

PORTRAIT OF A TUMOR

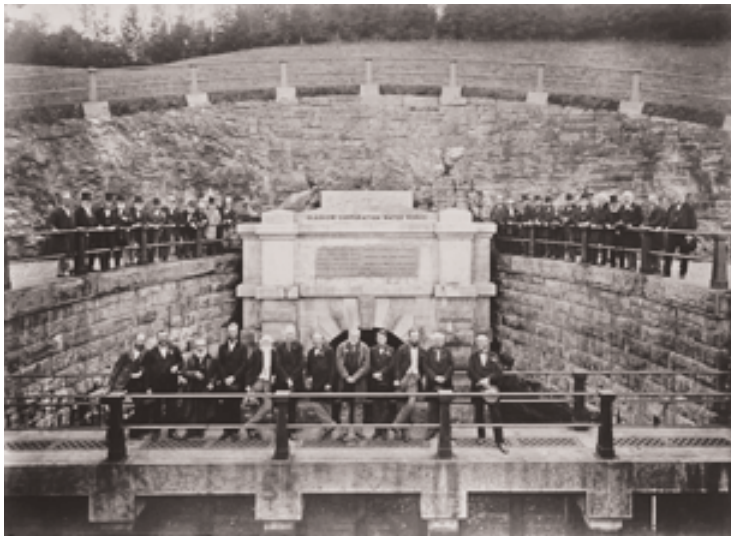
36. Arce Ibanez, Ramon. *CONTRIBUCION AL ESTUDIO DE LOS SARCOMAS. TESIS DE LA FACULTAD DE CIENCIAS MEDICAS DE CORDOBA*. Cordoba, Argentina: El Interior, 1889. 88 pages. With four mounted albumen photographs, 6 x 4¼ inches (152 x 108 mm.) of a young female patient with tumor of the mouth. Octavo, 9¾ x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

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

\$950.



36.



37.



37.

AN OBSCURE WORK BY THOMAS ANNAN

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

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

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

\$7,500.

A MAJOR COLLECTION OF JAPANESE SWORD GUARDS

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

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

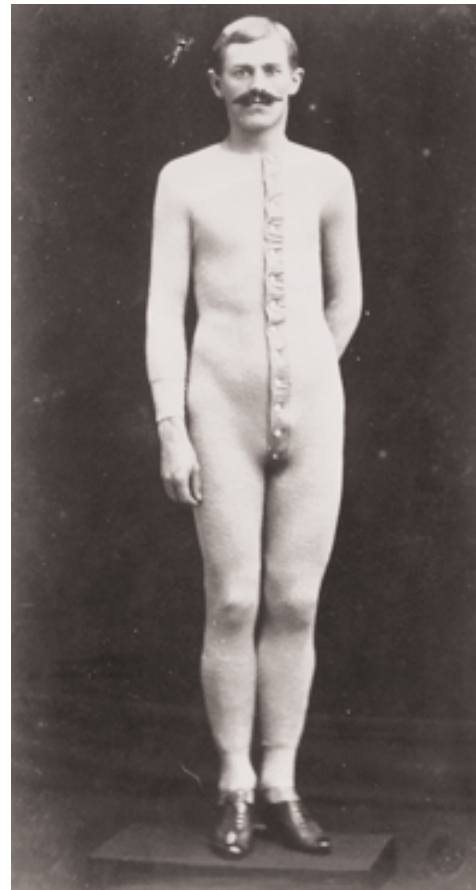
The photographs depict 114 beautifully wrought metal sword guards as well as iron vases, tobacco pipes, and a sculpted crayfish. "Besides their interest as works of art, the sword guards abound in illustrations of the history, folk-lore, and traditions of the Japanese to a greater extent than any other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

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

\$8,500.



38.



39.

FROM THE MAKERS OF THE "UNION SUIT"

39. THE "MUNSING PLATED UNDERWEAR."

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

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

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

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

\$2,200.

A COLONIAL COSTUME BALL THAT'S OVER THE TOP

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

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



40.

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

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

\$8,500.



40.

MAMMOTH VIEWS OF ZINC MINING IN VIRGINIA



41.

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

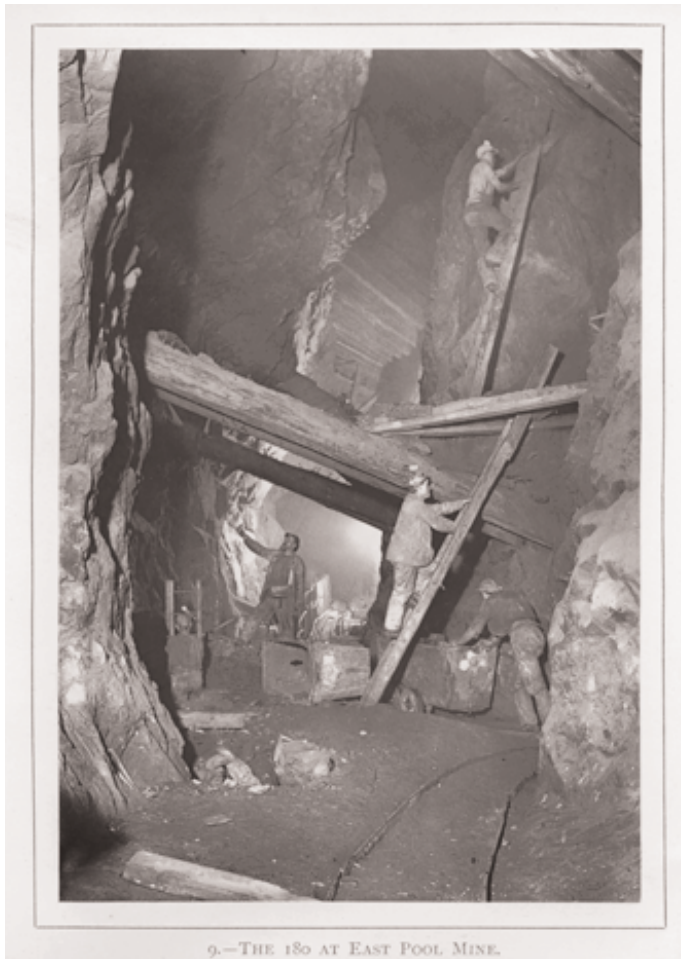
The anonymous photographer portrays a powerful picture of both the devastation of mining and the glory of new mining technologies. The large photographs show the excavation of farmland, the extensive mining and rail operations needed to extract the ore, the "company town", and interior and exterior views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

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

\$12,500.



41.



9.—THE 180 AT EAST POOL MINE.

42.



20.—A MILL AT THE 411, DOLCOATH MINE.

42.

PHOTOGRAPHING THE DEEP MINES OF CORNWALL

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

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

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

\$3,500.

AN INDUSTRIAL BEHEMOTH: THE MARYLAND STEEL COMPANY



43.

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

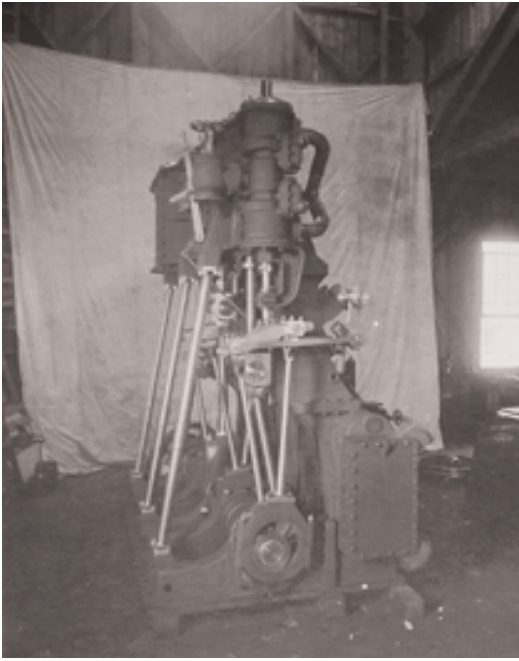
These three volumes exhaustively document shipbuilding at the Maryland Steel Company from 1891 through July 1894. The first album contains 83 views of ships in various stages of construction, including some of the earliest hulls the shipyard produced, completed vessels, their opulent interiors, their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

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

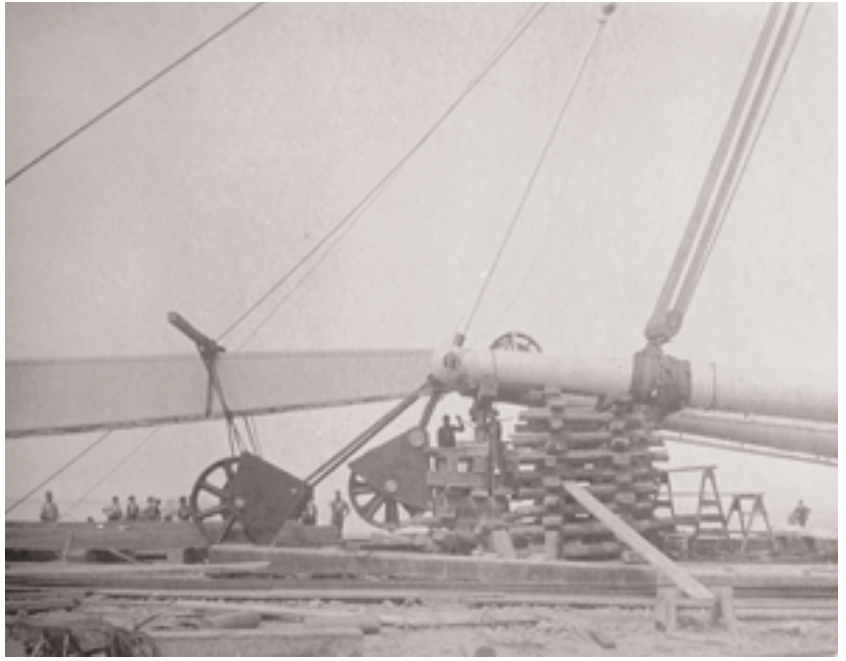
In 1887 at Sparrows Point, Maryland, the Maryland Steel Company, a subsidiary of the Pennsylvania Steel Company opened an iron and steel making plant and a shipyard. Located on the Chesapeake Bay, where high-grade iron ores imported from Cuba could easily be delivered, it became the largest and most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

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

\$15,000.



43.



43.

AN EXTRA-ILLUSTRATED VOLUME ON THE ORANGUTAN

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

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

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

See additional illustration on back cover.

\$4,500.



44.

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

45. (Procter, William George). **THE LAND OF THE PHARAOHS, JERUSALEM, AND THE LAND OF JUDAH.** Darwen, England: "Darwen Post" Printing Co., (1896). 107 pages. Illustrated with 18 small gelatin silver prints bound-in and measuring 2 ¼ x 3 inches (57 x 76 mm.) and 3¾ x 2¾ inches (95 x 70 mm.). Small octavo 6½ x 4½ inches (165 x 114 mm); half black calf with leather labels; head of spine chipped.

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

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

\$1,200.



45.

GENERAL ELECTRIC ROLLS OUT THE RED CARPET

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

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

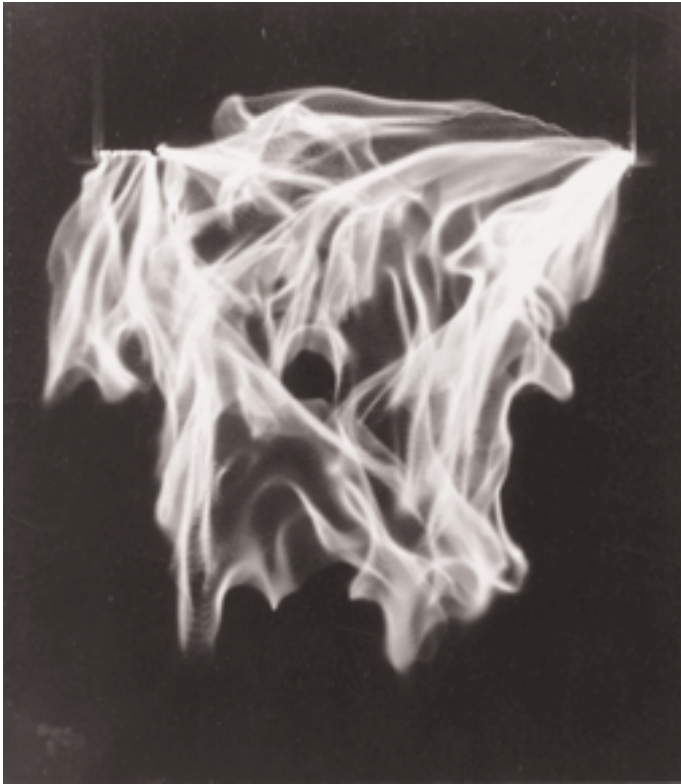
vice president of manufacturing and engineering; George E. Emmons, another GE vice-president; Eugene Griffin and others.

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

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

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

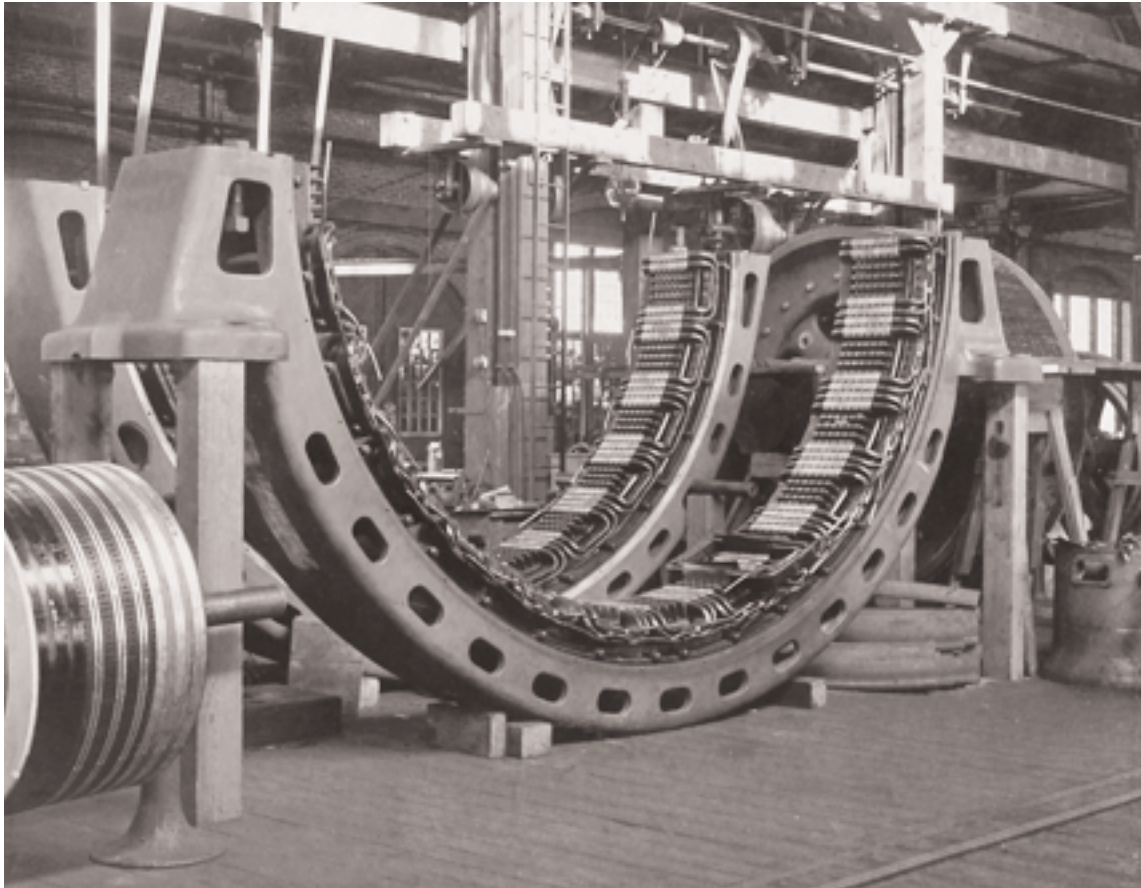
\$8,500.



46.



46.



46.

A TRADE CATALOG FOR RELIGIOUS STATUARY

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

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

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

\$900.



47.



48.



48.

A LUSH BOTANICAL ALBUM

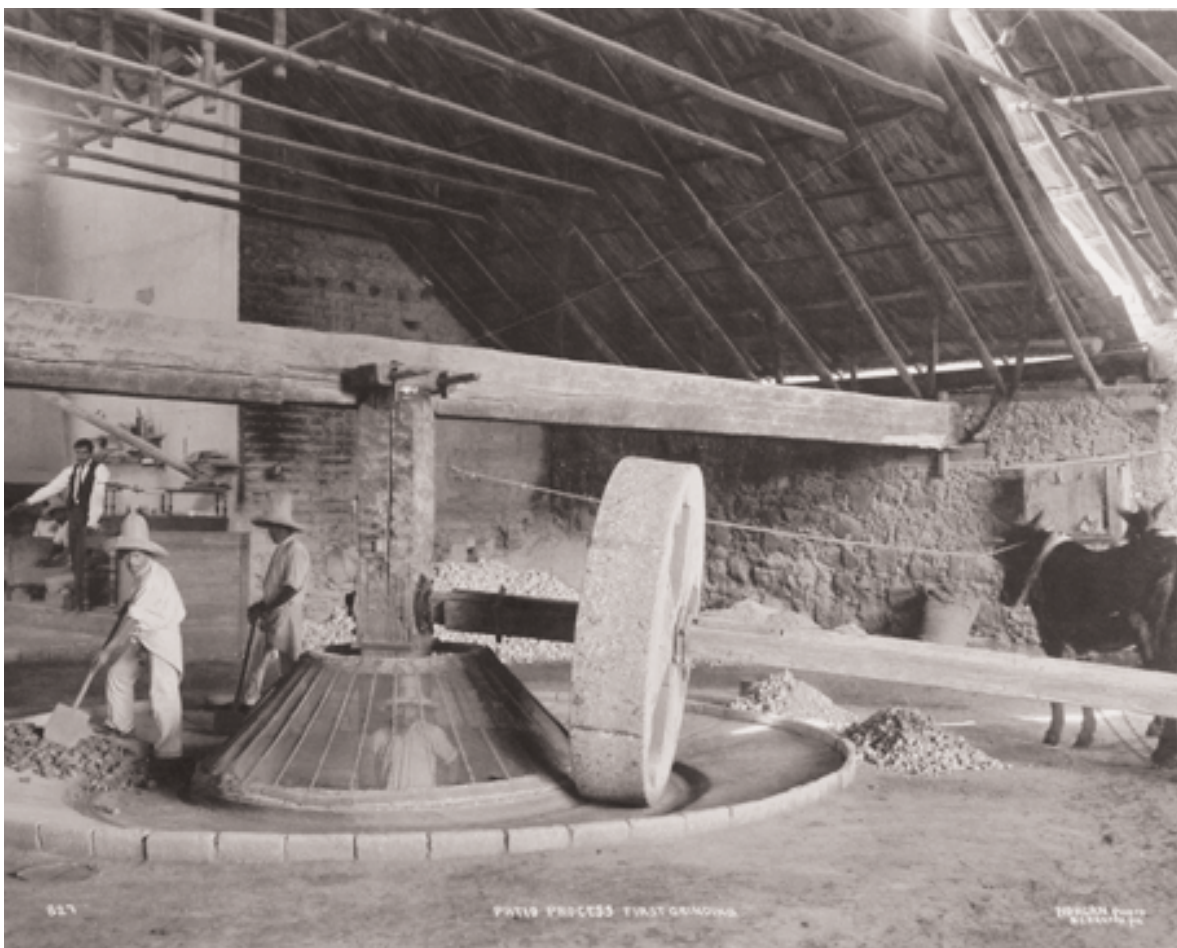
48. SOCIÉTÉ NATIONALE D'HORTICULTURE DE FRANCE. EXPOSITION GÉNÉRALE. Paris, circa 1900. An elegant album depicting the floral beauty displayed at a French exposition. In 71 mounted photographs, photographer Constant Robert displays exquisite examples of orchids, roses, irises, miniature bonsai trees,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

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

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

\$4,500.

INVESTING IN A MEXICAN MINE.



49.



49.

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

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

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

See additional illustration on page 4.

\$9,500.

PROMOTING YAKIMA VALLEY

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

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

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



50.

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

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

\$1,250.



51.

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

51. [Buenos Aires]. Cover title: B A. SOUTHERN DOCK CO. LTD. PHOTOGRAPHS REFERRED TO IN ENGINEER'S REPORT. (Buenos Aires, 1902/03).

An album of 55 gelatin silver prints, including two four-part folding panoramas documenting the building of a huge dock facility in the port of Buenos Aires, Argentina. The images measure 7 x 9¼ inches (178 x 235 mm.) with the two panoramas measuring 7 x 37 inches (178 x 940 mm.). Each photograph has a manuscript caption in white ink. Small folio, 13 x 9½ inches (330 x 241 mm.). Cloth backed boards with paper labels; covers heavily damp stained; expertly conserved.

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

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

\$5,500.



51.

THE GRAND BOOK OF BREAD

52. Simmons, Owen (pseudonym). *THE BOOK OF BREAD*. London: Maclaren & Sons, (circa 1903). 360 pages. Illustrated from and with photographs: four half-tones; eight tipped in half-tones; and two tipped-in gelatin silver prints. The silver prints measure 8¼ x 5½ inches (210 x 140 mm.) and 7½ x 8 ½ inches (191 x 216 mm.).

The images by an anonymous photographer are bold cross sections and whole loaves of bread. Large quarto, 11½ x 9 inches (292 x 229 mm.). Green cloth with black decorative border and title in gilt; covers and spine discolored, minor staining to fore-edges, and a few pages with ink highlighting. A better than usual copy.

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

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

\$7,500.



52.

BEAUTIFULLY PRINTED IN INDIA

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

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

\$1,500.



53.



54. CEN CAL RY. Placing Concrete in Pivot Pier, Newark St. Draw Aug 21, 1908



54. CEN CAL RY. Erection of two 130 ft spans on falsework Sept 2, 1909

BUILDING A CALIFORNIA RAILROAD BRIDGE

54. [CENTRAL CALIFORNIA RAILWAY].

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

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

\$3,500.

MONTANA'S BEAUTIFUL BITTER ROOT VALLEY



55.

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

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

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

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

See additional illustration on page 2.

\$7,500.

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

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

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

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

\$1,800.



56.



57.

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

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

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

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

\$4,800.

A PICTORIALIST VIEW OF THE TEEMING HARBORS OF CHINA



57.

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

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

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

\$4,500.



58.

THE HUGE KRUPP MUNITIONS WORKS

59. [Krupp Arms]. FRIED. KRUPP AKTIENGESELLSCHAFT ESSEN-RUHR. 4 SEPTEMBRE 1911. A portfolio of ten large mounted gelatin silver prints of the Krupp armament plant in Essen/Ruhr. The images measure from 11 x 9 inches (229 x 279 mm.) to 6¼ x 8¾ inches (165 x 222 mm.). They are on stiff gray mounts, 12½ x 15¼ inches (318 x 387 mm.), each with a red border and a printed caption in French. Oblong folio, 12¾ x 15½ inches (328 x 387 mm.). Housed in their original green cloth portfolio, title in gilt. [Accompanied by]: DONNEES STATISTIQUES. FRIED. KRUPP, AKTIENGESELLSCHAFT. Essen/Ruhr, 1909. 144 pages of text in French, and profusely illustrated in half-tone, including reproductions of the photographs in the portfolio. Octavo, 8 x 5¼ inches (203 x 133 mm.). Matching green cloth, title in gilt.

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

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

\$5,500.



59.



59.

AN EXPEDITION THROUGH UGANDA AND KENYA

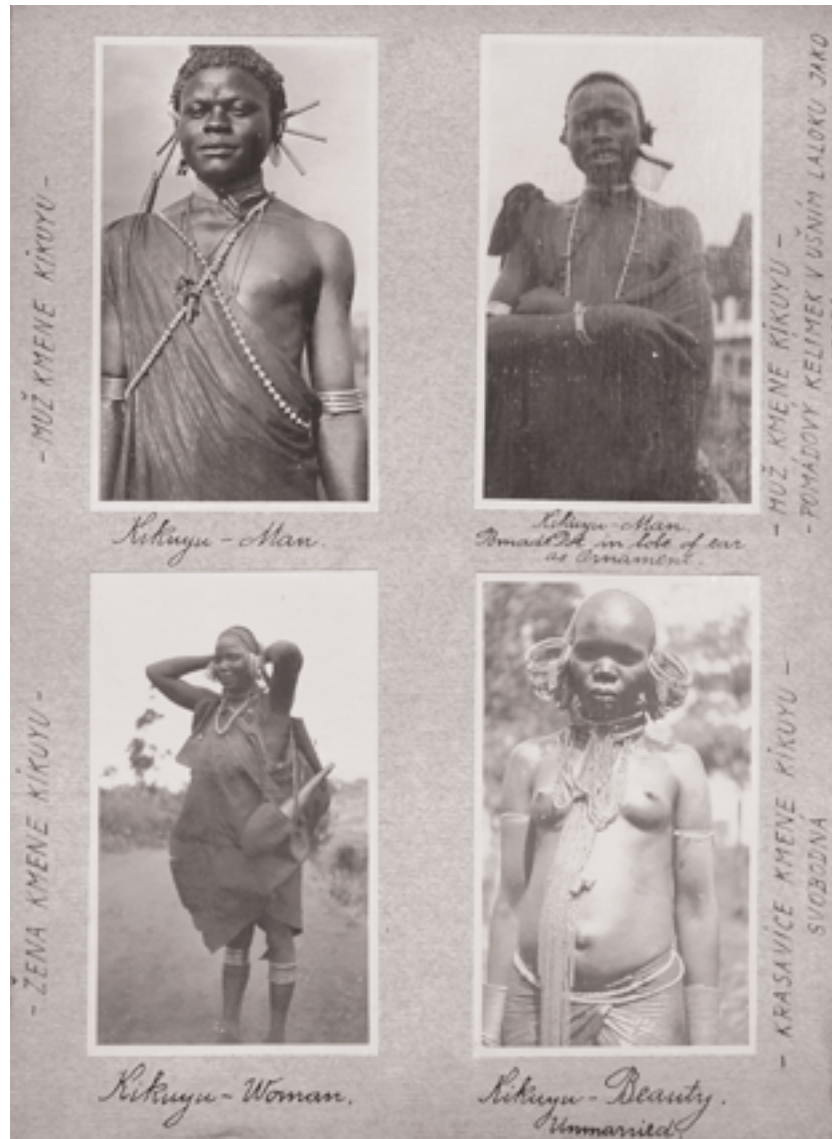
60. [MY JOURNEY IN UGANDA IN THE YEARS 1911–1912]. An attractive album containing a hand colored manuscript map, plus 128 sepia toned gelatin silver prints, of an expedition through Kenya and Uganda, each captioned by hand in ink in English and Czech. There is an opening photographic portrait of Richard Storch, $8\frac{1}{4} \times 5\frac{1}{4}$ inches (210 x 133 mm.) and a photograph of Storch's grave, $3\frac{1}{2} \times 2\frac{1}{4}$ inches (83 x 57 mm.). The remaining 126 photographs measure either $3\frac{1}{4} \times 5\frac{1}{4}$ (83 x 133 mm.) or $3\frac{1}{4} \times 3\frac{1}{4}$ inches (83 x 83 mm.). Oblong quarto, $14\frac{1}{2} \times 9\frac{1}{4}$ inches (368 x 248 mm.). Green burlap covered boards; string tied.

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

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

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

\$6,000.



60.

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



61.

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

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

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

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

\$7,500.

RIVER LIFE IN FRANCE

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

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

See additional illustration on page 63.

\$7,500.



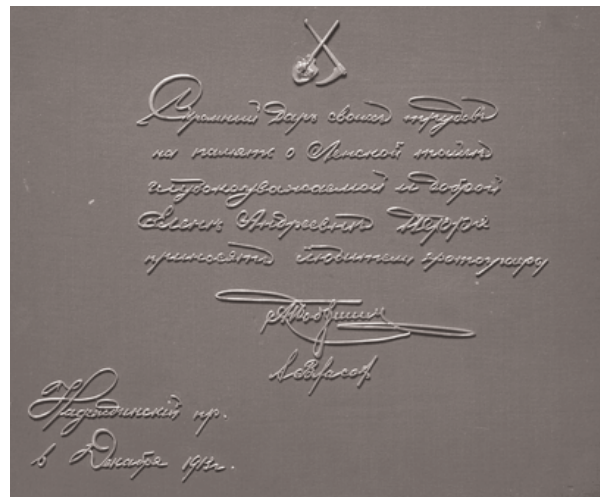
GOLD MINING IN TSARIST RUSSIA

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

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

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

\$5,500



63.



63.



63.

TASMANIA PHOTOGRAPHED BY JOHN WATT BEATTIE



63.

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

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

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

\$1,800.

LIGHTING AND POWERING THE NEW YORK STATE BARGE CANAL

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

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



65.

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

\$950.

FIRST WORLD WAR BELGIUM SOUP KITCHEN



66.

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

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

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



66.

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

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

See additional illustration on inside back cover.

\$4,500.

IMPRESSIVE COAL COMPANY HISTORY IN KENTUCKY



67. W. G. DUNCAN COAL COMPANY. (Louisville, KY 1920). A splendid album of 75 matte gelatin silver photographs, each with the imprint of the photographer Henry Hess; the last being a three part panorama. Each is 7½ x 9¼ inches (191 x 235 mm.) on 11½ x 14 inch (292 x 356 mm.) linen backed leaf. Oblong quarto, 12 x 15½ inches (305 x 394 mm). Black limp leather, screw binding, expertly repaired. This album belonged to Mrs. Oliver C. Roll, the sister of William Graham Duncan. Her name is on the cover in gilt.

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

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

See additional illustration on page 64.

\$12,000.



67.

A POPULAR GERMAN AGRICULTURAL FAIR

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

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

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

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



68.

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

\$6,500.



68.

BUNRAKU PUPPET HEADS

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

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

\$1,100.



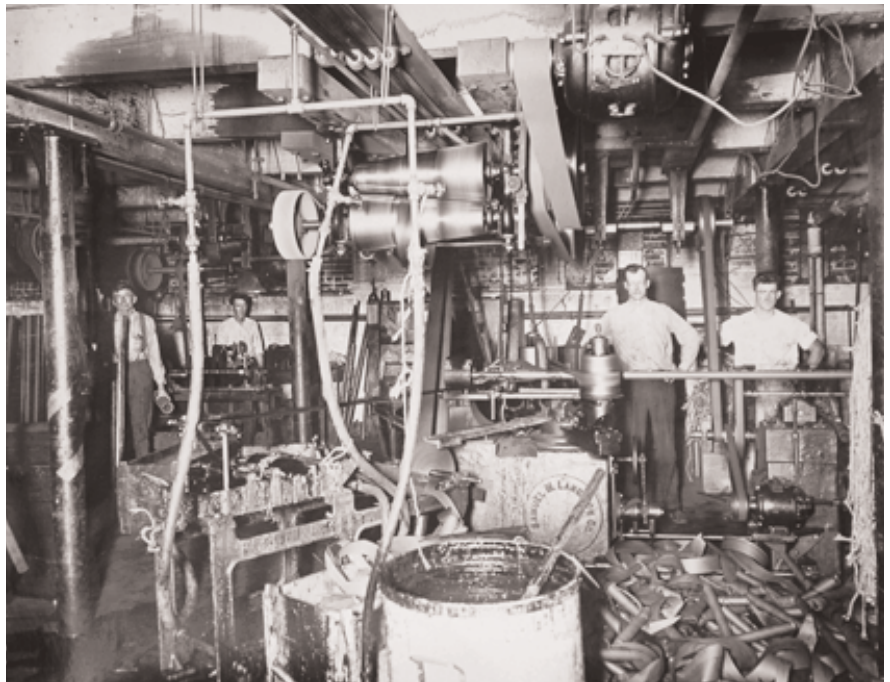
69.

THE GUMMED PAPER INDUSTRY

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

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

\$1,200.



70.

THE WEALTH OF THE LOWER RIO GRANDE VALLEY, TEXAS



71.



71.

71. [TEXAS TRUCK FARMING]. 1924–1926. An album of 99 gelatin silver prints, each 8 x 10 inches (203 x 254 mm.) by “Gardner” of Harlingen, Texas. Shown is the agricultural bounty of the lower Rio Grande Valley and the cities of Harlingen and McAllen, Texas. Oblong quarto, 10 x 12 inches (254 x 305 mm.). Black leatherette with string tie; covers spotted.

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

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

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

\$5,000.

PROMOTING A CANADIAN FEED COMPANY

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

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

\$1,500.



72.

MOUNTAINS OF BONES FOR BONE MEAL AND GLUE

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

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

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

\$1,600.



We also get bones from the junk dealers. This lot happened to be some elephant bones from a nearby museum.

74.



73.

FIFTY WORKERS BUILD 100 CABOOSSES IN SEVEN DAYS

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

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

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

\$1,200.

AGRICULTURE IN THE AMERICAN SOUTH

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

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

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

An extraordinary record of southern agriculture before the mechanized age.

\$3,500.



75.

A LITTLE KNOWN STATE EXPOSITION.

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

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

\$1,750.



76.

THE NABISCO COOKIE MONSTER

77. [National Biscuit Company]. "UNEEDA BAKERS" PACKAGE CATALOGUE. Circa 1935. With 129 gelatin silver prints and two cyanotypes by various anonymous photographers, measuring from 2½ x 3½ (64 x 89 mm.) inches to 7½ x 9½ inches (191 x 216 mm). Inscribed in ink "Property—C.J. Thompson—Merchandising Dept" on the first page of the album. Oblong quarto, 9½ x 11¼ inches (241 x 286 mm.) Black leatherette.

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

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

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

\$3,800.



77.



77.



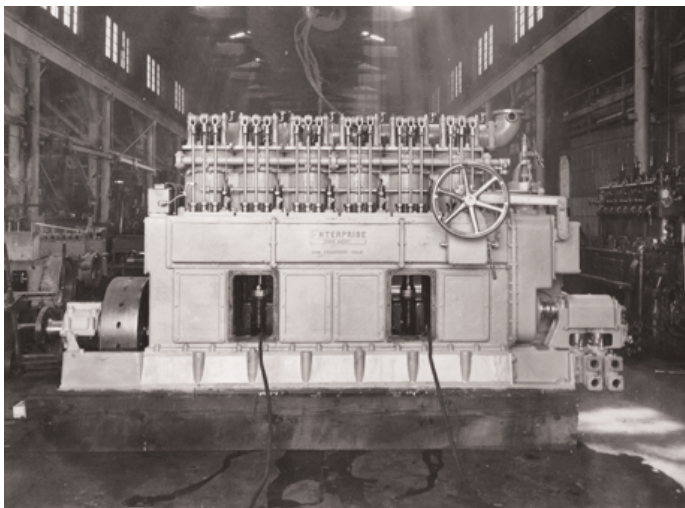
78.

MACHINERY FOR WINDING THREADS, YARN, AND TWINE

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

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

\$1,250.



79.

A SAN FRANCISCO COMPANY HISTORY

79. THE ENTERPRISE FOUNDRY COMPANY.

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

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

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

\$2,500.



79.

GLOSSARY

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

A photograph in which the image is formed when plain uncoated paper is sensitized with a salt solution and silver nitrate and then exposed under a negative to light. Matte finish, soft focus in appearance. Invented by William Henry Fox Talbot. (see calotype)

Calotype (1840 to circa 1855)

A photographic negative made by sensitizing paper with potassium iodide and silver nitrate solutions. The calotype negative was exposed in a camera, developed chemically, and fixed. From it a positive image, usually a Talbotype, was printed. Invented by William Henry Fox Talbot and superseded by the glass negative. (see salted paper print)

Albumen print (1850 to ca. 1900)

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

Gelatin silver print (ca. 1880 to the present)

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

Platinum print or Platinotype (1873 to ca. 1920)

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

Cyanotype (1842 to the present)

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

Collotype (early 1870s to the present)

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

Carbon print (ca. 1860 to 1930s)

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

Woodburytype (1865 to ca. 1900)

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

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7.



67.





44.

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