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1. Beaton, Cecil Walter Hardy, Sir. **THREE VINTAGE SILVER GELATIN PHOTOGRAPHS FROM THE SERIES, INDIAN EDUCATION.** Each photograph measures 9 5/8 in. (24.4 cm.) width x 7 11/16 in. (19.5 cm.) height. Each has a printed paper label from the Ministry of Information affixed to the blank verso; beneath it is stamped "Cecil Beaton Photograph." Slight silvering to each at the bottom right corner; one print is slightly soiled on the blank verso; else near fine.

The captions read:

"2. INDIAN EDUCATION. Next comes the village school where in addition to the 'three R's' handicrafts are taught."

"4. INDIAN EDUCATION. A young girl having an English lesson."

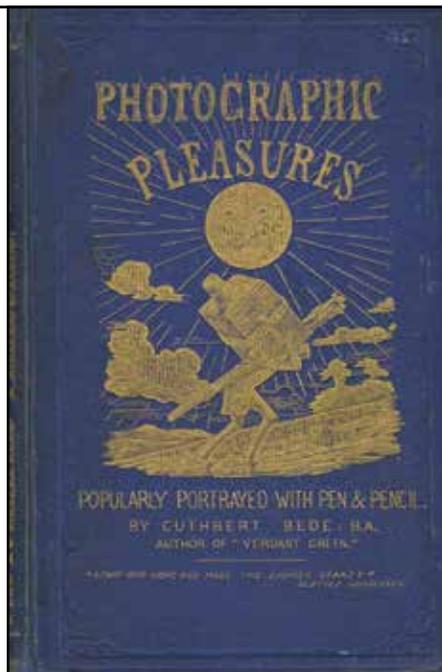
"10. INDIAN EDUCATION. Osmania University students listening to a lecture on mathematics..."

\$1,750.00

*Sir Cecil Walter Hardy Beaton (1904-1980) was an English fashion, portrait and war photographer, diarist, painter, interior designer and an Academy Award-winning stage and costume designer for films and the theater. During WW II, he was sent to India and China by the Ministry of Information to take photographs, of which only a few of the approximately 7000 were ever published.*

2. Bede, Cuthbert [pseud. of Edward Bradley]. **PHOTOGRAPHIC PLEASURES: POPULARLY PORTRAYED WITH PEN AND PENCIL.** London: Thomas McLean, 1855. First edition. 8vo., xii- 83 pp., plus lithographic title page, frontispiece and 22 additional lithographic plates, a.e.g. Recased in the original blue cloth with a minor repair to the spine cap, illustrated in gilt and blind and titled on the spine in gilt. The lithographic frontispiece has a small dampstain to the blank top corner and mild wear along the lower blank edge; the lithographic title page is lacking a sliver along the blank leading edge; both lithographs are age toned; occasional light foxing or soil. A near very good copy.

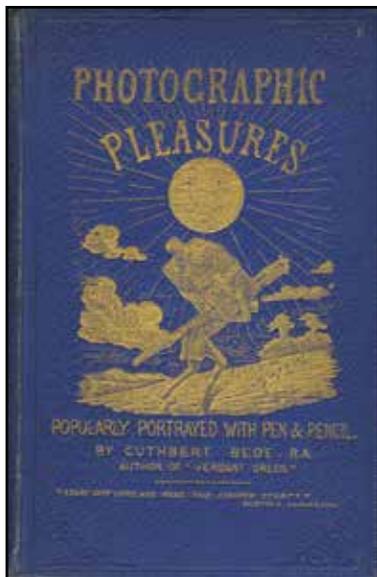
\$750.00



*A classic in photographic literature, and considered its first book of humor, this satirical instructional manual was written and illustrated by*

*Bede (Bradley). Edward Bradley (1827 - 1889) the son of a surgeon, was educated at University College, Durham, Northumberland, and obtained his Licentiate in Theology and went on to take holy orders. While still in his youth, he began writing satirical poetry and essays, which were published in PUNCH and BENTLEY'S MISCELLANY. It is known that he was making photographs in the early 1850s, although no surviving photographs can be reliably authenticated. See ENCYCLOPEDIA OF NINE-TEENTH CENTURY PHOTOGRAPHY, Vol. 1, p. 133 - 134.*

*Roosens and Salu No. 1661. Gernsheim - INCUNABULA No. 734. OCLC located four copies aside from numerous digital forms.*



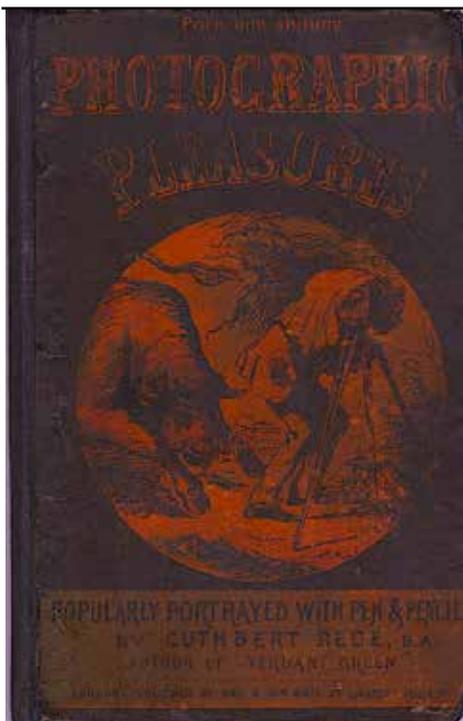
3. Bede, Cuthbert (Edward Bradley). **PHOTOGRAPHIC PLEASURES: POPULARLY PORTRAYED WITH PEN AND PENCIL.** London: John Camden Hotten, 1859. Second edition. 8vo., xii- 83 pp., plus lithographic title page, frontispiece and 22 additional lithographic plates. Original

blue cloth, illustrated in gilt and blind. Light scattered foxing; else very good.

\$650.00

*Aside from the following few exceptions, this is identical to the first edition: 1/4 smaller in height and width, spine not titled, and the letterpress title page has the imprint of John Camden Hotten and is dated 1859.*

*Roosens and Salu No. 1661. Gernsheim - INCUNABULA No. 734. OCLC located fifteen copies.*

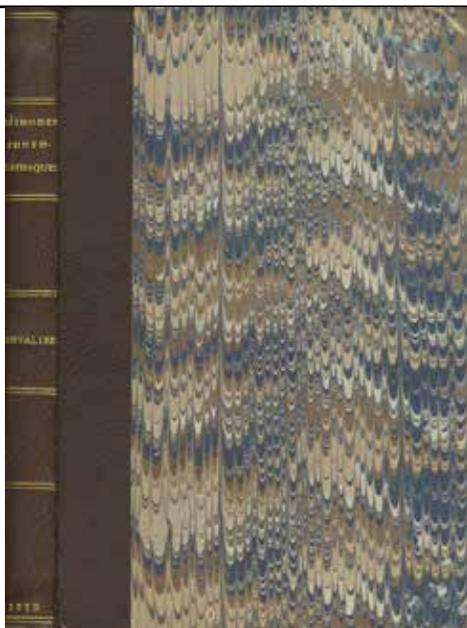


4. Bede, Cuthbert (Edward Bradley). **PHOTOGRAPHIC PLEASURES: POPULARLY PORTRAYED WITH PEN AND PENCIL.** London: Day & Son, n.d. [1863]. New & Cheaper Edition. 8vo., 52 pp., plus lithographic title page, 22 lithographic plates, adverts. Black paper over boards, illustrated in orange ink; lightly rubbed. Rebacked with new paper spine. Light scattered foxing and light wear at the edges. A very good copy.

\$400.00

*Roosens and Salu No. 1661. Gernsheim - INCUNABULA No. 734 calling this "the rare 3rd edition differed in size and was in every other way 'a new and cheaper edition'. It was a paperback with the illustrations reproduced by means of Automatic Lithography." OCLC located seven copies.*

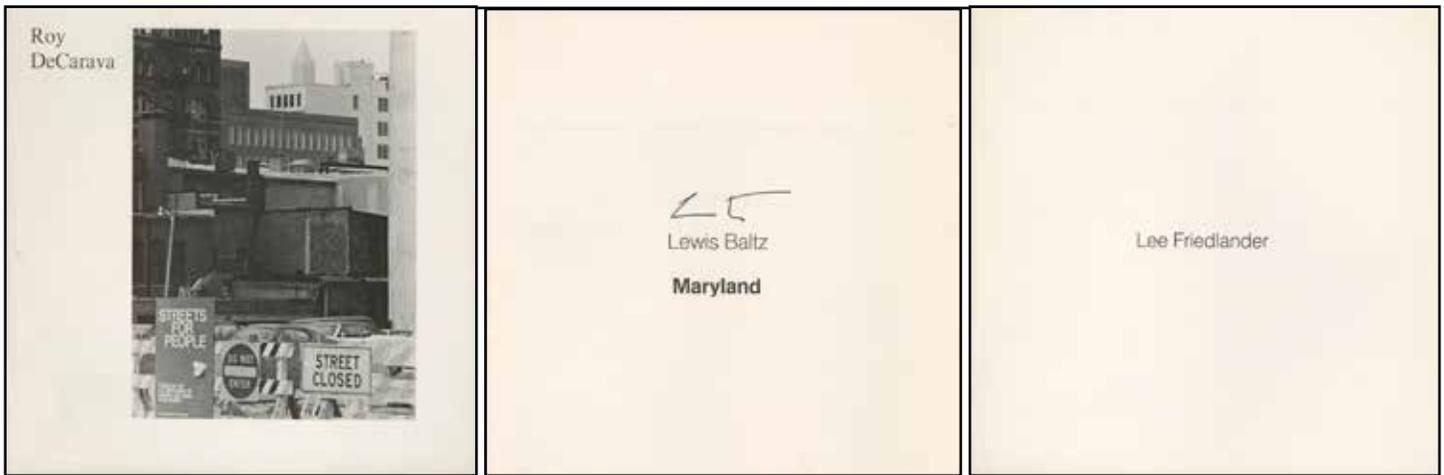
5. Chevalier, Charles, et al. **MÉTHODES PHOTOGRAPHIQUES PERFECTIONNÉES: PAPER SEC, ALBUMINE, COLLODION SEC, COLLODION HUMIDE, PAR MM. A. CIVIALE, DE BRÉBISSON, BAILLIEU D'AVRINCOURT, DE NOSTITZ, E. BACOT, ADOLPHE MARTIN, NIEPCE DE SAINT-VICTOR, ETC. OPTIQUE PHOTOGRAPHIQUE ET STÉRÉOSCOPE PAR CHARLES CHEVALIER... NOTES DIVERSES PAR ARTHUR CHEVALIER.** Paris: Charles Chevalier, 1859. First edition. 8vo., 191, [1] pp., diagrams and charts in text, 1 engraved plate. Later quarter morocco and marbled boards. Occasional light foxing and faint dampstain, lightly rubbed at the tips, neat library stamp on the blank margin of several pages. Very good.



\$1,250.00

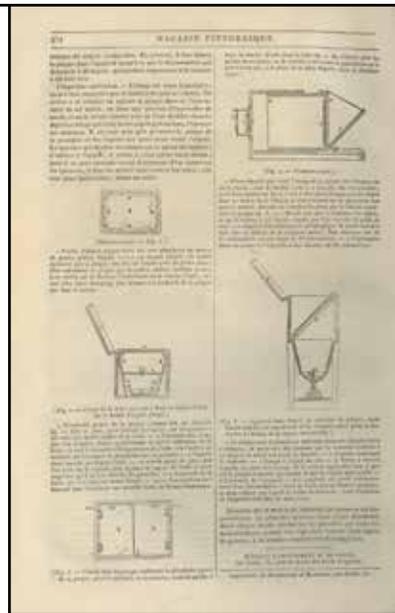
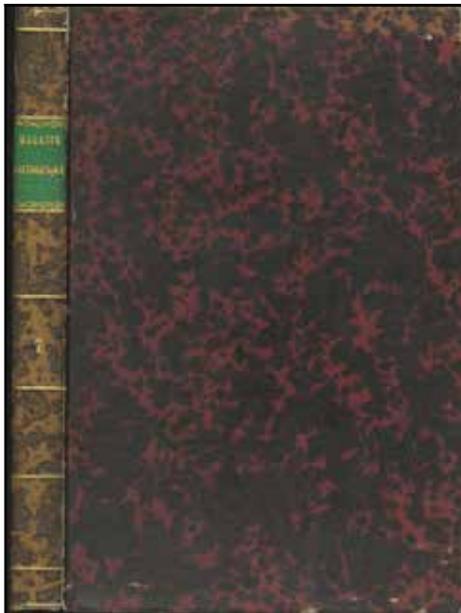
*A compendium of essays by noted practitioners on the latest advances to date, including: optics and lenses, the stereoscope, albumen paper, collodion plates, the carbon process, and others.*

*Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, no. 112 (the first bibliography of French photographic literature, listed chronologically). Roosens and Salu No. 6538. OCLC locates seven copies but none in North American libraries.*



6. [CORCORAN EXHIBITIONS]. Slade, Roy, preface. **THE NATION'S CAPITAL IN PHOTOGRAPHS, 1976.** Washington: The Corcoran Gallery of Art, 1976. First editions. 8 volumes. Square 8vos., [4] pp. text, plus approx. 10 to 15 full-page b&w or color photos, some with folding plates. Printed and illustrated wrappers. Fine. Three are SIGNED by the photographer. The complete set. \$850.00

*As part of a Bicentennial project originated by the Corcoran Gallery of Art, eight eminent American photographers were invited to spend an extended period of time in Washington during 1975-1976 to photograph the city, culminating in an exhibition held at the gallery. These eight catalogues were issued separately and each feature one of the eight: Lewis Baltz (initialed on the front wrapper), Joe Cameron, Robert Cumming, Roy DeCarava (signed and dated 1984), Lee Friedlander (signed), John R. Gossage, Jan Groover and Anthony Hernandez. The Hernandez catalogue has the face in one photo marked out, as is usually found; likely there was not a signed release from the subject.*



7. [DAGUERRE] Charton, Edouard, editor. **LE MAGASIN PITTORESQUE. SEPTIÈME ANNÉE.** Paris: Aux Bureaux D'Abonnement et de Vente, 1839. First edition. 4to., 412 pp., profusely illustrated with engravings. Bound in contemporary paper over boards with spine label and simple gilt rules. Slight rubbing to the edges. There are a few spots of light foxing on the front free endpaper and half-title page and the rear free endpaper. A fine and bright copy. \$250.00

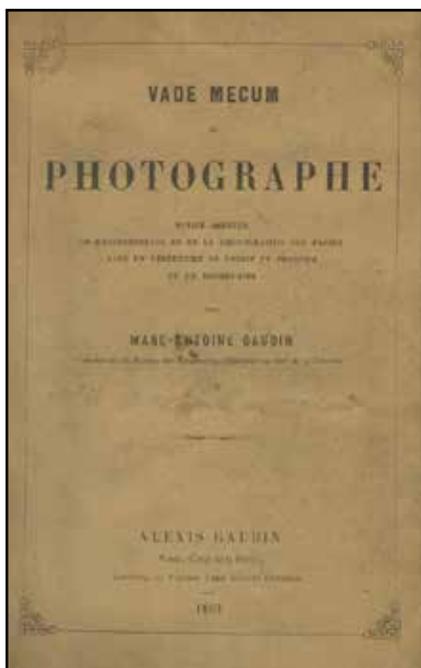
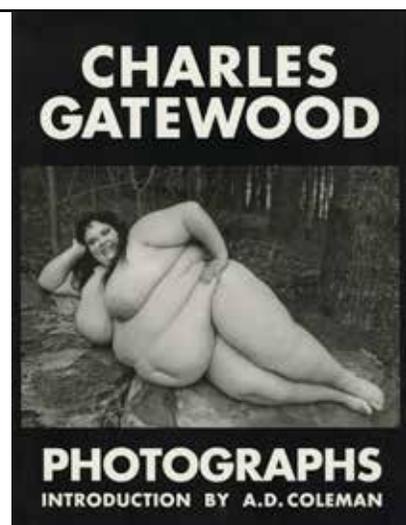
*Contains an article "La Photographie, ou le Daguerreotype" [374-376 pp.] illustrated with five wood-engravings of the Daguerreotype camera, iodine fuming box, plate frame, and mercury curing box. This is one of the earliest*

*descriptions of Daguerre's process to have been printed for the general public. It gives a brief outline of the development of the process as well as a working methodology.*

8. Gatewood, Charles. **CHARLES GATEWOOD PHOTOGRAPHS: THE BODY & BEYOND.** [San Francisco]: Sun in Scorpio/ Flash Publications, 1993. First edition. 4to., 64 unnumbered pages, full-page b&w plates from photos. Fine, as new in photo-illustrated dust jacket. Limited to 2000 numbered copies, SIGNED.

\$75.00

*A compilation from Gatewood's various "bodies" of work: Sidetripping in New Orleans, pierced bodies, tattoos, and outsider images of ritual body art. Introduction by A. D. Coleman.*

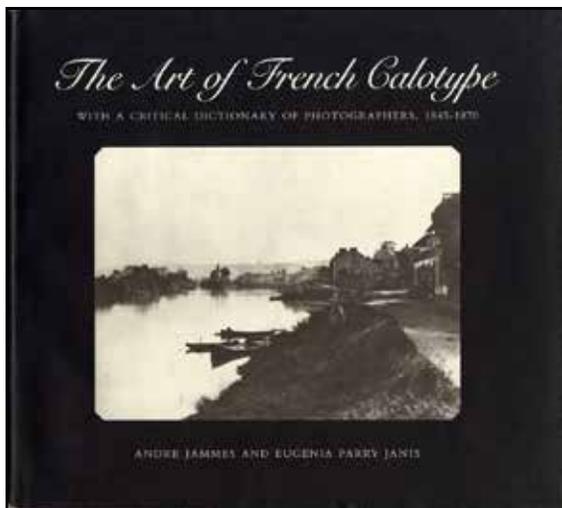


9. Gaudin, Marc-Antoine. **VADE MECUM DU PHOTOGRAPHIE; NOTICE ABRÉGÉE DU DAGUERRÉOTYPE ET LA PHOTOGRAPHIE SUR PAPIER, AVEC UN RÉPERTOIRE DE CHIMIE ET PHYSIQUE ET UN FORMULAIRE.** Paris: Alexis Gaudin, 1861. First edition. 12mo., 212 pp. Quarter calf and marbled paper over boards, original printed wrappers bound-in. Occasional staining, which is more pronounced on the last 15 pages. A very good copy.

\$1,000.00

*This manual provides a short history of the discovery and instructions for making daguerreotypes, glass plate and paper negatives, albumen and other printing papers, and stereographs, bringing the practitioner to current usage. A lengthy formulary follows.*

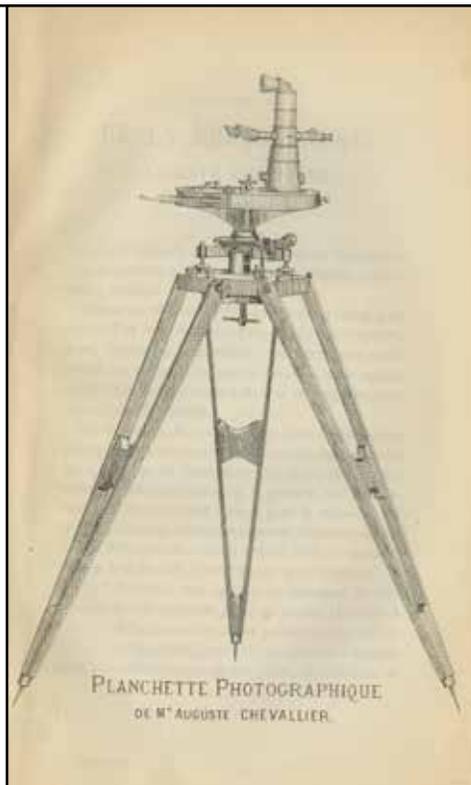
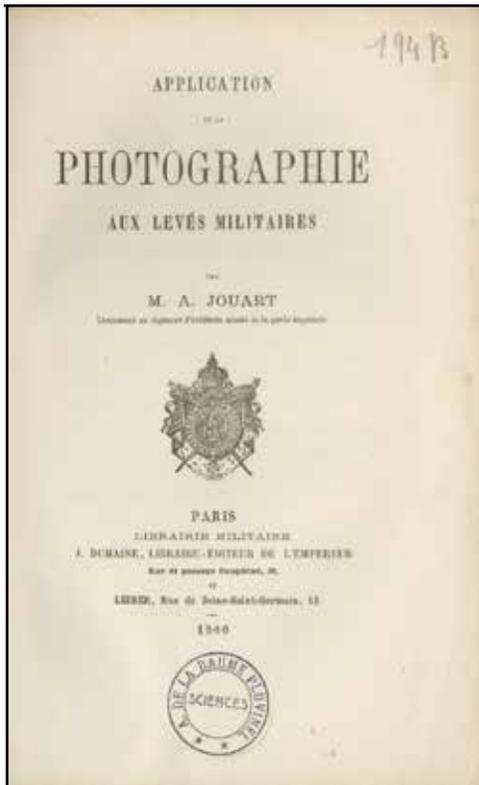
*Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 127. Roosens and Salu No. 6539. Scarce, with OCLC locating only seven copies.*



10. Jammes, André and Eugenia Parry Janis. **THE ART OF FRENCH CALOTYPE. WITH A CRITICAL DICTIONARY OF PHOTOGRAPHERS, 1845-1870.** Princeton, N.J.: Princeton University Press, 1983. First edition. 4to., xxiv, 284 pp., 131 photos. A near fine copy in a slightly rubbed illustrated dust jacket. Hardcover.

\$100.00

*An essential reference for the study of the early years of the art of photography.*



11. Jouart, A. [Abel]. **APPLICATION DE LA PHOTOGRAPHIE AUX LEVÉS MILITAIRES**. Paris: J. Dumaine, 1866. First edition. 8vo., [vi], 75 p., 3 leaves of plates, 2 of which are large folded plates, including a panoramic plan of the polygon at Versailles. Printed paper wrappers. Occasional light foxing, owner's stamp on title page, else very good, and unopened.

\$750.00

*As the title suggests, this is a treatise on the photographic applications used in conducting surveys by the military; the author acknowledges his debt to Auguste Chevallier, for his ingenious adaptation of a photographic camera to make a surveying plane-table, an essential tool in topographic mapping. With this, he was able to achieve a panoramic image, without overlapping or distortions by using an objective with a rotary movement and collodion plate affixed*

*to "a moving vertical wheel articulated at right angles, with a fixed horizontal wheel, the teeth of which force the vertical wheel to terminate a complete revolution upon itself at the precise moment when its horizontal axis has finished its tour of the horizon."*

*This was the copy of Count Aymar de la Baume Pluvinel (1860-1938), an astronomer and photographer, and author of scientific texts.*

*Roosens and Salu No. 7037. Uncommon.*

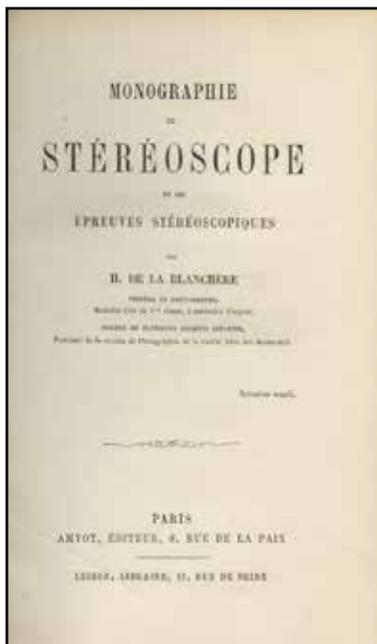


12. Koruritsu Kindai Bijutsukan [Corp. Author]. **PHOTOGRAPHY IN CONTEMPORARY ART**: Tokyo, October 7 - December 4, 1983, the National Museum of Modern Art, Tokyo / Kyoto, December 13, 1983 - January 22, 1984, the National Museum of Modern Art, Kyoto. Tokyo: National Museum of Modern Art, 1983. First edition. 4to., 139 pp., illustrations in b&w and color. Printed stiff wrappers and dust jacket which is lightly worn along the top edge. Very good.

\$50.00

*Catalogue for the exhibition which is divided into three sections: Pop Art and Photography; Japanese Artists; Foreign Artists. Among those represented are: David Hockney, Robert Rauschenberg, Andy Warhol, Takuji Azechi, Norio Imai, Akira Komoto, Hitoshi Nomura, Satoshi Sato, Nobuo Yamanaka, John Baldessari, Bernd & Hilla Becher, Jan Dibbets, Hamish Fulton, Joseph Kosuth, Barbara Kruger, Richard Long, et al.*

*Texts in English and Japanese.*

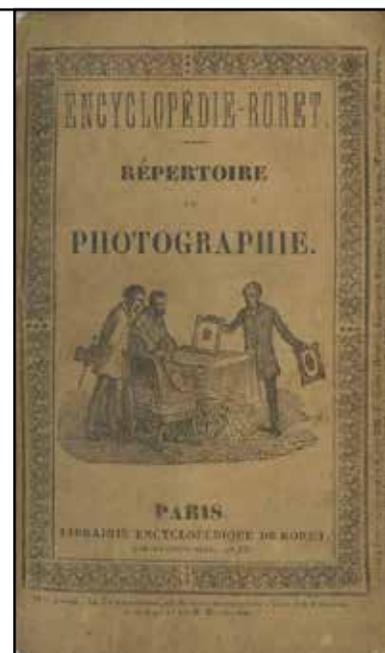
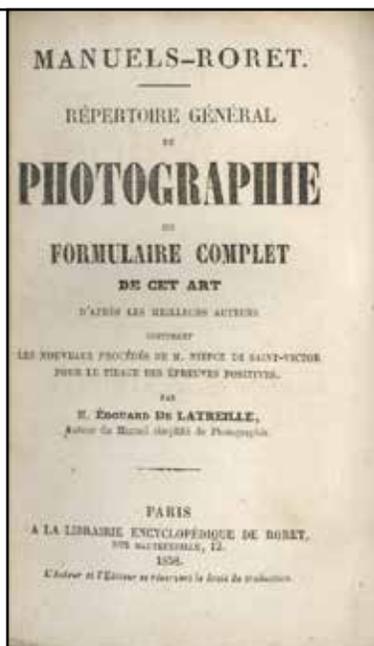
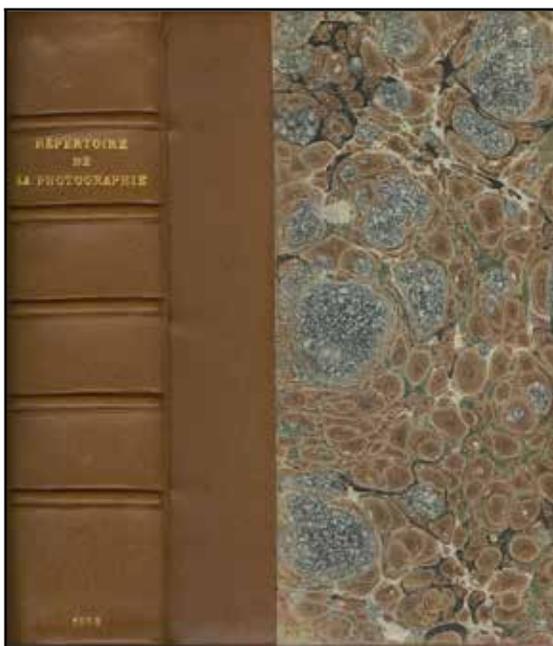


13. La Blanchère, H. de [Pierre René Marie Henri Moulin du Coudray de]. **MONOGRAPHIE DU STÉRÉOSCOPE ET DES ÉPREUVES STÉRÉOSCOPIQUES**. Paris: Amyot, [1861]. First edition. 8vo., 330 pp., 65 illustrations in text. Contemporary quarter leather with title and decorations in gilt with marbled paper over boards; edges and hinges rubbed; contents clean and very good.

\$600.00

*Presented in nine parts: the first part offers a comprehensive history starting with Euclid to about 1851; the second part discusses improvements, construction, panoramic, phenakistoscope (or phénakistoscope); the third section presents diverse theory; fourth apparatus and materials, different constructions; fifth - method of production; sixth collodion, silver, various processes and methods of operation; seventh - more on processes, albumen, collodion, etc.; eighth section describes positive paper, negatives, transparencies; and, the last portion discusses apparatuses that can be attached to the stereoscope: Claudet's Stereomonoscope, Telestereoscope, microscopiques, etc.*

*Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 120. Roosens and Salu No. 10023. A relatively uncommon work, with OCLC locating nineteen copies worldwide.*

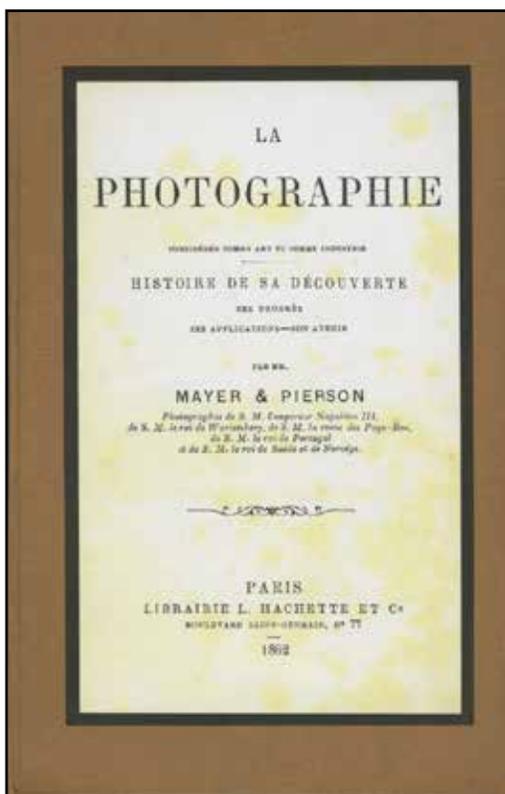


14. Latreille, Edouard de. **RÉPERTOIRE GÉNÉRAL DE PHOTOGRAPHIE. OU FORMULAIRE COMPLET DE CET ART D'APRÈS LES MEILLEURS AUTEURS: CONTENANT LES NOUVEAUX PROCÉDÉS DE M. NIEPCE DE SAINT-VICTOR POUR LE TIRAGE DES ÉPREUVES POSITIVES**. Paris: La Librairie Encyclopédique De Roret, 1858. First edition. 12mo., vi, 456 pp., 90 pp. adverts., illustrations in text. Recent calf backed marbled paper over boards with the spine in six compartments and titled in gilt, illustrated original wrappers bound-in, with the top corner of the rear wrapper expertly replaced with later paper, lacking only a portion of the decorative border. Affixed to the half-title page is a small printed label of a Catholic society library. Fine and bright.

\$650.00

*Edouard de Latreille, a photo-chemist, studied with Gustave Le Gray. This is his excellent survey and formulary of the latest processes, including collodion on glass; the paper printing process for albumen is also included, etc. Issued in the series, MANUELS-RORET.*

*Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, the first bibliography of French photographic books and pamphlets, No. 107. Roosens and Salu No. 6531. OCLC locates eleven copies.*



15. Mayer [Ernest and Frédéric] & Pierson [Pierre Louis]. **LA PHOTOGRAPHIE CONSIDÉRÉE COMME ART ET COMME INDUSTRIE: HISTOIRE DE SA DÉCOUVERTE, SES PROGRÈS, SES APPLICATIONS, SON AVENIR.** Paris: Librairie Hachette et Cie, 1862. First edition. 8vo., half-title page, title page, iv, 244 pp. Cased in newly made binding of paper over boards, with a facsimile of the title page applied to the upper cover. Scattered foxing; unopened and untrimmed. Good.

\$350.00

*The authors, the Parisian photographic firm of Mayer & Pierson, operated a fashionable studio on the Boulevard des Capucines, with Napoleon III, Rossini among their celebrity clients. Their artistry, range of processes and products, and sound business practices elevated the firm above most of their competitors.*

*LA PHOTOGRAPHIE CONSIDÉRÉE COMME ART ET COMME INDUSTRIE, listing the partners as joint authors, provides a history of photography to date, and a general treatise with consideration for its uses in art and industry, its progress and future. It is here that attention was first drawn to the Tiphaigne de la Roche's GIPHANTIA, a work of fiction that is thought to be the first mention of the production of images by the agencies of light. This title was included in the Arno Press History of Photography reprint series.*

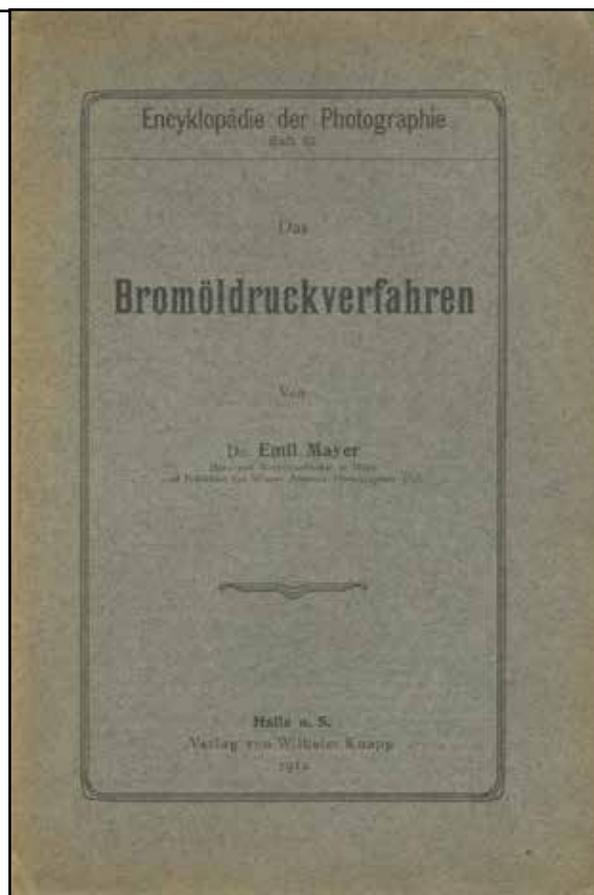
*Bellier de la Chavignerie, Manuel Bibliographie du Photographe Français, 1863, the first bibliography of French photographic books and pamphlets, No. 138. Roosens and Salu No. 4241. OCLC locates nineteen copies.*

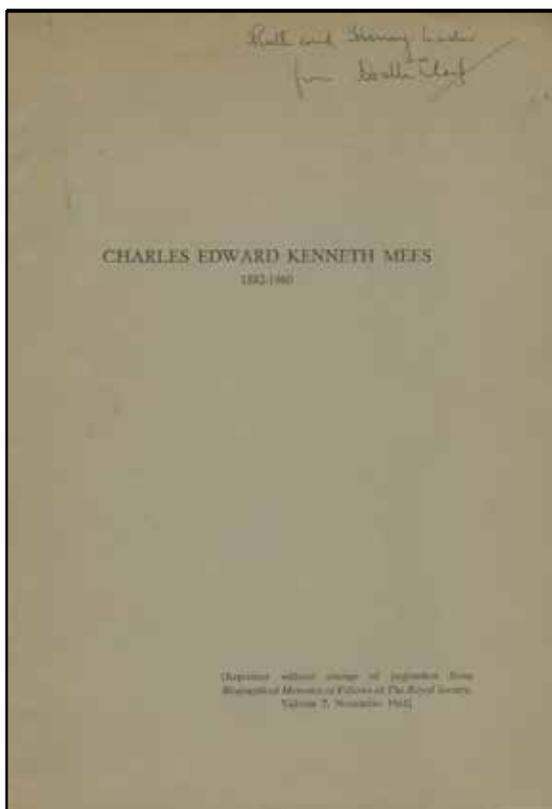
16. Mayer, Emil, Dr. **DAS BROMÖLDRUCKVERFAHREN.** Halle a. S. : Wilhelm Knapp, 1912. First edition. 8vo., 52 pp. Printed wrappers. Very good.

\$100.00

*Emil Mayer (1871 - 1938) born in Bohemia, earned his juris doctorate in Vienna. At the turn of the twentieth century, he was an active amateur photographer; and member of several Viennese photographic societies. His major body of work was in the streets of Vienna, making candid portraits of the mix of social classes. He was a master of the bromoil process and wrote a manual on this complicated process which was widely republished and translated. When Vienna fell to the Nazis in 1938, Dr. Mayer and his wife took their lives in order to escape persecution. The Gestapo destroyed most of his original prints and it was not until a portfolio was discovered many years later when a book was produced titled VIENNESE TYPES, (1999) that recognition of his standing was once again brought to bear.*

*Issued as volume 81 in the series Encyklopädie Photographie, this is the author's first publication. Roosens and Salu No. 1175. OCLC locates only seven copies with M.I.T. being the only North American holding.*





17. [MEES]. Clark, Walter. **CHARLES EDWARD KENNETH MEES, 1882-1960**. [London: Headley Brothers, printers, 1961. First edition - Offprint. 8vo., 173-197 pp., portrait. Printed paper wrappers which are moderately soiled. Light creasing. Very good.

\$25.00

*A biographical tribute to Dr. Mees, who joined the Eastman Kodak Company in 1912 and created and directed their research laboratories. Contains a bibliography of 4 pages of his more than 100 research papers.*

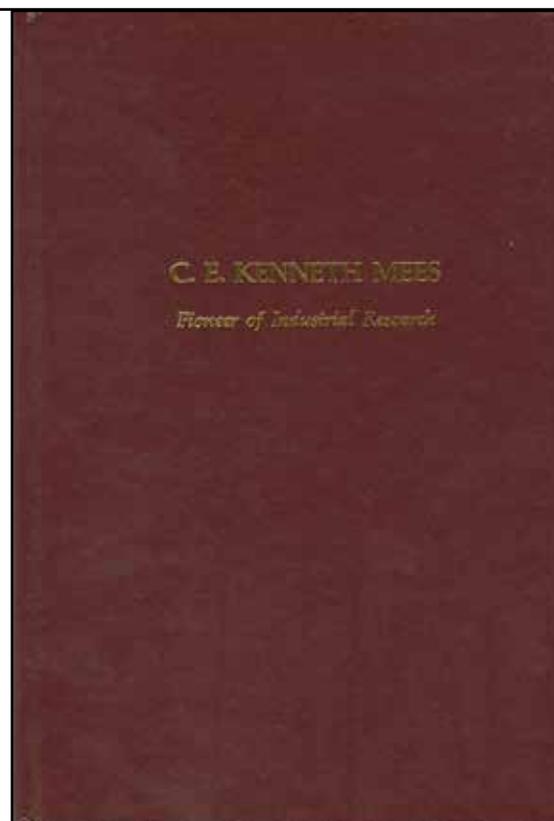
*This offprint is reprinted without change of pagination from BIOGRAPHICAL MEMOIRS OF FELLOWS OF THE ROYAL SOCIETY, Volume 7, November 1961. INSCRIBED by the author to Mary and Henry Lester:*

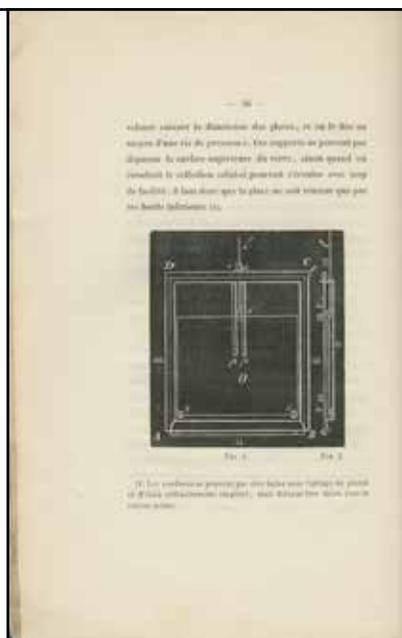
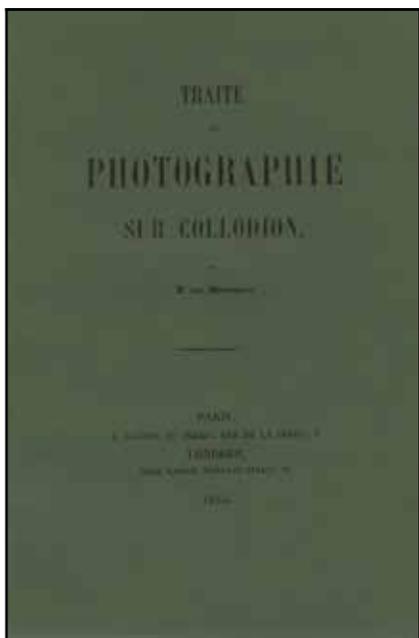
18. [MEES]. James, T.H. [Thomas Howard]. **A BIOGRAPHY - AUTOBIOGRAPHY OF CHARLES EDWARD KENNETH MEES, PIONEER OF INDUSTRIAL RESEARCH**. [Rochester, NY]: Photographic Research Laboratories, Eastman Kodak Co., 1990. First edition. 8vo., 196 pp., illustrated with full-page plate from b&w photographs. Faux leather over boards. A fine copy in publisher's decorative paper over boards slipcase.

\$85.00

*Charles Edward Kenneth Mees (1882\_1960) was a British-American physicist and photographic researcher. His researches were instrumental in developing the first panchromatic photographic plates, as well as lights for the darkroom and light filters. He moved to the U.S. to set up the Kodak Research Laboratories in Rochester, and become the first director. Later he became vice president of Research and Development there.*

*See: Siple, Lewis Walton. PHOTOGRAPHY'S GREAT INVENTORS. Philadelphia, 1965, p. 57 - 58 for his biography; numerous citations throughout the volume.*





19. Monckhoven, D [Désiré Carolus Emanuel] van. **TRAITÉ DE PHOTOGRAPHIE SUR COLLODION.** Paris: A. Gaudin et Frère, 1855. First edition. 8vo., 107 [1] pp., illustrated from wood engravings. Bound in new facsimile wrappers with the original rear printed wrapper included. Ink stamp of the Société Française de Photographie and their release stamp on the title page, with soiling and tears along the bottom edge; several lower tips creased and general wear and soiling. A good copy.

\$650.00

*Désiré Charles Emanuel van Monckhoven (1834-1882) was a Belgian chemist and photographer; he invented an enlarger, a dry collodion process, and made improvements to the carbon print process. This work, published when he was barely 20 years old, is considered the first edition of his highly*

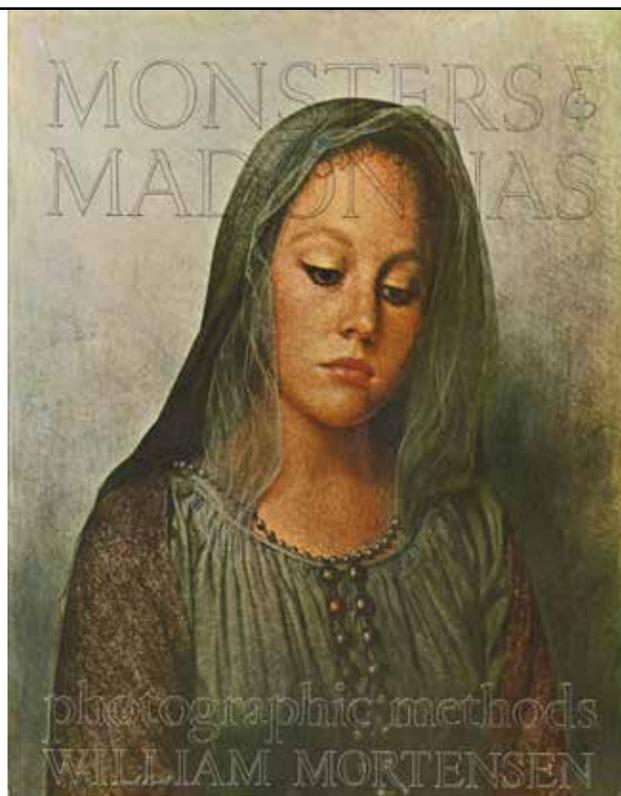
*influential TRAITÉ GÉNÉRAL DE PHOTOGRAPHIE, a work, which went through several expanded editions.*

*Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, fails to list any work by Monckhoven prior to his No. 132, TRAITÉ POPULAIRE DE PHOTOGRAPHIE SUR COLLODION...1862. Roosens and Salu No. 2066. OCLC locates only four copies, with George Eastman House, University of Michigan, and University of Texas - Ransom Center as the North American holdings.*

20. Mortensen, William. **MONSTERS & MADONNAS.** [Hollywood]: Jacques de Langre, 1967. New, expanded edition. Folio, [67] pp., with 26 b&w, tinted and full color plates from photographs with opposite page technical data and justification. There is a stain to the blank opposite page margin from a color plate; else, a near fine copy in the color illustrated, price-clipped dust jacket that has one short closed tear.

\$200.00

*William Mortensen (1897 - 1975) was as popular but controversial photographer - the antithesis of his contemporary, Ansel Adams, and the other practitioners of "straight photography." His images were highly manipulated and bordered on the fantastic. He published several volumes on his techniques: Flash in Modern Photography, Projection Control, The New Projection Control, Pictorial Lighting, Print Finishing, etc. However, Monsters & Madonnas is considered his most enduring collection. In this expanded edition, 10 color plates have been added for the first time.*

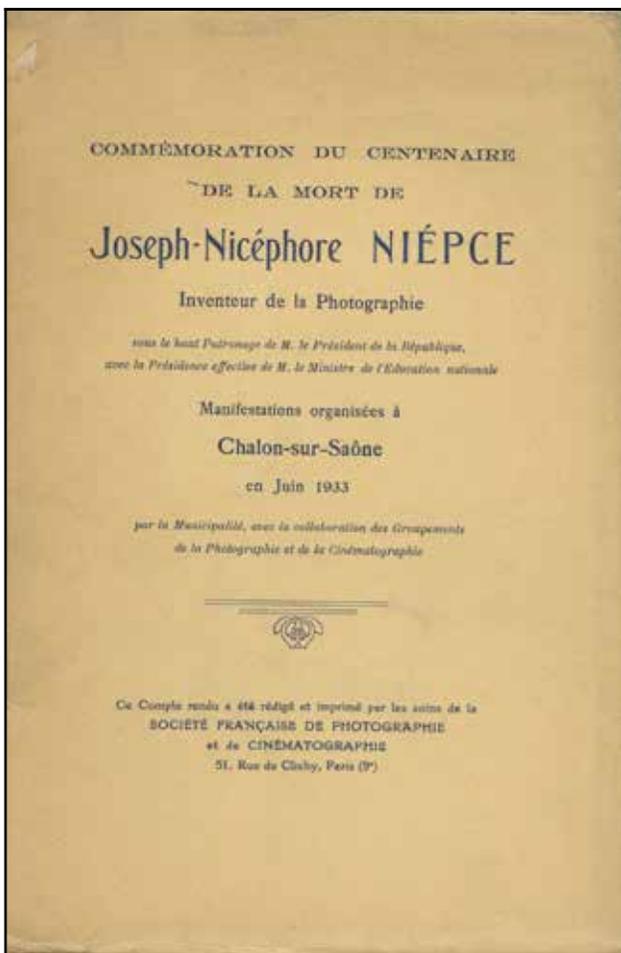




21. Narahara, Ikko. **WHERE TIME HAS VANISHED**. Book design by Mitsuo Katsui. Afterword by Ikko Narahara. Tokyo: Asahi Shimbun-sya, 1975. First edition. Square folio, (226) pp., 101 full-page photographs, with titles on opposite leaves. A fine copy aside from a few tiny flecks of blue ink, which lifted from the spine; housed in the publisher's near fine paper over boards slipcase with paper spine label. With the moderately worn original mailing carton with printed paper label.

\$500.00

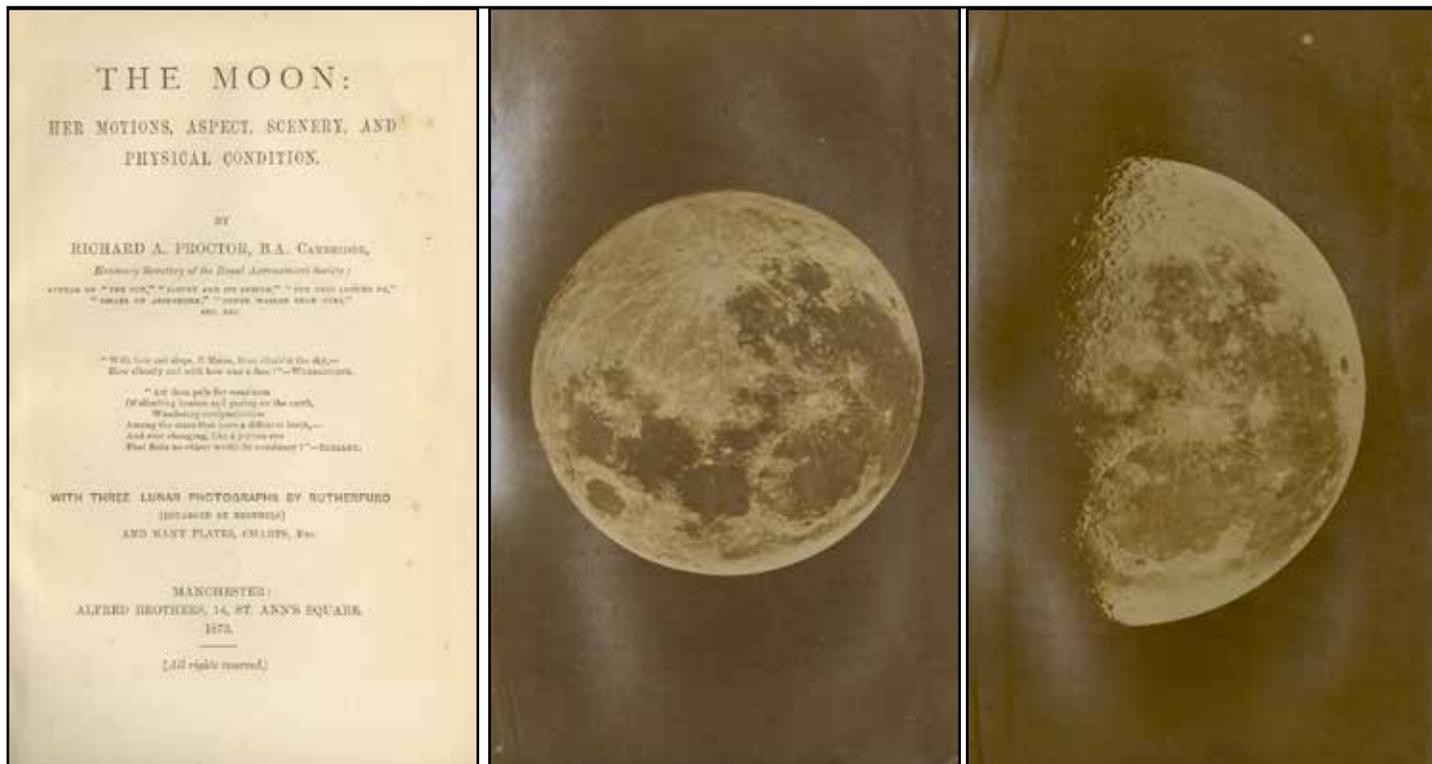
*These photographs were made on Ikko's travels through the U.S. Of them, only the last image is in color.*



22. [NIÉPCE]. Société Française de Photographie [corp. author]. **COMMEMORATION DU CENTENAIRE DE LA MORT DE JOSEPH-NICÉPHORE NIÉPCE, INVENTEUR DE LA PHOTOGRAPHIE**. Commémoration du centenaire de la mort de Joseph-Nicéphore Niépce, inventeur de la photographie, sous le haut patronage de m. le président de la République, avec la présidence effective de m. le ministre de l'éducation nationale; manifestations organisées Chalon-sur-Saône en juin 1933, par la municipalité, avec la collaboration des groupements de la photographie et de la cinématographie ... Paris: Société Française de Photographie et de Cinématographie, 1933. First edition. 8vo., 78 pp., illustrations. Printed paper wrappers which show moderate wear and toning. Very good.

\$150.00

*Describes the commemoration of the death and contributions of Joseph-Nicéphore Niépce (1765-1833) in detail, including the menu; numerous contributors. Roosens and Salu No. 7464.*



23. Proctor, Richard A. [Anthony]. **THE MOON: HER MOTIONS, ASPECT, SCENERY, AND PHYSICAL CONDITION.** WITH THREE LUNAR PHOTOGRAPHS BY RUTHERFORD (ENLARGED BY BROTHERS) AND MANY PLATES, CHARTS, ETC. Manchester: Alfred Brothers, 1873. Subscribers' first edition. 8vo., xv, [1], 394 pp., albumen photographic frontispiece, with 3 additional albumen photographs, plates, folding map, folding chart. Publisher's cloth with decorations in blind on the boards and gilt titling and decoration on spine. Moderate wear to the cloth; slight opening after the title page; small paper repair on the blank reverse of the folding map with no loss; a total of three albumen prints are called for; however, this copy has an additional albumen photograph by Rutherford of the phases of the 1865 eclipse of the moon. A near very good copy.

\$2,500.00

*Richard A. Proctor (1837 - 1888) was an English astronomer and author. His scientific works on astronomy failed to attract sales; in order to support his family, he adopted a more popular style which was widely published and influential in acquainting the general public to the basics of astronomy.*

*Lewis Morris Rutherford (1816 - 1892) practiced law in New York and was a skilled amateur astronomer. He was one of the pioneers of celestial photography having established in 1860, an observatory in New York with instruments and a camera of his own design. His images of the Moon, which were displayed at the Universal Exhibition of Paris, 1867, brought him fame. Three large albumen photographs accompanied by maps, charts and plates, were published by Alfred Brothers in 1873, as an atlas, loose in portfolio, to accompany the text by Richard Proctor; this was the first publication of text and photographs, known as the Subscribers' Edition. Subsequent editions were released in 1873: London (Longmans, Green & Co.) and New York (D. Appleton and Co.), and reprinted several times with the photographs in Woodburytype rather than albumen prints.*

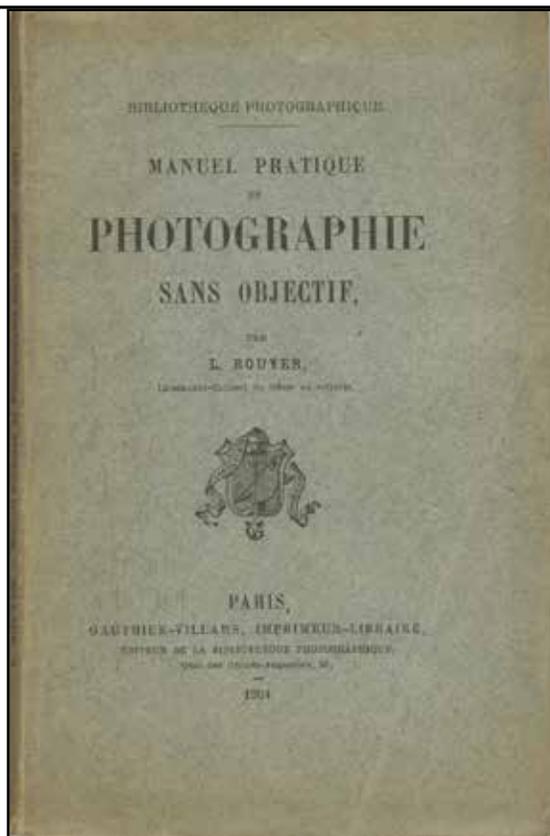
*A rare volume in the subscribers' edition, and certainly more so with the addition of an extra albumen photograph. OCLC locates only fourteen copies. Gernsheim - INCUNABULA No. 572 lists the more common Longmans, Green & Co. 1873 printing. Roosens and Salu No. 1212.*

24. Rouyer, L. [Léon, Lieutenant-Colonel Charles Léon Édouard]. **MANUEL PRATIQUE DE PHOTOGRAPHIE SANS OBJECTIF**. Paris: Gauthier-Villars, 1904. First edition. Small 8vo., viii, 96 pp., illustrated with figures and charts. Printed paper wrappers which are lightly toned and have a soft crease. Stamped in blind "Hommage" on the half-title. Very good.

\$200.00

*An early manual on pinhole photography; discusses how-to-do-it, theory of image formation using different hole and image size, lighting conditions, etc.*

*Roosens and Salu No. 8601. OCLC locates nine copies.*

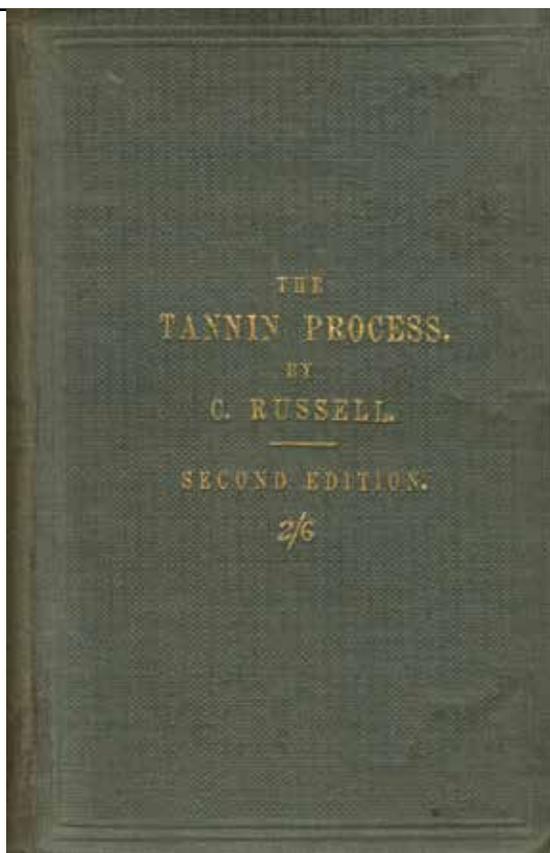


25. Russell, C., Major. **THE TANNIN PROCESS**. London: John W. Davies, [1863]. Second edition. 16mo., vi, 135 pp., illustrations in text. Original gilt-titled cloth. A very good copy.

\$300.00

*The author introduced this process for coating dry collodion plates with a tannin solution; he discusses the problems of obtaining uniform sensitivity across coating surface and increasing speed to match that of wet plates. This edition is revised and expanded over the 80 pp. 1862 first edition, as there were several improvements in the process.*

*Roosens and Salu No. 10305. Eder -HISTORY OF PHOTOGRAPHY p. 374 - 376. Gensheim - INCUNABULA No. 859. OCLC locates thirteen copies of this expanded edition.*





26. [SCHULZE, JOHANN HEINRICH]. Eder, Josef Maria. **JOHANN HEINRICH SCHULZE: DER LEBENSLAUF DES ERFINDERS DES ERSTEN PHOTOGRAPHISCHEN VERFAHRENS UND DES BEGRÜNDERS DER GESCHICHTE DER MEDIZIN.** Wien: K.K. Graphische Lehr- und Versuchsanstalt, 1917. First edition. 4to., [iv], 79 pp., 4 leaves of plates printed in photogravure and mounted to heavier paper, (3 portraits, 1 facsimile). Printed stiff wrappers. The wrappers show moderate toning and light handling. Internally, a near fine copy, housed in a newly made cloth clamshell box with a printed title label on the spine.

\$300.00

*Johann Heinrich Schulze (1687-1744) was a German professor of anatomy and the physical sciences, with extensive knowledge in medicine and chemistry. His 1727 discovery that silver salts darken in the presence of light provided the foundation for the photographic process. At the turn of the nineteenth century, Thomas Wedgwood and Sir Humphry Davy built upon his discovery to make cameraless images, and shortly after, Joseph Nicéphore Niépce, added a camera and lens to capture and hold images from life.*

*Roosens and Salu No. 9572. OCLC locates only four copies, with none in North American libraries.*

27. Smith, Keith. **DISINTEGRATING FIGURE.** [Self Portrait]. [n.p.: Keith Smith], March 1966. Edition 8 of 11. Original photo-etching, 4 in. (10 cm.) height x 3 in. (7.5 cm.) width, printed on square woven paper 7 1/4 in. Tipped to a heavier Strathmore paper with a window. SIGNED, titled and dated in pencil beneath the image. Fine.

\$3,500.00

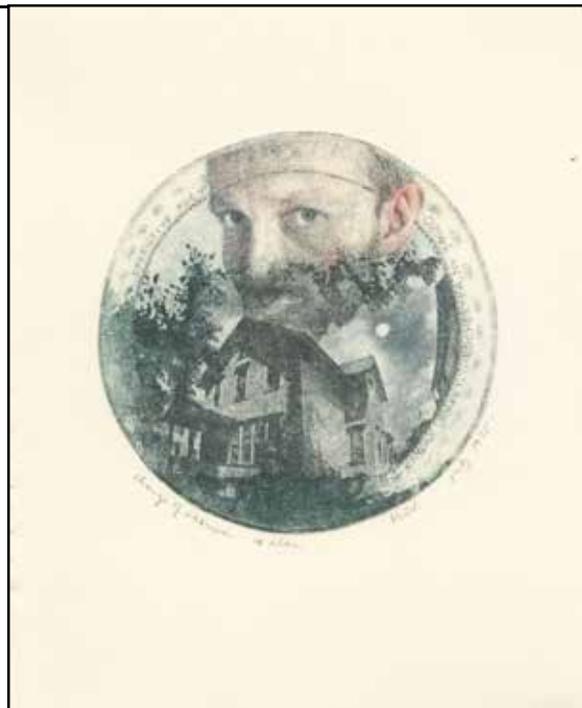
*Keith Smith (American, born Indiana, 1938) has made over 300 artist's books and has written over half a dozen seminal instructional manuals on bookbinding. His work is represented in leading public and private collections, including the Philadelphia Museum of Art; the Museum of Modern Art, New York; the Art Institute of Chicago; the San Francisco Museum of Modern Art; the Los Angeles County Museum of Art; and the Victoria and Albert Museum, London. He has received two Guggenheim Fellowships (1972 and 1980) and a National Endowment for the Arts Fellowship (1978). Smith has taught at the Art Institute of Chicago and the Visual Studies Workshop in Rochester, where he currently resides. (Philadelphia Museum of Art 2018 exhibition notice)*



28. Smith, Keith. **SELF-PORTRAIT.** [Notice of change of address]. [Rochester, NY: Keith Smith], 1975. Circular photo-etching, diameter of 4 1/8 inches on woven paper 7 7/8 in. height x 6 3/8 in. width Fine.

\$2,500.00

*SIGNED and inscribed in pencil beneath the image " change of address / to Alan / Keith / July 1975." Etched into the image is Smith's new address and "EFFECTIVE AUG. 9." Alan [Winer] photographer and former administrator of the Visual Studies Workshop*



29. Smith, Michael A. **LANDSCAPES, 1975-1979.** Volume I and Volume II. Revere, Pennsylvania: Lodima Press, 1981. First editions. Volume I: Oblong 4to. [11 1/4 x 13 inches], mounted original silver photograph frontispiece, [13] pp. introduction and photographer's statement, 42 b&w offset lithographic plates from photographs tipped to hinged leaves with captions on the opposite leaf, colophon Volume II: Oblong folio [ 11 1/2 x 23 1/2 inches], [2] pp., with 15 panoramic b&w offset lithographic plates from photographs tipped to hinged leaves, colophon. Both volumes are bound in black cloth, titled in silver ink and have an mounted plate from a photograph on the front board. Fine in plain acetate dust jackets as issued.

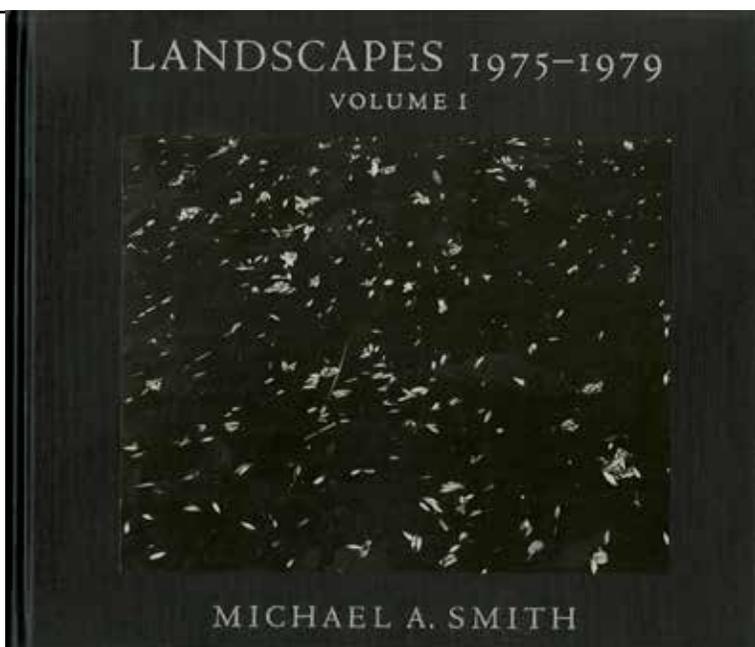
\$1,000.00

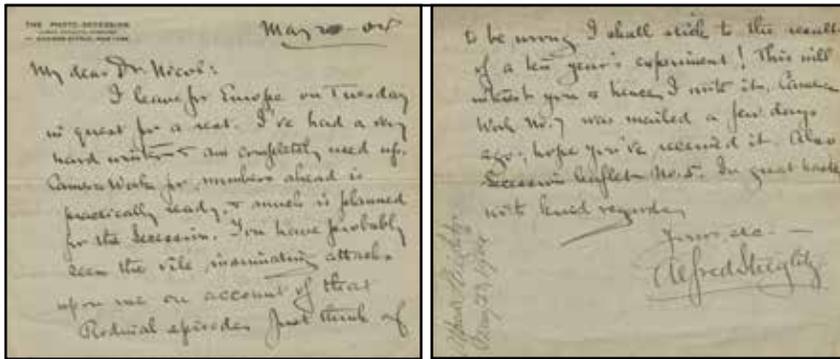
*From the Colophon: This is the first publication of Lodima Press, completed in 1981. The photographs are reproduced actual size by offset lithography by Michael Becotte and Charles Gershwin from 300-line screen duotone negatives prepared by themselves. The paper use for the*

*reproductions is Cameo Dull. The text is handset and printed letterpress in Baskerville Monotype 169 and Centaur by the Stinehour Press, Lunenburg, Vermont. The paper used throughout is Superfine, an acid free paper manufactured by the Mohawk Paper Mills Inc. Binding by Allen L. Geiser and Son, Philadelphia, Pennsylvania. The reproductions are hand tipped. Volume II is hand sewn. Designed by Claire Owen. Volume I contains an original photograph , printed by the photographer. The edition is limited to 1000 numbered and lettered copies A - Z. Each volume is signed and numbered by Michael A. Smith. This is set No. 382.*

*Michael A. Smith is a master of the large format camera in the Western American landscape. Additionally, he prints exclusively on a contact paper of his own design, allowing the fullest tonal range possible from his negatives.*

*This two volume publication was awarded the Grand Prix du Livre Photographique, 1981 at the Rencontres Internationales de la Photographie, Arles, France.*

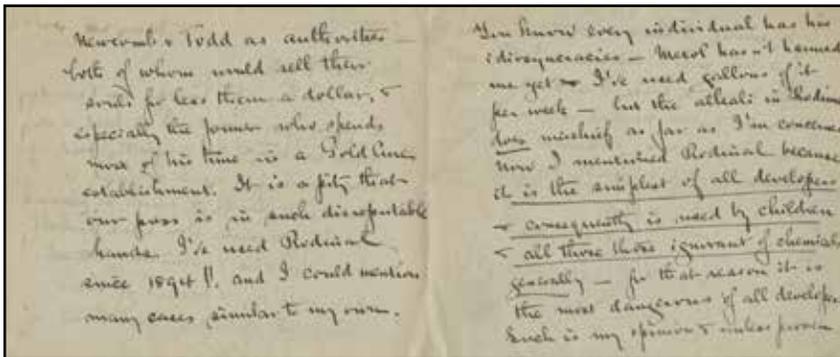




30. Stieglitz, Alfred. **AUTOGRAPH LETTER SIGNED.** New York: Alfred Stieglitz, 1904. Four pages of a bifolium, 7 x 6 inches, on the letterhead of The Photo-Secession, dated May 20 - 04. Slight smudging to the 0 in the date line; an early fold and a few light creases; otherwise near fine.

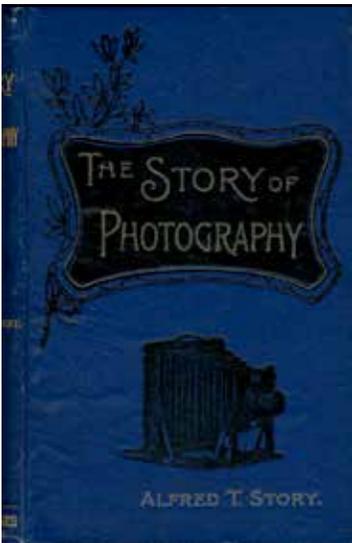
\$1,500.00

*In the December 1903, Obrig Camera Co. trade sheet "Down Town Topics", Alfred Stieglitz wrote a stern warning on the dangers of Rodinal, an acutance enhancing film developer, calling it "decidedly poisonous." Edward W Newcomb, the editor of the PHOTO-AMERICAN, published a harsh and insulting rebuttal in the March 1904 issue, "It may be that Mr. S. has very tender hands and might as easily poison them in vichy water..." The controversy was picked up and reprinted and discussed in many of the contemporary photographic journals.*



*In this letter to Dr. Nicol (1828 - 1910) a frequent writer on photographic chemistry and the editor of the journal, AMERICAN PHOTOGRAPHY, Stieglitz defends his position on the dangers of Rodinal, and other topics: "My Dear Dr. Nicol: I leave for Europe on Tuesday in quest for a rest. I've had a very hard winter & am completely used up. Camera Work for numbers ahead is practically ready, & much is planned for the Secession. You have probably seen the vile insinuating attacks upon me on account of that Rodinal episode. Just think of Newcomb and Todd as authorities - both of whom would sell their souls for less than a dollar, & especially the former who spends most of his time in a Gold Cure establishment. It is a pity that our press is in such disreputable hands. I've used Rodinal since 1894!! and I mention many cases similar to my own. You know every individual has his idiosyncrasies. Metol hasn't harmed me yet & I've used gallons of it per week - but the alkali in Rodinal does mischief as far as I'm concerned. Now I mention Rodinal because it is the simplest of all developers & used by children & those that are ignorant of chemicals generally - for that reason it is the most dangerous of all developers! Such is my opinion & unless proven to be wrong I shall stick to the results of a ten year's experiment! This will interest you & hence I write it. Camera Work No. 7 was mailed a few days ago, hope you've received it. Also Secession leaflet No. 5. In great haste, with kind regards, Yours, etc. Alfred Stieglitz." Written in the margin is "Alfred Stieglitz, May 23, 1904." Likely a docket notation of the date received by Dr. Nicol.*

*An early and unusual letter from Alfred Stieglitz (1864 - 1946) in that it discusses technical aspects of photography, rather than his more common philosophic pronouncements.*

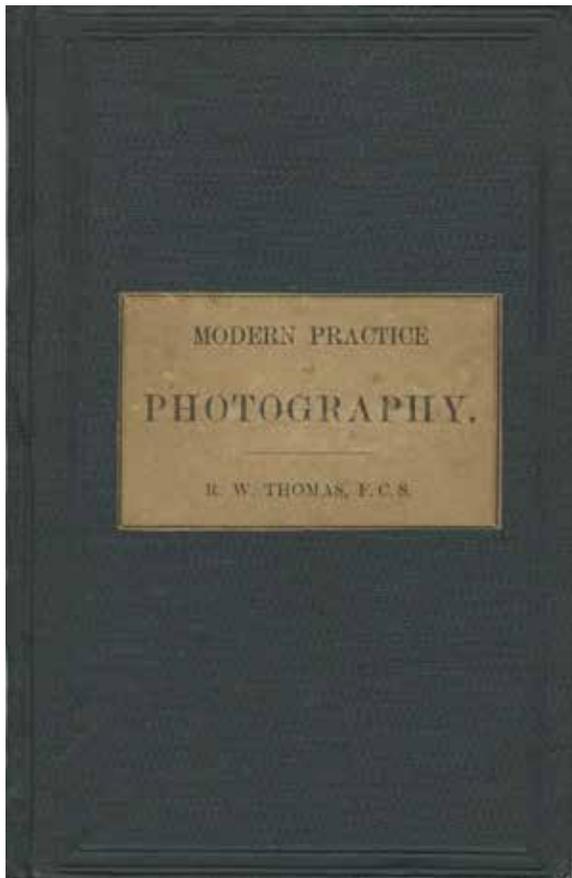


31. Story, Alfred T. **THE STORY OF PHOTOGRAPHY.** With Thirty-Eight Illustrations. London: George Newnes, Ltd., 1898. First edition. 12mo., 169 pp., 6 adverts, illustrated from engravings and halftones. Blue cloth illustrated with black and gilt. Occasional foxing, else very good.

\$50.00

*An excellent book in which the author surveys the history of the medium, and details the various printing processes. He also raises the possibility of photography as a fine art.*

*Issued in the series: The Library of Useful Stories. Roosens and Salu No. 4923 incorrectly listing the priority as: NY:Appleton, 1898; London: George Newnes, 1899. Alfred T. Story was a British journalist whose books were first printed in England.*



32. Thomas, R. [Richard] W. [Wheeler]. **MODERN PRACTICE OF PHOTOGRAPHY**. Philadelphia: Henry Carey Baird, 1868. First American edition. 8vo., 72 pp., 23 pp. publisher's catalogue of scientific books. Publisher's cloth with printed paper label on front. Owner's name in ink on the blank front free endpaper. The endpaper is cracked at the front hinge but firm; otherwise a very good copy.

\$250.00

*R. W. Thomas was a London chemist who specialized in the production and sale of photographic supplies; his establishment was at 10 Pall Mall. Thomas was elected a Fellow of the Chemical Society in 1862.*

*In a letter dated 7 November 1853, John F. W. Herschel told William Henry Fox Talbot, "It so happens however, that among several [photographs] which I have from time to time had done, there is not one that is in any degree satisfactory (to my friends) except one recently executed on Collodion by Mr. Thomas \_ a professional chemist in Pall-Mall but au fait de Photographie an amateur, and one who has attained rare excellence in the use of that material. He took this at the instance of a friend of mine Mr. Dudgeon a devoted photographer, and who has worked in a sort of rivalry with him." [Collection of Historical Scientific Instruments, Harvard University]*

*A manual for the wet collodion process and albumen printing papers, and toners, with a variety of chemical formulas*

*Roosens and Salu No. 6405.*

33. [WEDGWOOD]. Litchfield, R.B. **TOM WEDGWOOD, THE FIRST PHOTOGRAPHER: AN ACCOUNT OF HIS LIFE, HIS DISCOVERY AND HIS FRIENDSHIP WITH SAMUEL TAYLOR COLERIDGE, INCLUDING THE LETTERS OF COLERIDGE TO THE WEDGWOODS. AND AN EXAMINATION OF THE ACCOUNTS OF ALLEGED EARLIER PHOTOGRAPHIC DISCOVERIES.** London: Duckworth and Co., 1903. First edition. 8vo., 271 pp., frontispiece with tissue guard, illustrations from photos, t.e.g. The publisher's cloth is faded; slight bruise to the upper board tip, and there is foxing, primarily on the first and last few leaves; else very good.

\$100.00

*Thomas Wedgwood (1771 - 1805) was the son of the famous English ceramicist and industrialist Josiah Wedgwood. Sickly as a youth, he was well tutored at home in science, art, philosophy and literature. In 1790, he was experimenting with nitrate of silver; he wrote of his observations on light and optics and "Time, Space, and Motion" an interest he shared with his close friend, Samuel Taylor Coleridge. At age 24, Wedgwood co-authored with Humphry Davy, "An Account of a Method of Copying Paintings Upon Glass, and of Making Profiles, by the Agency of Light Upon Nitrate of Silver" published in the first issue of JOURNAL OF THE ROYAL INSTITUTION OF GREAT BRITAIN, June 1802. Despite this published record of their ability to make cameraless photographic prints, they were unable to discover a fixative, and all visual proof vanished. The appendices include the first English translation of Schulze's 1727 report on the darkening of silver salts when exposed to light.*

*See: ENCYCLOPEDIA OF NINETEENTH-CENTURY PHOTOGRAPHY, p. 1482 - 1483. Roosens and Salu No. 10963.*

