THE NAYLOR COLLECTION
THE COMPLETE HISTORY OF PHOTOGRAPHY
For over 50 years I have traveled the world for both business and pleasure. In the course of those travels I have assembled a one-of-its-kind collection of more than 30,000 photographic items. While collecting photographica has been immensely satisfying, my greatest satisfaction has been sharing these discoveries in my private museum.

I have always looked for artifacts that illuminate human endeavor, that not only demonstrate the technological progress of image-making but also inspire insight into the history of events and ideas. I have always looked for items of high aesthetic quality that tell stories and entertain as they enlighten.

That is why my collection is so diverse, including the pre-history of photography, the history of photography, and the history of espionage. It is also why its cultural vision encompasses both the East and the West. During the Cold War, for example, I acquired spy paraphernalia while in the Soviet Union.

One of the ways I’ve put these principles to work is by creating a museum for my collection. There, in a climate-controlled environment designed for security and optimal preservation, I have played host to thousands of both young and adult visitors. I’m proud to say that their responses, including those from many curators, indicate that my collection has provided ample food for thought and entertainment.

I would like to share my discoveries with a broader public, and so, as the culmination of a life-long passion for photography, I am now offering my collection for purchase.

I invite you to peruse the enclosed materials, which give an oversight of the collection as well as details about selected items. If you would like to learn more, visit the collection, or make an inquiry, please contact my representative by telephone, fax, or e-mail.

I would be pleased to entertain your expression of interest.

Sincerely,

Thurman F. Naylor
Thurman F. (Jack) Naylor

Mr. Naylor, an engineer and entrepreneur, is the former Chief Executive Officer of Thomson International Corporation. From 1988 to 2004 he was corporate director for Benthos Corporation of Falmouth, Massachusetts. For nineteen years he has served as trustee and chair of the Acquisitions Committee for the International Museum of Photography at the George Eastman House, Rochester, New York. He is a consultant to Boston’s Museum of Fine Arts and Museum of Science; founder and director of the Museum of Imaging Technology at Chulalongkorn University in Bangkok, Thailand; creator of The Naylor Museum of Photographic History in Yokohama, Japan; and past president of the Photographic Resource Center at Boston University. Since 1977, he has edited the *Journal of Photographic History*.

Thurman F. (Jack) Naylor with “The Grand Triple (Triunial) Magic Lantern Projector,” England, 1875. A product of the Victorian era, the triple-lens magic lantern was used to create dissolves between hand-crafted images. The lantern generated intense light by directing a hydrogen-oxygen jet of flame onto a cylinder of lime, creating “lime-light.”

* Please see last page for list of illustrations
FROM DAGUERREOTYPES TO DIGITAL IMAGING, FROM ENTERTAINMENT TO ESPIONAGE, THE NAYLOR COLLECTION TRACES THE PROFOUND AND PERVERSIVE INFLUENCE OF PHOTOGRAPHY ON ALL HUMAN ENDEAVOR.
MEGALETOSCOPIO

PATENTED IN 1859 BY THE VENETIAN PHOTOGRAPHER AND INVENTOR CARLO PONTI, the Megaletoscopio produced a remarkable illusion of color photography 79 years before the process was invented. By peering through a lens at the front of the Megaletoscopio the viewer sees the transformation of a black and white, 11-by-14-inch wet-plate photograph into its richly-colored equivalent. The Megaletoscopio, which sits atop a marble base, is made of ebonized teak and is covered with hundreds of inlaid ivory designs, the four largest of which depict Industry, Art, Agriculture, and Science. The storage cabinet of this instrument (1862), which is also made of matching teak and inlaid ivory, contains 40 Carlo Ponti photographs. This Megaletoscopio is the only such model produced.
THIS UNUSUALLY LARGE, 10-BY-12-INCH MAMMOTH-PLATE DAGUERREOTYPE WAS MADE in 1846 by John Adams Whipple of Boston. It is a family portrait of Stephen Tilton, a prosperous Boston merchant, his wife Priscilla, and their 12 children. The image is displayed in its original cove-molded rosewood frame with gold fillet, matting, and glass.

Not only is it one of a very few extant daguerreotypes of its size, it is also an extraordinary example of the daguerreotypist’s art: unusual clarity in every detail, dignity in the pose of every family member, and well-modulated light on each face. Whipple made the image in his studio, where he used mirrors and scrims to direct and diffuse the light from a single skylight.

THE PLUMBE DAGUERREOTYPE CAMERA, fabricated for John Plumbe, Jr., was one of the first cameras made in America. This Plumbe camera, designed for quarter-plate daguerreotypes, was made in 1841 and includes the original cloth shutter and label. A note found inside the camera reads: “For Daguerreotypy [sic], 1841.”
THE NAYLOR ESPIONAGE COLLECTION

Espionage cameras, photographs, equipment, weaponry, and ephemera constitute one of The Naylor Collection’s most distinguished and extensive sub-collections.

The Naylor Collection encompasses the history of spying from the American Civil War through the Cold War with Russia. It includes items used by the OSS, CIA, FBI, British War Ministry, East German Stasi, and Soviet KGB. Its holdings demonstrate both the ingenuity and eccentricity of intelligence gathering; for example, the camera carried by German pigeons during the First World War. The Cold War era is amply represented by, among other items, cameras that were mounted in U-2 spy planes, a robotic camera used to scour the oceans’ depths, and a variety of miniature and hidden cameras that were employed by both male and female agents.

RAW TEXT END
IMPORTANT PHOTOGRAPHERS
AND PHOTOGRAPHS

THE COLLECTION FEATURES A DIVERSE AND extensive array of images by renowned photographers, among them Ansel Adams, Harold Edgerton, Bradford Washburn, Alfred Eisenstadt, William Wegman, Margaret Bourke-White, Cecil Beaton, Mathew Brady, Yousef Karsh, Rosamond Purcell, and Victor Voleshenko.

Of special interest are woodcuts and lithographs of daguerreotypes taken by Eliphalet Brown of Commodore Matthew Perry’s 1853 expedition to Japan, as well as a collection of some 150 large-sized photographs of Egypt taken between 1860 and 1880 by well-known European photographers.
EDWARD SHERIFF CURTIS (1868-1952)
FROM ORIGINAL GLASS PLATES

WITH THE ENCOURAGEMENT OF PRESIDENT THEODORE ROOSEVELT
and the patronage of J.P. Morgan, Edward S. Curtis traveled the American West
photographing Native Americans and their vanishing cultures. In the course
of 30 years he published his 20-volume set of photography and anthropological
narrative entitled The North American Indian. Curtis' elegiac depiction of
Native Americans displays both a romantic sensibility and a masterful eye
for composition. The Curtis glass plates in The Collection are rare; most of his
plates were destroyed.

Hand-colored photograph of President
Theodore Roosevelt and Family by
Edward S. Curtis, 1904

Orotone photograph, 20 by 24 inches, by
Edward S. Curtis near his Seattle
home. He felt that orotones, or gold-
tones, were "full of life" that he dubbed
them "Curt-tones."

Brass-bound sign from Edward S. Cur-
tis studio in Seattle, Washington, made
from section of a giant redwood tree,
36 inches in diameter by 2 inches in depth
THE NAYLOR LIBRARY OF PHOTOGRAPHY

The Naylor Library of books and journals, many of them quite rare, encompasses all aspects of photography. The journals include Anthony (1870-1903), Philadelphia Photographer (1865-1897), British Journal (1880-1949), Photo News (1865-1899), and Wilson’s Photographic (1887-1905). Among The Collection’s stunningly illustrated books are ten volumes with 500 hand-colored photographs made in Japan and published in 1897 by a Bostonian. Another example is the 1969 four-volume, limited-edition set, Chinese Art in Three Dimensions, which includes 1500 pages and View Master reels of 1,258 three-dimensional photographs of art spanning 13 centuries.

Union Cases
Designed to hold and protect daguerreotypes, The Collection’s 100 decorative Union Cases were manufactured in New England between 1852 and the late 1860s. They were the first plastic moldings.

Photographic Games
One of The Collection’s most ingenious photographic amusements is an 1858 French dart game in which hitting the target causes a would-be subject to flee a photographic session—but not before she shows off her undergarments.

Photo Albums
Many albums in The Collection and the photography they contain came into favor following the Civil War; some feature elaborately decorated covers, some in three dimensions.

PRE-PHOTOGRAPHY

The Collection includes an extensive array of pre-photographic devices with remarkable optical qualities. Its “magic mirrors” are bronze castings with reflective surfaces that in bright light cast reverse images of designs from the backs of the mirrors. The oldest of the mirrors is of Greek design and dates from as early as 300 B.C. The largest is 20 inches in diameter and was made in China. Other pre-photographic items include South Asian shadow puppets, peep-eggs, projectors, and viewers.
THE EARLIEST AGE OF PHOTOGRAPHY, USHERED IN BY Daguerre's announcement of the process named in his honor, is captured in an extensive collection of more than 1,000 daguerreotypes and the equipment and studio furnishings used to make them. The equipment includes cameras, lenses, and a complete daguerreian coloring kit with 20 bottles of color, the only such set known to exist. Studio furnishings include head rests, posing chairs, props, and a Jenny Lind cast-iron headrest for children.

THE COLLECTION'S DAGUERREOTYPES, MADE BETWEEN 1839 and 1850, represent the finest of their kind. They were taken by the masters of the new art, including the studios of Southworth and Hawes, Whipple, Plumbe, Gurney, Root, Brady, and Whitehurst.

DAGUERREOTYPES BY THE BEST PHOTOGRAPHERS

Gold epaulets worn by American lieutenant (at left) in the 18th New York Infantry; 1850

Bourquin Dragon Daguerreotype Camera, probably the world’s rarest commercial daguerreotype camera; France, 1843

Whole-plate daguerreotype of working husband and wife, an unseen subject for the time; 1848

Sixth-plate daguerreotype of 14-year-old spinner with distempered hands at Lowell Mills, Waltham, Massachusetts, an unusual subject for the time; 1848

Half-plate daguerreotype of pregnant woman, an unseen subject for the time; 1848
A SEWING PURSE FOR QUEEN VICTORIA

SEWING WAS A LIFETIME avocation of Queen Victoria, and in 1840, on her marriage to Prince Albert, the nation of France presented her with this blue velvet sewing purse trimmed in gold and decorated with five calotype photographs, which were technological marvels of their day. The contents of the Queen’s silk-lined purse are knitting instruments fashioned of gold.

STANHOPE MICROPHOTOGRAPHS WERE CONCEIVED BY LORD CHARLES STANHOPE (1753-1816). They were commercialized in the nineteenth century by Rene Prudent Dragon. Dragon and others encased the tiny images behind a lens viewed looking at bright light and embedded them in necklaces, pen knives, mirrors, miniature binoculars, letter openers, and hundreds of other articles. They were also used for espionage communiqués and were the predecessors of modern microphotography. This is the largest of Stanhope collections.

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FORERUNNERS OF THE SLIDE PROJECTOR, magic lanterns were used by itinerant showmen and lecturers to display their hand-drawn images. The Naylor Collection contains magic lanterns dating from the late 17th century. The rarest of its holdings is an elaborately-crafted triple-lens magic lantern from England, dating from 1875. In addition to the lanterns, The Collection also includes slides, books about magic lanterns, and an 1877 Edison phonograph with its wax cylinders used to provide accompanying music.

THE NAYLOR COLLECTION, AMONG ITS MANY OTHER EXAMPLES OF three-dimensional photography, has one of the earliest hand-held stereoscopic viewers, which were invented by Dr. Oliver Wendell Holmes (1809-1894), physician, poet, essayist, and father of the famous Supreme Court jurist. The Collection’s other articles of three-dimensional technology include many table viewers, viewers designed and built in London and Paris, matched pairs of floor-model viewers, and folding viewers. Among its modern viewers is an automated one 5 feet high fabricated by Arthur Marsh. There are hundreds of three-dimensional views in The Collection for these viewers.

THREE-DIMENSIONAL PHOTOGRAPHY

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CIVIL WAR MEMORABILIA

Another collection within the collection, the Civil War Memorabilia, encompasses the conflict's entire history. These include an abolitionist medallion designed and fabricated by Josiah Wedgwood, letters signed by Abraham Lincoln, photographs, guns, swords, a doctor's kit, illustrations of Andersonville prison, the original logbook from Richmond's Libby Prison, signed photographs of Grant and Lee, and a Derringer 44-calibre pistol, the same make and model used by John Wilkes Booth to assassinate President Lincoln.

The Naylor Collection includes exceptional examples of Mathew Brady's portrait photography and Civil War images, as well as Brady memorabilia. Among the photographs are two of the three “imperial sized,” 17-by-21-inch portraits that Brady is known to have made: an 1859 hand-colored salt print of the New York socialite Mrs. Robert Lawson and a black and white photo of Cyrus W. Field, the 19th-century mogul best known for the laying of the first transatlantic cable. The Civil War-era images include an 18-by-24-inch portrait of President Zachary Taylor and his cabinet.

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Memorabilia Relating to General George Armstrong Custer

The Collection memorializes the life of Custer and his death at Little Big Horn through photographs, a painting, and forty books.

Memorabilia

Elaborate Memorials

The Collection’s memorials include an unusual silhouette surrounded by a thousand sea shells and dedicated to Captain B. Marsh of Salem, Massachusetts; a large and elaborate printed tribute to Admiral Horatio Nelson; a daguerreotype of Nelson; and a silhouette in memory of Sir Thomas Hardy, Nelson’s Vice Admiral at the Battle of Trafalgar.

A Clock of Presidents

Made in 1859, this one-of-a-kind Seth Thomas clock in an elaborate wood case is decorated with 20 original carte-de-visite photos of the U.S. Presidents from Washington to Grant.

Wyatt Earp, the legendary sheriff of Tombstone, Arizona, and his 3rd wife, Josephine Marcus, the daughter of the famous San Francisco merchant, also included; Josephine’s biography of her husband.

Medallion (“Am I not a man and a broth-er?”) designed by Josiah Wedgwood for Benjamin Franklin, both ardent abolitionists; England, 1787.
THE FIRST PRINT MADE IN AMERICA: REVEREND COTTON MATHER OF BOSTON

The first print made in America was made by Reverend Cotton Mather of Boston in 1727. This 1727 engraving was made by Joseph Church from a mezzotint portrait of Reverend Cotton Mather painted by Boston's Peter Pelham. Reverend Mather (1663-1728), a scholar of history, science, biography and theology, wrote some 380 works and succeeded his father, Reverend Increase Mather, as pastor of Boston's Old North Church.

THE EDGERTON HOLDINGS CONSTITUTE AN EXTENSIVE collection of their own. In the course of a decades-long friendship with “Doc” Edgerton, MIT professor and inventor of electronic flash photography, Jack Naylor assembled equipment and images representing the inventor/photographer’s long and varied career. These include examples of the scientist’s renowned “stop-motion” photography, underwater cameras from his long association with Jacques Cousteau, photographs of the first megaton atomic bomb test, and classified aerial images made in preparation for the D-Day invasion of France.

Photographs of first megaton atomic bomb test, Eniwetok Atoll, November 1, 1952, taken by Dr. Harold Edgerton from an island seven miles away. The bomb released energy equal to 14 million tons of TNT. The intense heat vaporized the steel tower and turned the desert sand to glass.

First Sports Photos Made by Electronic Flash
These 10 experimental 8-by-10-inch photographs of the 1946 bout between prizefighters Joe Louis and Billy Conn were taken by Dr. Harold Edgerton. They were the world’s first electronic flash photographs of a sporting event.

Underwater Photography
Featuring Jacques Cousteau’s Rolleimarin deep-water camera, the Collection’s marine photographic equipment also includes a Nikon 35 mm camera designed to withstand water pressure at a depth of 160 feet; a 1957 Mako Shark camera; a Fuji single-use 35 mm camera in a special underwater housing; and an underwater strobe light, an invention of Dr. Harold Edgerton, which was pressurized to a depth of 200 feet.

Alexander Graham Bell Memorabilia
Bell memorabilia in The Collection include a photograph of the prolific inventor demonstrating his “talking” telephone and a photo of the hydroplane, yet another of his inventions.
DR. EDWIN LAND’S INSTANT PHOTOGRAPHY

BEGINNING WITH THE MAKESHIFT CAMERA THAT DR. LAND used for demonstrations to the press, The Collection also includes significant production and experimental models made by Polaroid, as well as Polavision equipment, the company’s failed attempt to market instant movie-making.

KODAK CAMERAS AND EPHEMERA

IN ADDITION TO ALL OF THE IMPORTANT cameras produced by Kodak, The Collection also includes Eastman Kodak marketing premiums and a copy of George Eastman’s suicide note.
A WIDE-RANGING COLLECTION OF CAMERAS

THE NAYLOR COLLECTION INCLUDES VIRTUALLY EVERY TYPE OF CAMERA, among them daguerreotype, wet-plate, ambrotype, tin-type, motion picture, 35mm, and digital. It contains 1960s and ’70s Japanese camera outfits (including lenses and accessories) still in their original cases; machine-gun cameras from World Wars I and II; Edgerton high-speed cameras; cameras used by Margaret Bourke-White; and cameras used by Jacques Cousteau. A special collection of Kodak cameras begins with the company’s first camera manufactured in 1888.

SPECIALIZED CAMERAS

THE COLLECTION CONTAINS many cameras and lenses designed and built for specialized purposes. These include the world’s largest commercial camera, a German model made in 1898 and designed to produce photographs measuring 20-by-24 inches. At the opposite extreme is a Soviet KGB camera designed for espionage that measures 1 5/8-inches-by-5/8-inches. Among other cameras for specialized applications are those made for war photography (both World Wars I and II) and underwater photography.
THE PLAYBOY CAMERA

Reflecting a major influence on popular culture and mores are the actual Playboy camera and photographs. This camera, an 8-by-10-inch American Deardorff, was used by the magazine’s photographers for more than 30 years to photograph centerfold models. Among the accompanying memorabilia are photographs of one of the 1970s Playmates, both as she originally appeared in the magazine and as she appeared, just as lovely, some 20 years later.

THE COLLECTION CONTAINS MANY photographs, cameras, and personal effects of Margaret Bourke-White, including 21 large photographs made in Russia in the 1930s. Also included are the personal cameras, patents, correspondence and other memorabilia of Leopold Godowsky, Jr. and Leopold Mannes, inventors of color film. All three were acquaintances of Jack Naylor.

THREE “GREATS” OF PHOTOGRAPHY:
MARGARET BOURKE-WHITE,
LEOPOLD GODOWSKY, JR.
AND LEOPOLD MANNES

Margaret Bourke-White

World War II

In addition to both cameras and weapons used in World War II, The Collection also contains photographs of FDR, Churchill, and Stalin meeting in Yalta and Teheran. Another historic photograph is the signing, aboard the U.S.S Missouri, of the peace treaty with Japan.

THE HINDENBURG DISASTER

Sam Shere’s original photograph, the same make of camera he used to take it, and a 4-foot model of the doomed dirigible tell the story of the 1937 explosion, an indelible moment in both aviation and photjournalism history.

LIFE Magazine first issue tested with advertising in two sizes; cover photograph by Margaret Bourke-White; November 23, 1936

Nudes and Erotica

The Collection’s nudes and erotica begin with 1840s daguerreotypes and extend into the late 20th century.
The Collection’s holdings encompass many of Washburn’s other-worldly images of mountainous terrain. Dr. Washburn, explorer, cartographer, and director of Boston’s Museum of Science from 1939 to 1980, documented the world’s tallest mountains. The Collection’s holdings encompass many of Washburn’s other-worldly images of mountainous terrain. Dr. Washburn, explorer, cartographer, and director of Boston’s Museum of Science from 1939 to 1980, documented the world’s tallest mountains.

DR. BRADFORD WASHBURN’S PHOTOGRAPHY

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