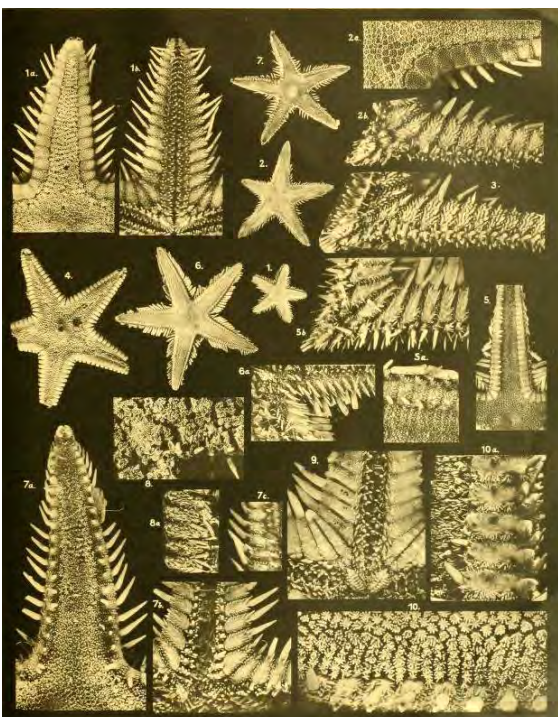




FAB FILM STARS

THE OTHER UNIVERSE We often limit our understanding of science, scientific cataloguing and classification in the nineteenth century to what was undertaken by Victorian Britain. But Germany also had research oriented universities turning out zoologists interested in exploring biological phenomena. Ludwig Heinrich Philipp Döderlein (1855-1936) was one of the first from the west to investigate marine life in Japan. Desperate for an academic job in Germany's scarce market, Döderlein's friend Kenji Oosawa arranged a position for him as Professor of Natural History at the recently established University



of Tokyo. From 1879 to 1881, Döderlein diligently preserved fish, sponges, sea urchins, crustaceans, the starfish pictured and other ocean marvels in Japan. Döderlein's photographic arrangements of marine specimens echo the work of Ernst Haeckel (1834-1919), another German biologist who not only promoted Charles Darwin's work but illustrated his own underwater and microscopic discoveries.

Sources

Internet Archive from
Smithsonian via Biodiversity
Heritage Library
Ways of Knowing by John V.
Pickstone (2000)

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PHSC NEWS

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Pictured above: Last month featured the vintage Polaroid SX 70 Land camera. The Fujifilm Instax film camera (Mini 8 Instant Camera shown above) offers a contemporary version of similar technology with instant self-developing positive prints. Paper prints make a 21st century comeback.

PHSC PRESENTS

Page 2 of 13

One Five Oh! Celebrating Canadian Photo History



Join us for Victorian cakes and the sort of coffee Sir John A. drizzled on his Red Letter Rye. A deeply Canadian lineup of speakers on photography in the last 150 years. We'll be your guide around various darkroom delights and nifty visual topics of interest to the Great Whimsical North. And we might attempt a really big group portrait with a really big camera! **Join us at 7:30pm on June 21 in the Gold Room of Memorial Hall, in the basement of 5120 Yonge St, North York, Ontario for our tribute to 150 years of photography. Admission is free.**

For more information contact
Les Jones 416-691-1555 / info@phsc.ca / www.phsc.ca

PHOTOGRAPHIC HISTORICAL SOCIETY OF CANADA
presents



THE TRUNK SALE

An outdoor flea market of photography equipment and other fun stuff

Sunday July 9, 2017

8 am to 1 pm

TRIDENT HALL PARKING LOT

145 Evans Avenue, Toronto M8Z 5X8 (south of Gardiner Expressway)

FREE ADMISSION

Clint Hryhorijiw - Chairman
416-919-9617
fair@phsc.ca



See you there!

A Silver Vein in the Painted Canvas



Jimson Weed by Georgia O'Keeffe, 1932.

Georgia O'Keeffe was a painter, not a photographer. Her skyscrapers, flowers, and hills, now on exhibit at the AGO, are motif more than representation, precise without the complication of detail. It is work that can be described as part naïve surrealism, part abstraction and part commercial Streamline idealism (O'Keeffe worked in advertising for several years). Yet to know O'Keeffe's painting is to see the goals of early twentieth-century photographers.

Alfred Stieglitz's relationship with O'Keeffe is often referred to and some of his photographs are in this exhibit. But the Pictorialism for which he is known, a soft-focus Victorian romanticization of the natural, had no effect on O'Keeffe's work. On the contrary, O'Keeffe was the potent aesthetic force in the often stormy partnership. She removed narrative and pared down her subjects to their geometric, not sentimentalist, foundations. In embracing experimentation in painting, O'Keeffe showed her increasing interest in formalism, the value of pure form over recognizable matter, that would obsess many modern photographic visionaries.



The Tetons and the Snake River by Ansel Adams, 1942.



Two Callas by Imogen Cunningham, 1929.

O'Keeffe had no trouble encapsulating what photographers of the period were drawn to. Though not in the exhibit, Imogen Cunningham's flowers escaped strict realism to become studies of lines, angles and surfaces. Paul Strand reduced cityscapes and still lifes to shape and pattern. Ansel Adams tight-roped between streamlining landscape and creating geographical abstracts. Works by photographers included in the exhibit also show their degrees of formalist purification. But O'Keeffe put it all together, bringing all approaches to bear on a body of extraordinary work. While her painting becomes more important by its juxtaposition with period photography, O'Keeffe accomplishes something of additional significance. She reveals the separation of aesthetic objectives for painters and photographers to be just another modern myth. Exhibit on at the AGO until July 30, 2017.

Sources

Photography: A Cultural History by Mary Warner Marien (2002)
The Twentieth Century Muse by Annette and Luc Vezin (2002)



Black Place III by Georgia O'Keeffe, 1944.

Conditioned for the Car, Headed for the Cycle



Bicycle storage room for employees at Toronto Lithographing Company headquarters, 461 King Street West by A.A. Gray, 1898. City of Toronto Archives, Fonds 1137, f1137_it0007.

heavily and eventually even Americans on modest incomes bought his generic vehicle. But he wasn't exactly a hero. While he was a proponent of welfare capitalism (increasing wages to keep the best workers and introducing the 40 hour week), he also saw his workers as disposable components in the factory machinery. As Ford conditioned his workers to increase productivity to inhuman levels, he also conditioned future generations to see the car as both a necessity and a marker of the good life.

In the twentieth century, convincing North American culture of the benefits of the car was seen as an advantage bestowed on the economy by science and technology. But the engines of the contemporary economy are different and so are the realities of urban living. Major cities in Europe have already adapted to car alternatives. Seeing human-powered vehicles as part of the good life is just a matter of reconditioning.

Recent municipal politicians have told us that we live in the era of the car. An automobile for every family, perhaps every person, has been accepted since the beginning of the twentieth century as the progressive attitude in transportation evolution, away from the labour intensive and troublesome horse and carriage. It has also been promoted as a sign of prosperity. Not to own an automobile was, until very recently, a sort of stigma. Travel by other methods was certainly available but these weren't generally seen as a rite of passage or a symbol of upward mobility.

However, the photograph to the left indicates we've forgotten that the cycle was a major and practical form of transportation in the interim before the car. It might have remained that way if it hadn't been for Henry Ford. Ford pioneered the twin ideas of mass-producing inexpensive cars and paying his workers enough to buy his product. He kept his prices low, advertised



Two couples on safety bicycles with pneumatic tires; centre couple on a tandem, 1897. Collection of Lorne Shields.

Johnson Standard Exposure Calculator (right)

JOHNSON "STANDARD" EXPOSURE CALCULATOR

1. SET AT "START".
2. SELECT SCENE NOTCH AND "DIAL" CLOCKWISE TO "STOP".
3. TURN OVER—REPEAT FOR WEATHER, TIME AND FILM SPEED.
4. READ OFF EXPOSURE AGAINST F/RATIO.

FILT. IS USED
SET FACTOR AT "START"

MEADOWS — BRIGHT
ROTATE TWICE AS DULL
CLOSE UP PORTRAIT
SCENES IN HEAVY SHAD.
HEAVY FOREGROUND IN SHADE
NEAR LANDSCAPE
DISTANT BUILDINGS
WIDE STREETS

BEACH AND SKY
OPEN SEA AND LAND
SCENES FROM THE AIR
LIGHT LANDSCAPE
DISTANT SNOW SCENES
BEACH AND SKY
OPEN SEA AND LAND
SCENES FROM THE AIR



This device, first sold in 1923 by Kaufmann of Puteaux, uses sliding metal tabs to suggest camera speed and aperture depending on variables like the colour of walls and floors and the amount of sky seen through the windows. As one tab moved, sophisticated internal levers moved others in accordance. The chart shown at left is designed for interiors; the opposite side does the same for exteriors. The device notes that "Autochromes will require 60 times [the exposure] for ord. rap. em (ordinary rapid emulsions)."

This comprehensive little scale, patented in 1922, came with an instruction booklet in a no-nonsense paper and cloth sleeve. A more sophisticated nomograph, it was an alternative to actinometers or extinction meters. Like the Johnson nomogram, the user dialed up his or her condition of sky, type of scene, month and hour to find optimum camera speed and aperture for different manufacturers' films and plates.

[illegible]

EQUIPMENT REVIEW

BY DAVID BRIDGE

The Deco Dongle Mystery: Manual Flash Synchronizers



Once again our esteemed longtime volunteer John Linsky has come up with a curiosity to challenge the minds of the PHSC labs cohort. This time we have the seemingly obvious (emphasis on seemingly) solution to the problem of a vintage camera, born in the days before flash synchronization.

In the early days of flash, standardized leaf shutters such as the Compur models (see image of early Kodak Retina at right) did not have a PC connector, and certainly not a "hot" shoe. Rube Goldbergian hook-ups of solenoids, batteries and switches were popular: the famous Weegee outfit of Graphic camera and flash is an example of such a then common arrangement.

Mr. Linsky's devices (shown above) are rather simple: they screw directly into the cable-release socket found commonly on cameras of this era. As the shutter release is depressed, contact is made internally to fire the flash connected to the PC socket on the device. The relative timing is adjusted by rotating the threaded body containing the contactor so that it moves in relation to the shutter release action.

Simple and elegant but does it work for us? No! Regretfully, our investigations found it impossible to coax the unit into firing the flash at the same time as the shutter. If the flash fired, the shutter would perceptibly lag, and the adjustment range of both samples would not allow sync, even at slow shutter speeds. We leave it to our readers to sort out the mystery. How were these supposed to work? Please explain! at info@phsc.ca



WEB LINKS

COMPILED BY LOUISE FREYBURGER

"I Remember Snow," posted February 4, 2016, by Bill V. at Toronto Public Library

http://torontopubliclibrary.typepad.com/arts_culture/2016/02/i-remember-snow-.html

Historically enlightening commentary on history photographs from the Toronto Public Library Collection. PLUS LINKS TO 6 MORE such photo anthologies regarding winter, from the Toronto Public Library's photography collection. Just to jog your own memory of winter and snow, please enjoy the following vintage photos from Toronto Public Library's [Digital Archive](#).



Paterson Brothers General Store Dawes Road and Danforth, Little York, winter delivery sleighs, circa 1900 (notice the coal sleigh lower left).



General view, Molde, Norway, photomechanical print: photochrom, color, between 1890 and 1900. Library of Congress Prints and Photographs Division Washington, D.C. 20540.

TWO (2) Photographic Collections about Norway from the "Public Domain Review"

<http://publicdomainreview.org/collections/landscape-and-marine-views-of-norway/>

"Selection of images from 'Landscape and marine views of Norway' (ca.1890-1900), a set in the Library of Congress' **Photochrom** Prints Collection (via Flickr Commons) Selected from:

<https://www.flickr.com/search/?w=commons&q=norway+photochrom&m=text>

<http://publicdomainreview.org/collections/marcus-selmers-photographs-of-19th-century-norwegians/>

"Marcus Selmer's Photographs of 19th-Century Norwegians." "It is not immediately clear what drew Marcus Selmer (1819 – 1900), a Danish portrait photographer, to spend most of his life working in Norway.... Selmer ingeniously built his studio almost entirely out of glass, allowing enough light into the space, which enabled him to continue working throughout the year."

Smithsonian's Fleishman Gallery Hosts Exhibit of Photographic Portraits of Cats of American Artists of the Pre-Internet Period. Continues through October 29, 2017.

"*Before Internet Cats: Feline Finds from the Archives of American Art*," on view in the Lawrence A. Fleishman Gallery <https://www.aaa.si.edu/about/the-lawrence-fleishman-gallery> at the Smithsonian's Donald W. Reynolds Center for American Art and Portraiture, includes works dating to 1870 and selected from its 6,000 collections of American artists."

<http://www.smithsonianmag.com/smithsonian-institution/cats-clout-long-before-internet-180963169/>



Group in New Canaan House I, Connecticut, by unknown photographer, circa 1947. Marcel Breuer papers, 1920-1986. Archives of American Art, Smithsonian Institution. al ID: 1013.

The Studio of Marie Høeg and Bolette Berg



From 1895 to 1903, Marie Høeg and Bolette Berg were the proprietors of a commercial portrait studio in the Norwegian town of Horten. The studio was not only a convenience for townspeople interested in marking an event or posing in finery, it was also a site where local suffrage activists could meet and discuss turn-of-the-century feminist politics. In the studio's off hours, Høeg dressed for self-portraits and also took photographs of her friends, colleagues and associates. Høeg's collection of glass plate negatives are now in the Preus Museum, Norway's national museum for photography.

Though playful in many instances, (Høeg poses as a robber counting money or with her colleagues in a friendly but inebriated game of cards), her images suggest concerns regarding gender and the status of women in the late nineteenth century. European nations including Britain had no vocabulary for gender ambiguity and relied on the rigid social constructions of man and woman contributed by self-appointed theorists of the period. Efforts to expand the discourse often met with difficulty: individual researchers like Havelock Ellis encountered moralist roadblocks and limited public reach for their work.

Høeg's photographs also underline the associations nineteenth-century gender had with status. For Høeg, dressing as a man meant assuming the power, authority and choice granted masculinity. Women of the period, on the other hand, were confined to one of two possible spheres of existence. The woman of privilege performed the spectacle of leisure, which demonstrated her ornamental but superfluous place in the operation of the home. The female servant or labourer did the actual work: long gruelling hours at low compensation. But as this labour was designed to be invisible, undertaken in early morning, late at night or in back rooms, its importance was disavowed in the continued prosperity of the domestic space. Høeg's images raise questions about these boundaries and the value attributed to women's roles in the early twentieth century. They allow viewers today to realize that women of the past recognized the inequity and injustice in their social circumstances.

Source

Imperial Leather: Race, Gender and Sexuality in the Colonial Contest
by Anne McClintock (1995)

Images from Preus Museum, the national museum for photography located in Karljohansvern in Vestfold, Norway



ALL CLASSIC, ALL JAPAN

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A Mind-boggling Camera Collection in Print

整理番号: KRP002-03


大分類 Category : 乾板およびシートフィルムカメラ Dry-plate and Sheet-film camera	中分類 Assortment : フォールディングカメラ Folding Camera	小分類 Group : ベースボード型カメラ Base-board type camera
---	--	--








カメラ名 Camera Name	デルタ・テディ Delta Teddy	レンズ名 Lens Name	ラピッド・デルタ・ペリスコープ Rapid Delta Periscop
製造会社 Manufacturer	クリューグナー Dr. R. Krügener	レンズ製造会社 Lens Manufacturer	クリューグナー Dr. R. Krügener
製造国 Country	ドイツ Germany	製造国 Country	ドイツ Germany
型式 Type Designation		焦点距離 Focal Length (mm)	不明 Unknown
発売年 Released Year	1908	絞り Aperture (F)	12~36
寸法1 Dimensions 1 W×H×D (mm)	152×124×53	レンズ番号 Lens No.	無し None
寸法2 Dimensions 2 W×H×D (mm)	152×124×153	焦点調節機構 Focusing System	ラックアンドピニオン式 Rack and pinion type
質量 Mass (g)	800		
ボディ材料 Body Material	木 Wood	シャッター名 Shutter Name	デルタ Delta
画面サイズ Picture Size (cm)	9×12	製造国 Country	ドイツ Germany
		シャッター方式 Shutter Type	エバーセット式レーフシャッター Ever-set type leaf shutter
所有者 Holder	790	シャッター速度 Shutter Speed	T.B 25.50.100
代表写真		ボディNo. Body No.	不明 Unknown

特徴 Features

ラックアンドピニオンによる2段伸ばしの9×12cm判乾板カメラ。茶革のペローズが使われている。デルタ・クラブに似ているがボディはこちらの方が薄い。

9x12cm size plate camera with a double extension mechanism using a rack-and-pinion screw. Brown leather is used. Similar to Delta Clapp but the thickness of body is smaller than that.



©AJCC2014

Category : 乾板およびシートフィルムカメラ ate and Sheet-film	中分類 Assortment : フォールディングカメラ Folding Camera	小分類 Group : ベースボード型カメラ Base-board type camera
--	--	--

カメラ名 Camera Name	デルタ・テディ Delta Teddy	レンズ名 Lens Name	ダゴール Doppel Anastigmat Dagor
製造会社 Manufacturer	クリューグナー Dr. R. Krügener	レンズ製造会社 Lens Manufacturer	G.P. Goerz
製造国 Country	ドイツ Germany	製造国 Country	ドイツ Germany
型式 Type Designation		焦点距離 Focal Length (mm)	135
発売年 Released Year	1908	絞り Aperture (F)	6.8~192
寸法1 Dimensions 1 W×H×D (mm)	152×124×53	レンズ番号 Lens No.	194055
寸法2 Dimensions 2 W×H×D (mm)	152×124×153	焦点調節機構 Focusing System	ラックアンドピニオン式 Rack and pinion type
質量 Mass (g)	800		
ボディ材料 Body Material	木 Wood	シャッター名 Shutter Name	コンパウンド Compound
画面サイズ Picture Size (cm)	9×12	製造国 Country	ドイツ Germany
		シャッター方式 Shutter Type	空気式シャッター Pneumatic shutter
所有者 Holder	790	シャッター速度 Shutter Speed	1.2.5.25.50.100.250
代表写真		ボディNo. Body No.	32026

特徴 Features

ヒュティット時代に作られた初期のイデアル9×12cm判。赤革2段伸ばしの蛇腹とアルミのシャッターボードにダゴールのレンズを付けた高級機。エルネマンのこの種のカメラと同様に曇んだ時の厚さは35mmしかなく極めて薄い。

The earliest and high grade Ideal made by Hüttig. It has double-extension red bellows, aluminum lens-board and Dagor lens. The thickness of the folded body is only 35mm, very thin like Ernemann's camera.











©AJCC2014

For camera zealots who seem to have everything, the All Japan Classic Camera Club has published a loose-leaf compendium of 400 glass plate and sheet film Zeiss Ikon cameras and their predecessors, excluding 35mm models. Consisting of pieces in members' collections, it becomes immediately apparent how immaculately each piece of equipment has been maintained. Photographs feature every relevant angle and specifications are described in both Japanese and English. The publication places a wealth of information in the hands of anyone serious about vintage Zeiss while a binder format allows for the addition of future entries. Enquiries about pricing and airmail delivery can be addressed to versajcc@dolphin.ocn.ne.jp. The All Japan Classic Camera Club (AJCC) will accept credit cards and Paypal. A full review of the book, *Cameras of Zeiss Ikon and its Precursors 1893 – 1972*, is available at <http://phsc.ca/camera/?p=8419>

Talks are free and open to the public on the third Wednesday of every month, from September to June, in the Gold Room of the Memorial Hall in the basement of 5120 Yonge St, North York, Ontario. Talks start at 7:30 pm unless otherwise specified.

MY TORONTO

November 16, 2016

The City of Toronto's official Photo Laureate, Geoffrey James, discusses the issue of representing the character of this unique city.

SHOW & TELL: SMALL IS BEAUTIFUL

December 21, 2016

Members and non-members take to the podium to show and explain their small, often curious, photographic finds.

MIRACLE REPAIR TIPS

January 18, 2017

Russ Forfar talks about repairing vintage cameras while Lincoln Ross reveals the secrets of preserving old photos.

LOVE THAT KODAK: HISTORY OF KODAK CANADA

February 15, 2017

Ryerson University Library and Archives Curatorial Specialist Allison Skyrme will speak on Kodak's legacy. Bring your favourite Canadian Kodak item in for an identification.

PUBLISH & BE DIGITIZED: THE CHANGING PHOTO MAGAZINE

March 15, 2017

Editor of the *Canadian Photo News*, Norm Rosen, will reflect on changes in Canadian publishing. Winners from his publication's image contest will be featured. A Q&A session

follows. Bring your early Canadian photo periodicals for show or sale.

SHOOTING UNDER PRESSURE

April 19, 2017

A panel of seasoned press and sports photographers discuss equipment, assignments and issues.

EDWIN HAYNES: REDISCOVERED TORONTO PHOTOGRAPHER

May 17, 2017

Lizz Hodgson will present on the rediscovery of the Edwardian images of Toronto photographer Edwin Haynes.

THE FAMILY CAMERA EXHIBIT AT THE ROM

May 30, 2017 (Tuesday) 7:00 pm at the ROM

Senior Curator Dr. Deepali Dewan conducts a tour of one of CONTACT's primary exhibitions.

150 YEARS OF PHOTOGRAPHY IN CANADA

June 21, 2017

A roster of speakers to celebrate Canada's 150th Birthday.

PHSC EVENTS

TRUNK SALE

ALL SELLERS AND BUYERS WELCOME !

Sunday, July 9, 2017



TRIDENT HALL 145 Evans Avenue, Toronto

(south of the Gardiner, east of Islington Avenue)

8:00am to 1:00pm - Free admission & parking

Clint Hryhorijiw - Chairman

Details at www.phsc.ca



ASK VICKY

Our historically hard-core heroine answers your questions on life, love and photography

Dear Vicky,
Of the many portraits taken of you, which would you say came closest to your true self? I seek to be a well-informed man.

-HARRY W.

Dear Harry,

A dreadful thing, the mind of the well-informed man. And by well-informed, I believe you mean the cultural trivialities and unspoken caprices that pass for information at any given time. Yet despite the low value that all generations seem to place on mundane activities, history has proven that the collectors of commonplace things and recorders of day-to-day drudgery are to be commended for keeping the temporal peculiarities of people and places safe for future study.

So, my true self in a photograph. Well, I could choose one in which I feel I came closest to Victorian aesthetic norms. I could also choose one that epitomizes the verdict of countless unofficial biographers, many of whom referred to my fondness for bonbons (see above). I could select one

that symbolized my motherly and wifely stature for nation and kingdom or I could pick the one that Albert liked best. But none of that, Harry. What if I pulled out the rare, private and potentially scandalous one that I've kept hidden in the pages of my diary?



Queen Victoria with Princess Beatrice by Ghémar Frères, albumen print, 1862.

Drat. On the occasion of my death, my daughter Princess Beatrice, whom I had kept close to home as a companion in my old age, was entrusted with my diaries, correspondence and personal papers. I was urged by some quarters to leave instructions with her to destroy anything that would "affect any of the family painfully." I thought Beatrice would exercise judgment, keeping the bulk of my 'irregularities' safe for future study. Beatrice, however, was unrestrainable. Copying my entries into new notebooks, she changed or omitted details as the mood struck her. When she was finished she burned all the originals. My grandson, who would become King George V, tried to stop her. Regrettably, he failed.

What is left of me for your inspection, visually and intellectually, has been washed clean of the "true self." Whether it was revenge, shame or obsession on Beatrice's part I will never know. But so ends my column, readers. Best of luck to all of you. And choose your executors wisely.

Sources

Unsuitable for Publication: Editing Queen Victoria by Yvonne M. Ward (2013)

Images from the "Royal Collection Trust / © HerMajesty Queen Elizabeth II 2016" www.royalcollection.org.uk.

THE CLASSIFIEDS

Page 13 of 13

For Sale



FINGER PRINT CAMERA

by Folmer Graflex Corp.

Manufactured 1918 to 1951.

Deliverable in Toronto to best offer.

Contact George Dunbar at

416-439-3822 or

ggdunbar@sympatico.ca

Wanted

GRAFLEX Journal

The latest copy is available for download at <http://graflex.org/journal>.

Ken is seeking pictures of a black-finished civilian model Graphic 70 with the camera's serial number. As well, ongoing call for articles. Contact Ken Metcalf at metcalf537@aol.com



ARTICLE SEARCH

We are always looking for stories and images for our Journal or Newsletter. Any photography supplied should be legally publishable, and written material should be original with a tie-in to photographic history. Canadian connections a plus but not essential.

Contact us at info@phsc.ca.

Opportunities



A GRAD STUDENT FOR BAILLARGEON RESEARCH

The Baillargeon Agfa Colour Plates (see last month's article) are a rich resource for a Masters or PhD topic. The PHSC is interested in making these plates available for study to a student interested in 20th century Canadian social-political history and photography.

Contact us at info@phsc.ca.

Correction

In the last issue, photographer Joseph Baillargeon was referred to as a Brother of his seminary. He was actually an ordained Roman Catholic priest (Diocese of Haileybury, c.1908) and was called Father.

Camera Shows

MILE END POP-UP CAMERA SHOW

Saturday, June 17, 2017

9:30am to 2:30pm

Everything photographic. Have gear to sell? Tables are available.

St Michael's Church, 105 St. Viateur West, Montréal, QC.

Free Admission.

Contact 514-898-5351 or

therangefinder.com

NOT A MEMBER OF THE PHSC? Join Canada's best photo-historical society! A great venue for lectures, auctions, fairs, and publications. Only \$35.00 for a one-year membership. Paypal accepted. Join at www.phsc.ca

Exhibitions

ROM

Level 4, Roloff Beny Gallery:

The Family Camera



May 6 to October 29, 2017

An exhibit that invites you to see family photos differently. The intersection of cultural practices, migration and photo-technology is explored in rich and moving detail.

100 Queen's Park, Toronto, ON, M5S 2C6

AGO

Free Black North



April 29 - August 20, 2017

Features photographs of men, women, and children living in Ontario in the mid-to-late 1800s, descendants of Black refugees who escaped enslavement in the southern United States.

317 Dundas St W, Toronto, ON