

WINTER MISCELLANY

TRADE AND TRAVEL IN THE MIDDLE EAST, NORTH AFRICA, PERSIA

ARCHITECTURE IN MANCHESTER AND GLASGOW

CITY VIEWS OF POLAND AND CHINA

SOCIETY AND EDUCATION IN INDIA

PHOTO-CLUB EXHIBITION CATALOGUE

PICTORIALIST EXHIBITION PRINTS

ARTISTIC CARBON PAPERS

1. Unidentified photographer, possibly R. LOWE (Cheltenham) or BEARD PATENTEE. Three generations of women, likely 26 June 1851, but possibly earlier.

Sixth-plate daguerreotype, plate size $2\frac{3}{4} \times 3\frac{3}{4}$ inches (7 x 9.5 cm.), visible image $2\frac{5}{8} \times 2\frac{3}{4}$ inches (6.8 x 7 cm.), in a plain paper mount with hand-ruled border, sealed in blue paper, annotated in ink on verso 'Cheltenham College 1845' (deleted), 'B. Jones ...', and '26 June 1851'; a little oxidation around the visible edge of the plate, minor foxing to mount and a few small losses to the paper seal, but overall in very good condition. *On reserve*

An early daguerreotype group portrait remarkable for its unpretentious and tender beauty.



This unusual group, in which the oldest woman (the family matriarch?) is surrounded by younger women and a little girl, all shown full-figure, is probably the work of a professional photographer, though taken beyond the studio setting. Each standing figure is carefully interlinked in some way and the resulting, rather gentle image is far removed from the more typically stiff portrayal of single figures or traditional family groups. The deleted reference to Cheltenham College is intriguing but any connection has proved elusive. Cheltenham Ladies' College was not founded until 1854 with Miss Annie Proctor as the first Principal until 1858. The neighbouring boys' school started in 1841 but there were no boys there with the surname Jones and initial B. around this time. Perhaps the inscription was both added and recognised as incorrect somewhat later.

Having established the first professional photographic portrait studio in England, at the Royal Polytechnic Institution on London's Regent Street in March 1841, Richard Beard licensed the daguerreotype process further afield, with Cheltenham being among seven other cities which first hosted franchises, beginning with Plymouth in July 1841. It seems likely that this technically challenging photograph would have been taken by a Beard patentee. It could have been made by a photographer operating under the concession agreements which began in 1845, allowing use of the process without license in return for a share of profits. Beard declared himself bankrupt in 1849.

If this does hail from Cheltenham it is possible it could be the work of R. Lowe, who ran a daguerreotype studio on the Promenade established around 1845. He was an accomplished photographer whose portraits were of a high standard, more usually presented in typical folding cases.

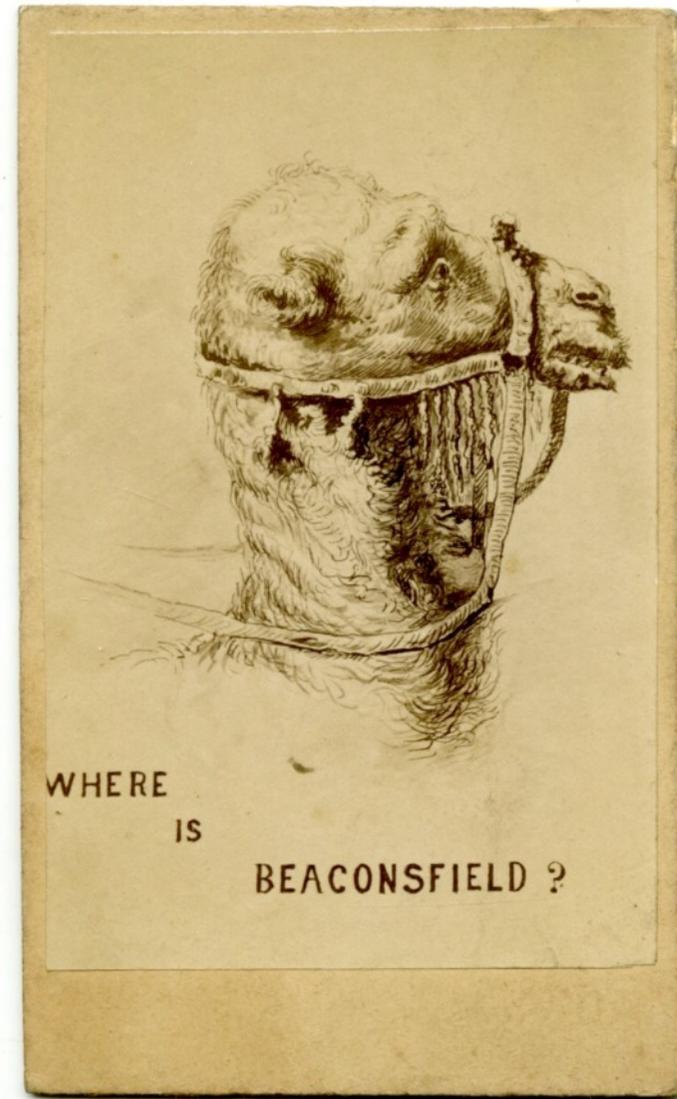


2. [DISRAELI.] Unidentified photographer.
'Where is Beaconsfield?'. *Mid to late 1870s.*

Albumen print in carte-de-visite format,
after drawing, 3½ x 2½ inches (8.8 x 5.6 cm.),
mounted on card. £100

A trick-of-the-eye puzzle featuring Benjamin
Disraeli's face hidden within an image of a
camel.

Presumably topical to the Suez Canal shares
purchase in 1875 or the Russia-Turkish War
of 1877-78, which were the two major
foreign policy events during the second
government of Disraeli, 1st Earl of
Beaconsfield, the camel sketch has
unusually been reproduced by photography
instead of woodcut or lithograph. It was
likely sold in a studio or bookseller's shop
within a wider set of politically themed
carte-de-visite games.



3. SHEPHERD, Charles, and Arthur ROBERTSON. Bailey Guard Gate. [Ruins of the Bailey Guard Gate at the Residency]. *Lucknow*, [1862-1863].

Albumen print, measuring 14¼ x 10 inches (36.2 x 25.4 cm.), signed in the negative and titled in pencil on the verso; some creasing and six small tears at the extremities (conserved, repairs visible on the verso), some edge fading but overall a good, bright example. £450

Before joining Samuel Bourne in 1863 to form the seminal Bourne and Shepherd studio, Charles Shepherd worked in a short-lived partnership with Arthur Robertson, between 1862 and 1863. During this period they travelled to Lucknow to record the city in the aftermath of the 1857 Great Mutiny, the period of widespread unrest sparked by the rebellion of a group of Indian soldiers against the ruling East India Company.

This view shows Baillie Guard Gate, the main entrance to the British Residency, which served as the British Government's administrative headquarters in the region. The significance of the building meant it was the focus of fierce fighting. Between May and November 1857, with around 3000 British citizens taking refuge inside, the Residency was subject to sustained assault by Indian rebels, known as the 'Siege of Lucknow'. After a failed relief attempt in September of that year, the building was eventually recaptured by British forces led by Sir Colin Campbell in November 1857, but not without significant loss of life to both sides and irreversible destruction to the Residency site.



Representations of the ruins of the Residency were popular subjects for artists and photographers travelling to the city. Images of the site came to be viewed in Britain as a reminder of the tenacity and stoicism of the British forces who recaptured the site and those who took refuge there.



4. HOOPER, Willoughby Wallace, NICHOLAS & CO. [Probably A. T. W. PENN]. South Indian portraits and trades. 1860s-80s.

40 albumen prints ranging from 2⁷/₈ x 3³/₄ inches (7.3 x 9.5 cm.) to 7⁵/₈ to 9⁵/₈ inches (19.5 x 24.5 cm.), two initialled 'W. H.' and numbered 4 and 20 in the negatives, two indistinctly initialled and dated 20-2-69 and 6-8-68 in the negatives, many numbered in pencil on the verso and 12

with manuscript notes on the verso; a few with small tears and light creasing at extremities, some repaired, some fading, but mostly retaining good detail. £2500

A comprehensive group of portraits. Many professions are depicted, such as market sellers, cotton pickers and agricultural workers as well as portraits of the Chief of the Todas and the Begum of Bhopal and her daughter. The group includes representations of several tribes and castes.

Willoughby Wallace Hooper (1837–1912) was a member of the 7th Madras Cavalry from 1858, remaining in India for 40 years. He was a keen and talented amateur photographer and from the early 1860s was seconded from his military duties to photograph ethnographical images for the seminal photo project, *The People of India*, which was commissioned by Governor-General of India, Lord Canning, and published in eight volumes between 1868 and 1875. The format and style of these images are entirely in keeping with the images produced for *People of India*.

Several of the images can also be linked with certainty to Nicholas & Co., who held studios in Madras and Ootacamund, (see Christopher Penn, *The Nicholas Brothers & A. T. W. Penn, Photographers in South India 1855–1885*, Quaritch, 2014, plates 99a (Native Band) and 99b (The Sacred Sword)). The two prints of the Toda people are very reminiscent of the prints of the tribe produced by Nicholas & Co. in the 1860s and by Ootacamund-based Penn in the 1880s (see Penn, plates 91b, 92, 93a and b).

5. Unidentified photographer [Willoughby Wallace HOOPER?].

British men taking tea at camp.
[India], 1860s-70s.

Albumen print, 8⁷/₈ x 11 inches (22.5 x 27.9 cm.), mounted on card, sitters identified in pencil on mount as 'Mr. Werner', 'Mr. Glen', 'Hooper' and 'Hallowes', overall in very good condition. **£500**

Possibly set up by Hooper during a hunting trip, the unusually intimate background activities in this very male scene include one half-naked man washing while another has his feet bathed by a servant as he enjoys his cup of tea. The bearded man identified as Hooper leans casually against the edge of one tent. In the foreground is the proper table laid with china for tea. A large group of Indian men and children may include curious onlookers as well as servants.



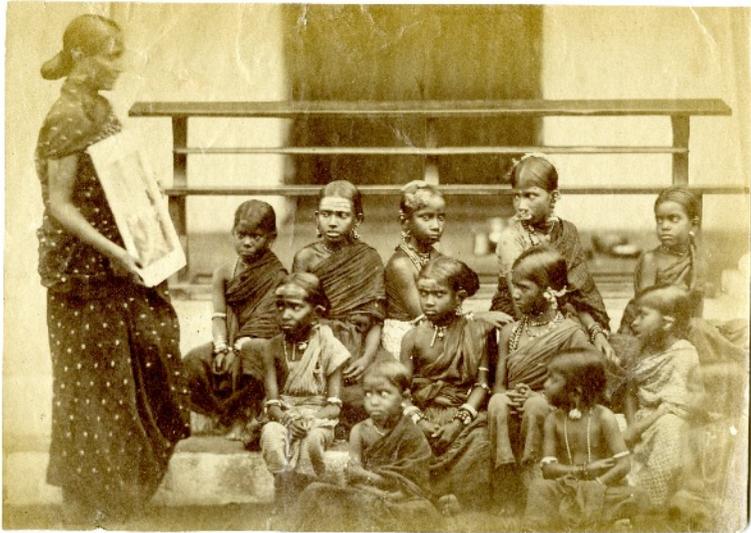
6. Unidentified photographer. Picnic group. 1850-60s.

Albumen print, 8⁷/₈ x 11 inches (22.5 x 27.9 cm.); some edge fading but overall in good condition. **£250**

A picnic party in India with the servants in the background, some blurred as they move around. The majority of the British men stand casually around their tent smoking, one about to pour a glass of champagne. The women sit rather uncomfortably around the enormous tablecloths spread with food and more bottles and a package that displays the London source of one of the delicacies. To the side of the group is a curious masked doll or effigy of a child.



EARLY DEPICTION OF WOMEN'S EDUCATION IN THE
'OXFORD OF SOUTH INDIA'



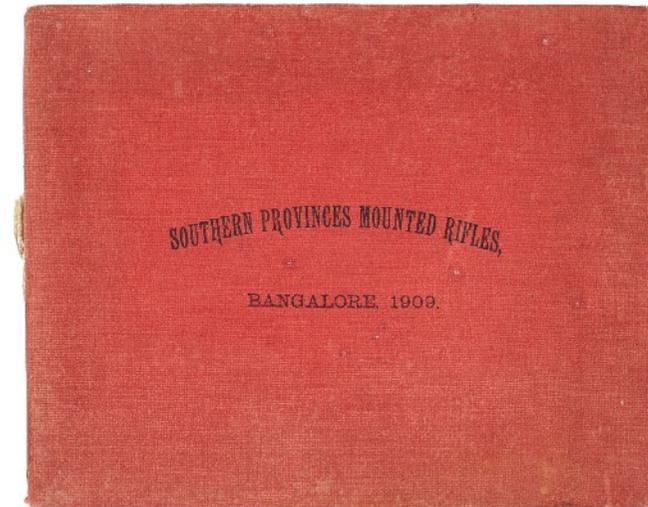
7. Unidentified photographer [Willoughby Wallace HOOPER?].

Schoolgirls at the Sarah Tucker College. *Palamcottah, 1860s.*

Albumen print, measuring $5\frac{7}{8} \times 8\frac{3}{8}$ inches (15 x 21.5 cm.), manuscript inscription on the verso; some edge fading, faint creasing along the top edge and a small tear at the top right hand corner. £350

Sarah Tucker was a British woman and devout Christian, severely moved by the poverty she saw facing women and girls when training as a teacher in Kadatchapuram, South India in the 1840s. She viewed overcoming female illiteracy as a crucial means of alleviating the problems experienced by women and girls in the region. When ill health and disability left Tucker unable to travel and work, she promoted her cause through writing articles on the subject and contributing to Christian missionary books. Following Sarah's early death in 1857, her friends and family raised funds to ensure her hopes of setting up an educational establishment in the region could be realised. The Sarah Tucker Normal Institution was established in 1858, run by a Rev. Ashton Diff and Alice Victoria Diff. It became known as the Sarah Tucker College from 1895 and is still active today. In this unusual early study a group of ten young girls pose as though attending a class, their female teacher holding an image for discussion.

Today Palamcottah is known as the 'Oxford of South India' for its rich educational heritage and the prominent schools, colleges and universities based in the town. Many of these, similar to the Sarah Tucker Institute, had their origins in the 19th century, set up by missionary societies keen to spread their influence and work.



8. [WIELE'S STUDIO, i.e. E. F. H. WIELE]. Southern Provinces Mounted Rifles, Bangalore, 1909 [*Cover title*]. 1909.

Oblong folio (29 x 36 cm.), pp. [2 (blank and 'Roll of Members')] + [20] containing 41 silver gelatin prints, ranging from 3¼ x 10¾ inches (8.3 x 27.3 cm.) to 6 x 8 inches (15.2 x 20.3 cm.), printed captions below; tissue-guards (creasing, one missing); occasional spotting to pages but overall good; in original red cloth-covered boards, title in black on upper board, with black cotton ties (one missing), beige cord tied on spine. **£750**

Rare album recording the activities of the Southern Provinces Mounted Rifles, a cavalry regiment of the Auxiliary Force India (AFI).

Many of the images in the album were also reproduced in a 1909 issue of the *Illustrated Weekly of India*, which names the photographer as E.F.H. Wiele. Wiele formed a successful partnership with the German photographer Theodore Klein, 'Wiele & Klein' from 1882 into the early twentieth century, with studio branches in Madras and Ootamond. Wiele is also listed as a photographer based at 20 South Parade, Bangalore, 1904 in the *Hayes' Mysore and Coorg Directory*.

The album would likely have been created in only a few copies as commemoration gifts for higher-ranking staff. Cavalry troop formations and exercises, camp scenes and weaponry are accompanied by a few light-hearted scenes, for example a wayward mule disrupting a training exercise ('A Mule and the Adjutant') and 'Captains Buckley and Parsons at Breakfast' as well as the Newcomen and Playfair Cup and a group portrait of the



THE SOUTHERN PROVINCES MOUNTED RIFLES.

winners. Among the most poignant 'action' images are regiment members jumping fences with several 'led' or reserve horses. It seems likely therefore that many of the formations and exercises depicted in the album are part of some kind of competition between the troops within the regiment. The album also contains a print depicting the Indian Deccan Horse regiment ('Deccan Horse in action'). The Deccan Horse was one of the oldest regiments in the Indian army, formed in 1790.

The Southern Provinces Mounted Rifles were established in Madras in 1904. As an auxiliary unit, they were a part-time, volunteer organisation, formed of British and Anglo-Indian personnel, established to help with internal peace-keeping and security in the country. The roll lists that the Southern Rifles were led by Colonel Lieutenant H. P. Hodgson (Commandant) with C. Vaughan Edwards (Adjutant) and Captain L. G. Buckley (Offg. Commandant) and that the regiment was divided into six sections, labelled A-F.



9. HOTZ, Albertus Paulus Hermanus, printed in platinum by John THOMSON. Photographs of Iran, Iraq, Caucasus and Turkey. 1891.

Album, oblong 4to, pp. [2 (letterpress index)], 68 [numbered in ink on page corners], containing 68 platinum prints, ranging from $4\frac{1}{2} \times 7\frac{7}{8}$ inches (11.4 x 20 cm.) to $5\frac{7}{8} \times 7\frac{3}{4}$ inches (14.9 x 19.7 cm.), mounted one per page, captioned, numbered and titled in ink below in contemporary hand; some foxing throughout, mostly limited to mounts; bound in navy roan boards, gilt borders and original functioning clasp; rubbing at head and foot of spine with minor loss, but overall good.

£6500

A rare indexed series of Persian views by a Dutch businessman trading in the region – and printed with renowned travel photographer John Thomson.

The images have been selected from the 2700 photographs taken by Hotz on a trip through Persia, the Caucasus and Russia while visiting his trading offices. His knowledge of the region and passion for the culture – as well as his keen observations on a wide range of trade activities – provide an engaging and broad record of this region, often under-represented in nineteenth-century photography.

The landscape views, including tombs, palaces, and street scenes, cover Bushire, Bassorah (Basrah), Shiraz, Persepolis and Isfahan for the most part, with Teheran and smaller Iranian towns featuring, as well as Tiflis, Yerevan and Constantinople. A selection of photographs 'on the road' include Europeans, *caravanserai* travellers and a post-house on the road from Tiflis (Tbilisi) to Vladikavkaz. A few portraits of significant individuals whom Hotz would have known personally include the Turkish Consul in Shiraz, 'Hajee Seyid Ibrahim' and the Governor of Isfahan. Hotz has recorded stone inscriptions in the Armenian Cemetery at Julfa and at the porch of Xerxes in Persepolis.

Hotz first travelled to Iran in November 1874 to help expand his father's business *Vennootschap Perzische Handelsvereeniging JCP Hotz & Zoon*. He returned in 1877 and 1880 to further establish trading relationships, especially in Bushire, Shiraz, Isfahan, Baghdad and Basrah (which all feature in this album), among other locations. He was very active in Persian-Dutch trade, helping organise the Persian booth at the 1883 International Exhibition in Amsterdam, becoming Dutch Consul in Iran in 1885, helping found the Imperial Bank of Persia in 1889, and actively participating in the coal, opium and carpet industry. The Governor of Isfahan (featured in the album) allowed him to drill (unsuccessfully) for oil at Daliki in 1884: both the Governor (the son of the Shah, Mass'oud Mirza Zell-e Soltan) and 'The Petroleum Camp' at Daliki are depicted



in the album (nos. 36 and 17). Hotz relocated his company to London in the early 1880s, where presumably he had the opportunity to meet and work with John Thomson.

A series in two volumes, totalling 219 prints, is held by the library of the Institut national d'histoire de l'art in Paris, with a printed title-page: *A Collection of Photographs taken in Persia, Turkey, and the Caucasus, during a seven months' journey in 1891. Platinotype prints by J. Thomson*. It does not appear to have an index.

Hotz's atlases and geographical studies were donated to the Royal Geographical Society in London, and the library was gifted to Leiden University by his widow.



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10. W. A. [attributed to William ABNEY]. Egypt 1901–1902 [2 vols]; The Sinaitic Desert, Palestine etc. 1901–1902 [2 vols]. *Gibraltar, Egypt, Oman, Palestine, Jerusalem, Syria and Greece, 1901–1902.*

4 vols, oblong 8vo, ll [86]; [88]; [83]; [85] with 342 platinum prints, each measuring approximately $2\frac{3}{4} \times 3\frac{3}{4}$ inches (7 x 9.5 cm.), prints tipped in on rectos only, printed captions in English; bound in navy leather boards, gilt title and 'Photographs by W.A.' on upper boards; joint of volume 1 cracked but holding, slightly rubbed but overall excellent. **£5000**

A splendid photographic account following a small British travelling party through the Middle East – apparently taken by the chemist and photographer William Abney (1843–1920).

A vibrant and attractive series of landscapes, portraits, and street scenes, which is a far cry from commercial or amateur albums of the time. Instead, the overall impression is of a thorough record in perfectly printed photographs, taken by a confident and insightful traveller and photographer.

Abney was a photographic scientist whose interest in photography was developed while he served with the Royal Engineers in India. He then taught at the School of Military Engineering where he was given a laboratory and darkroom and went on to publish *Instruction in Photography* (1871). He was also active in the Royal Photographic Society of London and developed the paryrotype photolithographic process in 1873.



In 1874 he organised the photographic observation of the transit of Venus in Egypt and went with a group of Royal Engineers to Thebes to photograph the 'different scenes of interest' there. The Preface of his *Thebes and its five greater temples...* (1876) notes that: 'The camera was a never-failing source of amusement to all'. Although Abney's main interest was in the technical and chemical side of photography, he also had an appreciation of the fact that photography provided a unique way of preserving and conveying the scenes he discovered while travelling. He noted that, for those who had been to Egypt, the photographs would help them recall 'the scenes which must have impressed them with wonderment'; while those who had not been there, 'may gain some idea, though of necessity imperfect, of the marvellous architectural creations.'

Although not referred to by their full names, the four travellers comprise 'A.C.', 'The Doctor', 'M.M.A' [Mary Mead Abney] and W.A. [William Abney]. Local guides accompanying them were Joseph and Raschid. The group are portrayed in several photographs, riding camels ('On the March'), bartering with street sellers ('A possible deal



in Curios'), taking afternoon tea while cruising down the Nile, and even celebrating Christmas Day.

The Egypt albums depict famous ancient sites including the Tombs of Mamelukes, Rôda [Rhoda Island], the Tombs of the Khalifa, the Great Pyramids, the Sphinx at Gizeh [Giza], the River Nile, Beni Hasan, several temple sites, Medinet Habu, the towns of Esneh and Edfou, Elephantine Island, and various locations in the Nubian region of Southern Egypt: Aswan and the Aswan Barrage, the Kiosk of Trajan, Temple of Isis in Philae and several views of the temple of Abu Simbel and Abu Seer.

Sinai is represented by the Maghara mines, the Oasis of Firan, the Wells of Moses, mounts Serbal and Sinai, and Nahkl (in modern day Oman). Bethlehem and Jerusalem, the Dead Sea and the River Jordan are shown, as well as the tomb of John the Baptist, Herod's Palace, the Sea of Galilee, the village of Nazareth and the monastery of Capernaum, before moving to Damascus and Syria. The album ends with a journey through the ancient sites of Greece, including the Parthenon, the Theatre of Dionysus and Temple of Theseus.

11. CHANGHONG PHOTO-AGENCY. 武汉 [Wuhan]
国营长虹摄影图片社 [Government Changhong photographic agency].
[Wuhan, n.d., probably 1950s.]

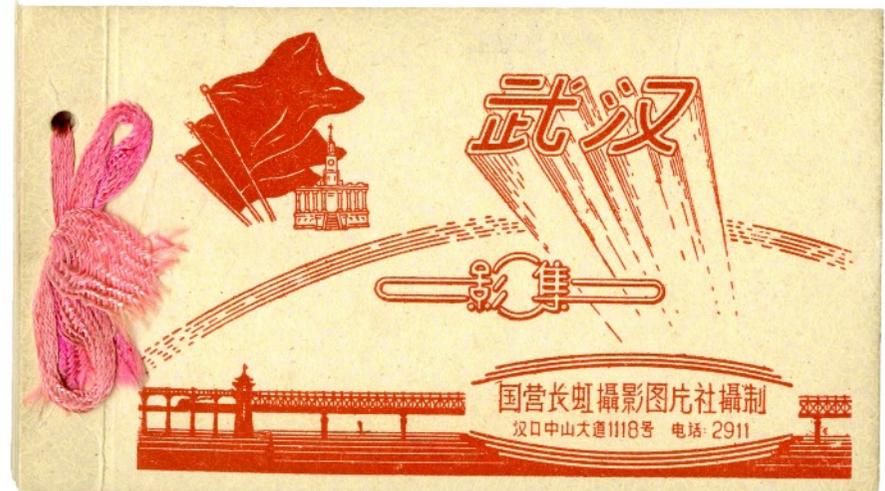
Oblong 8vo, 12 gelatin silver prints, approximately 2 x 3 inches (5.1 x 7.6 cm.), tipped in within embossed frames, titled and captioned in Chinese, on 11 leaves of stiff card and 1 leaf of contents printed on pink paper; bound in cream wrappers, red graphics on upper wrapper, tied with pink ribbon, very good. **£150**

Rare promotional photobook depicting views of Wuhan with striking cover graphics and gelatin silver prints tipped in, as opposed to photomechanical reproductions. The relatively deluxe format would suggest a limited print run intended for presentation to official visitors, or possibly even a maquette for a publication under discussion.

The cover illustration incorporates the Hankou Customs House and Wuhan Yangtze River Bridge alongside three red flags. These buildings also appear in the prints, as does Wuhan University.

The Changhong photo-agency were active in the 1950s.

We can find no other copy of this book in a library or institution.



12. POLISH PHOTOGRAPHY.

Various photographers. 11 photographically illustrated books on Warsaw. 1890s–1930s.

11 vols, ranging from 4¼ x 5½ inches (10.5 x 14 cm.) to 9½ x 13 inches (24 x 33 cm.), numerous collotype, gravure and halftone illustrations and some with extensive text; in original thick card wrappers or cloth-covered boards, with titling and often illustrative or photographic decoration on boards; generally good condition. £2700

A series of early photobooks on Warsaw, several very rare.

The group represents a variety of photographic output, from an educational society (Polskie Towarzystwo krajoznawcze [The Polish Society for the Knowledge of Homeland]) to work by the renowned bibliophile, gnomonicist and artist Tadeusz Przypkowski, as





well as commercial work from studios and postcard-sellers in Warsaw. There is also an album of views which appears to have been issued in return for coupons collected from tins of Henryk Francka Synowie coffee; the firm inserted an advertising space on the final leaf of the album after artwork of their coffee-producing industrial plants in Skawina.

A full list of descriptions is available on request.

Comprising the following works:

1. **PUSCH, M.** Widoki Warszawy [Cover title]. 1894.
2. **Unidentified photographer.** Warszawa [Cover title]. Circa 1900.
3. **Unidentified photographer.** Warszawa. Nakładem A. J. Ostrowskiego, Warszawa. [Warsaw], A. J. Ostrowski, circa 1900.
4. **Unidentified photographer.** Warszawa. Nakładem A. J. Ostrowskiego, Warszawa. [Warsaw], A. J. Ostrowski, circa 1900 [variant binding and some content].
5. **[The Polish Society for the Knowledge of Homeland.] BULHAK, Jan, photographer.** Warszawa. [?Warsaw], Polskie Towarzystwo krajoznawcze "Ruch" spółka akcyjna, circa 1900.
6. **WIERZBICKI, B, publisher (and photographer?). WINIARSKI, St[anislav?], seller.** Warszawa [Cover title]. 1902.
7. **NOFOK-SOWIŃSKI, Stanisław, photographer.** Łazienki królewskie. Warszawa [Royal Baths. Warsaw]. Warsaw, "Piękno", circa 1915.
8. **PODDEBSKI, H., and Z. MARCINKOWSKI, photographers.** Warszawa. Varsovie. Warsaw. [Krakow], Polskie Towarzystwo krajoznawcze (The Polish Society for the Knowledge of Homeland), 1927.
9. **PRZYPKOWSKI, Tadeusz, author and photographer. [Stefan STARZYŃSKI.]** Piękno Warszawy z przedmową prezydenta miasta Stefana Starzyńskiego [The beauty of Warsaw with a foreword by the president of the city Stefan Starzyński]. Warsaw, [Zakłady Drukarskie Galewski i Dau], 1935.
10. **[PRZYPKOWSKI, Tadeusz, author and photographer, and other photographers].** Piękno Warszawy. V. Tablice i miejsca pamiątkowe [The beauty of Warsaw. V. Plaques and memorials]. Warsaw, [Drukarnia miejska], 1938.
11. **HENRYKA FRANCKA SYNOWIE S.A., publishers and coffee producers.** Unidentified photographer. Album Warszawy. 16 artystycznych zdjęć architektonicznych... [Warsaw Album. 16 artistic and architectural photographs...]. Circa 1939.

'A VERY SUITABLE ORNAMENT TO THE DRAWING-ROOM
TABLE OF A MANCHESTER MAN'

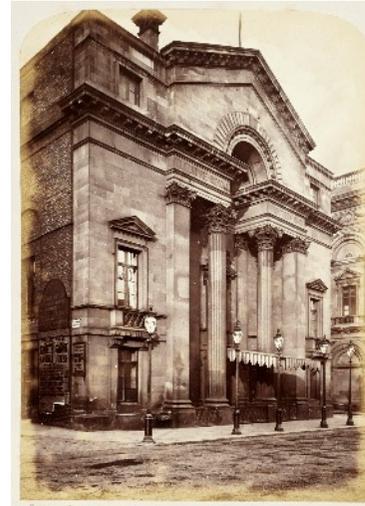
13. FISCHER, W. H. Photographic Views of Manchester & Neighbourhood. By W. H. Fischer [*Cover title*]. 1870 [*Circa 1867*].

40 albumen prints, approximately 5½ x 7 inches (14 x 18 cm.), most with later pencil identification notes below, mounted on 40 ll. of thick card; some edge fading to some prints, occasional yellow tones but generally very good; bound in red leather, titled in gilt, black and gilt framing, two gilt clasps (both incomplete), all edges gilt; a little rubbing but overall good. **£2500**

A fine architectural survey of Manchester, including several soon-to-be demolished buildings as well as broadsides depicted in street scenes allowing for close dating of the photographs.

The dating and format suggest this volume is unlikely to have been produced in a large number, but marketed or gifted as a deluxe album. As a mass-marketed commercial souvenir the number of images and binding would have demanded too high a sum. The objective, clean images of the city give the impression of a careful and thorough photographer with a good selection of city scenes, experimenting with their presentation. Presumably later versions of his city albums would have been less ornate (and lighter).

One could describe this as a Victorian 'coffee-table book': 'MANCHESTER PHOTOGRAPHED.- The Manchester *Examiner and Times* states that an interesting series of photographs of the principal



streets and buildings in Manchester has been prepared by Mr. W. H. Fischer of that city. Between forty and fifty in number, they form a very suitable ornament to the drawing-room table of a Manchester man. The photographs are all artistically executed, and make up a very handsome portfolio or album' (*The British Journal of Photography*, No. 395, Vol. XIV, November 29, 1867, p. 573).

A poster on the exterior of the Theatre Royal advertises 'Griffith Gaunt or Jealousy, Charles Reade's New Drama', which was published in 1866. A poster advertising the 'Original Christy's Minstrels' performance provides a date for the album of 1867, when Saturday fell on 29 June as advertised. Several other broadsides list details of shows and concerts as well as the dates they were being performed. The *BjoP* announcement clearly refers to this series, and confirms the dating of the negatives.

Among the later demolished locations are Manchester Town Hall on King St (demolished 1912), the Infirmary (demolished 1909–10), St Peter's Church (demolished 1906), the Prince's Theatre on Oxford St (blitzed 1942), the Assize Courts (blitzed 1942) and the Manchester Synagogue, Park Place on Chetham Rd (built 1857, destroyed 1941). The General Post Office which preceded the one designed by J. William and built 1881–1887 is also shown: the 'new' GPO on Spring Gardens was built on the same site as this earlier building, which faced onto Brown Street.

W. H. Fischer operated a studio or studios in Manchester at 180 Oxford Street and 14 Brighton Street. He was elected into the Manchester Photographic Society in 1863. He submitted a patent for the production of dyes for engraving in 1880.



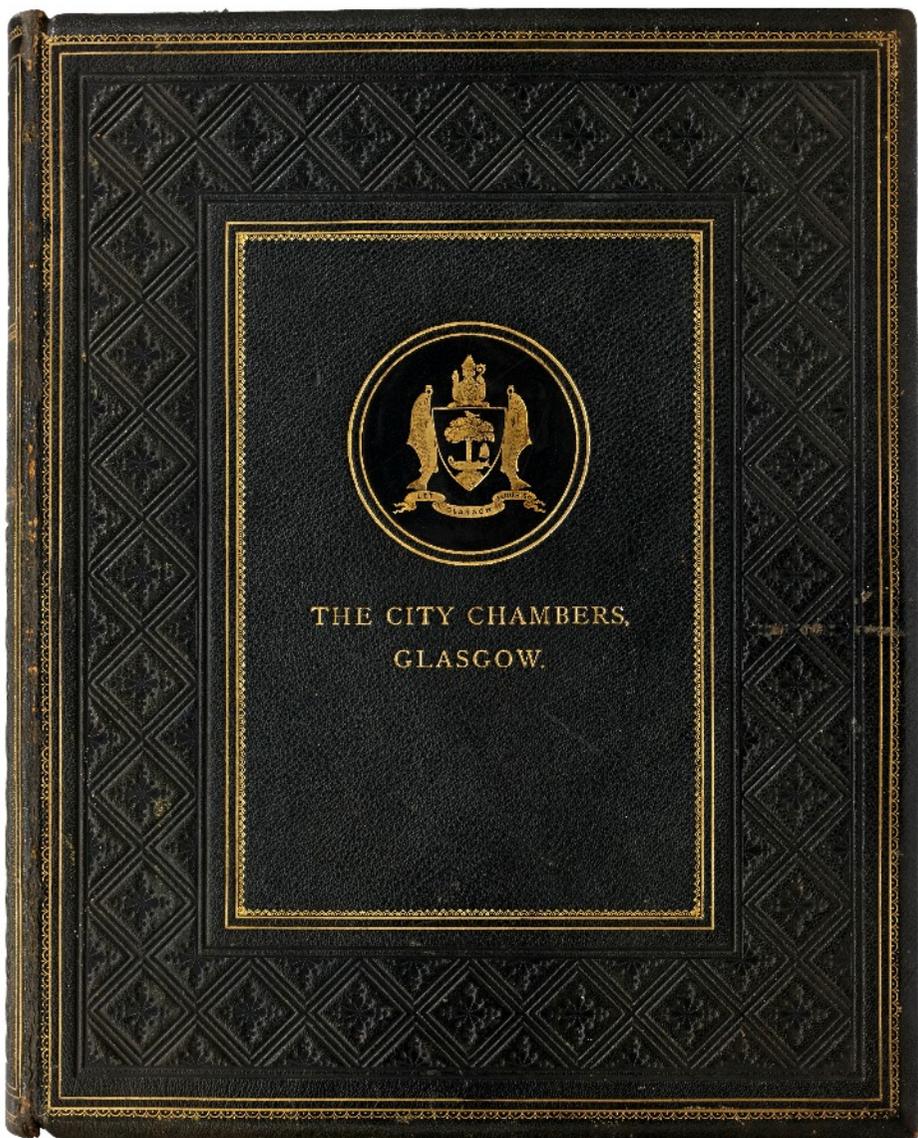


14. MACLURE, MACDONALD & CO, photographers [possibly for BEDFORD LEMERE & CO]. The City Chambers, Glasgow [Cover title]. [Glasgow, circa 1888].

Folio, 30 ll. of 30 albumen prints, approx. 10¾ x 8½ inches (27.5 x 21.5 cm.), each titled and with architect's and photographer's credits ('W. M. Young, Archt, London' and 'Maclure, Macdonald & Co, Electric Light Photographers, Glasgow') printed below; some spotting in the prints throughout, minor foxing to some leaves and stubs, one leaf loosening; but a good copy in hard grain navy blue morocco, embossed and gilt; barely rubbed; provenance: bookplate of J. Guthrie Smith on front pastedown, inscribed 'With Compliments to J.N.P.S. from W.M.Y.' on verso of front free endpaper. **£950**

First and only edition of this volume of photographs of Glasgow City Chambers taken shortly after work was completed in 1888 – a presentation copy from the architect.

Likely prepared and completed in advance of Queen Victoria opening the building on 22 August 1889 and possibly as a gift for members of the City Council or other prominent citizens – thus only a small number would have been made. The same series of thirty photographs have been published in an identical binding but crediting Bedford Lemere & Co. Possibly Bedford Lemere 'outsourced' their commission to a local firm, which would have been the more politic credit for Glaswegian recipients. Perhaps there was an agreement for some of the books to be kept by Bedford Lemere in order to sell, gift or



use in advertising the firm, in which case they naturally would have preferred to have their own credit.

In 1881 William Young, a locally born architect, won the competition to design a city hall befitting Glasgow's importance as a centre of industry and commerce and its status as the second city of the British Empire. Young produced a beaux-arts masterpiece considered one of the great civic buildings of the nineteenth century. The photographers capture the building in all its late-Victorian magnificence. Several views of the exterior are followed by an extensive record of the richly decorated interior including 'The Satin Wood Saloon', 'The Faience Corridor', and 'The Banqueting Hall'. Among the most striking images are a series of photographs of the 'Banqueting Hall Staircase' that capture its elaborate arrangement of pillars and coloured marble from several angles. It is a testament to the building's grandeur that in its recent career as a film set it has stood in for the Vatican and the Kremlin.

OCLC and COPAC show copies at: National Library of Scotland, British Library, University of Glasgow, Glasgow School of Art and Harry Ransom. The British Library, Harry Ransom and University of Glasgow copies credit Bedford Lemere & Co.

Provenance: from the library of John Guthrie Smith, Dean of Guild in Glasgow 1891–1893. Together with D. O. Mitchell, Guthrie Smith provided the text for Thomas Annan's *Old Country Houses*.

15. [THORNTON PICKARD.] DEARDEN, William, amateur photographer. Dearden family photograph album. *Manchester, 1900-1922.*

115 silver gelatin prints, visible images ranging from 1 $\frac{3}{8}$ x 2 $\frac{1}{8}$ inches (3.5 x 5.5 cm.) to 5 $\frac{7}{8}$ x 4 $\frac{3}{8}$ inches (15 x 11 cm.), captioned by hand, mounted within album-page windows on 12 ll.; 7 photographs missing, occasional spotting and discolouration to prints, but good; oblong folio (27 x 35 cm.), bound in green cloth boards with gilt title on upper board, typescript note with ownership and photographic details taped on front pastedown; some rubbing, overall good. **£200**

Photographs by an amateur photographer in Manchester, using a Manchester-manufactured camera.

The photographer identified himself as William Dearden of East Dene, Church Lane, Whitefield near Manchester and noted that the photographs were taken between 1900 and 1910 (although dates from the handwritten captions extend to 1922). Furthermore, the conscientious Dearden has noted that they were made 'using a Thornton Pickard half-plate camera, and printed by daylight on printing-out paper and subsequently gold-toned'.

Thornton Pickard was based in Manchester on St Mary's Street and owned a factory in nearby Altrincham, active between 1890 and 1914. They mass produced a range of field, hand, box and folding cameras, and were particularly known for their 'Ruby' model. Manufactured in high volume, the Thornton Pickard models were an affordable option for an aspiring photographer. *The Amateur Photographer and Photographic News* lists Thornton Pickard's Royal Ruby half plate as 'extraordinary



cheap' at 10 guineas in 1915. The gold chloride coating used in the process made silver prints more resistant to tarnishing, indicating a level of care from the careful amateur Dearden.

The images capture the usual local views (including the Stand Gold Club in Whitefield) and scenes from family trips further afield such as North Wales and the Lake District. Family friends, such as Mr and Mrs George Emerson and their two daughters, are portrayed. Most portraits show members of the Dearden family, usually William Dearden with his wife (possibly Elizabeth?) and his children Walter, Tom and John. It appears that a few years later in 1914 the young boy identified as Walther in the images died aged 22 in WW1: 'son of William and Elizabeth Ann Dearden, of "Eskdale", Whitefield, Lancashire, and formerly of "Holmesdale", Church Lane, Whitefield, Lancashire'. He served in the Prince of Wales's North Staffordshire Regiment, however the place and manner of his death is unknown.

Most of the photographs in this album were taken by William Dearden, then living at East Dene, Church Lane, Whitefield, near Manchester, generally between the years 1900 and 1910, and using a Thornton Pickard half-plate stand camera, and printed by daylight on printing-out paper and subsequently gold-toned.

PICTORIALIST VIEWS IN GUM BICHROMATE
– EXHIBITED INTERNATIONALLY

16. LEIGHTON, J. Harold. Collection of exhibition prints, 1920s–1940s.

Approximately 80 mostly gum bichromate (also known as gum dichromate) prints, each 4¼ x 6 inches (10.8 x 15.2 cm.), most inscribed by Leighton below in pencil, many also titled on verso, mounted on thick card, some with tissue guards, 33 with exhibition labels or information on verso; presented in original cloth-covered folding portfolio with Leighton's bookplate on inside cover; very seldom, minor spots, some creases or tears to guards, portfolio a little worn, but overall a very excellent set of prints.

£7500

An impressive international exhibition portfolio - by renowned Pictorialist and an expert in this process.

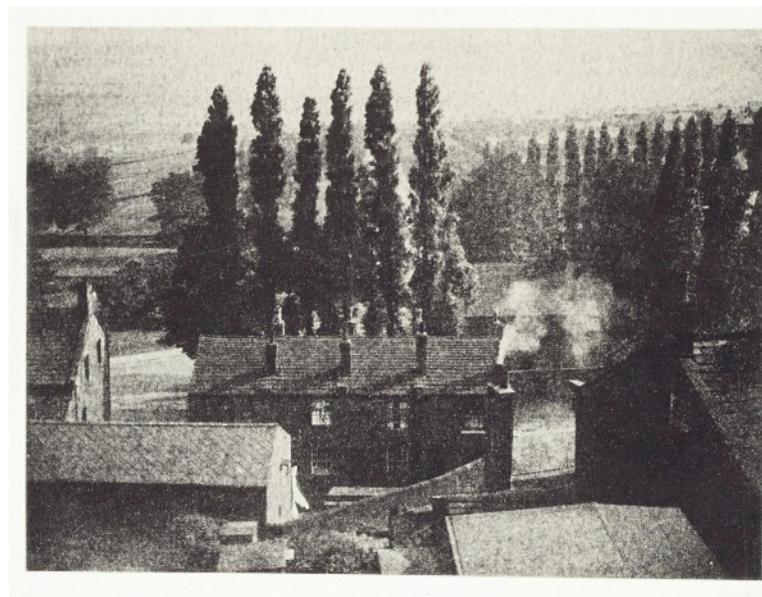
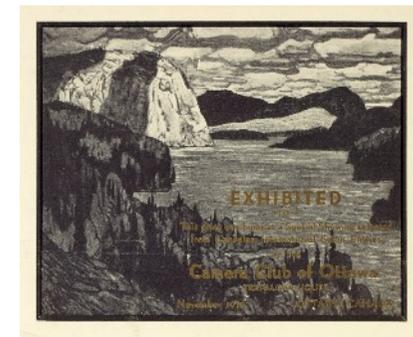
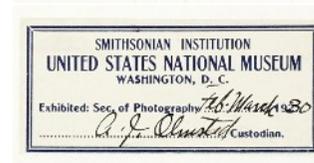
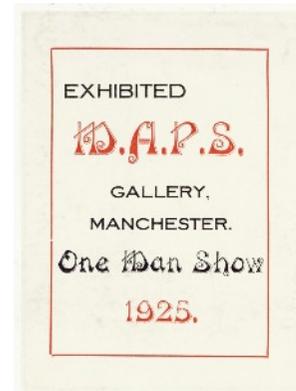
Leighton, a fellow of the Royal Photographic Society and prominent Pictorialist from Bradford, was a great promoter of the gum bichromate process. He said that 'among the many photographic printing processes there is none more fascinating than the *gum-bichromate*. It lends itself especially to pictorial work, and has the great advantage of being cheap. There are no doubt many ways of working the process, and I should imagine every worker has his own particular way of working according to the results he wishes to obtain' (*The American Annual of Photography*, Vol. 38, 1924, p. 40). The ability to manipulate the process to achieve one's own artistic ends was part of the appeal of this very 'hands-on' method



of photographic printing. At its simplest the photographer coated a piece of paper with a mixture of a salt (usually ammonium or potassium bichromate), gum arabic and a coloured pigment. This sensitized paper was placed in contact with the negative and exposed to ultraviolet light (sunlight or artificial). The gum arabic in the solution became insoluble in relation to the amount of light exposure so image areas under the least dense sections of the negative (the shadows of the final image) received more light and became the most insoluble. Highlights and midtones received less exposure, remaining more water soluble. After exposure, the print was washed in a warm water bath and the unhardened parts of the mixture were removed. At this point the photographer could manipulate the print, altering or removing areas with brushstrokes or running water. Finally the print was dried. Photographers often repeated the printing process multiple times, layering pigments to increase the image's richness and tonal gradation.

Each print in this collection has been mounted and titled, some annotated or inscribed, ready for exhibition or display, showing these were the best examples of Leighton's art. His bookplate in the portfolio also suggests these were representative of his photographic achievements and preserved by him to serve as a catalogue of his output, available for exhibition.

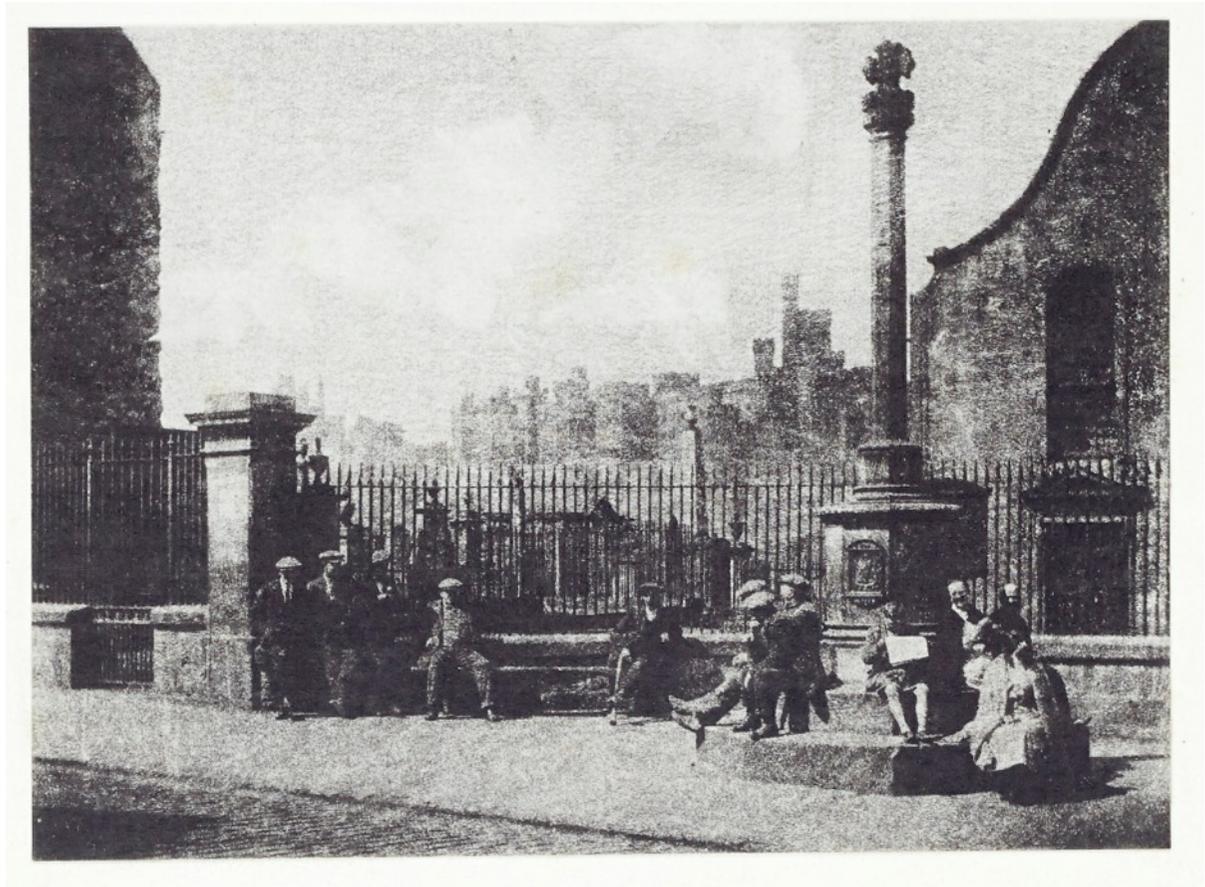
The gum bichromate process allows for deeper tones and particular textures which suited the petite but intensely atmospheric prints of landscape and architectural subjects that Leighton so favoured. His work as a Pictorialist photographer seems deeply rooted in the style that gum bichromate embodies. The appreciation by his Pictorialist peers abroad has bestowed numerous exhibition labels on the versos,



helpful in tracking each image's history and Leighton's international relationships.

The wide geographical remit of the salons and galleries at which these prints were exhibited is remarkable, giving an impression of a vibrant international Pictorialist community with a strong network spreading from the North of England as far as India and Canada. Several were shown in North America: the Salon of the Camera Pictorialists of Los Angeles, San Francisco Invitational Salon of International Photography, The Vancouver Photographers' Association, the Chicago International Photographic Salon, and the Smithsonian Institution. Dutch, French and Hungarian exhibitions also feature, as well as that of the Camera Pictorialists of Bombay. Leighton also exhibited prolifically within the UK, and in addition to numerous images shown in Bradford, there is exhibition information from London (Trafalgar House, 1933, Hammersmith Hampshire House Photographic Society, 1933 and 1935, and The London Salon of Photography, 1937); Manchester (M.A.P.S. Gallery, 1925 and City Art Gallery, 1934-35); Grange-over-Sands, 1953; Derby, 1940; Rugby, 1931 and 1933; and Coventry, 1846. A full list of titles with exhibition information is available on request.

Provenance: from the estate of J. Harold Leighton; The Bradford Photographic Society collection (deaccessioned).

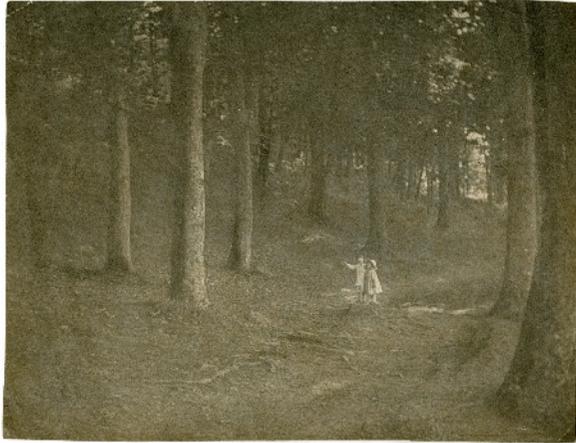


17. JOHNSTON, J. Dudley. *Snowbound, 1923–24.*

Gelatin silver print, 14½ x 11¾ inches (36.8 x 29 cm.), signed and dated 1924 in ink on image, signed and titled 'Swiss Winter Scene' in ink on verso of first mount, signed, titled and dated in pencil on the second mount. **£2200**

Johnston (1868–1955) was President of the Royal Photographic Society from 1923–1925 and again from 1929–1931. He was a leading Pictorialist photographer, a member of the Linked Ring Brotherhood, and responsible for establishing the historic collection of photographs owned by the RPS.





HANSEL & GRETEL?

18. MURRAY, Robert, attributed to. Small children on a path in woods. Circa 1908.

Platinum print and paper negative, trimmed print measuring 6 $\frac{1}{8}$ x 8 inches (15.5 x 20.3 cm.), numbered *RM050* in pencil on the verso, negative 7 $\frac{7}{8}$ x 9 $\frac{5}{8}$ inches (20.0 x 24.4 cm.), some dark paper edging strips pasted on verso of negative (some parts loose or loosening), very small crease in the top left corner of the print. **£150**

A platinum print and negative by the president of a Scottish amateur art club.

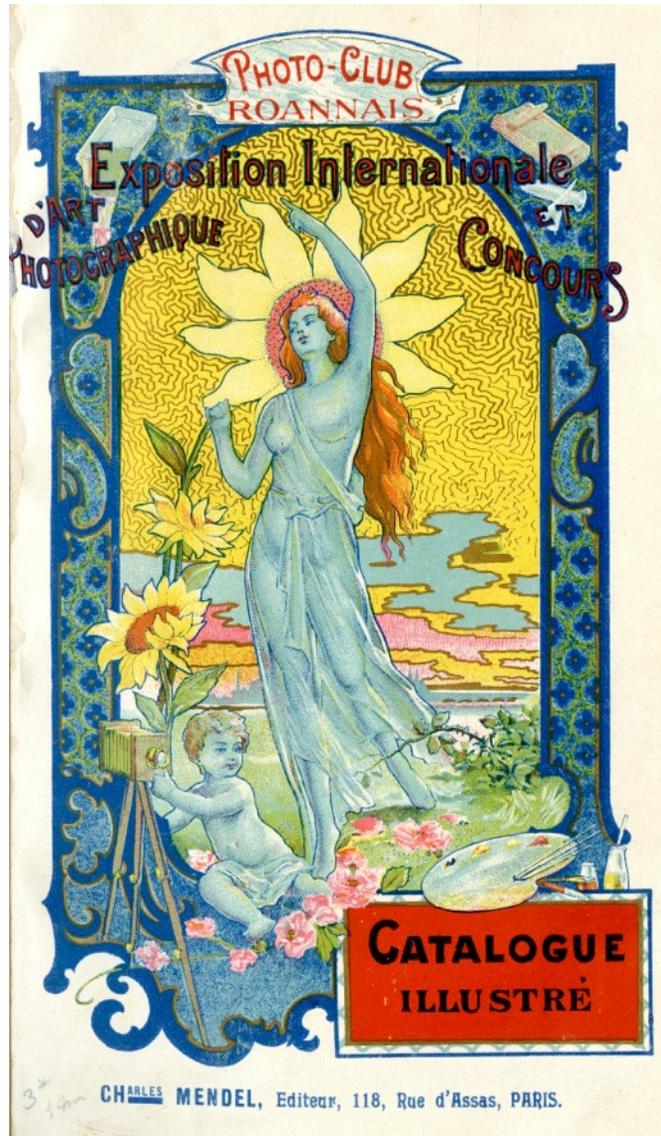
The platinum print process complements the atmospheric and slightly haunting quality of this image. The ability to reproduce a large scale of tonal values with the process creates a softer effect than gelatin silver prints, and the permanence of the process allows for a quality of image

which albumen prints sometimes lose. The composition highlights the light figures of the two children, which provide a focal point amongst the darker tones of the trees and forest floor. The stark contrast in scale between the small children and towering trees has been further exaggerated in the trimmed print, where the trees dominate the frame. The paper of the negative is relatively thick and was possibly quite difficult to print through, suggesting that Murray was already very experienced in and comfortable with the process.

Murray (1869-1950) was president of the Barrhead Amateur Art Club in 1912. He also published two books on the Barrhead area: *History of Barrhead Co-operative Society Limited* (1911) and *The Annals of Barrhead* (1942). The attribution to Murray is based on knowledge from a private collector who previously owned these items.



'THE GOAL IS PRIMARILY TO BE ARTISTIC'



19. [PHOTO-CLUB RONNAIS]. Exposition Internationale d'Art Photographique. Ouverte à Roanne du 10 au 27 Juin 1897... [Cover title on bound-in wrappers: Photo-Club Ronnais Exposition Internationale d'Art Photographique et Concours. Catalogue illustré]. Paris, Charles Mendel, Editeur, [Colophon: Roanne, Grand Imprimerie Forèziennze, P. Roustan], [1897].

8vo, pp. [5], 10-102, [2 (blank and colophon)], [16 advertisements], with 16 photographic halftone illustrations and 2 lithographic figures to the text and + 8 plates of 9 lithographic illustrations, captioned in French; with original illustrated wrappers bound in; bound later in quarter green roan, cloth boards, title in gilt on spine; endpapers renewed, some rubs at corners, but good. £380

An unusually ambitious illustrated catalogue for an exhibition organised by a photography club in the Loire region – with an impressive list of international entries including a soon-to-be member of the Linked Ring.

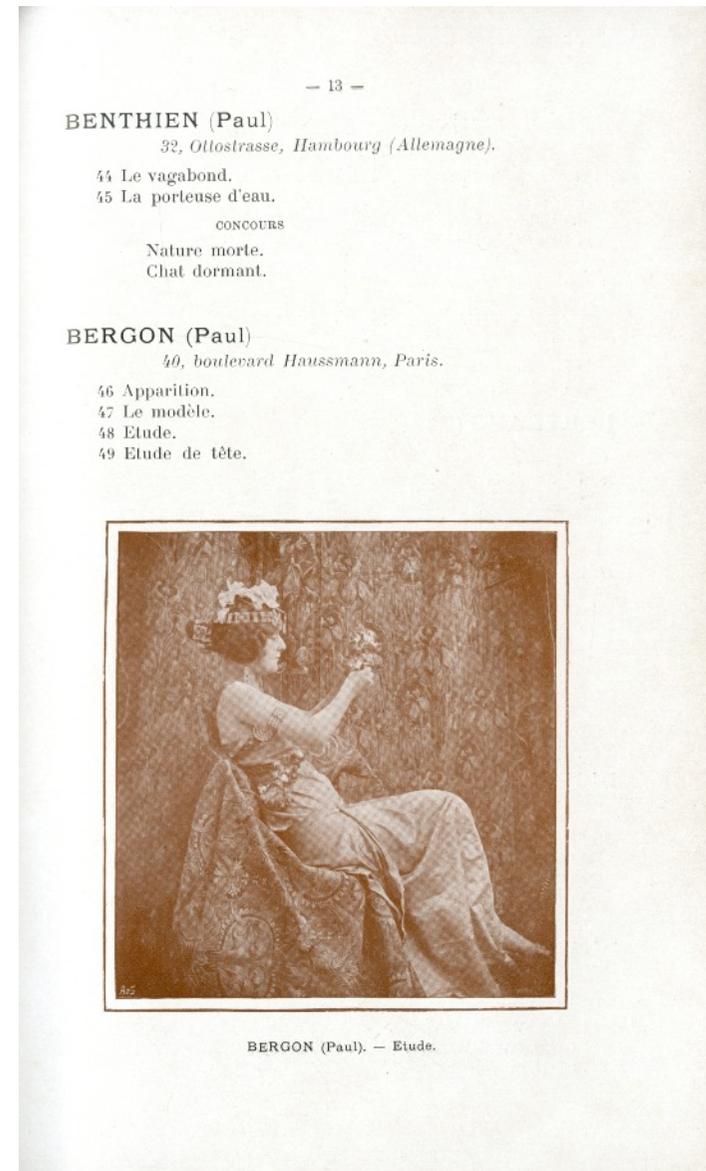
The exhibition's focus was art photography, declaring in the regulations for the exhibition 'son but est essentiellement *artistique*' (p. [3]). The exhibition included a painting class, a class dedicated to industrial reproductions such as photolithography and gravure, and an exhibition of new photographic materials. Accompanying the work on display was a programme of lectures, screening and demonstrations, showcasing new photographic equipment and technology such as stereoscopic views and Roentgen rays. Founded in 1895 and ambitious in helping photography lovers access the equipment and information they needed, the Club even provided a darkroom and workshop. The

club continued its activities through the twentieth century, breaking only during the First World War, and is still active today.

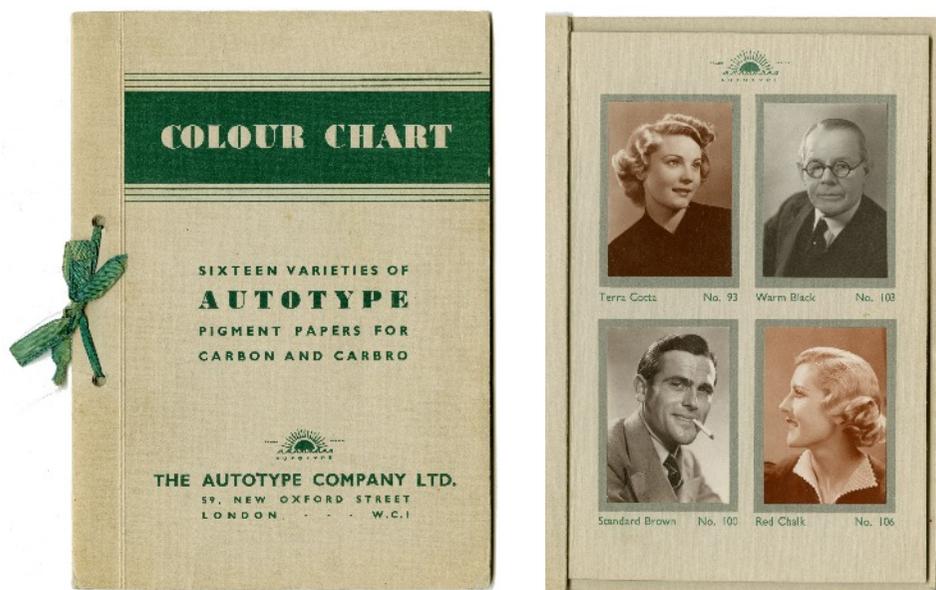
Alongside Francis Alfred Bolton, who was invited to join the Linked Ring in 1900 and exhibited under the pseudonym 'Missionary', other British participants include professional photographers (William 'Wilfred' John Anckorn in Arbroath, Scotland, John Chaffin in Taunton, Somerset, Archibald Goldie in Swansea, Wales etc.) and the influential master of 'night photography' Paul Martin. Other countries that feature include Russia (N.P. Bautlin and A.-N. Golovatschewsky), America (W. D. Dodge and Dexter Thurber) and Egypt (Marius Alby). Several female names are listed, such as Maud Craigie Halkett and Jeanie-A. Welford. Among the numerous French contributors are archaeologist Joseph Déchelette and successful artist Louis Noirot, who were members of the Roannais Photo-Club. The catalogue helpfully includes details such as house name or town, further assisting identification of exhibitors. A section of the photography exhibition featured photo-mechanical reproductions by Geisler (Raon-l'Étape, France), Husnik & Hausler (Prague), and Lackerbauer (Paris).

The advertisements promote, among other photographic miscellanea such as papers and chemicals, Roentgen rays for medical diagnoses, H. Rossel's 'anti-spectroscopique' lens, and the 'Hawk Eye' camera. The editor of this work and publisher of the amateur photographic journal *Photo-Revue* also advertised his shop on rue d'Assas, Paris. One advertisement is accompanied by a page of halftone illustration, to show the effect of H. Mackenstein's *jumelle* camera.

The page numbering at the beginning of the catalogue suggests 2 leaves may be lacking. However there is no obvious gap in the sense of the initial pages: perhaps they were seen as superfluous when the catalogue was rebound.



THE CARBON PROCESS IN THE 1930s



20. AUTOTYPE COMPANY LTD. Colour Chart: sixteen varieties of autotype pigment papers for carbon and carbro [cover title]. London, *The Autotype Company Ltd.*, 59, New Oxford Street, London W.C.1., [1930s].

8vo, 4 ll. containing 16 carbon prints, each measuring approximately 2½ x 1¾ inches (6.4 x 4.4 cm.), mounted rectos only, four per leaf, within grey printed borders, each image captioned with paper name and number below, Autotype Company stamp on each leaf; bound in fawn card wrappers printed in green, tied with green ribbon; overall a fine copy with clean prints. **£600**

A good series of paper examples, ranging from Terra Cotta and Red Chalk to Sea and Bottle greens, to brown and black tones, the warmer colours used mainly for portraits.

The paper names show the Autotype Company promoting their artistic papers, aligning themselves with processes such as engraving and photogravure. The 'Engraving Black' and 'Rembrandt Sepia' depict soft tones associated with the intaglio technique, while the 'Vandyke Brown' is reminiscent of the gravure technique of the same name.

The history of the Autotype Company Ltd is rooted in the carbon photographic process, as invented by Joseph Swan, and patented in 1864. The Autotype Printing and Publishing Co. Ltd had acquired the rights in 1868 and later became Autotype Fine Art. The Autotype Company formed in 1876, purchasing the assets from Autotype Fine Art which included their factory in Ealing. This new firm, with the factory it had acquired, made use of the carbon process rights by photographing art, processing photographs in carbon for photographers, as well as manufacturing the pigments and transfer papers. By the time the patent expired, the firm had established a good reputation for its technical and artistic printing. The Company became a private limited company in 1923 and was taken over by Norcross Ltd in 1958. For more information see the [National Media Museum website](#), who hold the Company Records.

COPAC lists one copy only: National Trust (59 Rodney Street, Merseyside).

21. D. K. HAMBLIN & CO. Tobacco processing equipment.
Nottinghamshire, [1950s–60s.]

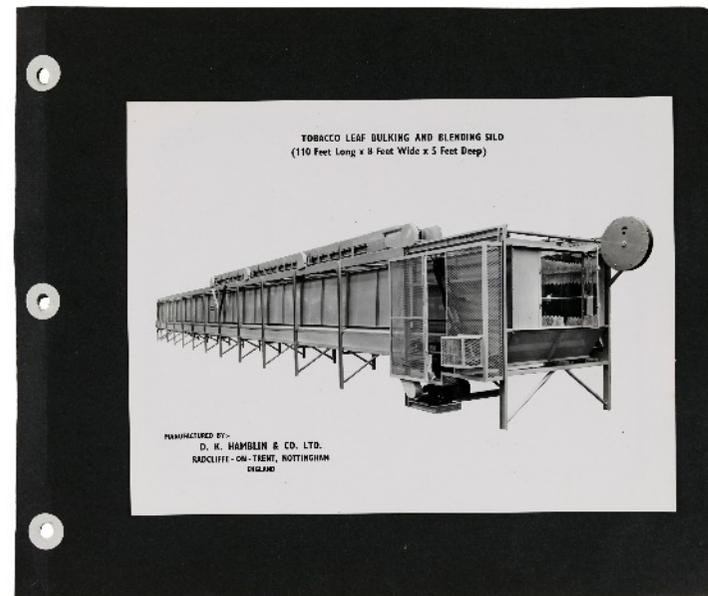
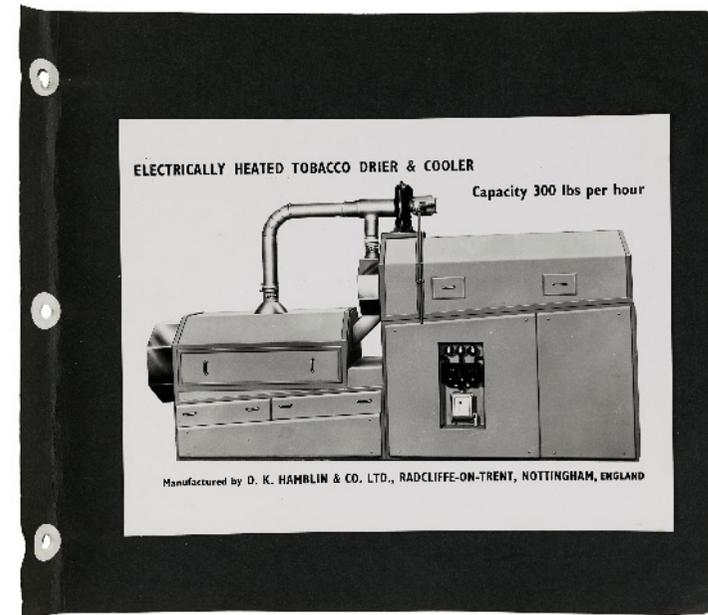
54 gelatin silver prints, ferrotyped, most 6½ x 8½ inches (16.5 x 21.6 cm.), mounted one per page on 27 ll., 53 prints captioned, with Hamblin details in the print; a couple of prints with minor marks to surface, but overall excellent; in black cloth ring-binder, large oblong 4to (25 x 30.5 cm.).

£250

A series of industrial photographs of tobacco processing equipment presented as a 'deluxe' trade catalogue.

The presentation of the various machines, manufactured by D. K. Hamblin & Co, is very professional, with 'cut out' images sitting on clean crisp white backgrounds. A few key facts are included in the text in the photographs, such as dimensions, capacity or output. Perhaps carried by sales staff in order to show potential clients when at meetings, this album would have made the best possible impression of the machines sold by the company. Hamblin were trading abroad and in the early 60s made a significant sale of equipment to the Polish State Tobacco Industry. Based in Radcliffe-upon-Trent, Nottinghamshire and first registered as a limited company in June 1946, they were operating throughout the 1950s and 60s.

The images include a threshing and classifying plant, a tobacco strip automatic feeder, a tobacco leaf building and blending silo, a rotary tobacco thresher and a rotary drier. In some prints the same piece of equipment is displayed from different angles in order to clearly show how the machine functioned.



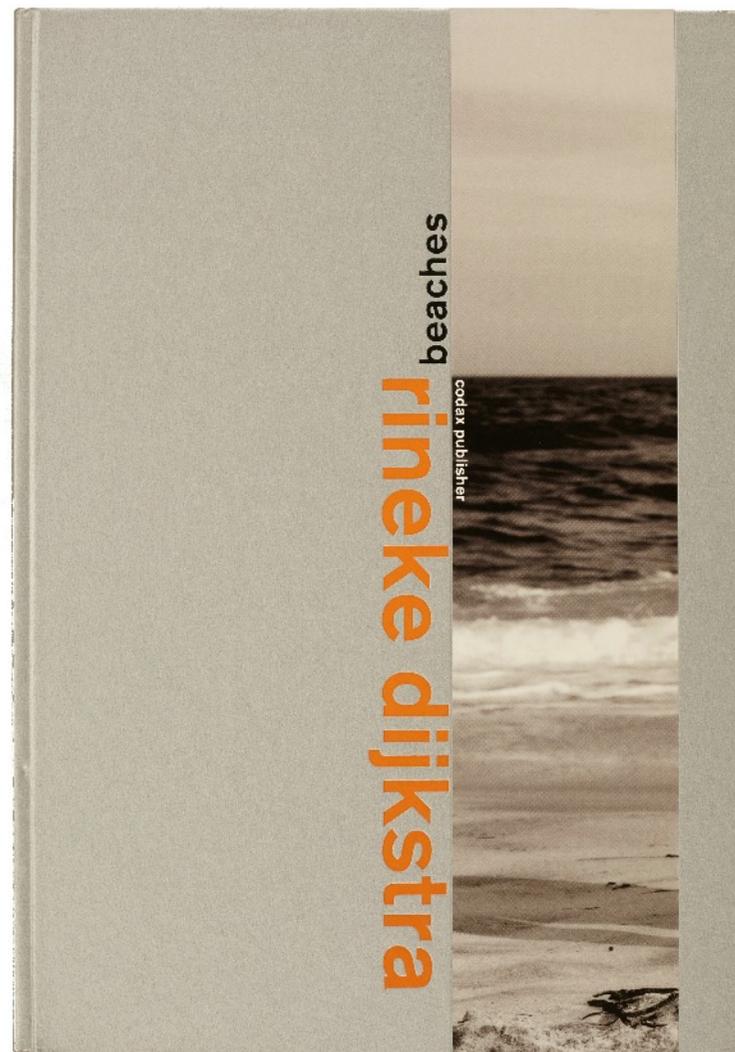
22. DIJKSTRA, Rineke. *Beaches.* Zurich, Codax Publisher, 1996.

4to, pp. 56, with text in English and German; 18 colour illustrations; exhibition checklist, chronology, exhibition history and bibliography; silver boards with pictorial inset, a fine copy. £500

First edition of Dijkstra's first monograph, the first published appearance of her influential 'beach portraits', penetrating full length images of adolescents at the sea's edge, a festival of the bashful, awkward and unwittingly beautiful.

Beaches 'caused more of a stir than any comparable image since Diane Arbus ... The images related to the work of both Arbus and August Sander ... yet displayed an authoritative voice of their own' (Parr & Badger).

Parr & Badger, II, 277.



Illustration, item 16: Harold Leighton, 'In days of old'
Cover illustrations, item 17 Dudley Johnston, 'Snowbound'

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