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1859-1947

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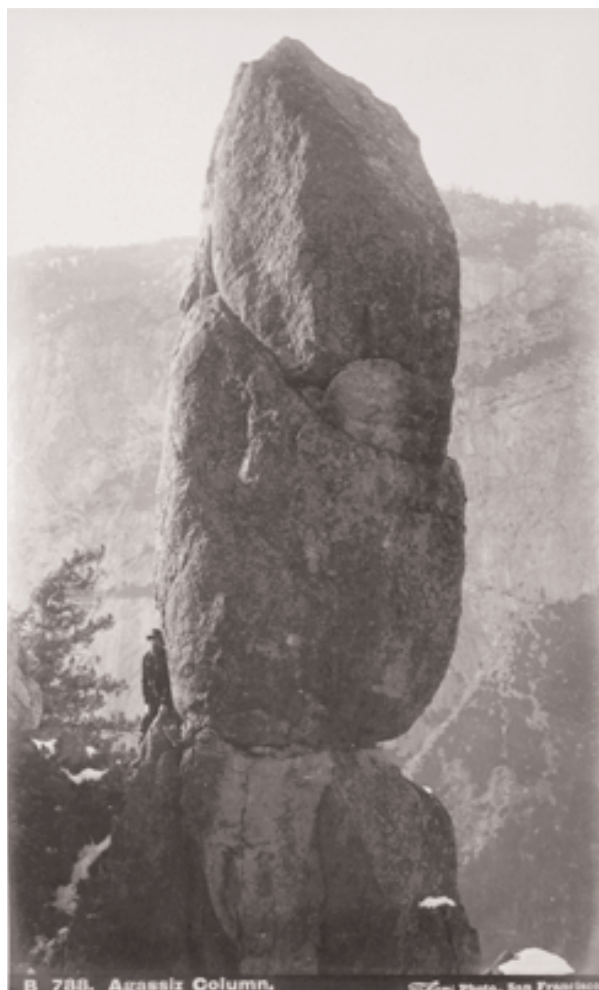
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ORIGINAL PHOTOGRAPHS

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55.

INTRODUCTION

OUR THIRD CATALOG contains a diverse assortment of books illustrated with original photographs and photographic albums created around a specific theme or location. They are listed in chronological order tracing the development of the major photographic processes: salt print, albumen, cyanotype, platinum and silver. Books with woodburytypes and carbon prints are also included, as they are a bridge to the later photo-mechanical era.

Highlights abound. Among them are two classic nineteenth century western American photographically illustrated books, Whitney's *YOSEMITE BOOK*, 1868, with photographs by Carlton Watkins (no. 7), and Hayden's *SUN PICTURE OF THE ROCKY MOUNTAINS*, 1870, with photographs by A. J. Russell (no. 8). Three impressive early twentieth century albums on the American West promote lush well irrigated agricultural lands accessible by railroad to the new settler or immigrant. Shown are the fruit orchards, vineyards, and truck farms of the Yacoma Valley, Washington, 1900-1910 (no. 50); the Bitter Root Valley, Montana, 1908 (no. 55); and the lower Rio Grande Valley of Texas, 1923-1926 (no. 71).

There are books on mining gold, coal, and other heavy metals in the United States (no. 41), England (no. 42), Mexico (no. 49) and Russia (no. 63). Railroads are represented in two English trade catalogs for locomotives (nos. 34 & 35) as well as in collections of photographs on the building of 100 cabooses by 50 workmen in one week (no. 74); the bridges and viaducts of an early Scotland railroad (no. 4); and the construction of the Dumbarton Bridge, the southern most railroad bridge spanning San Francisco Bay (no. 54).

From the collection of Roberto Ferrari, author of the bibliography on photographically illustrated books from Argentina, come books on the city of Tucuman, 1872 (no. 11) and the construction of sewers of Buenos Aires, 1875 (no. 16), as well as two medical texts, one on white leprosy, 1877 (no. 21) and another on ophthalmology, 1882 (no. 26).

Exotic lands are portrayed in Scott's *SKETCHES OF INDIA*, 1862 (no. 3); the album of an ethnographic trip through Uganda, 1911-1912 (no. 60); a Hungarian portfolio of views of the Carpathian Mountains, circa 1885 (no. 30); an obscure travelogue on the Holy Lands, 1896 (no. 45); and an album of boat life in China, (no. 58.).

Industry is documented in publications on the Krupp Arms Works (no. 59); the Maryland Steel Company's Marine Department (no. 43); the General Electric Company (no. 46); and the National Biscuit Company (Nabisco) (no. 77).

Several volumes showcase the work of famous photographers Adolph Braun (no. 6), Napoleon Sarony (no. 29), Isaiah Taber (no. 32), Thomas Annan (no. 37), Herbert Gleason (no. 56), Frederick Evans (no. 61) and others.

As in the past, we are indebted to Coriander Reisbord for her splendid binding and restoration work and to Richard Moore for his fine design and photography.



49.

TERMS

The books are offered subject to prior sale. Customers will be billed for shipping and insurance at cost. Payment is by check, wire transfer, or bank draft. Institutions will be billed to suit their needs.

Overseas orders will be sent by air service, insured. Payment from abroad may be made with a check drawn on a U.S. bank, international money order, or direct deposit to our bank account.

Items may be returned within five days of receipt, provided prior notification has been given. Material must be returned to us in the same manner as it was sent and received by us in the same condition.

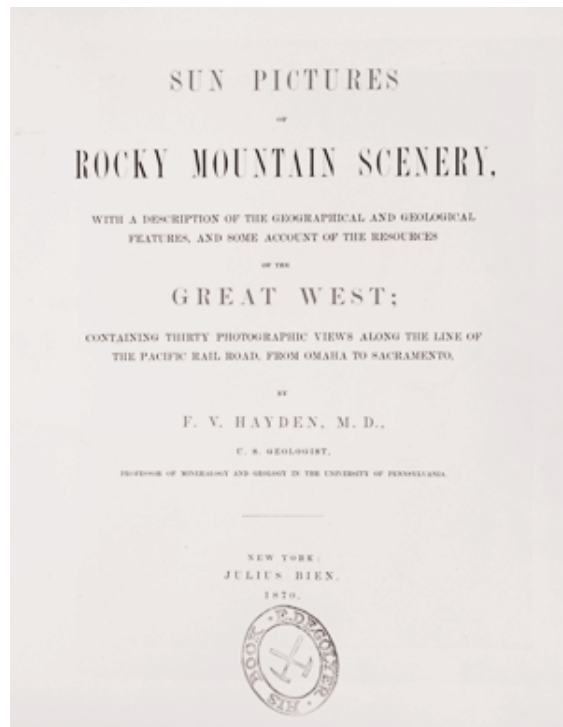
Inquiries may be addressed to either Paul M. Hertzmann, Inc. or Margolis & Moss.

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1.



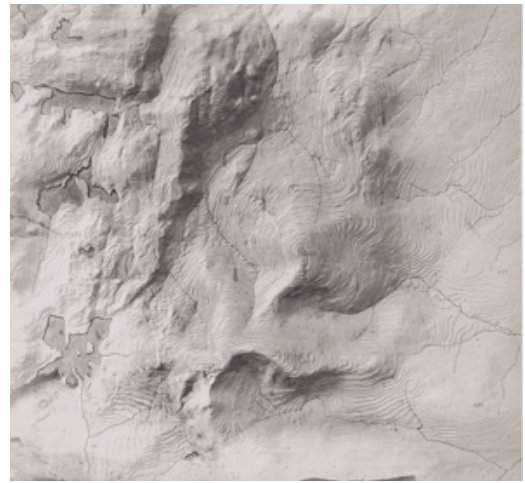
2.

THE ACCURACY OF PHOTOGRAPHIC REPRODUCTION

1. [Ordnance Survey]. **REPORT OF THE COMMITTEE ON THE REDUCTION OF THE ORDNANCE PLANS BY PHOTOGRAPHY... [and] ACCOUNT OF THE METHODS EMPLOYED FOR THE REDUCTION OF PLANS BY PHOTOGRAPHY, AT THE ORDNANCE SURVEY OFFICE, SOUTHAMPTON.** London: printed by George Edward Eyre & William Spottiswoode, for her Majesty's Stationery Office, 1859. Two works bound as one. 13 + 19 pages of text, with 12 hand colored engravings of apparatus and the building used for the photographic reproductions of maps and plans, plus seven mounted albumen photographs, some folding and some with hand coloring, showing the results of photographic map reproduction. Housed in a sleeve inside the back cover, are six test diagrams, including two albumen prints. Folio, 13 x 8¾ inches (330 x 222 mm.). Original gray cloth, title in gilt. There is a presentation bookplate from the Secretary of State for War to Major Bayly, Royal Engineers, a public library bookplate, ink notations on the inside cover, and tiny numbers on the spine. The volume has been expertly re-cased.

The albumen prints comprise one view of the exterior of the photographic studio of the Ordnance Survey Office at Southampton, photographic maps of the city of Edinburgh and other towns, a photograph of a hand-engraved topographic map, and two photographs of hand-made three dimensional topographic models seen from above.

In 1855, Major-General Sir Henry James, Director General of the Ordnance Survey introduced the use of photography for producing reduced maps and plans. This report was assembled to refute any doubts that photography was an accurate and cost



1.

efficient method of reproduction. "Until the introduction of photography this reduction was effected by means of the pantograph, the reduction being first made in pencil and afterwards penned in, and coloured by draftsmen. This is an extremely tedious, laborious and consequently expensive process and a very slight acquaintance with photography would render it obvious to anyone, that as regards time and execution, there is no comparison between reduction by photography and by pantograph; in fact, the former is an affair of a few hours, the latter of days, and in many cases of weeks" —*Account*, page 3.

A milestone in the early use of practical photography. *Gernsheim. Incunabula. #822 & 823.*

\$6,500.

A GUIDE TO LE HAVRE, WITH 22 SALT PRINTS

2. Morlent, J. **LE HAVRE. GUIDE DU TOURISTE AU HAVRE ET DANS SES ENVIRONS.** Havre: Costey Frères, 1860. 344 pages. Illustrated with 22 mounted salt print photographs by Kaiser, 3 x 4¾ inches (76 x 121 mm.) and smaller, showing views of this famous French harbor town. Octavo 7½ x 4½ inches (191 x 114 mm.). Calf backed marble boards; original wrappers bound in; scattered foxing.

Guide books with salt prints are unusual. Joseph Morlent, a local printer and historian, wrote various guide books on Le Havre from 1825 until his death in 1861. This is the only one illustrated with photographs. Included in this informative guide are views of the sailing ships docked at the city's quays, churches, light houses, and a ship under construction. The final photograph is an advertisement for Kaiser's photographic studio, the "Pavillon Vert."

We have only located copies in the British Library and the Petite Bibliothèque Normande.

\$4,800.



2.

AN AMATEUR'S EXQUISITE VIEW OF COLONIAL INDIA

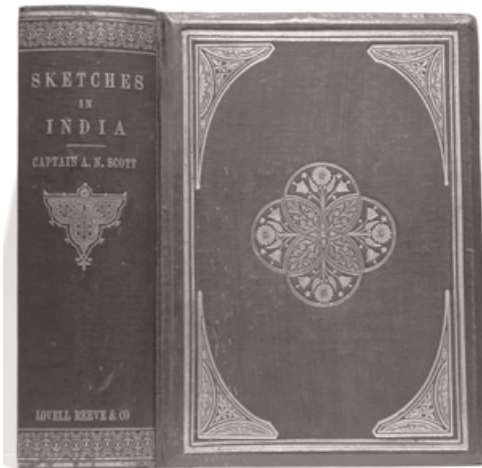
3. Scott, Captain Allan N. **SKETCHES IN INDIA; TAKEN AT HYDERABAD AND SECUNDER-ABAD, IN THE MADRAS PRESIDENCY.** London: Lovell, Reeve, 1862. Frontispiece plus 100 other mounted albumen photographs by Captain Scott. Each of the 101 images, measuring 3 x 3 inches (76 x 76 mm.), has an arched top, and is mounted on a page embossed to match the arched shape of the photograph. Aside from the frontispiece, each photograph is interleaved with tissue and one or two pages of explanatory text. Thick octavo, 7¾ x 5 ½ inches (197 x 140 mm.). Green cloth with gilt decorative cover; expertly re-cased. A bright crisp copy with a rich tonal range to the photographs.

These jewel-like images show old temples and ornate tombs, palaces and grand residences, villages and street scenes. There are formal portraits of nawabs and fakirs; Hindus, Sikhs, and Jains; numerous beggars, hawkers, a snake charmer, jugglers, dancing girls, musicians, servants, and a cook. The everyday life of the Raj military is shown with images of tent life, a tiger hunt, a ride in a palanquin, and numerous excursions. There are formal group portraits of Indian military cavalry and infantry units. This elegant production almost literally places us inside mid-nineteenth century Madras.

Captain Allan Newton Scott (1824–1870) was active in the Madras Artillery from 1840 to 1866. An avid amateur photographer, he was an early member of the Madras Photographic Society in the 1850's. He frequently exhibited his work in both England and India, including at the London International Exhibition of 1862. His stereoviews won the first prize at the Madras Photographic Society Exhibition of 1861. The following year, 100 of his images were published in this uncommon book. We have located only five copies in American libraries.

Imagining Paradise p. 100.

\$16,000.



3-



3-



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BRIDGES ON THE HIGHLAND RAILWAY OF SCOTLAND



4.



4.

4. PHOTOGRAPHS OF WORKS ON HIGHLAND RAILWAY. 1865. A large portfolio of 16 mounted albumen photographs on stiff mounts with printed captions and credits. Each image measures $9\frac{3}{4} \times 14\frac{1}{2}$ inches (248 x 362 mm.) on $16\frac{1}{2} \times 20\frac{1}{2}$ inch mounts (419 x 521 mm.). The photographs are credited to Whyte and Co. of Inverness and depict bridges and viaducts along the line. Large folio, 21 x 17 inches (534 x 432 mm.). Quarter green morocco with title in gilt; lightly rubbed; photographs loose as issued. Inside the cover is a mounted list of the various directors of the railway company.

This elegant portfolio promotes the engineering feats of this central Scotland railroad. Opening on February 1, 1865, the Highland Railway was an amalgamation of the Inverness and Aberdeen Junction Railway and the Perth Junction Railway. This combined railway made its headquarters at Inverness and operated north of Perth. The photographs show viaducts and bridges. Some are built entirely of sequential stone arches; others

are single span constructions of iron and stone. The bridges and viaducts cross placid rivers or rushing streams flowing through Scottish towns and countryside. Strategically placed human figures add scale and provide an element of the picturesque to these large, bold, and finely composed photographs. Each photograph is captioned on the mount with the name of the span, its engineer, and its contractor.

David Whyte (1841–1905) became the self-styled “Leading Photographer of the North.” Starting in the 1860s, he produced standard commissions of family groups, weddings, and babies, as well as a large body of photographs of shop windows and building frontages. After the firm of Whyte and Co. closed in 1895, its vast collection of around 140,000 negatives and prints was deposited in the Highland Regional Council’s Museum Services.

A worldwide library search for copies of this portfolio only located one in Aberdeen (with 18 photographs) and one at the National Library of Scotland (with 17 photographs).

\$8,500.

THE HOME OF MADAME DE SÉVIGNÉ AND NOW THE MUSEUM OF THE CITY OF PARIS

5. Verdot, Jean Maurice. *L'HÔTEL DE CARNAVALET. NOTICE HISTORIQUE*. Paris: Auguste Aubry, 1865. 92 pages. With nine mounted albumen photographs by an anonymous photographer. The images measure $3\frac{3}{4} \times 6\frac{3}{4}$ inches (95 x 172 mm.) and smaller and show details of this historic building which became the Museum of the City of Paris in 1880. Octavo, 8 x 5 inches (203 x 127 mm.). Pictorial wrappers.

Limited to 100 numbered copies. This, the second edition, is the only edition with original photographs.

The Hôtel Carnavalet, was built in 1545 for the president of Parliament, Jacques de Lingeris, a favorite of King François I. A blend of ornate Italian Renaissance architecture and French formality, the Hôtel Carnavalet is today the third oldest non-religious monument in Paris, after the Hôtel de Sens (1475) and the Hôtel de Cluny (1485). The Louvre was started two years later. The city of Paris purchased the Hôtel Carnavalet in 1866. The photographs include a view of the entrance to the mansion, several views of exterior architectural and sculptural details, photographic reproductions of the building's floor plans, and a portrait of Madame de Sévigné (1626–1696), the most notable



5.

occupant of this majestic home. On 7 October 1677 she informed her beloved daughter Madame de Grignard that, at long last, “Thank God, we have the [lease of the] Hôtel Carnavalet. It is an admirable affair; there will be room for all of us and we shall have good air. As one cannot have everything, we shall have to do without parquet floors and without the small fireplaces that are so in vogue; but we have at least a beautiful courtyard, a beautiful garden, a beautiful neighborhood.”

\$2,800.

DOMINION OVER THE FISH

6. PONTs ET CHAUSÉES. ETABLISSEMENT DE PISCICULTURE DE HUNINGUE. *ATLAS DES BATIMENTS & APPAREILS*. (Strasbourg), 1868. Illustrated with 24 rich, mounted albumen photographs by Adolphe Braun, measuring from 4 x 6 inches (102 x 152 mm.) to 11 x 13 $\frac{3}{4}$ inches (279 x 349 mm.) or reverse; many are trimmed to ovals. They are mounted one, two, or four to a page for a total of fifteen pages, each within an ornate lithotint design. These are accompanied by eight double-page colored lithographic plates including a map of the fish cultivation establishment at Huningue in the Alsace-Lorraine region of France and seven plates showing the floor plans, elevations, and schematics of equipment used there. Large Folio, 24 x 18 inches (610 x 458 mm.). Leather backed green pebbled cloth with title in gilt.

The 24 photographs comprise views of the exterior of the Huningue complex, including its ponds and streams, large buildings, and one image showing the “harvesting of eggs from a female salmon.” Three interior views of the buildings depict the large water tanks holding the fertilized eggs and newborn fish, and eight photographs show containers for the transport and storage of the fish.

The origins of fish cultivation were humble. “Pond culture”, practiced in ancient and medieval times, provided a hospitable habitat for fish to breed naturally. The process of artificial fecundation, was first reported in 1763 by a German agriculturalist, Stephen Ludwig Jacobi. Not until more than 80 years after



6.

Jacobi's report, were the economic implications of artificial fertilization and breeding of fish fully grasped—notably in France in a time of political and social upheaval. With the revolution of 1848, the second republic recognized the need to solve the long-standing problem of frequent food shortages in France. Simultaneously, the growing popularity of science among



6.



6.

ordinary Frenchmen led to the establishment of local science societies where these citizens shared their scientific accomplishments. Two such men, Antoine Gehin and Josph Remy, from the Vosges region reported their successful fish breeding practices. Initially dismissed as country bumpkins, the two fishermen eventually succeeded in gaining attention at the highest levels of government and Louis Napoleon's minister of agriculture ordered the creation of the first "piscifatoire" or fish factory based on the artificial fecundation practices of Remy and Gehin.

In 1852, the state purchased eighty acres at Huningue, in Alsace, where it constructed the piscifatoire with its sunken ponds, mechanized water lifts, and the latest scientific equipment and technology. By the decade's end, more than 100 million ova of various species of trout and salmon had been successfully fertilized for distribution throughout Europe.

Adolphe Braun was already a respected photographer and textile designer in Mulhouse, in Alsace, when he was commissioned in 1861 to photograph the piscifatoire. He had previously earned the admiration of the French emperor, Napoleon III, who in 1859 subscribed to Braun's book of photographic views of Alsace. Braun's photographs of Huningue include well-composed architectural interiors as well as landscape views imbued with the aesthetics of contemporaneous Barbizon painting and photography. Many of them depict a bucolic landscape, where nature is revered and in this case even aided by man.

A world wide check of union catalogs locates no other copies of this book. *O'Brien & Bergstein*. pp. 25-27, 29.

\$20,000.



6.



BASE OF THE GRIZZLY GIANT.

WATKINS IN YOSEMITE. ONE OF 250 COPIES



7.

7. Whitney, Josiah Dwight, Jr. THE YOSEMITE BOOK: A DESCRIPTION OF THE YOSEMITE VALLEY AND THE ADJACENT REGION OF THE SIERRA NEVADA, AND THE BIG TREES OF CALIFORNIA, ILLUSTRATED BY MAPS AND PHOTOGRAPHS. (New York: Julius Bien, 1868). 116 pages. With 2 large folding maps and 28 mounted albumen photographs, each with the printed title and sequential roman numeral on the mounts. The images measure 8 x 6 inches (203 x 152 mm.) or the reverse. Twenty-four of the photographs are by Carleton E. Watkins and the remaining four are by W. Harris. Large quarto, 12¼ x 10 inches (311 x 254 mm.). Morocco backed boards, title in gilt; spine rubbed and light foxing throughout the text but not affecting the photographs; maps creased and repaired with archival tape.

One of 250 copies. Whitney, California's first state geologist, planned two editions of this book, one a guidebook without photographs, and this edition, a "Yosemite Gift Book," with photographs and a fine binding. The latter has been called "One of the first American books devoted entirely to photographs of the landscape..."—*Truthful Lens*, p.229.

The images depict the classic icons of the valley: El Capitan, Cathedral Rock, Bridal Veil Falls, the Three Brothers, Yosemite Falls, the Grizzly Giant, and others. The text describes in detail the Yosemite Valley, the environs of the High Sierra from the head of the Tuolumne River to the head of the San Joaquin, and the Big Trees. Watkins made these photographs during his 1866 trip to Yosemite with the Geological Survey of California, and Harris, a survey photographer, made his in 1867. Notable among the photographs by W. Harris in this book is one of Charles F. Hoffman on the mountain subsequently named for him. In 1867 Hoffman thoroughly explored the region just north of Yosemite Valley, including the canyon of the Tuolumne River.

"The task of printing 250 copies of each of the twenty-eight negatives, a total of 7,000 individual prints, was accomplished by Watkins and his staff in the winter of 1867–68. Assuming that Watkins received at least \$6 per book, and that all the books were sold, he would have netted \$1,500 for his work."—*Palmquist*, p. 30.

Watkins' images of Yosemite were instrumental in convincing the U.S. Congress to preserve the Yosemite Valley as "inviolable." *Howes*, 389. *NYPL Checklist*, 166. *Truthful Lens* 185. *Parr & Badger*, p. 30. *Imagining Paradise*, p.110.

See additional illustration on page 64.

\$25,000.

EVERETTE DEGOLYER'S COPY OF HAYDEN'S SUN PICTURES, PHOTOGRAPHS BY A. J. RUSSELL



8.

8. Hayden, Ferdinand. **SUN PICTURES OF THE ROCKY MOUNTAIN SCENERY, WITH A DESCRIPTION OF THE GEOGRAPHICAL AND GEOLOGICAL FEATURES, AND SOME ACCOUNT OF THE RESOURCES OF THE GREAT WEST; CONTAINING THIRTY PHOTOGRAPHIC VIEWS ALONG THE LINE OF THE PACIFIC RAILROAD, FROM OMAHA TO SACRAMENTO.** New York: Julius Bien, 1870. 150 pages of text + 30 mounted albumen photographs by A. J. Russell, on printed mounts. The images measure 8 x 6 inches (203 x 152 mm.) or the reverse. Large quarto, 12½ x 9¾ inches (318 x 248 mm.). Half black pebbled calf; expertly re-backed with original spine laid down; minor binding wear. With the handstamp of noted collector Everette Lee DeGolyer on title and half-title.

First edition, with many of the Russell photographs that have become classics of western imagery: "Citadel Rock" with the building of the railroad in the foreground; "Hanging Rock," where a man sits under a rock outcrop, contemplating a riverside farm below; and "Thousand Mile Tree," where a sign hangs on a large pine, announcing the one thousandth mile along the rail line.

Andrew Joseph Russell (1830–1902) was originally trained as a painter and in 1863 became the first member of the army officially assigned to photograph the Civil War. After leaving the army in 1865 he was contracted to photograph the construction along the rail lines of the Union Pacific Railroad. This work was published in the mammoth volume, "The Great West Illustrated" (1869). It contained 50 mounted photographs. The following year, Hayden

decided to use 30 of these photographs in his "Sun Pictures." Though published on a smaller scale, they still project the monumental presence of the originals.

Ferdinand V. Hayden (1829–1887), a noted geologist, worked for the government on various early surveys of the American West. After taking a cross country journey on the just opened Union Pacific Railroad, Hayden conceived this book as a guide to the geological formations along the route. "The pictures have been arranged so as to commence with the first range of mountains west of Cheyenne, and to continue thence to Salt Lake Valley with the view that the book may be used as a guide by those who will avail themselves of the grand opportunity for geological study, which a trip across the continent affords to every intelligent mind."

This interesting copy has an ink inscription on the front free end-paper "Mr John Buckley. Compliments of his friend. E. S. W." John Buckley of San Diego, Texas, was a merchant, politician, and sheep rancher who served several times as sheriff of Duval County. His son, William F. Buckley, became a prominent oil entrepreneur, as was Everette DeGolyer. His grandson, William F. Buckley, Jr., was the late conservative journalist. In pencil is the date "Dauber & Pine. 12/17/48," in Mr. DeGolyer's hand, noting where and when he acquired this copy.

The DeGolyer Library, at Southern Methodist University holds another copy of "Sun Pictures", with a presentation from James Stevenson, noted geologist and friend of Hayden. We assume that DeGolyer disposed of our copy after acquiring the Stevenson copy. NYPL Bulletin 215. Howes H337. *Imagining Paradise*. p. 108. *Margolis* #7.

See additional illustration on pages.

\$12,000.

SUPERB ACHILLE QUINET ALBUM OF PARIS

9. PARIS EN PHOTOGRAPHIE. (Paris: A. Journot, circa 1870) A handsomely published volume with 24 albumen photographs mounted to stiff, printed leaves. Each image measures $9\frac{3}{4} \times 7\frac{1}{2}$ inches (248 x 191 mm.) and has the photographer's name "Achille Quinet," hand stamped in red. Shown are buildings, palaces, monuments, and parks. Large folio, $17\frac{1}{2} \times 14$ inches (445 x 356 mm.). Red cloth with ornate gilt title and the crest for the city of Paris; spine expertly repaired; some minor foxing to mounts. All but the first and last photographs in the album are crisp, rich prints.

This album contains fine examples of the commercial views Achille Léon Quinet (1831–1900) produced for the Parisian tourist market. Pictured are the Louvre, Notre Dame Cathedral, the palace at Versailles, the Opera, the Hotel de Ville, and many other monuments admired by visitors to Paris. This prominent nineteenth-century French photographer is best known for his impressive Parisian and Italian views, though he also produced splendid photographic studies for artists called "études d'après nature." He was also an early photographic inventor, devising the first vertical enlarger in 1853 and the 'Quinetoscope', a binocular camera for making stereographic images.

\$3,000.



9.

BLASTING THE HOOSAC TUNNEL



10.

10. Mowbray, George. TRI-NITRO GLYCERIN, AS APPLIED IN THE HOOSAC TUNNEL, SUBMARINE BLASTING, ETC. North Adams: James T. Robinson & Sons, 1872. 98 pages. With eight mounted albumen photographs, including six stereo views by L. Daft. Shown are aspects of the construction of the Hoosac Tunnel; one print is a photographic reproduction of a drawing of a laborer drilling underground and two photographs dramatically illustrate the effects of nitroglycerin explosions. Quarto, $10 \times 6\frac{1}{2}$ inches (254 x 165 mm.). Limp red cloth; due to the poor quality of the paper used, it is very fragile and chipped throughout, though not affecting the photographs. It has been expertly re-backed and rebuilt.

George Mowbray (1815–1891), an English immigrant to the U.S., was the first to use nitroglycerin to obtain oil from dormant

wells after the first successful oil well was drilled in Titusville, Pennsylvania in 1859. He received several patents relating to oil production and explosives. In 1867 Mowbray took his process for making nitroglycerin to the Hoosac Mountain in Massachusetts and signed on with one of the most ambitious railway projects of the day. Engineers were boring a tunnel almost five miles long and twenty-two feet wide through Hoosac Mountain to connect Boston to the burgeoning economy to the west. After fifteen years of work they had penetrated barely a mile into the mountain. Mowbray manufactured some 6,000 pounds of nitroglycerin a month for the project. Equipped with the new explosive, considered ten times as powerful as black powder, the tunnelers burrowed through the mountain at an accelerated rate. The tunnel was finally completed in 1875, having cost over nine million dollars and the lives of 200 workers.

\$1,600.

PICTURESQUE TUCUMAN, ARGENTINA



11.

11. Granillo, Arsenio. **PROVINCIA DE TUCUMAN.** Tucuman: Imprenta de la "Razon," 1872. 207 pages. Included are 21 mounted albumen photographs by Angel Paganelli of the city of Tucuman, Argentina, and nearby sugar refineries, printed from wet collodion negatives and measuring 4 x 6 inches (101 x 152 mm.) or reverse. Two of the mounted photographs are two-panel panoramas measuring 4½ x 17¼ inches (114 x 445 mm.) and 4½ x 11 inches (114 x 279 mm.). Quarto, 11 x 7½ inches (259 x 191 mm.). Leather backed boards.

The city of Tucuman appears elegant and well developed in these photographs. Shown are prominent churches and government buildings, the façade of the house where independence was declared, several major streets peopled with pedestrians and horse-drawn carts, and several of the province's sugar refineries. The larger panorama depicts the Plaza Independencia and the smaller shows the interior courtyard garden of the National College. The photograph of the front of the historic house where independence was declared was used in 1943 by the architect Maril Boschiazzo to reconstruct the premises as they were in 1816.

The brothers Angel and Jose Paganelli were among an interesting group of early Italian photographers active in Argentina. (see online: *Priamo. La Fotografia Italiana en la Argentina Siglos*



11.

XVIII / XIX). In 1869, Angel settled in Tucuman in northwest Argentina. This book, the third known book with original photographs published in Argentina, was intended to attract settlers and industries to the province of Tucuman. *Ferrari # 3.*

\$9,500.

A DISASTER AT SEA

12. THE LOSS OF THE SHIP "NORTHFLEET."

London: Waterlow and Sons, 1873. With a heliotype frontispiece of the ship, and another of a church and graveyard. There are four mounted albumen photographs, from 3 x 1¾ inches (76 x 44 mm.) to 5½ x 4 inches (139 x 102 mm.). One printed leaf displays three small oval photographs of passengers lost in the "Northfleet" disaster.

A portrait of a young orphaned girl who survived the sinking, posed with two of the ship's life preservers at her side, is mounted to another page. Small quarto, 9½ x 7 inches (241 x 178 mm.). Green cloth with gilt lettering; wear to covers. Tipped onto the last page is a manuscript poem titled "The Loss of the Northfleet" by F.W. Mills, dated 1881.

On the night of January 22, 1877 the sailing ship "Northfleet" was lying at anchor off Dungeness. Most of the 379 persons on board were railway workers on route to Tasmania. At 10:30 p.m. the Spanish steamer "Murillo" collided at speed with the anchored ship. Two hundred and fifty seven people lost their lives. This memorial publication offers a complete account of the sad disaster. The entire proceeds of the book's sale were devoted to raising a national memorial to Captain Knowles and the others who perished in the "Northfleet."

A search of the World Catalog and Copac (British libraries) find two copies in United States libraries and three in Britain.

\$1,000.



12.



13.

HUNDREDS OF MICROSCOPIC DIATOMS IN CYANOTYPE

13. Schmidt, Adolf. VORLÄUFIGE ERLÄUTERUNGEN ZU A. SCHMIDT'S ATLAS DER DIATOMACEENKUNDE. Berlin: Wiegandt, Hempel & Parey, 1874-1882. With 80 cyanotype plates, 6½ x 4¾ inches (165 x 120 mm.), showing hundreds of microscopic diatoms (unicellular, marine or fresh water algae) and 38 pages of cyanotype text. [bound with] Schmidt. *Die in Den Grundproben der Nordseefahrt vom 21. Jui bis 9. September 1872 Enthaltenen Diatomaceen*. Berlin, 1874. With 14 pages of text and three plates illustrating diatoms, all produced in cyanotype. Octavo, 8 ¼ x 6 inches (210 x 152 mm.). Quarter morocco.

Adolf Wilhelm Ferdinand Schmidt (1812-1899), an esteemed German diatomist, compiled the great *Atlas der Diatomaceenkunde* which contained 448 plates in folio depicting the minute diatom-ic plant life of the entire world. Completed after his death by his colleagues and successors, the atlas took almost a century (1874-1959) to compile and is still consulted today.

This octavo cyanotype volume replicates the first eighty plates of Schmidt's massive atlas of diatoms and might have been used as a promotion for the larger work.

\$1,250.

WITH PHOTOGRAPHS BY PIERRE PETIT

14. *Le Vicomte P*** [Perneby]. QUARANTE DE BESIGUE. REVUE EN QUELQUES SCÈNES ET TROIS TABLEAUX. REPRÉSENTÉE AU SPORTING-CLUB, SUR LE THÉÂTRE DES PUPASSI. LE 21 MAI, 1875.* Paris: Imprimerie Seringe Frères, 1875. 46 pages. Illustrated with 18 mounted albumen photographs from drawings, by the noted French photographer Pierre Petit, with his printed name on the mounts. The images measure 2½ x 4 inches (64 X 102 mm.). Large octavo, 9¼ x 6½ inches (235 x 165 mm.). Red morocco backed marbled boards; original printed wrappers bound in. A fine, bright copy.

The frontispiece, a photograph of two playing cards, is followed by seventeen photographs that depict satirical caricatures by an anonymous artist of actors partaking in this tableaux, e.g. a gentleman dressed as a Japanese samurai, a general on horseback, a torador, and a one legged officer. In four of the photographs, Petit cut out the caricatures and placed them against a curtained backdrop, creating a surreal sense of movement and humor.

This work was published in an ordinary edition, with only the frontispiece, and in this deluxe edition. Pierre Petit (1832–1909) was a prominent portrait photographer in France in the mid-nineteenth century. No stranger to the Paris stage, he published,



14.

with Etienne Carjat, the notable *PARIS-THÉÂTRE* (1873–78) with 259 woodburytypes of contemporary actors and actresses.

An uncommon book, with the World Catalog listing only two copies in the United States at Harvard and the University of Rochester and the CCFr (Le Catalogue Collectif de France) listing only the copy at the Bibliothèque Nationale de France.

\$975.

A MONUMENTAL WORK ON CELTIC ARCHITECTURE



15.

15. [Quin, Edwin Richard Windham, 3d Earl of Dunraven]. *Edwin, Third Earl of Dunraven. NOTES ON IRISH ARCHITECTURE.* Edited by Margaret Stokes. London: George Bell and Sons, 1875–77. 2 volumes. With 161 wood-engravings, lithographic plates and 125 superb tipped-in autotype (carbon print) photographs by “one Mr. Mercer”, of which six are double plates. Most images measures $9\frac{1}{4} \times 7\frac{1}{2}$ inches (235 x 190 mm.) or reverse. Folio, $14\frac{3}{4} \times 10\frac{1}{2}$ inches (356 x 254 mm.). Green pebbled morocco, ornately stamped in gilt with a Celtic design. Expertly re-backed.

An extensive study of Celtic architecture from the sixth century to the English Conquest in 1169. In Volume I, six double page panoramas show primitive pagan forts, massive stone mounds built without cement, hardly recognizable as man-made, as well as the earliest Christian monasteries and pre-Romanesque churches. In Volume II, the photographs focus on belfry towers and Romanesque structures. The fine, large autotype images highlight the precision of the early masons’ stonework and offer detailed views of arches, windows, decorative pillars, and doorways of the Romanesque churches.

Lord Dunraven (1812–1871), an amateur archaeologist passionate about the Celtic ruins of Ireland, was a founder of the Irish Archaeological Society in 1840 and of the Celtic Society in 1845. He is said to have visited every barony in Ireland, and nearly every island off the coast to study the architectural remains. Dunraven died before he could complete this project, but he left a substantial bequest to defray the expenses of the publication of his “notes” to Margaret Stokes, who ably edited the text and contributed many drawings and illustrations and an extensive essay.

See additional illustration on front cover.

\$6,500.

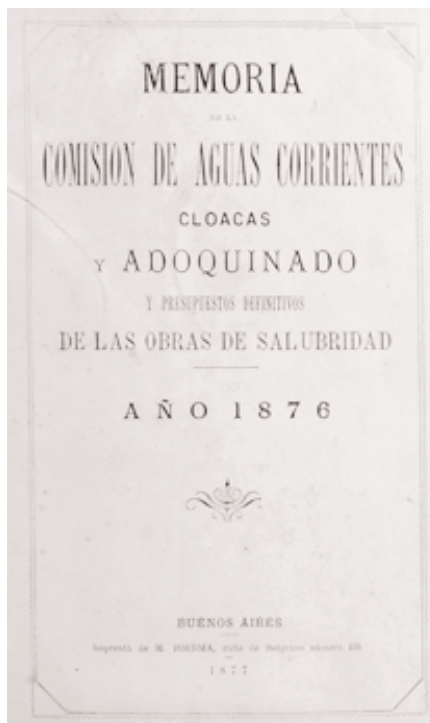
WATERWORKS AND SEWERS FOR BUENOS AIRES.

16. (Higgin, Jorge). *MEMORIA DE LA COMISION DE AGUAS CORRIENTES CLOACAS Y ADOQUINADO. CORRESPONDIENTE AL AÑO DE 1875.* Buenos Aires: Imprenta de M. Biedma, 1876. 241 pages. Illustrated with numerous folding charts and 10 large albumen photographs by Jorge Holtzwessig, who is listed in Gomez as opening his studio in Buenos Aires in 1870. Each photograph has the photographer’s handstamp, is interleaved with tissue, and tipped to gray paper. The sheets were then folded in half to fit the book’s format. Each image measures $8\frac{1}{4} \times 10\frac{1}{2}$ inches (210 x 267 mm). Quarto, $10\frac{1}{2} \times 6\frac{1}{2}$ inches (267 x 165 mm.). Calf backed marbled boards; edges rubbed and crudely inked. With the book plate of I. San Roman. [accompanied by] A second volume for the year 1876 (Buenos Aires, 1877). This volume is bound in modern buckram with a leather label and has only seven of the ten photographs called for. This volume is not listed in *Ferrari*.

These volumes likely commemorate the completion of two public engineering projects undertaken by the city of Buenos Aires after the yellow fever epidemic of 1872 killed ten percent of the city’s population: a public water system to supply drinking water from the Rio de la Plata by means of a great pumping tower and a drainage system that connected every house to a sewer running a distance of nineteen miles.

The first volume depicts workmen and their supervisor posing at the mouth of a large tunnel, men excavating a trench and constructing the channels for drainage pipes. The second volume has two photographs of the impressive pump house and the building of a filtration system. *Ferrari* #7.

\$7,500.



16.



16.

EARLY PHOTOGRAPHS OF THE ARCTIC REGION

17. Young, Allen. **CRUISE OF THE "PANDORA."** FROM THE PRIVATE JOURNAL KEPT BY ALLEN YOUNG... COMMANDER OF THE EXPEDITION. (London: Privately Printed), 1876. 90 pages. Illustrated with 12 mounted albumen photographs by George R. De Wilde, "artist" for the expedition. The images measure 7 x 4½ inches (178 x 114 mm.) or smaller. Octavo, 8 ½ x 5 ½ inches (216 x 140 mm.). Publishers blue cloth; covers stained and expertly re-cased.

Among the photographs are views of the rigged steam ship "Pandora" and other boats and ships, settlements in Godhavn, Greenland, and Beechey Island. Of special note is the poignant image of the graves of the Franklin expedition on Beechey Island. One photograph depicts "Pandora" crew members posing with their large "bag" of polar bears on the quarter-deck.

Sir Allen Young purchased the Royal Navy gunboat, the HMS "Pandora" for private expeditions to the arctic regions. In 1875, Young set out to reach the magnetic pole by way of Baffin Bay



17.

and Lancaster Sound, and then to navigate the Northwest Passage in one season. His second attempt the following year is described in this book.

An uncommon work, it's last appearance at auction was in 1990 when the book brought \$1,400.

\$4,500.



BUENOS AIRES PENITENTIARY

18.

18. Varela, Luis. **LA CUESTION PENAL. ESTUDIO SOBRE EL SISTEMA PENITENCIARIO.** Buenos Aires: El Nacional, 1876. 135 pages, lithographed birds-eye view and a long, folding mounted albumen photograph of a new, large penitentiary. The image measures 6 x 11¾ inches (152 x 298 mm.). Octavo, 8 x 5½ inches (203 x 138 mm.). Modern green cloth, with the ownership hand-stamp of Alberto Posse on the title..

The lithograph and photograph show the new Cárcel Nueva in Buenos Aires, and are credited to "Fotografia y Fotolitografia de la Concepcion, de Emilio Halitzky... Buenos Aires."

The first "jail building" in Buenos Aires was constructed in 1869. In 1872 construction was begun on architect Ernesto Bunge's new penitentiary, pictured here. It was finished in 1876 and inaugurated the following year. It stood for almost a century and was demolished in 1962. *Ferrari. #8.*

\$950.

WITH FORTY-EIGHT MOUNTED PHOTOGRAPHS

19. THE PHILADELPHIA PHOTOGRAPHER.

Edited by Edward L Wilson.
Philadelphia: Edward L. Wilson, 1877–1880.

Four volumes. Forty-seven of the monthly issues include mounted albumen print frontispieces. The frontispiece of the September, 1877, issue is an early carbon print by C. Gentile of Chicago. The photographs measure 6 x 4 inches (145 x 102 mm.) and are on stiff printed leaves; most are still protected with a tissue guard. Thick octavo, 9½ x 6½ inches (241 x 165 mm.). Quarter brown morocco, spines gilt; wear and chipping to spines; light foxing to some tissue guards.

A short, but interesting run of this seminal publication. Started in 1864, *The Philadelphia Photographer* soon achieved an outstanding place in the photographic literature of the day. The roster of photographers reproduced in the above four volumes reads like a “Who’s Who” of nineteenth century photography: Stoddard, Reilly, Wilson, Anderson, Bradley & Rulofson, Carbutt, Landy, Gutekunst, Valentine & Sons, etc.

“One of the most charming photographic publications of the nineteenth century.” —*Imagining Paradise* p. 172. NYPL Bulletin #108.

\$2,200.



19.



20.

MURRAY'S GUIDE: LUCKNOW UNDER THE RAJ

20. THE LUCKNOW GUIDE. WITH NOTES ON CAWNPORE, AGRA AND DELHI. Lucknow: American Methodist Mission Press, 1877. 76 pages of text, folding map and three pages of ads for Murray & Co., general merchants, Lucknow. There are twelve mounted albumen photographs of Lucknow, Agra, Delhi, and Cawnpore by an anonymous photographer. The images measure mostly 4 x 5½ inches (102 x 140 mm.). Twelvemo, 7 x 4¾ inches (178 x 114 mm.). Blue publishers cloth with the word “Murray's Guide” in gilt; expertly re-cased.

First edition; later editions do not include photographs. The extensive descriptions of the attractions of Lucknow and the other northern Indian cities are illustrated with photographs of the Regency (where three thousand British subjects took refuge during the siege of 1857), various palaces, the great mosque “Jumma Musjid,” and the memorial gardens at Cawnpore. The eight page introduction describes in detail the three routes taken by the British troops who recaptured Lucknow after the ninety day siege of 1857.

The only copy located by OCLC is at the Union Theological Seminary.

\$1,650.

“WHITE LEPROSY”

21. Coni, Emilio. **HISTORIA DE UNA AFECCION ANESTÉSICA. CONTRACTURANTE, AMPUTANTE Y DACTILIANA.** Quigila. (Brazil)—Gafeira (Portugal). Buenos Aires: Imprenta de Pablo E. Coni, 1877. 16 pages. The frontispiece is a mounted, albumen photograph of man with macular leprosy (white leprosy), displaying severely malformed feet and hands. The image measures 5½ x 3¾ inches (140 x 95 mm.) on an 8¾ x 6 inch (222 X 152 mm.) printed leaf. Octavo, 9 x 6 inches (229 x 152 mm.), modern cloth; hand stamps on title.

Emilio R. Coni (1859–1907), was a physician specializing in hygiene, social medicine and leprosy. This work is an off-print from the 1877 edition of “Revista Medico-Quirúrgica” which Condi edited. The following year he published his full thesis titled “CONTRIBUCION AL ESTUDIO DE LA LEPROA ANESTÉSICA; QUIGILA (BRAZIL) – GAFEIRA (PORTUGAL).” He later became the president of the Medical Association of Argentina and edited numerous medical journals.

An early example of medical photography in Latin America.
Ferrari. #10.

\$800.



21.

THE GREAT CATHEDRAL AT CHARTRES



22.

22. SOUVENIR DE CHARTRES.

(Chartres circa 1880). An album of fourteen large, mounted albumen photographs of the cathedral and town of Chartres. Each is captioned on the stiff, tinted mounts. The images measure 8½ x 11 inches (216 x 279 mm.) on 13½ x 16 inch (343 x 406 mm.) mounts. Oblong folio, 14 x 17 inches (356 x 432 mm.); gilt printed red cloth with expertly repaired cloth spine. “Durand Pie à Chartres,” the publisher and/or the photographer, is stamped in gilt on the cover. The volume has an institutional bookplate, ink numbers in the outer margin of the first leaf, and an ink inscription “S. M. Holt. Sept. 82.” Laid in is a printed envelope from Durand Pie containing two unmounted albumen photographs of the cathedral.

An uncommon folio souvenir of this cathedral town. The photographs are exterior and interior views of the cathedral and views of the streets surrounding the cathedral. The large, handsome images show details of the doors and sculpture that have made Chartres a landmark of Gothic architecture.

\$2,800.



23.

DELICATE PHOTOGRAPHS OF FRENCH ORCHIDS

23. Berbigier, P. FLORE DES ENVIRONS DE CLAMECY. ORCHIDÉES DE LA FRANCE CENTRALE. Clamecy: Imprimerie Ve Cégretin, 1880. With 60 pages of text and 10 albumen photographs, 3½ x 2½ inches (89 x 64 mm.), by J. Desvignes. The photographs show groups of orchids. They are mounted on printed boards, and are interleaved with pink tissue. Twelvemo, 7¾ x 4 inches (197 x 102 mm.). Printed wrappers; title in ink on spine.

First edition. In his introduction to this detailed botanical text, the author calls upon the orchids themselves to help sell his book. They say (translated from the French) "we are so glad to see ourselves pictured on glossy paper. A small expense of 3 francs will permit the search for our sisters and will give them the daring to present themselves to you in great numbers next year."

\$950.

AN EARLY TOURIST IN MEXICO

24. Becher, Henry. A TRIP TO MEXICO, BEING NOTES OF A JOURNEY FROM LAKE ERIE TO LAKE TEZCUCO AND BACK... Toronto: Willing and Williamson, 1880. With 21 mounted albumen photographs, 6 x 4 inches (152 x 102 mm.), including two credited the Kilburn Brothers and nine from engravings by Stevens and Waldeck. Octavo, 8¾ x 6½ inches (222 x 165 mm.).

Original brown gilt-pictorial cloth; re-backed and cleaned. One page loose.

A presentation copy from the author, inscribed Christmas, 1879. The photographs depict landscapes, the volcanoes of Iztacchuat and Popocatepetl, the pyramid of Cholula, pre-Columbian artifacts, and Mayan ruins in Yucatan.

Henry Corry Rowley Becher (1817–1885) was a prominent lawyer in Ontario, Canada with unrealized political ambitions. By the mid 1870s he made travel his major avocation, crossing the Atlantic twenty times and making a number of trips to Florida. In 1878 he traveled to Mexico. This book chronicles that forty-day excursion and was intended to promote travel to Mexico. It includes a long appendix describing the ancient civilizations of Mexico and their ruins.

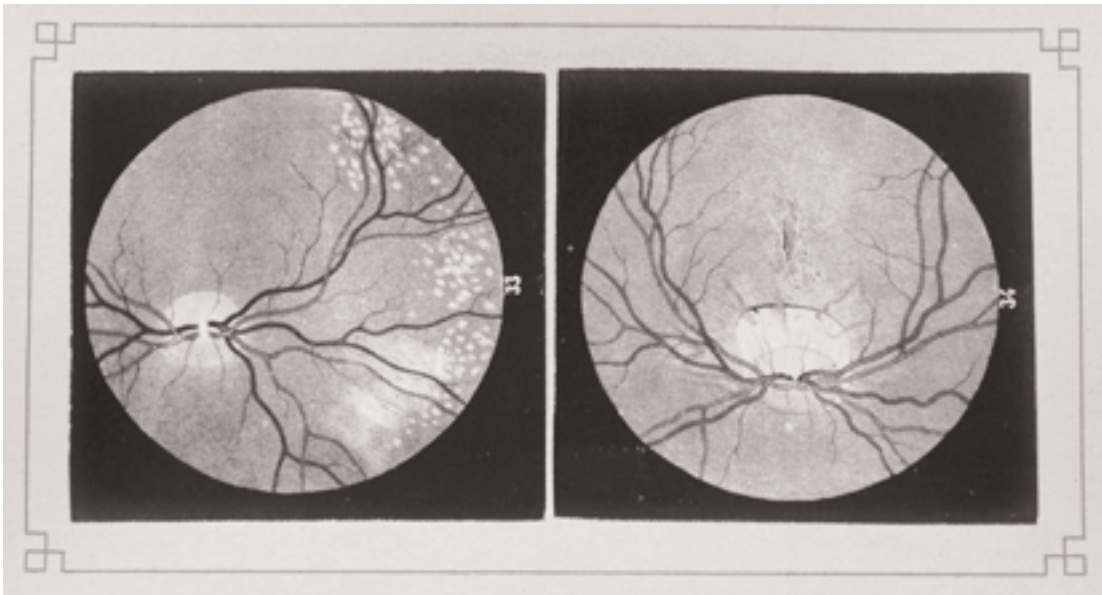
Many copies only contain twelve or thirteen photographs. This example contains the largest compliment of photographs found in this book. NYPL #390

\$950.



24.

THE INTERIOR OF THE EYE, AS SEEN BY THE CAMERA



25.

25. De Wecker, Louis and J. Masselon. **OPHTHALMOSCOPIE CLINIQUE**. Paris: Octave Doin, 1881. 256 pages. With 40 small mounted albumen photographs, each $2\frac{1}{4} \times 2\frac{1}{4}$ inches (57 x 57 mm.) mounted two to a page on 20 stiff printed leaves, showing the interior of the human eye. Each page has a printed guard leaf with descriptive text. Octavo, $7\frac{1}{2} \times 4\frac{1}{2}$ inches (191 x 114 mm.). Gilt printed green cloth; with a previous owner's hand stamps on preliminary leaves, also an old cancelled institutional hand stamp on the title.

The photographs depict the eye's interior in both healthy and diseased states. The effects of various maladies, including glaucoma, detached retinas, hemorrhages, etc. are shown, with clinical descriptions provided on the opposite pages.

Louis de Wecker (1832–1906), a noted German eye surgeon and professor working in Paris for most of his career, helped develop the split-lamp microscope for examining the interior of the eye. In this important work he discusses the advantages of using photography over chromolithography to illustrate the interior of the eye. See: *Rowley*, pages 65-66.

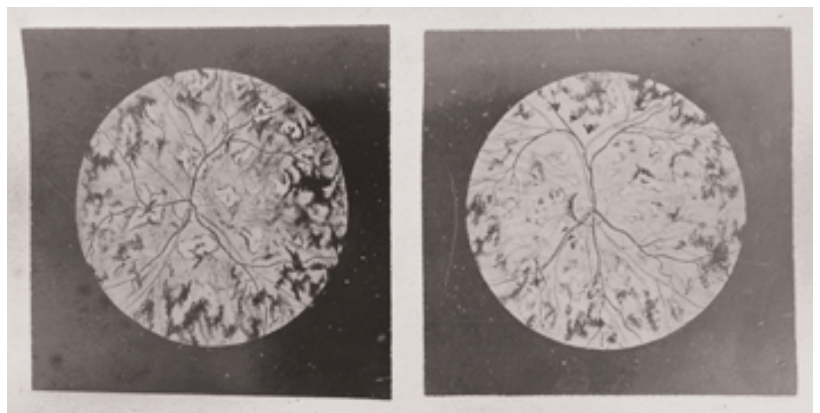
\$1,400.

LATIN AMERICAN OPHTHALMOLOGY

26. Lagleyze, Pedro. **CROMATOSCÓPIA. TESIS PARA OPTAR AL GRADO DE DOCTOR EN MEDICINA**. Buenos Aires: Imprenta de LA NACION, 1882. 113 pages of text in Spanish. With 13 mounted albumen photographs on eight printed mounts. The images range in size from $3\frac{1}{2} \times 3\frac{1}{2}$ (89 x 89 mm.) to $2\frac{3}{4} \times 6$ inches (70 x 152 mm.) and show the interior structure of the human eye in various disease states, e.g. retinitis, glaucoma, coroiditis. Narrow quarto, $10\frac{3}{4} \times 7$ inches (273 x 178 mm.). Leather backed green cloth; light wear to the spine.

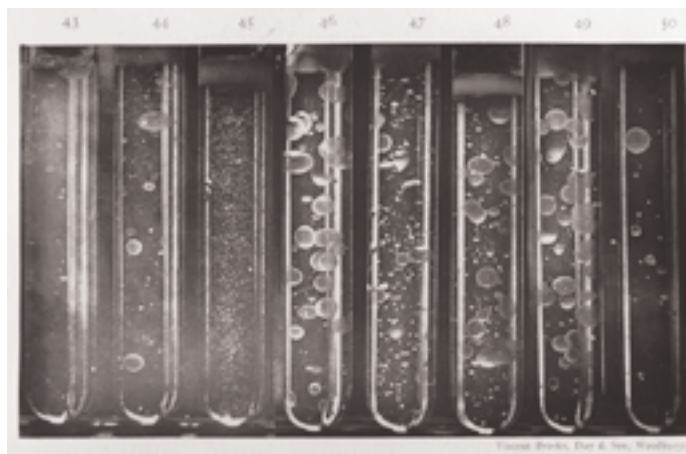
Pedro Lagleyze (1855–1916) received his doctorate in ophthalmology in 1882. In 1881 he became chief at the eye clinic in Buenos Aires, and later became president of the Academia Nacional de Medicina. A hospital in Buenos Aires is named in his honor. Manuscript notation in Spanish states that this paper was read on July 28, 1882. Not in *Rowley*. Not in *Ferrari*.

\$900.



24.

ENVIRONMENTAL SCIENCE AND LAW



27.

27. Smith, Dr. R. Angus. RIVERS POLLUTION PREVENTION ACT, 1876. SECOND REPORT TO THE LOCAL GOVERNMENT BOARD. London: Eyre and Spottiswoode, 1884. 38 pages of text, plus seven mounted woodburytypes mounted on stiff leaves. Each image measures $3\frac{3}{4} \times 5\frac{1}{2}$ inches (95 x 127 mm.) and was created by Vincent Brooks. Shown are a series of test tubes that measure, over different periods of time, the effects of sugar and gelatin in water. Folio, $12\frac{1}{2} \times 8$ inches (318 x 203 mm.). Modern cloth backed boards; leather label.

The Rivers Pollution Preservation Act of 1876 was the first act of Parliament to attempt to control water pollution. Robert Angus Smith (1817–1884), a noted sanitary chemist, was appointed one of the first inspectors under this act. In the above report “he showed incidentally that under certain conditions the fermentation of sugar by the microbes found in water produced hydrogen... and he made one of the first applications of Dr. Robert Koch’s ‘gelatin’ method for determining the number of microbes in water.”—DAB.

A significant development in environmental science and law.
\$950.

THE ART OF NAVIGATION IN SILVER

28. WHITE STAR LINE PRESENTATION TO THE MANAGERS. WEDNESDAY, SEPTEMBER, 16, 1885—THE ISMAY TESTIMONIAL PLATE. (Liverpool, 1885). 34 pages of text plus 19 woodburytype photographs laid down on card showing a ceremonial gilt-silver service. The images measure $7\frac{3}{4} \times 9\frac{1}{2}$ inches (196 x 241 mm.) and smaller. Folio, $14\frac{1}{2} \times 11$ inches (368 x 279 mm.), Full contemporary charcoal morocco binding decorated with gilt; lower front hinge starting. A presentation volume from the manager of the White Star Line to the Reverend W. H. Metcalfe whose name is inscribed on the presentation White Star bookplate on the front pastedown.

In gratitude for his wise financial hand at the helm of the company during the previous 15 years, the shareholders of the White Star Line presented Thomas Henry Ismay with the sumptuous plate service pictured in this volume. The service, consisting of a centerpiece, candelabra, flower and fruit stands, sugar vases, jugs, goblets, and salt cellars, depicts the art of navigation through the ages. Legendary and historical figures adorn the pieces; the Argonaut Jason, Vasco da Gama, Christopher Columbus, Captain Cook and others. Scenes from Coleridge’s “The Ancient Mariner”, sea birds, watercraft as varied as canoes and steamships, and navigational tools are pictured on pieces of the service. The silver pieces are formally and elegantly photographed and the rich tones of the woodburytypes make this an exceedingly handsome book. Text opposite each photograph describes in detail what each silver object represents.

Thomas Henry Ismay (1837–1899) rescued the White Star Line from bankruptcy in 1869 and turned it into one of the great shipping successes of the nineteenth century, on a par with the Cunard line.

\$1,800.



28.

A MASSIVE ALBUM FOR THE HOFFMAN HOUSE, WITH PHOTOGRAPHS BY SARONY



29.



29.

29. SARONY. PHOTOGRAPHIC ART ALBUM. HOFFMAN HOUSE. (New York City, circa 1885). This monumental volume was created by the prominent New York photographer, Napoleon Sarony. Each side of the 23 thick board pages contains a matted albumen photograph and four matted advertising cards. Of the photographs, 42 are large portraits of notable actresses. Portraits of Grover Cleveland and his vice president, a portrait of the celebrated coronet player Liberati, and a photograph of the Owen papermaking establishment (possibly the producer of this album) are included. Of the 184 advertisements, 91 are photographs, the others are either engraved, lithographed, or chromolithographed. The large photographs measure $11\frac{1}{2} \times 6\frac{3}{4}$ inches (292 x 171 mm.), while the advertisements are mostly 8 x 4 inches (203 x 102 mm.) or the reverse. Elephant folio, 22 x 20 inches (559 x 508 mm.). Brown calf with lettering in gilt; expertly rebound with new brown morocco spine; minor soiling to the first few leaves; some old chromolithograph die cuts are mounted on the first five pages; light foxing.

Produced to sit in the lobby or bar of pre-eminent hotels, "art albums" were a kind of concierge service, created to entertain and inform visitors of the businesses and pleasures associated with these exclusive establishments. This album is filled with seductive portraits of the stars of the "Belle Epoque", including Fannie Davenport, Adelina Patti, Ada Rehan, Lotta Crabtree, Modjeska, Ellen Terry, and Lillian Russell, plus dozens of advertisements for goods and services.

All 42 actresses were posed and photographed by the greatest photographer of the American theatre, Napoleon Sarony (1821–1896). He "established a studio on Broadway in New York in 1866—exactly the right time to take advantage of the American public's growing fascination for the theatre and to satisfy the accompanying demand for pictures of its stars. For the next thirty years Sarony photographed virtually every actor and actress working on the New York Stage."—*Bassham p. 3.*

The Hoffman House was located on Broadway between 24th Street and 25th Street. Built in 1864, it quickly became the informal meeting place for the Democratic Party in New York. Grover Cleveland stopped there frequently, and was living there when he was elected to the Presidency for his second term. General Benjamin Butler and General Winfield Scott made the hotel their home on several occasions, and William Randolph Hearst lived at the Hoffman when he first came to New York City. Edward S. Stokes, who shot financier James Fisk, Jr., became a partner in the hotel, serving as general manager until 1897. The elegant barroom with its shocking painting "Nymphs and Satyrs" by Bougereau, became a major tourist attraction.

Due to their large size and small number, hotel "art albums" rarely survived. We have located two others in public institutions. One for the Parker House of Boston is at Brown University, and the other for the Ponce De Leon Hotel of Saint Augustine, Florida is at Jacksonville University.

See additional illustration on inside front cover.

\$18,000

CARPATHIAN MOUNTAIN PHOTOGRAPHS BY THE FOUNDER OF A HUNGARIAN DYNASTY

30. (Divald, Károly, photographer). KÉPEK / A MAGAS TÁTRÁBÓL.

Esperies and Budapest, circa 1885.

A portfolio of 30 albumen landscape photographs of the impressive Tatra mountains by Károly Divald. The images measure $6\frac{1}{4} \times 4\frac{1}{4}$ inches (159 x 108 mm.) on stiff printed mounts, each captioned in Hungarian and German. Oblong 4to, 10 x 13 inches (254 x 108 mm.). Loose in a pictorial red portfolio; age toning to portfolio.

The photographs illustrate the splendid snow covered peaks of the Tatra Mountain Range, its rushing waterfalls and streams and its spa towns and resorts. Visited by nineteenth century mountaineers and tourists, the Tatras were also used as lands for sheep grazing and mining. The Tatras, in present day Slovakia, are the highest mountains in the central Carpathians, with twenty-four peaks over 8,200 feet.

Károly Divald (1830-1897), a pioneer of Hungarian photography, made landscape and city views using the wet collodion process. His three sons took over his studio and became active in early twentieth century Hungarian photography. *Hungarian Photographs: page 138.*



30.

\$3,500.



31.

A CASTLE GOES TO AUCTION

31. DEVIZES CASTLE. THE PARTICULARS OF THE DEVIZES CASTLE ESTATE, AT DEVIZES, WILTSHIRE, COMPRISING THE FINE AND EXCEEDINGLY INTERESTING CASTLE, AND ITS ANTIQUE FURNITURE, WORKS OF ART, &C... (circa 1885). 32 pages. With two hand colored maps (one folding) and seven mounted woodburytype photographs measuring $4\frac{1}{2} \times 3\frac{1}{2}$ inches (114 x 89 mm.) and slightly smaller. Each has an arched top and shows sections of this venerable castle. Quarto, 12 x 9 inches (305 x 229 mm.). Green cloth with ornate gilt cover; light staining to cover. The first leaf is uniformly stained due to an old insert. With an inscription dated 1888.

A beautiful and expensively produced prospectus for the auction of Devizes Castle whose construction began in 1080. The contents of each room are listed. Along with the castle, its antiques, furnishings, and works of art, the purchaser would acquire "stabling, gardens, and beautifully-timbered park-like lands and pleasure ground, the whole in perfect condition and with Caen Hill Farm, upward of 120 acres. The properties form a most complete purchase for any nobleman or lady or gentleman of taste."

\$950.



32.



32.

A SPECTACULAR TABER ALBUM OF CALIFORNIA



32.

32. VIEW ALBUM. TABER. Circa 1885. A beautiful album of 60 mounted albumen photographs by Isaiah West Taber, issued by his studio. The images measure 5 x 8 inches (127 x 203 mm.) or the reverse, on stiff, tinted mounts, 9½ x 11½ inches (241 x 292 mm.). Each image includes a numbered caption and Taber's logotype along the bottom edge. There are 23 photographs of San Francisco, 20 of Yosemite Valley and 17 other photographs of northern and central California. Oblong quarto, 10 x 12 inches (254 x 305 mm.). Half brown morocco with title "Taber" in gilt. Aside from minor foxing on the first image, the contents are crisp and clean and the album, itself, is in excellent condition.

Photographer and publisher Isaiah Taber (1830–1912) produced over 30,000 scenic views of California and the West. Tourists, visiting dignitaries, and the local populace flocked to his "Photographic Art Gallery" to have their portraits made and to buy scenic views that were often mementos of their grand tours of the state. View albums such as this were specially ordered by those clients with the means to afford these custom-made items. Among the views included in this album, those of San Francisco and Yosemite Valley are best known. Rarer views include three from Sonoma, plus Korbell's Ranch and the ferryboat "Solano." The album also contains views of the Monterey peninsula with its surviving 17th and 18th century Spanish and Mexican architecture. A number of these photographs are illustrated

in *Taber: A Photographic Legacy, 1870–1900* by Linda and Wayne Bonnett.

Isaiah Taber can be considered the great chronicler of the late 19th century boom in California. Arriving in San Francisco in 1864, he worked for the photographic and publishing firm of Bradley and Rulofson until he opened his own gallery in 1872. His entrepreneurial talents and his gift for self-promotion soon made his "Photographic Art Gallery" the most successful among the many competing photographic establishments in San Francisco. He advertised extensively, employed innovative photographic technology, some of it self-invented, and even established telephone connections to nearby hotels to entice tourists to visit the gallery. All this, plus the gallery's location just steps away from the Palace Hotel, made it an almost inevitable destination for visitors to San Francisco. When Taber acquired the negatives of the bankrupt photographer Carleton Watkins in 1876 his scenic view business took a large leap forward, and for the next 30 years Taber supplemented views by Watkins with photographs he and his operators took throughout the West.

Isaiah Taber, like his colleagues Carleton Watkins, Arnold Genthe, and others, lost his entire inventory of negatives and prints in the earthquake and following fires of April 17, 1906. A complete list of the images in this album is available upon request.

See additional illustration on title page.

\$25,000.

FRENCH ENGINEERS DIG IN

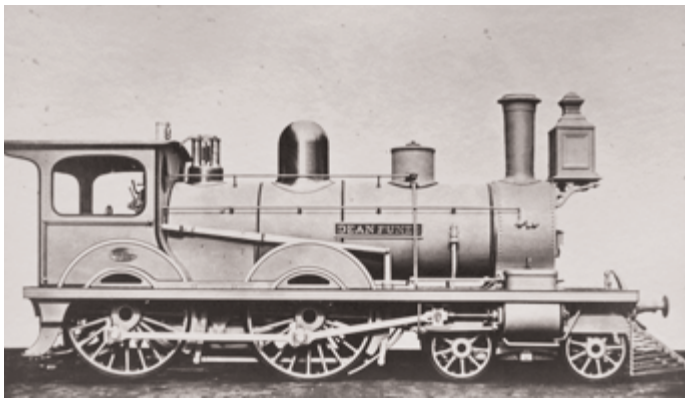
33. [FRENCH MILITARY EXERCISES. 1886]. An album with 21 tipped in albumen photographs on leaves with handsome manuscript captions. The photographs range in size from 6 x 4 inches (152 x 102 mm.) to 6½ x 9 inches (165 x 229 mm.). Laid in is one loose photograph showing the complete company on one of their newly built bridges, with an extensive manuscript text on the back. Oblong quarto, 9 x 12 inches (229 x 305 mm.). Black leather with the word "Album" in gilt; expertly re-backed.

This album documents an engineering corps encampment at Poizat, in Alsace. The photographs show the construction of "easel" shelters formed of railroad ties and gabions (cylinders of wicker work filled with earth) intended to provide protection against explosions, as well as the digging of trenches and the construction of temporary bridges. One exciting photograph depicts a bomb detonating.

\$1,600.



33.



34.

AN ENGLISH LOCOMOTIVE TRADE CATALOG

34. LOCOMOTIVES FOR BROAD GAUGE RAILWAYS, MANUFACTURED BY SHARP, STEWART & CO., LIMITED. ATLAS WORKS. Manchester, 1886. A catalogue containing 16 mounted albumen photographs, each measuring 3¼ x 5½ inches (83 x 140 mm.) on hinged board mounts. Each image is interleaved with descriptive and technical text. Large octavo, 9½ x 7½ inches (241 x 191 mm.). Green publishers cloth with title in gilt; inner hinges rebuilt.

Fourteen images depict engines built for use in Northern Spain, Russia, India, and Argentina. The final two images show tenders, the car directly behind the locomotive, used for holding coal.

This prominent English machinery company, started by Thomas Sharp and Richard Roberts in 1828, built its first locomotive in 1833. By 1903 the firm had produced over 5,000 locomotives for sale worldwide.

\$1,500.



35.

NARROW GAUGE LOCOMOTIVES.

35. LOCOMOTIVES FOR NARROW GAUGE RAILWAYS, MANUFACTURED BY SHARP, STEWART & CO., LIMITED. ATLAS WORKS.

Glasgow, circa 1888. A catalogue containing 27 mounted albumen photographs, each measuring 3¼ x 5½ inches (83 x 140 mm.) on hinged board mounts. Each image is interleaved with technical text. An early owner has added, in pencil, exotic names or locations under the engines' titles. Large octavo, 9½ x 7½ inches (241 x 191 mm.). Brown publishers cloth with title in gilt; offsetting to text pages due to poor quality paper.

Various narrow gauge engines and tenders are shown in profile. In 1888, the manufacturing firm of Sharp, Stewart & Co., having outgrown its plant in Manchester, acquired the Clyde Locomotive Works in Glasgow where it expanded production.

\$1,500.

PORTRAIT OF A TUMOR

36. Arce Ibanez, Ramon. **CONTRIBUCION AL ESTUDIO DE LOS SARCOMAS. TESIS DE LA FACULTAD DE CIENCIAS MEDICAS DE CORDOBA.** Cordoba, Argentina: El Interior, 1889. 88 pages. With four mounted albumen photographs, 6 x 4¼ inches (152 x 108 mm.) of a young female patient with tumor of the mouth. Octavo, 9¾ x 6½ inches (247 x 159 mm.). Modern green cloth.

Discussed is surgery on Matilde Brito, age 7, who had osteosarcoma, one of the most common childhood bone cancers. She is shown in the first photograph with a huge tumor on the right side of her mouth. The second photograph shows her twenty days after the removal of the tumor and the third and fourth images are detailed views of the removed tumor. *Ferrari. #24.*

\$950.



36.

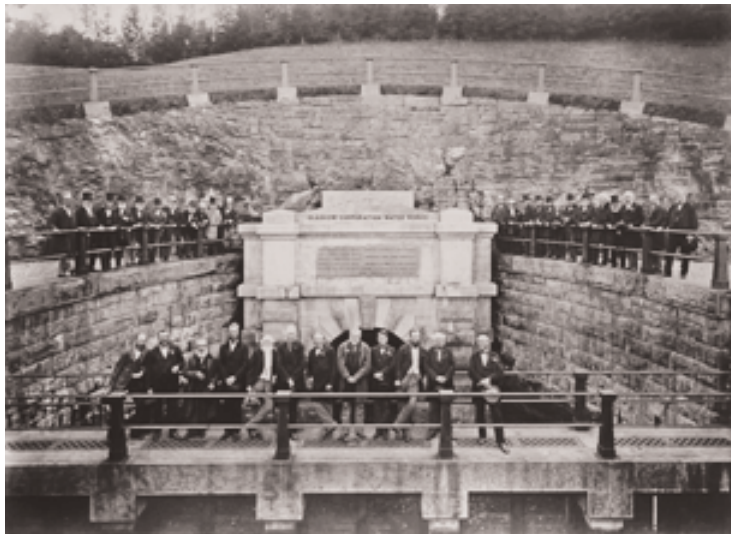
AN OBSCURE WORK BY THOMAS ANNAN

37. **GLASGOW CORPORATION WATER WORKS. PHOTOGRAPHIC VIEWS OF LOCH KATRINE, AND OF SOME OF THE PRINCIPAL WORKS CONSTRUCTED FOR INTRODUCING THE WATER OF LOCH KATRINE INTO THE CITY OF GLASGOW.** Glasgow: Printed by James C. Erskine, 1889. With 29 pages of text by James M. Gale, Engineer to the Commissioners, and 33 mounted and captioned albumen photographs by T. & R. Annan of the aqueducts, bridges, sluices, and other engineering features of the system between Loch Katrine and Glasgow. The photographs measure mostly 8 x 11 inches (203 x 279 mm.). Oblong folio, 12½ x 15½ inches (318 x 394 mm.). Red morocco backed cloth with the title in gilt; lightly rubbed. With a presentation inscription to Hugh Brechin, a member of the water commission.

The first aqueduct project to successfully provide Glasgow with plentiful, cheap, and clean water is the subject of this book. The impressive photographs show Loch Katrine, the series of aqueducts and bridges that brought the water to Glasgow, and the terminus at Mugdock Reservoir. Various members of the water commission are shown posing at Loch Katrine in 1876, 1880 and 1886.

The twenty-five mile long water system between Loch Katrine and Glasgow, which Thomas Annan had photographed in 1876, was commemorated in the first edition of this book, published in 1877 with 28 photographs. As industrial Glasgow grew, need for a second reservoir arose. To convince members of the water committee and the city council to support a proposal for this expansion, this new edition, an enlarged version of the 1877 edition with five additional photographs, was issued.

\$7,500.



37-



37-

A MAJOR COLLECTION OF JAPANESE SWORD GUARDS

38. SELECTIONS FROM THE DESCRIPTIVE CATALOGUE OF SWORD GUARDS, METAL WORKS, ETC. IN THE GILBERTSON COLLECTION WITH AN INTRODUCTION [BY E. GILBERTSON] AND NOTES. Bristol: J.W.

Arrowsmith, 1889. 125 pages of text and 67 mounted albumen photographs, $6\frac{3}{4} \times 3\frac{3}{4}$ inches (171 x 95 mm.) of sword guards, or tsuba, and a few other Japanese metal artifacts. Each plate is annotated in red ink, with corresponding annotations in the text. Octavo, $8\frac{1}{2} \times 5\frac{1}{2}$ inches; modern dark blue (almost black) pig skin with leather label. Inscribed "C. J. Turlong from E.G."

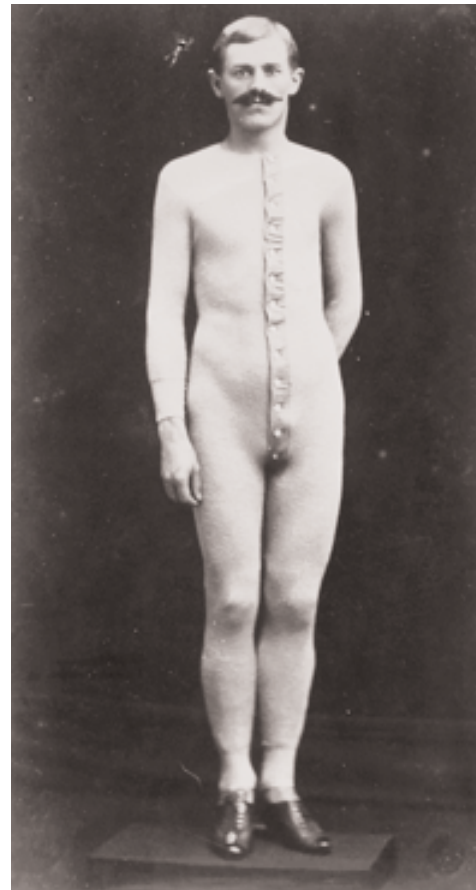
The photographs depict 114 beautifully wrought metal sword guards as well as iron vases, tobacco pipes, and a sculpted crayfish. "Besides their interest as works of art, the sword guards abound in illustrations of the history, folk-lore, and traditions of the Japanese to a greater extent than any other class of metal work. They are in fact the highest expression of the chaser's art, exhibiting not only great skill in design and choice of material, as well as exquisite workmanship, but often also skilful combinations of colour which make them almost pictures in miniature. They have moreover another value, inasmuch as they frequently have recorded on them not only the name of the chaser and his residence, but frequently the name of the designer also" (p. 15 of the book).

Edward Gilbertson (1813–1904) wrote at least eight books on Japanese swords, inros, netsukes, and other Japanese art.

\$8,500.



38.



39.

FROM THE MAKERS OF THE "UNION SUIT"

39. THE "MUNSING PLATED UNDERWEAR."

Minneapolis: The Northwestern Knitting Co, (1890). A product catalog containing seven (of eight) mounted gelatin silver prints, $5\frac{1}{2} \times 2\frac{7}{8}$ inches (140 x 71 mm.). With a "Copyright 1890" rubberstamped on the cover and on a few of the pages. Twelvemo, $7 \times 4\frac{1}{2}$ inches. Printed decorative boards with ribbon ties, ties torn.

An early Munsingwear catalog, illustrating its famous one-piece, full length "union suit," an essential piece of American clothing for forty years. The seven full-page photographs, with descriptive text on each facing page, depict either a young woman or man modeling "Munsing Plated Underwear."

Minneapolis-based Munsingwear, Inc., founded in 1886 as the Northwestern Knitting Company, manufactured knit underwear. The company's founders, George D. Munsing, Frank H. Page, and Edward O. Tuttle had invented and patented a method of plating woolen fibers with silk and cotton to take the "itch" out of woolen underwear. Their union suit enjoyed great success and became standard issue for U.S. soldiers in World War I. Munsingwear became the nation's leading producer and distributor of underwear.

During the 1890s, the company launched advertisements of women's underwear in *THE LADIES' HOME JOURNAL*. This bold marketing strategy, in an age when underwear was termed "unmentionable," proved successful. The Munsingwear name was branded in 1919, and in 1923 Munsingwear was the first Minnesota company to be listed on the New York Stock Exchange.

\$2,200.

A COLONIAL COSTUME BALL THAT'S OVER THE TOP

40. [MISS CHARLOTTE ALICE BAKER'S COSTUME BALL]. [Deerfield, Mass., 1892]. A magnificent scrap book for this impressive social event at the Frary House in Deerfield, Massachusetts, with 65 platinum and silver matte collodion photographs by Emma Coleman, ranging in size from $4\frac{1}{2} \times 1\frac{1}{2}$ (108 x 32 mm.) to $5\frac{7}{8} \times 7\frac{5}{8}$ inches (146 x 191 mm.). Also included are the invitation to the ball, letters accepting and declining (from Edward Everett Hale, George Washington Cable, L.B.J. Lincoln and others), and written reminiscences of the ball and the grand home. The photographs show the house, its grounds, rooms, and the guests at the costume ball. Small folio, 13 x 11 $\frac{1}{4}$ inches (330 x 286 mm.). Half brown morocco with five raised bands and the spine embossed "Ball—Frary House. E.A.C. / 1920."

Charlotte Alice Baker (1833–1909), writer and preservationist, was one of the first members of the historic community of Deerfield to restore her family home to its original colonial appearance. In 1890 she hired a notable Boston architectural firm to do the restoration and she filled the house with numerous New England antiques, needlework, ironwork, and basketry. On August 25, 1892 Miss Baker gave a grand ball. All sixteen rooms were "thrown open" to show off the colonial splendor. All guests were requested to come in the costume of the early eighteenth century. The photographs depict the exterior and interior of this large home, dating from the late seventeenth century. Details of the interiors complete with eighteenth century furnishings—spinning wheel, great fireplace with crane and cooking utensils, pewter ware, etc.—are also pictured. Ladies in period brocade gowns and powdered hair are shown dancing, eating and drink-



40.

ing, and conversing with gentlemen dressed in wigs and satin and velvet frock coats. Even the butler and the maid are dressed in eighteenth century fashion. From the photographs it can be seen that everyone in attendance took the period dress very seriously and had great fun.

The photographer, Emma Lewis Coleman (1853–1942) was Ms. Baker's companion, and together they shared a strong interest in literary, artistic, and antiquarian pursuits. She helped Ms. Baker restore Frary House. Her photographic work from the 1880s and 1890s, evokes an idyllic rural life and is imbued with nostalgia for the pre-industrial age. The ball at Frary House provided her with an ideal subject for her photographic vision.

\$8,500.



40.

MAMMOTH VIEWS OF ZINC MINING IN VIRGINIA



41.

41. BERTHA ZINC MINES AND WORKS.

PULASKI, VA., USA. [cover title]. (1893). Eight leaves of text plus 20 mammoth gelatin silver prints. Five of the photographs are of maps and plans and the other fifteen are views of the mines and smelter. All images measures 13 x 16 inches (330 x 404 mm.) on printed mounts. Folio, 18 x 22 inches (457 x 559 mm.). Modern brown cloth with old leather label mounted to front cover; professionally rebound and repaired, with some pages rebuilt. A pencil notation on the first leaf of the text states "made in spring of 1893 and was at Columbian Exhibition at Chicago."

The anonymous photographer portrays a powerful picture of both the devastation of mining and the glory of new mining technologies. The large photographs show the excavation of farmland, the extensive mining and rail operations needed to extract the ore, the "company town", and interior and exterior views of the giant smelting operation.

The Bertha Zinc Mines and Works constructed its first furnace in 1879 and the following year turned out its first lot of zinc (400 lbs.). The smelter from this furnace ranked as one of the best in the world. Although the zinc supply ran out in the years prior to World War I, when the company closed in 1910 it was Pulaski's largest industry.

\$12,500.



41.



9.—THE 180 AT EAST POOL MINE.

42.



20.—A HILL AT THE 411, DOLCOATH MINE.

42.

PHOTOGRAPHING THE DEEP MINES OF CORNWALL

42. Burrow, J. C. and William Thomas. 'MONGST MINES AND MINERS; OR, UNDERGROUND SCENES BY FLASH-LIGHT: A SERIES OF PHOTOGRAPHS WITH EXPLANATORY LETTERPRESS, ILLUSTRATING METHODS OF WORKING IN CORNISH MINES. London: Simpkin, Marshall, Hamilton, Kent & Co, 1893. With a frontispiece silver gelatin print of the chief mining district of Cornwall, measuring 7 x 9 inches (177 x 229 mm.) and the 26 woodburytypes, mounted two to a page, showing miners working in various underground mines. Each measures 4 x 5¾ inches (102 x 146 mm.) and is protected by a tissue guard. Small folio, 12¼ x 9¼ inches (317 x 246 mm). Inscribed on the fly-leaf by the photographer J.C. Burrow. The book includes texts by J. C. Burrow on mine photography and by William Thomas describing the activities and locations seen in these photographs. Red cloth with ornate gilt lettering; covers lightly stained. With an institutional hand stamp on the half-title and the verso of the frontispiece.

The well conceived woodburytypes graphically depict the risky and unpleasant conditions of the mines. The miners are seen at work: breaking rocks with hand-picks and sledges, loading small rail carts, laying timbers, and using pneumatic rock-drills to expose the ore.

"J. C. Burrow was the master of that dirty and dangerous occupation, the photographing of deep metal mines."—*Imagining Paradise*, page 94. The challenges he faced are conveyed by the photographs as well as his own text. Burrow described his invention in underground lighting – mixing magnesium lamps and lime-light burners to illuminate the deep shadows of the mines. He had many obstacles to overcome: the high temperatures in the deep mines and the endless condensation and dripping water, affecting cameras, lenses, and lighting. There were the ever present dirt and dust, making it almost impossible to keep glass plates and lenses clean. The tripod, when used, was unsteady on the rocky surfaces and the camera often had to be attached to ladders or beams to photograph down shafts or at odd angles. Yet Burrow managed to make remarkably clear and crisp photographs that dramatized the perils and drudgery of mining.

\$3,500.

AN INDUSTRIAL BEHEMOTH: THE MARYLAND STEEL COMPANY



43.

43. VESSELS BUILT BY MARYLAND STEEL CO., MARINE DEPT., UP TO JULY 1894. • PLANT OF MARYLAND STEEL COMPANY, BLAST FURNACES, RAIL MILL & SHOPS, JULY 1894. • PLANT OF MARYLAND STEEL CO., MARINE DEPT., JULY 1894. A group of three albums containing 198 rich cyanotype photographs by an anonymous photographer, mostly measuring 7 x 9 inches (178 x 229 mm.). Each photograph is labeled and dated with a handwritten caption either below the image, on the image, or on verso of the image. Oblong quarto, 8 x 13 inches. (203 x 330 mm.). Paper covers in the cyanotype process.

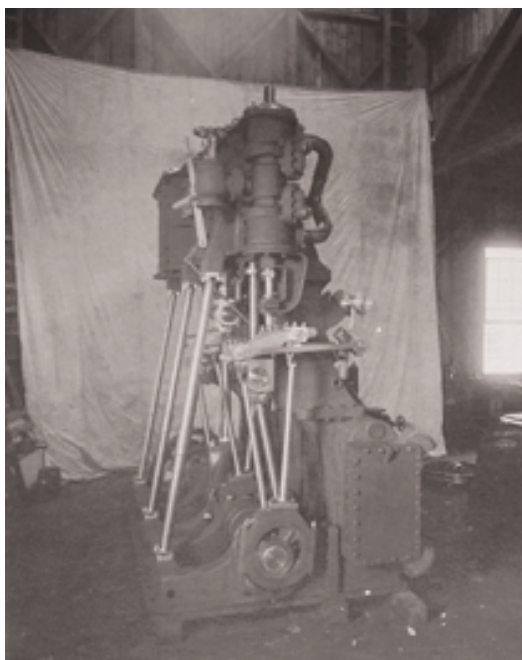
These three volumes exhaustively document shipbuilding at the Maryland Steel Company from 1891 through July 1894. The first album contains 83 views of ships in various stages of construction, including some of the earliest hulls the shipyard produced, completed vessels, their opulent interiors, their engines, and other heavy equipment. Such ships as the “S.S. Alabama,” the “S.S. Gloucester,” and the “S.S. Lancaster” are shown. The second album comprises 33 photographs of furnaces, Bessemer converters, boilers, the rail mill, the foundry, as well as large and small ships, including “whale backs” (These vessels for carrying bulk cargo needed little horsepower to move but could only be built of iron and steel). The 82 photographs in the final album furnish a

detailed record of the shipyard with its immense buildings, some under construction. Included are interior and exterior views of the “tool shed,” the “joiner shop,” the “boiler shop,” and other workshops. Men at work appear inside these vast structures where ship parts were manufactured and assembled. Several photographs of “sheers,” utilized for lifting heavy objects and equipment on or off ships, are particularly striking. Photographs of Krupp 80-ton and 124-ton guns are included as well.

In 1887 at Sparrows Point, Maryland, the Maryland Steel Company, a subsidiary of the Pennsylvania Steel Company opened an iron and steel making plant and a shipyard. Located on the Chesapeake Bay, where high-grade iron ores imported from Cuba could easily be delivered, it became the largest and most productive steel plant in the western hemisphere. Its diverse work force included Russians, Hungarians, and African-Americans and a company town (pictured in the albums) grew up to house them. By the time it was purchased by Bethlehem Steel Company in 1916 the Maryland Steel Company had built 176 ships. The Sparrows Point plant continued to supply commercial customers and the United States military with tankers, ore carriers, cargo ships, and coastal passenger ships for years to come.

This three-album series is a remarkable and detailed pictorial history of the Maryland Steel Company from infancy to maturity.

\$15,000.



43-



43-

AN EXTRA-ILLUSTRATED VOLUME ON THE ORANGUTAN

44. Delisle, F. *NOTES SUR L'OSTEOMETRIE ET LA CRANIOLOGIE DES ORANG-OUTANS*. (Paris, 1895). Issued in *Nouv. Arch. Mus. D'Hist. Nat.* Series 7,3. pages 83–18. This copy has been extra-illustrated with 22 engravings, lithographs, half-tones, and nine mounted albumen photographs, by an anonymous photographer, ranging from 6 to 4¼ inches (152 x 108 mm.) to 8½ x 6 inches (165 x 152 mm.). Tall quarto, 12 x 9½ inches (305 x 241 mm.). Calf-backed marble boards; edges lightly rubbed.

The book is an anatomical study of the orangutan's skull and bone structure. Of special note among the added illustrations are the two albumen photographs of large orangutans with their trainers and the two splendid chromolithographs of the faces of Maurice and Max, the two orangutans housed at the zoo in the Bois de Boulogne. They fascinated the Parisian public and it is said that during 1893, 35,000 people a day came to see them.

Since the arrival of the first orangutan in Europe in 1776 (at the private Menagerie of the Prince of Orange in Holland), these large apes had fascinated both scientists and the general public.

See additional illustration on back cover.

\$4,500.



44-

TRAVELS THROUGH THE HOLY LANDS, PRIVATELY PRINTED AND WITH ORIGINAL PHOTOGRAPHS.

45. (Proctor, William George). THE LAND OF THE PHARAOHS, JERUSALEM, AND THE LAND OF JUDAH. Darwen, England: "Darwen Post" Printing Co., (1896). 107 pages. Illustrated with 18 small gelatin silver prints bound-in and measuring 2 ¼ x 3 inches (57 x 76 mm.) and 3 ¾ x 2 ¾ inches (95 x 70 mm.). Small octavo 6½ x 4½ inches (165 x 114 mm); half black calf with leather labels; head of spine chipped.

The straightforward and personal photographs in this obscure, privately published narrative of a vicar's travels illustrate the pyramids, Cairo, Alexandria, Jerusalem, the Dead Sea and other sites on this tour through Egypt and Palestine. Started as a series of letters to relatives, this project became two lectures at St. Cuthbert's School, which were "illustrated by a large number of photographs which I have no doubt gave an interest to my story which it would otherwise not have possessed."

Proctor was a graduate of Queens College, Cambridge, became the Vicar of St. Cuthbert's in Darwen 17 miles northwest of Manchester and later the rector of the Chapel of St. Mary at Rufford.

\$1,200.



45.

GENERAL ELECTRIC ROLLS OUT THE RED CARPET

46. SOUVENIR OF THE VISIT OF LORD AND LADY KELVIN TO GENERAL ELECTRIC COMPANY. Schenectady, NY: 1897. An album of 33 platinum photographs (three being of drawings) on a very thin tissue-like photographic paper, mounted one to a page. Each photograph is approximately 7 x 9 inches (178 x 229 mm.) by an unknown photographer. Letter press captions appear on the facing page opposite each plate. Oblong quarto, 11¾ x 14¼ inches (298 x 362 mm.). Brown limp leather; off-setting from the photographs.

This album commemorates the visit of Lord and Lady Kelvin to the Schenectady Works of the General Electric Company on September 24, 1897 (two photographs in the album are so dated). The generation of electrical power at the immense plant is presented with views of generators, machine and armature shops, air blast transformers, rotary converters, and other equipment. There are exterior views of the plant and the town of Schenectady as well as the factory railway and its cars. Two remarkable photographs record, in close up, the flames of 150,000 volt disruptive discharges of electricity. One photograph is a group portrait of the British physicist, Lord Kelvin, Lady Kelvin, mathematician Charles P. Steinmetz, and other prominent individuals who served GE as directors or executives and/or were members of America's wealthy elite. They include Elihu Thomson, a founder of the Thomson-Houston Electric Company; partners George Foster Peabody and Spencer Trask, investment bankers, philanthropists and leading financiers of electric lighting companies; Ogden Mills, also a banker and philanthropist; Edwin W. Rice, GE's first technical director and

vice president of manufacturing and engineering; George E. Emmons, another GE vice-president; Eugene Griffin and others.

Under the auspices of financier J. P. Morgan, the Edison General Electric Company and its main competitor, the Thomson Houston Electric Company merged into the General Electric Company, headquartered in Schenectady, New York, in 1892. GE rolled out the red carpet to show off its achievements to Lord Kelvin. In addition to assembling this lavish album, it brought the distinguished physicist to Schenectady in a luxurious private railcar, pictured in the album.

Born William Thomson, (1824–1904), Lord Kelvin made significant contributions to physics in the fields of electricity, engineering, and practical marine science. His expertise made it possible to lay the first telegraph cable across the Atlantic Ocean. Charles P. Steinmetz (1865–1923) was GE's most distinguished scientist. Among his numerous patents and major theoretical accomplishments was a system of generation and transmission of alternating current that greatly expanded the electric power industry in the United States. For creating artificial lightning in his laboratory, he became known as the "forger of thunderbolts."

This album will be included in the upcoming exhibition "Brought to Light: Photography and the Invisible, 1840–1900" at the San Francisco Museum of Modern Art, October 11, 2008–January 4, 2009, and at the Albertina, Vienna, Austria, March 20–June 6, 2009. It will be illustrated and described in the exhibition catalogue of the same title. The album will be available for sale but NOT for delivery to the buyer until after the close of the exhibition in Vienna.

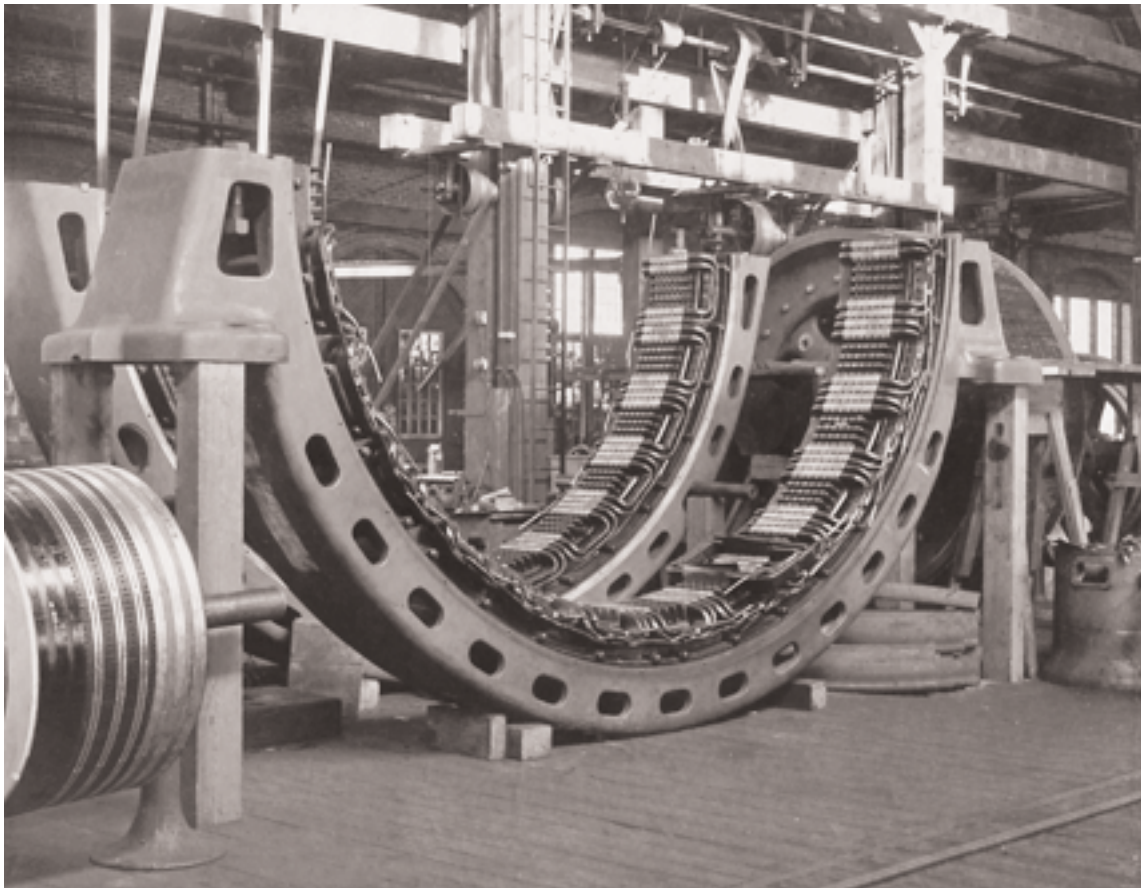
\$8,500.



46.



46.



46.

A TRADE CATALOG FOR RELIGIOUS STATUARY

47. CATALOGO ILLUSTRADO DE LAS ESTATUAS RELIGIOSAS QUE SE FABRICAN EN LOS TALLERES DE LA LIBRERIA CATOLICA DEL SAGRADO CORAZON DE JESUS. Puebla, Mexico: Imprenta Artistica, 1899. 8 pages of text plus 34 albumen photographs on printed mounts. Depicted are religious statues of saints and the Holy Family. Each statue is numbered and has a descriptive text and a price, making the catalog a fine sales tool for this artistic workshop. Octavo, 8½ x 7 inches (216 x 178 mm.). Cloth backed pictorial boards; covers stained.

Pictured against painted backdrops are large plaster figures of Christ and the Holy Family. Various angels and saints are also displayed and each figure has a stock number attached.

Mexican culture has a long history of personal religious artifacts, from pre-Columbian idols to Roman Catholic relics, shrines, and figurines. By the turn of the twentieth century, the production of religious statuary (in wood, plaster, stone, and eventually in plastic) had become a large industry in Mexico.

\$900.



47.



48.



48.

A LUSH BOTANICAL ALBUM

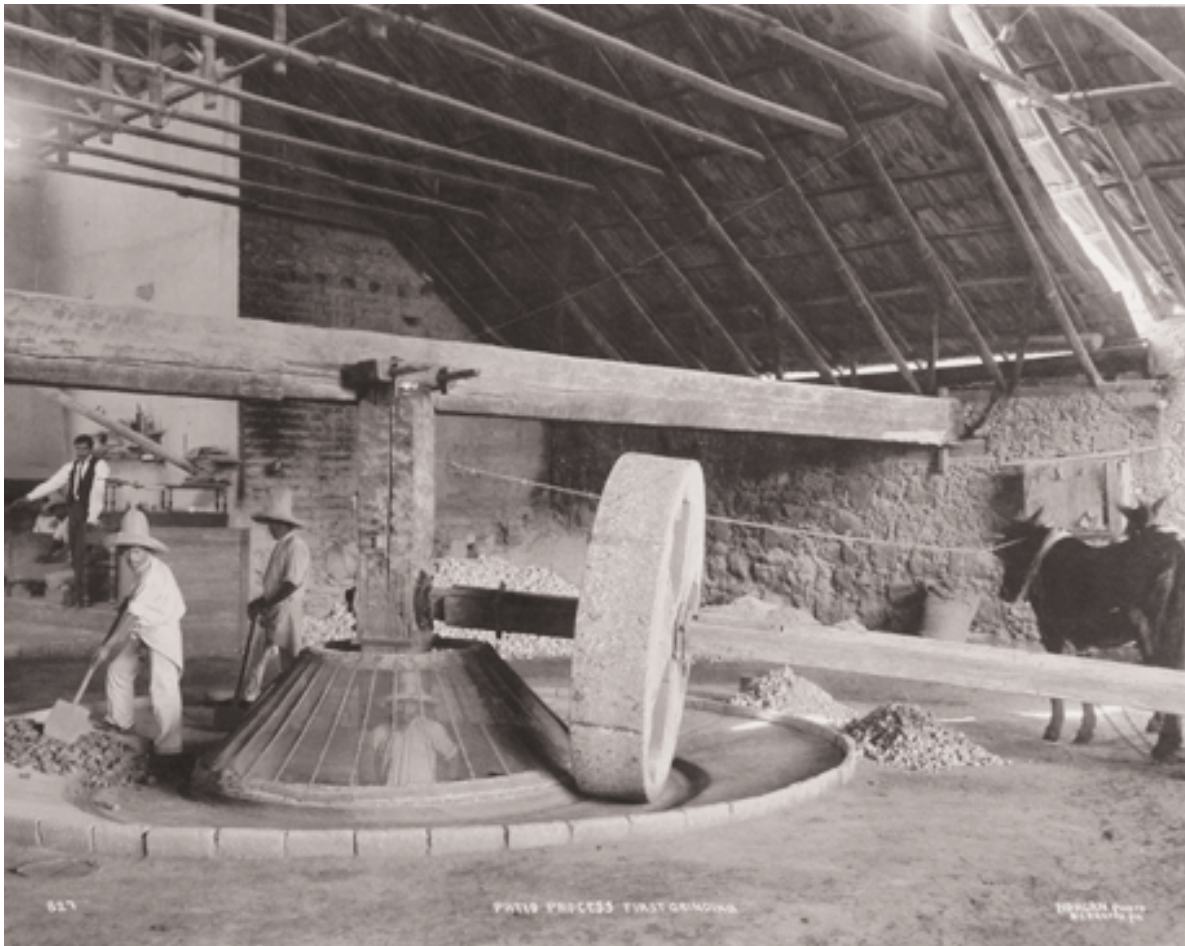
48. SOCIÉTÉ NATIONALE D'HORTICULTURE DE FRANCE. EXPOSITION GÉNÉRALE. Paris, circa 1900. An elegant album depicting the floral beauty displayed at a French exposition. In 71 mounted photographs, photographer Constant Robert displays exquisite examples of orchids, roses, irises, miniature bonsai trees, and various fruit. The photographs range in size from 3½ x 5 inches (89 x 127 mm.) to 6½ x 9 inches (164 x 229 mm.), of which 57 are rich platinum prints and the others are variously toned gelatin silver prints. Each photograph is mounted on a beige sheet, creating a thin border which is then artistically mounted to one of the thirty stiff gray boards that comprise

this album. Oblong folio, 15 x 11 inches (381 x 280 mm.). The photographer C. Robert, at 65 Avenue de la Bourdonnais, Paris, is credited on the cover. Quarter black calf with title in gilt.

Originating in 1827, a small Paris horticultural society became the Royal Horticultural Society in 1835 and by 1885 turned into the "Société Nationale d'Horticulture de France." Though unidentified, the exposition portrayed in this album was extensive and possibly associated with one of the great international French expositions of the turn of the century. All but two images are interior photographs of plants or displays. Many are beautifully conceived close ups, some showing attractive tables filled with arrangements of flowers or fruit. Of note are the six photographs of miniature Bonsai trees housed in oriental ceramics.

\$4,500.

INVESTING IN A MEXICAN MINE.



49.

49. [MEXICAN MINING]. LA LUZ MINING AND TUNNELING CO. Circa 1900. With 119 matte collodion photographs, this album explores mining in the Cubilete Mountains of Guanajuato state. Each image is 7 x 9¼ inches (178 x 235 mm.) and is titled and signed “Horgan Photo, Scranton, Pa.” Oblong quarto, 9½ x 12 inches (241 x 305 mm.). Black library buckram; ex-library with call number on spine, bookplate (properly de-accessed) and blind stamp in the margin of the first image.

This extensive promotional album most likely was assembled to attract investors to “La Luz Mining and Tunneling Co,” capitalized out of Philadelphia and located near Silao, Guanajuato. Numerous images show the mountains and geologic features surrounding the mine, the mine tunnel, mine equipment and structures, and the miners digging, carrying, sorting, and sifting ore. Several images depict the town of La Luz; in two of these the name of the mining company has been etched into the negative so that it seems to be painted onto the buildings. There are photographs of nearby mines and the cities of Guanajuato, Silao, Leon, Cuernavaca and Mexico City.

In a 1911 article in *The World's Work*, titled “The Get-Rich-Quick Game,” the La Luz Mining and Tunneling Company of Philadelphia is exposed as one of the “big frauds which have gone unpunished.”

See additional illustration on page 4.

\$9,500.



49.

PROMOTING YAKIMA VALLEY

50. [Yakima Valley] Circa 1900–1910. An album containing 35 gelatin silver prints of the orchards, vineyards, and homes of the valley, three half-tone photographic reproductions, and one “bird’s eye view” map of the Yakima Valley in south central Washington state. The photographs measuring approximately $7\frac{1}{2} \times 9\frac{1}{2}$ (191 x 241 mm.) are by various photographers, including Webster & Stevens, whose credit appears on many of the prints. The majority of photographs in this album depict in lush, close-up detail the abundant harvest of the fruit orchards and vineyards of Yakima Valley. Other images include more distant views of the orchards and the countryside, waterworks, and the large and comfortable homes of the valley’s prosperous farmers.

A panoramic view of the valley is shown in a folding 6 x 47 inch (152 x 1194 mm.) half-tone panorama. Oblong quarto, 10 $\frac{1}{4}$ x 13 inches (267 x 330 mm.). Black cloth.

Wine grapes were first planted in Yakima Valley in 1869, and commercial fruit orchards date from 1887. The development of the valley as one of the American West’s most bountiful fruit growing regions by the early twentieth century depended largely on the proximity of the valley to railroads and water. The route of the Northern Pacific Railroad through the valley furnished easy access to market for the harvests, and the railroad’s extensive land holdings in the valley were aggressively marketed to would-be farmers, with attractive buy-back schemes should the new owners wish to sell out. The Yakima River provided plentiful water.



50.

Irrigation projects rapidly transformed this valley of sagebrush into some of the United States’ most productive agricultural lands.

Commercial photographers Ira Webster and Nelson Stevens opened a studio in Seattle in 1902. They became the official photographers for *The Seattle Times* in 1906.

\$1,250.



51.

THE BUILDING OF DOCK SUD, ON LA BOCA, BUENOS AIRES.

51. [Buenos Aires]. Cover title: B A. SOUTHERN DOCK CO. LTD. PHOTOGRAPHS REFERRED TO IN ENGINEER'S REPORT. (Buenos Aires, 1902/03). An album of 55 gelatin silver prints, including two four-part folding panoramas documenting the building of a huge dock facility in the port of Buenos Aires, Argentina. The images measure 7 x 9¼ inches (178 x 235 mm.) with the two panoramas measuring 7 x 37 inches (178 x 940 mm.). Each photograph has a manuscript caption in white ink. Small folio, 13 x 9½ inches (330 x 241 mm.). Cloth backed boards with paper labels; covers heavily damp stained; expertly conserved.

The photographs in this album depict the construction of "The New Dock Sud and Boca Mole," a massive southern dock for the port of Buenos Aires started in the late 1880s. Shown are the laying of rail lines for the steam driven cranes, the building of huge stone dams, details of the extensive wooden bridgeworks, the pouring of concrete, and the seemingly endless manual labor required to complete the project. A photograph of a drawing of the soon-to-be-completed dock is included.

Today Dock Sud, with its massive petrochemical activity, is considered one of the most contaminated places on earth.

\$5,500.



51.

THE GRAND BOOK OF BREAD

52. Simmons, Owen (pseudonym). THE BOOK OF BREAD. London: Maclaren & Sons, (circa 1903). 360 pages. Illustrated from and with photographs: four half-tones; eight tipped in half-tones; and two tipped-in gelatin silver prints. The silver prints measure 8¼ x 5½ inches (210 x 140 mm.) and 7½ x 8 ½ inches (191 x 216 mm.). The images by an anonymous photographer are bold cross sections and whole loaves of bread. Large quarto, 11½ x 9 inches (292 x 229 mm.). Green cloth with black decorative border and title in gilt; covers and spine discolored, minor staining to fore-edges, and a few pages with ink highlighting. A better than usual copy.

First edition of this obsessive work which has recently attained cult status among collectors of photographically illustrated books. The author, who lacks all modesty, notes in the preface "The two most important and unique features, however, clearly distinguishing this book from anything hitherto produced, are, firstly, the most expensive illustrations... and, secondly, the tabulated results, in the concluding section of over 360 experiments, and different methods of bread-making." As to the illustrations "The author had originally no conception of the number of experiments with different processes, conducted at great expense of money and time, that would be necessary to produce the plates in their present condition... It may seem strange to those unaccustomed to this work, that one of the chief difficulties has been to reproduce the whiteness of the crumb of the loaves..."

Parr and Badger, in their description of this book observe: "The nineteenth-century photo book was primarily an archive in which the things of the world were stored and catalogued. Here, at the beginning of the twentieth century, one of the humblest, yet most essential of objects is catalogued as precisely, rigorously and objectively as any work by a 1980s conceptual artist."—Parr & Badger. *Volume I*, p.56. *Bitting P*. 434.

\$7,500.



52.

BEAUTIFULLY PRINTED IN INDIA

53. NORTH WESTERN RAILWAY. TIME TABLE FOR SPECIAL TRAINS CONVEYING THEIR ROYAL HIGHNESSES THE PRINCE & PRINCESS OF WALES AND SUITE... Lahore, India, 1905. Ten leaves, each printed in blue and gold containing text and ten mounted gelatin silver prints measuring 3 x 4¾ inches (76 x 121 mm.). The photographs comprise scenes along the route of the 14 day rail journey through northwestern India. Quarto, 10½ x 7 inches (267 x 178 mm.). Printed boards, string tied.

Printed by the North Western Railway Press and using mounted photographs even at this late date, this exquisitely designed brochure celebrates the special travel arrangements for this royal visit to the Lahore region and depicts many of the temples and other splendid architecture encountered along the route. \$1,500.



53.



BUILDING A CALIFORNIA RAILROAD BRIDGE

54. [CENTRAL CALIFORNIA RAILWAY].

California, 1907–1909. A series of 104 gelatin silver prints by the photographer C. M. Kurtz documenting the construction of the Dumbarton Point Railway Bridge, which crosses the southern end of San Francisco Bay from Palo Alto on the west to Newark on the east side. Each photograph, 7¼ x 9¼ inches (184 x 241 mm.) or the reverse on a 8 x 10 inch (203 x 254 mm.) sheet of paper, is captioned, dated and numbered in ink. One print is signed by the photographer, who is known to have photographed other bridge projects in Northern California, including the San Francisco–Oakland Bay Bridge.

This sequentially numbered series of exceptionally clean and crisp photographs, chronologically traces the erection of the Dumbarton Bridge between August, 1907, and December, 1909. The photographs show men at work building trestles, false works, draw spans, abutments, and a pivot pier. Also included are views of dredging, pile driving, and other activities requiring heavy equipment, as well as the floating of bridge spans into position on barges. The completed bridge, consisting of a series of spans, included a central section which rotated to allow boats to pass through.

\$3,500.

MONTANA'S BEAUTIFUL BITTER ROOT VALLEY



55.

55. THE BITTER ROOT VALLEY. Montana, circa 1908. An album of 51 matte collodion or gelatin silver prints, 7¼ x 9 inches (184 x 227 mm.). All photographs are highlighted with a simple gray photographic border. Many are by A.V. Walker, whose copyright appears on some of the images. This booster album portrays the lush agricultural land, bountiful harvests, and ample water of Montana's Bitter Root Valley. Oblong quarto, 11 x 13¾ inches (279 x 349 mm.). Brown morocco with title in gilt; covers lightly rubbed and spine tips and hinges expertly rebuilt; leather clasp with metal snap.

In this album, assembled almost certainly to promote investment in the fertile valley, numerous views show the successful apple orchards established here, with their prizewinning fruit temptingly displayed. Many landscape views of the surrounding mountains, with their roaring streams and large lakes, suggest the potential for large-scale irrigation. Other photographs document earth moving and construction for irrigation, large irrigation pipes, and men at work or in camp.

The ancestral home of the Salish tribe of the Flathead nation, the Bitter Root Valley in southwestern Montana was first settled

by whites in 1841. At the end of the nineteenth century the valley had become a center of fruit growing where "the output of apples shipped to the eastern market [was] of a nature to surprise the purchaser and delight the producer...Competent judges state that the best apples in the United States are produced here." (*Seventh Report of the Bureau of Agriculture, Labor and Industry of the State of Montana for the Year Ending November 30, 1900*). By 1900 large scale irrigation plans were afoot in the valley. The Bitter Root District Irrigation Company, established in 1906, and its successor, the Bitter Root Valley Irrigation Company, began to build a canal. Water was to be supplied from the west fork of the Bitter Root River. By 1910 eighty miles of canal had been built, and a dam to store water in the natural Lake Como was under construction. In addition, an intense advertising campaign to attract new settlers and land investors was launched. To that end, this album paints an idyllic picture of the valley's productivity, abundant water, and expanding irrigation system. The photographs are handsomely composed and uniformly presented, strongly suggesting that they were all made by a single, highly skilled photographer, A.V. Walker.

See additional illustration on page 2.

\$7,500.

GLEASON'S PALLADIUM PHOTOGRAPHS INSPIRED BY THOREAU, WITH ORIGINAL PROSPECTUS

56. Thoreau, Henry David. **WALDEN OR LIFE IN THE WOODS.** Boston: Bibliophile Society, 1909. Two volumes, 208 + 263 pages. With two facsimiles of a Thoreau manuscript, engraved title pages, and an etched frontispiece portrait from a daguerreotype. There are nine mounted original palladium photographs by Herbert W. Gleason, 6½ x 4½ inches (165 x 114 mm.), each with a tissue guard printed with a relevant passage from the text. Small quarto, 9½ x 6½ inches (241 x 165 mm.). Vellum backed boards in publisher's double lined slip cases. With the original prospectus containing another palladium photograph by Gleason. An excellent set, with very light spotting to vellum spines and some rubbing to exterior slipcases, which have been expertly restored.

One of 483 sets on handmade paper. The photographs depict the dense, close world of the Walden woods and the still beauty of the pond. Gleason has been called "probably the greatest, and certainly the most prolific, New England nature photographer" —Robinson, *page* 165. In 1899, After eighteen years in the Congregationalist ministry, Gleason resigned and took up photography. He made over 1,230 negatives inspired by Thoreau's writing. In 1906 a twenty-volume set of Thoreau's complete works appeared, illustrated with over 120 photogravures from photographs taken by Gleason. Images in the Bibliophile Edition of *Walden* show the true mastery of Gleason's technique. The crisp tones of his palladium prints capture the diversity of the natural world even in the most confined spaces.

This set is accompanied by the rarely found original prospectus which contains an example of text, an engraving, and a second copy of the beautiful palladium photograph "Deep Snow in Walden Woods by the Pond." *Truthful Lens* #170.

\$1,800.



56.



57.

AN ALMOST CINEMATIC SERIES OF CONSTRUCTION PHOTOGRAPHS. WITH NUMEROUS FOLDING PANORAMAS

57. **BOSTON ELEVATED RAILWAY COMPANY POWER STATION.** South Boston, 1910, 1911. A thick black binder containing 130 linen backed gelatin silver prints of which 28 are folding two, three, four, and five part panoramas. The photographs measure from 7½ x 9½ inches (191 x 241 mm.) to 9½ x 37½ inches (241 x 953 mm.). Thick oblong quarto, 8½ x 12½ inches (216 x 318 mm.). Black leather with the gilt title "Stone & Webster Engineering Corporation. Construction Photographs" on the cover. Spine torn, minor staining; housed in a custom cloth box.

This album contains many highly detailed photographs showing the clearing of the site, the sinking of piles, and the construction of girders. The sequencing of the panoramas gives an almost cinematic effect, revealing the construction of the power station over time. A drawing of the finished power station is also included.

The Stone and Webster Company, founded in 1889 by two electrical engineering graduates of MIT, Charles A. Stone and Edwin S. Webster, and its subsidiary Stone & Webster Engineering Corporation built major engineering projects in six states. By 1910 some 14 percent of the nation's total electrical generating capacity had been designed, engineered, and built by Stone & Webster.

\$4,800.

A PICTORIALIST VIEW OF THE TEEMING HARBORS OF CHINA



57.

58. BOAT TYPES AND BOAT LIFE IN CHINA.

Circa 1910. A large album, marked "Vol. 2" that contains 37 pages with 156 photographs mounted to the leaves, each with an under mount, a narrow border of brown or gray paper. Though all are gelatin silver prints, some are toned sepia or dark green. The photographs measure from 6½ x 8½ inches (165 x 216 mm.) to 1½ to 2¼ inches (38 x 57 mm.) and are artistically arranged on the pages. Oblong folio, 12 x 17 inches (305 x 432 mm.). Half brown morocco with gilt lettering; covers lightly rubbed.

A fascinating view of boat life in various Chinese harbors at the turn of the twentieth century. There are 50 photographs of the harbors of Hong Kong, 18 of Aberdeen (on the south side of the island of Hong Kong), 3 of Macao and 85 of Canton. Pictured are wooden boats transporting logs and bags of rice; houseboats; floating restaurants and larger boats serving as hotels; small scows, single sail junks, and large double masted boats. Some of the larger boats are ornately painted. Everywhere there is life; people eating, steering, hauling or moving furniture, families working, laundry drying, overcrowded ferries, and always the thronged harbor.

A beautiful example of an exotic subject seen through a pictorialist aesthetic.

\$4,500.



58.

THE HUGE KRUPP MUNITIONS WORKS

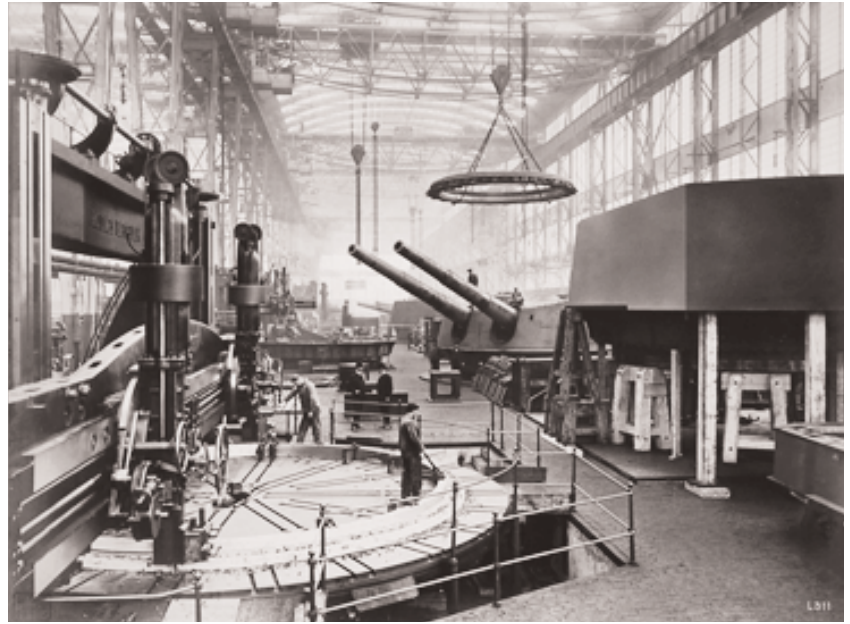
59. [Krupp Arms]. FRIED. KRUPP AKTIENGESELLSCHAFT ESSEN-RUHR. 4 SEPTEMBRE 1911. A portfolio of ten large mounted gelatin silver prints of the Krupp armament plant in Essen/Ruhr. The images measure from 11 x 9 inches (229 x 279 mm.) to 6¼ x 8¾ inches (165 x 222 mm.). They are on stiff gray mounts, 12½ x 15¼ inches (318 x 387 mm.), each with a red border and a printed caption in French. Oblong folio, 12¾ x 15½ inches (328 x 387 mm.). Housed in their original green cloth portfolio, title in gilt. [Accompanied by]: DONNEES STATISTIQUES. FRIED. KRUPP, AKTIENGESELLSCHAFT.

Essen/Ruhr, 1909. 144 pages of text in French, and profusely illustrated in half-tone, including reproductions of the photographs in the portfolio. Octavo, 8 x 5¼ inches (203 x 133 mm.). Matching green cloth, title in gilt.

A photograph of the original wooden structure that housed Krupp's first factory, surrounded by the huge development of factories, furnaces, and supplies that made up the Krupp Essen/Ruhr works, opens the portfolio. Eight images show the smelting, pouring, storing, and assembly of various large guns. There are monstrous hydraulic presses, vast chain hoists, and always hundreds of workers. A final photograph is an exterior view with numerous large cannons ready for shipment.

In 1811, Friedrich Krupp opened a factory in his hometown of Essen in the Ruhr river valley, providing high-quality cast steel for tools and dies. His son Alfred took over at Friedrich's death and in 1859 received an order from the Prussian government for the production of munitions to be used in the Franco-Prussian War. Leading up to World War I, Krupp made millions constructing the armor plating that protected German battle-ships and fabricating the huge cannons it is best known for. This French edition of the portfolio and text proudly presents Krupp's capacity to build the largest, strongest, and best cannons of its day. Published three years before the devastation of the First World War.

\$5,500.



59.



59.

AN EXPEDITION THROUGH UGANDA AND KENYA

60. [MY JOURNEY IN UGANDA IN THE YEARS 1911–1912]. An attractive album containing a hand colored manuscript map, plus 128 sepia toned gelatin silver prints, of an expedition through Kenya and Uganda, each captioned by hand in ink in English and Czech. There is an opening photographic portrait of Richard Storch, 8¼ x 5¼ inches (210 x 133 mm.) and a photograph of Storch's grave, 3½ x 2¼ inches (83 x 57 mm.). The remaining 126 photographs measure either 3¼ x 5¼ (83 x 133 mm.) or 3¼ x 3¼ inches (83 x 83 mm.). Oblong quarto, 14 ½ x 9 ¼ inches (368 x 248 mm.). Green burlap covered boards; string tied.

Compiled by an unknown traveler, the album chronicles an expedition through Uganda led by Richard Storch. It traces the railroad journey from Mombasa to Nairobi and onto Port Florence (known as Kisumu today) on Lake Victoria, and the boat crossing from there to Entebbe. From there the expedition set out on foot or animals, ascending the 14,000 foot high Mount Elgon, then heading in a northwesterly direction to Nimule on the Nile, and continuing downstream on the river to its final destination. The handsome hand-drawn map plots the travelers' route.

The majority of the photographs in the album portray the African peoples encountered on the journey—the Kikuyu, Masai, Baganda, Bagishu, Batua, Teso (or Kumana), Karamojo, Tobur, and Acholi. Many portrait-like images of individuals document clothing, jewelry, hair styles, and cicatrice body ornamentation in great detail. Informal images of groups of people and their villages are also included. The landscape of the country including Lake Victoria, Mount Elgon, Lake Salisbury, and the Nakua Mountains, is pictured. Also shown are the travelers and their porters marching through forests, crossing rivers and lakes, as well as their camps and daily life. In two photographs the porters are pictured appallingly chained together to prevent them from quitting the expedition.

Richard Storch (1877–1927) was a Czech professional hunter and leader of hunting expeditions in Uganda and southern Sudan, as well as a photographer whose images were published as post cards by G.N. Morhig / The English Pharmacy / Khartoum. Many of the photographs in this album may be by Storch. Photographs by or attributed to Storch in the Pitts River Museum at Oxford University are very similar in style and subject to many in this album. A collector as well as photographer, Storch gathered many tribal artifacts now in the collection of the Naprstkovo Museum of Asian, African, and American Cultures in Prague.

\$6,000.



60.

ONE OF 25 COPIES BY EVANS OF WILLIAM BLAKE'S WOOD-CUTS EXECUTED IN PLATINOTYPE PHOTOGRAPHS



61.

61. [Evans, Frederick]. WILLIAM BLAKE'S ILLUSTRATIONS TO THORNTON'S PASTORALS OF VIRGIL... Privately Printed, 1912. With 17 platinum photographs, reproducing Blake's original wood-cuts. Each photograph, measuring $3\frac{3}{4} \times 5\frac{7}{8}$ inches (95 x 149 mm.) is inset, and has letterpress text inset on the facing page. Oblong octavo, 6 x $10\frac{1}{4}$ inches (152 x 260 mm.).

Limp maroon leather; expertly re-backed, retaining part of the original spine. This copy is number 3 of 25 copies, and is signed and dated by Evans on the final leaf.

This book, devoted to the wood cuts of William Blake, is the first of four limited edition books published by Evans containing his beautiful platinum photographic reproductions of artists' prints. Beaumont Newhall, in his monograph on Evans, noted "as he grew older, and it became increasingly difficult for him to carry his heavy camera and massive tripod, he found satisfaction in photographing his art collection. He approached his work as he approached architecture, with humility, with the urge to re-create the aesthetic content, and with impeccable technique... Most photographers consider the copying of prints and drawings a mechanical task, to be avoided. But to Evans, even this work was a challenge and his copies are so perfect in reproduction that it is often hard to believe that one is looking at a photograph and not the original."

For many years, Frederick Henry Evans (1853–1943) ran a popular bookshop, numbering among his clients, George Bernard Shaw and the young Aubrey Beardsley. In 1898 he retired and, living on a small annuity, took up photography professionally, becoming an expert in the making of platinum photographs. He began to travel widely to photograph the magnificent cathedrals of England and France. His architectural studies became recognized for their purity of line and mastery of light, space, and composition. *Hammond*. #83.

\$7,500.

RIVER LIFE IN FRANCE

62. PONTS-ET-CHAUSSÉES. CANAL DE LA MARNE AU RHIN—CANAL DE L'EST. APPAREILS DE CHARGEMENT ET DE DÉCHARGEMENT EN MEURTHE-ET-MOSELLE. Circa 1912. An album of 69 beautiful gelatin silver prints, each mounted to an embossed board with attractive calligraphic captions. Most captions date the installation of the bridges and cranes from 1873 to 1912. The $6\frac{1}{2} \times 9$ inch (152 x 229 mm.) photographs mainly show various derricks, hoists, and shoots used to load river barges. The photographs are credited on the cover to "Photographie Dufey." Oblong folio, 11 x $15\frac{1}{2}$ inches (279 x 394 mm.). Brown leather backed red boards; title in gilt; small brass plate at head of spine. Minor wear to covers.

This elegant album boldly depicts in 69 photographs the engineering and shipping activity typical of European waterways of the late 19th century. Seen are bridges, cranes, conveyer belts, sheds, derricks, and hoists; the various apparatus used for preparing, loading and unloading freight from the many barges traveling the canals and rivers of France. The photographer often includes workers and their families in the images, interjecting a human element into what is basically an industrial project.

See additional illustration on page 63.

\$7,500.



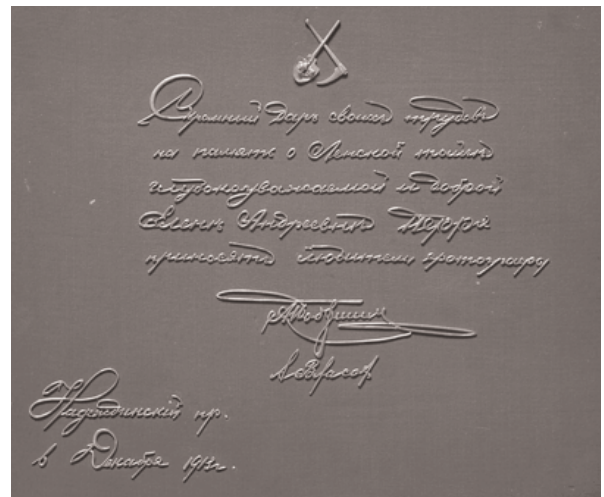
GOLD MINING IN TSARIST RUSSIA

63. [RUSSIAN MINING, 1913]. Two albums with 80 mounted silver gelatin prints, 4½ x 6½ inches (114 x 165 mm.) depicting the construction, operation and surroundings of a gold mine in central Siberia, northeast of Lake Baikal. Each photographed is accompanied by a calligraphic ink caption in Russian and a pencil translation in Swedish. Green cloth, with the cover of the first volume containing an elaborate inscription in raised golden lettering and a crossed pick and shovel. The shovel holds a nugget of natural gold. The Russian translates roughly as 'This is a modest gift of our work in memory of Lenskaya Taiga (wild forest) to deeply respected and kind Elene Andreevne Perra from amateur photographers,' signed by 'A. Vlasov, Nadezhdensky Mines, December, 1913.' Oblong quarto, 8 x 11 inches (203 x 279 mm.). Small tear to the rear cover of the second volume. (continued)

A fine overview of a gold mining operation in the last days of Tsarist Russia. The first album includes photographs of elaborate wooden buildings including an electricity station, a forge, a church, a school, an infirmary, and various administration buildings. A complicated system of water wheels and canals is shown. Several photographs depict the miners panning for gold and, in one example, at play. Four photographs show domesticated reindeer and their handlers. The second album comprises photographs of trains and railroad tracks as well as images of the Siberian town of Bodaybo, the River Lena, and the rich lands by this, the tenth longest river in the world.

In 1912, the year before the dedication of these albums, this gold mining region, including the mining operation pictured in these photographs was engulfed in turmoil. Miners at the nearby Lena Gold Mining Joint Stock Company went on strike in February. By March the strike had spread to 6000 men laboring in the region's mines. In April soldiers of the government moved against a group of 2,500 strikers marching toward the Nadezhdensky mines and shot 270 people. The massacre engendered widespread public outcry in a country on the brink of revolution, and provoked hundreds of strikes and protests nationwide. Despite an official investigation of the killings and the offer of a new contract, the miners continued to strike until August. By then an estimated 9000 miners and their families had abandoned the goldfields. Although this album was assembled very shortly after these incidents, the Nadezhdensky mining complex appears unscathed therein. No indications of the strife and killing mar this upbeat view of an exploitive industry in an explosive time.

\$5,500



63.

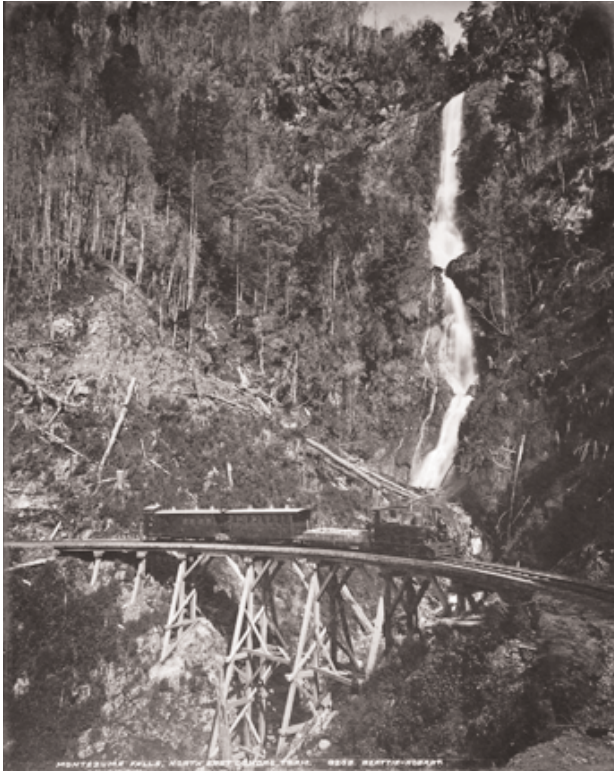


63.



63.

TASMANIA PHOTOGRAPHED BY JOHN WATT BEATTIE



63.

64. [Tasmania]. MOUNT LYELL MINING AND RAILWAY CO. Hobart, Tasmania, 1913. A presentation album of 52 mounted silver gelatin prints, by the photographer John Watt Beattie. Each image measures $7\frac{1}{2} \times 9\frac{1}{4}$ inches (191 x 235 mm.) or a bit smaller. The photographs are captioned in the negative. Oblong quarto, $10\frac{1}{2} \times 13$ inches (267 x 330 mm.). The cover reads: "Presented to Mr. & Mrs. A. L. Dean. By the Residents of the Mount Lyell District. Aug. 1st, 1913. Tasmania." Full green morocco with ornate gilt paneling on cover, with gilt presentation text; very minor edge tarnishing to a few images.

The detailed photographs show the cities and towns of Hobart, Port Arthur, Strahan, and Zeehan; the coast and vast inland scenery; various mining operations and the mountainous tracks of the Mount Lyell railroad.

John Watt Beattie (1859–1930) was born in Scotland and immigrated to Tasmania in 1878. He made numerous photographic excursions into the bush. He produced framed prints, postcards, lantern-slides, and albums. From 1899 to 1912 his photographs graced a full set of Tasmanian postage stamps. "Gifted with both physical zeal and craftsman skill, he probably did more than anyone to shape the accepted visual image of Tasmania."—*The McCullagh Collection*.

\$1,800.

LIGHTING AND POWERING THE NEW YORK STATE BARGE CANAL

65. POWER PLANTS, ELECTRICAL EQUIPMENT AND MACHINERY FOR OPERATING NEW YORK STATE BARGE CANAL CONTRACTS 92, 93 AND 94. MACARTHUR BROS. CO. – LORD ELECTRIC CO. (Albany, circa 1915). Five leaves of text + 46 linen backed gelatin silver prints by William Samuel Kline showing the recently finished canals, power stations, and equipment used for opening and closing the canal's locks. The images measure $7\frac{3}{4} \times 9\frac{3}{4}$ inches (197 x 248 mm.) and are housed in red leather covers with a string tie. On the cover is embossed the name C. E. Roth, who was a time keeper for the engineers. A hand stamp on the inside cover reads "Fellowcrafts Photo Shop."

This album proudly displays the installations managed by the MacArthur Brothers and Lord Electric Companies. The photographs detail the formal opening of the system by the governor of New York in 1915, rural and urban views along the canal, power station exteriors and interiors, electric generators, lock apparatus, and other engineering equipment. A photograph of the painting of the original Erie canal and a photograph of a map of the modern (1915) barge system are also included.



65.

The photographs were taken by William Samuel Kline (1876–1961), who established the Fellowcrafts Shop of Albany in 1910. An active portrait and landscape photographer, Kline also published numerous postcards under the Fellowcrafts label.

\$950.

FIRST WORLD WAR BELGIUM SOUP KITCHEN



66.

66. LE SERVICE DU REPAS COMMUNAL. HOMMAGE DE RECONNAISSANCE A M. LE NOTAIRE BAUWENS, CONSEILLER-DÉLÉGUÉ. 1918-1919. A presentation album of 19 striking gelatin silver prints each measuring $6\frac{1}{2} \times 9$ inches (165 x 229 mm.), or the reverse, documenting food preparation and distribution by the Brussels communal kitchens during and after World War I. Also included is a splendid pouchoir print, with manuscript dedication, by the artist H. Herssens; it is signed in ink by thirteen officials of the relief effort. There are also three pages of mounted ephemera including a menu (designed by Herssens), meal tickets, and a profit and loss statement for September 1918–March 1919. Oblong quarto $9\frac{3}{4} \times 13$ inches (248 x 330 mm.). Half brown morocco with raised bands and title in gilt; binding rubbed.

The beautifully composed photographs by an anonymous photographer show the cooking of meals by uniformed cooks in large tiled kitchens with grand stoves, huge vats on gigantic pulleys, and marble topped tables, as well as the packaging of food in metal cans and baskets and the meal deliveries by hand carts and horse drawn wagons.

This presentation album for M. Bauwens, a legal advisor and municipal magistrate instrumental in running the Brussels food relief programs, appears to celebrate the final meal—a grand banquet in effect—prepared by the communal kitchens. The splendid



66.

chromolithographed menu dated March 31, 1919 at the rear of this album congratulates the allies and lists “Potage Wilson, Lapin Soulé à la Française, Pommes à l’Anglaise and Torte Italienne” The profit and loss statement suggests that the kitchens had successfully completed their mission.

A powerful document on the communal efforts of war relief in Belgium.

See additional illustration on inside back cover.

\$4,500.

IMPRESSIVE COAL COMPANY HISTORY IN KENTUCKY



67. W. G. DUNCAN COAL COMPANY. (Louisville, KY 1920). A splendid album of 75 matte gelatin silver photographs, each with the imprint of the photographer Henry Hess; the last being a three part panorama. Each is $7\frac{1}{2} \times 9\frac{1}{4}$ inches (191 x 235 mm.) on $11\frac{1}{2} \times 14$ inch (292 x 356 mm.) linen backed leaf. Oblong quarto, $12 \times 15\frac{1}{2}$ inches (305 x 394 mm). Black limp leather, screw binding, expertly repaired. This album belonged to Mrs. Oliver C. Roll, the sister of William Graham Duncan. Her name is on the cover in gilt.

A most attractive company album. In addition to the elegant photographs of the administrative buildings, the workshops, extensive mining scenes, and a series on the loading and transportation of coal by train, there are fascinating views of the company towns of Graham and Luzerne, Kentucky. Shown are the stores (interior and exterior), hospital, school, homes, and churches (including the "colored church"). The panorama depicts the coal tipple, tracks, and town of Graham, Kentucky.

William Graham Duncan, known as "the Coal King of Muhlenberg County," operated successful coal mines in that county. He opened the Luzerne Mine in 1900 and the Graham-Skibo Mine in 1903. The Graham-Skibo mine was the best equipped mine in western Kentucky in its day.

See additional illustration on page 64.

\$12,000.



67.

A POPULAR GERMAN AGRICULTURAL FAIR

68. DEUTSCHE LAN-WIRTSCHAFTS-GESELLSCHAFT, 30 WANDERAUSSTELLUNG. HAMBURG, 1924.

A large, handsome photographic album for this German Agricultural Society Exposition. There are 115 gelatin silver prints, mounted to 43 stiff leaves. Some leaves have printed or manuscript captions. A few photographs have the blind stamps of the photographers Rob. Heinrick of Altona and Zander & Labisch, of Berlin. The images measure from 4 x 6 inches (102 x 152 mm.) to 5½ x 9½ inches (191 x 241 mm.). Thick oblong folio, 12 x 16 inches (305 x 406 mm.). Full calf, with cover design in gilt, depicting a farmer at a plow. The binding is signed on the rear cover, 'Adolf Schloss, Berlin.' Covers show minor wear.

Photographs of the exposition's opening ceremonies are followed by depictions of prize winning horses, cattle, sheep, hogs, goats, rabbits, and fowl. One interesting image shows a photographer with his camera and tripod photographing one of these prize winning specimens. Equestrian displays and other exhibitions as well as the interiors and exteriors of the buildings are pictured in many of the photographs. There are six overviews of the fair showing the large crowds and extensive grounds.

Though taken just a few years after Germany's defeat in a world war, the crowds and pride in the livestock shown in these



68.

photographs display an optimism not often seen in 1920's Germany. Founded in 1885, the Deutsche Landwirtschafts-Gesellschaft is still active today, with over 17,000 members worldwide.

\$6,500.



68.

BUNRAKU PUPPET HEADS

69. BUNRAKU PUPPET THEATER. An album, most likely from the 1920s, containing two colored woodcuts of costumed puppets and 17 mounted gelatin silver prints showing 40 traditional puppet heads used in the Bunraku theater. Each page is faced with mounted text in Japanese, and a previous owner has added tipped-in English translations. The text describes the character, notes moving parts, and the role each puppet plays. The photographs measure between 4 x 3 inches (102 x 76 mm.) and 5½ x 4 inches (140 x 102 mm.). The first photograph is missing. Oblong octavo, 7½ x 11 inches (191 x 279 mm.); beige boards with a torn, mounted Japanese woodcut on cover; string tie.

Bunraku is a blending of storytelling and puppetry—“possibly the most developed form of puppetry in the world,”—www.japan-zone.com. First developed in Osaka in 1684, the art flowered during the eighteenth century and then lost favor until recent times. The puppets are large, usually about half life-size and the main characters are operated by three puppeteers. The main puppeteer, who manipulates the head, is seen on stage, generally dressed in bright robes, while his assistants wear black.

\$1,100.



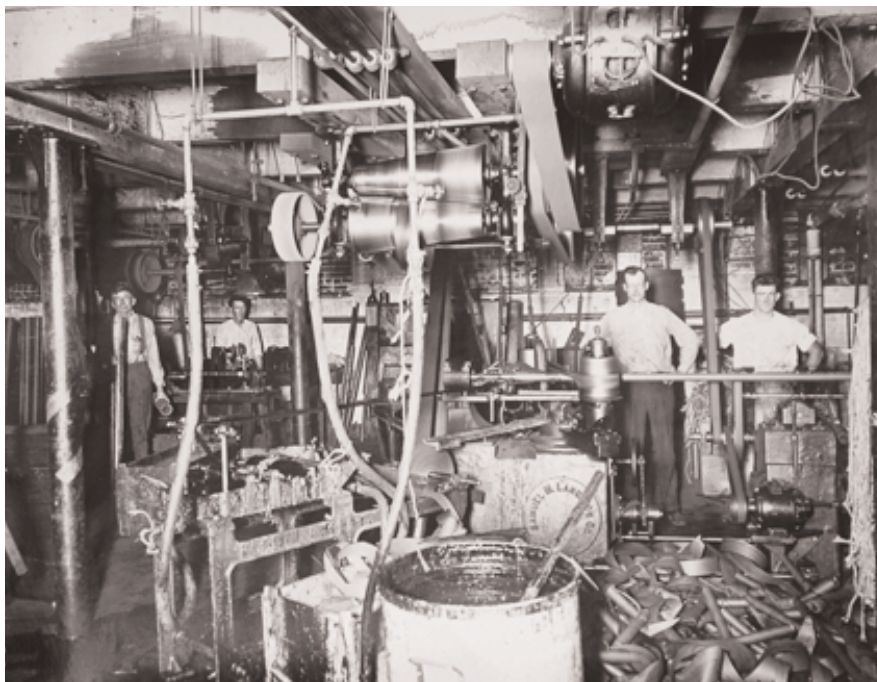
69.

THE GUMMED PAPER INDUSTRY

70. NASHUA GUMMED PAPER CORPORATION. (Nashua, New Hampshire, 1924). Album of 24 vintage gelatin silver prints 6½ x 8½ inches (165 x 216 mm.). Each is tipped to the page on the left margin and most have ink captions on their versos with the name of each worker pictured, what his job was and the date. Oblong 4to, 11½ x 7½ inches (292 x 191 mm.). Black leatherette album with string tie.

An interesting industrial view of a specialized printing operation. Shown is the owner, the art department, the various printing presses in operation, the binding and cutting area, and the gluing department. With the final photograph showing two stevedores shoveling coal to keep the furnaces stoked.

\$1,200.



70.



71.



71.

THE WEALTH OF THE LOWER RIO GRANDE VALLEY, TEXAS

71. [TEXAS TRUCK FARMING]. 1924–1926.

An album of 99 gelatin silver prints, each 8 x 10 inches (203 x 254 mm.) by “Gardner” of Harlingen, Texas. Shown is the agricultural bounty of the lower Rio Grande Valley and the cities of Harlingen and McAllen, Texas. Oblong quarto, 10 x 12 inches (254 x 305 mm.). Black leatherette with string tie; covers spotted.

Sixty-three photographs in this extensive album show the growing and harvesting of this fertile region’s produce: melons, asparagus, corn, parsley, cabbage, bananas, papaya, cotton, millet, strawberries, dates, lemons, oranges, and grapefruits. Irrigation canals, fields and orchards, livestock, and the various trucks, tractors, and plows used to produce this bounty are pictured. There are images of the workers in the fields and the proud farmers and their families.

Numerous photographs are views of Harlingen and McAllen, with emphasis on the new buildings, both public and residential, reflecting the wealth in these communities. A few photographs show popular outings at Point Isabel on the gulf. Fishermen and hunters are posed with their trophies of fish, fowl, deer, and a mountain lion. Surprisingly there is also a photograph of the shanties and shacks titled “Mexican village” depicting the wretched conditions in which some of the residents live.

In all, an astounding view of this rich agricultural region, just north of the Mexican border.

\$5,000.

PROMOTING A CANADIAN FEED COMPANY

72. INTERNATIONAL STOCK FOOD CO. Toronto, 1925–1935. A fascinating company record comprised of 74 linen backed gelatin silver prints and numerous testimonial letters. Various photographers’ hand stamps appear on the versos of the photographs and most measure 7½ x 10 inches (191 x 254 mm.). Oblong quarto 8½ x 11 inches (216 x 279 mm.). “Office Copy” written in ink on cover label. Black boards with paper label; string tie binding; label worn and the interior a bit dusty.

Photographs of healthy pigs, cows, horses, chickens, and turkeys, as well as the farms and barns that housed these thriving animals are depicted in the photographs. Typed copies of hundreds of letters in English and in French, lauding the benefits of feeding animals the products of the International Stock Food Company accompany the photographs. It can be assumed that these photographs and letters were used in many of the fine catalogs this company issued.

\$1,500.



72.

MOUNTAINS OF BONES FOR BONE MEAL AND GLUE

73. HISTORY OF THE HOUSE OF BAUGH. (circa 1927). A company album containing linen backed gelatin silver prints depicting the process of transforming animal bones into glue, fertilizer, and other products. The 30 images by an anonymous photographer are 7 x 9 inches (178 x 229 mm.); one photograph is a folding panorama 5¾ x 15 inches (146 x 381 mm.). Oblong octavo, 8½ x 11 inches (216 x 279 mm.). Black leather, screw binding with company name in gilt; covers lightly rubbed.

The photographs document the conversion of bone to numerous commercial products from start to finish: the arrival of steamships from South America, each carrying 5,000 tons of animal bones; the unloading of the bones from the ships and transport to the factory; the extraction of oil and grease from the bones in huge pressure tanks to produce glue; the subsequent pulverization of the bones for fertilizers, bone meal, sulfuric acid, and other by-products. There are several photographs of the factories of this prominent chemical company which was founded in Chester, Pennsylvania in 1817 and by 1927 had factories in Philadelphia and Baltimore.

The electric shovels, electric cranes, and electric rail cars pictured in the album are examples of novel applications of electricity at the time when it was replacing steam for industrial power and transportation.

\$1,600.



74.



73.

FIFTY WORKERS BUILD 100 CABOOSSES IN SEVEN DAYS

74. THE BUILDING OF 100 NEW I-5 CABOOSE CARS AT WASHINGTON, INDIANA SHOPS, 1929. An album of 21 linen-backed gelatin silver prints, 7½ x 9¾ inches (191 x 248 mm.) or reverse, each with the photographer's rubber stamp on the verso, "R. G. Mattice Cincinnati." Many photographs are interleaved with a typed caption page. Oblong octavo, 8 x 11¼ inches (203 x 286 mm.). Modern black screw binding.

The I-5 caboose was the Baltimore & Ohio's new design for a stronger, safer caboose. Introduced in 1924, it incorporated steel into the previous all wooden construction. This album depicts fifty workers frantically building one hundred I-5 cabooses in seven days. The workers are hammering and sawing as they assemble the carriages, build the cabins, and do the finishing work. Many of the workers' names have been added in pencil above their pictures.

A proud depiction of an American innovation: the assembly line.

\$1,200.

AGRICULTURE IN THE AMERICAN SOUTH

75. An album of 47 gelatin silver prints depicting the growing, harvesting, and processing of cotton, wheat, rice, and sugar cane in Mississippi and Tennessee during the early 1930s. The photographs measure $7\frac{3}{4} \times 9\frac{1}{2}$ inches (197 x 241 mm.) and are linen backed. They are bound into a modern leather backed red cloth binder with two brass screws.

Shown are rural southern farms with African-American men and women working the fields and harvesting. Men, women, and children are picking cotton, hauling with horse drawn wagons the loose cotton, and feeding the large baling machines, loading the bales on steamships, unloading the bales at a city wharf. There are similar sequences for the production of wheat, rice, and sugar.

One image is credited in the negative to John Calvin Covert, the "Dean of Memphis Photography." Credits for photographers J. C. Allen, Bill Seaman and Galloway can be seen through the linen backing on the reverse of the prints.

An extraordinary record of southern agriculture before the mechanized age.

\$3,500.



75.

A LITTLE KNOWN STATE EXPOSITION.

76. **TERCENTENARY EXPOSITION OF GOVERNMENTAL ACTIVITIES OF THE COMMONWEALTH OF MASSACHUSETTS.** 1630–1930. A thick album containing 175 linen backed gelatin silver prints, each measuring $7\frac{1}{2} \times 9\frac{1}{2}$ inches (191 x 241 mm) and credited to P. E. Genereux, of East Lynn, Massachusetts. Oblong octavo, $8\frac{1}{2} \times 11$ inches (216 x 279 mm.). Modern black cloth with original leather title inlaid to cover. Photographs are rippled.

Three hundred years of progress in the state of Massachusetts are proudly celebrated in this album with 175 photographs of exhibits and displays from dozens of Massachusetts state organizations: the Departments of Education, Mental Diseases, Corrections, Public Welfare, Public Safety, Police, Transportation, Labor and Industries. According to its final report the Massachusetts Tercentenary Exposition "spawned 2,083 events in 253 communities, attracting 11,041,625 people." The events included 1,150 school exercises, 165 religious services, 103 pageants, 58 parades, 82 music events, 300 congresses and conventions, 101 historical meetings, and 29 monument dedications.

\$1,750.



76.

THE NABISCO COOKIE MONSTER

77. [National Biscuit Company]. “UNEEDA BAKERS” PACKAGE CATALOGUE. Circa 1935. With 129 gelatin silver prints and two cyanotypes by various anonymous photographers, measuring from $2\frac{1}{2} \times 3\frac{1}{2}$ (64 x 89 mm.) inches to $7\frac{1}{2} \times 9\frac{1}{2}$ inches (191 x 216 mm). Inscribed in ink “Property—C.J. Thompson—Merchandising Dept” on the first page of the album. Oblong quarto, $9\frac{1}{2} \times 11\frac{1}{4}$ inches (241 x 286 mm.) Black leatherette.

America’s favorite cookies and crackers are the subject of this album, compiled by C. J. Johnson over a period of 35 years. The majority of the photographs picture the fanciful, intricate, and often precarious displays of Nabisco cookies and crackers featured in store fronts and at grocery counters across America. Oreos (introduced in 1912), Animal Crackers (introduced in 1902), Fig Newtons, Graham Crackers, Uneeda Biscuits, and others treats are temptingly on view. Many photographs document the Nabisco sales force of Buffalo, New York, posed formally, attending sales meetings, or engaged together in leisure activities. The album also contains photographs of horse drawn Nabisco delivery wagons, a display for Milk Bone dog biscuits, children dressed as “Zu Zu” clowns promoting Nabisco, and a classroom of children “playing store” in which Nabisco products are the only items for sale.

The National Biscuit Company was founded in 1898, the product of a merger among the American Biscuit and Manufacturing Company, the New York Biscuit Company, and the United States Baking Company. The new conglomerate, Nabisco, was headquartered in New York City with 114 bakeries across the United States. The name “Nabisco” was first used as the name for a cracker introduced in 1901. The Uneeda Biscuit, Nabisco’s first packaged cracker was the subject of the company’s first million dollar advertising campaign.

An engaging album devoted to sales and merchandising the cookies and crackers of this large bakery conglomerate.

\$3,800.



77.



77.



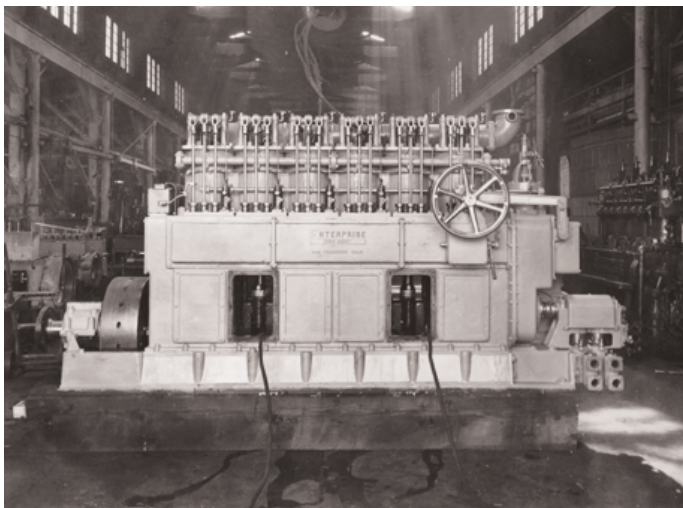
78.

MACHINERY FOR WINDING THREADS, YARN, AND TWINE

78. UNIVERSAL WINDING CO. An album of 64 linen backed gelatin silver prints, each 9 x 7 inches, (241 x 178 mm.) issued by the Universal Winding Company of Providence, Rhode Island, circa 1935. Each image is identified on the verso by type of machine, model number, and the hand stamp of the company. Quarto, 10½ x 9 inches (267 x 229 mm.). Sturdy black leather with metal screw binders; light wear and minor soiling.

Opening with a photograph of an architect's rendering of the proposed new factory, the album contains 63 photographs displaying a fascinating array of winding machines, mainly for threads, yarn, and twine.

\$1,250.



79.

A SAN FRANCISCO COMPANY HISTORY

79. THE ENTERPRISE FOUNDRY COMPANY.

A massive scrapbook put together in 1947, for this South San Francisco business, which started in 1886. 236 pages. Scattered throughout are 57 pages of typed text telling the detailed history of the firm. Aside from clippings, documents, catalogs, advertisements, and other memorabilia, there are 216 mounted gelatin silver prints most measuring 7 x 9 inches (178 x 229 mm.). Many have negative numbers and seem to be from an in-house photographer, and some are copy prints of earlier images. Large, thick folio, 16 x 12½ inches. Black cloth screw binding; wear to covers.

Throughout this album, factory and product photographs predominate. There are interior and exterior views of the various plants, including a number of aerial views; numerous engines and castings are shown, as are ships, planes, and railroad cars that used Enterprise engines. Photographs of board meetings, employees' parties, exhibition displays, and parade floats are also included.

An important west coast business, the Enterprise Foundry Company specialized in marine diesel engines. It also produced, pumps, stoves, bells, pipes, tractor wheels, and other heavy metal objects. In 1944 alone, the company constructed 343 diesel engines, with a value of over sixteen million dollars, mainly for the use of the U. S. military.

\$2,500.



79.

GLOSSARY

Salted paper print or Talbotype (1839 to ca. 1855)

A photograph in which the image is formed when plain uncoated paper is sensitized with a salt solution and silver nitrate and then exposed under a negative to light. Matte finish, soft focus in appearance.

Invented by William Henry Fox Talbot. (see calotype)

Calotype (1840 to circa 1855)

A photographic negative made by sensitizing paper with potassium iodide and silver nitrate solutions.

The calotype negative was exposed in a camera, developed chemically, and fixed. From it a positive image, usually a Talbotype, was printed. Invented by William Henry Fox Talbot and superseded by the glass negative. (see salted paper print)

Albumen print (1850 to ca. 1900)

A photograph made on paper coated with egg-white and salt and then rendered light sensitive with a silver nitrate solution. The image is formed when this paper is exposed to light in contact with a glass negative (occasionally waxed paper negatives were used). The most common nineteenth century silver photographic process, it totally replaced the salted paper print.

Gelatin silver print (ca. 1880 to the present)

A photograph printed on paper coated with gelatin and a light sensitive silver compound. The most prevalent method of producing 'black and white' photographs since the late nineteenth century.

Platinum print or Platinotype (1873 to ca. 1920)

A photograph printed on paper sensitized with a platinum compound and iron salts. Matte finish in appearance (unless coated). A process favored for its subtle and broad gray tonal range. More permanent in tonality than the silver print.

Cyanotype (1842 to the present)

A photograph made on paper sensitized with iron salts. A cyan (or blue) image is produced when the paper is exposed to light. Used also to produce architectural plans or "blue prints."

Collotype (early 1870s to the present)

A reproduction of a photograph in ink. It is created photomechanically from a glass or metal plate supporting a gelatin matrix that has been exposed to a photographic negative. The matrix is inked, placed in contact with a sheet of paper in a press under pressure, transferring the image in ink from the matrix to the paper.

Carbon print (ca. 1860 to 1930s)

A non-silver photograph involving the transfer of a pigmented gelatin tissue, which has been transformed into an image by exposure to light through a photographic negative, onto a paper support. The final image will not fade in the presence of light.

Woodburytype (1865 to ca. 1900)

A photomechanical reproduction of a photograph. A relief image is made in a gelatin tissue, as in the carbon process. This gelatin tissue, which has a shallow relief, is placed in an hydraulic press in contact with a sheet of lead in which it produces a mold. Next the shallow lead mold, holding warm pigmented gelatin, is placed in a printing press in contact with a sheet of paper. Pressure from the press transfers the pigmented gelatin from the mold onto the sheet of paper thus forming the image. An extremely popular and beautiful method of reproducing photographs in books.

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7.



67.





44.

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