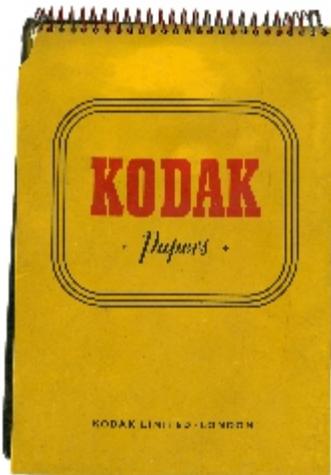
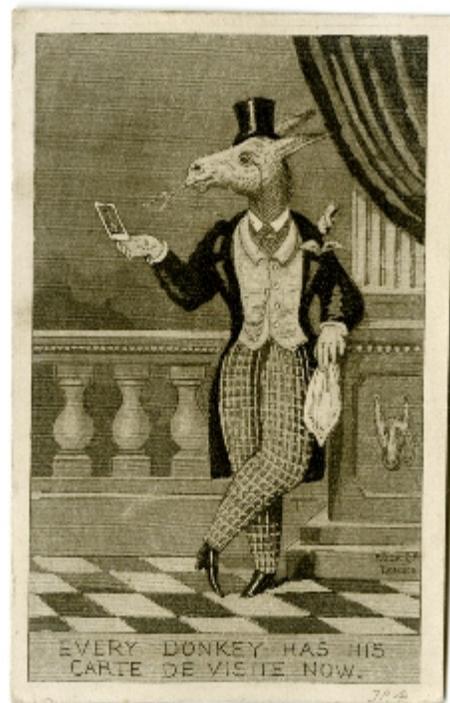


AUTUMN MISCELLANY

PHOTOGRAPHIC BUTTONS & BOX,
EARLY BRITISH ARCHITECTURE,
SATIRICAL *CARTES DE VISITE*,
DOLL CLUB ARCHIVE



1. HENNEMAN, Nicholas & MALONE, Thomas Agostine. Castle Acre Priory, Norfolk. 1848–51.

Salted paper print from a calotype negative, 5½ x 7¼ inches (14.2 x 18.4 cm.), on the original card mount within a ruled ink border, a faint pencil title just evident on mount, ink credit stamp on verso 'Patent Talbotype or Sun Pictures Henneman & Malone 122, Regent Strt. London', mounted within a modern forest green window mount with aperture in back panel for viewing the credit stamp. **£3000**



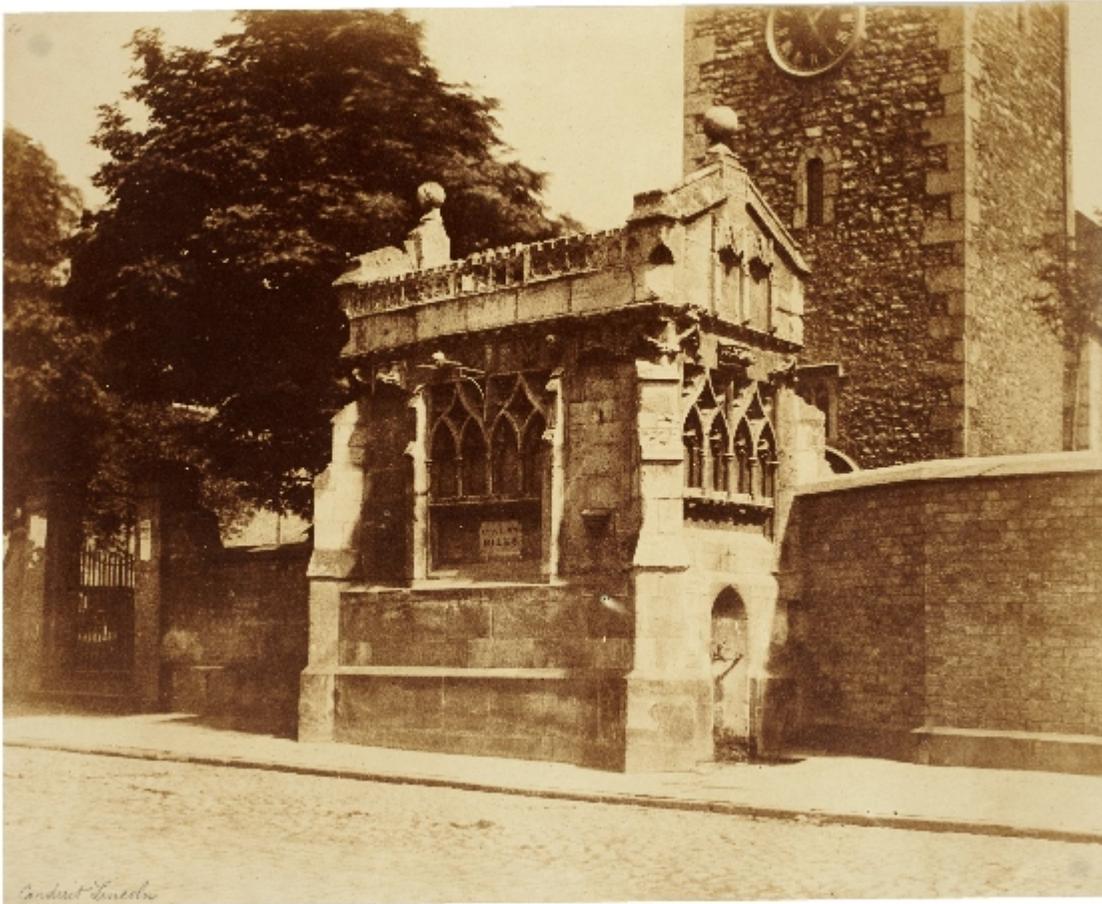
A scarce photograph from the short period during which Nicholas Henneman, Talbot's Dutch valet and later photographic assistant and printer, set up his own establishment in London in partnership with the chemist, Thomas Malone, whom he had met in Reading. Malone left the business in 1851 to teach at the Royal College of Chemistry. Saskia Asser has written (Hannavy et al., *Encyclopedia of Nineteenth-Century Photography*, 2013) that very few of their photographs remain. Henneman himself withdrew from photography only a few years later when the proliferation of studios operating in London made the business too competitive.

This view shows the famous west front of the priory church, completed in the 1160s and considered one of the finest Norman facades in England. The photographer has waited until sunlight glints off the detail of the façade, emphasising the contrast between its grandeur and the modest nature of the more humble buildings on each side.

This photograph and that of Fountains Abbey by Roger Fenton were formerly in the photograph collection of an architect, compiled in the 1960s and 1970s.

2. SEDGFIELD, William Russell. St. Mary's
Conduit, Lincoln. *Early – mid 1850s.*

Albumen print from a waxed paper negative, 8 x 10
inches (20.4 x 25.5 cm.), numbered '4' and titled
'Conduit Lincoln' in pencil on recto. **£800**



Sedgfield (1826 – 1902) was to fall under the spell of photography in its earliest years. He applied to Talbot for a calotype licence, only to be deterred by the enormous fee, so riskily continued to practice without one. He is known for his architectural work, particularly that in East Anglia, some of which was published in 1854 by Samuel Highley under the title '*Photographic Delineations of the Scenery, Architecture, and Antiquities of Great Britain and Ireland*'. He was among the first photographers to show at the prestigious annual London Photographic Society exhibitions where he exhibited a photograph of this subject in 1855.

This elegant portrayal shows the light clearly defining the architectural detail of the little structure, while the paper negative contributes a softness around the edges that suited the tastes of an audience that was still more familiar with watercolours and prints. The little poster 'stick no bills' reminds the viewer of photography's embrace of the real.

This conduit, built in the 16th century, included some architectural fragments from the Carmelite Friary that existed in the town until the 1530s. It provided Lincoln's drinking water from when it was built until the early 20th century.

Illustrated in Knight, H., *Sedgfield: The Life and Work of William Russell Sedgfield, Pioneer Photographer*, 1998.

3. ARCHER, Frederick Scott. Gate of Honour, Gonville and Caius College Cambridge. *Early – mid 1850s.*

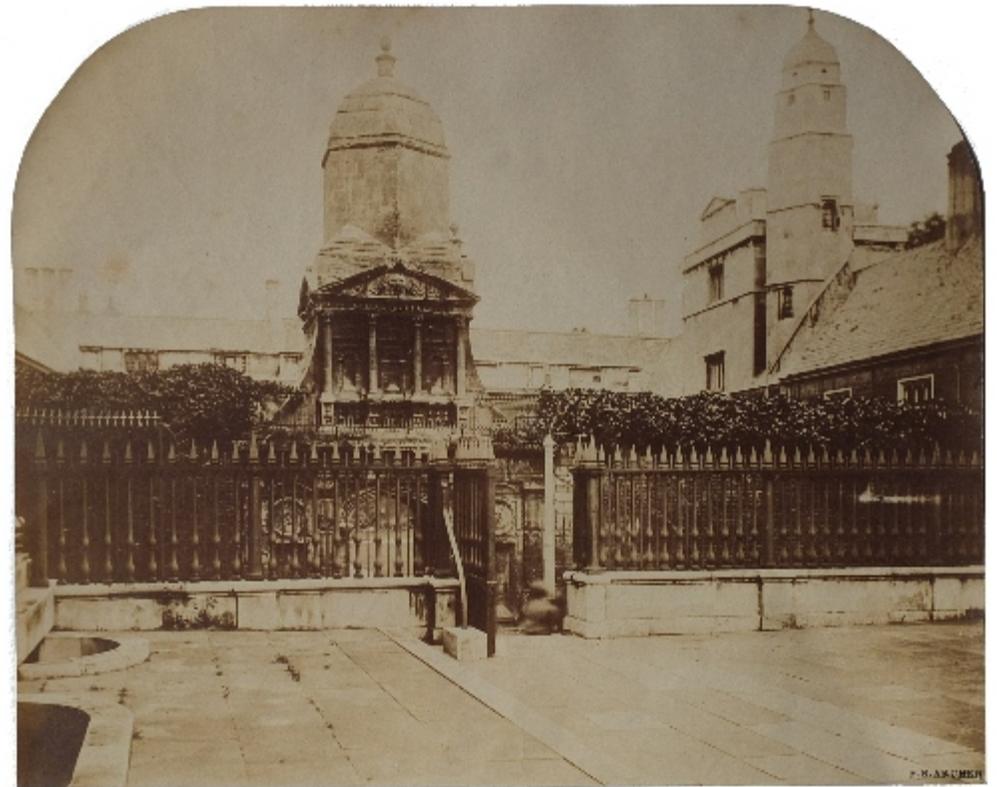
Albumen print, 7 x 8¾ inches (17.8 x 22.3 cm.), trimmed with an arched top, ink credit stamp 'F.S. ARCHER' on recto, titled in pencil in a later hand on verso. **£750**

Archer (1813 –1857) is known for the invention of his wet collodion process for making negatives on glass.

Before his invention the choice for would-be photographers was the small, shiny, daguerreotype (most suited for portraits) and not designed for making multiple copies or calotype negatives from which multiple prints could be made, but with poorer definition. Archer's much faster and more detailed negative process, published in *The Chemist* in March 1851, bridged the gap between the two earlier methods and greatly expanded the potential of the medium, enabling a whole new generation of professional portrait and view photographers to thrive.

Archer's own photographs are now extremely rare although he exhibited regularly in the earliest exhibitions in London, Glasgow, Norwich and Yeovil, from the first exhibition in 1852 until he died in 1857. Views of Cambridge were included in exhibitions in 1855 and 1856.

This college, established by Edmund Gonville in 1348, was re-founded after hard times by John Keys (also Caius) in 1557, who was responsible for Caius Court. Archer's photograph shows one of the three gates designed to represent Humility (entered at matriculation), Virtue (used by undergraduates) and Honour (passed through on the way to Senate House for graduation).





4. FENTON, Roger. West side of the Cloister, Fountain's Abbey. 1854.

Salted paper print, 7³/₄ x 9 inches (19.6 x 23 cm.),
lightly fixed to a modern archival window
mount.

£3000

An early example of Fenton's acclaimed architectural photography from his tour in the north of England after his photographic visit to Russia but before the Crimean War. Another example, which appeared at auction in London in 1982, was mounted with a printed credit and publication date of 1 October 1854. Fenton exhibited views from his series at Fountain's Abbey at the Photographic Society's London exhibition in 1855.

This photograph and that of Castle Acre Priory by Henneman & Malone were formerly in the photograph collection of an architect, compiled in the 1960s and 1970s.

5. MUDD, James. Roslyn Chapel Doorway. *1861 or earlier.*

Albumen print, 9½ x 11 inches (24 x 28 cm.), arched top, blindstamp monogram of the Architectural Photographic Association on recto, mounted on card with credit and date in pencil in a later hand on mount. **£1500**

Although he is perhaps best-known today for the immaculately detailed studies of locomotives he made for Beyer-Peacock and other engineering firms using dry-collodio-albumen negatives, it was architectural and landscape photographs that this Manchester-based photographer chose to exhibit. His earliest-known photographs are landscapes made with the waxed-paper process and he first exhibited in 1856 at the Manchester Photographic Society exhibition with his brother, Robert.

This more personal work was made mainly in the north of England including the Lake District, north Wales and Scotland, and included eighteen photographs shown at the 1861 London exhibition organised by the short-lived Architectural Photographic Association, of which this study of Roslyn (also Roslin or Rosslyn) Castle is one. Unlike Roger Fenton, who photographed the same subject in 1857, Mudd includes both of the windows in full encouraging a more detailed comparison, and a little of the path in the foreground leading the eye through and beyond the entrance. He was in good company in this second exhibition of the APA with contributions from, among others, the Bisson frères, Gustave Le Gray, Roger Fenton, Francis Bedford, Thomas Annan and Philip Henry Delamotte.

Few of Mudd's architectural or landscape photographs appear on the market and those that do are rarely in such good condition as this example.



HOME OF THE 'QUEEN OF ICES'



6. [MARSHALL, Agnes.] 'Souvenir. The Towers, Pinner, 1904'.

27 matte gelatin silver prints: twenty-three approximately 6 x 8 inches (15.3 x 20.6 cm.) and four 6 x 3½ inches (15.2 x 9.1 cm.), on rectos only, tissue guards (several torn or creased with a little loss); bound in full morocco, frame and lettering in gilt on upper board, double filets to spine, remains of two clasps, some wear to extremities, oblong 4to.

£950

A thorough visual souvenir of renowned Victorian cook Agnes Marshall's home, perhaps specially commissioned for her while gravely ill in Brighton that year.

Sometimes referred to as 'Queen of Ices', Marshall was a pioneer in the field of ice creams and quite possibly the inventor of the ice cream edible cone, for which the first reference in print is apparently in *Mrs. A.B. Marshall's Book of Cookery* (1888) as "cornets with cream".





In 1890 Marshall purchased the seven-and-a-half acre estate on the river Pinn, which is visible in a few of the views, and she set about refurbishing the house and landscaping the gardens. Certainly the photographs provide evidence of a property in the best condition, with tidy flowerbeds, well maintained buildings, and a neat stable yard with a smart horse and trap. The interior views depict ornate decorations and abundance: the handsome billiard room is adorned with artworks and heavy curtains and the conservatory boasts an extensive collection of flora – and a large parrot. A large flowerpot in the shape of a swan stands in the hallway. The house, river, and gardens, including tennis court, vegetable patch and lily pond, are all presented.



Marshall lived at The Towers until an accident horseback riding in 1904, after which she stayed in Brighton to convalesce. Noting the date on the upper board of the album, it is possible the album was specially commissioned as a comforting souvenir while she was ailing and absent from home. She returned to The Towers to prepare for her inevitable death, which occurred in July 1905. In 1914 Agnes' husband, Alfred William Marshall, who had remarried her personal secretary the following year, remained at The Towers and became chairman of the Pinner Gas Company.

The house appears to have been demolished – a residential street, Lloyd Court, now occupies the site.

7. [STONE HOUSE HOSPITAL]. Album of photographs depicting Stone House Hospital. *Dartford, 1910-1923.*

Album, ll. [50] of green paper-covered boards, containing 93 gelatin silver prints, in pre-cut window mounts, visible images 6 x 8 inches (15.3 x 20.3 cm.), many dated and/or with manuscript captions on paper labels; seven windows empty and a few prints faded but otherwise very good; green cloth-covered boards; some staining to boards, wear at extremities, particularly at the foot of spine and cracked at the joints but holding.

£1200

A fascinating insight into life at Stone House Hospital, a psychiatric hospital in South East London.

Stone House Hospital (originally the City of London Pauper Lunatic Asylum) was built between 1862 and 1866 to provide care for mentally ill patients in London who were unable to pay for their own treatment. Stone House's grounds, at first 33 acres, were expanded over time to encompass 140 acres and from 1880 included a working farm, which aimed to provide a healthy outdoor working environment for patients. Later additions included an expanded female wing and a separate hospital building for patients with infectious diseases. Private patients were admitted to the hospital from 1st January 1892 at a cost of £1 per week. They were kept in separate wards, allowed to wear their own clothes and received better quality food. The income generated from the admission of private patients funded further improvements and extensions to Stonehouse into the twentieth century. The hospital became known as City of London Mental Hospital from 1924 and Stone House Hospital from 1948. Stonehouse was eventually closed in 2005 (dartfordhospitalhistories.org.uk and lma.gov.uk).



The prints offer an evocative overview of Stone House's architecture, facilities and layout. The album includes interior views of the hospital's dining hall, recreation room, nursing corridor, engine room and chapel, images somewhat haunting and redolent through their absence of human presence. External views show Stone House's Tudor revival exterior, the female hospital block, the Superintendent's house, chapel and various views of the hospital's grounds and gardens. From the photograph's handwritten captions it is apparent much of the hospital's outdoor space was segregated into male and female areas. Stone House's nursing staff are posed in group portraits and at leisure playing croquet, with two portraits of the hospital's committee, taken to commemorate the unveiling of the new chapel organ in 1912. Various prints show patients engaged in organised leisure activities and celebrations, such as team cricket and hockey, aboard a minibus about to depart on a picnic outing and a patient and staff fancy dress party. One of the images of the sports teams is captioned 'convalescent soldiers cricket team July 3rd 1915' and therefore probably features soldiers experiencing psychological difficulties as a result of fighting in World War One.

Of special note are the prints which portray a training exercise of the Dartford Women's Fire Brigade held at the hospital. They date from circa 1914-1918, when women began to fill roles created through the large numbers of men being conscripted into fighting for WW1. Among the views are prints of women in uniform pushing a fire ladder on wheels and a hose on wheels, several prints of women scaling a ladder propped against Stone House's exterior holding a cumbersome looking hose, women shooting water at one of the hospital's outbuildings and two firewomen carrying victims out of the fictitious burning building. **Film footage of this training at Stone House Hospital is held by the British Pathe archive.**

The poet Ivor Gurney was a patient at Stone House Hospital from 1922 until his death in 1937.



8. [MANCHESTER] PHOTOGRAPHIC PORTRAIT GALLERY. Young woman with ringlets. 1840s.

Quarter-plate daguerreotype, hand-tinted and with gilt highlights, simple arched-top gilt mount in folding plain case stamped 'PHOTOGRAPHIC PORTRAIT GALLERY DUCIE PLACE MANCHESTER'.

£250

Richard Beard established a daguerreotype portrait gallery at Ducie Place, Manchester on 18th November 1841. On 9th November 1842 it was in the hands of the American daguerreotypist John Johnson who had obtained the patent rights for the daguerreotype process in the counties of Lancashire, Cheshire and Derbyshire from Richard Beard with whom he had been working in London. Johnson had worked with the English scientist John Frederick Goddard (1795–1866) on chemical techniques for accelerating camera exposures to provide Beard with a practical method of making daguerreotype portraits. On 9th November 1842, John Johnson took control of Beard's Photographic & Daguerreotype Portrait Gallery in Manchester. In 1844, Johnson sold the Manchester studio to William Akers and returned to the United States.



9. [CURRIE & Co.] Mr. Currie, print-seller and frame-maker of Dumfries, Scotland, and his wife. 16 April 1862.

Hand-tinted ambrotype, mounted as oval, visible image area 4 x 5⁵/₈ inches, gilt highlights, card passe-partout with curved corners and grey embossed paper border, in a [?] later frame accompanied by the original ink manuscript label 'No 1 Taken [...] April 1862 on the 33rd marriage day anniversary of Mr & Mrs C', a printed label for 'Currie & Co. Printsellers. And Picture Frame Makers, 92 High Street Dumfries' with the backing board and paper from an earlier frame with this note repeated in a later hand and 'This is Mr Currie –and his wife'.

£800



A stunning large ambrotype of a handsome couple in their finest clothes with Mr Currie's hat taking centre stage on the table. Unusually it is the tablecloth that has been coloured in a deep green rather than Mrs Currie's silk gown or accessories although her cheeks and lips also have a touch of pink. The portrait is enlivened further by its own story which has survived and provides all the information one could hope for other than the identity of the highly proficient photographer, possibly James Rae of Queen Street, Dumfries, identified by Stevenson as having operated as a professional from 1860–1880 (<https://www.st-andrews.ac.uk/imu/imu.php?request=browse&irn=1655>).

10. OAKESHOTT, W & C. Brother and sister portraits? 1855–57.

A pair of ninth-plate ambrotypes, simple arched top gilt mounts and folding maroon morocco cases, each gilt-stamped 'W. & C. OAKESHOTT PORTRAIT ROOMS UPPER STREET ISLINGTON NR. BARNSBURY ST.' a little bare wood showing to spines and a few minor rubs at extremities, otherwise very good. £250

Fine portraits of a young man and woman whose resemblance suggests they are siblings, by a named north London studio. Michael Pritchard provides the studio dates in *A Directory of London Photographers 1841–1908*, London, 1994.



11. [OCCUPATIONAL PORTRAIT].

Stonemason with the tools of his trade.

1850s.

Sixth-plate ambrotype in plain arched-top gilt mount and velvet-lined black thermo-plastic Union case of geometric design with scrolling foliage and cross-hatching, the catch a little stiff but otherwise in very good condition.

£350

A primitive but good study showing the serious worker seated against a completely plain background, with his sleeves rolled up above his elbows and clutching a large hammer and chisel. One elbow rests against a carved pedestal, no doubt an example of his craftsmanship.

Krainik 305.



'EVERY DONKEY HAS HIS CARTE DE VISITE NOW'

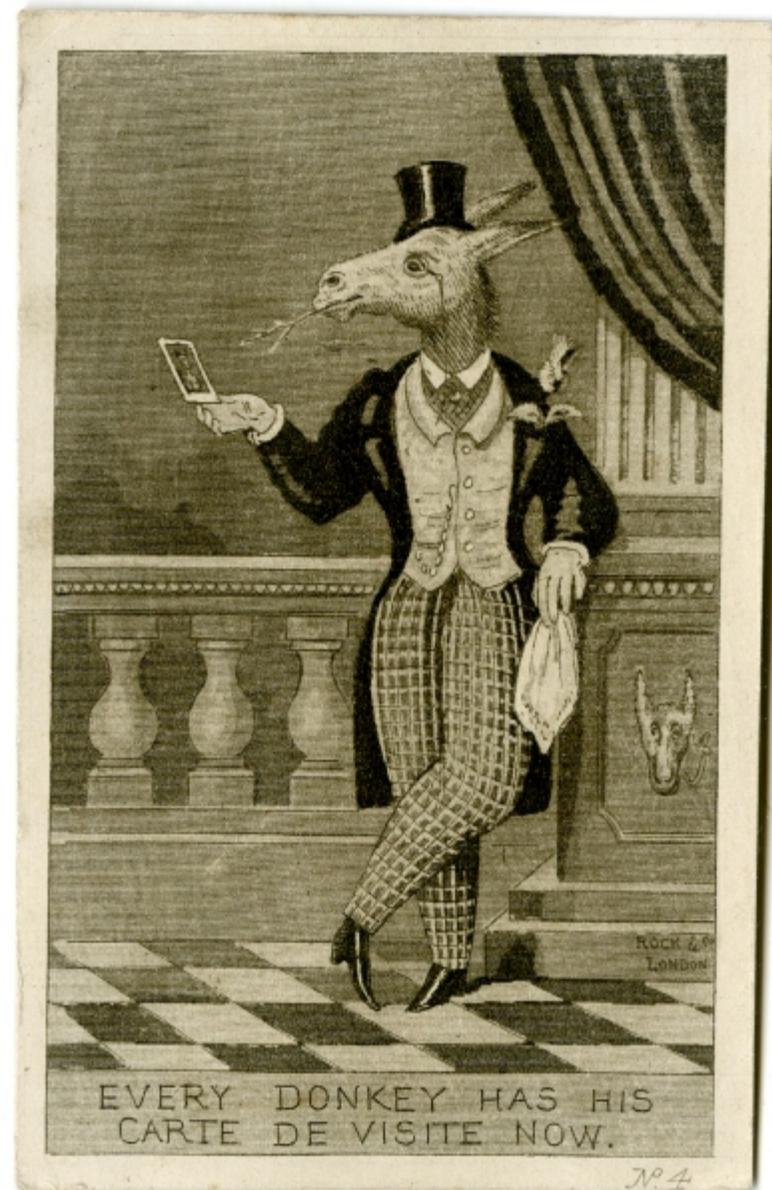
12. ROCK & CO. Satirical *cartes de visite*. 1860s.

3 litho-engravings in *carte-de-visite* format, 3³/₈ x 2¹/₄ inches (8.5 x 5.5 cm.), each captioned below, credited 'Rock & Co London' and numbered in the margin. **£450**

An irreverent series of anthropomorphic caricatures, poking fun at the perceived vain attitudes of *carte-de-visite* subjects.

The sitters – a duck, goose and donkey – each assume a classic studio pose, complete with best clothes, props, fine furniture and studio backdrops, attempting the impression of being perfectly at their ease in their invented scenes. The goose in a waistcoat is mockingly captioned, 'Such a goose as you to have a carte de visite', summing up the implicit joke.

The numbering sequence here runs from 3 to 4, which belongs to a larger, indeterminate run. Other examples from the series are held by the Victoria & Albert Museum and the University of Edinburgh; the latter claims that the cards are scarce, appearing to not been a popular item to collect, in stark contrast to actual *cartes de visite*.





13. Unidentified publisher or artist. Two comical *cartes de visite*. 1860s.

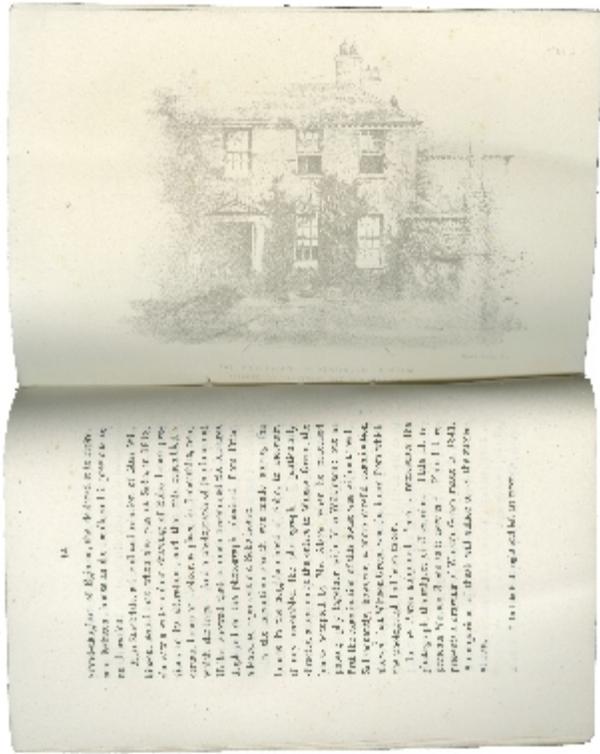
2 litho-engravings in *carte-de-visite* format, 3½ x 2¼ inches (8.8 x 5.5 cm.), each captioned below.

£150

Two playful *cartes de visite*, captioned with puns on photographic terminology.

Perhaps invented in an attempt to cash-in on the buyout *carte-de-visite* market, these quips would likely have run into a larger series of scenes which could be collected and passed around to amuse others. 'A Pair of Negatives' depicts a morose-looking couple, while the 'Interesting Sea side effect, taken with a half-plate lens' focuses on a pair of calves and frilly bloomers from behind as the subject bends over, lifting her crinoline. It is unknown how popular these simple word-play cards were in Victorian England, but they appear to be rare on the market today.





RARE EDITION ON EARLY FORGERY

14. BOULTON, Matthew Piers Watt. Remarks concerning certain pictures supposed to be photographs of early date. London, Bradbury & Evans, 1865.

8vo, pp. 74, with 4 lithographic plates; title-page a little foxed; unbound pamphlet with original stab holes and stitching.

£350

Final, most extensive and scarcest edition.

Matthew Boulton was the grandson of Matthew Boulton (1728–1809), James Watt’s partner, who worked on the invention of the steam engine. Boulton and Watts, along with Joseph Priestley and Josiah Wedgwood, had been members of the Lunny Society of philosophers and experimenters, to which Wedgwood had communicated some proto-photographic processes.

W. P. Smith of the Patent Office claimed that Boulton (senior) had discovered a photographic process in the 1770s, and Smith presented details of his findings to the Photographic Society in 1863, stirring much debate. The same year Boulton published a six-page pamphlet, *Remarks on some evidence recently communicated to the Photographic Society*. It was the first of several papers printed at Boulton’s own expense to disprove Smith’s mistaken claims. Smith had made the arguments based on documents and images found in the library of Soho House near Birmingham, which had been Matthew Boulton’s home.

Boulton published several illustrations showing the ‘photographs’ in question alongside proof that they could not be of the houses that they claimed to be of in 1780. The controversy caused by the pamphlet led to numerous replies and criticisms, in response to which further editions or issues were published. The captions to these 4 plates are: ‘The photograph in Kensington Museum, alleged to represent old Soho House’; ‘Winson Green, from a photograph recently taken’; ‘Copy of a drawing of Winson Green, made in 1841’; and ‘Soho House in its modern state’, and indicate that the Kensington Museum photograph depicts Winson Green and not Soho House. This version of the text includes ‘Additional Remarks’ (pp. 21–31) and ‘Additional Particulars’, pp. 32–74.

This edition not in Roosens & Salu, nor in Gernsheim. See Roosens & Salu 8862 and Gernsheim 876, 889–92, 900 for editions titled *Remarks concerning certain photographs supposed to be of early date*, ranging from 12 to 71 pages, and the 1865 edition of 29 pages, titled as the version offered here. See also G. Wallis, ‘The Ghost of an art-process, practised at Soho, near Birmingham, about 1777–80, erroneously supposed to have been photography’, in *The Art Journal*, August 1866, pp. 251–55.

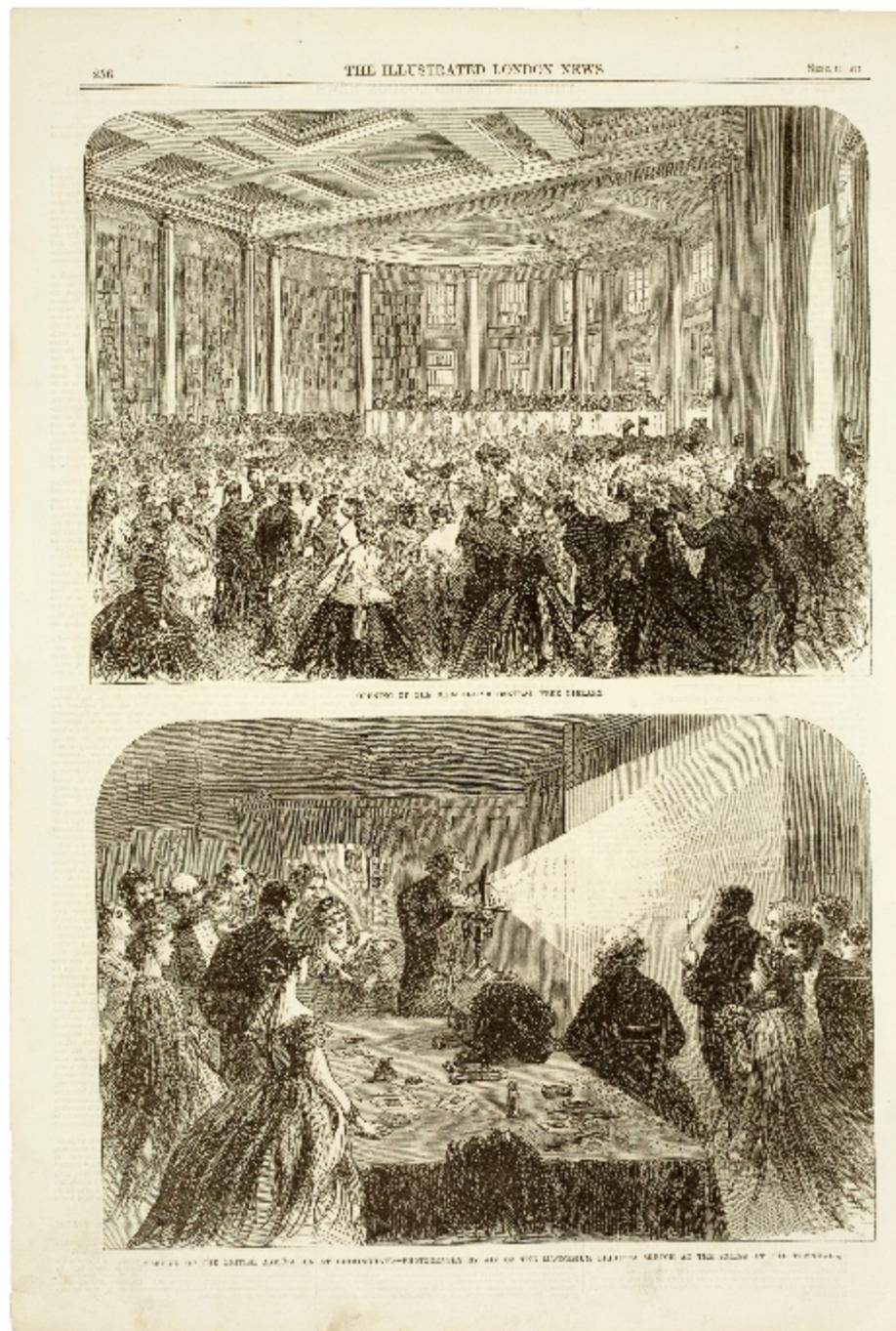
COPAC shows only 1 copy of this edition, at Oxford.

15. [BRITISH ASSOCIATION.] Unidentified artist. Meeting of the British Association at Birmingham – Photography by Aid of Magnesium Light – A Sketch at the Soiree at the Townhall [with:] Opening of the Birmingham Central Free Library [from: *The Illustrated London News*, September 16 1865]. [London, George C. Leighton, 1865].

2 wood-engravings with an arched top, 6¼ x 9¼ inches (15.9 x 23.5 cm.), each with printed title below, on single folio page measuring 15¾ x 10¾ inches (40.3 x 27.4 cm.), numbered 256, with another engraving depicting the opening of The Birmingham Central Free library above it; a small tear along the top edge and a few light creases. £85

A demonstration of burning magnesium wire at meeting of the British Association in Birmingham, the scientific organisation led by Sir David Brewster.

The bright, white light of burning magnesium became a focal point of photography from the mid-nineteenth century, since it produced similar qualities to daylight. Chemist Henry Roscoe, in consultation with Robert Bunsen, first suggested magnesium for photographic illumination in 1859. Following the patenting and manufacture of magnesium in wire form by Edward Stondstadt, Roscoe successfully demonstrated light emitted by the magnesium ribbon in front of the Literary and Philosophical Society of Manchester in February 1864. It was also in this month that Manchester-based photographer Alfred Brothers, who worked closely with Roscoe, produced the first known portrait by magnesium ribbon, burning fifteen grams of magnesium in the form of a wire, 8 feet from the sitter ('Manchester Literary and Philosophical Society. Ordinary Meeting February 23, 1864' in *Chemical News and Journal of Industrial Science*, March 1864, pp. 139–141).





16. BATTY. Five portraits of young women on buttons. *Early 1900s.*

Five circular carbon print vignettes on celluloid, diameter approximately $\frac{1}{2}$ inch (1.3 cm.), hand coloured, within gilt buttons, 'British Make' and crossed sword logo on backs, one with a clip; in original hinged blue morocco box with gilt decoration on lid, functioning clasp, silk-lined with shop details printed inside lid; excellent condition. **£300**

The manufacturer's details are listed as 'Batty, 25, King Street, Manchester'.

17. BEAUFORT [*possibly* J.W. BEAUFORT.]

Portrait of a young woman on trinket box. 1910s.

Circular carbon print vignette on celluloid, diameter $1\frac{3}{8}$ inches (3.7 cm.), signed 'Beaufort Copyright' in the negative; inset into the lid of an oval white metal trinket box, approx. $5\frac{5}{8} \times 1\frac{1}{2} \times 1$ inches (6.8 x 3.8 x 2.5 cm.); one very small area of tarnish, slight discolouration to the right edge of the celluloid (not affecting image); overall very good. **£150**

It is likely that 'Beaufort' refers to artist and photographer J. W. Beaufort, who worked for Elliot and Fry from 1903 and managed the firm between 1915 to 1926.





18. LONDE, Albert. Leapfrog practice and perfection in the courtyard at the Salpêtrière Hospital. 1880s.

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

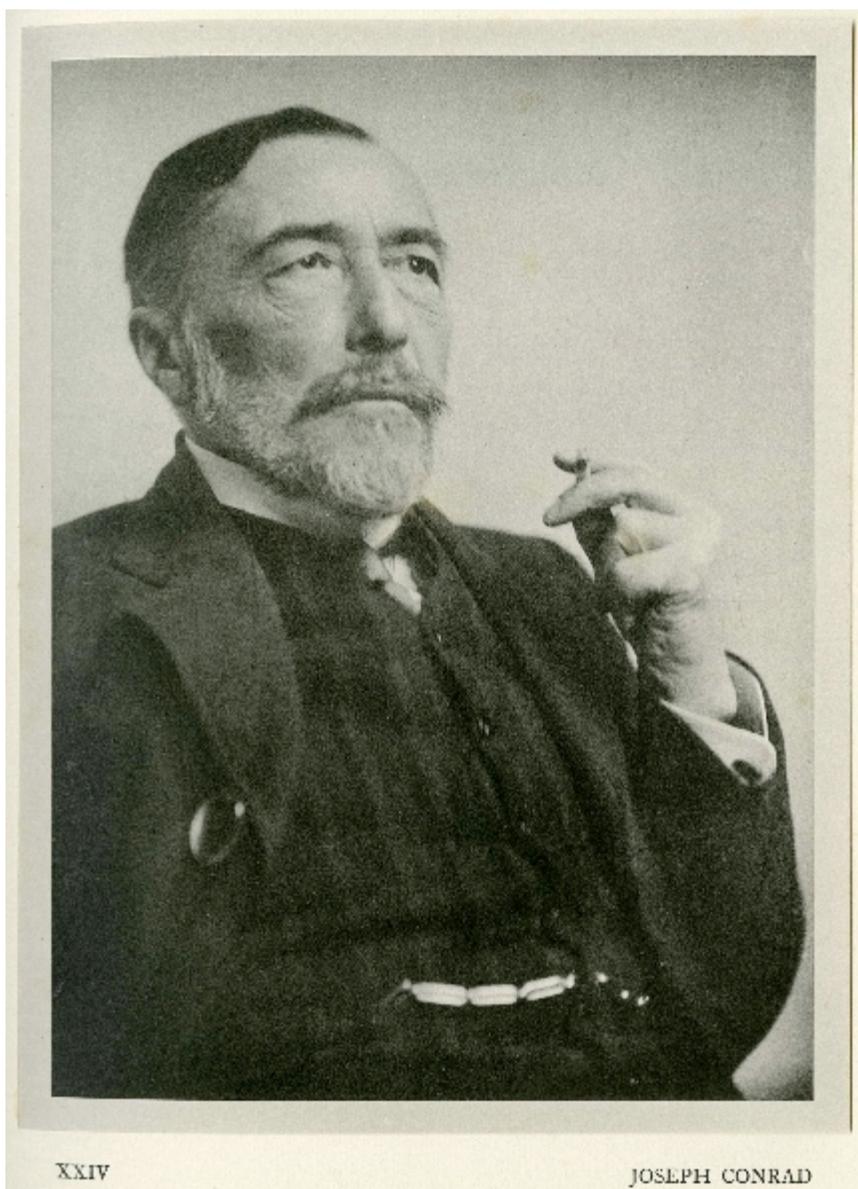
£1500

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



Londe (1858–1917), who is considered the most outstanding scientific photographer of his time, became a member of the SFP in 1879 and was appointed director of the Photography Department at Salpêtrière Hospital in 1884. He was particularly interested in chronophotography, developing methods for photographing the physical and muscular movements of patients, and animals, using a camera with multiple lenses to record several images in rapid succession. Along with Étienne-Jules Marey he was in the forefront of working on this pre-cinematic technique. In 1893 he published the first book on medical photography *La photographie médicale: Application aux sciences médicales et physiologiques*. In 1897 he moved on to become head of the hospital's Department of Radiography and an expert in X-Ray photography.

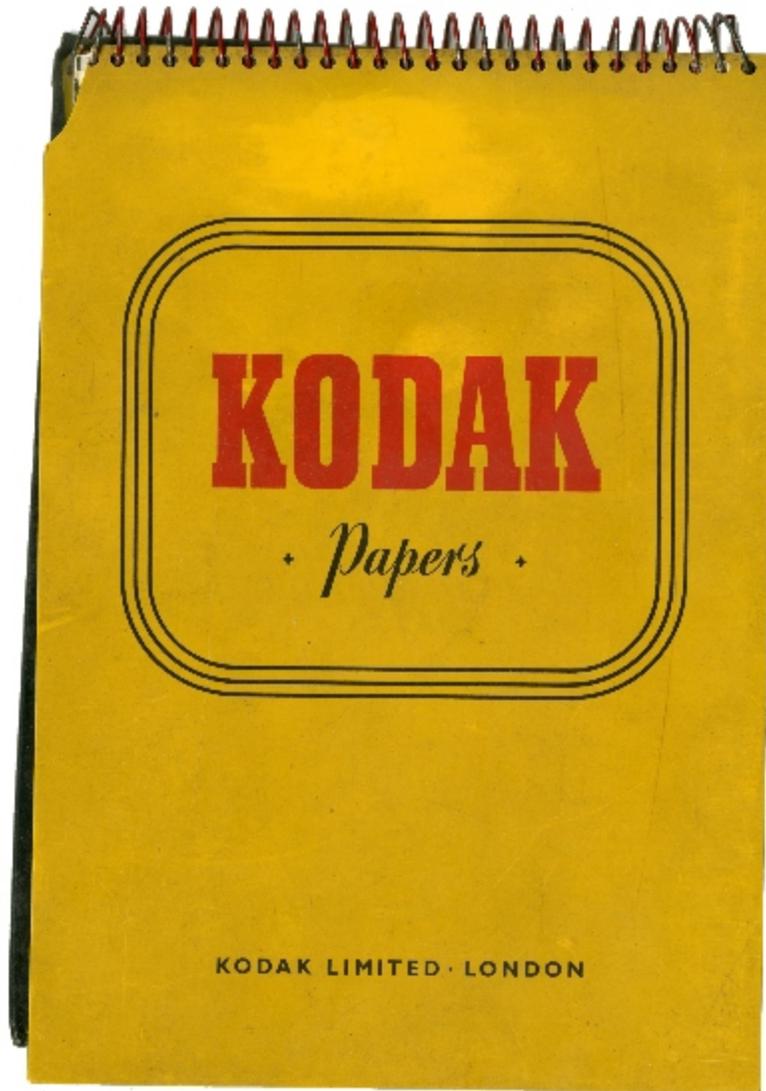




19. COBURN, Alvin Langdon. *More Men of Mark.* London, Duckworth & Company, [1922].

4to, pp. 21, with 33 tipped-in collotype plates by the Cloister Press, Manchester, ownership inscription to front free end; original quarter linen over boards, small tear to spine and corners worn, lettered in black, a very good clean copy. £750

First edition. Although published nine years after *Men of Mark*, Coburn began photographing sitters for this ongoing project immediately after the publication of that first series of portraits. His first subject was Thomas Hardy in 1913, followed rapidly by Ezra Pound, Anatole France, Augustus John and Jacob Epstein among others. His introduction gives an animated account of his sittings and an insight into his own position in the art world: 'Then there was Ezra Pound! ... At almost any private view of the very latest thing in Super-Modern Art are not his Leonine Mane and Large Lapis Coat Buttons to be found at the very heart and centre of the Vortex?' (p. 10). In this volume he also allows himself the luxury of a self-portrait (showing a rather chubby and slightly conspiratorial-looking middle-aged gent) as the final plate, endorsing his own now well-earned position among the men of mark.



20. KODAK. Kodak Papers [cover title]. London, Kodak Limited, 1945-1955.

33 silver gelatin prints, measuring 6½ x 5 inches (16.5 x 12.7 cm.) and 4 ll. (2 document papers (one translucent)), 1 sensitised tracing page and 1 stock list; some bowing, light emulsion damage to the top right corner of the first print; red spiral-binding with yellow Bakelite upper board and black paper-covered lower board; Bakelite chipped in top left corner, a little rubbing, some minor traces of paper from one sample adhering to the next at extreme right edge of first few samples, but overall very good.
£300

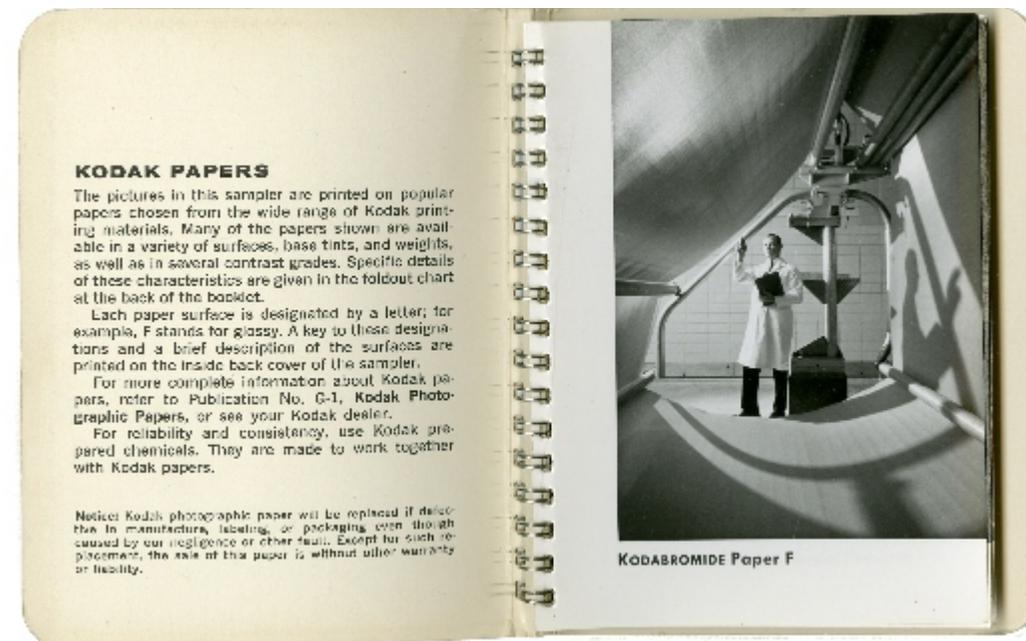
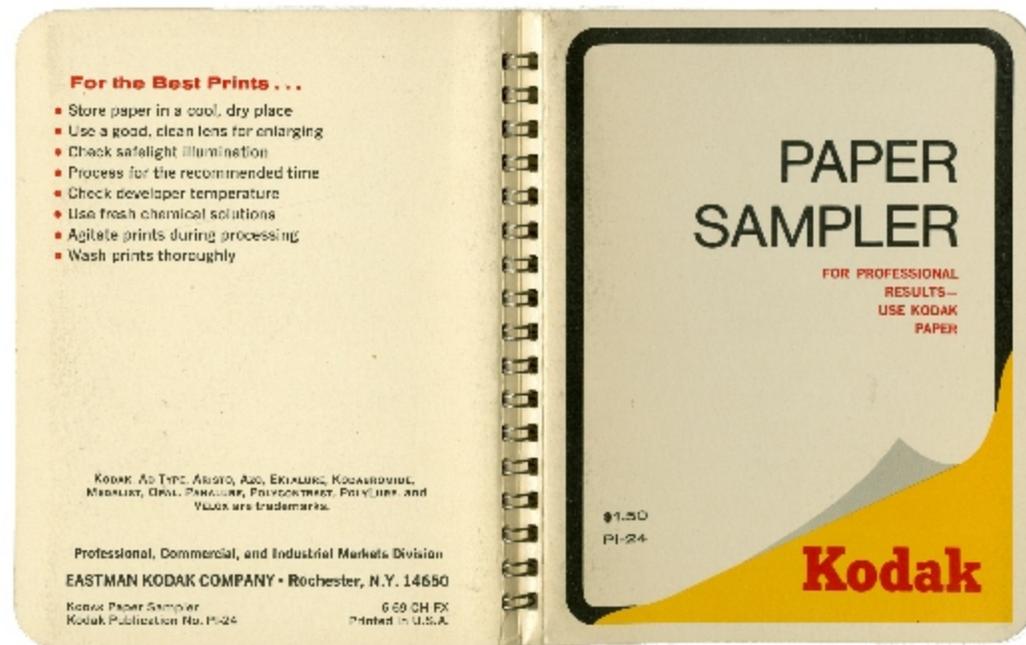
A good representation of printing papers available on the post-war market.



21. KODAK. Paper sampler book. For professional results – use Kodak paper [cover title]. Rochester, Eastman Kodak Company, 1969.

12 silver gelatin prints and 1 folding table, each print measuring approximately $3\frac{7}{8} \times 2\frac{3}{4}$ inches (9.8 x 7 cm.), titled with paper name, 3 annotated in pencil on verso; spiral bound, in card wrappers; good condition. £90

The folding table, titled 'Surfaces, Weights, and Contrast Grades of Kodak Papers', gives information on the textures and colours of the available paper types.



22. [DOLL COLLECTING.] The Doll Study Club of Boston, collection of photographs and rule-book. 1950s.

85 silver gelatin prints, majority 4½ x 6½ inches (11.4 x 16.5cm.) with 12 smaller format, or the reverse; many annotated by hand on the verso, some dated on the verso either by hand or by ink stamp; overall in excellent condition with crisp and clear prints.

[with:] 40 Kodachrome transparencies, 1950s; 2 x 2 inches (5.1 x 5.1 cm.), in cardboard mounts, all with Kodak details printed in red, many annotated by hand, 38 with red borders.

[with:] The Doll Study Club of Boston. Organised May 20, 1950. Revised January 21, 1956. [*Boston, The Dolly Study Club of Boston, 1956*]. 12mo, pp. 14; in green paper wrappers with title on the front wrapper; in very good condition **£900**

A superb photographic mini-archive of the Doll Study Club of Boston, depicting a selection of members' portraits, their dolls and club events and celebrations.

The Doll Study Club of Boston was founded in 1950 by Mae Connors of Dorchester, Massachusetts with the principle aim 'to aid its members in learning more about dolls and toys' and the club allowed 'any person having a personal collection of 10 dolls, and being sponsored by two members' to apply for membership (p. 3). As well as the club's constitution and by-laws, the booklet includes details of the initiation fee, yearly dues and committees, as well the names and addresses of all members at the time, all of which appear to be women. Each year the club sent delegates to The United Federation of Doll Clubs, Inc. convention. Still active today, the club's website posits they aim to be 'the foremost in research, education, conservation, collection, and appreciation of dolls'.

It is possible the compiler of this collection served on the Scrap-Book Committee (which recorded all club events) or was the club photographer, who took all official club pictures. Lillian Castonquay is credited on the verso of two (identical) images; she is recorded in the list of members in the booklet.





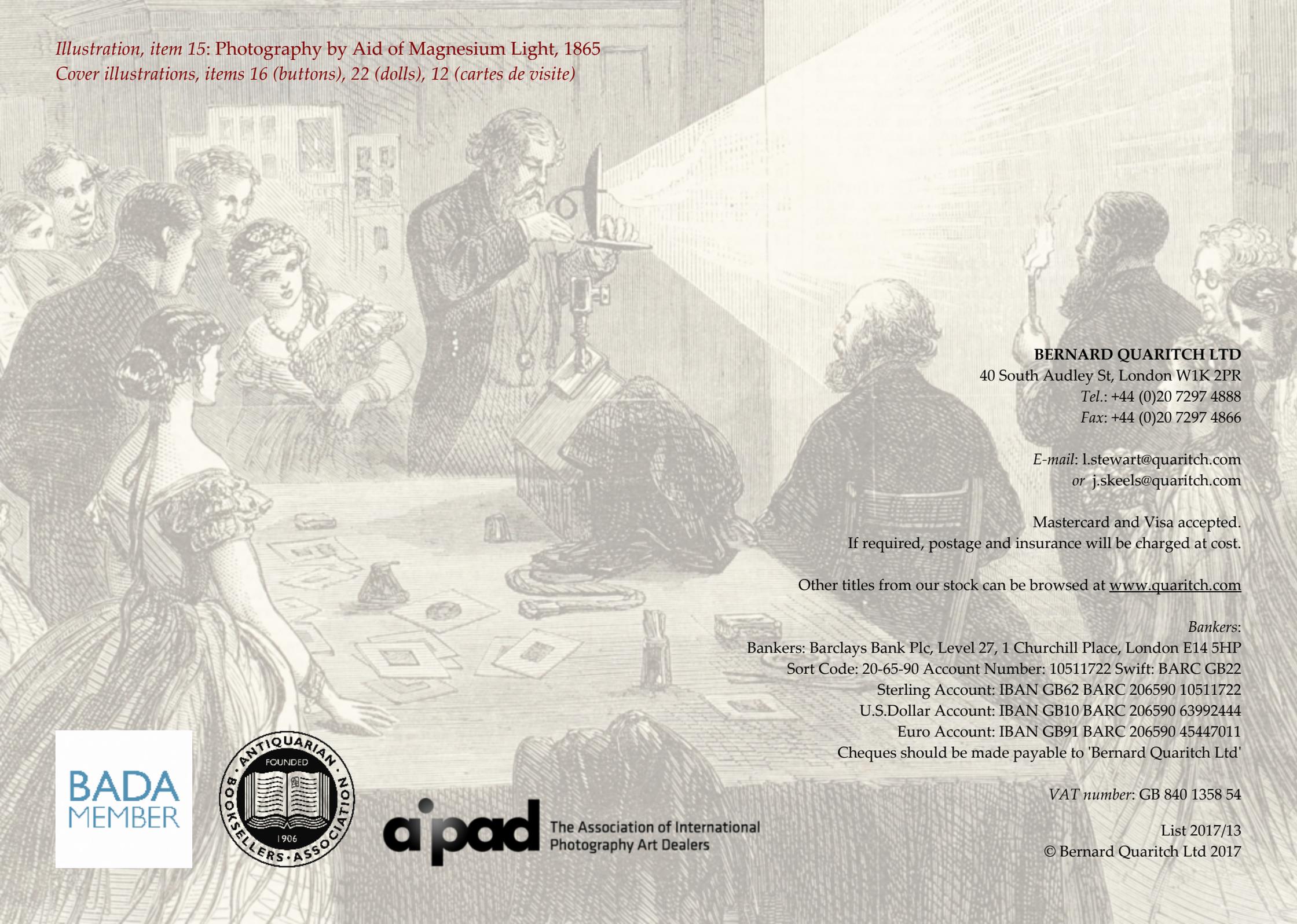
The photographs depict the club's inaugural meeting, anniversary celebrations, a portrait of Lilian Johnson, the club's second president cutting the club's fourth anniversary cake at the Henry O. Peabody School in Norwood, as well as group photographs from annual meetings and picnics. Also among the photographs is a signed photograph of Clara Holland Fawcett (the same as that credited to Lillian Castonquay), author of *Paper Dolls: A Guide to Costume*, and a photograph of Janet Jahl, inscribed on the verso as 'a writer of excellent doll books' and dated August 19 1951.

Many of the prints depict dolls in the style of a studio portrait, portrayed individually against a plain backdrop or at close scale, others show dolls within a dollhouse or display case or as part of a portrait with a club member. Some surreal scenes include two shelves of doll heads and a couple of 'mug shots' of a dolls without clothes, showing the printed manufacturers' details on their torso. Recognisable figures include models of Queen Elizabeth and Prince Phillip and their first two children Charles and Anne.

The Kodachrome transparencies provide further insight into the club's activities and special events. An advert in LIFE magazine pitched that 'for sparkling pictures big as life ... Kodak 35mm colour slides' (*LIFE*, 5 May 1958, pp 90-91). Certainly as a low cost and simple means of creating high quality projected images, they would have been an ideal way of documenting and sharing the Doll Study Club's social life. The red borders around the cardboard mounts were of the sort Kodak produced in the 1950s. Many of the Kodachromes have 'processed by Kodak' printed upon them, something Kodak added from 1955 when they permitted more independent labs to process Kodachrome. The two white and yellow transparencies were the style produced by Kodak in the years 1958-1959.

Illustration, item 15: Photography by Aid of Magnesium Light, 1865

Cover illustrations, items 16 (buttons), 22 (dolls), 12 (cartes de visite)



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