One Stunning Manuscript &
Eleven Rare 19th Century Photographically-Illustrated Books, Albums, Portfolios

Charles Wood, Bookseller
2015
RARE PATTERN BOOK AND PRICE-BOOK FOR MAKERS OF CUTLERY WARES WITH 24 PLATES OF WATER-COLOURS

1. GERMANY. SOLINGEN. Erneuerte Messer-Lohn Satzordnung. (Improved scale of wages for the guild of cutlers) BOUND WITH: Schmied und Schlief Lohn Satz (Cutlers’ and grinders’ rates of pay) BOUND WITH: Reyd Lohns Satz (Rates of pay for the guild of wooden-knife handle producers) BOUND WITH: Vereinigter Lohnsatz deren Gabelen (Union rates of pay for making forks) BOUND WITH: Vereinigter Lohnsatz deren Kniep oder Einschlags Messer (Combined rates of pay for the guild of knife producers). [Dusseldorf, no imprint, 1789-1792]

$20,000.00

An exceedingly rare document from one of the centers of the German metalware industry in the 18th century, made all the more compelling by the inclusion of 24 plates of original water-colours of forks and knives. This seems to have been an official ordinance to regulate the prices charged by the cutlery makers. Such “price books” as they are called in English, were widely used in both the UK and America in the late 18th and early 19th centuries. The best study of these books known to me is that by Charles Montgomery, the chapter “Price Books” in his American Furniture the Federal Period (1966), pp. 19-26. The standard German reference (though this deals with catalogues rather than price books) is “Mein Feld ist die Welt” Musterbucher und Katalogue 1784-1914 (Dortmund, 1984); that source lists only two similar catalogues before 1800 (1784 & 1789; both are in German institutional collections). Winterthur Museum has one of the best collections of these decorative arts source books in America; in the recent catalogue The Winterthur Library Revealed (2003) they include only one pre-1800 catalogue with original ink- and wash illustrations, the so-called Gardiner’s Island Glass Catalogue (no. 43). Suffice it to say that the present Solingen book is of extreme rarity, one of only a small handful of similar items to have survived in the world.

The nearest thing to it in Mein Feld... is item 2, a sample book of Johannes Schimmelbusch & Soehne (Solingen, 1789), makers of knives, scissors and shears (illus as Kat-Nr 2). They illustrate some knife handles with probverbs written in the Dutch language, presumably for the Dutch market.
Our catalogue also shows knives with proverbs inscribed on the handles, our ones in German. The original drawings are fascinating and compelling. The first series of 9 ink-and-wash plates are devoted entirely to forks; there are a total of 138 of them shown both with and without handles, forks of 2, 3 and 4 tines, both for dining and larger ones, presumably, for carving. The section on knives is more extensive (15 plates); these are all watercolors as opposed to ink and wash drawings. There are a total of 95 knives, all shown with handles. Some of them are very decorative and include written proverbs. The white ones were probably made of ivory. Others with a crackled appearance were probably shagreen; still others with a grained appearance were probably made from hardwoods.

All of the sample books in Mein Feld... were intended for merchants and commercial agents who took them with them when they visited their customers. The present Solingen item, on the other hand, I do not think was meant for travellers; because of the extensive letterpress with pricing information I think it was meant to be kept “in-house” in Solingen as an official document. The largest section of text (the second, Schmied und Schleif Lohn Satz) is 65 pages and contains 211 outline pen drawings of blade shapes, each with price, and, at the end, a scale of measurement). This was intended to regulate the wages of the knife blade makers.

In summary, a rare, probably unique, document of interest to the decorative arts historian as well as the economic historian. The inclusion of the watercolors brings it into the realm of art, art of a very rare kind in the context of the late 18th century commercial world. It is also a work of considerable beauty.

Folio (14 ½ x 9”), orig. full calf, slight areas of wear to upper cover edge and fore edge. 8+(2) pp; 65+(7) pp with 211 pen dwgs of blades & one woodcut plate depicting “Rheinisches Fust” (unit of measurement); 8+46 pp; 10+ (1) pp with 9 ink & wash plates of forks; and 9+(3) pp with 15 watercolor plates of knives. Orig. marbled endpapers & flyleaves; no sign of provenance. A very good copy.
EARLY - AND SCIENTIFICALLY ACCURATE -
PHOTOGRAPHS OF SHELLS
A MAJOR MONOGRAPH BY AN OBSESSIVE COLLECTOR

2. BUCQUOY, [EDME JULES] & [PHILIPPE] DAUTZENBERG,
& Son., & the authors, 1882 - 1898 $3500.00

First edition, a complete set in the original 26 parts in the original wrappers.
It contains 66 original albumen photos on printed mounts in parts I-XIII
and 99 phototypies (collotypes) in parts XIV through XXVI. This work is
well known in the literature of shell collecting but is not well known at all in
the field of early scientific photography. “One of Europe’s most outstanding
collectors was Philip Dautzenberg, of Ixelles, near Brussels. Heir to a fortune
in the carpet industry he could afford to spend a great deal of money on shells
and conchological literature. A born collector, Dautzenberg accumulated
specimens with zeal and a discernment rarely equalled; by 1914 it was esti-
mated that his cabinets contained thirty thousand species. With Edme Bucquoy
and G. F Dollfus he wrote a large work on the marine molluscs of the
Roussillon, south France, generally recognized as the best available account
165. The photographs are interesting; they were clearly intended as scientific
images and each shot includes a ruler for scale. The back covers of the part
wrappers give bibliographical details which are not present in sets that have
been bound. Not mentioned in Ann Thomas, Beauty of Another Order, Pho-
tography in Science; not in Truthful Lens.

8vo, 26 parts, each in the orig. printed wrappers. Each part averages 40 pages; parts 1-13
with a total of 66 orig. albumen prints; parts 14-26 with a total of 99 collotypes. Texts are
sewn in pamphlet form (stab stitched, some loose); plates are stiff cards with printed captions
and mounted photos; these were issued loose laid into the rear of each part. Many of the
spines are destroyed but otherwise in excellent condition. Preserved in a custom made folding
back box with double-thickness walls; with morocco spine label.
THE FIRST MEDICAL PUBLICATION
ILLUSTRATED WITH PHOTOGRAPHS FROM LIFE

3. DUCHENNE DE BOULOGNE, G.-B. Mécanisme de la physionomie humaine ou analyse électro-physiologique de l'expression des passions. Deuxième édition accompagnée de 9 planches photographiées représentant 144 figures et d'un frontispice. Paris: J.-B. Ballière et Fils, 1876 $7500.00

Originally published in 1862. This second edition of 1876 is the standard trade edition. The photographic plates consist of the full-page frontispiece and the nine plates each with sixteen reduced images of heads (“tableaux synoptiques”). The eleven full-page plates at the end of the first edition were not included in this second edition. Garrison-Morton 4973.

8vo (10 x 6 ¾”), orig. half roan, spine gilt. xii+196 pp. with full-page mounted albumen photo as frontisp., and 9 additional full-page mounted albumen prints each containing 16 reduced numbered images. Good copy.
FINE ALBUM OF RAILWAY PHOTOGRAPHS BY HIPPOLYTE AUGUSTE COLLARD


An album commissioned by the Ministry of Agriculture, Commerce and Public Works, which documents the construction of 8 viaducts, 2 stations and includes a view of the town of Montbrisson. Collard’s work has been studied in depth by Elizabeth Anne McCauley: “The photographer who best typifies the Second Empire specialist in industrial imagery, primarily government construction projects, [was] Hippolyte Auguste Collard. . . Collard carved a modest niche for himself as the ‘Photographe des Ponts et Chaussées,’ a title which he assumed around 1867. His numerous surviving works, primarily in the form of bound albums published by the Ministry of Agriculture, Commerce and Public Works, are often faded, but they do show the stylistic consistency and occasional flashes of compositional originality that mark successful but not brilliant commercial operators. His sequential photographs of bridges, railroads, and aqueducts must have satisfied his customers, for his studio was patronized for over twenty years.” - Industrial Madness, p. 202 (but pp 202-224 and 19 images are all devoted to Collard).

Despite what McCauley says, the present album is not faded. In fact it is in fine condition, in the original roan and cloth binding, with title stamped on upper cover. The table of contents is the first leaf which lists the eleven images. All but one of the photos are views of engineering works on the Montbrisson branch line. As noted by McCauley, Collard liked sequential photos and there is a fine pair here, the viaduct over the Loire at Andrezieux (plates 3 & 4). Another fine view shows a short cast iron bridge (“Viaduc de 15 Metres d'Ouverture”). Collard is not as well known as Baldus, Marville and Duandelle, but he worked in the same fields of urban infrastructure. He was in fact a competitor with Baldus for the job of photographing the railway expansion. These official albums are rare; I have never owned or seen another one.

Oblong folio (13 ½ x 20”), orig. half cloth. T.p./contents leaf and 11 mounted albumen prints, each 9 ¾ x 13 ¾” on printed mounts. Most images are signed lower right ‘Collard, ph.’ and most are signed in print lower left: Paris - Imprimerie Michels-Carré. The first print has some spots of foxing; all others are very clean and in good contrast.
HAMMERSCHMIDT, W. Photographs of Egypt. (original binder’s title). N.p. [Cairo, ca. early 1860s] $12,500.00

A fine album of thirty large views of the canonical images of ancient Egypt (the Great Pyramid, the Sphinx, Luxor, Karnak, etc). Hammerschmidt was a German photographer who went to Cairo around 1860 and set up in the Mouski. He has been discussed by several modern scholars and his work is universally praised. At least for his earlier work, he signed and numbered his views in the negatives. Of the present album of 30 views, 25 are signed and numbered; of this numbering Ken Jacobson states: “It seems probable that his standard set of larger format photographs were numbered roughly up to 100 and were made at the beginning of his stay in Cairo.” Of the present 25, twenty-two are numbered under 100, thus indicating they were made early in his Egyptian period. Jacobson also states: “Hammerschmidt’s unique compositions and often stunning lighting effects deserve greater attention than they have received from curators.” - Odalisques and Arabesques, p. 241. His unique compositions and unusual viewpoints are shown in several photos in the present album, especially p1. VIII, “Street in Cairo” and dramatic lighting effects in p1. XVII, “Rhamessium at Thebes.” Nissan Perez writes: “[Hammerschmidt’s photographs] all are of excellent quality in vision, composition, and execution. Judging by these images he can be considered one of the best resident photographers of Egypt.” - Focus East, p. 174. Twenty-six of the 30 photographs have printed captions in French and German (and added captions in pen and ink in English) thus indicating that this album was made for sale to tourists. It is in the original gilt-stamped covers which adds to its appeal.

Olong folio (14 ½ x 18”), orig. cloth covers with title as above stamped in gilt; professionally rebacked and recornered in calf. Orig. fabric-backed pastedowns and flyleaves; 30 stiff card leaves bound on stubs. Prints average 9 ½ x 12”. The first print (only) is not by Hammerschmidt; it is signed in the negative “A. Beato” (on whom see Jacobson, pp. 208-9).
**A WORK OF “URBAN CELEBRATION”**
*Peter Bacon Hales*

**RARE “BOOSTER BOOK” FOR DAVENPORT IOWA**

6. **IOWA. DAVENPORT.** *First Album of the City of Davenport, Iowa, with a review of the origin, past and present development, and a descriptive sketch of the Rock Island Arsenal. Published by Huebinger’s Photographic Art Gallery.* [Press of Egbert, Fidlar, & Chambers, Davenport]. Davenport, 1887

$6500.00

Fine copy of a rare and wonderful object, a “booster book” for Davenport with 73 mounted photographs all with printed captions, as well as a substantial text. Booster books were, as the name implies, intended to puff up their cities as well as provide a good venue for advertisements of local businesses and professionals. One scholar who has studied and written about these books extensively is Peter B. Hales; see his excellent essay in Martha Sandweiss (ed), *Photography in Nineteenth Century America*, pp. 217-20 and note 36. See also his *Silver Cities the Photography of American Urbanization* (1984). The photographer Huebinger is obscure but he is listed in Carl Mautz, *Biographies of Western Photographers*, p. 228. The albumen prints in the present work are excellent, clear and sharp; a few are full-page (5 ½ x 8”), a few are halfpage (6 ½ x 3 ½”) and most are quarter page (3 x 3 ½”). They include scenic views of the city taken from a distance, street views, prominent public buildings, several iron railway bridges, water works, factories, saw-mills, and residences of prominent people. On the rear pastedown is a color-printed folding map of Scott County showing the Tri-Cities. The format of the book is unusual; it is oblong quarto with the 37 page letterpress text and advert section affixed to the front pastedown; the photographs are affixed to the rear pastedown and mounted on both sides of a series of eight stiff card leaves sewn together end to end and opening out concertina fashion. OCLC locates three copies: Yale, Augustana Col. and Knox Col.

Oblong 4to (8 ¼ x 10 x 1 ¼”), orig. full brown morocco, title handsomely blocked in gilt on cover, all edges gilt. Bdg. is signed by GLOBE BINDERY, ROCK ISLAND, ILL. Expertly rehinged by Green Dragon Bindery. Contents as described above. A few of the photographs have mild edge fading but essentially a fine copy.
THE FIRST PHOTOMECHANICAL PLATES IN A BOOK
THE BEST POSSIBLE COPY
WITH THREE PLATES IN THE MANNER OF FIZEAU

7. [LEREBOURS, NOEL MARIE]. Excursions Daguerriennes, vues et monuments les plus remarquables du globe. Paris: Rittner & Goupil; Lerebours & Bossange, 1842 $15,000.00

Fine copy of a famous landmark, this was one of the first books with illustrations based closely on daguerreotypes, though they were copied by the hand of an artist. But not all of them; this copy contains three plates printed directly from etched daguerreotype plates. “Excursions Daguerriennes is also a monument in the history of photomechanical printing, which translates the daguerreian or photographic image into multiple reproductions printed in permanent ink. The 1842 edition marks the first publication of prints made by a complex process of electro-etching invented by Hippolyte Fizeau in which the daguerreotype itself becomes the printing plate. One example is the view of a bas-relief from Notre Dame de Paris. These prints mark the first appearance in book form of illustrations created by a photo-mechanical process.” - Envisioning Paradise, p. 35. Gernsheim explains the process in more detail: “In 1842 the French physicist Hippolyte Fizeau (1819-96) perfected his method of etching daguerreotypes by depositing chloride of gold on the highlights, which enabled the plate to bear repeated etching in the dark parts (of the bare silver). Strengthening the printing plate with a deposit of copper enabled him to pull at least ten times as many impressions as Berres, for when the copper deposit had worn off, the plate could be electrotyped again. Fizeau’s prints show excellent half-tone, which was supplemented by aquatint grain when necessary. From the fact, however, that only two (sic) of his etched daguerreotypes were used in Excursions Daguerriennes it seems probable that the constant renewal of the plate was troublesome and expensive. Nevertheless, Fizeau’s results were the most successful of the early photo-etching methods, and the process in its final form was patented in England by A. Claudet in November 1843.” - L. J. M. Daguerre (1968), p. 110. As noted in our header, this copy contains 3 Fizeau plates; all other copies I can find descriptions of contain only two. Also present in this copy is the list of subscribers; it includes the Duc de Luynes, who went on to sponsor a competition for the invention of the best practical process for producing images by photomechanical means. Truthful Lens 104 with the note: “Some copies contain a note to subscribers outlining details of the Fizeau process.” That note is present in our copy.
8. LONDON. SOCIETY FOR PHOTOGRAPHING RELICS OF OLD LONDON. Society for Photographing Relics of Old London. [London, 1874-1886] $20,000.00

A substantial portion of this rare and important series, consisting of all of the leaves of letterpress and 34 mounted carbon prints (out of a possible total of 124). “A valuable documentation was undertaken by the Society for Photographing the Relics of Old London, established in 1874, to record for posterity picturesque or historic buildings which had been condemned to destruction. Most of the photographs were taken by Henry Dixon, others by A. & J. Boole, who did for London what Charles Marville had done for Paris in Haussmann’s time. When the labours of the Society came to an end in 1886, 124 carbon prints with accompanying historical notes by Dixon had been issued to subscribers. In the photographs London has the appearance of a charming old country town, with galleried inns, narrow streets, and small quaint houses, with fascinating shop fronts. Oxford Market, commemorated today in a narrow lane behind Peter Robinson’s store in Oxford Street, was still a market in 1880. Thoroughfares like Fleet Street have since been altered out of all recognition or been demolished altogether. But thanks to this far-sighted society we know, for example, what the offices of the Daily News looked like, and the ‘Oxford Arms’, the fine galleried inn which stood in Warwick Lane, until it gave way to offices in 1878.” - Gernsheim, History of Photography, p. 282. Gernsheim was mistaken in stating the notes were written by Dixon; they were in fact written by Alfred Marks. Complete sets of these photographs are extremely rare; I cannot locate any on OCLC. Most library and museum holdings are just a few plates.

Each image is mounted on a pale blue stiff card with litho title and the credit: “Photographed and printed in Permanent Carbon by Henry Dixon, 112 Albany St., London.” Thirteen leaves of letterpress (complete), each leaf with a small faded old rubberstamp of the Guildhall Library on the reverse. A list of all 34 images by number and title will be provided on request.

Folio (19 x 15”), orig. dark blue morocco portfolio, highly gilt stamped covers, with flaps; orig. ribbon ties are gone. 34 mounted carbon prints (mounts are 18 x 14”); prints average 9 ½ x 7 ½”. 13 leaves of letterpress.

The portfolio of plates to this rare and beautiful photographically illustrated book. In 1856 the Duc de Luynes and the Société Francaise de Photographie sponsored a competititon for the invention of the best practical process for producing images by photo-mechanical means. Among the competitors were Rousseau and Devéria, Barreswil, Davanne, Lerebours and Lemercier. Charles Negre spent a number of years working on this problem, and although he did not win the competition he was commissioned by the Duke to make the photogravure plates for the 64 photographs taken during the Duke’s geological expedition to the region of the Dead Sea in 1864. “Negre was to complete the work by January 1868 for the sum of 23,250 francs. The photographs, made by the Duke’s second-in-command, Lieutenant L. Vigne, are for the most part rather contrasty and lacking in detail in the shadow areas. It is remarkable how Negre was able to open up the shadows and fill them with light, detail and space. But undoubtedly the main reason the Duke chose Negre to perform this task lay in the quality of the prints Negre was capable of producing. Quite possibly de Luynes had expected the artist to win the prize of the Société Francaise competition, for he had achieved a control over his process which resulted in prints of rich tones, fine detail, transparency and effect.” - Borcoman, *Charles Negre*, pp. 45-46 and plates 199 and 200. The present portfolio contains all 64 of the Negre photogravures; plus 18 lithographs, 2 maps and 1 plate. *Truthful Lens* 109. Parr & Badger, *The Photobook*, p. 33. *Imagining Paradise*, p. 105: Negre produced “printing plates capable of reproducing the entire gradation of tones, from the white of the paper to the strongest black...” and again: “Negre... transformed the dull photographs into evocative images of great poetry.” (R. Stuhlman). There were three volumes of text published in 1874-6; they are not present here.

Small portfolio, (14 ½ x 11”), orig. printed boards, original black cloth spine, orig. ties. 2 fdg. unnumbered litho maps; 1 unnumb. fdg. litho plate; plates 1-18 lithos as follows: 1, 2, 14 & 17 maps or plans; 3-13, 15, 16 & 18 litho views after photos by L. Vignes or Sauvaire; the second series of plates numb. 1-64 “photogravures sur acier par CH. NEGRE” after photos by L. Vignes and Jardin. Tiny bits of foxing in a few white margins; but essentially a fine set.
CONTEMPORARY ALBUM OF EARLY ROBERTSON & BEATOS

10. ROBERTSON, [JAMES] & [FELICE] BEATO. Constantinople (sic) and Athens. (original binder’s title). [Constantinople, N.d. (ca. 1860)]

$14,000.00

A good album in a contemporary binding of ca. 1860 with 15 views of Constantinople and 13 views of Athens. About one third of the prints are signed in the negative “Robertson & Beato” but there is no question that they are all by the same photographers. Much has been written about this two man firm; see especially Ken Jacobson, Odalisques and Arabesques, pp. 264-5. Robertson and Beato formed a partnership sometime in the early to mid 1850s; at that time they were based in Constantinople. Of the present album, the Constantinople group includes 3 photos of veiled “Turkish Ladies” (studio portraits), the remainder of architectural monuments, including Santa Sophia, Sulieman Temple, Mosque of Mohammed II (this view is illustrated in Jacobson p. 25) and Mosque of Sulieman. The Athens group includes views of the Acropolis, the Temple of Jupiter, the Parthenon, the Erechtheum, the Temple of the Winds, and others. These photographs are very “architectural.”

Jacobson comments on this point: “French critics did not always approve of the British style of photography. A reviewer of the Exposition Universelle in Paris in 1855 suggested that Robertson’s photographs of Greece and Turkey might satisfy an architect or a photographer, but left something to be desired by an artist. Though the photographs are described as “very fine and detailed”, the prints were thought “cold and stiff.” (Jacobson, p. 25). All of the images in this album are titled in English with calligraphic pen and ink captions. It was a deluxe album.

Folio (18 ½ x 15 ¾”), orig. maroon cloth sides with gilt stamped title on upper cover (the word ‘Constantinople’ is misspelled); neatly rebacked and recornered in tan morocco. Orig. fabric-backed pastedowns and flyleaves. With 28 stiff card leaves bound on stubs, with 28 albumen prints averaging 10 x 13”. Provenance: Early pencil inscription on front fly: “J. E. Chase.”
11. RUSSIA. Folio album of 40 photographic views of monuments of architecture in Moscow and St. Petersburg. [Moscow, ca. 1870-75] $7250.00

The views are primarily of major buildings, though there are a few distant city views and two genre views (a troika in summer; ditto in winter). The locations are Moscow (23), St. Petersburg (10) and Nijni-Novgorod (5). Plus the two troika views. One of the images is signed in the negative “F. BUREAU.” This would have been Ferdinand Bureau. Gary Edwards, in his Internat Guide to 19th cent photographers gives the following on Bureau: French, photos dated ca. 1865 - Ca. 1875, albumen prints, topography, locations - Russia, Moscow. This is surely our man. Most of the photos are titled in the negative in Russian and in French; the first 22 have also been elegantly titled by pen and ink in English.

The Moscow views include: The Red Gates, Museum of Art, Loubiansky Square, Granite Palace, Petrovsky Summer Palace, Cathedral of St. Michael the Archangel, Cathedral of the Assumption, Red Square, and numerous others (all identified). Views taken in St. Petersburg include the St. Peter and Paul Fortress, Smolna Monastery (this is the print signed F. Bureau), the Winter Palace, Statue of Catherine II, The Admiralty, Chapel on Nevsky Prospect, Temple of Isac, Nevsky Prospect, etc. The city of Nijni-Novgorod is located at the confluence of two major rivers, the Volga and the Oka; the five views of this city all use the river as the foreground.

Nineteenth century photographs of Russia are rare in the marketplace. The present album should be useful for students of the architectural history of these cities. As it has tri-lingual captions it was probably made by or for a foreign tourist.

Oblong folio (14 ¼ x 18 ½”), original maroon cloth covers, titled in gilt “RUSSIA” to upper cover, rebacked and recomerced in morocco; original gold and maroon patterned cloth-covered endpapers and flyleaves. With 21 stiff card leaves (a.e.g.) with 40 original mounted albumen prints (average 8 x 10”). The first 22 prints with elegant pen and ink captions in English, the remainder captioned in pencil in French. (List of all captions and print sizes on request). This is a high quality album.
DAVID WHYTE (1841-1905)
“THE LEADING PHOTOGRAPHER OF THE NORTH”

12. SCOTLAND. Photographs of Works on Highland Railway. Inverness, Whyte & Co., 1864-65

$8000.00

A large portfolio in fine condition containing 16 mounted albumen photographs on stiff card mounts with printed captions. It was published by the Highland Railway which opened on Feb. 1, 1865; it was a consolidation of the Inverness and Aberdeen Junction Railway and the Perth Junction Railway. Mounted inside the front cover is a printed sheet listing the officers and directors; Alexander Matheson was Chairman, Joseph Mitchell was Engineer. The photographs document viaducts and bridges, some of classical stone arches, built more or less the same way the Romans did and others very ‘modern’ - iron ‘tubular’ bridges and a few iron lattice trusses. They cross placid rivers or rushing streams flowing through the pristine Scottish countryside. Strategically placed human figures add scale and provide an element of the picturesque to these large, bold and strongly composed photographs. Each print is captioned on the mount with the name of the span (usually named after the river it crosses), its engineer and its contractor.

The photos are all signed in print on the mounts ‘Whyte & Co., Inverness.’ David Whyte (1841-1905) became the self-styled “Leading Photographer of the North.” His business was that of a regular commercial photographer (i.e. everything under the sun) but he was clearly very good at documenting engineering works, as the present work shows. After the firm of Whyte & Co. closed in 1985, its vast collection of around 140,000 negatives and prints was deposited with the Highland Regional Council’s Museums Services. An OCLC search turned up only two copies of this portfolio; one in Aberdeen (with 18 photographs) and one at the National Library of Scotland (with 17 photographs).

Large folio, covers of green cloth with dark green morocco spine and corners, title stamped in bold gilt letters on cover; original ties still present and strong. 16 stiff card printed mounts (16 ½ x 20 ½"), each with a mounted albumen print 9 ¾ x 14 ½". A really fine portfolio of stunning photographs. Excellent condition throughout.