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1. Becquerel, [Alexandre] Edmond. LA LUMIÈRE SES : CAUSES ET SES EFFECTS. Paris: Librairie de Firmin Deidot Frères, Fils et Cie, 1867 - 1868. First edition. 2 volumes bound as one. 8vo., iii, 431, [1]; 377, errata, [1]; 8 plates (some folding), of which 5 are color printed, other illustrations in text. Aside from occasional faint foxing, a fine and complete work, including half-title pages. Newly bound in cloth-backed marbled paper over boards, with a gilt titled morocco spine label. Fine.

$650.00

Alexandre Edmond Becquerel (1820 - 1891) like his father, Prof. Antoine César Becquerel, pursued a career in scientific research. His work in electricity, magnetism, optics, meteorology and photography led him to experiments in the photogalvanic effect of the solar spectrum, beginning in 1839. “In a published report concerning color photography, Becquerel expressed the opinion that the substance which conserves colored impressions when acted upon by light is sub-chloride of silver. The colors which he obtained faded slowly under light but his work, described in a paper read Dec. 18, 1857 under the title ‘La Production des Couleurs sous l’action de la Lumière,’ marks the beginning of color photography.” Sipley, Louis Walton. PHOTOGRAPHY’S GREAT INVENTORS. p. 16.

LA LUMIÈRE SES : CAUSES ET SES EFFECTS, is in two parts, Sources de Lumière, and Effets de la Lumière. This is Becquerel’s summation of his lifelong studies into the physics of light and its application, with specific attention to natural color photography.

Roosens and Salu No. 732. OCLC locates only two copies: National Library of Sweden and the British Library.

Issued in the series Bibliothèque Photographique.

A comprehensive manual on the Lippmann interference method of color photography. Roosens and Salu No. 6143.

$150.00

3. California Camera Club; San Francisco Art Association [Corp Authors]. **CATALOGUE OF THE SECOND SAN FRANCISCO PHOTOGRAPHIC SALON,** At the Mark Hopkins Institute of Art, January Ninth to Twenty-Third, 1902. [San Francisco]: San Francisco Photographic Salon, 1902. First edition. Square 8vo., 76 unnumbered pages, 33 plates from b&w photographs with 1 sepia tinted. Printed wrappers, which are larger than the text block, with slight creasing at the wrapper corners; else near fine.


OCLC locates only four copies: Metropolitan Museum of Art, San Francisco Public Library, California Historical Society and California State Library.

$650.00

4. Crémier, Victor. **LA PHOTOGRAPHIE DES COULEURS PAR LES PLAQUES AUTOCHROMES.** Paris: Gauthiers-Villars, 1911. First edition. Small 8vo., viii, 111 pp., a few text illustrations. Publisher’s printed paper wrappers, which are lacking a few small chips at the spine ends, and a few creases to wrappers. A very good unopened copy.

A review and manual for the autochrome process. Roosens and Salu no. 569.

$200.00

Contains the article “La Photographie, ou le Daguerreotype” [374-376 pp.] illustrated with five wood-engravings of the Daguerreotype camera, iodine fuming box, plate frame, and mercury curing box. This is one of the earliest descriptions of Daguerre’s process to have been printed for the general public. It gives a brief outline of the development of the process as well as a working methodology.

$400.00

6. Delamotte, Philip H. THE PRACTICE OF PHOTOGRAPHY: A MANUAL FOR STUDENTS AND AMATEURS. London: Photographic Institution, 1855. Second edition, revised. 8vo, viii, 166 pp., (10) ads., calotype print from a collodion negative frontispiece. Recased in the original gilt titled cloth with minor repairs at the spine. The cloth shows a few small chemical stains on the rear cover. The mount of the frontispiece shows a tidemark along the top blank margin, not affecting the photograph. A very good copy.

Each illustrated edition contains a different photographic frontispiece, and each edition is one of the earliest British books to contain an original photograph. The frontispiece in this copy, by the author, is a calotype print from the Egyptian display at the Crystal Palace.

$1,500.00

INCUNABULA OF BRITISH PHOTOGRAPHIC LITERATURE 1839-1875 under item No. 18. Instead, he lists the U.S. Edition of 1854 as the second edition, a London 1856 as the third edition, and an 1857 as the third edition revised. He states that the first and third editions (1853 & 1856) are in the Gernsheim Collection. I have had the good fortune to have owned the 1853 first edition, the 1854 U.S. edition, and now this 1855 second edition, revised. Further, OCLC fails to locate any 1854 edition other than the U.S. printing, and locates 10 copies of this 1855 second edition, revised. Roosens and Salu No. 2978, repeats Gernsheim’s errors.

An excellent survey of technology and history of motion pictures. Covers film, apparatus, application, theaters, actors and visual techniques, cameras and projection, silent and sound. The final pages discuss the new invention of television and its possibilities.

The cover title reads: Le cinématographe muet, sonore, parlant : état actuel de la télévision et de ses applications à la télécinématographe sonore.

$200.00

*A history of the earliest research into three-color photography, with emphasis on the work of Ducos du Haron, and Dumoulin’s own improvements upon the printing of photographs in colors.*

Roosens and Salu No. 2299.


$2,500.00

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


$250.00

*An excellent manual covering all aspects of illuminants and illuminators, chemicals, oils, electricity, magnesium and zinc, aluminum and zinc; it also discusses lighting techniques needed for rooms, genre, portraiture, etc. Illustrated with views by Hoder (e.g. catacombs of Paris), and others; details equipment used for such work.*

Roosens and Salu No. 420.

$100.00

_A manual for the application of photographs on ceramics. Roosens and Salu No. 7928._

13. [Hunt, Robert]. **FRASER’S MAGAZINE FOR TOWN AND COUNTRY.** No. CCLXXXI, May 1853. London: John W. Parker and Son, 1853. 8vo., 485-610 pp., plus illustrated adverts. Original printed paper wrappers; a one-inch portion of the lower spine has been repaired with matching paper, lower blank tip of the front wrapper lacking, as is a short piece near the top. Very good. Housed in a new cloth clamshell box.

$150.00

_Contains a 13-plus page essay by Robert Hunt about the philosophical implications of the discovery of photography._


$250.00

_Albert Londe (1858-1917), was an important French photographer who researched and wrote extensively on photographic processes and technology. He was the director of photography at the Salpêtrière Hospital in Paris; Londe was also a chemist, mechanic, criminologist and radiologist. This is the text of a presentation on the various modes, methods and applications to which photography may be applied. Following the text is a list of over 60 projected examples which accompanied his presentation. Of note, this was published the same year that the Kodak camera was introduced, which made photography almost ubiquitous._

_Roosens and Salu No. 9587. OCLC lists six copies but none in North America._

$1,500.00

Describes Lumière’s, Lippmann’s and other process, prior and subsequent through 1909. The first issue from 1907 includes a three-color frontispiece, a “chromographe” produced by the Geisler process. Four additional issues from this series also include a color frontispiece.

The first journal entirely devoted to color photography, detailing the autochrome, Lippmann and many other processes. Scarce, with OCLC listing only incomplete runs.


$500.00

Désiré Charles Emanuel van Monckhoven (1834-1882) was a Belgian chemist and photographer; he invented an enlarger, a dry collodion process, and made improvements to the carbon print process. He was a major contributor to the literature of photography.

This is the sixth, and greatly expanded and revised edition of *TRAITÉ GÉNÉRAL DE PHOTOGRAPHIE...1856.* It is a general treatise on the leading process since the discovery of photography, and thorough examination, with formulae, of all aspects of the collodion process, the carbon, Woodbury, Albertype and heliotype processes, etc. The three leaves of photographic plates are examples of retouched carbon, Woodbury and heliotype portraits.

Roosens and Salu No. 4239.
17. Nadar, Paul, editor. **PARIS-PHOTOGRAPHIE: REVUE MENSUELLE ILLUSTRÉE DE LA PHOTOGRAPHIE ET DE SES APPLICATIONS AUX ARTS, AUX SCIENCES ET À L’INDUSTRIE.** 2 ANNÉE, NO. 4, 30 AVRIL 1892. Paris: A L’Office Général de Photographie, [1892]. First edition. 8vo., ii, [p. 141 - 186], [16 illustrated adverts], 3 plates, of which 2 are color printed, 1 albumen photograph. Printed wrappers, which are chipped at the lower front tip and soiled, with a 3-inch closed tear to the spine cover; creasing at the foretip of the text block. A good copy.

$200.00

The lead article, Procédé de projections polychromes à l’aide de diapositifs non colorés, by Léon Vidal, includes the 2 color plates and one monochrome plate. Other articles are by Colonel J. Waterhouse, H. Fourtier, Auguste and Louis Lumiére, et al. The albumen photograph by Paul Nadar is a composite of 20 poses of the actresses, Mademoiselle Lender, Mademoiselle Verneuil, and Mademoiselle Géraldine.


$350.00

Beaumont Newhall’s copy, SIGNED with his pencil signature on the front free flyleaf, dated 1932. Additionally signed in ink, “Beaumont Newhall, St. Patricks (sic) Day 1978. On the occasion of my first one-man show.” Also laid in is a postal card from Newhall, addressed to Harold Jones at the Light gallery, New York, reading: “Riis, Jacob, born May 3, 1849, Ribe, Denmark, died May 26, 191r, Barre, Mass. May fill out some loopholes! BM.” Also included is a Polaroid SX-70 portrait of a smiling Newhall, presumably by Harold Jones.

Issued in the Gennert Photographic Library. A clearly written manual of contemporary photographic practices and processes.

OCLC locates only four copies. Roosens and Salu fails to list this manual.

20. [NIEPCE]. Davanne, A. [Alphonse]. NICÉPHORE NIEPCE: INVENTEUR DE LA PHOTOGRAPHIE. Paris: Gauthier-Villars, 1885. First edition. Small 4to., 33 pp., collotype frontispiece of statue of Niepce with tissue guard. Original paper wrappers, which are foxed and toned on the front and have short tears at the edges on the rear. The blank top margin of the text has a small dimple crease. Very good. $200.00

Published for a Conference at Chalon-sur-Saône, for the inauguration of the statue of Nicéphore Niepce. Includes a history of Niepce’s invention, a biography and a discussion of the international committee to recognize Niepce as the inventor of photography. Includes the text for the inauguration of the statue.

Roosens and Salu No. 7463.

$750.00

*Includes transcriptions of original letters and documents showing that Niépce not Daguerre is the true inventor of photography.  “The first photographs made by a camera must be credited to Joseph-Nicéphore Niépce of Chalons-sur Saône.  Although not a single example of these photographs remains to-day, his letters and eye-witness accounts leave no doubt that, between 1816 and 1829 he succeeded many times in fixing the camera’s image with comparative permanency... In 1829 Daguerre and Niépce formed articles of partnership to last ten years.  Four years after the signing of the contract, in 1833, Niépce died.” (Beaumont Newhall)  This is the first biography on Niépce and an attack on Daguerre for exploiting Niépce’s discovery and work.  Some copies were issued with three folding facsimile letters; this copy is was not issued with them.*

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$100.00

*The first practical guide for a photographic field trip or extended photographic expedition; specifically, the equipment and supplies required. First published in 1882.*

Roosens and Salu No. 10446.

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$150.00

*Instructions for painters, travelers and tourists on simplifying the mechanics of photography; how to build the necessary instruments; also, how to make photographic negatives on oiled paper.*

Roosens and Salu No. 7825. The first edition was published in 1879.
24. Poitevin, Alphonse. **TRAITÉ DE L’IMPRESSION PHOTOGRAPHIQUE SANS SELS D’ARGENT CONTENANT: L’HISTOIRE, LA THÉORIE ET LA PRATIQUE DES MÉTHODES ET PROCÉDÉS DE L’IMPRESSION AU CHARBON, DE L’HÉLIOPLASTIE, DE LA PHOTOLITHOGRAPHIE, DE LA GRAVURE PHOTOCHIMIQUE, ETC., ETC. ÁVEC UNE INTRODUCTION PAR M. ERNEST LUCAN.** Paris: Leiber, 1862. First edition. 8vo., iv, 182 pp., 2 leaves of photomechanical plates, lacking the b&w carbon photograph, illustrations in text. The original paper wrappers, which are lacking the spine and some blank portions of the front wrapper, have been conserved and mounted on archival paper. Occasional foxing, ex-library with release stamps; a good copy. Housed in a new cloth and decorative paper clamshell box. [with another copy] **TRAITÉ DE L’IMPRESSION PHOTOGRAPHIQUE SANS SELS D’ARGENT CONTENANT...** 8vo., iv, 182 pp., 2 leaves with photomechanical plates, 1 leaf with b&w carbon photograph, illustrations in text. Later binding of half red morocco and marbled paper over boards; top edge gilt, joints rubbed, margins trimmed, with a few marginal notes and marks in the introduction. The original front paper wrapper is bound-in. Lacking p. 59-60, which contained an illustration, and p. 63-64, which also contained an illustration. A few spots of foxing. In this copy, the photomechanical plate, found between p. 64 - 65, is a different image from the prior copy. Additionally, this copy bears a SIGNED presentation “Á Monsieur Léon Vidal, hommage de profonde gratitude, Poitevin.” The carbon photographic print in this copy is unique to this copy; it is of three seated men, Poitevin is one of them, and it is presumed that Vidal and Lucan are the others; in other examined copies, the photograph is a portrait of just Poitevin. $3,250.00

Alphonse Louis Poitevin (1819-1882) was trained as a chemical engineer. After the early discoveries of Daguerre and Talbot, he became interested in photography, experimenting with daguerreotype plates for the production of printing plates. His experiments led to a method of photomechanical engraving on silver or gold coated metal plates. His experiments with the action of light on bichromated gelatin were the bases for carbon printing and photolithography. His contributions to the development of photomechanical processes made him one of the outstanding inventors of the nineteenth century. Léon Vidal experimented with carbon processes and chromolithography during the period that this book was published, and in 1877, he invented a process for photographing in natural colors. In 1883, Léon Vidal, edited and augmented a second edition of this title.


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This is the second edition of Poitvin’s 1862 work with a similar title. In this current edition, Léon Vidal has made corrections to the text and has added an appendix to each chapter, bringing up to date the advances that others had made to Poitvin’s process.

Roosens and Salu No. 8164. OCLC locates only eight copies; none in North America.


Georges Potonniée, a French photohistorian, set out to correct the record concerning the discovery and early history of photography - before his HISTOIRE DE LA DÉCOUVERTE DE LA PHOTOGRAPHIE, the contributions of the French were largely ignored in the existing literature; “l’histoire de la photographie est essentiellement française. C’est un Français, Niépce, qui l’a inventée, c’est un Française, Daguerre, qui l’a divulguée” (The history of photography is predominantly French. It is a Frenchman, Niépce, who invented it; it is a Frenchman, Daguerre, who disclosed it).

Potonniée was largely correct in his assessment of Niépce’s importance, but he did err with his chronology, dating Niépce’s first photograph from nature a full two years earlier than in actuality. His assessment of Talbot’s early process as “unworkable” was clearly wrong. It was through his efforts that a statue of Niépce was erected at Saint-Loup-de-Varennes.

This English translation of the original Parisian edition of 1925 is limited to 300 copies.

These three manuals cover apparatus for photography, photography for women, field work (portable outfits), sensitizing materials, etc. Numerous illustrated adverts. The frontispiece of the first title is a high mountain scenic view with railroad track visible.

Roosens and Salu No. 6419 for the title by Price; however, listing only the second edition, which does not contain the albumen frontispiece, and has a shorter page count. Roosens and Salu No. 6416 for title by Taylor.


An early, and primary, legal discussion regarding protecting the propriety of photographs through legal recourse.

Roosens and Salu No. 2474. OCLC locates three copies.
29. Schnauss, Julius, [and Thomas Sutton]. PHOTOGRAPHISCHES LEXICON. ALPHABETISCHES NACHSCHLAGEBUCH FÜR DEN PRAKTISCHEN PHOTOGRAPHEN SOWIE FÜR MALE, CHEMIKER, TECHNIKER, OPTIKER ETC. UNTER BERÜCKSICHTIGUNG DER NEUESTEN DEUTSCHEN, ENGLISCHEN UND FRANZÖSISCHEN LEISTUNGEN IN DER PHOTOGRAPHIE, PHOTOLITHOGRAPHIE, PHOTO GALVANOGRAPHIE, PHOTO SYLOGRAPHIE. WEITERGEFÜHRT DURCH EIN REPERTORIUM DER NEUESTEN FORTSCHRITTE UND WESENTLICHESTEN ERFahrungen WÄHREND DER JAHRE 1863 BIS 1867 VON KARL DE ROTH. Leipzig: Verlag von Otto Spamer, 1868. [Third edition, revised and enlarged]. 12mo., vi, 543 pp., text illustrations. Recased, with new endpapers in the original cloth, stamped in blind and gilt, spine faded, foxed throughout; otherwise very good. $400.00

Dr. Julius Schnauss established the earliest private photographic school in Germany at Jena on May 1, 1855. This dictionary and textbook is complete to date. Although this edition does not mention, as in the earlier edition “... Mit theilweiser Benutzung von Sutton’s Dictionary of Photography, etc.” it contains numerous illustrations such as Sutton’s panoramic camera, an early photographic studio, lens cross-sections, etc. The earlier edition consisted of 400 pages, this third edition was enlarged by Karl de Roth.

Roosens and Salu No. 3131. OCLC locates only two copies, both at The British Library.


An early manual on the production of the dry plate; a major step forward in liberating the photographer from the need to haul an enormous amount of materials.

Roosens and Salu No. 8628. OCLC locates only three copies, all others are microform or digital files.

$1,000.00

Issued in the series, Manuels- Roret, this is an early manual on galvanography and the daguerreotype. Galvanography is the process of coating plates, often with silver, through the use of electricity. Silver plates made in this fashion were essential in making daguerreotypes. Edmond de Valicourt’s manual on the daguerreotype comprises p. 323 - 453 and the 2 folding plates; however, p. 384 - 401 is largely devoted to Talbot’s paper process.

Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, fails to mention this volume, although it does list later volumes in the series Manuels-Roret. Roosens and Salu No. 4189.

The beginning of photography as found in daily papers and diaries; includes a chapter on women in photography.


This is the fourteenth edition, enlarged and revised, of one of the earliest British manuals which includes Talbot’s calotype process, multiple other paper processes, as well as the latest advances.

The actual pagination of this manual is 65 pp. as called for in the index and conforms with other copies listed in OCLC. Pages [66] - 68, 89 -120 constitute Horne & Thornthwaite’s Descriptive Catalogue of Scientific Instruments, dated February, 1857 [seventh edition].

Although this manual went through multiple editions, it is rare to the market, with just one other copy currently offered for sale, by this bookseller, which contains an original manuscript addition by Hugh Welch Diamond. OCLC locates only two copies; National Library of Sweden, and University of Texas, Austin. Roosens and Salu No. 6364.

$450.00

John Towler (1811 - 1889) was born in Yorkshire, England and educated as a nonresident student at St. John’s in Cambridge; he migrated to the United States in 1850, where he taught at Lima Seminary before his appointment in 1852 at Hobart College as a professor of modern languages, mathematics, anatomy, pharmacy, chemistry, civil engineering and medical jurisprudence. In 1855, he was awarded a M.D. from Geneva Medical College and served as its dean until 1872.

His knowledge of photography and his fluid and accessible writing style propelled his **SILVER SUNBEAM: A PRACTICAL AND THEORETICAL TEXT-BOOK ON SUN DRAWING AND PHOTOGRAPHIC PRINTING... 1863** into one of the earliest best selling, comprehensive texts in the field. From 1864 - 1867, he regularly contributed articles to **HUMPHREY’S JOURNAL OF PHOTOGRAPHY,** where he served as the editor.

Although Towler was not the inventor of the tannin process, in which mixing silver bromide into collodion forms an emulsion (the first practicable photographic emulsion) his clear and precise text propelled the dry plate process to replace wet collodion as the preferred method.

Roosens and Salu No. 10308. OCLC locates only twelve copies.


$100.00

A highly interesting survey of all aspects of marketing used in the retail photographic marketplace, including advertising posters, product display, window treatments, and store architecture.

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Specializing in Rare and Out-of-Print Photographic Literature