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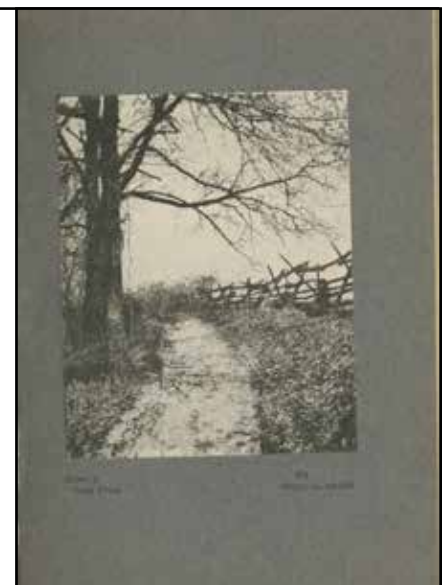
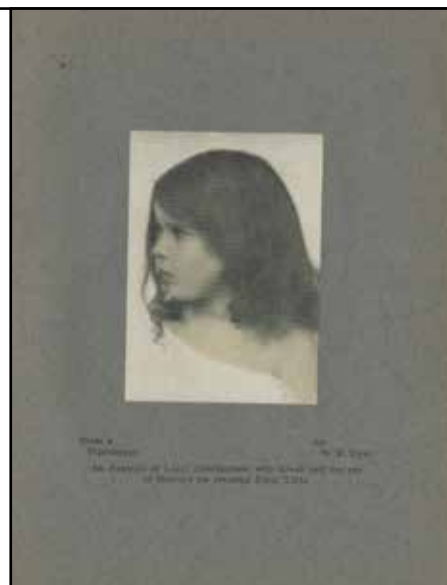
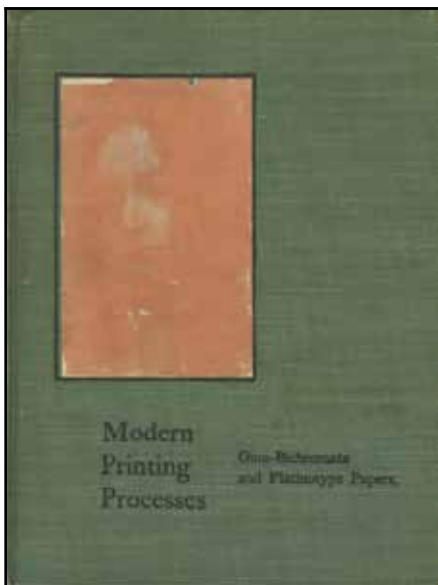
For your convenience we also accept payment by **Visa, MasterCard, American Express, and PayPal.** Ohio customers will be charged the applicable sale tax.

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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. Abbott, Henry G. [Pseud. for George Henry Abbott Hazlitt]. **MODERN PRINTING PROCESSES: GUM-BICHROMATE AND PLATINOTYPE.** The Preparation, Printing and Developing of Gum Bichromate Papers. The Manipulation of Platinotype Papers by the aid of Glycerine and Bichloride of Mercury, etc. Chicago: Geo. K. Hazlitt, 1900. First edition. 12mo., 66 pp., (12) adverts., 5 photographic plates tipped to colored mounts, other illustrations in text. A rubbed photographic plate mounted on upper board. The title page has been reattached on a tab; several ex-library stamps. A good copy.

\$150.00

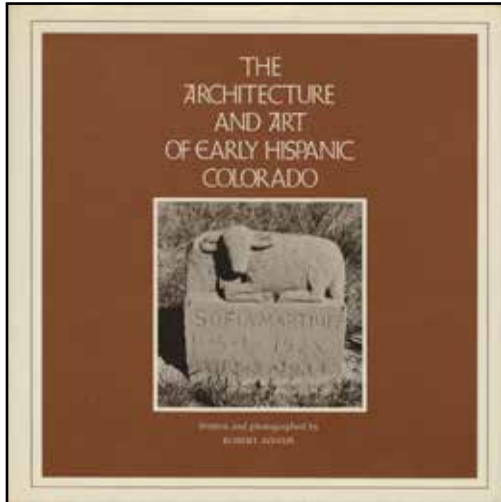
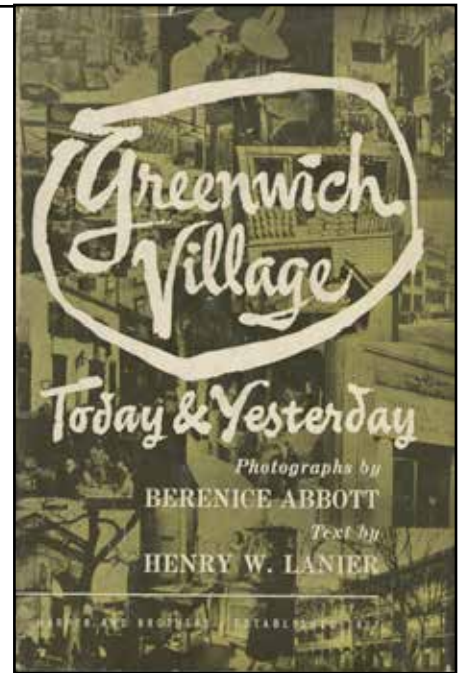
Includes 2 portraits by William B. Dyer and a landscape by Henry G. Abbott.

A scarce manual of Pictorialist processes with WorldCat locating only twelve copies. Roosens and Salu No. 4583.

2. [ABBOTT]. Lanier, Henry Wysham. **GREENWICH VILLAGE: TODAY & YESTERDAY.** Photographs by Berenice Abbott. Text by Henry Wysham Lanier. NY: Harper & Brothers, 1949. First edition. 8vo., xi, 161 pp., b&w photographs. A near fine copy in the illustrated dust jacket that has light edge-wear, price-clipped, and is lightly dust-soiled on the rear panel.

\$250.00

Printed by sheet-fed photogravure with full tonality and rich blacks.



3. Adams, Robert. **THE ARCHITECTURE AND ART OF EARLY HISPANIC COLORADO.** [Boulder]: Colorado Associated University Press in cooperation with The State Historical Society of Colorado, [1974]. First edition. Oblong 8vo., vi, 234, (3) pp., 85 full-page b&w photos, map. A fine copy in a near fine price-clipped photo-illustrated dust jacket.

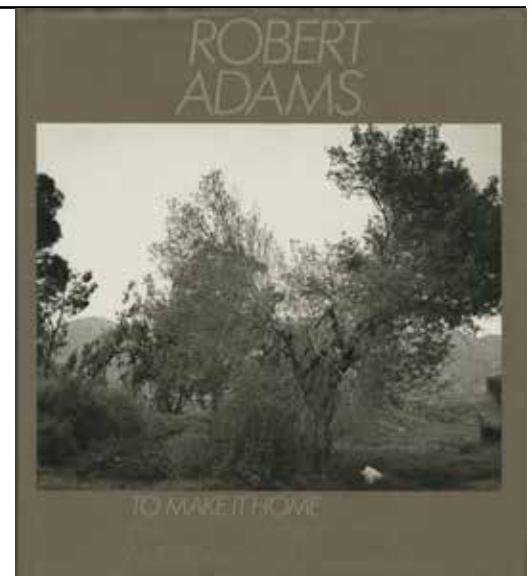
\$150.00

First extensive survey of Hispanic building and art on the late Colorado frontier. Text and photographs by Robert Adams - his second book.

4. Adams, Robert. **TO MAKE IT HOME: PHOTOGRAPHS OF THE AMERICAN WEST, 1965-1986.** NY / Philadelphia: Aperture, in association with The Philadelphia Museum of Art, 1989. First edition. 4to., 175 pp., illustrated with full-page b&w photos. A fine copy in the near fine photo-illustrated dust jacket.

\$85.00

Published in conjunction with a major retrospective exhibition.



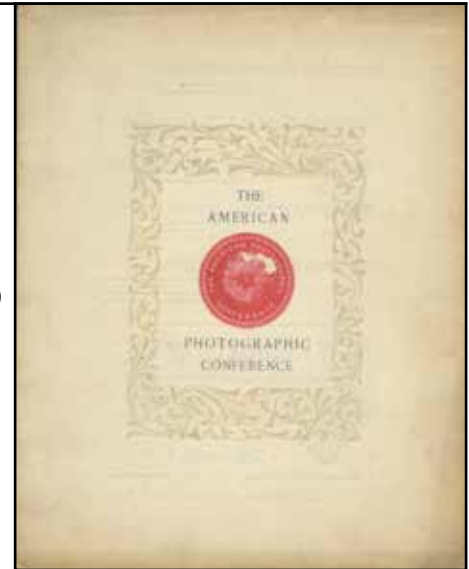
5. [AMERICAN PHOTOGRAPHIC CONFERENCE]. **PROCEEDINGS OF THE AMERICAN PHOTOGRAPHIC CONFERENCE, HELD IN NEW YORK, DECEMBER 4TH, 1890, TOGETHER WITH THE CONSTITUTION AND BY-LAWS AS ADOPTED.** NY: M.C. Bentham, Publisher, [1891]. First edition. 4to., [50] pp., photogravure frontispiece with tissue guard, portraits from photographs, adverts. Blank membership application bound in after p. 20. Decorative stiff paper wrappers, which are toned along the edges with some chipping at the base of the spine. A good or better copy.

\$400.00

This is the first conference which brought together a number of amateur photographic societies or clubs. "The list comprises less than one half of the societies affiliated with the Conference", among them, listing their officers and members were: the Albany Camera Club, the Brooklyn Academy of Photography, the Brooklyn Society of Amateur Photographers, the Boston Camera Club, the California Camera Club, the Hoboken Camera Club the Lynn Camera Club, the Lowell Camera Club, the Plainfield Camera Club, the Providence Camera Club the Newark Camera Club, the Syracuse Camera Club, and the Society of Amateur Photographers of New York, listing Alfred Stieglitz as a member.

A constitution and by-laws were drafted; "The objects of this organization shall be the promotion of the science and art of photography and of the sciences and arts allied thereto, and to encourage and facilitate the practice of photography separate from its trade, commercial or professional relations." (as stated in the Constitution, Article I. Section II. Objects.)

WorldCat locates a single copy at the New York Historical Society.



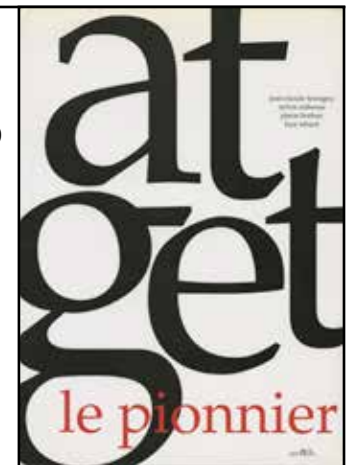
6. [ATGET] Lemagny, Jean-Claude. **ATGET, LE PIONNIER.** Paris: Marval, 2000. First edition. Folio, 199 pp., chiefly illustrated from b&w and sepia photographs. A near fine copy in paper over boards in the printed dust jacket.

\$75.00

Published on the occasion of the exhibition held at the Hôtel de Sully, 23 June to 17 September 2000 which traveled to the International Center of Photography, New York.

The photographs of Atget are presented and juxtaposed against photographs by Dieter Appelt, Bernhard & Hilla Becher, Bill Brandt, Walker Evans, Vilem Kriz, Clarence John Laughlin, and others to show Atget's influence on those who followed.

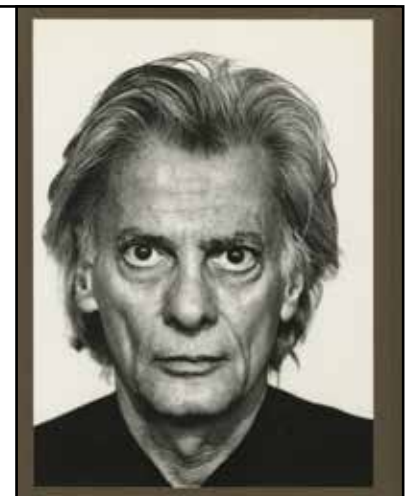
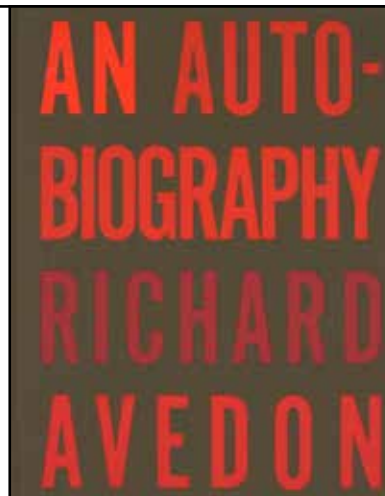
Texts in French by Jean-Claude Lemagny, Pierre Borhan and Luce Lebard. Includes biographies and a bibliography.



7. Avedon, Richard. **AN AUTOBIOGRAPHY.** New York: Random House, 1993. First edition. Thick folio, 284 full-page b&w photos. Cloth, title with red and magenta lettering. Fine in printed acetate dust jacket. Housed in the publisher's white card portfolio, titled in red ink.

\$200.00

Avedon's "self portrait" through his body of work spanning nearly 50 years.



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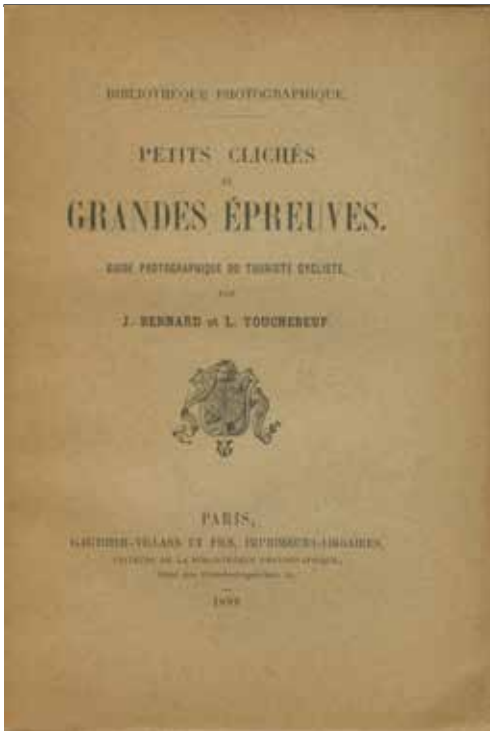
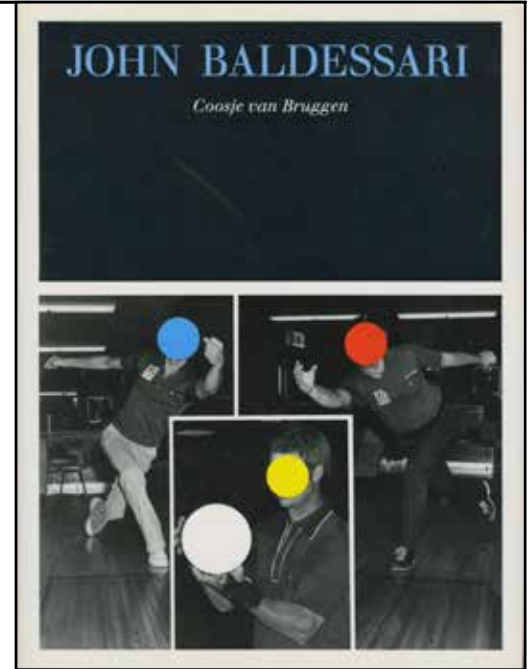
Specializing in Rare and Out-of-Print Photographic Literature

8. [BALDESSARI]. Bruggen, Coosje van. **JOHN BALDESSARI**. NY: Rizzoli, 1990. First edition. 4to., 256 pp., numerous b&w and color illustrations. A fine copy in dust jacket.

\$85.00

Published on the occasion of the retrospective exhibition organized by The Museum of Contemporary Art, Los Angeles, which traveled to several other locations in the U.S. and Canada.

This is the first monograph on this conceptual artist. It includes a brief biography, and extensive exhibition list and bibliography.

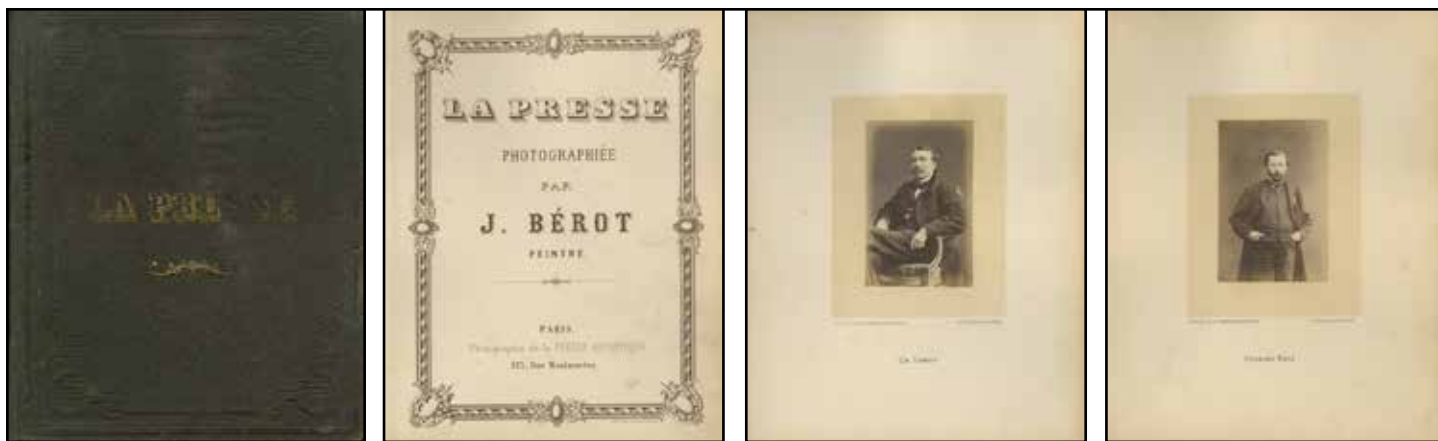


9. Bernard, J., and L. Touchebeuf. **PÉTITS CLICHÉS ET GRANDES ÉPREUVES. GUIDE PHOTOGRAPHIQUE DU TOURISTE CYCLISTE**. Paris: Gauthier-Villars et Fils, 1898. First edition. Small 8vo., viii, 139 pp. The printed paper wrappers are moderately age-toned, with a shallow crease at the lower tip and the publisher's price sticker affixed to the rear wrapper; else near fine and unopened.

\$250.00

A complete guide to the equipment, sensitized materials for making enlargements, apparatus, light sources, and darkroom requirements, with added emphasis to the techniques for making smaller images for the convenience of the traveling photographer, especially by bicycle.

Roosens and Salu No. 877 listing this as the second such manual published. WoldCat locating only twelve copies.



10. Bérot, J. [Jean Marie]. **LA PRESSE PHOTOGRAPHIÉE**. Paris: Photographie de la Presse Artistique, [ca 1860]. 4to., lithographic title page and 25 of 26 [?] leaves of mounted albumen photographic portraits 9.5 x 6.5 cm, with lithographic borders and the names of the subjects printed below the images, a.e.g. All leaves are attached to linen tabs, as issued. Original publisher's pebbled cloth, embossed in blind, titled in partially rubbed gilt. Expertly recased with slight repairs at the spine ends. Light toning to the blank margins of several leave. A very good copy.

\$750.00

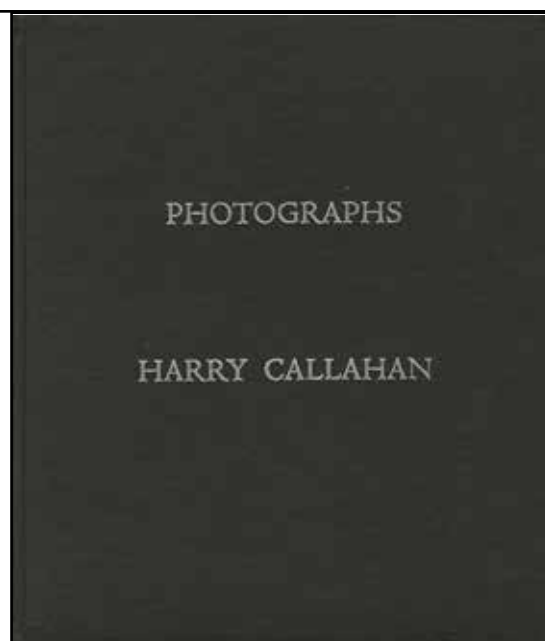
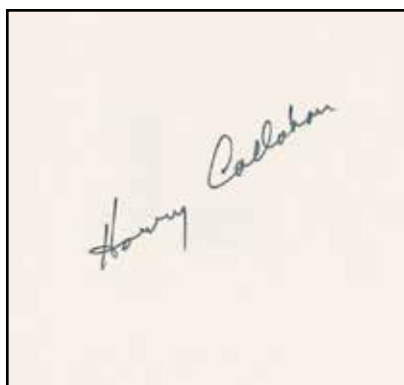
Little seems to have been written of Jean Marie Bérot; he was a portrait photographer, active in Paris during the 1860s, and seems to have had an affinity, or at least an active relationship with the journalists of Paris, having published portrait collections of LE CONSTITUTIONNEL and LE SIÈCLE PHOTOGRAPHIÉ, as well as this collection.

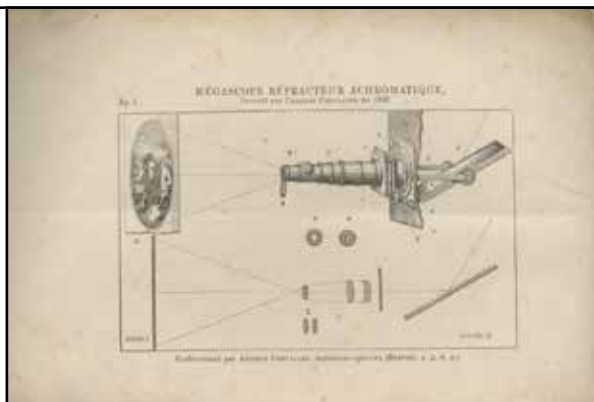
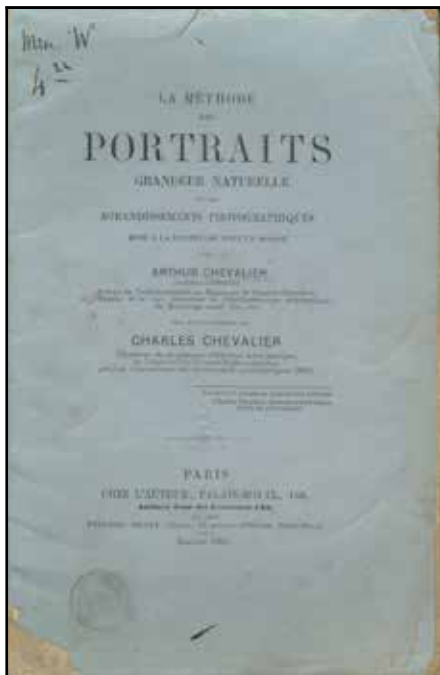
A scarce work with WorldCat locating only a few original copies, and many holdings for a microform reproduction. Usually listed as having 26 portraits, our only has 25. A copy at The Harry Ransom Center indicates 28 portraits. Roosens and Salu No. 783, listing only this one work by the photographer.

11. Callahan, Harry. **HARRY CALLAHAN: PHOTOGRAPHS**. Santa Barbara: El Mochuelo Gallery, 1964. First edition. Folio, 126 b&w photos with captions opposite. Silver lettering on black cloth. The pastedowns are discolored as always found due to the binder's glue. Otherwise fine, as new copy in the matching cloth slipcase. Laid-in is a single printed sheet with text and a photographic image by Callahan, issued by Aperture to advertise for sale their stock of 75 copies of this book.

\$2,250.00

The print quality was as fine as could be found to date. Includes a comprehensive bibliography prepared by Bernard Karpel, Librarian for the Museum of Modern Art. Limited to 1500 copies. This copy is additionally SIGNED by the photographer.





12. Chevalier, Arthur. **LA MÉTHODE DES PORTRAITS GRANDEUR NATURELLE ET DES AGRANDISSEMENTS PHOTOGRAPHIQUES MISE A LA PORTÉE DE TOUT LE MONDE.** Paris: Chez L'Auteur, Palais-Royal, 1862. First edition. 8vo., 41 pp., full-page engraved frontispiece, plus (6) pp. Printed wrappers which are

edge-chipped, show a faint stamp on the front, and staining on the rear. The text has light foxing and toning, with a small bump at the base of the spine; else a better than good copy. Housed in a cloth and paper over boards clamshell box.

\$500.00

Arthur Chevalier, was the son of Charles Chevalier, head of the famous Parisian optical firm who provided lenses to Niépce, Daguerre, Talbot and others. It was Charles who first designed the Megascope, an optical device, similar to the camera obscura, for projection of opaque photographs. This manual provides a detailed description for making large

images and enlargements, sensitized coatings, plates, papers and apparatus. The frontispiece illustration is of Chevalier's Megascope Réfracteur Achromatique.

Roosens and Salu No. 3579. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 133. WorldCat locates thirteen copies.



13. Dean, Tacita, editor. **FLOH [cover title].** [Göttingen: Steidl Publications, 2001]. First edition. 4to., [176] pp., 95 b&w, 53 color, and 20 sepia plates after photographs. Beige cloth titled on the upper board and spine in blind. A fine copy in the publisher's card slipcase which show a few smudges on the printed label. Limited to 4000 SIGNED, numbered and dated copies, this is copy No. 1093. Other than the printed label on the slipcase, this was issued without text, colophon or any other printed word.

\$150.00

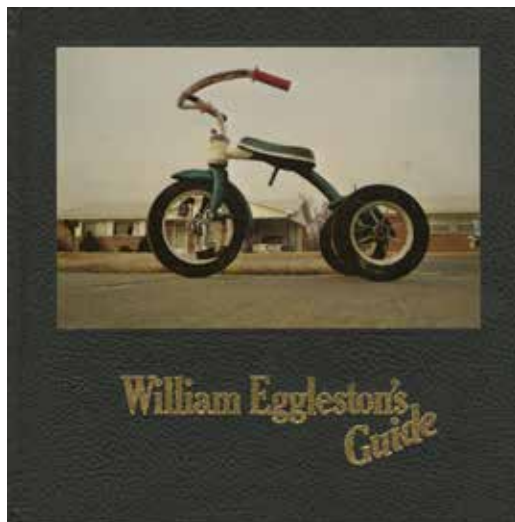
British artist, Tacita Dean gathered these family portraits and snapshots of everyday occurrences at flea markets in Europe and the U. S. In collaboration with Martyn Ridgewell, they were sequenced to form an enigmatic narrative. Listed in Parr and Bager's, THE PHOTOBOOK: A HISTORY Volume II, p. 231; included in the chapter, THE PICTURE EDITOR AS AUTHOR.



14. Dingus, Rick. **THE PHOTOGRAPHIC ARTIFACTS OF TIMOTHY O'SULLIVAN**. Albuquerque: The University of New Mexico Press, 1982. First edition. 4to., xvii, 158 pp., 82 text illustrations, 64 full-page b&w plates. A fine copy in a near fine photo-illustrated dust jacket.

\$75.00

Timothy O'Sullivan was an expeditionary photographer who accompanied the geological survey expeditions of Clarence King and George Wheeler in the 1860s and 1870s. The author, a scholar and photographer, has revisited and rephotographed many of the places depicted by O'Sullivan and other expeditionary photographers. In this survey Dingus focuses on the fine art aspect of O'Sullivan's photographs.



15. Eggleston, William. **WILLIAM EGGLESTON'S GUIDE**. Essay by John Szarkowski. NY: Museum of Modern Art, 1976. First edition. Square 8vo., text and 47 color plates. Simulated leather illustrated with color photo-plate mounted on cover. Issued without a dust jacket. A very good copy.

\$400.00

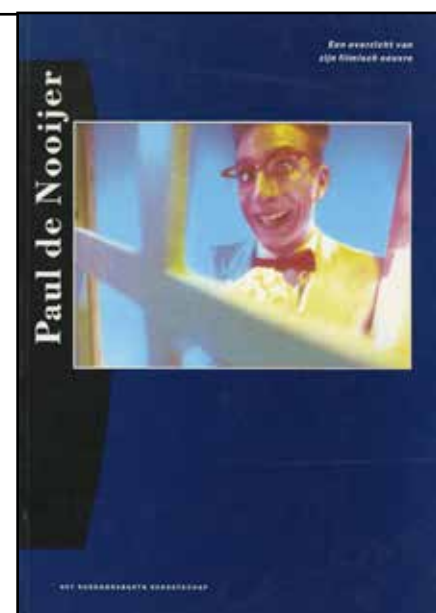
Issued on the occasion of the exhibition at MoMA - controversial at the time.

16. Elligens, Adriaan, introduction. **PAUL DE NOOIJER: EEN OVERZICHT VAN ZIJN FILMISCH OEUVRE**. 's-Hertogenbosch: Het Noordbrabants Genootschap, 1991. First edition. 8vo., 95 pp., illustrated from color filmstrips. Photo-illustrated stiff wrappers. Near fine.

\$50.00

Dutch photographer and filmmaker, Paul de Nooijer, studied industrial design and began his career in advertising and illustration, later to become a freelance photographer. In many of his films and photos, which have surrealistic imagery in a conceptual context, he uses his wife and son as the principal models.

A survey of de Nooijer's films, each with a brief synopsis in Dutch and English. The introduction, short biography, exhibition chronology and a bibliography are in Dutch. WorldCat list only fifteen holdings with none in North America.



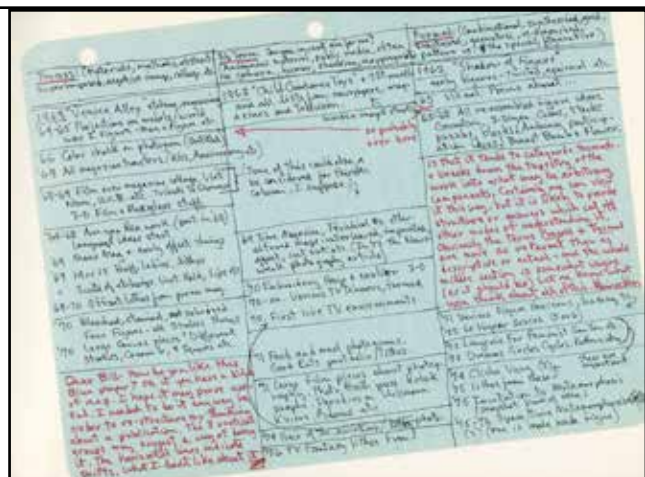
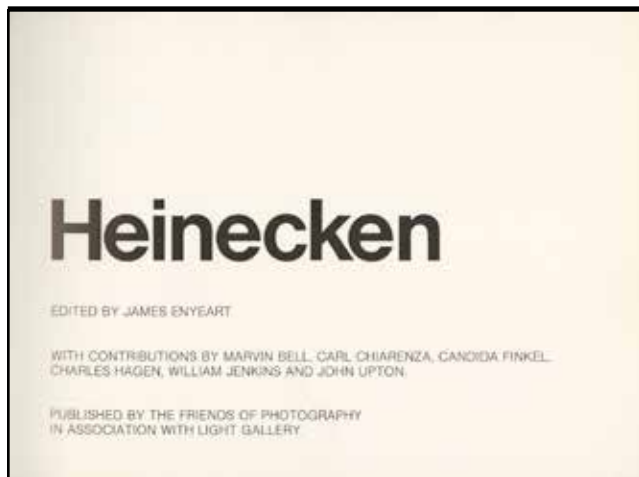
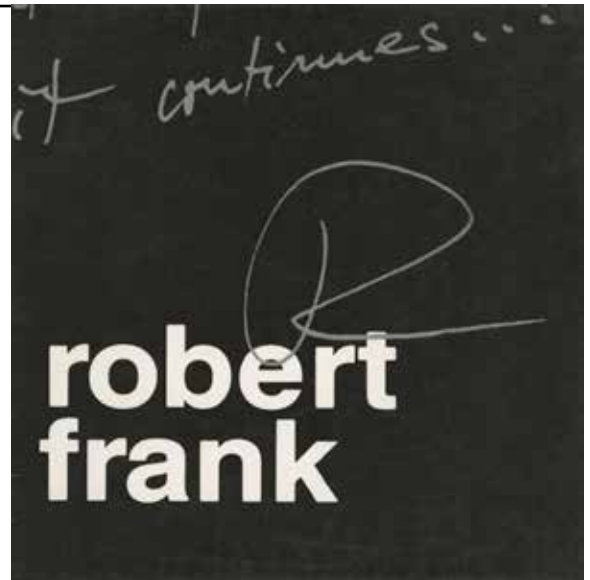
17. Frank, Robert. **ROBERT FRANK**. [Coimbra]: Encontros de Fotografia, 1988. First edition. Square 8vo., [36] pp., facsimile and 18 full-page b&w and 1 color reproductions from photographs. Printed glossy stiff wrappers. Near fine.

\$100.00

Published upon the occasion of an exhibition at Encontros de Fotografia de Coimbra, 5 a 20 de Novembro de 1988, which traveled to Galeria Almada Negreiros, 22 de Novembro a 4 de Dezembro, Lisboa.

Text in Portuguese and English by Jack Kerouac, Robert Frank, and Joachim Schimd. Includes several photographs not usually reproduced and an original text by Robert Frank.

WorldCat locates six copies, with MoMA, University of Arizona and Detroit Institute of Art as the only U.S. holdings.

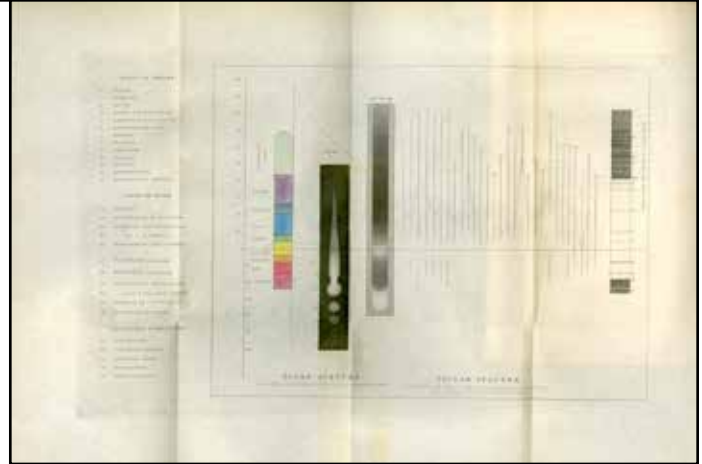


19. [HEINECKEN]. Enyeart, James, editor. **HEINECKEN**. Carmel, CA: The Friends of Photography in association with Light Gallery, 1980. First edition. Oblong 4to., 158 pp., 90 color and b&w plates, illustrated endpapers. Blind-embossed black cloth which is slightly faded as usual, titled in silver on the spine. A very good or better copy. Issued without a dust jacket.

\$200.00

With contributions by Marvin Bell, Carl Chiarenza, Candida Finkel, Charles Hagen, William Jenkins and John Upton. Limited to 2000 copies, SIGNED by the photographer.

20. Hunt, Robert.
**RESEARCHES ON LIGHT:
 AN EXAMINATION OF
 ALL THE PHENOMENA
 CONNECTED WITH
 THE CHEMICAL
 AND MOLECULAR
 CHANGES PRODUCED
 BY THE INFLUENCE
 OF THE SOLAR RAYS;
 EMBRACING ALL THE
 KNOWN PHOTOGRAPHIC
 PROCESSES, AND NEW
 DISCOVERIES IN THE ART.**



London: Printed for Longman, Brown, Green, and Longmans, 1854. Second edition. 8vo., xx, 396 pp., hand-colored engraved folding plate, text diagrams. Newly bound in half calf and cloth, gilt title on spine. Owner's signature on title page, and small stain on the blank margin of p. xx. A very good copy.

\$600.00

"Robert Hunt (1807 - 1887) was a librarian keeper of mining records at the Museum of Practical Geology and professor of mechanical engineering at the Royal School of Mines, at London. He carried on numerous photographic and photomechanical experiments and he was one of the founders of the London Photographic Society. These experiments with organic and inorganic light-sensitive substances, which, with characteristic unselfishness, he made public during the early forties of the last century, were extremely useful in the study of photochemistry, which was then in its infancy, and were of great service for years to those who came after him and used his researches for the basis of their studies." Eder- HISTORY OF PHOTOGRAPHY p. 326.

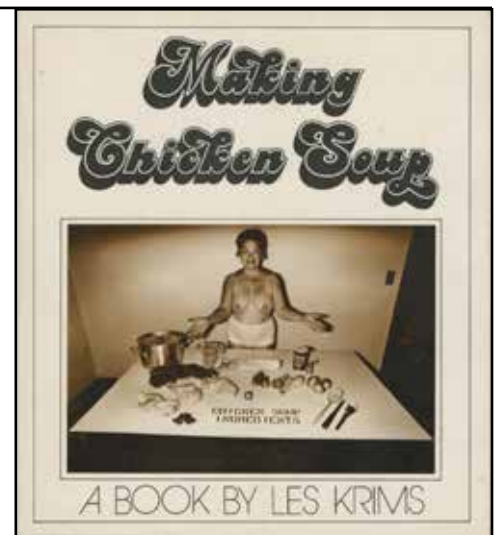
"Included are reports on Hunt's earliest experiments on solar energy and its effect involving both vegetation and metallic salts or compounds. An introductory chapter on the discoveries of Daguerre and Fox Talbot is exceedingly useful as it establishes the range of various light sensitive materials applicable to photography, including platinum, iron and antimony. His is the first use of the word 'platinotype' with reference to platinum prints. The book as a whole is one of the most crucial and one of the earliest theoretical treatises on the science, and differs slightly from the later, 1854 edition, except in some more recent discoveries." From the Arno Press description THE LITERATURE OF PHOTOGRAPHY. In truth, this second edition was largely rewritten and greatly expanded to include a great many advances in the medium in the ensuing ten years.

The copy of J [James] B [Booker] B [Blake] Wellington, 1858 - 1939, an English scientist and photographer. He worked with George Eastman in New York before becoming a director at Kodak and later he set up his own photographic materials and publishing company, Wellington & Ward. He was a member of the Linked Ring Brotherhood.

21. Krims, Les. **MAKING CHICKEN SOUP.** NP: Humpy Press, 1972. First edition. 24mo., (6) pp., plus 28 sepia photos, (5) pp. Pictorial stiff wrappers. Near fine.

\$350.00

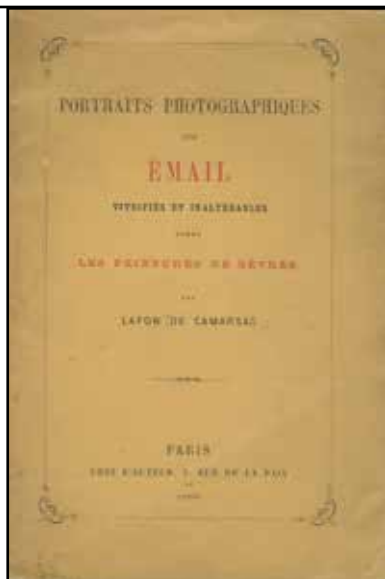
A step-by-step visual guide with Krims' mother as the bare-breasted cook.



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22. Lafon de Camarsac, [Pierre Michel Marie Alcide]. **PORTRAIT PHOTOGRAPHIQUES SUR ÉMAIL VITRIFIÉS ET INALTÉRABLES COMME LES PEINTURES DE SÈVRES PAR LAFON DE CAMARSAC.** Paris: Chez L'auteur, 1868. First edition. 8vo., 28 pp., occasional light foxing and mild creasing. A very good copy in the original printed wrappers. Laid-in is a 4 pp. illustrated brochure by Lafon de Camarsac promoting his ceramic portraits and showing the various sizes with corresponding prices; scattered foxing; else very good.



\$850.00

"The first printing of a photographic image on a ceramic surface was undertaken by Lafon de Camarsac in France, 1854, using a gum bichromate system. This relied on the light sensitive chemical potassium bichromate. Mixed with gum arabic, and a sticky substance like honey, it was coated onto a ceramic surface and exposed to light through a positive transparency. Where light hit the surface of the tile, it fixed the gum; where it was darker the substance, remained proportionately sticky to the amount of light falling onto its surface. The result was a latent photograph, revealed when ceramic pigment was dusted onto its surface. Where gum has hardened no pigment adhered, but pigment did adhere to those areas un- or under-exposed. It appears that he also used a system where ceramic pigment was mixed into the light sensitive emulsion. In 1868 Lafon de Camarsac was marketing a system of producing portraits on porcelain, and although a number of companies were said to have taken up the system, it was one requiring a degree of skill to work effectively and consistently; and it wasn't one for mass industrial use." p. 29 Scott, Paul. CERAMICS AND PRINT. London: A & C Black, 2004. Second edition.

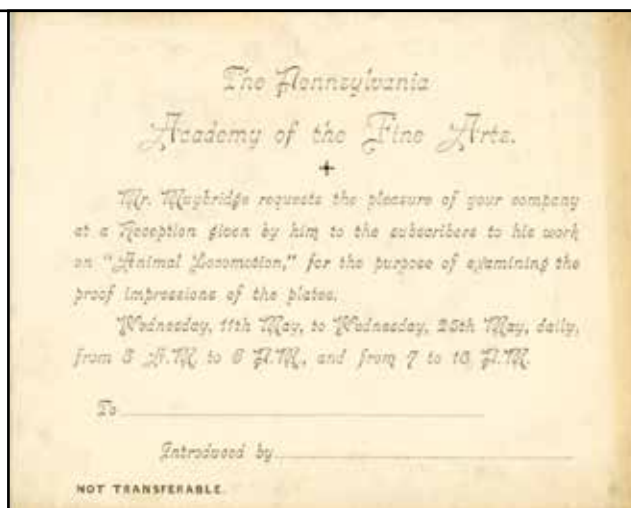
Roosens and Salu No. 3530. WorldCat locates only three copies, Indiana State University, Bibliothèque Nationale de France, and Paris - CNAM.

23. Muybridge, Eadweard. **THE PENNSYLVANIA ACADEMY OF FINE ARTS. MR. MUYBRIDGE REQUESTS THE PLEASURE OF YOUR COMPANY AT A RECEPTION GIVEN BY HIM TO THE SUBSCRIBERS TO HIS WORK ON "ANIMAL LOCOMOTION," FOR THE PURPOSE OF EXAMINING THE PROOF IMPRESSIONS FOR THE PLATES. WEDNESDAY, 11TH MAY, TO WEDNESDAY, 25TH MAY, DAILY, FROM 8 A.M. to 6 P.M., AND FROM 7 TO 10 P.M.** [Philadelphia: The Pennsylvania Academy of Fine Arts, 1887]. Oblong card, 12.9 x 10.4 cm., printed verso only. Aged-toned, else very good.

\$500.00

The 781 plates for Eadweard Muybridge's monumental, ANIMAL LOCOMOTION: AN ELECTRO-PHOTOGRAPHIC INVESTIGATION OF CONSECUTIVE PHASES OF ANIMAL MOVEMENTS, 1872 -

1885, were completed for publication in 1887. "Specimen plates for ANIMAL LOCOMOTION were being prepared for subscribers in January 1887. By October, proof impressions had been deposited in Philadelphia, New York, Washington and Boston, where subscribers could examine them and make their selections." Haas, Robert Bartlett, MUYBRIDGE: MAN IN MOTION. 1976. p. 155. Since our invitation reads that the proofs were available for inspection in May, it may be assumed that Mr. Haas had not seen nor known of this card. A search of WorldCat fails to locate this ephemeral piece, but an online search alludes to a copy in the Muybridge collection of Kingston University, London.

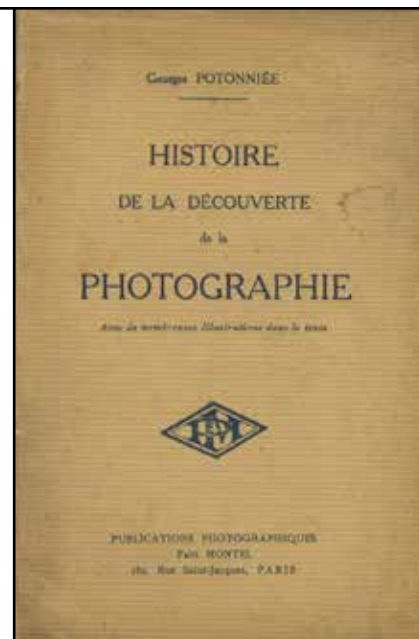


24. Potonniée, Georges. **HISTOIRE DE LA DÉCOUVERTE DE LA PHOTOGRAPHIE.** Paris: Publications Photographiques Paul Montel, 1925. First edition. 8vo., 319, [1] pp., 99 illustrations from photographs, drawings and charts in text. Printed wrappers which are moderately stained; bump to the lower corner at the spine. A near very good copy.

\$225.00

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).

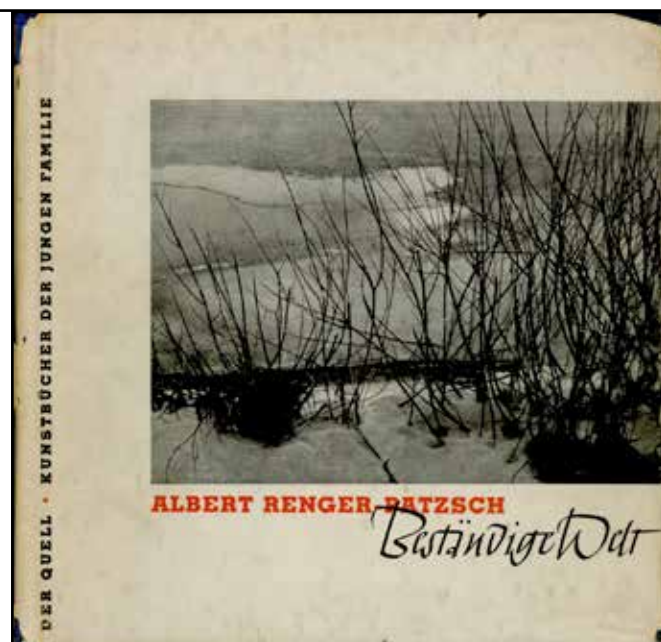
Potonniée was largely correct in his assessment of Niépce's importance, but he did err with his chronology, dating Niépce's first photograph from nature a full two years earlier than in actuality. His assessment of Talbot's early process as "unworkable" was clearly wrong. It was through his efforts that a statue of Niépce was erected at Saint-Loup-de-Varennes.



25. Renger-Patzsch, Albert. **BESTÄNDIGE WELT: KLEINES LANDSCHAFTSBUCH;** Foreword by Helene Henze. Münster in Westf. Der Quell / K.H. von Saint-George und Strauf, (1947). First edition. Square 8vo., 73, [2] pp., 65 b&w photos. Cloth-backed illustrated paper over boards. A slight bump to the upper tip; a very good copy in a moderately chipped and worn dust jacket.

\$200.00

Renger-Patzsch's exquisite landscape photographs. Text in German.



26. [SHEET MUSIC]. Stanley, Henry, music. **HALF A PHOTOGRAPH.** Lyrics by Bob Russell. As performed by Kay Starr. Los Angeles: Vesta Music Corporation, 1953. 4to., [4] pp. Pictorial self wrappers. "Waltz" penciled on front, several small creases at the tips; a good or better copy.

\$20.00

"I saw half of a photograph, and it took my breath away. For that face on that photograph, was my love of yesterday..."



27. Talbot, William Henry Fox. **HUELLAS DE LUZ: EL ARTE Y LOS EXPERIMENTOS DE WILLIAM HENRY FOX TALBOT.** Madrid: Museo Nacional Centro de Arte Reina Sofia: Aldeasa, 2001. First edition. 4to., 381 pp, 250 b&w, and tinted plates from photographs. A fine copy in a lightly edge-rubbed photo-illustrated dust jacket.

\$100.00

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Essays in Spanish and English by Catherine Colman, Larry J. Schaaf, Mike Ware, Michel Gray, Geoffrey Batchen, Gerardo F. Kurtz and Russell Roberts. With a bibliography and detailed listing for each image.

