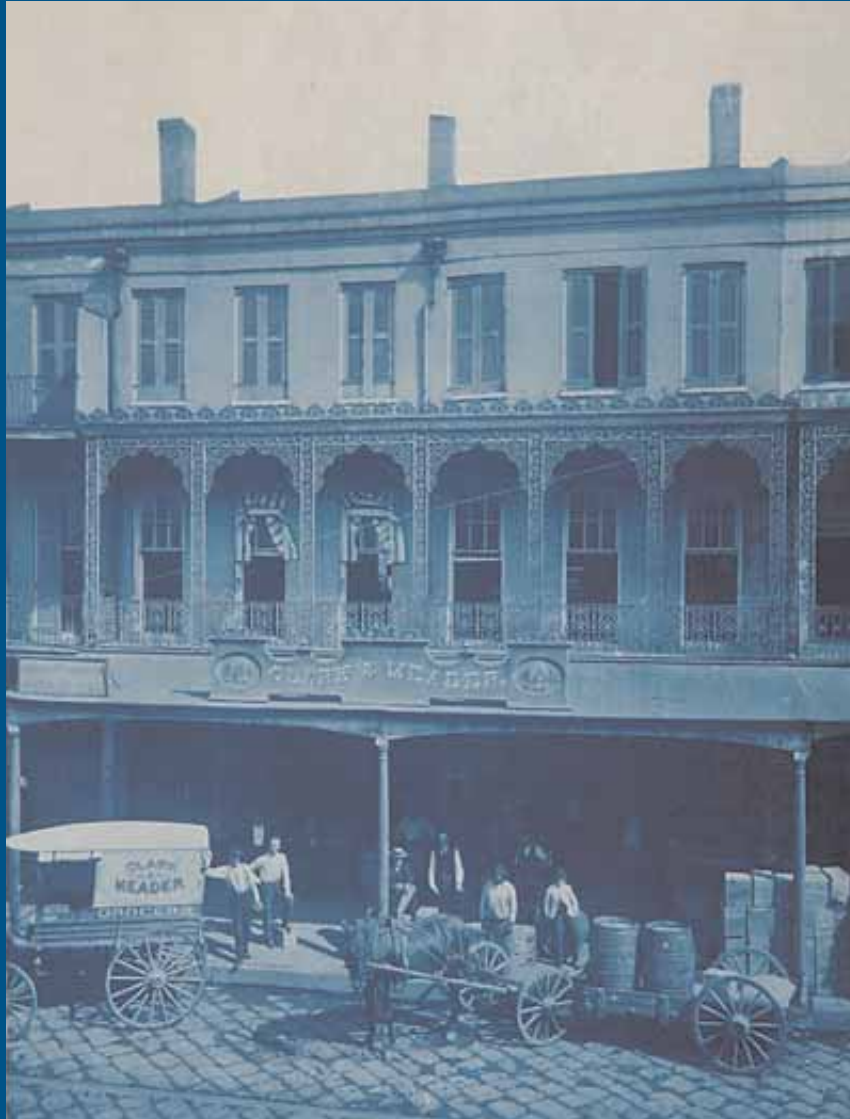


EIGHTY YEARS EIGHTY VOLUMES

1854-1934



EIGHTY BOOKS AND ALBUMS WITH ORIGINAL PHOTOGRAPHS

PAUL M. HERTZMANN, INC.

MARGOLIS & MOSS



44.

Front cover illustration, no. 34. Title page illustration, no. 28.

EIGHTY YEARS
EIGHTY VOLUMES
1854-1934



EIGHTY BOOKS AND ALBUMS
WITH ORIGINAL PHOTOGRAPHS

PAUL M. HERTZMANN, INC.

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7.

INTRODUCTION

OUR SECOND CATALOG, a collaborative effort by Paul M. Hertzmann, Inc., and Margolis & Moss, reflects our shared passion for the photographic image and the printed word. We include published books illustrated with original photographs and photographic albums created around a specific theme or location. The books and albums are listed in chronological order to illustrate the development of the major nineteenth century photographic processes: salt print, albumen, cyanotype, platinum, and silver. We added woodbury and carbon printing, as they were a bridge to the later photo-mechanical era. The books and albums were produced or published in thirty-five countries (five from North America, six from South America, thirteen from Europe, eight from Asia and three from Africa). The words rare, uncommon, or scarce have been avoided since they apply to all the books in this catalog. To assist in accessing the books and understanding the descriptions, indexes by subject and photographer's names and a glossary are provided. As in the past, we are indebted to Coriander Reisbord for her splendid binding and restoration work and to Richard Moore for his fine copy photography and design.



15.



26.

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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2.



2.

EARLY AMERICAN SCIENTIFIC BOOK ILLUSTRATED WITH A PHOTOGRAPH

1. Warren, John C. REMARKS ON SOME FOSSIL IMPRESSIONS IN THE SANDSTONE ROCKS OF CONNECTICUT RIVER. Boston: Ticknor and Fields, 1854. 54 pages. With a folding salt print photograph of a sandstone slab displaying fossil remains. The image was taken by "Mr. Silisbee, our photographer" (page 52) and measures 8 x 8 inches (203 x 203 mm.). Octavo, 9¼ x 5½ inches (235 x 140 mm.). Publishers embossed blue cloth with gilt lettering; very light wear; ex-library with bookplate and a small blind stamp on the title-page. This copy contains the richest example of the salt print we have seen; they are usually faded and creased.

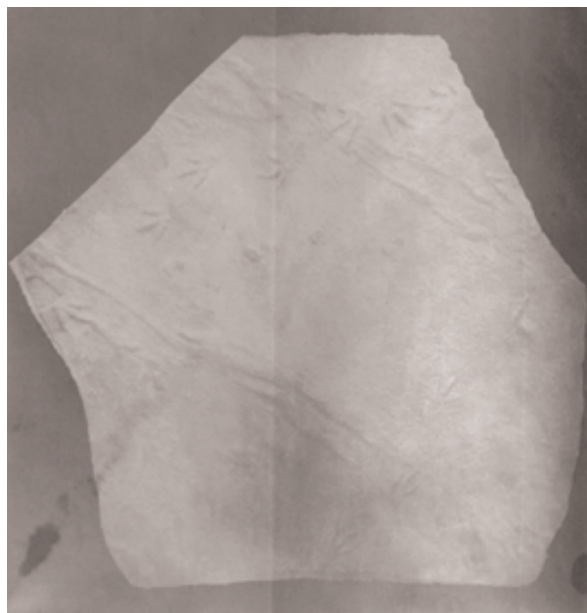
Appearing shortly after the "Homes of American Statesmen," this book is the second American publication illustrated with a photograph and the first of scientific interest. In 1835 Dr. James Deane discovered "turkey tracks" in the sandstone rocks of a recently laid sidewalk in his hometown of Greenfield, Massachusetts. Like Dr. Deane, John C. Warren became interested in the "turkey tracks." In this book, Warren notes that "we are indebted to photography for enabling us to represent the remarkable slab from Greenfield, and its numerous objects, in a small space, yet with perfect accuracy." For many years investigators believed the tracks were the footprints of large ancient birds, reptiles, or frogs. Not until 1893 was the mystery of their origin finally solved by the unearthing of a fossilized dinosaur skeleton in the area. (see item #3 for Edward Hitchcock's description of these same remarkable slabs).

John C. Warren (1778-1856), son of a founder of the medical school at Harvard, became a physician and taught at Harvard for nearly forty years. He had many civic interests, was a promoter of physical education in the schools, and towards the end of his life actively involved himself with geology and paleontology, becoming president of the Boston Society of Natural History. NYPL Checklist # 10. *Truthful Lens* #181.

\$1,500.

AN EARLY CLASS ALBUM FOR CITY COLLEGE OF NEW YORK. WITH 31 SALT PRINT PORTRAITS

2. FREE ACADEMY SOUVENIR [Spine label]. (New York, 1855). A class album for the Free Academy of New York (re-named The City College of New York in 1866). The first 13 pages have autographed sentiments from the president, Horace Webster, and a number of professors. There are then 31 stiff leaves, each with a mounted oval salt print portrait of a graduating student, each an elegant young man dressed in his finest clothing. Here are some of the earliest photographic portraits of higher education graduates in the United States. Each photograph is mounted within a printed border and has a facsimile signature of the sitter. The photographs measure 3½ x 2½ inches (89 x 64 mm.) on an 11 x 8½ inch (279 x 216 mm.) page. Each image has a tissue guard and an additional page on which classmates wrote sentiments to the album's owner, Walter Brinckerhoff Jr., whose name is stamped in gold on the front cover. Quarto, contemporary black morocco with gilt; neatly rebacked. There is foxing on a few pages and



1.

some edge-fading to a few salt prints. Loosely laid in is the pamphlet "Merit Roll, New York Free Academy, July 1854." New York: E. O. Jenins, printer, 1854. Four duplicate salt prints are also loosely inserted.

Our research suggests that the first photographic class album was issued at Harvard University in 1852. Boston photographer John Adams Whipple made original daguerreotypes of the students and from these he produced copies with the crystalotype process and pasted the copy prints in albums. We have found no reference to a class album being issued with paper photographs taken from life prior to this 1855 Free Academy Souvenir.

An experiment in higher education for the masses and one of the first tuition-free, municipal colleges in the United States, the Free Academy of New York opened in 1849. Seventeen young men graduated at its first commencement exercises at Niblo's Garden in 1853. By 1870, a division for women, eventually named Hunter College, was added to educate teachers for the growing public school system.

This album includes written sentiments (though no photographs) by the following notable professors: Horace Webster, Wolcott Gibbs, and Charles Edward Anthon.

A few of the students became notable men, including the following: **Elihu Dwight Church**. A partner in the company, founded by his father, that was to become the "Arm and Hammer Baking Soda" firm, he was a great book collector of Americana and his library, which included the manuscript of Benjamin Franklin's Autobiography, was purchased by Henry Huntington for \$1,000,000; **Everett P. Wheeler**. He became a prominent lawyer and civic reformer and was a founder of the New York Bar. In 1891 he assisted in establishing the East Side House, a part of the New York settlement movement; **Charles B. Hayes**. A Sergeant in the Muscatine County Volunteers, was wounded at the Battle at Wilson's Creek, Missouri in August of 1861; **Henry A. Post**. Colonel Post was in command of the 2nd Regiment of Sharpshooters from 1861 to 1863.

\$6,500.

AN EARLY AMERICAN WORK ON DINOSAURS USING SCIENTIFIC PHOTOGRAPHS

3. Hitchcock, Edward. **ICHOLOGY OF NEW ENGLAND. A REPORT ON THE SANDSTONE OF THE CONNECTICUT VALLEY, ESPECIALLY ITS FOSSIL FOOTMARKS...** Boston: William White, 1858. With: **SUPPLEMENT TO THE ICHNOLOGY OF NEW ENGLAND.** Boston: Wright & Potter, 1865. Two volumes. The first contains 220 pages + 60 lithographed plates. The second volume contains 96 pages + 20 plates, seven which contain 15 mounted albumen photographs taken by J. L. Lovell. The photographs are 6½ x 9 inches (165 x 229 mm.) or smaller and a number are trimmed into irregular shapes, reflecting the sections of stone in which these tracks were found. Folio, 12½ x 9¼ inches (318 x 244 mm.). Embossed brown cloth; expertly rebacked.

First edition of the third American scientific book to use photographs as illustrations. Hitchcock's "Ichnology..." was the most extensive work on the subject to date, following the work of Dean and Warren (see item #1). In failing health, Hitchcock wrote a supplement to his original work which was edited by his son upon his death. It was almost unprecedented at the time of this publication to trim photographs in shapes other than rectangular or circular. The unusual shapes, rich tones, and abstract designs of the tracts make these photographs striking to our modern eyes.

\$1,500.



3.

GIVEN TO THE MILITARY LEADER OF THE SIEGE OF PARIS

4. **SOUVENIR DE L'ÉCOLE SPÉCIALE MILITAIRE DE ST. CYR.** (Paris, 1862). Pictorial title-page and 38 pages containing 57 mounted albumen photographs by Alfred Cailleze. Each page contains a handsome lithograph border drawn by Ferdinand Robineau which depicts soldiers and their military accoutrements. The first 24 pages each have an 8 x 10 inch photograph (203 x 254 mm.) depicting the campus of Saint-Cyr, interior views of the Chapel, dormitories, the library, the riding ring, and outdoor views of training in gymnastics, arms, and field exercises. The next six pages contain 25 small photographs, 3½ x 2 inches (89 x 51 mm.), 15 of which are copies of photographs in the first group. The final pages include eight photographs, each 5 x 8 inches (127 x 203 mm.) showing cadets and their officers in relaxed group poses. These richly toned photographs are in excellent condition. Oblong large folio, 19¼ x 25½ inches (489 x 648 mm.). Full red embossed morocco, with title in gilt; two brass clasps, one lacking latch; light wear to covers.

The École Spéciale Militaire de Saint-Cyr was founded in 1802 by Napoleon I. Originally located in Fontainebleau near Paris, the school moved several times, settling in 1808 at Saint-Cyr, west of Paris. After the Battle of Waterloo in 1815 the school was disbanded. It reopened in 1818 and operated until 1940. Many of the young cadets pictured here fought in Mexico to defend Emperor Maximilian and later became the leaders of the French army during the Franco-Prussian War.

This magnificent album is inscribed in ink on the title page by the photographer, Alfred Cailleze, to Louis Jules Trochu (1815-1896), at that time the superintendent of Saint-Cyr. In 1870 Trochu was appointed governor of Paris and commander-in-chief of all the forces defending the capital during the mighty siege of Paris.

Two years after he produced this album, Cailleze sold his Paris studio. The album was bound and possibly published by Henri Capitain, who is credited as "Pap." His label "Specialité pour la Photographie. H.ri. Capitaine. 16 Rue St. Mar" appears on the inside cover where binders usually place their label.

This is a remarkable souvenir with an extraordinary provenance of the foremost French military academy.

\$12,500.



4.



4.



4.

AN EARLY MID-WESTERN "CLASS ALBUM"

5. **MARIETTA COLLEGE.** An album, titled "Autographs" comprising 33 mounted oval photographs, both salt prints and albumen prints, of members of the classes of 1859–1863. The images are 5 x 3¼ inches (127 x 95 mm.) and smaller. Most of the salt prints are exquisitely touched up in ink, with full color applied to a few of the images. They are, in fact, some of the most beautiful we have ever seen. Below each image the sitter signed his name, address, and class affiliation. Also included are two hand-colored photographic reproductions of local views. Octavo, 9 x 6 inches (220 x 152 mm.) embossed brown morocco; professionally re-backed.

Marietta College, founded in 1832, was one of the earliest schools of higher education in the mid-west. By 1860, the discovery of oil nearby established an economic boom for this Ohio region and its regional college. Many of the young men pictured in this album joined the Union Army. One, Lt. Colonel Rufus R. Dawes, distinguished himself at the battle of Gettysburg.

\$2,000.



7.



6.

BIG BIRD

6. **Jäger, Gustav.** *BERICHT ÜBER EIN FAST VOLLSTÄNDIGES SKELET VON PALAPTERYX INGENS ÜBER DESSEN RESTAURATION UND DIE DAVON ANGEFERTIGTEN GYPSABGÜSSE; MIT EINIGEN BEMERKUNGEN ÜBER DIE AUFSTELLUNG DER VOGELSKELETE ÜBERHAUPT.* Wien: Wilhelm Braumüller, 1863. 12 pages. With two large mounted albumen photographs showing the assembled and disassembled skeleton of a large fossilized bird. The images measure 10½ x 7½ inches (267 x 191 mm.). Folio, 13 x 9¾ inches (330 x 229 mm.). Yellow printed wrappers; a bright, clean copy.

After studying medicine at Tübingen, Jäger became the director of the Viennese Zoological Garden. It was at this time that he published the above paper with its two extraordinary photographs of a nearly complete skeleton of a Palapteryx Ingens. In 1868 he was appointed professor of zoology at the Academy of Hohenheim and subsequently he taught zoology and anthropology at Stuttgart Polytechnic. He published extensively and in 1876 suggested an early hypothesis in explanation of heredity. *Heidmann.* #1008.

\$2,500.

AN IMPORTANT ALBUM SHOWING THE ISLANDS OF
JUAN FERNANDEZ, THE CITY OF VALPARAISO, AND THE
CONSTRUCTION OF THE VALPARAISO & SANTIAGO RAILWAY



7.

7. CHILE. Circa 1860. A beautiful album containing one large salt print and 35 mounted albumen photographs of views of the Islands of Juan Fernandez, the city of Valparaiso, the Valparaiso & Santiago Railway, and two studio portraits of native “types.” The arched top salt print measures 7 x 10 inches (178 x 254 mm.) The albumen photographs mostly measure 6½ x 8 inches (152 x 203 mm.) and have arched tops. Most are captioned in pencil and 24 are initialed CLR for the photographer Carlos Luis Rowsell. The photographs are rich in tone. Oblong quarto, 10 x 13¼ inches (254 x 330 mm.). Polished black and red leather with ornate gilt stamping, with the initials I.F.F. on front cover; light rubbing, expertly rebacked.

The album is distinguished by the five uncommon photographs of the Juan Fernandez Islands. Belonging to Chile, these three remote, sparsely populated islands, four hundred miles west of Chile were rarely photographed. One photograph, entitled “View on the Island of Juan Fernandez with the whole population” shows three women, four children, and one man. Beginning in 1704, Alexander Selkirk lived for five years on Más a Tierra, one of the islands, and became the original inspiration for Daniel Defoe’s hero, Robinson Crusoe.

The nine views and details of the city of Valparaiso include a photograph of the Bolsa (stock exchange) destroyed by the bombardment from the Spanish Fleet in 1866. Fifteen views of the construction of the railway show various stations, railyards, bridges, and tunnels (some under construction). This first Chilean rail line was started in 1852 at Valparaiso and completed to Santiago in 1863.

In Latin America it is quite uncommon to find large salt print photographs such as the view of the Plaza at the Santa Anna Hospital in Valparaiso which is included in this album.

The brothers, William, John, and Thomas Helsby, operated a photographic studio in Valparaiso beginning in 1846. Carlos Luis Rowsell joined the studio in the late 1850s and bought the business in 1866. John Helsby traveled to the Juan Fernandez Islands aboard the yacht of Jose Tomas Urgenta and produced photographs there around 1860. Almost certainly he is the maker of these images of the Juan Fernandez Islands.

Housed in a beautiful album, containing some of the earliest pictures of the Juan Fernandez Islands, the city of Valparaiso, and railroad construction in South America, these striking images are in the best tradition of topographic and railroad photography worldwide and have significant historic importance. See additional illustration on page 2.

\$20,000



7.



7.

ARMENIAN CATHOLIC MONKS IN VENICE

8. **SOUVENIR DE ST. LAZARE.** Venice. Circa 1865. A small album with 14 mounted albumen photographs, 3½ x 2½ inches (89 x 64 mm.), each on a litho-tinted mount with a printed caption in French. Nine of the photographs have been attractively hand colored. Venice, circa 1865. Twelvemo, 6 x 4 inches (152 x 102 mm.). Leather backed brown boards with gilt printing; all edges gilt.

The subject of this album is the Armenian Catholic monastery of St. Lazare, located near Venice. It contains portraits of the order's founder, Mechithar, Lord Bryon (hand colored), Paschal Aucher (Lord Bryon's teacher), the Archbishop, Priest, Arch Deacon, Deacon, Sub Deacon, four choir boys, and four acolytes plus a view of the monastery, two reproductions of biblical scenes, and an early manuscript leaf.

The album is accompanied by a carte-de-visite photograph depicting the same image of the Archbishop as that in the album. It has the imprint of the Venetian photographer Antonio Perini, active during the 1860s, who almost certainly created the photographs in this album. On the free-flyleaf a previous owner has written that this book was printed at the island monastery's printing plant.

\$750.



8.

FIRST FRENCH BOOK ON PHOTOMICROGRAPHY

9. **Moitessier, Albert. LA PHOTOGRAPHIE APPLIQUÉE AUX RECHERCHES MICROGRAPHIQUES.** Paris: J. – B. Baillière et Fils, 1866. 334 pages. Wood-engravings of microscopes and other apparatus, plus eight mounted albumen photomicrographs on three printed leaves. The first plate contains six small circular images of microscopic organisms, 1¾ inches in diameter (44 mm.). The other images measure 5½ x 3½ inches (140 x 89 mm.) and depict a leaf and a pair of snail-like creatures. Octavo, 7 x 4½ inches (178 x 114 mm.). Calf backed boards, gilt spine sun bleached. There is a light library hand stamp on the title-page.

The use of photography for scientific purposes started with William Henry Fox Talbot, who exhibited a photomicrograph of an insect's wing at the Royal Institution of England in January, 1839. In this work, Albert Moitessier (1833–1889), one of the specialists in this field during the 1860s, describes the different lens powers and illuminations needed for the various subjects depicted in his photomicrographs (starch, vascular tissue of a pine tree, uric acid crystals, blood corpuscles, etc.).

Two photomicrographs from this work are reproduced in *Frizot's A New History of Photography*. Page 277. NYPL Checklist. #138.

\$900.



9.

HANDSOME PHOTOGRAPHS OF REMBRANDT ETCHINGS

10. Cundall, Joseph (editor). *THE LIFE AND GENIUS OF REMBRANDT. THE MOST CELEBRATED OF REMBRANDT'S ETCHINGS. THIRTY PHOTOGRAPHS TAKEN FROM THE COLLECTIONS IN THE BRITISH MUSEUM AND IN THE POSSESSION OF MR. SEYMOUR HADEN.* London: Bell and Daldy, 1867. 191 pages. With 30 mounted albumen photographs of etchings by Rembrandt van Rijn. The images measure $5\frac{1}{2} \times 6\frac{1}{2}$ inches (140 x 165 mm.) and generally have rich, deep tones. Quarto, $10\frac{3}{4} \times 8$ inches (273 x 203 mm.). Brown calf backed marble boards; rebaked with original spine laid down; some binding wear.

First edition of this popular work which saw a second edition the following year. The text is by Dr. Scheltema of Amsterdam. The last 24 pages constitute an early catalog raisonné of 340 Rembrandt etchings and an inventory of his effects, compiled by Daniel Daulby. *McLean. p. 90. Gernsheim. Incunable. #369 (illustrated).*

\$800.



11.

SPLENDID LARGE VENICE VIEWS BY PONTI

11. *SOUVENIR PHOTOGRAPHIQUE DE VENISE.* Venise: Charles Ponti, Opticien et Photographe de S.M. le Roi d'Italie, circa 1867. Engraved title-page plus 30 large albumen photographs, $10 \times 13\frac{1}{2}$ inches (254 x 343 mm.) mounted to tinted boards, each with a penciled caption in an early hand. These scenes of Venice canals, plazas, and Renaissance architectural masterpieces are impressive for their size. Unusually rich tones distinguish many of the plates. Oblong folio, $14\frac{1}{4} \times 17\frac{3}{4}$ inches (362 x 451 mm.). Embossed red cloth with the title "Ricordo di Venezia" in gilt; light staining to covers.

Carlo Ponti (circa 1822 – 1893) "a Venetian optical-instrument maker, became known for his magnificent views of Venice, Padua, and Verona, publishing a series of albums under the title *Ricordo di Venezia*, each containing twenty $10\frac{1}{2} \times 14$ in. views, to which other Venetian photographers such as Antonio Perini, Giuseppe Coen, and later Naya, contributed. Gifted with an artistic eye for composition, Ponti depicted the grandeur of Venetian palaces and churches, and the charm of backwaters and picturesque corners. After Venice was given up by Austria following her defeat in the Seven Weeks' War in 1866, Ponti, now an Italian subject, was appointed optician to King Victor Emmanuel II." —*Gernsheim. History. Page 284. NYPL Checklist # 211.*

\$3,200.



10.



11.

RARE, RURAL, RUSSIAN VIEWS FROM THE REPUBLIC OF MORDOVIA

12. (RUSSIA). An unusual album of 37 mounted albumen photographs measuring from 9 x 7½ inches (229 x 190 mm.) to 4 x 5¼ inches (102 x 133 mm.). Each image is captioned in ink and dated 1867 or 1868 (except for the last image dated 1871). Shown is the area around the village of Kemlya in the present Republic of Mordovia. This is the rich, central Volga region of Russia, lying approximately 300 miles east of Moscow between Nizhni Novgorod to the north and Saransk to the south. Oblong 4to, 12 x 9¼ inches (305 x 235 mm.). Cloth backed red boards.

The cold, bleak village of Kemlya and some of its inhabitants are the subjects of the album. The images include a factory, the log homes of the peasantry, the main house and outbuildings of an estate, individual and group portraits of the retainers and of the wealthy family who assembled the album. Two of the photographs are two-part panoramas. The group portraits are very attractively composed.

Laid in are two interesting unmounted albumen photographs. One portrays two young men dueling in front of a group of soldiers and the second depicts a group of six medical professionals holding instruments, with a human skull on the bench beside them.

\$1,200.



12.



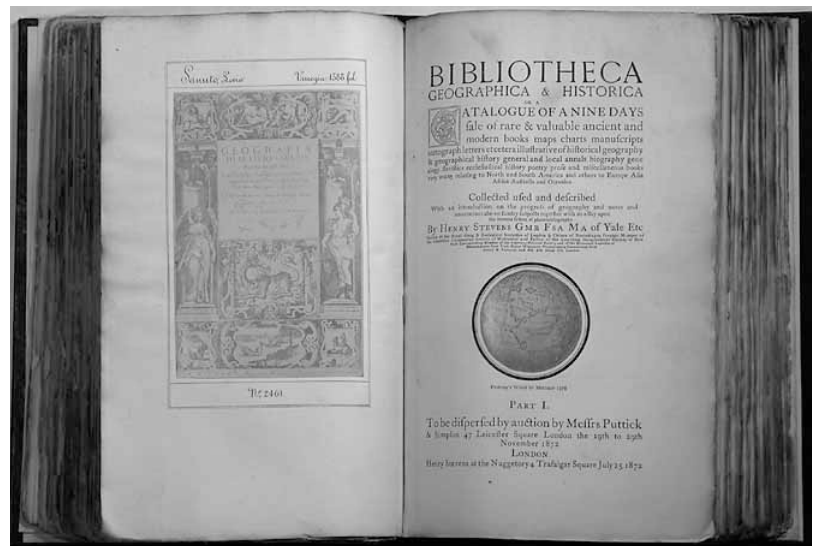
12.

A PRECURSOR TO DIGITALIZATION

13. Stevens, Henry. BIBLIOTHECA HISTORICA OR A CATALOGUE OF 5000 VOLUMES OF BOOKS AND MANUSCRIPTS RELATING CHIEFLY TO THE HISTORY AND LITERATURE OF NORTH AND SOUTH AMERICA...

Boston: H. O. Houghton and Company, 1870. [bound with] BIBLIOTHECA GEOGRAPHICA & HISTORICA OR A CATALOGUE OF A NINE DAYS SALE OF RARE & VALUABLE ANCIENT AND MODERN BOOKS MAPS CHARTS MANUSCRIPTS AUTOGRAPH LETTERS ET CETERA ILLUSTRATIVE OF HISTORICAL GEOGRAPHY... London: Messrs. Puttick, 1872. 234 + 361 pages. Two volumes bound as one. The second volume has two mounted albumen photographs on the frontispiece and title-page. The frontispiece depicts a title-page of Sanuto's Geografia Distinta, measuring 5 x 3 inches (127 x 76 mm.), while the next leaf contains a small photograph 1 inch in circumference (44 mm) of a globe. Large octavo, 9 x 6 inches (229 x 152 mm.). Early 20th century blue buckram; some light soiling to a few leaves. Partially priced in ink.

Two important auction catalogs by one of the United States' greatest nineteenth century book sellers, Henry Stevens, G.M.B. (Green Mountain Boy). Born in Vermont in 1819, he made his first trip to London in 1845 as purchasing agent for the Library of Congress. The librarian at the British Museum befriended him and invited him to "fill in the gaps" of their books on America. By 1865 he had sold over 100,000 American books to the British Museum.



13.

The second of these two catalogs has an interesting 14 page introduction titled "Photobibliography." Here Stevens suggests a system for the organization and study of books. He proposes that photographs of title-pages be made and collected in a National Bureau of Bibliography, for the use of libraries and collectors alike. An example of such a photograph is the frontispiece of this catalog. With our present universal use of the internet and digitization, we seem to be getting close to Stevens' 150 year old suggestion.

Two fascinating collections of books, unlikely ever to be on the market again.

\$800.



14.

AN EXTENSIVE COLLECTION OF SCOTTISH SCENERY BY VALENTINE

14. SCOTTISH SCENERY, BY JAMES VALENTINE, BY SPECIAL APPOINTMENT. PHOTOGRAPHER TO H. M. THE QUEEN. (Edinburgh, circa 1870).

An album containing 200 loose albumen photographs in excellent condition by James Valentine. The first 100 measure $4\frac{1}{2} \times 6\frac{1}{2}$ inches (114 x 165 mm.) and the last 100 measure $3\frac{3}{4} \times 4\frac{1}{2}$ inches (83 x 114 mm.). They are inserted into corner slits on 75 pages. Each photograph is captioned in pencil and many are numbered. Small folio, 13 x 10 inches (330 x 254 mm.). Quarter red calf with the title in gilt; binding by Orrock & Son; some light wear to covers.

Contained in this album are views of Edinburgh, notable churches, castles, various lakes, and landscapes. Valentine's photographs, like the prose of Sir Walter Scott, express an eminently romantic picture of the Scottish countryside. The house where Scott wrote "The Lady of the Lake" is, in fact, the subject of the photograph on page 27.

James Valentine (1815-1880) of Dundee opened his photographic portrait operation in 1851. By the 1860s he had established a thriving business in topographic views of Scotland, making and selling them in three sizes, individually or in albums such as the one above. Valentine was one of the original seven members of the Edinburgh Photographic Society, founded in 1861, and became a "Photographer by Special Appointment to Her Majesty, The Queen" in 1867.

\$1,500.



14.

“ONE OF THE GREATEST ENGINEERING FEATS
OF THE 19TH CENTURY”

VILLALBA’S PHOTOGRAPHS OF PERU’S SOUTHERN RAILROAD



15.

15. RECUERDOS DEL PERU. R. VILLALBA.FOTO.

100 mounted albumen photographs with printed captions, circa 1870. There are also some pencil captions and notations in English. Images are approximately 8 x 10 inches (203 x 254 mm.) or the reverse. Oblong folio album, 12½ x 16½ inches (318 x 419 mm.) Brown morocco with decorative text in gilt on the cover; all edges are gilt; the binding and some tears to the album leaves have been expertly repaired.

The album tracks the southern route of the Peruvian railroad from the Pacific coast at Mollendo to the *altiplano* city of Puno. The album opens with two magnificent panoramas depicting Mollendo and its port, the railroad station, and the roundhouse. Following are views of the trains approaching the Andes, the start of the climb, bridges, dramatic switchbacks across the desolate mountain regions, Arequipa and other cities along the route, and finally Puno, the terminus of the railroad on the shores of Lake Titicaca, at 12,700 feet above sea level. A dramatic series of the Inca ruins near Lake Titicaca and photographs of the indigenous people are also included.

Villalba (also spelled Villaalba) was a leading photographer in La Paz, Bolivia and Arequipa, Peru in the 1860s and 1870s. His imprint appears on dozens of ethnic cartes-de-visite of Bolivian subjects now held by the Peabody Museum at Harvard University and other institutions in the United States

and France. In the late 1880s, he moved to France, joined the Société Française de Photographie, and participated in an 1894 exhibition sponsored by the Photo-Club de Paris.

“Villalba’s images go beyond the depiction of the railroad as a technical achievement. His photographs present what was absent from Courret’s visual narrative, incorporating views not directly related to the operative aspect of the railroad and recording sites of historical and archaeological interest along the route... Photographs such as these cannot be studied in isolation from the albums that contain them or the projects that gave rise to their production. In the context of the railroad company’s album, Villalba’s views of Lake Titicaca contribute to the idea of modern technology’s ability to overcome natural obstacles and to transform Peruvian society’s relationship to its geography. This remains the underlying narrative in Villalba’s organization of the photographs...”—Majluf.

The only other known copy of this album, owned by the Peruvian railway company ENAFER, has only 53 photographs, whereas this example contains 100 images. *McElroy, Early Peruvian Photography. A Critical Case Study. Ann Arbor, 1977. p. 37. Majluf, Natalia. Photographers in Andean Visual Culture. In: History of Photography. Volume 24, Number 2. Summer 2000. See additional illustration on page 3.*

\$45,000.



15.



15.



15.



15.



15.

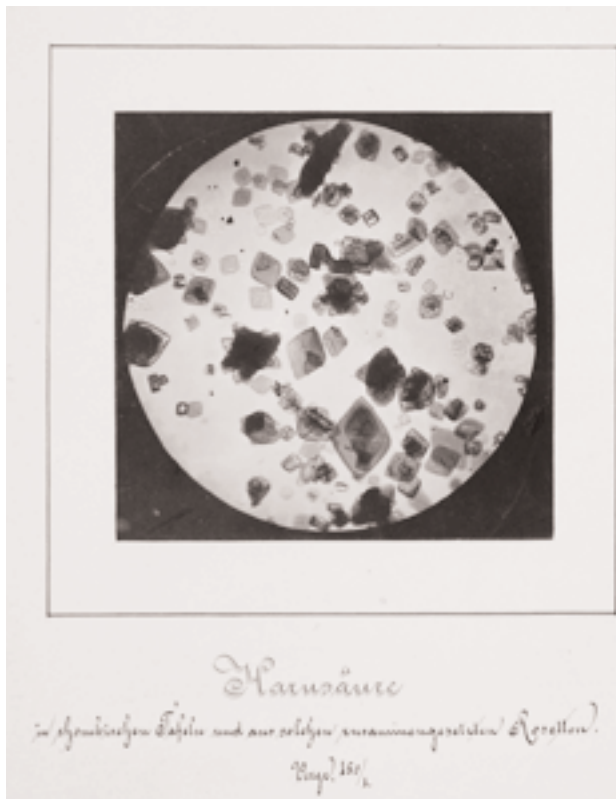
MICROSCOPIC PHOTOGRAPHS OF URINE CRYSTALS BY A PIONEER IN THE STUDY OF UROLOGY

16. Ultzmann, Robert. MIKROSKOPISCH – PHOTOGRAPHISCHER ATLAS DER HARN SEDIMENTE VON DR. ROB. ULTMANN. (Vienna, before 1870). An album containing 63 albumen microphotographs in excellent condition, generally mounted two to a page. Each has an ornate manuscript caption stating the nature of the specimen and its magnification. The photographs range from 2¾ x 2¾ inches (70 x 70 mm.) to 4½ x 4½ inches (108 x 108 mm.). Oblong folio, 12 x 18 inches (305 x 457 mm.). Embossed leather spine with cloth covers stamped in gold; light staining to the cover.

Seen in a modern light, these scientific photographs present an abstract beauty that is completely divorced from their pragmatic origins.

Robert Ultzmann (1842–1889), an Austrian surgeon, was a pioneer in the study of urology. He introduced an exact methodology and developed equipment that is still in use today. Since our research has found no other copies of this photographic atlas by Ultzmann, we believe that it is most likely a prototype for the important work by Ultzmann and Hoffmann, “Atlas der Physiologischen und Pathologischen,” which was illustrated with 34 chromolithographed plates taken from microphotographs and published in 1871.

\$6,500.



16.

VIETNAM & CAMBODIA WITH PHOTOS BY GSELL

17. COCHIN CHINA. Circa 1870. A large album of 73 mounted albumen photographs including an important five-part, linen-backed panorama of the harbor at Saigon, 9½ x 59½ inches (241 x 1,511 mm.); 26 photographs of Vietnam, mostly 6½ x 9 inches (165 x 229 mm.); 16 photographs of Cambodia and Cambodians, 8 x 10 inches (203 x 254 mm.); and 26 photographs in carte-de-visite format of local personages and types, 3½ x 2¼ inches (89 x 57 mm.). Many of the photographs are by Emile Gsell. Oblong folio, 13 x 16½ inches (330 x 419 mm.). Leather backed green pebbled cloth with title in gilt; light wear. A few of the mounts and images have light foxing or soiling.

The Gsell photographs include a striking full length portrait of King Norodom, his wives, prominent mandarins and their wives, the king's brother (The “Viceroy”) visiting in state at the capital, Phu Nom Phein, an orchestra of court musicians, and the carte-de-visite “types.”

Gsell (1838–1879) went to Cambodia in 1873, photographed Tonkin in 1876, and the following year settled in Saigon as the city's first professional photographer. A pictorial advertisement he issued reproduces a number of the images found in this album.

\$4,500.





17.



17.

THREE EARLY PAMPHLETS ABOUT THE ORIGINS OF MESOAMERICAN CIVILIZATION

18. [Three volumes bound as one]. a) Melgar y Serrano, José Maria. ESTUDIO SOBRE LA ANTIGÜEDAD Y EL ORIGEN DE LA CABEZA COLOSAL DE TIPO ETIÓPICO QUE EXISTE EN HUEYÁPAM DEL CANTON DE LOS TUXTLAS. Veracruz: Imprenta del Progreso, 1871. 36 pages of text + two lithographs and two mounted albumen photographs 3 x 4¼ inches (76 x 108 mm.). b) Melgar, J.M. EXAMEN COMPARATIVO ENTRE LOS SIGNOS SIMBOLICOS DE LAS TEOGONIAS Y COSMOGONIAS ANTIGUAS Y LOS QUE EXISTEN EN LOS MANUSCRITOS MEXICANOS PUBLICADOS POR KINGSBOROUGH Y LOS BAJOS RELIEVES DE UNA PARED DE CHICHEN-ITZA. Veracruz: Imp. Del "Progreso," 1872. 26 pages of text + two folding lithographs and one mounted albumen photograph, 5¼ x 8 inches (133 x 203 mm.). c) Melgar y Serrano, J. M. JUICIO SOBRE LO QUE SIRVIO DE BASE A LAS PRIMERAS TEOGONIAS TRADUCCION DEL MANUSCRITO MAYO PERTENECIENTE AL SEÑOR MIRÓ. OBSERVACIONES SOBRE ALGUNOS OTROS DATOS ENCONTRADOS EN LOS MONUMENTOS Y MANUSCRITOS MEJICANOS, QUE PRUEBAN LAS COMUNICACIONES ANTIQUÍSIMAS QUE EXISTIERON ENTRE EL VIEJO Y EL NUEVO MONDO. Veracruz: Imprenta de R. de Zayas. 16 pages of text + a leaf of "explicacion de las fotografias." With three tipped in lithographs (?). Original wrappers bound in. Small quarto, 10¼



18.

x 6¾ inches (260 x 171 mm.). Cloth backed marbled boards; spine chipped, minor wear. With the signature of Daniel J. Herrera on the free endpaper.

We believe these primitive photographs represent the first published photographs of Olmec artifacts. The first two images depict seven sculptures, while the third image shows an exterior wall with numerous carved glyphs.

In 1862, Jose Maria Melgar y Serrano went to the area of San Andres Tuxla in the state of Veracruz to investigate rumors of colossal stone statuary hidden in the verdant forests. He wrote about his discoveries in *Notable Escultura Antigua*. Veracruz, 1864. This was the first appearance in print about the people we call the Olmec. *Bernal. Bibliografía de Arqueología...* # 2773, 7763, 10123. \$750.

“AN ICON OF RECONSTRUCTIVE SURGERY”

19. Ravaisson, Félix. *LA VÉNUS DE MILO*. Paris: Hachette, 1871. 68 pages. With three mounted albumen photographs, the first two showing the sculpture in pieces in a packing crate to be removed from the Louvre prior to the invasion of the German army during the siege of 1871. The third shows phases of restoration. The first two measure 7¼ x 2½ inches (184 x 64 mm.) while the third measures 5 x 6 inches (127 x 152 mm.). Quarter red morocco, 9¾ x 6½ inches (248 x 165 mm.). With the bookplate of the Chateau des Rozais.

In 1820 this Greek statue of a beautiful woman was found in two pieces in a field on the Aegean island of Melos, also called Milo. It was sold to the French Government, presented to Louis XVIII in 1821, and later placed at the Louvre. The French developed a great propaganda campaign to assuage the loss of the notable Medici Venus which was returned to Italy in 1815 after it had been looted by Napoleon Bonaparte. They consciously promoted the Venus de Milo as a greater treasure than that which they had recently lost.

Jean Gaspard Félix Ravaisson-Mollien (1813–1900) who was a noted French philosopher, was also an archaeologist. At the time he wrote this work he was a conservator at the Louvre. The interesting photographs of the unreconstructed pieces sitting in a shipping crate were used to help illustrate a recent bulletin of the Rijksmuseum. See additional illustration on title page.

\$3,500.



19.

EARLY AMERICAN WOODBURYTYPES BY JOHN CARBUTT



20.

20. *ANNUAL REPORT OF THE LIGHT-HOUSE BOARD OF THE UNITED STATES TO THE SECRETARY OF THE TREASURY FOR THE PHYSICAL YEAR ENDING JUNE 30, 1872*.

Washington: Government Printing Office, 1872. 85 pages. Illustrated with one mounted woodburytype, 4 x 6½ inches (102 x 164 mm.) by the American Photo Relief Printing Co. of Philadelphia, founded by John Carbutt, and 7 lithographic illustrations of recently constructed coast and harbor light houses. Octavo, 9¼ x 5¾ inches (235 x 146 mm.). Embossed red cloth with gilt title; slight damp staining to the bottom of the plates.

The United States Light-House Board, originally known as the United States Light House Establishment, was created in

1789 to manage the twelve lighthouses along the eastern seaboard. By 1851, over 300 lighthouses had been erected in the United States. Responding to complaints about their management, Congress authorized a board of specialists to study the matter. The board found that lighthouses built during the mid nineteenth century suffered from inadequate construction and design and created the new United States Light-House Board. The Naval and Army engineers on the Light-House Board brought great changes to lighthouse construction and organization. The installation of new Fresnel lenses, capable of gathering and focusing a central light into a beam visible from far distances, as well as new types of fog signals and buoys were among the innovations they instituted. It was not until 1886 that the Light House Board tested a new light source, electricity, to illuminate the torch of the Statue of Liberty, a key aid to navigation at the time.

\$850

21. *REPORT OF THE LIGHT-HOUSE BOARD OF THE UNITED STATES*. 1873. Washington:

Government Printing Office, 1873. 90 pages. With 7 mounted woodburytype photographs, 4 x 6¼ inches (102 x 159 mm.) by American Photo Relief Printing Co. of Philadelphia, plus one very unusual photograph in an undetermined process. Octavo, 9 x 5½ inches (229 x 140 mm.). Red flexible cloth with gilt title; expertly repaired; ex-library, with bookplate and a couple of unobtrusive hand stamps.

It is interesting to note, just one year later than the above, the expanded use of photographic processes for illustration. OCLC locates only two copies.

\$850.



21.



22.

WITH THREE MOON PHOTOGRAPHS BY RUTHERFURD

22. Proctor, Richard Anthony. **THE MOON: HER MOTIONS, ASPECTS, SCENERY, AND PHYSICAL CONDITIONS... WITH THREE LUNAR PHOTOGRAPHS BY RUTHERFURD (ENLARGED BY BROTHERS)**. London: Longmans, Green, and Co., 1873. 394 pages + book ads. Illustrated with various plates, tables, and maps, some folding. There are three albumen photographs bound in. Each measures 7½ x 5 inches (191 x 127 mm.) and was made by Lewis M. Rutherford in 1870 or 1871. Octavo, 7¾ x 5 inches (197 x 127 mm.). Embossed red publishers cloth; light wear and some staining to cloth.

Richard Anthony Proctor (1837–1888), a successful British astronomer, wrote a number of popular books on the heavens; this being the only one illustrated with original photographs. “Starting in 1858, Rutherford, an American, began using an equatorial telescope and an achromatic lens to obtain his ‘Rutherford moons’—highly detailed pictures of the moon’s surface, with highly visible shadows (presented at the Société Française de Photographie in 1865, and at the Académie des Sciences in Paris in 1872). This was a big advance in the study of the geology of the moon, and the images were widely reproduced at the time as ‘genuine pictures’ of the heavenly body that is both the nearest to the earth and the most enigmatic.”—*Frizot*. page 278. \$750.

IMPRESSIVE WOODBURYTYPES OF LACE

23. Cole, Alan S. **ANCIENT NEEDLEPOINT AND PILLOW LACE, WITH NOTES ON THE HISTORY OF LACE-MAKING AND DESCRIPTIONS OF THIRTY EXAMPLES BY ALAN S. COLE**. London: The Arundel Society, 1875. 12 pages of text, plus 20 large woodburytypes, mostly 10½ x 8½ inches (267 x 216 mm.). Depicted are 30 examples of the finest specimens of ancient lace collected for the International Exhibition of 1874. Each plate is faced with a leaf of descriptive text. Folio, 15 x 11 inches (381 x 279 mm.). Embossed red pebbled cloth with gilt lettering; spine lightly sun bleached. Previous owner’s signature on inside cover and dated July, 1875.

Alan Summerly Cole (1846–1934) was the son of Sir Henry Cole, a pioneer in design reform and the first director of the South Kensington Museum. Alan Cole attended the Government Design School at South Kensington and later became the Assistant Secretary at the South Kensington Museum. An expert in textiles, especially lace, he authored a number of catalogues on the subject.

The large size of the ‘permanent photographs’ in this volume, plus the quality of the lace examples, make this uncommon work an especially desirable book. *Franklin. Antiquities and Collectibles. A Bibliography.* #7165.

\$2,500.



23.

A GREAT ALBUM OF POMPEII ARCHAEOLOGY

24. ALBUM POMPEII. Circa 1875. An album of 24 extraordinarily rich mounted albumen photographs of Pompeii. Each image measures 8 x 10 inches (203 x 254 mm.) and is numbered and captioned in the negative in French. Oblong quarto, 11½ x 15½ inches (292 x 394 mm.). Green pebbled cloth with embossing and gilt lettering; covers rubbed, inner hinge cracked.

Pompeii was buried in 79 A.D. In 1748, The first exploration of the ancient site was motivated by the desire to find ancient art objects. During French control of Naples (1806–1815) a systematic study of the town was attempted, employing as many as 1,500 men. By 1860 much of the western part of the city had been excavated. Giuseppe Fiorelli, director of the Pompeii excavations from 1863 to 1875, introduced a revolutionary method of excavation. Rather than uncover the streets first in order to explore the houses from the ground floor up, he dug from the tops of the buildings down to street level, thus preserving a far greater portion of the buried city.

Of special note in this album are the captions. They identify the excavations dates (between 1762 and 1874) of the pictured locations. The rich tones, clarity of vision, and informative captions make this album of Pompeii far superior to the generally known tourist albums of the time.

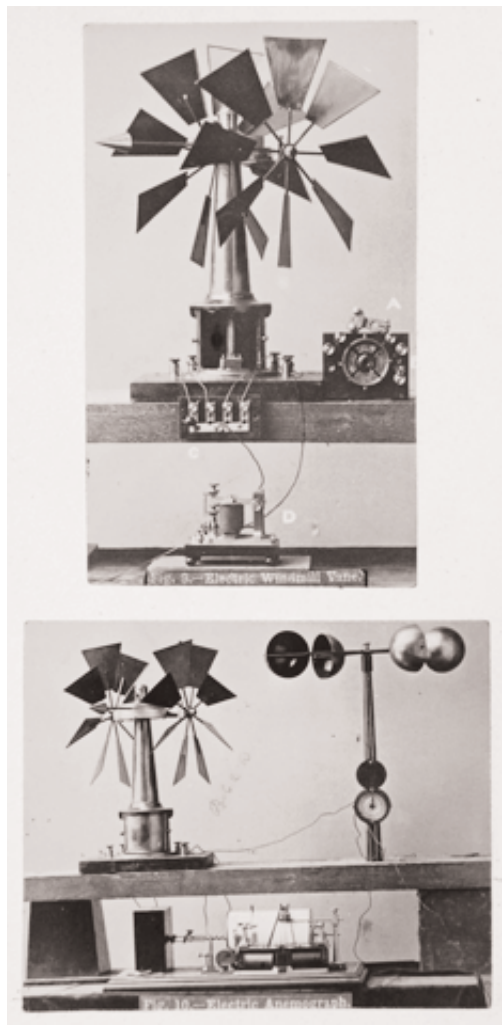
\$2,000.



24.



24.



25.

FATHER OF CANADIAN METEOROLOGY

25. Kingston, G. T. INSTRUCTIONS TO OBSERVERS CONNECTED WITH THE METEOROLOGICAL SERVICE OF THE DOMINION OF CANADA. Toronto: Copp, Clark & Co., 1878. 190 pages, followed by four stiff, linen backed leaves with 12 mounted albumen photographs, most measuring 3½ x 2½ inches (89 x 57 mm.) and showing instruments and apparatus for measuring the weather, followed by two lithographed plates depicting cloud formations. Octavo, 9½ x 6½ inches (241 x 165 mm.). Gilt printed green cloth; light blistering to covers. This copy is numbered in ink #325.

George Templeman Kingston (1816–1886) was born in Oporto, Portugal of English parents. He joined the Royal Navy at age fourteen and later graduated Cambridge and taught at Eton. In 1852 he emigrated to Canada where he later became professor of meteorology and director of the observatory at the University of Toronto. Largely through Kingston's efforts, Canada's federal meteorological service was established in 1871. He was an early proponent of the telegraph and by 1879 established a storm warning system consisting of 125 telegraph stations from Ontario eastward to Prince Edward Island.

O.C.L.C. locates three copies—at Yale, Johns Hopkins, and Western Ontario.

\$950.

ROMANIA IN THE 1860s



26.

26. (ROMANIA). 1860s. An album of 43 mounted photographs and three drawings. The albumen photographs range in size from 8 x 10 inches (203 x 254 mm.) to 6¾ x 4½ inches (159 x 114 mm.). The 25 images of Romania include views of towns, peasants and their homes, gypsies in their camp, the countryside, an elaborate country estate in the rustic style, and five studio portraits of soldiers in full dress. One military portrait has the hand stamp of Franz Duschek on the verso. All captions are in French. A publisher's label from Liege, Belgium is located on the inside cover. Oblong quarto, 9¾ x 13¾ inches (248 x 349 mm.). Leather backed black pebbled boards with the word "Album" stamped in gilt on the cover.

Romanian photographs of this remarkable quality and size are rare. These 25 photographs offer revealing documents of the hard, everyday existence of the Romanian people along with the sharp contrast of the comfortable rural life of an aristocracy. The portraits of

"types," unlike those of Western European "types," posed in the studio, were made outdoors in cold villages and wet camp sites. There are photographs of women at the well and carrying bundles and water jars, and of men with oxen and with horses, and of village celebrations featuring musicians and elaborately embroidered costumes. The views of the wealthy aristocracy, hunting, sightseeing, boating, and taking their leisure offer a poignant counterpart to our perception of this country of extremes. The remainder of the album contains 15 photographs of other locations and three pencil drawings.

Franz Duschek, of Bucharest, was the official photographer for the Kingdom of Romania during the Romanian War of Independence (1877-1888). He had been the assistant of Karl Szathmari, probably nineteenth century Romania's most prominent photographer. See additional illustration on page 3.

\$6,500.

A FRENCH DOG SHOW,
PHOTOGRAPHED BY CRÉMIÈRE



27.

27. CERCLE DE LA CHASSE ET SOCIÉTÉ CENTRALE POUR L'AMÉLIORATION DES RACES DE CHIENS. PREMIÈRE EXPOSITION CANINE AU JARDIN DES TUILERIES... LISTE DES RÉCOMPENSES. Paris: Au Siège de la Société, 1881. Six pages of text, plus 22 mounted albumen photographs of hunting dogs by Léon Crémère of Paris. Each image measures 5¼ x 7½ inches (133 x 191 mm.) on a printed, lithotint mount measuring 11 x 14¼ inches (279 x 362 mm.). Oblong quarto, 11¼ x 14½ inches

(286 x 362 mm.). Leather backed green pebbled cloth with title in gilt; some expert repairs.

The canine champions of the first exposition of dogs at the Tuileries in Paris are here captured in photographs. Identifiable breeds include beagles, bassets, setters, pointers, gray hounds, and others. Dogs named *Figaro*, *Fanfare*, *Mira*, *Banjo*, *X*, *Bruce*, and *Spot* were among the winners.

Leon Crémère specialized in animal photography. We are aware of four volumes published from the 1860s through the 1880s containing his photographs of racing and sporting dogs and horses.

\$5,500.



28.

THE TRANSIT OF VENUS AS SEEN IN CHILE

28. Zegers, Luis. **TRANSITO DE VENUS POR EL SOL. NOTICIA HISTORICA DE LAS OBSERVACIONES PRACTICADAS EN SANTIAGO DE CHILE EL DIA 6 DE DICIEMBRE DE 1882.**

Santiago de Chile: Imprenta de "El Progreso," 1883. 271 pages. With frontispiece photograph, charts, illustrations of apparatus, and 4 fine lithographed portraits. The mounted albumen photograph, measuring $4\frac{3}{4} \times 4\frac{3}{4}$ inches (121 x 121 mm.) is of the transit of Venus. The caption credits the photograph to the 'Commission of the United States'. Small quarto, $9\frac{1}{2} \times 6\frac{1}{2}$ inches (241 x 165 mm.). Leather backed marbled boards; binding worn and hinges cracked.

A goal of astronomers for centuries had been to determine the distance from the earth to the sun. In attempting to measure this distance it was felt that viewing the transit of Venus across the sun from widely distant locations on earth would assist in calculating that distance. A transit of Venus is rare, usually happening only twice a century. Starting in 1761, various expeditions of astronomers traveled throughout the world to observe this phenomenon.

The United States expedition of 1882 was one of eight groups that recorded the transit by photography. Led by Lewis Boss, the American party included two photographers, Theodore E. Marceau and Charles S. Cudlip. December 6, the day of the transit, they made 240 exposures on dry collodion plates.

The next transit of Venus did not occur until June, 2004. Accompanying the book is an article from The June 7, 2004 issue of the *San Francisco Chronicle* reproducing one of the few surviving photographs from the 1882 expedition.

\$600.

EARLY ELECTRIC LIGHTING IN THE HOME

29. Hammond, Robert. **THE ELECTRIC LIGHT IN OUR HOMES.** London: Frederick Warne and Co., (1884). 206 pages. Illustrated with a profusion of wood-engravings, plus three woodburytypes measuring $3\frac{1}{2} \times 4\frac{1}{2}$ inches (90 x 114 mm.). Shown are the dining room and drawing room of a private home illuminated by electric lights. Octavo, $7\frac{1}{2} \times 5$ inches (191 x 127 mm.). Gilt pictorial blue cloth; rear cover has wrinkles from damp staining; light soiling to the first few leaves.

Certainly some of the earliest photographs of interior electric lighting, the woodburytypes show the interior of a typical English home, with wall and ceiling illumination from electric lamps.

In 1857 the electric arc-lamp was first used to illuminate lighthouses. By the 1870s arc-lamps were in use in London but were too powerful for domestic purposes. With the introduction of the first filament lamp by Joseph Wilson Swan (1828-1914) in 1881, electrical lighting entered English homes. By 1883 about 100 homes in England used electric lights.

Robert Hammond (1850-1915), an engineer, established some of the earliest public electricity systems in England. He later founded the Hammond Electrical Engineering College. This series of lectures by Hammond to promote domestic electricity describes the advantages of electricity over gas (no fumes or pollution), its ease of use, the method of production, and its distribution.

The woodburytypes show the interior of a typical English home, with wall and ceiling illumination from electric lamps, certainly some of the earliest photographs of interior electric lighting. *Wheeler Catalogue #2359.*

\$800



29.

BEAUTIFUL, BOUNTIFUL COSTA RICA



30.

30. COSTA RICA. Circa 1885 Two albums containing 160 mounted albumen photographs, measuring 13 x 10 inches (330 x 254 mm.) to 4 x 7½ inches (101 x 190 mm.). The albums were patented in 1882, therefore a circa date of 1885. We attribute the photographs to H. N. Rudd, whose studio is prominent in one of the photographs. Oblong quarto, 11 x 14 inches (279 x 356 mm.). Leather boards with gilt lettering, rebacked in brown cloth, minor spotting to mounts.

Six images of the capital, San Jose, show destruction from a recent earthquake. There are rural views of homesteaders, villages, coffee, cattle, and banana plantations, and the construction of railroads. Large images of dense jungle and views of members of an expedition climbing a volcano capture the beauty of the natural landscape. An unusual group of six images shows a fine collection of artifacts, notably pre-Columbian ceramics, in the "Museo Troyo". This collection, later purchased by Carl Hartman, now resides at the Carnegie Museum of Natural History in Pittsburgh. Of special note are one large group portrait of Talamanca Indians and thirteen photographs of orchids, artistically composed and executed.

Costa Rica in the 1880s was developing reforms that led to the first democratic election for President in 1889. At the same time United States capitalism was taking hold. American entrepreneur, Minor C. Keith, used money made in banana plantations to secure the contract to finish the cross country railroad, in exchange for concessions of vast land holdings. In 1899 he founded the United Fruit Company, which dominated the economy of the country for decades.

\$12,000.



30.



30.

WITH VIEWS OF MALTA AND ITS FORTIFICATIONS

31. ITALIA, SICILIA E MALTA. Circa 1885. A thick album containing 93 mounted photographs in exceptionally fine condition. The albumen photographs are captioned in the negative and measure $9\frac{1}{2} \times 7$ inches (241 x 178 mm.). Thick oblong quarto, $10\frac{1}{2} \times 13\frac{1}{2}$ inches (267 x 343 mm.). Red leather backed embossed cloth with gilt lettering; some wear to covers. From the library of Felix Grenier with his hand-stamp in the margin of the first five leaves.

The beautifully composed and richly toned photographs include views of Venice, Florence, Milan, Turin, Pisa, Sienna, Naples, Pompei, Palermo, Messina, Catania, Sicily, and six especially nice overviews of Malta and its fortifications.

\$1,500.



31.



31.

THE NOBEL BROTHERS DEVELOP THE BAKU OIL FIELDS

32. VUE DE QUELQUES UNES DES INSTALLATIONS DE LA SOCIÉTÉ ANONYME POUR L'EXPLOITATION DU NAPHTHE NOBEL FRÈRES. (cover title). (Paris, circa 1885). A portfolio of 25 mounted albumen photographs; 22 of the oil fields and the city of Baku and 3 after drawings or plans. The images measure $5\frac{1}{2} \times 9\frac{1}{2}$ inches (140 x 229 mm.) on stiff gray mounts with printed captions in French. The mounts measure 8 x 10 inches (203 x 254 mm.) and are housed in a red cloth portfolio with the title in gilt; one hinge starting.

The fascinating photographs in this promotional portfolio include striking views of the factories and derricks, the city and surrounding villages, the harbor and transport ships, a map of the Baku oil fields, and two photographs of drawings for future storage tanks and pipelines.

Modern oil exploitation began in Baku, the capital of Azerbaijan, on the western shore of the Caspian Sea in 1872. In 1879 the Nobel Brothers established a joint-stock company, "The Nobel Brothers' Partnership", which soon became one of the biggest oil companies in the world. Alfred Nobel, the inventor of dynamite, was the largest single shareholder in the Baku oil fields, while the factories were developed by his brothers, Robert and Ludwig. Ludwig made a number of important technical and commercial innovations in the oil industry. Among these were pipelines for the transport of oil and oil tankers built in sections in Sweden and assembled on the Caspian Sea.

\$3,500.



32.



33.

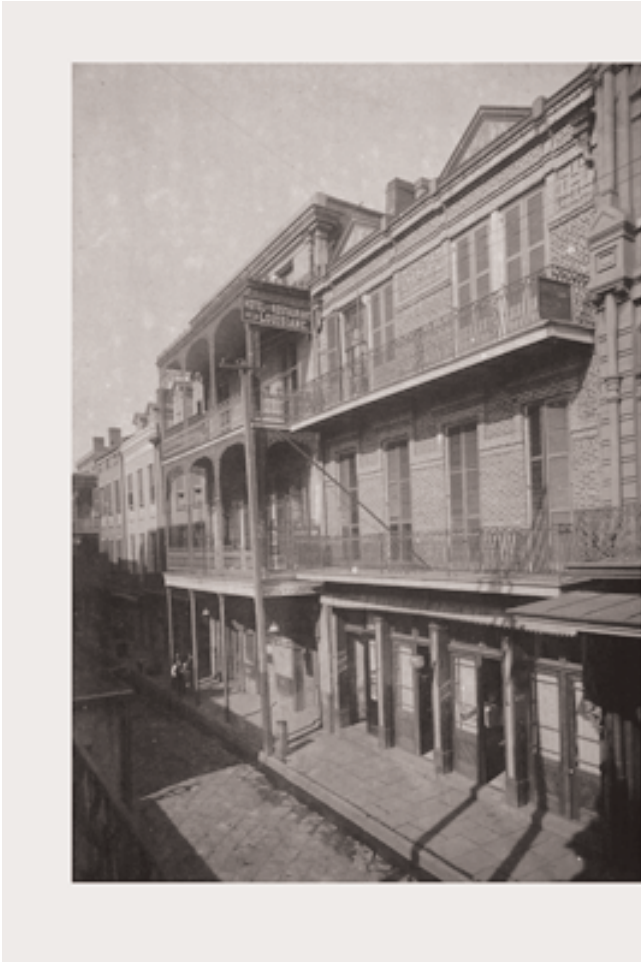
THE SEWERS OF BASEL

33. DER BIRSIG IN BASEL VOR DER CORRECTION. März, 1886. Title page printed in gold and 12 mounted albumen photographs in excellent condition measuring 8 x $10\frac{1}{2}$ inches (203 x 267 mm.). Oblong quarto, $11\frac{3}{4} \times 15\frac{3}{4}$ inches (298 x 400 mm.). Gray cloth with border and title in black; very light staining to cover.

The photographs show the rear of multi-story buildings in which the toilets, small out-houses tacked on to the upper stories and extending over open canals or sewers, dump their waste through open chutes. Despite the fact that the album is a devastating record of the late nineteenth century drainage problems in this Swiss city, there is a strangely romantic quality to the photographs which were taken as part of a civic project to correct this urban problem.

\$3,500.

THE PRIDE OF NEW ORLEANS



34.

34. PHOTOGRAPHIC ALBUM OF THE CITY OF NEW ORLEANS, COMPRISING THE PRINCIPAL BUSINESS HOUSES AND VIEWS OF THE CITY. New Orleans: Hofeline & Adams, 1887. With 50 rich cyanotype photographs, taken by E. T. Adams and mostly measuring $7\frac{1}{2} \times 6$ inches (191 x 152 mm.). Opposite each photograph is a full page typographic advertisement, mainly for businesses pictured in the photographs. Large quarto, 11 x 9 inches (279 x 229 mm.). Red leather backed green boards; title in gilt; expertly rebaked.

A brilliant copy, inscribed by the printer, A. D. Hofeline to John Kracke, a member of a prominent New Orleans family. In this splendid example of the booster book, a vanity publication in which a business or individual will pay to be included in a privately produced promotional volume, fifty beautiful photographs promote the commercial enterprises of New Orleans. That the OCLC locates only three other copies, all in Louisiana, and that no copy has shown up at auction, underscores its rarity. Photographs of buildings

housing commercial enterprises including newspapers, restaurants, printers, breweries, an insurance company, grocers, carriage makers, a lumber yard, hardware merchants, and jewelers are displayed in crisp, rich, deep blue cyanotypes. A few of the photographs depict lake and harbor views, a college, and the interior of the "Jesuit's Church." The business advertisements on the right hand pages of the book are attractively designed; both layouts and typefaces enhance the fine graphic quality of this production.

Little is known of the photographer, Mr. Adams, but the printer Albert D. Hofeline was for ten years the publishing partner of Charles W. Clark, the most prolific New Orleans publisher after the Civil War. Their partnership broke up in 1883 and Hofeline went back to fine printing, as is evidenced in this handsome production.

The finest booster book of an American southern city we have ever seen, this scarcely found book of photographs documents the unique architectural beauty of New Orleans. See color images on front cover and inside back cover.

\$40,000.

SILHOUETTES

35. SOUVENIR DE FONTAINEBLEAU. SAISON 1887. L. TALBOT. An album of 24 mounted albumen photographs by L. Talbot measuring $4\frac{1}{2} \times 6$ inches (114 x 152 mm.) on gray mounts, $9\frac{1}{2} \times 12$ inches (241 x 305 mm.). Oblong quarto, $9\frac{3}{4} \times 12\frac{3}{4}$ inches (248 x 324 mm.). Red leather backed cloth with title in gilt; spine worn.

A charming group of photographs of cut silhouettes depicting scenes from the 1887 season at Fontainebleau. People playing tennis, a man on a bicycle, a concert, a shop window, people in carriages, and numerous men, many in uniform, atop handsome horses populate the album.

\$950.



37.



35.

A MACHINE TO MEASURE THE BODY

36. Pilade, Imbrico. STUDI SULLA COSTRUZIONE E SUL FUNZIONAMENTO DEL' ANTROPOMETRO. Roma: Tip. Di Mario Armanni, 1888. 35 pages of text. With five mounted albumen photographs. Quarto, $11\frac{3}{4} \times 8$ inches (298 x 203 mm.). Blue cloth with large paper label on cover; some edge-fading to the photographs.

Pilade, a book keeper for the military district of Rome, here describes the anthropometer, an instrument used to measure a human subject, and gives detailed instructions for its use. The first photograph depicts the apparatus while the others show a young man being measured.

Pilade was continuing the study of anthropometry, or the measuring of body parts, which was an early attempt at forensic police work. In 1876 Cesare Lombroso had published the first of many editions and translations of "L'uomo dilinquente," describing his theories on the physical signs or "stigmata" that marked the criminal person.

\$1,800.



Fig. 13. — Posizione per la misurazione delle suddivisioni del cappotto e delle giubbe di panno.

36.

IMMIGRANT SHIPS PHOTOGRAPHED BY VALENTINE & FRITH

37. LIVERPOOL. 1889.

A large album, with 35 mounted albumen photographs measuring 7½ x 11 inches (191 x 279 mm.) by J.V. (James Valentine) and Frith Series (Francis Frith & Co.).

All photographs are captioned in the negative or in ink. Many are credited to the photographers. They are in excellent condition and have deep, rich tones.

Oblong Folio, 14¼ x 17 inches (362 x 432 mm.). Full brown calf; title in gilt spine worn.

This important documentation of British maritime commerce at the end of the nineteenth century has as its subject the great shipping port of Liverpool. Passenger steamships owned by the Cunard, Guion, and Allan Lines are pictured in the photographs.

The ships include the S.S. Gallia, City of Paris, City of New York, Alaska, Wyoming, Arizona, Parisian, and others. Many of these ships transported immigrants to the United States.

Of note is the photograph of the fitting of new compound engines on the "S.S. City of New York" in 1883. There are also



37.

three interesting interior views of the S.S. City of Paris and the S.S. City of New York, as well as seven views of the docks and the harbor of Liverpool. Other photographs record the busy streets and notable buildings of this major seaport city.

\$3,000.

FANTASY FICTION WRITTEN, PRINTED, ILLUSTRATED AND PUBLISHED BY THE PHOTOGRAPHER



38.

38. Widnall, Samuel Page. A MYSTERY OF SIXTY CENTURIES. OR A MODERN ST. GEORGE AND THE DRAGON. Grantchester: S. P. Widnall, 1889.

195 pages. The frontispiece is a mounted woodburytype, measuring 3½ x 2½ inches (89 x 64 mm.), of a fabricated dragon's head. Four tinted lithographs face pages 28, 78, 118

and 185. Octavo, 7¼ x 4¾ inches (184 x 121 mm.), red cloth backed marbled boards; paper label.

This only edition of this obscure book is an interesting example of nineteenth century fantasy fiction. Starting off for Africa, the hero finds himself in lost worlds populated with dragons and other monsters.

A romantic, curious about all matters scientific and antiquarian, Samuel Page Widnall (1825–1894) began taking photographs as early as 1854. He set up a photographic studio and established a printing press to produce the books he wrote. His busy life also encompassed natural and antiquarian history, amateur theatricals, carpentry, and metalwork. He even contrived to make a primitive telephone for himself.

The book is accompanied by two autographed letters dated 1889 and a series of 12 proofs for the four lithographed illustrations. In one letter Widnall writes "I am as you suppose wishing to try a little amateur lithography. I have written a story and printed it on an Amateur press and now I want to do a few illustrations."

\$950.

PRIVATE TOUR ALBUM OF CUBA & MEXICO

39. CUBA—MEXICO. A large album, circa 1890, with four maps, a photograph of the steamship “Saratoga,” and 141 other mounted albumen and early Kodak circular photographs of Cuba and Mexico. The 89 photographs of Cuba include 61 albumen prints, some captioned and numbered in the negative, averaging $6\frac{1}{2} \times 8\frac{1}{2}$ inches (165 x 216 mm.), and 28 circular No. 1 Kodak prints 4×3 inches (102 x 76 mm.) with circular image measuring $2\frac{1}{2}$ inches (64 mm.) in diameters. Of the 52 photographs of Mexico there are 24 albumens, averaging $5 \times 7\frac{1}{2}$ inches (127 x 191 mm.), and 28 circular No. 1 Kodak prints. The professional photographs are mostly mounted one to a page; the Kodaks are mounted in groups of two or six to a page. The album is bound in a rich polished calf measuring 13×16 inches (330 x 406 mm.); some light wear to the binding.

This souvenir album follows the journey of a small party traveling to Cuba and Mexico on board the steamship “Saratoga” of the New York & Cuba Mail Steamship Co. The maps detail the route taken. The professionally made photographs of Cuba show prominent locations in Havana (the harbor, the Cathedral, the Tacon Market, Merced Church), a splendid hotel, street scenes, a few “types,” interiors of a Cuban home, and a large sugar cane plantation. Eleven photographs of special note are of local transportation: vendors with burros, horses, oxen, and carts or fancy carriages. The 28 informal Kodak images, many taken on a sugar cane plantation, depict the travelers with local children and families, the loading of cane on wagons, and the local workers’ thatched huts.

The professional photographs of Mexico City include city views, prominent buildings, and street scenes. The Kodaks show our tourists at train stations and interacting with Mexicans they meet. Five of the city views are signed in the negative by Abel Briquet, a Frenchman who came to Mexico in 1883 and quickly became one of the country’s most prominent photographers.

\$4,500.



39.

AN EXTRAORDINARY LACE TRADE CATALOG

40. Testolini, Dr. Marco. MERLETTI. (Venice, circa 1890). A catalog of 58 large albumen photographs of lace mounted to coated linen pages. The image size averages 9×8 inches (229 x 203 mm.), though there are 6 folding photographs, measuring $12\frac{1}{2} \times 10$ inches (318 x 254 mm.). Folio, $13\frac{1}{4} \times 9\frac{1}{2}$ inches (337 x 241 mm.). Leather backed pebbled cloth with gilt text on cover; old repairs to spine and tips; light wear.

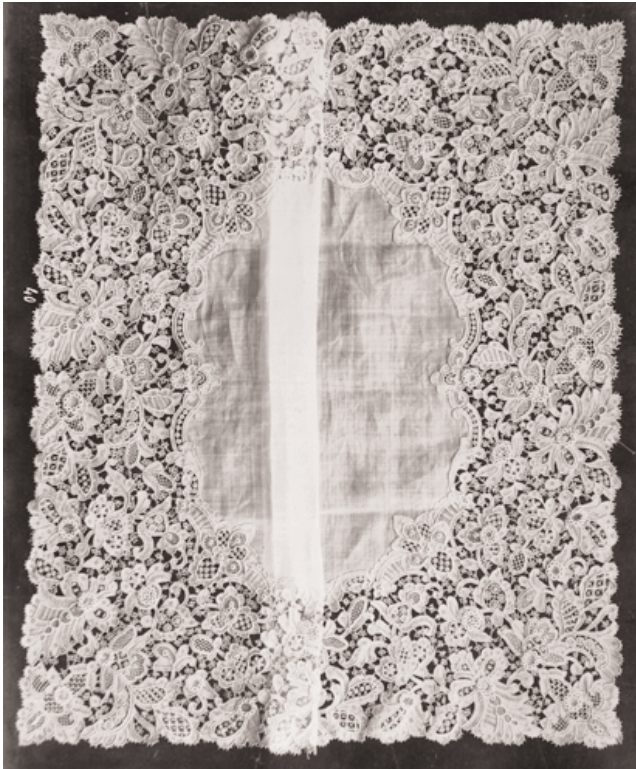
Splendid examples of lace (merletti in Italian) in the form of bed and chair canopies, parasols, fans, tablecloths, bed coverings, trims, and accessories are illustrated in the catalog. Using large negatives and contact printing, the photographer presents the ornate lace segments in sharp and crisp detail. Most of the subjects are displayed flat against a dark background, though a few, such as a parasol and a fan, are shown as complete objects.

The Testolini company was a large retailer of Italian textiles, including lace, in Venice during the late nineteenth century. Expanding into Venetian glass in 1910, the firm absorbed the Compagnia Venezi-Murano (CVM). In 1920 Testolini merged with Pauly & Co., which is still in business.

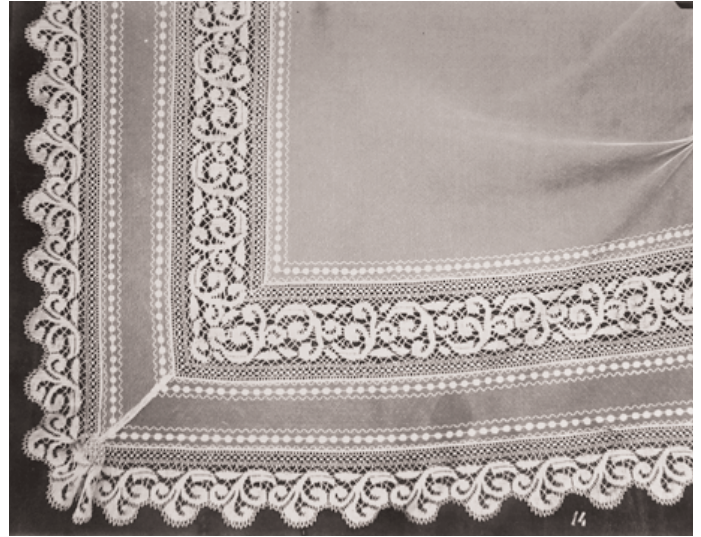
\$3,500.



39.



40.



40.

ELEVEN FOOT LONG PANORAMA OF CONSTANTINOPE



41.

**41. PANORAMA DE CONSTANTINOPE
PRIS DE LA TOUR DE GALATA. PAR SÉBAH &
JOAILLIER.** (Istanbul), circa 1885. A ten-part panorama,
mounted to boards and bound accordion style in leather
backed red cloth with ornate gilt design. The panorama,
when opened, measures 9½ x 135 inches (241 x 3,429
mm.). The tones are rich and the images are highly detailed.
There is light spotting in portions of the sky.

An impressive achievement from one of Istanbul's major
photographic studios. Pascal Sébah opened a studio in 1857.
His photographs, chosen by Ottoman officials, were presented
at a major 1873 exhibition of the Ottoman Empire in Vienna.
Sébah exhibited work at other expositions in Paris, Vienna, and
Philadelphia. In 1884 Policarpe Joaillier joined his firm as a
partner and the studio changed its name to Sébah and Joaillier
four years later.

\$3,000.

BUILDING A RAILROAD IN MOZAMBIQUE

42. BEIRA, MOZAMBIQUE. Circa 1890s. An album with twenty mounted albumen photographs. Most measure 6 x 8 inches (152 x 203 mm.) and have manuscript captions. A few are professional, two being signed in the negative by the photographer "J.E.M." Oblong quarto, 9¾ x 12¼ inches (248 x 311 mm.). Paper wrappers, string tied; with a cut window in the cover, allowing a view of the first mounted photograph; very light wear.

Beira, the chief port for central east Africa, is the jumping off spot for a number of railroads, the first of which started operations in 1891. This album, created by a construction engineer working for the railroad, contains views of the tracks and sections being built, as well as views of the bush, a large waterfall, a hunting party, and some of the railway supervisors and their workers.

\$900.



42.

A GREAT NATIONAL LIVESTOCK EXPOSITION. LISBON, 1888



43.

43. EXPOSIÇÃO PECUARIA NACIONAL EM 1888. (Lisbon): Imprensa Nacional, 1894. 89 pages of text detailing the exposition grounds, the types and names of livestock, and the prizes and prices offered. Text in wrappers. Accompanied by a portfolio of 51 mounted albumen photographs by an unidentified photographer. They are numbered 1–50, including an image numbered 3a. Each image is 6 x 8½ inches (165 x 216 mm.) mounted to a printed card mount measuring 9¾ x 12¾ inches (248 x 324 mm.). Many have pencil notations on versos noting names of animals and their owners and prizes won.



43.

Small folio, 13 x 10 inches (254 x 330 mm.). Portfolio is quarter red cloth over printed boards; foot of spine chipped. Text volume disbound.

A splendid presentation for this large livestock exhibition. Twelve photographs illustrate the well attended fairgrounds filled with picturesque stables and other buildings constructed in log and board and half-timbered styles. The other images show the prize-winning horses and cattle proudly displayed by their handlers. Of special interest are the ornate regional costumes and accoutrements worn by some of the handlers and their animals.

\$4,800.

LARGE CYANOTYPES OF WASHINGTON & ALASKA

44. WASHINGTON & ALASKA. Circa 1894–1898. An album containing 48 wonderful, deep blue, cyanotype photographs, each measuring from 10 x 13 inches (254 x 330 mm.) to 3½ x 3¾ inches (89 x 95 mm.). Most are tipped into the album, though some are loosely laid in and many are captioned in pencil. Oblong folio, 11 x 14 inches (279 x 356 mm). Red leather backed boards; binding rubbed, spine worn.

Opening with a spectacular curved top cyanotype view of Mt. Rainier, the album contains approximately 25 beautiful images of the mountain and its surroundings; running streams, forested areas, and glaciers including a stunning two part panorama of a large glacier. There are a few portraits and a handsome view of two men fishing with long wooden spears. The final 19 cyanotypes are of Alaska with stunning two part panoramas of both Wrangle and Sitka. There are street scenes, views of totem poles, moonlight views, harbor views, and a view of downtown Sitka showing the trading post and the opera house. This album corresponds with an album in the Henry M. Sarvant collection at the University of Washington. Their album (now disbound) contained cyanotypes and silver prints from expeditions to the Mt. Rainier region and to Alaska. At least two cyanotypes are similar in their album and ours.

Henry Mason Sarvant (1860–1840), surveyor and photographer, settled in Tacoma in 1889 and worked as a civil engineer. He later became mayor of the Washington State town of Steilacoom. Sarvant made many trips to Mount Rainier (which he called Mt. Tacoma) and was responsible



44.

for the first extensive surveys of the region. During an expedition in August, 1892, Sarvant was one of the first eleven people to reach the summit of Mount Rainier. Working for the Washington Geological Survey, he named many of the lakes, glaciers, and peaks in the park. Later, a series of glaciers on the northeast slope was named after him. In 1897 Sarvant traveled to the Klondike region where he worked as a surveyor and located a successful mine. See color illustrations on back cover and inside front cover.

\$10,000



44.

VALPARAISO, SANTIAGO, IQUIQUE, ARICA AND ST. VINCENT

45. CHILE & ST. VINCENT (CAPE VERDE ISLANDS). Circa 1895. An album of 33 mounted albumen photographs, many captioned in ink, including three two-part panoramas of Valparaiso, Iquique and St. Vincent. The images are 7 x 9 inches (178 x 229 mm.) and 4 x 7 inches (102 x 178 mm.). Oblong quarto, 9 x 10½ inches (229 x 267 mm.). Quarter black morocco, expertly rebaked; some foxing

One unusual photograph shows dozens of dead men lined up on the ground, being inspected by two men on horseback. The ink caption states that the men were killed in battle in Valparaiso during the Partido Democratica Revolution. There is an interesting image of a huge Catholic ceremony (possibly a funeral in Santiago), a sea side view of Arica, a photograph of a group of Araucarian natives, and two small images of the natives of St. Vincent. Other photographs depict street scenes, harbor views, notable buildings, parks, views of Iquique, and high mountain passes.

\$1,200.



45.



46.



46.

AMSTERDAM, THE HAGUE, HARLEM, MARKEN, LEIDEN & SCHEVENINGEN

46. DUTCH VIEWS. Circa 1895. A large album containing 45 mounted albumen photographs with manuscript captions. The images measure 8½ x 11 inches (216 x 279 mm.) on a heavy board 13½ x 17½ inches (343 x 445 mm.). Oblong folio, 14 x 18 inches (356 x 475 mm.). Full brown calf; neatly rebaked; wear to covers, corner chipping to the first ten leaves.

This fine overview of Holland at the turn of the twentieth century shows Amsterdam's streets, canals, prominent buildings, and a delightful image of ice skating on the canals. A traditional family of Marken and two interior views of their home filled with heavy furniture and a plethora of pots, plates, and ceramics are depicted. Included, as well, are handsome views of the Hague with a picture of The Queen's Palace, and the town of Scheveningen on the North Sea with its fishing boats and majestic beach hotel.

\$1,200.

CARTAGENA AND BARRANQUILLA

47. (COLUMBIA). Circa 1895. A thick album of 112 mounted photographs showing views of these two Columbian cities and their inhabitants. The images range from 4½ x 6½ inches (114 x 165 mm.) to 3 x 4 inches, (76 x 102 mm.) and many are captioned in ink. Thick octavo, 7½ x 10 inches (191 x 254 mm.). Leather backed cloth; covers stained and skillfully repaired; with the manufacturers label for Scoville & Adams, New York. Light staining to the top of some mounts.

A skilled amateur's photographs of Cartagena, Turbaco, and Barranquilla at the end of the nineteenth century. The photographs of Cartagena include scenes of the plaza, streets, the beach and the quay, both the exteriors and the interiors of private homes, the surrounding countryside, public buildings, a religious procession, and informal portraits of the family of the Spanish consul. There are several photographs of bull fighting, both professional and popular; in the corrida and in the street during fiesta. A notable view in Turbaco shows a crowd of citizens watching the dismantling of a roof after a fire. Among the views of Barranquilla are photographs of an American printing establishment and several of the American Consul.

\$1,200.



47.

WITH A FIVE PART PANORAMA OF MONTEVIDEO



48.

48. FOTOGRAFÍAS DE MONTEVIDEO. Circa 1895. An attractive album containing 24 mounted albumen photographs in excellent condition of this sophisticated capital of Uruguay. The images measure mainly 7¾ x 10 inches (197 x 254 mm.). Photographs are by Luis Pastorini whose hand stamp is on the front free end paper. Oblong quarto, 10¼ x 13¾ inches (260 x 349 mm.). Black pebbled cloth, title in gilt; light soiling to the first image, otherwise a fine, clean album.



48.

Of particular interest is a spectacular five-part city panorama. Other photographs show pedestrians strolling through the elegant plazas and along the main boulevards of this beautiful city. Major buildings, the harbor, and seaside bathing sites are also depicted. The bright, clear images offer a detailed picture of this very European-influenced Latin American city.

\$3,500.

PARIS AT THE FIN-DE-SIÈCLE

49. **PARIS.** Circa 1895. A lovely album of 46 mounted and tipped in albumen photographs showing the streets and parks of bustling turn-of-the-century Paris. The images measure 8½ x 11 inches (216 x 279 mm.) and are captioned in the negative. The photographer is identified as "X. Phot.," one of the prominent late 19th century French photographers known by initials only. Oblong quarto, 14¼ x 11¼ inches (362 x 286 mm.). Black leather backed boards; spine worn.

With the advent of faster film and better lenses, "instantaneous photographs" became a rage. Taking advantage of this new technology many of these photographs capture Parisians in their everyday activities. The teeming city life of carriages and horses and strolling pedestrians bring these photographs to life.

\$950.



49.

MINING IN THE MOUNTAINS OF WESTERN URUGUAY

50. **VUES DE CUÑAPIRU.** Circa 1895. An album of 16 mounted albumen photographs. Images measure 6¾ x 8½ inches (171 x 216 mm.) on stiff gray mounts with printed captions in French. Oblong quarto, 10½ x 14 inches (267 x 356 mm.). Green leather backed boards with gilt title; light rubbing.

This series of photographs promoting a mining venture in Cuñapiru, Uruguay shows the bleak surroundings of the mine, the company headquarters, some of its officers, the crushing machinery, and the impressive dam that generated electricity. Of interest are two views of the ferry used for taking carriages across a river. The extraction of large masses of magnetic iron by the "Cuñapiru Mining Company" began in the late 1860s.

\$2,500.



50.



50.

BUBONIC PLAGUE IN BOMBAY—1896—1897

51. SCENES OF THE PLAGUE IN BOMBAY—1896—1897. Circa 1898. An album containing 25 tipped in albumen photographs by Shevskanker Naravan, each with a tipped in printed caption and measuring mainly 8 x 10 inches (203 x 254 mm.). There are seven smaller photographs, plus an envelope titled “Plague Photographs” that contains an additional nine images, 6 x 4¼ inches (152 x 108 mm.) and smaller, for a total of 41 photographs. On the verso of the tipped in photographs is the hand stamp of “Shevshanker Naravan, Photographer, School of Art.” Oblong quarto, 11 x 14 inches (279 x 356 mm.). Cloth with string binding, Japanese style.

This powerful visual document of a devastating epidemic begins with views of those streets where the first cases of the plague were discovered. Dramatic photographs of the washing and disinfecting of city houses, doctors with military escort visiting plague victims, evacuees in their temporary shelters, and cremations of the dead follow. There are views of various plague hospitals. Several photographs show “famine people” working, receiving food and wages, and of course suffering and dying of the plague.

Bubonic plague first reached Bombay in 1896. Quick action was taken by the colonial British government in response to the international threat of a trade embargo. The municipality of Bombay embarked on a massive campaign of urban cleansing: flushing out drains and sewers, scouring out scores of shops and grain warehouses, sprinkling disinfectant powder in alleyways and tenements, and destroying several hundred slum dwellings in hope of exterminating the disease. In 1897 the Government passed draconian legislation, giving itself authority to segregate and hospitalize suspected plague cases, destroy infected property, evacuate people, prohibit fairs and pilgrimages, examine and detain road and rail travelers, and inspect ships and passengers. These measures elicited hostile public reaction and the exodus of nearly half of Bombay’s estimated population of 850,000.

With a career spanning more than 50 years, the photographer Shevshanker Naravan was active between 1855 and 1911. His photography studio in Bombay served wealthy and successful Indian patrons. He exhibited annually at British-sponsored exhibitions in India and was one of the original members of the Photographic Society of Bombay, founded in 1854. He became, in the 1860s, the director of the J. J. School of Art in Bombay, a vocational school for Indians established by the British.

\$6,800.



51.



51.



51.

DAMS, ROADS AND SLICES IN CHILE

52. **PROYECTO DE PEÑELAS. ESTADO DE LAS OBRAS EN EL INVIERNO DE 1899.** A large album of the construction and engineering for this large reservoir, eighteen miles from Valparaiso, Chile. Each of the 14 large silver photographs is on a printed mount and has extensive manuscript notations. The images measure 8¾ x 11 inches (222 x 279 mm.) on 14 x 16¾ inch (356 x 425 mm.) mounts. Oblong folio, 14½ x 17½ inches (368 x 445 mm.). Ornately embossed polished calf with gilt corners and text; covers rubbed, inner hinge crudely taped; the first image has a 3½ tear in mount and edge of image; some old tape on other mounts.

This series of photographs depicts the engineering, excavation, and construction of the large dam and sluice system of the reservoir known as Peñuelas Lake. The reservoir was constructed between 1895 and 1900 to supply water to the upper part of Valparaiso and Viña del Mar.

\$1,200. 52.



PHOTOS OF MEXICAN RUBBER PLANTATION, IN TOOLED LEATHER BINDING



53.

53. **(UBERO PLANTATION, ISTHMUS OF TEHUANTEPEC).** Circa 1900. An album consisting of 43 mounted silver photographs measuring mostly 6¾ x 9 inches (171 x 229 mm.). Seventeen were taken by Charles B. Waite, a Los Angeles photographer who moved to Mexico in 1896 and became one of the preeminent photographers in pre-revolutionary Mexico. Oblong octavo, 7½ x 11½ inches (191 x 292 mm.). Heavily tooled leather with string tie. The binding is stamped on the spine "W. G. Walz." Walz was a curio dealer in Mexico City and El Paso who sold tooled leather albums. Light wear, minor chipping.

Early in the twentieth century the photographer Charles Waite produced photographs of this and other Mexican plantations that were intended to attract investors. Waite's

images show the crops, plantation buildings, and the notable Zapotec women of Tehuantepec. One image of a beautiful woman in her regional flowered dress is captioned in ink on the mount "Senorita Josefina Moreno". The 28 unidentified photographs in this album depict scenes on the plantation, a celebration and procession underway in a large town along the Coatzacoalcos River, women of Tehuantepec, and Indian families in the region, all wearing traditional dress.

Stamped on the front of this album is the name Henry A. Luce. Dr. Luce, a wealthy physician from Chicago, invested in the Ubero Rubber Plantation. Located on the Isthmus of Tehuantepec in southern Veracruz state, the plantation was owned by financiers and investors from Indianapolis and Boston. It grew rubber, coffee, and tropical fruits.

\$3,500.



52.

CHINESE CHILDREN AT A SAN FRANCISCO MISSION

54. Beecher, Amourette M. *THE LOVE OF LIN KIM AND AH SUI. THE STORY OF A CHILD KIDNAPED [SIC] FROM CHINA AND OF HIS WONDERFUL LOVE FOR A LITTLE GIRL WHOM HE MET IN ONE OF THE MISSION HOMES OF SAN FRANCISCO.* Arthur I. Street, 1901. With 10 mounted silver photographs by Oscar Mauer, each measuring $4\frac{3}{4} \times 3\frac{3}{4}$ inches (121 x 95 mm.) depicting a Chinese girl and boy in a garden. Octavo, 7 x 9 inches (178 x 229 mm.). Printed stiff gray wrappers.

The charmingly posed images by Mauer of two children, Lin Kim and Ah Sui, in a garden playing with large paper umbrellas and small fans illustrate the story of their friendship. The book recounts how Miss Lake, of the old Chinese “Gibson Shelter Home” rescued the boy Lin Kim from being smuggled into San Francisco by a disreputable old couple with nefarious plans. Upon introducing the shy boy to Ah Sui, the two became instant friends.

Prominent San Francisco photographer Oscar Mauer (1971–1965) made widely seen photographs of the devastating 1906 earthquake with a Kodak #1 camera. He was one of two California members of Alfred Stieglitz’s Photo-Secession, an organizer of the California Camera Club, and a member the Camera Pictorialists of Los Angeles. He documented the Golden Gate International Exhibition of 1939.

An obscure book, not listed in Mus White’s *From the Mundane to the Magical. Photographically Illustrated Children’s Books, 1854–1945 and Beyond.* The only copy found on the O.C.L.C. is at the University of California, Los Angeles.

\$3,000.



54.



54.

A GIGANTIC ENGINEERING PROJECT



55. THE NILE RESERVOIR WORKS AT ASWAN AND ASYUT. (1902). 8 pages of text by Sir William Garstin, the Under Secretary of State for Public Works in Egypt, and 31 large, mounted silver mat collodion photographs, each 9½ x 11¼ inches (241 x 286 mm.) and signed in the negative by the photographer "D. S. George." Oblong folio, 13 x 15 inches (330 x 381 mm.). Brown leather backed boards with the title and a star and crescent in gilt on the cover; a few images have some off-setting.

An impressive series of photographs recording the human effort of this massive engineering feat. These images are dramatically teeming with hundreds of workers moving and stacking rocks and masonry by hand.

The opening pages of text describe the construction and politics surrounding the building of the first Aswan dam. The photographs illustrate an overview of the channel at the commencement of work, the temporary closing of the channel, the excavation, laying of masonry, and the completed dam, sluices and locks. Also depicted is the Island of Philae, a historic site of temples threatened with destruction by the high waters behind the dam. The engineers attempted to re-enforce the foundations of these ancient monuments; one photograph shows the underpinnings needed to protect a temple colonnade. Eight photographs depict the construction of the Asyut Barrage, a diversion dam.

The need to control the flood waters of the Nile was well established by the late nineteenth century. Between 1898 and 1902 the British and Egyptian governments undertook the construction of a massive dam at Aswan. Sir William Willcocks designed this great project, collaborating with some of the foremost British engineers of the day. Aswan was a gravity dam, one and one quarter miles across and 177 feet (54 meters) at its highest point. Soon to be found inadequate, the height of the dam was raised twice before 1933.

\$6,500.

55.



55.



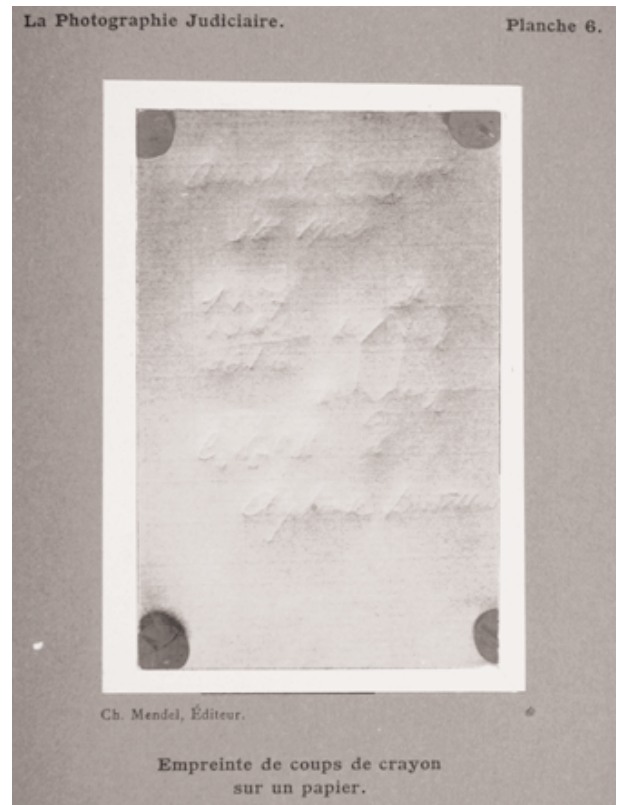
55.

BY A FOUNDER OF FORENSIC SCIENCE

56. Reiss, R. A. *LA PHOTOGRAPHIE JUDICIAIRE*. Paris: Charles Mendel, (1903). 232 pages. With six original silver photographs, 4¼ x 6 inches (108 x 152 mm.) tipped to stiff leaves plus numerous half-tone photographic illustrations. Quarto, 9½ x 6½ inches (241 x 165 mm.). Modern red polished calf backed boards.

This book is devoted to the science and techniques of forensic photography. The images show photographic methods for identifying forgeries, fingerprints and footprints, crime scene photography, criminal photo identification, examination of written documents (making the invisible visible), photography of cadavers, and various apparatus for measurements. Rodolphe Archibald Reiss (1876–1929) taught forensic photography at the University of Lausanne, where the first university program in forensic science was established in 1909. He dedicates this volume to the French police chief Alphonse Bertillon, an early pioneer in modern methods of criminal investigation.

\$1,200.



56.

STUDY OF SUGAR PLANTATION WORKERS

57. De Los Andes, Raul. POR LOS INGENIOS DE TUCUMAN. IMPRESSIONS DE VIAJE. OBRA ADORNADA CON NUMEROSAS FOTOGRAFÍAS. Buenos Aires, 1905.

Carbon typescript, accompanied by 72 sepia toned silver photographs inserted in slits, all but the first measuring $3\frac{1}{2} \times 4\frac{3}{4}$ inches (89 x 121 mm.) and each with a manuscript caption. The first image is a full page portrait of the three authors. Octavo, $8\frac{1}{2} \times 6\frac{1}{2}$ inches (216 x 165 mm.). Leather backed marbled boards; covers rubbed.

This narrative journal (written under the pseudonym, Raul of the Andes) recounts the travels and observations of three young men, members of the Catholic social movement, La Federación de Círculos Católicos De Obreros which had been founded in Argentina by Padre Federico Grote in 1892. The men traveled in the northern Argentinean province of Tucuman, for the express purpose of observing the social and labor situation of the sugar cane workers in that area. The journal documents their daily activities along with specific impressions and statistics of the working conditions for the laborers and their families in the fourteen different sugar operations they visited. The houses, refineries, work conditions, benefits, and salaries are described in detail, along with accounts of planned strikes.



57.

The photographs document groups of workers, the cane fields, the cutting of the cane, the transport of the cane, the refineries, the worker's houses, the administrator's fancy houses, and the wives of workers buying firewood and going for their food rations.

\$2,500.

NINE PART PANORAMA OF LOME, TOGO



58.

58. GRÜSSE AUS LOME. AUFNAHMEN NACH DER NATUR AUSGEFÜHRT VON BR. DAMASUS. Lome: Katholische Mission, circa 1905. A souvenir photo album of the colonial capital of German Togoland. There are 12 mounted silver prints, bound accordion style, each measuring $4\frac{3}{4} \times 6\frac{3}{4}$ inches (121 x 171 mm.) on printed mounts measuring $6\frac{1}{4} \times 8\frac{1}{4}$ inches (159 x 210 mm.). The photographer is identified as Bruder Damasus. Oblong octavo, $6\frac{1}{2} \times 8\frac{1}{2}$ inches (165 x 216 mm.). Embossed blue cloth with gilt lettering; covers lightly rubbed.

The unusual nine part panorama of this prosperous colonial town and harbor shows the long Lome wharf, boats in the harbor, overviews of wide streets in a city of palms, and native huts alongside dazzling white European style buildings. Other photographs show the Catholic church, the governor's palace, and the construction of the railroad station.

Lome, situated on the Atlantic coast of central Africa was selected as the colonial capital of German Togoland in 1897. In 1914 it was invaded by French and British forces and after two weeks of resistance the German colonization came to an end. In 1916 the country was partitioned between the French and British.

\$2,500.

THE MAKING OF 300 MILES OF FENCE A DAY



59.

59. PITTSBURGH STEEL COMPANY. DESCRIPTION OF THE PLANT AND ITS PRODUCTS TOLD IN PICTURES. Circa 1905. Printed title page, followed by 36 toned silver photographs, two showing panoramas of this large factory and measuring 2 x 9½ inches (51 x 241 mm), and 34 highly detailed images measuring 7¾ x 9½ inches (197 x 241 mm.). Each mount has a printed border, caption, and the company's logo. Oblong folio, 12¾ x 16 inches (324 x 406 mm.). Modern black cloth with large inset leather label from original covers; stab binding with string tie; some soiling to a few leaves.

An impressive company promotional for this Monessen, Pennsylvania manufacturer of steel, rolling wire, galvanized nails, barbed wire, and field fence. The striking photographs focus on the company machinery and products manufactured within, including steel rolling mills and nail making machines "These help to make 6,000 kegs of nails per day." Also shown are vast warehouses stacked with steel products and the large electrical plant, used to weld the company's famous "Pittsburgh Perfect" fence. "This is the fence for which the demand is so great that our production of over 300 miles per day does not keep up."

Laid in at the rear are six copies of two insurance diagrams dated 1902 and 1903 showing the layout of the plant. \$2,200.

AFTERMATH OF THE SAN FRANCISCO EARTHQUAKE, 1906

60. SAN FRANCISCO EARTHQUAKE. An impressive album of 48 silver photographs, each 4½ x 3½ inches (114 x 89 mm.) by a skilled amateur photographer, showing the aftermath of this devastating earthquake. Quarto, 10½ x 7 inches (266 x 178 mm.), black pebbled cloth with gilt lettering; crisp and clean. Laid in is a manuscript list of captions.

This gripping group of photographs was taken just days after the 1906 earthquake and fire. In addition to views of the general devastation, there are moving images of tent cities, early entrepreneurial ventures carried on in make-shift shacks and from hand-carts, women cooking on the street, and the "Forward Movement Emergency Hospital" housed in a large white tent. All images are captioned on a separate sheet with the names of the buildings, streets, and even some of the people in the scenes.

\$1,500.



60.

A BUENOS AIRES MUSEUM PHOTOGRAPHED BY WITCOMB

61. MUSEO MITRE. FUNDADO EL AÑO 1907. (Buenos Aires, circa 1907). A splendid album of 12 mounted silver photographs, each with the blind stamp of Alejandro S. Witcomb (1835–1905) of Buenos Aires. The average size is 6½ x 8½ inches (165 x 216 mm.) on leaves 17 x 12 inches (431 x 304 mm.). Oblong folio, brown pebbled calf with gilt lettering. Spine has been repaired and there is wear to the covers; internally pristine.

The photographs depict the simple, unassuming façade and the opulent and well appointed interiors of this private home turned museum. Included are views of the marble entrance hall, a room with military memorabilia, a spacious library and reading room, the director's office, and a grand sala for receptions.

The English photographer Alexander S. Witcomb is first listed in Buenos Aires in 1861, where he later acquired the businesses of Emilio Lahore and itinerant photographer Junior Christiano (including his 30,000 negatives). He was active in photographic circles until his death in 1905.

This museum, still open in downtown Buenos Aires, was the private home of General Bartholomew Mitre from 1860 to 1906. It presently houses a library, museum, and archive with an extensive collection of historical and cultural materials relating to the region.

\$850.



61.



62.

A PRESENTATION COPY FROM THE AUTHOR'S MOTHER, WITH A PHOTOGRAPH OF HER BY THE AUTHOR/PHOTOGRAPHER

62. Shambaugh, Bertha. AMANA THE COMMUNITY OF TRUE INSPIRATION. Iowa City: State Historical Society of Iowa, 1908. 414 pages. Extra illustrated with four tipped in silver photographs, plus a letter and a note. Three of the photographs are of the author's mother, the fourth is a photographic Christmas card issued by the author and her husband. The images measure from 7½ x 5½ inches (191 x 140 mm.) to 3½ x 2½ inches (89 x 64 mm.). Two are signed in pencil "Townsend." Octavo, 9 x 6 inches (229 x 152 mm.). Gilt-pictorial green cloth; a bright, clean copy.

First edition. This copy is inscribed by the author/photographer's mother, Mrs. Horack, in 1910. There are three tipped in photographs of Mrs. Horack, including a small image taken by Bertha Shambaugh and accompanied by a warm letter describing this photograph as "my favorite picture of mother..."

"In the summer of 1890, Bertha Horack, [later Bertha M. H. Shambaugh] a nineteen-year-old University of Iowa student, set out to photograph the Amana Colonies... She traveled by train with her beloved mother, Katherine Mosnat Horack, and presented the very picture of Victorian propriety, yet everything else about the bright and ever curious Horack marked her as a woman ahead of her time. She was among the earliest social documentary photographers, mastering the behemoth view camera that had to be loaded with individual glass plate negatives measuring five-by-eight inches each. She found a market for her photographs and drawings by pairing them with freelance articles she wrote for illustrated magazines..." —Foerstner. *"Picturing Utopia: Bertha Shambaugh and the Amana Photographers."*

The Amana Colonies were a utopian society established in Iowa's River Valley shortly before the Civil War by German speaking settlers who belonged to the religious group known as the Community of True Inspiration.

\$750.

“THE SPIRIT SUMMONED”

AN IMPORTANT ITALIAN EXPERIMENT IN TELEKINETIC PHENOMENA

63. Imoda, Enrico. FOTOGRAFIE DI FANTASMI.

Torino: Fratelli Bocca, 1912. 254 pages. Illustrated with 50 tipped in silver photographs printed by G. Simoni of Rome, from the original glass negative. The photographs measure from 6 x 4½ inches (152 x 114 mm.) to 2½ x 2 inches (64 x 51 mm.). Quarto, 10 x 7 inches (254 x 178 mm.). Cloth backed patterned boards.

After the frontispiece portrait of Dr. Imoda seated behind a desk, the remaining photographs document the ongoing, otherworldly program of 100 séances between 1908 and 1910 organized by him with the medium Linda Gazzera. The precise goal of these séances was to photograph spirit materializations that the glamorous young woman was claiming she could produce. The photographs record numerous séances in which the spirit is summoned, surrounded by the medium and the séances' attendees, including Dr. Imoda. The séances took place in total darkness and the exposures were made with a magnesium flash at the moment when the summoned spirit gave the signal. The majority of the materializations were therefore not seen by the participants; they were only revealed later by these photographs.

The publishers emphasized the advantage of using original photographs instead of reproductions for a better “reading” of these materializations. “In the preface, the French physician Charles Ricket, who was to win the Nobel Prize in 1913 for his work on physiology, endorses the phenomena as genuine. In the afterward, however, the occult specialist Guillaume de Fontenay casts doubt upon their authenticity, noting their two dimensional aspect, shadows indicating more than one light source, and the medium’s well-known interest in fashion and drawing. He suggests that Imoda, had he lived longer, might have reached the same conclusions.” —*The Perfect Medium. Photography and the Occult. #90.*

\$12,500.



63.



63.



63.



64.

EVANS' SPLENDID PLATINOTYPES FOR THE DANCE OF DEATH ONE OF ONLY 15 COPIES

64. [Evans, Frederick H.]. THE DANCE OF DEATH BY HANS HOLBEIN. ENLARGED FACSIMILES IN PLATINOTYPE BY FREDERICK H. EVANS OF FIFTY WOOD ENGRAVINGS FROM DOUCE (1833) LIPPMANN (1886) AND A BASEL EDITION (1796). (London): Privately Printed, 1913. Four pages of text; half-title, title page, and two leaves of plate list. Each of the 50 platinum photographs has been tipped into a window mat of gray laid paper and interleaved with a printed title. The images measure 5½ x 4 inches (140 x 102 mm.), enlarged from the original wood engravings of 2½ x 2 (64 x 51 mm.) inches. Quarto 12 x 9 inches (305 x 229 mm.). Loose as issued, with the remains of a cardboard portfolio. Housed in a modern brown cloth drop-box with red leather label.

One of only 15 copies. This is the second of five books with original platinotypes produced by Evans; all were limited to editions of fifteen. In 1916 Evans published an edition of 250 copies of "The Dance of Death" with photogravure illustrations. Evans' photographs endow Holbein's drawings with a power of scale not seen in the originals themselves. With 50

photographs, this is Evans' largest and most ambitious work.

For many years Frederick Henry Evans (1853–1943) ran a popular London 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. His architectural studies of cathedrals in England and France, expertly printed in platinum, became renowned for their purity of line and mastery of light, space, and composition.

Evans, "as he grew older, and it became increasingly difficult for him to carry his heavy camera and massive tripod... found satisfaction in photographing his art collection. He approached this work as he approached architecture, with humility, with the urge to re-create the esthetic 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." —*Newhall*. *Frederick H. Evans*. p. 30,31. *Hammond # 90*. [See our catalog #75 for another book with original platinotypes by Evans.]

\$7,500.

DEDICATION OF A MASSIVE ENGINEERING PROJECT IN TURKESTAN

65. VIEWS OF THE IRRIGATION OF THE BARREN STEPPE. THE YEAR 1913. [From the Cyrillic cover title]. (Turkistan, 1913). An album containing 32 silver photographs in excellent condition, loosely inserted using corner slits. Each image measures 5 x 6¾ inches (127 x 171 mm.) and has a typed caption in Cyrillic. An English translation is supplied. Narrow folio, 14 x 9 inches (333 x 229 mm.). Green cloth with gilt title; front cover rubbed.

The album documents the inaugural ceremonies of the "Romanov Canal" with photographs of dignitaries and crowds celebrating the completion of the canal and the releasing of the first water on October 5, 1913. Additional well conceived photographs depict the various bridges, dredging machinery, and the administrative village built for the construction project.

According to a plaque on the commemorative obelisk in one of the photographs, this "Romanov Canal" was designed to irrigate the northern part of the Barren Steppe near Tashkent. The canal was constructed in two phases. The first was initiated by His Imperial Highness Great Prince Nikolai Konstantinovich during the reign of Nikolai I (1825-55). The final stage began in 1897.

This copy has an ink inscription in Cyrillic on the front pastedown "To the greatly respected Victor Feliksovich in memory of the Barren Steppe from Otolmachev 25 May 1914."

\$4,500.



65.



65.

THE LAST KHEDIVE OF EGYPT



66.

66. **MINIEH. FEVRIER 20, 1914.** A large album of 25 mounted silver mat collodion photographs, each measuring $8\frac{3}{4} \times 13\frac{3}{4}$ (222 x 349 mm.) inches or a bit smaller. They are each mounted to a leaf of brown paper affixed to a board $13\frac{1}{2} \times 16\frac{1}{2}$ inches (343 x 419 mm.). The photographs are credited to "Photographie Zola" and document an important event attended by the ruler of Egypt. Oblong folio, $14\frac{1}{4} \times 18$ inches (362 x 457 mm.). Leather backed boards with gilt lettering; skillfully repaired. A Cairo bookbinder's label is on the inside cover; minor staining to cover.

The album contains an impressive array of photographs, showing dignitaries, including Abbas Helmy II, the last Khedive of Egypt, at military demonstrations in the Egyptian city of Minieh. Eleven images show riders with rifles or spears performing difficult maneuvers on horseback. Drummers and other musicians perform simultaneously, in daringly close proximity to horses and armed riders. Five photographs depict tribesmen on camels and a camel race.

Abbas Helmy II, who ruled Egypt from 1892 until 1914, was the last of a line of Turkish Viceroy's ruling Egypt for the Ottoman Empire. When the Ottoman Empire joined the Central Powers in World War I, Britain declared Egypt a British protectorate and in December, 1914 deposed Abbas.

\$950.

28 PANORAMAS OF CALIFORNIA CANNING INDUSTRY



67.

67. **PICTORIAL HISTORY OF LUSK'S LUSCIOUS FRUITS.** Circa 1920. An amazing album of 28 panoramic silver photographs; 22 measuring 10 x 18 inches (254 x 457 mm.), three measuring 10 x 27 inches (254 x 685 mm.), and three measuring up to 10 x 50 inches (254 x 1,270 mm.). The photographs are in excellent condition. Mounted inside the cover is text describing the 28 photographs. Oblong Quarto, $10\frac{1}{2} \times 20$ inches (266 x 508 mm.). Black cloth with screw binding; title stamped on cover, but faded.

The album was issued by the California Canneries Company of San Francisco to promote its line of canned fruits. The narrative begins in Campbell, California depicting orchards of peaches and pears and continues with the packing and shipping of the fruit, the arrival by train at the plant in San Francisco, the sorting and cleaning of the fruit, the peeling machinery, the canning process, the boxing and crating of the fruit, the loading onto trucks and trains and finally group photographs of the proud employees.

\$8,500.



67.

BEAUX ARTS BUENOS AIRES

68. (ARGENTINA). A presentation album, circa 1915, containing 50 mounted sepia toned silver photographs of Buenos Aires at the beginning of the twentieth century. Each photograph measures $6\frac{3}{4} \times 9$ inches (171 x 229 mm.) and many are credited in the negative to "Moody." Oblong quarto, $9\frac{1}{2} \times 12$ inches (241 x 305 mm.). Black morocco, with the spine expertly repaired. Mounted to the front cover is a silver plaque stating, "Al Señor Wm. F. Bippus. Recuerdo de la Organizacion N.C.R. Argentina. Febrero-Marzo, 1915."

An attractive series of photographs showing the city at the height of a prosperous beaux arts period. The views depict bustling street scenes, large public buildings, palatial residences, parks, the harbor, and industries.

"Casa E. C. Moody," established in the 1880s, was a successful bookstore and photographic studio which published numerous view books and albums with images from various photographers.

\$1,500.



68.

TEXAS COTTON PLANTATION PHOTOGRAPHS WITH RACIAL OVERTONES

69. VIEWS OF GOODLAND PLANTATION OWNED BY K. TIDEMANN & CO. GALVESTON, TEXAS. Circa 1915. An album of 10 skillfully composed silver photographs in printed mats; each photograph measures 7 x 9½ inches (178 x 241 mm.) and is signed in the negative by the photographer “Gildersleeve, Waco-Texas, U.S.A.” Oblong quarto, 11 x 13½ inches (280 x 343 mm.). Brown leatherette with gilt lettering; string ties with wooden beads on string. Some spotting in sky portion of photographs.

The photographs show the cultivation of cotton, the fields after the “first pick” with a cotton gin, and the hard working African American “pickers” during the final harvest. Racial stereotypes of the period are reflected, especially in a photograph of three black children seated on a pile of cotton which is captioned “Picaninnies sitting pretty.”

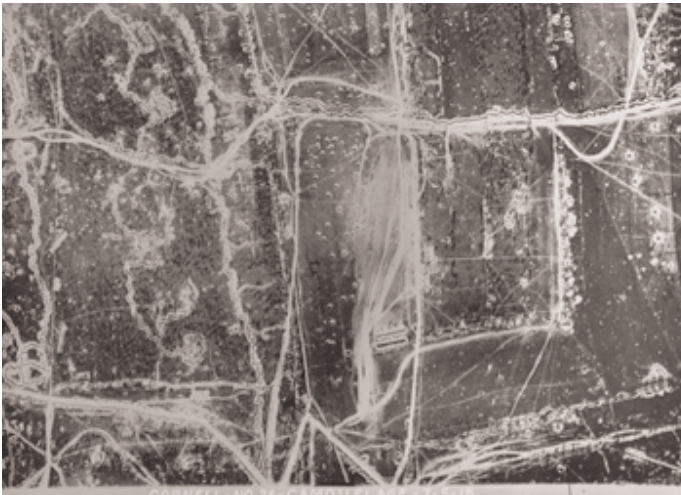
Fred A. Gildersleeve (1881–1958) studied photography in Illinois before moving to Waco in 1905. His reputation as the “Matthew Brady of Waco” affirms his prominence as a photographer in that city. He chronicled the region for more than fifty years.

\$3,500.



69.

SKY SPIES AERIAL PHOTOGRAPHY IN THE FIRST WORLD WAR



70.

70. LT. KELSEY B. GARDNER. PHOTO SEC. 71. Circa 1918. A post binder of 67 pages, with 348 tipped-in silver photographs, ranging from 8 x 6 inches (203 x 152 mm.) to 3 x 3 inches (76 x 76 mm.). The binder measures 9 x 11½ inches (229 x 292 mm.); Lt. Gardner’s name is stenciled on the cover.

An impressive array of photographs used in the training course for aerial photography at the School of Military Aeronautics at Cornell University. Included are ten photographs of various aerial cameras, a large number of aerial photographs taken over France (including the regions of Mal Maison, Nauroy, St. Quentin, Somme, Reims, and Verun), photographs of drawings made from these images, and about 50 non-aerial views of heavy camouflage. Many of the prints are captioned in the negative and identified “Cornell.”

An illustrated pamphlet “The Eyes of the Army,” describing the activities of the Photographic Section, Air Division of the Signal Corps, U.S. Army and an issue of “The Aircout’s Snapshot,” Vol. 1, No 11, a four page newspaper published in Rochester, August 14, 1918, accompany the photographs.

\$4,000.

TEAK HARVESTING IN BURMA

71. BURMA. Circa 1920. An album containing 89 sepia toned silver photographs tipped to brown paper and mounted to boards. There are printed captions in English mounted below each picture. Most images measure 6½ x 8½ inches (165 x 216 mm.). Thick oblong quarto, 12¼ x 10¼ inches (311 x 260 mm.). Leather backed thick cloth boards; tips rubbed.

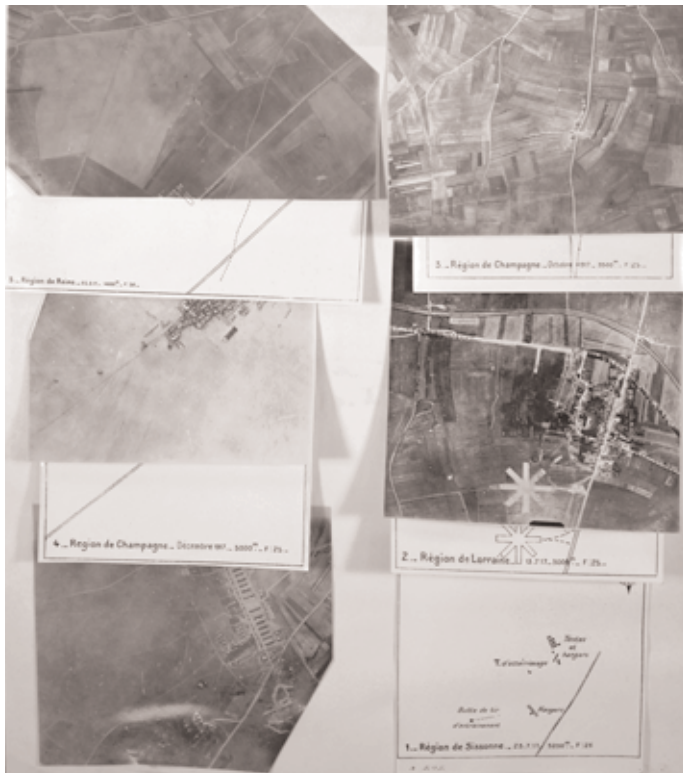
Pictured in this promotional album celebrating the teak industry in Burma are the teak forests, Burmese tribesmen felling the huge trees with small primitive axes, elephant and buffalo hauling and piling logs, and a chute, itself made of teak, used to convey logs down to the river. The chute is one and a quarter mile long and drops 900 feet; logs race down at 60 miles per hour before reaching the river where they are floated downstream.

The British Raj moved into Burma from India in the nineteenth century, mainly for access to its teak forests. Teak was the preferred wood for iron ships (the tannic acid in the old standard oak corroded iron and steel).

\$3,500.



71.



70.



70.

The Temples of the Western Hills
visited from Peking.



G. E. Hubbard.

72.

PUBLISHED IN PEKING & TIENTSIN

72. Hubbard, Gilbert Ernest. **THE TEMPLES OF THE WESTERN HILLS.** Peking and Tientsin: La Librairie Francaise, 1923. 76 pages. With a folding map, drawings, and 10 mounted silver photographs (including cover photograph) The photographs are credited to the author's acquaintances, J. Patterson, Mrs. Calhoun and Mr. Wetherall and the professional photo studio, Messrs. Hartung, Peking. Octavo, 7¼ x 5¾ inches (184 x 146 mm.). Printed wrappers with mounted photograph; minor spotting; in a cloth, folding box with leather label.

The photographs depict temple interior and exterior views, a portrait of the Abbot of Chieh-t'ai-ssu, and a temple orchestra. The text contains vivid descriptions of this part of China. This intimate exploration of the temples of the mountain regions west of Peking "is, in the main, a record of personal impressions and... aims at giving a general idea of the character and atmosphere of the temples and their surroundings rather than a tabulated series of facts in the manner of a guide-book." (from the preface)

\$1,200

IDENTIFICATION NOTEBOOK FOR MEXICAN SPIRITUALIST CULT

73. ESCUELA MAGNETICO ESPIRITUAL DE LA COMUNA UNIVERSAL. CÍRCULO ESPIRITA, "UNION FRATERNAL. 1925."

(Mexico, 1925-1938). A small notebook containing 181 oval silver photographic portraits on 112 pages. Each photograph is accompanied by manuscript text identifying the sitter by name and town of origin. The average size of the images is 2 x 1¼ inches (51 x 32 mm.). Twelvemo, 6¾ x 4¼ inches (171 x 108 mm.). Half black leather over marbled boards; paper label with blue typed text; spine starting.

A fascinating notebook for this esoteric organization, kept by the "Maestro de Credenciales" (this title crossed out on binding) of the "Escuela Magnetico Espiritual de la Comuna Universal". Founded in 1911 to promote a semi-philosophical, spiritual, and quasi-occult set of teachings, by 1935 the school had 172 branches on the American continent. It continues today with a large following throughout Latin America and with two branches in the United States. Mexico has always had the largest number of devotees.

The school's founder Joaquin Trincado (1866-1935), a Spanish spiritualist, emigrated to Argentina in 1903. Educated as an electrical engineer, Trincado turned his training to the spiritual and devised a study to demonstrate that everything emanated from electricity and magnetism, including all spiritual needs. He wrote over 40 books, allowing them to be published only in Spanish.



73.

The 181 photographs portray members of the school identified by name. As these photographs show, Mexicans of widely divergent occupation and social class (military men, children, sophisticated women, peasants, working men, and intellectuals) and of both European and Indian descent were followers of Senor Trincado.

\$1,500.



74.

74. THE OHIO PUBLIC SERVICE COMPANY. ACCOMPLISHMENTS, 1923.

A large portfolio containing eight thin fascicules in printed wrappers. They range from 6 to 16 pages each of mounted silver photographs, charts, texts, facsimiles, advertisements and pamphlets. In all there are 48 photographs, most 6½ x 9½ inches (165 x 241 mm.). Folio, 20½ x 13½ inches (521 x 343 mm.). Modern cloth portfolio with original leather cover laid-on.

The portfolio was created as corporate propaganda praising the use of electricity for signage, night time display, and home electrical appliances. Many of the photographs depict the turbines, towers, and transformers employed in the production and transmission of electricity. Numerous appealing images of shop windows full of consumer electrical appliances of the day such as washing machines and vacuum cleaners tempt consumers to increase their consumption of electrical power. The eight sections of the portfolio are titled: Development of Electric Light & Power; Analysis and Forecasting; Efficiency of Organization; Improvements in Construction Practice; Efficiency of Generation and Distribution; Extension of Service and New Customers; Customer Ownership; Introducing Domestic Appliances.

\$3,500.



74.



75.

ONE OF ONLY 15 SETS

75. [Evans, Frederick H.]. NINE EARLY ENGRAVINGS BY EDWARD CALVERT. FACSIMILE ENLARGEMENTS FROM THE ORIGINALS MADE ON COPPER, WOOD & STONE, MDCCCXXVII-MDCCCXXXI. PERMANENT PHOTOGRAPHS ON DRAWING PAPER BY FREDERICK H. EVANS. Privately Printed in Fifteen Sets only, 1925. Printed title-page plus nine platinum photographs, $8\frac{3}{4} \times 5\frac{3}{4}$ inches (222 x 146 mm.) and smaller. Each is in a gray paper window mat and is titled in pencil by Evans. The whole is housed in a two-tone paper portfolio with a printed paper label. Folio, 14 x 12 inches (356 x 305 mm.). The spine of the portfolio has been expertly repaired. This is the last of the five limited books published by Evans.

Edward Calvert (1799-1883), born in Devon, became an artist after a brief career in the Navy. In 1824 he joined the "Shoreham Ancients," a group of artists around Samuel Palmer and William Blake who shared their commitments to a spiritual and artistic new age. Calvert's early works, few in number, are tiny intense wood and copperplate engravings of bucolic and pastoral scenes. After he abandoned engraving he produced oil paintings of classical myth and culture. Although he became a recluse in later life and ceased to exhibit, he continued to paint and developed complex theories of music and color. A "pagan" of sorts, he erected an altar to Pan in the back garden of his house near Hampton Court.

This is the last of the five limited books published by Evans. *Hammond #100.*

\$3,500.

BAYER CONQUERS THE TSETSE FLY AND SLEEPING SICKNESS

76. BAYER 205. Circa 1925. An album of 39 mounted silver photographs, each tipped to a gray mount, with descriptive German text on the opposite leaf. The images measure $6\frac{1}{4} \times 4\frac{1}{4}$ inches (159 x 108 mm.). Oblong quarto $9\frac{1}{2} \times 12\frac{3}{4}$ inches (241 x 324 mm.). Leather backed patterned boards with type in gilt; cord binding.

This album was issued by Bayer, the large German chemical company, to promote its new medicine to cure sleeping sickness—BAYER 205 (popularly called Suramine or Germanin). The photographs document the 1921 expedition led by Friedrich Karl Kleine to southern Africa to conduct the first human trials of the drug. Opening with a map of southern Africa, there are images of the microbes that cause sleeping sickness and of the tsetse fly, the carrier of the disease (its name is derived from the noise it makes when flying). The album includes a photograph of Kleine and of the tribal people who took the drug experimentally. Some devastating photographs of dying men, women, children, and animals and a few before-and-after images proving the efficacy of BAYER 205 make this a powerful promotional record.

\$3,000.

OPENING THE RAILWAY THROUGH THE KHYBER PASS



77.

77. THE KHYBER RAILWAY. (Peshawar, circa 1925). An album commemorating the opening of the Khyber Railway. There are twelve mounted silver photographs (the last a two-part panorama), five leaves of printed text, and a map. The images measure 6 x 9½ inches (152 x 241 mm.) and a bit smaller, with the panorama measuring 5 x 22 inches (127 x 559 mm.). The photographs were taken by Randolph Bezzant Holmes, whose small printed label is pasted to the last page. Oblong quarto 10 x 12½ inches (254 x 318 mm.). Printed gray wrapper with string tie; wrapper chipped and soiled. Laid in are two printed speeches given at the opening of the Khyber Railway by Sir Clement Hindley, Chief Commissioner of Railways (4 pages) and the Honorable Sir Charles Innes (2 pages).

The album shows the mountainous tracks, tunnels, and the powerful engine used to climb the steep grades of the Kyber Pass.

Randolph B. Holmes (1888-1973) was the second generation of his family to operate the Holmes Studio in Peshawar, the principal British photographers in the Northwest frontier province for almost sixty years. His father, William D. Holmes, had founded the studio in 1889 after working alongside his brother-in-law, John Edward Sache, a major European photographer in India between 1865 and 1882. The younger Holmes, ran the family business until India and Pakistan achieved independence in 1947, when he retired to England.

After the Third Afghan War (1919) the British decided upon the strategic need for a railway line through that part of the Kyber Pass within the borders of British India. Colonel Gordon R. Hearn was appointed to survey the pass and select the route for the line. His surveying achievement was considered exceptional, if not impossible, at the time. The twenty seven miles of mountainous track took five years to lay at a cost of more than two million pounds and the line passed through 34 tunnels totaling more than three miles and over 92 bridges and culverts.

\$1,800.



76.

SPECTACULAR WASHOUTS ON THE BOSTON & ALBANY RAILROAD

78. B. & A. R. R. NEW YORK CENTRAL LINES. FLOOD SCENES, NOVEMBER 6, 7, 8, 1927. An unusual album of 56 linen backed silver photographs taken by the Woodhead Photo Co. of Springfield, Mass. Each image measures 7¾ x 9½ inches (197 x 241 mm.) Numbers in the negatives correspond to a mimeographed list of numbered captions on a sheet laid-in at the end of the album. Oblong quarto, 8½ x 11½ inches (216 x 292 mm.). Brown leatherette with title in gilt; light rubbing to spine.

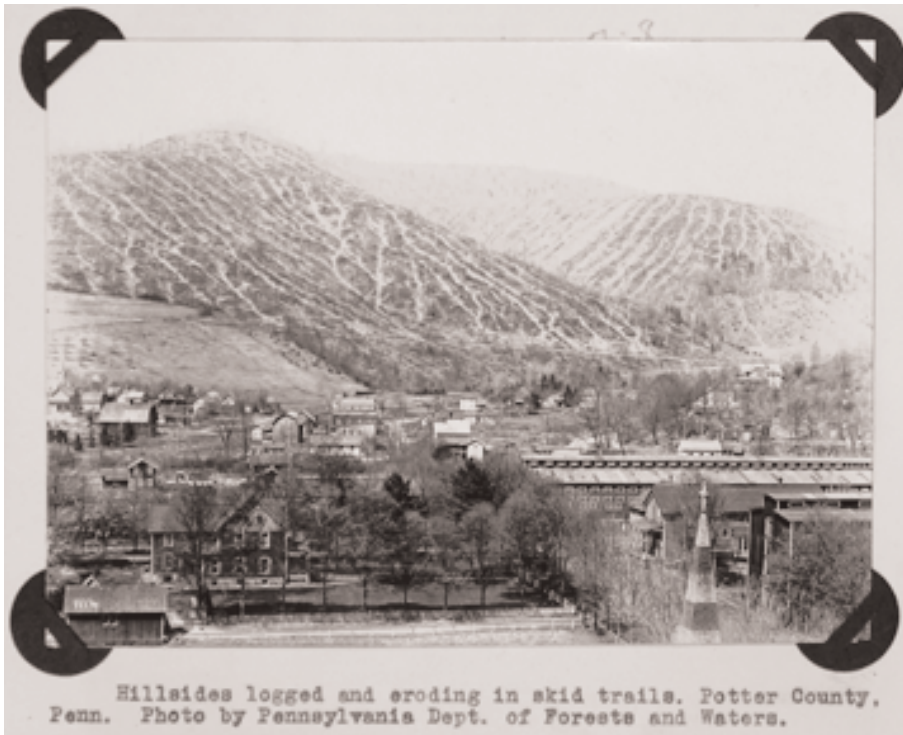
In November, 1927, very heavy rains flooded and destroyed sections of the New York Central. The photographs show the damage done to bridges, tracks, and telephone lines. An interesting example of disaster inspection photography, most likely prepared by the railroad for insurance purposes.



\$850.

78.

MIDWESTERN ECOLOGICAL STUDY



79.

79. McCarthy, Edward F. REPORT UPON THE OHIO RIVER WATERSHED.

Included are 40 mounted silver photographs, each captioned with descriptive text and describing the erosion, pollution and overgrazing along the watershed. The images measure from 6¼ x 10½ inches (159 x 267 mm.) to 5½ x 3 inches (140 x 76 mm.) There are also three maps (two hand colored), and 83 pages of two column (n.p., September, 1927) mimeographed text. The massive folio is 21 x 18½ inches (533 x 470 mm.). Stiff boards with screw binding; paper label titled "Ohio Drainage. (carbon)." There is wear to the binding, with light damp staining to a few leaves. The first two linen backed leaves have hand stamps stating "Library of Congress, Surplus" and "N.A.L. Surplus."

In this assessment, Edward F. McCarthy describes the ground water, forests, erosion, and pollution in the regions of Ohio and Indiana that make up the Ohio River watershed. Single figures in some photographs provide a sense of scale and many of the images have a finely developed aesthetic quality.

\$1,200.

26 YEARS OF AUTOMOBILE SALES IN SALT LAKE CITY



80.

80. TOM BOTTERILL AUTOMOBILE CO.

Salt Lake City, circa 1935. An album of 45 mounted photographs, each measuring 8 x 9½ inches (203 x 241 mm.) and captioned in ink. The first leaf has a warm inscription from Harry Shiplie (?) to “Frank” in honor of their twenty-five years of friendship. Oblong quarto, 11 x 15½ inches (279 x 334 mm). Black leather with a screw binding; wear to album skillfully repaired.

These wonderful photographs of automobiles and the proud automobile dealer, Thomas Botterill, all dated and arranged chronologically, depict the exuberant growth of the Tom Botterill Automobile Co. from its beginnings in 1908 until 1934. Starting with Pierce Arrow, Botterill added various lines—town cars, coupes, race cars, and trucks—to his thriving Salt Lake City dealership. He took on Hudson Automobiles in 1913, Dodge Brothers in 1915, and Pierce Arrow trucks in 1917. In 1920 he was selling the Essex and finally, by 1934, the Terraplane. Pictured are the interior and exterior of the dealership and the automobiles in front of prominent homes, in the mountains, near the Mormon Temple, and at the Utah State Capital. In other images the Botterill Company appears at a car show and the Botterill baseball team poses in uniform.

\$2,500.



80.

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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