



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.

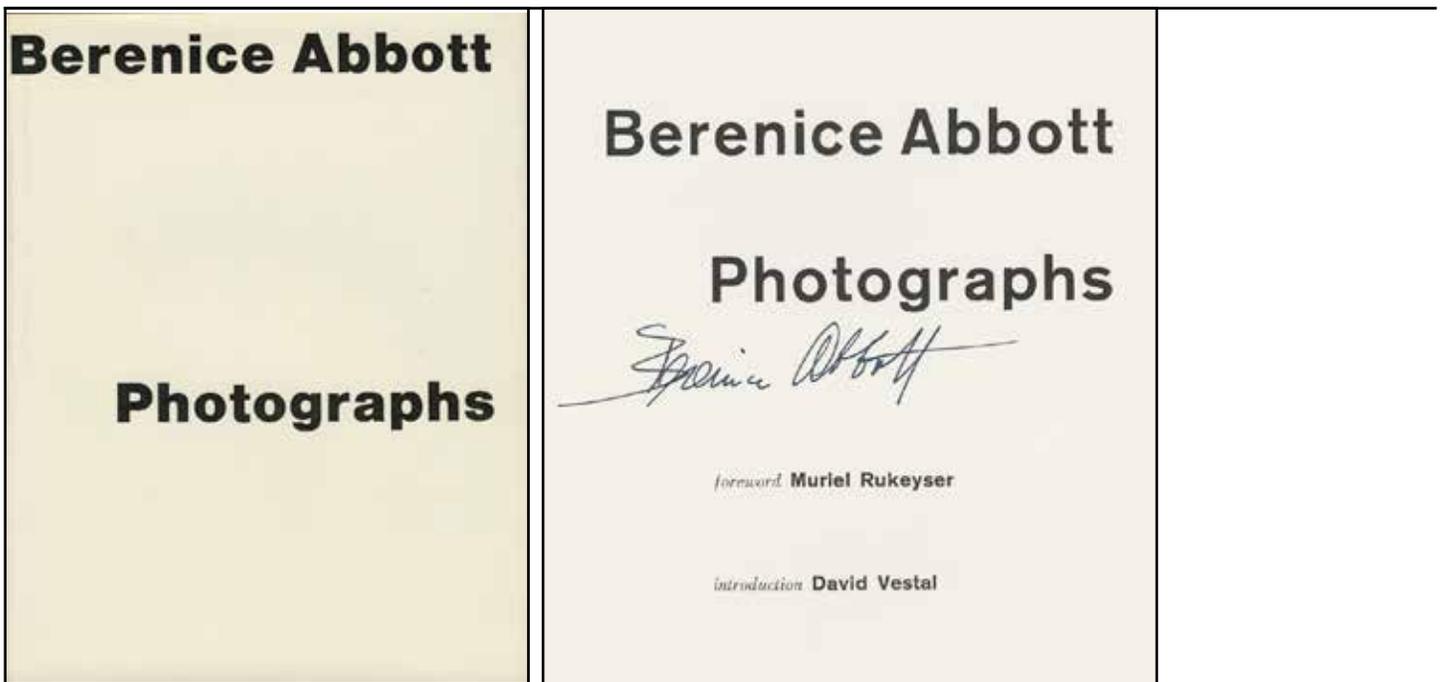
For your convenience we also accept payment by **Visa, MasterCard, American Express, and PayPal.** Ohio customers will be charged the applicable sale tax.

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.**

To receive our future E-Lists and other notifications, please send us your email address so we can let you know when a new list is available at our website, **cahanbooks.com.**

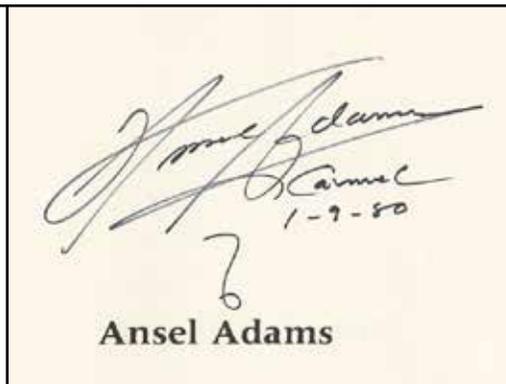
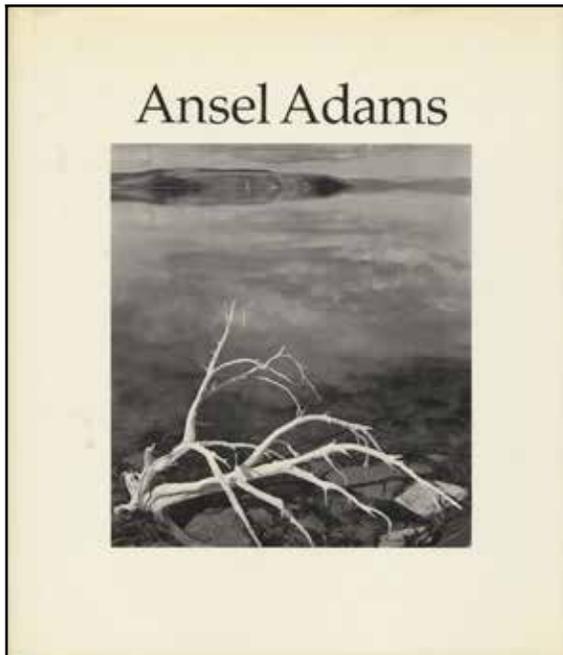
**PO Box 5403 • Akron, OH 44334 • 330.252.0100 Tel/Fax
acahan@cahanbooks.com • www.cahanbooks.com**



1. Abbott, Berenice. **BERENICE ABBOTT: PHOTOGRAPHS.** Foreword by Muriel Rukeyser. Introduction by David Vestal. NY: Horizon Press, 1970. First edition. ISBN: 0818014121. 4to., 175 pp., 133 photos. A fine copy in the dust jacket that has a 1/8 inch tear at the base of the spine, otherwise it is a near fine example. Boldly SIGNED by the photographer on the title page.

\$350.00

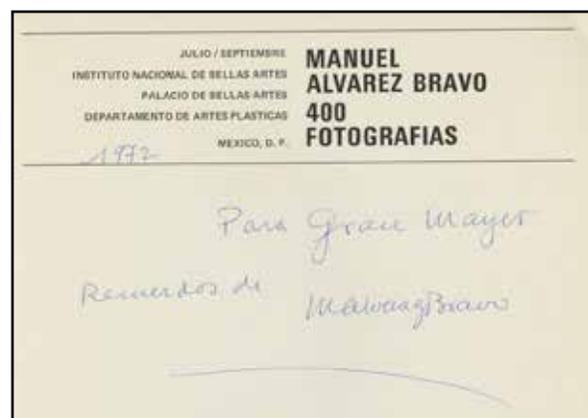
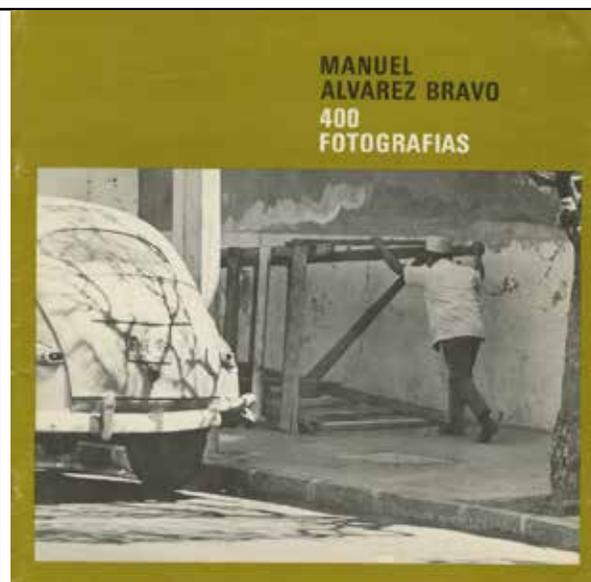
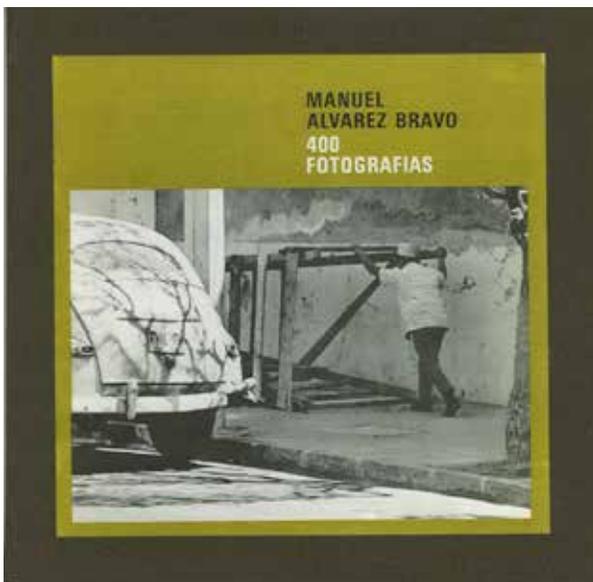
Abbott's career spanned almost sixty years. She was an assistant to Man Ray in Paris in the 1920s Paris, and an early advocate of the work of Atget. Her strikingly straightforward and sympathetic portraits of Joyce and the Paris circle of writers and artists, and her document of New York City in the thirties, ensured her place among the best of American photographers of the twentieth century.



2. [ADAMS]. De Cock, Liliane, editor. **ANSEL ADAMS**. Foreword by Minor White. Boston: New York Graphic Society, 1977. Reprint of 1972 Morgan & Morgan First edition. 4to, (x) pp., 117 b&w plates, (10) pp. bibliography. A fine copy in a very lightly toned photo-illustrated dust jacket. Boldly SIGNED and dated by the photographer, "1-9-80, Carmel" on the half-title page.

\$175.00

A nicely printed selection of this master photographer's images, ranging from the 1920s to 1960.



3. Alvarez Bravo, Manuel. **MANUEL ALVAREZ BRAVO: 400 FOTOGRAFIAS**. Mexico: Instituto Nacional de Bellas Artes, Palacio de Bellas Artes, Departamento de Artes Plásticas, (1972). First edition. Oblong 8vo., (24) pp., 17 full-page b&w photos. The pictorial wrappers are lightly rubbed and have a small crease at the upper tip. A very good copy laid-in a newly made cloth over boards chemise with a facsimile of the front cover affixed to the upper board. INSCRIBED by the photographer to Grace Mayer, the curator of photography for the Museum of the City of New York, and dated 1972.

\$650.00

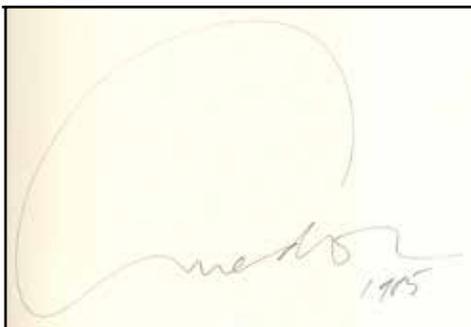
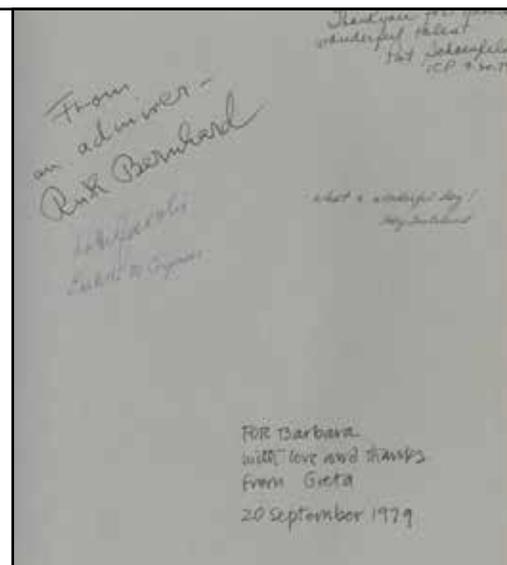
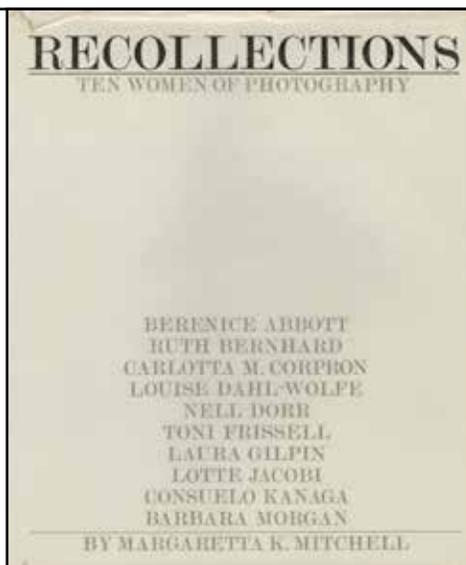
Prepared to accompany an exhibition held at the Instituto Nacional de Bellas Artes, Departamento de Artes Plásticas, July through September, 1972.

4. [ANTHOLOGY]. Mitchell, Margaretta K. **RECOLLECTIONS: TEN WOMEN OF PHOTOGRAPHY**. NY: The Viking Press, 1979. First edition. 4to., 208 pp., full-page b&w photographs. Cloth over boards with the top edge slightly discolored, 4 page tips uncut; otherwise a very good copy in a moderately chipped and torn dust jacket.

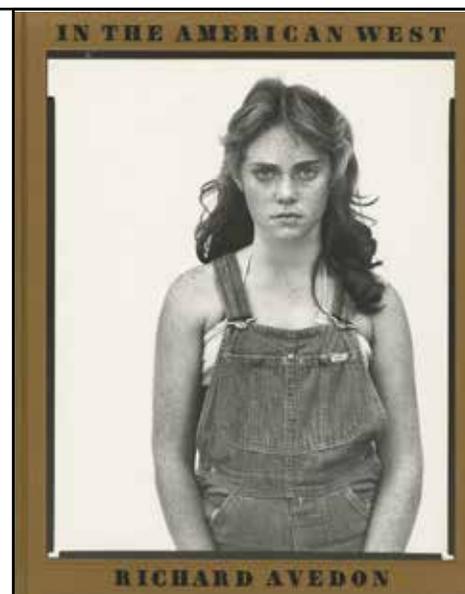
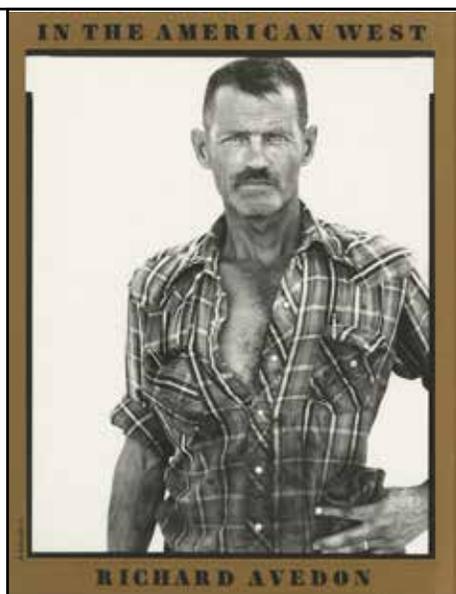
\$750.00

This volume includes a statement by each photographer, a portfolio, and a chronology and bibliography. The photographers include: Berenice Abbott, Ruth Bernhard, Carlotta M.

Corpron, Louise Dahl-Wolfe, Nell Dorr, Toni Frissell, Laura Gilpin, Lotte Jacobi, Consuelo Kanaga and Barbara Morgan. This book was also issued as the catalogue for an exhibition held at the International Center of Photography, NYC. The exhibition opened to the public on September 21, 1979. At a special preview of the exhibition on September 20, 1979, many of these photographers were in attendance. This copy was presented to Barbara Morgan and was INSCRIBED to her by Ruth Bernhard, Lotti Jacobi, Carlotta M. Corpron, Pat Schoenfeld, and Greta (Margaretta K. Mitchell).



5. Avedon, Richard. **IN THE AMERICAN WEST: 1979-1984**. NY: Harry N. Abrams, 1985. First edition. Folio, 15 pp., plus 109 full-page b&w photos. Cloth with mounted photo on front and rear covers, with plain acetate dust jacket, which is rubbed, as usual. Aside from a tiny dent to the cover image, a fine copy. Boldly SIGNED by the photographer and dated 1985, the year of publication.

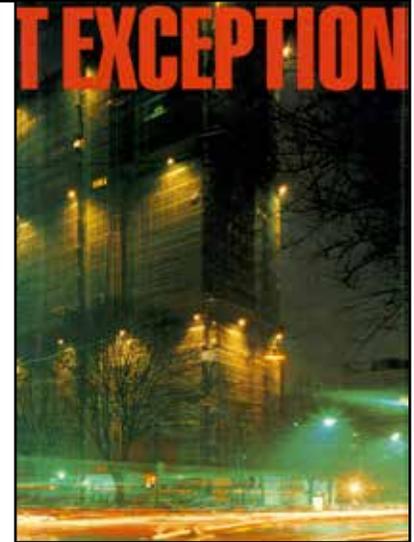
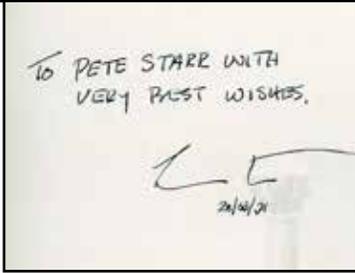


\$425.00

This body of work was commissioned by the Amon Carter Museum, and first exhibited there. Many regard this stark collection as the photographer's most fully realized body of work.

6. Baltz, Lewis. **RULE WITHOUT EXCEPTION.** Organized by Julia Brown Turrell. Albuquerque: Published by the University of New Mexico Press in association with the Des Moines Art Center, 1990. First edition. Folio, 154 pp., full-page b&w and color photographs. A fine copy in the color illustrated dust jacket. SIGNED and inscribed by the photographer on the first white leaf.

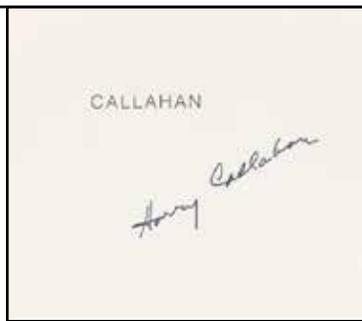
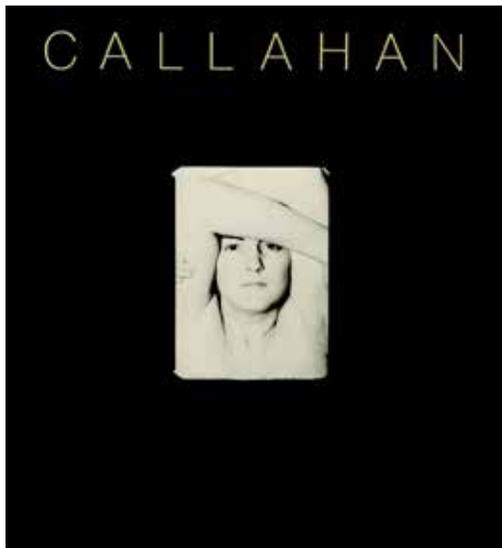
\$325.00



Organized by Julia Brown Turrell, this book served as the catalogue for retrospective exhibition held at the Des Moines Art Center.

"This book was conceived by the artist in collaboration with designer Connie Wilson. It is a new work in itself, offering its own narrative and artistic statement through its sequence of images, its juxtaposition of images and text and its highlighting of details." [Julia Brown Turrell].

Additional texts by Marvin Heiferman, Paolo Costantini, Shirley Irons, Gus Blaisdell, Jane Livingston, Mowry Baden, Mark Haworth-Booth, Bernard Lamarche-Vadel, Jeff Kelley, Oliver Boissière and Michael Schmidt.



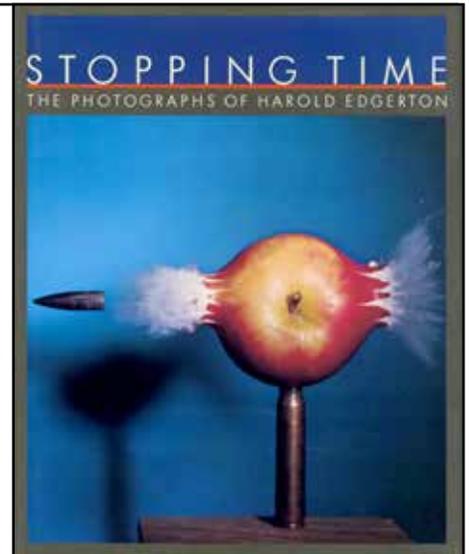
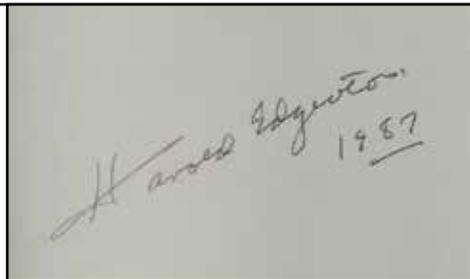
7. Callahan, Harry. **CALLAHAN.** Edited with an introduction by John Szarkowski. Millerton, NY: An Aperture Book in association with the Museum of Modern Art, 1976. First edition. 4to., 195 b&w photos with captions, and chronology. A fine copy in the photo-illustrated dust jacket. Neatly SIGNED by the photographer on the half-title page.

\$400.00

Published as the catalogue for a major retrospective of the photographer at MoMA, December 2, 1976 to February 8, 1977.

8. [EDGERTON]. Kayafas, Gus, editor. **STOPPING TIME: THE PHOTOGRAPHS OF HAROLD EDGERTON.** Foreword by Harold Edgerton; text by Estelle Jussim. NY: Harry N. Abrams, (1987). First edition. ISBN: 0-8109-1514-6. 4to., 168 pp., 138 b&w and color illustrations. A fine copy in the photo-illustrated dust jacket with related ephemeral items laid-in. SIGNED and date upon publication by the photographer.

\$250.00

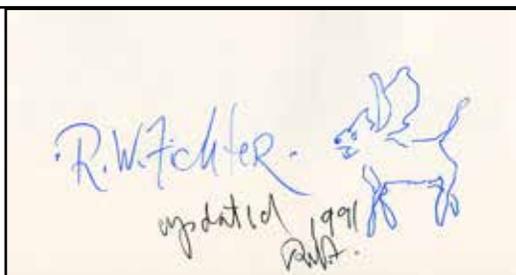


Inventor of the modern electronic flash and strobe, Harold Edgerton in his foreword to this book, describes his early breakthroughs. Estelle Jussim discusses his tremendous influence on the history of photography and the implications of his stop action photographs on a variety of scientific disciplines. Beside his technical achievements, his photographs display an accomplished visual aesthetic and a wonderful sense of humor. Includes a bibliography and biographical outline.

9. [FICHTER] Sobieszek, Robert A., editor and text.
**ROBERT FICHTER:
PHOTOGRAPHY AND
OTHER QUESTIONS.**

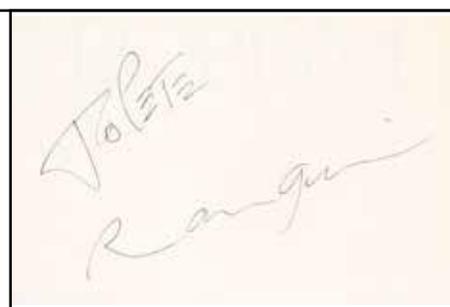
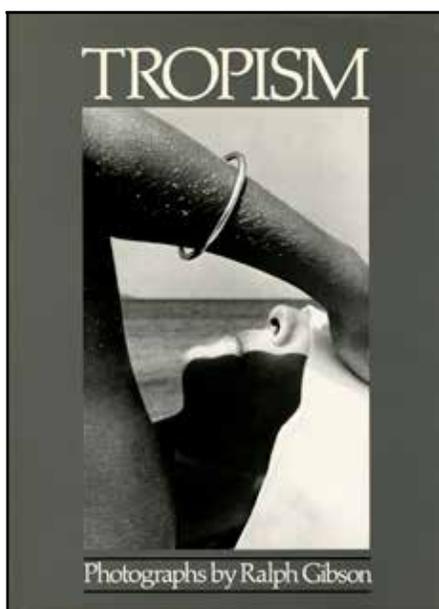
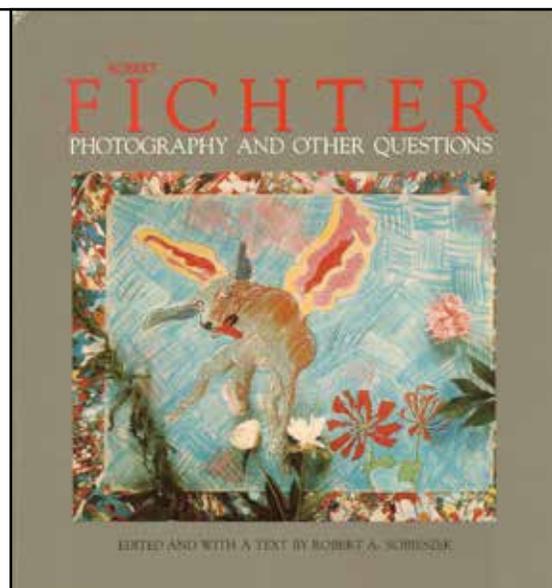
Preface by Kenneth Donney.
Albuquerque: University of
New Mexico, 1983. First
edition. 8vo., viii, 95 pp.,

color and b&w photos. Fine in the illustrated dust jacket, which is moderately rubbed at the crown. SIGNED with a drawing of a winged flying dog by the photographer in blue ink, and signed again in 1991.



\$175.00

"Never one to be constricted by the traditional limits of photography, he has consistently provided a fresh and experimental approach in his combination of photography, painting, drawing, printmaking, and montage." (from the jacket)

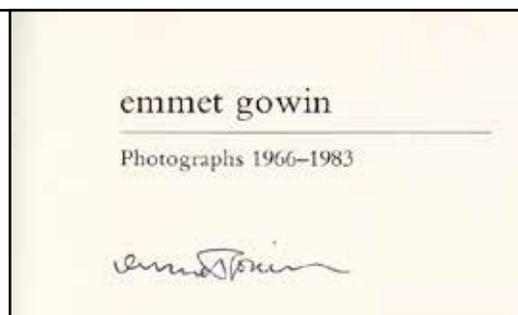


10. Gibson, Ralph. **TROPISM.** (NY): Aperture, in association with the International Center of Photography, (1987). First edition. Folio, vii, 150 pp., b&w and color photos. A fine copy in the photo-illustrated dust jacket. SIGNED and inscribed by the photographer on the first white preliminary leaf.

\$135.00

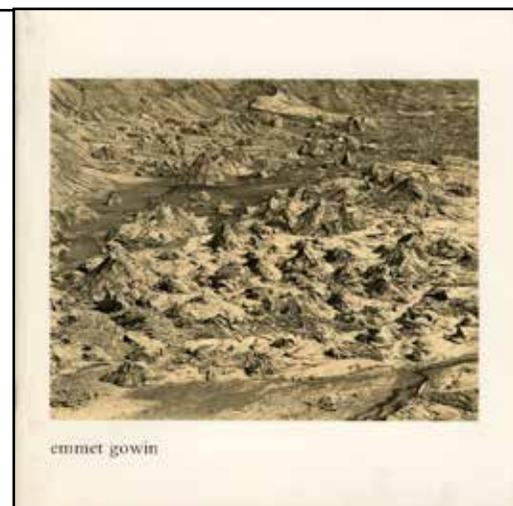
Gibson's stark and highly charged photographs from all phases of his career to date.

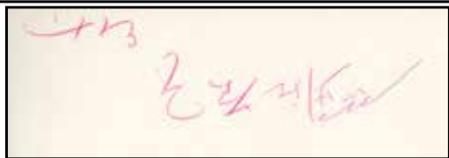
11. [GOWIN]. Bunnell, Peter C. **EMMET GOWIN:
PHOTOGRAPHS, 1966-1983.**
Washington, D.C.: The Corcoran
Gallery of Art, 1983. First
edition. Square 8vo., (40) pp., 20
plates. Issued only in pictorial
stiff wrappers, which are lightly
toned, else near fine. Limited to
2000 copies. SIGNED by the
photographer.



\$225.00

Published upon the occasion of a retrospective exhibition, held at the Corcoran Gallery of Art, September 17 to November 13, 1983. With a brief text by the photographer, exhibition list and chronology.

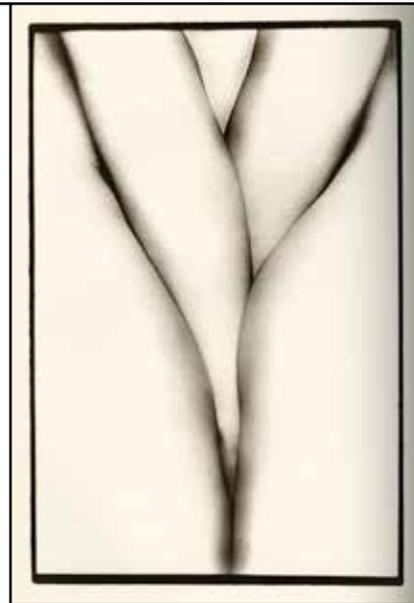




12. Hosoe, Eikoh. **EMBRACE**. Preface by Yukio Mishima. Tokyo: Shashin Hyoronsha Publishing House, 1971. First edition. Folio, unpagged, over 70 full-page gravure printed b&w photos. Black cloth, titled in white with printed dust jacket; this is a fine copy in publisher's cardboard slipcase, which has the printed obi (wraparound band) that has two tears on the blank margin, else a fine copy. Additionally, this copy is SIGNED in Japanese and initialed in English by the photographer on the half-title page.

\$2,250.00

Human bodies in closely framed and brilliantly lit abstractions. Printed in the photogravure process to accentuate the contrast of skin tones. A beautifully conceived and executed body of work.

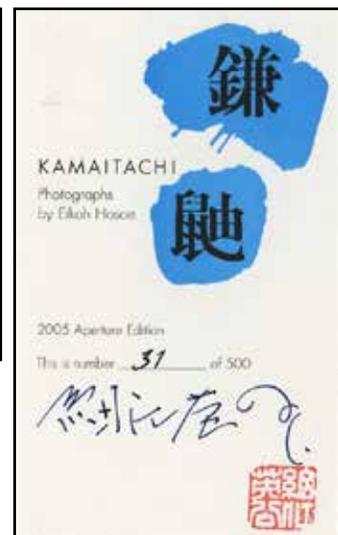
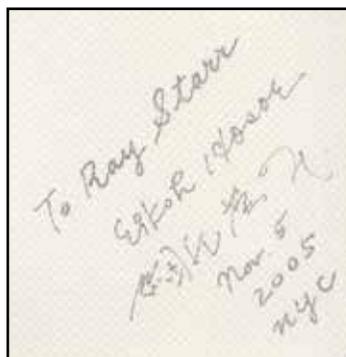


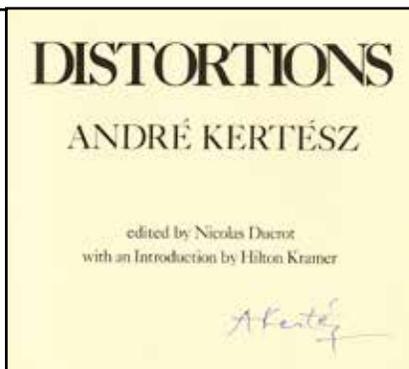
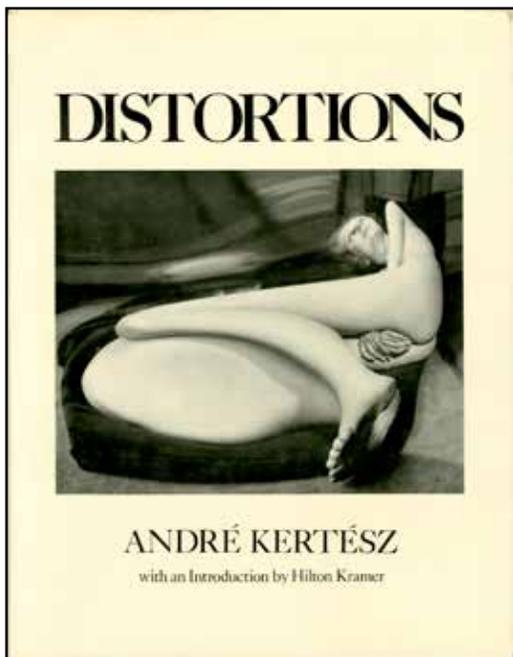
13. Hosoe, Eikoh. **KAMAITACHI**. With a preface by Shuzo Takiguchi, Dance by Tasumi Hijikata, Poem by Toyiichiro Miyoshi, Design by Ikko Tanaka. NY: Aperture Foundation, 2005. Limited Facsimile Edition. Folio, (41) folding double-pages; b&w photogravures from photographs. A fine copy, bound in illustrated cloth, with clear acetate dust jacket, titled in blue ink. Housed in a paper over boards brightly colored clamshell box, especially designed for this edition by Tadanori Yokoo; the front panel has a faint scratch. SIGNED in Japanese and with the photographer's chop mark, and numbered, 31 of 500 copies on a bookplate affixed to the front pastedown. Additionally, this copy was INSCRIBED by the photographer in silver ink in both English and Japanese, and dated upon publication in 2005 on the opposite free-endpaper.

\$800.00

To open this book is to see "sky blue"; each page is gate-folded with of blue. To look one must open the "sky." Kamaitachi is an old myth "lacerated wound caused by a state of vacuum, which is produced small whirlwind." During World War II, Hosoe was evacuated to the photograph, with the aid of renowned dancer, Tatsumi Hijikata, this jealousy.

Parr/Badger THE PHOTOBOOK A HISTORY, Vol. 1, p. 284-285; THE the first edition.

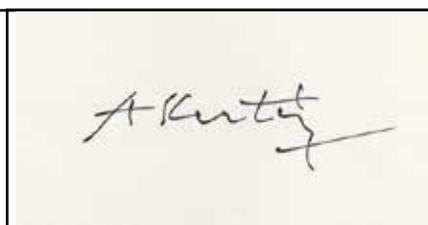
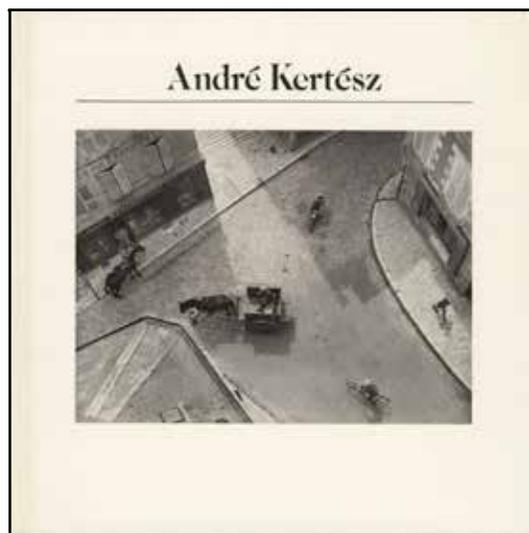




14. Kertész, André. **DISTORTIONS**. Edited by Nicolas Ducrot. Introduction by Hilton Kramer. NY: Alfred A. Knopf, 1976. First edition. 4to., (3) pp., plus 120 gravure plates from photographs. A very good copy in the photo-illustrated dust jacket that has two short closed tears at the spine crown and a tiny chip at the bottom tip. SIGNED by the photographer on the title page.

\$600.00

This volume marks the first full publication of this landmark body of photographs, begun in 1927.



15. [KERTÉSZ] Kismaric, Carole. **ANDRÉ KERTÉSZ**. (Millerton, NY): Aperture, (1977). First edition. ISBN: 0912334967. Square 8vo., 95 pp., 43 full-page b&w photographs. Pictorial paper over boards. A fine copy, issued

without a dust jacket. SIGNED by the photographer on the title page.

\$375.00

Issued as a volume of THE APERTURE HISTORY OF PHOTOGRAPHY SERIES. A fine survey of the photographer's most beloved images.

16. Lyon, Danny. **CONVERSATIONS WITH THE DEAD: PHOTOGRAPHS OF PRISON LIFE WITH THE LETTERS AND DRAWINGS OF BILLY MCCUNE #122054**. NY/Chicago/San Francisco: Holt, Rinehart and Winston, 1971. First edition. Oblong 4to., 196 pp., color and b&w illustrations in text, full-page b&w photos. A very good copy in cloth over boards, with the illustrated dust jacket which is slightly soiled and has a few short closed tears and nicks at the edges. Additionally, this copy was INSCRIBED by the photographer in 1987.

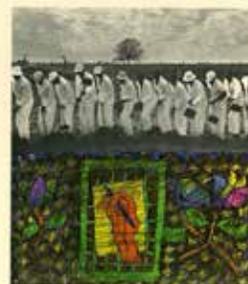
**Conversations with the Dead
Danny Lyon**

Photographs of Prison Life with the Letters and Drawings of
Billy McCune #122054

For Pete Spain
w. many thanks,
Danny Lyon 3/87

\$1,000.00

Conversations with the Dead • by Danny Lyon



Photographs of Prison Life with the Letters and Drawings of Billy McCune #122054

acahan@cahanbooks.com
<http://www.cahanbooks.com>

Specializing in Rare and Out-of-Print Photographic Literature

PICTURES FROM THE NEW WORLD

photographs and text by
DANNY LYON

Danny Lyon
Pete - she kissed me as
a child, in Hawaii
3/82

PICTURES FROM THE NEW WORLD



DANNY LYON

17. Lyon, Danny. **PICTURES FROM THE NEW WORLD**. NY: APERTURE, 1981. First edition. Oblong 8vo., 142 pp., b&w and color plates. A fine copy in illustrated dust jacket. Warmly INSCRIBED by the photographer.

\$300.00

An autobiographical journey through Lyon's still and cinematic production - a journey which started with the civil rights movement of the early 1960's and includes Latin America. \$1,000.00

18. Markus, Kurt. **AFTER BARBED WIRE: COWBOYS OF OUR TIME**. Pasadena: Twelvetees Press, 1985. First edition. Oblong folio, unpaginated, b&w photogravure plates. A fine copy in the photo-illustrated dust jacket that has one tiny tear at the top edge. SIGNED and dated the year of publication by the photographer on the title page.

\$500.00

Kurt Markus
1985



19. Michals, Duane. **THE NATURE OF DESIRE**. Pasadena: Twelvetees Press, (1986). First edition. 4to., unpaginated, 65 photogravure plates from b&w images and facsimiles of texts in the photographer's hand. A fine copy in the photo-illustrated dust jacket which has the small original price sticker affixed on the blank rear panel. SIGNED with the statement "Yes!" by the photographer on the half-title page.

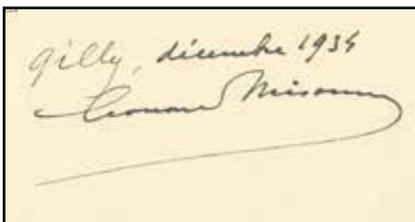
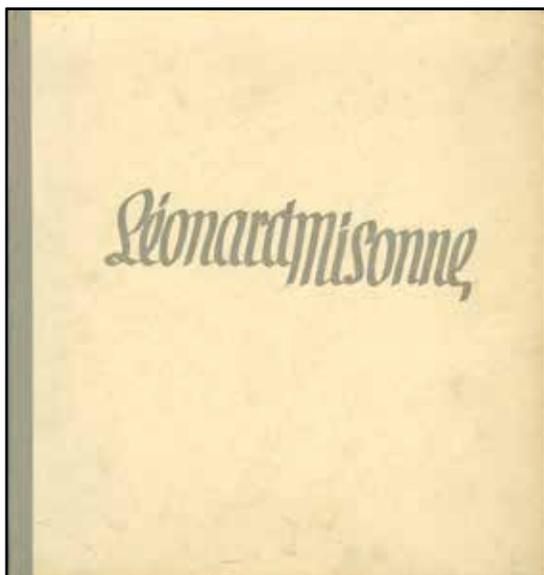
\$150.00

Sensual sequences of male and female models in various stages of undress, accompanied by short texts.

THE NATURE OF DESIRE
Yes!
Duane Michals 1986



The Nature of Desire
Duane Michals



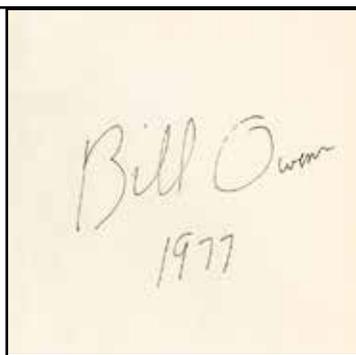
20. Misonne, Léonard. **LÉONARD MISONNE**. Vienna: Edition Die Galerie, (1934). First edition. Oblong 4to., cloth-backed printed boards, preliminaries, and 24 photographic plates with tissue guards. Scattered foxing, primarily on the blank tissue

guards. The boards are moderately dust soiled, else a near fine copy. Issued with a plain glassine dust jacket, which is not included with this copy. This is number 859 of 1000 copies, SIGNED by the photographer. Hardcover.

\$500.00

Text in French, German and English. The first monograph by this major Belgian Pictorialist.

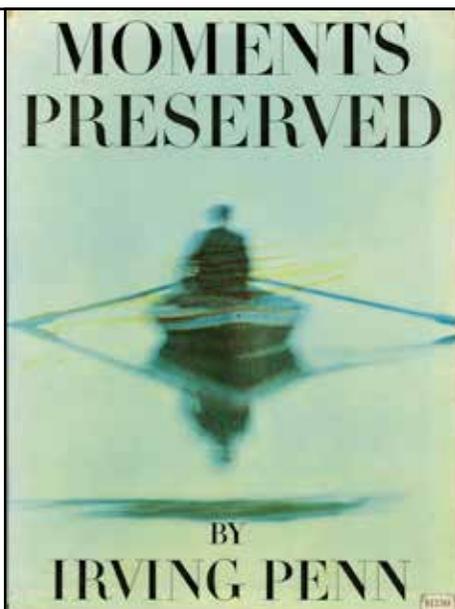
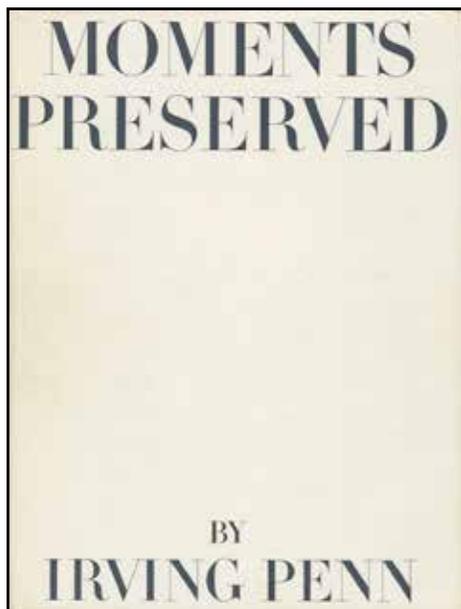
Born in provincial southern Belgium into a prosperous family, Misonne's first studies were in Greek, Latin and the humanities; he trained for a career in mining engineering, which he never practiced. He made his first photograph in 1890 and by 1896 he devoted himself entirely to his art. A first wave Pictorialist, his mastery of the bromoil print and other highly manipulated processes ensured his prominence and place in the history of the Pictorialist school. Of all the Pictorialist photographers, none conveyed atmosphere better than Misonne. Bucolic landscapes were his dominant subject, yet his credo "Le sujet n'est rien, la lumière est tout" (The subject is nothing, light is everything) is what endures.



21. Owens, Bill. **OUR KIND OF PEOPLE: AMERICAN GROUPS AND RITUALS**. San Francisco: Straight Arrow Books, 1975. First edition. Oblong 4to., 120 photos and captions. A near fine copy in the photo-illustrated dust jacket. SIGNED by the photographer on the blank front free-endpaper.

\$175.00

Photographs of: A beauty pageant, Druids Circle #111, etc.



22. Penn, Irving. **MOMENTS PRESERVED: EIGHT ESSAYS IN PHOTOGRAPHS AND WORDS.** With an introduction by Alexander Liberman; Rosemary Blackmon collaborated in the writing of the captions and text. NY: Simon and Schuster, 1960. First edition. 4to., 184 pp., more than 250 color and b&w plates. A fine copy in the dust jacket that has a tiny tear and crease at the crown of the spine, housed in the photo-illustrated slipcase, which also is minimally worn and near fine. The previous owner has neatly signed his name and address, Walter H. DeLano, One West 72nd (The Dakota), NYC on the top corner of the front free-endpaper and the photographer has SIGNED and dated the half-title page. In all, a bright and fine presentation.

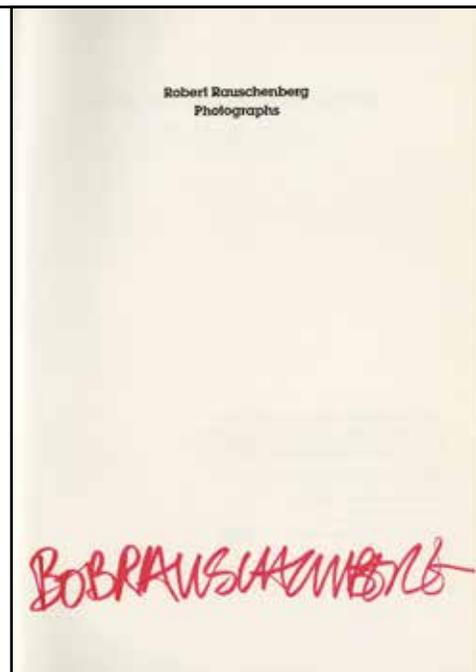
\$1,250.00

The first monograph by this most influential photographer.

23. Rauschenberg, Robert.
**ROBERT RAUSCHENBERG:
PHOTOGRAPHS.** NY: Pantheon
Books, 1981. First American edition.
4to., [xvi], 122 leaves of b&w
photographs, [4] pp. A fine copy in the
photo-illustrated dust jacket. Boldly
SIGNED by the artist on the half-title
page.

\$1,000.00

The text is an interview with Robert Rauschenberg by Alain Sayag, on January 9, 1981, at the artist's studio on Captiva Island, Florida. Published in conjunction with the first exhibition of photographs by Robert Rauschenberg, held April 15 to May 27, 1981, at the Centre Georges Pompidou, Paris.

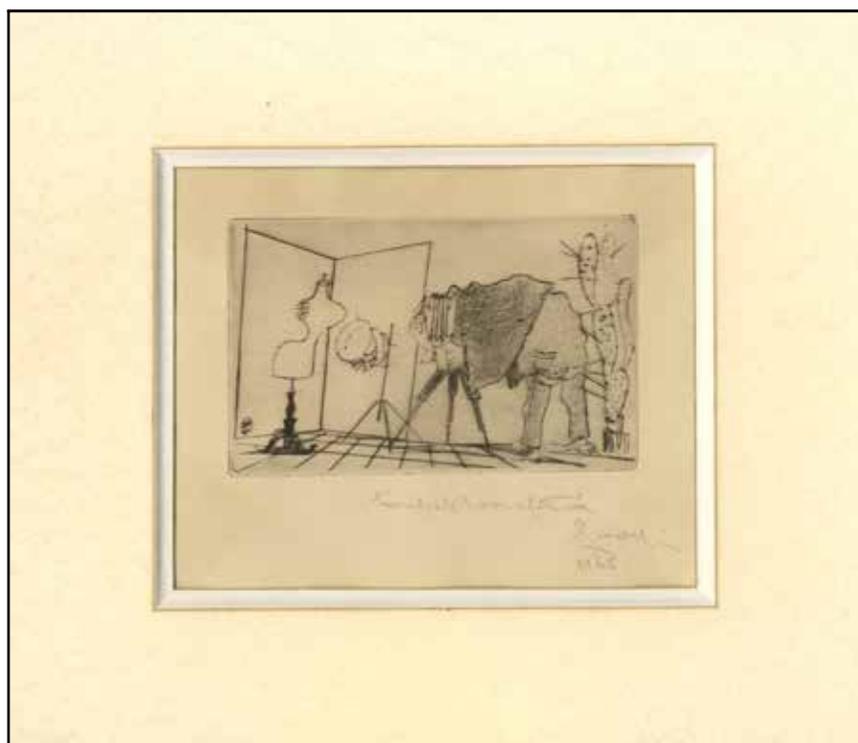


24. [SAUDEK]. Mrázková, Daniela. **JAN SAUDEK: THEATER DES LEBENS.** (Prague): Panorama, (1991). First edition, German issue. Folio, (8) pp., plus 124 color and b&w photos, (9) pp. text. A near fine copy in the illustrated dust jacket that has a few minor creases. SIGNED by the photographer on the photo-illustrated half-title page.

\$200.00

"If, as a famous French painter once suggested, art is at its best when it upsets people, then Czechoslovakia's Jan Saudek is an artist in consummate command of his creative skills. Ever since his carefully crafted, hand-colored prints

were first exhibited 22 years ago, they have been angering, arousing, and amazing just about everyone who's seen them. Working in a dilapidated studio in Prague, Saudek has created his own gritty photographic universe, rife with expressions of humor, despair and physical longing." (*American Photographer*, 1985). Text in German, with chronology in French, German, English and Czech.



25. [SUDEK]. Tichy, Frantisek. **NEW YEAR'S GREETING FROM JOSEF SUDEK: DRY POINT ENGRAVING.** (Prague: Frantisek Tichy, 1938). A b&w drypoint engraving, image size 3 3/4 x 6 1/16 in., on a larger sheet. Housed in a contemporary metal and glass frame, with a finished window mat. Lightly soiled vellum covers the frame's edges. A very good impression.

\$1,500.00

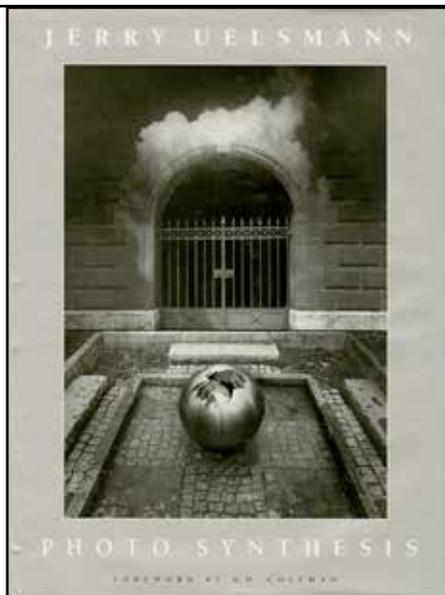
Czech photographer, Josef Sudek (1896-1976), INSCRIBED this engraving to his friend, Sampelik. According to the unverified story recounted when this etching was bought in Prague, Sampelik was the station manager at the rail yard in Prague. He had a large collection of recorded music, and befriended Sudek, who used to come to spend his evenings with Sampelik, listening to jazz. This engraving of Tichy's, was used by Sudek as a holiday greeting, and the photographer SIGNED and dated it in 1965.

Frantisek Tichy (1896- 1961), the Czech painter, graphic artist, and illustrator, created this drypoint for Sudek in 1938. It is the first graphic work by Tichy executed as an engraving. It depicts a photographer, with his head under the cloth of a large camera, focusing the lens on his subject, a tailor's dress form. The plate is SIGNED in the lower left corner, with a "T" in a circle, signifying this as the 2nd state of this engraving. See, Dvorak, Frantisek, FRANTISEK TICHY GRAFICKE DILO. Prague: SNKLU, 1961.

26. [UELSMANN]. Coleman, A.D., foreword. **JERRY UELSMANN: PHOTO SYNTHESIS.** Gainesville, FL: University Press of Florida, 1992. First edition. 4to., xiv, (128) pp., 115 full-page b&w photos. A fine copy in photo-illustrated dust jacket that shows light creasing. SIGNED and dated 1993 by the photographer on the half-title page.

\$185.00

A retrospective collection of the photographer's most highly regarded photographs, spanning thirty-five years.



27. [WESTON, BRETT]. Armitage, Merle.

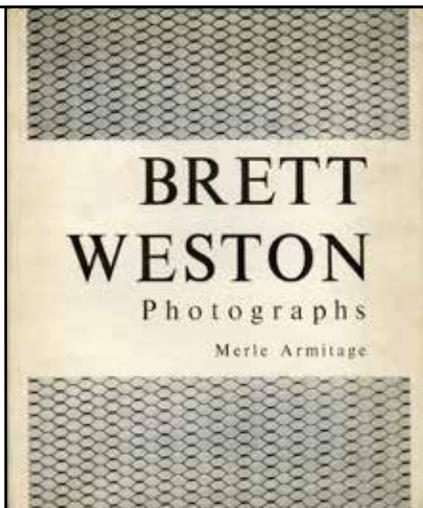
BRETT WESTON: PHOTOGRAPHS. NY: E. Weyhe, 1956. First edition.

4to., 103 pp., errata slip, 28 b&w photographs printed recto only on glossy heavy stock. Aside from a small smudge on the foredge, this is a very good copy in dust jacket that has slight wear at the edges and spine ends.

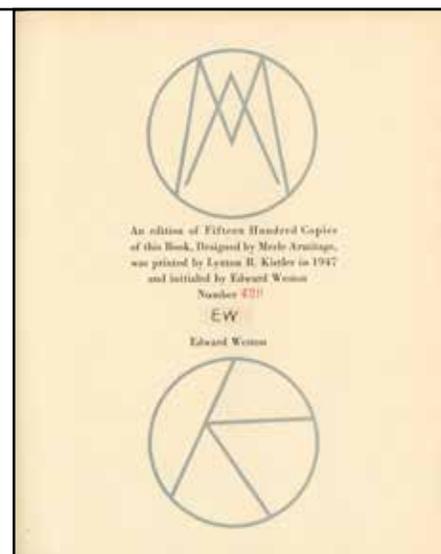
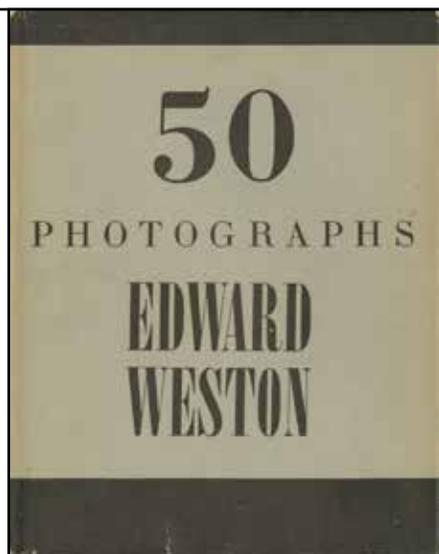
Additionally, this copy is INSCRIBED by Merle Armitage, "To Arthur Rothstein, fine gentleman, expert photographer, great influence in the world of photography - Merle, Christmas, 1956."

\$1,500.00

The first full monograph on the photographer.



To Arthur Rothstein
 fine gentleman
 expert photographer
 great influence in the world
 of photography.
 Merle
 Christmas 1956



28. Weston, Edward. **FIFTY PHOTOGRAPHS**. With contributions by Robinson Jeffers, Merle Armitage, and Donald Bear. NY: Duell Sloan & Pearce, 1947. First edition. 4to., 16 pp. text and 51 plates. Cloth-backed heavy beveled boards.

This is a near fine copy in the original dust jacket that shows moderate wear at the corners and spine ends, with one short closed tear on the front panel. One of 1500 copies, INITIALED in ink by the photographer.

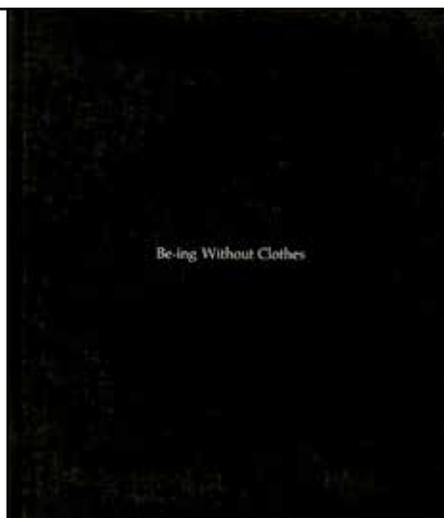
\$2,500.00

Weston was seriously ill at this time. From his thousands of negatives he chose the fifty photos that he considered his best. It is difficult to argue with him.

29. White, Minor, text and editor. **BE-ING WITHOUT CLOTHES**. NY: Aperture, 1970. First edition. Small 4to., 100 pp., 86 b&w photos. Bound in tan cloth with titling in black ink on the upper cover and spine. A fine copy in the dust jacket that is slightly rubbed at the front foredge, and issued 1/8 inch shorter than the book.

\$400.00

Photographs by: Imogen Cunningham, Milton Rogovin, Emmet Gowin, Duane Michals, John Brook, Judy Dater, Ralph Eugene Meatyard, Leslie Krims, Arthur Freed, Linda Connor, Walter Chappell, Edmund Teske, James Alinder, John Benson, et al.

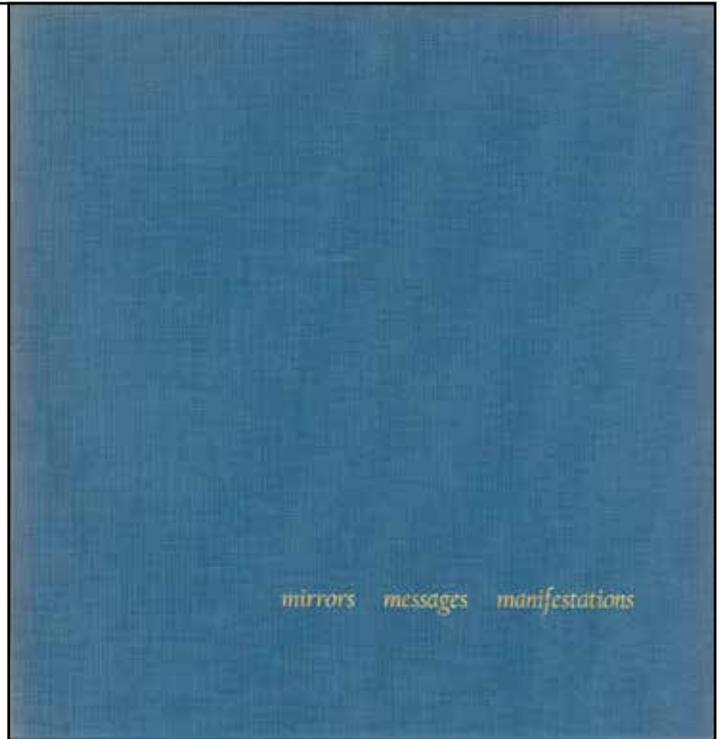
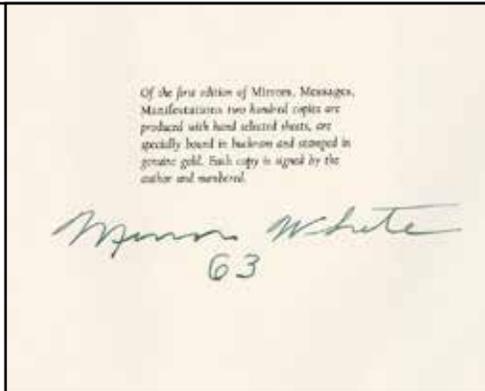


Minor White produced and edited several exhibitions at the Creative Photography Gallery of the Massachusetts Institute of Photography, based upon his reading of essential and reoccurring themes in modern photography. These exhibitions were; Light 7, Be-ing Without Cloths, Octave of Prayer, and Celebrations. This book served as the catalogue for the exhibition and was also published in stiff wrappers as a numbered issue of Aperture.

WITH: Benson, John. FAMILY PORTRAIT. Vintage (1969) silver gelatin photograph, 4 3/4 x 5 3/4 inch on 5 1/2 x 7 single weight stock. Tipped to 11 x 14 inch archival board using photo corners, with over mat. Light soil on the over mat, else fine.

John Benson was hired by the Polaroid Corporation to experiment with and consult upon their instant films and papers. This photograph was made from a Type 55 film negative, and was used as the frontispiece image in BE-ING WITHOUT CLOTHES; it became one of his most recognized images.

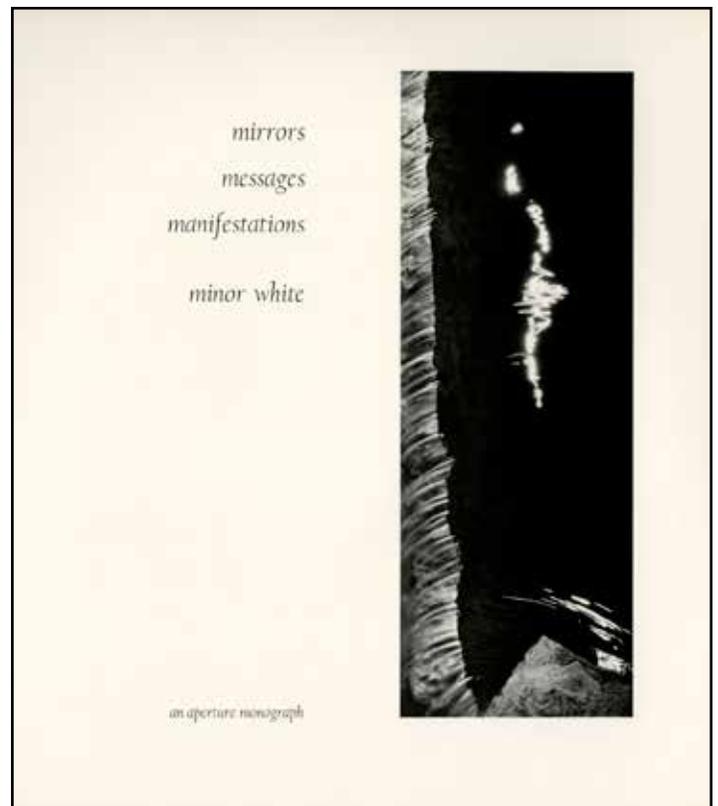




30. White, Minor. **MIRRORS, MESSAGES, MANIFESTATIONS**. NY: Aperture, 1969. First edition, special limited issue. Oblong folio, 242 pp., over 250 photos. Captions and poems by the photographer. A special limited issue of 200 numbered and SIGNED copies the first edition, using had selected sheets, bound in buckram and housed in a matching blue buckram slipcase. Includes the 10 page Comments booklet in pocket, which is mounted to rear pastedown. Issued without a dust jacket. Aside from slight fading to the spine and slipcase, a fine copy.

\$850.00

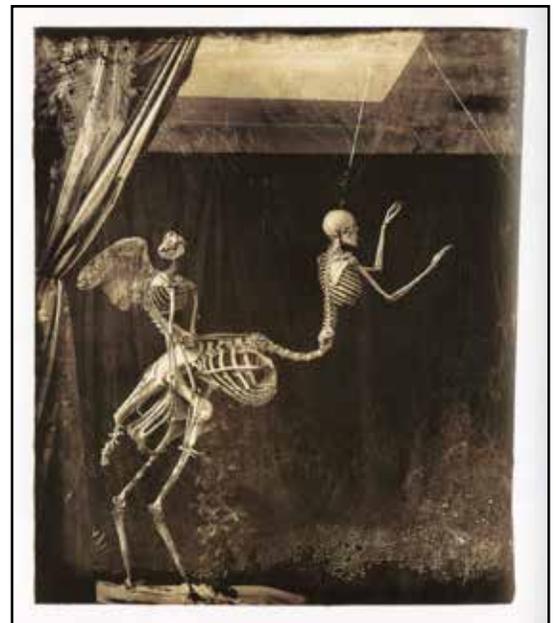
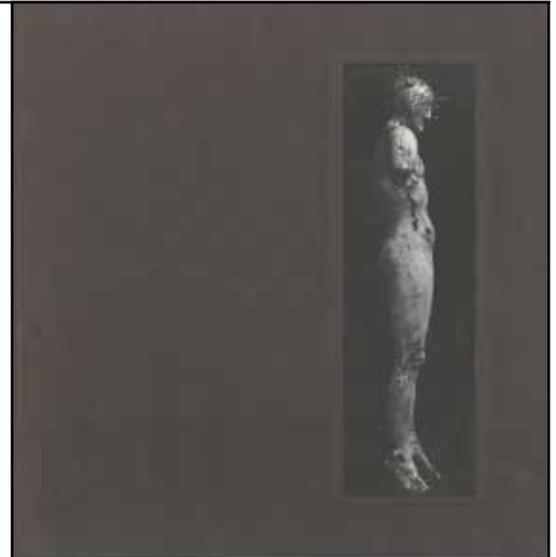
Minor White took Alfred Stieglitz's concept of the Equivalent to another place by using a sequence of images, often with text. This book was White's magnum opus.



31. Witkin, Joel-Peter. **THE BONE HOUSE.** (Santa Fe, NM): Twin Palms Publishers, 1998. First edition, limited deluxe. Square small 4to., 195 pp., b&w and color photo-illustrations. Cloth. A fine, as new copy issued without a dust jacket. Housed in cloth clamshell box with photo mounted to cover. One of 250 SIGNED and numbered copies, issued with an etching which is also signed with corresponding number, and affixed to archival board with clear mounting corners.

\$750.00

A survey, spanning his career to date, with an afterword by Eugenia Parry.



32. Ylla (Koffler, Kamilla). **MERRY XMAS - DOG WITH BONE.** Original vintage silver gelatin photograph, 9 5/8 x 7 3/4 inches. Matted to archival standards with a window over-mat, framed and glazed with UV protecting glass, in a pewter colored wooden frame 17 3/8 x 15 1/4 inches. There is a tiny crease to the upper left corner tip, else a fine print.

\$1,650.00

Camilla Koffler, "Ylla", (1911 - 1955) was born in Vienna, attended boarding school in Budapest, and studied sculpture in Belgrade. When she discovered that her name, Camilla stood for "Camel" in Serb, she changed it to Ylla. In 1931 she moved to Paris and worked as an assistant to photographer, Ergy Landau. In 1932 she began what would be her "calling": photographing animals. In 1940, MoMA was instrumental in obtaining an entry visa for her and she settled in the U.S. in 1941. She published several collections on dogs, cats, ducks and chimps. This photograph of a Spaniel chewing a bone on which is printed in pale blue crayon "Merry Xmas", and is SIGNED in pink crayon, "Ylla" is a vintage photograph with a ferrotyped surface, circa 1950.

