

19TH CENTURY PHOTO-TECHNICAL BOOKS

124. BARRESWIL, [C. L.] & [L. A.] DAVANNE. *Chimie photographique, contenant les éléments de chimie expliqués par des exemples empruntés à la photographie; les procédés de photographie sur glace (collodion humide, sec ou albumine), sur papiers, sur plaques; la manière de préparer soi-même, d'essayer, d'employer tous les réactifs et d'utiliser les résidus, etc. Quatrième édition, revue, augmentée, et ornée de figures dans le texte.* Paris: Gauthier-Villars, 1864 \$500.00

Originally published 1854, this was a standard and important work for at least a decade. Davanne (1824-1912) was a chemist, teacher, author and photographer; he worked out an early photolithographic process in 1854. The present work is notable especially for its information on the wet collodion process; see Eder, *History of photography*, p. 361-2. Roosens/Salu 1835. Epstean 402. Boni, p. 402.

8vo, cont. half dark red morocco, gilt spine. xx+580 pp. with 71 text illus. An excellent copy.

125. BLANEY, HENRY R. *Photogravure. With introduction and additions by the editor.* New York: Scovill & Adams Co., 1895 \$250.00

First edition in book form; this originally appeared in the columns of *The Photographic Times* (but without the additions by the editor). Chapters on Early history; The Negative; The Transparency; The Carbon tissue; Cleaning & graining of the copper plate; Development of negative resist; the Acid baths, etc. Chapter X is "A list of books and articles on Photogravure from 1888 to 1893." This is volume 51 in Scoville's Photographic Series.

8vo, orig. gilt stamped publishers' cloth. (vi)+44+22 of ads. Excellent copy.

IMPROVEMENTS IN PHOTOGRAPHS ON PAPER

126. BLANQUART-EVRARD, L.D. *Traité de photographie sur papier, avec une introduction par George Ville.* Paris: Roret, 1851 \$2500.00

First edition of an important book. "Prior to 1851 the primary method of making negatives was by the calotype technique introduced by Talbot a decade before. Positives from these paper negatives were printed onto salted papers, a combination of chloride and silver brushed onto paper in alternative steps. In 1850 Louis Desiré Blanquart-Evrard introduced the technique of adding the chloride of egg albumen, thus producing prints with a smoother finish and higher resolution. When the collodion-on-glass negative process was announced a year later, the two techniques found perfect complement, establishing a universally accepted photographic procedure for the next thirty years.

Blanquart-Evrard's 1851 treatise was most likely printed just prior to Archer's article on the collodion process published in *The Chemist* of the same year. The text features both

the calotype and albumen-on-glass negative methods as the primary matrix for his celebrated albumen printing technique. A lesser-known variant of the calotype was the albumen paper negative which is also described in full in this rare text." - Mark Osterman in *Imagining Paradise*, p. 165. See also Isabel Jammes, *Blanquart-Evrard et les origines de l'édition photographique française*, (1981). See also Eder pp. 327-8. See also Gernsheim, *History*, pp. 187-189. Roosens/Salu 925. Epstean 579.

8vo, orig. half-morocco, gilt stamped spine lettering piece. (iv)+199 pp.

WITH 24 SPECIMEN PLATES OF PHOTOMECHANICAL PROCESSES

127. BROTHERS, A[LFRED]. *Photography: its history, processes, apparatus, and materials. Comprising working details of all the more important methods.* London: Charles Griffin & Co., 1892 \$2500.00

First edition. A dictionary of photography with good clear explanations of the various photomechanical processes. The twenty-four specimen plates include collotype, chromo-collotype, Meisenbach process, chromo-lithographs, photo-chromo-lithograph copy, photogravures, Pretsche process plates, photochromo-typography, photolithographs, zinc-etching, typogravure, woodburytype, photo-relief printing block, woodbury-gravure, etc. The catalogue of the *David A. Hanson Collection of the History of Photo-Mechanical Printing* gives this book a good note and states that "he [Brothers] seems to have gone out of his way to illustrate this volume with a wide range of examples, some of which are not very easily found, such as the Woodburygravures and Pretsch's intaglio gravure process." (p. 114). On Brothers see Steven Joseph, "Alfred Brothers (1826-1912) and his role in photographic publishing," *History of Photography* Jan-Mar 1987, p. 74 ff. Bridson-Wakeman E60. Roosens/Salu 4921. A most valuable book, especially for students of photomechanical printing. There was a time, 30 or 40 years ago, when this book was easily found; not so today.

8vo, orig. cloth. xv+364+(xiv)+64 p publisher's catalogue. With numerous text illus and 24 specimen plates in various processes. A very nice copy with all the plates in perfect condition.

SAID TO BE THE SECOND DAGUERREOTYPE MANUAL

128. BURON. *Description de nouveaux daguerreotypes perfectionnés et portatifs, avec l'instruction de M. Daguerre, annotée, et des méthodes pour faire des portraits et pour obtenir des épreuves après quelques secondes d'exposition à la lumière, etc.* Paris: Ingenieur-Opticien, 1841 **SOLD**

In his *L. J. M. Daguerre*, Helmut Gernsheim gives a bibliography on the daguerreotype arranged chronologically (pp.

208-9). The first manual was written by Daguerre and published in 1839; the present work is the second on his list. It is rare; OCLC locates but three copies in this country: GEH/IMP, NYPL and UTAustin (the latter presumably Gernsheim's own copy). It is especially notable for the fine lithographed plate of the camera and equipment, a great improvement over the plate in Daguerre's manual.

8vo, orig. printed wrappers, stitched. 47+1 pp with 1 fdg litho plate. Excellent copy.

EARLY DAGUERREOTYPE MANUAL

129. CHEVALIER, CHARLES. *Nouvelles instructions sur l'usage du daguerreotype. Description d'un nouveau photographe, et d'un appareil très simple destiné à la reproduction des épreuves au moyen de la galvanoplastie. Suivi d'un mémoire sur l'application du brôme.* Paris: Pauteur, 1841 \$2650.00

First edition. Charles Louis Chevalier (1804-59) was the son of Jacques L. V. Chevalier; both were famous opticians in Paris and indeed all of Europe at the time of Niepce and Daguerre. Charles especially devoted himself to the development of photographic optics, and made lenses and cameras for Daguerre. He was a prolific author on the subject of photography; the present work was his first independent publication on the subject. The folding plate illustrates the camera and tripod, lenses, plate holder and other accessories. Roosens & Salu 2827. For accounts of the relationship between Daguerre and Chevalier see Eder, p. 208. On the same subject see Gernsheim, *L. J. M. Daguerre*, pp. 49-51. Rare.

8vo, orig. printed wrappers. (iv)+78+(ii) pp. with 1 fdg. litho plate. Sewing somewhat loose, else a very good copy.

130. COLSON, R. (ed.) *Mémoires originaux de créateurs de la photographie. Nicéphore Niepce, Daguerre, Bayard, Talbot, Niepce de Saint-Victor, Poitevin.* Paris: Care & Naud, 1898 \$300.00

First edition, fine copy. "Interestingly written, but limited to a very small group of the inventors of photography, is the work of R. Colson, *Mémoires originaux*... In this work only the biographies and experiments of Joseph Nicéphore Niepce, Daguerre, Bayard, Talbot, Niepce de St. Victor, and Poitevin are dealt with in considerable detail, and no mention is made of other inventors." - Eder, *History of photography*, p. vii. Roosens/Salu 9889 noting that this was reprinted in New York In 1979.

8vo, orig. cloth, fine copy. 186+40 pp.

131. DAWSON, GEORGE. *A manual of photography, founded on Hardwich's photographic chemistry. Eighth edition.* London: J. & A. Churchill, New Burlington Street, 1873 \$275.00

Though it is clearly stated on the title page that this book is

"by" George Dawson, it is in fact the eighth edition of T. F. Hardwich's *Manual of photographic chemistry*, and is listed as such in the NUC. Hardwich's *Manual* was first published 1855; editions one through seven all were titled the *Manual of photographic chemistry*, but in this edition the title is changed. Johnson D230. Roosens/Salu 6423. Very nice copy.

8vo, orig. cloth. xvi+276+12 pp with wood-engr. illus.

"THESE DISCLOSURES HAVE GREAT HISTORICAL VALUE"

132. DUCOS DU HAURON, ALCIDE. *La triplice photographique des couleurs et l'imprimerie, système de photochromographie Louis Ducos du Hauron.* Paris: Gauthier-Villars et Fils, 1897 \$750.00

First edition. An important work in the early history of color photography. Louis and Alcide Ducos du Hauron (1837-1920; 18?-?) were brothers. Louis Ducos du Hauron published an outline, in general terms, and without giving away his secrets, of his new color process as early as 1869. At the same time, he presented a written and illustrated statement to the Paris Academy of Sciences, but the Academy did not include this statement in its reports. It was not until 1897, in the present work, that this historically important document was published. In that year, his brother Alcide published *La triplice photographique*..., in which he outlined two general procedures for the preparation of screens. These disclosures have great historical value since they predate all other patents that disclose the formation of screens. The first method stated that it would be possible to rule the lines mechanically, using an obvious procedure. The second method is one which has been patented and repatented a countless number of times, not only in the exact form outlined by Ducos du Hauron, but with all possible variations. This early method was recognized as worthy of attention and further elaborated by employing thin films by the so-called 'tri-pack process' by the English Colour Snapshot Co. Ltd., and used for additive color projection. (Eder). See also Friedman, *Hist of color photog.*, pp 135 ff. Roosens/Salu 3358. Not in Epstein.

8vo, decorated paper sides, dark brown polished calf spine with raised bands, a very good copy. vi+488 pp.

"TYPES DES PROCEDES DE REPRODUCTION"

133. FIGARO. *Figaro Photographe. Supplement du Figaro, Edition unique.* Paris: Figaro, 1892 \$1750.00

A supplemental issue published "à l'occasion de la première Exposition Internationale de Photographe." It was conceived in two parts: text and illustrations. The text addressed La Science de la Lumière; L'Histoire; La Science (L'Appareil); L'Art and L'Industrie (La Photogravure). The halftones in the text illustrated the subjects under discussion; those *hors texte* were to show various processes. There are thirteen

specimen plates, as follows: silver print (1); photomechanical gelatin prints (4); photogravure en creux (1); photo-chromolithograph (2); photolithograph (1); phototypie, i.e. collotype (1); photogravure en relief (2) and halftone (1). The credits to the printers are given in almost all cases; the two color plates were printed by Lemercier. This is a rare work in the marketplace; I have never seen a copy before. OCLC locates six copies in America: Columbia; IMP/GEH; MoMA; Getty; UC Berkeley & Princeton.

Folio (16 x 1 recased in cloth with morocco spine label by Green Dragon Bindery. (ii)+46 pp profusely illus with halftones and with 13 specimen plates.

AN EARLY DAGUERRETYPE MANUAL

134. GAUDIN, M[ARC] A[NTOINE AUGUSTIN]. *Traité pratique de photographie exposé complet des procédés relatifs au daguerreotype*. Paris: J. J. Dubochet et Cie, 1844 \$2500.00

First edition, fine untrimmed copy in the original wrappers. This work saw a second edition in 1845 and an Italian translation in 1845. Gaudin was an optical instrument maker and a pioneer daguerreotypist. Gernsheim states: "With still smaller and therefore faster cameras than those of Lerebours, and accelerating with bromide vapour, Marc Antoine Gaudin was able to take some instantaneous street views in 1/10 of a second showing people and traffic, provided they were not moving too rapidly. He showed a distant view of the Pont Neuf with traffic to the Academie des Sciences in October 1841...Gaudin seems to have been the earliest to attempt portraits of little children, in 1843, and realizing that this demanded a psychological approach as well as an instantaneous process, he invented the stock phrase used by photographers of children all over the world to this day: 'Now look into the box and watch the dicky-bird!'" (*History*, p. 118). The present work is a general manual of daguerreotype photography as it existed in 1844. Roosens/Salu 2855. Epstean, 1942 Addenda under G.

8vo, orig. printed wrappers, untrimmed. (iv)+iv+248 pp.

135. GROLL, ANDREAS. *Photographie oder Lichtbilder auf Glas*. [Wien], 1850 \$600.00

Rare separately paginated offprint with its own title page from the *Sitzungsberichte der mathem-naturw Classe der kaiserl Akademie der Wissenschaften*, November 1850 and possibly the first report in German of albumen-on-glass negatives. In 1847 Niepce de St. Victor introduced the first practical method of making photographic negatives on glass, so-called albumen negatives. The process, to use a film of sensitized albumen on glass, was used for a few years only, replaced by collodion negatives, which were introduced by F. Scott Archer in 1851. Heidtmann 4624. Not in OCLC.

8vo, printed self wraps. 5+1 pp. Excellent copy.

ILLUSTRATED WITH A MOUNTED ALBUMEN PRINT

136. HEATH, A. S. & A. H. *Photography, a new treatise theoretical and practical of the processes and manipulations on paper, dried and wet; glass, collodion and albumen*. New York: Heath & Brother, 1855 **SOLD**

First edition, very rare. Of special interest for the frontispiece which is a mounted albumen print of a portrait (taken of an engraving) of Sir Humphrey Davy, 'the first experimenter in photography.' The photo was made by O. Sackersdorff of New York. This is only one year later than the date of the first American book illustrated with an actual photograph. The Heath brothers were manufacturers of chemicals in New York; "they drew attention to the drawbacks of the existing equipment of the period, and were among the first to call for a breed of camera that, in their words, 'would give large size pictures distinct in all parts; command a most intense light; and be equally adaptable for portraits or for landscape and architectural work.'" - Welling, *Photography in America*, p. 117. Welling makes a long quote from the present work. Roosens/Salu 6375. Johnson, *19th cent photog., biblio*, no. H351. Not in the Epstean catalogue.

Lg. 8vo, orig. dec. cloth with handsome emblematic gilt die-stamp on upper cover. 161 pp. with mounted photo as frontisp. Includes the printed errata slip. Rebacked, new spine lettering an exact copy of the original.

DAGUERRETYPES IN COLOR

137. HILL, LEVIL. *A treatise on heliochromy; or, the production of pictures by means of light, in natural colours. Embracing a full, plain, and unreserved description of the process known as the Hillotype, including the author's newly discovered collodio-chrome, or natural colours on collodionised glass. Together with various processes for natural colours, on paper, velvet, parchment, silk, muslin, porcelain, wood &c., and elaborate essays on the theory of light and colours, the chemistry of heliochromy, and the entire range of the author's nine years experience in sun colouring*. New York: Robinson & Caswell, 1856 \$3250.00

First edition, very rare. The best analysis of Hill's process is given by Beaumont Newhall in *The daguerreotype in America*, pp. 96-106. Newhall concludes that Hill probably did produce daguerreotypes in color - he stumbled on the phenomenon of color sensitivity of photochlorides. But he did it by accident and did not really understand what he had done. And he could not duplicate it. This work is included in *Imagining Paradise* (2007, p. 166): "In rural New York Levi Hill developed his own technique of full-spectrum silver plates, and by 1851 news of his work held the collective daguerrian community spellbound. Hill was not yet ready to reveal the intricacies of the process until 1856 when he finally published his *Treatise on heliochromy*. Unfortunately by this time, the daguerreotype had fallen to the new technology, wet collodion. Many of Hill's original plates survive, and the process has even been recreated if for no other reason than to

acknowledge that Hill had actually achieved technical success in his lifetime." Boni, p. 138. Epstean 1391. See Welling, p. 86 and Gernsheim, *History*, p. 525. Roosens/Salu 4770.

8vo, orig. cloth, title stamped in gilt on cover. xii+175 pp. Neatly rebounded. Blank lower right corner of two leaves (pp. 98/99 and 100/101) clipped or torn off; else an excellent copy.

PIONEER WORK FOR THE PHOTOCHEMICAL BASIS OF PHOTOGRAPHY

138. HOFFMANN, FRIEDRICH. *Observationum Physico Chemicarum Selectiorum Libri III*. Halle: Rengeriana, 1736
\$500.00

First published 1722. The present is the second edition. An important collection of chemistry experiments by "one of the most distinguished physicians of the 17th-18th century" (Ferguson) who also made numerous important contributions to the field of chemistry. The present work includes an experiment in which the darkening of silver salts due to light is first described which in turn laid the ground work for the photochemical basis for photography (see Partington IV, p. 713). A much longer and more interesting account of Hoffmann's contributions is given in Eder, *History of photography*, pp. 67-68.

4to, contemp. speckled boards. (xxviii)+342+(xxii) pp. Title printed in red and black. Light browning and scattered light foxing to text.

"THE BEST GENERAL TREATISE..."

139. LEREBOURS, N[OEL] P. *Traité de photographie derniers perfectionnements apportés au Daguerrotypie (quatrième édition)*. Juin, 1843. Paris: N. P.-Lerebours, [1843]
\$2750.00

This would appear to be a revision of Gaudin & Lerebours *Dernière perfectionnement apportées au daguerrotypie* of 1841. The preface states: "Notre troisième édition, tirée en Mai dernière à 1800 exemplaires, étant entièrement épuisée depuis deux mois, nous nous sommes déterminés à faire paraître ce nouvel ouvrage." An English translation appeared in 1843, called by Gernsheim "the best general treatise until the publication of Hunt's manual in 1851" (Incunabula 665). Lerebours was a very important figure not only as an author, but also as a publisher and maker of optical and photographic instruments. He was the publisher of the *Excursions Daguerriennes* which is advertised at the back of the present work. Some of his instruments can today be seen at the Musée des Arts & Metiers in Paris. The final sixteen pages of the present work advertise his daguerrotypie cameras and lenses, a Stanhope microscope, and the 'Excursions Daguerriennes.' Epstean 574. Roosens/Salu 2842. Boni, p. 69.

Tall 8vo, contemp. marbled sides, black morocco spine, gilt. (iv)+203+16 pp with 1 fdg engr plate. Scattered foxing but a very nice copy.

140. LIEBERT, ALPHONSE. *La Photographie en Amérique. Traité complet de photographie pratique contenant les découvertes les plus récentes par A. Liébert. Deuxième édition*. Paris, 1874
\$1000.00

See notes to the next item (which is the third edition).

8vo, half brown morocco, spine with four raised bands and gilt-lettered title piece. 536 pp. With three leaves of plates one of which is a portrait of the author facing the title page.

"HE REMAINS AN INTRIGUING FIGURE FOR FURTHER STUDY"

141. LIEBERT, A[LPHONSE]. *La Photographie en Amérique. Traité complet de photographie pratique. Troisième édition*. Paris: the author, 1878
\$1250.00

Originally published in Paris, 1864. A four-part photograph by Liebert of Nevada City, California is illustrated in Marni Sandweiss's *Photography in Nineteenth Century America*, p. 112 (Fig III-12). She further states: "Liebert worked in America from 1851 to 1863, mainly in Nevada City. He then returned to Paris and wrote a popular technical text, *La Photographie en Amérique* (1864), that went through three editions. The text reveals little about Liebert's experiences in America, and he remains an intriguing figure for further study." (p. 128). This work is also notable for its 15 mounted specimen plates: 12 mounted carbon prints (portraits to show various effects created by lighting); two photoglyptics (Woodburytypes) showing the effects of retouching and a plate 'Impression aus encre-grasse' reproducing a painting. And a photogravure frontispiece, portrait of the author. Roosens/Salu 6546.

Thick 8vo, recent half polished calf. x+679 pp with 16 specimen plates and 78 wood-engr illus.

WITH TEN SPECIMEN HELIOGRAVURES

142. LIETZE, ERNST. *Modern heliographic processes: a manual of instruction in the art of reproducing drawings, engravings, manuscripts, etc. by the action of light; for the use of engineers, architects, draughtsmen, artists and scientists*. New York: Van Nostrand, 1888
\$850.00

Fine copy of a book which almost always turns up in battered condition. It describes and illustrates reproductive processes based upon salts of silver, iron, chromium, and uranium to reproduce drawings and plans. The ten specimen heliograms are all present in fine condition: 1. silver print on citrochloride of silver paper - negative; 2. ditto, positive; 3. ordinary blue print - negative; 4. ditto - positive; 5. red prussiate of potash print; 6. direct cyanotype (pizzighellotype); 7. ink picture; 8. carbon print; 9. uranium print, developed with nitrate of silver; and 10. uranium print, developed with red prussiate of potash. It is one of very few technical treatises to discuss (and illustrate by exemplars) the variety of reproductive processes for drawings known near the end of the nineteenth century.

This precisely the sort of book which completely loses its meaning in a facsimile or electronic copy. Epstean 632. Roosens/Salu 956.

Large 8vo, orig. cloth, inner hinges reinforced. viii+143+(iv) pp. with 32 wood-engr. text illus. and 10 mounted specimen heliograms as noted above. Fine copy.

143. MAREY, E[TIENNE] J[ULES]. *Le mouvement*. Paris: G. Masson, 1894 \$2850.00

First edition, second issue, of a classic and famous work in several fields (it was originally published one year earlier in 1893). Marey was an important French physician who was led to the study of photographing movement, which he called chronophotography, by the work of Muybridge. This work was the most comprehensive summary hitherto published; it was translated into English and published in London the following year. Garrison-Morton, *Medical Bibliography*, 643 (citing the present edition). See Gernsheim, *History of photog.*, p. 440. Boni, *Photog. lit.* p. 166. *Epstean Coll.*, Addenda, under M. See also *Truthful Lens*, no. 113. See D.S.B. See also E. J. Marey 1830/1904 *La photographie du mouvement*, Pompidou Centre, Paris, 1977. Roosens/Salu 6833. Eder, *History of photography*, p. 511 stating that it contains the history of the invention of cinematography. *En francais dans le texte*, 318: "Sa théorie de mouvement a non seulement unifié un domaine de la pensée par les implications visuelles, mais elle a joué de rôle de paradigme: permettant de comprendre et de penser ce que Zénon, le disciple de Parménide, avait décrété impensable."

8vo, orig. stiff printed wrappers (edges restored and mounted); bound into modern half polished calf binding. vi+335 pp. with 214 text illus and 3 fdg. plates in phototypic. Excellent untrimmed copy.

FIRST ENGLISH EDITION OF A CLASSIC

144. MAREY, E. J. *Movement*. Translated by Eric Pritchard. London: William Heinemann, 1895 \$750.00

First edition in English. "A comprehensive and well illustrated summary of chronophotography in all its applications is given in Marey's *Le Mouvement*, Paris, 1894, of which an English translation was published in London the following year. This work ranks as a classic in physiological science and has been somewhat loosely acclaimed as the first book on cinematography." - Gernsheim, *History of Photography*, p. 442.

8vo, orig. publisher's cloth, untrimmed. 323 pp with 204 wood-engr illus. Nice copy.

"MACEDONIO MELLONI'S PASSIONATE REPORT..."

145. MELLONI, MACEDONIO. *Relazione intorno al Dagherrotipo letta alla R. Accademia Dell Scienze nella tornata del di 12 novembre 1839* (in) *Atti della Reale Accademia delle*

Scienze...*Vol V, Parte I*. Napoli: Nella Stamperia Reale, 1843 \$850.00

"The daguerreotype process captured the imagination of the [Italian] artistic and scientific world, and raised a far-reaching debate on its characteristics and potential. The bourgeois élite - culturally speaking, the most vital and committed protagonists of the Italian Risorgimento - were the ones to pick up on the significance of photography as a new, extraordinary means of communicating and learning. It is sufficient to mention Macedonio Melloni's passionate report: *Relazione intorno al dagherrotipo, letta alla Reggia Accademia dell Scienze di Napoli nella tornata dell 12 Novembre 1839*. This physicist and patriot went into exile in Paris after the tumult of 1831. His report was one of the most important scientific announcements published in Italy in the early days of photography..." - the entry for "Italy" by Silvia Paoli in Hannavy (ed), *Encyc of 19th cent photography*, I, p. 753. It is followed in the present volume by a second paper by Melloni: "Esperienze sull'azion chimica dello spettro solare, e loro relativamente all dagherrotipia" (4 Feb. 1840). All printings of this important paper are rare.

4to, orig. blue paper wrappers (edges repaired). (iv)+460+(ii)+46 pp. The general title page to the volume has been damaged and repaired but both papers by Melloni are fine. The 1839 Melloni paper occupies pp. 27-55; the second 1840 paper, pages 57-75. Large untrimmed copy.

"PHOTOMICROGRAPHS OF EXEMPLARY EXACTITUDE" - Ann Thomas

146 MOITESSIER, A. *La photographie appliquée au recherches micrographiques*. Paris: J.-B. Ballière et Fils, 1866 \$1250.00

First edition, a fine copy, of the first French work on photomicrography with actual mounted photographic plates. According to Roosens/Salu the chronology of these books is as follows: the first was English, *Olley's micro-photographic refelcting process*, [1856] with six albumen prints (with a later edition 1861, also with photographs); the second was German: J. Gerlach, *Die Photographie...mikroskopischer*, Leipzig, 1864 with 4 plates. The third was the present work, and it is notable for the three quite beautiful albumen prints of photomicrographs. Ann Thomas discusses this subject in her essay "The search for pattern" and states that Moitessier (1833-89) "produced photomicrographs of exemplary exactitude." (*Beauty of another order, photography in science*, p. 230, note 48). See also B. M. Belin, *L'evolution de la technique photomicrographique* (Paris, 1938, pp. 34-54); Belin states Moitessier obtained brilliant results with his methods and that his work marks the beginning of the decisive phase in the development of photomicrographic techniques. The photographs in this copy are quite beautiful, especially that of the 'Helix costata' (a snail shell). Smeltzer, *4 centuries of graphic design for science*, p. 13. Epstean 1046. Roosens/Salu 8386.

8vo, cont. half green morocco, paper sides, spine with gilt stamps, a fine copy. (iv)+334+(ii) pp with 3 mounted albumen prints (92 x 140 mm). Good rich prints.

147. [NIEPCE, JOSEPH NICEPHORE]. *Commemoration du centenaire de la mort de Joseph Nicéphore Niépce, inventeur de la photographie...Manifestations organisées à Chalons-sur-Saone en Juin 1933 par la Municipalité, avec la collaboration des Groupements de la Photographie et de la Cinématographie*. Paris: Société Française de Photographie, [1933] \$250.00

The program and documentation of this historic event; describes the celebration, the exposition photographique, illustrates several early Niepce photographs and heliographs (including Cardinal d'Amboise), etc. Epstean 559. Boni, p. 176, "includes interesting discourse by Georges Poitonée on the life and work of Niépce." Roosens/Salu 7464. A very good account of Niepce and his importance is given by Gernsheim, *History*, pp. 55-64. OCLC locates seven copies in USA.

8vo, orig. printed wrappers. (ii)+78 pp. with 22 halftones. Very good copy.

VERY RARE TREATISE ON LANDSCAPE PHOTOGRAPHY

148. OTTE, JOACHIM. *Landscape photography; or, a complete and easy description of the manipulation and apparatus necessary for the production of landscape pictures, geological sections, etc. by the calotype, wet collodion, collodio-albumen, albumen, gelatine, and wax-paper processes*. London: Robert Hardwicke, [June 1858] **SOLD**

First edition, very rare. OCLC locates just one copy in this country (YBP Library Services - whatever that is). Gernsheim *Incunabula* 805 noting a second edition in 1859. Roosens & Salu 5759; this is the earliest book they list on the subject of landscape photography. In addition to the various processes listed in the title, the author attempts to give "[the operator] a knowledge and appreciation of chiaroscuro, [and] the charm of effects produced by combinations of light and shade correctly viewed, to which, but for his efforts at photographic delineation, he might for ever remained a stranger." The author, Joachim Otté, is listed on the title as F.G.S. (Fellow of the Geographical [or Geological] Society). I can find nothing about him.

12mo, orig. cloth, title and gilt stamped vignette on cover. xvi+76+(iv) pp of publisher's adverts. With full page wood-engr frontisp showing a "Complete apparatus, the whole of which, except the legs, can be packed in the knapsack." Ex-lib with the bookplate of the Library of the Photographic Society of Philadelphia. Also occas. faded 19th cent rubber stamps but a very good copy of rare book.

149. PHIPSON, T. L. *Le Préparateur-photographe ou Traité de chimie à l'usage des photographes et des fabricants de produits photographiques*. Paris: Leiber, 1864 \$450.00

First and only edition. Roosens/Salu 1818 in the section "Photographic Chemicals." OCLC locates numerous electronic copies in USA but no hard copies.

12mo, old half calf, spine with gilt stamped lettering piece. 287 pp., illustrated.

150. PRICE, LAKE. *A manual of photographic manipulation treating of the practice of the art and its various applications to nature*. London: John Churchill, 1858 \$750.00

First edition of an important book, one of the earliest works to discuss the aesthetics of photography. Gernsheim states "[this] manual filled a void in photographic literature - until then purely scientific and technical - being the first in which the student could obtain anything approaching an equal amount of instruction on the aesthetic side of his hobby or profession." (*History*, p. 245). Lake Price was a water color painter who made "artistic" photographs from several negatives; Gernsheim gives an interesting account of him. Epstean 732 with the second edition only. Gernsheim, *Incunabula*, 807. Roosens/Salu 6383.

8vo, recent cloth, leather lettering piece, nicely bound. x+256+4 pp with 58 wood-engr. illus. A good copy.

151. PRITCHARD, H. BADEN. *About photography and photographers. A series of essays for the studio and study. To which are added European rambles with a camera*. New York: Scoville Manufacturing Co., 1883 \$400.00

Fine copy. A fascinating and important work looking at photography in a wider context through a series of 49 essays, a sampling of which are the first camera photograph, status of the photographer, publication of photographs, pupil to a photographer, with the camera on the continent, ownership of the negative, business tact, photolithography, national photographic portrait gallery, photographic museum, photographic societies, etc. etc. Roosens and Salu 6422.

8vo, original cloth, bevelled edges, title in gilt on cover, excellent copy. iv+220 pp with scattered text illus.

152. RIPLEY, H. C. *Have you seen those wonderful microscopic photographs...Hoboken, N.J., ca. 1865* \$550.00

A fine handbill. The text reads: "They are actually no larger than a Pins Head, yet when viewed through the ornament in which they are set, they appear as large as an ordinary carte de visite.

Have you a photograph, carte de visite, or daguerreotype of any relative, friend, or of yourself, that you wish copied and set in a gold, pearl, ivory or india rubber charm, ring, pin, knife, cane or fan handle where it will be magnified as large as life. It is impossible to describe these pictures, they must be seen to be appreciated."

Handbill (8 x 5 inches). Printed on one side.

THE FIRST HISTORY OF AMERICAN PHOTOGRAPHY

153. ROOT, M[ARCUS] A[URELIUS]. *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...illustrated with fine engravings on steel and on wood. Philadelphia: M. A. Root; J. B. Lippincott, D. Appleton & Co. N.Y., 1864 \$750.00

First edition of a landmark book. "Root's *The Camera and the Pencil*, published in 1864, contains the only history of American photography available prior to Robert Taft's *Photography and the American scene*. - Taft, *Photography and the American scene*, p. 475. See also *Encyc of 19th century Photog*: "Root was a pioneering photographic historian and collector: *The Camera and the Pencil* includes the first history of American photography ever written, and Root assembled a collection of photographic original works spanning 1839-1876 for display in the Philadelphia Photographic Society's pavilion at the 1876 Centennial Exposition in Philadelphia, which represents the first exhibition surveying the history of photography. (This collection remained largely intact and forms the core of the collection of early Philadelphia photography held by the Library of Congress." - Will Stapp.)

8vo, orig. cloth, gilt vignette on cover, spine faded. 456 pp with 5 steel-engr plates and scattered wood-engr illus. All edges gilt; nice copy.

X-RAY PHOTOGRAPHY

154. SANTINI, E. N. *La photographie a travers les corps opaques par les rayons electriques, cathodiques et de Rontgen avec une étude sur les images photofulgurales.* Paris: Ch. Mendel, [1896] \$325.00

The presumed first edition (date is taken from the last leaf of adverts). 1896 was the first year of popularization of the new kind of penetrating rays discovered by Professor Roentgen at the end of 1895. Of particular interest in the context of picture conservation; to quote Ruhemann, "X-rays are the best known and most spectacular of the technical aids in picture examination." Ruhemann states that Roentgen himself or friends of his examined paintings with X-rays soon after their discovery in 1896. Epstean Collection 1075. Not in Roosens/Salu (they do list of number of titles on radiography, starting in 1896, but not Santini). The present work includes two fine full-page halftones of negative and positive X-ray photographs.

8vo, old cloth. (vi) + 102 + (ii) pp with wood-engr. author's portrait, and 17 illus. of which 14 wood-engrs. and 2 full-p. halftones. Ex-lib., 2 old rubber stamps on t.p. and priced accordingly.

155. SMEE, M. & E. DE VALICOURT. *Nouveau manuel complet de galvanoplastie ...suivi d'un traite de daguerreotypie contenant tous les perfectionnements apportés a cet art, depuis son origine jusqu'a ce jour d'apres M. Lerebours, Gaudin, Ch. Chevalier, Buron, etc. Ouvrage publié par E. DE VALICOURT.* Paris: Roret, 1843 and 1845 \$1300.00

Two volumes, first edition and second edition of this very early manual of photography, the exact authorship of which is difficult to determine. The daguerreotype manual "contenant

tous les perfectionnements qui ont été publiés relativement a cet art depuis sa decouverte; la description et l'usage des nouveaux appareils; et des notes detaillées sur l'emploi des substances acceleratrices, sur les produits daguerriens et sur les papiers photogeniques - par un amateur." While de Valicourt is listed on the title as "publisher" he would seem to have served as editor, the real authors being Lerebours, Gaudin, Chevalier, Buron, etc. The two folding plates illustrate a daguerreotype camera by Chevalier and lenses and other accessories by Gaudin, Lerebours, and Buron. The section on the daguerreotype is extensive, pp. 317-453 with 2 folding plates. This first edition is very rare; the NUC locates one copy only (NIC), and one copy of the later edition of 1845 (also containing the daguerreotype section). Subsequent editions of the Smees (after 1845) dropped the daguerreotype section. Epstean Collection, Accessions 1938-41 under "Smees." Eder, *History of Photography*, p. 314 gives a few notes on Gaudin and Lerebours. Roosens/Salu 4189. Rare.

2 volumes. 12mo, orig. half calf with gilt lettered title pieces. 1st edition: 453 + 36 pp. with 2 fdg. engr. plates. 2nd edition: 566 pp.

ILLUSTRATED FROM PHOTOGRAPHS BY MUYBRIDGE

156. STILLMAN, J. D. *The horse in motion, as shown by instantaneous photography. With a study on animal mechanics, founded on anatomy and the revelations of the camera. In which is demonstrated the theory of quadrupedal locomotion. Executed and published under the auspices of Leland Stanford.* Boston: James R. Osgood and Company, 1882 \$550.00

First edition. This was the official account of the famous investigation of animal movement made by Leland Stanford and Eadweard Muybridge. Very much against his wishes, Muybridge's photographs were reproduced as line drawing silhouettes (with the exception of five heliotypes) but they still challenged all preconceived notions of animal movement, arousing the anger and ridicule of many artists who did not want to recognize the truth when they saw it. The book was entirely based on Muybridge's photographs but his name was left off the title page. For a full and fascinating account of this important book and its bitter aftermath see R. Haas, *Muybridge: man in motion*, pp. 135-144. See also *Eadweard Muybridge: the Stanford years, 1872-1882*, 1972. Boni, *Photog. Literature*, p. 175. Gernsheim, *History*, p. 437. Newhall N733. Roosens/Salu 7235.

Small folio, orig. gilt dec. green cloth, very neatly rebaced with exactly matching green cloth spine, orig. dec. spine laid down. T.e.g. 127 pp. with 5 full-p. heliotype plates after photos by Muybridge, 9 chromolithographs of equine anatomy and 46 litho plates in outline. The cover is beautifully decorated with the title and four jumping horses in gilt blocking. Orig. end papers and flyleaves preserved. A good copy expertly rebaced.

WORKING DETAILS OF THE CALOTYPE PROCESS

157. TALBOT, [WILLIAM] H[ENRY] F[OX]. *The process of Talbotype (formerly called calotype) photogenic drawing, communicated to the Royal Society, June 10th, 1841 by H. F. Talbot, Esq.* [London: (Privately printed) by J. & H. Cox Bros.], 1841 \$5000.00

First edition, very rare. The first separate publication on photography in the world was Talbot's *Some account of photogenic drawing* (London, 1839); the present pamphlet is a more detailed account of this branch of photography, devoted to the calotype. Both of these publications were privately printed by Talbot for presentation to friends and editors and both are very rare.

The process of the calotype was one that Talbot discovered rather than one that he set out to invent. Comparing it to *photogenic drawing*, Talbot claimed that with his new process "certainly a much better picture can now be obtained in a minute than by the former process in an hour." It is not clear when he first devised this term; the first time that it appears in his research notebooks is on 30 January 1840, but this entry appears to be merely the recording of a name, not associated with any process." - Schaff, *The photographic art of William Henry Fox Talbot*, pp. 20-21. He renamed the process Talbotype and then patented it in 1841, first revealing the working details in June 1841. The fundamental difference between the calotype negative and Talbot's earlier photogenic drawing negative is that in the calotype process only a latent image is created during the actual exposure. This allows for a considerable increase in the speed of exposure. The paper negative is later developed, at which time the image becomes visible. Gernsheim, *Incunabula* 655.

4to, 4 pp., drop-title. Fine copy.

158. THORNTHWAITE, W. H. *A guide to photography, containing simple and concise directions for obtaining views, portraits, etc. by the action of light on prepared surfaces of paper, glass and metal, including the calotype, daguerreotype, and the improved processes with collodion, albumen, and waxed paper. [Fifth edition].* London: Horne, Thornthwaite & Wood, 1852 \$650.00

Originally published 1845. This edition has bound at the rear a separately paginated and illustrated 20 page "Catalogue of photographic apparatus and chemical preparations manufactured and sold by Horne, Thornthwaite and Wood." Gernsheim, *Incunabula*, 676. Johnson T623. Epstein 702 citing a ninth edition. Roosens/Salu 6364 citing editions as late as the 17th (1860). All editions are rare these days.

8vo, orig. printed cloth, title on upper cover. (iv)+92+20+(iv) pp with 47+33 illus. Nice copy.

159. VAN MONCKHOVEN, [DESIRE]. *Traité général de photographie. Septième édition. Avec planches et figures intercalées dans le texte.* Paris: G. Masson, 1880 \$425.00

Originally published in 1856, this was a standard and long popular work, here offered in its seventh edition. "Dr. Désiré Charles Emanuel van Monckhoven (1834-1882) was one of the most versatile and zealous representatives of scientific and applied photography in the latter half of the last century. He came from the Flemish race and spoke German fluently, although his daily conversation was carried on in French. He studied chemistry, did not engage in a business or profession, lived at Ghent, and devoted himself early in life to photographic studies. In his eighteenth year he published his *Traité général de photographie*, of which seven editions were published and which was translated into French, German, Italian, and Russian." - Eder, *Hist. of photog.*, p. 428. Epstein 38 (7th edition). Roosens/Salu 4239.

8vo, old half black morocco, spine with gilt lines. viii+pp. 5-431 with 182 text illus and 3 mounted plates *hors texte* (two prints from different negatives ('épreuve heliotype d'après un cliché au gélatino-bromure d'argent') and a carbon print ('épreuve au charbon').