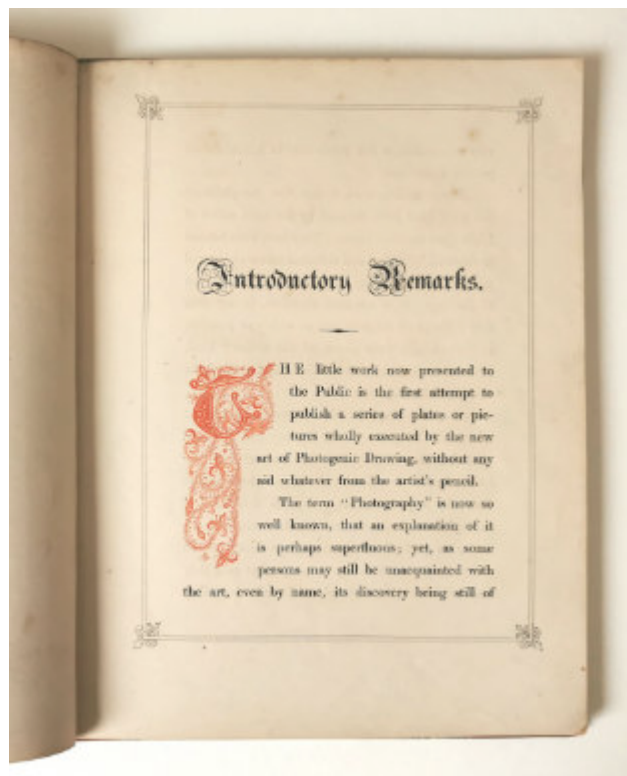
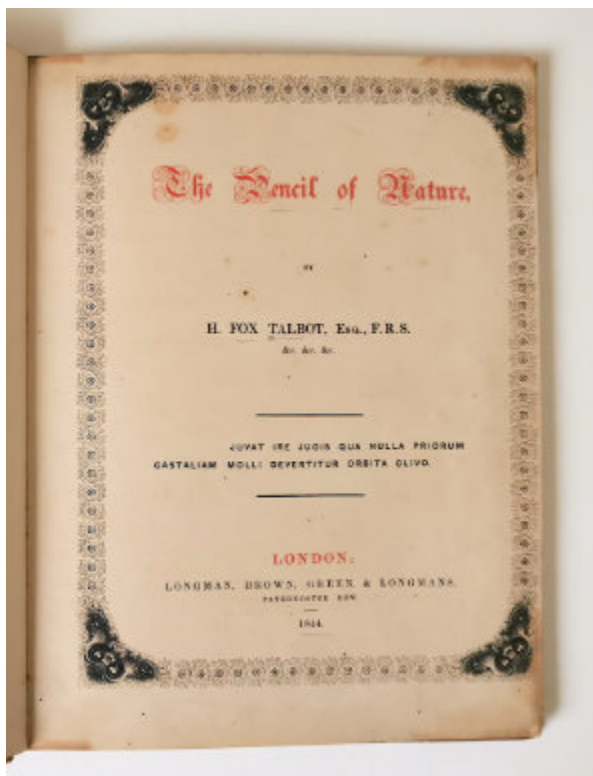


firsts rare book fair:
twenty-three highlights
2023



STEWART
& SKEELS



1. William Henry Fox Talbot (1800–1877)

The Pencil of Nature, fascicle no. 1. [London], Longman, Brown, Green, & Longmans, Paternoster Row, [issued 24 June] 1844

£60,000

THE FIRST AND MOST IMPORTANT FASCICLE OF TALBOT'S SEMINAL WORK, WITH HIS VISIONARY WORDS ON THE ROLE OF PHOTOGRAPHY

4to, pp. 40 + 5 salt prints from calotype negatives as plates, title printed in red and black; calotypes each presented within pale brown ruled frame with darker brown numbering in lower right corner between print and ruling as called for by Schaaf; prints generally faded yet uniform (other than plate iv which is rather more uneven), typical of those mounted and issued within the published fascicles, a couple of small dark spots to first two plates; one text leaf misbound (page 4 appears before page 3), leaves trimmed (not affecting text), occasional foxing (not affecting plates), lacking original wrappers; bound in half calf with marbled paper boards

L. Schaaf, Third census of H. Fox Talbot's *The Pencil of Nature*, no. 69:

"Private collection, England. No. 1 in half-calf and marbled paper binding, lacking wrappers. Purchased for his personal collection by the late photohistorian and Kodak librarian, Dr Rolf Schultze, from David Low, a London bookseller, in 1950."

For description and census of known surviving copies, see: Schaaf, Larry J. "Third census of H. Fox Talbot's *The pencil of nature*," in *History of Photography*, v. 36 (2012), pages 99-120. Issued in 6 parts, 1844-1846 (all covers dated 1844).

The plates comprise: 'Part of Queen's College, Oxford'; 'View of the Boulevards at Paris'; 'Articles of China'; 'Articles of Glass'; and 'Bust of Patroclus'.





2. William Notman, James Robertson, Michele Zahra & Son, Giorgio Sommer and other photographers
Major General William Ridley's album: Northumberland, Scotland, Crimea, Canada and Malta, circa 1855–67
£7500 + VAT

A COMPREHENSIVE VISUAL RECORD OF AN ARISTOCRATIC SCOTS FUSILIER OFFICER'S CIRCLE AND TRAVELS

Album, 99 ll. (+ 7½ leaves now loose) with over 300 photographs, three salted paper prints, others albumen, various sizes from carte-de-visite to approx. 9½ x 11⅝ inches (24.1 x 29.5 cm), a few with arched tops, several carte-sized prints signed or numbered in the negatives from Notman's series and several with tiny numbered and printed identity labels attached beneath, others titled in ink or pencil on mounts, some also dated, mounted on rectos only, first leaf including a small portrait photograph (damaged) of Ridley annotated on mount in ink 'Major Genl. W. Ridley. His Book', the leaf worn and now conserved within a larger sheet, a few pages bound in from another source, some fading to edges of images, some edge creasing and small tears to leaves, a few leaves strengthened; rebound in full black buckram, an earlier red leather label to spine with titling in gilt 'Photographs Malta/ Crimean War/ etc', overall 15 x 11⅝ x 2 inches (38.1 x 29.5 x 5 cm)

Sir William John Ridley (1817–68) was the fourth son of Sir Matthew White Ridley, 3rd Baronet, of Blagdon Hall, Northumberland. He served with the Scots Fusilier Guards, renamed the Scots Guards by Queen Victoria in 1877. During the Crimean War (1854–55) he was active at the battles of Alma, Balaklava and Inkerman and at the Siege of Sebastopol. The regiment was stationed in New Brunswick, Canada, then a British colony, during the American Civil War from 1862–64 and Ridley was in Malta, where he was acting Governor for various periods from November 1864 until May 1867.

This mixed portrait and view album celebrates Ridley's aristocratic family background and his successful army career, with expertly posed portrait groups and grand architectural studies at Blagdon Hall, Floors Castle – seat of the Duke of Roxburghe – and Scone Palace along with five panoramic photographs (two-part to six-part) of the distinctive fortifications and other landmarks of Malta and Gozo. Two fine river scenes – titled the [?]Beanley/Beasley/Beauley – may be from New Brunswick. Identified portraits (over 200) feature members of the royal family and officers of the army and navy, many of whom were photographed by the Scottish/Canadian photographer William Notman. Throughout, the photographs are of the highest quality available, whether in the small carte-de-visite format or larger, suggesting no expense was spared in their production and assembly. Also included are three views from the Crimea by James Robertson.

A complete list of titles is available on request.



J. W. H. Hays
1862



J. Dickson Capt.



J. Thomas



J. Thomas



J. Thomas Capt.



Rev. Henry Gage



Tom Goble
Haverhill



J. Charles Ross
Capt. 1st Regt.



A. B. Stone, Major of 1st Regt. Minn. —
Gardner, Mass.



3. Unidentified photographers

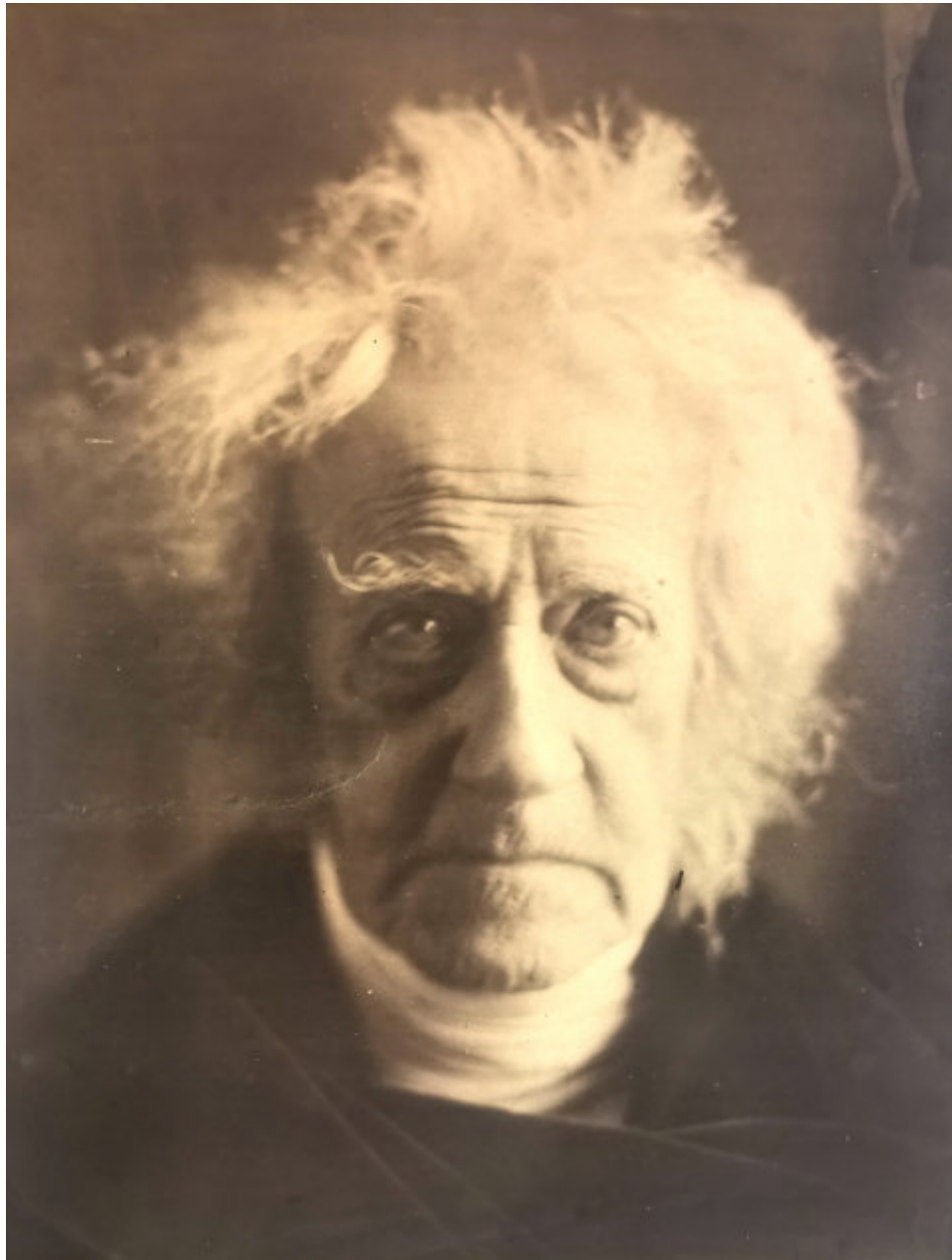
Memories of Charlotte Brontë, circa 1860

£150

Six albumen prints, four mounted on plain card, one (Charlotte) with part only of printed red border, one (Charlotte's father) trimmed oval and mounted on smooth coated card within a printed floral and rope border design in lilac, each around 4 x 2½ inches (10 x 6.5 cm)

A small group of cartes that together provide a mini visual biography of one of Britain's best-loved authors, comprising portraits of Charlotte and of her father; a photograph of her birthplace, Market Street, Thornton, with a butcher standing at the entrance to his shop; Haworth Parsonage, her home from 1816 until 1855, when she died; Haworth Church and graveyard; and a study of the family memorial stone in Howarth.

The portrait of Charlotte is copied from the engraving by J. C. Armytage after the well-known chalk drawing by George Richmond, which was commissioned by Charlotte's publisher George Smith, and made when she visited London in 1850. It was later presented by him to her father, Patrick Brontë. The Armytage engraving was used for the first edition of Mrs Gaskell's *Life of Charlotte Brontë* but must have also reached a wide audience through being photographed and published as a carte de visite as no verifiable photographs of Charlotte are known.



4. Julia Margaret Cameron (1815–1879)

Sir John Frederick William Herschel, 1st Bt (1792–1871), mathematician and astronomer, 1867
£7500 + VAT

ONE OF CAMERON'S MOST FORCEFUL AND ABSORBING "LARGE HEADS" AND A PORTRAIT OF ONE OF THE MOST INFLUENTIAL PEOPLE IN EARLY PHOTOGRAPHY

Albumen print, 13¾ x 10⅝ inches (35 x 27 cm), on original card mount, 17⅞ x 13 inches (44 x 33 cm), inscribed on the mount in ink 'From life taken at his residence Collingwood April 1867 Julia Margaret Cameron' and with lithographed facsimile signature 'J. F. W. Herschel' below image (large tear on mount and image repaired)

Cameron acquired the large camera capable of taking these life-sized portraits in 1865 and wrote to Herschel, one of her closest friends, in early 1866 "I have just engaged in doing what Mr. Watts [the artist George F. Watts] has long been urging me to do – a series of Life sized heads – They are not only From the Life but to the Life and startle the eye with wonder & delight. I hope they will astound the Public & reveal more of the mystery of this heaven & our art – They lose nothing in beauty & gain much in power" (quoted in Hamilton, V., *Annals of my glasshouse*, Claremont, Scripps College, 1996, p. 31).

Among his many other scientific pursuits Herschel made significant and long-lasting contributions to photography, including coining the term photography in 1839 and the terms 'negative' and 'positive' in relation to the photographic negative and print. He invented the cyanotype (later blueprint) and discovered that hyposulphite of soda could be used to 'fix' the photographic image on paper to prevent it from fading.

This print comes from Angelica Vanessa Garnett (née Bell 1918–2012) to the present owner. Garnett was a British writer and artist, daughter of the Bloomsbury Group artist Vanessa Bell. Vanessa Bell's grandmother, Julia Jackson, was the sitter for several of Cameron's other most successful portraits.

Cox and Ford, *Julia Margaret Cameron: The Complete Photographs*, no. 676. The authors record only four other albumen prints, in the collections of the Ashmolean Museum, Oxford; the Metropolitan Museum of Art, New York; The Harry Ransom Humanities Research Center, Austin; and the Wilson Centre, London.

A conservation report is available for this photograph



The grounds Saltburn



The grounds Saltburn



Scarborough



Scarborough



Northwell Castle

5. Various photographers

Dumfries and England including Yorkshire, Derbyshire, Lancashire, Warwickshire and Hampshire, likely 1860s–early 70s

£250

BRITISH ARCHITECTURAL AND LANDSCAPE CARTES-DE-VISITE IN A COMPLETE AND ELEGANT ALBUM

80 albumen-print cartes-de-visite, inserted and sealed four-per-page in pre-cut apertures with curved corners and embossed decorative borders, the majority titled in ink on slips of folded paper, a little scattered foxing to leaves not affecting images, ivory moiré endpapers, gilt dentelle borders, dark red embossed leather, the front and back covers divided into six panels with geometric borders around fleur-de-lys centrepieces, all edges gilt, gilt clasps, small area of damage to spine and a little rubbing at exposed edges and corners but very good; 4to, 12¼ x 9⅝ x 1¼ inches (31.2 x 24.4 x 3.2 cm)

Locations, as identified on labels are:

Dumfries - Burns Monument, Greyfriars Church, Court House, High Street [after a print], Railway Station, New Abbey and a view of the city from the Sands; English subjects include Jarveaux Abbey, Healey Church, Masham Church, Winchester Cathedral, Charlcot; Saltburn-by-the-Sea Pleasure Grounds, Gardens, and The Wood; Trinity Church Ripon, Training College Ripon, Ripon Minster [after a print], Ripon Minster [interior]; Hensley Church, Venture, Fountains Abbey, Shanklin Chine, Church in Stamford, Grimsthorpe Castle, The Wood Grimsthorpe, Bughleigh House, Southsea Hants [after a print], H M S Victory [after a print], High Street Portsmouth, Barracks Winchester, Fountains' Hall, Bank Villa Masham, Ripley Castle, Swinton Castle, Grotto Hackfell, Studley, Hallaton, St Robert's Cave Knaresbro', Chatsworth, Kenilworth Castle, View in Jephson Garden Leamington, Kettering Church, Ashbourne Church, High Street Matlock, Thorpe Cloud, Dovedale, Richmond Castle, Aysgarth Force, Easby Abbey, Morecombe, The Pier Morecombe, Grand Hotel Scarbro', Parish Church Scarbro' and Ramsdale Valley Scarbro'.

A curious addition is a single photograph depicting a hotel with a sign identifying it as 'The Kawarau Hotel', so possibly a souvenir from friends or family in New Zealand.



6. Unidentified photographers

Victorian watercolour and photograph collage album, 1870s

£1800

QUINTESSENTIALLY VICTORIAN HAND-PAINTED FLORAL AND FOLIAGE DESIGNS FRAMING PHOTOGRAPHIC PORTRAITS

43 albumen-print photographs, ranging from approx. carte-de-visite format (7 x 5 cm) to cabinet-card format (24 x 10 cm), mounted on 26 leaves of thick card; 26 watercolour and ink illustrations framing photographs or a space for a photograph; a few leaves appear to have been removed in their entirety; the first two leaves (which are not decorated) may also have had one photograph each removed; dark brown morocco with border in blind; metallic clasp (incomplete), generally rubbed; large 4to.

Only a handful of the 38 sitters are identified, but among them are some prominent figures from the financial industry, such as Mr Jervoise Smith (1828–1884), banker and short-lived MP for Penryn and Falmouth, and Sir Charles Ernest Tritton (1845–1918), another banker and later an MP for Norwood in Lambeth, who was also heavily involved in philanthropy.

Portraits of Canadian merchant and financier Frederick Gonnerman Dalgety (1817–1894) and his wife Blanche Trosse (née Allen) are adjacent to a view of Lockerley Hall – now known as Oaklands House – built by them in 1868 and completed in 1871. A pair of portraits showing another apparently married couple face two smaller, unidentified views of the even more magnificent Ayton Castle, rebuilt in 1851 by James Gillespie Graham on a commission from William Mitchell-Innes, ordinary director of the Royal Bank of Scotland. Presumably the unidentified couple facing it here are his son and heir Alexander Mitchell-Innes (1811–1886), a Deputy Lieutenant and Justice of the Peace for Berwickshire, and his second wife Fanny Augusta (1821–1902).

It is unclear who or what precisely links them all; presumably a mutual friend has brought them together here, possibly someone close enough to have visited the Dalgetys at Lockerley Hall and the Mitchell-Inneses at Ayton Castle. Although (now typically) not quite complete, the paint and ink elements of the collages are more conscientious than in many such albums, and the variety of floral offerings is wide and carefully rendered. This pre-dates the commercial albums with chromolithographic designs that became popular later in the century. The final frame in the album, blank, plays on a Christmas theme, with mistletoe, holly and ivy ready to adorn a special sitter. An unnamed, but clearly loved, dog is awarded just as much attention with a red berry border.





7. Crewes & Van Laun (Cape Town)

Cetshwayo (1826–1884), King of the Zulu Kingdom. Published by Marion & Co and distributed by the London Stereoscopic Company, circa 1880

£120

Albumen-print carte de visite photograph, photographers' blindstamp signature credit on image, with printed title 'Cetywayo taken on board S. S. Natal, by Crew & Van Laun, Cape Town' on mount below image, publisher's printed credit 'Marion & Co. 22 & 23 Soho Square, London' and purple ink credit stamp 'London Stereoscopic Coy. 54, Cheapside, E. C.' on verso with other annotations in pencil

The Anglo-Zulu War of 1879 brought King Cetshwayo kaMpande to the British public's attention, particularly after the disastrous defeat of British troops. He was captured and exiled to the Cape Colony, South Africa, being transported there on HMS Natal, on which he is seen here. After the end of the war press coverage began to change, some questioning the legitimacy of the war and supporting the restoration of the king, who was granted permission to visit London in 1882 to seek support.



8. London Stereoscopic Co. (publisher)

The "Grace Darling", Exhibit of the Shipwrecked Fishermen & Mariners' Royal Benevolent Society Great International Fisheries Exhibition, S. Kensington, 1883

£120

Woodburytype carte de visite, image approx. 2 $\frac{3}{8}$ x 3 $\frac{5}{8}$ inches (6 x 9.4 cm) on card approx. 2 $\frac{1}{2}$ x 4 $\frac{1}{8}$ inches (6.3 x 10.3 cm), printed exhibition details and date in margin with printed title, extract from 'a leading article in "The Daily Telegraph" and publisher's credit on reverse

The 'Grace Darling' is exhibited here in front of a photographic exhibition. This was the boat used by Grace and William Darling to rescue nine survivors from the wreck of the SS Forfarshire in September 1883. The celebrated Victorian heroine had persuaded her lighthouse-keeper father to set off with her, in terrible conditions, from the Longstone Lighthouse on the Farne Islands where they lived. This card dates from 1883 when the boat was exhibited in London, but similar cartes de visite were issued later documenting the other locations where the exhibition travelled Tynemouth 1882, Liverpool, 1886, Newcastle 1887 and Glasgow 1888.

The level of detail in the negative and the fine quality of the printing also make it possible to view the background exhibition of engineering and shipping paintings and photographs promoting the work of Fletcher, Son & Fearnall.

9. London Stereoscopic Company
Old London, The Stocks in the Olden Times,
International Health Exhibition, 1884
£150



AN INTERNATIONAL EXHIBITION TO PROMOTE THE CONTROL OF DISEASE

Woodburytype carte de visite, image approx. 3½ x 2¼ inches (9 x 5.8 cm) on card approx. 4⅛ x 2½ inches (10.5 x 6.4 cm) with curved corners, title and photographers'/publisher's credit printed in margin and extended credit on reverse 'The London Stereoscopic and Photographic Company 110, 108 & 106, Regent St. W. and at 54, Cheapside, E.C. Photographers to the Queen, the Prince of Wales and the Royal Family. Prize Medals: London, Dublin, Philadelphia, Berlin, Vienna & Paris | The Electric Light Used in Dull Weather. | Copies of this photograph may always be obtained. Enlargements made to life size & finished in oil, water colours or carbon.'

The International Health Exhibition was held in London in 1884, under the patronage of Queen Victoria and the Prince of Wales. It was intended to promote good health and to show the rest of the world how successful Victorian Britain had been at improving the control of disease. The Exhibition was held in South Kensington, on a site between the Royal Albert Hall and the Natural History Museum, now the Imperial College of Science and Technology. Four million people visited in six months (<http://blogs.lshtm.ac.uk/library/2016/07/07/international-health-exhibition-1884>).

The London Stereoscopic Company published a small souvenir booklet with six Woodburytype cartes including a different (landscape) view of one man in the stocks (copies located in the London Science Museum Collection and the Clark Institute Library, Williamstown). They presumably also sold individual cartes such as this, but we have located no other copies of this image. The promotional text on the reverse clearly indicates a company that was at the height of its success with multiple awards and multiple addresses in central London which they maintained until 1890 (Pritchard, *A Directory of London Photographers 1841–1908*).



10. Eveleen Myers (1856–1937)
Mary Endicott Chamberlain, 1890s
£1500

Platinum print, 11¼ x 9½ inches (28.7 x 24 cm), some slight marks in negative/printing, later pencil notes on reverse

Mary Endicott Carnegie (née Endicott and formerly Chamberlain, 1864–1957) was born in Salem, Massachusetts. In 1888 she married Joseph Chamberlain, an English industrialist, social reformer and politician who became the MP for Birmingham. In 1916 she married the Rev. Canon William Hartley Carnegie, Sub-Dean of Westminster. Mary and her second husband are buried in Westminster Abbey.

Considered a Pre-Raphaelite beauty, Eveleen Tennant was painted by Sir John Everett Millais in 1874 and her portrait by G. F. Watts was exhibited in 1880. After marrying and having three children, as Eveleen Myers she took up photography in the late 1880s. The bulk of her collection is in the National Portrait Gallery, London.

For the story of the rediscovery of Myers' work see <https://www.britishportraits.org.uk/blog/excavating-the-work-of-eveleen-myers-the-rediscovery-of-a-late-victorian-photographer/>



11. Alvin Langdon Coburn (1882–1966)

London...with an introduction by Hilaire Belloc. London, Duckworth & Co; New York: Brentano's, [1909]

£12,000

FIRST EDITION. COBURN'S FIRST PHOTOBOOK, FOR WHICH HE PREPARED THE PRINTING PLATES AND PROOFS HIMSELF

Folio, pp. 21, [3 (blank)] and 20 photogravure plates tipped on to mottled grey card; with half-title; original quarter green roan and drab boards, gilt lettering on upper board, with large fragments of original dustjacket, usually lacking; some wear to spine with losses to joints, but in good condition, not rebound or rebacked as is now more common, overall size 16¼ x 12¼ inches (21.5 x 31 cm)

The work marks a "... a shift in attitude that triggered the final push towards photographic modernism" (Parr & Badger).

This book was published the same year as Coburn moved to his new home 'Thameside' in Hammersmith where he 'set up two printing presses in addition to studio and darkroom ... So far my photographs had been published only in other people's books and in magazines, but later this year, 1909, appeared my book *London* with twenty plates ... I prepared the printing plates myself ... and pulled proofs on various grades of paper until I had a specimen for my printer to follow'. He used a variety of papers so that the tones and textures complemented each view.

Coburn had been visiting London from 1904, the starting point for his portrait series culminating in *Men of Mark*. 'For three years from 1906 onward, whenever I was in London I used to go twice a week to learn the process of photogravure at the London County Council School of Photo-Engravings' (*Alvin Langdon Coburn, photographer, an Autobiography*). He photographed and became close friends with George Bernard Shaw, who wrote the introduction to *London* – however Duckworth favoured Belloc's text and rejected Shaw's. *London* set the format for *New York*, which was published the following year.

The Book of 101 Books, pp. 38-39; *Imagining Paradise*, pp. 224-225; *The Photobook*, p. 74.



12. Bill Brandt (1904–1983)

John Drinkwater (1882–1937), 1928–1934

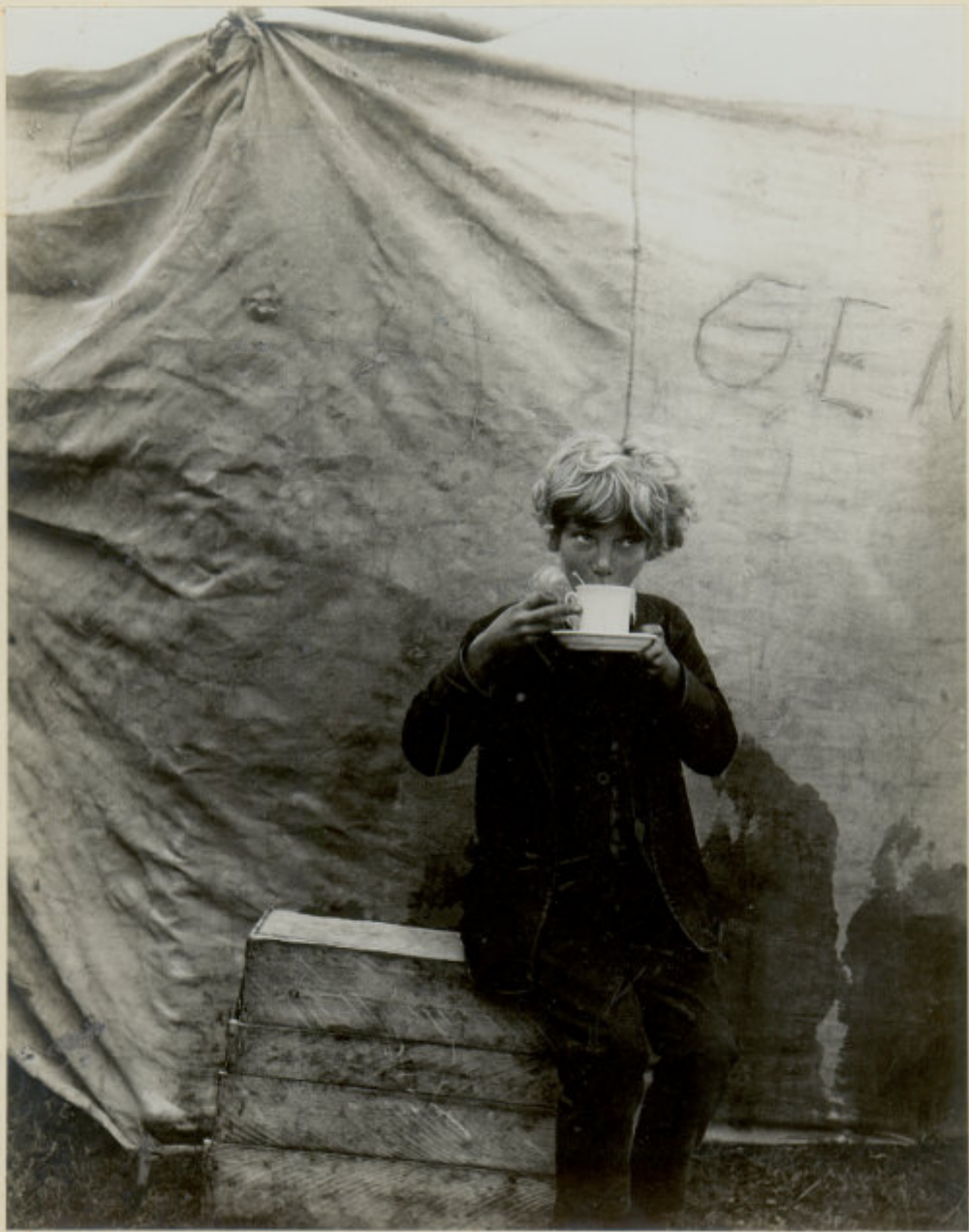
£2500 + VAT

EARLY BRANDT PORTRAIT OF THE POET AND PLAYWRIGHT

Gelatin silver print, $9\frac{1}{4} \times 6\frac{7}{8}$ inches (23.6 x 17.6 cm), photographer's ink credit stamp on reverse 'Photo Bill Brandt, 22, Daleham Gardens. London, N.W.3.'; a few minor surface flaws, some typical thumbnail creases, one deeper crease approx. 6 cm at bottom edge and one fine crack across bottom right corner, but a beautiful rich and subtle vintage print

From the likely dates, when Brandt stayed at this London address, this is one of his earliest formal portrait photographs, yet with its brooding shadows it is already recognisably Brandt's style. Daleham Gardens was where Brandt's teenage brother, Augustus, lived when he visited London to learn English. Brandt's first visit to London was in 1928 and he and Eva Boros came on several other occasions before making the decision to live in England in 1934. At this point he moved into a separate address, also in Belsize Park. The owners of the Daleham Gardens flat, Sybil and John Knight and their lounge, feature in 'Family Fireside' in Brandt's first book, *The English at Home*, published in 1936.

This portrait may have been commissioned by the poet and playwright, John Drinkwater, for publicity around the time of his autobiography. The first volume *Inheritance: Being the first book of an autobiography* was published by Ernest Benn, London in 1931 and this was quickly followed by *Discovery: Being The Second Book Of An Autobiography 1897–1913* from the same publisher in 1932. Before WW1, Drinkwater was associated with the circle of poets including Rupert Brooke, known as the Dymock Poets, named after the village where they were based in Gloucestershire. Among others who painted and photographed him was the artist and Principal of the Royal College of Art, William Rothenstein.



Bird Brandt

13. Bill Brandt (1904–1983)

Circus boyhood, 1933

£17,500 + VAT

RARE VINTAGE PRINT FROM BRANDT'S FIRST BOOK, 'THE ENGLISH AT HOME' ¹⁹³⁶

Gelatin silver print, 11¾ x 9½ inches (29.8 x 24.1 cm), Brandt's retouching in graphite and white (?) gouache, signed lower right in pencil on the mount, 11¾ x 9½ inches (29.9 x 24.4 cm), inscribed 'Epsom Mai 1934' on verso

Provenance: from the family of the artist (Bill Brandt's brother Rolf to his daughter) via England Gallery to the present owner



14. Bill Brandt (1904–1983)
Bloomsbury Party, late 1930s
£2750

Gelatin silver print, 9 $\frac{5}{8}$ x 7 $\frac{3}{4}$ inches (24.4 x 19.6 cm.), photographer's 'Hillfield Court' ink stamp on verso (some handling marks, small stain near top left corner)

American artist and photographer Frances Mortimer (later Rice), her husband, the Scottish novelist Chapman Mortimer, her brother, Mark Statler and others. From the collection of the late Frances Rice, by descent.

Illustrated in *A Night in London*, p. 27 and *Bill Brandt Shadow & Light* (MoMA), p. 51.



15. Bill Brandt (1904–1983)

A Snicket in Halifax, 1937, late 1960s or later

£7500 + VAT

ONE OF BRANDT'S CLASSIC AND MOST EFFECTIVE HIGH CONTRAST PRINTS FROM AN EARLY VIEW MADE IN THE NORTH OF ENGLAND

Gelatin silver print, 13½ x 11¾ inches (34.5 x 29 cm), on the original mount 18⅝ x 16 inches (47.3 x 40.5 cm), signed in ink below image



16. Roger Mayne (1929–2014)

Soho Fair, 1958

£4000 + VAT

Vintage gelatin silver print, 11 $\frac{7}{8}$ x 9 $\frac{1}{4}$ inches (30.2 x 23.5 cm), signed, titled, dated, numbered 20717 and annotated 'vintage print '58' with photographer's ink stamps with address '7a Addison Avenue London W11' on verso



17. Roger Mayne (1929–2014)
Chelsea, late 1950s–early 1960s
£3500 + VAT

Vintage gelatin silver print, $7\frac{1}{4} \times 5\frac{3}{8}$ inches (18.4 x 13.7 cm), titled, numbered 7590 and with photographer's ink stamps 'Copyright/ Roger Mayne/ Photographer' and '7a Addison Avenue London W11' on verso



18. Tony Ray-Jones (1941–1972)

A Portfolio of Fifteen Photographs, 1967–69. London, Photographic Collections Ltd, 1975
£5000

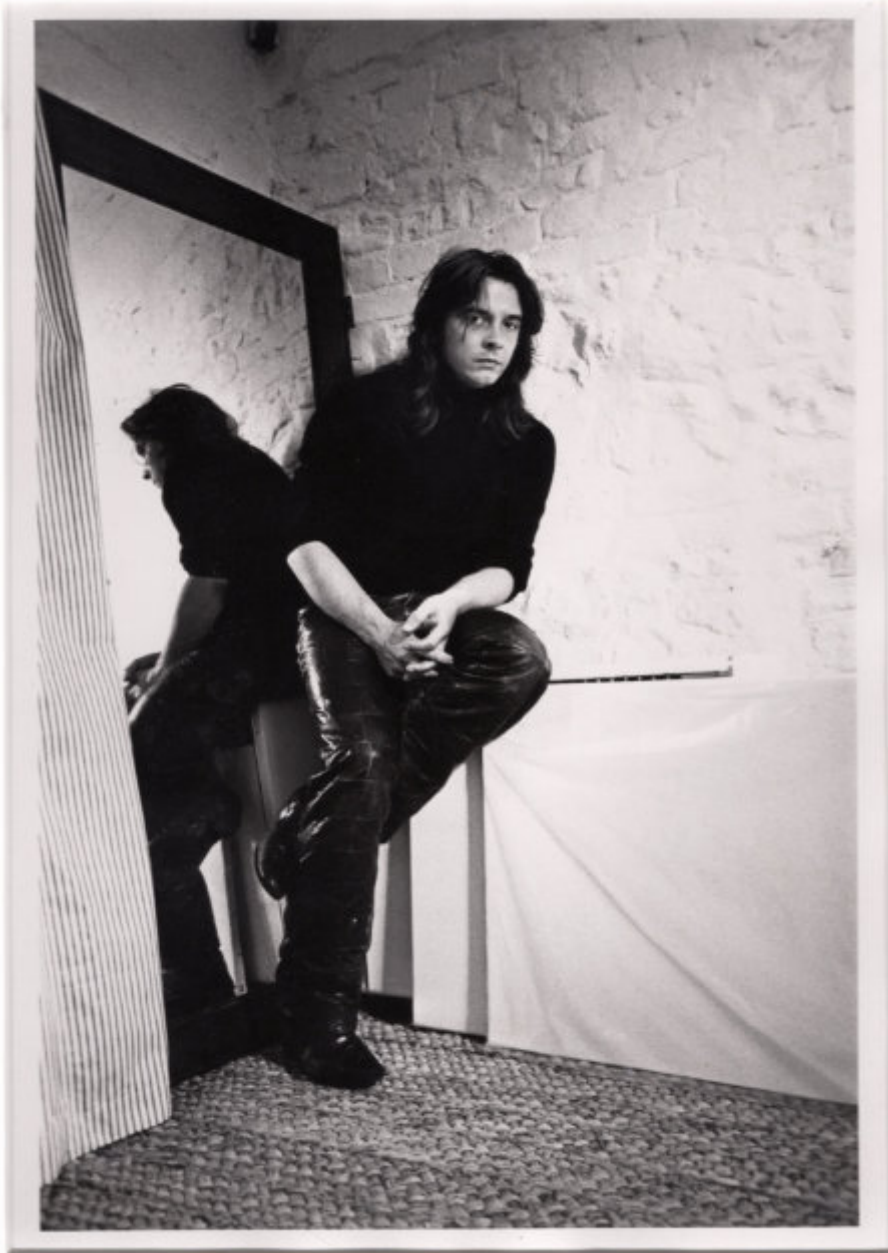
NUMBER 28 FROM AN EDITION OF 125

Folio, pp. [xvi] and 15 gelatin silver print photographs, approx. 8 x 5¼ inches (20.5 x 13.5 cm) or the reverse, each mounted on loose leaf of thick card, numbered below in pencil (both plate number of 15 and 28/125), 'Tony Ray-Jones' circular blindstamp in lower right corner, two ink stamps on reverse, 'Photographic Collection Trust' and 'A photograph by Tony Ray-Jones...' with signature by John Benton-Harris, certifying his printing; 16 loose leaves of protective card interspersed between plates and printed booklet; a few small specks on mounts but generally very clean; loose in folding cloth box, 19¼ x 15 x 2 inches (49 x 38 x 5 cm), 'Tony Ray-Jones' embossed on upper board, in original cardboard postage box; very good

Titles and dates are given:

- I Scarborough 1967
- II Ramsgate 1967
- III Derby Day, Epsom 1967
- IV Bournemouth 1967
- V Eton 1967
- VI Glyndebourne 1967
- VII Ballroom, Morecambe 1968
- VIII Beauty Contest, Southport 1968
- IX Crufts Dog Show 1968
- X Blackpool 1968
- XI Butlin's Holiday Camp, Scarborough 1968
- XII Bacup Coconut Dancers 1968
- XIII Newquay 1968
- XIV Weighing of the Mayor, High Wycombe 1969
- XV Durham Miners Gala 1969





19. Cecil Beaton (1904–1980)

David Bailey, London's most fashionable photographer, 1971

£5000 + VAT

BAILEY BY BEATON

Gelatin silver print, image approx. 9½ x 6½ inches (24.1 x 16.4 cm) on sheet 10 x 8 inches (25.3 x 20.4 cm), titled in pencil, with ink stamps 'Cecil Beaton Photograph', 'David Bailey', 'From the Beaton Studio Sotheby Parke Bernet' and '1/1' on reverse and negative number in ink 'DB417-C8a'; a little photographer's retouching mostly in sitter's face and hair and some minor imperfections in margins not affecting image, slight staining and minor repairs to edges on reverse where tape has been removed

A fascinating portrait showing a long-haired David Bailey in his 30s, at the height of his career, taken by Cecil Beaton, a former colleague and mentor at *Vogue*, who was now approaching the end of his working life. Bailey had already been working for *Vogue* since 1960 and his lifestyle had been brought to the attention of a wider audience through the lead character in Antonioni's 1966 film *Blowup*, about the life of a London fashion photographer. His celebrity *Box of Pin-Ups* was published in 1964 with portraits of models, actors and others including The Beatles, Mick Jagger and Cecil Beaton, all nestling controversially in the same box as the London East End gangsters, the Kray brothers.

The National Portrait Gallery collection includes a portrait of Bailey and Beaton together in the same location (presumably Beaton's studio) from the same sitting during the filming of Bailey's documentary film 'Beaton by Bailey'. It is dated 1971 and is unattributed, but was likely taken either by Beaton himself, who is staring rather intently at the camera, or by an assistant.

The Sotheby's Beaton Studio stamp indicates that this print was in Cecil Beaton's possession when Sotheby's acquired the Archive in the late 1970s and the archive numbering 1/1 indicates this was the only print from this negative in the collection. We know of no other prints having been on the market.



20. Paul Joyce (b 1944)

A view from the middle slopes of Cader Idris, Wales, 1976

£500 + VAT

A VIEW FROM THE TOURING EXHIBITION AND BOOK, 'FROM EDGE TO EDGE: PHOTOGRAPHS OF THE WELSH LANDSCAPE' (1983), WHICH WAS SPONSORED BY THE ARTS COUNCIL

Panoramic gelatin silver print, 5¾ x 13 inches (14.4 x 32.8 cm) mounted on board, signed and dated in pencil on mount

Paul Joyce is a British film-maker, photographer and painter, known for his portrait and panoramic landscape photographs. His photographs have been exhibited at the National Portrait Gallery, London and the Bibliothèque nationale de France and are included in the collections of The Department of the Environment, The Arts Council of Great Britain, The Victoria and Albert Museum, The National Portrait Gallery London, The Tate Gallery, The Bibliothèque nationale de France and The National Museum of Wales in Cardiff.



21. Bruce Rae

Man against brick wall, East End, circa 1981

£1200 + VAT

Gelatin silver print, approx. 9½ x 7½ inches (24 x 19 cm), matted and framed, with label on verso providing photographer, title, date and provenance

An enigmatic portrait from the London art scene of the 1970s/ early 80s acquired at the time from an exhibition. Bruce Rae began making photographic portraits whilst a student at the Royal College of Art and the first portrait he made was of David Hockney. Unlike his contemporaries he had learned to use a wooden field camera, like those from the 19th century, “My practice came out of skills taught to me at the Birmingham School of Photography in the 1960’s. The manipulation of perspective, the range of tonalities and the full spectrum of visual feasts leave the digital world in the dark to which I wish it would return” (<https://hastingsartsforum.co.uk/bruce-rae-portraits/>)



22. Mike Seaborne

Thames lighters opposite Deptford Power Station, 1982, printed 2021

£600

Inkjet (pigment) print on fibre-based paper, image size 15 x 10 inches (38.1 x 25.4 cm) on sheet size 16½ x 11¼ inches (42 x 29.7 cm), signed, titled and dated in pencil on verso




23. Mike Seaborne

Glen Terrace, Manchester Road, 1983, printed 2021

£600

Inkjet (pigment) print on fibre-based paper, image size 15 x 10 inches (38.1 x 25.4 cm) on sheet size 16½ x 11¼ inches (42 x 29.7 cm), signed, titled and dated in pencil on verso



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Front cover illustration: item 6

Back cover illustration: item 11

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