



STEWART&SKEELS *with*
BERNARD QUARITCH Ltd

PHOTO LONDON 9-12 Sept 2021

Somerset House, Room C7, West Wing

For the 2021 edition of Photo London, Stewart&Skeels and Bernard Quaritch Ltd are proud to present a joint catalogue devoted, for the most part, to the British landscape, both rural and urban. Over the past year and a half, the countryside has become for many city-dwellers an object of longing, a place for escape and the appreciation of simpler pleasures; for those living outside our urban centres, the cityscape has become fraught with threat and danger. Our catalogue is both a celebration of the joys afforded by nature and a reminder that such landscapes are often darker, more wild, more difficult, than the imagination would have it. In pursuit of something absent that we struggle to define, we have ranged across two centuries and the breadth of the British Isles (and occasionally beyond), sometimes finding relief, sometimes confrontation in our relationship with the land and its inhabitants.

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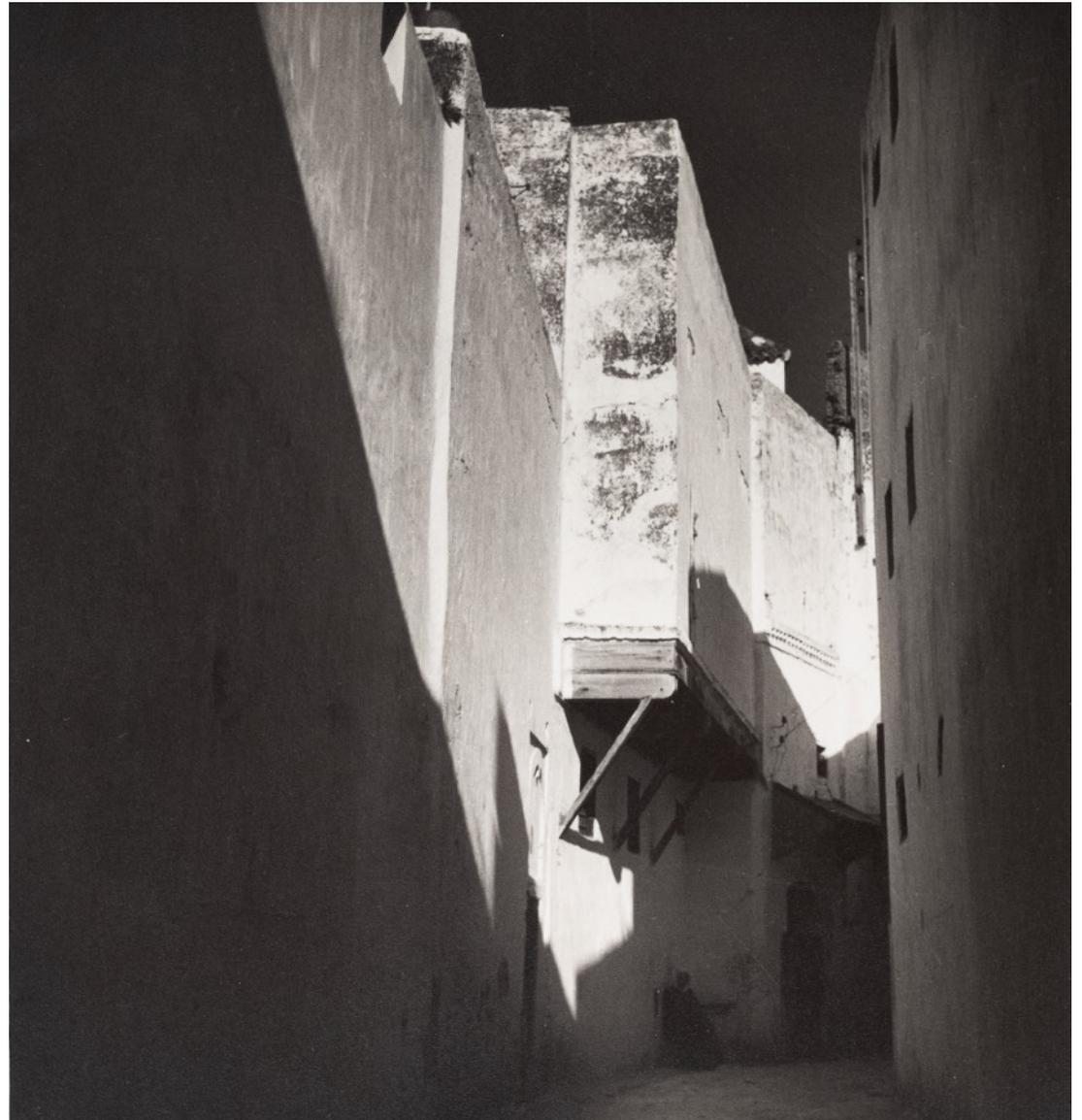
Cecil BEATON (1904-1980)

The war, portrait and fashion photographer, painter and designer Sir Cecil Walter Hardy Beaton taught himself photography while growing up and continued to photograph avidly before becoming a regular for *Vogue* and setting up his own studio. After the war, during which he worked on the home front, his fame grew as a society portraitist, influencing photographers such as Angus McBean and David Bailey. From the 1940s on Morocco was a regular stomping-ground where Beaton photographed everyone from Truman Capote to Mick Jagger.

1) 'Moroccan Moonlight', 1950s

Gelatin silver print, 8 x 7½ inches
(20.2 x 19.1 cm), photographer's ink credit
stamp and title in pencil on verso

£1800



John BLAKEMORE (b. 1936)

Blakemore came to photography through National Service in North Africa in the 1950s, and he returned to England to set up as a freelance photographer and printer. He joined Derby College of Art as a lecturer in 1970, and taught at the University of Derby until 2001. His earliest exhibition was in a group show at the Serpentine in 1973, and he came to the fore in the mid-70s alongside Paul Hill and Thomas Joshua Cooper. His work is held by institutions including the V&A, Bibliothèque nationale, Fotografiska, and LACMA. He concentrates on details in the landscape and on still life, and all his black and white work is hand-printed in his darkroom.

“I do not see my photographs as concerned with place in a geographic, a topographic sense. What I seek to evoke is the dynamic of the landscape, its physical energy, its fundamental mystery”.

2) 'Lynch Clough, Derbyshire', 1975, printed later?

Gelatin silver print, 12½ x 15¼ inches (31.8 x 38.8 cm), signed, titled and dated in black ink in margin

£480



“The stream in Derbyshire was small. For most of its length one could jump over, its depth was within the scope of a wellington boot, its length seen on a map perhaps two miles. I photographed there intensively for five years and never reached its source. Many of the later strategies I adopted in photographing the landscape originated there.”



Ambergate, Derbyshire - 1981

John Blakemore

3) 'Ambergate, Derbyshire', 1981,
printed later?

Gelatin silver print, 11¼ x 15 inches
(29.8 x 38.2 cm), signed, titled and dated
in black ink in margin

£720

Samuel BOURNE (1834-1912)

Honing his skills as a landscape photographer in England, Bourne lectured, wrote on photography and exhibited in the 1850s before travelling to India for the first time in 1863. In 1866 he set up in partnership with Charles Shepherd. Their studio, established in the hill town of Simla (Shimla) and later also in Calcutta, was to become the most successful in India. Bourne returned to England in early 1871, having made three separate and extraordinarily ambitious photographic expeditions to the Himalayas, the last with botanist and geologist, G. R. Playfair, to the source of the Ganges. He also travelled and photographed extensively elsewhere in India, exhibited widely and won multiple awards.

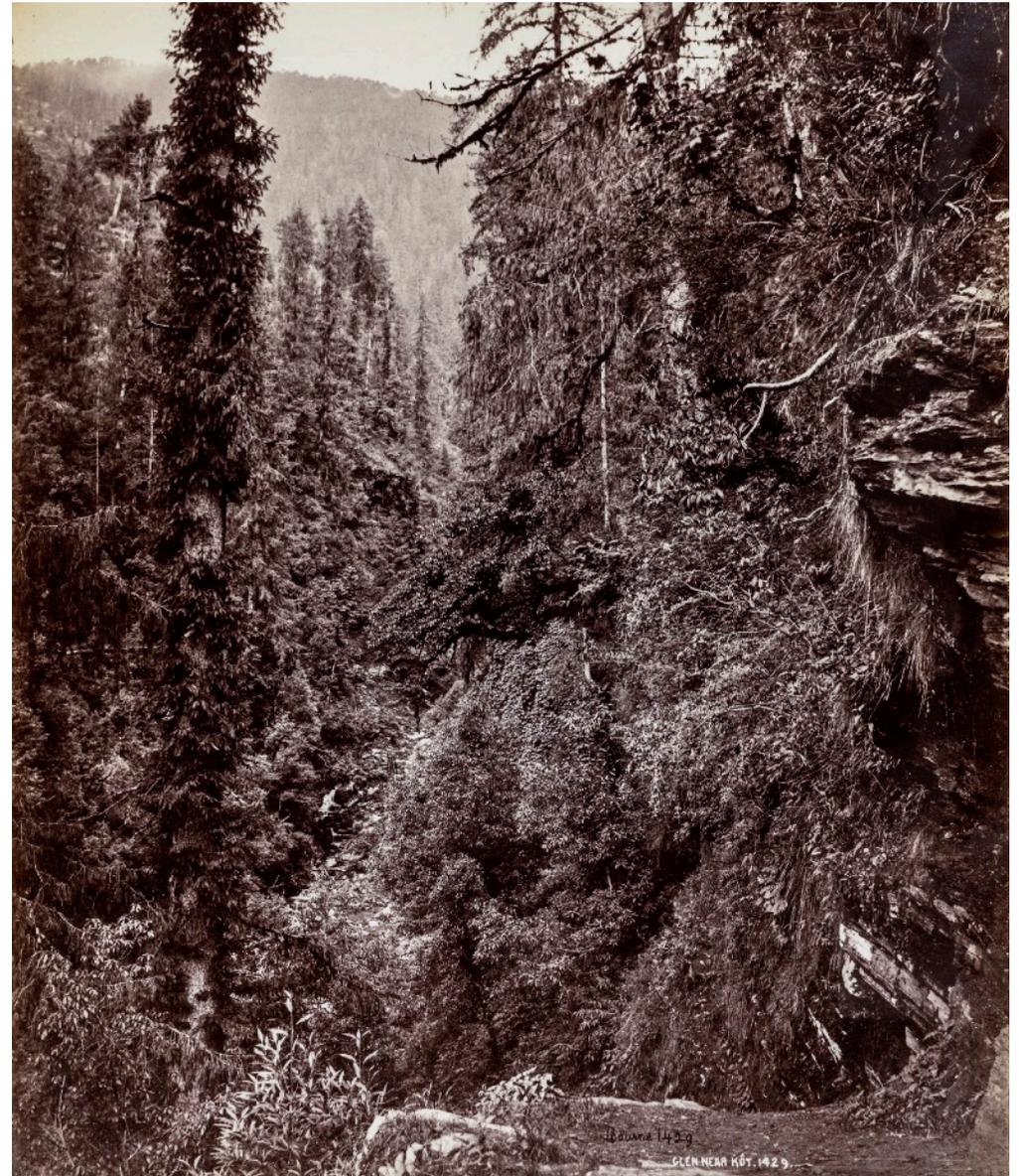
Bourne contributed a valuable account of these journeys in a series of essays published in the *British Journal of Photography* between 1864 and 1870 which provide a rare glimpse into the mundane obstacles and practicalities, as well as the more lofty aims, of landscape photography at a time when this relied on the effort of up to eighty porters to carry supplies and equipment.

4) 'Glen near Kôt' [Kulu Valley], 1866

Albumen print, 11 x 9½ inches (28 x 24 cm), signed 'Bourne 1429' titled and numbered again in the negative

£1800

The English landscape tradition transplanted to India



Bill BRANDT (1904-1983)

Bill Brandt was the pre-eminent British photographer of his time. His career spanned photojournalism, editorial, fashion and advertising and his reputation owes much to the international reach of his books and exhibitions. He was regularly published in popular picture magazines such as *Weekly Illustrated*, *Lilliput*, *Picture Post* and *Harper's Bazaar* but enjoyed a private income, giving him freedom to pursue subjects that aroused his curiosity and to avoid work he found uninteresting.

In August 1942, Tom Hopkinson (editor of *Picture Post*) wrote of Brandt's 'remarkable photographs': "they showed more sharply than I had ever seen before how a human eye and a piece of mechanism can combine, not so much to record the world as to impose a particular vision of the world upon it.... In all the best of Brandt's pictures, which I feel I could choose at once from the work of all other photographers, there is a sense of imminence, of something eerie just about to happen."

Over time Brandt reviewed the selection and printing style of his photographs, gradually turning away from the subtle depth of mid and dark tones in his pre-WWII prints towards a dramatic high-contrast, often minimalist style. He frequently retouched his negatives or prints using a razor, a fine brush to apply washes or a pencil to add or strengthen detail.

5) Winter in a park [Crystal Palace, London], 1938

Gelatin silver print, ferrotyped, 14¼ x 11½ inches (36.2 x 29 cm), some of Brandt's typical retouching to details for emphasis, mounted on card, trimmed close to image

£10,000

An early exhibition print possibly made for the exhibition 'Modern Photography' at Marx House, London in 1940



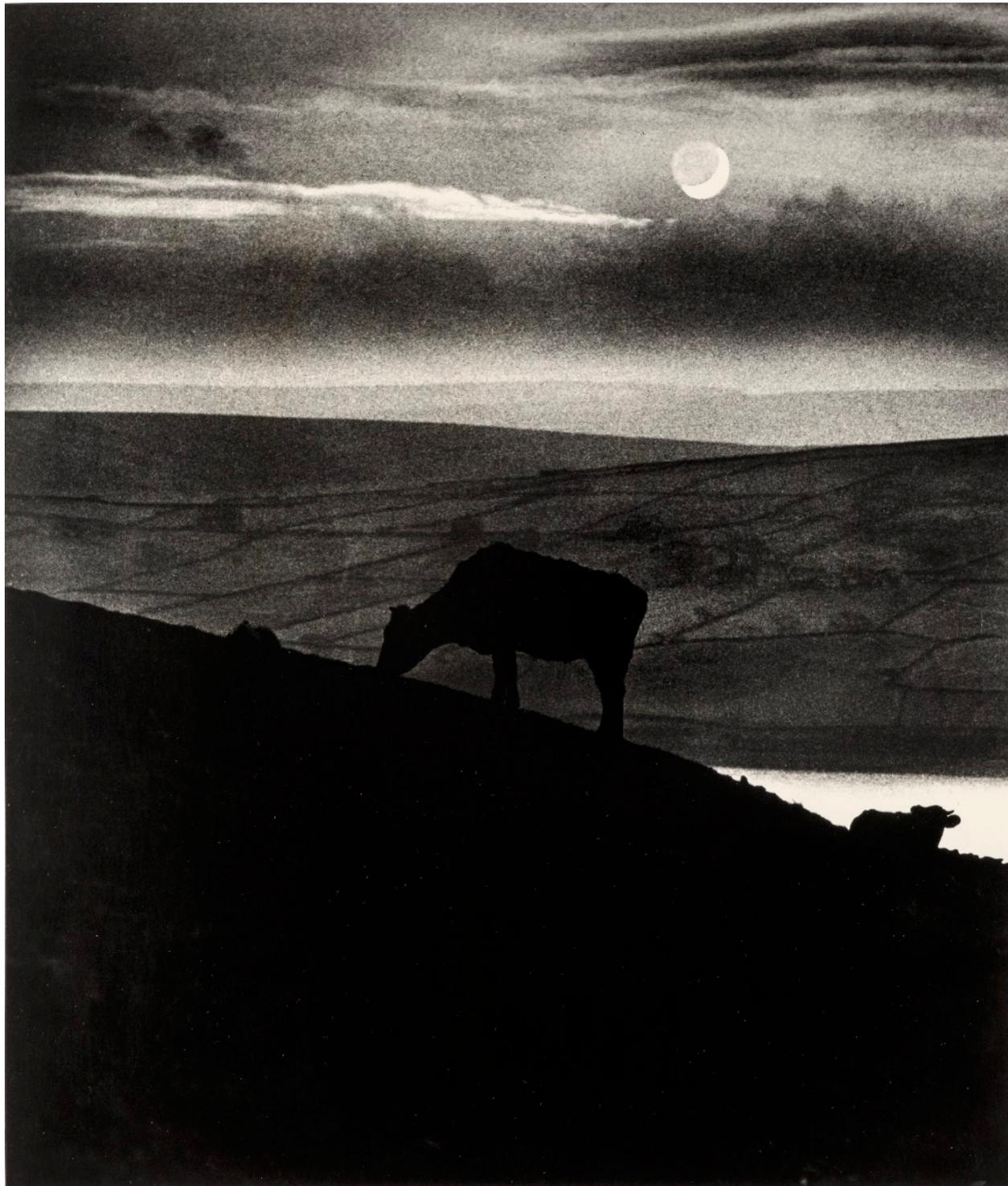
6) 'Gold Cup Day at Ascot', 1933, printed 1950s?

Gelatin silver print, 9 1/8 " x 8 1/8 " (25.3 x 20.4 cm),
photographer's ink credit stamp and title in pencil on
verso

£8000

This famous image of a coach party at Ascot, in fact a crop from a negative in landscape format, served as the cover of Brandt's first book, *The English at Home* (1936), a collection of 63 photographs "notable for its pointed contrasts of upper- and working-class life, but also for Brandt's sheer relish for the mysteries and rituals of Englishness" (*Oxford DNB*).





7) Oakworth Moor, Yorkshire, 1944, printed early 1970s

Gelatin silver print, 13 $\frac{3}{8}$ x 11 $\frac{5}{8}$ inches (34 x 29.5 cm), dry-mounted on board, signed 'Bill Brandt' in black marker on verso of mount

£4800

A dark evening view printed with the higher contrast Brandt preferred from the 1960s

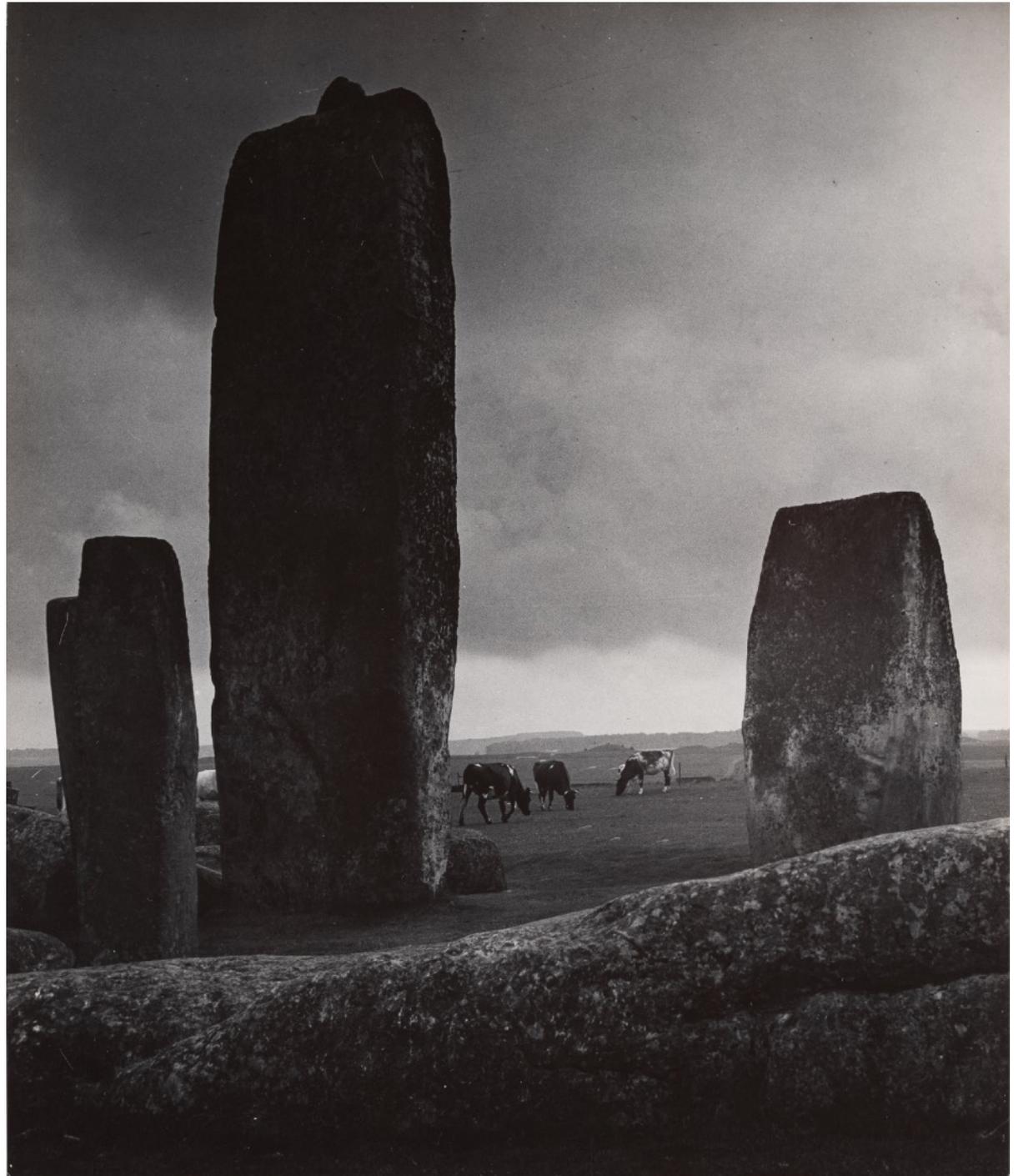
8) Stonehenge after Thomas Hardy, circa 1946

Gelatin silver print, 9 x 7¾ inches (22.9 x 19.7 cm),
photographer's ink credit stamp on verso

£9000

First published in *Lilliput* in 1946, this dramatic image also appeared in Brandt's *Literary Britain* (1951) accompanying a text from Hardy's *Tess of the D'Urbervilles*.

“The band of silver paleness along the east horizon made even the distant parts of the Great Plain appear dark and near; and the whole enormous landscape bore that impress of reserve, taciturnity and hesitation which is usual just before day. The eastward pillars and their architraves stood up blackly against the light, and the great flame-shaped Sun-stone beyond them.”





9) Barbary Castle, Marlborough Downs,
Wiltshire, 1948 printed 1980s

Gelatin silver print, 13½ x 11½ inches (34.4 x 29.3
cm), mounted on thick card, signed 'Bill Brandt' in
black marker below

£6000

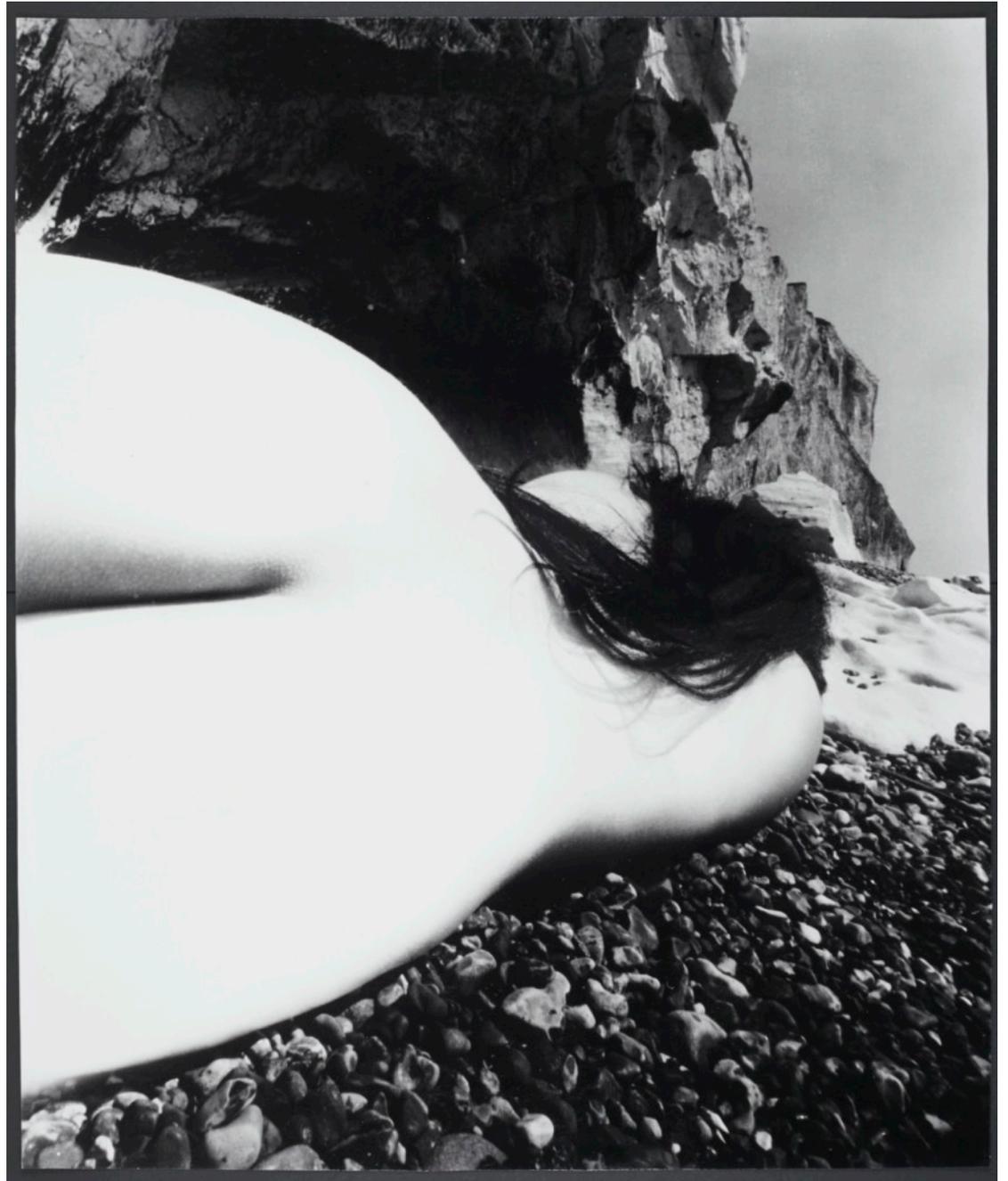
Brandt's high-contrast later printing at its best

10) East Sussex Coast, 1953 printed circa 1970

Gelatin silver print, 24½ x 20⅞ inches (62.2 x 53 cm), photographer's ink credit stamp 'bill brandt' on verso

£25,000

A fine oversized print of one of Brandt's earliest sculptural outdoor nudes



Julia Margaret CAMERON (1815-1879)

Julia Margaret Cameron was one of the great photographers of the 19th century, her pictures now recognised as some of the most innovative and powerful portraits in the history of photography. She was born in India and moved back to England in 1848. She was later given her first camera in 1864 when she was 48.

Cameron lived and worked within a broad intellectual and creative society. A close friend of Tennyson's, she was influenced by the paintings of Raphael, Rembrandt and other old masters, by the Pre-Raphaelite Brotherhood, and by poetry. She portrayed writers, scientists and artists as well as the parlour maids at her home on the Isle of Wight. Cameron refused to retouch her work and was also known, and at the time criticized, for her use of soft focus. She had a unique aesthetic vision and established her own distinctive style in photography, characterised by the use of the large close-up portrait, soft or variable focus and dramatic lighting effects. She did not enlarge her photographs, instead printing directly from large negatives.

During the spring and summer of 1866 Cameron experimented with producing her ground-breaking series of twelve "life-size heads". "In these heads Cameron concentrates on the human face as a meaningful visual form, exploring different effects of lighting and depth of field to achieve subtle variations of character and mood. Through her plastic illumination of the head... Cameron dissolved the boundary between the photograph as an image and life itself" (J. Cox & C. Ford, *Julia Margaret Cameron: The Complete Photographs*, Thames & Hudson, 2001).

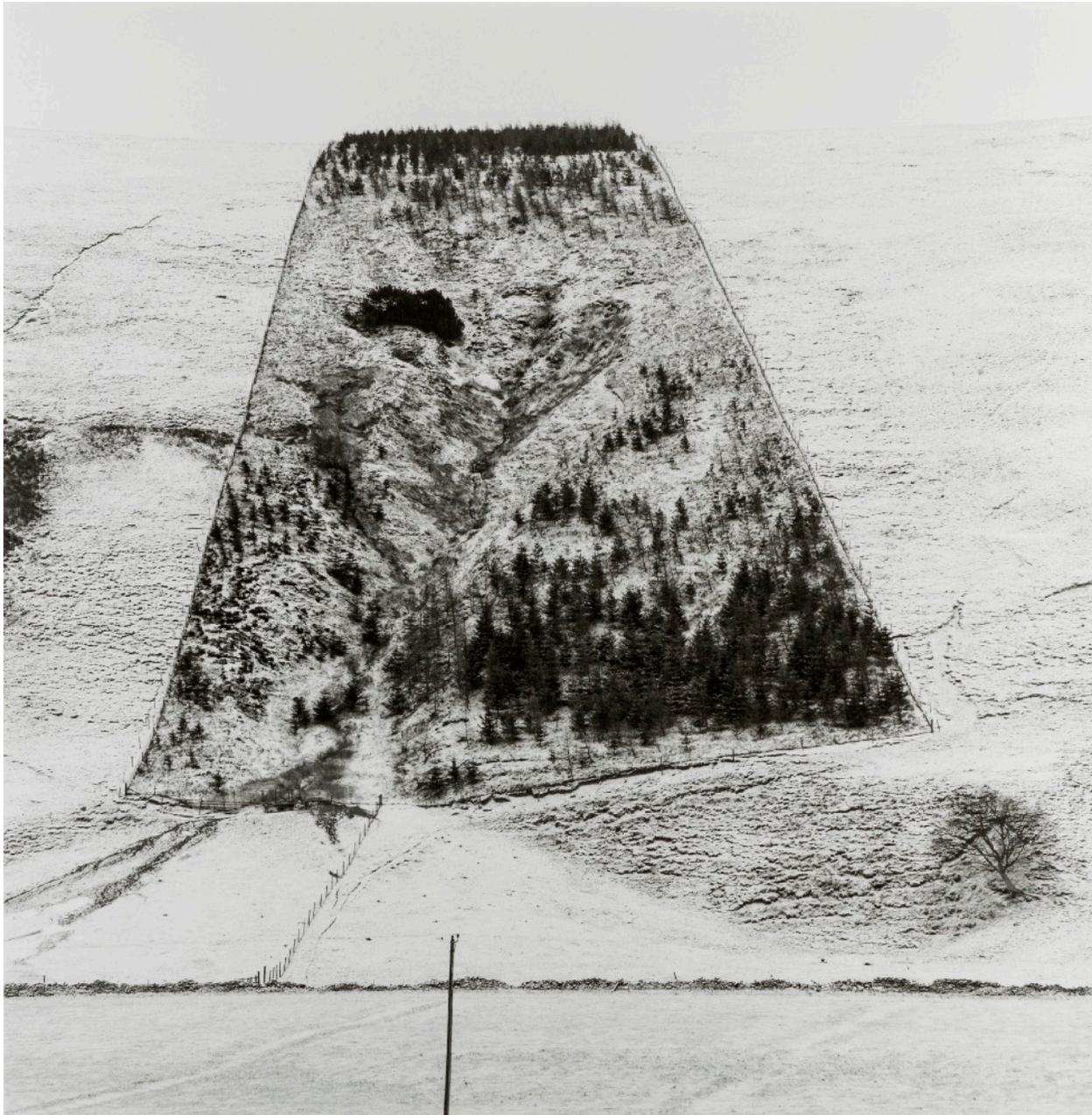


11) 'Baby Blossom' (Alice Keown), 1866

Albumen print, 14 x 11½ inches (35.4 x 28.2 cm), signed and annotated 'From life untouched negative not enlarged. Julia Margaret Cameron Febr. 1866 Fresh Water Bay Isle of Wight' on the original mount

£27,500

Peter CATTRELL (b. 1959)



Peter Cattrell was born in Glasgow and educated in Edinburgh where his school had a camera club and wet darkroom. Inspired by early UK exhibitions of photographers including the Bechers, Blossfeldt, Brandt, Ray-Jones, Sander and Strand, many shown at Stills Gallery, he graduated from the London College of Printing. He has been a teacher, photographer and fine printer, notably printing Fay Godwin's work and latterly her archive. His own work has been collected and exhibited at many prestigious galleries including the Tate, V&A, Holyrood, the National Galleries of Scotland and the Museum of Fine Arts Houston.

12) 'Fenced in gully, Moorfoot Hills', Scotland, 1986 printed April 1995

Gelatin silver print, 14 x 14 inches (35.5 x 35.5 cm), titled, signed and dated 1986 in pencil on verso

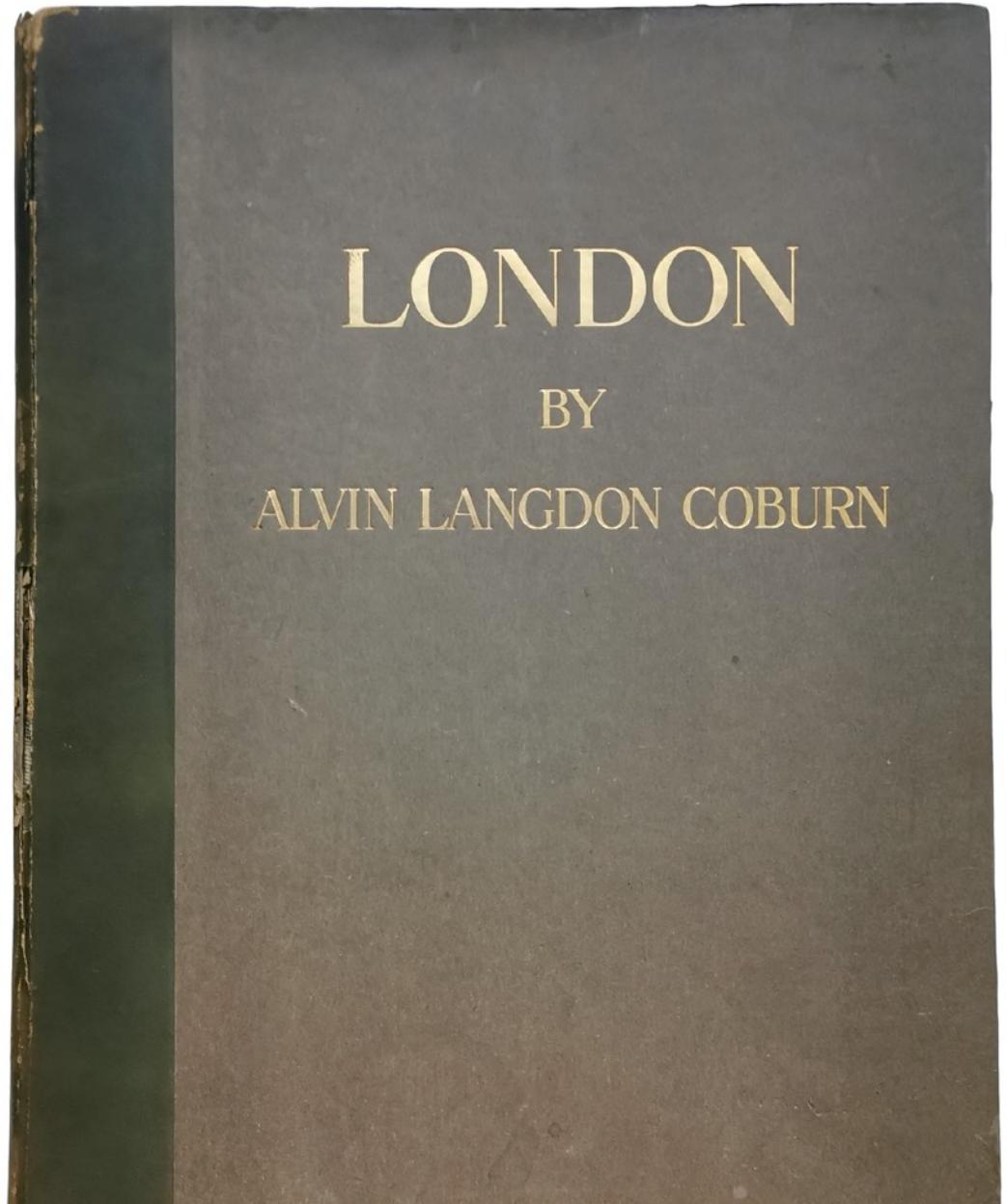
£600

From a long-term project showing humanity's impact on the landscape

Alvin Langdon COBURN (1882-1966)

Alvin Langdon Coburn was a founding member of the Photo-Secession, the first influential group of American Pictorialist photographers, who promoted photographs as fine art. He was elected to the British circle known as the Brotherhood of the Linked Ring, who had similar aims, in 1903. He was then living in New York where he worked for Gertrude Käsebier, a leading portrait photographer. In 1904 he travelled to London, where, aided by George Bernard Shaw who made the introductions, he met and photographed leading figures in the arts and politics. Some of these portraits were later published in *Men of Mark* (1913) and *More Men of Mark* (1922).

Moving from pictorialism towards modernism Coburn attracted attention for his semi-abstract views of 'New York from its Pinnacles' in 1913 and in 1917 he began making what he named 'Vortographs' - the first completely abstract photographs. In the 1920s, now living in England, he became more interested in mysticism and made fewer and fewer photographs.





13) *London*, London: Duckworth & Co; New York: Brentano's [1909]

Folio, with twenty hand-pulled photogravure plates and an introduction by Hilaire Belloc, in the original binding with part of the scarce original dust-jacket, not rebound or rebaked as more often found, overall size 16¼ x 12¼ inches (21.5 x 31 cm.)

£15,000

Coburn's first photobook, and a landmark in photobook publishing, for which he prepared the printing plates and proofs himself in his new home in Hammersmith. He also chose the papers for the pages and endpapers, the design and typeface. In his autobiography Coburn described how he 'pulled proofs on various grades of paper until he had a specimen for his printer to follow'.

The result is one of the most beautiful photobooks of the first half of the 20th century, 'the first attempt to publish a book of photos on their own merit as works of art' (*Manchester Guardian*).

Sir Joscelyn COGHILL (1825-1905)



View near Castle Townsend. Prize.

Sir J. Coghill Bart.

Born in Yorkshire, John Joscelyn Coghill, 4th baronet, had a brief military career before settling in Ireland. He was active as a photographer from early in the 1850s and served as the first secretary and subsequently president of the Dublin Photographic Society 1854-8. He contributed to the *Photographic Album for 1857* and chaired the photographic committee of the Dublin International Exhibition in 1865, at which he showed 12 Irish views. In 1860 he moved from Dublin to Castletownshend in County Cork. In 1867 he won the prize of the Amateur Photographic Association, and continued to exhibit and win prizes there until 1874. The view of the sea lough at Castletownshend here was probably one of these prize-winners.

14) 'View near Castle Townsend',
Ireland, early 1860s

Albumen print, oval, approx. 5¾ x 7¾ inches (14.6 x 19.6 cm), on original paper mount, titled and annotated in ink 'Prize / Sir J Coghill Bar[one]t' on mount

£1800

John DAVIES (b. 1949)



15) 'Agcroft Power Station, Salford', 1983 printed 1989

Gelatin silver print, image 15¼ x 22½ inches (39 x 56.5 cm), signed, titled and dated in pencil in margin, signed, dated and with print date in pencil on verso

£6000

John Davies lives and works in Liverpool. He graduated from Trent Polytechnic in Nottingham and has been influential as a photographer and visiting lecturer in the UK. His self-initiated series of black and white photographs taken between 1979 and 2005 is titled "British Landscapes".

By the early 1980s, when he started this project, many of these large-scale industries and industrial communities were in terminal decline and he became fascinated by exploring the transformation that the demise of industry had on rural and urban areas: "I like the history of places and the traces of habitations.... that sense of chaos and the clash between the natural and the man-made elements. I am interested in the tension that is created."

This series has been exhibited at PhotoEspaña and at the National Museum of Photography Film and Television, Bradford. Davies's photographs have featured in shows at the Museum of Modern Art, New York, the Pompidou Centre, Paris, the Royal Academy of Art and the V&A, London.

Rev. David Thomas Kerr DRUMMOND (1806-1877), *attrib.*

The Rev. Drummond (1806-1877) was a Scottish amateur photographer who used the malt process (a variant dry-collodion process) for his large-format landscape photography. It enabled negatives to be prepared longer in advance of their exposure and allowed greater definition in less than perfect weather conditions.

Drummond exhibited seventeen photographs at the 1864 Photographic Society of Scotland exhibition in Edinburgh, all but one being views around Perthshire. In this particular print he has also used some light hand-tinting to enhance the shadows in the water on the lake. Other examples of his work are to be found in the collections of the Scottish National Galleries, Edinburgh and the Wilson Centre for Photography, London. His work is rarely to be found on the market.

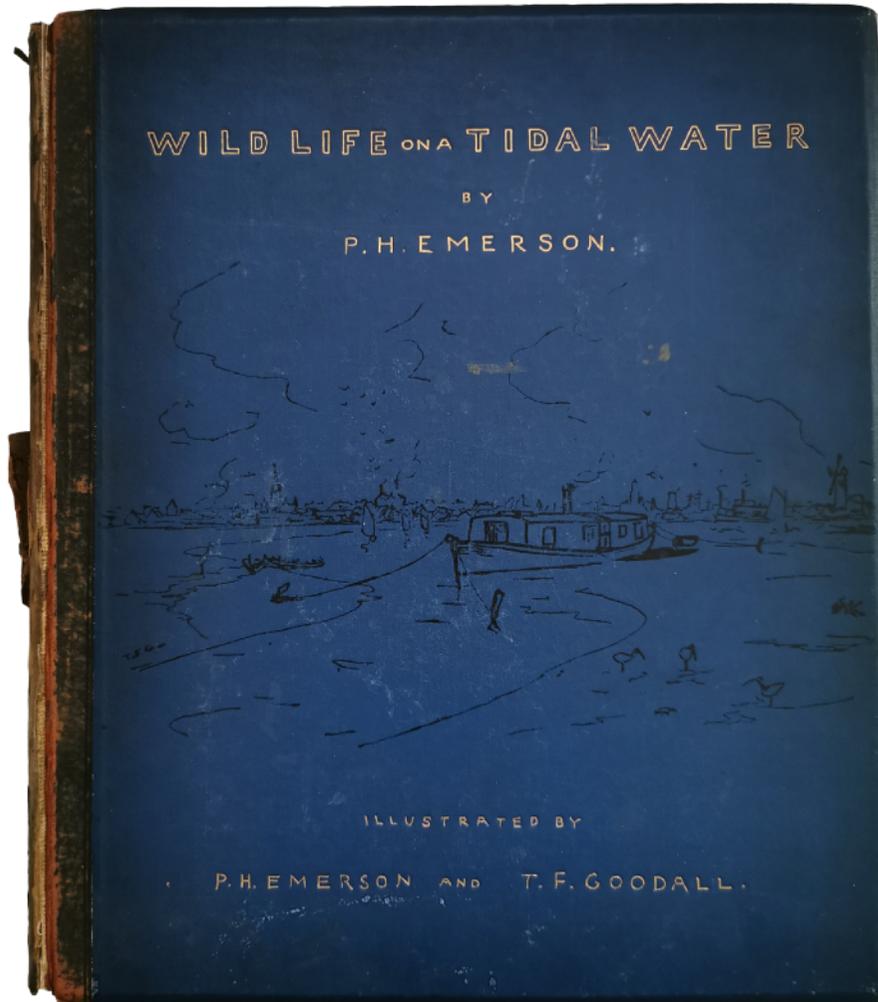
16) 'Loch Earn', 1860s

Albumen print, 6½ x 8⅝ inches
(16.5 x 22 cm) on the original
mount, titled in pencil on mount

£1500



Peter Henry EMERSON (1856-1936)



Emerson took up photography in 1882, becoming a controversial yet prominent voice in photographic circles in the 1880s. He strove to express artistic truth in his images and promoted photography as an art form - not merely as reproduction - while publicly rejecting the generally accepted norms of photographic aesthetics as put forward by figures such as Henry Peach Robinson. He published his 'manifesto', *Naturalistic Photography for Students of the Art*, in 1889. He disagreed with the mimicking of pictorial elements from paintings in photographs. Instead he aligned himself with the 'rustic naturalists' within the New English Art Club, including Goodall whom Emerson had met on his first cruise in Broadland in 1885.

Emerson and Goodall collaborated on several other titles after *Wild Life on a Tidal Water*, including *Life and Landscape on the Norfolk Broads* (1886), *Pictures from life in field and fen* (1887), *Idyls of the Norfolk Broads* (1887). Emerson later stood down from his earlier position on photography as art but continued to photograph.

While his 'naturalistic' approach was originally based on his physician's understanding of human vision and the eye's inability to focus sharply on everything in sight, it appealed to other photographers looking for an aesthetic that clearly differentiated itself from the crisp clarity of the commercial albumen prints of the period and was to become a hallmark of the work of the Pictorialists, even after Emerson had later renounced the opinions he had so powerfully published in 1889.



17) *Wild Life on a Tidal Water. The Adventures of a House-Boat and her Crew...*, London, Sampson Low, Marston, Searle and Rivington, Limited, 1890

Large quarto, with thirty photogravure plates, each with printed tissue guard, folding map 'Plan of Breydon'; in the original blue cloth binding with cover design by Thomas Frederick Goodall, (losses to leather spine), not rebound or rebaced as often found, overall size 12¼ x 10⅝ inches (31 x 27 cm.)

£2200

First edition of one of Emerson's series of influential books from the 1880s and early 1890s that promoted photography as art, during a period when he advocated the use of differential focus. Like his other books it introduces the viewer to the unique wetlands of East Anglia, here concentrating on the large estuary of the Breydon Water, now an SSSI (Site of Special Scientific Interest) near Great Yarmouth in Norfolk. He describes the lifestyle of the inhabitants while moving, in some images, towards an approach that is pure landscape 'nearly impressionistic passages of light, and personal narratives. These later images accentuate the subjectivity of vision and optical effects of weather and atmosphere in the landscape' (Ellen Handy, 'Emerson's Vision' in *Imagining Paradise*, Foster, Heiting, Stuhlman et al, George Eastman House/Steidl, 2007).

ENGLISH SCHOOL, Anon (fl. 1860s)

18) Pollarded trees and path,
Savernake Forest, England,
likely 1860s

Albumen print, 11¾ x 14 inches
(29.7 x 35.6 cm), pencil title on
verso, some creasing

£1500

A beautiful, and unusually large
early landscape in the manner of
Roger Fenton or Benjamin
Brecknell Turner. The scene is a
tree-lined path in Savernake
Forest in Wiltshire. Just outside
the town of Marlborough,
Savernake Forest covers some
4500 acres and is famous for its
ancient oak and beech trees (seen
here) and its beech-tree avenues
set out by 'Capability' Brown.
Belonging to the Earl of Cardigan
and Viscount Savernake, it is
Britain's only privately owned
forest (although only closed to the
public one day a year).



Fay GODWIN (1931-2005)

Fay Godwin was born in Berlin, her father a British diplomat and her mother an American artist. She settled in London in 1966 and became interested in photography through photographing her children. A self-taught single mother, Godwin's career was devoted to communication and she most often chose the collaborative book, publishing fourteen, generally initiating the concept and balancing her photographs with text provided by a writer she admired. In 1978 she received a major award from Arts Council of Great Britain resulting in an exhibition and book *Land*, published in 1985 with an essay by John Fowles.

Godwin preferred to be described as a documentary photographer though landscape was fundamental to her work and her love of walking and exploring within it permeates her photographs. She often photographed in isolated locations, and produced many beautiful, lyrical scenes, but there is often another more political dimension which creeps into much of her work hinting at the complex relationship between landscape and inhabitants. A major retrospective was held at the Barbican centre, London in 2001. Godwin's photographic archive is now held by the British Library.



19) 'Markerstone, Old Harlech / London road', 1976 printed before 1993

Gelatin silver print, 11 x 11 inches (27.8 x 28 cm), signed, titled and dated in pencil on verso with other pencil annotations

£1500

From the series 'Drovers' Roads of Wales' published in 1977



20) 'Cald House, Loch Assynt',
1986

Gelatin silver print, image 10 $\frac{5}{8}$ x 10 $\frac{5}{8}$
inches (27 x 27 cm), signed, titled and
dated in pencil on verso with other
pencil annotations

£1200

Assynt, in Scotland, was a location
Godwin returned to several times

Augustus KELHAM (1819-1897)



Little is known of the Nottinghamshire-born photographer Augustus Kelham. He was active in the 1860s and 70s, mostly producing views of landscapes and buildings in England and Wales, some of which were published in a commercial album of *Photographic Views of Seats in Cheshire, Shropshire, Flintshire and Denbighshire*.

Kelham's work is scarce. This print was acquired by the previous owner from an album identified as Kelham's in an early auction. The National Library of Wales holds one album as does the National Archives (UK). Individual prints are to be found in some museum collections including the V&A and the Museum of Fine Arts, Boston.

21) 'Bettws-y-coed, South Wales', 1860s

Albumen print, 6½ x 8½ inches (16.7 x 21.7 cm), titled in pencil on the original mount

£1250

Chris KILLIP (1946-2020)

By the time Killip published his first book *Isle of Man* in 1980, he was already well-known from his work in Northeast England, produced from 1975 with a fellowship from Northern Arts. Perhaps the most influential social documentary photographer in Britain in the 1970s and 80s, Killip was co-founder (in 1977) and the first director of Side Gallery in Newcastle, which showed his sea-coal photographs in 1984; some were later published in *Another Country* (1986). After *In Flagrante* (1988), he largely retired from active photography, but served with distinction as Professor of Photography at Harvard from 1991 until his retirement in 2007. Of his work in *In Flagrante* he wrote, "History is what's written, my pictures are what happened", a declaration of his deep personal involvement with his subjects.

22) 'Sea coalers Lynemouth', 1984

Gelatin silver print, 9¼ x 11¾ inches (23.3 x 29.8 cm), signed, titled and dated in pencil on verso

£9000

"When I first saw the beach at Lynemouth in January 1976, I recognized the industry above it but nothing else I was seeing...."





Arthur M. MANTELL (fl. 1880-90s)

23) Views in North Wales, circa 1880

30 platinum print photographs, each approximately 28 x 36.5 cm (except first print, after an engraving 7.2 x 11.2 cm), approximately half vignetted, mounted on rectos of 30 ll. thick card, each titled and one dated *June 17th 1880* in red ink on mount, verso of final leaf dampstained (not affecting print), all edges gilt; bound in brown morocco with gilt and blind decoration and lettering on boards, metal studs to lower board, metal clasp attachment on upper board only (lacking lower attachment and clasp); some rubbing to boards but overall very good.

£6500

A magnificent album of large-format views of North Wales and Chester, evidently produced in celebration of the new harbour and hotel at Holyhead, which was opened by Edward, Prince of Wales in June 1880 – a group portrait of the event is depicted here.

The attribution to Mantell is based on a comparison with another platinum print, acquired from a separate source, showing the River Conway and printed in the same format and process, which has a pencil credit to the photographer along with his processing details on the verso. Mantell, who was active with Palestine Exploration Fund in the 1881-2, was the Honorary Secretary of the Photographic Society of Great Britain in 1892.

In this album Mantell has captured architectural achievements alongside the natural splendour of North Wales, in celebration of Holyhead's recent renovations and its future as a port. There is particular attention on the bridges, viaducts and waterways of the region.



Roger MAYNE (1929-2014)



24) 'Ladbroke Grove car crash', 1958

Gelatin silver print, 7¼ x 9½ inches (18.4 x 23.2 cm), signed, titled, dated, numbered '19313', with photographer's ink stamps and address '7a Addison Avenue/London W.11.' (deleted) and other annotations on verso

£4200

Mayne's passion for photography took hold while he was studying for his degree in Chemistry at Oxford. A few months after he graduated in 1951, six of his photographs appeared in the most important British illustrated magazine of the time, *Picture Post*. He moved to London and helped Hugo van Vadenoyen organise the small but ambitious international 'CS' touring photographic exhibitions from 1952. Through these he met many internationally renowned photographers, including Guy Bourdin, Otto Steinert and Nigel Henderson. In 1955 he travelled to Paris where he met Paul Strand, who taught him the importance of printing to maximise the potential of each negative. Mayne was very particular about the scale at which each image worked best and embraced both small and extra-large prints, depending on his subjects.

In 1956 Mayne began to photograph in Southam Street, London, where he worked over a period of five years and took some of his best-known images. In the same year he held his first exhibition at the ICA, London (where Cartier-Bresson's photographs had been exhibited in 1953), gaining a more prominent national and international reputation. He photographed in Edinburgh and Glasgow in 1958 and, in 1959, exhibited at George Eastman House in Rochester, New York.

In 1986 a major exhibition of Mayne's work was held at the V&A. The Victoria Art Gallery, Bath had a retrospective in April 2013 and the Photographers' Gallery, London, a major show in 2017. In 2018 a ground-breaking exhibition at the Southampton City Art Gallery showed Mayne's work from the 1960s alongside paintings by the St. Ives group of artists from the 1950s. This explored how Mayne's photography changed as a result of his encounter with these artists and the lifelong friendships he made, and allowed a dialogue between the two, showing Mayne questioning early on the distinction between painting and photography.

25) 'Group of boys, the Gorbals, Glasgow', 1958 printed 2001

Gelatin silver print, 12¾ x 16¾ inches (32.4 x 42.5 cm), signed, titled, dated and numbered '17155' on verso, signed and dated 'Roger Mayne '58 and *'01' in margin

£3000



*'01

Roger Mayne '58



26) 'Girl, Morton's Scissors, Sheffield',
1961

Gelatin silver print, 19½x 14¼ inches (49.1 x
36.2 cm), signed, titled, dated, numbered
'28834' and annotated 'vintage print c '65' on
verso

£6000

Portrait of a young woman working in
the heartland of the British steel industry



27) 'Beaulieu Jazz Festival', 1961 printed early-mid 1960s

Gelatin silver print, 12 $\frac{5}{8}$ x 19 $\frac{1}{2}$ inches (32 x 49.2 cm), signed, titled, dated and numbered 'xd 3' on verso

£6000

A medley of festival-goers in semi-abstract black and white

Raymond MOORE (1920-1987)

Moore served in the RAF and then trained as a painter before turning to photography, at a time when the medium was rarely considered an art form in Britain. Seeing new possibilities in the ordinary, or even the marginalised, landscape and “the magic that lies beneath the surface of things”, he began to produce his own work alongside setting up a photography department at Watford College of Art, and had his first gallery show in 1959. In 1968 he visited the US, working alongside Minor White at MIT, then had his first major show at the Art Institute of Chicago in 1970. He is widely regarded as one of the great teachers of photography, influencing a generation of photographers who attended his workshops alongside Paul Hill at the Photographer’s Place. In 1981 he had a retrospective at the Hayward Gallery, only the second photographer after Bill Brandt to be thus honoured, and published his accompanying monograph, *Murmurs at Every Turn*.

“Raymond Moore worked with landscape and objects the way that Tony Ray-Jones worked with people – he found a new way to make visible through photography that which he saw and perhaps others didn’t” (Roy Hammans).



28) 'Door, Nicosia', 1969 printed before 1987

Gelatin silver print, 6 $\frac{7}{8}$ x 10 $\frac{1}{2}$ inches, (17.7 x 26.7 cm), signed and titled in pencil verso

£1800



29) Untitled [mirrors,
Somerset], 1973 printed
before 1987

Gelatin silver print, 6 $\frac{5}{8}$ x 9 $\frac{7}{8}$
inches (16.8 x 25.1 cm), on the
photographer's original
mount, signed and dated in
pencil on verso

£3000

Roadway mirrors are a
frequent motif in Moore's
work, allowing him to frame
scenes within scenes

30) 'Blaenau Ffestiniog',
Wales, 1973 printed
before 1987

Gelatin silver print, 7 $\frac{1}{8}$ x 10 $\frac{5}{8}$
inches (18 x 27 cm), on the
photographer's original
mount, signed and dated in
pencil on verso

£2200

One of the images
selected for Moore's
exhibition at the Hayward
Gallery in 1981. This was a
location in Snowdonia
Moore returned to a
number of times.





31) 'Hampshire', 1974 printed possibly 1975

Gelatin silver print, 6½ x 9½ inches (16.7 x 24.2 cm), on the photographer's original mount, signed, titled and dated in pencil on verso with small typescript credit label and date '1975' in pencil

£2400

Another ambiguous mirror image, selected for Moore's exhibition at the Hayward

32) Slate Fence, Wales, 1975 printed before 1987

Gelatin silver print, 6¾ x 9⅝ inches (16.3 x 24.6 cm), on the photographer's original mount, signed on verso

£2400

This print was exhibited at Tate Britain, July 2010.



Tony RAY-JONES (1941-1972)

Despite his tragic death from leukemia at the age of 31, Ray-Jones has exerted an outsize influence on the British documentary photography scene. His apprenticeship in the early 60s came in the form of five years in the USA, studying at Yale College of Art, meeting and being influenced by Alexey Brodovitch, Richard Avedon, Joel Mayerowitz and Garry Winogrand. He returned to Britain in 1965, working as a freelance photographer but struggling to get his personal work published, before going back to the US in 1971 shortly before his death. His posthumous monograph *A Day Off* was published in 1974, and he received full retrospectives in 2004 and (alongside Martin Parr) in 2013. Vintage prints by Ray-Jones are very uncommon as the art market for modern British photography had yet to be established before his death.

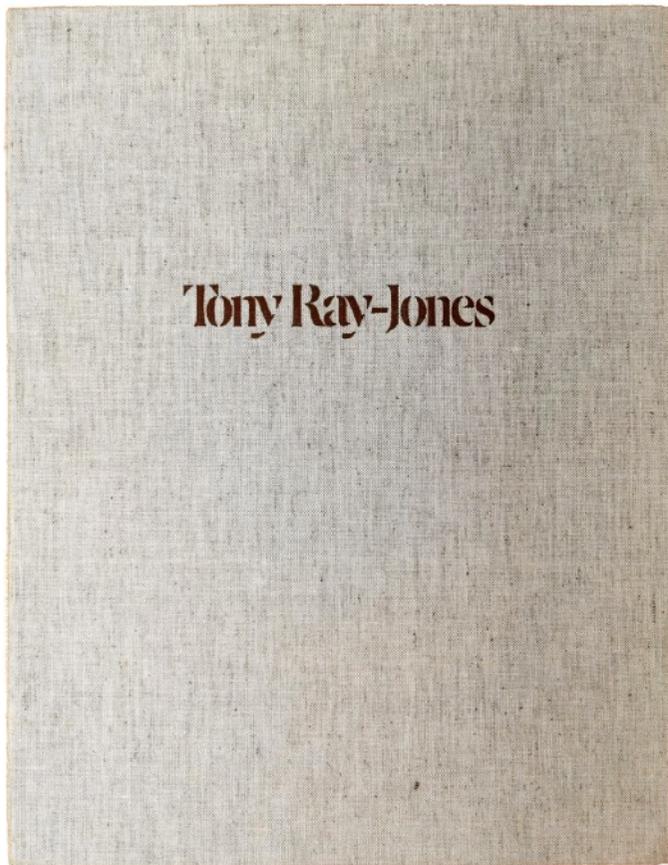
“My aim is to communicate something of the spirit and the mentality of the English, their habits and their way of life, the ironies that exist in the way they do things, partly through their traditions and partly through the nature of their environment and their mentality. For me there is something very special about the English 'way of life' and I wish to record it from my particular point of view before it becomes Americanised and disappears”.



33) 'Public School, Yorkshire', 1967

Gelatin silver print, 7 x 10¼ inches (17.7 x 26.1 cm), photographer's blindstamp on lower right corner, title, numbering and notes in pencil on verso, "Printed by Tony Ray-Jones" Anna Ray-Jones'

£2400



34) *A Portfolio of Fifteen Photographs, 1967-69 printed 1975*

Folio, pp. [xvi] with 15 gelatin silver prints made by John Benton-Harris, approx 8 x 5¼ inches (20.5 x 13.5 cm) or the reverse, each mounted on card, numbered below in pencil, photographer's blindstamp on verso

£5000

Number 28 from an edition of 125

Mike SEABORNE (b. 1954)

Mike Seaborne has spent 40 years photographing London, capturing the transition and development across the capital during that time of rapid change. During the 1980s he worked on a series of documentary photographs of the Isle of Dogs both before and during its redevelopment and in 1986 he began a long-term urban landscape project recording de-industrialisation, changing patterns of land use and new city infrastructures in London. Seaborne has produced a powerful body of work on London, showing many locations that are now unrecognisable. Although now embracing both colour and digital technology, his work has obvious links with that of earlier photographers.

Seaborne began the series Facades in 2004. In this series he focuses on run-down residential, commercial and industrial buildings in the south and east of the city, the derelict and untransformed that were 'For Sale' or 'To Let' awaiting change.

Seaborne has also focused on London's periphery, including a project on the changing landscape of the Thames Estuary, begun in 2009, and an examination of the long-term environmental consequences of the construction of 'temporary' airfields in Essex during World War II.

Seaborne's work has been included in numerous exhibitions, including 'London Nights', a major exhibition at the Museum of London (2018). In 1999 he was nominated for the Citibank Photography Award and his work is held in private and public collections. His Isle of Dogs series was published by Hoxton Mini Press in 2018 'The Isle of Dogs Before the Big Money'.

The following images from the Isle of Dogs series are available as pigment prints on fibre-based paper 15 x 10 in (38.1 x 25.4 cm), signed and dated, printed 2021, in an unnumbered open edition at £600 each.

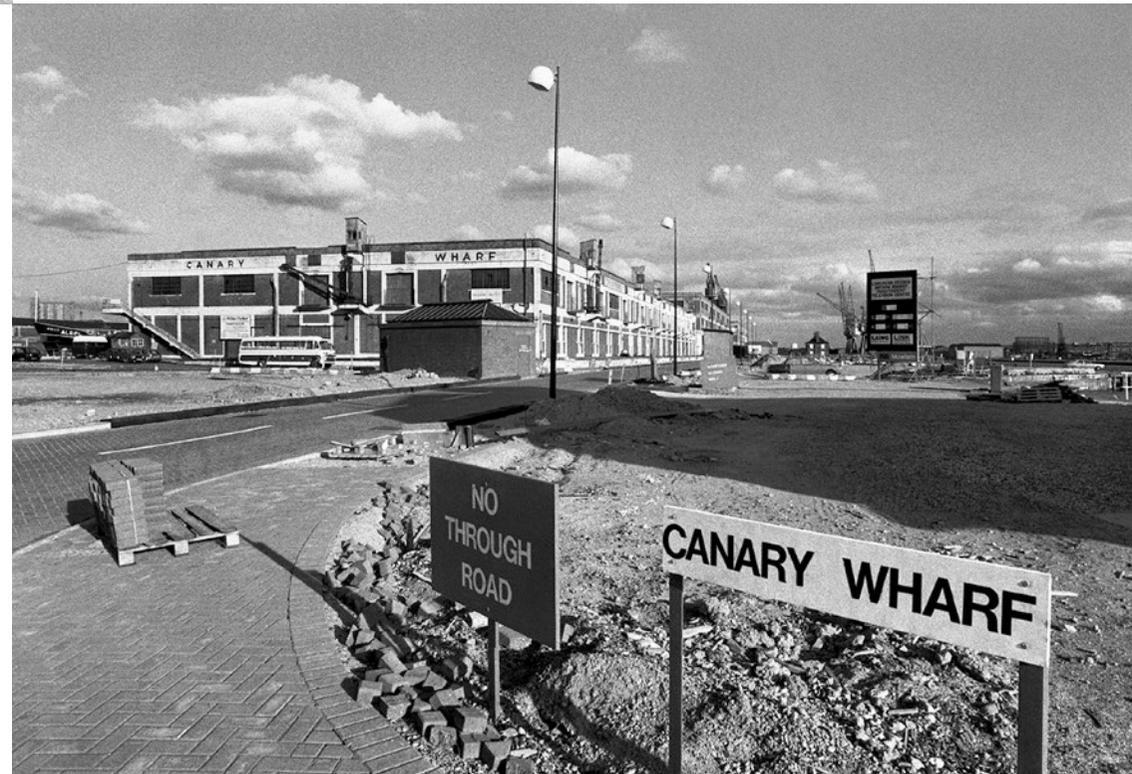


35) Glen Terrace, Manchester Road, 1983



36) Ryan's grocery store, Castalia Square shopping precinct, 1984

37) 1930s warehouses, Canary Wharf, 1983





38) Thames lighters opposite Deptford Power Station, 1982



39) Grand Union Canal, Limehouse Basin, 1982



40) Greenwich peninsula from the Blue Bridge, 1985