

CHANCE ■ OPPORTUNITY ■ LUCK ■ INTUITION ■ NUMBER ONE

In 1754, the English intellectual Horace Walpole coined the word “serendipity” when describing an ancient Persian fairy tale, called *The Three Princes of Serendip*. As they traveled, he wrote, “...they were always making discoveries, by accidents and sagacity, of things which they were not in quest of....”

It’s our good fortune that for over 45 years we’ve been buying what appeals to us and hoping others will be tempted by our choices. Our interests are broad, the parameters being some connection to photography or photographers. Most of these photographs, letters, and ephemera have not previously been offered for sale. Starting with microphotographs by John B. Dancer and ending with an early Edward Weston, we’ve included a self-portrait by John Hillers, an important letter by Frances Benjamin Johnston, an announcement of Alvin Langdon Coburn’s wedding, an unknown variant of an Anne Brigman self-portrait, an early Imogen Cunningham and more.

We hope, perhaps by serendipity, you’ll find here what you didn’t know you were looking for.



6. John Hillers. *Views on the Aquarius Plateau*, 1875.

TERMS OF SALE

All items are sold as is. Clients will be billed for taxes, if applicable, and shipping. We accept payment by check or wire transfer. For buyers currently unknown to us we may request payment in advance. Further information and scans available upon request. Some items in this catalogue are covered by copyright. No images may be reproduced without written permission from the copyright holders.

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Member: Association of International Photography Art Dealers (AIPAD); Private Art Dealers Association (PADA)

INVENTOR OF THE MICROPHOTOGRAPH: JOHN BENJAMIN DANCER

1. J.[ohn] B.[enjamin] Dancer (1812–1887). The Arctic Council, Discussing the Plan of Search for Sir John Franklin.

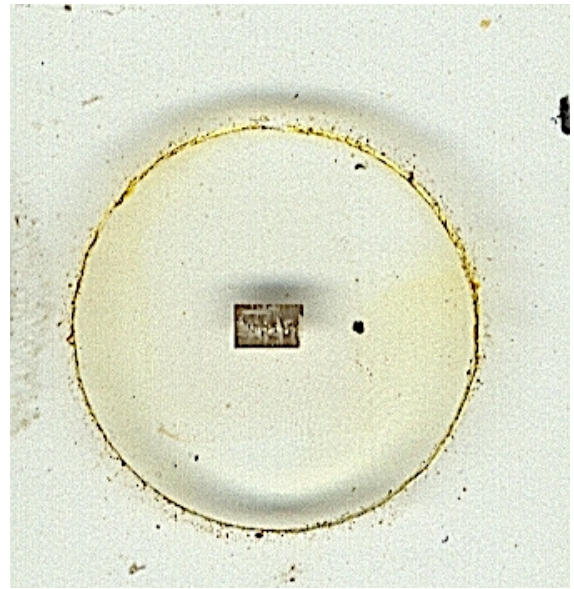
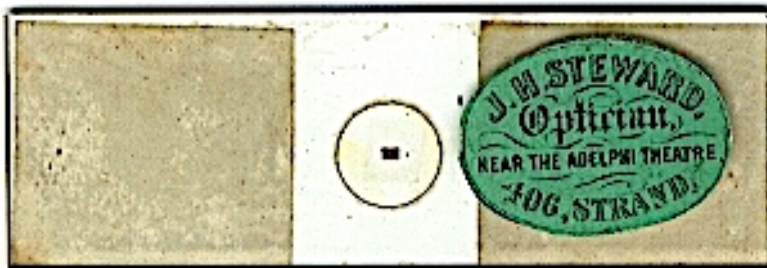
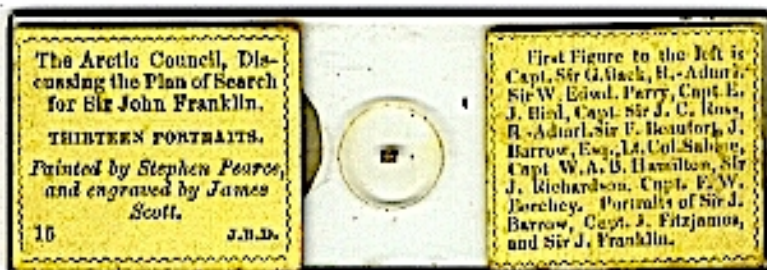
Microphotograph, 1858.

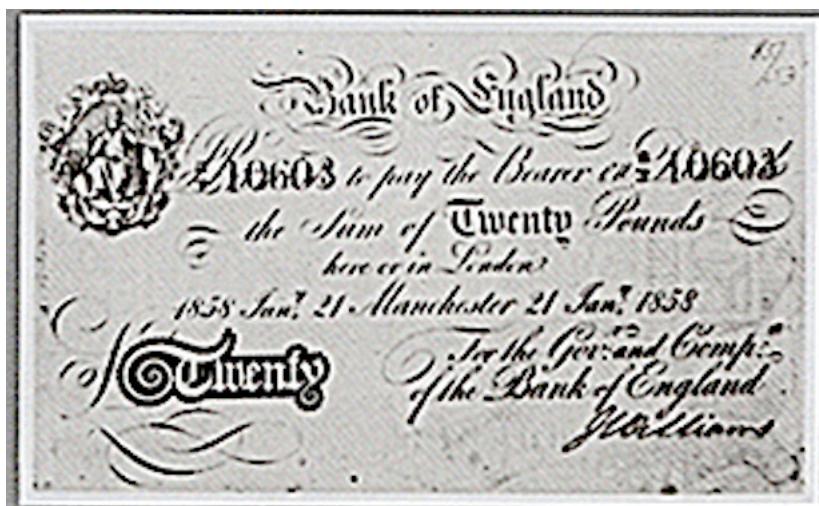
Size of image: 1/16 x 1/16" on a glass slide 1 x 3".

Printed title 'The Arctic Council, Discussing the Plan of Search for Sir John Franklin. Thirteen Portraits. Painted by Stephen Pearce, and engraved by James Scott. J.B.D.' on label affixed to left side of the slide; a label with printed names of the men in the painting affixed to the right side of the slide and a printed seller's label 'J.H. Steward, Optician. Near the Adelphi theatre, 406, Strand' affixed to the reverse side of the slide.

Illustrated: Bracegirdle & McCormick, *The Microscopic Photographs of J.B. Dancer* [1993], p. 91, #15. [2940]

Price: \$750





2. J.[ohn] B.[enjamin] Dancer (1812–1887).
£20 Bank Note.

Microphotograph, 1858.

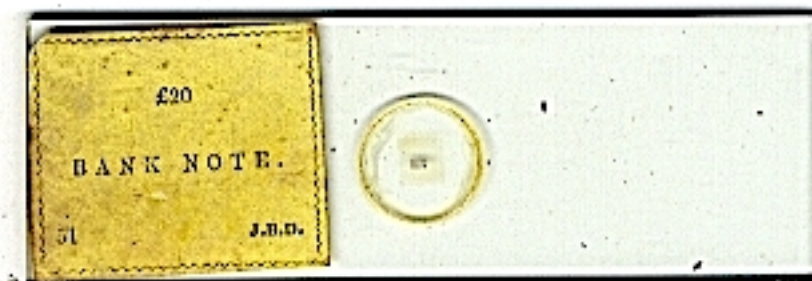
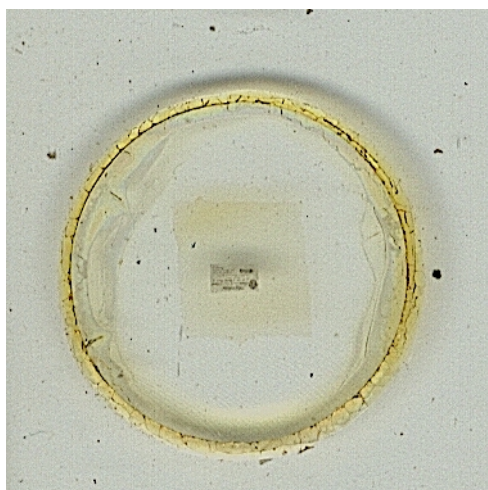
Size of image: 1/16 x 1/16" on a glass slide 1 x 3".

Printed title '£20 Bank Note' and the printed initials of the photographer 'J.B.D.' on label affixed to left side of the slide.

Illustrated: Bracegirdle & McCormick, *The Microscopic Photographs of J.B.*

Dancer, [1993], p. 109, #51. [6913]

Price: \$750



In the 19th century the smallest photographs produced were 1/16 x 1/16" in size and affixed to a 1 x 3" glass slide for use in microscopes. The most prolific slide maker was J.B. Dancer, renowned at the time for his microscopes and other scientific instruments and considered the inventor of microphotography. While there were other photographic slide producers, Dancer's inventory of over 500 different views far eclipsed his competitors' production.

The two slides offered here illuminate events in British history. The first, "Arctic Council," portrays men chosen by the Admiralty of the British government to locate the ships and crew lost in Sir John Franklin's ill-fated 1845 Expedition to search for a route through the northwest passage from the Atlantic Ocean to the Pacific. Subsequent expeditions sent to find Franklin's ships and crew failed to find more than a few relics. Only in 2014 was Franklin's ship "Erebus" found by the Canadian "Victoria Strait Expedition" and in 2016 the "HMS Terror" was located as well.

Dancer made the second slide, "£20 Bank Note," in 1858, the same year it was issued by the Bank of England. It "represented a considerable amount of money at the time – enough for a year's salary for a clerk in a bank." [Bracegirdle & McCormick, p. 109]

Additional microphotographs by Dancer and other photographers are available. Please inquire.

CARLETON WATKINS AND THE CALIFORNIA GENTRY



3. Carleton E. Watkins (1829–1916). The Home of Darius Ogden Mills, Millbrae, California.

Albumen print, 1872.

Size: 16 ¼ x 21" on a 19 x 23 ¼" split album page mount.

Illustrated: Naef, W. & Hult-Lewis, C., *Carleton Watkins: The Complete Mammoth Photographs* [2011], p. 247, pl. 578. [7284]

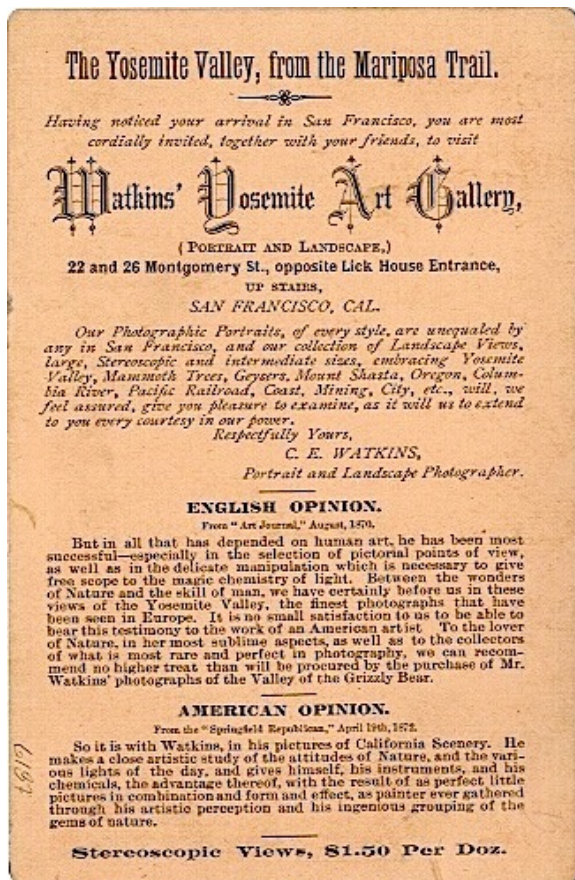
Price: \$18,000



This sumptuous summer residence of San Francisco banker Darius Mills, one of the founders of the Bank of California, typifies the enormous success of California's mining, railroad and banking magnates. "These landmark properties, and their extraordinary gardens, became the mirror of all the wealth, status, and determination of their owners. Watkins's mammoth-plate camera was the perfect instrument to capture the ambition of these projects." [Naef & Hult, p. 237] The only other known example of this image is in the collection of the California Historical Society.

Mills purchased his estate from the original Mexican land grant of Rancho Buri Buri and named it Millbrae. His legacy lives on in the present town's name and in San Francisco's first airport, known as Mills Field. If we were sipping cocktails on its veranda today, we would be overlooking the San Francisco International Airport. The mansion and estate were bulldozed for apartments, offices and other eyesores in the 1950s.

A RARE WATKINS TRADE CARD – ADVERTISING IN STYLE



4. Carleton E. Watkins (1829–1916). The Yosemite Valley, from the Mariposa Trail.

Albumen print on a carte-de-visite mount, ca. 1873.
Size of image: 2 ⁷/₈ x 4 ³/₄" on a 3 ¹/₄ x 5" mount.
On the photographer's printed mount with name, address, title of image and promotional information, including quotes with dates from various publications, on reverse of mount. [6187]

Price: \$1,200

Though more costly to make than printed business cards, Watkins produced trade cards with mounted albumen prints throughout the 1870's. Generally, one side had descriptive offerings from Watkins's extensive views of the west, and some, like this one, included testimonials. It's interesting to consider how many views Watkins made and how scarce most are today.

PHOTOGRAPHY AND ETCHING FIND COMMON GROUND



5. Camille Corot (1796–1875). Berger Luttant avec sa Chevre [Shepherd Struggling with his Goat].

Life-time cliché-verre salt print, July, 1874.

Size: 6 ¾ x 5".

Signed in the plate, lower right.

Illustrated: Delteil, 95; Robaut 3216; Melot C95. [1270]

Price: \$4,500

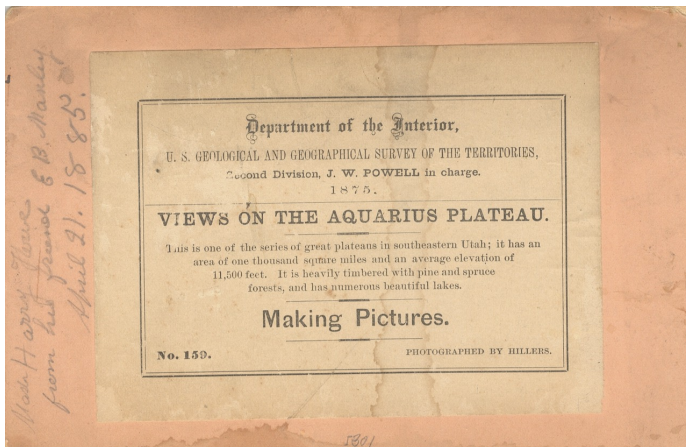
The first and certainly the most committed of France's Barbizon painters to utilize the cliché-verre process, Corot made his first plate in 1853. He devoted his efforts in this process primarily to producing landscape views, rapidly sketching on a glass plate coated with a collodion ground or paint. He produced a total of 66 cliché-verres, dating from 1853 to 1894.

Corot relied on fellow artists, principally Charles Desavery, to make the prints from his cliché-verre negatives. This vintage print is not included in the later editions, published by others in 1911 and 1921.

PHOTOGRAPHING ON THE HIGHEST PLATEAU IN NORTH AMERICA



6. John Hillers (1843–1925). Views on the Aquarius Plateau, Making Pictures.



Stereoview, 1875.

Size of images: 4 1/4 x 3" [4 1/4 x 6" total length].

On a square cornered, yellow mount with the printed label of the "Department of the Interior, U.S Geological and Geographical Survey of the Territories, Second Division, J.W. Powell 'in Charge.' Views on the Aquarius Plateau...Making Pictures. No. 159.

Photographed by Hillers," on reverse of the mount.

Illustrated: Fowler, D., "*Photographed all the Best Scenery*" [1972], frontispiece; Fowler, D., *Myself in the Water – The Western Photographs of John K. Hillers* [1989], half-title page & p. 77, #54. [5801]

Price: \$4,000

If you stage a self-portrait for instagram these days, this picture says it all. The photographer peering through a glass plate negative, various camera and developing equipment strewn about, hat set jauntily on the edge of the camera and his means of transportation in the background. A remarkable bit of staging, but this is real and when viewed through a stereo viewer, the scene and its elements snap into sharp, almost tangible, 3-D. In 1875 John Hillers, official photographer for the Powell Survey, along with Grove Karl Gilbert, geologist, and A.H. Thompson, topographer, explored the Henry Mountains in Utah, the "last mountains in the contiguous 48 states to be discovered and named." This "self-portrait" was taken on the Aquarius Plateau [Utah], probably with the assistance of Gilbert or Thompson.

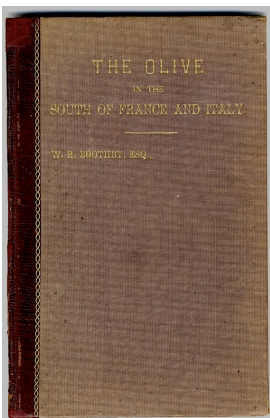
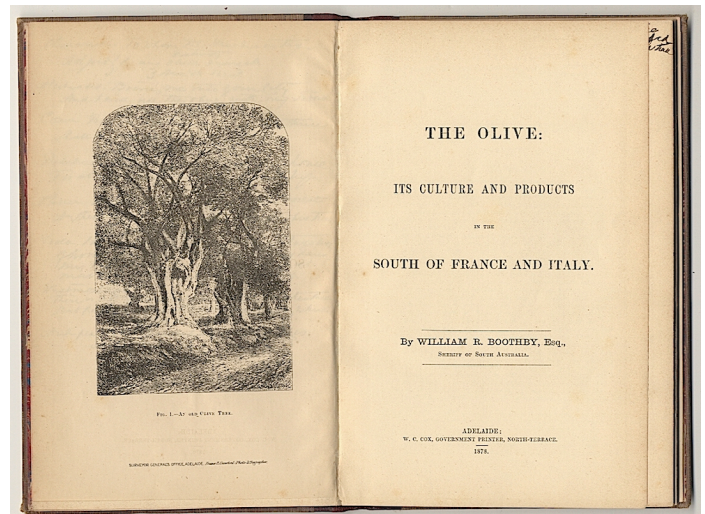
EXTRA VIRGIN OLIVE OIL

7. William R. Boothby. *The Olive: Its Culture and Products in the South of France and Italy.* Adelaide: W.C. Cox, 1878.

With five albumen photographs by Boothby, 5 ½ x 4 ¼" each, 12 lithographic plates and an excellent inscription from Boothby, the sheriff of the Colony of South Australia and olive enthusiast, to Chief Justice Sir Samuel Way, the Acting Governor of South Australia. Octavo 8 ¼ x 5 ½". Leather backed cloth with gilt lettering; bookplates of John McMahon and G. & N. Ingleton; expertly re-backed.

Illustrated: Holden, R., *Photography in Colonial Australia - The Mechanical Eye and the Illustrated Book* [1988], No. 7, p. 82. [5535]

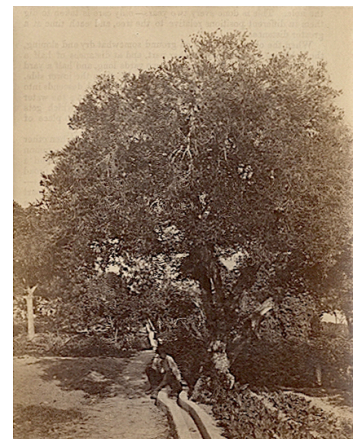
Price: \$3,800



William R. Boothby published this book following a visit to the olive-growing regions of France and Italy in 1876–77. As the sheriff of the colony of Adelaide, in southwestern Australia, he put his new knowledge to use by launching a work program for the inmates of the Adelaide jail to produce oil from the extensive olive orchards around Adelaide. This book is inscribed by Boothby to Chief Justice Sir Samuel Way, the Acting Governor of South Australia and a prominent late 19th century figure in politics and jurisprudence in that nation.

The book's twelve lithographic plates depict olive trees and olive cuttings as well as olive pressing and refining machinery. The OCLC locates 11 copies, ten in Australia and one in New Zealand. Holden indicates that this is the seventh photographically illustrated book to be published in Australia.

The history of the cultivation of the olive tree and the production of olive oil in Australia is detailed in *Extra Virgin: An Australian Companion to Olives and Olive Oil* (1997) by Karen Reichelt and Michael Burr.

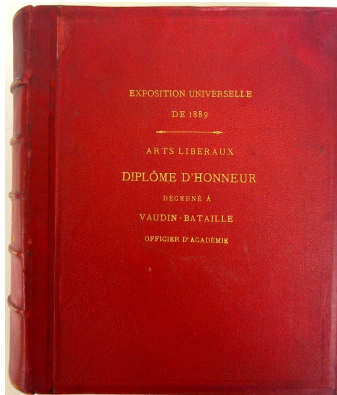
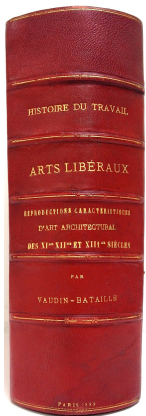


REDISCOVERING MEDIEVAL CHURCH ARCHITECTURE IN 19TH CENTURY FRANCE

8. L. Mailliet (photographer) and Eugène Vaudin-Bataille (author). *Arts Libéraux. Reproductions Caractéristiques d'Art Architectural des xi, xii & xiii Siecles des Eglises Saint-Etienne, à Auxerre de la Madeleine, à Vezelay et Autres du Department de l'Yonne, Paris. 1889.*

A book with 70 pages of text and 110 albumen photographs, each 5 ¼ x 3 ¾", each blindstamped "L. Mailliet" and mounted to a leaf, the author's printed credit "Vaudin-Bataille, del" and blind stamp monogram "EVB" on each mount. All plates are accompanied by descriptive text on tissue guards. Thick quarto, 10 ½ x 8 ½". Quarter crimson, calf gilt; all edges gilt. [1175]

Price: \$7,500



With its novel capacity to record, photography nurtured an interest in medieval art and architecture among 19th century French scholars of history and art. Modern in their minimalist presentation, these photographs elevate medieval church architectural elements to individual pieces of sculpture. Among the sculpted ornaments are human heads, mythological creatures, lintels, capitals, clawed footings and water spouts. The author, Vaudin-Bataille, received a diploma of honor in Liberal Arts for this book at the Universal Exposition of 1889. Although the photographer Mailliet produced these photographs and probably many others, we cannot find any reference to him in the literature.



A FANTASY FROG

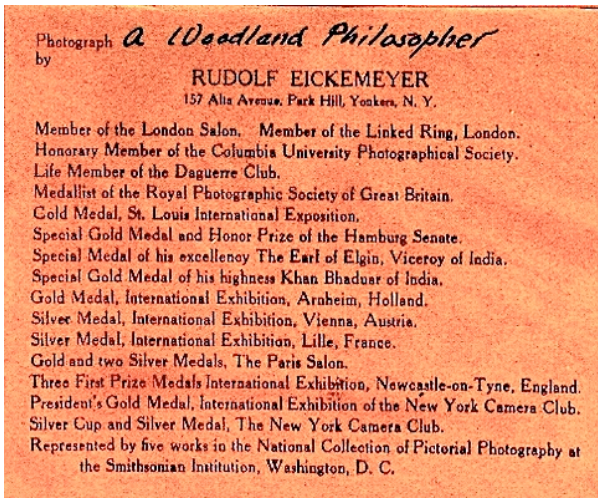
9. Rudolf Eickemeyer (1862–1932). Woodland Philosopher.

Vintage toned carbon print with montage and hand work on the negative, 1901.

Size: 9 1/2 x 7 3/8" on a 16 x 11" embossed mount.

Signed and dated, with the photographer's monogram stamp in red ink; titled and dedicated 'To my friend Mr. Allen with compliments of Rudolf Eickemeyer' in ink on the mount. Accompanied by photographer's label. [2282]

\$4,500

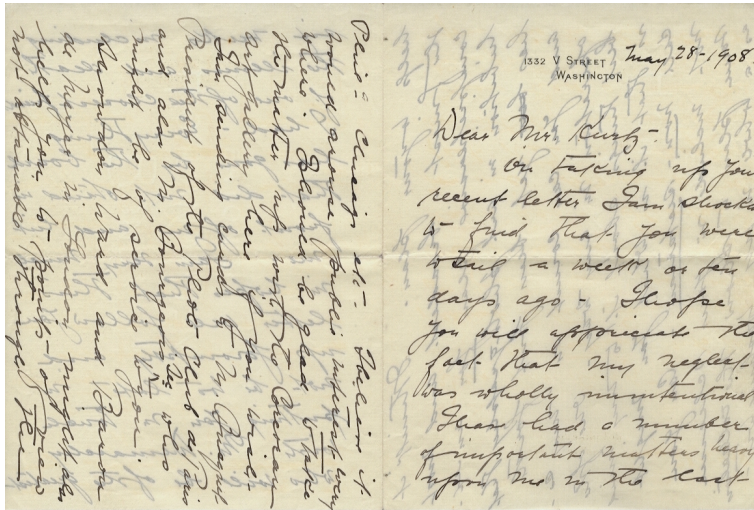


Now largely overlooked, Rudolf Eickemeyer [1862-1832] held a position of prestige in the world of pictorial photography during the last decade of the 19th and the first decades of the 20th centuries. He was accomplished in the many photographic printmaking processes of the time: platinum, gum bichromate and carbon printing, among others. His numerous award-winning photographs, exhibited nationally and internationally, attracted the attention of Alfred Stieglitz, and the two men struck up a collegial relationship. Stieglitz planned to devote an issue of *Camera Work* to Eickemeyer's photographs, although that issue was never realized. Ultimately, the two men chose different paths in their pursuit of the medium, with Eickemeyer appealing to the more popular and sentimental tastes in art of the time.

Throughout his career, Eickemeyer's primary photographic interest remained the natural world, even as he excelled at portraiture and narrative photography. In this heavily hand-worked photograph, merging the narrative and the natural, he created an imaginary scene.

Sidney Allen, to whom this photograph is dedicated, is the pseudonym for Sadakichi Hartmann, pioneer of photographic criticism who reviewed many of Eickemeyer's exhibitions.

FRANCES B. JOHNSTON & THE IMPORTANT 1910 ALBRIGHT KNOX
INTERNATIONAL EXHIBITION OF PICTORIAL PHOTOGRAPHY



10. Frances Benjamin Johnston (1864–1952). Letter.

4-page hand written, signed letter to Charles F. Kurtz, founding director of the Albright-Knox Gallery, Buffalo, New York, dated May 28, 1908.

Price: \$3,500

Today the excellent photographs of Frances Benjamin Johnston are almost non-existent in the marketplace. To view her many achievements one needs to access the website of the Library of Congress or the Musée d'Orsay in Paris. As an exhibiting photographer in

Washington, D.C., she was connected to the political aristocracy, the wealthy, and important events of her day. To her studio came some of the most important people of the city, including President Woodrow Wilson. However, she is now best known for her ground-breaking photographs of students at the Tuskegee and Hampton Institutes made around 1900.

In this remarkable unpublished letter Johnston lends her enthusiastic support to Kurtz's plans to organize the notable Albright-Knox 1910 exhibition in conjunction with Alfred Stieglitz and the Photo-Secession. She urges him to meet with many of the key European photographers of the era on his trip to Europe. She knows them all: Robert Demachy, Alvin Langdon Coburn, and Baron de Meyer among others. The letter reads:

Dear Mr. Kurtz / On taking up your recent letter, I am shocked to find that you were to sail a week or ten days ago. I hope you appreciate the fact that my neglect was wholly unintentional. I have had a number of important matters heavy upon me in the last six weeks including the illness and death of one of the closest friends I had. Everything has gone by the board that did not land in front of me and hit me. I am very much in hopes that this letter will follow you up promptly and not be too late in putting you in touch with Mr. Demachy who will be of the greatest help to your plan. I think it is the finest, broadest, and most comprehensive plan for an exhibition in art photography that has yet been put forth and you can count on my cooperation in any way. One of the best things about it to my mind is that it is what you might call non-sectarian. Can you not include in your sequence some plan to show the collection as a whole in N.Y., Washington, Phil., Chicago, etc. I believe it would arouse public interest everywhere. I would be glad to take up the matter [sic] with the Corcoran Art Gallery here if you wish. I am sending cards to M. Buequiel, President of the Photo-Club de Paris, and also M. Burgeois Dec who might be of service to you. Snowden Ward and Baron de Meyer in London might also help you to points of view not obtainable through the Linked Ring affiliations. Alvin Coburn in London you should see. M. Demachy will probably be at the Villa San Carlo-Villers sur Mer which is near Havre and Fronville as he usually spends the summers there. Don't miss seeing him. Personally I think him the most worth while of any one on the Continent. He is a charming man, an artist, and the highest type of the true amateur and further more speaks American fluently. Mr. Demachy can put you in touch with the Belgians and the Italian pictorialists and I am sure will take the greatest interest in your plan. Baron de Meyer is also a great amateur and when I saw him last was doing flower studies which I thought in a class to themselves. Snowden Ward is the editor of the Photogram, one my staunchest friends and a good man to see for all sorts of useful information. You might send me your banker's address and if anything else occurs to me, I will send it on. Hoping you will understand my apparent neglect and with best wishes, / I am cordially yours -- Francis B. Johnson

In total, the Albright-Knox exhibition included about 600 photographs by 65 photographers. It was the first exhibition organized by an American museum seeking to "elevate photography's stature from a purely scientific pursuit to a visual form of artistic expression." See <https://www.albrightknox.org/blog/fast-forward-photography>

AN UNRECORDED SELF-PORTRAIT

11. Anne Brigman (1869–1950). The Breeze [Self-Portrait].

Vintage silver print, 1909.

Size: 3 3/8 x 2"; mount size: 5 1/8 x 4 1/4".

Signed on the print. Signed and inscribed "Greetings for the New Year" and "Another little print" in ink on the mount. Addressed to "Rudolf Schaffer [sic] / 105 Green Bank Ave. / Piedmont, Cal." with the remnants of the post mark on the reverse of the mount.

Illustrated: Brigman, A., *Songs of a Pagan* [1947], p. 17; Wolfe, Ann. *Anne Brigman: A Visionary in Modern Photography*, Reno Museum of Art/Rizzoli, 2018, pp. 4, 5, 100, box cover; Ehrens, Susan. *A Poetic Vision: the Photographs of Anne Brigman*, Santa Barbara Museum of Art, 1995, p. 50, back cover. [4459]

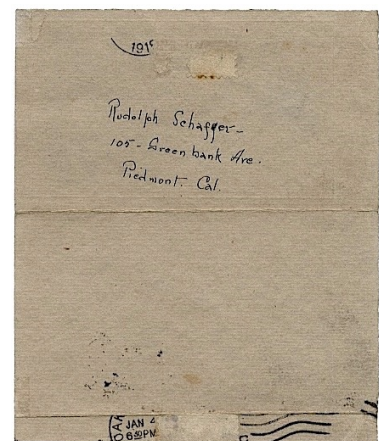
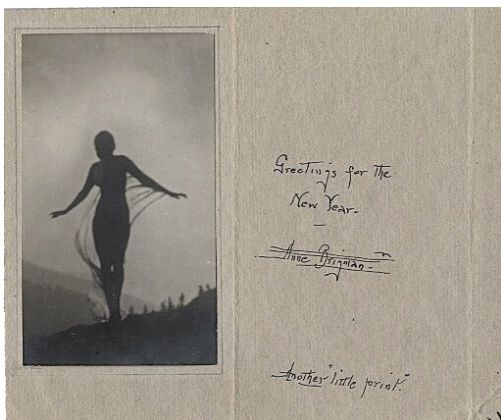
Price: \$5,500



Anne Brigman is the subject of a major 2018–19 retrospective organized by the Nevada Museum of Art in Reno; featured on the box cover of the exhibition's extensive catalogue is this image. Brigman's groundbreaking photographs of outdoor female nudes earned the admiration of Alfred Stieglitz, who made her a Fellow of the Photo-Secession, the only photographer on the west coast so chosen. An excellent video narrated by Ann Wolfe, Senior Curator & Deputy Director of the Nevada Museum of Art is available: [Anne Brigman: A Visionary in Modern Photography – You Tube](#)

After mounting this photograph, Brigman folded the mount in half to create an envelope and mailed it to Rudolf Schaeffer sometime between 1915 and 1919, as the partially visible postmark shows. Schaeffer, a pioneer in art education, taught at the School of California Arts and Crafts and the California School of Fine Arts in the 1910s before founding his famed Rudolf Schaeffer School of Design in San Francisco in 1924.

This print is a slight variant from the published image in which the model's hair is short and swings away from her face to leave her neck visible; in this print her hair hides her neck.



AN EARLY SEATTLE PHOTOGRAPH BY IMOGEN CUNNINGHAM



12. Imogen Cunningham (1883–1976).

Looking at Goldfish.

Vintage platinum print, ca. 1910.

Size: 6 1/8 x 4 5/8".

Signed by the photographer in ink on the image, lower left. [7753]

Price: \$4,500

One of America's most renowned photographers, Imogen Cunningham opened her first professional studio in 1910. After extensive study of chemistry and photography in both the United States and Germany, Cunningham apprenticed in the Seattle studio of Edward Curtis, where she learned the platinum process. By the time she struck out on her own, she was a knowledgeable and sophisticated practitioner.

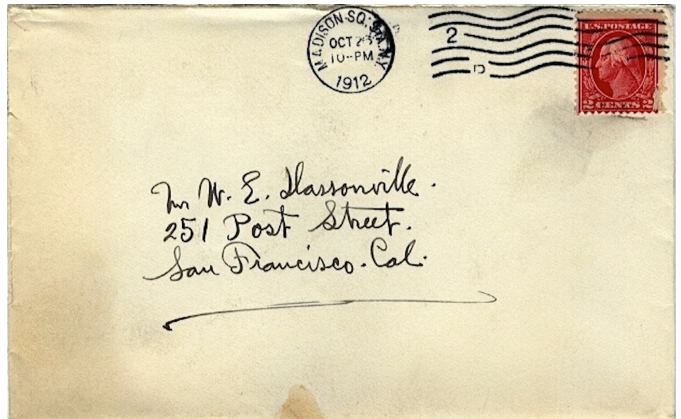
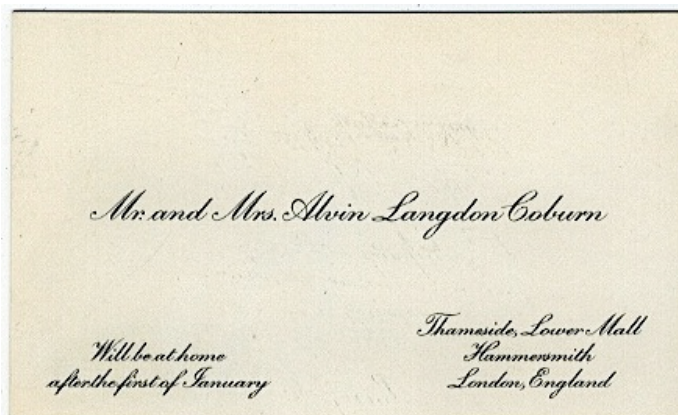
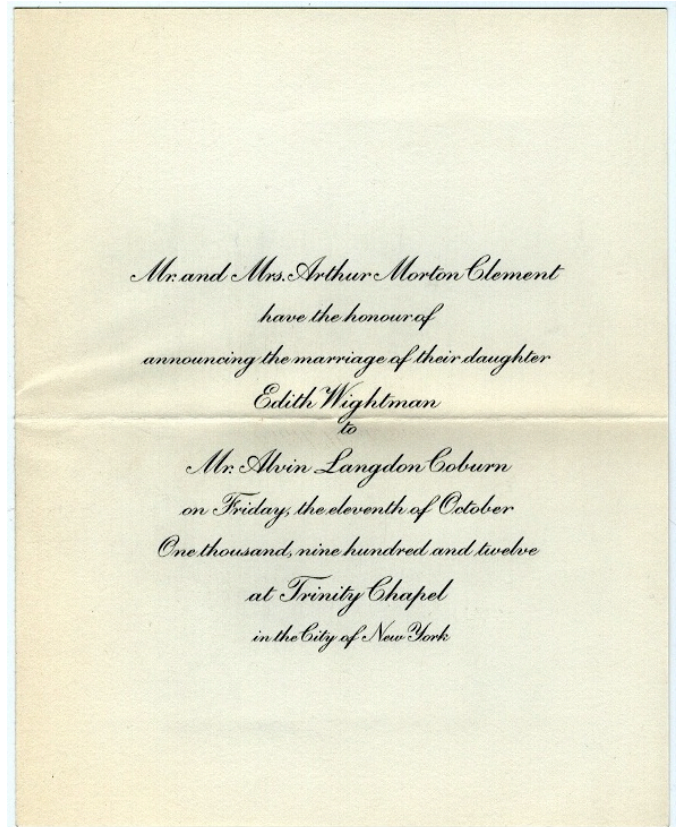
Both in her studio and outdoors Cunningham made commercial portraits as well as narrative studies. Many of her narrative images of nudes, male and female, set outdoors in natural settings were considered risqué by American puritanical minds of the time. She also embraced themes popular in the American imagination — among them the revered relationship between mother and child. In this photograph, both share in the delight of discovering fish swimming in a glass bowl.

ALVIN L. COBURN'S WEDDING

13. Alvin Langdon Coburn (1882–1966). The announcement of Coburn's marriage to Edith Wightman on October 11, 1912.

- a. Printed announcement sheet, folded in half and refolded [as sent], 7 1/4 x 5 3/4".
- b. Envelope for announcement, addressed to Mr. W.E. Dassonville in ink in Coburn's hand.
- c. Printed calling card for Mr. & Mrs. Alvin Langdon Coburn, giving their London address, 2 5/8 x 4 5/16".
- d. Mailing envelope, addressed to Mr. W.E. Dassonville in ink in Coburn's hand, stamped and postmarked with a date of October 26, 1912.

Price: \$950



During his youth Coburn and his mother Fanny frequently visited California, her birth state where her brothers still resided. In San Francisco, around 1904, Coburn sat for noted photographer William E. Dassonville, who made a series of striking portraits. One of these was published in the September 1904 edition of *Camera Craft*. A friendship between the two men ensued. During Coburn's February 1912 trip to Los Angeles to attend the Blanchard Gallery's exhibition of his recent work he wrote Dassonville, sending him the catalogue and alerting him to a possible visit. That same year he mailed Dassonville this announcement of his wedding to Edith Wightman.

ONE OF 30,000 PORTRAITS



14. Edward Weston (1886–1958). Portrait of a Young Woman.

Vintage silver print, 1913.

Size of image: 6 1/2 x 4 1/4" on a 7 3/4 x 5" mount.

Signed and dated in ink below the image on the deckle-edged brown paper mount. [5976]

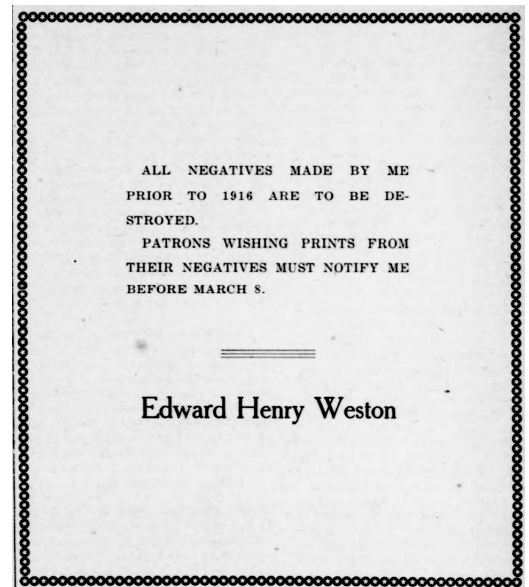
Price: \$4,500.

During an interview published in *The Carmel Pine Cone-Cymal*, October 22, 1948, on the occasion of Weston's exhibition at the Pat Wall Gallery in Monterey, he said: "In round numbers, I estimated once that I had done 30,000 portraits, from movie stars in the Mack Sennett days in Hollywood—before there was a Hollywood—to the most recent one of Faith Demorgue, who was flown up to Carmel from Hollywood, complete with a hairdresser, to be photographed on Point Lobos." An astonishing number.

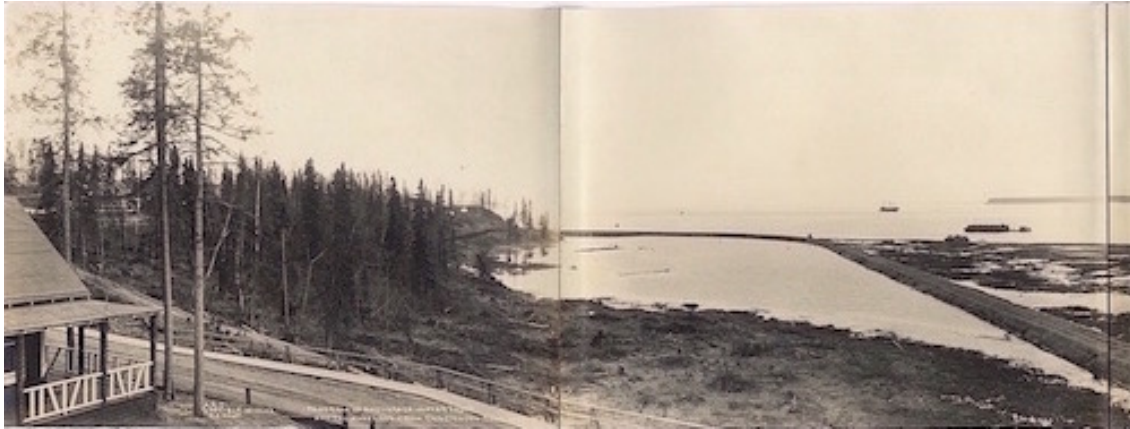
This photograph dates from Weston's earliest years as a photographer, when producing portraits is how he made his living. It's evident he had a knack for bringing out the personality of his sitters. Though soon to adapt a more modern vision, at this time he was a master of the fashionable techniques of his day, including soft focus printing, deckle-edged papers and fanciful signatures.

At various times in his career, Weston destroyed both negatives and prints. The earliest indication is an announcement in the February 28, 1917 issue of *The Glendale Evening News*, p. 3 seen here. Later, in a letter to Don Prendergast dated May 23, 1945 he wrote: "I have no examples of the period 1913-1920; I destroyed even the negatives, it was part of a mistaken past. Now I realize my mistake in destroying that past."

All Weston photographs made before his departure for Mexico in 1923 are uncommon in the marketplace. Currently, we presume this photograph is unique.



GATEWAY TO THE NORTHERN FRONTIER: ANCHORAGE, ALASKA



15. Phinney S. Hunt (1866–1917). Panorama of Anchorage Waterfront and Railway Yards from Christensen Road, May, 1917.

Six vintage silver prints, 1917.

Each 5 $\frac{3}{4}$ x 7 $\frac{1}{2}$ "; the panel 5 $\frac{3}{4}$ x 45 $\frac{5}{8}$ " in total length.

A six-panel panorama joined at the edges with the original black tape. The photographer's credit, title, date, and the annotation 'A.E.C.' [Alaska Engineering Company] and negative numbers 'G-507-8-9-10-11-12' on panel 1. [6232]

Price: \$6,000

PAUL M. HERTZMANN, INC.
V I N T A G E P H O T O G R A P H S



16. Phinney S. Hunt (1866–1917).

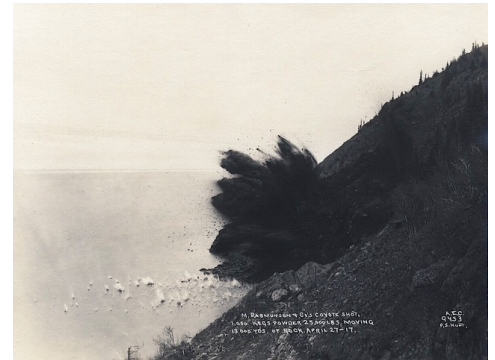
Photographs of Anchorage and the Construction of the Seward-Anchorage Railroad.

84 Vintage silver prints, ca. 1915.

Each print 5 7/8 x 7 3/4" on a 6 3/4 x 8 3/4" sheet. Each print with the photographer's credit, title, negative number, annotation 'A.E.C.' [Alaska Engineering Company] and some with the date, in the negative.

[6233]

Price: \$4,500



After two bankrupted attempts to build a railroad in Alaska, Congress in 1914 authorized President Woodrow Wilson to blast out a railroad to link the Gulf of Alaska with Fairbanks in the interior. Second-hand equipment was shipped from the Panama Canal to Anchorage for the massive construction effort. The Alaska Engineering Company was formed to supervise the undertaking. To support the railroad project the tiny tent city of Anchorage sprang up in 1914, at the mouth of Ship's Creek where it emptied into the Cook Inlet.

Some of the earliest photographs of Anchorage, these images detail the Alaska Engineering Company's numerous buildings: commissary, hospital, bunkhouses, machine shop, and the interior of the powder house. Passengers landing at the dock, the Decoration Day Parade of 1917, and a baseball game at the new baseball park are depicted. There are photographs of the landing of Panama freight and the stacking of hundreds of railroad wheels. Dramatic blasting carried out in preparation for laying the track is shown in a series of seven prints. Other photographs depict the outlying mountain forests and camps primarily along Turnagain Arm.

Phinney S. Hunt arrived in Alaska in 1898 as a gold rush prospector. Turning to photography a few years later he settled in Valdez, Alaska and photographed the town and the surrounding communities. In 1915, he became the official photographer for the Alaskan Engineering Company. He died unexpectedly in 1917 before completing the assignment.