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1. Barreswil, [Charles Louis] et [Alphonse] Davanne. **CHIMIE PHOTOGRAPHIQUE: CONTENANT LES ÉLÉMENTS DE CHIMIE EXPLIQUÉS PAR LES MANIPULATIONS PHOTOGRAPHIQUES. --LES PROCÉDÉS DE PHOTOGRAPHIE SUR PLAQUE, SUR PAPIERS SEC OU HUMIDE, SUR VERRES AU COLLODION ET À L'ALBUMINE. --LA MANIÈRE DE PRÉPARER SOI-MÊME, D'EMPLOYER TOUT LES RÉACTIFS ET D'UTILISER LES RÉSIDUS. --LES RECETTES LES PLUS NOUVELLES ET LES DERNIERS PERFECTIONNEMENTS. -- LA GRAVURE ET LA LITHOPHOTOGRAPHIE.** Paris: Mallet-Bachelier, Gendre et Successeur de Bachelier, [1854]. First edition. 8vo., xvi, 296 pp., 16 pp. publisher's catalogue, charts and tables. Bound in quarter black morocco and marbled paper over boards. The spine is six compartments and titled in gilt. Original printed stiff wrappers are bound in. An occasional light spot of foxing. A fine and bright copy.



Charles Louis Barreswil, 1817 - 1870, studied chemistry under Jules Pelouze, and later directed his laboratory, working with Claude Bernard. After 1849, his interests moved from physiological chemistry to those applied to industry and photography. Alphonse Davanne (1824 - 1912) was trained as a chemist, and by 1852, his attention was exclusively devoted to photographic chemistry. In 1854, he was a founding member of the Société Française de Photographie. In 1852, Barreswil, with Lerebours and Lemercier, successfully produced half-tone photolithographs in a portfolio of architectural views, the first portfolio to use the half-tone lithographic process.



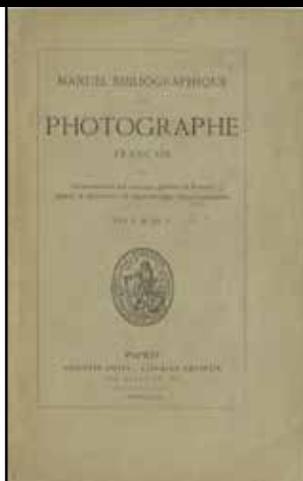
The definitive volume to date on photographic chemistry, photographic papers, plates, the collodion and albumen processes, as well as photomechanical processes, including the half-tone lithographic method. This proved to be a popular encyclopedia of photographic chemistry and went through four editions, with the last in 1864.

Roosens and Salu No. 1835. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 73.

\$1,250.00

THE FIRST BIBLIOGRAPHY OF FRENCH PHOTOGRAPHY

2. [Bellier de la Chavignerie, Émile] E. B. DE L. **MANUEL BIBLIOGRAPHIQUE DU PHOTOGRAPHE FRANÇAIS, OU, NOMENCLATURE DES OUVRAGES PUBLIÉS EN FRANCE DEPUIS LA DÉCOUVERTE DU DAGUERRÉOTYPE JUSQU'À NOS JOURS** PAR E. B. DE L. Paris: Auguste Aubry, 1863. First edition. 12 mo., 22 pp. Original printed wrappers. Mild marginal dampstain and an occasional spot of foxing at the edges. A very good copy housed in a pamphlet case of cloth over boards with printed labels.



By 1854, *Émile Bellier de la Chavignerie*, was a cataloguer of printed matter at the *Bibliothèque Impériale*. He was a prolific writer of catalogues for exhibitions, biographies of artists, and his monumental *Dictionnaire Général des Artistes de L'École Française*. His *Manuel Bibliographique du Photographe* is the first bibliography of French photographic literature, listed chronologically.

The cover shows the date as 1862 while the title page shows 1863. There is no earlier edition. WorldCat locates only six copies: Columbia University, George Eastman House, Harvard University, University of Texas - Harry Ransom Center, SCD Paris 1, and the Bibliothèque Nationale de France. Roosens and Salu No. 834. Rare.

\$2,250.00

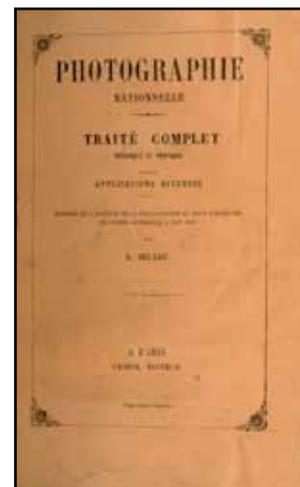
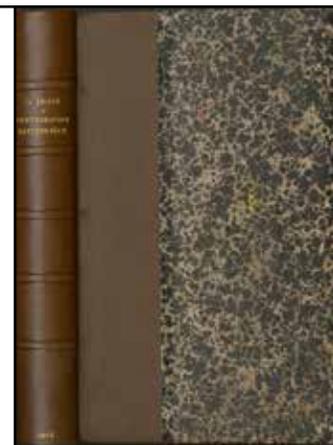
3. Belloc, A. [Auguste]. **PHOTOGRAPHIE RATIONNELLE: TRAITÉ COMPLET THÉORIQUE ET PRATIQUE, APPLICATIONS DIVERSES. PRÉCÉDÉ DE L'HISTOIRE DE LA PHOTOGRAPHIE ET SUIVI D'ÉLÉMENTS DE CHIMIE APPLIQUÉE À CET ART.** Paris: Leiber, 1862. First edition. 8vo., [ii], [2], 413, [blank 414], 419-420 pp. [i.e. 416 pages, and complete]. Original printed wrappers, bound in modern half brown morocco and marbled paper over boards with the spine in six compartments, titled in gilt. Publisher's address eradicated from the front wrapper with no loss to the paper; a one inch tape repair on the half-title page, faint damp stain on the first 100 pages. In all, a very good and bright copy in an attractive binding.

Joseph Auguste Belloc (1789 - 1881) like many of his photographic contemporaries, began his career as a painter. His introduction to photography was to the daguerreian process, and in the early 1850s, he was using wet collodion and wax coating his prints, which added to their luster. He was an ardent experimenter and teacher whose publications were popular and accessible.

This work suggests practical and theoretical uses for photography, including daguerreotype, calotype, extensive consideration to the collodion process (archerotype, etc), optics, processing room, and stereo; preceded by a history and section on photographic chemistry.

I have now owned two copies of this title and can note that there are two different imprints: Leiber, and Chez Dentu, et Chez L'Auteur. Both have the identical printer's mark, "VERSAILLES. - IMPRIMERIE CERF, 59, RUE DU PLESSIS", and appear to be from the same type setting. However, the Leiber copy appears to be printed on a better quality paper and bulks at 7/8 inches while the Dentu copy bulks at 3/4 inches. This would explain the eradication of a portion of the imprint on the front wrapper of this copy. Bellier de la Chavignerie, *Manuel Bibliographie du Photographe Français*, 1863, No. 140 lists Dentu as the publisher. Roosens and Salu No. 4240 listing Leiber as the publisher. WorldCat locates 13 copies, a mix between the 2 publishers.

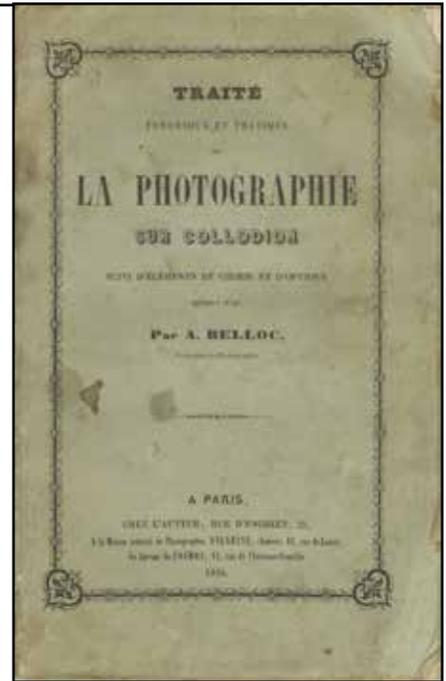
\$1,750.00



4. Belloc, A. [Auguste]. **TRAITÉ THÉORIQUE ET PRATIQUE DE LA PHOTOGRAPHIE SUR COLLODION: SUIVI D'ÉLÉMENTS DE CHIMIE ET D'OPTIQUE APPLIQUÉS À CET ART.** Paris: Chez l'auteur, 1854. First edition. 8vo., 208 pp., 3 pp. adverts. Printed wrappers, which are slightly chipped at the spine ends, with a short tear at the front joint. Scattered foxing, with a few chemical stains. A very good copy.

Auguste Belloc, born in Paris in 1800, was a portrait miniaturist, watercolor painter and photographer of the nude, versed in the daguerreian and calotype processes. He was one of the founding members of the Société Héliographique, 1851, and its successor, the Société Française de Photographie, 1854. In the 1850s he was inventing, manufacturing and selling photographic supplies and equipment, which he continued until his death in 1868. He was a prolific writer on photographic theory, processes, and techniques. In this, his first published book, Belloc provides an historical introduction of photographic invention, an extensive manual on the "wet" collodion process, the preparation of various positive printing papers, and a practical guide to photographic chemistry.

WorldCat locating twelve holdings, with George Eastman House, Gettry Research Institute, Boston Public Library, Franklin Institute, Tennessee State Library, National Gallery of Canada, and the Biblioteca Nacional Mexico being the North American holders. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, fails to locate this title.

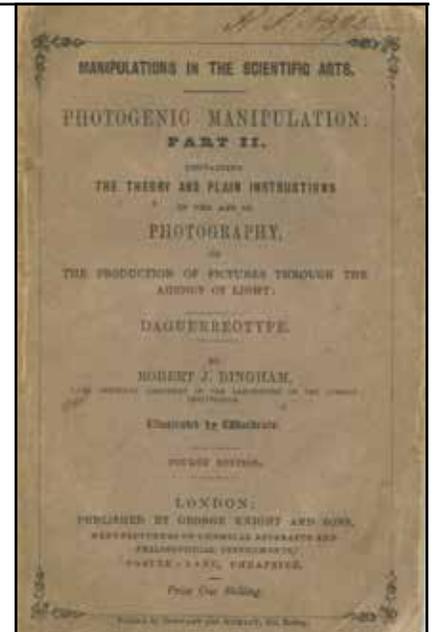
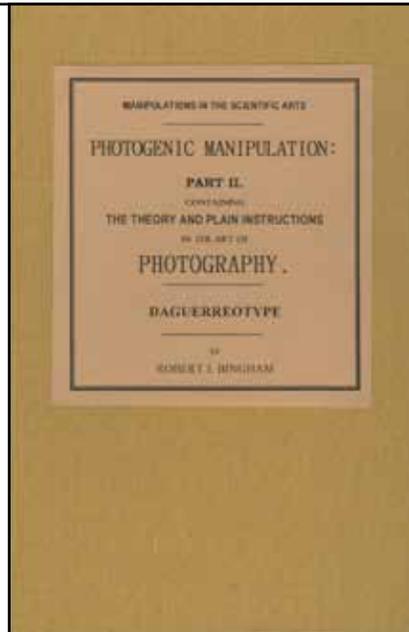


\$2,250.00

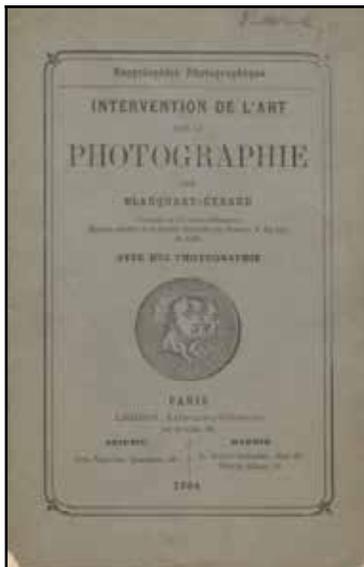
5. Bingham, Robert. **PHOTOGENIC MANIPULATION: PART II. CONTAINING THE THEORY AND PLAIN INSTRUCTIONS IN THE ART OF PHOTOGRAPHY, OR THE PRODUCTION OF PICTURES THROUGH THE AGENCY OF LIGHT. DAGUERREOTYPE.** London: George Knight and Sons, 1850. Fourth edition. 16mo., 60 pp., illustrations in text, 4 pp. adverts. Original printed paper wrappers. The front wrapper bears the contemporary signature of the original owner and is moderately soiled, with wear and partial separation at the spine. The lower tips of several text leaves are creased. A near very good example, housed in a newly made cloth with paper labels pamphlet case.

Initially written by George Thomas Fisher, Jr., and published in 1843 by George Knight in two parts, the first concerned with the paper process, the second with the daguerreian; both with greatly reduced texts. By 1845, the two parts were separated and published independently, and together. In 1848, after Fisher's death, Robert J. Bingham is listed as the author, and the manuals were expanded with new advances in the processes. This 1850 edition is called the fourth edition, as was the 1848 printing.

See Gernsheim, INCUNABULA OF BRITISH PHOTOGRAPHIC LITERATURE, No. 682, and Roosens and Salu No. 6367 which fail to note this 1850 fourth edition. All editions of this work are rare, with WorldCat locating only two copies dated 1850, but both are the fifth edition.



\$2,350.00



6. Blanquart-Evrard, [Louis Désiré]. **INTERVENTION DE L'ART DANS LA PHOTOGRAPHIE**. Paris: Leiber; Leipzig: Jung-Treuttel; Madrid: C. Bailly-Baillière, 1864. First separate edition. 12mo., 35 pp., mounted albumen photo frontispiece. Illustrated paper wrappers. The wrappers have light chipping to the spine and lower front tip, with light toning at the edges. A very good copy housed in a newly made cloth and marbled paper over boards folder.

Blanquart-Evrard was a prolific inventor of photographic processes and a notable publisher of outstanding photographic works. "In 1863, he published an important treatise, INTERVENTION DE L'ART DANS LA PHOTOGRAPHIE, in which he describes the negative as a raw material begging to be interpreted by the photographer, modulating shadows and highlights, in order to obtain a relevant and valid artwork. Such a conception predated the pictorialist aesthetic."

Pierre-Lin Renié, Encyclopedia of Nineteenth-Century Photography, p. 168. First published in: Mémoires de la Société Impériale des Sciences, de l'Agriculture et des Arts de Lille, 1863; this 1864 publication is the first separate edition. The photographic frontispiece was made

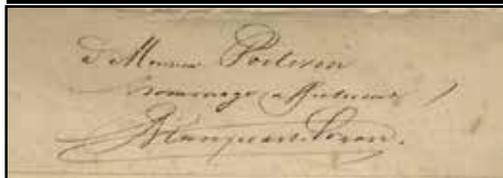


by F. Pierson.

Of this 1864 edition, WorldCat locates only three copies: Deutsches Museum Munchen, Paris - CNAM, and Bibliotheque Nationale de France. Roosens and Salu 921.

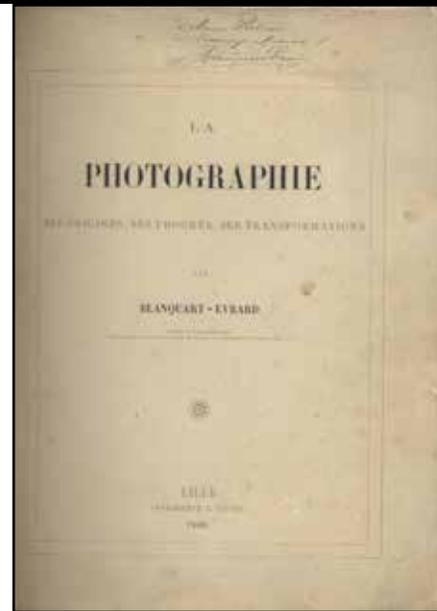
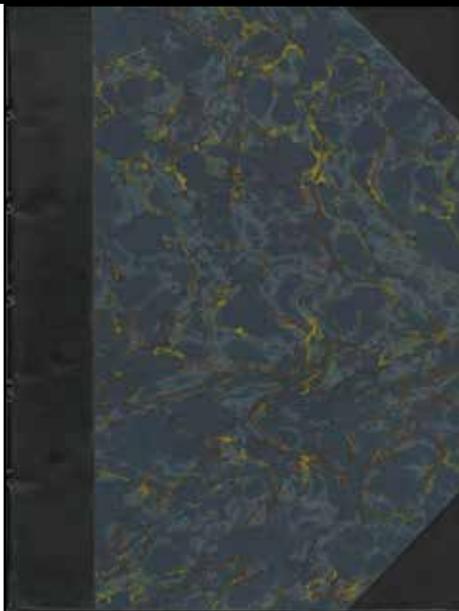
\$1,250.00

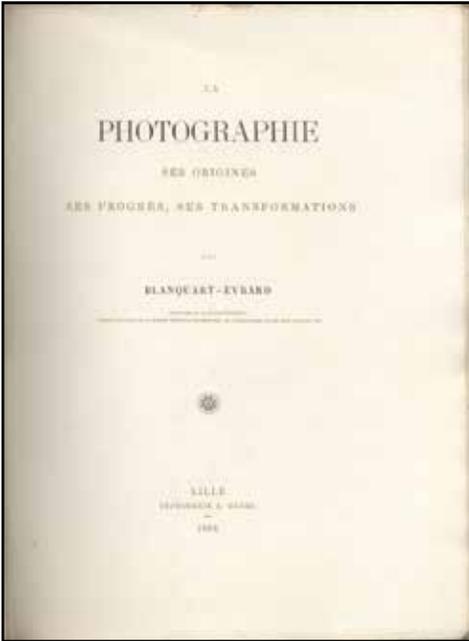
INSCRIBED TO POITEVIN



7. Blanquart-Évrard, [Louis Désiré]. **LA PHOTOGRAPHIE, SES ORIGINES, SES PROGRÈS, SES TRANSFORMATIONS**.

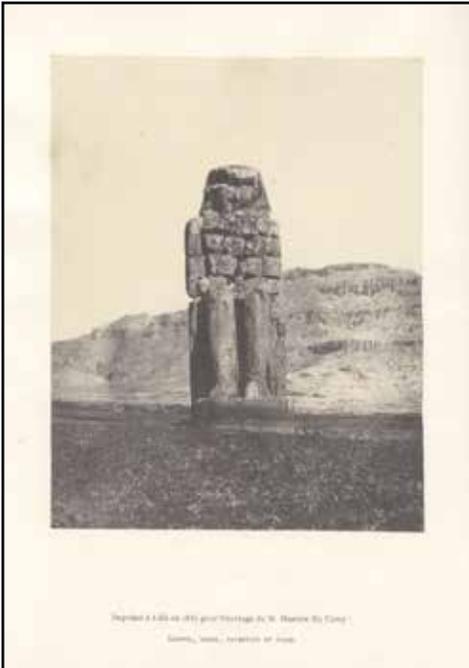
Lille: Imprimerie L. Danel, 1869. First edition. 4to., Original printed front wrapper, 2 blanks, half-title, title, 61 pp., 14 leaves of plates with tissue guards, rear printed wrapper. Newly bound in half navy morocco and marbled paper over boards, spine in 6 compartments with raised bands and gilt titling, rules and simple decorative devises. A fine and bright copy. Additionally, this copy is signed and inscribed by Blanquard-Evrard: "a M. Poitevin, hommage affectuer."





Louis Désire Blanquart-Évrard's 'Imprimerie Photographique' opened in 1851 in Loos-lès-Lille. This facility was the first of its kind in France, with his production higher than that of Talbot in England. Through his advances on the calotype process and the albumen print, he was an active publisher of books, albums and portfolios. However, his original estimate of the costs involved in operation fell well short, and by 1855 he closed his factory. A partnership with Thomas Sutton in Jersey began in September of 1855, and closed in 1857. *LA PHOTOGRAPHIE, SES ORIGINES, SES PROGRÈS, SES TRANSFORMATIONS*, is regarded as his enduring work, an accurate history of the first three decades of photography, illustrated with contemporary examples. "Seminal discussion of photomechanical printing and photographic illustration ... the text of this treatise was the earliest to explore the importance that these new processes would eventually have in printing and publishing. Blanquart-Evrard clearly understood that the ink-based image would eventually completely replace the silver based print in publishing."--Hanson Collection catalog, p. 36.

The original mounted plates include: Blanquart-Évrard's 1852 printing of a Maxime Du Camp photograph from Egypte, Nubie, Palestine et Syrie; photo-lithographs by Zurcher; a heliogravure by Baldus; carbon prints by Ernest Edwards and Alphonse Braun, et al.

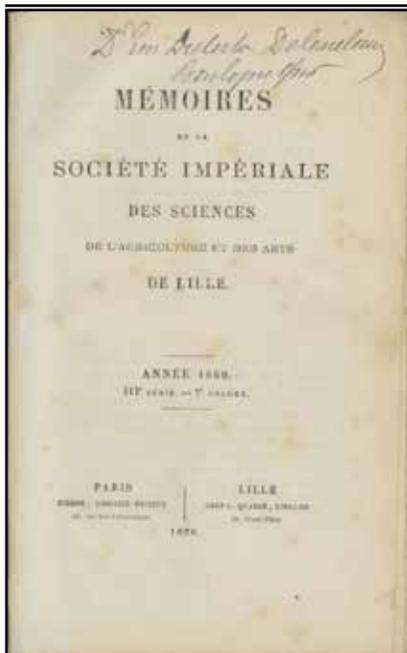


There are three different editions with this title; one is of a smaller format, and one was issued in 1870 for presentation and has additional plates. Most copies of this quarto edition of 1869 have fourteen plates. The presentation of this copy to Alphonse Louis Poitevin is significant; Poitevin is responsible for the basic principles of photolithography, carbon printing, and collotype printing.

Exceedingly rare, with WorldCat locating only two copies of this editions: Rijkmuseum, and the Bibliotheque Nationale de France. Roosens and Salu No. 928.

\$20,000.00





8. Blanquart-Évrard, [Louis Désiré]. **LA PHOTOGRAPHIE, SES ORIGINES, SES PROGRÈS, SES TRANSFORMATIONS**; [Contained in]: MÉMOIRES DE LA SOCIÉTÉ IMPÉRIALE DES SCIENCES DE L' AGRICULTURE ET DES ARTS DE LILLE. ANNÉE 1869. III SERIES - 7TH VOLUME. Paris - Lille: Didron; Chez L. Quarre, 1869 - 1870. First edition. 8vo., [ii], 561 pp. Contemporary quarter morocco gilt and cloth over boards, t.e.g., others untrimmed. The board tips are rubbed through and there is scattered foxing to the text. A near very good copy.

LA PHOTOGRAPHIE, SES ORIGINES, SES PROGRES, SES TRANSFORMATIONS, is regarded as Blanquart-Évrard's enduring work, an accurate history of the first three decades of photography, illustrated with contemporary examples. "Seminal discussion of photomechanical printing and photographic illustration ... the text of this treatise was the earliest to explore the importance that these new processes would eventually have in printing and publishing. Blanquart-Evrard clearly understood that the ink-based image would eventually completely replace the silver based print in publishing."--Hanson Collection catalog, p. 36.

This title, which was released in three forms, is contained here in the journal of the society of which Blanquart-Évrard was the president. It begins on p. 161 and concludes on p. 214, and contains 16 specimen plates with tissue guards, of which 5 are folding: Fortier's Château de Blois - salt print (1851); Maxime Du Camp's photograph from Egypte, Nubie, Palestine et Syrie, a salt print (1852); a photo-lithograph by the Poitevin process; 2 photo-lithographs by Zurcher; La Grande Soeur, a photograph by Goupil; Galerie des Beaux-Arts, a photogravure by the Garnier process; La Justice, a heliogravure by Baldus; a reproduction of a manuscript leaf; Milon de Crotone, a photogravure by Baldus, printed by Lemercier; Vue du Baptistère Louis XIII, a relief photogravure by the Garnier process; carbon print portrait; Croquis, a photograph by Alphonse Braun from a drawing by Raphaël; Rein dans les Mains..., a woodburytype by Goupil; a carbon print portrait by Marion; and a carbon print portrait by Braun.



The plates come from Blanquart-Évrard's unused stock and vary from copy to copy. Most copies have 14 plates, and I have seen a reference to a copy with 15 plates; this copy with 16 plates seems to be unique. There are three different editions with this title; one is a quarto edition of 1869 with fourteen plates; another, issued in quarto in 1870 for presentation has as many as 30 plates.

Rare, with WorldCat locating only five copies of this editions: Bibliotheque Nationale de France, BM Lyon, George Eastman House, University of Vermont, and the Rijksmuseum. Roosens and Salu No. 928.

\$9,500.00



COLOR PHOTOGRAPHY: THE THEORY, THE CONTROVERSY, THE PROOF!

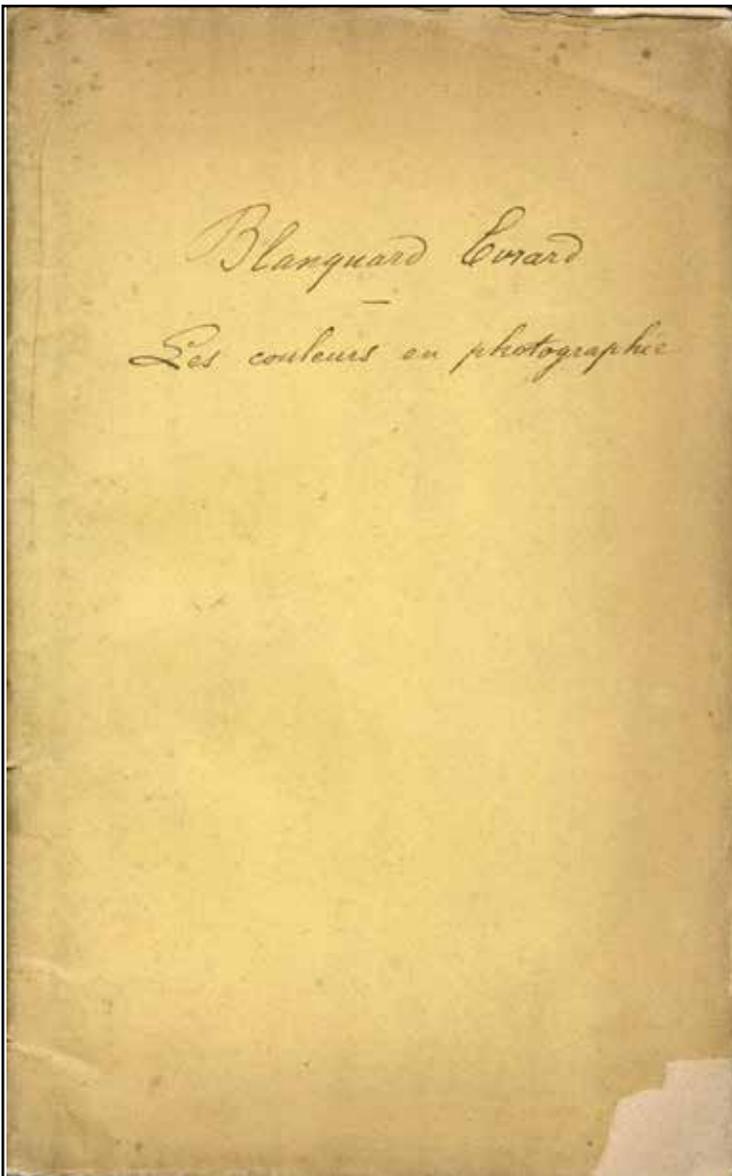
9. [BLANQUART-ÉVRARD, CROS, DU HAURON]. THE FOUR WORKS THAT ESTABLISH COLOR PHOTOGRAPHY.

Blanquart-Évrard, [Louis Désiré]. LES COULEURS EN PHOTOGRAPHIE: CAUSERIE. Offprint from: Memoires de la Société des Sciences, de L'Agriculture et des Arts de Lille. 3rd series, volume 9. [Lille: L. Danel, 1871]. First edition. 8vo., 12 pp., with 4 photographic plates. Bound in contemporary yellow paper wrappers with the author and title in manuscript on the front cover. Wrappers are dusty with a short closed tear and lacking the lower front tip. The text is unopened, with the plates in very good condition.

This pamphlet is an offprint from the above mentioned journal, the final contribution from Blanquart-Évrard, the president of the society. The text is a brief discussion of the theory and development of color photography, achieved by using three layers of emulsion, each absorbing one of the three primary colors, with each containing a dye that passed its color complement. This was the basis of every modern color process, and is commonly called the "subtractive" process. Both Louis Ducos du Hauron and Charles Cros announced their similar process on May 7, 1869 at a meeting of the Société Française de Photographie, neither aware of the other's experiments.

Included, following the text are three photographic plates from color separation negatives of flower leaves provided by Louis Ducos du Hauron: red, blue and yellow, and printed on thin sheets of bichromated gelatin, incorporating carbon pigments. The fourth, and final plate is printed combining the three individual separations to make a full color photograph.

In Eder, p.646, he states, "Blanquart-Évrard, of Lille, wanted to exploit Du Hauron's process and establish, in 1870, a three-color printing establishment. Du Hauron had already furnished a set of three-color negatives for this purpose, but alas, the Franco-German war forced the postponement of the project until 1871. Unfortunately, Blanquart-Évrard died in April, 1872, but he had reported the process to the Society of Sciences at Lille." Although Cros and Ducos du Hauron exhibited examples of their three-color photographs as early as 1869, in neither of their publications prior to Blanquart-Évrard's, is there an example.





This is the first publication to include an original color photograph from life, with WorldCat locating copies only at the George Eastman House, Getty Research Institute, Bibliotheque National de France, and BM Lyon, none of which are identified as an offprint. Roosen and Salu 928.

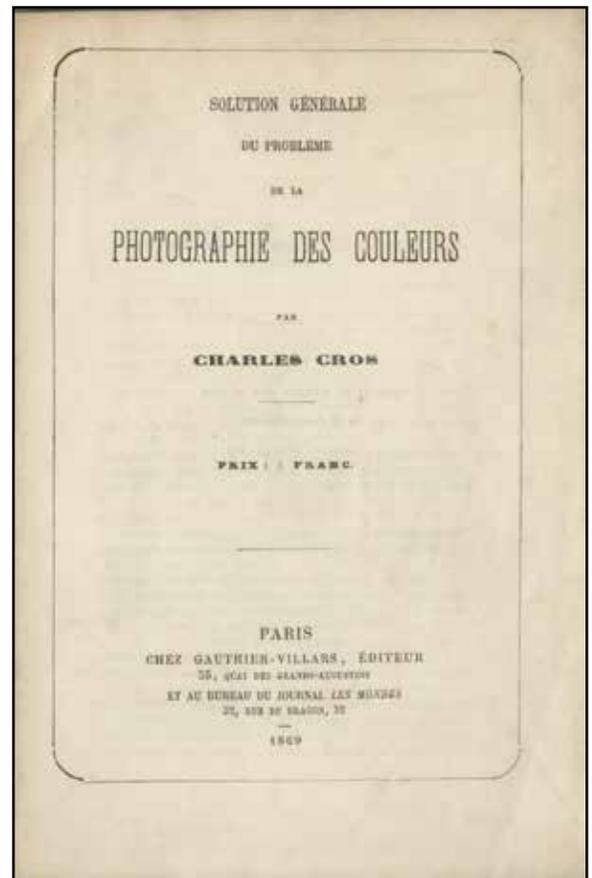
[with]

Cros, Charles. *SOLUTION GÉNÉRALE DU PROBLÈME DE LA PHOTOGRAPHIE DES COULEURS*. Paris: Gauthiers-Villars et au Bureau du Journal *Les Mondes*, 1869. First edition. 8vo., 12 pp., printed wrappers. There is a short separation of the wrappers at the spine. A near fine copy. Housed in a pamphlet folder of paper over boards with printed labels.

Charles Cros (1842 - 1888) and Louis Ducos du Hauron, simultaneously but independently discovered and published the basic principles of photographic color by the subtractive method. In 1869, Cros published an article in *Les Mondes* in which he describes a letter he had deposited in 1867 with the *Académie des Sciences* that outlined his color process. The contents of his letter was made public on May 7, 1869 at a meeting of the *Société Française de Photographie* when a similar process by Louis Ducos du Hauron was also announced. Cros continued to explore photography in color and in 1877, he was supported in his experiments by the Duke of Chaulnes. Very few examples of his color photographs survive. This pamphlet is a cornerstone work on the development of color photography.

WorldCat locates 15 copies in U.S. libraries, making this the more common of these four works. Roosens & Salu No. 2647.

Roosens and Salu No. 3347.

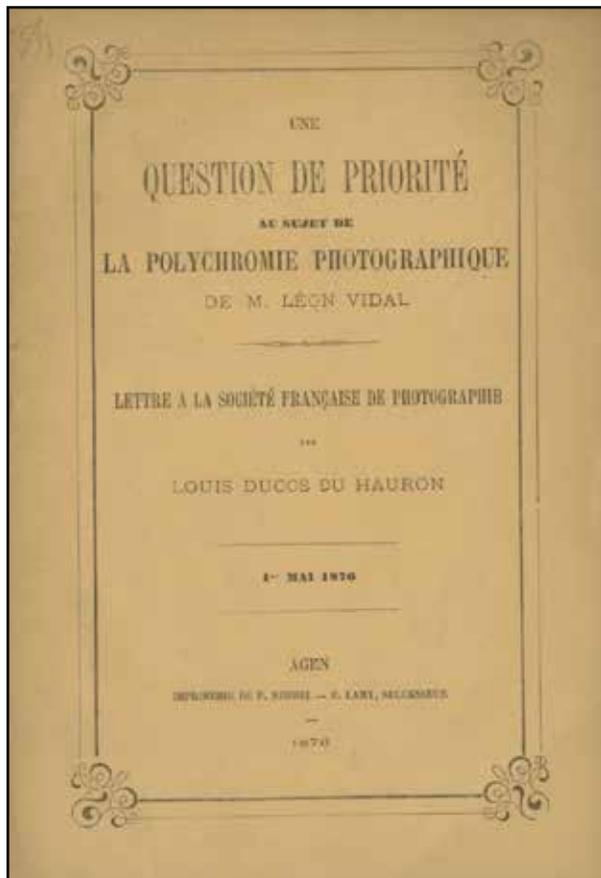
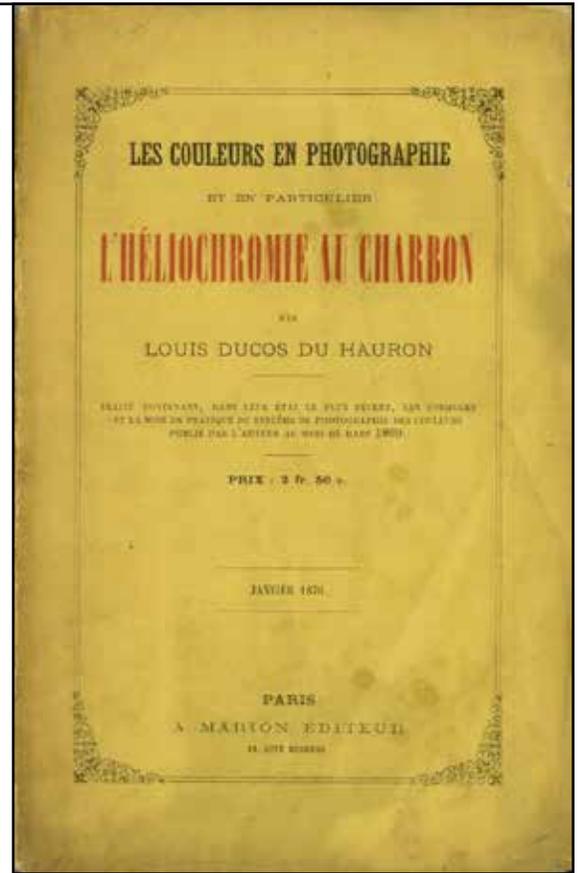


[with]

Ducos du Hauron, Louis. *LES COULEURS EN PHOTOGRAPHIE ET EN PARTICULIER L'HÉLIOCHROMIE AU CHARBON*. *Traité contenant, dans leur état le plus récent, les formules et la mise en pratique du système de photographie des couleurs publié par l'auteur au mois de mars 1869*. Paris: A. Marion, Janvier 1870. First edition. 8vo., 82, (1) pp. Printed wrappers. Moderate chipping to the paper spine. Near fine. Housed in a cloth pamphlet case with a calf label in gilt, inset into the front cover.

Louis Ducos du Hauron and Charles Cros, simultaneously, but independently, discovered the basic principles of photographic color by the subtractive method. Ducos du Hauron published his process in 1869, and further elaborated upon it as applied to tricolor carbon printing in this publication of 1870; additionally, he refutes Cros' claim to priority.

Rare, with WorldCat locating only three copies: Getty Research Institute, Smithsonian Institution, and John Hopkins University. Roosens and Salu No. 3347.



[with]

Ducos du Hauron, Louis. *UNE QUESTION DE PRIORITÉ AU SUJET DE LA POLYCHROMIE PHOTOGRAPHIQUE DE M. LÉON VIDAL. LETTRE A LA SOCIÉTÉ FRANÇAISE DE PHOTOGRAPHIE*. Agen: Imprimerie de P. Nobel - F. Lamy, successeur; 1876. First edition. 8vo., 12 pp. Printed paper wrappers, which are partially separated at the spine; with a small stain on the rear wrapper. Very good. Housed in a cloth pamphlet folder with paper labels.

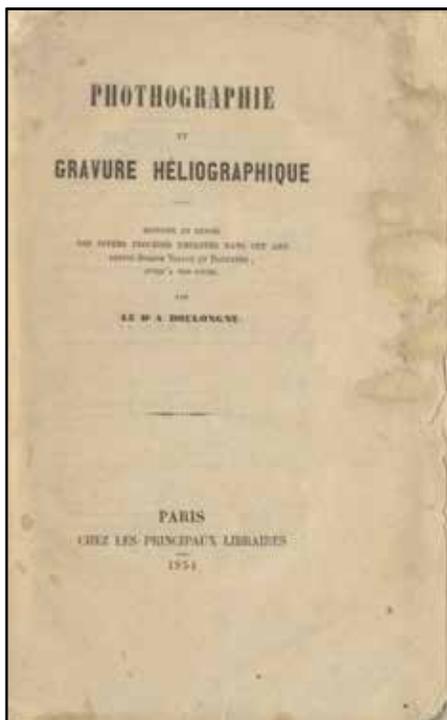
This is the controversial letter sent by Louis Ducos du Hauron to the Société Française de Photographie establishing his claim to historical priorities in early color systems.

In Pottonnié's paper on Ducos du Hauron, which includes an extensive bibliography of printed works, this pamphlet was not included.

WorldCat locates only three copies: National Gallery of Canada, Bibliotheque Nationale de France, Yale University, Roosens and Salu No. 3352.

Four items.

\$35,000.00

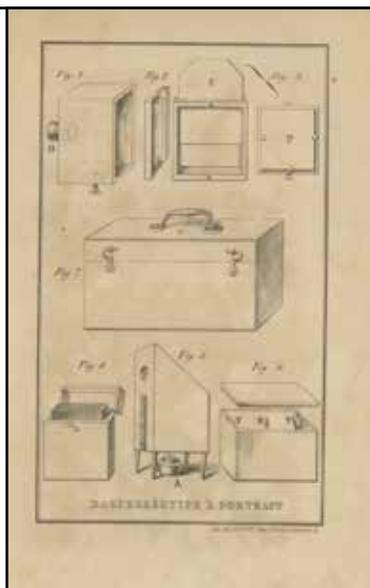
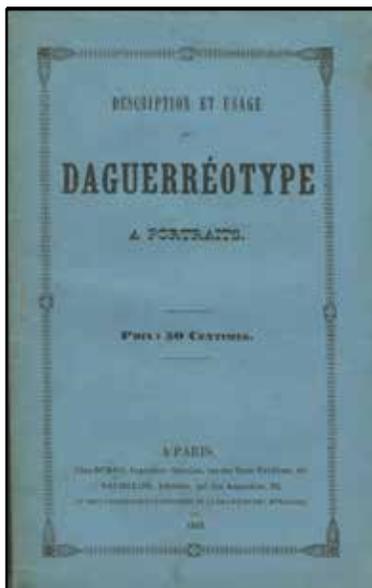


10. Boulongne, A. [Alfred]. **PHOTOGRAPHIE [sic] ET GRAVURE HELIOGRAPHIQUE. HISTOIRE ET EXPOSÉ DES DIVERS PROCÉDÉS EMPLOYÉS DANS CET ART DEPUIS JOSEPH NIEPCE ET DAGUERRE, JUSQU'A NOS JOURS PAR DR. A. BOULONGNE.** Paris: Chez les Principaux Libraires, 1854. First separate edition (reprinted from *Moniteur Universel* December 11, 12, and 31, 1853 and January 11, 13 and 23, 1854). 8vo., 58 [1] pp. Several leaves show staining, largely concentrated at the fore-edge, with chipping to the fore-edge and rounding to the bottom tip; in one instance, conservation has been applied to the blank margin, there is no loss of text. Later binding of quarter calf with tips, and marbled paper over boards.

Covers photography on glass (one of the earliest to suggest gelatin negatives) metal, and use of albumen and collodion coatings. Also, describes the photomechanical technique of Niépce, and his association with Daguerre; the processes of Talbot, Bayard and Blanquart-Evrard. are explained and include their chemical formulae.

*WorldCat lists only five holdings: George Eastman House, New York Public Library, Princeton University, Bibliotheque de la France, and SCD Paris 1 with the imprint of Lerebours et Secretan. Roosens and Salu No. 8215, chronologically, the first entry under the heading Photomechanical Printing Systems / Gravure Printing (Intaglio, Photogravure). Bellier de la Chavignerie, *Manuel Bibliographie du Photographe Francais*, 1863, fails to list this title*

\$1,650.00



11. Buron. **DESCRIPTION ET USAGE DE DAGUERREOTYPE A PORTRAITS.** Paris: Chez Buron, Ingénieur - Opticien, 1842. First edition. 12mo., 24 pp., 1 engraved plate. Original printed wrappers which show modest staining on the rear, else a fine copy, housed in a paper over boards pamphlet case with printed paper labels.

Little seems to be known of Buron; he maintained a business as an optician and engineer on the rue des Trois-Pavillons, Paris. In the early 1840s, portraiture was of a very low quality, given the lenses available which were more suited to landscape photography than portraiture; the lenses needed to be faster and with less distortion for a close subject.

In the spring of 1840, the Société d'Encouragement pour l'Industrie Nationale, announced a competition to encourage improvements in the photographic lenses.

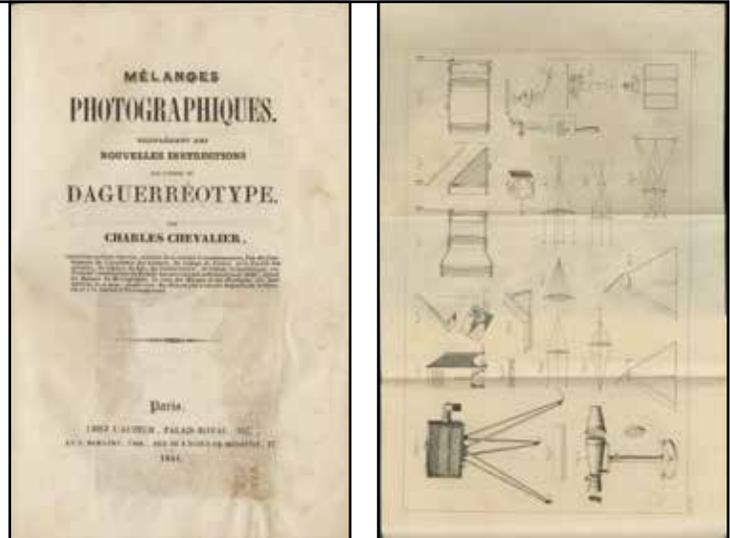
Among the award winners was Buron, who received a bronze medal for his ingenious portable camera and darkroom, all contained in a single box, weighing approximately 8 1/4 pounds. Two lenses could be used with this camera: one for portraiture and one for landscape. See Gernsheim p. 117.

This pamphlet is a manual for making Daguerreotypes; the engraved plate illustrates Buron's portable camera / darkroom.

*WorldCat locates a single copy at Universiteit Leiden. Roosens and Salu No. 2824. Bellier de la Chavignerie, *Manuel Bibliographie du Photographe Francais*, 1863, No. 14.*

\$3,650.00

12. Chevalier, Charles. **MÉLANGES PHOTOGRAPHIQUES. SUPPLÉMENT DES NOUVELLES INSTRUCTIONS SUR L'USAGE DU DAGUERRÉOTYPE.** Paris: Chez L'Auteur, 1844. First edition. 8vo., [4], errata, 127 pp., [1] folded plate, 4 pp. priced catalogue. Modern cloth over boards with gilt titled leather spine label. A contemporary related article was glued to the reverse of the title page, leaving a moderate stain on the title page as well as the following leaf. There are a few faint spots of foxing, otherwise this is a bright and near fine copy.



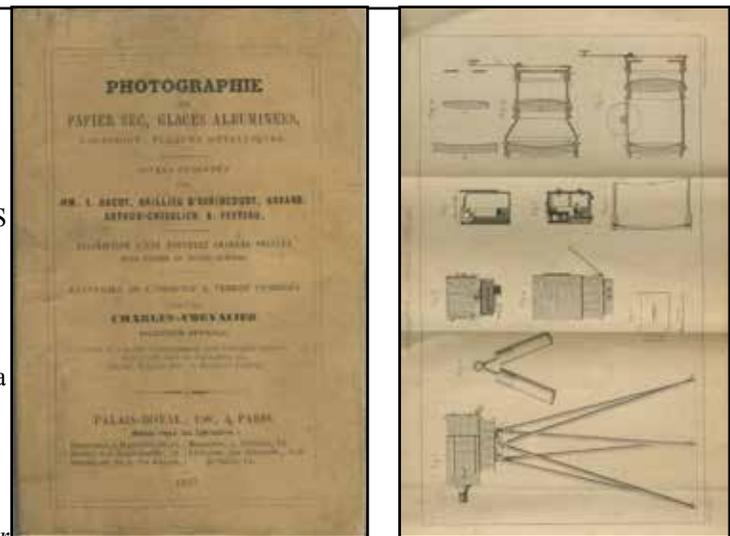
Charles Chevalier (1804-1859) was the leading French manufacturer of the camera obscura, lenses and optical instruments. In 1826, he furnished Niépce with a camera and lens of his own design for his early experiments in reproducing images through the agency of light. He told Niépce of the similar experiments of Daguerre, for whom he also made lenses and cameras, as well as advised him on his experiments. It is Chevalier who made the introduction which lead to the partnership between Niépce and Daguerre. Further, Chevalier supplied lenses and camera equipment for William Henry Fox Talbot.

Charles Chevalier published his first manual in 1841; it was one of the earliest manuals of the daguerreian process. In this, his second manual, he has expanded upon the daguerreian process with the latest improvements, and now includes the paper processes of Herschel, Talbot, Hunt and Bayard.

Roosens & Salu No. 2852. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863. No. 22

\$2,750.00

13. Chevalier, Charles. **PHOTOGRAPHIE SUR PAPIER SEC, GLACES ALBUMINÉES, COLLODION, PLAQUES MÉTALLIQUES. DIVERS PROCÉDÉS PAR MM. E. BACOT, BAILLIEU D'AVRINCOURT, BAYARD, ARTHUR CHEVALIER, A. FESTEAU. DESCRIPTION D'UNE NOUVELLE CHAMBRE OBSCURE POUR OPERER EN PLEINE LUMIÈRE. AVANTAGES DE L'OBJECTIF A VERRES COMBINÉS INVENTÉ PAR CHARLES CHEVALIER, INGÉNIEUR OPTICIEN.** Paris: Palais-Royal, 158. Dépôt chez les Libraires: Bailliére, Roret, etc., 1857. First edition. 12mo., iv, 5 - 75, [1] pp., 1 folded engraved plate. Original printed wrappers which are moderately toned. The text has a few instances of light scattered foxing, mild toning and a soft crease to the top blank margin of a few leaves. A very good copy, housed in a paper over boards clamshell box with printed paper labels.



Charles Chevalier (1804-1859) was the leading French manufacturer of the camera obscura, lenses and optical instrument. In 1826, he furnished Niépce with a camera and lens of his own design for his early experiments in reproducing images through the agency of light. He told Niépce of the similar experiments of Daguerre, for whom he also made lenses and cameras, as well as advised him on his experiments. It is Chevalier who made the introduction which lead to the partnership between Niépce and Daguerre. Further, Chevalier supplied lenses and camera equipment for William Henry Fox Talbot.

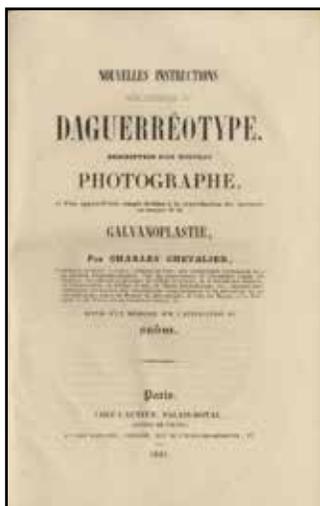
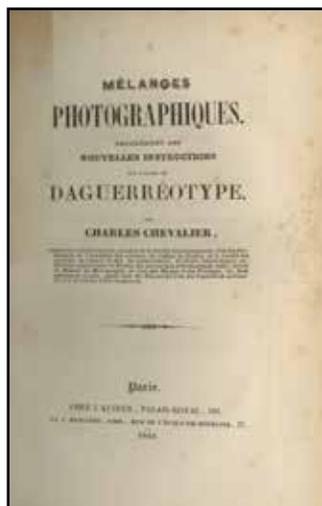
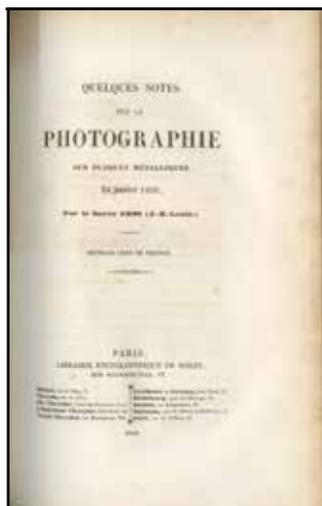
In this manual, Chevalier offers the latest improvements to collodion plates, albumenized paper, the daguerreian and other processes, written by himself, Hippolyte Bayard, Arthur Chevalier, among others. He describes a new advancement in darkroom construction and usage, and he touts the superiority of his Photographie à verres combinés, the first double, or portrait lens made for photography; it was also the first variable focal length lens, consisting of lens components that could be reassembled to obtain different formation and focal lengths for portraits, landscapes and other requirements.

WorldCat locates five copies with Arkansas State University and Wayne State University as the only North American Holdings. Roosens and Salu No. 6530. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 94.

\$2,250.00

acahan@cahanbooks.com
http://www.cahanbooks.com

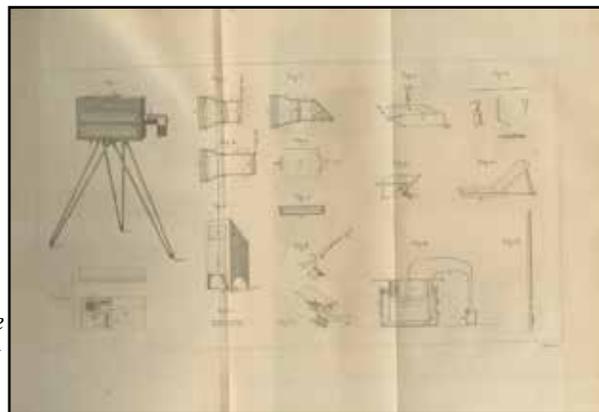
Specializing in Rare and Out-of-Print Photographic Literature



14. Chevalier, Charles. **NOUVELLES INSTRUCTIONS SUR L'USAGE DU DAGUERRÉOTYPE. DESCRIPTION D'UN NOUVEAU PHOTOGRAPHE, ET D'UN APPAREIL TRÈS SIMPLE DESTINÉ À LA REPRODUCTION DES ÉPREUVES AU MOYEN DE LA GALVANOPLASTIE...** Paris: Chez L'Auteur, 1841. First edition. 8vo., [3], 78, [2] pp. table and errata, one folded plate. [bound with] Chevalier, Charles. **MÉLANGES PHOTOGRAPHIQUES. SUPPLÉMENT DES NOUVELLES INSTRUCTIONS SUR L'USAGE DU DAGUERRÉOTYPE.** Paris: Chez L'Auteur, 1844. First edition. 8vo., [4], 127 pp., lacking the folded plate. [bound with] Chevalier, Charles. **NOUVEAUX RENSEIGNEMENTS SUR L'USAGE DU DAGUERRÉOTYPE.** Paris: Chez L'Auteur, 1846. First edition. 8vo., 56 pp., 1 plate. [bound with] Gros, Baron [Jean-Baptiste-Louis]. **QUELQUES NOTES SUR LA PHOTOGRAPHIE SUR PLAQUES MÉTALLIQUES, EN JANVIER 1850.** First edition. Paris: Librairie Encyclopédique Roret, 1850. 8vo., 116 pp., 2 leaves of plates. Bound in contemporary marbled paper over boards with quarter morocco, titled in gilt on the spine. The second, third and fourth titles shows scattered foxing. Very good.

Charles Chevalier (1804-1859) was the leading French manufacturer of the camera obscura, lenses and optical instrument. In 1826, he furnished Niépce with a camera and lens of his own design for his early experiments in reproducing images through the agency of light. He told Niépce of the similar experiments of Daguerre, for whom he also made lenses and cameras, as well as advised him on his experiments. It is Chevalier who made the introduction which lead to the partnership between Niépce and Daguerre. Further, Chevalier supplied lenses and camera equipment for William Henry Fox Talbot.

In the first of these three

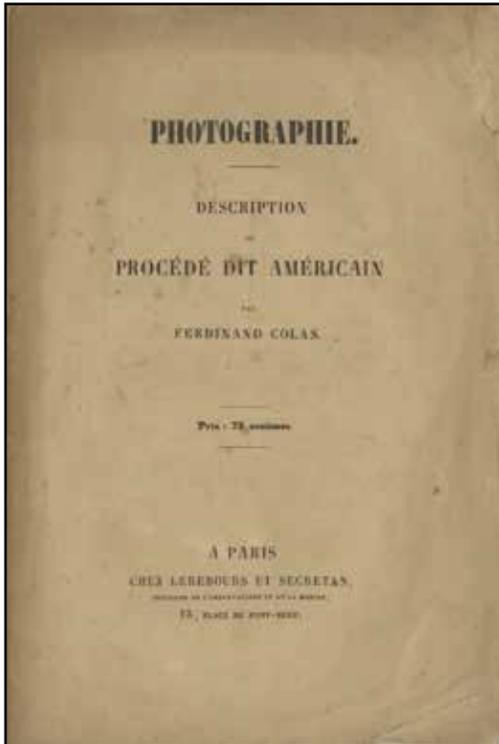


works by Chevalier; considered among the earliest daguerreian manuals, he states a brief history of his involvement with Niépce and Daguerre, the camera and lenses that he manufactured and their superiority to others being marketed, and his own improvements upon Daguerre's process. With the succeeding volumes, he adds current improvements upon the process, and in the last of the three, he provides a 12-paged priced catalogue of his photographic lenses, chemicals, plates, and other accessories for the daguerreian process, with the final pages listing his microscopes. All three are scarce to rare with WorldCat locating approximately 20 copies each of the first two titles, and only four for the last title. Roosens & Salu Nos. 2827, 2852, and 2871. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863 failing to list the first title; the second title is No. 22; and the third title is No. 35.

Jean-Baptiste-Louis Gros, 1793 - 1870, in his capacity with the diplomatic service, was stationed in Bogota as chargé d'affaires in the early 1840s, when he learned of Daguerre's invention. Two of his daguerreotypes from Bogota survive. He returned to Paris between 1844 and 1847 and immersed himself making architectural daguerreotypes. He published his first treatise on the process in 1847, and his second in 1850. In 1851, he was one of the founding members of the Société Héliographique, the very first photographic society, and published regularly in its journal, La Lumière.

WorldCat locates only seven copies of this title. Roosens and Salu No. 6512 erroneously cite this as the second edition. Not listed in, Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863.

\$6,000.00

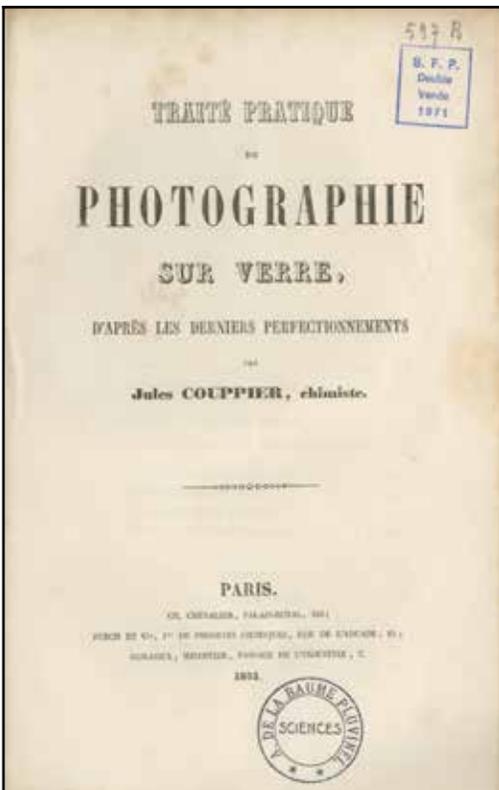


15. Colas, Ferdinand. **PHOTOGRAPHIE. DESCRIPTION DU PROCÉDÉ AMÉRICAIN.** [cover title]. Paris: Chez Lerebours et Secretan, [1847]. First edition. 8vo., 8, [1] pp. Original printed wrappers. Light toning at the edges, with a light chemical stain on the blank margin of 2 leaves. A very good copy housed in a paper over boards pamphlet case with printed paper labels.

Little seems to be known of the life of Ferdinand Colas, other than he was born in France in 1820, but lived in England from at least 1841 until his death in 1876. From 1844 to 1849, he's listed as a pasteboard box maker on Fleet Street, and again in 1861. From 1851 to 1859, he's listed as a photographer at 105 Cheapside, London, the earlier years in partnership with F.A. Mouqué. He was a student of N.P. Lerebours, a prominent French manufacturer of lenses, cameras, optical instruments, and photographic supplies, as well as an accomplished daguerreotypist. In this short manual, Colas discusses the differences between the then established French method, and the "so called, American method." The major differences are in the polishing of the plate and use of compounds of bromine, chlorine, and iodine with lime as an accelerant.

WorldCat locates a single copy of this first edition at the Bibliotheque Nationale de France. There is a copy dated 1849 at the Bibliotheque de Geneve, and five copies of an 1850 second edition. Roosens and Salue No. 6511. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 44.

\$1,850.00



16. Couppier, Jules. **TRAITÉ PRATIQUE DE PHOTOGRAPHIE SUR VERRE, D'APRÈS LES DERNIERS PERFECTIONNEMENTS.** Paris: Ch. Chevalier, Puech et Cie, Guillaux, 1852. First edition. 8vo., 61 pp. Original printed paper wrappers with a release stamp from the S F P [Société Française de Photographie] indicating that this was a duplicate and released for sale in 1971; with the original bookseller's stamp on the front wrapper. The SFP stamp is repeated on the title page, as is the ownership stamp of A. [Aymar] de la Baume Pluvinel. Occasional light foxing, else very good. Housed in a new cloth clamshell box with printed labels.

Jules Couppier, a chemist, was a founding member of the Société Française de Photographie (1854) an outgrowth of the first photographic society in the world, Société Héliographique, founded in 1851. In 1848, Abel Niépce de Saint-Victor, the second cousin of the first photographer, J. N. Niépce, and a founder of the Société Héliographique, published a paper in the journal of the Academy of Sciences on his experiments with albumen coated glass plates for obtaining a negative from which a sharper and tonally richer positive print could be obtained. A distinct advantage of this process was that it allowed for the manufacture of the plates in advance of their use; however, the plate had a low sensitivity to light, therefore portraiture was not possible.

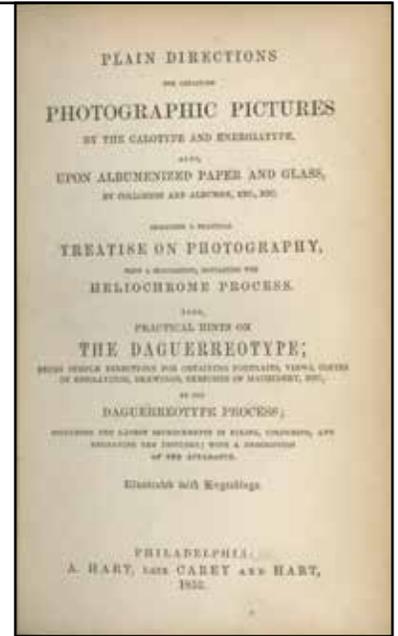
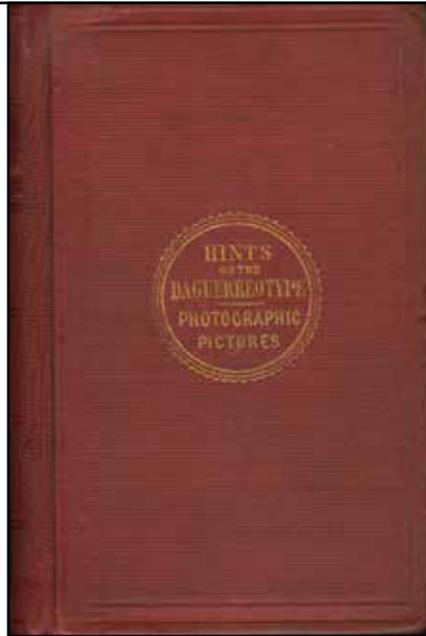
In this, one of the earliest full manuals covering the albumen negative on glass and positive print processes, Couppier has dedicated it appropriately to Niépce de Saint-Victor. As a skilled chemist, Couppier was able to improve upon many of the earlier difficulties of sensitivity that had limited this process; improved formulas

are provided. Couppier is known today for his albumen glass plate stereographs; one from 1859 taken in the cemetery of Melegnano, showing the bodies of over 2000 combatants, is a harsh testament to the brutality of war.

The copy of Aymar de la Baume Pluvinel (1860 - 1938) an accomplished astronomer and astrophotographer, the first to photograph the surface of Mars through a telescope, and author of scientific works, including, LA THÉORIE DES PROCÉDÉS PHOTOGRAPHIQUES.

\$2,750.00

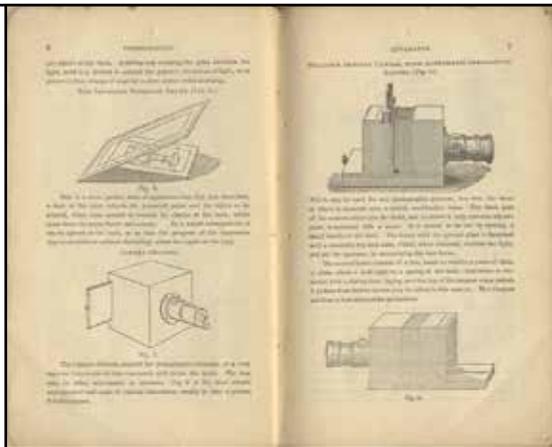
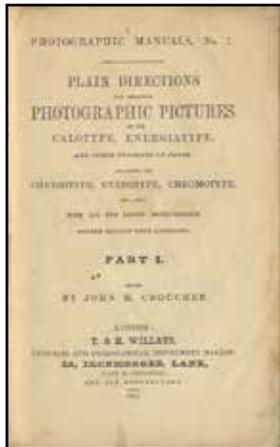
17. Croucher, John H. and Gustav Le Gray. **PLAIN DIRECTIONS FOR OBTAINING PHOTOGRAPHIC PICTURES BY THE CALOTYPE AND ENERGIATYPE, ALSO, UPON ALBUMENIZED PAPER AND GLASS, BY COLLODION AND ALBUMEN, ETC, ETC. INCLUDING A PRACTICAL TREATISE ON PHOTOGRAPHY, WITH A SUPPLEMENT, CONTAINING THE HELIOCHROME PROCESS. ALSO, PRACTICAL HINTS ON THE DAGUERRETYPE; BEING SIMPLE DIRECTIONS FOR OBTAINING PORTRAITS, VIEWS, COPIES OF ENGRAVINGS, DRAWINGS, SKETCHES OF MACHINERY, ETC. BY THE DAGUERRETYPE PROCESS...** Philadelphia: A. Hart, Late Carey and Hart, 1853. First American edition. 16mo., 224 pp., 47 wood engravings in text. Recased in the publisher's original cloth over boards, new endpapers and rebaked with new morocco spine and title label. Pages slightly toned. Newspaper clipping on the explosiveness of coal oil affixed to endpaper. A very good copy.



This is the first American edition that combines the two writings of Croucher, published in Britain in 1845, and the English translation of Le Gray, 1850, and reprints Frederick Scott Archer's article on collodion from "THE CHEMIST". It contains detailed information on the daguerreotype, and most of the early photographic paper processes.

WorldCat locates copies at: Cornell University, New York Historical Society, Getty Research Institute, Providence Athenaeum, National Gallery of Canada, and the Staatsgalerie Stuttgart. Roosens and Salu No. 6363

\$850.00

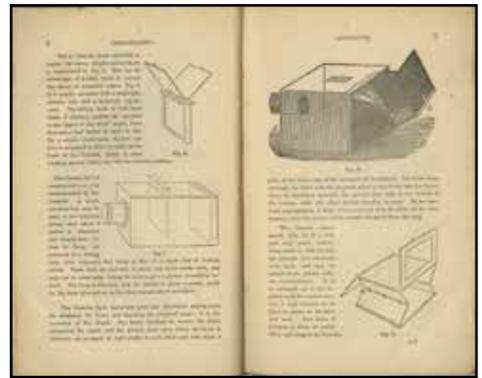


18. Croucher, John H., editor. **PLAIN DIRECTIONS FOR OBTAINING PHOTOGRAPHIC PICTURES BY THE CALOTYPE, ENERGIATYPE, AND OTHER PROCESSES ON PAPER, INCLUDING THE CHRYSOTYPE, CYANOTYPE, CHROMOTYPE, ETC. ETC. WITH ALL THE LATEST IMPROVEMENTS.** London: T. & R. Willats, 1851. Fourth edition with additions. 16mo., 48 pp., errata, illustrations. Half morocco and cloth with original front wrapper bound in. Slight staining and soiling, with creasing to a few leaves and the blank margin of 4 leaves trimmed 1/8 inch shorter than the

remainder of the text; several corners are chipped or rounded from wear with no loss of text. A good copy.

This manual describes the calotype and other processes on paper, including ammonia as an additive, coloring paper photographs, and a new method of preparing positive paper photographs. The last four pages are a priced list of photographic apparatus, chemicals and materials available by order from Thomas and Richard Willats, London. The author's note on the verso of the title page indicates that the third edition consisted of 1000 copies.

WorldCat locates only two copies, both at the British Library. Roosens and Salu No. 6363; Gernsheim No. 671.



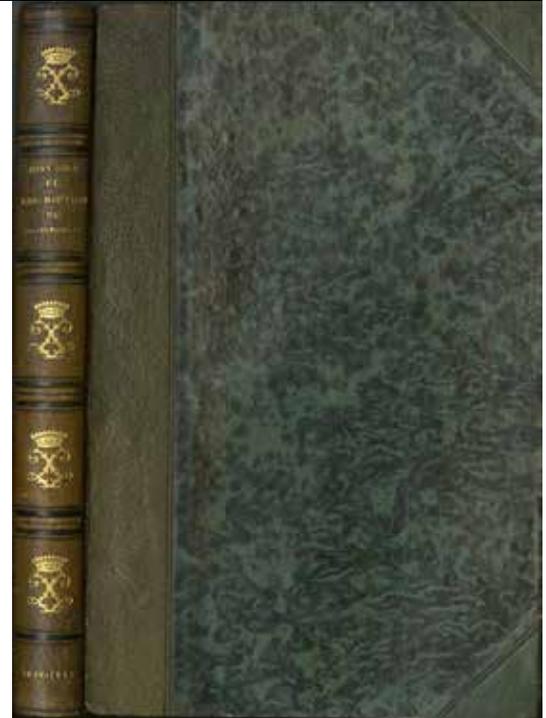
\$1,500.00

THE FIRST OBTAINABLE EDITION OF DAGUERRE'S MANUAL

19. Daguerre [Louis-Jacques Mandé]. **HISTORIQUE ET DESCRIPTION DES PROCÉDÉS DU DAGUERRÉOTYPE ET DU DIORAMA.** Paris: Susse Frères, Éditeurs, Place de la Bourse, 31; Delloye, Librairie, Place de la Bourse 13, 1839. First edition, first issue, second imprint. 8vo., [ii] [half-title, notice of publisher], [2] [title page, table on contents], 79 pp., [2]. 1 advert., 6 plates. [bound with] Chevalier, Charles. **NOUVELLES INSTRUCTIONS SUR L'USAGE DU DAGUERRÉOTYPE. DESCRIPTION D'UN NOUVEAU PHOTOGRAPHE...GALVANOPLASTIE.** Paris: Chez L'Auteur, et Chez Baillièrre, 1841. First edition. 8vo., [ii], 78, [2], folded plate. [bound with] Queslin [Amédée]. **LE DAGUERRÉOTYPE RENDU FACILE, PRÉCIS DES PROCÉDÉS LES PLUS SIMPLES ET LES PLUS PROMPTS POUR LA REPRODUCTION DES IMAGES PHOTOGRAPHIQUES. SUIVI D'UNE NOTICE SUR LA REPRODUCTION ET LA DORURE DES ÉPREUVES PAR LA GALVANOPLASTIE.** Paris: Chez Queslin (Amédée), et Chez Méquignon-Marvis, Juin 1843. First edition. 8vo., [ii], 65 pp., [1], [4] priced catalogue. [bound with] Daguerre (Louis-Jacques Mandé). **NOUVEAU MOYEN DE PRÉPARER LA COUCHE SENSIBLE DES PLAQUES DESTINÉE A RECEVOIR LES IMAGES PHOTOGRAPHIQUES. LETTRE A M. ARAGO.** Paris: Bachelier, 1844. First edition. 8vo., 16 pp.

The first title shows faint stain to the top blank margin of the first 25 pages, the title by Queslin has a few faint spots of foxing, and the final work by Daguerre toned with moderated scattered foxing. In all, these four works are in fine condition. This group of primary daguerreian manuals was assembled by Comte Léon de Laborde, and bound for him in half green morocco and marbled paper over boards; the spine is in six compartments, of which four bear his monogram in gilt of a crown and his interlocking initials. Housed in a clamshell box of quarter morocco and cloth, with raised bands and simple gilt rule, lined in suede.

This important collection of daguerreian manuals was bound for Comte Léon de Laborde (1807 - 1869) the son of a prominent Parisian family. He studied archaeology and art history at the University of Göttingen, and traveled extensively through Egypt, Syria, Sinai and Arabia before joining the French diplomatic service. By 1847, he was appointed Conservator of Antiquities at the Louvre Museum. By 1849, Laborde had realized the importance of photography as both an artistic and documentary tool; he proposed photographing the entire Louvre collection - it was never accomplished. Laborde's interest in photography led him to study photography under Gustave Le Gray, and as a representative of the Commission des Monuments Historiques, he approached the Société Héliographique in 1851, of which he was also a member, to enlist Le Gray, Henri le Secq, Hippolyte Bayard, and Édouard Baldus to photographically record the historic buildings of France. Laborde was instrumental in the organization of the third exhibition of the Société Française de Photographie in 1859. In her excellent article in REAL/IDEAL: Photography in Mid-Nineteenth-Century France, Anne de Mondenard states, "Despite Laborde's relative obscurity today, he seems to be a pivotal figure who invested tremendous efforts throughout the year 1849 in promoting photography."

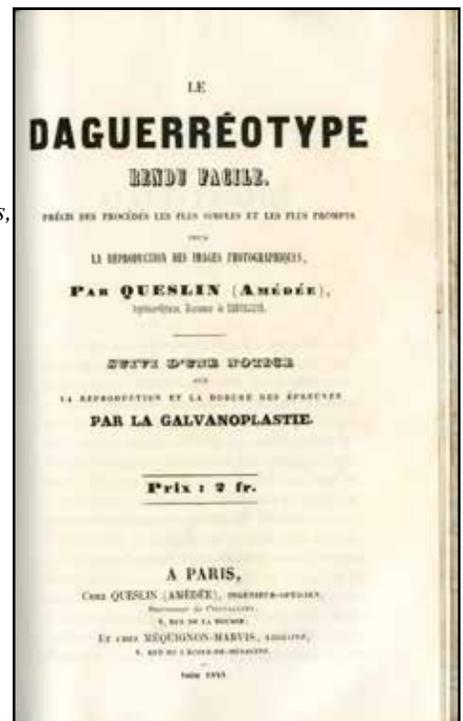
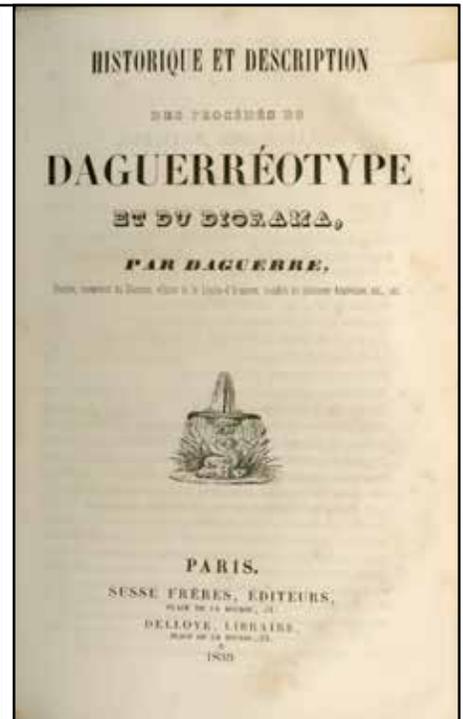
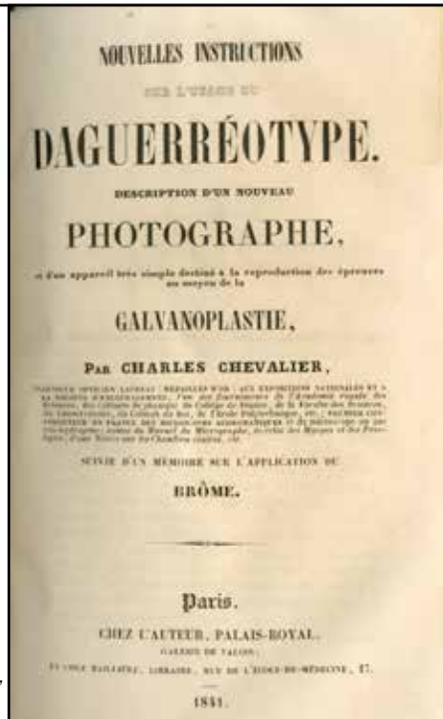


The first title is Daguerre's primary published work, which includes the detailed manual of his process. According to Beaumont Newhall, the first issue was released on or about 20 August 1839 and bears the imprint of Giroux et Cie, and Delloye. The printing was performed by Béthune et Plon. Of this, only three copies are known to have survived. On 14 September, copies of this first printing by Béthune et Plon, were released for sale with the imprint of Susse Freres, Editeurs, and Delloye. It is identical to the first issue with the exception of the imprint, and the 3 pages of advertisements which follow the text. Bibliographically speaking, this is the first edition, first issue, second imprint. It is the first obtainable edition, and it too is rare, with WorldCat locating less than 10 copies. By 1840, this manual went through 30 printings and numerous editions and translations. For a chronological listing, see Beaumont Newhall, *AN HISTORICAL & DESCRIPTIVE ACCOUNT OF THE VARIOUS PROCESSES OF THE DAGUERREOTYPE & DIORAMA BY DAGUERRE*. Winterhouse, NY, 1971. p. 269 - 277. However, in the article by Pierre G. Harmant in *HISTORY OF PHOTOGRAPHY: AN INTERNATIONAL QUARTERLY*, January 1977, p. 79 - 83, a convincing argument is presented that the first copy Daguerre saw of his manual on September 7, the date of his first public presentation, bore the imprint of Susse Frères, not Giroux. Printing and the Mind of Man No. 318b. Hoblit/Grolier No. 21a (4th issue). Norman No. 569. Roosens and Salu No. 2778a. Bellier de la Chavignerie, *Manuel Bibliographie du Photographe Francais*, 1863, No. 4, listing this imprint and not Giroux.

In the title by Chevalier, among the earliest daguerreian manuals, he states a brief history of his involvement with Niépce and Daguerre, the camera and lenses that he manufactures and their superiority to others being marketed, and his own improvements upon Daguerre's process. Although WorldCat locates upwards of 20 copies of this work, it is uncommon and certainly one of the earliest to expand upon Daguerre's process. Roosens and Salu No. 2827. Bellier de la Chavignerie, *Manuel Bibliographie du Photographe Francais*, 1863, fails to locate this manual.

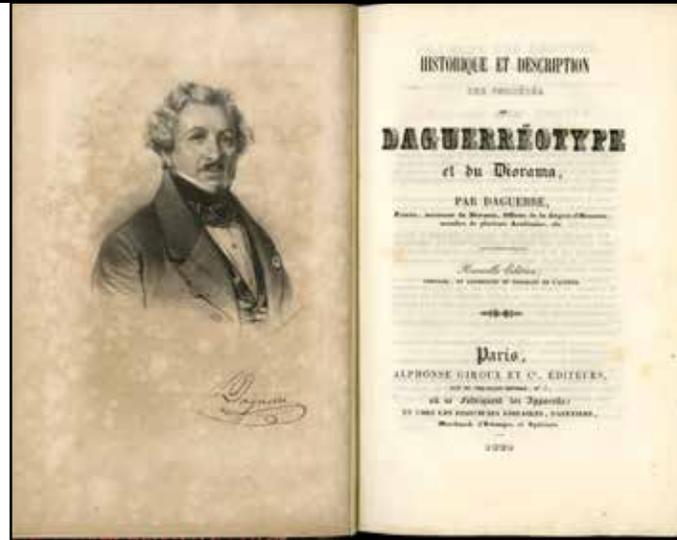
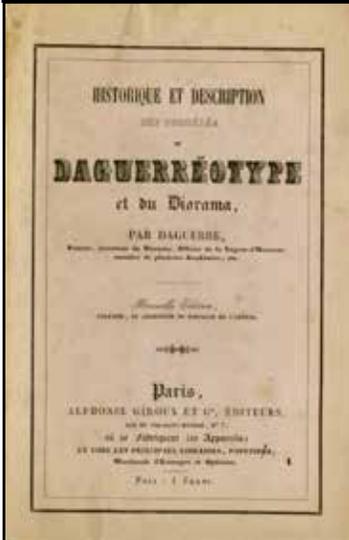
Amédée Queslin (1819 - 1883) an optical instrument maker, assumed the shop and living quarters on rue de la Bourse of the deceased P.M.A Chevallier, the instrument maker and optician to the King in 1842. His 1843 manual on the daguerreotype lists for sale cameras, lenses and other optical instruments of his design and manufacture, and other articles and chemicals needed for the daguerreian process, as well as his own improvements upon the process. WorldCat locates only four copies: George Eastman House, Metropolitan Museum of Art, University of Pennsylvania, and the Bibliotheque de la France. Roosens and Salu No. 2847. Bellier de la Chavignerie, *Manuel Bibliographie du Photographe Francais*, 1863, fails to locate this title.

In Daguerre's 1844 letter to Arago, he discusses further improvements to the coating and development of his process. This was his last published piece. WorldCat locates only four copies: Smithsonian Institute, Wagner Free Institute of Science, University of Texas - Harry Ramsom Center, and the Bibliotheque de la France. Roosens and Salu fail to locate this work. Bellier de la Chavignerie, *Manuel Bibliographie du Photographe Francais*, 1863, No. 27.



\$25,000.00

IN THE ORIGINAL WRAPPERS



20. Daguerre, (Louis Jacques Mandé). **HISTORIQUE ET DESCRIPTION DES PROCÉDÉS DU DAGUERRÉOTYPE ET DU DIORAMA.** PAR DAGUERRE, PEINTRE, INVENTEUR DU DIORAMA, OFFICIER DE LA LEGION-D'HONNEUR, MEMBRE DE PLUSIEURS ACADÉMIES, ETC. Paris: Alphonse Giroux et Cie, Éditeurs, Rue du Coq-Saint-Honoré, No. 7, où se Fabriquent les Appareils; et chez les Principaux Libraires, Papetiers, Marchands, d'Estampes et

Opticiens., 1839. Nouvelle Edition, corrigée et augmentée du portrait de l'auteur. 8vo., [ii], frontispiece portrait, [ii], 76 pp., 6 leaves of plates. Original printed wrappers, bound in a later quarter morocco and marbled paper over boards. The portrait of Daguerre shows moderate toning and foxing, with an occasional spot of light foxing at the blank margin of a few leaves. There is a less than one inch tape repair at the blank lower margin of the half-title page; otherwise a near fine and bright copy with full margins.

Other than this issue having been printed by Felix Matteste et Cie, the imprint, the introduction of the engraved portrait of Daguerre, and the re-engraved plates with one added figure, this, the eighth issue of Daguerre's manual is identical to the previous issues. The date of this issue is established by its entry in Bibliographie de la France, 28 September, 1839.

Printing and the Mind of Man No. 318b. Hoblit/Grolier No. 21a (4th issue). Norman No. 569. Roosens and Salu No. 2778a. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 4, listing an earlier issue. \$7,500.00

21. Daguerre, [Louis Jacques Mandé]. **HISTORIQUE ET DESCRIPTION DES PROCÉDÉS DU DAGUERRÉOTYPE ET DU DIORAMA.** PAR DAGUERRE, PEINTRE, INVENTEUR DU DIORAMA, OFFICIER DE LA LEGION-D'HONNEUR, MEMBRE DE PLUSIEURS ACADÉMIES, ETC. Paris: Alphonse Giroux et Cie, Éditeurs, Rue du Coq-Saint-Honoré, No. 7, où se Fabriquent les Appareils; et chez les Principaux Libraires, Papetiers, Marchands, d'Estampes et Opticiens, 1839. Nouvelle Edition, corrigée et augmentée du portrait de l'auteur. 8vo., [ii], frontispiece portrait, [ii], 76 pp., 6 leaves of plates A near fine copy with faint spotting to the portrait frontispiece and a few leaves; in a later binding of quarter straight grained morocco with morocco tips and paper over boards, titled in gilt on spine.

Other than this issue having been printed by Felix Matteste et Cie, the imprint, the introduction of the engraved portrait of Daguerre, and the re-engraved plates with one added figure, this, the eighth issue of Daguerre's manual is identical to the previous issues. The date of this issue is established by its entry in Bibliographie de la France, 28 September, 1839.

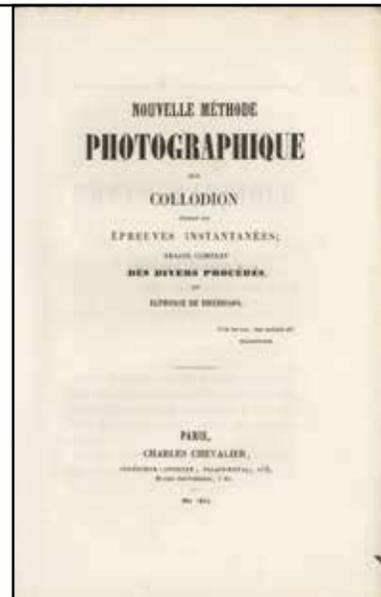
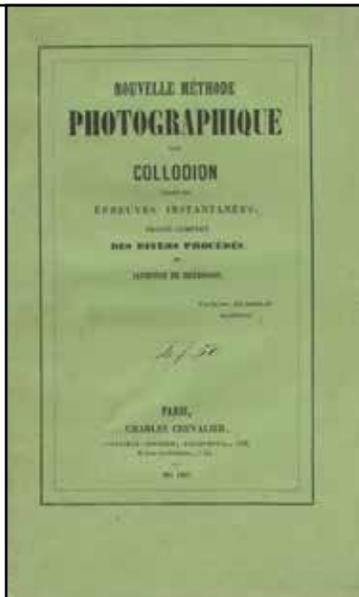


Printing and the Mind of Man No. 318b. Hoblit/Grolier No. 21a (4th issue). Norman No. 569. Roosens and Salu No. 2778a. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 4, listing an earlier issue.

\$4,250.00

22. De Brébisson, Alphonse. **NOUVELLE MÉTHODE PHOTOGRAPHIQUE SUR COLLODION DONNANT DES ÉPREUVES INSTANTANÉES; TRAITÉ COMPLET DES DIVERS PROCÉDÉS.** Paris: Charles Chevalier, 1852. First edition. 8vo., 87 pp. Original printed wrapper. Light scattered foxing on the last few leaves and light chipping to the paper spine. A fine copy, housed in a cloth pamphlet case with printed labels.

Alphonse de Brébisson's (1798 - 1872) interest in photography began with Daguerre's announcement in 1839. His research and experiments with the daguerreotype led to his improvements upon the process, which he published in his first manual of 1841. By 1848, he was experimenting with the calotype process; he published his notes that year. He then began his experiments with the wet collodion process introduced by Frederick Scott Archer, and published his unique method of instantaneous dry collodion in 1852. A second, expanded edition was published in 1853. He was a founding member of the Société Française de Photographie, 1854, and participated in three exhibitions, showing his worthy landscapes.



WorldCat locates 6 copies: George Eastman House, Franklin Institute Science Museum, University of Vermont, National Gallery of Canada, Edinburgh University, and the Bibliotheque Nationale de France. Roosens and Salu No. 2043. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 56.

\$2,500.00

23. Disdéri, [André-Adolphe-Eugène]. **GALERIE DES CONTEMPORAINS.** Text by Dollingen. Portraits by Disdéri. Paris: Chez les Auteurs, n.d. (1860 - 1862). First edition. 16mos. 15 original albumen photographic portraits (ca. 3 1/4 x 2 inches) mounted on printed stiff paper mounts (ca. 5 3/4 x 4 1/5 inches). 14 of the portraits are each housed in their original printed paper folder, which includes a printed biographical text (4 pp.). A few issues show mild dampstaining; on one issue, the wrapper cover has transferred small pieces which have adhered to the photo edges. Most are in very good or better condition. Housed in a calf and marbled paper clamshell box with label on spine. *André-Adolphe-Eugène Disdéri, a Parisian, was the official photographer to the court of Napoleon III; he is credited with the popularization of the carte-de-visite in the 1850s; in 1854, he obtained a patent for a standard format of 4 x 2 1/2 inches.*



Among the portraits offered here are: Comte de Cavour, Suzanne Lagier, Sir Robert Peel, Emanuel Gonzalès, Parade, Mlle. Figeac, Les Frères Lionnet, P.- C. Hugier, and S.M. Napoléon III.

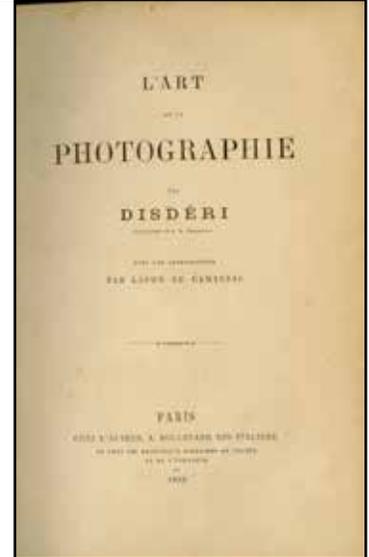
The complete GALERIE DES CONTEMPORAINS was published fortnightly as individual fascicules with a carte-de-visite portrait accompanied by a biography of the sitter, and could be purchased according to taste, or in bound volumes of twenty-five.

Complete sets are rare, with WorldCat locating only the Bibliotheque Nationale de France; the sets at George Eastman House, Getty Research Institute, Cornell, the British Library, the Rijksmuseum, and the Biblioteca Nacional de Espana all have partial sets. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, fails to list this title.

\$1,250.00

PHOTOGRAPHY AS AN ART FORM

24. Disdéri, [André-Adolphe-Eugène]. **L'ART DE LA PHOTOGRAPHIE PAR DISDÉRI. AVEC UNE INTRODUCTION PAR LAFON DE CAMARSAC.** Paris: Chez l'Auteur, 1862. First edition. Thick 8vo., 367 pp., illustrations in text. Contemporary binding of calf and marbled paper over boards, with gilt title label and rules. Modest rubbing to the spine. There is a small hole on the first blank leaf. A very good copy. One of the few copies issued on a heavier paper. *André-Adolphe-Eugène Disdéri (1819 - 1889) a self-taught daguerreotypist, researched and improved upon the existing collodion-on-glass negative process, which he outlined in his first publication, Manuel Opérateur de Photographie sur Collodion Instantané, 1853. That same year, he returned to Paris and opened the largest studio in Paris, which spread across two floors. It was there that he introduced his carte-de-visite portraits which were a great financial success. For the 1855 Paris Exposition Universelle, he formed the Société du Palais de l'Industrie and obtained the rights to photograph all the products and works of art exhibited at the Exposition.*



In this, his best known and most influential book, Disdéri provides an introduction to the materials of photography, including photomechanical processes, a through discussion of the collodion process, and in the final part he discusses his approach to the practice and the art of photography, defending it as more than a mechanical operation, with comparisons to painting. Eder writes "Disdéri was considered the outstanding portrait photographer of his time in Paris. Napoleon III appointed him court photographer. In 1861 he instructed French officers in photography under orders from the minister of war. Disdéri's popularity is best shown by the fact that his character was introduced in 1861 as a star attraction on the stage of a small vaudeville theater in Paris by a realistic representation featuring his bald head and tremendous beard."

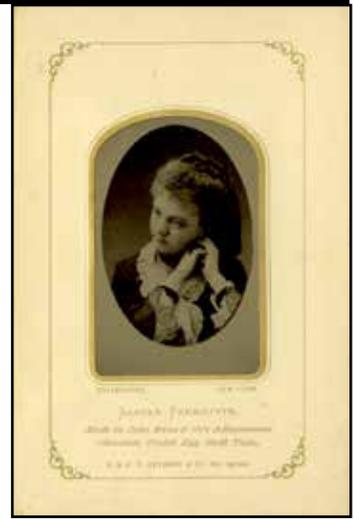
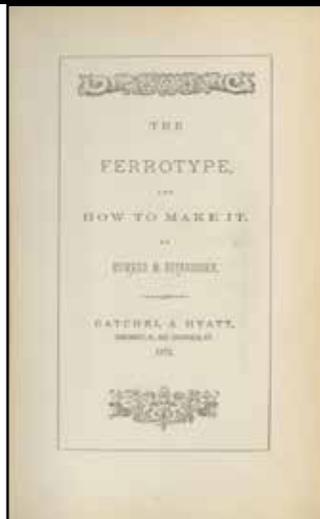
WorldCat locates thirteen copies, with Getty Research Institute, the National Gallery of Art, and Clark Art Institute as the only U.S. holdings. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 134. Roosens and Salu No. 4246.

The copy of Anatole de Baudot (1834 - 1915) noted French architect, signed and dated 1862 on the verso of the flyleaf.

\$2,000.00

WITH TWO FERROTYPE PORTRAITS

25. Estabrooke, Edward M. **THE FERROTYPE, AND HOW TO MAKE IT.** Cincinnati and Louisville: Gatchel & Hyatt, 1872. First edition. Small 8vo., 200 pp., (28) pp. adverts, two original sample ferrotype portraits by the author, with printed paper overmats mounted on front and rear pastedowns. Slight erosion along the front joint, and light wear at extremities. A bright and very good example with the original images in bright and fine condition.



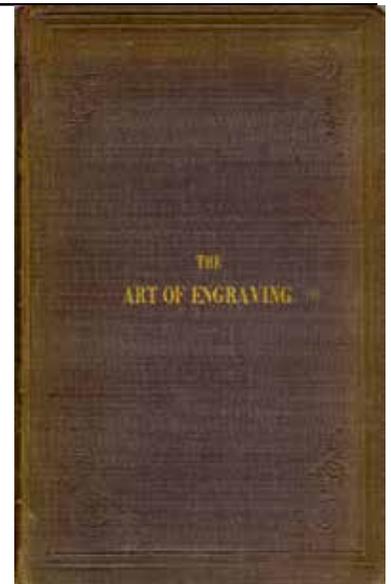
A complete manual with formulary for making direct positives on enameled iron with collodion, commonly known as the tintype; the process is similar to that of the ambrotype. This is the first book to contain original images on a base material other than paper. Of the two portraits, the first is on Phenix Plate Company's 'Chocolate Tinted Egg Shell Plate' and the other is on John Dean & Company's 'Adamantean Chocolate Tinted Egg Shell Plate,' marketed by the Scovil Manufacturing Company, and E & HT Anthony, respectively. We have had several copies of the first edition and in each copy the original ferrotypes are different.

\$1,850.00

26. Fielding, T [Theodore] H [Henry]. **THE ART OF ENGRAVING, WITH THE VARIOUS MODES OF OPERATION, UNDER THE FOLLOWING DIFFERENT DIVISIONS: ETCHING, SOFT-GROUND ETCHING, LINE ENGRAVING, CHALK AND STIPPLE, AQUATINT, MEZZOTINT, LITHOGRAPHY, WOOD ENGRAVING, MEDALLIC ENGRAVING, ELECTROGRAPHY, AND PHOTOGRAPHY. ILLUSTRATED WITH SPECIMENS OF THE DIFFERENT STYLES OF ENGRAVING.** London: Ackermann & Co., 1841. First edition. Small 4to., vii, 109 pp., [4], 14 pp. priced adverts, frontispiece, 9 full-page plates. Original blind and gilt-stamped cloth. Two engraved plates have been mounted to the front endpapers. Occasional foxing, extremities rubbed; rebacked with the original spine laid-down; the blank paper plate guards have been removed, otherwise a better than good copy. Housed in a new quarter cloth and pastepaper clamshell box.

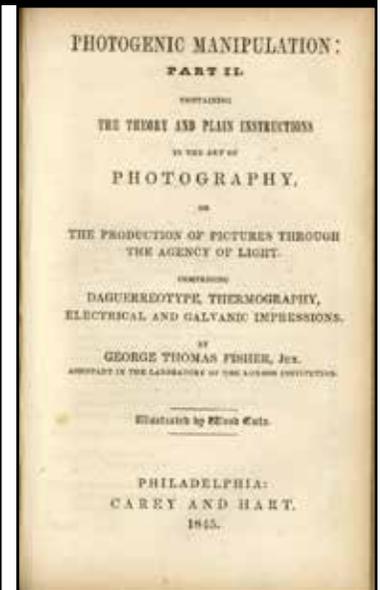
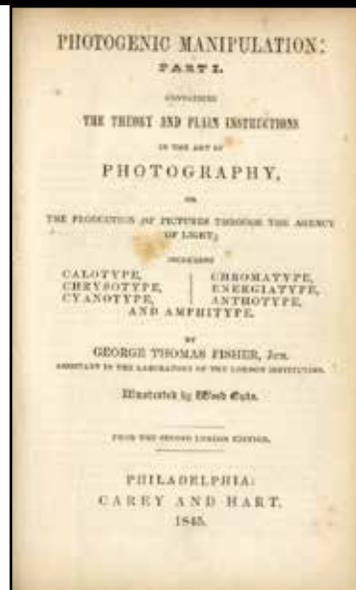
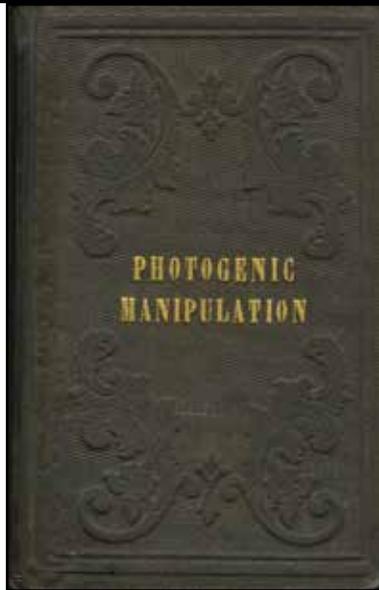
Gernsheim, INCUNABULA No. 652 states, "Contains 'Sketch of the different methods of photogenic drawing', pp. 101-9." This section on photography describes three methods, ostensibly Talbot's, where an image is obtained on paper treated with nitrate or chloride of silver; Niepce's plate preparation with resins, bitumens or essential oils, and Daguerre's.

\$750.00



THE FIRST MANUAL PUBLISHED IN AMERICA

27. Fisher, George Thomas, Jr.
PHOTOGENIC MANIPULATION: PART I. CONTAINING THE THEORY AND PLAIN INSTRUCTIONS IN THE ART OF PHOTOGRAPHY, OR THE PRODUCTION OF PICTURES THROUGH THE AGENCY OF LIGHT: INCLUDING CALOTYPE, CHRYSOTYPE, CYANOTYPE, CHROMATYPE, ENERGIATYPE, ANTHOTYPE,



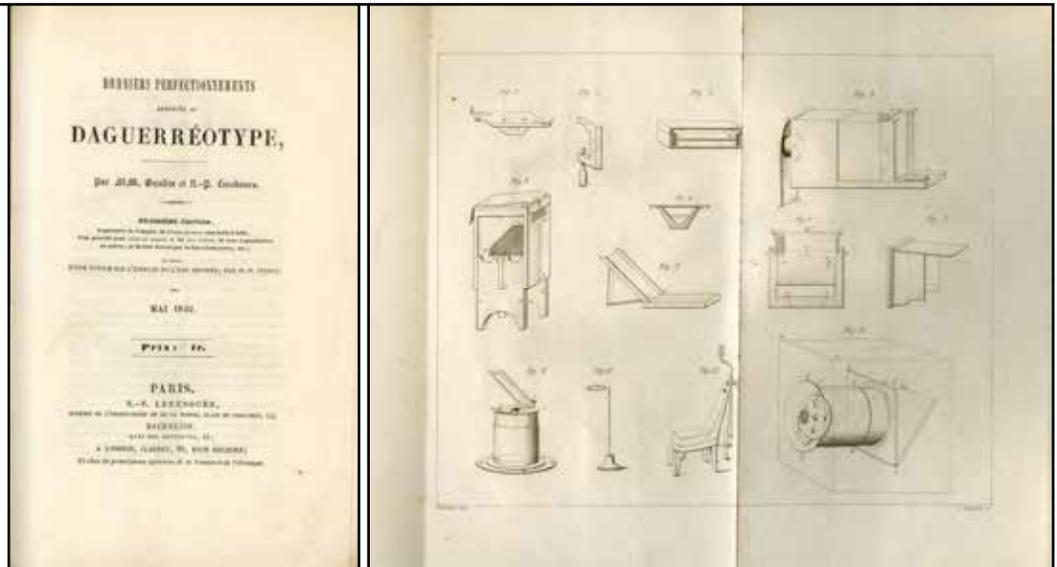
AND AMPHITYPE. [bound with] PHOTOGENIC MANIPULATION: PART II. ...COMPRISING DAGUERREOTYPE, THERMOGRAPHY, ELECTRICAL AND GALVANIC IMPRESSIONS. Philadelphia: Carey and Hart, 1845. First U.S. edition, from the second London edition. 16 mo., 60 pp.; [separate title page] 48 pp., illustrated with woodcuts. Original cloth decorated in blind and gilt, newly rebacked in calf with new endpapers. Slight foxing to first and last few leaves; a very good copy.

Fisher, an assistant in the Laboratory of the London Institution, first published his manual in 1843. There were three printings before a second edition (broken into two parts) was published in 1845. Although not the first manual in the English language, this was the first bound manual to be published in America, preceded by a few pamphlets and articles in journals. Erroneously, Henry Hunt Snelling's THE HISTORY AND PRACTICE OF THE ART OF PHOTOGRAPHY [1849] is credited with being the first manual in America.

Roosens and Salu No. 6359

\$2,000.00

28. Gaudin, [Marc Antoine Augustin] and N.-P. [Noël-Paymal] Lerebours. **DERNIERS PERFECTIONNEMENTS APPORTÉS AU DAGUERRÉOTYPE.** AUGMENTÉE DE L'EMPLOI DE L'IODURE DE BROME SANS BOÎTE À LODE; D'UN PROCÉDÉ POUR COLORER LES ÉPREUVES ET LES FIXER À FROID; DE LEUR REPRODUCTION EN CUIVRE, ET DE LEUR DORURE PAR LA GALVANOPLASTIE, ETC; D'UNE NOTICE SUR L'EMPLOI DE L'EAU BROMÉE, PAR M. H. FIZEAU. Paris: N.-P. Lerebours;



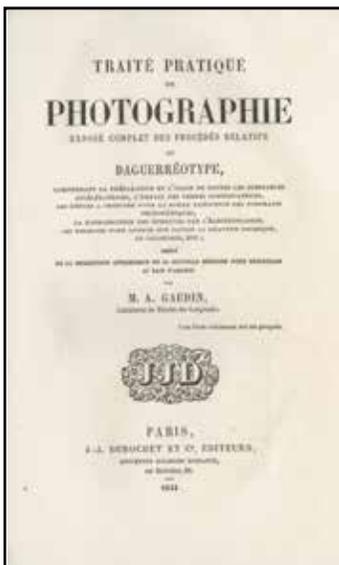
Bachelier; London: Claudet, MAI 1842. Third edition. 8vo., 77 pp., large folding plate, [1], [16] catalogue. Quarter morocco and marbled board with the moderately soiled original printed wrappers, bound-in. A fine and bright copy.

Marc Antoine Augustin Gaudin (1804 - 1880) a skilled French chemist and an early practitioner of the daguerreian process, joined with Noël-Paymal Lerebours (1807 - 1873) an optician and instrument maker, to published this work on an improved daguerreian process: one that made possible shorter exposures and would allow for portraiture. Lerebours lenses and cameras were among the first commercially marketed; it was before the end of 1839 that Lerebours had constructed a large daguerreotype camera, which produced pictures of 12 x 15 (French) inches. Both Gaudin and Lerebours were founding members of the Société Héliographique.

First published in January of 1842, but dated 1841 on the title page, the first edition was only 48 pp. in length, with pages 49 - 54 a catalog of Lerebours daguerreian equipment as well as a lengthy advertisement of his publication, EXCURSIONS DAGUERRIENNES. By May of 1842, this manual was in its third iteration with new processes added bringing the manual to 77 pp. Following the folded engraved plate is Lerebours' priced catalogue [16 pp.] of daguerreian apparatus, supplies, publications, and a lengthy advertisement for his EXCURSIONS DAGUERRIENNES.

Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 15, listing the first printing. Roosens and Salu No. 2830, listing the first edition.

\$4,000.00



29. Gaudin, M [Marc] A [Antoine Augustin]. **TRAITÉ PRATIQUE DE PHOTOGRAPHIE; EXPOSÉ COMPLET DES PROCÉDÉS RELATIFS AU DAGUERRÉOTYPE ... SUIVI DE LA DESCRIPTION APPROFONDIE DE SA NOUVELLE MÉTHODE POUR TRAVAILLER AU BAIN D'ARGENT.** Paris: J.J. Dubochet et Cie, 1844. First edition. 8vo., iv, 248 pp., illustrations in text. Contemporary binding of quarter calf with marbled paper over boards, gilt rules and titling on spine which reads, "TRAITÉ DE POTHOPRAPHE" (sic). Moderate rubbing to the board tips; a tiny droplet stain on the blank lower tip of approximately 20 pages, and else near fine.

Gaudin's early and definitive manual covering every aspect of daguerreotyping including making, exposing and processing the plates, electroplating daguerreotype plates for making reproductions, making portraits; it also includes complete instructions for making Talbot's calotypes. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 31. Roosens and Salu No. 2855.

\$2,500.00

WITH AN EXTRA PLATE?

30. Gavard, M. [Charles]. **NOTICE SUR LE DIAGRAPHE**. Paris: A. Guyot, 1834. Fifth edition. 8vo., 203 pp., 5 folding engraved plates. Contemporary binding of quarter morocco and marbled paper over boards; raised bands with gilt detail and titling on spine; all edges marbled. Slight wear to tips; pages toned with slight intermittent foxing, with a bit more pronounced foxing to the plates. Very good.

Charles Gavard (1794 - 1871) was an accomplished engraver, lithographer, owner of a printing shop, engineer and inventor. He invented two optical devices, the pantograph and the diagraph, which allowed for the accurate reproduction of art works, plans, maps, etc., in any desired scale. The diagraph was similar to the camera lucida although much more accurate due to its bezel and mirrors and a cursor that held the pencil or engraving tool.

SIGNED by the author on page facing title.

WorldCat fails to locate an earlier edition than the 1831 second edition with 80 pp. of text and fewer leaves of plates. It does locate three copies of the 1834 fifth edition: Wagner Free Institute of Science, Staatsbibliothek zu Berlin, and Bibliotheque Nationale & University of Strasbourg, however, these only have four leaves of plates.

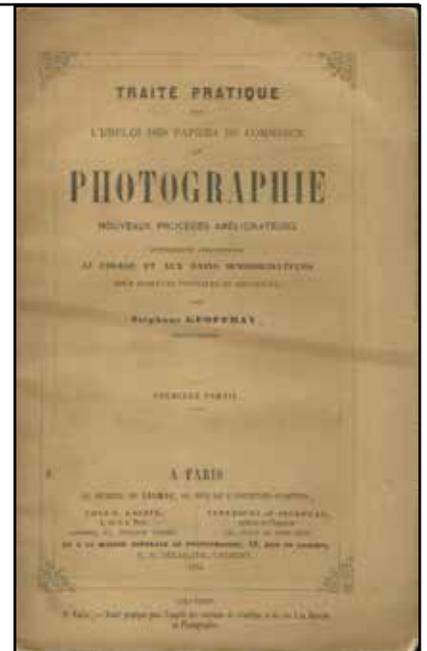
\$500.00

31. Geoffray, Stéphane. **TRAITÉ PRATIQUE POUR L'EMPLOI DES PAPIERS DU COMMERCE EN PHOTOGRAPHIE: NOUVEAUX PROCÉDÉS AMÉLIORATEURS**. Paris: Au Bureau du Cosmos et Chez Delahaye, 1855. First edition. 8vo., 104 pp. Printed wrappers are slightly edgeworn and show age-toning and light stains. Very good. Housed in a new quarter cloth and pastepaper clamshell box.

Stéphane Geoffray (1827-1895) banker, lawyer and photographer, was the inventor of the waxed paper process with cerolein. This was an improvement upon Gustave Le Gray's waxed paper process and produced sharper, and faster results. This and a similar collodion process for glass were described in a paper published in 1855.

This manual covers the sensitizing and processing of photographic papers, with details about gelatin coatings, making this among the earliest reference to suggest a viable commercial manufacturing of photographic papers.

Not listed in Bellier de la Chavignerie, Manuel Bibliographie du Photographe Français, 1863. Roosens & Salu No. 7808. WorldCat locates copies at George Eastman House, Getty Research Center, University of Texas - Harry Ransom Center, National Gallery of Canada, and three European libraries.

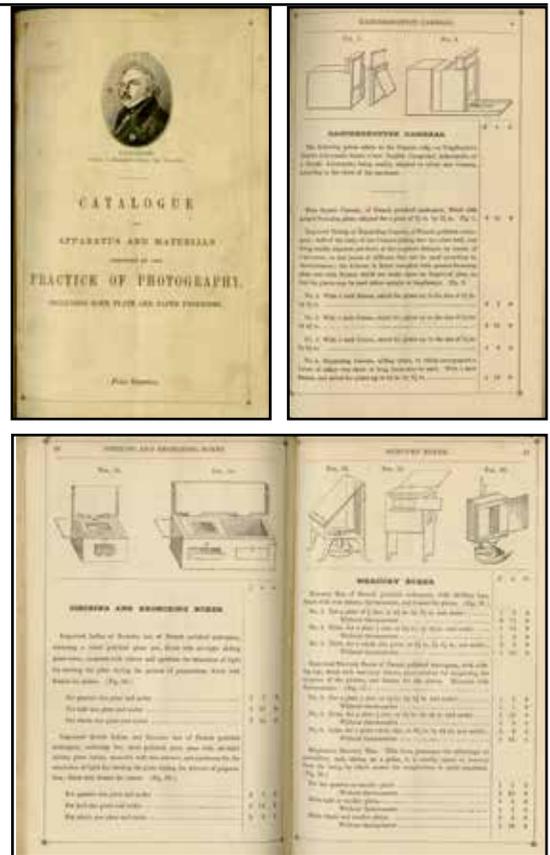


\$2,000.00

32. [GEORGE KNIGHT AND SONS]. **CATALOGUE OF APPARATUS AND MATERIALS REQUIRED IN THE PRACTICE OF PHOTOGRAPHY: INCLUDING BOTH PLATE AND PAPER PROCESSES, MANUFACTURED AND SOLD BY GEORGE KNIGHT AND SONS, PHILOSOPHICAL INSTRUMENTS MAKERS, &C.: ILLUSTRATED WITH WOODCUTS.** London: George Knight and Sons, 1851. Third edition. 12mo., 38, (2) pp., illustrated with woodcuts. Original illustrated paper wrappers, tipped to new outer wrappers of marbled paper with printed title affixed to the front. Very good. Housed in a clamshell box of cloth with printed labels.

A well-illustrated, detailed and priced catalogue that includes illustrated daguerreian cameras, an improved American camera, Martin's traversing or panoramic camera, and cameras for various paper processes, including calotype, talbotype, and a folding field camera. The lenses are by Voighlander, and English achromatic lenses, presumably manufactured by Knight. The remainder of this catalogue offers support stands, head rests, daguerreotype plates, cleaning and polishing apparatus, pans and boxes, washing, fixing and drying apparatus, colors for painting daguerreotypes, frames, chemicals for paper processes, and every other article in use at this time. The rear wrapper has a large engraving of Knight's building on Foster Lane, Cheapside, and a map showing the Thames to the south, Holborn at the northwest, London Wall at the northeast, and Knight's location near St. Paul's.

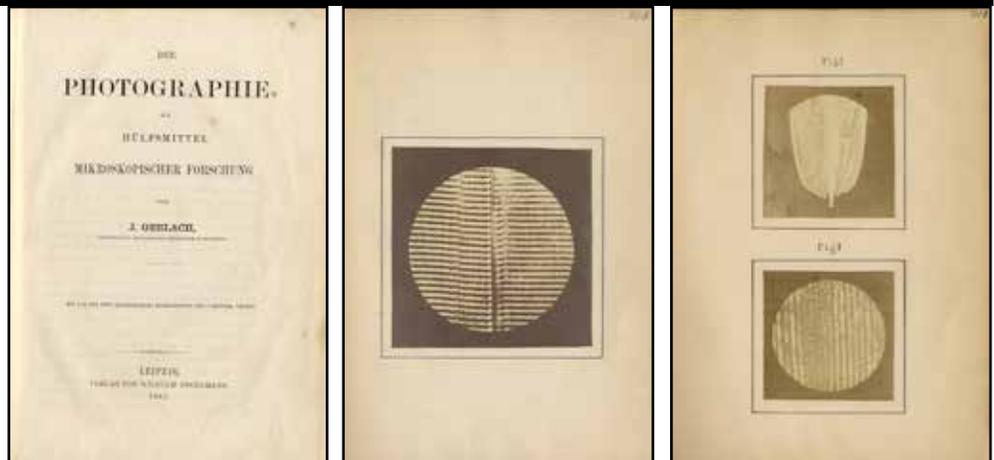
George Knight & Sons were among the earliest and largest retailers and manufacturers of photographic equipment and chemistry. By 1848, they had published their first catalogue, and expanded editions with varying titles were issued through the mid 1850s. WorldCat locates single copies of various editions and lengths through a fifth edition of 44 pages, dated 1853. Gernsheim - INCUNABULA No. 689 lists an 1850 edition, but does not state a pagination, leading us to believe he did not examine a copy. Roosens and Salu, Nos. 5693 and 5694 list editions of 1849 (no pagination stated), and 1855, 28 pp. All editions are rare.



\$1,500.00

HOW TO MAKE PHOTOMICROGRAPHS WITH SEVEN EXAMPLES

33. Gerlach, J (Joseph von). **DIE PHOTOGRAPHIE ALS HÜLFSMITTEL MIKROSKOPISCHER FORSCHUNG.** Leipzig: Wilhelm Englemann, 1863. First edition. 8vo., viii, 86 pp., text illustrations, plus 7 albumen photographs mounted on 4 stiff paper leaves. Minor scattered foxing, with a few small stains on the blank margins of the plates; list of plates provided in facsimile. Later binding of paper over boards with quarter morocco spine, titled in gilt on the spine label. Very good.



Joseph von Gerlach (1820-1896) was a famous and respected histologist, professor of anatomy and physiology. This is considered the first instructional manual for photomicrography.

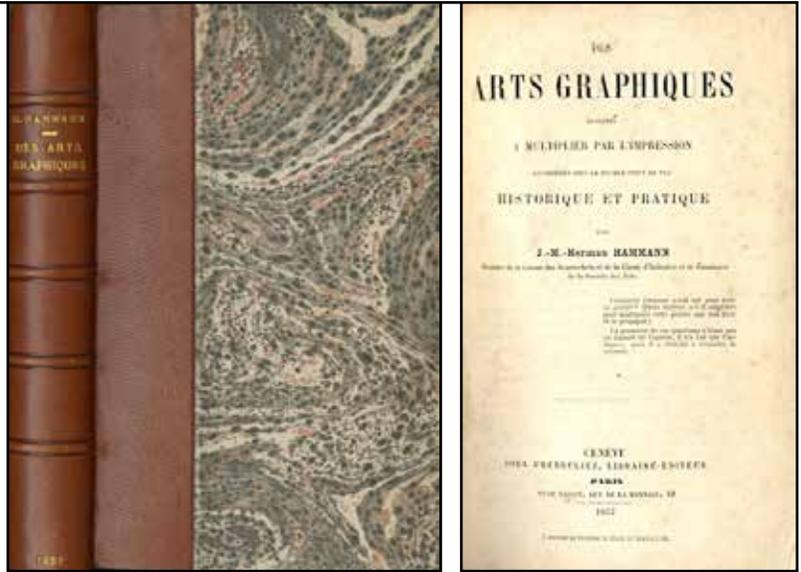
Roosens and Salu No. 8385. Heidtmann, et al. - German Photographic Literature 1839 - 1978, No. 3028.

\$2,000.00

34. Hammann, J.-M.-Herman (Jean Martin Herman). **DES ARTS GRAPHIQUES DESTINÉS A MULTIPLIER PAR L'IMPRESSION; CONSIDÉRÉS SOUS LE DOUBLE POINT DE VUE HISTORIQUE ET PRATIQUE.** Geneva: Joël Cherbuliez; Paris: Même Maison, 1857. First edition. 12mo., xii, 489 pp. Light scattered foxing, else very good, t.e.g. Newly bound in quarter morocco and marbled paper; gilt-title within raised bands on spine.

Considered one of the best and most comprehensive descriptions of all forms of graphic arts printing to date. It includes descriptions of the heliographic process of Nicéphore Niepce, the daguerreotype process, through the photolithographic process of Alphonse Poitevin. Not listed in Roosens and Salu. Scarce.

\$850.00



HERSCHELL ON PHOTOGRAPHY

35. Herschel, John F. W., Sir. **ON THE CHEMICAL ACTION OF THE RAYS OF THE SOLAR SPECTRUM ON PREPARATIONS OF SILVER AND OTHER SUBSTANCES, BOTH METALLIC AND NON-METALLIC, AND ON SOME PHOTOGRAPHIC PROCESSES.** Philosophical Transactions of the Royal Society of London 1840, Part 1, pp. 1 - 59. [London: R. and E. Taylor], 1840. First edition. 4to., 59 pp., 2 leaves of plates. Later wrappers with printed labels on the front wrapper and spine. Extracted from Philosophical Transactions of the Royal Society of London, Volume 130. Fine. Housed in a newly made pamphlet case of cloth-backed paper over boards, with printed labels on the upper cover and spine.

Sir John F.W. Herschel (1792 - 1871) was the son of the renowned astronomer, Sir William Herschel. His university years showed him to be a gifted mathematician, resulting in his election as a Fellow of the Royal Society. After brief forays into legal studies and an academic career at Cambridge, he became his father's assistant late in 1816. His independent means allowed him to pursue his interests in the sciences; among them was the study of light. In the spring of 1831, he conducted a series of experiments on the light sensitivity of salts of platinum; his earlier experiments with hyposulphites to dissolve "muriate of silver" applied to those with platinum salts, brought him to the edge of codifying the photographic process. He shared the results of these experiments with his friends, David Brewster, Charles Babbage, and William Henry Fox Talbot. His enduring scientific pursuit was the study of light, and as the first to embrace photography as a scientific tool, he invented numerous processes.

With the announcement of Daguerre's process on 22 January 1839, and Talbot's announcement within a few days, he made and fixed his own paper based photographs by 30 January 1839, and he had the foresight to reverse the negative to positive tones. Herschel presented his findings in a paper he read to the Royal Society on 14 March 1839, in which he stressed the superior qualities of hyposulphite of soda to common salt for the "fixing" of photographs. He withdrew his paper from publication out of consideration for his friend, Talbot, and only a brief abstract was published.

In, On the Chemical Action of the Rays of Light..., his first full published paper on photography, he stresses the necessity of using achromatic lenses, he introduced the terms negative and positive into the nomenclature, he described a process for making direct positive photographs and both negative and positive photographs on glass, the superiority of silver bromide over other silvers salts, and he predicts full color photography, having made a color photograph of the spectrum in 1839, in which he was unable to "fix" the colors.

WorldCat locates nine copies. Gernsheim - Incunabula of British Photographic Literature No. 1068. Roosens and Salu fail to list this.

\$2,250.00



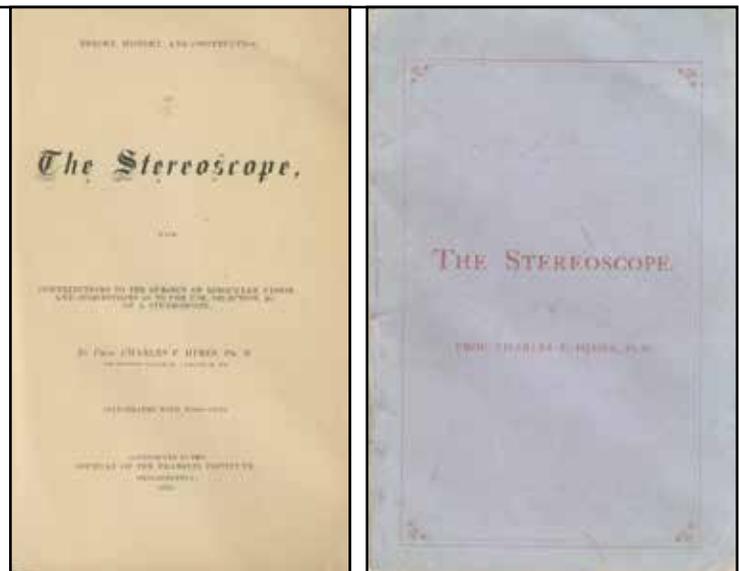
36. Himes, Charles F. [Francis]. **THEORY, HISTORY, AND CONSTRUCTION OF THE STEREOSCOPE, WITH CONTRIBUTIONS TO THE SUBJECT OF BINOCULAR VISION AND SUGGESTIONS AS TO THE USE SELECTION, &C., OF A STEREOSCOPE.** Philadelphia: Contributed to the Journal of the Franklin Institute, 1872. First edition. 8vo., 49 pp., illustrated with woodcuts. Original printed paper wrappers. Moderate creasing, else very good. Laid in a four-point folder, and housed in cloth clamshell box with labels on front and spine.

Charles Francis Hime (1838 - 1918) graduated from Dickinson College in 1855 at the age of seventeen; his field of study was mathematics and natural sciences. He taught in Wayne County, Pennsylvania, in a public school in Missouri, at the Baltimore Female College, and Troy University. In 1863, he went to Justus Liebig Universitat Giessen, Germany to continue his scientific studies. In 1865, he assumed a professorship at Dickinson College and remained there until 1896 as Chair of Physics.

His interest in photography began in his early years and was a lifelong passion. He introduced a course of study in photography at Dickinson, and founded the first summer school of photography at Mt. Lake Park, Maryland, which lasted for more than 20 years. He was a prolific writer of various scientific subjects, with several on aspects of photography. As a photographer, he produced a large body of stereographs which are housed in the Library of Congress.

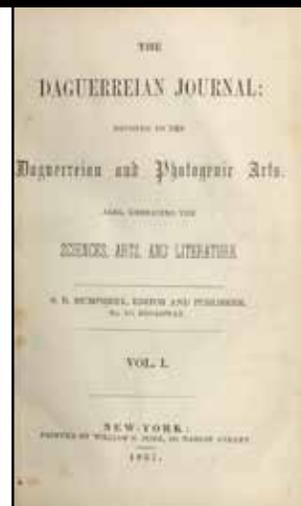
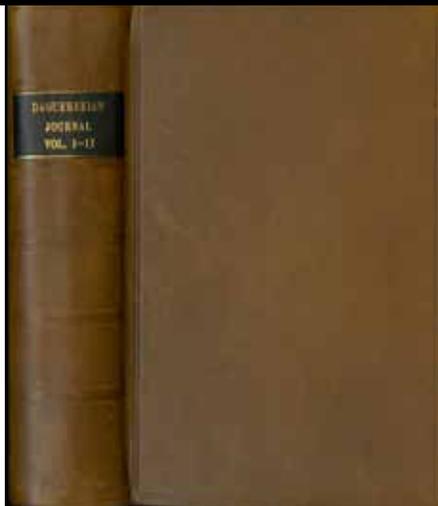
WorldCat locates a single copy of this clearly written, illustrated pamphlet at the George Eastman House, although it was been reproduced in microfilm for the Research Publications series on the History of Photography.

\$650.00



THE FIRST PHOTOGRAPHIC JOURNAL

37. Humphrey, S.D. [Samuel Dwight], editor. **THE DAGUERREIAN JOURNAL: DEVOTED TO THE DAGUERREIAN AND PHOTOGRAPHIC ARTS. ALSO, EMBRACING THE SCIENCES, ARTS, AND LITERATURE.** New York: S.D. Humphrey, 1850-1851. First edition. 8vo. [Vol. I] vii, 384; [Vol. II] vii, 384 pp. Occasional illustrations in text. Vol. I, No. 1, Nov. 1850 to Vol. II, No. 12, Nov. 1851. Two volumes bound as one. Later binding of full calf with spine label titled in gilt. One leaf has a closed tear with no loss of text. Aside from light foxing and toning at the edges of the preliminary pages of the first volume, a near fine and bright copy.



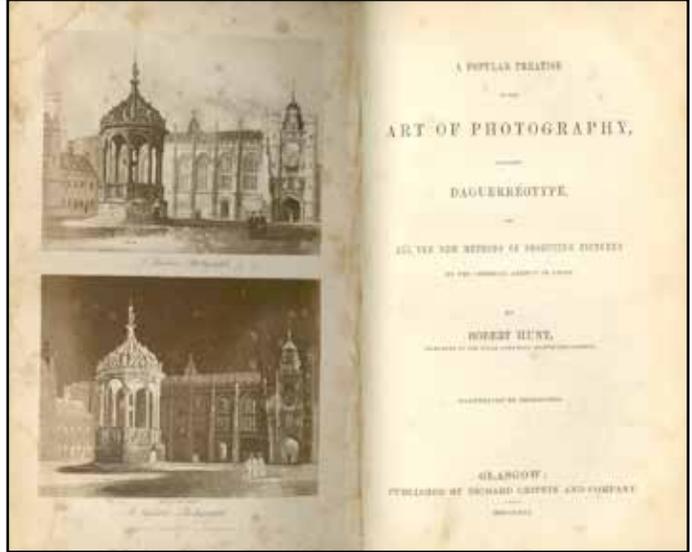
A semi-monthly publication for which S.D. Humphrey (1823-1883) was both the editor and publisher. After the third volume (Vol. III, No. 1, Nov. 1851 to Vol. III, No. 3, Dec. 1851) the title changed its name to: HUMPHREY'S JOURNAL OF THE DAGUERREOTYPE AND PHOTOGRAPHIC ARTS AND THE SCIENCES AND ARTS PERTAINING TO HELIOGRAPHY. This is the first journal in the world devoted to the photographic arts, preceding THE PHOTOGRAPHIC ART JOURNAL by two months (January 1851).

\$7,500.00

THE FIRST GENERAL TREATISE IN ENGLISH

38. Hunt, Robert. **A POPULAR TREATISE ON THE ART OF PHOTOGRAPHY, INCLUDING DAGUERRETYPE, AND ALL THE NEW METHODS OF PRODUCING PICTURES BY THE CHEMICAL AGENCY OF LIGHT.**

Glasgow: Richard Griffin and Co., 1841. First edition. 8vo., viii, 96 pp., lithographic frontispiece showing an image in positive and negative, with 29 illustrations in text. The frontispiece shows staining and foxing at the edges; a few leaves have creased corners and modest foxing. The top and bottom of the spine have been expertly reconstructed, with the inner hinges repaired. The binding is the publisher's original blind-embossed cloth, with the running title in gilt on the spine. There is a medical society bookplate, and the general title page bears their ink stamp. There is chipping to the top blank corner of several leaves on Griffin's Crystallography. In all, this remains a good copy.



This is generally regarded as the first general treatise on photography in the English language. Hunt discusses the paper, metal and glass processes of Talbot, Daguerre and Herschel, and the variations upon their work.

This title was available in two forms, both are identical in all respects and both are considered as the first edition. The two issue are: as part of a larger volume of scientific titles published by Griffin, and as a separate bound volume, also published by Griffin. Our copy is bound in GRIFFIN'S SCIENTIFIC MISCELLANY. FIRST SERIES. This volume also contains: Liebig's ORGANIC ANALYSIS; Griffin's CRYSTALLOGRAPHY; Von Korbell's MINERALOGY; Ramsay's GEOLOGY OF ARAN; Spencer's ELECTROGRAPHY.

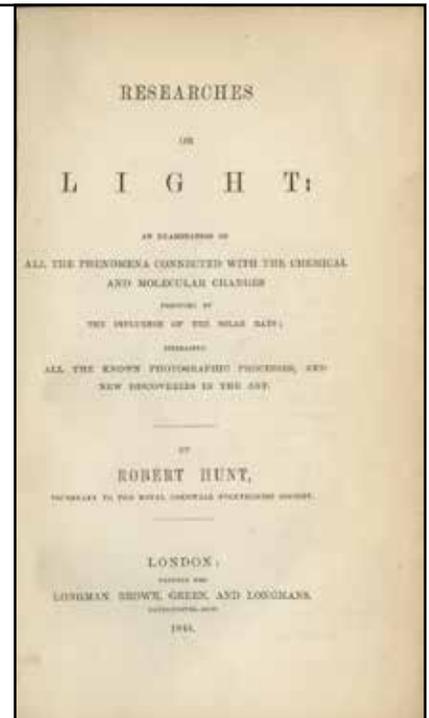
Gernsheim - Incunabula No. 653. Not listed by Roosens and Salu.

\$2,850.00

39. Hunt, Robert. **RESEARCHES ON LIGHT: AN EXAMINATION OF ALL THE PHENOMENA CONNECTED WITH THE CHEMICAL AND MOLECULAR CHANGES PRODUCED BY THE INFLUENCE OF THE SOLAR RAYS; EMBRACING ALL THE KNOWN PHOTOGRAPHIC PROCESSES, AND NEW DISCOVERIES IN THE ART.**

London: Printed for Longman, Brown, Green, and Longmans, 1844. First edition. 8vo., vii, 303 pp., 32 pp. adverts, hand-colored engraved folding frontispiece, text diagrams. Recased in the decoratively blind-stamped publisher's original cloth. The lower edge of the binding is rubbed, with moderate wear at the tips. A very good copy.

"Robert Hunt (1807 - 1887) was a librarian keeper of mining records the the Museum of Practical Geology and professor of mechanical engineering at the Royal School of Mines, at London. He carried on numerous photographic and photomechanical experiments and he was one of the founders of the London Photographic Society. These experiments with organic and inorganic light-sensitive substances, which, with characteristic unselfishness, he made public during the early forties of the last century, were extremely useful in the study of photochemistry, which was then in its infancy, and were of great service for years to those who came after him and used his researches for the basis of their studies." Eder- HISTORY OF PHOTOGRAPHY p. 326.



"Included are reports on Hunt's earliest experiments on solar energy and its effect involving both vegetation and metallic salts or compounds. An introductory chapter on the discoveries of Daguerre and Fox Talbot is exceedingly useful as it establishes the range of various light sensitive materials applicable to photography, including platinum, iron and antimony. His is the first use of the word 'platinotype' with reference to platinum prints. The book as a whole is one of the most crucial and one of the earliest theoretical treatises on the science, and differs slightly from the later, 1854 edition, except in some more recent discoveries." From the Arno Press description *THE LITERATURE OF PHOTOGRAPHY*.

Often referred to as the first history of photography, a distinction not quite true.

Gernsheim - *Incunabula* No. 668. Roosens and Salu No. 7952.

\$1,250.00

FIRST ACCOUNT OF AN EYEWITNESS TO DAGUERRE'S DEMONSTRATION



40. [Janin, Jules]. **LE DAGUERREOTYPE: NOUVELLE EXPÉRIENCE.** EXTRACT FROM: *L'ARTISTE: JOURNAL DE LA LITTÉRTURE ET DES BEAUX-ARTS.* 2ND SÉRIE, TOME IV, 1RE LIVRAISON [1 SEPTEMBRE 1839]. Paris: Bureaux de l'Artiste, 1839. First edition. 4to., 4 pp. Faint foxing, archival paper repair along the fold; with a toned area, 1 x 1/2 inch at the top blank margin where tape has been removed. Very good. Laid-in a paper and boards folder with a printed paper label on the front panel, and housed in a cloth over boards portfolio with paper flaps and a printed paper label.

Jules Gabriel Janin (1804 - 1874) a French writer and critic, published a series of reviews of the newly announced daguerreian process in *L'ARTISTE*. Apparently, having attended Arago's official announcement of the process on 19 August, Janin and others were left confused at the complexity of the daguerreian process. Having read Janin's critique in the August 25 issue of *L'ARTISTE*, Daguerre called upon him to witness a demonstration of the process at his studio; at this point, only a very few had had such an opportunity. Daguerre started with polishing the plate and moved through all the steps to prepare for the exposure. The camera had been readied and focused on a view out of the window. After a six minute exposure, the plate was "developed" under the mercury vapors, fixed and washed. Upon viewing the finished plate, Janin commented, "The view looks as if it had been drawn by the hand of the fairy queen Mab." Janin expressed his regret that Daguerre had not demonstrated his procedure on 19 August, for it would have shown that it was not too complicated, as

Arago had made it appear. This review in the 1 September 1839 issue of *L'ARTISTE* recounts the demonstration. Also see: Gernsheim, Helmut. *L.J.M. DAGUERRE: THE HISTORY OF THE DIORAMA AND THE DAGUERREOTYPE*, p. 102 - 103.

This is the first published account of a witness to the demonstration of the daguerreian process as performed by Daguerre. Roosens and Salu No. 2806.

\$1,250.00

**“THE MOST CRUCIAL SINGLE-VOLUME SOURCE FOR THE STUDY
OF EARLY FRENCH PHOTOGRAPHY”**

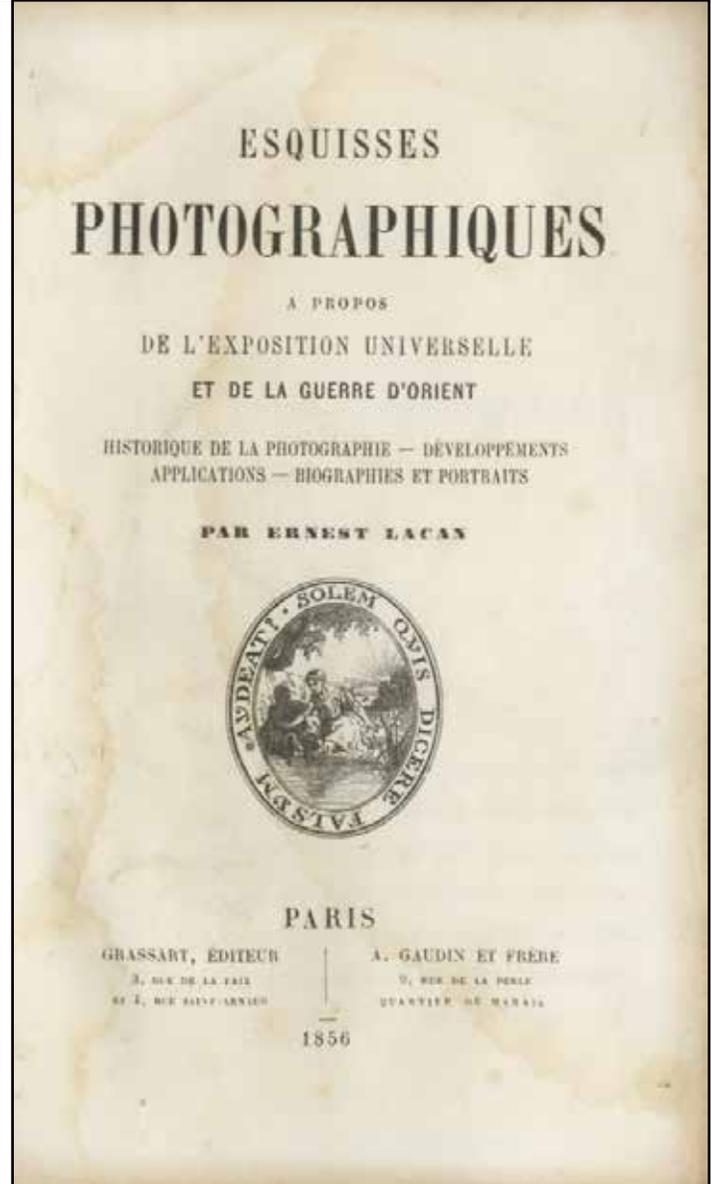
41. Lacan, Ernest. **ESQUISSES PHOTOGRAPHIQUES: A PROPOS DE L'EXPOSITION UNIVERSELLE ET DE LA GUERRE D'ORIENT. HISTORIQUE DE LA PHOTOGRAPHIE- DEVELOPPEMENTS-APPLICATIONS- BIOGRAPHIES ET PORTRAITS.** Paris: Grassart; A. Gaudin et Frère, 1856. First edition. 12mo., vii, 220 pp., a.e.g. Publisher's blue cloth, decorated in blind on the covers and spine. The binding shows blistering and fading from dampness, with a faint and diminishing tidemark through p. 11 and again on the last 30 pages, primarily to the blank upper margin. Tipped-in, between the half-title and title page is a decoratively printed leaf for F. Cantel, Libraire, Rue Hautefeuille, 5. In all, this remains a good copy.

Ernest Lucan (1828 - 1879) trained as a painter and became one of the most influential editors and critics of the international photographic community during the second half of the nineteenth century. As a founding member of the Société Héliographique, Lucan and Jules-Claude Ziegler started their weekly journal in 1851, LA LUMIÈRE, the first European journal of photography. The ownership of the journal changed hands and Lucan was appointed editor-in-chief, a position he held through 1860. His associates were, Baron Gros, Édouard Baldus, Hippolyte Bayard, Henri Le Secq, Gustave Le Gray, Charles Nègre, Abel Niépce de Saint-Victor, Edmond Becquerel, Eugène Delacroix, Champfleury, Charles Chevalier, N.P. Lerebours, Comte L. de Laborde, Prince de Montléart, and Baron de Montesquieu, among others, and his reviews of their photographs and technical accomplishments were glowing.

In 1856, Lucan published ESQUISSES PHOTOGRAPHIQUES...

“The most crucial single-volume source for the study of early French photography, Lacan's text is a thoroughly critical examination of the state of the art at that time. The editor of La Lumiere, Lacan treats the history of photography's invention, its various applications to the Fine Arts and to science, and its extensions into photogravure and photolithography” (text from Arno Press in the series The Sources of Modern Photography). A large portion of this volume is taken up with his review of the 1855 Exposition Universelle, with lengthy comments on the images of Levi L. Hill, Henri Le Secq, Édouard Baldus, the Bisson brothers, Roger Fenton, and others.

WorldCat locates a total of thirteen copies worldwide, with Columbia University, University of Texas, University of Maryland - Baltimore, Smithsonian, New York Public Library and George Eastman House as the only U.S. holders. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 154, in the section of Expositions et Critiques. Roosens and Salu fail to locate this title.

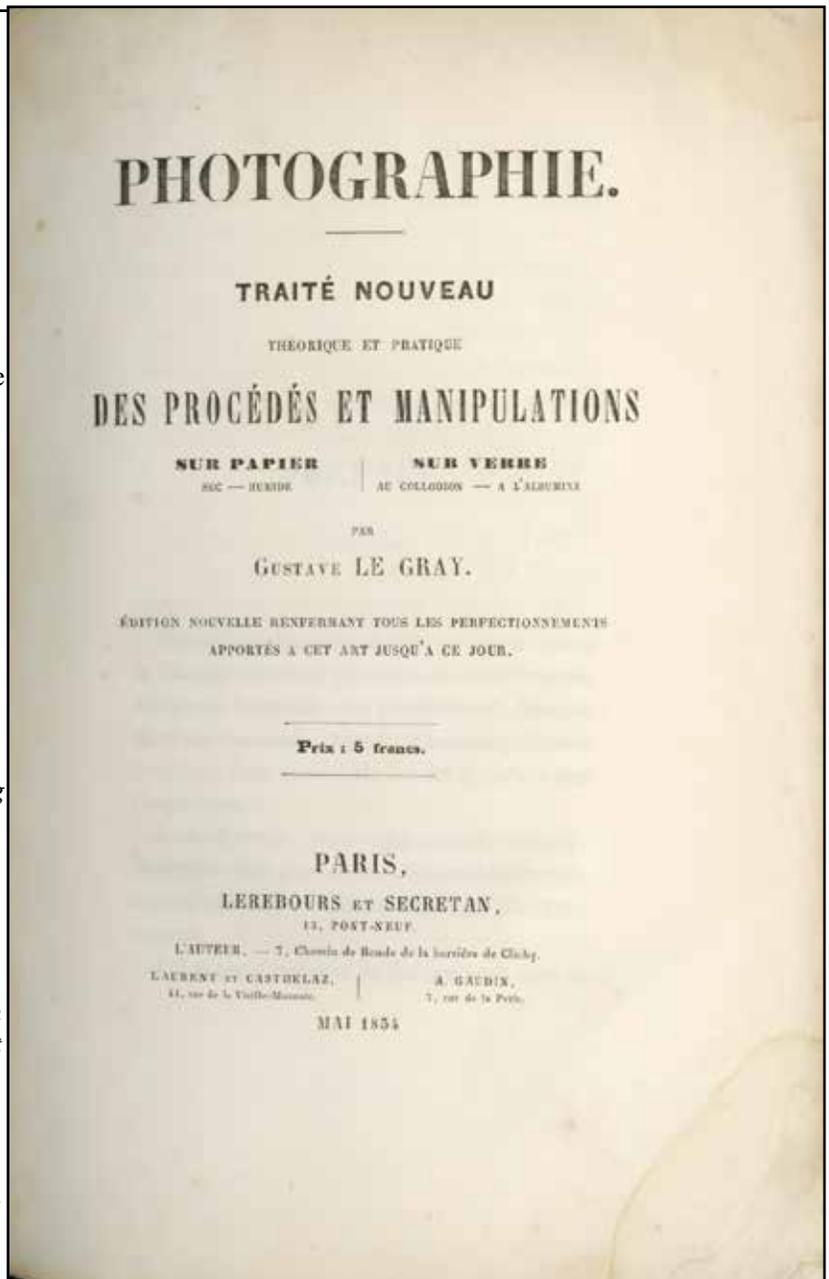


\$2,250.00

42. Le Gray, Gustave. **PHOTOGRAPHIE: TRAITÉ NOUVEAU, THÉORIQUE ET PRACTIQUE, DES PROCÉDÉS ET MANIPULATIONS SUR PAPIER SEC - HUMIDE; SUR VERRE AU COLLODION - A L'ALBUMINE.** Paris: Lerebours et Secretan, 1854. Édition nouvelle renfermant tous les perfectionnements apportés a cet art jusqu'a ce jour. 8vo., [ii], title page, [v], [1] 387 pp. Original printed wrappers, bound in modern half morocco and marbled paper over boards with the spine in six compartments and titled in gilt. There is a moderate stain at the lower blank margin of the first few leaves, the blank edges of p. 17 - 32 are toned, and there is intermittent foxing. A very good copy.

Gustave Le Gray (1820 - 1882) began his artistic studies in the early 1840s under François-Edouard Picot and Paul Delaroche. He took up the photographic arts in 1847, first with the daguerreotype. He was exposed to paper processes as a sitter for Henri le Secq who was then experimenting with variations upon Talbot's calotype process. By 1849, his proficiency with the chemistry of the various processes led him to teaching others, among them Maxime du Camp, and Léon de Laborde. In 1850, he published his first treatise heralding the waxed paper negative and the use of the glass plate negative, TRAITÉ PRATIQUE DE PHOTOGRAPHIE SUR PAPIER ET SUR VERRE... a mere 42 pp. This basic text was expanded and enlarged upon in this 1854 edition, which includes various dry and wet paper negative processes, positive printing papers, negatives using collodion and albumen glass plates, a large section on chemicals, the stereoscope, and an excellent treatment of photomechanical techniques to date.

*Bibliographically speaking, there are four works by Le Gray published in the original French, one each year from 1850 - 1854. The titles vary, sometimes only slightly while the contents continued to expand as new processes were included. Several references cite the 1850 and the 1852 titles as being distinct works, while the subsequent printings are second editions. This would explain why this 1854 edition is labeled "Nouvelle..." by Le Gray and why Bellier de la Chavignerie, *Manuel Bibliographie du Photographe Francais*, 1863, lists two titles, No. 50, 1850, and No. 61, 1852. Roosens and Salu note separate titles, this being No. 5970. WorldCat locates only ten copies of this 1854 title, with the Metropolitan Museum of Art being the only U. S. holding.*



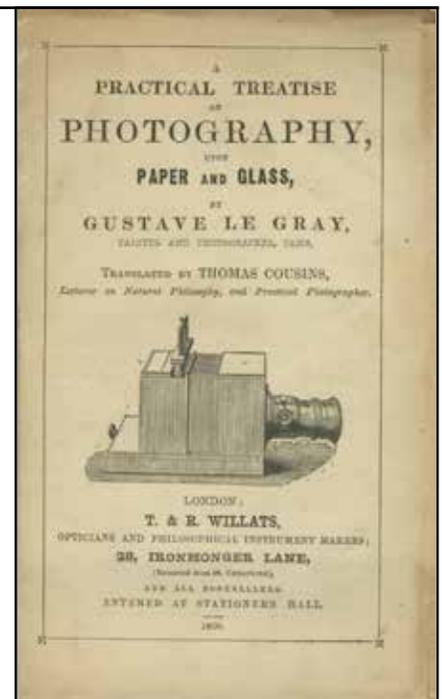
\$3,500.00

43. Le Gray, Gustave. **A PRACTICAL TREATISE ON PHOTOGRAPHY, UPON PAPER AND GLASS.** Translated by Thomas Cousins. London: T. & R. Willats, 1850. First English language edition. 16mo., v, [7]-24 pp., [4] pp. Quarter morocco and cloth with morocco tips, titled in gilt on spine; the original printed wrappers are bound-in Gentle crease to the corner of the text. A very good copy.

Expanded English translation of Le Gray's original manual TRAITÉ PRATIQUE DE PHOTOGRAPHIE SUR PAPIER ET SUR VERRE. The inventor introduced gold toning of prints, which he describes here. He also describes gelatin coatings for negatives and their processing, as well as printing them. Perhaps the very earliest use of these coatings for negatives.

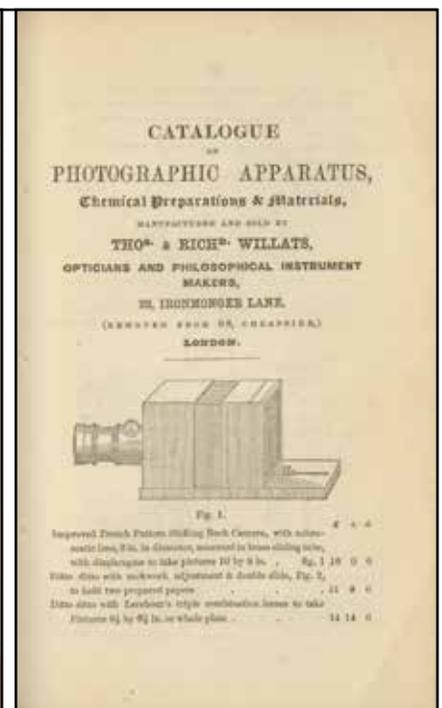
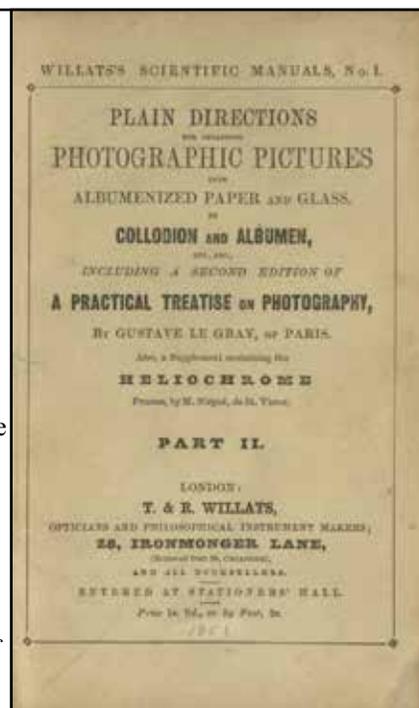
WorldCat locates copies at: Williams College, University of Minnesota, University of Texas - Hary Ransom Center, British Library, Imperial College London, and the Metropolitan Museum of Art. Gernsheim, Incunabula No. 690. Roosens and Salu No. 5966.

\$3,000.00



44. [Le Gray, Gustave]. **PLAIN DIRECTIONS FOR OBTAINING PHOTOGRAPHIC PICTURES UPON ALBUMENIZED PAPER AND GLASS, BY COLLODION AND ALBUMEN, ETC., ETC., INCLUDING A SECOND EDITION OF A PRACTICAL TREATISE ON PHOTOGRAPHY.** London: T. & R. Willats, n.d. [1851]. First edition. 12mo., 58 pp., blank, [2] adverts., illustrations. There are a few contemporary notations in margins. A fine copy bound in later cloth and morocco with tips, the original wrappers are bound in. Pencil notation on the front wrapper "1851".

Issued as Willats's Photographic Manuals, No. I., Part II. It includes the revised and expanded second English edition of Gustave Le Grey's, A PRACTICAL TREATISE ON PHOTOGRAPHY UPON PAPER AND GLASS, "the first publication of a workable wet collodion process," John Hannavy, ENCYCLOPEADIA OF NINETEENTH-CENTURY PHOTOGRAPHY, p. 179. With additional formulae from Frederick Scott Archer, F. Horne, J. Mayall, and others. Pages 47 - 56 constitute A CATALOGUE OF PHOTOGRAPHIC APPARATUS, CHEMICAL PREPARATIONS & MATERIALS, MANUFACTURED AND SOLD BY THOS. & RICHD. WILLATS, an illustrated and priced catalogue. And p. 57 - 58 is a synopsis of Niepécé de St. Victor's Heliochrome process, a chemicas tinting method.



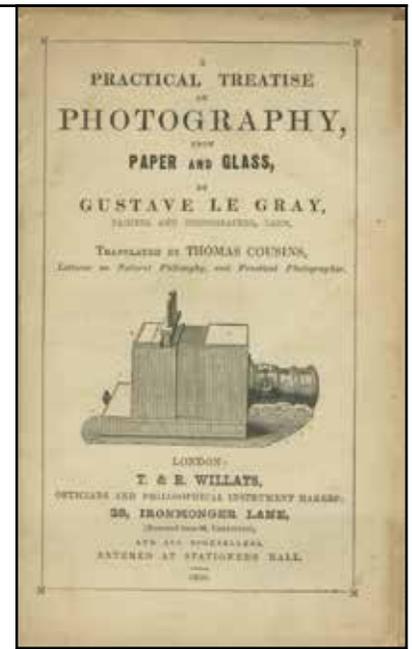
Gernsheim INCUNABULA No. 697; Roosens & Salu No. 6369. WorldCat locates only four copies: Harvard (2), University of Minnesota, and Canada Science & Technology Museums.

\$2,000.00

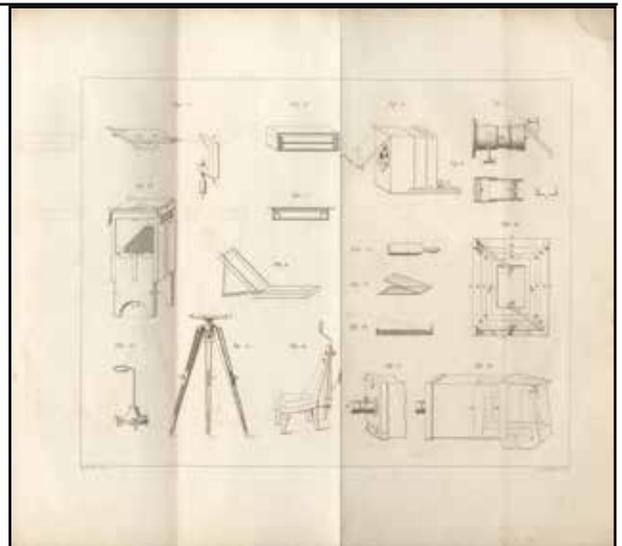
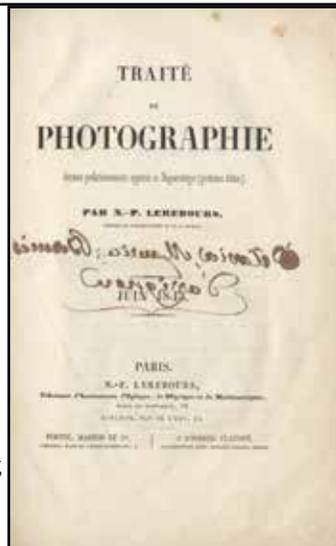
45. Legros, M. [Adolphe]. **ENCYCLOPÉDIE DE LA PHOTOGRAPHIE SUR PAPIER, COLLODION, VERRE NÉGATIF ET POSITIF ET SUR TOILE; DAGUERRÉOTYPE SUR PLAQUE D'ARGENT, STÉRÉOSCOPE, IVOIRE NATUREL OU FACTICE.... TRAITÉ COMPLETE DU COLORIS PARTICULIER À CES DIFFERENTS PROCÉDES À L'AQUARELLE, À L'HUILE ET AVEC LES COULEURS SÈCHES EN POUDRE. PROGRÈS, AMÉLIORATIONS, PERFECTIONNEMENTS APPORTÉS JUSQU'ÀNCE JOUR DAN LES DIFFÉRENTES BRANCHES INDIQUÉES CI-DESSUS, SUIVI D'UN ABRÉGÉ À L'USUAGE DES PERSONNES QUI DÉSIRENT APPRENDRE SEULES L'UN DE CES PROCÉDÉS.** Paris: Se trouve tous les principaux libraires de France et de l'étranger. et chez l'auteur, [1856]. First edition. 8vo., 333 pp. Bound in a contemporary morocco gilt and marbled paper over boards; the original printed paper rear wrapper is bound-in. A fine and bright copy.

Adolphe Legros was an early practitioner of the daguerreian process and the subsequent paper processes. He wrote several manuals, including a daguerreian manual in 1849, and one on the collodion process in 1852. This 1856 "Encyclopedia" is actually a very well written manual on all aspects of the daguerreian, and collodion process, with details on handcoloring prints, cameras and lenses, and various subsets of the paper processes, i.e., printing on silk and glass.

WorldCat locates nine copies worldwide with U. S. holdings at: New York Public Library, National Gallery of Art, George Eastman House, University of Arizona, University of California - Riverside, University of Texas - Ransom Center. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 92. Roosens and Salu No. 4237. \$1,500.00



46. Lerebours, N [Noël] - P [Paymal]. **TRAITÉ DE PHOTOGRAPHIE DERNIERS PERFECTIONNEMENTS APPORTÉS AU DAGUERRÉOTYPE [QUATRIÈME ÉDITION].** Paris: N.-P. Lerebours, 1843. Fourth ed. 8vo., (iv), 203 pp., folding plate, plus 16 pp. catalogue. Cloth backed marbled paper over boards with a morocco spine label. The half-title shows modest soiling; occasional scattered foxing with a small stain to the top blank corner of the last few leaves; the original owner has signed his name on the blank reverse of the title page with bleed-through; else very good.



N.P. Lerebours is most noted for his publications EXCURSIONS DAGUERRIENNES (1841-1844) the first large-scaled publication illustrated from photographs, as well as for his manufacture of apparatuses, of which he was among the first. In his TREATISE, he discusses the underlying theory of the photographic process, and the numerous practical methodologies of the day. Even though it is largely concerned with the daguerreotype, there are sections on the paper processes of Talbot, Ponton and Bayard, and a description of the galvanographic process to make prints from daguerreotypes, with a compilation of writings by the inventors or practitioners themselves, the list of which reads as a European directory of the most famous of the period. Although stated as the fourth edition, it should be referred to as the fourth enlarged and revised edition; his earlier publications had various other titles and were less than half the length of this work. The appended catalog lists all manner of photographic apparatus and is priced. There are several pages concerned with his publication, EXCURSIONS DAGUERRIENNES, and the various contents that could be ordered.

WorldCat locates eight copies in European libraries, with a single North American copy, the University of Ottawa. Roosens and Salu No. 2842. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 18. \$2,500.00

47. Liébert, A [Alphonse]. **LA PHOTOGRAPHIE EN AMÉRIQUE: TRAITÉ COMPLET DE PHOTOGRAPHIE PRATIQUE CONTENANT LES DÉCOUVERTES LES PLUS RÉCENTS.** Paris: A. Liébert, 1878. Third edition. 8vo., xi, 679 pp. photogravure frontispiece, 16 carbon photographs mounted on 6 leaves, and one mounted photo-lithograph, other illustrations in text. Contemporary half morocco with tips, gilt titled and decorated within raised bands on spine, t.e.g. Occasional scattered foxing. A very good copy.

Alphonse Justin Liébert (1827-1913) a French naval officer, resigned his commission and opened a photographic studio in San Francisco, 1851. By 1864, he was back in Paris, where he introduced the melainotype (tintype) and was an early advocate of the carbon process.

In this survey of American approaches to photography he included studio design, lighting apparatus, darkroom work and enlarging as well as photo-sculpture, many of his own design.



This third edition is greatly revised and expanded from previous editions. Roosens and Salu No. 6546.

\$1,000.00

PROGRAM FOR AN 1896 LUMIÈRE SCREENING

48. Lumière, Auguste and Louis. **LA FOTOGRAFIA ANIMATA OTTENUTA COL CINEMATOGRAFO DEI SIGNORI LUMIÈRE.** [Cover Title]. [Lyon: Freres Lumière, 1896]. Small 4to., (4) pp. Printed on a thick woven stock in blue ink with gold border rules and decorations. Moderate toning and light foxing, with evidence of a prior horizontal fold. Very good. Enclosed in a four point pamphlet case of paper over boards with a printed title on the upper board and spine.

The Lumière brothers presented their first public viewing of several of their films on 28 December, 1895 at the Salon Indien du Grand

Café, Paris. The public approval was quick and within weeks the Lumières dispatched "operators" to Lyon, London, Madrid and other European cities.



The cover title of this program is in Italian while the "Programme des Projections" is in French and lists screenings in Lyon, Paris, London, Milan Venice, etc., naming particular films for each location, as well as several which were shown at every screening. By July of 1896, Pierre Chapuis, a 17 year old operator from Lyon was dispatched to Milan to present a series of Lumière films which included one of their first, "Repas du Bébé", and the monumental, "Pellicules du Couronnement du Czar", the first feature length film made in Russia, 14 May, 1896, with its public release on 26 June 1896. From the known dates of release of several of these films at particular locations, (see, Rittaud-Hutinet, Jacques. AUGUSTE ET LOUIS LUMIÈRE: LES 1000 PREMIERS FILMS. Introduction by Philippe Nèagu. (Paris): Philippe Sers éditeur, 1990), the imprint, "Milano - Tip. Economica", and the arrival of Pierre Chapuis in Milan, we can establish the date of this program as no later than July, 1896.

No copies of this program, can be located in WorldCat or other catalogues. It is our assumption that this is the earliest surviving program for a public screening by the Lumières.

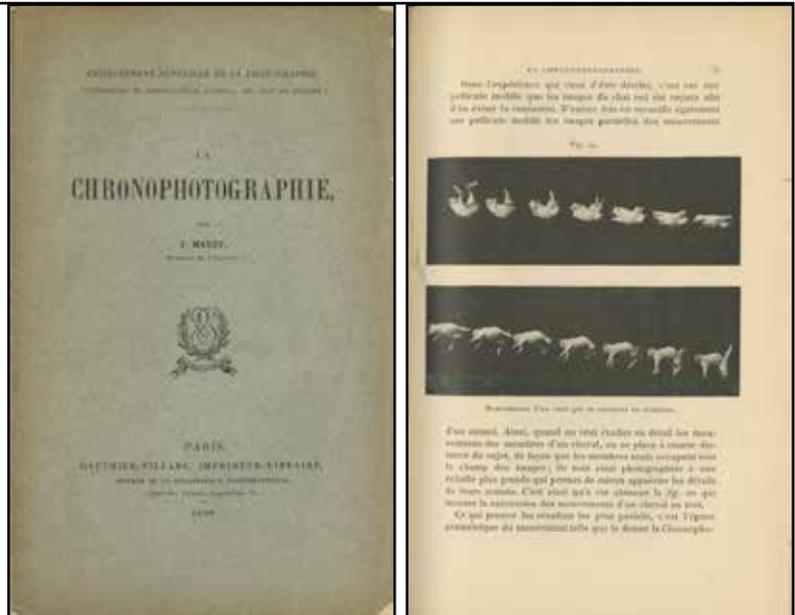
\$6,500.00

49. Marey, [Étienne] J. [Jules]. **LA CHRONOPHOTOGRAPHIE**. Paris: Bauthier-Villars, 1899. First edition. 8vo., 40 pp., 23 figures in text from drawings and photographs. Printed wrappers which are lacking a few small chips from the blank edges. Otherwise, a fine and bright, unopened copy, housed in a newly made pamphlet folder.

Marey presented this lecture on his methodology, apparatus, and its implications at a conference held at the Conservatoire National des Arts et Métiers, 29 January, 1899. Among the reproductions are the chronophotographs that prove a cat lands on all four feet when thrown in the air (not recommended by this cataloguer). His method of single camera decomposed motion led to the projected motion picture, to the paintings of Duchamp and the Italian futurists.

Not listed by Roosens and Salu.52099

\$850.00



INSCRIBED TO "THE BEE TAMER"

50. Marey, É [Étienne].- J [Jules]. **LE MOUVEMENT**. Paris: G. Masson, éditeur, Librairie de l'Académie de Médecine, 1894. First edition. 8vo., 335 pp., with three leaves of plates, one folding. The text is further illustrated with 214 drawings, charts, graphs, and from b&w photographs. Later binding of quarter blue morocco and cloth with the spine in six compartments and title label in gilt. The original printed paper wrappers are moderately soiled and bound-in. Occasional scattered foxing. SIGNED and inscribed by the author on the blank leaf. A very good copy.

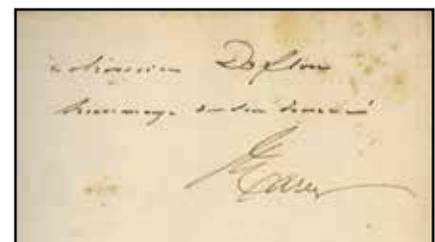
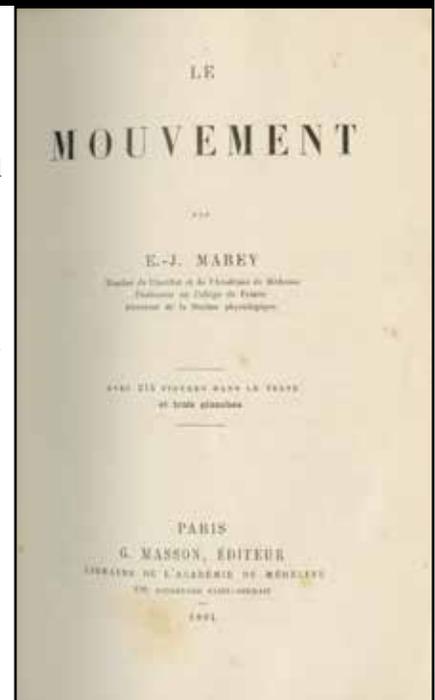
This title is one of the most famous works of Marey, and the culmination of 30 years of research into the scientific applications of motion-analysis. He further developed animated photography into a separate field of chronophotography, with his revolutionary idea to record several phases of movement on one photographic surface. His research on how to capture and display moving images had a profound influence upon Thomas Edison and Luis Lumière in the emerging field of cinematography. It is not without merit that this work is often credited as the first book on cinematography. See: Mannoni, Laurent, WHO'S WHO OF VICTORIAN CINEMA. Additionally, a fire destroyed a portion of the publisher's stock of this title.

Marey's work was closely followed by his friend, Nadar (Gaspard-Felix Tournachon). In his autobiography, QUAND J'ÉTAIS PHOTOGRAPHE, beginning on p. 193, Nadar speaks of a visitor to his studio, Maunier DeFlore, "The Bee Tamer", who had presented his calming effects upon them in exhibitions in Marseille and Brussels. In chapter 14 of LE MOUVEMENT, Locomotion Dans L'Air: Vol des Insects, Marey illustrated the movement of the bee's wings while in flight. He had devised an intricate study where he tied a bee to a string allowing its wings free movement while one touched a rotating cylinder covered with a lightly blackened paper, enabling his graphic methodology. Coincidentally, Nadar referred to Marey's laboratory as "the beehive."

This copy of LE MOUVEMENT is SIGNED and inscribed, "a Maunier DeFlore, hommage... E. Marey."

Garrison and Morton No. 643. Roosens and Salu No. 6833.

\$4,000.00



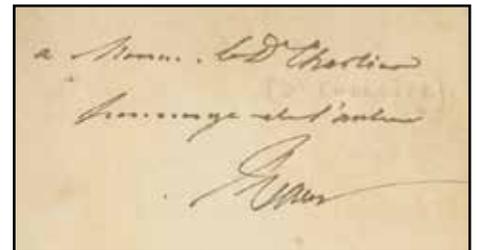
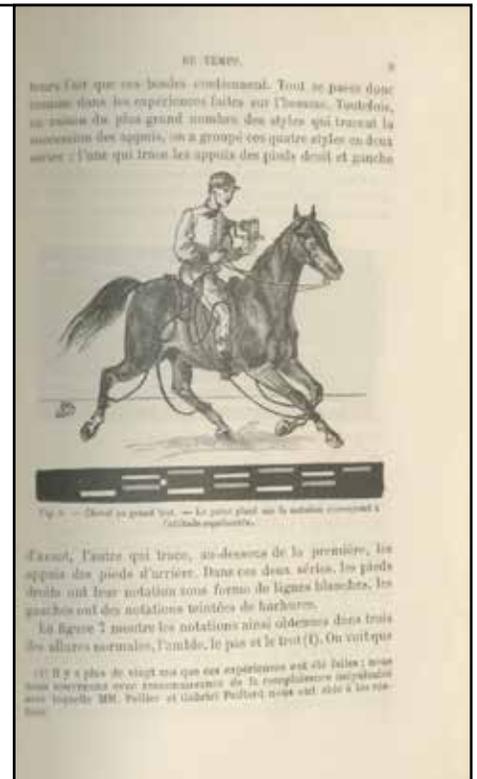
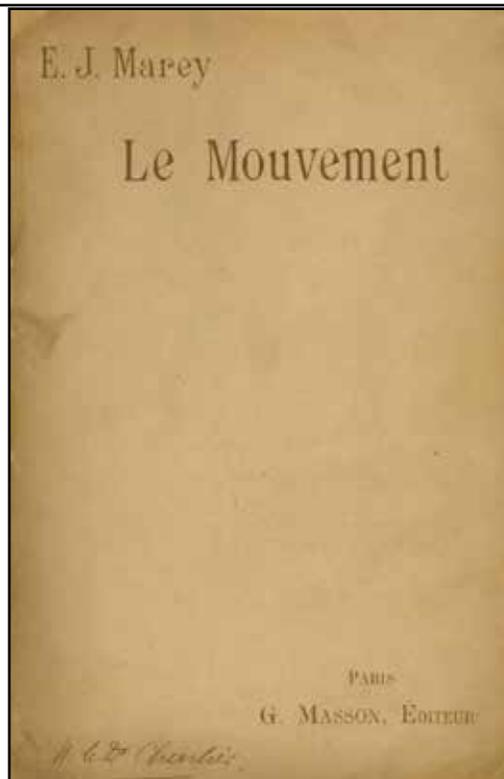
51. Marey, É. [Étienne] - J. [Jules]. **LE MOUVEMENT**. Paris: G. Masson, éditeur, Librairie de l'Académie de Médecine, 1894. First edition. 8vo., 335 pp., with three leaves of plates, one folding. The text is further illustrated with 214 drawings, charts, graphs, and from b&w photographs. The original printed paper wrappers and spine have been professionally lifted and restored, with a few small chips lacking from the corners, with a previous owner's signature on the front wrapper and the oval ex-libris stamp of Marcel Bekus on the inside front wrapper. Text block unopened. Signed and inscribed by the author. Very good.

This title is one of the most famous works of Marey, and the culmination of 30 years of research into the scientific applications of motion-analysis. He further developed animated photography into a separate field of chronophotography, with his revolutionary idea to record several phases of movement on one photographic surface. His research on how to capture and display moving images had a profound influence upon Thomas Edison and Luis Lumière in the emerging field of cinematography. It is not without merit that this work is often credited as the first book on cinematography. See: Mannoni, Laurent, WHO'S WHO OF VICTORIAN CINEMA. Additionally, a fire destroyed a portion of the publisher's stock of this title.

This copy is INSCRIBED by Marey on the first blank leaf to Dr. Chartier, whose signature is on the front wrapper.

Marcel Bekus, 1888 -1939, was born in Warsaw and studied engineering, his lifelong profession. He amassed a large library of books on medicine, science and the politics of the Russian and French revolutions.

Garrison and Morton No. 643. Roosens and Salu No. 6833.



\$4,000.00

INSCRIBED TO PROFESSOR GAVART

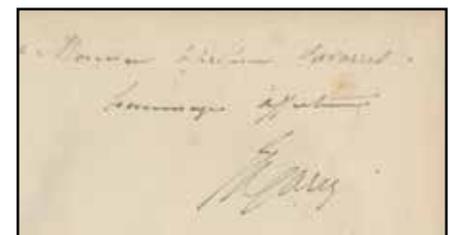
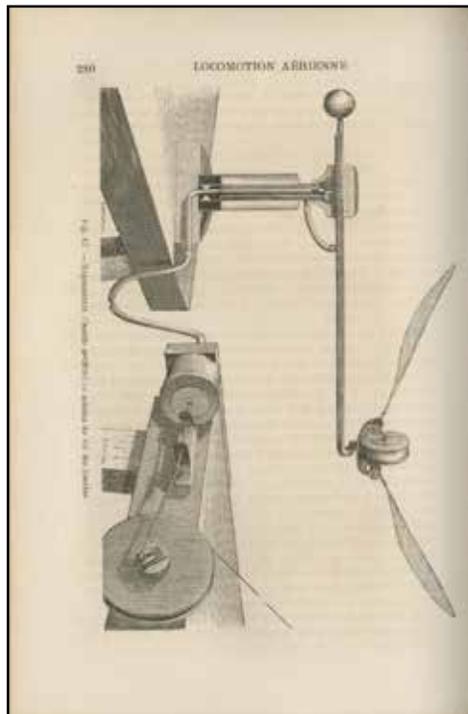
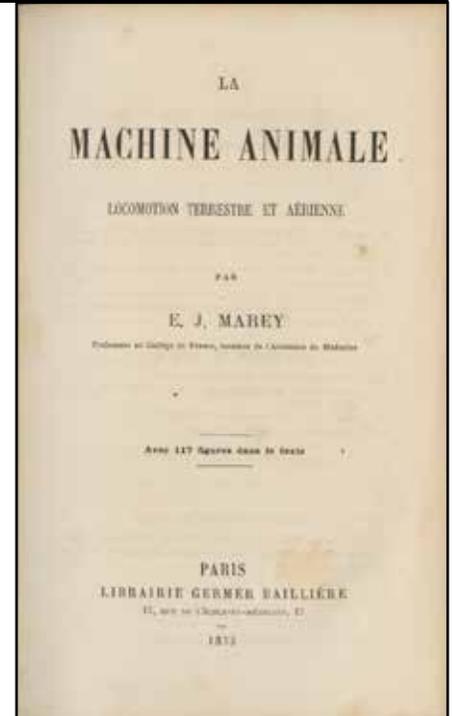
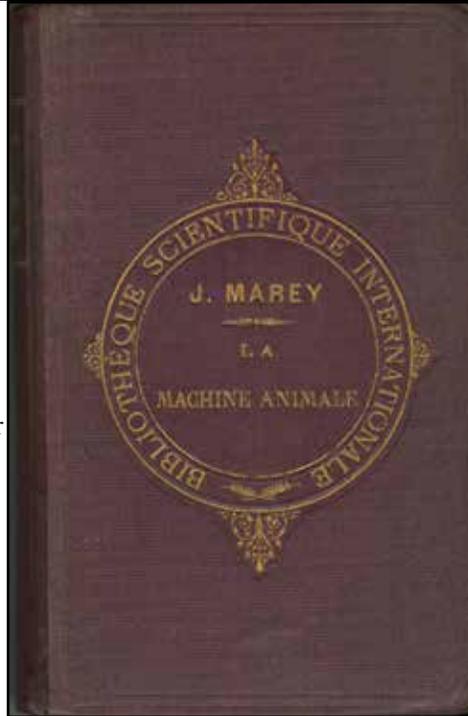
52. Marey, É. J. [Étienne Jules]. **LA MACHINE ANIMALE : LOCOMOTION TERRESTRE ET AÉRIENNE**. Paris: Librairie Germer Baillière, 1873. First edition. 8vo., x, 299, 48 pp., 117 figures in text. An occasional spot of foxing and mild toning. Publisher's deep cranberry/plum colored cloth, decorated and titled in gilt on the upper board with emblem in gilt on the rear board, rebacked in complimentary cordovan morocco with title label in gilt. A later owner's name is neatly stamped on the recto of the front free endpaper. Signed and presented, "Monsieur Le professeur Gavaret, hommage affection, E. Marey." A very good copy.

Marey's interest in the biomechanics of locomotion was codified and measured through the use of his ingenious mechanisms, both mechanical and photographic, which are detailed in this volume. The practical implications of these studies had profound affects on aviation, biophysics, and the advent of cinematography. Chapter four deals with the paces of the horse and explains Marey's methods of research. It was one of Marey's published attitudes of the horse which led Gov. Leland Stanford of California to commission Muybridge to do his epoch-making work of the movement of the horse.

Marey has presented this volume to Louis Denis Jules Gavarret (1794 - 1894) a French physician and proponent of statistical analysis, and pioneer in the field of biophysics. It was Professor Gavarret who was the principal examiner for Marey's defense of his thesis for his medical doctorate, "Research on Blood Circulation in the Physiological State and in Diseases."

Roosens and Salu No. 6823.

\$2,250.00



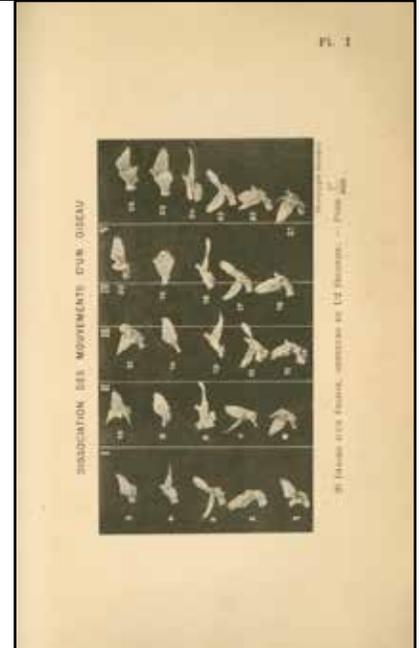
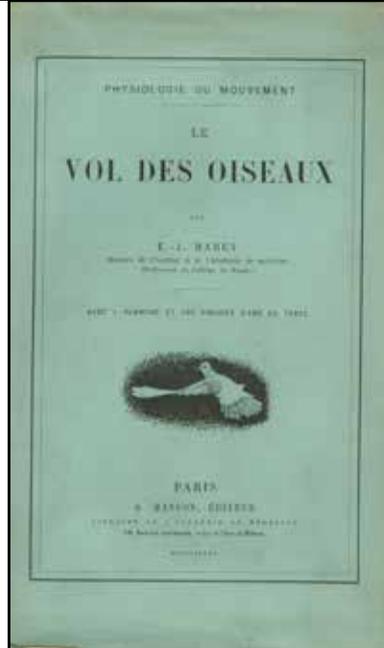
ON THE FLIGHT OF BIRDS

53. Marey, Étienne Jules. **PHYSIOLOGIE DU MOUVEMENT. LE VOL DES OISEAUX.** Paris: G. Masson, 1890. First edition. 8vo., xvi, 394 pp., 1 photographic plate, errata, and 164 illustrations in the text, including charts, graphs, drawings and images from b&w photographs. Original illustrated paper wrappers which are lacking a few small chips at the edges. Occasional foxing, and light wear at the spine ends. A very good copy.

"The plate shows 26 views of a bird in flight taken in one-half second... this along with the researches of Muybridge, proved one of the important steps towards cinematography, many feel Marey to be the creator of animated photography."

Naef, *THE TRUTHFUL LENS* No. 113. Roosens and Salu No. 6830.

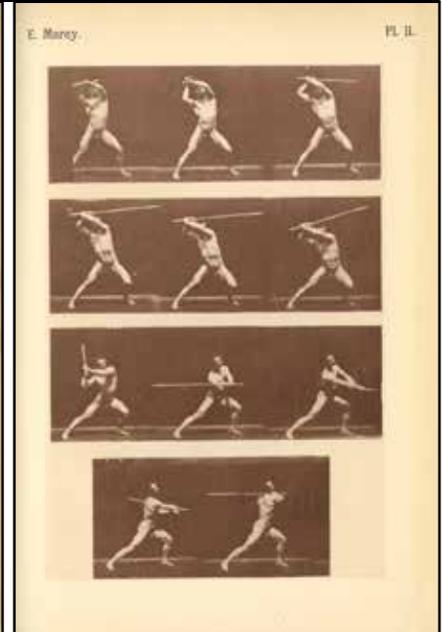
\$375.00



CHRONOPHOTOGRAPHY

54. [Marey, Étienne Jules.] Morokhovetz, Léon, editor. **CONGRÈS INTERNATIONAUX D'ANTHROPOLOGIE ET D'ARCHÉOLOGIE PRÉHISTORIQUE ET DE ZOOLOGIE À MOSCOU:** Matériaux réunis par le Comité d'organisation des Congrès concernant les expéditions scientifiques, les excursions et les rapports sur les questions touchant les Congrès. Deuxième et dernière Partie. Moscou: Université Impériale de Moscou / Société Impériale Archéologique de Moscou, 1893. First edition. 8vo., [iii], [268 pp., 24 collotype plates, 1 of which is folded, and one map. Later red cloth with gilt-titled morocco spine label, original rear wrapper bound-in. Light edge-toning to the title page, otherwise, a near fine, largely unopened copy.

Marey presented two papers: Chronophotographie, p. 189, and Applications de la Chronophotographie à la Physiologie expérimentale, p. 190 - 195. These are illustrated with two plates (one folded). These articles predate his 1899 pamphlet, LA CHRONOPHOTOGRAPHIE.



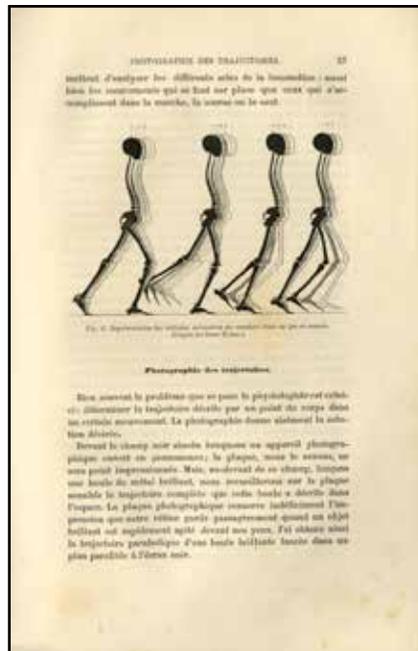
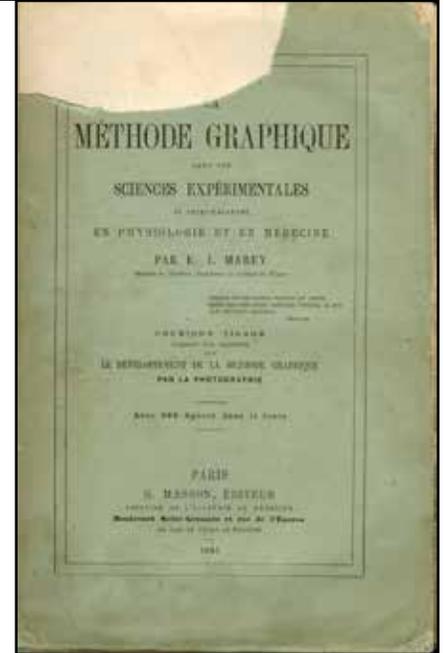
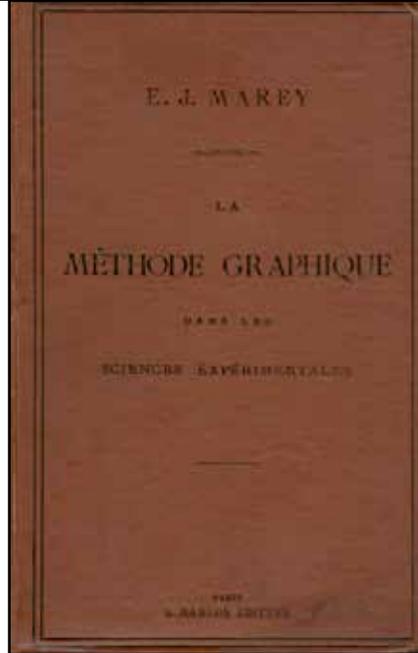
\$750.00

THE PRECURSOR OF CINEMATOGRAPHY

55. Marey, Étienne-Jules. **LA MÉTHODE GRAPHIQUE DANS LES SCIENCES EXPÉRIMENTALES. ET PARTICULIÈREMENT EN PHYSIOLOGIE ET EN MÉDECINE.** Paris: G. Masson, (1878). First edition. 8vo., xix, 673 pp., errata, 348 illustrations from charts, graphs, and drawings. Publisher's red cloth, titled in black ink on the upper cover and spine. There is faint foxing on the foredge, a slight smudge to the red cloth near the lower corner of the front cover and slight creasing at the board tips only. A very good and bright copy. [with] Marey, E.J. **LA MÉTHODE GRAPHIQUE DANS LES SCIENCES EXPÉRIMENTALES....** Augumenté d'un supplément sur **LE DÉVELOPEMENT DE LA MÉTHODE GRAPHIQUE PAR LA PHOTOGRAPHIE.** Paris: G. Masson, 1885. Deuxième Tirage. 8vo., [iii], xix, 673 pp., errata, 383 illustrations; [supplement] vi, [i], 52 pp., 35 illustrations. Original printed wrappers which are lacking a portion from the front panel with the partial loss of a single letter "L" from the title; scattered foxing and minor wear.

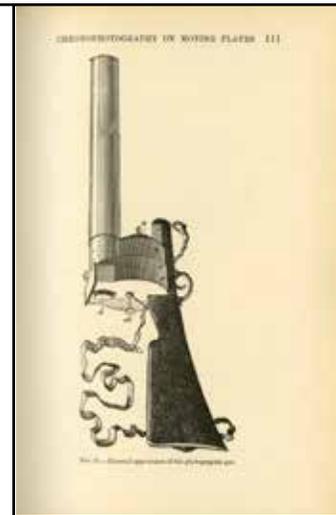
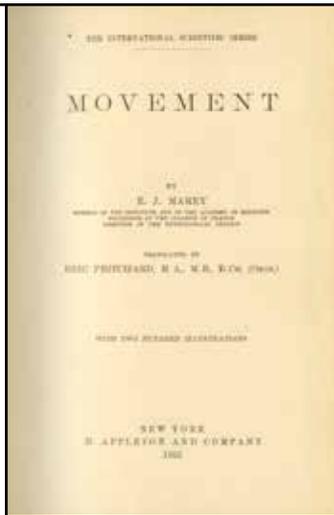
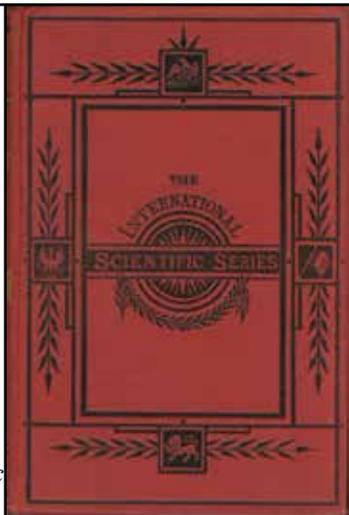
Marey pioneered the use of graphic recording systems and devices, many of his own manufacture, to record data that was not possible merely by observation. He applied his methodology to the respiratory, circulatory and musculature systems, the study of human and animal locomotion, etc., notating in detail his findings and the sources from which he built upon. He conceived "of the body as an animate machine run by a complex motor whose functions could be reduced to the newly discovered laws of thermodynamics - Marey chose to study the body's most manifest form of energy: movement." The implications of his work "changed how the working body was conceived and how it was represented in both the social and aesthetic domains. He provided a scientific basis for developing the endurance of the soldier, and for the creation of a national physical education program in France. His instruments were used to analyze worker's movements and even to rationalize a physiological basis for psychology." see: Braun, Marta, *ENCYCLOPEDIA OF NINETEENTH-CENTURY PHOTOGRAPHY*, p. 890 - 891. It was these graphic methods that lead Marey to his invention of the chronophotograph, the precursor of cinematography, which he enumerates and illustrates in his important supplement to the second edition.

Roosens and Salu 6827.



\$5,000.00

56. Marey, Étienne-Jules. **MOVEMENT**. New York: D. Appleton and Company, 1895. First American edition. 8vo., xv, 323 pp., 200 b&w illustrations, adverts. Publisher's red cloth, embossed with titling and design element on both boards in black ink, and on the spine in black and gold. There is very light fading, and one tiny spot of wear on the spine; else a fine, near new copy.



Translated from the French by Eric Pritchard, this title is one of the most famous works of Marey, and

the culmination of 30 years of research into the scientific applications of motion-analysis. He further developed animated photography into a separate field of chronophotography, with his revolutionary idea to record several phases of movement on one photographic surface. His research on how to capture and display moving images had a profound influence upon Thomas Edison and Luis Lumière in the emerging field of cinematography. It is not without merit that this work is often credited as the first book on cinematography. See: Mannoni, Laurent, WHO'S WHO OF VICTORIAN CINEMA. Many of the illustrations in this work are from photographs.

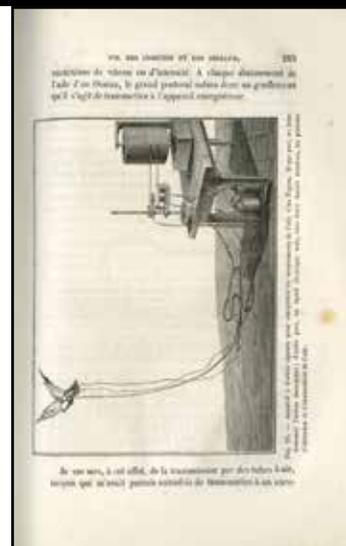
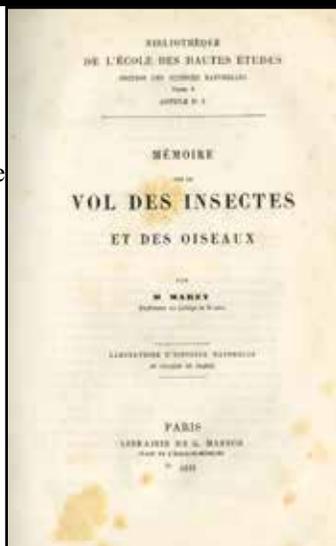
Garrison and Morton No. 643. Roosens and Salu No. 6833.

\$650.00

THE FIRST STUDIES OF BIRDS IN FLIGHT

57. Marey, M [Étienne-Jules]. **MÉMOIRE SUR LE VOL DES INSECTES ET DES OISEAUX [with] MÉMOIRE SUR LE VOL DES INSECTES ET DES OISEAUX [part 2];** [OFFPRINTS FROM ARTICLES IN: ANNALES DES SCIENCES NATURELLES, TOMES 12 & 15]. [Paris: Laboratoire de Physiologie de M. Marey, 1869]. First edition. 8vo., 151-252 pp., errata, 42 illustrations. [with] **MÉMOIRE SUR LE VOL DES INSECTES ET DES OISEAUX**. Paris: G. Masson, 1872. First edition. 8vo., (ii), 62 pp., 23 illustrations.

The first part has occasional foxing, primarily at the foredge and blank margins, with a few pencil marks in the margins. A better than good copy. Newly bound in paper wrappers with label on front, and housed in a four-point cloth folder with label on spine. The second part has occasional foxing, and is partially unopened. Very good. Newly bound in paper wrappers with label on front, and housed in four-point cloth folder with label on spine.



These two continuing parts constitute the foundational works for Marey's exhaustive study: PHYSIOLOGIE DU MOUVEMENT. LE VOL DES OISEAUX, published in 1890.

These early studies exhibit his graphic notations of movement, which led to his use of chronophotographs and the advent of cinematography.

The first part is INSCRIBED by Marey; the recipient's name has been cut from the top of the page; Marey's signature remains.

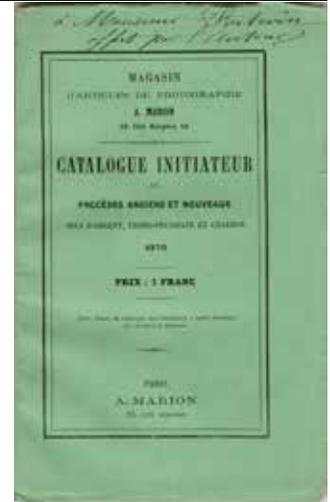
WorldCat locates a single copy of the first offprint at the Universitat Leipzig. Four copies of the second offprint are located in German libraries.

\$2,500.00

THE CARBON PROCESS – INSCRIBED TO POITEVIN

58. Marion, A. [Auguste]. **CATALOGUE INITIATEUR AUX PROCÉDÉS ANCIENS ET NOUVEAUX SELS D'ARGENT, FERRO-PRUSSIATE ET CHARBON.** [bound with] **CATALOGUE DES PAPIERS, APPAREILS, PRODUITS, ETC. POUR PHOTOGRAPHIE SUR COLLODION HUMIDE, COLLODION SEC ALBUMINE, PAPIER CIRÉ, AU CHARBON, ETC.** Paris: A. Marion, 1870. First edition. 8vo., 96, [inserts 4, and 8 pp.]; 47 pp. Original printed wrappers which bear a presentation from the author to “Monsieur Poitevin” on the margin of the front wrapper. A fine, near new copy, house in a cloth over boards clamshell case with printed paper labels.

Marion and Company was the largest and most important supplier of photographic equipment and materials in Europe by the second half of the nineteenth century. Their expertise as stationers was of great advantage to the expanding photographic market - they supplied card stock for carte-de-visites, cabinet cards, etc., printed with the photographer's name, address and flourishes; they also were publishers of carte-de-visites of famous personage. Auguste Marion, who lead the firm, was also a prolific experimenter and author of photographic manuals. The first title is a manual of the carbon process. Here Marion introduced at length, his improved carbon process, with mention of others as well. The remainder of the manual is concerned with various silver-salt, iron, and other processes. Adjoined, with separate title and pagination is his trade catalog of papers, apparatus and other products for collodion, wet and dry plate, albumen paper, materials for the carbon process, etc.



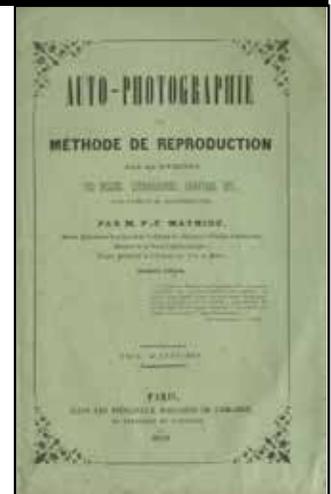
The presentation to Alphonse Louis Poitevin may be considered an homage; Poitevin is credited for establishing the principles of photolithography, carbon printing and collotype printing.

WorldCat locates four copies; New York Public Library, Rijksmuseum, Bibliotheque Nationale de France has a copy with both titles, and one with just the first title. Roosens and Salu No. 6554 for the first title only. \$2,000.00

INTRODUCING THE CLICHÉ-VERRE

59. Mathieu, P-F. **AUTO-PHOTOGRAPHIE, OU MÉTHODE DE REPRODUCTION PAR LA LUMIÈRE DES DESSINS, LITHOGRAPHIES, GRAVURES, ETC.; SANS L'EMPLOI DU DAGUERRÉOTYPE.** Paris: Dans les principaus magasins de librairie [Impr.Bénard et Cie], 1850. Sixth edition. 8vo., 15 pp. Printed stiff wrappers. Aside from a few light spots of foxing and light toning on the corners of the title page, this is a fine and bright copy. House in a cloth over boards pamphlet case with printed labels.

This was the first work to suggest the Cliché-Verre process by which a drawing on a coated glass plate could be used as a negative in contact with a silver salted paper to make a positive print. Mathieu also suggested the application of gold toning to intensify the image. “The idea of gold toning paper prints was borrowed from daguerreotypists, who used a mixture of gold chloride and sodium thiosulfate called sel d’or (literally, salt of gold) to intensify and tone their daguerreotypes. This important modification of the original daguerreotype process was discovered in 1840 by the famous French physicist Hippolyte Fizeau, and it soon became standard practice. Not until 1847 was the same idea applied to paper photographs; in that year P. F. Mathieu suggested the technique in a pamphlet entitled Auto-Photographie. Unlike the enthusiastic adoption of ‘gilding’ by daguerreotypists, gold toning of paper prints did not immediately catch on with photographers. Only when publicized after 1850 in the influential writings on photographic technique by Gustav LeGray did gold toning gain popularity, and then only slowly.” From THE ALBUMEN & SALTED PAPER BOOK: THE HISTORY AND PRACTICE OF PHOTOGRAPHIC PRINTING, 1840-1895, by James M. Reilly (Rochester: Light Impressions, 1980).



WorldCat locates only four copies of the 1847 first edition, and two copies of an 1848 edition, as well as a single copy of a German edition of 1847, and a single copy of a English edition of 1848, and three copies the French edition of 1850 with two different imprints. This would explain the “Sixième Édition” on the imprint. Roosens and Salu No. 1938. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 42 noting the 1847 first edition.

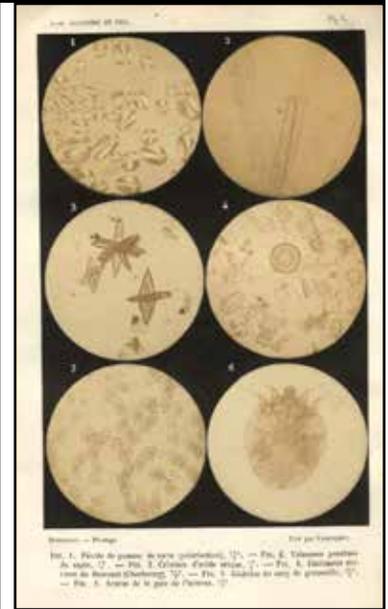
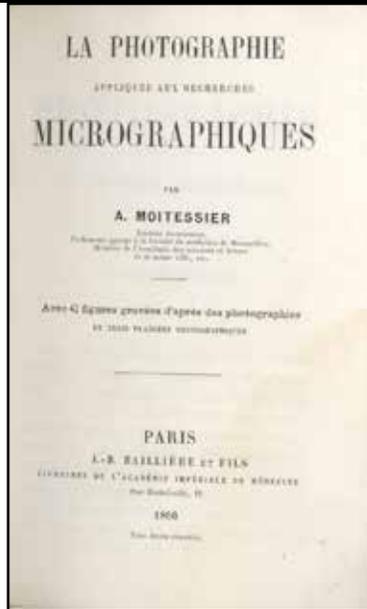
Although there are no identifying signature, this copy was purchased from the sale of Alphonse Poitevin's library.

\$1,500.00

THREE ALBUMEN PLATES OF MICROGRAPHIC SPECIMENS

60. Moitessier, A [Albert]. **LA PHOTOGRAPHIE APPLIQUÉE AUX RECHERCHES MICROGRAPHIQUES.** Paris: J.-B. Baillière et Fils, 1866. First edition. 8vo., iv, 333 [3] pp., 41 text illustrations, 3 mounted albumen photographic plates. Bound in quarter calf gilt and marbled paper over boards. This is an unusually bright copy, but for a few instances of faint scattered foxing. Of the three albumen photographs bound in at the rear, two are loose and the third, 'Helix costata', has some dark streaking in the middletone background, as is commonly found. (I have owned three copies and all have had similar processing stains on this plate.) A very good to near fine copy.

This is the first French work on photomicrography to contain original mounted photographs, and preceded only by, "THE WONDERS OF THE MICROSCOPE PHOTOGRAPHICALLY REVEALED. BY OLLEY'S PATENT MICRO-PHOTOGRAPHIC REFLECTING PROCESS", London 1861; and Gerlach's, "DIE PHOTOGRAPHIE ALS HÜLFSMITTEL MIKROSKOPISCHER FORSCHUNG", Leipzig 1863; all of which we have had the pleasure to have owned. Roosen and Salu No. 8386. See note in Eder's, History of Photography, p. 773, No. 5.



\$1,250.00

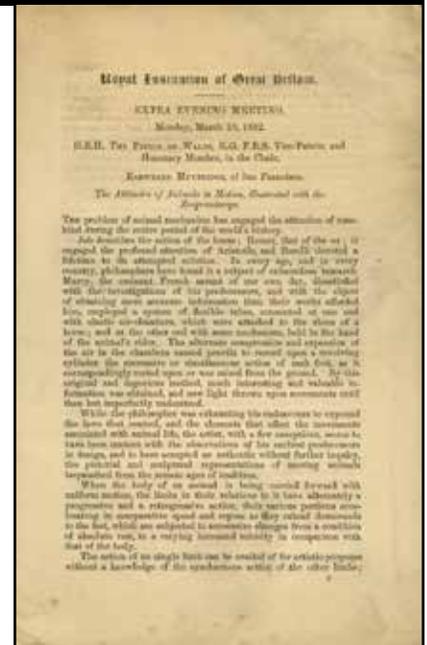
THE METHODOLOGY OF HORSES IN MOTION

61. Muybridge, Eadweard. **THE ATTITUDES OF ANIMALS IN MOTION, ILLUSTRATED WITH THE ZOOPRAXISCOPE.** (London: Printed by William Clowes and Sons), 1882. First edition. 8vo., 13 pp., charts. Self-wrappers.. Modest dust smudging to front and rear. Very good. Housed in a newly made pamphlet folder.

Printed for the Royal Institution of Great Britain on the occasion of an "Extra Evening Meeting, Monday, March 13, 1882." The text of Muybridge's lecture and demonstration of his methodology in producing THE HORSE IN MOTION.

WorldCat locates only seven copies. Scarce.

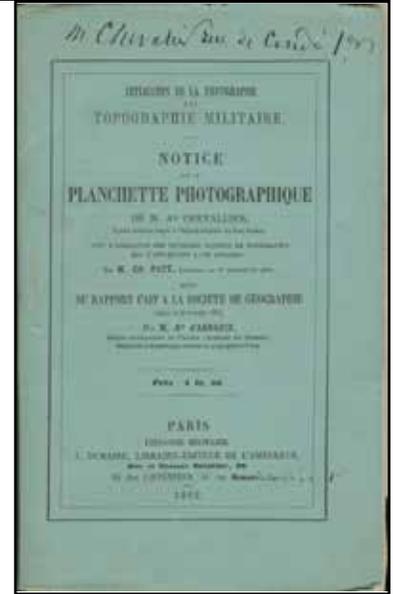
\$650.00



AN INGENIOUS CAMERA FOR TYPOGRAPHIC MAPPING

62. Paté, M. Ed. [Jean Pierre Édouard]. **APPLICATION DE LA PHOTOGRAPHIE TOPOGRAPHIQUE MILITAIRE. NOTICE SUR LA PLANCHETTE PHOTOGRAPHIQUE DE M. ATE. CHEVALLIER...AVEC L'INDICATION DES MÉTHODES CONNUES DE TOPOGRAPHIE QUI S'APPLIQUENT À CET APPAREIL.** Paris: Librairie Militaire. J. Dumaine, 1862. First edition. 8vo., 31 pp., albumen photographic frontispiece, 1 leaf of diagrams, 1 large folding engraved plate. [bound with] D'Abbadie, A. **RAPPORT SUR LA PLANCHETTE PHOTOGRAPHIQUE DE M. AUGUSTE CHEVALLIER.** Extrait du Bulletin de la Société de Géographie, (Décembre 1862.) (Paris: Imprimerie de L. Martinet) 14 pp. Both are bound in the original printed wrappers which list both works; however, the street address of J. Dumaine, the publisher, has been changed in holograph. Also written in holograph on the top blank margin of the front wrapper "M. Chevallier, rue du Condé 1". Fine, bright, as new, housed in a paper over boards pamphlet case with printed labels.

These are two testimonials to Auguste Chevallier, for his ingenious adaptation of a photographic camera to make a surveying plane-table, an essential tool in topographic mapping. He was able to achieve a panoramic image, without overlapping or distortions by using an objective with a rotary movement and collodion plate affixed to "a moving vertical wheel articulated at right angles, with a fixed horizontal wheel, the teeth of which force the vertical wheel to terminate a complete revolution upon itself at the precise moment when its horizontal axis has finished its tour of the horizon." The Photographic News, February 20, 1863, p. 95. In 1866, Chevallier introduced an improved panoramic camera for the same purpose.



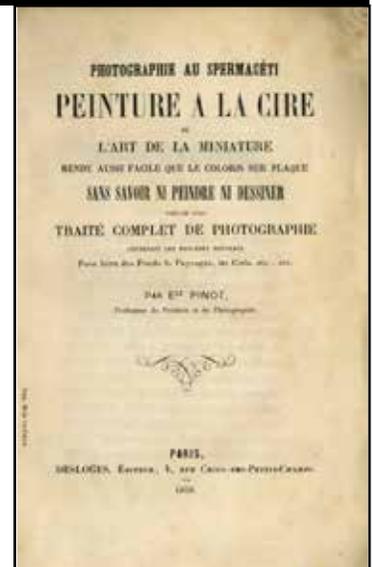
WorldCat locates 12 copies, but only the New York Public Library copy indicates both titles. It is possible that the first title was issued independently, and when the extract by D'Abbadie was released in December 1863, J. Dumaine obtained copies and modified the wrapper title to include both parts, as in our copy. This would also explain the modification to his address. Roosens and Salu No. 7036 (first title). Bellier de la Chavignerie, Manuel Bibliographique du Photographe Français, 1863, No. 131 (first title) \$2,000.00

PHOTOGRAPHIC MINIATURES ON IVORY – ASSISTED BY WHALES

63. Pinot, Émile. **PHOTOGRAPHIE AU SPERMACÉTI; PEINTURE À LA CIRE, OU L'ART DE LA MINIATURE RENDU AUSSI FACILE QUE LE COLORIS SUR PLAQUE SANS SAVOIR NI PEINDRE NI DESSINER; PRÉCÉDE D'UN TRAITÉ COMPLET DE PHOTOGRAPHIE, CONTENANT LES PROCÉDÉS NOUVEAUX POUR FAIRE DES FONDS DE PAYSAGES, LES CIELS, ETC., ETC.** Paris: Desloges, 1859. First edition with this title. 8vo., 167 pp., [1], 8 adverts. Original printed wrappers which are largely eroded at the spine, toned with some chipping at the edges. The text is foxed with a dampstain at the lower blank margin. A good copy.

An interesting manual on the technique of making photographic miniatures on ivory or glass to resemble ivory. The basic principle of the Ivorytype was patented by John E. Mayal in England in 1855. A collodion or albumen photographic image was either produced or transferred to the surface of artificial ivory and then hand colored to resemble a painter's miniature. There were several variations upon this process, including this manual which describes the use of spermaceti for a hot wax coating on the paper photograph to transfer the image to the ivory or glass, and then colored.

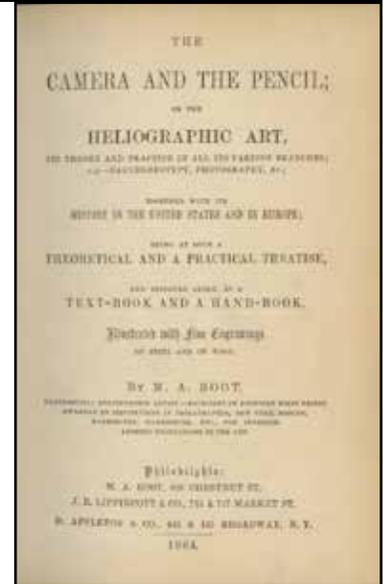
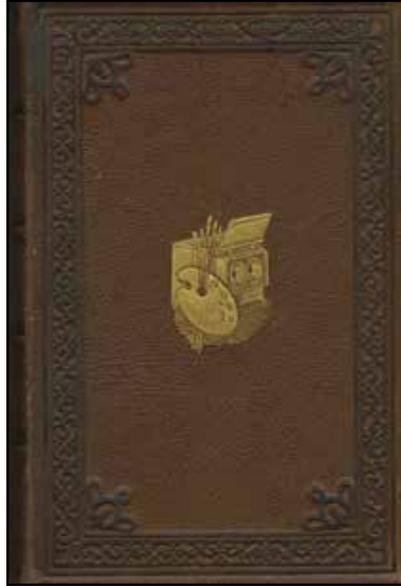
This manual is known by a single copy at the New York Public Library. However, in 1857, Pinot wrote, also published by Desloges, a manual entitled, PHOTOGRAPHIE - IVOIRE; OU L'ART DE FAIRE DES MINIATURES RENDU..., the remainder of the title being the same as the 1859 title. The title page of the 1859 copy is printed on a lightweight stock while the text is printed on a much heavier stock, and the printed wrapper states "2^m Édition." This leads this cataloguer to surmise that the 1857 edition, which is listed in Bellier de la Chavignerie, Manuel Bibliographique du Photographe Français, as No. 96, and with WorldCat locating seven copies at: the British Library, Imperial College London, Bibliothèque Nationale de France, the National Gallery of Canada, et al., sold poorly and was released with a more exciting title two years later. Obviously, given the scarcity of copies extant, the sales of the 1859 edition fared no better.



\$1,500.00

PRESENTATION BINDING

64. Root, M. [Marcus] A. [Aurelius]. **THE CAMERA AND THE PENCIL; OR THE HELIOGRAPHIC ART, ITS THEORY AND PRACTICE IN ALL ITS VARIOUS BRANCHES; e.g. - DAGUERREOTYPY, PHOTOGRAPHY, &c; TOGETHER WITH ITS HISTORY IN THE UNITED STATES AND IN EUROPE; BEING AT ONCE A THEORETICAL AND A PRACTICAL TREATISE, AND DESIGNED ALIKE, AS A TEXT-BOOK AND A HAND-BOOK.** Philadelphia: M.A. Root; J.B. Lippincott & Co.; D. Appleton & Co., N.Y., 1864. First edition. 8vo., xviii, 19-456 pp., illustrated with portrait engravings. Publisher's presentation binding of full morocco, embossed with camera and pallet design in gilt on front and rear boards, with decoratively stamped borders, gilt-decorated dentelles, a.e.g. Lacking two small slivers from the blank front fly leaf, else a fine and bright copy.



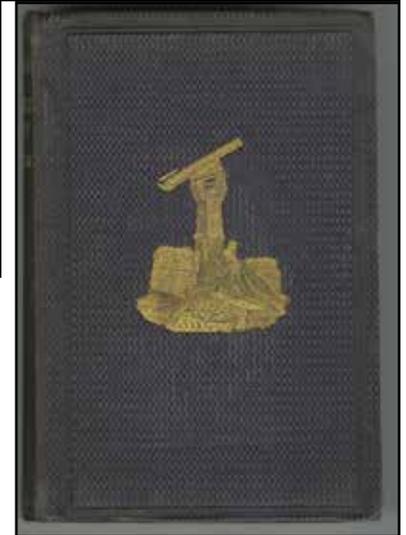
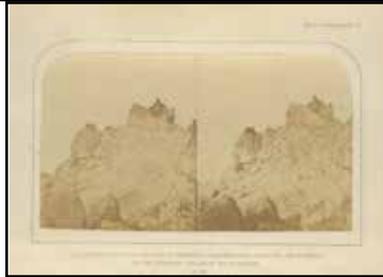
Marcus Aurelius Root (1808 - 1888) was one of America's preeminent daguerreotypists. "Root's book, The Camera and the Pencil or The Heliographic Art [1864] remains a major source on the theory and practice of photography in America in the 19th century. Finally, Root was a pioneering photographic historian and collector: The Camera and the Pencil includes the first history of American photography ever written." Will Stapp, p. 1208, Encyclopedia of Nineteenth-Century Photography.

An exceptional copy. Roosens and Salu No. 4910.

\$2,000.00

FIRST BOOK TO CONTAIN STEREO PHOTOGRAPHS

65. Smyth, C. [Charles] Piazzzi. **TENERIFFE, AN ASTRONOMER'S EXPERIMENT: OR, SPECIALITIES OF A RESIDENCE ABOVE THE CLOUDS.** London: Lovell Reeve, 1858. First edition. 8vo., 451 pp., approx. 45 pp. advertisements, including the catalogue of one hundred stereoscopic views of Egypt and Nubia, published by Negretti & Zambra; 20 mounted albumen stereographs with tissue guards, engraved map. Gilt-decorated textured cloth, t.e.g. Lightly rubbed on extremities, head and foot-cap rebuilt, owner's name in pencil on endpaper, and light foxing to several tissue guards; else a very good copy.



This is the first book to contain original mounted stereographs; the exposures were made by Smyth on Teneriffe in the mid 1850s, and serves as an important astronomical report.

TRUTHFUL LENS No.152. Gernsheim - INCUNABULA No. 79. Roosens and Salu No. 9814.

\$2,250.00

TEN FRENCH BIENNIAL EXHIBITION CATALOGUES – COMPLETE SET

66. [SOCIÉTÉ FRANÇAISE DE PHOTOGRAPHIE]. CATALOGUE DE LA EXPOSITION ANNUELLE DES OEUVRES DES ARTISTES ET AMATEURS FRANÇAIS ET ÉTRANGERS AINSI QUE DES APPAREILS ET PRODUITS, CIAPPARTENANT À TOUTES LES BRANCHES DE L'ART PHOTOGRAPHIQUE.

Paris: Société Française de Photographie, 1857 through 1876. First editions. 8vos., various paginations, from approx. 25 pp. to 65 pp. Original printed paper wrappers. 10 volumes, all published. The issue of 1859 has a dampstain running along the blank lower margin of the first 20 pp. and soiled wrappers. The 1861 issue has the neat stamp of André Jammes on the blank lower margin of the front wrapper. Minor wear, or lacking a few tiny chips at the spines. Near fine. Housed in a newly made clamshell box of cloth with printed paper label.

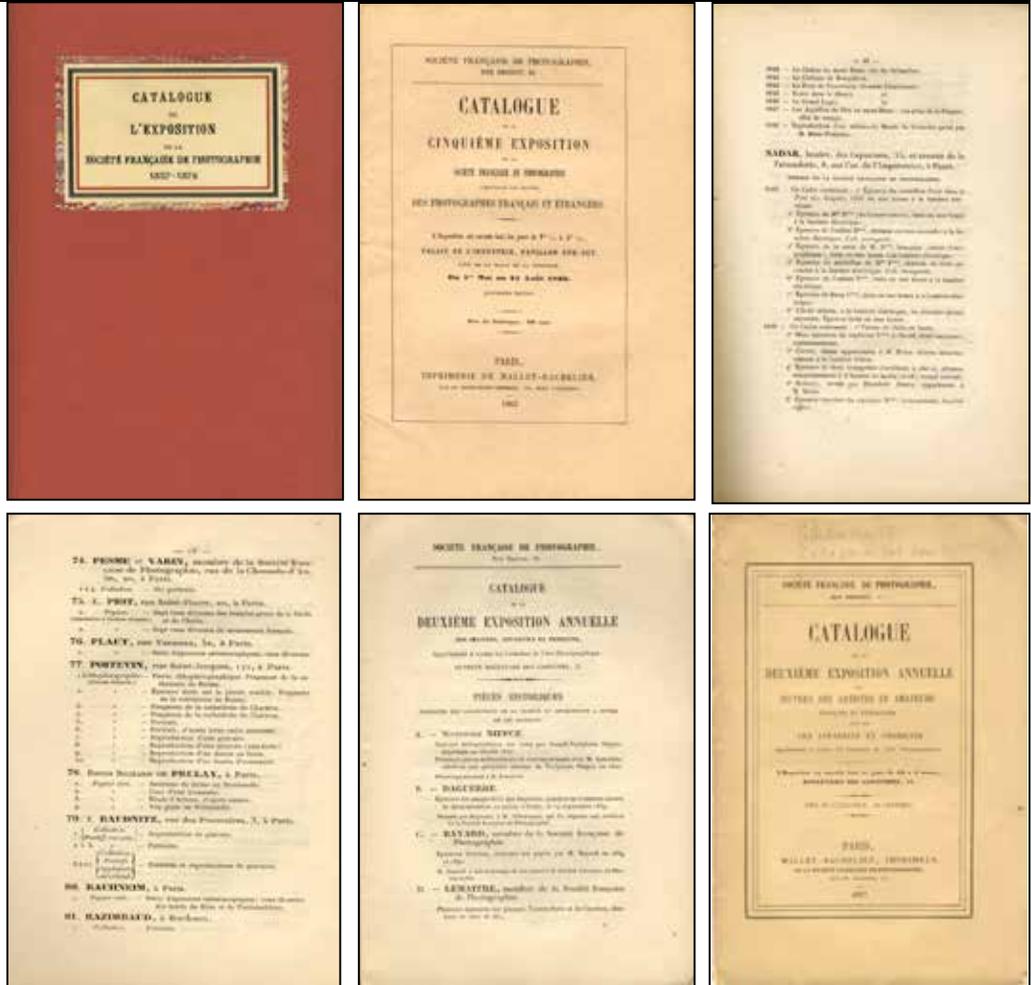
“Within months of its founding, the SFP began to organize photographic exhibitions; the first opened in

September 1855 and coincided with the Paris Universal Exposition which featured a remarkably strong showing of photographic work. Between 1855 and 1876, the SFP organized eleven photographic (biennial) exhibitions - a continuous program of exhibitions which roughly coincided with the Paris painting salons. Exhibitions were open to members and non-members, and to foreign practitioners. The SFP's exhibitions quickly achieved the status of the photographic salon on the order of the official painting salons. By far the most press recognition and critical attention accorded to photography was directed to the exhibitions of the SFP. With the exception of the 1855 exhibition, every later exhibition was accompanied by a catalogue which listed photographers by name and nationality, described the subject of submitted images, and identified both negative and print processes. They constitute an invaluable resource for researchers.” From the article by Kathleen Stewart Howe, p. 1280-81, Encyclopedia of Nineteenth-Century Photography.

A complete run of this biennial publication which began in 1857 with the DIEUXIÈME EXPOSITION and continues through to the ONZIÈME EXPOSITION. Titles vary slightly, as well as the printers, who include: Imprimerie de Mallet-Bachelier, Imprimerie et Lithographie de Renou et Maulde, and Imprimerie de Gauthier-Villars.

Extremely rare with WorldCat locating only one full set at Harvard Fine Arts; with three locations for only the 1857 issue. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Français, 1863, No. 156, 158, 161.

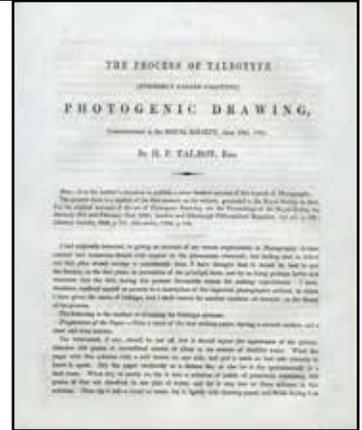
\$25,000.00



TALBOT REVEALS HIS PROCESS

67. Talbot, William Henry Fox. **THE PROCESS OF TALBOTYPE [FORMERLY CALLED CALOTYPE] PHOTOGENIC DRAWING, COMMUNICATED TO THE ROYAL SOCIETY, JUNE 10, 1841.** [London]: Printed by J. & H. Cox, Brothers, 74 & 75, Great Queen Street, Lincoln's-Inn Fields, 1841. First edition. 4to., 4 pp. Aside from a few faint pinpoint spots of foxing, this is a fine, near new copy. Housed in a custom made cloth chemise and slipcase, titled in gilt along the spine.

Shortly after the presentation of his paper before the Royal Society on 31 January, 1839, Talbot, at his own expense, printed the text as a pamphlet of 14 pages; "Some Account of the Art of Photogenic Drawing..." became the world's first separate publication on photography. Through this process, an ordinary piece of writing paper was immersed in a sensitizing solution, dried, placed in a camera and exposed in daylight to a subject for upwards of an hour or longer. Upon examination, a tonally reversed rendering of the subject was visible. It was then soaked in a solution of salt and washed and dried, then the process was essentially repeated exposing the first print to the new sensitized sheet, reversing the tones to produce an image with the tonality as in nature. Through a series of further experiments over the next months, Talbot discovered that a "latent" image always existed and that through chemical development, it could be brought to life. This allowed for speeding the exposure in the camera to be cut to a mere 30 seconds and the enriched chemical solutions would produce a sharper and tonally richer image. This process he first called the Calotype, from the Greek, kalos - beautiful.



On June 10, 1841, Talbot presented the Calotype process at a meeting of the Royal Society, and at his own expense, he published a four page description of his process. Unlike his earlier publication on Photogenic Drawing, here he states, in detail, the full process. Upon the urging of John Herschel and David Brewster, he began to call his process, the Talbotype rather than Calotype. His intention was to license this process, and likely this printed description was printed to distributed to potential licensees.

Aside from changing the name from Calotype to Talbotype in the title of this publication, and the slight alteration in the printer's imprint, the text of the two issue are identical - the word Calotype remains in the body of the text This is the foundation stone of the negative-positive process that has been in use since it was first published.

This printing is much rarer than the Calotype variant, with WorldCat locating only Harvard University - Houghton Library, and Cornell University. Gernsheim Incunabula No. 655 listing only the Calotype variant. Roosens and Salu No. 10285, listing only the Calotype variant. Weaver, HENRY FOX TALBOT SELECTED TEXTS AND BIBLIOGRAPHY, No. 87, listing only the Calotype variant.

\$10,000.00

68. Thierry, J. **DAGUERREOTYPIC. J. THIERRY. FRAICHES EXPLICATIONS SUR L'EMPLOI DE SA LIQUEUR INVARIABLE, SUR LES MOYENS QU'IL MET EN USAGE POUR EN OBTENIR LE MAXIMUM DE SENSIBILITÉ ET EN RETIRER LES AVANTAGES DE TRANSPARENCE, DE VIGUERUR ET DE COLORIS, CACHET PARTICULIER DE SES ÉPREUVES; PRÉCÉDÉES D'UNE HISTOIRE GÉNÉRALE ABRÉGÉE DE LA PHOTOGRAPHIE.** MAI 1847. Paris: Lerebours et Secrétan; Lyon, Chez L'Auteur, 1847. First edition. 8vo., 194 pp.,(1), illustrations in text, at chapter heads. Contemporary quarter black calf, gilt titled on spine with black cloth over boards. Slight stain on one page, else a fine and bright copy.

Little has been written or known of this daguerreotypist from Lyon. He published a short and concise manual of 24 pp. in 1844, and a few daguerreotypes of his making have appeared at auctions in recent years. This daguerreian manual containing the latest improvements in process, is followed by a short history of photography to date, and it contains an additional chapter that discusses the "American process" of daguerreotype. The index does not include this extra chapter.



WorldCat locates ten copies of this works with only the copy at the Musée d'histoire naturelle - Geneva containing the extra chapter. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 41, pagination not noted. Roosens and Salu No. 2876 with pagination as 178 pp.

\$3,500.00

HUGH WELCH DIAMOND'S MANUSCRIPT PROCESSING NOTES

69. Thornthwaite, W.H. [William Henry]. **A GUIDE TO PHOTOGRAPHY: CONTAINING SIMPLE AND PRACTICAL DETAILS OF THE LATEST AND MOST IMPROVED PROCESSES FOR THE PRODUCTION OF PICTURES BY THE CHEMICAL ACTION OF LIGHT: INCLUDING PHOTOGENIC DRAWING, CALOTYPE, DAGUERREOTYPE, CRYSO TYPE, CYANOTYPE, ANTHOTYPE, FERROTYPE, ENERGEATYPE, TITHONOTYPE AND THERMOGRAPHY.** London: Horne, Thornthwaite and Wood, 1845. Second edition, enlarged. 8vo., 5 - 62 pp., 3 engraved plates. Lacking preliminary leaves through the title page and the catalogue of photographic supplies, p. 63 - 72. Removed from a bound volume, this has added contemporary leaves of manuscript formulas by Dr. Hugh Welch Diamond. Very good. Housed in a paper over boards folder and slipcase with printed paper label.

This is the second edition, enlarged, of one of the earliest British manuals which includes Talbot's calotype process, multiple other paper processes, as well as the latest advances in the daguerreian process. Although lacking the title page and the catalogue of photographic apparatus and supplies, this copy was owned by Dr. Hugh Welch Diamond and contains his marginal notes and corrections to the text as well as 14 pages of manuscript formulas and an index leaf.

Hugh Welch Diamond (1809 - 1886) entered the field of medicine first at the Royal College of Surgeons beginning in 1824. He opened a private practice in Soho Square in 1834, after he became a Fellow of the Royal College of Surgeons. In 1840, he switched his interest to psychiatry and adopted the practice of photography, which he utilized both professionally and as an avid amateur with landscapes, portraits and still life settings. He was appointed the superintendent of the Female Department of the Surrey County Lunatic Asylum in 1848 and continued in that capacity until 1858. His belief that photography was linked to empirical truth made it a valuable diagnostic tool; he was the first to use photography as such, earning the title of "father of clinical psychiatric photography." His portraits of the insane have been widely studied and reproduced.

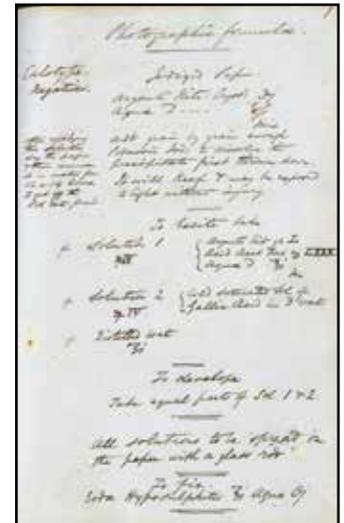
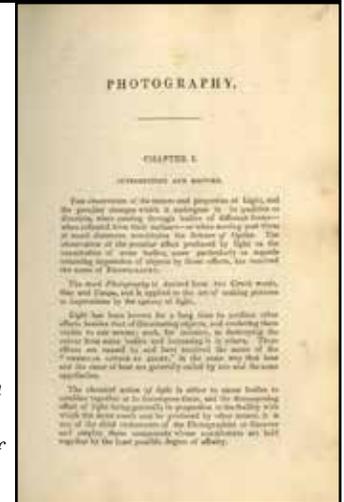
Dr. Diamond frequently published articles on photography in *NOTES AND QUERIES*, was a founding member of the Photographic Society of London, serving as secretary 1859 - 1869, a member of the Photographic Exchange Club, and was the editor of the *PHOTOGRAPHIC JOURNAL* for ten years. In 1867, he served as a juror for photography at the Paris Exhibition. His friends and colleagues included, Francis Bedford, P. H. Delamotte, Robert Howlett, John Dilwyn Llewelyn, Lady Caroline Nevill, H. P. Robinson, Robert Hunt, W.H.F. Talbot, F.S. Archer, and many others.

The circumstances of Diamond's interest in photography has yet to be reported; however, he was an ardent practitioner by the early 1840s. In 1840, Jabez Hogg entered the medical profession under Dr. Diamond and in 1843, he published his first photographic manual. In 1847, Frederick Scott Archer, was introduced to the calotype process of Talbot through his friend, Dr. Diamond, who was a frequent correspondent with Talbot. In 1851, F.S. Archer published his wet collodion process, which revolutionized the speed and sharpness of the photographic paper print associated with Talbot's process.

All the above lead to this unique copy of Thornthwaite's manual of 1847. Following the last page of the printed text, 18 leaves of a contemporary pale blue woven stock, and 1 leaf of white stock were stitched to the text block; of these, 14 pages contain manuscript formulas for: calotype negatives, Taylor's positive solution, Middleton's process (albumen), collodion process on glass, Read's solution for developing, Archer's collodion formula, Muller's process on paper, Talbot's instantaneous process, Alfred Rosling's formula for bromo-iodized collodion, and recovery of waste silver, etc. The remaining blue leaves are blank, followed by the manuscript index. Written towards the bottom of the twelfth page of manuscript formulas, "The above takes foliage, reds, & yellows, better than anything I have ever used. W.H.D." Preceding the first page of text are 2 blank leaves of the same pale blue paper. On the first printed page is the pencil number "8". What may be concluded is that this manual, and at least 7 other texts, were bound up for the personal use of Dr. Diamond, with the addition of blank pale blue paper on which he could add his comments and additional formulas. Why the title page and catalogue of apparatus was not included at that time remains unclear.

WorldCat locates four copies of this second edition: Yale University, National Gallery of Art, Cambridge University, and the National Library of Scotland. Roosens and Salu No. 6364. Gernsheim Incunabula, No. 676.

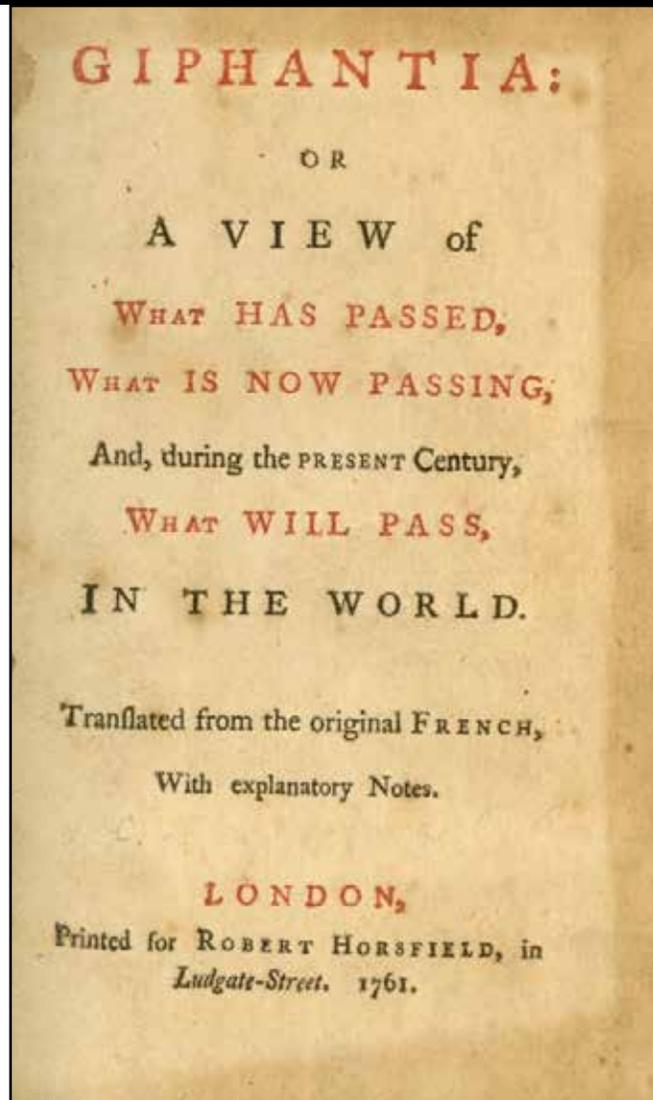
\$8,500.00



PHOTOGRAPHY PREDICTED IN A SCIENCE FICTION NOVEL, 1761

70. [Tiphaigne de la Roche, Charles François]. **GIPHANTIA: OR, A VIEW OF WHAT HAS PASSED, WHAT IS NOW PASSING, AND DURING THE PRESENT CENTURY, WHAT WILL PASS, IN THE WORLD.** London: Printed for Robert Horsfield, 1761. First English edition. 16mo., [Part I] 130 pp.[dated 1761]; [Part II] 126 pp. [dated 1760], 1 p. advert. Contemporary full calf, with the spine expertly repaired; board edges are rubbed. Previous owner's name on endpaper, few light pencil notations, light foxing and offsetting to endpapers and tile page from the binder's glue.

See *PHOTOGRAPHY: ESSAYS & IMAGES* (1980) edited by Beaumont Newhall, p. 13-14 "In 1760 the French writer Charles François Tiphaigne de la Roche wrote a novel that today would be considered science fiction. Titled *Giphantie*, an anagram of his name, it describes his imaginary travels... He was lifted into the air and transported half unconscious, to a beautiful garden in a strange land. There he met a Spirit who said, 'I am the Prefect of this island which is called Giphantie.' With the Prefect as guide, Tiphaigne explored the wonders of 'the island.'" In *GIPHANTIA*, Chapter XVII, Part I, The author prophesies the fixing of transient images of nature by the action of light. "Thou knowest that the rays of light, reflected from different bodies, make a picture and paint the bodies upon all polished surfaces, on the retina of the eye, for instance, on water, on glass. The elementary spirits have studied to fix these transient images: they have composed a most subtle matter, very viscous, and proper to harden and dry, by the help of which a picture is made in the twinkle of an eye. They do over this matter a piece of canvas, and hold it before the objects they have in mind to paint. The first effect of the canvas is that of a mirror; there are seen upon it all the bodies far and near, whose image the light can transmit. But what the glass cannot do, the canvas, by means of the viscous matter, retains the images. The mirror shows the objects exactly; but keeps none; our canvases show them with the same exactness, and retains them all. This impression of the images is made the first instant they are received on the canvas, which is immediately carried away into some dark place; an hour after, the subtle matter dries, and you have a picture so much the more the valuable, as it cannot be imitated by art nor damaged by time." This is considered a cornerstone book in any collection of photographic literature, and photography's first fictional work.

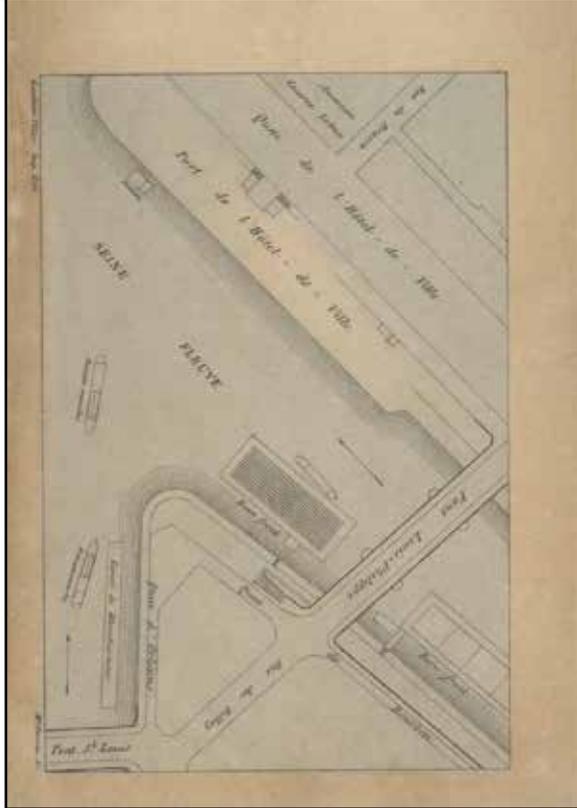


Roosens and Salu No. 10421.

\$2,500.00

FIRST MANUAL ON AERIAL PHOTOGRAPHY

71. Tissandier, Gaston. **LA PHOTOGRAPHIE EN BALLON. AVEC UNE ÉPREUVE PHOTOGLYPTIQUE DU CLICHÉ OBTENU PAR MM. GASTON TISSANDIER ET JACQUES DUCOM, A 600 MÈTRES AU-DESSUS DE L'ILE SAINT-LOUIS, A PARIS.** Paris: Gauthier-Villars, 1886. First edition. 8vo., vii, 52, (1) pp., Frontispiece photograph with printed overlay key, and 9 illustrations in text. Publisher's original printed wrappers which are chipped along the spine



and soiled; the text is foxed, original owner's ink stamps on the blank reverse of the front wrapper. A good copy.

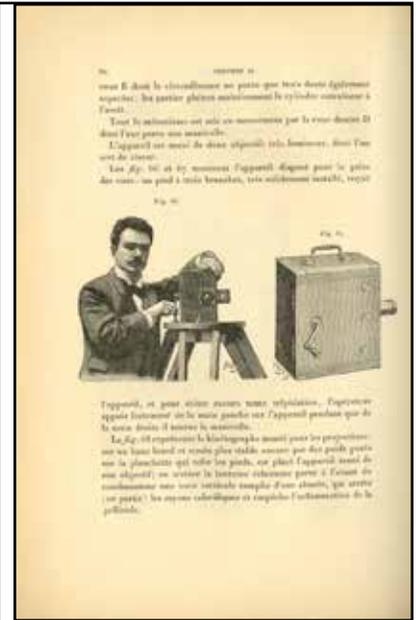
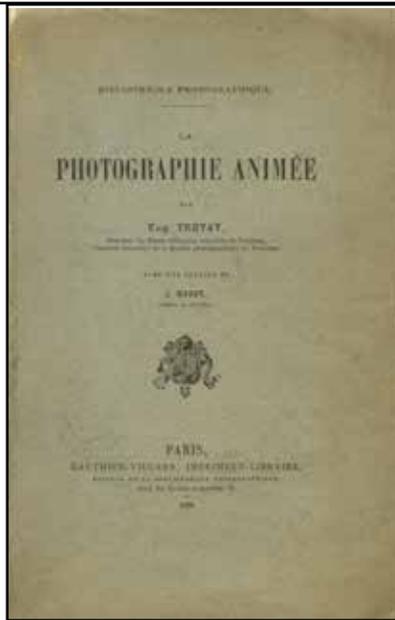
*This work, possibly the first practical manual on aerial photography, includes an historical survey. Gaston Tissandier (1843 - 1899) was a scientific scholar, educator and writer, and photographer. His early interest in ballooning stemmed from his studies in meteorology, with his first ascension on 16 August 1868. There were several notable aerial photographers prior to Tissandier and Jacques Ducom, including J.W. Black in Boston and Nadar in Paris; however, they were in stationary balloons. It was not until faster dry plate emulsions were introduced in 1878 that it became practical to make photographs from a free flowing balloon. "In June 1880 Paul Desmarets obtained two remarkable views of Rouen from a free balloon at a height of 4,200 ft., with an exposure of 1/20 second. Even these views were surpassed by the photographs of Jacques Ducom made five years later in a balloon navigated by Gaston Tissandier. Ducom's view of the Ile Saint-Louis, Paris, from 1,800 ft. leaves absolutely nothing to be desired. Through a magnifying glass people can be counted on the bridge." Gernsheim, *The History of Photography*, p. 508.*

Roosens and Salu No. 613, likely did not examine a copy of this rare work; they list the pagination as 45 pp with 8 illustrations and the carbon print frontis. WorldCat locates only four copies, with none in North America.

\$2,000.00

72. Trutat, Eugène. **LA PHOTOGRAPHIE ANIMÉE**. Paris: Gauthier-Villars, 1899. First edition. 8vo., xii, 185 pp., [3] pp., frontispiece with tissue guard, extensively illustrated with drawings, engravings, and plates after photographs. Publisher's printed paper wrappers, with two short tears at the front hinge and light wear. Partially unopened, very good. Housed in a newly made clamshell box.

Preface by Étienne-Jules Marey. A early, and most complete treatise on all aspects of motion picture photography, its major inventors, and their apparatuses, with detailed diagrams and extensive bibliographical references. Trutat, 1840 - 1910, was the director of the Musée d'histoire naturelle de Toulouse, and photographer, geologist, and author of the most thorough work on optical projection, TRAITÉ GÉNÉRAL DES PROJECTIONS, 1897.



Roosens and Salu No. 7182.

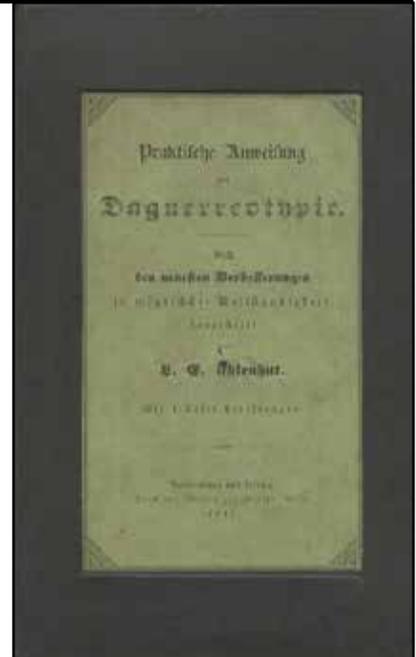
\$600.00

GERMAN DAGUERREIAN MANUAL, 1845 – NO OTHER COPIES LOCATED

73. Uhlenhut, L. [Ludwig] E. [Eduard. **PRAKTISCHE ANWEISUNG ZUR DAGUERREOTYPIE. NACH DEN NEUESTEN VERBESSERUNGEN IN MÖGLICHSSTER VOLLSTÄNDIGKEIT DARGESTELLT VON L. E. UHLENHUT.** Quedlinburg and Leipzig: Druck und Verlag von Gottfr. Basse, 1845. First edition. 8vo., 72 pp., folding frontispiece. Later paper over boards with panel of the original printed front wrapper mounted on the upper cover. Some leaves have small closed tears, chips, creases, and faint stains. A good copy.

Calling upon the latest journal articles and texts from England, France and Germany, the author provides a concise description of the daguerreian process to date, with descriptions of cyanotype and other paper processes. The last pages include a price list of materials offered by the firms of Lerebours, and Voightlander and adverts for new publications related to photography and optics.

Although listed by Roosens and Salu No. 2868, and Heidtmann, Bresseman and Kraus, GERMAN PHOTOGRAPHIC LITERATURE, 1839 - 1978 No. 3585, WorldCat locates no copies of this seemingly unique 1845 first edition; it does locate nine copies of the 1849 second edition.



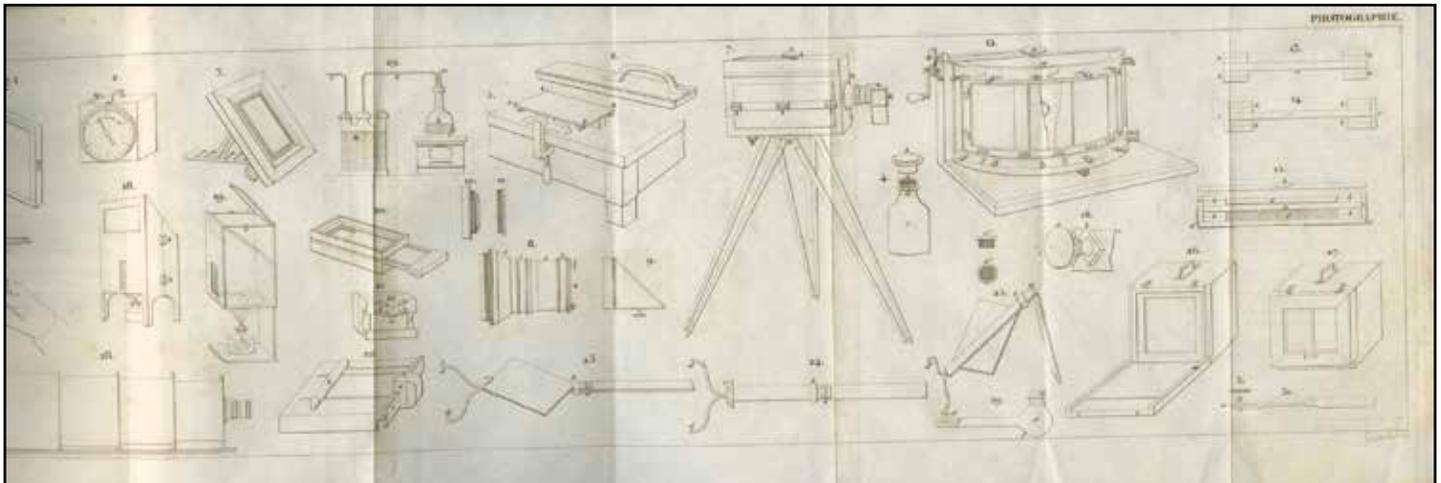
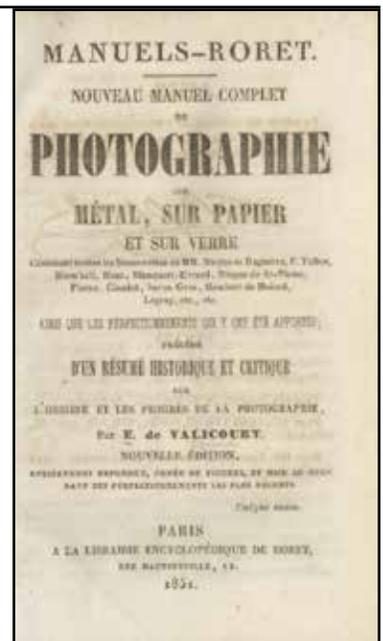
\$2,000.00

74. Valicourt, E [Edmond] de. **NOUVEAU MANUEL COMPLET DE PHOTOGRAPHIE SUR MÉTAL, SUR PAPIER ET SUR VERRE. CONTENANT TOUTE LES DÉCOUVERTES DE MM. NIEPCE ET DAGUERRE, F. TALBOT, HERSCHELL, HUNT, BLANQUART-EVRARD, NIEPCE DE ST-VICTOR, FIZEAU, CLAUDET, BARON GROS, HUMBERT DE MOLARD, LEGRAY, ETC., ETC. ...PRÉCÉDÉ D'UN RÉSUMÉ HISTORIQUE ET CRITIQUE SUR L'ORIGINE ET LES PROGRÈS DE LA PHOTOGRAPHIE.** Paris: La Librairie Encyclopédique De Roret, 1851. Nouvelle édition, entièrement refondue, ornée de figures, et mise au courant des perfectionnements les plus récents. 16mo., xvi, 368 pp., 90 pp. publisher's catalogue, illustrations in text, and one large folding engraved plate with 36 figures. Quarter vellum gilt with spine label and marbled paper over boards. The original illustrated wrappers are bound in. An unusually fine and bright copy.

An excellent survey of photographic processes to date. The largest portion is devoted to the daguerreotype - Valicourt was a practitioner of the process. Valicourt provides full descriptions of apparatus and chemicals, plates (including daguerreotype) and the various paper processes in use: collodion, albumen and gelatin, etc. Also includes photomechanical techniques.

Valicourt had previously written a few short pieces which appeared as chapters in texts by Smee, and a text on Blanquart-Evrard's paper process from the mid 1840s; in this title he has borrowed and distilled from the discoveries of Niépce, Daguerre, Fox Talbot, Herschel, Hunt, Blanquart-Evrard, Niepce de St.-Victor, Fizeau, Claudet, et al. To call this volume a "Nouvelle édition" is an exaggeration; it is the first full manual on photography written by Valicourt, and one of the superior compendiums of known photographic processes to date.

Not listed in Roosens and Salu. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Français, 1863, No. 55, as a first appearance.



\$1,650.00