



'I LOVED TO
PHOTOGRAPH
THE GREAT CITY'

PHOTO LONDON 2018
SOMERSET HOUSE
WEST WING
BOOTH C6

CATHEDRALS & TEMPLES
WATERWAYS & WATERFRONTS
MONUMENTS & FACADES
DEMOLITION & REDEVELOPMENT

EUROPE
FRANCE, ITALY
SWITZERLAND

ENGLAND, SCOTLAND, IRELAND
CAMBRIDGE, YORK, LEEDS
EDINBURGH, GLASGOW, ST ANDREWS
DUBLIN, LONDON & THAMES ESTUARY

THE SPLENDOUR OF THE GOTHIC CATHEDRAL

1. Attributed to Bisson Frères (Louis-Auguste Bisson (1814–1876) and Auguste-Rosalie Bisson (1826–1900))

Reims Cathedral, façade detail, late 1850s – early 1860s

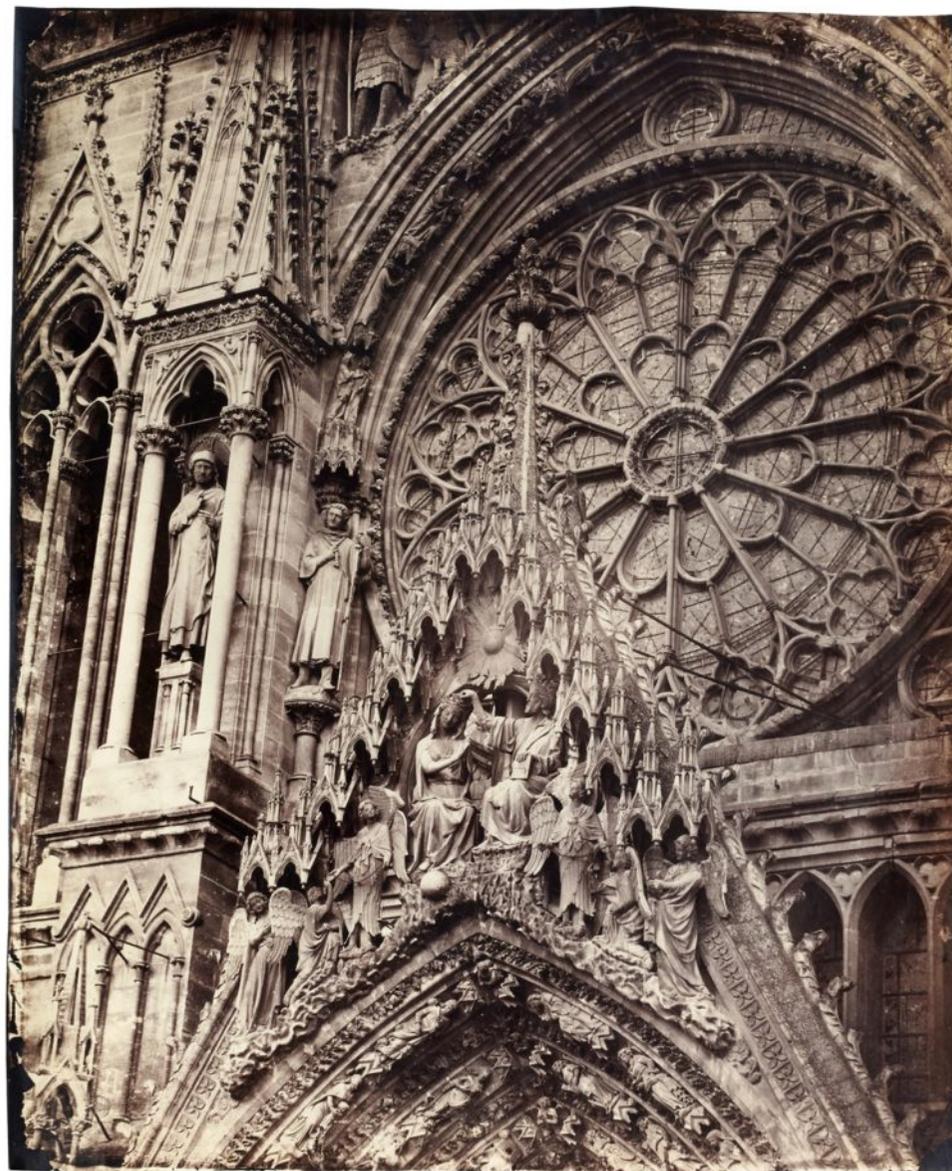
Albumen print from mammoth-plate negative, 19 $\frac{5}{8}$ x 16 $\frac{1}{4}$ inches (49.5 x 41 cm.), edges untrimmed; some brown staining on the verso, likely from paste or glue, not affecting image. £4500

This large architectural detail at Reims Cathedral of Notre-Dame offers an absorbing study of the Great Rose window and the statuary of the Coronation of the Virgin flanked by angels, which is set in the pinnacle of the cathedral's central portal. The clarity of detail revealed in the photograph offers a viewer unmitigated access to what could easily have been missed from the ground and makes an interesting comparison to the series of Impressionist studies of Rouen cathedral painted by Monet in the 1890s.

Capturing such an elevated part of the building would have been a challenging task for any photographer. It seems likely that the view was taken from a scaffold, erected for the purposes of restoration. There was a strong impetus to preserve France's gothic buildings during the 19th century, in part created through the impact of Victor Hugo's 1831 novel, *Hunchback of Notre-Dame*, which drew attention to the Parisian Notre-Dame's state of disrepair. Between 1845 and 1864 French architect Eugène Viollet-le-Duc directed a programme of restoration work at Reims Cathedral, focusing on the high galleries in the nave and apse, the Great Rose Window and the towers.

The High Gothic building seen here drew many photographers in the 1850s and 60s who capitalised on this renewed interest in the gothic tradition, but few worked at this scale. The Bisson Frères are known to have produced a series of details at Reims in a similar format (see examples in the V&A and Getty Museums) so are likely contenders as photographers.

This print was formerly in the collection of Andre and Marie-Thérèse Jammes.



ST PETERSBURG'S GREAT BASILICA

2. Pierre-Ambroise Richebourg (1810–1870s)

A view of Saint Isaac's cathedral, St Petersburg, *circa 1859*

Albumen print, 12 $\frac{5}{8}$ x 11 $\frac{3}{4}$ inches (32 x 29.9 cm.), arched top, mounted on tissue and original card mount, with title, photographer's and publisher's credit printed below; some foxing to mount, a few tears and chips to edges of mount, not affecting image. **£1500**

St. Isaac's, dedicated to a patron saint of Peter the Great who had founded the modern city at the beginning of the 18th century, was designed by Auguste de Montferrand, a French-born architect. It took forty years to build, newly completed at the time of this photograph. It is said to be the largest Orthodox basilica in the world. During the Soviet era, the cathedral was stripped of its religious content and in 1931 it became the Museum of the History of Religion and Atheism. In 1937, the museum was transformed into the museum of the Cathedral. Regular worship began again in part of the cathedral after the fall of communism and in 2017 it was transferred back to the Russian Orthodox Church.

Richebourg, a Parisian, was an early daguerreotypist, making portraits, selling daguerreotype equipment and teaching the process in the 1840s. In the early 1850s he was one of the first to use the new wet-collodion glass-plate negative process. He became a member of the Société française de photographie in 1855 and exhibited from then until 1860, winning acclaim and medals.

As well as various commissions and projects in France, including photographing the interiors of imperial residences he also travelled to Russia from 1857. There he made over 200 photographs, sixty of which were published as *Theophilus Gauriet's Trésors d'Art de la Russie ancienne et moderne*, by Gide & Baudry in Paris in 1859.



ANCIENT ROME

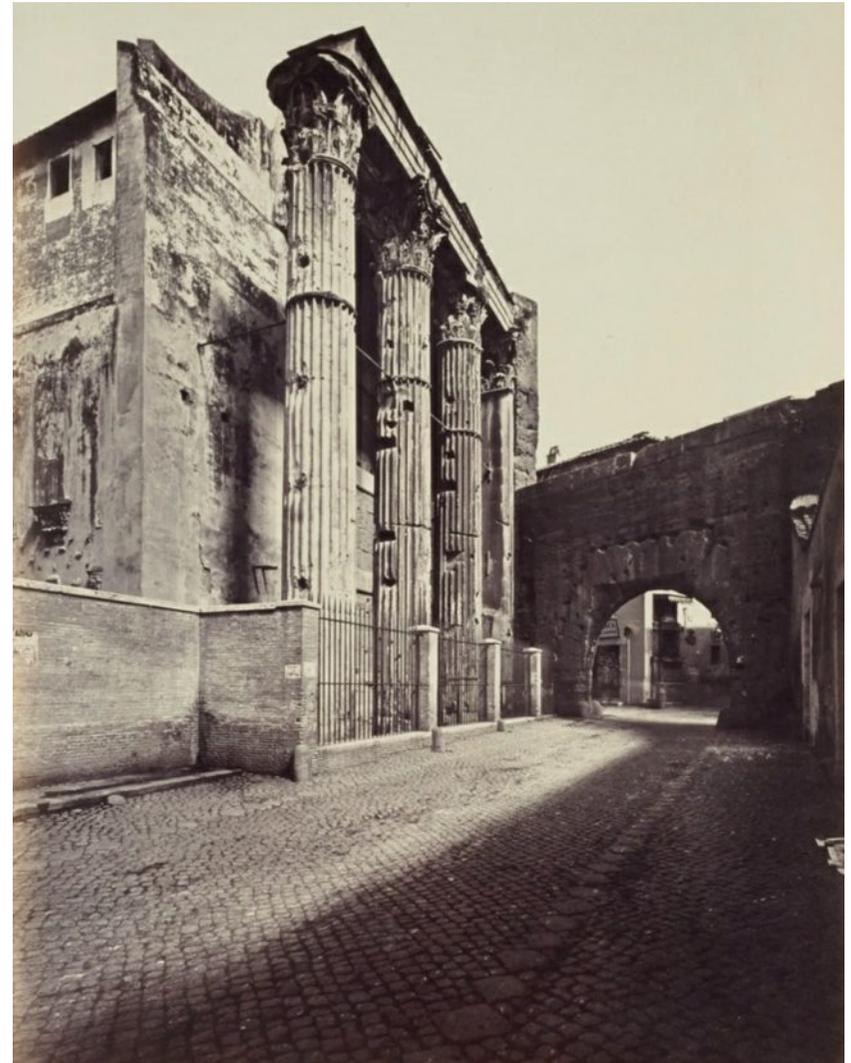
3. James Anderson (1813–1877)

Temple of Nerva and Arch of Pantani, Rome, 1860s

Albumen print, 15 $\frac{7}{8}$ x 12 $\frac{1}{2}$ inches (40.3 x 31.7 cm.), on the original blue/grey mount, titled in manuscript in French on verso; small flaw in surface under arch retouched otherwise excellent. £2500

The British photographer James Anderson was born Isaac Atkinson and changed his name twice, first to William Nugent Dunbar and then to Anderson after settling in Rome in 1838. He studied painting in Paris but is already described as a photographer in his entry in the register of the Caffé Greco, Rome, in 1845. He used calotype negatives for his early work but is now better-known for his large architectural photographs made using albumen-on-glass or wet collodion negatives. He was one of the earliest photographers active in Italy and photographed prolifically in Rome, selling his prints through a bookshop. In 1859 he published a catalogue comprising 450 photographs. His son, Domenico, worked with him from 1870 and the family firm continued to thrive until the twentieth century, accumulating 40,000 negatives which were later acquired by Earl Cini for the Alinari collection.

Anderson exhibited between 1855 and 1860 in Glasgow, Edinburgh, London and Manchester.



4. James Anderson (1813–1877)

Theatre of Marcellus, Rome, *circa 1860*

Albumen print, 16⁵/₈ x 12¹/₂ inches (42.2 x 31.9 cm.),
numbered 93 in the negative, on the original mount,
titled in manuscript in French on verso. **£2500**

Anderson's work from this period is rarely signed but can often be identified from his reference numbers in the negatives. Another print from the same negative is in the collection of the Musée d'Orsay.



EARLY 'INSTANTANEOUS' VIEWS OF NAPLES

5. Lieut-Colonel Archibald Henry Plantagenet Stuart Wortley (1832–1890)

Shrimp Catchers at Sunrise, Naples, 1861

Circular albumen print, diameter 9 $\frac{3}{8}$ inches (23.8 cm.), mounted on card measuring 16 $\frac{5}{8}$ x 19 $\frac{7}{8}$ inches (42.2 x 50.4 cm.), with title, photographer's credit, date and 'selected from the pictures which obtained the medals of the London Photographic Society and Royal Polytechnic Society of Cornwall, 1863' printed on the mount; general creasing to mount, loss to right corner of mount board and a few tears to the extremities of the mount board, not affecting image. **£5000**

Stuart Wortley was born to an aristocratic family and served as a page of honour to Queen Victoria. He entered the army in 1848, made his first photographs in 1853 and served in the Crimean War in 1854-55. In 1861 he visited Naples where he made these photographs, which he first exhibited in 1862. Praised by critics as sublimely grand 'instantaneous' photographs, he gained an honourable mention for his views of Vesuvius erupting. His instantaneous seascapes were especially praised for their large format and drama, such views being more familiar to most from the small stereoscopic photographs made particularly by George Washington Wilson.

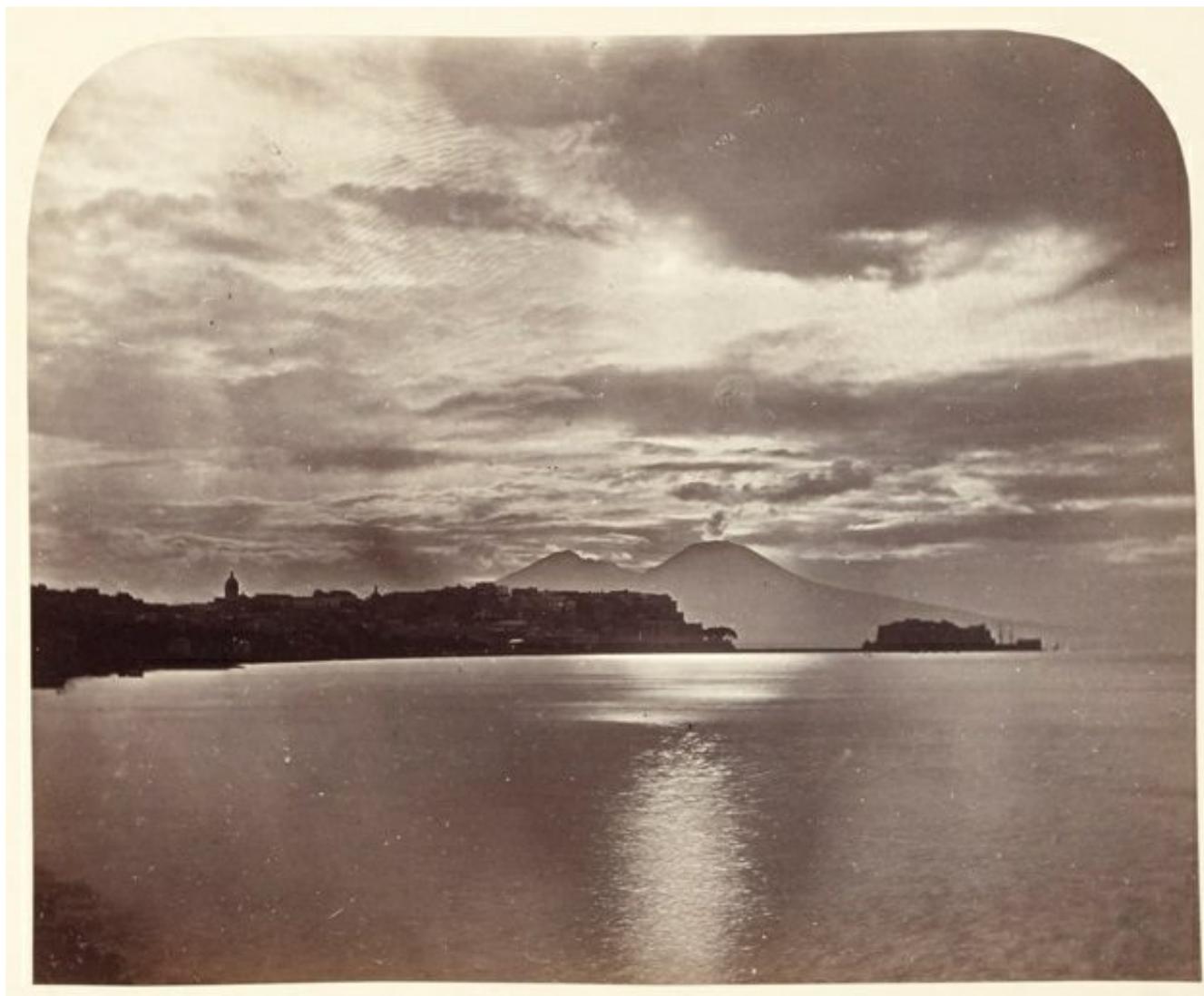
He was elected a member of the Photographic Society of London in the same year and continued to exhibit at their annual exhibitions for a few years during the 1860s, also serving on their council and as vice president. He was influential through his writing on both technical and aesthetic aspects of photography and continued to experiment with and pursue innovative processes into the 1880s. He is best-known today for his moonlight scenes, which "established him as one of the most romantic seascape photographers in the history of the medium" (DiGiulio, *Natural Variations: Photographs by Colonel Stuart Wortley*, p. 8). Examples of his work are rarely found on the market and few survive with the depth of tone seen in these prints.



6. Lieut-Colonel Archibald Henry Plantagenet Stuart Wortley (1832–1890)

Sunrise during the eruption of Vesuvius, 1861

Albumen print, 6¾ x 8⅜ inches (17.1 x 21.1 cm.), upper corners arched, mounted on card measuring 13⅞ x 19⅞ inches (33.3 x 50.4 cm.), with title, photographer's credit, date and 'selected from the pictures which obtained the medals of the London Photographic Society and Royal Polytechnic Society of Cornwall, 1863' printed on mount; crease to bottom left corner of mount, tears and creasing to the right hand side of the mount card and one light crease through the top right corner of print, otherwise very good. **£2000**



LUCERNE BY THE EARLY MASTER OF 'NIGHT PHOTOGRAPHY'

7. Paul Martin (1864–1944)

Cloud Study, Lucerne, 1895

Carbon print on 'Whatman' paper, 2¾ x 3½ inches (7.1 x 9.1 cm.), signed, titled and dated in ink on verso 'Lucerne – 1895. Carbon on Whatman paper by Paul Martin'. £800

Paul Augustus Martin was born in France but lived and worked in London. He was an early exponent of the 'hand camera', which used smaller negatives and shorter exposures than had previously been the norm and freed the photographer from relying on a tripod. Working with a hidden camera during the day he is considered a pioneer of street photography and became well known for his 'snapshots' of people going about their everyday business on the London streets or at the seaside. In contrast, he also specialised in photography at night, making longer exposures of up to half an hour. Martin contributed articles on this subject to magazines such as *Photogram*, *Amateur Photographer* and *Practical Photographer*. His series of lantern slides 'London by Gaslight' won a Royal Photographic Society gold medal in 1896.

'Paul Martin was also influential ... Martin accentuated the gas lamps by tinting the prints in this series blue and yellow. Due in part to the interest in his work, a society of Night Photographers was founded in Britain. Photographers including Alfred Stieglitz, inspired by Martin, made works such as 'Night, New York' (1897), and continued working on night photography into the twentieth century.'



'A complex but popular subject, night photography in the nineteenth century broaches the gap between pictorialism and realism, scientific and imaginary scenes and, due to the technical difficulty in producing images of night, stood at the forefront of photographic advances of the nineteenth century.' (Sophie Leighton in Hannavy, *Encyclopedia of Nineteenth-Century Photography*).

In this early example Martin skilfully captures the night sky in a 'snapshot'-sized print which retains the tactile qualities of textured paper, toning and fine printing that was more associated with the work of the Pictorialists. Papers made by Whatman were used by the earliest calotype photographers including Talbot. Invented in the eighteenth century by James Whatman of Turkey Mill, Kent, the paper's uniform surface created a texture that lent itself to the photographic art.

Gordon's records only eight prints by Martin at auction since 1980.

8. J. Dudley Johnston (1868–1955)

A Street in Berne, 1905, printed 1910

Gum platinum print, 14 x 11³/₈ inches (35.6 x 29 cm.), signed 'J. Dudley Johnston, 1907-10' in lower left corner of print, on thick card mount 20 x 16 inches (50.7 x 40.5 cm.), paper label with number '27' on lower left corner of mount, two tack marks visible on upper edge of mount, signed, titled, dated, with process and printing date, in ink on verso. **£900**

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.



VENICE EXHIBITED IN MANCHESTER

9. J. Dudley Johnston (1868–1955)

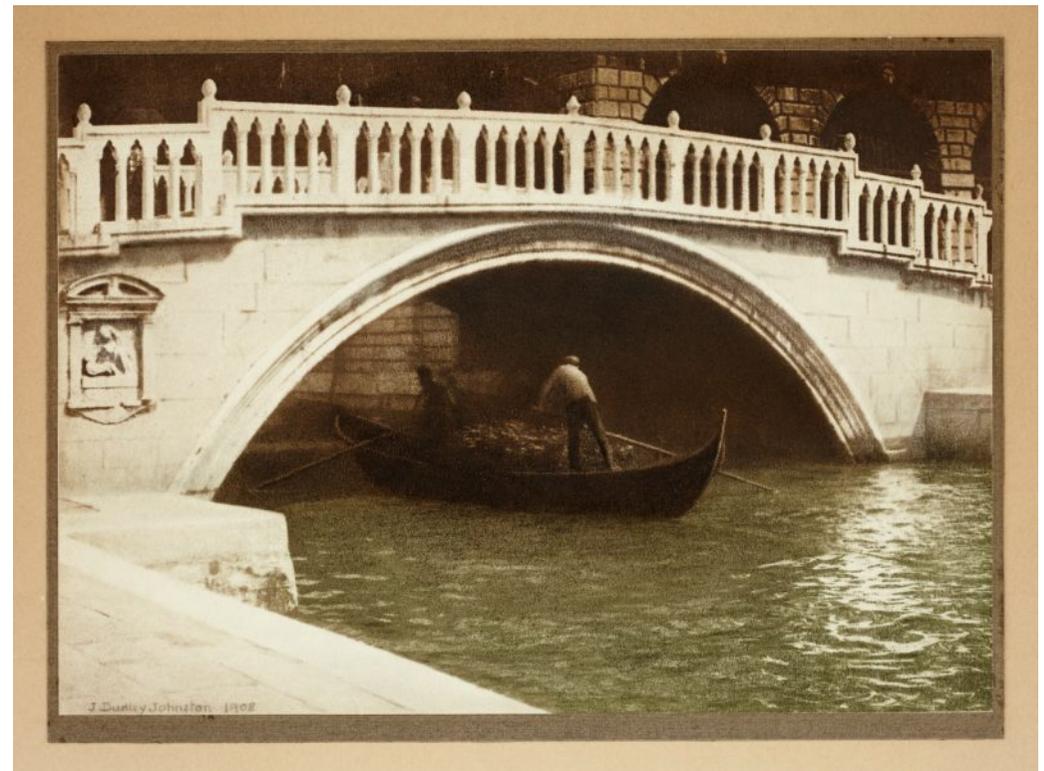
A Venetian Waterway, 1908

Oil pigment print in brown and olive green on heavy paper, 8 $\frac{1}{8}$ x 11 $\frac{5}{8}$ inches (20.7 x 29.3 cm.), signed and dated in pencil on recto, double mounted on grey and then beige card mount, the second mount signed, titled, dated, annotated 'Oil Print in Colours' and 'Exhibited at the Northern Photographic Exhibition Manchester' in ink on verso all in Johnston's hand, with traces of glue indicating where a previous exhibition label had been pasted. £2500

The oil pigment process, published by G.E.H. Rawlins in 1904, produced an image in a pigment, such as carbon, rather than silver salts and was therefore more permanent. The process also allowed photographers more control over the texture and weight of the paper they used as well as the colour (usually only one) introduced by the pigment chosen. As a result no two prints are identical. Here Johnston used at least two pigments to create a subtle faux-colour print that was worthy of exhibition.

In 1908 colour photography in the form of the autochrome transparency on glass had just been introduced by the Lumière Brothers but it was to be many years before true colour printing on paper became practicable.

For another similar oil print from the same negative see Harker, M., *The Linked Ring – The Secession in Photography 1892–1910*.



TALBOT ON CAMBRIDGE OLD AND NEW

10. William Henry Fox Talbot (1800–1877)

The Bridge of Sighs, St. John's College, Cambridge, circa 1845

Salt print from a calotype negative, image 6½ x 8⅞ inches, (16.3 x 20.7 cm.), plate 7¼ x 9 inches, (18.7 x 22.7 cm.), watermarked 'J. Whatman, 1846' in the paper. **£16,000**

Talbot, the British inventor of positive/negative photography, had studied at Harrow and then Trinity College, Cambridge. When his research turned towards light and optical sciences he discovered the photogenic drawing, and later invented the calotype. The calotype process was first unveiled to the public at the Royal Society of London in February 1841 and was patented as the Talbotype; the working details of the process were revealed in June 1841. The main difference between it and the photogenic drawing was that instead of waiting while the image appeared very slowly on the sensitised paper while in the camera (which could take several hours) a latent image was made during a much shorter exposure and then developed out afterwards in the darkroom. The calotype made Talbot's method more commercially viable. It also encouraged Talbot to expand his range of subjects and to write his influential photographic book *The Pencil of Nature*, which showed the potential diversity and uses of photography.

This photograph of the Bridge of Sighs demonstrates Talbot's awareness of the importance of light in creating an artistic image. Here the light catches the water under the bridge, illuminating the structure and the date '1624' on the library building, keeping the ancient college building in the shadow and thereby preventing it from dominating the scene. The Bridge of Sighs was completed in 1831 to link St John's new halls of residence with the rest of the college.

Catalogue Raisonné. Schaaf 143.

This print was given by Matilda Talbot (1871–1958), the granddaughter of Henry Fox Talbot, to a previous owner, circa 1944, and later sold at Christie's London, 18 May 2005.



RUINS OF ST ANDREWS CATHEDRAL

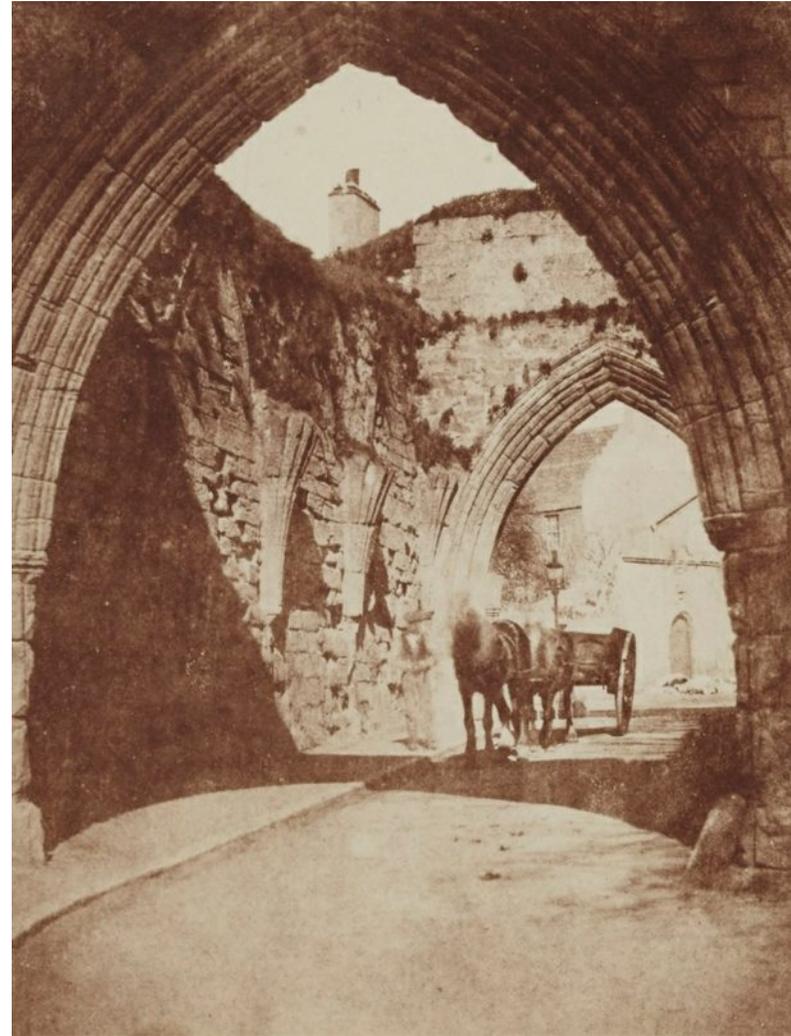
11. David Octavius Hill (1802–70) and Robert Adamson (1821–47)

St. Andrews, the Pends, with a man and horse-drawn cart, 1843–47

Salt print from a calotype negative, 7 $\frac{3}{8}$ x 5 $\frac{3}{4}$ inches (18.6 x 14.5 cm.),
titled in pencil in a later hand on mount. **£15,000**

Robert Adamson set up a photography studio in Edinburgh in 1843, only four years after the first public announcement of photography. He learned of photography within the scientific and intellectual circles of St. Andrews, where his brother, John, was a close friend of Sir David Brewster. It was Brewster who had championed Talbot's process in Scotland. David Octavius Hill was a landscape painter and the Secretary of the Royal Scottish Academy. During Hill and Adamson's short partnership, they created around 3000 photographs, the majority of which are portraits, mostly of men. Their city views and architectural subjects are rare in comparison.

This photograph comes to the market by descent from Robert Carfrae (1820–1900), a patron of the arts and founder of the Scottish National Portrait Gallery.



GOTHIC CONQUERS THE ATHENS OF THE NORTH

12. David Octavius Hill (1802–70) and Robert Adamson (1821–47)

The Scott Monument, Princes Street, Edinburgh, 1845 or 46

Salt print from a calotype negative, 6¼ x 8¼ inches (15.8 x 21 cm.),
titled in pencil in a later hand on mount. £15,000

Sir Walter Scott died in 1832 and it being considered appropriate that a monument to the writer be erected in Edinburgh, a competition was held for an architect. The building was to be the subject of much controversy, the commission going to George Meikle Kemp, a little-known joiner, carpenter and self-taught architect who had learned the principles of gothic architecture from drawing sites in Scotland, England and France. He had been in competition with many of the leading architects in Britain. The tall, gothic structure housing a marble statue at its base, is apparently the largest monument to a writer anywhere in the world and has been an Edinburgh landmark ever since it was completed in 1840.

This photograph comes to the market by descent from Robert Carfrae (1820–1900), a patron of the arts and founder of the Scottish National Portrait Gallery.



'OLD CLOSES AND STREETS OF GLASGOW'

13. Thomas Annan (1829–1887)

Bell Street, from High Street, 1868–71, printed in or before 1877

Carbon print, 11½ x 14½ inches (29.2 x 36.8 cm.), numbered 14 with printed title on the mount. **£2500**

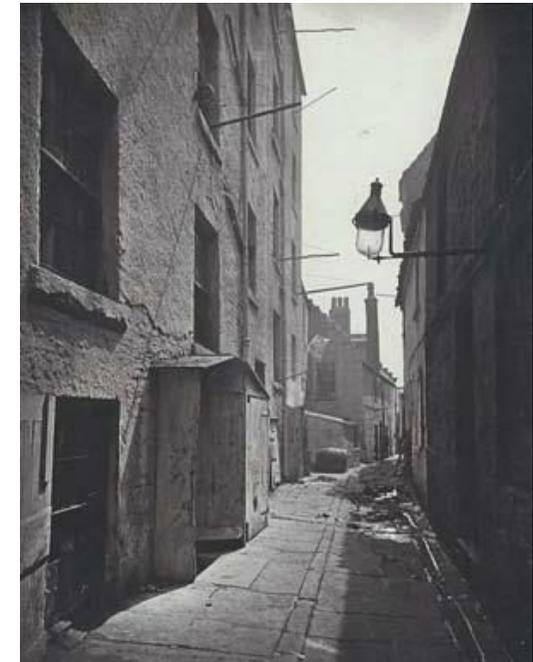
Thomas Annan became a photographer in 1855 after training as an engraver and lithographer and specialised initially in landscapes and art reproductions, later adding architecture and portraiture to his portfolio. In 1866 he began his much-acclaimed series of photographs documenting the older streets of Glasgow's city centre that had been proposed for demolition under the Glasgow City Improvements Act. Unusually for the time his urban street scenes frequently included figures, either the inhabitants or passers-by in the streets, often blurred and misty, yet adding a profound sense of human presence.

Annan was in the forefront of advancing and promoting new printing methods and was a master of the permanent carbon process, for which he had purchased the Scottish rights in 1866. He used it to great effect when these images were published in 1877.

14. Thomas Annan (1829–1887)

Close, No. 157 Bridgegate, 1868–7, printed in or before 1877

Carbon print, 11½ x 9 inches (28.3 x 23 cm.), numbered 36 with printed title on the mount. **£1500**



A DUBLIN SOUVENIR OF FRANCO-IRISH RELATIONS IN 1870

15. MARES, Frederick H., *photographer*

Photographs of Dublin with Descriptive Letterpress [*cover title: Photographs of Irish Scenery. Dublin.* Glasgow, Andrew Duthie; London, Simpkin, Marshall & Co.; Dublin, W. H. Smith and Son, [1867]

8vo, pp. [ii (blank)], [60] [4 (advertisements)], [2 (blank)] + 12 albumen print photographs, each approx. 3⁷/₈ x 3¹/₄ inches (9.8 x 8.3 cm.), two photographs coming loose at foot, one with tear in sky (repaired); all edges gilt; a few areas of light foxing, not affecting images, otherwise clean; in the original green publisher's cloth, with border and lettering in gilt to upper cover, border in blind to lower cover, bevelled boards; crease to back free endpaper; yellow binder's label to back pastedown; *provenance*: presentation inscription in ink on first recto, 'À Monsieur Le Comte de Flavigny avec les compliments respectueux de Auguste E. Lesage. Dublin 20 Août 1871'. £900

First edition, inscribed from an Irish volunteer to the President of the French Red Cross visiting Dublin to thank the Irish for their help in the Franco-Prussian War.

The Comte de Flavigny served as President of the Société de Secours aux Blessés Militaires from 1870–73. The Society (now the Croix-Rouge française) sent a deputation to Ireland in response to Irish support during the Franco-Prussian War the previous year.

The book was given by Auguste E. Lesage, likely the A. E. Lesage who was the Honourable Secretary of the Committee at the time the Irish volunteers left Dublin. By 1879 a 'Photographer, Printseller, and Publisher' of the same name is listed at 40 Sackville Street, Dublin. He appears to have gone into partnership with or continued the print-selling business that an Adolphe **Lesage was running at that address** from approximately the late 1840s. The photographs include two views of Kingstown, where the President arrived by boat on 15th December 1871.



Frederick Holland Mares was one of the handful of Irish professional photographers whose work was included in the Dublin International Exhibition of 1865, alongside such internationally-recognised names as Bedford, Cameron, Hawarden, Mayall, Rejlander, Robinson and Silvy. He showed views of Irish scenery including stereoscopic studies. He worked with the Glasgow publisher, Duthie, on a series of at least five volumes, all published in 1867–8, focusing on scenic locations in Ireland; Killarney; Wicklow; 'Gems of Irish Scenery'; the Giant's Causeway; and this book on Dublin. The advertisements list other photographically illustrated books on both Scotland and Ireland published by Andrew Duthie, including prices and physical descriptions, with a note that the views can be purchased separately.

See *Imagining Paradise: The Richard and Ronay Menschel Library at George Eastman House, Rochester*, p. 78. The binding offered here differs from the binding illustrated there – it features the same bevelled edges, compartment and text on the upper cover, back lacks the floral decoration of rose, thistle, and clover which encircles the text.

AN IRON 'CATHEDRAL OF THE RAILS' IN YORK

16. Unidentified photographer

York Station, *circa 1870s*

Albumen print, 10¼ x 12¾ inches (26 x 31.5 cm.), very small tear and faint creasing to lower edge, tones slightly faded but remaining strong. £650

York station concourse, considered one of the great iron 'cathedrals' of the industrial age, showcasing the magnificent iron and glazed arch roof of its train shed. The photographer has captured the graphic contrast of light and shade caused by the flooding of sunlight through the glazed section of the curved roof. Highly prominent too are the classical columns topped with Corinthian capitals, many of which are set with brackets containing spandrels depicting the White Rose of York.

The imposing design of the train shed was conceived by Thomas Elliot Harrison, the North East Rail Engineer in Chief, in collaboration with the company's architects Thomas Prosser and William Peachey. The building was officially opened on 25 June 1877, replacing the station's original terminus of 1841. At its time of opening, with thirteen platforms, York Station was the largest station in the world.



17. Roger Mayne (1929–2014)

York Station, 1951

Gelatin silver print, 7 x 10¼ inches (17.5 x 26.1 cm.), signed, titled, dated, numbered 'BL 25' and annotated 'early print' with photographer's ink stamp on verso. **£2500**

One of Roger Mayne's earliest photographs. Mayne's interest in photography grew while he was studying for his degree in Chemistry at Oxford and six of his photographs appeared in the most important British illustrated magazine of the time, *Picture Post*, only a few months after he graduated in 1951. In 1955 he met Paul Strand in Paris and in 1956 exhibited at George Eastman House in Rochester, New York and held his first exhibition at the ICA, London gaining a more prominent national and international reputation. In 1986 a major exhibition of Mayne's work was held at the V&A.



18. Roger Mayne (1929–2014)

Slum Clearance, Leeds, 1959

Gelatin silver print, 17½ x 23¼ inches
(44.4 x 59 cm.), signed, titled, dated,
numbered '24401' and annotated
'vintage print early '60s' on verso.

£6000



19. Roger Mayne (1929–2014)

Untitled [London], 1954

Gelatin silver print, 10 $\frac{1}{8}$ x 12 $\frac{1}{2}$ inches (25.7 x 31.7 cm.), signed, dated and annotated 'p' on verso. **£3500**

This is one of Mayne's earliest photographs from London, pre-dating his Southam Street series. The mass of the building, carefully composed to fill the frame without 'converging verticals', dominates what was likely its war-damaged surroundings.



THE CITY SOAPBOX

20. Unidentified photographer

A speech at Cumberland Market, London, circa 1860

Sixth-plate ambrotype, visible area 2¾ x 2¼ inches (7 x 5.7 cm.), arched top, areas of damage in sky, likely due to uneven emulsion in application or processing, image itself crisp; gilt mount, folding leather case with embossed decoration to covers, spine conserved but requiring attention. **£2500**

A speaker and audience at Cumberland Market in the parish of St Pancras – possibly the well-known singing preacher Richard Weaver, who was active there in the summer of 1860.

Socialists or other political groups, including the Chartists, were known to congregate at Cumberland Market, a commercial centre for trading goods from Regent's Canal to the north London neighbourhoods, to air their grievances against the authorities, or to collect aid for political causes. But the crowd here would appear to represent a religious, rather than political, gathering, due to both its approximately equal representation of men and women, as well as a mix of costumes from middle and working classes (stovetop hats and flat caps). The market square is clear of any traders and the shop doors are all shut, suggesting that this might have been a Sunday.

Weaver – a 'lay preacher' who appears to have been a Primitive Methodist – initially advertised his addresses at Cumberland Market by handbill in June 1860. He soon earned a reputation due to the singing which he incorporated in his fervent preaching, apparently



since it was more effective with the large audiences of workers who chatted over his speaking voice.

Early outdoor scenes of London, other than of the most significant historical buildings, are surprisingly scarce, as are ambrotypes of architectural or outdoor views; the medium was overwhelmingly suited to and used for portraiture. Since Cumberland Market was by no means a 'sight' of the city for either residents or visitors, images of the hay market are unlikely to have been included among the commercial stock of London photographic studios, suggesting this may have been commissioned by the person holding the audience's attention.

THE FASHIONABLE LONDON PHOTOGRAPHER'S STUDIO

21. London Stereoscopic and Photographic Company

L. S. & P. studio with St Mary le Bow, Cheapside, 1870s?

Albumen print, measuring 11¼ x 7¼ inches (28.6 x 18.4 cm.), titled, numbered '411' and credited in the negative, mounted on card, titled 'Cheapside London England' in ink on the mount. **£1200**

Proudly spelt out through the painted lettering on the side of the building, this print depicts the premises of the London Stereoscopic and Photographic Company at 54 Cheapside, two doors down from the church of Saint Mary le Bow, a site the firm occupied from around 1856 until the early 1900s. Their glass-gabled photographic studio is visible on the roof of the premises with two of the company's staff eagerly observing from an open window up among the roof tops, possibly having just unrolled what may be a temporary advertising sign.

On first sight Cheapside appears unusually crowded, nose to tail with horses and carts, which along with the clock of St Mary's church tower pointing at 4.35, implying the end of a busy working day. On closer inspection the illusion of hustle and bustle has been carefully montaged from several separate negatives, suggesting at least some of the crowds, especially those who appear a little out of scale, had passed through on other occasions.

The London Stereoscopic and Photographic Company was founded in 1854 by George S. Nottage (1823–1885), in partnership with his cousin Howard John Kennard (1829–1896). The firm had premises on Oxford Street until the late 1850s, selling iron bronzes from Kennard's foundry. When Nottage placed some paper stereo views in the window of the business, they sold so successfully they replaced the bronze work as the focus of the shop. The company, also a major retailer for photographic equipment became one of the most prolific and successful photographic firms of the nineteenth century, advertising over 100,000 topographical photographs in 1858.

The subject of the photograph, ostensibly one of London's most historic Wren churches, has been somewhat hi-jacked by a confection of photographic pride, ostentation and fun.



22. George Washington Wilson (1823–93)

The Thames, below London Bridge, circa 1880s

Albumen print, 7¼ x 11¼ inches (18.4 x 28.7 cm.),
titled, numbered '2905' and initialled in the negative,
mounted on blue-grey paper, titled 'Londres' in ink on
the mount. £650



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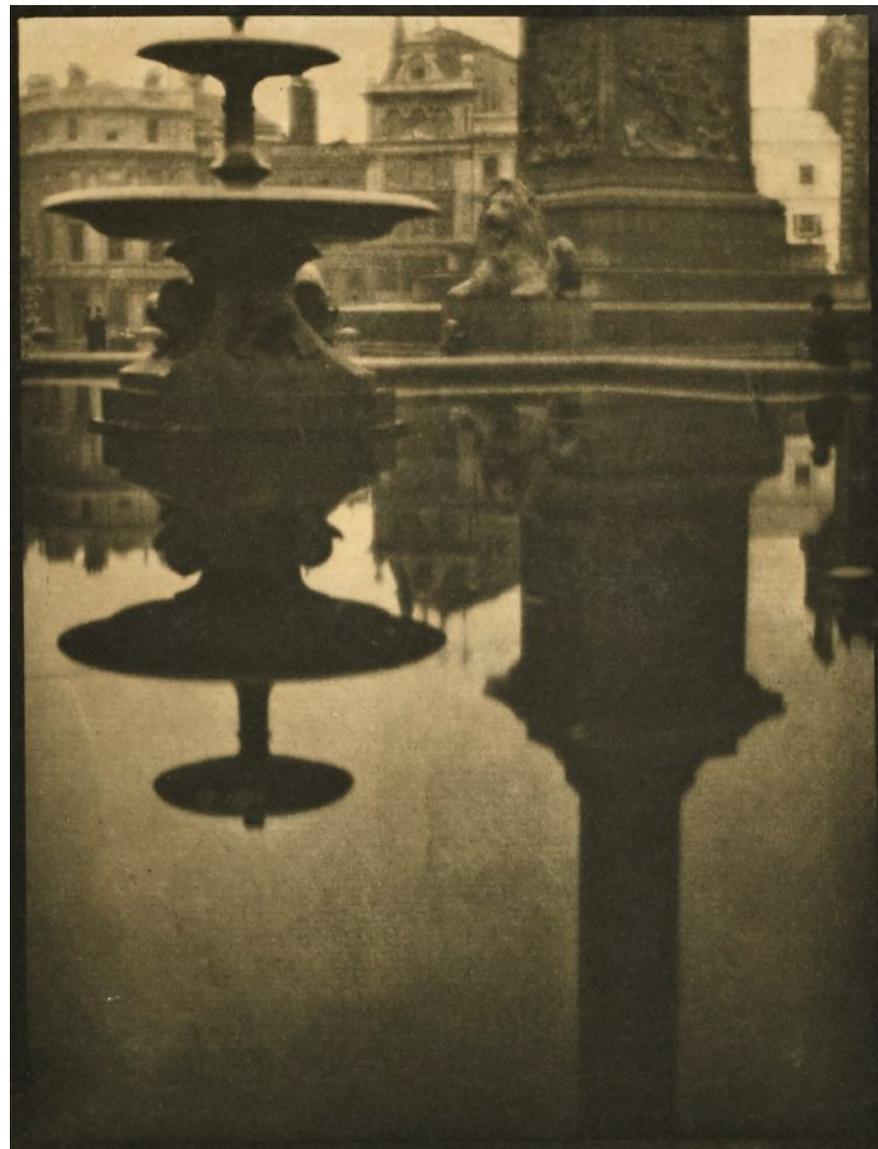
23. Alvin Langdon Coburn (1882–1966)

London ... with an Introduction by Hilaire Belloc. *London,*
Duckworth; New York, Brentano's, [1909]

Folio, pp. 21, [3, blank], with 20 photogravures tipped on to mottled grey card; with the half-title; a very good copy, with excellent pulls of the gravures, in the original quarter green roan and drab boards, front cover lettered gilt; spine and joints worn and with some damage, corners bumped; the original printed dustjacket – covers and turn-ins – detached with fragments missing, edges chipped.

£10,000

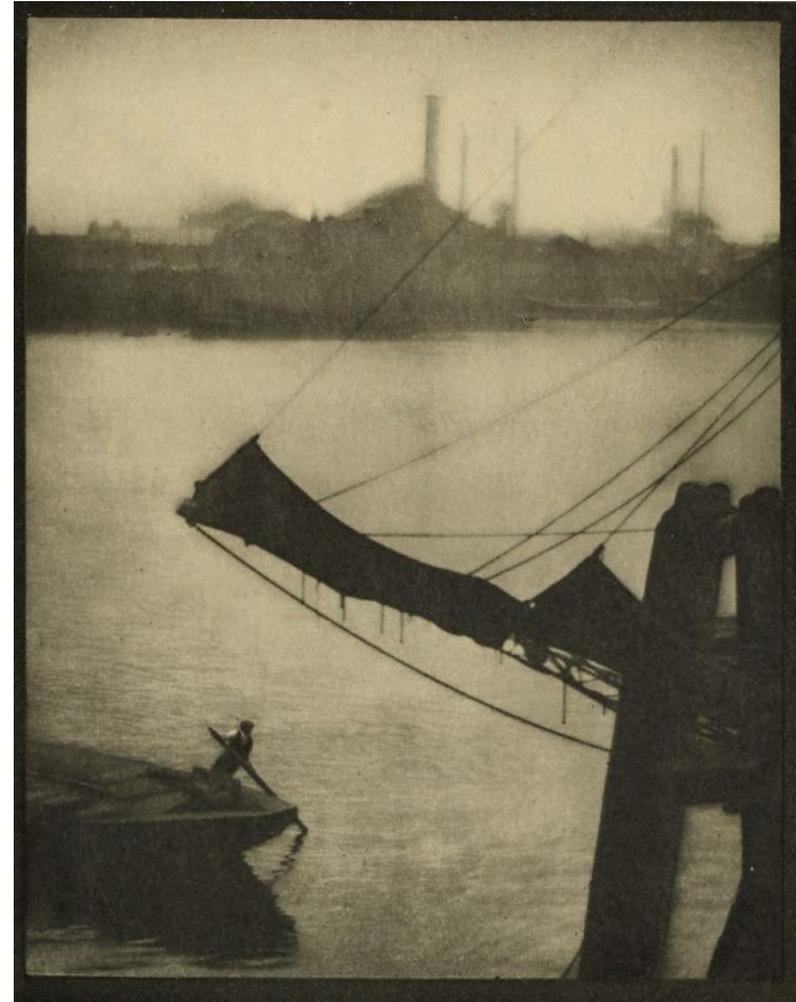
First edition of Coburn's first book, with twenty photogravures hand-pulled from his own press in Hammersmith.



'For three years from 1906 onward, whenever I was in London I used to go twice a week to learn the process of photogravure at the London County Council School of Photo-Engraving' (*Alvin Langdon Coburn, Photographer, an Autobiography*). In 1909, in his new house 'Thameside' in Hammersmith, 'I set up two printing presses in addition to studio and darkroom ... So far my photographs had been published only in other people's books and in magazines, but later this year, 1909, appeared my book *London* with twenty plates ... I prepared the printing plates myself ... and pulled proofs on various grades of paper until I had a specimen for my printer to follow'. The papers used are of several textures and tints, chosen to best render the 'unusual vistas' of Coburn's favourite city.

Coburn had been in London on and off since 1904, when he had begun the series of portraits that would result in *Men of Mark*. One of his earliest sitters was George Bernard Shaw, who became a close friend and wrote an introduction to *London* – it was rejected by Duckworth in favour of Belloc's more impersonal potted history. A year later Coburn published his *New York* in an identical format. The cityscapes in these two works, impressionistic but tending towards abstraction, show how pictorialism and modernism can have surprising conjunctions.

The Book of 101 Books, pp. 38-9; *The Photobook: A History volume 1*, p. 74; *Imagining Paradise*, pp. 224-225



PRESERVATION OR DEMOLITION IN LONDON

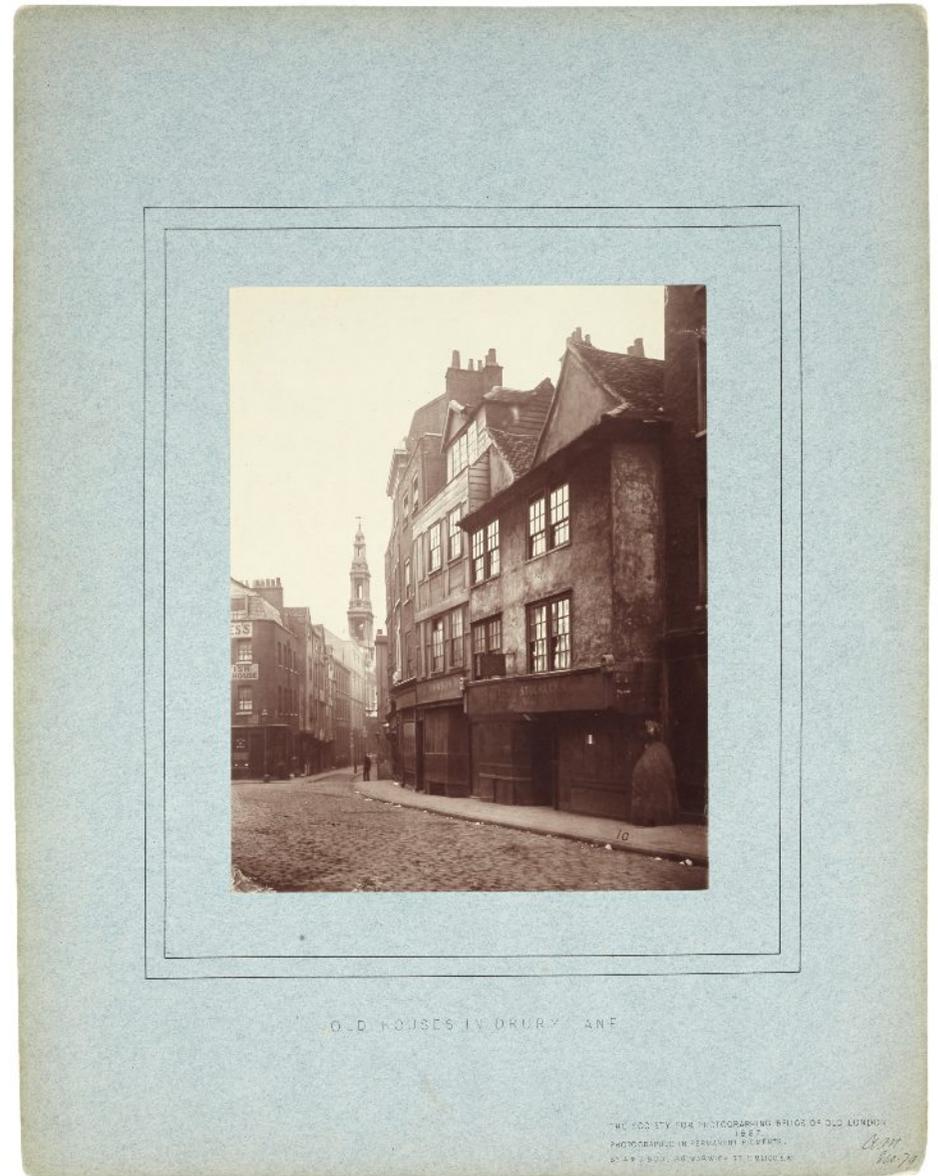
24. Alfred (1844–1926) & John Bool (1850–1933)
printed by Henry Dixon (1820–1893)

Old Houses in Drury Lane, circa 1867

Carbon print, 9¼ x 7½ inches (23.5 x 19 cm.), Numbered '10' in the negative, with printed title, print date, photographer's and publisher's credits on mount. **£500**

Alfred and John Bool and Henry Dixon were employed by the Society for Photographing Relics of Old London, established in the 1870s by friends who wanted to have a record of the Oxford Arms near St. Paul's Cathedral before it was demolished. Initially, Alfred and John Bool made the negatives under the direction of Alfred Marks and Henry Dixon then made the carbon prints. Later Dixon made the negatives himself. The photographs were then distributed to subscribers annually until the Society closed in 1886.

In 1881 a descriptive letterpress was distributed to accompany the existing prints and these descriptions continued to be issued as new prints came out. During the twelve years that the Society existed it issued 120 photographs and attempted to convince various companies not to destroy buildings that it considered worth preserving.



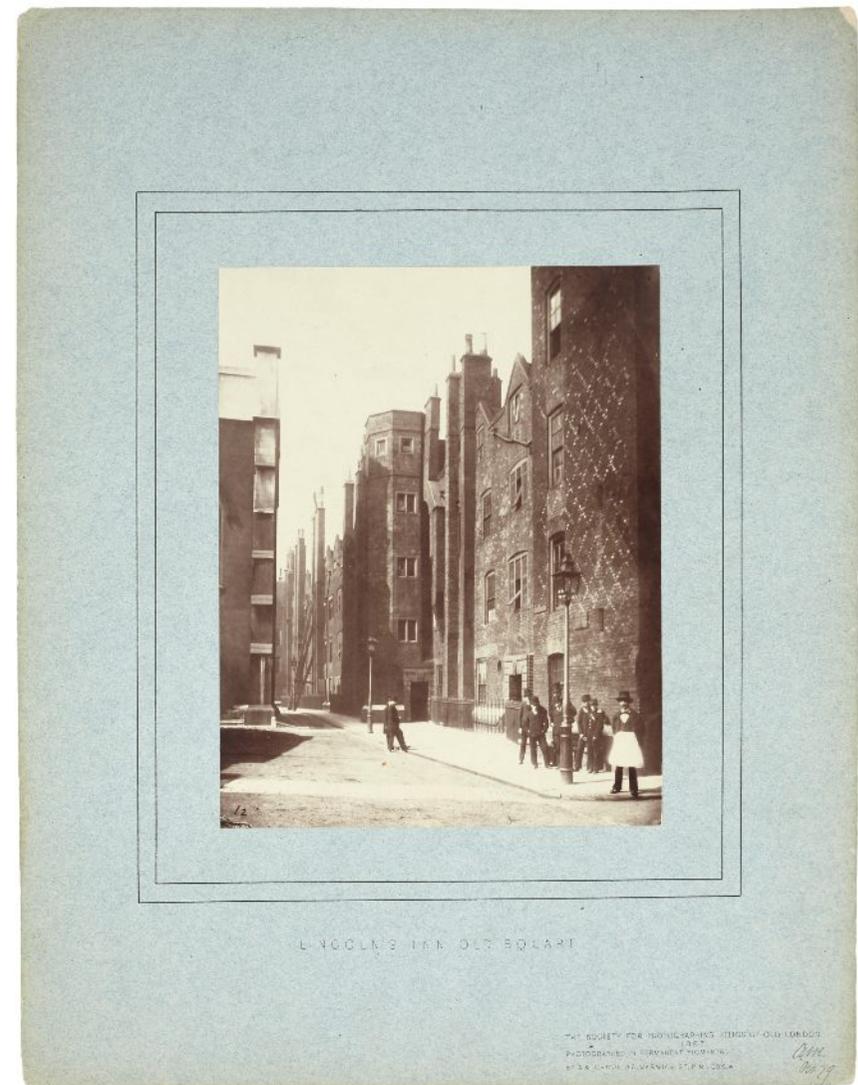
25. Alfred (1844–1926) & John Bool (1850–1933)

Lincoln's Inn Old Square, circa 1867

Carbon print, 9 $\frac{3}{8}$ x 7 $\frac{1}{2}$ inches (23.8 x 19 cm.), numbered '12' in the negative, with printed title, print date, photographer's and publisher's credits on mount. **£500**

A few fragments of these buildings, erected at various times between the reigns of Henry VII and James I, remain today. The buttresses to the left of the photograph form part of Inigo Jones's chapel.

From the series 'Relics of Old London'.



26. Henry Dixon (1820–1893)

Tennis Court, James Street, Haymarket, circa 1886

Carbon print, 8 $\frac{5}{8}$ x 6 $\frac{3}{4}$ inches (21.8 x 17.1 cm.), numbered '112' in the negative and on the mount, with printed title, print date, photographer's and publisher's credits on mount, typescript descriptive text pasted on verso, top right corner of mount creased.

£300

The Tennis Court (for the indoor game now known as real tennis) was built in the 1630s and favoured by Charles II among others. In 1800 it became the headquarters of tennis in England but closed twenty years before this photograph, when it became a store for military clothing. Despite its inclusion in 'Relics of Old London' it was demolished in the 20th century. In his accompanying text Alfred Marks wrote that "The Tennis Court... appears to have formed part of Piccadilly Hall, a celebrated gaming house established about 1635... The insertion of windows in the lower part of the structure, and the glazing of the openings above, has destroyed much of the character of the building, which, however, still shows the main lines of a Tennis Court like that at Hampton Court."

'In his eagerness to photograph unobtrusively on the crowded streets of London, Dixon often would remove a wheel from his work van, have an assistant begin its repair, and photograph discreetly from beneath the tarpaulin.'

From the series 'Relics of Old London'.



PHOTOGRAPHERS IN TURNMILL STREET, LONDON



27. [LONDON – SOUVENIR BROOCH.] 'Views of London...'.
London, A. Huggins, 1940s-50s

Miniature book-brooch, approximately 2.8 x 2.5 cm., containing 12 coloured photographic plates + title-page 'Views of London, Please Pull Here, Copyright A. Huggins, 86 Turnmill Street, London E.C.1', neatly folding concertina-style into metallic 'book' with image of Big Ben on upper cover under plastic, with functioning clasp, 'Huggy Made in England Reg^d' engraved on lower cover; decorative metal pin in style of a bow; in good condition. £75

A brief tour of the city's most famous landmarks in a wearable miniature format.

The views comprise: 'Houses of Parliament', 'Tower of London', 'Buckingham Palace', 'Marble Arch', 'Piccadilly Circus', 'Horse Guards Parade', 'County Hall', 'Waterloo Bridge', 'Trafalgar Square', 'Westminster Abbey', 'Admiralty Arch' and 'Tower Bridge'.



28. Mike Seaborne

Turnmill Street, Clerkenwell, October 2014

Pigment print on fibre-based paper, 10 x 10 inches (25.4 x 25.4 cm.), signed, titled, dated and numbered from an edition of 10 in pencil on verso. £450

Mike Seaborne began photographing London in 1979 when he was appointed Curator of Photographs at the Museum of London. In 1986 he began a long-term landscape project recording deindustrialisation, changing patterns of land use and new city infrastructures. He has concentrated on using medium and large format cameras to reveal the minutiae of his subjects and, while embracing digital technology, his finished work retains obvious links with that of earlier practitioners.

He began his Façades series in 2004, photographing what he refers to as the 'zone of transition' in inner city London where the urban fabric reflects the constantly shifting population. In these images he has focused on the south and east of the city where run-down residential, commercial and industrial buildings, often built during the Victorian period or earlier, were relatively cheap to rent or to buy and attractive to economic migrants and new businesses. The buildings that Seaborne concentrates on, the derelict and undeveloped are 'For Sale' or 'To Let', awaiting change in areas now subject to the economic forces of regeneration. Many of the buildings have since been demolished or redeveloped.



29. Mike Seaborne

Whitecross Street, Islington (Cut Price Music), April 2006

Pigment print on fibre-based paper, 10 x 10 inches (25.4 x 25.4 cm.), signed, titled, dated and numbered from an edition of 10 in pencil on verso. £600



30. Mike Seaborne

Gorsuch Street, off Pitfield Street, Hoxton (British Empire), September 2004

Pigment print on fibre-based paper, 10 x 10 inches (25.4 x 25.4 cm.), signed, titled, dated and numbered from an edition of 10 in pencil on verso. £600

31. Mike Seaborne

Gravesend (east): Shornemead lighthouse, originally erected on the foreshore in 1913 and removed in 2003, January 2011

Pigment print on fibre-based paper, 24 x 31 inches (61 x 78 cm.), signed, numbered from an edition of 6 and dated in pencil on verso. **£1500**

East of the City of London, the Thames was traditionally both the industrial backbone and backyard of London. The gradual loss of docks and heavy industry in favour of business and residential development has drastically transformed parts of east London. Seaborne's Thames Estuary series explores the effects of neglect, dereliction and development on that large swathe of London which comprises the estuary and its hinterland. It shows us places we had never noticed and raises questions about the relationship between the city's river and the people and wildlife that coexist along its edges.



32. Mike Seaborne

West Thurrock: bulk unloader formerly used to discharge coal to West Thurrock Power Station, demolished in 1993, *May 2010*

Pigment print on fibre-based paper, 24 x 31 inches (61 x 78 cm.), signed, numbered from an edition of 6 and dated in pencil on verso. **£1500**



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