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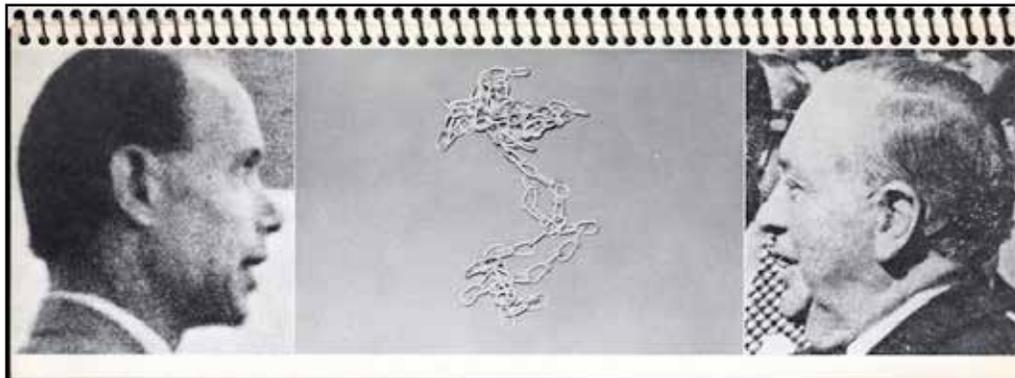
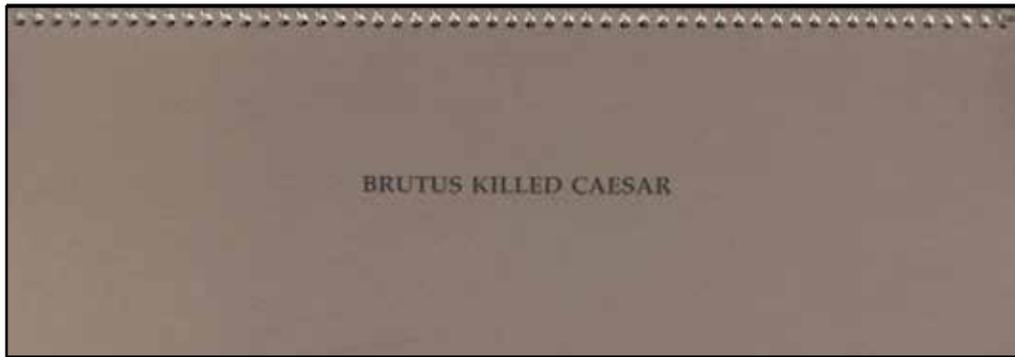


1. Aubry, Roger, editor. **L'EPREUVE PHOTOGRAPHIQUE. PREMIÈRE SÉRIE.** [with] **L'EPREUVE PHOTOGRAPHIQUE. DEUXIÈME SÉRIE.** Preface by Émile Dacier. Paris: Librairie Plon, [1904]. First edition. [First Series] Folio, half-title, [v] consisting of illustrated title page, preface and table of contents, with 48 photogravure plates tipped to a variety of white and colored stocks, with printed tissue guards. Stiff wrappers illustrated and printed in colors. The plates are bright and fine, with the exception of the 5 sheets of white stock and the touching tissue guards, which are lightly to moderately foxed, not affecting the image. [Second Series] Folio, half-title, title page and 48 photogravure plates tipped to a variety of white and colored stocks, with printed tissue guards. The plates are bright and fine, with the exception of the 7 sheets of white stock and the touching tissue guards, which are lightly to 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. The second series' spine has been expertly repaired at its base. Housed in a newly-made clamshell box of cloth with paper label, and each series further contained in a cloth chemise with a reproduction of the series' title mounted to the front board.

\$12,500.00



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.



2. Baldessari, John. **BRUTUS KILLED CAESAR**. Akron: The Emily H. Davis Art Gallery of the University of Akron with the cooperation of the Sonnabend Gallery, New York and The Ohio State University, Columbus, [1976]. First edition. 4 x 10 3/4 inches, (35) pp., photo-illustrated. Spiral bound printed wrappers. Fine, with just the slightest evidence of use along the top edge of the front wrapper at the spiral.

\$1,500.00

John Baldessari, born National City, California, 17 June 1931, is well known for using disparate elements of everyday life in his photographically generated works of art. In this, one of his earliest printed artists' books, he juxtaposes three images in a linear format using two photographic portraits

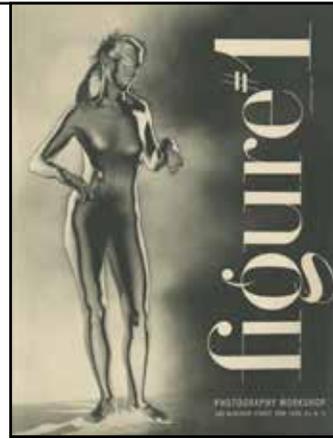
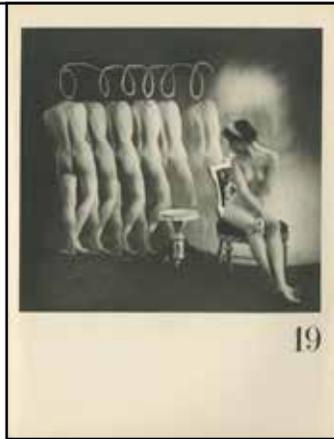
of a younger and older man facing each other with a photograph of a common household object between them. Each leaf repeats the same portraits but illustrates a different "murder weapon": a kitchen knife, a wooden board, a magnifying glass, a book of matches, pushpins, etc. Baldessari died January 2, 2020 in Venice, Los Angeles, California.



3. Baltz, Lewis. **THE NEW INDUSTRIAL PARKS NEAR IRVINE, CALIFORNIA**. NY: Castelli Graphics, 1974. First edition. Oblong 4to., 51 b&w photographs. Aside from the neat signature of Alan Winer, photographer and former administrator of the Visual Studies Workshop atop the blank front free endpaper, and slight toning along the upper portion of the dust jacket, a fine, near new copy in the illustrated dust jacket.

\$1,850.00

One of the primary books of the New Topographics. This first edition was limited to 960 unnumbered copies.

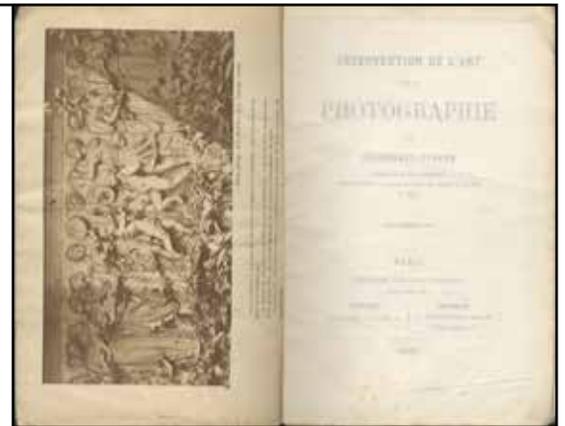
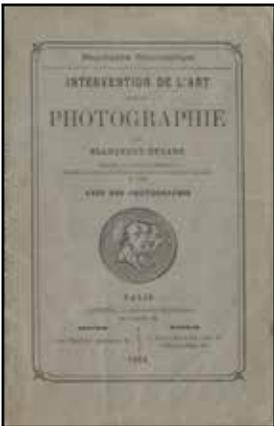


4. Bausch, Peter, et al. **FIGURE #1**. New York: Photography Workshop, 1951. First edition. 8vo., 50 pp., fully illustrated with mostly full-page b&w plates from photographs, including the front and rear wrappers and their reverses. Light wear to the wrappers. Very good. \$150.00

A fine collection of over 45 sheet-fed gravure printed figure studies by: Peter Bausch, Fernand

Fonssagrives, Alfred Gescheidt, Philippe Halsman, Lou Jacobs Jr., Earl Leaf, Fred Lyon, Peter Martin, Fred Swartz and Jerry Yulsman.

WorldCat locates only three copies: San Francisco Museum of Modern Art, Duke University and University of Pennsylvania.



5. Blanquart-Evrard, [Louis Désiré]. **INTERVENTION DE L'ART DANS LA PHOTOGRAPHIE**. Paris: Leiber; Leipzig: Jung-Treuttel; Madrid: C. Bailly-Baillère, 1864. First separate edition. 12mo., 35 pp., mounted photo plate frontispiece. Illustrated original paper wrappers, which are creased, occasionally stained; else very good. Housed in a newly-made morocco and cloth clamshell box. \$1,000.00

Blanquart-Evrard was a prolific inventor of photographic process and a notable publisher of outstanding photographic works. "In 1863, he published an important treatise, Intervention de l'art dans la photographie, in which he describes the negative as a raw material begging to be interpreted by the photographer; modulating shadows and highlights, in order to obtain a relevant and valid artwork. Such a conception predated the pictorialist aesthetic." Pierre-Lin Renié, Encyclopedia of Nineteenth-Century Photography, p. 168.

Extracted from Mémoires de la Société Impériale des Sciences, de l'Agriculture et des Arts de Lille, 1863, this 1864 publication is the first separate edition. The photographic frontispiece was made by F. [Frédéric] Pierson.

Of this 1864 edition, WorldCat locates only three copies; Deutsches Museum Munchen, Paris - CNAM, and Bibliotheque Nationale de France. Roosens and Salu No. 921.

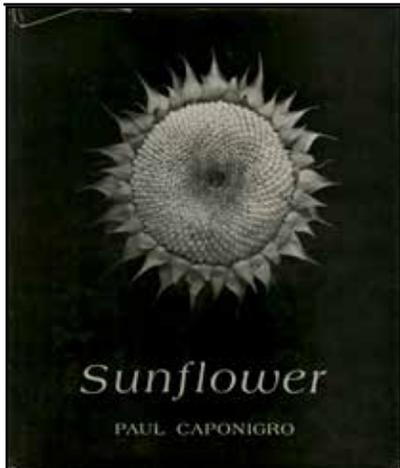


6. Burgess, Andrés [Andrew]. **RETRATOS.** El que suscribe tiene el gusto de participar al público de Leon, que desde esta fecha por 15 días haré retratos de tarjetas... Leon, Mexico: Tip de Pablo Gomez, 1869. Bifolium, printed on the recto of the first leaf. Fine.

\$200.00

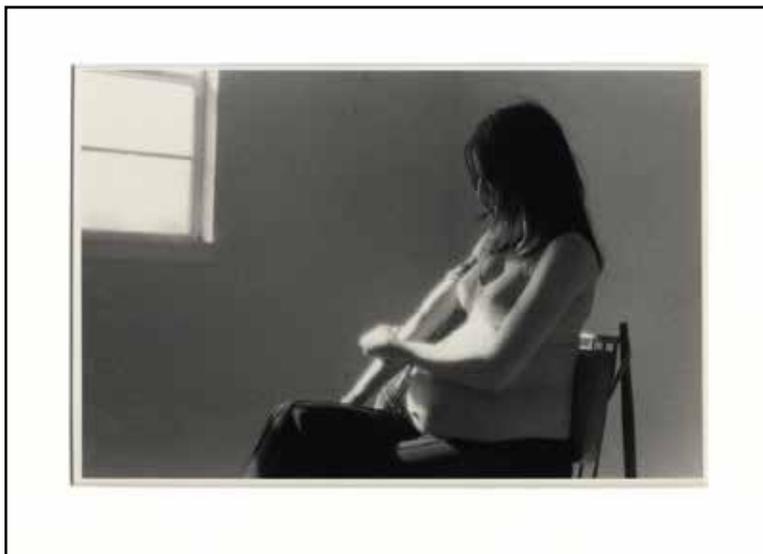
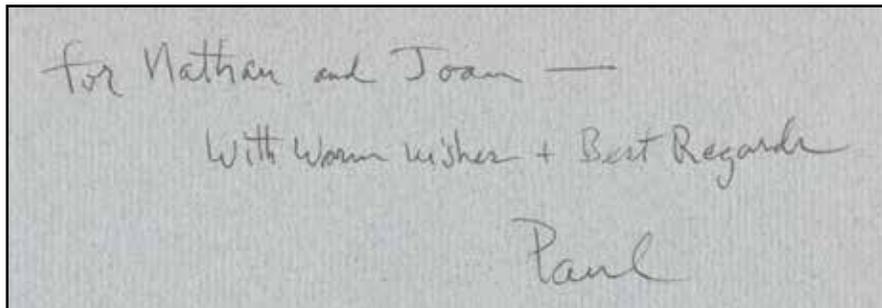
Andrew Burgess (1837 - 1908) was born in Dresden, New York. The neighboring property was owned by Mathew Brady, with whom he apprenticed as an operator; eventually he owned Brady's studio for a few years. In 1864, Brady sent him to Mexico where he photographed Emperor Ferdinand Maximilian and the French occupation; in 1867, he documented Maximilian's execution. Apparently, Burgess traveled back and forth to Mexico during the later part of the 1860s, as indicated in this announcement from Leon, 1869.

Little seems to be written of Burgess' time with Brady, but he is credited with making the iconic photograph of Abraham Lincoln, which was used for the portrait on the American five dollar bill. From 1870 - 1871, Burgess documented the Franco-Prussian War, and he apparently developed an interest in the design of firearms, which blossomed to his holding 894 patents, among them a lever-action rifle manufactured by Colt, and a partnership with Eli Whitney for a lever-action repeating magazine rifle. In 1892, the Burgess Gun Company was in operation, later to be purchased by Winchester.



7. Caponigro, Paul. **SUNFLOWER.** New York: Filmhaus, 1974. First edition. Small 4to., (6) pp., plus 56 full-page b&w photos. A near fine copy in lightly edge rubbed pictorial dust jacket that has one closed crease and tear. INSCRIBED to Nathan and Joan Lyons on the front free endpaper.

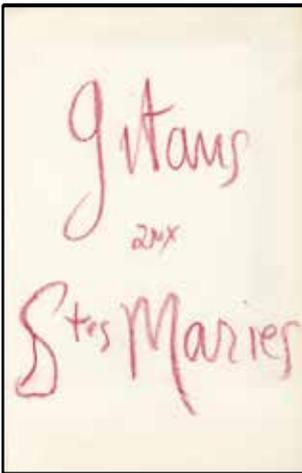
\$125.00



8. Clark, Larry. **PREGNANT WOMAN SHOOTING UP.** [descriptive title]. 1971. Printed 1979. Original silver gelatin print, 12 5/8 x 8 3/8 inches. Tipped to mat with window over-mat. Fine. SIGNED by the photographer in pencil on the blank verso, dated 1971 and numbered 5/25.

\$3,250.00

When Larry Clark reissued TULSA in 1979, he released a special edition of 25 SIGNED copies of this seminal photograph.



9. Clergue, Lucien. **GITANS AUX STES.-MARIES.** N.p.: The Photographer, c1960. First edition. Portfolio with 11 original b&w silver photographs, of varying sizes, including one folded, mounted to bifold art paper; includes a manuscript title page and colophon (title page calligraphy in dark red crayon, colophon calligraphy in ink with the photographer's signature in dark red crayon). The colophon reads " Cette plaquette de ouze photographie de Lucien Clergue, consacrée aux gitans des Saintes Maries de la Mer et à Sarah leur patronne a été tirée à 150

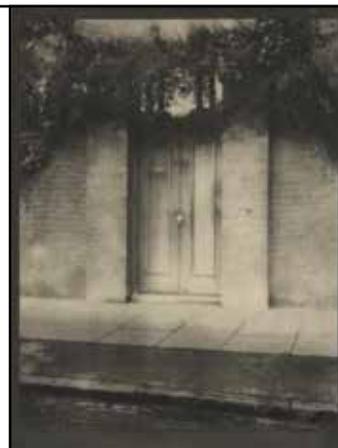
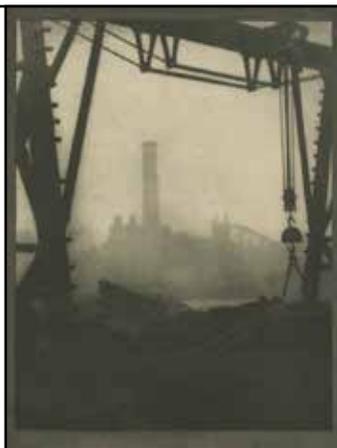
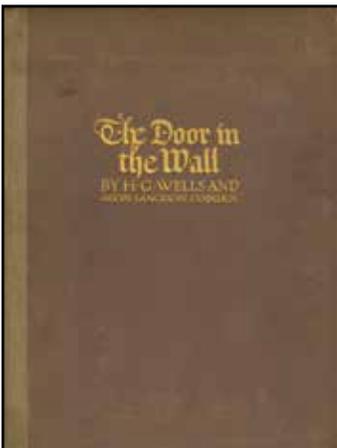
exemplaires par l'auteur. Ex no 115". All housed in a plain black paper wrapper with "Gitans" in calligraphy in red crayon on the front wrapper. The black outer wrappers, which are slightly worn at the spine ends, have small tissue repairs on the blank reverse. Near Fine.

\$4,000.00

Lucien Clergue started his long career as a photographer following the street performers and Gypsies in the south of France. By 1960, he had already amassed a large body of work from the Camargue region, known in medieval times as a retreat for the Roma peoples, and specifically from its capital, Saintes Maries de la Mer.

In this portfolio, at least one of the images dates from 1955, and is one of the photographer's signature early images. Although many of these images have been reproduced in later books and exhibitions, this portfolio is never mentioned in his bibliography or official chronology; therefore, the date is inexact. In later years, Clergue devoted most of his photographic attention to the female nude, yet the images from this body of work show him to have been a master of the social documentary roving camera.

WorldCat locates only two copies: Bibliotheque Nationale de France, and New York Public Library Research Library.

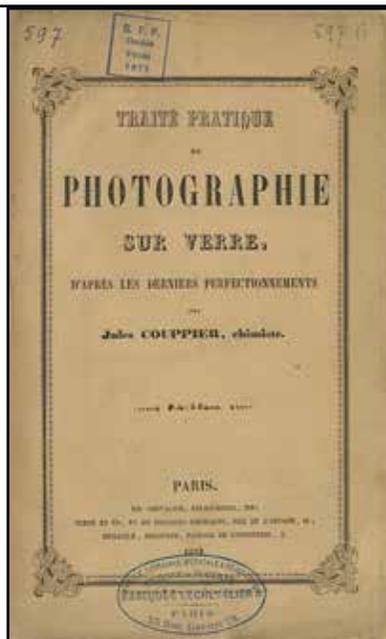
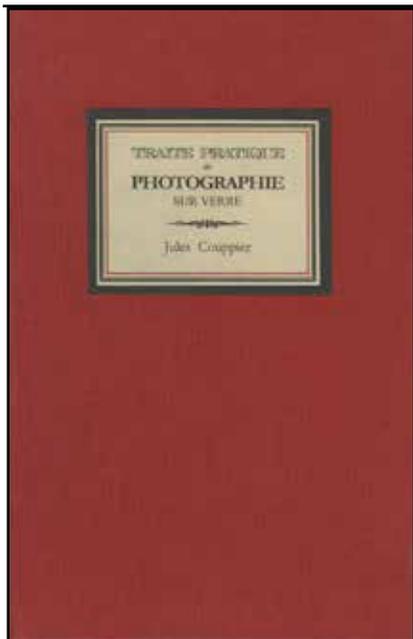


10. [COBURN]. Wells, H.G. **THE DOOR IN THE WALL.** Illustrated with Photogravures from Photographs by Alvin Langdon Coburn. New York & London: Mitchell Kennerley, 1911. First edition. Folio, [iv], 153, (i) pp., with 10 tipped-in hand-pulled photogravure plates printed under the supervision of Coburn. Linen-backed gilt-titled paper over boards with moderate scuffing to the paper and corners,

small loss of linen on the spine. The gravure plates are rich in tone and have left transfers on the opposing page as is usually found. Internally, a very good copy.

\$3,800.00

There were 600 copies of this book printed but only 300 have the full complement of hand-pulled photogravures, the others are either lacking plates or were completed with plates printed by aquatone, a halftone process. This copy is one of the three hundred that contains all plates in hand-pulled photogravure. THE TRUTHFUL LENS No. 184.



11. Couppier, Jules. **TRAITÉ PRATIQUE DE PHOTOGRAPHIE SUR VERRE, D'APRÈS LES DERNIERS PERFECTIONNEMENTS.** Paris: Ch. Chevalier, Puech et Cie, Guilloux, 1852. First edition. 8vo., 61 pp. Original printed paper wrappers with a release stamp from the S F P [Société Française de Photographie] indicating that this was a duplicate and released for sale in 1971; with the original bookseller's stamp on the front wrapper. The SFP stamp is repeated on the title page, as is the ownership stamp of A. [Aymar] de la Baume Pluvinel. Occasional light foxing; else, very good. Housed in a new cloth clamshell box with printed labels.

\$1,650.00

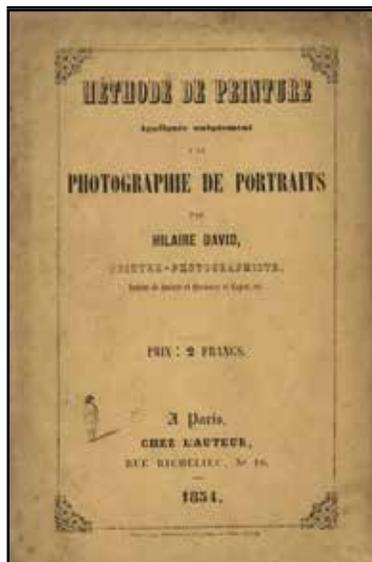
Jules Couppier, a chemist, was a founding member of the Société Française de Photographie (1854) an outgrowth of the first photographic society in the world, Société Héliographique, founded in 1851. In 1848, Abel Niépce de Saint-Victor, the second cousin of the first

photographer, J. N. Niépce, and a founder of the Société Héliographique, published a paper in the journal of the Academy of Sciences on his experiments with albumen coated glass plates for obtaining a negative from which a sharper and tonally richer positive print could be obtained. A distinct advantage of this process was that it allowed for the manufacture of the plates in advance of their use; however, the plate had a low sensitivity to light, therefore portraiture was not possible.

In this, the earliest full manual covering the albumen negative on glass and positive print processes, Couppier has dedicated it appropriately to Niépce de Saint-Victor. As a skilled chemist, Couppier was able to improve upon many of the earlier difficulties of sensitivity that had limited this process; improved formulas are provided. Couppier is known today for his albumen glass plate stereographs; one from 1859 taken in the cemetery of Melegnano, showing the bodies of over 2000 combatants, is a harsh testament to the brutality of war.

The copy of Aymar de la Baume Pluvinel (1860 - 1938) an accomplished astronomer and astrophotographer, the first to photograph the surface of Mars through a telescope, and author of scientific works, including, LA THÉORIE DES PROCÉDÉS PHOTOGRAPHIQUES.

Roosens and Salu No. 183. WorldCat locates only two copies; Bibliotheque Nationale de France and Bibliotheque Centrale du Service de Sante des Armees. Not listed in Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863.

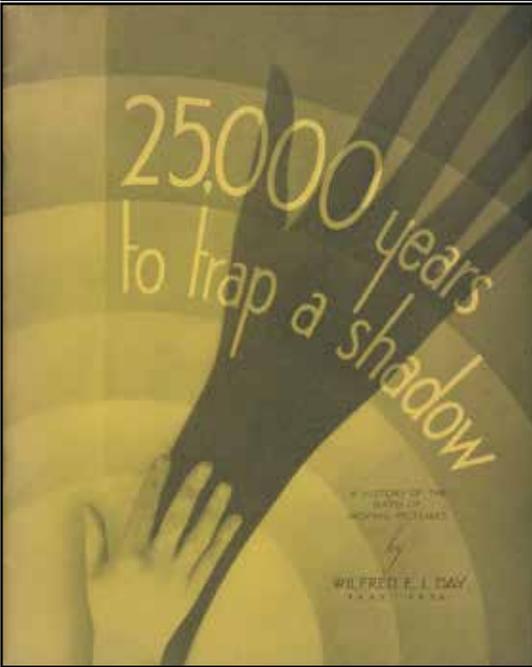


12. David, Hilaire. **MÉTHODE DE PEINTURE APPLIQUÉE UNIQUEMENT A LA PHOTOGRAPHIE DE PORTRAITS.** Paris: Chez L'Auteur, 1854. First edition. 8vo., 16 pp. Slight creasing at the lower tip, with a few faint spots on the preliminary leaves. Original printed wrappers, which are toned at the edges and have a small ink drawing of a standing figure on the front wrapper. A very good copy.

\$850.00

This short manual was one of the earliest texts on the coloring of photographs, preceded only by Mansion's INSTRUCTIONS FOR COLOURING DAGUERREOTYPE PORTRAITS, London, 1845; it was reprinted in 1856 and again in 1862 with slight additions.

Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 77. WorldCat locates a single copy of this first edition, Bibliotheque Nationale de France.



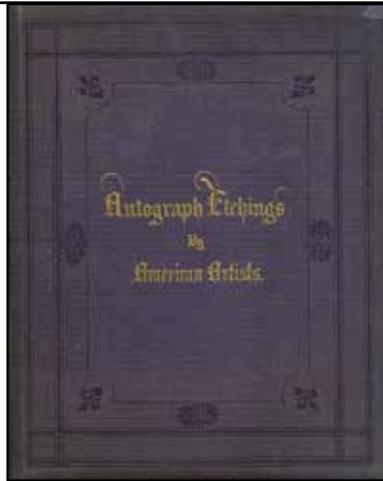
13. Day, Wilfred E. L. **ANNOUNCING THE FORTHCOMING PRODUCTION OF 25,000 YEARS TO TRAP A SHADOW:** The Birth and Biographical History of Moving Pictures. [no place identified: no publisher identified, 1933]. Prospectus. 4to., [32] pp., b&w illustrations from photographs. Stapled plain wrappers with a photographically illustrated dust jacket. Slight signs of use. On the verso of the second leaf, the price and publishing information has an inked "X" marked through it. Near fine.

\$150.00

Historian of the cinema and collector of motion picture equipment, Wilfred E. L. Day (1873 - 1936) published this prospectus for his two volume, detailed and highly illustrated history of motion pictures, which was to be sold by subscription. Apparently, there were few if any subscribers since no copies of the book exist.

Even this prospectus is scarce, with WorldCat locating only three copies: George Eastman House, University of Texas, Austin, and the British Library.

14. Ehninger, John W., compiler. **AUTOGRAPH ETCHINGS BY AMERICAN ARTISTS.** PRODUCED BY A NEW APPLICATION OF PHOTOGRAPHIC ART, UNDER THE SUPERVISION OF JOHN W. EHNINGER. ILLUSTRATED BY SELECTIONS FROM AMERICAN POETS. NY: W.A. Townsend & Co., 1859. First edition. Folio, [10] pp., with 12 mounted cliché-verre, on albumen paper, each with an accompanying leaf of poetry and tissue guard;



a.e.g. Bound in the publisher's original gilt-titled cloth. Slight chipping at the spine ends and tips, which has been expertly restored. Endpapers have a few spots of soiling. A superior copy. Housed in a newly-made clamshell box of cloth with printed labels.

\$4,500.00

This is the first published collection of American examples of the cliché-verre process - the use of drawing or painting on glass which was then used as a negative to make positive photographic prints. This process was popularized in France by Corot, and later used by other artists including Paul Klee. In the first three pages, the author outlines, in detail, his process, with his own improvements for rendering detail in skies and distant backgrounds.

The photographic printing was performed by P.C. Duchochois. Facing each print is a complimentary selection of poetry by F.S. Cozzens, J.G. Whittier; J.R. Lowell, W.C. Bryant, T. Buchanan Read, Bayard Taylor; H.W. Longfellow, et al. The prints are THE POOL by Asher B. Durand; THE PURITAN by Emmanuel Leutze; AUTUMN by J.F. Kensett; NOON by F.O.C. Darley; THE LAKE by J.W. Casilear; THE WIGWAM by Eastman Johnson; SPRING by S.R. Gifford; CHILDHOOD by G.C. Lambdin; WINTER by George Boughton; THE SEA-SHORE by W.P.W. Dana; THE TROPICS by L.R. Mignot; and, THE EXILES by J.W. Ehninger.

Roosens and Salu No. 1939.



15. Evans, Walker. **GRAVEYARD, HOUSE AND STEEL MILL, BETHLEHEM, PA, 1935.** Original gelatin silver photograph, approx. 9 1/2 x 7 1/2 inches. Archivaly matted; tipped to mount with window over-mat. Fine.

\$1,000.00

Issued in 1978 by the Estate of Walker Evans, and blind-stamped as such on the lower right blank margin. Limited to 75 numbered copies to accompany the book, FIRST AND LAST. This is copy number 28, lacking the book.



16. Evans, Walker. **AMERICAN PHOTOGRAPHS.** Essay by Lincoln Kirstein. NY: Museum of Modern Art, [1962]. Reissue of 1938 first edition. Small 4to., 195 pp., 87 photographic plates. Cloth, titled in gilt on the spine; a fine copy. The photographically illustrated dust wrapper is lacking a few tiny chips at the top of the spine, is price-clipped and moderately soiled.

\$2,500.00

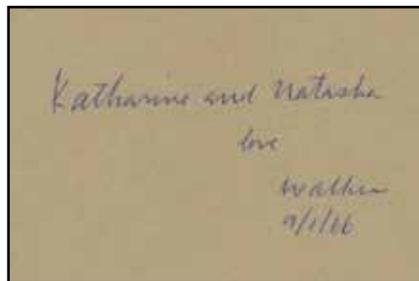
This copy is inscribed on the blank front fly leaf, "for John and Dorothy - my patrons, with love - Walker. June 1962". Walker Evans first met John McDonald and Dorothy Eisner in the early 1940's at one of the frequent gatherings of artist and writers at the home of Lionel and Diana Trilling. John McDonald, a writer, had been an assistant to Leon Trotsky during his exile in Mexico; Dorothy Eisner, a painter, was also in Mexico at the time and made several portraits of Trotsky. Walker Evans and John McDonald became collaborators on articles when McDonald joined the staff of Fortune in 1945. Evans and the McDonalds often spent weekends together; their intimate friendship lasted the rest of their lives.



17. Evans, Walker. **MESSAGE FROM THE INTERIOR.** With an afterword by John Szarkowski. NY: Eakins Press, 1966. First edition. Square folio, 12 photogravure plates with tissue guards, 1 leaf with titles of the photographs, 1 leaf with afterwords. Grey cloth, titled in white ink on the spine with a printed paper label on front cover. Faint toning at the blank margin, else a very good copy in the original but tattered plain glassine dust jacket.

SIGNED, inscribed and dated upon publication by the photographer; "Katharine and Natasha, love, Walker, 9/1/66." Katharine Hamill and Natasha von Hoershelman were lovers for much of their lives; they were Associate Editors at Fortune along with Walker Evans, and the three remained close friends until their deaths.

\$2,000.00

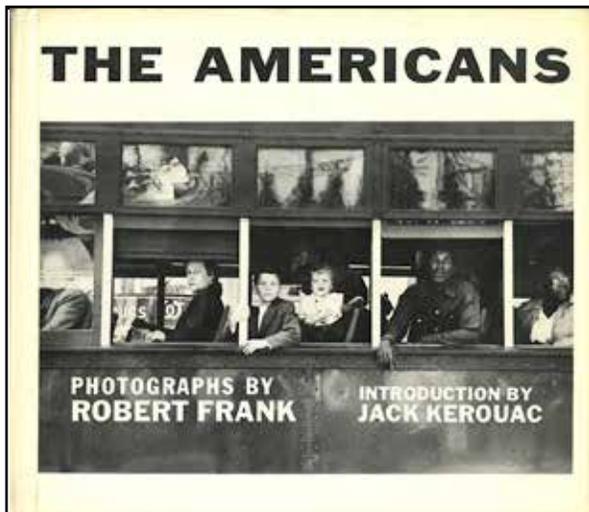


18. Fink, Larry. **SOCIAL CONTEXT**. NY: Double Elephant Editions, 1991. First edition. Folio, [1] p. text, plus 15 original gelatin silver prints 13 x 18 inches, archivally window-matted to 19 x 23 inches. All are housed in a cloth clamshell box. The box is bumped at the tips and foreedge, and the cloth is slightly rubbed; there is one small 1/2 inch abrasion on rear and slight soiling. Limited to 25 copies. Each photo SIGNED, titled, with the edition number on the blank verso of the print. The photographs and mounts are in fine, as new condition.



\$12,000.00

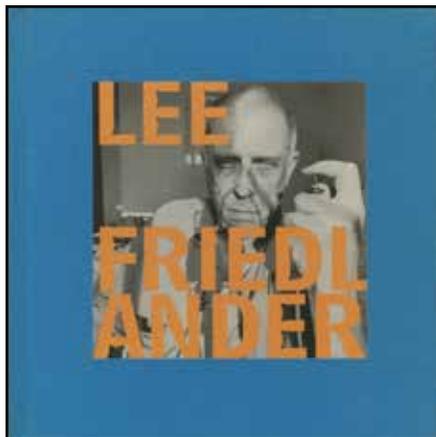
Larry Fink studied at the New School of Social Research in New York, taking classes with Lisette Model and Alexey Brodovitch. He taught at the Parsons School of Design and the New School as well as Yale and Cooper Union. He describes his work as follows: "My photographs have been taken with intent to help the human revolution and to do it at the right moment in history. They will testify to the transformation. Such is my feeling. Such is my need." From the prospectus, which is laid in: "Larry Fink's photographs are best described under the rubric 'new social photography.' ...reliant on the styles of Robert Frank, Garry Winogrand and Diane Arbus, Fink's work reflects not only the mood of the period of American life that he photographs, but also the currency of the social and artistic forces and institutions that have developed and formed him as an artist."



19. Frank, Robert. **THE AMERICANS**. Introduction by Jack Kerouac. NY: Grossman Publishers, An Aperture Book, 1969. Revised and enlarged edition. Oblong 8vo., vi pp., plus numerous b&w photos, captions opposite. A fine copy in a fine photo-illustrated dust jacket. This copy bears the small, neat signature stamp of Allan Winer, photographer and former administrator of the Visual Studies Workshop on the top corner of the blank free endpaper. Housed in a cloth clamshell protective box with a paper spine label.

\$750.00

This is the first edition to have the additional statement by Frank and reproduced film footage from his movies.



20. Friedlander, Lee. **LEE FRIEDLANDER**. San Francisco: Fraenkel Gallery, 2000. First edition. ISBN: 188133709X. 4to., [v], 77 duotone plates, [4] pp. Blue cloth with inset duotone photograph, overprinted with the title in orange ink. Issued without dust jacket. Fine, SIGNED.

\$165.00

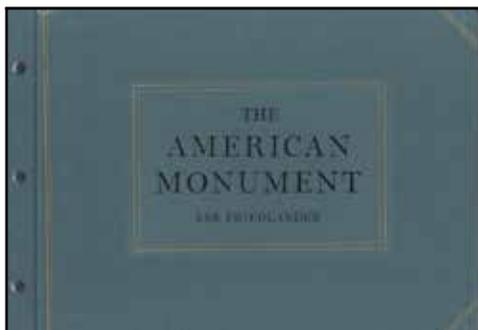
Limited to 600 numbered copies SIGNED in silver ink by the photographer. Lee Friedlander's first separate monograph was SELF PORTRAIT (1970) and 30 years later he revisits himself with this collection. In SELF PORTRAIT we mostly see his shadow, but in this later body of work, it is his body that is the subject. His expression is generally blank, but in a few instances, as in the photographs with his wife and granddaughter (for whom this book is dedicated) a wisp of a smile is revealed. There are a few hints of purpose or direction given in the quotations so prominently presented; "I wake up every morning and have to laugh 'cause I look at the wall; and see my photograph" (Laughing Louis, sung by Louis Armstrong); "To know one's own state is not a simple matter. One cannot look directly at one's own face with one's own eyes..." (The Wind Up Bird Chronicle, Haruki Murakami), etc.



21. Friedlander, Lee. **THE LITTLE SCREENS**. San Francisco: Fraenkel Gallery; Distributed by D.A.P., 2001. First edition. Square 4to., (96) pp., 34 duotone plates from photographs. Fine, in illustrated paper over boards, issued without dust jacket.

\$200.00

In 1963 Walker Evans wrote a short introduction to a portfolio of "little screen" photos by Friedlander; it is published here for the first time with the expanded portfolio of images that dates from 1961 - 1969. The flickering television was a reoccurring theme in Friedlander's early work, a cultural signifier, much like the jukebox in the early work of Robert Frank. It is of note that Walker Evans wrote of Friedlander and of Frank early in each of their careers.



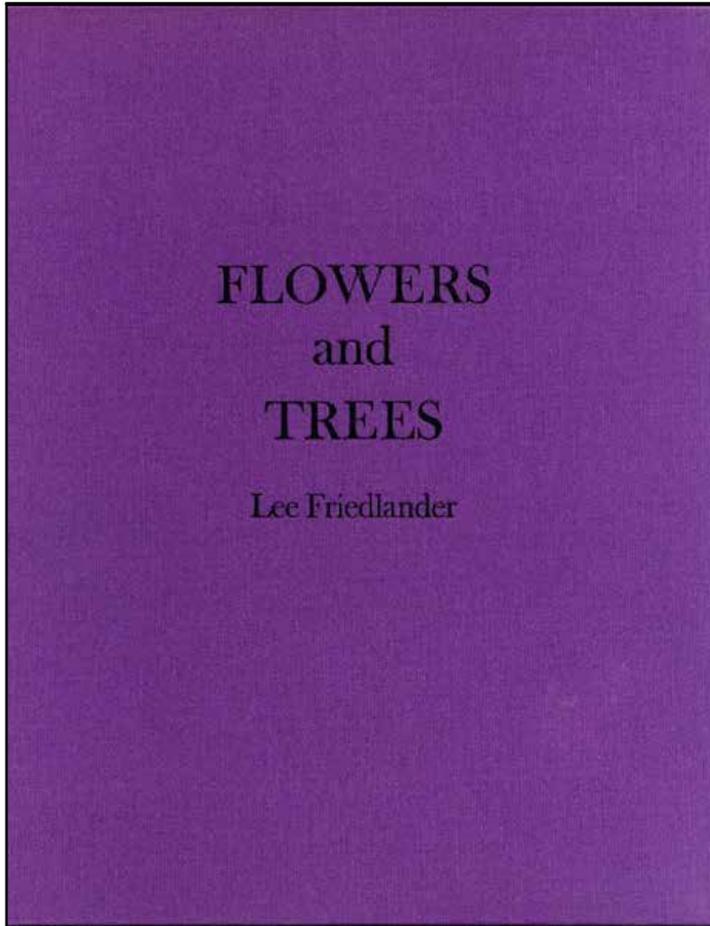
22. Friedlander, Lee. **THE AMERICAN MONUMENT**. Afterword by Leslie George Katz. NY: The Eakins Press Foundation, 1976. First ed. Folio, 213 b&w photos on unnumbered leaves. Cloth titled in black and gilt. The publisher's binding resembles a ledger or personal photographic album, with the leaves gathered on screw posts. A fine, as new copy.

\$2,500.00



Friedlander documents the statues in the square, the Confederate Veteran, various war memorials, Newsboy in MacArthur Park,

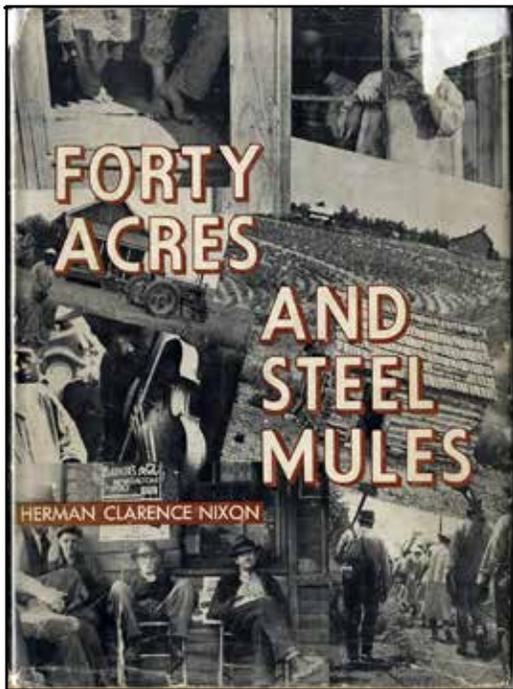
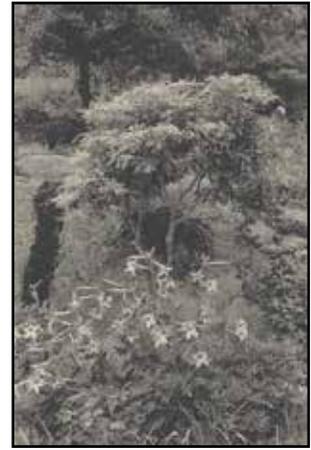
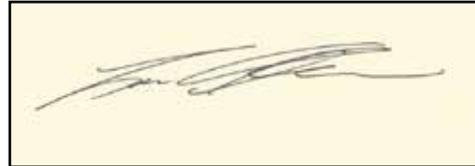
etc. However, Friedlander sees the modern urban world encroaching. Edition limited to 2000 copies. This copy additionally SIGNED by the photographer on the blank front free endpaper.



23. Friedlander, Lee. **FLOWERS AND TREES**. NY: Haywire Press, 1981. First ed. Folio, 40 plates, printed on heavy stock and spiral bound into a cloth binding, titled on the front board. A fine copy.

\$1,000.00

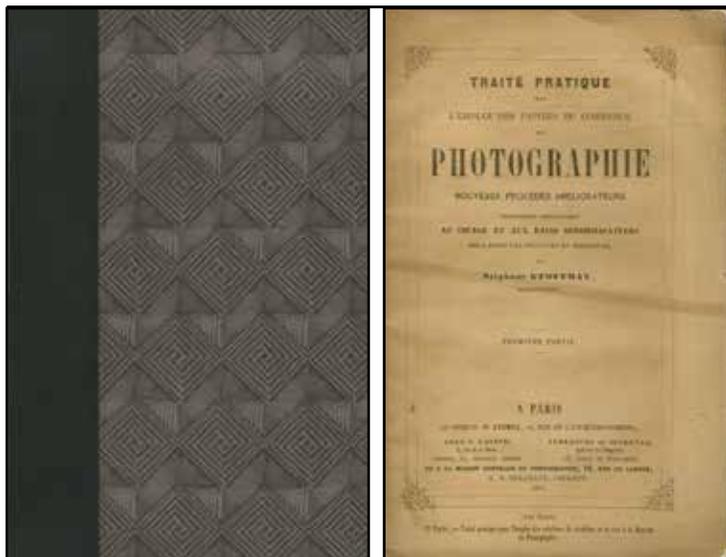
This copy is SIGNED by the photographer.



24. [FSA]. Nixon, Herman Clarence. **FORTY ACRES AND STEEL MULES**. Chapel Hill: UNC Press, 1938. First edition. 4to., 98 pp., illustrated from photographs. A very good copy. The photo-illustrated dust jacket has a few chips and pieces lacking and shows light soiling on the rear text panel.

\$600.00

One of the earliest books to be illustrated by the photographers of the FSA: Evans, Lange, Shahn, Rothstein, Carter, Mydans. The text is by a member of the Southern Agrarian writers group.



25. Geoffroy, Stéphane. **TRAITÉ PRATIQUE POUR L'EMPLOI DES PAPIERS DU COMMERCE EN PHOTOGRAPHIE: NOUVEAUX PROCÉDÉS AMÉLIORATEURS**. Paris: Au Bureau du Cosmos et Chez Delahaye, 1855. First edition. 8vo., 104 pp. Printed wrappers are slightly edgeworn and show age-toning. Very good or better. Housed in a new quarter cloth and pastepaper clamshell box.

\$1,750.00

Stéphane Geoffroy (1827-1895) banker, lawyer and photographer; was the inventor of the waxed paper process with cerolein. This was an improvement upon Gustave Le Gray's waxed paper process and produced sharper and faster results. This and a similar collodion process for glass were described in a paper published in 1855.

This manual covers the sensitizing and processing of photographic papers, with details about gelatin coatings, making this among the earliest reference to suggest a viable commercial manufacturing of photographic papers.

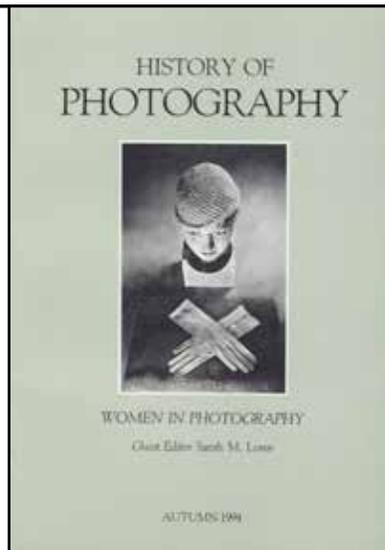
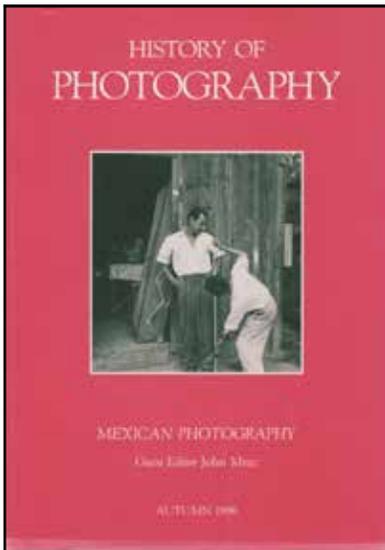
Not listed in Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863. Roosens & Salu No. 7808. WorldCat locates copies at George Eastman House, Getty Research Center, University of Texas - Harry Ransom Center, National Gallery of Canada, and three European libraries.



26. Goodwin, Henry B. **VÅRT VACKRA STOCKHOLM; UTGIVET TILL FÖRMAN FÖR DANIEL FALLSTRÖM-FONDEN**. [Stockholm: Bröderna Lagerström Boktryckare, 1920]. First edition. Folio, 165, [166-187] pp., original etching frontispiece with tissue guard, title page vignette, 39 b&w photogravures with tissue guards, 9 reproductions of etchings with tissue guards, 2 leaves of music. Quarter calf and linen with gilt title, decorative endpapers, t.e.g. Previous owner's neat bookplate affixed to the front pastedown. A fine copy. Issued in an edition of only 200 numbered copies.

\$3,500.00

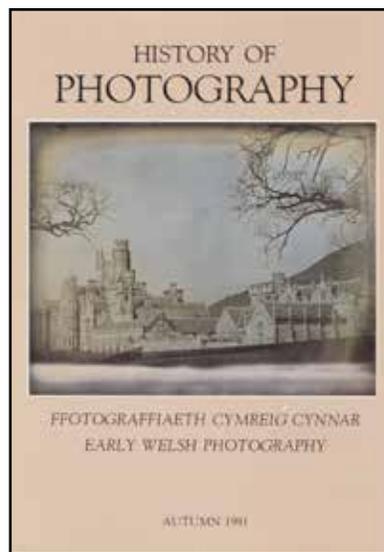
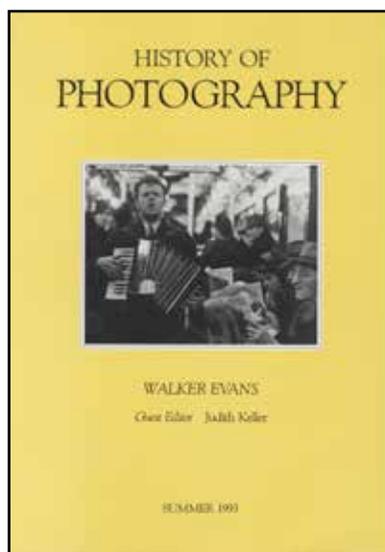
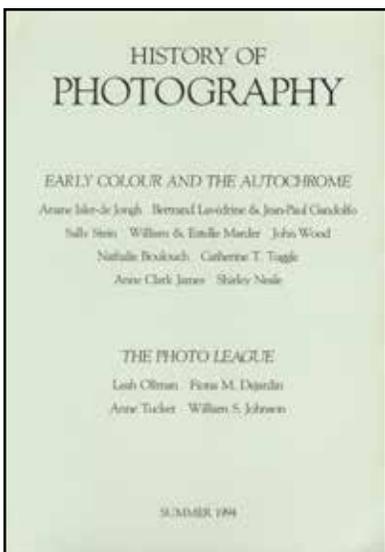
Richly toned photogravures by the Swedish photographer, Henry B. Goodwin (1878-1931) who was renowned within the international Pictorialist movement. The frontispiece is an original etching, a nude study, by Carl Larsson, SIGNED posthumously by his wife. The other etchings are by Olle Hjortzberg, Louis Sparre, Ernst Hällgren, Robert Haglund and others. VÅRT VACKRA STOCKHOLM (Our Beautiful Stockholm) was published as a commemorative (festschrift) volume dedicated to Daniel Fallström-Fonden. Issued in an edition of only 200 numbered copies. It is clear that in this collection of photographs, Goodwin was acquainted with, and greatly influenced by the work of Alvin Langdon Coburn, especially Coburn's LONDON and NEW YORK. Goodwin and Coburn knew each other and corresponded about their work. Rare.



27. Henisch, Heinz K, et al . **HISTORY OF PHOTOGRAPHY: AN INTERNATIONAL QUARTERLY**. London: Taylor & Francis, Ltd., 1976 - 1997. First editions. 4tos. Printed stiff wrappers. 84 issues. Volume 1, No. 1 to Volume 21, No. 4. A long and unbroken run. Very good to fine.

\$1,200.00

A scholarly journal, largely concerned with the early history of the medium, and the historical through contemporary practitioners. Hundreds of articles by the leading authorities, including both amateur and professional photo-historians. The articles range from the arcane to the works of well-established practitioners. Edited by Heinz K. Henisch through 1990, then Mike Weaver and Anne Hammond, with various guest editors.



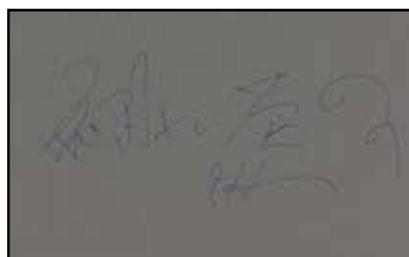
Duplicate issues are available, please inquire.



28. Hosoe, Eikoh. **BA RA KEI: ORDEAL BY ROSES**. Preface by Yukio Mishima. Afterword by Mark Holborn. NY: Aperture, 1985. First edition thus. Folio, color illustrations, b&w photographs. Illustrated dust jacket, with two small closed tears at the spine. Lacking the publisher's silver obi (wrap-around band). A near fine copy in dust jacket.

\$400.00

SIGNED by Hosoe in Japanese on the front endpaper. The third variation of this work by Hosoe; each edition varied in in format, design and printing. Printed and bound by Dai Nippon, Japan. Designed by Kiyoshi Awazu.



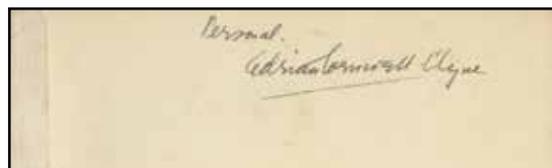
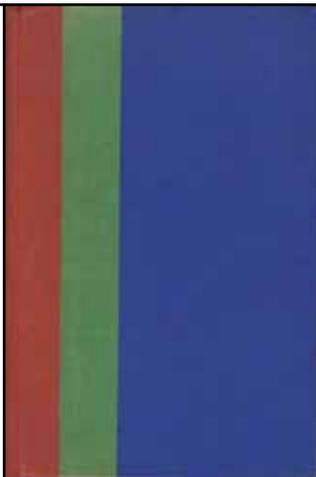
29. Klein, Adrian Bernard, Major. **COLOUR CINEMATOGRAPHY**. London: Chapman and Hall, 1939. Second edition, revised and enlarged. 8vo., [xxiii], 463 pp., illustrated with b&w plates from photographs, drawings and tables. Publisher's multicolored cloth; recased using binder's tape on the front and rear hinges. Very good.

\$600.00

Adrian Klein was an artist and wrote books on photography and cinematography. After serving as an officer in the British Army (he was commissioned a Major in 1921), he became a Fellow of the Royal Photographic Society and changed his name to Adrian Cornwell-Clyne to emphasize his English nationality.

"In 1921 he designed a Colour Projector that consisted of a large spectroscope which dispersed spectral lights onto a cinema-type screen - projection was controlled by a keyboard. In 1932, Klein (as he was still known as then) gave a demonstration of the new instrument called a 'colour organ' which "was able to project at the will of the player every possible coloured tone in any succession, order or speed". Klein performed many concerts accompanied by music, improvising from a range of over 150 combinations of coloured lights." [from an online source]

This is the author's own copy, inscribed on the front flyleaf "Personal/ Adrian Cornwell Clyne", with additional materials, including a typed list of his patents, laid-in. Additionally, this copy is extensively annotated with the author's holograph additions and corrections.



30. Kriz, Vilem. **OPUSTENI OZIVAJI: SEDM DOKUMENTU O KRASE, OMSELE A ZAPOMENUTE**. [Prague: Vilem Kriz, 1942]. First edition. Folio, [1] pp. with 7 original gelatin silver photographs, each 15 1/8 x 11 1/2 inches. The single printed

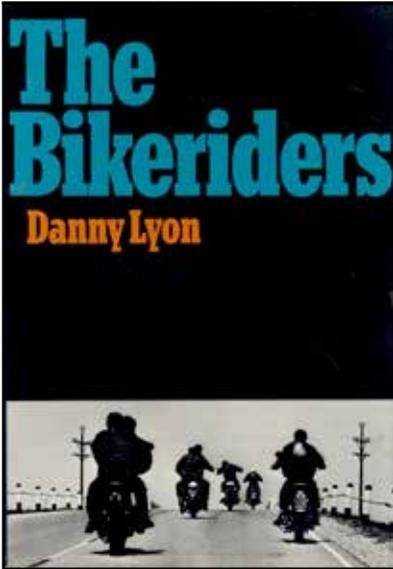
sheet, which serves as the title and colophon is worn along three edges. The photographic prints are each SIGNED in pencil on the black reverse and most have very slight wear at a corner or two. All are contained in the original plain, cloth-backed black paper over boards portfolio, which is worn. A very good and complete set.

\$2,500.00

Vilem Kriz (1921 - 1994) was born in Prague where he studied photography, from 1940 - 1946 at the State Graphic School under Frantisek Drtikol, Jaromir 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 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.

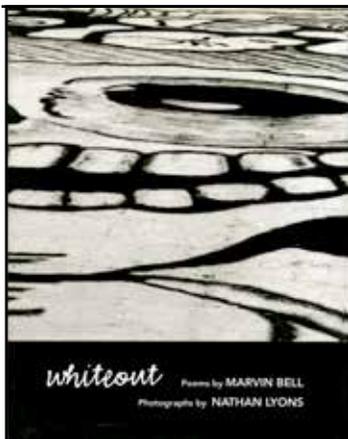
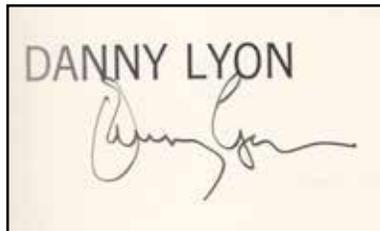
The influence of Jaromir Funke on Kriz is evident in this portfolio - Kriz was his assistant in 1942. The title of this work, his first published portfolio of original photographs, translates as, "The Abandoned Come Back to Life." It is limited to 50 numbered copies, this being number 21.

**PO Box 5403
Akron, OH 44334
330.252.0100 Tel/Fax**



31. Lyon, Danny. **THE BIKERIDERS**. NY: The Macmillan Co., 1968. First edition. 8vo., 94 pp., 48 photographs, 17 essays. A fine and bright copy in black cloth, in a photo-illustrated dust jacket that has a few tiny scuffs; else fine. SIGNED by the photographer on the title page. \$1,750.00

Photos and text by Danny Lyon; this is his first solo book and regarded as a breakthrough in modern documentary photography.



32. Lyons, Nathan and Marvin Bell. **WHITEOUT: Dead Man Poems by Marvin Bell, In response to Photographs by Nathan Lyons**. Revere, Pennsylvania: Lodima press, 2011. First edition. 8vo., 55 pp., 24 plates from b&w photographs. Black cloth, titled in silver ink. A fine, as new copy in the photo-illustrated dust jacket.

\$200.00

Designed by Joan Lyons in an edition of 1500 copies, this copy is additionally signed by both poet and photographer.

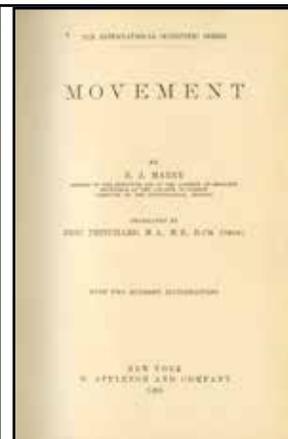
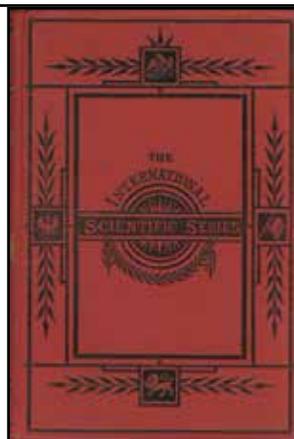
33. Marey, Étienne-Jules. **MOVEMENT**. New York: D. Appleton and Company, 1895. First American edition. 8vo., xv, 323 pp., 200 b&w illustrations, adverts. Publisher's red cloth, embossed with titling and design element on both boards in black ink, and on the spine in black and gold. There is very light fading, and one tiny spot of wear on the spine; else a fine, near new copy.

\$650.00

Translated from the French by Eric Pritchard, this title is one of the most famous works of Marey, and the culmination of 30 years of

research into the scientific applications of motion-analysis. He further developed animated photography into a separate field of chronophotography, with his revolutionary idea to record several phases of movement on one photographic surface. His research on how to capture and display moving images had a profound influence upon Thomas Edison and Luis Lumière in the emerging field of cinematography. It is not without merit that this work is often credited as the first book on cinematography. See: Mannoni, Laurent, WHO'S WHO OF VICTORIAN CINEMA. Many of the illustrations in this work are from photographs.

Garrison and Morton No. 643. Roosens and Salu No. 6833.



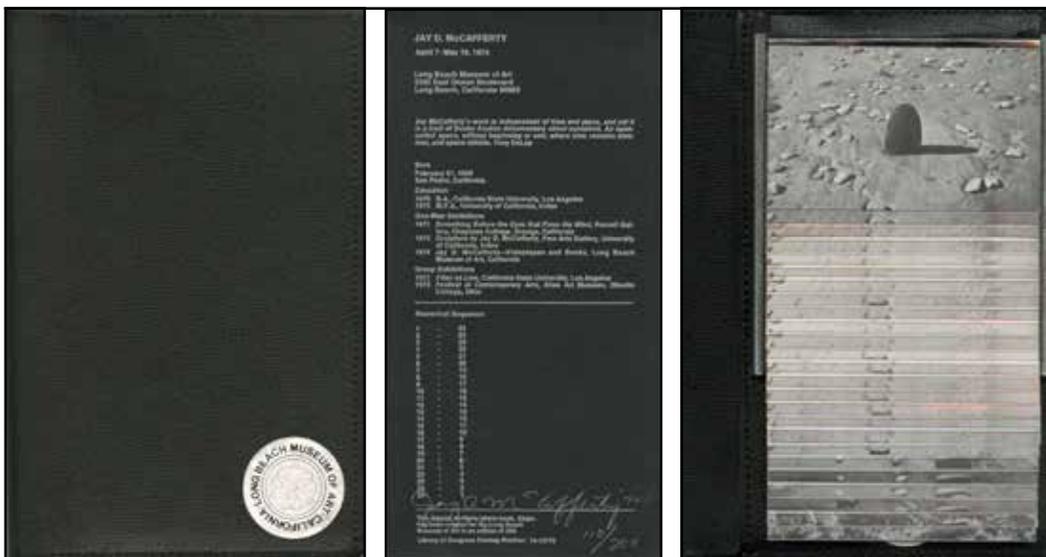


34. Mayhew, Henry. **LONDON LABOUR AND THE LONDON POOR**. London: Griffin, Bohn, and Company / Charles Griffin and Company, 1861 - 1865. Mixed editions. A mixed set of first and later printings, comprised of Volumes 2-4 of the first printings, 1861 - 1862, and Volumes 1 - 3 of a later printing [1865]. All are illustrated with wood-engraved maps and plates. The first 3 volumes are bound in the contemporary marbled paper over boards, rebacked in morocco with printed spine labels, a.e.g. Volume 3 has a discreet paper repair reattaching at the gutter of the frontispiece and title page, the other volumes are very good. The 3 volumes of the later printing are in the publisher's gilt and blind decorated cloth and are fine, near new.

\$600.00

The wood engraved illustrations are largely from daguerreotypes by Richard Beard.

Roosens and Salu No. 3268.

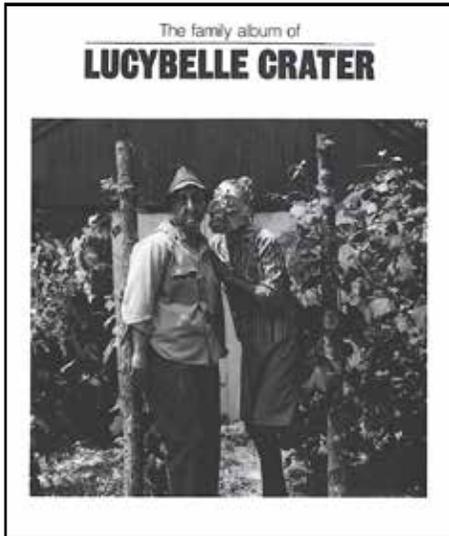


35. McCafferty, Jay D. **STUPA**. Long Beach, California: Long Beach Museum of Art, 1974. First ed. Sto., [1] pp., 25 cards illustrated from photographs, printed both verso and recto to form a time-lapse sequence showing the movement of the sun and waves on a Stupa placed on the beach. The cards are housed in a Ful-vu window binder where they may be viewed, forward or reversed, as in a flip-book. Fine, in the slightly rubbed original Ful-vu box.

\$475.00

Stupa comes from Sanskrit, literally meaning a "heap"; practically, it is a mound-like structure containing Buddhist relics, and used as a place of meditation.

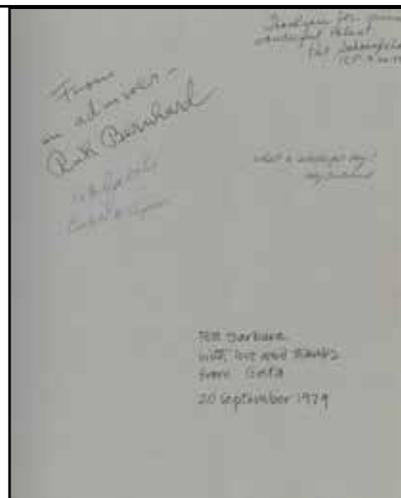
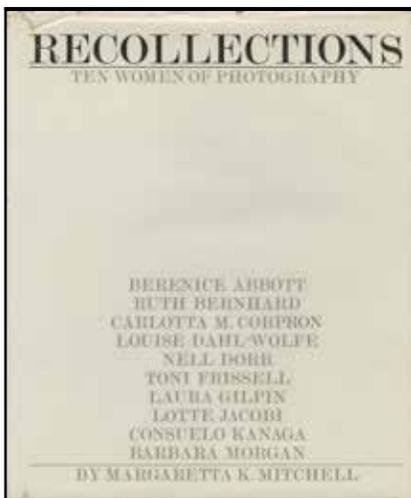
The leaf printed and signed in silver ink contains a brief statement by Tony DeLap, a chronology and exhibition list for Jay D. McCafferty, and is SIGNED by him and numbered 110 of 200 copies. WorldCat locates a single copy at NYPL.



36. Meatyard, Ralph Eugene. **THE FAMILY ALBUM OF LUCYBELLE CRATER.** With texts by Jonathan Green, Ronald Johnson, Ralph Eugene Meatyard, Guy Meades, Thomas Mayer, and Jonathan Williams. N.p.: The Jargon Society, 1974. First edition. 4to., 84 pp., b&w photo-plates. Cloth with photo-illustrated dust jacket, fine and bright. The dust jacket has one small closed tear on the rear panel and a tiny crease at the base of the spine; otherwise, fine.

\$450.00

'The Family Album of Lucybelle Crater' is the best known body of Ralph Eugene Meatyard's work. At once comic and tragic, grotesque and beautiful, the series of 64 images features his wife, Madelyn, in a crone Halloween mask together with a different friend or relative in a transparent mask.



37. 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. Signed and presented to Barbara Morgan.

\$500.00

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.

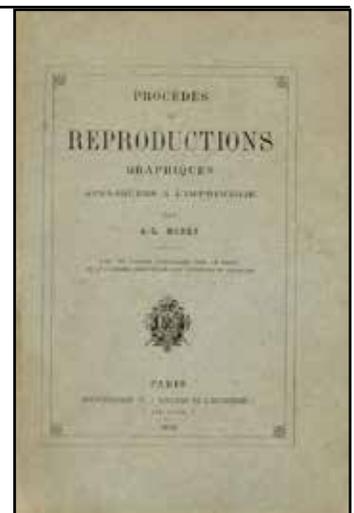
This copy was presented to Barbara Morgan and was inscribed to her by Ruth Bernhard, Lotti Jacobi, Carlotta M. Corpron, Pat Schoenfeld, and Greta (Margaretta K. Mitchell).

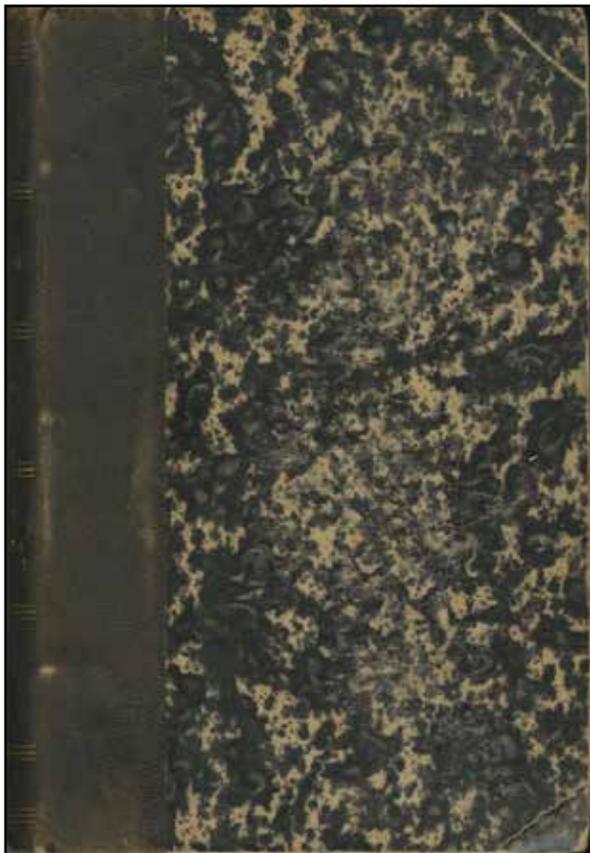
38. Monet, A.-L. [Adolphe-Lucien]. **PROCÉDÉS DE REPRODUCTIONS GRAPHIQUES APPLIQUÉE À L'IMPRIMERIE.** Paris: Administration du "Bulletin de L'imprimerie", 1888. First edition. 8vo., ix, 343 pp., 6 plates, text illustrations, adverts. Printed paper wrappers, with a short chip lacking at the base of the spine. Near fine.

\$400.00

A review of printing techniques, including stereotype, electro-galvanography, photogravure, phototypie, photochromie, and typochromie. More than a hundred illustrations detailing processes, with six plates from a variety of processes, including progressive and full color; photoglyptique (photogravure) and phototypique (photolithography). An authoritative compendium of the processes in use at this time.

Roosens and Salu No. 8177. Nadeau, Encyclopedia of Printing, Photographic and Photomechanical Processes, p. cccxiv and p. 377.





39. Pélegry, M. Arsène. **LA PHOTOGRAPHIE DES PEINTRES, DES VOYAGEURS ET DES TOURISTES. NOUVEAU PROCÉDÉ SUR PAPIER HUILÉ, SIMPLIFIANT LE BAGAGE ET FACILITANT TOUTES LES OPÉRATIONS, AVEC INDICATION DE LA MANIÈRE DE CONSTRUIRE SOI-MÊME LA PLUPART DES INSTRUMENTS NÉCESSAIRES.** Paris: Gauthiers-villars, 1885. Second edition. 12mo., 80 pp., mounted photographic frontispiece with printed tissue guard. The tissue guard has a closed tear. [bound with] Petit, A.[Auguste] Pierre. **LA PHOTOGRAPHIE ARTISTIQUE: PAYSAGES, ARCHITECTURE, GROUPE ET ANIMAUX.** Paris: Gauthier-Villars, 1883. First ed. 12mo., 46 pp. Very good. [bound with] Colson, R. [René]. **LA PERSPECTIVE EN PHOTOGRAPHIE.** Paris: Gauthier-Villars et Fils, 1894. First edition. 12mo., vi, 72 pp., 11 figures in text. Very good. [bound with] O'Madden, C. **LE PHOTOGRAPHE EN VOYAGE: EMPLOI DU GÉLATINOBROMURE INSTALLATION EN VOYAGE, BAGAGE PHOTOGRAPHIQUE.** Paris: Gauthier-Villars et Fils, 1882. First edition, 12mo., 21 pp. Very good. [bound with] Trutat, Eugène. **LA PHOTOGRAPHIE EN MONTAGNE.** Paris: Gauthier-Villars, 1894. First edition. 12mo., ix, 137 pp., frontispiece with tissue guard, other illustrations from engravings. Very good. All bound together in quarter leather and marbled paper over boards; the spine and edges are slightly rubbed; partially opened at the gutter at page 3 of first title.

\$500.00

First title: Instructions for painters, travelers and tourists on simplifying the mechanics of photography and how to build the necessary instruments; also, how to make photographic negatives on oiled paper. Roosens and Salu No. 7825.

Second title: A treatise on photography as a fine art, partly written as though through an interview. Roosens and Salu No. 6565.

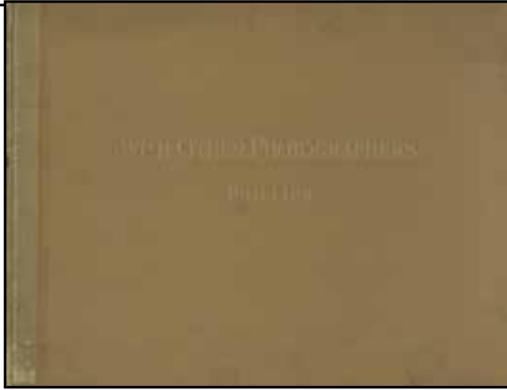
Third title: First separate work on photographic perspective. Roosens and Salu No. 7882.

Fourth title: The first practical guide for a photographic field trip or extended photographic expedition; specifically, the equipment and supplies required. Roosens and Salu No. 10446.

Fifth title: This manual describes the equipment, plates, exposure and processing used in mountain landscape photography; includes panoramic apparatus. Roosens and Salu No. 7170.

40. Phillips, Ryland
W. **WITH OTHER
PHOTOGRAPHERS.**
[with] TWO ORIGINAL
PLATINUM PRINTS.

Rochester: Eastman
Kodak Company, 1910.
First edition. Oblong 4to.,
(ii) frontis, 7 - 67 pp., 98
b&w photographs. Cloth
over boards with buckram
spine. The front board is

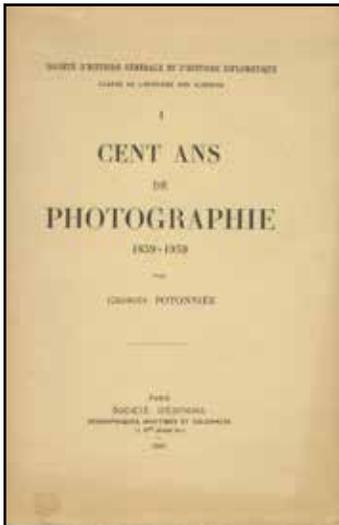


warped and the cloth faintly stained; the cloth on the rear is more prominently stained; spine is somewhat mottled.

\$2,250.00

This scarce and early book by Ryland W. Phillips of Philadelphia (1866 - 1925), features the portraiture of renowned studio photographers from the U.S. as well as Europe. Each is represented by a short introduction to their working methodology and then several photographs showing a subject sitting for their portrait and then the various permutations the image follows until the final portrait is presented. The photographers were: A. F. Bradley, New York; Mary Carnell, Philadelphia; E.B. Core, New York; Mr. E.E. Doty, Belding, Michigan; Rudolph Duhrkoop, Hamburg, Germany; George Edmondson, Cleveland, Ohio; William Shewell Ellis, Philadelphia; John H. Caro, Boston; Elias Goldensky, Philadelphia; Clarence Hayes, Detroit; Dudley Hoyt, New York; Miss Belle Johnson, Monroe City, Mo.; Miss Frances Benjamin Johnston, Washington, D.C.; Knaffl Bros., Knoxville; Louis M. Koehne, Chicago; Charles L. Lewis, Toledo, Ohio; Pirie MacDonald, New York; Mary E. McGarvey, Bellefonte, Penn.; J. Ernest Mock, Rochester; Morris Burke Parkinson, Boston; Ryland W. Phillips, Philadelphia; Mrs. Sarah F.T. Price, Mount Airy, Philadelphia; Miss Blanche Reinecke, Kansas City, Mo.; David D. Spellman, Detroit; and Will H. Towles, Washington, D.C.

[with] Two original platinum photographs of slightly differing poses of a young girl in an elegant bonnet and white dress, both approximately 6 1/8 x 4 1/8 inches, mounted on edge-chipped textured gray boards, 13 5/8 x 10 1/2 inches. Both are signed in pencil beneath the photograph on the lower right corner. Fine. Ryland Phillips achieved stunning tonal qualities by use of selective brush development of her negatives, as outlined in the text on p. 54 of WITH OTHER PHOTOGRAPHERS.



41. Potonniée, Georges. **CENT ANS DE PHOTOGRAPHIE, 1839-1939.** Paris: Société d'éditions géographiques, maritimes et coloniales, 1940. First edition. 8vo., 178 pp., illustrated. Printed wrappers, which are slightly dusty, with one short closed tear and one small stain on the front wrapper. A very good and unopened copy.

\$300.00

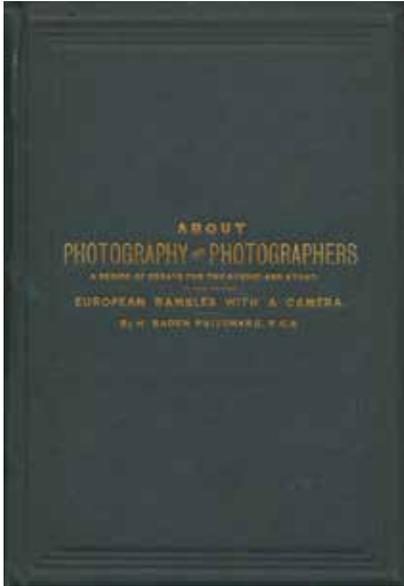
Georges Potonniée, a French photo-historian, set out to correct the record concerning the discovery and early history of photography - before his HISTOIRE DE LA DÉCOUVERTE DE LA PHOTOGRAPHIE, the contributions of the French were largely ignored in the existing literature; "l'histoire de la photographie est essentiellement française. C'est un Français, Niépce, qui l'a inventée, c'est un Française, Daguerre, qui l'a divulguée" (The history of photography is predominantly French. It is a Frenchman, Niépce, who invented it; it is a Frenchman, Daguerre, who disclosed it).

Potonniée was largely correct in his assessment of Niépce's importance, but he did err with his chronology, dating Niépce's first photograph from nature a full two years earlier than in actuality.

His assessment of Talbot's early process as "unworkable" was clearly wrong. It was through his efforts that a statue of Niépce was erected at Saint-Loup-de-Varennes.

In this later work, Potonniée provides a history of the first 100 years of photography. Divided into three parts with separate chapters in each part; Première Partie: L'Invention; Deuxième Partie: Les Développements de la Technique; Troisième Partie: Les Applications de la Photographie. Text in French.

Roosens and Salu No. 4835.



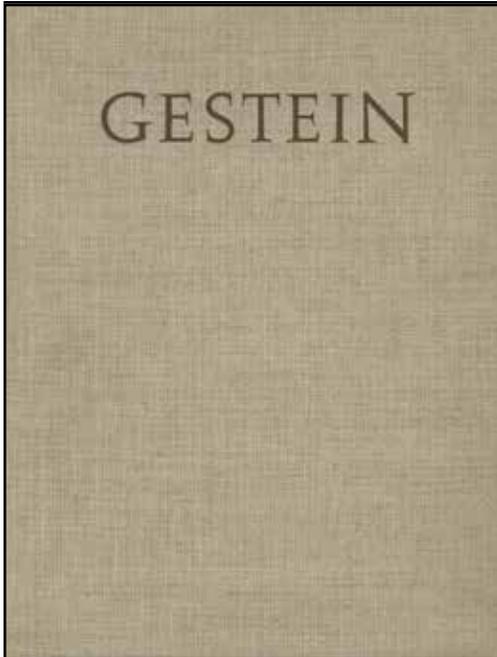
42. Pritchard, H. Baden. **ABOUT PHOTOGRAPHY AND PHOTOGRAPHERS: A SERIES OF ESSAYS FOR THE STUDIO AND STUDY TO WHICH ARE ADDED EUROPEAN RAMBLES WITH A CAMERA.** New York: Scovill Manufacturing Co., 1883. First edition. 12mo., 220 pp., illustrations, [12] pp. adverts. Original gilt-titled ribbed cloth over bevelled boards, titled in gilt on the upper cover; with complimentary label of The Photographic Times, American Photographer, and the Scovill Manufacturing Company affixed to the front pastedown. A slight tear to the endpaper is starting at the front hinge. Near fine.

\$425.00

“Outside of the periodic literature of the period, this volume contains the best introduction to the minor but colorful facets of late nineteenth-century photography, on both a professional and amateur level. Topics such as the status of the photographer, the publication of his pictures and who owns the rights to the negative are interspersed with more ‘elevated’ comments on expression, on landscapes and portraits and on rapid exposures and fine art. Pritchard also discusses, for possibly the first time in English, the formation of a photographic museum ... this collection of essays contains insights unavailable elsewhere and crucial to the understanding of the time.” (from text describing the Arno Press reprint edition included in the

series, THE LITERATURE OF PHOTOGRAPHY.)

Roosens and Salu No. 6422.

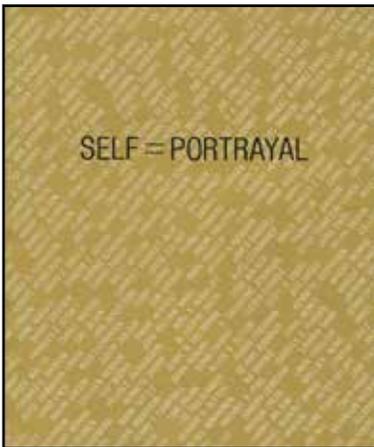


43. Renger-Patzsch, Albert. **GESTEIN: PHOTOGRAPHIEN TYPISCHER BEISPIELE VON GESTEINEN.** Text by Max Richter and essay by Ernst Jünger. Ingelheim am Rhein: C.H. Boehringer Sohn, 1966. First edition. Folio, 34 pp., plus 62 full-page b&w photo-plates, captions opposite. Cloth. Issued without a dust jacket. A fine copy in

the plain cardboard slipcase, which is showing slight wear.

\$250.00

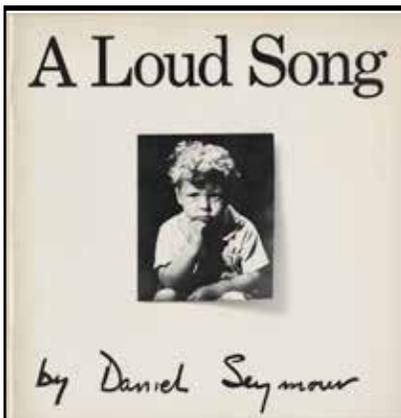
Attractive photographs of rock formations along the coast, in the mountains, in caves and quarries - recalling the clarity the photographer presented as a founder of the New Objectivity of the late 1920's. Printed at the Stamperia Valdonega.



44. [SELF-PORTRAIT]. Alinder, James, editor. **THE PHOTOGRAPHER'S IMAGE SELF=PORTRAYAL. 101 CONTEMPORARY SELF-PORTRAITS.** Essays by Peter Hunt Thompson, Dana Asbury and R. Duncan Wallace. Carmel, Ca: The Friends of Photography, 1978. First edition. Small 4to., 101 b&w photo-images. Printed stiff wrappers. Near fine.

\$50.00

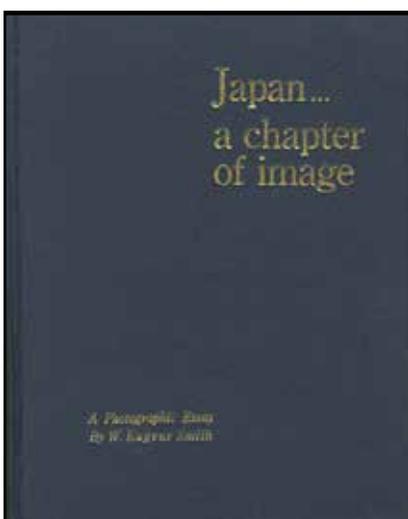
This extensive collection of self-portraits includes: Lee Friedlander, Manuel Alvarez Bravo, Lucien Clergue, André Kertész, Robert Heinecken, Ansel Adams, Wright Morris, Bill Brandt, Brett Weston, Duane Michals, Harry Callahan.



45. Seymour, Daniel. **A LOUD SONG.** NY: Lustrum Press, 1971. First edition. Square small 4to., unpaginated, numerous b&w photographs. Pictorial stiff wrappers. The wrappers show very light toning. Aside from the neat signature of Alan Winer, photographer and former administrator of the Visual Studies Workshop, this is a fine copy.

\$350.00

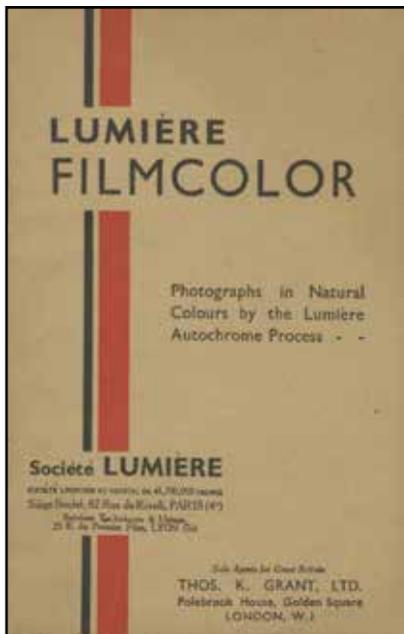
An impassioned personal account with text and photographs in album format, dedicated to the author's father, the photographer, Maurice Seymour. The first book by the Lustrum Press.



46. Smith, W. Eugene. **JAPAN... A CHAPTER OF IMAGE.** A Photographic Essay by W. Eugene Smith, with Carole Thomas. [Tokyo]: Hitachi, [1963]. First edition. 4to., 79 pp., hundreds of b&w photographs printed in photogravure. Blue Japanese paper over boards, titled in gilt and issued without a dust jacket. Housed in a matching blue paper over boards, four-point portfolio, titled in gilt on the upper cover and fastened in the Japanese style with ivory clasps. The book is fine, as new. The portfolio shows slight toning at the spine and a less than one inch long crimp at the base of the rear board at the joint of the spine, slightly revealing a sliver of the base board; otherwise fine. A scarce book, and more so with the seldom seen portfolio case.

\$4,500.00

Smith traveled extensively around the islands of Japan, making several trips over a period of years. He was struck by the pervasive presence of the Hitachi Corporation in the lives of the people - it was one of the leading world industrial giants. This is not an essay about Hitachi, although there are views of the factories; rather, it is an examination of the peoples of Japan and the intersection of the old customs and the new industrial strength of the country.



47. [SOCIÉTÉ LUMIÈRE] Corp Author. **LUMIÈRE FILMCOLOR: LUMIÈRE AUTOCHROME FLAT FILMS FOR NATURAL COLOUR PHOTOGRAPHY.** Paris: Société Lumière, [1936]. 16mo., 31 pp., illustrations from drawings. Stapled wrappers. Tiny split to the wrappers at the lower spine. Very good.

\$85.00

An improved autochrome process utilizing a film base rather than the earlier glass plate, thus enabling its use in motion pictures. Includes complete developing instructions. The publication date is established from a similar pamphlet from the same publisher in French.

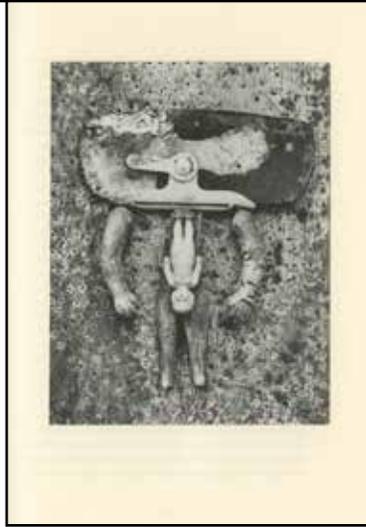
WorldCat locates only two copies: George Eastman House and National Gallery of Canada.



48. Sommer, Frederick. **THE BIRTH OF VENUS.** NY: Kevin Begos Publishing, 1993. First edition. A portfolio of five dust grain gravures, made from the original negatives. Image size from 9 x 10 inches, to 9 1/2 x 11 inches; mounted on archival boards 15 1/4 x 13 3/4 inches. Laid into a cloth clamshell portfolio with paper label and letterpress sheets as follows: title sheet, sheet with quotation from Genesis, lacking the colophon sheet. Fine.

\$4,500.00

This is the first endeavor into photogravures by Frederick Sommer; collaged from anatomical engravings, they are both eerie and lush calling on his major artistic concern of birth, death and regeneration. Each print is SIGNED and numbered by the artist and limited to 95 portfolios plus proofs.



49. Sommer, Frederick. **THE CONSTELLATIONS THAT SURROUND US: THE CONJUNCTION OF GENERAL AESTHETICS AND POETIC LOGIC IN AN ARTIST'S LIFE.** Surveyed and edited by Michael Torosian. Toronto: Lumiere Press, 1992. First edition. 8vo., 31 pp., 4 mounted silver prints. Cloth-backed printed boards. Issued without a dust jacket. A fine, as new copy.

\$600.00

*The four silver gelatin photographs include a frontispiece portrait of Sommer by Edward Weston, a collage from the series *The Birth of Venus*, a cut paper study, and *Valise d'Adam*. Number 161 of 200 numbered copies.*



50. Steichen, Eduard J. **ANATOLE FRANCE, 1913.** Hand-pulled photogravure on tissue, 8 X 6 1/4 inches, archivally matted. Fine.

\$650.00

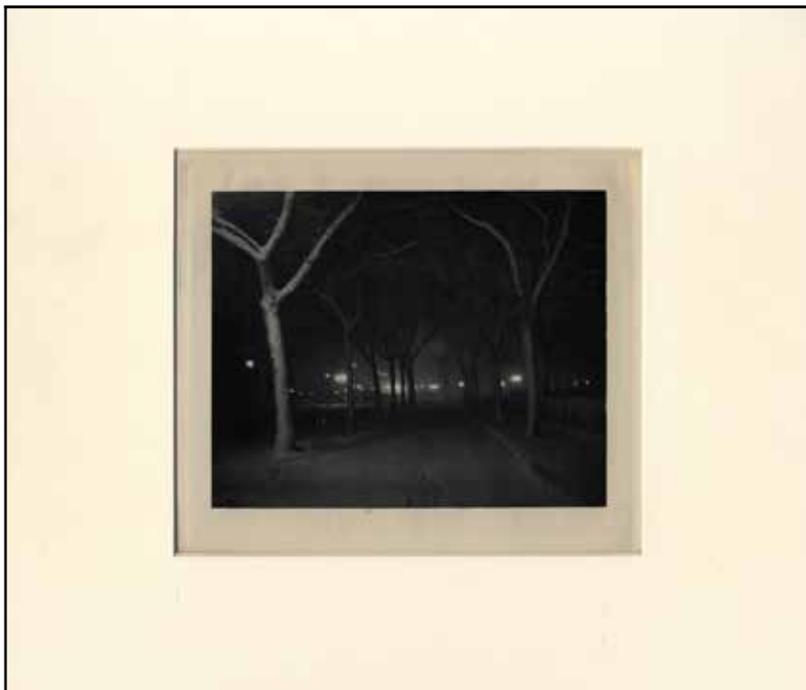
*The image is a fine richly-toned photogravure from *CAMERA WORK* 42/43, 1913.*



51. Steichen, Eduard J. **THE MAN THAT RESEMBLES ERASMUS, 1913.** Hand-pulled photogravure on tissue, 6 5/8 X 6 3/8 inches, archivally matted. Fine.

\$650.00

*The image is a fine richly-toned photogravure from *CAMERA WORK* 42/43, 1913.*



52. Stieglitz, Alfred. **ICY NIGHT, 1898.** Hand-pulled photogravure, 5 X 6 1/4 inches. Archivaly matted with window over mat. Fine.

\$3,000.00

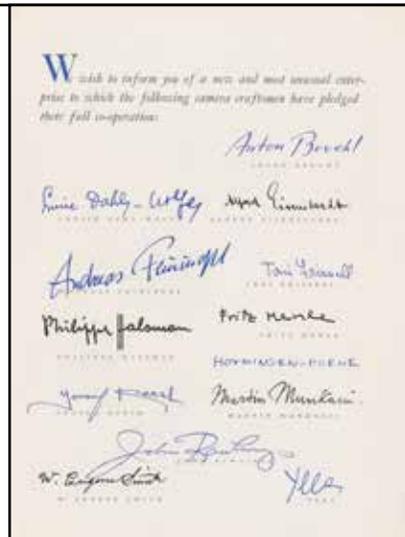
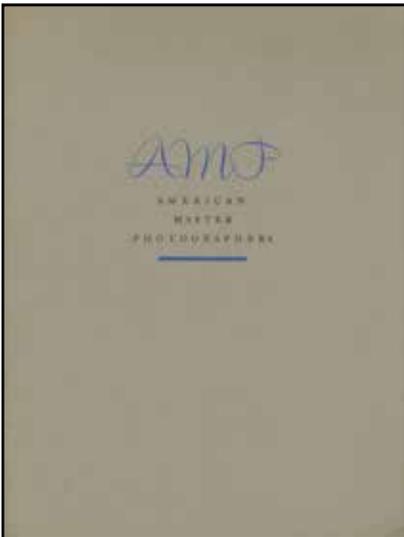
The image is a fine richly-toned photogravure from CAMERA WORK 4, 1903, and was produced as part of an advertisement for Goerz Lenses.



53. [STRAND]. Roy, Claude and Paul Strand. **LA FRANCE DE PROFIL.** Lausanne: La Guilde du Livre, 1952. First edition. 4to., 127 pp., b&w photographs. Pictorial wrappers over boards, with the original glassine over-wrapper. A fine, near new copy.

\$1,000.00

Limited, numbered edition. Considered one of Strand's most beautiful and sensitive bodies of work. For many years, Paul and Hazel Strand made their home in the French village of Orgeval.



54. [TRIGON PRESS] Corp Author. **THE AMERICAN MASTER PHOTOGRAPHERS:** A Confidential Report. New York: Trigon Press, 1947. 4to., 16 pp., illustrated with 4 full-page b&w plates from photographs and a plate of signatures in facsimile. Stapled printed stiff wrappers. Slight bruise to the front wrapper lower tip. Fine.

\$150.00

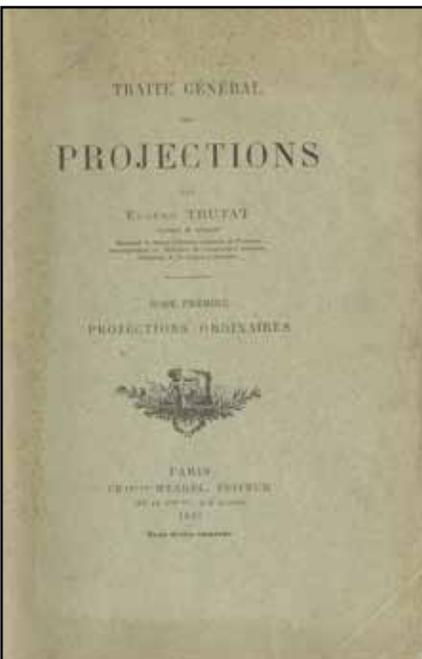
This is the prospectus for a subscription only series of monthly "large size picture books, devoted either to the work of an individual photographer, or to a special phase or problem of photography...the books will be of the highest quality yet printed in this country." Additionally, the subscription includes "A new kind of magazine: MORE LIGHT, written and

edited by the author-photographers in a very unorthodox and personal way..." The subscribers also would be entitled to "personal advice on photographic questions, or submit a limited number of photographs for criticism to specified master photographers." And one subscriber, the winner of the yearly contest "will be invited to New York to become for a certain period an assistant to one of America's outstanding photographers." All this for the lowly fee of \$3.00 a month.

The participating photographers are: Louise Dahl-Wolfe, Andreas Feininger, Philippe Halsman, Yopusef Karsh, W. Eugene Smith, Anton Bruehl, Alfred Eisenstaedt, Toni Frissell, Fritz Henle, Hoyningen-Huene, Martin Munkacsi, John Rawlings, and Ylla. The four sample illustrations are Philippe Halsman, Fritz Henle, Andreas Feininger, and John Rawlings.

Apparently, there were not enough subscribers and no books nor the magazine were ever published.

WorldCat does not locate this prospectus, nor any publication under the New York imprint, Trigon Press.

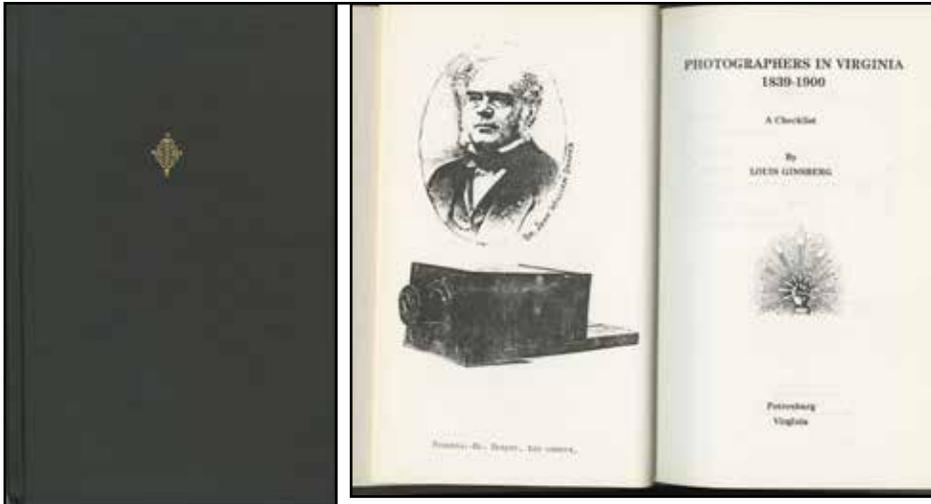


55. Trutat, Eugène. **TRAITÉ GÉNÉRAL DES PROJECTIONS.** Tome premier. Projections Ordinaires. Paris: Charles Mendel, 1897. First edition. Tall 8vo., viii, 391 pp. 185 figures in text. Original printed wrappers, which are lightly foxed on the front wrapper only. Slight crease at the tips. A very good copy.

\$200.00

The most complete source on all forms of optical projection. A second volume was published in 1902.

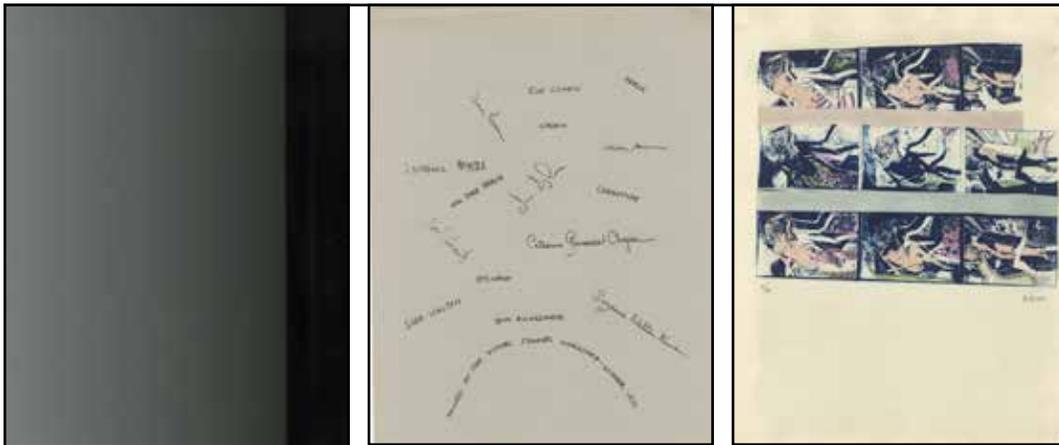
Roosens and Salu No. 9031.



56. [VIRGINIA] Ginsberg, Louis. **PHOTOGRAPHERS IN VIRGINIA, 1839 - 1900: A CHECKLIST.** Petersburg, Virginia: Louis Ginsberg, 1986. First edition. 8vo., xv, [1], 63 pp., b&w illustrations from photographs. Publisher's cloth titled and decorated in gilt with plain acetate dust jacket. This is an out-of-series copy from an unspecified numbered edition. Fine.

\$100.00

Introduction by the author, followed by a city-by-city checklist, and an extensive bibliography drawing heavily from contemporary sources.

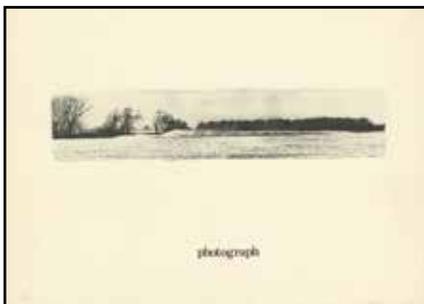


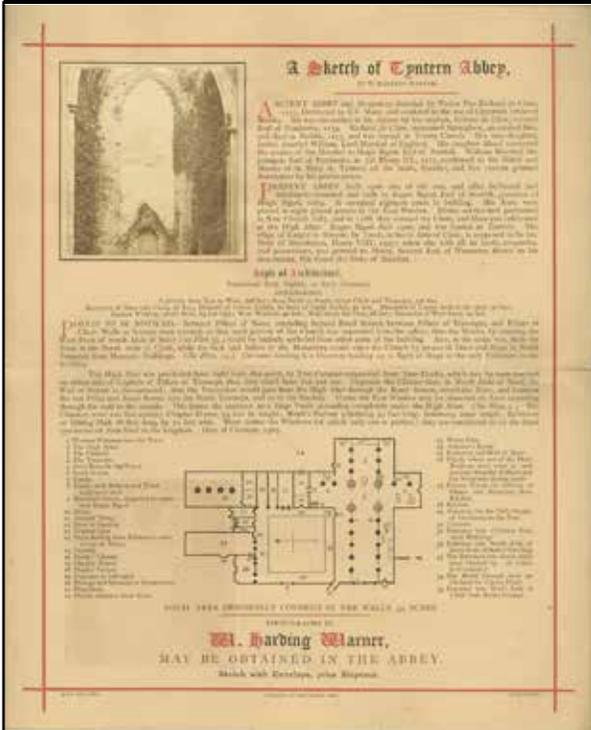
57. [VISUAL STUDIES WORKSHOP]. **PORTFOLIO OF ELEVEN EXAMPLES OF NON-SILVER AND OTHER PHOTO-PRINTMAKING PROCESSES;** [Descriptive title]. [Rochester, New York] : Visual Studies Workshop, 1974. First edition. Portfolio, printed contents leaf and 11 photographic prints of various sizes, ranging from 11 x 14 inches or the reverse, to 8 x

10 inches. Housed in a plain art paper 3 point portfolio, which is torn along one edge; the contents are fine.

\$850.00

The Visual Studies Workshop was founded in 1969. In 1974, Bea Nettles taught classes in alternative processes; among her students were nine MFA candidates who issued this portfolio of prints, which use various alternative processes: Van Dyke brown, etching, gum bichromate, cyanotype, casein, xerography, etc.; several prints use mixed media, with one collaged. The prints are by: Eve Cohen, Ann Rosen, Laurence Myers, Joel Swartz, Suza Walton, Suzanne Walton Kure, Catherine Gansevoort Chapin, Helen Brunner, Jim Sylvia. Of the 11 prints, 8 are signed, and a few are numbered, indicating the total edition was limited to 15 or 16 portfolios.



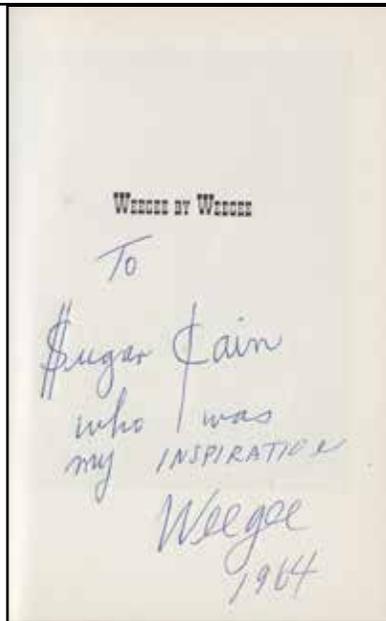
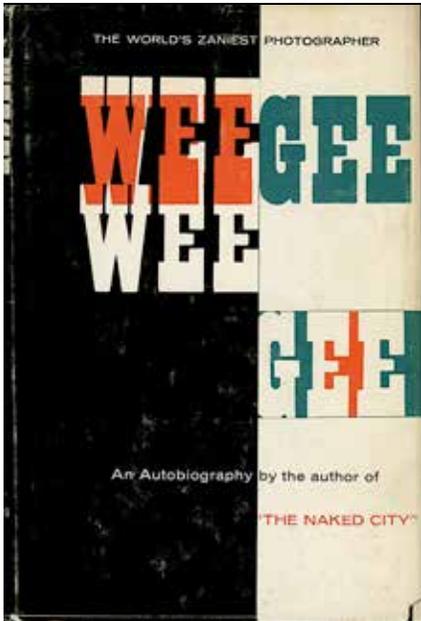


58. Warner, W. Harding. **A SKETCH OF TYNTERN ABBEY.** Gloucester: John Bellows, [1868 - 1870]. Broadside, 12 3/16 x 10 inches [31 x 25.4 mm] printed in red and black inks on card stock, with a mounted albumen photograph 3 1/8 x 2 7/8 inches [8 x 7.3 mm]. There is a closed one-inch tear at the center fold. Age toned. Very good.

\$275.00

W. Harding Warner (1816 - 1894) was a British photographer specializing in architecture and landscapes. He issued stereo cards as well as two illustrated guides, A SKETCH OF TYNTERN ABBEY, and A SKETCH OF ROSS AND ITS NEIGHBORHOOD; both are broadsides with a single albumen photograph, historical text and a scaled drawing. Each was folded and issued with an envelope, which is not present here.

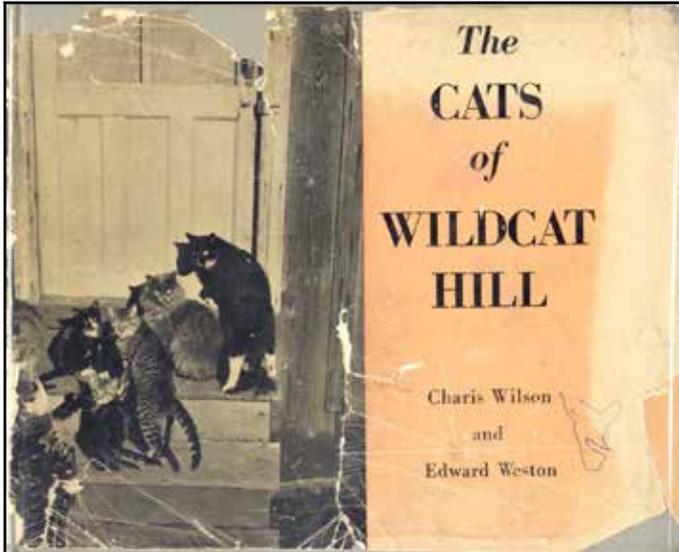
WorldCat locates only two copies; The British Library and Cambridge University.



59. Weegee. **WEEGEE BY WEEGEE: AN AUTOBIOGRAPHY.** NY: Ziff-Davis Publishing Company, 1961. First edition. 8vo., 159 pp., portrait frontis, b&w photos. A very good copy in printed dust jacket that is lightly rubbed and dusty, with a few small tears at the edges. SIGNED.

\$1,000.00

Boldly inscribed by the photographer "To Sugar Cain who was my inspiration, Weegee 1964."



60. [WESTON] Wilson, Charis and Edward Weston. **THE CATS OF WILDCAT HILL.** [with] ORIGINAL PHOTOGRAPH OF EDWARD WESTON AND HIS CATS. New York: Duell, Sloan and Pearce, 1947. First edition. Oblong 4to., v, 90 pp., illustrated with full-page b&w photographs. Faint dampstain on the front board; else a good copy in illustrated dust jacket which is worn, torn, stained, lacking pieces at the edges, and repaired with tape on the blank reverse. [with] An original gelatin silver photograph, 8 1/8 x 6 3/4 inches. In pencil on the blank reverse is written, "Photo of E. Weston. 1950." The somewhat uneven edges indicate this was trimmed from a larger sheet. There is no surface damage or flaws. Near fine.

\$400.00

The photograph of Edward Weston with his cats was made by [Ms.] Cecil Davis, a photographer active in the San Francisco Bay Area in the mid-twentieth century. Her photographs were primarily of celebrities, social functions and weddings. She was the longtime companion of noted author, Beverly Hickcock, until her death in 1988.

61. White, Clarence H. **ENTRANCE TO THE GARDEN, 1908.** Hand-pulled photogravure on tissue, 8 X 6 inches, archivally matted. Fine.

\$850.00

The image is a fine richly-toned photogravure from CAMERA WORK 23, 1908.

