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A Tour Through Scotland:

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

By

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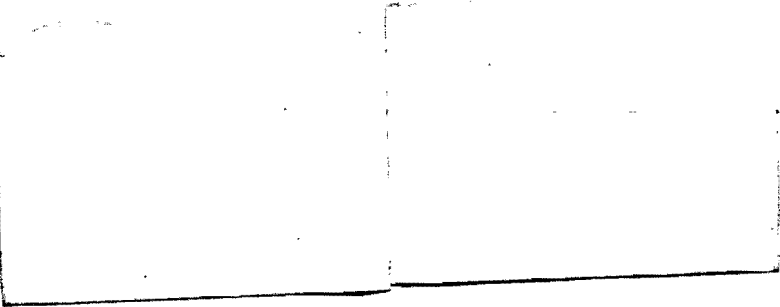
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Abstract

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.

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

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.

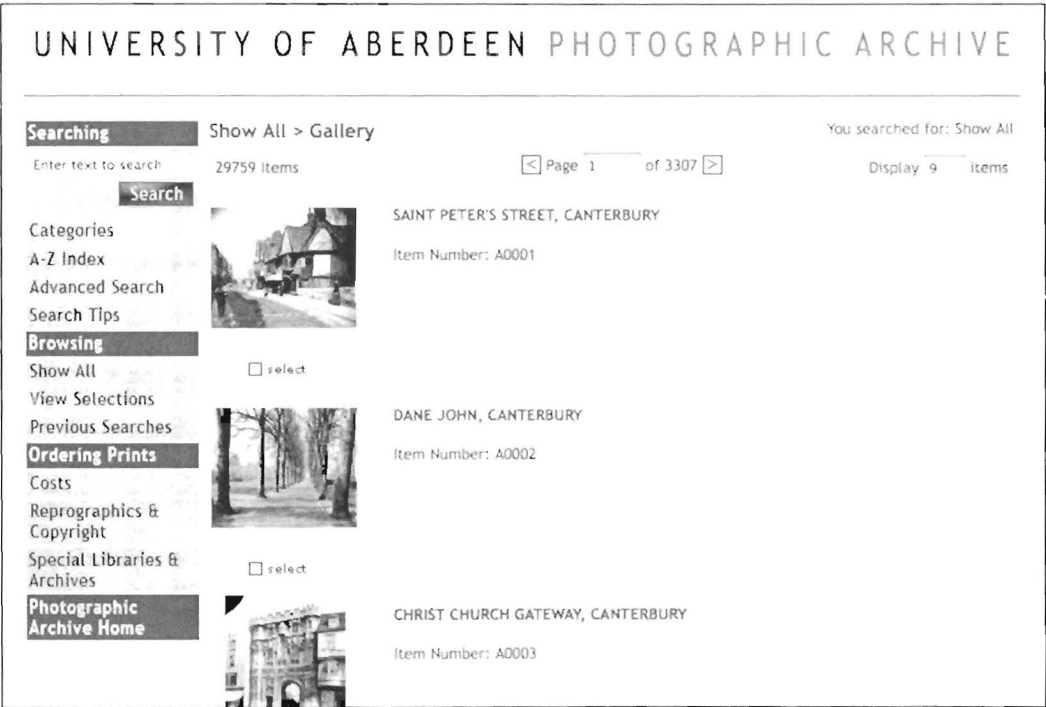


Figure 1 – Screenshot of the George Washington Wilson Photographic Archive, University of Aberdeen

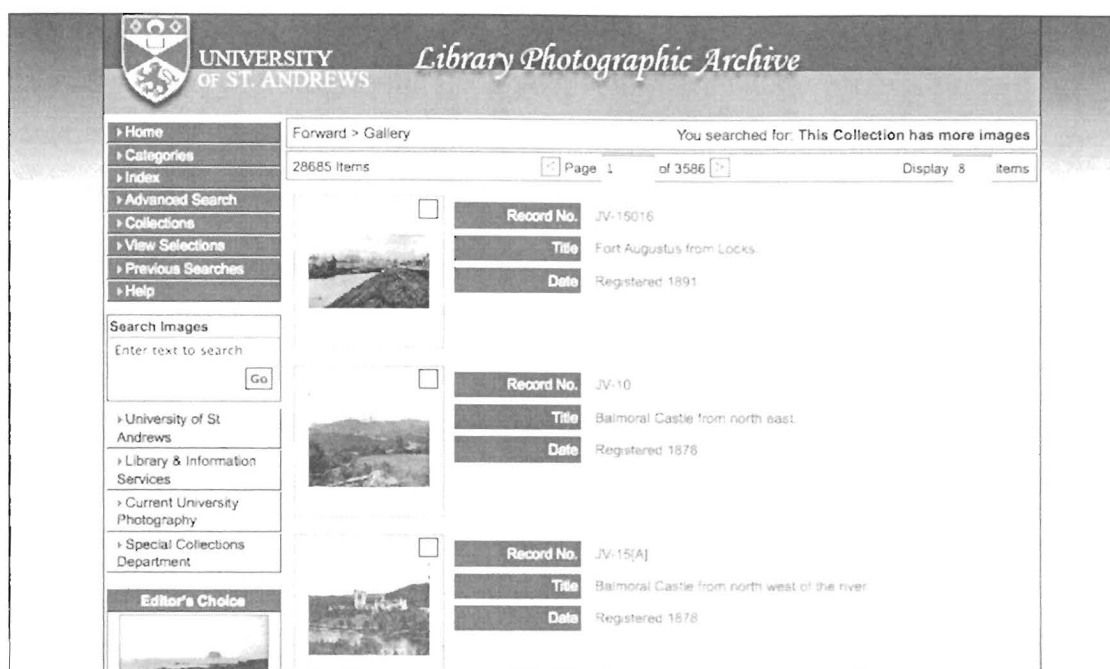


Figure 2 – Screenshot of J. Valentine & Co. Photographic Archive, University of St. Andrews

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.

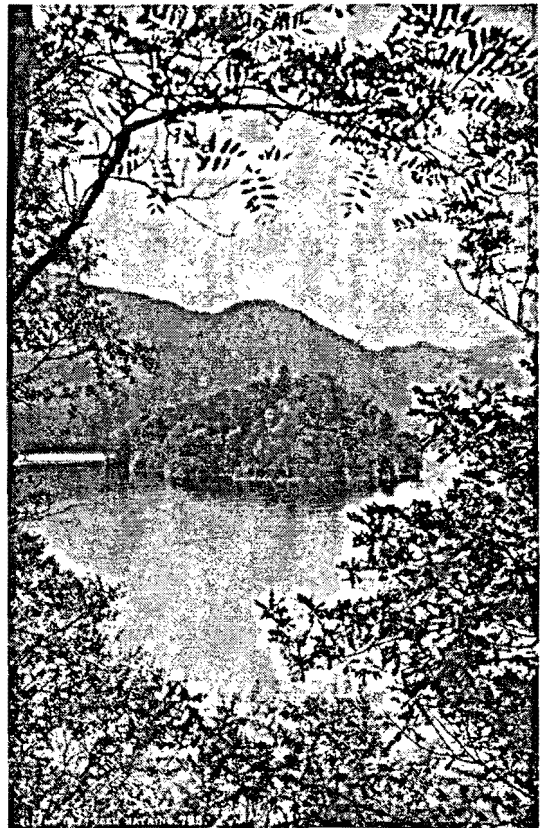


Figure 3 - *Ellen's Isle, Loch Katrine* by G.W. Wilson
XS1 MS A195
Courtesy of the Scottish Collection, Archival &
Special Collections, University of Guelph

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

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:
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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.

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.

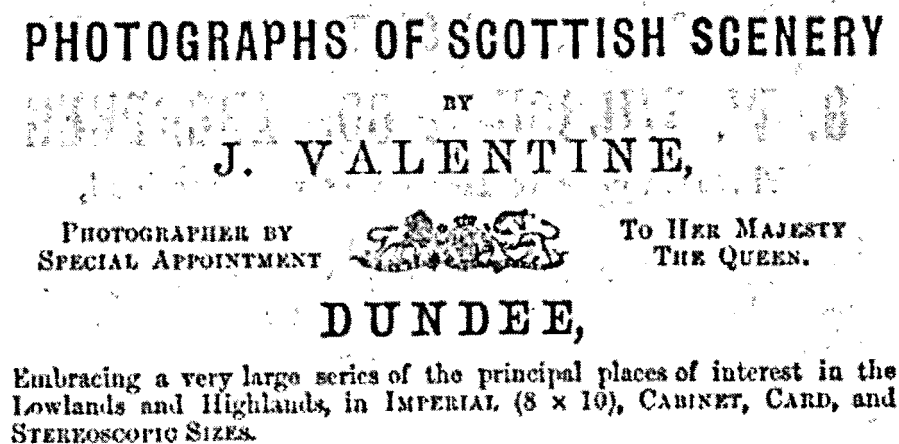
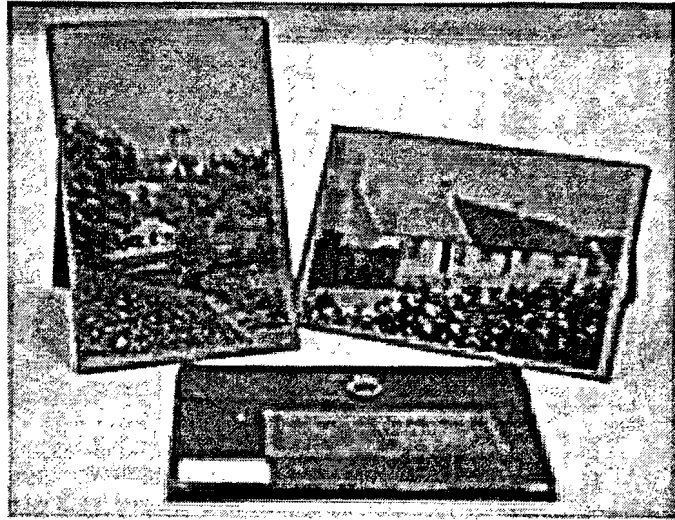


Figure 4 - J. Valentine & Co. Advertisement from Black's Picturesque Tourist of Scotland (1879)
DA 870 .B624 1879

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



**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**

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

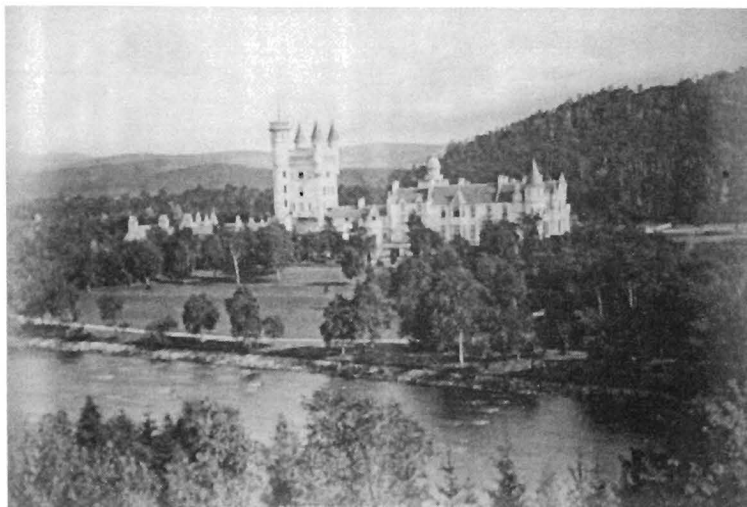
Courtesy of the Clarke E. Leverette Collection, Archival & Special
Collections, University of Guelph

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 880 S6 M4 Photographic view album – “Memories of Skye”
- DA 890 A18 V5 Photographic view album – “Views of Abbotsford”
- 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 |

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|----|---------------|--|-----------------------|--------|
| 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 |

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|----|---------------|--|-----------------------|
| 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 |

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|----|---------------|---------------------------|-----------------------|
| 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 |

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|----|---------------|--|---------------|---------|
| 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 II, Iona | Albumen print | 789 |
| 45 | Valentine, J. | Hydropathic Establishment, Rothesay | Albumen print | 806 |

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|----|---------------|--|---------------|---------|
| 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 |

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|----|---------------|---|---------------|---------|
| 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 Glèn 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. | Rothsay 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 |

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|----|---------------|---|---------------|-------|
| 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 |

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|----|---------------|---|---------------|------|
| 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 |

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|----|---------------|---|---------------|------|
| 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 | Rothsay - 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 |

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|-------------|--|--------------------------------------|----|
| 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 |

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| 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 |
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|----------------------------|---|
| Castle Leod | XM3 MS A082 |
| Castle Moil, Skye | DA 880 S6 M4 (pg. 9) |
| Cawdor Castle, Nairn | XS1 MS A223 (pg. 34) |
| Clamshell Cave, Staffa | XM3 MS A168 |
| Coblin Cave, Loch Katrine | XS1 MS A195 (pg. 34) |
| Comrie | XS1 MS A195 (pg. 35, 36) |
| Crieff | XS1 MS A195 (pg. 48, 49) |
| Dalhousie Arch, Edzell | DA 890.B7 P45 (pg. 22) |
| Drummond Castle | XM3 MS A111 XM3 MS A159 |
| Dryburgh Abbey | XS1 MS A223 (pg. 61) XM3 MS A080 XM3 MS A095 XM3 MS A118 XM3 MS A122 XM3 MS A168 |
| Dunbarton Castle | XS1 MS A223 (pg. 10) XM3 MS A095 XM3 MS A168 |
| Dunblane Cathedral | XS1 MS A195 (pg. 15) XS1 MS A223 (pg. 45) |
| Dundee | XM3 MS A169 |
| Dunkeld | XS1 MS A195 (pg. 32) XS1 MS A306 (pg. 6) XM3 MS A082 XM3 MS A116 XM3 MS A121 |
| Dunkeld Cathedral | XS1 MS A195 (pg. 9) XS1 MS A223 (pg. 43) |
| Dunfermline Abbey | XS1 MS A195 (pg. 13, 14) |
| Dunolly Castle | XS1 MS A223 (pg. 18) XM3 MS A168 |
| Dunrobin Castle | XS1 MS A223 (pg. 34) |
| Dunstaffnage Castle, Oban | XS1 MS A223 (pg. 18) |
| Duntulm Castle, Skye | DA 880 S6 M4 (pg. 36) |

Geographic Location**Call Number**

Dunvegan Castle, Skye

DA 880 S6 M4 (pg. 26)

Edinburgh

XS1 MS A195 (pg. 41)

XS1 MS A223 (pg. 55, 56, 57)

XM3 MS A081

XM3 MS A082

XM3 MS A083

XM3 MS A095

XM3 MS A103

XM3 MS A111

XM3 MS A118

XM3 MS A121

XM3 MS A142

XM3 MS A150

XM3 MS A168

XM3 MS 169

Edinburgh Castle

XS1 MS A206 (pg. 14)

XS1 MS A223 (pg. 57)

XM3 MS A082

XM3 MS A092

XM3 MS A118

XM3 MS A142

XM3 MS A150

Edzell

DA 890.B7 P45 (pg. 19, 20, 21)

Edzell Castle, Edzell

DA 890.B7 P45 (pg. 15)

Elgin Cathedral

XS1 MS A195 (pg. 37, 38)

XM3 MS A159

Ellen's Isle, Loch Katrine

XS1 MS A195 (pg. 12)

XS1 MS A223 (pg. 48)

XM3 MS A083

Falkland Place

XM3 MS A111

Falls of the Bruar

XM3 MS A080

Falls of Clyde, Bonnington

XS1 MS A223 (pg. 6)

Falls of Foyers

XS1 MS A223 (pg. 25)

XM3 MS A168

Falls of Rogie

XS1 MS A223 (pg. 28)

| Geographic Location | Call Number |
|----------------------------|---|
| Falls of Tummel | XS1 MS A195 (pg. 8) XS1 MS A223 (pg. 40) XS1 MS A306 (pg. 8) XM3 MS A168 |
| Fingall's Cave | XM3 MS A081 XM3 MS A168 XM3 MS A173 |
| Forbes Castle | XM3 MS A113 |
| Forth Bridge | XS1 MS A206 (pg. 19, 20) XM3 MS A095 XM3 MS A102 XM3 MS A117 XM3 MS A118 XM3 MS A121 XM3 MS A142 XM3 MS A150 XM3 MS A155 XM3 MS A167 |
| George Square, Glasgow | S0605b05 (pg. 5, 6) XM3 MS A121 XM3 MS A169 XM3 MS A173 |
| Glasgow | S0605b05 XS1 MS A223 (pg. 1, 2, 3, 4, 5) XM3 MS A081 XM3 MS A103 XM3 MS A121 XM3 MS A173 |
| Glasgow Cathedral | S0605b05 (pg. 3, 4, 5) XS1 MS A223 (pg. 1) XM3 MS A173 |
| Glasgow University | S0605b05 (pg. 19) XS1 MS A223 (pg. 4) XM3 MS A083 |
| Glencoe | XS1 MS A223 (pg. 21, 22) |
| Glenfarg | S0605b06 |
| Glengarry Castle | XS1 MS A223 (pg. 21, 23) |
| Gloucester Cathedral | XM3 MS A081 |

| Geographic Location | Call Number |
|--------------------------------|--|
| Greenock | XS1 MS A223 (pg. 10, 11) |
| Greyfriars Church, Sterling | XS1 MS A195 (pg. 2) XM3 MS A118 |
| Hawthornden | XM3 MS A095 XM3 MS A118 |
| Holyrood Palace | XS1 MS A195 (pg. 17) XS1 MS A223 (pg. 58) XM3 MS A082 XM3 MS A118 XM3 MS A142 XM3 MS A169 |
| Iona Cathedral | XS1 MS A223 (pg. 20) XM3 MS A168 |
| Inveraray | XS1 MS A195 (pg. 20) XS1 MS A223 (pg. 15) |
| Inverness | XS1 MS A223 (pg. 26, 27) XM3 MS A081 |
| Inversnaid | XM3 MS A092 |
| Inversnaids Falls, Loch Lomond | XS1 MS A223 (pg. 50) XM3 MS A083 XM3 MS A123 XM3 MS A173 |
| Jamaica Street, Glasgow | S0605b05 (pg. 10, 11) XS1 MS A223 (pg. 2) |
| Jedburgh Abbey | XS1 MS A195 (pg. 8, 22) |
| Kelso Abbey | XM3 MS A082 |
| Killiecrankie | XS1 MS A195 (pg. 33) XS1 MS A223 (pg. 39) XM3 MS A135 XM3 MS A168 |
| Killin Bridge | XS1 MS A306 (pg. 7) |
| Kinfanus Castle | XS1 MS A306 (pg. 3) |
| Kinnaird Castle, Brechin | DA 890.B7 P45 (pg. 17) |
| Kirkwall | XM3 MS A173 |
| Knox House, Edinburgh | XS1 MS A223 (pg. 57) XM3 MS A118 |

| Geographic Location | Call Number |
|----------------------------|---|
| Kyle of Lochalsh, Skye | DA 880 S6 M4 (pg. 4,5) |
| Lincluden Abbey | XS1 MS A195 (pg. 4, 68) |
| Linlithgow Palace | XS1 MS A195 (pg. 27) XM3 MS A118 |
| Loch Alsh, Skye | DA 880 S6 M4 (pg. 6) |
| Loch Alvie | XS1 MS A206 (pg. 5) |
| Loch-an-Eilein | XS1 MS A206 (pg. 1) |
| Loch Awe | XS1 MS A223 (pg. 16) |
| Loch Carron | XS1 MS A223 (pg. 30) |
| Loch Coruisk, Skye | DA 880 S6 M4 (pg. 24) XS1 MS A223 (pg. 31) |
| Loch Duich, Skye | DA 880 S6 M4 (pg. 7) |
| Loch Earn | XS1 MS A306 (pg. 5) |
| 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 |
| Rothsay | 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 |

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.

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