

1-1-2010

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A Tour Through Scotland:

**A Finding Aid of Scottish Travel Photography
at the
Archival & Special Collections, University of Guelph**

By

**Danielle McAllister
Honours Bachelors of Arts, Studio Art, University of Guelph, 2007**

**A Thesis Project
Presented to Ryerson University,
the Art Gallery of Ontario,
and the
George Eastman House International Museum of Photography and Film**

**In partial fulfillment for the degree of
Masters of Arts
In the program of
Photographic Preservation and Collections Management**

**Toronto, Ontario, Canada
2010**

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Author's Declaration

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Abstract

Among the various collections housed in the Archival & Special Collections (ASC) at the University of Guelph is a group of photographic material that exhibits the integral role photography played in Scotland's tourism industry from the nineteenth and early twentieth centuries. Photographic publishing firms such as G.W. Wilson & Co. and Valentine & Sons, Ltd. incorporated photography into their commercial repertoires and both helped to create and capitalize on Scotland's vibrant tourism industry during this period.

This thesis focuses on this specific group of material that includes four bound albums, five opalines, seven travel view books, and over four hundred stereographs, and additionally looks at how institutions such as the ASC use descriptive tools like finding aids to provide access to and information about their collections. This thesis project reevaluates the structure and role of the finding aid as applied to photographic material in archival collections. Additional components such as a biographical sketches, a glossary of photographic terms, a geographic index, and a historical overview, have been incorporated to further demonstrate how a finding aid can build a greater web of connections and narratives for such collections.

Acknowledgements

First and foremost I would like to thank my first reader Sophie Hackett for all of her support and guidance throughout this project and during my studies at the Art Gallery of Ontario. Also, thank you to my second reader, Vid Ingelevics, for helping fine tune the final product.

I would also like to thank all those part of the Photographic Preservation and Collections Management program for allowing me to be involved in such an enriching experience and thanks to all my fellow classmates for providing such a great team to work with.

Also, I would like to thank Kathryn Harvey and all the staff from the Archives & Special Collections at the University of Guelph for being so welcoming and letting me to work so closely with their collection.

I would also like to thank my family for always supporting me in whatever I do.

And last but not least, to my husband Amit without whom I would have never embarked on this journey. Thank you for always believing in me.

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Introduction

The University of Guelph Library is home to the largest collection of Scottish related material outside of the United Kingdom. Among the thousands of rare books, manuscripts, diaries, atlases, and letters that make up this world-renowned collection is a group of photographic material in Archival & Special Collections that exhibits the integral role photography played in Scotland's tourism industry throughout the nineteenth and early twentieth centuries. Unfortunately, this material has remained relatively unused by staff and external researchers, and thus became the motivation for conducting this thesis project. One of the many ways that archival institutions like the ASC provide access to and information about their collections is through descriptive tools such as finding aids. By creating a finding aid for this specific group of material, I hope to promote its overall use and also demonstrate the various connections and narratives that can be built within an archival collection.

The material described by this finding aid centers on photography's place within Scotland's tourism industry in the nineteenth century. There are many factors that contributed to the increase in Scotland's tourist population during this period; however, it has been generally attributed to a combination of three factors. First are the tremendous technological advancements in rail and steamship technology produced by the Industrial Revolution, which meant more people could take the train or ferry north to Scotland. Secondly, Queen Victoria strongly admired Scotland and after numerous visits made it the location of her summer home at Balmoral Castle, which raised Scotland's popularity as a fashionable tourist destination. Lastly, popular romantic literature of the period, particularly the works of literary figures such as Sir Walter Scott, created a compelling vision of a mythic land. These factors, in conjunction with the rapid advancement of photographic technology, resulted in a surge of entrepreneurs who capitalized on the photographic medium to cater to the rising demands of tourists who sought after visual mementoes of their travels. Two of Scotland's most significant figures of this period were James Valentine (1815-1879) of Dundee and George Washington

Wilson (1823-1893) of Aberdeen. This era yielded a vast amount of travel views, bound albums, travel view books, stereographic cards, and a variety of other photographic formats – many examples of which can be found within the ASC's various collections.

The photographic objects described by this finding aid primarily reside in the ASC's renowned Scottish Collection. However, other photographic material relevant to this topic can also be found in the University of Guelph McLaughlin Library's Rare Book Collection, the University of Guelph McLaughlin Library's Restricted Collection, and the Clarke E. Leverette Collection of stereographic views. Since the materials are located in more than one collection and are being linked through their similarities in production and use, the traditional approach to building a finding aid does not entirely meet the needs of this material. Therefore, an investigation of what a finding aid is, what it can do, and how it can be used to describe photographic collections has led me to re-evaluate the role of the finding aid in this institution. The revised structure of the finding aid I propose is focused on identifying elements including extended historical and biographical information that are useful to researchers and which have been incorporated into the traditional finding aid format to generate a document that goes one step further in describing archival material. In total, the proposed finding aid describes approximately 850 travel views of Scotland and will be incorporated into the ASC's reference centre to provide both staff and researchers with a more in depth understanding of this historically rich resource.

- Part I -
Analytical Paper

Institutional History

Archival & Special Collections, University of Guelph

The ASC is home to an exceedingly rich and diverse assortment of material. Established in the University of Guelph's McLaughlin Library in 1981, the ASC has become the home of thousands of rare books, manuscripts, letters, atlases, photographs, diaries, and other various forms of archival material. The items housed at the ASC address a range of topics that cater to both external researchers and a wide cross-section of the University's academic curriculum.

Although it is not the official archives of the University of Guelph, the ASC plays a significant role in collecting and preserving material associated with the long and prosperous history of its founding colleges. The University of Guelph was officially established in 1964 after the amalgamation of its three founding colleges: the Ontario Agricultural College, the Ontario Veterinary College, and the Macdonald Institute. A significant proportion of the ASC's collection is comprised of material associated with these colleges and is one of the institution's major collecting initiatives. The Agricultural History & Rural Heritage section of the ASC reflects the University's strong agricultural roots and contains material pertaining to the business, research and history of agriculture in Ontario. The ASC's collection also reflects the various academic disciplines of the University's curriculum, which include Landscape Architecture, Apiculture, and the Veterinary Sciences.

Prior to the establishment of the ASC, the University's library began to accumulate a collection of unique and rare book publications. Known today as the McLaughlin Library's Rare Book Collection, this collection contains over 20,000 rare books of literary, historical, political, religious and scientific interest. Today the collection is stored alongside other archival material in a climate controlled environment in the ASC.

In addition to preserving the University's history, the ASC is also actively involved in collecting material related to the city of Guelph and the surrounding region's history and heritage. This part of the ASC's collection includes material

pertaining to people, businesses, families, and community organizations significant to the history of the City of Guelph and its surrounding communities, like the personal memorabilia of legendary opera tenor Edward Johnson, as well as written and visual material associated with World War I veteran and poet John McCrea.

A cornerstone in the ASC's collection is the original handwritten manuscripts, journals, scrapbooks and assortment of first editions related to the literary career of beloved Canadian author Lucy Maud Montgomery. Researchers from Japan, Australia, and Finland come to the ASC specifically to research this iconic collection. Another significant component of the ASC's collection is the L.W. Conolly Theatre Archives, which over the past three decades has become the largest collection of professional Canadian theatre material in the country. The ASC's Culinary Collection is another actively growing collection that contains thousands of cookbooks and publications related to the development of the culinary arts in Canada and around the world.

Lastly, the University Library is also home to the largest collection of Scottish material outside of the United Kingdom with a significant portion of these materials residing in the ASC. Containing thousands of rare books, manuscripts, diaries, atlases, newspapers, and letters, this collection addresses an array of topics including Scottish history, travel, economics, clan histories, geography, politics, and the Jacobite rebellions. The development of this internationally recognized collection began in 1965 and continues to grow as an extension of the University's academic curriculum in Scottish Studies.

Approach & Methodology

To begin building a finding aid for this group of photographic material, it was important to familiarize myself with the ASC's descriptive standards and review existing finding aids. I closely examined finding aids that specifically described photographic based collections, including the Edward Johnson Collection, the Ruben R. Sallows Collection, and the Cannon Collection. Like a majority of the ASC's finding aids, these examples use a format that lists the photographs through a basic descriptive title. Although this approach has proven to be successful for both staff and patrons in providing immediate access to information about material, it does not expand beyond the most elementary descriptive level of the material. In reality producing something of greater substance would require more staff attention and time, something that every institution struggles with. Nonetheless, this listing approach does not adequately suit the needs of this photographic material because it merely inventories contents and does not address the questions of *why is this material important* and *what story can it tell?*

The rules for cataloging, describing and inventorying material vary significantly both between institutions and even within the same one. The ASC does not follow one specific set of rules when generating their finding aids but has been successful in being structurally and descriptively consistent in their production. Among the ASC's staff reference material, I located a 'Guideline for the Creation of a Finding Aid' (1990), which was prepared by Janice Simpson, the former Sound and Moving Images Archivist at the Archives of Ontario. This set of guidelines was originally intended for the description of audiovisual material, but the ASC has also applied these guidelines to create finding aids for various other formats including textual, graphic, and three-dimensional material. Without more published reference material available, I turned to finding aids from other institutions like the University of Victoria, University of Waterloo and the University of Western Ontario to gain insight into other methods of constructing finding aids. Like the ASC, these institutions limit their approach to inventorying material through lists. Lastly, I

visited the online photographic archives of the George Washington Wilson Collection at the University of Aberdeen (Figure 1) and the James Valentine & Co. Collection at the University of St. Andrews (Figure 2) since their collections contain similar photographic material related in subject matter. As online resources, these two websites provide an excellent visual approach to providing access to their collections, however like the other finding aids, they take a relatively passive approach to describing such visually and historically dynamic material.

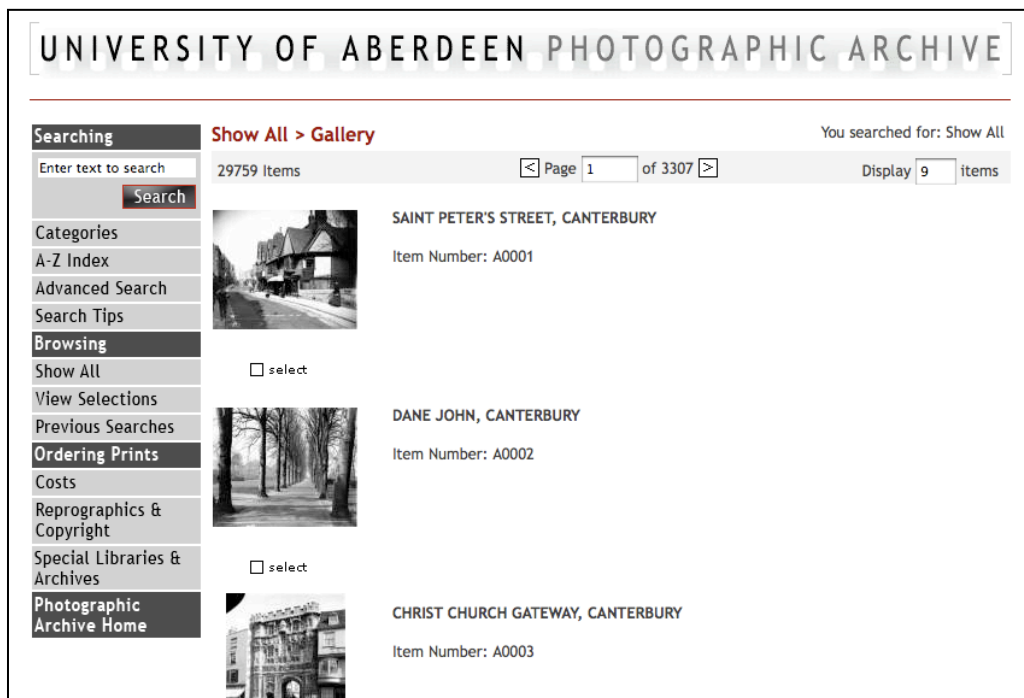


Figure 1 – Screenshot of the George Washington Wilson Photographic Archive, University of Aberdeen

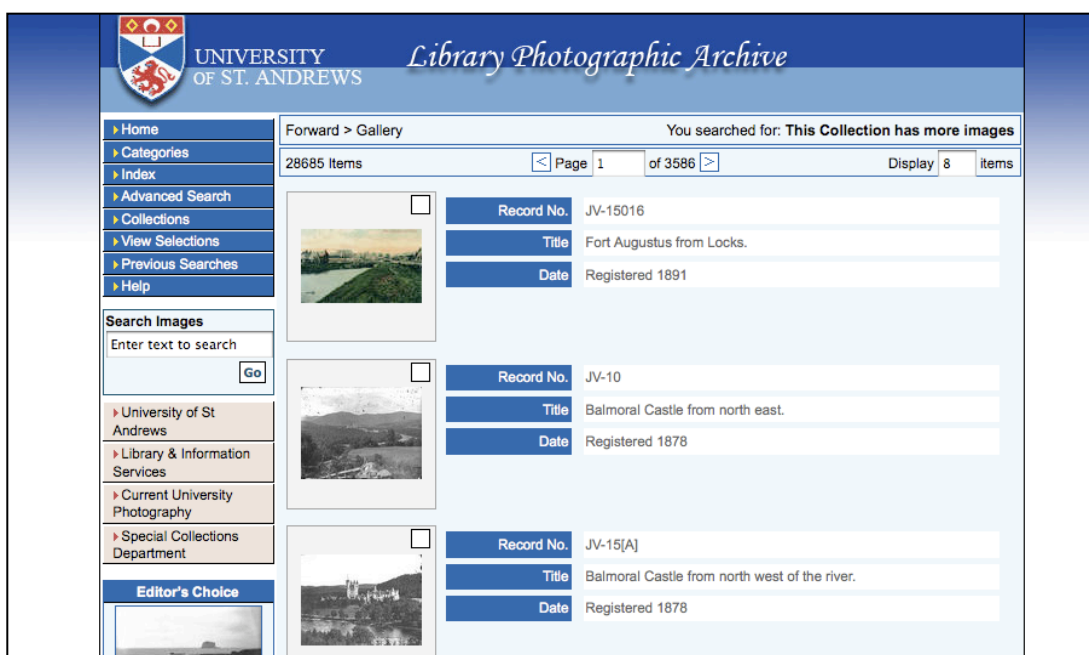


Figure 2 – Screenshot of J. Valentine & Co. Photographic Archive, University of St. Andrews

From this review, I determined that there are several components and structural aspects that need to be included in any finding aid. First is the front matter that provides basic information about the collection including its title, coverage dates, author, and some form of reference number as well as an introductory remark about the collection and its provenance, followed by a brief administrative history, and the scope and content of the collection. The bulk of any finding aid, the inventory, is typically organized in a standard list format and for my finding aid I continued to use this arrangement. The organization of these content lists was derived from other finding aids at the ASC and includes general information like an item's title, creator, and reference number. However, other elements such as a photograph's negative number and a stereographic card's publisher have been included because of their importance to the medium and to reflect the object's original production and use. Since this group of photographic material is housed in not one collection but several and is historically rich in content, I customized various components of the finding aid's structure, including components that provide historical, technological, and social context for this specific

group of photographic material. First, the finding aid includes biographical information of key photographers and people affiliated with this era. Second, an extended historical overview of photography's role in Scotland's tourism industry is also included in the finding aid. Lastly, informative components like a glossary of photographic terms, a geographic index of key locations, and a selection of publications for further reading are also incorporated into the finding aids structure. In a general sense, the inclusion of these extra components draw attention to the connections between these items and the stories that are generated through these linkages, as well as provide researchers with a more concrete platform to conduct their research. More specifically, these extra sections highlight this rich resource of photographic material in the ASC's collection and reveals the role photography played in Scotland's tourism industry during the nineteenth and early twentieth centuries.

For many institutions, including the ASC, photographs present a challenge in terms of cataloguing, preservation, and storage. This is primarily due to the fact that photographs do not easily fit into the traditional bibliographic model of cataloguing¹ that research libraries and some archives use to describe, arrange and catalogue their primarily textual material. As Tim Schlak mentions in his article "Framing photographs, denying archives: the difficulty of focusing on archival photographs" (2008) for most archivists "photographs are very difficult objects to talk about, let alone classify, describe, and essentially 'own' as archival evidence"² and that because of their "lack of visual literacy... archivists working with photographic material often take textual models ... for written sources and apply them uncritically to visual materials."³ This is further emphasized by James Reilly in the chapter "Preserving Photograph Collections in Research Libraries: A Perspective" in *Photograph Preservation and the Research Library* (1991) where he states "a picture is worth a thousand words, or at least a thousand catalogue entries; one researcher

¹ Reilly, Bernard and Porro, Jennifer. *Photograph Preservation and the Research Library*. Mountain View, (Calif: Research Libraries Group, 1991), 7

² Schlak, Tim. "Framing photographs, denying archives: the difficulty of focusing on archival photographs". (Arch Sci, 2008), 85

³ Schlak, 86

may seek for one meaning and someone else seeks another – the same catalogue entry is unlikely to satisfy both.”⁴ This quote can also be applied to archival descriptive tools like finding aids, where traditional bibliographic-based or inventory-style models tend to not meet the multifaceted needs and characteristics of photographic collections. Similar to other complex materials like scrapbooks, photographs can have multiple meanings, address a multitude of subjects, and tell various different stories all within one frame. Therefore, description methods need to be less restrictive and more flexible and creative to show how multifaceted archival materials, collections, and specifically photographic material, really are. For example, just by looking at *Ellen’s Isle, Loch Katrine* (Figure 3) taken by George Washington Wilson, we can address a multitude of topics including literature, geography, tourism, and Scottish history, all within a single photographic frame.



**Figure 3 - *Ellen’s Isle, Loch Katrine* by G.W. Wilson
XS1 MS A195
Courtesy of the Scottish Collection, Archival &
Special Collections, University of Guelph**

After determining that the ASC’s current method for creating finding aids did not fully suit the purpose of this project, I turned to external resources for more insight. More recent literature advocates for a shift in our perception and understanding of archival institutions. Such literature suggests that archives are more than passive repositories and that they are in fact active, creative and concept-building agents. Archivists need to become more aware of their collections’ storytelling capabilities and unveil how finding aids have the potential for being

⁴ Reilly, Bernard, and Porro, Jennifer. *Photograph Preservation and the Research Library*. Mountain View, (Calif: Research Libraries Group, 1991), 7

innovative and creative access tools that foster connections and build narratives within archival collections.⁵ Thus, the proposed finding aid not only inventories or lists the ASC's photographic material pertaining to Scottish travel photography, but it also demonstrates how a finding aid can be used to link objects from different collections through a common theme or concept to tell a story.

By combining both traditional and contemporary approaches, I hope to present a new model of building and structuring archival finding aids. This new model not only provides direct access to information about archival material, but it also meets the needs of the material and those researchers using it. The final product will not only highlight the importance of this photographic material and promote its use in future research endeavours, but it also demonstrates the wealth of photographic material that can be found in the ASC and similar repositories and the role they play in our ongoing understanding of the photographic medium and its history.

⁵ Cook, Terry. "Archival Science and Postmodernism: New Formulations for Old Concepts." *Archival Science* 1, (2001), 7

Literature Survey

Archives & Finding Aids:

In order to construct an effective finding aid, one needs to step back and consider the origins and function of archival institutions. Dave Iredale's book *Enjoying Archives: What They Are, Where to Find Them, How to Use Them* (1973) and F.G. Emmison's *Introduction to Archives* (1978) provide thorough introductions to the foundation of archival collections and practices. Although slightly outdated references, they do demonstrate the basic functions of archival practice and more importantly explain the progress of archives throughout history. The National Archives of Canada's publication *Using Archives: A Practical Guide for Researchers* (1993), on the other hand, reflects more current topics in archival science, particularly with regards to access of material.

The diverse nature of archival institutions and their clientele is the subject of recent discussion pertaining to today's archival operations. Louise Craven's *What are Archives?: Cultural and Theoretical Perspectives* (2008) looks at recent developments in archival theory and practices, particularly with regards to the impact of the internet and changing technologies. These changes have affected how users access archival information and is addressed in Randall C. Jimerson's article "Reference, Access and Use" (2003), where he suggests that, in order to provide effective reference and access services, archival institutions need to place more emphasis on identifying and understanding the new generation of clientele.⁶ One method of providing archival users with more direct access to collections is through finding aids. In "Revisiting the Archival Finding Aid" (2007) Richard J. Cox argues that resource materials like finding aids are problematic in their structure, order and presentation of information.⁷ Traditionally finding aids take on the form of a list or inventory, which on a basic level states the contents of a collection. While this

⁶ Jimerson, Randall C. "Reference, Access, and Use." *OCLC Systems & Services*, Vol. 19, No. 1, (2003), 13

⁷ Cox, Richard. "Revisiting the Archival Finding Aid." *Journal of Archival Organization*, Vol. 5(4), (2007), 11

proves useful to a certain extent, it does not fully express the inherent value of the material. Cox suggests that re-evaluation and redesign of finding aids for the new generation of archival users is key to promoting and providing intellectual and physical access to archival material. This re-evaluation of the finding aid and what it represents derives from recent discourse in archival theory. Jimerson and Cox, in addition to Terry Cook in his article “Archival Science and Postmodernism: New Information for Old Concepts” (2001), address a conceptual shift away from more traditional passive and fixed approach to describing archival material towards a more conceptual way of generating narratives, similar to that of a curator generating an exhibition in a museum.

Bernard Reilly and Jennifer Porro’s edited volume *Photograph Preservation and the Research Library* (1991) primarily addresses the preservation of photographic objects in research libraries, but also discusses the complications and difficulties associated with photographic objects in regards to cataloging, preservation, and arrangement in archival settings. Tim Schlak’s “Framing photographs, denying archives: the difficulty of focusing on archival photographs” (2008) addresses similar issues but with a different approach based out of postmodernist theory and photographic history. In addition Joan Schwartz’s continuous work on the relationship between archives and photographic objects is an essential resource when discussing photographic archives in a Canadian context. Her papers “‘Records of Simple Truth and Precision’: Photography, Archives, and the Illusion of Control” (2000) and “‘We make our tools and our tools make us’: Lessons from Photographs for the Practice, Politics, and Poetics of Diplomats” (1995) equally argue that photographs are an integral part of archival collections and for acknowledging their role as historically significant objects.

Scottish Tourism & Photography:

The photographic material described in my finding aid is fundamentally connected through similarities in production and use, specifically one that reflects photography's role in Scotland's thriving tourism industry in the nineteenth century. Within the established histories of photography—including Beaumont Newhall's *History of Photography: From 1839 to the Present* (1964), Michel Frizot's *A New History of Photography* (1998), and Helmut and Alison Gernsheim's *A Concise History of Photography* (1965)—such photographs tend to be grouped under the genre of travel photography and more emphasis is placed on the work of expedition photographers like Francis Frith and Maxime du Camp who travelled to exotic and alluring locales. These standard histories of photography do commemorate the role of Scottish photographers George Washington Wilson (1823-1893) and James Valentine (1815-1879) for their contributions to landscape photography and their commercial endeavours but are presented from a limited point of view on the subject that's more art and technology based.

Mike Weaver's *British Photography in the Nineteenth Century: The Fine Art Tradition* (1989), Roy Flukinger's *The Formative Decades: Photography in Great Britain, 1839-1920* (1985), and John Hannavy's *Masters of Victorian Photography* (1976) are among the many more geographically specialized publications. These texts and others like Alan Thomas' *The Expanding Eye: Photography and the Nineteenth Century Mind* (1978) and John Hannavy's *Victorian Photographers at Work* (1997) provide a closer look at the social, technological and economic factors that shaped this prosperous era of photographic history and also provide a fundamental understanding of photography's role in England and the British Isles during this period.

John Hannavy's *Great Photographic Journeys: in the Footsteps of 19th Century British Photographers* (2007) and Rainer Fabian's book *Masters of Early Travel Photography* (1983) come closer to providing a more concrete understanding of the social and economic environment in which pioneering travel photographers like Wilson and Valentine worked. Both texts highlight how the photographs they produced in their firms aided in the general popularization of travel at the end of the

nineteenth century; the conditions such photographers worked in; and their methods and formats of mass-production, including the travel album. Alison Nordström also provides a sound investigation of the nineteenth century travel industry and particularly the travel album in her dissertation “Voyages (per) Formed: Photography and Tourism in the Gilded Age” (2001). Although focusing on the journeys of American travelers, Nordström provides much-needed context for photographic objects similar to those presented in my finding aid for the ASC.

Roger Taylor’s *George Washington Wilson: Artist and Photographer* (1981) is the only publication that provides an in-depth biographical overview of Wilson’s role as a photographer, the development of his publishing firm, and the many professional events that shaped his career. In the chapter “Tourism and Photography,” Taylor specifically addresses the topics of travel and photography in his discussion of the technical, economic and social factors that contributed to the rise of one of Scotland’s most successful photographic firms. John Hannavy’s catalogue *A Moment in Time: Scottish Contributions to Photography 1840-1920* (1983) does not focus on one photographer per se but instead explores the birth and early evolution of Scottish photography. In the chapter “The Romantic View”, Hannavy provides a sound overview of the commercial travel view industry in Scotland and uses Wilson’s and Valentine’s firms as a platform to discuss the topic. Tom Normand’s book *Scottish Photography: A History* (2007) on the other hand is a more recent publication that uses a more contemporary approach to tell the story of Scotland’s photographic history from its beginnings to the present.

The medium’s active role in the tourism industry, particularly driven by the Victorian age in Britain, has yielded a plethora of photographic objects that have made their way into the literature and study of a variety of disciplines, including sociology, tourism, anthropology, and economics. Alastair Durie’s *Scotland for the Holidays: Tourism in Scotland c. 1780-1939* (2003) aims to compile the history of Scotland’s tourism industry into one small package. Durie does pay tribute to photography as an influential source of growth for the nation’s tourism industry, but like much literature outside of the field of photography or art history only briefly addresses the topic. On the other hand, Peter Osborn merges the two topics –

photography and travel – in his book *Travelling Light: Photography, Travel and Visual Culture* (2000). Although he does not address the specific geographic location of Scotland, Osborne does provide a solid account of photography's perception, reception and function in visual culture and travel. Lastly, Roger Morris' publication *Scotland 1907: The Many Scotlands of Valentine and Sons Photography* (2007) is an excellent case study that uses Valentine and Sons publishing firm as a platform to discuss the correlating factors that contributed to tourism in Scotland and the various identities of Scotland during this era.

- Part II -
Finding Aid

**A Tour Through Scotland:
A Finding Aid of Scottish Travel Photography at the Archival & Special
Collections, University of Guelph**

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Introduction

The following finding aid describes a group of photographs housed in the Archival & Special Collections that explores the evolution of Scotland's tourism industry during the second half of the nineteenth century through its visual representation through photography. In the 1850s, entrepreneurs opened photography studios and publishing firms that created an abundance of photographic objects which, in turn, both stimulated tourism to Scotland and catered to tourists who sought visual mementoes of their travels. As a result, this era yielded a surplus of travel views, bound albums, travel view books, stereographic cards, and a variety of other photographic formats – many examples of which can be found in the Archival & Special Collections.

The material the Archives has pertaining to this specific area of Scottish history resides in four areas of the collection—these include the University of Guelph's McLaughlin Library Rare Book and Restricted Collections, the Clarke E. Leverette Collection, and the Scottish Collection. This finding aid includes additional research information to provide a more sound understanding of the historical, technological, and social elements associated with this specific group of photographic material, including biographical excerpts, an extended historical account of photography's role in Scotland's tourism industry, a glossary of photographic terms, a geographic index of key locations represented, and a selection of publications for further reading.

Administrative History

University of Guelph McLaughlin Library Rare Book Collection

At the turn of the nineteenth century, part of the initiative to expand the Ontario Agriculture College (OAC) was to establish funding for the College's first library. The Massey Library, the first official library of the University of Guelph, was also the first home of the University's rare book collection. This collection was transferred to the McLaughlin Library upon its establishment in 1968 and has subsequently been stored in its current location in the Rare Book Room at the Archival & Special Collections after it opened its doors in the 1980s. This collection of over 20,000 rare book publications date between the sixteenth and twentieth centuries and address a variety of topics that includes literature, apiculture, history, geography, agriculture, botany, travel, and religion.

University of Guelph McLaughlin Library Restricted Collection

Established in 1968, the University of Guelph's McLaughlin Library is a research facility for students, faculty, alumni, and external researchers. Among the McLaughlin Library's two million volumes is a selection of publications that have been restricted from regular circulation for various reasons, including subject matter, value, or rarity. These books have been relocated to the Archival & Special Collections and are accessible to users by special request.

Clarke E. Leverette Collection

This comprehensive collection of stereographic photography was originally compiled by Clarke E. Leverette and donated to the Archival & Special Collections in 1987. A majority of the collection includes primary examples of stereographic cards, but also includes supporting research information on the production industry of stereographic photography, as well as specialized equipment used to view the material. The collection includes thousands of stereographic cards that depict locations across the globe including Scotland, India, and China and includes material

produced by publishing companies such as Underwood & Underwood and the Keystone View Company.

Scottish Collection

The University of Guelph is home to one of the largest collections of Scottish material outside of the United Kingdom. The Scottish Collection was first established in 1965 and is home to thousands of rare books, manuscripts, diaries, atlases, and letters, with the earliest item dating back to the 1300s. This collection also functions as an extension of the University's academic curriculum in Scottish studies and includes material that addresses Scottish history, travel, economics, clan histories, geography, politics and the Jacobite rebellions.

Scope & Content

The group of material described in this finding aid represents a variety of photographic formats including albumen print travel views, photomechanical reproduction views and books, bound albums, and stereographic cards, that have been chiefly produced by Scottish photographers James Valentine (1815-1879) and George Washington Wilson (1823-1893). Overall, this group of material contains 847 travel views of Scotland from the nineteenth and early twentieth century.

This finding aid covers the following material:

- 4 bound photograph albums that contain 263 albumen prints
- 436 stereographic views
- 7 travel view books with 143 photomechanical prints
- 5 opalines

Historical Overview - The Nineteenth Century Scottish Travel View Industry

Whether it is to take part in its sporting opportunities, to discover its rich historical past, or to bask in its picturesque scenery, tourists have been drawn to Scotland for more than three centuries and tourism remains one of the nation's largest industries. However, Scotland's reputation as a popular tourist destination only emerged during the nineteenth century. Although there are various reasons why Scotland became so popular during this period, it has generally been attributed to a combination of three factors that includes Queen Victoria, improvements in transportation, and the influence of Romantic art and literature. Simultaneously, the rapid advancement of photographic technologies and of the medium's pervasive use and popularity created a role for photography in Scotland's tourism industry as both souvenir and promotional tool.

After its official introduction in 1839, photography quickly became one of the most pervasive communication tools of the Victorian era and early photographic processes like the daguerreotype dramatically changed the way people visually understood the world. To be a photographer during this period required a specialized skill set that involved a combined knowledge of aesthetics, chemistry, optics, and business.¹ Photography's widespread capabilities were further realized with the introduction of the wet collodion process² in 1851. Unlike the one-of-a-kind daguerreotype process, the wet collodion process was capable of producing multiple photographic prints from a single negative. It also reduced exposure time and through the use of a glass negative achieved impeccable sharpness and clarity. These technological advancements allowed for a greater quantity of prints to be produced and further revolutionized the photograph as a commercial commodity. Since these advancements in photographic technology enabled photographers to travel more easily to remote locations with their equipment and be less confined to the darkroom, photography became an excellent form of visual representation for

¹ Morris, R. J. *Scotland 1907: The Many Scotlands of Valentine and Sons, Photographers*. (Edinburgh: Birlinn, 2007), 3

² See glossary

promoting the travel industry. The expansion of the railway and steamship networks, as well as the introduction of the package tour, allowed greater access to places that were once inaccessible; as a result, Scotland became a popular and affordable tourist destination. Among this influx of tourists was a new population of travelers that consisted of the middle and working classes.

In response to this increase in the number of tourists, a surge of entrepreneurs capitalized on photographic technology to cater to the rising demands of these new visitors who wanted visual mementoes of their travels. Although Scotland had its share of opportunists who sought to make their fortunes in the photography business, the travel photography market was dominated by two of Scotland's most prolific photographers - James Valentine (1815-1879) of Dundee and George Washington Wilson (1823-1893) of Aberdeen. Commercial production studios and publishing firms such as Valentine & Sons, Ltd. and G.W. Wilson & Co. produced an immense number of travel views that were actively sold to the travelling public.

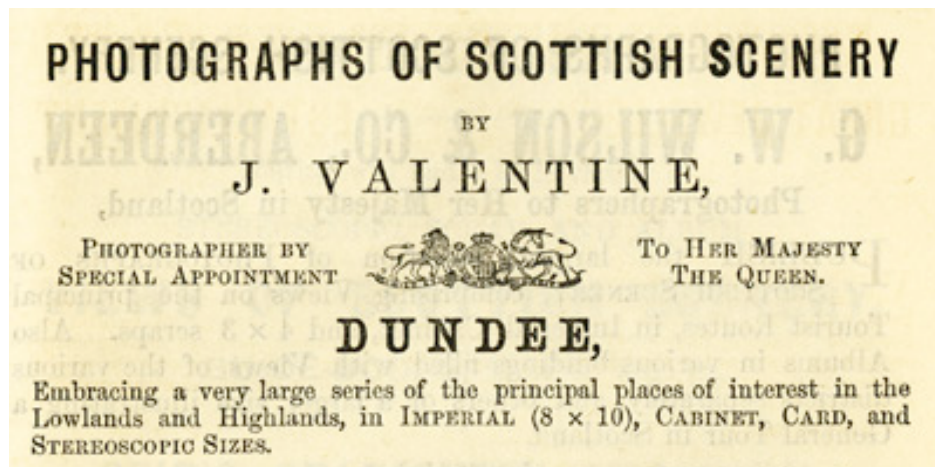


Figure 4 - J. Valentine & Co. Advertisement from Black's Picturesque Tourist of Scotland (1879)
DA 870 .B624 1879

Courtesy of the University of Guelph McLaughlin Library Restricted Collection

Such views commonly depicted scenes of the picturesque lochs, castles, monuments, churches, and scenery popular on the tourist itinerary. Photographers like Wilson and Valentine would travel to such locations where they would capture

the scene on a prepared glass plate. The glass negative would then be brought back to the studio to be contact printed under the sun onto albumen paper. Although many of these views were sold individually, they were often collected and bound into albums or adhered to other presentation formats like opalines³ (Figure 5) for tourists to take home, admire, and show to their friends and family. Such



views were also produced as stereographic cards (Figure 6), which with the help of a

**Figure 5 - Opalines produced by G.W. Wilson & Co. from the
ASC Scottish Collection (ca. 1880-1889)
XS1 MS A146
Courtesy of the Scottish Collection, Archival & Special
Collections, University of Guelph**

specialized viewer created the illusion of depth and three-dimensionality. By the end of the century, technology enabled photographic imagery to be reproduced through printmaking formats including lithography and halftone reproduction. As a result, travel views began to be photomechanically reproduced and published in mass-marketed travel view books.

³ Opaline - A presentation format comprised of an albumen print that is face mounted to a beveled piece of glass, using gelatin as a binder, and is then adhered to a decorative mount or support.



**Figure 6 - Stereographic card of Dryburgh Abbey by G.W. Wilson & Co.
XM3 MS A168
Courtesy of the Clarke E. Leverette Collection, Archival & Special
Collections, University of Guelph**

Photographers such as Valentine and Wilson were also quick to respond to the demands of tourists who sought after photographic representations of the romantic view of Scotland portrayed in popular novels and poetry of the time.⁴ Literary voices, for instance that of poet Sir Walter Scott, unveiled the beauties of the tranquil lochs, rolling hills, and picturesque scenery of the Scottish landscape. Publications such as Scott's *Lady of the Lake* (1810) drew record numbers of tourists to Scotland to witness the beauty recounted by Scott's poetic words. Loch Katrine and the Trossachs, to name only two, were made famous by such novels and poems, and places and monuments associated with literary figures became popular tourist destinations.

After their first visit to Scotland in 1842, Queen Victoria and Prince Albert returned on numerous occasions and developed a deep admiration for the country. This strong connection led Queen Victoria and Prince Albert to select Balmoral Castle (Figure 7) in Aberdeenshire as the location of their summer residence. As a consequence of this royal recognition, Scotland grew even more fashionable as a tourist destination. Queen Victoria and Prince Albert strongly supported the

⁴ Hannavy, John. *A Moment in Time: Scottish Contributions to Photography, 1840-1920*. (Glasgow: Third Eye Centre, 1983), 19

photographic medium and commissioned Wilson to personally photograph the reconstruction of their summer home at Balmoral in the 1850s. This commission led to a long and prosperous business



relationship between Wilson and the Queen.

**Figure 7 - *Balmoral from the River* by James Valentine (ca. 1890)
XS1 MS A223**

**Courtesy of the Scottish Collection, Archival & Special Collections,
University of Guelph**

Subsequently, in the 1860s,

both Valentine and Wilson received the prestigious honour of becoming Royal Photographers, which instantaneously elevated their commercial success.

Thus, it is clear that in addition to advancements in transportation, the influence of Romantic literature and art, and the influence of Queen Victoria, photography played an integral role in the development and promotion of Scotland's tourism industry in the nineteenth century, particularly through the production of tourist literature and souvenirs. Although a relatively young medium by the mid-nineteenth century, photographic technologies rapidly advanced by the 1850s and entrepreneurs across Scotland introduced photography into their commercial repertoires. Over the course of half a century, firms like Valentine & Sons and G.W. Wilson & Co. produced hundreds of thousands of travel views of Scotland's picturesque scenery and sites that were in demand by Victorian tourists. Either sold individually, or collectively bound into an album, many examples of the travel views from this era can be found in the Archival & Special Collections at the University of Guelph.

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- DA 890.B7 P45 Photographic view album of Brechin and District
- s0562b18 Photographic view album of the land of Burns
- s0605b05 Photographic view album of Glasgow in the exhibition year
- s0605b06 Photographic view album of Glenfarg & vicinity
- s0605b07 Photographic view album of Perth
- XS1 MS A146 Opalines relating to Robert Burns
- XS1 MS A195 Album of cabinet and imperial albumen prints of Scotland
- XS1 MS A206 Photograph album of Scottish Highland scenes
- XS1 MS A223 Scottish Scenery
- XS1 MS A306 Album of Scottish views of River Tay from Perth to Killin
- XM3 MS A070 - Selection of Scottish stereoscopic views
XM3 MS A173

Photographic view album –“Memories of Skye”

ca. 1915-20

DA 880 S6 M4

Guelph McLaughlin Restricted Collection

Photographer: Valentine, James (1815-1879)

Publisher: Valentine & Sons, Ltd. (Dundee, Scotland)

Page No.	Photographer	Title	Process	Negative No.
3	Valentine, J.	Skye from Kyle of Lochalsh	Halftone Reproduction	A.G. 25
4	Valentine, J.	Kyle of Lochalsh & Kyleakin	Halftone Reproduction	214476
5	Valentine, J.	Kyle of Lochalsh Ferry	Halftone Reproduction	A.3536
6	Valentine, J.	Loch Alsh	Halftone Reproduction	A.G.23
7	Valentine, J.	The Five Sisters, Loch Duich	Halftone Reproduction	54260
8	Valentine, J.	Dornie Ferry and Eilean Donan	Halftone Reproduction	A1740
9	Valentine, J.	Castle Moil and Kyleakin, Skye	Halftone Reproduction	A.131
10	Valentine, J.	Kyleakin from N.W. Skye	Halftone Reproduction	A. 133
11	Valentine, J.	Cuchullin Hills	Halftone Reproduction	18578
12	Valentine, J.	Ben-na-Cailleach & Ruins of Corrichatachan, Broadford	Halftone Reproduction	206215
13	Valentine, J.	Armdale Castle, Skye	Halftone Reproduction	1628
14	Valentine, J.	Sound of Sleat from Armadale	Halftone Reproduction	213424
15	Valentine, J.	Blaven from Sgurr-nan-Gilleann	Halftone Reproduction	A.G.8
16	Valentine, J.	View from Sgurr-nan-Gilleann, Skye	Halftone Reproduction	A.G.2
17	Valentine, J.	Coruisk & the Cuchullin from Sgurr-na-Stri, Skye	Halftone Reproduction	A.G.10
18	Valentine, J.	The Red Hills (Lord Macdonald's Forest), Skye	Halftone Reproduction	H.G.2
19	Valentine, J.	Loch Scavaig, Skye	Halftone Reproduction	A.G.14
20	Valentine, J.	Sgurr-nan-Gilleann, Skye	Halftone Reproduction	A.G.1
21	Valentine, J.	Blaven from Loch Slapin, Skye	Halftone Reproduction	A.G.19
22	Valentine, J.	The Red Hills from Bridge at Sligachan, Skye	Halftone Reproduction	206171
23	Valentine, J.	The Cuillin from Bracadale, Skye	Halftone Reproduction	215002

24	Valentine, J.	Loch Coruisk, Skye	Halftone Reproduction	8287
25	Valentine, J.	Sligachan Hotel & Cuchullins, Skye	Halftone Reproduction	215000
26	Valentine, J.	Dunvegan Castle, Skye	Halftone Reproduction	1205
27	Valentine, J.	Portree from Golf Course	Halftone Reproduction	200213
28	Valentine, J.	Yachts in Portree Bay	Halftone Reproduction	206179
29	Valentine, J.	The 'Loch Nevis' at Portree Harbour, Skye	Halftone Reproduction	A.1764
30	Valentine, J.	Loch Fada & the Storr Rock, Skye	Halftone Reproduction	206167
31	Valentine, J.	The Old Man of Storr, Skye	Halftone Reproduction	1181
32	Valentine, J.	Mist Over the Quiraing, Staffin, Skye	Halftone Reproduction	215006
33	Valentine, J.	The Hairpin Bend in the Quiraing, Skye	Halftone Reproduction	215328
34	Valentine, J.	The Needle Rock, Quiraing, Skye	Halftone Reproduction	8134
35	Valentine, J.	Flodigarry Hotel, Skye	Halftone Reproduction	214514
36	Valentine, J.	Duntulm Castle, Skye	Halftone Reproduction	212433
37	Valentine, J.	Flora Macdonald's Grave, Kilmuir, Isle of Skye	Halftone Reproduction	202983
38	Valentine, J.	Uig, Skye	Halftone Reproduction	212433

Photographic view album – “Views of Abbotsford”
ca. 1900
DA 890 A18 V5
Guelph McLaughlin Restricted Collection
Photographer: Valentine, James (1815-1879)
Publisher: Valentine & Sons, Ltd. (Dundee, Scotland)

Page No.	Photographer	Title	Process	Negative No.
3	Unknown	Portrait of Sir Walter Scott	Halftone reproduction of painting	
4	Valentine, J.	Abbotsford from the Tweed	Halftone Reproduction	443
5	Valentine, J.	Abbotsford from S.E.	Halftone Reproduction	
6	Valentine, J.	Abbotsford from the Eildon Hills	Halftone Reproduction	25124
7	Valentine, J.	The Study, Abbotsford	Halftone Reproduction	
8	Valentine, J.	The Library, Abbotsford	Halftone Reproduction	
9	Valentine, J.	Entrance Hall, Abbotsford	Halftone Reproduction	
10	Valentine, J.	A Case of Curios at Abbotsford	Halftone Reproduction	
11	Unknown	Scott's of Harden's Introduction to Muckle Mouthed Meg	Halftone reproduction of painting	
12	Valentine, J.	St. Mary's Aisle and Tomb of Sir Walter Scott, Dryburgh Abbey	Halftone Reproduction	
13	Valentine, J.	Melrose Abbey from South	Halftone Reproduction	
14	Valentine, J.	Chancel and East Window, Melrose Abbey	Halftone Reproduction	

Photographic View Album of Brechin and District
ca. 1902

DA 890.B7 P45

Guelph McLaughlin Restricted Collection

Photographer: Valentine, James (1815-1879)

Publisher: D.B. Mackie (Brechin, Scotland)

Page No.	Photographer	Title	Process
3	Valentine, J.	Brechin Cathedral from East	Halftone Reproduction
4	Valentine, J.	Brechin Cathedral	Halftone Reproduction
5	Valentine, J.	Brechin Cathedral (Interior)	Halftone Reproduction
6	Valentine, J.	Brechin from the Bridge	Halftone Reproduction
7	Valentine, J.	The Bridge, Brechin	Halftone Reproduction
8	Valentine, J.	St. Ninian's Square, Brechin	Halftone Reproduction
9	Valentine, J.	Gardiner Memorial Church, Brechin	Halftone Reproduction
10	Valentine, J.	Mechanics' Institute, Brechin	Halftone Reproduction
11	Valentine, J.	Brechin from North	Halftone Reproduction
12	Valentine, J.	Brechin Castle	Halftone Reproduction
13	Valentine, J.	Church Street, Brechin	Halftone Reproduction
14	Valentine, J.	South Port and High Street, Brechin	Halftone Reproduction
15	Valentine, J.	Edzell Castle from West	Halftone Reproduction
16	Valentine, J.	Maulesden, Brechin	Halftone Reproduction
17	Valentine, J.	Kinnaird Castle	Halftone Reproduction
18	Valentine, J.	Trinity Village, near Brechin	Halftone Reproduction
19	Valentine, J.	Edzell from South-East	Halftone Reproduction
20	Valentine, J.	Inglis Hall, Edzell	Halftone Reproduction
21	Valentine, J.	United Free Church, Edzell	Halftone Reproduction
22	Valentine, J.	Dalhousie Arch	Halftone Reproduction
23	Valentine, J.	Blank	Halftone Reproduction
24	Valentine, J.	Advertisement for D.B. Mackie's	Halftone Reproduction

Photographic view album of the land of Burns: from Burns' Monument, Ayr

ca. 1860-1880s

S0562b18

Guelph McLaughlin Rare Book Collection

Photographer: Wilson, George Washington (1823-1893)

Publisher: G.W. Wilson & Co. (Aberdeen, Scotland)

Page No.	Photographer	Title	Process
6	Wilson, G.W.	Mossgiel	Albumen print
7	Wilson, G.W.	Burns' Cottage, Alloway	Albumen print
8	Wilson, G.W.	Burns' Cottage, Interior	Albumen print
9	Wilson, G.W.	Burns' Cottage, Interior	Albumen print
10	Wilson, G.W.	Burns' Monument, Alloway	Albumen print
11	Wilson, G.W.	"Tam o'Shanter and Souter Johnie" (Picture of Statues)	Albumen print
12	Wilson, G.W.	"Auld Brig o'Doon"	Albumen print
13	Wilson, G.W.	Alloway Kirk	Albumen print
14	Wilson, G.W.	"Ye Banks and Braes o'Bonnie Doon"	Albumen print
15	Wilson, G.W.	"The Twa Brigs o'Ayr"	Albumen print
16	Wilson, G.W.	"Tam o'Shanter" Inn, High Street	Albumen print
17	Wilson, G.W.	Statue of Robert Burns, Ayr	Albumen print
18	Wilson, G.W.	High Street, Ayr, (Looking West)	Albumen print
19	Wilson, G.W.	Statue Square, Ayr	Albumen print
20	Wilson, G.W.	Alloway Street, Ayr	Albumen print
22	Wilson, G.W.	National Burns' Memorial, Mauchline	Albumen print

Photographic view album of Glasgow in the exhibition year
ca. 1901

S0605b05

Guelph McLaughlin Rare Book Collection

Photographer: Valentine, James (1815-1879)

Publisher: Valentine & Sons, Ltd. (Dundee, Scotland)

Page No.	Photographer	Title	Process
3	Valentine, J.	Glasgow Cathedral	Halftone Reproduction
4	Valentine, J.	Crypt, showing St. Mungo's Tomb, Glasgow Cathedral	Halftone Reproduction
4	Valentine, J.	Choir, Glasgow Cathedral	Halftone Reproduction
5	Valentine, J.	George Square, Glasgow	Halftone Reproduction
6	Valentine, J.	George Square and Municipal Buildings, Glasgow	Halftone Reproduction
7	Valentine, J.	Marble Staircase, City Chambers, Glasgow	Halftone Reproduction
7	Valentine, J.	Marble Staircase, City Chambers, Glasgow	Halftone Reproduction
8	Valentine, J.	Royal Exchange, Glasgow	Halftone Reproduction
9	Valentine, J.	Buchanan Street, Glasgow	Halftone Reproduction
9	Valentine, J.	St. Vincent Place, Glasgow	Halftone Reproduction
10	Valentine, J.	Jamaica Street, Glasgow	Halftone Reproduction
11	Valentine, J.	Jamaica Street, Glasgow	Halftone Reproduction
12	Valentine, J.	Argyle Street, Glasgow	Halftone Reproduction
13	Valentine, J.	The Cross, Glasgow	Halftone Reproduction
13	Valentine, J.	The People's Palace, Glasgow	Halftone Reproduction
13	Valentine, J.	St. Enoch's Station and Hotel, Glasgow	Halftone Reproduction
13	Valentine, J.	Central Station Hotel, Glasgow	Halftone Reproduction
14-15	Valentine, J.	Panoramic View of International Exhibition, Glasgow	Halftone Reproduction
16	Valentine, J.	Trongate, Glasgow	Halftone Reproduction
17	Valentine, J.	Charing Cross, Glasgow	Halftone Reproduction
17	Valentine, J.	Renfield Street, Glasgow	Halftone Reproduction
18	Valentine, J.	Queen Street, Glasgow	Halftone Reproduction

18	Valentine, J.	Sauchiehall Street, Glasgow	Halftone Reproduction
18	Valentine, J.	Union Street, Glasgow	Halftone Reproduction
18	Valentine, J.	Bothwell Street, Glasgow	Halftone Reproduction
19	Valentine, J.	Glasgow University and Kelvingrove Park	Halftone Reproduction
20	Valentine, J.	In the West End Park, Glasgow	Halftone Reproduction
20	Valentine, J.	Fountain in West End Park, Glasgow	Halftone Reproduction
21	Valentine, J.	Botanic Gardens, Glasgow	Halftone Reproduction
21	Valentine, J.	Fossil Grove, Whiteinch	Halftone Reproduction
22	Valentine, J.	Victoria Road from Queen's Park, Glasgow	Halftone Reproduction
22	Valentine, J.	Battlefield Monument, Langside	Halftone Reproduction
23	Valentine, J.	The Clyde from Sailor's Home, Glasgow	Halftone Reproduction
24	Valentine, J.	Off, Down the Water, Glasgow	Halftone Reproduction
25	Valentine, J.	Gourock from South	Halftone Reproduction
25	Valentine, J.	Hunter's Quay from Water	Halftone Reproduction
26	Valentine, J.	Rothesay from Chapel Hill	Halftone Reproduction
27	Valentine, J.	S.S. "Columba" at Ardishaig	Halftone Reproduction
27	Valentine, J.	S.S. "Lord of the Isles" at Iveraray	Halftone Reproduction

Photographic view album of Glenfarg & vicinity
ca. 1890s
S0605b06
Guelph McLaughlin Rare Book Collection
Photographer: Wilson, George Washington (1823-1893)
Publisher: G.W. Wilson & Co. (Aberdeen, Scotland)

Page No.	Photographer	Title	Process
3	Wilson, G.W.	Street, Glenfarg	Halftone Reproduction
4	Wilson, G.W.	Street, Glenfarg	Halftone Reproduction
5	Wilson, G.W.	Duncrevie	Halftone Reproduction
6	Wilson, G.W.	Glenfarg	Halftone Reproduction
7	Wilson, G.W.	Balvaird Castle	Halftone Reproduction
8	Wilson, G.W.	Street, Glenfarg	Halftone Reproduction
9	Wilson, G.W.	In Glenfarg	Halftone Reproduction
10	Wilson, G.W.	The Farg	Halftone Reproduction
11	Wilson, G.W.	Trevelyan Castle and Bein Inn	Halftone Reproduction
12	Wilson, G.W.	Arngask Hotel	Halftone Reproduction
13	Wilson, G.W.	Bein Hotel	Halftone Reproduction
14	Wilson, G.W.	Railway Viaduct	Halftone Reproduction
15	Wilson, G.W.	Glendulgie House	Halftone Reproduction
16	Wilson, G.W.	Lomond Hotel	Halftone Reproduction
17	Wilson, G.W.	Glenfarg from South	Halftone Reproduction
18	Wilson, G.W.	Glenfarg from South-West	Halftone Reproduction
19	Wilson, G.W.	Glenfarg from South-East	Halftone Reproduction
20	Wilson, G.W.	Loch Leven and Castle, Kinross	Halftone Reproduction
21	Wilson, G.W.	Kinnesswood	Halftone Reproduction
22	Wilson, G.W.	Scotland Well	Halftone Reproduction

Photographic view album of Perth

ca. 1890-1900s

S0605b07

Guelph McLaughlin Rare Book Collection

Photographer: Valentine, James (1815-1879)

Publisher: Valentine & Sons, Ltd. (Dundee, Scotland)

Page No.	Photographer	Title	Process
3	Valentine, J.	Valley of Tay, from Kinnoull Hill	Halftone Reproduction
4	Valentine, J.	Perth from Kinnoull Hill	Halftone Reproduction
5	Valentine, J.	Perth from Edinburgh Road	Halftone Reproduction
6	Valentine, J.	Perth from Barnhill	Halftone Reproduction
7	Valentine, J.	Perth from Bridgend	Halftone Reproduction
8	Valentine, J.	Perth Bridge (Summer)	Halftone Reproduction
9	Valentine, J.	Perth Bridge (Winter)	Halftone Reproduction
10	Valentine, J.	North Inch and Kinnoull Hill	Halftone Reproduction
11	Valentine, J.	South Inch	Halftone Reproduction
12	Valentine, J.	Fair Maid's House	Halftone Reproduction
13	Valentine, J.	Scone Palace	Halftone Reproduction
14	Valentine, J.	St. Ninian's Cathedral	Halftone Reproduction
14	Valentine, J.	St. John's Church	Halftone Reproduction
15	Valentine, J.	Scone	Halftone Reproduction
15	Valentine, J.	Auld Brig o'Earn	Halftone Reproduction
16	Valentine, J.	In Glen Farg	Halftone Reproduction
16	Valentine, J.	Campsie Linn, Stanley	Halftone Reproduction
17	Valentine, J.	Barnhill	Halftone Reproduction
17	Valentine, J.	Victoria Bridge and Tay Street	Halftone Reproduction
18	Valentine, J.	Post Office and New Scott Street	Halftone Reproduction
19	Valentine, J.	Sanderman Library	Halftone Reproduction
20	Valentine, J.	High Street, Looking West	Halftone Reproduction

21	Valentine, J.	High Street, Looking East	Halftone Reproduction
22	Valentine, J.	North Inch	Halftone Reproduction

Opalines of Robert Burns' cottage, grave and monument, and Doon River, Alloway
ca. 1880-1889
XS1 MS A146
Scottish Collection
Wilson, George Washington (1823-1893)

Photographer	Title	Process
Wilson, G.W.	Alloway/Doon River	Opaline
Wilson, G.W.	Interior, Burns' Cottage	Opaline
Wilson, G.W.	Alloway – Burns' Cottage	Opaline
Wilson, G.W.	Burns Monument	Opaline
Wilson, G.W.	Burns Grave (Parents William and Agnes)	Opaline

Album of cabinet and imperial albumen prints chiefly of Scotland

ca. 1890

XS1 MS A195

Scottish Collection

Photographer: Wilson, George Washington (1823-1893); Valentine, James (1815-1879)

Page No.	Photographer	Title	Process	Negative No.
1	Wilson, G.W.	Rosslyn Chapel, South Front	Albumen print	65
1	Wilson, G.W.	Abergeldie Castle	Albumen print	71
2	Wilson, G.W.	St. Giles Church, Edinburgh	Albumen print	192
2	Wilson, G.W.	Greyfriars Church, Sterling	Albumen print	237
3	Wilson, G.W.	Loch Leven, Kinross	Albumen print	240
3	Wilson, G.W.	Sweetheart Abbey	Albumen print	265
4	Wilson, G.W.	Lincluden Abbey	Albumen print	263
4	Wilson, G.W.	Lincluden Abbey	Albumen print	262
5	Wilson, G.W.	On the Nith at Drumlanrig	Albumen print	287
5	Wilson, G.W.	Callander Bridge	Albumen print	325
6	Wilson, G.W.	Dreadnought Hotel, Callander	Albumen print	329
6	Wilson, G.W.	Loch Lubnaig	Albumen print	339
7	Wilson, G.W.	Abbotsford, The Entrance Hall	Albumen print	420
7	Wilson, G.W.	Abbotsford Garden, Front	Albumen print	422
8	Wilson, G.W.	Jedburgh Abbey from the River	Albumen print	433
8	Wilson, G.W.	The Falls of Tummel	Albumen print	478
9	Wilson, G.W.	Pitlochry and Ben Vrackie	Albumen print	480
9	Wilson, G.W.	Dunkeld Cathedral	Albumen print	481
10	Wilson, G.W.	The Caledonian Canal at Banavie	Albumen print	526
10	Wilson, G.W.	Waterfall in Dunrobin Glen	Albumen print	710
11	Wilson, G.W.	View in the Necropolis, Glasgow	Albumen print	725
11	Wilson, G.W.	View in the Necropolis, Glasgow	Albumen print	725
12	Wilson, G.W.	The Broomielaw, Glasgow	Albumen print	728
12	Wilson, G.W.	Ellen's Isle, Loch Katrine	Albumen print	795

13	Wilson, G.W.	Aberdeen Harbour from Dock-Gates	Albumen print	877
13	Wilson, G.W.	Dunfermline Abbey, from the North-East	Albumen print	880
14	Wilson, G.W.	The Nave, Dunfermline Abbey	Albumen print	881
14	Wilson, G.W.	Wigton Martyr's Monument, Stirling	Albumen print	903
15	Wilson, G.W.	Dunblane Cathedral from the S.W.	Albumen print	905
15	Wilson, G.W.	Dunblane Cathedral	Albumen print	906
16	Wilson, G.W.	The Castle, St. Andrews from the Battery	Albumen print	923
16	Wilson, G.W.	Stirling Bridge	Albumen print	948
17	Wilson, G.W.	Tay Bridge, Aberfeldy	Albumen print	No. 1003
17	Wilson, G.W.	West Front, Holyrood Palace	Albumen print	1115
18	Wilson, G.W.	Loch Lomond from Inchtavannach looking to Balmaha	Albumen print	1209
18	Wilson, G.W.	On Inchconnachan, Loch Lomond	Albumen print	1212
19	Wilson, G.W.	In Luss Straits, Loch Lomond	Albumen print	1214
19	Wilson, G.W.	The Royal Exchange, Glasgow	Albumen print	1259
20	Wilson, G.W.	Selkirk from the Hining Grounds	Albumen print	1409
20	Wilson, G.W.	Inveraray from the South	Albumen print	1434
21	Wilson, G.W.	The School-House, Portree	Albumen print	1521
21	Wilson, G.W.	The Old Man of Wick	Albumen print	1566
22	Wilson, G.W.	Jedburgh Abbey, South Aisle & Nave, from East	Albumen print	1946
22	Wilson, G.W.	Helmsdale from the West	Albumen print	
23	Wilson, G.W.	Brora Coalpit, Sutherlandshire	Albumen print	
23		[missing]		
24	Valentine, J.	Queen's Cottage, Glenmark	Albumen print	
24	Valentine, J.	Untitled	Albumen print	
25	Valentine, J.	Albert Statue, Balmoral	Albumen print	8
25	Valentine, J.	St. Andrews Castle	Albumen print	143
26	Valentine, J.	Church & Churchyard of Balquhiddy	Albumen print	183
26	Valentine, J.	Edinchip House	Albumen print	187
27	Valentine, J.	Linlithgow Palace, the Quadrangle	Albumen print	250
27	Valentine, J.	The Priory on Inchmahome, Lake of Menteith	Albumen print	310
28	Valentine, J.	Queen Mary's Garden, Inchmahome, Lake of Menteith	Albumen print	311
28	Valentine, J.	Bridge of Dochart, Killin	Albumen print	403

29	Valentine, J.	Bridge of Dochart, Killin	Albumen print	403
29	Valentine, J.	On the Dochart, near Killin	Albumen print	408
30	Valentine, J.	Bridge of Clunie from the Fairies' Knoll	Albumen print	412
30	Valentine, J.	Pitlochry from N.W.	Albumen print	414
31	Valentine, J.	Birnam Hill from East	Albumen print	
31	Valentine, J.	Murthly Castle	Albumen print	483
32	Valentine, J.	Birnam from the East	Albumen print	487
32	Valentine, J.	Dunkeld	Albumen print	489
33	Valentine, J.	Norham Castle	Albumen print	502
33	Valentine, J.	On the Garry at Killiecrankie	Albumen print	517
34	Valentine, J.	Black Castle, Moulin	Albumen print	519
34	Valentine, J.	Coblin Cave, Loch Katrine	Albumen print	537
35	Valentine, J.	Comrie from S.W.	Albumen print	546
35	Valentine, J.	The Deil's Cauldron, Comrie	Albumen print	574
36	Valentine, J.	On the Lednock at the Deil's Cauldron, Comrie	Albumen print	575
36	Valentine, J.	Goat Fell, Arran	Albumen print	079 (?)
37	Valentine, J.	Newport from West	Albumen print	606
37	Valentine, J.	Elgin Cathedral, St. Mary's Aisle	Albumen print	613
38	Valentine, J.	Elgin Cathedral, the Chapel House and Runic Cross	Albumen print	615
38	Valentine, J.	Elgin Cathedral, Chapter House, Interior	Albumen print	
39	Valentine, J.	Aberfeldy from S.E.	Albumen print	622
39	Valentine, J.	Weem Rock and Hotel, near Aberfeldy	Albumen print	635
40	Valentine, J.	The Kings Cave near Black Waterfoot (?), Arran	Albumen print	684
40	Valentine, J.	The Kings Cave near Black Waterfoot (?), Arran	Albumen print	684
41	Valentine, J.	Clach a Choin or the Dog Pillar and Dunolly Castle, Oban	Albumen print	709
41	Valentine, J.	Edinburgh, St. David Street and Scott Monument	Albumen print	730
42	Valentine, J.	Union Street, Aberdeen	Albumen print	744
42	Valentine, J.	The Grimm Briggs, Muchalls	Albumen print	750
43	Valentine, J.	[missing]		
44	Valentine, J.	Hell's Hole, Cheviot Hills	Albumen print	773
44	Valentine, J.	Dun Il, Iona	Albumen print	789
45	Valentine, J.	Hydropathic Establishment, Rothesay	Albumen print	806

45	Valentine, J.	Innellan from W.	Albumen print	819
46	Valentine, J.	Upper Fall of the Carrawalt, Braemar	Albumen print	837
46	Valentine, J.	The Cathedral, Old Aberdeen	Albumen print	937
47	Valentine, J.	Castle Street, Aberdeen	Albumen print	964
48	Valentine, J.	Border Scenery, Kelso Bridge and Abbey	Albumen print	No. 444
48	Valentine, J.	Sput Barick, Crieff	Albumen print	529
49	Valentine, J.	Drummond Castle, Crieff	Albumen print	532
49	Valentine, J.	Untitled (Building behind trees)	Albumen print	
50	Unknown	Dundonachie, Valley of the Tay	Albumen print	44
50	Unknown	St. Mary's, Birnam	Albumen print	507
51	Unknown	Untitled (West Port, St. Andrews)	Albumen print	
51	Unknown	Untitled (Lincluden Abbey ?)	Albumen print	
52	Unknown	Untitled (Waterfall)	Albumen print	
52	Unknown	Untitled (Waterfall)	Albumen print	
53	Unknown	Untitled	Albumen print	
53	Unknown	Untitled (Bridge over stream)	Albumen print	
54	Unknown	Untitled	Albumen print	
54	Unknown	Untitled (Cathedral)	Albumen print	
55	Unknown	Unknown (Trees)	Albumen print	
55	Unknown	Albert Hall	Albumen print	
56	Unknown	The Bank	Albumen print	10
56	Unknown	Westminster Abbey, from Dean's Yard - London	Albumen print	
57	Unknown	St. Paul's Cathedral - London	Albumen print	No. 17
57	Unknown	St. Paul's Cathedral - London	Albumen print	No. 18
58	Unknown	Royal Exchange	Albumen print	
58	Unknown	National Gallery	Albumen print	
59	Unknown	Trafalgar Square, from National Gallery - London	Albumen print	
59	Unknown	The Tower of London	Albumen print	36
60	Unknown	Lambeth Palace	Albumen print	37
60	Unknown	Foreign Office, from St. James Park	Albumen print	75
61	Unknown	Houses of Parliament	Albumen print	96
61	Unknown	The Mansion House	Albumen print	131

62	Unknown	The Marble Arch	Albumen print	199
62	Unknown	The Admiralty, from Whitehall	Albumen print	215
63	Unknown	British Museum	Albumen print	239
63	Unknown	Blackfriars Bridge	Albumen print	181 (?)
64	Unknown	Untitled (Westminster)	Albumen print	312
64	Unknown	London Bridge	Albumen print	381
65	Unknown	The General Post Office, St. Martin's-le-Grand	Albumen print	408
65	Unknown	Tower of London, The House Armoury	Albumen print	525
66	Unknown	The Crown Jewels, Tower of London	Albumen print	528
66	Unknown	The Albert Memorial, General View	Albumen print	658
67	Unknown	Grand Hotel	Albumen print	775
67	Unknown	Strand, Looking West (with traffic)	Albumen print	824
68	Wilson, G.W.	Lincluden Abbey	Albumen print	262
68	Wilson, G.W.	Waterfall in Dunrobin Glen	Albumen print	710
69	Wilson, G.W.	Loch Lomond from Inch-Tavannach, Looking to Balmaha	Albumen print	1209
69	Valentine, J.	Queen's Cottage, Glenmark	Albumen print	1946
70	Unknown	Untitled	Albumen print	
71	Unknown	"The Guildhall"	Albumen print	
71	Unknown	"Temple Bar"	Albumen print	

Photograph album of Scottish Highland scenes

ca. 1888-1900

XS1 MS A206

Scottish Collection

Photographer: Wilson, George Washington (1823-1893); Valentine, James (1815-1879)

Page No.	Maker	Title	Process	Negative No.
1	Wilson, G.W.	The Osprey's Nest, Loch-an-Eilein	Albumen print	4927
2	Wilson, G.W.	Aviemore Bridge & Craigellachie Rock	Albumen print	4340
3	Wilson, G.W.	The Cairngorms from Aviemore	Albumen print	4950
4	Wilson, G.W.	Rivermore Lodge, Strath-Spey	Albumen print	5142
5	Wilson, G.W.	Lynwilg Hotel, Loch Alvie	Albumen print	4955
6	Wilson, G.W.	Cottage at Loch Vaa, Strath-Spey	Albumen print	4929
7	Wilson, G.W.	The Tor of Alvie, Strathspey	Albumen print	4938
8	Wilson, G.W.	Invereshie, Strath-Spey	Albumen print	5115
9	Wilson, G.W.	In Glen Feshie	Albumen print	4963
10	Wilson, G.W.	Ruthven Castle, Kingussie	Albumen print	4974
11	Wilson, G.W.	"A Native of Glen Etive", Argyleshire	Albumen print	5496
12	Wilson, G.W.	Highland Cattle	Albumen print	3111
13	Unknown	Chamonix, Montanvert	Albumen print	741
14	Unknown	The Regalia of Scotland, Edinburgh Castle	Albumen print	378
15	Unknown	Geneve et la McBlanc	Albumen print	5
16	Unknown	Untitled	Albumen print	
17	Unknown	Montreux et la Dent du Midi	Albumen print	
18	Unknown	Grand Parade Eastbourne (Poulton's Series)	Albumen print	7785
19	Unknown	The Forth Bridge	Albumen print	
20	Valentine, J.	Forth Bridge, Fife Main Pier, Sept. 18, 1888	Albumen print	10346
21	Unknown	Untitled	Albumen print	

Photograph Album – “Scottish Scenery”

ca. 1860s

XS1 MS A223

Scottish Collection

Photographer: Valentine, James (1815-1879)

Page No.	Maker	Title	Process	Negative No.
1	Valentine, J.	Glasgow Cathedral	Albumen print	288
2	Valentine, J.	Argyle Street, Glasgow	Albumen print	2568
2	Valentine, J.	Jamaica Street, Glasgow	Albumen print	2522
3	Valentine, J.	Public Halls, Glasgow	Albumen print	1571
3	Valentine, J.	Royal Exchange, Glasgow	Albumen print	1600
4	Valentine, J.	In the West End Park, Glasgow	Albumen print	1605
4	Valentine, J.	University	Albumen print	
5	Valentine, J.	The Broomielaw Bridge, Glasgow	Albumen print	T93
5	Valentine, J.	Off Down the Water, Broomielaw, Glasgow	Albumen print	2521
6	Valentine, J.	Falls of Clyde, Bonnington	Albumen print	1647
7	Valentine, J.	Bothwell Castle	Albumen print	367
7	Valentine, J.	Tillietudlem Castle	Albumen print	2165
8	Valentine, J.	Stone Bridge	Albumen print	281
9	Valentine, J.	Birth-Place of Burns, Ayr	Albumen print	596
9	Valentine, J.	Burns Monument, “Banks O’Doon”, Ayr	Albumen print	597
10	Valentine, J.	Dunbarton Castle	Albumen print	2535
10	Valentine, J.	Greenock from the Lyle Road	Albumen print	2442
11	Valentine, J.	Princess Pier Greenock, “River Boats Starting”	Albumen print	2215
12	Valentine, J.	Dunoon, East Bay	Albumen print	1170
12	Valentine, J.	Rothesay from the Chapel Hill	Albumen print	342
13	Valentine, J.	Kyles of Bute Looking East	Albumen print	826
13	Valentine, J.	Brodick Pier and Goatfell, Arran	Albumen print	1771
14	Valentine, J.	Castle and Lochranza, Arran	Albumen print	1287
15	Valentine, J.	Inveraray Cross, Castle and Duniquiach	Albumen print	1454

15	Valentine, J.	On the Crinan Canal	Albumen print	827
16	Valentine, J.	Pass of Brander, Loch Awe	Albumen print	2190
16	Valentine, J.	Kilchurn Castle, Loch Awe	Albumen print	2194
17	Valentine, J.	Oban from S.W. (Showing Railway Station and New Pier)	Albumen print	1608
18	Valentine, J.	Dunolly Castle	Albumen print	2802
18	Valentine, J.	Dunstaffinage Castle, Oban	Albumen print	1131
19	Valentine, J.	Fingal's Cave, Staffa	Albumen print	1111
19	Valentine, J.	Clamshell Cave, Staffa	Albumen print	934
20	Valentine, J.	Iona Cathedral and St. Oran's Chapel	Albumen print	265
21	Valentine, J.	Pass of Glencoe near the Bridge of the Three Waters	Albumen print	159
22	Valentine, J.	Glencoe, the Scene of the Massacre	Albumen print	590
22	Valentine, J.	Glencoe, from the Study	Albumen print	701
23	Valentine, J.	Ben Nevis, from Copach	Albumen print	1118
23	Valentine, J.	Glengarry Castle, Loch Oich	Albumen print	
24	Valentine, J.	Caledonian Canal, Locks at Fort Augustus	Albumen print	1832
24	Valentine, J.	Urquhart Castle, (from North) Loch Ness	Albumen print	1397
25	Valentine, J.	Falls of Foyers	Albumen print	494
26	Valentine, J.	Caledonian Canal, from Tomnahurich	Albumen print	3137
26	Valentine, J.	Inverness from Tomnahurich	Albumen print	2322
27	Valentine, J.	Inverness from the Castle, Looking down	Albumen print	1395
27	Valentine, J.	At the Islands, Inverness	Albumen print	872
28	Valentine, J.	Strathpeffer, Looking to Ben Wyvis	Albumen print	2311
28	Valentine, J.	Falls of Rogie, near Dingwall	Albumen print	20291
29	Valentine, J.	The Islands Loch Maree from above Talladale, Ross-Shire	Albumen print	1037
30	Valentine, J.	Flowerdale, Gairloch, Ross-Shire	Albumen print	1555
30	Valentine, J.	Strome Ferry and Castle, Loch Carron	Albumen print	1369
31	Valentine, J.	Loch Coruisk, Skye	Albumen print	1203
31	Valentine, J.	The Old Man of Storr, Skye	Albumen print	1181
32	Valentine, J.	The Needle Rock, Quiraing, Skye	Albumen print	598
33	Valentine, J.	The Herring Fleet at Stornoway, Lewis "Going Out (Evening)"	Albumen print	1366
33	Valentine, J.	View at John O'Groats	Albumen print	812
34	Valentine, J.	Dunrobin Castle from the Gardens	Albumen print	1387

34	Valentine, J.	Cawdor Castle, Nairn	Albumen print	1068
35	Valentine, J.	Brig O'Balgownie, Old Aberdeen	Albumen print	442
36	Valentine, J.	Ballater from South	Albumen print	129
36	Valentine, J.	Castleton of Braemar from Craig Coynach	Albumen print	921
37	Valentine, J.	Balmoral from the River	Albumen print	2128
38	Valentine, J.	Upper Falls of the Bruar	Albumen print	1330
39	Valentine, J.	(Queen's View) Pass of Killiecrankie	Albumen print	296
39	Valentine, J.	Pass of Killiecrankie (From Below the Bridge)	Albumen print	76
40	Valentine, J.	Falls of Tummel (Queen's View)	Albumen print	196
40	Valentine, J.	Loch Tummel (Queen's View)	Albumen print	304
41	Valentine, J.	Loch Tay from Killin	Albumen print	403
41	Valentine, J.	Taymouth Castle	Albumen print	651
42	Valentine, J.	Upper Falls of Moness, Aberfeldy	Albumen print	120
43	Valentine, J.	Dunkeld Cathedral form River	Albumen print	739
43	Valentine, J.	View from Cathedral Tower, Dunkeld	Albumen print	35
44	Valentine, J.	Perth from Kinndul	Albumen print	997
44	Valentine, J.	Valley of Tay from Kinndul Hill	Albumen print	2813
45	Valentine, J.	Dunblane Cathedral	Albumen print	145
45	Valentine, J.	Callander Bridge and Ben Ledi	Albumen print	277
46	Valentine, J.	Brig O'Turk	Albumen print	536
46	Valentine, J.	Trossachs Hotel and Ben Venue	Albumen print	833
47	Valentine, J.	In the Trossachs, Where Twines the Path	Albumen print	1668
48	Valentine, J.	Loch Katrine, East End	Albumen print	268
48	Valentine, J.	Ellen's Isle, Loch Katrine and Ben Venue	Albumen print	1847
49	Valentine, J.	Silver Strand, Loch Katrine	Albumen print	306
50	Valentine, J.	Inversnaids Falls, Loch Lomond	Albumen print	391
50	Valentine, J.	Tarbet Pier and Ben Lomond	Albumen print	399
51	Valentine, J.	Ben Lomond	Albumen print	2044
52	Valentine, J.	The Islands from above Luss, Loch Lomond	Albumen print	1228
53	Valentine, J.	The Swan Island	Albumen print	326
54	Valentine, J.	Stirling from the Abbey Craig	Albumen print	522
54	Valentine, J.	Old Bridge of Forth, Stirling	Albumen print	2074

55	Valentine, J.	Edinburgh from Calton Hill	Albumen print	622
56	Valentine, J.	Edinburgh, Old Town and Waverly Bridge	Albumen print	229
56	Valentine, J.	Scott Monument and Castle, Edinburgh	Albumen print	726
57	Valentine, J.	Edinburgh Castle from Grassmarket	Albumen print	230
57	Valentine, J.	Edinburgh, Knox's House and Canograte	Albumen print	290
58	Valentine, J.	Holyrood from Calton Hill	Albumen print	183
59	Valentine, J.	Rosslyn Chapel, the Nave	Albumen print	472
59	Valentine, J.	Melrose Abbey	Albumen print	1179
60	Valentine, J.	Untitled	Albumen print	
61	Valentine, J.	Dryburgh Abbey from East	Albumen print	491
61	Valentine, J.	Dryburgh Abbey, St. Mary's Aisle and Tomb of Sir Walter Scott	Albumen print	1853

Album of Scottish albumen prints of River Tay from Perth to Killin
ca. 1890s

XS1 MS A306

Scottish Collection

Photographer: Valentine, James (1815-1879)

Publisher: Valentine & Sons, Ltd. (Dundee, Scotland)

Page No.	Maker	Title	Process	Negative No.
1	Valentine, J.	Perth	Albumen print	203
2	Valentine, J.	Valley of Tay	Albumen print	1426
3	Valentine, J.	Kinfanus Castle	Albumen print	122
4	Valentine, J.	Scone Palace, Perth	Albumen print	1440
5	Valentine, J.	Loch Earn	Albumen print	625
6	Valentine, J.	Dunkeld	Albumen print	8
7	Valentine, J.	Pass of Killin Bridge	Albumen print	52
8	Valentine, J.	Falls of Tummel	Albumen print	401
9	Valentine, J.	Loch Tummel	Albumen print	51
10	Valentine, J.	Loch Tay and Killin	Albumen print	9617

Selection of Scottish stereoscopic views
 XM3 MS A070 – XM3 MS A173
 Clarke E. Leverette Collection

Call No.	Maker/Publisher	Title	Drawer No.
XM3 MS A072	Unknown	Oban, Argyleshire, Scotland	3
XM3 MS A072	Unknown	On the Findhorn, Scotland	3
XM3 MS A073	McKown & Co. (Utica, N.Y.)	Loch Katrine - East End	4
XM3 MS A076	J. H. Ford (Belleville)	Trosacha Hotel	7
XM3 MS A076	J. H. Ford (Belleville)	Loch Ness, from Castle Urbuhart	7
XM3 MS A078	B.W. Kilburn (Littleton, N.H)	Necropolis and Knox Monument, Glasgow, - Scotland	9
XM3 MS A078	B.W. Kilburn (Littleton, N.H)	Melrose Abbey, Scotland	9
XM3 MS A078	B.W. Kilburn (Littleton, N.H)	Loch Katrine Boat Landing, Highlands, - Scotland	9
XM3 MS A080	Unknown	Falls of the Bruar, Scotland	11
XM3 MS A080	Unknown	Dryburgh Abbey	11
XM3 MS A080	Unknown	Lake Cathrine, Scotland	11
XM3 MS A081	Unknown	Anochar Mts., Scotland	12
XM3 MS A081	Unknown	Sterling - Scotland	12
XM3 MS A081	Unknown	Unknown	12
XM3 MS A081	Unknown	Steel Well - Homberg	12
XM3 MS A081	Unknown	Glasgow - Scotland	12
XM3 MS A081	Unknown	Moogregons Leap - Scotland	12
XM3 MS A081	Unknown	Balmoral Castle - Scotland	12
XM3 MS A081	Unknown	Bridge of Callander - Scotland	12
XM3 MS A081	Unknown	Gloucester Cathedral	12
XM3 MS A081	Unknown	Glen Urquhart - Scotland	12
XM3 MS A081	Unknown	Rothesay - Scotland	12
XM3 MS A081	Unknown	Sterling - Scotland	12
XM3 MS A081	Unknown	Fingall's Cave - Scotland	12
XM3 MS A081	Unknown	Blair Athale - Scotland	12

XM3 MS A081	Unknown	Rothesay - Scotland	12
XM3 MS A081	Unknown	Bridge of Callander - Scotland	12
XM3 MS A081	Unknown	Inverness - Scotland	12
XM3 MS A801	Unknown	Old Town, Edinburgh - Scotland	12
XM3 MS A082	C. Bierstadt Publisher / Sold by Underwood & Underwood	Kelso Abbey	13
XM3 MS A082	C. Bierstadt Publisher / Sold by Underwood & Underwood	Old Town, Edinburgh	13
XM3 MS A082	C. Bierstadt Publisher / Sold by Underwood & Underwood	Prince's Street, Edinburgh	13
XM3 MS A082	C. Bierstadt Publisher / Sold by Underwood & Underwood	Tower Rocks, Glen Eyrie. Col.	13
XM3 MS A082	C. Bierstadt Publisher / Sold by Underwood & Underwood	Glen Cathedral - Watkins Glen.	13
XM3 MS A082	C. Bierstadt Publisher / Sold by Underwood & Underwood	Holyrood Palace, Edinburgh	13
XM3 MS A082	C. Bierstadt Publisher / Sold by Underwood & Underwood	Castle Leod, Ross-Shire	13
XM3 MS A082	C. Bierstadt Publisher / Sold by Underwood & Underwood	Edinburgh	13
XM3 MS A082	C. Bierstadt Publisher / Sold by Underwood & Underwood	Dunkeld from the Bridge	13
XM3 MS A082	C. Bierstadt Publisher / Sold by Underwood & Underwood	Melrose Abbey	13
XM3 MS A082	C. Bierstadt Publisher / Sold by Underwood & Underwood	Olivet and Gethsemane from City Wall	13
XM3 MS A082	C. Bierstadt Publisher / Sold by Underwood & Underwood	Burn's Monument	13
XM3 MS A082	C. Bierstadt Publisher / Sold by Underwood & Underwood	Queed's Statue, Glasgow	13
XM3 MS A082	C. Bierstadt Publisher / Sold by Underwood & Underwood	Scott's Monument, Edinburgh	13

XM3 MS A082	C. Bierstadt Publisher / Sold by Underwood & Underwood	Abbotsford	13
<i>XM3 MS A082 (Duplicate)</i>	<i>C. Bierstadt Publisher / Sold by Underwood & Underwood</i>	<i>Scott's Monument, Edinburgh</i>	<i>13</i>
<i>XM3 MS A082 (Duplicate)</i>	<i>C. Bierstadt Publisher / Sold by Underwood & Underwood</i>	<i>Castle Leod, Ross-Shire</i>	<i>13</i>
<i>XM3 MS A082 (Duplicate)</i>	<i>C. Bierstadt Publisher / Sold by Underwood & Underwood</i>	<i>Edinburgh</i>	<i>13</i>
XM3 MS A082	C. Bierstadt Publisher / Sold by Underwood & Underwood	The Necropolis, Glasgow	13
<i>XM3 MS A082 (Duplicate)</i>	<i>C. Bierstadt Publisher / Sold by Underwood & Underwood</i>	<i>Edinburgh</i>	<i>13</i>
XM3 MS A082	C. Bierstadt Publisher / Sold by Underwood & Underwood	Edinburgh Castle, From Grass Market	13
XM3 MS A083	Kilburn Brothers (Littleton, N.H)	Nelson's Monument and Calton Hill, Edinburgh - Scotland	14
XM3 MS A083	B.W. Kilburn (Littleton, N.H)	Inversnaid Waterfall, scene of Wordsworth's "Highland Girls", Loch Lomond, Scotland	14
<i>XM3 MS A083 (Duplicate)</i>	<i>B.W. Kilburn (Littleton, N.H)</i>	<i>Inversnaid Waterfall, scene of Wordsworth's "Highland Girls", Loch Lomond, Scotland</i>	<i>14</i>
XM3 MS A083	B.W. Kilburn (Littleton, N.H)	Benvenue and Trossachs Hotel, Highlands, Scotland	14
XM3 MS A083	B.W. Kilburn (Littleton, N.H)	Princess Street from Nelson Monument, Edinburgh, Scotland	14
XM3 MS A083	B.W. Kilburn (Littleton, N.H)	The Bonnie Boon, Burn's Lullaby, Ayr, Scotland	14
XM3 MS A083	B.W. Kilburn (Littleton, N.H)	Scott's Monument from Princess Street Gardens, Edinburgh, Scotland	14
XM3 MS A083	B.W. Kilburn (Littleton, N.H)	Among the Flowers, Botanic Garden, Edinburgh, Scotland	14
<i>XM3 MS A083 (Duplicate)</i>	<i>B.W. Kilburn (Littleton, N.H)</i>	<i>Scott's Monument from Princess Street Gardens, Edinburgh, Scotland</i>	<i>14</i>
<i>XM3 MS A083 (Duplicate)</i>	<i>B.W. Kilburn (Littleton, N.H)</i>	<i>Princess Street from Nelson Monument, Edinburgh, Scotland</i>	<i>14</i>

XM3 MS A083	B.W. Kilburn (Littleton, N.H.)	The Silver Strand and Elens Isle, Loch Katrine, Highlands, Scotland	14
XM3 MS A083	B.W. Kilburn (Littleton, N.H.)	University of Glasgow, Scotland	14
XM3 MS A092	Kilburn Brothers (Littleton, N.H.); Photograph by George Washington Wilson	Balmoral from the South	23
XM3 MS A092	Kilburn Brothers (Littleton, N.H.); Photograph by George Washington Wilson	Edinburgh Castle	23
XM3 MS A092	Kilburn Brothers (Littleton, N.H.)	Stirling Castle, Scotland	23
<i>XM3 MS A092 (Duplicate)</i>	<i>Kilburn Brothers (Littleton, N.H.)</i>	<i>Stirling Castle, Scotland</i>	23
XM3 MS A092	Kilburn Brothers (Littleton, N.H.)	Melrose Abbey, Scotland	23
XM3 MS A092	Kilburn Brothers (Littleton, N.H.)	Sir Walter Scott's Monument, Edinburgh, Scotland	23
<i>XM3 MS A092 (Duplicate)</i>	<i>Kilburn Brothers (Littleton, N.H.)</i>	<i>Sir Walter Scott's Monument, Edinburgh, Scotland</i>	23
XM3 MS A092	Kilburn Brothers (Littleton, N.H.)	Burn's Monument, from "The Old Brig", Ayr - Scotland	23
XM3 MS A092	Kilburn Brothers (Littleton, N.H.)	Nelson's Monument, and Calton Hill, Edinburgh - Scotland	23
XM3 MS A092	Kilburn Brothers	View from Inversnaid, Highlands - Scotland	23
XM3 MS A092	Kilburn Brothers (Littleton, N.H.)	Loch Lomond and Glensloy, from Inversnaid, Highlands - Scotland	23
XM3 MS A092	Kilburn Brothers (Littleton, N.H.)	Arklet Water, Rob Roy Country, Highlands - Scotland	23
XM3 MS A095	B.W. Kilburn (Littleton, N.H.)	Princess Street, Edinburgh	26
XM3 MS A095	B.W. Kilburn (Littleton, N.H.)	Princess Street, Edinburgh, Scotland	26
<i>XM3 MS A095 (Duplicate)</i>	<i>B.W. Kilburn (Littleton, N.H.)</i>	<i>Princess Street from Nelson Monument, Edinburgh, Scotland</i>	26
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Loch Fada, Skye	DA 880 S6 M4 (pg. 30)
Loch Katrine	XS1 MS A195 (pg. 12, 34) XS1 MS A223 (pg. 48, 49) XM3 MS A073 XM3 MS A078 XM3 MS A083 XM3 MS A095 XM3 MS A096 XM3 MS A105 XM3 MS A111 XM3 MS A117 XM3 MS A121 XM3 MS A122 XM3 MS A123 XM3 MS A130 XM3 MS A135 XM3 MS A142 XM3 MS A150 XM3 MS A155 XM3 MS A157 XM3 MS A161 XM3 MS A168 XM3 MS A169 XM3 MS A173

Geographic Location	Call Number
Loch Leven, Perth/Kinross	S0605b06 (pg. 20) XS1 MS A195 (pg. 3)
Loch Lomond	XS1 MS A195 (pg. 18, 19) XS1 MS A223 (pg. 50, 51, 52) XM3 MS A092 XM3 MS A108 XM3 MS A121 XM3 MS A142 XM3 MS A143 XM3 MS A168 XM3 MS A169 XM3 MS A173
Loch Lubnaig	XS1 MS A195 (pg. 6)
Loch Maree	XS1 MS A223 (pg. 29)
Loch Ness	XS1 MS A223 (pg. 24) XM3 MS A076
Loch Scavaig, Skye	DA 880 S6 M4 (pg. 19)
Loch Tay	XS1 MS A223 (pg. 41) XS1 MS A306 (pg. 10)
Loch Tummel	XS1 MS A223 (pg. 40) XS1 MS A306 (pg. 9)
Lybster	XM3 MS A113
Melrose Abbey	DA 890 A18 V5 (pg. 13, 14) XS1 MS A223 (pg. 59) XM3 MS A078 XM3 MS A082 XM3 MS A092 XM3 MS A095 XM3 MS A118 XM3 MS A150
Mossgiel	S0562b18 (pg. 6)
Murthly Castle	XS1 MS A195 (pg. 31)
Necropolis, Glasgow	XS1 MS A195 (pg. 11) XM3 MS A078 XM3 MS A082 XM3 MS A169 XM3 MS A173

Geographic Location	Call Number
Needle Rock, Skye	XS1 MS A223 (pg. 32)
Norman Abbey	XM3 MS A118
Norham Castle	XS1 MS A195 (pg. 33)
Oban	XS1 MS A223 (pg. 17) XM3 MS A072 XM3 MS A168 XM3 MS A173
Old Man of Storr, Skye	XS1 MS A223 (pg. 31)
Perth	S0605b07 XS1 MS A223 (pg. 44) XS1 MS A306 (pg. 1) XM3 MS A130
Pitlochry	XS1 MS A195 (pg. 30)
Portree, Skye	DA 880 S6 M4 (pg. 27, 28, 29) XS1 MS A195 (pg. 21)
Princess Street, Edinburgh	XM3 MS A083 XM3 MS A095 XM3 MS A121 XM3 MS A161
Prince's Street, Edinburgh	XM3 MS A082 XM3 MS A096 XM3 MS A108 XM3 MS A118 XM3 MS A155
Quiraing, Skye	DA 880 S6 M4 (pg. 32, 33, 34)
Red Hills, The	DA 880 S6 M4 (pg. 18, 22)
Rosslyn Chapel	XS1 MS A195 (pg. 1) XS1 MS A223 (pg. 59) XM3 MS A118
Rothesay	S0605b05 (pg. 26) XS1 MS A195 (pg. 45) XS1 MS A223 (pg. 12) XM3 MS A081
Royal Exchange, Glasgow	S0605b05 (pg. 8) XS1 MS A195 (pg. 19) XS1 MS A223 (pg. 3)

Geographic Location	Call Number
Ruthven Castle, Kingussie	XS1 MS A206 (pg. 10)
Scone Palace, Perth	S0605b07 (pg. 13) XS1 MS A306 (pg. 4)
Scott Monument (Sir Walter Scott), Edinburgh	XS1 MS A223 (pg. 56) XM3 MS A082 XM3 MS A083 XM3 MS A092 XM3 MS A096 XM3 MS A118 XM3 MS A150 XM3 MS A168
Skye	DA 880 S6 M4
Silver Strand, Loch Katrine	XS1 MS A223 (pg. 49) XM3 MS A083 XM3 MS A121
St. Andrews Castle	XS1 MS A195 (pg. 25)
St. Giles Cathedral, Edinburgh	XS1 MS A195 (pg. 2) XM3 MS A118
St. John's Church	S0605b07 (pg. 14)
St. Mary's Church, Birnam	XS1 MS A195 (pg. 50)
St. Ninian's Cathedral, Perth	S0605b07 (pg. 14)
Staffa	XS1 MS A223 (pg. 19)
Stirling	XS1 MS A223 (pg. 54) XM3 MS A081 XM3 MS A095 XM3 MS A102 XM3 MS A105 XM2 MS A108 XM3 MS A123 XM3 MS A169
Stirling Bridge	XS1 MS A195 (pg. 16)

Geographic Location	Call Number
Stirling Castle	XM3 MS A092 XM3 MS A102 XM3 MS A107 XM3 MS A111 XM3 MS A123 XM3 MS A169 XM3 MS A173
Storr Rock (Old Man of Storr), Skye	DA 880 S6 M4 (pg. 30, 31)
Strathpeffer	XS1 MS A223 (pg. 28)
Strathspey	XS1 MS A206 (pg. 4, 6, 7, 8)
Sweetheart Abbey	XS1 MS A195 (pg. 3)
Tantallon Castle	XM3 MS A118
Tay Bridge, Aberfeldy	XS1 MS A195 (pg. 17)
Taymouth Castle	XS1 MS A223 (pg. 41)
Tillietudlem Castle	XS1 MS A223 (pg. 7)
Trevelyan Castle, Glenfarg	S0605b06 (pg. 11)
Tron Church	XM3 MS A118
Trongate, Glasgow	S0605b05 (pg. 16)
Urquhart Castle	XS1 MS A223 (pg. 24) XM3 MS A076
Valley of Tay	S0605b07 (pg. 3) XS1 MS A195 (pg. 50) XS1 MS A223 (pg. 44) XS1 MS A306 (pg. 2) XM3 MS A096 XM3 MS A102 XM3 MS A123 XM3 MS A130
Wallace Monument	XM3 MS A102 XM3 MS A105 XM3 MS A173
Waverly Bridge, Edinburgh	XM3 MS A095

Biographical Sketches

Queen Victoria (1819-1901)

Born in 1819, Queen Victoria's rule as a British monarch lasted more than 63 years. Her reign, also known as the Victorian era, is regarded as a great period of industrial, scientific, political and cultural development for the United Kingdom. Victoria's understanding and impression of Scotland and its people was, like those of many, strongly influenced by popular art and literature of the period. After her first visit to Scotland in 1842, Queen Victoria developed a strong attachment to the country and after sequential visits chose it as the location of her summer home at Balmoral Castle. The country greatly benefited from this Royal recognition with notable increase in its tourism industry. Victoria and Albert were also avid admirers and collectors of photography and strongly supported the medium.

Scott, Sir Walter (1771-1832)

Sir Walter Scott was born in Edinburgh in 1771 and would become one of the most influential literary voices of his time. Celebrated as the leading proponent of the historical novel, Scott's work was influential not only in England and Scotland, but also throughout Europe and the world. The long list of his published works includes *Rob Roy* (1817), *Invanhoe* (1819), *The Lay of the Last Minstrel* (1805), and *Waverley* (1814). Scott's historical novels revised the once-tarnished English view of Scotland and its people by popularizing the image of the Highlander. Scott's publication *Lady of the Lake* (1810) combined the adventure of Arthurian legend and the romantic scenery of the rolling hills and tranquil lochs of the Trossachs to great effect, prompting many to travel to Scotland. In 1811, Scott began the construction of Abbotsford mansion, which itself would become a must see on any Victorian tourist itinerary.

Valentine, James (1815-1879)

James Valentine, born in 1815, began his career in the family business as an engraver in Dundee, Scotland. After being introduced to the daguerreotype process during a visit to France in the 1840s, Valentine brought back this new invention to Scotland and introduced portrait photography to his commercial repertoire. Like many photographic business people during this period, Valentine capitalized on the growing Scottish tourism industry and began to produce photographic travel views for tourists to purchase as souvenirs. Along with his great commercial success, Valentine was the recipient of the prestigious honour of being appointed a Royal Photographer to the Queen in 1868. By the turn of the 20th century, Valentine's publishing company Valentine & Sons had become internationally recognized for its production of picture postcards.

Wilson, George Washington (1823-1893)

Trained as a painter, George Washington Wilson began his career as a successful miniature portraitist in the 1850s. In 1852, Wilson introduced photography into his commercial practice to secure a place in the competitive portrait industry. His strong photographic skills led to a long and prosperous business relationship with Queen Victoria and Prince Albert, which included the documentation of the building of Balmoral Castle in the mid-1850s as well as his appointment as Royal Photographer in the 1860s. During this time, Wilson also produced landscape views and recognized the commercial opportunities in producing views for the rapidly growing tourism industry. The combination of Wilson's acute attention to aesthetic details, technical ability, marketing skills, and Royal patronage made his firm George Washington Wilson & Co. of Aberdeen, one of the largest photographic publishing companies in Scotland and around the world.

Glossary of Photographic Terms

Albumen print - Invented by Louis Désiré Blanquart-Evrard in 1850, the albumen print was a widely used photographic process in the nineteenth century. Made of a thin paper coated with an egg white (albumen) and ammonium chloride mixture that was made light sensitive with silver nitrate, the sensitized paper was then contact printed with a glass negative under direct sunlight to expose the image.

Contact printing – Is a method of photographic printing that involves placing a negative, whether it be made of glass or film, in contact with a light sensitive paper to allow light to pass through and expose the image.

Glass Negative - Prior to the development of film, negatives in the nineteenth century were made on a glass support.

Opaline – Is a presentation format used near the end of the nineteenth century. It is comprised of an albumen print that is face mounted to a beveled piece of glass, using gelatin as a binder, and is then adhered to a decorative mount or support.

Photograph albums – A common book-like presentation format used to house a collection of photographs.

Photomechanical reproduction – A general term used to describe the process of transferring a photographic image into a reproducible printmaking format. This can include a variety of processes including intaglio, lithography, halftone reproduction, and photogravures.

Stereographic Cards – A photographic format that, through the use of two almost identical photographs mounted side-by-side and viewed through a customized viewer, had the ability to create the illusion of depth and three-dimensionality.

Wet Collodion Process – Developed in 1851 by Frederick Scott Archer, this photographic process utilizes collodion (cellulose nitrate) to coat a glass plate that is later sensitized with silver nitrate. The glass plate then had to be immediately developed while still wet to produce the negative.

Further Reading

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