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**A B I O G R A P H I C A L I N D E X O F  
D A G U E R R E O T Y P I S T S  
I N C A N A D A 1 8 3 9 - 1 8 7 1 .**

by

**G r a h a m W . G a r r e t t**

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**P r e f a c e .**

The material for this work, containing about 780 name entries, has been compiled from a wide variety of contemporary and later sources and is intended to provide a non-critical and concise background sketch of individuals associated with the first photographic processes in British North America, or Canada, between 1839-1871. Although it concerns itself chiefly with those associated directly and indirectly with the daguerreotype during the above period, it also includes individuals who worked or experimented with other early processes, such as that of William Henry Fox Talbot. The entries, as shown below, are listed alphabetically by name in addition to being cross-indexed to partnerships, studio and business headings. Cross-referencing under *See* and *See also* are included where necessary.

In addition to career background, the files also contain vital (& personal) information such as nationality, birth and death dates, variant spellings of names, initials, addresses and marriage details where available. The entry, 'Collections', indicates where daguerreotype examples by that individual or studio are located.

The Index is not composed exclusively of practicing daguerreotypists but also includes those persons indirectly associated with photography and the photographic trade during this period such as artists, writers, colourists, suppliers, etc.

Two supplementary finding aids are also provided, one indexed under incidental headings such as arctic, dentists, females, saloons, etc. The other is indexed by location. To make the work as comprehensive as possible the names of some private individuals, travelers, explorers, etc, who visited this country during the period of the Index are included as well as those of Canadians who were active in other parts of the world.

Because of the scattered use of C.W., (Canada West) and C.E., (Canada East) prior to and after Confederation in 1867, especially in newspaper advertising, these geographic designations are used throughout the work for Ontario and Quebec, although the abbreviations for the other provinces remain the same.

By its publication it is hoped the biographical index will serve as a useful resource for the study of the early photography in Canada by researchers and collectors and that it will bring about a better understanding of those who practiced a unique activity in this country's history.

GWG

**Historical introduction.**

The beginning of photography as we know it today commenced in January 1839 with the almost simultaneous disclosures by both Louis Jacques Mandé Daguerre, (1787-1851) and William Henry Fox Talbot, (1800-1877) relating to their respective discoveries. Like most foreign events of the time, the news did not reach the Canadian public until several months after the fact, which in this particular case occurred in Quebec City on 6 March 1839 and was contained in the newspaper *Le Canadien*. In addition to newspaper items such as this there were other sources of information relating to the subject one could consult, such as literary and scientific journals that had made their way from England and the Continent to subscribers on this side of the Atlantic. Many of these works were extremely popular because they contained the most recent chemical formulae and methodology by which one could go about practicing the science, if not always the art, of using the sun to capture images from nature. The first known experiment at producing Talbot's 'photogenic drawings' in Canada, which were contact prints of two-dimensional objects on paper treated with light-sensitive salts, came from one of these publications and seems to have taken place during the first week of June 1839 in Halifax, Nova Scotia. According to the editor of the *Colonial Pearl*, an unknown correspondent 'had formed several photogenic pictures with ease and success' after using a method the newspaper had passed along to its readers from the May issue of *The Magazine of Natural History*.

On 19<sup>th</sup> August of that year, after a prominent French scientist Francois Arago (1786-1853) disclosed the final details of Daguerre's chemical process to the world, the word 'daguerriotype', or daguerreotype, became part of our vocabulary. One of the first individuals to employ the process shortly after 19<sup>th</sup> August was Pierre Gustave Joly de Marval, (1798-1865) the Seigneur of Lotbinière in Quebec who was visiting Paris at the time. Shortly after acquiring a working knowledge of the process he packed up his newly acquired apparatus and left on tour of Greece and the Mid-East where he recorded a number of views that are well-known today.

The first recorded activity within Canada with the process appears to have taken place in April 1840 when a prominent visitor from Newcastle upon Tyne, England by the name of Hugh Lee Pattinson (1796-1858) took several images in the vicinity of Niagara Falls. During the months of September and October of the same year the first commercial daguerreotypists to operate in Canada began to advertise their services in both Montreal and Quebec City after arriving from New York. Although most of their stay was curtailed by inclement weather,

the partnership of Halsey & Sadd will probably be remembered for having taken what is now considered to be the first daguerreian likeness in Canada. The following year, in July 1841, a person by the name of Mrs. Fletcher arrived in Pictou, Nova Scotia where she advertised herself as a 'Professor and Teacher of the Photogenic Art'. While in Quebec City a month later she placed an advertisement in a local paper stating she would 'teach the process to young ladies' and offered to sell the apparatus to interested parties. Not only was she the first female commercial daguerreotypist to operate in Canada, but probably the first woman to be involved with photography in North America.

As to commercial photography, shortly after its introduction into Canada the daguerreotype, with its finer, clearer image, enjoyed market dominance in the field of portraiture for almost the next two decades. Despite refinements to Talbot's 'calotype' process in 1843, which was the ability to form positive salt prints from a single negative, his invention was still not competitive with the clarity of the daguerreotype and it took several years before it was considered practical for use in North America. On 26<sup>th</sup> June 1847 William Langenheim (1809-1878) of Philadelphia became the first American to acquire the patent rights for the calotype from Talbot for use in the United States although others had experimented with the process prior to this time. The first record of the 'talbotype' being advertised commercially in Canada took place during March 1848 when a prominent artist and daguerreotypist Thomas Coffin Doane (1815-1896) began to offer this type of portraiture to the citizens of Montreal. Three calotype views within Canada were created circa 1855-56 by an unknown individual at Niagara Falls and are preserved today in the Photographic Collection of St. Andrews University in Scotland. One of these, a somewhat grainy image of the American Falls as seen from the opposite bank of the Niagara River, was recorded not far from where the first daguerreotype in Canada was taken in 1840.

The first serious threat to the market dominance of the daguerreotype took place in August of 1855 when a less expensive wet collodion process on glass, referred to as an 'ambrotype', was advertised in Toronto for the first time. This was followed by other types of relatively cheap and efficient methods of image taking, such as those employed with the tintype and the albumen print, and by 1871 the period of the 'mirror with a memory' had entered the realm of nostalgia.

**F o r e w o r d .**

“The Eye is a Daguerreotype”

Not long after news of Daguerre’s process arrived in British North America, and even before the first daguerreotypists set up shop in some of its larger urban centres – Halifax, Quebec City, Montreal, Kingston – the daguerreotype had seized the public imagination. So much so, that early in 1840, when William Stephens, one of the earliest writers of verse in Ontario, published an epic poem set on Hamilton mountain, the opening lines read:

O, what a glorious sense is vision! see unfurl’d  
The wondrous glories of our wondrous world!  
The eye is a Daguerreotype, which brings  
Within the soul all bright created things.

Writing for a local readership in what was still Upper Canada, (soon to become Ontario), Stephens was far from the geographical centres of photographic experimentation, application, and debate in France, England, and the United States. Nevertheless, his praise for the daguerreotype as an eye on the glories of the world suggests that there was a new instrument of seeing and knowing at work in the British North American consciousness. This development occurred at the very same time that modern ideas about Canada emerged: Lord Durham’s seminal report was presented to the House of Commons on 11 February 1839, only three weeks after François Arago presented Daguerre’s invention to the Académie des Sciences in Paris. Thus, while the daguerreotype is clearly of interest to collectors, curators, and historians of photography in Canada as an image and an object in its own right, the daguerreotype era is of interest to historians as an important period in the development of Canada as a nation.

Today, in this age of electronic images and digital reproduction, when the photograph is often circulated and viewed as a dematerialized, decontextualized image, it is all the more difficult to imagine the excitement and wonder that the daguerreotype inspired when the process was first announced in Paris in 1839. Its unprecedented ability to make detailed images “from Nature” – purportedly

unmediated by the human hand – challenged the applications to which picture-making had previously been put. Called the “mirror with a memory,” the daguerreotype was greeted as “a discovery as useful as it was unexpected,” capable of rendering to both art and science services “beyond calculation.” Praised as “the most marvellous invention of the century” and hailed as “truth itself in the supremeness of its perfection,” the daguerreotype attracted the attention of leading artists, writers, and critics of the time, including John Ruskin, Edgar Allan Poe, and Elizabeth Barrett Browning. Placed in a hinged case of fine leather or nestled between thermoplastic covers with elaborate designs in bas-relief, the infinitely detailed likeness on the shiny metal plate was both a realistic image and a precious object. But, interposed between the human eye and the “glories” of Stephens’ world, the photograph was also a tool of the Victorian imagination, extending the powers of human observation across space and time, helping viewers to visualize people and places beyond their doorstep.

Interest in the daguerreotype has grown in recent years as collectors, curators, and historians of photography have sought to understand these shiny images as a reflection of the world in which they were created -- its cultural values and social relations. While gaining momentum since the sesquicentennial celebrations of 1989, studies of the daguerreotype era, analysis of its images, and biographies of those who produced them have been slow to appear because so much labour intensive primary source research still remains to be done. Newspaper and directory searches are slow and frustrating, as individuals appear and disappear from listings or change occupations.

For aspiring daguerreotypists, opportunity knew no borders -- township or territory, county or country. They were drawn to the medium at a time when population pressures in the Old World found an outlet in the New World, when imperial expansion out of Europe and gold rushes around the Pacific Rim sent a diverse lot of fortune-seekers, soldiers, administrators, and settlers to the far corners of the known world. The mobility of frontier society, combined with unprecedented opportunities for travel by the steamship and by railway, make it especially difficult to trace the comings and goings of those who engaged in the daguerreotype business. As a result, many daguerreotypists live on in history only as names – in a city directory, on a passenger list, in a newspaper announcement. And, of course, daguerreotypes so often circulated unattributed and cased images survive without accompanying identification of sitter or maker.



The daguerreotype is a process that helped to define an era. In nineteenth-century British North America, its magical images assumed an active role in the visual practices and social processes by which people, individually and collectively, came to know the world and their place in it. During a period marked by emigration, colonization, and travel, daguerreotype portraits served as a sort of “domestic glue” as they were commissioned and exchanged among family and friends separated by vast distances. Daguerreotypes of places and events, circulated as originals or more widely as the basis of prints or illustrations in the pictorial press, helped viewers to visualize British North America, its place in the British Empire, and its relationship to other parts of the world. Study of the daguerreotype era can, therefore, shed light on a critical period in Canadian nation-building. Yet, basic research on the daguerreotype crosses public and private, institutional and disciplinary boundaries, making it difficult to find contributions to a wide-ranging and growing literature on the daguerreotype. Existing regional directories and on-line databases are useful, but too often their authority is undermined by loosely defined search criteria and a lack of rigor. Some are compiled from a variety of sources of varying reliability – a directory entry or newspaper announcement here, a slip of paper pinned to a case liner there; others include names, places and dates, but few other details; yet others offer details, but fail to cite source information, making it impossible to check references, retrace research, and follow up on leads.

While there is always yet another reference lurking just beyond publication so that one hesitates to call any historical work “definitive,” anyone researching the daguerreotype era in Canada will find Graham Garrett’s biographical index thorough, systematic, detailed – definitive. It will furnish researchers, not only of photography but of many historical hues, a welcome shortcut through the dense thicket of primary sources. In so doing, it will broaden current studies in the history of photography, facilitating complex social, cultural, and demographic investigation of daguerreotypy – who practiced it, where, when, and for how long. In the process, we will not only gain a fuller understanding of the daguerreotype era in British North America, but also a richer appreciation of the role of the daguerreotype in the making of early modern Canada.

Joan M. Schwartz

Queen’s University / National Archives of Canada

- Rudisill..... *See Rudisill in Art & Photo. Appendix: Mirror Image: The Influence of the Daguerreotype on American Society. Albuquerque, University of Albuquerque Press, 1971.*
- Rinhart..... *See Rinhart in Art & Photo. Appendix: See entries in appendix for list of titles.*
- Welling..... *See Welling in Art & Photo. Appendix: See entries in appendix for list of titles.*
- Newhall..... *See Newhall in Art & Photo. Appendix: See entries in appendix for list of titles.*
- Gernsheim..... *See Gernsheim in Art & Photo. Appendix: See entries in appendix for list of titles.*
- Garrett..... *See Garrett in Individual Articles Appendix: See entries in appendix for list of titles.*
- Seifried..... *See Seifried in Art & Photo. Appendix: Guide to Canadian Photographic Archives. Ottawa, Public Archives of Canada, 1984.*

**ARCHAMBAULT, Joseph E.** **active in Montreal and Quebec City, C.E., (1859-1862)**

Originally a portrait artist. Called his photographic business J. E. Archambault & Co. in Montreal between 1859- 1862 and Archambault & McCorkindale in Quebec City, ca.1865-67, where he mentioned he both took and copied daguerreotypes. Joseph Dynes (q.v.) associated briefly with this latter studio around 1866. Joseph Archambault Jr. was associated with the studio in Montreal 1860-62 and is known to have taken daguerreotypes. May have also been related to Louis Archambault who was active in Fall River and Worcester, Mass., 1871-76. A large collection of portrait photographs by various members of the Archambault family is located in the Notman Archives, Montreal.

*Address:* 1859. 82 St. Antoine.  
1860. 145 St. Antoine.  
1865-66. 62 1/2 St. John, Quebec City

- Reference:* MD 1859-61..... *MD: See Books(Reference) Appendix: Montreal Directory, Montreal, C.E.*
- Harper..... *See Harper in Art & Photo. OR Individual Articles Appendices: See entries in appendix for list of titles.*
- Tinder, David, (of Dearborn, Mich.)..... *Private correspondence*
- Steel & Polito..... *See Steel in Individual Articles Appendix: The Franklin Expedition Disaster, 1847, from Stereograms taken in 1859. The Photographic Collector. 2;3, Autumn 1981, 26-32.*
- Mitchell 1861-65..... *See Mitchell in Books(General) Appendix: See entries in appendix for list of titles.*
- Désy..... *See Désy in Individual Articles Appendix: L'Histoire de la photographie au Québec a travers les periodiques, 1839-1880. M.A. thèse présentée a l'Université de Québec a Montréal, Mars 1984.*

- Cloutier..... *See Cloutier in Individual Articles Appendix: La Daguerreotype a Québec, 1839-1855. Documents d'histoire de l'art canadien. NGC, Ottawa, 1980. [Re-published in JCAH/AHLC 05;01,1980,33-38].*
- Désy. .... *See Désy in Individual Articles Appendix: L'Histoire de la photographie au Québec a travers les periodiques, 1839-1880. M.A. thèse présentée a l'Université de Québec a Montréal, Mars 1984.*

**YATES, A. H.** \_\_\_\_\_ **active in Charlottetown, P.E.I., (1852)**

Auctioneer and businessman who was associated with 'photography, fine arts and decorative arts.'

*Reference:* ISL 17Sep52. .... *ISL: See Newspaper Appendix: Islander, Charlottetown, P.E.I.*

**YOUNG & BROOKS.** \_\_\_\_\_ **active in Yarmouth, N.S., (1846)**

Advertisement stated they had lately arrived at Yarmouth and had 'advantages of the late French and German improvements in the art...' Accompanied by editorial wishing them success. Possibly the Mr. Young who lectured on phrenology with the aid of a magic lantern at Yarmouth in 1842.

*Address:* Rooms at Mr. James Goudy, No. 2, Queen's Row.

*Reference:* YH 22July42, 19Feb46, 23Feb46, ..... *YH: See Newspaper Appendix: Yarmouth Herald, Yarmouth, N.S. 23Mar46.*

**YOUNG, Mr.** \_\_\_\_\_ **active in Paris, France, (1855)**

According to a Newmarket editor this individual from Canada apparently exhibited at the Great Exhibition at Paris, 1855.

*Reference:* NEN 07Dec55. .... *NEN: See Newspaper Appendix: New Era, Newmarket, C.W.*

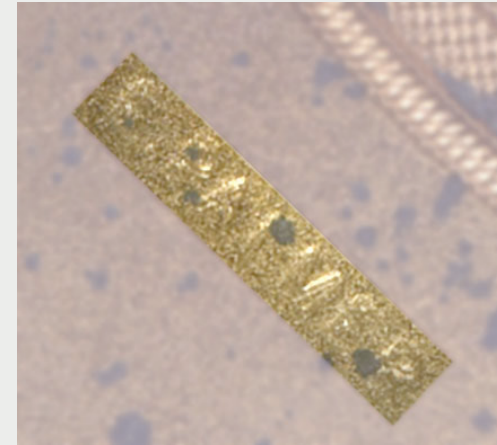
END.

<b>Cases.</b>	Holmes	Booth & Hayden.	
<b>Chemicals.</b>	Eager & Muncey Harding Heathfield Henderson Humphrey	Kneeshaw & Co. Laplough & Campbell Litch Ludlow Marsh	McDonald Picault Ralph & Converse Robinson & Ellis Simpson & Dunspaugh.
<b>Colourists.</b>	Bonney & Tilton Brown (G.H.) Carson (Rabat) Dessauer (Barnes) Esson (George) Féo Fox Holland Jackson (Murphy)	Lock Lockwood (William) Macaire McMillan Meyer Nixon O'Brien Parker (Robert) Presby	Sheldon Smith (Bryce) Swan (Ellison G.W.) Vining White (A.P.) Wright (C.H.) Wyse.
<b>Copyists.</b>	Ablitt Alle (J. McGregor) Almour American Photographic Porcelain Co. Bennett (Lorenzo L.) Bingham Burritt	Cox (Thomas W.) Crafts Durland Ferguson Flood (Carson) Harris (G.D.) Hinch Margeson	Marsters Miller Munro Rogers Taylor (H.S.) Turner (Laurence) Wright (C.H.).
<b>Dentists.</b>	Baird Bennett (Lorenzo L.) Brown (John G.) Calledar Campbell (John)	Cartwright Dearin Dunham Flower Murphy	Smith (George S.) Wells Wentworth.

<b>Whitby, C.W.</b>	Clark, James A. 1857-1858 Faetz, Frederick 1852-1854 Flamborough, A. 1861	Leonard, James 1857 Manson, Mrs C. 1858-1859 Milne, Robert 1849	Thomas, J.H. 1857
<b>Windsor, C.W.</b>	Hall, D. Everlyn 1851-1852	Miller, James 1853-1867	
<b>Winnipeg, Man.</b>	McLaughlin, R. 1870		
<b>Wolfeville, N.S.</b>	Crawley, Rev. Edmund A. 1839	Margeson, Y.A. 1852	
<b>Woodstock, C.W.</b>	Brown, John G. 1856-1858 Burke, Edmund 1861 Egan, James 1849-1850 Grant, Mr. 1844-1845	Lang, Augustus 1854-1855 Merrian, John H. 1861 Palmer, Eli J. 1848 Petch, J.M. 1849-1850	Ross, Mrs (R.B.) 1861-1864 Ross, Robert B. 1861-1864 Smith & Willits 1850 Willits - See Smith & Willits
<b>Woodstock, N.B.</b>	Babain, P. 1850 Carle-See Olmstead Coffin, Alonzo K. 1850-1854	Coffin, L.M. 1861 Curran, John P. 1852-1854 Olmstead, Zacariah 1854-1855	Stoddard, Frederick A. 1853-1854 Wing, David 1856-1857
<b>Yarmouth, N.S.</b>	Barbour, T. 1856-1860 Barry, John Alexander 1845-1846 Brooks-See Young Chase, William 1853-1855	Doane, Thomas Coffin 1842 Hunter, Robert 1846 Saunders, Joseph H. 1853-1854 Valentine, William 1849	Whipple, J.A. 1856 Young & Brooks 1846 French, Benjamin 1856

**A biographical index of daguerreotypists in Canada 1839-1871.****News Items**

<b>Date</b>	<b>Subject</b>	<b>Newspaper</b>	<b>City</b>	<b>Area</b>	<b>Code</b>
9 Mar 1854	Photolithographic process	The Globe (Globe & Mail from 1936)	Toronto	C.W.	Globe
24 Mar 1854	Copyright in France re photos of statuary	The Globe (Globe & Mail from 1936)	Toronto	C.W.	Globe
17 Oct 1854	Amusing editorial on daguerreotype saloons	British Colonist	Halifax	N.S.	BCH
1 Aug 1855	New use of photography	The Globe (Globe & Mail from 1936)	Toronto	C.W.	Globe
3 Aug 1855	Fading of photography	The Globe (Globe & Mail from 1936)	Toronto	C.W.	Globe
21 Aug 1855	M. Testide Bearegard-Col photos	British Colonist	Halifax	N.S.	BCH
6 Dec 1855	Review of French Exposition in Paris	Quebec Mercury	Quebec City	C.E.	QM
4 Jan 1855	The ambrotype introduced in Boston	The Globe (Globe & Mail from 1936)	Toronto	C.W.	Globe
12 Aug 1856	Photographing thieves in Police station	The Globe (Globe & Mail from 1936)	Toronto	C.W.	Globe
8 Dec 1856	Photography of the eye	Pilot & Journal of Commerce	Montreal	C.E.	PJC
13 Nov 1856	Article on 'Bayard's Peaches'	British Colonist	Halifax	N.S.	BCH
2 Oct 1856	Dag by Brady of U.S./Can. cricket match	British Colonist	Halifax	N.S.	BCH
18 Sep 1856	Forgery using photography	British Colonist	Halifax	N.S.	BCH
20 Sep 1856	Theft of a daguerreotype	British Colonist	Halifax	N.S.	BCH
6 Jun 1857	Prize money-A.A.L.C.-dags	Montreal Gazette	Montreal	C.E.	MG
4 Nov 1857	Editorial on the history of photography	Daily Witness	Montreal	C.E.	DWH
3 Sep 1857	The daguerreotype	The Globe (Globe & Mail from 1936)	Toronto	C.W.	Globe
6 Mar 1858	Editorial on the fine arts	Montreal Transcript	Montreal	C.E.	MT
10 Dec 1860	Lynching of a daguerreian artist in Alabama	Colonial Herald & P.E.I. Advertiser	Charlottetown	P.E.I.	CH
17 Feb 1860	Exhibition-Fox Talbot microscopic photos	Halifax Morning Sun & Advertiser	Halifax	N.S.	HMS A
4 Feb 1862	Fictional romance	Hamilton Evening Times	Hamilton	C.W.	HET
19 Aug 1864	Soldier's dag penetrated by rifle ball	Quebec Mercury	Quebec City	C.E.	QM
6 Jan 1864	Fox-Talbot photographs	Canadian Illustrated News	Hamilton & Toronto	C.W.	CIN
2 Feb 1865	Suicide of H. M. Meade at N.Y.	Montreal Gazette	Montreal	C.E.	MG



Detail from lower left corner of frame showings  
“E. Palmer” embossed on matt.

**Portrait of a Little Girl**

1/6 plate daguerreotype ( 8 cm x 7 cm)

Eli Palmer ([p248](#))

Toronto, Canada West

c. 1850

The Camerons were a prominent family in Toronto,  
Canada West, active in politics, medicine and law in the  
nineteenth century

Picture credit: Archives of Ontario, Toronto, Ontario, Canada  
Cameron Family fonds 2142-6

<u>Code</u>	<u>Author</u>	<u>This name has entries in the following lists:</u>
<b>Adamson</b>	Adamson, Jeremy Elwell. Niagara. Two Centuries of Changing Attitudes, 1697-1901. Washington, D.C., The Corcoran Gallery of Art, 1985.	Art & Photo.
<b>Allodi</b>	Allodi, Mary. Canadian Watercolours and Drawings in the Royal Ontario Museum. Toronto, Hunter, Rose, 1974. 2 vols.	Art & Photo.
<b>Arnold</b>	Arnold, Harry John Philip. William Henry Fox Talbot, pioneer of photography and man of science. London, Hutchison, 1977.	Art & Photo.
<b>Auer</b>	Auer, Michel Encyclopedie internationale des photographes de 1839 a nos jours / Photographers encyclopedia international, 1839 to the present, Auer, Hermance, Switzerland, 1985.	Art & Photo.
<b>Bannon</b>	Bannon, Anthony. The Taking of Niagara: A History of the Falls in Photography. Buffalo, Media Study, 1982.	Art & Photo.
<b>Barbeau</b>	Barbeau, C. Marius. Cornelius Krieghoff. Pioneer Painter of North America. Toronto, MacMillan, 1934.	Art & Photo.
<b>Bassham</b>	Bassham, Ben L. The Theatrical Portraits of Napoleon Sarony. Kent, [Ohio], Kent State University Press, 1978.	Art & Photo.
<b>Bell</b>	Bell, Michael. William S. Sawyer, Portrait Painter. Kingston, Agnes Heatherington Art Centre, [1978].	Art & Photo.
<b>Braive</b>	Braive, Michel F. The Photograph. A Social History. Translated by David Britt. N.Y., McGraw-Hill, [1966].	Art & Photo.
<b>Branch</b>	Branch, Stephen H. A Brief History of Francis Fauvel-Gouraud, Who is About to Bamboozle the (Verdant?) Bostonians With an Exploded System of Artificial Memory. Boston, Author, 1845.	Art & Photo.
<b>Buerger</b>	Buerger, Janet E. French Daguerreotypes. Foreword by Walter Clark. Chicago, University of Chicago Press, 1989.	Art & Photo.
<b>Butts</b>	Butts, Porter. Art in Wisconsin. Madison, Madison Art Association, 1936.	Art & Photo. Books General works



<u>Code</u>	<u>Author</u>	<u>This name has entries in the following lists:</u>
<b>Pollard</b>	Pollard, J.B. Historical Sketch of the Eastern Regions of New France, also Prince Edward Island; Military and Civil. Charlottetown, Coombs, 1898.	Books General works
<b>Province</b>	Province of Newfoundland, Canada, 1497-1887. Toronto, Longmans, [1972].	Books General works
<b>Rhodenizer</b>	Rhodenizer, Vernon Blair. Canadian Literature in English. Montreal, Quality Press, 1965.	Books General works
<b>Robinson</b>	Robinson, C.B. History of Toronto and the County of York, Ontario. 2 Vol., Blackett, Toronto. 1885.	Art and Photography. Books General works
<b>Rockwell</b>	Rockwell, E. E. Jean-Baptiste Francis Fauvel-Gouraud, D.E.S. Undated Typescript. Charles Currier Beale Collection, N. Y. Public Library, MSS & Archives Section, [1920].	Books General works Books General works
<b>Rose</b>	Rose, George MacLean. A Cyclopedia of Canadian Biography: Being Chiefly Men of the Time. Toronto, Rose Publ. Co., 1888.	Books General works
<b>Roy</b>	Roy, P.G., ed. Recherches Historiques, Bulletin d'Archéologie, d'Histoire, de Biographie, de Bibliographie, de Numismatique.... 70 vols.. Levis, Québec, P.G. Roy, 1895-1968.	Books General works
<b>Sabin</b>	Sabin, Joseph. A Dictionary of Books Relating to America. 29 vols. N.Y., Sabin, 1868-1936.	Books General works
<b>Smith</b>	Smith, W. W. Gazette and Directory of the County of Grey. Toronto, Globe Steam Press, 1865.	Books General works Books General works
<b>Smith</b>	Smith, Wm. Henry. Canada, Past, Present and Future, Being a Historical, Geographical, Geological and Statistical Account of Canada West. 2 vols Toronto, Thomas MacLear, 1851.	Books General works Books General works

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**Appendix H - Newspapers by Code**

<u>Code</u>	<u>Title</u>	<u>Dates</u>	<u>City</u>	<u>Area</u>
<b>PG</b> .....	Picton Gazette		Picton	C.W.
<b>PHCA</b> .....	Port Hope Commercial Advertiser		Port Hope	C.W.
<b>PHG</b> .....	Port Hope Gazette		Port Hope	C.W.
<b>PHW</b> .....	Port Hope Watchman		Port Hope	C.W.
<b>PI</b> .....	Peterborough Intelligencer		Peterborough	C.W.
<b>PJ</b> .....	Providence Journal		Providence- Rhode Island	USA
<b>PJC</b> .....	Pilot & Journal of Commerce		Montreal	C.E.
<b>PL</b> .....	Public Ledger		St. John's	Nfld
<b>PPB</b> .....	Provincial Patriot & St. Stephen Banner		St. Stephen	N.B.
<b>PR</b> .....	Provincialist		Hamilton	C.W.
<b>PRF</b> .....	Provincial Freeman		Toronto	C.W.
<b>PRH</b> .....	Presbyterian Witness		Halifax	N.S.
<b>ProC</b> .....	Provincialist	(1847 approx.)	Cobourg	C.W.
<b>PRT</b> .....	Prescott Telegraph		Prescott	C.W.
<b>PRV</b> .....	Peterborough Review		Peterborough	C.W.
<b>PS</b> .....	Picton Sun		Picton	C.W.
<b>PTT</b> .....	Patriot and Farmer's Advocate		Toronto	C.W.
<b>PW</b> .....	Provincial Wesleyan		Halifax	N.S.
<b>PWG</b> .....	Phillipsburg Weekly Gleaner		Phillipsburg	C.E.
<b>QG</b> .....	Quebec Gazette		Quebec City	C.E.
<b>QM</b> .....	Quebec Mercury		Quebec City	C.E.

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**Appendix J - Serial Publications**

<u>Code</u>	<u>Title</u>	<u>Dates</u>	<u>City</u>	<u>Area</u>
<b>JCAH</b> .....	Journal of Canadian Art History		Montreal	Quebec
<b>PAJ</b> .....	Photographic Art Journal <i>Additional Info.: (See also PFAJ).</i>	1851-54		
<b>PC</b> .....	Photographic Canadiana. <i>Additional Info.: Journal of the Photographic Historical Society of Canada,</i>	1975-		Canada
<b>PF</b> .....	The Photographer's Friend <i>Additional Info.: Waltzl, Richard's quarterly, vol 1-2, (Jan 1871-November 1872), bi-monthly,</i>		Baltimore- Md.	USA
<b>PFAJ</b> .....	Photographic and Fine Art Journal <i>Additional Info.: (See also AP &amp; PAJ)</i>	1854-1860	N.Y.	USA
<b>PP</b> .....	Philadelphia Photographer	1864-1885	Philadelphia	USA
<b>PT</b> .....	Photographic Times			Canada
<b>SC</b> .....	Scientific Daguerreian <i>Additional Info.: (See Bio. for Evans).</i>			
<b>SLCP</b> .....	St. Louis and Canadian Photographer <i>Additional Info.: Also under various titles</i>	1877-1910	St. Louis	Missouri-USA
<b>SLPP</b> .....	St. Louis Practical Photographer <i>Additional Info.: Also under various titles</i>			USA