

From photobook to photobookwork: the early stages of photographic narrative in book form

‘What is a photobook? This may seem a redundant question with an obvious answer. **A photobook is a book – with or without text – where the work’s primary message is carried by photographs.** It is a book authored by a photographer or by someone editing and sequencing the work of a photographer, or even a number of photographers. It has a specific character, distinct from the photographic print, be it simply the simply functional ‘work’ print, or the fine-art ‘exhibition print. However, while this might serve as a basic definition, it is not that simple. **This study focuses on a specific kind of photobook** and a particular breed of photobook producer.

Martin Parr & Gerry Badger

in *The Photobook: A History, Vol. I* (2004), London: Phaidon.

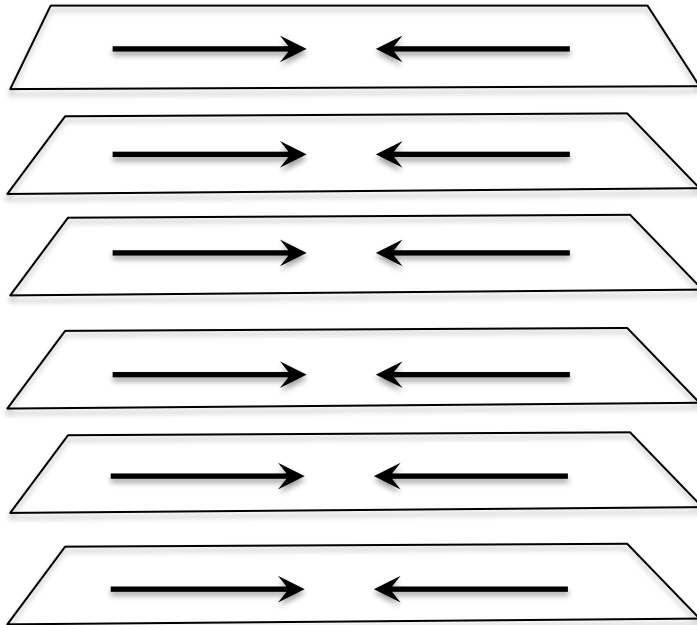


Fig. 1 - Photobook

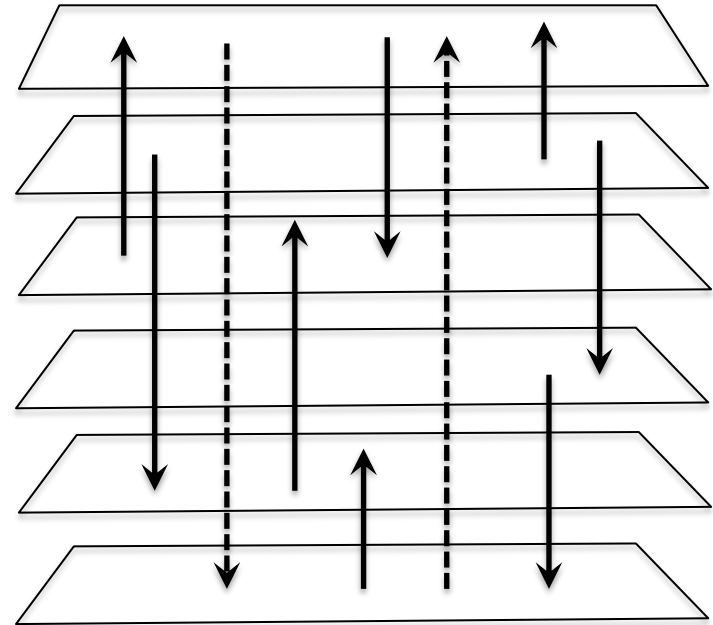
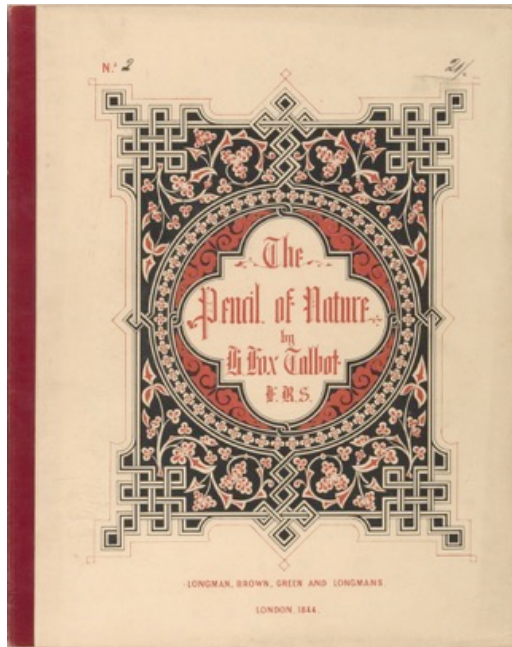


Fig. 2* - Photobookwork

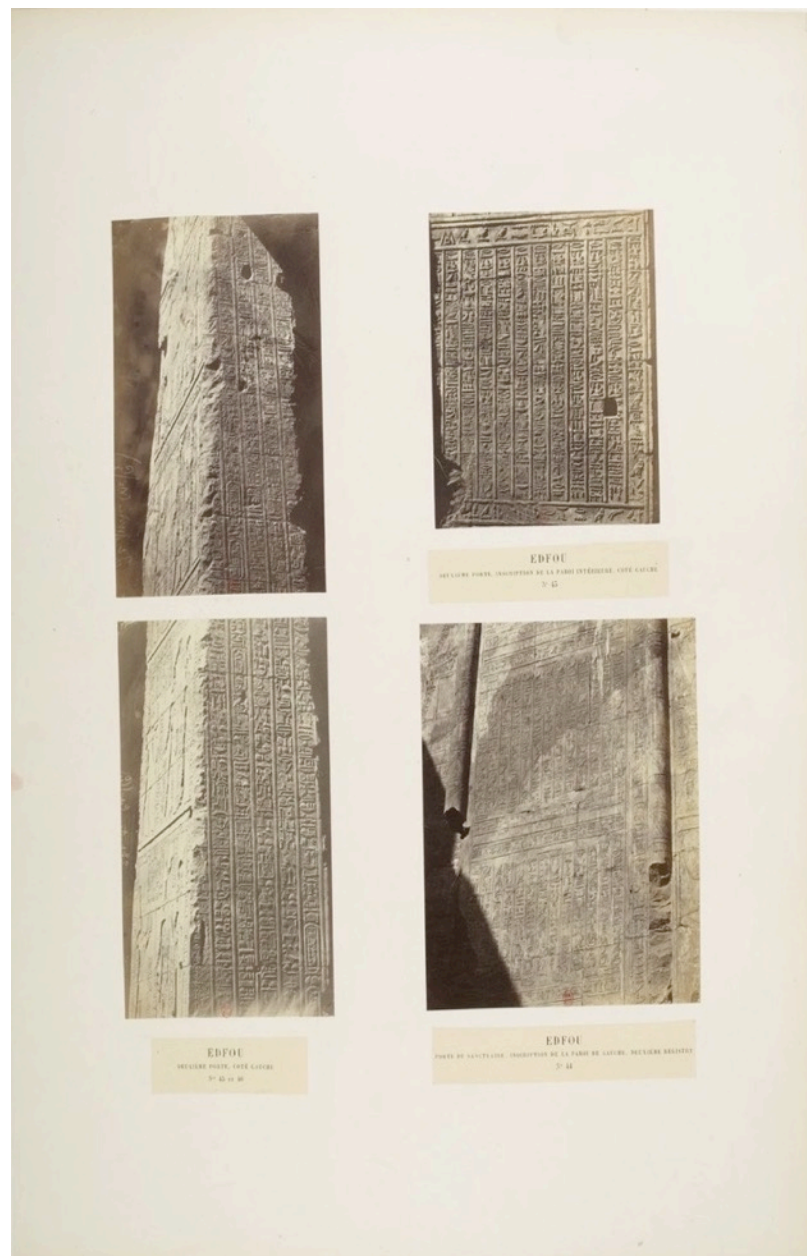
*Diagram based on Keith Smith's "Graphic Representation of 'Conditional Movement' of a Visual Book" in *Structure of the Visual Book* (The Sigma Foundation Inc., 2005, p. 261).



Henry Fox Talbot, *The Pencil of Nature*,
London: Longman, Brown, Green and Longmans, 1844-46.



Maxime du Camp, *Égypte, Nubie, Palestine et Syrie* ,
 Paris: Gide et J. Baudry, 1852.



Emmanuel de Rougé, *Album photographique de la mission remplie en Égypte*,
Paris: L. Samson, 1865.



James Nasmyth and James Carpenter. *The Moon: Considered as a Planet, a World, and a Satellite*, 'Plate II – Back of Hand & Wrinkled Apple', London: John Murray, 1874.

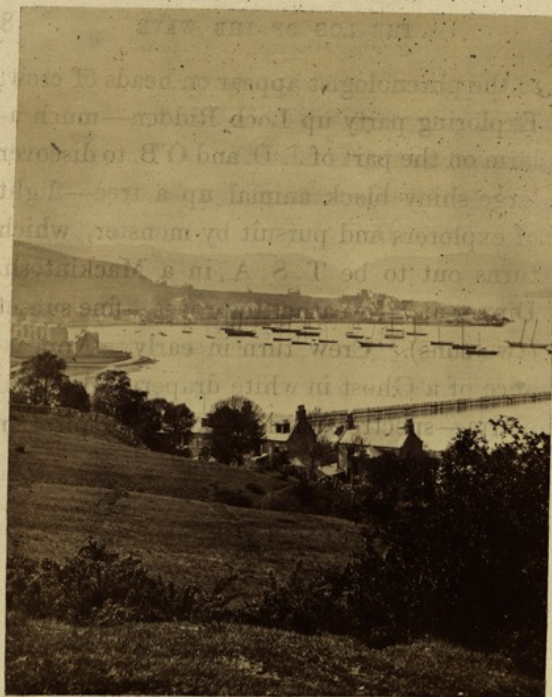


The log of the "Wave" / by the O'Bingo, Glasgow, 1871.
(Courtesy of The University of St. Andrews Library. Classmark: Photo DA880.M55L6)



TO
JOHN DALGLISH
AND
T. S. ANDERSON
THIS LOG
OF
TWO CRUISES IN THE "WAVE"
IS MOST DISRESPECTFULLY DEDICATED.

The log of the "Wave" / by the O'Bingo, Glasgow, 1871.
(Courtesy of The University of St. Andrews Library. Classmark: Photo DA880.M55L6)



to the phrenologist appear on heads of crew. Exploring party up Loch Ridden—much alarm on the part of J. D. and O'B. to discover large shiny black animal up a tree—flight of explorers and pursuit by monster, which turns out to be T. S. A. in a Mackintosh. Dinner at 7—weather improves—fine sunset (two suns). Crew turn in early. Appearance of a Ghost in white drapery—dreadful alarm—spectre vanishes—cold perspiration which continues till morning.

MONDAY, 20TH JUNE 1870.

- 6. 8 A. M. Hove anchor.
- 7. 25 „ Off Toward Point—About.
- 8. 10 „ Off Cloch Lighthouse.
- 8. 25 „ Off Gourock Bay—About.
- 8. 35 „ Cast anchor in Bay.



SECOND. CRUISE.

FRIDAY, 22ND JULY 1870.

'Tis of the gallant Cutter 'WAVE', the skim-
mer of the seas,
Which for a thousand years has braved the
bottle and the breeze;
But the breeze was very light, and she was
heavy on the wing;
So it's chiefly of the bottle that I'm going
for to sing.

The log of the "Wave" / by the O'Bingo, Glasgow, 1871.
(Courtesy of The University of St. Andrews Library. Classmark: Photo DA880.M55L6)



THE LOG OF THE WAVE 15

Arrived at Helensburgh, whiz! crk! crk! crk!
crk! kerflop!!!

From this you'll see that we—in short we
let the anchor drop;

For R. D. was intending, like a most gentle
tar,

To carry down some ladies to the "CUMBER-
LAND" Bazaar.

The gig was manned, and off in haste to-
wards the shore it shot,

(The crew perspiring freely and complaining
it was hot).

It soon returned, the crew had not received
any addition,

But used strong language speaking of their
fruitless expedition.

The log of the "Wave" / by the O'Bingo, Glasgow, 1871.
(Courtesy of The University of St. Andrews Library. Classmark: Photo DA880.M55L6)



We slept the sweet sleep of the just till
morning came once more.

First was a briny dip, in fact the programme
as before.

R. W. rejoined us, then our hungry fast we
broke,

And next there came as usual the calm di-
gestive smoke.

How can I tell the jolly time we passed
that broiling morning,

Extended in great dishabille beneath the
ample awning?

Attired like the pictures of a savage pirate
crew;

Clad in the inexpensive dress of balmy Tim-
buctoo.

The log of the "Wave" / by the O'Bingo, Glasgow, 1871.
(Courtesy of The University of St. Andrews Library. Classmark: Photo DA880.M55L6)



FINIS

SHAFTESBURY PRINTING PRESS

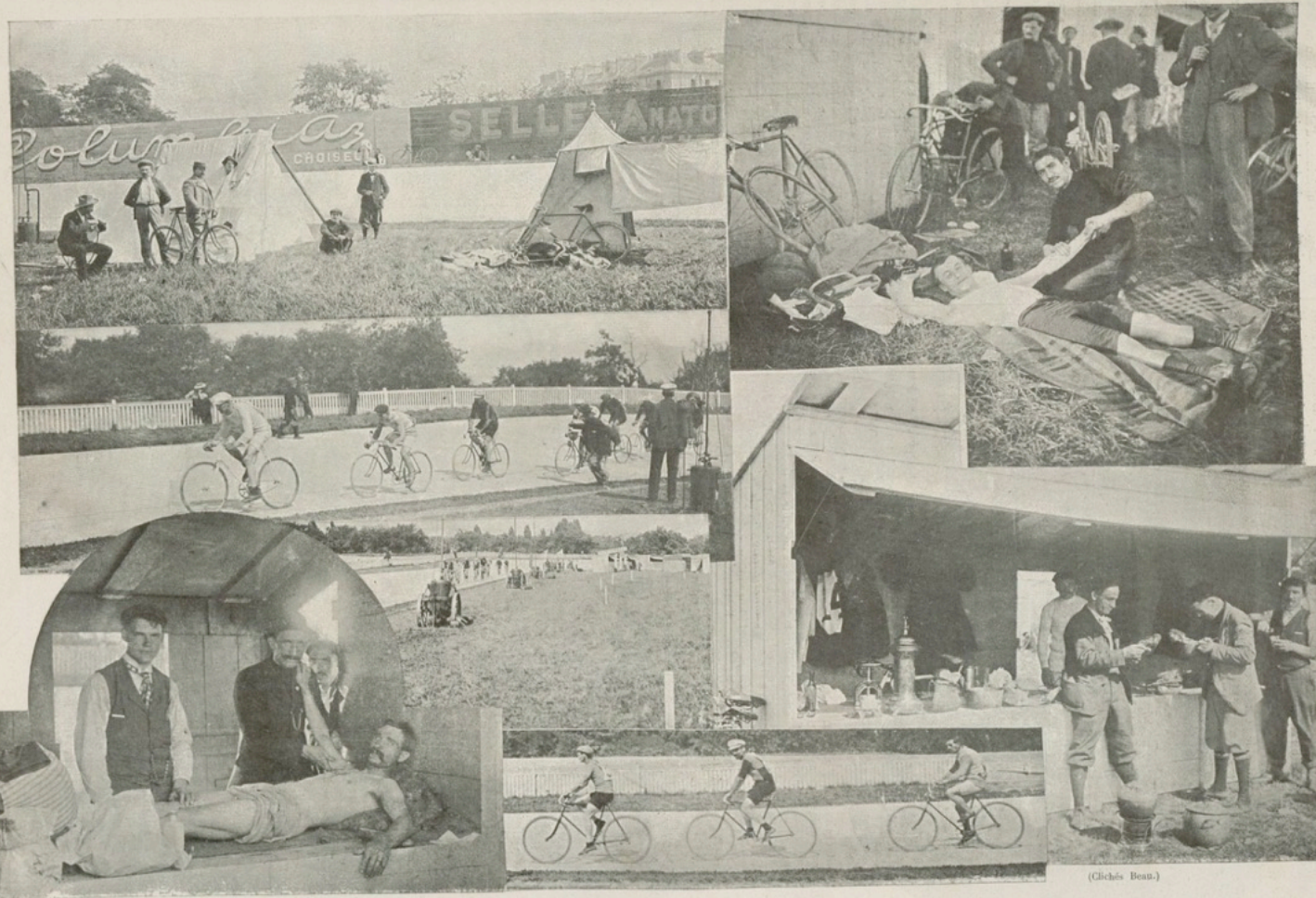
The log of the "Wave" / by the O'Bingo, Glasgow, 1871.
(Courtesy of The University of St. Andrews Library. Classmark: Photo DA880.M55L6)



PHOTOGRAPHED FROM A GRADUATED TINT.

FIG. 2. HALF-TONES TO SHADOWS.

Image extracted from Julius Verfassers *The Half-Tone Process. A Practical Manual of Photo-Engraving in Half-Tone on Zinc, Copper, and Brass*. London, Iliffe & sons, limited, 1904.



LA COURSE DE 72 HEURES

EN COIN DU CAMPMENT. — MASSAGE EN PLEIN VENT. — FRÉDÉRIK ESSAYE DE LACHER MULLER. — EN PLEIN MIDI. — STEIN MASSANT FRANK ALBERT. — AU TRAIN DE BALADE.
LE DOCTEUR G. A. WALTHER ET SES AIDES PRÉPARANT LES ALIMENTS DE FRÉDÉRIK.

LA VIE AU GRAND AIR.

131

Un Roi à la Chasse chez le Président de la République

S. M. Don Carlos I, roi de Portugal,
dans les tirés de Compiègne

Le roi de Portugal, S. M. Carlos I, est un sportsman émérite; venu faire en France un court séjour, il a passé la plupart de ses journées à la chasse, et lorsqu'il restait à Paris, il ne manquait point d'aller chaque matin s'exercer au tir, chez l'armurier Gastinne-Renette. Il prit même part à une poule de la Société le Pistolet, et en sortit vainqueur.

CARLOS I fut dernièrement notre hôte, et comme c'est un passionné de la chasse, on lui fit faire des faisans et des perdreaux, des lièvres et des lapins, voire même des chevreuils. Pendant une semaine, S. M. le roi de Portugal chassa sans repos, d'abord dans les tirés officiels de la Présidence de la République, puis chez le comte



Dans les tirés de Compiègne.

Le Président Loubet tirant le faisan; les monteurs de la chasse diviseurs de la battue, après de la soirée, du dîner, le choix du faisan; on dirait qu'ils craignent que le Président, excellent tireur, ne tue le plus.

51 lapins, 52 faisans et 2 geais; ce fut tout le roi de la chasse, après lui venait M. Loubet.

Le roi de Portugal est un tireur de premier ordre qui jette son coup de fusil avec une rapidité déconcertante et une sûreté de coup d'œil telle qu'il rate rarement une pièce; à plusieurs reprises, S. M. Carlos I a réussi des « coups de roi ».

Dans toutes les déplacements de chasse, le roi de Portugal est accompagné de son armurier, M. Pirlet, qui est chargé spécialement de lui charger ses fusils.

S. M. Carlos I a paru très satisfait de son déplacement cynétique en France; il a vu, du reste, les tirés les plus beaux, les mieux aménagés et les plus giboyeux que nous ayons en France.

(Cléba Bouffier.)

PAUL MÉGNIN.



Le roi Carlos I attendant la battue.

Derrière lui est son armurier, M. Pirlet qui le suit dans tous ses déplacements cynétiques et surveille le chargement de ses armes.

Boni de Castellane, chez le marquis de Beauvoir, chez le comte Greffulhe, chez le duc de Luyves, chez M. Henri de Rothschild, chez le duc de Chartres et chez M. Alph. de Rothschild. Voici l'époque des grandes chasses officielles qu'offre chaque année le Président de la République aux Corps constitués de l'Etat. Tour à tour, ambassadeurs, généraux d'armée, ministres, conseillers d'Etat, sénateurs, députés, académiciens et magistrats vont faire le coup de feu dans les tirés de Rambouillet, de Marly ou de Compiègne. Ce sont ces derniers qui ont été choisis pour la chasse donnée en l'honneur de S. M. Carlos I.

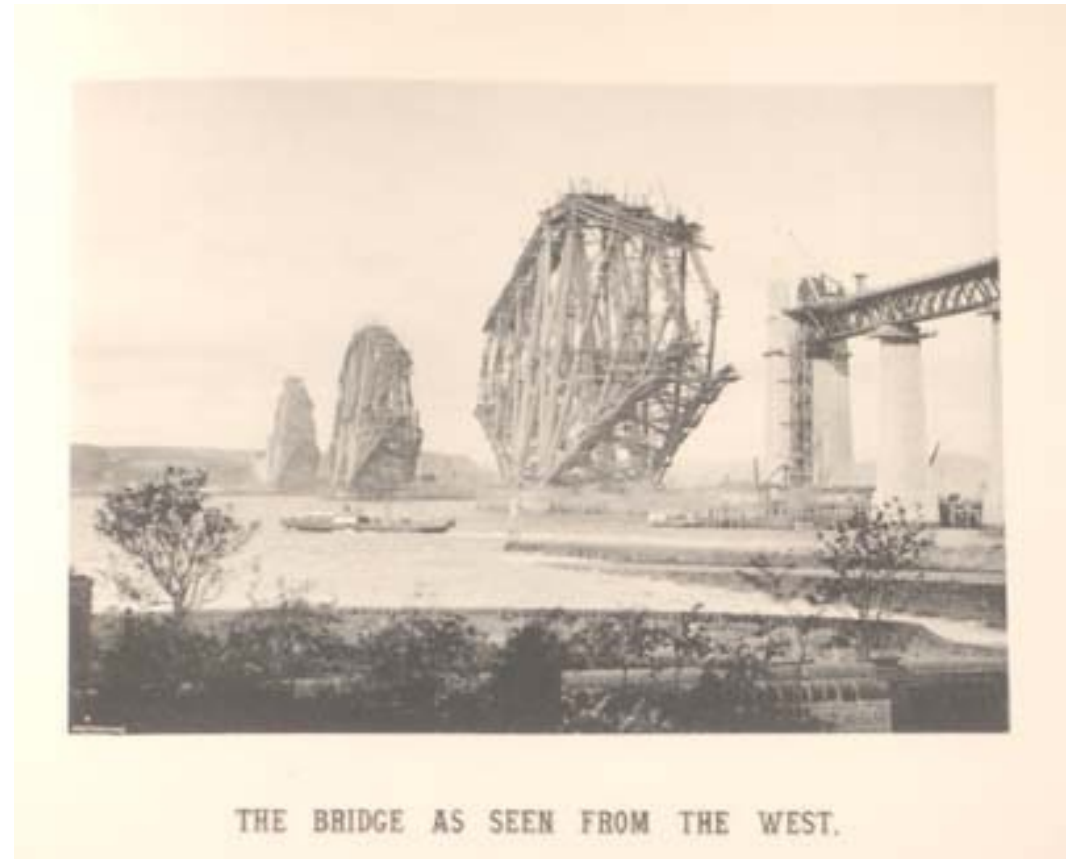
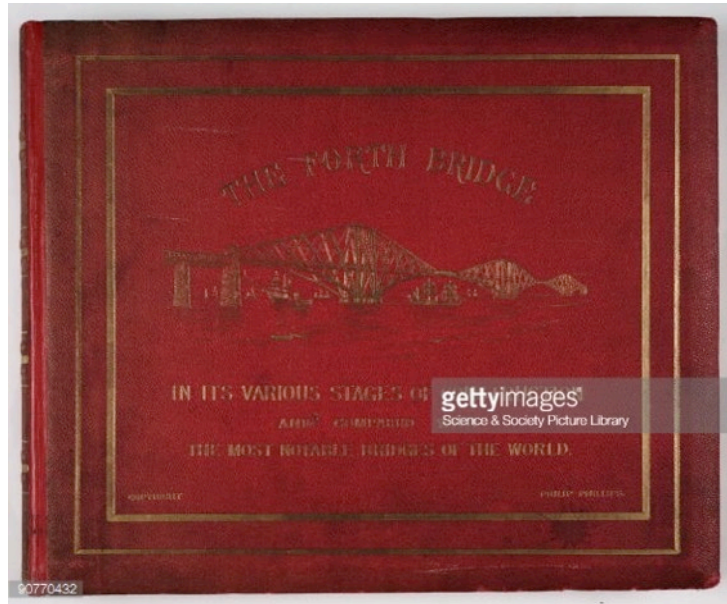
Les battues étaient dirigées par M. Pfeiffer, inspecteur des forêts, Granger, garde-général et le colonel Lamy. Bien que les tirés de Compiègne n'aient été organisés que depuis deux ans à peine, le tableau a été très beau, tout en n'atteignant pas ceux des chasses chez MM. Boni de Castellane et Greffulhe, et surtout ceux des chasses de M. le marquis de Beauvoir et M. de Rothschild. On comptait : 75 coqs faisans, 74 poules, 212 lapins, 2 chevreuils et 6 divers, dont un perdreau abattu par M. Mougeot. Sur ces 366 pièces, S. M. Carlos I, en a tué 105 :



M. de Sousa-Rosa, M. Loubet, M. D'Arson, ambassadeur S. M. Carlos I, M. Pfeiffer, secrétaire de Portugal, à Paris, Le O Lamy, postérieur du roi.

Le Président et ses invités devant le tableau.

149 faisans, 212 lapins, 2 chevreuils et 6 pièces diverses au total 366 pièces. Le roi Carlos I a tué pour sa part 105 pièces.



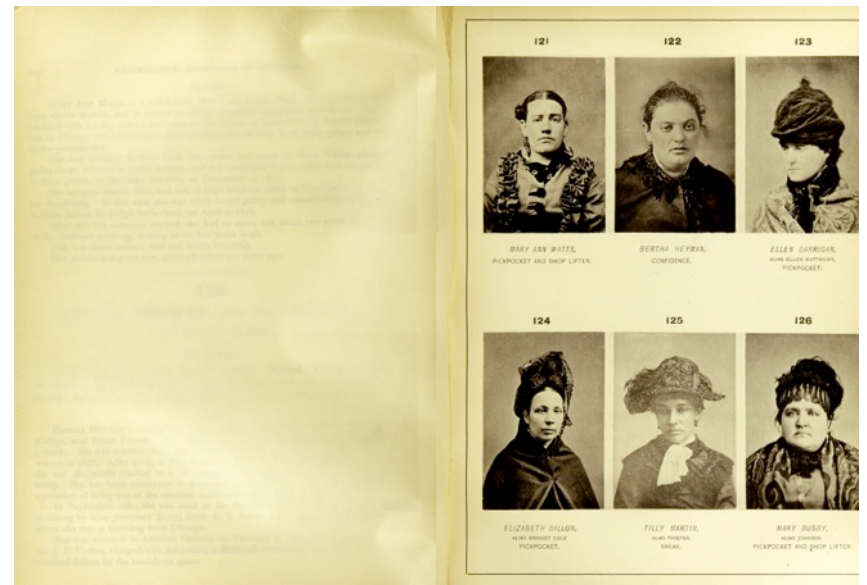
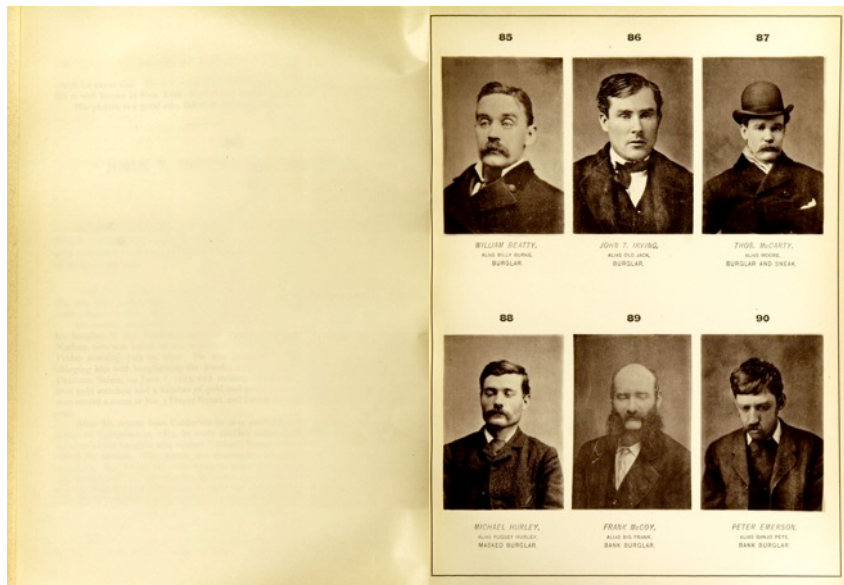
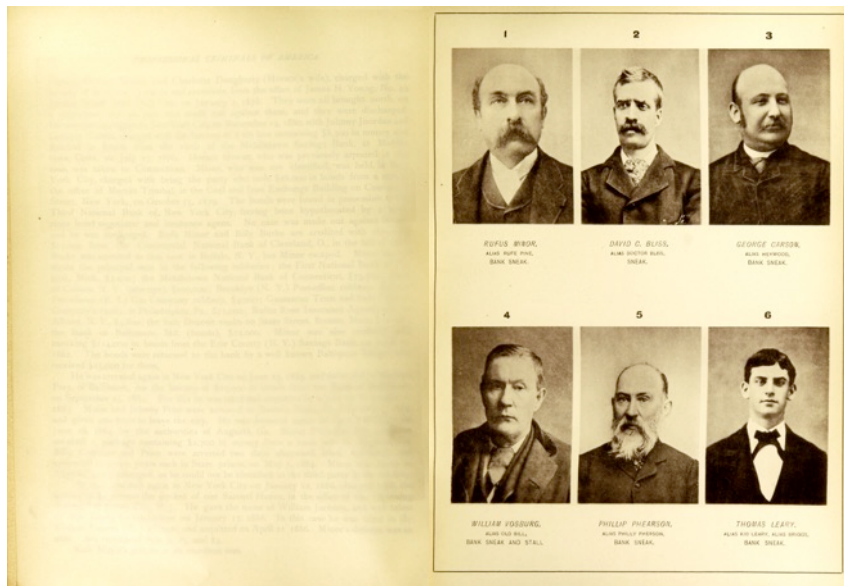
Philip Phillips, *The Forth Bridge In its Various Stages of Construction And Compared with the Most Notable Bridges of the World*. Edinburgh: R. Grant & Son, 1890.



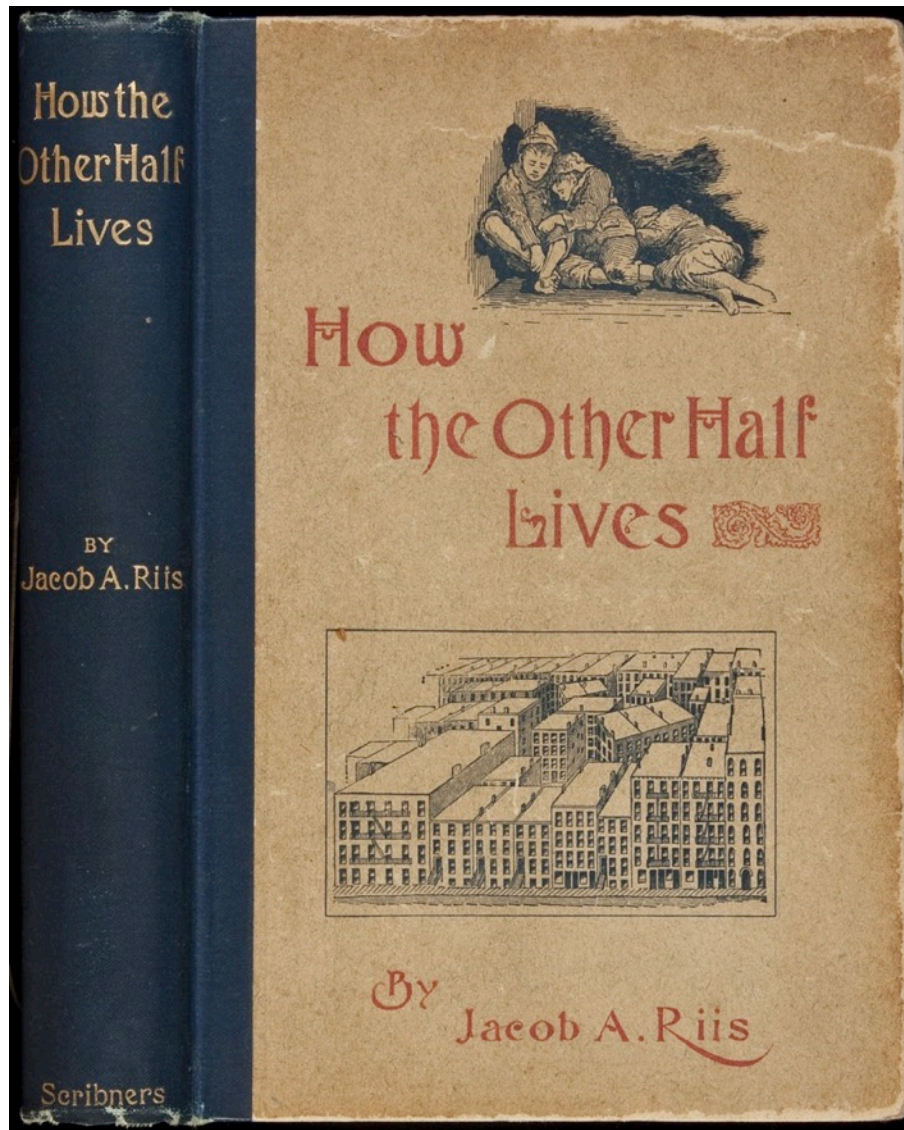
Copyright, 1886, by Thomas Byrne.

Helotype Printing Co., Boston.

THE INSPECTOR'S MODEL.



Inspector Thomas Byrne, *Professional Criminals of America*. New York: Cassell and Company, 1886.



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Prayer-time in the Nursery—Five Points House of Industry.

Jacob Riis, 'Prayer Time in the Nursery – Five Points House of Industry' (Wood engraving reproduction from photograph) in 'How the Other Half Lives: Studies Among the Tenements of New York by Jacob A. Riis' (Scribner's Magazine, Vol. VI, December 1889, No. 6, p. 649).



PRAYER-TIME IN THE NURSERY—FIVE POINTS HOUSE OF INDUSTRY.

Jacob Riis, 'Prayer Time in the Nursery – Five Points House of Industry' (Halftone reproduction from photograph) in *How the Other Half Lives: Studies Among the Tenements of New York* by Jacob A. Riis With Illustrations Chiefly from Photographs Taken by the Author (New York: Charles Scribner's Sons, 1890, p.195).



Jacob A. Riis, 'Prayer Time in the Nursery – Five Points House of Industry' (Printing out Paper, ca. 1890).
(Courtesy of: Museum of the City of New York. Ref: 90.13.4.127.)



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