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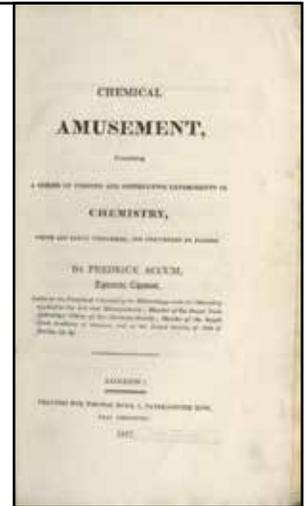
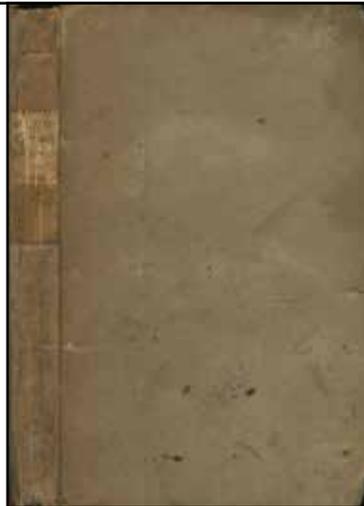
**Overseas customers please note:** all items will be shipped via insured priority airmail unless otherwise requested. A statement will be sent under separate cover and we request payment in full upon receipt. We accept payment by bank transfer, a check drawn upon a U.S. bank in dollars, or via credit card.

**This list represents just a small portion of our stock.** If there are specific items you are seeking, we would be pleased to receive your desiderata. **We hope you will keep in mind that we are always pleased to consider fine individual items or entire collections for purchase.**

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1. Accum, Fredrick Christian.  
**CHEMICAL AMUSEMENT:**  
COMPRISING A SERIES OF  
CURIOUS AND INSTRUCTIVE  
EXPERIMENTS IN  
CHEMISTRY WHICH ARE  
EASILY PERFORMED, AND  
UNATTENDED BY DANGER.  
London: Printed for Thomas  
Boys, 1817. First edition. 8vo.,  
half-tile, xxv, 191 pp., [with] A  
DESCRIPTIVE CATALOGUE  
OF THE APPARATUS &  
INSTRUMENTS EMPLOYED  
IN EXPERIMENTAL AND



OPERATIVE CHEMISTRY, IN ANALYTICAL MINERALOGY, AND IN THE PURSUITS OF THE RECENT DISCOVERIES OF VOLTAIC ELECTRICITY. MANUFACTURE AND SOLD BY FREDRICK ACCUM, OPERATIVE CHEMIST, ... LONDON, 1817. [1], 59 pp. Publisher's original paper over boards, paper spine label, foredge and bottom edge untrimmed. The board tips are somewhat curled and lightly rubbed; two short cracks at the top joints, one of which has an old paper repair. There are a few stains on the boards, and a stain across inner rear board and terminal leaves, and an occasional spot of foxing. A very good copy.

\$850.00

*Of the 103 experiments, a considerable number involve the properties of silver and other substances later applied to the photographic process. See Eder, Josef Maria. HISTORY OF PHOTOGRAPHY, NY, 1945, p. 106. Rare in the original boards.*

*Ex-libris of Benjamin Flounders [Flanders] on the front pastedown. Benjamin Flounders (17 June 1768-19 April 1846) was a prominent English Quaker with business interests in key new industries and developments at the time of the Mid-Industrial Revolution, such as The Stockton and Darlington Railway (of which he was a founding Director) and new canals in his native Northeast England.*



2. Altobelli, Gioacchino. **RIVER SCENE WITH HADRIAN'S TOMB AND TWO MEN FISHING.**

[Rome: c1870]. Hand colored albumen photograph 21 3/4 in. x 16 in., trimmed flush and affixed to old board. The surface shows some reticulation; the blank reverse of the mount board is acid stained. A very good example.

\$2,000.00

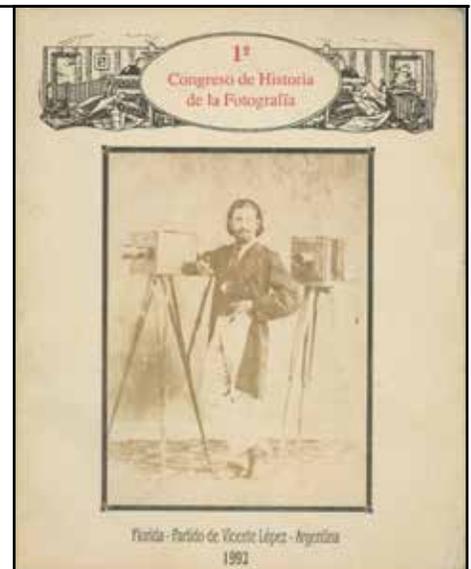
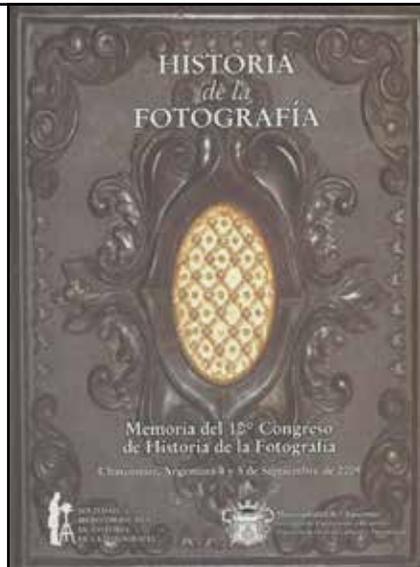
*Gioacchino Altobelli (1814 - 1878) studied painting in Rome during the 1830s, and is listed as a painter in the Roman Almanac of 1855. By 1858, Altobelli had joined in a photographic studio with his Spanish friend, Pompeo Molins. In 1865, Altobelli had formed a new company at Passeggiata di Ripetta 16, and was experimenting with the application of color to photographs and a new form of photographic chromolithography. "Altobelli decides to request a declaration of ownership; the latter, however, was not granted to him because of the opposition of*

*the director of the Pontifical Chromolithography, Michele Stefano de Rossi, who claimed that the same invention had already been conceived by Mr. Gregorio Mariani, painter and draftsman of the plant. Despite the bitter disappointment, Altobelli perseveres in his research and comes to conceive a new method for "performing in a photograph the views of monuments with sky effect" for which he was awarded the patent in 1866. Many of the views he made with this invention were presented at the Universal Exhibition in Paris in 1867, enjoying great success." ( Wikipedia entry) also see Becchetti, Piero. FOTOGRAFIE FOTOGRAFIA IN ITALY 1839 - 1880.*

*Generally, Altobelli's albumen prints are approximately 10 x 14 inches; this print is considerably larger and likely from a larger copy negative.*

3. [ARGENTINA]. **CONGRESO DE HISTORIA DE LA FOTOGRAFÍA;** [First through Tenth Congress, 1992 - 2009]. Buenos Aires: various imprints, 1992 - 2009. First editions. A complete run of the catalogues for the first ten congresses, held intermittently in Buenos Aires, Argentina. The catalogue for the first congress, 1992, was issued in 500 copies, 8vo., 136 pp., illustrated from b&w photographs, with illustrated stiff wrappers. All others are 4to., with varying paginations from approximately 200 - 300 pp., with b&w illustrations and illustrated stiff wrappers. Congress 2 - 5, and 7 - 9 are limited to 500 copies, Congress 6 is limited to 200 copies, and Congress 10 is limited to 300 copies. Congress 1 is very good; all others are fine.

\$1,500.00



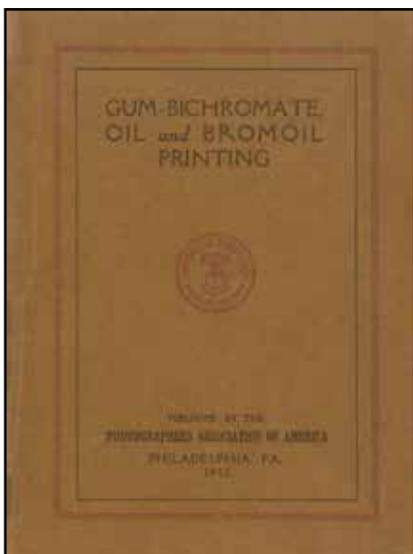
*Scarce, with OCLC locating only a few holdings for various years; no complete runs listed. Text in Spanish.*



4. Auer, Michel & Michèle. **ENCYCLOPÉDIE INTERNATIONALE DES PHOTOGRAPHES DE 1839 A NOS JOURS / PHOTOGRAPHERS ENCYCLOPAEDIA INTERNATIONAL 1839 TO THE PRESENT.** Hermance, Switzerland: Editions Camera Obscura, 1985. First edition. 2 volumes, 4to., 837 pp., illustrated from b&w photographs, and facsimile signatures. Photo-illustrated glossy paper over boards; lightly rubbed. Very good.

\$175.00

*A comprehensive, bilingual (French and English) encyclopedia which includes a photograph of the photographers, their signature, chronology exhibition list and bibliography.*



5. Bodine, H. Oliver, editor. **INSTRUCTIONS IN THE GUM-BICHROMATE, OIL AND BROMOIL PRINTING PROCESSES.** Philadelphia: Photographers Association of America, 1912. First edition. 16mo., [ii], 42 pp., frontispiece with printed tissue guard, chapter heads and tails illustrated in vignette, initial caps illustrated. Printed stiff wrappers. Fine, as new.

\$250.00

*Prepared for the 32nd Annual Convention of the Photographers Association of America. The authors comprised the faculty of the School of Modern Printing Processes and include H. Crowell Pepper, C. Yarnall Abbott, H. Oliver Bodine, Ryland W. Phillips, Wm. Kunz and Walter Zimmerman. These processes were largely used by the Pictorialists.*

*OCLC locates only three copies: Columbia University, Cincinnati Art Museum, and Staatsgalerie Stuttgart.*



6. Broquetas, Magdalena. **FOTOGRAFÍA EN URUGUAY: HISTORIA Y USOS SOCIALES 1840 - 1930.** [Montevideo, Uruguay]: Centro de Fotografía, 2011. First edition. Oblong 8vo., 259 pp., chiefly illustrated from b&w and color photographs. Fine in stiff wrappers with inner flaps. Housed in the publisher's printed card slipcase which is slightly worn.

\$200.00

*Contents: Prólogo / Ana Frega -- Introducción / Magdalena Broquetas Capítulo 1 -- Una nueva tecnología, un nuevo negocio, un nuevo arte. Llegada del daguerrotipo a Montevideo y su primera década en Uruguay, 1840-1851 / Clara von Sanden Capítulo 2 -- El retrato fotográfico desde sus orígenes hasta comienzos del siglo XX. Negocio y medio de autorepresentación social. 1840-1900 / Magdalena Broquetas Capítulo 3 -- Fotografía militar. Guerra e identidad a través de las imágenes, 1865-1910 / Mauricio Bruno Capítulo 4 -- Aficionados a la fotografía. La extensión del amateurismo y los primeros años de la fotografía artística. 1860-1917 / Mauricio Bruno Capítulo 5 -- Mostrar lo invisible y revelar la cura. Los orígenes de la fotografía científica en Uruguay. 1890-1930 / Isabel Wschebor Capítulo 6 -- Fotografía e información. Las imágenes como modelo, ilustración y documento. 1840-1919 / Magdalena Broquetas Capítulo 7 -- La fotografía al servicio de la vigilancia y el control social. 1870-1925 / Magdalena Broquetas y Mauricio Bruno Capítulo 8 -- La imagen del Uruguay dentro y fuera de las fronteras. La fotografía entre la identidad nacional y la propaganda del pas en el exterior. 1866-1930 / Clara von Sanden -- I. Anexos fotográficos analizados -- II. Glosario -- Índice de imágenes.*

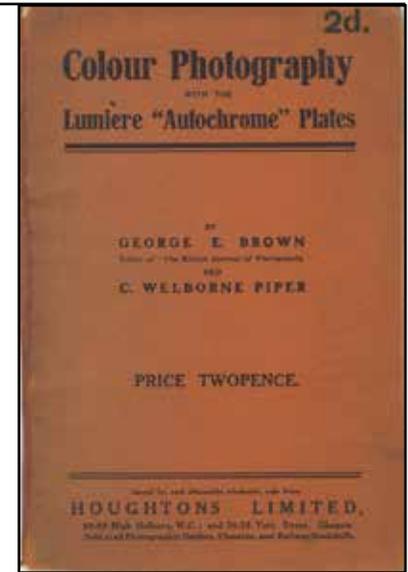
*4 -- Aficionados a la fotografía. La extensión del amateurismo y los primeros años de la fotografía artística. 1860-1917 / Mauricio Bruno Capítulo 5 -- Mostrar lo invisible y revelar la cura. Los orígenes de la fotografía científica en Uruguay. 1890-1930 / Isabel Wschebor Capítulo 6 -- Fotografía e información. Las imágenes como modelo, ilustración y documento. 1840-1919 / Magdalena Broquetas Capítulo 7 -- La fotografía al servicio de la vigilancia y el control social. 1870-1925 / Magdalena Broquetas y Mauricio Bruno Capítulo 8 -- La imagen del Uruguay dentro y fuera de las fronteras. La fotografía entre la identidad nacional y la propaganda del pas en el exterior. 1866-1930 / Clara von Sanden -- I. Anexos fotográficos analizados -- II. Glosario -- Índice de imágenes.*

7. Brown, George E., and C. Welborne Piper. **COLOUR PHOTOGRAPHY WITH THE LUMIÈRE "AUTOCHROME" PLATES.** Glasgow: Houghtons Limited, n.d. [1907]. First edition. 12mo., 16 pp. Printed stiff paper wrappers. Slight chip at the top of the spine; else a very good copy.

\$300.00

*A short but complete manual for exposure through development for the newly introduced (three months prior) Autochrome process, the first viable, commercially available, color process.*

*OCLC locates only six copies, with the University of Rochester as the only North American holder. Roosens and Salu No. 563.*



8. Brunetta, Gian Piero. **IL VIAGGIO DELL'ICONONAUTA DALLA CAMERA OSCURA DI LEONARDO ALLA LUCE DEI LUMIÈRE.** Venezia: Marsilio, 1997. First edition. 8vo., 517 pp., [122] illustration in color and b&w from photographs and drawings. Color illustrated stiff wrappers with printed inner flaps. A very good copy.

\$65.00

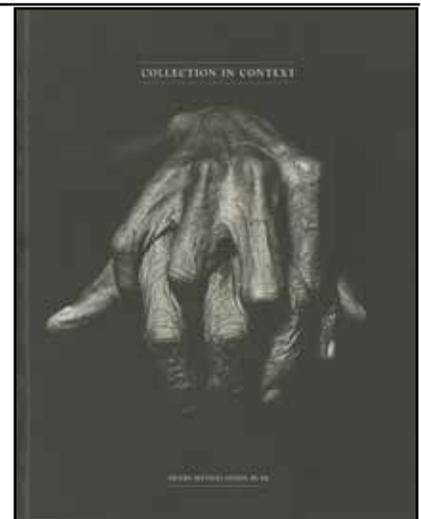
*An exhaustive history of the projected image prior to the advent of cinema and the mechanisms employed. Includes extensive notes and index. Text in Italian.*

9. [BUHL COLLECTION] Courville, Marianne, curator. **COLLECTION IN CONTEXT: SELECTED CONTEMPORARY PHOTOGRAPHS OF HANDS FROM THE COLLECTION OF HENRY MENDELSSOHN BUHL.** Curated by Marianne Courville, Introduction by Luc Sante. [New York]: Buhl Foundation, 1996. First edition. 4to, 64 unnumbered pages, chiefly illustrated from b&w and color photographs. Photo-illustrated stiff wrappers. Fine.

\$35.00

*Among the photographers represented are: Irving Penn, Richard Avedon, Tina Barney, Andy Warhol, Lynn Davis, Chuck Close, Gilles Peres, Barbara Kruger, Robert Frank, William Eggleston, Sally Mann, et al.*

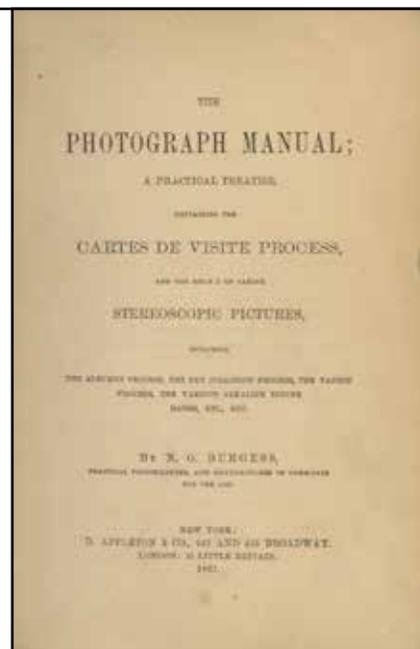
*Published on the occasion of an exhibition at Thread Waxing Space, New York from Sept. 7 - Oct. 19, 1996 and at three other institutions.*



10. Burgess, N. [Nathan] G. **THE PHOTOGRAPH MANUAL; A PRACTICAL TREATISE, CONTAINING THE CARTES DE VISITE PROCESS, AND THE METHOD OF TAKING STEREOSCOPIC PICTURES, INCLUDING THE ALBUMEN PROCESS, THE DRY COLLODION PROCESS, THE TANNIN PROCESS, THE VARIOUS ALKALINE TONING BATHS, ETC., ETC.** New York: D. Appleton & Co., 1862. First edition. 12mo., 261 pp., [3] pp. adverts. Publisher's gilt and blind-stamped cloth, rubbed through at the tips; owners' names on the blank endpapers; lacking a corner from the blank free endpaper; occasional small stains.

\$750.00

*This manual substantially revises and enlarges upon the author's earlier work THE AMBROTYPE MANUAL. This new work includes the latest processes of stereoscopic photography and the advent of the Cartes de Visite.*



11. Cartier-Bresson, Henri. **THE DECISIVE MOMENT.** NY: Simon and Schuster, 1952. First American edition. Folio, 126 images printed by the photogravure process; booklet of captions laid in. Bound in color printed boards designed by Henri Matisse. A near fine copy but for a tiny bit of wear at the bottom of the spine. The very good matching dust jacket shows moderate soiling on the rear panel, less on the front, and two small closed tears and light wear at the spine ends.

\$2,500.00

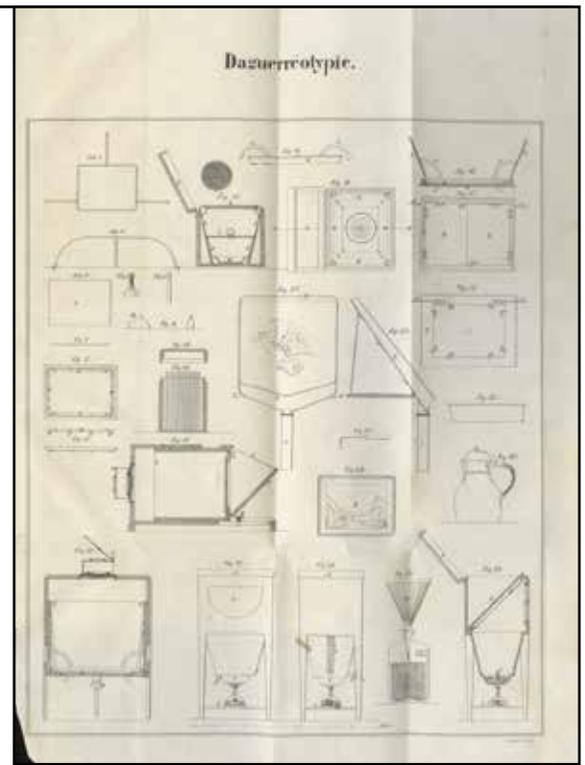
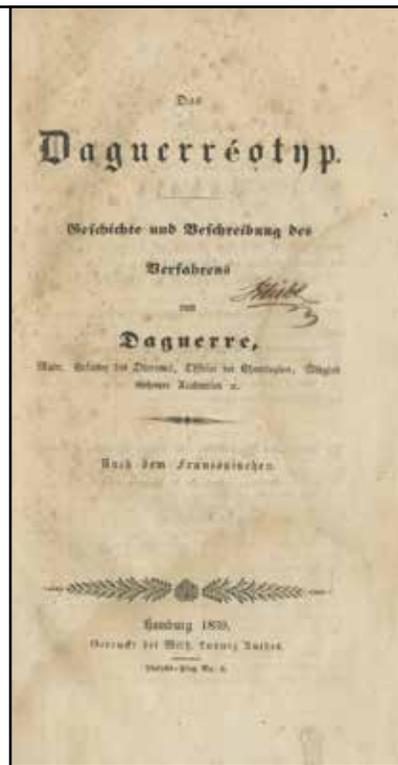
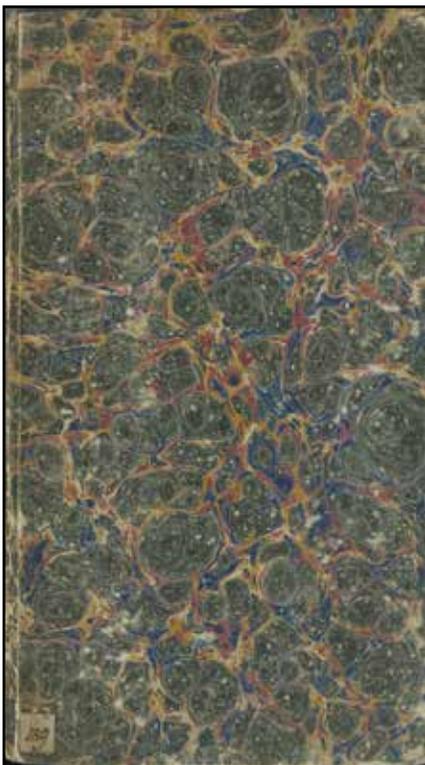
*A cornerstone of photographic books.*



12. [CONFEDERATE SATIRE]. **SECESH TAKING A MOONLIGHT STROLL.** New York: E. & H.T. Anthony, circa 1863. Albumen photograph, 8.8 x 5.6 cm. mounted on a Carte de Visite mount. Reproduced from a satirical drawing. The printed reverse bears the imprint, "Published by E. & H.T. Anthony, 501 Broadway, New York, Manufacturers of the best Photographic Albums." Mild wear to the mount edges; a very good example.

\$125.00

*During the American Civil War, Secesh, slang for secessionist, was an insulting term applied to those who fought for the Confederacy.*

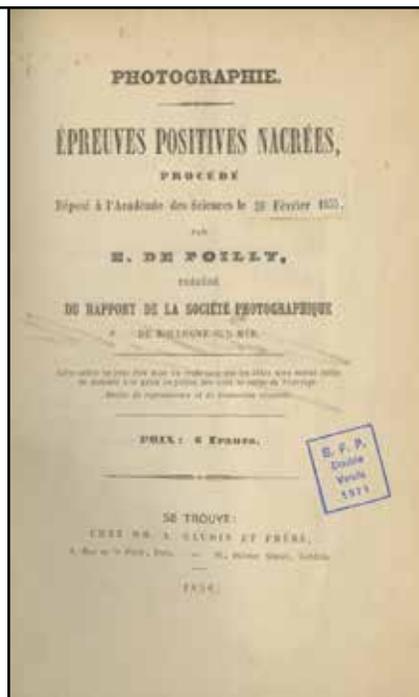


13. Daguerre, Louis Jacques Mandé, et al. **DAS DAGUERREOTYP:** Geschichte und Beschreibung des Verfahrens. Hamburg: Wilh. Ludwig Anthes, 1839. 8vo., 40 pp., 1 folding engraved plate. Contemporary marbled paper over boards which moderately worn and rubbed at the spine. Faint foxing; a dampstain on the title page steadily fades by p.13. Early signature on the title page. Very good.

\$2,750.00

*A partial German translation of Daguerre's HISTORIQUE ET DESCRIPTION DES PROCÉDES DU DAGUERREOTYPE ET DIORAMA. This also includes the Act of June 15, 1839 granting pensions to Daguerre and Niepce; the July 3, 1839 report relative to the pension, presented to the Chambre des députés by Arago; the July 30, 1839 report presented to the Chambre des pairs by Gay-Lussac.*

*The exact chronology of the German printings of Daguerre's manual is inconclusive and varies from source to source; some calling this the second German printing of Daguerre's manual, preceded only by a Stuttgart printing, others say Berlin as the first and this as either the third or fourth printing. Additionally, the amount of Daguerre's text and the inclusion of other texts vary in each printing. Heidtmann, et al GERMAN PHOTOGRAPHIC LITERATURE 1839 - 1978, No. 3560. Roosens and Salu No. 2791. Newhall No. 22. OCLC locates eight copies with the George Eastman House as the only North American holding.*



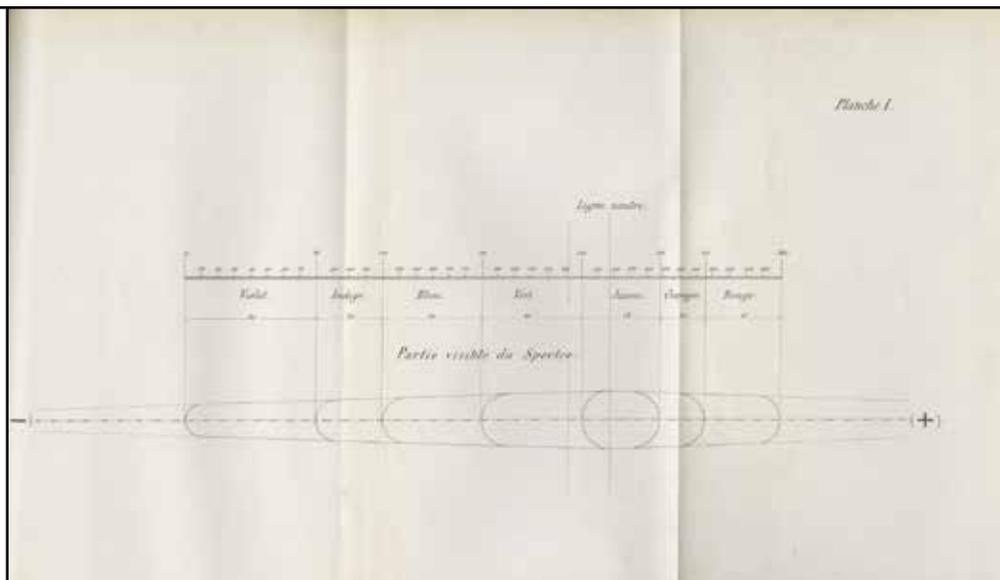
14. de Poilly, E. **PHOTOGRAPHIE. ÉPREUVES POSITIVES NACRÉES, PROCÉDÉ DÉPOSÉ À L'ACADÉMIE DES SCIENCES LE 28 FÉVRIER 1855, PAR E. DE POILLY. PRÉCÉDE DU RAPPORT DE LA SOCIÉTÉ PHOTOGRAPHIQUE DE BOULOGNE-SUR-MER.** Paris, Boulogne-sur-Mer [printed]: Chez MM. A. Gaudin et Frère, 1856. First edition. 8vo., 15 pp. Later cloth and marbled boards. Neat library deaccession stamp of S. F. P. (Société Française de Photographie.) Very good. SIGNED by the author on the copyright page.

\$1,000.00

*The author presents a new process for obtaining glass transparencies.*

*Bellier de la Chavignerie, Manuel Bibliographie du Photographe Français, 1863, No. 70, citing this as first presented on 7 November 1853, as printed*

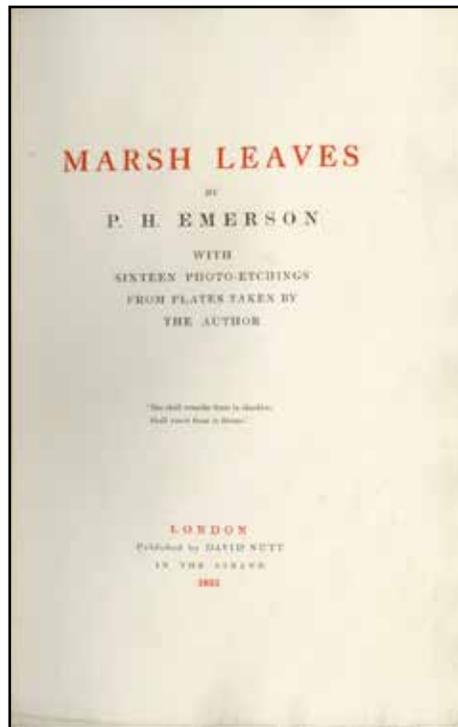
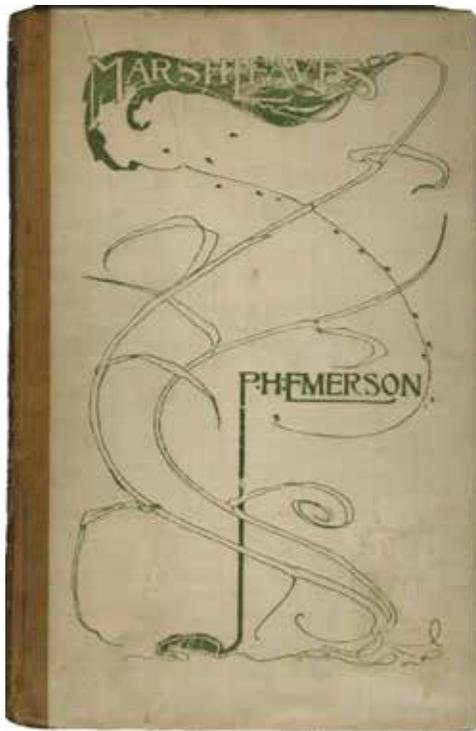
*in the title of the copy he examined. Our copy has a corrected date of 28 February 1856 printed on paper and pasted over what must have been the printer's error. OCLC lists three copies: New York Public Library, and two at the British Library; all three copies have the date in the title as 7 November 1853. Roosens and Salu No. 7168, citing the pagination as 16 pp., with the publication date as 1857; further, it is listed under the process heading, Mother of Pearl, an assertion that indicates they did not examine a copy.*



15. de Poilly, E., fils . **NOUVELLE HYPOTHÈSE SUR LA LUMIÈRE. EXPLICATION DE CERTAINS PHÉNOMÈNES PHOTO-CHIMIQUES, MÉTÉOROLOGIQUES ET DÉMONSTRATION DES LOIS AUXQUELLES LES ASTRES SONT SOUMIS.** Boulogne-sur-Mer: Imprimerie de Charles Aigre, 1858. First edition. 8vo., 22 pp., plus two folding plates. Later cloth and marbled boards. Neat library deaccession stamp of S. F. P. (Société Française de Photographie.) Tiny closed tear at the gutter between the first blank and title page. Very good.

\$600.00

*The authors offers a mathematical formula for determining exposures required by various portions of the spectrum. No copy located by Roosens and Salu. OCLC locates a single copy at BM Lyon*



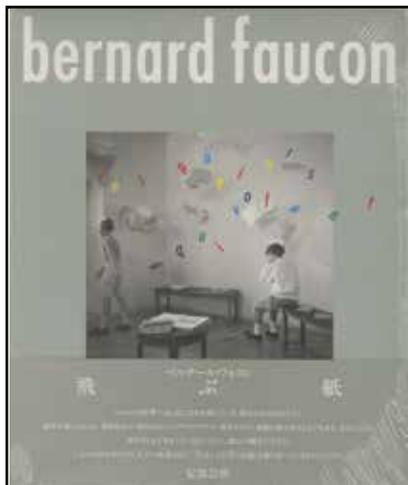
16. Emerson, P. [Peter] H. [Henry]. **MARSH LEAVES. WITH SIXTEEN PHOTO-ETCHINGS FROM PLATES TAKEN BY THE AUTHOR.** London: David Nutt, 1895. First edition. 4to., vi, (ii) 165 pp., 16 plates with printed tissue guards. White linen, stamped with title and decorative motif, calf-backed with titling in gilt. The plates are printed on a handmade Japan vellum paper and are very fine, with all printed tissue guards present. The spine is rubbed and light soiling to the linen. A near fine copy, with consideration to the binding.

\$28,500.00



*Peter Henry Emerson is credited as the father of Pictorialism, and MARSH LEAVES is his most fully realized, sometimes to the point of abstraction, body of work. It is regarded as the monumental book of Pictorialism. The plates "are studies of softly rendered details from nature that are the culmination of Emerson's artistic development." THE TRUTHFUL LENS #54. Nancy Newhall called this Emerson's "last and most exquisite album." "Its sixteen photo-etchings are delicate, lambent, and elegiac. The landscape is lovely but unreachable, wrapped in mist or touched by frost, unpopulated and nearing abstraction in its most remarkable image, 'The Lone Lagoon.' Virtually a Chinese ink painting or a monochrome abstraction, this image presents two islands across a wide expanse of water as if they are a mirage or a dream... Although emphatically rural and regional, unlike the cosmopolitan and international decadence of much fin-de-siecle art, its elegiac tone was perhaps responsible for its continuing relevance. Historians today see it as predicting the direction of the next century's fine art photographic practice." IMAGINING PARADISE, p. 193. Parr and Bager, THE PHOTOBOOK, Volume 1, p. 72.*

*Although not stated, it is well established that the entire edition was limited to 300 copies; with a deluxe edition of 100 copies with the plates on Japan vellum, bound in white linen with a leather spine, and the regular edition of 200 copies bound in blue linen with the plates on a handmade laid paper. This copy is from the deluxe edition. Further, this is the only volume that Emerson both prepared and printed the gravure plates.*



17. Faucon, Bernard and Kuboki, Yasuo. **BERNARD FAUCON: LES PAPIERS QUI VOLENT.** Tokyo: Parco, [1986]. First edition. Small 4to., (96) pp., 54 color plates with several full-page b&w as section dividers. Illustrated stiff wrappers with printed wrap-around band. Fine, as new; sealed in the publisher's shrink-wrap.

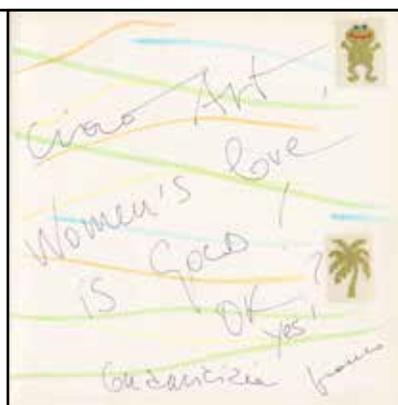
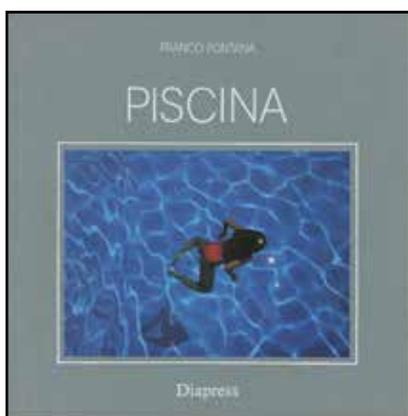
\$100.00

*Bernard Faucon, (French, b. 1950) creates metaphysical scenes by reversing the natural world. The outside is brought in, fires emerge from floorboards while strange outdoor environments contain otherworldly yet almost active mannequins.*

18. Fink, Larry. **UNTITLED.** [NY: c1970]. Original silver gelatin photograph, 9 x 9 inches, printed on double weight photographic stock 11 x 14 inches. Tipped-on to museum board with window over mat 14 x 18 inches. Fine.

\$850.00

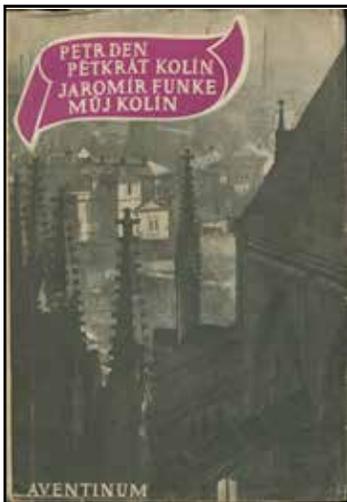
*Stamped in ink on the blank reverse of the photograph”  
Laurence Fink / 55 Chrystie Street / New York, N.Y. 10002 /  
212-477-6228.”*



19. Fontana, Franco. **PISCINA.** [Milano]: Diapress, [1984]. First edition. Square 4to., [40] pp., including 35 color plates from photographs. Blue cloth with inset color plate on the upper cover, titled in silver ink. Slight scrape to two opposing page plates; else a fine copy, INSCRIBED and decorated on the front endpapers with colored inks, stickers of a frog, palm tree, sunbeam and butterfly.

\$200.00

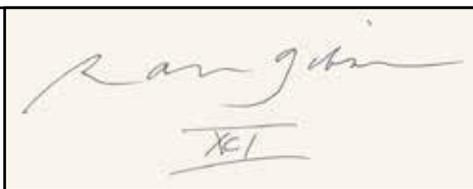
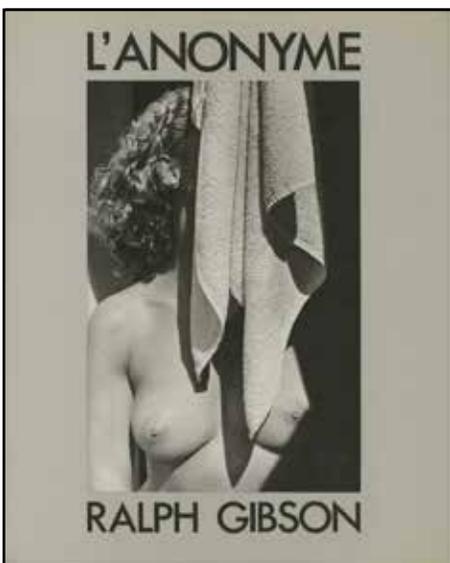
*Largely female nudes photographed by and in a swimming pool. Texts in Italian and English.*



20. [FUNKE] Den, Petr and Jaromír Funke. **PETKRÁT KOLÍN**. Praha: Aventinum, 1947. First edition. 8vo., 62 pp., and 64 photogravure plates, double-page map endpapers. Plain tan card wrappers, lightly worn. Photo-illustrated dust jacket also lightly worn at the edges. A near fine copy with printed wrap-around band laid in.

\$185.00

*Jaromír Funke, the masterful Czech photographer, has contributed handsome photogravure plates of the Bohemian town of Kolin, in the Czech Republic. Uncommon, with OCLC locating only 13 copies.*



21. Gibson, Ralph. **L'ANONYME**. Paris: Contrejour; New York: Aperture, 1986. First edition. 4to., 79 pp., fully illustrated from b&w photographs. Fine in dust jacket. Boldly SIGNED by the photographer on the title page.

\$125.00

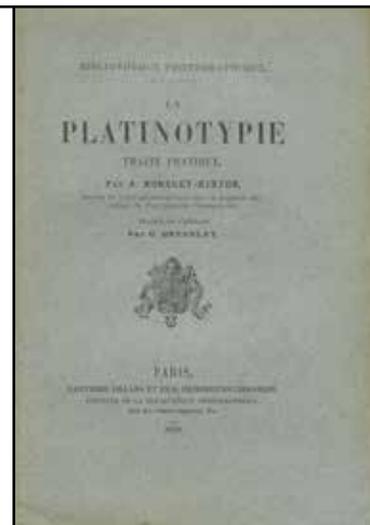
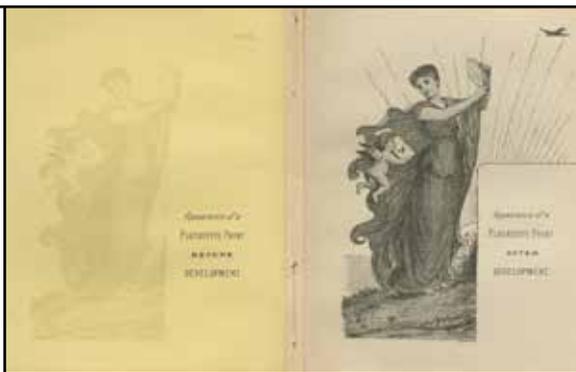
*Nude studies, primarily female.*

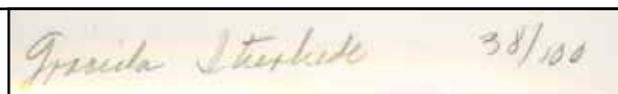
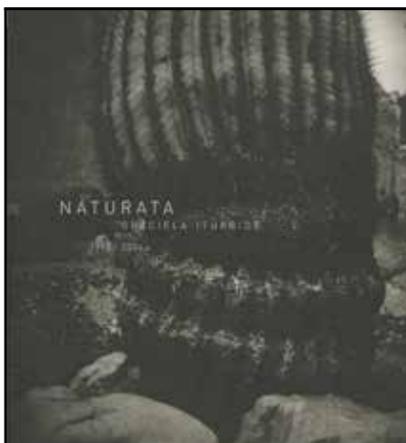
22. Hinton, A. Horsley. **LA PLATINOTYPIE TRAITÉ PRATIQUE**. Translated by G. Devanlay. Paris: Gauthier-Villars et Fils, 1898. First French edition. 12mo., (ii), 95 pp., frontispiece, figures in text. Printed wrappers. Near fine.

\$300.00

*The frontispiece is a facsimile of a platinotype print before and after development. Hinton was the editor of the PHOTOGRAPHIC ART JOURNAL and THE AMATEUR PHOTOGRAPHER. An accomplished Pictorialist, he was an early member of the Linked Ring and the Photographic Salon. Text in French.*

*Roosens and Salu No. 8644. OCLC located thirteen copies.*

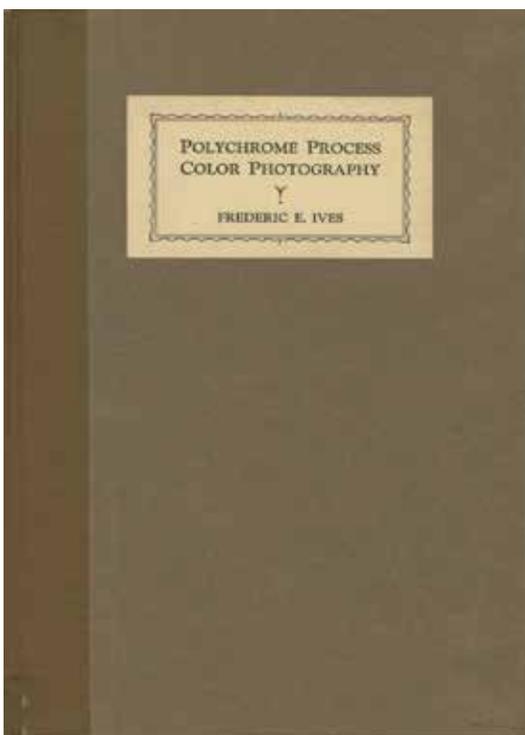




23. Iturbide, Graciela. **NATURATA**. 1996>2004; Introduction by Fabio Morábito. Mexico, D.F./ Paris: Galería López Quiroga/ Toluca Editions, 2004. First edition. Square 4to., [iii], [37 pp.] with 25 full-page b&w photographic plates. Photographically illustrated paper over boards, with paper spine.

\$1,500.00

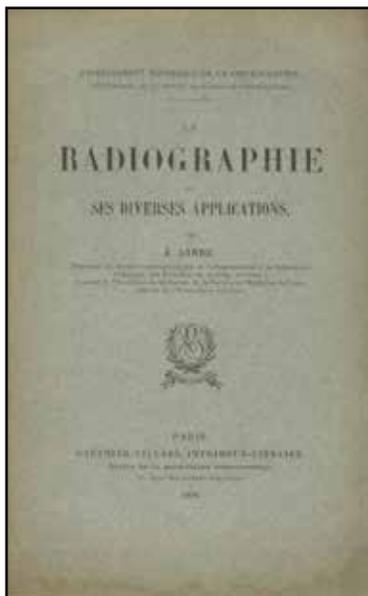
*This is one of one hundred special SIGNED and numbered copies from a total edition of five hundred. These special copies includes an original silver gelatin photograph, "Jardin Botánico, 1997", 2 1/2 x 2 1/2 inches, SIGNED and numbered by the photographer.*



24. Ives, Frederic E. **POLYCHROME PROCESS COLOR PHOTOGRAPHY: A TWO-NEGATIVE, DOUBLE PRINT TRICHROMATIC PROCESS**. A process which comes as near to performing miracles as any photographic process ever devised. Philadelphia: Printed for Frederic E. Ives, 1934. [Privately printed, first edition]. 12mo., 19 pp. Cloth-backed paper over boards with printed title label on front. Remnant of paper label remove from the base of the spine. Near fine.

\$250.00

*Roosens and Salu No. 5476. Oddly, no copies are located in OCLC; however, a similarly titled work from 1935, is held by the George Eastman House, the only location.*



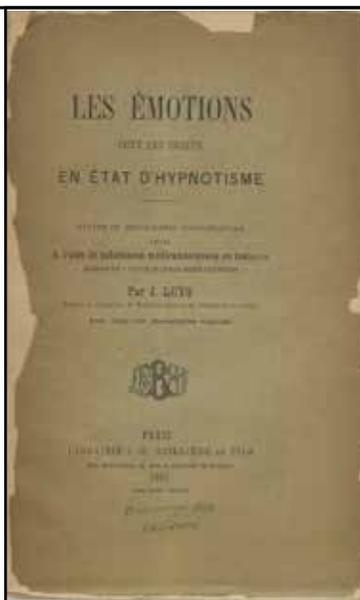
25. Londe, A. [Albert]. **LA RADIOGRAPHIE ET SES DIVERSES APPLICATIONS**. Paris: Gauthier-Villars, 1899. First edition. 8vo., [4], 40 pp., illustrated with engravings and from radiographs. Printed paper wrappers. Unopened. Slight stain at the bottom of the wrappers. Very good.

\$400.00

*Albert Londe (1858 - 1917) was an influential French photographer and medical researcher. He was the director of photography at the Salpêtrière Hospital in Paris and worked with Jean-Martin Charcot photographing the muscular movements of the patients, some of his earliest studies of movement. His interest in instantaneous photography led him to design a twelve lens camera, coupled with his investigations in artificial lighting sources, which allowed for short duration chronophotographs on a single glass plate. Londe was also a chemist, mechanic, criminologist, a pioneer radiologist, and a member of the Société Française de Photographie.*

*Roosens and Salu No. 9127. OCLC locates only two copies, with M.I.T. being the only copy in North America.*

26. Luys, Jules Bernard. **LES ÉMOTIONS CHEZ LES SUJETS EN ÉTAT D'HYPNOTISME. ÉTUDE DE PSYCHOLOGIE EXPERIMENTALE FAITES A L'AIDE DE SUBSTANCES MEDICAMENTEUSES OU TOXIQUES IMPRESSIONNANT A DISTANCE LES RÉSEAUX NERVEUX PÉRIPHÉRIQUES**. Paris: Librairie j.-b. Baillière et fils, 1887. First edition. 8vo., half-title, [1] advert, 106 pp., 3 - 8 adverts, with 7 leaves of plates. Original printed wrappers, with an advert on the rear wrapper. The front wrapper is edge chipped and detached with no loss of text; the rear wrapper is lacking the upper left corner with a slight loss of the advert text and chipping at the blank foreedge and the joint at the spine. Normal waving to the mounts of the stock on which the plates are mounted has allowed occasional light dusting to the blank margins; plates separated from text. Wrapper faults aside, this is a very good and unopened copy. Stamped on the front wrapper and title page "Hommage des Editeurs."

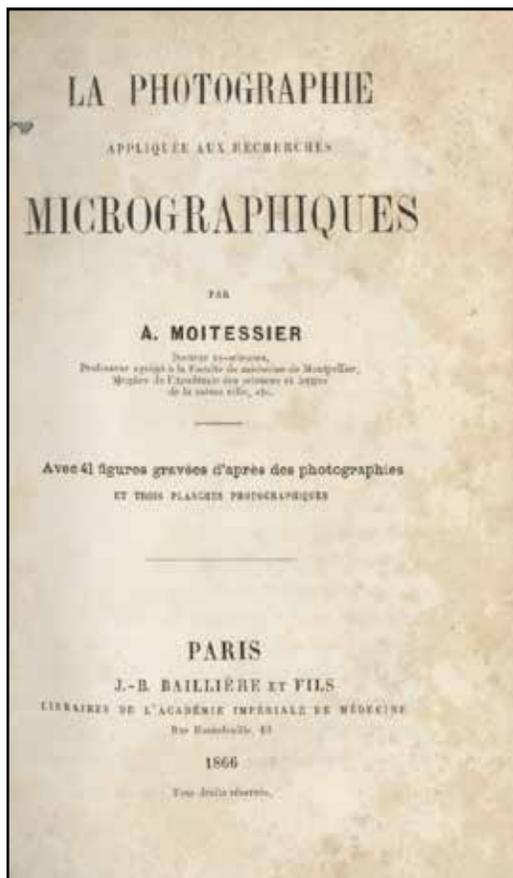


\$1,250.00

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

*In this work on hypnotism, "Luys, a highly respected French neurologist who practiced at the Salpêtrière and the Charité, discusses the transmission of states of emotion from one hypnotized person to another... the principal subject for his experiments was a somnambulist he calls 'Esther.' One of the interesting outcomes of his experimentation was his development of a unique version of the notion of doubling of the personality." Crabtree, Adam. ANIMAL MAGNETISM, EARLY HYPNOTISM, AND PHYSICAL RESEARCH, 1766 - 1925. No. 1178.*

*The photographic images are carbon prints executed by Lemerrier.*

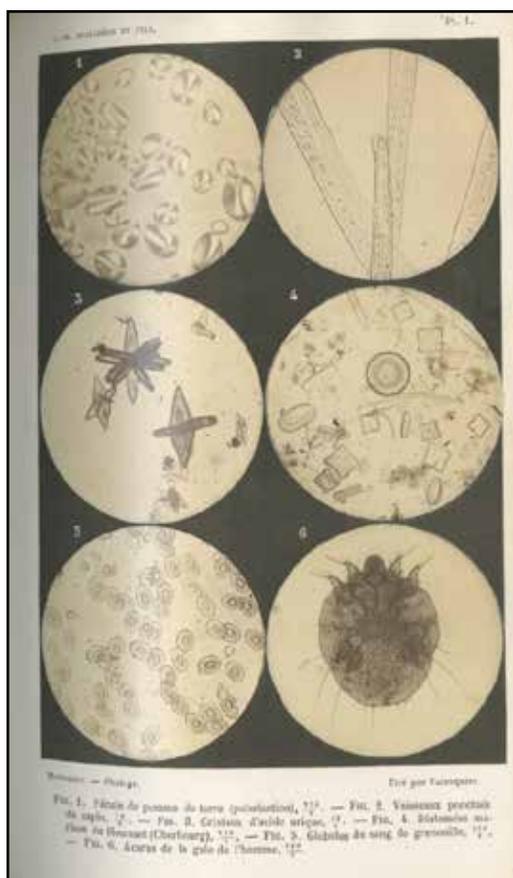


27. Moitessier, A [Albert]. **LA PHOTOGRAPHIE APPLIQUÉE AUX RECHERCHES MICROGRAPHIQUES** PAR A. MOITESSIER. Paris: J.-B. Baillière et Fils, 1866. First edition. 8vo., iv, 333 [3] pp., 41 text illustrations, 3 mounted albumen photo-plates. Bound with: **PRÉCIS DE MICROPHOTOGRAPHIE**, par G. Huberson. Paris: Gauthier-Villars, 1879. First ed. 100 pp., frontispiece, illustrated, 4 pp. catalogue. And bound with: **PHOTOMICROGRAPHIE EN CENT TABLEAUX POUR PROJECTION**, par M. Jules Girard. Paris: Au Bureau du Journal Les Mondes, et Gauthier-Villars, 1872. First ed. xii, 54 pp., illustrated. Quarter calf and marbled boards. Mild rubbing; occasional scattered foxing. The three albumen photographs are fine and have rich tones. Overall, very good.

\$1,500.00

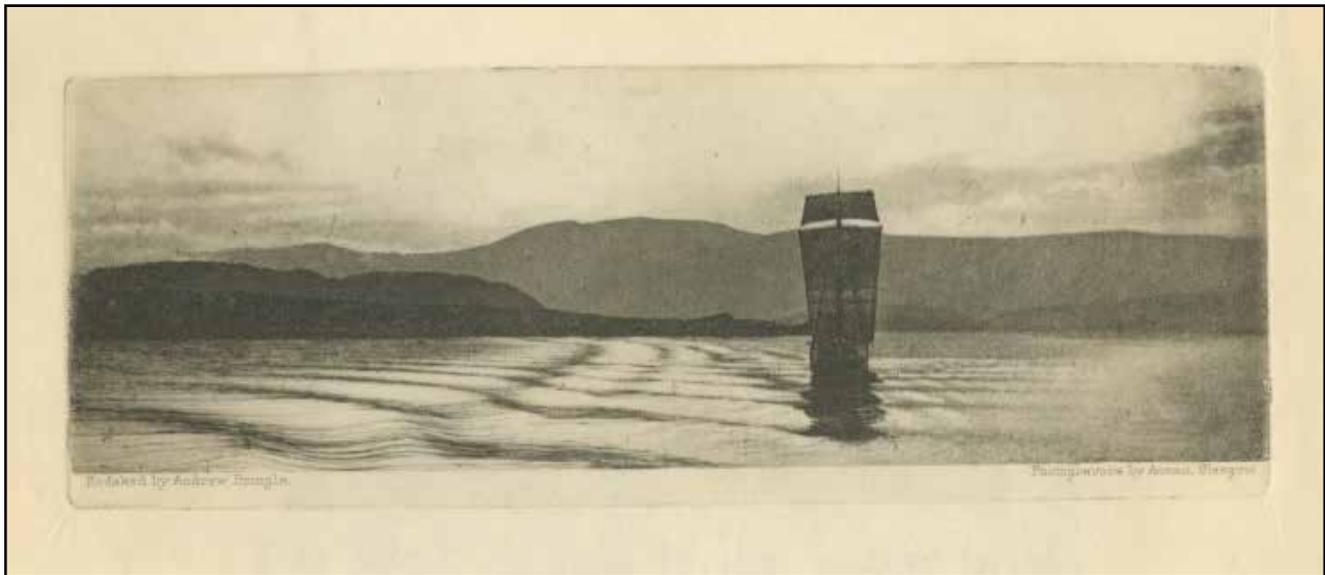
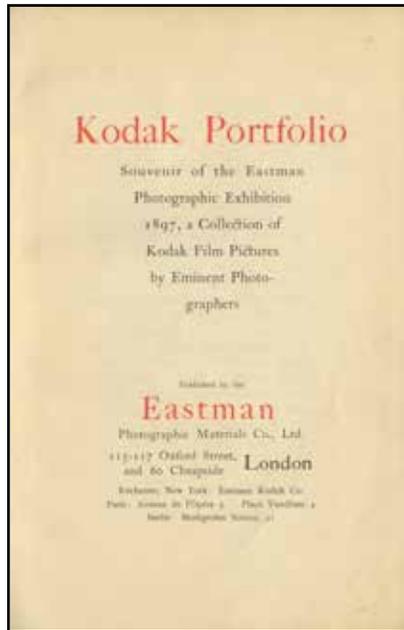
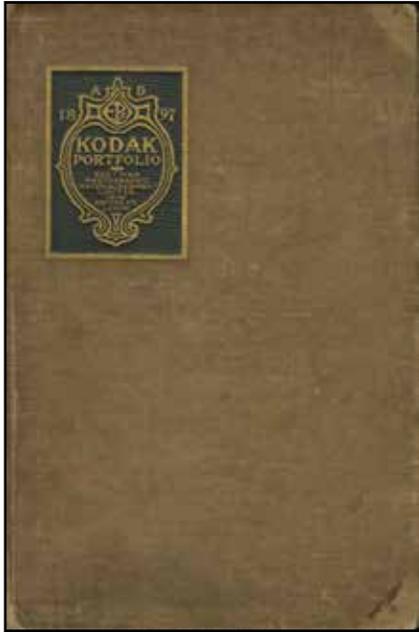
*This is the first French work on photomicrography to contain original mounted photographs, and preceded only by, "THE WONDERS OF THE MICROSCOPE PHOTOGRAPHICALLY REVEALED. BY OLLEY'S PATENT MICRO-PHOTOGRAPHIC REFLECTING PROCESS", London 1861; and Gerlach's, "DIE PHOTOGRAPHIE ALS HÜLFSMITTEL MIKROSKOPISCHER FORSCHUNG", Leipzig 1863; all of which we have had the pleasure to have owned.*

*Roosen and Salu No. 8386, No. 8395 and N. 8391. For Moitessier, see note in Eder's, History of Photography, p. 773, No. 5.*



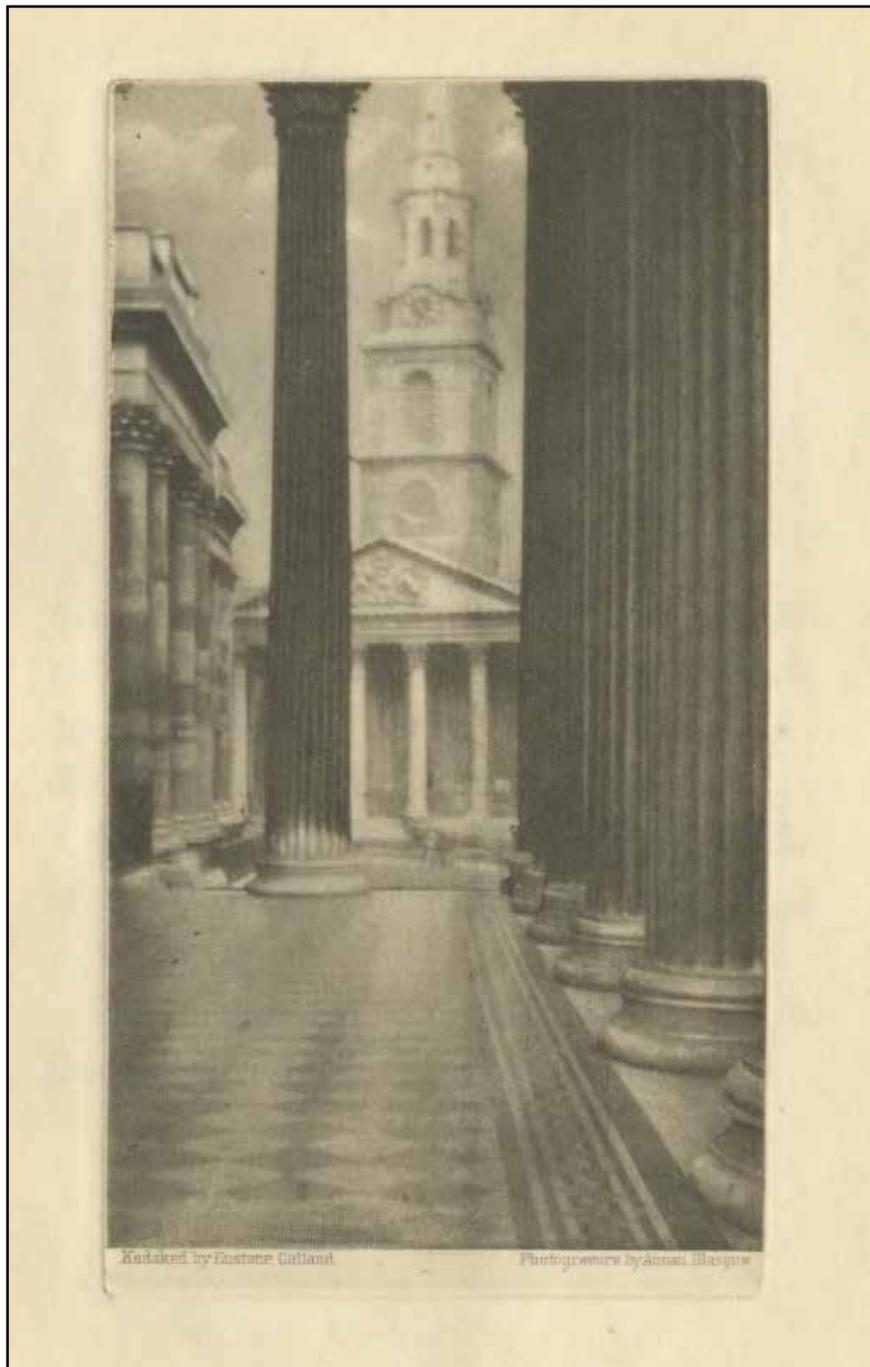
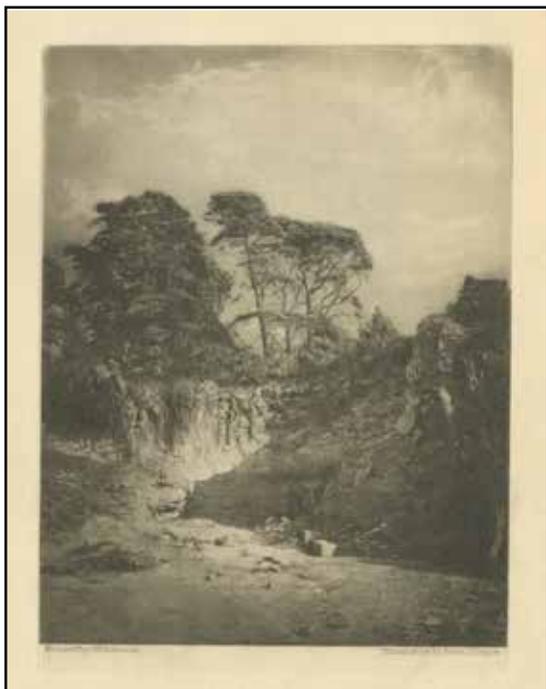
28. [PICTORIALISM]. **KODAK PORTFOLIO: SOUVENIR OF THE EASTMAN PHOTOGRAPHIC EXHIBITION 1897, A COLLECTION OF KODAK FILM PICTURES BY EMINENT PHOTOGRAPHERS.** London: Published by the Eastman Photographic Materials Co., 1897. Deluxe Edition. 8vo., unpagged, 14 hand-pulled photogravures on Japan vellum with printed tissue guards. Gilt and black morocco emblem on glazed linen, rubbed, with a short tear and fraying to the spine ends. What appears to have been some form of over wrapper which was taped at the corners has left staining to both the cloth and endpapers. Partial cracking at the joint of the endpapers, and moderate toning or soil to the blank margins of several plates. The hand-pulled photogravure images are very good. In all, a good copy.

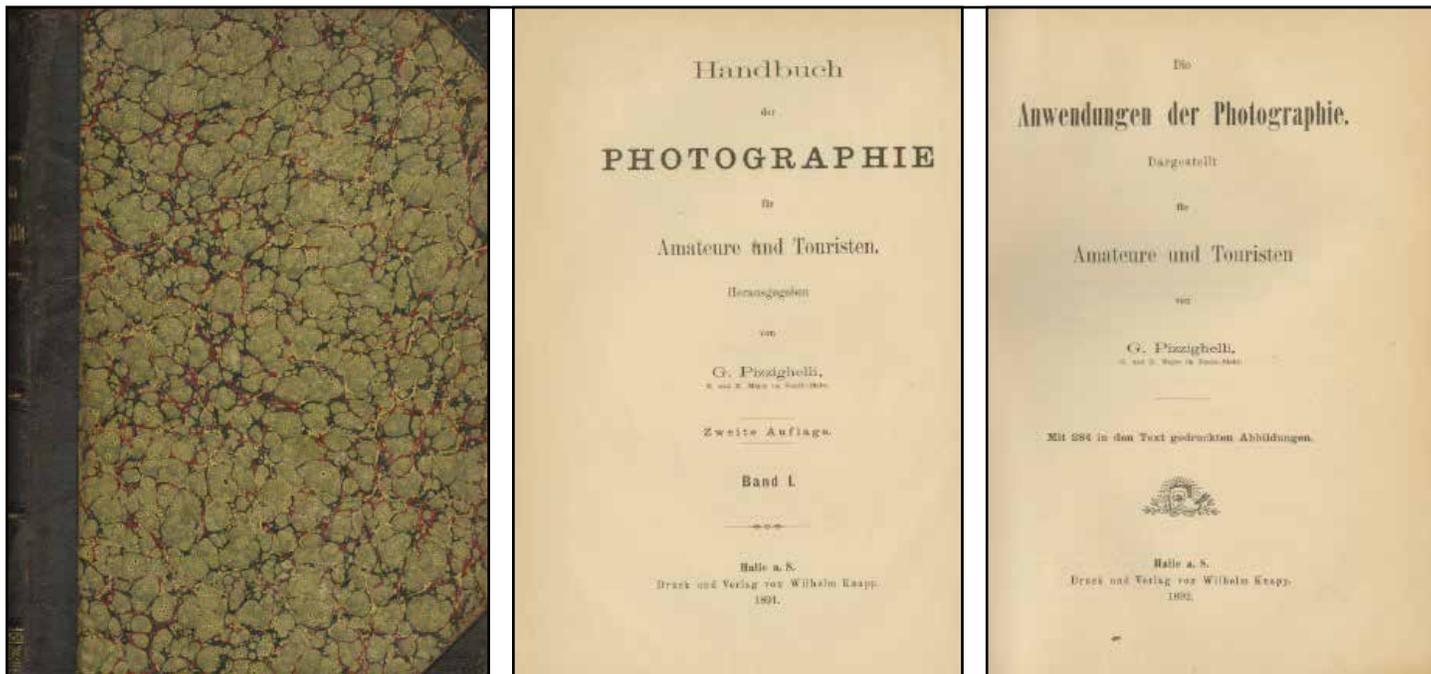
\$2,500.00



The exhibition was held Oct. 27 - Nov. 16, 1897 at the New Gallery, London. The fine photogravure plates were made and printed by J. Craig Annan. The design stamped upon leather on the cover was by D.Y. Cameron. Photogravures by: H.P. Robinson [2], W. Stoiber, J. Craig Annan [3], George Davison [3], Andrew Pringle [2], Eustace Calland, Frances B. Johnston, A. Horsley Hinton.

OCLC locates only four copies: Metropolitan Museum of Art, Stanford University, Yale University and Library of Congress.



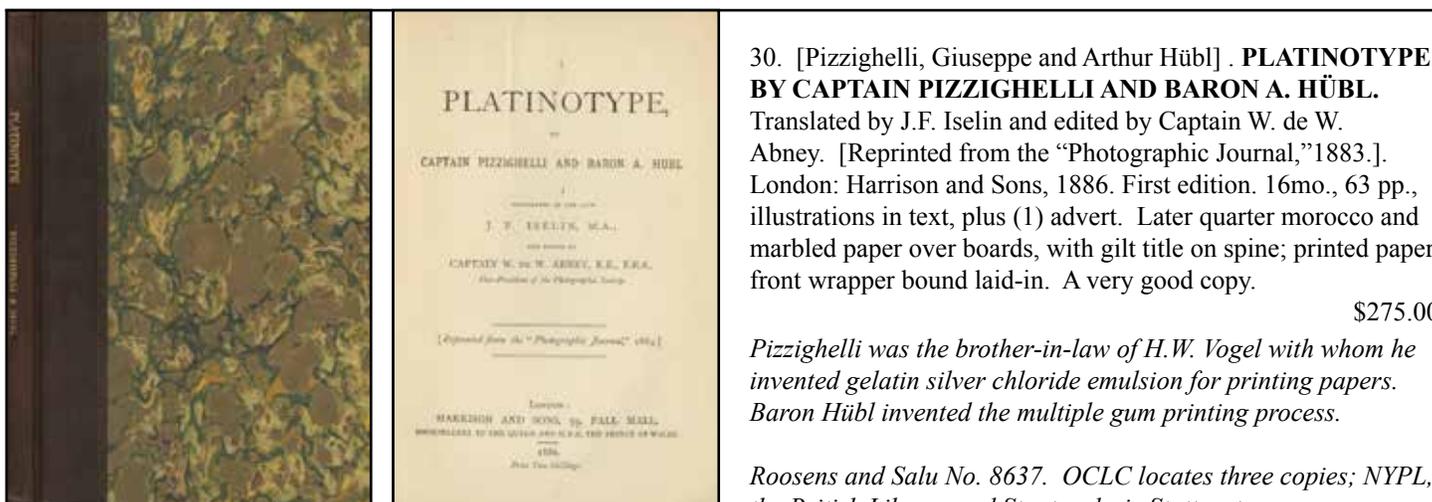


29. Pizzighelli, Giuseppe. **HANDBUCH DER PHOTOGRAPHIE FÜR AMATEURE UND TOURISTEN**. 3 volumes. Band I: DIE PHOTOGRAPHISCHEN APPARATE [1891]; Band II: DIE PHOTOGRAPHISCHEN PROCESSE [1892]; Band III: DIE ANWENDUNGEN DER PHOTOGRAPHIE [1892]. Halle a.S.: W. Knapp, 1891-1892. Second ed. 8vos., [vol. I] xii, 485 pp.; [vol. II] x, 518 pp.; [vol. III] x, 496 pp.; text illustrations. Half morocco and marbled boards. Owner's neat stamp on endpapers. The second volume has occasional marginalia in ink, holographic notes on paper which have been tipped to the inner margins, and underlining in pencil. Light rubbing at the hinges, with minor repairs at the crown of two volumes. A very good set.

\$500.00

*The three volumes cover all aspects and application of the photographic process to date, including: apparatus for photography, photography for ladies, field work (portable outfits), sensitizing materials, extensive formulae and instructions for a multitude of printing processes, including platinum, oil, carbon, etc. Pizzighelli was the brother-in-law of H.W. Vogel with whom he invented gelatin silver chloride emulsion for printing papers. Copy of Dr. Fritz Wentzel (1877-1963), pictorialist, chemist and engineer, who made the holographic notes and marginalia. Wentzel began to make his first photographic experiments in 1890; he said his greatest ambition was to become a good amateur photographer.*

*Roosens and Salu No. 4253; revised and expanded from the 2 volume 1886 first edition. OCLC locates only four complete sets. Scarce.*

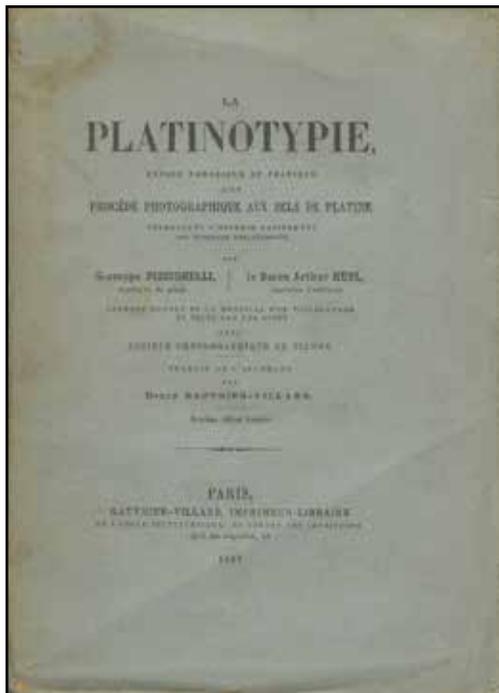


30. [Pizzighelli, Giuseppe and Arthur Hübl] . **PLATINOTYPE BY CAPTAIN PIZZIGHELLI AND BARON A. HÜBL**. Translated by J.F. Iselin and edited by Captain W. de W. Abney. [Reprinted from the "Photographic Journal," 1883.]. London: Harrison and Sons, 1886. First edition. 16mo., 63 pp., illustrations in text, plus (1) advert. Later quarter morocco and marbled paper over boards, with gilt title on spine; printed paper front wrapper bound laid-in. A very good copy.

\$275.00

*Pizzighelli was the brother-in-law of H.W. Vogel with whom he invented gelatin silver chloride emulsion for printing papers. Baron Hübl invented the multiple gum printing process.*

*Roosens and Salu No. 8637. OCLC locates three copies; NYPL, the British Library and Staatsgalerie Stuttgart.*

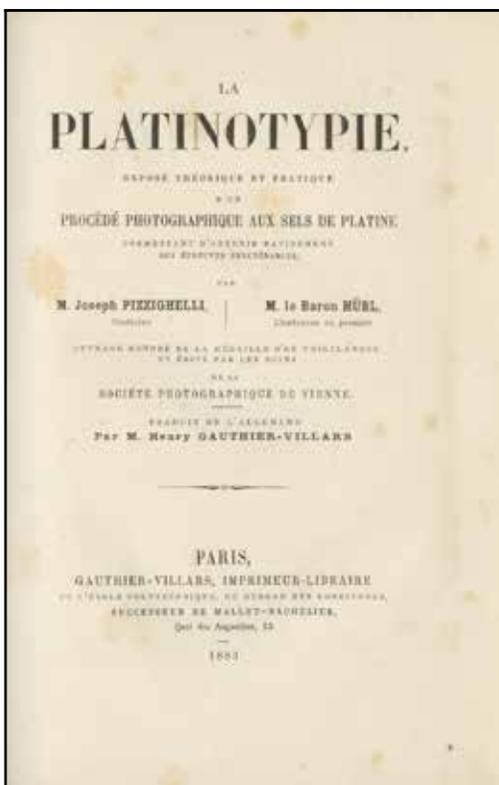


31. Pizzighelli, Giuseppe and Le Baron Hübl. **LA PLATINOTYPIE, EXPOSÉ THÉORIQUE ET PRATIQUE D'UN PROCÉDÉ PHOTOGRAPHIQUE AUX SELS DE PLATINE PERMETTANT D'OBTENIR RAPIDEMENT DES ÉPREUVES INALTÉRABLES**; Translated from the German by Henry Gauthier-Villars. Paris: Gauthier-Villars, 1887. Second French edition. Small 8vo., xiv, 98 pp., mounted platinum photographic frontispiece, illustrations. Original printed wrappers. Slight edge wear, creasing and moderate staining to wrappers. Very good. Housed in a custom made cloth clamshell box with facsimile paper label on front.

\$450.00

*This manual discusses Pizzighelli's newly modified platinum process. Pizzighelli was the brother-in-law of H.W. Vogel with whom he invented gelatin silver chloride emulsion for printing papers. M. Le Baron Hübl invented the multiple gum printing process. The frontispiece is an original platinum print.*

*Roosens and Salu No. 8637. OCLC locates tens copies.*



32. Pizzighelli, Joseph [Giuseppe] and Le Baron Hübl. **LA PLATINOTYPIE, EXPOSÉ THÉORIQUE ET PRATIQUE D'UN PROCÉDÉ PHOTOGRAPHIQUE AUX SELS DE PLATINE PERMETTANT D'OBTENIR RAPIDEMENT DES ÉPREUVES INALTÉRABLES**;

Translated from the German by Henry Gauthier-Villars. Paris: Gauthier-Villars, 1883. First French ed. Small 8vo., xiv, 90 pp., mounted platinum frontispiece with tissue guard. Quarter morocco with marbled boards, gilt title within raised bands on spine. Scattered light foxing, occasional ink notations

or corrections in text, and transfer from the frontispiece to the blank tissue guard; else very good.

\$650.00

*This manual discusses Pizzighelli's newly modified platinum process. Pizzighelli was the brother-in-law of H.W. Vogel with whom he invented gelatin silver chloride emulsion for printing papers. M. Le Baron Hübl invented the multiple gum printing process. The frontispiece is an original platinum print.*

*Roosens and Salu No. 8637. OCLC locates nineteen copies.*

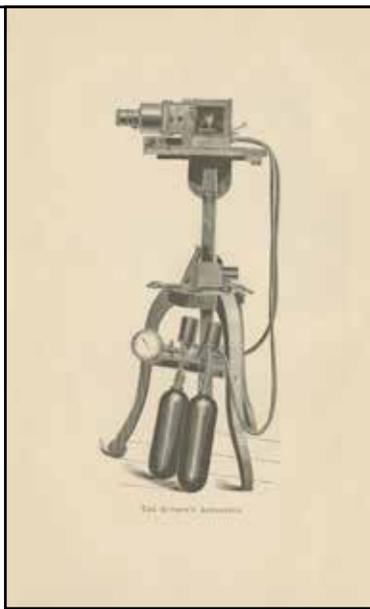
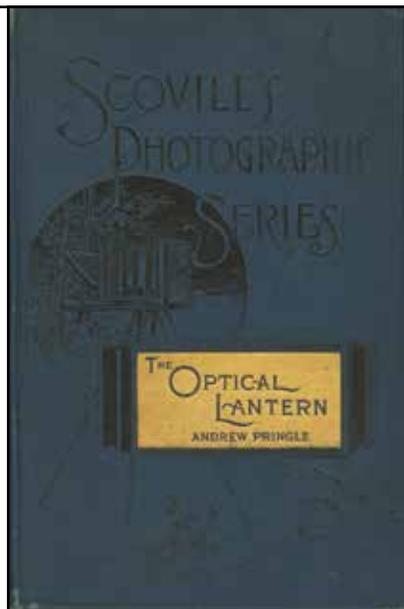


33. Poitevin, Alphonse. **TRAITÉ DES IMPRESSION PHOTOGRAPHIQUES. SUIVI D'APPENDICES RELATIFS AUX PROCÉDÉS DE PHOTOGRAPHIE NÉGATIVE ET POSITIVE SUR GÉLATINE; D'HÉLIOGRAVURE, D'HÉLIOPLASTIE, DE PHOTOGLITHOGRAPHIE, DE PHOTOTYPIE, DE TIRAGE AU CHARBON, D'IMPRESSON AUX SELS DE FER, ETC.**, par M. Léon Vidal. Paris: Gauthier-Villars, 1883. Second edition. 8vo., xiv, 280 pp. Publisher's decorative paper binding. Occasional light foxing. A fine unopened copy.

\$750.00

*Alphonse Louis Poitevin (1819 - 1882) was trained as a chemical engineer. After the early discoveries of Daguerre and Talbot, he became interested in photography, and experimented with using daguerreotype plates for the production of printing plates. His experiments led to the method of photomechanical engraving on silver or gold coated metal plates. His experiments with the action of light on bichromated gelatine were the bases for carbon printing and photolithography. His contributions to the development of photomechanical processes made him one of the outstanding inventors of the nineteenth century. Vidal experimented with carbon processes and chromolithography during the period that this book was published, and in 1877, he invented a process for photographing in natural colors. This copy was likely issued later, using the original sheets, as the wrappers are decorated in the style the publisher adopted around the turn of the century; also, this was issued without the frontispiece.*

*Roosens and Salu No. 8164. OCLC locates only eight copies; none in North America.*



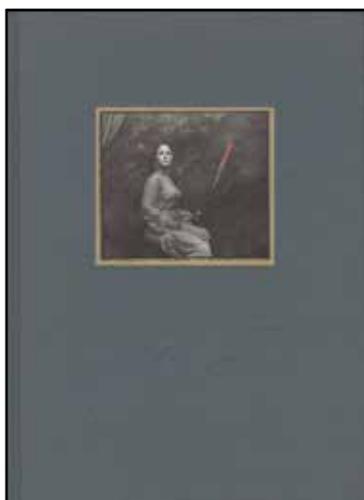
34. Pringle, Andrew. **THE OPTICAL LANTERN, FOR INSTRUCTION AND AMUSEMENT.** New York: The Scovill & Adams Company, 1890. First edition. 8vo., [vi adverts], 106 pp., iii index, xvi adverts, frontispiece with tissue guard, illustrations in text. Publisher's embossed cloth illustrated in black and gilt; slight rubbing at the base of the spine. A fine copy.

\$375.00

*A comprehensive manual on all aspects, written for photographers and teachers to instruct on the use of the "magic lantern." Nicely illustrated.*

*Roosens and Salu No. 6272.*

PO Box 5403  
Akron, OH 44334  
330.252.0100 Tel/Fax



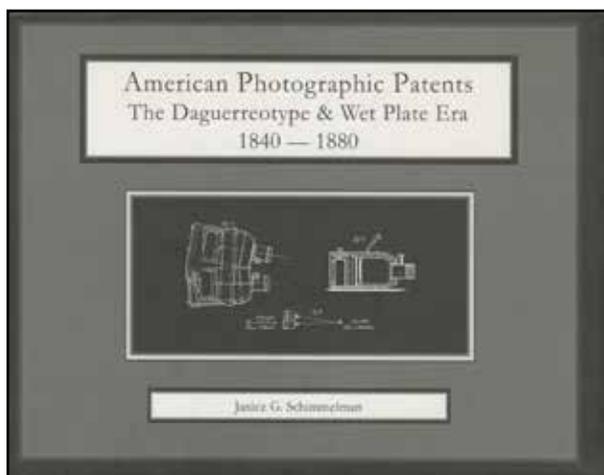
P.S. With Love From Czech Country  
JAN SAUDEK

35. Saudek, Jan. **TOMU, KDO JE MI NEJDRAZSÍ: DOPIS.** [Melnik, Czech Republic: Linpa, 1997]. First edition. 4to., 99 pp., illustrated from color photographs, with color and b&w drawings. Blue cloth debossed in blind with inset color plate; issued without a dust jacket. Fine. SIGNED by the photographer on the front pastedown.

\$225.00

*Hand-colored photographs of nudes with a printed narrative, often with drawings. Text in Czech.*

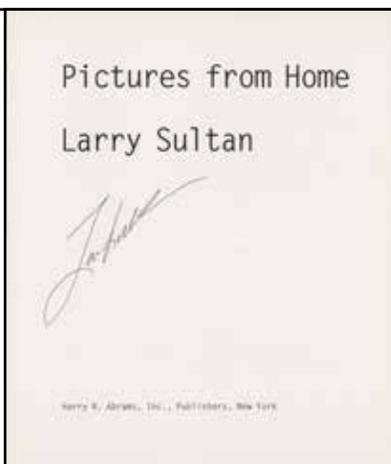
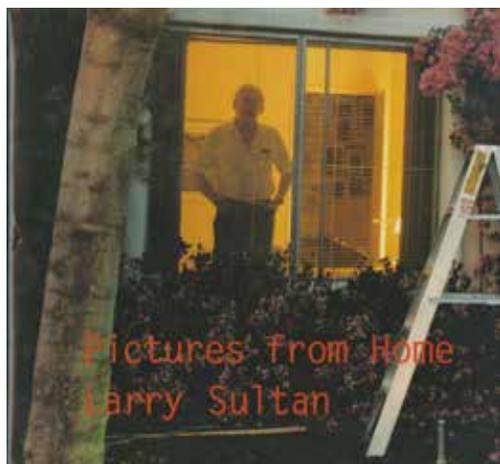
*Scarce, with OCLC locating only seventeen copies under several variations of the title, including DOPIS and JAN SAUDEK. We have used the information from the National Library of the Czech Republic, the only Czech holding.*



36. Schimmelman, Janice G. **AMERICAN PHOTOGRAPHIC PATENTS 1840 - 1880: THE DAGUERREOTYPE & WET PLATE ERA.** Nevada City, California: Carl Mautz Publishing, 2002. First edition. Oblong 4to., 119 pp., illustrated from b&w drawings. Fine in the illustrated dust jacket.

\$25.00

*A chronologic listing of: Invention Patents, Reissued Invention Patents, and Design Patents.*



37. Sultan, Larry. **PICTURES FROM HOME.** NY: Harry N. Abrams, 1992. First edition. Oblong 4to., 127 pp., chiefly illustrated from color and b&w photographs. Fine, in photo-illustrated dust jacket that has a subtle indenture on the front panel. Bodily SIGNED by the photographer on the title page.

600.00

*Published on the occasion of the exhibition 'Larry Sultan: Pictures from Home' at the San Jose Museum of Art, California, October 25, 1992 - January 31, 1993. "Part family*

*album, part visual novella, the book explores complicated, emotional issues about the nature of photograph that are sidestepped by most photographic books." [jacket flap]*



38. [Tiphaigne de la Roche, Charles François]. **GIPHANTIE.** Babylone [Paris]: n. p., 1760. First edition. 16mo., [Part I] [2], 176 pp; [Part II] [2], 174 pp. Contemporary full mottled calf, with the spine in six gilt-decorated compartments; hinges partially cracked but firm; rubbing at the edges and chipping at the corners. Moderate foxing or soiling. A near very good copy.

\$3,000.00

*"In 1760 the French writer Charles François Tiphaigne de la Roche wrote a novel that today would be considered science fiction. Titled Giphantie, an anagram of his name, it describes his imaginary travels... He was lifted into the air and transported half unconscious, to a beautiful garden in a strange land. There he met a Spirit who said, 'I am the Prefect of this island which is called Giphantie.' With the Prefect as guide, Tiphaigne explored the wonders of 'the island.'" In GIPHANTIA, Chapter XVII, Part I, The author prophecies the fixing of transient images of nature*

*by the action of light. "Thou knowest that the rays of light, reflected from different bodies, make a picture and paint the bodies upon all polished surfaces, on the retina of the eye, for instance, on water, on glass. The elementary spirits have studied to fix these transient images: they have composed a most subtle matter, very viscous, and proper to harden and dry, by the help of which a picture is made in the twinkle of an eye. They do over this matter a piece of canvas, and hold it before the objects they have in mind to paint. The first effect of the canvas is that of a mirror; there are seen upon it all the bodies far and near, whose image the light can transmit. But what the glass cannot do, the canvas, by means of the viscous matter, retains the images. The mirror shows the objects exactly; but keeps none; our canvases show them with the same exactness, and retains them all. This impression of the images is made the first instant they are received on the canvas, which is immediately carried away into some dark place; an hour after, the subtle matter dries, and you have a picture so much the more valuable, as it cannot be imitated by art nor damaged by time." See PHOTOGRAPHY: ESSAYS & IMAGES (1980) edited by Beaumont Newhall, p. 13-14.*

*This is considered a cornerstone book in any collection of photographic literature, and photography's first fictional work.*

*The English edition of a year later is titled: GIPHANTIA: OR, A VIEW OF WHAT HAS PASSED, WHAT IS NOW PASSING, AND DURING THE PRESENT CENTURY, WHAT WILL PASS, IN THE WORLD.*

*Roosens and Salu No. 10421.*

39. Willis & Clements [corp. author]. **PLATINOTYPE: SIMPLEST PHOTOGRAPHIC PROCESS.** Philadelphia: Willis & Clements, 1908. 18mo., 17 pp. Decorative stiff wrappers. Slight crease to the upper tip of the front cover; small stain at the crown. Very good.

\$125.00

*Essentially a trade catalog, which provides general instructions and a price list for supplies.*

*Romaine - A GUIDE TO AMERICAN TRADE CATALOGUES 1744 - 1900, p. 265 lists a copy dated 1898.*

*Roosens and Salu No. 8638, listing an 1885 edition of 24 pp. OCLC locates a single copy dated 1902, and two copies dated 1910.*

