
From an edition limited to 108 copies (this is copy number 92) signed by Mary Austin, containing magnificent photographs by Ansel Adams.

Possibly the most famous of modern photographic works on the West, Taos Pueblo was a collaboration between the young photographer, Ansel Adams, and one of the most evocative writers on the Southwest, Mary Austin. An elegant design by the Grabhorn Press provides a counterpoint to Adams' photographs of the adobe Pueblo. The book distilled the romance and naturalism that many Americans found in the Indian pueblos of New Mexico, and defined the style that was to make Adams the most popular photographer of the American West.

"It was at Taos and Santa Fe that Ansel Adams first saw the Southwest. The time was the spring of 1927...His visit resulted in a Grabhorn Press book now of legendary rarity. It includes Ansel Adams' photographs and Mary Austin's essay on Taos Pueblo. Genius has never been more happily wed. Nowhere else did she write prose of such precise and poetical authority....Their Taos Pueblo is a true and beautiful book by two consummate artists" – Adams.

Produced in a small edition, the book is difficult to obtain today. One of the greatest books produced by the Grabhorn Press and featuring beautiful photographs by Ansel Adams, it is a landmark of American photographic depiction of the Southwest.

GRABHORN BIBLIOGRAPHY 137. ROTH, THE BOOK OF 101 BOOKS 58.

$60,000.

An early Department of the Interior typescript report on an expedition through the newly acquired lands of Arctic Canada, with ninety-six original mounted photographs. Written by Major L.T. Burwash, a mining engineer who later became involved in the search for Franklin’s missing ships. “Account of a trip on a Hudson’s Bay Co. supply ship from Mackenzie delta eastward to Hudson Bay, wintering on King William Island; and of the author’s activities collecting for the Canadian government ‘economic, geological, botanical, anthropological, and other information en route.’ Includes remarks on harbors, ice conditions, Eskimos, game and weather” – Arctic Bibliography. The text of this report appeared in the December 1929 issue of Geographical Journal. The many wonderful photos, unique to this bound typescript version of the report include excellent images of Indians, Arctic life and travel, hunting, fishing, and other activities.

A very scarce work in this form including the photographs. OCLC locates copies at only six institutions, the University of Alaska, the Newberry Library, and the rest Canadian, but without the photographs found in this copy. A wonderful Arctic exploration account, extensively photographically illustrated. ARCTIC BIBLIOGRAPHY 2548 (ref). $12,500.
Waterfalls of Upstate New York


A handsome photographically-illustrated volume depicting waterfalls around Ithaca. Several of the photographs are signed in the negative by local photographer J.C. Burritt, whose photographs were also featured in other books about the scenery and landscape of the Ithaca region. Relatively scarce. Not in The Truthful Lens. SABIN 13401. $1000.
With Fifteen Original Photographs,  
More Than Any Other Recorded Copy


Scottish-born photographer John Collier came to Central City, Colorado in 1871, establishing one of the earliest photography studios there, before selling the business and moving to Denver to open another studio in 1878. Published to promote tourism, this wonderful documentary of photographs contains images of a bird's-eye view of Central City, two railroad views, Clear Creek Canyon, Boulder Canyon, Garden of the Gods, Monument Park, Rainbow Falls at Manitou, Cheyenne Canyon, Monument Park, and more. The number of photographs varies from copy to copy; the present example contains more photographs than any other recorded copy (with most copies containing four to eight images, and previously thought to be complete with fourteen images).

MARGOLIS, TO DELIGHT THE EYE 13 (with 10 photos). $2800.

The frontispiece shows the author in civilian clothing. A biography of the author is tipped in, and this copy has a presentation from him. Kearny was one of the most notable Union officers in the Civil War, killed in 1862. A biography replete with classical allusions.

NEVINS II, p.52.

$275.
With Mounted Photographs of the Delegations


This pamphlet records events of and correspondence concerning the banquet given by wealthy New Yorker Cyrus Field in celebration of the signing of the Treaty of Washington, which was a major step toward reestablishing good relations between Great Britain and the U.S. after the Civil War, and correspondence concerning the affair. The treaty was signed on May 8, 1871, and the banquet was held on May 23. The two frontispiece photographs are group portraits of the American and British commissioners involved. An unusual instance of illustration with mounted photographs. $650.
A Great Monument of American Photography


The second volume of this work, the most famous collection of Civil War photographs, which was published in an edition of no more than 200 sets. It includes many of the most celebrated and recognizable images of the war. The photographs in this volume are organized chronologically, beginning after Gettysburg and Vicksburg in September 1863 and ending with the dedication of the monument at Bull Run to commemorate the Union soldiers who had died there. Unlike Brady, who was in the habit of placing his name on images made by his field operators, Gardner specifically credits each image to the particular photographer responsible, shedding light on the work of some of the most distinguished American photographers of the day. In addition to Gardner, the Sketch Book... includes work by Timothy O’Sullivan, William Pywell, D.B. Woodbury, David Knox, Barnard & Gibson, J. Reekie, and others.

These images form perhaps the most important pictorial record of the Civil War. According to Taft, this work “Is one of the most important sources of information that we have on the subject, as from it we learn the names of many men who actually made the photographs of the Civil War, and were employed by Brady and Gardner.” “The photographs show the terrain of the battles..., encampments, headquarters of the troops, officers and enlisted men, soldiers in drill formation and in the field under fire, and the ruins left after the battles. Limitations in the process of photography did not permit work during the battles; the photographs are remarkable documents of the circumstantial evidence for war. Recent investigations suggest that not every site was recorded just as found by the photographer but that a certain amount of rearranging, including actually moving the corpses, was undertaken in some situations. The captions, conceived in poetic rather than terse journalistic terms, suggest that the authors
saw their work as having the human significance we see in many of the photographs of today” – Goldschmidt & Naef.

Gardner’s work was published by the Washington, D.C. firm of Philp & Solomons, and carried the rather hefty price of $150. The one hundred photographs that were included were selected from a collection of over 3,000 negatives, and the lithographic titlepages were designed by Alfred R. Waud (though designated A.R. Ward on the titlepages), one of the most important illustrators of the day. The publishers issued two slightly separate versions of the book, one in 1865, and the other in 1866. This volume is from the 1865 issue, with the caption “Incidents of the War” on each mount.


A thorough survey of the early settlement of Cornwall, Connecticut. This work is notable for its thirty mounted photographic portraits of prominent citizens. Much on the ecclesiastical history of the town, the service of native sons in the American Revolution, etc. Also genealogical sketches of prominent families. $600.
This impressive book, one of the standard pieces of photographically illustrated Western Americana, was prepared by the famous geologist, Ferdinand V. Hayden. The photographs, taken by A.J. Russell, appeared in a larger format the previous year in Russell’s extremely rare album, *The Great West Illustrated*. The views, depicting scenes along the line of the Union Pacific Rail Road, are intended to illustrate the geology which can be observed from the train. Despite the title, all the photographs are of locales within the Rockies and the Sierra Nevada (twelve in Wyoming, sixteen in Utah, and two in California). “The pictures have been arranged so as to commence with the first range of mountains west of Cheyenne, and to continue thence to the Salt Lake Valley with the view that the book may be used as a guide by those who will avail themselves of the grand opportunities for geological study...” – Hayden.

“In using Russell’s photographs as illustrations in *Sun Pictures of Rocky Mountain Scenery*, geologist Hayden took the long view of history, emphasizing the value of pictures as documents of geological change while professing indifference to the more recent past. For Hayden, the geologic features of the West were like an open book, affording the educated reader the opportunity to understand millions of years of geologic history” – Sandweiss.

HOWES H337. SABIN 31007. TRUTHFUL LENS 81. FLAKE 3920. MAR-GOLIS, TO DELIGHT THE EYE 7. SANDWEISS 177. REESE, BEST OF THE WEST 180.

$15,000.
Early Photographs of Aged Revolutionaries

10. Hillard, Elias B., Rev.: THE LAST MEN OF THE REVOLUTION. A PHOTOGRAPH OF EACH FROM LIFE, TOGETHER WITH VIEWS OF THEIR HOMES PRINTED IN COLORS. ACCOMPANIED BY BRIEF BIOGRAPHICAL SKETCHES OF THE MEN. Hartford: Published by N.A. & R.A. Moore, 1864. 64pp., plus six original mounted photographs and six colored lithographs. Publisher’s three-quarter brown morocco and textured tan cloth, copper gilt title on front board, spine with gilt bands. Head of spine repaired with matching leather, front hinge neatly repaired, moderate rubbing to boards and spine. Bookplate of Leverett Belknap on front pastedown. Ownership and presentation inscriptions on front free endpaper (see below). Light foxing to a few plates, but most are near fine. Very good.

This book is remarkable for its extraordinarily early mounted photographs of actual veterans of the American Revolution. Hillard produced it during the Civil War to inspire patriotic sentiments by providing verbal and visual portraits of the experienced old veterans. The persons photographed are Samuel Downing, Daniel Waldo, Lemuel Cook, Alexander Millener, William Hutchings, and Adam Link. The colored lithographs show their homes. An additional chapter on James Barham is unillustrated as he could not be found, although there was no record of his death. Hillard did not include the final surviving Revolutionary War veteran, Daniel Frederick Bakeman (1759-1869), because as of 1864 he had never applied for a pension. He was finally enrolled after Congress passed a special act on February 14, 1867, granting Bakeman a pension of $500 per year.

The photographs provide a remarkable reach back in time, showing persons born in the 1750s and 1760s. “The photographs were made uniformly under makeshift circumstances as would have been required if the photographs were made in situ while Hillard visited each for a personal interview” – Truthful Lens.

This book bears a gift inscription on the front free endpaper to the Rev. Mark Trafton from James Parker. Mark Trafton (1810-1901), who also inscribed this copy, was a Methodist Episcopal minister and Congressional Representative from Massachusetts as a member of the American Party (i.e., the Know-Nothing Party). According to his obituary, he was “an active leader in the anti-slavery reform, and while a member of Congress he secured the cordial hate of his opponents by his bold assaults upon the slave power.”

This copy lacks the facsimile of a letter from Edward Everett, not issued with all copies. A truly wonderful little book.

Early Photographically Illustrated Guide to Yosemite


A significant early guidebook to the Yosemite Valley by a professor of Zoology at the Massachusetts Institute of Technology. Kneeland traveled across the continent on the newly opened transcontinental railroad and returned east via Panama. “[He] took pains to get reliable information and present it with more than ordinary care. The photographic illustrations are excellent and include some unusual views” – Farquhar. The source of the photographs in this work is the subject of some conjecture. Though John Soule is credited with the photographs on the titlepage, he apparently never visited Yosemite. It is believed that he purchased negatives from Yosemite photographer Martin Mason Hazeltine, although some in the past have suggested Eadweard Muybridge as an alternative attribution. “...[O]ne of the better early guide books to the Yosemite Valley...” – Currey & Kruska. COWAN, p.333. CURREY & KRUSKA 225. FARQUHAR 10a. REESE, BEST OF THE WEST 174 (note). $1500.

This copy is signed by one of the members of the University Excursion Party, Everett Pomeroy (“Compliments of Everett B. Pomeroy”), and is quite rare thus. This firm has handled five copies of this book – and noticed several others in the market – and this is the first association copy we have seen. Everett Pomeroy was one of five graduates who received a B.A. from the University of California in 1871, the school’s second graduating class. Pomeroy went on to earn a Master’s degree in 1875, and was also a member of the California state National Guard. In 1875, President Grant appointed him United States Attorney for Arizona Territory.

A rare photographically-illustrated account of a tour of Yosemite and the High Sierras, by one of the pioneer founders of the University of California. Joseph Le Conte studied with Louis Agassiz at Harvard before going to California to serve as professor of geology, and he was among the charter members of the Sierra Club. This work describes Le Conte’s first expedition, with students of the University, into the Sierras, and the text wonderfully conveys Le Conte’s enthusiasm for the region and its natural beauty. While in Yosemite the group visited James Hutchings’s hotel and met John Muir, who accompanied the group to Lake Tenaya, Tuolumne Meadows, Mount Dana, over Tioga Pass and down to Mono Lake. In his autobiography he describes his first years in California as “very active ones for me, the wonderful new country, so different from any that I had previously seen, the climate, the splendid scenery, the active, energetic people, and the magnificent field for scientific, and especially for geological in-vestigations....” “A record of an excursion by Prof. Le Conte and nine members of one of the early classes of the university. It is stated that but 20 copies were printed” – Cowan. The actual number of copies printed was almost certainly higher, perhaps as many as 120 (twelve for each member of the party).

The images are captioned on the mounts as follows:

1) “…Great Yosemite Fall” (frontispiece group portrait of the party).
2) “The Grizzly Giant....”
3) “The High Sierras....”
4) “The Gates of the Valley....”
5) “Bridal Veil Fall....”
6) “The Heart of the Sierras. Lake Tenaya.”
8) “…North Dome, South (Half) Dome....”
9) “Montgomery St., San Francisco. Where our trip ended.”

The photographs are very handsomely composed and printed images of Yosemite and the High Sierra. Farquhar speculates that the photographs “must have been procured from one or more of the professional photographers who operated in Yosemite Valley.” The source of the photographs was likely J.J. Reilly, a professional photographer active in the Yosemite Valley at the time.

A beautiful book, with superb photographs depicting the range of northern California’s natural splendor.

A wonderful assemblage of New Zealand views. Despite the assertion made on the cover, the present images were taken over a three-year period, from 1860 to 1863. The images were taken by Kiwi photographer William Meluish, whose shop can be seen in one of the views of Princes Street. They were issued as a set after Frank Coxhead purchased the glass plates. Coxhead was one of Dunedin’s best early photographers, active in Dunedin circa 1870 through circa 1893, operating his business on Princes Street from 1885 through 1893. Most likely the present images were reprinted circa 1890 from the original negative plates. The images, which depict the port, mercantile areas, and certain residential districts, are listed below:

1) Bell Hill (1860)
2) Maitland Street
3) Princes Street (1860)
4) N.E. Valley
5) Dunedin (1861)
6) Maclaggan Street
7) Dunedin from Bowling Street
8) High Street
9) Bell Hill (1861)
10) Rattray Street
11) Dunedin from Canongate
12) Dunedin from Bell Hill
13) The Octagon
14-17) Princes Street (1861-63)
18) Dunedin (1863)
19) Empire Hotel
20) Gabriel’s Gully

In 1861 gold was discovered in New Zealand, and the rush that followed prompted a rapid change in the physical environment. These images provide an excellent record of this early boom phase that vaulted Dunedin to the status of New Zealand’s leading economic center by the end of the 19th century.

Among the earliest attainable New Zealand photographic albums, and exceedingly scarce. There is no reference work devoted to New Zealand photography, but by comparison, the standard bibliography for Australian photographic books lists its first entry as 1864.

$9500.
A Classic of the Overland Trail,
Inscribed by the Author’s Sister and Amanuensis


Inscribed on a front flyleaf by Parkman’s sister: “Eliza A. Lambard with the affectionate regards of her friend Caroline Parkman. April – 1849.”

A wonderful association copy of this classic of the Overland Trail, inscribed by Parkman’s favorite sister, who worked as chief copyist for this work. This is the second printing of the first edition, with the advertisement leaves numbered 1 through 6, and 8, and with the slightly battered type on pp.436-37. This printing was issued in mid-April 1849 and consisted of 500 copies. One of the classics of western travel literature, Parkman’s work may be the most familiar piece of western travel writing to modern readers. The exciting adventures of the young Boston Brahmin loose on the plains makes excellent reading. Field remarks, “Mr. Parkman had all the genuine love of adventure of a frontiersman, the taste for the picturesque and romantic of an artist, and the skill in narration of an accomplished raconteur. It is not too high praise to say that his pictures of savage life are not excelled....”

Inscribed copies of the Oregon Trail are virtually unknown. Only two copies exist inscribed by Parkman himself, of the first edition, one at SMU and the other, the Bradley Martin copy, in a private collection. Because of Parkman’s impaired eyesight he dictated the majority of his books to his sister Caroline, including this one. This inscription by Caroline, the copyist of the book, is the closest thing to an authorial presentation of this monument of Western Americana.


$7500.
The Best Edition, with Twenty-Six Mounted Albumen Photographs


Rare photographically-illustrated history of Wyoming Valley, Pennsylvania, with biographical sketches and portraits of its leading citizens. “This volume is largely a compilation from the histories of Chapman, Miner, Pearce, Hollister, &c., with a few original biographical sketches. It was first published by subscription, to be issued in 15 parts....But only about 10 parts were issued, when the work ceased, and about 100 copies were bound as above. Published, with 25 photographs, $5.00; with 14 photographs, $3.50” – Hayden.

With Original Mounted Photographs and Photochrome Prints

16. Schmidt, Carl E.: [Jackson, William H.]: A WESTERN TRIP. [Detroit]: For private circulation only, [1904]. 91pp., including thirty mounted photographic views (twelve of them full-page color photochrome prints; the other eighteen are small mounted black and white photographs). Small quarto. Original calf, front board gilt stamped, red velvet endpapers, t.e.g. Light wear to spine, edges, and corners, front hinge loosening. Small areas of front endpapers stripped away. Contemporary presentation inscription on front free endpaper verso, with light offsetting to titlepage. Light tanning throughout, some light offsetting from photos. About very good.

A remarkable book, printed in a very small number for private circulation, and featuring a number of original photographic prints. This is the rare first edition of the book, with original mounted black and white photographs to accompany the mounted photochrome prints. This is also a presentation copy, with the inscription of the author, Carl Schmidt, to R.H. Fyfe, dated Christmas, 1904, the year of publication. Fyfe was a magnate in the shoe business in Detroit, where Schmidt ran a very successful leather tannery.

Schmidt, his daughter, and two friends left Chicago for Wyoming and the West in the summer of 1901. They spent several weeks in Yellowstone, and Schmidt recounts their adventures in great detail, with descriptions of the park, their hiking expeditions, the characters they encountered, and more. One chapter is devoted to a fishing trip, and the final chapter describes a visit to a mine in Montana. The color pictures are photochrome prints after photographs by William Henry Jackson who, as the official photographer of the Hayden Survey in the 1870s, took the first photographs of Yellowstone. The photochrome process was invented in Switzerland, and the American rights were purchased by the Detroit Publishing Company around 1895. Jackson served as a director of the newly-created Photochrom Company subsidiary, and praised the photochrome process in his memoirs as a “process hardly improved today.” The pictures ably convey the natural beauty of the region that became America’s first national park. The black and white photographs were taken by Schmidt and his companions and show the sites they visited, including several candid shots of Yellowstone.

“Printed in a few copies....An interesting journal of the Yellowstone Country, and because of the circumstances of its printing, extremely difficult to come by” – Eberstadt. Rare and quite interesting.

With Mounted Photographs of the Author and His Wife


Covers the author’s experiences in Texas, Santa Fe, New Mexico and in Chihuahua during the Mexican-American War, as well as his earlier experiences as a soldier during the War of 1812. The original photographs are portraits of Shepard and of his wife. The NUC locates seven copies of this book.

HOWES S386. KAPLAN 5166. TUTOROW 3711. $175.
With Some of the Earliest Photographic Images from South Africa,
with a Striking Portrait of a Basuto Chief


An early photographically illustrated book, and the first such book printed on the African continent. The volume was made to commemorate the visit of Alfred, Duke of Saxe-Coburg and Gotha, one of Queen Victoria’s sons. The book was designed to showcase the colony, which had hitherto been viewed in a less than positive light by the general British public. Prince Alfred was well-received by the colonists in South Africa, and the volume contains many positive facts about the colony’s usefulness to the British Empire.

The book includes seventeen images by photographer Joseph Kirkman, who was active in South Africa from 1859 to 1870. Some of the images in this volume are photographs of drawings or other artwork, but others do capture live scenes along the Prince’s route, including a grand portrait of the African chief Moshesh and his advisors. The chief is pictured seated in the center of the image, dressed in a top hat and suit, holding a cane. The man seated next to him glowers at the camera and is draped in an animal pelt and holds a spear. Four men, all in Western dress, stand arrayed behind them. The images taken from life during the Prince’s progress are as follows:

1) Untitled image on the titlepage showing several men next to a rail car full of large rocks. In 1860 Kirkman and Frederick York were employed by the government and the Harbour Board to photograph the tilting of the first truck of stone off the Breakwater by Prince Alfred. This is, presumably, an image from that scene.
2) “Graham’s Town, from the West”
3) “The Reception of the Prince by a Burgher Escort near Queenstown”
4) “The Prince’s Interview with the Tambookies”
5) “Moshesh and His Counsellors”
6) “The Prince and His First Wildebeeste”
7) “The Prince’s Travelling Equipage”

Not in The Truthful Lens. A rare and interesting work, and notable for being the first photographically illustrated book produced in Africa. $4500.
With Mounted Photographs Chronicling the Opening of Yellowstone National Park


A presentation copy, inscribed by Strong on the front flyleaf: “Hon. Jesse Spalding / Compliments of / Wm. E. Strong / Chicago / Nov. 16 1876.” Spalding (1828-1904) was an important figure in the Chicago lumber business during the second half of the 19th century. Politically well-connected, he was eventually appointed as a director of Union Pacific Railroad by President Benjamin Harrison in 1882.

An interesting journal of a fifty-three day hunting and fishing trip to Yellowstone via rail, stage, horseback, and the Missouri River, undertaken by Strong in the company of Secretary of War William Belknap, Gen. Randolph Marcy, and Gen. James Forsyth, in the summer of 1875. The narrative of the trip to Yellowstone includes descriptions of Salt Lake City and the Mormons, Virginia City, and Fort Ellis, and the balance of the narrative is devoted to Yellowstone, with rapt descriptions of the beauty of the area. While hunting and fishing they killed three buffalo, five deer, shot scores of birds, and caught some 3,000 trout in the Yellowstone River. The portraits depict Strong, Marcy, Belknap, Forsyth, Col. George Gillespie, Lieut. Gustavus Doane, and Gen. W.B. Sweitzer, and the plates include sketches of Fort Ellis, hot springs and Castle Geyser, and Yellowstone Lake.

Strong was a Chicago businessman who was breveted a brigadier general during the Civil War, and who travelled extensively in the West. The Yellowstone National Park Archives has Strong’s own copy of this book, in which he recorded the names of sixty-two friends to whom he presented copies, leading Dean Larsen to surmise that not more than a hundred copies were printed. The Streeter copy brought $250 in 1969, and then reappeared in 2001 at Sotheby’s where it sold for $14,400; that copy is the last one we have seen at auction. A scarce account, accorded a “b” rating by Howes, and not listed in Flake.


$19,500.
A Famous Western Hunting Rarity: A Russian Duke Hunts with Custer


One of 212 copies printed for private distribution. “Tucker had been given the ‘Ordre de St. Stanislaus de 2d Classe.’” Pages 152-178 contain a description of the ‘great buffalo hunt’ the Grand Duke was treated to, with Buffalo Bill as his guide and General Custer, General Phil Sheridan and Sioux Chief Spotted Tail as his hosts” – Streeter. One of the rarest of all books of Custeriana. Tucker apparently wrote this book to be presented to his friends and the officials and citizens who entertained the Russian Grand Duke on his tour. The Grand Duke arrived in New York late in 1871 and visited Washington, Annapolis, Philadelphia, Boston, Cambridge, and Canada, and travelled back via Niagara Falls into Ohio, Illinois, Wisconsin, Missouri, and Nebraska. From Omaha by train and from North Platte by “ambulance” with Gen. Sheridan as host, he was off buffalo hunting, camping on Red Willow Creek, forty miles south of Fort McPherson. Riding with the Grand Duke was the guide, the “genial and daring Buffalo Bill,” Custer, Texas Jack Omohundro, and Chief Spotted Tail and his braves (who showed Alexis how to bring down a buffalo with an arrow). There was good hunting. One evening Spotted Tail and his men staged a Sioux powwow and war dance. After the hunt the party returned to St. Louis, then on to Denver, where the Grand Duke was entertained at a ball given by the Pioneer Club, “an organization composed exclusively of the early settlers of Colorado and the Rocky Mountain territory.” He visited various Colorado high spots, hunting buffalo along the railroad right-of-way through Kansas, Missouri, Kentucky (Mammoth Cave, etc.), Tennessee, Mississippi, New Orleans for Mardi Gras, Alabama, and Florida, where at Pensacola he again boarded his ship.

HOWES A126. GRAFF 35. STREETER SALE 4098. $22,500.

The John Howell-Kenneth Hill copy of what is likely a preliminary issue of Edward Vischer's album of photographs of his drawings of California landscape. This copy is complete as issued, containing all the plates called for in the general table of contents, but lacking the accompanying text volume except for three leaves that have been inserted along with the preliminary matter. It is unknown why this particular copy was assembled in this way, and we cannot locate any comparable copies, but Palmquist and Kailbourn note: “Vischer was perennially generous in distributing custom-assembled albums of his art, both original works and photographic reproductions.” It is possible that it numbers among the twenty copies that Vischer initially sold by subscription, before offering an expanded version in a variety of formats.

At the very least, this seems to be an early state of Vischer's Pictorial of California Landscape. Including a photographic map of California tipped-in to a blank preliminary leaf, this copy contains 115 mounted photographs, in the following groups: sixty numbered photographs arranged in five series, each preceded by a printed contents leaf; twenty-eight unnumbered plates preceded by a printed section-title, “Trees and Forest Scenes”; twenty-six unnumbered plates preceded by a printed section-title, “Supplement. Grand Features and Characteristic Ranges of Californian Scenery.” Vischer created the drawings that he photographed for this album between 1858 and 1867. Featured are photographs of his drawings of missions, ranches, landscapes, towns and small settlements, buildings, the Big Trees, scenes in the Sierra Nevada, passes and summits, and Lake Tahoe. A few images feature camels among the mammoth trees or in Carson Valley (an experiment of the 1860s). The first sixty images are affixed to mounts bearing a printed copyright notice of 1863, and a few of the mounts in this grouping feature the blindstamp of San Francisco photographer George Howard Johnson, whom Vischer contracted in the early 1860s to photograph his work (as noted by Palmquist & Kailbourn). The final “Supplement” section features photographs of art not only by Vischer, but also by Thomas Hill, Thomas Ayres, and other artists, as well as drawings by Vischer of Yosemite photographs by Carleton Watkins.
Edward Vischer emigrated from Bavaria to Mexico at age nineteen and worked for a commercial house as a supercargo on voyages to Pacific ports in the Americas and in Asia. He visited California in 1842 before returning in 1849 to settle in San Francisco as an importer, merchant, realtor, and commission agent, and from early on he began making sketches of the natural wonders of his new home. In the 1860s he began experimenting with ways to reproduce his art, first using lithography, but he soon became disenchanted with the ability of the lithographs to faithfully reproduce his artwork and by the tendency of the lithographic stones to break. As a result, Vischer began to photograph his drawings, issuing the photographs in published albums. “Although evidently not a photographer, Edward Vischer was one of the first people to foresee the possibilities of photography as a means of reproducing fine art in books” – Palmquist & Kailbourn.

Cowan praises Vischer’s drawings as “superb,” and notes that “few copies contain precisely the same number of plates,” an assessment with which Currey & Kruska concur. In fact, after the initial offering of twenty subscription copies, Vischer issued a prospectus advertising the book in four formats, with between 100 and 120 plates. However, copies are known with more than 120 plates, and one recorded copy contains 200 plates. “How many were sold is not known, but the costly nature of the work and the difficulty of procuring uniform sets of prints indicate that the number was small, an indication borne out by the present scarcity of examples of Vischer’s work” – Farquhar. “[Vischer’s] most ambitious and complex work...Because of his Herculean efforts, this sumptuous publication still remains as an invaluable reference for studying the early iconography of California” – Kurutz.

This copy was in the inventory of bookseller John Howell when it was sold at auction in 1985 following Warren Howell’s death. It was later acquired by noted collector Kenneth Hill, retaining his bookplate on the front pastedown. Vischer’s Pictorial of California Landscape is rare in the market – this copy is almost certainly unique.

First Publication of the Seattle Chamber of Commerce, with Photographic Frontispiece


An early economic report and promotional pamphlet compiled by the Seattle Chamber of Commerce, touting the established wealth, natural resources, and economic opportunities of Seattle and greater King county. The text discusses the county's timber industry, coal, agricultural resources, hops ("by far the most important crop in the county"), railroads, fisheries, and the brick industry ("the best of clay is found in the country near the city of Seattle"). The text concludes with a discussion of the city of Seattle itself, and the advantages offered by its population of 12,000 residents and businesspeople, namely those working in iron, public works, gas works, the street railway, along with a short passage on Seattle's prominent buildings.

The frontispiece is a photographic representation of the famous lithographic bird's-eye view of Seattle by Henry Wellge, dated 1884; the photograph of the view was taken by Theodore E. Peiser, a notable Seattle photographer who worked in the city from the 1860s to 1900. Both men are credited in the lower margin of the card mount. The Soliday copy did not mention this frontispiece, and in the Streeter copy, it was pasted to the inside front wrapper. Here, it is mounted on its own thick card mount.

Exceedingly rare, with OCLC recording just five copies, at the New York Public Library, Huntington, Yale, the University of Washington, and the Washington State Library. We find not copies at auction since the Streeter copy in 1968.

SMITH 3500. OCLC 19027941. STREETER SALE 3279. SOLIDAY IV:646. $2500.
With 150 Photographic Plates and Plans of 19th-Century Boston Architecture


From an edition limited to 500 copies. An impressive tour of Boston municipal architecture, divided into two parts. The first part features “schoolhouse architecture” almost entirely, while the second part features hospitals, institutions, and miscellaneous buildings. The text accompanying each portfolio offers a detailed description of the buildings illustrated in the large plates. In the plates, the buildings are usually shown from the front; but these views are often supplemented by side, detail, or interior shots. Some of the plates are photographic reproductions of relevant architectural plans.

“Wheelwright’s architectural imagination was wide; he sought the monumental, the classic solution. Stylistically he was catholic, even erratic. Some of his schools are Italianate, some Georgian, some rather nondescript; the half-timber of the hospitals and the Marine Park Bath House [illustrated here] is blatant...Yet in all the work there is counter-trend apparent, based on strict practicality and basic simplicity; and some of the municipal work, like the Hook and Ladder House No. 1 and the Eustic School [both also shown here], has a colonial style remarkably pure and charming for its date” – DAB.

An unparalleled visual exhibition of Boston civic infrastructure at the close of the 19th century, and an important American architectural work. Wheelwright is perhaps best known for being a founding member of the Harvard Lampoon. He later designed the publication's enigmatic Lampoon Castle in 1909.

$1000.