

Sanctuary Books  
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ALBUMS  
&  
BOOKS  
with Original  
Photographs

May 2015

item #18

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AFRIKA. Cape Town and South-West Africa, 1931.



Stab binding, bound with grey ribbon, patterned cloth over boards (13" x 9.25") with handwritten titles on front board; contains 19 grey heavy cardstock leaves, each featuring numerous b/w photographs (more than 150 in all, average size is 3" x 4.25") affixed to rectos and versos with photo-corners, most of them labeled by hand, in German (with some English). Boards a little rubbed and scuffed, else fine.

A lovely young African woman, wearing robes, a turban, and a necklace, clutches a pipe in her teeth and poses for the camera in front of a thatched roof house. The photograph bears the handwritten label, "Basutofrau aus dem Hinterland von East London." So begins this collection of images – photographs taken by the author, and postcards – of Cape Town and South-West Africa in 1931. It offers a nice balance of the personal – with images of the author's friends at picnics, hiking (with men in suits and hats, and the ladies in dresses and high-heeled shoes!), on ship, and watching street performers – and the more broadly interesting streetscapes and landmarks. (The African people, it seems, were also generously willing to smile for the camera.) Postcards have labels printed in English, identifying Camps Bay, Chapman Peak, government buildings, memorials, etc., and the photographs taken by the author usually identify the place and date (tidy penmanship, in German, and often with a quip). Though a few of the author's photographs are a little blurry or over-exposed, most are nicely composed — and all of the images (photos and postcards) are bright and clean. A pleasing amalgam. (#D1432)



{ 2 - African Americana }

### Collection of Early-20th Century Photographs

Group of 43 photographs, including studio portraits (some mounted), real-photo postcards, photo booth and casual family snapshots; silver prints, ranging in size from 1.5x2 to 6.5x10.5 inches. Some are captioned on the verso, providing a date or last name (Manley, Tinsley, Lomax, Williams), but most are mysterious, unlabelled images. Some of the portraits list the studio name James Bushnell, based in Seattle and Portland, another is

captioned "Adair / L.A."; the real-photo postcards list Portland; one portrait is stamped Madison, Montana. A Cadman palm tree appears in the background of a few family snapshots. Some photos have been removed from albums, with paper remains on the verso. So it's difficult to say what unites this group, besides curiosity and charm. Spanning decades, from the late-1800s, up to about 1950, with the 1930s slightly in the majority. Includes many generations of children, women, and men. A nice look at different eras and styles of clothing and hats. (#D11295)

\$350



{ 3 - African Americana }

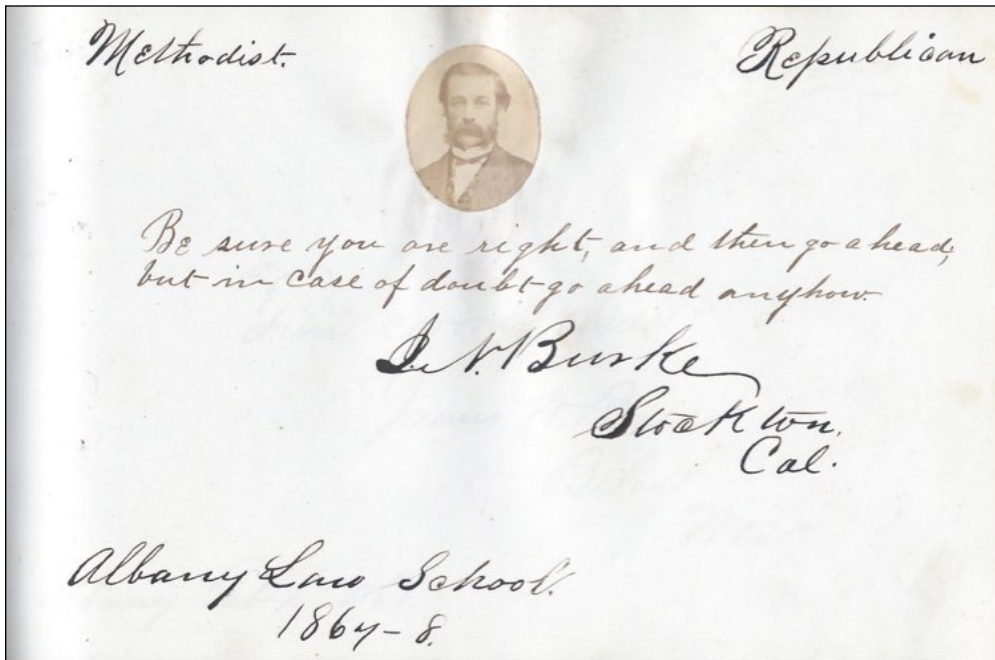
**Group of WWI and WWII-Era Photographs of African-American Soldiers, c. 1914-1945.**

Group of 24 photographs, silver prints, including real-photo postcards, 2 photo-mechanical postcards (one of which reads "Colored Troops at Camp Lee, VA," the other shows an Army reception center in New Cumberland, PA), and 1 tintype; ranging in size from 2.5x3 to 5x7 inches. Some photos a little faded or yellowed with age, but condition is generally VG+ or better. Includes individual and group portraits of uniformed soldiers; some casual snapshots of soldiers mugging for the camera with cigarettes, guns, and horses. A few are inscribed (usually offering little more than a first name); a few have been removed from albums with adhesive and/or paper remains on the verso. (#D11296)

\$375







{ 4 - Albany }

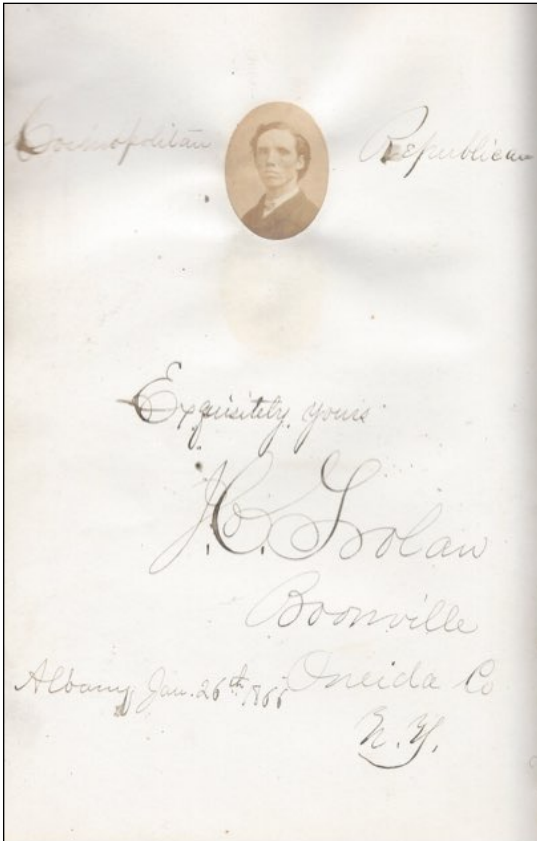
Albany Law School Class Album. New York, 1868.

Full brown morocco, boards ornately ruled in gilt, "Autographs" stamped in gilt on upper board; oblong 8vo (198 x 127 mm); contains 78 small albumen photographs (each about 30 x 35 mm) of law school students and faculty, mounted usually to the recto but, sometimes, also to the verso. All are signed by the subject, usually also listing his religion and political affiliation, and sometimes including an inscription. The first 3 leaves are signed by the founders of the school, Ira Harris, Amasa J. Parker, and Amos Dean. Many of the students went on to have distinguished law careers -- probably very, very serious careers. An album so humorless that it's funny, one student lists his religion as "liberal" and his political affiliation as "rad rep"; another is a "free thinker" and "democrat"; another is "epis" and "1/2 Republican." The final leaf is reserved for "Jeremy Alexander, The Janitor." Some fabulous 19th-century hair-styles on display. Binding a bit scuffed. Contents fine. (#D11316)

\$650



Albany Law School Class Album. New York, 1866.



Full morocco, "Autographs" stamped in gilt on upper board; 8vo (130 x 195 mm); contains 138 small albumen photographs (oval, each about 32 mm at the longest diameter) of law students and faculty, mounted to the recto and verso. All are signed by the subject, sometimes also listing his birthplace, religion, and political affiliations, and sometimes including an inscription. The first 3 leaves are signed by the founders of the school, Ira Harris, Amasa J. Parker, and Amos Dean.

Contemporary plain paper covering (home-made dust jacket), signed by A. J. Clarke, and with a laid-in letter 1867 addressed to him by John T. Pope and G. M. Thompson, who became lawyers in the city after graduation. The letter lays out what Clarke ought to expect in terms of practicing in NYC (what his expenses might be, where to find a room), and offers a little gossip on some fellow classmates. Worthy of further study -- this album includes students who went on to have distinguished legal careers, and it's interesting to see where they came from and (occasionally, via the letter) where they wound up. Binding worn and a bit warped (perhaps due to water-damage); home-made dust jacket soiled and torn; slight wave to text block. Contents, however, remain nice and bright. (#D11317)

\$950

LAW OFFICE OF  
POPE & THOMPSON,  
No. 17 Nassau Street.  
NEW YORK, Feb. 11<sup>th</sup> 1867

A. J. Clarke  
Dear Sir.

It was with much pleasure that I, to day received your letter, informing me as to your location & as since we left Albany, I had lost all trace of you. When I last saw you I expected to have been in Maryland within a month; but on further investigation the prospect did not seem as favorable as when I first determined to locate in Cambridge, and not having any other available opening fixed upon, I finally came to this city. Pope came here shortly after, & after staying a few months in offices near each other, we

concluded and take We come 1 <sup>st</sup> of Dec to start but once hard little expenses Pope says the local two very flights to pay ex but think that. If & room any amount will stay board re \$12 in the going into a good the N. Y. probably	and has means, as most are. The for week being in spoke a should gone a find to If you as to pay man you would a plenty the acquaint & that surplus is very not an fully ex on recei you to	Tom Ingraham, Darling, Finny, Blauvelt, & Beardsley are in the city, also Sawyer who has formed a partnership with an established lawyer. The others are in offices some as managing clerks, with the privilege of trying any cases of their own. Bassett is in Simsbury, Conn., and succeeding fairly. Kitchel is married & in Milwaukee, Wis. Hollister is in Hannibal, Missouri, Kumbay is in New Haven, Conn., and doing well, as Atty & Real Estate agent. His father is with him in the latter branch. Pope sends regards Yours &c G. M. Thompson
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{ 6 - Apes }

Delisle, **Extra-Illustrated Volume on the Orangutan: Notes sur l'Osteometrie et la Craniologie des Orang-Outans**. Paris, 1895.

Extract, "Nouvelles Archives de Museum, Memoire sur l'Orang-Outan" pp. [83]-114, extra-illustrated with 22 engravings, lithographs, half-tones, and 9 mounted albumen photographs by an anonymous photographer. Bound in contemporary calf-backed marbled boards; spine ruled and lettered in gilt; tall 4to (241x305 mm); with images ranging from 108x152 to 165x152 mm. Spine sunned; edges of boards a bit scuffed.

A study of the orangutan, with large albumen photographs of taxidermic orangutans on display, a large albumen of the sculpture "Orangs-Outangs et Sauvage de Borneo", 2 chromolithographs of Maurice and Max, the orangutans housed at the zoo in the Bois de Boulogne. (They fascinated the Parisian public and it is said that they had more than 35,000 visitors in 1893.) (#D11311)

\$3,750

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{ 7 -Auction Catalogue }

[Denison, Christopher Beckett]; [Messrs. Christie, Manson, and Woods]. First Portion. **Catalogue of the Valuable Collection of Pictures, Works of Art, and Decorative Objects of Christopher Beckett Denison, Esq., Deceased**, late of Upper Grosvenor Street; Which (by Order of the Executors) Will be Sold by Auction, by Messrs. Christie, Manson & Woods, at Their Great Rooms, 8 King Street, St. James's Square, on Saturday, June 6, 1885, and Following Days, at One o' Clock Precisely. [WITH] Second Portion... Saturday, June 20, 1885... [WITH] Third Portion. Catalogue of the Valuable Collection of Works of Art, Sculpture, Decorative Furniture, and Old French Tapestry, Silver and Silver-Gilt Plate, Jewels and Bijouterie... Tuesday, June 30, 1885. London: Messrs. Christie, Manson, and Woods, 1885.

Half mottled green cloth and printed paper over boards, gilt-stamped lettering on spine; small 4to (162 x 255 mm); pp. [2] (title-p., conditions of sale), 283, plus 33 Woodburytype photographic prints (120 x 192 mm), each numbered in pencil on the mount. Three portions of a massive auction, bound together by R. S. Buffery of Mortimer Street. Boards rubbed and scuffed, mostly along the edges; tidy marginalia, in ink, throughout, usually just recording hammer prices, but also some occasional underlining.

Auction catalogue of 3354 lots, detailing the extensive art collection of British colonial administrator and Conservative politician, Christopher Beckett Denison (1824-1884). (#D11315)

\$750





**Group of photographs and ephemera relating to automotive pioneer George Baldwin Selden.**

This collection includes (1) a family photo album depicting Selden circa 1885; (2) a carte-de-visite of Selden circa 1871; (3) three handsome mounted albumen photographs circa 1910, presumably depicting Selden cars; (4) a later photograph of a Selden motor truck; (5) a photostat copy of a legal illustration, "Comparative Scale Drawings of Selden Vehicle"; and (6) a 1920 company pamphlet titled "Yesterday Today Tomorrow." The photo album (1), contains 18 cartes-de-visite, showing men, women, and children, identified by name (in a contemporary hand, in ink); family names include Woodruff, Tomlinson, Sayre, Drake, Rogers and -- of course -- Seldon. The single carte-de-visite of Seldon (2), was taken by O. F. Weaver of Chicago; a handwritten notation on the verso indicates that it was taken in 1871 as the fire of October 8, 1870, "closed his business venture barrel hoop machinery." The mounted albumen photos (3) range in size from 5.75x7.5 to about 7.5x9.5 inches, in excellent condition, on heavy dark grey mounts with wide margins; showing a couple or a group of gents in Selden cars; it is charming to see onlookers peering from the windows of the building in the background. A single photograph, c. 1915, 6.5x4 inches, shows a Selden motor truck (4), loaded with Brass Goods from Henry Wray and Sons. Photostat copy (5) of a legal illustration (18.5x7.5 inches, with flattened creases from folding, and a little smudging), shows comparative scale drawings of Selden Vehicle, with 2 H. P. Engine of Selden, and of Brayton, Otto, Otto-Langen, and Lenoir; showing single- and 3-cylinder engines, and listing the weight, speed, and horsepower of the engine. The company pamphlet (6) offers of 4 different Selden trucks, plus text.

George Baldwin Selden (1846-1922) invented an early lightweight combustion engine intended for use in a four-wheeled vehicle, and applied for a patent in 1879. This gives him some claim to be the inventor of the automobile. The patent went through years of legal challenges before being granted in 1895, and then faced further decades of lawsuits from Henry Ford and others, eventually suffering defeat in 1911. In the meantime, he launched the Selden Motor Vehicle Company in 1905, moving into truck manufacture after his patent defeat. (Selden trucks are shown in the aforementioned pamphlet, "Yesterday Today Tomorrow.") (#D11847)

\$950





{ 9 - Bicycles }

**Collection of Late-19th and Early-20th Century Photographs of Bicycles.**

Group of 19 images of bicycles. Just one image of a woman with a bicycle, the rest are images of men or, in a few cases, small boys, with tricycles, high-wheel (or penny-farthing) bicycles, and safety bicycles. It includes 4 unframed tintypes (about 60 x 85 mm); small framed tintype (95 x 80 mm, with original frame); larger framed tintype (120 x 155 mm, with original frame); 2 small mounted albumen prints (about 60 x 100 mm); 9 mounted albumen or silver prints, including 4 cabinet cards from Newark (New Jersey), West Garner (Massachusetts), Hartford (Connecticut), and Brussels (Ontario), ranging in size from about 90 x 125 to 110 x 165 mm, including mounts; 2 silver print postcards (85 x 130 mm).

Condition is generally VG+ or better -- just some light rubbing here and there, and occasional over-exposure or fading -- but images are overall nicely composed, exposed, printed, and preserved. (#D11292)

\$1,200



{ 10 - California }

**Early-20th Century Photo Album, Silver Prints.  
California, 1914.**

More than 50 b/w or sepia silver prints, affixed to the recto and verso of disbound black leaves (175x134mm); photos range in size from about 10x15mm to 115x70mm, and some are captioned directly on the photo. Photographs are nicely composed, tho our amateur photographer makes occasional mistakes in focus or over/under-exposure. Occasional faint silvering, but prettily so. A fun collection of snapshots, offering a nice look at men and women's fashions of the period, as well as some pretty shots of date palms, and the south hills of Pamona. Primarily given over to portraits of friends and family, most labelled with the person's name (either in white ink below the image, or on the image itself), and all in the spirit of fun (a few shots include a burro names "Spuds"), if not the best taste (another image, showing a group of girls eating watermelon, is captioned "Pickaninnies"). A nice collage of little thumbnail portraits graces the final leaf. (#D9225)

\$125





{ 11 - Cyanotypes }

**Cyanotypes of New Bedford, Massachusetts, c. 1900.**

Six heavy cardstock leaves (oblong, 280 x 200 mm), bound with ribbon. "New Bedford" in calligraphic handwriting on first (cover) leaf; the remaining 5 leaves with tipped-on cyanotypes (173 x 120 mm), captioned in ink in the bottom margin. Front and rear cover a bit foxed, else fine. Beautiful views, beautifully printed, they include: Purchase Street City Block; City Library, William and Pleasant Street; Union Street Looking East; Orchard Street, Looking South; The Wharf and Dismantled Whalers. An elegant little keepsake. (#D9235)

\$375

{ 12 - Dance Card Cases }

**Franck, M. Bernard. Collection de 124 Carnets de Bal du XVIIIe Siecle, Formee par M. Bernard Franck, a Paris, de l'annee 1875 au 23 avril 1902.** Paris: Gerschel, Photographie, [1902].

Contemporary full dark green morocco, gilt-stamped lettering and ornament on upper board and spine, a.e.g.; 4to (279 x 324 mm); contains 263 mounted carbon print photographs on 67 leaves of hinged cardstock. One of only 20 copies, this one inscribed by Franck to J. P. Morgan. Binding a bit scuffed, mostly along joints and edges of boards; slight wave to text block.

Carnets de bal were cases used to house dance cards. Ornatly jeweled, often made of precious metals and decorated with enamels, stones, and more, they were issued for royal and aristocratic balls. The photographs in this sumptuous tome show a painted portrait of the collector, two full-page photographs of the entire collection, and 260 shaped carbon prints, arranged 4 per page, showing the front and back of each carnet. The verso of each leaf has printed text describing the items on the facing page. Printed in red and black, each entry describes the construction of a case, its previous owner, and the period of its use. The photographer, likely Mathias Gerschel, was active in Strassburg in 1891. (#D11310)



\$5,000





{ 13 }

Early-20th Century Photo Album of **Epic Picnickers**.  
America (likely northeastern United States), c. 1900-1910.

Heavy cardstock wraps; oblong (205 x 145 mm); contains 25 b/w photographs (110 x 70 mm, with thin white border) attached to the recto and verso of black leaves, via silver photo-corners (and, as such, removable). Images of a group of men, women, and children who appear to travel from one scenic location to another, picnicking, and generally having a most excellent time. Their car is prominently featured, and a few images show a man feeding a deer -- otherwise, they picnic. Picnic in front of a church, in front of a castle, in front of a large house, in front of a hotel, oceanside. Their numbers change from groups of 4 up to 9, with smiles and hijinks all around. (#D9224)

\$125



{ 14 - European Travel }

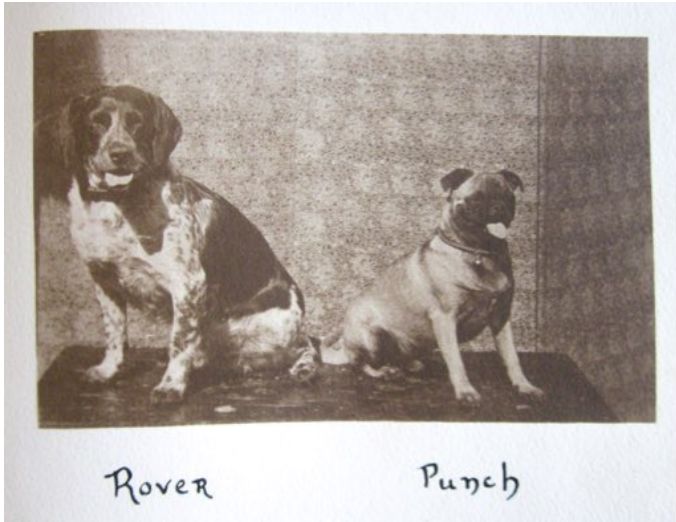
**Photo Album Showing France, Italy, and  
(possibly) Spain, c. 1910.**

Full green leatherette; 4to (198 x 268 mm); contains 92 platinum prints (116 x 92 mm), each inserted into window mounts on recto and verso of heavy leaves. Only two include handwritten captions in the lower margin, "Harbour St. Jean de Luz." Accomplished amateur album depicting sites in France, Italy, and possibly Spain, including typical tourist destinations (castles, abbeys, ecclesiastical interiors, hilltop towns, formal gardens, and more). Contents are fine -- photos are nicely composed, exposed, and printed. Binding just a little rubbed at spine tips and along edges of boards. (#D11321)



\$475





{ 15 - Family }

**Edwardian Manuscript and Photograph Album. England, 1913.**

Signed full contemporary morocco, initials "E. P." and date stamped in gilt on front board; 225 x 150 mm; hand-illuminated Edwardian manuscript and photograph album titled, "Book of Memories." Belonging to John Paget, this book is a testament to the domestic pleasures of country life, with photographs of country houses (inside and out), garden and landscape views, children, horses, dogs, and fox hunting scenes. Carefully executed illuminated manuscript pages have been added, along with an occasional watercolor or pastel crayon drawing. Places include Oxon Hoath, Shopwyke House, Mount Pleasant, Leigh Park, Sulby Hall, and others. A little scuffed along joints and edges, otherwise fine. A lavish volume. (#D7503)

\$1,500

{ 16 - Fashion }

**Gunal Erkose Sample Books. Istanbul, c. 1970s.**

Red card wrappers with "Gunal Erkose" stamped in gilt on front cover; two volumes, 4to; unpaginated, with b/w photographs (27 in one, 23 in the other) tipped-onto black leaves with printed frames, and handwritten prices below (e.g. Fob Istanbul US \$34). Covers a bit scuffed; slight wave to text block. A fun time capsule of early 1970s Turkish leather fashions for men and (primarily) women, modeling outer wear and jackets, dresses, and pant suits. (#D6222)

\$2,000



{ 17 - Flowers }

Robert, C. (photographs).  
**Societe Nationale d'Horticulture de France,  
Exposition Generale. Paris, c. 1900.**

Half black calf and mottled green cloth, gilt-stamped lettering on upper board; oblong folio (381x280 mm); containing 71 mounted photographs by C[onstant] Robert of 65 Avenue de la Bourdonnais (credited on the front board), of a French exposition of orchids, roses, lillies, irises, bonsai trees, and fruit. 57 platinum prints and 14 silver prints, ranging in size from 89x127 to 164x229 mm, mounted to sheets (creating a thin border of beige, white, or pale grey) and heavy grey boards, arranged 1 to 4 per page, recto only. A lavish album, just a bit rubbed along the edges.

The Paris horticultural society originated in 1827 and, as it grew, became the Royal Horticultural Society (1835), then, in 1885 the "Societe Nationale d'Horticulture de France." The exposition portrayed here was extensive and possibly associated with one of the great international French expositions of the turn of the century. All but two images

are interior photographs of plants or displays, including close-ups of specific blooms, arrangements of fruit, wide views of the room, and an array of Bonsai trees in Oriental ceramic pots. (#D11309)

\$1,800

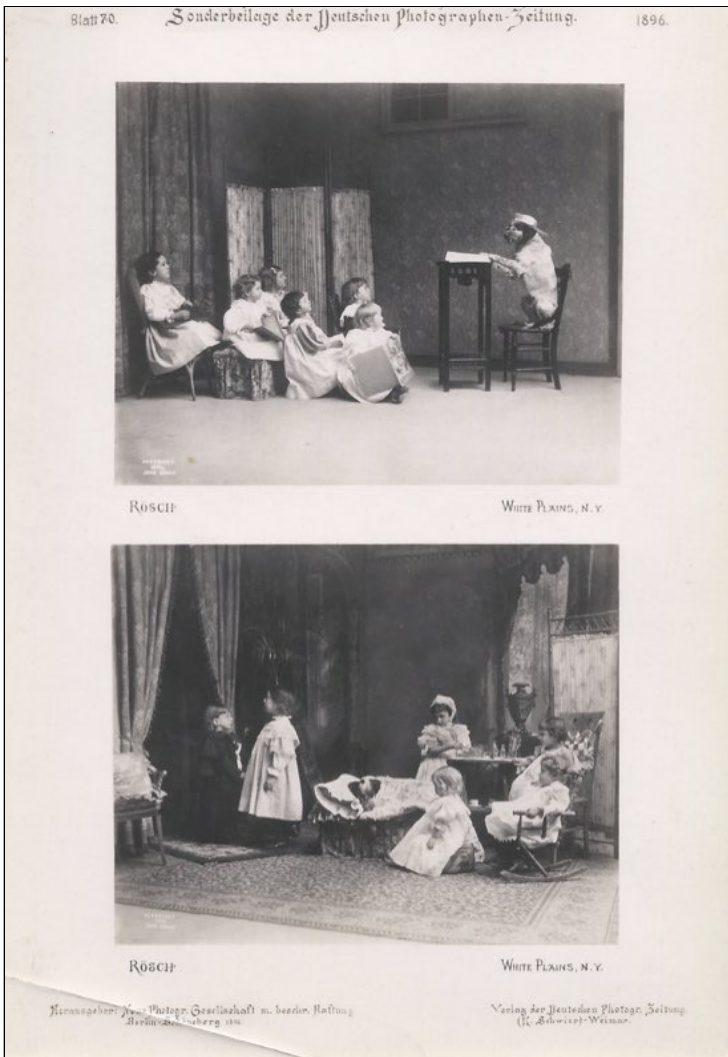




**Internationale Musterblätter von Portrait-Aufnahmen, Sonderbeilage der Deutschen Photographen Zeitung.**  
Berlin / Weimar: Neue Photogr. Gesellsch / Deutschen Photogr. Zeitung (K. Schwier), 1896-1897.

Cloth and decorative paper portfolio, "Internationale Musterblätter von Portrait-Aufnahmen" stamped on front board; contains 49 silver print photographic plates (6x9 inches), with 3-9 images per sheet; loose, as issued. Commercial portraits and images of European theatre performers, with the plate number and date in the plate. Some show good humor -- a classroom of children being taught by a dog, men drinking, a woman peering through a tennis racket, and the like. Portfolio soiled and worn. A few plates very lightly chipped along the edges, but contents are generally VG+ or better. (#D11320)

\$475



{ 19 - Looking Mighty Handsome }

Three Albums of Portraits by the H. G. Borgfeldt Photography Studio of Brooklyn, New York, c. 1900.

Contemporary green morocco, gilt-stamped lettering and ornament in spine compartments (5 raised bands); 3 volumes, 120x190mm; containing a total of 37 silver prints (92 x 140 mm) mounted to the recto only of grey heavy cardstock leaves, with the name of the studio blindstamped in the lower right corner of the mount. Features one mustachioed gentleman "trying on" different postures, identities, and costumes in the studio, including businessman's attire, tuxedos, ethnic costume (sombbrero!), swimming costume (Speedo!). He flexes his biceps, he

smokes a cigar -- he *works it* for the camera. Spine somewhat sunned; some light scuffing along edges of boards. One leaf detached, otherwise internally bright and clean. (#D11289)



\$750

*see also, item #38*





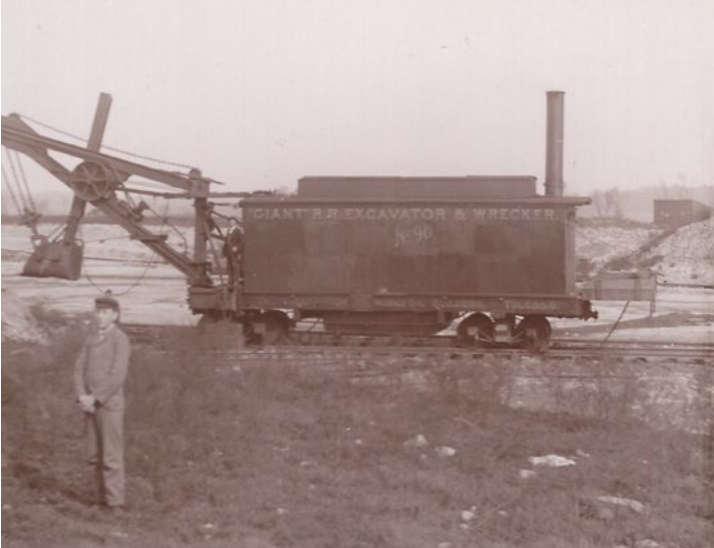
**Photo Albums of Frederick William Huverstuhl. Illinois, 1892-1925.**

Two volumes: (1) Cloth-backed heavy boards (oblong, approx. 13 x 9 inches); with 10 heavy cardstock leaves, with mounted sepia albumen photographs ranging in size from 4-by-6 to 8-by-6 inches. 12 photographs in all, neatly

labelled by hand in the margins. With additional photographs laid-in. Binding a bit utilitarian; or, it ain't pretty, but it's sure sturdy. Boards lightly soiled, bumped along the edges. (2) Cloth-backed marbled paper boards (oblong, approx. 11 x 8 inches); 23 grey heavy cardstock leaves, each with b/w and sepia photographs (albumen prints, silver gelatin prints) mounted on the recto. Photographs are in a range of sizes, many accompanied by handwritten labels -- 45 photographs total, and all are in excellent condition. Huverstuhl's signature on front paste-down, dated 1865, Chicago. Boards a little bumped and scuffed.

A nice portrait of a family, as well as a portrait of Joliet and Peoria, Illinois. Frederick William Huverstuhl (b. Prussia/Germany 1847 - d. 1928, Joliet, IL) was a marble cutter by trade, and the images presented here as so nicely composed, exposed, and printed, that one wonders if photography was another of his artistic pursuits. These albums offer images of his art work and his family, as well as street scenes and landscapes -- including numerous shots of the 1902 Joliet flood and the Flood Control Channel construction in Lockport, IL -- and images from the 1893 Chicago World's Fair. The construction of the flood control channel was of particular interest to Huverstuhl, who took numerous pictures of the excavation, the work site, and the cranes dominating the landscape. (#D4280)

\$950



{ 21 - India }

**Indian Photographs, Winter 1925-1926.**

Grey cloth over boards (9.75" x 7.5") with "Photographs" blindstamped on upper board; 23 grey heavy cardstock leaves, 17 of which feature tipped-on black-and-white photographs (90 images in all, most of them 3" x 4", though some are a bit larger or smaller) with handwritten notations. Fine – a careful and tidy collection of photographs, all neatly tipped-on, labeled, and dated by hand.

Images of Agra, the Taj Mahal, shrines, palaces, schools, streets, tombs, Sikri, Delhi, Tughlagabad, Lahore, camel caravans, Peshawar, bazaars, Khyber Pass, Kashmir – to list everything in this far-reaching journey would be a disservice to the reader. Comprised mostly of landscapes and images of the Indian people, some elements of the personal do crop up here and there: Our author is featured in only one photograph – he sits on horseback with traveling companions, also on horseback, and this 2" x 3" image is labeled "Self / Lottery, Henry / Tommy, Alice / The Wallaby" (ostensibly identifying his friends and their horses); Henry will appear again, tiny against a landscape labeled "The End Pavillion, Chasma Shahi, Henry looking for bear." Where it is light on the candid, it remains a diligent record – every image is identified, and all are crisp and clear, studiously photographed. A pleasing and unique volume. (#D1430)



\$375

{ 22 - Industry }

**Fotografien von Deutsch Industrie und Europäischen Fachmessen, Leitz-Briefordner.**  
Photo Album Documenting German Industry and European Trade Fairs. Germany, 1949-1950.

Two-ring binder with heavy cardstock wraps; oblong, 282x184 mm; contains more than 1200 silver contact prints, ranging in size from about 25x32 to 58x58 mm, mounted to the recto and verso of 130 leaves; most images have a numerical caption in ink, some have longer captions in German. A few leaves loose; some images torn away, leaving either a scuff mark or a chip in the paper; but most pages are complete, and the images that remain are fine.



Photo album of tremendous variety, documenting German industry and European trade fairs. Up-close and aerial views of garden shows, fashions shows, equestrian shows, food preparation, farming, manufacturing, interiors, and more. Highlights the golden age of post-WWII economy in western Europe, showing consumer and office products, as well as industrial factories, heavy machinery (and parts), and generators. Leitz was founded in 1871 by Louis Leitz, who developed and introduced the Leitz-Ordner, i.e., the lever arch file. Subsequently, the now-common round hole in the back of the file was added. (#D11294)

\$1,800



Photo Album of an Early-Twentieth Century Theatre Troupe, Irish Theatre. n.p., 1907-1912.



Morocco over flexible boards, "M. A. K. K." stamped in gilt on upper board; oblong, 13.25 x 10 inches; contains 50 silver gelatin prints (average size about 7.5 x 9.5 inches) in b/w, sepia, or (11) hand-colored, mounted on black leaves (with firmly glued, or loosely attached with a paper-clip). Features images of the casts in full costume (one instance of black face), a variety of stage sets nicely visible -- and, sometimes, the pit, too. The productions seem to range from the small and simple, to large and elaborate Though the troupe remains unidentified, a few typed labels reveal the production and date. They include: The Road to Kildare (March 17, 1909), The Irish Soldier Boy (March 1910), The Rocky Road to Dublin (March 17, 1911), Shaun Aroon (March 17, 1907), Tullaghoge (March 17, 1908), That Rascal Pat (March 17, 1908), Too Many Kings (June 1911), Myles Aroon (March 17, 1912). Four photographs show a library, a sitting room, and church interiors. Boards a little scuffed along the edges. Final leaf and endpaper water-damaged, lightly seeping through to 3 preceding photos; otherwise, all images are in excellent condition. (#LD7190)

\$500

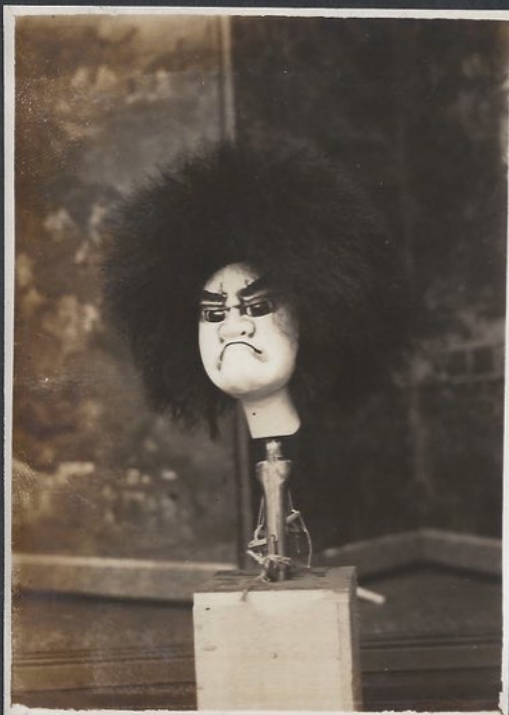
{ 24 - Japan }

**Bunraku Puppet Theater,**  
perhaps, Japan and America, c. 1920s.

Cloth, colored illustration of Bunraku puppet heads mounted to "front" board (if proceeding as though this were a Japanese text); oblong 8vo (279x191 mm); contains two colored woodcuts of costumed puppets and 17 mounted silver prints showing 40 traditional puppet heads used in the Bunraku theater. Images range from 76x102 to 102x140 mm, and are faced by mounted text in Japanese, plus tipped-in handwritten English translations (spelling suggests America) recording the characters, notes, moving parts, and role each puppet plays. The first page reads, "To Dear Miss E. V. Ambrose / To Remember / R. Imai." Boards lightly rubbed, with some light chipping along the edge of upper board's mounted illustration. Only the first photograph is missing, otherwise contents are fine.

Bunraku is a blend of storytelling and puppetry, first developed in Osaka in 1684, and achieving its peak popularity in the 18th century. The puppets are large, usually about half the size of the puppeteer. The main puppeteer wears bright robes and can easily be seen on stage, while his assistants wear black. (#D11312)

\$950





{ 25 - Japan }

**Two Photo Albums,  
Japanese Schools, and School for Girls, 1938.**

Cloth over boards (10.6in x 7.2in), contains 24 black cardstock leaves (48 pp.) with 65 photographs and a newspaper clipping. Photographs (mostly silver gelatins, ranging in size from 1.5in x 2.25in to 4.25in x 6in) are affixed by photo corners (as such, removable) and in excellent condition overall, only a few are a bit faded or blurry. Images of girls, boys, women, and men, in class portraits, individual portraits, and more candid shots taken outdoors. A variety of clothing is on display, including school and military uniforms, traditional Japanese dress, and somewhat more casual coats and dresses. Every page is enhanced by careful, adept penmanship and decoration, including drawings and pressed flowers.

**SOLD WITH:** Schoolgirl's Hand-Decorated Photo Album, Japan, c. 1930-1940. . Decorative cloth over boards (10.6in x 7.2in), stab binding; contains 24 black cardstock leaves (48 pp.), with 83 silver gelatin photographs (ranging in size from 1.5in x 2.25in to 4.25in x 6in) attached by photo-corners (an interesting variety here also, as some are made of wood, silver, and different papers, ornate or plain). Photographs are in excellent condition, showing only the slightest silver mirroring, which in many cases makes them even more lovely. They range from the serious to the

silly, and include class portraits, individual portraits of her friends and family, and photographs from school events and travels. A variety of clothing is on display, such as school uniforms, military uniforms, and traditional Japanese dress. Every page showcases the girl's careful, adept, hand-painted illustrations and decorations -- with ornate borders, floral motifs, butterflies, airplanes, Japanese calligraphy, and more, usually with white paint, but also in color. (#D2371)

\$1,200



{ 26 - Japan }

### Japanese Photographs

Black cloth with decorative border and Japanese lettering stamped in blind on front board; 7.25-by-5 inches; accordion fold, 12 panels with tipped-on silver gelatin photographs (33 photographs in all, average size about 3-by-4 inches). Boards and panels rather scuffed. Photographs a little rubbed, but clean and clear.

Images of Japanese men, women, and children, usually in military uniform or traditional Japanese dress, and occasionally appearing with Japanese flags and banners. Demonstrates some interesting trends in portraiture, with a combination of fake backdrops, photographs taken in- and outdoors, carefully composed to a bit more candid. (#D1474)

\$175







{ 27 - Hotties, err, Korea }

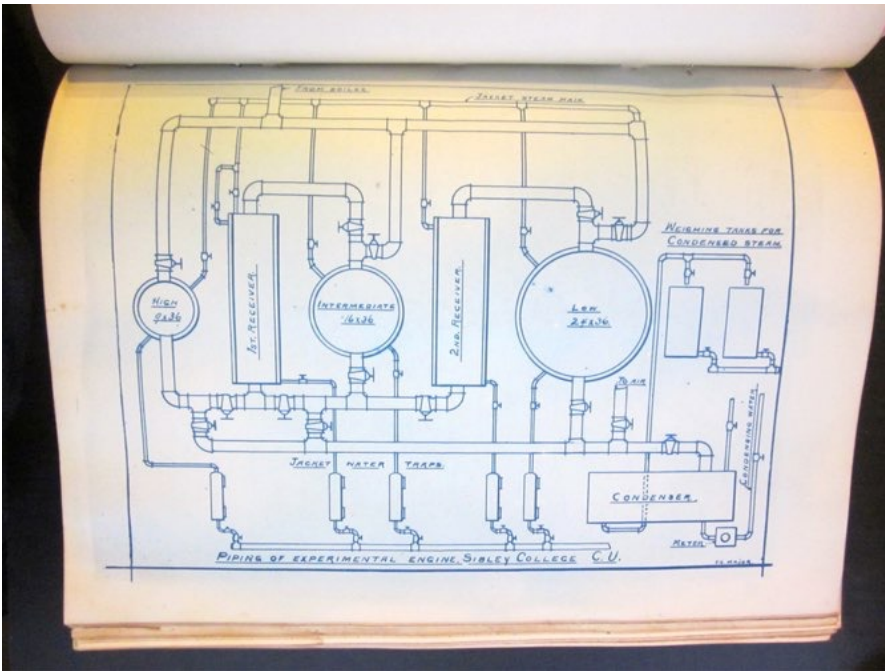
**Memory of Korea. Serviceman's Photo-Album,  
U.S. Army soldiers at Camp Kaiser in Korea, circa 1950s.**

Stab binding, black cloth over boards with illustration and "Memory of Korea" embroidered on upper board, tied with orange ribbon; contains 24 tissue-guarded black heavy cardstock leaves, 14 with photographs affixed to the verso by photo-corners; 57 photographs in all (mostly b/w, with a few in color, average size is 3.5" x 4.5"). Front

board detached, else fine, all images are crisp and clean. Captures the daily routines of life at Camp Kaiser, with images – both candid and posed – of the men sleeping, going to church, camouflaging a tank, and goofing off. Offers just a few landscapes and even fewer images of the Korean people (one image shows two servicemen with their arms around two Korean girls, another shows two Korean boys looking at the camera through a barbed wire fence). Though none of these photographs are labeled, the names of some of the soldiers are visible on their uniforms (Rodriguez, Washington, Gardner, Wilson – to name a few), and a laid-in portrait of a young girl is inscribed "To my brother Howard, Love Deb" (8" x 10", b/w). A compelling collection, personal and a bit mysterious. (#D1436)

\$80





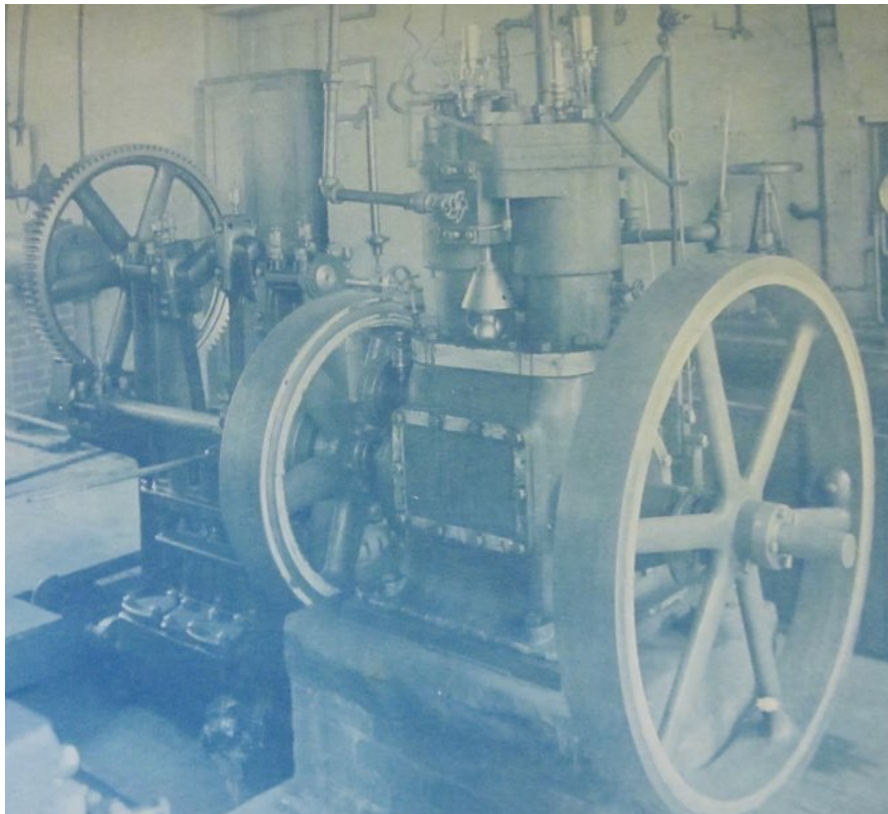
{ 28 - Machinery }

L. E. Barrows:  
**Mechanical Laboratory Reports, Vol. I.**  
 Circa 1900.

Gilt-ruled quarter morocco and mottled cloth over boards, with lettering stamped in gilt on upper board and spine; contains hundreds of pages of handwritten notes, charts, diagrams,

schematics, graphs, and mathematical computations, with numerous folding blueprints and 18 cyanotypes (5" x 7"). Boards scuffed, mostly along the edges; small tear at head of spine; hinges cracked. Internally bright and clean. An account of Barrow's test of the Payne Throttling Engine, Triple Expansion Engine, High Pressure Cylinder, the Penberthy Injector Test, the Ohio Gasoline Engine, and other experiments at Sibley College, Department of Experimental Engineering. (#D1419)

\$750







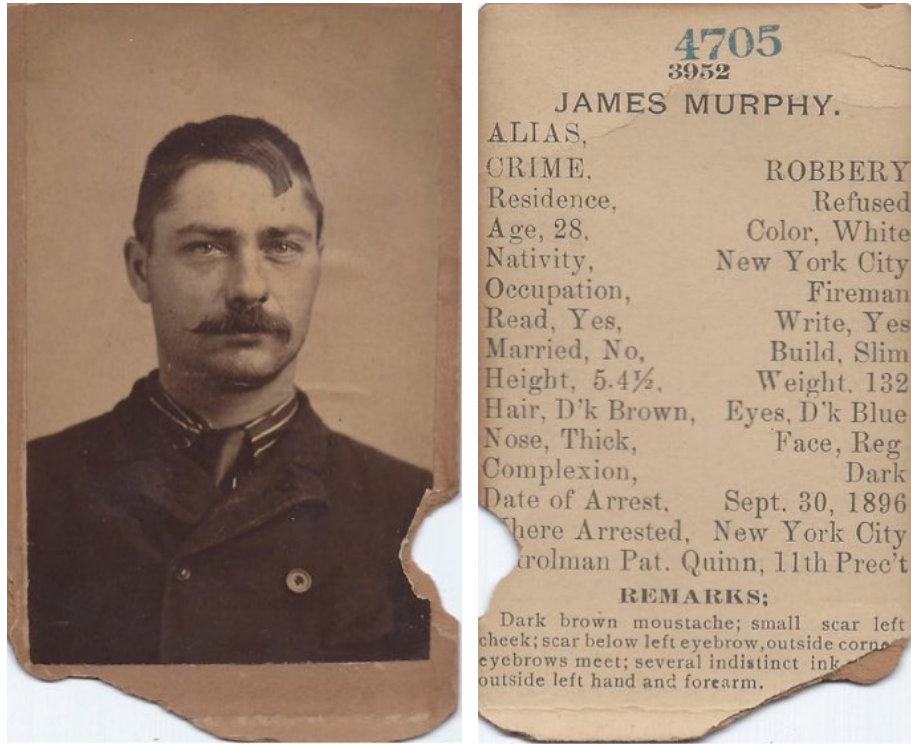
{ 29 - Maritime Photo Album }

**Photo album of an American merchant family as they travel the Philippines and China  
in the founding years of AG&P, 1909-1913.**

Mottled black cloth over flexible boards; oblong, 10.75x7.25 inches; contains nearly 200 silver prints (ranging in size from about 3x4 to 6x9 inches), mounted 1 to 6 on the recto and verso of every page; most are captioned, either handwritten in ink below the photograph, or in the negative. Includes portraits, landscapes, and panoramas (4 of which are hand-tinted), of industrial interest ("lifting 53-ton guns from S. S. Suruga"), human interest (Philippino children in galvanizing department of AG&P), and even humor (kittens, puppies, a man surfing in a headstand). A remarkable album, compiled (mostly) by Robert P. Sherman, who was a member of an American merchant family with business interests in the Philippines. He proves a very capable photographer -- images are nicely composed, exposed, printed, and arranged. The album begins with a series of snapshots of a fleet in Manila, and then alternates between family snapshots in Marblehead, Massachusetts, back to the Philippines, transitioning to China along the Pasig River and Grand Canal. A few people are identified (Eunice Wilson, Edward Hemingway, Mr. Jenkins, etc.), as are names of ships (S. S. Manchuria, Kioto, Tenyo Maru, Kazembe, and others). Rich, varied, and even beautiful -- worthy of further study. (#D11297)

\$2,000



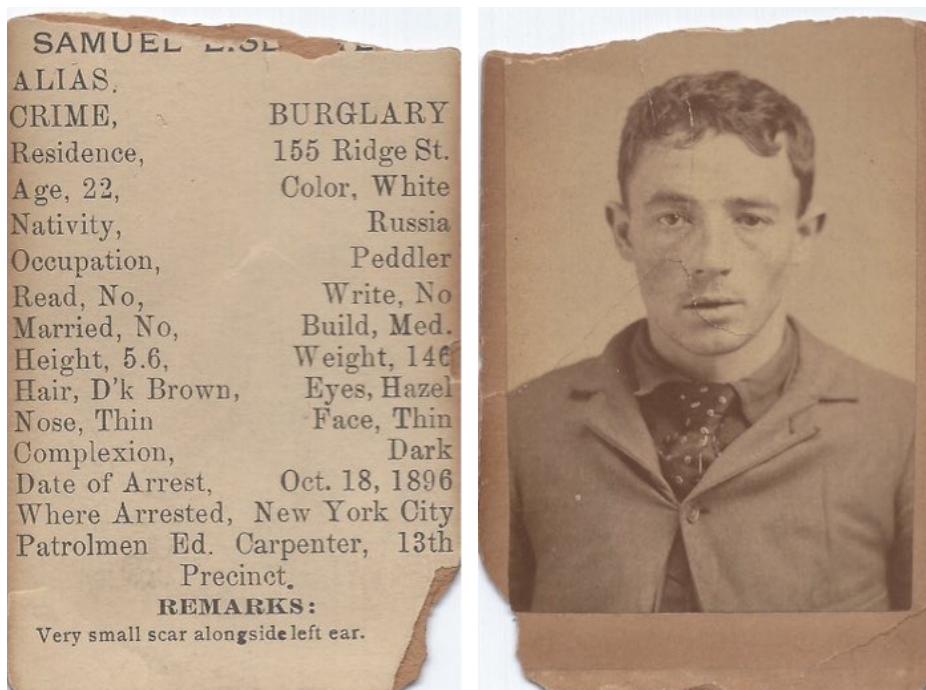


{ 30 - Mugshots }

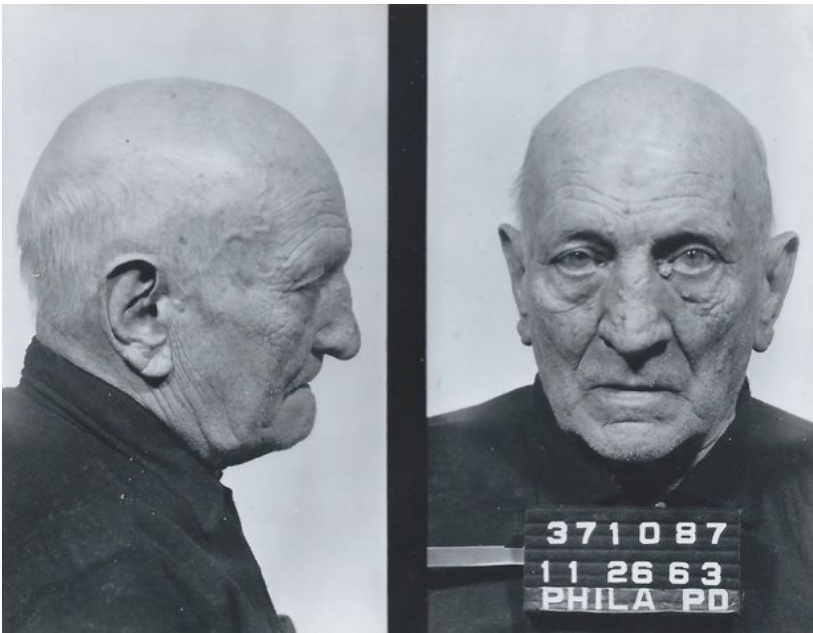
**Collection of Late-19th Century Mugshots on Printed Cards. New York City, 1896.**

Group of about 100 mugshots, showing men arrested for theft, burglary, swindling, forgery, pick-pocketing, and other non-violent crimes. Albumen prints mounted on cards (2 x 3.5 inches), all but 4 printed on the verso with the offender's name, alias, crime, age, date, residency, marital status, literacy level, physical description, occupation, nationality, and remarks (tattoos, scars, or other distinguishing characteristics). Most also include the arresting officer's name, and most supply as much information as possible, rarely leaving a field blank. Condition varies. All are fragile, though some have stayed nicely intact, while others are heavily chipped, with tape repairs. (#D11291)

\$7,500



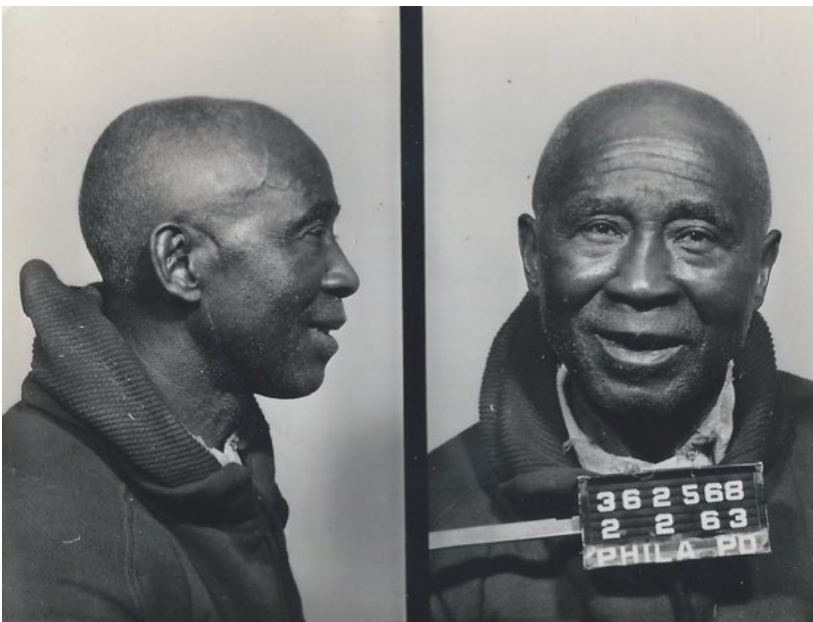
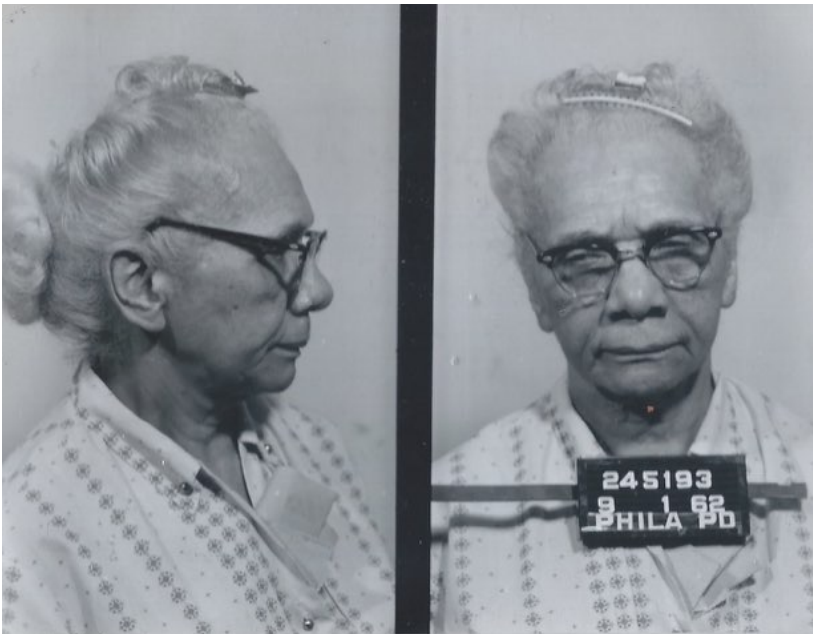




{ 31 - Mugshots }

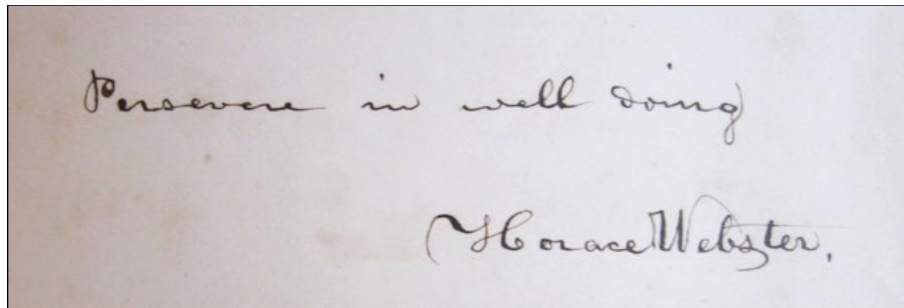
**Mugshots  
from the  
Philadelphia Police Department,  
Mostly Elderly People  
with Gambling Offenses,  
1960-1963.**

Collection of about 250 mugshots, silver prints (3.5 x 4.5 inches), with two images of each person (full face and profile) and handstamp on the verso containing typewritten information. Shows men and women, black and white, aged 60-78, with gambling offenses (bookies, illegal lottery, common gambling). Name, address, crime, age, height, weight, eye and hair color, and build are almost always recorded, sometimes with additional remarks, like the arresting officer's name. (#D11283)

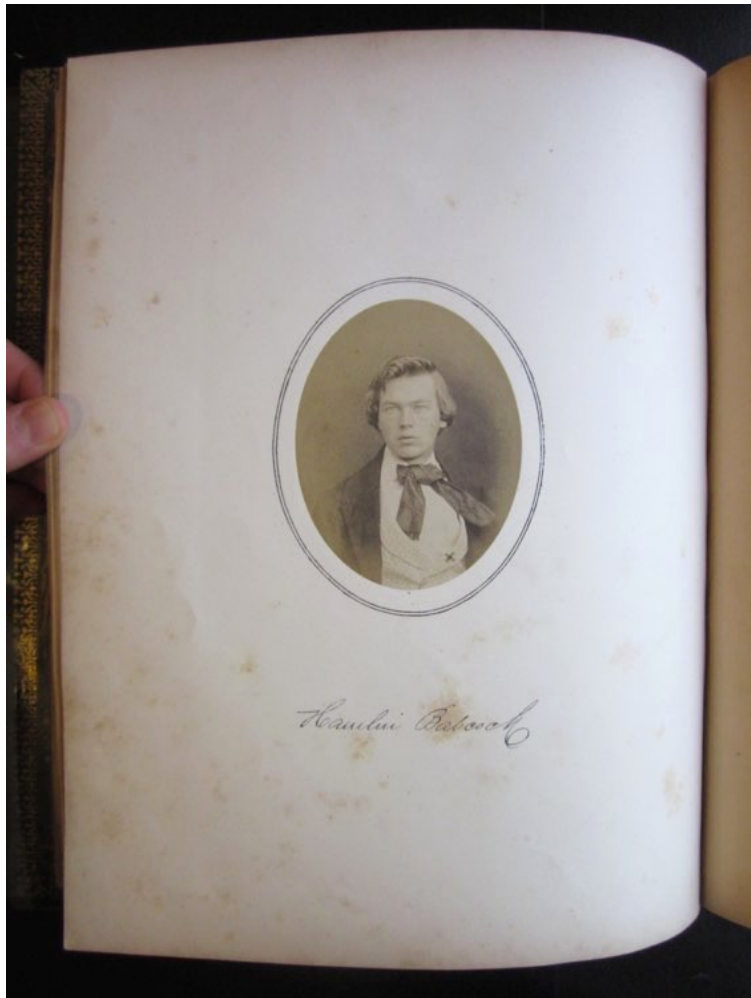


\$2,750

Early Photographic Class Album, The Free Academy (later, City College) of New York, 1855.



Contemporary full black morroco, spine and upper board ruled and lettered in gilt; 4to (224 x 282 mm); contains 31 salt print portraits (oval, about 89 mm at the largest diameter), plus autographs and sentiments. The first 13 pages have autographed sentiments from the first president of City College, Horace Webster, and a number of professors. This is followed by 31 leaves with salt print portrait of a graduating student, mounted within a printed border, and with facsimile signature of the subject. Each image has a tissue-guard, and an additional page on which classmates wrote sentiments to the album's owner, Walter Brinckerhoff, Jr., whose name is stamped in gilt on upper board. Some laid-in material: "Merit Roll, New York Free Academy, July 1854" printed by E. O. Jennins, and 4 duplicate salt prints. Rebacked, with portion of original backstrip laid down; boards lightly bumped along the edges. Some light foxing here and there; some edge-fading to a few of the salt prints.



Early photographic portraits of higher education graduates in the United States. An experiment in higher education for the masses and one of the first tuition-free, municipal colleges in the U.S., the Free Academy of New York opened in 1849. Seventeen young men graduated at its first commencement exercises at Niblo's Garden in 1853. By 1870, a division for women, eventually named Hunter College, was added to educate teachers for the growing public school system. This album includes written sentiments (though no photographs) by notable professors Horace Webster, Wolcott Gibbs, and Charles Edward Anthon. A few students of note are also present: Elihu Dwight Church was a partner in what became the Arm & Hammer Baking Soda firm, he was also a collector of Americana; Everett P. Wheeler was a prominent lawyer and civic reformer and a founder of the New York Bar; Charles B. Hayes was a sergeant in the Muscatine County Volunteers; and Henry A. Post was a colonel in command of the 2nd Regiment Sharpshooters from 1861-1863. (#D11318)

\$4,500



Album of Cyanotypes and Silver Prints of Cornell University and Ithaca, New York, 1898-1905.



Half morocco and gilt-lettered black cloth; oblong (290x182mm); contains 550 cyanotypes and 100 silver prints, carefully arranged, and mounted to the recto and verso of 42 heavy cardstock leaves. Various sizes, average is about 3x4 inches, and smaller; many with handwritten captions. Spine perished; boards and leaves chipped along the edges. Images are fine.

A rich volume, demonstrating photography's popularity at the turn-of-the-last century, and an amateur's love of the medium. Shows the photographer at work, students enjoying college life (including a picture of a co-ed crew), campus buildings, and numerous landscapes of Ithaca. Also includes pictures of farm and family life (a cat named "Molasses" is prominently featured on one page), and trips to Lake George, Sylvan Beach, Fort Ticonderoga, and Chenango Lake. A wonderful look at the interiors and fashions of the period, with many candid snapshots of the photographer's friends and loved ones. (#D9229)

\$3,500



Oneota Expedition. America, 1895.

Mottled black cloth, "Photographs" gilt-stamped in script on front board; oblong 4to (12 x 10.5 inches); unpaginated, contains 22 heavy cardstock light grey leaves, each with 4 b/w photographs (albumens) mounted to recto and verso ,and labelled by hand -- nearly 100 photographs in all. Boards a bit scuffed; lightly frayed at extremities; leaves bound with rope at spine ends, with rope missing from head of spine. A few photographs a little faded or over-exposed, but all are legible, and some are lovely.

A collection of photographs of geological and ornithological interest, taken in the summer of 1895, possibly as a school project, as it also includes a few images of typical college silliness. The overall tone of the collection is serious and studied, with every location named and dated -- includes Decorah, the Iowa River, the dams at Terill's Mill and Coralville,

Dubuque, a steamboat on the Mississippi, and more, recording bridges, banks, buildings, quarries, and streets. The animals encountered along the way also get their due, a flying squirrel, a series of snakes, and a pretty photograph of a dead red-tailed hawk. A baseball game between S. U. I. and Luther College is taken from a distance, which is typical of the interests of our compiler, who is more careful to note "cross lamination in carboniferous sandstone at Wyoming hill" than he is to record the names of his friends, though some of the



fun of college does manage to find its way in. A few buddies are named as they drag their boat through the Oneota river (Bartsch, Joe Allen, Fitz), and there are some candid photographs of students "at Overholt's," attending an athletic field day, collecting golf ball sized hail stones after a storm and -- the college classic -- a roommate, cleaning his feet, in an impossibly messy room. (#D4259)

\$1,500



## Two Victorian-Era Photocollage Books Belonging to the Michell Family of Yorkshire, England, 1870s and 1898.

Two volumes. (1) Ornately gilt-stamped vellum over boards, gold-tone metal initials "S. M." and corner covers affixed to front board; 4to; approx. pp. [70], illustrated throughout with collages of original b/w photographs and full-color artwork and calligraphy, on heavy stock. (2) Brown leather boards, metal clasp at fore-edge, a. e. g.; 4to; approx. pp. [100], illustrated throughout with collages of original b/w photographs and full-color artwork and calligraphy, on heavy stock. Inscribed on the verso of the FFEP, "Mary Sophia Hood / from her Grandmother / Miss Michell / Byrn Siriol / Nov 26, 1898. It also features what appears to be "SM 1898" and the signature of Archibald Robert Michell.

During the Victorian era, aristocratic women engaged in a hobby that is generally attributed to the avant-garde artists of the 20th century: mixed media collage. Within expensive leather-bound scrapbooks -- often with locks -- these women combined colorful painted inventions with photographs of family, friends, and locations to create entirely unique and often quite elaborate compositions. These two wonderful scrapbooks are both connected to the wealthy and connected Michell family of Yorkshire, England, and in many ways act as a genealogical history of the

clan from the middle to the late 1890s. The first (in white leather) appears to have been created and owned by Sophia Michell, the only daughter of John and Sophia Michell. Within the pages of her album are cut-out photos of her parents and her six brothers, as well as her grandparents (the Farquahrsons), in-laws (the Garretts), lesser royals, and assorted cousins and acquaintances, with most of the images enclosed within elaborately painted framing devices. These imaginative lay-outs are augmented by beautifully hand-painted varieties of flora and fauna (as well as the family crest and motto). A possible clue to Sophia's interest (and obvious talent) in painting is the inclusion of two images of the notable Swiss painter Angelica Kauffman, who resided in England for many years and was one of the founding members of the Royal Academy. The second album appears to be a gift from Sophia to her goddaughter, Mary Sophia Hope, sent from the town of Bryn Siriol, Wales, in late 1898 (Sophia remained unmarried). Many of the photos seen in her own album have been included here, such as the elder Mr. and Mrs. Michell (Sophia's parents), but she has updated others, such as those of her brothers. John Michell, who died in 1878, is placed on an intricately framed page of his own, while on the following page, Sophia has included new photos of her remaining brothers, with the exception of Lancelot (who died in 1890) and Algernon Percy (the owner of Forcett Hall, whose absence is unexplained); Sophia herself appears on the next page, her large photo surrounded by colorfully painted gingko leaves. Mary Garrett Michell, the widow of John, is lovingly presented on her own decorated page, and two photos of Crakehall, which was the home of Mary Garrett Michell and her father following the death of her husband, are also included, indicating perhaps a special link to this side of the family. Images from Torquay, in the southeastern county of Devon, cathedrals, celebrity performers, and foreign countries also appear. In both albums, there are several unfinished illustrations and open spaces for photos that have been unfilled. The artist's hand appears to be the same in both albums -- outside of the telltale technical signifiers, there are repeated motifs and compositions -- but it is unclear as to why Sophia left the painted images incomplete, especially in the later album. Perhaps her intention with the latter was to have her goddaughter complete them, in order to continue a family tradition, but as these albums were usually a continuous work-in-progress, she may have simply become involved in other pursuits and interests. Truly unique, highly personal, and beautiful pieces of both family and Victorian history. (#D4258)



{ 36 - Portrait }

**"The Book of Ruth"**  
Northeastern United States, c. 1900-1910.



Heavy cardstock, stab-bound with thin rope; oblong (186 x 136 mm); "Photographs" printed on front cover, with "Illustrating The Book of Ruth" handwritten in black ink beneath it. Contains 9 small silver prints, average size about 56x80mm, mounted to the recto of heavy grey leaves, one image accompanied by text. A charming little portrait of a music student, Ruth, showing her with her violin, her lute, and her piano -- as well as images of her in more candid, casual poses (sans musical instrument). Eight images of Ruth, plus one image of her dorm room. Front cover and first leaf (text) detached; some silvering; but in nice condition overall. (#D9223)

\$200





{ 37 - Selfie }

**Early-20th Century Photo Album: Camping, Girls, a Selfie, and More. perhaps, California, c. 1910.**

Wraps; oblong (254x174mm); contains 31 b/w or sepia photographs (silver prints), nicely arranged, mounted to the recto and verso of disbound cardstock leaves. Sizes range from about 72x55mm to 116x95mm. Slight wave to the leaves and a few images (likely due to the adhesive). Includes some very pretty landscapes, and images of people canoeing. Also guys gathered at their campsite, and portraits of (perhaps) the ladies that interest them. The final page is a charming group "selfie" of 3 young women and 3 young men lounging in the grass. (#D9226)

\$100

{ 38 - Studio Portraits }

**Two Portrait Albums by the H. G. Borgfeldt Photography Studio of Brooklyn, New York, c. 1900.**



Contemporary bright green morocco, gilt-stamped lettering and ornament in spine compartments (5 raised bands); 2 volumes, 12mo (128 x 183 mm); volume 1 contains 15 portraits of a husband and wife and their baby, volume 2 contains 8 portraits of a mustachioed man in a 3-piece suit. (No duplicates. Poses differ, as do the tightness of the portrait, from headshot to full-body.) Tissue-guarded silver prints (97 x 139 mm) mounted to recto only of grey heavy cardstock leaves, with studio's name stamped in the bottom margin. Some very light scuffing at spine tips and corners, otherwise bindings are fine. Off-setting of photograph onto tissue-guards, creating some wonderful ghosts. The family photographs are particularly sweet. (#D11287)

\$400



{ 39 - Tennis }

**Tintype of Tennis Players.  
Late-19th century.**

Tintype (88 x 130 mm) group portrait of 3 men and 3 women, in a photography studio, 4 of them holding tennis rackets. Tintype is in excellent condition, out of (but sold with) its original mount, which reveals it to be the work of E. L. Merrow of Bethlehem, New Hampshire. Mount is water-damaged and a bit chipped. (#D11293)

\$300

{ 40 - Tennis }

**Photographs: Northeastern United States,  
Early 1890s.**

Black cloth over boards (12.25" x 10.5") with "Photographs" stamped in blind on upper board; contains 28 b/w photographs (8" x 6") alternately mounted to the recto or recto/verso of each leaf (25 heavy cardstock leaves), some of them labeled and dated by hand. Boards quite rubbed, frayed at spine tips and corners; first leaf shows significant scuffing along the edges, with some light soiling and a few small scuffs on the photograph itself – the rest are unscathed.

Early 1890s. Comprised mostly of landscapes taken in the northeastern United States (Woods Hole and Nobska, Massachusetts; Providence, Rhode Island; Hunts Mills, New Jersey; and more), also features images of people picnicking, playing tennis, and sailing. Nice images of the clothing of the period, and some lovely landscapes. (#D1442)

\$600





{ 41 - Travel }

**Early-20th Century Photo Album of  
India, Egypt, Japan & China.**

Grey cloth over flexible boards; oblong (14x10.75 inches); contains more than 210 views by an accomplished amateur photographer, many of them hand-colored; silver prints (ranging in size from 3.5x3.5 to 3x5.25 inches), mounted 5 or 6 to the recto and verso of every page. Comprised of approximately 140 snapshots of India (native people, architectural details, religious statuary, street scenes, funerary pyres, studio portraits); 11 prints of Japan (landscapes and landmarks); 18 of Egypt (pre-historic sites and monuments); 35 of China (waterfront and street views).

The images of Egypt and China are not hand-colored. Cloth a bit worn, with chipping along edges of boards; a few images silvered, but overall nicely preserved. A vibrant album. (#D11298)



\$1,700

{ 42 - Travel }

**Photo Album of Egypt, Gibraltar, and Malta, 1905-1906.**

Blue cloth over boards with border stamped in black on upper board, "Kodak" stamped in gilt on upper board; contains 96 photographs, neatly mounted two per page. Includes animals and their keepers at the Cairo Zoo, pyramid of Cheops, preparations for the Prince of Wales' visit (April 1906), Khedives Accession Day Review of Native Troops, the dock at Alexandria, SS Rameses, SS Mamonnia, and more. Four photographs depict the famous tennis player R. F. Doherty, perhaps providing a clue to the family. All photographs are bright and clean, a few of them neatly labeled by hand. Unique. (#D1468)

\$350



S. S. Manchuria,

Photo Album of Manila, Rangoon, Penang, Singapore, Java, Seoul, Hawaii, California, and Arizona.

Morocco over flexible boards, "Photographs" stamped in gilt on upper board, bound with thin black rope; oblong (approx. 8x6 in.); contains more than 150 black leaves, each with a b/w photograph (silver gelatin print, average size about 4.75x3.5 in.) affixed to the recto and labelled by hand, in white ink. (Photos, occasionally, are attached to the verso as well.) Nearly 200 photographs total. Boards scuffed along the edges; slight wave to text block; photographs are in near fine condition, a few subject to some a touch of fading and light rubbing.

Though only a few images directly mention the "Steamer Manchuria" (showing members the band, a group of Russian children, and "Embarking at Honolulu"), it is likely that this rich travelogue captures its entire voyage through the Far East -- either on its regular route for the Pacific Mail Steamship Company's trans-Pacific service, or in 1905, when the Manchuria sailed from San Francisco on a goodwill tour of the Far East, carrying a large U.S. Congressional delegation under the leadership of Secretary of War, William Taft. There are very few personal photographs to establish our photographer's identity, as most pictures are of landmarks, landscapes, and artifacts (such as a bamboo organ in Manila, pagodas in Rangoon, horse-drawn carriages). The few images that include people are usually candid, with their subjects ignoring (or unaware of) the photographer -- such as people playing games on deck, and surfing photos taken at Waikiki beach. A long, far-flung journey, with scenes of Manila, Rangoon, Penang, Singapore, Java, Seoul, Hawaii, California (San Francisco, Yosemite Park), and Arizona (Grand Canyon). Demonstrates a curious eye (it seems that the elephants working in the lumber yards of Rangoon were particularly compelling) and, thankfully, an adept one, as all photographs are nicely composed, exposed, and printed. (#D4278)

\$1,950





{ 44 - Travel }

**AROUND THE WORLD, 1928:**

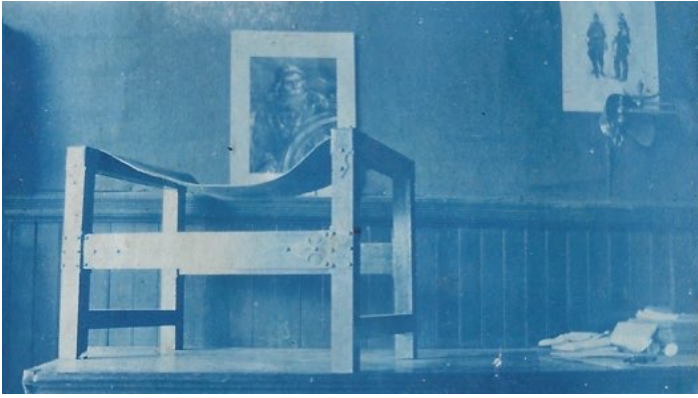
Passenger's Photo Album from a Journey on the Ocean Liner "Resolute," Hamburg-America Line.

Stab binding, leather over flexible boards, "Photographs / Around the World 1928 / S. S. Resolute" stamped in gilt on front board; oblong, 13x10 inches; contains over 450 b/w silver gelatin prints, affixed to recto and verso of each page with corner mounts, usually 4 per page. Average photo size is 5x4 inches, with handwritten caption printed direct on the photograph. Also includes 8x10s of the ship, the captain, and group portraits for a masquerade ball, an Oriental ball, a Japanese ball, and a ladies' luncheon, plus two laid-in group portraits, taken in Jerusalem (5x7), and on the Giza Plateau in Cairo (8x10). The group portraits offer a wonderful look at the costume and fashions of their period. The smaller photographs offer a few images of festivities -- and one storm -- on deck, but the majority of the album is given over to wonderful images of landscapes, landmarks, and people encountered on our compiler's long journey, from January to May of 1928. Ports visited include: Maderia, Algiers, Monte Carlo, Nice, Naples, Athens, Jerusalem, Djibouti, Agra, Delhi, Benares, Bombay, Calcutta, Ceylon, Rangoon, Sumatra, Java, Singapore, Bangkok, Borneo, Manila, Hong Kong, Formosa, Shanghai, Peking, Kyoto, Nikko, Kobe, Yokohara, Honolulu, and the Panama Canal. Boards deteriorating along the edges; pages a bit brittle; a few corner mounts broken, with photographs laid in. Nicely composed, exposed and printed, all photographs in this rich volume are in excellent condition, and removable for display. (#D6191)

\$1,500







{ 45 - A Variety of Photographic Prints }

**Artist's (or Architect's) Photo Album.**

Mottled cloth; oblong (170 x 140 mm); contains 50 photographs mounted direct to the recto and verso of black leaves. Most are silver prints, plus a platinum (a large image of breaking waves) and a cyanotype; average size about 4 x 2.75 inches, with some a bit smaller or larger. Backstrip torn; a few leaves detached. Taken by (or related to) an artist who appears to have specialized in architectural ornamentation. Includes snapshots depicting figures and buildings from different vantage points, views of the studio (including a close-up of drawings pinned to the wall), a besmoked artist in front of an easel, scenes of family — and kitten! (#D9232)

\$375





Souvenir of Mother Goose Party. Riverside Farm, December 25, 1906.

Oblong 8vo; string binding, printed handmade paper wrappers; unpaginated (pp. 12), illustrated with 18 hand-tinted b/w photographs, affixed to rough handmade paper within hand-drawn frames. Near fine, with minor edge wear and small stain to cover, and one partially loosened photograph inside.



Created to commemorate a Christmas Day Mother Goose party, this souvenir album features wonderfully hand-tinted photographs of the participants, which ranged from Little Jack Horner and Miss Muffet (the host and hostess) to Little Bo Peep, Simple Simon, Humpty Dumpty, the Queen of Hearts, Mother Hubbard and her dog (who roams from photograph to photograph looking for a bone, poor thing) -- among other fairy tale characters, all enacted by adults. (Yes, adults, who really know how to party.) Each delicately colored image is enclosed within a hand-drawn frame. Signed "Alice Fennock" on the inside front cover, who can be presumed to be the eventual owner of this droll and delightful album. Title-page lists photographs by Tommy Tucker, Arranged and Colored by Miss Muffet. (#D3817)

\$1,500