

Mr. Ray Roberts 935-6886
Macmillan Publishing Co.
866 Third Avenue
New York, N.Y. 10022

November 13, 1974

Dear Ray:

I am submitting herewith the manuscript, Collector's Guide to 19th Century Photographs. No such book has ever been written before, but with the way things are going now it is likely that others will attempt to do something of this nature in the immediate or near future.

I appreciate your interest in this manuscript, and hope that Macmillan will see fit to publish it.

Sincerely,

W.B. Welling

enclosure

MACMILLAN PUBLISHING CO., INC.

866 Third Avenue, New York, N. Y. 10022

January 23, 1975

Mr. William B. Welling
145 East 27th Street
New York, New York 10016

Dear Mr. Welling:

Herewith two copies of the contract for your COLLECTOR'S
GUIDE TO NINETEENTH CENTURY PHOTOGRAPHS. Please sign both
and return them to us. A copy signed for the Publisher will
be sent to you for your files.

Sincerely yours,

Gloria Levien

Gloria Levien
for Ray Roberts

MACMILLAN, INC.

AND SUBSIDIARY COMPANIES

640098

866 THIRD AVENUE NEW YORK, N. Y. 10022

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10016

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Thomas H. Clarke

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RAY A. ROBERTS

William,

Press on!

Ray

2/7

WILLIAM B. WELLING
145 East 27th Street
New York, N. Y. 10016

March 28, 1975

Mr. Harvey L. Carter
Colorado Springs, Colorado

Dear Sir:

I am about to submit a manuscript to Macmillan, entitled Collectors' Guide To 19th Century Photographs, and in the course of preparing the caption for a carte-de-visite photograph loaned for my use, I became acquainted with your book, "Dear Old Kit." The carte-de-visite I have is the identical image on page 97 of your book, which you label Carson and Fremont, and which the carte-de-visite I have labels (in someone's handwriting) Carson and Capt. Perrin.

I note that you label the picture of Carson and Fremont a "daguerreotype" taken in 1849, and on page 234 you indicate that the "daguerreotype" was supplied by the Denver Public Library, and that it has a "penciled" notation on the back of it. This would be rather hard to do on a daguerreotype.

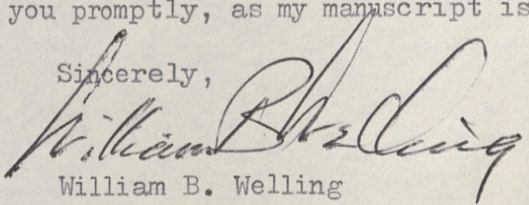
I suspect that what you have identified as a "daguerreotype" is in fact a carte-de-visite similar to the one I have. If so, it was not taken in 1849, since the carte-de-visite was not introduced until 1860. Of course, it is possible that the Denver ^{Library} photo (if a carte-de-visite) is a copy made of an 1849 daguerreotype, but the carte-de-visite I have is clearly an early original print (not a copy print), taken circa 1860-1865. Also, when I examine closely the photograph in your book of Carson taken in 1865 (a photograph in the State Historical Society of Colorado), I find little difference in the appearance of Carson's age between the 1865 photo and the photo of Carson standing with either Fremont or Perrin.

In examining the photo of Carson standing with the seated man, I disagree with your contention that the seated man does not look 13 years younger; I believe he does. I am also familiar with Fremont pictures and find it hard to believe that the seated man with Carson could be Fremont.

But in any event, I am most anxious to hear from you if there is, in fact, a daguerreotype involved here. What does the Denver Library have? A daguerreotype, or carte-de-visite? If it has a carte-de-visite, is there any reason to believe that it is a copy made of an earlier (1849) daguerreotype? Where might the original be?

I hope that I may hear from you promptly, as my manuscript is due the end of next week.

Sincerely,


William B. Welling

WILLIAM B. WELLING
145 East 27th Street
New York, N. Y. 10016

Mr. Harvey Lewis Carter
Colorado Springs
Colorado



Insufficient address



ESTABLISHED 1796

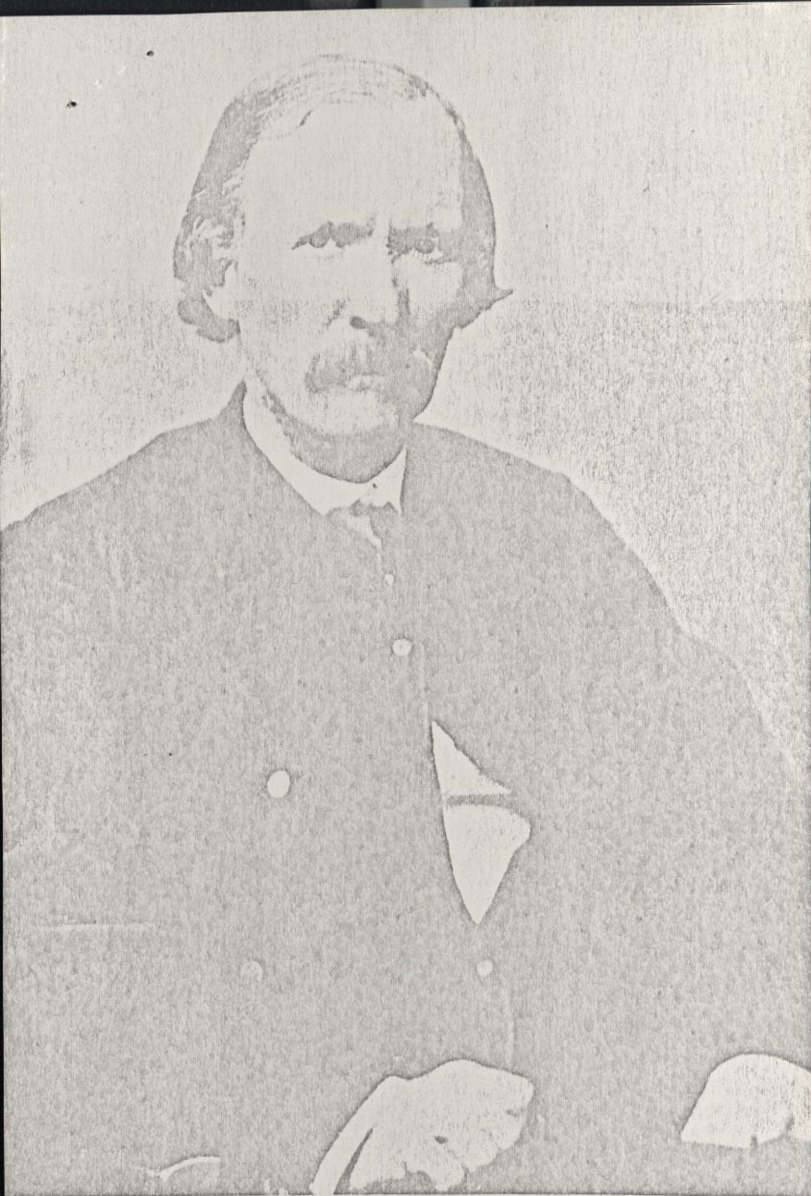
McALLISTER + BROTHER
OPTICIANS

728 Chestnut Street

PHILADELPHIA

Label on back of
Kit Carson + Perrin
photo.

(Glued on label)



Last known photograph of Carson, 1868. (Courtesy of Kit Carson Museum)

Excerpt from pages 233-234

Page 97: The daguerreotype of Kit Carson and John C. Frémont, reproduced on page 97 herein, can be dated rather precisely. It was made during the latter part of January, 1849, when Frémont was in Taos at Carson's house after the failure of his fourth expedition, or a few days later when Carson accompanied him to Santa Fe, where Frémont remained for three days before going on to California. The heavy cloak and full beard worn by Frémont, as well as his jaunty Alpine hat, are evidence of the fact that the picture was made in cold weather. Carson himself is wearing a heavy military coat. Frémont appears to be serene and relaxed, despite his recent disaster, but Carson seems stiff and ill at ease. There is a strong probability that this was the first time Carson had ever had his picture taken. If this is true, it would account for his uneasy posture.

The State Historical Society of Colorado has a letter dated March 20, 1945, from Mrs. Katherine S. Baker, Newark, New York, to Kit Carson's grandson of the same name, Alamosa, Colorado, in which she offers him a copy of this daguerreotype, which she describes as being a likeness of Carson and her grandmother's cousin, Ed Perrin, who served under Carson in the southwest. Edwin O. Perrin, the person in question, was "born December 3, 1822, in Springfield, Ohio . . . In 1861 he was dispatched by Secretary Cameron to New Mexico . . . where he served with the command of . . . Kit Carson . . . In 1868 he was elected Clerk of the Court of Appeals (of New York State), and was appointed to the same position by the Court in 1870." This information is from Paul A. Chadbourne, editor, *Public Service of the State of New York*, III (Boston, 1882), 68, and was kindly furnished to me by Mr. Jonas Olsoff, assistant librarian of the New York State Library, Albany, New York, who also provided a photograph of Edwin O. Perrin.

The man in the picture with Carson bears a great resemblance to other pictures of Frémont. He also bears some resemblance to the photograph of Edwin Perrin just mentioned, in which Perrin is shown still bearded at about fifty years of age. My reasons for believing that the man with Carson is Frémont and not Perrin are as follows. Perrin was thirteen years younger than Carson and there does not appear to be that much difference in the ages of the two men in the picture. Carson does not appear to be over fifty years old, which he would have had to be, if he was photographed with Perrin. Perrin served under Carson's command just as Carson served under Frémont. There is every reason, therefore, why Carson should pose standing with Frémont seated, and every reason against his doing so with Perrin.

The first publication of this picture was in Blanche C. Grant's edition of Carson's memoirs, *Kit Carson's Own Story* (Taos, 1926), in which the picture is credited to the collection of Ralph E. Twitchell, the well-known authority on the history of New Mexico. It is reproduced in Estergreen's biography of Carson by the "courtesy of Charles Carson." The Denver Public Library's copy, which is reproduced here, has a pencilled notation on the back stating that it was given to Dr. Francis W. Cragin by Mrs. Thomas J. Walton, of Mora, New Mexico. A reference to Mrs. Walton's possession of a picture of Carson is found in the F. W. Cragin Papers, Notebook VII, 41, dated February 23, 1908. There is a further notation, "Kit Carson and Fremont in 1839" on the back of this copy.

Since Daguerre first announced the details of his picture-making process in France in 1839, it is apparent that 1839 was written in error for 1849, possibly by Mrs. Walton herself. Moreover, Carson and Frémont did not become acquainted until 1842. For all these reasons I think it can be said quite definitely that the people in the picture are Carson and Frémont in 1849, and that prints continued to be available for several years in New Mexico because of the celebrity of the two men. Doubtless it was thus that Edwin Perrin acquired a picture of Carson, during the Civil War years in New Mexico.

Reference to:

KIT CARSON, A PORTRAIT
IN COURAGE
By M. Morgan Estergreen
University of Oklahoma Press
Norman, Okla., 1962



Carson and Frémont, 1849. (Courtesy of Denver Public Library) See page 233.



Colonel Carson, 1865. (Courtesy of State Historical Society of Colorado)

See page 235.

AUTHOR'S RESPONSE TO COPY EDITOR'S REVISIONS

5-12-75

Numbered
Page

- Title Page Author has seen other books entitled Collectors' Guide To....., which can be taken to mean collectors, plural. This book is not just for the private collector; it is equally intended for use and study by museum curators, or others who cannot be identified as people with private collections. Title should revert to: Collectors' Guide To Nineteen-Century Photographs.
- Page 18 Text should revert to: "to apply the glass to other usage." That is what
Line 14 is meant; the Benders sold the glass to all kinds of people; they didn't then use it for "less related" projects. They used it for entirely different purposes.
- Page 25 Why change "present" century to "twentieth" century? It is not important to
Line 24 the author, but the word "present" does seem to convey the import of a long time lag, and a better equating of this time lag to the recent (i.e. "present" century) past.
- Page 28 See balsam of fir in Cutting patent recorded in Humphrey's Journal, Vol. 7,
Line 13 May 1, 1855 (attached).
- Page 33 Author used "the person's looks" because this covers hers as well as hims!
Line 4
- Page 33 Is this change necessary? "...a Sotheby's auction in London" reads with
Line 15 more zap than "at an auction at Sotheby's in London."
- Page 43 Author finds "crowned heads" more colorful, or "grabbable" or "zappy" or
Line 12 something than "monarchs"; isn't this changing "four score^{and seven}" to "eighty-four^{plus}?"
- Page 45 "Cross Patee" is name given to this same illustration used as Plate 53 in
Caption American Miniature Case Art, by Floyd & Marion Rinhart, N.Y., A.S. Barnes, 15 1969.
- Page 46 Southampton, Conn., is correct. One case maker listed there in 1849 was
Line 19 Hart and Woodruff.
- Page 52 Author would like to reinstate "urns, bowls, vases, globets," since these
Line 23 are varieties of cases he wishes to identify.
- Page 55 Sentence should be reinstated; the meaning has been changed. The point is
Line 6 that you have to be able to verify that an image is not in its original case, which sometimes (perhaps in a majority of instances) cannot be done. But when it is possible to verify, dating can be more precise. The way the sentence has been changed, the element of verification (the important element) is not stated.
- Page 55 The phrase "of same size" should be reinstated; Clarity in hard-to-follow
Line 17 discussions results from making each element of the discussion completely clear (i.e. leaving no room for misunderstandings, or failure to grasp what is being said). This element makes it clear that the top piece of glass is the same size as the image; it should be clear, but without stating it a reader could conclude otherwise, or not get the point as clearly as when "same size" is ~~stated~~ stated.

- Page 62 Reinstatement "in the U.S.," since the readership of this book will hopefully
Line 27 include Europeans and other possible foreigners who might conclude (falsely)
that tintypes were made outside the U.S. by special galleries.
- Page 68 Fine. Maybe the same thing should be done on Page 8, line 12.
Line 23
- Page 72 From an analysis of previously published accounts (and card stereographs in
Line 10 private hands), J.A. Williams appears to have been located at one time or
another both in Newport and Providence. What is meant in this paragraph is
views of, or taken in the cities mentioned; in most instances, the photog-
raphers were headquartered in same. Bierstadt (also line 10) should change
to Bierstadt brothers, as suggested; Charles Bierstadt at this time (early
1860s) was more predominant in the partnership than Edward. Yes, on line
16, add Lamy to page 174.
- Page 100 Leave "pen name of the celebrated woman French novelist" out if you want
Line 16 to; but it's the kind of literary knowledge in which many readers (unfor-
tunately the author, too) will be found deficient.
- Page 118 Welcome additions in lines 4 and 5.
Line 4
- Page 145 Yes.
- Page 148 Yes.
- Page 171 Daguerreian Journal, Dec. 15, 1851, pg. 95, lists Selkirk, J.H. and J.,
Matagorda, Tex. Author has never heard of Matagorda, either. Also, the
editor of the journal (S.D. Humphrey) was not noted for his accuracies.
- Page 216 Perfecto!
- Page 226 A stating of total page numbers is not essential; but author has found from
his own experience that this can occasionally give a mental picture which,
on occasion, has suggested that a publication may be veddy authoratative,
complete, or likely to be not-so-complete.

NOTE: Author has deleted the addition of Julia Margaret Cameron previously made to the section, Turn-of-The-Century "Art" Photographers, because Mrs. Cameron's career was accomplished earlier in the century. As a result, the author has added a paragraph to be inserted after the first sentence on page 129 (ART PHOTOGRAPHS), covering mention of the earliest "art" photographers whose works are not classed among the "naturalistic", "pictorial," "impressionistic" schools of ~~that~~ the later period. If this additional paragraph makes the ART PHOTOGRAPHS section too long, the final one or two sentences of the section can be deleted later.

Earlier in the century, a few names stand out as having been artists with the camera. These include the pioneer calotypists, Hill and Adamson; French masters such as Gustave Le Gray, Maxime Du Camp and Charles Negre; and the English practitioners, Philip H. Delamotte, Thomas Keith, Francis Frith and Julia Margaret Cameron. Mrs. Cameron, who took up photography at age 48, was first to apply the use of soft focus, both in her landscape work and in close-up portraiture.

AUTHOR'S RESPONSE TO COPY EDITOR'S REVISIONS OF CAPTIONS

6-7-75

Numbered Author's
Page(s) Page(s)

A. Removal of Headings

- 29 6 Author purposefully omitted headings for these pages, and requests
61 29 that headings added by copy editor be eliminated. The photographs
90 56 selected for pages 29, 90 and 99 are faces deliberately chosen for
99 64 the "country bumpkin" nature of their expressions, attire, poses,
etc. They are meant to be pages of nameless faces, suggesting to
the reader, without telling the reader, that such collectables
would just as well be ignored, or at least not valued highly.
One of the problems today is that collectors and dealers fre-
quently do not distinguish, in valuation, between 19th century
photographs of people, many of which have little value and others
which have higher value. But who is to say that one photograph is
of a country bumpkin, and valueless, while another is more worth-
while and valuable? These pages without headings make the point
which the author wishes to suggest; by adding the headings, the
reader can equate them with other headings and conclude that photo-
graphs of "unidentified" people are as valuable (not true) as other
photographs whose interest and value this book endeavors to describe.
- The tintype images (page 61), although of unidentified people, are
of more attractive people, or people evidencing greater appeal and
character in their faces and bearing. This, too, was done purpose-
fully; because while such images today have no greater value than
images of average "country bumpkins," they may have greater value
in future when fewer become available and the author's caption (page
61) is remembered, or is more fully appreciated, namely, that these
images (tintype images of husbands/wives, boyfriends/girlfriends)
are examples of the first medium in photography which attracted
people of modest means to pose in this manner before the camera.
By establishing a neon sign heading, TINTYPES OF UNIDENTIFIED
PEOPLE, the subtlety of the author's purpose is lost.
- 37 12 On each of these pages, copy editor has added a neon sign heading
83 50 atop the page of illustrations which exactly corresponds to the
86 52 heading on the opposite, and facing page. The author considers this
122 82 unnecessary cluttering (taking away from the air, or breathing space
125 84 graphics people seek) and needless redundancy.
133 90
159 110
162 112
- 48 20 Author feels that it is needless redundancy to state "examples of"
over this page of illustrations, which are clearly examples of what
is talked about on ^{facing} page 49.
- 51 22 This heading should stay (as amended by copy editor), since these
are photographs of rare items while subject matter on facing page 52
concerns itself with all union cases, rare and otherwise.

<u>Numbered</u> <u>Page(s)</u>	<u>Author's</u> <u>Page(s)</u>	
57	26	Neon sign heading added by copy editor should be eliminated. It is <u>not</u> the author's purpose to elevate the silver dip daguerreotype restoration method to a position of equal footing with other restoration methods discussed on facing page 58. Caption should revert to original mode, which has the effect of treating this restoration method more conservatively.
64 65 98	32 33 63	The headings of these separate pages, added by copy editor, should stay; they should have been typed on the caption sheet in the first place.
67	36	Heading added by copy editor should be eliminated for the same reason given for eliminating the heading added on page 48.
73	40	Author has no firm objection to addition of an additional neon sign heading, but considers it unnecessary. If the heading is kept it should read: CARD STEREOGRAPH COLLECTORS' (not COLLECTOR'S) ITEMS. One could argue endlessly as to when the reader will clearly understand what he is reading, or looking at in the presence, or absence of an added neon sign.
106	70	Is this neon sign, added by copy editor, necessary? Could the reader conclude otherwise?
119	80	Copy editor's addition to text of words contained on layout page in book should be eliminated; they are already on the border of the print, which copy editor may not have seen.
136	92	Author does not want a heading for this page, but wonders why copy editor did not add one here to correspond to all the ones he attempts to add elsewhere.
142	98	The illustrations on this page are of four covers of four photographic journals, and facing page 143 is labeled PHOTOGRAPHIC JOURNALS. Who needs another heading PHOTOGRAPHIC JOURNALS?

<u>Numbered Page (s)</u>	<u>Author's Page (s)</u>	<u>B. General Remarks</u>
35-36	10-11	Author thinks he has identified Phillips, and does not understand copywriter's question.
48	29	Author suggests reverting to asterick for Washington Monument photo caption; it identifies the monument as being the one in Washington, D.C., not those in Richmond and Baltimore.
54	24	Author suggests eliminating copywriter's addition of "case" to heading for this page; the facing page 55 carried carried heading: DATING CASED PHOTOGRAPHS. We're talking about cased photographs here, and have been talking about cases in previous pages. Adding "case" detracts from the emphasis wanted on <u>maps</u> .
67	36	Date <u>should</u> be added (which author now has): 1865.
75	42	Masessoit is the spelling author retrieved from the back side of stereocard returned to its owner. Author will endeavor to confirm.
93	58	If you're going to change Jean Meissonier to Jean Ernest Meissonier, lets make it complete: Jean Louis Ernest Meissonier.

6/17/75

Bill,

Staring, lo! This week, at a Mr Macmillan sent me about 19th century photographs by William Welling. Could that be you,

Tried in vain to phone all week until Strehle said you might be in Puerto Rico (why escapes me since Puerto Rico is here!)

If you return in near future with wife & wallet still about you, please call AL 5-1193. I'd like to show you the layouts before I turn them over to Macmillan.

M.

7/27

Bill,
If I'm in NY & not overloaded when your book is finished,
I'll see what can be done.
Since it wasn't cancelled, I'm returning your stamp, which
I'm sure you can use in your many other activities.
g.

7-23-71

Jack:

To settle the matter of the book on collecting old photographs, it was neither my understanding nor George's that we had committed ourselves at dinner 6/29/71 to have a book written and ready for layout by September, or at any firm date subsequent to that.

It is possible that a book could be in the final stages by fall if neither George nor I had anything else to do but concentrate on this one project; however George and I, as you know, now have an overriding project which materialized 7/7/71, namely preparation for an exhibit and sale (in January) of portfolios of indian photogravures by Edward S. Curtis.

In the meantime, it is also incumbent upon me to obtain some tangible means of self support. A project promising a small fee for public relations in connection with an exhibit at the Witkin Gallery the week following Labor Day materialized yesterday. I have also spent the greater part of this past week preparing a proposal for financial public relations service for Wally F. Findlay Galleries International, Inc.

George and I will continue to work on the book project as time permits. Because you take everything so literally, there is no point in endeavoring to name a target date for completion. A target date, of course, is something one merely tries to reach; an editorial and production schedule is a firm matter, and is something I have managed to comprehend and cope with on many past occasions. I expect to be able to do likewise again in the present instance, when the book project reaches that stage.

Bill

6-28-75

Sequentially
Numbered Page

CORRECTIONS

- 221 Delete listing on bottom of page, the O'Sullivan item. Author's source for this non-existent item was in error.
- 223 Tereriffe, in 4th listing, should read: Teneriffe

ADDITIONS

- 167 Add name of Bond, William C. as third name under Boston listing.
- 146 Add (in eighth position): AMERICAN AMATEUR PHOTOGRAPHER
New York, 1889-1907

(NOTE: Sequentially numbered pages 146 and 148 were transposed when xerox copy was delivered to author; 146 is correctly a continuing list of U.S. journals; 148 is correctly a listing of French and German journals).

215-225 The following should be added in correct alphabetical position:

- Mittell, John S. ~~Yosemite~~ Yosemite: Its Wonders and Its Beauties (San Francisco, H.H. Bancroft, 1868), illustrated with 20 photographs by "Helios," pseudonym at the time for Edward Muybridge.
- Stieglitz, Alfred. Picturesque Bits of New York and Other Studies (New York, R.H. Russell, 1898), a portfolio with 12 photogravures on 14x17 plate paper.

226 (BIBLIOGRAPHY page) Add the following to 5th position in listings:

- Editor of Life. Caring For Photographs, Display, Storage, Restoration, New York, Time, Inc., 1972.

CORRECTIONS TO TEXT

Sequentially
Numbered Page

- 69 Change Empress Eugene to Empress Eugénie
- 72 Change A. Braun to Adolphe Braun; C. Naya to Carlo Naya
- 146 Should become numbered page 148; last date should be 1864-1911
- 148 Should become numbered page 146
- 156 Change Lewis Hines to Lewis Hine; change Jacob Deshin to Jacob Deschin.
- 186 After Smithsonian Institution (line 6), insert Metropolitan Museum of Art, New York;
- 193 In line 12, insert Thomas Easterly after words early St. Louis photographer,
- 236 Note 116: Photographic Times, Vol. 3, June 1873, pg. 84.

CORRECTIONS OF CAPTIONS

- 32 Amend to read: FRANKLIN PIERCE - This sixth-plate daguerreotype (several times enlarged) of the 14th U.S. President was probably taken in 1842, the last year of the one term he served in the U.S. Senate. The photographer was Pierce's New Hampshire neighbor, H.H. Long (later active in St. Louis). Pierce probably sat motionless for 30 seconds or more for this earliest known likeness.
- 67 Insert 1865 after Moscow, circa
- 93-94 Names of the subject of the portraits (author's pages 58-59) should be upper case.
- 102 Dates for Julia Marlowe (author's page 66) are 1866-1950. All names for subjects of portraits should be upper case.
- 162 Insert author's page number 112 on caption sheet (last caption).
- 237 After W. Arthur Board; (second line from bottom in note 137), add: Early Photographs and Early Photographers, by Oliver Mathews (Pitman, N.Y., Toronto, London, 1973);

JEAN EUGENE AUGUSTE ATGET (1856-1927) - At first a sailor, then an actor, Atget took up photography at age 42, and from 1898 made an extensive documentary record of Paris and Parisian life. The Museum of Modern Art in New York possesses roughly 3500 Atget prints and 1200 plates, and has yet to determine whether Atget's principal purpose in photography was documentary, or simply an attempt to present a visual understanding, and artistic rendering of the subject matter he chose to photograph. Atget's works are now widely celebrated, but of the photographer's life most of what is known, according to officials at the Museum of Modern Art, is "rumor or myth."

Remond

JULIA MARGARET CAMERON (1815-1879) - Mrs. Cameron took up photography at age 48 and produced some of the most celebrated portrait and artistic photographs of the 19th century. She was a pioneer user of soft focus, both in her landscape ~~work~~ work and close-up portraiture.

JOSEPH GALE (-1906) - Little is known about Gale, other than that he was an English army colonel and his photographs were the first to be included in Sun Artists (his was ~~the first of eight~~ the first of eight monographic booklets comprising Sun Artists, published from 1889-1891).

August 14, 1975

Mr. Aase Kagge
J.W. Cappelens Forlag A/S
Kirkegaten 15
Oslo, Norway

Buckminster Fuller: TWILIGHT OF THE WORLD POWER STRUCTURE
Welling: COLLECTOR'S GUIDE TO NINETEENTH CENTURY PHOTOGRAPHY
Norwegian rights

Dear Mr. Kagge:

Many thanks for your letter of August 7th. We note your interest in the above titles and will send you reading copies for consideration of Norwegian language editions.

If, perchance, you are planning to attend the Frankfurt International Book Fair, I shall be very glad to meet with you there to discuss this further. In fact I will have MS of Mr. Welling's book at Frankfurt.

Kindest regards,

Katerina Czarnecki
Manager, Foreign Rights

MACMILLAN PUBLISHING CO., INC.
866 Third Avenue, New York, N. Y. 10022

August 26, 1975

Mr. William B. Welling
145 East 27th Street
New York, New York 10016

Dear Mr. Welling:

Enclosed herewith two sets of frontmatter galleys and galleys 101-108 of your book. They complete the two sets we sent you previously. Please return one set to us.

Sincerely yours,

Gloria Levien

Gloria Levien
for Ray Roberts

HAMILTON MAIL
JUL 27

MACMILLAN PUBLISHING CO., INC.
866 Third Avenue, New York, N. Y. 10022

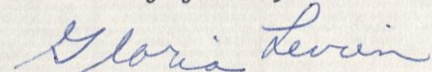
August 28, 1975

Mr. William Welling
145 East 27th Street
New York, New York

Dear Mr. Welling:

We are enclosing herewith various miscellaneous duplicates
prints and negatives which are no longer needed for the
production of your book.

Sincerely yours,



Gloria Levien
for Ray Roberts

COLLECTORS' GUIDE TO NINETEENTH-CENTURY PHOTOGRAPHS

This book is among the first to categorize, describe and illustrate the varied forms of photographs made in the ~~ninth~~ nineteenth century. It explains how some of the earliest specimens (daguerreotypes, ambrotypes, tintypes) were made without negatives; and how ~~many~~ ^{the} ~~negatives~~ ^{negatives} of many photographs made after 1850 have been lost, or were deliberately destroyed.

For people interested in photography as an art form, here will be found a concise portrayal of the origin—and examples by outstanding practitioners—of late nineteenth, and turn-of-the-century aesthetical movements in Europe and the United States. Here will be found, too, a localized listing of the earliest cadre of photographers and photographic societies in the U.S., England, France, Germany and elsewhere.

Many vintage photographs are to be found today in personal, or professionally prepared photograph albums or scrapbooks. For the first time, these albums are described in detail, and examples are provided of varied items which have been offered by dealers, or sold at public auction. This book also describes how, for fifty years after photography's birth, photographic illustrations for books were prepared separately, then married to the text for limited edition publications. The reader will find in these pages the most complete listing of such valued ~~items~~ ^{ever} ~~published~~ published—a heritage of early photographic literature still to be found, in isolated instances, in old book stores, or at auctions or flea markets.

(continued on back flap)

(continued from front flap)

There are more than 300 illustrations in this book, the great majority of them selected from major private collections. While some are works by noted European and American photographers, they have been chosen primarily to depict the successive stages, or to illustrate the varying elements of photography's early development.

Today, curators at Museums, libraries, historical societies, etc., as well as the private collector, attach greater significance to photographs not only for their visual appeal, but—as is frequently the case—as out-of-a-kind records of people, places, fashions or events of a passing heritage. "Perhaps a major reason why the movement for collecting and preserving vintage photographs has been so tardy in coming to life," the author states in the preface, "is because the parameters—particularly the nineteenth century parameters—have never been clearly defined for the layman. If this book has any purpose, it is to accomplish this single, all-important task."

Mr. Welling is a former reporter for the Baltimore Evening Sun, and has served as a speech writer and technical publicity manager for corporations engaged in aviation, camera lens manufacture, engineering, scientific research, shipping and data processing. He is a director of the Photographic Historical Society of New York.

RAY ROBERTS

Bill:

Here are copies of
jacket proof, which
I hope you'll like.

Ray
9/9

September 17, 1975

Dear Ray:

My dissatisfaction with the Collectors' Guide jacket applies to the choice of type face for (a) the word "Photographs" on the cover, and (b) to the entire writing on the rim, which is what people will have to read when the book is standing among others on a bookshelf. This type face is virtually illegible without close scrutiny, and seems to me to be out-of-character with the cover of the jacket as well as the interior type selection.

I made this comment when I originally viewed the layout, and the changes made are, to me, negligible.

Despite my accommodating remarks to change either the jacket cover or the book type face on the middle initial in my name--whichever is preferable to Macmillan--I would prefer to be William Welling rather than William B. Welling. So if the jacket printing plate is to be changed for any reason, I would prefer to have the jacket changed.

I enclose several ads from Sunday's Times concerning a symposium, and dealer offerings of vintage photographs. These may be of interest to someone in your shop.

Sincerely,

Mr. Ray Roberts
Macmillan Publishing Co.
866 Third Avenue
New York, N.Y. 10022

Reviewed 9/25/15
with HVM

PAGE

- 4 Caption spacing is awkward
- 6 Can ad 4 more images?
- 8 Caption revision not reflected; must be revised
- 10-11 Revise line-up of captions (make same size)
- 20 Caption heading must be removed (see 6/17/15 memo)
- 32-33 Enlarge photos - run caption over both pgs.
- 43 Caption change, or picture location change required
for # 1 and # 2
- 58-59 Revise line-up of captions (make same size)
- 74 Effect destroyed by smallness of 4 photos
- 84 Writing under photos lost because of smallness
of photos
- 86 Effect of folio-size art photographs destroyed
by smallness of reproductions
- 88 Caption problem
- 90 Effect destroyed by smallness of photos
- 104 Words under photos lost because of smallness
of photos

October 13, 1975

Ms. Miriam Hurewitz
Macmillan Publishing Company
866 Third Avenue
New York, N.Y. 10022

Dear Ms. Hurewitz:

When I saw the mechanicals for pages 88-89 of Collectors' Guide To 19th Century Photographs I observed that the caption had been reversed because of a change from right, above and below to: 1., 2. and 3.

The caption as originally written referred first to the photograph at the right; but on the mechanical this photograph became No. 3., causing the reversal.

The caption should either be returned to its original form (substituting top for above, and bottom for below, because both pictures on the left hand side are now above the caption, as opposed to having been in between them), or the caption should be changed, or amended, or reset to read as follows:

THE HOME AND HAUNTS OF SHAKESPEARE

"The self-same folk meet us here that led their cribb'd and cabin'd life under Shakespeare's eyes so many years ago," said Horace Howard Furness of the citizenry of Stratford-on-Avon in his introduction to the 1891 portfolio of photographs by James Leon Williams, from which these illustrations have been reproduced. FIG 1. The road to Kenilworth castle "about which (with nearby Warwick castle) the history of England revolved for centuries." 2. The "sylvan solitude" of the forests north of Avon, which prompted Williams in his text to remark: "It is from Athens that Lysander and Hermia (Midsummer Night's Dream) steal forth 'when Phoebe doth behold the silver visage on the watery glass,' but it is English woods that they meet and lie 'upon faint primrose beds,' murmuring words of love." 3. Two villagers remember "when we were boys."

The last sentence, above, is an addition to the caption as originally written in order to be able to keep the 1., 2., 3. numbering system, the number 3. referring to the photograph at right ~~number~~ (this sentence was not required as the caption was originally written).

Sincerely,

William B. Welling

MACMILLAN PUBLISHING CO., INC.

866 Third Avenue, New York, N. Y. 10022

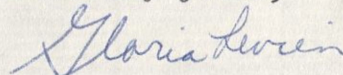
October 17, 1975

Mr. William Welling
145 East 27th Street
New York, New York

Dear Mr. Welling:

Enclosed are the page proofs for your COLLECTORS GUIDE for your indexing. We are allowing 12 book pages for the index, and our schedule calls for receiving setting copy the week of October 27. If you have any questions about the preparation of the index, please phone Miriam Hurewitz at 935-5672.

Sincerely yours,



Gloria Levien
for Ray Roberts

Although the earliest photographs date from 1839, this new book, COLLECTORS' GUIDE TO NINETEENTH CENTURY PHOTOGRAPHS, is one of the first full-length guides to the subject. It is particularly timely because there are now more local collecting clubs, and more museum curators and librarians actively seeking to acquire and preserve these rare, sought after items than ever before.

Included are sections which describe the many types of nineteenth century photographs—daguerreotypes, ambrotypes, tintypes, stereographs, art photographs, lantern slides, etc.—and other sections covering nineteenth century photographic literature, albums and portfolios, and archives. Also included is a localized listing of the earliest cadre of photographers and photographic societies in the United States, England, France, Germany and elsewhere.

More than 300 pictures illustrate the various sections of the book, providing a valuable reference for the beginner or seasoned collector. These handsomely reproduced pictures are largely from major private collections, graphically showing what experienced collectors have acquired. While most are by noted European and American photographers, the illustrations have been selected primarily to show the development of early photographic processes.

Scattered throughout these pages are examples of dealer and auction prices recently quoted or paid for representative photographic items in all categories. The private collector will discover why museums and historical societies are now attaching greater significance to photographs, not only for their visual appeal, but frequently as rare one-of-a-kind records of people, places, fashions, or historical events. Anyone with an interest in history and the visual arts will find this an absorbing and rewarding book.

COLLECTORS' GUIDE TO NINETEENTH-CENTURY PHOTOGRAPHS is among the first books to explore and illustrate examples of photography's earliest years. It categorizes photography's varied forms, and describes its ~~varied~~ literature and early ~~exception~~ achievements in the art field. There are more than 300 illustrations, most from major private collections, largely the works of noted European and American photographers, but selected primarily to show the development of photographic processes. Examples are given for recent prices quoted for specific photographic items in all categories, and the reader will discover why museums curators and historical societies are now attaching greater significance to vintage photographs, not only for their visual appeal, but frequently as rare one-of-a-kind records of people, places, fashions and historical events.

"Perhaps a major reason why the movement for collecting and preserving vintage photographs has been so tardy in coming to life is because the parameters-- particularly the nineteenth century parameters--have never been clearly defined for the layman. If this book has any purpose, it is to accomplish this single, all-important task."

--from the Preface

COLLECTORS' GUIDE TO 19TH CENTURY PHOTOGRAPHS

By William Welling

This book is a publishing first, providing a breakdown, description, illustration and some idea as to value of the varied forms of vintage photographs which people or institutions own, or would like to be able to identify or collect. It explains how some of the earliest photographs (daguerreotypes, ambrotypes and tintypes) were made without negatives, and how the negatives of many photographs made after 1850 were lost, or were purposely destroyed. For those interested, or participating in the current renaissance of photography as an "art" form, the book covers the origins and principal early practitioners of "art" photography around the turn of the century in the U.S., England and Europe. For those who own, or seek photographs by the first cadre of U.S. and foreign photographers, the book provides a regional listing of early American and British photographers, together with a listing of some of the more prominent early photographers in France, Germany, Italy and Switzerland.

Today, many vintage photographs will be found in personal, or professionally prepared photograph albums or scrapbooks. For the first time, these albums are described in some detail, and the sale prices set for them by dealers, or realized at public auction, are provided for a variety of specimens in order to give an indication of the differing (and sometimes confusing) nature of value placed on photograph albums.

Prior to the 1890s, it was not possible to print photographic illustrations together with text on the same press in book, magazine or newspaper publishing. This book describes how photographic illustrations were prepared separately and married to the text for limited edition publication of books, pamphlets, etc. for a period of fifty years after 1844. Here, for the first time, a listing of many of the most outstanding items of this early "photographic literature" has been compiled, providing an indication of the broad scope of these publishing ventures and of the high value now placed on most such items.

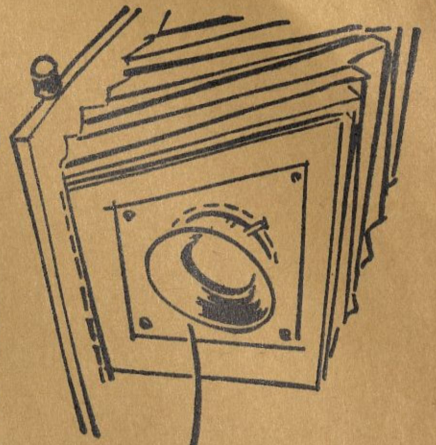
The book also provides a listing of the principal American, British, French and German photographic journals published in the 19th century, and gives a brief description of some of the holdings of photographic archives at major libraries, museums, historical societies and other institutions or organizations.

COLLECTORS' GUIDE TO 19TH CENTURY PHOTOGRAPHS

By William Welling

SUGGESTIONS FOR PUBLICITY & PROMOTION

1. Forward photocopy of manuscript, or galley proofs to American Heritage for purposes of eliciting their interest in preparing an article on the book, or on 19th century photographic collectables. Author would agree to write a special article, if wanted, providing additional unpublished photographs from private sources not included in the book.
2. Contact Americana for purposes of interesting the magazine in preparing an article on current revivals of 19th century photographic processes. Author can put editors in touch with a revivalist of the daguerreotype process (Staten Island), and a young instructor at Purchase College (Westchester County) who teaches a class in the practice of the wet-plate glass negative process used from the 1850s to the turn of the century.
3. Contact Smithsonian magazine for purposes of eliciting the magazine's interest in having the author prepare a special article on collecting 19th century photographs. Illustrations could be selected from the Institution's collection.
4. News releases and promotional literature - Author will undertake task of drafting such items, if desirable, following Macmillan's customary style and format; author can also suggest outlets for distribution.
5. Possible themes for author TV/radio interviews:
 - The Great Photography Treasure Hunt - Review of subject matter in book; illustration of items of significance found in flea markets; glass negatives used to build a greenhouse (author does not have actual negatives, but can describe or illustrate with other glass negatives); discussion of value placed on significant items at recent auctions.
 - The First "Art" Photographs - Discussion of the early calotypes by men such as Hill and Adamson "discovered" in the 1890s; the first museum exhibit of "art" photographs in 1893; illustrations of some of the works of the pictorial, naturalist, impressionistic and photo-secession schools in the period 1880-World War I.
 - Meet The Collectors - Author would host a roundtable discussion of photography collecting with the major U.S. collectors and dealers Arnold Crane and George Rinhart; program could include others, such as Van Deren Coke (former head of the International Museum of Photography), William Kaland, former Westinghouse executive producer, etc.



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COLLECTORS'

GUIDE TO

NINETEENTH-CENTURY

PHOTOGRAPHS

BOOK PREPARATION

CORRESPONDENCE

~~ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED~~