

a scottish list:
twenty photographic items
for 2020



STEWART
& SKEELS



1. David Octavius Hill (1802–1870) & Robert Adamson (1821–1848)

Miss Elizabeth Rigby, later Lady Eastlake (1809–1893)

£6250 + VAT in EU

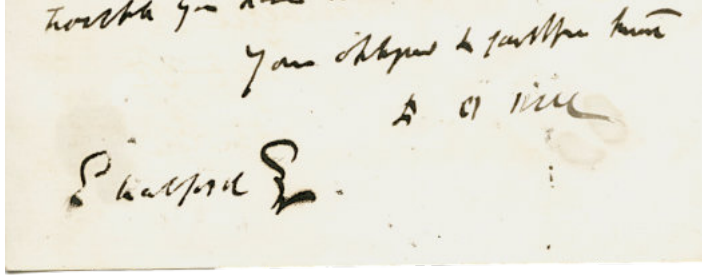
A fine portrait of one of the first photography critics and writers

Salted paper print from a calotype negative, 8 x 6 inches (20.3 x 15.2 cm), mounted on album leaf with title in pencil in a later hand, a little glue staining to back of mount not affecting image

Born in Norfolk, Elizabeth lived in Europe for several years before moving to Edinburgh in 1842 with her sister and widowed mother, Anne. She had already published letters and a book *A Residence on the Shores of the Baltic* (1841) and contributed to the *Quarterly Review*. It was this work which brought her into contact with other artists and writers and likely with the photographic partnership of David Octavius Hill and Robert Adamson. She and her sisters sat for them on several occasions singly and in groups.

In 1849 she married Sir Charles Eastlake, an artist and Director of London's National Gallery, who also became a founder of the Photographic Society in 1853. In 1857, Elizabeth published an essay 'Photography', one of the earliest critical commentaries on this still 'new' medium.

Stevenson, S., *David Octavius Hill and Robert Adamson* (Edinburgh: Trustees of the National Galleries of Scotland, 1981), p.135k



2. David Octavius Hill (1802–1870) and Edward Walford (1823–1897)

Autograph letter, regarding Clarkson Frederick Stanfield (1793–1867), 25 January 1862

£1200 + VAT in EU

A rare opportunity to read D. O. Hill's own comments on contemporary painter Clarkson Stanfield; he mentions Stanfield's volume of 100 Hill & Adamson calotypes and confirms that Stanfield paid Hill for the album, stating the price for which it was sold

Single leaf, 18.2 x 11.3 cm, 17 lines of manuscript in brown ink, signed 'D O Hill' and addressed 'E. Walford Esq' below; watermarked cropped 'Waddi Edi'; two neat horizontal creases where previously folded; 4 light marks on reverse where once tipped onto paper with glue

In this letter Hill says Clarkson Stanfield was "one of The first men in London to recognise my art" and mentions the "volume" (i.e. the 'Stanfield Album') of 100 calotypes by Hill & Adamson, which is now at the Harry Ransom Center, University of Texas, having been purchased as part of the Gernsheim collection in 1964. The online catalogue entry states that the album was "either given or sold to Clarkson Stanfield in 1845". This letter confirms that the item was bought – not given – and provides the price paid, also stating that the first was sold to Sir Charles Eastlake.

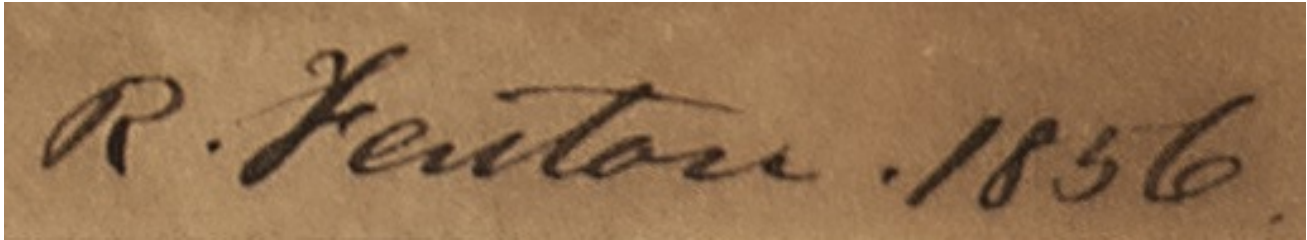
The recipient of this letter, the well-known Victorian literary figure Edward Walford, was a prolific writer of biographic, topographic and antiquarian books and articles. Also at this time Walford took over the existing biographical compendium 'Men of the Time', and it seems likely that Hill and Walford were corresponding regarding information for the new edition of 1862, be it on Stanfield or Hill. A reprinted version of the 1862 edition includes D. O. Hill within the supplement (p. 183 onwards), qualified by a note that 'the following names were received too late for insertion in their proper places in the body of the work'.

This extra section also includes a succinct note on Henry Fox Talbot. Of Hill he wrote: "'Under Mr. Hill's able directions photography was greatly benefited, and its artistic capabilities more fully developed soon after the discovery of the process in 1843" (pp. 831–832). On Stanfield, Walford remarks: "In another field, he has done more towards advancing the taste of the English public for landscape art than any other living painters: Mr. Stanfield for many years taught the public from the stage; the pit and the gallery to admire landscape art, and the boxes to become connoisseurs; and decorated the theatre with works so beautiful, that we regret the frail material of which they were constructed" (p. 722). Hill took up photography again in 1862, and also married his second wife, sculptress Amelia Robertson Paton.

Manuscript letters by David Octavius Hill after the period in which he began photography with Robert Adamson are rare on the market.



Item 3

A close-up photograph of a handwritten signature in black ink on a textured, brownish paper. The signature reads "R. Fenton 1856" in a cursive, slightly slanted script. The ink is dark and appears to be on a salt print or similar aged paper.

3. Roger Fenton (1819–1869)

Falls of Garbh Allt, near Braemar, 1856

£1650

An unusual high aspect looking down the falls of Garbh Allt situated in the Ballochbuie Forest on the Balmoral Estate

Large format salt print, 16 x 13⁷/₈ inches (40.8 x 35.1 cm), arched top, signed 'R Fenton 1856' in ink in lower right corner; some retouching and marking in upper portion; faded overall

Fenton travelled to Scotland in autumn 1856, where he photographed the Royal family in their recently completed Scottish castle at Balmoral. Presumably on the same journey, he returned to photographing landscape, a subject which had absorbed him in 1852 and 1854 in England and Wales before he travelled to the Crimea. Now, using his larger camera, he focused on Yorkshire and the Highlands. Two views of these falls (also called Garravalt, Garrawalt or Garrowalt) were exhibited by Fenton in Edinburgh at the Photographic Society of Scotland in December 1856.

Salt prints from this series are rare, especially in such a large format, and reveal Fenton's singular ambition for British landscape photography in the mid-1850s. When compared with [an albumen print](#) (now in the collection of the Museum of Fine Arts, Boston) made by Francis Frith in the 1860s from the same glass negative it also provides an interesting insight into the interpretive process of photographic printing. While Fenton embraced movement in the foliage of the dark conifer on the left, Frith preferred a bleak, stark tree and a different profile for the hills beyond.

Fenton rarely signed or dated his prints. This practice appears to have been limited to a few of his earlier landscape and architectural subjects.



4. William Notman, James Robertson, Michele Zahra & Son, Giorgio Sommer and others
 Major General William Ridley's album, Northumberland, Scotland, Crimea, Canada and Malta,
 circa 1855–67

On reserve

A comprehensive visual record of an aristocratic Scots Fusilier officer's circle and travels

Album, 99 ll. (+ 7½ loose leaves cut from album) with over 300 photographs, three salted paper prints, others albumen, various sizes from carte-de-visite to approx. 9½ x 11⅝ inches (24.1 x 29.5 cm), a few with arched tops, several carte-sized prints signed or numbered in the negatives from Notman's series and several with tiny numbered and printed identity labels attached beneath, others titled in ink or pencil on mounts, some also dated, mounted on rectos only, first leaf including a small portrait photograph (damaged) of Ridley annotated on mount in ink 'Major Genl. W. Ridley. His Book', the leaf worn and now conserved within a larger sheet, a few pages bound in from another source, some fading to edges of images, some edge creasing and small tears to leaves, a few leaves strengthened; rebound in full black buckram, an earlier red leather label to spine with titling in gilt 'Photographs Malta/ Crimean War/ etc', overall 15 x 11⅝ x 2 inches (38.1 x 29.5 x 5 cm)



Sir William John Ridley (1817–68) was the fourth son of Sir Matthew White Ridley, 3rd Baronet, of Blagdon Hall, Northumberland. He served with the Scots Fusilier Guards, renamed the Scots Guards by Queen Victoria in 1877. During the Crimean War (1854–55) he was active at the battles of Alma, Balaklava and Inkerman and at the Siege of Sebastopol. The regiment was stationed in New Brunswick, Canada, then a British colony, during the American Civil War from 1862–64 and Ridley was in Malta, where he was acting Governor for various periods from November 1864 until May 1867. This mixed portrait and view album celebrates Ridley's aristocratic family background and his successful army career, with expertly posed portrait groups and grand architectural studies at Blagdon Hall, Floors Castle – seat of the Duke of Roxburghe – and Scone Palace along with five panoramic photographs (two-part to six-part) of the distinctive fortifications and other landmarks of Malta and Gozo. Two fine river scenes – titled the [?]Beasley/Beasley/Beauley – may be from New Brunswick. Identified portraits (over 200) feature members of the royal family and officers of the army and navy, many of whom were photographed by the Scottish/Canadian photographer William Notman. Throughout, the photographs are of the highest quality available, whether in the small carte-de-visite format or larger, suggesting no expense was spared in their production and assembly. Also included are three views from the Crimea by James Robertson. A complete list of titles is available on request.





5. George Washington Wilson (1823–1893)

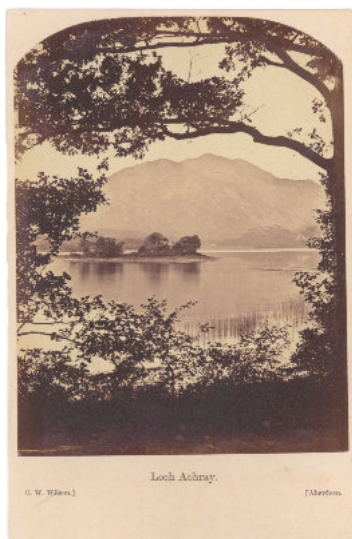
Views of Scotland in 'Album' format (from stereoscopic negatives), 1863–1872

£2500

A comprehensive series of 32 Scottish landscape views in Wilson's innovative 'Album' format, preserved in an album specially designed for the new format by the successful distributor Marion & Co, later dedicated *in memoriam* to an unidentified young man whose portrait is included

32 arched-top albumen print photographs, 4¼ x 3⅜ inches (10.7 x 8 cm), mounted on card, 13 x 8.4 cm, with printed title, apparently all with printed credit 'G. W. Wilson.] [Aberdeen.] on mount, in pre-cut window mounts (48 pages including 16 empty at end), printed credit on leaf below 'W.M. Bé. S.G.D.G. A.M.& Co. Patent', plus 2 albumen prints in cabinet card format mounted on initial leaves and manuscript title-page in red and black ink, 'In Memoriam. A Beautiful Life. Christmas Day 1892'; a few marks to pages but overall good with dark prints, even in tone; full black morocco with metal clasp; hinges and joints cracking or cracked yet holding

At the start of the 1860s Wilson was successfully selling his landscape photographs as stereo views, but considering how to increase his range of products. Photographers were clamouring for a better range of lenses and in 1861 J. H. Dallmeyer sent Wilson a new and superior Triplet lens for trial. With a greatly improved angle of view and even illumination over a whole negative of approx. 7 x 4¾ inches this offered Wilson the opportunity of creating landscapes larger than his already popular stereo views. Wilson collaborated with Marion & Co as distributor and 'Cabinet views' (6¾ x 4½ inches) were announced in May 1862. This was the introduction of commercially available landscapes as single prints that could be presented in albums and enjoyed by many in the same way as the carte de visite or stereo card. Wilson again worked with Dallmeyer to cut out the need to travel with two cameras for stereo and single views. The resulting



'Wilson camera' could manage both formats and, in autumn 1863, Wilson introduced a third format: his 'album print' (4¼ x 3¼ inches). The removable central division of the camera transformed it from stereoscopic to 'Cabinet'. The 'album print' was created by using one half of a stereo negative to print a single vertical view of 4½ x 3½ inches, meaning each stereographic negative could be made into two products: a stereo view and two 'album prints'. These latter could only exist in a vertical format and so resemble a larger-format carte de visite. The album here includes the printed credits of 'A. M. & Co.' (i.e. Augustin Marion), who worked closely with Wilson, in this instance creating a new format of album to accommodate Wilson's latest innovation.

All of the printed titles on these cartes correspond to Wilson's printed *List of Stereoscopic and Album Views* of 1863 and, while no definitive list exists to date the images more accurately, given the novel format and custom design of the album, it seems likely it would have been created close to this date. Wilson went into partnership with George Brown Smith in 1872, when the credit changed from 'G. W. Wilson' as here to G. W. Wilson & Co. A full list of the printed captions, with a note of each image's possible negative number or numbers, according to Wilson's 1863 list, is available on request. See R. Taylor, *George Washington Wilson: artist and photographer (1823–1893)* (London Stereoscopic Company, 2018).



View from the River 453



Quadrangle Hotel Callander 329



Main Street Callander 328



Callander Railway Station 452

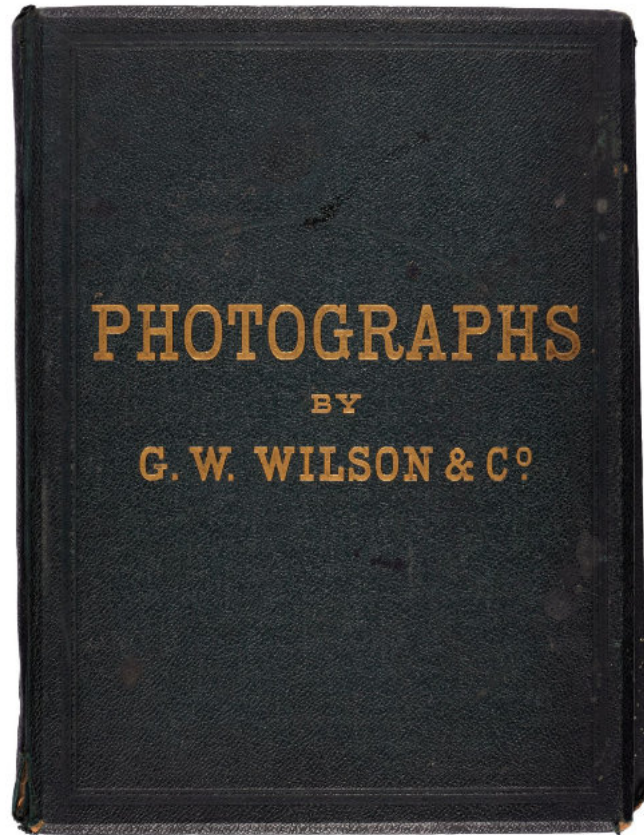
6. George Washington Wilson & Co.
Photographs by G. W. Wilson & Co.
[cover title], The Scottish Borders,
Edinburgh, Stirlingshire and the
Highlands, likely 1870s

£1200

A specimen book of photographs, to be presented as a purchase catalogue for customers at Wilson's studio or in a print-seller's shop

Approximately 150 albumen print photographs, each around 4 x 6 inches (10.1 x 16.1 cm), many numbered, titled and initialled G.W.W. in negatives, majority loosely inserted into pre-cut corners in album pages (many blank spaces), two prints inserted into one space in a couple of examples, 11 loose in front of album; all titled and numbered in pencil below on album page; folio, pp. 100 (numbered in pencil on top right corner), 'Index' information in pencil on front endpaper in early hand; green cloth, titled in gilt on upper board, a few stains, small losses to extremities but overall good condition

The 'Index' lists the page contents under the following regions: Killiecrankie [pp. 1–4], Perth [pp. 5–7], Comrie [pp. 8–9], Crieff [pp.10–15], Callander [pp. 16–27], Trossachs [pp. 28–48], Loch Lomond [pp. 49–66], Edinburgh & Forth Bridge [pp. 67–81], Stirling [pp. 82–89], Roxburgh [pp. 90–99], Elgin and Forres [pp. 99–100]. The 'blank' spots with their corresponding titles and negative numbers still in pencil on the album page possibly indicate the images which sold out. George Washington Wilson originally trained as a portrait miniaturist before moving to Aberdeen and establishing himself as an artist and photographer from the 1850s. Throughout the earlier years of his business, G. W. Wilson and Co. as the firm was known from 1872, Wilson travelled all over Scotland, and later England, building up a catalogue of tens of thousands of negatives. He also photographed members of the royal family and achieved a Royal Warrant in 1873. By the 1880s G. W. Wilson and Co. was the largest photographic and printing firm in the world, extremely highly regarded for the consistently high quality of its photographic scenes sold in albums, books and as card-mounted stereoscopic views.







7. Circle of Sir Francis Powell and Joseph Lockett

An artist's view of the west of Scotland, 1865

£3750

A highly proficient photographer's series of landscapes, mainly of Argyll and Bute, specifically focusing on the town of Dunoon, possibly compiled as a reference for the watercolourist, Sir Francis Powell

117 albumen print photographs, each approximately 4¾ x 7½ inches (11.7 x 18.8 cm), or the reverse, each captioned below in pencil in two separate hands (one with exact dates noted, a few images simply captioned '?'), mounted recto and verso on 60 leaves of thick card, all edges gilt, thinner sheets of paperguard interleaved; album pages often slightly foxed, a few with blackened edges, but prints mostly in excellent condition, retaining rich tones and detail; bound in half green leather with brown cloth, 'Photographs' embossed in gilt in upper board, overall size 14¾ x 11¼ x 3⅞ inches (37.5 x 28.6 x 7.9 cm); some losses to extremities, some wear, yet very presentable

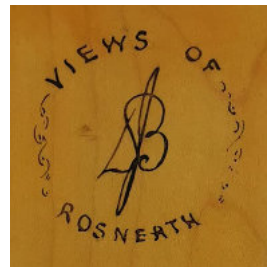
Sir Francis Powell, whose house in Dunoon, Torr-Alninn, features twice in this album, was a watercolour painter born in Pendleton, Manchester, on 22 March 1833, educated at the Reverend Dr. Beard's School and trained at Manchester School of Art. In 1857 he went to live in Dunoon in the Clyde estuary and made landscape paintings of the area and lake and sea views in general. When he was living in Glasgow in 1878 he became one of the founders of the Royal Scottish Society of Watercolour Painters and became the Society's first president. In 1877 he won the Haywood prize for the best watercolour exhibited in Manchester and he was knighted in 1893. In 1858, the year following his move to Dunoon, Powell married the daughter of Mr. Joseph Lockett, of the Strangeways Engraving Works, Manchester. Lockett's house, Sgor-Bheann, features three times in this album, and his yacht "Snake" is shown twice, and opens the album. Sara Stevenson's research into the early photographers of Scotland references a "Joseph Lockett, jun Dunoon", who was



proposed as a member of the Photographic Society of Scotland in 1859. It is possible this album represents the fruits of one or more cruises taken by the Lockett and Powell families. Another possible candidate for photographer is Thomas Laing, who had a photographic studio in Dunoon, and two images by whom were reproduced as engravings in the local bookseller's publication *Colegate's Guide to Dunoon, Kirn, and Hunter's Quay, with description of places of interest in the neighbourhood; West Bay, Dunoon, to Hunter's Quay* (Dunoon, John Colegate, Hafton Place, 1868). However, the frontispiece and plate in that work, titled 'Dunoon East Bay' and 'Dunoon West Bay' do not appear to be included among the photographs in this album, perhaps suggesting that either he was not the actual photographer or that, if he were, these images were a special commission. The advertisement for Laing's studio at the end of Colegate's guide reads: 'Laing's Photographic Studio, midway between pier & Argyle Hotel. Established at Dunoon for last 12 years. First-class cartes de visite, 5s. per doz. Glass portraits from one shilling. All other kinds of portraiture equally cheap. Every description of Out-Door Work done, Houses, Groups, Monuments, &c., &c. Laing's Views of Dunoon, &c., May be had of Booksellers, 6d. and 1s. 6d. Each'. We might assume he was among the most technically knowledgeable photographers in the area and might well have given some advice, assistance or training for an artistic amateur. A full list of the pencil captions is available on request.



Item 8



8. W. C. B. (possibly W. C. Barnes), compiler
Views of Rosneath, 1868

£600

An early example of a family holiday album of views and portraits, presented in a traditional Scottish Mauchlineware binding

24 albumen print photographs, approximately 5 x 4 inches (13 x 10 cm), or the reverse, pasted within printed red lined borders on rectos only, ink inscription to verso of front free endpaper 'To Miss Fanny Hewitt from W.C.B. Xmas 1868'; some prints faded, occasional foxing (not affecting prints), front free endpaper a little loose at foot only; in Mauchlineware covers, photograph in tondo on upper cover, lettering 'Views of Rosneath' and monogram in circular pattern on lower cover, red morocco spine; only a few losses to leather turn-ins, overall excellent condition



Rosneath village and peninsula are located on the western shore of Gare Loch, Argyll & Bute, where it meets the Firth of Clyde. Once the railway arrived in Helensburgh on the opposite shore (in 1858) it was an easy journey from Glasgow, but a world apart in terms of its coastal fresh air and highland scenery. This family clearly enjoyed their misty seaside house and garden, either lingering on the balcony or in the woods, or entertaining each other with costume parties and tableaux. The makers of Mauchlineware, a little further south in Ayrshire, have set the scene with a calm photograph of a yacht sailing past a headland on the front cover. Such bindings, usually made of sycamore for its even pale colour, only began to feature photographs around the middle of the 1860s, and this is a fine example from soon after, personalised by the owners whose ink monogram appears on the back cover. A full list of images is available on request.



9. Nadar, Disderi, Bernier (Brest), Denisse & Co. and A. Pedroni (both Bordeaux) and Dalton's (Sydney)

French carte de visite album with tartan-ware boards and gilt goffered edges, 1860s

£250

An unusual album with some family members identified, good studies of children posed with toys, one little boy with a *carte de visite* album and an older woman displaying an open portrait album with a photograph of a man, likely her absent or deceased husband

Album of 36 cartes de visite with various makers' printed credits, in pre-cut arched-corner mounts for 50 cartes de visite (some removed), gilt printed borders, titling in ink or pencil in a later hand to several mounts, supplier's label for Ve. D. Latour of Bordeaux on front free endpaper, green silk lining, all edges finely goffered in gilt, leather spine (spine shaky but holding) with tartan-ware boards and four small bosses to each cover, some rubbing and scuffing but generally good, approx. 6 x 5 x 2 inches (15.2 x 12.7 x 5 cm)

*Cher, as ye stand, and of the Philistines,
Down to the Trench, or banks of the River,
See ye the Lords, of their houses an' castles,
Learning their Masters to follow Prince Charles.*



Item 10



10. James Valentine (1815–1879), and G. W. Wilson (1823–1893)

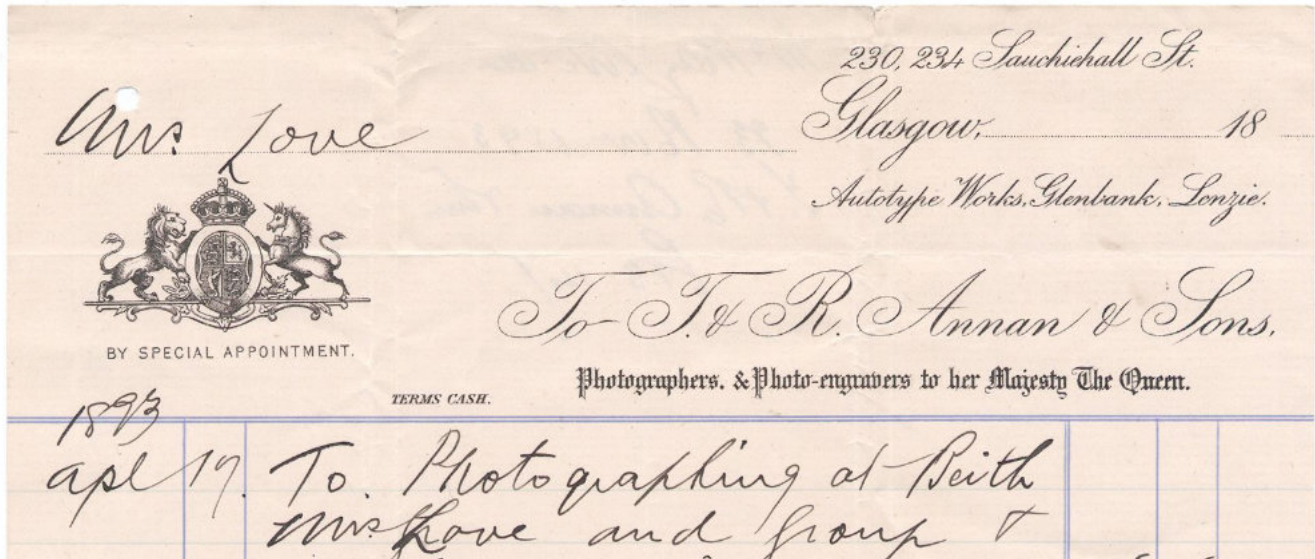
The Birnam Oak: photographic Mauchlineware binding, featuring 'The Last Oak of Birnam' by James Valentine, late 19th century

£400

Especially impressive in size and condition, this photographic Mauchlineware binding features the 500-year-old 'Macbeth's Oak', which - alongside the 300-year-old Birnam sycamore - is the final relic of the ancient Birnam Wood on the banks of the Tay in Perthshire

2 albumen print photographs under varnish: first, 7¼ x 9¼ inches (18.2 x 23.7 cm) titled, numbered and initialled 'The Last Oak of Birnam. 356. J.V.' in the negative, and printed text on board above print; second, 6¾ x 9¼ inches (16.2 x 23.5 cm), titled, numbered and initialled 'Dunkeld Bridge & House from the Cathedral. 116. G.W.W.' in the negative, displayed on upper and lower boards of Mauchlineware album (29.5 x 23.5 cm), red morocco spine, metal clasp, chromolithographic title page 'The Photographic Album', total of 96 carte-de-visite windows and 16 cabinet-card windows (all empty) on 20 thick leaves, gilt borders, all edges gilt; overall good condition

Shakespeare is thought to have been inspired by Birnam Wood on a visit to Perth, Birnam and Aberdeen in 1599. In "The Scottish Play" his witches prophesied against Macbeth that Birnam Wood would 'come against him' at Macbeth's castle, Dunsinane; the English tore off branches to disguise and shield themselves as they marched on Dunsinane Castle to defeat Macbeth. The image of the oak here is accompanied by the first verse of the Jacobite ballad by James Hogg, 'Cam' ye by Athol' (1819). The view of Dunkeld Bridge and Dunkeld House from the Cathedral by George Washington Wilson adorns the lower board.



11. T. & R. Annan & Sons

Manuscript receipt for group portrait sitting, proof prints, platinum prints and frames, July 1893
£300

Invoice from T. & R. Annan's 230, 234 Sauchiehall St address

1 p. ink manuscript receipt for payment by cheque, on elegantly printed letterhead 'By Special Appointment' and with the Annan studio address and 'Autotype Works, Glenbank, Lenzie', salient details including 'Mrs. Mal[r]y Love ...' repeated in ink on verso for reference; folds, minor tears at top edge of two vertical folds, small punched hole at top left corner

The group was photographed at Beith, North Ayrshire on 19th April and T. & R. Annan & Sons supplied 6 proof prints. On 3rd July Mrs Love had chosen the prints, and ordered 16 platinum prints and frames (in 3 separate sizes). Notable is the fact that 16 platinum prints in total cost approx one-third of the price for the framing. The 1893–96 Scottish Post Office Directory records a Mrs Love resident at Hamilfield, Beith alongside William F. Love, writer, of Geilsland, Beith and four other Love family members described as farmers, all in the local area.

Item 12



12. James Craig Annan (1864–1946)

Portrait of Jean Cameron, circa 1897

£1500 + VAT in EU

Full length profile portrait of the wife of one of Annan's artistic collaborators, David Young Cameron, in Annan's interior designed by George Walton

Photogravure on tissue, 8½ x 4¾ inches (15.5 x 9.7 cm), initialled 'JCA' in pencil in margin below image; in archival mount (20 x 16 inches)

Cameron was the artist and etcher with whom Annan travelled to Venice in 1894. There they worked in tandem and Annan made the photographs that were to be published in photogravure in his book *Venice & Lombardy*. In 1897 Annan had asked the interior designer, George Walton, to design the interior of his family home, Glen Bank in Kirkintilloch near Glasgow, which is to be seen as the backdrop in some of his portraits, including this image.

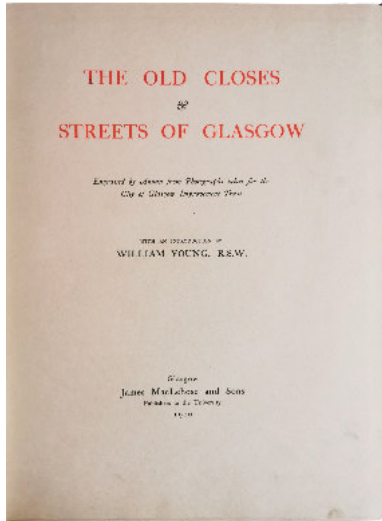
Lady Jean Cameron rarely appears in literature except as a passing reference as Cameron's wife. The then Jean McLaurin married David Young Cameron in 1896 and moved with him to Kippen in 1898 or 1899. Together with her husband Lady Cameron played a significant role in the renovation and reconstruction of the Kippen parish church in the 1920s, it becoming 'arguably one of the most beautiful of the churches of Scotland' Begg, p. 197). This included extensive interior renovations undertaken between 1924–26, a donation of a thatched croft 'The Grove' and land to the congregation, and several interior decorations, art and furnishings paid for by the couple. When Lady Cameron died in 1931, her husband commissioned 'magnificent' stained glass west windows for the church in her honour. She was also a patroness of the Kippen Horticultural Society, at least in 1902, while still living at Kirkhill, Kippen (prior to the completion of their custom-built villa called Dun Eaglais, which was begun in 1902).

William Crystal, *The Kingdom of Kippen: its history and traditions* (Stirling, Munro & Jamieson, 26 Craigs, 1903), in which David Young Cameron is listed among the subscribers; Tom Begg, *The Kingdom of Kippen* (Edinburgh, John Donald, 2000).

This image was published by Stieglitz in *Camera Work* in 1907. The photogravure offered here is from the collection of the late Margaret Harker, British photographer and photographic historian and first woman president of the Royal Photographic Society, acquired at auction in London in 1991. It has been exhibited at *Cult of Beauty: V&A, 2010 / Tokyo, 2013; and Painting with Light: Tate Britain, 2016.*

Item 13





13. Thomas (1829–1887) and James Craig Annan (1864–1946)

The Old Closes & Streets of Glasgow..., Glasgow, James MacLehose and Sons, 1900

£6000

Thomas Annan began photographing the closes of old Glasgow, scheduled for demolition under the 1866 Glasgow City Improvements Act, in 1868. This work has since become recognized as one of the first significant photographic works of social documentation

Folio, pp. 23, [1] and 50 photogravure plates, approx. 9¼ x 7¼ or 7¼ x 9¼ inches (23 x 18.2 cm. or 18.7 x 23 cm.); after photographs taken by Thomas Annan (38) and James Craig Annan (12); a very good copy in original red cloth with Glasgow city coat of arms in gilt

A few sets of thirty-one albumen prints were published in 1871, and in 1879 sixty volumes containing forty carbon prints from the same series were bound by R. Nelson for the Improvement Trust (from a proposed edition of 100). In 1900 Thomas Annan's son, James Craig, made photogravure prints after the photographs his father took (he had travelled to Vienna to learn Karl Klíč's much-refined process in 1883), and added a few supplementary photographs of his own. Annan scholar William Buchanan wrote (in *The Encyclopedia of Nineteenth-Century Photography*) that this edition was made up of 100 copies published by Annan and a further 150 copies published by MacLehose. MacLehose advertised that 'The Edition for sale is strictly limited to 150 copies. Price £2 10s. net.'

This later work varies in several ways from the earlier albumen and carbon prints: 'The photogravures are lighter in tone, and consequently in mood, in the sense of the place, than Annan's carbon prints. Moving figures, those ghosts who would not stand still for the photographer, are completely excised in the photogravure edition...' (Mozley, *Thomas Annan*, p. xii).



14. Mayall, Disderi and many other photographers

An album of mid 19th-century Scottish and other celebrities, 1860s-70s

£2200

A taste for the establishment peppered with artists, poets, scientists and activists, including Frances Power Cobbe, an Irish writer, social reformer, anti-vivisectionist, and leading women's suffrage campaigner
Oblong 8vo., approx. 6¼ x 10 x 2½ inches (16 x 25 x 6.5 cm), heavy card mounts with paired arched-top apertures containing 91 (of 96) cartes de visite, each identified in ink on mount, some with clipped signatures attached or inserted, approx. half with tiny or small tears to apertures and tape applied to first mount not affecting carte, small printed label of Parkins & Gotto, 25 Oxford Street [London] on front paste-down, full brown morocco, re-backed with original spine laid down, ruled blind, all edges gilt and functioning gilt clasps

Notable sitters include: Joseph Paxton, Benjamin Disraeli, Lord Elgin, Duke of Argyll, Lord Clyde, Rowland Hills (with clipped signature), Lord Macaulay, Theodore Parker (2, after engravings), Thomas Carlyle, William Holman Hunt, John Everett Millais, Michael Faraday (2), Thomas Henry Huxley, Alfred Tennyson (2), Robert Browning, Henry Longfellow, Charles Dickens, William Makepeace Thackeray, Edwin Landseer, Baroness Burdett Coutts, Florence Nightingale, Kate Terry, Emily Faithfull (women's rights activist), Frances P Cobbe, and Mrs Bagshaw of Rowdale Derbyshire (said to be the original of Mrs Poyser, a character in George Eliot's 'Adam Bede').

A complete listing of the titles is available on request.



15. Unidentified photographer

Hunter with his dog, likely 1860s–70s

£150

Dressed in tweeds and kilt for action on the Scottish moors

Albumen print, 7 x 4¾ inches (17.7 x 12.1 cm), a little fading at corners, otherwise a fine, dark print

An appealing and honest portrait, free from the sometimes fussy and often dour studio style.



16. Willie Ross (Glasgow and Alexandria)

Harry Lauder, autographed portraits, circa 1900

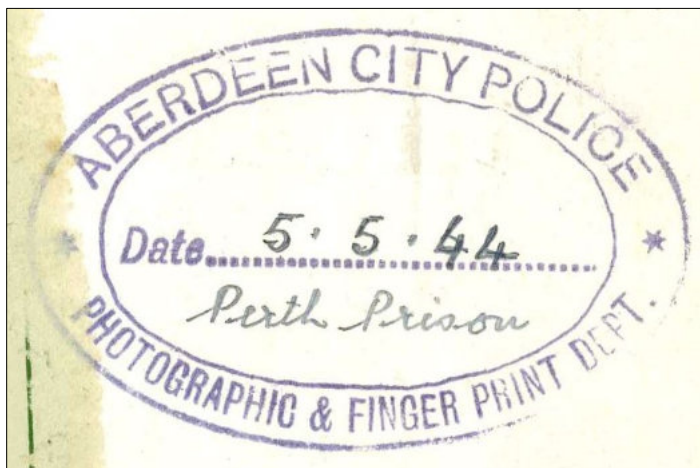
£1750

The Scottish ex-miner turned international comedian and music-hall star, knighted in 1919 for his outstanding contribution to the war effort

Nine gelatin silver prints, each approx. 8 x 4 inches (20.1 x 10.3 cm), some monochrome tinting and pencil retouching to provide additional detail, signed and inscribed in now-faded ink by Lauder, mounted on gilt-edged heavy card within debossed windows, overall approx 12¼ x 7¾ inches (30.7 x 19.5 cm), the photographer's gilt credit stamps on mounts 'Willie Ross 140 Douglas Street, Glasgow/ 192 Main Street Alexandria'; minor foxing to mounts rarely affecting images, some skinning to backs of mounts with traces of glue where previously attached to another surface



Harry Lauder (1870–1950) is seen here in a series of quirkily costume portraits at a time when he was building the international fame that was to see him become one of the highest paid in his profession. The photographs are inscribed as follows: 'as Sweet Killiecrankie Whiskey Tooral-ooral' 'Alick my [?perfect] tomato Harry Lauder' 'Asleep or [?Boaking (vomiting or retching)] Yours Sincerely Harry' 'Hoo' dae ye like the Back View Alick' 'I handed her ma Hankie Harry Lauder' 'och-exKase me Alick - 'Remember me & I'll remember ye [?Himsel Harry - 'To my old friend Alick/ Foot of the [?Hilltown]' '... Sincerely Harry Lauder'.



17. Aberdeen City Police

Jeannie Donald, convicted of murdering a child, Aberdeen, 1944

£120

A portrait of Jeannie Donald soon before she was released from prison, 24 June 1944. The murder case was solved through then cutting-edge forensic evidence

Gelatin silver print, 4 x 3 inches (10 x 7.5 cm), oval stamp 'Aberdeen City Police Photographic and Finger Print Division' with manuscript date '5.5.44' and 'Perth Prison' in ink, further inscription in ink on verso reading 'Jeannie Ewen or Donald born in 1895 at Kirkton of Aboyne, Aberdeenshire'

Donald's death sentence, given in 1934, was commuted to penal servitude for life, despite the public shock at her conviction of murder of eight-year-old Helen Priestly, who had died of asphyxiation. Donald never explained what happened, but it has been supposed she committed accidental manslaughter, afterwards mutilating the body to give the impression that it had been a rape and murder, thus excluding her as a suspect. The trial jury found Donald guilty after 19 minutes of deliberation, having been convinced by forensic evidence of bacterium, blood and hair samples, the latter proved by John Glaister, Professor of Forensic Medicine at Glasgow University. It was also shown that the injuries had been committed using a wooden handle, and were not the result of a rape.



Item 18

18. Unidentified photographer for PZ Photochrom

Edinburgh, with the Royal Scottish Academy, National Gallery, Scott Monument, Calton Hill and the Firth of Forth beyond, circa 1890s

£1200 + VAT in EU

The Athens of the North in glorious large format 'false' colour

Large photochrom print, 16¼ x 20¾ inches (41.4 x 52.5 cm), numbered '3077' in pencil on reverse, some edge and thumbnail creases noticeable only in raking light, a little rubbing at corners

"Photochrom prints look like colour photographs but are ink-based images involving the photographic transfer of an original negative onto litho and chromographic printing plates, a process invented by Hans Jakob Schmid (1856–1924) for the Swiss firm Orell Füssli in the 1880s. It was a complex process requiring a separate stone for each colour, sometimes up to ten stones. Füssli published the prints through a company with the imprint Photochrom Zürich, later Photoglob Zürich. In the 1890s they also licensed the Detroit Photographic Company to make photochroms and their catalogue of 1901 clearly states the photochrom's unique selling point: "the only successful means yet known of producing directly without the aid of hand color work a photograph in the colors of nature. The results combine the truthfulness of a photograph with the color and richness of an oil painting or the delicate tinting of the most exquisite water color. The colors are absolutely permanent and attain the virility and strength of nature so often lacking in hand colored work".

Large format British scenes in the photochrom process are scarce. Although the prints were popular with collectors the vast majority of views sold world-wide were in a much smaller size (typically around 6½ x 9 inches) and this grander scale was more often reserved for European and American landscapes.

For more detail on the history of the process see S. Joseph, 'Photoglob Zurich/Orell Füssli & Co.' in *Encyclopedia of Nineteenth Century Photography* (New York: Routledge Press, 2008).



19. Alfred Dixon

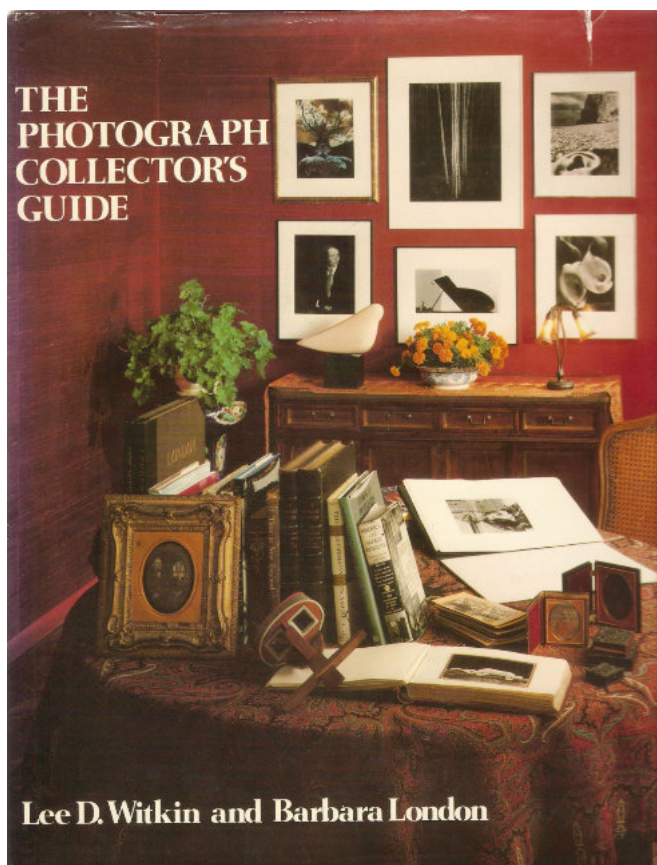
A Holiday in Scotland. August 6th – 11th 1933. 791 Miles., 1933

£220

A well compiled light-hearted record of a whirlwind holiday tour of the Borders and central Scotland for the Dixon family, with enough detail to trace the journey from Lauder (Thirlstane Castle) to Edinburgh, the Ochil Hills and Crieff, Strathyre and Gleneagles, onto Loch Earn and the Trossachs

58 gelatin silver prints, mounted with small brown paper photo-corners on 16 ll. + 8 ll. (including a 'title-page' and 7 blanks), almost every print titled or labelled in white paint; includes 3 'panoramas' in the style of 19th-century photographers, as well as one collage; in 'Snapshots' album of brown patterned paper boards with 'British made' and small colour art reproduction on upper boards, tied with string; some damage to head of spine on upper board, generally very good (18.2 x 26.7 cm overall)

The compiler's creativity has risen to the photographic challenge of correctly aligning individual negatives in a composite image, resulting in quirky panoramas carefully crafted from these small-format snapshot images. A full list of image titles is available.



20. Lee D. Witkin and Barbara London

The photograph collector's guide. London, Secker & Warburg, 1979

£125

First edition. An excellent resource, which includes a list of 8,000 daguerreotypists, photographers' biographical data including signatures, bibliographies, and over 300 illustrations

4to, pp. x, 438 with 300 halftone reproductions to the text, and eight colour plates; bound in burgundy cloth with title to spine and dustjacket illustrated with colour photograph; some light wear to dustjacket, but a good copy

Contents: 'The Art of Collecting Photographs'; 'A Collector's Chronology'; 'A Collector's Glossary'; 'The Care and Restoration of Photographs'; 'Selected Photographers: A Collector's Compendium'; 'Limited-Edition Portfolios'; 'Contemporary Group Exhibitions and Catalogues'.

Prices are subject to change and items are subject to prior sale. All goods remain the property of the vendor until payment has been received in full. Payment by cheque, bank transfer or credit card. Carriage charged at cost.

Front cover illustration: item 18

Back cover illustration: item 7

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