

The PHSC E-MAIL

Volume 14-1, Supplement to Photographic Canadiana, May 2014
The Photographic Historical Society of Canada

Wednesday, May 21, 2014, 7:30 PM

NOTE CHANGED LOCATION THIS MONTH!

PHSC 40th Anniversary Celebration !

Join us at Historic Campbell House in Toronto

PHSC's CONTACT Featured Exhibit at Toronto's Campbell House is ongoing this month. See the many displays of equipment and images from all eras of stereo photography, sign up for one of the activities, and don't miss our **40th Anniversary meeting and party!** The celebrations start at 7:30, and everyone is welcome!

The Campbell House Museum is located at 160 Queen Street West, Toronto, Ontario M5H 3H3, at the NW corner of Queen & University. See campbell-housemuseum.com



NOT A MEMBER OF THE PHSC? THEN JOIN CANADA'S BEST PHOTO HISTORY SOCIETY. A GREAT BARGAIN FOR MEETINGS, AUCTIONS, FAIRS, AND PUBLICATIONS - ONLY \$35.00. JOIN UP ON THE WEB AT WWW.PHSC.CA - PAYPAL ACCEPTED

PHSC Monthly Meetings

are held on the third Wednesday from September to June in the Gold Room, of Memorial Hall in the basement of the North York Central Library, 5120 Yonge St., North York, Ontario. The meeting officially begins at 8:00 p.m. but is preceded by a Buy & Sell and social gathering from 7:00 p.m. onwards. For information contact the PHSC at info@phsc.ca

Programming Schedule:

May 21, 2014

- *Fantastic 40th anniversary events and party at our CONTACT venue, Campbell House! Starts at 7:30 pm*

June 18, 2014

- *Barry Shainbaum, photographer and professional speaker*

Offer your suggestions and fresh ideas for programs at info@phsc.ca.

DON'T MISS ANY OF THE 10 INTERESTING PROGRAMS FOR THIS YEAR

JOIN THE PHSC TODAY AND RECEIVE A DVD WITH 35 YEARS OF PHOTOGRAPHIC CANADIANA IN PDF FORMAT

www.phsc.ca



email: info@phsc.ca

Robert A. Carter - Webmaster
David Bridge - Editor

Coming Up This Month!

The PHSC Spring Photographica Fair

"THE BIG ONE"

May 25, 2014, 10:00 AM - 3:00 PM

The Soccer Centre

7601 Martin Grove Rd., Woodbridge, Ontario
1/2 km south of Highway 7 on the east side, FREE PARKING

Meredith Reddy: Haunted Mediums, Photographs of Supernatural Phenomena, 1880 - 1930

The April 2014 program was an eerie venture into the haunts of supernatural photographic history, with Meredith Reddy as our guide. As a PhD candidate at University of Toronto, Meredith has spent the past 6 years investigating this subject. The photographs of most interest to her were taken during séances between 1880 to 1930 during the height of Spiritualism in both Europe and North America.

Under the auspices of The Society for Psychical Research a number of scientists investigated the validity of the Spiritualist movement. In some cases obvious fraud was involved, but in others, the investigators thought there were genuine phenomena arising during such séance sessions.

The Spiritualist movement started in the 1840s when Spiritualist mediums were believed to communicate with the dead, including deceased relatives or spirits haunting houses. The Fox sisters, who moved, with their parents, into a “haunted” house where creaks and noises could be heard, were an early instance of fraud. The girls communicated with the haunting “spirit” and gained such notoriety that they began holding séances to calm the spirits and speak to guests’ deceased loved ones. Demand for news of the departed intensified in consequence of the massive numbers of soldiers who died during the U.S. Civil War.

Séances usually took place with participants holding hands around a table in a darkened room. The table might move. Perhaps objects would appear from behind a closed curtain that might be flung open and reveal ghostly faces, images, familiar objects, or

perhaps noises, such as music boxes, doors creaking or even speaking voices. Ectoplasm, which often resembled cotton batting, wool, crumpled paper, cheesecloth or gauze, could emerge from the mouth of the medium. Sometimes Ectoplasm would look more substantial, resembling flesh or internal organs. Usually such Ectoplasm was displayed only briefly before it dissolved into nothingness.

At a time when photography was in its infancy, people sought by its revelations either photographic proof of Spiritualism's phenomena or else photographic evidence exposing the frauds. Meredith showed photographs taken at séances of Eva C. and Linda Gazzara who were both well-known and widely investigated. The mediums, as well as the room and the props, might be thoroughly searched and examined during such scientific investigations. To enhance their own credibility, some mediums might even perform in the nude, while others consented to don restrictive garments. Even with all the scientists' restrictions, the medium retained control of the situation. Investigative efforts of photographers were hampered by the fact that the lighting was under the control of the medium in the darkened séance meeting rooms. Other standard procedures that hampered scientific investigations included the use of cabinets and curtains in the obscurity of which the medium would effect her transformations. As well, the use of magnesium flash powder by a photographer could so utterly disrupt the medium that she might become disoriented or even end the séance.



PHOTO BY ROBERT LANSDALE

Meredith Reddy

“Spirit photography” was part of the Spiritualist Movement that appropriated photography’s aura of truth to accrue greater legitimacy. “Spirit Photography” came about as a part of the very popular Victorian phenomenon of post-mortem photography and might even be framed as yet another part of that magic of photography which had also opened other previously unseen worlds, as through X-rays and microphotography. The first person to practice “Spirit Photography” was William Mumler in 1861. He used deliberate double exposures to make seemingly convincing-looking images. Of course what was shown in such images could not be seen during the taking but only showed up miraculously when the image was developed. Such images brought relief to the living with the comforting assurance that although relatives may have passed away, they could still be seen to inhabit their survivors’ lives.

Meredith Reddy’s was an interesting talk on a different aspect of photographic history.

LOOKING AT CANADA

PHSC's 40th Anniversary Symposium and Image Show

To begin the celebrations for the 40th anniversary of the PHSC, *Looking at Canada*, an anniversary Symposium was held at the Art Gallery of Ontario on the 26th of April. An enthusiastic crowd joined us for a full day of lectures that began with a very brief recap of the Society's history and ventures.

The first speaker of the day was Harry Enchin, a Toronto photographer and the creator of the Moments in Time project. Harry told us about how he merged together archival images of the city of Toronto with his own photographs of the same locations. Following Harry was PHSC favourite, Blake Chorley, with a retelling of his 16,000 km journey through the Rockies to create mammoth plate tintypes, including some encounters with bears, bison and tourists! Blake also brought in some of the tintypes themselves for the audience to get a closer look at them, which was a great hit!

Fans of the PHSC Press were treated to a presentation by Robert Wilson, who highlighted some of the research done for the Press' first publication, *Secure The Shadow: The Life of Benjamin Franklin Baltzly*. Baltzly's life was not a quiet one, and Robert's presentation didn't disappoint! Andrea Kunard from the National Gallery of Canada highlighted works from the National Film Board's collection at the National, including some works by familiar names to the PHSC, like George Hunter. To round out the day, our winner of the student call for papers, Cassandra Rowbotham presented her Master's thesis on John Connon and



Above: Ashley Cook welcomes guests to the symposium with a short PHSC history

his 360 degree camera. Cassandra's research also included some fascinating images made by Connon and his camera, something that brought several exclamations from the crowd!

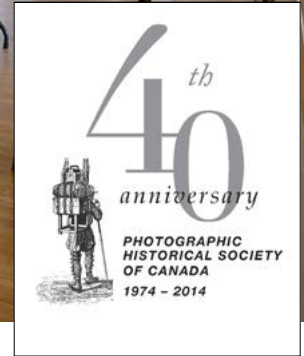
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Our Speakers: left to right below: Harry Enchin, Robert Wilson, Andrea Kunard, Blake Chorley, Cassandra Rowbotham



PHOTOS BY ROBERT LANSDALE

PHSC's 40th Anniversary Symposium and Image Show



The following day, the 2nd annual Image Show kicked off at the Legion Hall. The Legion was kind enough to not only surprise us again with an array of food, but an array of breakfast items this year! John and Sonja took up their post at the Show's entrance and John Linsky continued his tradition of purchasing the first ticket. Wayne manned the membership booth once again and spoke with several people about the benefits of being a PHSC member. Robert Lansdale set up the Welcome Centre and advertisements for upcoming PHSC events, including our full month of programming at the Campbell House Museum PHSC Exhibition!

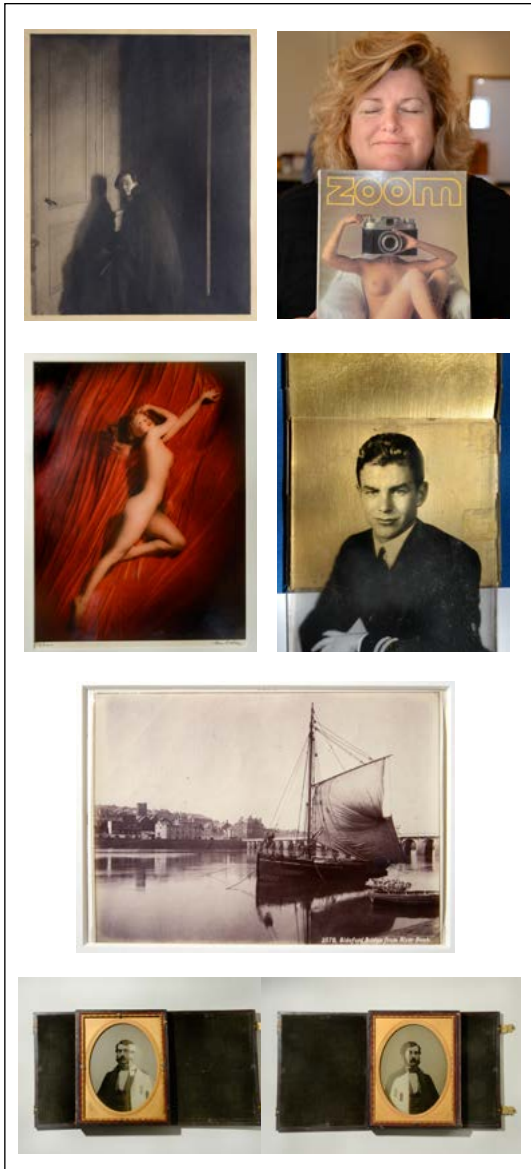
and sharing their finds. A full sized cardboard Kodak girl now has a new home as well!

At the end of it all, I want to give my sincere thanks to everyone who gave their time and resources to ensure that *Looking at Canada* happened. Many thanks to the Art Gallery of Ontario, particularly to Nick and Neil who helped with the organization and audio/visual aspects of the day. To the Legion, specifically Anne and Amber for their lovely treats, coffee and lunches! Lastly, but never least, to all my fellow executive who supported these ventures. I cannot show enough gratitude for the help, information and time you all brought to the weekend, and these events wouldn't happen without you.

Looking at Canada was the beginning of a year of celebrations for the PHSC, and we look forward to more, I wish a happy 40th year to the PHSC, and all the best for another 40!

/ Ashley Cook

This year's show provided quite an array of treasures to be had! Attendees to the show were able to browse a selection of photogravures, postcards, prints, Kodak ads and a collection of glass plate negatives. The PHSC's Facebook page has already seen some of the treasures again from attendees who have been scanning



At left, a few of the treasures seen at the show: Steichen print, Zoom, Cibachrome Marilyn, Aurotype, Bedford print, double-sided ambrotype

PHOTOGRAPHICA-FAIR

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PHOTOGRAPHICA and IMAGE SHOW

Sunday, MAY 25, 2014

10:00 AM to 3:00 PM

THE BIG ONE!

The Soccer Centre

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There's Still Time to See PHSC's CONTACT Exhibit at Campbell House

Don't miss the PHSC Campbell House CONTACT 2014 exhibit, curated by Chelsea Jeffery and Rachel Wong, continuing until June 1, 2014. This is your chance to view stereo camera collections in this 1822 Neo-Classical venue, and experience the variety of historic

and vintage stereo cards on display! (stereo viewers included!) More info on hours and special stereo-oriented activities can be found at the Campbell House website: campbellhousemuseum.com



Robert Wilson snaps a stereo portrait assisted by Rachel Wong



Gates on Queen Street welcome visitors to the Campbell House

PHOTOGRAPHS BY ROBERT LANSDALE



Emma Tennier-Stuart shows viewers in foyer



Robert Wilson prints out stereo images



Rachel Wong and Chelsea Jeffery, curators

PHOTO BY ROBERT WILSON



Guide Orysia Goddard brings attention to exhibited stereo cameras



The bedroom has special theme of stereo cards for the setting



A close inspection for the real 3D effect



The Ballroom : all are welcome to the PHSC 40th Anniversary Party here on May 21st

New Photo Links: Items of Photographic Interest

Compiled by Louise Freyburger. Descriptions from the respective websites.

“Canadian Photogs Now Officially Own the Copyright to All of Their Photos”

posted to *Petapixel* by Michael Zhang
“A big win for photographers in Canada: as of today, you now officially own the copyright to all your photographs regardless of whether they were commissioned. The development comes as a result of Canada major copyright reform bill (Bill C-11) taking effect this morning. One of the stated goals of the new copyright law is to, “give photographers the same rights as other creators.”

petapixel.com/2012/11/07/canadian-photogs-now-officially-own-the-copyright-to-all-of-their-photos/

“A History of Photography” at George Eastman House International Museum of Photography and Film (From May 9, 2014 through December 31, 2018 in North Gallery)



“The George Eastman House photography collection is among the best and most comprehensive in the world...Beginning in May 2014, the museum will dedicate the North Gallery to rotating installations that demonstrate photography’s historical trajectory through photographs and cameras drawn from the collection. The selection will change

three times a year, continually refreshing the experience of visiting Eastman House and offering regular opportunities to display the museum’s treasures. The first installation, selected by Lisa Hostetler, curator-in-charge of the Department of Photography, will open on May 9. It traces photography’s complex relationship to both art and information as the medium developed in the nineteenth and twentieth centuries. By demonstrating the technological and aesthetic choices photographers have made for over a century and a half, the photographs in this installation illustrate the tremendous flexibility of the medium. At the same time, the iconic nature of many of the images suggests the indelible impact photography has had on our understanding of human vision and creativity.”

eastmanhouse.org/events/detail.php?title=historyofphotography

“Toronto in photos from the 1850s to the 1990s” posted by Derek Flack in *BlogTO*:
blogto.com/city/2011/02/toronto-in-photos-from-the-1850s-to-the-1990s/

Rose Lichter-Marck’s New Yorker



article “Vivian Maier and the Problem of Difficult Women”:

newyorker.com/online/blogs/culture/2014/05/vivian-maier-and-the-problem-of-difficult-women.html

Alice Labrousse’s “Vivian Maier, le talent posthume de la photographe contesté” in *Fluctuat* including trailer for movie “Finding Vivian Maier”:

fluctuat.premiere.fr/Expos/News/Vivian-Maier-le-talent-posthume-conteste-3995547

Women in Photography International web site:

womeninphotography.org/wipi-home.html



Lea Sandals interview with \$50,000 Scotiabank Photography Award winner “Q&A: **Mark Ruwedel on the Analog-Photo Advantage**” in *Canadian Art*: “Mark Ruwedel’s win of the \$50,000 Scotiabank Photography Award in Toronto last week could be viewed as a triumph of classic, old-school, analog photography over more flashy, in-your-face digital work.”

www.canadianart

“**Leica: a century of cameras: A look back on 100 years of Leica since the first 35mm camera was produced in 1914, revolutionising the world of photography**” -- slide show from *The Telegraph*:
telegraph.co.uk/luxury/technology/22147/leica-a-century-of-cameras.html

CALENDAR OF EVENTS FOR 2014

May to Dec. 2014, George Eastman House in Rochester, N.Y. series of workshops dealing with historic photographic processes.

Wet and Dry Collodion Negatives, June 16, 2014 through June 20, 2014.

35mm Daguerreotype
July 7, 2014 through July 9, 2014 from 9:00 a.m. to 5:00 p.m.



Ambrotypes and Tintypes
July 21, 2014 through July 25, 2014 from 9:00 a.m. to 5:00 p.m.

Tintypes: The Basics
August 4, 2014 through August 5, 2014 from 9:00 a.m. to 5:00 p.m.

August 7, 2014 through August 8, 2014 from 9:00 a.m. to 5:00 p.m.

Handmade Gelatin Dry Plate Making
August 18, 2014 through August 21, 2014 from 9:00 a.m. to 5:00 p.m.



NEW: Direct Positive Paper Printing
September 8, 2014 through September 11, 2014 from 9:00 a.m. to 5:00 p.m.

Carbon Printing for Beginners
October 22, 2014 through October 24, 2014 from 9:00 a.m. to 5:00 p.m.

AND MANY OTHERS

Twenty-three workshops in all to choose from
Check out: http://www.eastmanhouse.org/events/Photo_Workshops.php

May 2014, CONTACT 2014, PHSC Stereo Exhibit Campbell House University & Queen Sts., Toronto, Stereo portraits, lectures, film and exhibit. see schedule of events www.phsc.ca

May 1 to June 1, 2014, The Photographic Collection of Maia-Mari Sutnik, Ryerson Image Centre, 33 Gould St. East, Toronto

May 9, 2014, Photo Educators Forum, Ryerson University, Toronto

May 13-18, 2014, Brimfield Antique Show
Five days of antique hunting at Brimfield, Massachusetts, outdoor show with 5000 dealers

May 16 & 17, 2014, Ohio Camera Collector's Soc'y Auction, May 16, at 1 PM (Doors open for preview at 12 noon) at the Aladdin Shrine Temple, 3850 Stelzer Road, Columbus, Ohio.
Annual Fair, May 17, 2014, 10-3 PM. Dealer set up begins at 8:00 AM.

May 18th 2014, Photographica Camera Fair, RHS Lindley Hall, London, United Kingdom.
www.facebook.com/photographicacamerair

Sunday, May 25, 2014, PHSC Spring Fair, Soccer C'tre, 7601 Martin Grove Rd., 10:00AM to 3:00PM, entry fee \$7.00



May 29-June 1, 2014, F295 Symposium: Photography Beyond Technique, Wyndham Pittsburgh University Center Pittsburgh PA US

June 7 & 8, 2014, Bievres International Photofair, Bievres, France, best European collectors fair

Sunday, July 13, 2014, PHSC Trunk Sale

July 10-13, 2014, 16th Intern'l Magic Lantern Convention at the Day's Hotel, Boston, Mass. website's address: <https://www.airbnb.com>

July 8-14, 2014, 40th Annual National Stereo Assoc. Convention and Trade Show, Murfreesboro, Tenn.

September 25-28, 2014, (CHANGED DATE) Daguerreian Annual Symposium
Austin, Texas – Symposium and Trade Show

September 27, 2014, Camerama Photo Show Days Hotel & Conf. Centre, 185 Yorkland Blvd. 10 AM to 3 PM, Admission: \$7.00 per person

October 10-12, 2014, PhotoHistory XVI
George Eastman House in Rochester, New York



PhotoHistory XVI, back after a three year layover, will present a full day of lectures on the history of photographic practice, aesthetics, collecting, technology and sociology followed by a full day of browsing and buying of that illusive collectible at a photographic trade show which attracts dealers from across North America and internationally. Many dealers are now downsizing so you can acquire that rare item. Definitely a "must-attend" event. For more information see the Society's web site at <http://www.tphs.org>

Sunday, October 19, 2014, PHSC Fall Fair, Soccer Centre, 7601 Martin Grove Rd., Willowdale. 10:00AM to 3:00PM, entry fee \$7.00

Sunday October, 2014, Michigan PHS Photographica Show & Sale, Royal Oak Elks Lodge 2401 E. Fourth St Royal Oak, MI. 10:00AM to 3:00PM, entry \$6.00



FROM THE NET

by Robert Lansdale

Here is the latest news from CNET-Asia.

Building on the success of the medium-format Pentax 645D digital and Pentax 645 film cameras, Ricoh announced today the Pentax 645Z, taking on Hasselblad and Phase One at a fraction of the cost.



Priced at \$8,499.95 for the body only, it's not very affordable. However, it's the lowest for the category that includes the Hasselblad H5D-50c, which runs more than three times the 645Z's price.

The 645Z uses a 44x33-millimeter sensor like its predecessor, but switches from CCD to CMOS. The resolution increases from 40 megapixels to 51 megapixels. It'll capture 14-bit raw in PEF or DNG formats in addition to TIFF and JPEG.

With the sensor change, the camera also gets a speed bump allowing you to shoot at up to 3 frames per second (up from 1.1fps) with a maximum shutter speed of 1/4,000 of a second. Along with that, the Pentax 645Z is the first in the category to offer full HD video capture at 24p, 25p, 30p, 50i, or 60i frame-rates in MPEG-4 AVC/H.264 (.MOV).

Sensitivity is greatly improved. The 645D's top ISO is 1600 while the 645Z goes up to ISO 204800

The body is again made from a magnesium-alloy frame with a diecast aluminum chassis and is protected from cold, dust, and the elements with 76 weather seals. What is new is the display on back. Slightly larger at 3.2 inches, the LCD has a resolution of 1,037,000 dots and now tilts making shots above and below eye level easier.

The Nikon 1 J4, a modestly redesigned and updated version of the company's entry-level interchangeable-lens camera, debuted along with a global rollout of the company's updated 18-300 f3.5-6.3 DX lens. The J4 features a slightly more angular design, along with a new (and presumably better) higher-resolution 18.4-megapixel sensor, and an upgrade to Nikon's Expeed



4A-generation of image processing for improved noise reduction. It also increases its continuous-shooting speed to 20fps, with autofocus, and gets an AF system update to the same version that's in the V3. It also gains built-in Wi-Fi, a touch-screen display and a 3-second slow-motion mode that records at 720/120fps and plays back at 30fps. On the downside, it now uses micro SD cards instead of the far-less-looseable full-size SD. It will come in black, white, silver and orange, though not every color will be available everywhere.



Leica's goal with the T's design is "a modern interpretation of the classic Leica style" and in that sense it succeeds: It blends the traditional rounded Leica shape

with a modern, almost completely touchscreen-based interface. It has a pronounced grip, which Leicas usually don't have, but the T doesn't have the traditional textured body, either, and the grip feels a little too slippery. There will be silicone vanity covers (and matching straps) which do increase the grippability.

It does feature some novel, well-thought-out design touches. For instance, the touchscreen interface uses tiles for easy thumb-based operation, and it's completely customizable -- you simply drag the frequently used functions you want to the main screen. Two context-sensitive dials supplement the touchscreen. The straps attach via concealed, plug-in connectors. Leica supplies a special poking tool for ejecting the connector. There's no battery door, instead the battery ejects. It will take a big add-on (extra cost) tilting electronic viewfinder (EVF) which, interestingly, has a GPS antenna built in. Leica also plans to offer an adapter for use with Leica M-mount lenses. The camera will also ship with Adobe Lightroom 5.x.

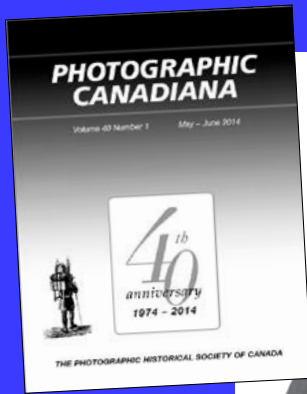


It comes in four trendy colours – melon yellow, orange-red, black, and white. Personalize your Leica T. Be seen. Bring colour to your life. A different colour every day. With the Easy-Click system that's unique in the world of cameras and quick as a flash.

Designed exclusively for the T-System, and perfectly matched to the camera, is the high-resolution Visoflex electronic accessory viewfinder. Its tilt-and-swivel function lets you photograph easily from all sorts of angles. A sensor detects the user's eye. A look through the viewfinder turns off the camera display.

Our thanks to www.cnet.com

PHOTOGRAPHIC CANADIANA VOL 40-1



WHY WERE THESE BOOKS SO IMPORTANT IN 1909?

...that we should feature them in our newest issue of *Photographic Canadiana*. All the elements that go with that period are explained in this issue. New lighting, a mystery barrel and special fixtures for the daylight photo studio. Its a seven page article with pictures.

As well, we explain how one of our members is addicted and why this early reflex camera has two lenses. Its 20 pages of interesting photo history.

Available only to members of the PHSC four times a year.... care to join us!



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THE PHOTOGRAPHER OF PENLLERGARE

A LIFE OF JOHN DILLWYN LLEWELYN 1810-1882

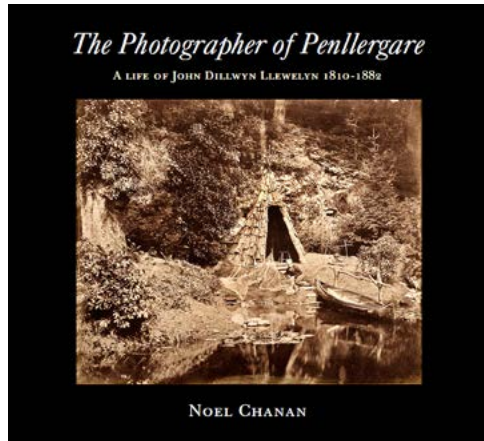
by Noel Chanan

Published by Impress, 2013

ISBN 978 0 9575405 0 7, 276 pages, 220 illustrations including 70 full-page, full colour throughout, 28x25 cms, hard cover,

available at www.the-photographer-of-penllergare.co.uk

UK £60, worldwide £80 inc. shipping. (converted to Canadian = \$148.00)



Reviewed by Mike Hope

Within this single volume, Noel Chanan succeeds in bringing to the attention of a wider public the importance of John Dillwyn Llewelyn, a key photographic pioneer of the 1840s and 50s, and a founder member of the Photographic Society of London (later the Royal Photographic Society). He has also shown the way in which the many strands (including photography, geology, archaeology, botany, history and literature) that made up the intellectual and artistic focus of the intelligentsia of Victorian England, may be drawn together through the curiosity and passion of one man.

Llewelyn was cousin by marriage of William Henry Fox Talbot, the English inventor of photography. This enhanced Llewelyn's interest in experimenting with the new art, in which so many members of the extended family engaged with passion from its earliest days. Great care is taken to enable the reader to follow the developing interest in photography, with detailed insights into the advancing processes, as they evolved. Noel Chanan has an amazing ability to synthesise and explain the vagaries of these techniques in the most readable way.

One of the strengths of the book is the way in which it draws not only upon the photographs, but blends quotes from letters, journals and diaries (for instance, Llewelyn's teenage daughter describes the family visit to the Great Exhibition in 1851, with its vast array of 700 photographic exhibits; she describes him setting up a fancy dress photographic tableau; and assists him in photographing the Moon) and these are further enhanced by the introduction of family watercolours and sketches that compliment the photographs, together producing a compelling and enthralling journey. The author has carefully plotted a course through the eventful lives of the Llewelyns, at first glance an unremarkable though wealthy and regionally influential gentry family, and set it against a broad canvas of the scientific progress, and the artistic and cultural events of the era, as well as social and political upheavals, at least, where they touched on the family.



The Gipsies



Eleanor & her donkey



Llewelyn & wet plate camera



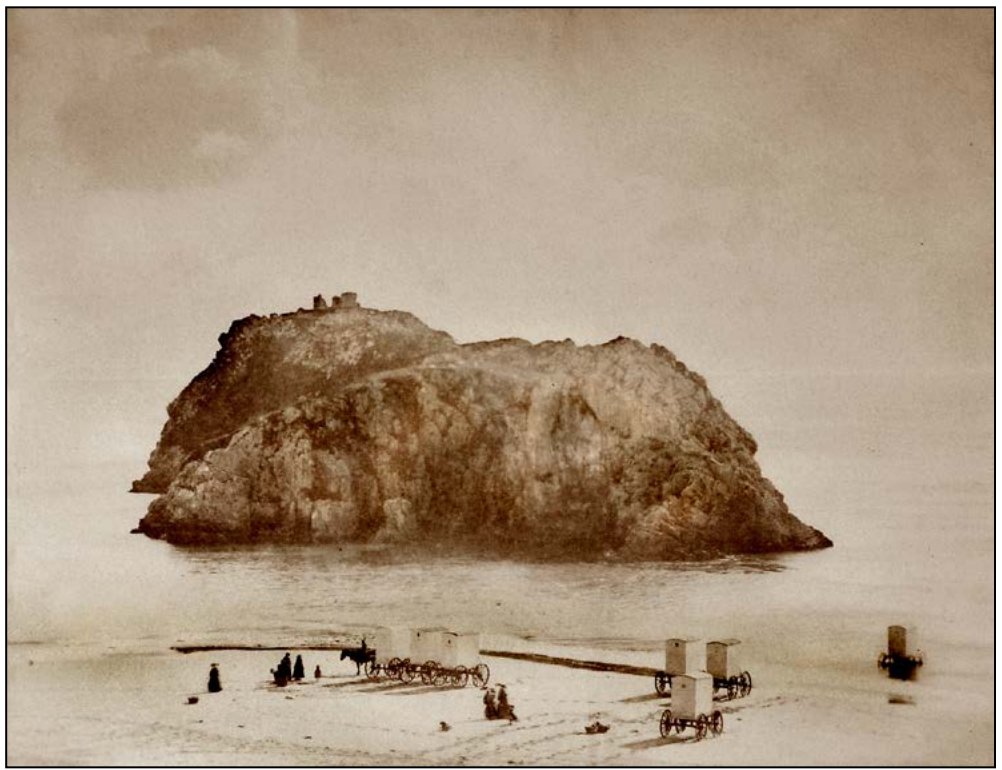
The Stag at Eve

NOTE: The cover image contains what is almost certainly a Canadian canoe, which may have been a gift from a friend in Canada. The tepee is homemade - no doubt by the children, while the setting is the Penllergare estate. The explanation for the image may be that, on his father's side Llewelyn came from a Quaker family that emigrated to America with William Penn. A descendent later returned to Wales. This whole confection is possibly a sort of reference to family history, combined with the fact that "Hiawatha" was a published the year the photograph was made - 1856.

CONTINUED ON NEXT PAGE

John Dillwyn Llewelyn was one of the most prolific photographers of the 1850s, and his subject matter ran the gamut, from landscapes to portraiture; from stereography to innovative instantaneous photographs. The bulk, though not all, of his thousands of images survive, and at one point Noel Chanan rather wistfully describes the precarious chances of survival of photographic archives:

'As the generations multiplied over time, so did the considerable number of photograph albums made by the Llewelyn family find new homes, as did many related documents. A gratifyingly large proportion survived. Some remained in private hands, half forgotten on library shelves, as often happened in grand houses; some have quite recently found their way into museums. If there were any of Llewelyn's photographs, on paper, from the 1840s that did survive their most likely fate, together with some other notebooks, letters and diaries, was to have been haphazardly separated from what was removed from Penlergare when the family abandoned the house in 1936, and together with the accumulated detritus of the centuries during which the family occupied the house, apparently worthless, orphaned and unloved, to have been consigned to the bonfire.'



St. Catharine's Island, Tenby. An early "instantaneous" photograph of 1/10th - 1/20th second

How fortunate for general reader and expert alike, that the descendants of this remarkable dynasty brought their precious surviving collection to the attention of Noel Chanan. His expertise had already led to his being recognized as a leading figure in the study of Victorian photographic pioneers, not least through his authoritative work on the photographic exploits of the Earl of Craven.

The book has been beautifully designed, with that rare commodity - a sense of understanding of the subject matter. But above all else, it is the beautiful reproductions of Llewelyn's remarkable photographs, which remain in the mind, and draw us back to enjoy them time and time again.

Mike Hope / April 2014

IMAGE CATALOGUE AVAILABLE



Rare Photos Gallery has its latest catalogue "No Man's Land: Photography and the Great War, Part One" now online. Over 100 rare and often unique, vintage photographs are for sale, commemorating the centenary of the start of the First World War (1914-18). These vintage photographs convey the tragedy, horror and day-to-day life during wartime, providing a broad and unique glimpse into both sides of the war. The book is viewable at <http://rare-photogallery.com/> and I must say that some of the images are gruesome and realistic.

A Second Look....

Remember our feature story in *Photographic Canadiana* Vol 39-3 about Canadian radio and photographic personality Rex Frost? We have a further development.

A message arrived from Trevor Frost up in Ottawa. "My grandfather was Stuart Frost. Stuart was the son of Rex Frost. But Rex left my grandfather's family when my grandfather was very young, so we know very little about him. I heard recently about your article and wanted to reach out to see what I might be able to find out about him. I'm particularly intrigued because I'm a photographer too. All best wishes, Trevor."

We passed the message on to Cheryl Frost, grand daughter of Rex Frost with whom we had worked to dispose of his photographic collection and research the article.

We got an answer back, "WOW Bob, this is amazing, I am learning so much about relatives that I didn't realize that I had. Apparently Trevor is my second cousin (son of my cousin, Ian Frost, one of Uncle Stuart's son). I have reconnected with so many of the Frost family members, and, actually today, I was out with my cousin Julie, another one of Uncle Stuart's daughters. I spoke with her about your email and she is going to contact her brother (Ian) and connect with Trevor, plus one of Rex's other sons, Ernie, who has a son named Doug and he has a daughter who is also a Photographer in North Bay. This is fantastic! (I guess it's in the genes) I no longer feel alone, thanks to you and your article on my grandfather. Big HUGS to you. Hope that all is well with you. Cheryl Frost."

Our journal does have its effects.

PASS IT ON TO A FRIEND – LET EVERYONE READ THIS NEWSLETTER

Current Events

STEPHEN BULGER GALLERY

Hamilton by Canadian Photographer Joseph Hartman. "Hamilton" is Hartman's largest body of work to date; it spans seven years and includes more than 40 photographs captured with a 4 x 5 view camera on colour film. Hartman overlooks the factories and smoke-laden skyline that have represented the city for decades and instead documents a cross-section of Hamilton's working class neighbourhoods and the surrounding landscape. May 10 – June 7, 2014, 1026 Queen Street West, Toronto.

THE ROYAL ONTARIO MUSEUM

Artist Michael Awad turns his lens on the Royal Ontario Museum as part of The Entire City Project. With unprecedented access to research, collections and spaces, Awad offers a surprising new view of both the public face and inner workings of the Museum in this exhibition. Opens May 3, 2014 (Part of CONTACT), Rolf Beny Gallery, Level 4, 100 Queen's Park, Toronto.

CITY OF TORONTO ARCHIVES

Life on the Grid: 100 years of street photography in Toronto. With images ranging from the accidental to the deliberate, this exhibit highlights the wide variety of street photography in the holdings of the City of Toronto Archives. Until August, 2014. 255 Spadina Rd., Monday to Friday 9 AM to 4.30 PM.

October 10-12, 2014

PhotoHistory XVI

George Eastman House in Rochester, New York

THE Event for Photographic History - held once every three years - experience a whole day of informative photo history lectures, reception and dinner with fellow photo-buffs and a photographica market the next day! see: <http://tphsrochester.wordpress.com/photohistory-symposia/xvi-symposium/>

Want Ads...

PHSC Volunteer Wanted

To maintain and update PHSC Facebook page. A great way to get involved with what's going on in the photographic historical world and interact with other enthusiasts. Contact Louise at ldbrucke@sympatico.ca

Images Wanted

Ron Polito is looking for scans of images by early Boston photographers Charles E. and Luther Holman Hale, to be used in an upcoming article in the 2014 Daguerreian Society *Annual*. Contact Ron at Ron.Polito@umb.edu

GEH Looking for Antique Plate Holders

Mark Osterman of George Eastman House writes:

We are looking for 4x5 glass negative holders for the gelatin dry plate workshops held at George Eastman House in Rochester, NY. Contact me if you have any to spare.

Mark Osterman: mosterman@geh.org

For Sale

Large selection of cabinet cards, CDVs, lantern slides, stereoviews, dags & ambrotypes, tin-types, real photo postcards, viewmaster reels, stanhopes, sports memorabilia etc. Email your interests to Les Jones: lesjones@ca.inter.net

Wanted

Large format cameras and dark-room equipment (Durst, De Vere) call 647-891-0777, sell@green-camera.com

Wanted

Well-heeled private collector will pay CASH for your photographic collections and estates. Nothing too big or too small. Contact John Kantymir at 905-371-0111 or Niagaracc@gmail.com.

Wanted

Bicycle & Motorcycle photography – all related items. Contact Lorne Shields, P.O. Box 87588, 300 John St. P.O., Thornhill, ON., L3T 7R3, lorne-shields@rogers.com

IT'S ALMOST HERE!

the PHSC SPRING FAIR

a.k.a.

THE BIG ONE!

Sunday

May 25, 2014

at the Soccer Centre, Toronto

A vast selection of photographic goodies. Admission \$7.00, Students free with ID card. Free shuttle from Kipling subway.

NEW TO FILM?

The fair is a great place to pick up inexpensive, quality film cameras, film and free help and advice!

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