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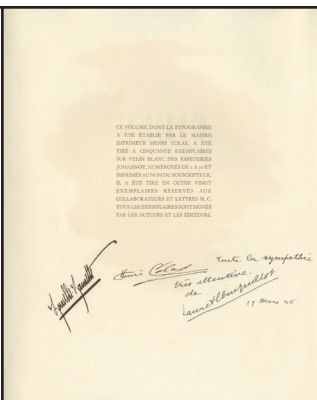
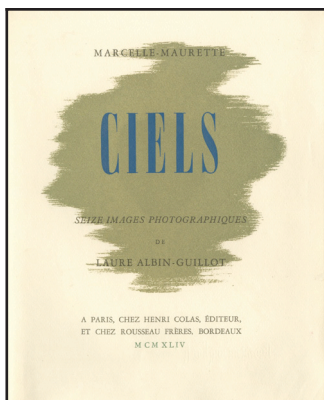
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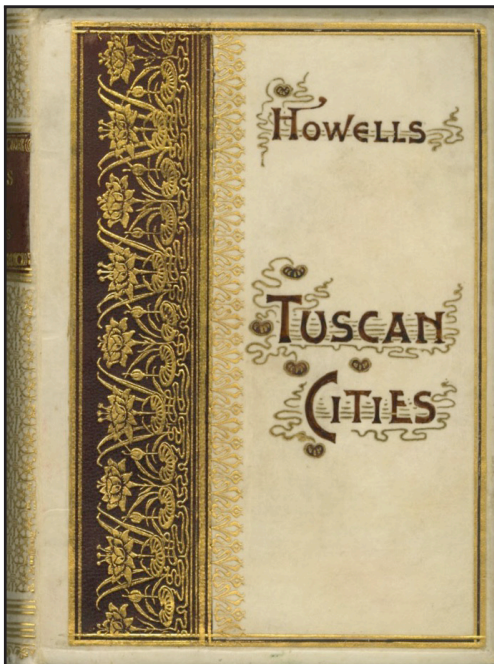


1. [ALBIN-GUILLOT] Maurette, Marcelle, text. **CIELS. SEIZE IMAGES PHOTOGRAPHIQUES DE LAURE ALBIN-GUILLOT.** Paris: Chez Henri Colas, Éditeur; Bordeaux: Chez Rousseau Frères, 1944. First edition. 4to., 16 titled folders with texts printed in grey-green ink, with multicolored border lines, each containing a loose original signed 31 x 25 cm. Fresson print; several are on colored emulsions. All 16 fascicles are contained in a printed paper over card portfolio, which is age toned, and then housed in a printed paper over boards clamshell box, which is soiled, worn and lacking the backstrip. The printed contents and Fresson photographs are all fine and bright. Issued in an edition of 50 copies for subscribers, each signed by the author, photographer and editor; additionally, there were 20 copies signed for the collaborators. This copy is not numbered; however, it is signed by all three principals and inscribed and dated by Laure Albin-Guillot.

\$7,500.00

In this portfolio, Laure Albin-Guillot used the poem by Marcelle Maurette as inspiration for her suite of 16 photographs. Albin-Guillot favored the Fresson photographic process, a form of carbon printing which allowed for great latitude and control over the final print, and is among the most permanent of continuous-tone photographic processes. See: Desveaux, Daphne, et al. LAURE ALBIN GUILLOT, 1879 - 1962: L'ENJEU CLASSIQUE. Paris: La Martiniere, 2013. p. 152 - 153; 163.

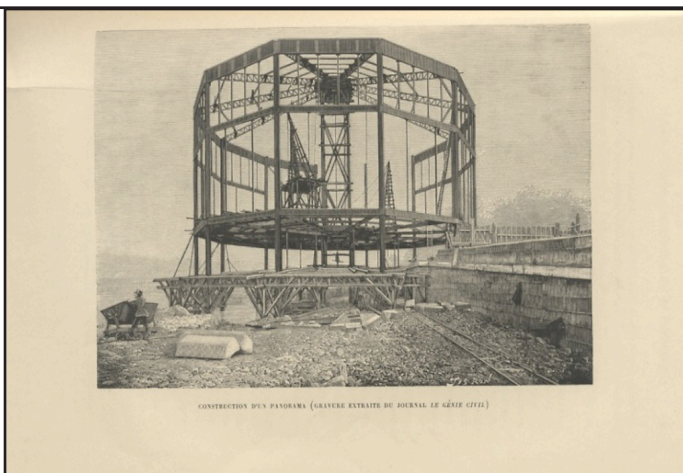
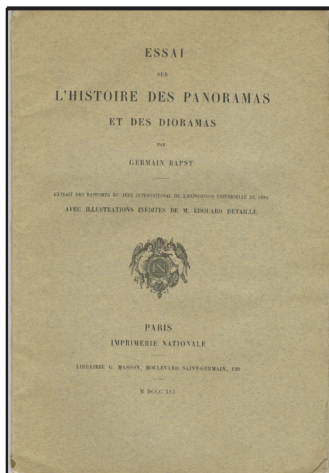




2. [ALINARI] Howells, W. [William] D. [Dean] . **TUSCAN CITIES**. Leipzig: Heinemann and Balestier, 1900. 12mo., 264 pp., with 27 tipped-in full page albumen photographs. Bound in decorated full vellum over beveled boards; all edges are stained red, with an attached red silk ribbon page marker. Previous owner's neat bookplate and Florence bookseller's sticker affixed to the front pastedown. A near fine copy.

\$250.00

The city of Florence was a "must" see on the Grand Tour. By way of a convenient memento of a visit, local booksellers commissioned various English books, often associated with the city, to be bound in attractive bindings with albumen photographs of the city's architectural attractions bound in. This copy has 27 such mounted photographs, largely by the Florence firm, Fratelli Alinari.



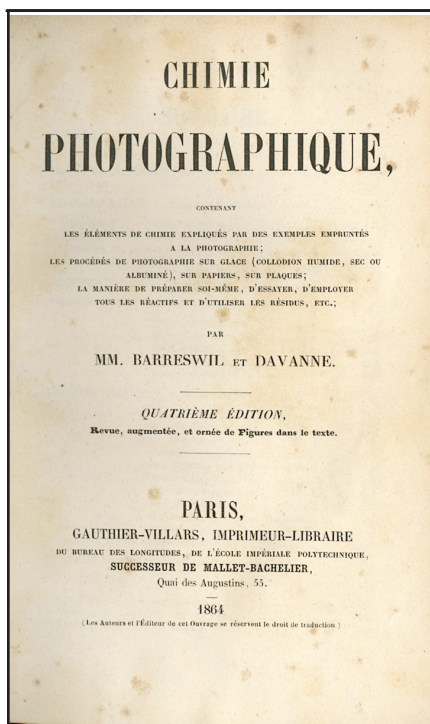
3. Bapst, Germain. **ESSAI SUR L'HISTOIRE DES PANORAMAS ET DES DIORAMAS**.

EXTRAIT DES RAPPORTS DU JURY INTERNATIONAL DE L'EXPOSITION UNIVERSELLE DE 1889; AVEC ILLUSTRATIONS INÉDITES DE M. ÉDOUARD DETAILLE. Paris: Imprimerie Nationale, 1891. First edition. 4to., 30 pp., 11 plates. The original printed wrappers are lacking two small chips at the spine ends; slight bump at the lower spine end. Very good.

\$450.00

Germain Bapst's treatise on panoramas and dioramas, with 11 plates by Édouard Detaille, is the first history of these public theaters of illusion, which were popular during the late eighteenth and first half of the nineteenth centuries; a precursor to motion picture photography.

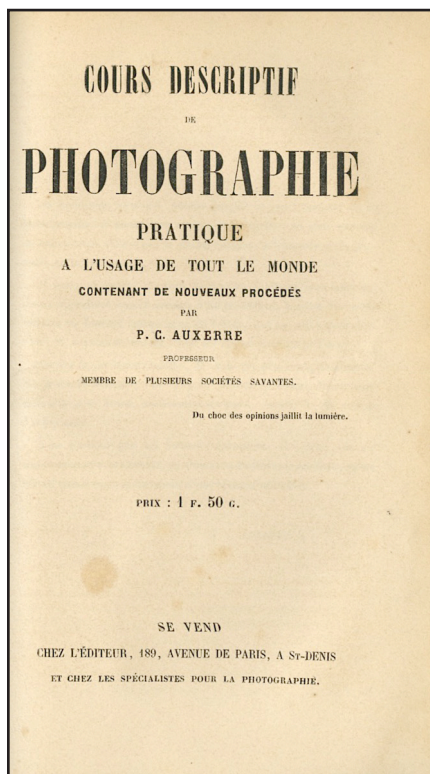
Roosens and Salu No. 7790. Included as one of the five reprinted titles in: THE PREHISTORY OF PHOTOGRAPHY: FIVE TEXTS. Arno Press, 1979.



4. Barreswil, [Charles Louis] et [Alphonse] Davanne. *CHIMIE PHOTOGRAPHIQUE: CONTENANT LES ÉLÉMENTS DE CHIMIE EXPLIQUÉS PAR DES EXEMPLES EMPRUNTÉS A LA PHOTOGRAPHIE; LES PROCÉDÉS DE PHOTOGRAPHIE SUR GLACE (COLLODION HUMIDE, SEC OU ALBUMINÉ), SUR PAPIERS, SUR PLAQUES; LA MANIÈRE DE PRÉPARER SOI-MÊME, D'ESSAYER, D'EMPLOYER TOUS LES RÉACTIFS ET D'UTILISER LES RÉSIDUES, ETC.* Paris: Gauthier-Villars, 1864. Fourth edition. 8vo., xx, 580 pp., engraved figures in text. The blank tip of the front fly leaf and half-title page are lacking, with scattered foxing. [bound with] Auxerre, P. C. *COURS DESCRIPTIF DE PHOTOGRAPHIE PRATIQUE A L'USAGE DE TOUT LE MONDE. CONTENANT DE NOUVEAUX PROCÉDÉS.* St. Denis: Chez L'Éditeur, [1866]. First edition. 40 pp. Contemporary quarter calf and marbled paper over boards; light rubbing at the edges.

\$400.00

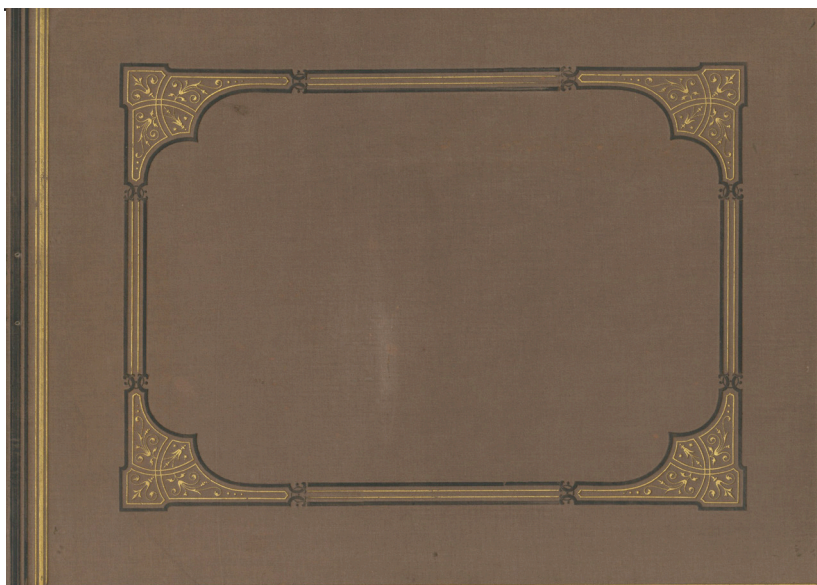
Charles Louis Barreswil (1817 - 1870) studied chemistry under Jules Pelouze, and later directed his laboratory, working with Claude Bernard. After 1849, his interests moved from physiological chemistry to those applied to industry and photography. Alphonse Davanne (1824 - 1912) was trained as a chemist, 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.



This is a revised and expanded edition of the 1854, first edition. 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 1864 as the final edition.

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

The second title is Roosens and Salu No. 6551.

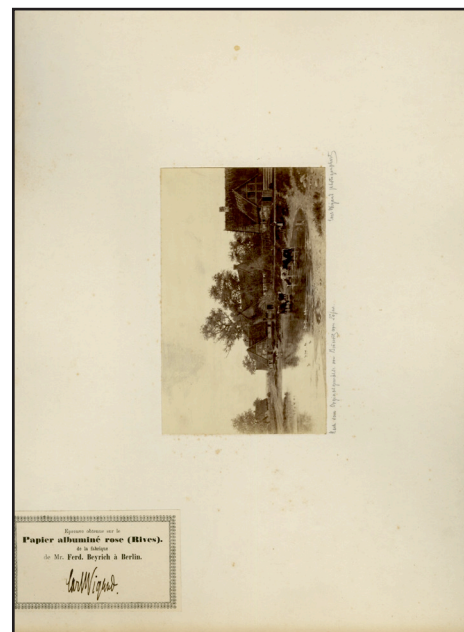
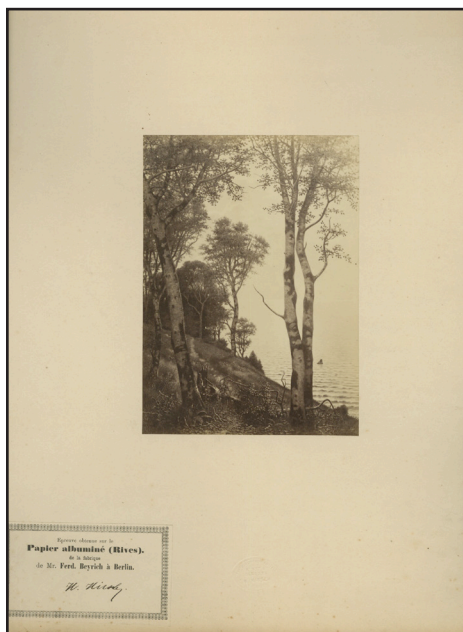


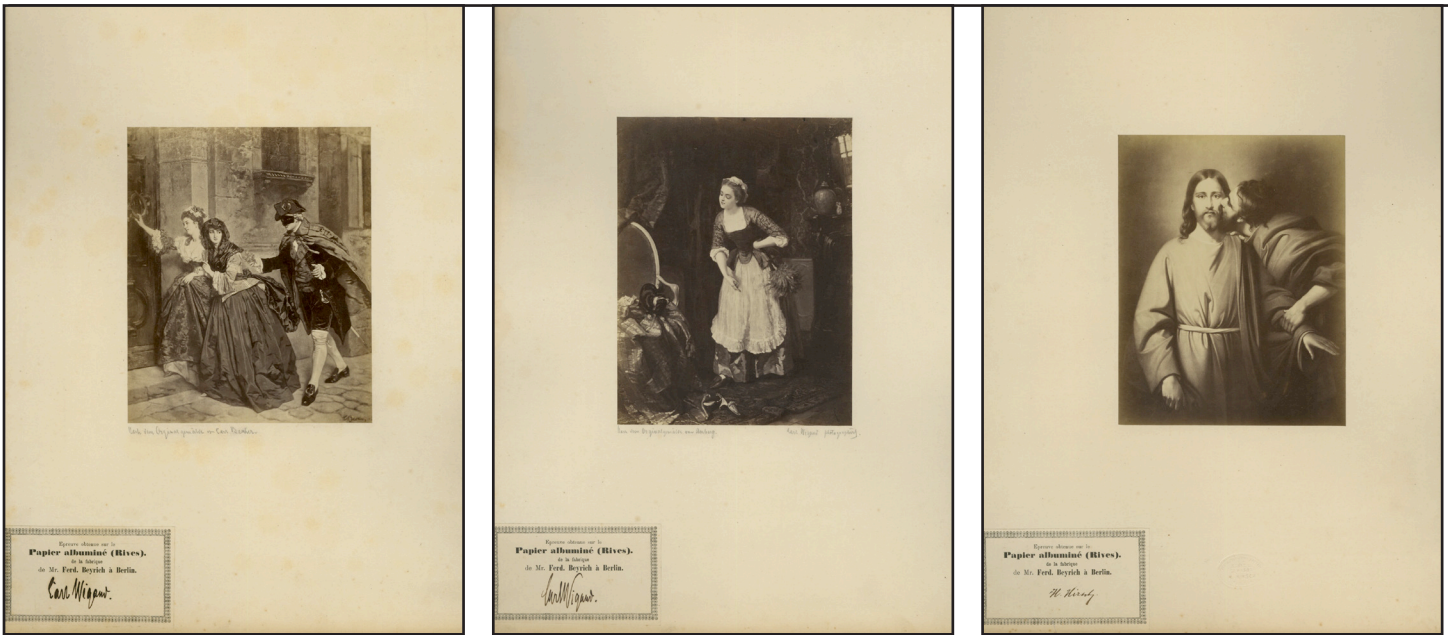
5. Beyrich, [Carl Ernst Friedrich] Ferdinand . **A COLLECTION OF SIX MID-NINETEENTH CENTURY ALBUMEN PAPER SAMPLES.** Berlin: Ferd. Beyrich, circa 1861 - 1865. 6 loose folio cards, 34.8 x 42.5 cm., each with a mounted albumen print of varying sizes, from approximately 4 3/8 x 7 1/6 inches (11 x 18 cm.) to 8 3/8 x 9 5/8 inches (21.3 x 24.5 cm.). On the lower left corner of each plate is a printed label with a decorative border, which identifies the paper base, the photographer responsible for printing the image, his signature in ink, and Mr. Ferdinand Beyrich as the manufacturer. Additionally, 3 plates bear the artist's blindstamp while the other 3 are signed and/or titled by the artist. The card mounts show light dusting, while the photographic images are rich and of full tonal range, with slight surface scuffing. The blank reverse has remnants of a paper hinge, suggesting these might have once been bound in an album. All are housed in a

contemporary oblong cloth clamshell box, which is decorated in gilt on the upper and lower covers and sides. Five of the photographs are of works of art, while one is from life. Fine.

\$5,000.00

Ferdinand Beyrich (1812 - 1868) owned and operated a pharmacy in Berlin beginning in 1838. With the advent of photography in 1839, he quickly became proficient in the art and offered photographic materials and supplies for sale at his establishment. By 1861, he had branches in Vienna, Paris, London, Petersburg and New York, as well as representation with other retail suppliers. The manufacturing firm of Ferdinand Beyrich was instrumental in making Berlin the international center of the photographic trade. Additionally, he was regarded as one of the leading photographers and teachers, with Ottomar Anschütz and Max Petsch as students.





This portfolio of samples contains the following plates, all with labels in French:

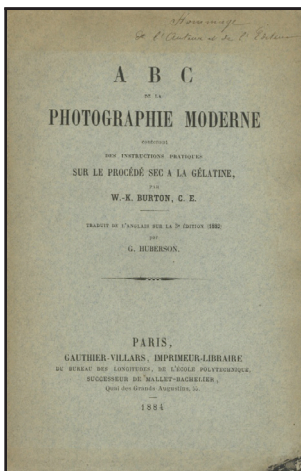
- Plate 1: Papier albuminé (Rives). By H. Hirsch, with his blindstamp; label signed.*
- Plate 2: Papier albuminé (Saxe). By Carl Suck, with his blindstamp; label signed.*
- Plate 3: Papier albuminé rose (Rives). By Carl Wigand. Titled and signed in pencil; label signed.*
- Plate 4: Papier albuminé (Rives). By Carl Wigand. Titled and signed in pencil; label signed.*
- Plate 5: Papier albuminé (Rives). By Carl Wigand. Titled and signed in pencil; label signed.*
- Plate 6: Papier albuminé (Rives). By H. Hirsch, with his blindstamp; label signed.*

The remnants of paper hinges suggest that these 6 albumen paper samples were once bound and possibly a portion of a larger group of samples produced by Ferdinand Beyrich. However, an extensive search for any reference in either the printed literature on the history of photographic printing and photographic paper samples, and the online catalogues of world-wide institutional libraries, fails to locate any examples by the firm of Ferdinand Beyrich.

6. [BRADY] Hayes, Rutherford B., et al.
PRESIDENT HAYES AND CABINET, 1877
[with] THE SECRETARY OF STATE AND
CHIEFS OF BUREAUS. Washington, D. C.:
 Brady's National Portrait Gallery, 1877. 2 albumen
 photographic cabinet cards, 4 1/4 x 6 1/2 inches,
 with the photographer's name and a location beneath
 the image; the verso bears the name and full address
 of the photographic studio. Both are a bit dusty;
 very good.

\$200.00



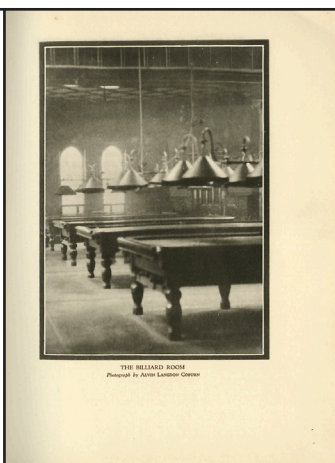
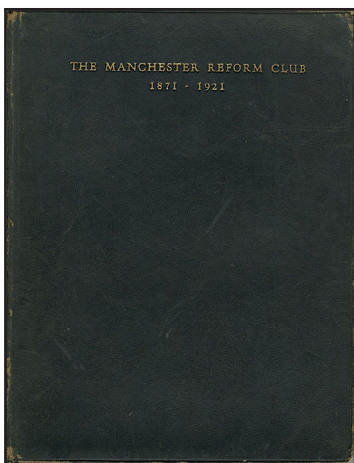


7. Burton, W. [William] K. [Kinninmond]. **A B C DE LA PHOTOGRAPHIE MODERNE, CONTENANT DES INSTRUCTIONS PRATIQUES SUR LE PROCÉDÉ SEC À LA GÉLATINE.** Translated from the third English ed. by G. Huberson. Paris: Gauthier-Villars, 1884. First French edition. 12mo., 112 pp., illustrated, [24] adverts. Printed paper wrappers. Small stain on front wrapper tip; else very good and unopened. Publisher's catalogue of photographic books tipped-in at the rear.

\$150.00

INSCRIBED on the front of the wrapper "Hommage de l'Auteur et de l'Editeur." A review of the gelatin process and the making of albumen printing paper.

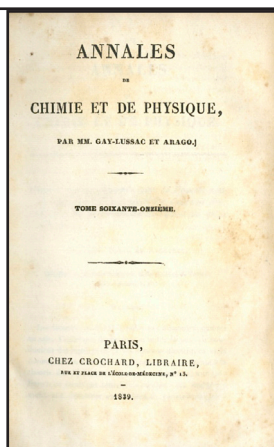
Roosens and Salu No. 6418.



8. [COBURN]. Mills, William Haslam, editor. **THE MANCHESTER REFORM CLUB, 1871-1921: A SURVEY OF FIFTY YEARS' HISTORY.** Manchester: Privately printed for The Manchester Reform Club by Charles W. Hobson, 1922. First edition. 8vo., 134 pp., 8 plates with tissue guards. Gilt-titled flexible leather binding. Rubbed along the edges, light foxing on the half-title page and the final rear blank. Very good.

\$150.00

The articles are by W. Haslam Mills, C.P. Scott, Arthur G. Symonds, Harold France, Arnold Thompson, Walter Robson, and Arthur Moon. Five of the illustrations are interior views by Alvin Langdon Coburn.

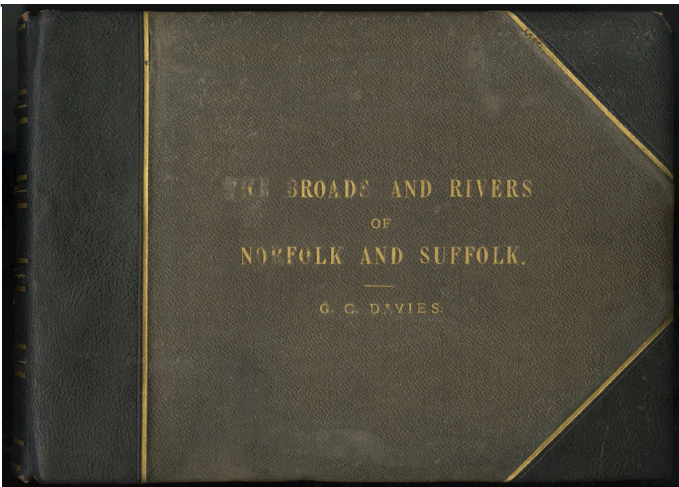


9. [DAGUERRE - ARAGO - GAY-LUSSAC]. **LE DAGUERRÉOTYPE. (ANALYSE DE LA COMMUNICATION FAITE À L'ACADÉMIE PAR M. ARAGO).** ANNALES DE CHIMIE DE PHYSIQUE, PAR MM. GAY-LUSSAC ET ARAGO. TOME SOIXANTE-ONZIÈME. Paris: Chez Crochard, 1839. First edition. 8vo., 448 pp., tables and charts in text. Scattered foxing. Contemporary quarter calf and marbled paper over boards, spine labels in gilt. A very good copy.

\$1,350.00

On pages 313 - 339, Gay-Lussac gives an account of François Arago's January 7, 1839 presentation to the Académie des Sciences on Daguerre's discovery, "Le Daguerreotype. (Analyse de la communication faite à l'Académie par M. Arago.)" This was published in the July 1839 issue of the Annales de Chimie and included here in Volume 71. This account precedes the official report published in Comptes Rendus. Volume IX (July - December 1839) as well as the first printing of Daguerre's Historique et Description des Procédés du Daguerreotype... [August 20] 1839. This is likely the first printing of the account of Daguerre's discovery.

Louis Joseph, Gay-Lussac (1778 - 1850) was a physicist and chemist and a member of the Chamber of Peers. Upon seeing the results of Daguerre's process, he stated, "The daguerreotype as a medium represents dead nature with a perfection unattainable by the ordinary process of drawing and painting, equal to that of nature itself."



10. Davies, G. [George] C. [Christopher]. [THE SCENERY OF THE BROADS AND RIVERS OF NORFOLK AND SUFFOLK. [cover title]. [London: Jarrold & Sons, 1883]. Oblong folio, frontis portrait, 48 hand-printed photogravure plates with text leaf opposite, no title page, t.e.g. Scattered foxing to the blank margins of several of the plates, and some have short tears or abrasions in the blank margins with one plate partially loose; many of the text leaves are foxed and stained. Half morocco and cloth; the gilt title on the front cover and the upper tips are rubbed and the marbled rear endpapers have two moderate scars where they stuck together; the rear cover shows dampstaining with the cloth lifting at one corner. In all, a good copy.

\$5,000.00



Davies, a prolific writer of guide books to East Anglia, illustrated this work from his own photographs, which were printed in the photogravure process by T. & R. Annan. This work predates the published books of P.H. Emerson and bears some striking similarities to Emerson, giving rise to the notion that Davies was an influence on the naturalistic style of Emerson.

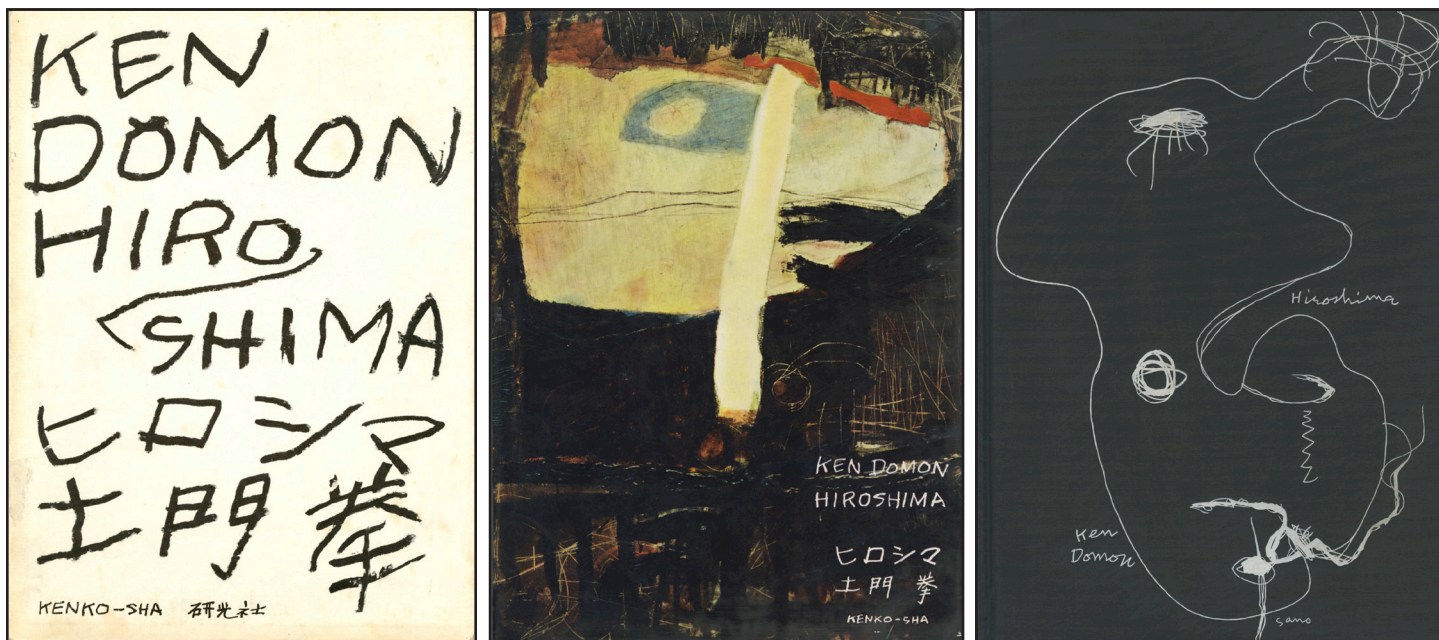
Initially, in 1883, Jarrold and Sons, published by subscription, THE SCENERY OF THE BROADS AND RIVERS OF NORFOLK AND SUFFOLK, a portfolio of 24 photogravure plates with text by Davies; the photogravure plates printed by T. & R. Annan, in an edition of 25 sets on India paper, and 250 sets on etching paper. Soon after, a second series was issued with the same title and edition size. Our album contains all 48 photogravure plates with text leaves, and has the original prospectus for the First Series, titled, PHOTO - ETCHINGS OF THE SCENERY OF THE RIVERS, BROADS, & DECOYS, OF EAST ANGLIA, and the prospectus for the Second Series, titled, PHOTO-ETCHINGS OF NORFOLK BROAD AND RIVER SCENERY pasted in on the final 2 album leaves. The portrait frontispiece of Davies was likely added by the original owner.



OCLC locates copies of the First Series at: Getty Research, and University of East Anglia; and copies of the Second Series at: University of Texas - Austin, and Clark Art Institute. Only UCLA has both series as separate portfolios, while the Canadian Centre for Architecture has both series bound as one, with the title, THE RIVERS AND BROADS OF NORFOLK AND SUFFOLK, dated 1889; the Norfolk County Council Library has a bound volume titled, RIVERS & BROADS OF NORFOLK & SUFFOLK, dated 1888, with no publisher or place of publication stated.

What can be assumed is that sales of the 2 separate portfolios were weak, given the scarcity of extant copies and that Jarrold & Sons issued the complete 48 plates bound together in 1889, as stated on p. 40 in the biography of Davies: Campbell, Jamie & Cliff Middleton. THE MAN WHO FOUND THE BROADS: A Biography of George Christopher Davies, 1999. Since the Canadian Centre for Architecture and the Norfolk County Council Library copies differ in

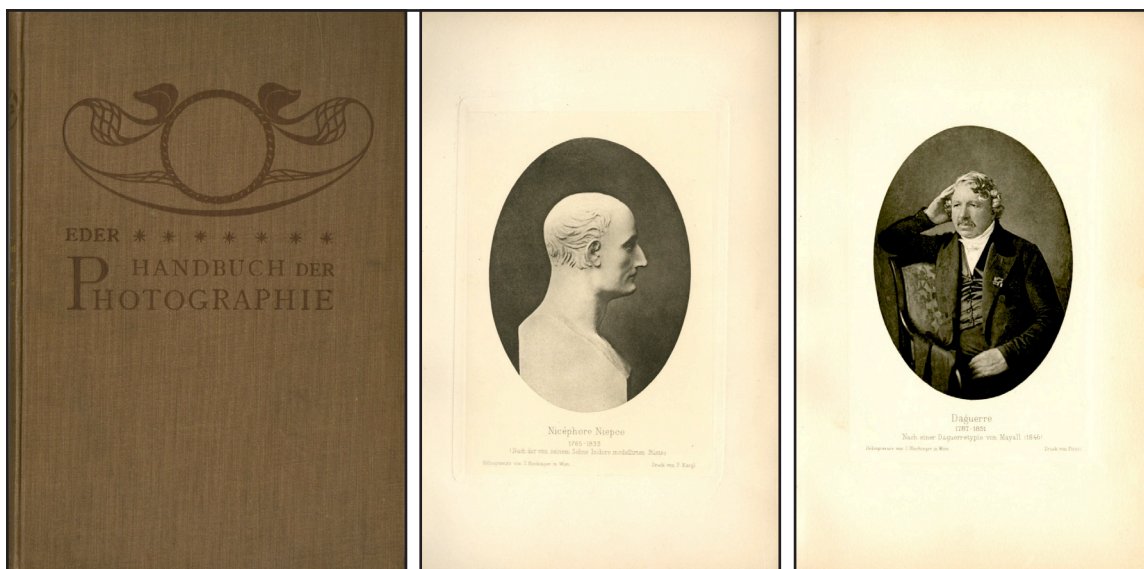
date and publication information and binding style, but neither contain the original prospectus for the First or Second series, it is not possible to discern whether our copy is comprised of the 2 separate portfolios bound by the original owner, or if it is the bound album as issued by Jarrold in 1889.



11. Domon, Ken. **HIROSHIMA**. Tokyo: Kenko-Sha, 1958. First edition. Folio, 7 pp., 128 full-page b&w photogravure plates, one double-page color photo, plus 47 pp. text. Illustrated cloth with the dust jacket illustrated by Miro. Fine, near new. Housed in the publisher's printed slipcase of paper over boards, which is partially cracked at the spine and slightly dusty; very good.

\$1,500.00

Photographs of the scars left in the wake of the atomic bomb exploded on the city of Hiroshima on Aug. 6, 1945. One of the first, and most important books of the new wave of Japanese photographers, who emerged after the war.

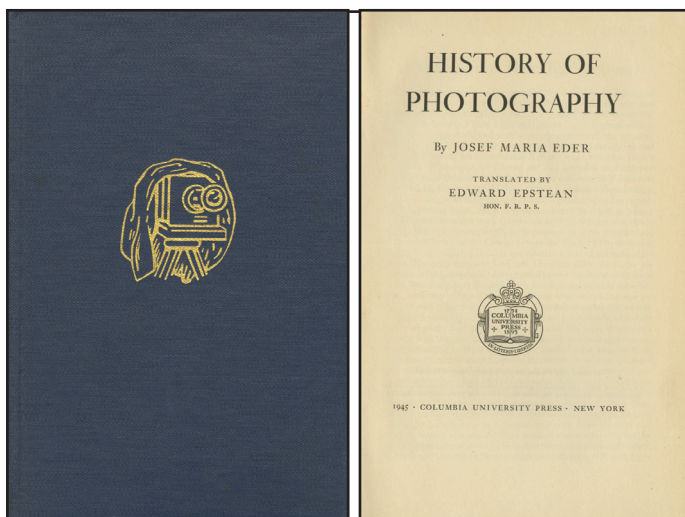


12. Eder, Josef Maria. **AUSFÜHRLICHES HANDBUCH DER PHOTOGRAPHIE: [GESCHICHTE DER PHOTOCHEMIE UND PHOTOGRAPHIE BIS IN DIE GEGENWART]**. Halle: Verlag von Wilhelm Knapp, 1892. Second edition. 8vo., vii, [1], 4 portrait plates, 147 pp. Publisher's decorated cloth. A very good copy.

\$185.00

This is the first half of the first volume of Eder's four volume Handbook, printing the chapters which cover Schulze and the earliest explorations through the experiments of Niépce and Daguerre. The four portrait plates, printed in photogravure and mounted on card stock are of Niépce, Daguerre, Talbot and Schulze.

Roosens and Salu No. 4849.



13. Eder, Josef Maria. **HISTORY OF PHOTOGRAPHY**. Translated by Edward Epstein. NY: Columbia University Press, 1945. First American edition. 8vo., 860 pp., portrait frontis. Publisher's cloth. Light soiling to the front endpapers and a slight scuff at the foreedge. A very good copy.

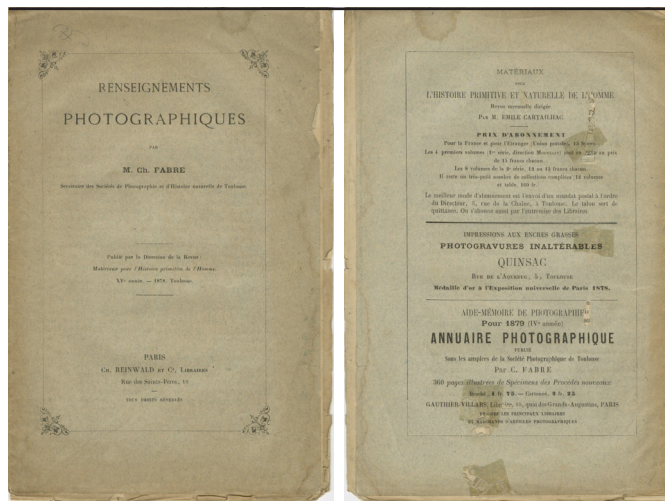
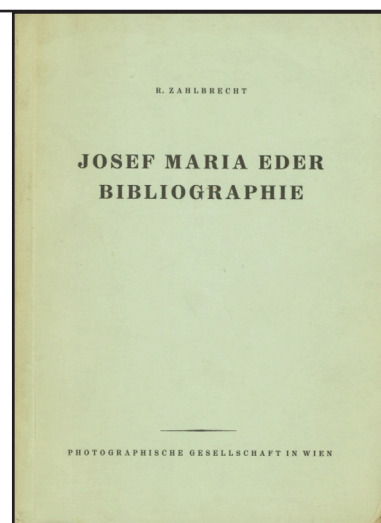
\$225.00

The single most authoritative work on the chemical and technical history of photographic and photomechanical processes. This is the first American edition, translated from the German fourth edition.

14. [EDER] Zahlbrecht, Robert, Dr. **JOSEF MARIA EDER BIBLIOGRAPHIE**. Mit einem Vorwort von Hofrat Prof. Luis Kuhn. Wien: Photographischen Gesellschaft, 1955. First edition. 8vo., 74 pp. Printed wrappers, which are lightly toned, with a tiny stain to the lower tip of the front wrapper and first few leaves.

\$150.00

A comprehensive bibliography of this prodigious historian of the technical history of the medium; from his first contributions to periodicals through his numerous individual publications and yearbooks, 1875 - 1955.



15. Fabre, Charles. **RENSEIGNEMENTS PHOTOGRAPHIQUES**. Paris: Ch. Reinwald, [1878]. First edition. 8vo., 16 pp. Original printed wrappers, which shows light stains and 4 short clear tape mends to the rear wrapper and 1 to a few letters on the final text leaf. Light wear to the untrimmed lower blank edge.

\$200.00

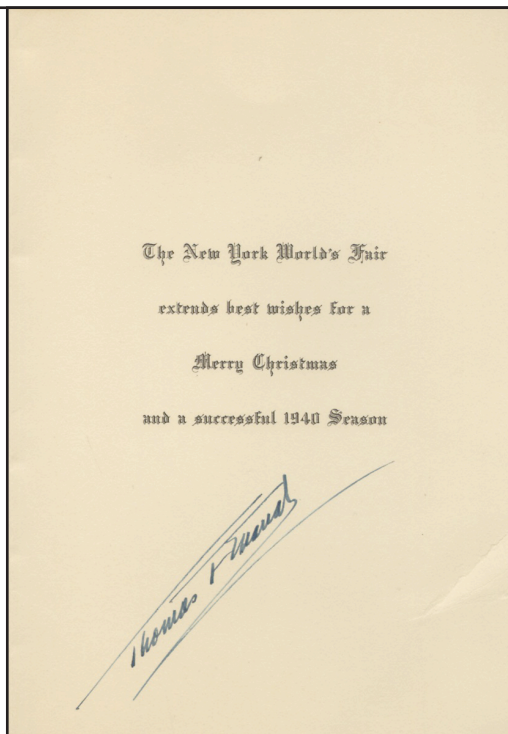
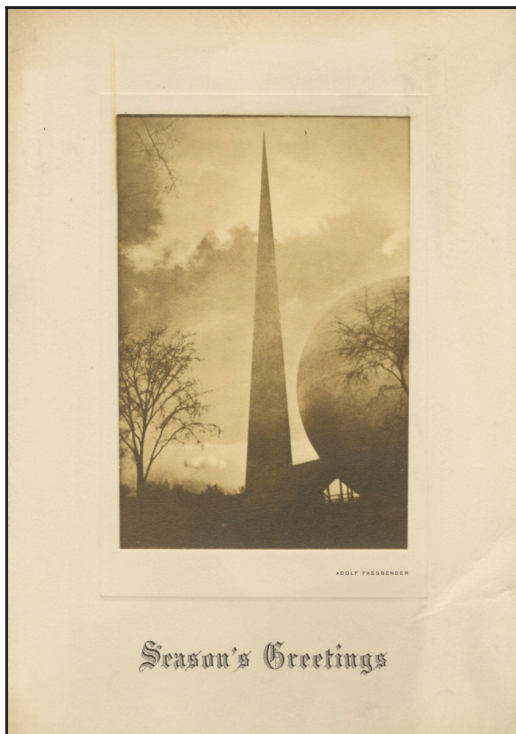
Charles Fabre (1851 - 1933) a professor and adept photochemist, was the editor of AIDE-MÉMOIRE DE PHOTOGRAPHIE, 1876 - 1910, a yearly pocket compendium, which included an extensive listing of European photographic societies, photographic journals, a bibliography of recent publications, and reviews of the latest equipment, processes and an extensive list of French photographers and well as his massive TRAITÉ ENCYCLOPÉDIQUE DE PHOTOGRAPHIE.

This short work was issued as a separate pamphlet under the direction of "Matériaux pour l'histoire primitive de l'homme." It is one of the first treatises on photography as applied to anthropology, and provides a methodology and information as to where the supplies may be acquired.

Roosens and Salu No. 301. OCLC locates only three copies, all in French libraries.

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

Specializing in Rare and Out-of-Print Photographic Literature

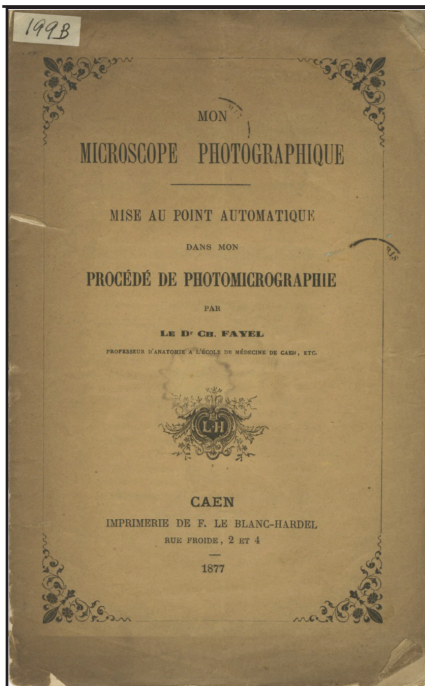


16. Fassbender, Adolf, photographer. **SEASON'S GREETINGS.** New York: The New York World's Fair, [1939]. Single sheet, 11 1/4 x 8 inches, folded to make 4 pages, 2 of which are printed, with an original gelatin silver sepia photograph, 3 3/16 x 4 11/16 inches, tipped to the front page. Light dusting and a crease to the card, with the photograph in fine condition.

\$500.00

This greeting card bears an original sepia toned photograph by the renowned pictorialist photographer, Adolf Fassbender; with his name in type beneath the image. The printed message, "The New York World's Fair extends best wishes for a Merry Christmas and a successful 1940 Season"; it is

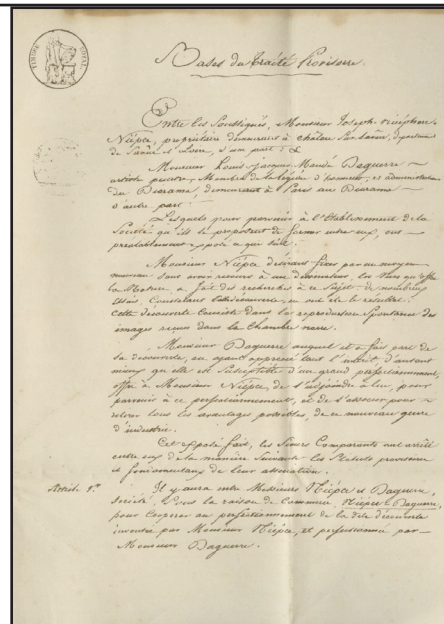
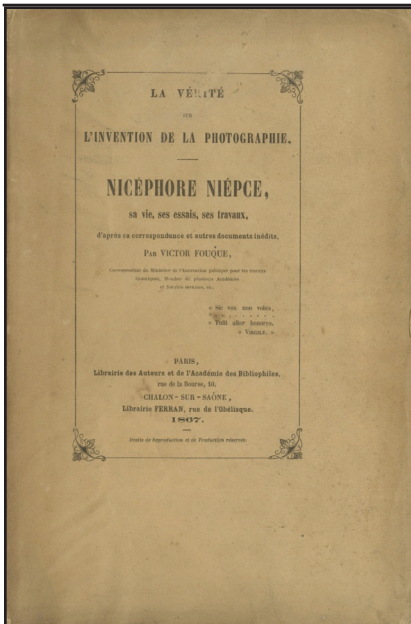
signed in ink by Thomas F. Marrah, who handled many of the day-to-day duties of the Office of the Secretary of the New York World's Fair.



17. Fayel [-DESLONGRAIS], Ch. [Charles]. **MON MICROSCOPE PHOTOGRAPHIQUE, MISE AU POINT AUTOMATIQUE DANS MON PROCÉDÉ DE PHOTOMICROGRAPHIE.** Caen: Imprimerie de F. Le Blanc-Hardel, 1877. First edition. 8vo., 15 pp. Original printed wrappers, which are lightly chipped; small numbered label affixed to the blank upper margin on the front. There is a short closed tear that extends from the spine 1 inch into the blank margin of the text leaves. From the collection of A. Bisey with his signature and label on the title page. Good.

\$125.00

OCLC locates a single copy at the Bibliotheque Nationale de France. Roosens and Salu No. 8394

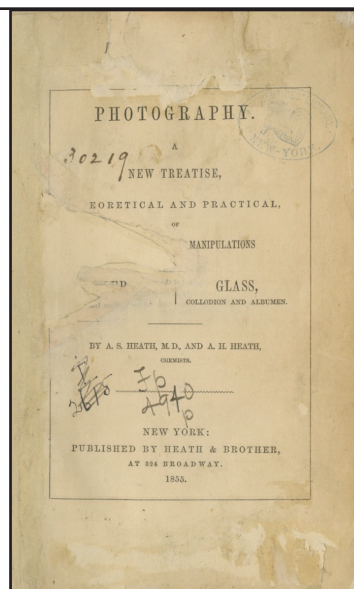


18. Fouque, Victor. **LA VÉRITÉ SUR L'INVENTION DE LA PHOTOGRAPHIE. NICÉPHORE NIÉPCE, SA VIE, SES ESSAIS, SES TRAVAUX, D'APRÈS SA CORRESPONDANCE ET AUTRES DOCUMENTS INÉDITS.** Paris: Librairie des Auteurs et de l'Académie des Bibliophiles, 1867. First edition. 8vo., 282 pp., portrait frontispiece, three folding facsimiles of holograph letters. Original printed wrappers which are slightly dusty and lightly chipped at the spine ends, with no loss of text. The last 30 pages, including the rear wrapper, show a stain along the top edge of the blank margin. This remains a near very good copy. \$1,250.00

This work includes transcriptions of original letters and documents showing that Niépce, not Daguerre is the true inventor of photography.

"The first photographs made by a camera must be

credited to Joseph-Nicéphore Niépce of Chalons-sur Saône. Although not a single example of these photographs remains today, his letters and eyewitness accounts leave no doubt that, between 1816 and 1829 he succeeded many times in fixing the camera's image with comparative permanency... In 1829 Daguerre and Niépce formed articles of partnership to last ten years. Four years after the signing of the contract, in 1833, Niépce died." (Beaumont Newhall). This is the first biography of Niépce. Roosens and Salu No. 7460.



19. Heath, A. [Allen] S., M.D., and A.H. Heath, chemists. **PHOTOGRAPHY. A NEW TREATISE, THEORETICAL AND PRACTICAL, OF THE PROCESSES AND MANIPULATIONS ON PAPER, DRIED AND WET; GLASS, COLLODION AND ALBUMEN.** NY: Heath & Brother, 1855. First edition. 8vo., errata, 161 pp. Recent quarter cloth and marbled paper over boards with a paper spine label. Lacking the albumen frontispiece portrait from a drawing of Sir Humphrey Davy. An ex-library copy; the title page is stamped and has pencil and ink numerals, chipped and torn, resulting in slight loss of text, with later paper repairs; pages 157 - 160 are partially cracked at the gutter, but firm. Aside from an occasional small droplet stain, the text body is clean and very good. \$350.00

The Heaths were manufacturers of chemicals in New York. Here they describe: the daguerreian process in detail; processes on paper (Talbot's, Bingham's, Channing's,

Cundell's, etc.); process on glass; positive paper; preparation of chemical products. The Heath's were among the first to call for a better camera - "It must give a large-size picture, correctly drawn, and equally distinct in all parts: it must command a most intense light, and it must be adapted equally for portraying, and for taking views of architectural objects. Now, up to the present time, the problem of fulfilling all these conditions equally, has not been solved."

A comprehensive manual on all the processes to date, and one of the earliest written by Americans. Roosens and Salu No. 6375.

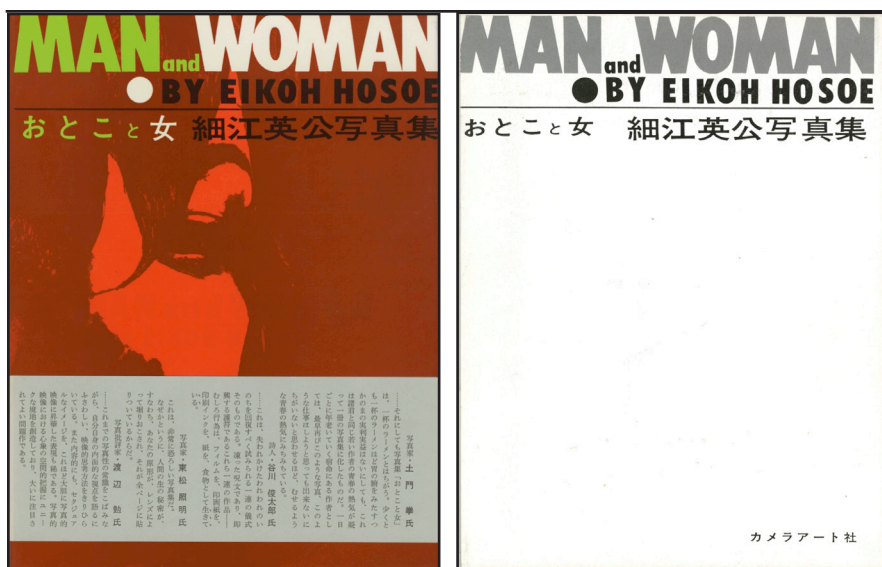


20. Higgins, Paul W., editor. **WOLFF'S PHOTOGRAPHIC REVIEW**. Volume 1, Number 1. First Quarter, 1937. Issue for January, February, and March. [Chicago: Wolff's Publications], 1937. First edition. 4to., [32] pp., 25 full page b&w plates from photographs. Spiral bound deco illustrated wrappers. Moderate wear; a very good copy.

\$200.00

This first, and only issue of a proposed quarterly, contains articles by William M. Rittase and Don Wallace; includes images by Karl Oeser, James Hoddle, Alfred Dé Lardi, Midori Shimoda, Don Wallace, William M. Rittase, Fred G. Korth, Adolf Fassbender and Edward Quigley, among others. This serial ceased publication after its initial issue.

OCLC locates the following copies: George Eastman Museum, University of Arizona, University of Colorado at Boulder, Drury University.

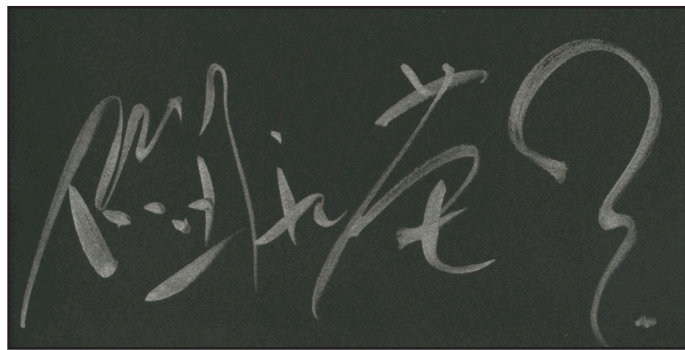


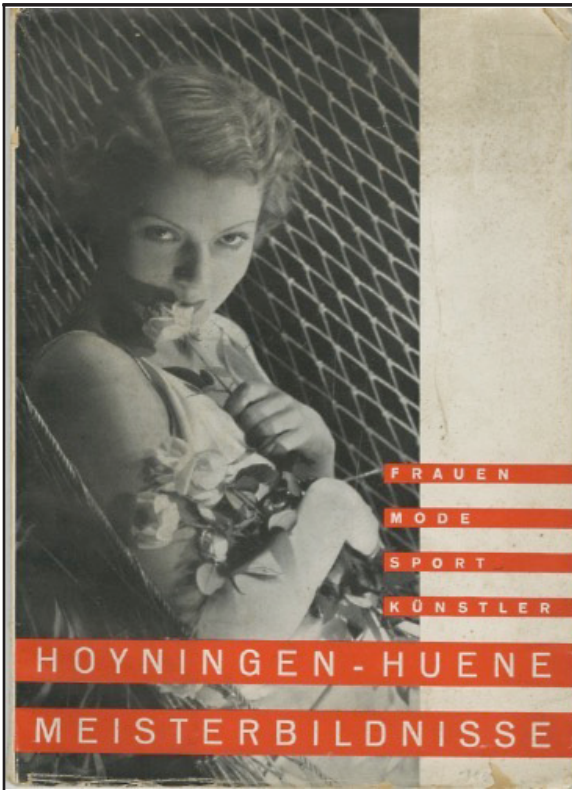
21. Hosoe, Eikoh. **MAN AND WOMAN [OTOKO TO ONNA]**. Tokyo: CamerArt, 1961. First edition. 4to., unpagged with 37 b&w photogravure plates. A fine, as new copy with the printed obi and the illustrated dust jacket. Housed in the publisher's printed card slipcase. SIGNED in Japanese in silver ink on the front flyleaf.

\$3,250.00

The photographer's scarce first book, with texts in Japanese by Ed van der Elksen and Tatsuo Fukushima. Produced in collaboration with the dancer Hijikata Tatsumi.

"Hosoe's book is a series of photographs - characterized by Hosoe's elegant and precise sense of form - recording an evolving performance by Hijikata's ensemble, which gradually becomes more abstract as it progresses. The 'dance' itself is a series of musings on the subject of sexuality." Parr and Badger, Vol. I, p. 279.





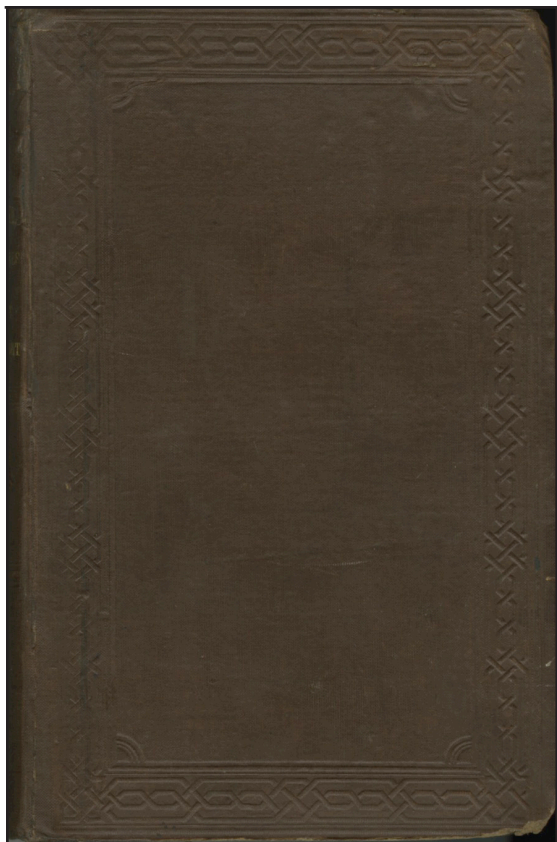
22. Hoyningen Huené, [George]. **MEISTERBILDNISSE, FRAUEN, MODE, SPORT, KÜNSTLER**. Berlin: Dietrich Reimer, 1932. First edition. Small 4to., 16 pp., plus 48 b&w photo-plates. Plain stiff wrappers with the photo-illustrated dust jacket affixed to spine, as issued. Occasional light foxing, primarily to the text leaves; general light wear, with the dust jacket lacking a few small chips, light edgewear and light soil. Still, a very good copy.

\$285.00

Of Russian birth, Hoyningen Huené, initially worked as a sketch artist for the cinema and a dressmaking firm in Paris in the early 1920s. He collaborated with Man Ray on fashion work, and by 1926, he was the chief photographer for Vogue-France. From 1929 to 1935, he had already worked for Condé Nast and Harper's Bazar, establishing his name in fashion photography.

This is his scarce first book, which was issued in cloth and the less common wrappers issue.





23. 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. Publisher's blind stamped cloth titled in gilt on the spine; small tears to the spine have been expertly repaired; tips and edges are rubbed through to the boards in several spots. Ex-library with ink stamps on the front endpapers and title page; still an attractive copy with the text very good.

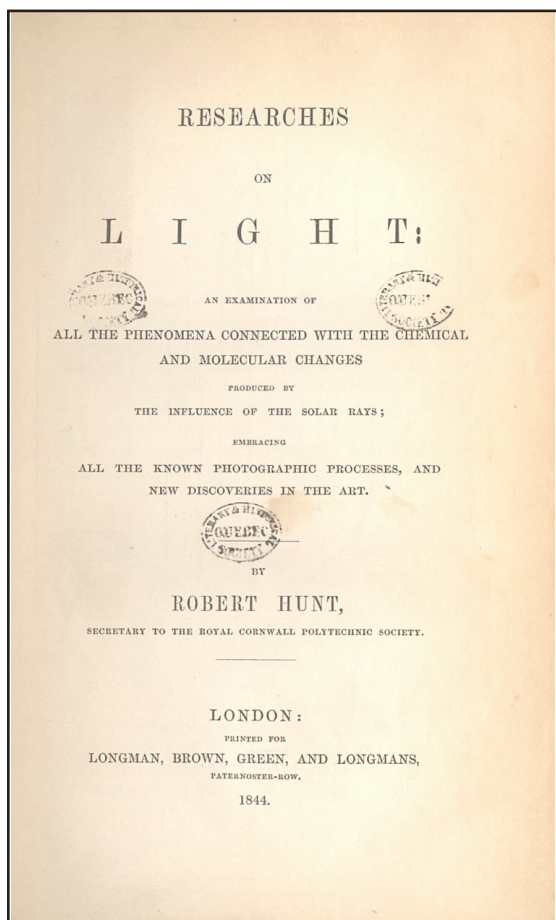
\$400.00

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





24. Jachna, Joseph. **DOOR COUNTY, WISCONSIN, 1970.** Vintage gelatin silver photograph, 6 x 9 1/16 inches on 8 x 10 inch photographic paper. Tipped to archival rag board with window overmat, 14 x 18 inches, using paper corners. Signed with title, date and the photographer's numerical identification code in pencil on the blank reverse of the photograph. Additionally, signed, titled and dated on the blank reverse of the mat. Fine.

\$1,850.00

Joseph Jachna, 1935 - 2016, "Born in Chicago, Joseph Jachna received a newspaper carrier's scholarship to attend the Institute of Design in 1953, but left after one year to work at the local Eastman Kodak lab. He returned to the school in 1955, studied with Harry Callahan, Aaron Siskind and Frederick Sommer, and earned a bachelor's degree in art education in 1958. Deciding to focus on photography, Jachna worked for three years on his thesis, an in-depth photographic study of water. He received his M.S. in 1961, the same year Aperture showcased his photographs in a special issue of five ID graduate students. After Callahan's departure in 1961, Jachna taught alongside Siskind until 1969, when he joined the faculty of the University of Illinois at Chicago Circle (now the University of

Illinois at Chicago). He taught photography there until his retirement in 2001. Jachna has photographed the natural environment of the Midwest and Iceland and has exhibited nationally; among his many awards are fellowships from the National Endowment for the Arts (1976) and the Guggenheim Foundation (1980)." p. 240, Elizabeth Seigel. TAKEN BY DESIGN: PHOTOGRAPHS FROM THE INSTITUTE OF DESIGN, 1937 - 1971. Chicago: Art Institute of Chicago, 2002.

Provenance: Gifted to photographer Jerry N. Uelsmann and acquired from him.



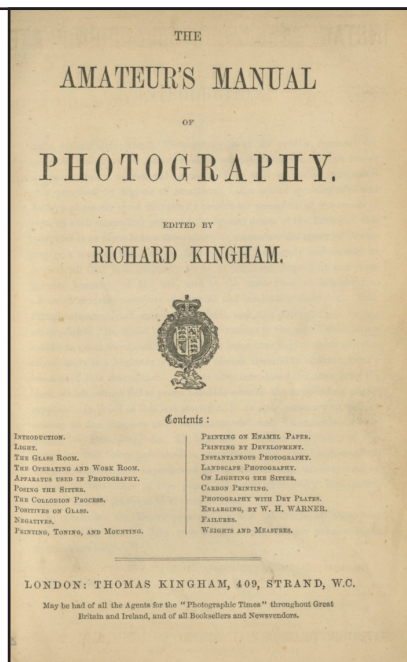
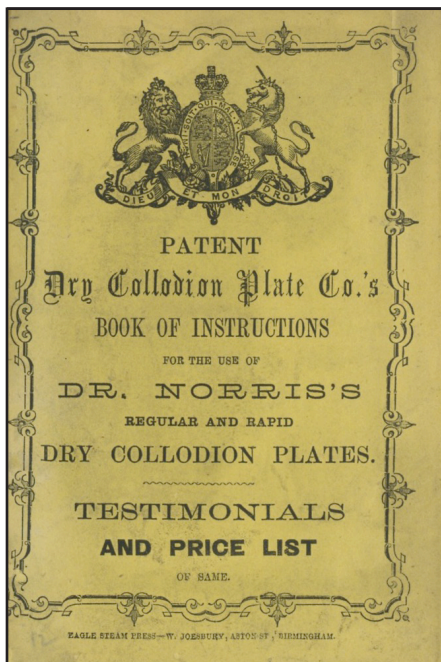
25. Jachna, Joseph. **DOOR COUNTY, WISCONSIN, 1970.** Vintage gelatin silver photograph, 8 x 12 1/16 inches on 11 x 14 inch photographic paper. Tipped to archival rag board with window overmat, 14 x 18 inches, using paper corners. Signed with title, date and the photographer's numerical identification code in pencil on the blank reverse of the photograph. Additionally, signed, titled and dated on the blank reverse of the mat. Fine.

\$2,750.00

Joseph Jachna, 1935 - 2016, "Born in Chicago, Joseph Jachna received a newspaper carrier's scholarship to attend the Institute of Design in 1953, but left after one year to work at the local Eastman Kodak lab. He returned to the school in 1955, studied with Harry Callahan, Aaron Siskind and Frederick Sommer, and earned a bachelor's degree in art education in 1958. Deciding to focus on photography, Jachna worked for three years on his thesis, an in-depth photographic study of water. He received his M.S. in 1961, the same year Aperture showcased his photographs in a special issue of five ID graduate students. After Callahan's departure in 1961, Jachna taught alongside Siskind until 1969, when he joined

the faculty of the University of Illinois at Chicago Circle (now the University of Illinois at Chicago). He taught photography there until his retirement in 2001. Jachna has photographed the natural environment of the Midwest and Iceland and has exhibited nationally; among his many awards are fellowships from the National Endowment for the Arts (1976) and the Guggenheim Foundation (1980)." p. 240, Elizabeth Seigel. TAKEN BY DESIGN: PHOTOGRAPHS FROM THE INSTITUTE OF DESIGN, 1937 - 1971. Chicago: Art Institute of Chicago, 2002.

Provenance: Gifted to photographer Jerry N. Uelsmann and acquired from him.

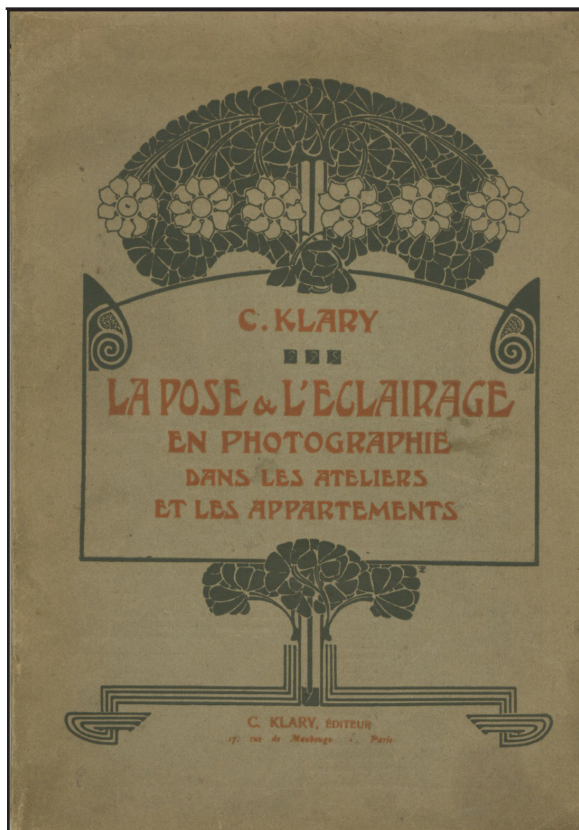


26. Kingham, Richard, editor. **THE AMATEUR'S MANUAL OF PHOTOGRAPHY.** London: Thomas Kingham, [1864]. First edition. 8vo., [iii], 84, [1] pp., illustrated with engravings. Presumably issued with wrappers, which are here lacking. Bound in modern black linen with morocco spine label. A fine copy. **[bound with]** [Norris, Richard Hill] **BOOK OF INSTRUCTIONS FOR THE USE OF DR. NORRIS'S REGULAR AND RAPID DRY COLLODION PLATES. TESTIMONIALS AND PRICE LIST OF SAME.** Birmingham: Patent Dry Collodion Plate Co., [1862]. First edition. 12 mo., 25. [1] pp. Including the front yellow printed wrapper. Fine. \$1,500.00

The Amateur's Manual offers an introduction to the medium through the collodion and carbon processes, as well as enlargements with the solar camera. Includes various formulas for processing and toning. Gernsheim INCUNABULA No.

894; Roosens and Salu No. 6403. OCLC locates copies only at the British Library and the National Art Library, Victoria & Albert Museum.

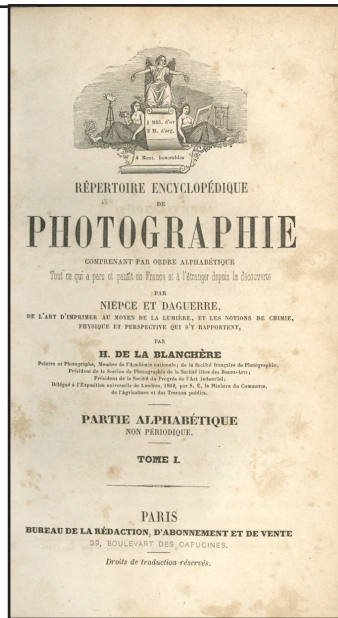
Although there were several earlier dry collodion processes, all of which were far inferior to the wet plate process, it was Richard Hill Norris's 1856 patented dry plate that brought an increase of amateurs to the medium. By 1858, Dr. Norris had established the Patent Dry Collodion Plate Co. in Birmingham, one of the first commercial producers of photographic materials. Gernsheim No. 866; Roosens and Salu No. 2097. No copies listed in OCLC.



27. Klary, C. **LA POSE ET L'ÉCLAIRAGE EN PHOTOGRAPHIE DANS LES ATELIERS ET LES APPARTEMENTS.** Paris: C. Klary, 1903. First edition. 4to., 78 pp., 77 photos, 1 phototypie print, illustrations in text, 40 plates (most with two images to a plate), 33 illustrated adverts. Illustrated stiff wrappers. Printed on coated stock. A very good copy. \$125.00

The opening statement is by Nadar. The text deals with all aspects of portraiture, from vantage point to studio lighting, with illustrations by the author and several other photographers from Europe and the U.S.

Roosens and Salu No. 8736.



28. La Blanchère, Henri de. **RÉPERTOIRE ENCYCLOPÉDIQUE DE PHOTOGRAPHIE: COMPRENANT PAR ORDRE ALPHABÉTIQUE TOUT CE QUI A PARU ET PARAIT EN FRANCE ET À L'ÉTRANGER DEPUIS LA DÉCOUVERTE PAR NIEPCE ET DAGUERRE, DE L'ART D'IMPRIMER AU MOYEN DE LA LUMIÈRE, ET LES NOTIONS DE CHIMIE, PHYSIQUE ET PERSPECTIVE QUI S'Y RAPPORTENT.** Paris: Bureau de la rédaction, 1862. First edition. 2 volumes 8vo., bound as one; [Vol. 1] 508 pp.; [Vol. 2] 488 pp., illustrated with b&w wood engravings. Engraved seal vignettes on each title page. Contemporary binding of quarter calf, titled in gilt on the spine, marbled paper over boards. Slight rubbing at the edges and moderate foxing. Very good.

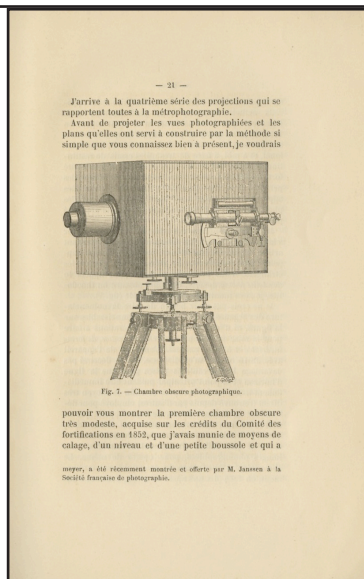
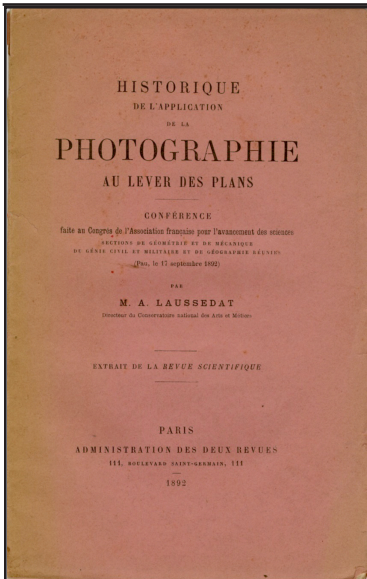
\$750.00

Pierre-René-Marie-Henri Moulin du Coudray de la Blanchère, commonly known as Henri de La Blanchère, was

born at La Flèche, 1821. His first studies were in forestry, then natural sciences. In 1848, he adopts photography as an aide to his scientific work. By 1856, he has opened a photographic studio in Paris, perfecting a waxed paper process based upon that of Gustave Le Gray, and became a member of the Société Française de Photographie. He was a prolific writer and experimenter, and exhibited his photographs until his death in 1880.

This 2 volume work is an outstanding encyclopedia of all the photographic materials, formulas, apparatus and applications known to date, with a generous number of illustrations; it is referred to as the first encyclopedia of photography, although it is an exhaustive text book of photographic and photomechanical processes. Volumes 1 and 2 are complete through the year 1862; in each of the following four years, a supplemental volume was published.

Uncommon, with OCLC locating full sets at only these United States libraries: Eastman House, Getty Research, Harvard Fine Arts, University of Michigan, New York Public, Harry Ransom Center, and Johns Hopkins. Roosens and Salu No. 3541.



29. Laussedat, A. [Aimé]. **HISTORIQUE DE L'APPLICATION DE LA PHOTOGRAPHIE AU LEVER DES PLANS: Conférence faite au Congrès de l'Association pour l'avancement des sciences. Sections de géométrie et de mécanique, du génie civil et militaire et de géographie réunies (Pau, le 17 septembre 1892).** Paris: Administration des Deux Revues, 1892. First edition. 8vo., 37 pp., 9 illustrations. Original printed wrappers, with a short closed tear at the upper spine. Fine.

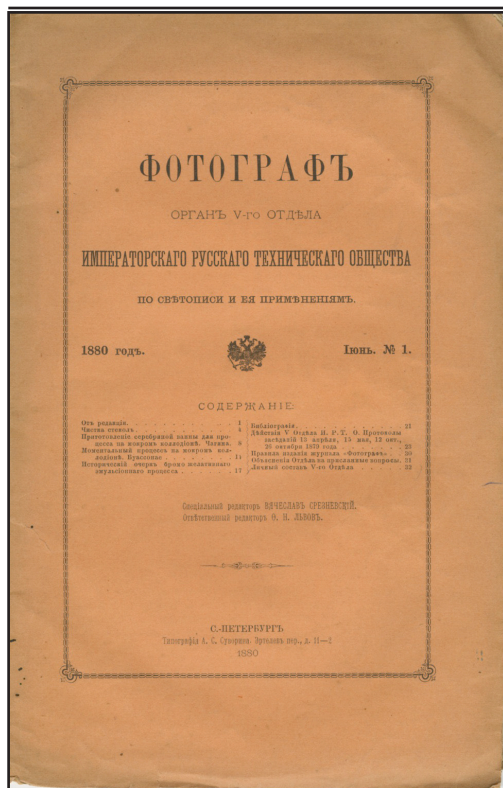
\$200.00

The text of Laussedat's lecture on the history of photogrammetry, the use of photography as employed in topographical surveying, a methodology which he largely invented.

Beginning in 1849, Colonel Amié Laussedat devised a photographic method and instruments for use in projective

geometry as applied to topographic and architectural measurements. Laussedat, experimented in aerial photographic surveying, using kites and balloons; in 1849, simultaneously, but separately, Nadar used a hot air balloon for aerial photography. In 1890s, Laussedat devised a new phototheodolite.

OCLC locates three copies; University of Chicago, Paris-CNAM and University of Bologna. Not listed in Roosens and Salu.

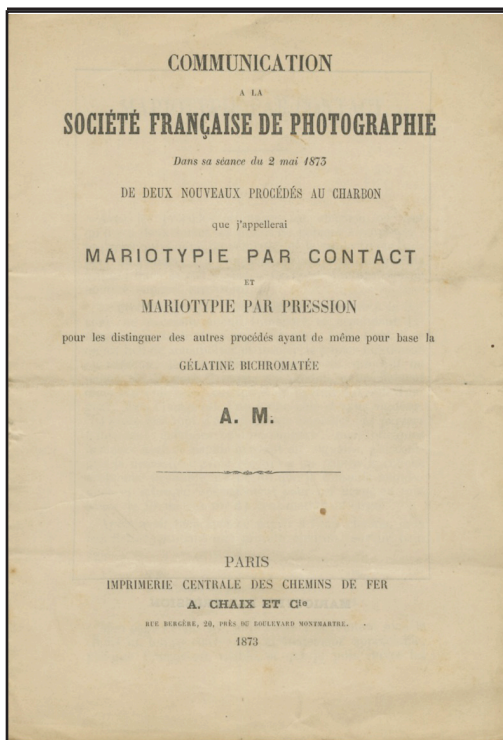


30. Lvov, O. N., editor. **FOTOGRAF**. Organ of the fifth Russian Imperial Technical Association of Photography and Its Applications. Volume 1, Number 1. [translation from Russian]. St. Petersburg: A. S. Souvorina, Printer, 1880. First edition. 8vo., 34, [6] pp. Original printed wrappers. Slight wrinkling; otherwise, near fine.

\$125.00

OCLC locates a single holding for the serial, which ceased publication with volume 5 in 1885; Smithsonian Institution.

Koezler, PHOTOGRAPHIC AND CINEMAGRAPHIC PERIODICALS, states it ceased publication in 1884.

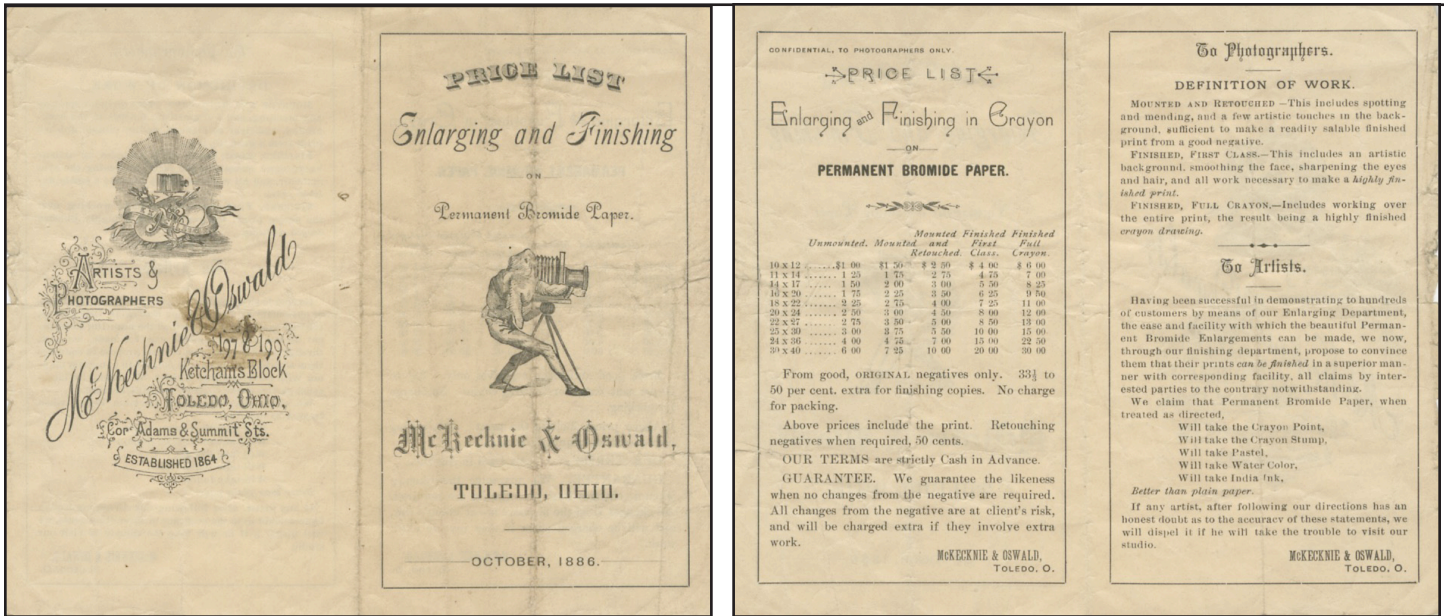


31. M. [Marion], A. [Auguste]. **COMMUNICATION A LA SOCIÉTÉ FRANÇAISE DE PHOTOGRAPHIE DANS SA SÉANCE DU 2 MAI 1873 DE DEUX NOUVEAUX PROCÉDÉS AU CHARBON; QUE J'APPELLERAI MARIOTYPIC PAR CONTACT ET MARIOTYPIC PAR PRESSION, POUR LES DISTINGUER DES AUTRES PROCÉDÉS AYANT DE MÊME POUR BASE LA GÉLATINE BICHROMATÉE**. Paris: A. Chaix et Cie, 1873. First edition. 8vo., 8 pp., stitched into self-wrappers. Once horizontally folded. Very good.

\$300.00

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 lead the firm, was also a prolific experimenter and author of photographic manuals. In this short paper presented to the Société Française de Photographie, Marion outlines his variation on the carbon process where "an exposed carbon tissue was put into contact with another sensitized but unexposed carbon tissue and after a few hours the latent image of the first tissue had transferred itself to the unexposed tissue, which could then be developed normally..." (Nadeau, Louis. Encyclopedia of Printing, Photographic, and Photomechanical Processes. 1994).

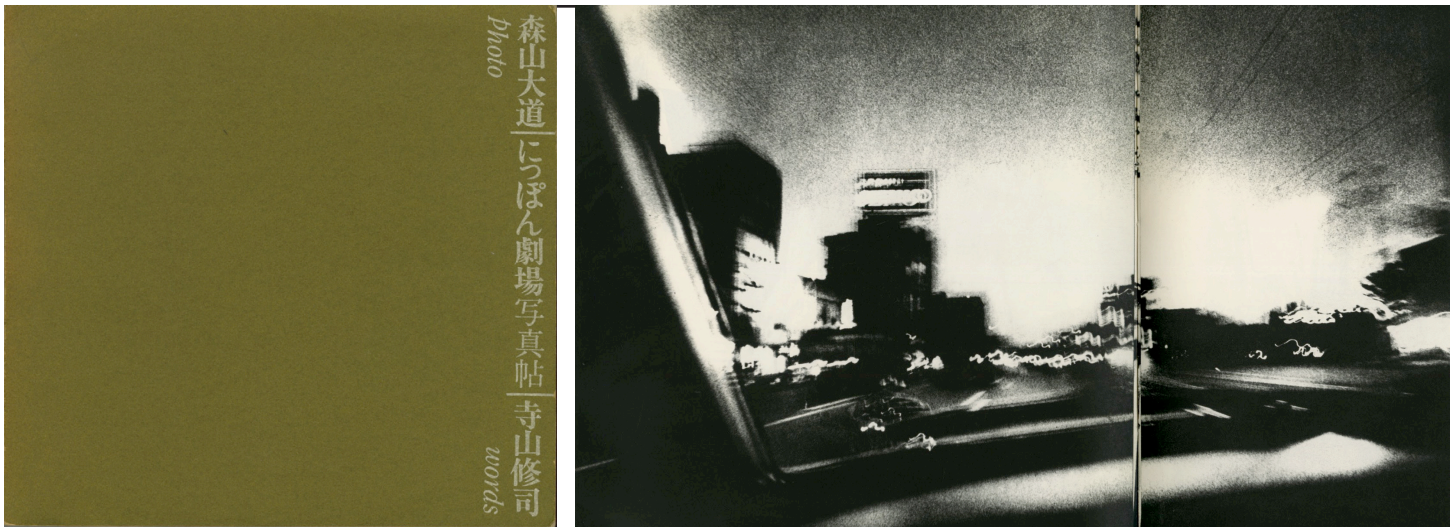
Neither Roosens and Salu, nor OCLC locate this title; however, Marion did publish a manual of 58 pages on his process in 1873, which is known by a few copies and in digital form, see Roosens and Salu No. 6853



32. McKecknie & Oswald, Artists & Photographers. **PRICE LIST: ENLARGING AND FINISHING ON PERMANENT BROMIDE PAPER.** Toledo, Ohio: McKecknie & Oswald, 1886. Single sheet, 6 14 x 5 3/8 inches, folded to make 4 printed pages. Short closed tears and creases at the edges, with general wear.

\$125.00

McKecknie & Oswald operated a photographic studio at various addresses in Toledo, Ohio from 1883 - 1893. Additionally, they performed enlarging, retouching, finishing with crayon, pastel, watercolor and ink for other photographers for a fee ranging from \$1.00 to \$30.00, postage included.



33. Moriyo, Daido. **NIPPON GEKIJOU SHASHINCHO [JAPAN, A PHOTO THEATER].** Tokyo: Muromachi-shobo, 1968. First edition. Square 8vo., unpagged b&w photos. Printed stiff wrappers. The wrappers are made from a soft, textured velvet surfaced paper, which is lightly rubbed at the joints and tips. A very good copy, housed in the publisher's printed cardboard slipcase, which shows moderate wear.

\$3,000.00

Text by Shuji Terayama. Printed by heliogravure in a heavy black ink - gritty and grainy - charged with energetic movement, these social documentary photos made in the clubs and streets of Shinjuku, among the strippers and other performers. This is the photographer's scarce first book.

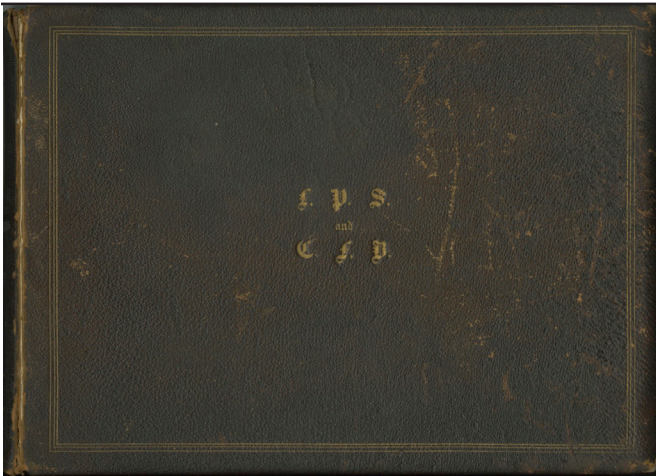


34. Morrison, William McKenzie, photographer. **MORRISON'S COMPOSITE CABINET CATALOGUE CARDS OF ACTORS.** [descriptive title]. Chicago: Morrison [Haymarket Studio], c. 1890. 2 gelatin silver photographic cabinet cards, 4 1/4 x 6 1/2 inches, on printed mounts, rectos blank. Both cards are composites of 25 individual portrait photographs of actresses and actors, identified by name with the pose ascribed a number. One card bears the #4 in ink on the card mount, and is lightly foxed, the other bears the #58 and has the pose number and actor's name in ink holograph and is not foxed. Both are very good.

\$175.00

William McKenzie Morrison (1857 - 1927) was the leading theatrical photographer in Chicago at the end of the nineteenth century. These composite photographs were likely produced for theatrical agencies to order portraits for upcoming productions and advertisements. The actors represented here include: Lizzie Mulvey, Little Imogene Washburn, Master George Elliott, Mura Davis, Mattie Vickers, Kittie Mitchell, LuLu Farrance, Amilia Glover, Ida Fitzhugh.





35. [OLD CAMBRIDGE PHOTOGRAPHIC CLUB]. **THE OLD CAMBRIDGE PHOTOGRAPHIC CLUB: TO MISS LAURA P. STONE AND MR. CHARLES F. BATCHELDER, FEBRUARY 19, 1895.** [Cambridge, Massachusetts: The Old Cambridge Photographic Club, 1895]. Oblong 4to. album, 2 calligraphic leaves and 22 platinum, palladium and silver photographs, mounted on cards with cloth hinges, 1 leaf of print titles in holograph, a.e.g. Full morocco with gilt rules, stamped in gilt, L. P. S. and C. F. B. on the front cover. Front hinge cracked and partially opened; rear hinge and edges rubbed; covers moderately scuffed; endpapers are dusty. There is slight silvering to a few prints, the others are fine. All prints are signed by the photographers on the mounts beneath the image.

\$4,500.00



The Old Cambridge Photographic Club was founded on March 26th, 1892 by Alice C. Allyn, who hoped to create an association of Cambridge amateur photographers working with dry plate negatives. The original members were: Alice C. Allyn, Caroline L. Parsons, Caroline E. Peabody, Helen T. Peabody, Henry I. Rand, Henry M. Spellman, F.C. de Sumichrast and James A. Wells, who was elected the first president of the club.

In the beginning, the group met to write the constitution of the club, and on several occasions gathered to take photographs in the Cambridge area. By the fall of 1892, the membership of the club had increased to nineteen and the group had met several times to discuss photographic techniques and methods. Soon, the club began to hold yearly theme competitions and corresponding exhibits, largely focusing on landscape photographs relating to the Charles River and Cambridge area.



Two club members, Laura P. Stone and Charles F. Batchelder were wed in 1895; the club members presented the couple with this album of photographs to mark the occasion. The album contains signed images by: Emmeline L. Allen, F. D. Allen, Alice C. Allyn, C. T. Carruth, C. F. Corn, Frederica K. Davis, Alberta M. Houghton, Lois Lilly Howe, Fanny H. Kettell, C. W. Kettell, Robert S. Morison, Henry A. Parker, Caroline E. Peabody, Helen S. Peabody, Henry L. Rand, F.C. de Sumichrast, Henry M. Spellman, J. G. Thorp Jr., James A. Wells, and Robert W. Wilson.

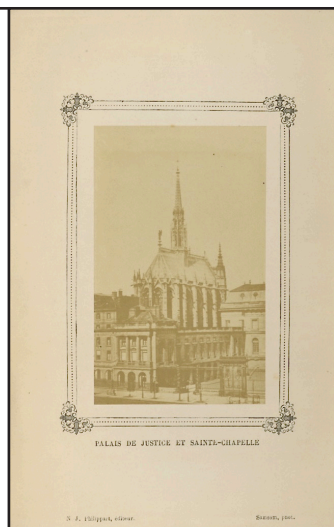
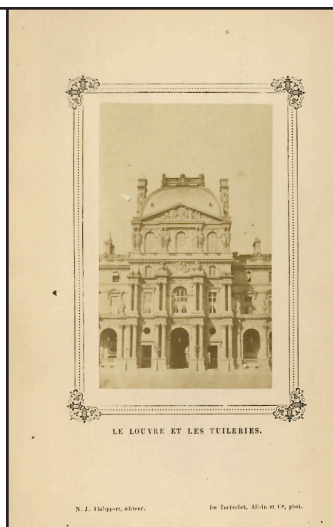
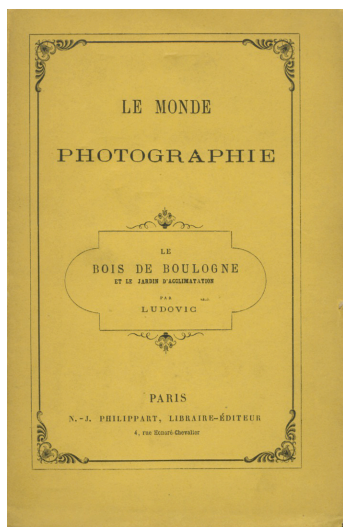
See: James A. Wells', A Short History of the Old Cambridge Photographic Club, 1903, which was unpublished at the time of his death in 1904.



36. Perret, Louis. **SELF PORTRAIT IN CARICATURE, TRADE CARD.** Besançon, France: circa 1900. Cabinet card, 6.5 x 4.25 inches, with a mounted albumen photograph of a caricature of the photographer. The figure is carrying a two lens box camera and a canon with the inscription, "JE VISE A LA TETE"; trailing him is a miniature poodle pulling a canon. Beneath the image, stamped in gilt is the photographer's name, crest, and street address in Besançon, as well as "Portrait" and "Album." Fine and bright.

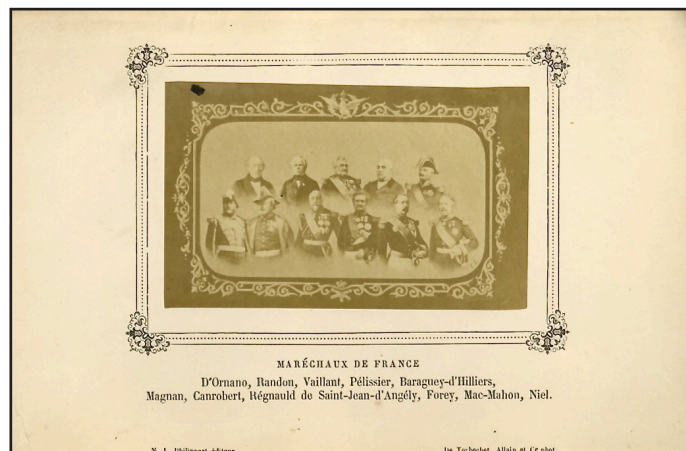
\$250.00

Little is known of Louis Perret, 1865 to 1933, other than he operated a photographic studio in Besançon and died in Lyon.



37. Philippart, N. J. , editor. **LE MONDE PHOTOGRAPHIE;** [series title]. Paris: N. J. Philippart, 1863. First edition. 4 volumes, 12mo., 36 pp., each with an albumen frontispiece. Original yellow printed wrappers. Near fine. The volumes are: Jeunesse, A. **LES MARÉCHAUX DE FRANCE.** Allain Torbetchet et Cie, phot.; Lingay, J. **LE PALAIS DE JUSTICE.** Samson, phot.; Lingay, J. **LE LOUVRE ET LES TUILERIES.** Allain Torbetchet et Cie, phot.; Jeunesse, A. **LE BOIS BOULOGNE.** Allain Torbetchet et Cie, phot.

\$400.00



Issued as a series of 26 fascicles, each explores an aspect of a city, largely European, be it a building, museum, park, or a person of note. Each consists of a 36 page text, accompanied by an albumen photographic frontispiece associated with the text.

OCLC locates a handful of locations having 1 fascicle, with Getty having 11, and Stanford showing the only complete set.

INSTRUCTIONS
FOR
COLD DEVELOPMENT

Of the Papers known as AA, KK, CC, Ex. HS,
and Ex. HR.

GENERAL INSTRUCTIONS.

The paper is exposed to daylight, in the printing frame, for about one-third of the time necessary for ordinary silver paper.

The print is then immersed in the developer for 30 seconds or more, then cleared in four acid baths containing 1 part of Muriatic Acid C. P. to 60 parts of water, washed for a short time in running water. The whole operation of printing, clearing and washing being complete in about half-an-hour.

N. B.—The Developing salts are the special salts recommended by Willis & Clements for development, and are sold in ¼ lb., ½ lb. and 1 lb. boxes.

The salts being mixed in definite proportions must all be dissolved at one time.

DETAILED INSTRUCTIONS FOR WORKING
PLATINOTYPE.

THIS PROCESS YIELDS REALLY PERMANENT PRINTS

TREATMENT OF THE PAPER.

To secure the most brilliant results the sensitised paper, before, during and after its exposure to light, must be kept as dry as possible.

It is necessary to place between the sensitised paper and the pads a sheet of thin India-rubber cloth; it is of the first importance that the pads in contact with the paper be quite dry.

The effect of damp is seen in a want of vigor, a general muddiness of tone, and, where the sensitised paper has been exposed to its influence for some days, in the impaired purity of the whites.

The Platinotype papers keep in good order for many months if kept in a cool dry place in proper calcium-tubes, or the tins in which the paper is supplied.

8

An agate dish which has been used once in developing Sepia prints, should on no account be afterwards used in developing black toned prints.

The Sepia Papers are now made in two grades only—CC and KK.

PRICE LISTS.

These prices do not include either postage or expressage.

Thin Smooth (AA) Platinotype Paper—Black.

NOTE.—5% reduction on all cut sizes up to and including 16 x 20 size.

Size of Print.	Per Doz.	Size of Print.	Per Doz.	Size of Print.	Per Doz.
3½ x 3½ . \$0 30	5 x 7 . \$0 70	10 x 12 . \$2 50			
3½ x 4½ . 30	5 x 8 . 85	11 x 14 . 3 40			
4 x 5 . 45	5½ x 7½ . 1 00	14 x 17 . 5 25			
3½ x 5½ . 45	6½ x 8½ . 1 15	16 x 20 . 6 75			
4½ x 5½ . 50	8 x 10 . 1 70	20 x 26 . 9 00			
4½ x 6½ . 60					

Full size roll, 20 in. wide, 52 ft. long, equalling 2 doz. sheets 18 00

Half-size roll, equalling 1 doz. sheets 9 00

Heavy Smooth (KK) Black, Heavy Rough (CC) Black.

NOTE.—5% reduction on all cut sizes up to and including 16 x 20 size.

Size of Print.	Per Doz.	Size of Print.	Per Doz.	Size of Print.	Per Doz.
3½ x 3½ . \$0 30	5 x 7 . \$0 80	11 x 14 . \$3 75			
3½ x 4½ . 30	5 x 8 . 95	14 x 17 . 6 00			
4 x 5 . 50	5½ x 7½ . 25	16 x 20 . 7 00			
3½ x 5½ . 55	6½ x 8½ . 1 25	20 x 26 . 10 00			
4½ x 5½ . 60	8 x 10 . 1 85	20 x 26 . 85			
4½ x 6½ . 70	10 x 12 . 2 80	per sheet . 85			

Full size roll, 20 in. wide, 26 ft. long, equalling 1 doz. sheets 10 00

Heavy Smooth (KK) Sepia, Heavy Rough (CC) Sepia, Extra Heavy Smooth (Black), and Extra Heavy Rough (Black).

NOTE.—No reduction on the cut sizes of the Sepia and extra heavy papers.

Size of Print.	Per Doz.	Size of Print.	Per Doz.	Size of Print.	Per Doz.
3½ x 3½ . \$0 30	5 x 7 . 80	11 x 14 . 3 75			
3½ x 4½ . 30	5 x 8 . 95	14 x 17 . 6 00			
4 x 5 . 50	5½ x 7½ . 25	16 x 20 . 7 00			
3½ x 5½ . 55	6½ x 8½ . 1 25	20 x 26 . 11 00			
4½ x 5½ . 60	8 x 10 . 1 85	20 x 26 . 85			
4½ x 6½ . 70	10 x 12 . 2 80	per sheet . 95			

Full size roll, 20 in. wide, 26 ft. long, equalling 1 doz. sheets 11 00

N. B.—The larger sizes should go by express. All goods shipped at consignee's risk.

13

THE DAVISON "

Rough Surface, Plate Sunk, Plain Straight Edges, Square Corners, Tea Tinted Margin and India Paper Centre.

Size of Print.	Size of Card.	Price per doz.	Price per 100
A 4 x 5	4½ x 5½	8 x 10 \$.60	\$4.75
B 4½ x 5½	5 x 7	10 x 12 .30	6.25
C 5 x 7	5½ x 7½	11 x 14 .95	7.00
D 5 x 8	5½ x 8½	11 x 14 .95	7.00
E 6½ x 8½	7 x 9	12 x 14 1.10	8.25
F 8 x 10	8½ x 10½	12½ x 15 1.40	9.75
I 11 x 14	11½ x 14½	18 x 22 3.50	29.25
J 14 x 17	14½ x 17½	22 x 26 4.50	35.25

"THE DAVISON "

Rough Surface, Plate Sunk, Beveled Edges, Round Corners, Tea Tinted Margin and India Paper Centre.

6½ x 9 Cards for Cabinets { Per doz., \$.55
Per 100, 4.30

Size of Print.	Size of Card.	Price per doz.	Price per 100
A 4 x 5	4½ x 5½	8 x 10 \$.75	\$6.00
B 4½ x 5½	5 x 7	10 x 12 1.00	7.50
C 5 x 7	5½ x 7½	11 x 14 1.20	9.00
D 5 x 8	5½ x 8½	11 x 14 1.20	9.00
E 6½ x 8½	7 x 9	12 x 14 1.40	10.00
F 8 x 10	8½ x 10½	12½ x 15 1.60	12.00
I 11 x 14	11½ x 14½	18 x 22 4.50	31.50
J 14 x 17	14½ x 17½	22 x 26 5.50	42.00

DAVISON AND GRANITE DRAB.

Without Tint, Plain Edges.

Rough Surface, Plate Sunk, Square Corners.

Size of Print.	Size of Card.	Price per doz.	Price per 100
A 4 x 5	4½ x 5½	8 x 10 \$.50	\$3.50
B 4½ x 5½	5 x 7	10 x 12 .60	5.00
C 5 x 7	5½ x 7½	11 x 14 .75	5.50
D 5 x 8	5½ x 8½	11 x 14 .75	5.50
E 6½ x 8½	7 x 9	12 x 14 .80	6.50
F 8 x 10	8½ x 10½	12½ x 15 .90	7.50
I 11 x 14	11½ x 14½	18 x 22 2.75	21.75
J 14 x 17	14½ x 17½	22 x 26 3.50	29.25

38. [PLATINOTYPE]

Willis & Clements .

INSTRUCTIONS FOR COLD DEVELOPMENT OF THE PAPERS KNOWN AS AA, KK, CC, EX, HS AND EX.

HR. Philadelphia: Willis & Clements, [1880 - 1910]. Single sheet, 7 x 23 inches, accordion folded to make 14 printed pages. Very good.

\$125.00

Essentially a trade catalog, which provides general instructions for processing and presenting Willis & Clements' various platinotype papers, with a price list for the papers and various mounts, and cards.

Roosens and Salu No. 8638, listing an 1885 edition of 24 pp.

Georges POTONNIÉE

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DAGUERRE

Peintre et Décorateur



PUBLICATIONS PHOTOGRAPHIQUES
ET CINÉMATOGRAPHIQUES

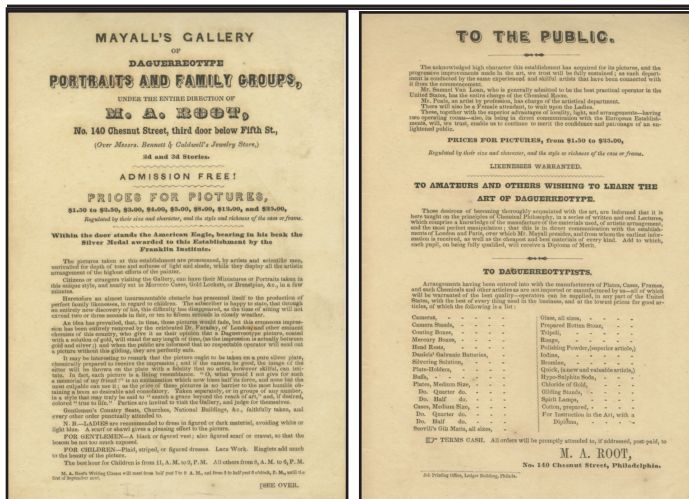
— Paul MONTEL —
189, Rue Saint-Jacques, PARIS-V*

Prix : 4 francs

39. Potonniée, Georges. **DAGUERRE: PEINTRE ET DÉCORATEUR.** Paris: Paul Montel, 1935. First edition. 12mo., 91 pp., 18 illustrations from drawings, paintings and photographs. Original printed wrappers. Aside from a faint crease to the front wrapper and toned edges, this is a very good copy from the collection of A. Bisey, whose large collection was acquired by the S.F.P.; he has marked this copy with his small neat stamp and his signature and label on the margin of the title page.

\$125.00

Roosens and Salu No. 2768.



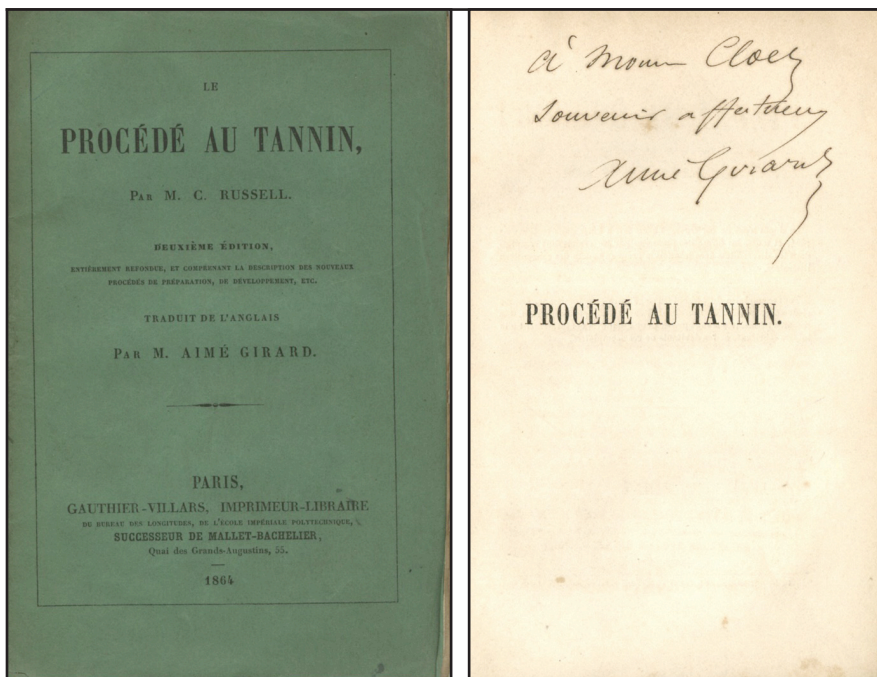
40. Root, Marcus Aurelius. **MAYALL'S GALLERY OF
DAGUERREOTYPE PORTRAITS AND FAMILY GROUPS,
UNDER THE ENTIRE DIRECTION OF M. A. ROOT, NO. 140
CHESTNUT STREET, THIRD DOOR BELOW FIFTH ST...**
Philadelphia: Job Printing Office, Ledger Building, [1846- 1847].
12mo., a single sheet folded to make 2 printed pages. Fine.

\$850.00

Marcus Aurelius Root (1808 - 1888) a young man from Ohio, moved to Philadelphia in 1832 to study portrait painting under Thomas Sully; aware of his lack of talent as a painter, he turned to teaching penmanship, opening an academy in Philadelphia in 1835, which he operated well into the 1840s. At this time, Philadelphia, was the center for daguerreian activity in the United States. Given Root's early interest in portraiture, he began the study of the daguerreian process under Robert Cornelius, and by 1843, Root had mastered

the art. From 1844 - 1845, Root was a partner in several daguerreian studios in Mobile, New Orleans and St. Louis. By 1846, he returned to Philadelphia, where he purchased the contents of John Jabez Edwin Mayall's daguerreian gallery at 120 Chestnut Street consolidating it with his own gallery at 140 Chestnut Street. Root is considered one of the greatest American daguerreotypists; today he is largely remembered for his highly influential book, THE CAMERA AND THE PENCIL, 1864 - a history of photography as well as a theoretical and practical manual.

This 2 page advertisement enumerates the various types of pictures available, from studio portraits to "Gentlemen's Country Seats, Churches, National Buildings, etc", listing prices from \$1.50 to \$25.00. Instructions for appropriate attire for a studio portrait include "ladies are requested to dress in figured or dark material, avoiding white or light blue. A scarf or shawl gives a pleasing effect to the picture"; for gentlemen, "a black or figured vest; also a figured scarf or cravat, so that the bosom be not too much exposed" and for children, "plaid, striped or figured dress. Lace work. Ringlets add much to the beauty of the picture." Additionally, prescribed hours for children are stated.

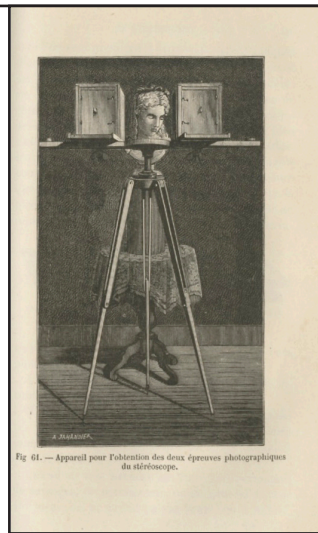
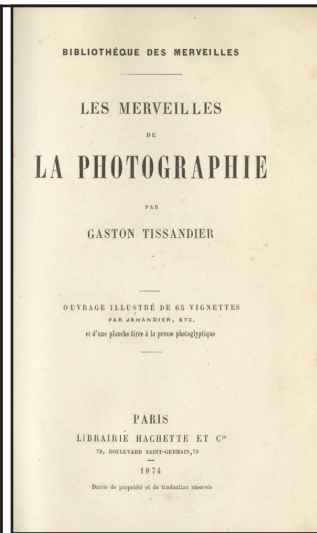
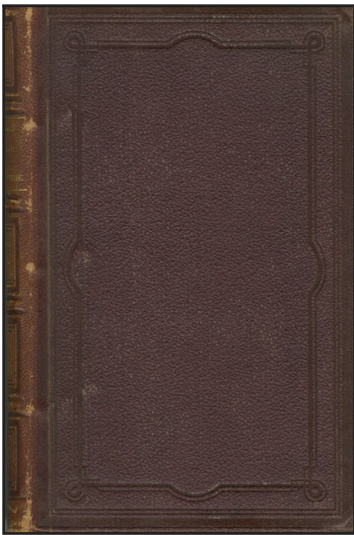


41. Russell, C. **LE PROCÉDÉ AU TANNIN.** Aimé Girard, translator. Paris: Gauthier-Villars, 1864. Second French edition of the expanded second English edition. 12mo., 177 pp., illustrations in text. Original printed wrappers. A fine copy. Inscribed by the translator on the half-title page.

\$300.00

The author describes in detail this process, which is based on dry-collodion coatings; he discusses the problems of obtaining uniform sensitivity across coating surface and increasing speed to match that of wet plates.

Roosens and Salu No. 10305. See, Eder, J. M. HISTORY OF PHOTOGRAPHY p. 374 - 376; Gernsheim - INCUNABULA No. 859.

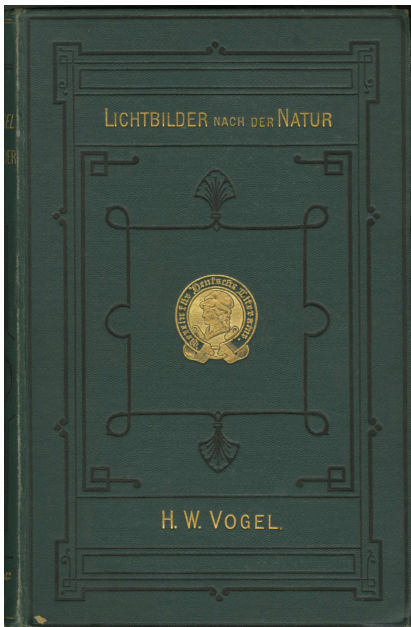
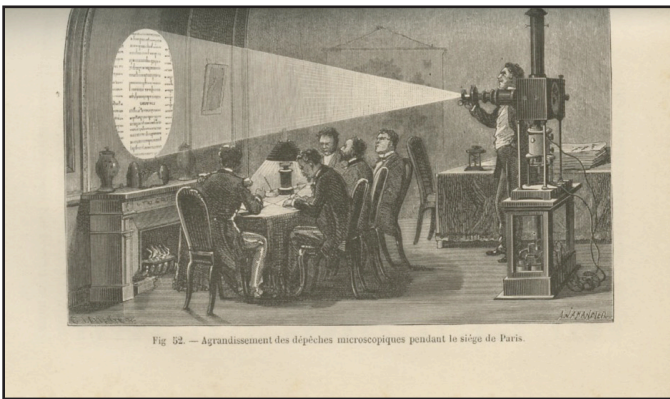


42. Tissandier, Gaston. **LES MERVEILLES DE LA PHOTOGRAPHIE**. Paris: Librairie Hachette et Cie, 1874. First edition. 12mo., [iv], 331 pp., photoglyptie (Woodburytype) frontispiece, 65 engraved illustrations. Contemporary quarter morocco titled and decorated in gilt, with blind embossed cloth; owner's neat ex-libris on the front pastedown. Spine lightly rubbed; occasional light foxing. A very good copy.

\$250.00

An exceptional history which intersperses the practical with the historical and includes formulas. Includes chapters on Daguerre and Niépce and the discovery of photography; preparations, operations and procedures; photomicrography; instruments, stereoscopes; photomechanical applications; imaginatively illustrated.

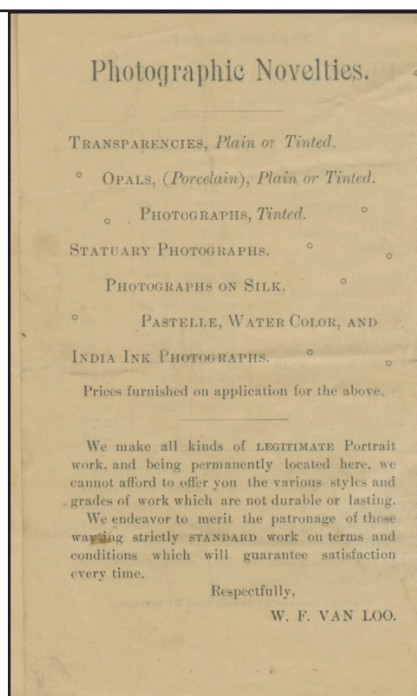
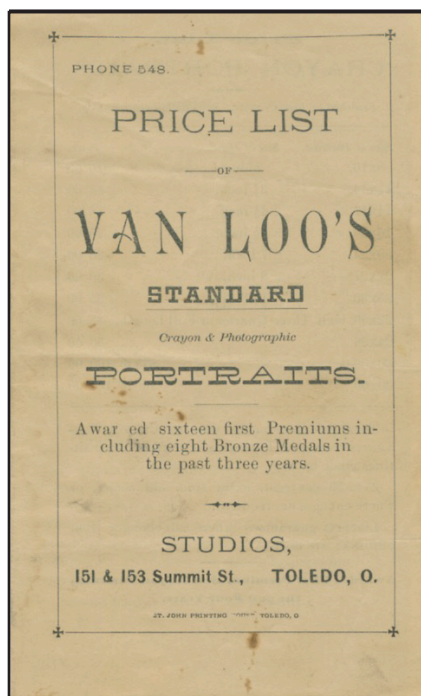
A translation by John Thomson in 1876, is titled, A HISTORY AND HANDBOOK OF PHOTOGRAPHY. Roosens and Salu No. 6557.



43. Vogel, Hermann W. **LICHTBILDER NACH DER NATUR**. Studien und Skizzen. Berlin: A. Hofmann & Comp., 1879. First edition. 8vo., [ix], 340 pp., 49 figures and illustrations. Gilt and black decorated green cloth. A near fine copy.

\$275.00

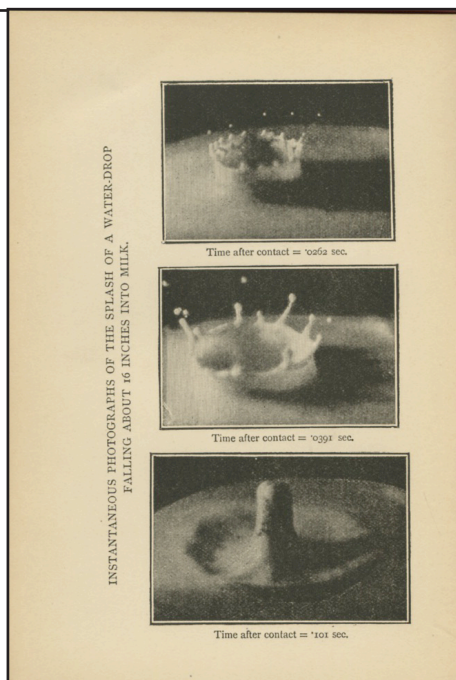
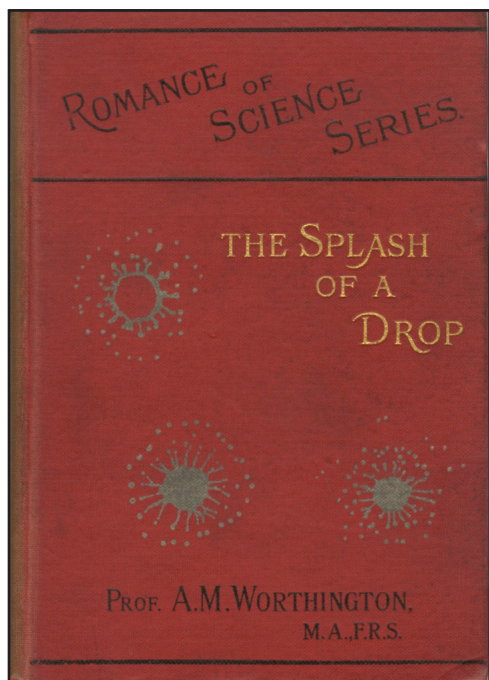
Chapters concerning: optics in salon, color and tone, spectrum and the chemical reaction of light, photographing stars, current state of photography, photography and truth, amateur photography, spiritualism, and a sketch of California. Contains "popular-scientific descriptions of his travels and of his research work." (Eder). Roosens and Salu No. 10814, "contains much autobiographical data."



44. W. F. VAN LOO [Corp. Author]. **PRICE LIST OF VAN LOO'S STANDARD CRAYON & PHOTOGRAPHIC PORTRAITS.** Toledo, Ohio: W. F. Van Loo, [circa 1885]. Single sheet, 6 1/4 x 5 3/8 inches, folded to make 4 printed pages. Aside from a few tiny spots and a subtle horizontal crease, a very good copy.

\$125.00

A crayon portrait, depending upon the size, cost between \$10.00 and \$150.00.



45. Worthington, A. [Arthur] M. [Mason]. **THE SPLASH OF A DROP:** Being a reprint of a Discourse delivered at the Royal Institution of Great Britain, May 18, 1894. London: Society for Promoting Christian Knowledge; New York: E. & J. B. Young & Co., 1895. First edition. 12mo., 76, [1]. [1] 8 pp., frontispiece, b&w plates from photographs and drawings. Gilt-decorated cloth. Slight bump to the lower board tips; previous owner's neat signature on the fly leaf. Very good.

\$300.00

This is the first systematic study of splashes, and a most important contribution to the development of high-speed photography. In order to capture the various stages of motion photographically, A.M. Worthington built

a special apparatus to consistently produce a drop that could be recorded in its various stages. He had to use powerful sparks from Leyden jars for illumination - the spark was less than three-millionths of a second, a speed that would prohibit distortion while being photographed. Only a single image was photographed per plate; to show the various stages, the flash was timed to go off a fraction of a second later. All of this had to be performed in a darkened lab. It was many years later that glass bulbs were introduced and the subjects could be photographed in daylight, and then, Harold Edgerton revolutionized the field with his electronic flash.

Roosens and Salu No. 11140