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

Overseas customers please note: all items will be shipped via insured priority airmail unless otherwise requested. A statement will be sent under separate cover and we request payment in full upon receipt. We accept payment by bank transfer, a check drawn upon a U.S. bank in dollars, or via credit card.

This list represents just a small portion of our stock. If there are specific items you are seeking, we would be pleased to receive your desiderata. **We hope you will keep in mind that we are always pleased to consider fine individual items or entire collections for purchase.**

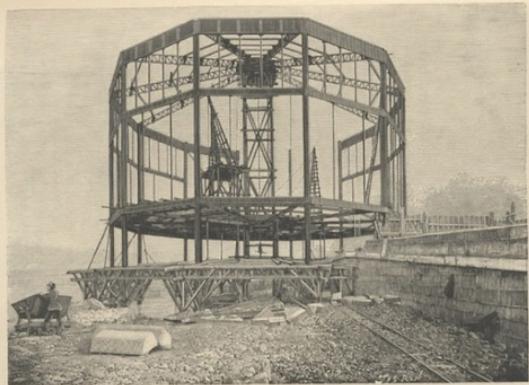
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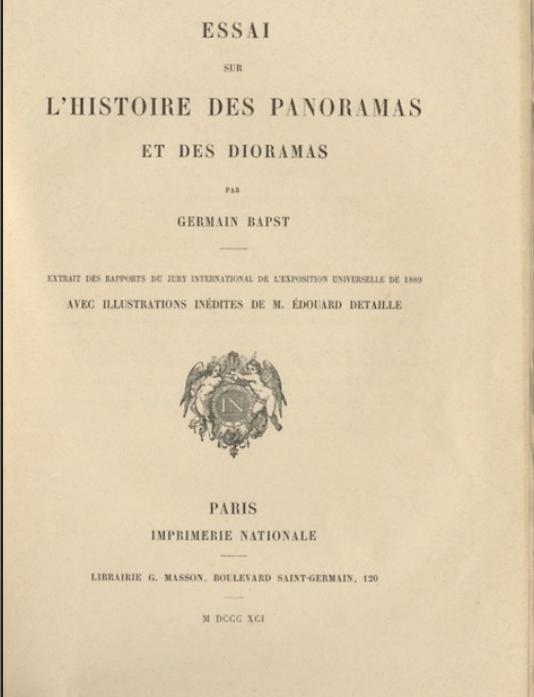
1. Bapst, Germain. **ESSAI SUR L'HISTOIRE DES PANORAMAS ET DES DIORAMAS; EXTRAIT DES RAPPORTS DU JURY INTERNATIONAL DE L'EXPOSITION UNIVERSELLE DE 1889; AVEC ILLUSTRATIONS INÉDITES DE M. ÉDOUARD DETAILLE.** Paris: Imprimerie Nationale, 1891. First edition. 4to., 30 pp., 11 plates. Newly bound in quarter cloth and marbled paper over boards, with paper label on spine; original front wrapper is bound-in with a tissue repair at the gutter, partial loss of 2 letters from removed label; with a subtle crease to several leaves. Very good.

\$450.00

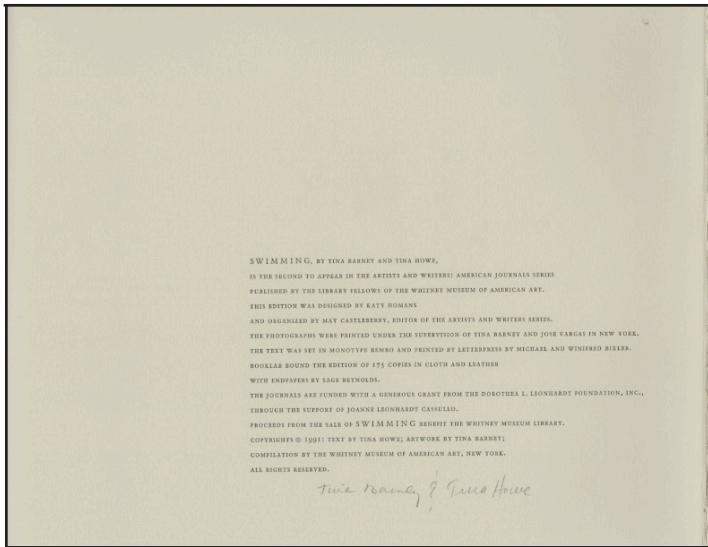
Germain Bapst's treatise on panoramas and dioramas, with 11 plates by Édouard Detaille, is the first history of these public theaters of illusion, which were popular during the late eighteenth and first half of the nineteenth centuries; a precursor to motion picture photography.



CONSTRUCTION D'UN PANORAMA (GRAVURE EXTRAITA DU JOURNAL LE GÉNIE CIVIL)



Roosens and Salu No. 7790. Included as one of the five reprinted titles in: THE PREHISTORY OF PHOTOGRAPHY: FIVE TEXTS. Arno Press, 1979.

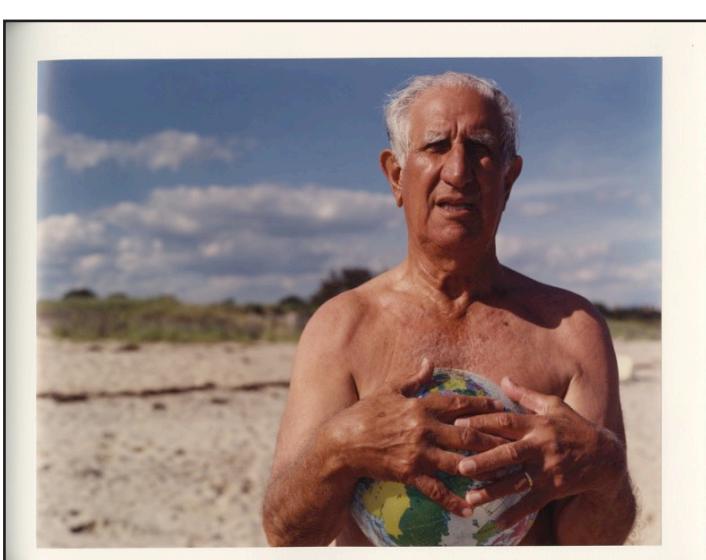


2. Barney, Tina and Tina Howe. **SWIMMING**. NY: Library Fellows of the Whitney Museum of American Art, 1991. Limited first edition. Oblong folio, [14] pp. with [9] leaves of chromogenic photographs. Half pale blue morocco with blue cloth over boards, housed in a matching blue cloth over boards slipcase. The spine is light struck, turning the blue to green as is the case with this volume. A fine copy. Limited to 175 copies and SIGNED by both Tina Barney and Tina Howe.

\$3,250.00

The text is a four person dialogue written by Tina Howe, and set on a beach along the Atlantic Coast in late August. The text is accompanied by 9 mounted chromogenic photographs, 11 x 14 inches, by Tina Barney.

This was the second volume issued in the Artists and Writers series. It was designed by Katy Homans. The text is Monotype Bembo, and printed by letterpress by Michael and Winifred Bixler. Booklab executed the binding.

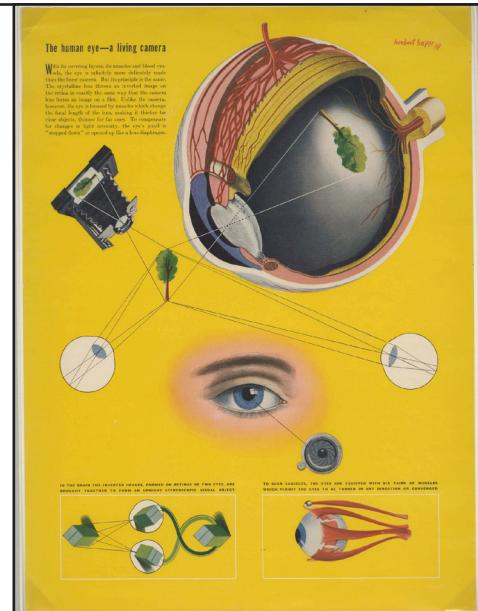


3. Bayer, Herbert. **THE HUMAN EYE - A LIVING CAMERA**. [STUDIO MASTER PAGE PROOF]. Original studio master page proof, 14 1/8 x 10 1/2 inches, printed recto only on coated stock in a full range of colors. Tipped at the corners to board with an over-mat. SIGNED and dated in the plate "Herbert Bayer, 39." Fine condition.

\$1,750.00

Herbert Bayer was born in Austria in 1900. He attended the Bauhaus, first as a student, and then was appointed as an instructor of typography. He emigrated to the United States in 1939, and enjoyed a long and prosperous career. He was an accomplished architect, graphic designer, typographer, painter and photographer.

A master of the photomontage, his combined use of graphic clarity and spatial ambiguity is closely associated with the surrealists. His lifelong interest in the human body and specifically, the eye as a scientific instrument, is typified in this graphic presentation. This illustration was a commission for LIFE MAGAZINE, and appeared December, 18, 1939, in a reduced size.

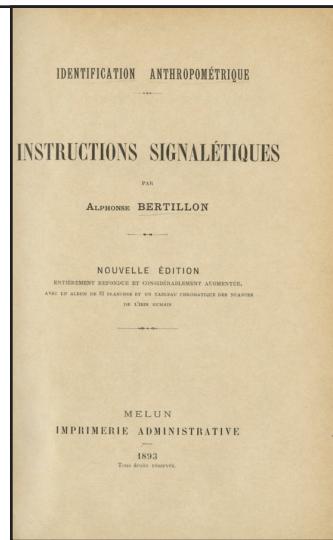


4. Bertillon, Alphonse. **IDENTIFICATION ANTHROPOMÉTRIQUE. INSTRUCTIONS SIGNALÉTIQUES: TIRAGE A PART DE**

L'INTRODUCTION. Melun: Imprimerie Administratrice, 1893. Nouvelle édition. Small 4to., lxxxiv, 148 pp., frontispiece, illustrated and charts in text. [bound with] **IDENTIFICATION ANTHROPOMÉTRIQUE. INSTRUCTIONS SIGNALÉTIQUES.** ALBUM: PREMIÈRE PARTIE. PLANCHES RELATIVES AUX OBSERVATIONS ANTHROPOMÉTRIQUES. [and] DEUXIÈME PARTIE. PLANCHES RELATIVES AUX RENSEIGNEMENTS DESCRIPTIFS. [and] TROISIÈME PARTIE. PLANCHES RELATIVES AU RELEVÉ DES MARQUES PARTICULIÈRES. Melun: Imprimerie Administratrice, 1893. 81 numbered plates on 84 plates, 3 folding charts of which one is a color printed display of the nuances of the human iris. Contemporary quarter morocco and marbled paper over boards. Slight cracking to the hinges at the top and bottom of the spine. Ex-copy of the Charleroi Bar, with their name in gilt on the bottom of the spine, simple location

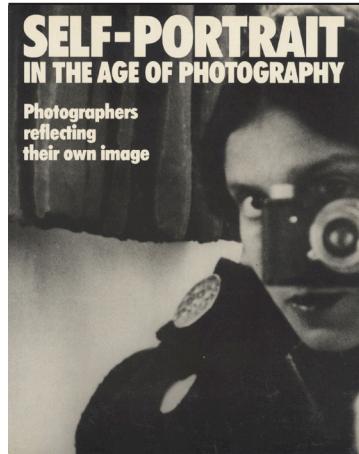
stamps on the half-title page, and a paper card holder affixed to the front pastedown. The text is toned as usual, and 8 of the color printed irises on the folding chart are partially damaged from sticking together. In all, a better than good copy.

\$1,500.00



Alphonse Bertillon (1853-1914) was the chief of criminal identification for the Paris police; he developed an identification system known as anthropometry, or the Bertillon system. This manual, expanded from his 1886 first edition, describes the use of anthropological measurements of facial features, hands and feet, etc. for identification of criminals, and others. Thirty of the plates are full frontal head shots, printed in photogravure; the beginning of the "mug shot."

Roosens and Salu No. 801. Garrison and Morton 181.



5. Billeter, Erika, editor. **SELF-PORTRAIT IN THE AGE OF PHOTOGRAPHY: PHOTOGRAPHERS REFLECTING THEIR OWN IMAGE.** Texts by Erika Billeter and Roger Marcel Mayou. (Houston: Sarah Campbell Blaffer Gallery at the University of Houston; San Antonio: Traves Park Plaza, 1986. First U.S. edition. 4to., 248 pp., b&w and color photo-plates. Pictorial stiff wrappers. Fine.

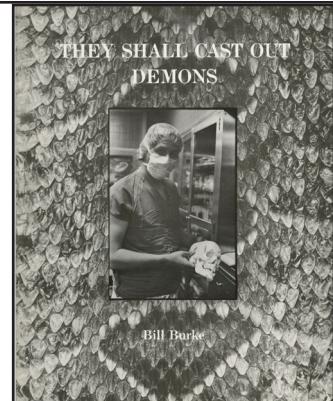
\$50.00

First published as DAS SELBSTPORTRAIT for the exhibition of photography and painting in Lausanne by the Musée cantonal des Beaux-Arts/Bern Benteli-Verlag in 1985. This edition was published for the Houston and San Antonio exhibition and included only the photographic portion of the original exhibition. In English. Profusely illustrated with numerous photographers represented; from early images by Delacroix, Adamson, Hill, Bayard, Nègre, to Sherman, Appelt, Ansel Adams, Samaras, et al.

6. Burke, Bill. **THEY SHALL CAST OUT DEMONS.** Words by St. Mark and Richard Selzer. [Atlanta]: Nexus Press, 1983. First edition. 4to., 29 pp., chiefly illustrated in b&w, some in color. Illustrated stiff wrappers. A fine copy.

\$350.00

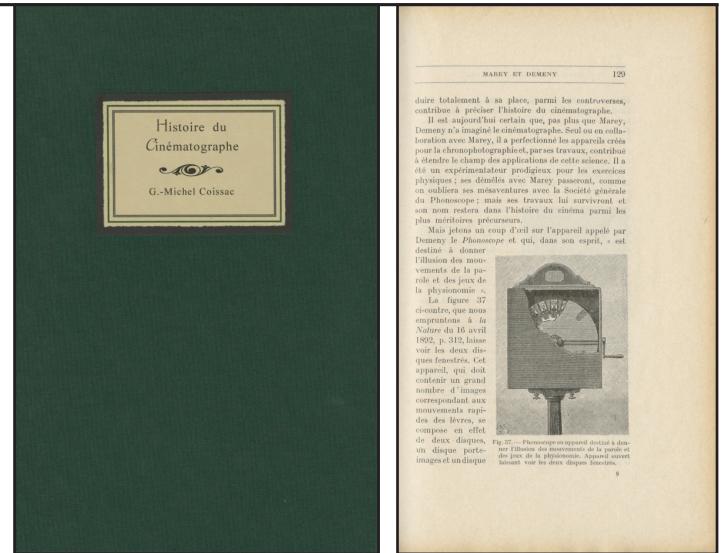
Spiritual healing, snake-handling, surgery; an artist's book. This is the photographer's scarce first book, a fusion of text, photographs in color and b&w, and appropriated images and symbols - all of which he used in later works. Although not stated, this edition was limited to 750 copies.



7. Coissac, G- [Guillaume] Michel. **HISTOIRE DU CINÉMATOGRAPE DE SES ORIGINES À NOS JOURS.** Paris: Éditions du "Cinéopse"; Gauthier-Villars, 1925. First edition. Small 4to., xv, 604 pp., illustrated with 136 figures, plus adverts. Original plain paper wrappers with later plain paper spine. Moderate wear and toning. A near very good, unopened copy. Housed in a new cloth clamshell box with printed labels on the upper cover and spine.

\$225.00

An important historical work, covering the prehistory to date with an emphasis on the French contributions. It includes information to date on the apparatus, industry, as well as specific organizations. The appendix is a lengthy list of French patents filed from 1890 to 1900.



MAREY ET DEMENY 129

dire totalement à sa place, parmi les controverses, continue à préciser l'histoire du cinématographe.

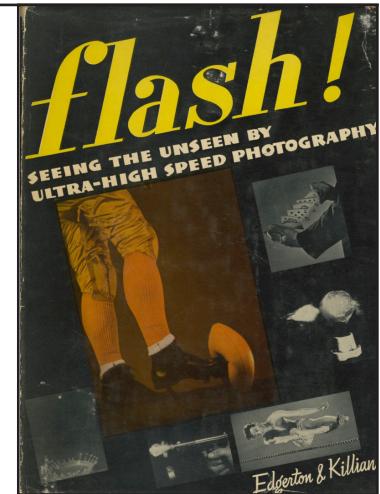
Il nous semble que M. Demenay et M. Marey, Domney n'a imaginé le cinématographe. Seul ou en collaboration avec Marey, il a perfectionné les appareils créés par le physiologiste. Il a été le premier à étendre le champ des applications de cette science. Il a été un expérimentateur prodigieux pour les exercices physiques; ses démêlés avec Marey pourraient, comme on l'a dit, servir d'illustration au *Souvenir de Domney* ou à l'*Histoire du Phénoscopie*; mais ses travaux lui survivront et son nom restera dans l'histoire du cinéma parmi les plus illustres.Mais jetons un coup d'œil sur l'appareil appelé par Domney le *Phénoscopie* et qui, dans son esprit, « est destiné à donner l'illusion des mouvements de la parole et des jeux de la nature ».La figure 37 illustre que nous empruntons à la *Nature* du 16 avril 1892, p. 212, laisse voir les deux disques d'un tel appareil, qui doit contenir un grand nombre de disques correspondant aux mouvements rapides des leviers, se chargeant, effectués par les deux disques, un disque portant images et un disque

Fig. 37.— Phénoscopie ou appareil destiné à donner l'illusion des mouvements de la parole et des jeux de la nature.

8. Edgerton, Harold E. and James R. Killian, Jr. **FLASH! SEEING THE UNSEEN BY ULTRA HIGH-SPEED PHOTOGRAPHY.** Boston: Hale, Cushman & Flint, 1939. First edition. 4to., 203 pp., color frontis and b&w plates. A fine copy in the color illustrated dust jacket that is missing one small piece at the spine end and is lightly rubbed.

\$275.00

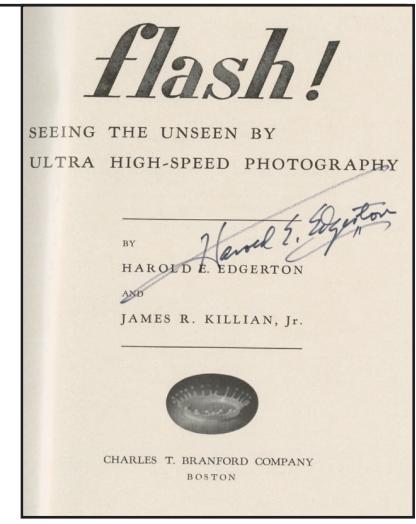
Harold Edgerton was the inventor of the modern electronic stroboscopic flash. His stop action photographs on a variety of scientific disciplines, display an accomplished visual aesthetic and a wonderful sense of humor.



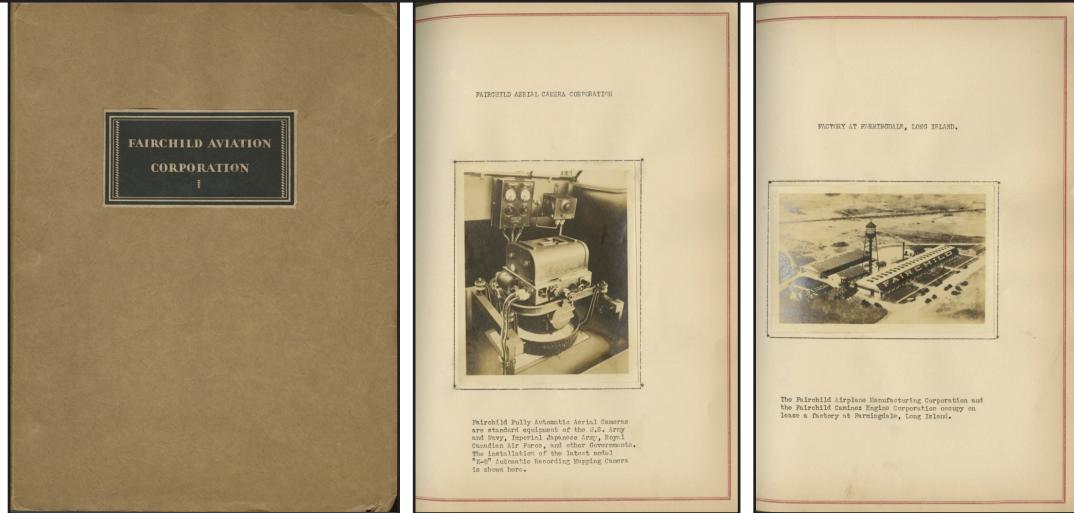
9. Edgerton, Harold E. and James R. Killian, Jr. **FLASH! SEEING THE UNSEEN BY ULTRA HIGH-SPEED PHOTOGRAPHY.** Boston: Hale, Cushman & Flint, 1954. Second edition. 4to., 213 pp., color frontis and b&w plates. A fine copy in the color illustrated dust jacket that is missing a few tiny chips at the edges and has three short closed tears. SIGNED by the photographer.

\$225.00

Harold Edgerton was the inventor of the modern electronic stroboscopic flash. His stop action photographs on a variety of scientific disciplines, display an accomplished visual aesthetic and a wonderful sense of humor.

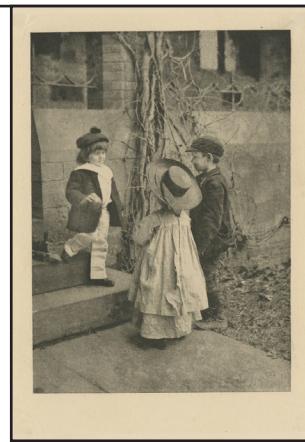
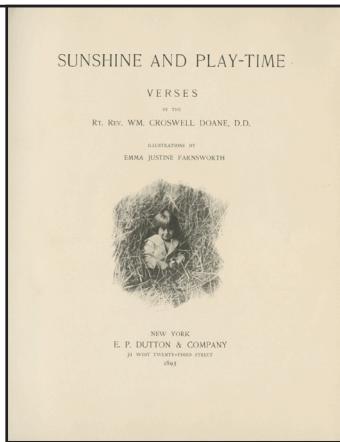
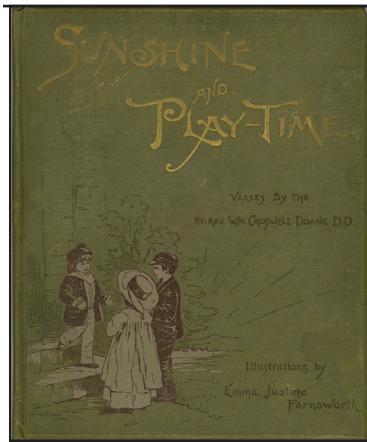


10. [Fairchild Aviation Corporation]. **[CIRCULAR REGARD SALE OF STOCK]**. New York: Fairchild Aviation Corporation, 1927 ca. 4to., [60] leaves plus interleaves, photo-illustrated. Mimeographed typescript, printed on rectos only. Stiff paper binder with printed label on upper cover, bound with brads. A few creases and nicks to the binder, with a slight bump to the upper tip of the first leaves. The frontispiece is a folding photographically produced chart; there are five original mounted photographs, approximately 4 x 5 inches or the reverse. A very good copy.



\$550.00

A very early prospectus or annual report for the purpose of a public stock offering by Fairchild, following the founding of the firm in 1924. The frontispiece is a chart of the various divisions of Fairchild, and a portion of this report is devoted to the Fairchild Aerial Camera Corporation, which was among the most significant pioneers of aerial photography; several of their planes were designed specifically for use in aerial photography. The photographs illustrate the "K-8" aerial mapping camera and the manufacturing facilities. The various other divisions of Fairchild are enumerated listing: production, research sales, etc.



11. Farnsworth, Emma Justine. **SUNSHINE AND PLAY-TIME**. Verses by the Rt. Rev. William Crowsell Doane. New York: E.P. Dutton & Company, 1893. First edition. 4to., [23] pp., a.e.g., illustrated with vignette photographs and 8 tipped-in tissue photogravures. Gilt-titled and illustrated cloth. The binding shows moderate rubbing with a slight bump at the crown. The front inner hinge is partially cracked but holding, and there are occasional spots of light foxing on the blanks and an occasional blank margin. The plates are in fine condition. This remains a near very good copy of a scarce work.

\$750.00



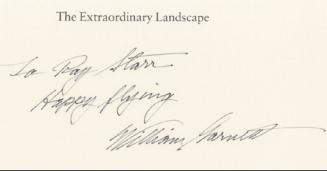
Emma Justine Farnsworth (1860-1952) of Albany, New York was an active photographer from around 1886 to 1912. She created allegorical and narrative images to use for book illustrations. Alfred Stieglitz called her the finest lady amateur photographer; she won numerous prizes for her work. This is her scarce second book, which is not located by Mus White in FROM THE MUNDANE TO THE MAGICAL. Only eleven copies listed in WorldCat.

12. Garnett, William. **THE EXTRAORDINARY LANDSCAPE: AERIAL PHOTOGRAPHS OF AMERICA.** Introduction by Ansel Adams. Boston. Boston: NYGS / Little, Brown and Company, 1982.

First edition. 4to., xvii, 183 pp., profusely illustrated with color photos, pictorial endpapers. Fine in a slightly wrinkled, photo-illustrated dust jacket. SIGNED and inscribed by the photographer.

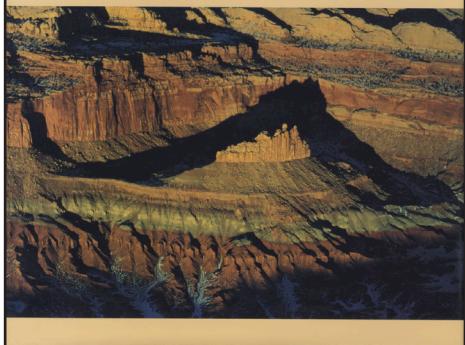
\$100.00

"For over thirty-five years, Garnett has been photographing the American Landscape from the privileged vantage point of his Cessna 170-B. The airplane, which Garnett pilots as he takes photographs, has gradually become an extension of the photographer himself..." - John Szarkowski.



The Extraordinary Landscape

Aerial Photographs of America
by William Garnett
Introduction by Ansel Adams



13. [HAMEL DISASTER]. **BOUSSOLE DU DOCTEUR HAMEL PERDUE AU GRAND PLATEAU, À LA CATASTROPHE DU 15 AOUT 1820, RETROUVÉE AU PIED OU GLACIER DES BOSSONS, LE 17 JUIN 1863.** Original albumen photomontage, 21.6 x 10 cm., circa 1863. Very good.

\$5,000.00

The earliest, and certainly the most infamous of disasters to befall climbers on Mont Blanc was the 1820 expedition of Dr. Joseph Hamel, a Russian naturalist and Counselor of State to the Czar, climbing after a heavy snowfall against the advice of his guides. Setting out from the village of Chamonix, the expedition consisted of four climbers and twelve local guides, three for each of the principals. Nearing the summit via the known route, between the Grand Plateau and the Rochers Rouges, the snow gave way and Hamel was engulfed in the snow. When he was able to extract himself, he witnessed an avalanche pouring down upon the others. The party was swept down 1200 feet, and three of the guides were buried in a crevasse under an insurmountable pile of snow.

In August of 1861, Abroise Simond, a Chamonix guide, discovered portions of clothing and human remains near the lower end of the Glacier des Bossons. In the middle of June, 1863, more remains were discovered. There had long been speculations as to the amount of movement of the glaciers, and the discovery of the three guides some 6 miles from the point of their demise, settled the question - roughly 2 feet per day.

This image of the scene of the Hamel's disaster, the recovery and the compass is certainly one of the earliest examples of photomontage - it emphatically brings together the three separate events into a complete visual statement of fact. Although photomontage was employed as a tool as early as 1857 by Oscar J. Rejlander, who combined some thirty separate negative to make his masterpiece, "The Two Ways of Life", Rejlander's picture tricks the viewer to believe that the event was seamless whole and captured in real time.

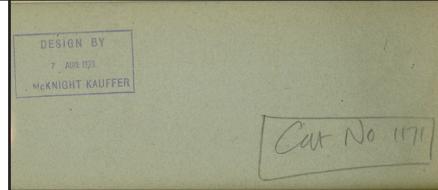
There were several photographers active on Mont Blanc in the early 1860s: Auguste-Rosalie and Louis-Auguste Bisson, Aime Civale, Claude-Marie Ferrier, Adolphe Braun, Joseph-Eugène Savioz, and Joseph Tairraz. This photograph contains no signature nor mark of the maker. Joseph Tairraz - a member of his family was one of the guides lost on the Hamel expedition - did photograph the scene where the bodies were discovered in 1863; however, this does not appear to be his work. Stylistically, this closely resembles the work of the Bisson Frères.



14. Kauffer, Edward
McKnight. **STRONGER
AND STRONGER
SHELL *YOU CAN
BE SURE OF SHELL.**

1939. Original maquette for a poster; comprised of a silver gelatin photograph and gouache on board. The image is 9 3/4 x 14 1/2 inches on larger board, framed and glazed to 18 1/2 x 23 inches. Signed and dated by the artist on the lower margin in white ink; stamped "Design by McKnight Kauffer, 7 August 1939" and "Cat. No. 1171" on the reverse.

\$8,500.00



Edward Kauffer (1890 - 1954) was born in Great Falls, Montana. By 1910, he was working as a bookseller in San Francisco while attending the California School of Design. A bookshop patron, Joseph McKnight, enamored with Kauffer's artistic talents, paid to send him to Paris for further study. In his honor, Kauffer added his patron's name to his.

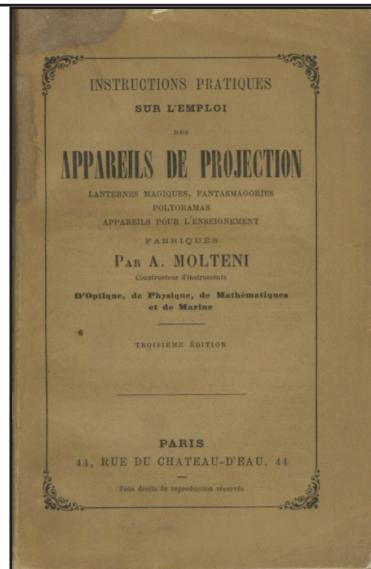
At the beginning of the First World War, Kauffer moved to London where he remained for the majority of his life. He designed book covers and advertisements throughout his career, but is best known for his series of posters for the London Underground, the London Transport, and Shell Oil.

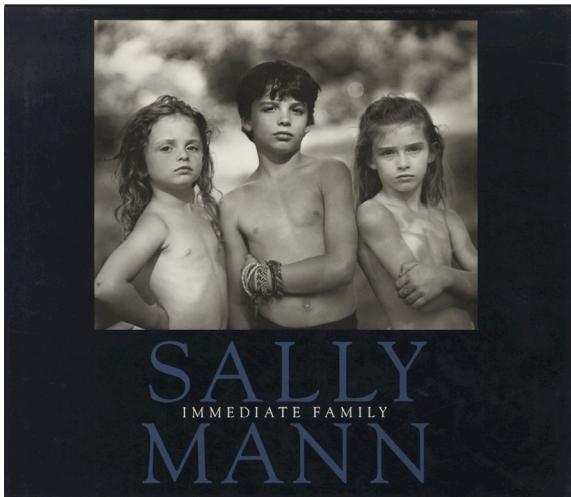
This maquette is a rare example of his use of photomontage.

15. [MAGIC LANTERN] Molteni, A. [Alfred].
**INSTRUCTIONS PRATIQUES SUR L'EMPLOI
DES APPAREILS DE PROJECTION: LANTERNES
MAGIQUES, FANTASMAGORIES, POLYORAMAS,
APPAREILS POUR L'ENSEIGNEMENT FABRIQUÉS.** Paris:
[The Author?] 44, rue du Chateau-D'Eau, [1884]. Expanded
third edition. 12mo., (iv), 242 pp., over 100 illustrations,
adverts. Printed paper wrappers; the printed spine and top
left corner of the front panel has been expertly repaired, with
slight loss of text. Very good.

\$275.00

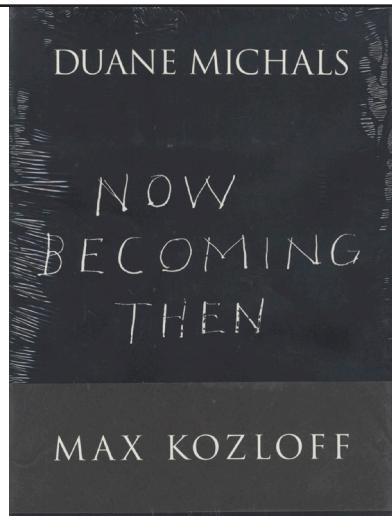
Molteni, an instrument maker of scientific devices, provides instructions for making and using magic lanterns and other apparatus for projecting images. In 1865, he is credited with the invention of the first efficient device for imparting intermittent movement, which he calls a Choréutoscope Tournant.



16. Mann, Sally. **IMMEDIATE FAMILY.**

Afterword by Reynolds Price. NY: Aperture, 1992. First edition. Oblong 4to., unpaginated, numerous full-page b&w photos. A near fine copy in the photo-illustrated dust jacket.

\$185.00



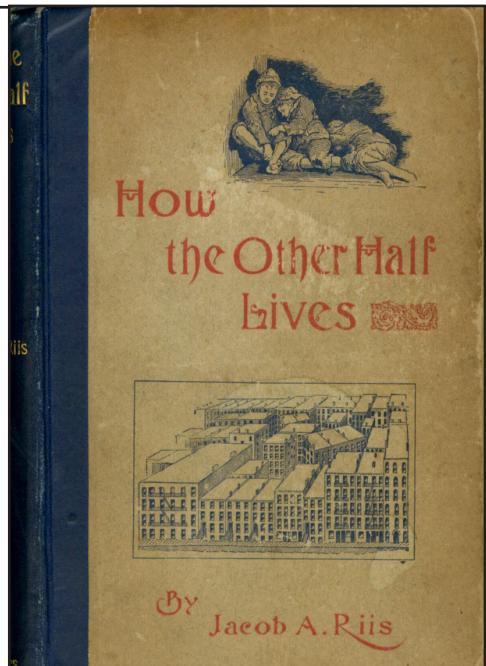
17. Michals, Duane. **NOW BECOMING THEN.** Essay by Max Kozloff. [Altadena, CA]: Twin Palms Publishers, (1990). First edition. 4to., unpaginated, numerous b&w photo-illustrations. A fine, as new copy in the publisher's shrink-wrap, in the photo-illustrated dust jacket with the printed wraparound band.

\$100.00

Published upon the occasion of a traveling museum exhibition.

18. Riis, Jacob A. **HOW THE OTHER HALF LIVES; STUDIES AMONG THE TENEMENTS OF NEW YORK.** NY: Charles Scribner's Sons, 1890. First edition. 8vo., [xvi], 304 pp., 43 illustrations of which 18 are halftones from the author's photographs. Bound in publisher's quarter navy blue cloth, titled in gilt, and illustrated paper over boards, printed in blue and red inks. There is moderate wear and fraying to the cloth at the spine ends; the paper covered boards are rubbed and worn at the edges and corners. Leaf xv/xvi, listing illustrations/ quotation from James Russell Lowell is detached; one gathering is slightly loose, and the rear inner hinge is cracked and opened. In all, a good copy.

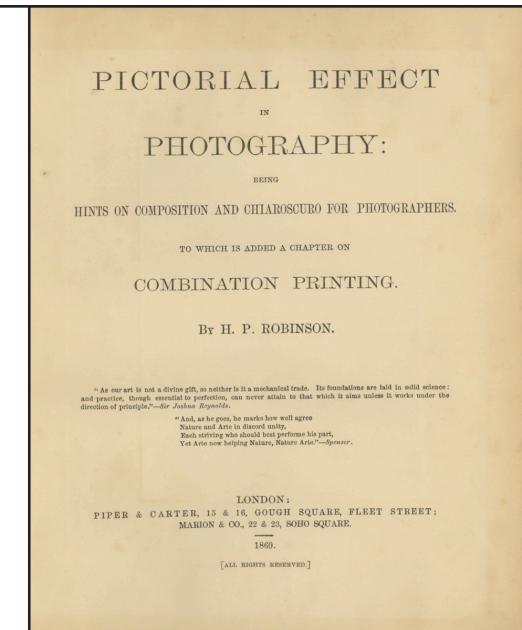
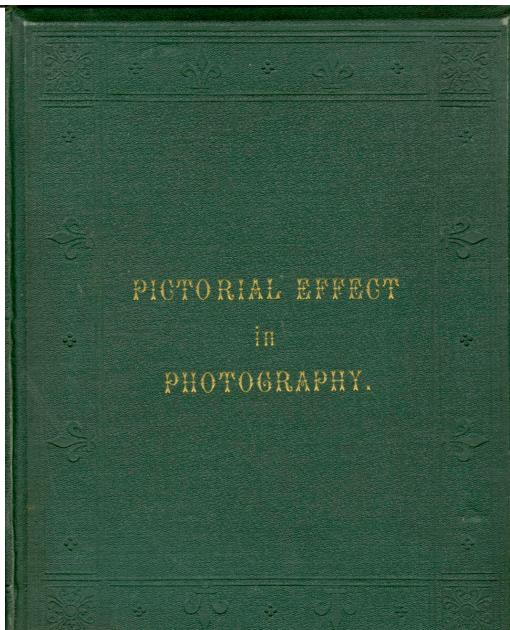
\$1,750.00



"His book is about the tenements of New York: the overcrowded slums of the Lower East Side that were home to boatloads of immigrants who had come to the United States to seek a better life. It is a book about the American Dream, its flipside at least. Riis charts the rise of the tenement and the slum landlord, and takes us by means of colourful and highly charged language into the various ethnic communities that inhabited the Lower east Side - Italian, Chinese, Jewish, Black. it is one of the most important photobooks ever published. It represents the first extensive use of halftone photographic reproductions in a book. These reproductions are rough, to say the least, but it is the beginning, not of a photographic genre, but a photographic attitude, an ethos - humanist documentary photography - in which the photographic social document is employed to bear critical witness to what is going on in the world." Parr and Badger, Volume 1, No. 53.

19. Robinson, H.P. [Henry Peach]. **PICTORIAL EFFECT IN PHOTOGRAPHY: BEING HINTS ON COMPOSITION AND CHIAROSCURO FOR PHOTOGRAPHERS.** London: Piper & Carter, 1869. First edition. 8vo., 199 pp., mounted original carbon print frontispiece with tissue guard, 1 mounted albumen photograph with tissue guard (girl holding a water jug "On the Hilltop"), 1 carbon combination print with tissue guard, 3 wood-engravings with tissue guards, and other illustrations in text, viii pp. adverts. Beveled cloth, decoratively blind-stamped and gilt titled with light rubbing.

There is a 1/2 inch tidemark along the mount at blank top margin of the frontispiece and the last combination carbon print; foxing to the blank reverse of the coated free flyleaves. Very good.



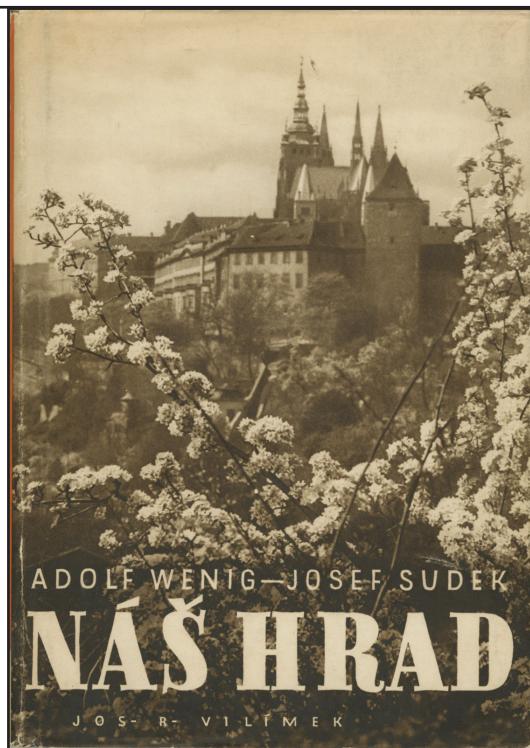
One of the most widely used instructional books of the late nineteenth century. Henry Peach Robinson was a prolific author on the art of photography. It is his purpose to refute those who contend that art and photography cannot be combined.

Gernsheim - INCUNABULA No. 464.

20. Sudek, Josef. **NÁŠ HRAD**. Text by Adolf Wenig. Praha: Jos. R. Villmek, 1948. First edition. Small 4to., 204 pp., plus 48 full-page sepia gravures, text illustrations. A near fine copy in the photo-illustrated dust jacket that is lightly rubbed at the edges, and lacking a tiny chip at the top of the spine. Hardcover.

\$150.00

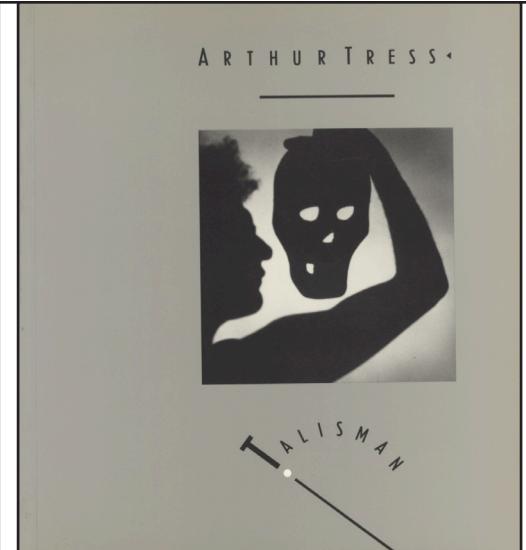
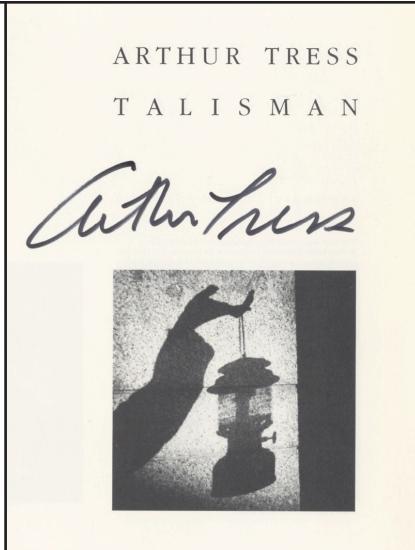
Sudek's sensitive architectural studies of the Prague Castle.



21. Tress, Arthur. **TALISMAN**. Edited by Marco Livingstone. NY: Thames and Hudson, 1986. First U.S. edition. 8vo., 156 pp., numerous b&w and color photos. Pictorial stiff wrappers. Fine. SIGNED by the photographer on the half-title page.

\$85.00

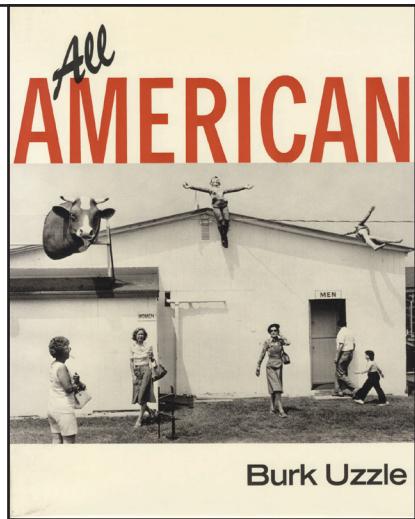
Prepared on the occasion of the exhibition presented at the Museum of Modern Art, Oxford, England.



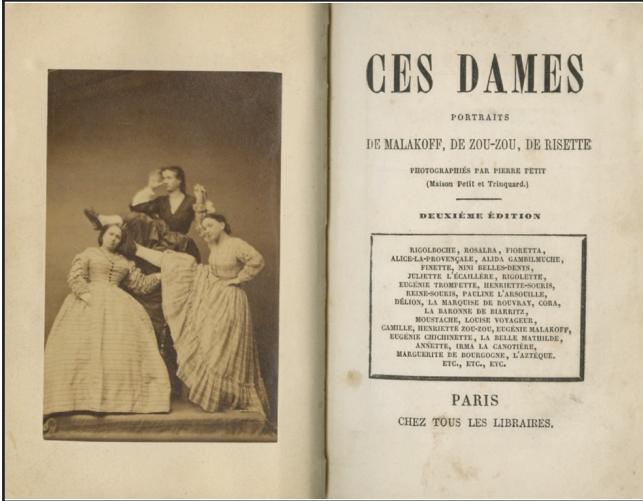
22. Uzzle, Burk. **ALL AMERICAN**. St. Davids, PA: St. David's Books in association with Aperture published in France in collaboration with Contrejour, 1984. First edition. 4to., (16) pp., plus 94 full-page b&w photos. Aside from the slightest bruise to the upper board tip, a fine copy in the photo-illustrated dust jacket.

\$100.00

Burk Uzzle, a native of North Carolina, started working as a newspaper photographer in his teens in Raleigh; he worked for LIFE and joined Magnum in 1967. Here are his photographs from travels - his "landscapes" nearly always have people placed prominently in them - an interesting view of the U.S. in the early seventies. The photos by Uzzle, are the product of ten years of looking for and at America; Mummers in Philadelphia, bikers, bikinis...



Burk Uzzle



CES DAMES

PORTRAITS
DE MALAKOFF, DE ZOU-ZOU, DE RISSETTE

PHOTOGRAPHIES PAR PIERRE PETIT
(Maison Petit et Triquard.)

DEUXIÈME ÉDITION

BRIGOLASSE, ROSELIA, FORTETTE,
ALICE-LA-PROVENCE, ALICE GABRIELLAU,
FINETTE, NINI SELLES-BENTYS,
JELLETTE L'ÉCUILLEUR, BUGUETTE,
EXCELSA, MUSSETTE, MARGUERITE, COQUETTE,
REINDE-OURIA, PAULINE L'ARSCUILLIE,
DÉLON, BOUCHE, LOUIS VAGUEUR,
LA BARONNE DE BIARRITZ,
MOUSTACHE, LOUIS VAGUEUR,
CAMILLE REINDE-OURIA, MARIE MALAKOFF,
EUGÈNE CHICHINETTE, LA BELLE MATHILDE,
ANNETTE, IRIS LA CANOTIERE,
MARGUERITE, MOURIR, L'ATÉQUE,
ETC., ETC., ETC.

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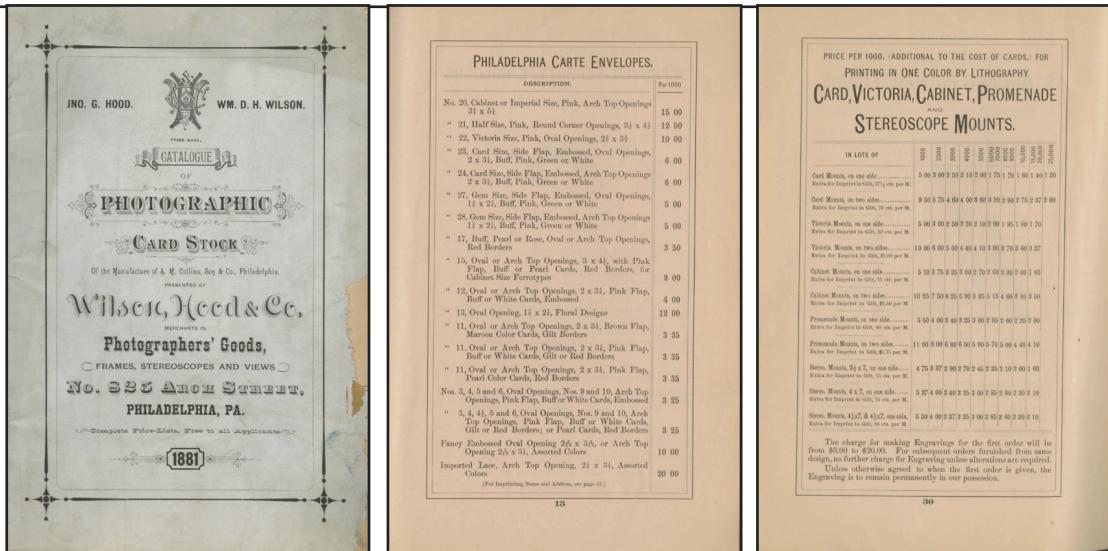
23. [Vermorel, Auguste]. **CES DAMES: PORTRAITS DE MALAKOFF, DE ZOU-ZOU, DE RISSETTE. PHOTOGRAPHIÉS PAR PIERRE PETIT**. Paris: Chez tous les librairies, [ca. 1860]. Second edition. 16mo., 216 pp., albumen photographic frontispiece. Occasional light foxing. Contemporary quarter morocco spine titled and decorated in gilt, with rubbed marbled paper over boards. Early owner's ex-libris affixed to the front pastedown. A very good copy.

\$350.00

This small book of literary portraits of Parisian dancers, actresses and prostitutes was written by Auguste Vermorel (1841 - 1871), a journalist with socialist leanings who was active in the Paris Commune. The frontispiece photograph by Pierre Petit shows three women in a raucous pose with legs kicked high.

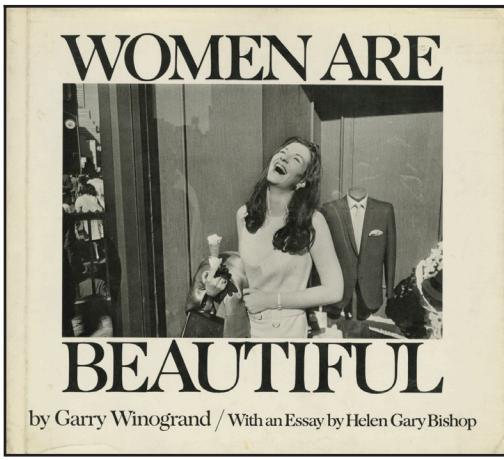
Although this title went through as many as 6 printings, WorldCat locates very few copies and only two of this second edition: New York Public Library and University of Newcastle.

24. Willson, Hood & Co. **CATALOGUE OF PHOTOGRAPHIC CARD STOCK OF THE MANUFACTURE OF A. M. COLLINS, SON & CO., PHILADELPHIA.** PRESENTED BY WILSON, HOOD & CO., MERCHANTS IN PHOTOGRAPHERS' GOODS, FRAMES, STEREOSCOPES AND VIEWS. Philadelphia: Willson, Hood & Co., 1881. 8vo., 31 pp., illustrations. Printed paper wrappers. Creased and edge-chipped wrappers, otherwise very good.



\$250.00

A priced catalog for cabinet card stock of all tints, weights and designs, ferrotype mats and holders, cartes-de-visite mounts, stereoscope mounts, frames, etc.



25. Winogrand, Garry. **WOMEN ARE BEAUTIFUL**. With an essay by Helen Gary Bishop. NY: Light Gallery Books, 1975. First edition. ISBN: 0374292779. Oblong 8vo., 85 full-page b&w photographs. A better than very good copy with faint price marks in pencil on the blank free flyleaf and slight bruising to the lower board tips. The photo-illustrated dust jacket shows minor dusting.

\$650.00

26. Wright, Richard. **12 MILLION BLACK VOICES: A FOLK HISTORY OF THE NEGRO IN THE UNITED STATES**. Edwin Rosskam, photo editor. NY: The Viking Press, 1941. First edition. Small 4to., 152 pp., 147 photos in gravure. Aside from slight darkening to the pastedowns at the gutter, due to the glue used in binding, this is a fine copy. The dust jacket, from a photograph by Walker Evans, is lightly rubbed at the front foredge fold and lacking a tiny spot on the rear panel near the spine. In all, an exceptional copy.

\$1,250.00

The photographs, selected by Edwin Rosskam, are by the FSA photographers, Walker Evans, Ben Shahn, Russell Lee, Jack Delano, Dorothea Lange, et al. They show both urban and rural life in the North and South. The striking dustjacket is illustrated with the Walker Evans photograph "Flood Refugees, Alabama."

