

NINETEENTH CENTURY
PHOTOGRAPHY

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New and Recent Acquisitions

Catalogue 158
Charles Wood Bookseller

NINETEENTH
CENTURY
PHOTOGRAPHY
new and recent acquisitions

Catalogue 158



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HAND COLORING OF THE HIGHEST QUALITY

1. AMERICAN CAN CO. *Canco*. [An album of 19 hand colored photographs of tin containers]. New York, N.d. (ca. 1900) \$2000.00

The photographs were made by the New England Commercial Photography Company; they are silver prints printed on glossy paper. They are identified by a rubber stamp on the reverse, together with a number (1 to 19) thus suggesting that this album might not have been a “one-off” but instead part of a tiny edition. My sense, however, is that it *was* a one-off. The quality of the hand-coloring is remarkable, too fine to be done in multiple copies. It was clearly made for advertising purposes; perhaps it was made to be re-photographed and printed as early three-color halftones for a trade catalogue. There are 40 entries for American Can Co. in OCLC but none of them are related to this item. There are cans for talcum powder, chocolates, cigars, face powder, bath sweetener, cold cream, etc. See the interesting entry “Advertising uses of photography” in Hannavy (ed), *Encyc of 19th cent photography*. As the article states, “The early history of advertising photography remains a vibrant field for further examination.” In the meantime, the present item will make a great addition to an exhibition of early color photography (albeit in this case hand-colored photography).



Oblong small folio (10 ¼ x 13 ½"), orig. pebble grained sheep, bound with two grommets; the 19 glossy prints were mounted on fabric and bound on stubs. Each plate with orig. dust sheet. Title in gilt and in red on cover. Each print finely hand-colored as discussed above.

NOT IN OCLC

2. ANDREWS, C[LARENCE] L[EROY]. *List of photographs of Alaskan subjects. The scenery, the natives, animals and birds, and the plant life of the Northland*. C. L. Andrews, P. O. Box 656, Seattle, Washington, N.d. [ca. 1910] \$325.00

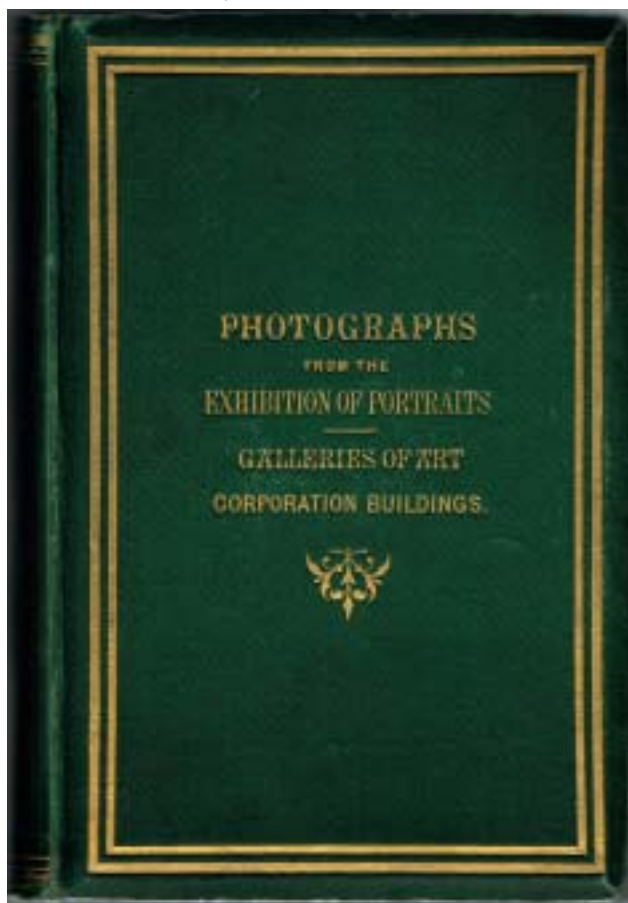
A rare little printed hand-list of about 180 numbered and named photos of Indian life. “This list comprises a few of a collection of photographs of Alaskan life made during 12 years’ residence in that Northern Land. Those numbered less than 100 are printed 5 x 7 size with wide margin. Price 25 c each. All numbered above 100. price 50 c each, and are 6 ½ x 8 ½ inch size.”

C. L. Andrews (1895-1948) is a known photographer; Univ of Oregon Libraries have a substantial collection of his photographs. They note: “Clarence L Andrews was a customs official and an information officer in Alaska. He travelled widely, documenting landscape, wildlife, indigenous peoples, the introduction of reindeer, and the gold rush. He was a scholar of the Russian influence on Alaska, and an advocate for the rights of indigenous peoples. The collection consists of photographs by Andrews, La Roche, Hegg and others.” [<http://nwda-db.wsulibs.wsu.edu>]. Outside of this collection he seems to be unknown. He is not mentioned in Carl Mautz’s massive *Biographies of Western photographers* (1997) nor in Gary Edwards *Internat guide to 19th cent photographers and their works* (1988).

Single sheet 6 ¼ x 10 inches folded into thirds to make 6 pages. Excellent condition.

120 ALBUMEN PHOTOGRAPHS BY THOMAS ANNAN

3. ANNAN, THOMAS (Photographer). *Illustrated catalogue of the exhibition of portraits on loan in the New Galleries of Art, Corporation Buildings, Sauchiehall Street*. Glasgow: Photographed and published by Thomas Annan, 1868 \$1600.00



First published earlier in the same year with only 71 photographs; this is a greatly expanded edition with 120 photographs. They are tipped onto 60 larger stiff card sheets bound on stubs, two photos per sheet, recto and verso, each photo with manuscript number in pencil referencing the list of pictures in the printed text.

The exhibition consisted of 397 oil paintings, 27 water-colors, 15 crayon drawings and 26 medallions or busts lent predominantly by residents of Glasgow and the surrounding country. The paintings include works by Sir Henry Raeburn, Sir Joshua Reynolds, Pompeo Batoni, Thomas Gainsborough, Sir Thomas Lawrence and other artists of the first rank. The work is scarce; OCLC locates but three copies in American libraries (Frick Museum, NYPL, Chrysler Museum). Gernsheim, *Incunabula*, 444.

Thomas Annan (1829-1887) was a copper plate engraver in Glasgow who took up photography under the influence of D. O. Hill. He later learned the technique of carbon printing from Joseph Swan and acquired the Scottish rights to the process in 1866. He is perhaps best known for the moving photographs he took of the Glasgow slums, commissioned by the Glasgow City Improvement Trust, between 1868 and 1877.

8vo, orig. publisher's green cloth, upper cover ruled in gilt surrounding gilt title; brown endpapers, all edges gilt. viii+140 pp with 120 mounted albumen prints. Except for some scattered foxing here & there (not touching the photos) a very nice copy. Provenance: Armorial bookplate of Archibald Orr Ewing of Ballikilrain.

PHOTOGRAPHY AS SOCIAL COMMENTARY AN ICON IN THE CANON OF NINETEENTH CENTURY PHOTOGRAPHICALLY ILLUSTRATED BOOKS

4. [ANNAN, THOMAS]. *The old closes and streets of Glasgow. Engraved by Annan from photographs taken for the City of Glasgow Improvement Trust. With an introduction by William Young*, R.S.W. Glasgow: James MacLehose and Sons, 1900 \$10,000.00

A famous book, much has been written about it. William Buchanan's entry on Thomas Annan in Hannavy's *Encyc of 19th cent Photog* is better than most: "Glasgow also embarked on the demolition of its terrible slums. Unlike the crusading Jacob Riis in New York 20 years later, Annan's task was to record what was destined to disappear. Working in fetid and disease ridden conditions, he produced the first thorough - and a most moving - account of the worst slums in Britain. "Close, No. 157 Bridegate" is of dirt, decaying stone, grimy washing, the glint of effluent, yet by Annan's photography somehow made beautiful. The slum dwellers sometimes appear. In "Close No. 46 Saltmarket" they have been carefully assembled. At the



center is the figure of a boy set in front of the dark rectangle of a door. His stance, thin arms akimbo, and surely not arranged by anyone, shows he has some determination left. What became of him?

Single prints of the slums were made. In 1871, the first edition, probably four sets of 31 albumen prints, was titled *Photographs of Streets, Closes, etc. taken 1868-71*. The second edition, 1877, probably 60 sets, *Photographs of Old Closes, Streets, etc. Taken 1868-1877* is of 40 carbon prints. The third edition, of 50 photogravures, was published in 1900 in two versions. One version, 100 copies, *Old Closes and Streets a Series of Photogravures 1868-1899*, was published by Annan for the Corporation. The other version, 150 copies, *The Old Closes and Streets of Glasgow* published by MacLehose were the only copies for sale." For other descriptions and commentaries see: Parr & Badger, *The Photobook*, I, p. 49. Gail Buckland, *Reality Recorded, Early Documentary Photography*, p. 79. There is also a Dover paperback reprint with a new introduction by Anita V. Mozely (N.Y., 1977).

Of the medium of the plates, Gernsheim states: "Photogravure was worked under licence by many firms of the Continent. T. & R. Annan of Glasgow introduced it into Great Britain in 1883, and from that time the process has been given preference over other and cheaper reproduction methods for high class publications. But as the plates were and still are costly to produce, photogravure paid only when large editions were required, for up to the end of the century one photogravure plate cost as much as the printing of a whole edition of the same picture by one of the other reproduction processes, such as collotype or woodburytype." - *History*, p. 544.

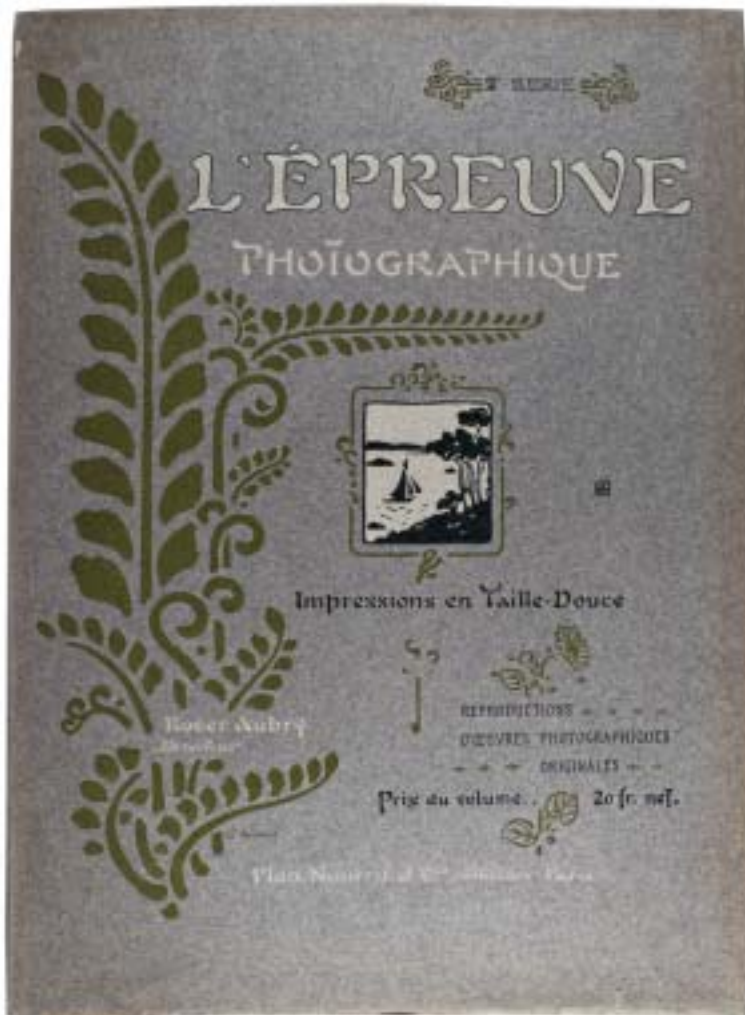
Folio (15 1/2 x 11 1/2"), orig. brick red cloth, arms of the city of Glasgow in gilt on cover; t.e.g. T.p. in red and black. 23 pp with 50 fine and rich photogravure plates printed on heavy high quality cream colored paper.



THE INTERNATIONAL MOVEMENT OF ART PHOTOGRAPHY

5. AUBRY, ROGER (Directeur). *L'Epreuve photographique. Impressions en taille-douce. 1er Serie.* [WITH] 2eme Serie. Paris: Plon, [1904] \$12,000.00

The complete two-volume series (the second part is very rare). Given a good note in *Imagining Paradise*: "Pigment processes such as gum printing, popularized by Robert Demachy in 1894, were in wide use. They offered a broad range of manual effects that echoed the surface appearance of traditional graphic artworks. Emile Dacier, in his introduction to the portfolio *L'Epreuve photographique*, asks rhetorically, "Where is the unvarying scale of brown tones-? A polychrome palette has replaced it: today's photographs are no longer just sepia, but pastel drawings, etchings, charcoal and red-chalk sketches." Here, tinted gravures aim to reproduce these effects in the first series of 48 images, portraits and



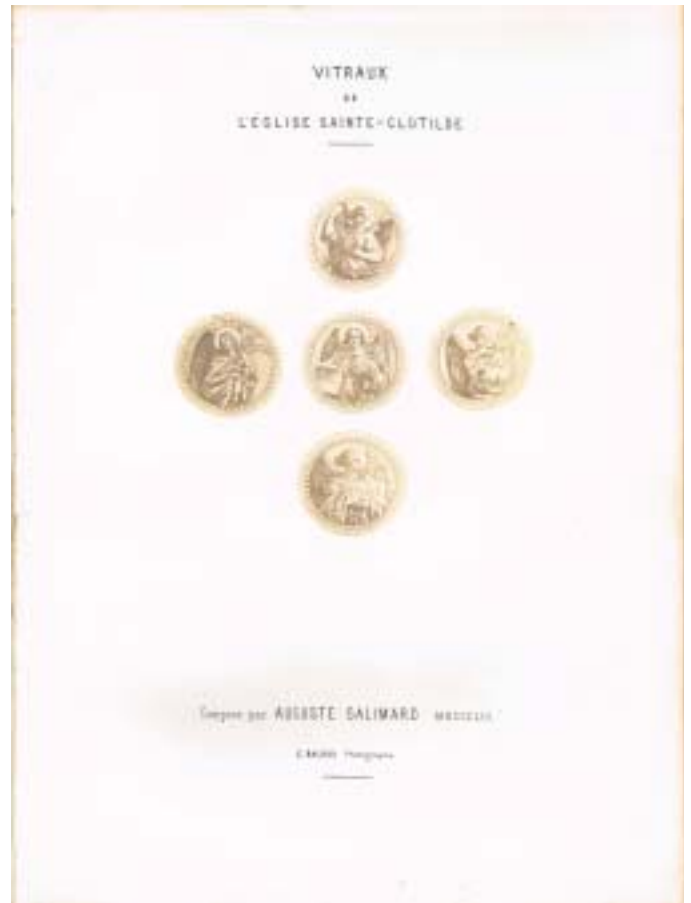
landscapes by French and other European pictorialists. The series was issued in monthly installments with a fascicule wrapper designed by George Auriol." (p. 204). The latter is in fact listed and illustrated in the catalogue *George Auriol* by Armond Fields (1985), n. 358. The first series includes images by Charles Job, Fred Boissonnas, Leonard Misonne, Guido Rey, Charles Puyo, Robert Demachy, Maurice Bucquet. The second series includes more by the same artists and also Steichen ("Rodin: Le Penseur" and two others), Alex. Keighley, etc. OCLC locates seven copies of the first series in American libraries; no copies of the second (only one copy is located, BN).

2 vols, folio (17 x 12 ½"), each in orig. printed gray art paper wrappers. 1er serie: (8) pp with 48 mounted gravure plates, printed in several tints, each with glassine dust sheet and printed caption. 2eme Serie: (4) pp with 48 mounted gravure plates, printed in several tints, each with glassine dust sheet and printed captions. And with final printed leaf of plates. Both vols somewhat loose in binding; a few sheets of white stock with scattered foxing but not touching the plates. Both vols preserved in a sturdy folding-back box with morocco label.

**WITH 15 SALT PRINTS FROM PAPER
NEGATIVES BY EDOUARD BALDUS**

6. [BALDUS, EDOUARD]. GALIMARD, AUGUSTE. *Vitraux de l'Eglise Sainte Clotilde, composé par Auguste Galimard. E. Baldus, Photographe.* [Paris], 1853 \$4000.00

Fine copy of a rare book illustrated with 15 salt prints from paper negatives in excellent unfaded condition. It has been discussed by Malcolm Daniel: "In the same article in which Lacan praised the views of Notre Dame and the Tour Sainte-Jacques, he devoted vastly more space to Baldus's photographic reproductions of gravures and paintings. Of special note was an album of eleven photographs reproducing Auguste Galimard's recent designs for the windows for the church of Sainte-Clotilde in Paris." - *The photographs of Edouard Baldus*, p. 35. Daniel states in a footnote: "Copies of the album are in the BN Paris and the Bib. Doucet, Paris. The heavy retouching of these prints, all from paper negatives, is now clearly visible as the photographs themselves have faded severely." That is an interesting comment; the prints in the present copy are not badly faded and show no signs of retouching. Daniel also gives a bibliographical description of the book in his Appendix 10 (p. 246); the copy he describes has a slightly variant title page from our copy. Also his copy has one circular photograph on the title page showing five angels; our copy has five separate small photos on the t.p. each showing one angel. Ours is a very fine copy with the prints in an excellent state of preservation. OCLC locates two more copies in Paris; two copies in the BL in London but no copies in America.



Lg. 4to (12 x 9"), orig. publisher's cloth with two gilt borders. T.p. with 5 small mounted salt prints and ten leaves each with one mounted salt print (av. 6 1/4 x 2 3/8") and with printed credits.

**REMARKABLE PHOTOGRAPHS OF A SECTION
OF THE HUMAN SPINE**

7. BARDELEBEN, KARL VON. *Beitrag zur Anatomie der Wirbelsaule.* Jena: Hermann Dabis, 1874 \$1100.00

First edition, rare. One of those photographically illustrated medical books with a memorable image; it is a work on the architecture of the spinal column with a double-page image of a section of the spine showing all the vertebrae in a great sweeping curve. The photographs were made by Carl Braunlich Jr. (1850-1900), a photographer of Jena whose main specialty was carte-de-visite portraits, and also architecture. Karl von Bardeleben (1849-1919) was a German anatomist born in Giessen. He was the son of surgeon Heinrich Adolf von Bardeleben. From 1873 he worked as prosector at the University of Jena, where he later served as an associate professor (from 1878) and full professor (from 1898). Bardeleben specialized in the fields of topographic and comparative anatomy. In 1886 Bardeleben

was founder of the *Anatomischer Anzeiger* (Annals of Anatomy) which is considered to be one of the better publications on anatomical morphology. Two of his other publications on anatomy are listed in Garrison-Morton 433 and 434. Rare; OCLC locates just one copy (in Poland); no copies in America. Not in Mark Rowley, *Photo Illustrated medical literature* (2004).

4to, orig. red publisher's pebble-grained cloth, respined to match. 39 pp with 4 wood-engr text illus and 3 plates with mounted albumen photographs (of which two are hinged together to make a "vertical panorama"). Old lib. stamp on front pastedown; old inked number on free front end paper, else a good unmarked copy.

WITH 148 ORIGINAL PHOTOGRAPHIC PLATES

8. BAXTER, SYLVESTER. *Spanish colonial architecture in Mexico. With photographic plates by Henry Greenwood Peabody and plans by Bertram Grosvenor Goodhue*. Boston: J. B. Millet, 1901 \$5000.00



First and only edition. A major work, the purpose of which was explained in the introduction. "So much [of Mexico's architecture] had already disappeared, and so much seemed doomed to early destruction that it was felt that an effort to preserve an adequate record must very promptly be made, or the loss would be irreparable. This work was accordingly undertaken early in the year 1899, with the results herewith presented." Much is known about all three principals. Baxter (1850-1927) was a Boston area newspaper writer and urban planner; he was a chief force in the development of the Metropolitan Park System of greater Boston. Peabody (1855-1951) was a prolific photographer, first in Boston from 1886 to 1900; in the latter year he moved to California. His archives, photographs, and negatives are in the Huntington Library in San Marino. On offer here is the standard [Gomez De-Mora] edition; there was also a grand deluxe edition of 50 numbered copies. There is no limitation to the standard edition but it must have been relatively small. OCLC locates about 60 copies in American libraries but the work is scarce

in the marketplace. The project was generously underwritten by wealthy Boston supporters; my guess is that most of those copies went into libraries as gifts when they were new.

Folio (14 x 10 1/2"), vol I text, vols 2-10 matching boxes which house the photographs. Text: xii+236 pp and 74 text illus; t.e.g., untrimmed. With 148 (ex-150; lacks nos. 49 & 95) mounted silver gelatin prints (9 x 7 1/4"); each with extensive printed captions on reverse. Very light foxing on a few mounts, else a fine set.

DETAILS OF MEDIAEVAL SCULPTURAL ORNAMENT

9. BAYLAC (Sculpteur) & [BONNEAU] *Photographer. La Renaissance de Francois Ier recueil de motifs et détails de sculptures provenant du jubé de la Cathedral de Limoges, de l'Hotel de Ville d'Oudenarde, des Chateaux de Blois, de Chambord, etc. Publié par Baylac, Sculpteur*. Limoges: Chez l'auteur, 1873 \$2250.00

A rare work, complete and in very good condition. As stated in the title the ornaments are from the rood-screens of Limoges Cathedral and other public and private buildings. The ornaments, which are in most cases flat pieces of carved reliefs of both wood and stone, include panels, arabesques, mouldings, pilasters, consoles, parts of columns, etc. This work makes an interesting comparison with the Bedford-Lemere portfolio of architectural casts (see item 10); the objects in the present photographs are the originals, not casts. Also, they all look as they were removed from their original buildings; perhaps these were also part of an architectural museum. It is fair to assume that the photos were intended to be used as models for artisans and carvers to copy. Today they are documents for art historians. Rare; both OCLC and WORLDCAT locate three copies in this country: Harvard, College of Brockport (SUNY), and Wayne State university. The name of the photographer, Bonneau, is not present on our copy; this information is provided by the OCLC entry for the Wayne State copy. Further evidence for Bonneau as the photographer is given by Abbé Arbelot, *Cathedrale de Limoges historique et description* (1883), p. 102. The publisher Baylac seems to have been a sculptor who was active in modelling Limoges porcelain.

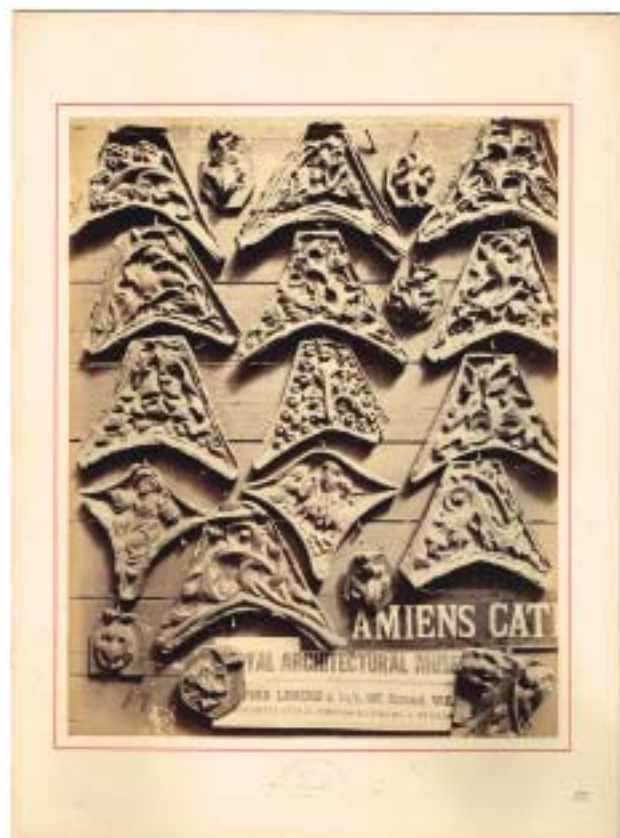
Small folio (12 ½ x 9 ½"), loose in sheets as issued. (4) pp (title and list of plates) and 60 albumen prints mounted on sheets of heavy paper. Prints are good and dark and not faded. Edges of t.p. only a little frayed. Preserved in a custom-made cloth folding back box.

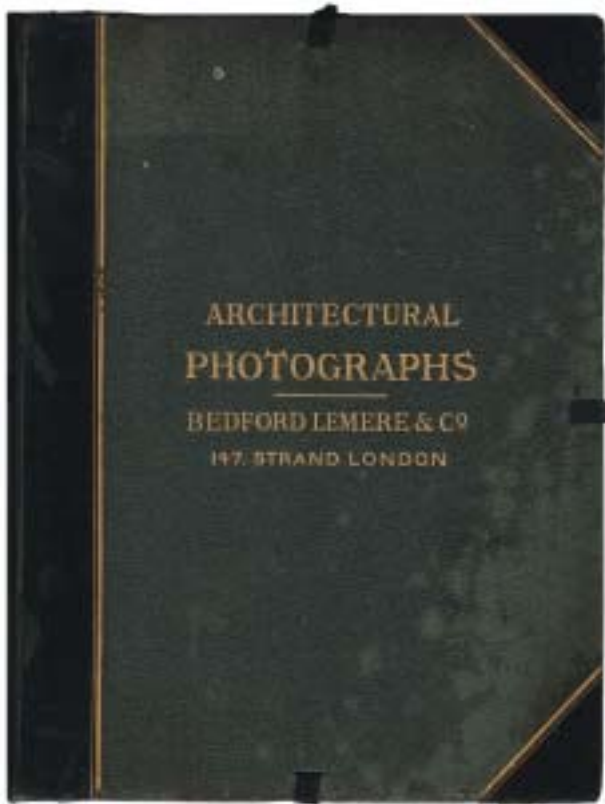


THE ROYAL ARCHITECTURAL MUSEUM'S CAST COLLECTION

10. BEDFORD LEMERE & CO. *Architectural photographs*. 147 Strand, London, N.d. [ca. 1872]
\$2500.00

Founded in 1851 by a group of architectural professionals led by George Gilbert Scott, the Royal Architectural Museum's collections were intended to form the nucleus of a "National Museum of Architecture." Their major strength was a collection of casts of details of mediaeval architecture both from France and England. "The Royal Architectural Museum moved to a purpose-built, Gothic style building in Tufton Street near Westminster Abbey in 1869...The galleried floors were covered with casts of sculptural details taken from Gothic buildings, including the cathedral of Notre Dame, Paris and Westminster Abbey. Bedford Lemere & Co. took nearly 80 photographs of casts at the Royal Architectural Museum, winning an award for the series at the 1873 international exhibition at Vienna. Prints could be purchased as a complete series,





in sets of ten, or individually. Discounts were offered to members and students of the museum, and to "Art-Workmen." - RIBA, Architecture.com.

The present set, still contained in the original gilt-printed portfolio, contains 56 prints (of 60) originally called for. They are all photos of casts; many of them are identified (Chartres, Rouen, Amiens, St. Albans, Wells, Hereford, Ely, Lincoln, etc). The casts include capitals, bosses, finials, brackets, rosettes, spandrels, etc. Many have a very real sense of 'presence' enhanced by signs wired onto the wall stating the source of the cast and name of the photographer. OCLC locates one set (Columbia) which contains 70 photos in an album.

Folio portfolio (14 3/4 x 11") with flaps and ties. 56 mounted albumen prints (10 3/4 x 8 1/2") each mounted on stiff card within a red line border. Almost all photos signed in the negative. Prints vary in richness but all are in good condition; none are faded. Flaps and ties have been restored by Green Dragon Bindery.

PHOTOGRAPHS OF THE FORESTS OF HUNGARY

11. [BESZEDES, ALEXANDRE] (Photographer). *Notice sur les forêts appartenant aux fondations d'utilité publique administrées par le Ministère des Cultes et de L'Instruction Publique de Hongrie*. Budapest: Imprimerie de l'Université Royale Hongroise, 1878 \$1000.00 First edition. A rare publication on the forests and timber resources of Hungary illustrated with four fine phototypies (collotypes) of forest scenes printed by Alexander Beszedes from photographs made by him. Beszedes (1830-1889) was a nationally renowned Hungarian photographer. For a good essay on 19th century photography in Hungary see Hannavy, *Encyclopedia*, I, pp. 726-729. OCLC locates just two copies in this country, Harvard & NY Botanical Library.

Lg 8vo, orig. mottled paper boards, respined in matching linen. 30 pp with wood-engr title-p. vignette, double-p. color printed map of Hungary, 8 tables, 6 double-p. lithographed charts and 4 mounted phototypies on stiff cards bound on stubs. Very good copy.



**SALESMAN'S SAMPLE BOOK OF
HAND COLORED PHOTOS OF SPRING EXTENSION LAMPS**

12. BRADLEY & HUBBARD MFG. CO. (Meriden, Co.) [AND] YOUNG, EWEN & CO. (Philadelphia, Pa). *Salesman's sample book of 42 large hand-colored albumen photographs of patent automatic spring extension lamps.* [Meriden & Philadelphia], ca. 1888-1900 \$8000.00

A remarkable object in excellent condition, and undoubtedly unique. It is a tall narrow "book" (13 x 6") with gilt stamped title of Young, Ewen & Co. on upper cover and seven sets or suites of gate-folding leaves, each set with six mounted hand-colored albumen prints of lamps. This would have been intended for a salesman to take round to retail dealers to "show the wares." Also included are 17 tall narrow price lists offering various assortments of lamps at wholesale prices. The whole package looks like it was never used. These lamps were for domestic libraries and drawing rooms. The only text is on the price lists: "Our new extension lamps comprise the Latest and Finest on the Market, and are the production of the well-known manufacturers Bradley & Hubbard..." The present lamps are all hung with spring extension apparatus. They all have colored and decorated glass shades, some with cut glass prisms; others with oil lamp bases and tall glass chimneys. The quality of the coloring is *very* high; it was clearly done by a professional colorist.

Of Young, Ewen & Co. I can find nothing. They were presumably the wholesalers. Bradley & Hubbard are well known. They were a major manufacturing company of metalwork founded in Meriden



CT in 1852 and dissolved in 1940. A good brief history of the company is found on the web, written by Richard E. Stamm of the Smithsonian Institution. He states: "By the 1890s the Bradley & Hubbard name was synonymous with high quality and artistic merit..." They were noted especially for the patents they held in the area of lamps and chandeliers. Romaine, *GATC*, lists three B&H catalogues of lamps and lighting fixtures from the 1870s and 1880s.

This object is desirable because of its documentary value for the historian of lighting and glass. It also fits into the field of advertising photography, and could well be the centre piece of an exhibition on this subject. See the excellent entry "Advertising Uses of Photography" in Hannavy's *Encyc of 19th cent photog.*

Tall narrow folio (13 x 6"), pebble grain cloth sides, dyed sheep spine, name of "Young, Ewen & Co., Philadelphia" in gilt on cover. Contents as described above. Also with 17 separately price lists. All in excellent condition.

WITH 24 SPECIMEN PLATES OF PHOTOMECHANICAL PROCESSES

13. BROTHERS, A[LFRED]. *Photography: its history, processes, apparatus, and materials. Comprising working details of all the more important methods.* London: Charles Griffin & Co., 1892 \$850.00

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, photochromo-lithograph copy, photogravures, Pretsch 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 Stephen 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 scarce and most valuable book, especially for students of photomechanical printing.

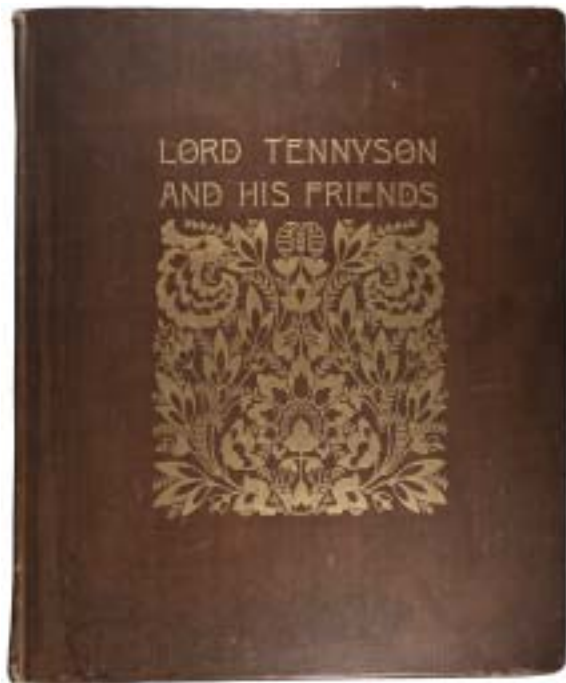


8vo, orig. cloth. xv+364+(xiv)+64 p publisher's catalogue. With numerous text illus and 24 specimen plates in various processes. Binding a bit dull and light spotting on prelims but a very good copy.

FAMOUS PORTRAITS BY JULIA MARGARET CAMERON

14. CAMERON, JULIA MARGARET & H. H. H. CAMERON. *Alfred, Lord Tennyson and his friends. A series of 25 portraits and frontispiece in photogravure from the negatives of Mrs. Julia Margaret Cameron and H. H. H. Cameron.* London: T. Fisher Unwin, 1893 \$4500.00

A fine large folio printed on luxurious paper, untrimmed, each plate with dust sheet with printed caption title. Of the 25 portraits six are after paintings or portrait busts; the remainder are from life and include a number of classic images: Tennyson (the Dirty Monk), Thomas Carlyle,



Herschel, G. F. Watts, Darwin, Longfellow, Henry Irving and others. Whoever printed the fine photogravures is not credited. The edition was limited to 400 copies; this is no. 336. The introduction was written by Mrs. Cameron's friend Anne Thackeray (Lady Ritchie). Boni, *Photographic Literature*, p. 36.

Folio (18 x 15 ½"), original cloth with large gilt-blocked title device on upper cover. Untrimmed. 16 pp with frontisp designed by W. A. Smith and 25 portraits in photogravure. Front & rear flyleaves have been reinforced at the gutters with short pieces of old cello tape. Former owner's name inscribed on blank front fly.

ASTONISHING PHOTOS OF CANADIAN TIMBER HARVESTING

15. CANADA. VANCOUVER. *Leonard Frank, Photographer. Album of photographs of logging in British Columbia.* Vancouver, 1920s \$1500.00

Born in Germany in 1870, Leonard Frank came to San Francisco at the age of 22 in 1892. He soon moved up the coast to British Columbia where he worked at various trades (including lumberjacking) but soon found his true calling - photography. "With the skill of a professional photographer [which he had learned from his father in Germany], the eye of an artist, and a love of the landscape, Frank spent the next fifty years photographing...the coast line of British Columbia." The photographs of trees in the present album are amazing; they look at first glance like redwoods but they are identified in the margins as hemlocks, Western Red Cedars, Sitka Spruce and Douglas Fir. They are huge; the final image in the album is a squared off timber of 4 foot x 4 foot x 80 foot. Old growth timber for sure. This album consists of 38 mounted images, 28 original 8x10 inch silver prints and the remaining ten are mounted halftones. The images show trees in the forest, lumberjacks at work (including an unforgettable shot of the topping of two immensely tall and straight-as-an-arrow trees), felled trees (some with diameters of 10-12 feet), views inside the sawmill, views of the woods in the process of being clear cut showing huge pieces of tree trunk suspended by cables, the lumber camps, logbooms in the harbor at Port Alberni B.C., and several views of huge squared off timbers loaded on railway flat cars. This album will make a fascinating comparison with the [relatively] common photographically-illustrated book by Edgar Cherry, *Redwood and lumbering in California Forests* (1884).

Oblong 4to (8 ½ x 11 ½") grommet-bound expandable photograph album. With 24 leaves bound on stubs containing 38 mounted images (of which 28 orig. silver prints; 10 mounted halftones). The original prints are blindstamped "Leonard Frank Photos Vancouver BC." Most also bear a rubberstamp on the reverse with the negative number.





**A SIGNED PHOTOGRAPH OF
RALPH FARNHAM, AGED 105
PERHAPS THE IDEA FOR HILLIARD'S
"LAST MEN OF THE REVOLUTION"**

16. CLARENCE, C. W. *A biographical sketch of the life of Ralph Farnham, of Acton, Maine; now in the one hundred and fifth year of his age, and the sole survivor of the glorious battle of Bunker Hill.* Boston (Mass), September 20, 1860

\$1500.00

This is not a rare pamphlet; OCLC locates 25 copies. But the present copy has laid in (and was clearly issued with) a separate printed sheet with a mounted oval salt print portrait of

Ralph Farnham copyrighted 1860. And with the following text: "The above is a PHOTOGRAPH and AUTOGRAPH of Ralph Farnham, of Acton, Maine, now in his 105th year. He entered the American Army, in May, 1775, aged 18, and was engaged in the Battle of Bunker Hill, June 17, 1775, and is the only survivor of that memorable struggle. These facts are obtained from the Commissioner of Pensions at Washington. His yearly pension upon which he is dependent for support is only \$61.66. **These portraits and autographs are sold for Mr. Farnham's benefit.**" The OCLC record makes no mention of a laid-in photograph; thus it is impossible to know if any of the 25 located copies have this feature. I suspect not. It is possible that this published photograph was the inspiration for E. B. Hilliard's *Last men of the revolution* (Hartford, 1864), a well-known work which included six original mounted photos of the 'last men.' The photo of Farnham in the present work is four years earlier.

8vo, orig. printed wrappers. 48 pp with wood-engr portrait as frontisp. and wood-engr view of Farnham's house on the rear wrappers. Photo is a salt print, vertical oval 1 3/8" x 1 3/4". The autograph is an original pen and ink (not printed).

**DOCUMENTATION OF 1920S COAL MINING
IN OHIO AND WEST VIRGINIA**

17. (COAL MINING INDUSTRY). *An album of 112 large silver prints of coal mining in Ohio West Virginia in the 1920s.* N.p., N.d. (ca. 1920s) \$1500.00

A good album with 112 large (8 x 10") corner-mounted silver prints documenting the coal mining industry in the Ohio-West Virginia area in the 1920s. The



album is arranged with a good sense of narrative. It opens with a number of views of the miners at work underground, also with several shots of identified coal seams; also numerous views of coal sheds, views of the coal being loaded and transported in hopper cars; company housing, company stores, steam shovels at work in open pit mines and finally a number of views of the loading terminals on the shores of Lake Erie. Also a number of coal barges on the lake in both summer and winter. The final image, curiously, is a view of an oil drilling rig. Though it is not explicitly stated this seems to have been an official album produced by or for man-

agement, and perhaps was used when approaching inventors. The names of various companies and locations can be read from signs in the photographs: Kanawha Coal Co. Soudan Mine, Valley Camp Coal Co., Empire Fuel Co., Unit Coal Co (Steubenville, O); etc. The photos are of professional quality and would serve well as illustrations for contemporary scholars publishing on this subject.

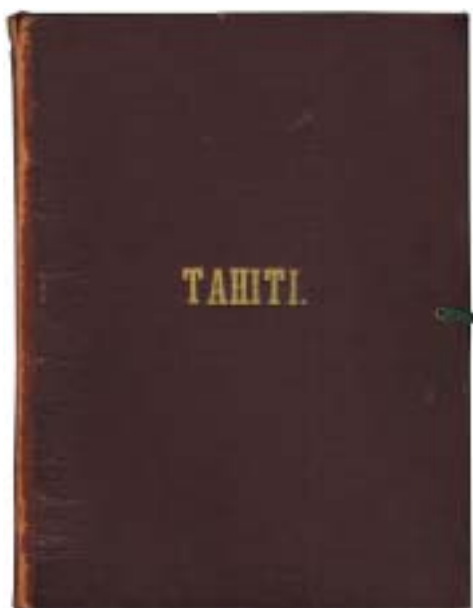
Oblong folio (10 ¾ x 14 ½"), black paper leaves, hinges broken, covers worn (album with the label of Freter Bros., Bellaire, Ohio). 112 mounted silver prints mounted one to a page with corner mounts. Four photos have been removed and two are damaged. Condition of prints is generally excellent.

**VERY RARE SET OF PHOTOGRAPHS OF TAHITI
BY EUGENIO COURRET**

18. COURRET, [EUGENIO]. *A portfolio of 16 mounted albumen views titled in gilt on the cover "TAHITI"*. Lima, N.d. [ca. 1864] \$30,000.00

A very rare, perhaps unique, set of photographs made by a gifted photographer, Eugenio Courret (not in OCLC but that source does locate a partial set of seven of these same images, in the Getty). "E. Courret arrived in Tahiti sometime in 1863 and announced his intention of taking photographs in the *Messenger de Tahiti* of the 12th December. His advertisement was repeated several times and in January was revised to announce that "M. E. Courret pourra offrir aux amateurs la collection complet de ces albums..." P. O'Reilly, *Les photographes a Tahiti et leurs oeuvres 1842-1962*, Paris, 1969. Since that time, more work has been done on Courret. A PhD dissertation by Keith McElroy, *The history of photography in Peru in the*

Nineteenth Century 1839-1876 (U of New Mexico, 1977) adds to our knowledge. Hannavy's *Encyclopedia* states: "The Courret brothers studio established in 1863 merits special attention due to "the quality, quantity and duration of its production" (McElroy). In 1892 Eugenio returned to France. But the archives and negatives of his photographic firm remain in Lima in the National Library of Peru. The present group of photos are mostly identified on the margins or reverse in pencil, but difficult to read. So I quote the abstract of the Getty views, all of which are present here: A view of a Europeanized residential street in Papeete and a view looking seaward across the rooftops of Faavae. A view of Pointe Hitiaa depicts a native shoreline settlement with huts and dugout canoes. Another settlement can be seen in a shot of a valley in the interior of the island. One image is of a Tahitian choir seated on a picket-fenced lawn. Natural landmarks depicted include a view of the waterfall of Fa'aula Lua.



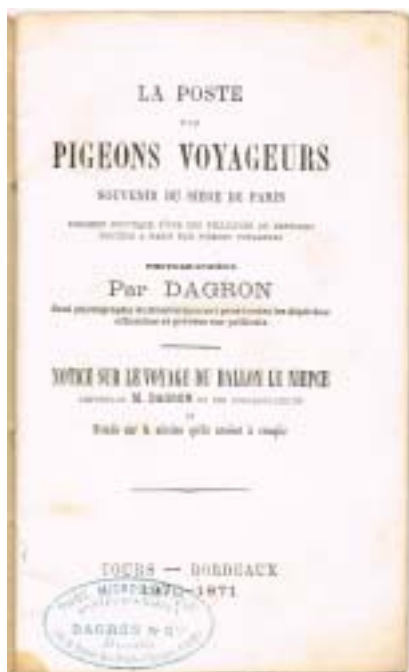
Other views which are not present in the Getty group include a Maison Europeane, Government [House] at Papete, Palais Poincare (?) Papete, and others. The prints are all blind-stamped on the mounts: "Courret Hermanos. Fotografos. Calle Mercaderes, 197 Lima."

Small folio (13 x 10"), in the original morocco-backed portfolio with ties; title in gilt on cover. Containing 16 mounted albumen photographs on tinted lithographic surrounds; photos measure 4 1/2 x 6"; mounts measure 9 1/4 x 12 1/4." In very good condition throughout.



**THE EARLIEST PRACTICAL MICROFILM
STILL WITH THE TWO ORIGINAL SPECIMENS OF MICROFILM LAID IN**

19. DAGRON, [PRUDENT]. *La poste par pigeons voyageurs souvenir du Siège du Paris. Spécimen identique d'une des pellicules de dépêches portées à Paris par pigeons voyageurs.* [Paris: Typographique Lahure], Tours-Bordeaux, 1870-71 \$3000.00



The pamphlet itself is not impossibly rare; I have owned one copy without the microfilm in the past 46 years but the present copy, miraculously, still has the original film loosely laid in. *Truthful Lens* 42: "Illustrated with a specimen film strip of a microphotograph dispatch inserted between pp. 12 and 13. This may be the earliest practical application of the microfilm principle. The text designates Dagron as "the only government photographer for all official or private dispatches on film." It gives an account of his mission, the trip on board the balloon *Le Niépce*, etc. Paris, then surrounded by besieging German armies, could communicate with the authorities in Tours and Bordeaux by inserting the microphotographs in a cylindrical case made from the quill of a larger bird which was attached to the tail feathers of the pigeon. Sixteen pages of three columns each could be recorded on a film 2 x 1 inches. One of the significant

technical advances was creating a flexible film of collodion." Illustrated in *TL* fig. 78. See also *Imagining Paradise*, p. 166 for a note on Dagron's *Traité de photographie microscopique*, 1864. OCLC locates 13 copies in American libraries but most of them [presumably] have lost their specimen film.

Small 8vo, orig. printed glazed wraps. 24 pp. The two pieces of microfilm are still in the orig. clear paper 'envelope' inserted within a small printed folder. One is almost intact; the other is chipped. But the specimen illustrated in the *TL* (which came from the collection of André Jammes) was also chipped.



**“PHOTOCHROMIE”
“THE MOST BEAUTIFUL, IF NOT THE
MOST INFLUENTIAL WORK BY VIDAL”**



20. [DALLOZ, PAUL (ed)]. *Le Trésor artistique de la France. Musée National de la France, Galerie d'Apollon. Première et Deuxième Serie.* Paris: Imprimerie et Librairie du Moniteur Universel, [1872, 1875] \$12,000.00

A complete two-volume set of this rare and important work, a landmark on the road to color photography. It has been given an adulatory note in John Hannavy's *Encyc of 19th cent photography*: "Perhaps the most beautiful, if not the most influential work by Vidal was his devising of a color photographic printing process in the early 1870s he called "photochromie"...His process was a three color separation process printed on a Woodburytype black layer. It was put into use in Paul Dalox's *Trésor artistique de la France, Musée National du Louvre, Galerie d'Apollon*. The first volume appeared in 1872, the second in 1875...They are folio size. The images, while not extremely high resolution, look quite sharp. They appear to have almost the look of lacquer in their finish. They reproduce colors very well, with a somewhat cold tone. They shine (literally) in their reproduction of metallic surfaces. Each object is posed in rather even illumination in front of a uniform background. Some of the most outstanding images are...the Epée de Charlemagne and the Boite d'Evangeliaire in volume II...Of course, the photographic three color separation process was demonstrated in a famous experiment using projected lantern slides by Maxwell in 1861, envisioned in various forms by Ducos du Hauron in his papers and patents in 1867-9, and was tried by many people. However, Vidal's addition of black as a fourth color seems to have been an important contribution." (v. II, p. 1448, note by Wm. Alschuler). For another good note on the

photochrome process see Hannavy's *Encyclopedia*, pp. 1074-5. There seems to be but one copy this country (Getty). OCLC locates sets in the Bib. Nat. and the Univ of Hannover in Germany. One of these plates is reproduced in color in D. Hanson & S. Tillum, *Photographs in ink* (1996), pl. 17. Auer Collection, p. 481.

2 vols, lg. folio (22 x 17 1/2"); old half red morocco, mottled paper sides & corners (scuffed). I. (ii)+t.p. in red & black + iv pp of preface & 2 ff of index at the end; with a total of 23 plates of which 15 in photochrome & 8 in phototypie. II. (ii)+ 2ff of index at the end and 16 plates of which 15 are photochromies & one photoglyptie. Scattered light foxing throughout but not on the plates.



AN ARCHITECT'S OWN PHOTO ALBUM OF HIS WORK

21. DELAVALLE, R. R., (Architect). *Architect Delavalle's personal photograph album of his work in Paris*, ca. 1920-1931 SOLD

Delavalle's office was at 34 Rue de Colisée, Paris. I can find nothing on him; he is not listed in Delaire, so presumably he did not attend the EBA. But he was a good architect and worked, for the most part, in the modern style of the twenties and early thirties. Illustrated are a number of interiors of luxury houses and apartments in Paris; also two renovations of old farm houses for summer houses, and several other projects. Private residence interiors in Paris include Hotel de M. Auerbach à Paris, 12 Place Malherbes; Hotel de Maitre Henri Kahn à Paris; Hotel de Maitre Levy-Hausmann, rue Petrarque; Hotel de M. Hayem à Paris; Appartement de M. et Mad. F. H. Avenue Victor Hugo, etc. Several of these interiors include wonderful marble Art Deco bathrooms. Also shows other projects outside of Paris, e.g. Seine & Oise, Pourville-sur-Mer, Raincy, Neuilly, Cherbourg (project for a piscine); an interior (the Halle de la Presse) at the Exposition Coloniale, Paris, 1931; also a factory atelier, a six story auto parking garage in Paris, etc. Also a project for a small park in a public square in Montmartre. The photos are all neatly captioned in white ink (the lettering clearly done by an architect, most likely Delavalle).

Oblong small folio (11 x 14 ½"), orig. expandable album with faux leather covers. 25 leaves with 44 mounted orig. silver prints ranging in size from 8 ¾ x 11" down to a few small snapshots. Mostly they are large professionally taken photos. In excellent condition throughout.

IMMERSION PHOTOGRAPHY

REMARKABLE PHOTOGRAPHS OF OPENED BIOLOGICAL SPECIMENS

22. DONNADIEU, A. L. *La photographie des objets immergés*. Paris: Charles Mendel, [1901] \$2000.00
First edition. A rare and quite compelling work, with 8 extraordinary mounted silver prints showing ventral views of small animals opened up to show the guts and innards. The first is a pair of views of a rabbit (one dry, the other in the water i.e. 'immergé'); the others a marsh tortoise, a Greek tortoise, a snake, lizard, chicken and cuttle-fish. A. L. Donnadiou (before 1840-after 1907) was professor of zoology at the Faculty of Science, University of Lyon; he is noted as having made photo-micrographs of "exemplary exactitude" (*Beauty of another order, photography in science*, 230n48). But until recently the present book has remained in obscurity. A few years ago Christina Natlacen published a scholarly work about it: *New ways of scientific visualization: A. L. Donnadiou's La photographie des objets immergés* (Rijksmuseum, Heiting Fund, 1909). She states: "The book distinguished itself from other contemporaneous photographically illustrated works in particular by its images...Donnadiou intended to introduce a new method of photography, submerging the subject in water before taking the photograph." (p.9). These photographs are compelling and striking visual images and (though I hate to say it) they would not be out of place on a photographic art gallery wall. OCLC locates 7 copies in American libraries.

8vo, orig. printed wrappers. 228+8+8 pp with 8 mounted gelatin silver prints (average 160 x 100 mm) and 50 text illus. Sewing has come apart; loose in binding. Preserved in a folding-back box with morocco label.





**FIRST EDITION
OF "THE FIRST MEDICAL PUBLICATION
ILLUSTRATED WITH
PHOTOGRAPHS FROM LIFE"**

23. DUCHENNE DE BOULOGNE, G. B. *Mécanisme de la physionomie humaine ou analyse électro physiologique de l'expressions des passions*. Paris: Jules Renouard, 1862 \$22,500.00

First edition, inscribed on the half-title "A M. Guardin hommage de l'auteur / Duchenne de B." This was a pioneer work in physiological psychology and was the first medical publication illustrated with photographs from life; the best of the photographs have become icons of the nineteenth century. All editions are rare and the bibliography is complicated. In the present copy, for example, the front wrapper, which is bound in, states: "avec 9 planches comprenant 144 figures photographies d'après nature"; however the title page states: "avec un atlas composé de 74 figures électro-physiologiques photographiées." This copy actually has the famous full-page frontispiece photograph, 9 plates each with 16 reduced images ("tableaux synoptique") followed by 11 large single images. This is in fact the "intermediate" edition; the best version of the first edition was accompanied by an 'atlas' with ca. 73 plates (copies seem to differ). Copies of the latter are extremely rare; Ove Hagelin, in his *Ars Medica*, wrote that it "has been virtually unobtainable." I have never seen a copy. An early copy of the latter is said to have sold for 204,000 euros in 2004. The photographs were taken both by Duchenne himself and by Adrien Tournachon, the younger brother of Nadar (Felix Tournachon). This is a famous work and there is much literature on it. Martin Kemp calls it "the most remarkable of all the photographically-illustrated books in medical science before 1900." - *Beauty of another order*, p. 134. Mark Rowley writes: "the surpassing genius of *Mécanisme*... is an intangible - that there may be illumination into the secrets of the psyche." - *Photo-illustrated medical literature*, p. 7. Parr and Badger in *The photobook*, write: "Like many works of the nineteenth century, the scientific and documentary were mixed - sometimes pointedly, sometimes confusedly - with the aesthetic and the religious, or quasi-religious, and even the erotic. Few photographic books of the century exhibit these apparent contradictions as strongly as Duchenne de Boulogne."

Lg 8vo (11 x 7 1/2"), modern marbled sides, black morocco spine, orig wraps bound in. vi+194 pp with mounted albumen print as frontisp. (Duchenne applying the electrodes to the face of his patient) and 20 albumen prints bound on stubs at the rear (9 composites and 11 full-p. photos). All prints in good colour and contrast. A very desirable copy.

24. DUCHENNE DE BOULOGNE, G. B. *Mécanisme de la physionomie humaine ou analyse electro physiologique de l'expression des passions. Deuxième édition accompagnée de 9 planches photographiées représentant 144 figures et d'in frontispice*. Paris: J.-B. Balliere et Fils, 1876 \$12,500.00

The first edition of this famous work is described as the item above. This second edition of 1876 is the standard trade edition and is one inch shorter than the first edition. The photographic plates consist of the full-page frontispiece and the nine plates with sixteen reduced images of heads ("tableaux synoptiques"). The eleven full-page plates at the end of the first edition above were not included in this second edition. Garrison-Morton 4973. For further references and citations see notes to the item above.

8vo (10 x 6 3/4"), orig. half roan, spine gilt. xii+196 pp. with full-page mounted albumen photo as frontisp., and 9 additional full-page mounted albumen prints each containing 16 reduced numbered images. Good copy.



"ONE OF THE MOST SIGNIFICANT PHOTOMECHANICAL DISPLAY BOOKS"

25. EDWARDS, ERNST. *The heliotype process*. Boston: James R. Osgood & Co., 1876 \$1500.00
First edition. "This book was prepared in conjunction with Osgood's display at the Centennial in Philadel-



phia. All of the plates are from prior publications and Edwards wrote the description of the process. This is one of the most lavish presentations executed by a printing firm as a form of advertisement and only Osgood would have such funds available. This book is one of the most significant photomechanical display books in the United States in the nineteenth century." - *David A. Hanson collection of the history of Photomechanical Printing* (2000), p. 55. For a good technical explanation of the process see Gernsheim, *History*, p. 549. The present work explains the process fully and is illustrated with 28 specimen plates, including heliotypes made from a steel-engraving, mezzotint, copper engraving,

wood-cut, drawing on glass, pen-drawing, India ink drawing, pencil sketches, photos from life and nature, from stone lithographs, from electrotypes, etc. Osgood bought the American rights to the heliotype and used it extensively for architectural publications. Roosens/Salu 8287.

4to, orig. printed boards, neatly rebaked. 19 pp. with 28 specimen heliotype plates.

THE DELUXE EDITION

26. [EMERSON, PETER HENRY]. ISAAC WALTON & CHARLES COTTON. *The Compleat Angler. The Lea and the Dove edition, being the 100th...edited and arranged by R. B. Marston*. London: Sampson, Low &c., 1888 \$2000.00

This is copy no 156 (of 250) of the Royal Quarto Edition deLuxe with the plates on India paper. There was also an ordinary edition of 500 numbered copies with the plates on regular plate paper. Of the 54

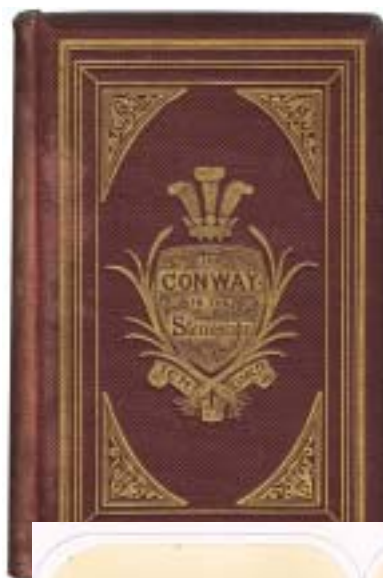
plates, 27 are by Emerson; he took these in the spring of 1887 along the Lea. They are signed in the plate "P. H. EMERSON" though they hardly need to be as they could not be more different in style from the plates made by George Bankart. Indeed the two groups of photographs make an interesting and useful lesson in photographic style and vision.

"American by birth, Emerson became a doctor in England but gave up this career in order to devote himself to writing and photography, having been an amateur since 1882. In reaction against the stagnant artificialities of conventional salon photography, Emerson founded the "school" of naturalistic photography. He published seven photographically illustrated books of landscapes in limited editions with platinotypes or photo-etchings." - Gernsheim. This copy has a very desirable angling provenance; it belonged to W. Keith Rollo, author of at least three books on fly fishing. Also, it is extra-illustrated with 53 additional illustrations. Also, laid in, is an ALS from R. B. Marston, the editor. *Imagining Paradise*, p. 186 & 190 (illus).



2 vols. Large 4to, orig. full green morocco, gilt, t.e.g., untrimmed. xcvi+11ff+118 pp. + pp.119-357 with 54 photogravures (printed by the Typo-Engraving Co.) on India paper by Emerson and Bankart. About 100 text woodcuts, also on India paper. Scattered foxing here and there, but not on any of the photogravures. Hinges and spines rubbed.

**ILLUSTRATED WITH 20 LANDSCAPE VIEWS BY ROGER FENTON,
"ONE OF THE PIONEERING MASTERS OF THAT GENRE" - TRUTHFUL LENS**



27. FENTON, ROGER. *The Conway in the stereoscope. Illustrated by Roger Fenton. With notes, descriptive and historical, by James Bridge Davidson.* London: Lovell Reeve, 1860 \$4000.00

First and only edition. Nice copy of this charming book. Roger Fenton illustrated a number of books with his photographs (Gernsheim lists about 16 of them) but all are rare today. The present work is of special interest for the fine gilt blocked binding (illustrated in Gernsheim, *Incunabula*, p. 29). Though this book was published in 1860, the photos were taken in the autumn of 1859. They were taken at the same time, and frequently from the same point of view, as those larger pictures which attracted so much attention in the Photographic Society's exhibition of 1858-59. *Truthful Lens* 44: "Signalling the peak of the first phase of British landscape consciousness, this volume is the only book with landscape illustrations by one of the pioneering masters of that genre." *Incunabula* 120. *Bull N.Y. Pub Lib* (Spring 1977), no. 46. Roosens & Salu 3858. *Photography and the printed page* (Bodleian ex cat), 38. *Masterpieces of Victorian photography* (1951), no. 433.

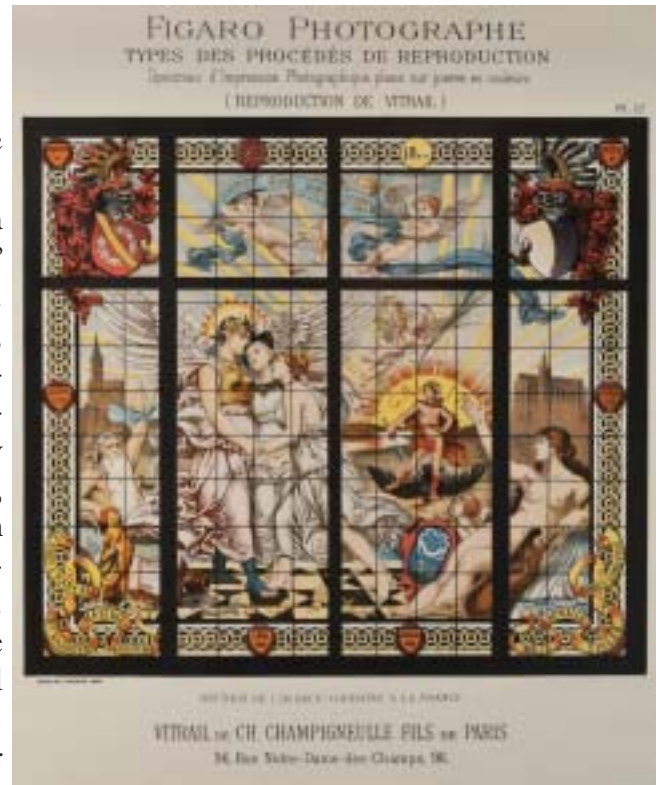


8vo, orig. pebble grained maroon cloth, bevelled edges, gilt blocked covers and spine, a.e.g. Spine is faded but covers are bright. xi+187+xvi pp with 20 mounted albumen stereographs. A few pages and plates loose in binding. Photos are good and dark. Binding signed with ticket: Bound by Westleys & Co., London.

“TYPES DES PROCÉDES DE REPRODUCTION”

28. FIGARO. *Figaro Photographe. Supplement du Figaro, Edition unique*. Paris: Figaro, 1892 \$1750.00
A supplemental issue published “a l’occasion de la première Exposition Internationale de Photographie.” 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); photochromolithograph (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 ¾ x 13”), orig. color printed wraps. (ii)+48+(ii) pp profusely illus with halftones and with 13 specimen plates. Edges of final leaf dog-eared. Sewing loose.



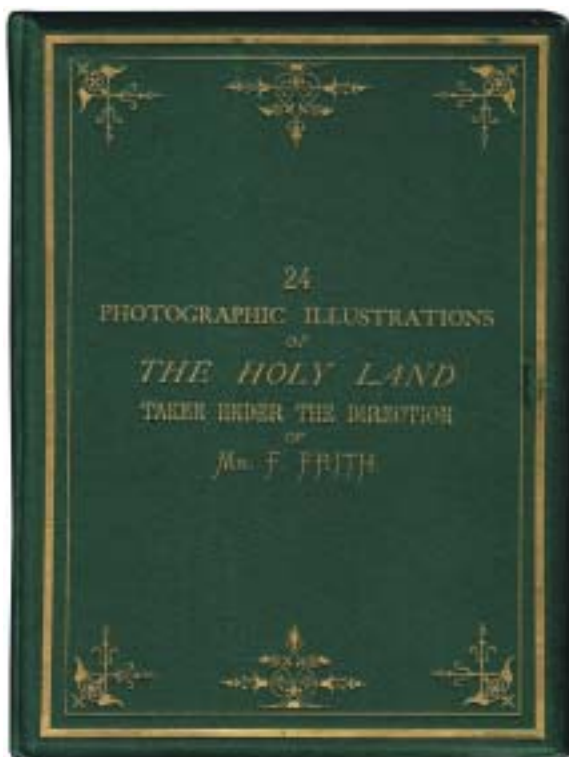
THE FRITH BIBLE

29.[FRITH, FRANCIS]. BIBLE. *The Holy Bible containing the Old and New Testaments: translated out of the original tongues...appointed to be read in churches*. London: Eyre & Spottiswoode, [1862] \$4000.00
A copy in the original binding with imitation ivory panels and a large brass and enamel monogram on upper cover and brass foreedge clasp. The printed title page makes no mention of the Frith photographs but the spine is lettered as follows: HOLY BIBLE / ILLUSTRATIONS BY FRITH. The latter are twenty fine albumen photos of ‘biblical scenery’ by Francis Frith. This is the large quarto bible, not to be confused with the “Queen’s Bible” which was folio, in two volumes, and illustrated with 56 Frith photographs but mammoth plates. The latter was limited to 170 copies, by subscription, at 50 guineas. A copy recently made a huge price at auction in London, something like 30 or 40 thousand pounds. But the

present quarto copy I offer here is not by any means common; I have only owned one other copy in the past 46 years. This copy is quite desirable, both for the fact that it is in its original binding and for the fine

unfaded condition of the photographs. A copy of the folio two volume edition is described in *Imagining Paradise*: “The photographs are accompanied by letterpress titles, with no additional explanatory or interpretative text, placing the onus on the viewer to establish meaning and association...Although none of Frith’s photographs are known to have been made for the express purpose of illustrating the Bible, he mined his archive to find works that fit his didactic purpose.” (p. 68). They fit that purpose well and are very evocative of the biblical text. Gernsheim, *Incunabula*, 181.

Thick large 4to, (11 ½ x 9"). In the original publisher’s binding with upper and lower covers in imitation ivory with brass edges; cast brass and enamel monogram centered on cover. Morocco spine stamped ‘Holy Bible’ in the upper panel; ‘Illustrations by Frith’ in the lower panel; raised bands with gilt lines. All edges gilt. Chromolitho title and frontisp, the latter with a mounted circular shaped albumen photo of a painting; the remaining 20 mounted albumen photos by Frith. Rehinged, orig. spine preserved and laid down. The imitation ivory of the upper cover has two vertical cracks. Preserved in a drop back box with morocco lettering piece.



**PRISTINE COPY OF A RARE PUBLICATION
BY FRANCIS FRITH**

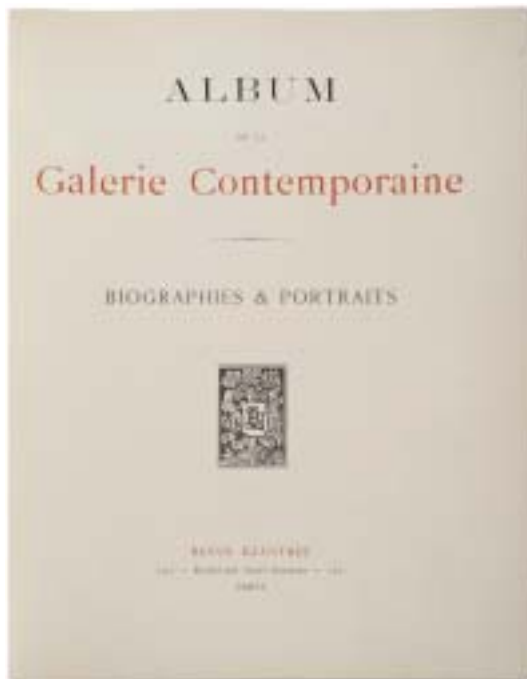
30.FRITH, F[RANCIS]. *24 photographic illustrations of the Holy Land taken under the direction of Mr. F. Frith.* N.p. [London], N.d [ca. 1860-70] \$4000.00

It is well known that Frith made three photographic excursions to Egypt and the Near East - in 1856, 1857 and 1859/60 and photographed ancient sites extensively on each voyage. “Frith capitalized spectacularly on the public demand for new images from Egypt. During and immediately following his expeditions, he produced at least eight titled works - consisting of thirteen volumes - of text and photographs, that is, in addition to a considerable number of glass and card-mounted views that were published independently...The sheer variety of the published forms of his photographs in these years testifies to his flair for identifying markets for his imagery and knowing how to satisfy them.” - *Imagining paradise*, p. 63. In fact, however, the present work, as attractive as it is, did not sell well. It is

quite rare; there are no copies in UK libraries and only one in the USA (UCLA). It consists of a series of 24 mounted albumen prints from 4 x 3 ¼" (stereo-halves) to 4 x 6 inches. Each is mounted on a stiff card with printed captions and pertinent quotes from the Bible. The OCLC note to the UCLA copy states that “this appears to be an independent publication, not an accompaniment to a book” and I quite agree with that statement. The prints are laid into a bevel-edged gilt printed portfolio; except for a missing tie on the upper cover, this is otherwise very fine, both externally and internally.

Lg. 4to (11 ¾ x 8 ¾"), orig. green cloth, upper cover gilt stamped with wide and fine line borders, corner stamps and title. 24 stiff card leaves, all edges gilt, each with a mounted albumen print and printed caption.





**INCLUDES THE FAMOUS CARJAT PORTRAIT
OF BAUDELAIRE**

31. GALERIE CONTEMPORAINE. *Album de la Galerie Contemporaine. Biographies & portraits*. Paris: Revue Illustrée, n.d. [ca. 1880] \$5000.00

The *Galerie Contemporaine* is a well known, widely held, and famous work. The present item, however, is not well known. It is a one volume "sampler" or abridged edition, complete in itself, and of greatest desirability as it contains the single best, most famous and most valuable portrait in the entire 13 volume series, the famous portrait of Charles Baudelaire by Carjat. It is also quite rare; OCLC locates but one copy in this country (NYPL). The *Galerie Contemporaine* was the subject of an exhaustive scholarly analysis by Austen Barron Bailly in *Art and the early photographic album* (2011), but she was apparently unaware of this one volume abridged edition. She did discuss the role of

the portraits in this work in the history of photography, but she did not, surprisingly, mention or illustrate the Carjat Baudelaire (but to be fair her interest was in the artistic, not the literary, portion of the *Galerie*).

In addition to the Baudelaire, the present volume contains 11 other portraits (and accompanying letterpress): Arsène Houssaye (Carjat); Theodore de Banville (Tourtin), Chanzy (Goupil), Ferdinand Fabre (Nadar), Henri Monnier (Carjat), Gondinet (Nadar), E. LeGouvé (Nadar), Louis Blanc (Carjat), O. Feuillet (Adam-Salomon), Denfer-Rochereau (Carjat) and Spuller (Carjat). The volume is also in the original binding with the title stamped in gilt on the upper cover. As pointed out in the *Truthful Lens* 66 "because of the large number of studios represented, the collection is an essential study document for the varieties of portraiture than available in Paris." The images are rich Woodburytypes printed by Goupil.

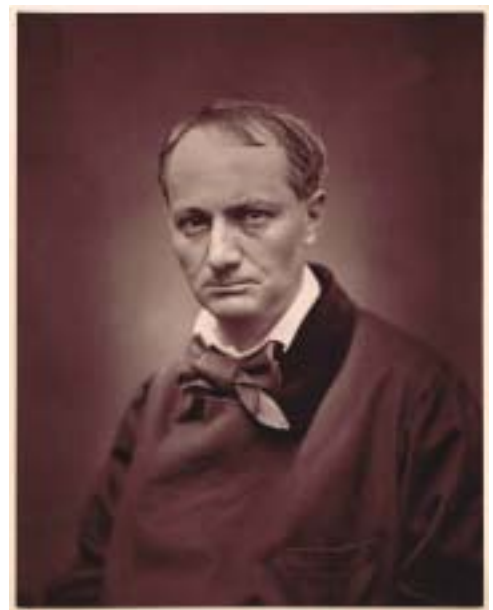
Folio, orig. dec. cloth. Half title, t.p. in red and black, 25 ff of letterpress with line illus and 12 large (average 8 x 10") mounted woodburytype portraits. A two-inch crack in the cloth at the lower front hinge has been professionally repaired; a fine copy.

ONE OF THE MOST FAMOUS PORTRAITS IN THE HISTORY OF PHOTOGRAPHY

32. GALERIE CONTEMPORAINE. *Portrait of Charles Baudelaire by Carjat*. Paris: Goupil & Cie., N.d. [ca. 1880] \$2500.00

One of the most famous portraits in the history of photography, reproduced in many books. For example, F. Langer writes: "While portraits by Nadar strongly emphasize the poet's vain, foppish side, Carjat depicts the forty-one year old in the pose of a lonely intellectual who, bothered by all this picture-taking business, looks into the camera with an impatient and distrustful expression. Yet, this very picture was to become the most renowned of all Baudelaire portraits." - *Icons of photography, the nineteenth century*, p. 55. It is illustrated, *inter alia*, in: *The Truthful Lens*, fig. 31; B. Newhall, *The history of photography* (1964), p. 54; Gernsheim, *The history of photography* (1969), plate 202. And many others.

Woodburytype (9 x 7") mounted on orig. printed stiff card (13 ½ x 10"). Fine condition.



**THE COMPLETE SERIES OF 'SCULPTURE ORNEMENTALE'
FROM GARNIER'S MONOGRAPH ON THE PARIS OPERA
45 PHOTOGRAPHS BY EDOUARD DURANDELLE**

33. GARNIER, CHARLES. *Le Nouvel Opera de Paris. Sculpture Ornementale*. Paris: Librairie générale de l'architecture & des travaux publics, Ducher & Cie., 1876 \$25,000.00

The complete series of photographs consisted of 115 images in four portfolios: "Bronzes" (15); "Sculpture ornementale" (45); "Statues decoratifs" (35) and "Peintures decoratifs" (20). These photographs have been the subject of an extensive scholarly essay by Martin Bressani and Peter Sealy: "Most of the photographs in the decorative sculpture [i.e. sculpture ornementale] - the thickest of the four - depict original plaster specimens that served as models for the army of sculptors carving the building. These prototypes, made by leading sculptors, under the immediate supervision of Garnier, were usually destroyed after construction. The photographs thus have the power to reveal a hidden process of invention in the form of pieces of fragile plaster. Very early, Garnier had recognized photography's potential to "conserve memory" (conserver le souvenir), as he wrote in a construction report of January 1866. He remarked in the same document that "if we wish to make a monograph of the Opéra, the photographic documents [produced during construction] will greatly facilitate it." He specially emphasized the usefulness of recording the plaster models. Garnier thus conceived photography as a means of gathering traces and retrieving a process, rather than simply a medium for passively reproducing a building." - *Art and the early photographic album* (2011), p. 210.

The atlas, which was sold in parts as each volume was completed, turned out to be an expensive enterprise and few complete sets were ever assembled. The Paris Opéra photographs by Durandelle reside among the most important architectural documentary projects of the nineteenth century. Following in the

footsteps of earlier photographers such as Edouard Baldus and his documentation of the construction of the new Louvre (1855-57) Durandelle employed the superb rendering quality of large glass plate collodion negatives and printed on gold-toned albumen paper to produce photographs that are rigorous in composition and rich in technical detail. Seen through the eyes of modern viewers, these photographs are not just historical docu-



ments but are valued as works of art both abstract and surreal in their expressive qualities. *Truthful Lens* 70 (for the complete work).

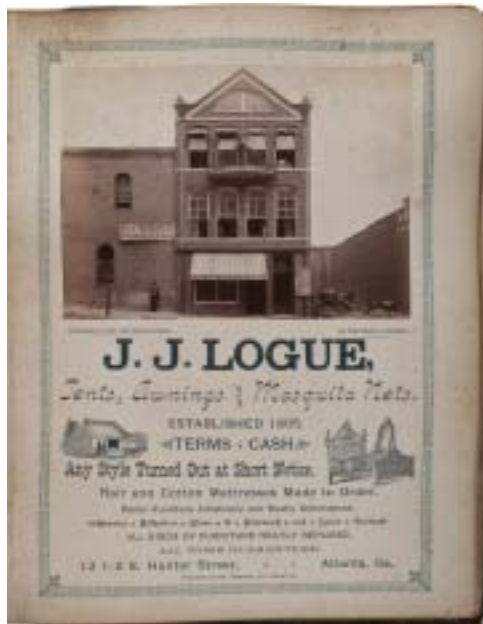
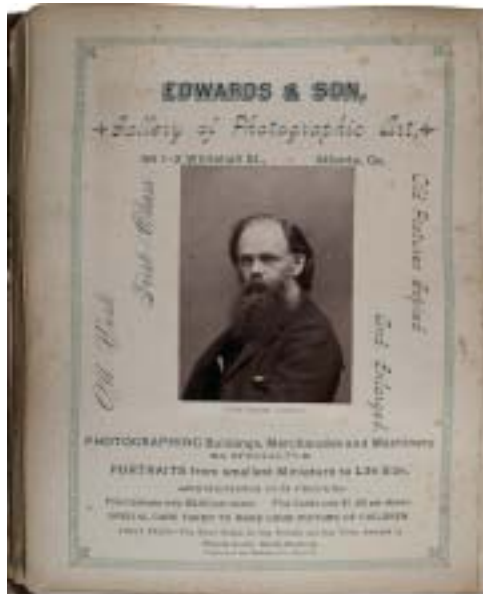
Folio, orig. dec. cloth, morocco spine, t.p., list of plates and 45 large mounted albumen prints bound on stubs. Prints in excellent condition, rich and dark. They are just beautiful.

**PUBLISHER'S UNFINISHED DUMMY FOR
A GREAT ATLANTA BOOSTER BOOK
WITH FINE PHOTOGRAPHS BY EDWARDS & SON**

34. GEORGIA. ATLANTA. *The Metropolitan*. [Unique copy of an unpublished "Booster" book for Atlanta, with 46 large mounted albumen prints on printed leaves of adverts.] [Atlanta, N.d. (ca. 1889-90)] \$25,000.00

"Booster books" were photographically illustrated volumes mostly, but not entirely, advertisements for local businesses published during the second half of the nineteenth century. They were made for cities all across America, and as far as I know they were peculiarly American. The leading scholar who writes on these books is Peter Bacon Hales; see especially his *Silver cities, the photography of American urbanization 1839-1915* (1984) and his essay "American views and the romance of modernism" in M. Sandweiss (ed), *Photography*

in nineteenth century America (1991), pp. 217-220. The section in Sandweiss is especially good in characterizing these books; throughout all of them run the themes of commerce, safety and prosperity. The present example is especially strong in commercial and business advertisements; of the 46 photos, one is devoted to a residence, six to civic scenes or buildings (birds-eye view of Atlanta, two churches, railway terminus, confederate veterans' home, House of Representatives) - and all the rest to businesses. A particularly good image is given of Thomason & Son, Printers, (who were to be the printers of this book). In this dummy copy there is no formal title page (that would have been made up last); it does open with a page of "Introduction" as follows: "This book of views of Atlanta will be found interesting on account of the..."



There is also a good advert for Edwards & Son, Gallery of Photographic Art. J. Dearborn Edwards (1831-1900) was a noted photographer who produced some of the earliest paper photographs of New Orleans, from 1857. "During the Civil War, he travelled

througout the South, photographing the Louisiana troops, and later serving as a spy for the Confederate secret service. Edwards did not return to New Orleans after the war; instead he stayed a while in Virginia and in 1886 settled in Atlanta, where he opened a photographic establishment.” - Sandweiss, p. 322. Edwards was a good photographer; he won first prize and two silver medals at the Piedmont Exhibition in Atlanta. The present work is especially notable (and valuable) for the quality of the prints; most of them a dark and rich. It is a marvelous book and a miraculous survival.

Small folio (14 ½ x 11 ½"), orig. dyed sheep, gilt rolls along edges of covers. 21 leaves of stiff card stock bound on stubs. These are printed leaves but with pasted-on credits and mounted photos (ranging in size from 5 x 8 to 8 x 9 ½"). Covers worn, old water stains to some blank fore-margins (only). Rebacked & recorned by Green Dragon Bindery. Orig. label on upper cover ("Views of Atlanta") restored. Preserved in custom box.

DUSSELDORF INDUSTRIAL EXHIBITION OF 1902
OCLC: NO COPY IN AMERICA

35. GERMANY. DUSSELDORF.
 [RENARD, OTTO, Photographer].
Industrie Gewerbe und Kunst Ausstellung.
 Dusseldorf, 1902 \$2000.00

A fine set, in an elegant portfolio, of twenty toned gelatin silver-prints of the Dusseldorf Industrial Exhibition of 1902. The photographs, which are 6 ½ x 8 ½ inches on stiff card mounts with printed captions are clear and sharp, beautiful prints. The set includes views of the Machinery Hall, a stunning iron and glass shed type of building, presumably inspired by French examples, such as the Gare du Nord. The architect, who is not identified, perhaps was trained at the Ecole des Beaux Arts. Other buildings include the Hall of Industry, the Krupp Pavilion, the Art Palace, the Egyptian Pavilion, etc. The exhibition was sited on the banks of the Rhine, and the river is visible in some of the views. This portfolio is very rare; OCLC locates but one copy, in Germany. The portfolio itself is also worthy of note; it is of full dark red morocco with purple watered silk-lined flaps. It was made and signed by Paul Adam, Buchbinder, Dusseldorf.

Small folio (13 ½ x 10"), lettered in gilt blocking as above. Contains 20 stiff cards 9 ½ x 12 ¾" each with gilt edges. Hinges neatly (and almost invisibly) repaired by Green Dragon Bindery. A deluxe production.



WITH TWO SPECIMEN PLATES LOOSELY LAID IN

36. HESSE, FREDERIC. *La chromolithographie et la photochromolithographie. Edition française, revue et augmentée, avec 87 figures dans le texte. Par Alfred Mouillot [et] Georges Lequatre.* Paris: Arnold Muller, n.d. [1897] \$750.00

Originally published in German in 1896 (see Roosens/Salu 2302). The author was the technical director of the Lithographic Atelier of the National Printing Office, Vienna. Photochromolithography is defined by Luis Nadeau: "An early application of photography in making transfers for lithographs of designs which had been printed in colors. Each color was printed from a different stone, and as reduced or enlarged copies were often required from such work, the different sizes could be obtained by photographic means, thus saving the cost of re-drawing. Impressions from each stone were taken in black, and from these, transfers could be made." - *Encyc.*, vol II, p. 366. This copy of the French edition is of special interest as it has two specimen plates loosely laid in. OCLC locates five copies in American libraries but makes no mention of specimen plates. But the description of the copy in the Bib. Nat. in Paris notes "pl." and I am told that that copy has three loose specimen plates. As they were loosely laid in, most surely were lost over time. St. Bride Cat., p. 431 (again with no mention of the specimen plates).

8vo, orig. printed wrappers, untrimmed and unopened. viii+262 pp with 87 text illus and 2 specimen plates (one a b/w litho; the other a chromolitho). Both are trade cards of lithographers.

CATALOGUE OF THE WORK OF AN IMPORTANT SWEDISH PHOTOGRAPHER

37. JAEGER, JOHANNES. *Illustrerad Katalog öfver Fotografier efter Konstverk.* Stockholm: J. Jaegers Ljustryckeri, [1882] \$750.00

A fine copy. Johannes Jaeger's name appears widely in the literature, primarily because he was the creator of the first Swedish book illustrated with original photographs (*Molins Fontan*, Stockholm, 1866). This work appears in the *Truthful Lens* which states that Jaeger was a German established in Stockholm as early as 1860; he was styled as 'photographer to the Svenska National-Museum.' Gary Edwards, *International Guide*, p. 281, gives only one listing for him. See also Roosens/Salu 5508.

The present work is an illustrated catalogue of his photographs of works of art in the National Museum in Stockholm; it shows about 700 small images of paintings and sculpture. Bound at the end is a separately paginated 40 page section of index by name of artist; also information on the sizes and prices of photographs.

8vo, orig. printed boards, gilt stamped roan spine, fine copy. (iv)+70 plates of photogravures each with dust sheet. 40 pp of letterpress at the end.

RARE CATALOGUE OF EGYPTIAN PHOTOGRAPHS

38. LEKEGIAN, G. & CO. *Up the Nile, "Photographie Artistique." Photographers and Editors,* Cairo, 1892 \$750.00

A rare illustrated trade catalogue; "the views and sceneries collected in this album are those of the principal monuments visited and explored by tourists and noted down in MM. Thos-Cook & Son's Guide Book." As noted on the cover, the firm won a silver-gilt medal from the International Exposition of Photography, Paris, 1892. Though at first glance many of the images look like ordinary tourist views, Ken Jacobson says the following: "The best of Lekegian's compositions, however, can be fairly described in today's terms as artistic photography as well as photography for artists." But the firm had to change with the times. "From the early 20th century, the firm catered for the changed environment by devoting a major portion of their

business toward developing tourist's own photographs." - *Odalisques and arabesques: orientalist photography 1839-1925* (2006), p. 250. OCLC locates but two copies, Andrews Univ (MI) and a copy in the V and A in London.

Oblong 8vo (5 ½ by 8"), orig. cloth with title printed on cover. 2 pp and 24 leaves of plates each with four images. Light foxing on first and last leaf, otherwise a very good copy.

**THE FIRST PHOTOMECHANICAL PLATES IN A BOOK
THE BEST POSSIBLE COPY
WITH THREE PLATES IN THE MANNER OF FIZEAU**

39. [LEREBOURS, NOEL MARIE]. *Excursions Daguerriennes, vues et monuments les plus remarquables du globe*. Paris: Rittner & Goupil; Lerebours & Bossange, 1842 \$32,500.00

Fine copy of a famous landmark, this was one of the first books with illustrations based closely on daguerreotypes, though they were copied by the hand of an artist. But not all of them; this copy contains three plates printed directly from etched daguerreotype plates. "*Excursions Daguerriennes* is also a monument in the history of photomechanical printing, which translates the daguerreian or photographic image into multiple reproductions printed in permanent ink. The 1842 edition marks the first publication of



prints made by a complex process of electro-etching invented by Hippolyte Fizeau in which the daguerreotype itself becomes the printing plate. One example is the view of a bas-relief from Notre Dame de Paris. These prints mark the first appearance in book form of illustrations created by a photo-mechanical process." - *Envisioning Paradise*, p. 35. Gernsheim explains the process in more detail: "In 1842 the French physicist Hippolyte Fizeau (1819-96) perfected his method of etching daguerreotypes by depositing chloride of gold on the highlights, which enabled

the plate to bear repeated etching in the dark parts (of the bare silver). Strengthening the printing plate with a deposit of copper enabled him to pull at least ten times as many impressions as Berres, for when the copper deposit had worn off, the plate could be electrotyped again. Fizeau's prints show excellent half-tone, which was supplemented by aquatint grain when necessary. From the fact, however, that only two (*sic*) of his etched daguerreotypes were used in *Excursions Daguerriennes* it seems





probable that the constant renewal of the plate was troublesome and expensive. Nevertheless, Fizeau's results were the most successful of the early photo-etching methods, and the process in its final form was patented in England by A. Claudet in November 1843." - *L. J. M. Daguerre* (1968), p. 110. As noted in our header, this copy contains 3 Fizeau plates; all other copies I can find descriptions of contain only two. Also present in this copy is the list of subscribers; it includes the Duc de Luynes, who went on to sponsor a competition for the invention of the best practical process for producing images by photomechanical means. *Truthful Lens* 104 with the note: "Some copies contain a note to subscribers outlining details of the Fizeau process." That note is present in our copy.

Oblong folio, (11 ½ x 16 ½"), orig. pebble grain cloth sides, gilt stamped morocco spine. 2 vols in one. I. (xii)+60 plates; II. T.p., final leaf of table & 52 plates each with orig. dust sheet and one or more leaves of text. Fizeau plates are all in Vol II: [19], Hotel de Ville de Paris; [24], Bas-relief, Notre Dame de Paris & [41], Maison Eleve, Rue S. George. Fine copy.

WITH TEN SPECIMEN HELIOGRAVURES

40. 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

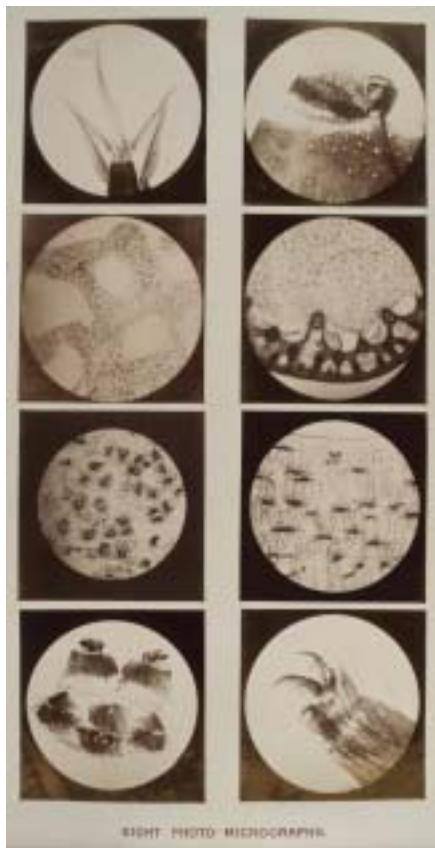
A scarce and important book, which describes and illustrates reproductive processes based upon salts of silver, iron, chromium, and uranium to reproduce drawings and plans. The ten specimen heliograms are all present in fine condition: 1. silver print on citrochloride of silver paper - negative; 2. ditto, positive; 3. ordinary blue print - negative; 4. ditto - positive; 5. red prussiate of potash print; 6. direct cyanotype (pizzighellitype); 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. Epstein 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. Excellent copy.

PRIZE AMATEUR PHOTOGRAPHS

41. LONDON STEREOSCOPIC AND PHOTOGRAPHIC COMPANY. *A selection of prize pictures from the London Stereoscopic and Photographic Company's Amateur Photographic Exhibition*. [London], 1887 \$2600.00

This was the third annual exhibition; the president of the Judges was Capt. W. de W. Abney. The album contains about 100 prints all with printed captions in a variety of fields: landscape, architectural subjects, marine, sporting and animals, scientific (including photo-micrographs), etc. The majority are albumens



but a goodly number are platinum prints. Almost all of the photographers were, as the title states, amateurs but there are two platinum prints by G[eorge] Davison (1856-1930) who was a professional and a member of the "Linked Ring." These were each winners of the highest (£10) prize.

The sponsor of this competition and exhibition, the London Stereoscopic and Photographic Company, was a major force and presence in 19th century British photography. They were in existence from ca. 1854 to 1922. "A great deal of London Stereoscopic's success can be attributed to their versatility, keeping pace with new trends and innovations in photography. Their interests were incredibly diverse and forward looking... - Hannavy (ed), *Encyc of 19th cent. Photography*, II, p. 872. See also the entry on "Amateur Photography" in the same source. OCLC locates just one copy: U of Texas (Austin) and this was surely part of the Gernsheim Collection which Harry Ransom purchased for them in 1963.



Oblong folio (12 ½ x 17 ½"), orig. pebble grain cloth covers, title in gilt on upper cover, all edges gilt. Pictorial litho t. p., 6 pp of prelims, 49 stiff card leaves bound on stubs with about 100 mounted and captioned photographs and one final page of "Press Notices." Some offsetting from the platinum prints onto the facing letterpress leaves. Edges of some leaves dusty. Neatly rebacked and recorned by the Green Dragon bindery.

THE PERSONAL COPY OF THE KING OF HANOVER EARLY PHOTOGRAPHS OF THE HANOVER INDUSTRIAL EXHIBITION



42.[LULVES, EUGEN (Photographer)].
*Erinnerung an die sechste Gewerbe Ausstellung
in Hannover. N.p.* [Hanover], No publisher,
[1859] \$15,000.00

A fine and unique set of these very rare photographs in a unique "binding" (actually an elaborate box with a lift top in the form of a binding). The contents open with a calligraphic title page in green, black, red and gold followed by 13 original photographs of interior views of the exhibition. They were made by Eugen Lulves of Hanover; the present photos are not signed but are identical to another set I owned



several years ago (in which the photographs were signed), now at Yale. Lulves is obscure but not unknown; the German version of Wikipedia lists him and illustrates some of his images, including 11 of the present 13. No copies located in OCLC, but there is a copy of the “regular edition” at Yale and probably a copy in an institutional library in Hanover. Not in KVK. The photographic prints in the previous copy I owned were salt prints; in the present copy they appear to be albumen prints made from paper negatives; most of them are dark and richly toned. All views are interiors, and many show the structural supports and greenhouse-style glass roof. Exhibits include ceramics, mounted wild animal heads, art glass, lighting fixtures and scientific instruments, wine, textiles, machinery, furniture, etc. A “shrine” at the end of the hall shows an elevated view of a life size portrait of King Ernest August of Hanover.

The most famous early photographic record of an industrial exhibition is the five volume *Reports of the Juries* of the 1851 London Crystal Palace exhibition which contained a total of 154 calotypes taken by Nikolas Henneman, C. M. Ferrier and Hugh Owen. These volumes occasionally still come on the market; a complete set made over \$200,000 in June 2011 at Bonhams, London.

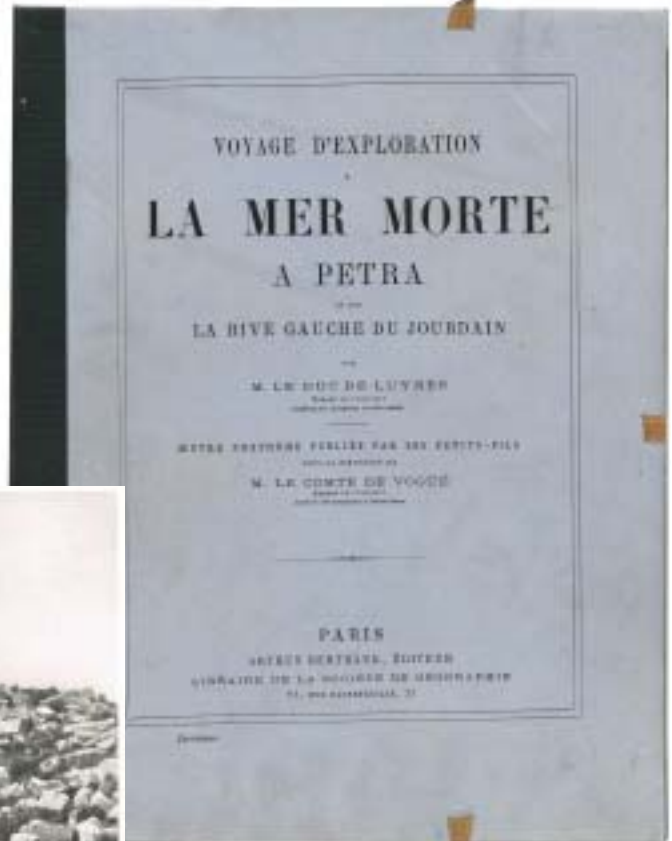
Oblong folio (12 x 15"). The “binding” is made of wooden covers with inset panels of dark green velvet, with carved leaf-like corner bosses, all “edges” gilt. Center of the upper cover with the gilt-embossed coat of arms of the Royal House of Hanover. It is signed with a gilt binder’s stamp, W. HATTENDORE, HANNOVER. Hand-calligraphed title page and 13 heavy paper leaves each with a mounted albumen print 8 ¼ x 6 ½ inches. The title and all leaves retain their original dust sheets. Preserved in a folding-back box.



***“ONE OF THE FINEST PHOTOMECHANICALLY
PRINTED BOOKS OF THE ERA” -MARTIN PARR***

43. LUYNES, [HONORE THEODORE PAUL JOSEPH D'ALBERT DUC DE]. *Voyage d'exploration à la Mer Morte, à Petra, et sur la Rive Gauche du Jourdain*. Paris: Arthus Bertrand, n.d. [c.1868-74]
\$19,500.00

The portfolio of plates to this rare and beautiful photographically illustrated book. In 1856 the Duc de Luynes and the Société Française de Photographie sponsored a competition for the invention of the best practical process for producing images by photo-mechanical means. Among the competitors were Rousseau and Devéria, Barreswil, Davanne, Lerebours and Lemerrier. Charles Negre spent a number of years working on this problem, and although he did not win the competition he was commissioned by the Duke to make the photogravure plates for the 64 photographs taken during the Duke's geological expedition to the region of the Dead Sea in 1864. "Negre was to complete the work by January 1868 for the sum of 23,250 francs. The photographs, made by the Duke's second-in-command, Lieutenant L. Vigne, are for the most part rather contrasty and lacking in detail in the shadow areas. It is remarkable how Negre was able to open



up the shadows and fill them with light, detail and space. But undoubtedly the main reason the Duke chose Negre to perform this task lay in the quality of the prints Negre was capable of producing. Quite possibly de Luynes had expected the artist to win the prize of the Société Française competition, for he had achieved a control over his process which resulted



in prints of rich tones, fine detail, transparency and effect.” - Borcoman, *Charles Negre*, pp. 45-46 and plates 199 and 200. The present portfolio contains all 64 of the Negre photogravures; plus 18 lithographs, 2 maps and 1 plate. *Truthful Lens* 109. Parr & Badger, *The Photobook*, p. 33. *Imagining Paradise*, p. 105: Negre produced “printing plates capable of reproducing the entire gradation of tones, from the white of the paper to the strongest black...” and again: “Negre...transformed the dull photographs into evocative images of great poetry.”



(R. Stuhlman). There were three volumes of text published in 1874-6; they are not present here.

Small portfolio, (14 ½ x 11"), orig. printed boards, original black cloth spine, orig. ties. 2 fdg. unnumbered litho maps; 1 unnumb. fdg. litho plate; plates 1-18 lithos as follows: 1, 2, 14 & 17 maps or plans; 3-13, 15, 16 & 18 litho views after photos by L. Vignes or Sauvaire; the second series of plates numb. 1-64 “photogravures sur acier par CH. NEGRE” after photos by L. Vignes and Jardin. Tiny bits of foxing in a few white margins; but essentially a fine set.

FIRST EDITION OF A CLASSIC

44. MAREY, E[TIENNE] J[ULES]. *Le mouvement*. Paris: G. Masson, 1893 \$3250.00
The rare first edition of a classic and famous work in several fields. 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 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 role de paradigme: permettant de comprendre et de penser ce que Zénon, le disciple de Parménide, avait décrété impensable.” The copy on offer here is still in the original wrappers, a feature I have never seen before.

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 phototypie. Excellent copy.

POCKET STEREOSCOPE VIEWING DEVICE

45. MASCHER, J. F. *Mascher's Improved Stereoscope*. Philad. Patent March 8, 1853. \$1250.00
A charming and attractive pocket sized viewing device. It opens like a small book or wallet, the upper half with a pair of ambrotype portraits of a seated woman, the lower half with hinged flap containing two lenses to view the portrait. Adjusted to the right focal length she comes into three dimensional focus. Eder describes this: "Small stereoscopic portraits were mounted on cardboard so that they could be set up opposite a pair of simple condensing lenses, which made the stereoscopic viewing of the pictures possible. The whole outfit could be folded into its case and took up no more space than a memorandum book." - *History of photography*, p. 382. The photos in the present example are ambrotypes, slightly tinted, taken by Isaac Rehn of Philadelphia.

Hinges leather case 3 3/4 x 4 3/4", upper half with blind stamped decorations. Two mounted ambrotypes 1 3/4 x 2 1/4". Viewer hinged as a flap; pulls up with a ribbon.

A HANDSOME PANORAMA

46. MASSACHUSETTS. CHELSEA. DREW & WORTHING, Photographers. *City of Chelsea, from Marine Hospital, 1868*. Photographed by Drew & Worthing, 22 Tremont St., (under Boston Museum), 1868 \$2000.00

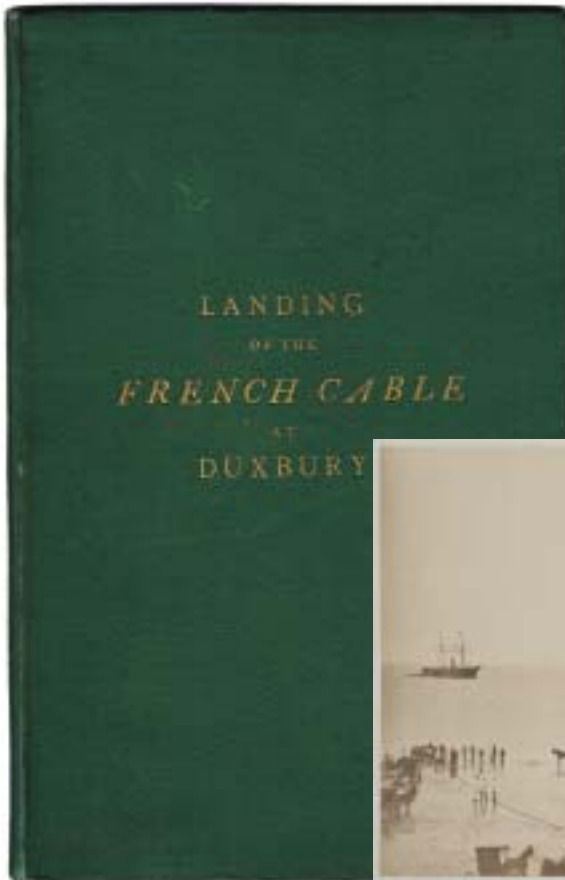
A fine large two-plate panorama in excellent condition with minimal fading and a very good match at the joint. "Panoramas represented one of the most successful mechanisms photographers used to civilize the city and make it comprehensible...P. Hales, *Silver Cities the photography of American urbanization* (1984), see pp 73 ff for a good discussion of American city panoramas. See also J. Hannavy (ed), *Encyc of 19th cent photog.*, "Panoramic photography", (pp. 1048-1050). Christopher Steele, *Directory of Massachusetts photographers* includes an entry on Drew & Worthing which takes its information from the present panorama, but does not provide any additional information.

Oblong panorama (9 5/8 x 25 1/4"), albumen print, mounted on stiff card with printing as transcribed above.



AN EARLY EXAMPLE OF PHOTO JOURNALISM
PHOTOS BY JOHN ADAMS WHIPPLE

47. MASSACHUSETTS. DUXBURY. *The landing of the French Atlantic cable at Duxbury, Mass., July 1869.* Boston: Alfred Mudge & Son, 1869 \$1500.00



First and only edition; a fine copy. "It is believed that the great event of the landing of the first Transatlantic Telegraphic Cable on American shores is important enough to possess, not only a peculiar local, but a general, historic interest, which merits a careful preservation of a record of all the circumstances connected with it." - Introduction. The photograph of "The Landing" has been reproduced several times in modern books; see, for example, W. Robinson, *A certain slant of light*, p. 94. *The Truthful Lens* 101 with a reference to an illustration (fig. 113) which was apparently left out of the published work. Van Haaften, *Bull NY Pub Lib*, (Spring 1977), no. 189-2. This is a very early work of American photojournalism. Though they are not so identified in the book, the photographs were taken by John Adams Whipple, for which see Sally Pierce, *Whipple and Black, commercial photographers in Boston*, p. 13 and fig. 10. The



photographs in this copy are in extremely good condition, in good rich tones and with no fading.

8vo, orig. cloth, title in gilt on cover. 57 pp. with 6 mounted albumen prints. The photos are good dark prints; this is the best copy I have ever seen. Binding is fine and bright.

"ALLEN'S BEST" David Hanson

48. MASSACHUSETTS. HOLYOKE. [ALLEN, W. P. (Publisher & Printer)], *Picturesque Holyoke.* Gardner, Mass., N.d. (ca. 1885) \$950.00

For some reason, Gardner, Massachusetts was a hotbed of photomechanical printing in the 1870s and 80s, especially of local view books and usually of small format. David A. Hanson, in his Catalogue of his collection of the history of photomechanical printing (2000; unpublished), had this to say: "This large view book is probably Allen's best. The plates are large and commanding. The photographs by Warner are striking. The printing here is on soft paper and demonstrates Allen's printing in a different style than those



on the glazed stock.” (1885:15, page 83). The plates are signed lower left: “Negative by M. P. Warner.” And signed lower right: “Autoglyph print - W. P. Allen, Gardner, Mass.” Gary Edwards, in his *Internat. Guide* gives one citation for Warner, to my own Catalogue 37 which was issued in 1976 and which offered another copy of the book on offer here: My note at the time was as follows: “A series of very lovely pictures, in crisp sharp detail and deep rich tones. Whoever M. P. Warner was, he was clearly more than a hack commercial photographer.” That copy was bought by Sam Wagstaff for fifty dollars; it is now in the Getty. That is the only other copy of this book I have ever seen. We (or at least I) still don’t know any more about M. P. Warner.

Oblong small folio (10 ½ x 14”), orig. gilt titled pebble grained cloth, black leather spine and corners (neatly rebacked). T.p. and 20 large autoglyph prints with segmental tops, each with a leaf of letterpress.

“THE FIRST PUBLICATION OF ITS KIND” - Gernsheim

49. MAULL & POLYBLANK. *Photographic portraits of living celebrities; executed by Maull and Polyblank*. London: Maull & Polyblank, 1856-[1858] \$4500.00

The complete series consisted of forty portraits; the present volume contains twenty-four. This series has been noted by Gernsheim and others; it was said to be “the first publication of its kind, which started an avalanche of similar publications.” *Masterpieces of Victorian Photography from the Gernsheim Collection*, The Arts Council, (1951), no. 425. Gernsheim, *Incunabula*, 65: “Altogether 40 numbers were published monthly between May 1856 and October 1859, each albumen print measuring 19.5 x 14.5 cm, and with biographical notices by Herbert Fry. No. 1 was Professor Owen, and No. 2 of the Rt. Hon. T. B. Macaulay.” *Truthful Lens* 116. The work was issued in monthly parts, each part in printed wrappers. In the present copy the wrapper for No. 1 of Volume One (May 1856) is present; it serves as a general title page. None of the other wrappers are present but the issues are otherwise complete with all text and photographs. Portraits in the present volume include Professor Owen, Lord Macaulay, John, Lord Campbell, George Cruikshank, William Powell Frith, Professor Faraday, Cardinal Wiseman, John Gibson, W. E. Gladstone, Sir Archibald Alison, etc. Certain of the images, especially that of Professor Owen with his hand on the alligator skull and Professor Faraday holding the piece of optical glass, have been widely reproduced. The quality of these prints is about as good as one could wish for; rich, dark and chocolate brown shadows and bright highlights. Albumen prints don’t get better than this. The work is rare; OCLC locates six copies in American libraries and at least two of those are defective or incomplete.



Small folio (12 x 10"), cont. half polished calf, with ticket "Bound by J. Rowbotham, Caoutchouc Bookbinder, 19 Newman Street, Oxford Street." T.p., 24 pp of letterpress and 24 mounted albumen prints (each 19.5 x 14.5 cm), each with segmental top, each mounted within a gold line printed border and each with original dust sheet. All leaves completely loose in binding as is almost always the case with caoutchouc [gutta-percha] bindings.

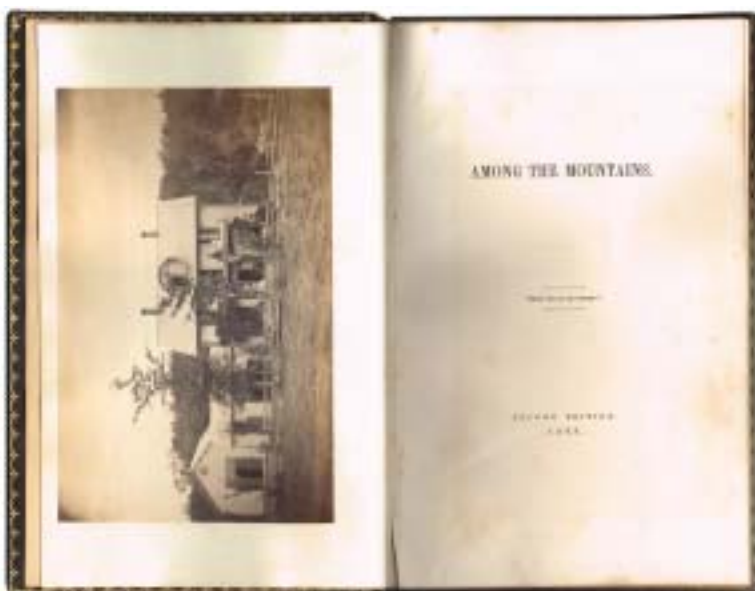
"MACEDONIO MELLONI'S PASSIONATE REPORT..."

50. 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 \$2000.00

"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.



A RARE WHITE MOUNTAINS & MAINE PHOTO ILLUSTRATED BOOK

51. NEW HAMPSHIRE & MAINE (WHITE MOUNTAINS). *Among the mountains*. [N.p. Bath, Me., G. E. Newman, Printer], 1865 \$3850.00

Stated on the title page second edition, but probable first and only edition. A very rare and charming account, with appealing photographs, and in a nice binding, of an account of a trip to the White Mountains of New Hampshire. There were five members of the party: Hattie S. Moses, Veturia Manson, Victoria Reed, and Edwin Reed of Bath and

Sarah E. Ware of Portland. There are seventeen mounted photos: a landscape and view of a farmhouse both 6 ¾ x 4 ½" and 15 smaller images of which 10 are portraits and 5 are scenic views. They are excellent prints, rich and dark. OCLC locates but two copies, AAS and Dartmouth. Both records indicate the photographs are framed by pen and ink borders, but in our copy there are no borders. Also, the two library copies are in leather bindings, the Dartmouth one with clasps. Our copy also is in a well executed full morocco binding, gilt, but with no clasps. The Dartmouth record suggests their copy was extra-illustrated and "bound with clasps, presumably one for each member of the party." My sense is that the whole edition was the same as these three copies; it was just a tiny edition, privately printed for family and friends only. 8vo, orig. full dark brown pebble grain morocco, gilt spine, gilt inner dentelles, a.e.g. 36 pp with 17 mounted albumen photographs each on a bound-in leaf of stiff stock. Fine copy.

52. [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] \$375.00

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. Epstein 559. Boni, p. 176, "includes interesting discourse by Georges Poitonné 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.

ADVERTISING/COMMERCIAL PHOTOGRAPHY THE PHOTO ALBUM AS A WORK OF ART

53. ORELLE, J. AINE. *Album de navettes pour la fabrication de tous genres de tissus*. Lyon, Déposé 1878 \$2000.00

A little gem of a book, a beautiful object; to paraphrase Marshall McLuhan, the medium trumps the message. What this is is a small album of 26 mounted dark rich albumen photographs of "navettes" (shuttles for weaving) showing a total of 138 shuttles, six or seven shown in each photo. M. Orelle was the manufacturer; these objects were his exhibit at the Paris 1878 Exposition Universelle where he won a gold medal. A photographic portrait of him is mounted on the first leaf with the inscription: "Souvenir à mon cher patron d'apprentissage Monsieur L. Vincent. J. Orelle, aine." A shuttle is defined as "a device in a loom for passing or shooting the weft thread through the shed from one side of the web to the other, usually consisting of a boat-shaped piece of wood containing a bobbin on which the weft thread is wound."

You can certainly see the "boat shape" in each of these navettes; the sameness, the repetitiveness, but also the subtle differences combine to give this little album a fascination and appeal quite apart from its original purpose. M. Orelle must have had a tiny edition made to give to his best customers and close friends. Not surprisingly not in OCLC.

Small 8vo (6 ¾ x 6"), orig. pebble grain cloth sides with title stamped in gilt; brown morocco spine, gilt; all edges gilt. 1 page & 26 stiff card leaves bound on stubs each with a mounted 4 x 5 inch albumen print. In essentially perfect condition.



PHOTOS BY FRED BREMNER OF LAHORE

54. PAKISTAN. LAHORE. *"The Lawn."* Lahore, A. G. [Album of 9 large photographs of a villa and gardens in Lahore]. N.d. [ca. 1900-1905] \$1300.00

A handsome large (13 ½ x 16 ½") album bound in crushed morocco with gilt titling showing a comfortable villa and gardens called "The Lawn." There are 9 silver prints, two views of the exterior, three views of the gardens and four interior views. There is no identification for the owner other than the initials "A. G." on the cover. It was clearly the home of a prosperous Englishman. The photographer was Fred Bremner of Lahore and Quetta (and bears a printed label to this effect on the front pastedown).

Fred Bremner came to India as a poor young man from Banff, Scotland, in 1883. He was to work for his brother-in-law, G. W. Lawrie, in Lucknow. Six years later Bremner left Lawrie and opened his own studio in Karachi, the fledgling capital of Sindh. More studios followed at various times in Quetta, Baluchistan, and in Lahore and Rawalpindi in Punjab. He retired to England in 1923 where he wrote and published the memoir *My forty years in India* in 1940. He published two books of photographs in India: *Types of the Indian Army* (1905) and *Baluchistan Illustrated 1900* (1905). The latter was illustrated by the photo-collotype process. Edwards, *Internat guide to 19th cent photog* cites him with one entry, (a book of photogravures, documentary, military) dated 1897. No original photographs are cited. It is fair to conclude from this that they are rare in the marketplace.



Large oblong folio, handsomely bound in black crushed morocco titled in gilt on the cover; all edges gilt. 9 thick card leaves bound on stubs, each with a mounted silver print 9 ½ x 11 2/3" inches. Prints are in good condition and contrast.

ASTRONOMY AT THE ECOLE POLYTECHNIQUE WITH A LARGE CARBON PRINT OF RUTHERFORD'S MOON

55. PARIS. ECOLE POLYTECHNIQUE. *1ere Division. Portefeuille des élèves. Cartes, dessins et plans relatifs au cours d'astronomie.* [Paris], N.d. [1890] \$3500.00

The plate volume (only?) for the first division of the course of astronomy at the Ecole Polytechnique, of ca. 1890. It belonged to a student named Leroy Beaulieu; his name is stamped in gold on the spine and signed on the title page. It is absolutely complete and very rare; OCLC gives 122 entries for "Ecole Polytechnique 1ere Division" but the present work is not located. They do give three entries for a similar volume, *Cours d'astronomie et de geodesie* and note that it was lithographed. Probably the text for the volume we offer was also lithographed, and the edition would have been tiny.

It is of special interest for plate 21, a splendid large carbon print of Rutherford's famous 1865 photograph of the moon printed by Lemercier. It, or variations of it, has been widely reproduced, for example in *Beauty of another order; photography in science* (1997), fig. 130; also Linda Hall Library, *The face of the moon* (1990), no. 19 with the note that R. A. Proctor called Rutherford "the greatest lunar photographer of the age." Other plates in this volume include lithographed maps, charts and graphs; Berthaud phototypies of scientific instruments, a large observatory telescope, an 'equatorial photographique', two

chromolithographs of Jupiter and comets (the latter, curiously shown in black and white but with the credit 'chromolith'), lunar maps, etc.

The Ecole Polytechnique was founded in Paris in 1794 as the Ecole Centrale des Travaux Publics; the name was changed to the Ecole Polytechnique one year later. It still exists as one of les Grandes Ecoles to prepare technocrats to lead the French government and industry.

Large folio (19 ½ x 13 ¾"), orig. mottled paper sides, red calf spine, gilt. Litho t.p. and 25 plates (lithographs, chromolithographs, Berthaud phototypies, and photolithographs (Dujardin heliogravures) printed by Lemercier and the one carbon print of the Ruthereford moon photo as noted above. T.p. (only) slightly browned; else fine.

A FINE COPY

56. PARIS. EXPOSITION UNIVERSELLE, 1889. *Souvenir de l'Exposition Universelle, 1889*. [Paris], 1889
\$950.00

Fine copy of pocket-sized souvenir folder of twelve albumen prints of the 1889 Paris Expo. Views are as follows: La Tour Eiffel; Le Dome Central et les Fontaines; Intérieur du Palais des Machines; Galerie des Industries Diverses; Intérieur du Dome Centrale; Palais des Beaux Arts; Intérieur du Palais des Beaux Arts; Vue prise du Maroc, vers la rue du Caire; La Céramique Française; Entrée de la Belgique et des Pays-Bas; Au pied de la Tour Eiffel, and Ensemble de l'Esplanade des Invalides. Each photograph is mounted within a printed red-line border and with printed captions. There is no indication as to who made the photographs.

8vo (6 ¾ x 4 ½"), pebble grain red cloth with black printed decorative cover and gilt title. Photos arranged in concertina fashion. Print size: 6 x 4 inches. Inscribed on the verso of the final plate: "Les 8, 9, 10, et 11 Juin 1889; Le 8 Septembre 1889, E. De Decker." Fine condition.

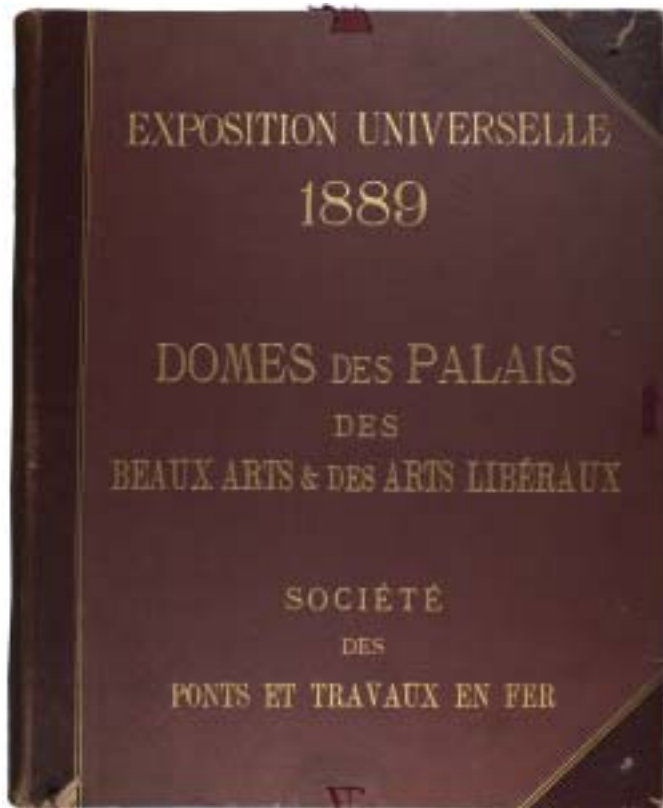


**CONSTRUCTION PHOTOGRAPHS OF THE
PALAIS DES BEAUX ARTS & THE PALAIS DES
ARTS LIBERAUX, PARIS, 1889**

57. PARIS. EXPOSITION UNIVERSELLE 1889. *Domes des Palais des Beaux Arts & Des Arts Liberaux. Société des Ponts et Travaux en Fer*. [Paris], 1889
\$6500.00

A portfolio containing 28 stiff cards with 37 mounted albumen photographs with printed captions showing the construction of the iron frames for the twin buildings, Palais des Beaux Arts and the Palais des Arts Liberaux, both designed by the Ecole des Beaux Arts trained architect Jean-Camille Formigé (b. 1845). They were constructed by the Société des Ponts et Travaux en Fer, a firm of iron construction contractors founded in 1882. The Société also did the structural iron work for the Colbert Bridge (1888), the Pont des Arches (1894) and the Grand Palais (1900). This firm, together with several other companies, was later absorbed into the firm Eiffel Construction Metallique.

The present set of photographs provide a window into the day-to-day progress of the erection of the framework. They show details of the massive iron corner posts, the raising of posts (including an image of



heavy duty winch and chain); many views of the scaffolding (which was made of heavy wood timbers); several views of the raising of the beams connecting the posts; erecting the framework and pendentives of the cupola; interior views of the framing of the cupola and finally several views of the more or less completed iron frame and dome. The rest of the building was infilled in with terra cotta panels and glass

(not shown here). There is much literature on this building. For details of architect Formigé see Delaire, *EBA*, p. 263. For images of the buildings and commentary see A. Blaugrund, *Paris 1889 American Artists at the Universal Exposition* (1989), pp. 99-104. For the influence of Formigé on the American architect Ernest Flagg see M. Bacon, *Ernest Flagg Beaux-Arts Architect and Urban Reformer* (1986) pp. 30-32. The present work is very rare; no copies located in OCLC.

Folio (18 x 14 1/2"), gilt titled red cloth cover (as transcribed above), morocco spine and flaps, ties replaced. 28 stiff cards (17 1/2 x 13 1/2") all with printed captions containing 37 mounted albumen prints ranging in size from 5 x 7" to 8 1/2 x 11". Condition of prints varies; some are in good contrast, some are faded, but all are clearly legible and thus important documents.

PHOTOGRAPHIC VIEWS OF THE SOLAR ECLIPSE OF 1869

58. PHILADELPHIA PHOTOGRAPHER. *An illustrated monthly journal devoted to photography*. Vol. 6, No. 69, September, 1869 \$1500.00

The frontispiece is a fine albumen photograph of four views of the solar eclipse of August 7 1869 taken under the direction of Dr. Henry Morton. It is a compelling image. A long and fascinating article describes the project in detail. The observations and photographs were made from the county fair grounds at Ottumwa, Iowa. The names of all individuals involved are given; the photographic processes were managed by J. C. Browne and W. J. Baker (both of whom are included in Edwards, *Internat guide to 19th cent photog*). John Carbutt of Chicago also assisted with the photography. Totality lasted two minutes and 48 seconds and four



exposures were made. The first image illustrated here (upper right) was the sixth or seventh one taken after contact, "being more striking than those taken previously." The next picture to the left was taken a few moments before totality, showing the progress of the moon. The one on the lower right corner "seemed to us to be the brightest and largest. An entire circle is got in this." The last picture was made just a short time before the eclipse ended. I cannot determine the edition size of this issue but by 1869 the *Philadelphia Photographer* was the leading journal of its kind in this country, so there were probably a good many printed. But they did not survive; all issues and volumes are rare in the marketplace today, having been collected and cannibalized for many years because of the original photographs they contained. This is one of the best.

4to (10 ¼ x 7"), orig. printed wrappers. (ix) + pp. 285-324 + (xxv) pp of ads. Frontisp is an orig. albumen print 5 ¼ x 4 7/8", with orig. dust sheet. Print in good rich tonality.

ARCHITECTURAL DOCUMENTATION

59. RAVEYRE, *"Photographe Paysagiste."* [A published album of 51 mounted photographs of country chateaux and churches in the area of Puy de Dome (Vichy, Massif Centrale), France], N.d. (ca. 1880s) \$2300.00

Fine album of 51 good sharp unfaded albumen prints of country chateaux and ancient churches in and around Puy de Dome in south-central France. There are 51 mounted albumen prints each with a printed caption identifying the building and with several lines of text ('notice historique') and most signed in print by Raveyre. Raveyre is a shadowy figure but there are some photos by him and some information on him in the Collections des Archives municipales de Vichy. Laid into this copy is a Xerox of the prospectus, *Monuments Historiques de la France*. M. Raveyre called himself 'Peintre Photographe'; his address was Avenue de la Gare, à Vichy (Allier). Raveyre is not listed in any of the directories of 19th century photographers at hand; not in OCLC. This copy is in the original publisher's binding, with the initials 'G. P.' boldly stamped in gilt on the covers. Six of the captions are in manuscript; the remainder letterpress printed labels. A list of the contents will be supplied on request.



Oblong large 4to (9 ½ x 13"), in orig. full brown morocco binding with 4 raised bands on the spine; all edges gilt; initials "G.P." in stamped gilt on cover. With 51 stiff card leaves bound on stubs, each with a mounted albumen print 8 ½ x 6 ½", with mounted printed captions. Most prints in good shades of tonality and contrast; a few at the end are slightly faded.

RARE TRADE CATALOGUE WITH COMPELLING PHOTOGRAPHS

60. SHARP, STEWART & CO., LTD. *Locomotives for narrow gauge railways, manufactured by Sharp, Stewart & Co., Ltd. Atlas Works.* Glasgow, ca. 1885 \$2250.00

Trade catalogue, with specifications, of twenty-seven locomotives and tenders. The best of the photographs are clear, sharp and very compelling. As I have written elsewhere, nineteenth century photos of

inanimate objects, especially those objects which do not survive into the present day, are immensely appealing, to me they are almost magical. Jeffrey Fraenkl has noted: “the thing itself is precisely what each picture is ‘about.’ It is curious, then, that these bare visual facts often take on a stronger, more vivid, more emphatic presence than if the actual object was there to contemplate before us.” - *The Insistent Object* (ex-cat) 1987, p. 1.



Sharp, Stewart & Co. was a major manufacturing company founded in Manchester, England in 1843; they initially made textile machinery, machine tools and steam engines. In 1888 they moved the firm to Glasgow where they manufactured locomotives for export to Argentina and other parts of the world. As well locomotives for use in England. A good history of the firm is given in Wikipedia. The present catalogue is rare; OCLC locates but one copy, in the Rijksmuseum, Amsterdam. I cannot locate a copy in the on-line catalogue of the National Library of Scotland.

Large 8vo (9 ½ x 7 ½"), orig. brick-red cloth, title in gilt on upper cover. T.p., 2 pp of introductory matter, and 27 stiff leaves bound on stubs each with a mounted albumen photograph (averaging 3 ¼ x 5 ½") and each with a facing leaf of specifications. Offsetting to text pages and outer edges browned due to paper quality (but the photos are not affected).

VERY EARLY DAGUERREOTYPE MANUAL

61. 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
\$1250.00

First edition; this is a very early manual of daguerreotypy, 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 portraits 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. There was a later (“nouvelle”) edition of this work on its own published by Roret in 1851. Epstein Collection, Accessions 1938-41 under “Smee.” Eder, *History of photography*, p. 314 gives a few notes on Gaudin and Lerebours. Roosens and Salu 4189.

12mo, orig. half calf, nice copy. vi+7-453+36 pp with 2 fdg. engr. plates (both of which are devoted to the daguerreotype section). Plates only lightly browned. The daguerreotype section occupies pages 317-444.

**THE FIRST MAGAZINE ILLUSTRATED ENTIRELY WITH STEREOGRAPHS
INCLUDES TEN VIEWS BY ROGER FENTON**

62. The STEREOSCOPIC MAGAZINE: *a gallery of landscape scenery, architecture, antiquities, and natural history accompanied with descriptive articles by writers of eminence*. London: Lovell Reeve, 1858 \$2500.00
Volume one of the first magazine illustrated entirely with stereographs. [It ran to five volumes, 1858-1863]. "In a nineteenth century equivalent of a virtual reality field trip, *The Stereoscopic Magazine* transports its readers via the magic of stereoscopy to cathedrals, castles, museums and collections...It was published as a monthly, and each issue typically contained three albumen stereographs accompanied by text. The cover price of a single issue was two shillings and sixpence. A subscription for a minimum of six months, paid in advance, and delivered by post cost fifteen shillings." - *Imagining Paradise*, pp. 98-99 and with two illus. The present volume includes ten signed views by Roger Fenton, mostly of subjects in the British Museum and few scenic views in Wales (probably a few other Welsh views are also by Fenton though not signed). "Original sun pictures," *Bull NY Pub. Liby* (Spring 1977), no. 29. Not in Gernsheim *Incunabula*. Not in *Photography and the printed page* (Bodleian ex-cat). Not in Roosens & Salu. Not in *The Truthful Lens*. All volumes of this series are rare; this is the first one I have owned in 46 years. 8vo, cont half black morocco, head and tail of spine a bit rubbed. 242 pp with 50 mounted stereo pairs (albumens) each on printed mounts (the printed "Index" at the end calls for 46 views). All plates with original dust sheets; most views are good dark and rich prints.



**"ONE OF THE MOST IMPORTANT
OCCASIONAL PUBLICATIONS
EVER BROUGHT OUT BY THE ARUNDEL
SOCIETY"**

63. THOMPSON, STEPHEN & G. E. STREET. *Sepulchral monuments of Italy, Mediaeval and Renaissance. Photographed by Stephen Thompson with a preface and introduction by Charles C. Perkins containing full extracts from the MS. notes of the late G. E. Street, R.A.* [London]: Published by the Arundel Society, 1883 \$1500.00

The background of this monumental work has been given by Anthony Hamber: "In 1877 the [Arundel] Society commissioned the photographer Stephen Thompson to record mediaeval and renaissance Italian sepulchre monuments... The following year the society announced the publication of 'one of the most important Occasional publications ever brought out by the Society,' a project for forty-nine photographic

plates to be accompanied by a text that the architectural historian George Edmund Street (1824-81) had agreed to write.” - Hamber, *A higher branch of the art*, p. 313.

Street did not live to finish this project and the text was ultimately provided, based on Street’s notes, by the American art critic Charles C. Perkins. Stephen Thompson was a very prolific photographer, perhaps best known for the set of almost one thousand photographs of the British Museum collections which were published in the 1870s. Gary Edwards, *Internat Guide to 19th C Photog* gives 51 citations to his works in the trade or at auction. Julia van Haften, in her “Orig. Sun Pictures”, *Bull NYPL* (Spring 1977) includes eleven books illustrated by Thompson. He was a consummate professional photographer who made a living from his work. OCLC locates 10 copies in American libraries but the work is rare in the marketplace; this is the first copy I have ever had.

But Thompson also made photographs not only *of* art but also *as* art; see his *Studies from nature* (Lond., 1875-6). A plate from this book, “Hop picking from Kent” is illustrated in the British Library’s *Points of view, capturing the 19th century in photographs*, p. 158.

2 vols, large folio (21 x 15”), full recent cloth, morocco lettering pieces. I. (ii)+30 pp with 24 large mounted albumen prints with printed captions, each with a facing leaf of text; II. (iv) pp with 25 large mounted albumen prints. Prints are good and rich and dark.

**“DESCRIPTION OF A MYSTIC PLAY...”
VERY EARLY PHOTOGRAPHS TAKEN IN LADAKH (TIBET)**

64. (TIBET). *Journal of the Asiatic Society of Bengal. Part I, No. II*. Calcutta: Printed by C. B. Lewis at the Baptist Mission Press, 1865 \$2000.00

This issue contains an article “Description of a Mystic Play, as performed in Ladak, Zaskar, &c.” by Capt.

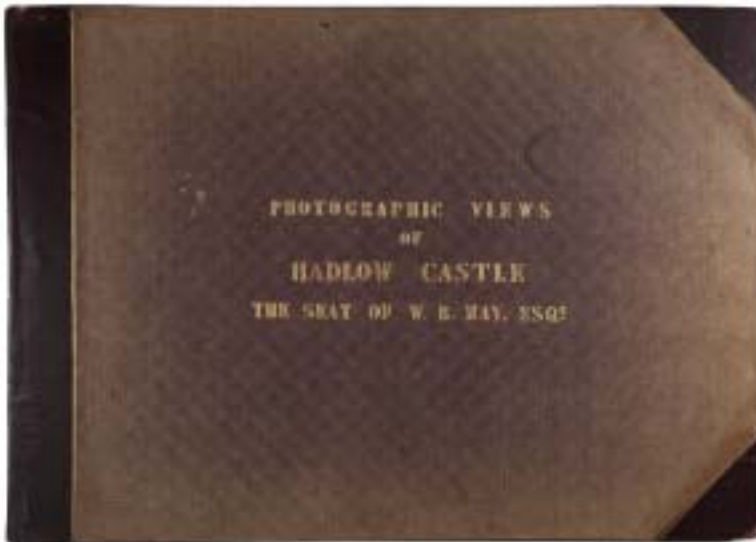


H. H. Godwin-Austin on pages 71-79 illustrated with 10 mounted albumen photographs (stereo halves) taken by Capt. Melville. They depict scenes and actors in the mystic play, in their extraordinary costumes and carved masks. Together with the text, the photos provide a record of a play performed on feast days in the principal Buddhist monasteries in the region. The photographs, which fall into the category of ethnography, were taken by Capt. Melville. The key source on this photography is an article by John Falconer, “Ethnographical photography in India 1850-1900” in *The Photo Collector* (1984), 16-46. Falconer reproduces one of the photographs in the present article (his pl. 25) giving it to Alexander Melville. There are other references in Falconer to a Robert Melville. This journal is very rare; I can locate only one copy of this issue (Tibet-Institut Rikon, Switzerland). This issue is “New Series, No. CXXVI.” There is no record of this periodical in the *Union List of Serials*.

8vo, orig. printed front wrapper on pink stock. Cased in modern stiff wraps with red linen spine. Total issue: pp. 51-113. The “Mystic Play” articles occupies pp. 71-79. All 10 photos are present and mostly in good tonality and not faded.

**VERY EARLY PHOTOGRAPH ALBUM OF
AN ENGLISH COUNTRY HOUSE**

65. UNITED KINGDOM. KENT. *Photographic views of Hadlow Castle, the seat of W. B. May, Esq.* No date [ca. 1855] \$5500.00



Rare, possibly unique, early photograph album of a gothic style country house in Kent, Hadlow Castle, built around 1790. The title, transcribed above, is the title stamped in gilt on the cover; the fact that this was done suggests to me that there might have been a very small or tiny edition produced. There are six untitled photographic views (front entrance gate; entrance front; garden front; gable end with twin towers; tower from the garden; closer view of the tower). This photograph album was formerly in the collection of the architectural historian Howard Colvin; in his *Biog. Dict* he gives the design to J. Dugdale: "J. Dugdale is stated in Virtue's *Picturesque beauties of Great Britain: Kent* (1832), to have been "the principal architect" employed in designing HADLOW CASTLE, Kent, for W. B. May. The architectural history of this fantastic Gothic house (now mostly demolished) is obscure, but as early as 1821 the young J. B. Bunning had exhibited a design for the south front at the Royal Academy. The 170 foot Gothic tower was added later to the designs of G. L. Taylor..."; in his entry for Taylor Colvin calls this "his most remarkable work, an early Victorian folly rivalling Beckford's Fonthill in vertiginous drama." The tower is well shown in two of the present photographs. For a brief history of the building see Joan Thirsk, *Hadlow Castle Kent*

(1997). See also the Wikipedia entry on Hadlow Castle.

The photographic prints appear to be made from paper negatives or waxed paper negatives. The prints are either salted paper prints or early albumens; it is difficult to tell. They are not badly faded. On the identification of negatives and prints see especially Mark Haworth-Booth, *A guide to early photographic processes* (V&A, 1983).

The practice of having one's house recorded in a photograph album has a long tradition; there have been literally thousands of them made in the last 60 or 70 years. The present album is the earliest one I have ever seen and I have handled hundreds of them over the past forty or so years.

Oblong folio (11 x 15 1/2"), cont. half morocco, title stamped in gilt on cover. Six photographs mounted on stiff card leaves bound on stubs each with original dust sheet. Photos average 6 3/4 x 9". PROVENANCE: Purchased by the previous owner at the Bloomsbury Book Auctions sale of the architectural reference library of Sir Howard Colvin on Sept. 26, 2008.

**DE LA MOTTE'S PHOTOGRAPHS OF THE
MANCHESTER ART TREASURES EXHIBITION**

66. UNITED KINGDOM. MANCHESTER. DE LA MOTTE, PHILIP HENRY. *Recollections of the Art Treasures Exhibition*. [Manchester: Published by Thomas Agnew & Sons, 1857] \$9000.00

A complete set in the original portfolio of Delamotte's interior views of the Manchester Art Treasures Exhibition. They are large albumen prints from collodion on glass negatives and in general they are good dark prints. Each mount has the printed photographer's and publisher's credit line. The titles of the views themselves are written in pencil on the lower right corners of the mounts; most are legible. A sampling: View from transept gallery; View in the nave with statue of Pera by Westmacott; Modern picture gallery; The nave with case of sculpture in ivory; View in nave with Gibson's statue of the Hunter...etc. This event was of major importance in the history of art exhibitions. Kenneth Luckhurst: "But of all the loan exhibitions of works of art ever held in this country the greatest and most famous was the Art Treasures Exhibition in Manchester in 1857, which was organized on a scale comparable with the great industrial exhibitions of the time. In fact, it drew its inspiration from the Paris International Exhibition of 1855, where a special gallery of works of art had been one of the most popular features, and it was regarded by many as a supplement to the Great Exhibition of 1851, from which paintings were excluded. A large building, covering more than three acres, was erected to house the exhibits, which came from famous collections in all parts of the country, and over one and one-third million people went to see it." - *The story of exhibitions*, p. 61. The interiors of the building and its construction can be well seen in these photos. See also the essay on Delamotte in Hannavy (ed), *Encyc of 19th cent photography*, I, pp. 404-6. Gerhsheim, *Incunabula* 75. OCLC locates only one set: Bib Nat in Paris.

Lg. folio (21 ¼ x 16 ½"), orig. gilt titled portfolio with roan spine (respined; ties replaced). Engraved dedication leaf (edges & corners repaired). 12 stiff paper mounts with printed credits; each with a mounted albumen print. Scattered light foxing on the blank edges, some edges dog-eared and one or two corners broken. Prints are all fine, most good and dark.

**FINE ALBUM OF A HOUSE AND GARDEN IN SURREY
MADE BY A KNOWN PHOTOGRAPHER**

67. UNITED KINGDOM. SURREY. *Album of 14 original photographs of a house called "Lynchmere" by Keith A. Dannatt*. [?Surrey], 1910 \$1500.00

Unusual for a house photo album, this was made by a well known artistic photographer, Keigh A. Dannatt of Haslemere, Surrey. The front pastedown bears his printed ticket, and a little internet research states that he exhibited at the First International Salon of Nude Photography in Paris in 1933. He was a member of the Royal Photographic Society and his work appeared in *Photograms*. He was active from the 1910s through the 1930s. I can find nothing on "Lynchmere" but the photos show it as a substantial and handsome masonry tile-hung house with four tall chimneys. The remaining 13 images are views of the gardens, herbaceous borders, lawns, fields and landscape views. One view shows the church of St. Peter's Lynchmere at the end of a lawn and three images show the thatched roof waterside gar-



den shelter. Other views show picturesque cattle in the fields. The photographs are silver prints toned sepia.

Oblong folio (12 ½ x 17") with cloth sides and morocco spine; titled in gilt on cover "Lynchmere 1910." With 14 thick-card leaves bound on stubs; photos are 9 ½ x 11 ¼". Very nice condition.

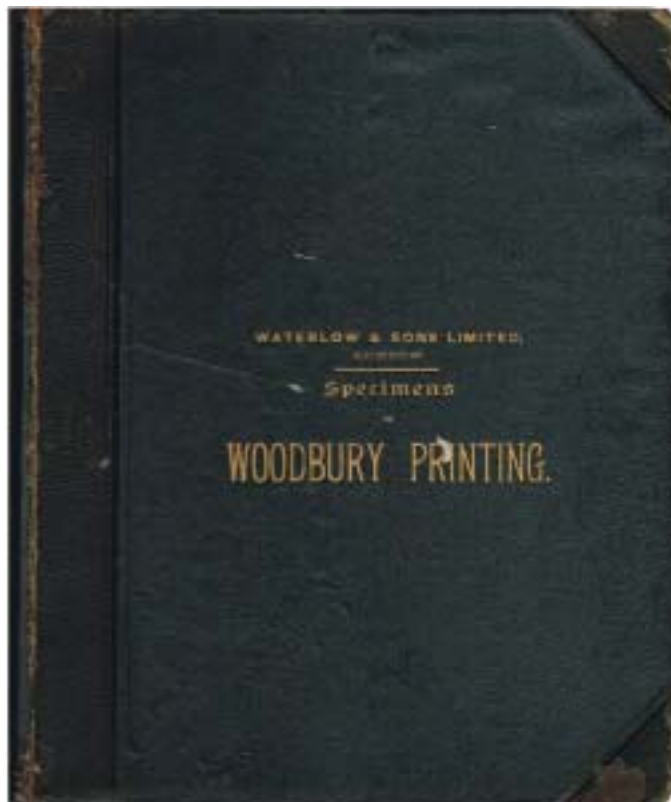
EARLY PHOTOGRAPHS OF MEDIAEVAL ART
OCLC: NO COPY IN AMERICA

68. WACKERNAGEL, WILHELM & JACOB HOEFLINGER. *Kunstschatze der Mittelalterlichen Sammlung zu Basel. Herausgegeben von Wilhelm Wackernagel, Professor, Vorsteher der Sammlung, und Jacob Hoeflinger, Photograph. I - (IV) Lieferung (all published)*. Basel: H. Georg, n.d. [1864] \$3750.00

A rare work in the area of nineteenth century photography of works of art. OCLC locates three copies in Switzerland and that is all; no copies in America or elsewhere. On offer here is parts I through IV (all published), each in the original printed part wrappers. It is tempting to think there might have been a text as the wraps state "Wackernagel Herausgegeben" but the OCLC record does not mention one; it states only "[4 teile]." As the title indicates this is art of the middle ages, mediaeval art. Objects photographed include two carved and polychromed wood statues, several high relief panels of carved wood, a carved ivory diptych, carved bosses, an early book cover tooled in high relief, an embroidered bishop's cape, silver and enamel crucifix, ditto in silver or bronze, page of an 11th century manuscript, 2 knives and 2 forks of Erasmus of Rotterdam and a nobleman's cross-bow inlaid with ivory. The captions for each of the plates are printed on the back page of the wrappers; the plates are stamped with the corresponding numbers in blind. Photos are in excellent unfaded condition. Hoeflinger is an elusive figure; he is mentioned or listed in the Rijksmuseum catalogue *A new art, photography in the 19th century*, p. 321 and in F. Heidtmann, *Bib of German language photographic pubs.*, 18157 and 18210. The work is undated; the date of [1864] (which seems correct) is provided by the OCLC record.



Folio (18 x 12 ¾"), 4 parts, each part in the orig. litho printed wrappers. Each part contains 5 stiff cards; there are a total of 22 mounted albumen prints. Photos vary in size; average 6 x 9" and smaller. Except for the wrapper of part IV, the spine of which is torn in two, otherwise in excellent condition.



SPECIMEN ALBUM OF SUPERB WOODBURYTYPES

69. WATERLOW & SONS LTD. *Specimens of woodbury printing*. London, N.d. [ca. 1890 1900]
\$1150.00

A very rare but presumably not unique volume of specimens. On the verso of the front fly is written in ink: "Woodbury' Process Printing by W. R. Ridgway (my father), Waterlow & Sons, Departmental Manager." It consists of 32 leaves with 45 mounted woodburytypes in various tints. Waterlow & Sons was founded in 1810 and was noted especially for engraving and printing currency, postage stamps, and stock and bond certificates. They published at least two specimens of printing types (see OCLC) and a specimen book of collotypes (for which again see OCLC). They are said to have produced the first satisfactory color collotype work in the UK (Berry & Poole, *Annals of printing*, 1854). The present work shows woodburytypes of the highest quality.

"Woodburytype is one of the finest of all photomechanical reproduction processes, producing continuous tone images that resemble carbon prints. Originally known as the photo-relief process (or, in France, *photoglyptie*) woodburytype was invented in 1864 by Walter Bentley Woodbury, although Joseph Wilson Swan's photo-mezzotint process, conceived earlier but published later, is virtually identical. The end product is a relief image in semi-transparent pigmented gelatin, thick in the shadows, thin in the highlights, giving excellent photographic gradation." - Hannavy (ed), *Encyc of 19th cent photog*, p. 1510. The specimens in this volume are mostly portraits, but also include a few genre scenes and landscapes. Rare; not in OCLC. Because of the gilt printed and titled cover, I expect this was a small edition.

Small folio (13 x 11"), orig. gilt titled cloth, black roan spine and corners. 32 leaves bound on stubs; the large specimen prints are 9 ¾ x 7 inches. Excellent copy.



**EARLY COLLEGE CLASS BOOK WITH
100 OVAL SALT PRINT PORTRAITS**

70. YALE COLLEGE. [*Class Book*]. A. G. Wilkinson, *Class of 1856*. [New Haven, 1856] \$4500.00
Photographically illustrated class books began in the early 1850s. But before the use of paper photographs in books there were daguerreotypes made of graduating students; these were individual portraits of the graduates arranged on a flat surface within a picture frame; sometimes the whole ensemble was rephotographed. These are known from the early 1840s to about 1853. The earliest known class album with paper photographs was done at Harvard in 1852 (the pictures were salt print copies of daguerreotypes). The one copy I know of is in Harvard archives; I have never heard of a copy on the market. Years ago I owned a class book from the Andover Theological Seminary from 1853 (now in the Spira Collection in Qatar). Nowadays there are very few class books before 1860 on the market.

The present album opens with a large (6 x 5") oval salt print portrait of Prof. [James Dwight] Dana; (1813-1895), the famous professor of geology and mineralogy. It is followed by 99 mounted oval salt prints of graduating students, most signed with good wishes on the facing leaf. The covers, both front and rear, are decorated with an elaborate stamped gilt border within which is embossed a view of the college surrounded by trees. Some of the students wear gilt printed pins of their secret societies on their bow ties (Scroll and Key; Skull and Bones). Students include Virgil M. Dow who during the Civil War was Asst. Surgeon to the U. S. Hospital in New Haven; David J. Brewer later a U.S. Supreme Court Justice; Henry B. Brown later a U. S. Supreme Court Justice; Chauncey M. Depew, later Chairman of the N.Y. Central Railroad Co. The owner of this volume, A. G. Wilkinson went on to a distinguished career at the U.S. Patent Office. An interesting note, "The exclusive business of college photography" is found in Welling, *Photography in America* (1978), p. 254. His information is good on the daguerreian years and the 1860s and 70s but he is weak on the 1850s. More useful for this period is the unpublished catalogue of the Spira Collection (which describes three different copies of this 1856 Yale class book). I will supply a xerox copy of the 29 page Spira catalogue to the purchaser of this album.



Large 4to (11 ¾ x 9 ¾"), orig. embossed and gilt printed leather covers, a.e.g., rebaked. 100 leaves, each with a mounted oval salt print; student images average 4 ½ x 3 ½". A number of pieces of related printed ephemera tipped or laid in. All prints in very good condition; not faded.

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