

Elist 64: Recent Acquisitions

Terms: All items are offered subject to prior sale. A phone call, email or fax insures availability. Shipping and insurance charges are additional. Returns are accepted for any reason within **ten days** of receipt; we request notification in advance. All items must be returned in the exact condition in which they were received. **Library and Institutional billing requirements will be accommodated.** Customers new to us are requested to send payment in advance or provide references.

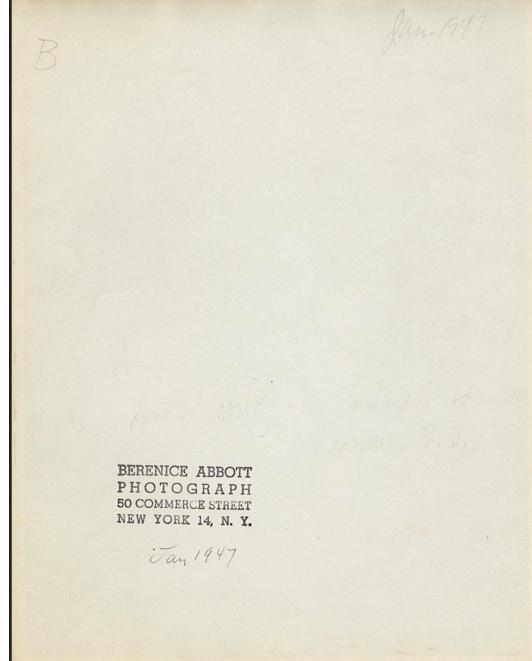
For your convenience we also accept payment by **Visa, MasterCard, American Express, and PayPal.** Ohio customers will be charged the applicable sale tax.

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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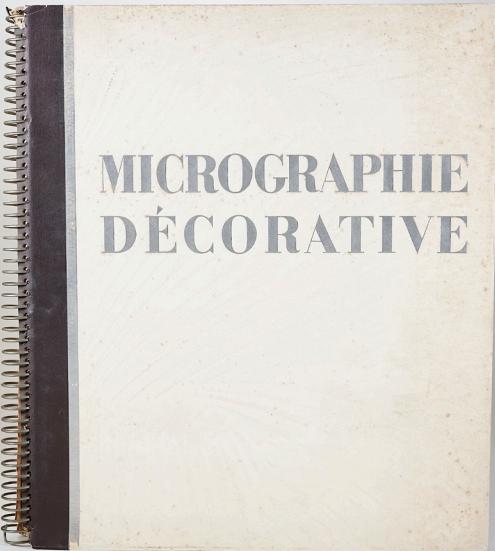


1. Abbott, Berenice. **PORTRAIT OF ELEANOR ROOSEVELT.** 1947. Vintage photograph, 9 1/2 inches x 7 1/2 inches on single weight mat finish gelatin silver paper, likely a contact print. On the blank reverse in ink is the photographer's 50 Commerce Street stamp, dated "Jan. 1947" and again dated in pencil. Slight silvering; near fine.

\$1,000.00

Berenice Abbott moved to Greenwich Village in 1935 and remained a resident into the 1950's, when she and her companion, Elizabeth McCausland purchased a home in Maine. Eleanor Roosevelt was active in the social and political life of Greenwich Village from the 1920's until her death in 1962. In 1930, she rented a small apartment

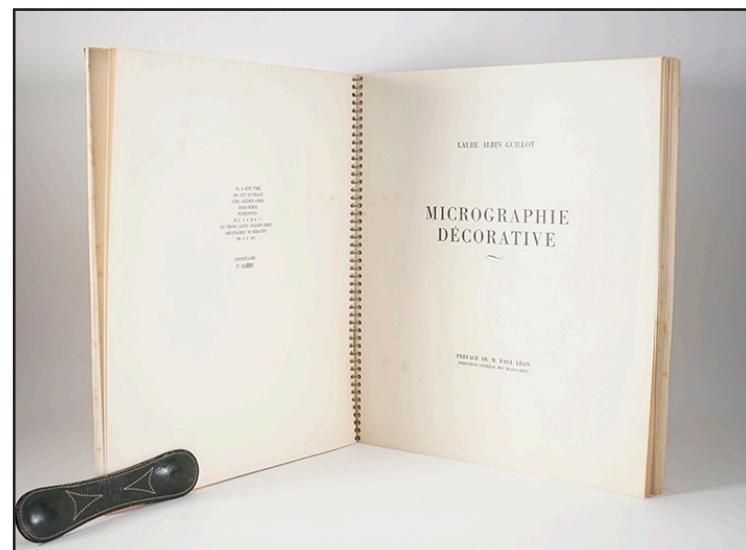
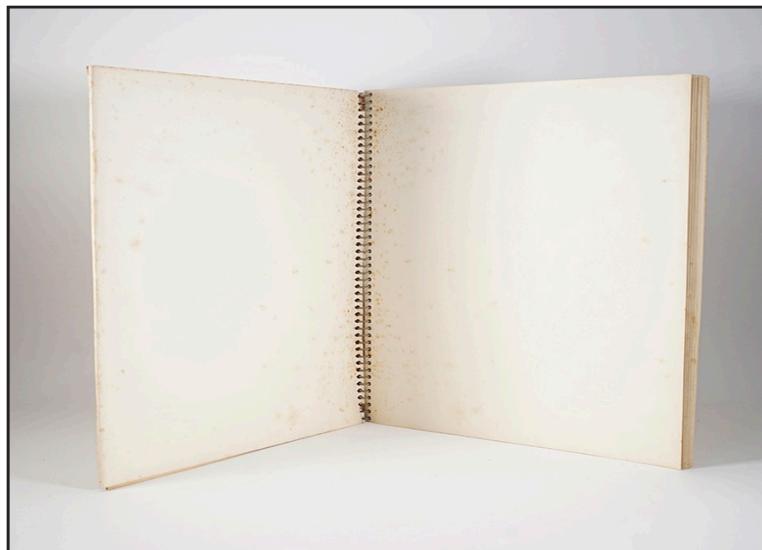
on East 11th Street, as a pied- à- terre, and after the death of her husband, President Franklin D. Roosevelt, Eleanor moved into a larger apartment at 29 Washington Square. Although there is scant documentation of the connection between these two women, it seems likely that they were acquainted through mutual social circles - Roosevelt did review Abbott's book, *Greenwich Village: Today & Yesterday* (1949) in her syndicated "My Day" newspaper column.



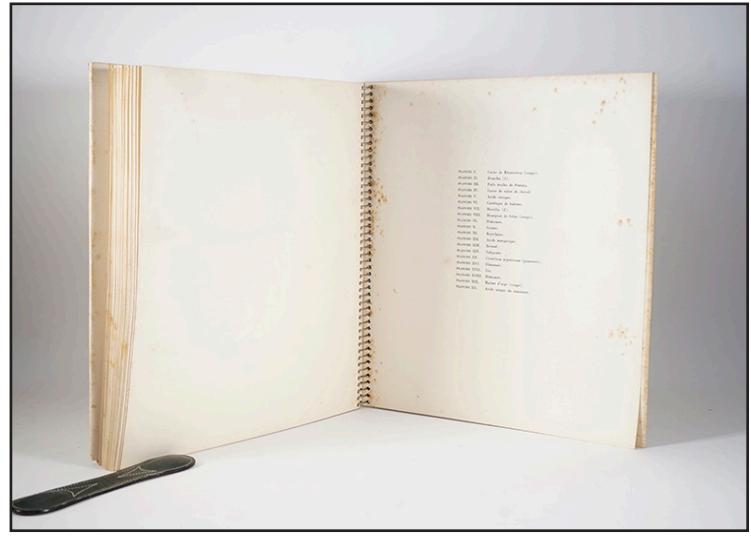
2. Albin Guillot, Laure. **MICROGRAPHIE DÉCORATIVE**. Preface by M. Paul Leon. [Paris]: [Draeger Frères], 1931. First edition. Folio,[4] pp., 20 leaves of gravure plates printed with a variety of inks and foil papers, presented in window mats, all with protective oversheets. Bound with a wire spiral and paper over board, the front cover is embossed in blind and titled in silver. The front cover is missing two tiny chips at the spiral and shows foxing, as do the front and rear endpapers and fly leaves; the title page and following three leaves are faintly foxed, and the list of plates at the rear is foxed along the blank inner margin. The plates are fine. Lacking the cloth four point folder, as is often the case. Limited to 300 numbered copies, this copy is number 79.

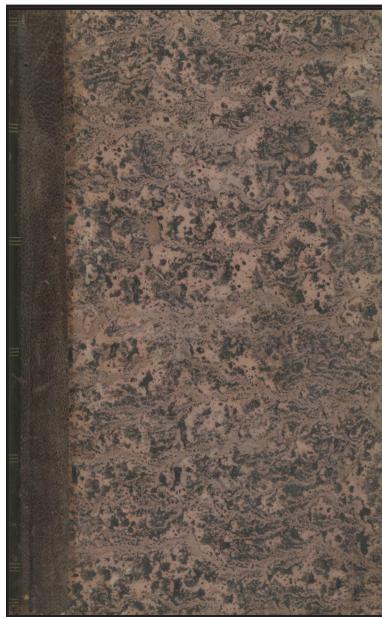
\$3,850.00

CONTINUED NEXT PAGE



Laure Albin-Guillot was called the muse of portraiture and decorative fantasies by Peter Pollack and Emmanuel Sougez, and was one of the leaders of the École de Paris. Her explorations of microphotography were a lifelong pursuit. In this volume she has transformed both plant and animal cell structures, and organic crystallizations into geometric designs that have a haunting quality through the use of the various reflective papers and inks. Where Karl Blossfeldt introduced to the NEW VISION, the structure of plants through macrophotography, Albin Guillot concludes with the micro.





ŒUVRES COMPLÈTES
DE
FRANÇOIS ARAGO

SECRETAIRE PERPÉTUEL
DE L'ACADEMIE DES SCIENCES
PARISIENS
D'APRÈS SON ORDRE SOUS LA DIRECTION
DE
M. J.-A. BARRAL
Ancien élève de l'école polytechnique, ancien sépétiteur
dans cet établissement.
TOME PREMIER
PARIS
GIDE ET J. BAUDRY, ÉDITEURS | LEIPZIG
T. O. WEIGEL, ÉDITEUR
König-Blauer
Le droit de traduction est réservé au titre de chaque ouvrage séparé.
1854

LE DAGUERREOTYPE
—
CHAPITRE PREMIER
INTRODUCTION

Dans la séance de l'Académie des sciences du 7 janvier 1839, j'ai donné pour la première fois une idée générale de la belle découverte due à M. Daguerre, et sur laquelle la majorité partie du public n'avait jusqu'alors que des notions erronées. Je me suis à peu près exprimé dans les termes suivants :

* Tout le monde connaît l'appareil d'optique appelé chambre obscure ou chambre noire, et dont l'invention appartient à J.-B. Porta; tout le monde a remarqué avec quelle netteté, avec quelle vérité de couleur et de ton les objets extérieurs vont se reproduire sur l'écran placé au foyer de la large lentille qui constitue la partie essentielle de cet instrument; tout le monde, après avoir admiré ces images, s'est abandonné au regret qu'elles ne puissent pas être conservées.

* Ce regret sera désormais sans objet : M. Daguerre a découvert des écrans particuliers sur lesquels l'image optique laisse une empreinte parfaite; des écrans où tout ce que l'image renferme se trouve reproduit jusque dans les plus minuscules détails avec une exactitude, avec

3. [ARAGO]. Barral, J. [Jean] A. [Augustin]. **ŒUVRES COMPLÈTES DE FRANÇOIS ARAGO.** Paris: Gide et J. Baudry; Leipzig: T.O. Weigel, 1854 - 1859. First editions. 12 volumes. 8vos., approximately 7,000 pp., illustrations in text. Contemporary gilt titled quarter calf and marbled paper over boards. Light rubbing on the spine, the lower tips of vol. 1, and faint foxing on the fore edge of a few volumes. A contemporary article and portrait of Arago are tipped to the endpapers of the first volume. A bright and near fine run of the first 12 of 17 volumes.

\$500.00

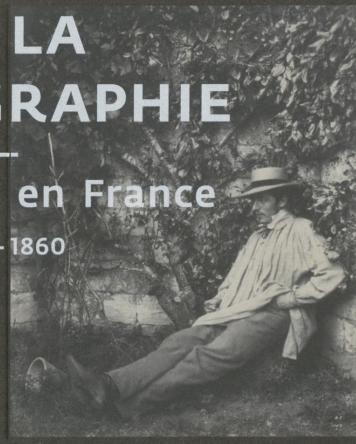
François Dominique Arago (1786-1853), secretary of the Academie des Sciences, was the first to communicate Daguerre's discovery to the world. These first 12 volumes include biographical notices, scientific notices reports on travels, etc. Volume 7 includes Arago's 62 page report on Le Daguerreotype, which also discusses Daguerre's relationship with Niépce; Niépce's process and how it relates to Daguerre's work; scientific uses for Daguerreotypes; Talbot's work; making photo engravings; etc. The complete works extended to 17 volumes, with volumes 13 - 16 concerned with popular astronomy, and volume 17 including Flourens oration at Arago's funeral, chronological notes on Arago's work, various tables, and a general index to the oeuvres.

Roosens and Salu No. 319 listing the set at 13 volumes

PRIMITIFS
DE LA
PHOTOGRAPHIE

Le calotype en France

1843 - 1860



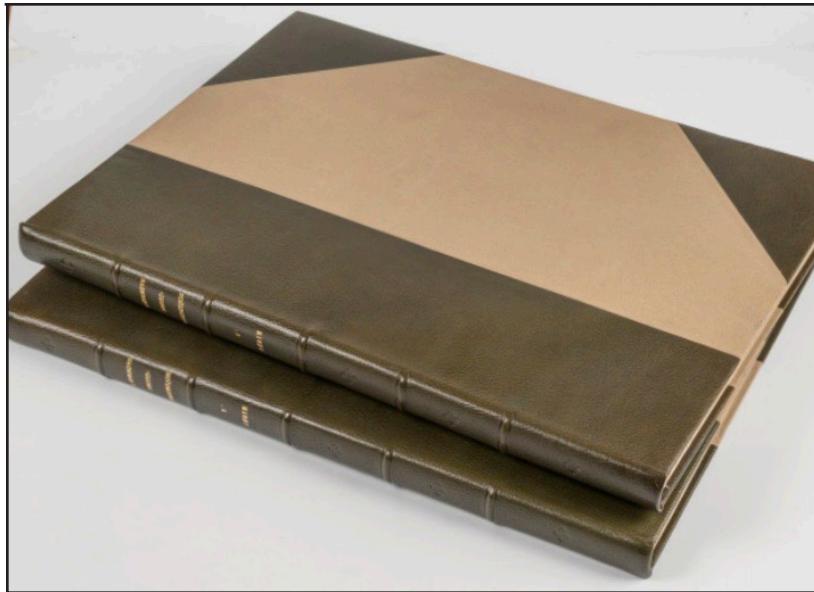
Gallimard

Bibliothèque nationale de France

4. Aubenas, Sylvie and Paul-Louis Roubert, editors. **PRIMITIFS DE LA PHOTOGRAPHIE: LE CALOTYPE EN FRANCE**, 1843 - 1860. [Paris]: Gallimard / Bibliothèque Nationale de France, 2010. First edition. Oblong 4to., 314, [4] pp., over 200 b&w and tinted illustrations from photographs. Paper over boards with inset illustration on the front cover. Issued without a dust jacket. Fine.

\$150.00

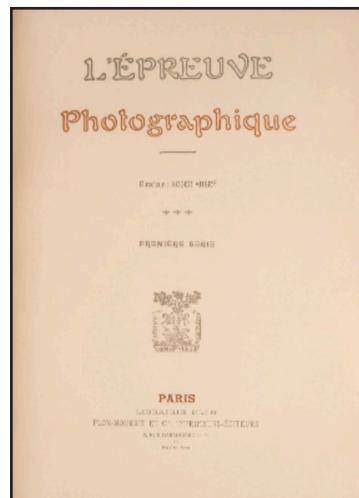
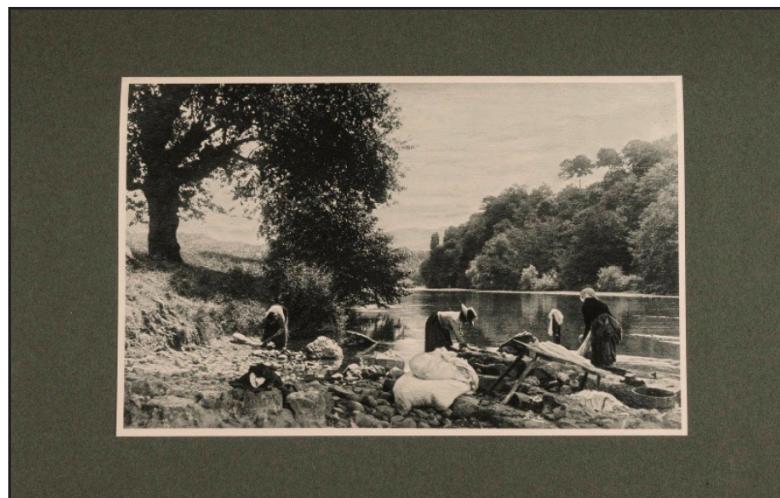
Published as the catalogue for the exhibition held at the Bibliothèque Nationale de France, October 19, 2010 to January 16, 2011. This history/reference brings together some 180 works from the collections of the Bibliothèque Nationale de France, the French Society of Photography, the Musée d'Orsay, the Museum of Decorative Arts, the library of the Institut de France, alongside essays by specialists, which place the importance of calotype in the history of the photographic medium, and includes a dictionary of more than 350 photographers who have practiced the calotype process.



5. Aubry, Roger, editor. **L'ÉPREUVE PHOTOGRAPHIQUE. PREMIÈRE SÉRIE. [WITH] L'ÉPREUVE PHOTOGRAPHIQUE. DÉUXIÈME SÉRIE.** Preface by Émile Dacier. Paris: Librairie Plon, [1904]. First edition. Two folio volumes. [First Series] Folio, half-title, [v] consisting of illustrated title page, preface and table of contents, with 48 screened photogravure plates, tipped to a variety of laid white and woven colored stocks, with printed tissue guards. Stiff wrappers illustrated and printed in colors. The plates are bright and fine; one sheet of laid white stock is lightly foxed, not affecting the image. [Second Series] Folio, half-title, title page and 48 screened photogravure plates tipped to a variety of white and colored stocks, with printed tissue guards. The plates are bright and fine; five sheets of laid white stock are moderately foxed, not affecting the image. The combined first and second series, complete in 96 hand-pulled photogravures. The illustrated wrappers are of gray art paper, printed and decorated in green, black and gray, designed by G. Auriol. Bound in later half morocco and paper over boards; the spine has five raised band and is titled in gilt with decorations in blind. A fine and bright complete set.

\$6,000.00

Art Nouveau design by G. Auriol; introduction by Émile Dacier. The photographers in the first series include: C. Job, P. Dubreuil, F. Boissonnas, R. Demachy, G. Rey, C. Puyo, L. Misonne, A. Malle, H. Linck, A. Gilibert, G. Salle, A. Hachette, A. da Chuha, et al. The photographers in the second series include: C. Job, F. Boissonnas, L. Misonne, Mme. G.-A. Barton, A. Turrino, A. Malle, E. Wallon, A. Gilibert, C. Ménard, E. Steichen, A. Keighley, G. Rey, A. Lemoine, et al. One of the finest collections representing the international Pictorialist aesthetic.

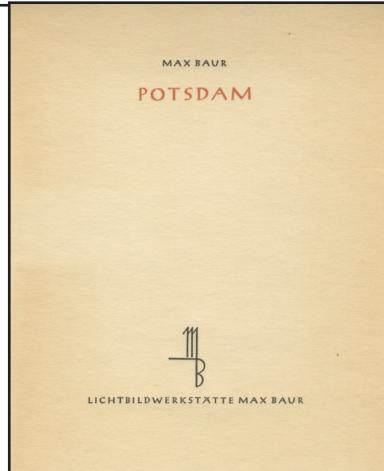
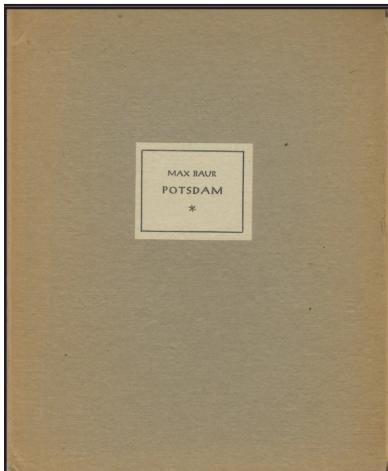




6. Barboza, Anthony. **BALI, INDONESIA '93.** Vintage gelatin silver photograph, 9 x 9 inches [22.7x 22.7 cm] on 11 x 14 inch [27.94 x 35.56 cm] double weight photographic paper. Titled, dated and signed by the photographer beneath the image. Fine.

\$1,500.00

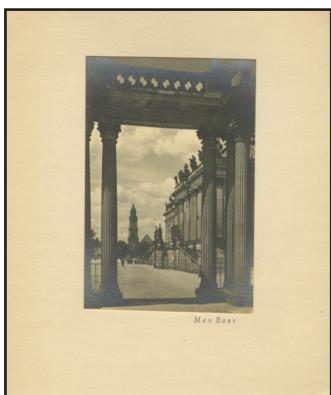
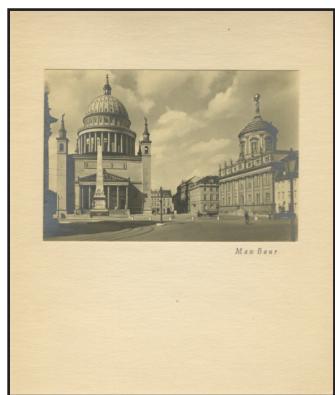
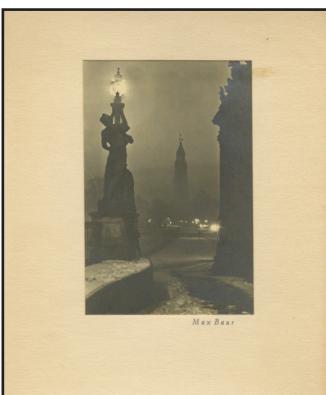
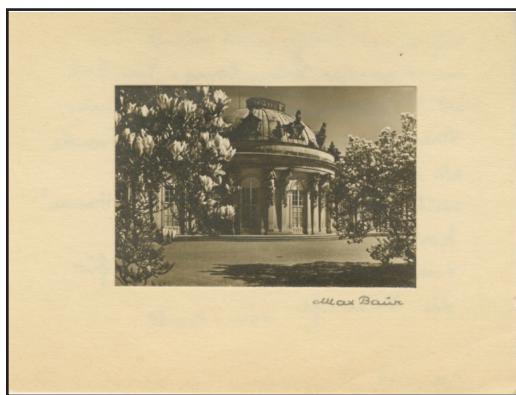
Anthony Barboza, born 1944 in New Bedford, Massachusetts, left for New York to study photography at age 19. Through his association with Hugo Bell and Adger Cowans, two successful Black photographers, he was introduced into The Kamoinge Workshop, under the direction of Roy DeCarava. His career as a photojournalist is extensive, as is his advertising work for many prominent companies. Further, he has exhibited widely and published several books of his photographs.

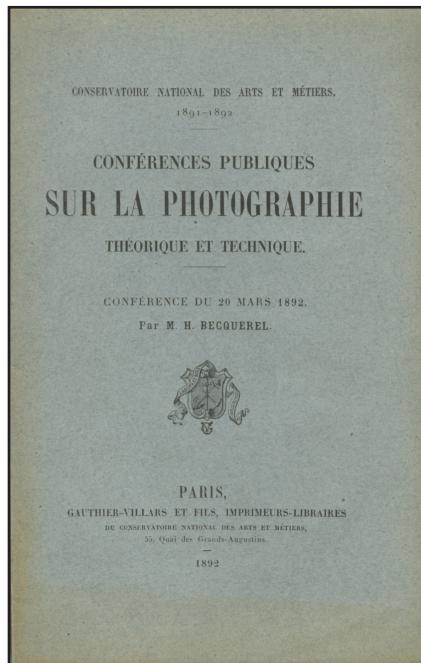


7. Baur, Max. **POTSDAM.** [Potsdam]: Lichtbildwerkstätte Max Baur, [1937?]. 12mo., [1] pp., and 10 b&w gelatin silver photographs, 3 1/2 x 2 5/16 inches or the reverse, tipped to mounts 5 1/2 x 4 1/2 inches, and one photograph, 3 x 2 inches on a 5 x 3 3/4 inch mount. Housed in the original three-point card portfolio, with a printed label on the upper cover. There is slight silvering to the images. The ten larger photographs are signed in type beneath the image, while the smaller photograph is signed in ink by the photographer beneath the image. On its blank reverse is a handwritten salutation in German, dated 1953, which translates to: "We are on a pilgrimage all our lives. One place is more enjoyable, the other more serious. Let's try to keep as much jot as possible everywhere and pass it on until we come home. From my heart, many good wishes for the future." Near fine.

\$250.00

Max Baur (German, 1898-1988) has received renewed attention as the subject of MAX BAUR: IN THE BAUHAUS SPIRIT. Baur's life and career choices were effected greatly by the two World Wars. He began in publishing, ultimately making an interest in the experimental medium of photography a business. He made postcard images of scenes throughout Germany that illustrate how strongly he was influenced by the graphic work being done at the Bauhaus. His first publication contained scenes in Potsdam, a city he moved his family and business to after seeing vistas of the city's Sanssouci Park in a film. IN THE BAUHAUS SPIRIT lists the publisher for this work as Karl Specht Verlag, Berlin. This edition however, was self-published by Baur's own firm in Potsdam. These photographs may predate the 1937 Karl Specht publication, but were certainly created before World War II, which left Potsdam in ruins and forced Baur to relocate to Berlin. The Specht edition has many more illustrations, but none have original photographs as found in this portfolio.

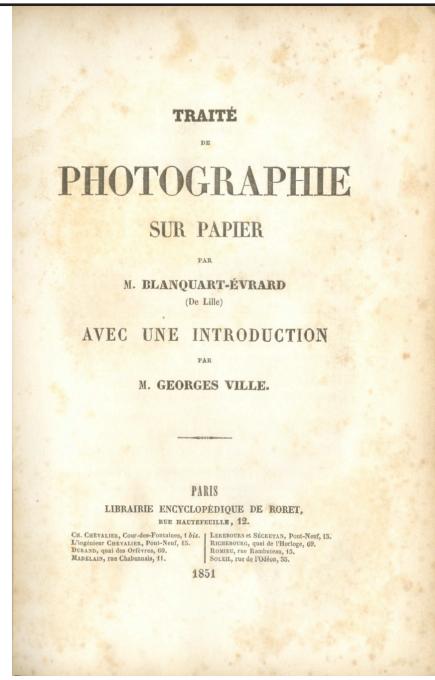
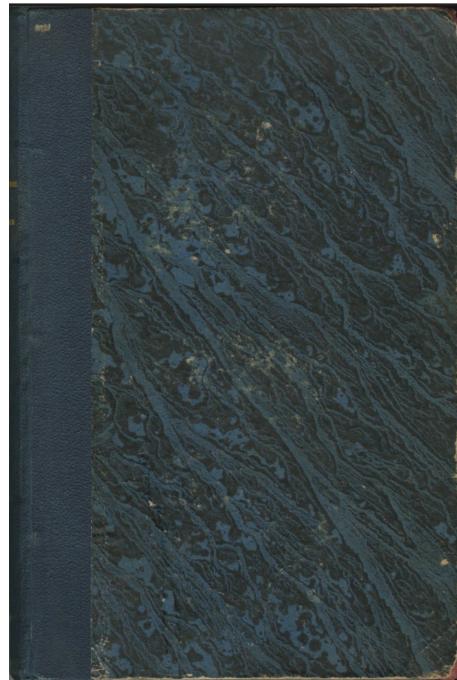




8. Becquerel, H. [Henri]. **LES EXPÉRIENCES DE M. EDMOND BECQUEREL SUR LES ACTIONS CHIMIQUES DE LA LUMIÈRE ET L'HELÉOCHROME:** Conférence du 20 Mars 1892. Paris: Gauthier-Villars et Fils, 1892. First edition. 8vo., 14 pp., 3 figures and 1 chart. Publisher's printed wrappers. Fine, as new.

\$250.00

WorldCat indicates a single entry for a microfilm reproduction, held by the National Gallery of Canada.



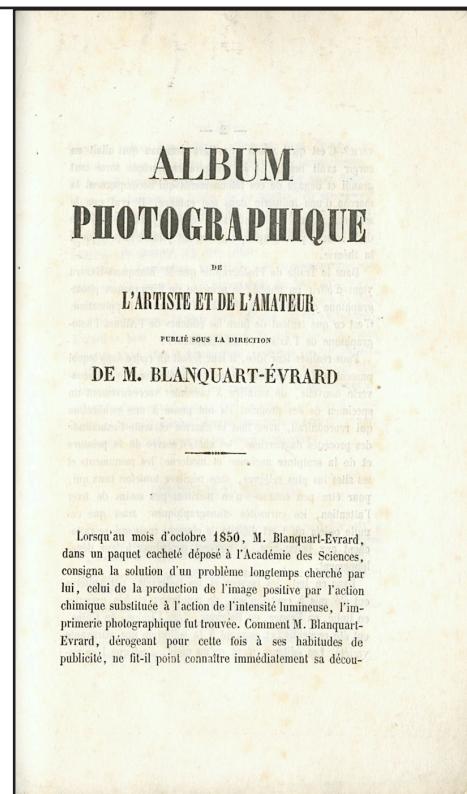
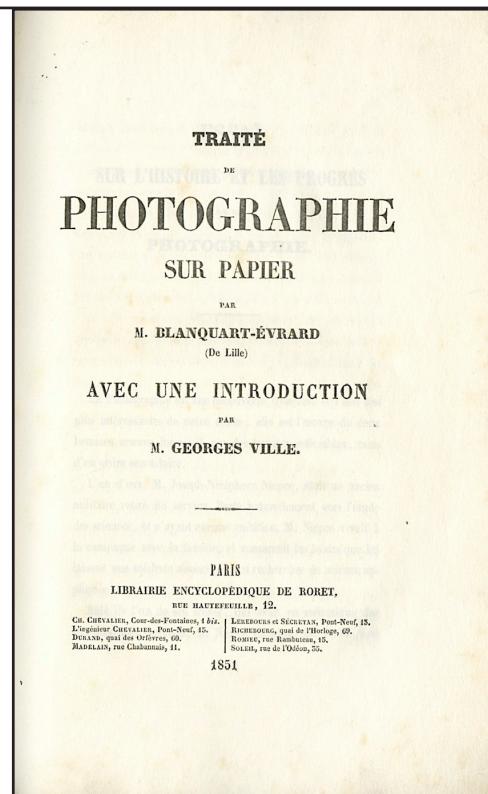
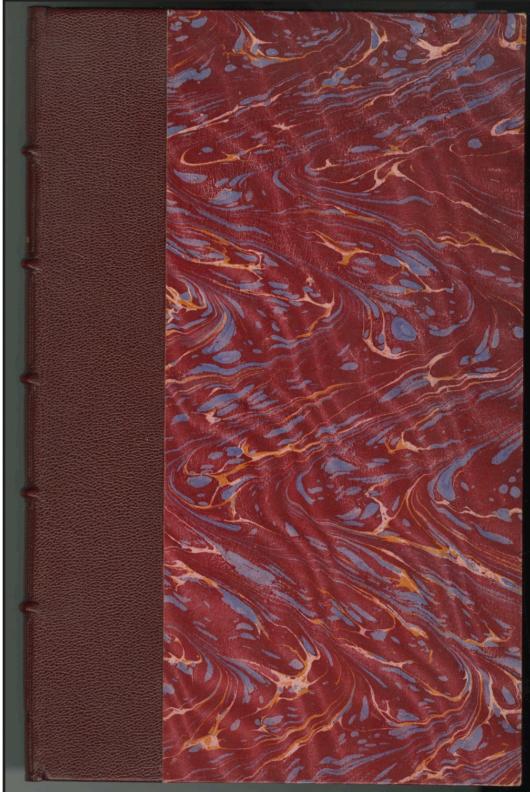
9. Blanquart-Evrard, M. [Louis Désiré]. **TRAITÉ DE PHOTOGRAPHIE SUR PAPIER:** AVEC UNE INTRODUCTION PAR M. GEORGES VILLE. Paris: Librairie Encyclopédique Roret, 1851. First edition. 8vo., 1, 199 pp. Contemporary cloth-backed marbled paper over boards, rubbed along the edges. The foxing on the title page diminishes to mild as the text progresses; the last 80 pages show a faint dampstain along the lower edge, which increases towards the last leaves.

\$1,850.00

Helmut Gernsheim's HISTORY OF PHOTOGRAPHY, 1969, p. 187-189, notes that Blanquart-Évrard's advancements in printing marked the beginning of a new era of photography by introducing a "very considerable improvement of Talbot's calotype process." The calotype offered very contrasty images and were lacking in halftone sensibilities; Talbot's process brushed the silver nitrate onto the paper, where Blanquart-Évrard floated the paper in the silver solution, which provided a surface impregnated with silver nitrate and therefore, much more light sensitive and able to more fully record gradations in tonality. In this 1851 publication, he provided a procedural for the preparation of glass plate negatives with albumen, and subsequently, he introduced albumen paper for positive prints which revolutionized the production and clarity of the paper print. A rare and important manual which covers all the early paper processes.

Roosens and Salu No. 925. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, does not list this title indicating its scarcity. Imagining Paradise p.165.

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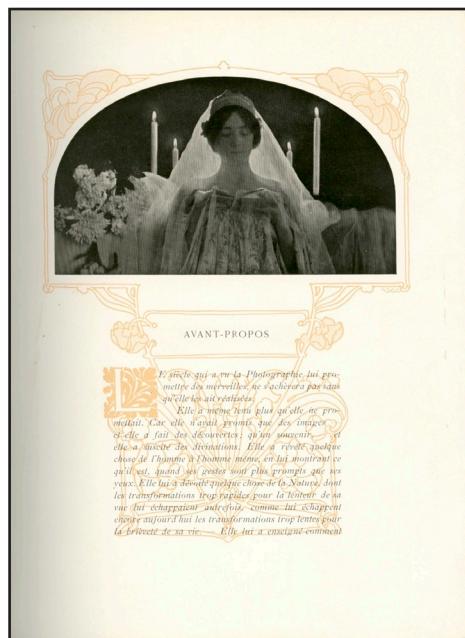
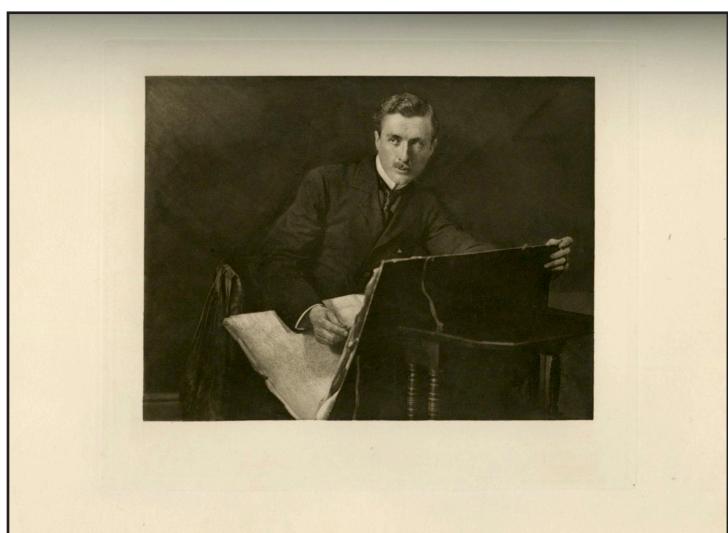
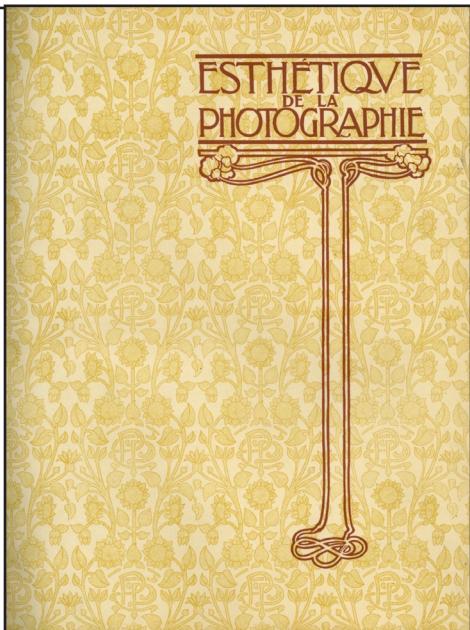
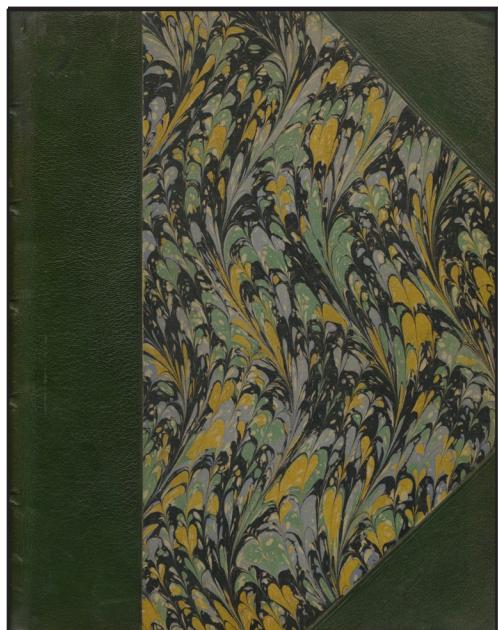


10. Blanquart-Evrard, M. [Louis Désiré]. **TRAITÉ DE PHOTOGRAPHIE SUR PAPIER: AVEC UNE INTRODUCTION PAR M. GEORGES VILLE.** Paris: Librairie Encyclopédique Roret, 1851. First edition. Tall 8vo., 1, 199, [1], 4 pp. Recently bound in quarter red morocco with raised bands and marbled paper over boards. A fine and bright copy, largely untrimmed with full margins; there are just a few faint spots of foxing. The final four pages are a prospectus for his **ALBUM PHOTOGRAPHIQUE DE L'ARTISTE ET DE L'AMATEUR**, which contained original examples of the processes described in this manual.

\$3,000.00

Helmut Gernsheim's HISTORY OF PHOTOGRAPHY, 1969, p. 187-189, notes that Blanquart-Évrard's advancements in printing marked the beginning of a new era of photography by introducing a "very considerable improvement of Talbot's calotype process." The calotype offered very contrasty images and were lacking in halftone sensibilities; Talbot's process brushed the silver nitrate onto the paper, where Blanquart-Évrard floated the paper in the silver solution, which provided a surface impregnated with silver nitrate and therefore, much more light sensitive and able to more fully record gradations in tonality. In this 1851 publication, he provided a procedural for the preparation of glass plate negatives with albumen, and subsequently, he introduced albumen paper for positive prints which revolutionized the production and clarity of the paper print. A rare and important manual which covers all the early paper processes.

Roosens and Salu No. 925. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, does not list this title indicating its scarcity. Imagining Paradise p.165.



11. Bourgeois, Paul, director. **ESTHÉTIQUE DE LA PHOTOGRAPHIE**. Text by M. Bucquet, R. Demachy, F. Coste, E. Mathieu, C. Puyo, R. de la Sizeranne., L. Vidal and E. Wallon. Paris: Photo-Club de Paris, 1900. Edition Deluxe . Folio, [vi], 96, [97-101] pp., 14 full-page plates on a heavy woven paper, of which 12 are b&w halftones and 2 are photogravures, each with printed tissue guards; 96 b&w halftone photographs in text with elaborate Art-Nouveau borders and unique page designs (*mise-en-page*). This copy, which is No. 30 of 75 special copies has an additional suite of the 14 full-page plates, printed on a fine tissue which is inset onto a heavy woven paper. Additionally, there are 47 unnumbered leaves, printed recto/verso of the of 96 halftone photographs and borders, printed without the text. Bound in half morocco and marbled paper over boards, with 5 raised bands and titled in gilt on the spine; the original Art-Nouveau printed wrappers are bound

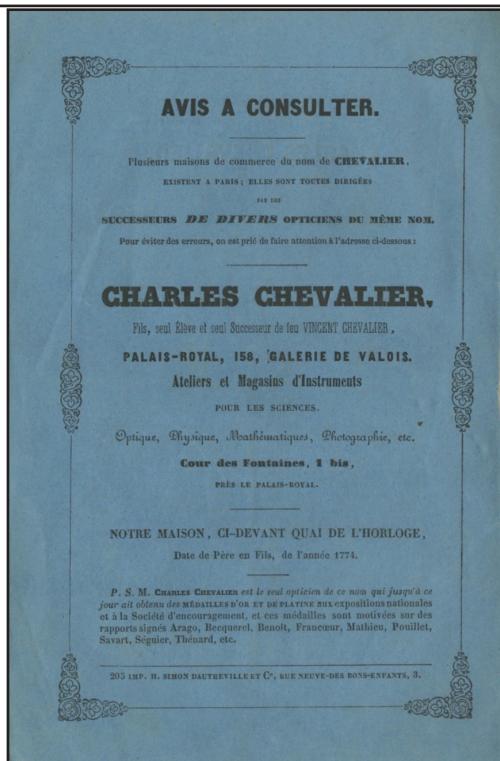
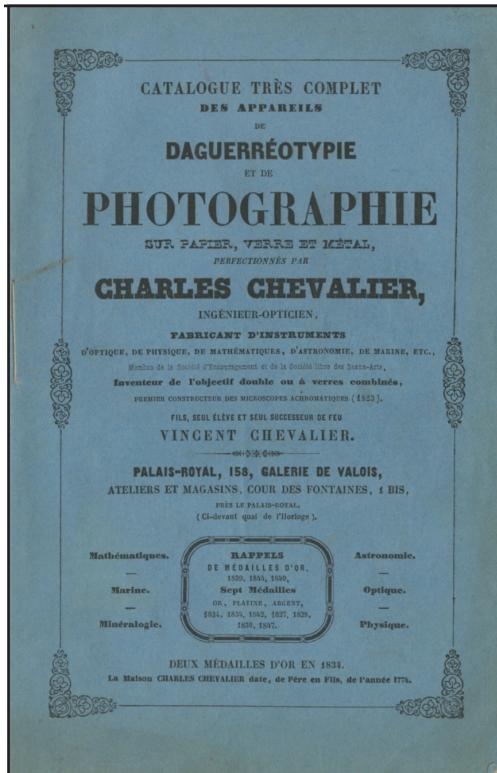
in. A few of the printed tissue guards are creased; there is faint spotting or toning on the black margins of some plate mounts, and a few of the leaves are lacking a tiny semicircular pivot at the blank fore edge. A very good or better copy.

\$2,250.00

With photographic contributions by P. Bergon, Mme Binder-Mestro, P. Bourgeois, M. Bucquet, F. Coste, A. Da Cunha, R. Demachy, A. Gilibert, R. C. Jacquin, Ledard, E. Mathieu, C. Petit, C. Puyo, W.H. Stewart, E. Wallon and other members of the Photo-Club de Paris.

*Imaging Paradise p. 205, "This series of essays on aspects of photographic practice, *Esthétique de la Photographie*, can be considered the manifesto of the pictorialist movement in France. Its purpose was as much display as debate, published in time to impress foreign practitioners attending the international congress of photography at the Paris World's Fair of 1900. In accord with the subject matter, the book itself is*

aesthetically pleasing, designed with art nouveau flourishes. Two gravure plates are printed by Dujardin - one work each by the uncontested masters Demachy and Puyo. The remaining twelve plates and imaginatively laid out in-text reproductions, offering a cross-section of work by Photo-Club de Paris members, are printed off the finest halftone blocks then available by the firm of Jean Malvaux of Brussels. Léon Vidal, doyen of photomechanical printing, expressed his parting approval: "Bibliophiles and image connoisseurs of the future will gain subtle satisfactions from photography. The book which these lines conclude fully bears this out." Roosens and Salu No. 8516.



12. Chevalier, Charles. **CATALOGUE TRÈS COMPLET DES APPAREILS DE DAGUERRÉOTYPIE ET DE PHOTOGRAPHIE SUR PAPIER, VERRE ET MÉTAL...** [cover title]. Paris: [Charles Chevalier], [1851 - 1854?]. 8vo., 40 pp. Original stab sewn printed wrappers with text on verso/recto. Slight creasing, with a tiny chip at the rear lower tip and last leaf. Revenue stamp for 10 centimes on the first leaf and pages 17 and 33. Fine.

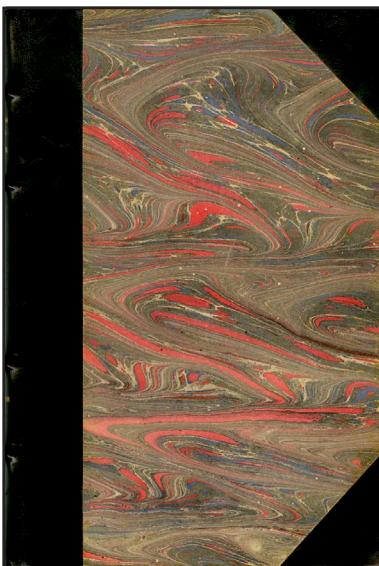
\$3,850.00

Charles Chevalier (1804-1859) was the second generation of the famous Parisian manufacturers of optical instruments, camera obscuras, and lenses. In 1826, he furnished Niépce with a camera and lens of his own design, which were used in his early experiments in reproducing images through the agency of light. He told Niépce of the similar experiments of Daguerre, for whom he also made lenses and cameras, as well as advising him on his experiments. It is Chevalier who made the introduction

which lead to the partnership between Niépce and Daguerre. Further, Chevalier supplied lenses and camera equipment for William Henry Fox Talbot.

This priced catalogue lists cameras, lenses, accessories, chemicals, developing equipment, presentation materials, etc., for daguerreotypes, electroplating daguerreotypes, photographs on paper, and glass plates.

Although undated, the following sources enabled establishing the likely date between 1851 and 1854. The revenue stamps date from the Second Republic. Roosens & Salu list a catalogues by Charles Chevalier, No. 1866 with 2 pages, dated 1850, and No. 1868, dated 1854, which has a similar title and is 64 pages. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Français, 1863, lists a single catalogue by Chevalier, No. 49, with a similar title, dated 1850. And finally, WorldCat lists only two copies with this title: Princeton, with the date ascribed as 1850s, and Bibliothèque National de France, without a date, but possibly as late as 1860. Rare.



13. Chevalier, Charles. **GUIDE DU PHOTOGRAPHE: PREMIÈRE PARTIE: DESCRIPTION ET EMPLOI RAISONNÉ DES INSTRUMENTS D'OPTIQUE APPLIQUÉS A LA PHOTOGRAPHIE PAR CHARLES CHEVALIER; DEUXIÈME PARTIE: NOUVEAUX MÉMOIRES ET RENSEIGNEMENTS SUR LES MOYENS D'OBTENIR DE BELLES ÉPREUVES SUR PAPIER, COLLODION, ALBUMINE ET PLAQUES MÉTALLIQUES, PAR MESSIEURS G. ROMAN, CUVELIER, DAUFUR, LABORDE, ARTHUR CHEVALIER,... TROISIÈME PARTIE: ÉLOGE DE DAGUERRE. - DOCUMENTS HISTORIQUES. LETTRES INÉDITES DE N. NIÉPCE, ETC.** Paris: Charles Chevalier, 1854. First edition. 8vo., [iv], 80 pp.; [ii], 112 pp.; [ii] 56 pp., 1 folding engraved plate. Publisher's original printed wrappers, bound in later half calf and marbled paper over boards titled in gilt on the spine, however, the date is stamped 1857 rather than the correct 1854. There is the occasional light spot of foxing. A fine copy.

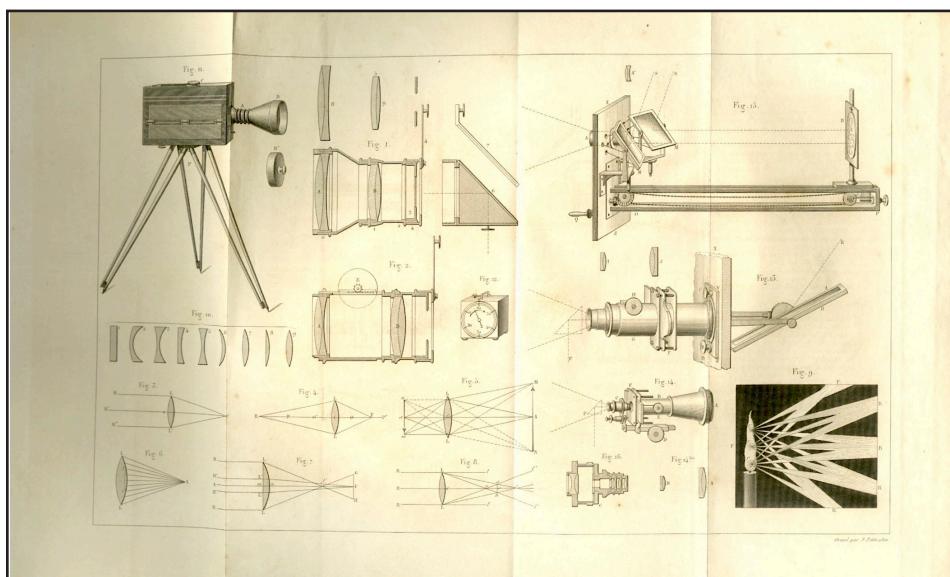
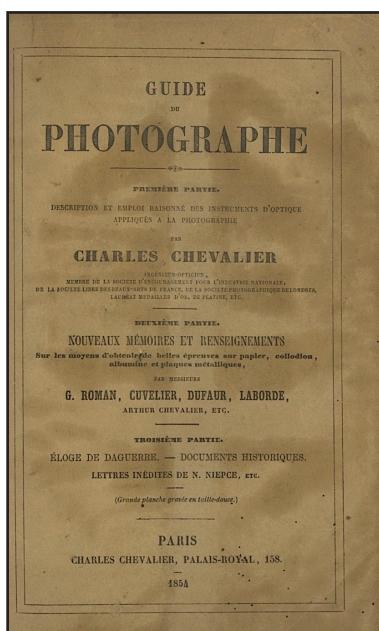
\$2,850.00

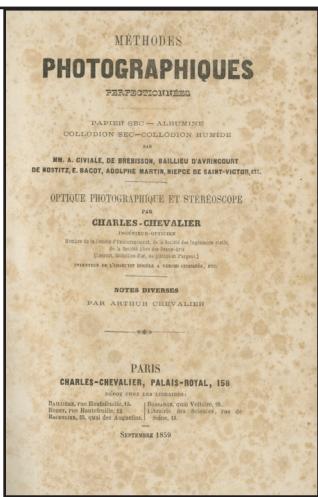
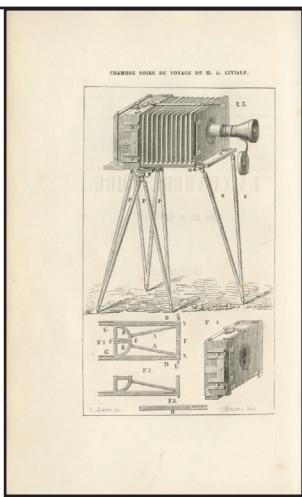
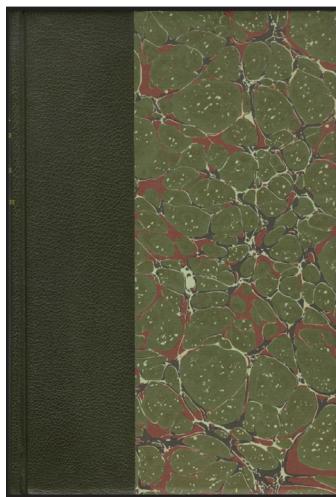
Charles Chevalier (1804-1859) was the second generation of the famous Parisian manufacturers of optical instruments, camera obscuras, and lenses. In 1826, he furnished Niépce with a camera and lens of his own design, which were used in his early experiments in reproducing images through the agency of light. He told Niépce of the similar experiments of Daguerre, for whom he also made lenses and cameras, as well as advising him on his experiments. It is Chevalier who made the introduction which lead to the partnership between Niépce and Daguerre. Further, Chevalier supplied lenses and camera equipment for William Henry Fox Talbot.

Charles Chevalier published his first manual in 1841; it was one of the earliest manuals of the daguerreian process. In this title, which is divided into three parts, the first part provides a general survey of the history and current methods with attention to the optical instruments manufactured by his company. The second part is a series of articles by G. Roman, Cuvelier, Dufaur, Laborde, and Chevalier, which synthesize the various methods and formulas for prints on paper and plates, as well as making heliogravure plates and prints. And the third, and final part consists of a tribute to Daguerre and a series of previously unpublished letters from Niepce to Vincent and Charles Chevalier concerning optical devices, as well as communications from Fox Talbot and other leading practitioners.

E. P. Goldschmidt & Co. Catalogue 52, A Collection of Early Photographs and Books Commemorating the Century of Fox Talbot and Daguerre 1839 - 1939, No. 255, "An important book. Chevalier constructed the first lenses for Daguerre on the basis of the researches of Wollaston. An account of the construction is given together with many personal recollections and reprints of letters from the first photographers."

Roosens and Salu No. 1867. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, fails to list this work among the six others by Charles Chevalier. WorldCat locates three copies, none of which are held in North American libraries.



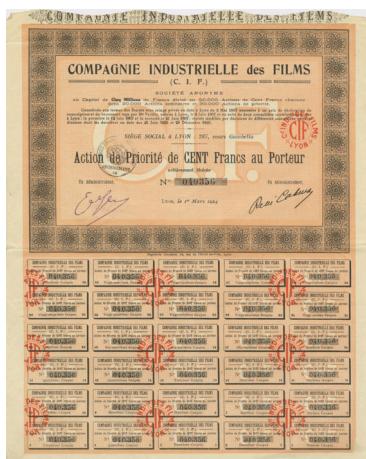


shows occasional light foxing. There are occasional pencil notations and underlining. A very good copy.

\$1,500.00

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.

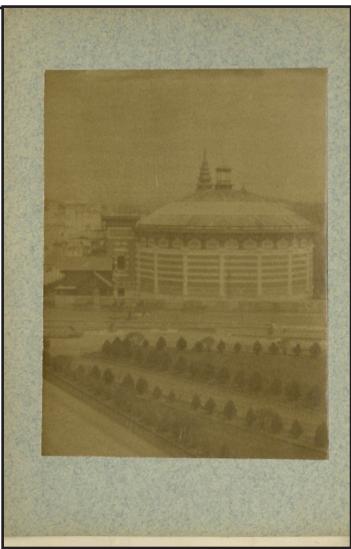
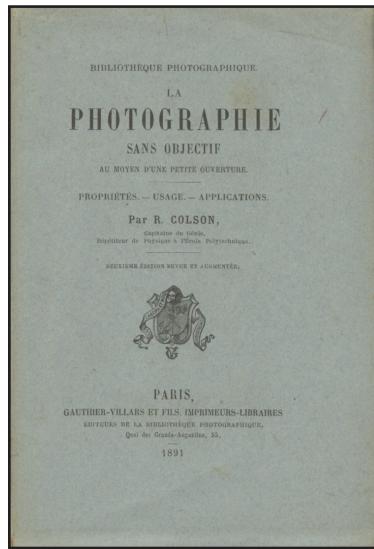
Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, no. 112 (the first bibliography of French photographic literature, listed chronologically). Roosens and Salu No. 6538. WorldCat locates eight copies but none in North American libraries.



15. [CINEMA]. ARCHIVE OF 20 STOCK CERTIFICATES FOR FRENCH, BELGIAN AND DUTCH CINEMATIC COMPANIES. 1920 - 1930. A collection of 20 individual stock certificates, with coupons attached, for various cinematic companies, which include: Compagine Universalle Cinématographique; Société Française d'Editions de Romans Historiques Filmés; Filmfabriek Hollandia te Haarlem; La Cinématographie Française; Société Continentale Photomaton; Compagnie Industrielle des Films; Société Française Cinéchromatique; Syndicat du Film; Société Française des Films et Cinématographes "Eclair"; and others. Ranging in size from 8 1/4 x 11 3/4 inches to 12 1/2 x 15 1/2 inches. One certificate is lacking a small portion of an upper corner, a few have minor creases, a few are folded where the coupons attach, and most have all the attached coupons. A near fine collection.



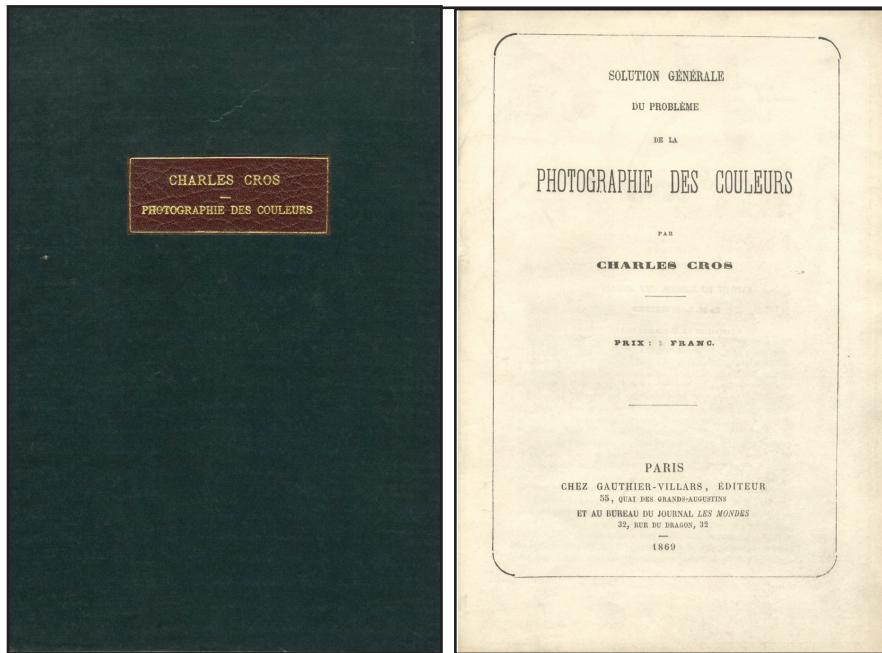
\$425.00



16. Colson, R. [René]. **LA PHOTOGRAPHIE SANS OBJECTIF AU MOYEN D'UNE PETITE OUVERTURE: PROPRIÉTÉS, USAGE, APPLICATIONS.** Paris: Gauthier-Villars et Fils, 1891. Second edition, revised and augmented. 12mo., viii, 72 pp., gelatin silver bromide frontispiece with printed tissue guard, figures and charts in text. Publisher's printed wrappers. Light occasional foxing. A very good copy.

\$600.00

An expanded edition of the first manual for pinhole photography. The frontispiece is of the Esplanade des Invalides, a 3 minute exposure. Roosens and Salu No. 8594 does not indicate a frontispiece in this nor the shorter first edition of 1887. No copies of the 1887, first edition are listed by WorldCat. Of the twelve copies of this expanded edition, only the copy at the Watson Library of the Metropolitan Museum of Art, New York, contains the gelatin silver frontispiece. As with other titles from this period published by Gauthier-Villars et Fils, a remainder edition was often issued in decorative printed wrappers, which generally did not include any illustrations other than those printed in text.



17. Cros, Charles. **SOLUTION GÉNÉRALE DU PROBLÈM DE LA PHOTOGRAPHIE DES COULEURS.** Paris: Gauthiers-Villars et au Bureau du Journal Les Mondes, 1869. First edition. 8vo., 12 pp., Printed wrappers, which have one inch closed tear at the top and bottom along the fold. Housed in a blue card chemise and a matching slipcase with gilt titled morocco label on the front board. A very good copy.

\$3,250.00

Charles Cros (1842 - 1888) and Louis Ducos du Hauron, simultaneously, but independently, discovered and published the basic principles of photographic color by the subtractive method. In 1869, Cros published an article in Les Mondes in which he describes a letter he had deposited in 1867 with the Académie des Sciences that outlined his color process. The contents of his letter was made public on May 7, 1869 at a meeting of the Société Française de Photographie when a similar process by Louis Ducos du Hauron was also announced. Cros continued to explore photography in color and in 1877, he was supported in his experiments by the Duke of Chaulnes. Very few examples of his color photographs survive.

This pamphlet is a cornerstone work on the development of color photography. Roosens & Salu No. 2647.



the existing native peoples; the fieldwork lasted for better than 25 years. The publication, complete in 20 quarto volumes and 12 folios, was the most expensive publication to date. Although Curtis received some funding from J. P. Morgan, the project and a divorce nearly bankrupted him. By 1922, Curtis and his daughter Beth, opened a photographic studio in Los Angeles, where he made portraits, occasionally for Hollywood stars and those associated with the studios. For additional income, he was occasionally employed as a motion picture cameraman by Cecil B. DeMille in the filming of *The Ten Commandments* and other movies. Hollywood portraits by Cutis are uncommon on the market.

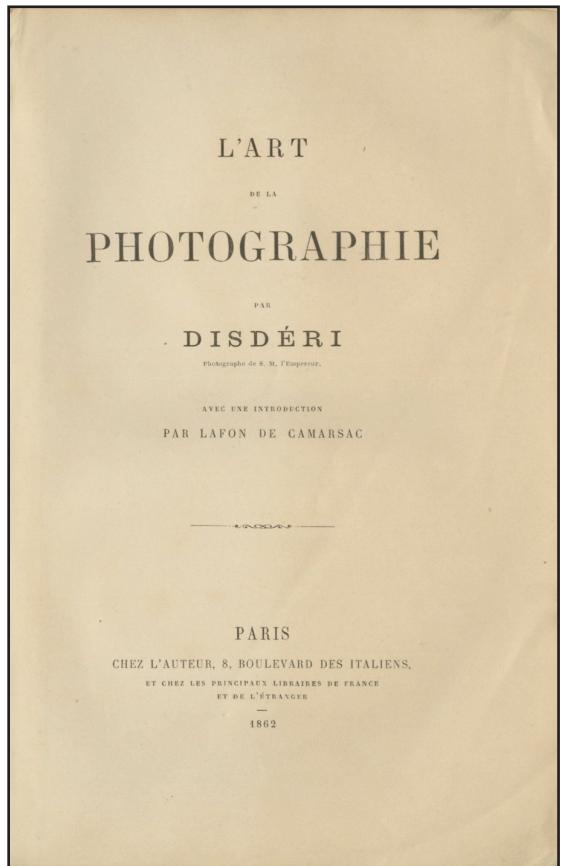
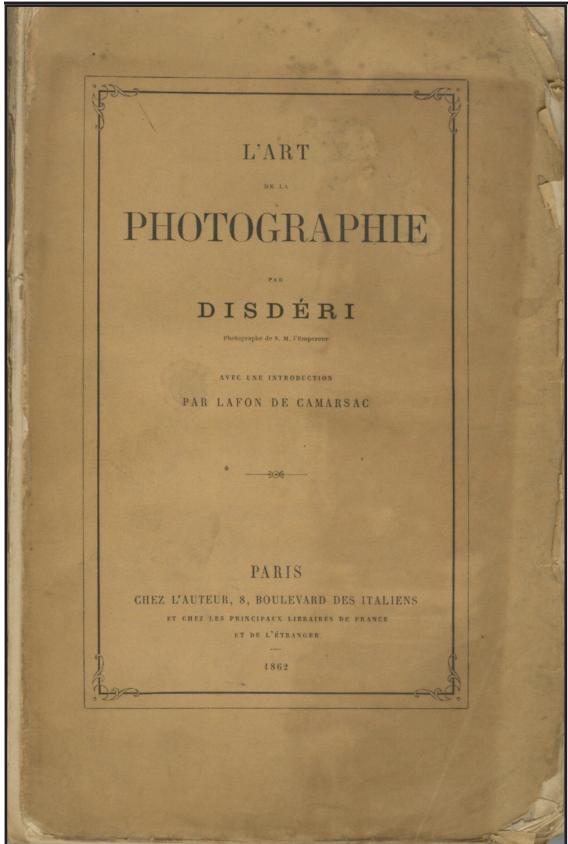
18. Curtis, Edward S. [Sherriff]. **PORTRAIT OF UNA MERKEL**. Los Angeles, California: Edward S. Curtis Studios, c1934. Gelatin silver photograph, 10 x 12 inches, slight intermittent chipping to the emulsion along the edges, lower tips creased, imprint of a paperclip at the top left corner. Stamped on the blank reverse, "PROFESSIONAL PHOTOGRAPH/ FROM/ EDW. S. CURTIS STUDIOS/ 6332 WILSHIRE BLVD, L.A."

\$1,000.00

Una Merkel (1903 - 1986) stage and screen actress, began her movie career in silent films in the early 1920s. By 1930, she was in Hollywood, where her career flourished through the 1940s, and continued in supporting roles in film and television through the mid 1960s.

Inscribed along the lower left, "To Peppinos/ with every good wish always, Una Merkel." Clearly, Ms. Merkel sat for this portrait by mid 1930; however, the Curtis Studios located on Wilshire Blvd. did not come into being until Beth Curtis Magnuson, Edward's daughter, filed the certificate of business for this address in 1943. As was often the case, a star would present an earlier, or more flattering photograph, to hang on the "wall of fame" - in this case, Ms. Merkel, presented and inscribed her portrait to Joseph Peppino, the owner of Peppino's Italian Restaurant, a popular Los Angeles celebrity hangout.

*Edward S. Curtis (1868 -1952) was an American photographer and ethnologist, renowned for his monumental, *The North American Indian*, a photographic work, which attempted to document all*



19. Disdéri, [André-Adolphe-Eugène]. **L'ART DE LA PHOTOGRAPHIE PAR DISDÉRI. AVEC UNE INTRODUCTION PAR LAFON DE CAMARSAC.**

Paris: Chez l'Auteur, 1862. First edition. Thick 8vo., 367 pp., illustrations in text. Publisher's original printed wrappers. The wrappers are soiled and chipped at the edges with a few short tears; the spine cover is chipped and worn; the front wrapper and first signature are separated but still attached; tips of first and last leaves are curled. In all, a bit worn but still a good copy.

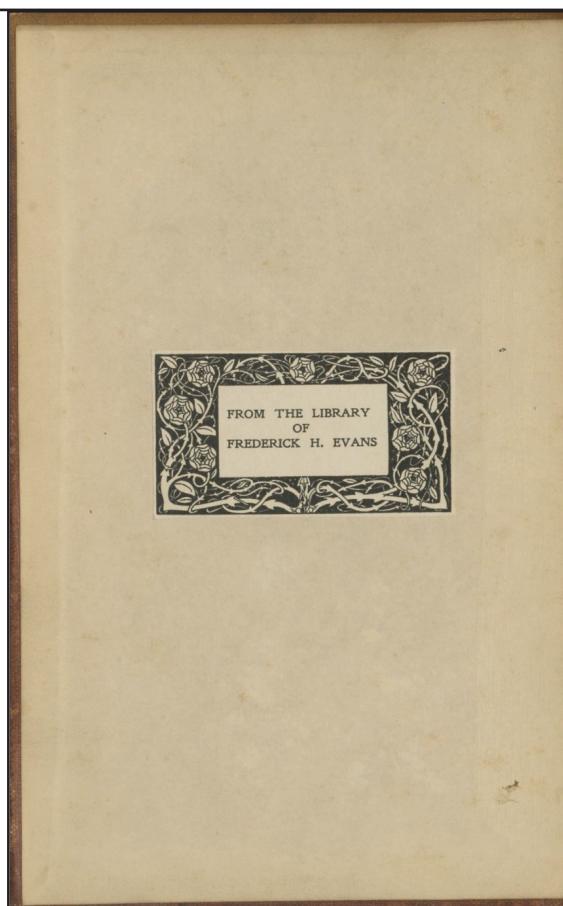
\$1,000.00

*André-Adolphe-Eugène Disdéri (1819 - 1889) a self-taught daguerreotypist, researched and improved upon the existing collodion-on-glass negative process, which he outlined in his first publication, *Manuel Opératoire de Photographie sur Collodion Instantané*, 1853. That same year, he returned to Paris and opened the largest studio in Paris, which spread across two floors. It was there that he introduced his carte-de-visite portraits which were a great financial success. For the 1855 Paris Exposition Universelle, he formed the Société du Palais de l'Industrie and obtained the rights to photograph all the products and works of art exhibited at the Exposition. Josef Maria Eder writes, "Disdéri was considered the outstanding portrait photographer of his time in Paris. Napoleon III appointed him court photographer. In 1861 he instructed French officers in photography under orders from the minister of war. Disdéri's popularity is best shown by the fact that his character was introduced in 1861 as a star attraction on the stage of a small vaudeville theater in Paris by a realistic representation featuring his bald head and tremendous beard."*

In this, his best known and most influential book, Disdéri provides an introduction to the materials of photography, including photomechanical processes, a thorough discussion of the collodion process, and in the final part he discusses his approach to the practice and the art of photography, defending it as more than a mechanical operation, with comparisons to painting.

*WorldCat locates thirteen copies, with Getty Research Institute, the National Gallery of Art, and Clark Art Institute as the only U.S. holdings. Bellier de la Chavignerie, *Manuel Bibliographie du Photographe Francais*, 1863, No. 134. Roosens and Salu No. 4246.*

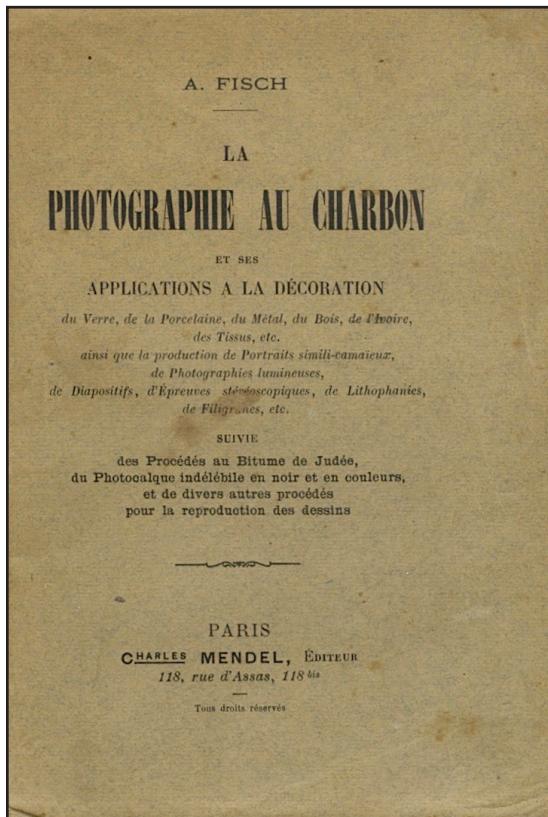
The copy of Anatole de Baudot (1834 - 1915) noted French architect, signed and dated 1862 on the verso of the flyleaf.



20. [EVANS, FREDERICK H] Barnes, W. [William]. **A GRAMMAR AND GLOSSARY OF THE DORSET DIALECT WITH THE HISTORY, OUTSPREADING, AND BEARINGS OF SOUTHWESTERN ENGLISH.** Berlin: A. Asher & Co., Published for the Philological Society, 1863. 8vo., 103 pp. Contemporary glazed linen with leather spine label, expertly rebacked. The glazing has largely lifted with uneven fading. The front flyleaf is partially cracked and signed by a later owner; the text has an occasional spot of foxing. A good copy.

\$125.00

This bears the bookplate of Frederick Evans, as well as a few instances of his marginalia in pencil.

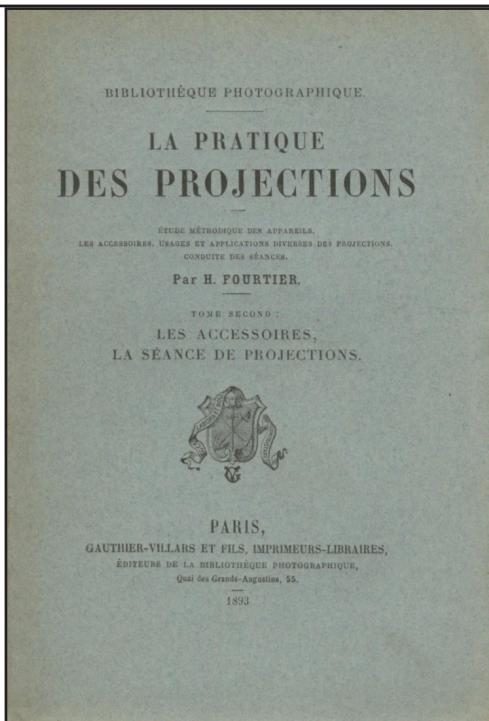
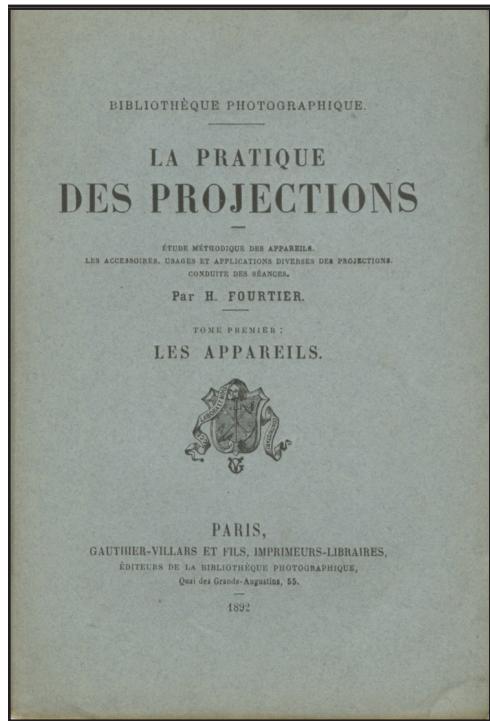


21. Fisch, A. **LA PHOTOGRAPHIE AU CHARBON ET SES APPLICATIONS À DÉCORATION DU VERRE, DE PORCELAINE, DU MÉTAL, DU BOIS, DE L'IVOIRE, DES TISSUS, ETC. : AINSI QUE LA PRODUCTION DE PORTRAITS SIMILI-CAMAÏEUX, DE PHOTOGRAPHIES LUMINEUSES, DE DIPOSITIFS, D'ÉPREUVES STÉRÉOSCOPIQUES, DE LITHOPHANIES, DE FILIGRANES, ETC...** Paris: Charles Mendel, [1893]. First edition. 8vo., [v], 168, [12] illustrated adverts, 8 leaves of plates. Publisher's printed wrappers, which are lightly soiled. Only a few spots of foxing. A very good copy.

\$185.00

This manual offers procedures and formulas for all manners of industrial applications of the carbon process.

Roosens and Salu No. 1625. A relatively scarce manual with WorldCat listing only three North American holdings: George Eastman House, UCLA, and Getty Research Institute.

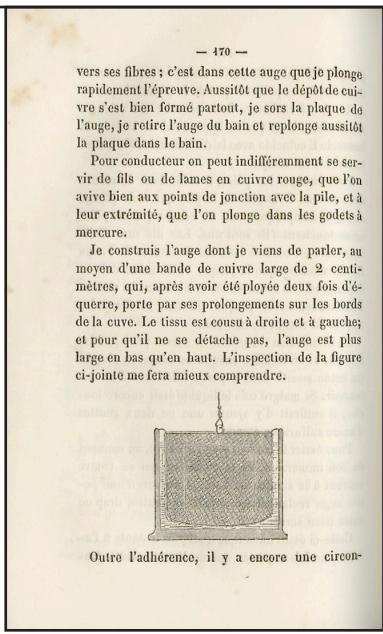
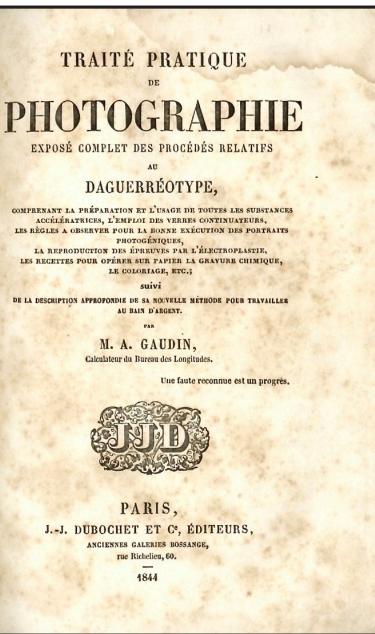
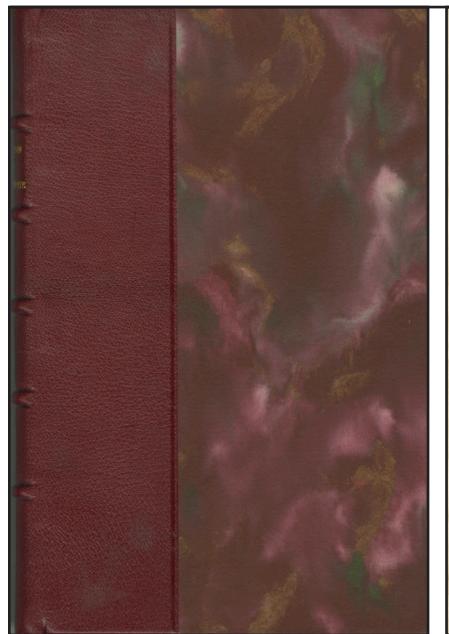


22. Fourtier, H. **LA PRATIQUE DES PROJECTIONS: ÉTUDE MÉTHODIQUE DES APPAREILS, LES ACCESSOIRES, USAGES ET APPLICATIONS DIVERSES DES PROJECTIONS, CONDUITE DES SÉANCES.** Paris: Gauthier-Villars et Fils, 1892 - 1893. First editions. Two volumes, small 8vos., vi, 146 pp., 66 engraved figures; vi, 142 pp., 67 engraved figures. Both volumes are largely unopened. Original printed paper wrappers, with slight discoloration to the tip of the front wrapper of the first volume. Fine.

\$350.00

A well-illustrated treatment of all forms of lantern projection, which includes the history, theory, apparatus, accessories various light sources, and presentation.

Roosens and Salu No. 9018.



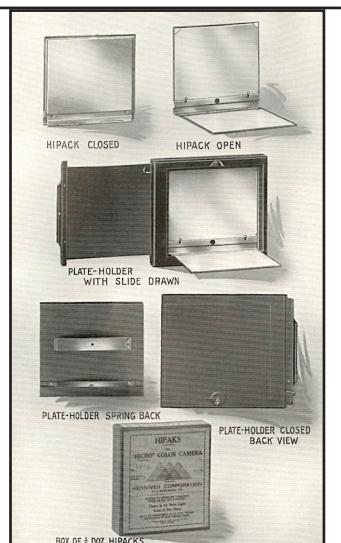
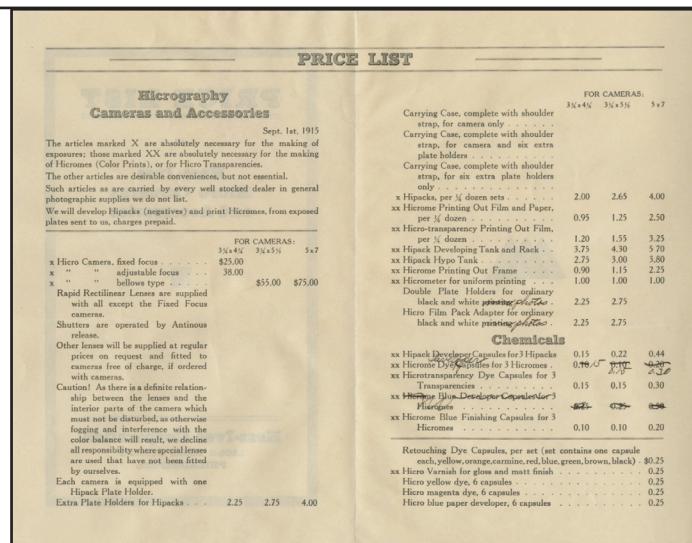
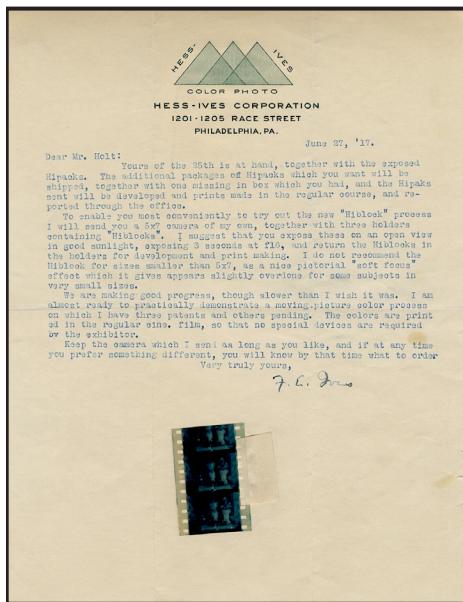
23. Gaudin, M [Marc] A [Antoine Augustin]. **TRAITÉ PRATIQUE DE PHOTOGRAPHIE: EXPOSÉ COMPLET PROCÉDÉS RELATIFS AU DAGUERRÉOTYPE... SUIVI DE LA DESCRIPTION APPROFONDIE DE SA NOUVELLE MÉTHODE POUR TRAVAILLER AU BAIN D'ARGENT.** Paris: J.J. Dubochet et Cie, 1844. First edition. 8vo., iv, 248 pp., illustrations in text. Recent binding of half

morocco with marbled paper over boards, with five raised bands and titling in gilt on the spine. The title page and first few leaves show an early dampstain and foxing; the foxing diminishes to light for the majority of the text. A very good copy.

\$1,500.00

Gaudin's early and definitive manual covering every aspect of daguerreotyping including making, exposing and processing the plates, electroplating the daguerreotype plates for making reproductions, and making portraits; it also includes complete instructions for making Talbot's calotypes.

Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 31. Roosens and Salu No. 2855.



HICROGRAPHY

Micrography is the art of making color photographs or "Micromes" by a process and apparatus developed by Mr. F. E. Ives, and placed upon the market by the Hess-Ives Corporation; hence the prefix HI from the initials of Hess-Ives.

A single plate holder exactly like the ordinary black and white plate holder carries the "Hipak," which consists of three negatives. When the slide is withdrawn the three plates act as a single unit, so far as the operator is concerned, and are ready for exposure in the ordinary way.

Color screens, which are colored glass plates, and a reflector are so arranged within the camera that one negative plate makes a record chiefly of the blue rays, another of the green and the third of the red rays. In this way each plate represents a color record of one of the three primary colors.

These three plates are simultaneously developed in a special rack and tank. When developed, the three plates are cleared in hypochlorite exactly the same way as any ordinary plate. The development is entirely by time in a closed tank. This again insures absolutely uniform development for all three plates.

The three developed and dried plates are placed in a printing frame of such length as to take the three. A piece of a special blueprint paper is placed over the plate that registered the red annotation; a piece of special film is placed over the two remaining plates. The three plates are then printed out together by exposure to daylight or to a powerful arc-lamp; but other light may also be employed with correspondingly longer EXPOSURE.

When printing out is completed, which can be determined by the aid of a small instrument, the "Micrometer" that we supply, the blueprint paper is developed and finished in a simple bath, the materials for which we furnish.

The sheet of film is first developed by immersion in hot water until the high lights show clear. It is then cleared of all the

The negative is then treated. It is then cleared of all the silver salts in a hypo bath in the usual manner. The film is then cut into two equal parts, and that half which was exposed under the green sensitizing negative is placed in a red (magenta) dye bath, and the other in a yellow dye bath. These dye baths are made up

The other yellow dye bath. These dye baths are made up from materials which we furnish. An immersion of ten minutes is sufficient to fully saturate the film and bring out the outline and graduations in their proper intensity. A prolonged immersion will not affect the results.

print is placed flat on a piece of glass or any other convenient straight or flat carrier, and the red print placed on this in such way that a

HESS-IVES CORPORATION
1201 Race Street, Philadelphia

HICRO CAMERA

$3\frac{3}{4} \times 5\frac{1}{2}$ in. (post card size) Bellows Adjustment Rapid Rectilinear lens F/8
Complete, with one plate holder, \$75.00

If Anastigmat lens F 6.3 is wanted instead of the Rectilinear, extra \$16.50
For Film Pack Adapters and other accessories see price list

HICRO CAMERA

5×7 in. Bellows Adjustment Rapid Rectilinear lens F/8
Complete, with one plate holder, \$75.00

If Anastigmat lens F 6.3 is wanted instead of Rectilinear, extra \$20.00
For Film Pack Adapters and other accessories see price list

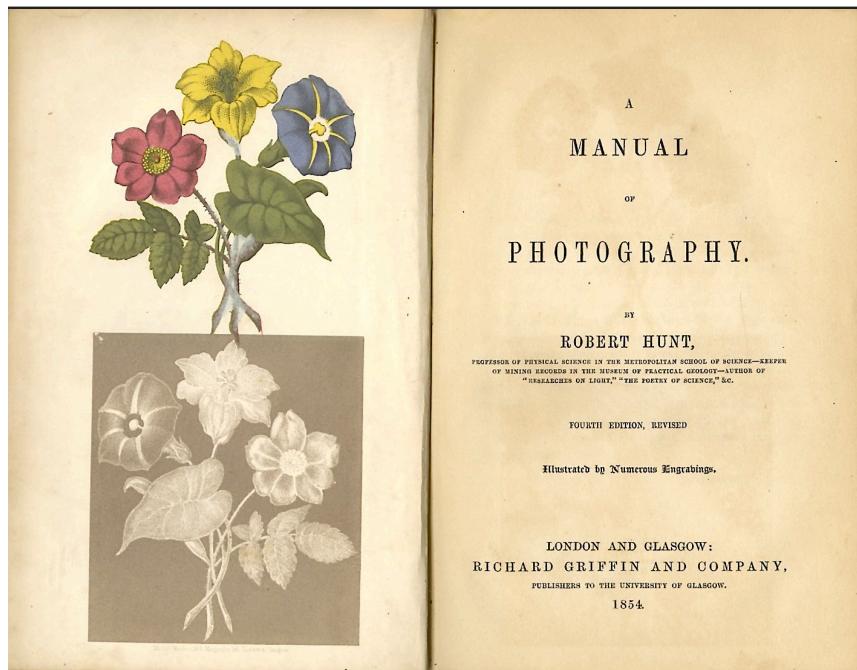
folded, recto printed, single sheet advertisements, each picturing two of the four different Hicro cameras with prices.

\$1,500.00

The catalogue dated December 1915, is the introductory catalogue for the ingenious camera that was capable of producing direct color photographs (Hichrography) from three negatives simultaneously exposed, as well as conventional b&w. The camera, available in 3 sizes (another was introduced three months later) is pictured and priced. This process was awarded the first United States patent in color photography. The laid-in price list also includes plate holders, film, paper and chemicals.

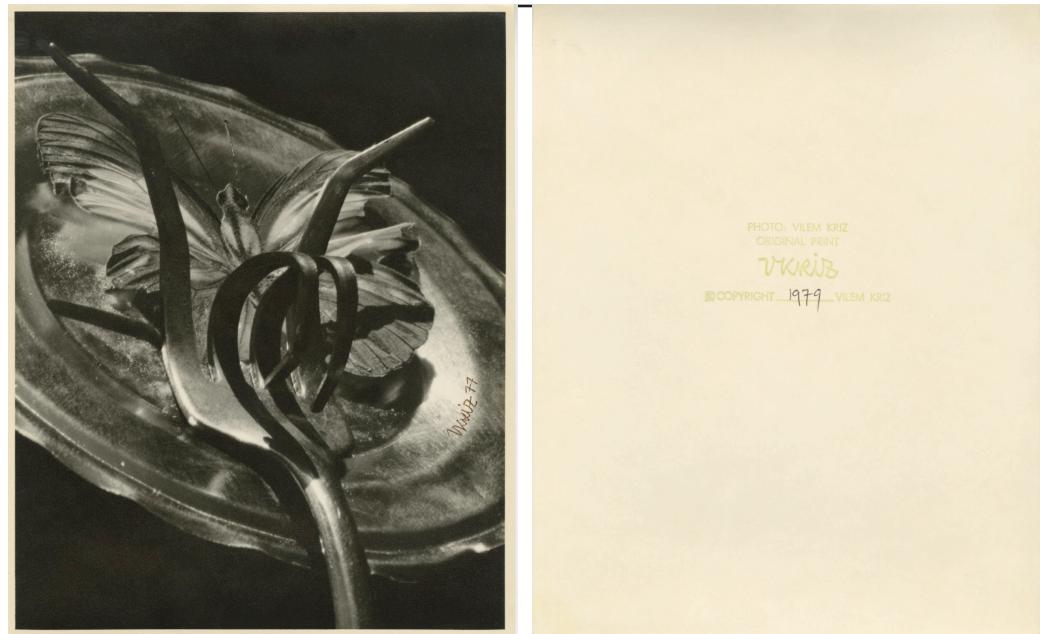
The February 1916 catalogue is the second issued by the manufacturer, and increased the number of camera sizes to four.

In his June 1917 letter to Mr. Holt, F.E. Ives states that he will be sending additional Hipacks, as well as his 5 x 7 camera for the Hiblock process (an adaptation of Ducos du Haron's tripack) along with holders which should be returned for processing. Ives' further writes that he is almost ready to demonstrate his "moving picture color process", on which he held three pending patents; tipped to the letter is a 2 1/4 frame sample.



copy, *A MANUAL OF PHOTOGRAPHY*, is the fourth, revised and enlarged edition of his 1841 treatise. In 1853, he was one of the founders of the Photographic Society of London. His experiments with organic and inorganic light-sensitive substances were most influential in the development of photo chemistry. This history and manual includes detailed procedures and formulae and is comprehensive to its date.

Issued in the series *ENCYCLOPAEDIA METROPOLITANA*, with a separate title page. Gernsheim - INCUNABULA OF BRITISH PHOTOGRAPHIC LITERATURE 1839-1875 No. 653 and No. 714; Roosens and Salu No. 4234.



and the Surrealist group of artists. In 1952, he emigrated to Berkeley, California, then in 1958, to Montreal, and from 1960 - 1964, he worked in the photographic department of the Metropolitan Museum of Art, New York. In 1964, he returned to Berkeley, where he remained until his death in 1994. He taught photography variously at Mills College, Holy Names College, the University of California, Berkeley, and the California College of Arts and Crafts.

This original photograph is from Kriz's "Séance" series - found objects that form a spirit-filled surrealist narrative.

25. Hunt, Robert. **A MANUAL OF PHOTOGRAPHY.** London and Glasgow: Richard Griffin and Company, 1854. Fourth edition, revised. 8vo., endpaper advert front and rear, series title page, chromolithograph frontispiece, xii, 329 pp., [2] pp. adverts, 87 b&w engraved figures, 1 b&w engraved chapter vignette, followed by 32 pp., illustrated CATALOGUE OF PHOTOGRAPHIC APPARATUS Sold by John Joseph Griffin, dated April 1854, followed by the publisher's April 1854, 8 pp. catalogue of publications. Publisher's blind embossed cloth over boards, recased with tissue repairs on the spine. A very good copy.

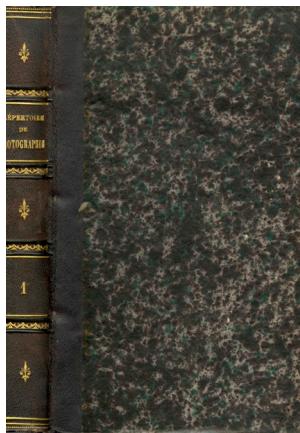
\$400.00

*Robert Hunt (1807-1887) was librarian and keeper of mine records at the Museum of Practical Geology and professor of mechanical engineering of the Royal School of Mines at London. He carried on numerous photographic and chemical experiments, and was one of the greatest contributors to the early literature of photography. In 1841, Hunt published the first English treatise on photography, *A POPULAR TREATISE ON THE ART OF PHOTOGRAPHY*... Our*

26. Kriz, Vilem. **UNTITLED. FROM SERIES, SÉANCE**, BERKELEY, 1977. [Berkeley, California]: Vilem Kriz, 1977. Original gelatin silver photograph, 7 5/8 x 9 5/8 inches. Signed and dated "Kriz 77" by the photographer in ink on the photograph, with his stamp and copyright date on the blank reverse. Fine.

\$850.00

Vilem Kriz (1921 - 1994) was born in Prague where he studied photography from 1940 - 1946, at the State Graphic School under František Drtikol, Jaromír Funke and Josef Ehm. In 1946, after the war in Europe ended, he moved briefly to Paris where he worked as a foreign correspondent for Czech newspapers and as a freelance photographer. He befriended Jean Cocteau



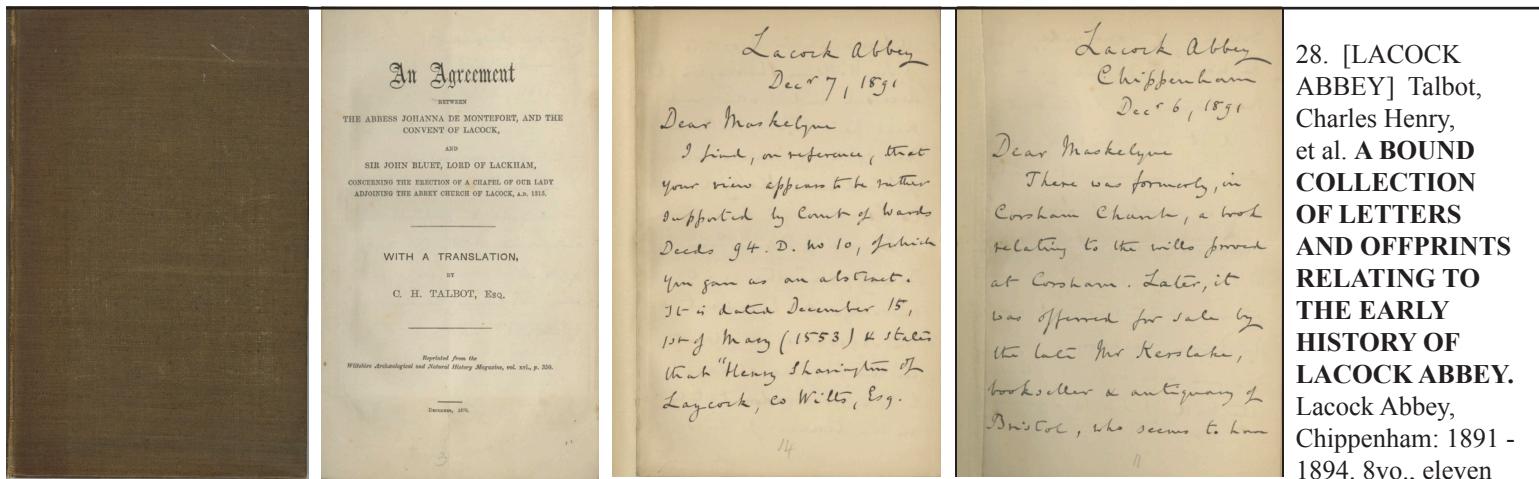
27. La Blanchère, Henri de. **RÉPERTOIRE ENCYCLOPÉDIQUE DE PHOTOGRAPHIE :** COMPRENANT PAR ORDRE ALPHABÉTIQUE TOUT CE QUI A PARU ET PARAÎT EN FRANCE ET À L'ÉTRANGER DEPUIS LAS DÉCOUVERTE PAR NIEPCE ET DAGUERRE, DE L'ART D'IMPRIMER AU MOYEN DE LA LUMIÈRE, ET LES NOTIONS DE CHIMIE, PHYSIQUE ET PERSPECTIVE QUI S'Y RAPPORTENT. Paris: [Vol. 1-4] Bureau de la rédaction; [vol. 5-6] Amyot, 1862-1866. First editions. 6 volumes. 8vo., [Vol. 1] viii, 508 pp.; [Vol. 2] [iv], 488 pp.; [Vol. 3], [iv], 376 pp.; [Vol. 4] [iv], 390 pp.; [Vol. 5] [iv], 389 pp.; [Vol. 6] [iv], 411 pp.; hundreds of b&w wood engravings. Engraved seal vignettes on each title page. Contemporary binding of quarter morocco and marbled paper over boards with four raised bands with title and decorations in gilt on the spine. A few slight scuffs to the spines; there is scattered foxing in Vols. 1 & 2, and to a much lesser degree in the others. There is a dampstain at the margin of the last few leaves of Vol. 3, and a faint tidemark to the margin of the first few leaves of Vol. 6. Affixed to the front pastedown of the first volume is the label of a Parisian bookseller. A very good to near fine, complete set.

\$3,500.00

Pierre-René-Marie-Henri Moulin du Coudray de la Blanchère, commonly known as Henri de La Blanchère, was born at La Flèche, 1821. His first studies were in forestry, then natural sciences. In 1848, he adopts photography as an aide to his scientific work. By 1856, he has opened a photographic studio in Paris, perfected a waxed paper process based upon that of Gustave Le Gray, and became a member of the Société Francaise de Photographie. He was a prolific writer and experimenter, and exhibited his photographs until his death in 1880.

An outstanding encyclopedia of all the photographic materials, formulas, apparatuses and applications known to date, including photomechanical reproduction, with a generous number of illustrations. This is referred to as the first encyclopedia of photography; it is an exhaustive text book of photographic and photomechanical processes. The first two volumes constitute 1538 alphabetically arranged subject articles with an index. The next four volumes were serially issued monthly over a four year period, with each part alphabetically arranged, with each volume indexed.

Uncommon, with WorldCat locating full sets at only these United States libraries: Columbia University, Eastman House, Harvard Fine Arts, University of Michigan, New York Public, and the Harry Ransom Center, University of Texas-Austin. Roosens and Salu No. 3541.

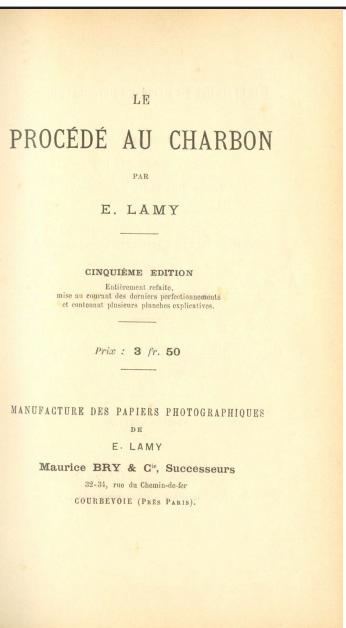
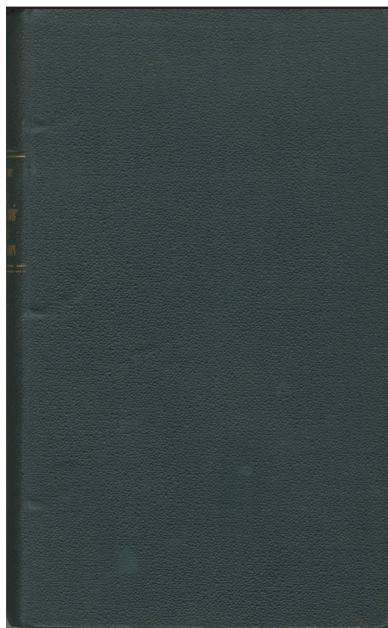


signed manuscript letters [45 pages] and two offprints by Charles Henry Talbot sent to Anthony St. John Story Maskelyne, with two signed manuscript letters [5 pages] and a third offprint by W. Gilchrist Clark, who was the nephew of Charles Henry Talbot, to the same recipient. The offprints were published in the Wiltshire Archaeological and Natural History Magazine; they are: An Agreement between the Abbess Johanna de Montefort, and the Convent of Lacock...; Notes on Lacock Abbey...; and Unpublished Documents Relating to the Arrest of Sir William Sharington, January, 1549. All letters and offprints are mounted on tabs and bound in a glazed linen over boards, titled in gilt along the spine. Age-toned, with a bit of scuffing and wear to the binding. Very good.

\$500.00

Charles Henry Talbot was the only son of William Henry Fox Talbot; he inherited Lacock Abbey on the death of his father in 1877. He resided at Lacock his entire life, and devoted himself to its history and preservation, which included architectural restorations to the monastic parts of the house.

In these letters and offprints, addressed to A. S. Maskelyne, a historian and official at the Public Records Office, Talbot writes of the founding of the Abbey in 1232, through its closing and transfer as a private residence to William Sharington in 1539. His letters add early baptismal and death records among other historical details.



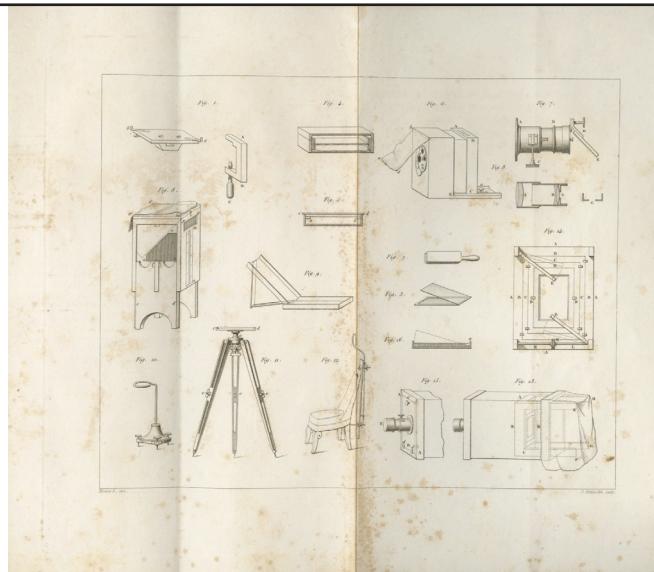
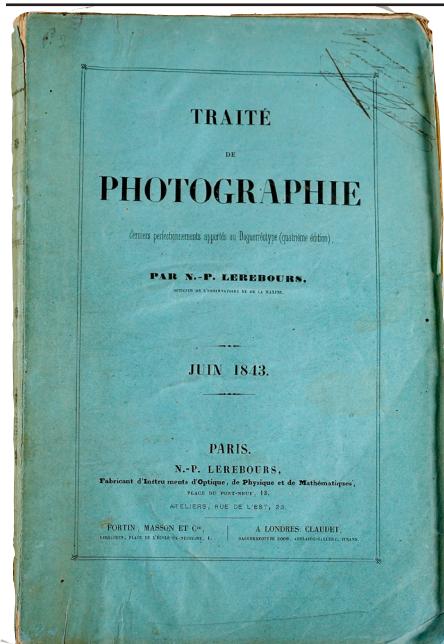
29. Lamy, E. [Édouard]. **LE PROCÉDÉ AU CHARBON.** Courbevoie (Près Paris): E. Lamy / Maurice Bry & Cie, Successeurs, [1903]. Revised fifth edition. 8vo., 312, [3] pp., figures in text. Contemporary pebbled cloth, titled in gilt on the spine. Near fine.

\$150.00

E. Lamy was a manufacturer of photographic papers with a factory in Courbevoie on the Seine. He first manufactured a silver bromide paper, later expanding into a range of carbon papers.

A comprehensive treatise on carbon processes.

Roosens and Salu No. 1617; a revised and enlarged edition. WorldCat does not locate copies of this expanded edition.



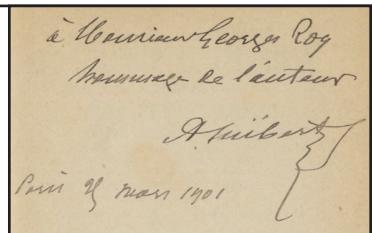
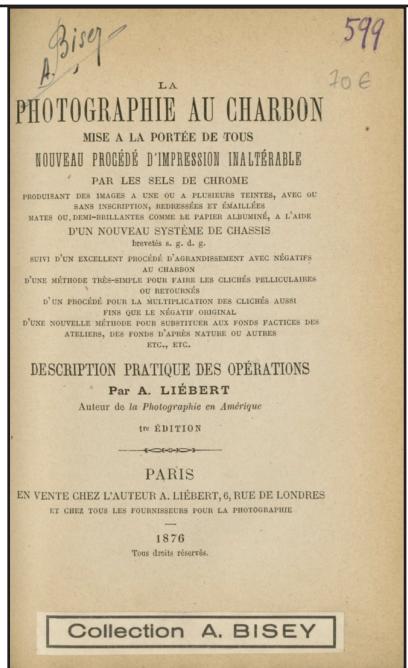
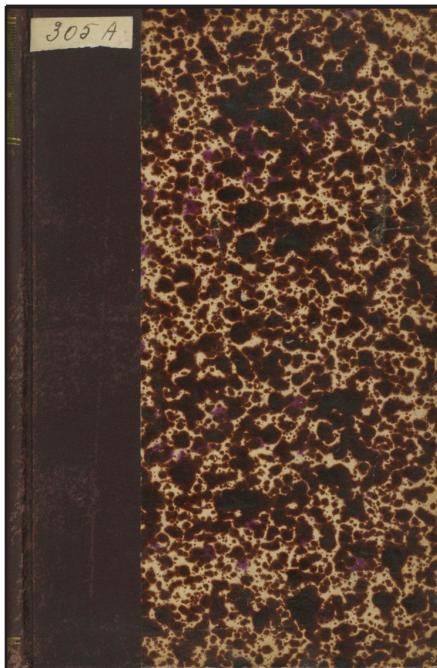
30. Lerebours, N [Noël] - P [Paymal]. **TRAITÉ DE PHOTOGRAPHIE DERNIERS PERFECTIONNEMENTS APPORTÉS AU DAGUERRÉOTYPE [QUATRIÈME ÉDITION].** Paris: N.-P. Lerebours, 1843. Fourth edition. 8vo., [vi], 203 pp., folding engraved plate, plus 14 pp. catalogue (possibly lacking a terminal leaf). Publisher's original printed blue wrappers, which are chipped at the spine ends and have a 3-inch separation along the front joint. There is scattered foxing to the text and engraved plate, with one leaf of the catalogue crudely opened.

\$3,000.00

N.P. Lerebours is most noted for his publications *EXCURSIONS DAGUERRIENNES* (1841-1844) the first large-scaled publication illustrated from photographs, as well as for his manufacture of apparatuses, of which he was among the first.

In this work, he discusses the underlying theory of the photographic process, and the numerous practical methodologies of the day. Largely concerned with the daguerreotype, with a compilation of writings by the inventors or practitioners themselves - the list reads as a European directory of the most famous of the period. There are sections on the galvanographic process to make prints from daguerreotypes, and the gravure process of Fizeau. Although stated as the fourth edition, it should be referred to as the fourth enlarged and revised edition; his earlier publications had various other titles and were less than half the length of this work. The appended priced catalog lists all manner of photographic apparatus. There are several pages concerned with his publication, *EXCURSIONS DAGUERRIENNES*, and the various contents that could be ordered.

In Catalogue 52, Commemorating the Centenary of Fox Talbot and Daguerre 1839 - 1939, E. P. Goldschmidt called this, "the first standard hand-book of photography." WorldCat locates eight copies in European libraries, with a single North American copy held by the University of Ottawa. Roosens and Salu No. 2842. Bellier de la Chavignerie, *Manuel Bibliographie du Photographe Francais*, 1863, No. 18.

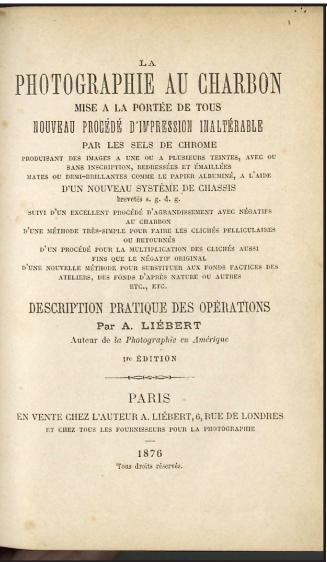
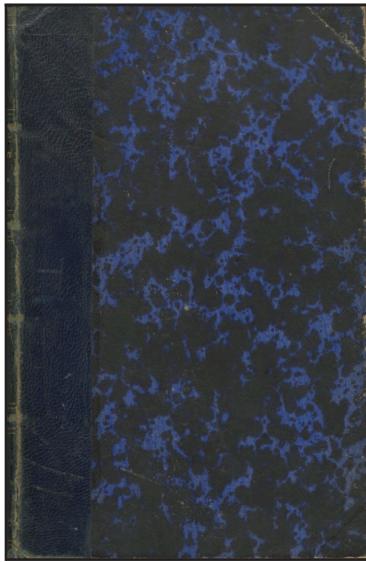


31. Liébert, A [Alphonse]. **LA PHOTOGRAPHIE AU CHARBON MISE A LA PORTÉE DE TOUS:** NOUVEAU PROCÉDÉ D'IMPRESSION INALTÉRABLE PAR LES SELS DE CHROME... DESCRIPTION PRATIQUE DES OPERATIONS. Paris: Chez L'Auteur, 1876. First edition. 12mo., 179., pp. Contemporary quarter cloth and marbled paper over boards. The original printed wrappers, which have a scuff on the front are bound in. From the collection of A. Bisey, with his signature and printed paper label on the title page and his catalogue number slip pasted to the cloth on the front cover. Additionally, this copy was signed and presented by the author on the half-title page. The text is mildly toned. Very good.

\$400.00

Alphonse Justin Liébert (1827 - 1913) a French naval officer, resigned his commission and opened a photographic studio in San Francisco, in 1851. By 1864, he was back in Paris, where he introduced the melanotype (tintype); he was an early advocate of the carbon process, and in this, his treatise on all aspects of carbon printing, he introduced his improvements.

Roosens and Salu No. 1614. Scarce, with WorldCat locating only ten copies.

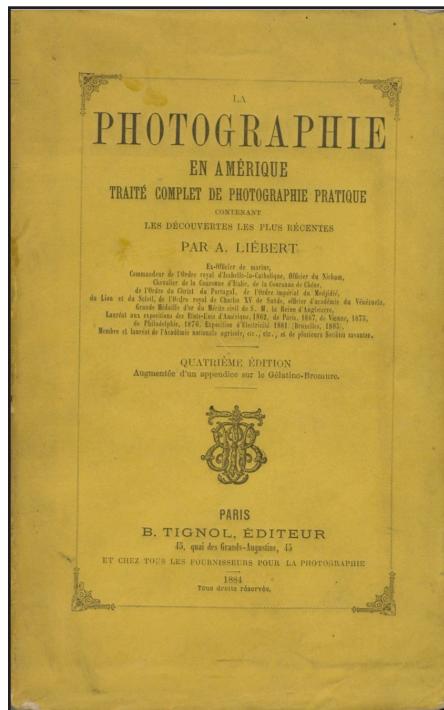


32. Liébert, A [Alphonse]. **LA PHOTOGRAPHIE AU CHARBON MISE A LA PORTÉE DE TOUS:** NOUVEAU PROCÉDÉ D'IMPRESSION INALTÉRABLE PAR LES SELS DE CHROME... DESCRIPTION PRATIQUE DES OPERATIONS. Paris: Chez L'Auteur, 1876. First edition. 12mo., 179., pp. Contemporary quarter leather and marbled paper over boards. The joints and edges are scuffed and rubbed. Although not called for, this copy has a mounted carbon portrait of young girl, credited to A. Liébert, as the frontispiece. Very good.

\$400.00

Alphonse Justin Liébert (1827 - 1913) a French naval officer, resigned his commission and opened a photographic studio in San Francisco, 1851. By 1864, he was back in Paris, where he introduced the melanotype (tintype); he was an early advocate of the carbon process, and in this, his treatise on all aspects of carbon printing, he introduced his improvements.

Roosens and Salu No. 1614. Scarce, with WorldCat locating only ten copies.

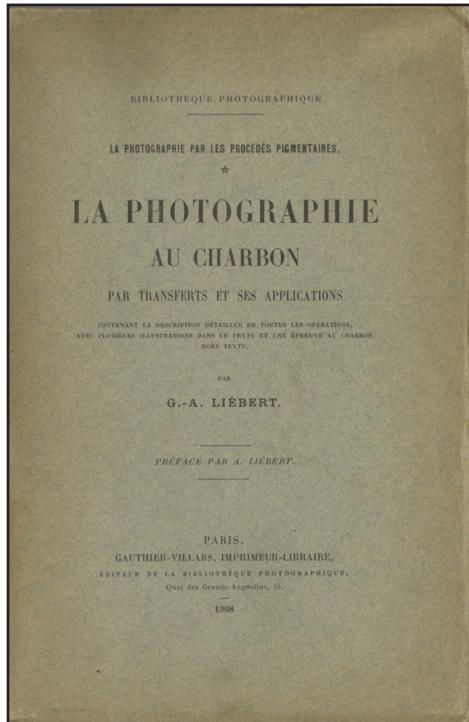


33. Liébert, A [Alphonse]. **LA PHOTOGRAPHIE EN AMÉRIQUE: TRAITÉ COMPLET DE PHOTOGRAPHIE PRATIQUE** CONTENANT LES DÉCOUVERTES LES PLUS RÉCENTES PAR A. LIÉBERT
Éditeur: M. Tignol, Paris, 1884.
- Commandeur de l'Ordre de l'Instruction publique, Officier du Mérite, Chevalier de la Gendarmerie d'Orléans, Officier du Clerc, de l'Artillerie et du Génie, Officier de l'Ordre Impérial de Mérite, du Lien et du Soliel, de l'Ordre royal et Charles XV, Officier d'Académie, Officier de l'Ordre de la Couronne, Officier d'Académie de l'Institut, Grand Médaille d'Or du Mérite civil de S. M. la Reine d'Angleterre, Lauréat du Concours international de l'Exposition Universelle d'Anvers, 1873, de Philadelphie, 1876, Espagnole à Madrid 1881 (Bronze), 1882, et de plusieurs Sociétés savantes.
- QUATRIÈME ÉDITION
Augmentée d'un appendice sur la Gélatine-Bromure.
- PARIS
B. TIGNOL, ÉDITEUR
43, quai des Grands-Augustins, 43
ET CHEZ TOUS LES FOURNISSEURS POUR LA PHOTOGRAPHIE
1884
Tous droits réservés.

\$850.00

Alphonse Justin Liébert (1827 - 1913) a French naval officer, resigned his commission and opened a photographic studio in San Francisco, 1851. By 1864, he was back in Paris, where he introduced the melanotype (tintype) and was an early advocate of the carbon process.

Largely a survey of American approaches to photography, this handbook includes studio design, lighting, apparatus, darkroom work and enlarging, as well as photo-sculpture and photomechanical processes. The third edition was greatly revised and expanded from previous editions, and this, the fourth edition, adds an additional carbon plate and a 24-page appendix on the gelatin silver bromide process.

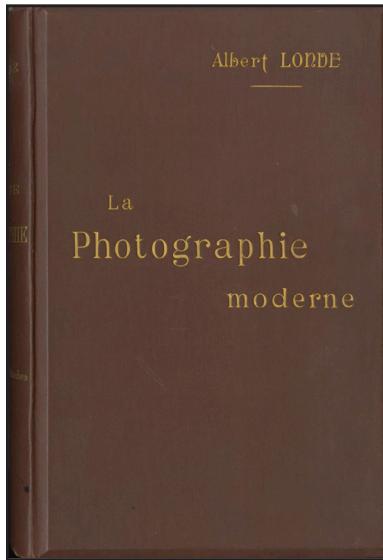


34. Liébert, G.A. [Georges Auguste]. **LA PHOTOGRAPHIE AU CHARBON PAR TRANSFERTS ET SES APPLICATIONS.** Preface par A. Liébert. Paris: Gauthier-Villars, 1908. First edition. 8vo., viii, 283 pp., mounted carbon photographic frontispiece, text illustrations. Publisher's original printed wrappers, which are slightly dusty. Partially unopened. A very good copy.

\$165.00

An extensive treatise on the history, theory, and the latest applications and advancements of the carbon process.

Roosens and Salu No. 1639.



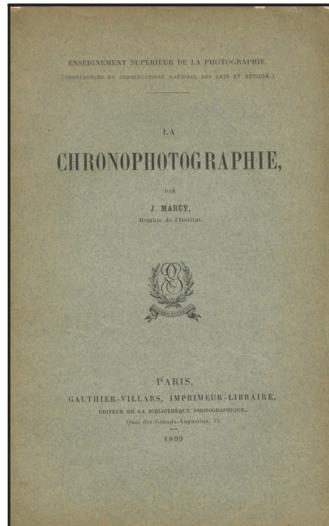
35. Londe, Albert. **LA PHOTOGRAPHIE MODERNE: TRAITÉ PRATIQUE DE LA PHOTOGRAPHIE ET DE SES APPLICATIONS A L'INDUSTRIE ET A LA SCIENCE.** Paris: G. Masson, 1896. Second ed., revised and considerably enlarged. Thick 8vo., frontis, xii, 791 pp., 5 leaves of plates with tissue guards, 346 text illustrations. Gilt-titled cloth. A very good copy.

\$250.00

Albert Londe, 1858-1917, was an influential French photographer, medical doctor and 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, among other prestigious Parisian photographic societies.

This well-illustrated survey, which covers all areas of photography - coatings, apparatus manipulations and applications such as high speed, aerial, cartography, medical, photography of movement, and instantaneous photography, is greatly enlarged from the 1888 first edition, and includes the author's twelve lens camera and other apparatus of his design for chronophotography and artificial lighting.

Roosens and Salu No. 6579.



36. Marey, [Etienne] J. [Jules]. **LA CHRONOPHOTOGRAPHIE.** Paris: Bauthier-Villars, 1899. First edition. 8vo., 40 pp., 23 figures in text from drawings and photographs. Printed wrappers. Lacking a small chip from the top of the spine and a few along the top edge of the front wrapper. Slight creasing at the lower tip. Very good and unopened.

\$500.00

Marey presented this lecture on his methodology, apparatus, and its implications at a conference held at the Conservatoire National des Arts et Métiers, 29 January, 1899. Among the reproductions are the chronophotographs that prove a cat lands on all four feet when thrown in the air (not recommended by this cataloguer). His method of single camera decomposed motion led to the projected motion picture, to the paintings of Duchamp and the Italian futurists.

Not listed by Roosens and Salu. WorldCat locates a single copies in a bound volume of pamphlets at the National Art Library, Victoria & Albert Museum.

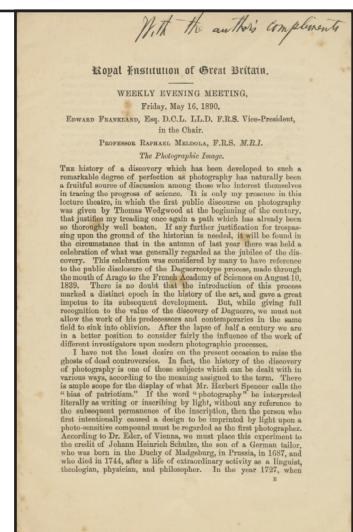
37. Meldola, Raphael. **THE PHOTOGRAPHIC IMAGE: WEEKLY EVENING MEETING, FRIDAY, May 16, 1890.** [London: Royal Institution of Great Britain], 1890. First edition. 8vo., 11 pp. Stapled self-wrappers. Creased vertically; moderate foxing. Handwritten in ink at the top of the first page, "With the author's compliments."

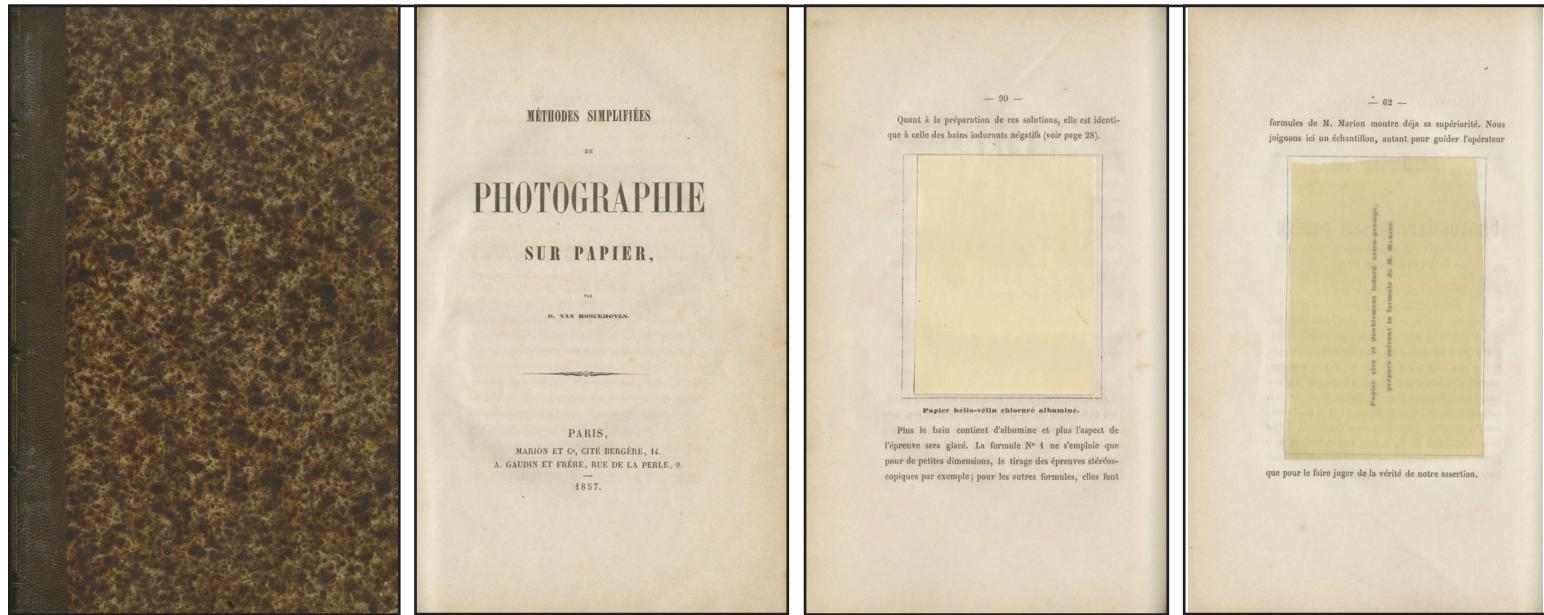
\$150.00

In this brief history of the discovery, the author examines the interpretation of the term "photography", which literally translates to writing with light; therefore, although unable to "fix" the affects of light upon silver, Johann Heinrich Schulze, would be the first photographer. Meldola remarks upon the work of Niepce, Daguerre and Fox Talbot, et al, for laying the photochemical foundation from which all subsequent processes derive.

*Raphael Meldola, 1849 - 1915, was a noted professor of organic chemistry, member of numerous scientific societies, and author of, *The Chemistry of Photography*, 1889.*

WorldCat locates a single copy at Cornell.





his prior writings on the calotype found in his *TRAITÉ GÉNÉRAL DE PHOTOGRAPHIE...* 1856, with the addition of albumen coatings, etc. There are two samples of sensitized paper: a coated waxed paper with extra-rapid double iodine, prepared to Mr. Marion's formula tipped to p. 62; and a chloride albumen sample tipped to p. 90.

Roosens and Salu No. 2082. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Français, 1863, fails to list this title. Joseph, Steven F., Belgian Photographic Literature of the 19th Century, No. 622, citing the print run at 1500 copies, with NYPL, UCLA, Harvard and University of Rochester as the only North American holdings. E. P. Goldschmid, Catalogue 52, ...Commemorating the Centenary of Fox Talbot and Daguerre 1839 - 1939, called this, "rare."

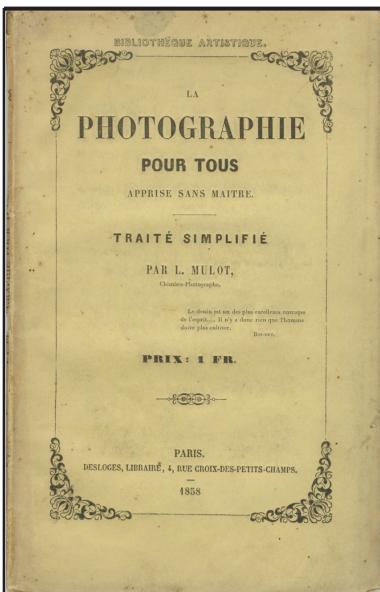
38. Monckhoven, D. [Désiré] van. **MÉTHODES SIMPLIFIÉES DE PHOTOGRAPHIE SUR PAPIER.**

Paris: Marion et Ce., 1857. First edition. 8vo., 132 pp., 2 tipped in paper samples and 1 engraved plate; bound in at the end are the 10 folding plates from Monckhoven's 1859, *RÉPERTOIRE GÉNÉRAL DE PHOTOGRAPHIE PRATIQUE ET THÉORIQUE...*, which include a chromolithograph, a photolithograph, engraved plates showing optics, lenses, developing equipment, stereoscopes, and equipment for making and printing photolithographs. Contemporary quarter gilt decorated morocco and marbled paper over boards; slightly rubbed at the edges. There is slight toning to the blank endpapers and at the top blank margin, with light occasional foxing to the additional plates. A very good copy.

\$1,650.00

In this work, Monckhoven has enlarged and improved upon

his prior writings on the calotype found in his TRAITÉ GÉNÉRAL DE PHOTOGRAPHIE... 1856, with the addition of albumen coatings, etc. There are two samples of sensitized paper: a coated waxed paper with extra-rapid double iodine, prepared to Mr. Marion's formula tipped to p. 62; and a chloride albumen sample tipped to p. 90.



39. Mulot, L. [Auguste Léon]. **LA PHOTOGRAPHIE POUR TOUS, APPRISE SANS MAITRE.** TRAITÉ SIMPLIFIÉ. Paris: Desloges, Libraire, 1858. First edition. 8vo., 62, [2], 4 pp. catalogue. Publisher's original printed wrappers. The front wrapper is moderately soiled and the spine is lacking one small chip. A near fine copy.

\$2,000.00

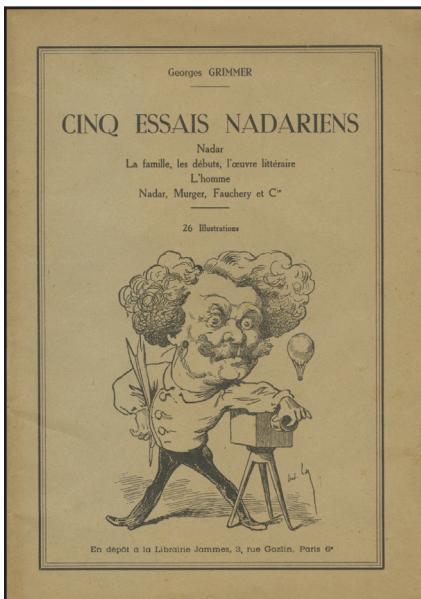
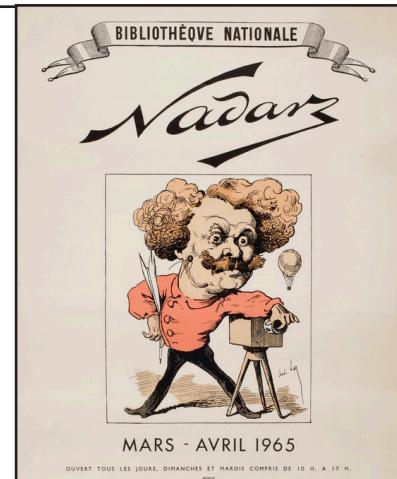
By 1862, Auguste Léon Mulot was already established as a photographer, practicing on rue de Rivoli under the sign "Photographie de l'Hôtel-de-ville". He then opened a branch at 305, rue Saint-Jacques which is mentioned on a photograph dated 1865. In 1875, he sold his studio to Théodore Fouqueré. From 1875 to 1880, he lived on rue Saint-Jacques before moving to 2, boulevard Beaumarchais under the sign "Photographie de la Bastille". He would have been active there until 1890, when his son Léon Louis Mulot succeeded him. He died in Vincennes on June 15, 1902. see [Marc Durand - "De l'Image fixe à l'image animée 1820-1910". Archives nationales. 2015; François Boisjoly - "Répertoire des photographes parisiens du XIXe siècle. Editions de l'Amateur. 2009].

Issued in the series, Biblioèque Artistique, this manual for the collodion process is a clear and easily understood procedural. Roosens and Salu No. 2088. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 103. WorldCat lists twelve copies, of which eight are in North American libraries.

40. [NADAR] Gill, André, illustrator. **NADAR: EXHIBITION POSTER, BIBLIOTHÈQUE NATIONALE**. Paris: Bibliothèque Nationale de France, 1965. Original edition. Color lithograph on paper, printed by Mourlot, 22 x 17 1/2 inches [55.9 x 44.5 cm]. On the four corners of blank reverse there are one inch patches of residue from what appears to have been masking tape - this does not bleed through. A near fine copy.

\$450.00

Roosens and Salu No. 7271.



41. [NADAR] Grimmer, Georges. **CINQ ESSAIS NADARIENS: NADAR, LA FAMILLE, LES DÉBUTS, L'OEUVRE LITTÉRAIRE, L'HOMME, NADAR, MURGER, FAUCHERY ET CIE.** Paris: Librairie Jammes, 1956. First edition. 4to., 51 pp., 26 illustrations. Illustrated stapled wrappers. The wrappers are moderately dusty and slightly pulled at the staples. Moderate wear. Very good.

\$100.00

A collection of five essays which explore Nadar's family, beginnings, literary work, etc. Limited to 200 numbered copies, this is No. 92 initialed by the author.

Roosens and Salu No. 7271.



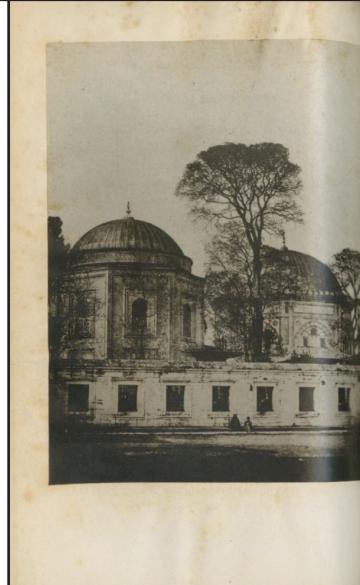
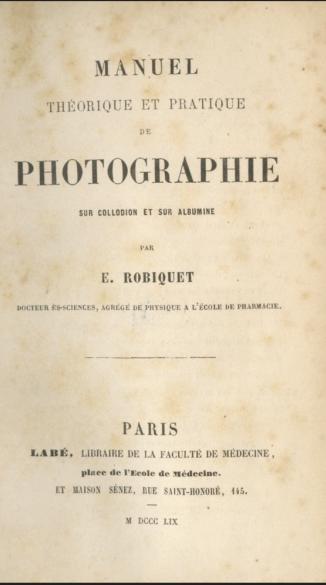
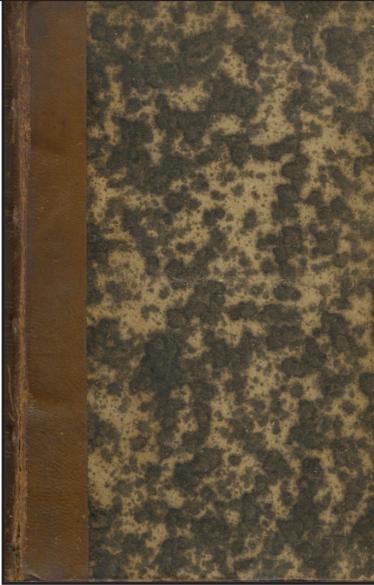
42. Prince, Doug. **UNTITLED VINTAGE PHOTOGRAPH.** Original gelatin silver photograph, 9 3/8 x 7 1/2 inches, dry-mounted to archival board, 13 x 15 inches, signed and dated by the photographer in pencil on the mount beneath the lower right corner. Fine.

\$500.00

Doug Prince was born in Des Moines, Iowa, 1943. He earned both his BA and MFA from the University of Iowa, and in 1968 he was appointed as an assistant professor in the department of photography, headed by Jerry Uelsmann. From 1976 through 2017, he taught at the Rhode Island School of Design, Northern Kentucky University, Syracuse University, University of New Hampshire, Tufts University, and the New Hampshire Institute of Art. His work is in the permanent collections of: Addison Gallery of American Art, Art Institute of Chicago, International Center of Photography, Museum of Fine Arts-Houston, Museum of Modern Art, etc.

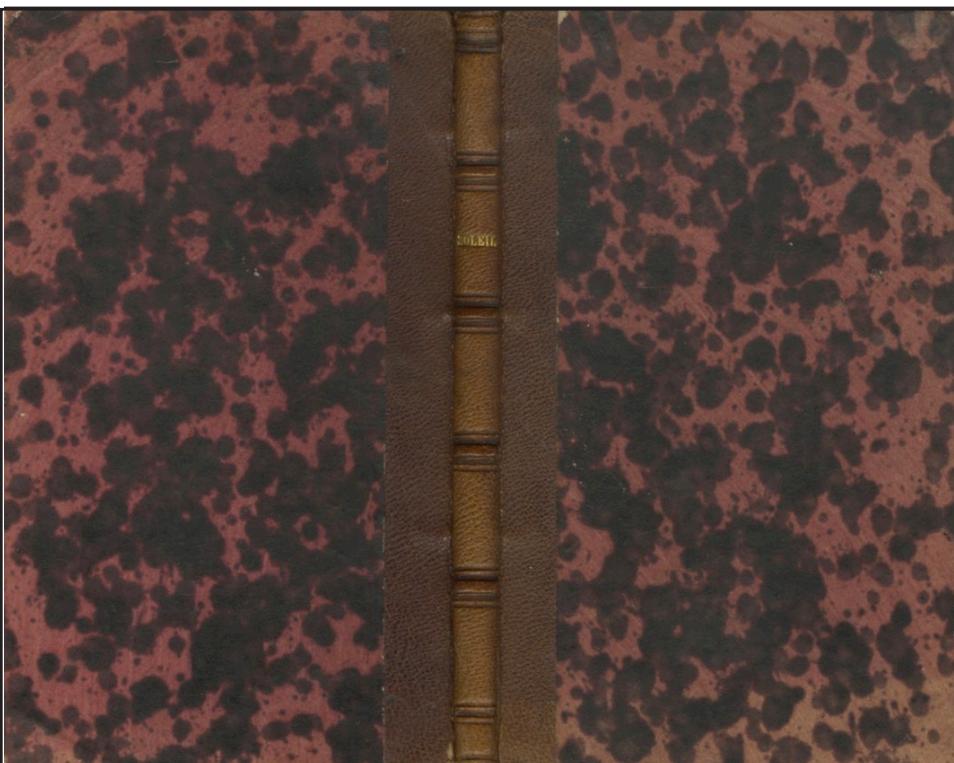
43. Robiquet, E. [Edmond].
MANUEL THÉORIQUE ET PRATIQUE DE PHOTOGRAPHIE SUR COLLODION ET SUR ALBUMINE. Paris: Labé, 1859.
First edition. Small 8vo., ix, 309 pp., illustrated with 39 engraved figures of which 2 are full-page plates, and one mounted carbon print. Contemporary quarter calf and marbled paper over boards; the joints are rubbed with a short crack at the base of the front board, with a bookseller inventory label on the front pastedown.
Intermittent foxing. A respectable copy.

\$1,000.00



A manual on all aspects of the collodion and albumen process, stereo photography, photographic chemistry and theory, and Garnier and Salmon's various photomechanical processes, with particular attention to their carbon process. The mounted carbon photograph by James Robertson is a view of the Mosque of Sultan Achmet, in Istanbul.

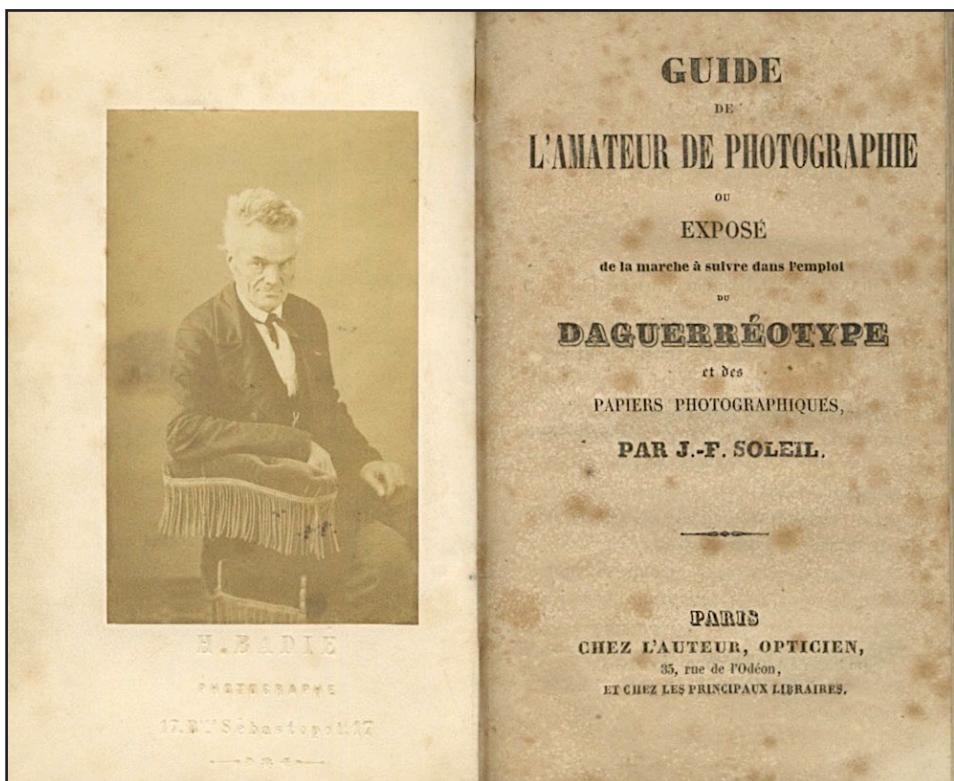
Roosens and Salu No. 187. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 113.



44. Soleil, J.-F. [Jean-Baptiste François]. **GUIDE DE L'AMATEUR DE PHOTOGRAPHIE OU EXPOSÉ DE LA MARCHE À SUIVRE DANS L'EMPLOI DU DAGUERRÉOTYPE ET DES PAPIERS PHOTOGRAPHIQUES.** Paris: Chez L'Auteur, Opticien, [1840]. First edition. 16mo., 79 pp. Contemporary quarter morocco with raised bands and titled in gilt, with marbled paper over boards; silk ribbon marker. Scattered foxing. Although not called for, bound in is a fine albumen photographic portrait of the author, mounted on card stock; credited in blind "H. Badie, Photographe, B. Sébastopol 17. Nicolas Henri Badié, a Parisian portrait photographer was active at this address, 1860. A very good copy.

\$7,500.00

Jean-Baptiste François Soleil (1798 - 1878) was a noted Parisian maker of optical instruments, and like the firm of Vincent and Charles Chevalier, he made instruments for noted scientific researchers. From 1823 on, he worked with Fresnel to develop his first annular lenses for use in lighthouses; this brought Soleil into contact with François Arago. In 1834, the future photographic pioneer, Luis Jules Duboscq apprenticed with Soleil and married one of his daughters. It was through Duboscq that Soleil began making daguerreotypes; there exist stereo daguerreotypes made by the two in collaboration. In 1840, Soleil introduced an actinometer for determining exposure times.



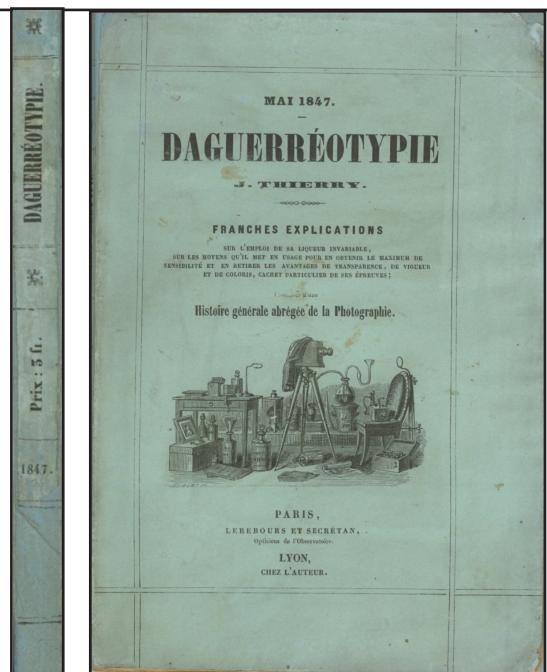
In this small volume, Soleil provides simplified instructions for making daguerreotypes based upon the latest improvements of Daguerre's process. Further, he presents Talbot's calotype and the paper processes of Bayard, Lassaigne, Becquerel, et al.

Roosens and Salu No. 2819. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 8. WorldCat lists a single copy of this book, without the portrait frontispiece, at the Bibliothèque Municipale de Lyon. An exceedingly rare publication, enhanced with a portrait of the author/photographer.

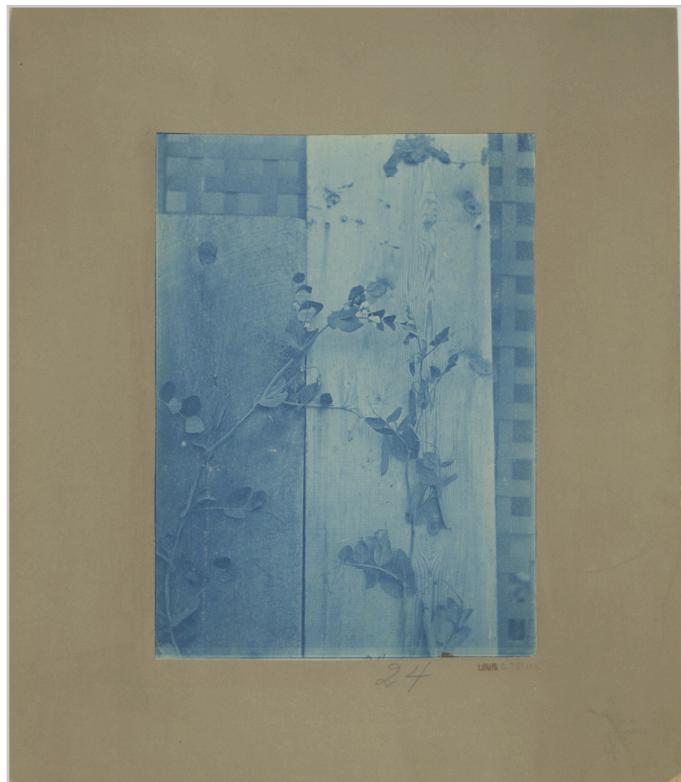
45. Thierry, J. DAGUERREOTYPIE: FRAICHES EXPLICATIONS SUR L'EMPLOI DE SA LIQUEUR INVARIABLE, SUR LES MOYENS QU'IL MET EN USAGE POUR EN OBTENIR LE MAXIMUM DE SENSIBILITÉ ET EN RETIRER LES AVANTAGES DE TRANSPARENCE, DE VIGUERUR ET DE COLORIS, CACHET PARTICULIER DE SES ÉPREUVES; PRÉCÉDÉES D'UNE HISTOIRE GÉNÉRALE ABRÉGÉE DE LA PHOTOGRAPHIE. Paris: Lerebours et Secrétan; Lyon, Chez L'Auteur, 1847. First edition. 8vo., 194 pp., [1], illustrations in text, at chapter heads. Publisher's original printed wrappers which are moderately soiled; the spine has been expertly repaired with the original title, date and price laid-down, the blank remainder is in facsimile; new endpapers have been added. The blank front upper tip is replaced with similar paper, and blank upper tip of the last two leaves are worn and soiled. A very good copy.

\$3,000.00

Little has been written or known of this daguerreotypist from Lyon. He published a short and concise manual of 24 pp. in 1844, and a few daguerreotypes of his making have appeared at auctions in recent years. This daguerreian manual containing the latest improvements in process, is followed by a short history of photography to date; it contains an additional chapter that discusses the "American process" of daguerreotype. The index does not include this extra chapter.



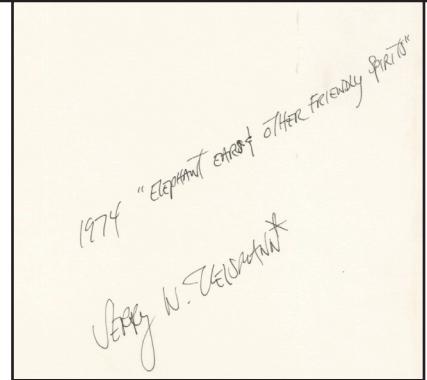
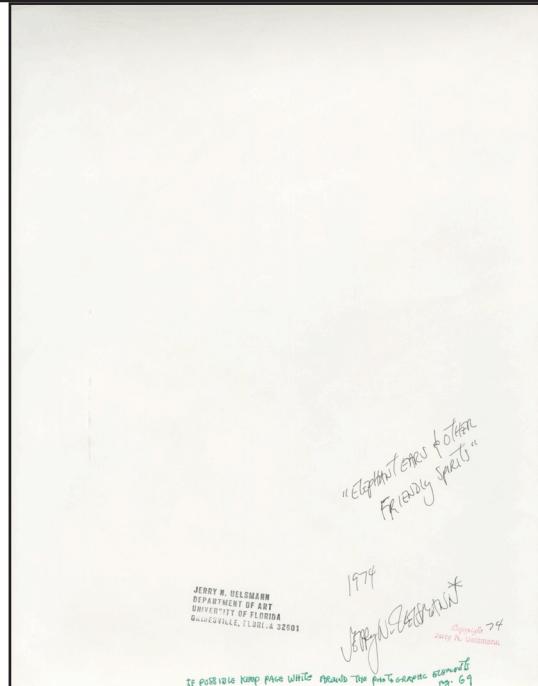
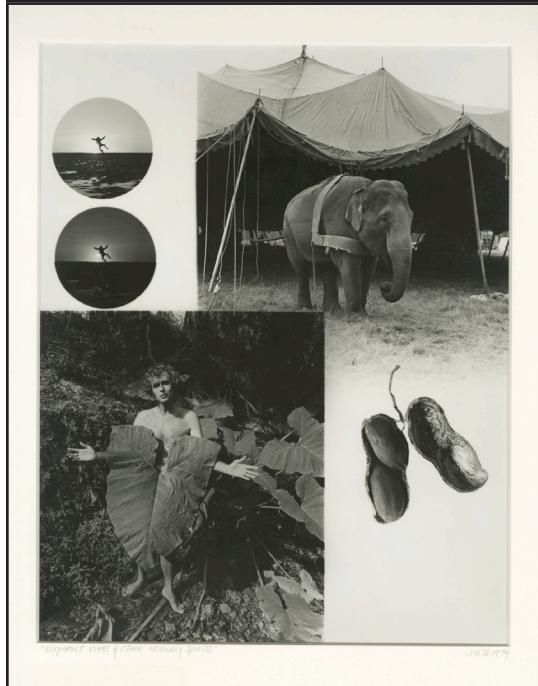
WorldCat locates twelve copies of this works; only two copies, the Musée d'histoire naturelle - Geneva, and the Rijksmuseum Amsterdam contain the extra chapter. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 41, pagination not noted. Roosens and Salu No. 2876 with pagination as 178 pp.



46. Tiffany, Louis Comfort. UNTITLED CYANOTYPE OF FLOWERING VINES. Vintage cyanotype photograph, circa 1890 - 1900, measuring 8 1/16 x 6 1/8 inches, mounted on light brown board 12 x 10 7/8 inches and stamped signed "Louis C. Tiffany" beneath the image at the lower right corner. Written in pencil on the mount is "24", and there is a small chip to the lower right corner of the board. The reverse of the board is blank. Fine.

\$7,500.00

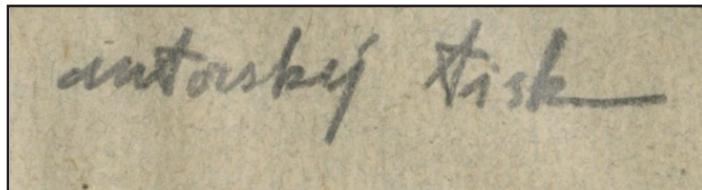
"Tiffany was Americas design master at the turn of the century. Most people know his lamps, many know his revolutionary and internationally heralded leaded-glass windows, and some know of his mosaics and interior design. But few have any idea that he was also a photographer whose interest in the medium went beyond the help it could be on a practical level and extended to the regions of photographic art. His many subjects included people, plants, boats, and landscapes... The ownership stamp -Louis C. Tiffany- often can be found on the mats around the images, identifying them as photographs taken during his travels as early as the 1870s. As the artists photographs grew in quantity, a number was added to the mat for filing purposes, and they were incorporated into a broader collection maintained by his companies. In this way, Tiffanys personal pictures, impressions always artfully composed, continued to be an essential part of the creative process for decades." Charles Homer Morse Museum of American Art. *The majority of Tiffany's surviving photographs are albumen prints.*



47. Uelsmann, Jerry N. "ELEPHANT EARS & OTHER FRIENDLY SPIRITS" [SELF PORTRAIT]. 1974. Original gelatin silver photograph, 13 5/8 x 11 1/2 inches, tipped to a 16 x 20 inch board with window over-mat (both are archival rag boards) with mounting corners. The blank reverse of the photograph bears the photographer's stamp, copyright stamp, and is titled, dated and signed in ink by Jerry N. Uelsmann. The window-mat is titled, dated and initialed by the photographer in pencil beneath the image; additionally, the photographer has signed, titled and dated the blank reverse of the mounting board in ink. There is a slight crease at the upper right tip of the image that has not cracked the emulsion, and is only visible under close examination. Fine.

\$2,500.00

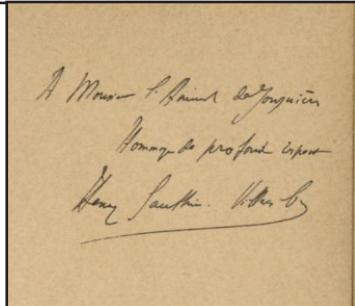
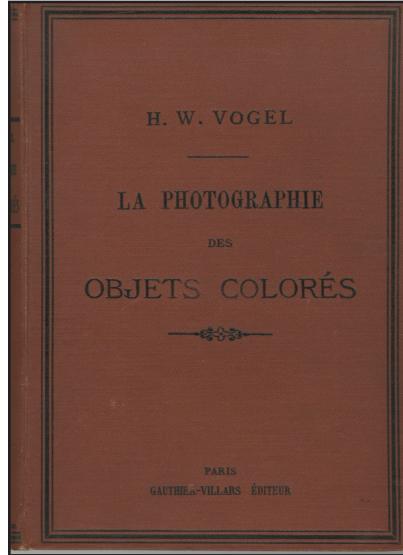
A comical self-portrait by the master of multiple printing. This photograph is comprised of multiple images: the photographer, seemingly naked, stands behind a giant Elephant Ears plant; an open shelled peanut; a circus elephant; and two oval images of a figure frolicking above the water's waves. The Center for Creative Photography at the University of Arizona, Tucson hold a copy of this scarce self portrait; however, their print is smaller, measuring 12 13/16 x 10 1/2 inches. [only a portion of the window over-mat is pictured here]



48. Virt, Zdenk. SELF PORTRAIT WITH NUDE. [descriptive title]. circa 1950. Block print of a photographer under a darkcloth photographing a female nude, 15 3/4 x 9 5/8 inches, on laid art paper 17 1/2 x 13 inches. Signed in pencil beneath the image on the lower right corner; on the lower left, "autorský tisk" [author's print]. Fine.

\$450.00

Czech photographer and painter; creator of film posters and nudes. He was born on November 2, 1925 in Prague and died in Prague on May 30, 2008. From 1941-44 he studied at the State Graphic School. At the same time, he attended evening courses of nude drawing in Platýz. After the war, in the years 1945-1950, he continued his studies at the Academy of Arts, Architecture and Design in Prague in the studio of Frantiek Tichý (his classmates included Olbram Zoubek, Mikulá Medek and Alena Ladová). Along with his commercial graphics for various magazines, Zdenk collaborated on the creation of animated films. From 1967 to 1990 he was one of the first teachers of the newly established Cabinet of Photography at FAMU in Prague. His photographic works were exhibited, in the exhibition, Czechoslovak Photography 1945-1989, and in 2005 at the extensive exhibition, Czech Photography of the 20th Century. [from ART+, a Czech website]



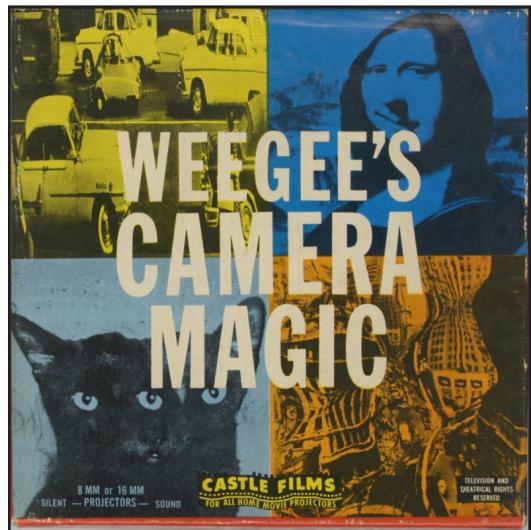
49. Vogel, H. [Hermann] W. [Wilhelm]. **LA PHOTOGRAPHIE DES OBJETS COLORÉS AVEC LEURS VALEURS RÉELLES.** MANUEL DES PROCÉDÉS ISOCHROMATIQUES ET ORTHOCHROMATIQUES. Paris: Gauthier-Villars, 1887.

First edition. 8vo., ix, 193 pp., two mounted plates of which one is a chromolithograph, and the other has two monochrome photoglypties; with two additional monochrome carbon photographs with a printed tissue guard; 15 engraved figures in text. The first tissue guard has five small holes where it once adhered to the surface of the chromolithographic plate. This copy is bound in publisher's red cloth titled in black ink on the upper cover and spine. A fine, unopened and nearly new copy, containing two additional plates not usually found in the wrapper copies. Additionally, this copy is signed and inscribed by the author.

\$750.00

"Dr. H. W. Vogel discovered in 1873 that dyes added to photographic materials extended their sensitivity to colours other than blue. In 1882 commercial dry plates were produced, and these isochromatic, or orthochromatic, plates soon came into general use. Because they were much more sensitive to blue than green, they were normally exposed through a yellow filter to balance up the exposure. In 1884 Dr. Vogel discovered a method of sensitizing plates to orange as well as green light." Coe, Brian, *Color Photography: The First Hundred Years, 1840 - 1940*, p. 34. These discoveries were fundamental for correct color photography. Of Vogel's invention of color sensitizers, Eder states on p. 647, "by the addition of dyes to silver bromide collodion he obtained practical three-color separation negatives, the results of which he exhibited at the Paris Exposition of 1878."

This French edition, a unique title, is based upon earlier texts by Vogel. Translated into French by Henry Gauthier-Villars, and augmented with notes from the author. Roosens and Salu 7664.



50. Weegee [Usher or Arthur Fellig]. **WEEGEE'S CAMERA MAGIC.** Castle Films, [1960 - 1966]. Complete edition. 8mm, 200 feet of b&w silent film. Housed in illustrated publisher's 1/4 x 5 1/4 inch box. The box shows modest wear. I have not viewed this film, however, it appears to be in fine condition.

\$200.00

"Weegee's nontheatrical short Camera Magic, made for Castle Films, a demonstration of photographic and cinematographic tricks, embodies some of the same accessible and

highly democratic aesthetic traditions of his contemporaries. His use of a carnivalesque sensibility, however, distinguishes him from the avant-garde experimentation of more refined modernist aesthetes. One sequence demonstrates how to stage a photograph called "the girl who lost her head," a bizarre decapitation worthy of the most misogynist dadaist. In another, optical printing stops and reverses the motion of a horse race and a military parade, wreaking havoc on these ordered rituals. Though these techniques echo surrealist photomontage, or Vertov's *Man with a Movie Camera*, the Marxism here is more Groucho's than Karl's, as these are not employed here as part of a revolutionary political program, but rather as tricks for the "camera buff" or the "amateur" David Serlin and Jesse Lerner from *Wide Angle* 19.4 (1997) p. 95-108.