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DAGUERREOTYPES



THE ONLY KNOWN DAGUERREOTYPE OF THE CITY OF LONDON

[LONDON] Unknown photographer, possibly Richard BEARD or Antoine CLAUDET. London Monument to the Great Fire, *likely early-mid 1840s*.

Ninth-plate daguerreotype in gilt matt, minor edge tarnishing, light scratch along part of bottom edge, small spot on column; in simple folding maroon morocco case with maroon velvet lining, the case lightly rubbed, good repair to hinge.

£25,000 (+ VAT in EU)

A fine daguerreotype view looking from Gracechurch Street down Fish Street Hill to the London Monument to the Great Fire, which was designed by Sir Christopher Wren and Robert Hooke and completed in 1677. Daguerreotype views of London are extremely rare: this is the only known example made within the boundaries of the City of London, and one of only four surviving daguerreotype street scenes from London.

The complex patent and licensing issues surrounding the daguerreotype in England played the most significant role in limiting the number of images produced in London in the 1840s, as there were very few practitioners. The earliest known daguerreotypes of London are street scenes attributed to an apparently French daguerreotypist, M. de St. Croix, who produced at least three half-plate views of London in and around Trafalgar Square in 1839 while demonstrating the daguerreotype process.

Richard Beard (1801–1885) acquired the exclusive patent rights for the daguerreotype in England, Wales and the Colonies and closely controlled the licensing of the process. He opened his first portrait studio in London in March 1841.

Antoine Claudet (1797–1867) obtained a licence for the daguerreotype process in England directly from the inventor in 1839, so was one of the first and only photographers able to practice freely from the early days of the medium. By July 1840 Claudet had started producing and selling some of the first daguerreotype views of London. From June 1841, he also turned his interest to profitable studio portraiture although he did continue to make views, some at the home of fellow photographer, John Dillwyn Llewelyn. Llewelyn's home at Penllergare features in at least one ninth-plate daguerreotype by Claudet, circa 1845, cased similarly to this but with the photographer's gilt credit stamp on the case.

Other early London daguerreotypists who are known to have made some views include T. R. Williams, W. E. Kilburn and John Jabez Edwin Mayall but these date from 1848 to the early 1850s. Other photographers with daguerreotype studios near the Monument included John Honour Croucher in Ludgate Hill, Mouqué & Colas in Cheapside and John Edgerton.

Although Claudet made a commercial practice of selling views of London, none are known to have survived and his studio focus was farther west, near St. Martin in the Fields. It is perhaps more likely that this view was produced by Richard Beard, who opened his third studio in April 1842 on King William Street, one short block from the Monument. Both photographers used these simple folding cases in the early – mid 1840s.

[GIRLS' EDUCATION] Unknown photographer. Catholic girls' school portrait, France.
Likely 1850s.

Half-plate daguerreotype, lightly hand-tinted, visible image area 3½ x 4½ inches (9 x 11.5 cm.), black- and gilt-painted oval glass mount, passe-partout; resealed.
£3000 (+ VAT in EU)

Rare daguerreotype portrait of an all-girls lycée with their teachers, including one nun. Education was a heavily debated topic in France during the mid-19th century; Conservative monarchists argued for education to support traditional values and to be run by the Catholic Church, while the radical left fought for secular education which upheld the ideals of republicanism. From 1833, lycées, or junior classes at the parish level, were free. Secondary education for girls did not appear until 1880 and was fee-paying until 1926.

The school in this portrait is almost certainly one at the lycée level as the students are of varying ages. Their teacher, a nun, is standing to the right of the girls and another older woman, likely also a teacher, is in the centre of the large group. The portrait was taken outside, presumably in the school courtyard, where a white cloth has been strung between buildings to create a makeshift backdrop. The sky, just visible over the backdrop, has the same blue tint as the girls' bonnets.





[STEREOSCOPY] Unknown Photographer. Reflections. 1850s.

Stereoscopic daguerreotype, lightly hand-tinted, arched-top card mount, resealed.

£12,000

Two similar-looking gentleman, possibly brothers, and a young lady, posed with a mirror. The gentleman in the foreground, whose reflection is clearly visible in the mirror behind, holds a daguerreotype portrait of a man. The young woman is posed holding a flower, possibly suggesting that this is an 'in memoriam' portrait for a lost brother and fiancé or husband. Two other daguerreotype cases rest on the base of the mirror.

Technically complex and adventurous in its composition, using the mirror to accentuate the 3D effect, this is a superb example of what could be achieved in the small format of a stereoscopic daguerreotype.

Formerly in the Rubel Collection.

[FAMILY PORTRAIT] Unknown Photographer. French family group portrait posed with a photograph album and needlework. *Likely 1850s.*

Half-plate daguerreotype, visible image area 4 x 5¼ inches (10.5 x 14.5 cm.), original passe-partout, spot to right side of mount, in the original wooden frame, the frame lightly scratched. £4000 (+ VAT in EU)

After the initial upheaval of the Industrial Revolution, French family structure began to change in the 1850s. Gender roles within the traditional family were more precisely drawn with men leaving the home to work, and women remaining at home to manage the household and childcare. For men, industry had expanded with new employment opportunities, access to education and an improvement in personal wealth and living conditions. The family was the centre of this, with men meant to provide the necessary skills and education for children, in particular boys, to successfully work in the new economy.

The family in this portrait seems to identify this new structure clearly. The mother and eldest daughter are seated to the sides, slightly separate from the father and young son who are the main focus of the group. The mother sits to support the boy and the daughter works independently on her needlework, while the father and son sit centre stage examining a photographic album. The young son also seems to be wearing a school cap.





AMBROTYPES

[FASHIONABLE LADY] Unknown Photographer. Woman with fur-trimmed leather gloves and fur hat. 1850s–60s.

Ambrotype, mounted as oval, the visible image $4\frac{7}{8} \times 3\frac{1}{2}$ inches (12.4 x 8.9 cm.), lightly hand-coloured, decorated gilt-metal mount and gilt and faux-leather tape; hook lacking on verso. £400

A fine study of a fashionable woman, her cheeks lightly tinted pink and the texture of her silk dress, fur accessories and floral bonnet trim beautifully captured. The book that often acts as a prop on the side table in the photographer's studio has been embellished here with what looks like a small handbag or purse with a metal chain.

This was acquired with another ambrotype portrait with a label addressed to the Bond family of Dalton Square, Lancaster. It is quite likely this sitter is also a member of that same family.



BIBLIOPHILE DANDY?

[FASHIONABLE GENTLEMAN] Unknown photographer. Portrait of a gentleman in blue bow tie with book. 1850s–60s.

Quarter-plate ambrotype, 2¾ x 2⅞ inches (7 x 5.5 cm.), finely hand-tinted, in plain arched-top gilt mount (a couple of very small spots) in folding leather case with border embossed in blind on upper cover, functioning gilt clasps, tiny losses to leather in a few places, generally in good condition. £220

Well dressed and in an elegant pose, a book open before him, the sitter is depicted as an intellectual type, perhaps a student or writer. The hand-tinting on the grey-blue background and the pastel blue bow tie is of unusually high quality for an ambrotype portrait.



BURTON, J. Family group posed with dog. 1860.

Ambrotype, mounted as oval, the visible image $2\frac{7}{8} \times 3\frac{3}{4}$ inches (7.3 x 9.5 cm.), lightly hand-tinted and highlighted in gilt, gilt-edged oval mount with painted black glass surround, the seal repaired and the original label laid down on verso 'Taken by J. Burton. Photographic Artist. April 30th 1860. Martin.'

£450

Daguerreotypes and ambrotypes of British outdoor scenes are extremely rare. This example, presumably from the village of Martin in Hampshire, shows the family with five children and dog proudly posed in the garden of their middle-class home. The father holds a gun. The photographer has carefully applied gilt highlights to the man's boot buttons and the woman and girls' jewellery and added colour to the grass, flowers and sky. The sense of domesticity has been further enhanced with some hand-applied smoke billowing from the chimney.



THE PAPER NEGATIVE AND EARLY PHOTOGRAPHIC PRINTMAKING



MURRAY, John (1809–1898). The Simalah Temple, Benares, *circa* 1858–62.

Waxed paper negative, 14 $\frac{3}{8}$ x 18 $\frac{1}{2}$ inches (36.5 x 47 cm.), *R. Turner Patent Talbotype* watermark along top edge..

£1200 + VAT

A Scottish-born doctor, Murray skilfully created large-format architectural studies and landscapes of northern India in the 1850s and early 1860s, having taken up photography there in 1849 while working as a surgeon in the Bengal Medical Service. He was highly proficient in the calotype process and worked with large waxed-paper negatives up to 16 x 20 inches – especially impressive considering the challenging climate conditions in India.

A MULTI-LAYERED OFFERING FROM THE ERA OF EXPERIMENTATION



DILLWYN, Mary (1816–1906). Spring flowers still life. *Circa 1853.*

Salt paper print from a glass negative, the negative $2\frac{3}{4} \times 3\frac{1}{2}$ inches (6.9 x 9 cm.) on sheet size (irregular) $4 \times 4\frac{5}{8}$ inches (10.2 x 11.8 cm.), some edge fading and minor tears, small pinhole at one corner. £1200 (+ VAT in EU)

Mary Dillwyn was the younger sister of John Dillwyn Llewelyn and one of Britain's most notable early female photographers. One of her favourite subjects was flowers, which she picked from the garden or greenhouse at her home on the beautiful Penllergare estate near Swansea in Wales. She then prepared arrangements in vases or laid the stems more naturalistically on a piece of furniture or ledge, such as here, for photographing. She sometimes returned to the same flower arrangement multiple times to photograph it as the blooms began to fade or wilt.

In this early example she chose a difficult subject because green was a notoriously fickle colour for early photographic emulsions to render satisfactorily. Here, the high contrast between the dark leaves and lighter petals set against an equally light area proved problematic for the photographer. One other print from the same negative or a very close variant, now in the collection of the National Library of Wales, shows that in a darker print the background panelling becomes more apparent, but looks rather blotchy, and the leaves lose their detail in favour of a little more tone in the flowers.

In this untrimmed print you see the full extent of the little negative with the bottom right corner seemingly left uncoated for handling. The very thin white line down the right edge suggests the sharp edge of a thin sheet of glass and the fine uneven row of dark markings along the bottom edge of the rectangle is indicative of uneven coating along the edges of a glass negative. Glass negatives (as opposed to paper) had only recently been introduced at this date and photographers such as Mary Dillwyn and her brother were experimenting with different coatings for sensitising their glass plates. While many of Mary's prints were cropped and mounted in personal albums this one has not been trimmed, and the bottom right corner of the printing paper has also been left unsensitised, to provide a 'holding' position for a finger. The print may have been hung to dry on a pin inserted in this corner. The fading at the edges of this print is limited to the margin and stops short of the area covered by the negative, by chance creating a darker 'frame' that allows the image to float above the surface of the print.

Mary Dillwyn's increasing interest in this new and revolutionary technology proves that she was a woman ahead of her time. The author Martin W. Sadler states: 'Of all the inventions in a great age of innovation, it was the camera that offered women the best opportunity for creative expression.' (<https://www.llgc.org.uk/discover/digital-gallery/photographs/mary-dillwyns-llysdinam-album/>).



ROGER FENTON – ROYAL PATRONAGE BUT ELUSIVE COMMERCIAL SUCCESS

FENTON, Roger (1819–1869). Shooting off the allcomers' ties. 1860.

Albumen print, $7\frac{1}{8} \times 11\frac{1}{8}$ inches (18.1 x 28.2 cm.), mounted on card, titled and numbered 58 in pencil and with printed credit *Photographed by R. Fenton* on mount. £1,500 (+ VAT in EU)

From a series of photographs taken by Roger Fenton on the occasion of the Queen's Prize Shooting Competition of the National Rifle Association at Wimbledon in 1860.

FENTON, Roger. 'Water Gate, - Raglan Castle'. 1856.

Photogalvanograph, the image 8 $\frac{3}{8}$ x 7 $\frac{1}{4}$ inches (22.5 x 18.4 cm.), sheet size 19 $\frac{5}{8}$ x 15 $\frac{1}{8}$ inches (49.8 x 38.4 cm.), printed title, photographer's credit and publisher's credit 'Photographic Art Treasures Published Oct. 1856, by the Photogalvanographic Company, London.' with publisher's oval blindstamp in the margin; a little foxing and slight darkening to the margins from the edge of a previous mount, not affecting image. £1500 (+ VAT in EU)

The photogalvanographic process was patented in 1854 by Paul Pretsch, an Austrian photographer living in London. Roger Fenton worked with Pretsch to exploit this photo-engraving technique and became an executive of the Patent Photogalvanographic Company in 1856. The company published prints after photographs, mainly by Fenton, but also by other leading art photographers including William Lake Price and Robert Howlett. These appeared in *Photographic Art Treasures; or Nature and Art Illustrated by Art and Nature* with four photographs in each part. At least three parts were issued before the company folded in 1857 and these were reviewed in the photographic press. Future parts were advertised but do not seem to have been published.

'Pretsch and Fenton's proclamation of a new era was premature ... Neither drawing nor photograph, this odd hybrid was difficult for the public to interpret – was it artistic fancy or photographic truth? Retouching by hand also made the process time-consuming and expensive.' (Sarah Greenough, "A New Starting Point: Roger Fenton's Life" in *All the Mighty World - The Photographs of Roger Fenton*.)

As a result of this commercial failure these 'odd hybrids' are now much rarer than one might expect. This example by Fenton is one of two he made for the series at Raglan Castle and which appeared in the first issue. It clearly shows the combination of photography and manipulation by hand in the reflections in the water. Pretsch's process may not have been commercially successful but it was an important early step in the development of photo-engraving.





FENTON, Roger. English architecture and landscapes. *Circa 1858–59 probably printed 1860s.*

Album of twelve albumen prints, each around 8 x 11 inches (20.3 x 28 cm.), mounted to album leaf rectos with ink captions beneath, a further twenty-five later and smaller albumen and photomechanical prints by Bedford, Wilson and others mounted to endpapers and album leaf versos, some offsetting from these; half brown morocco, rubbed and short tear at front top hinge, gilt decoration and lettering 'Photographs' to front cover and debossed urn in gilt to back cover, all edges gilt, overall approx. 12½ x 16¼ x ¾ inches (31.7 x 41.3 x 1.9 cm.). £2500

Titles of the Roger Fenton photographs are as follows. Locations are provided for examples of other prints confirming the attribution to Fenton.

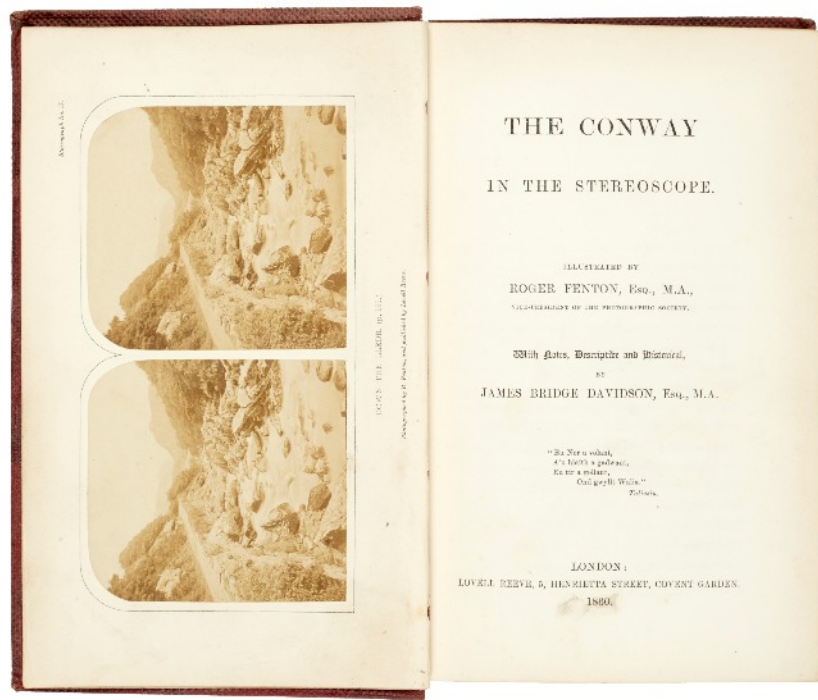
Kirkstall Abbey (National Media Museum)
 Terrace Garden Harewood House (J. Paul Getty Museum)
 View down the Ribble
 Llandudno (see illustration on left).
 Stonyhurst College
 Henry the VIIIth Tower Windsor Castle
 The Great Orme's Head, North Wales
 Zoological Gardens Regents Park The Duck Pond (J. Paul Getty Museum)
 Zoological Gardens Regents Park The Tunnel Bridge
 The Observatory Stonyhurst College (J. Paul Getty Museum)
 St. George's Chapel, Windsor Castle (Royal Collection, Windsor)
 Moel Siabod from the Lledr Valley (J. Paul Getty Museum)

A selection of uncommon images by Fenton, most likely printed and published in this album format in the 1860s after Fenton had retired from photography. It is interesting to see the addition of the more popular works by Bedford and others (added here after publication) as Bedford was receiving high praise in the photographic press in the 1850s and early 1860s, often at the expense of Fenton with whom he was frequently compared. An album including some but not all of the same studies is in the collection of the J. Paul Getty Museum and at least one individual print, apparently also from a similar but disbound album, is in the collection of the Museum of Fine Arts, Boston.

Prints from Fenton's negatives of cathedral studies were made and published by Francis Frith in the 1860s. The printseller and publisher Gladwell, of London, has also been associated with promoting Fenton's photographs during the 1860s. In this case the album itself is in a handsome binding and clearly intended to be a fine offering. Perhaps the publisher was aiming too high as neither this style nor the Frith albums seem to have had much commercial success. Surviving examples are rare and await further research to confirm their publication history and their role in the early years of the promotion of photography as a fine art.



*Formal Garden
Hammond House*



FENTON, Roger. *The Conway in the Stereoscope ... With Notes, descriptive and historical, by James Bridge Davidson, Esq., M.A. ... London, Lovell Reeve, 1860.*

8vo, pp. x, [2], 187, [1], 16 (ads), with 20 albumen-print stereo-views (c. 70 x 75 mm with arched heads) on card mounts, printed borders and captions, with the original tissue guards; a very good copy in the original mauve pebbled bevelled cloth, blocked in gilt, spine a little faded, tape repairs to hinges, gilt edges; tipped-in printed slip advertising stereoviewers at front. £2000

First edition of Fenton's last substantial stereographic work, with 20 albumen prints of views in North Wales along and around the Conwy and Llugwr rivers. Inspired by Bedford's photographs of the same part of the world, Fenton had spent some time based in Betws-y-Coed in 1857.

At the end, Reeve's advertisement lists several other publications of stereographic photographs including Fenton's own *Stonyhurst College and its Environs*. Reeve had published the first book with stereoscopic photographs in 1858, and experimented with the format himself.

Gernsheim 120.

PHOTOGRAPHY AND PAINTING COEXIST

[**PRINTSELLER'S SHOP**] Attributed to BEDFORD LEMERE & CO. Photographs of shop interior with print and picture displays. *Circa 1900.*

Two albumen print photographs, each $7\frac{7}{8} \times 9\frac{7}{8}$ inches (19.8 x 25.1 cm.), mounted on thick card (8 x 10 inches); a little spotting and inconsistency in tone to the edges, but images clear. £750

A rare visual catalogue of a nineteenth-century print shop. The stock appears to comprise prints of architectural and landscape views, pastoral scenes and portraits, as well as numerous albums, some for photographs, and has been carefully arranged in an attractive manner for general browsing.

The commercial setting is evident through the volume and breadth of items presented; almost all hanging and flat surfaces have been used for display. The entirety of the wall is hung with mounted and framed pictures – with the help of picture rails at two different levels – except at the highest part and where two glass display cabinets stand, in which albums are displayed. Several other framed pictures stand on the floor, leaning against tables and cabinets.

The professional style and subject matter of the photographs is reminiscent of Bedford Lemere & Co.: a broad spectrum of immaculately presented retail premises at the turn of the century comprises a substantial portion of the output of architectural photographs taken by the company on commission. Many were high-end establishments based in Mayfair and Piccadilly, including book and map dealers (Stanfords, Sotherans, and Hatchards), publishers and printers (Novello & Co.), and antique dealers (Spink and Sons). Shops like W H Smith and Woolworth, selling affordable publications to a wide audience, also feature and can be seen among the Bedford Lemere stock on the English Heritage Archive online.

We have not been able to identify this particular shop. The commercial gallery Colnaghi and Co.'s premises at 144 New Bond Street was also photographed by Bedford Lemere & Co. in 1913, on a commission from *The Architectural Review*. However, the rooms depicted here lack the finer decoration one would expect from Colnaghi's interiors and appear to be of a more modest commercial venture, perhaps within a larger department store and perhaps beyond the central London postcodes.

See 'Commerce and Industry' in Nicholas Cooper, *The Photography of Bedford Lemere & Co* (English Heritage 2011), pp. 106–145.



ARTIST AND PHOTOGRAPHER

[PHOTOGRAPHER'S STUDIO] Portrait of a painter. *Late 19th century.*

Albumen print, 6 x 7 $\frac{5}{8}$ inches (15.3 x 19.4 cm.), mounted on card, two short tears and some residue from an additional paper mount visible on back of mount only. £450

Posed by his easel the artist occupies what appears to be a photographer's studio, complete with large window and the classical props of curtain, statuary and fluted column. More unusually he is surrounded by evidence of [his?] paintings as well as framed photographs, a camera with the lens cap removed and at least one albumen print curled up in front of it on the carpeted floor.



MEMENTOES AND NOVELTIES

BRITISH CORONATION PORTRAIT

[QUEEN VICTORIA] *Attributed to Jabez HOGG, after Sir George HAYTER, artist.*
'The Coronation of Queen Victoria, 28 June 1838'. *Likely 1841.*

Quarter-plate daguerreotype after a painting, 2¼ x 3¼ inches (5.8 x 8.4 cm.), ruled paper and gilt-metal mounts, in velvet-lined morocco case (9.7 x 12.2 cm.), two functioning catches; some slight spotting on gilt mount, a little tarnishing to edges of metal plate, case slightly rubbed but overall in very good condition. £1800

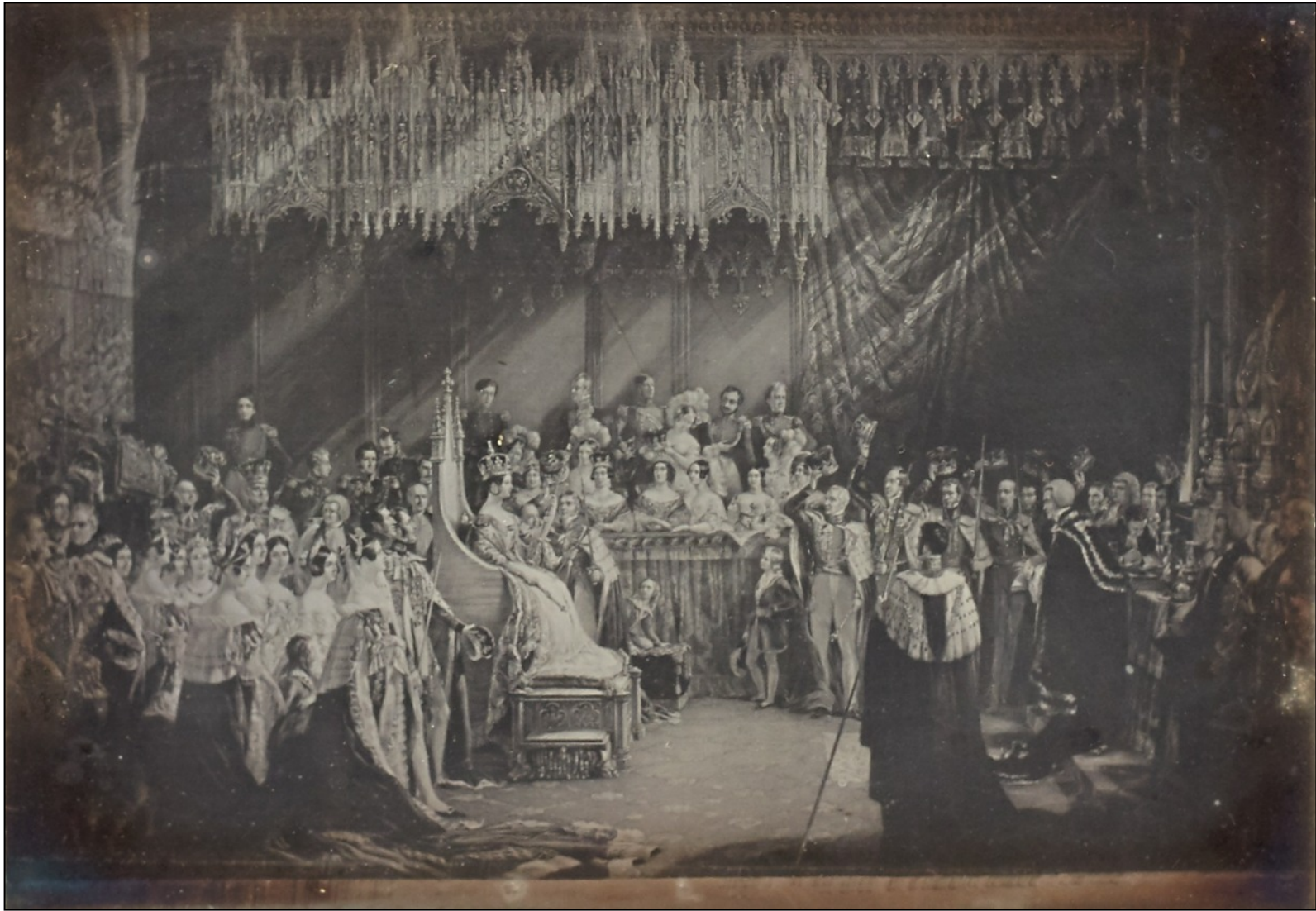
An early daguerreotype of Hayter's famous coronation ceremony painting, which had been commissioned by the Queen and completed in 1840 at a cost of 2000 guineas. The view captures the moment when the congregation cried "God save the Queen", having just witnessed the crowning of the young monarch. Daguerreobase.com shows this and other paintings of Victoria's coronation in daguerreotype copies, one of which credits J. Hogg and is dated 1841.

This smaller-format yet luxurious memento of such a significant event was easily handled and possibly passed round a group of guests to admire. It was an accessible, truthful reference for recalling details of the scene as depicted in the original painting, of a coronation that took place before photography could record the occasion first-hand. It could have been made as a keepsake for someone directly involved in the ceremony or possibly for the artist himself. The Queen and Prince Albert were among the first patrons to actively support and acquire photography and it is also possible the daguerreotype may have been made as a Royal commission.

Against the advice of Lord Aberdeen, Hayter did not show the actual moment of crowning, for the Queen's head would have been lowered in a bow. The success of the painting allowed Hayter to further secure his position at court: he was commissioned to paint Victoria's wedding to Albert in the Chapel Royal in 1840 and became her principle painter in ordinary after the death of David Wilkie in 1841, beating the president of the Royal Academy, Sir Martin Shee, to the position. Hayter also taught the Queen and Prince Albert to etch. He was bestowed with a knighthood in 1842, but his royal patronage dwindled after this post-coronation period.

The original oil on canvas remains in the Royal Collection and is housed in the East Gallery of Buckingham Palace. A smaller daguerreotype after a coronation portrait of Victoria is held at the Royal Collection (RCIN 2932495).





FRENCH CELEBRITY PORTRAITURE

[PHOTOGRAPHIC NOVELTY] Miniature keepsake box. 1850s.

Salt print after an engraving, oval $\frac{7}{8} \times \frac{3}{4}$ inches (2.5 x 1.98 cm.), mounted beneath glass and sealed with gold paper; on lid of thick card box (5 x 3.3 x 1.6 cm.) in cream and gold paper with floral decoration to sides; a little residue beneath glass, not affecting image, one edge restored, but well preserved. £250

A charming keepsake box – an early example of the application of photography in the manufacture of souvenirs and memorabilia.

The tiara, dress and distinctive hairstyle suggests that the sitter is Empress Eugénie, consort of Napoleon III, whose celebrity status made her a popular subject for little trinkets such as this box and other marketable merchandise: risqué images of a (photo-collaged) Empress were being sold at the Paris Exhibition of 1867.



[PHOTOGRAPHIC JEWELLERY] Unknown photographer [Scottish?].
Daguerreotype brooch. 1850s.

Daguerreotype of a smiling gentleman wearing a bowtie and waistcoat, set in an oval gold mount with decorative open border, a hanging ring to one side, the back engraved *Mrs D. Miller, 7/1 High Street, Perth*, with pin behind. Overall 2½ x 2 inches (6.5 x 5 cm.).
£250

Enterprising photographers realised they could access another market by making daguerreotypes and ambrotypes into pieces of jewellery, sometimes with the addition of a lock of hair or hairwork on the verso. In this instance the owner has her name and address inscribed, presumably for safe-keeping, on the verso.



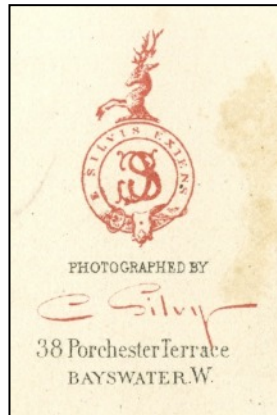
[ENGLISH SEASIDE HOLIDAY] Unknown photographer.
The Johnson family on holiday at Cleethorpes. 1862.

Half-plate ambrotype, lightly hand-tinted, visible image area 5¼ x 3¾ inches (13.3 x 9.5 cm.), gilt-edged oval card matte, in original oval gilt hanging frame, the backing paper (partially detached) with pencil and ink manuscript note identifying the group as having been 'Taken at [? Clarkes] Cleethorpes Sept 24 1862. Henry & Emma Johnson Mary & Fanny....'. £350

A fanciful studio portrait, with the family posed in an elaborate 'outdoor' setting, with balustrade and foliage, one little girl holding a miniature bucket and long-handled spade, the other holding a doll. The attempt at depicting a sunny holiday location is somewhat minimised by the studio carpet with its forceful pattern in the foreground.



THE CARTE DE VISITE PHENOMENON



SILVY, Camille (1834–1910). Elegantly dressed woman ('Mrs Baldock'). 1860s.

Hand-tinted albumen print carte-de-visite, $3\frac{1}{4} \times 2\frac{1}{8}$ inches (8.3 x 5.5 cm.), with photographer's printed credit in red and black on verso 'photographed by C. Silvy, 38 Porchester Terrace, Bayswater. W.' £150

Silvy's London studio was the most fashionable emporium in which to have your portrait taken. Even when providing photographs at a more affordable price, such as in the popular carte de visite format, Silvy pursued the highest quality results, encouraging his sitters to pose in their most photogenic clothes and employing fine props and backdrops. Similar attention to detail was taken by the printing and finishing staff who clearly fixed and washed the prints carefully, probably also gold-toned them for additional permanency and, in this case, added fine hand-tinting to give warmth to the skin tones and prominence to the jewels.

Unknown photographer. Portrait of a gentleman holding a carte de visite. Circa 1891.

Gelatin or collodion printing-out-paper (PoP) print, 6⁵/₈ x 4¹/₄ inches (16.8 x 10.7 cm.), mounted on thick card with view of 'St Albans [Cathedral], 1891' on verso. £150

A visual reminder of the usage of the carte de visite in the nineteenth century – the gentleman's fond memory and affection for the subject of the carte de visite is symbolised in his studio portrait.

He gazes at the portrait while holding a handwritten note in the other hand – perhaps displaying his feelings for a family member, friend or fiancée during a period of separation, or commemorating his relationship with someone recently deceased. Departure to war or a posting abroad was commonly accompanied by the exchange of photographs to remember each other by. Cartes de visite produced *in memoriam* were decorated with black borders, names and dates, as well as short obituaries.



OPALOTYPE

MAYALL, John Jabez Edwin (1813–1901). Vignetted opal portrait of a bearded gentleman, in the original frame. *Circa 1879.*

Carbon transfer print on opal glass, 10 x 8 inches (25.4 x 30.5 cm.) with some light hand-finishing, signed *J. E. Mayall, Brighton* in pencil lower right, double gilt and dark red velvet mount within the original wood frame, 14½ x 12½ inches (37 x 32.6 cm.), small chips to edge of frame. £500

This is a positive photographic image on a sheet of opal glass, a process first invented in the mid-1860s and quite popular, especially for enlargements from smaller negatives, towards the end of the 19th century. It is a fine and early example in its original frame of a process that was innately fragile.

Mayall was one of the leading British portrait photographers of the 19th century. Born in Yorkshire, he embarked on his career as a daguerreotypist in Philadelphia, returning to Britain to establish studios in London and, from 1864, in Brighton. Among his more famous sitters were Prince Albert and Charles Dickens. He was not only highly professional but also innovative, employing and adapting new processes as they became available in order to remain fashionable to his clientele.



RARE EGYPTIAN VIEW ON SILK - BY A PIONEER OF ARTISTIC
PHOTOGRAVURE

JUNGHAENDEL, Max. The Valley of the Kings. *Early 1890s.*

Photogravure on silk, 10 $\frac{5}{8}$ x 13 $\frac{3}{4}$ inches (27 x 35 cm.), numbered '28' in the upper margin. £2500

Max Junghaendel (1861–?) was an architect and architectural photographer. He took photographs for several books including: *Aegypten. Heliogravuren Nach Original-Aufnahmen Mit Vorwort Und Erlauternbem* by Georg Ebers, several Spanish architecture books, and one on Frankfurt.

He is best known for his Egyptian work with Ebers in 1893. '*Aegypten*, combined attention to architectural detail with a fair touch of Oriental romanticism... His pioneering use of artistic photogravure, largely ignored in histories of photography, prefigures that of J. Craig Annan and Alfred Steiglitz and was contemporary with the work of P.H. Emerson.' (Jacobson, K. *Odalisques and Arabesques*, p. 57).

We have no further information on the use of silk for printing some of Junghaendel's work from this Egyptian series. Only two small groups of these silk photographs have appeared at auction in a thirty-year period suggesting perhaps only one set was created.





PRETTY YOUNG WOMAN SELLS CHOCOLATES

J. S. FRY & SONS, *chocolatiers*. Chocolate box with photograph. Possibly 1910s.

Hand-tinted gelatin silver print, 5½ x 3¾ inches (14.2 x 9.8 cm.), in oval window of peach cloth edged with gold cord and mounted on pastel blue floral-pattered metallic paper with gilt and silver borders on tan velvet lid of cardboard chocolate box (27 x 19.4 x 4 cm.), the box similarly finished in peach cloth with velvet rim; 'J. S. Fry & Sons Limited Bristol & London Makers to H. M. The King' label pasted to back of lid; in exceptional condition. £500

Fry's along with Cadburys were the forerunners of advertised packaging, making the transfer from plain wooden boxes to decorated boxes in the 1860s, marketed especially around the holiday seasons. Boxes would be kept and reused for storing odds and ends, allowing the company's name to remain advertised around the home – subtly in this case – with crowd-pleasing sentimental imagery. This luxurious design with the lavish cloth upholstery incorporating the relatively expensive process of photography represents the highest end of the market. While such boxes illustrated with photographs do survive, few are in such fine condition as this.

P. Crystal, Chocolate: The British Chocolate Industry.



THE RISE OF CLUBS AND SOCIETIES

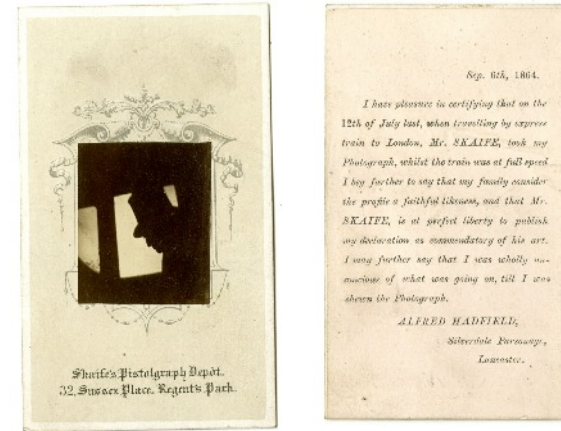


[GLASGOW PHOTOGRAPHIC SOCIETY] ROBERTSON, Archibald, *photographer and compiler*, Thomas SKAIFE, John URIE, and *others*. Carte de visite photographic study album. 1860s and 1870s.

39 cartes de visite photographs, majority albumen print, two carbon prints, approximately 2¾ to 3½ x 1⅞ to 2¼ inches (7 to 9 x 5 to 6 cm.) + 2 albumen print cabinet cards; majority with studio details printed on versos, some with title, notes, dates or initials in ink on verso; textured cloth-covered boards with embossed borders, two metal fastenings with floral designs; many leaves loose, others fragile, some soiling on endpapers, but binding stable. £2000

A rare record of Glasgow Photographic Society members and their enthusiasm for progress in the field of photography including one view of a meeting with photographs on display including a group of Vatican sculpture studies possibly by Robert MacPherson, who exhibited these at the Glasgow Photographic Society exhibition in 1859 alongside works by members Archibald Robertson and James Bowman. The cartes de visite reveal the careful and technical study of photography, assembled here by a member of the Society, apparently Archibald Robertson of Glasgow, whose portrait is featured.

There are eight portraits of members of the Society, plus two other portraits which appear to be members or friends. The Society's members are identified in ink (with



their position and years of service) on the mount below; many have been taken at Robertson's studio, with printed details of his 88 Glassford St, 37 Glassford St (studio from about 1866 to 1889), and Comely Bank, Dumbarton addresses (studio from about 1877 to 1885) on the versos. The manuscript initials 'AR' also appear on several versos.

The album displays a keen passion for experimenting with and learning about photographic processes and apparatuses. One focus is Thomas Skaife's pistolgram camera, particularly its then extremely fast shutter speed, featured here capturing the firing of the 'Monster Mortar' canon and making a silhouetted portrait of a man on a passing express train. There are 6 cards with 'Skaife's Pistolgraph Depot. 32, Sussex Place, Regent's Park' credit; four have ink titles and notes on the versos, two of which are initialled 'T.' and 'T.S.' and the others have printed text relating to the image. Cards by Turnbull & Sons of Glasgow bear an ink stamp noting the images were taken 'without Daylight' with the patented 'Luxugraph Apparatus'. A.R. has initialled and dated the versos, '23rd Jany 1879'. Experiments with artificial light were also conducted by John Urie of Dundee and Glasgow 'by gaslight'.

One carte gives evidence of a demonstration during a meeting of the Society: it bears the annotation '12th Decb 1879, Carbon Print, Transferred at the meeting by Mr Paton when giving a demonstration of the Carbon Process. A.R.'; it is a carbon print copy of an entire carte de visite (with both photograph and printed credit below). J. Paton's address is noted as Esplanade Studio, Greenock.

AWARD-WINNING PORTRAIT OF A RESPECTED ELDER

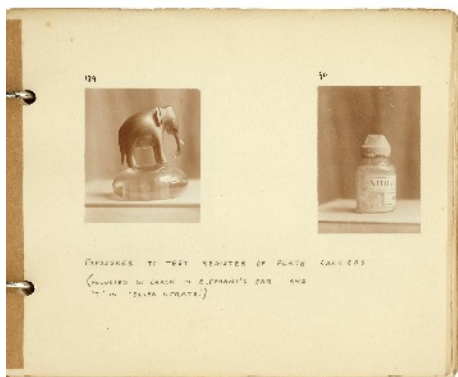
DAVIDSON, H. O. 'Père Biel'. 1880s.

Albumen print, 7 x 4¾ inches, on the original mount with printed title, photographer's credit 'H. O. Davidson' and details of the award 'Bronze Medal. Class 3. No. 152.' below image; the reverse printed with details of the class 4 category 'For the most original picture. Composite Pictures, Photographs taken under difficulties, Interiors, Flowers, &c.' £180

Similar in style to some of the portraits of agricultural workers and models posed 'en plein air' which were sold as artists' studies but here presented as an award-winning photographic competition entry.



DON'T ASK YOURSELF WHY YOU SHOULD JOIN THE CATFORD CAMERA CLUB, BUT WHY SHOULDN'T YOU?



[CAMERA CLUBS] 'Catford Camera Club 1920/1'. 1920–1923.

80 gelatin silver prints and PoP prints, ranging from approx. 1½ to 3 x 2 to 4 inches (3.8 to 7.6 x 5 to 10.2 cm.), mounted on rectos of 46 leaves of various papers, several with a thin strip of brown paper on gutter edge; vast majority titled, dated and numbered 175 to 256 (lacking nos. 176 and 182) in pencil or ink on page; brown paper wrappers with two detachable rings, title in pencil on upper wrapper; a little light spotting and rubbing only. £550



The 'camera club' experience of the 1920s through portraits of members – their Surrey, Kent and London outings and their experimental prints with occasional accompanying notes on cameras and negatives. The photographs and annotations provide a versatile narrative of passionate amateur photographers during this period. The photographers feature also: a large group with their cameras and tripods on an outing including six women is among the three group portraits which introduce the album - most individuals are identified in pencil below.

Prints captioned 'Developing test' and 'Exposures to test register of plate carriers', along with two sets of comparative views (taken with different lenses on varying plates and one landscape with and without figure), portray the conscientious approach to improving knowledge and technique. The ambitiously captured 'Caterpillars hanging from web' and seascapes with bright sun behind clouds show improvements and challenges facing the photographers, the latter not always conquered successfully.

The first photograph – 'coloured advertisement drawn for Catford Camera Club' – proclaims 'If you are interested in Photography - Don't ask yourself why you should join The Catford Camera Club, but why shouldn't you?'. 'Full particulars supplied on application' to the secretary F. Coleman at Ennersdale Road SE13. Coleman is depicted in all 3 labelled group portraits in the album and it seems likely that he compiled this album.

RICHMOND CAMERA CLUB and TWICKENHAM PHOTOGRAPHIC SOCIETY.
'Now Open Within – The Camera looks at London'. 1961.

Gelatin silver print, 7¾ x 9¾ inches (19.8 x 24.9 cm.). £250 (+ VAT in EU)

A quirky textual view – the striking poster promoting the members' exhibition in style, added signs and stone steps combine in a graphically dynamic image.

This poster advertises the 'The Camera Looks at London' exhibition of 1961. The Richmond and Twickenham Photographic Society, led by Peter Wilkinson, created an everyday portrait of the capital. The exhibition toured the country and then continued to the Far East, including Hong Kong and Manila; it was described as 'the first exhibition in this country which was planned in its entirety before a single negative was exposed' (*The Photographic Journal*, vol. 112, p. 150).



INSTANTANEITY AND LONG EXPOSURES
CAPTURING CLOUDS AND HAVING FUN

'THINGS THAT THE ANGELS WORK OUT FOR US DAILY
& YET VARY ETERNALLY' [JOHN RUSKIN]

[INSTANTANEOUS PHOTOGRAPHS] 'Cloudland', Southport. 1875–76.

Ten albumen prints, eight trimmed to a circular format, 3¾ inches diameter (9.6 cm.), one with a small loss, the others approx. 4½ x 3¼ inches (11 x 8.5 cm.), mounted on two album leaves, the circular prints framing the central rectangular studies, each mount titled and dated 'Nov. 29. 1875 – Southport – Jan. 27. 1876' in ink with the Ruskin quotation added under the title on one mount; each backed with two 'Frith's Series' views, one pair of Harrogate, the others of London, with the photographer's blindstamp, titled and dated 1875–76 in ink on the mounts. £800

An unknown enthusiast's artistic response to the challenge of photographing cloud formations and sunsets, inspired by the words written by the great Victorian art critic and polymath, John Ruskin. This appeared in the first volume of the first edition of his magnum opus *Modern Painters*, in section III 'Of Truth of Skies', Chapter 1 titled 'Of the Open Sky' published in 1843.

The photographer mainly focuses his camera on the varying light and cloud formations at the beach, where he captures a fisherman and boys as well as small fishing vessels and the skeleton of a larger wreck, but he also ventures on to the town's cobbled streets.





TEXTURE AND TONE IN A LITTLE SWISS VIEW
BY THE EARLY MASTER OF 'NIGHT PHOTOGRAPHY'

MARTIN, Paul (1864–1944). Cloud study, Lucerne. 1895.

Carbon print on 'Whatman' paper, 2¾ x 3½ inches (7.1 x 9.1 cm.), signed, titled and dated in ink on verso 'Lucerne – 1895. Carbon on Whatman paper by Paul Martin'. £800

Paul Augustus Martin was born in France but lived and worked in London. He was an early exponent of the 'hand camera', which used smaller negatives and shorter exposures than had previously been the norm and freed the photographer from relying on a tripod. Working with a hidden camera during the day he is considered a pioneer of street photography and became well known for his 'snapshots' of people going about their everyday business on the London streets or at the seaside. In contrast, he also specialised in photography at night, making longer exposures of up to half an hour. Martin contributed articles on this subject to magazines such as *Photogram*, *Amateur Photographer* and *Practical Photographer*. His series of lantern slides 'London by Gaslight' won a Royal Photographic Society gold medal in 1896.

'Paul Martin was also influential ... Martin accentuated the gas lamps by tinting the prints in this series blue and yellow. Due in part to the interest in his work, a society of Night Photographers was founded in Britain. Photographers including Alfred Stieglitz, inspired by Martin, made works such as 'Night, New York' (1897), and continued working on night photography into the twentieth century.

'A complex but popular subject, night photography in the nineteenth century broaches the gap between pictorialism and realism, scientific and imaginary scenes and, due to the technical difficulty in producing images of night, stood at the forefront of photographic advances of the nineteenth century.' (Sophie Leighton in Hannavy, *Encyclopedia of Nineteenth-Century Photography*).

In this early example Martin skilfully captures the night sky in a 'snapshot'-sized print which retains the tactile qualities of textured paper, toning and fine printing more associated with the work of the Pictorialists.

Gordon's records only eight prints by Martin at auction since 1980.





LONDE, Albert (1858–1917). Leapfrog practice and perfection in the courtyard at the Salpêtrière Hospital. 1880s.

Four albumen prints, each approx. 3¼ x 4½ inches (8 x 11.2 cm.), each with a single pencil mark on verso and one annotated 'Albert Londe' in pencil, also on verso. £1500

Taken in the same location as many of Londe's other photographic experiments in capturing movement this has the same spirit of science meeting fun that is demonstrated in his 'Saut de la barrière du jardin de la Salpêtrière' in the collection of the Société française de photographie which shows six colleagues, three managing to retain their top hats, while leaping over the garden fence in the same area. It seems clear that not all of his work dedicated to the advancement of photography in medicine was overly serious.

Londe, who is considered the most outstanding scientific photographer of his time, became a member of the SFP in 1879 and was appointed director of the Photography Department at Salpêtrière Hospital in 1884. He was particularly interested in chronophotography, developing methods for photographing the physical and muscular movements of patients, and animals, using a camera with multiple lenses to record several images in rapid succession. Along with Étienne-Jules Marey he was in the forefront of working on this pre-cinematic technique. In 1893 he published the first book on medical photography *La photographie médicale: Application aux sciences médicales et physiologiques*. In 1897 he moved on to become head of the hospital's Department of Radiography and an expert in X-Ray photography.



[GHOSTS] Unknown photographer. The Apparition. 1870s – 80s.

Albumen print, 8½ x 6½ inches (21.8 x 16.4 cm), numbered in pencil on verso, some paper residue on verso, a little yellowing, especially along bottom edge, but a clear image with rich detail. £550

A playful example of Victorian trick photography.

The well-acted scene shows a couple seated on a garden bench by a summer house with the ghost – fashioned from a long, hooded sheet – walking up the steps towards them. The woman faints while the be-smocked man sits, mouth agape and arms outstretched in shock. Although apparently a simple rural couple, it is more likely the photographer's friends or family posed in rustic garb. Technically a very crisp image with excellently-produced spectral image from a likely double exposure.



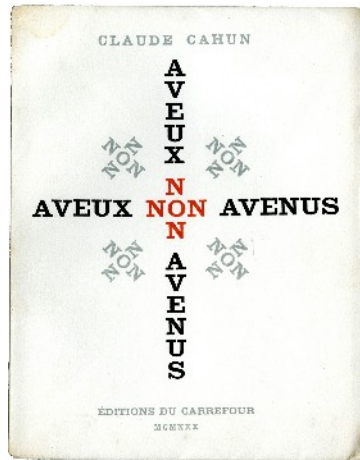
[HUMOUR] Unknown photographer. Moustache-trimming prank. 1910.

Gelatin silver print, 5½ x 4 inches (13.5 x 10 cm.), small crease in upper left corner and minor surface abrasion. £120 + VAT in EU

An amusing example of staged Edwardian comic photography; a light-hearted warning against over-indulgence in the demon drink.



SURREALIST PHOTOMONTAGE



CAHUN, Claude, (1894–1954) and Marcel MOORE. (1892–1972). *Aveux non avenus.* Illustré d'héliogravures composées par Moore d'après les projets de l'auteur. Préface de Pierre Mac Orlan. Paris, Edition de Carrefour. 1930.

4to., pp. [4], iii, [3], 237, [7], with a half-title, a table of contents (with photogravure vignette) and 10 plates of photogravures; a fine copy, uncut and partly unopened, in the original printed paper wrappers, spine slightly darkened, else very good. £3750

First edition, no. 268 of 370 copies on 'vélin pur fil Lafuma' from a total edition of 500.

A genre-confounding collection of prose poems, essays, conversations, dreams and photomontages, the latter compiled by Cahun's lifelong partner Marcel Moore (Suzanne Malherbe). The images are dominated by repeated androgynous portraits (or self-portraits) of Cahun, detached limbs and heads, sculptures, chess pieces etc. The result is a sort of kaleidoscopic surrealist autobiography.

Cahun and Moore had settled together in Paris in the early twenties, both adopting the gender-ambiguous pseudonyms by which they are best known. During the 30s they became friendly with Breton and Bataille and involved in the Parisian Surrealist movement, before settling in Jersey during the war, where they were active in the resistance.



ARTISTS' STUDIES

EVERARD, John. Studies of a hand. 1940s –1951.

Photomontage composed of one large gelatin silver print, 13½ x 10¼ inches (34.3 x 27.3 cm.) with four smaller gelatin silver print cut-outs added, a few traces of glue and a little surface dirt, light abrasion probably from contact with another print or mount, and some light handling marks with a few small corner creases and one small tear to lower margins not affecting image, annotated in ink 'Page 84' on verso with traces of tape to one side of verso. £900

The London photographer, John Everard, was a press and studio photographer, best known for his glamour and nude subjects which he published regularly in books and magazines such as *Lilliput* from the 1930s to the 1960s. This is the unique photomontage used for the full-page illustration, plate 84, of his book *The Artist's Model*, first published in 1951.



HAND COLOURING AND TRUE COLOUR

VENICE EXHIBITED IN MANCHESTER

JOHNSTON, J. Dudley (1868–1955). A Venetian Waterway. 1908.

Oil pigment print in brown and olive green on heavy paper, 8½ x 11½ (20.7 x 29.3 cm.), signed and dated in pencil on recto, double mounted on grey and then beige card mount, the second mount signed, titled, dated, annotated 'Oil Print in Colours' and 'Exhibited at the Northern Photographic Exhibition Manchester' in ink on verso all in Johnston's hand, with traces of glue indicating where a previous exhibition label had been pasted. £2,000

The oil pigment process, published by G.E.H. Rawlins in 1904, produced an image in a pigment, such as carbon, rather than silver salts and was therefore more permanent. The process also allowed photographers more control over the texture and weight of the paper they used as well as the colour (usually only one) introduced by the pigment chosen. As a result no two prints are identical. Here Johnston used at least two pigments to create a subtle faux-colour print that was worthy of exhibition.

In 1908 colour photography in the form of the autochrome transparency on glass had just been introduced by the Lumière Brothers but it was to be many years before true colour printing on paper became practicable.

For another similar oil print from the same negative see Harker, M., *The Linked Ring – The Secession in Photography 1892–1910*, illustration c.4.





SHEAF, Egbert Thomas (1869–1948). A prayer of thanks for rice, Java. Circa 1910s.

Two warm-toned matte gelatin silver prints from the same negative, one 4 $\frac{5}{8}$ x 7 $\frac{5}{8}$ inches (11.8 x 19.3 cm.), the other 3 $\frac{1}{8}$ x 5 $\frac{1}{2}$ inches (7.9 x 13.97 cm.), each on a heavy paper stock, the latter hand-coloured, three tiny chips along the top edge, textured paper mount, the lower edge of this mount untrimmed, a thin layer of [?]dry mounting tissue on verso. £275

From a series of photographs documenting the cultivation of rice in Java. Another photograph of the same subject in the photographer's archive is captioned 'a prayer of thanks to Dewi Sri for her gift – By the Will of Allah – of rice to the house. No rice is ever received into the home without this ceremony being performed by the housewife.'

The larger of the two prints is the photographer's 'work' or reference print and includes an untrimmed margin with indistinct annotations on the edge of the film or plate. The exquisite smaller print shows his preferred scale for presenting the finished work, here printed in a lower 'key' with less contrast and beautifully hand-coloured in a subtle palette to reflect the solemnity of the occasion. The relatively slight variation in scale has a noticeable effect on the crispness of the image which is considerably sharper in the smaller print. The lowering of contrast and selective colouring draw one's attention to the woman and the rice and away from the distractions of the surrounding textiles.



E. T. Sheaf was born in Southampton, England and died in Kera, Australia. His appointment as Australian Trade Commissioner in Singapore was reported in the *Straits Times* of 2 December, 1922, and provides a little insight into his route to that position as well as an outline of his new role. He was an enthusiastic amateur photographer whose business and/or diplomatic roles clearly provided him with an opportunity to travel with enough time to devote to his passion for the medium.

'Mr. Sheaf knows as much of the Orient as he does of Australia. He has travelled 200,000 miles in India alone ... it is said that Mr. Sheaf has not only travelled from one end of China to the other, but that his ramifications have included the length and breadth of Java, Ceylon, every civilized bit of his own Australia, besides his tours in Europe. ... he knows to a nicety the idiosyncracies of the peoples he is to bring together in relation to trade.'

(<http://eresources.nlb.gov.sg/newspapers/Digitised/Article/straitstimes19221202-1.2.68.asp>)

GLORIOUS AUTOCHROME COLOUR

SOUGEZ, Emmanuel (1889–1972). Still life with coffee pot. 1926–28.

Autochrome, 5 x 7 inches (13 x 18 cm.), encased in modern mount, a little retouching to the cafetière. £8,500 (+ VAT in EU)

Sougez, a painter by training, wrote prolifically on photography and art history, and inaugurated the photographic department at the French illustrated weekly magazine *L'Illustration* in 1926. He also contributed to publications such as *Arts et Métiers graphiques* and *Camera*. He illustrated art books and wrote numerous texts on the aesthetics, techniques and history of photography. Still life was among his favourite subjects, also including the nude and landscape. This would seem to be one from a series of autochromes he made in the late 1920s. Another, of a soda siphon, was reproduced on the front cover of the review *Gloria*.

His works are held by (among others) the Bibliothèque Nationale, Paris and the Musée Française de la Photographie, Bièvres.



MAN RAY EXPERIMENTS WITH COLOUR

MAN RAY (1890–1976). Juliette Greco, 1955–58.

Colour transparency, highlighted with white gouache on the reverse, visible image diameter 2 inches (5 cm.), mounted in black card, framed for the exhibition 'Man Ray Portraits, London: National Portrait Gallery and Edinburgh: Scottish National Portrait Gallery, 2013. £5000

A fine example of one of Man Ray's experiments with colour transparencies, showcasing Paris's rich, famous and beautiful. Juliette Greco is portrayed at the height of her career as Bohemian chanteuse and film actress.

The 1950s saw a new phase in Man Ray's photography. Although he had given up being a professional photographer, he was again experimenting with the photographic process, this time focusing on colour. Man Ray created a positive image on colour transparency film which could be viewed in reflected light without the need for projection. He avoided transferring these transparencies to paper, unhappy with the result, and instead coated the reverse with white gouache. This process retained the film's vibrant colours but eliminated the need for a projector to see the image clearly. Though Man Ray sought to patent this process and approached companies that manufactured and sold colour film, he was ultimately unsuccessful and the procedure was not adopted by others.

The elite list of people invited to pose for these photographs (including film stars Yves Montand, Juliette Gréco and Annie Cordy) has given rise to the theory that Man Ray intended to return to his previous career as a professional portraitist, which had yielded success and a good income. However, he ultimately produced a very small number of portraits using this process – possibly as few as 70 – few of which are held in private hands.



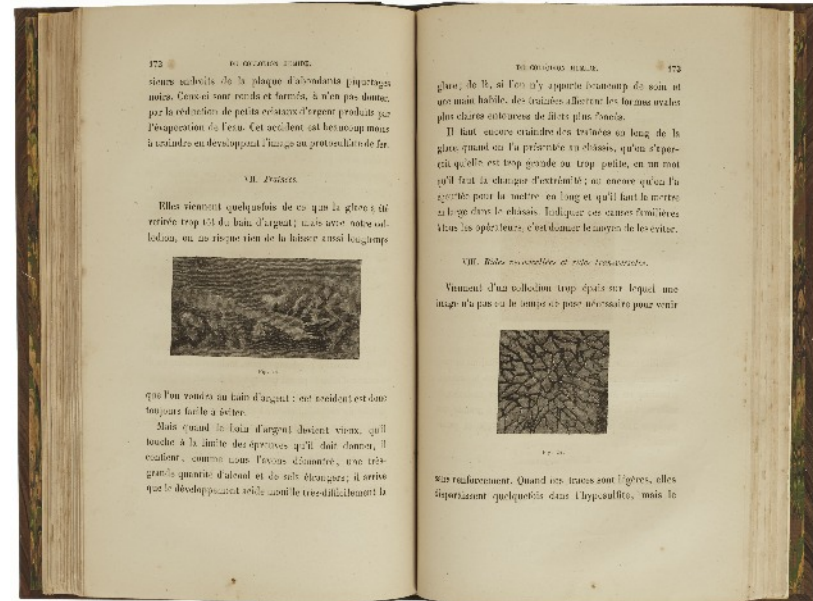
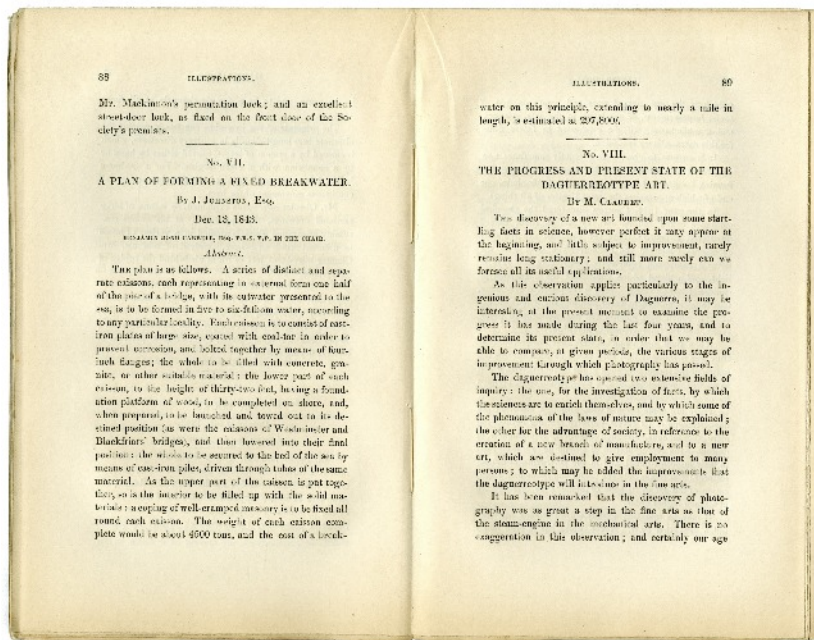
EARLY PHOTOGRAPHIC LITERATURE

[DAGUERREOTYPES] CLAUDET, Antoine. 'On the Progress and present State of the Daguerreotype Art', in Transactions of the Society for the Encouragement of Arts, Manufactures, and Commerce ... Vol. LV. London, at the Society's House, 1845.

8vo, pp. xxii, 214, [2], xxx, with numerous diagrams and plates; a good copy in the original boards, spine partly perished, rear cover and final gathering detached; card slipcase. £900

First edition. Claudet, who had acquired a share in Daguerre's studio, was one of the first to practise the daguerreotype in England, making several important technical advances. Claudet's long essay describes the place of the daguerreotype in the history of man-made image-making and details the various technical advances already made in the art since its announcement in 1839.

Gernsheim 1081.

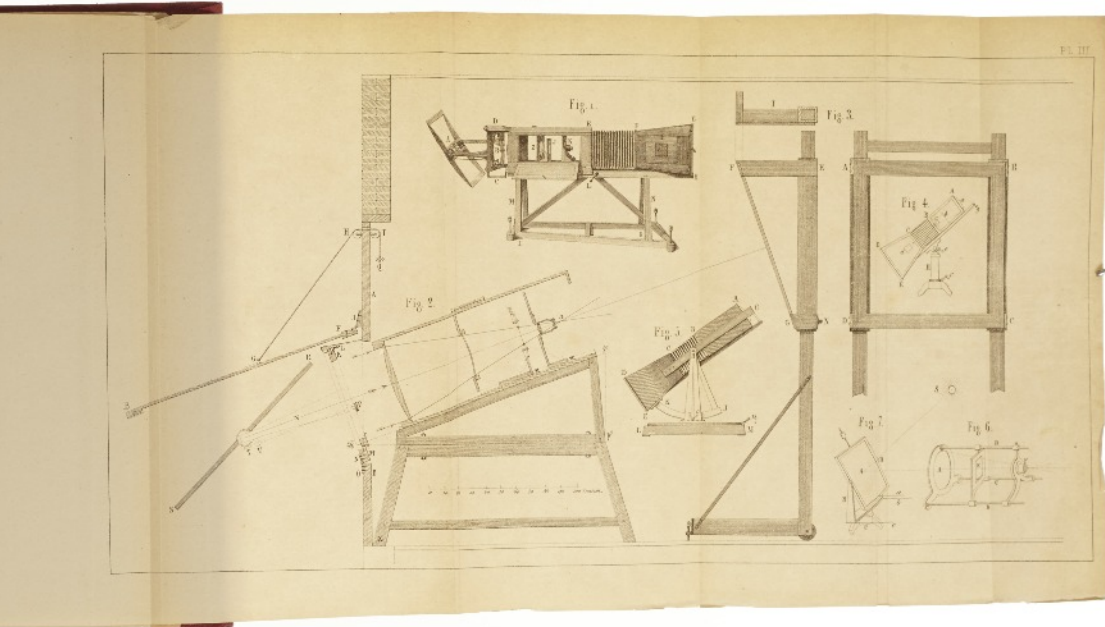


[NEGATIVES AND POSITIVES] LA BLANCHÈRE, Henri de. L'art du photographe comprenant les procédés complets sur papier et sur glace négatifs et positifs. Paris, Amyot. 1860.

8vo, pp. [iv], 314 with tables and diagrams to the text; some instance of limited spotting or soiling, uncut; a good copy in recent quarter black morocco over dark marbled boards, gilt lettering to spine, raised bands, marbled endpapers; fine appearance. £850

Second edition revised and enlarged (first 1859), rare.

Not in COPAC or WorldCat. COPAC shows only one copy of first edition: Imperial. WorldCat shows only one copy of first edition: Biblioteca Civi di Roverto, Italy.



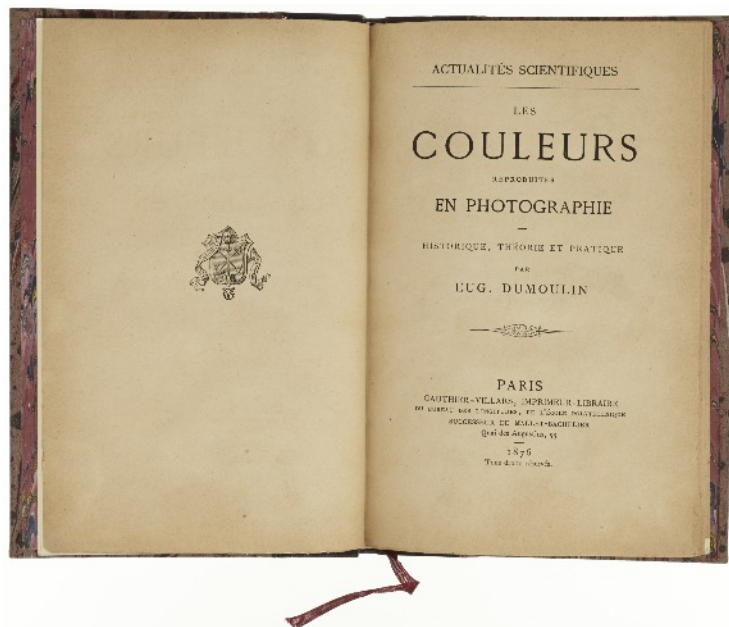
DESERVING OF BRONZE AT PARIS EXPOSITION 1867

[ENLARGEMENTS] VAN MONCKHOVEN, Désiré. *Traité d'optique photographique comprenant la description des objectifs et appareils d'agrandissement.* Paris, Victor Masson et fils, 1866.

8vo, pp. 271, [1] + 5 folding plates and with numerous tables and diagrams to the text; quarter red morocco over cloth boards, with gilt fleurons and lettering to spine, panels in gilt and blind, raised bands, speckled edges; some loss to leather and cloth recoloured, slackening a bit. £300

First edition. Van Monckhoven developed an optical enlarging apparatus which he patented in Belgium in 1863, and for which he later applied for patents in England and France. The innovation described in this work earned him the bronze medal at the Paris international exhibition of 1867.

COPAC shows two copies: Imperial and St Andrews.

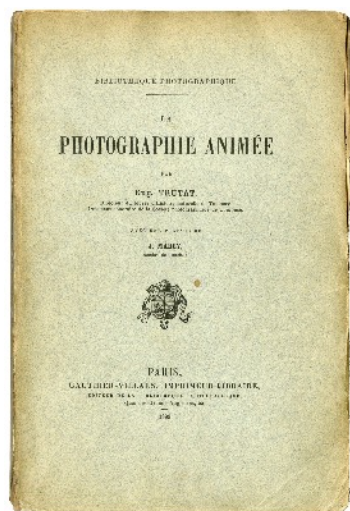


[COLOUR] DUMOULIN, Eugène. *Les couleurs reproduites en photographie: historique, théorie et pratique.* Paris, Gauthier Villars. 1876.

8vo, pp. 63, [3], [6, advertisements]; clean and crisp, uncut; a fine copy, in modern binding of quarter calf with marbled paper boards, gilt lettering and panels to spine, fresh marbled endpapers. £250

First edition.

COPAC shows two copies: Imperial and V&A.



[CINEMATOGRAPHY] MAREY, Etienne-Jules, and Eugène TRUTAT. *La photographie animée*. Paris, Gauthier-Villars. 1899.

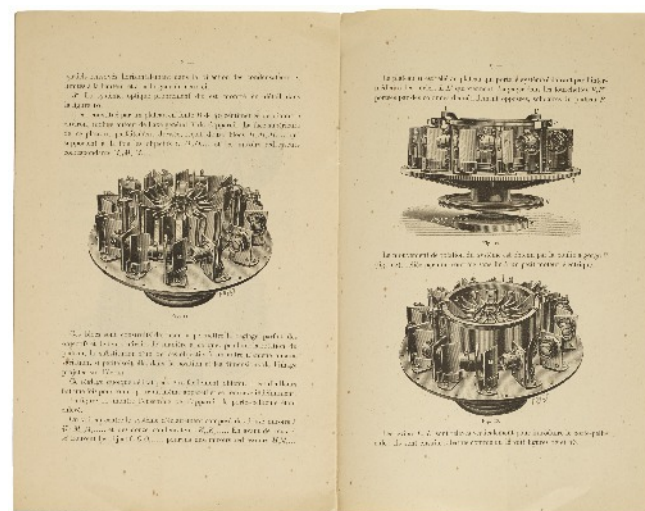
8vo, pp. xii, 185, [1 blank], [2, advertisements] + photographic frontispiece, plus numerous woodcut figures illustrating the text; uncut; clean; with the original printed wrappers, barely rubbed. £400

First edition. With a preface by the pioneering cinematographer Jules Marey.

This work provides a thorough overview of contemporary cameras and equipment used for animation with notes on their use and tips on operating them for certain results. An outline of the origins of animated photography introduces the main text, which is followed by a list of the photographic patent numbers for various cameras and their inventors ('Brevets', pp. 179–182).

Trutat was the honorary president of Toulouse's Société photographique and director of the city's Muséum d'histoire naturelle.

COPAC shows two copies, at British Library and Oxford. We have been unable to find any other editions.

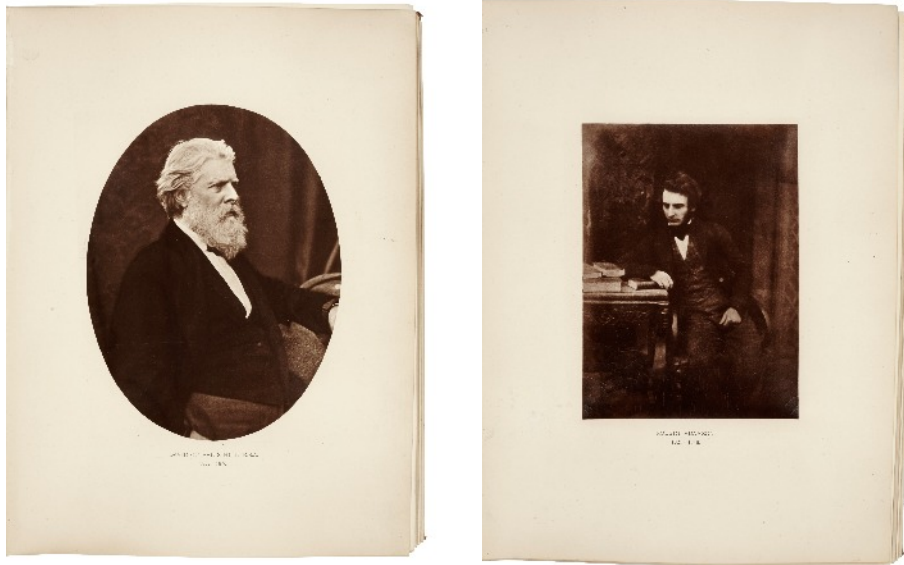


[360° PANORAMAS] LUMIÈRE, Louis and Auguste. [cover title:] *Le Photorama. Nouvel Appareil Photographique Panoramique Réversible*. [Lyon, A. Storck, 1902].

Large 8vo, pp. 10 with diagrams to the text; a sprinkle of foxing, a single vertical fold; a good copy in original printed wrappers; a few small creases and small tears to bottom of front edge. £500

Very rare first edition of the report on the Lumière brother's *Photorama*, for which they had taken out the French patent on December 29, 1900. They describe the photographic apparatus with which a 360-degree photographic panorama can be taken on a single transparency, and the projector that produces a full and continuous panorama on cylindrical screens of large dimensions.

THE FIRST MONOGRAPH ON HILL & ADAMSON
50 YEARS IN PUBLICATION, PRESENTED TO THE DIRECTOR
OF THE NATIONAL GALLERIES OF SCOTLAND



ELLIOT, Andrew, collector, and Dr Andrew Elliot, author, and ANNAN, Thomas. Calotypes by D. O. Hill and R. Adamson Illustrating an Early Stage in the Development of Photography Selected from his Collection by Andrew Elliot. With a preface by John M. Gray, 'The Early History of Photography'. *Edinburgh, Printed for Private Circulation, 1928*

Large 4to (14½ x 11 inches, 36.8 x 27.9 cm.), pp. [viii], 120, [2 blank] with 47 carbon-print photographs all but one portrait of Hill from the original calotypes by Hill & Adamson, printed circa 1879–1881 by Thomas Annan, image sizes varying from 5¾ x 4¾ inches (14.6 x 11.1 cm.) to 10½ x 7¼ inches (26.7 x 18.4 cm.), each with printed caption in margin, numbered 19 of 38 copies, ownership inscription of James L. Caw of Edinkerry, Lasswade in pencil on front free endpaper, printed note personally addressed to Caw from Dr A Elliot dated May 1929 to front pastedown, full red cloth, gilt titling to spine (pp. 59-62 misnumbered as 51-54 but with text complete, 21 prints showing degrees of the 'craquelure' effect typical of the prints in this publication, some foxing to endpapers, small tear to front free endpaper, hinge cracked, spine and extremities a little bumped and faded); a good clean copy of a rare and important book which struggled slowly to publication. £12,500

The history of this landmark publication is summarised in the foreword by the son (Dr Elliot) of the collector (Andrew Elliot) who originally conceived the book and commissioned the illustrations in preparation for publication in the last quarter of the 19th century:

... my father had been, for many years, an enthusiastic collector of the "Calotypes" produced about the middle of the last century, by D. O. Hill and Robert Adamson. The artistic qualities of these pictures appealed to him strongly, and from his collection he had chosen a series of portraits which he considered to be of special merit or of special interest, with a view of issuing them in book-form, together with appropriate letterpress. At the time of his death this volume was almost ready for publication.

Later, my brother, George H. Elliot, would have completed the work, but his long illness and subsequent death prevented him from carrying out his intention.

Enquiry showed that the edition printed in my father's life-time still existed in sheet-form, but that through lapse of time the condition of some of the printed matter had deteriorated. Sufficient material was available, however, to make the completion of a limited number of copies possible, and these are now issued in the hope that they may be of interest to those who were associated with my father in the preparation of the pages as well as to others who, like himself, have been attracted to the study of Photography in its early days.

Sir James Lewis Caw (1864–1950), was a museum director, art historian and watercolour painter, who became curator of the Scottish National Portrait Gallery in 1895 and was appointed the first director of the National Galleries of Scotland and the SNPG in 1907.

A full list of sitters is available on request.

A VISUAL HISTORY OF EARLY PHOTOGRAPHY

LÉCUYER, Raymond. *Histoire de la photographie*. Paris, Baschet et Cie, 1945.

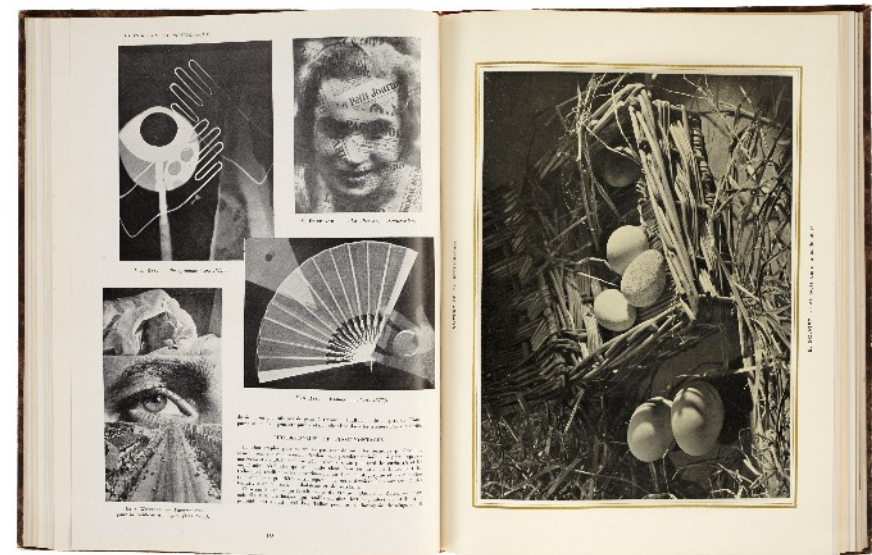
Folio, pp. [iv], iv [preface], pp. 452, [4 (table des matières)], including numerous photographic plates; clean interior, very occasional tear in margin; in quarter burgundy buckram with brown paper boards, title on spine, green patterned endpapers with paper pocket on front pastedown, holding bicolour '3D' lenses with card frame; slightly rubbed at extremities only. £450

First edition of the first thoroughly – and vividly – illustrated history of photography.

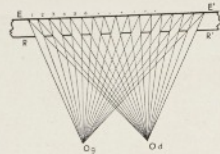
In addition to numerous duotone figures in the text, there are many imaginatively presented full-page plates, including a reproduction of a calotype positive, with a transparent sheet illustrating the negative laying over it, 'framed' in a paper border. One image is reproduced in halftone four times, with the lines per inch varying from 60 to 150 (p. 261), and another image appears in collotype, halftone, héliogravure and rotogravure to illustrate different tones and details (pp. 262–3). Perhaps most vivid are the 7 images that can be viewed with the enclosed bicolour lenses to create the three-dimensional effect (pp. 285–88).

Often the source of illustrated early photographs is given: they vary from the author's own collection, to that of named French individuals, the Société française de photographie, and French institutions, as well as private and institutional British and American sources. The book is a very thorough reference, providing bibliographical notes to chapters (pp. 435–444), a general index (pp. 445–[452]), and a table of contents at the end.

COPAC lists copies at V&A and British Library only.



On reconnaît là le principe cher à Willème sur « la somme des profils » — principe dont la justesse ne semble pas contestable et qui était l'un de ceux que de son côté le célèbre sculpteur Bourdelle avait recueillis ou retrouvés et qu'il répétait volontiers à ses élèves. Remarquons que Willème s'était montré un précurseur de la « photostéréotomie » et de la « sculptographie » dans un autre procédé, qu'il ne semble pas avoir exploité, mais qu'il a soumis en 1861 à la Société française de



Principe de l'« image composite » obtenue à l'aide d'un réseau ligné. D'après Estanave.

photographie : il obtenait 50 clichés par son procédé habituel, tirait d'eux 50 agrandissements de 0 m. 12 de hauteur, divisait un cylindre de bois fin de 0 m. 14 en 100 secteurs formant autant de lamelles. Accolant ces secteurs deux à deux par leur arête, il découpait sur chaque couple l'un des 50 profils agrandis, découpait ensuite à la scie les 100 lamelles selon les contours tracés et, réunissant les 100 profils positifs résultant de l'opération, obtenait ainsi un buste.

III. — VERS LA STÉRÉOSCOPIE SANS STÉRÉOSCOPE

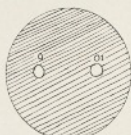
Dès les premiers succès de la stéréoscopie on songea à projeter sur un écran l'image agrandie de stéréogrammes positifs que chaque spectateur pourrait voir en relief à l'aide d'un instrument approprié. Et vers 1852 Duboscq construisait dans ce dessein une jumelle stéréoscopique à prismes rectangulaires à axes verticaux. Mais d'autres chercheurs proposèrent bientôt des méthodes qui n'exigeaient pas l'emploi d'un stéréoscope. Rollmann, en 1853, dans les *Annales de Poggendorf*, proposait de superposer par projection deux images stéréoscopiques colorées ; le spectateur qui les examinait muni d'une paire de verres colorés montés dans un lorgnon aurait la perception du relief. Rollmann, d'ailleurs, ne s'adressait pas à la photographie pour réaliser les images qu'il projetait ; il les dessinait ; chaque élément d'une vue devait être exécuté deux fois — une fois à l'encre bleue, une fois à l'encre rouge.

LES DEUX PROCÉDÉS DE CH. D'ALMEIDA

Quelques années plus tard, en 1858, Ch. d'Almeida faisait connaître à l'Académie des sciences de Paris les deux procédés qu'il avait imaginés afin de rendre visibles à la fois pour de nombreux spectateurs des images stéréoscopiques.

1^o Il plaçait dans deux lanternes de projection deux images stéréoscopiques ; il disposait sur le trajet des rayons lumineux deux verres colorés — l'un vert, l'autre rouge ; chaque spectateur devait être muni d'une paire d'écrans colorés, l'un en rouge, l'autre en vert, les deux yeux unissant à la fois les deux images et les deux couleurs avaient l'impression d'observer une seule image grisâtre en relief. Nous reviendrons plus loin sur ce procédé, inspiré de la méthode de Rollmann ;

2^o Dans le second procédé, basé sur le fameux principe de la persistance des impressions lumineuses sur la rétine, les deux images en disposition, celle de droite et celle de gauche, étaient incolores ; elles étaient projetées aux mêmes dimensions et dans la même région de l'écran non plus simultanément, mais alternativement grâce à l'action d'un obturateur tournant. Chaque spectateur était muni d'une lanterne spéciale, dans laquelle un dispositif mécanique interposait un écran opaque tantôt devant l'oculaire droit, tantôt devant l'oculaire gauche afin de ne permettre la vue de l'écran qu'à l'œil gauche devant la perspective du sujet réservée à l'œil gauche, à l'œil droit devant la perspective réservée à l'œil droit. Un circuit électrique



Objetif spécial utilisé par Estanave pour obtenir l'image composite nécessaire au relief. L'objectif ne travaille que par les portions de la lentille situées, verres par les trous O et O'.



Assemblage de loupes Stenope schématisé sous un fort grossissement. Chaque loupe a une distance focale d'environ 6 millimètres et une base carrée de 2 millimètres de côté.



Objetif composite formé de loupes Stenope rapprochant par son aspect l'œil de l'objet. D'après Estanave.



Aspect d'un châssis pour la « photographie intégrale ».

devenait relier le mécanisme interne de chaque lanterne et le mécanisme à éclipses de l'appareil de projection.

(Notons en passant que ce procédé a été postérieurement réalisé pour des projections cinématographiques par Schmidt et Dupuis.)

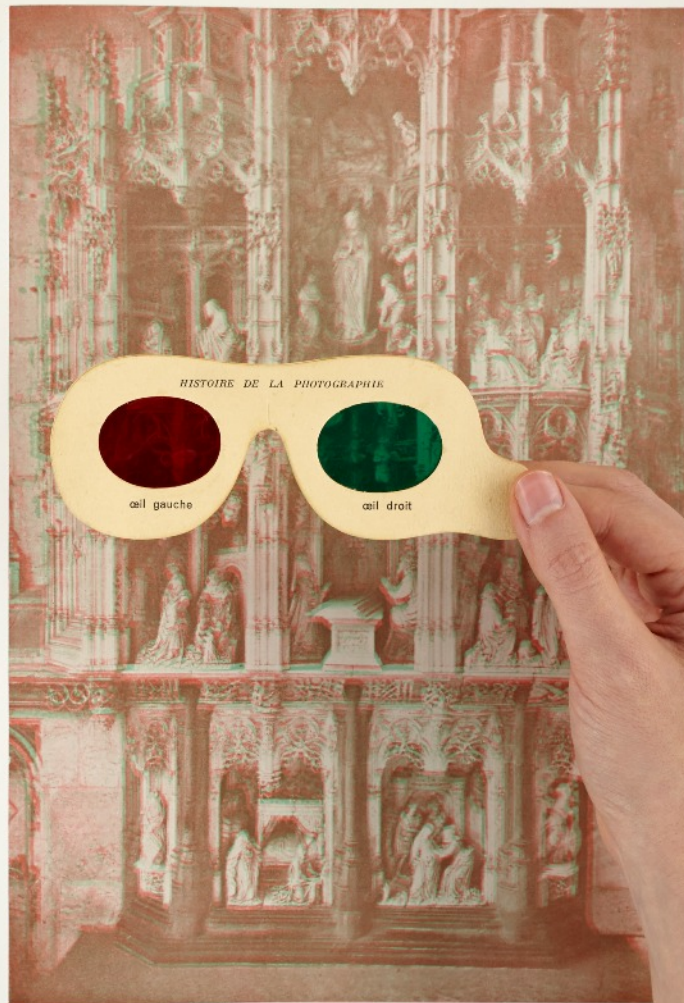
LES « ANAGLYPHES » DE DUCOS DU HAURON

C'est le 15 septembre 1891 que Louis Ducos du Hauron prit un brevet français sous cette désignation : « Estampes, photographies et tableaux stéréoscopiques produisant leur effet en plein jour sans l'aide du stéréoscope. » Au lieu d'imprimer sur deux feuilles distinctes les deux vues du cliché stéréoscopique il imprimait les deux épreuves l'une sur l'autre en employant pour chacune un couleur différente et de manière à mettre en coïncidence les images des objets les plus éloignés. De cette superposition il résultait une image composite dépourvue de netteté puisque l'effet de parallaxe empêchait de faire coïncider les plans les plus rapprochés. Mais dès que cette image était examinée avec un lorgnon biculaire elle apparaissait très nettement, noire sur fond blanc et en relief.

Aux images obtenues par ce que l'inventeur considérait comme « un mode de gravure » il avait donné un nom : d'un mot forgé par lui, il les appelait des *anaglyphes* (du grec *ana*, sur, et *glyphe*, sculpture).

Lorsqu'il offrit, en 1893, à la Société française de photographie une collection d'anaglyphes, Ducos du Hauron rédigea une « communication », qu'il publia ensuite en brochure à Alger (où il demeurait alors, 68, rue Rovigo). Dans cet ouvrage devenu rare il insistait sur « la caractéristique du procédé » qui « consiste dans le mode de formation du noir et des ombres ». Il s'agit de produits, écrivait-il, non pas par un noir pigmentaire ou matériel, mais par le croisement combiné de deux teintes dont l'une intercepte l'autre : « Cette interception se traduisait, en chaque point, par un noir proportionnel à l'intensité de la teinte interceptée. Il s'agit d'un phénomène d'« antichromatisme » analogue à celui qui, dans le système d'héliochromie pigmentaire dont je suis l'inventeur, traduit le noir de la nature par des superpositions de teintes. »

Et Ducos du Hauron donnait un exemple. L'image qui correspond à la perspective de l'œil droit était imprimée en rouge (minium ou vermillon) sur fond blanc et l'image qui correspond à la perspective de l'œil gauche



SCÈNES DE LA VIE DE LA VIERGE, RETABLE DANS L'ÉGLISE DE BROU, A BOURG

Anaglyphes L. Gimpel et E. Touche.

Le dessin original, réalisé à l'aquarelle, se trouve dans le tome 2, chapitre sur les anaglyphes, de l'ouvrage de l'auteur.

PRESERVATION AND CONSERVATION

THE SEARCH FOR PERMANENCE

[DAGUERREOTYPES – ENGRAVINGS] CHAMOUIN, J. B., *publisher*. Collection de 26 vues de Paris Prises au daguerréotype gravures en taille douce sur acier par Chamouin. [N.d., 1845].

Oblong folio, title-page + 26 leaves of engraved plates, images approx. 6½ x 9 inches (16 x 23 cm.) on plate size approximately 9 x 11½ inches (23 x 29 cm.); titled with publishers and printers details above and below, some numbered above; each with tissue guard (sometimes lightly foxed or creased); occasional light waterstaining or foxing to edges (affecting one image in sky), ownership inscription to front free endpaper; in original orange paper-covered boards over leather spine, title and decoration embossed on upper cover and spine; spine worn with loss, boards rubbed, but holding well. £250

An early publication of Paris views taken from daguerreotypes – and embellished in the engraving with lively scenes of people with horses and carriages beyond the abilities of the photographic process at the time.

Several editions and variants in both binding and plates can be found institutionally. The Cromer Collection at George Eastman House has a copy with 28 plates, noted as ‘the most complete of several editions in the collection’ (J. Buerger, *French Daguerreotypes*, p. 243).

A full list of titles is available on request.

B. & I. Lowry, *The Silver Canvas: Daguerreotype Masterpieces from the J. Paul Getty Museum*, p. 29–30.



THE FIRST BRITISH BOOK ILLUSTRATED WITH PHOTOLITHOGRAPHS

POUNCY, John. Dorsetshire photographically illustrated: the Detail and Touch of Nature faithfully reproduced by a new Process on Stone, by which Views are rendered truthful, artistic, and durable. London, Bland & Long ... and Dorchester, John Pouncy, Photographic Institution, [1857].

Two vols, oblong folio, comprising parts 1 and 2 (of eventually 4), with a lithograph title-page and a total of 39 lithographic plates, (image size approximately 8 x 11 inches (20 x 28 cm.)), including one double page, all with 2–3 pages of letterpress description and the original tissue guards; lithographic title and terminal list of subscribers in volume I; some occasional light foxing to the plates, but a very good copy in the original publisher's textured cloth, stamped in blind, upper covers lettered in gilt, corners bumped; ownership signature in both volumes of W. H. Stockland. £2500

First edition, first issue: the first two original parts of the first photolithographically-illustrated book to be published in Britain. 'As far as we know Pouncy's rare book was not only the first but remained the only attempt in book form to reproduce photographic views from nature by photolithography' (Gernsheim). Published by subscription at the high price of £1 1s per part, the series was originally intended to extend to six parts, with 20 photolithographs in each, but only four were actually produced. The work is more usually found in its later state, bound in two volumes as Parts I-II and Parts III-IV.

Pouncy had originally planned to include photographs in *Dorsetshire Illustrated*, but according to the Introduction he was unhappy with the permanence of the albumen print and thus developed the photolithographic process by transferring his own glass negatives to stone plates. The technique was not yet perfected at the time of printing; the long exposure times necessary to produce detailed photographic landscapes did not accommodate animals and people, so Pouncy later added such figures to some scenes by hand. The end result is an interesting intersection of photography and lithography, unique in British publishing, used to illustrate the sights of Dorset.

COPAC shows copies at BL (4 vols. in 2) and Bodley (4 vols. in 3) only.

Gernsheim, *The History of Photography*, p. 546; Ian Leith, 'John Pouncy' in *Encyclopedia of Nineteenth-Century Photography*, pp. 1168-1169; McLean, *Victorian Book Design and Colour Printing*, p. 128.



PHOTOGRAPHIC SOUVENIRS BEFORE POSTCARDS

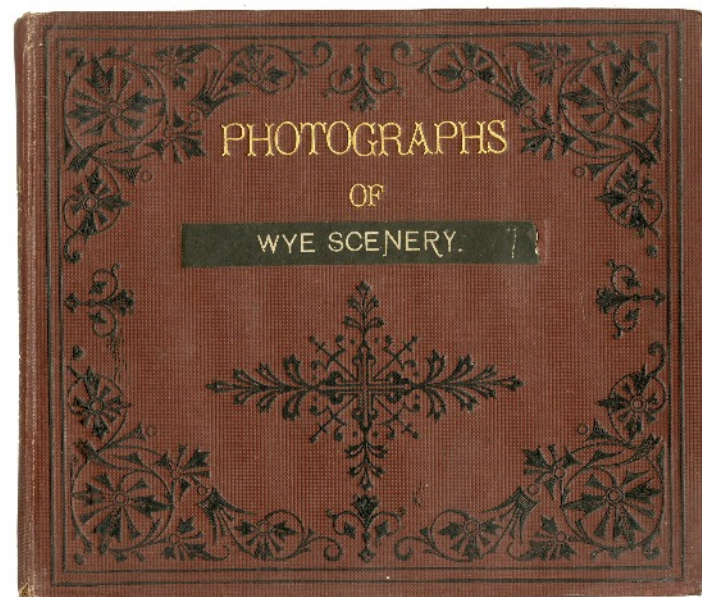
PUMPHREY & DAY. [Cover title:] Photographs of Wye Scenery. Birmingham, Pumphrey & Day [Sold by: Waugh, Monmouth], c. 1880.

25 collotypes, each approximately 4 $\frac{7}{8}$ x 6 $\frac{3}{4}$ inches (12.4 x 17.3 cm.), or the reverse, titled and (all but one) numbered in the negative, loosely inserted into corner-slots, one per leaf on rectos only; advertisement pasted to back pastedown listing in full the 'New Albums of Selected Photographs' and loose photographs sold by 'Pumphrey & Day, Publishers and Photographers, Nos. 71-80 Emily Street, Birmingham'; booksellers blue label on back pastedown 'Waugh, stationer, Monmouth'; hinges slightly cracked, but holding firm. £250

A curious souvenir album representing a transitional stage in the production and marketing of photographic albums. Mr A. Pumphrey's collotypic process, including the measurements for gelatine, bichromate of potash and water, is described on p. 224 of O. E. Wheeler's *Practical photography: being the science and art of photography, developed for amateurs and beginners* (London, "The Bazaar" Office, [n.d., c. 1880]). This dating shows Pumphrey was experimenting with the process relatively early, before the collotype was very widespread in its commercial use.

The collotype was effectively the first commercial photolithographic process and suited the trade in souvenir albums for their relatively low cost yet high-quality image production in comparison with other processes such as albumen or platinum printing. Using corner slots perhaps also enhanced the impression of a handmade, high-quality album which would appeal to customers.

The advertising leaf provides a wealth of information, including the list of thirty-four photographic series available from Pumphrey & Day which were priced at 5 shillings each and included 6 Welsh Series. The advertised loose collographic photographs (the same 5 x 7 inch format as those presented here) depict various English, Irish and Welsh locations. Details and prices for books of views made up from the loose prints are also listed.



NEW ALBUMS OF SELECTED PHOTOGRAPHS.

Handsome Bound and Illustrated, containing 25 Photographs 7 inches by 5 inches. The following Series are now ready:—

<p>Series 1.—Scenery on the Wye. " 2.—Welsh Scenery A. " 28.— " " B. " 29.— " " C. " 21.—Llanberis and Snowdon. " 32.—All round Snowdon. " 3.—Irish Scenery. " 4.—English Cathedrals. " 5.—Yorkshire Views A. " 30.— " " B. " 6.—London: its Public Buildings. " 7.—Warwickshire Scenery. " 8.—Cambridge Views. " 9.—Oxford Views. " 10.—Views of Isle of Wight. " 11.—English Watering Places. " 12.—Picturesque Scenery A.</p>	<p>Series 23.—Picturesque Scenery B. " 26.— " " C. " 34.— " " D. " 13.—Birmingham Views. " 14.—Views of Torquay. " 15.—Frighton Views. " 16.—Hastings and Dover. " 17.—Dover and Folkestone. " 18.—Tunbridge Wells. " 19.—Folkestone and Hastings. " 20.—Southampton Views. " 22.—Ruined Castles. " 23.—South Coast Scenery. " 24.—Ruined Abbeys. " 27.—Derbyshire. " 31.—Worcestershire Views. " 33.—Views of Ilfracombe.</p>
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Price FIVE SHILLINGS each.

COLLOGRAPHIC PHOTOGRAPHS may be had as Scraps 7 x 6, at 3d. each, or 2/6 per dozen; any assortment to order. We have well-selected Views of each of the undermentioned places; detailed list on application:—

Aberystwith	Bristol	Dublin	Harrogate	London	St. Asaph
Aberystwith	Bristol	Dublin	Harrogate	London	St. Asaph
Artistic Studies	Brighthelm, Yorkshire	Derby	Hilsea	Lincoln Cathedral	Trinity
Brighton	Cambridge	Denbigh	Kenilworth	Monmouth	Tintern Abbey
Birmingham	Chertsey	Ely Cathedral	Killeshock	Malvern	Tisbury Wells
Bangor	Cranbury	Folkestone	Leamington	Oxford	Warwick & Guy's Cliff
Bellary-of-foel	Chertsey Cathedral	Gloucester Abbey	Llanberis & Snowdon	Keel	Worcester Cathedral
Bedgert	Chertsey	Gloucester Cathedral	Llanidloes	Key	Worminster Abbey
Bournemouth	Chertsey	Hereford	Llangollen	Key	York
Bath	Chertsey	Hastings	Llanidloes Cathedral	Scarborough	

BOOKS OF VIEWS of the above places may also be had. These are bound in ornamental paper covers, at the following prices: 3 View Books, 6d.; 6 View Books, 1/6; 9 View Books, 1/6; 15 View Books, 2/6 each.

PUMPHREY & DAY, Publishers and Photographers, Nos. 71 to 80, Emily Street, BIRMINGHAM.

“PERMANENT, ARTISTIC, AND SIMPLE”

KEENE, Richard (1825–1897). ‘Richard Keene’s Permanent Platinotypes’. 1880s.

23 platinotype photographs (platinum prints), ranging from approx. 5 x 6¼ inches (12.9 x 17.3 cm.) to 6⅝ x 8⅝ inches (16.2 x 21.7cm.), majority with photographer’s ink stamp ‘Richard Keene, Ltd, Derby, Permanent Platinotype’ on verso with number and title in pencil; loose, to be inserted in 25 album leaves with corner slits; bound in half morocco with green cloth-covered boards, title in gilt on upper cover; crack at food of spine, a few small areas of loss and marks to boards, overall very good. £650

The platinum process was not successfully developed until the 1870s, although it had been initially discussed by John Herschel in 1839 and Robert Hunt in the 1840s. By 1878 William Willis, who used platinous salts instead of platinic salts, had perfected a reasonably practical recipe and established the Platinotype Company in 1879 to sell his platinum printing papers, which were manufactured in Penge and sold out of an office in Bloomsbury. He continued perfecting the process, taking out his final, fifth patent in 1892.

Keene exhibited at the 1862 London International Photographic Exhibition and from 1872 to 1893 he regularly contributed to the annual exhibitions of the Royal Photographic Society, of which he was a member. He was an early exponent of Willis’s new process which was not only more stable than the commonly-used albumen print, but also had a matt finish with a fine range of soft grey tones. He used these to advantage particularly in his architectural and landscape views, which often include subtle cloud effects. His platinotypes were shown by the Society in 1881 (no. 432, ‘Views in Derybshire’); 1886 (no. 329, ‘Platinotypes from Gelatine Plates’); and 1888 (no. 220, ‘Convention Views’). He was also a member of The Linked Ring with the pseudonym ‘Master Printer’.





CONSERVING OBJECTS AND INFORMATION

COLLECTING PORCELAIN

[CHRISTIES, MANSON AND WOODS – AUCTION CATALOGUE] Catalogue of the celebrated Fountaine Collection of Majolica, Henry II. Ware, Palissy Ware, Nevers Ware, Limoges Enamels, Carvings in Ivory, Hone Stone and Rock Crystal, Greek and Roman Coins, Ancient Armour, &c., &c., Removed from Narford Hall, Norfolk: Which will be Sold by Auction, by Messrs. Christie, Manson & Woods, at their great rooms, 8 King Street, St. James's Square, On Monday, June 16, 1884, And following days, at one o'clock precisely. May be viewed Thursday, Friday, and Saturday preceding, and Catalogues had, at Messrs. Christie, Manson and Woods' Offices, 8 King Street, St. James's Square, S.W. [London, Christies, Manson & Woods (Colophon: Wm. Clowes & Sons), 1884].

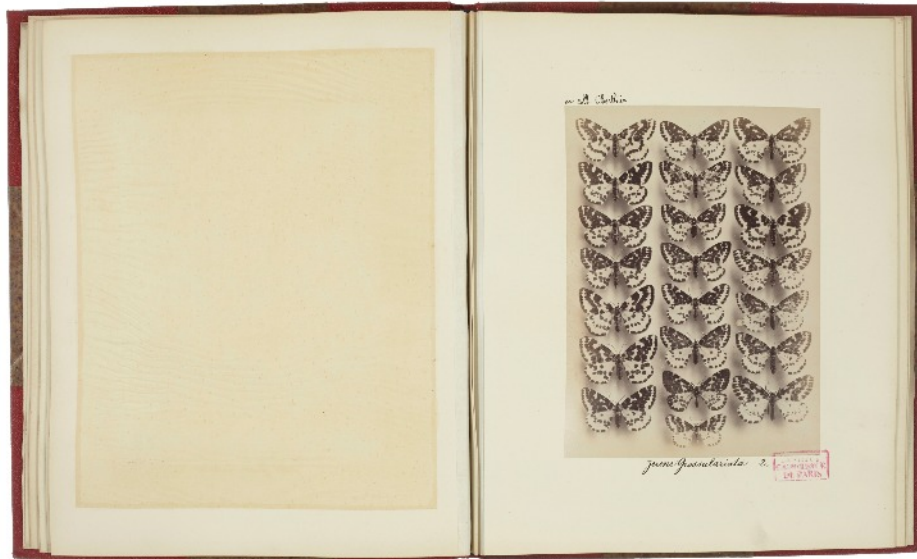
8vo, pp. 66, [2 (advertisements – Leigh Court Gallery Old Masters)] + 23 carbon print photographs (frontispiece, 'China Closet, Narford Hall' printed below, and 22 plates, lot number in pencil below); occasional manuscript annotations in ink in margins, noting hammer price; untrimmed; 2 ll. loose, two repairs to gutters of early leaves, edges dust-soiled, some small tears to edges; in light blue printed paper-covered boards, rebaked in green cloth, original front free endpaper preserved, the others renewed; provenance: 'Doulton & Co. Lambert Art Pottery 215' in manuscript on front free endpaper. £700

An example of an early auction catalogue, enhanced with permanent photographs. The photographic illustrations, rich carbon prints and prohibitively expensive for the entire print run, appear in only selected copies, which were likely sold at a higher price or sent only to special clients. The well-established Doulton & Co potters would probably have fallen into the latter category. The auction took place in the same year as the company made a relatively large expansion, purchasing the Pinder, Bourne & Co factory in Staffordshire.

The Fountaine Collection's fame preceded the sale, having been written of and referred to in the porcelain reference works even since the 1860s: 'the collection of majolica, almost unequalled in Europe, is that of Mr. Andrew Fountaine, at Narford Hall' (J. Marryat, *A History of Pottery and Porcelain, Mediaeval and Modern*, p. 101).

A full list of illustrated lot numbers and brief descriptions is available on request.





COLLECTING BUTTERFLIES

[LEPIDOPTERA] Photographs of butterflies, from the collection of Charles Oberthür. 1889.

Album of 10 albumen prints, ranging between approximately $7\frac{1}{2} \times 5$ to $7\frac{7}{8} \times 5\frac{3}{4}$ inches (19 x 12.5 to 20 x 14.5 cm.), each with *ex coll. Oberthür* above and species details below in ink, tissue guard pasted to each page facing a print, institutional stamp to all but one leaf, Oberthür's dated dedication inscription to J. Fallou in ink on front free endpaper; in half red pebbled cloth with decorated paper boards, paper label to spine; a little rubbing. £3000

Oberthür was an entomologist and collector of his subjects of study. In 1898 W. J. Holland wrote that "M. Charles Oberthür of Rennes is the possessor of the largest and most perfect collection on French soil" in his book on North American species.



COLLECTING PEOPLES

[KEYSTONE] INSTITUT PESTALOZZI, PARIS, Département d'ethnographie. Ethnographie et ethnologie. *Early 20th century.*

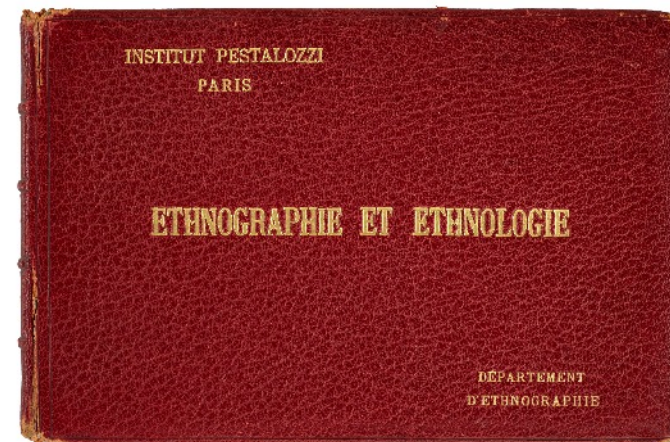
Oblong 8vo, 36 photographic plates, after numbered manuscript pages illustrated with half-stereographs by Keystone (and possibly others), each with number and title recorded below, with tissue guards + pp. 22 [subtitles and blanks], 18 red morocco tabs with gilt lettering and numbering bookmarking subcategories; bound in full red morocco with gilt title and 'Institut Pestalozzi Paris, Département d'Ethnographie' on upper cover; hinges cracking, minor loss to extremities, but otherwise bright and firm. £2800

A highly unusual reprocessing of commercial travel photographs for the purpose of presenting a strict ethnographic classification system as interpreted by the compiler.

The Keystone View Company, who famously produced the 'Tour of the World' stereographic series, was the world's largest stereographic company in 1905 and continued in that success, eventually buying up the negatives of their competitors. They sold sets of images to be used in schools for the teaching of a variety of subjects, so it is unsurprising that the imaginative compiler of this work might have been familiar with and had the opportunity to reclaim these views for use in this project.

The work is divided into sections, each subdivided into numerous other categories: the 'White Division' covers Scandinavian to Dravidian Types (classed as Indo-European); the 'Yellow Division' features Mongols to American Indians; and the 'Negro Division' spans Africa, America and the West Indies.

The title page bears an editor's note: 'The present work embraces a general study of Nations from the view-point of material manifestations of their activity and of the Physical Characteristics [sic] of different races'. A final page of 'Supplementary subjects' includes subjects from Cuba, Italy, Hawaii, Manchuria and Minnesota.



III. Negro Division.
Africans in America.



10937- The Flower of the Family.



10935- Dinner Time in a Negro Cabin.



6889- Negro Oyster Fisherman's Hut, Chesapeake Bay, Md., U.S.A.



6053- Alabama Negro Child ready for a Watermelon Feast.



6059- Negro Eating His Favorite Fruit, Watermelon.

18
NEGRO.
AMERICA.

W. L. G. & C. A.

COLLECTING PHOTOGRAPHS

TALBOT, William Henry Fox (1800–1877). Calotype View of Queen's College, Oxford.
Early 1840s.

Salted paper print from two calotype negatives, one for the image and another for the caption, approx. 4½ x 3½ inches (11.1 x 9.1 cm.) overall, partial watermark for Whatman Turkey Mill paper, initialled 'IHW' in blue ink on verso. £2000 + VAT

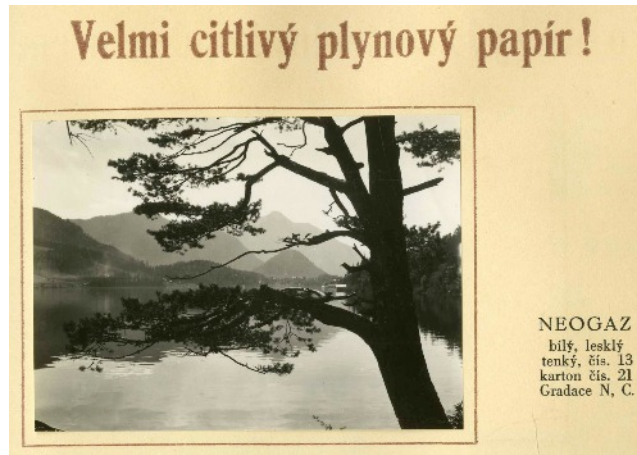
An early view of the entrance gate of Queen's College, the same subject which Talbot included in part III of *The Pencil of Nature* (1844–46).

The presence of the initials on the verso of this print provides evidence of the provenance as well as some of the print's physical history. The historian Harold White (HW) worked with Talbot's granddaughter, Matilda, at Lacock Abbey, Talbot's Wiltshire home, after the Second World War. They initially organised Talbot's papers with the intention of writing a biography. White also began to collect (and later to sell) works by Talbot. In the early years of his work at Lacock he chemically intensified some of Talbot's most faded prints in an attempt to retrieve their original appearance. This was considered acceptable at the time but is no longer favoured by historians and connoisseurs of photography. Recording his attempts at conservation/restoration he correctly annotated such prints with the initials 'IHW'.

Schaaf, L J, *Sun Pictures Catalogue Three: The Harold White Collection of Works by William Henry Fox Talbot* (New York: Hans P Kraus, Jr, 1987).



COLLECTING PHOTOGRAPHIC PAPERS




[NEOBROM] Photographic paper sample book. [Brno, Neobrom Company, circa 1935].

4to, pp. 32, with 63 photographic prints tipped in within printed border, ranging between approximately 1 x 1½ inches to 6¾ x 4¾ inches (2.5 x 3.7 to 17.5 x 12 cm.), clean and crisp, one small tear in gutter at foot of front free-endpaper; blue cloth boards, navy Neobrom logo to covers, spine bound with silk tie; very good condition. £1500


A fine sample book from this Czech manufacturer, in business from 1914–1998. Each print is captioned below with the paper's name, colour and surface quality, reference number and grade. A catchy heading introduces each page of photographs, which portray still life, landscape and portraiture. As one might hope from such promotional material, the quality of the printing is exceptional, as is the condition of the prints. The final page shows four samples toned 'modrý' (blue), červený (red), sepia and zelený (green), the first two representing the colours of the national flag.

The paper called Neogaz, which a headline describes as 'very sensitive', was frequently used by Josef Sudek.

Neobrom tonovače v patronkách!



modrý




červený

sepia



zelený



Neobrom tonovače koncentrované!