğrafı'nın Kökeni

Pre-Cypriot Photography: 1839 - 1875¹

Cyprus is an island that has been occupied for most of its existence, and its history and culture have been shaped by these occupations. The invasions occurred one after another; those departing left behind something of themselves, and those who arrived added something. Within the context of these occupations, photography was a cultural heritage left to Cyprus by the Ottoman Empire.

This cultural phenomenon aroused interest in the Holy Land, the Levant and, in a broader sense, the Eastern Mediterranean, which became an attraction and a popular place for photographers as early as 1839 during which time photography began. It is known that daguerreotypist travellers went to the East with their dark rooms in October 1839, just two months after the invention of the photograph was made known to the public (Gernsheim, 1982: 83).

Cyprus first became a popular place for amateur photographers between the years 1840 and 1878. The first Eastern Mediterranean photographic journey, which was held on October 21, 1839 – March 1840 (Fesquet, 1844: 6; Özendes, 1995: 89), was completed with 1200 daguerreotype images by the team (Gernsheim, 1982: 83). There is no information whether this group, which passed through Cyprus - Larnaca on February 4, 1840 - , took any photographs on the island.

While during these years imperialist states such as France, England, Germany and Russia continued their policies of occupying territories of the collapsing Ottoman Empire, at the same time the first steps of photography were taken. Within the framework of these policies, Cyprus, which was part of the Ottoman Empire and had an important geopolitical position, was also among their goals. It is therefore no surprise that, especially France and Germany, sent teams to Cyprus to investigate the geographical and physical characteristics of the island based on this strategy. During one of those visits, the first photograph in Cyprus, based on concrete data, was taken by Louis de Clercq on a waxed paper negative in September 1859.²

Between the second half of the 1860s and the year 1878, commercial photographers documented extensively the Levant. Tens of thousands of photographs were produced during this period. From these images gravures were drawn, and they were used in many publications and books. As a result of these developments, a photographic market of visual art was formed in Continental Europe. It is known that up to 200 photographers were involved in this market between 1839 and 1875 (Rockett, 1983). This process enabled the formation of a photography route connecting the Levant and the market in Continental Europe.

By the 1870s, the photographic market in Continental Europe became quite demanding. There was a period during which the originals of photographs of the Levant but also any kind of reproductions were printed and introduced to the market (Rockett, 1983). Following these developments, it appears that some of the photographers, the main office of which was in the Levant, had commercial branches in European cities (Rockett, 1983). Along with the commencement

1) Kadir Kaba, *The Origins of Turkish Cypriot Photography*, (Nicosia, Cypriot Photographers' Gallery, 2013).

2) Bonato, Lucie, H. Yiakoumis and K. Kaba. *The Island of Cyprus; A Photographic Itinerary from the 19th to the 20th Century*, (Nicosia, Kalimages, 2007), 36-37.

of steamship travelling, the increase in maritime trade between Europe and the Levant made Cyprus, which was located on this route, an important stopover. With the development of the photography market, it is noted that negatives and original photographs were bought, sold and exchanged and transferred from seller to buyer along with all the rights of the photographer. (Antiqphoto, 2010).³

Within this framework, Izmir located photographer "Rubellin & Son" (Alphonse Rubellin Pierre), who was placed far from the Levant, Istanbul photographer E. A. Carletti and Co. (Eduardo Alfonso Carletti) and studios in Cyprus (University of Cambridge RCS Photographers Index, 2004a) were stationed on the photography route. Thus, they had the opportunity to have transactions within Cyprus. Photographer E. A. Carletti, who was active in Larnaca, soon moved to Nicosia. In addition to his photographic portfolios for the European market, Carletti also began to work for the people on the island in, up till then, the virgin territory of Cyprus (Fig:01).⁴ Although it is known that Rubellin was active in Cyprus until he transferred his studio to Foscolo and Papazian in 1883, no photograph taken by him has surfaced.

Helios (Ilios) established a mobile studio and took photographs of the English officers in the English camps in Troodos in 1879.⁵ It is understood from an announcement in the Cyprus newspaper that Helios (Ilios), also had a branch in Larnaca.⁶ Based on this information, it can be assumed that Helios started his activities in Cyprus simultaneously with the beginning of the British Administration. The above information and more research reveal that the first photographers settled in Cyprus were "Rubellin & Son" in Limassol, "E. A. Carletti & Co." and Helios in Larnaca, between 1875–1878 and thus photography was brought to Cyprus by the photographers of the Ottoman Empire.

The first known photograph of social life in Cyprus is the photograph which depicts Aspasia Giannakou Zachariades and Maritsa Christodoulou Severis and is dated to 1865.⁷ However, social life formally became the subject of photography with the establishment of Rubellin, Carletti and Helios' studios.

Photography in the Early Colonial Period: 1878 -1883

The antagonism between the imperialist states for the island of Cyprus resulted in the victory of Britain. Great Britain guaranteed the borders of the Ottoman Empire against Russian encroachment and in exchange received Cyprus. The agreement was sealed by the Treaty of Berlin in 1878.

Along with the arrival of the British, many British travellers and travelling photographers rushed to the island. They were eager to familiarise themselves with

3) Consequently, some photographs bear signatures of different photographers. Francis Frith employed photographers from other parts of the world in order to widen his portfolio. He thus bought more than 2000 negatives. Francis Bedford sold photographs but only under the condition of keeping the Bedford name. Nevertheless photographs by other artists were commercialized under Frith's label; Antiqphoto. <https://www.19cphoto.com/photographers-represented-2/>, access June 30, 2010. Furthermore, Annie, Lady Brassey, bought photographs from the Cypriot photograph bazaar during her trip to Cyprus in 1878; Micklewright, 2003: 221.

4) I am indebted to Mr. Kemal Giray the CEO of Balkanphila Ltd. for allowing me to publish the aforementioned photograph.

5) Illustrated London News, (Supplement) 18 October, 1879.

6) Cyprus, July 8, 1880.

7) Costas & Rita Severis Foundation, CVAR (Centre of Visual Arts and Research) Archive, PHT-02401.

Cyprus and introduce it to their audience and viewers back home.



Figure 1: E.A. Carletti. Unidentified, 1880s. Courtesy of Balkanphila Ltd.

The first travelling photographer of this period was John Thomson. He arrived at Larnaca on the steamship *Arethusa* on 7 September, 1878, about two months after the British secured the island (Thomson, 1985: viii). His mission was to introduce the new colony added to the territories of the Great British Empire to the British.

During his photographic expedition in Cyprus, and as understood from his own drawings, he worked with two cameras, a large and a smaller camera. Unlike travelling photographers, who had worked in Cyprus before him, Thomson possessed an open mind and was sensitive to the lifestyle and surroundings of his subjects. He placed social life at the center of his work. In his photographs, he expressed his own personal sensitivities, an aura, rather than simply creating a photographic record of his subject. After having completed his mission, for which he used the wet collodion method (Through the Lens of John Thomson, 2015), he returned to England, and published a two-volume book entitled "Through Cyprus With the Camera in the Autumn of 1878" consisting of 59 Woodburytype images of Cypriot life in 1879.

During the same period, September 1878, a German, Max Ohnefalsch-Richter, also came to the island as an antiquarian, reporter, illustrator, and photographer upon the advice of a consulate member (Ohnefalsch-Richter, 1891: iii; Ohnefalsch-Richter, 1893: vol 1, viii). The purpose of his arrival was to take photographs of nature in Cyprus. Ohnefalsch-Richter also worked as a correspondent for the *Allgemeine Zeitung*, *Neuen Freien Presse*, and *Unsere Zeit* published in Germany (Schwarz auf Weiss, 2002). Richter's own statement "In 1878 British occupation called me to Cyprus in the capacity of a correspondent, with an introduction from the Imperial German Chancellery" (Ohnefalsch-Richter, 1891: iii) indicates that he was actually chosen for this purpose. Richter supported himself on the island by working as a contracted antiquarian and collector of historical artifacts (Krpata, 2010). His photography also included excavation sites.

We are made aware of his techniques based on his statement "I at that time used the wet process" (Ohnefalsch-Richter, 1891: vol.1, 8). Furthermore he wrote that "I had at the same time to superintend a photographic studio for portrait-taking, which I was managing..." (Ohnefalsch-Richter, 1893: vol.1, 498). The portrait studio referred to was the studio of Helios in Larnaca.⁸

Annie, Lady Brassey, was another traveller and amateur photographer, who took photographs of her travel to Cyprus in 1878. She had a good photographic infrastructure and a fully equipped dark room on her private yacht *The Sunbeam*. Being sick during most of her visit on the island, takings were performed by her team. She completed her visit with more than 116 photographs of Cyprus, both taken by her team and bought from the photography market (Micklewright, 2003: 221).

Based on information provided by Sir Samuel W. Baker, it seems that an itinerant photographer was also active in 1879 (Baker, 1879: 20) and that the photographers of the British Army's Royal Engineers took photographs of social life on the island (Baker, 1879: 317). These photographs were left as a remembrance to the public.

8) Cyprus, July 8, 1880.

In 1882, the British Sydney Vacher and Edward L'Anson visited Cyprus and took photographs. Their watercolours are based on those photographs.⁹ The Italian photographer Alinari was also active in Cyprus in the 1880s (University of Cambridge, RCS Photographers Index, 2004b).

Apart from the above-mentioned photographers, it is known that British travellers and wandering photographers made extensive studies on the island. An important feature of this period is that photographers who had studios in the territories of the Ottoman Empire, spread over three continents including Europe, Asia, and Africa, were also active on the island, some of them having established or having shared photographic studios.¹⁰

Cypriot Photography: Pioneers 1875 - 1883

All photographers before Rubellin & Son, E. A. Carletti and Helios were simply passers-by. They did not persevere with photography on the island and had no influence on the formation of Cypriot photography. In this respect, Cypriot photography owes them nothing.

Based on the available data, it is known that the studios of Rubellin, Carletti and Helios served Cyprus in addition to their commercial activities in the Levant and Turkey. From the back of a photograph's passepartout in the author's archive, it is understood that Rubellin was active under the name of Photographie Rubellin, 14 Victoria Street, Limassol (Fig:02), and Carletti was active in Larnaca c. 1878, as mentioned above, and later in Nicosia.

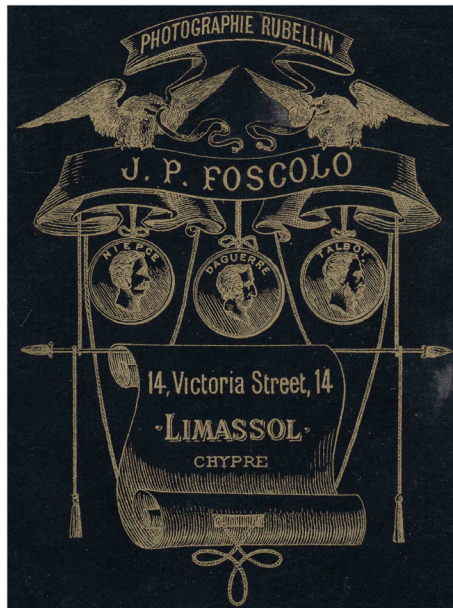


Figure 2: Photographie Rubellin. c. 1883. Authors archive.

9) Three of these watercolours are to be found at the Costas & Rita Severis Foundation, CVAR archive.

10) The aforementioned photographers will be evaluated in detail further on in the paper.

From an announcement by Helios in the Cyprus newspaper, apart from having photographic studios in Alexandria and Cairo during this period,¹¹ we learn that he also had a studio in Larnaca and that Max Ochnefalsch-Richter made portrait takings in this studio.

Photographers, who were active on the island until 1875, focused entirely on nature and historical monuments and were never interested in the social or economic aspects of the Cypriot lifestyle. In the studies carried out to date, no data on the Cypriot lifestyle has been found other than the aforementioned photograph dated 1865. Unlike the photographers before them, Rubellin, Carletti, and Helios laid the foundations for the formation of Cypriot photography with their works for the people of Cyprus.

The Rise of Cypriot Photography: 1883

Sources published on Cypriot photography place the beginning of Cypriot photography in 1878 and Merdiruz Mathieu Papazian and John P. Foscolo as the first photographers. These sources are based on verbal information.

Since these sources were published, their accuracy was accepted without further investigation. This misconception led to the emergence of wrong memorization and made it a pattern used in every publication about Cypriot photography without being questioned.¹²

Presently, new evidence has been found clarifying the inaccuracy and inadequacy of previous information and based on this evidence, the redefinition and reshaping of the beginnings of Cypriot photography has been achieved.¹³

As seen, the foundations of Cypriot photography were laid by Rubellin & Son, E. A. Carletti & Co., and Helios between 1875–1883. However, these photographers had no effects on defining and shaping Cypriot photography since they were not involved in any basic studies on Cypriot photography. The definition, shaping, rise and spreading of Cypriot photography took place in the persons of Merdiruz Mathieu Papazian and John P. Foscolo.

Papazian, who was engaged in photography in Istanbul, was a war photographer in 1882 during the occupation of Ras-el-Tin by the British.¹⁴ Although it is not known by whom he was employed, it is assumed that he worked for the British army and was encouraged by the British Administration to settle in Cyprus after the war. In 1883, he closed his studio in Istanbul and settled in Cyprus (Kaba, forthcoming).

Foscolo was a photographer in Izmir, and it is believed that he came to Cyprus with Papazian (Kaba, forthcoming).

Papazian and Foscolo were appointed as official photographers by High

11) Information obtained from a photograph in the Phivos Stavridis Larnaka Archive. (Χατζήκυριακος, Ιωσήφ. (Εβ). 2016: 149. Π.Β.Κ5.20).

12) Within the previous publications all this data were approached with caution and will be continued so by relying on written sources, unless any new supporting evidence emerges. See Kaba, (2013), 79. n. 11.

13) New evidence, obtained through recent studies on Cypriot Photography, has revealed that to date information needed detailed corrections. For these new evidence see Kadir Kaba (forthcoming), "Merdiruz Mathieu Papazian, John P. Foscolo and Cypriot Photography" in Naciye Doratlı (Ed.) 10. Uluslararası Kıbrıs Araştırmaları Kongresi 24 – 25 Nisan 2019 Mağusa.

14) Zakarya Mildanoğlu, e-mail shared with the author through Zafer Karaca, March 10, 2011.

Commissioner, Sir Robert Biddulph in 1883, in order to document the British Administration's settlement in Cyprus (Kaba, forthcoming): "...Papazian, was the official photographer of the High Commissioner..." (Michaelides 1977: 264) whereas "Foscolo was appointed official photographer of the British Army" (Lazarides, 1987: 64). Based on this information, it is understood that Papazian was appointed the Official Photographer of the Commissariat and Foscolo was appointed the Official Photographer of the British Army. Thus, it becomes clear that Foscolo photographed the settlement of British troops in Cyprus and Papazian photographed the civil administrative works. Moreover, it is also known that both took photographs of British military officers and their families.

While Papazian and Foscolo were documenting the settlement of the Colonial Administration on the island both civilian and military, they also worked as professional studio photographers and photographed the beautiful diversity of Cyprus and the social life within this diversity.

When they arrived in Cyprus, while Foscolo began his works in Rubellin's studio, Papazian had his own studio in Limassol (Fig:03).¹⁵ These two master photographers took over Rubellin's studio in 1883 and then went into a partnership and worked together (Fig:04).

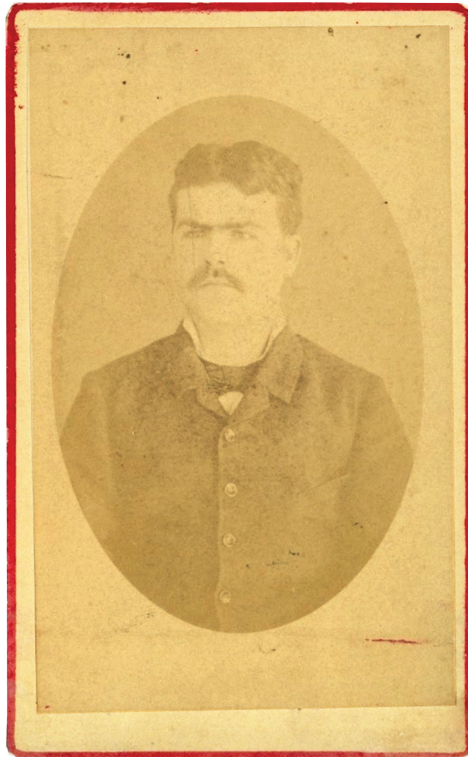


Figure 3: M. M. Papazian. Unidentified, 1883. Courtesy of Balkanphila Ltd.

¹⁵ I am indebted to Mr. Kemal Giray the CEO of Balkanphila Ltd. for allowing me to publish the aforementioned photograph.

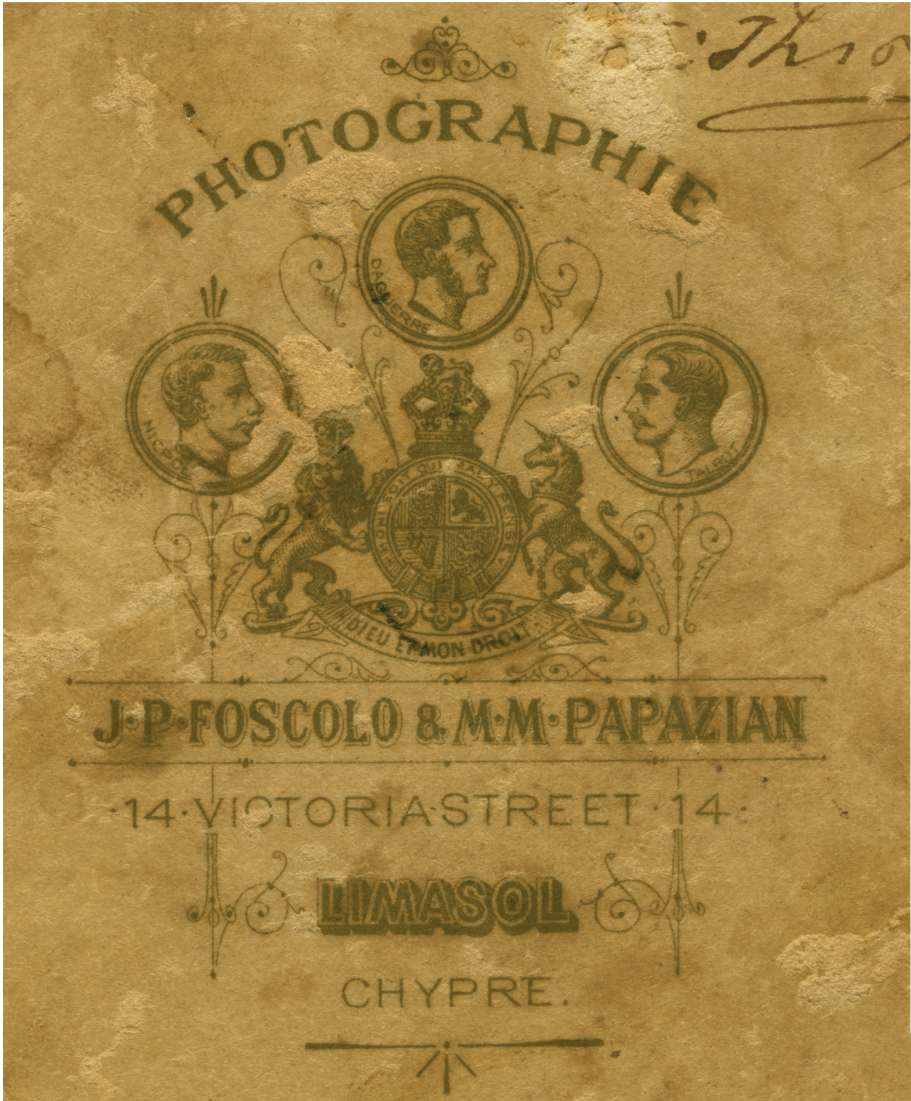


Figure 4: J.P. Foscolo & M.M. Papazian. c. 1883. Courtesy of Pitsa Spyridakis.

In 1890 the seven-year partnership period ended when Papazian left and established his own studio. An advertisement in the newspaper placed by Papazian, announced that he had moved to no. 108, Victoria Street.¹⁶ The separation of these two masters resulted in the presence of two studios in Limassol and naturally much competition.

16) ΣΑΛΠΙΓΞ, 5 January 1891. "The great photographer, Mr. M. M Papazian, broke the partnership with his colleague, Mr. I. Foskolos and opened his own shop, on "Victoria street, number 108" in the house of Mr. Chatzigeorgiou Chatzioannou. He hopes for the support of the public, which honours his artistic abilities. Prices are affordable." Greek to English translation by Antigoni Droussiotou.

The Spread of Cypriot Photography: 1890-1920

Up until 1890, no trace of Rubellin appears, while Papazian and Foscolo were active in Limassol and Carletti was active in Nicosia, and no other professional photographer is known. The Cypriot photography terrain remained still more or less undiscovered and quite inviting. Under these circumstances, photographers from Ottoman territories headed towards Cyprus and were engaged in photography by establishing studios individually and in partnership.

Joseph Pullman, who worked as a photographer on the island of Samos (Xanthakis, 1988: 109) in the Aydın province of the Ottoman Empire, settled in Nicosia in 1892 and established a studio (Μιχαηλίδης, 1977: 264).

In 1893, G. Glykeas, who was a photographer in Beyoğlu and Üsküdar districts of Istanbul (Özendes, 2013: 66), opened a studio with Kyrillos Ierodiakon in Nicosia (Μιχαηλίδης, 1977: 264). We do not have detailed information about these photographers, nor the possibility to evaluate their work since we do not have any data other than a photograph taken in G. Glykeas & K. Ierodiakon studio (Fig:05).



Figure 5: G. Glykeas & K. Jerodiakon. Ratip Bodamyalzade and his relative c. 1897. Courtesy of Rauf Ünsal.

During this period, P. Marini, who was a photographer in Mersin district of Adana province, and Simon, who was a photographer in Beyoğlu district of Istanbul province (Özends, 2013: 59, 71), established a studio in partnership, Marinis & Simons (Bonato, Jacqueline and Haris, 2011:81-82), the establishment date of which is not known. From the passepartout of a photograph, we are informed that Marini ran a studio in Larnaca (Χατζήκυριακος, 2016: 119, Π.Β.Κ7.35) (Fig:06).¹⁷ It is assumed that Marini maintained a photographic studio in partnership with Simon for sometime and then on his own for another period.



Figure 6: Marini. Balsamaki Baldaseridi, Courtesy of Phivos Stavrides Foundation – Larnaka Archive.

In January 1895, Papazian moved to Nicosia, near New Gate (near Metaxa sq.),

¹⁷ Photograph from the Phivos Stavrides Foundation – Larnaka Archive (Π.Β.Κ7.35). (Χατζήκυριακος 2016, 119).

and opened his studio, to which he added a modern infrastructure with equipment and supplies brought from Vienna (Μιχαηλίδης, 1977: 264). Thus, on the one hand, Papazian took advantage of the photographic potential of Nicosia, and on the other hand he also had the opportunity to remain the official photographer of the British Colonial Administration.

Based on the examination of Papazian's photographs, it is understood that he also held a studio in Troodos. Due to the warm climate of Cyprus, Troodos, being a summer resort for the Cypriots and especially for the British, offered good potential for commercial photography and was quite inviting. It is obvious that Papazian had a studio in Troodos since he was required to be present as an official photographer, but furthermore, he could also provide photographic services to civil holidaymakers (Nomer, 2015: 4, 5) during the time Commissioners and military officers spent the hot summer months in Troodos.

In 1902, Papazian fell ill having caught a cold in Troodos. According to verbal information,¹⁸ not being well cared for, he was sent to Nicosia for treatment, but it was too late; he died in July 1902.¹⁹ The day after his death, he was buried in the Armenian cemetery in Nicosia.²⁰

In 1901, Foscolo - Theodorikos partnership appeared in Limassol (Μιχαηλίδης, 1981: 189). It is understood that this partnership, which lasted as little as a year, ended in 1902.²¹

Since there are very few photographs by the aforementioned photographers, there is no opportunity for extensive evaluation. However, when the existing photographs are examined, it is seen that they adopted the stage design and aesthetics in accordance with the tradition of that period.

Theodoulos N. Toufexis studio appeared at the end of the 1890s. Toufexis, who did not seem to be professionally interested in photography in the first half of the 1890s (Lazarides, 2004: 24), later, in 1895-96, with the encouragement and assistance of Nicolaos Catalanos, trained in photography by Romaides Brothers in Athens. Upon his return to Cyprus, he opened his studio in Ledra Street in Nicosia with equipment brought from Athens (Lazarides, 2004: 26). Considering that all photographic studios previously active in Cyprus were held by foreigners, this studio was the first Cypriot photographic studio, and studio photography was brought to the Cypriots by Toufexis.

However, the exact date Toufexis opened his studio is not known. The photograph "Young Cypriot Girl from Nicosia in Local Costume" of the earliest period, was taken in the studio and is dated 1899 (Lazarides, 2004: 12). Based on this information, the date of the opening of the studio is presumed to be 1898. From available photographs, it appears that he cooperated with A. Lombardo (Kaba, 2007b: 26-29) in 1900 and S. Hartularis in 1905 (Lazarides, 2004: 26).

It is understood that the studio was managed by his partners since the hardware business, in which he was involved with his brother, took a lot of Toufexis'

18) Aristides Coudounaris, personal communication, 13 October 2008.

19) Φωνή Της Κύπρου August 2, 1902.

20) On a monument in the cemetery there is reference to his name and date of death. Alexander-Michael Hadjilyra, through an email shared with author, 6 November 2013.

21) In an issue of Neon Ethnos newspaper, 1902, it is announced that Theodorikos will be leaving the island.

time and precluded him from being a studio photographer. It is also known that he used the dark room of the studio for the developing and printing of exterior takings he made at weekends (Lazarides, 2004: 26). Considering that his name is in the second position on the photograph passepartouts during this partnership period, it is obvious that Toufexis was a sleeping partner. Nevertheless, when the partnership broke down Toufexis managed the studio on his own.

Although Toufexis was the person who popularized studio photography as the first Cypriot studio photographer, his importance lies in street, not in studio photography. The name Toufexis was identified with photographs of Cypriot lifestyle rather than studio works. The freedom to take photographs required great dedication during that period when no motor vehicles were owned. At weekends he photographed the people of the country and their social life by wandering on a mule loaded with a cumbersome camera, tripod and glass negatives and travelling in mountains and hillsides, villages and cities (Sophocleous, 2000: 30). He illustrated landscapes, historical artifacts, and panoramic views, as well as the Cypriot lifestyle (Fig: 07). He was a straightforward photographer who represented his subject as it was, directly and in the most realistic way. In his works, the focus is strictly on his compositions and the static structure of his photographs is remarkable.



Figure 7: Theodoulos N. Toufexis. Cypriot Muleteers, c. 1905. Public domain.

He closed his studio in 1910 upon the insistence of his wife, whom he married in 1909, "... abandon this thing that you neither truly run nor make money from." (Lazarides, 2004: 28). After closing his studio, he transported his equipment to the warehouse of the hardware store he owned in Ermou Street. He continued his amateur works for a while in a dark room he had organized there. Most of the negatives were destroyed by falling from the cart during the transport. The

rest of his archive was destroyed after his death, in 1948, since his family did not appreciate his photographic archives (Lazarides, 2004:28).

Between 1903-1920 and after the appearance of postcards in 1902, many of Toufexis' photographs were turned into postcards. It is also known that other publishers produced postcards from his photographs (Lazarides, 1987: 78, 72). These postcards and his photographs in family albums provide information about his work.

Charles Glaszner was another photographer in Cyprus during this period. In 1882, he was sent to the island as an entomologist working for the Museum of Natural History of Berlin in order to investigate and collect flies and butterflies (Lazarides, 1987: 76; Marangou, 1998: 26).

Glaszner performed taxidermy with his wife Aloysia Meisner (Lazarides (1987: 76; Marangou, 1998: 80), and their main source of income was collecting samples of the Cyprus fauna and selling the birds they stuffed to continental European countries (Marangou, 1998: 82). However, there is no concrete information about Glaszner's photography from 1882 to 1900. It is considered that during that period he concentrated on the Cyprus fauna.

He later established his studio in Limassol, probably after realizing that Cyprus' untouched photography environment was more attractive. The date is not exactly known. Lazarides referred to the end of the 1800s, and Anna Marangou could not clarify this issue in her research on the Glaszner family: "After 1882 Charles Glaszner established himself in Limassol where he opened a professional studio." (Lazarides, 1987: 76; Marangou, 1998: 84).

In one of Glaszner's letters to the director of the Hungarian Museum of Zoology, he mentioned that he was a photographer and owned two studios, one run by himself in Larnaca and another being run by his son Leopold in Nicosia (Marangou, 1998: 80).²² Considering that the correspondence began on 6 September, 1900 (Marangou, 1998: 82), it is presumed that Charles Glaszner's studio was active in Larnaca in 1900. The opening date of the studio can be estimated c. 1898 considering that Glaszner first opened a studio in Limassol before moving to Larnaca.

After his son Leopold arrived in Cyprus in 1900, it appears that Charles Glaszner began to work together with his son in his studio next to St. Joseph Catholic Church in Larnaca.²³ With the development of the business, they moved the studio to Evanthia Pieridou Street and continued to work under the name of Ch. Glaszner & Son (Marangou, 1998: 96). They performed general studio work until the Glaszner personal style was developed, and they documented the visual beauties of Larnaca and stepped into the postcard market.

After the official approval of the use of postcard issued by individuals for

22) There is no data regarding the existence of a studio run by the Glasznors in Nicosia. It could be that Glaszner was intending to open a studio for his son in Nicosia and that is why he called Leopold to Cyprus.

23) Marangou gives this address as the address of the first studio opened by Leopold Glaszner in Larnaca right after his settling in Cyprus (Marangou. 1998: 96). However, Charles Glaszner's aforementioned letter of 6 September 1900 is evidence that Charles Glaszner had moved to Larnaka right after closing his studio in Limasol, before the arrival of Leopold.

correspondence purposes on 1 September, 1902,²⁴ publishing postcards became popular as a line of business. The first postcard in Cyprus was published before the official approval, and it is estimated that 800 - 900 postcards with different topics were published between 1901 and 1925. (Lazarides, 1987: 58).

In 1904, the Glaszners published a small number of postcards that mostly consisted of panoramic views of the major cities of Cyprus (Lazarides, 1987: 76). However, it appears that they had to withdraw from the postcard business in view of strong competition by Foscolo. They remained inactive in this field until Foscolo died. Following the death of Foscolo in 1927, Leopold Glaszner returned to postcard publishing in cooperation with the Mantovani Travel Agency (Lazarides, 1987: 90) and became the largest postcard publisher in Cyprus (Lazarides, 1987: 92). However Charles Glaszner could not witness this success due to his passing in 1926. Leopold Glaszner published more than 200 postcards, 500 of each, which he continued publishing systematically until 1935 (Hadjipanayis, 2001: 13).

The photography career that Charles Glaszner maintained alone was short, and the legend of the Glaszner name began when Leopold took charge of the studio. Leopold added a new sense of portraiture to Cypriot photography. Despite Foscolo's elitist portrait style, which elevated the person's status, Glaszner was more important with his style, which was accurately representative of the sitter and his social identity.

Leopold Glazner was particularly famous for his fictional and superimposed works. The most successful fictional and superimposed photographs by him are found in his self-portraits and the portraits of his daughter Irma. In such works he used stage design, and fictionalized scenes.

Ahmet and İsmet Şevki started studio photography in c.1908 (Kaba, 2013: 20). After Ahmet Şevki married İsmet in 1899, they settled in Nicosia. He taught photography and dark room techniques to his wife and then they continued photography together. Ahmet and İsmet Şevki became professionals between 1900 and 1905 (Kaba, 2007a: 48). However, it is possible to see the amateur perceptions of İsmet Şevki in her photograph dated 1921 and entitled "Mother Breastfeeding Her Daughter (K.K.)" (Fig:8).

It is known that there was a division of labor between them, Ahmet Şevki conducting takings, while İsmet Şevki conducted dark room works. Previously, they had concentrated on exterior takings, mainly school photographs. By the year 1908, they started to practice studio photography, in addition to exterior takings in the courtyard of their house by using natural light (Kaba, 2007a: 56).

İsmet Şevki did not only continue her dark room work. Due to the existing sensitivity in the society regarding photography of Muslim women by male photographers, it was also the duty of İsmet to take photographs of the female customers.

It is remarkable that a stage design was repeatedly implemented in portrait sessions. However, Ahmet Şevki's works were not limited only to such takings. He became one of the first implementers in Cypriot photography of what would be regarded as environmental portrait in universal photography in later years.

²⁴ Post Office Ordinance 1881 (1902, 15 August). The Cyprus Gazette, (No 737).



Figure 8: İsmet Şevki. Mother Breastfeeding Her Daughter, 1921. Courtesy of Kaya Erel.

The infrastructure of the studio of Ahmet and İsmet Şevki was based on a bellows studio camera and the use of glass negatives of different formats. Initially, they sensitized photographic cards by themselves. In 1917, they moved the studio to the porch of the house and began to use artificial light and printing out paper. As a popular technique for impressions of the period they used to apply toning. (Kaba, 2007a: 57). The printings were made as contact prints in daylight. An examination of the portrait of Osman Cemal dated to c. 1922 indicates that they made radical changes in their infrastructure due to electrical energy (Fig:09). The use of electrical light, offered the possibility to utilize pictorial and psychological values of tones. In 1925, they, as a whole family, emigrated and settled in Antalya.



Figure 9: Ahmet Şevki. Osman Cemal, c. 1922. Authors archive.

Two important photographers Hrant Varjabedian and Haritoun Kavoukian appeared in the 1910s. When photographs by both photographers are examined, it is understood that they were active between c. 1910 and 1930s. Although it is not known from where and when these two photographers came to Cyprus, their traces disappear from Cypriot photography after the 1930s. It is presumed that they belonged to the group of Armenian photographers who came from Anatolia with the migration wave after the 1909 Adana rebellion. Similarly, there is no information about them among the Cyprus Armenian Community.²⁵ Information provided by Dedeian, refers to Varjabedian's studio as located in Ledra Street.²⁶

Along with the fact that they started to use electrical energy in their studios at the beginning of the 1920s, they also differed from the photographers before them since they effectively used the psychological and pictorial values of tone in their works. The conventional portrait style, the prototypes of which had been used in the previous years, was adopted and practiced artfully by Varjabedian and Kavoukian.

Varjabedian used full-scale tonal range which depicted the subject natural and drew attention to the way he used the subject's body language. Both photographers' simple compositions added strength to the naturalness of the subject.

Varjabedian also made exterior takings as well as studio photography. A newspaper announcement mentions that he provided public services to other districts, not only Nicosia and that he took photographs by staying in C. Charalambides Hotel in Larnaca for a month.²⁷

Kavoukian's studio was in Nicosia. However, no clear evidence has surfaced as to its whereabouts. From the photograph which presents himself in front of his studio, it is clear that his studio was a home studio, and as usual in those times, he exhibited his photographs in glass showcases on the right and left sides of the door. Kavoukian stands out with his character study photographs where he uses medium contrast tonal range in his portrait takings (Fig:10).

The first public electricity production in Cyprus began in Limassol in 1912 (Electricity Authority of Cyprus, 2014) and did not become widespread until the early 1920s. By the time electricity became widespread, photographic studios continued to use natural light as a light source. It is known that production started in Nicosia in 1913, in Famagusta, Larnaca, and Paphos in 1922, and in Kyrenia in 1927 (Electricity Authority of Cyprus, 2014).

The development achieved with the investments made in the 1920s, spread the use of electricity widely in Nicosia (Keshishian, 1978: 105). This development was the most important breaking point in the reshaping of Cypriot photography. The existing studios transformed their technical infrastructure into a structure based on electrical energy. Based on the evaluations performed on photographs, it is understood that J. P. Foscolo in Limassol in the second half of the 1910s, Ahmet Şevki, Hrant Varjabedian and Haritoun Kavoukian in Nicosia, and Glaszner in Larnaca in 1922 simultaneously adopted electrical energy-based infrastructure.

25) Alexander-Michael Hadjilyra, email to author, Nicosia, June 3, 2017

26) Harry Dedeian, (photographic material seller), personal communication, June 7, 2005.

27) Enosis, November 8, 1912.

While the stage design conception was aesthetically adhered to until the early 1920s, during which natural light was used, the fundamental change in the quality of light revealed the pictorial and psychological importance of tones. Accordingly, the aesthetics of aristocratic iconography were abandoned, and the aesthetics of bourgeois iconography were adopted. As a result of this development, the stage design style lost its historical importance and was replaced by the conventional portrait style.



Figure 10: H. Kavoukian. Kadi Ali Rifat Efendi, c. 1922. Author's archive.

Photography, which was stuck in Limassol, Larnaca, and Nicosia, began to spread over the island in the 1910s. A. Petridou opened the first studio in Paphos, described as the “artistic photo studio” by Michaelides, and after some time, Geros also opened his studio in Paphos (Μιχαηλίδης, 1989: 181).

By the 1920s, the presence of photographic studios and itinerant photographers stood out in every part of the island. During the first half of the early 1920s, photography was revived in Famagusta; Andreas Nikolaides²⁸ and Mosdichian²⁹ c. 1920; Mangoian Brothers 1922 (Lazarides, 1987: 94). In Kyrenia Polydoros Constantinides started amateur photography in the 1920s. In 1926, he opened a studio in Kyrenia and started professional photography (Sophocleous, 2000: 42-43).

While examining his photographs, it is assumed that Andreas Nikolaides, who was a travelling photographer in the late 1910s, established his studio in 1920. Taking into consideration the chronology of photography in Famagusta, the studio of Nikolaides was the first studio in the town.

Photographs in family albums indicate that he also made school photo takings as well as portraits and weddings in line with the studio traditions of the period. Based on examination concerning the light quality and quantity of the few studio photographs available, it is understood that natural light was used. From three studio portrait photographs included in the album of Pitsa Spyridakis,³⁰ it is clear that Nikolaides worked both with the stage design style and the conventional style. He also printed postcards of Famagusta landscapes, although these were few (Lazarides, 1987: 96).

In a photograph in the archive of Şevket Öznur and from a newspaper advertisement,³¹ we learn that Mosdichian was active in Famagusta between 1920–1950.

After working with the Glasznerns for a while the brothers Haigaz and Levon Mangoian opened a studio in Famagusta in 1922 (Lazarides, 1987: 94; Marangou, 1996: 21).³² In 1924, they moved to Nicosia and established a photography business under the name of Mangoian Bros. in Ledra Street (Marangou, 1996: 21). In the following years, they turned towards the import of photographic material. Although Haigaz was a successful portrait photographer, the name Mangoian was more important with his commercial side and his photographic works on the Cypriot lifestyle.

Cypriot Photography Sure of Itself: 1930

Haigaz Mangoian’s photographs depicting the Cypriot lifestyle differed from previous photographers and established a school that determined future

28) This date is set in relation to photographs from the Şevket Öznur family album which all point to the existence of a developed studio even in 1920. However this date is set to 1925 by Lazarides, (Lazarides, 1987:96).

29) Şevket Öznur dates a photo from his family album that carries the stamp of Foto Mosditchian to 1920. Mosdichian who is mentioned here should not be confused with Martyros Mosditchian who was a zinkograf in Larnaka around those days.

30) I am grateful to Ms Spyridakis for allowing me to examine her family album of the 1880s-1940s

31) Hür Söz, 25 August, 1950 (issue 1258, p 4).

32) No information in relation to this matter can be obtained from the web page of Mangoian Bros. Ltd. where only an establishment date of 1924 is present; (Mangoian Bros. Ltd.)

orientations. In his works, he depicted his subject directly and in the most realistic way. The continuity he established between real space and descriptive space in his photographs which he produced in the sense of open composition, referred to the flow of life. He continued with postcard publishing, which he started in 1930, until c. 1960. Due to the success he achieved, he was appointed Official Photographer of the Governor's Office (Lazarides, 1987: 94) by Governor Sir Charles Campbell Woolley.

Mangoian's philosophy of street photography was an important breaking point in Cypriot photography. The tradition of Ottoman street photography dominating Cypriot photography ended with Mangoian. He brought the universal contemporary photojournalistic approach of street photography, which began in the 1910s and became traditional in the 1930s, to Cypriot photography within the same timeframe. Until the post-modern period after 2000, this tradition maintained its dominance except for technical innovations.

Vahan Avedissian, was another photographer of the period. Following his arrival in Cyprus in 1921 (Lazarides, 2005: 14), he opened a photography business at 12 Ledra Street and started to work together with his brother Ardashes, probably in 1922 (Lazarides, 2005: 19). They were doing developing and printing in the dark room they established at home in Apollo Street (Lazarides, 2005: 16). After a while, they started to import photographic material. While Vahan conducted the photography works of the business, Ardashes dealt with the import and sale of photographic material. When Ardashes withdrew from the partnership due to health reasons in 1937, the business was completely left to Vahan, who moved to number 16, Ledra Street and ran the business there on his own until he ceased photography in 1950 (Lazarides, 2005: 19).

Apart from his studio works, Vahan travelled around Cyprus on his motorcycle, took photographs, and published postcards from those photographs. Vahan's sister Valentine assisted him both in his studio and exterior photography works (Lazarides, 2005: 19).

Vahan Avedissian, who closed his studio in 1950 and stopped photography, was then engaged only in selling photographic material at 258A Ledra Street. During these years traces of his archive disappeared. After he passed away in 1959 his family took over the business. In 1962 the family closed the shop and migrated to England. Subsequently, the archive was completely lost (Lazarides, 2005: 8).

M. Fevzi Akarsu, who started as a itinerant photographer in 1924, had a contemporary studio infrastructure by the year 1927 (Kaba, 2016: 55). Akarsu was trained in studio traditions until the early 1930s by Şevket Bıyıkoğlu, and in the following years, he was taught advance lighting techniques by Mangoian. At the end of this process, in the 1930s, he took his place in Cypriot Photography as a master of lighting.

Although he concentrated on stage design, he came to the forefront with his conventional, modern, and Hollywood-style portraits. In these conventional portrait works he used a full-scale and sectional tonal range. From a pictorial perspective, he usually brought light tones to the forefront to create a style reflecting the character of the subject. From a psychological aspect, he depicted the subject genuinely

with his natural and representative characteristics.

In his Hollywood-style portraits, he usually highlighted his subject by focusing only on head and shoulder close-ups, and understating the status of his sitter (Fig:11). In the portraits of women and men who were the products of that style, he accentuated femininity and manliness.



Figure 11: M. Fevzi Akarsu. Unknown, c. 1945. Authors archive.

Edward Voskeritchian, an Armenian refugee who came to Cyprus in 1915, was another master of Cypriot photography. He worked as an apprentice to Foscolo between the years 1920 to 1926. Because of his illness, Foscolo was no longer able to run his studio and in 1926 he proposed a partnership to Edward. Upon refusing the proposal, Foscolo gave 20 Cyprus pounds redundancy fee to Edward with which the latter established his studio.³³

He was basically more than a studio photographer as he stepped forward as a photographer of social life. He depicted the Limassol life style with all its social and political aspects. Soon he won the appreciation of the Colonial Government and was appointed official photographer. After that he also depicted important events of the Colonial era in addition to the Limasol everyday life scenes.

During those years, Cypriot photography had spread all over the island mainly by Armenian photographers. Many studios opened during the period from the 1920s to the end of the 1930s. There are photographs from studios such as Photo Modern (1930s) in Larnaca; N. M. Loucaides (1920s), Ververis, Bastacian Bros (1930s), Photo Kokkinos in Limassol; Polydoros Constantinides (1926) in Kyrenia; Photo Süleyman and Spiros Charitou (c. 1928) in Paphos; Ch. Servanis, Lekegian, Yervant Biberyan and Photo Necdet (1920s), Asoryan, Loutfig, Zartarian, Athinaikon, Photo Radio adn Photo Papaioannou (1930s) were active in Nicosia.

During this period, which lasted until the end of the 1930s, developments took place in all areas of photography. Studio photography was aesthetically redefined and reshaped and would remain as such all the way up to digital technology.

Haigaz Mangoian and Fevzi Akarsu became the most popular photographers in Cyprus. While Mangoian was important with his works on the Cyprus lifestyle, Fevzi Akarsu came to the forefront with his studio portrait works. These photographers, with their conceptions, aesthetically reshaped and redefined Cypriot Photography and led it to the level of universal photography.

Amateur Photography

Amateur photography's second phase appears in the person of Hatice Alişan (Kaba, 2009; 106-115), Ahmet Hulusi Musa (Kaba, 2013: 60-62), and Ahmet Burhan (Kadizade Ahmet Burhanettin) (Kaba, 2008: 30-35) during the second half of the 1910s. These amateurs constitute the second generation. However, they were not simple button pressers. The cameras they used had a wide variety of formats, and they used glass and film negative materials of different formats. Since professional photography did not have the cultural and technical structure to serve developing and printing services to amateurs in those years, amateurs had to make prints by themselves and learn by themselves all about shooting.

During the years without electricity, the dark rooms of this generation were usually established in the bathroom of the house, and prints were made by the contact printing method, while during the years with electricity, they were made by using an enlarger. They made the apparatus by themselves according to their needs.

Since in those years, the large masses of society did not have the economic

33) Süleyman Polili (Photo Süleyman), personal communication, Kyrenia, February 19, 1989.

infrastructure required by amateur works or hobbies, amateurs emerged from the elite class of the society in economic and socio-cultural terms. Only those people had the material and other prerequisites necessary for photography.

Memory, environment, landscape, and portrait photography constituted their subjects and with these they attracted attention to their amateur works. In the 1920s and 1930s, amateur photography became widespread, especially among the Armenian community settled on the island. By the 1930s, families had cameras and photographed their own family lifestyles (Fig:12).



Figure 12: Karnik Keshishian. Memento, 1938. Courtesy of Nina Keshishian.

The amateurs of this period constituted the third-generation group. Polydoros Constantinides started amateur photography in the 1920s. In 1926, he opened a studio in Kyrenia and started professional photography. Then, he worked as a photojournalist at the British Public Information Office (Sophocleous, 2000: 42-43). Dr. Fikret Rasım was a fully equipped amateur.³⁴ He used glass negatives of 9.8x14.8 and 12.7x17.7 cm formats at the beginning and 120 size roll film in the following years, and he performed developing and printing by himself.³⁵ Şevket Bıyıkoğlu was an amateur studio photographer. Trained as a studio photographer by Ahmet Şevki he stands out as an amateur studio photographer who never practiced street photography. He practiced photography as an amateur in his studio which he set up in his father's house between the years 1923 to the early 1930s. Mahmut Şevket Egemen, was another amateur photographer who worked on glass negatives and

34) Gülçin Rassım [daughter-in-law of Dr. Fikret Rasım], personal communication, Nicosia, 11 August 2016.

35) Some of the negatives and photographs were kept in the archive of his son Erol and his wife Gülçin Rassım.

had a very well preserved archive.³⁶ Muhyi Said (Kaba, 2013: 73-74) continuously worked from 1929 until his death in 1995. He was the only amateur of his time who had both witnessed and practiced analog and digital technology. M. Muhyi Said & Co., owned by him, is the first company to import digital cameras.³⁷

While some of the amateurs encountered in the 1930s had their own dark rooms, some of them benefited from professional services. Mustafa Kemalettin was a teacher from Larnaca. He worked as an amateur until the 1960s, and some of his works are preserved in the TRNC Presidency Research and National Archives Department. The Franco-Levantine Theophilus A. H. Mogabgab was responsible for the Famagusta Department of Antiquities. As an amateur he took photographs of historical sites and artifacts and kept records for the Department (Zaimoğlu, 1998: 107-109). His photographic works do not only represent recordings of antiquities. He was also very interested in the social life and cultural traditions of Cyprus. These works by him are also preserved at the Famagusta Department of Antiquities. Şaziye and Akile Bodamyalızade were the daughters of an elite family. They were interested in photography since their early youth. They used roll film and had prints made in the studios that offered developing and printing services. Some of their works are preserved in the album of their nephew Özel Vasif.³⁸ Felix Yiaxis started amateur photography with a Kodak Norton box camera bought by his father when he was young. Everything he saw around him constituted his area of interest (Sophocleous, 2000: 134-135). In the following years, he turned towards photojournalism and became one of the important photojournalists in Cyprus.

During the 1930s, Armenian photographers became the driving force of Cypriot photography and started to commercialize photography as a result of their commercially-minded nature. While before them every amateur needed his own dark room, with the emergence of Armenian studios, amateurs were able to benefit from developing and printing services. These services popularised amateur photography. The amateur was able to perform his photographic works without having a dark room. It paved the way for button pressers by extending the boundaries of amateur photography.

Acknowledgement

I would like to express my gratitude to the Presidency of TRNC for sponsoring the translation and my gratitude to Dr. Hazar Kaba for his consultancy. My thanks to Dr. Rita Severis for helping with the editing of the English text.

³⁶) Oral information.

³⁷) Said Muhyi (director of M. Muhyi Said & Co.), personal communication, Nicosia, between November 2007 – January 2008.

³⁸) Özel Vasif, personal communication, Nicosia, 2000-2010.

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