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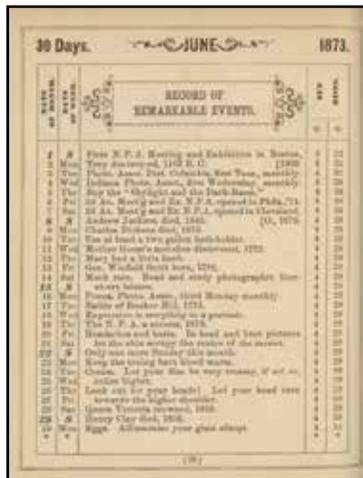
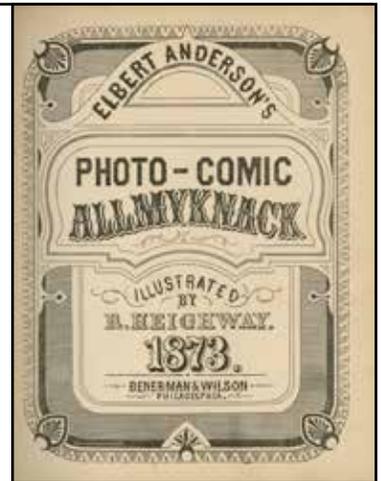
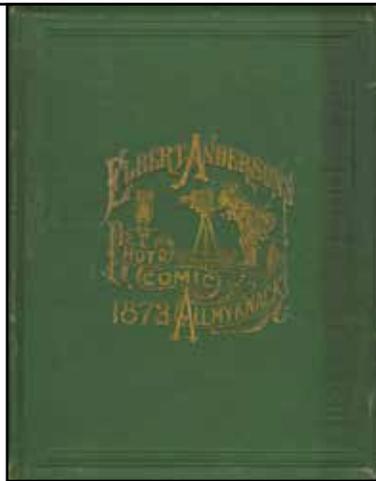
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**PO Box 5403 • Akron, OH 44334 • 330.252.0100 Tel/Fax
acahan@cahanbooks.com • www.cahanbooks.com**

1. Anderson, Elbert. **ELBERT ANDERSON'S PHOTO-COMIC ALLMYKNACK.** Illustrated by R. Heighway. Philadelphia: Benerman & Wilson, 1873. First edition. 12mo., 68 pp., illustrated with b&w drawings, advertisements. Decorative gilt-stamped cloth which is darkened along the foredge and rubbed at the spine ends and tips. A very good copy. \$750.00

An irreverent and comic collection of dates, facts and aphorisms, many actually related to photography by the author of THE SKYLIGHT AND THE DARK-ROOM. INSCRIBED by Elbert Anderson to H.T. Anthony.

WorldCat locates only six copies.



2. Appelt, Dieter. **MORTS ET RESURRECTIONS DE DIETER APPELT.** Paris: Editions Herscher, 1981. First edition. 8vo., 95 pp., b&w photographs. A fine copy in a near fine, slightly edge-toned dust jacket.

\$75.00

Appelt was born in Niemege/Brandenburg in 1935; in 1954 he studied music at universities in Leipzig and Berlin. In 1959, he began studying experimental photography with Heinz Hajek Halke. He has been a professor of photography, film, and video in Berlin since 1982.

Introductory text by Michel Tournier. Additional exhibition announcements laid in.



3. Brohm, Joachim. **JOACHI BROHM: KRAY.** Leipzig: Edition der Hochschule für Grafik und Buchkunst Leipzig im Plitt Verlag, Oberhausen, 1995. First edition. ISBN: 3980239560. Oblong 4to., 120 pp., illustrated with numerous full-page color photographs, monotone photo-illustrated endpapers and a silk marking ribbon. Bound in gray cloth with a tiny smudge mark on the rear board; else a fine copy, issued without a dust jacket.



\$500.00

Joachim Brohm studied visual communications at Die Volkswangschule in Essen, 1977 - 1983, and apprenticed with Michael Schmidt, who was a major influence, 1978 -1979. In 1983, he was awarded a Fulbright scholarship to Ohio State University where he studied with Allan Sekula and Jonathan Green. He has been a freelance photographer since 1984, and variously been a lecturer of photography in Germany and abroad.

The majority of the photographs in this book were taken in the Ruhr area of Germany. A central theme is the interaction of humans in and with the landscape.

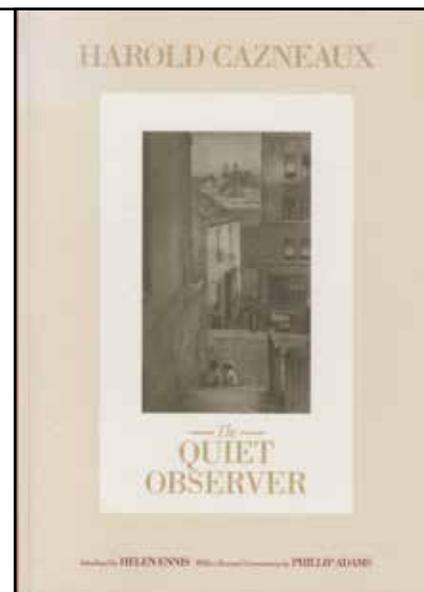
Edited by Timm Rauter, with texts in German and English by Thomas Weski, and Heinz Liesbrock. Limited to 800 numbered copies, this is No. 97. Quite scarce with WorldCat locating only nine copies, of which only three are in North America.



4. Cazneaux, Harold. **THE QUIET OBSERVER**; Introduction by Helen Ennis. With a Personal Commentary by Phillip Adams. [Canberra]: National Library of Australia, 1994. First edition. 4to., vi, 80 pp., 49 plates from b&w photographs. Photo-illustrated paper over boards, issued without a dust jacket. Fine.

\$50.00

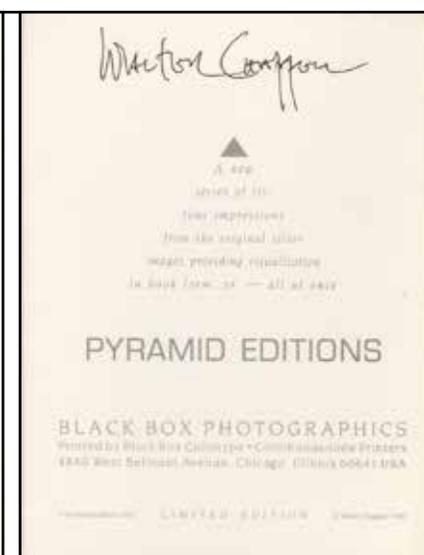
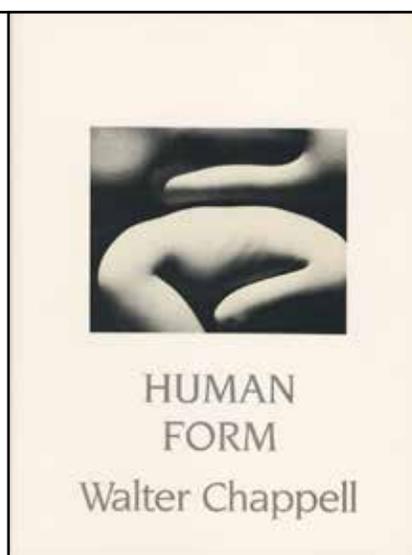
Harold Cazneaux, 1878 - 1953, was born in Wellington, New Zealand; his English-born father was a commercial photographer and his mother was a painter of miniatures from Sydney. He worked in his father's studio in Adelaide and in 1904, he took a position with Freeman & Company, Sydney's oldest photographic studio where he quickly rose to manager. By 1907 he was exhibiting with the Photographic Society of New South Wales and in 1909, he held his first solo exhibition. He was a frequent participant in the annual salons of the Royal Photographic Society of Great Britain, and was the founder of the Sydney Camera Circle, a group dedicated to Pictorialism, the aesthetic principal he adhered to throughout his career. The National Library of Australia holds the principal archive of his prints and negatives.



5. Chappell, Walter. **HUMAN FORM**. Chicago: Pyramid Editions, 1985. First edition. 12mo., concertina folded 8 panels printed verso and recto, with 12 collotype b&w photographs, and 2 poems by Robert Creely. Fine.

\$150.00

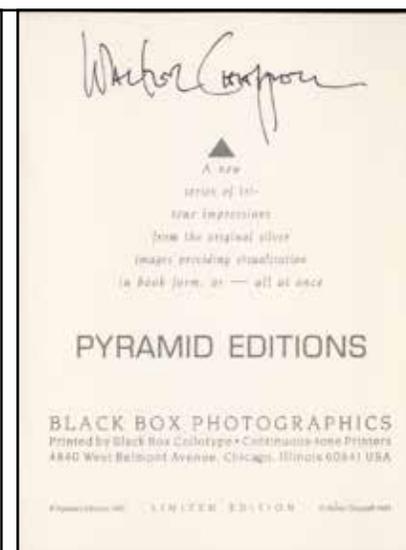
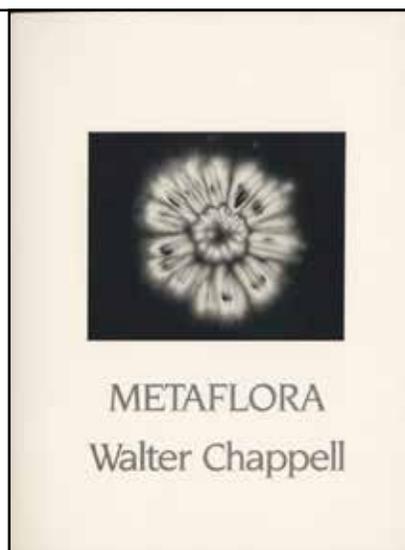
A series of nudes, primarily in landscape by this renowned photographer. This copy is SIGNED by the photographer

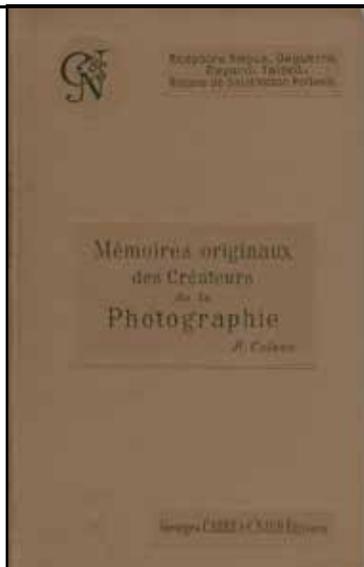


6. Chappell, Walter. **METAFLORA**. Chicago: Pyramid Editions, 1985. First edition. 12mo., concertina folded 8 panels printed verso and recto, with 12 collotype b&w photographs, and text by the photographer. Fine.

\$150.00

A series of Kirlian photograms of plants, produced through an electronic source that records the attraction of the electrons. This copy is SIGNED by the photographer

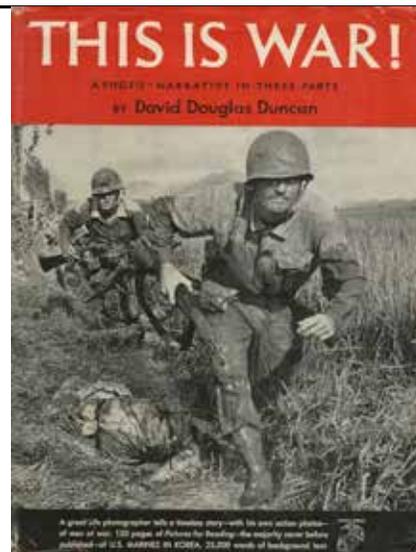




7. Colson, René. **MÉMOIRES ORIGINAUX DES CRÉATEURS DE LA PHOTOGRAPHIE: NICÉPHORE NIÉPCE, DAGUERRE, BAYARD, TALBOT, NIÉPCE DE SAINT-VICTOR, POITEVIN.** Paris: Georges Carré et C. Naud, 1898. First edition. 8vo., 186 pp., 40 pp. publisher's catalog at end. Cloth over flexible boards. A near fine copy.

\$350.00

Letters and papers by these first inventors of photography, with annotations and comments by Colson; includes bibliographical footnotes. Texts in French. An early anthology of these primary sources. Scarce.



8. Duncan, David Douglas. **THIS IS WAR! A PHOTO-NARRATIVE IN THREE PARTS.** NY: Harper, 1951. First edition. 4to., (30) pp. of text, 113 photographic plates. Slight rubbing at the edges; else a near fine copy in the illustrated dust jacket that is moderately worn.

\$350.00

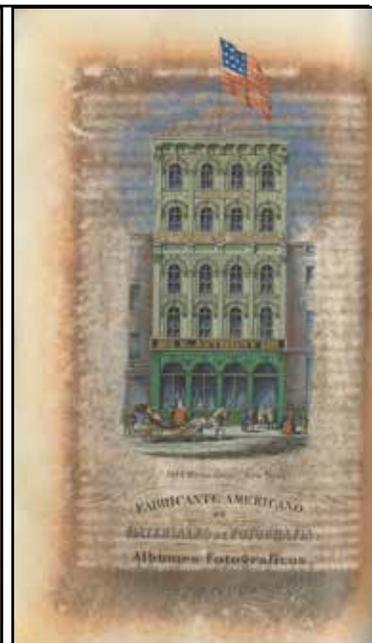
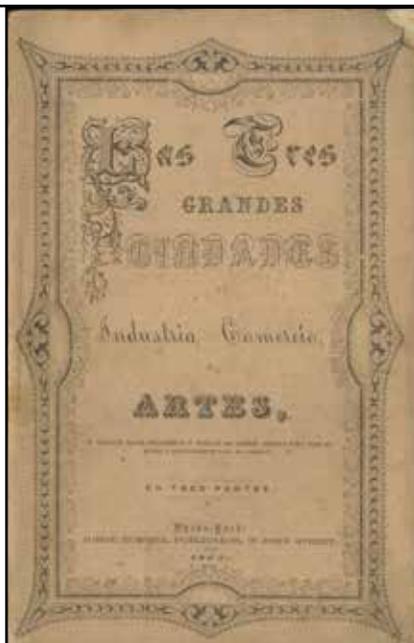
A moving document of the U. S. troops, primarily Marines, in Korea. Considered by many to be the finest document ever produced of troops in combat. It is known that Duncan donated all royalties to the families of those marines who died in Korea. The photographer's first book.

9. [E. ANTHONY COMPANY]. **TRES GRANDES CIUDADES: SU INDUSTRIA, COMERCIO Y ARTES; SU HISTORIA, DATOS ESTADISTICOS Y NOTICIAS DE INTERES GENERAL PARA TODO EL MUNDO Y ESPECIALMENTE PARA EL COMERCIO. EN TRES PARTES.** Nueva-York: Jorge Russell, 1862. First edition. 8vo., 138 pp.; 90 pp.; 47 pp.; 99 wood engravings in text, with a full-page chromolithographic plate with gilt titling (transfer from opposite leaf has darkened the plate). Printed wrappers with some wear to edges, conservation to spine. Wrappers are worn at the edges and slightly dusty, very slight intermittent foxing. A very good copy, housed in a black linen clamshell case with facsimile of original printed wrapper affixed.

\$300.00

In 1861, the E. Anthony Company, one of the largest distributors and manufacturers of photographic material, moved to a grand building at 501 Broadway.

Anthony already was the largest distributor to all of Latin America, and in 1862, he published his first Spanish language catalog. The chromolithographic plate included in the above described TRES CIUDADES... is of Anthony's store and galleries, and chapter VIII deals exclusively with his establishment, complete with testimonials. This traveler's guide is geared to the Cuban and Latin American traveler to the three grand cities, New York, Philadelphia and Boston.





10. 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.

\$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. VART 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.

11. Johnstone, William Grosart and Alexander Croall.
**THE NATURE-PRINTED BRITISH SEA-WEEDS:
A HISTORY ACCOMPANIED BY FIGURES AND
DISSECTIONS, OF THE ALGAE OF THE BRITISH
ISLES. NATURE-PRINTED BY HENRY BRADBURY.**

London: Bradbury and Evans, 1859-1860. First edition. 4 volumes, large 8vo., each volume contains an engraved half-title page with a nature print vignette. [vol. 1] xv, 188 pp., 70 leaves of plates of nature prints in color; [vol. 2] ix, 203 pp., 67 leaves of plates; [vol. 3] xi, 200 pp., 53 leaves of plates; [vol. 4] xiv, 324 pp., 25 leaves of plates. Contemporary cloth, illustrated in blind and titled in gilt. Partially unopened. Very light wear at the spine ends, a few hinges have been expertly repaired, and there is intermittent foxing. A very good set collated complete with 223 nature prints including the 4 vignette half-title page plates.

\$1,500.00

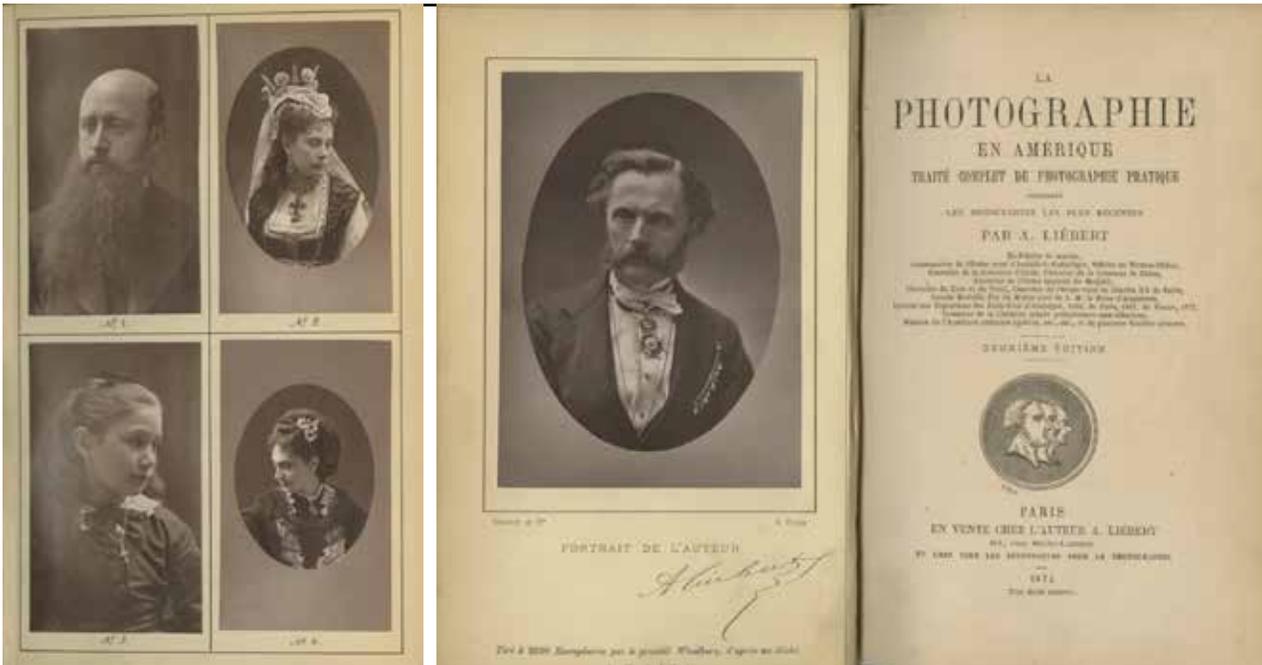
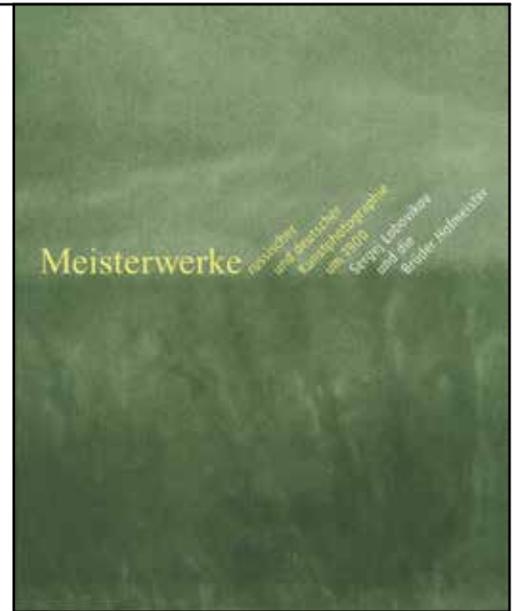


An attractive set containing nature prints by Henry Bradbury. Nature printing was a process generally considered to have been developed by Viennese printer, Alois Auer in 1853. Bradbury vehemently contested this idea, claiming to have been the first to use the process. He printed and contributed nature prints to several publications before his premature death in 1860 at the age of 29. The process involves use of steel and lead plates, where the lead plate comes into contact with actual plants, and an imprint is made under pressure with steel, which can then be used to create the prints. Most plates are monochromatic and printed in various shades of brown, red, green, black, gray, etc; several are printed using multiple colors.

12. Kopanski, Karlheinz W. and Claudia Gabriele Philipp. **MEISTERWERKE RUSSISCHER UND DEUTSCHER KUNSTPHOTOGRAPHIE UM 1900: SERGEJ LOBOVIKOV UNS DIE BRÜDER HOFMEISTER.** Munich / Hamburg: Preste / Museum für Kunst und Gewerbe, 1999. First edition. ISBN: 3791322346. 4to, [224] pp. with 310 photo plates in color and b&w. Fine, as new copy in illustrated stiff wrappers with inner flaps. (#52244) \$50.00

Russian and German Pictorialism by photographers Sergej Aleksandrovic Lobovikov, Eduard Christian Arning, Georg Einbeck, Oscar and Theodor Hofmeister, Heinrich Wilhelm Müller, and Bernhard Troch. Essays by Jens Jäger, Claudia Gabriele Philipp, Enno Kaufhold, Nina Martynova, Karlheinz W. Kopanski and Diether Münzberg. Text in German.

Issued as the catalogue for an exhibition, 17 September 1999 to 16 January 2000.



13. Liébert, A [Alphonse]. **LA PHOTOGRAPHIE EN AMÉRIQUE: TRAITÉ COMPLET DE PHOTOGRAPHIE PRATIQUE.** Paris: A. Liébert, 1874. Second edition. 8vo., xi, 536 pp., Woodburytype frontispiece portrait of the author, 6 additional Woodburytype portraits mounted on 2 leaves, and 1 heliogravure portrait; other illustrations in text. Contemporary quarter morocco and boards, with slight rubbing to the tips. One tiny droplet stain on the foredge; else a very good copy.

\$600.00

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

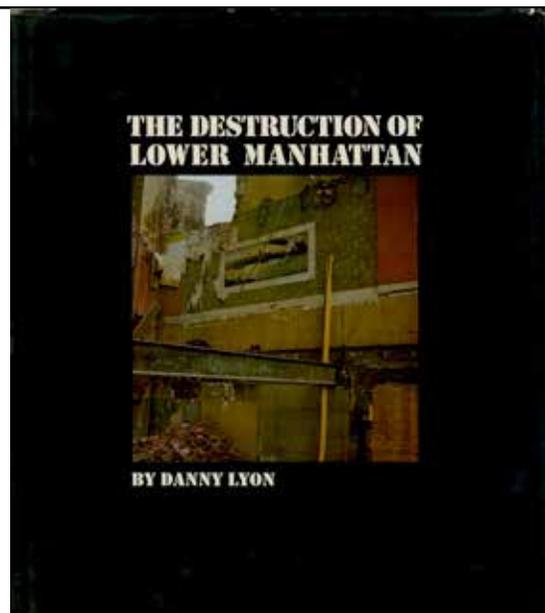
In this survey of American approaches to photography he included studio design, lighting apparatus, darkroom work and enlarging as well as photo-sculpture, many of his own design.

Roosens and Salu No. 6546.

14. Lyon, Danny. **THE DESTRUCTION OF LOWER MANHATTAN**. NY: Macmillan Co., 1969. First edition. 4to., 75 b&w photos with captions opposite. A near fine copy, aside from a remainder dot of red ink in the top edge; in the photo-illustrated dust jacket that shows minor rubbing and wear at the edges, with one short closed tear on the bottom of the rear panel.

\$400.00

A passionate document of the destruction of the oldest neighborhood of New York City, commissioned by the New York State Council of the Arts



15. Moigno, M. L'Abbé [François Napoléon Marie Moigno]. **RÉPERTOIRE D'OPTIQUE MODERNE OU ANALYSE COMPLÈTE DES TRAVAUX MODERNES RELATIFS AUX PHÉNOMÈNES DE LA LUMIÈRE**. Paris; Leipzig: A. Franck, 1847 [vol. 1 & 2]; 1850 [vol. 3 & 4]. First edition. 4 volumes. 8vos., [vol. 1] iv, 404 pp.; [vol. 2] (vi), 401-902 pp.; [vol. 3] (iv), 903-1301 pp.; [vol. 4] (vi), 1856 pp., diagrams and figures, formulas, etc. Contemporary quarter calf and marbled boards which show modest rubbing at the edges. Intermittent foxing; else very good.

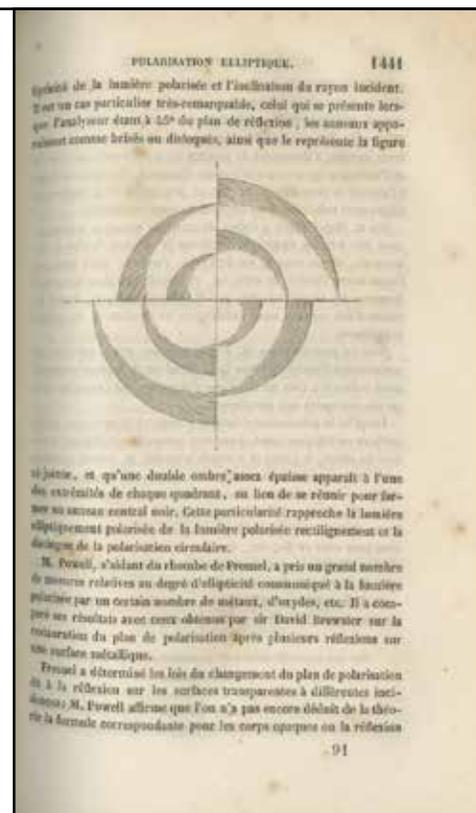
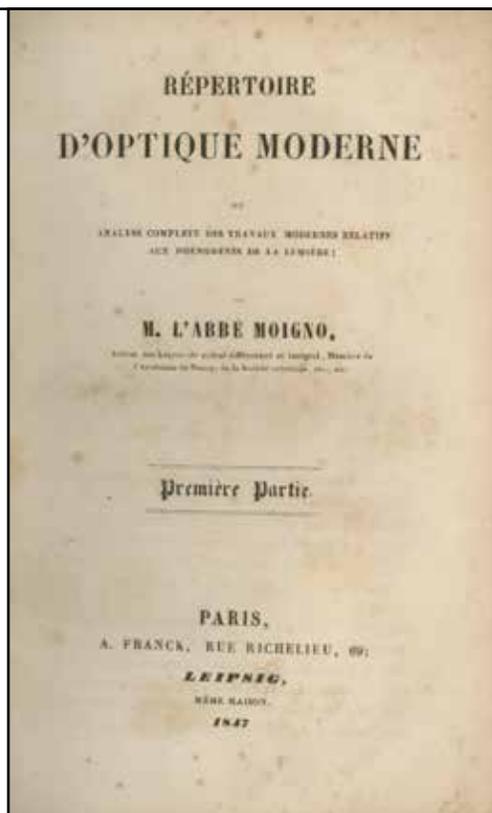
\$1,250.00

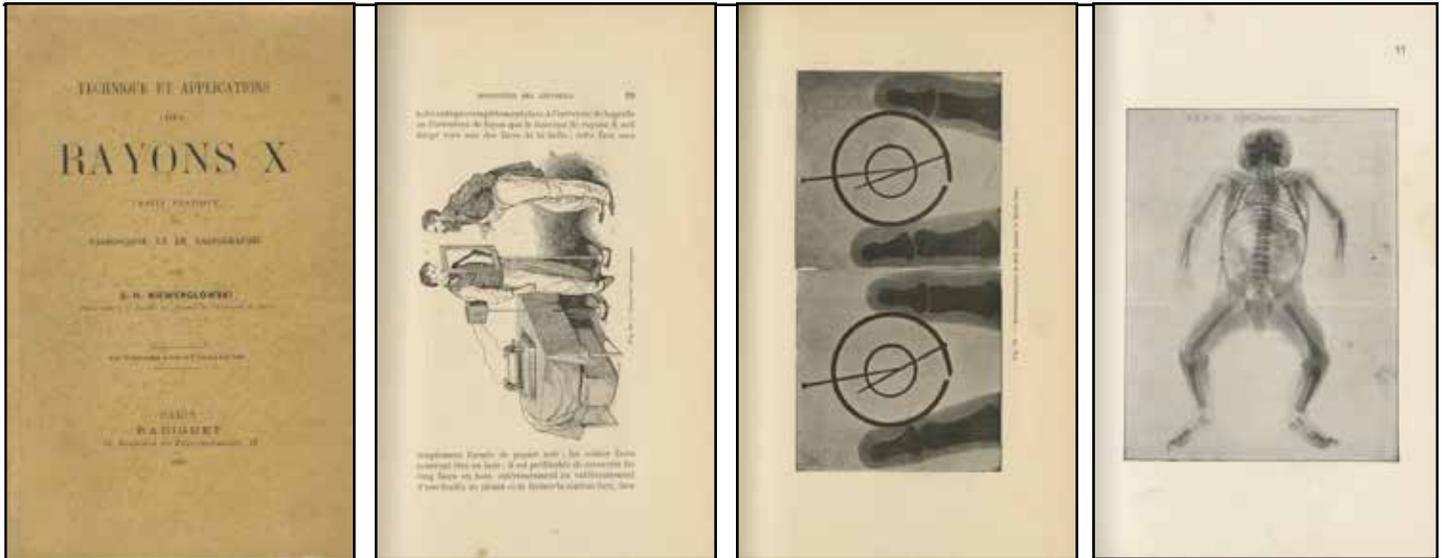
Formerly of the Society of Jesuits, Moigno, (1804 - 1884), left in 1844 to become a school chaplain. An associate of David Brewster and the founder of the popular science magazine, LE COSMOS, in 1852.

After a visit to the Royal Polytechnic in London in 1854, he began his lifelong enthusiasm for the use of projected images to illustrate lectures, hence his nickname, "the Apostle of Projection."

This work was the culmination of all previous knowledge of optics, including photographic lenses. His research included the mathematical theory of light, color, etc. It is the foundation work for photographic optics.

Roosens and Salu No. 5263.





16. Niewenglowski, G.-H. [Gaston-Henri]. **TECHNIQUE ET APPLICATIONS DES RAYONS X; TRAITÉ PRATIQUE DE RADIOSCOPE ET DE RADIOGRAPHIE.** Paris: Radiguet, 1898. First edition. 8vo., 161 [2], 8 b&w plates after x-rays, [37] adverts, [30] - 41 additional text, [2] adverts; additional illustrations in text. Original printed wrappers with a new spine covering. The wrappers show light foxing and are lacking one tiny chip. A very good copy.

\$250.00

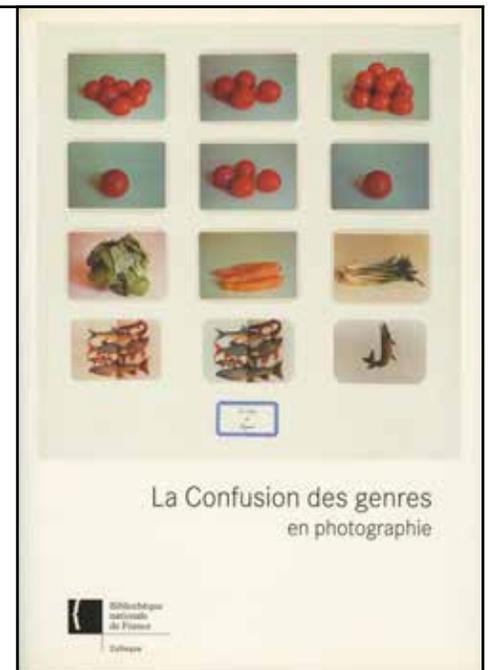
A comprehensive manual for all aspects of radiology and radiologic equipment known to date. This work is one of the earliest in the field, far more detailed and quite scarce. WorldCat locates only twenty copies of which there are two additional variant imprints, Société d'éditions scientifique and H. Desforges. In total, there are only six copies in U. S. libraries. Although an 1896 work of 23 pp. by the same author is cited by Roosens and Salu, they fail to cite this longer and more thorough title.

Gaston-Henri Niewenglowski (b. 1871) was a professor of photography and instructor of chemistry; he was on the Faculty of Science of the University of Paris.

17. Picaudé, Valérie and Phillippe Arbaizar, editors. **LA CONFUSION DES GENRES EN PHOTOGRAPHIE.** [Paris]: Bibliothèque Nationale de France, 2001. First edition. 8vo., 191 pp., illustrated from color and b&w photographs. A fine copy in color illustrated glossy stiff wrappers with printed inner flaps.

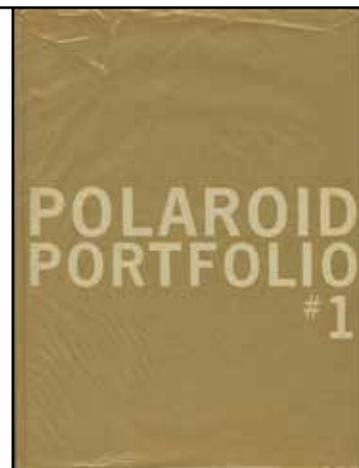
\$100.00

A collection of papers presented at a conference, held March 23 - 24, 1999 at the Bibliothèque nationale de France. Among the authors are: Valérie Picaudé, Phillippe Arbaizar; Mark Haworth-Booth, Anne Wilkes Tucker; Bernard Plossu, Abigail Solomon-Godeau, et al. Includes bibliographic references.



18. [POLAROID]. Wolbarst, John, compiler and editor. **POLAROID PORTFOLIO #1**. NY: American Photographic Book Publishing Co., 1959. First edition. 4to., 120 pp., 165 b&w photogravures. Cloth. Fine in the plain glassine dust jacket that is chipped and torn. \$35.00

Presents a description of the Polaroid Land process, films and cameras. The portfolio of Polaroid photos taken by amateurs and professionals includes: Ansel Adams, Leonard Balish, Dr. Harold Edgerton, Harold Feinstein, Philippe Halsman, Fritz Henle, Pirkle Jones, Emil Schulthess, Bert Stern, Roman Vishniac, and others. PRESENTATION from the editor to Gene Ostroff, former curator of photography at the Smithsonian Institution.

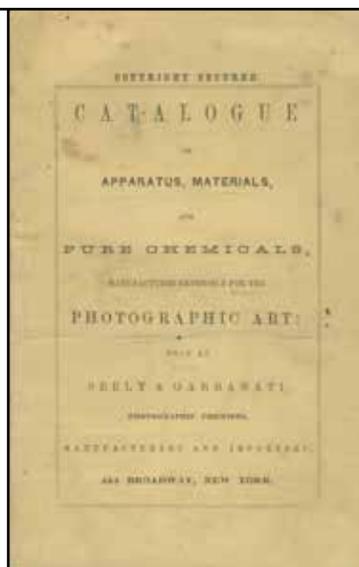


19. Ruscha, Edward. **A FEW PALM TREES**. [Hollywood: Heavy Industry Publications], 1971. First edition. Small 8vo., unnumbered pages, b&w photographs. Plain black stiff wrappers. Faint traces of wear to the wrappers which are rubbed at the edges. A very good copy. \$400.00.



20. Seely & Garbanati, Photographic Chemists. **CATALOGUE OF APPARATUS, MATERIALS, AND PURE CHEMICALS, MANUFACTURED EXPRESSLY FOR THE PHOTOGRAPHIC ART...** NY: Seely & Garbanati, [1858]. Small 8vo., 33 pp., engraved illustrations, adverts. Printed and illustrated wrappers. Small piece lacking from the blank margin of last advert, a few slight creases, and light dusting to the wrappers; else very good. \$600.00

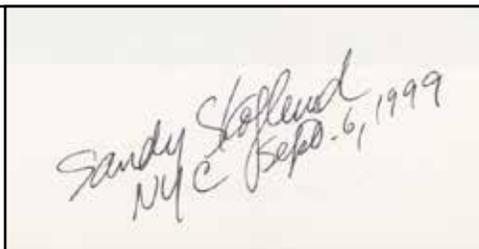
An extremely early American photographic trade catalogue, listing and sometimes illustrating, chemicals, bath tanks and trays, daguerreian cameras of various sizes, stereoscopic cameras, camera stands, camera tubes and lenses, coating boxes, frames, magic lanterns, Megascop camera (for enlarging), melainotype plates (tintype), various photographic papers, daguerreotype plates, etc.



The primary business of Seely & Garbanati was the manufacture of photographic chemical and suppliers of other articles related to the photographic process. However, as publishers of THE AMERICAN JOURNAL OF PHOTOGRAPHY (1852 - 1867), is their enduring contribution to the art.

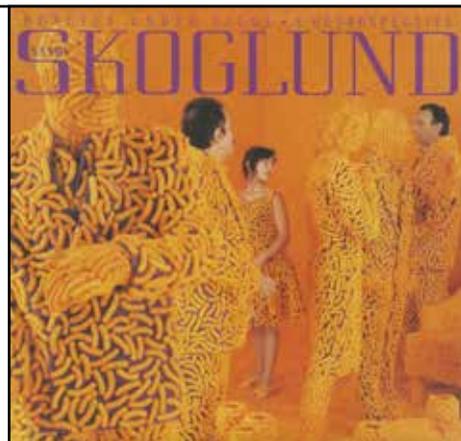
Listed in Romaine A GUIDE TO AMERICAN TRADE CATALOGUES 1744-1900 on page 265. Romaine locates only 4 earlier catalogues which are either shorter and less complete, or adjoined to a published manual as an appendix. No copies are listed in WorldCat.

21. Skoglund, Sandy. **SANDY SKOGLUND: REALITY UNDER SIEGE.** Northhampton, MA: Smith College Museum of Art, in association with Harry N. Abrams, Inc., 1998. First edition. Oblong 8vo., 119 pp., color and b&w plates after photographs, others in text.



Yellow paper over boards. A near fine copy in the color illustrated dust jacket. SIGNED and dated on the half-title page "Sandy Skoglund, NYC, Sept. 6, 1999."

\$150.00

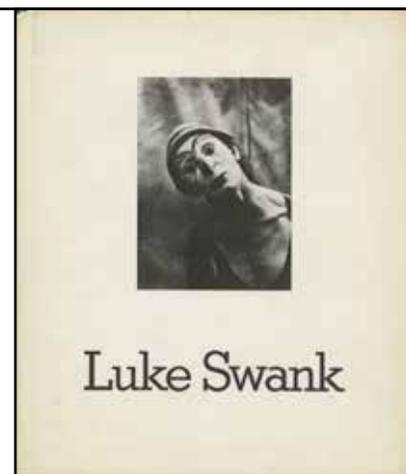


Skoglund's work is a confrontation between painting, sculpture and photography; highly colorful and humorous. This served as the catalogue for a traveling retrospective exhibition. It includes an interview with the artist, conducted by Robert Rosenblum; texts by Carol Squires and Linda Muehling. With an exhibition checklist, exhibition history and a selected bibliography.

22. [SWANK]. Hare, Clyde, editor. **LUKE SWANK.** Pittsburgh: Museum of Art, Carnegie Institute, 1980. First edition. Small 4to., 94 pp., 92 b&w photo-plates. With additional texts by Beaumont Newhall and Robert Doherty. A fine copy in the illustrated dust jacket that is slightly toned, lacking a few tiny chips at the spine crown, and is scarred on the bottom of the rear panel from the removal of a 1 x 1 inch price label.

\$125.00

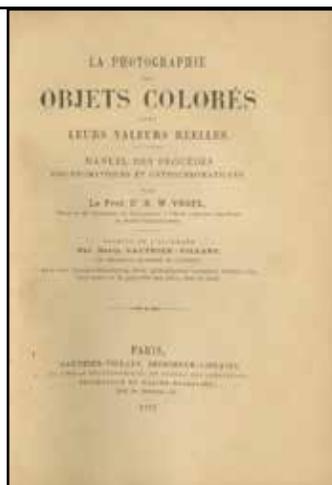
Swank was born in 1890 in Pennsylvania; after a number of different occupations and serving in the army, he turned to photography around 1930. He exhibited in various salons around the U.S., in group exhibitions in major museums, exhibited at the Julien Levy Gallery in 1932, and was published in several photographic journals. His work is among the best of the American modernist documentarians. Of particular interest are his photos of the circus.



23. Vogel, Herman Wilhelm. **LA PHOTOGRAPHIE DES OBJETS COLORÉS AVEC VALEURS RÉELES.** MANUEL DES PROCÉDÉS ISOCHROMATIQUES ET ORTHOCHROMATIQUES. Paris: Gauthier-Villars, 1887. First edition. 8vo., ix, 193 pp., 2 plates, containing 2 photoglyptics and 1 chromolithograph, 15 illustrations in text. Original printed wrappers, which are soiled and chipped at the blank edges, mounted on a heavier stock and then newly bound in red cloth with a morocco spine label. Faint marginal dampstain along the lower edge of the first half of the text, with toning.

\$600.00

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

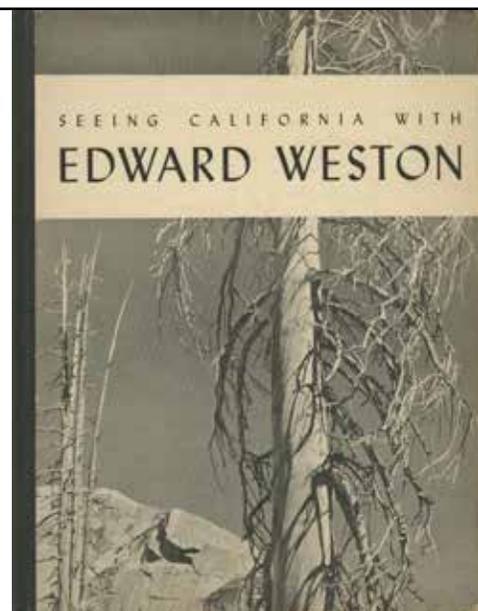


This title is unique to this French edition, based upon earlier texts by Vogel. Translated into French by Henry Gauthier-Villars, and augmented with notes from the author. The three "photoglyptics" are commonly known as Woodburytypes. Roosens and Salu 7664.

24. Weston, Edward. **SEEING CALIFORNIA WITH EDWARD WESTON.** N.p.: Westways, Automobile Club of Southern California, 1939. First edition. Folio, 49 pp., 130 photos. Cloth-backed photo-illustrated paper over boards. The board tips are rubbed with moderate wear. A few small smudges on the front free endpaper; else very good copy, internally bright.

\$300.00

A scarce Weston item, issued for private distribution to members of the auto club. Many of these photos do not appear elsewhere.



25. [WOODMAN]. Lux, Harm. **FRANCESCA WOODMAN: PHOTOGRAPHISCHE ARBEITEN / PHOTOGRAPHIC WORK.** Zürich: Woodman Estate, Shedhalle Zürich, Westfälischer Kunstverein, Münster, 1992. First edition. ISBN: 188616134. Small 4to., 111, [1] pp., approx. 75 b&w and color toned photos. Pictorial stiff wrappers. A slight bump to the upper tip and a small crease at the spine crown. A very good copy. This is the true first edition, not the issue from D.A.P.

\$150.00

Francesca Woodman (b. 1958, Denver) studied at RISD and various places in Italy. She committed suicide in 1981. Her work is highly personal and intimate. Staging herself as model, Woodman invokes a sense of woman's body as fetish with aspects of surrealism and feminism playing a part. "Classical subjects, such as still life and the nude are part of the main themes of her photographic work, and a secret narrative forms the principle of Francesca Woodman's search for images." (from the introduction)

Issued as the catalog for an exhibition which traveled from Zurich to Muenster to Helsinki. Texts by Harm Lux and Kathrin Hixson in German and English.

