

An antique map of San Francisco, California, showing the city's layout, surrounding hills, and the bay. The map is detailed, with a grid of streets and numerous small buildings. The bay is filled with many small boats, and the hills are depicted with hachures. The map is oriented with North at the top.

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California Book Fair
Short List

February 9-11, 2024

Pier 27, San Francisco

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About Neatline Antique Maps

Neatline Antique Maps was founded in 2016 by a group of archaeologists looking to escape from academia and find a new way to connect with the past. While based in San Francisco, Neatline does not have a retail storefront, and at any given time team members may be found in Italy, Portugal, or Denmark.

Answers to the most common questions

- Neatline guarantees that items are as described. All items offered are genuine antiquarian maps published at or around the date specified.
- As former academics ourselves, we especially enjoy working with institutions, and have made more institutional connections in 2023.
- For educators who are interested in incorporating maps and cartography into their teaching, or who wish to learn more about how maps can be integrated as great educational tools, please feel free to reach out to us. We are always open to new and inspiring collaborations.
- All items are subject to prior sale and are at the discretion of the vendor.

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Interactive catalogue: one click on the main image or title will take you to the corresponding page on our website.

1. The Greatest San Francisco Map Ever Made.

\$35,000

The "Chevalier" Commercial, Pictorial and Tourist Map of San Francisco From Latest U.S. Gov. and Official Surveys...copyrighted 1911.



Cartographer(s): August Chevalier
Date: 1911
Place: San Francisco
Dimensions: 139 x 158 cm (54.75 x 62.25 in)
Condition Rating: VG+
SKU: NL-01904

One of the most impressive and beautiful urban plans in the history of American mapmaking.

A fine example of Augustus Chevalier's stunning map of San Francisco, the premier map of the city following the 1906 San Francisco Earthquake. It represents the height of cartographic design and chromolithography. By overlaying an up-to-date urban survey over fine topographical contours, Chevalier created a sophisticated map with an elegant depth of vision and an abundance of detail.

Chevalier was a native of France who arrived in San Francisco in 1890. He issued this map several times during a period spanning from the pre-Earthquake era of 1903 until the 1915 Panama-Pacific International Exposition. The map was published both as a wall map (this example) and as [a folding tourist map](#). Very few examples of the wall map have survived, and a precise census of its different editions and states remains elusive.

The destruction of the 1906 earthquake and fires provided a proverbial clean slate that allowed entrepreneurial city councilors, urban planners, and businessmen to instigate a series of urban renewal projects that would modernize San Francisco and protect it from similar disasters in the future. In 1911, Chevalier created this new edition of his map, using cartography as a means of branding the city, reassuring investors, citizens, and visitors alike that San Francisco was back, stronger than ever. In doing so, he successfully created a narrative to show how the city had used its worst calamity to renew the very fabric of urbanity, improving everything from commercial and supply infrastructure to public safety.

Modernizing San Francisco

During the first decades of the 20th century, Chevalier's map became the most influential cartographic depiction of San Francisco and achieved substantial commercial success. Chevalier shrewdly aligned himself with the city's power brokers, and indeed this is a map with the imprints of San Francisco's most influential and wealthy politicians and businessmen all over it. In addition to the mighty Southern Pacific Railroad, the Spring Valley Water Company – the largest privately-owned public utility water company by the time this map was published – was involved in many of the development projects featured on this map.

A massive overhaul of commercial and industrial developments in San Francisco is palpable. Throughout the map, extensive swathes of land and waterfront are planned for development. We see the waterfront area stretching from Potrero Point, across the Hunter's Point peninsula, and down to Candlestick Point and the new railroad yard. Hundreds of neighborhood blocks have been planned on water lots, essentially enveloping the entire western coastline in an enormous waterfront development project. The commercial potential of this vision is made quite clear. In addition to the new land, there are outlines of docking and mooring facilities, dry docks for repair and construction, large canals to give way to the inner city, and many other features. This grandiose project would prove a crucial expansion of San Francisco over the following decades.

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Census

As stated above, this wall map was published in several different editions and states, and a precise census has been hindered by the rarity of their survival. The original copyright dates to 1903, with another edition appearing in 1904. Copies of these early editions can be found in a number of institutional libraries in America, including Brown, Cornell, and U.C. Berkeley (OCLC no. 65191368).

After the earthquake, the map first reappeared in 1911. Chevalier also published an updated map to coincide with the Panama–Pacific International Exposition World's Fair held from February 20 to December 4, 1915. The Rumsey collection includes both the 1911 edition ([list no. 0140](#)) and the 1915 map ([list no. 10996](#)).

Augustus Chevalier issued a number of fine maps of San Francisco, including a monumental wall map. By the early 20th century, his maps of San Francisco were perhaps the best-known and respected of the city.



2. A rare modernist painting of the Santa Barbara Hills.

\$30,000

["Spring Day, California."](#)

Cartographer(s): Carl Oscar Borg

Date: circa 1943

Place: Gothenburg, Sweden

Dimensions: 76 x 64 cm (30 x 25 in)

Condition Rating: VG+ Signed and titled on the reverse. Oil on canvas with some cracking.

SKU: NL-02101



This stunning oil painting by esteemed Swedish/American artist Carl Oscar Borg captures the hills of Santa Barbara bathed in the soft light of the afternoon and covered in the colorful blooms of spring. It is a prime example of American modernism, a landscape embedded with longing and steeped in beauty.

Despite being Swedish in origin, Carl Oscar Borg belongs to the pantheon of great American modernists, capturing not only the land and peoples of the United States but also aspects of its very essence. Known as 'Dean of the California Artists,' Borg is today considered one of the best artists to capture the indomitable spirit of "The West."

Borg arrived in California in 1903, settling in the vicinity of Santa Barbara. While his life would bring him away from California for extended periods, it was here that he planted his roots. Our painting may consequently be said to be from his proverbial "backyard."

While the motif is interesting because it depicts a landscape that he knew and loved dearly, the style and palette of the painting are just as important. Borg succeeded as a painter of American scenes during his lifetime, and his style and choice of motifs changed considerably over time. Thus, we see more romantic scenes of the American West in his early work and a distinctly post-impressionistic style.

After the end of World War I, the European art scene exploded, and an entirely new framework for artistic expression was created. Known as the Avantgarde, or simply 'Modern Art,' this creative revolution introduced many new ways to express one's innermost feelings. Among the more well-known subsets of the modernist paradigm, we find famous styles such as cubism, expressionism, and surrealism.

During the 1920s, and especially the 1930s, Borg traveled repeatedly to Europe on study trips, slowly absorbing the overwhelming new possibilities. When World War II broke out, he was caught in neutral Sweden and was forced to stay there for the duration of the war. He began painting motifs from memory and in new and experimental ways. His palette, style, and motifs changed, moving from dynamic life scenes to capturing America's extraordinary landscapes. Our painting belongs to this innovative and profoundly emotive period of Borg's output and is one of his late masterpieces.

Census

Carl Oscar Borg enjoyed immense popularity during his lifetime and had a prolific output. But because his style and motifs developed considerably, his works command a broad spectrum of prices. Based on recent results in the market and the types of Borg works we have found in American museums, there is a consensus that the modernist landscapes constitute his best output.

Carl Oscar Borg (1879-1947) was a Swedish painter who emigrated to the United States at the dawn of the 20th century. Spending most of his life there, Borg became a naturalized U.S. citizen and an artist known primarily for capturing the essence of the American West on his canvases.

Borg was born in 1879 to poor parents in Grinstad, Sweden. In 1902, Borg traveled to America, setting sail for New York City.

Within some months of his arrival in New York, Borg decided to cross the country, settling in southern California in 1903. Here, Borg found fertile ground for his creativity. Shortly after arriving, he met the philanthropic suffragist Phoebe Hearst, whose patronage allowed Borg to concentrate on his painting. During these early years, Borg supplemented his income by teaching at esteemed institutions like the California Art Institute in Los Angeles and the School of Arts in Santa Barbara.

A wanderer at heart, Borg traversed the varied landscapes of California on foot, visiting the booming cityscape of Los Angeles and reaching more distant destinations such as San Francisco and the Grand Canyon. All these places would form consistent motifs in work, but no place in America would fascinate Borg as much as the awe-inspiring vistas of the Grand Canyon.

While Borg is most celebrated for his stunning modernist landscapes, his paintings captured diverse subjects, including indigenous cultures like the Hopi and Navajo Indians, historical scenes of cowboys, and the missions of California. His picturesque panoramas resonated widely, winning him growing recognition.

During the tumultuous years of the 1930s, Borg returned to Sweden multiple times. When World War II broke out, he was stuck in neutral Sweden, and he was unable to return to the United States until after Germany's surrender in 1945. Despite these difficult circumstances, his forced stay in Europe meant his paintings won considerable acclaim on that side of the Atlantic. Despite the global political tensions, European art enthusiasts were keen on his American motifs, allowing him a prosperous life despite the ongoing war.

In his heart, Borg remained tethered to his new home in Santa Barbara. He returned to California as soon as the war was over and produced some of the best work of his career in the coming two years until he suddenly passed away on May 8, 1947.

Borg was a member of a range of esteemed art clubs and societies. He won numerous awards for his output, echoing the widespread recognition of his artistic prowess. His legacy remains celebrated, and his canvases are found in prestigious institutions such as the Los Angeles County Museum of Art, the Seattle Art Museum, the Library of Congress, the University of California at Berkeley Museum, and the Los Angeles Public Library, among many others.



3. Goddard's rare and remarkable view of San Francisco, Marin, and the East Bay.

\$24,000

Birdseye View of San Francisco and Surrounding Country.

Cartographer(s): George E. Goddard, Snow & May

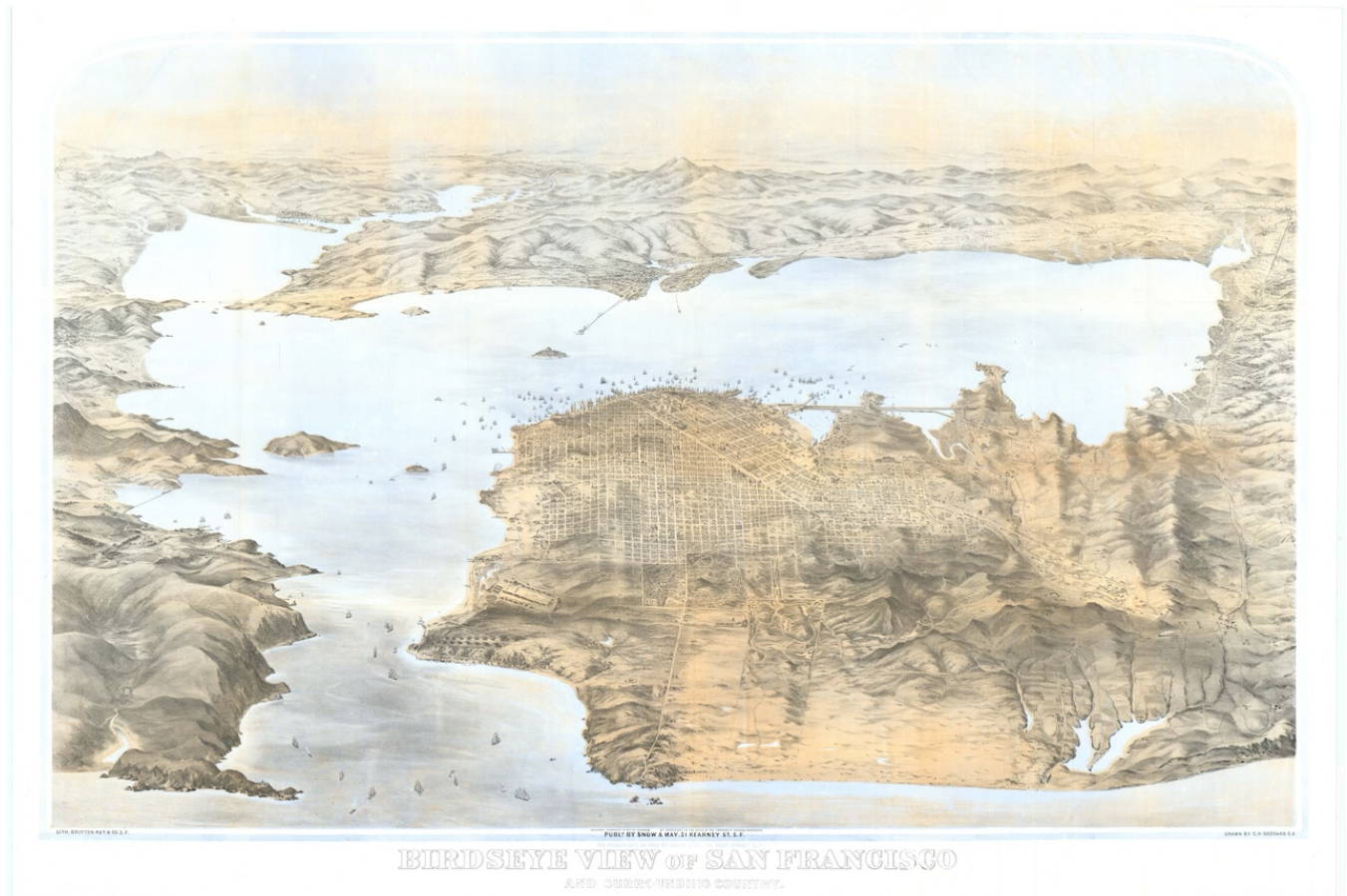
Date: 1880

Place: San Francisco

Dimensions: 122 x 79 cm (48 x 31 in)

Condition Rating: VG+

SKU: NL-02104



A stunning panorama of with profound historical significance and a unique artistic perspective.

One of the most desirable 19th-century views of San Francisco on the market.

This extraordinary bird's-eye-view provides a sweeping panorama of the entire Bay Area, looking east from a vantage point above the Pacific Ocean. The view was created by George Henry Goddard, a renowned artist, surveyor, and cartographer based in San Francisco.

Goddard's artistic vision was characterized by a special technique in which a balance of foreshortening and exaggeration was employed to provide unique perspective. The result is lifelike and engaging, lifting his portrayal above and beyond a simple urban vista. The cityscape of San Francisco takes center stage, showcasing its bustling harbor and expansion into the hilly heart of the peninsula. Unlike conventional bird's-eye-views, Goddard's technique not only allowed for an impressive scope but also made his perspective dynamic and engaging, distinguishing his work from that of his peers and competitors.

Post-Gold Rush San Francisco

San Francisco developed from the sleepy town of Yerba Buena to a cosmopolitan metropolis in just a few short years. In addition to the U.S. capture of this region during the Mexican-American War, the main reason for San Francisco's boom was the discovery of gold at Sutter's Mill and the ensuing Gold Rush of 1849. Urban growth was rapid, and by the 1870s, San Francisco boasted a population of almost a quarter million people. It is this bustling era of the thriving West Coast port that Goddard captures in his view. Scores of ships are waiting to be loaded or unloaded along San Francisco's waterfront, just as many vessels are braving the strong currents of the Golden Gate.

The orthogonal layout of the city itself reveals not only the bustling nature of San Francisco but also speaks to its rapid and planned growth. Most prominent within this massive grid of streets is the diagonal thoroughfare of Market Street. Cutting more than three miles across the city and connecting the waterfront (Embarcadero) with the interior hills of the peninsula (i.e., modern Twin Peaks), this was one of San Francisco's oldest and most important streets. It was laid out as early as 1847, within months of the U.S. annexation of Yerba Buena, and is delineated in the 1847 survey of emigré and civil engineer Jasper O'Farrell.

The downtown area is meticulously rendered so individual buildings can be identified amidst the bustling urban landscape. As one's eye moves west, out of the densely developed area, iconic San Francisco landmarks such as the Presidio Military Reservation barracks and the nascent Golden Gate Park stand out clearly. Notably, the iconic Golden Gate Strait connecting the Bay to the Pacific Ocean graces the lower left corner, adding to the grandeur.

Beyond San Francisco

Goddard's view captures much more than just a booming San Francisco: it is a vibrant testament to the evolution of the entire Bay Area in the 19th century. Across the Bay, we see Oakland, which during the 1870s grew to become the Bay Area node that connected San Francisco to the continental part of the country. Oakland was selected as the western terminus of the Pacific Union Railroad and has functioned as such since 1869. This role facilitated its growth as a commercial hub.

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Goddard's panoramic view also extends south, down to a rapidly evolving San Jose, which had been selected and incorporated as California's first state capital in 1850. While the stretch between San Francisco and San Jose today is one of the most densely inhabited in the world, this whole region remained largely agrarian when Goddard composed his view. This, too, would soon change, starting with the foundation of Stanford University in 1885 and the subsequent establishment of new neighborhoods along the Santa Clara Valley (e.g., Palo Alto and Silicon Valley).

To the north, or on the left side of the view, we note the southern tip of Marin County, including emergent towns like Sausalito and San Rafael. Angel Island figures prominently at the end of Richardson Bay. A railroad line runs from Sausalito north past today's Strawberry Point and Blackie's Pasture. Another railroad connects San Quentin and San Rafael. Further inland, Vallejo and the large San Pablo Bay complete the panorama, and in the distance, the vista is framed by the majestic peaks of the Sierra Nevadas.

Census

Goddard's view of San Francisco and the Bay Area was hugely popular and consequently published in at least seven distinct states between 1868 and 1880:

1. Dated 1868: Published by Snow & Roos, 21 Kearney St. S.F.
2. Dated 1868: Published by Snow & Roos, San Francisco
3. Dated 1868: Published by Snow & May, San Francisco
4. Dated 1868: Snow & Roos (copyright)
5. Dated 1875: Published by Snow & May, 21 Kearney St. S.F.
6. Dated 1876: Snow & Roos (San Francisco)
7. Dated 1880: Snow & May, S.F. Republished in 1880 by Snow & Co. 20 Post Street, S.F.

Neatline's example of Goddard's view constitutes the 7th and final state, published by Snow & May in 1880.

The rarity of this view is underscored by its limited presence in institutional collections in America. The OCLC records no examples of the 1st to 5th state in institutional collections, and only four examples of the sixth state, published in 1876 (no. 5447325): Library of Congress, University of California Davis, Pennsylvania State University, and the DeGoyler Library at Southern Methodist Uni in Texas.

Condition Description

Gorgeous coloring. Flattened with folds reinforced on verso, repairs to minor separations at folds. Complete with a black and white key map and original gilt-lettered blue cloth folder.

4. The earliest known view of Oakland's Lake Merritt.

\$14,500

[\[Oil Painting of Lake Merritt, Oakland\]](#)

Cartographer(s): F. Schmidt

Date: circa 1878

Place: Oakland

Dimensions: 96 x 76 cm (37.5 x 30 in)

Condition Rating: VG

SKU: NL-01966



A historic oil painting of Lake Merritt and Oakland's iconic 12th Street Bridge.

This unique and early depiction of Lake Merritt presents an evocative view of the natural estuary in the 19th century. Looking north towards what would soon be Piedmont, we see the silhouette of Claremont Hills and Sibley Volcanic Reserve in the background. Captured from a vantage point along the southern shore, close to where the Oakland Museum stands today, the painting not only captures the lake and landscape but also the area around the 12th Street Bridge, which would develop into downtown Oakland.

The composition includes several details and features that allow us to tentatively date it to the mid to late 1870s. Prominently featured in the forefront of our scene is the Opposition Boat House, built around 1874, directly on the 12th Street Bridge at the lake's southern end. A note in the 1875 edition of Bishop's Oakland Directory highlights it: "*Lake Merritt, a beautiful sheet of water situated on the north side of Twelfth Street, east of Oak, is now used at all times for boating and yachting; a fine boat house has been erected on Twelfth Street for the convenience of those who seek health and pleasure by such exercise.*" Another note in the same lists one Thomas M. Blair as the proprietor. By 1878, the new edition of the directory lists O.B. Jenner as co-owner of the boat house.

While early photographs confirm the location, another vital clue is the artist's inclusion of a horse-drawn streetcar in front of the boat house. This early means of public transport was established in 1871 by the *Oakland Brooklyn & Fruit-Vale Railroad Company*. It was affectionately referred to as the Tubbs Line because of its connectivity with the iconic Tubbs Hotel on Fifth Avenue (built in 1870). By the time of the line's completion in 1873, it ran from Seventh and Broadway north to 12th Street and east to 13th Avenue (Thrall 1960). The horse-drawn street cars were replaced by steam trolleys in the early 1880s, setting a *terminus ante quem* for our painting.

If we look at maps of Oakland from this period, we note the inclusion of the Tubbs Line on these maps. Malcolm King's *Map of Oakland, Alameda, and Vicinity* from 1876 clearly shows how the line crosses the bridge but does not follow the coast, underscoring that the boat house was built on (or immediately adjacent to) the bridge itself. Various photographs dating between 1890 and 1900 confirm its location on the actual bridge.

The Opposition Boat House

The boat house in the painting has the words *O(p)position Boat House* written on the side. Oakland city directories begin to include references to 'The Opposition Boat House' as far back as the early 1880s, indicating our painting may be of roughly this date.

The name relates to a private ferry line connecting Oakland to San Francisco. We know that such ferries existed as far back as 1858 when they are mentioned in The Alta Californian daily newspaper:

"I stepped on board the San Antonio, the opposition boat, for Oakland. She is a most elegantly appointed steamer and doubtless is the largest and most convenient ferryboat in the world."

The ferry services were called opposition ferries because they originally had challenged the exclusive ferrying privileges granted to E.R. Carpentier by Oakland in 1853 (Baker 1914: 58). Carpentier was the son and heir to one of the town's founders. By the time our canvas was painted, the term had ceased to have this explicit connotation. The term's resilience may have been anchored in Oakland's foundation story. Three men (Horace Carpentier, Edson Adams, and Andrew Moon) set up the initial settlement on Peralta Island in 1851 – just before Congress voted the Land Commission into effect.

At first, the new settlement was called *Contra Costa*, or 'Opposite Coast,' in reference to San Francisco, but by March 1854, it had been formally renamed the City of Oakland. Through the original Contra Costa town council, Horace Carpentier obtained the franchise to construct a toll bridge at Twelfth Street. This stood completed in 1853, shortly before Oakland's official incorporation in the state legislature, allowing Carpentier to make a fortune. Five years later, the city council granted his son exclusive ferrying rights to and from San Francisco. The concept of opposition was, in other words, well-founded and quite established by the 1880s.

A postcard dated 1908 shows the house in a re-purposed and somewhat dilapidated state. In 1909, a new municipal boat house was opened further up the western coast of Lake Merritt (where The Lake Chalet Seafood Bar & Grill is located today), giving us a rough timeline for its existence.

Concluding remarks

This painting holds obvious historical significance as a visual record of how the area around Oakland's 12th Street Bridge evolved during its first years.

The Brooklyn & Fruit-Vale Railroad Co.'s horse-drawn streetcar and textual references to the Opposition Boat House allow us to date the scene between 1875 and 1880 with some certainty.

The artist remains somewhat elusive, adding an air of mystery to the historical significance of this wonderful canvas.

Artist

The painting is signed F. Schmidt in the lower right corner. Based on census documents and local directories from the 1870s, we have identified two candidates living in Oakland around this time. The first is Frederick Schmidt, who is listed as an artist residing at 801 East Fourteenth Street in the 1875 *Bishop's Oakland Directory*.

The second is Forest Schmidt, who, in the 1880 Alameda County census, was listed as a painter born in Wisconsin around 1855 and a resident of 512 8th Street. Forest may have changed his last name to Smith, for in the 1910 census of Oakland, a Forest Smith, also from Wisconsin and born around 1855, is listed with his wife and their two sons, Milton and Clarence. It is also possible that Frederick and Forest Schmidt are the same person.

Condition Description

Good. Oil painting on canvas. Small cracks in paint throughout. In old wooden frame with gilt paint, which shows signs of wear and age.

5. A nearly flawless first edition of the French Navy's official atlas of American coasts during the Revolutionary War.

\$45,000

[American Revolution] Neptune Americo-Septentrional contenant les Cotes, Îles et Bancs, les Baies, Ports, et Mouillages, et les Sondes des Mers de cette partie du Monde, depuis le Groenland inclusivement, jusques et compris le Golfe du Mexique avec les Îles de Sous-le-Vent et du Vent, accompagné de Plans particuliers des Ports les plus fréquentés.

Cartographer(s): Antoine Sartine, Dépôt des cartes et plans de la Marine

Date: 1778-80

Place: Paris

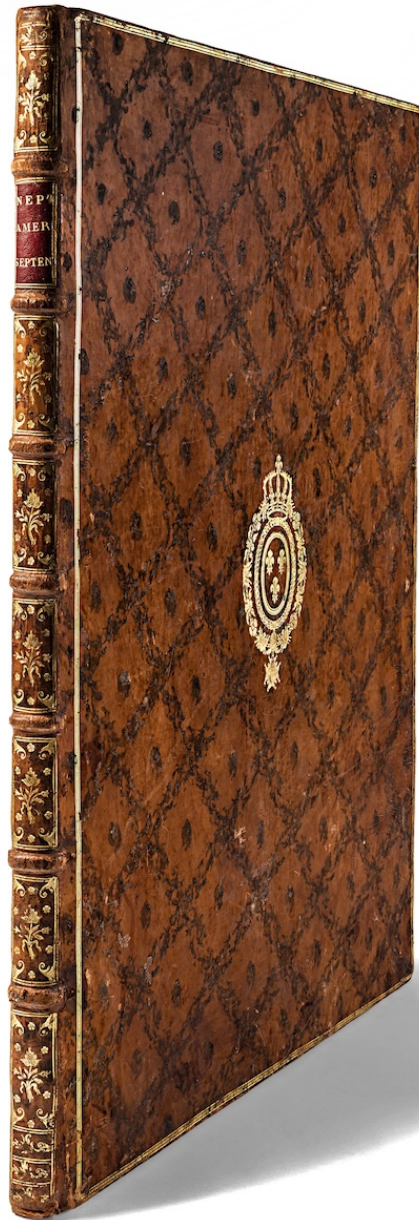
Dimensions: 20 x 25.5 inches

Condition Rating: VG+

SKU: NL-02107



Folio. Full contemporary French calf with a trellis-and-dot design, a large gilt device of the French Royal Coat of Arms at the center of both covers, the covers ruled with three-line gilt roll-tool; spine in eight compartments separated by raised bands, red morocco title piece in the second gilt-lettered "NEPT | AMER | SEPTENT", the rest with gilt-tooled floral designs. Contemporary blue paper endpapers. Engraved title, 26 engraved charts on 13 full sheets and 5 half sheets, by Sartine and others.



One of the most comprehensive and excellent atlases of coastal North America produced in the 18th century, the *Neptune Americo-Septentrional* was an influential compilation of maritime charts. It was first compiled under Antoine Sartine, Minister of the French Navy during the American Revolutionary War. Explicitly designed for strategic navigation, the atlas provides the most comprehensive collection of meticulous coastal surveys of North America at the time, and was integral to French naval operations during the Revolutionary War.

In scope, the collection spans from Greenland to the Gulf of Mexico, encompassing key areas of French interest such as Florida and Louisiana, but also providing detailed plans of most ports on the East Coast. The atlas contains 36 charts and plans, including locations like Chesapeake Bay, Boston Harbor, Charleston Harbor, Narragansett Bay, Port Royal, New York Harbor, and the Delaware Bay and River to Philadelphia.

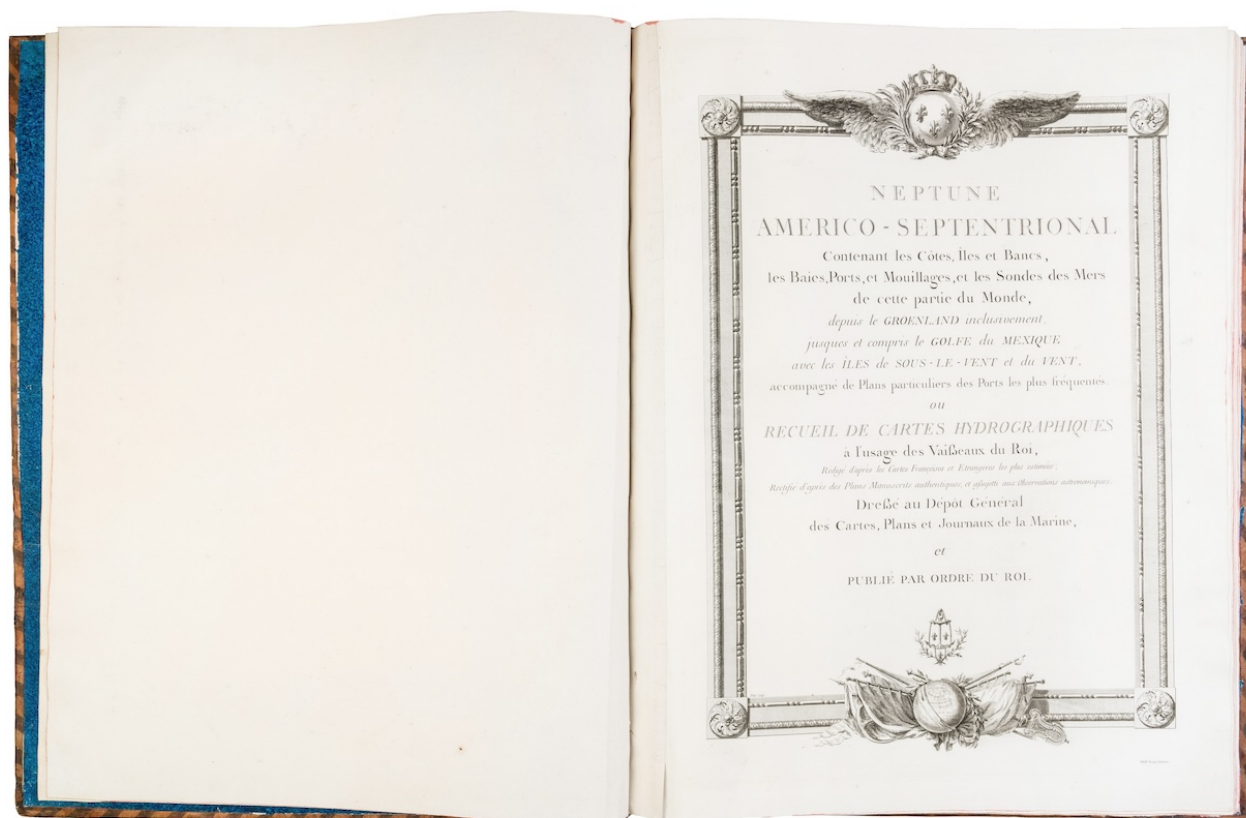
Revolutionary cartography

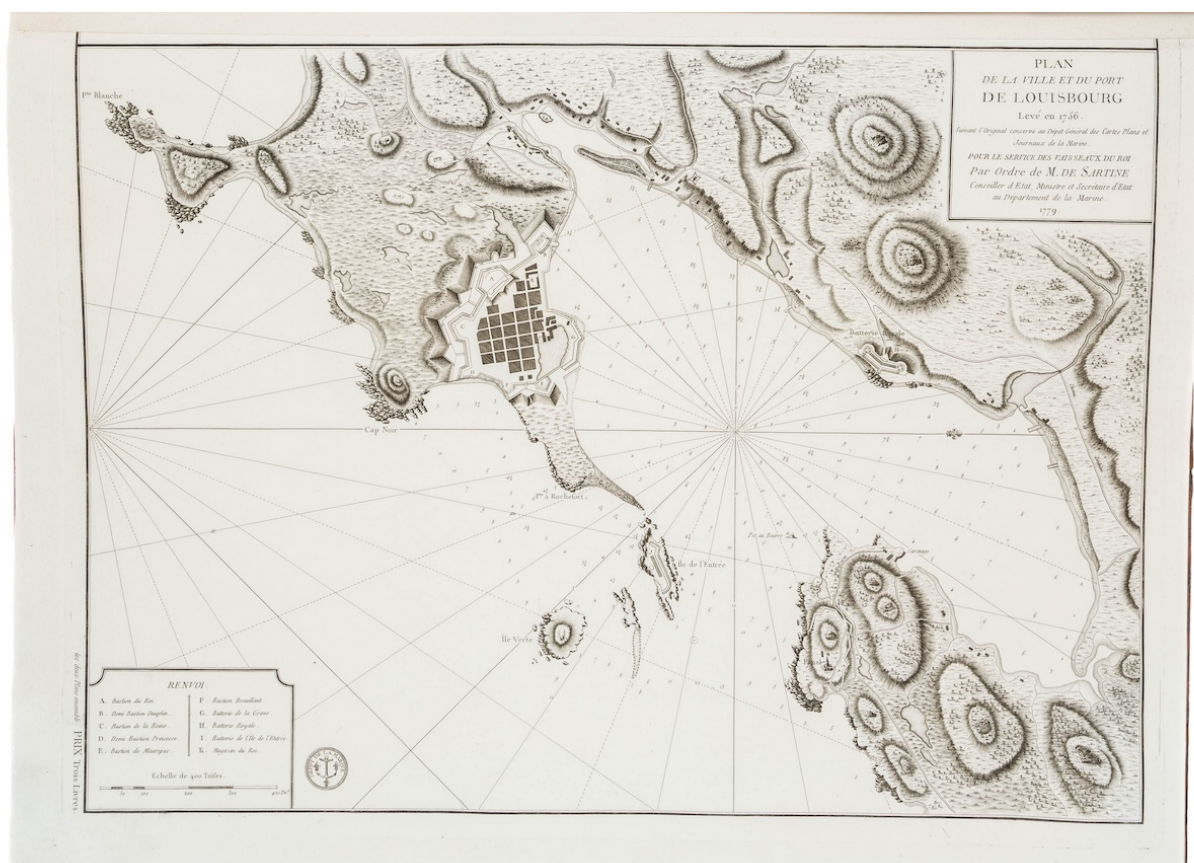
The compilation of this atlas was initiated by Antoine Sartine, minister of the French Navy. Sartine was known for his modernization of the Navy, which included the compilation of significant and reliable accumulations of charts. The *Neptune Americo-Septentrional* combines and integrates French and foreign cartographic sources. However, it is further enriched by including manuscript plans and the alignment of its charts with the latest astronomical observations. In unison, this collection of charts offered unprecedented precision in the cartographic depiction of America's Atlantic coast and its associated waterways. This proved valuable in the ongoing conflict with the British and played a crucial role in the operations of the French navy during the Revolutionary War. As such, the *Neptune* was essential to the French engagement in the American Revolution.

Despite the ongoing conflict between England and France, the *Neptune* was such an essential cartographic advancement that it soon spread beyond the confines of the French Navy. William Faden, a leading English cartographer, acquired three copies and distributed them to notable figures in England. The *Dépôt de la Marine*, responsible for the *Neptune*'s publication, also sent a copy to Benjamin Franklin, in which they highlighted the intertwining of scientific, military, and diplomatic information. To this day, the *Neptune* is considered among the finest accumulations of Atlantic maps and charts, cementing its legacy as a milestone in the cartographic history of America.

Census

The OCLC lists thirteen institutional libraries that retain a copy of this rare atlas (no. 1120059). The list includes several American university libraries and the Library of Congress.





6. With Robert Walton's rare world map.

\$11,500

The history of the vworld: or, An account of time. Compiled by the learned Dionisius Petavius. And continued by others, to the year of our Lord, 1659. Together with a geographically description of Europe, Asia, Africa, and America.

Cartographer(s): Dionysius Petavius, Robert Walton

Date: 1659

Place: Amsterdam

Dimensions: Small folio

Condition Rating: VG+ See condition notes.

SKU: NL-01936



This seminal work encapsulates some of the most critical intellectual and geographical developments in the late 16th and early 17th centuries. It was compiled by Dionysius Petavius, who perhaps is better known under his original French name, Denis Pétau. Pétau was an important Jesuit scholar and polymath who formulated an innovative approach to history and historical geography. Conceptualized in the wake of Sir Walter Raleigh's seminal *Historie of the VVorld In Five Bookes* (1614), Pétau claimed that it was possible to come to a precise knowledge of Biblical chronology and use it to formulate a more exact history of the world.

The current tome was published posthumously in London. It summarizes Pétau's efforts to compile a new structure for historical study and combines two essential works in one volume: a history of time and a geographical description of the world. Unusually, Neatline's example of this work includes a rare and important world map in two hemispheres by Robert Walton.

First published in 1656, Walton's map was heavily based on John Speed's *A New and Accurat Map the World* (1626) and is often mistaken as a later state of Speed's map due to similarities in the map's title and configuration. Walton's map is rarer than that of Speed. Neatline's copy of Petau's work is the 1659 edition, which, as expected, contains the third state of Walton's map (Shirley 397).

Robert Walton's A New and Accurat Map of the World

There are many reasons why this map has become an icon in the world of map collecting and scholarship. In addition to its rarity, Walton's map draws very directly on John Speed's *A New and Accurat Map the World*: one of the first world maps compiled and published by an Englishman in English. Like its forebear, Walton's map is a masterpiece in cartographic design, with an incredible amount of detail.

The map is a beautifully constructed double hemisphere, which combines the finest traditions of English and Dutch mapmaking to create a rare variant of one of the most celebrated aesthetic charts of the age. Surrounding the two hemispheres, we find the abundant ornamentation for which 17th-century maps were famous, but in this case, the composition and appearance of the map also reflect the transition from one stylistic or aesthetic paradigm to another. This is reflected in the wealth of decorative features like sea monsters and ships, which belong squarely within late 16th and early 17th century traditions.

Yet the traditional elaborations on the chart itself have, in this case, been overshadowed by the pictorial margins surrounding the two hemispheres. Among the elaborate decorative elements, we find mythological, cosmographical, and scientific scenes, as well as ample references to the age of exploration in which this chart was produced. Perched between the two terrestrial hemispheres, we find two smaller globes with celestial charts depicting the Northern and Southern Hemispheres, respectively. This juxtaposition of the heavens into northern and southern hemispheres, while the Earth has been divided into eastern and western hemispheres, is but one of the many elegant juxtapositions in Speed's chart.

Among the abundant important cartographic details, we find one of the first renditions of the pioneer settlement of New Plymouth, as well as early depictions of both California and Korea as islands. The map also includes mythological features such as the non-existent island of Frisland off Greenland or the imagined Straits of Anian in the Pacific Northwest. At the bottom of both hemispheres, we see an enormous unexplored continent, which in the western hemisphere has been labeled MAGALLANICA in reference to Ferdinand Magellan's famous circumnavigation of the earth (1519-1522).

Circumnavigation is generally a theme in this early world map. In addition to the toponymic references to Magellan, we find him among a series of four portraits of 17th-century explorers, all of whom managed the incredible challenge of sailing around the world. In addition to Magellan, we find Sir Francis Drake, who raided the Spanish settlement in America and escaped retribution by unexpectedly crossing the Pacific; the English privateer and explorer Thomas Cavendish, who deliberately tried to copy the feat pulled off by Drake; and then there is the merchant pirate Oilver van der Noort, who was the first Dutchman to sail around the earth.

Cartographer(s):

Denis Pétau, also known as **Dionysius Petavius** (1583-1652), was a French Jesuit theologian from Orléans. He received his initial education locally and later pursued studies at the University of Paris, where he distinguished himself by defending theses for the degree of Master of Arts in Greek rather than Latin. Following theological lectures at the Sorbonne, he secured the chair of philosophy at Bourges based on the recommendation of Nicolas Ysambert. Pétau's scholarly pursuits led to a friendship with Isaac Casaubon, the royal library's librarian, where he dedicated his spare time to studying ancient Greek manuscripts. Pétau was ordained as a deacon in Orléans in 1603 and received a canonry soon after.

In 1605, Pétau joined the Society of Jesus, subsequently teaching rhetoric at various institutions, including Reims (1609), La Flèche (1613), and the Collège de Clermont (1618). His academic contributions include correspondence with Fronton du Duc on John Chrysostom's works. After a brief lecturing stint in Madrid in 1629, at the invitation of Philip IV, and a second trip to Rome in 1639, where he declined the offer of cardinalship from Pope Urban VIII, Pétau dedicated the remaining years of his life to his magnum opus, the *Dogmata theologica*. He concluded his teaching career at the age of sixty but continued as a librarian in Paris until his death. One of the Moon's craters is named Petavius in his honor.

Robert Walton was an English mapmaker and publisher active during the 17th century. Walton's work was part of a broader movement in the 17th century that saw significant advancements in mapmaking and navigation. This period was marked by increased exploration and trade, which fueled the demand for accurate maps. Mapmakers like Walton played a crucial role in providing navigators and explorers with the tools they needed to traverse the world's oceans and understand its geographies.

Condition Description

Map repaired and lined with Japanese tissue. Book re-backed spine over, with a new period-correct gilt label based on the impression left by the original label.

7. A stunning retrospective of early San Francisco, painted by a highly skilled anonymous artist of America's Continental School.

\$10,500

[Yerba Buena.](#)

Cartographer(s): Anonymous

Date: circa 1872

Place: San Francisco

Dimensions: 46 x 37.5 cm (18.25 x 14.75 in)

Condition Rating: VG+ Excellent. Framed.

SKU: NL-01921



This unique piece of San Francisco history is a gorgeous gouache-painted rendition of the city before the Gold Rush. It is labeled 'Yerba Buena' by the anonymous artist and is oriented to the east, with Yerba Buena Island at center and the hills of the East Bay in the background beneath a blue sky.

There can be little doubt that this is an authentic 19th-century view, as all the elements, from the impressionistic style and seemingly effortless brush strokes to the canvas patina and compositional elements, support this interpretation. As explained below, we interpret this painting as an early 1870s romanticized retrospective of what San Francisco would have looked like circa 1847, before the massive influx of fortune-seekers who came as a result of the Gold Rush.

From Yerba Buena to San Francisco

The small port village of Yerba Buena officially changed its name to San Francisco on Jan. 30, 1847. The swap occurred in the midst of the Mexican-American War and at a time when nearby cities like Benicia were vying to become the principal port on San Francisco Bay. Taking the same name as the Bay itself assured the two would be forever linked.

We know from numerous sources, from newspapers to personal letters, that the old name did not linger for long. By the time the Gold Rush took off in 1849, the new name of San Francisco had entirely replaced the old Yerba Buena designation. Therefore, it is unlikely that the Yerba Buena title of this painting resulted from colloquial resilience. Instead, the artist was likely attempting to recreate an atmosphere that was not very distant in time but which the city's massive development in the 1850s and 60s had wholly effaced.

An age of progress and nostalgia

The development of San Francisco from village to city happened with such speed that even by 19th-century standards, it quickly became an icon of modernity and progress. Everything in San Francisco exploded following the Gold Rush, from its demography to real estate prices, and the urban landscape expanded at a rate not seen anywhere else in the United States. Because of this impressive expansion, and perhaps further augmented by the Bay Area's natural beauty, San Francisco became a magnet for artists seeking to capture the rapidity with which modernity was transforming America. The city was the icon of an age in which landscapes that had remained static for centuries were utterly transformed in the span of a generation. This painting is an artistic attempt at recording this development.

San Francisco is known for the 1906 earthquake, which devastated the city. But 1906 was hardly the first time large parts of San Francisco were destroyed. Between December 1849 and June 1851, the city endured at least seven severe conflagrations, of which the sixth was the most destructive. On the night of May 3rd, 1851, a fire blazed through town, incinerating about three-quarters of the city's infrastructure in ten hours. We have a handful of visual records documenting what the city looked like before this catastrophe, including the famous 'Sea of Masts' daguerreotype, but these are not correlative to the landscape shown in our painting.

The key to understanding the composition is found in the configuration of the town itself, which constitutes an amalgamation of the contemporary with an envisioned past. It was possibly conceived in part from an early drawing, as was the case for C.P. Heininger's lithograph portraying San Francisco in 1846-47, published in 1884. Heininger's view was also a historical retrospective but was firmly anchored

in a realistic drawing of the Yerba Buena settlement from that time. Nevertheless, our painting deviates significantly from Heininger's more accurate account.

The appearance of the individual buildings suggests a more developed townscape, sporting elaborate facades, multiple stories, and tiled rather than timber roofs. The main open space is likely a representation of Portsmouth Square, its appearance showing the type of central plaza that dominated most Mexican/Californian villages in the early 19th century. While the individual structures are more representative of the architecture when the painting was executed, their combined setting harkens back to earlier times, before the population exploded. Similarly, while the types of ships in the bay align with an 1847 reality, the sheer number is not.

A clue for dating

In trying to date the creation of this extraordinary work, we turn to Yerba Buena Island, also known at various times as Goat or Wood Island. While the island in the bay was originally the site of an Ohlone fishing camp, by the mid-19th century, it was all but abandoned to goats. In our painting, however, it is evident that several quite large structures are present along the island's southwestern coast.

These buildings appear to be the *Army Post Camp Yerba Buena Island* (a.k.a. Army Post Camp Decature, U.S. Engineer Depot Yerba Buena Island, or the US Quartermaster Depot). The base structures were erected in the early 1870s after the Union Army had voiced significant concerns about the possibility of raiding Confederate warships slipping past Fort Point and Alcatraz Island on a foggy night.

Construction of the buildings was nevertheless only started in the early 1870s and presumably only after March of 1871 when the Subcommittee on Private Land Claims rejected a claim of the island's purchase by Thomas H. Dowling. The army base complex was crowned with the erection of an octagonal lighthouse in 1875, a landmark that still stands today at the end of Hillcrest Road. The painting does not show anything that might resemble this iconic and recognizable structure, suggesting that our artwork most likely was produced between the first buildings going up and the completion of the lighthouse (i.e., between 1871 and 1875).

8. The most extensive collection of pre-1906 Bay Area architectural masterpieces.

\$12,500

[Artistic Homes of California.](#)

Cartographer(s): Britton & Rey, Frederick Marriott

Date: circa 1888

Place: San Francisco

Dimensions: See condition notes.

Condition Rating: VG+

SKU: NL-01821



An exceptional collection of photolithographic prints ('artotypes'), this work reflects the opulence of late 19th century California, at least among a certain social class.

Included in this collection are ninety-one images, primarily of Victorian-style mansions in San Francisco, Oakland, and San Jose, including the homes of grandees such as Charles Crocker, John D. Spreckels, Leland Stanford, and M.H. de Young. The address and owner of each home is noted. Most of these homes were destroyed in the 1906 earthquake and fire.

Near the end of the collection are images of 'Business Blocks of San Francisco,' primarily on and around Market St., including the Phelan Building, Murphy Building, and Palace Hotel. Notably, these images contain not only telegraph lines, gas lighting, and horse-drawn omnibuses but also novelties like telephone and electrical lines (identified by insulators on telephone poles). Four images depict paintings hung at the old Waterloo Building at Mason St. and Eddy St. depicting scenes from the Battle of Vicksburg during the U.S. Civil War.

These images were photolithographed as artotypes, or collotypes, made directly from original gelatin or colloid photographs, the earliest form of photolithography. They were printed by San Francisco stalwarts Britton & Rey and published as a supplement to the *San Francisco News Letter* (published by Frederick Marriott) between 1887 and 1890, and also printed and bound on an ad hoc basis, sometimes with advertising interspersed, with differing titles or no title at all.

Census

Establishing a census of this and similar works is difficult since these were ad hoc collections, and due to their existence in a variety of formats (book, microform, ebook). The OCLC notes physical examples at some fifteen institutions (OCLC 51939992, 22961216, 79603175, 1316714955), though these differ considerably in terms of size and number of artotypes (Stanford holds what may be the original photographs, numbering on the order of 300, OCLC 122546579).

These multiple printings have led to confused cataloging, but the present example appears to be a unique collection (with 'Artotypes' on the spine), more extensive than most cataloged examples.

Provenance: Bonhams Fine Books and Manuscripts May 2023, lot 129.

Condition Description

"Artotype" images mounted to album leaves, each plate individually titled and dated. Wear to the leather on cover and spine. Foxing on some images.

Dimensions: Individual prints (artotypes) are 23.5 x 15 cm (9.25 x 6 in), covers 24 x 31 cm (9.5 x 12 in).

9. A stunning collection of photographs showing the immediate aftermath of the 1906 San Francisco earthquake and fire.

\$12,000

[DRAMATIC ALBUM OF 1906 S.F. EARTHQUAKE]

Cartographer(s): George S. McComb

Date: 1906/7

Place: San Francisco

Dimensions: See condition notes.

Condition Rating: VG+

SKU: NL-01740



7. Union Iron Works Dry Dock
& Steamship "Columbia"

This scarce hand-made album of silver-gelatin prints is the most comprehensive and visually explicit documentation of the 1906 San Francisco earthquake we have ever encountered. It is one of two known albums composed by George S. McComb, but whether McComb was the photographer or acquired the images from other photographers in San Francisco is unclear.

The album consists of 68 well-preserved silver photographs, most of which measure 27.7 by 34.5 cm (11 by 13.5 in). The prints are mounted in a black limp-cloth folio and are captioned in white ink by an elegant hand. It is clear by their arrangement that George McComb had a keen sense of drama and visual narrative.

The large number of of photographs in this album and the diversity of their subject matter make this album one of the best visual documentations of the earthquake and its aftermath. It is crafted to draw viewers in and engage them emotionally. Among the most potent elements of this McComb album is the conscious decision to repeatedly provide before and after shots of a given perspective. In many cases, the photos are taken from the same vantage point, underscoring the scope and drama of the destruction.



39 Tent life in the Potrero district.

Another essential element in these comparative suites is the varying subject matter, which ranges from specific buildings like City Hall (photo nos. 1 & 2), the Hall of Justice (nos. 63 & 64), or the Call Building (nos. 19 & 20), to sweeping views of the city (e.g., nos. 42 & 43 providing a panoramic view from Twin Peaks). Even for viewers unfamiliar with the city, these juxtapositions capture the otherwise incomprehensible scale of destruction. The album furthermore contains captures of the disaster as it was occurring and many images of the immediate and tangible aftermath of that same destruction.

Additionally, McComb had the contextual understanding and empathy to portray some of the social consequences of this devastation. The album is filled with images that reveal the hardships that the inhabitants of San Francisco had to go through that spring. Congregating in the open spaces of Jefferson (no. 30) and Union Square (no.14); operating soup kitchens (no. 41); standing in bread, fuel, and waterlines (nos. 35-38); or establishing makeshift shelters in the streets and the hills outside San Francisco (nos. 31-33). The growth of formal refugee camps in the Potrero District (no. 39) and North

Beach (no. 40) is also documented. At least one photo captures looters at work in the ruins of Sutter Street (no.44).

McComb had a knack for selecting images that could document the event and its effects while soliciting an emotional response. While the social consequences of the catastrophe spoke to most people, the images of burning buildings, warped streets, and entire districts leveled made an impact on the American public. Within the pages of this extraordinary album, we find many such photos, including some of the iconic neighborhoods and buildings burning so intensely that flames and smoke block out the sun (e.g., looking down Mission St. [nos. 15-17, 22-23] or Geary St [no. 49], on Union Square [no. 66], or around the Call Building [18 & 20]).

Photo number 29 offers a view of the burning city from the Bay, emphasizing the violence and sheer extent of the conflagration. Other images reveal a scorched landscape where entire neighborhoods had once been. As if to underline the effects of the cataclysm, the latter half of the album is full of images after the flames had died out. Famous San Francisco landmarks, such as the Majestic (no. 54-55), Columbia (no. 52), and California Theaters (no. 53), or iconic hotels like St Francis (nos. 56-57), Palace (nos. 45-46), or Fairmont (no. 62), stand as skeletal remains in a field of ruins. In many cases, McComb also includes images of the interior devastation.

In sum, this album constitutes one of the rarest, finest, and most comprehensive documentations of the catastrophe that struck San Francisco in 1906. It encapsulates not only the overwhelming loss of property and beauty but also the chaos, fear, and hardship endured by her citizens, thus testifying to the impressive resilience of San Franciscans.



55 Interior view of the "Majestic"
Theatre

Census

We find one other example of a photographic album compiled by George S. McComb. Neatline's example is untitled per se, having only the words "Geo. S. McComb. S.F. Cal." written in white ink across the cover. The other example of McComb's folio album is inscribed "*Photographic Souvenirs of the San Francisco Calamity*" on the cover. This contained 71 silver photographs and was sold with Bonhams in 2012 (for \$8,750). While it is hard to know whether or not McComb, in addition to being the compiler also, was the photographer, at least one photograph in the Bonhams album bears a copyright stamp of "A. Blumberg, Alameda, CA" on the verso.

The OCLC has no examples listed, just as searches on Calisphere.org and rarebookhub.com yield no other results. It is consequently an album of both considerable historical import and utmost rarity.

[CLICK HERE TO DOWNLOAD PART ONE OF THE ALBUM](#)

[CLICK HERE TO DOWNLOAD PART TWO OF THE ALBUM](#)

[CLICK HERE TO DOWNLOAD PART THREE OF THE ALBUM](#)

Cartographer(s):

Little is known about the life of **George S. McComb**. From a notice on page 15 of *The San Francisco Examiner* for December 1st, 1889, we know that he married one Josephine E. Silva in late November of that year. We glean from the same notice that the groom's father was General John McComb, who emigrated to San Francisco in 1849, where he worked as a printer for many years, including as manager of the State Printing Office. In 1861, McComb Sr. joined the California National Guard and was ultimately appointed Brigadier General in 1875. When the San Francisco Riot broke out two years later, McComb Sr. was asked to mobilize the State Militia to suppress the rioting.

From a 1918 court case in which George S. McComb testified as a witness, we learn that he worked as a deputy clerk at the Superior Court of the City and County of San Francisco between 1891 and 1892, clerking for Judge Troutt. Other than this, his personal history is obscure.

Condition Description

68 silver photographs. 34.5 x 28 cm (13.5 x11 in). Photos mounted in limp black cloth folio.

Binding somewhat worn; photos slightly oxidized, but still with excellent quality and each securely mounted; very good or better.

.....

10. A little-known late-19th-century wall map of California.

SOLD

[Lentell's New Railroad, Township, & Educational Map of the State of California.](#)

Cartographer(s): J.N. Lentell

Date: 1896

Place: San Francisco

Dimensions: 159 x 177 cm (63 x 70 in)

Condition Rating: VG

SKU: NL-01820



This is a rare and monumental wall map of California, crafted by J.N. Lentell in 1896. It depicts the state divided into its counties, showcasing intricate details of roads, railways, and waterways, including canals. The map also highlights mountains, varied terrain, springs, and settlements. It notably features settlements from the gold rush era, many of which were transitioning into ghost towns. The map accurately represents the state's boundaries at the time, including the recently formed Kings, Madera, and Riverside Counties, while excluding Imperial County, which wasn't established until 1907. Survey lines are drawn across California, with the notable exclusion of extremely isolated regions such as Death Valley.

Vignette illustrations depict six institutions near the title: the State Capitol building in Sacramento, the State University (University of California Berkeley), the State Normal School Los Angeles (UCLA), the State Normal School Chico (Cal State Chico), the State Normal School San Jose (San Jose State University), and the Lick Observatory on Mt. Hamilton. Five inset maps display the relative size and position of California in the United States, a climatological map of California, a geological map of the state, a map of California's congressional districts, and a small inset of San Francisco. Tables and text boxes discuss the state's history, population, government, education system, larger towns and cities, and more.

The map is so large that it can provide for local detail despite covering the entire state. For instance, in Los Angeles, the 'Soldiers' Home,' now the location of the Veterans' Affairs Hospital next to UCLA, is noted. Similarly, outlying areas of San Francisco such as Bernal (Heights) and Oceanview, which at the time were still partly agricultural and sparsely settled, are indicated. Grid lines surround the city of Fresno in Fresno County, marking out plots and hinting at the area's emergence as the agricultural heartland of California in the preceding years, thanks to extensive irrigation efforts.

Census and rarity

This map was compiled by civil engineer J. N. Lentell, lithographed by Galloway Lithographing Co., and published by J. M. Flowers & Co., all based in San Francisco.

It is quite rare; the present edition is only recorded in the OCLC at the University of California Los Angeles. An 1899 edition is also held by UCLA, the University of California Berkeley, and the Wisconsin Historical Society.

Typically varnished, Lentell's wall maps are generally in poor condition, damaged and even degraded. The present example has been fully professionally restored, returning it to its original magnificent and varied color.

Cartographer(s):

J.N. Lentell was a surveyor and civil engineer active in California from the 1890s through the 1930s. He may have initially resided in Sacramento and San Francisco, but definitely was settled in Eureka by 1904. His works included a huge wall map of California published in several editions in the 1890s and several pocket maps of California counties in the first decade of the 20th century.

Condition Description

Areas of cracking, soiling, and infill, especially at bottom. Professionally restored and stabilized. Laid on new Belgium linen, minor color touch-ups. Overall, a very good copy of a spectacular map.

11. Dodge's monumental 1892 wall map of Marin County: the greatest Marin map ever made.

\$8,500

[Official Map of Marin County, California 1892 Compiled from Records and Surveys.](#)

Cartographer(s): George M. Dodge, Schmidt Label & Litho. Co.

Date: 1896

Place: San Francisco

Dimensions: 134 x 134 cm (53 x 53 in)

Condition Rating: VG. Professionally restored.

SKU: NL-02097



This rare and monumental wall map of Marin County stands out as the region's most extensive, detailed, and influential survey from the 19th century. Crafted by engineer George M. Dodge, who also contributed to constructing a tourism railway to Mount Tamalpais in 1898, the map details the county at the close of the 19th century. Marin County was one of the 27 original counties established by California's first legislature in 1850, just before statehood. By 1892, when this map was created, Marin had undergone a substantial transformation from its early days when it had a population of just 323 people.

Some quick notes:

-An extensive town grid is displayed for Sausalito, including a formidable seawall. This grid was not a reflection of demographic reality but rather the development plans of the Saucelito Land & Ferry Company.

-We see the North Pacific Coast Railroad, a narrow gauge railway finished in 1875, running towards today's Mill Valley. But since the town of Mill Valley was not incorporated until 1900, we instead see its earlier names of Millwood and Eastland. A black dot at the end of the line represents the depot building, a post office when this map was published.

-Large landing holdings have recognizable names today, for example, the estate of Hugh A. Boyle.

-The map's presentation of Strawberry, Tiburon, and Belvedere is incredibly fascinating. Ownership plots and canals have been plotted far out into Richardson Bay. In the second half of the 19th century, all throughout San Francisco Bay, developers sought to auction off water lots to be infilled and built on. It appears that a similar idea was proposed here, but the overly ambitious plan was never realized.

-Much of the Tiburon Hills was owned by the Reed family, and the Belvedere Land Company controlled Belvedere Island.

-Today's Corte Madera is still shown to be an extensive marshy estuary, although development plans were clearly in the works. San Quentin Prison, the oldest in the state, is marked. Much of Larkspur was controlled by the American Land & Trust Company.

-San Rafael is the biggest town depicted on the map. Two railroad lines run through it, one heading north towards Novato and Petaluma, the other veering west towards the San Anselmo junction, and then out to West Marin.

Further background

The map documents the remnants of Mexican land grants, reflecting the ranchos of Sausalito, Los Reyes, Corte Madera, Quentin, Novato, Nicasio, and San Geronimo. These vast estates were allocated to early settlers, known as Californios, to populate the area under Mexican rule starting in 1821. As political shifts loomed and the U.S.-Mexico war approached, these grants were rapidly assigned to various individuals, many from Great Britain, from 1834 to 1846. Despite the U.S. commitment in the Treaty of Guadalupe Hidalgo to honor these land claims after the 1848 annexation, the original grantees often lost their lands to legal fee settlements. These grants have significantly influenced Marin County's settlement patterns and boundaries.

Key ranchos depicted on the map include Rancho Sausalito, granted to William Richardson in 1835, comprising areas like Sausalito and Marin City. Richardson, overwhelmed by debt, lost much of this land, leading to the development of Mill Valley and Sausalito. Corta Madera del Presidio, granted to John Reed in 1834, included Belvedere and Tiburon, with portions remaining with the Reed family until World War II. The Nicasio grant, encompassing over 56,807 acres, was initially intended for the Miwok tribes but ended up partitioned and sold by De La Guerra and John Cooper, leaving the Miwoks with minimal land rights.

The map pre-dates the 1907 incorporation of the Northwestern Pacific Railroad, yet it captures a county already molded by the influence of railroads since 1869. The North Pacific Coast Railroad, initiating its route in 1873, connected strategic points in Marin and spurred the county's population, commerce, and tourism growth. This development of transport infrastructure, including the San Rafael & San Quentin Railroad laid in 1869 and the subsequent ferry and road constructions, are integral features of the map, signifying the burgeoning system at a time when railroads were propelling economic and demographic transformations within Marin County.

Conclusion

Dodge's 1892 masterpiece is a tapestry of Marin County's evolution, portraying the culmination of decades of growth and pivotal historical moments leading up to the 20th century. It encapsulates the area's topography, infrastructure, and heritage, serving as a testament to the rich history and significant developments that have shaped Marin County.

Cartographer(s):

George M. Dodge was an engineer and cartographer active in northern California in the late 19th-century. Although detailed historical records about him are limited, his work, especially in surveying and mapping Marin County, indicates his role in the development of the area during that time.

In addition to creating a detailed survey of Marin County, Dodge was involved in local infrastructure projects, such as the Mount Tamalpais railway built in 1898.

His work in creating a wall map of Marin County was particularly important as it provided one of the most detailed and influential surveys of the county during that era, showcasing the geography, settlement patterns, and the remnants of Mexican land grants. Such maps were crucial for understanding land ownership, planning development, and historical documentation.

The **Schmidt Label & Lithography Company** was an American publishing house based in San Francisco and which specialized in the printing of labels (although separate prints also were issued). It was founded in 1873 by a German immigrant, Max Schmidt. Schmidt was one of the first West Coast printers to use the lithographic technique, giving him a distinct advantage over his competitors and cementing his success. By the 1890s, he ran a factory in the city as well as branches in Portland and Seattle. Despite facing severe set backs, including several fires and the complete destruction of his plant in the 1906 earthquake, Schmidt was an extremely resilient and innovative businessman. Within a few years of the 1906 devastation, the Schmidt Company had become one of the largest printing houses on the West Coast.

12. An engrossing historic 1871 map of Marin County from Corte Madera to Novato.

\$4,500

Sale map no. 8 of salt marsh and tide lands situated in the county of Marin.

Cartographer(s): G.T. Brown & Co. Lith., George F. Allardt

Date: 1871

Place: San Francisco

Dimensions: 64 x 79 (25.25 x 31 in)

Condition Rating: VG

SKU: NL-01389



This extraordinary map is a bi-product of one the most significant political and economic controversies in California history and an illustrative example of the fiercely competitive powerhouses that shaped modern America.

The current sheet is a cadastral map of the reclaimed salt marsh and tidal lands in and around Marin County. The map – and indeed the real estate plots it has been designed to portray – was created by the Board of Tide Land Commissioners (BTLC) and constitutes one in a series of charts published between 1869 and 1873. The maps were explicitly designed to delineate and define the available land plots coming up for public sale under the authority of the BTLC. It is a cartographic auction catalog, with the items for sale being swathes of reclaimed public land.

The series consisted of at least twelve maps, of which the current one is number eight. It was compiled by Ferdinand Hafenrichter and George Allardt, respectively, the BTLC's chief draughtsman and chief engineer, and depicts the area from the Gallinas Canal in the north down to San Quentin and the Corte Madera Canal in the south. In the westernmost part of the map, we find the town of San Rafael laid out on public land.

Map details

This map filled with fascinating details that together provide a snapshot of Marin history during a dynamic era. The natural landscape it portrays is recognizable but has been significantly altered. One feature worth highlighting as an example of the stories told by this map is Agnes Island and its "Ferry Landing" near San Quentin Prison. In the 1860s, Martha Buckelew established a wharf here. This island has since disappeared, having been covered over during the construction of the Marin approach to the Richmond-San Rafael Bridge. However, in 1870, a ferry service starting from Buckelew's wharf marked the beginning of Marin County's first reasonably priced commute to San Francisco. Buckelew, a shrewd businesswoman, successfully defended her rights to the island against a challenge from James Ross, a prominent competitor and the founder of the town of Ross. Ultimately, Buckelew outmaneuvered Ross and persuaded the state to grant her a 20-year authorization for operating the island's wharf for ferry services.

The map subdivides Marin using an overlaid grid, breaking the coastal regions of the old Rancho San Pedro and Rancho Quentin down into numbered quadrants, here termed sectors (or sec.). Each quadrant is then further subdivided into 24 large plots, which are partitioned in various ways (e.g. halved or quartered, but in some cases also establishing more organic borders based on the natural landscape and building capacity on each plot).

This formal delineation also resolved the outstanding issue of how much land would be allocated to the railroad companies; indeed, a right-of-way is defined for the San Francisco and North Pacific Railroad along the right fringe of the map. Nevertheless, the auction allowed private businesses and citizens to acquire some attractive new plots created around San Francisco and the Marin Peninsula during these formative years.

The plots were sold at public auction on July 18th, 1871, at Platt's Hall in San Francisco. Our map was based on comprehensive surveys of Marin's tidelands but explicitly made for this event. Comparable maps for San Francisco and other areas within the Bay also exist from this period.

Census

The OCLC identifies 12 institutional holdings of this map, including the California State Library and the university libraries of Brown, Cornell, UC Berkeley, and Stanford (OCLC no. 77563022).

Context is Everything

Nowadays, the sale of California Tide Lands is constitutionally prohibited, but this was not always the case. With the explosive demographic growth of the Gold Rush, the State Legislature allowed the sale of Tide Lands in San Francisco Bay to private enterprise. A body known as the *Board of Tide Land Commissioners* (BTLC) was created to oversee this process, which had unleashed hundreds of competing land claims and was fraught with politics and corruption. As early as 1868, long before any form of construction was viable, the BTLC had begun mapping out and selling entire blocks of waterfront real estate in San Francisco.

Once the Tide Lands Act of 1868 had passed, the area coming under scrutiny was dramatically expanded to include Marin and the surrounding areas. A significant task of the BTLC was sorting out whether the southern waterfront should be granted to the railroad companies as rights-of-way and, if so, how much land that should entail. As part of this process, extensive swathes of marsh and tidal lands were surveyed and evaluated, and our map is one in a series of cadastral maps produced by the BTLC in the late 1860s and early 1870s.

While our map captures part of the BTLC's difficult task and, as such, evinces the benefits of government oversight, it also manifests the darker drivers in the American story. More often than not, the well-positioned and wealthy stakeholders won, whereas others – especially those without political and financial clout – lost out. As such, this map not only embodies the development of Marin County into one of the most attractive places to live on the planet, but it also reveals a history of policy and decision-making inextricably linked to private commercial interests.

Cartographer(s):

Grafton Tyler Brown (1841–1918) was an American painter, lithographer, and cartographer. Brown was the first African American artist to create works depicting the Pacific Northwest and California. The son of a freedman, Brown worked for a printer in Philadelphia before moving to San Francisco in the 1860s. In San Francisco, Brown worked at Kuchel & Dressel from 1861 until 1867, when he opened his own firm and in 1878 created *The Illustrated History of San Francisco*, which consisted of 72 topographical images of the city.

Brown's work in the Bay Area and in the Nevada Territory included documentation of settlements, property sales, claims and city boundaries. His works are held in the collections of the Oakland Museum of California, Smithsonian American Art Museum, and the Los Angeles County Museum of Art.

George F. Allardt (died July 27, 1903) was a civil engineer based in San Francisco who conducted extensive surveys of the State of California. He is most known for being the lead surveyor for the Board of Tide Land Commissioners (BTLC), which was charged with defining the high tide line for the Bay Area, thus forming the basis for the official reclamation of tidal lands in the Bay Area. Allardt was deeply involved in the survey and subdivision of 17,000 acres of the San Pablo Rancho. At the time, it was one of the largest surveys ever made in California. Moreover, he created *Allardt's Official Map of Alameda County*.

Condition Description

Wear along fold lines, repaired tears at margins. Repaired areas of loss along edge. Rebacked.

13. Early pre-Mill Valley cadastral map of Eastland and Millwood, Marin County.

\$2,800

[Tamalpais Land and Water Company Map No. 5 showing Eastland and Millwood, Marin County, California.](#)

Cartographer(s): A.D. Avery

Date: 1897

Place: San Francisco

Dimensions: 106 x 67 cm (42 x 26.5 in)

Condition Rating: VG+ Minor repairs, including upper right corner.

SKU: NL-02014



This late 19th-century cadastral map shows the neighborhoods of Eastland and Millwood in Marin County before they were consolidated into the town of Mill Valley.

Mill Valley is located on the eastern slopes of Mount Tamalpais and the western and northern shores of Richardson Bay. Before the completion of the Golden Gate Bridge, the town was a sleepy lumber center and tourist destination. In 1900, three years after this map was created, the population of Mill Valley counted only 900 residents. The largest and most important stakeholder in land and infrastructure in Mill Valley at the time was the Tamalpais Land & Water Company.

Among the historical features worth noting on this map are two railroads culminating at the central railway hub, Eastland Station, on Miller Avenue. Running roughly south out of town, we find the final leg of the North Pacific Coast Railroad, which Eastland had lobbied hard to ensure would connect this budding settlement to the rest of the Bay Area. After this had been achieved in 1889, Mill Valley saw its first significant influx of new settlers. The second came after the 1906 earthquake and its devastation in San Francisco. The map's southern route includes a second stop at Millwood Station, near the junction of Miller Avenue and Willow Street.

Running more or less north out of Eastland Station but quickly winding its way up and around the summit of Mount Tamalpais, we find the historic Muir Woods and Tamalpais Scenic Railroad. This serpentine route opened the same year that this map was created (1897), covering only the 8.19 miles (13.18 km) between Eastland Station and the eastern peak of Mt Tamalpais (from where an additional spur line ran just under 3 miles to Muir Woods). It was widely known as the Crookedest Railroad in the World.

Context is Everything

During the formative years that followed the Gold Rush, some who were unsuccessful at mining gold decided to venture north to the Marin Headlands, where many tried their hands at farming. In Mill Valley, Ranch B is one of the few remaining dairy farm buildings from this era (near the Tennessee Valley trailhead). Among those who first settled here was Samuel Reading Throckmorton, who had come to San Francisco in 1850 as an agent for an eastern mining business but soon began working for local rancher and landowner William A. Richardson. In 1853–54, Throckmorton acquired a substantial portion of the Rancho Saucelito and built his ranch, The Homestead, on what is now Linden Lane and Montford Avenue. Despite severe financial problems, Throckmorton became a founding figure of Mill Valley, and by the time of our map, his name defined one of the budding city's major thoroughfares, much as it does today.

In 1889, the San Francisco Savings & Union Bank forced Throckmorton's daughter, Suzanna, to relinquish several thousand acres to satisfy a debt of \$100,000 against the estate. Shortly after acquiring the land, the bank created the Tamalpais Land & Water Company as an agency for disposing of the land gained from the Throckmorton debt. The Board of Directors was President Joseph Eastland, Secretary Louis L. Janes (Janes Street), Thomas Magee (Magee Avenue), Albert Miller (Miller Avenue), and Lovell White (Lovell Avenue).

Joseph Eastland was an early entrepreneur who founded a number of companies all around the Bay Area. He was also on the board of several San Francisco banks and was briefly president of the North Pacific Coast Railroad in 1877. Retaining a personal stake in the railroad company, Eastland was the one who made sure that the railroad in 1889 was extended into the settlement. Though many were crucial to bringing people to the Mill Valley area, Eastland's connections to San Francisco and the rest of the Bay Area promoted the area and laid the foundation for creating the town.

While Eastland and others were using their connections and wealth to develop the area, the Tamalpais Land & Water Company hired noted engineer Michael M. O'Shaughnessy to lay out roads, pedestrian paths, and step systems, many of which are evident from this map. O'Shaughnessy also built the Cascade Dam & Reservoir for water supply and set aside land plots for churches, schools, and parks, many of which were still labeled 'reserved' when this map was compiled (especially around Cascade Drive and the Old Mill).

O'Shaughnessy produced a version of this map in 1891 ([link](#)). Neatline's example is a revised state produced by city surveyor A.D. Avery six years later.



14. A rare gelatin print of a forgotten San Francisco landmark: the Panama-Pacific Expo Racetrack.

\$1,800

[Golden Gate Thoroughbred Breeders Assn. – P.P.I.E. 1915.](#)

Cartographer(s): Not listed

Date: 1915

Place: San Francisco

Dimensions: 49 x 29.5 cm (19.5 x 11.5 in)

Condition Rating: VG

SKU: NL-01914



This wonderful and evocative vintage photograph depicts what is today Crissy Field in San Francisco. It was captured in 1915, one of the most critical years in the city's history. In the image, we are treated to a view of a large coastal race track seemingly intended for horse racing. The fact that the track is equestrian is confirmed not only by the caption at the bottom of the photo (which underscores its use for thoroughbreds) but also by the fuzzy inclusion of galloping riders in the lower left corner of the track.

However, while its primary function may have been equestrian, the track was also used for more modern forms of racing, notably the 1915 American Grand Prix and Vanderbilt Cup Race. This was organized in conjunction with the Panama-Pacific International Exposition and stands as **one of the seminal early events in the history of automobile racing.**

Two essential things about this photograph must be highlighted. The first is the date. 1915 was the year that San Francisco made its decisive comeback on the international stage following the cataclysmic devastation of the 1906 earthquake. From late February to early December, San Francisco hosted the Panama-Pacific International Exposition, a World Fair celebrating the opening of the Panama Canal. This saw large swathes of the city rebuilt and endowed with new and stunning architecture, the most important survival of which is the Palace of Fine Arts on Lyon Street.

Looking beyond the track itself to the distant urban sprawl of what is today the Marine District, the monumental dome of the Palace of Fine Arts is visible in this photograph. The other massive building visible in the distance is the so-called Tower of Jewels, which constituted the tallest and most prominent building constructed for the PPIE.

Another important aspect of this photo is that it captures a feature of San Francisco that not only was short-lived, existing for only about a year, but has been virtually forgotten since. The race track has been historically neglected in this manner mainly because it was constructed as part of the enormous fairgrounds of the Panama-Pacific International Exposition and thus easily overlooked. Moreover, this area's extensive rebuilding and reuse (see context section below) has contributed further to its erasure from San Francisco's established history.

As is evident from our photograph, the Panama-Pacific Race Track was endowed with significant infrastructure, such as extensive fencing and the construction of enormous audience stands visible along the southern side of the track. Remarkably, the low waterfront building in the forefront of the photograph still stands today, confirming our exact location within the broader scope of modern Crissy Field. The building is easily recognizable from its cruciform roof dormers and is what today constitutes the Pacific Coast Federation of Fishermen's Associations on Marine Drive. Fascinatingly, if one looks at this area of Crissy Field in Google Maps, the kidney-shaped curvature of the 1915 race track remains visible in the layout of the park's pathways.

This wonderful and evocative image represents a particular and, in many ways, happy time in the history of San Francisco. As an urban feature, it is not just associated with comprehensive urban renewal but also reveals a new paradigm in the planning of American cities, a paradigm in which recreation plays an ever-more important part.

Census

In general, original photographs of more peripheral features of the 1915 Panama Pacific International Exposition are increasingly scarce. Photographs of the race track in function especially so, even though a number of these from the American Grand Prix and Vanderbilt Cup Race are present in institutional databases such as calisphere.org (e.g., <https://calisphere.org/item/81e3e043e93cd008e63bcdd125ea631e/>).

Despite extensive search efforts, we have not identified any institutional examples of this photograph, making it a rare gem of San Francisco history.

Condition Description

Pasted to a thin board. Minor blemished and wear.

15. Pacific Panorama: Keller's Visual Tapestry of the West Coast.

\$2,800

[Scenes on the Pacific Coast.](#)

Cartographer(s): Charles Frederick Keller, The Wasp

Date: 1880

Place: San Francisco

Dimensions: 68 x 50 cm (26.75 x 19.5 in)

Condition Rating: VG. Professionally restored, with some scattered infill.

SKU: NL-02011



Scenes of the Pacific Coast is a vivacious 1880 lithograph featuring a compilation of vignettes derived from original sketches and photographs by renowned American artist Charles Frederick Keller. This striking lithograph was published as a supplement to the *Illustrated Wasp* magazine (vol. 5, no. 229), issued on Christmas Day that year. Keller's collection is an ode to the diversity and scenic beauty of the West Coast during California's early industrial era.

The lithograph encapsulates the essence of the Pacific Coast through a series of dynamic and gorgeous vignettes that capture key landmarks and facets of life on America's Pacific Rim. Each vignette portrays a distinct aspect of the region's cultural, industrial, and natural highlights, from the iconic Missions of California to the state's bustling harbors, which feature a plethora of different ships, as well as the advent of railroads. Keller captures all of these crucial elements in California's rapidly evolving landscape.

The vignettes span a wide array of subjects, from the majestic Yosemite Valley to the bustling cityscape of San Francisco to specific landmarks like the Cliff House and Mission Dolores. In unison, these evocative images provide a highly diversified impression of the region's historic architecture and natural wonders like the Calaveras Big Trees and Vernal Falls in Yosemite Valley. As a promotion of the West Coast, Keller's lithograph also delves into an array of maritime activities with depictions of California whaling, the Mare Island Navy Yard, and scenes portraying ships traversing the Golden Gate.

The print's high artistic quality lies in its ability to transport the viewer across the diverse landscapes of America's Pacific Coast. Its vivid and detailed portrayal of the various scenes offers a comprehensive glimpse into the multifaceted tapestry of life, culture, industry, and natural beauty along the western frontier during that era.

Census

We have identified only a single institutional holding of this rare print at the California State Library (Calisphere identifier 001453180CSL01-Aleph). The OCLC does not list any institutional holdings.

Cartographer(s):

Charles Frederick Keller (1852 –1928) was a third-generation artist who left an indelible mark on the canvas of American artistry. Born in Milwaukee in 1852, Keller displayed an innate talent for painting from an early age. His formative years saw him excel academically while nurturing his self-taught skills in painting, encouraged by the artistic legacy of his father and grandfather. Keller's creative journey commenced with exhibitions of his work at a young age, marking the beginning of a prolific career.

In 1885, Keller embarked on a journey to Europe to study at the Royal Academy of Art in Munich. This period honed his artistic prowess and exposed him to the influential Munich School style, characterized by its naturalistic approach and profound *chiaroscuro*.

Returning to the United States in 1892, Keller settled in New York City, embracing a dual career as a commercial artist while passionately painting in his studio during spare moments. At the same time, he was closely involved with artistic communities like the Art Students League and the Salmagundi Club. Keller's legacy endures through his diverse body of work, including exhibited pieces like *The Sheep-fold* showcased at the groundbreaking New York First Annual Exhibition of The Society of Independent Artists.

Keller's canvases are imbued with a profound depth of emotion and a masterful portrayal of scenes ranging from pastoral landscapes to poignant portraits. His passing in 1928 marked the end of a prolific artistic journey that continues to resonate through the halls of American artistry, leaving behind an enduring legacy of creativity and dedication to his craft.

The Wasp, an American weekly satirical magazine that is alternatively recognized as The Illustrated Wasp, The San Francisco Illustrated Wasp, and The Wasp News-Letter, originated in San Francisco in 1876. The magazine underwent various name changes throughout its existence until its closure in 1941.

16. Four technical maps focussing on urban infrastructure and water supply and one engineering blueprint for a new fireboat, together reflecting San Francisco's coordinated response to the devastation of the 1906 earthquake. With an interesting provenance.

\$8,500

[5-sheet set showing San Francisco's post-1906 earthquake water supply \[SF's first fireboat!\]](#)

Cartographer(s): Britton & Rey

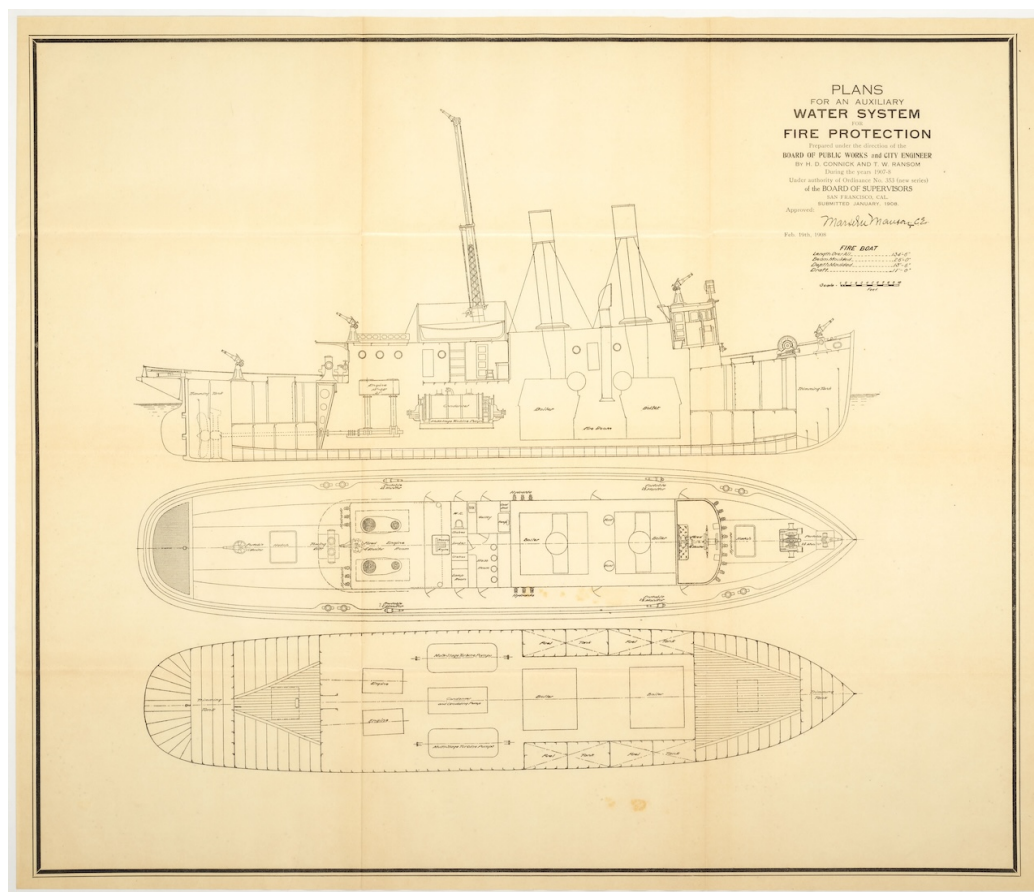
Date: 1908

Place: San Francisco

Dimensions: Each sheet roughly 102 x 62.5 cm (40 x 24.5 in)

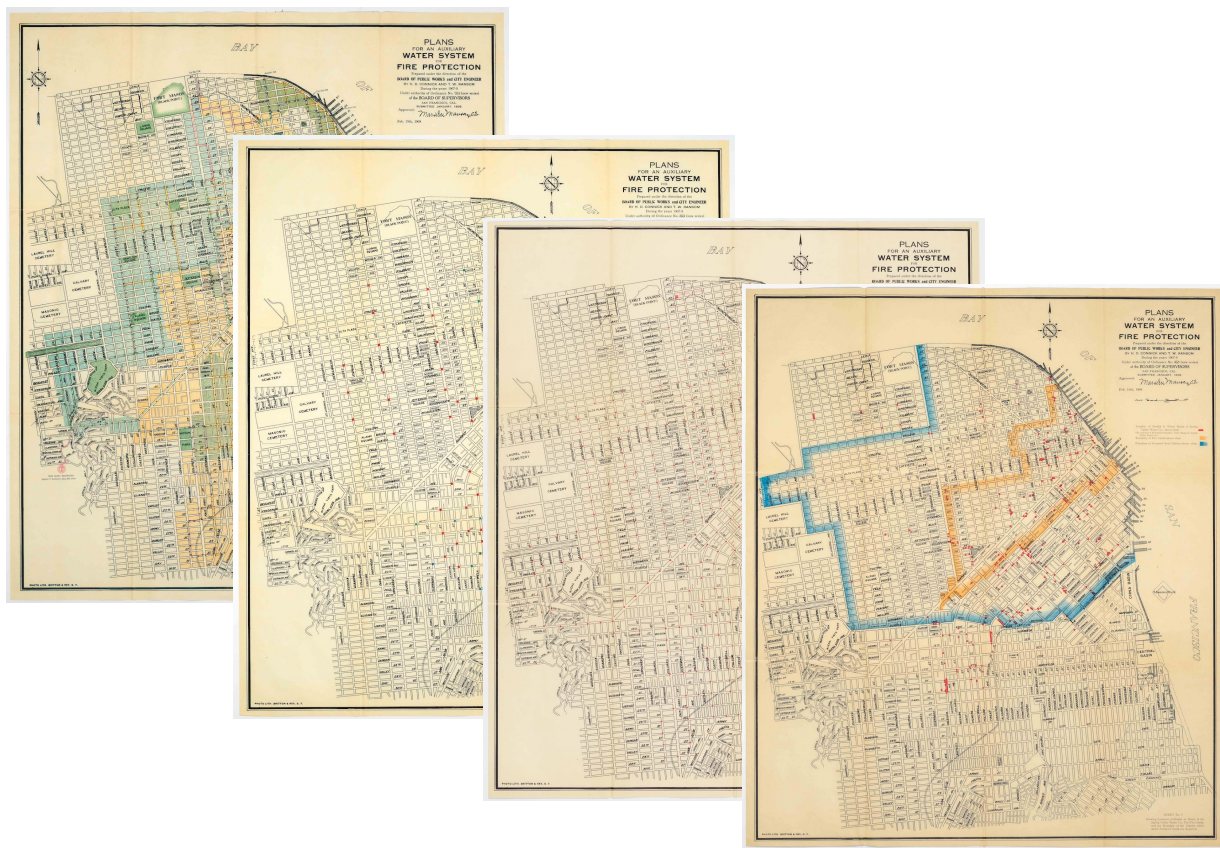
Condition Rating: VG+ Superb. Folding maps on nice waxy paper.

SKU: NL-01375



This gorgeous set of five technical sheets was issued as supporting material for a detailed engineering report that proposed a comprehensive fire-combatting infrastructure for the city of San Francisco. The report and associated maps, titled '*Reports on an Auxiliary Water Supply System for Fire Protection for San Francisco, California,*' were compiled by city engineer Marsden Manson following the catastrophic devastation of the 1906 earthquake. While the 173-page technical report has not survived in this case, the five pristinely preserved sheets embody its drive and spirit and represent some of the grand ideas being entertained in the rebuilding of San Francisco.

The report provided the city council with a complete technical analysis of San Francisco's standing capacity and a comprehensive proposal for elaborating and extending it considerably. This report was published in 1908, only two years after the catastrophe, demonstrating the resilience and drive of San Franciscans. The goal, of course, was to make San Francisco less susceptible to the type of extensive urban conflagration that followed in the wake of the earthquake.



The five map sheets were lithographed by the Britton & Rey company and consist of four thematic maps and the engineering blueprints for a fireboat for the San Francisco Fire Brigade. In unison, the set not only speaks to the impressive organizational capacity of post-earthquake San Francisco and highlights the crucial role played by technology and engineering in the recovery. Thus, while these sheets were conceived within the strict framework of safeguarding the city against fires, they have since become emblematic of America's great engineering legacy.

The four maps included in this set are essentially identical in scale, street template, dimensions, etc. What distinguishes them from one another is their thematic overlay, which illustrates specific points in the overall plan that the report constitutes. Below is a brief description of the contents and significance of each sheet in the set.

Sheet No. 1: Showing Arrangement of the Distributing System and Location of Hydrants, Reservoirs and Pumping stations.

This first sheet is the most comprehensive in that it shows multiple related features. The mapmakers employ color swathes to subdivide the city into three zones of terrain: firm ground in the Lower Zone (yellow), firm ground in the Upper Zone (Blue), and then areas within the Lower Zone where subterranean piping is likely to burst in the event of an earthquake (green). The latter demonstrates that the most vulnerable areas were found around the infilled harbor front and stretching inland towards the Mission District. Throughout the city, underground piping of a potential new water management system is indicated in color-coded lines that also inform us of the size of the mains. The legend further defines several symbols that provide the precise location of controlling valves and hydrants.

Sheet No. 2: Showing of Location of Call Boxes and Central Stations of Proposed Telephone System.

We are treated to a clean copy of the base map in the second sheet, enhanced only by a single thematic feature. In addition to showing the street grid in considerable detail, red dots on every block mark the presence of new call boxes that allowed citizens to report fires directly and immediately. A rapid response dramatically reduced the risks of the fires spreading, but the system also meant that San Francisco would be equipped with some of the most sophisticated communication infrastructure in the nation. In addition to being an efficient means of combatting fires, the call box system involved citizens in their community, making it everyone's responsibility to help avoid conflagration catastrophes in the future.

Sheet No. 3: Showing Location of Existing Cisterns and Preliminary Locations of 65 of the Proposed Cisterns.

The third sheet plots San Francisco's cisterns before and after overhauling the city's water supply system. This map uses a three-color dot system to locate all functioning urban cisterns, distinguishing them by cisterns in commission (green) and cisterns requiring repairs (blue). A number printed in the same color adjacent to each dot reveals the capacity of each cistern in units of one thousand gallons. The map also shows the 65 proposed new cisterns throughout the city (marked by red dots), dramatically expanding storage capacity. The map evinces how sweeping was the task of improving the water management of San Francisco.

On a more subtle level, this map also reveals the enormous demographic expansion occurring during the late 19th century. Whereas the original cisterns are found in a concentrated band from about Russian Hill to Yerba Buena, the new system of cisterns is distributed evenly throughout the entire city, securing for further generations both water supply and the means of combatting fires. In this sense, the mapmakers presage the water supply issues that would lead to the construction of the O'Shaughnessy Dam and the resulting creation of Hetch Hetchy Reservoir. Britton & Rey were ideally suited to produce this map, having previously compiled and issued maps focussing on the city's cisterns and water supply.

Sheet No. 4: Showing general plans for San Francisco fire boats.

Sheet 4 contains detailed engineering blueprints for a steam-powered fireboat. Indeed, the city did build a vessel shortly after the report's publication. The fireboat was named the *David Scannell* (after the city's first official fire chief) and was launched in May of the following year. Later that same year, a second fireboat was launched, built on the same design. The haste to realize these plans was closely tied to the lack of such a vessel when the earthquake struck in 1906, obliging the US Navy to send their fire vessels to San Francisco to aid in the extinguishing efforts. The investment was shrewd, and both fire vessels served the city faithfully until being decommissioned in 1954.

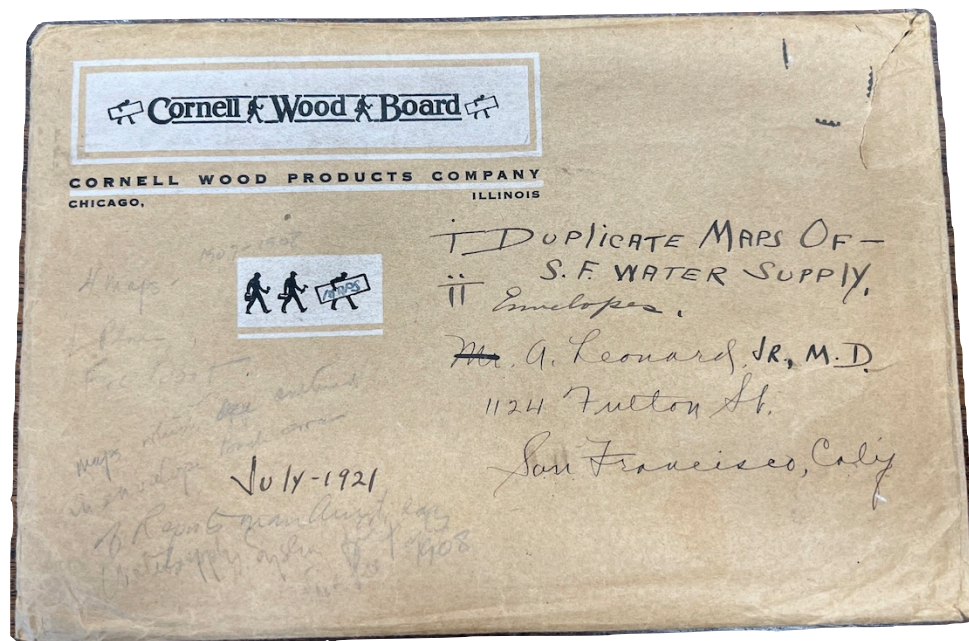
Sheet No. 5: Showing Locations of Breaks in Mains of the Spring Valley Water Co., The Fire Limits, and the Boundary of the District within which Fireproof Roofs are Required.

The fifth and final sheet in the set suggests that San Francisco's recovery also meant its modernization. In this map, we essentially become privy to two distinct city zones, one relating to the past and the other to the future. The first feature shown by this map is the extent of fire damage from the earthquake. Like the water supply map concentrating on cisterns, this was a genre of thematic map that Britton & Rey had produced before. They issued a map delineating the extent of conflagration shortly after the disaster.

Among the many precautions taken by the city to prevent a similar disaster from occurring again, city officials defined a zone of inner-city housing within which the roofing of each building had to be fireproofed (marked in blue). The goal, of course, was to avoid flying embers starting new fires, and on the map, we immediately see how the zone of fireproofing dramatically exceeds the original scope of fire damage following the 1906 earthquake (marked in orange). The result is a clear visualization of the effort to expand San Francisco's firefighting readiness. Throughout the map, red dots provide the exact locations of breaks in the water mains of the Spring Valley Water Company as a result of the earthquake.

Provenance

These maps seem to have been a set of duplicates that was mailed to a certain A. Leonard Jr, M.D. in San Francisco. We assume this is Alexander Thomas Leonard Jr., M.D. (1889-1970), a trustee of the California Historical Society. The set must have been extra, not attached to the report, and mailed to Leonard because he had an interest in San Francisco history. They were kept in pristine condition.



17. A unique collection of photographs documenting WWI shipbuilding activities at Oakland Harbor.

\$875

[\[Forty-four photographs of shipbuilding in Oakland, California, 1918-1919.\]](#)

Cartographer(s): Not listed

Date: 1919

Place: Oakland, CA

Dimensions: 25 x 19.5 cm (10 x 7.5 in)

Condition Rating: VG

SKU: NL-01826



This evocative early 20th-century photo album contains 44 original cloth-backed silver photographs of shipbuilding in Oakland. The collection, arranged in a period three-ring leather binder, effectively documents the intensive shipbuilding activities in California during World War 1. Each photograph captures an event or element that can be traced directly back to this decisive period. Many photographs have captions added at the bottom, allowing for precise identifications, a few of which are discussed below.

The collection centers on Oakland's Moore Shipbuilding Company, with some of the photographs also coming from the historically more obscure Shipley Construction & Supply Company. During WWI, the Moore Shipbuilding Company constructed numerous craft for the US Shipping Board, including several so-called 'Empire Ships,' U.S.-built merchant vessels in the service of Great Britain. Among the photographs are exciting processual images of the hull construction of such vessels, including the S.S. *Nockum* (*Empire Starling*, torpedoed and lost in 1942). Equally prominent are launching scenes of steel-hulled vessels like the S.S. *Monasses* (*Empire Whimbrel*, torpedoed and lost 11 April 1943), the S.S. *Guimba* (*Empire Merganser*, exploded and sank 1951), the S.S. *Yaquina* (renamed *U.S.S. Borea* in 1921, scrapped in 1946), and the S.S. *Yamhill* (renamed *Arctic* 1921, scrapped in 1946). Many scenes show excited participants and onlookers, sometimes engaged in christening the ships.

The collection includes several technical photographs documenting machinery, equipment, and installations. Many of these interior views are affiliated with the Shipley Supply Company, suggesting they functioned as outfitters while the Moore Company built the ships.

Census

This binder is unique. While other examples of the individual photographs may exist in institutional or private collections, this particular assemblage is the result of an individual's commitment. It is an extraordinary documentation of the on-goings at the docks of Oakland during the last year of the Great War, and for those inclined an opportunity for further research into their exact contents.

Condition Description

44 cloth-backed silver photographs. Binder worn, photos with some wear, fading, yellowing, overall very good. The last seven photographs are laid in, with more wear and without cloth backing.



18. A fascinating documentation of Berkeley in the 1930s.

\$1,250

[Album of photographs of commercial and residential properties in Berkeley, California.](#)

Cartographer(s): Not listed

Date: ca. 1930

Place: Berkeley, CA

Dimensions: Photos each 10.5 x 7 cm (4.5 x 2.75 in)

Condition Rating: VG+. 39 snapshot silver photographs, loose in corner mounts on black album leaves, occasional captions in white ink. Fine condition in modern binding.

SKU: NL-01825

A charming set of thirty-nine photographs of Berkeley, California, circa 1930. The photographs focus on commercial and residential properties along several streets, especially major shopping areas along College and Telegraph Avenues. The businesses pictured range from candy shops, bakeries, grocers, laundromats, barbers, and bookshops to gas stations and auto shops.

The number and arrangement of the photographs are: College Ave. – 16 photographs; Telegraph Ave. – 14 photographs; University Ave. – 3 photographs; Oxford St. – 1 photograph; Adeline St. – 2 photographs; Dwight Way – 1 photograph; Walnut St. – 1 photograph; Bancroft Way – 1 photograph.

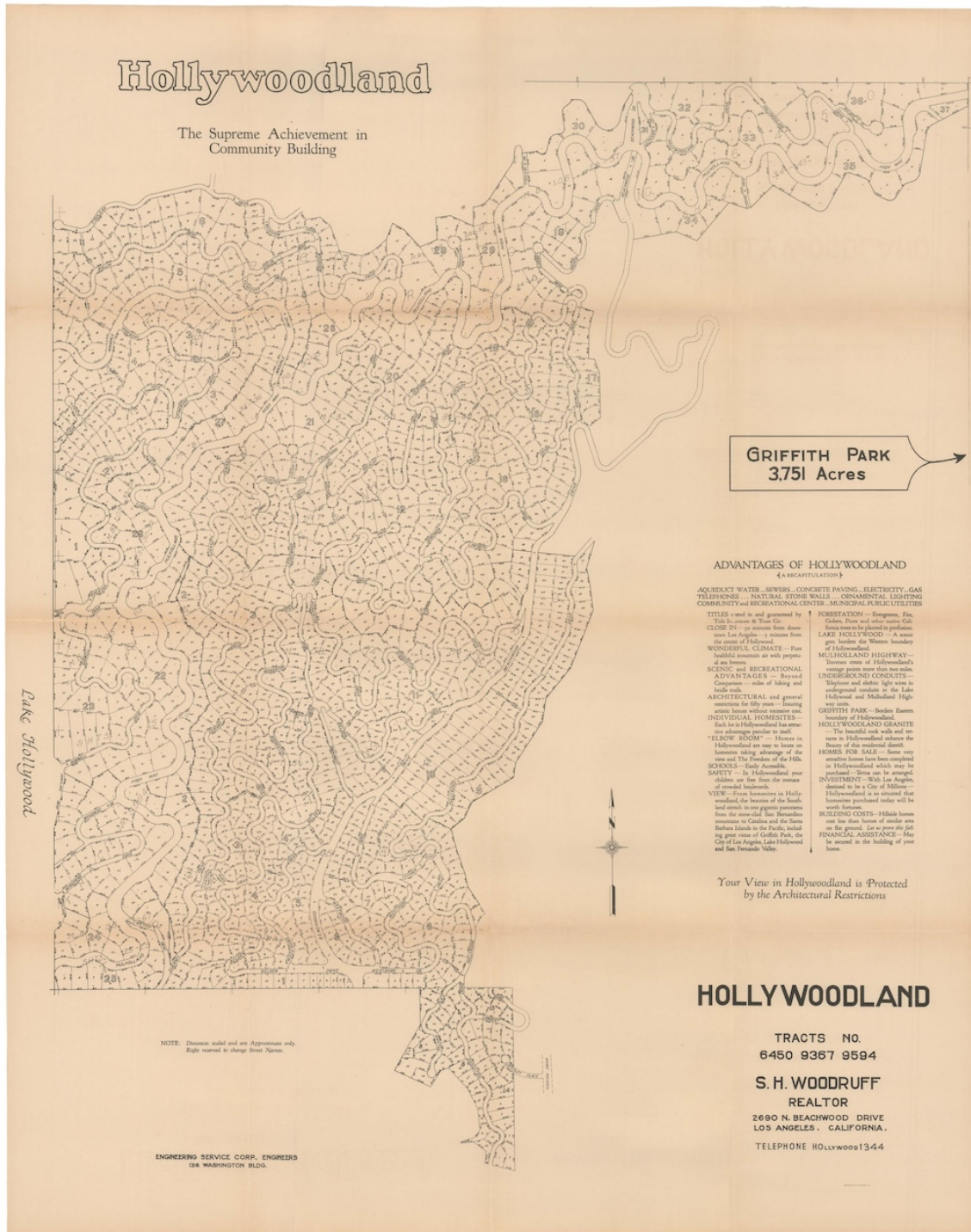
The city had grown rapidly in the preceding years as refugees from across the Bay arrived in the wake of the San Francisco fire and earthquake of 1906. Though buildings and storefronts are the main object of these photographs, evidence of the city's growth can be witnessed, such as with the streetcar tracks belonging to the Key System visible on College Ave.



19. The birth of one of L.A.'s most iconic neighborhoods.

\$1,800

[Hollywoodland, Tracts No. 6450 9367 9594.](#)



Cartographer(s): Engineering Service Corp., Sidney H. Woodruff
Date: circa 1923
Place: Los Angeles
Dimensions: 68.5 x 86.5 cm (27 x 34 in)
Condition Rating: VG
SKU: NL-01933

This early and significant plan of Hollywoodland was created by S.H. Woodruff, the development's primary promoter. The map highlights the extent of Mulholland and Hollyridge Drives, stretching from Belden and Burwell to Tyrolean and Hollywoodland Drive.

S.H. Woodruff, alongside Tracy Shoults and Harry Chandler, the owner of the Los Angeles Times, pioneered the creation of Hollywoodland, an upscale estate community. Woodruff, who was both an architect and a land developer, officially registered the name Hollywoodland with the State of California. This area famously includes the site of the original "HOLLYWOODLAND" sign, conceived as a bold advertisement for a new residential project situated above the Hollywood district in Los Angeles.

The concept for this landmark sign was influenced by H.J. Whitney, who developed Whitney Heights and proposed the idea to Harry Chandler. In the spirit of promoting Hollywoodland as an elite yet affordable residential area on the Hollywood side of the hills, Woodruff and Shoults hired the Crescent Sign Company to construct the iconic sign. Thomas Fisk Goff (1890-1984), the owner of the sign company, designed the sign with dimensions for each letter reaching 30 feet wide and 50 feet high, illuminated by around 4,000 light bulbs. The sign's unveiling took place on July 13, 1923, and while it was originally expected to last only about 18 months, the sign has endured due to the surge of the American film industry in Los Angeles, becoming a globally recognized emblem.

The map also features an exceptional promotional piece extolling the benefits of living in Hollywoodland, making it a valuable and unique piece of promotional material from the early days of this iconic Los Angeles neighborhood.

Cartographer(s):

Engineering Service Corp. (c. 1917 – 1990) was a civil engineering and land planning firm based in Los Angeles that was instrumental in the development of the Hollywoodland neighborhood.

Sidney H. Woodruff was an architect and real estate developer active in California in the early 20th century. He is best known for the development of Hollywoodland, a posh neighborhood situated beneath the Hollywood sign and adjacent to Griffith Park. He also planned the city of Dana Point in southern Orange County, though the project's initial plan was abandoned due to the 1929 stock market crash.

Condition Description

Some toning and wear along folds. Professionally restored, with minor infill at fold intersections.



20. A rare and splendid mid-century bird's-eye-view highlighting maritime infrastructure in the Bay Area.

\$1,200

[San Francisco Bay Area Port Facilities.](#)

Cartographer(s): Marine Exchange, Recorder-Sunset Press

Date: 1954

Place: San Francisco

Dimensions: 95 x 64.5 cm (37.25 x 25.5 in)

Condition Rating: VG. Very good. Professionally restored. Some remnants of tape on corners.

SKU: NL-02106



This recent discovery is one of the best modern views of San Francisco and the Bay Area we have come across. Commissioned by the CEO of the local non-profit Marine Exchange Inc. in 1954, it provides a stunning birds-eye view of the entire Bay Area, from San Pablo Bay and Petaluma Creek in the north to San Jose in the south.

At the bottom of the view is San Francisco itself. The Golden Gate is also shown, although not the Pacific coast itself. Moving clockwise around the Bay from San Francisco, we note towns and cities like

Sausalito, Tiburon, San Rafael, Benicia, Richmond, Berkeley, Oakland, Alameda, and San Leandro. Forming the inland backdrop at the top of the view (east) are Sacramento, Stockton, and Mt Diablo. The focus is clearly on the Bay Area itself, showcasing the commercial vitality and infrastructural capacity of America's second-largest port facilities on the Pacific coast.

The view was printed in sepia tones, but this has been overprinted with elements in solid black. The black overprinting can essentially be divided into place names and accentuated features. Regarding the first category, terrestrial places – be they core elements such as San Francisco or Oakland – are all rendered in neat single-line lettering that varies in size according to the place's importance. Marine spaces, such as the Bay itself (and the bays of San Pablo and Suisun), apply thicker lettering emphasized by shadowing.

The more important overprinting is an explicit inclusion of the regional infrastructure (both physical and administrative) that facilitates maritime mobility and trade within the Bay Area. As a membership-based organization, these elements would, of course, be what the Marine Exchange Inc. wished to emphasize in this view. Such features include wharves, quays, and other harbor facilities where goods can be on- or off-loaded, as well as shipping offices and harbor authorities.

These overprinted elements can be identified due to labeling on the view itself. In some cases, the labels are printed directly onto the view, but in most cases, they are simply numbers referring to a rather extensive legend along the bottom. This has been indexed into towns and specific areas, such as the San Francisco piers north and south of the Ferry Building. In many cases, individual piers belong to or are leased by particular companies, all listed in the legend.

In this manner, we are provided a visual capture of the Bay Area in the mid-1950s and an indexed inventory of the companies operating here at that time. The numbered legend is not limited to San Francisco and Oakland, although these take up most of the features. They also include port facilities at the harbors of Richmond, Stockton, and Redwood City. The map highlights a range of interesting features found in the towns and cities directly on the Bay. They include slightly more distant locations such as the general cargo wharves and Yolo Port District's grain elevator at Sacramento or the Bulk Ore and Deep Sea terminals at Stockton.

Census

Printed in two runs in 1953 and 1954, this view is quite rare. The OCLC lists only four examples in institutional collections throughout the United States. These are at Yale, U.C. Berkeley, the California Historical Society, and the Library of Congress (no. 24517309). Only the U.C. Berkeley and California Historical Society own the 1954 edition. We have not found any examples of this view on the open market.

The view was produced for promotional purposes and distributed free of charge among members and clients. Most original examples would probably have adorned office walls and thus have been discarded once outdated, explaining why so few examples have survived. Other than the date, nothing distinguishes the 1953 and 1954 editions from each other.

Several entities were involved in compiling this view: It was commissioned and printed on behalf of the Marine Exchange Inc., and the actual printing was done by Recorder-Sunset Press in San Francisco. The underlying lithograph, which forms the basis of the view, was designed by Cumberland Studios, as noted in the lower left corner of the printed area. We have yet to be able to locate any other historic or vintage prints from Cumberland Studios – either in institutions or on the open market.

Cartographer(s):

Marine Exchange Inc. is a non-profit membership organization focused on providing maritime services to its members. Such services include collecting, analyzing, and disseminating ship traffic information and facilitating internal communication and debate in the maritime community of northern California. The organization was established in 1849, during the height of the Gold Rush, and is one of the oldest maritime organizations in the country. For a more comprehensive history of the Maritime Exchange Inc., see <https://www.sfmex.org/about/our-history/>

Recorder-Sunset Press was a printing company in San Francisco whose offices and presses were located in the modernist Public Storage Building designed by architect and engineer Will P. Day at 99 South Van Ness Avenue (at Market St and South Van Ness).

From the 1930s onward, Recorder-Sunset Press operated as an alternative name for the older Recorder Printing and Publishing Co. While the multiple names make it difficult to pinpoint the company's foundation, the Recorder's first official publication was distributed in 1911 (Proceedings of the First Annual Convention of the California Bar Association, held in Los Angeles, California, December 6 and 7, 1910). It seems both names were used interchangeably for the company until it was finally dissolved in 1986.

Condition Description

Very good. Professionally restored. Some remnants of tape on corners.

21. The definitive Silver Rush plan of a new and expanded San Francisco.

\$12,500

Official Map Of The City Of San Francisco, California. Published by Josiah J. LeCount...Approved By Geo. R. Turner City & County Surveyor.



Cartographer(s): Josiah J. LeCount, Britton & Rey
Date: 1859
Place: San Francisco
Dimensions: 59 x 70 cm (23.5 x 28 in)
Condition Rating: VG
SKU: NL-01696

With annotations referring to some of the most important legal battles of the era and references to Dennis Mahoney, a pioneer settler and one of San Francisco's first entrepreneurs.

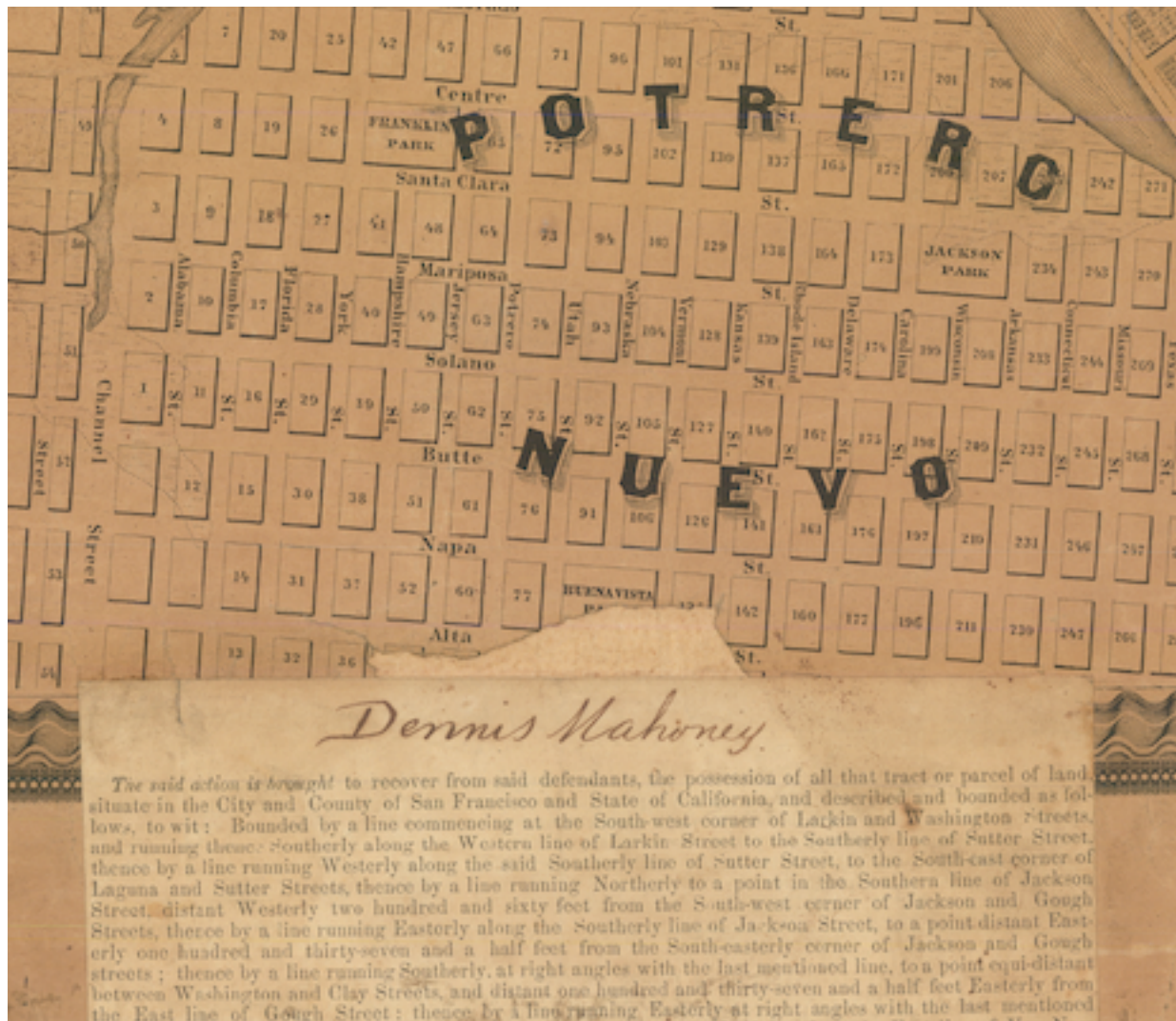
A scarce and important early map of San Francisco, based on official surveys and development plans, issued at the beginning of the Comstock Silver Rush. This particular example refers directly to legal actions taken by one of the city's most influential entrepreneurs and landowners, making it a unique historical document. It was compiled by local book dealer Josiah LeCount and engraved and printed by the iconic San Francisco duo Britton & Rey.

The map was published in 1859, shortly after the discovery of the Comstock Lode. It is the definitive plan produced as San Francisco was beginning a new period of growth and expansion. Notably, the map depicts both the block and street system of San Francisco as it already existed and also as it was projected to develop in the coming years. In devising the map, Le Count was given special access to the archive of city maps, property surveys, and projected development plans held by George R. Turner, Surveyor of the City & County of San Francisco. While the map was a commercial publication, given its large format and exacting detail, it would have been considered invaluable by Turner's office, the Board of Supervisors, and property owners.

The map is a cartographic vision of a distinctly modern American city. It covers an area stretching from the Bay in the east to Divisadero Street in the west and from Alta Street in the south (only five blocks from Mission Dolores) to Lewis Street in the north. As such, it covers the entire urban core of this boom town. Ten years earlier, it could hardly be called a city. Now, it was the most important American hub on the West Coast.

Turner realized that with the recent discovery of silver in Nevada, San Francisco was entering a new cycle of growth and expansion, which would require a rigid demarcation of who owned what and where. Indeed, in the period following this map's creation, intense legal battles were fought over land ownership. Court cases were often dramatic and required the most up-to-date and detailed maps. LeCount's map quickly became the go-to source in these disputes.

The OCLC lists three institutional examples of this map (no. 77738221), held by UC Berkeley, Stanford, and the California Genealogical Society. Despite its historical import, there seem to be no institutional holdings of this map outside of California. We are unaware of other examples appearing at auction or in dealers' catalogs during the last 25 years.



Provenance and use

The example offered here makes it evident that this document was used precisely to establish such legal claims. We find two small printed slips of paper glued to the margin and seemingly related to the handwritten notations on the map itself. Both texts define the extent of particular land holdings. The shorter text, pasted in the lower-left margin, appears to be cut from a newspaper or legal document defining the extent of a plot in the Western Addition. It discusses land purchased well before the new street grid was projected and states that the holdings in question essentially run through the middle of the block separating Fulton and Grove Streets, culminating in Alamo Square.

A more prominent slip, glued to the bottom of the map, also refers to a large land-holding in the Western Addition. Here too, the purpose of the text is to formally delineate a large plot. It refers directly to the legal dispute to which this delineation pertains: "*The said action is brought to recover from said defendants, the possession of all that tract or parcel of land situate in the City and Council of San Francisco and State of California and described and bound as follows, to wit:*" The text then goes on to define a swathe of land that stretches from Larkin Street to Laguna Street, and which includes all of what would soon become Lafayette Square.

Both slips have a name written in ink above them. While the smaller seemingly spells Moore or Moone, whom we cannot identify, the larger slip is headlined with the name 'Dennis Mahoney.' This is a name of some import in San Francisco history, as Mahoney was among the earliest European immigrants to settle in San Francisco. Both Dennis Mahoney Sr. and his son (same name) were influential entrepreneurs and landowners during the formative years of San Francisco.

Dennis Mahoney Sr. was born in Ireland in 1818 and emigrated to New York in 1838, where he married and had his first three children. Some years later, in August of 1849, he relocated to California, settling in the boom-town of San Francisco and becoming one of the city's pioneers. After his family joined him from New York, the Mahoneys would have another eight children, many of whom became notable figures in San Francisco history. Mahoney first tried his luck in mining but soon realized this was not his metier. He then set up a ranch (*Mahoney Rancho*) outside town, where he focussed on raising sheep. As the Gold Rush brought in money, people, and supplies, Mahoney realized that with the population growth came the growing need for food. He set up the city's first slaughterhouse on the corner of Jackson Street and Van Ness Avenue. This enterprise made him a rich man, and Mahoney used this money to invest heavily in real estate, eventually owning some of the most valuable lands in the city.

The map comes from the private collection of Charles A. Fracchia, historian of California and San Francisco, a Fellow of the California Historical Society, the Founder and President Emeritus of the San Francisco Museum and Historical Society, and one of the founders of Rolling Stone magazine. Fracchia was an avid collector who had a keen eye for California history.

Other notations on the map

The map is covered with period ink annotations that define the ownership of large swathes of land in the Western Addition. A significant section at the northeast corner of Lafayette Square in what today is known as Pacific Heights is marked with the name 'Stevenson.' This is most likely a reference to a **Col. Jonathan Drake Stevenson**, who brought his First Regiment of New York Volunteers to California as early as 1846. Later Stevenson also organized the establishment of a regiment of volunteers from San Francisco. After the Mexican-American war, Stevenson settled in the mining community of Mokelumne Hill, where he was made *alcalde*. He returned to San Francisco to enter the real estate business with Dr. William C. Parker, who had been assistant surgeon in the Regiment of New York Volunteers.

In 1849, Stevenson bought the southern half of *Rancho Los Medanos*. Here he planned the new town of "New York of the Pacific" (changed to Pittsburg in 1911). He was active in Freemasonry and was both founder and grand master of the San Francisco lodge. In 1872, he was made Shipping Commissioner for the Port of San Francisco. There is a Stevenson Street in his honor as early as 1849.

Nearby we see a four block section overwritten with the names **Herrick & Rowley**. Herrick could refer to Samuel Herrick, a well-known patent attorney from Washington, D.C. who hired famous SF trial lawyer T.L. Christianson as his California representative. However, it is perhaps more likely to refer to Ebenezer Herrick Dyer, brother Ephraim Dyer and San Francisco's biggest sugar magnate.



Below that, in large letters, is the name **Dyer**. This probably refers to Ephraim Dyer Sr. of Sullivan, Maine, who in 1850 sailed to California, struck by gold fever. Arriving in San Francisco, he worked various jobs and then went to Union City to work for the farmer and rancher, J.M. Horner. In 1858, Dyer was the first passenger to make the journey to Maine via the Overland Mail Railroad, exploring whether driving cattle cross country was viable. He returned to California by steamship with his new wife in 1859. They settled in Alvarado, where he was appointed U.S. Deputy Surveyor in 1861. He conducted several Government surveys for the land that extended from the Oregon border to Lake Tahoe (hence Mount Dyer).

In 1864, Ephraim Dyer, Sr. was elected Captain and Commander of the California State Militia. In 1870, he invested in his family's sugar-manufacturing business built by his brother, Ebenezer Herrick Dyer, and became a rich man. Calisphere contains at least three hand-drawn survey maps of 'ranches' executed by Ephraim Dyer in the early 1860s. This was probably done in his role as surveyor, and not as land owner.

Context is everything

San Francisco became America's great western hub after the Gold Rush attracted enormous numbers of immigrants to California in 1849-50. Over the next decade, San Francisco maintained much of this magnetism, drawing new hopefuls to California every day. With the discovery of the Comstock Lode in Nevada, a second wave of immigration washed over California and San Francisco. It brought enormous wealth to the region, in part because most of the Nevada silver flowed out through San Francisco. While

the city had grown from a few thousand in 1849 to around 55,000 in 1859, when this map was issued, by 1869, the number of inhabitants had tripled to 150,000.

Lecount's map constitutes the physical blueprint for this transformative period of growth. It was the first comprehensive and detailed plan of San Francisco that included the new projected neighborhoods and tapped directly into the massive interest generated by the discovery of silver. The map was so precise that not only was it sold to newcomers and potential immigrants, but it also became the primary cartographic reference in the label battles associated with San Francisco's dramatic expansion in the 1860s. Any surviving copy of this map constitutes a historical document. However, this example is a very desirable collector's copy due to its connection to Dennis Mahoney and the legal battles associated with San Francisco's expansion.

Cartographer(s):

Josiah J. LeCount was one of the most important figures in the emergent printing industry of San Francisco during the 1850s.

Shortly after arriving in 1849, LeCount founded a lithography business with William B. Cooke. This was dissolved a few years later (1852), and LeCount then set up his own company '*Josiah J. LeCount, Manufacturer & Importer: Stationary, Law, School, Medical, & Miscellaneous Books.*' The business was located on Montgomery Street, in the heart of the city's printers' district.

While engaged primarily in the sale of books and stationery, LeCount also produced several important early maps of San Francisco, including an 1852 city plan with Alfred Wheeler and a smaller map for the *San Francisco City Directory* in 1854.

From around 1858, LeCount established a close working relationship with Britton & Rey, producing, among other things, a seminal map of San Francisco in 1859, which shows the city just before its explosive growth in the early 1860s.

22. An Exceedingly Rare Early Gold Rush View of San Francisco. One of Three Known Examples in Full Original Hand Color, Finished With Gouache.

\$8,500

San-Francisco, Vue prise d'un point élevé du côté Sud

Cartographer(s): Louis Le Breton

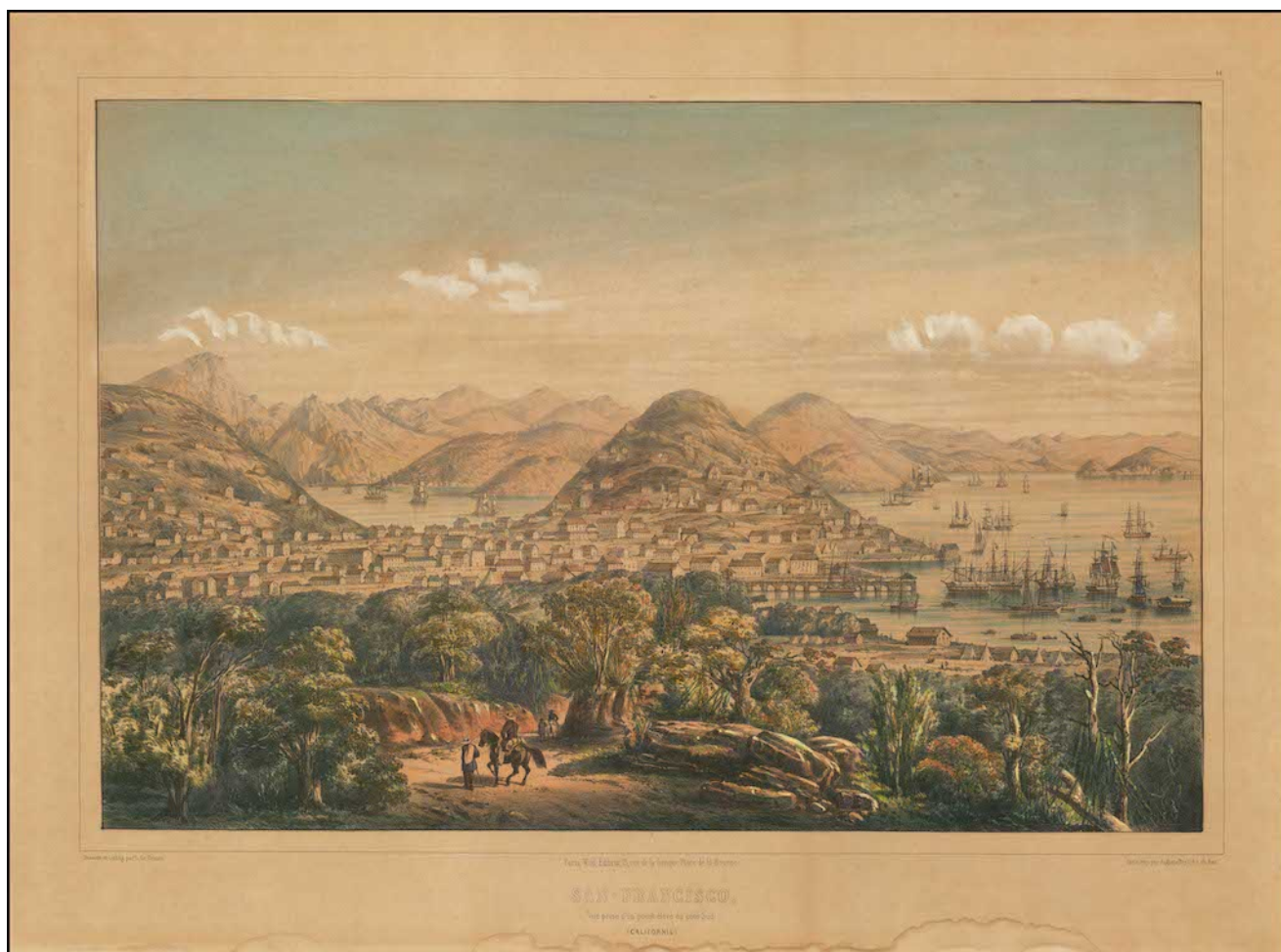
Date: ca. 1850

Place: San Francisco

Dimensions: 19.75 x 13.25 inches

Condition Rating: VG

SKU: NL-01677



From the First Generation of San Francisco Viewmaking — Possibly The Earliest Gold Rush Era View of the City Printed in Europe.

An exquisite example of Le Breton's fine and decorative view of San Francisco from the south, quite possibly the earliest view of the city from such an angle.

Published in 1850 in Paris, the view shows San Francisco at some point between 1848 and mid-1850. The view can be dated based upon the presence of Central Wharf (also known as Long Wharf — first built in the spring of 1848 and extending 800 feet into San Francisco Bay), but prior to the extension of the wharf by an additional 1,200 feet in 1850.

The view captures the rugged nature of San Francisco during the earliest days of the gold rush. Taken from Rincon Hill, the city is framed by Russian Hill on the left and Telegraph Hill on the right. Telegraph Hill is particularly difficult to recognize for the modern-day viewer, as it has since been leveled off. The two hills neatly frame the Marin Peninsula, providing the earliest known view of the future Marin County area.

At the right, the view opens to the waters of San Francisco Bay. The abundant maritime activity speaks to the city's booming role as one of the major trading sea ports for the gold regions of California, including the enormous wharf at the center. Further north, some ships appear to bypass San Francisco fully in search of the San Pablo Bay, the Carquinez Straits, and closer proximity to the gold regions.

Onshore, the rapid growth of San Francisco is clearly depicted. Houses have already saturated the flatlands near the wharf and begun to creep up the sides of Telegraph Hill and Russian Hill. Canvas teepees dot the landscape, depicting the prevalence of these tent encampments in the early days of San Francisco. Around Rincon Hill, trees dot the landscape, explaining why the neighborhood was originally known as woodlands.

Louis Le Breton was a surgeon in the French Navy between 1836 and 1848. His work was later exhibited in Paris. While it is unclear whether he was in California in 1848 or 1849, the quality and accuracy of the view, and its unique perspective, clearly demonstrate that the work was created from original artwork drawn on the spot by a skilled artist sometime between the second half of 1848 and early 1850, early enough to have been transmitted back to Paris and to have appeared in print by 1849 or 1850.



A History of Early San Francisco Views

Le Breton's view is one of the earliest first generation of San Francisco views and likely the earliest view of San Francisco from the South. While Reid Dennis (Stanford copy) has dated the view as circa 1848, this seems unlikely. Reps dates the view to circa 1850. The view was advertised for sale in the in the December 7, 1850 issue of the *Bibliographie de la France, ou, Journal général de l'imprimerie et de la librairie*, suggesting a publication date of late 1849 or 1850.

In varying sizes and states, Reps identifies four surviving views of San Francisco published in 1849. These include Prevost (in New York), Baker (in New York), Firks (in New York), and Hutchins (in Liverpool). Reps notes an additional eight views in 1850, with only this view and the much smaller Duval/Kuchel view drawn from the south.

An Early View of Marin

One of the many interesting aspects of the view is the alpine nature of Marin County. The mountains to the northwest are massively exaggerated in stature, but this should not detract from the importance that the view has in portraying Marin.

As most views of San Francisco from the time were taken from the harbor, rather than from land, they did not capture Marin in the background. As such, this is likely the earliest printed view of Angel Island and Richardson Bay, where Sausalito, Tiburon, and Belvedere are located.

States

Reps identifies 4 states of the view from 1850:

1. Title reads "San-Francisco, Vue Prise d'un point élevé du côte Sud. Two additional engraved imprints in lower left and lower right below title. Printer "Auguste Bry 149, r du Bac. Paris". Publisher "E. Savarie et Cie, Paris and E. Gambart and Co., Lonon".
2. (Californie) added to title. Imprints still present in corners. Printer "Auguste Bry 149, r du Bac. Paris". Publisher "E. Savarie et Cie, Paris and E. Gambart and Co., London".
3. Imprints in lower left and lower right corners removed. Printer "Auguste Bry, 114,r. du Bac, Paris". Publisher "Wild, Editeur, 15, rue de la Banque Place de la Bourse, Paris".
4. Printer changed. Publisher removed. Printer "F. Appel, 12, rue de Delta, Paris".

Rarity

Reps identifies 5 surviving examples of the view in the early states:

- Yale University Art Gallery (State 1, uncolored, state 3, colored)
- Robert B. Honeyman Collection, Bancroft Library (state 2, colored)
- Reid W. Dennis Collection, Stanford University (state 2, partially colored)
- Amon Carter Museum (state 4, uncolored)

Cartographer(s):

Louis Le Breton (1818-1866) was a French painter who specialized in landscapes and maritime themes. Le Breton studied medicine and later served as a doctor in the French Navy. He was a crew member on Dumont d'Urville's second voyage aboard the *Astrolabe*. During the expedition, the official illustrator perished. Le Breton was named his replacement and earned some renown in this role.

From 1847, he spent most of his time composing paintings of marine subjects for the French Navy. In the early 1860s, he created 69 illustrations of occult demons for the 1863 edition of *Dictionnaire Infernal* by Collin de Plancy.

Condition Description

Lithograph with original hand-color, finished with gouache. Even toning. Minor dampstain to base.

References

Reps 256; Baird & Evans 74c.



23. One of the great thematic maps of a 19th-century American city.

\$2,800

[Official Map of Chinatown in San Francisco.](#)

Cartographer(s): B. Farwell, John E. Kunklet, E. B. Pond; A.L. Bancroft & Co.

Date: 1885

Place: San Francisco

Dimensions: 53 x 21 cm (21 x 8 in)

Condition Rating: VG+

SKU: NL-01926



This is the famous (and infamous) San Francisco Chinatown “vice” map, which is bound in its original report of the city’s Board of Supervisors. It was published in the year 1885, just three years after the passage of the Chinese Exclusion Act under President Chester A. Arthur, and generally in a time of anti-Chinese sentiment in the United States.

The map is oriented towards the east, with north at the right. Most of the street names and alignments remain today as shown here. DuPont St. was renamed Grant Ave. after the 1906 earthquake and fire, while the diagonal portion of Montgomery St. here was renamed Columbus Ave. in 1909. Portsmouth Square at bottom, one of the oldest settled areas in the city, was and remains the “heart” of Chinatown.

The inscription of race onto space is the distinctive characteristic of this map, with the white elite of the city deeply concerned about the supposed “risks” posed by the Chinese community, namely crime, prostitution, and disease (the competition of Chinese labor to white laborers was opposed by some elites but encouraged by others who benefitted from the low wages).

The employment of white prostitutes in Chinatown was especially galling, symptomatic of wider concerns about miscegenation (it is noteworthy that the number of locations practicing “white prostitution” outnumber those practicing “Chinese prostitution”). Another curious feature of the map is the careful



24. A dramatic collection of photographs taken during and just after the devastating events of April 18, 1906.

\$4,500

[\[SAN FRANCISCO EARTHQUAKE PHOTO ALBUM\]](#)

Cartographer(s): W.J. Street

Date: 1906

Place: San Francisco

Dimensions: 8vo photographs (generally 157 x 205 mm)

Condition Rating: VG+

SKU: NL-01699

A fascinating and poignant album of thirty-five photographs taken during and after the fires that erupted in the wake of the earthquake of April 18, 1906.

The location of the initial set of photographs can be identified as along Market Street in the vicinity of the Call and Phelan Buildings, showing the Call Building and other nearby buildings along Market Street on fire and firefighters scrambling to subdue the flames. A following set of photographs present the immediate aftermath of the fires, with bricks and debris strewn across the street, leaving only husks of damaged and destroyed buildings.

The next set of photographs moves further down Market Street to the vicinity of the Old City Hall, with its distinctive statue-topped dome, roughly at the location of the San Francisco Public Library today. A final set of photographs moves back up Market Street towards the water, including a view of the Ferry Building.

Some photographs do not fit into a group, such as a view of the city on fire from the water and a view of Chinatown at California and Kearney Streets that includes the (Old) St. Mary's Cathedral, one of the most prominent buildings in the 'burned district' to survive the fires.



Census

Many of these photographs are numbered, and some contain the name "W. J. Street" in the corner. They were part of an untitled album of photographs taken by Street that are held in part or in whole by the University of California Berkeley, the California Historical Society, the Oregon Historical Society Research Library, and the Marin County Free Library.

Condition Description

All photos are mounted in a modern photo album with corner mounts and with plastic protective pages (mounts 285 x 380 mm). Modern 3-ring binder loosely laid into plain brown cloth covers and cream cloth slipcase (photos with some occasional uneven toning and chipping, slight rubbing, some occasional thumb soiling to mounts, and plastic sleeves). A few photos captioned in the lower left corner, "Copyright 1906 W. J. Street".



25. Rare cadastral and Southern Pacific Railroad right-of-way tidal lands map of Mission Bay.

\$3,400

Map no. 3. Salt marsh and tide lands situate in the city and county of San Francisco. To be sold at public auction by order of the Board of Tide Land Commissioners by Talbert & Leet, auctioneers, at their sales rooms no. 526 California Street, San Francisco. Sale to commence Friday Nov. 26th, 1869.

Cartographer(s): George F. Allardt, George Holbrook Baker

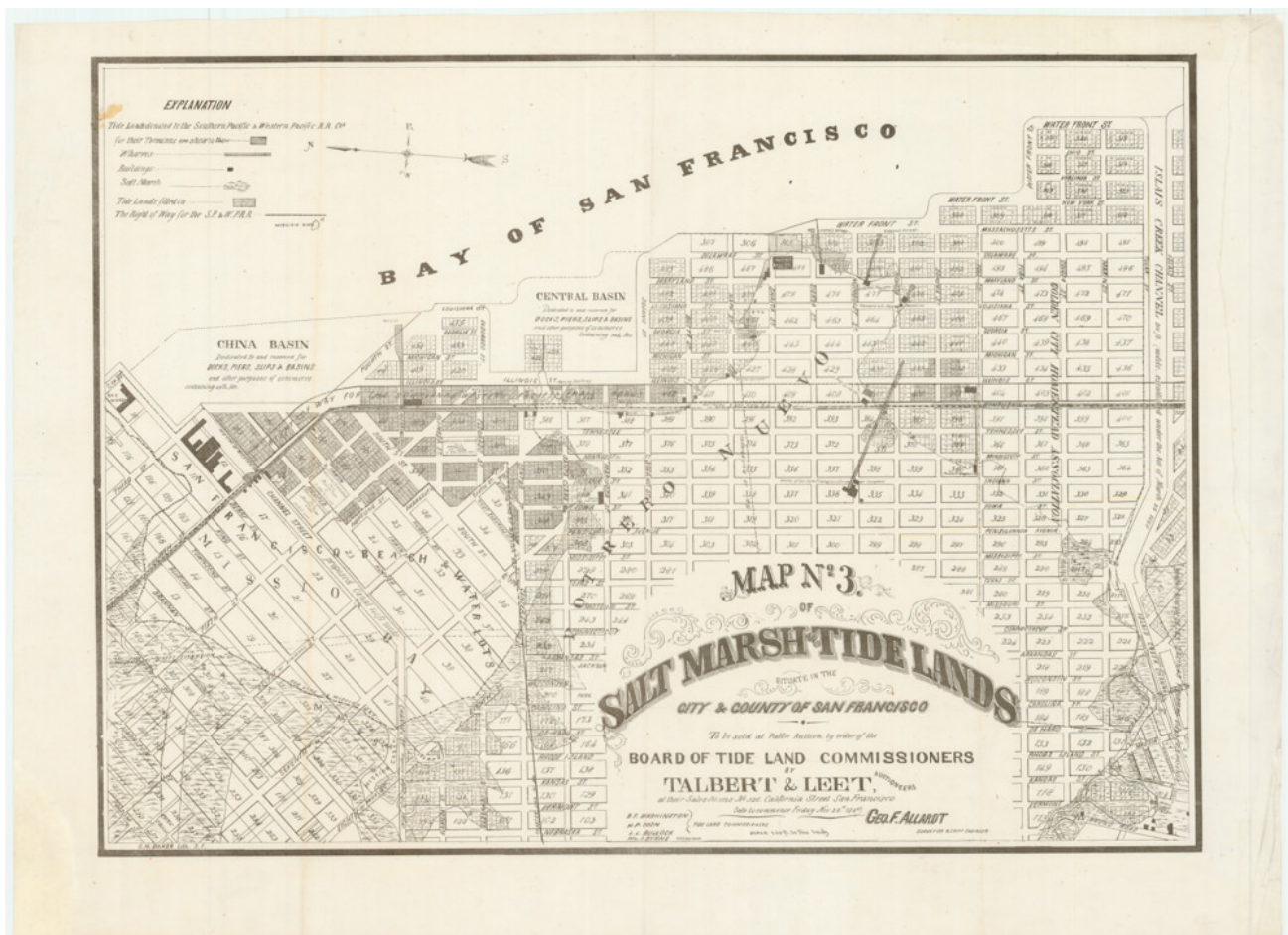
Date: 1869

Place: San Francisco

Dimensions: 62 x 45 cm (24.25 x 13.75 in)

Condition Rating: VG+

SKU: NL-00644



This is a cadastral map focused on the Mission Bay and Dogpatch neighborhoods of San Francisco. Rumsey notes that it was "one of a series of maps published between 1869 and 1873 showing tidelands to be sold by order of the Board of Tide Land Commissioners." The series consisted of at least twelve maps, of which this is number three. It depicts the area from China Basin south to Islais Creek, and inland to part of Potrero Hill.

The pertinent historical background to this map is the so-called Mission Bay Tidelands Controversy of 1868-79, which revolved around questions of land claims and of whether and how much land along the southern waterfront should be granted to the railroad companies as rights-of-way. As part of the Tidelands Act of 1868, Mission Bay and Hunter's Point were surveyed and evaluated.

This was one of the maps produced as a result. It captures San Francisco's complex topographic and urban development history, giving a sense of the varied landscape of salt marsh lands, water lots, and natural bedrock that make up the foundation of the city today. An irregular line of salt marshes is labeled the "Red Line of Mission Bay," inside of which are water lots sold during the Peter Smith sales of 1853. A right-of-way for the Southern & Western Pacific Railroad is delineated.



Another interesting feature of this map is its depiction of a proposal to continue the Channel Street canal to Seventh Street at a width of 140 feet, then to angle and narrow it to meet the mouth of Mission Creek at a width of 60 feet. The current canal, which begins at the San Francisco Giants stadium (which here at Neatline will forever be known as Pac Bell), ends short of Seventh Street at Berry. (Olmsted, p. 64)

The map offers a wealth of information about wharves, railroads, homestead associations, and important buildings. Examples of the latter include depictions of the Pacific Rolling Mills, the West's first iron and steel-producing foundry, Pacific Glass Works, and the factory and rope walk of the San Francisco Cordage Company.

Census

This map is rare. OCLC/WorldCat locates four copies — at the California Historical Society, UC Berkeley, UCLA, and Yale. The David Rumsey Collection also contains a copy.

From the collection of noted collector Warren Heckrotte.

Cartographer(s):

George Holbrook Baker (1827-1906) was a Massachusetts-born artist who learned his trade from the New York engraver George C. Smith. Following his apprenticeship, Baker attended the National Academy of Design before emigrating to California during the height of the Gold Rush. He arrived in San Francisco in late May 1849, and within three months, his first views of the town were being published in New York.

Baker briefly tried his luck prospecting for gold, but like so many other emigrants, he found that it was easier to make a living using the talents and skills with which he arrived. Even today, it is a commonly held notion that the people who became rich from the Gold Rush were the shovel and pan-sellers rather than the prospectors themselves.

In 1852, Baker moved from San Francisco to the new state capital at Sacramento, where he started several businesses and two periodicals while also creating new and sought-after views of northern California. In 1857, Baker drew and published a large birds-eye-view of the young 'City of the Plain' (printed as a lithograph by Britton & Rey in San Francisco), which achieved enormous popular success. In 1862, after a devastating flood had ruined him, Baker moved back to San Francisco and started a lithography and publishing firm that specialized in advertising and posters, including architectural and urban vistas, dedicated stock certificates, and regional maps. Despite more than a decade of success, his company was gradually outcompeted during the 1880s, and by around 1890, Baker closed his doors and retired.

Despite his ending in commercial failure, George Baker is acknowledged as one of the most significant artists and lithographers of the Gold Rush era. His work constitutes some of the most important visual documentation of California during the formative decades of its incorporation into the United States.

Condition Description

Backed with archival paper. Some spotting.

