

NEW YORK BOOK FAIR 2017
PHOTOGRAPHY: IN THE BEGINNING

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 lithographie. 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. (#52084) \$1,250.00

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 Lemerrier, successfully produced halftone photolithographs in a portfolio of architectural views, the first portfolio to use the halftone 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 halftone 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 Français, 1863, No. 73.

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. (#52080) \$2,250.00

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.

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. (#52093)
\$1,750.00

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 Francais, 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.

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. (#31919)
\$2,250.00

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.

5. Bertillon, Alphonse. **LA PHOTOGRAPHIE JUDICIAIRE.** Avec un appendice sur la classification et l'identification anthropométriques par Alphonse Bertillon, Chef du Service d'identification de la Préfecture de Police. Paris: Gauthier-Villars et Fils, 1890. First edition. 12mo., [iv], 115, [1] pp., with 8 b&w photogravure plates, with printed tissue guards, from photographs. Printed wrappers which are lightly soiled, initials in monogram printed on the upper left corner of the front wrapper. The front blank is foxed, as is a 1/16 inch of the lower blank margin of a few leaves. A very good copy. (#51856)
\$1,250.00

Alphonse Bertillon (1853-1914) a renowned researcher and member of the Paris police department, is credited with creating a criminal identification system in 1862, known as anthropometry. This process measured and recorded various body parts of arrested suspects cataloging the results in order for eyewitnesses to identify these criminals in the future. Bertillon also standardized the criminal mug shot and the evidence picture. He developed "metric photography" that he intended to use to reconstruct the dimension of a particular space and the placement of objects in it. Crime scene pictures were taken before the scene was disturbed in any way. He used mats printed with metric frames that were mounted along the side of the photographs. Photographs pictured front and side views of a particular object. Bertillon also created many other forensic techniques, including handwriting analysis, the use of galvanoplastic compounds to preserve footprints, ballistics, and the dynamometer, to determine the degree of force used in breaking and entering. The Truthful Lens, No. 12.

6. 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. (#52069) \$2,350.00

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.

7. Blanquart-Evrard, [Louis Désiré]. **INTERVENTION DE L'ART DANS LA PHOTOGRAPHIE.** Paris: Leiber; Leipzig: Jung-Treuttel; Madrid: C. Bailly-Baillère, 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. (#51140) \$1,250.00

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.

INSCRIBED TO POITEVIN

8. 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 Blanquart-Evrard: "a M. Poitevin, hommage affectuer." (#51853) \$20,000.00

Louis Désiré 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.

9. 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 SÉRIES - 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. (#52116) \$9,500.00

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.

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

10. [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 a few tiny chips at the edges. 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-Evrard'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.

[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. 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 Potonniée'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, Bibliothèque Nationale de France, Yale University, Roosens and Salu No. 3352.

Four items. (#52127)

\$35,000.00

11. 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. (#26235)

\$1,650.00

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, Bibliothèque 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 Français*, 1863, fails to list this title

12. Buron. **DESCRIPTION ET USAGE DE DAGUERRÉOTYPE 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. (#52068) \$3,650.00

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.

13. Chevalier, Charles. **MÉLANGES PHOTOGRAPHIQUES. SUPPLÉMENT DES NOUVELLES INSTRUCTIONS SUR L'USAGE DU DAGUERRÉOTYPE.** Paris: Chez L'Auteur, 1844. First edition. 8vo., [4], 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. (#52085) \$2,750.00

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.

14. 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. Dépot chez les Libraires: Baillié, 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. (#52070) \$2,250.00

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.

15. 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. (#52066)
\$6,000.00

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.

16. Chevreul, E. [Michel Eugene]. **DES COULEURS ET DE LEURS APPLICATIONS AUX ARTS INDUSTRIELS A L'AIDE DES CERCLES CHROMATIQUES. AVEC XXVII PLANCHES GRAVÉES SUR ACIER ET IMPRIMÉES EN COULEUR PAR RENÉ DIGEON.** Paris: J. B. Baillièrre et Fils, 1864. First edition. Folio, 26, [2], 27 leaves of plates, one of which is folding. Light foxing on the blank margins of text and plates. Publisher's cloth titled in gilt on the spine and upper board, with minor repairs at the spine. Two small remnants of a paper label on the front endpapers, otherwise a very good copy. Housed in a clamshell box of black cloth with printed paper labels. (#51918)
\$4,000.00

M. E. Chevreul was the Director of Dyeing at the Manufactures Royales des Gobelins and professor of chemistry, and later director of the Museum d'Histoire Naturelle. He based his system of color analysis upon empirical observation. This atlas was intended for the use of painters, textile designers, decorators, gardeners, etc. It includes a description of "chromochalcographie", Digeon's four-color aquatint printing process (using separate plates for yellow, blue, red and black), with notes on the composition of the pigments. His experiments demonstrated that over one thousand different colors could be obtained by mixing different proportions of red, yellow and blue pigments; this work was of great influence to the development of Ducos Du Hauron's color process.

17. 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. (#52077)
\$1,850.00

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 Salu No. 6511. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 44.

18. Couppier, Jules. **TRAITÉ PRATIQUE DE PHOTOGRAPHIE SUR VERRE, D'APRÈS LES DERNIERS PERFECTIONNEMENTS.** Paris: Ch. Chevalier, Puech et Cie, Guillaoux, 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. (#26155) \$2,750.00

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.

19. 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 DAGUERREOTYPE; BEING SIMPLE DIRECTIONS FOR OBTAINING PORTRAITS, VIEWS, COPIES OF ENGRAVINGS, DRAWINGS, SKETCHES OF MACHINERY, ETC. BY THE DAGUERREOTYPE 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. (#25969) \$850.00

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

20. 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. (#26314) \$1,500.00

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.

PIGEON POST

21. Dagron, Prudent René Patrice. **LA POSTE PAR PIGEONS VOYAGEURS, SOUVENIR DU SIÈGE DE PARIS, SPÉCIMEN IDENTIQUE D'UNE DES PELLICULES DE DÉPÊCHES PORTÉES À PARIS PAR PIGEONS VOYAGEURS.** Tours-Bordeaux: [Typographie Lahure, Paris], 1870-1871. First edition. 12mo., 24 pp. Illustrated stiff paper wrappers. Original orange wrappers are moderately soiled with the signature of a previous owner neatly written on the top margin. Occasional traces of light foxing, a very good copy with fragments of the original microfilm laid-in. (#51868) \$2,250.00

Prudent René Patrice Dagron, was a prominent Parisian photographer who by 1860, was making microscopically sized photographs. During the Franco-German War of 1870, he applied his ingenuity to make microscopically reduced negatives of dispatches to be transmitted back and forth from Paris to Tours; these tiny pieces of gelatin film were rolled and inserted in quills that were attached to the wings of carrier pigeons. Most copies lack the original microfilm specimen, it is included here.

Roosens and Salu No. 2763. Truthful Lens No. 42.

22. Dagron, Prudent René Patrice. **TRAITÉ DE PHOTOGRAPHIE MICROSCOPIQUE.** Paris: Dagron et Cie, 1864. First edition. 12mo., 36 pp., illustrations. Printed paper wrappers. Very good. Housed in a newly made case of pastepaper and cloth over boards with a paper spine label. (#32063) \$1,500.00

Prudent René Patrice Dagron, was a prominent Parisian photographer, who by 1860 was making microscopically sized photographs. During the Franco-German War of 1870, he applied his ingenuity to make microscopically reduced negatives of dispatches to be transmitted back and forth from Paris to Tours; these tiny pieces of gelatin film were rolled and inserted in quills that were attached to the wings of carrier pigeons. This manual provides complete instructions for his process including diagrams for building a special camera of his design. IMAGING PARADISE p. 166. WorldCat locates only six copies, failing to list any holdings in the U.S.

THE FIRST OBTAINABLE EDITION OF DAGUERRE'S MANUAL

23. 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 Baillière, 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 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 rules, lined in suede.

(#52082)

\$25,000.00

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 studied 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 Ransom 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.

IN THE ORIGINAL PRINTED WRAPPERS

24. Daguerre, (Louis Jacques Mandé). **HISTORIQUE ET DESCRIPTION DES PROCÉDÉS DU DAGUERREOTYPE ET DU DIORAMA. PAR DAGUERRE, PEINTRE, INVENTEUR DU DIORAMA, OFFICIER DE LA LEGION-D'HONNEUR, MEMBRE DE PLUSIEURS ACADEMIES, 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. (#52087) \$7,500.00

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.

PORTRAIT FRONTISPIECE OF DAGUERRE

25. Daguerre, [Louis Jacques Mandé]. **HISTORIQUE ET DESCRIPTION DES PROCÉDÉS DU DAGUERREOTYPE ET DU DIORAMA. PAR DAGUERRE, PEINTRE, INVENTEUR DU DIORAMA, OFFICIER DE LA LEGION-D'HONNEUR, MEMBRE DE PLUSIEURS ACADEMIES, 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. (#50904) \$4,250.00

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.

26. 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. A fine copy, housed in a cloth pamphlet case with printed labels. (#52075) \$2,500.00

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.

27. 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. (#29970) \$1,250.00

André-Adolphe-Eugène Disdéri, a Parisian, was the official photographer to the court of Napoleon III; he is credited with the popularization of the cartes-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 fascicles 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.

PHOTOGRAPHY AS AN ART FORM

28. 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. (#52135) \$2,000.00

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.

WITH TWO FERROTYPE PORTRAITS

29. 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 over-mats 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. (#32082) \$1,850.00

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.

30. 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. (#26220) \$750.00

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.

THE FIRST MANUAL PUBLISHED IN AMERICA

31. 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. (#26106) \$2,000.00

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

32. Gaudin, [Marc Antoine Augustin] and N.-P. [Noël-Paymal] Lerebours. **DERNIERS PERFECTIONNEMENTS APPORTÉS AU DAGUERRÉOTYPE. AUGMENTÉE DE L'EMPLÔL DE L'IODURE DE BROME SANS BOÎTE ÀLODE; 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 original printed wrappers, bound-in. A fine and bright copy. (#52120) \$4,000.00

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.

33. 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. (#52121) \$2,500.00

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.

WITH AN EXTRA PLATE?

34. 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. (#25932) \$500.00

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.

35. 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. (#26195) \$2,000.00

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 Francais, 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.

36. [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. (#32012) \$1,500.00

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.

HOW TO MAKE PHOTOMICROGRAPHS WITH SEVEN EXAMPLES

37. 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. (#50775) \$2,000.00

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.

38. 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. (#26583) \$850.00

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.

HERSCHEL ON PHOTOGRAPHY

39. 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. (#52083) \$2,250.00

Sir John F.W. Hershel (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.

40. 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. (#29035) \$650.00

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 has been reproduced in microfilm for the Research Publications series on the History of Photography.

THE FIRST PHOTOGRAPHIC JOURNAL

41. 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. (#51938) \$7,500.00

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).

THE FIRST GENERAL TREATISE IN ENGLISH

42. Hunt, Robert. **A POPULAR TREATISE ON THE ART OF PHOTOGRAPHY, INCLUDING DAGUERREOTYPE, 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. (#18062) \$2,850.00

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 issues 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.

43. 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. (#26293) \$1,250.00

"Robert Hunt (1807 - 1887) was a librarian keeper of mining records at 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.

FIRST ACCOUNT OF AN EYEWITNESS TO DAGUERRE'S DEMONSTRATION

44. [Janin, Jules]. **LE DAGUERREOTYPE: NOUVELLE EXPÉRIENCE.** EXTRACT FROM: L'ARTISTE: JOURNAL DE LA LITTÉRATURE 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. (#52089) \$1,250.00

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.

"The most crucial single-volume source for the study of early French photography"

45. 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. (#52123) \$2,250.00

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.

46. 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 cert 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. (#52091) \$3,500.00

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.

47. 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. (#26108) \$3,000.00

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.

48. [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". (#26315) \$2,000.00

Issued as Willats's Photographic Manuals, No. I., Part II. It includes the revised and expanded second English edition of Gustave Le Gray'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 Niepcé 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.

GHOSTS IN PHOTOGRAPHS

49. Legas, L. **LA PHOTOGRAPHIE SPIRITE ET L'ANALYSE SPECTRALE COMPARÉES.** Paris: Chez L'Auteur, 1875. First edition. 8vo., 80 pp. Original pink printed wrappers. An occasional faint spot of foxing. A very good copy. (#52090) \$500.00
L. Legas, was the president of the Belgian spiritualist group, La Vérité.

WorldCat locates only three copies: Bibliotheque de la France, Paris -BIUM, and the British Library Reference Collection. Roosens and Salu No. 9080.

50. 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'À CE 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. (#52124) \$1,500.00

Adolphe Legros was a 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.

51. 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. (#51857) \$2,500.00

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.

MORE GHOSTS

52. Leymarie, [Marina] P.G., Madame, editor. **PROCÈS DES SPIRITES**. Paris: Se Trouve a la Librairie Spirite, 1875. First edition. 8vo., (ii), 256 pp., engraved frontispiece. Contemporary quarter leather and marbled paper over boards, gilt rules and title on spine, marbled endpapers. Mild toning. A very good copy. (#26935) \$300.00

A verbatim account of the trial of Edouard Isidore Buguet, who was arrested and charged by the French government for manufacturing spirit photographs. Numerous witnesses testified that Buguet was a genuine medium and could not have faked the spirit photographs; these included a photographic expert, a man of letters, an optician, and a professor of history. Buguet, however confessed to the fakery. In 1875, Buguet and Pierre G. Leymarie were fined and sentenced to one year in prison for fraud. Monsieur Leymarie was the editor of Revue Spirite, which publicized Buguet's work.

WorldCat locates 14 copies with the University of Pennsylvania and Harvard as the only U.S. holdings. Not listed in Roosens and Salu.

53. 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. (#51859) \$1,000.00

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.

PROGRAM FOR AN 1896 LUMIÈRE SCREENING

54. 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. (#51861) \$6,500.00

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.

PHOTOGRAPHS OF SUBJECTS UNDER HYPNOSIS

55. Luys, Jules Bernard. **LEÇONS CLINIQUES SUR LES PRINCIPAUX PHÉNOMÈNES DE L'HYPNOTISME DANS LEURS RAPPORTS AVEC LA PATHOLOGIE MENTALE.** Paris: Georges Carré, 1890. First edition. 8vo., xv, 287, 1 pp., 13 leaves of plates. Contemporary quarter calf with tips and marbled paper over boards. The spine is in six compartments with gilt titling and decorations. The boards and tips are rubbed and scraped. Occasional faint foxing and toning; a sliver of the blank margin of one plate is lacking. A near very good copy. (#52113) \$1,650.00

Jules Bernard Luys (1828 - 1897) obtained his doctorate in medicine in 1857, having conducted extensive research on the anatomy, pathology and functions of the nervous system; in 1862, he occupied the positions of head of department in Salpêtrière, and then later at Charity. "An Anatomopathologist of development, his research was focused on the nervous system and the brain. Anxious to represent his findings as precisely as possible, he chose not to use traditional drawings or engravings but instead photography to display and capture his research...The photographs were taken in collaboration with George Luys (1870 - 1953), his son who was also a doctor." Denis Canguilhem. ENCYCLOPEDIA OF NINETEENTH-CENTURY PHOTOGRAPHY, p. 878.

In this work on hypnotism, Luys discusses the general principles, somnambulism, suggestion, as a therapeutic tool, etc. The photographic plates are varnished collotypes, which show 32 predominantly female subjects in a variety of stages of the hypnotic state; there are also 4 images of dissected brains.

56. 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. (#52099) \$850.00

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.

INSCRIBED TO "THE BEE TAMER"

57. 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. (#52097) \$4,000.00

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.

58. 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. (#30752) \$4000.00

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.

INSCRIBED TO PROFESSOR GAVARET

59. 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. (#52096) \$2,250.00

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.

ON THE FLIGHT OF BIRDS

60. 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. Occasional foxing, and light wear at the spine ends. A very good copy. (#26501) \$750.00

"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.

CHRONOPHOTOGRAPHY

61. [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. (#52100) \$750.00

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.

THE PRECURSOR OF CINEMATOGRAPHY

62. 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 foreedge, 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...** Augmenté 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. (#26352) \$5,000.00

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.

63. 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. (#26351) \$650.00

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.

THE FIRST STUDIES OF BIRDS IN FLIGHT

64. 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, 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. (#26580) \$2,500.00

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.

THE CARBON PROCESS – INSCRIBED TO POITEVIN

65. Marion, A. [Auguste]. **CATALOGUE INITIATEUR AUX PROCÉDÉS ANCIENS ET NOUVEAUX SELS D'ARGENT, FERRO-PRUSSIANE 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, housed in a cloth over boards clamshell case with printed paper labels. (#52071) \$2,000.00

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 led 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 photo-lithography, 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.

IMPORTANT EIGHTEENTH CENTURY WORK ON OPTICS

66. Martin, Benjamin. **A NEW AND COMPENDIOUS SYSTEM OF OPTICS: IN THREE PARTS, VIZ. PART I. CATOPTRICS, OR THE DOCTRINE OF VISION BY RAYS REFLECTED FROM MIRRORS, OR POLISHED SURFACES. PART II. DIOPTRICS, OR THE THEORY OF VISION BY RAYS REFRACTED THROUGH LENSES, OR TRANSPARENT SUBSTANCES. PART III. A PRACTICAL DESCRIPTION OF A GREAT NUMBER OF THE MOST USEFUL OPTICAL INSTRUMENTS AND MACHINES...THE WHOLE...ILLUSTRATED BY A GREAT VARIETY OF COPPER-PLATE FIGURES, AS BIG AS THE LIFE.** London: Printed for James Hodges at the Looking-Glass on London-Bridge, 1740. First edition. 8vo., xxiv; 295 pp., [1], 34 leaves of folded engraved plates. Bound in contemporary full tree calf over boards, with gilt borders, the spine with gilt decorations and titling. Engraved decorative illustrations at chapter divisions. A fine and bright copy. (#25965) \$2500.00

Benjamin Martin (1704 - 1782) was an English instrument maker, especially microscopes and lens-based devices, "Visual Glasses", etc.

Uncommon, with WorldCat locating 10 copies, with the American Philosophical Society and Huntington Library, the only U.S. holdings

67. 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. (#52076) \$1,500.00

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.

WITH THREE ALBUMEN PLATES OF PHOTOMICROGRAPHIC SPECIMENS

68. Moitessier, A [Albert]. **LA PHOTOGRAPHIE APPLIQUÉE AUX RECHERCHES MICROGRAPHIQUES.** Paris: J.-B. Baillièrre 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. (#51866) \$1,250.00

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.

THE METHOD OF HORSES IN MOTION

69. 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. (#32051) \$650.00
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.

NADAR IN A BALLOON

70. Nadar [Gaspard-Félix Tournachon]. **A TERRE & EN L'AIR... MÉMOIRES DU GÉANT PAR NADAR** Avec une Introduction par M. Babinet. Paris: E. Dentu, 1864. First edition. 12mo., (xii), 439 pp. Contemporary quarter red morocco gilt and marbled paper over boards. Faint thin dampstain to the blank top margin of the first 180 pages; light occasional foxing. A very good copy. Signed on the blank free endpaper, "Anatole Leblanc, membre de la Societe A'eronauique, 28 rue de la Victoire a Paris, Septembre 1870." (#51850) \$750.00

Nadar took up photography in 1854, initially as a portraitist. In 1858, he took the first photographs from a balloon tethered near the Arc de Triomphe, and in 1863 he commissioned the building of his own balloon, Le Géant.

"WHEN I WAS A PHOTOGRAPHER" - INSCRIBED

71. Nadar [Gaspard-Felix Tournachon]. **QUAND J'ÉTAIS PHOTOGRAPHE.** Preface by Léon Daudet. Paris: Ernest Flammarion, [1899]. First edition, possible second issue. 12mo., viii, 312 (1) pp. Later binding of quarter morocco and marbled paper over boards, with gilt title and raised bands on spine. The top blank corner of the first 3 leaves are chipped, with a stain on the following leaf in the same spot; small hole in the blank margin of the last two leaves. Text toned. SIGNED and inscribed by Nadar on the half-title page "Doctuer Desnos, Marseille 1900" with the neat ex-libris of Dr. Desnos affixed to the front pastedown. (#51851) \$1,250.00

Nadar was the first to photograph the catacombs of Paris, and the first to make a photograph from a balloon, among his other distinctions retold in this entertaining autobiography. It has recently come to our attention that a few copies of this work were released without the final chapter, "1830 et environs", p. 279 - 312, even though the table of contents includes it.

BIG MADE LITTLE – LITTLE MADE BIG

72. Nicholls, James. **MICROSCOPIC PHOTOGRAPHY: ITS ART AND MYSTERY. THE PRINCIPLES OF THE ART DISCLOSED, AND ITS PRACTICE CLEARLY EXPLAINED.** London: Frederick J. Cox, [1859]. First edition. 12mo., 30 pp. [bound with] Reichardt, Oscar and Carl Stürenburg. **LEHRBUCH DER MIKROSKOPISCHEN PHOTOGRAPHIE, MIT RÜKSICHT AUF NATURWISSENSCHAFLICHE FORSCHUNGEN.** Leipzig: Quant & Händel, 1868. 12mo., xv, (ii) 79 pp., with 2 plates each with 2 mounted photographs. Bound in later black linen with a morocco spine label. The first title is lightly toned, the second is fine with the original photographic plates fine and bright with deep black tones, leading to the assumption that these were made with the collodio-chloride process of J. B. Obernetter which was first introduced in 1867. (#51867) \$1,000.00

"Although Victorians occasionally used the the terms photomicrography and microphotography interchangeably, the photographic processes was different for each. Microphotography involved taking a photograph of a large object and reducing it to microscopic dimensions for viewing with the aid of a microscope. Photomicrography used the microscope to photograph a magnified image of microscopic-sized specimens, from these photographs enlarged prints or magic lantern slides could be prepared for both advancement of knowledge and entertainment." Encyclopedia of Nineteenth-Century Photography, p.1120.

These two works are a perfect illustration of the above passage; the work by Nicholls provides a detailed methodology for making microscopic images, while the work by Reichardt and Stürenburg is a detailed methodology for making photographs with the microscope. Roosen and Salu No. 8384 and No. 8388. Gernsheim, Incunabula, No. 831.

AN INGENIOUS CAMERA FOR TOPOGRAPHIC MAPPING

73. Paté, M. Ed. [Jean Pierre Édouard]. **APPLICATION DE LA PHOTOGRAPHIE TOPOGRAPHIE 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: Impriemerie 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. (#52081) \$2,000.00

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 Bibliographie du Photographe Français, 1863, No. 131 (first title).

PHOTOGRAPHIC MINIATURES ON IVORY – ASSISTED BY WHALES

74. 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; PRÉCÈDE 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. (#52115) \$1,500.00

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. This leads this cataloguer to surmise that the 1857 edition, which is listed in Bellier de la Chavignerie, Manuel Bibliographie du Photographe Français, 1863, as No. 96, and with WorldCat locating seven copies at: the British Library, Imperial College London, Bibliotheque 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.

PRESENTATION BINDING

75. 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. A fine and bright copy. (#52064) \$2,000.00

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.

THE FIRST BOOK TO CONTAIN STEREO PHOTOGRAPHS

76. 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, else a very good copy. (#25970) \$2,250.00

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.

THE FRENCH BIENNIAL EXHIBITION – TEN CATALOGUES - ALL PUBLISHED

77. [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. (#29182) \$25,000.00

"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 Francais, 1863, No. 156, 158, 161.

TALBOT REVEALS HIS PROCESS

78. 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. (#52094) \$10,000.00

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.

79. 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. (#52117) \$3,500.00

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 Français, 1863, No. 41, pagination not noted. Roosens and Salu No. 2876 with pagination as 178 pp.

HUGH WELCH DIAMOND'S MANUSCRIPT PROCESSING NOTES

80. 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. (#52086) \$8,500.00

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.

PHOTOGRAPHY PREDICTED IN A SCIENCE FICTION NOVEL, 1761

81. [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. (#13462) \$2,500.00

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 prophecies 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.

FIRST MANUAL ON AERIAL PHOTOGRAPHY

82. 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. (#51870) \$2,000.00

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 Desmarests 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.

ORIGINAL FERROTYPE PORTRAIT

83. Trask, A.K.P. **TRASK'S PRACTICAL FERROTYPYER**. Philadelphia: Benerman & Wilson, 1872. First edition. 12mo., vi, 7-80 pp., original ferrotype frontispiece; p. 64 - 80 are adverts. Original printed rear wrapper bound in. Recased in the contemporary marbled paper over boards with a new calf spine and tips. Near fine. (#29054) \$1,000.00

A very rare manual for the "tintype" process, similar to Estabrooke's in that it includes an original portrait ferrotype, and was published the same year.

Considered of sufficient importance to be included in THE COLLODION PROCESS AND FERROTYPE: THREE ACCOUNTS, 1854 - 1872. NY: Arno Press, 1973.

Roosens & Salu No. 3876. WorldCat locates copies of the American issue at: Columbia University, Smithsonian Institution, Imperial College London, and what appears to be the English issue, given the pagination, at the Staatsgalerie Stuttgart.

ORIGINAL FERROTYPE PORTRAIT- LONDON ISSUE

84. Trask, A.K.P. **TRASK'S PRACTICAL FERROTYPYER**. Philadelphia: Benerman & Wilson, 1872. First edition, London issue. 12mo., vi, 7-76 pp., original ferrotype frontispiece; p. 65 - 68 is an appendix to the English edition, remainder are adverts. Original printed wrappers which are very lightly stained; the plain paper backing which holds the ferrotype plate in the mount has been replaced. Else a fine copy. (#31721) \$1,500.00

A very rare manual for the "tintype" process, similar to Estabrooke's in that it includes an original portrait ferrotype, and was published the same year. This copy differs from those printed exclusively for an American audience in that it contains an "Appendix to the English Edition" from pages 65 to 68, four less, and slightly different adverts. This was prepared for an English audience and bears the imprint on the front wrapper of C.E. Elliott, Wholesale & Retail Dealer in Photographic Materials, Ferrotype Supplies, &c., 36 Jewin St., London, E. C.

Considered of sufficient importance to be included in THE COLLODION PROCESS AND FERROTYPE: THREE ACCOUNTS, 1854 - 1872. NY: Arno Press, 1973.

Roosens & Salu No. 3876 listing only the American issue and Arno reprint. WorldCat locates copies of the American issue at: Columbia University, Smithsonian Institution, Imperial College London, and what appears to be the English issue, given the pagination at the Staatsgalerie Stuttgart.

85. 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. (#32018) \$600.00

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.

GERMAN DAGUERREIAN MANUAL, 1845 – NO OTHER COPIES LOCATED

86. Uhlenhut, L. [Ludwig] E. [Eduard. **PRAKTISCHE ANWEISUNG ZUR DAGUERREOTYPIE. NACH DEN NEUESTEN VERBESSERUNGEN IN MÖGLICHSTER 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. (#30634) \$2,000.00

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..

87. 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, FIZEAÚ, CLAUDET, BARON GROS, HUBERT 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. (#52128) \$1,650.00

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 the discoveries of Niépce, Daguerre, Fox Talbot, Herschel, Hunt, Blanquard-Evrard, Niepce de St.-Victor, Fizean, 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 Francais, 1863, No. 55, as a first appearance.

NEW YORK BOOK FAIR 2017
PICTORIAL SELECTION

1. **ALBUM OF TWENTY CARTE-DE-VISITE "ÉTUDES PHOTOGRAPHIQUES"** A fine, blind embossed carte-de-visite album of 10 leaves with die-cut gilt-framed enclosures to display the 20, 2.5 x 4 inch photographs. All edges are gilt, and the album is secured by two ornate brass hinged clasps. The 20 albumen photographs are of female nudes, posed both in studio and out-of-doors, mounted on white card stock. These images were often sold as artist's studies, but given their sensual nature, they were also sold "under the table." (#52137) \$1,500.00

There were several photographers who are associated with this genre, especially in Paris and Germany during the 1870s. Often their photographs were unidentified, as are these, which bear no imprint on the blank verso. All in fine condition.

2. **COLLECTION OF SIGNED PHOTOGRAPHERS' EXHIBITION ANNOUNCEMENTS AND BROCHURES. A** remarkable collection of 143 SIGNED gallery announcements, checklists and brochures of varying sizes, in both color and b&w. Collected from major galleries and museums in New York, Chicago and Toronto and SIGNED by the photographers at the opening receptions. In very good to fine condition. (#50461) \$5,000.00

The photographers are: Lucien Angier [1], Jane Evelyn Atwood [1], Lillian Bassman [2], Zana Briski [1], Dan Budnick [1], Bill Burke [1], Rene Burri [1], Ed Burtynsky [1], Debbie Fleming Caffery [3], Keith Carter [1], Elinor Carucci [1], John Cohen [2], Lois Connor [2], William Christenberry [1], Ted Croner [1], Bruce Davidson [4], Roy DeCarava [1], Elliott Erwitt [3], William Eggleston [3], Nat Fein [1], Larry Fink [1], Leonard Freed [1], Lee Friedlander [3], Sally Gall [1], Charles Gatewood [2], Ralph Gibson [2], Bruce Gilden [2], Allen Ginsberg [1], Frank Gohlke [1], Richard Gordon [1], Emmet Gowin [2], Ed Grazda [2], Charles Harbutt [2], Dave Heath [6], Paul Himmel [2], Peter Hugo [1], Simpson Kalisher [2], Sid Kaplan [2], Sy Kattelson [1], Ed Keating [1], Andre Kertesz [1], William Klein [4], Josef Koudelka [1], George Krause [1], Rebecca Lepkoff [3], Helen Levitt [8], Arthur Leipzig [1], Jerome Liebling [3], O. Winston Link [1], Susan Lipper [1], Jan Lukas [1], Danny Lyon [3], Sally Mann [1], Constantine Manos [2], Michael Martone [3], Roger Mayne [2], Jeff Mermelstein [1], Ray K. Metzker [1], Joel Meyerowitz [2], Richard Misrach [2], Andrea Modica [1], Inge Morath [1], Lida Moser [1], Arnold Newman [3], Marvin E. Newman [3], Bill Owens [1], Tod Papageorge [1], Gordon Parks [1], Martin Parr [1], Frank Paulin [1], Gilles Peress [1], Philip Perkis [2], Robert Polidori [1], Christopher Rauschenberg [1], Eugene Richards [2], Simon Roberts [1], Pentti Sammallahti [1], David Seltzer [1], Stephen Shore [1], Joel Sternfeld [3], Louis Stettner [2], Deborah Turbeville [2], David Vestal [1], Marilyn Westlake [1], Alex Webb [1].

EARLY WORK OF ANSEL ADAMS

3. Adams, Ansel. **SIERRA NEVADA: THE JOHN MUIR TRAIL.** Berkeley, California: The Archetype Press, 1938. First edition. Folio, [10] pp., [49] title leaves, [50] leaves of b&w plates after photographs. Each plate, except the first, which is unnumbered, is accompanied by a leaf with descriptive letterpress. White cloth, lettered in black ink. The cloth shows moderate hand soiling as is usually encountered with this very large and heavy volume; else a very good or better copy with all plates in fine condition. (#51854) \$7,000.00

The colophon reads, "Five hundred copies printed over the photographer's signature, [Ansel Adams] of which this is No. 103. Engravings and prints made by the Lakeside Press, Chicago. Book designed, set up, and printed on Wayside Text by Wilder & Ellen Bentley, The Archetype Press, in Berkeley, California, 7 November 1938"

INSCRIBED TO GRACE MAYER

4. Alvarez Bravo, Manuel. **MANUEL ALVAREZ BRAVO: 400 FOTOGRAFIAS.** Mexico: Instituto Nacional de Bellas Artes, Palacio de Bellas Artes, Departamento de Artes Plasticas, [1972]. First edition. Oblong 8vo., [24] pp., 17 full-page b&w photos. The pictorial wrappers are lightly rubbed and have a small crease at the upper tip. A very good copy laid-in a newly made cloth over boards chemise with a facsimile of the front cover affixed to the upper board. INSCRIBED by the photographer to Grace Mayer, the curator of photography for the Museum of Modern Art, and dated 1972. (#51915) \$500.00

Prepared to accompany an exhibition held at the Instituto Nacional de Bellas Artes, Departamento de Artes Plasticas, July through September, 1972.

HEIGHT OF FRENCH PICTORIALISM

5. Aubry, Roger, editor. **L'EPREUVE PHOTOGRAPHIQUE. PREMIÈRE SÉRIE. [with] L'EPREUVE PHOTOGRAPHIQUE. DEUXIÈME SÉRIE.** Preface by Émile Dacier. Paris: Librairie Plon, [1904]. First edition. [First Series] Folio, half-title, [v] consisting of illustrated title page, preface and table of contents, with 48 photogravure plates tipped to a variety of white and colored stocks, with printed tissue guards. Stiff wrappers illustrated and printed in colors. The plates are bright and fine, with the exception of the 5 sheets of white stock and the touching tissue guards, which are lightly to moderately foxed, not affecting the image. [Second Series] Folio, half-title, title page and 48 photogravure plates tipped to a variety of white and colored stocks, with printed tissue guards. The plates are bright and fine, with the exception of the 7 sheets of white stock and the touching tissue guards, which are lightly to moderately foxed, not affecting the image. The combined first and second series, complete in 96 hand-pulled photogravures. The illustrated wrappers are of gray art paper, printed and decorated in green, black and gray, designed by G. Auriol. The second series' spine has been expertly repaired at its base. Housed in a newly made clamshell box of cloth with paper label, and each series further contained in a cloth chemise with a reproduction of the series' title mounted to the front board. (#31718) \$12,500.00

Art Nouveau design by G. Auriol; introduction by Émile Dacier. The photographers in the first series include: C. Job, P. Dubreuil, F. Boissonnas, R. Demachy, G. Rey, C. Puyo, L. Misonne, A. Malle, H. Linck, A. Gilibert, G. Salle, A. Hachette, A. da Chuha, et al. The photographers in the second series include: C. Job, F. Boissonnas, L. Misonne, Mme. G.-A. Barton, A. Turrino, A. Malle, E. Wallon, A. Gilibert, C. Ménard, E. Steichen, A. Keighley, G. Rey, A. Lemoine, et al.

6. Baldessari, John. **BRUTUS KILLED CAESAR.** Akron : The Emily H. Davis Art Gallery of the University of Akron with the cooperation of the Sonnabend Gallery, New York and The Ohio State University, Columbus,, [1976]. First edition. 4 x 10 3/4 inches, (35) pp., photo-illustrated. Spiral bound printed wrappers. Fine, with just the slightest evidence of use along the top edge of the front wrapper at the spiral. (#51300) \$1,500.00

John Baldessari, born National City, California, 17 June 1931, is well known for using disparate elements of everyday life in his photographically generated works of art. In this, one of his earliest printed artists' books, he juxtaposes three images in a linear format using two photographic portraits of a younger and older man facing each other with a photograph of a common household object between them. Each leaf repeats the same portraits but illustrates a different "murder weapon": a kitchen knife, a wooden board, a magnifying glass, a book of matches, pushpins, etc. Baldessari lives and works in Santa Monica, California.

7. Barney, Tina and Tina Howe. **SWIMMING.** NY: Library Fellows of the Whitney Museum of American Art, 1991. Limited first edition. Oblong folio, [14] pp. with [9] leaves of chromogenic photographs. Half pale blue morocco with blue cloth over boards, housed in a matching blue cloth over boards slipcase. The spine is light struck, turning the blue to green as is the case with volume. A fine copy. Limited to 175 copies and SIGNED by both Tina Barney and Tina Howe. (#52139) \$3,500.00

The text is a four person dialogue written by Tina Howe, and set on a beach along the Atlantic Coast in late August. The text is accompanied by 9 mounted chromogenic photographs, 11 x 14 inches, by Tina Barney.

This was the second volume issued in the Artists and Writers series. It was designed by Katy Homans. The text is Monotype Bembo, and printed by letterpress by Michael and Winifred Bixler. Booklab executed the binding.

AUTHOR'S OWN COPY – FULLY EXTRA-ILLUSTRATED

8. Bates, J. [James] H. [Hale]. **NOTES ON A TOUR IN MEXICO AND CALIFORNIA** Printed for Private Distribution. New York: Burr Printing House, 1887. Extra Illustrated first edition. 2 volumes, Folio, viii, 167 pp., plus 161 albumen photographs mounted on individual leaves, 6 maps, 21 holograph letters, and other ephemera. The last 2 leaves of the second volume have been reattached at the gutter. Full morocco by Neumann, with gilt spines, all edges gilt. Moderate rubbing at the edges. A fine set with all added photographs and other items in fine condition. (#51491) \$22,500.00

The author's lavishly illustrated copy of his own book with his engraved bookplates, inscribed as a gift to his wife, Mary. The original octavo leaves of the regularly printed book are inlaid into folio sheets, as are the extra illustrations. Interspersed with the text are a variety of mementoes of the excursion, including railway schedules; contemporary maps, including a double page map of the "Mexican Central Railway and Connections" stretching from Ohio to California, Dakota Territory to Honduras; a triple page "Correct Map of the Railway & Steamship Lines Operated by the Southern Pacific Company" with insets of Los Angeles, San Francisco, New Orleans, San Antonio and a County Map of Texas; a large "Climate Map of California, 1887"; and a large tourist map of California, 1887 showing the "Sunset Route" of the Southern Pacific Company. Also included are a menu; a playbill and ticket for a Chinese theater production in San Francisco; a 4 page illustrated playbill for the Teatro Nacional in Mexico, featuring Sarah Bernhardt; an 8 x 22 1/2 inch illustrated broadside for "Plaza de Toros, Calzada de San Rafael, 27 Febrero de 1887" proclaiming that six bulls will be fought to their death; and several engraved illustrations from guidebooks and other sources.

Of the 161 albumen photographs, approximately 140 are from Mexico with scenes from Chihuahua, Zacatecas, Guanajuato, Leon, Mexico City, Aguas Calientes, Queretaro, Tacubaya, Puebla, Orizaba, Cholula, Aztec antiquities and pyramids, scenes along the railroad, occupational portraits, and portraits of generals and politicians. These are largely from a series by William Henry Jackson, and those by Abel Briquet are from his noted "Vistas Mexicanas." Additionally, there is a group of photographs by C. R. Savage of Salt Lake City; and photographs of the Rockies, the Garden of the Gods, Cliff House, etc. by Jackson. The photographs range in size from carte-de-visite to 22 x 28 cm., with rich tones and in excellent condition.

At the end of the second volume are reviews of the published book from contemporary newspapers; the invoice from the printing house that produced the regular edition of the book; and 21 mounted autograph letters from recipients of the complimentary copies of the regular edition, among them, Oliver Wendell Holmes, Mary Mapes Dodge, R. H. Davis, Andrew Fuller and Seth E. Thomas.

Included with the above is a near fine copy of the regular 12mo. first edition, presented by the author, and signed by, Amos J. Cummings, House of Representatives, Washington, 1887.

9. Bayer, Herbert. **THE HUMAN EYE - A LIVING CAMERA.** [STUDIO MASTER PAGE PROOF]. Original studio master page proof, 14 1/8 x 10 1/2 inches, printed recto only on coated stock in a full range of colors. Tipped at the corners to board with an overmat. Signed and dated in the plate "Herbert Bayer, 39." Fine condition. (#16540) \$1,750.00

Herbert Bayer was born in Austria in 1900. He attended the Bauhaus, first as a student, and then was appointed as an instructor of typography. He emigrated to the United States in 1939, and enjoyed a long and prosperous career. He was an accomplished architect, graphic designer, typographer, painter and photographer.

A master of the photomontage, his combined use of graphic clarity and spatial ambiguity is closely associated with the surrealists. His lifelong interest in the human body, and specifically, the eye as a scientific instrument is typified in this graphic presentation. This illustration was a commission for LIFE MAGAZINE, and appeared December, 18, 1939, in a reduced size.

NICELY ILLUSTRATED DIVORCE NOTICE

10. Bourke-White, Margaret. **MIND YOUR HEAD.** [ERSKINE CALDWELL AND MARGARET BOURKE-WHITE]. Original silver chloride photograph, 4 x 5 1/2 inches, of Bourke-White and Erskine Caldwell each in Russian fur hats, beneath a sign stating "MIND YOUR HEAD." The photo is mounted on the front of a folded card stock with this printed caption "...your heart, and your pocketbook," White Sea, 1941. The inside of the card reads "1942, Horseplay Hill, Darien, Connecticut." Slightest of foxing on card, else very good; the photo is bright. (#9407) \$3,500.00

A well-known self-portrait by Bourke-White, made aboard ship after leaving the Soviet Union in 1941. Shortly after the attack on Pearl Harbor, Bourke-White and Caldwell decided to separate, with Caldwell going to Hollywood and Bourke-White joining the war effort; they divorced in 1942. The photo is reproduced on p. 187 of Bourke-White's PORTRAIT OF MYSELF, but the printed legend on this card is unique - given the sarcastic tone, it is presumed that Bourke-White sent this card to her intimates to announce her divorce.

SELF-PORTRAIT WITH FUTURE EX

11. Bourke-White, Margaret. **SELF-PORTRAIT WITH ERSKINE CALDWELL**. Original silver-chloride photograph, 6 1/2 x 5 inches, mounted to heavy card stock, 9 1/2 x 6 inches, with the following printed caption; "Circumstances have delayed us, but we hope this card reaches you very soon. Erskine Caldwell/ Margaret Bourke-White." There is slight creasing to the card stock, else a very good and tonally rich print. (#50393) \$3,000.00

Margaret Bourke-White and Erskine Caldwell collaborated on several books. They were married in 1939 and divorced in 1942. They issued this card for Christmas, we believe, in 1941. It is pictured in THE PHOTOGRAPHS OF MARGARET BOURKE-WHITE, edited by Sean Callahan on page 15, with the caption dating it as 1940. In the photograph, chalked to the side of the train car is 1941.

12. Cahun, Claude (pseud. for Lucy Schwob). **AVEUX NON AVENUS. ILLUSTRÉ D'HÉLIOGRAVURES COMPOSÉES PAR MOORE D'APRÈS LES PROJETS DE L'AUTEUR**. Preface by Pierre Mac Orlan. Paris: Éditions du Carrefour, 1930. First ed. 8vo., 241 pp., 10 plates of photomontages. Printed paper wrappers. Moderate stain on the spine, with faint occasional spotting, primarily to the first few leaves. Issued without a dust jacket. A very good copy. (#50296) \$4,000.00

Of the total edition of 507 copies, 370 examples were printed on velin pur fil Lafuma and numbered; this copy is copy number 409. The surrealist photomontages composed by Moore (Suzanne Malherbe, Cahun's lifelong partner) are after photos by Cahun. The book is an autobiographical collection of poems, dreams, and images. Unusual and uncommon.

FIRST MONOGRAPH - SIGNED

13. Callahan, Harry. **THE MULTIPLE IMAGE**. Introduction by Jonathan Williams. Chicago: The Press of The Institute of Design, 1961. First edition. Square 8vo., 17 b&w plates from photographs. Photo-illustrated stiff wrappers. Slight curling at the forward edge of the front wrapper, else near fine. SIGNED by the photographer. (#51699) \$600.00

Callahan's first monograph, and the first monograph issued by the Institute of Design.

ORIGINAL SILVER GELATIN PHOTOS BY LUCIEN CLERGUE

14. Clergue, Lucien . **GITANS AUX STES.-MARIES**. N.p.: The Photographer, c1960. First edition. Portfolio with 11 original b&w silver photographs, of varying sizes, including one folded, mounted to bifold art paper; includes a manuscript title page and colophon (title page calligraphy in dark red crayon, colophon calligraphy in ink with the photographer's signature in dark red crayon). The colophon reads " Cette plaquette de ouze photographie de Lucien Clergue, consacrée aux gitans des Saintes Maries de la Mer et à Sarah leur patronne a été tirée à 150 exemplaires par l'auteur. Ex no 115". All housed in a plain black paper wrapper with "Gitans" in calligraphy in red crayon on the front wrapper. Near Fine. (#50212) \$3,000.00

Lucien Clergue started his long career as a photographer following the street performers and Gypsies in the south of France. By 1960, he had already amassed a large body of work from the Camargue region, known in medieval times as a retreat for the Roma peoples, and specifically from its capital, Saintes Maries de la Mer.

In this portfolio, at least one of the images dates from 1955 and is one of the photographer's signature early images. Although many of these images have been reproduced in later books and exhibitions, this portfolio is never mentioned in his bibliography or official chronology, therefore the date is inexact. In later years, Clergue devoted most of his photographic attention to the female nude, yet the images from this body of work show him to have been a master of the social documentary roving camera.

WorldCat locates only two copies; Bibliotheque Nationale de France, and New York Public Library Research Library.

15. [COBURN]. Wells, H.G. **THE DOOR IN THE WALL**. Illustrated with Photogravures from Photographs by Alvin Langdon Coburn. New York & London: Mitchell Kennerley, 1911. First edition. Folio, [iv], 153, [i] pp., with 10 tipped-in hand-pulled photogravure plates printed under the supervision of Coburn. Newly bound in linen-backed paper over boards, with the original titling in facsimile on the upper board, and printed paper spine label. The gravure plates are rich in tone and have left transfers on the opposing page as is usually found. The original front free endpaper and half-title page show a mottled pattern from an early inlaid printed item, and there is an occasional spot of foxing to a blank margin. Otherwise, this a very good copy on French handmade paper with types and decorations designed by Frederic W. Goudy and set by Bertha S. Goudy. (#51564) \$2,500.00

There were 600 copies of this book printed with only approximately 300 having the full complement of hand-pulled photogravures, the others are either lacking plates or were completed with plates printed by aquatone, a halftone process. This copy is one of the three hundred that contains all plates in hand-pulled photogravure. THE TRUTHFUL LENS No.184.

16. [Cocteau, Jean]. **LE LIVRE BLANC. PRÉCÈDE D'UN FRONTISPIECE ET ACCOMPAGNÉ DE 17 DESSINS DE JEAN COCTEAU.** Paris: Éditions du Signe, 1930. First illustrated edition. 4to., 68, [3] pp., color frontispiece and 17 additional color plates. A near fine copy in the publisher's broken and soiled white paper over boards chemise and slipcase. (#52140) \$1,350.00

First published anonymously in 1928 in a very small edition with no illustrations, this poetic narrative of an homosexual love relationship is illustrated by Cocteau's unmistakable line drawings which are handcolored.

This is copy No. 372 of 380 on vélin d'Arches, from a total edition of 450 copies.

THE ART OF PHOTOMECHANICAL PRINTING

17. Duplessis, Georges, et al. **CATALOGUE DE L'EXPOSITION DE GRAVURES ANCIENNES ET MODERNES. 4 JUILLET 1881.** Paris: Cercle de la Librairie, 1881. First edition. Large 4to., 32, 20, xl, [170] pp., chromolithographic frontispiece with tissue guard, title page vignette, including numerous plates, many issued with tissue guards, including chromolithographs, various types of photogravures, engravings on metal and wood, phototypie and photoglyptie, and musical scores. Published in a modern faux vellum, decorated in gilt and colors, and marbled endpapers. Occasional light foxing and tidemark to the foreedge of a few leaves; stain on the half-title page. The lower board tips are slightly bruised, and there is slight rubbing at the base of the spine. A very good copy in a rare dust jacket that is lacking a few chips and has a few small closed tears. (#28872) \$1,500.00

Contents: "Coup d'oeil sur l'histoire de la gravure" by Georges Duplessis; "La photographie et les arts graphiques" by M.A. Davanne; "Catalogue de l'exposition rétrospective." Followed by finely printed advertisements for printers, publishers, and booksellers, including: E. Baldus, Bibliothèque Charpentier, Deberny & Cie, Firmin-Didot, Ch. Dupuy & fils, Gillot, Gouptil & Co., Hachette, Oudin Frères, E. Plon et Cie, Tolmer & Cie. A monument to the French art of book production in the late nineteenth century; it includes a multitude of printing and photomechanical techniques.

AMERICAN CLICHÉ-VERRE

18. Ehninger, John W., compiler. **AUTOGRAPH ETCHINGS BY AMERICAN ARTISTS, PRODUCED BY A NEW APPLICATION OF PHOTOGRAPHIC ART, UNDER THE SUPERVISION OF JOHN W. EHNINGER. ILLUSTRATED BY SELECTIONS FROM AMERICAN POETS.** NY: W.A. Townsend & Co., 1859. First edition. Folio, [10] pp., with 12 mounted cliché-verre, on albumen paper, each with an accompanying leaf of poetry and tissue guard; a.e.g. Bound in the publisher's original gilt-titled cloth. Slight chipping at the spine ends and tips, which has been expertly restored. Endpapers have a few spots of soiling. A superior copy. Housed in a newly made clamshell box of cloth with printed labels. (#29933) \$4,500.00

This is the first published collection of American examples of the cliché-verre process; the use of drawing or painting on glass which was then used as a negative to make positive photographic prints. This process was popularized in France by Corot, and later used by other artists including Paul Klee. In the first three pages, the author outlines, in detail, his process, with his own improvements for rendering detail in skies and distant backgrounds.

The photographic printing was performed by P.C. Duchochois. Facing each print is a complimentary selection of poetry by F.S. Cozzens, J.G. Whittier, J.R. Lowell, W.C. Bryant, T. Buchanan Read, Bayard Taylor, H.W. Longfellow, et al. The prints are THE POOL by Asher B. Durand; THE PURITAN by Emmanuel Leutze; AUTUMN by J.F. Kensett; NOON by F.O.C. Darley; THE LAKE by J.W. Casilear; THE WIGWAM by Eastman Johnson; SPRING by S.R. Gifford; CHILDHOOD by G.C. Lambdin; WINTER by George Boughton; THE SEA-SHORE by W.P.W. Dana; THE TROPICS by L.R. Mignot, and THE EXILES by J.W. Ehninger.

Roosens and Salu No. 1939.

19. Fargue, Léon-Paul and Roger Parry. **BANALITÉ. ILLUSTRÉ DE RÉOGRAMMES ET RECHERCHES D'OBJECTS DE LORIS ET PARRY.** Paris: Éditions de la Nouvelle Revue Française, 1930. First edition. Small folio, 80 pp. of poems and prose by Fargue, 16 photogravures. Very faint occasional foxing on the blank margins, else a fine copy. Housed in a custom-made cloth clamshell box with paper labels on front and spine. (#30776) \$5,000.00

Roger Parry (1905-1977) was inspired to illustrate a surrealist work by André Breton's NADJA. He selected Fargue's book BANALITÉS (1922) for this project. Julien Levy, the American dealer (specializing in surrealism), became acquainted with Parry's photography through his appearance in PHOTOGRAPHIE and this work. Though the title page states that the illustrations are by Loris and Parry, in PHOTOGRAPHS FROM THE JULIEN LEVY COLLECTION, David Travis (Art Institute of Chicago, 1976, p. 86) states, "it is assumed that these photographs are by Roger Parry, since Levy acquired them from him." Of the total edition, 332 copies were printed on Hollande Pannekoek, and 35 copies on Japon Imperial. This is one of 332 copies. One of the major photographic works in the surrealist canon.

“HELLO STAR” - ROBERT FRANK

20. Frank, Robert. **LES AMÉRICAINS**. Compiled and edited by Alain Bosquet. Paris: Robert Delpire, [1958]. First edition. Oblong 8vo., 83 b&w plates from photographs. Glazed paper over boards, with drawings by Saul Steinberg. Aside from a very slight crease to the front board where it joins the spine, and faint age-toning to the boards, a near fine copy. Housed in a custom made clamshell box in patriotic red, white and blue with die-cut stars along the edges and a 50 starred American flag inset on the upper cover. SIGNED twice. (#52141) \$17,500.00

The true first edition of this work, heralded as the most influential photographic book of the second half of this century. Issued without a dust jacket. This copy was been SIGNED with a drawing by Robert Frank on the front free endpaper. The drawing is the outline of a five pointed star which consumes most of the page; in it he has written "STAR - Hello, Robert Frank, Washington, D.C., Sept. 28 '94" and in the upper right corner he has written "from Robert Frank." This copy was inscribed at a special event just prior to the opening of his major retrospective exhibition at the National Gallery of Art, October 2, 1994.

21. [GOWIN]. Bunnell, Peter C. **EMMET GOWIN: PHOTOGRAPHS, 1966-1983**. Washington, D.C.: The Corcoran Gallery of Art, 1983. First edition. Square 8vo., [40] pp., 20 plates. Issued only in pictorial stiff wrappers. Near fine. Limited to 2000 copies. SIGNED by the photographer. (#52054) \$225.00

Published upon the occasion of a retrospective exhibition, held at the Corcoran Gallery of Art, September 17 to November 13, 1983. With a brief text by the photographer, exhibition list and chronology.

DISASTER ON MONT BLANC – PHOTOMONTAGE, 1863

22. [HAMEL DISASTER]. **BOUSSOLLE DU DOCTEUR HAMEL PERDUE AU GRAND PLATEAU, À LA CATASTROPHE DU 15 AOUT 1820, RETROUVÉE AU PIED OU GLACIER DES BOSSONS, LE 17 JUN 1863**. circa 1863. Original albumen photomontage, 21.6 x 10 cm. Very good. (#52114) \$6,500.00

The earliest, and certainly the most infamous of disasters to befall climbers on Mont Blanc was the 1820 expedition of Dr. Joseph Hamel, a Russian naturalist and Counselor of State to the Czar, climbing after a heavy snowfall against the advice of his guides. Setting out from the village of Chamonix, the expedition consisted of four climbers and twelve local guides, three for each of the principals. Nearing the summit via the known route, between the Grand Plateau and the Rochers Rouges, the snow gave way and Hamel was engulfed in the snow. When he was able to extract himself, he witnessed an avalanche pouring down upon the others. The party was swept down 1200 feet, and three of the guides were buried in a crevasse under an insurmountable pile of snow.

In August of 1861, Abroise Simond, a Chamonix guide, discovered portions of clothing and human remains near the lower end of the Glacier des Bossons, In the middle of June, 1863, more remains were discovered. There had long been speculations as to the amount of movement of the glaciers, and the discovery of the three guides some 6 miles from the point of their demise, settled the question - roughly 2 feet per day.

This image of the scene of the Hamel's disaster, the recovery and the compass is certainly one of the earliest examples of photomontage - it emphatically brings together the three separate events into a complete visual statement of fact. Although photomontage was employed as a tool as early as 1857 by Oscar J. Rejlander, who combined some thirty separate negative to make his masterpiece, "The Two Ways of Life", Rejlander's picture tricks the viewer to believe that the event was seamless whole and captured in real time.

There were several photographers active on Mont Blanc in the early 1860s: Auguste-Rosalie and Louis-Auguste Bisson. Aime Civale, Claude-Marie Ferrier, Adolphe Braun, Joseph-Eugène Savioz, and Joseph Tairraz. This photograph contains no signature nor mark of the maker. Joseph Tairraz, a member of his family was one of the guides lost on the Hamel expedition, did photograph the scene where the bodies were discovered in 1863; however, this does not appear to be his work. Stylistically, this closely resembles the work of the Bisson Frères.

23. Hansen, Al. **ANDY WARHOL ATTENTAT SOUND PERFORMANCE**. Köln: Hundertmark Edition, 1986. First edition. Cardboard box, 1 x 3.3 x 4.7 inches, with cover; consists of a labeled tape cassette in a clear plastic case, 3 folded 11 x 17 inches xerox sheets concerning the performance; 1 folded 8.5 x 11 inch xerox sheet reproducing an account of the shooting of Andy Warhol; an original color photograph from the performance affixed to the upper box lid. Near fine. (#51038) \$600.00

"A collage consisting of sounds recorded between 7 pm October 11th and November 12th, 1986 in New York City by the 'New York City Audio/Visual Group'." The participants: Lisa Ciesilk, Georg (Andy Warhol), Suzanne Zierold, Dieter Hebben, Peter Kleinertz, Hanjo S., Nicole Hundertmark and others.

Limited to 80 copies, this is number 12. The outer edge of the lid is titled and SIGNED by Al Hansen and Lisa Cieslik. WorldCat locates only two copies: New York University and School of the Arts Chicago.

24. Hansen, Al. **WHY SHOOT ANDY WARHOL?** Köln: Edition Hundertmark, 1986. First edition. Cardboard box, .5 x 5.8x 8.2 inches, with cover; consists of 3 hand-colored xerox cartoon illustrations, each SIGNED and numbered; 2 original color drawings, each titled and SIGNED by the artist; 1 sheet of handwritten text; 1 folded sheet announcing the performance. The upper box cover has a hand-colored xerox illustration affixed, serving as the title page, and is SIGNED, dated and numbered by the artist. All are fine. (#51037) \$1,200.00

A visual record of a Fluxus performance piece in which Andy Warhol, whom Hansen calls the "Leonardo Da Vinci of the 20th century" was shot by Valerie Solanas - "a Happening Fluxus Black Humor Joke come true..." Limited to 30 SIGNED and number copies. WorldCat locates only four copies: National Art Library, Victoria & Albert Museum, Bayerische Staatsbibliothek, St. Galler Bibliotheksnetz, and the Getty Research Institute.

FIRST PRINTED PORTFOLIO BY HEINECKEN

25. Heinecken, Robert F. **ARE YOU REA**. Los Angeles: Robert Heinecken, 1968. First edition. Folio, 2 loose text pages, plus 25 photo-lithographic plates. Laid in heavy stock four-point folder. Fine. (#50170) \$3,500.00

Heinecken is a trained printmaker who uses photography to explore the formal content as well as social aspects of the popular print medium. In this, his first printed work, he examined hundreds of fashion and popular magazines on the light-table, revealing the composite image formed from opposite or back-to-back pages. He then used these pages as negatives to directly expose a photo-lithographic plate. The resulting tonally reversed image is a montage of pictures and words that are both visually complex and a disturbing reflection of the society's values.

Limited to 500 numbered and SIGNED copies.

A MAJOR WORK BY HOSOE

26. Hosoe, Eikoh. **KAMAITACHI**. With a preface by Shuzo Takiguchi, Dance by Tasumi Hijikata, Poem by Toyiichiro Miyoshi, Design by Ikko Tanaka. Tokyo: Gendai Shicho Sha, 1969. First edition. Folio, [41] gate-fold double-pages, b&w photogravures. A few faint spots of foxing on the blank free endpapers, otherwise a fine copy, bound in illustrated cloth. Housed in a paper over boards printed slipcase which shows minimal wear. Lacking the clear acetate dust jacket. (#51451) \$7,000.00

To open this book is to part the "blue sky"; each page is gate-folded with both verso and recto a field of blue. Kamaitachi is an old myth of "The Weasel's Sickle" - a "lacerated wound caused by a state of vacuum, which is produced partially in the air, owing to a small whirlwind." During World War II, Hosoe was evacuated to the countryside. Years later, as an established photographer, he returned to make this allegorical suite with the aid of renowned dancer, Tatsumi Hijikata; it is a tale of madness triggered by jealousy. The preface is by Shuzo Takiguchi; the poem by Toyoichiro Miyoshi, and design by Ikko Tanaka.

Copy 250 of 1000 copies. This copy additionally SIGNED by the photographer in English, and with his red chop mark.

Parr/Badger THE PHOTOBOOK A HISTORY, Vol 1, p. 284-285; THE OPEN BOOK p. 248-249.

NOT YOUR TYPICAL MICHELIN GUIDE

27. Hugnet, Georges. **HUIT JOURS A TREBAUMEC. JOURNAL DE VACANCES ORNE DE 82 PHOTOGRAPHIES PRISES PAR L'AUTEUR EN 1947.** Paris: Henri Mercher, 1969. First edition. Tall narrow folio, [iii], [1] and 49 fascicles blind-stamped with numbers, containing 82 collotype prints. Illustrated stiff coral pink wrappers, with original glassine, in facsimile of an elongated Michelin travel guide. A fine, as new copy in the publisher's cloth slipcase. (#51737) \$5,000.00

Surreal, quixotic and erotic - this fantastic travelogue is printed in collotype from collages and photomontages executed in 1947. Designed by Henri Mercher.

Limited to 100 numbered copies, each SIGNED by the artist and publisher, from a total edition of 107 copies.

READYMADE BY DUCHAMP

28. Jolas, Eugene, editor. **TRANSITION: A QUARTERLY REVIEW** Number Twenty - Six. [New York] : Transition, 1937. First edition. 8vo., 208 pp., [12] advertisements and subscription slip, 32 plates from photographs, drawings and paintings. Printed wrappers. The cover illustration is a readymade by Marcel Duchamp, "3 ou 4 gouttes de hauteur n'ont rien à faire avec la sauvagerie." Fine, near new. (#52130) \$450.00

Contributions by James Agee, Hans Arp, Paul Eluard, Randall Jarrell, James Joyce, Franz Kafka, Edward Weston, Brassai, Man Ray. L. Moholy-Nagy, Piet Mondrian, Edwin Denby, et al.

MAQUETTE WITH PHOTOMONTAGE

29. Kauffer, Edward McKnight. **STRONGER AND STRONGER SHELL *YOU CAN BE SURE OF SHELL.** 1939. Original maquette for a poster; comprised of a silver gelatin photograph and gouache on board. The image is 9 3/4 x 14 1/2 inches on larger board, framed and glazed to 18 1/2 x 23 inches. Signed and dated by the artist on the lower margin in white ink; stamped "Design by McKnight Kauffer, 7 August 1939" and "Cat. No. 1171" on the reverse. (#52122) \$8,500.00

Edward Kauffer (1890 - 1954) was born in Great Falls, Montana. By 1910, he was working as a bookseller in San Francisco while attending the California School of Design. A bookshop patron, Joseph McKnight, enamored with Kauffer's artistic talents, paid to send him to Paris for further study. In his honor, Kauffer added his patron's name to his.

At the beginning of the First World War, Kauffer moved to London where he remained for the majority of his life. He designed book covers and advertisements throughout his career, but is best known for his series of posters for the London Underground, the London Transport, and Shell Oil.

This maquette is a rare example of his use of photomontage.

30. [LANGE] Foote, Caleb. **OUTCASTS! THE STORY OF AMERICA'S TREATMENT OF HER JAPANESE-AMERICAN MINORITY.** NY: Fellowship of Reconciliation, 1943. First edition. 4to., 24 pp., b&w photographs. Saddle stitched to photographically illustrated wrappers. Fine. (#51299) \$175.00

This booklet concerns the war relocation of Japanese-Americans and discusses the issues affecting American democracy. It includes photographs by Dorothea Lange, Clem Albers, Francis Stewart, Joe McClelland, Tom Parker. Text in English.

31. Lyon, Danny. **THE BIKERIDERS.** NY: The Macmillan Co., 1968. First edition. 8vo., 94 pp., 48 photographs, 17 essays. A fine and bright copy in black cloth, in a near fine photo-illustrated dust jacket. SIGNED by the photographer on the title page. (#51840) \$1,750.00

Photos and text by Danny Lyon; this is his first solo book and regarded as a breakthrough in modern documentary photography.

RAYOGRAM BY MAN RAY

32. [MAN RAY]. Cocteau, Jean. **L'ANGE HEURTEBISE** POÈME AVEC UNE PHOTOGRAPHIE DE L'ANGE PAR MAN RAY. Paris: Librairie Stock, 1925. First edition. Folio, [22] leaves printed recto only, with photogravure frontispiece by Man Ray. Loose as issued in printed wrappers. The frontispiece has left a transfer on the colophon leaf as is usual. A near fine, unopened copy. Housed in a newly made chemise of paper over boards with a morocco spine, titled in silver ink, housed in a matching paper over boards slipcase. (#31775) \$7,500.00

For Cocteau, the Angel Heurtebise was both his guardian and a demon; written during a feverish period of seven days, this is one of his best known poems "...Your beauty, angel of white lead, caught in a photograph by an explosion of magnesium." (from an English translation). Jean Cocteau collaborated on many photographically illustrated editions, this was the first. This photogravure from a Rayogram, is one of Man Ray's most subtle and beautiful.

Of a total edition of 300 numbered copies, 25 were printed on Whatman, 25 were printed on Hollande Van Gelder, and 250 were printed on Vélin D'Arches. This is copy number 47 printed on Hollande Van Gelder. Additionally, this copy is SIGNED by Cocteau with his customary five point star and the following, "Viens au ralenti folle étoile" (slow down crazy star).

BELGIAN PICTORIALIST

33. Marissiaux, Gustave. **VISIONS D'ARTISTE**. Preface by Auguste Donnay. Liège: H. Vaillant-Carmanne, 1908. First edition. Folio, 6 pp., plus 30 loose leaves of b&w and toned photogravure plates, laid into a stiff ribbon-tied paper folder, which has numerous internal repairs with archival tape and reconstruction. Light foxing on the margins of a few plates. Housed in a new custom made cloth clamshell box with decorative label on front and printed label on spine. Very good. (#31728) \$3,500.00

Gustave Marissiaux, an important Belgian Pictorialist, was born in 1872 at Marles in the Pas-de-Calais in France; he was a son of a mining engineer. He became a member of the Belgian Association of Photography around 1893 and set himself up as a professional photographer in Liège. These richly toned images were made between 1899 and 1908 of interiors, portraits, and landscapes. Limited to 75 numbered copies, 25 on Japan paper, and 50 on "papier à la forme." This copy is one of 50 on "papier à la forme," but unnumbered.

34. Moholy-Nagy, Laszlo and Walter Gropius, editors. **MALEREI, PHOTOGRAPHIE, FILM. BAUHAUSBÜCHER NO. 8**. Munich: Albert Langen, 1925. First edition. 8vo., 133 pp., 74 illustrations. Although there is no visible staining from moisture, there is very light cockling on a portion of the lower edge at the gutter; occasional spots of foxing on the blank margin of some text leaves. Bound in yellow cloth, titled and decorated in red. A near fine and bright copy; however, lacking the illustrated dust jacket. (#51698) \$2,250.00

In this work, Moholy-Nagy proposes the possibilities that are exemplified in his oft quoted statement that "the illiterate of the future will be ignorant of camera and pen alike." Design and typography by Moholy-Nagy. Includes photos by: Stieglitz, Man Ray, Renger-Patzsch, Moholy-Nagy, Lucia Moholy, Hannah Höch. Paul Citroen, et al. This is the rare first edition, published two years before the more common second edition.

MOHOLY-NAGY – A ONE-SHOT REVIEW

35. [MOHOLY-NAGY]. Kalivoda, Fr. editor. **[TELEHOR: MEZINARODNI CASOPIS PRO VISUALNI KULTURU... THE INTERNATIONAL REVIEW NEW VISION... (Year) 1; (Nos.) 1-2, 1936.] L. MOHOLY-NAGY**. Brno: Telehor, 1936. First edition. 4to., 138 pp., color and b&w plates from paintings, photographs, photograms, graphics and filmstrips. Metal spiral bound printed wrappers, with original glassine over-wrapper and the plain paper outer wrapper which is chipped. There is a tiny bit of rubbing to the lower edge, less than one sixteenth of an inch wide on the front wrapper; else fine, near new, including the plain black card that was issued to protect the rear wrapper. This is the rare variant issue with black wrappers and the artist's name on the front wrapper. Housed in a new clamshell box of cloth with a morocco fore-edge. (#51380) \$5,000.00

This multilingual (French, English, German and Czech) international review published only this single combined volume. The entire issue is devoted to the work of Laszlo Moholy-Nagy, his paintings, photographs and graphics. Edited by Frantisek Kalivoda, with texts by Moholy-Nagy, including, "From Pigment to light", "A new instrument of vision", "Problems of the modern film", and "Once a chicken, always a chicken." The introduction is by Sigfried Giedion, and a short text by Frantisek Kalivoda. The first illustration shows the glassine over-wrapper.

NEW YORK CITY BUSINESS GUIDE

36. [NEW YORK CITY] Gobright, [John Christopher], and Pratt. **THE UNION SKETCH-BOOK: A RELIABLE GUIDE, EXHIBITING THE HISTORY AND BUSINESS RESOURCES OF THE LEADING MERCANTILE AND MANUFACTURING FIRMS OF NEW YORK. INTERSPERSED WITH MANY IMPORTANT, VALUABLE, AND INTERESTING FACTS RELATING TO THE VARIOUS BRANCHES OF TRADE, MANUFACTURE, AND THE MECHANIC ARTS. TO WHICH IS ADDED, A HAND BOOK, FOR THE USE OF VISITING MERCHANTS.** NY: Published by Pudney & Russell, 1860. First edition. 8vo., xii, 168 pp.; [with] [A Directory to the Principal Objects of Interest in New-York] 7-42 pp., illustrated plates from wood engravings, 1 folding plate, a color advertisement. Gilt-decorated cloth, a.e.g. Extremities moderately rubbed. Lacking the terminal blank free endpaper. Very good. (#31660) \$650.00

Includes a description of the American and Foreign Stereoscopic Emporium and Depot of Photographic Materials, E. Anthony, with a full-page illustration of their storefront. Tiffany & Co. is listed under Clocks, Diamonds and Jewelry, and Fancy Goods, Rich, etc.

37. Ohtake, Shinro. **AMERICA II.** Tokyo: Sublime of Alfa Cubic Co., Ltd., 1989. First edition. 4to., approximately 76 pp., fully illustrated in color, with tipped-in facsimilies of found artifacts. Silver decorated cloth-backed diecut color illustrated glossy boards, housed in the publisher's color illustrated glossy paper over board box. Additional printed material laid-in. Fine. (#52133) \$1,000.00

"All the pages reproduced in this volume were made in a period of 85 days, from January 1 to March 24th, 1989, with found material in Washington, D.C., New York City, Pittsburgh, Memphis, New Orleans and Santa Fe of the United States of America."

Limited to 1000 copies.

FIRST BOOK TO CONTAIN PHOTOMONTAGES

38. [PIERRE PETIT] Le Vicomte P*** [Pernety, Joseph Marie, Vte.]. **QUARANTE DE BÉSIGUE, REVIEW EN QUELQUES SCÈNES ET TROIS TABLEAUX.** Par le Vicomte P***. Représentée au Sporting-Club, sur le Théâtre des Pupazzi, le 21 Mai 1875. Paris: Imprimerie Seringe Frères, 1875. First edition. 8vo., 46 pp., 17 leaves of mounted albumen photographic plates. Original printed paper wrappers which are worn and soiled; the contents show mild soiling and toning, with occasional foxing. A good copy. (#52134) \$1,500.00

A series of three comedic tableaux by Vicomte Maurice Pernety. A delightful presentation with 17 mounted albumen photographic caricatures by Pierre Petit. What makes this all the more interesting is that several of the plates are photomontages, possibly the first time this technique was used in a book.

Pierre Petit (1832 - 1909) was employed by the noted portraitist, André-Adolphe-Eugène Disdéri, first learning the daguerreian process in 1849. He opened his own studio in 1858 and quickly achieved success, opening several more studios throughout France. He was closely associated with the French literary and musical through his work on GALERIE DES HOMMES DU JOUR, PORTRAITS PHOTOGRAPHIÉS. He was often compared to Nadar for the quality of his portraits.

Vicomte Joseph Maurice Pernety (1844 - 1920) was a French politician and writer of comedic plays. his most widely known was titled, " La Carte Forcée, written in collaboration with Hector Crémieux. Our copy bears the following inscription, " À mon cher maître et excellent ami Hector Crémieux, Vte. M Pernety."

WorldCat locates only three copies of this book: University of Rochester, Harvard University and the Bibliotheque Nationale de France.

CINEMAGRAPHIC NEW OBJECTIVITY

39. Richter, Hans. **FILMGEGNER VON HEUTE - FILMFREUNDE VON MORGEN.** Berlin: Verlag Hermann Reckendorf, 1929. First edition. Small 4to., 125 pp., fully illustrated from photographs and filmstrips. Red cloth titled in blue. Fine and bright in the scarce dust jacket that is lightly chipped and worn at the edges. Hardcover. (#50408) \$3,000.00

A companion volume to ES KOMMT DER NEUE FOTOGRAF by Werner Graff, who assisted in the production of this volume. The text by Richter deals with Dada, Surrealism in film, and the emerging avant-garde. The illustrations are from works by Richter, Man Ray, Marcel Duchamp, Sascha Stone, Eisenstein, Pudowkin, Walter Ruttmann, et al.

THE NEW OBJECTIVITY IN PHOTOGRAPHS

40. Roh, Franz and Jan Tschichold, editors. **FOTO-AUGE / OEIL ET PHOTO / PHOTO-EYE**. Stuttgart: Akademischer Verlag Dr. Fritz Wederking & Co., 1929. First edition. 4to., 76 b&w plates. Illustrated and embossed wrappers (designed by El Lissitzky). There is slight rubbing and toning to the edges of the wrappers, with two moderate stains on the blank white portion of the rear wrapper. Original German bookseller's stamp on the title page. A very good copy. Pictorial Boards. (#51536) \$2,500.00

This book heralded the modernist movement in photography, published in conjunction with the renowned Film und Foto exhibition of 1929. Photos by Eugène Atget, Andréas Feininger, Florence Henri, George Grosz, Gunther Petschow, Man Ray, Max Ernst, Edward Weston, Moholy-Nagy and others. One of the most influential photographic books of the modern era.

41. Ruscha, Ed. **CRACKERS**. Hollywood: Heavy Industry Publications, 1969. First edition. 8vo., unnumbered pages, b&w photos. Printed dust jacket over plain stiff wrappers. The printed dust jacket has 2 tiny tears at the crown, and light toning, else near fine. (#52131) \$400.00

Based on the story by Mason Williams, "How to Derive the Maximum Enjoyment from Crackers."

THE MONUMENTAL PORTRAIT

42. [SANDER] Doblin, Alfred. **ANTLITZ DER ZEIT: SECHZIG AUFNAMEN DEUTSCHER MENSCHEN DES 20. JAHRHUNDERTS VON AUGUST SANDER**. Munich: Kurt Wolff, [1929]. First edition. 4to., [18] pp., with 60 full-page b&w plates after photos. Publisher's yellow cloth over flexible boards. The cloth is moderately soiled, with foxing along the outer edges of the text block and lightly on the blank first and last leaves. This copy was presented as a gift in 1929 in a neat hand on the blank leaf preceding the title page. Internally bright, this is a very good copy. (#51839) \$3,250.00

Sanders conceived of a mammoth photographic project to photograph people of every class of society "archetypes of the modern era." His first presentation of this project was in this book, ANTLITZ DER ZEIT. The Nazi regime suppressed this project because it reflected "undesirables." After the Nazi era, Sander continued this project until his death.

43. Savage, Naomi. **COLOR ME**. [Princeton: Naomi Savage, 2002]. First edition. 4to., (19) loose sheets with b&w images, with color printed front and rear covers and colophon sheet; all 8 1/2 x 11 inches. The illustrated covers and internal sheets are all printed by Xerography on glossy stock; the colophon is handwritten. These sheets are enclosed in a clear acetate folder. In a separate string-tied acetate folder are eight Sharpie Fine Point Permanent Markers in a variety of colors. These two components are then housed in a larger clear acetate folder that is string-tied. Fine. (#50222) \$300.00

An Artists' Book, limited to 30 SIGNED copies. Naomi Savage (1927-2005) was a photographer who worked in a variety of experimental processes, some of her own invention. As a teenager, she studied with Berenice Abbott at the New School. After college, she assisted and studied with her uncle, Man Ray. She worked as a freelance photographer, and exhibited widely with commissions and purchases by numerous museums and private collections. This is her first artists' book. Of this work she stated "this is a coloring book for adults, a collaboration between us." The plates are a series of female nudes that started as b&w photographs, and were altered and reduced by a variety of hand-worked processes to make these into surrealist images.

44. Siegelau, Seth, editor. **CARL ANDRE, ROBERT BARRY, DANIEL BUREN, JAN DIBBITS, DOUGLAS HUEBLER, JOSEPH KOSUTH, SOL LEWITT, RICHARD LONG, N. E. THING CO. LTD., ROBERT SMITHSON, LAWRENCE WEINER: JULY, AUGUST, SEPTEMBER 1969...** [New York]: Seth Siegelau, 1969. First edition. 4to., 26 pp., fully illustrated with drawings and photographs. Illustrated stiff wrappers. Near fine. (#50765) \$250.00

The title and introduction by Seth Siegelau and the artist's statements are in English, French and German; illustrated by examples of conceptual works by each of the listed artists.

45. Snow, Michael. **MICHAEL SNOW / A SURVEY**. Toronto: Art Gallery of Ontario in Collaboration with the Isaacs Gallery, 1970. Deluxe Edition. Small 4to., (128) pp. Fully illustrated from b&w photographs. Laid-in are a folded print (22 x 23 inches), three Walking Woman stickers, a Fresnel magnifying sheet, a magnifying glass in a glassine envelope, and a bookmark (two original photographic sequences mounted recto/verso). All housed in a Plexiglas slipcase with a geometric design stenciled that extends from the front to the rear. All fine. Limited to 100 copies, SIGNED by the photographer. (#51002) \$1,500.00

MAQUETTE FOR A BOOK BY FREDERICK SOMMER

46. Sommer, Frederick. **THE BIRTH OF VENUS**. NY: Kevin Begos Publishing, 1993. First ed. Oblong folio, comprised of a title-page, five dust grain photogravures, made from the original negatives. Image size from 9 x 10 inches to 9 1/2 x 11 inches, mounted on archival boards (15 1/4 x 13 1/2 inches), colophon, quotation from Genesis. Bound in natural linen with a printed title label inset into the front cover. Laid into a cloth clamshell portfolio with paper label. Prospectus and sample laid-in. Fine. (#50723) \$4,500.00

This is the first endeavor into photogravure prints by Frederick Sommer; they are collages from anatomical engravings; they are both eerie and lush. Each print is SIGNED and numbered by the artist and limited to 95 portfolios plus proofs. This unique bound copy is housed in a black lined clamshell box with printed paper label inset on the upper cover; it is identical to copies that were issued as loose prints with the exception that it is 3/8 inch taller.

Laid-in is a prospectus that reads: "AN ARTIST'S BOOK with eight photogravures of new work, made from the negative and printed on handmade papers. The gravures were made by Jon Goodman in Hadley, MA, and printed by Wingate Studio in Hinsdale, N.H. The book will be printed on Rives Heavyweight Text, Handmade H.M.P., and Gampi papers. The handsewn binding of half Dutch vellum and paper over board is by Jovonis Bindery in Springfield, MA. The book comes in a custom clamshell box of black Irish Linen, and is limited to 150 copies, numbered 1/150 - 150/150."

We assume that the publisher issued this copy in an experimental binding for the above proposed edition which was never accomplished in book form. Instead, the portfolio was issued with 5 photogravure plates mounted on boards, instead of 8, and to 95 signed and numbered copies rather than 150, all laid-in a black Irish lined clamshell portfolio. The binding is totally reversible so the prints can be removed with no loss or damage.

STRAND'S MEXICO IN FIRST EDITION

47. Strand, Paul. **PHOTOGRAPHS OF MEXICO**. Introduction by Leo Hurwitz. [NY]: Virginia Stevens, 1940. First edition of 250 copies. Folio, 4 pp., with 20 hand-pulled photogravure plates of varying size, from 5 x 6 1/4 to 8 x 10 1/2 inches, or the reverse, on loose sheets, 12 1/2 x 16 inches. The surface of each image is varnished, as issued. Each plate is numbered sequentially on the back reverse in green ink by Paul Strand. A bifolium text with printed titles and colophon is SIGNED by the photographer and laid-in with the plates in a heavy paper folder, and inserted into a moderately soiled linen and card stock portfolio. The blank margins of several plates show occasional faint foxing, as does the text pages. A very good copy. (#51210) \$15,000.00

In the autumn of 1932, Paul Strand had separated from both his mentor, Alfred Stieglitz and his wife Rebecca. With the growing need to concentrate exclusively on his still photography, he contacted Carlos Chávez, then chief of the Department of Fine Arts in the secretariat of Education in Mexico, to help arrange an official invitation to work in Mexico. Strand claimed that he abandoned his usual working methods at the border. "I began to find that the shibboleths of time were not true for me. It was always said that you had to really know a place before start working in it, otherwise you would do something very superficial. Another shibboleth was that you can't make a portrait of a person unless you know that person.... these shibboleths went out the window." The photographs in the portfolio came from several trips to various Mexican states during the period of 1933-1934. The photographs he produced for this portfolio acted as a transition from his previous formalism in landscape and portraiture to a new social realism imbued with a fine art approach and technique. Sequencing played a major roll in the portfolio; the first image is Landscape, Near Saltillo, Mexico, 1932. It is a distant view of a white adobe structure seen through cactus and brush. The sequence moves from architectural studies of churches and vernacular buildings to the interior of the church and the religious statues, to the portraits of the unnamed people who inhabit these places. The Sequence moves back and forth, back and forth, so that the viewer begins to understand the lives of these people. The actual production of the portfolio was first suggested by Lee Strasberg of the Group Theatre and published under the imprint of Virginia Stevens, Strand's second wife and an actress with the Group Theatre. Strand said of the portfolio, "The thing that was original about this portfolio was that it was a conscious attempt to see if one could make reproductions which were so close to the originals - the originals being platinum prints - that they were good enough to be framed. That I think had not been done before. And I chose gravure as the one medium that I thought was possible to do that job." He added an element that further enhanced the tonal range of these prints by using a varnish on the finished print, an effect that gives a richness not seen in other photogravure prints. The images are 10 1/4 x 8 inches, and are extremely sharp and fine. Limited to 250 copies and SIGNED in ink by Strand beneath his statement in the text which follows a introduction by Leo Hurwitz. For further details regarding PHOTOGRAPHS OF MEXICO, please see the excellent article by Katherine C. Ware in PAUL STRAND: ESSAYS ON HIS LIFE AND WORK. Aperture, 1990.

48. [Vermorel, Auguste]. **CES DAMES: PORTRAITS DE MALAKOFF, DE ZOU-ZOU, DE RISSETTE.** PHOTOGRAPHIÉS PAR PIERRE PETIT. Paris: Chez tous les librairies, [ca. 1860]. Second edition. 16mo., 216 pp., albumen photographic frontispiece. Occasional light foxing. Contemporary quarter morocco spine titled and decorated in gilt, with rubbed marbled paper over boards. Early owner's ex-libris affixed to the front pastedown. A very good copy. (#52119) \$350.00

This small book of literary portraits of Parisian dancers, actresses and prostitutes was written by Auguste Vermorel (1841 - 1871), a journalist with socialist leanings who was active in the Paris Commune. The frontispiece photograph by Pierre Petit shows three women in a raucous pose with legs kicked high.

Although this title went through as many as 6 printings, WorldCat locates very few copies and only two of this second edition: New York Public Library and University of Newcastle.

SPOT MURDER – WEEGEE STYLE

49. Weegee [pseud. of Arthur [Ascher] Fellig]. **SPOT MURDER AT W 37TH ST, BETWEEN 11 - 12TH AVES.** Vintage 8 x 10 inch silver gelatin photograph, with ferrotype finish. Slight piece lacking from the blank margin of the upper left corner, a few faint creases; else very good. Tipped to archival mat board with a window over-mat, 14 x 17 inches. On the blank reverse is stamped "This Photo sold for use by one Publication only... CREDIT LINE MUST READ Photo by A. FELLIG, 5 Center Market Place, N.Y.C." Faint date stamp of Nov. 22, 1937, and in the photographer's hand is written in ink "Spot Murder at W 37th st. between 11 - 12th Aves." (#51182) \$6,000.00

Arthur Fellig left his darkroom job at Acme Newspictures in 1935 to strike out on his own as a freelance photographer in New York. He rented a room across from police headquarters on Center Market Place, and monitored the police emergency signals on his own radio and would race to the scene of the crime or fire. In 1938, he had obtained official permission to install a police radio in his car, the only photographer granted such license. His photos prior to 1938 bears his stamped credit as A. Fellig, and near this time his credit stamp changed to Weegee, from Ouija board, given his ability to appear as if by foretelling of the event. This photograph is an iconic vintage Weegee - as he wrote in his autobiography, "murder is my business."

YOU ARE MY INSPIRATION!

50. Weegee. **WEEGEE BY WEEGEE: AN AUTOBIOGRAPHY.** NY: Ziff-Davis Publishing Company, 1961. First edition. 8vo., 159 pp., portrait frontis, b&w photos. A very good copy in printed dust jacket that is slightly rubbed and dusty, with a few small tears at the edges. SIGNED. Hardcover. (#50348) \$1,000.00

Boldly inscribed by the photographer "To Sugar Cain who was my inspiration, Weegee 1964."

ADDENDA

51. [ANNAN]. Young, William, introduction. **THE OLD CLOSES & STREETS OF GLASGOW.** ENGRAVED BY ANNAN FROM PHOTOGRAPHS TAKEN FOR THE CITY OF GLASGOW IMPROVEMENT TRUST. Glasgow: James MacLehose and Sons, 1900. First edition. Folio, 23, 1 pp., with 50 full-page photogravure plates. Publisher's cloth, with the arms of the City of Glasgow embossed in gilt on the upper cover, slightly faded along the top edge of the upper board. Newly re-backed with calf and morocco spine label in gilt. A few plates show one or two spots of light foxing in the blank margins. A very good copy. (#30828) \$9,250.00

The city of Glasgow contained some of the worse slums in Europe in the mid nineteenth century. In 1866, the City finally passed an act, which enabled it to destroy the decaying buildings of the old city center. Thomas Annan was commissioned to record the buildings, streets and alleys before they were demolished. The resulting images are a haunting record of poverty, yet beautifully rendered examinations of architecture and atmosphere. Forty of the images were first published as carbon prints in 1878 as PHOTOGRAPHS OF OLD CLOSES, STREETS, &C. TAKEN 1868-1877. Annan continued to make pictures of these locals, and in 1900 this edition with additional images was published utilizing the photogravure process. Although not stated, it is presumed that the photogravures were made by John Craig Annan, his son, who is considered one of the master practitioners of the process.

TRUTHFUL LENS #4 "One hundred copies were specially printed for the Corporation of Glasgow in a cloth binding, gilt embossed with the arms of the city." In William Buchanan's J. CRAIG ANNAN: SELECTED TEXTS AND BIBLIOGRAPHY, he states that there were a total of 250 copies printed with two imprints, that of MacLehose comprising 150 copies, and 100 copies with the imprint of T & R Annan & Sons. This work is regarded as a monument of photographically illustrated social documentation.

52. Salgado, Sebastiao. **WORKERS: AN ARCHAEOLOGY OF THE INDUSTRIAL AGE.** NY: Aperture, (1993). Limited edition. Folio, 400 pp., 350 b&w photographs, including folding plates; with 23 pp. text pamphlet in rear pocket. This edition was limited to 300 SIGNED and numbered copies, issued with the silver gelatin photograph, COAL MINING, DHANBAD, STATE OF BIHAR, INDIA, 1989, 20 x 24 inches, which is SIGNED on the blank reverse and numbered 24 of 300. A fine, as new copy in the illustrated dust jacket, housed in a cloth slipcase which has a faint stain on one panel. The original photograph is tipped to an archival window mat, 24 x 30 inches, and is in fine condition. (#50924) \$6,500.00

Award-winning photojournalist, Salgado describes his work as "militant photography"; here he presents a dramatic portrait of the laborers of the world in many industrial occupations. The original photograph is also pictured on the front panel of the dust jacket.