

MARLBOROUGH RARE BOOKS

144-146 NEW BOND STREET LONDON W1S 2TR

TEL. +44 (0) 20 7493 6993

E-MAIL sales@mrb-books.com

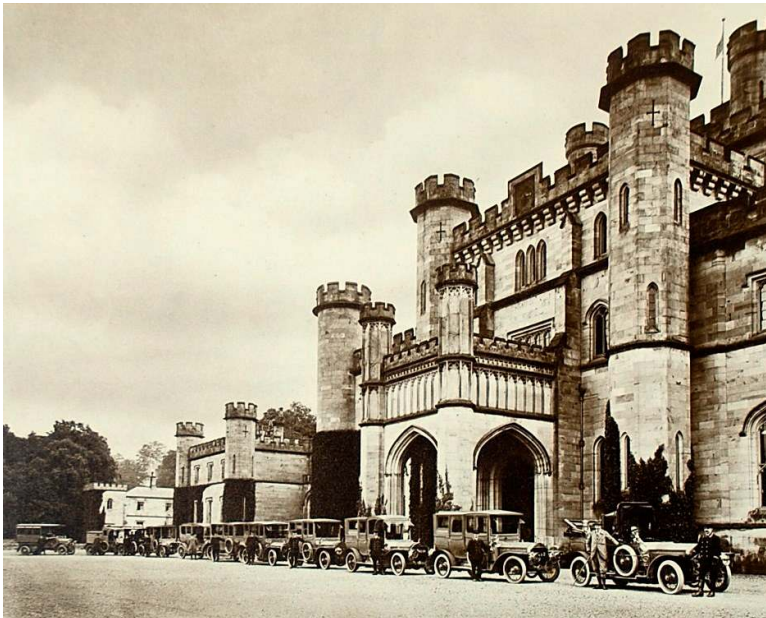
JULY, 2014

LIST 50

BOOKS WITH PHOTOGRAPHS

1. [ABRAHAM, G. P.]. *photographer and others*. LOWTHER [*cover title*]. Lowther, [c. 1910]. £ 500

Oblong folio album of 24 silver bromide photographic prints, each measuring approximately 295 x 245 mm., mounted on card album leaves, some with the photographer's stamp in the corner; first illustration with a some stains; original chord-bound card album covers, lettered in gilt 'Lowther' on the upper cover and with the 'L' monogram and coronet in one corner; a little worn. Inscribed 'Aug. 11th 1933 With all good wishes yours very truly Lonsdale.'



Lowther Castle, designed by the young Robert Smirke (1781-1867) in 1806 forms the centrepiece of this collection of photographs which include several near and far views of the building itself, gardens and the surrounding lakeland countryside.

The late nineteenth century was a time of great change at Lowther. Hugh Lonsdale, the 5th Earl - known as 'Lordy' or 'the Yellow Earl' - had inherited the estate on the death of his brother in 1882 and developed an extravagant programme of redecoration and garden design as a setting for lavish entertainments and royal visits, which included the German Kaiser in 1895. He

was also notable as a sportsman, patron of the Turf and instigator of the Lonsdale Belt for boxing and is thus appropriately photographed here in plus-fours surrounded by his hunting dogs. Other photographs depict the newly restored exteriors of the house and the gardens. These include a 'sweet scented garden', 'topiary garden', lawn with clipped yew trees and a Japanese Iris garden, all of which are noted in *The Gardens of England, The Northern Counties*, 1911, by Charles Home.

The album further includes nine views of various lakes and Lakeland fells, although unsigned, we noted that another copy we have seen had a number of prints stamped in blind by G. P. Abraham, photographer, Keswick. - This is a fine collection of images taken at a high point in the history of this

house, which provides a record of gardens and landscape features which have subsequently fallen into decay or disappeared.

2. [ALABASTER FIGURES]. COMPTOIR ITALIEN D'IMPORTATION [*printed label on front cover*]. [Italy, c. 1925]. £ 675

Oblong 8vo album with 53 original silver gelatine photographs of alabaster, metal and onyx sculptures inserted into slots on grey cards; light oxidation to a few photographs; chord bound in blind-stamped flexible boards, printed label on front cover; tears and spots to front cover, marginally frayed.

The sculptures, which include a high proportion of lasciviously posing women, appear to have been made to order. The subjects were clearly chosen for their saleability and dwell strongly on sentimentality of a bygone era.

Subjects include naked ladies in shells, by pools, in waterfalls or wearing diaphanous clinging and revealing outfits, even the lady atop a mountain decked out in her climbing gear leaves nothing to the imagination. Other figures of children and reworked head and shoulder busts based on renaissance models are less revealing. The skill involved in their production was evidently high and were doubtless bought and sold as 'high art' in that age before Freudian analysis.

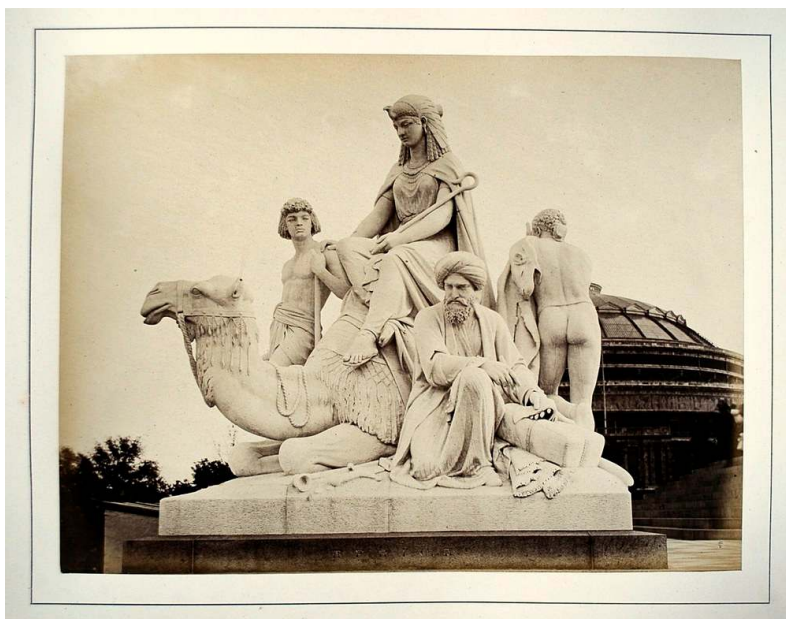


3. [ALBERT MEMORIAL]. TAYLOR, Andrew & George. THE ALBERT MEMORIAL, ILLUSTRATED BY 29 PHOTOGRAPHS, London, Marion & Co, 22 & 23 Soho Square, [1873].

£ 950

Oblong folio [33 × 41cm]; title in red and 29 photographs [215 × 280mm] mounted on card; original panelled green morocco, upper cover lettered in gilt rebacked to style.

The photographs illustrate the individual sculptures devoted to Agriculture, Manufactures, Commerce, Engineering and four Continents together with the frieze of notable men: poets musicians, painters, sculptors and architects (women typically being relegated to emblematic roles).



The album came in several sizes, the present copy being the largest having full-plate photographs taken from a different position than the smaller half-plate issue.

Arthur Munby taking a stroll in Kensington Gardens in 1870 wrote in his diary 'Close by was the gilded pinnacle of the Prince Consort's Monument, now all but finished ... a hundred years hence' it would be looked upon as a 'tawdry yet interesting memento of an extinct monarchy.' In some disrepair the monument was at last restored in the 1990s and today looks much the same as this early photographic record.

4. ALEXANDER, Christine. AIRDRIE, SCOTLAND by Christine Alexander. Fifty copies printed for private circulation only. Philadelphia: 1875. £ 250

4to, pp. [ii] blank, 12, [2] blank, red printed initials and rule borders; frontispiece albumen portrait of the author and an albumen photograph of Airdrie House from the garden; original black bevelled morocco, lettered in gilt on upper cover with gilt double rule, rebacked preserving original spine.



Christine Alexander's bucolic poem about the beauty of Airdie House in Lanarkshire and its surroundings was written about the year 1812 and later published probably at the behest of the then owner of the property William Alexander of Kentucky or one of his family. The estate had descended to the the American branch of the family who used the income to build up their interests in the USA. The property was in the middle of an extensive coalfield which that had begun to be fully exploited by 1875, such that the poem bears no relation to the industrial landscape of today; the house was converted into a hospital after the World War and demolished in 1963.

The work is illustrated with a portrait taken from a sketch of the author and a view of the house with three family members disporting themselves in conviviality. It is quite probable that the photographs were taken by Thomas Annan as he had a few years earlier completed a series of photographs for *The Old Country Houses of the Old Glasgow Gentry* 1870 although Airdrie House being slightly outside Glasgow was not included.

OCLC: 41647951 locating copies at Philadelphia and Pennsylvania; COPAC locating a copy at the National Library of Scotland.

5. ANNAN, Thomas, and others. MEMORIALS OF THE OLD COLLEGE OF GLASGOW. Glasgow: Thomas Annan, Photographer, 202 Hope Street. James Maclehose, Publisher and Bookseller to the University, 61 St. Vincent Street. MDCCCLXXI, [1871]. £ 1,250

FIRST EDITION. Large quarto, [380 x 290mm] pp. [4], xxvi, 27-[130]; 15 mounted architectural albumen prints of views on heavy card leaves, each print measuring approximately 235 x 185 mm, and 26 similarly mounted portraits measuring approximately 160 x 210 mm; some foxing to a few mounts and slight fading, as usual to the edges of a few prints; original morocco backed reddish-brown sand-grain cloth blocked in blind and lettered gilt on the upper cover, gilt edges; a little worn at the extremities with some rubbing to the spine; upper joint partly split.

The only major work by Thomas Annan that illustrates both his mastery of architectural and portrait photography.

The photographs of the 'Old College' generally show a rather decrepit complex of buildings, this is hardly surprising for University had been left stranded in the the midst of the



slums as the city had moved west. The slums were so startlingly photographed by Annan a few years earlier in his groundbreaking *Old Streets and Closes*. When an offer came from the North British Railway to purchase the site and fund a new university in the West End the venerable, but inadequate buildings, were doomed.



On 28th July 1870, the Senate of the University of Glasgow met for the last time in the Old College Buildings to confer degrees to outgoing students. The following year the ceremony was moved to the New Buildings. Annan conceived the present volume as a memorial to the 450-year history of the University and as a record of the 'venerable structure before it underwent any change.' Consequently he here presents 15 interior and external views of the buildings with various aspects of the Inner and Outer Courts, the Professor's Court and the Hunterian Museum. Three professors, Dr. Weir, Professor Veitch and Professor Cowan, agreed to contribute texts in which they

record the history and work of the individual faculties. To their notes Annan added 26 portrait photographs of members of the Senate at the time of the removal to the New Buildings. (see *The Truthful Lens*, 3)

6. BALLANTYNE, R.M. & [BURNS, Archibald *photographer*] PHOTOGRAPHS OF EDINBURGH, with Descriptive Letterpress, Glasgow, Andrew Duthie, 40 Gordon Street, [1868]. £ 550

4to, [8 x 6.5 inches], pp. 109 (printed on one side only, and including the plates in the pagination), 4 ff. advertisements; 13 mounted photographs with captions on the mounts; 8 pages of advertisements (printed on recto only); somewhat foxed due to paper quality and shaken; old library stamps of The Theological Seminary Library, Gettysberg. original green cloth, gilt, all edges gilt.

Archibald Burns began as an amateur photographer in the 1850s or earlier, but did not appear in the Edinburgh trade directories as a professional photographer until 1867. From 1871 Burns was a landscape photographer, based who worked from Rock House, which he shared initially with the Annan family in 1871. He took 26 photographs for the Edinburgh Improvement Trust, showing buildings in the old closes between the University and Cowgate, photographed as they were about to be demolished. These photographs were published in a book entitled *Picturesque Bits of Old Edinburgh*.

Ballantyne is today better remembered as a writer of children's books, with *The Coral Island* his only lasting work.



LEITH, FROM CALTON HILL.

7. [BARCELONA TRADE FAIR 1946]. FERIA DE MUESTRAS DE BARCELONA 1946 [COVER TITLE]. [Barcelona]: 1946. £ 650

Oblong folio [240 × 350mm]; 46 mounted photographs [180 × 240 mm]; original brown half morocco, upper cover lettered in gilt.

Held in one of the 1929 Barcelona International Exposition buildings, the fair seems to have been limited to products from Sweden, South America and Spanish companies. These include well known Swedish names of Electrolux, Ericsson, Svenska Lloyd, and Atlas Stockholm. The items on view mainly consisted of agricultural machinery, a surprising number of adding machines, tractors, and pumps, together with a few luxuries including fridges, radios, and gramophones. One of the more surreal displays includes a selection of Max Silvert blow lamps.

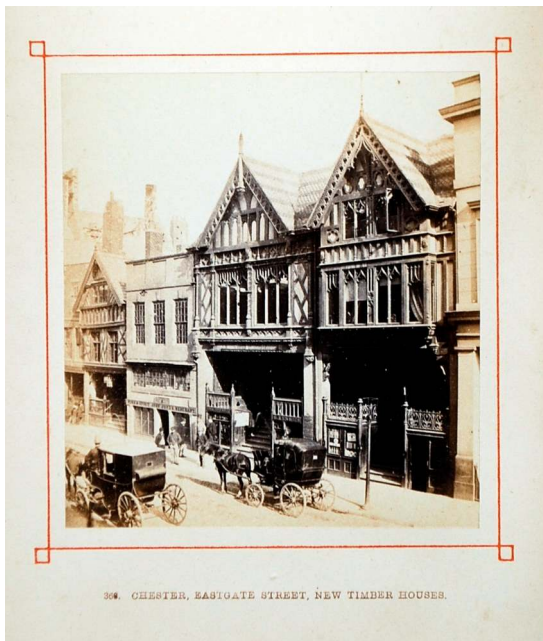


8. BEDFORD, Francis. PHOTOGRAPHIC VIEWS OF CHESTER. by Francis Bedford, Photographer to H.R.H. the Prince of Wales in the East. Chester: Catherall & Pritchard, Eastgate Row. [c. 1872]. £ 300

Oblong Folio [115 × 150 mm.]; title with red border, 10 albumen photographs from collodion negatives [80 × 80 mm.] each mounted on card with a red fillet border and title printed in brown; original blue cloth, the upper cover with a panel design blocked and lettered in gilt.

A fine album of views by one of the greatest photographers of the nineteenth century.

The views include Chester Cathedral; Chester; Phoenix Tower; Bridge Street; Old Houses Bridge Street; God's Providence House (reconstructed 1862); Bishop Lloyd's House; Eastgate Street; New Timber Houses; Eastgate Street and Grosvenor Hotel;



Some idea of Bedford's photographic progress can be defined from the reference numbers on each plate, the present photographs are marked with three series of numbers ranging from 321 to 366, 2061 to 2066 and 2894. We can be certain that the first series was taken in 1864 as the incomplete roof of the Grosvenor hotel, completed in 1865 is visible in the penultimate photograph; the last photograph falls within the second series shows the hotel completed and open for business and indicates a date of possibly 1870. This date is adduced from the third series plate of Chester Cathedral numbered 2894 taken soon after the scaffolding was taken away to reveal the controversial alterations that George Gilbert Scott's had decided upon in shortening the south choir aisle and

terminate it in an apse surmounted by a steep polygonal roof. This caused a furore in 1872 and may have been the reason that Bedford felt he had to make another trip.

Gernsheim *Incunabula* 608.

9. BEDFORD, Francis. PHOTOGRAPHIC VIEWS OF TORQUAY. [c. 1867]. £ 685

Oblong 4to, title printed in red and black; 27 albumen prints on heavy card mounts with printed captions, each print measuring 21.3 x 15.5 cm; original publisher's deep purple morrocc upper cover and blind on the lower cover, rebacked.

A fine album of early views by one of the greatest photographers of the nineteenth century.

Torquay in the 1850s & 60s catered almost exclusively for the upper classes with Czar Alexander of Russia, Emperor Napoleon III and the future Edward VII renting or building their own summer houses. Bedford took this his series of photographs before the town became a resort for the middle classes and the upper levels of society began to escape to the french coast. One of the photographs showing the new Torbay Hotel still being fitted prior to opening in 1867, indicative of the early stages of mass popularity.



The photographs are numbered and placed in the following order:- 43. Torquay, from Park Hill; 46. Torquay, Hesketh Crescent; 65. Torquay, Babbicome Bay, from the Inn; 41. Torquay, Imperial Hotel from Beacon Hill; 40. Torquay, from Beacon Hill; 45. Torquay, Natural Arch at; 48. Torquay, from Abbey Crescent; 152. Torquay, the Giant Rock, No. 2; 151. Torquay, Watcombe, General View; 63. Torquay, Anstis Cove and Beach; 136. Torquay, Interior of St John's Church, No. 2; 62. Torquay, Anstis Cove from the road; 72. Torquay, Cockington Church;

66. Torquay, Babbicome Bay, from the beach; 58. Torquay, Torre Parish Church; 135. Torquay, Brith House and Warberry Hill; 50. Torquay, Kilmorie and Coast; 139. Torquay, St Luke's Church, from Croft Road; 52. Torquay, the coast, from Daddy Hole; 145. Torquay, Entrance to the Harbour; 149. Torquay, Bishopstowe, from the cliff; 134. Torquay, View the New Cut, No. 2; 146. Torquay, View from the Pier; 69. Torquay, Lane near Torre Abbey; 71. Torquay, Farmyard at Chelston; 73. Torquay, Cottage at Cockington; 59. Torquay, St Luke's Church, interior.

See Gernsheim 613 for a publication with the same title, however, with only 15 prints in much smaller format.

10. BEDFORD, Francis. PHOTOGRAPHIC VIEWS OF WARWICKSHIRE. by Francis Bedford, Photographer to H.R.H. the Prince of Wales in the East. Chester: Catherall & Pritchard, Eastgate Row. [c. 1865]. £ 350

Oblong Folio [190× 260 mm.]; title printed in red and black, 16 albumen photographs from collodion negatives [105 × 150 mm.] each mounted on card with a gilt file border and title printed in brown; original green cloth, the upper cover with a panel design blocked and lettered in gilt

A fine album of views by one of the greatest photographers of the nineteenth century.

The views begin include Leamington, Warick, Warwick Castle, Guy's Cliff, Guy's Mill; Kenelworth Castle; Stoneleigh Abbey;



Coventry and Stratford-on-Avon. Some idea of Bedford's photographic progress can be defined from the reference numbers on each plate, the present photographs numbers ranging from 591 to 668 show that his photographic tour to Warwickshire followed on from his travels through North Wales. The specially built carriage he used for his tours is used as a prop in two of the views in this album

Gernsheim *Incunabula* 604.

11. [BLUE STAR LINE]. [BALE, Stewart, *photographer*]. BLUE STAR LINE. Fast Passenger Service. London to South America. London, Passenger Office, 3 Lower Regent Street, [c. 1928]. £ 200



Oblong 4to, pp. [2, title, printed in graphite on grey] and 20 original silver gelatine photographs, each stamped by the photographer, with his Liverpool address on the verso; one photograph with small marginal tear; original chord-bound and printed wrappers; wear to extremities and spine.

This photographic 'souvenir' (*cover title*) commemorates a cruise on the liner *Almeda*, one of the 'Luxury Five', built at Birkenhead in 1926, which was renamed *Almeda Star* in 1929 and sunk by the Germans in 1941. The interiors represent the finest the Empire could offer, ranging from late echoes of arts and crafts to neo-classicism.

'The quality of Stewart Bale Ltd's photography is high and the firm was regarded as one of the best amongst its contemporaries. The subject matter is broad but is particularly strong on architecture, shipping (launches and fit-outs), shops, industry and transport; it provides an excellent social history' (Merseyside Maritime Museum, *online*).

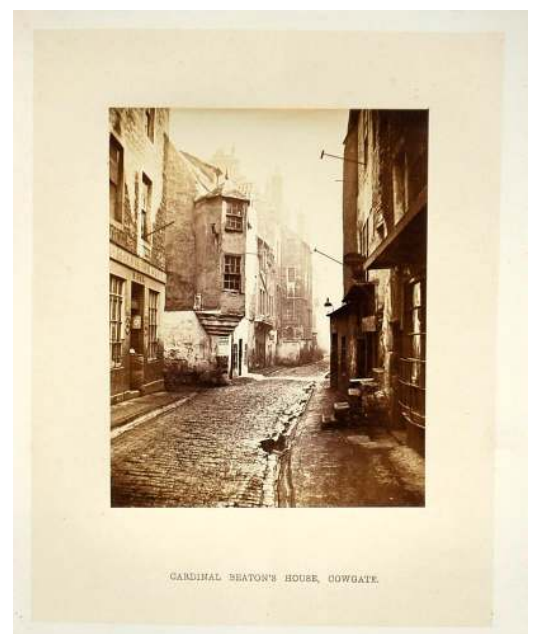
12. BURNS, Archibald, *photographer*, and Thomas Henderson. PICTURESQUE 'BITS' FROM OLD EDINBURGH, a series of photographs by Archibald Burns, with descriptive and historical notes by Thomas Henderson. Edinburgh: Edmondston & Douglas, Publishers to the Society of Antiquaries of Scotland. London: Simkin, Marshall, and Co. MDCCCLXVIII, [1868]. £ 750

Small 4to, pp. 64; 15 albumen photographs mounted on thick card with printed captions and 8 woodcut text illustrations; publisher's decorated green cloth over bevelled boards, slightly worn at extremities

A rare and appealing little book which invites comparison with the photographic documentation of the slums of Glasgow by the contemporary Thomas Annan.

The object was clearly to record buildings which would soon be gone; 'a decade of years in the nineteenth century often produces as many changes as a century did in former times; and probably in other (sic) twenty years, Edinburgh of the sixteenth and seventeenth centuries will have passed away entirely'.

The work was intended to help Burns' reputation as he started out on his own in business, although many of the photographs were taken under the auspices of the Edinburgh Improvement Trust for whom he took 26



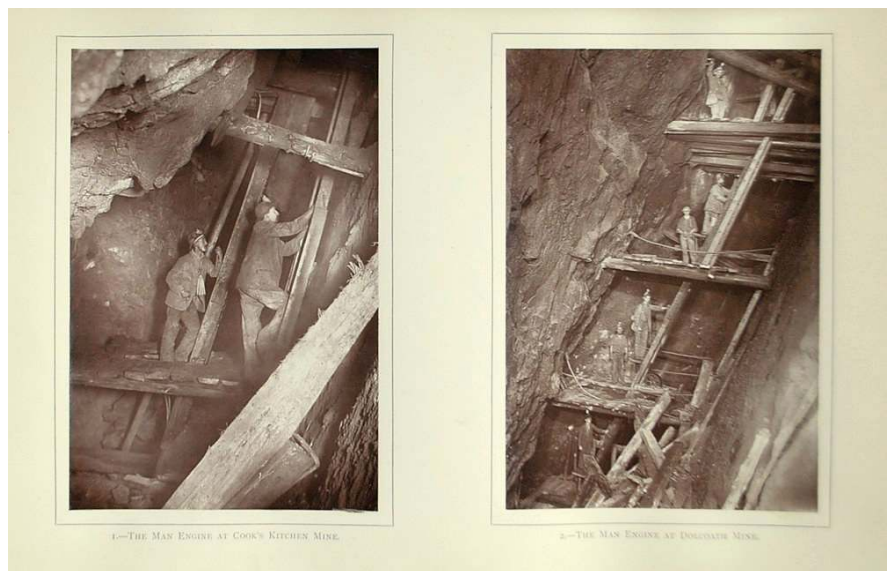
photographs showing buildings in the old closes between the University and Cowgate, just prior to their demolition, for which he was paid £16 7s 0d. Burns and Annan were obviously closely connected and actually shared premises at Rock House in Edinburgh in 1871.

There is none of the humanitarian concern for the well-being of the slum dwellers as was the case in Annan's Glasgow book. The introduction comments on the medium of photography: 'Photography is seldom more successful than in the representation of architectural subjects, and the sun which for so many centuries looked down on the storied streets of this old capital, has in this nineteenth century been discovered to be their truest limner.'

Gernsheim, *Incunabula*, 428. Julia Van Haaften (Bull. of NY Pub Lib.), Spring 1977, no. 147 lists another related title illustrated by Burns. *Masterpieces of Victorian photography*, Arts Council (1951), no. 445. *Photography & the Printed Page*, 32.

13. BURROW, J. C. [photographer] and THOMAS, William [author]. 'MONGST MINES AND MINERS; or Underground Scenes by Flash-light: A Series of Photographs, with Explanatory Letterpress, Illustrating Methods of Working in Cornish Mines. Part I. - An Account of the Photographic Experiences ... Part II. - A Description of the Subjects Photographed. 1789, v Tipografii Kompanii Tipograficheskoy. 1893. £ 1,750

4to, pp. 32, lithographic folding section of Dolcoath Mine, printed in four colours, 27 woodburytype prints mounted on 14 sheets (including frontispiece full-plate view of The Chief Mining District of Cornwall), one illustration in the text (key to frontispiece), all tissue guards present; occasionally very lightly dust-spotted; a good copy the original publisher's red cloth, spine lettered in gilt, front cover with gilt-stamped ornamental lettering; a little darkened, some letters with damage; half-title with presentation inscription 'To Prof. W[illiam] Boyd-Dawkins from his old pupil Carlos van Zeller.'



J. C. Burrow had 'long experience as a photographer in the most active mining district of Cornwall' and was encouraged to produce this work by William Thomas, Secretary of the Mining Association of Cornwall who provided the text. The work includes views of Dolcoath Mine, Cook's Kitchen Mine, East Pool Mine and Blue Hill Mine, many of the photographs depicting miners at work on the face. Burrows provides a vivid description on the difficulties of photographing underground. 'The temperature there was 100 f. The miners work nearly naked. The camera was attached to the ladder and tilted at an angle of 45. Water dropped everywhere and came from the foot-wall in a steady stream...'

J. C. Burrow (1850s-1914) of Cambourne began to work as a photographer with his father in the 1870s. He started to take underground photographs of mines in the 1890s and described himself as a *scientific and mining photographer*. 'J C Burrow's photographs provide an insight into the working conditions of miners in the late nineteenth century. The use of photography in documenting industrial practices was greatly enhanced by the development of flashlight techniques described by the photographer in this work' (British Library Online Gallery).

14. BURTON, George Henry RAMBLES ROUND STAMFORD: Stamford: W.P. Dolby, 66 High Street, 1872. £ 350

8vo, pp. vii [1] blank, 72, [8] advertisements; four mounted photographs; original green cloth, upper cover blocked in blind and gilt letters.

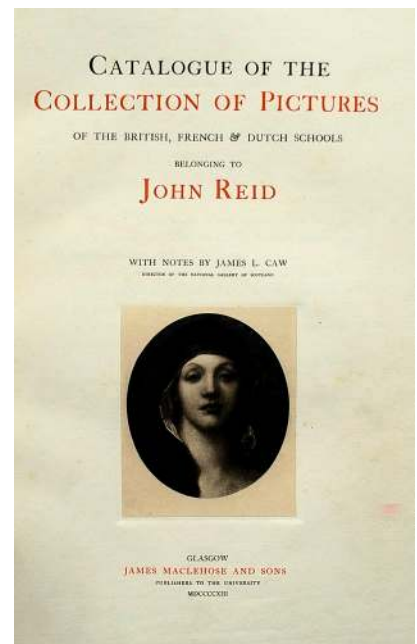
A good guide with an unusual amount of curious local history that includes Bull-Running; Daniel Lambert 'In personal greatness he had no competitor ... being a fine tenor singer and fond of society, he was exposed to temptation.' Cock-Fighting 'now used as a store-room of the Mercury-office is a "pit" wherein the public assembled at beat of drum...' David Dale Owen 'served his apprenticeship to Mr McGuffog, draper.'

15. CAW, James Lewis, Sir. CATALOGUE OF THE COLLECTION OF PICTURES of the British, French & Dutch Schools belonging to John Reid Glasgow: James Maclehose and Sons, Publishers to the University, 1913. £ 250

FIRST EDITION LIMITED TO 230 COPIES Folio [385 × 290 mm] pp. xvii, [i] blank, [1]-239, [5], title printed in red and black with photogravure vignette; and 81 plates by T. & R. Annan & Son of Glasgow;; original half 'Art' vellum over buckram, spine lettered in gild, somewhat worn at extremities

A formidable collection of Dutch, French British pictures, strong in G.F. Watts, Corot and Josef Israels.

John Reid of Auchterarder, his brother and his son Andrew T. Reid where partners in the locomotive builders Neilson, Reid & Co, later incorporated in the largest such company in the world the North British Locomotive Co. John Reid lived at 7 Park Terrace in Glasgow then the most prosperous area in Glasgow and where the majority of paintings were hung.



16. [CLIFTON SUSPESION BRIDGE]. HAZARD, John Bevan *photographer.* CLIFTON SUSPENSION BRIDGE AVON GORGE FROM LOOKING UP STREAM AND DOWN STREAM. Two calotypes views. Bristol 'J.B.H.' [c. 1853]. £ 3,750

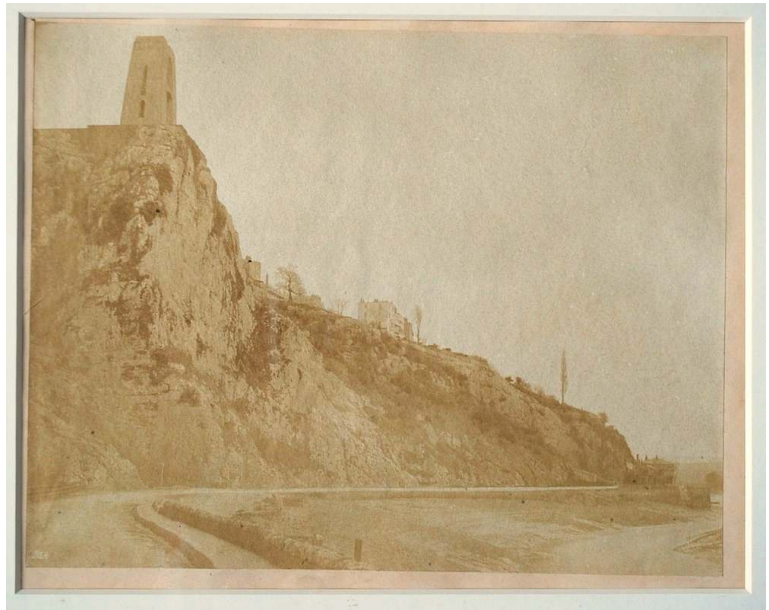
Calotypes salt prints each 170 × 220 mm; modern frames.

Two photographs of the yet to be completed Clifton Suspension. The photographs may have been taken to record the work when it was officially abandoned in 1853 as a result of the enabling Act for the bridge running out.

The two calotypes represent the towers at the point reached by 1843, that on the Leigh side surmounted by one of the pair of cranes erected in 1842 by George Hennett, civil engineer and contractor, to lift the saddles and to assemble the bar chains. The illustrated image is quite possibly the only one to show Brunel's Swiss Cottage site office, to the right of the Clifton Pier. This was the first structure to be erected on site in 1831 and housed the working drawings, equipment etc.



Also visible is a shed built alongside after 1843. A site supervisor/caretaker - Mr Morgan seems to have lived here after work stopped on the site. He and a boy operated the basket ferry. John Bevan Hazard (1831-1892) presents some mysteries for he often worked closely with the photographer Hugh Owen, an accountant and the Chief Cashier for the Great Western Railway employed by Isambard Kingdom Brunel at Bristol. Their calotypes are frequently found together in contemporary albums and this connection points to some probably commission work from Brunel. Accomplished studies of trees, shipping and architecture seemed to be his favourite work which dates mostly from the 1850s. Hazard clearly initialled his negatives "J.B.H." and yet one wonders when he found the time to photograph. In the 1852 census at about the time he would have entered photography, Hazard was apprentice in his father's mast-making and block-making firm in Bristol. Even allowing for family indulgence, apprentices in such trades normally applied every daylight hour to their work. Hazard was still filling this position in his father's firm in 1861, by which time he seems to have given up photography. In 1872 he married and was living in Clifton the 1891 census listing hazard as as a widower managing a brewery in Bristol. See Reece Winstone *Bristol's earliest Photographs* Bristol 1970 and Roger Taylor, MD, Larry John Schaaf *Impressed by Light: British Photographs from Paper Negatives, 1840-1860* New York 2007.



We have been unable to find any other copies of these photographs.

17. COBURN, Alvin Langdon. MOOR PARK RICKMANSWORTH. A Series of Photographs... with an introduction by Lady Ebury. London, [Chiswick Press] for Elkin Matthews, Cork Street, 1914. £ 850

FIRST ISSUE. *Small 4to, pp. 55, [1], 20 tipped-in photographs printed in mezzogravure; only light foxing in places; text largely unopened; uncut in the original printed drab wrappers; a little spotted, head and tail of spine worn.*

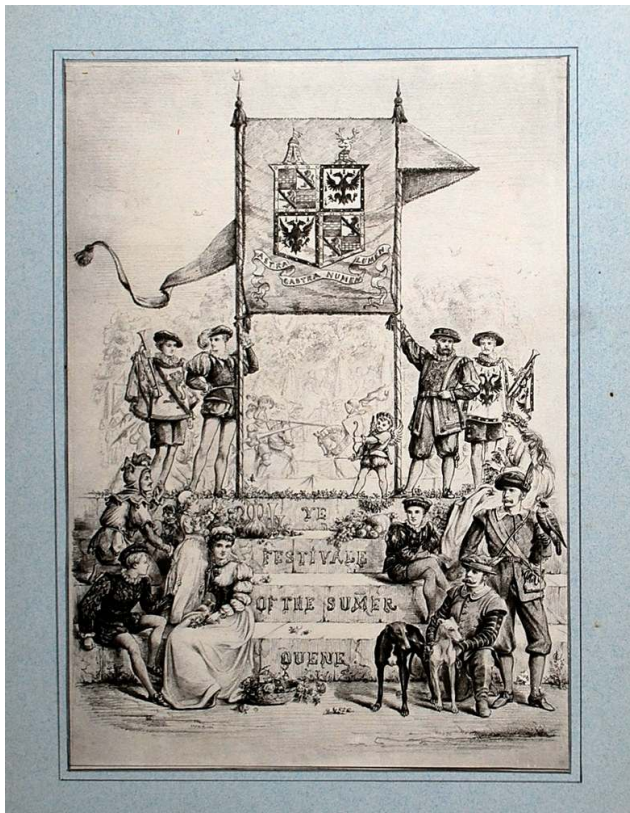
The 20 plates by Coburn show interior and external views of Moor Park, the entrance gates and parkland, 'the perfectest Figure of a Garden I ever saw' according to Sir William Temple. Alvin Langdon Coburn was an important figure in photography and one of the photographers associated with Alfred Stieglitz and the *Photosecession* movement.

Gernsheim in *Alvin Langdon Coburn, Photographer* lists the publication dated 1913, although we have not been able to locate a copy in any library bearing this date. Most copies we have seen are dated 1915; they are composed of the same sheets as this issue, but with a cancel title.

Both OCLC and COPAC list only 1915 issues.



18. COOK, Jane Elizabeth. YE FESTIVAL OF YE SUMER QUENE. Recollections of Ye Olde English Revels, Holden by Ye Grace of Mye Lorde and Ladye Wantage at their Mannor of Lockinge On ye XXVI and XXVII Daies of August M D CCC L XXX V London: Imprynted at ye Chiwicke Presse, Tookes Courte, Chancerie Lane, 1885. **£ 1,450**



Folio, [37.5 x 27cm], pp. 4, title printed in red and black together celebratory poem 'The Festival of the Summer Queen' and 17 mounted photographs on blue card from drawings by Cook, including on in bistre; original portfolio with cloth backed decorated lithograph boards, slightly worn at the extremities and cloth spine faded.

A privately produced photographic work illustrating the pageant given on Baron Wantage being elevated to the Peerage in 1885.

Robert Loyd-Lindsay (1831-1901) baron Wantage, of Lockinge in the County of Berkshire, was a soldier and politician chiefly remembered for his philanthropy and as one of the founders of the British National Society for Aid to the Sick and Wounded in War, latterly called the British Red Cross Society.

Jane Elizabeth Cook (1836-1920), who produced the original drawings and the poetical introduction for the portfolio, was a successful and well-known Victorian artist. The youngest daughter of a merchant who had fallen on hard times, Jane nevertheless was able to educate herself by frequent visits to the British Museum and the

National Gallery and in 1853 was at Coney's School of Art in Bloomsbury from which time she began to sell her sketches and paintings. Jane was well connected to London society and soon became a favourite portrait painter, one of her patrons was Harriet Loyd, the future Lady Wantage, who was to become Jane Cook's greatest friend. It was therefore only natural that this rather exceptional record of the Pageant was commissioned by Harriet. Harriet had inherited a fortune from her father Lord Overstone, then one of the richest men in England, and so was able to celebrate her husband's elevation to the peerage in some style. Over two day in August 1885 a party was held that included several hundred ladies and gentlemen dressed in medieval garb. Heralds, jesters, yeoman falconers musicians, choristers took part, plays were given on the theme or Robin Hood and on King Arthur and Merlin even some bull baiting, a tournament and Maypole dancing. Jane was the obvious person to record this 'return to Camelot' and clearly enjoyed illustrating the costumes and events that took place.



The portfolio was, as far as we can tell, strictly limited in numbers and given to a few close family members and friends. OCLC lists copies held at Columbia & Vermont only.

19. COULTHURST, Mary Amelia. PHOTOGRAPH ALBUM. [mid 1870s].

£ 550

4to, 40 original mounted albumen photographs, several of which full-plate (measuring from 110 x 80 up to 200 x 284 mm), mostly with captions in ink on the mounts, and four mounted pen and ink drawings of the interior of the yacht Medea; occasional light spotting to mounts; contemporary green half morocco over cloth-covered boards by Stockley of Bond Street, covers and spine ruled in gilt, front cover lettered in gilt with the initials M. A. C.; extremities a little rubbed.

Fascinating album belonging to Mary Amelia Coulthurst (1839-1892) of Gargrave house, West Riding of Yorkshire, providing a photographic record of the travels in the family yacht Medea with her husband John probably collected soon after their marriage in February 1870.

Evidently a woman of some wealth, the album begins with four finely executed pen and ink sketches of the interior of the yacht, showing the saloon and her private cabin. The photographic views are almost entirely of the West Coast and Welsh harbour towns and landscapes, such as Milford Haven (2), Fowey (6), Ilfracombe (4), Llanberis Pass (3), Capel Curig and the Snowdon Horseshoe, Beaumaris (4), and River Conway.



Perhaps most notable in the album are the two full-plate photos showing the most famous Victorian British ship, the Brunel-designed Great Eastern, when she was laid up a Milford Haven between 1872 and 1884. You get a real sense of the enormous size of the ship, which is towering over the buildings of the town and all the other vessels in the harbour.

Also included is a small photo showing another work by Brunel, the stunning Royal Albert Bridge at Saltash, built in 1859.

We have been able to find little information on Mrs. Coulthurst or the yacht Medea, apart from that the latter was on repair in Dartmouth harbour in 1877. Nevertheless, a fascinating and unusual item, providing an interesting glimpse in to the early use of photography to record holidays and places of interest.

20. [DERBYSHIRE PHOTOGRAPHS].WINTER, William Walter *photographer* AN ALBUM OF VIEWS OF HOPTON HALL, the majority taken by W. W. Winter photographer, Derby. [Derby], 1893.

£ 1,500

Oblong folio; 14 large mounted photographs each measuring 29.2 x 22.1 cm and 13 smaller photographs 11.5 x 9.5 cm mounted on the two final leaves, lithographic portrait of Gell tipped in at the front; mounts foxed, occasionally affecting photographs; contemporary half morocco, spine lettered gilt, edges gilt; lightly rubbed.

From the library at Hopton Hall, Derbyshire, the ancestral home for some 600 years of the Gylls or Gells.

The majority of the larger photographs were taken by the Derby photographer William Walter Winter with printed borders to each view. Showing the entrance hall, dining room, billiard



room etc. and in particular 2 views of the distinguished library with its Neo-classical pedimented bookcases. Two of the larger views and the 13 smaller photographs are unattributed and are possibly the result of an amateur or local photographer with exterior views of the house and grounds, paying particular attention to the formal borders and greenhouse. Tipped in is a lithograph portrait of the archaeologist and traveller Sir William Gell, probably the most famous resident of the Hall, the contents of which was dispersed by Sotheby in 1989.

William Walter Winter (1842-1924), one of Derby's more successful photographers was the son of Cornelius Jansen Walter Winter (1819-1891), a Norfolk portrait and animal painter, and started off as an assistant to Frenchman Monsieur E.N. Charles (1827-1864) at 2 Midland Road, Derby. When Charles died in 1863, his widow Sarah ran the studio with Winter, then married him in 1864, after which Winter took over the studio. It continued to operate under his stewardship until his retirement in 1909.

21. [DREDGERS]. A. BOS & J.P. HEIJBLUM, DORDRECHT. Dordrecht: H.J. Tollens [c.1920]. **£ 2,000**

4to [310 × 375 mm], pp. 58 fine original photographs [160 × 225 mm and smaller] by H.J. Tollens, Dordrecht, of various types of dredgers, dredging machines, pumps, cranes, tugboats etc., each mounted on card within a tinted frame, the plate captioned with the company's name, the name of the dredger or dredging machine printed, together with statistical information on length, breadth, depth of dredging, and horsepower in English, Spanish, German, and French printed at each corner; also loosely included is an additional large original photograph of a bucket dredger; original dark red cloth portfolio, gilt title on front.

Very rare if not unique deluxe album containing a series of superb original photographs each blind-stamped with the name of the Dordrecht photographer H.J. Tollens C.H.zn. (1864-1936).

The photographs show an enormous variety of specialised dredging equipment bucket dredgers, suction dredgers, hopper suction dredgers, barge unloading suction dredgers, elevator-conveyors, self emptying dredgers, tugboats, a steam hoppers, floating cranes, floating repair shops, dredger's machine rooms, etc.

Provenance: From descendants from the Kalis family (Sliedrecht, The Netherlands), founders of another well-known dredging company, which later merged with the 'Bos' firm into the pre-eminent Royal Boskalis Westminster Dredging company.

The reason for this compilation must surely be connected with the merger of the two companies when each would have prepared and exchanged an album of their main assets. We have not been able to locate another copy and it is likely only two or three at the very most were ever produced.



22. DURYEA, Drix [photographer]. A PORTFOLIO OF 21 MOUNTED PHOTOGRAPHIC PLATES OF AN UNNAMED HOUSE INTERIOR. [c. 1930]. **£ 285**

21 silver gelatin prints on textured paper, each measuring 28.5 x 21 cm. and tipped onto embossed card mounts with pencil identifying marks to the verso of each print and corresponding mount, the blind stamp of

Drix Duryea N. Y. in the lower right corner of each, (4 mounts with slight tears and chips to the lower margins, not affecting the photographic images); contained within an associated cloth-backed folder titled on the upper board 'Photographs by Drix Duryea New York'.

Fine portfolio of photographic images of an unidentified house by the architectural photographer Drix Duryea who is best known for iconic images of buildings on Broadway and Park Avenue and is credited with being one of the pioneers of the photo mural.

Each image marked in pencil on the verso of the photograph and corresponding mount with an identifying catalogue mark numbered from 810/1-21. This series covers all the main rooms of the building - judging from the style and arrangement of the windows and doors, one of the grand New York red stone apartment buildings. The furnishings are mostly in a pre-war style, though touches - a modern ashtray, magazines and telephones indicate the date of photographing to be sometime in the late 1920's or even the early 30's. Comprising images of the sitting room, grand drawing room, principal and secondary bedrooms, a study with low beamed ceiling and faux Moroccan wallpaper, hallway with staircase and dining room.



Drix Duryea's work is represented in a number of institutional collections, principally the NYPL Irma and Paul Milstein United States History, Local History and Genealogy Collection and the Theresa Helburn Theatre Guild Photography Collection, part of Bryn Mawr College Library Special Collections.

23. [EDINBURGH PHOTOGRAPHS]. Thomas Brumby JOHNSON. PHOTOGRAPHS OF 9 CLAREMONT CRESCENT. [Edinburgh, c. 1897]. £ 850

Oblong folio [370 × 460mm] 8 mounted photographs each 233 × 290mm and smaller; contemporary blue half calf over cloth, upper cover lettered in gilt; head and tail of spine somewhat torn.

The house belonged to Thomas Brumby Johnston (1813-1897), one of the senior partners in the famous Edinburgh publishers and cartographers W. & A.K. Johnston Limited.



The photographs may have been taken at the time of Johnston's death, as the house was soon afterwards vacated. The images include the front elevation and back elevation of the house; two views of Johnston's study or office; two of the main dining rooms and one of the drawing room.

The study was clearly a working room, the walls with high fitted mahogany bookcases, the cornices supporting flags, old armour and busts, a large oval dining table with a writing slope and all the accoutrements of a workspace; the walls of the dining room contain a number of paintings with Scottish landscapes and what appears to be a Canaletto of Venice; the drawing room contained a Collard & Collard grand piano, an ottoman and

sofa. The rooms resemble a crowded assemblage of ornaments.

Thomas Brumby Johnston was head of the firm of W. and A. K. Johnston at the time of his death in 1897. He was author of the *Historical Geography of the Clans of Scotland*, and edited several editions of the *Royal Atlas*, first compiled by his brother, Dr. Alexander Keith Johnston. He was appointment of geographer to the Queen, in 1877.

24. ENGLEMERE HOUSE, ASCOT [HOME OF EARL ROBERTS (1832-1914)] [c. 1906].

£ 1,450

Oblong folio [280 × 360 mm] 12 full plate photographs [235 × 290 mm] mounted on card; contemporary rose buckram, upper cover lettered in gilt.

The photographs of Englemere House appear to have been taken sometime in 1906 not long after Earl Roberts (1832-1914) bought the house.

The wall of the hall have been fairly well covered with military and hunting trophies, most likely to have been amassed from his various campaigns. Prominently displayed above the fireplace is a large canvas by Vereker Monteith Hamilton depicting 'The attack on the Peiwar Kotal' during the Second Afghan War. The painting was apparently inspired by a conversation between the artist and Roberts and subsequently exhibited at the RA in 1891. Somewhat incongruously the hall also contains an African carved soldier on horseback, probably yet another souvenir.



The breakfast room includes a portrait of Wilhelm II as the focal point above the sideboard together with various other military portraits on the walls. Roberts own study, although containing three large bookcases, one clearly filled with box files of private papers, the other cases are almost completely empty, the room having an air of Roberts camping out rather than settled in. The drawing room is however fairly full of furniture and contains a fair display of bric-a-brac, loose fitting floral covered Georgian and Victorian mahogany furniture, rococo over mantle, eastern rugs, and a prominently displayed signed photograph of Queen Victoria in poker work frame.

The striking object in the dining room is the posthumous portrait, by Julian Story, of Roberts son Lieutenant Frederick Robert who had died from wounds suffered at Colenso in 1901, the portrait shows him wearing his Victoria Cross. This painting together with the Hamilton mentioned above are now both at National Army Museum. The sitting room shows the same hand to its decoration as the drawing room, the main bedroom is remarkably sparsely furnished.

The views of the exterior include two photographs of the veranda, basket chairs and tables laid out for tea. Two worryingly large field guns, probably 9 pounders of a type used by Roberts in the Afghan campaign of 1879-80, face away from the tea table.

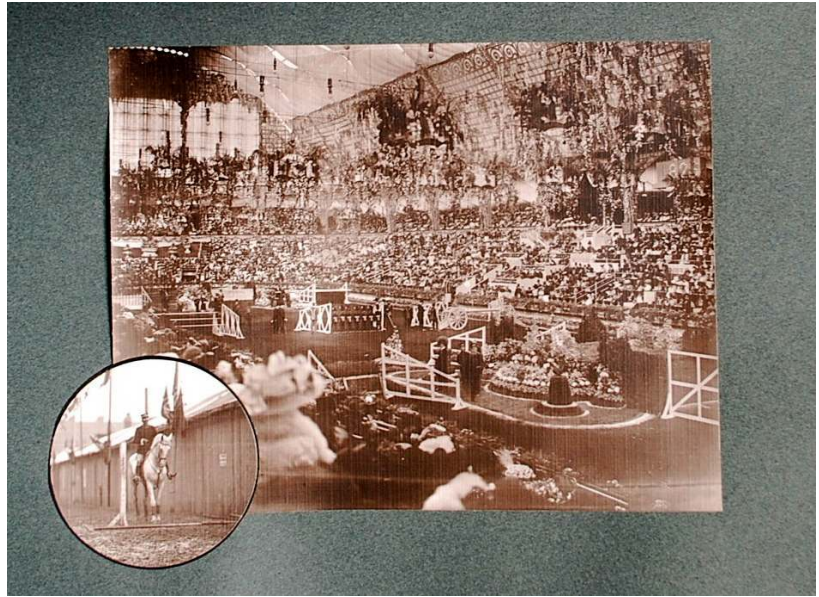
25. [EQUESTRIAN] INTERNATIONAL HORSE SHOW London, 1909.

£ 185

Small Folio, [32 x 26cm] 18 leaves green card mounted with 32 mounted photographs [15 x 21 cm. and smaller]; green padded calf, upper cover lettered in gilt.

Billed as the greatest horse show London had ever seen it was clearly one of the high points of the 1909 Season. This professionally produced album includes views of the Royal box, committee members, competitors, trophy cases, the luxurious horse boxed built by the Vanderbilt's and others, arrival of historic carriages, various views of the arena and other attractions. This was clearly a high point of the season with an audience in all their finery sporting top hats, boaters and very feathery effusions.

'The great glazed roof of the Olympia building has been partially screened in, so that the spectators will not suffer, as formerly, inconvenience from the afternoon sun. These screens are festooned with 5,000 ft. of mauve wisteria, and every arc lamp is in a cradle of fernery. It would be impossible to enumerate the composition of the floral scheme in its entirety. The arena and its amphitheatre are garnished with many tens of thousands of blooms, relieved with thousands of palms and 5,000 square feet of green turf, and, over and above the usual lighting of the building, over 3,000 electric lights have been concealed to intensify the night effect. The Royal box will be smothered in crimson and pink ramblers, interlaced with lilies of the valley, blue hydrangeas, orchids, and other choice flowers. The object of this elaborate and luxuriant decoration is to furnish an attraction that will bring to the great international meeting a charm beyond that attaching to the horse alone. It is an idea borrowed from abroad, and if last year may be taken as a criterion, it is an idea that is not distasteful to the British mind. Arrangements have been made, or to be more correct are being finished, to stable 900 animals in the Olympia buildings themselves. The competition between the great Vanderbilt's, Winan's and Moore Stables.' (*The Times* 4 June 1909)



26. EXPO 58. NINETEEN ORIGINAL SILVER BROMIDE PHOTOGRAPHS documenting the British Contribution to the Brussels Universal and International Exhibition. Brussels, 1958. **£ 225**

Each photo measuring 152 x 205 mm and with typescript caption mounted on verso; in the original yellow 4to folder with Great Britain and an illustration of the British pavilion on the front cover; a little dusted and worn.



These quality official press photographs show what Britain exhibited and the ephemeral architecture in which they were housed. The overarching theme was of scientific progress and was housed naturally enough in the Atomium pavilion.

The interior and exterior views show both the Government Pavilion, designed by Howard Lobb and John Ratcliff, and the British Industry Pavilion, the work of the design team Felix J. Samuely & Partners. The overall responsibility lay with James Gardner who had become famous for his designs at the 1951 Festival of Britain.

The Industry pavilion includes exhibits by the British Atomic Energy Authority and a large model of Dounreay power station. In contrast the Government pavilion was themed around tradition, a celebration of the monarchy and the idea of a 'New Elizabethan Age.' replete with Henry Moore sculptures.

The 'open to the skys' design for the Courtyard of British Literature exhibit is a rather bold departure from the norm.

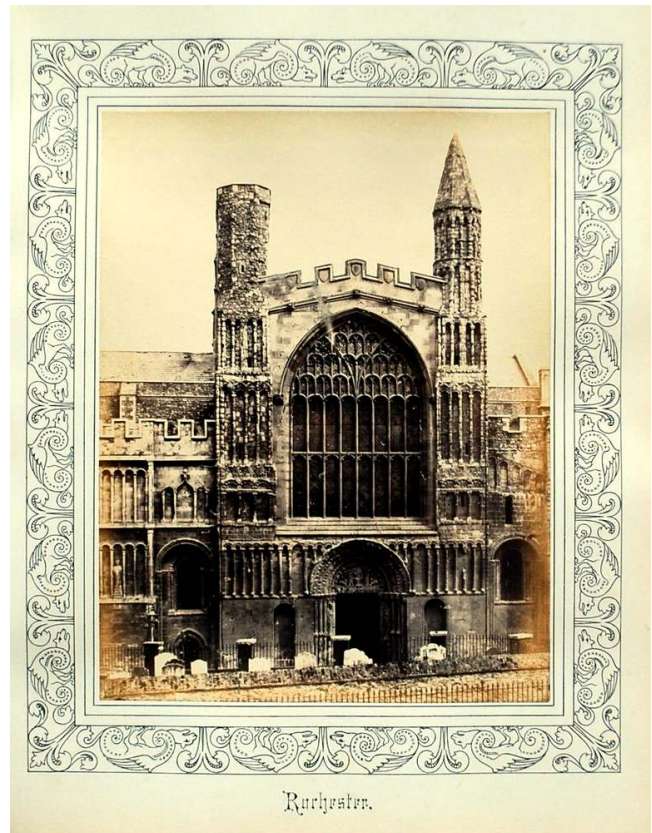
27. FRITH, Francis. OUR CATHEDRALS [cover title:]. [London, c. 1868].

£ 800

UNRECORDED. Folio [320 × 250mm.], one leaf of letterpress and 40 photographs (16 full and 16 half-plates) each with a small blind embossed corner stamp mounted on 32 leaves each with a decorative lithograph border; original bevelled dark brown morocco, spine repaired, upper cover lettered in gilt.

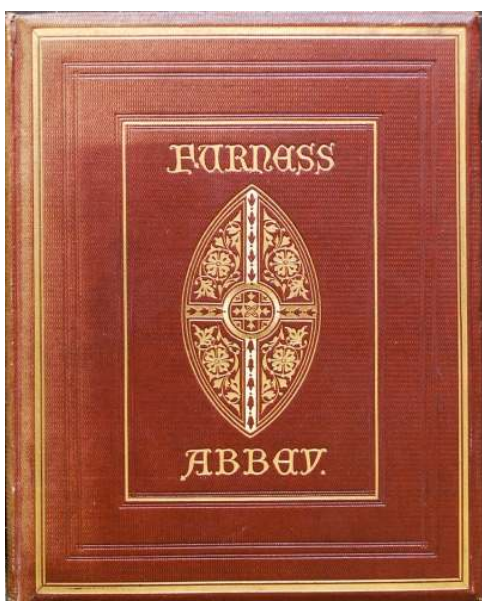
Unrecorded album of views by one of the most eminent Victorian topographic photographers, still remembered for the grand albums resulting from his photographic travels to the Levant and into North Africa in the 1850s. Frith combined artistic talent (he was a skilled amateur painter) with sense of business in publishing photo albums and single prints. He set up probably the largest publishing house of Continental and English views. 'Frith's architectural views are perhaps more striking than his landscapes, but only a photographer knows and can appreciate the difficulty of getting a view satisfactorily onto the camera' (Gernsheim, *History of Photography*, p. 287).

The letterpress is restricted to a quote from Dean Stanley's *Memorials of Westminster Abbey* with no title apart from that from the upper cover. The work was clearly marketed as a proto 'coffee table' work and includes views of the following places: Westminster Abbey, Bangor, Bristol, Bath, Canterbury. (Gateway of Christ Church) , Carlisle, Chichester, Chester (2), Durham (2), Ely, Exeter (3), Gloucester (2), Hereford (2), Litchfield, Lincoln, Llandaff, Norwich, Christ Church in Oxford, Peterboro (2), Ripon, Rochester, Salisbury, St Paul's in London, St Asaph, St Davids, Wells (2), Winchester, Worcester (2) and York Minster.



28. [FURNESS ABBEY] PAYN, James. FURNESS ABBEY AND ITS NEIGHBOURHOOD, London, Simpkin, Marshall & Co.; and Hamilton, Adams & Co., [Windermere: printed by John Garnett], [1865].

£ 550



Small 4to, pp. [iv] half-title, title, 60, [3], 14 albumen photographs (7 full-page plates & 7 set into the text), 1 map and 1 plan, (some light foxing throughout) publisher's zigzag grained mauve cloth blocked in gilt and blind over bevelled boards, edges gilt, (spine a little faded); Armorial bookplate of the Ingram family.

A scarce work examining the picturesque ruins of Furness Abbey and the surrounding neighbourhood.

The novelist James Payn had settled in the Lake district to a literary career and contributed regularly to *Household Words* and *Chambers's Journal* so it is not surprising he was called upon to write an illustrated history of the area. The photographs show Furness Abbey in semi decay and ivy clad; other photographs include Calder Abbey in Cumberland and several local attractions.

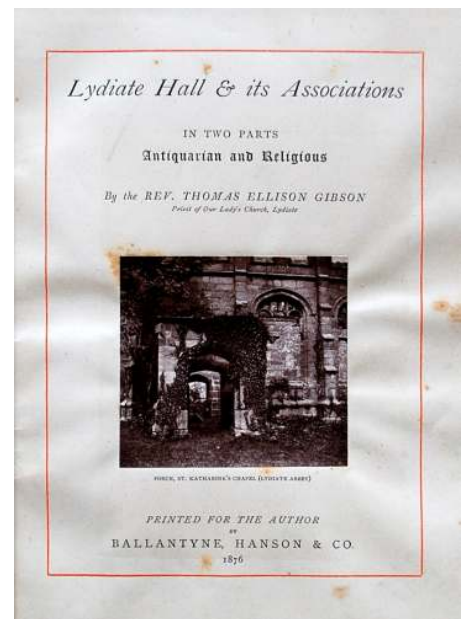
With an additional image by James Valentine tipped in.

Gernsheim, 297; OCLC: 19320934.

29. GIBSON, Rev. Thomas Ellison. LYDIATE HALL AND ITS ASSOCIATIONS. In Two Parts Antiquarian and Religious, Edinburgh, [Privately] Printed for the Author by Ballantyne, Hanson & Co., 1876. **£ 650**

Royal 8vo., pp. xlv, [2], 333, original photograph on title and 4 woodburytype plates, lithographic ground plan and several pedigrees, original green fine pebble-grained cloth over bevelled boards, blocked in black, blind and gilt, (neatly rebacked relaying original backstrip and corners repaired),

Presentation copy inscribed on the front flyleaf "Mr. J. Ellison Esq. with the author's best love" and additionally with the later signature of Alfred Bright of Windy Gap, Formby. Lydgate Hall was one the earliest substantial buildings in the area as it existed in the early 1700s although it was substantially altered and extended in the early 19th century. It was the home of the steel magnate Horation Bright (1827-1905) for the last 30 years of his life. The Hall was eventually demolished in the 1930s.



30. [GOOCH, Philip Sherlock]. P.S.G. MERTON COLLEGE [COVER TITLE]. 1861-1864 [and later]. **£ 450**

4to, 155 photographs mounted on approx. 100 leaves; original decorated panelled morocco, gilt, gilt edges.

The album was probably brought together by Gooch (1839-1909) after he gained his BA from Merton College, Oxford in 1861.



The photographs include many college friends, many of whom have signed and dated at the foot of each leaf; also a number of photographs of Merton College, various houses, rectories, churches, some in an advanced state of dereliction, and a few commercial photographs of Scotland, France and Italy tipped onto the end leaves of the album.

A few photographs also record the wedding of Gooch's sister Agatha to William Henry Lawrence on the 4th August 1864 at Toppesfield Rectory where Philip's father the Reverend Charles John Gooch was the incumbent. The press notice of the day describes the scene and

visitors with 'noble triumphal arches spanning the streets with appropriate mottoes.' One of the photographs showing the wedding party and another of a visit from the principle families in the neighbourhood. The policeman loitering in the background was probably to keep order as 'beef and beer' was plentifully given to the local poor. Mr Lawrence died the following May in Dublin after an accident during a steeplechase, a photograph of his gravestone if fittingly included.

31. HALL, Samuel Carter & Anna Maria. THE BOOK OF THE THAMES. From its Rise to its Fall London: Alfred W. Bennett, 5, Bishopsgate Without; Virtue & Co., Ivy Lane. 1867. **£850**

FIRST EDITION, FIRST ISSUE. *Small 4to, pp. viii, 207 [1] blank; 15 albumen plates by Francis Frith including frontispiece, wood engraved illustrations throughout; original publisher's brown morocco, blocked in blind and gilt; neatly rebacked preserving original spine, gilt edges; contemporary inscription dated 12th March 1871 and the bookplate of the angling collector Henry A Sherwin*

The only edition of the Hall's successful work to have photographs, that said it seems to have not sold too well as the work was eventually reissued with a cancelled title page under the imprint by Cassell's.

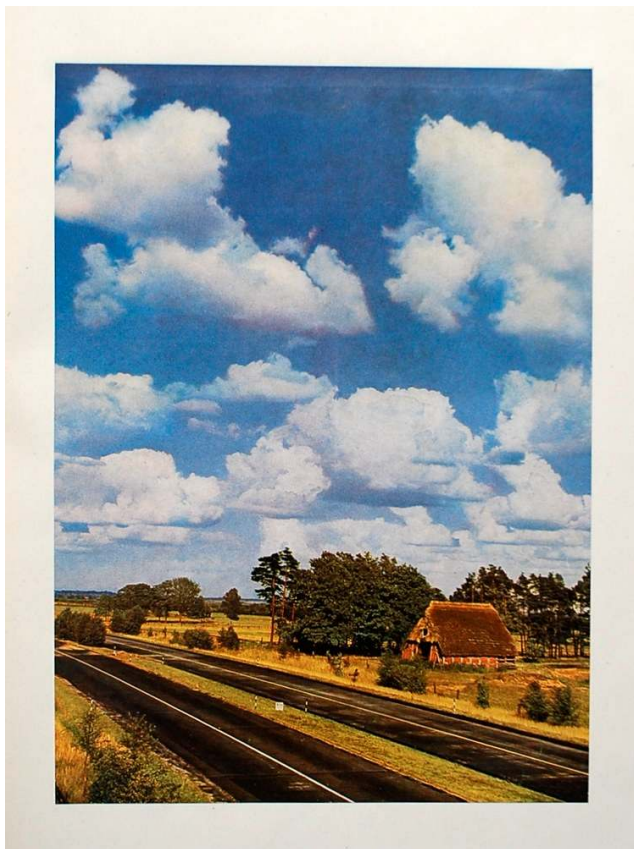
The work was issued in cloth priced of 21s with the morocco edition, as here. priced at 31s 6d. Clearly this dissuaded buyers for the photographs were dropped in the successive edition of the work.

Cohen, p. 152. Goldschmidt *The Truthful Lens* 77; Gernsheim 352.



32. HARZ, Hermann photographer & MENZEL Herybert. *DAS ERLEBNIS DER REICHAUTOBAHN* Munich: Herausgegeben vom Reichministerium Speer, Verlag Georg D.M. Callwey. [1943]. **£ 750**

FIRST EDITION. *Folio, title printed in red and black, ff . [6]; 24 mounted colour photograph each title printed on mount; original cloth backed cream boards, upper cover with printed black and red printed label, somewhat rubbed with a old stain on upper cover but internally fresh and bright.*



The work originated from a portfolio of photographs of newly finished sections of the Autobahn that had been presented to Dr. Fritz Todt (1891-1942), then head of the Reichsautobahn project, for his 50th birthday in 1941. Albert Speer caused the portfolio to be published in a more permanent form partly to commemorate Todt's untimely death in an unexplained air crash early in 1943 and also to promote the achievements of the Autobahn program.

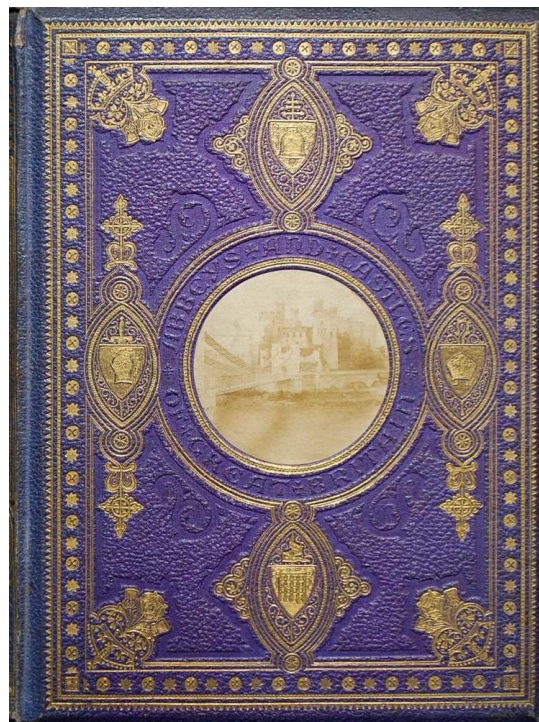
The photographer Hermann Harz (1906-1988) had from 1936 worked with Duxochrom process, a method for producing coloured paper images by colour separations or slides from newly developed colour films. His father, Franz Harz, had as early as 1906 used the Pinatype process to produce colour photographs. Hermann achieved his greatest success with his colour book *Petsamo - Lagoda. Volk und Landschaft zwischen Finnland und Rußland* in 1940 recording the people and landscapes on the Russian Finnish borders. From 1938, Harz conducted training courses in the Duxochrom process, from which in 1946/47 the Deutsche Lehrinstitut für Farbphotographie

emerged It is not surprising that he was commissioned to produce these fine photographs of the newly constructed road network as his previous work had shown him to be the ideal choice such work.

33. HOWITT, William and Mary. RUINED ABBEYS AND CASTLES OF GREAT BRITAIN
 The Photographic Illustrations by Bedford, Sedgfield, Wilson, Fenton, and other. London;
 A.W. Bennett, 5, Bishopsgate Without. 1862. £ 150

FIRST EDITION. 4to, pp. [viii], 228; 28 tipped in photographs (each one half of a stereo pair); text with minor spotting; original purple cloth, bevelled edges, blocked in blind and gilt with a design attributed to John Leighton, with a central medallion on both covers with an inserted photograph, spine sunned and slightly worn at extremities.

First edition, a fine copy in an outstanding publisher's binding incorporating two photographic medallions. The descriptive text is by a Quaker couple, who wrote adventure novels, travel literature, and poems. Francis Bedford (1816-94) was one of the earliest and foremost British landscape photographers of the wet-plate period. Although active as a photographer from 1840 onwards, the 1860s were his most prolific period, where he abandoned lithography entirely. The photographer William Sedgfield (1826-1902) was one of the earliest applicants for a license to use William Henry Fox Talbot's calotype process. The illustrations are amongst others of Bolton, Glastonbury, Iona, Raglan, Conway, Elgin Cathedral, etc.



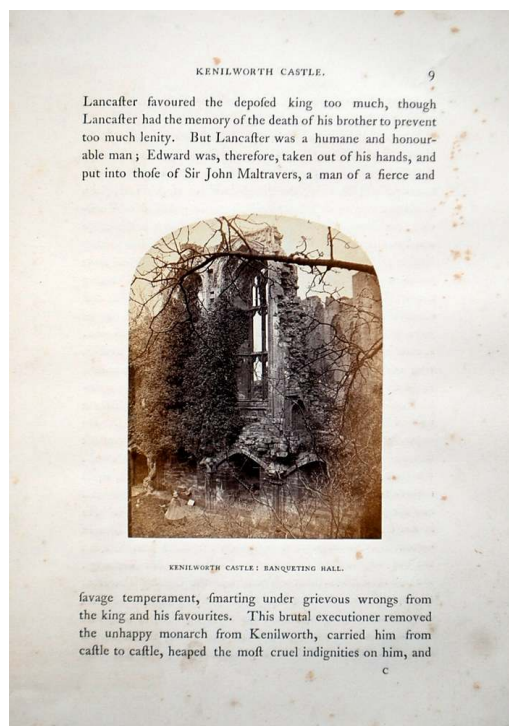
Gernsheim *Incunabula* 162; King *Victorian Decorated Trade Bindings* 396; *The truthful Lens* 89;

34. HOWITT, William and Mary. RUINED ABBEYS AND CASTLES OF GREAT BRITAIN. ... SECOND SERIES, The Photographic Illustrations by Thompson, Sedgfield, Ogle and Hemphill, London: A.W. Bennett, 5, Bishopsgate Without. 1864. £ 100

FIRST EDITION. 4to, pp. [vi], 224; 26 tipped in photographs (each one half of a stereo pair); text with some spotting; original burgundy cloth, bevelled edges, blocked in blind and gilt with a design attributed to John Leighton, with a central medallion on each board with an inserted photograph, somewhat worn.

First edition. The descriptive text is by a Quaker couple, who wrote adventure novels, travel literature, and poems. William Sedgfield (1826-1902) was one of the earliest applicants for a license to use William Henry Fox Talbot's calotype process. The illustrations are amongst others of Kenilworth Castel (3), Lindisfarne (3), Rock of Cashel (30), Netley Abbey (2), Cahir Castle, etc.

Gernsheim *Incunabula* 214; King *Victorian Decorated Trade Bindings* 437.



35. [HUDSON, John & MARES, F.H., photographers] GEMS OF IRISH SCENERY with
 Descriptive Letterpress Glasgow, Andrew Duthie ... Dublin, W. H. Smith, [1867]. £ 485

4to, ff. [30] printed on recto only; 12 photographs each mounted on a sheet; publisher's dark green pebble-grained cloth gilt, over bevelled boards, upper cover decorated with shamrocks and lettered in gilt.

Gernsheim 375. Views of the lakes, Queenstown, Glendalough, Vale of Clara, Loch Foyle and two photographs of the Giants Causeway.

Fine impressions of these early photographs.

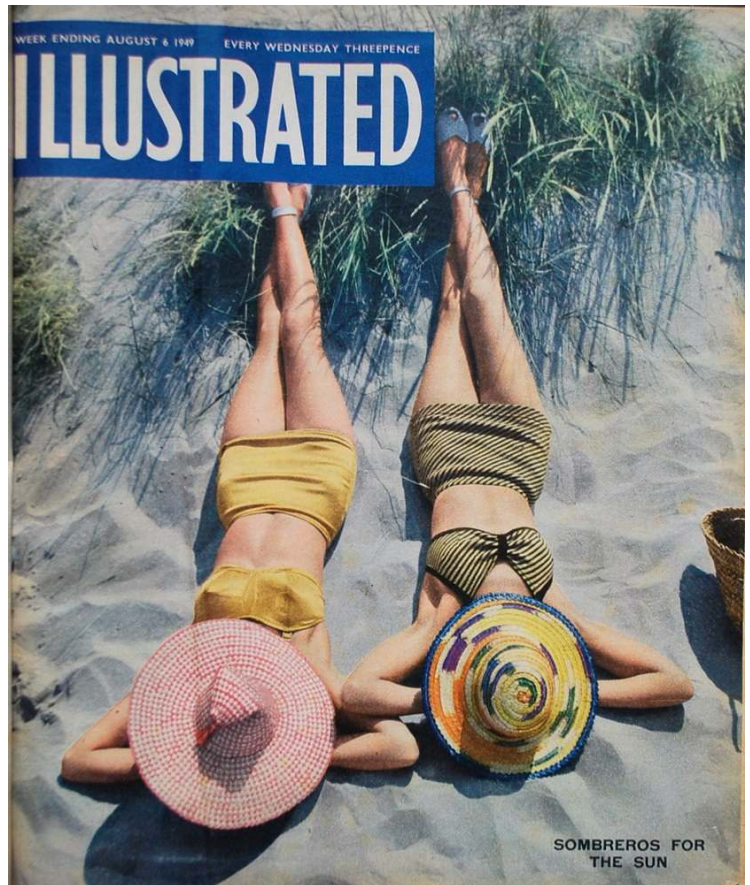
36. ILLUSTRATED. London: Odhams Press Ltd. 4 March, 1939 - 4 October, 1958. £ 7,500

31 volumes, 4to, together with four large advertising posters. contemporary grey cloth, spines lettered in gilt.

Illustrated, later renamed *Weekly Illustrated*, was inspired by *Picture Post*, whose instant popularity it hoped to emulate.

In 1938, with *Picture Post* achieving a circulation of 1.7 million a week within two months of the first issue, Odhams' own picture magazine *The Passing Show* suddenly looked old fashioned. This, together with sales seriously falling away, stirred them to revamp the title in order to regain their market share. The magazine was entirely remodelled, taking advantage of their vast printing works. Odhams successfully re-launched the magazine under the new title *Illustrated* in March 1939.

The new magazine was trying to retain some of its earlier incarnation, and not destroy what regulars had come to expect of the previous format. Several serialised stories were retained, but the main innovation was the inclusion of large format black and white photographs, with text subordinated to descriptive captions. Odhams also included colour titles and pages of cartoons initially, but once war was declared the cover was transformed to replicate the black and white photograph and red banner of *Picture Post*.



Articles by H.G. Wells, Winston Churchill are in increasing evidence as the magazine

progressed, only to lighten up a bit on the cessation of the war. In fact by the end of the war all fiction had given way to more serious fare or outright propaganda only to lighten up a bit during the late 40's and early 50's as austerity became less overt.

Together with *Picture Post* and other similar news-stand fare, *Illustrated* circulation was hit by the advent of television; what seemed so innovative in the 1930s looked decidedly familiar and dull by the 1950s. *Picture Post* closed in 1957 with *Illustrated* continuing briefly until 4th October 1958, when it merged with another Odhams title *John Bull*, hoping to reinvigorate its market share.

37. JAMES, Henry, Lt.-Col. REPORT ON THE ORDNANCE SURVEY OF THE UNITED KINGDOM FOR 1855-56 [-1872] London: Printer by George E. Eyre and William Spotiswoode 1857-1873. £ 950

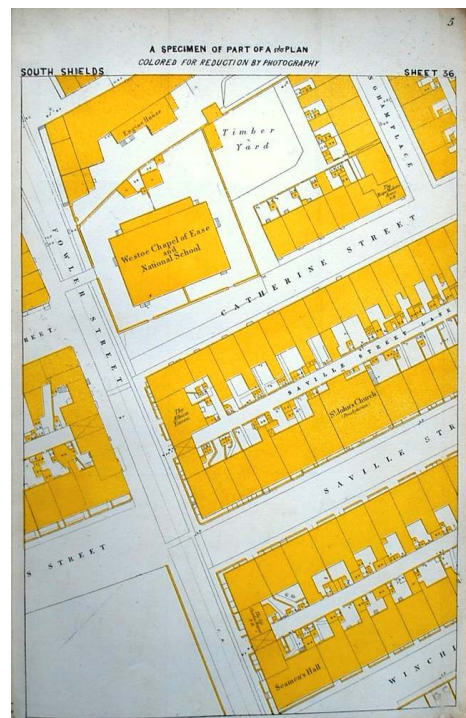
18 reports bound in two volumes; Folio, numerous plates illustrations and facsimiles; contemporary cloth.

The large scale application of photography to the publication of maps and the reproductions of historic documents was first introduced by Sir Henry James (1803-1877).

In his first of the report James included twenty-six samples of zincography, antistatic printing, lithography, electrotype and albumen photographs together with a number of mixed combinations of

these methods. He showed clearly how the application of photography could be both simpler and more profitable when applied to the Ordnance Survey than more laborious traditional methods. The yearly reports, often in some detail, show how the work of surveying and printing progressed during the period that James was in charge.

'In 1855-6 he began the practice of an annual Report on the Progress of the Ordnance Survey, which he used to full effect as a vehicle for publicity and which has proved a valuable historical record.' 'James advocated a new process of map reproduction for which he coined the name 'photozincography', which he later claimed to have discovered. He had a chromocarbon photographic print of a small drawing prepared and successfully transferred to zinc. The new process proved very valuable and it was introduced at the Ordnance Survey office in 1859, under Captain (later Major-General) A. de C. Scott RE, and Lance-Corporal Rider of the photographic establishment at Southampton. Without photozincography it would have been impossible to keep pace with the demand for maps in a variety of scales, and it also allowed substantial gains in accuracy and economy' (ODNB).



38. [KEIGHLEY]. JENNINGS, Alexander. SOUVENIR OF THE KEIGHLEY CORONATION CELEBRATIONS [Keighley] Alex. Jennings, photographer, Aug. 9th, 1902.

£ 650

Oblong Folio; 64 albumen photographs [8 x 10 ins. (20 x 25 cm)] on 32 card mounts; contemporary red half calf over cloth with title label printed in gold on front end paper.

The Keighley revolved around the laying of the foundation stone of the Keighley Public Library which has the distinction of being the first Carnegie library in England.

The days events, that are so well documented by Jennings, included a 'History of England' pageant that with a series of tableau's on horse drawn floats of Druids, Saxons, Magna Carta, Robin Hood, Mayflower, Emancipation of Slaves, Peace at Pretoria etc. Interspersed are other subjects depicting a tableau on 'Summer' for the romantic, and a somewhat titillating, 'Circassian Slave Market' but surprisingly considering the opening of the library no the Brontë's. The 12,000 school children that attended the days celebrations are all decked out in their Sunday best, many visibly showing the pewter medals given to Keighley to commemorate the occasion.



39. LEHMANN, Heinrich. STUTTGART, GELLERTSTRASSE 10. [Stuttgart: c. 1907-08].

£ 650

Oblong folio [320 x 400 mm.] with 9 mounted photographs [230 x 280 mm] mounted on black card; original card wrappers printed in white and hinged with stripped chord.

Fine images of an early nineteenth century suburban detached villa within a garden setting. The photographs show two external views, one with two people standing on the sun terrace and the other showing an alternative elevation including an integral garage housing a small car [see below] and dog kennel too. The interior views show the principle rooms on the ground floor of the house including the sitting room, dining room, hall way and staircase, a garden room/conservatory and a side room. Superb documentary album showing the interior house style of the period which combines conservative furniture alongside



modern wall decoration touches including light fittings and radiators. The owner has many memorials of hunting in the photographs, antlers, guns, etc. Gellertstrasse is within a leafy suburb of Stuttgart and the house survives today. Albums which document house interiors of this period and to this degree of detail are particularly hard to find.

Their car IIIA-155 registration helps to establish a date for the album. registration was adopted in 1906 and the suffix IIIA represented Stuttgart so the number 155 would represent a fairly recent car.

40. MARKLEW, William. OUR HOME [cover title]. [Birmingham?] 1934.

£ 75

12mo, pp. [64]; original red cloth, upper cover lettered in gilt, spine slightly sunned.

A unusual guide to the suburban house of William Marklew, known in his day as 'The Bedstead Man'.

The work includes views, plans, photographs of the principle room settings together with a photographic inventory of the contents with a sizeable collection of antiques with purchase prices.

According to the introduction Mr Marklew employed as the architect/builder 'the worthy Scot, Mr Wm. Corson of Castle Douglas to do the work ...regardless of cost'. Marklew considered himself something of an expert in antiques with a passion for coloured mezzotints, Baxter prints, Worcester, Caughly and Spode china; seventeenth and eighteenth century oak and mahogany furniture, silver, glass etc.

He seems to have inherited a number of items, including a moulded glass vase made by his father and exhibited at the 'Bristol Exhibition.' Also illustrated are several modern pieces commissioned by Marklew, including a bedroom suite presented by the 'Bedstead Manufacturers' Federation' as a small appreciation of his services from 1912 to 1921.

Marklew appears to have founded in 1921 his own firm of 'Wm. Marklew and Son of Harborne Nr. Birmingham' as manufacturer of bedsteads.



- 41. MARSCHNER, Alfred.** AL-MA. STRICK- UND WIRKWARENFABRIK. Wien. VI. Hornbostelgasse 3 [cover title]. [Vienna, c. 1937]. £ 350



Oblong 4to album of 25 half-plate silver bromide photos mounted on cream cards with captions blocked in gold; mounts occasional with marginal dusting; original cord-bound cloth boards, front cover lettered in gilt and with company logo.

A very attractive album containing 25 photographs depicting the factory and products of the Marschner company of Vienna, manufacturers of undergarments and nightwear.

Probably produced for leading clients or shareholders in the firm, the album contains photographs showing the machinery of the

factory, the conditions of the (almost exclusively female) workers, the workers' dining hall, the distribution of the products, and a display of the various night garments. The album gives an interesting insight into the kinds of work done by women in 1930s Europe.

- 42. MARTIN, Charles Wykeham.** THE HISTORY AND DESCRIPTION OF LEEDS CASTLE, KENT. [London]: Westminster, Nichols & Sons, 1869. £ 575

Folio, pp. x, 210, [2], xxxvi; title in red and black, 9 text illustrations, 8 original mounted photographic plates, lithographic plan with hand-coloured outline, double-page pedigree and double-page facsimile letter; repair to the inner margin of leaf 3G1 ; otherwise a very good, clean, tight copy, curiously rebound in a fine modern reproduction of a high eighteenth century panelled calf binding with red and black morocco labels.

Leeds Castle had been completely rebuilt by Martin's father, unfortunately this bankrupted the family for a while however Charles married into a fortune and was able to rescue the estate. Having seen the castle 'restored' he was well equipped to write this lavishly produced description.

'And to obviate the objection which some persons might feel, from the liability to fading which is incident to many photographs, where some of the chemical substances are imperfectly washed away, I have arranged with the very experienced artist who has taken the views, Mr. J. Cruttenden, of Maidstone, that the negatives shall be preserved, so that a fresh print can be had on moderate terms, to replace any accidental failure. And further, as they have not been printed after a wholesale fashion or as a trade speculation, but as every individual impression has been carefully executed by the photographer himself, I trust that few will be found to fail' (preface, p. iii).



Gernsheim 458.

43. [METAL FOUNDRY TRADE CATALOGUE]. ZUKOV. [COVER TITLE]. ZÁVODY UMELECKÉ KOVOVÝROBY N. P. - ZUKOV. [Brno, Zukov, c. 1965]. **£ 650**

Square 8vo, ff. [5] text in Czech, German, French, Russian and English, with 36 original mounted black and white and 8 colour photographs, additional 2 pages photographic reproductions, 5 sectional illustrated sectional titles in gold.; typical slight fading to colour photographs; original black plastic, front cover with gold printing surrounding black lettering; in very good condition.

This trade catalogue of the Brno metal foundry is divided into five sections: *Plastiky* (sculpture), *Svitidla a Interiéry* (interior design and indoor lighting), *Zamecnické a Pasířské Práce* (doors, gates, exterior and interior windows, staircases), *Detail Madla z al Profilu* (architectural metal parts), *Medaile Řády Odznaky* (medals and badges). The style of all these products is strictly modernist; however, the company was able to offer reproductions of classic Czech sculptures from the National Gallery as well.

‘Metalware of Art, National Corporation - Zukov with a seventy years’ manufacturing tradition concentrates all those professions which create the possibilities for the realisation of the most complicated and creative designs in the field of non-standard mechanical structures, lightweight peripheral panels, incandescent - and fluorescent - type lighting fixtures, metallic accessories for interior furnishing, cast objects of art as well as the manufacture of orders and badges. The constant contact with outstanding creative artists and architects and research institutes working for the building industry, the personal experience of workers together with the technical equipment are the basis for the prompt introduction and adaptation of up to date methods in all fields of metalworking production, particularly in the manufacture of products of aluminium and non-ferrous metals. Supported by its historical tradition Zukov is a permanent centre of developing and realising the most important architectural projects and some of their recent achievements are shown in this catalogue’ (English preface).



This company of metal founders began with Rudolf Manoušek the elder (1881-1951), who developed the leading Czech bell foundry before the First World War. The company was nationalized in 1952; and today is once again owned again by the Manoušek family.

We were unable to locate any other copy.

44. [OCEAN LINER]. DECORATIVE INTERIORS OF SS “ORVIETO” FOR THE ORIENT LINE Executed by Messrs H.H. Martyn & Co. Ltd Cheltenham [cover title]. [London? 1910]. **£ 250**

Oblong folio [32 × 38.5 cm], 10 leaves printed in bistre with nine mounted photographs; original wrappers, the upper cover with text in gold, tied with cord; 5 cm tear to upper cover, corners slightly frayed.

‘H. H. Martyn & Co., founded by the craftsman of that name in 1888, began as a firm of stone, marble and wood carvers specialising in gravestones, memorials and ecclesiastical decoration. By 1900, when it became a limited company, it had diversified into decorative plaster work, joinery, cabinet making, wrought iron work and castings in bronze and gun metal. It later became involved in the production

of stained glass and pressed steel. The range of its activities was therefore unique for its time. By 1920, it was employing over a thousand men at its Sunningend Works in Lansdown, and it remained the largest employer in the Cheltenham area for many years. Its virtually unrivalled reputation for excellence meant that its services were in demand from a wide range of customers from many parts of the world

(<http://www.nationalarchives.gov.uk>)

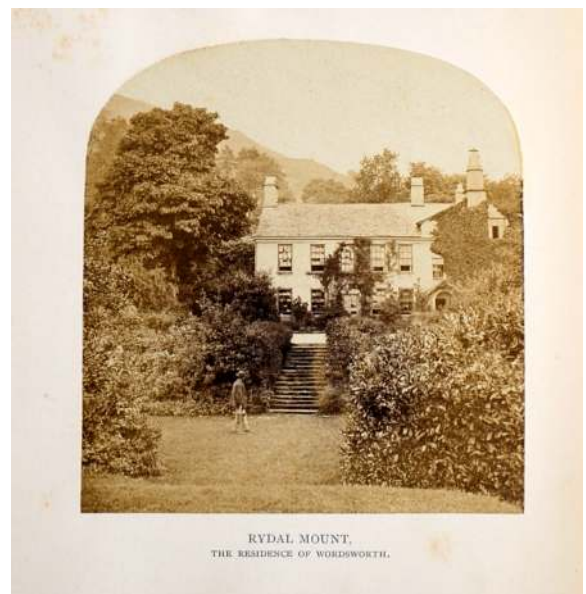
The Orient Line (changing name several time) started in 1877 with chartered steamers to Australia. In 1906 the company was acquired by the Royal Mail Steam Packet Co. and the service became known as the Orient-Royal Mail Line. The S. S. Orvieto was built by Workman Clark & Company of Belfast. She was launched on Tuesday July 6th, 1909 and delivered to the Orient Line on November 6th of that year.



45. OGLE, Thomas. OUR ENGLISH LAKES, Mountains and Waterfalls, as seen by William Wordsworth. London: A.W. Bennett, 1864. £ 110

FIRST EDITION. *Small 4to, pp. xi [i], 191 [1]; 13 mounted albumen photographs and one lithographic facsimile of Wordsworth's writing; original mauve cloth, elaborately gilt, by Westleys & Co., London; faded, slight chipping at head of spine.*

Fourteen years after Wordsworth's death A. W. Bennett conceived the idea of publishing a selection of his Lakeland poems illustrated by photographs specially taken by Thomas Ogle. This very attractive book, bound in cloth with elaborate gilt tooled decorations, is one of the first books connected with Wordsworth to use original photographs.



46. [PARIS EXHIBITION, 1931]. MOULIN, M. EXPOSITION COLONIALE INTERNATIONALE DE PARIS. Paris: M. Moulin, 17 rue de Tournon, 1931. £ 485

An album of 28 photographs; grey wrappers, with cloth tie; together with six additional photographs.

The 1931 Exposition Coloniale Internationale de Paris was one of many colonial exhibitions held from the 1880s onwards, in order to further trade and increase support for the empire. From 7th May to 15th November 1931, the exhibition welcomed close to 34 million visitors to the Bois de Vincennes and was one of the most successful of its kind.

The 1914-18 War had left France in possession of an extensive colonial empire, with some 47 nations whose official language was French and whose governments were under some degree of obligation

to France. The primary goal of the Exposition Coloniale was to bring these peoples together in the capital and to educate the French nation as to the importance of the colonies.



Pavillions relating to the various colonies were constructed as 'Human Zoos', in which the display of people and animals in their 'natural' or 'primitive' state was used to illustrate the cultural differences between the West and its colonies.

The photographs are captioned as follows: 1) Cité des Informations; 2) Avenue des Colonies; 3) Avenue des Colonies - Cavillou de la Martinique; 4) Madagascar; 5) Jules Français; 6) Vue Generale Palais d'Angkor; 7) Cambodge; 8) Detail Palais d'Angkor; 9) Palais d'Angkor; 10) Cambodge vue du Palais

d'Angkor; 11) Palais de l'AOF vue interieur; 12) Village de l'AOF; 13) Promenade a dos de Chaineau AOF; 14) Vue de la Tour de l'AOF; 15) Village Lacuste AOF; 16) Village Lacuste AOF; 17) Afrique Equatoriale Française; 18) Algerie; 19) Maroc; 20) Souke Marocaine; 21) Café Maure; 22) Java; 23) Congo Beige; 24) Detail du Congo Beige; 25) Congo Beige; 26) Italie; 27) Le Signal sur le Lac Dammeseil; 28) Palace des Beaux Arts; M. Doumergue et le maérchal Lyautey. commissaire général de l'Exposition, passant, en voiture, devant le temple d'Angkor; Le cortege presidentiel passe devant le Palais d'Italie.

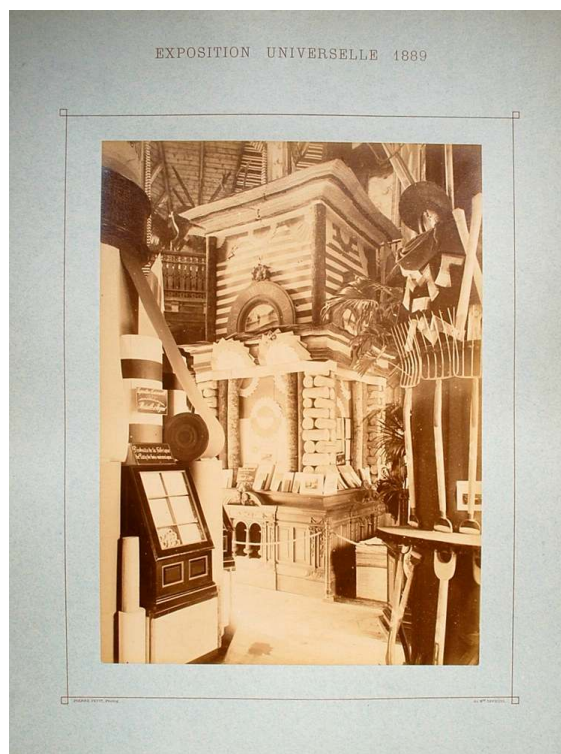
47. [PARIS EXPOSITION 1889 - FINLAND]. PETIT, Pierre *photographer*. EXPOSITION DU GRAND DUCHÉ DE FINLANDE. Paris, 27, 29 & 31 Place Cadet, 1889. £ 1,250

Folio [490 × 640 mm.] 6 photographs mounted on blue card with printed borders and lettering in brown; contained in original blue cloth portfolio, upper cover lettered in gilt (portfolio somewhat battered but still serviceable).

An unrecorded series of photographs illustrating Finland at a transitional period when it began to break away from the Russian yoke and find its own national character.

Finland managed to introduce a chalet to the 1889 Paris Exposition 'The dangers were pointed out of presenting Finland as a kind of ethnographic museum, the promised land of birch-bark, rucksacks, skins, sleds and bears. However, the skin-and-bears approach in a sense won the day at the Paris Exhibition of 1889, when Finland had its own pavilion' (MacKeith).

Apparently the Finns had no hesitation in promoting their country in this way; a Finnish Tourist Association advertised the opportunities for visitors to enjoy health, nature and sports, while live and boiled crayfish could be purchased from the pavilion itself from guides and



staff dressed in traditional costumes.

The photographs give a very good impression of this promoted rusticity. Plenty of stuffed animals and birds artistically placed against traditional, fabrics; early skis and poles, knapsacks, boxes, musical instruments, various logs, circular saws, rakes, paper - some of these set off in ferns and what looks for all the world like a leopard skin - a staggering variety of wooden spoons, rolling pins, mallets, dishes, hammers, wood working tools, games decorative wood turning and fretwork all in traditional carved and decorated display cases - one exhibit for paper made up of rough logs surmounted by a decorative cornice of coloured? papers.

The celebrated French photographer Pierre Petit (1831-1909) was the official photographer of the International Exposition of 1867 so it is not surprising that he was again on hand for the Exposition of 1889. The six plates included one of the exterior, one rather bombastic display of the arms of Finish Nobility with canopies of regional newspapers (in both Finnish & Swedish); and four fairly jammed with exhibits and described above.

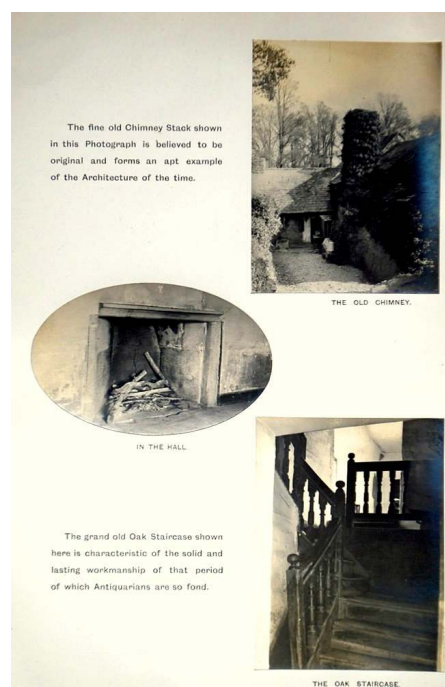
MacKeith, Peter B. *The Finland pavilions : Finland at the universal exhibitions, 1900-1992*

48. [PENFOUND, Cornwall]. PENFOUND MANOR HOUSE. [Will be Offered for Sale by Public Auction at the Stanhope Hotel, Holsworthy, by Mr. W. J. Graver... at 2.30 p.m., on Thursday the 23rd September, 1909] Bude: Designed & photos. by S. Thorn, 1909. **£ 185**

Folio, 6 leaves including 3 on card mounted with 5 photographs; original wrappers, upper wrapper with sketch view and plan; original punch-holes with silk ribbon tie, perished; bookplate of John Davies Enys.

From the photographs in the brochure it appears that the manor had become a rather decrepit farm house, ivy clad, patches on the roof, crumbling plaster and partly boarded up window.

Penfound Manor is described in the brochure as the oldest inhabited manor house in Britain. Continuously rebuilt and altered during Saxon, Norman, Elizabethan and Stuart periods the manor is noted in Domesday when it was valued at 20 shillings. It had been given to Robert Count de Mortain, by his half brother William the Conqueror and appears to have continued in ownership of Penfound family until the seventeenth century.



49. [PHOTOGRAPHS] VIEWS OF WESTMINSTER ABBEY. [London?, c. 1880]. **£ 500**

Large square 8vo., 24 albumen photographs each measuring approximately 82 x 75 mm, mounted 2 to a leaf within red printed decorative borders with numbered caption titles; a few leaves chipped in the lower corners; publisher's green cloth elaborately blocked in gilt and blind over bevelled boards.

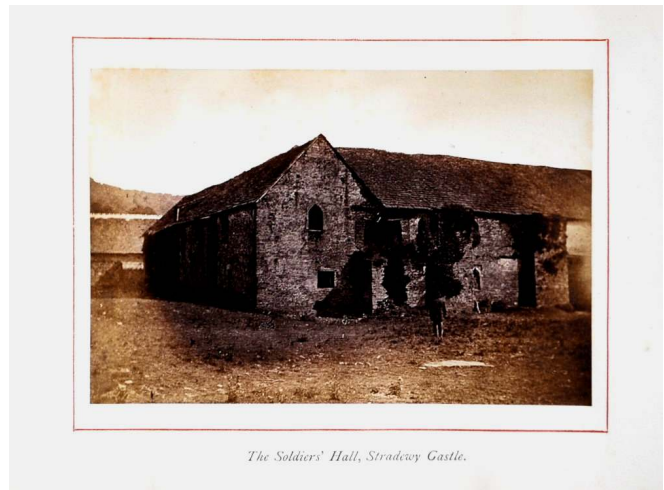
Published completely anonymously without credits to either the photographer or printer. These 24 views of Westminster Abbey are very much in the Frith style but without any of the usual in-plate titling or negative numbers. The images include views of the West Towers, Henry VII's Chapel, Poet's Corner, the Coronation Chair selected to catch the eye of a visitor, nonetheless they are nicely executed and mounted onto heavy card.

50. [PICHARD FAMILY]. THE PICARDS OR PYCHARDS of Stradewy (now Tretower) Castle and Scethrog, Brecknockshire; Ocle Pichard, Almaly, Staunton-on-Wye, Over Letton, Merston, Bredwardine, Hopton Hagurnel in Great Cowarne, Bishop's Stanford, Cradley, Pengethley, etc, Herefordshire: Sapey Pichard, and Suckley, Worcestershire. With some account of the Family of Sapy, of Upper Sapy, Herefordshire, London: Golding and Lawrence, 55 Great Russell Street. 1878. £ 75

FIRST EDITION. Large 8vo, pp. [viii], 183, [1] blank; 12 photographic plates, 3 chromolithographic plates of armorials, and 2 folding genealogical tables; original green cloth, spine lettered in gilt; worn and split on upper joint; printed book label of Brighton Public Library, with release stamp.

A well illustrated genealogical work which covers the Picards in mid and south Wales, Herefordshire and Worcestershire.

The photographs include Suckley Church prior to its destruction by fire, the timber framed Manor House at Asperton, and a beautiful still life of the interior of the tower at Scethrog. This copy has the imprint amended in pencil to read 'Mitchell Hughes, Wardour St' which would indicate a contemplated reprint.



The Soldiers' Hall, Stradecoy Castle.

51. [POTTERY DESIGNS]. A. WENGER, STAFFORDSHIRE. SAMPLE ALBUM. Staffordshire, [before 1888]. £ 985

Oblong 8vo [165 × 250mm], 120 leaves mounted with 221 photographs and a small number of sketches mounted on blue ribbed paper; most items illustrated annotated in blue or lead pencil; together with 44 loose sheets from another album, mostly duplicate plates; original purple calf, upper cover lettered in gilt 'Wenger Staffordshire' obscured by a latter printed label.

Albert Francis Wenger in Cobridge founded A. Wenger in 1870 although the company antecedents take the business back to 1820. Wenger described his business 'Manufacture of and Dealer in Materials and Implements for Potter's Use' although this rather understates the fact that they were premier suppliers of colours, chemicals, glazes, minerals and materials for the pottery, tile, brick, glass and vitreous enamelling industries.

This catalogue contains the company's collection of moulds and blocks each numbered and priced in manuscript. The wooden blocks were apparently rented out to other pottery businesses, with the photographs illustrating the unglazed final form of each design. The album can be dated to 1888, from a stamp on the verso of two leaves, now detached; and was evidently still in use in 1908 when an audit seems to have taken

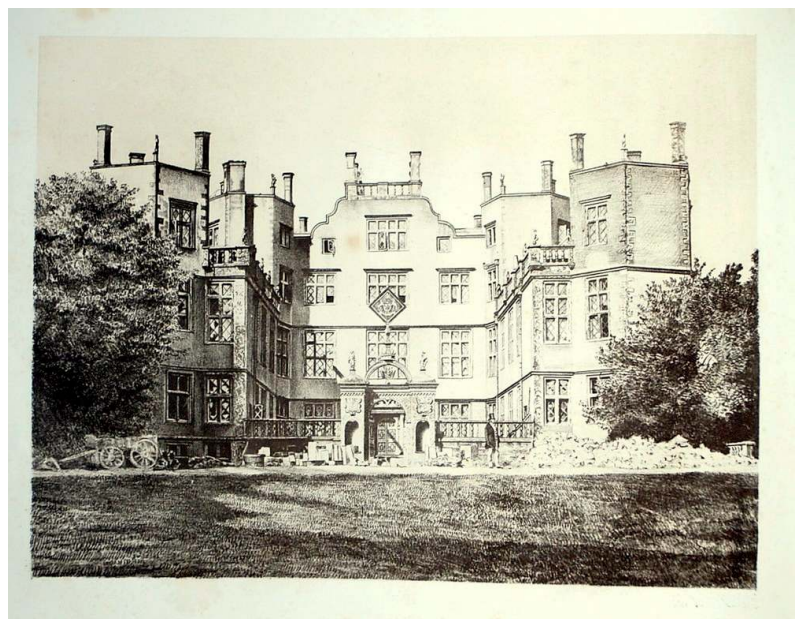


place. Some of the blocks had by then been sold, damaged or become outmoded and the annotations give a fair idea of the use the catalogue was put to, even in the Edwardian era a number of the items were re-photographed from the catalogue in postcard form, probably to send to prospective customers.

A vast array of jugs, plates, tiles, ornaments, vases, and animal sculptures were available for hire by Wenger, which probably accounts for some confusion in ascertaining the date and manufacture of some of these designs by various pottery companies using rented patterns at different times. The second plate shows a modified pattern for the Alhambra Vase and appears to be the same mould that formed the Doulton 'Alhambra' vase of the 1880s.

52. 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, [1857]. £ 5,500

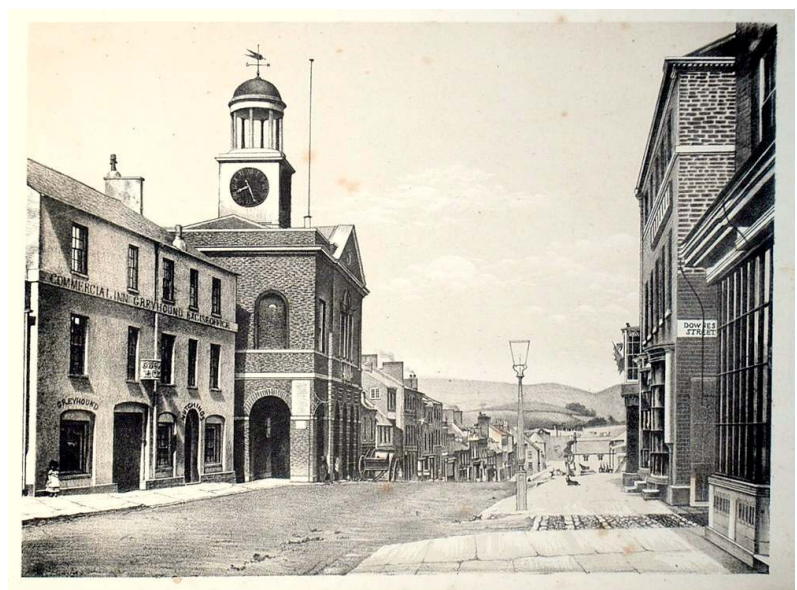
FIRST EDITION. *Four parts in 3 vols., oblong folio, [260 × 360 mm.] lithographic title, pp. [4] Introduction, [38] letterpress, [2] advertisement and subscription list; [40] letterpress, [2] advertisement and subscription list ;[80] letterpress, [2] advertisement and subscription list; 79 photolithographic plates including one double-page; some spotting to plates as usual two plates with old closed tears and two plates laid down. original grey cloth, upper covers lettered in gilt; some marks.*



The first book illustrated by photolithography to be published in Britain '... not only the first but it remained the only attempt in book form to reproduce photographic views from nature by photolithography.'

'What Pouncy had to achieve was to make photographs permanent. The long exposures still necessary meant that people and animals could not be included, so as to give the pictures verisimilitude and life, he drew them in; and a great deal of other drawing, especially of grass and trees, was also done on the plates, which were printed in two colours. Pouncy's important work was a transitional work stage between drawing and unretouched photography in book illustration' - McLean.

One hundred and four subscribers are listed, and as the projected fifth and sixth parts did not appear, it seems likely that this represents the entire printing. A good copy of this landmark in the history of book illustration and of the recording of country houses, many now demolished.



Harris, *Country House Index*, pp. 31 and 34; McLean *Victorian Book Design and Colour Printing*, p. 128; Gernsheim, p. 546.

53. RIDDELL, Robert. THE CARPENTER JOINER, STAIR BUILDER AND HAND RAILER ... with Fifty-Nine Plates comprising a series of Card-Board Models Edinburgh: Thomas C. Jack, Grange Publishing Works, [1871]. **£500**

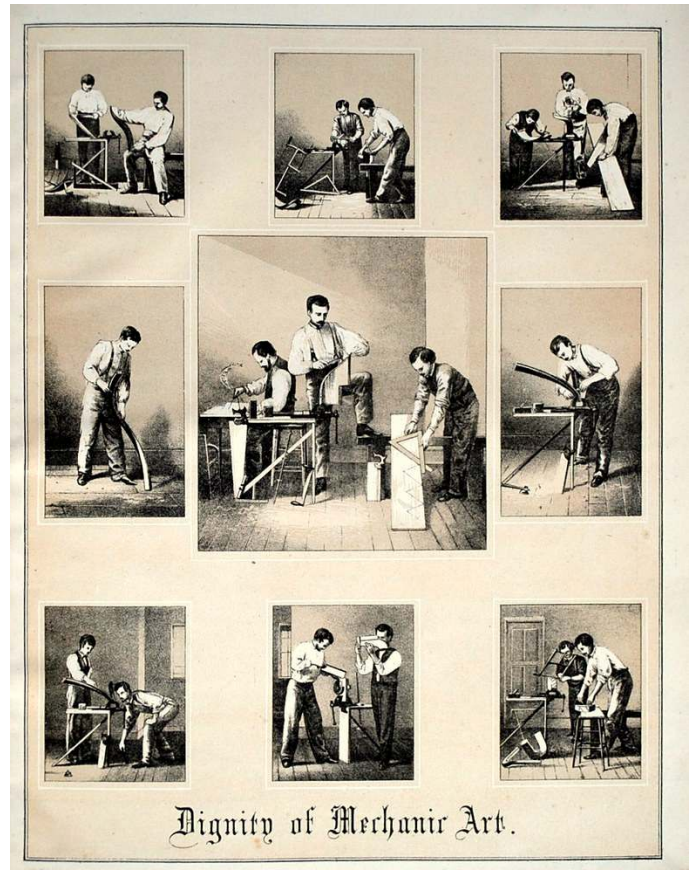
4to, [28 x 35cm] pp. [2], 125 [1]; frontispiece of a warehouse and a tinted lithograph with nine illustrations after photographs title 'Dignity of Mechanic Art' 57 lithograph plates including 4 'card-board models' each with movable pop-up flaps together with a facing key plate; original black half morocco over purple cloth, title blocked in gilt on upper cover. An unusually clean copy.

A finely produce work containing a wealth of material for self improvement in carpentry

Riddell in his preface is at pains to explain the 'The hand and eye must be thoroughly trained in the beginning; otherwise, all future attempts at proficiency would be merely groping in the dark, and guess-work.' Further the young carpenter should be 'honourable and manly,' 'workers are necessarily his real instructors.' and 'This high standard of excellence is within the reach of any one having a spark of ambition to be something more than the mere operative that plods, works and never thinks.'

The preface mentions that this is a second edition, the first having been 'disposed of in a little over ninety days.' Riddell introduced two revised plates but more interestingly in order to instil the honourable and manly attributes in his reader has introduced a new frontispiece of the 'Dignity of Mechanical Art' in which nine tinted lithograph images after photographs of carpenters at work.

Robert Riddell (1808-1882) was born at Richhill, County Armagh, emigrating to the united States sometime in the 1820s or 1830s Riddell was master carpenter by trade who built unsupported wooden spiral stairs and the brother of the Philadelphia architect John Riddell. He published a series of practical books on carpentry and joinery and was well versed in the use of geometry and even published a work on the use of the slide rule.



54. SIBTHORP, Richard Waldo. A CATALOGUE OF THE PORCELAIN & POTTERY, ORIENTAL, EUROPEAN, & ENGLISH, the property of the Rev. R. Waldo Sibthorp, of Nottingham. With Photographic illustrations. [Nottingham, Forman & Son] 1874. **£ 450**

ONLY EDITION. 8vo, pp. 55, [1] blank; 66 photographic plates (including frontispiece); some slightly faded; brown panelled morocco, gilt, spine lettered in gilt gafferred edges, gilt.

The family copy of this unusual and well illustrated catalogue of the collection of Robert Waldo Sibthorp (1792-1879) with 6 additional photographs.

Various members of the Sibthorp family of Canwick Hall, Lincolnshire collected porcelain and pottery. Richard Sibthorp was a Church of England clergyman who attended the Stowe sale of 1848 with his brother Charles. Each bought several lots of porcelain in the sale although unsure if the brothers shared their collecting. We have found it difficult to establish which pieces from Stowe are

present in the catalogue but as almost half the items have been photographed it might be possible to match up the purchases.

The elder brother Charles de Laet Waldo Sibthorp (1783–1855) popularly known as Colonel Sibthorp was MP for Lincoln. He was an ultra Tory and strict Protestant who ranted against Catholic emancipation, The Crystal Palace, free trade, railways, in fact anything new. Col. Sibthorps collection was exhibited at his house in Eaton Square during 1851 and on his death some of his collection passed to Richard. Richard had 'turned' and became a Roman Catholic in the early 1840s but was Protestant again from the mid 1840s to after Charles death, so a bequest became possible; even though he again became a Roman Catholic in the 1860s. On his death he left his collection to be sold for charity, the proceeds divided between the Bede House and the Asylum for the Insane at Earlswood that he had established at Lincoln. The collection was sold anonymously at Christie's on 2nd March 1877.



Provenance : 'Coningsby C. Sibthorp. Sudbrook Holme, May 1879' Great Nephew of the collector and grandson of Col. Sibthorp, who on Richard Waldo's death was the head of the Sibthorp family; Harry Harvey Ward, Tuxford 1934, and Geoffrey A.L. Freeman, Bognor Regis, 1980.

OCLC records only 2 copies at the V&A with only 60 plates, and Metropolitan Museum New York; Solon p. 392 also records 60 plates and further states that a copy of the catalogue fetched £7 in the 1877 auction.

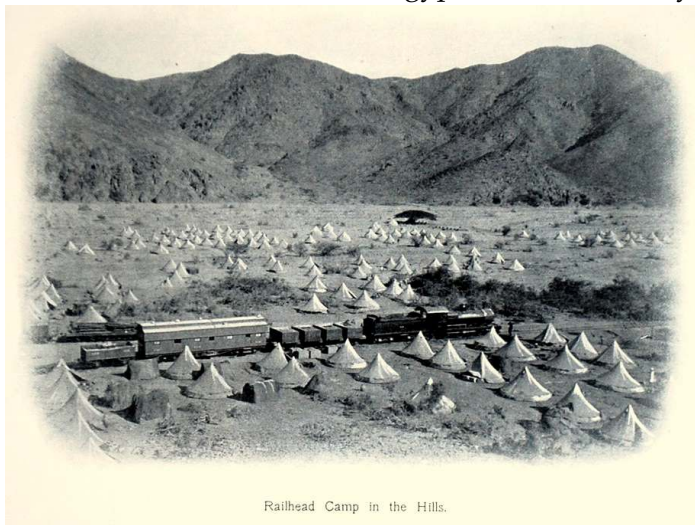
55. [SUDANESE RAILWAY] THE NILE-RED SEA RAILWAY. London: McCorquodale & Co., Limited, Cardington Street, London, N.W. [1906]. **£ 1,650**

Oblong folio, [24 x 38 cm]. ff. 47, [1] imprint, folding coloured map; original red morocco, upper cover panelled in gilt with title, silk endpapers.

The line was constructed to connect Khartoum with the sea, heretofore a rail-line had been built north from Khartoum to Wadi Halfa on the Nile some 100 miles south of the Egyptian State Railway terminus at Aswan but this railway did not help to open up the country to commerce or give the British security

Sudan had come under British control in 1898 after the Mahdist Revolt so it was thought that a link to the Red Sea would facilitate the opening up of the country to commerce from the Red Sea through the newly created Port Sudan and also protect the country from any further insurgency.

The album includes photographs of ancient port of Suakin; the building of harbours, distillation plant, workshops, railway sheds, pontoons, steam cranes, views of the unforgiving plains and hills along the route, 'Camp of the Advanced Party,' 'The First Day's Work.' several views of camps, working parities embankments, railheads cuttings, station buildings, bridge erection, water tanks, engines, wagons, and other railway equipment.



Railhead Camp in the Hills.

56. SWINSTEAD, George Hillyard. THE OLD-WORLD GARDEN and How I made It in a London Suburb ... with Fifty Original Drawings, Designs, and Photographs by the Artist. London: Bains & Scarsbrook, Swiss Cottage, N.W. 1910. £ 200

4to, pp. [i-ii], iii, [iv], v-vi [vii-xvi], 50, [4]; 26 photogravure plates including a frontispiece; original decorated green cloth blocked in brown and red and lettered in gilt, slightly worn at head and tail of spine and joints.

Swinstead (1860-1926), was a Chorister in Queen Victoria's Private Chapel Choir, Windsor, from 11 to 16 but found his talent as a painter, exhibiting at the Royal Academy in 1882. His work manly consisted of rather sentimental paintings and good portraits. For some time he was Vice-President of the Hampstead Society of Artists and became interested in the adaptation of the small gardens attached to suburban homes around London. Previous to the 'Sweetness and Light' movement gardens were small and crowded by the pressure on space in city centres. With the spread of suburbs gardens began to expand and Swinstead work reflects his ideas on how best to adapt this space as an old-world cottage look.



THE GARDEN TEA-TABLE

Kidderpore Avenue, Hampstead, NW3 into a charming garden 55 × 45ft with a pond, lawn (that included clock golf), paved pathways, sundial, bench seats and enough bowers and boundary screens to disguise surrounding building and neighbours. A number of the views show the garden in each season and from various angles, clearly demonstrating Swinstead's skill at creating individual space on such a small plot of land.

57. [SWISS GOLDSMITH'S CATALOGUE] TARIF DE L'ORFEVRENERIE H. FRIES Successeur de Rehfues & C^{ie} Bern' Bern: Imprimerie Rieder & Simmens [c. 1866]. £ 950

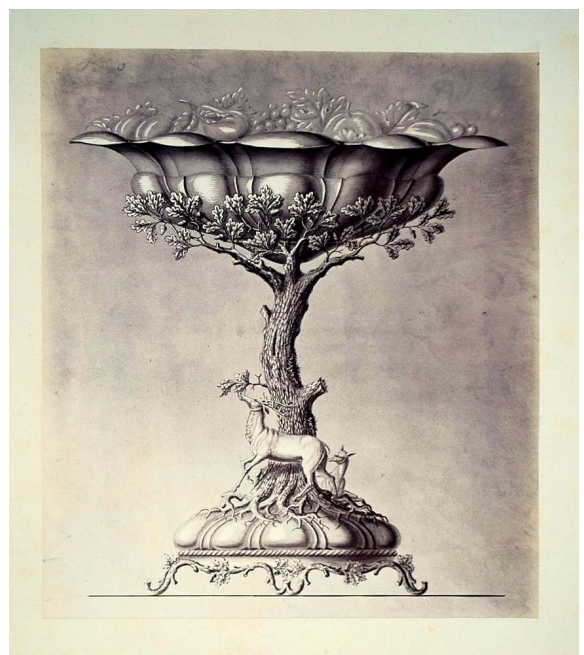
4to [330 x 415], pp. [2] title, [6] price list; 26 albumen photographs each mounted on card with tinted frame original cloth, the upper cover blocked in blind and lettered in gilt.

An unusual early trade catalogue illustrated with photographs.

Henry Fries was an eminent goldsmith in Zurich. Sometime in the 1860 he expanded his business by incorporating the Bern goldsmith Rehfues & C^{ie}. Probably he thought to produce this rather deluxe catalogue as a statement of his new establishment.

The first photograph illustrates a rather grand three storied building incorporating their shop. The shop was incorporated into a corner of the newly built Banque Fédérale Suisse in Bern, to emphasise their business the glass door entrance is lettered with the company's Zurich address in the Zwingliplatz.

The first six photographs show specially commissioned work including one with the title 'Dufour Aufsatz, 1866, Hohe & Fus.' which helpfully establishes a date for the catalogue. The following 20 photographs each



have a variety of domestic silver items each numbered in order for customers to tabulated each article against the descriptive price list at the beginning of the work.

Why Fries decided on photography rather than the more unusual lithography of the period is unknown. Maybe the novelty of having the original drawings photographed was to impress his clientele with the modernity of the firm. The catalogue is far too grand to have been anything other than enticing potential customers to make a choice whilst on the premises. Possibly a few were sent to send to important patrons but if this were so only this copy has escaped the confines of the local vicinity.

This copy seems to have been gifted to University at Bern in 1920 but as it has never been given any accession number or other library mark it appears to have been fairly quickly deaccessioned.

OCLC records Bibliothek für Gestaltung Basel & at the University of Basel only.

58. [SWITZERLAND]. CLUTTON, Ralph. SWITZERLAND, A PHOTOGRAPHIC RECORD. [London, Sinclair, Haymarket] 1904. £ 285

Oblong 8vo, calligraphic titles and 50 platinum prints, the measurements ranging from 48 × 72 mm. to 75 × 104 mm., printed on thick paper measuring 125 × 175 mm.; some occasional foxing; contemporary crushed full blue morocco, stamped Sinclair of Haymarket, London, ruled and lettered in gilt, inner dentelles ornamented in gilt, all edges gilt, mottled green endpapers.

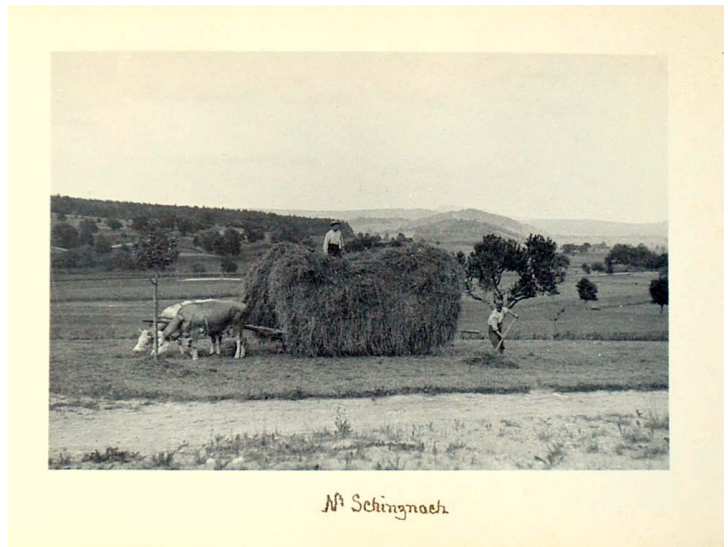
The photographs were taken by Capt. Ralph P. Clutton, R.N. as part of his holiday in Switzerland. Clearly a good photographer, his only other claim to fame was to ram and almost sink Titanic's sister ship Olympic in September 1911 whilst he was in command of the cruiser HMS Hawke.

Clutton appears to have explored the Bernese Alps from Schinznach Lauterbrunnen and Grundelwald, photographing towns and mountain passes still hanging on to their rural charm.

The photographs were processed by James A. Sinclair & Co., Ltd. Founded in 1903 at 34 Haymarket, London, Sinclair's company specialised in all the latest developments of photography, including Lumiere Autocromes, cameras, and fast speed shutters, with a large department for developing, printing and enlargement. The platinum process used in these albums was

at the height of popularity between 1910 and 1914. The process gave very good permanent prints with soft sheen that was ideal for small formats. Sinclair appears to have been active in producing such albums as these for their well-heeled clients, outsourcing the binding work to Zaehnsdorf not far away at Cambridge Circus.

The platinum process was effectively killed by the enormous increase in the price of this precious metal in during the First War. These aesthetically pleasing albums were only produced by Sinclair for a short period for a sufficiently affluent clientele.



59. TALBOT, William Fox. ARTICLES OF CHINA. [c. 1844]. £ 1,500

Salt print form a calotype negative, 135 × 176 mm. mounted on card, with label affixed to verso 'Patent Talbotype or Sun Picture' facing page 143 in the June 1846 issue in a volume of the Art Journal that covers the period from April to December 1846. contemporary green cloth.

This print first appeared as plate III in Talbot's *Pencil of Nature* when it was published on the 29th June 1844. In this Talbot prefaced each of his salt prints with a short text that described the print, the photographic process, and also the practical uses that such prints could be used for.

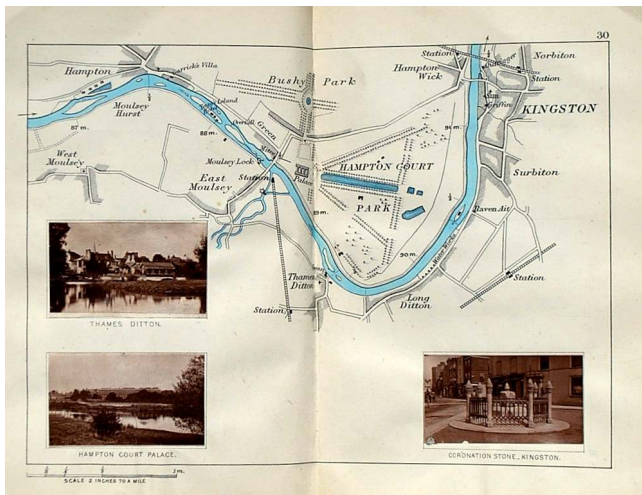


Amongst the items brought out of Lacock Abbey by Talbot into the sunlight for the photograph were various examples of eighteenth century vases, bowls, figurines, cups, and saucers for which he gave the title 'Articles of China.' He wrote at that time for the *Pencil* 'The whole cabinet of a Virtuoso and collector of old China might be depicted on paper in little more time than it would take him to make a written inventory describing it in the usual way.' Talbot also recognised their artistic value 'The chief object of the present work is to place on record some of the early beginnings of a new art, before the period, which we trust is approaching, of its being brought to maturity by the aid of British talent.'

The Pencil of Nature, published in six instalments between 1844 and 1846, if it was the first book to be illustrated entirely with photographs and is regarded as a truly important and influential work in the history of photography. Due to the irregularity of its production sales were very poor and today no more than 15 complete copies appear to survive.

The June issue of the *Art Journal* accompanied the print with an article 'The Talbotype - Sun Pictures' and a follow up 'The application of the Talbotype' the following month. Inserted at the end of the article was a notice defending the process 'We may take the opportunity of stating that the whole of the Talbotypes issued with the June number of the *Art Union* were taken from actual objects they represent; they were, strictly, copies from Nature; in no case had a print been made use of for the purpose of transfer. It is needless to state that prints or drawings may be easily multiplied by this process; but Mr Talbot, in selecting examples for our *Journal*, carefully omitted all specimens of that class - confining himself to Sun-Pictures from Nature' (p. 195)

60. [THAMES PHOTOGRAPHS]. TAUNT, Henry William Edward. A NEW MAP OF THE RIVER THAMES, from Thames Head to London, (On a scale of two inches to a mile) from entirely New Surveys finished during the Summer of 1878. Combined with guides giving every information required by The Tourist, The Oarsman and The Angler. Oxford: Henry W. Taunt & Co. [1879]. £ 300



THIRD EDITION. 8vo, pp. [6] publisher's advertisements, 214; woodbury frontispiece of the author and two companions 'camping out in a quiet corner' folding double-page lithograph key map, large folding "Table of Distances", 33 double-page lithograph maps with 97 woodbury vignette paste-ons, another leaf with 4 photograph paste-ons; original red pictorial cloth, blocked in black and gilt; upper cover rubbed with loss of some gilt.

A good copy of the third edition of this pleasing photographic ramble along the Thames, with pp. 75-168 covering a number of other waterways and canals connecting with the Thames and some instructions on the rigours of 'Camping.'

For later editions Taunt used albumen photographs, probably due to the high cost of the permanent Woodbury process.

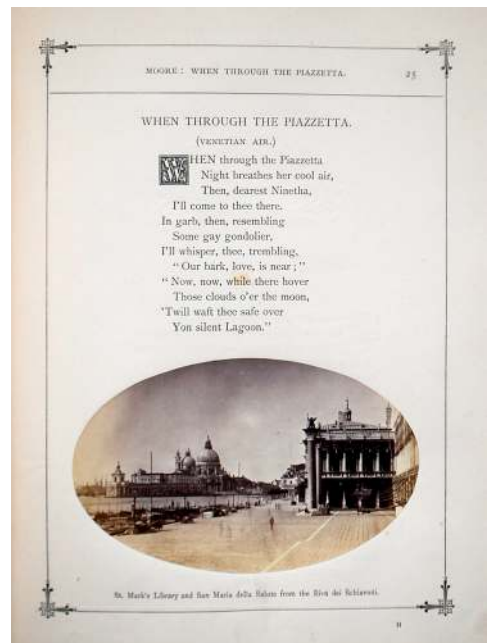
Cohen, p. 209; Westwood and Satchell p. 205 (First edition)

61. THOMPSON, Stephen. VENICE AND THE POETS. with Photographic Illustrations. London, Provost & Co., 1870. **£ 500**

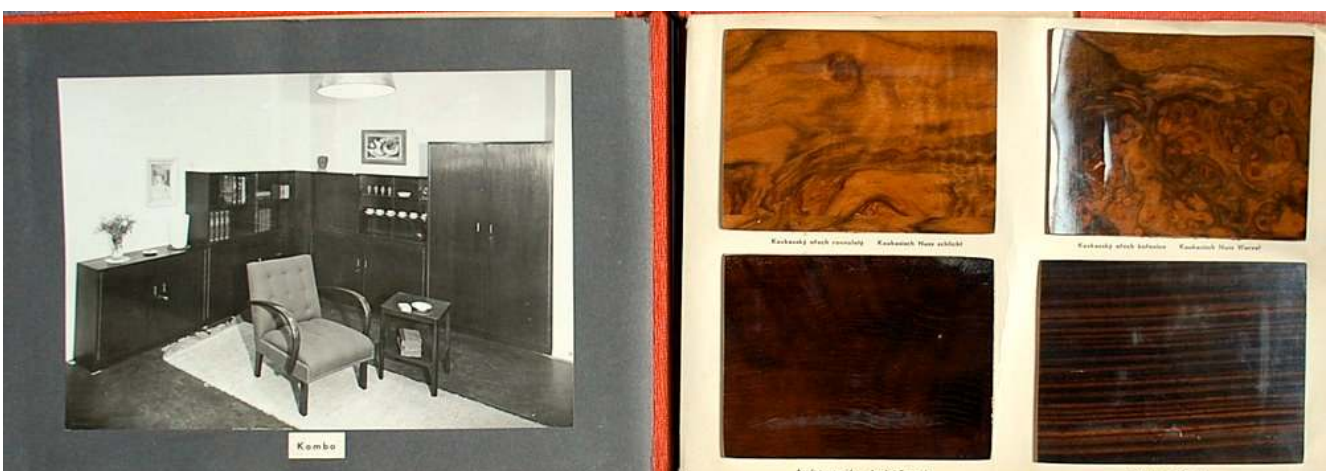
FIRST EDITION. 4to. pp. [iv], 47, [1], title printed in red and black, with photographic frontispiece, 8 photographic plates, mounted onto thick sheets with printed captions and two photographic vignettes in the text; occasionally a little spotted, not affecting the photos, p. 35 with repair to lower margins, one mounting sheet with short marginal tear; original publisher's bevelled cloth, front cover with gilt-stamped illustration and title, spine lettered in gilt; sunned, corners a little worn, one patch of cloth slightly detached from rear cover, due to humidity; presentation inscription, dated Christmas 1870 on frontispiece-verso.

Uncommon and atmospheric views of Venice in fine albumen prints alongside an anthology of poems on Venice.

Gernsheim 493.



62. THONET. [CATALOGUE OF LIVING ROOM AND BEDROOM FURNITURE]. Czechoslovakia: [c. 1938]. **£ 1,850**



Small oblong folio [200 × 300 mm]; 12 leaves with 18 mounted photographs each with an identification label; 15 samples of wood mounted on two leaves and two loose photographs and two blueprints in a pocket at the end; original red cloth, upper cover lettered in gilt 'Thonet.'

An unusual catalogue of Czech Furniture designs by the famous Thonet company.

Thonet was originally founded at Korycany in Moravia in 1856. Due to vicissitudes of war the factory eventually became a separate entity from the more substantial part of the business based in Germany.

This catalogue contains twenty-two photographs of dining room and bedroom furniture aimed at a rich, forward looking and aspirational market. A blueprint tucked into a pocket at the end of the catalogue is dated 28th October 1938 and points to a commission during the uncertain period after German Annexation began. We are unable to tell whether the blueprint, of a bedroom suite, represents an actual fabrication of the furniture shown.

The illustrations show the latter stage of Czech art deco design. The cabinet furniture for living areas is now integrated in units containing desks, display cupboards and shelves, but still retaining broad masses of quarter veneer. The bedrooms use lighter woods in preference to the darker woods of the other rooms.

63. [TOWN PLANNING - PALESTINE]. KENDALL, Henry. VILLAGE DEVELOPMENT IN PALESTINE during the British Mandate ... in Collaboration with K. H. Baruth. London, Waterlow & Sons for The Crown Agents for the Colonies, 1949. **£ 200**

SOLE EDITION. 4to, pp. 84; 15 leaves of half-tone plates and plans, folding map and another map plotting the of Arab, Christian and Jewish towns, settlements and villages; original cream cloth, lettered in red, printed book label of Oxford University Institute of Colonial Studies with their withdrawn stamp.

An uncommon work covering the work done to improve villages and land development under the British Mandate.

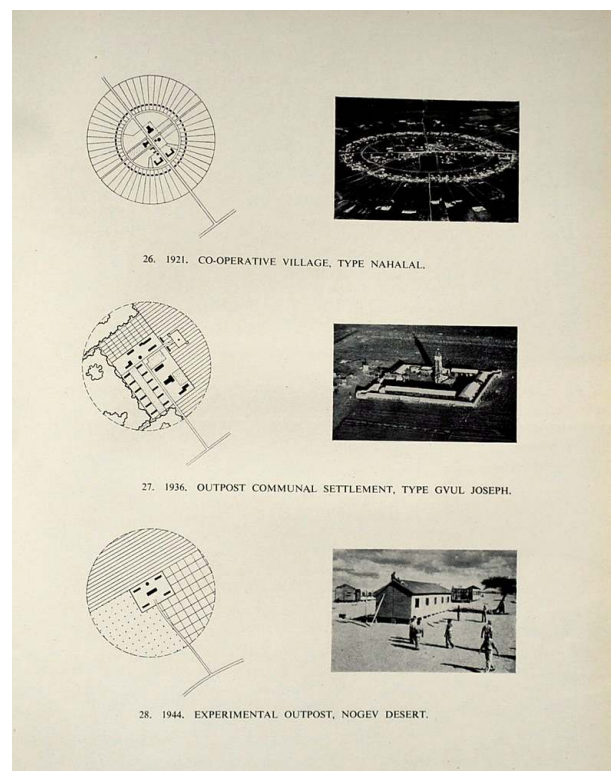
The book deals first with general proposals for housing and physical planning in the Samaria District, exemplified in detail with a study of the hill village of Salfit. The plan for Salfit provides for such improvements as roads and paths, suitable schools, clinics, and other public buildings, and for fruit cultivation and afforestation. The second section on Jewish settlements follows, in which their history and variety are briefly traced together with a short account on the measures taken to secure some control over the development of the settlements north of Tel Aviv.

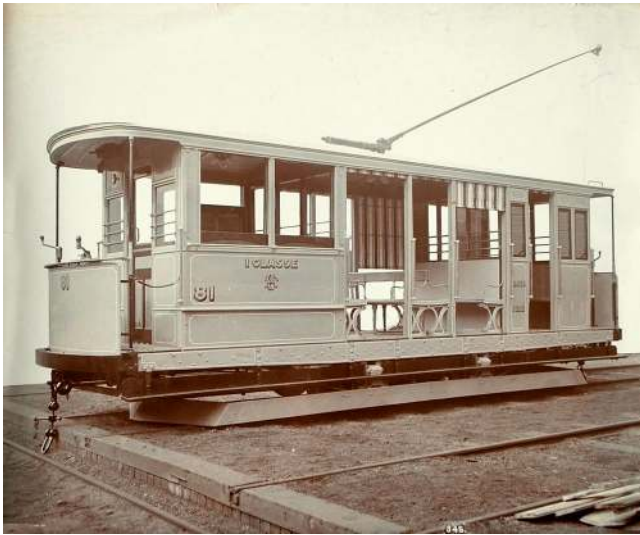
More than half the book consists of appendices, many of which deal with soil conservation. The book is well illustrated with aerial photographs, views of buildings, both existing and proposed, and a numerous plans.

OCLC locates only one copy in America, at New York University.

64. [TRAMWAYS]. UNITED ELECTRIC CAR COMPANY. A COLLECTION OF 53 ORIGINAL PHOTOGRAPHS built for various tramway companies in Britain, the Empire and Latin America. Preston, [c. 1905]. **£ 750**

Most of the photographs stamped with the company name in red ink on the verso.





In 1898 the Electric Railway and Tramway Carriage Works Ltd. (a subsidiary of a partnership of two Glasgow merchants, W. B. Dick and John Kerr, formed in 1875) took over premises formerly occupied by the North of England Carriage and Iron Co. (1867-78). The company grew with the development of the world market in electric urban tramway systems, and in 1905 changed its name to the United Electric Car Co Preston Ltd.

The trams depicted in the photographs were destined for: Ashton under Lyne; Birmingham; Blackpool & Fleetwood; Bradford; Brighton; Burnley; Cardiff; Doncaster; Huddersfield; Hull; Isle of Man; London; Manchester; Mansfield; Rochdale; Rotherham; South Lancashire; South

Shields and for shipment abroad: Alexandria & Ramleh - with the rear seating reserved for the Harem 'II Class'); Anglo Argentina; Asuncion; Athens; Bahia Blanca; Batista Campos; Belém, Brazil; Bucharest; Calcutta; Cape Town; Monte Video; Nueva Córdoba; Para; Suriname and Porto Alegre.

65. TURNLEY, Joseph. REVERIES OF AFFECTION. In memory of that good and beloved prince His Royal Highness the late Prince Consort who departed this life on the Fourteenth day of December 1861. London: Dalziel Brothers, Camden Press, 1868. **£ 385**

4to; pp. [xii], 85, [1]; text with printed gold border, 4 photographs; original decorated red morocco, the upper cover lettered with 'In Memoriam' by Riviere, gilt edges; inscribed Mrs H.B. Arnold With the Authors Kind respects Joseph Turnley, Rochfort Tower, Selhurst Park, 21 Dec. 1868

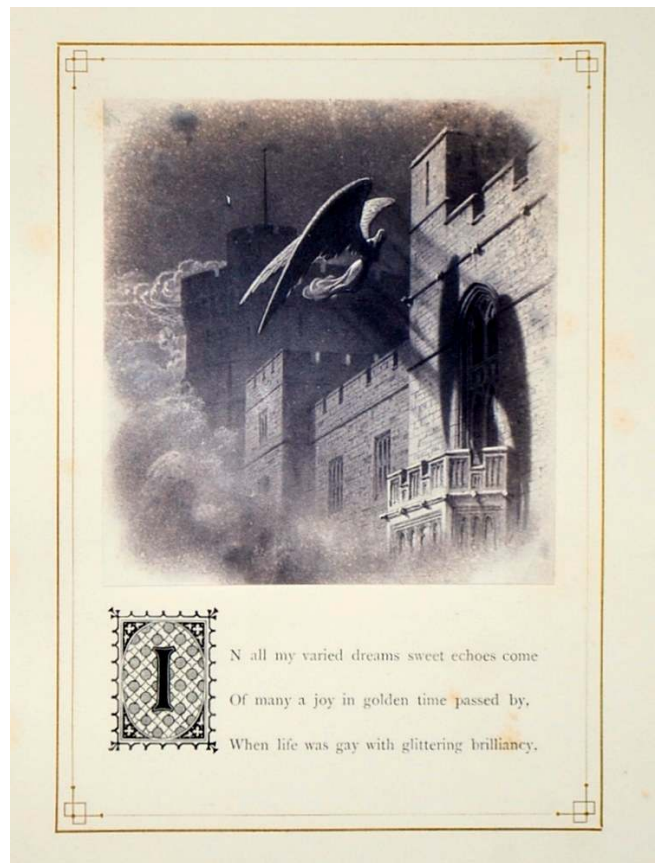
A strange work that lies in realm of necrophilia within Victorian art and poetry.

Joseph Turnley was a Justice of the Peace and Deputy Lieut. for Middlesex, Westminster and the Tower of London. As Master of the Merchant Taylor's Company he came into contact with Prince Albert who was one of their members. Clearly Albert made a deep impression on Turnley and stirred him to produce his own 'In Memoriam' for Queen Victoria.

The poem is divided into four 'Reveries' each based on a suitable biblical text with a coda on the 'Visitations of Angels.' This costly production with gold borders and illustrated with photographs redolent of Henry Peach Robinson's work in photomontage was possibly only for presentation to friends and family. A copy was presented to Queen Victoria and her secretary 'had the honour of placing it in Her Majesty's hands. The Queen desires me to express her thanks to you for your attention in causing so beautiful a work to be prepared for her acceptance.'

The Queen did not note the presentation in her journal and no one to our knowledge has thought to analyse the text too closely; still an unusual and curious work.

The Truthful Lens 174



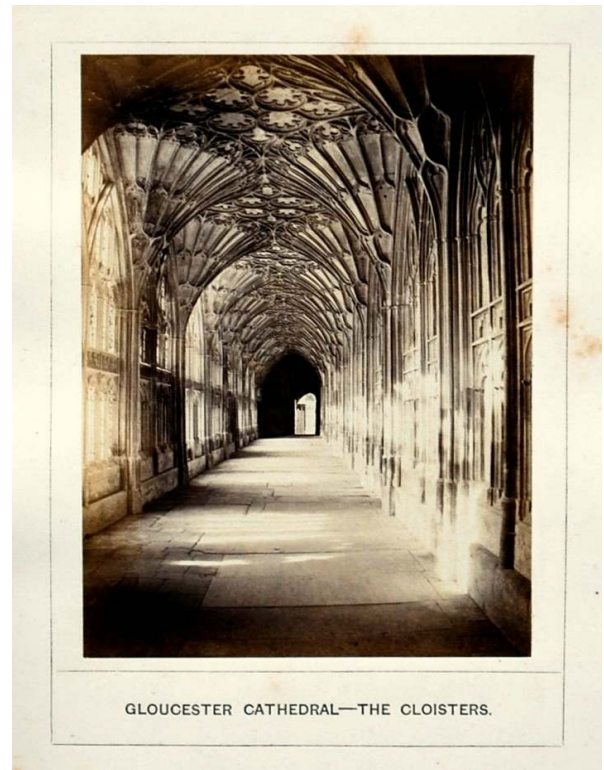
66. WILSON, George Washington. PHOTOGRAPHS OF ENGLISH AND SCOTTISH SCENERY ... GLOUCESTER CATHEDRAL. 12 Views. Aberdeen: 24 and 25 Crown Street. 1866. £ 350

4to, ff. 14; 12 photographs each mounted on a card with printed title; some leaves somewhat spotted; with a print of the cathedral pasted on the front free endpaper; original bevelled green cloth, upper cover lettered in gilt.

The views of the interior are important as they show the cathedral before the extensive restorations of 1873 to 1890, and 1897, that were carried out by Sir George Gilbert Scott (1839 - 1897).

Gernsheim notes that the copy that he recorded was undated but he made the correct assumption in ascribing to it the a publication date of 1866.

Taylor, Roger. *George Washington Wilson*, Aberdeen, 1981; Gernsheim 309.



67. WILSON, George Washington. PHOTOGRAPHS OF ENGLISH AND SCOTTISH SCENERY ... STAFFA & IONA. 12 Views. Aberdeen: 24 and 25 Crown Street. 1867. £ 350

4to, ff. 14; 12 photographs each mounted on a card with printed title beneath; original bevelled green cloth, upper cover lettered in gilt.

A fine example from Wilson's series of *Photographs of English and Scottish Scenery*. By the 1860s with a growing tourist market steamers provided a 12 hour trip with a one hour stops at Iona and Staffa, Wilson seems to have taken slightly more time and can be seen in three of the photographs sporting his signature 'Tam o'shanter hat' and magnificent beard.

'Following the success at the 1862 International Exhibition and after the introduction of the cabinet and album prints, Wilson began to think of other ways in which he could extend the range of his photographic activities. He was already experienced in the tastes of the photograph-buying public and was well experienced in the tastes of the photographic-buying public and was well aware of their preferences for certain views and the way in which these grouped themselves within particular regions... The first two volumes of a much longer series were published under Wilson's name in 1865 with the general title *Photographs of English and Scottish Scenery*, These slim green volumes each carry twelve photographs accompanied by a page of text written by Wilson, who relies on a mixture of his own experience and guidebook for descriptions.' (Taylor p. 128)

Taylor, Roger. *George Washington Wilson*, Aberdeen, 1981; Gernsheim 309.



68. WILSON, George Washington. PHOTOGRAPHS OF ENGLISH AND SCOTTISH SCENERY ... EDINBURGH. 12 views. London: Published by A. Marion, Son, & Co., 22 and 23, Soho Square. 1868 £ 850

4to, pp. ff 16; twelve mounted albumen photographs; each plate accompanied by descriptive letterpress; original green cloth, upper cover panelled in blind and lettered in gilt; some minor old damp marks to cloth

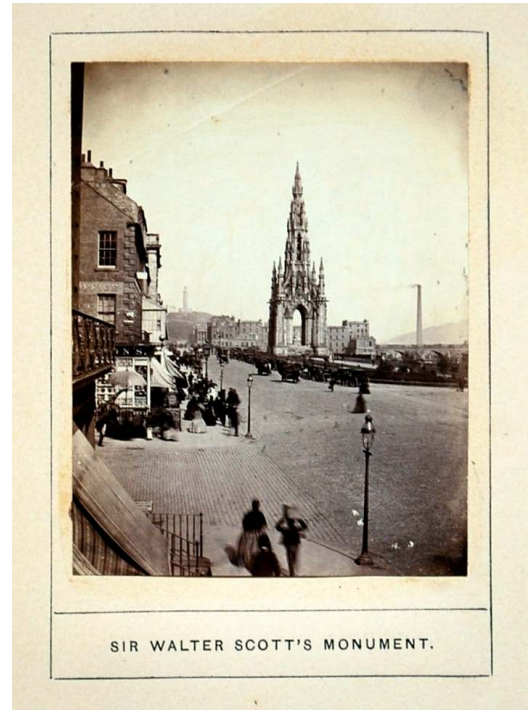
A fine publication of Wilson's views of Edinburgh including photographs of Edinburgh from Calton Hill, Sir Walter Scott's Monument, Edinburgh Castle and Holyrood Palace.

George Washington Wilson (1823-93), born in the North East of Scotland, went to Edinburgh and then London in the 1840s to train as a portrait miniaturist. He became established in Aberdeen in the 1850s as an 'artist and photographer', and quickly made a name for himself among the middle classes and landed gentry. He soon moved into landscape photography and, thanks to the proximity of Balmoral, developed a royal connection which remained throughout his career.

With his photographer's tent, his glass plates and chemicals and Dallmeyer camera, he made numerous forays into the scenic heart of the Scottish highlands and islands, as well as many other sites on the UK mainland (as far south as the English Channel) and even parts of Northern Ireland.

Throughout, Wilson demonstrated technical and commercial acumen, and, by the early 1880s the company he founded had become the largest and best known photographic and printing firm in the world.

This issue not in Gernsheim *Incunabula*, but see 303.



69. WILSON, George Washington. PHOTOGRAPHS OF ENGLISH AND SCOTTISH SCENERY ... TROSSACHS AND LOCH KATRINE. 12 views. London: Published by A. Marion, Son, & Co., 22 and 23, Soho Square. 1868.

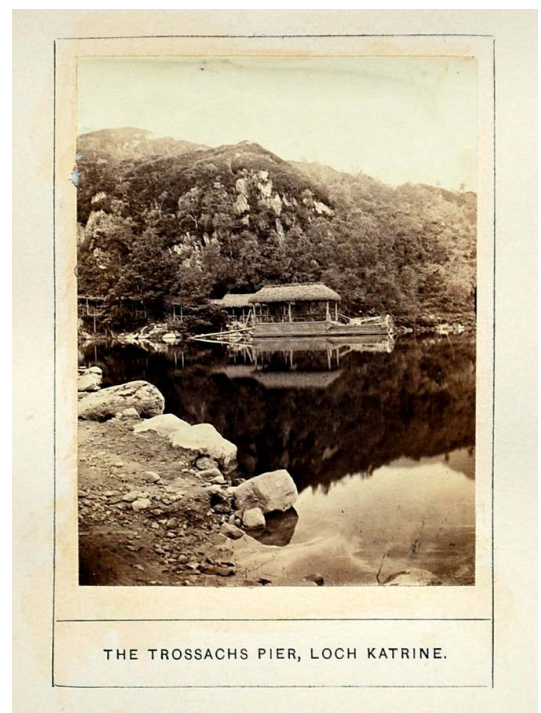
£ 450

4to, pp. 16; twelve mounted albumen photographs; each plate accompanied by descriptive letterpress; some minor chipping to pages edges, otherwise clean throughout and photo's in good original state; original green cloth, upper cover panelled in blind and lettered in gilt, expertly recased with the original spine laid down, some minor surface wear, but nevertheless, still a nice copy.

A fine publication of Wilson's views of the Trossachs and Loch Katrine including photographs of the Trossachs Hotel, The Pass of Beal-ach-nam-bo and Ellen's Isle, Loch Katrine, made famous by Sir Walter Scott as the chief seat of action in the *Lady of the Lake*.

According to Gernsheim this is the second edition, the first appearing in 1866.

Gernsheim 308.



70. [WORTHINGTON, Thomas, architect] FIELDHEAD, CRUMPSALL LANE, MANCHESTER. Manchester: J. Ambler, photo., 5 Market St., [c. 1905]. **£ 550**

Small oblong folio, 12 mounted half-plate photographs mounted on card; black morocco album, upper cover lettered in gilt.

The album records the first family home designed and built by the important Manchester architect Thomas Worthington (1826-1909)

Although the album was produced by a later tenant the exterior and interior of the house must have looked very much the same when Worthington moved there with his wife in 1863. The villa, which is no longer extant, is a pretty example of mid-nineteenth century Italianate brick building built in the leafy suburbs.

Worthington six years later moved Broomfield, Alderley Edge coincidentally his first commission, where he lived for the rest of his life.



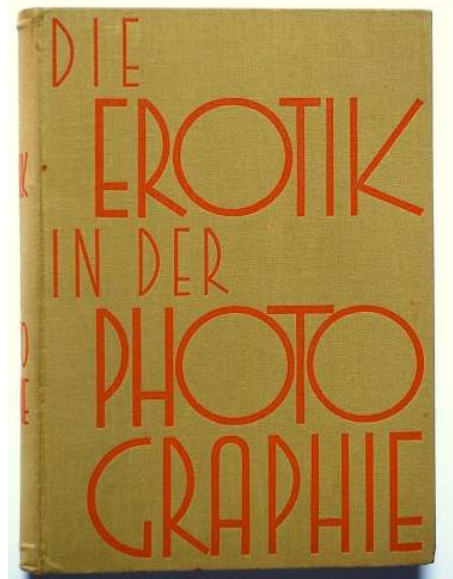
The album includes two exterior views - possibly taken when Worthington was resident, three view of the drawing room, two of the hall and stairwell, two views of the dining room, two views of the principal bedrooms and a view of the first floor landing.

71. WULFFEN, Erich, Erich STENGER, and others. DIE EROTIK IN DER PHOTOGRAPHIE. Die geschichtliche Entwicklung der Aktphotographie und des erotischen Lichtbildes und seine Beziehungen zur Psychopatia Sexualis. Vienna, Verlag für Kulturforschung, [1931] **£ 200**

FIRST EDITION. 8vo, pp. 252, [4], [2, advertisement], numerous illustrations in the text and on 30 plates, some in colour; original publisher's yellow cloth spine and front cover lettered in red; in the original cardboard slipcase.

This volume examines erotic photography, its history, recent trends, and its relation to film, advertising and psychology. In 1932 followed two appendix volumes, which are even harder to find than the main volume. Many of the nineteenth-century erotic photographs are from the co-author Erich Stenger's own collection.

OCLC locates three copies in America, in the Art Institute of Chicago, the Getty, and at Stanford.



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