

# THE “DIRTY-FOOTED VENUSES”

THE CATALOGUE

Denis Pellerin / Bruno Tartarin





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## PART THREE

# THE CATALOGUE

All the images below are for sale.

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### Three stereo daguerreotypes by Pierre Ambroise Richebourg

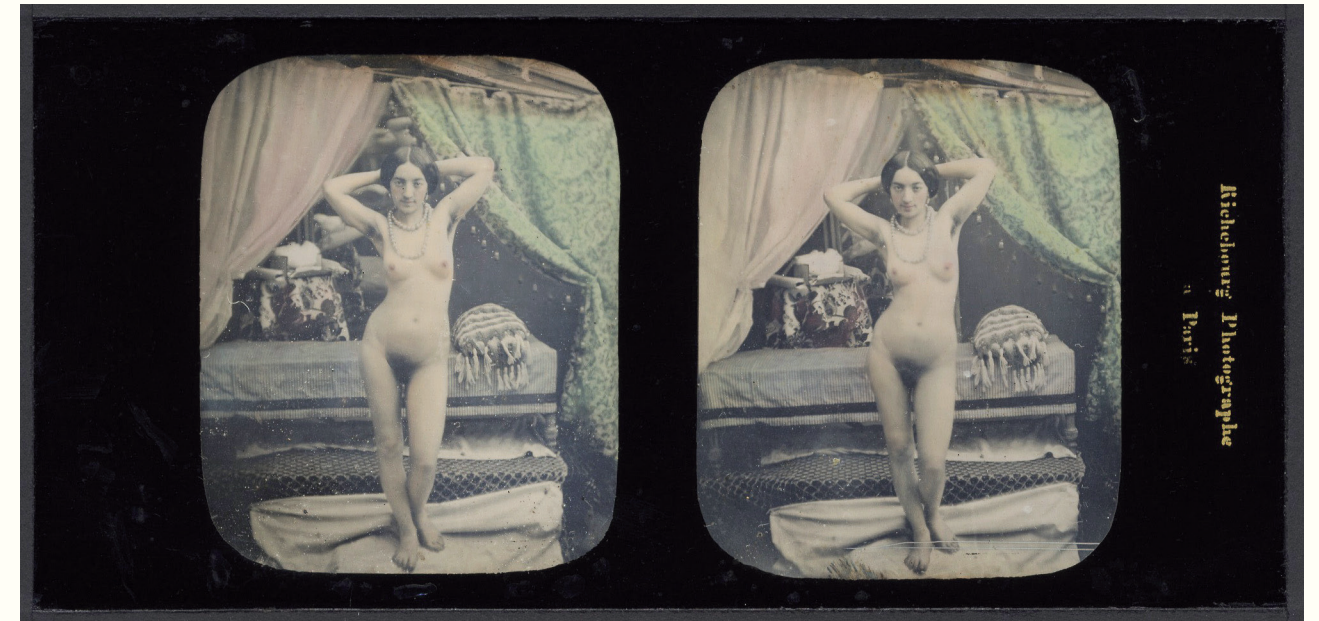
Although the B B/3 register holds the name of a hundred photographers who specialised or simply dabbled in nude or pornographic photography some operators who are known to have taken similar images are strangely absent from it. Pierre Ambroise Richebourg is one of them.

Richebourg was born at Paris on 28 November 1810, to Didier Robert Richebourg, a tailor, and his wife Jeanne Chevrolat. We know he had at least a sister, Thérèse Rose, born at Laignes, Côte d'Or, on 8 September 1808. Richebourg was not six yet when his father died on 20 October 1816. He must have been apprenticed quite early to help his widowed mother provide for the family. By the time of his wedding to Rose Séraphine Molliex-Gozet, on 2 October 1832, at Fontainebleau, Richebourg was working as a “commis marchand” or travelling salesman and was living with his mother at 31, rue Plumet, in the former tenth arrondissement. His wife was two years his junior and must have been a cousin of his as her mother bears the same maiden name as his. Pierre Ambroise and Rose had at least one son, Ambroise, who was born at Paris on 18 September 1835. It is not clear how Richebourg went from being a travelling salesman to working under optician Vincent Chevalier for nearly ten years and learning photography from Louis Daguerre himself but he was one of the pioneers of the daguerreotype and was interested in photographic processes about which he wrote several books. He is said to have been the first operator to take redressed images for the daguerreotype. After the death of Chevalier in November 1841, Richebourg took over his shop at 69 then 29 Quai de l'Horloge where he carried on manufacturing and selling optical and philosophical

instruments but also opened a photographic studio. After the revolution of 1848 Richebourg became a supporter of President then Emperor Louis Napoleon Bonaparte and gradually turned into a sort of “official” photographer of the regime. He took photos on the occasion of the visit of Queen Victoria to Paris in 1855, photographed the Prince Imperial in his cradle in 1856, documented the festivities of Cherbourg in 1858, captured on his plates some of the imperial residences, the annual painting Salons, etc. As soon as the collodion process was introduced, Richebourg embraced it with his usual keenness and even wrote books about it. Richebourg was also one of the first to take photos of crime scenes and portraits of criminals. Richebourg's wife died on 11 October 1865 in the first arrondissement. He survived her by ten years and passed away at Saint-Pierre-lès-Nemours on Christmas Day 1875. His death certificate, signed by his photographer son Ambroise, describes him as an optician and a photographer.

The images below are evidence enough that Richebourg was a master of stereoscopic photography and that he not only took nudes but dared sell them with his name on the plate, something few of the other nude photographers did as it would have had them arrested at once. The fact Richebourg was never prosecuted or arrested for his nudes must be attributed to the protection his imperial patronage offered him. If one examines the first of these daguerreotypes and compares it with the one further below by Auguste Bellow one may wonder, why Belloc and his model were arrested, charged with indecency and tried when Richebourg and his sitter were left alone. Yet the poses of the two women are very similar and neither hides anything of their anatomy.





**Pierre Ambroise Richebourg.** Unidentified nude model. Note the couch that appears in the second image, and the table in the background, which features in the third one. A truly magnificent specimen of Richebourg's work.

The plate below may be a little scratched but the stereoscopic effect is excellent. And there is no doubt it is by Richebourg. The two halves of the stereoscopic pair were taken sequentially. The model's body has not moved but when examining her eyes one can see she is not looking the same way in both images.





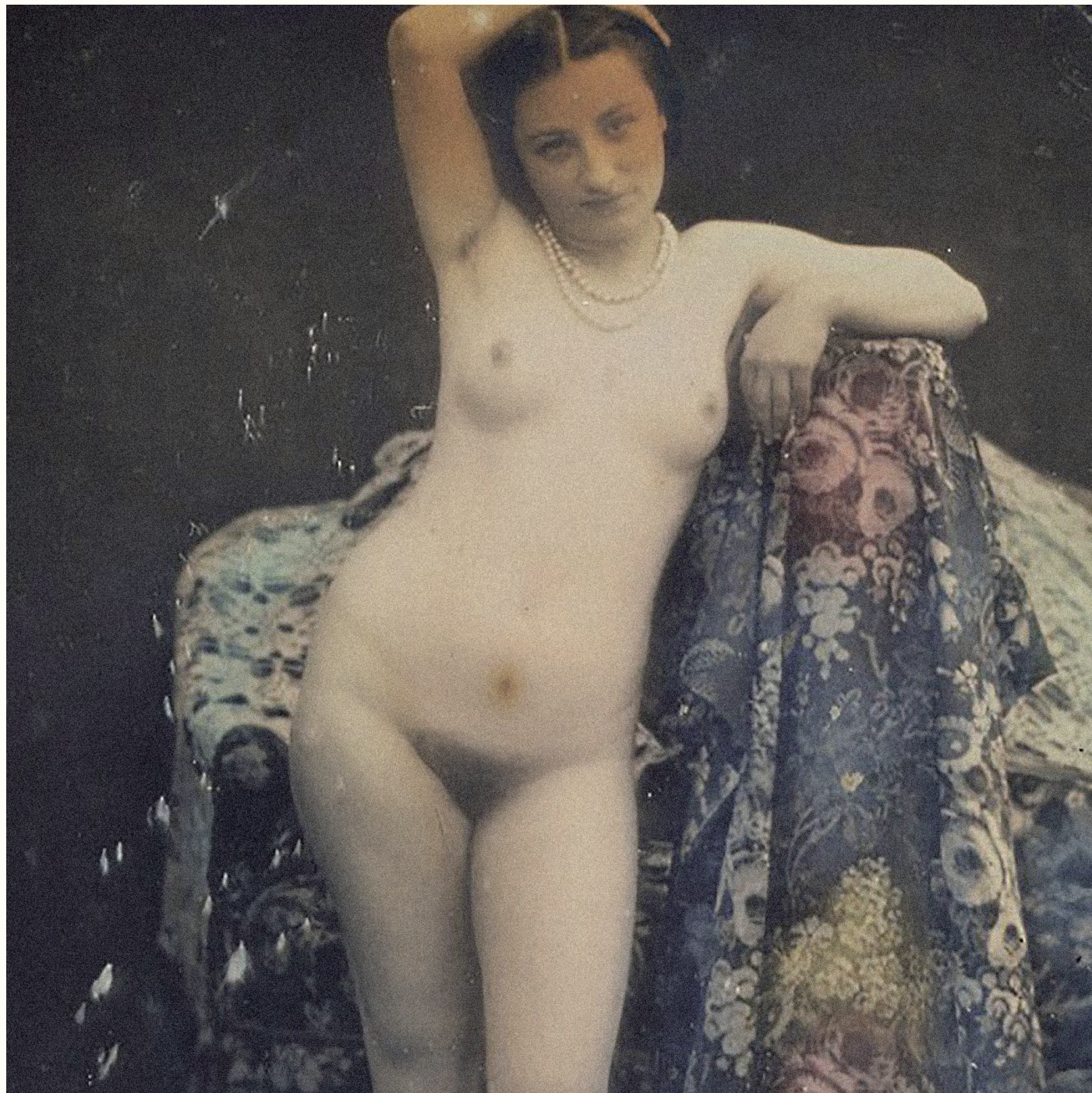
**Pierre Ambroise Richebourg.** Unidentified nude model. The third image shows model Fanny Décors (see that name in the first part of this book) taking off one of her stockings and looking straight at the spectator. Fanny was then at the peak of her modelling career. The composition is simple but very effective and the depth is

excellent. Although Fanny was arrested and sentenced to prison for sitting in the nude for Lepage and Belloc the police reports never mention she sat for Richebourg.



**Pierre Ambroise Richebourg.** Fanny Décors taking off one of her stockings. A gem of a stereoscopic daguerreotype featuring one of the most popular models of the time !





**Augustine Guy by Auguste Belloc.** Model Augustine Guy (see that name in the first part of this book) concealing nothing of her curves, by photographer Auguste Belloc. A lot of collectors attribute most of their photographs to either Félix Moulin or Auguste Belloc in the hope of giving more value to their collection. This tinted stereoscopic daguerreotype is actually by Belloc. The cloth used to drape

the stand on which Augustine is leaning appears in several of his images. The two halves of the stereoscopic pair have been taken sequentially. The expression in Augustine's eyes is not exactly the same in both images but otherwise she has remained perfectly still. She was a very experienced model and features in dozens of stereoscopic daguerreotypes. Her features are instantly recognisable.





**Unidentified model by Félix Chevalier.** An invitation to sex by an unidentified model. There is no doubt this image is by Félix Chevalier. The same, alas unidentified, young model features in the same setting in another daguerreotype the plates of which were stuck to their mount with labels bearing the name of the photographer. This image is the most pornographic of the lot. The young sitter is

looking straight at the observer with a smile on her face, her right hand holding her head while her left one is purposely arranged in the shape of a “blade”, or upward triangle, just above her “chalice” or downward black triangle. If the previous image was an invitation to love, this one is openly sexual.





**Tinted stereoscopic daguerreotype by Félix Jacques Antoine Moulin.** Moulin's studio was a very small one and in a lot of his stereoscopic images it is possible to see the glass panes of the studio on one half of the pair and the wall on the other half. Here he drew a little closer to his model than he usually did and his often used and instantly recognisable backdrop fills up the whole frame of the image. There is an attempt at telling a story which, I am

sorry to say, is not really convincing. If this young person has come to the fountain to fill a jug with water, why is she in her birthday suit, with only some sort of veil attached to her hair ? And what about the log on which she is stepping ? What is it doing in the composition ? The depth, however, is excellent and there are several planes drawing the gaze right into the image.





**Joséphine Dehm by François Benjamin Lamiche.**

This is a really superb image of model Josephine Dehm (see that name in the first part of this book) as an unsuspecting bather being watched by the spectator. The background with the rough sea, the menacing clouds, and the Etretat-like gate in the cliff is used by photographer François Benjamin

Lamiche in several other compositions of a similar kind. The image is subtly tinted and was made around 1859-1860. The mount is typical of that period. Contrary to what a lot of people think, daguerreotypes, and especially daguerreotypes of nudes, were made well into the early to mid-1860s.



**Unidentified model attributed to François Benjamin Lamiche.**

An unidentified model supposedly in a field, holding a flower wreath. This nicely tinted and rather early stereo daguerreotype is fairly hyperstereoscopic (exaggerated depth due to a much wider baseline than the average distance between the two eyes). It can be attributed with reasonable certainty to François Benjamin Lamiche,

who often used wheat or hay sheaves in his genre compositions. Although the scene supposedly takes place in a field, one can clearly see in the foreground the wooden floor of the studio. Such discrepancies did not disturb the amateurs of nude or risqué images. The model features in other nude images but remains to be identified.





**Three stereoscopic daguerreotypes by Alfred François Cordier, a.k.a. Billon-Daguerre.** Those three images are from the studio of Alfred François Cordier, who called himself Billon or Billon-Daguerre (read about him in the second part of this book). The stand bearing an urn with plants in it appears in all three daguerreotypes. The same treillis and backdrop are also used in two of them. The models are yet to be identified.

**Alfred François Cordier.** Model on a hammock or swing. A very nice composition with enough clutter and planes to make it perfect for the stereoscope. The eyes are naturally drawn to the model in the middle of the image, framed between the two parts of the treillis.



**Alfred François Cordier.** Oddly enough this model, who is supposed to look like a flower girl selling her ware, has kept her bonnet, petticoat, stockings and shoes on but her open legs reveal her pubis. Her expression is slightly different in the left and right halves, which suggests the images were taken sequentially.





**Alfred François Cordier.** Showing plainly the curves of her young body this sitter is doomed for all eternity to pour an imaginary drink into a cup out of an empty jug. She is looking sideways and into the distance, not really

concentrating on what she is doing. She is leaning on a tall wooden stand bearing an urn. It helped her keep her body perfectly still but her head moved a little between the sequential exposures.





**Six stereoscopic daguerreotypes of professional model Antonia Gotte.** Here are six images of professional model Antonia Gotte (see that name and read her story in the first part of this book). There are dozens of daguerreotypes featuring the woman who was known in the artistic milieux as “the fair Antonia”. Although she was from a modest background there is always something regal in her poise and she was a favourite with several photogra-

phers. At the peak of her modelling career she would never pose with another person but she appears in the company of male or female sitters towards the end of her career when she modelled, with her clothes on, for photographer Eugène Thiébault.

Slightly tinted stereoscopic daguerreotype showing Antonia Gotte, barely veiled and looking past the lens of the camera.



Tinted stereoscopic daguerreotype of Antonia, reclining on some cushions and with a dreamy look on her face.





Antonia, with veils on, leaning on a studio balustrade. It must have taken the photographer or the model some time to arrange the veils in such a way that they seem to be floating around her head and shoulders. A superb image.





Tinted stereoscopic daguerreotype featuring Antonia Gotte as Sappho. Unidentified photographer. A wonderful portrait of Antonia.



Tinted Stereoscopic daguerreotype featuring Antonia Gotte as Sappho. A variant of the previous image.





This last photograph of Antonia Adèle Gotte clearly shows how regal this “Queen of Models” could be. Although from a modest background, Antonia clearly had that poise and elegance which no amount of money can buy. No wonder she was so popular with painters and photographers.





**Fanny Décors by an unidentified photographer.** We have already seen an image of Fanny Décors by Richebourg (see above). This tinted stereoscopic daguerreotype was taken later. Fanny had already got a little plumper but was still sitting in the nude and was still a favourite model with several photographers. It is another example of a very

simple but very efficient composition with a lot of depth. The gaze is drawn into the image and lingers on Fanny's curves before reaching the bed in the background. There is nothing pornographic in this image but it is definitely an invitation to love and would have been understood as such by the buyers.



**Alexandrine Cardot by an unidentified photographer.** This is a very uncommon image showing model Alexandrine Cardot (see that name in the first part of this book). We know from the police records that Alexandrine sat for Dubourjal, Castaings, Briouse, Lelong and at the Gouin studio, but she may have been a model

for other practitioners. There are also very few clues in the image which makes it difficult to determine who took that remarkable daguerreotype. After he release from prison Alexandrine married a photographer and became one herself for a few years. Unidentified photographer. Portrait of Alexandrine Cardot in her birthday suit.





**Pauline Sophie Lacroix in tartan.** Pauline Sophie Lacroix is one of the most photographed models in nude photography of the 1850s-60s. She is often seen smiling in her photographs, which is a rather uncommon occurrence in most pictures of the kind. A lot of nude models look bored, uncomfortable, scared even, but in a lot of the images featuring her Pauline's smile even reaches her eyes. She must have been a good egg to work with and a reliable sitter too, which

may explain her popularity with a lot of photographers. She is shown here, wearing a tartan sash and a tartan head band with a feather in it. She is looking boldly at the camera as if defying the watcher to make any unpleasant remarks on her smoking a pipe. The photographer is yet to be identified.

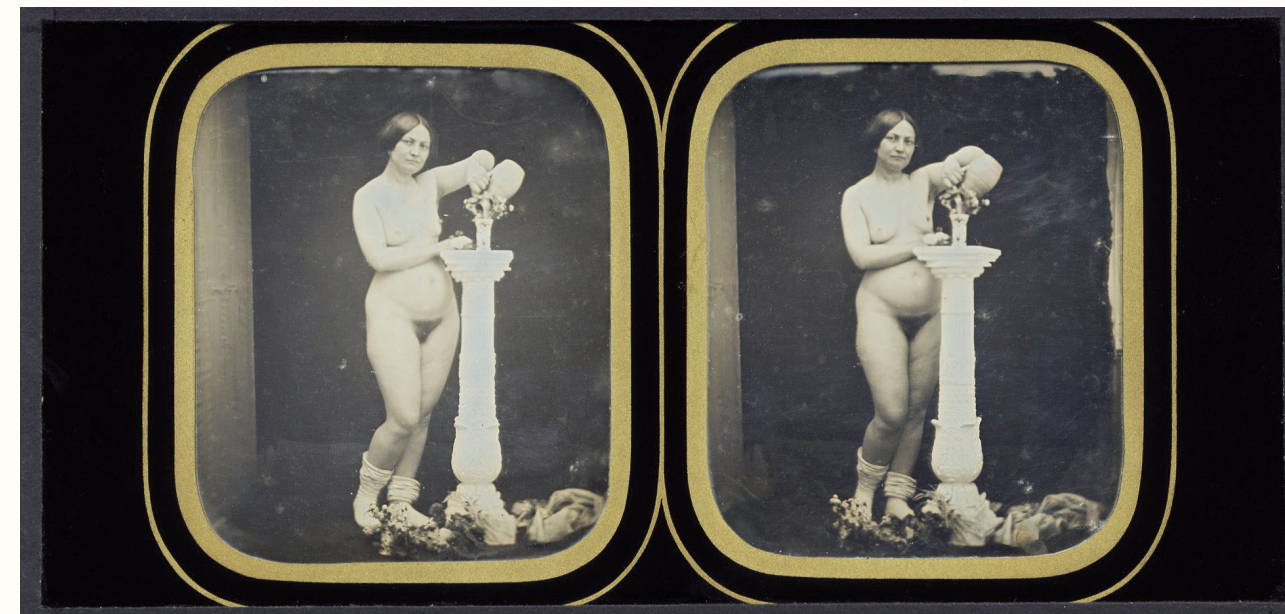




**Two stereoscopic daguerreotypes by the same unidentified photographer.** I really wish I knew the name of the photographer who took the following two images. All we can determine from the daguerreotypes is that he had a rather small studio and used a single camera, not a binocular one, which he had to move sideways between exposures. One of the two nudes is a perfect example of a hyper-stereo, so hyper in fact that it distorts the limbs, visible breast and head of the model. The second image is far less hyper but is striking for a different

reason. The sitter, who is only wearing stocking which, in the absence of garters, have rolled down her ankles, is looking straight at the camera in a rather unusual and self-assured way. There is no coyness, no desire to titillate. She is showing herself as she is and seems to be saying to the watcher, "this is who I am, whether you like it or not." An impressive composition.

Unidentified photographer. A striking example of a hyper stereo.



Same unidentified photographer. A very self-assured model.





**Two stereo daguerreotypes of the same unidentified models by two different anonymous photographers.** From the number of stereoscopic images showing women reading or holding books one might assume that women had to be topless or to strip naked

before they could read. It is very strange and the same applies to the act of painting as well ! Was it just some male fantasy of the time ? Here again the two images were taken sequentially and the model moved her head during one of the exposures. The picture, however, remains striking.



**Another reading girl.** Here is another stereoscopic daguerreotype of a young woman reading without any top on. She has very long hair and the position of her stockinged legs draws the watcher's attention to her pubis. This is a good example of the use of the voyeuristic facet of the

stereoscope. The observer might feel he is watching a young woman who thinks she is alone, is lost in her reading and is totally unaware she is exposing a good part of her anatomy to an onlooker who has put his eyes to the double keyhole of a stereoscope.





A beautifully tinted close up of the same young woman in a pensive mood and a very graceful pose. There is nothing pornographic or obscene about this photograph but the model would nevertheless have been charged with indecency.

This young person kept every part of her body perfectly still with the exception of one of her forefingers which seems to be sinking into the wooden top of the chair. A really charming scene and intimate portrait.





**A pause in the reading.** This young model is holding an illustrated magazine and has paused her reading to look straight at the viewer of this image. She is fully dressed but the position of her legs exposes her thighs. This is more

risqué than pornographic but in that day and age when men could rarely see women's ankles or legs it must have been considered a very erotic photograph.



**A very much photographed yet still anonymous model.** This young woman, whose identity unfortunately remains a mystery, appears in a large number of stereoscopic daguerreotypes, sometimes with her clothes on, but occasionally flaunting her pubis and open legs. There is nothing pornographic in this particular image however. It shows a slim, pretty, vulnerable, and rather sad-looking young woman gracefully holding her head with one of her hands, in a pose made famous by artist Jean Dominique Ingres and often used in photographs of the time. Sitting for five hours

for a photographer was obviously not so taxing as working twelve to fifteen hours in a workshop for half the pay but holding still dozens of times a day eventually took its toll on the models' patience and made it difficult for them to look titillating or even to keep smiling with their mouths or with their eyes. A lot of them often look bored and there is a slight hint of this here but the lighting, the graceful pose of the sitter and the very simple composition make up for the feeling of sadness that pervades the scene. I really wish I could find out who that young person was.





**The girl in the feathered hat.** There is something rather incongruous in the feathered hat this nude young model is wearing on her head. It does not really add anything to the image, to the charms of the sitter or to the erotic charge of the photograph. It just reminds one of all those lithographs by Gavarni of flirty young women during Carnival time. Here flirting has gone one step further and

the young lady, who is concealing very little of her curves, has just kept the hat she was wearing earlier on when in full costume. Carnival was the only time when women were allowed to wear trousers and this sitter could have been wearing a musketeer outfit which her date for the evening found titillating but had her take off with the exception of the hat.

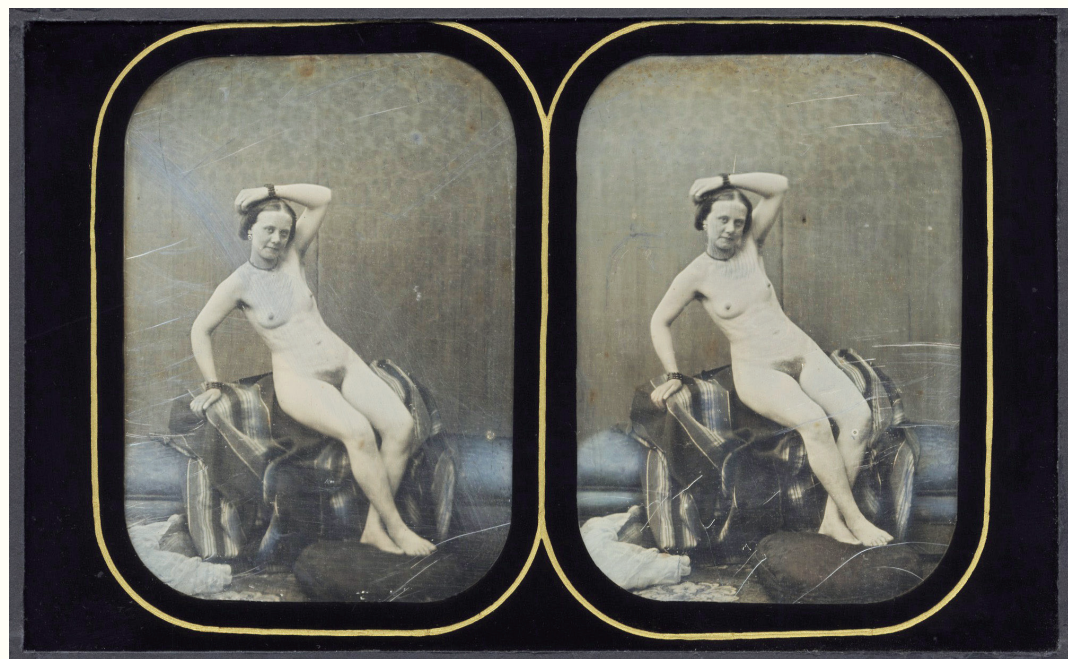




**Sleeping beauty ?** Stereoscopic daguerreotypes of reclining ladies pretending to be asleep are not uncommon. This one is particularly interesting on account of the sharpness of the lace bedspread the model is lying on. It is a rather

chaste image which could however, fulfill the observer's fantasies. It is very much in the tradition of such paintings as Jupiter and Antiope.





**Unusual pose and size of the image.** This nicely tinted stereoscopic daguerreotype is unusual in more than one respect. First of all the size of the plate (17,5 x 11 cm) is far from typical. The images are much taller than is usually the case and this daguerreotype would not fit in an ordinary stereoscope. Secondly, the pose of the model is different from what is usually seen. Even with the extra information supplied by the three dimensions it is actually difficult to

determine whether she is sitting on something which has been added on top of the low couch or holding herself in a semi-erect posture by pushing on her right arm (which might be her left one if the image is not redressed). It seems a rather difficult pose to hold but the sitter managed very well and the picture is very pleasant to look at even if its purpose remains hard to understand.



**Someone got confused.** This is a very interesting image in so far as the left and right halves of the stereoscopic pair do not match. The model kept the same expression and did not move her legs too much, which is to her credit, but she is holding her cup in a different hand. Something also seems to have been moved on the table in the background as the reflection in the mirror, when seen in the stereoscope, definitely comes out of the round frame. The person

who mounted the daguerreotype must have absent-mindedly picked up a right and a left half from two different poses (they look pretty similar at first glance) and put them together without checking that the final image was actually stereoscopic. Somewhere in the world there may be the counterpart of this image with the two other halves. A fascinating prospect !





**The swing.** Nude daguerreotypes featuring hammocks or swings are quite common. This one has a very simple composition and the light is concentrated on the model in a very pleasant manner. However it has been mounted in such a way that to see the three dimensions you have to

squint. It is there pseudoscopic instead of stereoscopic. This happens when the glass or metal plate from the camera has been used as it is and the left and right halves have not been transposed (the left part of the plate should go to the right and the right part to the left).



**The head again.** This picture is supposed to tell the story of a woman who has just got home and can't wait to undress. Her bonnet is on the bed, on top of her skirt or shawl. She has already removed one of her stockings and is about to

take off the second one, revealing in the process her pubis. If her body has remained perfectly still between the two exposures (this is a sequential image) her head has slightly moved and looks consequently a little elongated.





**Safe.** This young model is looking straight at the viewer with a slightly amused expression on her face. She is gracefully holding her tilted head with two fingers of her left hand while the other one is lying casually on her right thigh. She is only wearing a veil and a pearl necklace and is most certainly aware she is being looked at but does not seem to

mind. The stereoscope may give the illusion of reality and the observer may feel he can reach out and touch what he is seeing, but he cannot. The young woman is out of his or anyone else's reach. She is safe and she knows it, hence the hint of a smile on her face.





**Clutter.** Stereoscopy loves clutter and here is a good example of it. This is not the bedroom of a princess but of a working girl, although the pictures on the wall suggest it may also be used by the photographer as a waiting room where his patrons can examine samples of its work. In this interesting image, however, it is supposed to be a bedroom and we have been invited in. The chair, the broom, the piled up clothes in the foreground and the bed curtains

in the background draw us into the picture and frame the main subject, the young woman sitting on the bed with one stocking down her ankle, her calf and knee exposed. “Are you coming?” she seems to say. Once again the head of the model has slightly moved between the two exposures but it does not spoil this very efficient composition.

Label on the back “RICHEBOURG”





### **The Book**

Another very fine example of a nude “reading girl”. The tinting is subtle and the composition, although very simple, makes the most of the stereoscopic effect with a nice succession of planes.





### **Mirror on the wall**

Very clever use of a mirror in the background to show the back of the sitter. The back light softly outlines the curves of this very young woman posing in a pensive attitude.



### **The flautist and her veiled companion**

The image is untinted and the composition quite puzzling (why is one of the models holding a flute and the other one wearing a veil on her head? What is the implied story?) but the depth effect is striking, the light pleasantly soft and the scene very appealing. A very nice photograph by an unidentified artist.





### **Everything is suggested**

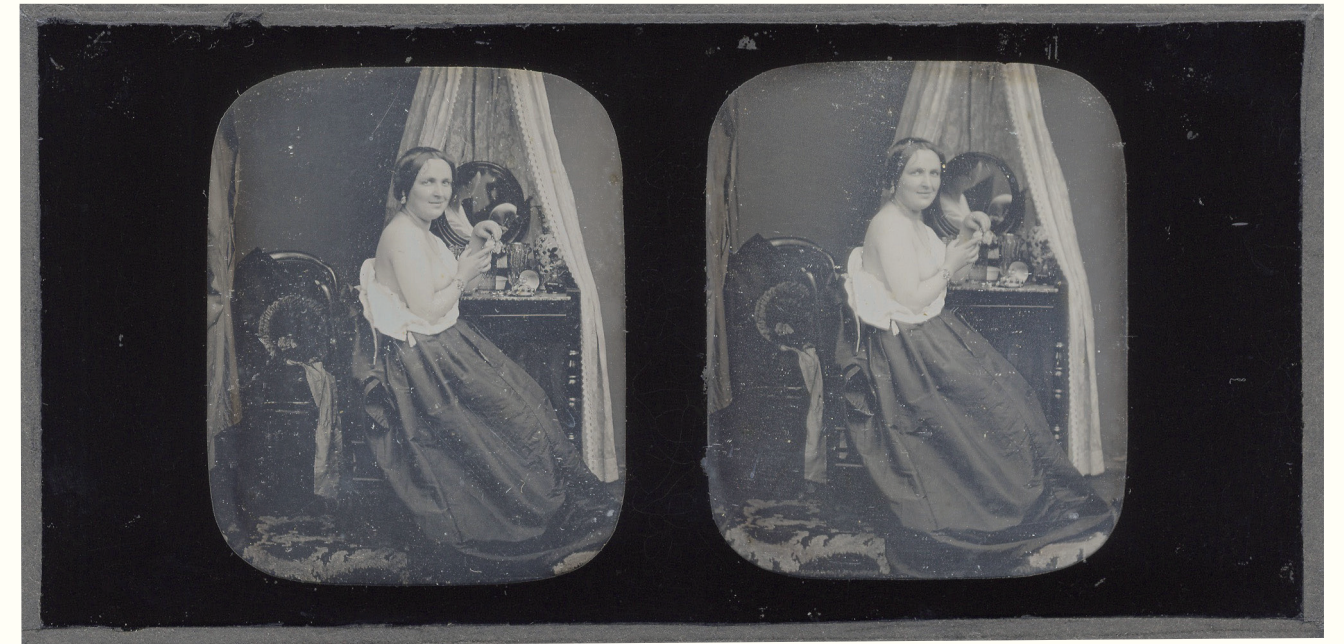
This young woman is not showing anything of her charms but the position of her hands and the way she is looking straight at the observer with her legs slightly apart must have made the composition a very titillating one at the time. Note how the soft focus on her face in the left half of the stereoscopic pair totally vanishes when the image is seen through the oculars of a stereoscope.





### The fully dressed reader

In this remarkable and very subtly tinted photograph, the reading model is fully dressed, which is quite unusual in pictures of that kind. It is a beautiful portrait with perfect lighting. The lace on the sitter's dress shows how sharp daguerreotypes can be.



### Label on the back "C The Toilet."

The model in this charming untinted photograph appears in several other daguerreotypes but her identity, alas, remains a mystery. The image bears on its back a label reading "COEULTE, quai de la Grève, 30, Paris." Dominique Joseph Achille Coeulte (1804-1888) was a coppersmith

before becoming a daguerreotypist. He was operating as early as 1843 and had studios in several places, including Nancy, Vannes, Tours, Paris and L'Aigle. His photographic career extended into the mid 1870s. OEULTE, quai de la Grève 30, Paris"





**The flight.** This very beautiful image could be an allegory of flight. The diagonal pose of the model, her hand pointing upwards, the other one holding her veil to her head, one knee higher than the other, her right leg nearly straight, all this makes one feel she is ready to take off and fly away. The light illuminating her body, softly modelling her curves

and accentuating the lightness of the veil, which is barely concealing anything of her charms, adds to the general impression of lightness that pervades the composition. A remarkable proof that photography, in the hands of a talented practitioner, is indeed an art.





**Close to perfection.** This is as close one can get to perfection in a stereoscopic nude. The lighting, the very subtle tinting, the graceful pose of the young model, the pearls she is holding against her tilted head, even the flowers

and the tambourine on the floor, everything contributes to making this composition a masterpiece of the art of stereoscopic photography. A really great image !





**The Daughter of Time.** According to an old saying, Truth is the daughter of Time. It means that, after an undetermined period of time the truth about anything will eventually come out and be revealed. This is what this book is about and it took over a hundred and seventy years before the truth was told about the models and photographers who were involved in “indecent” photography. It was more than high time !

This very nicely tinted stereoscopic daguerreotype features the same model as the previous image, but fully clothed this time. She is holding a fob watch and looking straight at us with a lovely smile on her face, a smile that reaches her eyes too. She seems to be telling us “Don’t worry, time will tell.” She is indeed the daughter of Time.



## PART THREE

# STEREO CARDS

All the images below are for sale.

For more information about price and shipping, please contact seller Bruno Tartarin

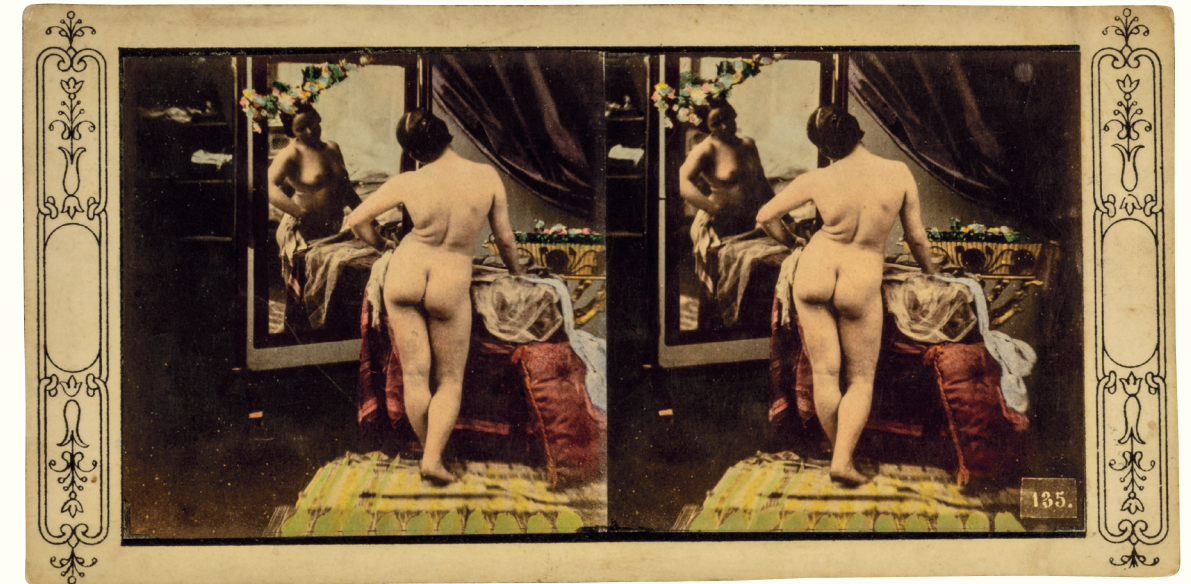
### Two stereo cards by Louis Camille d'Olivier.

Louis Camille d'Olivier was born in Châlons en Champagne on 15 September 1827 to twenty-six year old Pierre Camille François d'Olivier, a primary school teacher, and his thirty-two year old wife Madeleine Héloïse Avia. On December 1st 1853, d'Olivier, a painter, created the Société Photographique, with the help of several French artists, including Léon Cogniet (1794-1890), and the support of Alexis and Charles Gaudin's photographic journal La Lumière. The Société had its premises at 18, rue Pépinière, and sold académies (artistic nudes) on "glazed papyrus" for the stereoscope. These were advertised as artists' studies. "There are so many artists in the provinces who cannot find live models", one 1856 advert read, "that the beautiful

collection of the Société Photographique will greatly benefit the arts. With the help of the wonderful effect brought by the stereoscope, every artist will be able to conjure up, at will, hundreds of sitters with perfect curves and in the most varied attitudes."

Although there is but a thin line between d'Olivier's and some of the other photographers' nudes, he was never arrested or even hassled by the vice squad, despite the fact he used the same models as his colleagues. D'Olivier was a regular exhibitor at the Paris Salon. He died, a bachelor still living at his mother's, on 15 March 1873. His death certificate describes him as a painter.

The two stereo cards for sale are typical samples of d'Olivier's work which often features the same cheval glass.



No. 135. Tinted stereo card. Young woman looking at herself in a cheval glass.



No. 139. Untinted stereo card. Two young women in a hammock. The cheval glass is on the left of the composition.





### Stereo card by Jean Tongue

Jean Tongue was actually born John Tongue, at Saint-Pierre-lès-Calais, Pas-de-Calais, on 18 December 1823, to William and his wife Catherine, née Dubout. He was already a photographer in the late 1850s and during his career he had studios at 55, rue Meslay, 8, rue de la Lune, 9, Boulevard Bonne-Nouvelle, and 9, Passage Verdeau. He copyrighted the image below, showing a young woman in her chemise at her mirror, on 20 October 1859. On 9 October 1861 he was sentenced to one month in

prison for publishing “indecent” photographs. From 18 November 1863 to 6 September 1866 Tongue was in partnership with another photographer, Joseph François (1830-1914). Their premises were searched by the police on 21 March 1866 as they were suspected of making licentious images but no incriminating prints or negatives were found. Tongue was still a photographer in February 1875 when his brother Edouard Robert, also a photographer, got married, but I lose his track after this.





**Three stereo cards by Alfred Cordier**, also known as Billon-Daguerre (see that name in the part devoted to the photographers). Tinted stereo card. No. 132. This image was copyrighted by Alfred Cordier on May 11th 1861 as part of a series entitled “Bacchantes”. It bears Dépôt Légal number 6596 in the 1861 copyright register.



Untinted card showing Pauline Sophie Lacroix (right) and another unidentified model.



Untinted card showing Fanny Décors (right) and another unidentified model. Although this image was not copyrighted it features the same carpet and drapes as in other images brought to the Dépôt Légal by Alfred Cordier on May 11th 1861.



Nine stereo cards by or attributed to Félix Jacques Antoine Moulin (see that name in the part devoted to the photographers).

- 1. This photograph is definitely by Moulin. There is no mistaking the painted backdrop which features in lots of his nudes.
- 2. This is also definitely by Moulin. The striped fabric concealing the lower half of the model on the left is the same as the one in the previous image. I am sorry I cannot tell you the name of the model on the left as she also appears in the following two stereos.
- 3. Same model as in the previous image, concealing nothing of her curves. This image may be attributed to Moulin.
- 4. The same model again in an oriental headgear and setting. This photograph may be attributed to Moulin.

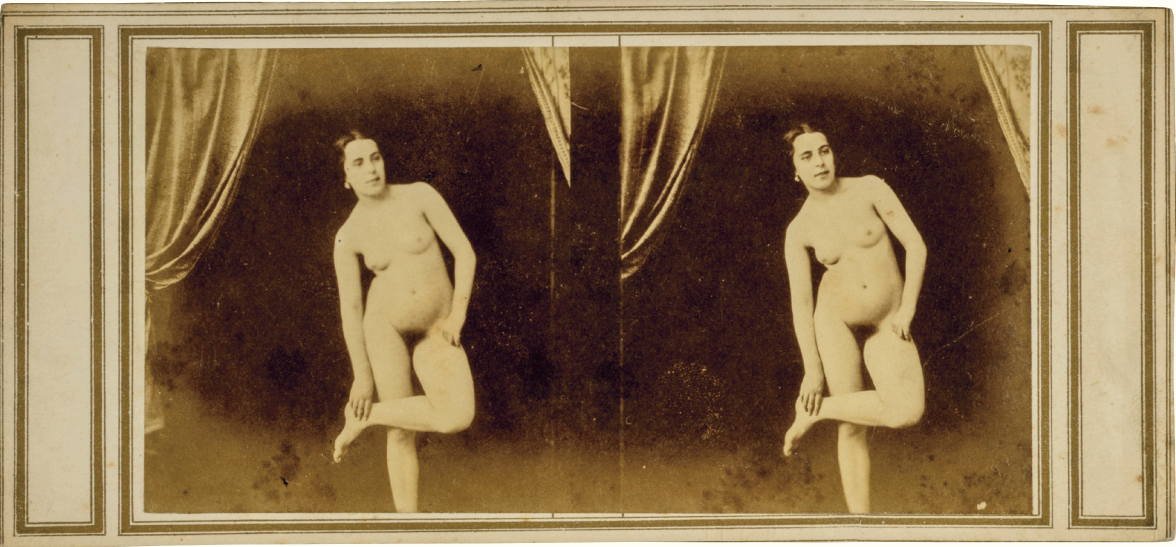
- 5. Pauline Sophie Lacroix. This photo may be by Moulin but it is far from typical of his work.
- 6. Fanny Decors by Félix Moulin. Fanny in one of her favourite poses. A typical dirty-footed Venus !
- 7. Crudely tinted stereo card by Félix Moulin, showing a reclining, unidentified model.
- 8. This image may be attributed to Moulin but there are too few clues to be one hundred percent sure.
- 9. A very graceful composition which may also be attributed to Moulin. For once, the reading model is not topless.



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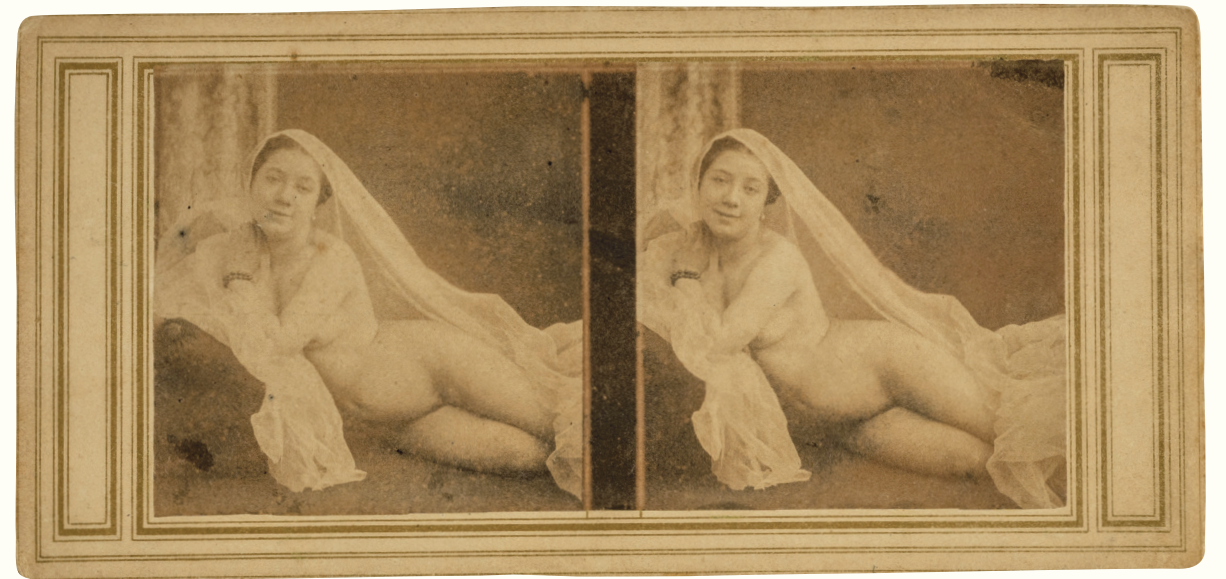


3.



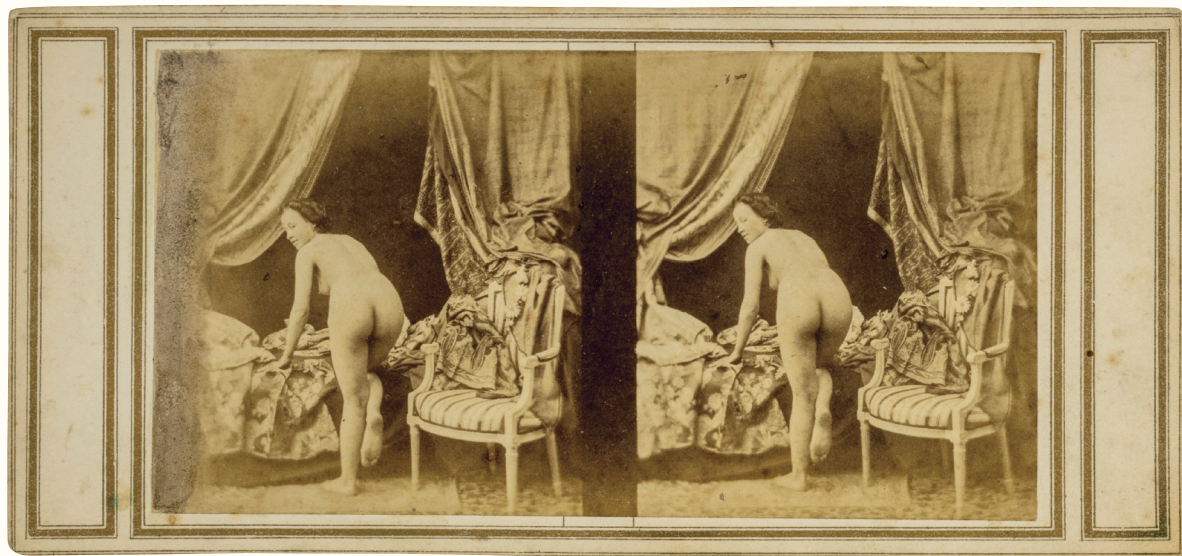


4.



5.





6.



8.



7.



9.





Tinted stereo card showing a reclining model lying on her stomach and showing her back to the camera.  
The paucity of the clues makes it difficult to attribute that image to any particular photographer.



Tinted stereo card belonging to the “risqué” category. The model is not really showing anything reprehensible but such images would nevertheless have been considered titillating by the buyers and indecent by the enforcers of the law.



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