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acahan@cahanbooks.com • www.cahanbooks.com



**1. HAUNTING HAND-COLORED PORTRAIT OF A YOUNG AFRICAN-AMERICAN IN A PULLMAN PORTER UNIFORM.**

A large, 15 x 12 inch portrait photograph with contemporary color of either crayons or pastels, with added charcoal, c.1900.

The photograph was mounted to a cardboard backing when made; the backing board is acid and shows the ghost of a transfer which reads (in reverse) in pencil, 3rd (and) Williams. Aside from a few very minor scratches that do not penetrate the surface, and a small dampstain to one tip, this is a very fine example.

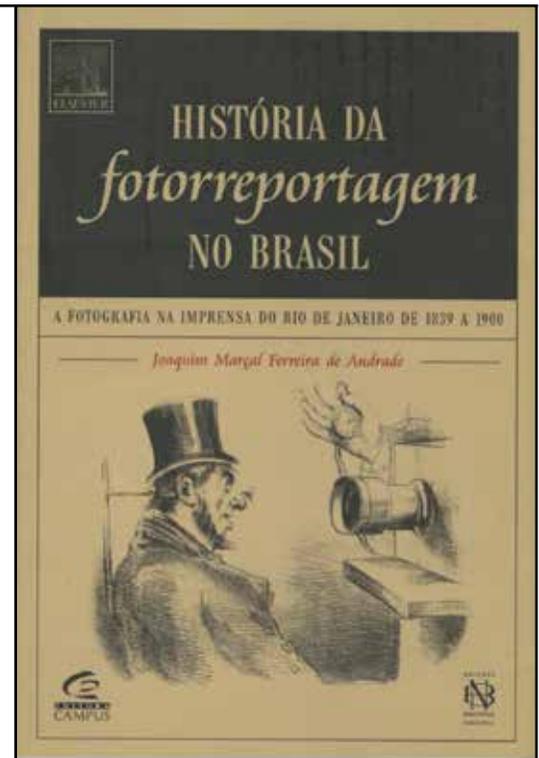
\$4,500.00

*Since this photograph has been entirely colored with turquoise blue background, brown skin-tones, and charcoal for coat and hat, we surmise by the weight of the base paper that this was initially a bromide print. The hand-colored and painted photograph has been with us since daguerreian times and continues to be made today. The variety of processes and applications is almost as endless as with "straight" black & white photography. See Heinz and Bridget Henisch THE PAINTED PHOTOGRAPH 1839-1914.14222*

2. Andrade, Joaquim Marçal Ferreira de. **HISTÓRIA DA FOTORREPORTAGEM NO BRASIL: A FOTOGRAFIA NA IMPRENSA DO RIO DE JANEIRO DE 1839 a 1900.** Rio de Janeiro: Elsevier Editora Ltda., 2004. First edition. 8vo., xv, 281, [2] adverts., illustrations from drawings and photographs in text. Illustrated stiff wrappers with printed inner flaps. Fine. \$50.00

*"The dissertation is based on exploratory research, covering the period during which the photographic image starts to be incorporated by the illustrated periodical press in the city of Rio de Janeiro. Thus the universe of the present research includes all periodical publications locally printed between 1839 (the year of the announcement of the invention of the daguerreotype, the first photographic process to be patented and commercially explored in the world) and 1900, which marks the end of an outstanding century under several aspects, when the country starts its second decade under the new republican regime, going through severe political, economical, social and cultural changes which, naturally, were reflected in the press. By the turn of the century, the fact that photomechanical processes were both technically and commercially well developed and also the fact that photographic technology had been quite perfected, would give raise to a change in attitude on what concerns the uses of photography in early XXth century Rio de Janeiro illustrated periodical press. Photography finally moved away from caricature and reached a gradual autonomy as a means of communication and expression. One thousand, one hundred and twenty six collections of periodicals published in the city of Rio de Janeiro (which belong to the microfilm collections of the National Library) were examined. The work aimed at detecting the first uses of photography, putting them into minimum context including the technologies employed. It also distinguishes two relevant marks in the process of photography incorporation by the local illustrated press the first in A Semana Ilustrada (1860-1876) and the second in O Besouro (1877-1878)." [abstract of the original thesis]*

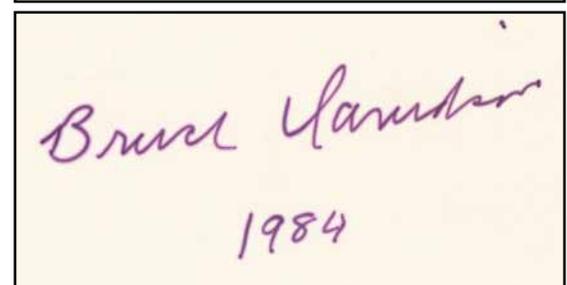
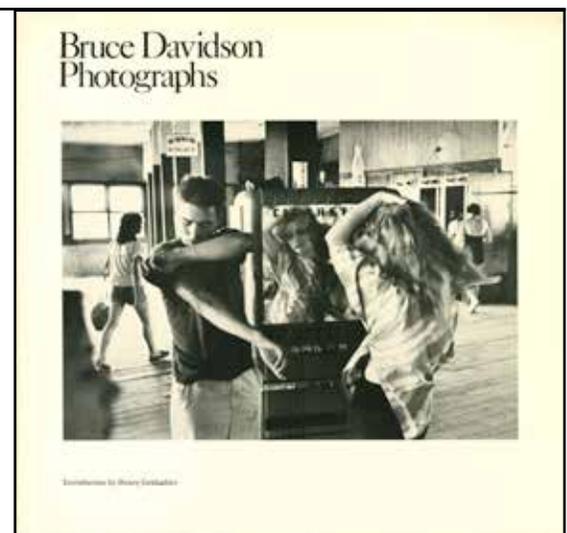
*Includes bibliographic references. Text in Portuguese.*



3. Davidson, Bruce. **BRUCE DAVIDSON: PHOTOGRAPHS.** New York: Agrinde / Summit Book, 1978. First edition. Oblong 4to., 165 pp., numerous b&w photographs. A near fine copy in pictorial stiff wrappers. SIGNED and dated by the photographer on the half-title page.

\$250.00

*The first compilation of Davidson's work, gathered from 15 of his noteworthy photographic essays. Includes an eight page introduction by the photographer.*

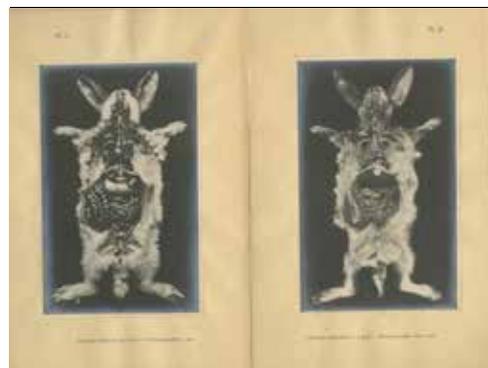


## INFLUENCED FREDERICK SOMMER ?

4. Donnadiou, A.-L. [Adolphe-Louis]. **LA PHOTOGRAPHIE DES OBJETS IMMERGÉS.** Paris: Charles Mendel, [1901]. First edition. 8vo., 228 pp., [12] publisher's advertisements, the 8 plates are silver bromide photographs mounted on heavy stock, other illustrations in text. Original publisher's printed wrappers which are moderately soiled and partially separated along the spine, one signature starting. A very good copy.

\$1,850.00

*Adolphe-Louis Donnadiou (1840 - 1911) attended the Faculté des Sciences, graduating with a doctorate in sciences; eventually, he assumed the position of Professor of Natural Science, University of Lyon. In 1860, he took up the practice of photography and in 1867, with Moitessier, he made photographs of microscopic organisms living in water. By 1883 he had invented a 'physiographe universel' an instrument to aide in photographing dissected specimens underwater; believing that it improved the way anatomical preparations were depicted. In LA PHOTOGRAPHIE DES OBJETS IMMERGÉS, he discusses his reasons and methodology, illustrated with both "dry" and "wet" examples which include: a rabbit, turtle, snake, chicken, and other small animals.*



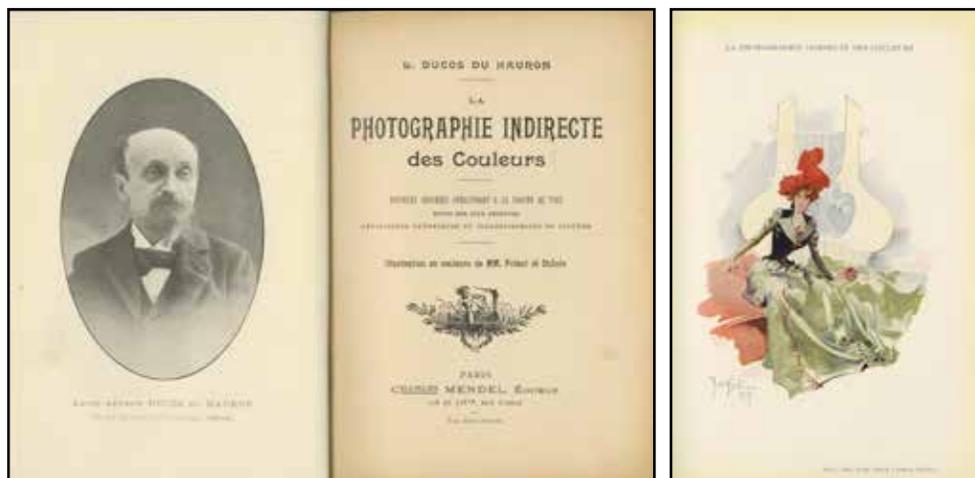
*These 8 silver photographic prints are visually compelling and seem to predict the later photographs of Frederic Sommer: Chicken Parts 1939, Eight Young Roosters 1939, and others. In 1903, Donnadiou published his book on the Shroud of Turin, LE SAINT SUARIE DE TURIN DEVANT LA SCIENCE, a skeptical analysis.*

*In 2009, Christina Natlacen published a scholarly examination of Donnadiou's work, NEW WAYS OF SCIENTIFIC VISUALIZATION: A.-L. DONNADIEU'S "LA PHOTOGRAPHIE DES OBJETS IMMERGÉS."*

*Scarce, with only seven holdings in North America.*

## FURTHER REFINEMENTS AND REVISIONS TO HIS THREE-COLOR PROCESS

5. Ducos du Hauron, Louis. **LA PHOTOGRAPHIE INDIRECTE DES COULEURS. NOUVEAUX PROCÉDÉS OPÉRATOIRES A LA PORTÉE DE TOUS SUIVIS DES PLUS RÉCENTES DÉFINITIONS THÉORIQUES ET VULGARISATRICES DU SYSTÈME. ILLUSTRATION EN COULEURS DE M.M. PRIEUR ET DUBOIS.** Paris: Charles Mendel, [1900-1901]. First edition. 8vo., frontispiece portrait, 62 pp., [2] adverts, 1 color plate which is lightly toned at the edges. Cloth with morocco spine label, original printed wrappers bound-in with light chipping at the corners of the front wrapper. Very good.



\$300.00

*Of the 12 copies listed by WorldCat, the only American holdings are: George Eastman House, Getty Research Institute, University of Chicago, Smithsonian Institute and the Harry Ransom Center at University of Texas; further, these are variously dated as 1900 or 1901. Roosens and Salu No. 3359.*

CONDENSED  
PRICE LIST  
of  
PHOTOGRAPHIC  
MATERIALS and  
APPARATUS

Corrected to  
APRIL 1, 1925

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

Camera 15

**BROWNIE CAMERAS**

No. 9 Brownie 134214. Rotary shutter. Meniscus lens.	\$ 1.55	\$ 2.00
No. 1 Brownie 254214. Rotary shutter. Meniscus lens. New Model with aluminum body.....	1.72	2.71
No. 2A Brownie 254214. Rotary shutter. Meniscus Achromatic lens. New Model with aluminum body.....	2.50	3.75
No. 3 Brownie 134214. Rotary shutter. Meniscus Achromatic lens.....	3.91	4.00
No. 2C Brownie 254214. Rotary shutter. Meniscus Achromatic lens.....	2.13	5.00
No. 2 Folding Autographic Brownie 254214. Kodak shutter	4.03	9.00
With Meniscus Achromatic lens.....	6.07	11.00
With Rapid Rectilinear lens.....	7.00	12.00
No. 2A Folding Autographic Brownie 254214. Kodak shutter	4.29	10.00
With Meniscus Achromatic lens.....	7.00	12.00
With Rapid Rectilinear lens.....	8.13	13.00
No. 2C Folding Autographic Brownie 254214. Adjustable speed shutter	8.13	13.00
With Meniscus Achromatic lens.....	9.27	15.00
Kodak Shutter with Kodak <i>f</i> 7.9 lens...	10.00	16.00
No. 2A Folding Autographic Brownie 254214. Adjustable speed shutter	9.00	14.00
With Meniscus Achromatic lens.....	10.03	17.00
Kodak Shutter with Kodak <i>f</i> 7.9 lens...	11.25	18.00
Brownie Gift Box, including a No. 2 Brownie Camera, Brownie Instruction Book, 2 rolls of Kodak Film No. 135, Kodak Portrait Album, a 50 page photo- graph album, a roll of Kodak Photo Paper, a copy of "My Home with the Kodak" and one year's subscription to "Kodakery".....	5.00	5.00

Black figures—Catalog List, including tax.  
Red figures—Net Wholesale, not including tax.

6. Eastman Kodak Company. **CONDENSED PRICE LIST OF PHOTOGRAPHIC MATERIALS AND APPARATUS. CORRECTED TO APRIL 1, 1925.** Rochester: Eastman Kodak Co., 1925. Corrected to April 1, 1925. Narrow 12mo., approximately 150 pp, interspersed with blank leaves. Blind embossed cloth. A few leaves have creased corners. Very good. \$100.00

*A complete wholesale price list of Eastman products, including ciné cameras and accessories. Includes the telegraphic code for ordering.*

CONDENSED  
PRICE LIST  
of  
PHOTOGRAPHIC  
MATERIALS and  
APPARATUS

Corrected to  
MARCH 15, 1928

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

Film and Plates 51

**AMATEUR CUT FILM**

KODAK CUT FILM

254214	100	1.45	1.50
254214	100	1.45	1.50
254214	100	1.45	1.50
254214	100	1.45	1.50
254214	100	1.45	1.50
254214	100	1.45	1.50
254214	100	1.45	1.50
254214	100	1.45	1.50
254214	100	1.45	1.50
254214	100	1.45	1.50

**MISCELLANEOUS FILM**

GENE-KODAK FILM  
(See Cat. Kodak, page 19)

MOTION PICTURE NEGATIVE FILM

Eastman No. 10 Cartridge, length 100 ft., perforated. Five  
new in standard (20 mm.) Automatic Motion Picture Camera

Super Speed.....	\$2.00
Panchromatic.....	2.00

FILM FOR NO. 66 CARTRIDGE PREMIO

Eastman Film Cartridge, 8 exposures

Light No. 20.....	\$ 1.15
-------------------	---------

KODAK FILM FOR GRAFLEX ROLLHOLDERS  
& Exposures Only

No. 20 254214.....	\$ .25
No. 21 254214.....	.25
No. 22 254214.....	.25
No. 23 254214.....	.25
No. 24 254214.....	.25

ROLL HOLDER CARTRIDGES

In ordering Cartridges, be sure to state that they are for  
Cartridge Roll Holder, giving length of Spool and size of Roll  
Holder. Kodak Spools will not fit Cartridge Roll Holders.

4 1/2" No. 100 Light-proof Film Cartridge, for No. 2 Vertical Cartridge Roll Holder, 6 exp.....	\$ .45
4" No. 110 Light-proof Film Cartridge, for No. 4 Vertical Cartridge Roll Holder, 6 exposures.....	.45

N. C. FILM FOR ENNISNETTE CAMERA

Ennisnette No. 2, 6 exposures, No. 125.....	\$ .20
Ennisnette No. 2, 6 exposures, No. 128.....	.20

N. C. FILM FOR VERASCOPE CAMERA

6 exposures (Mafilm).....	\$ .35
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**PROFESSIONAL FILM**

N. C. FILM FOR CIRKUT CAMERAS

This film is furnished in daylight-loading Cartridges.  
For Circuit Camera No. 3 (White Label)

5"x1 1/2".....	\$ .40	5"x3".....	\$ .45
5"x2 1/2".....	.45	5"x4 1/2".....	.55

(Continued on next page)

Black figures—Catalog List Prices.

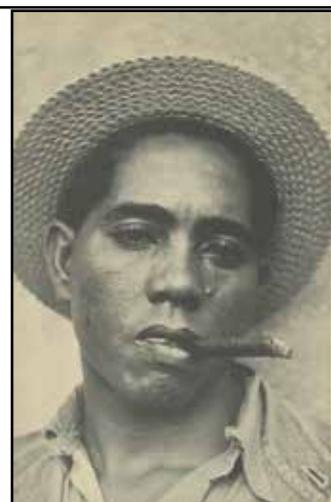
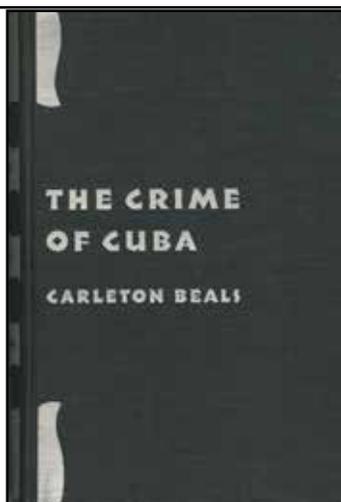
7. Eastman Kodak Company. **CONDENSED PRICE LIST OF PHOTOGRAPHIC MATERIALS AND APPARATUS. CORRECTED TO MARCH 15, 1928.** Rochester: Eastman Kodak Co., 1928. Corrected to March 15, 1928. Narrow 12mo., 128 pp, interspersed with blank leaves. Blind embossed cloth. Modest soiling to a few leaves. Very good. \$100.00

*A complete price list of Eastman products, including ciné cameras and accessories.*

8. [EVANS]. Beals, Carleton. **THE CRIME OF CUBA**. Philadelphia & London: J. B. Lippincott, 1933. First edition. 8vo., 441 pp., with 31 full-page plates from photographs, reproduced in aquatone. Black cloth, with cover and spine embossed in silver.

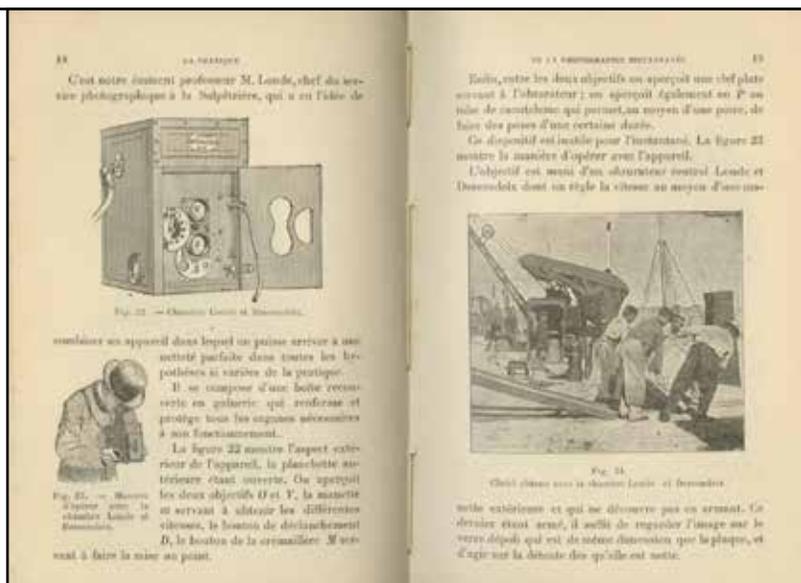
The silver on the spine ends is very lightly rubbed, with the previous owner's neat bookplate affixed to the front pastedown. A near fine copy.

\$150.00



*The photographs by Walker Evans*

are "of the street"; candid and lacking sentimentality - they are presented as a separate portfolio following the text, and complement the author's narrative of the exploitation of Cuba and the politics of Machado, "The President of a Thousand Murders."



9. Frippet, E. **LA PRATIQUE DE LA PHOTOGRAPHIE INSTANTANÉE PAR LES APPAREILS A MAIN, AVEC MÉTHODE SUR LES AGRANDISSEMENTS ET LES PROJECTIONS ET NOTES SUR LE CINÉMATOGRAPHE**. Préface de M. Albert Londe. Paris: J. Fritsch, 1899. First edition. 8vo., [xi], 219 pp., 109 figures in text. Contemporary quarter morocco and marbled paper over boards, with the spine in 5 compartments, titled and decorated in gilt. A very good copy.

\$175.00

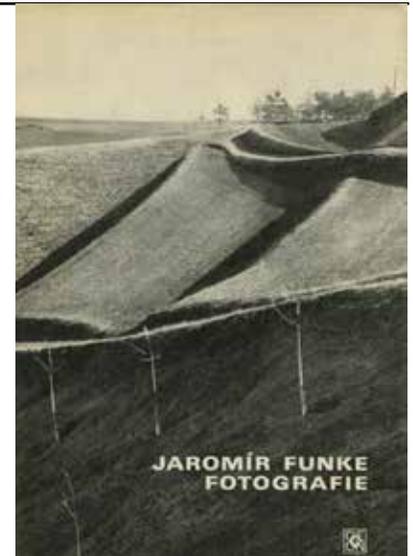
*A thorough and practical manual for instantaneous, or stop action photography, in which the author carries it through the various modes of projection by Marey, Muybridge, Londe, et al., until he concludes with the "cinématographe" of Demény, Grimoin-Sanson, and others. With illustrations of the "Cinécoscorama de Sanson" and a tricycle outfitted with a camera.*

*WorldCat locates only three copies: Bibliothèque Nationale de France, Deutsches Museum Munich, and the University of Bologna. Roosens and Salu No. 5325.*

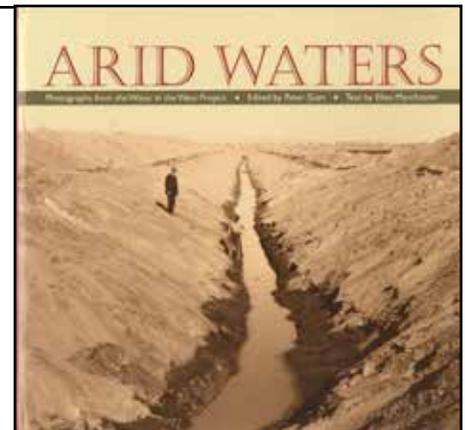
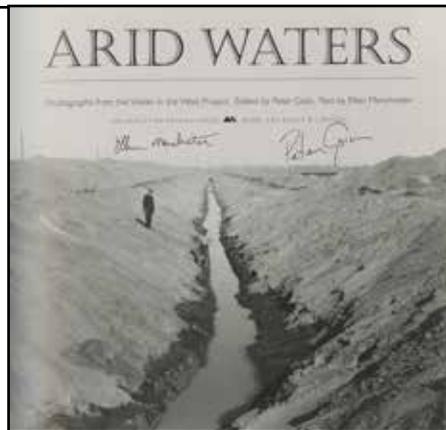
10. [FUNKE]. Soucek, Ludvík. **JAROMIR FUNKE: FOTOGRAFIE**. Praha: Odeon, [1970]. First edition. 8vo., 29 pp., 132 full-page photogravure plates. A light bruise to the lower front board tip; else very good copy in the photo-illustrated dust jacket. The dust jacket has three closed tears which have been repaired on the blank reverse.

\$175.00

*Jaromir Funke, 1896 - 1945, was first a medical student, then studied the law, and eventually turned his attentions to art and esthetics. By 1922, he was a freelance photographer in Prague and an associate of Josef Sudek, with whom he founded the Czech Photographic Society in 1924. He exhibited widely and taught photography at the School of Art, Bratislava, and then at the Graphic Arts School in Prague. He continued to exhibit and publish until his untimely death brought on from the privations suffered during the war.*



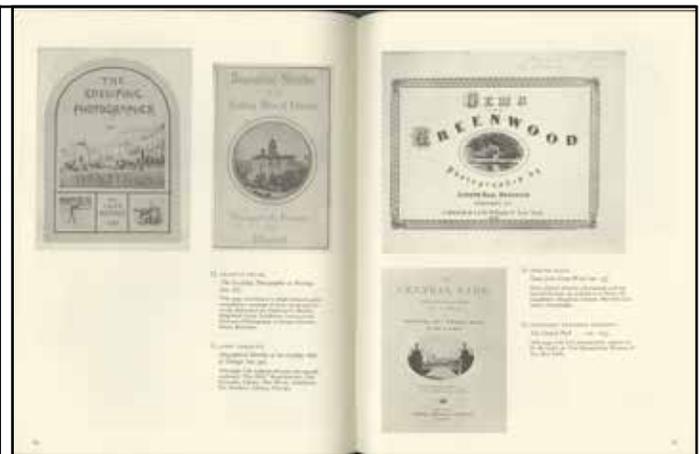
11. Goin, Peter. **ARID WATERS. PHOTOGRAPHS FROM WATER IN THE WEST PROJECT.** EDITED BY PETER GOIN. TEXT BY ELLEN MANCHESTER. Reno: University of Nevada Press, 1992. First edition. Oblong 4to., x, 88 pp., illustrated from b&w photographs. Fine in the photo-illustrated dust jacket. SIGNED by Ellen Manchester and Peter Goin on the title page. \$150.00



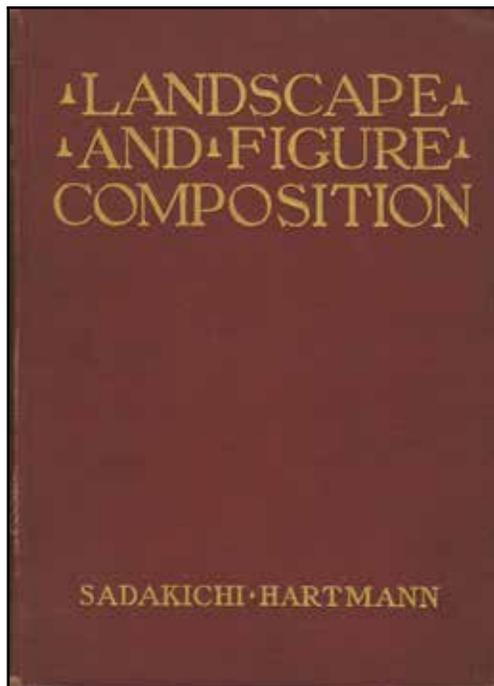
*The Water in the West Project began as an artistic response to water as a social issue. The photographers include: Mark Klett, Terry Evans, Laurie Brown, Peter Goin, Robert Dawson, Martin Stupich, Gregory Conniff and Wanda Hammerbeck. The text by Ellen Manchester provides a historical survey of this collaborative project.*

12. Goldschmidt, Lucien, and Weston J. Naef. **THE TRUTHFUL LENS: A SURVEY OF THE PHOTOGRAPHICALLY ILLUSTRATED BOOK, 1844-1914.** NY: The Grolier Club, 1980. First edition. 4to., xii, 241 pp., b&w photo-plates. A near fine copy with a leather spine label, housed in the publisher's paper over boards slipcase with a printed paper label. The slipcase shows a small scratch on one panel.

\$350.00



*A critical historical survey of 192 books illustrated with original tipped-in photographs, photogravures and other photomechanical plates, which are considered the premier examples from the inception of the photographically illustrated book through Pictorialism. The majority of these books were made in the United States, England, France and Italy. Includes bibliographic descriptions. Limited to 1000 copies.*



13. Hartmann, Sadakichi. **LANDSCAPE AND FIGURE COMPOSITION.** NY: The Baker & Taylor Co., 1910. First edition. 4to., 121 pp., 121 photo-engravings from paintings and photographs, all edges gilt. Red Cloth, titled in gilt with moderate rubbing at the hinges, a few signatures are loose. A better than good copy.

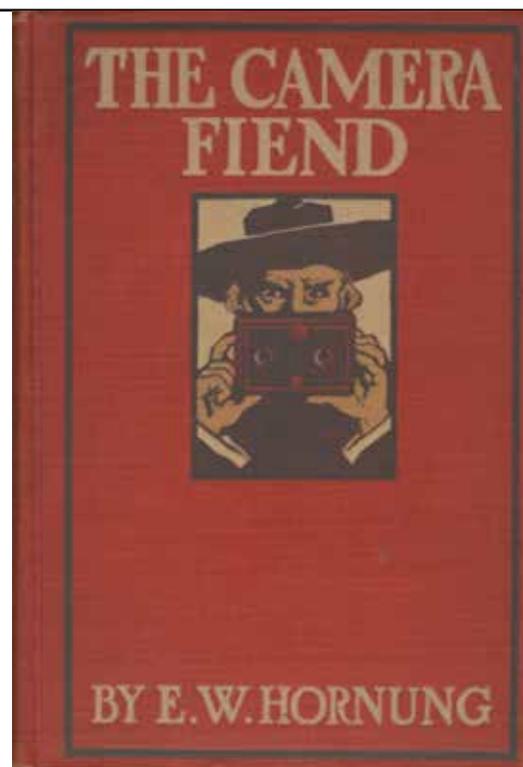
\$50.00

*Hartmann is considered one of the first critics of photography, and presented here is one of the primary pedagogical works of the Pictorialist period. Includes photos by: Robert Demachy, C.H. White, A.L. Coburn, Anne W. Brigman, Alfred Stieglitz, Rudolph Eickemeyer, Jr., Gertrude Käsebier, R.J. Hillier, E. Steichen, and many others.*

14. Hornung, E. [Ernest] W. [William]. **THE CAMERA FIEND.** NY: Charles Scribner's Sons, 1911. First U.S. edition. 8vo., frontis, 5 illustrations. Illustrated cloth. A very good copy.

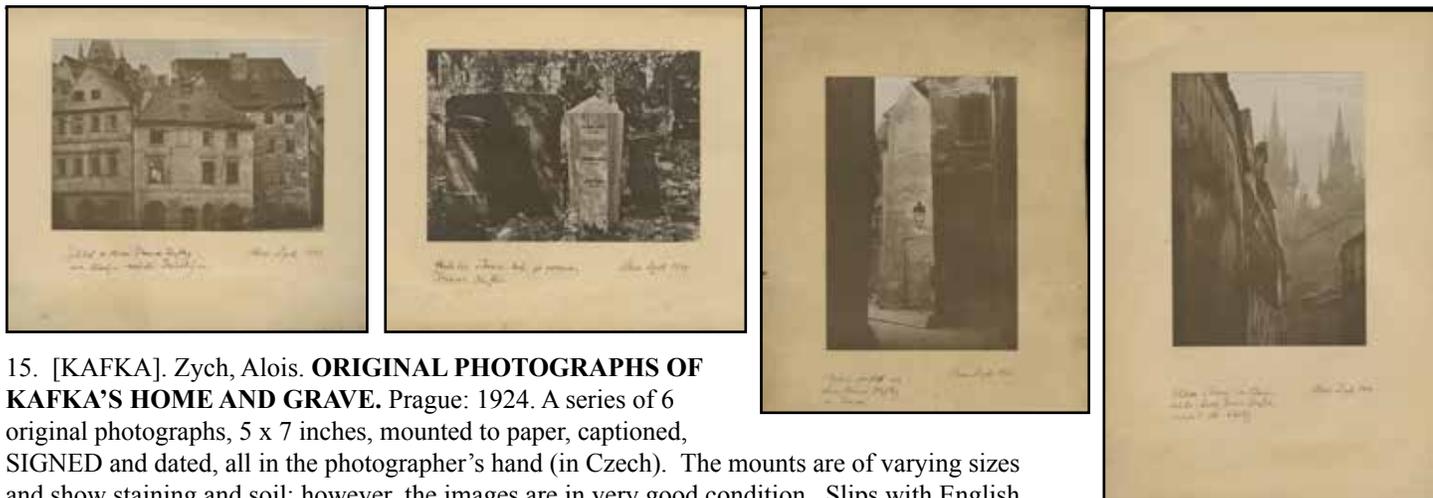
\$75.00

*Murder and spirit photography are central to this work of crime fiction by the brother-in-law of Sir Arthur Conan Doyle, the author of the Raffles series.*



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

Specializing in Rare and Out-of-Print Photographic Literature



15. [KAFKA]. Zych, Alois. **ORIGINAL PHOTOGRAPHS OF KAFKA'S HOME AND GRAVE.** Prague: 1924. A series of 6 original photographs, 5 x 7 inches, mounted to paper, captioned, SIGNED and dated, all in the photographer's hand (in Czech). The mounts are of varying sizes and show staining and soil; however, the images are in very good condition. Slips with English translations have been mounted on the blank versos.

\$3,000.00

*Alois Zych, 1874-1943, made his first amateur photographs in 1904, and within four years he was a founding member of the amateur photographer's club of Prague, and worked as an editor for the journal Fotograficki Obzor. He was one of the first Czech photographers to hold a one-man exhibition, and in 1926 published a highly acclaimed portfolio of his nude studies.*

*This series of photographs was made shortly after Kafka's death in 1924. The captions read (in translation): Prague Old Town medieval street in Kafka's neighborhood; the view from Franz Kafka's window; the side view of Franz Kafka's house, during his lifetime; the street, along the way to Franz Kafka's grade school; the Synagogue, his congregation place of prayer; the cemetery in Zizkov where Franz Kafka is buried to this day.*

16. Klauke, Jürgen.  
**ABSOLUTE WINDSTILLE:**  
JÜRGEN KLAUKE -  
DAS FOTOGRAFISCHE  
WERK. Bonn: Kunst  
- und Ausstellungshalle  
der Bundesrepublik

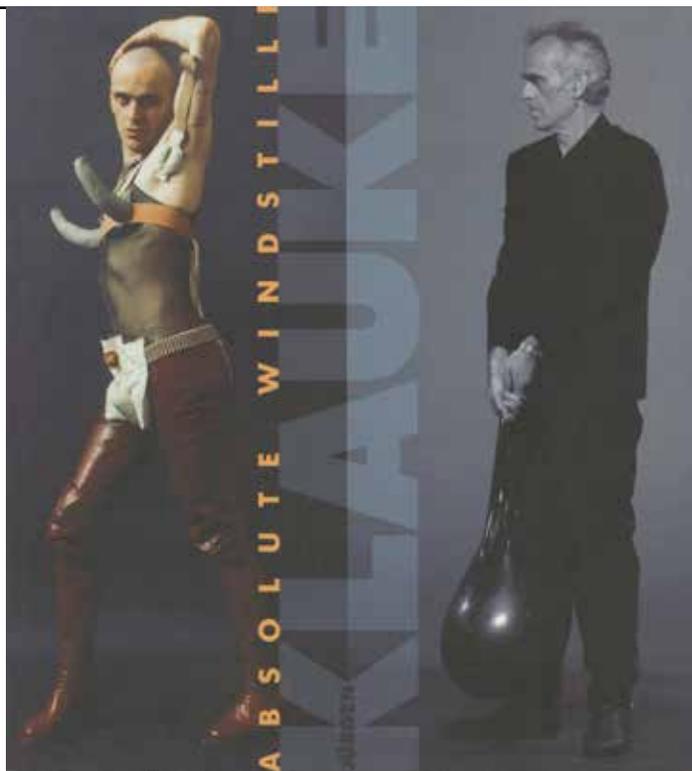
Deutschland, 2001. First edition. 4to., 368 pp., fully illustrated from b&w and color photographs. Illustrated stiff wrappers with inner flaps. A fine copy. INSCRIBED by the photographer.

\$150.00

*Jürgen Klauke (born 1943), is a renowned German photographer, performance and video artist. Edited by Peter Weibel, and issued as the catalogue for a major traveling retrospective exhibition: Ausstellung Absolute Windstille. Jürgen Klauke - Das Fotografische Werk, vom 23 März bis zum 8 Juli 2001 in der Kunst- und Ausstellungshalle der Bundesrepublik Deutschland in Bonn; vom 23 August bis zum 11 November 2001 im Staatlichen Russischen Museum, St. Petersburg; vom 24 April bis zum 4 August 2002 in der Hamburger Kunsthalle.*

*Boldly inscribed by the photographer, and dated 5/2002, to Peter Galassi, then Director of the Department of Photography, the Museum of Modern Art, New York.*

*For Peter Galassi*  
*J. Klauke*  
*5/2002*

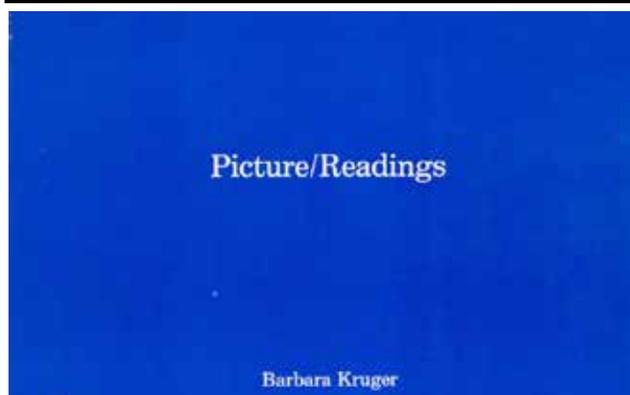


17. Klein, William. **TOKYO**. Preface by Maurice Pinguet. NY: Crown Publishers, 1964. First edition. Folio, 184 pp., profusely illustrated with b&w photos. A near fine copy. The dust jacket is lightly rubbed and has a few small nicks at the edges and several closed tears on the front and rear panels. A "Compliments of the publishers, Crown, sent at the author's request" slip is laid-in. \$350.00

*One of Klein's iconic "City" books, in the gritty and grainy b&w of a place in constant motion. William Klein had a profound influence upon the Japanese photographers to follow.*



## HER FIRST BOOK

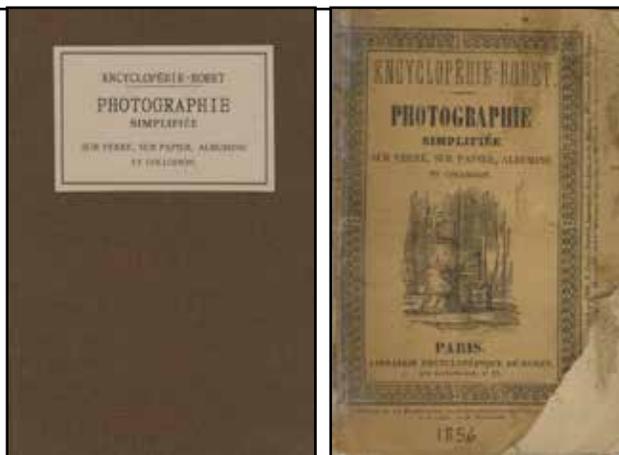


18. Kruger, Barbara. **PICTURE / READINGS**. N.p.: Barbara Kruger, 1978. First edition. Oblong 8vo., [44] pp., illustrated from b&w photographs. Glossy blue wrappers, titled in white. Aside from a tiny nick at the lower edge of the front wrapper, and the original price sticker affixed to the blank rear wrapper, this is a fine copy.

\$1,500.00

*In this, Barbara Kruger's first artist's book, a fictional narrative text is presented opposite a photograph; in her later work, this same principal is distilled down to a single image which contains the added text. Scarce.*

19. Latreille, Edouard de. **NOUVEAU MANUEL SIMPLIFIÉ DE PHOTOGRAPHIE SUR PLAQUE, VERRE ET PAPIER, ALBUMINE ET COLLODION SUIVI D'UN PETIT TRAITÉ SUR LES INSTRUMENTS D'OPTIQUE APPLIQUÉS LA PHOTOGRAPHIE. DE LA VÉRITABLE THÉORIE DU STÉRÉOSCOPE, ET DE FORMULES ET RENSEIGNEMENTS NOUVEAUX**. Paris: La Librairie Encyclopédique De Roret, 1856. Nouvelle Édition. 12mo., 166 pp., 12 pp. adverts., illustrations in text. Illustrated original wrappers with the date written in ink on the front, lacking the lower corner of the front wrapper and a few other small chips. The final leaf of the adverts is tipped to the rear wrapper and the paper spine has been reinforced with cellophane tape. There are a few early stains and scattered foxing. A good or better copy. Housed in a newly made clamshell box of cloth with printed paper labels on the upper cover and spine.



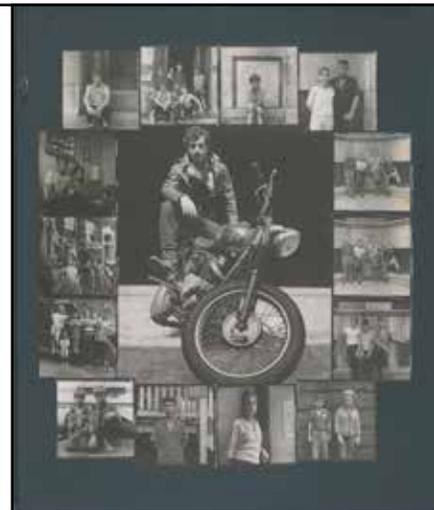
\$600.00

*Edouard de Latreille, a photo-chemist, studied with Gustave Le Gray. This is his excellent survey and formulary of the latest processes, including collodion on glass; the paper printing process for albumen is also included, etc. Issued in the series, MANUELS-RORET.*

*The bibliographic references for this manual are rather incomplete and confusing; Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, the first bibliography of French photographic books and pamphlets, list an 1855 edition of 96 pp., with no other editions of this title. Roosens and Salu agree with Bellier de la Chavignerie on the 1855 edition, but list our title of the expanded edition as 1858, [see No. 6532]. WorldCat locates four copies of the 1855 edition, and five copies of our 1856 edition, with no holdings in the United States; futher, it does not locate and 1858 edition with this title. To further confuse the issue, our copy includes a 12 page (partial?) catalogue of publications dated Juillet 1859.*

20. Lyon, Danny. **KNAVE OF HEARTS**. [Santa Fe]: Twin Palms Publishers, 1999. First edition. Folio, [140] pp., largely illustrated from b&w and color photographs. A fine copy in the photo-illustrated dust jacket that has one scratch and a slight puncture on the front panel; else near fine. SIGNED by the photographer on the half-title page.

\$100.00

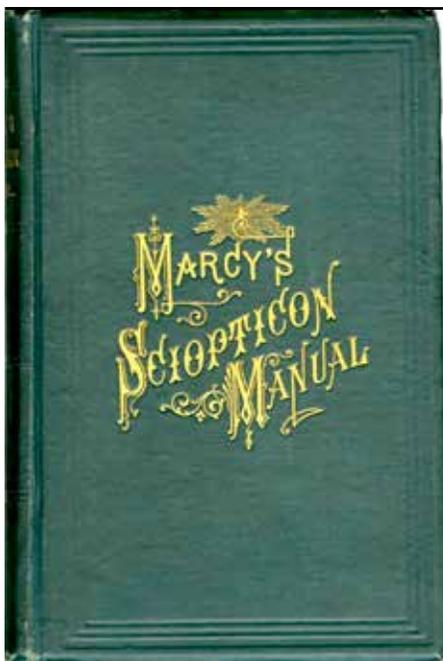
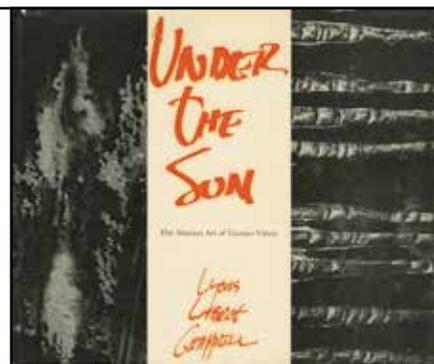


*"Knave of Hearts is a visual memoir in which Danny Lyon recounts his adventures as a photographer. It is illustrated with his color photo-montages and unpublished pictures from his three classic photodocumentary works: The Bikeriders, Conversations with the Dead, and The Destruction of Lower Manhattan. Most of the photographic plates are color reproductions of Lyon's photo-montages, hand-made, one of a kind works which were years in the making. All are published here for the first time. The autobiographical text tells his family's history beginning with the 1905 revolution in Russia, and covers the convolutions and unrest of 1960's America and the social radicalism of New Mexico in the 1970's, both of which he saw close up and first hand. Lyon's unlikely heroes include Hugh Edwards, perhaps the most influential curator of photography of his time, James Ray Renton, convicted cop killer and lifer; Muhammad Ali, who Lyon meets in Miami, and Willie Jaramillo, the star-crossed subject of a number of Lyon's films. In words and photographs Lyon memorializes the friends, family, and adventures of his life."--Jacket.*

21. Lyons, Nathan, Syl Labrot and Walter Chappell. **UNDER THE SUN: THE ABSTRACT ART OF CAMERA VISION**. Millerton, NY: Aperture, 1972. Re-issue of 1960. Oblong 4to., 36 full-page color and b&w plates. Stiff wrappers with illustrated dust jacket affixed at the spine, as issued. The dust jacket shows minor edge wear; else a very good copy. SIGNED by Nathan Lyons on the title page.

\$50.00

*Re-issued in 1972 by Aperture, using remaining stock of the 1960 first issue, with a new title page imprint.*



22. Marcy, Lorenzo J. **THE SCIOPTICON MANUAL, EXPLAINING LANTERN PROJECTION IN GENERAL, AND THE SCIOPTICON APPARATUS IN PARTICULAR. INCLUDING MAGIC LANTERN ATTACHMENTS, EXPERIMENTS, NOVELTIES, COLORED AND PHOTO-TRANSPARENCIES, MECHANICAL MOVEMENTS, ETC.** Philadelphia: J.A. Moore, Printer, 1877. Sixth ed. 12mo., [part 1, the manual] xii, [9]-200 pp.; [part 2, priced catalogue] xxviii, 80 pp.; [appendix] 19 pp.; illustrations and diagrams. Illustrated cloth. The corners of a few text leaves are creased, and the spine ends are lightly worn; in the priced catalogue section many of the prices have been contemporaneously marked down. Previous owner's neat name stamp in ink and bookseller's label on the front pastedown. Very good.

\$175.00

*An unusual manual containing information about lantern slide projectors, illuminants, slides (coloring, moving, kaleidoscopie, etc.) and microscopes.*

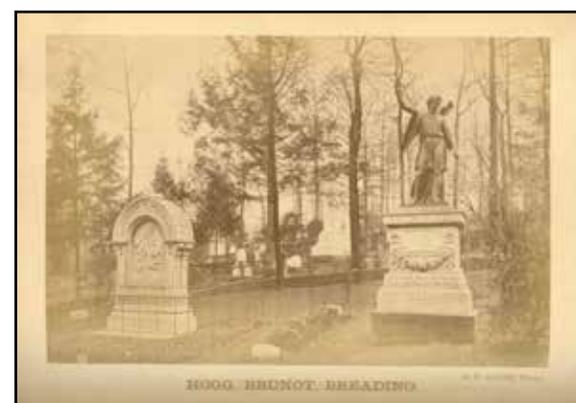
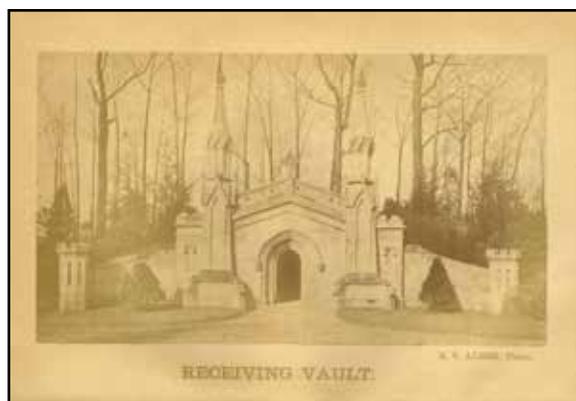
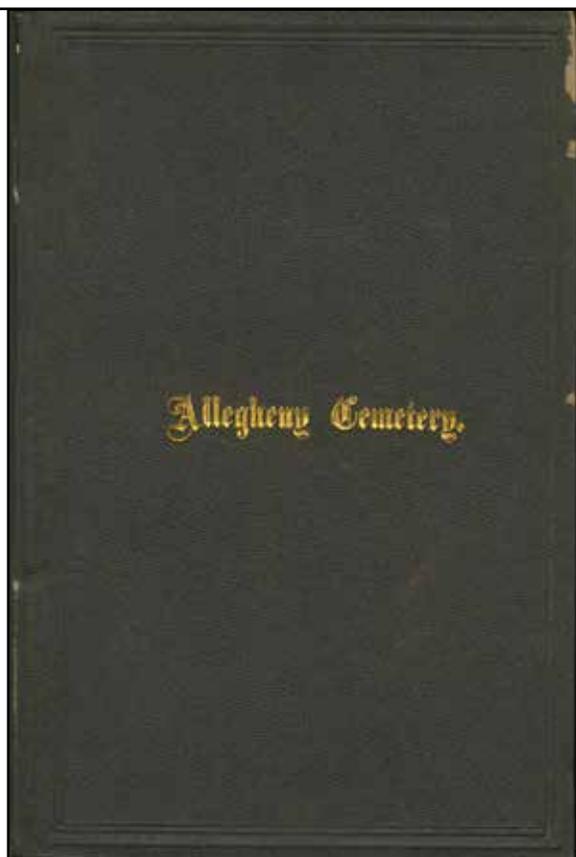
*Roosens and Salu No. 6266.*

23. McCandless, Wilson, et al. **ALLEGHENY CEMETERY: HISTORICAL ACCOUNT OF INCIDENTS AND EVENTS CONNECTED WITH ITS ESTABLISHMENT. CHARTER AND SUPPLEMENTAL ACTS OF LEGISLATION. REPORTS OF 1848 AND 1857. PROCEEDINGS OF CORPORATORS, JUNE 21, 1873. RULES, REGULATIONS, &C. LIST OF OFFICERS, MANAGERS AND CORPORATORS TO DATE. REMARKS ON THE ORNAMENTATION AND ARRANGEMENT OF CEMETERIES. FUNERAL ORATION OF WILSON McCANDLESS, ESQ. ON COMMODORE BARNEY AND LIEUT. PARKER. ILLUSTRATED WITH SIXTEEN PHOTOGRAPHIC VIEWS.** Pittsburgh: Bakewell & Marthens, 1873. First edition. 8vo., vii, 166 pp., with 16 full-page salted paper photographs by S.V. Albee. Two cracks to the cloth along the spine (still firm) and light flaking at the foredge of the front and rear boards. A very good copy. \$600.00

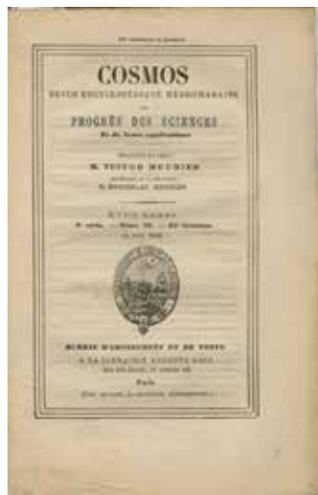
*Allegheny Cemetery is one of the oldest and largest cemeteries in the United States, with its landscaping and monuments of great beauty. The photographs by S.V. Albee, which have a slightly greenish tint are likely to be uranium prints, developed in a solution of sulphate of iron, acid and diluted with water, which accounts for their faint appearance. These photographs highlight the architectural qualities of the monuments.*

*The Carnegie Museum of Art provides the following biography for S. V. Albee: Born in Thomaston, Maine, Seth Voss Albee moved to Pittsburgh in 1867, where, by 1871, he was advertising his skills as an outdoor and view photographer. In 1876 a committee appointed by the Central Board of Education commissioned him to photograph all principal school district buildings in Pittsburgh. The following year Albee captured images of what came to be known as the Railroad Strike of 1877, which he published as a series of forty-two stereograph cards consisting of egg albumen prints from collodion negatives. These remarkable images were photographed during battles between the railroad strikers and the state militia and occasionally included his own photographic wagon in the foreground. The aftermath of battle is also shown in many views, from burned passenger cars in the Union Depot to mangled pieces of machinery littered throughout the rail yards. Other images depict the curiosity seekers who visited the devastation and became, for Albee, an integral part of his reporting. These stereographs of the Railroad Strike are regarded as the earliest surviving photographs of an American labor dispute.*

*In 1879 Albee advertised as a "Practical Business Photographer in the Industries of Pennsylvania," setting forth his qualifications: "Here is clearly manifest to the connoisseur a natural gift conjoined with a scientific knowledge of chemical adaptation in the production of the desired light and shade, especially in his success in securing correct lines, and the skill and taste necessary to produce the strongest and most subtle life-like effect." Albee occupied several studios in downtown Pittsburgh, the last of which was located at 99 Fifth Avenue, where he produced various types of photographs, specializing in "Architectural and Mechanical Photography, also of Painting in Oil or Water Colors, Crayon Work, and to taking of enlarged views of landscapes."*



## NO, I WAS FIRST!



24. Meunier, Victor, Redacteur en Chef. **COSMOS**: Revue Encyclopédique Hebdomadaire des Progrès des Sciences, et de Leurs Applications. Paris: Bureau D'Abonnement et de Vente a la Librairie Auguste Goin, 1869. 7 issues, 8vo., varying paginations; stitched into printed self wrappers and untrimmed as issued. One issue has a triangular tear to the last 5 leaves with no loss of text. The various issues are very good to fine.

\$1,500.00

*In this contiguous group of weekly issues, 19 June 1869 to 31 July 1869, Charles*

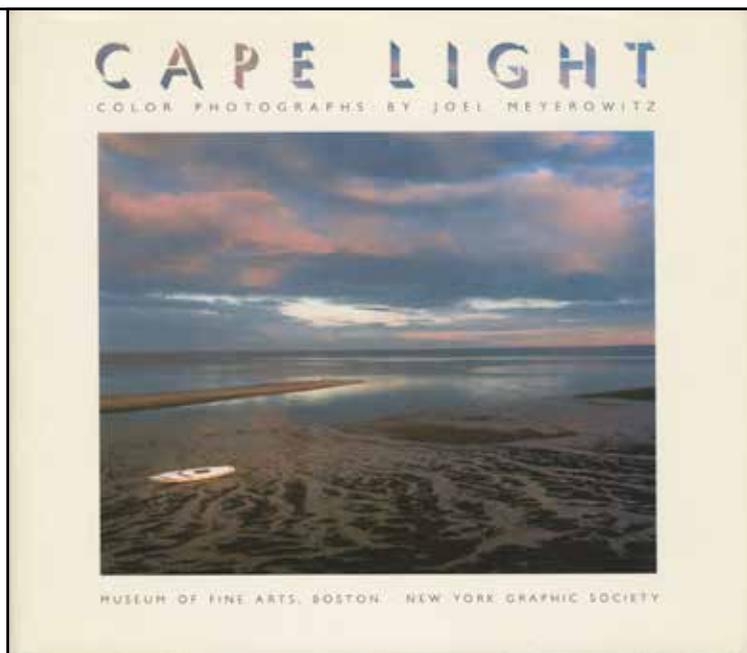
*Cros and Louis Ducos du Hauron, alternate publishing letters in defense of their individual claim of priority of the discovery of the three-color photographic process. A lengthy and substantive dialogue, which closely followed the publication of: Cros, Charles. SOLUTION GÉNÉRALE DU PROBLÈM DE LA PHOTOGRAPHIE DES COULEURS. Paris: Gauthiers-Villars et au Bureau du Journal Les Mondes, 1869, and preceded the publication of: Ducos du Hauron, Louis. LES COULEURS EN PHOTOGRAPHIE ET EN PARTICULAR L'HÉLIOCHROMIE AU CHARBON. Paris: A. Marion, Janvier 1870, by several months.*

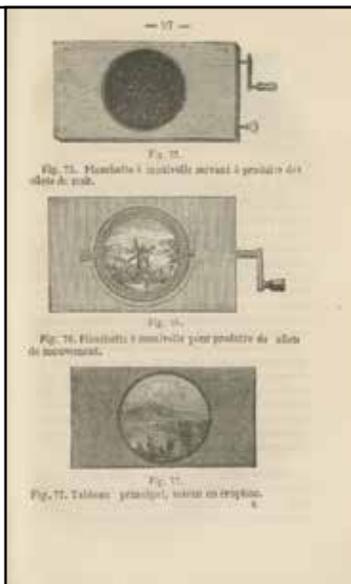
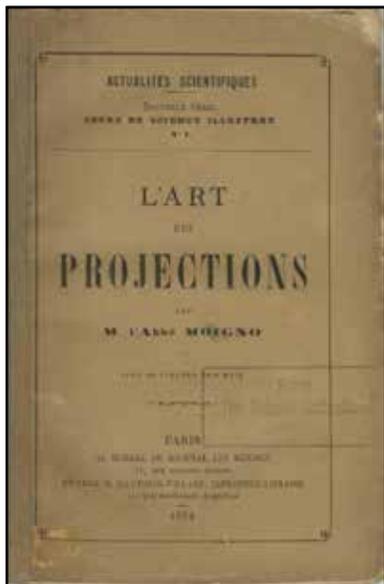
*Scarce, with but a few holdings in the United States.*

25. Meyerowitz, Joel. **CAPE LIGHT: COLOR PHOTOGRAPHS BY JOEL MEYEROWITZ**: Foreword by Clifford S. Ackley. Interview by Bruce K. MacDonald. Boston: Museum of Fine Arts and New York Graphic Society, 1978. First edition. Oblong small 4to., unpagged, 4 text illustrations, 40 full-page color photo-plates, chronology, illustrated checklist. Cloth with photo-illustrated dust jacket. Other than a tiny bruise to the lower tip, a fine copy. SIGNED by the photographer on the half-title page.

\$300.00

*Beautifully rendered, large format color photographs that capture both the atmospheric and the socioeconomic "light" of the Cape.*





26. Moigno, M. L'Abbé [François Napoléon Marie] . **L'ART DES PROJECTIONS**. Paris: Au Bureau de Journal Les Mondes; et chez M. Gauthier-Villars, 1872. First edition. 12mo., xii, 159 pp., 103 wood engravings. Original printed paper wrappers which are rebaked with a newly printed paper spine; light chipping at the edges. From the Cromer Collection, stamped on the front wrapper and title page; internally very good.

\$350.00

*Formerly of the Society of Jesuits, Moigno, 1804 - 1884, left in 1844 to become a school chaplain. Moigno was an associate of David Brewster; in 1852, he was the founder of the popular science magazine, LE COSMOS. After a visit to the Royal Polytechnic in London in 1854, he began his lifelong enthusiasm for image projection, hence his nickname "the Apostle of Projection." This manual, covering image projection, light sconces, housings, lenses and illusions, was*

*the first French manual on the magic lantern. It includes an index of inventors.*

*Roosens and Salu No. 9000. WorldCat locates 34 copies, of which only 9 copies are held by libraries in the United States.*



27. Morgan, James R. **NOTABLE WOMEN AT HOME. No. 1, Vol. 1**. London: Frederick Warne & Co., 1890. Second edition. 4to., 18 pp., [7] advertisements, and 3 mounted Woodburytype portraits on heavier stock with protective tissue guards, loosley laid-in, as issued. Printed and illustrated stiff wrappers, which are lacking a few small chips at the blank corners; else near fine.

\$400.00

*Biographical profiles of three notable English women: H.R.H. The Princess of Wales, Lady Dorothy Nevill, and Mrs. Arthur Stannard (John Strange Winter), each accompanied by a photographic portrait from the studio of Messers. Bassano, or Messers. Barraud.*



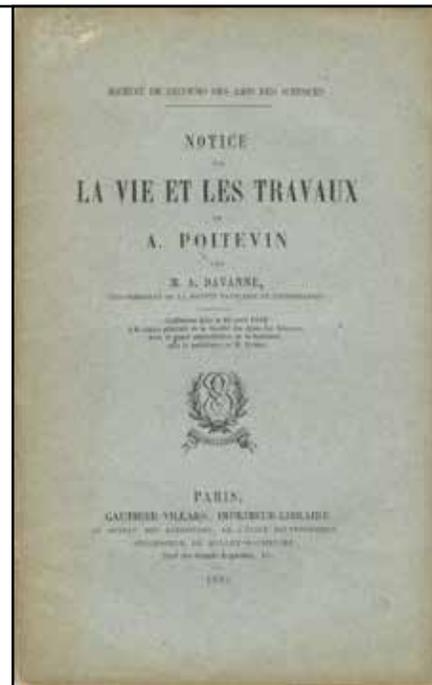
*A search under this title, editor, or publisher fails to locate any copies of this serial in a first edition, nor any subsequent editions, printings or issues.*

28. [POITEVIN] Davanne, A. [Louis-Alphonse]. **NOTICE SUR LA VIE ET LES TRAVAUX DE A. POITEVIN**. Paris: Gauthier-Villars, 1882. First edition. 8vo., 29 pp., 6 illustrations in text. Printed paper wrappers. Age-toned, closed tear to the paper wrappers along the spine, with a small hole on the front wrapper; else very good.

\$500.00

*A review of Alphonse Poitevin's inventive pioneering contributions to the development of photography, written by Louis-Alphonse Davanne, himself one of the more important early photographic innovators. Alphonse Louis Poitevin, 1819-1882, was trained as a chemical engineer. After the early discoveries of Daguerre and Talbot, he became interested in photography, and experimented with using daguerreotype plates for the production of printing plates. His experiments led to a method of photomechanical engraving on silver or gold coated metal plates. His experiments with the action of light on bichromated gelatin were the bases for carbon printing and photolithography. His contributions to the development of photomechanical processes made him one of the outstanding inventors of the nineteenth century.*

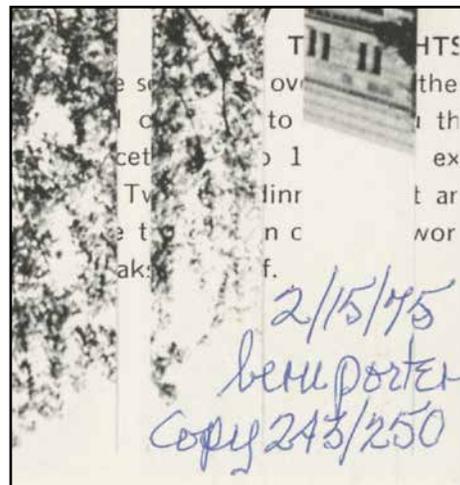
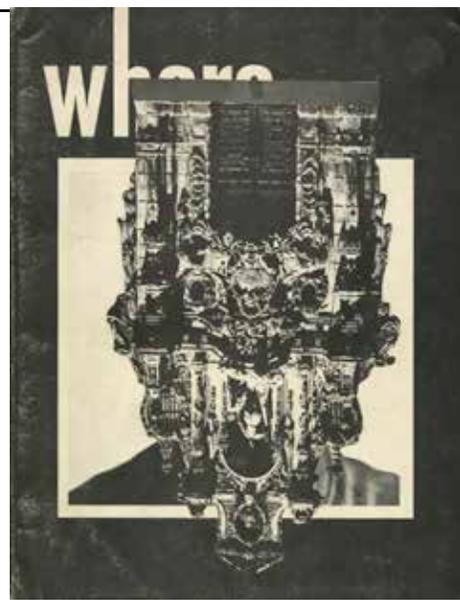
*Scarce, with WorldCat showing the only North American holdings as NYPL and National Gallery of Canada Library. Roosens and Salu No. 8657.*



29. Porter, Bern. **WHERE TO GO, WHAT TO DO, WHEN IN NEW YORK, WEEK OF JUNE 17, 1972**. N.p.: [The author], 1975. First edition, limited. 4to., [50] pp., including gate-folded leaves, fully illustrated from photographs and drawings. Illustrated printed wrappers which are rubbed and bumped at the upper tips. A near very good copy. SIGNED, dated 2/15/75 and numbered 245 of 250 copies by the artist.

\$125.00

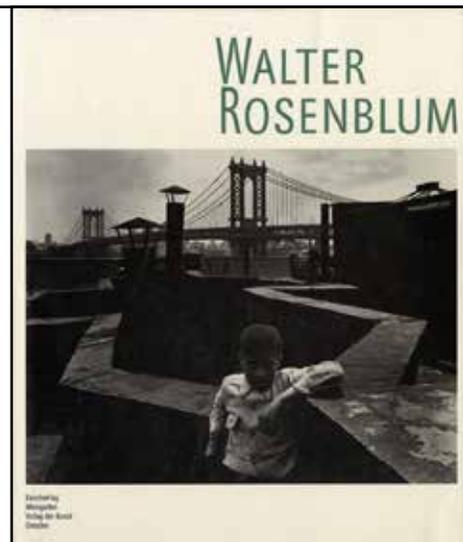
*This artist's book was produced from texts and images collaged by Bern Porter largely from pages of the New Yorker magazine. Porter was a physicist and avant-garde publisher, poet, sculptor, mail artist, author.*



30. Rosenblum, Walter. **WALTER ROSENBLUM.** Essays by Shelley Rice and Naomi Rosenblum. Dresden: Verlag der Kunst, 1990. First edition. 4to., 211 pp., 140 b&w plates. Near fine in dust jacket.

\$85.00

*SIGNED "In friendship" by the photographer. In German and English.*



31. Schmidt, Michael. **EIN-HEIT.** Zurich / Berlin / New York: Scalo, 1996. First edition. 4to., 314 pp., profusely illustrated from b&w photographs. Bound in grey cloth, titled in yellow ink. Issued without a dust jacket. Fine.

\$200.00

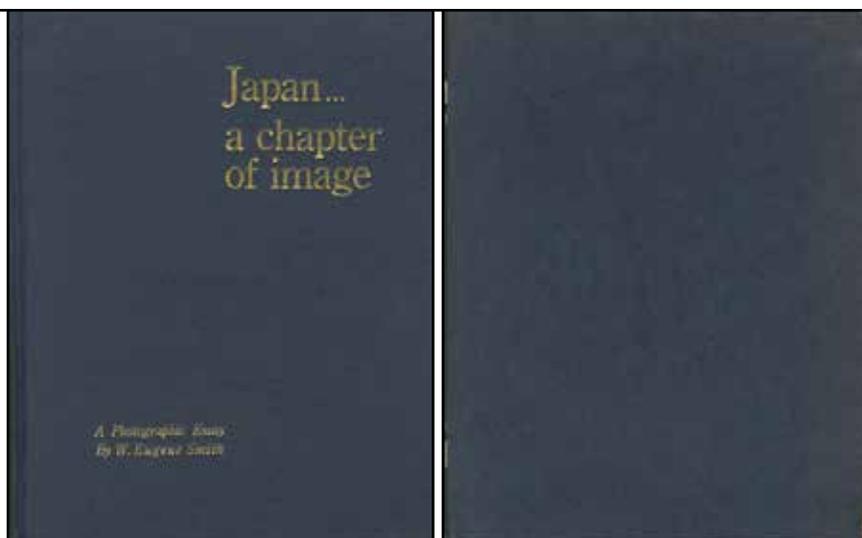
*Utilizing historical news photographs and other images, augmented with the photographer's contemporary portraits and urban landscapes, Schmidt traces Germany's involvement in World War II, though the partitioning under the Soviets, to unification; all without text.*

*This body of work, approximately 150 images, originated in the context of Siemens Kulturprogram, Munich. The limited text, a statement by the photographer, which appears on the recto of the title page is in German. The American edition carries the title U-ni-ty.*

*Michael Schmidt was the first German photographer to be awarded a one-man exhibition at MoMA; this book was issued as the catalogue for the traveling exhibition held at: The Museum of Modern Art, New York, January - March 1996; Sprengel Museum, Hanover, May- August 1996; and the Staatliche Kunstsammlungen Dresden, 1997.*



32. 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.



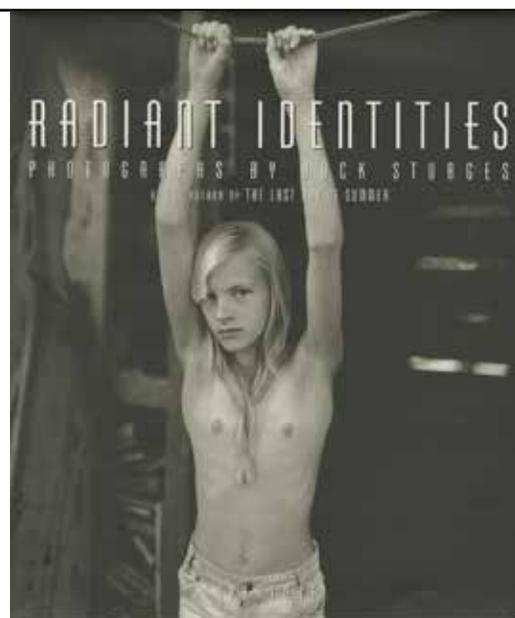
\$4,500.00

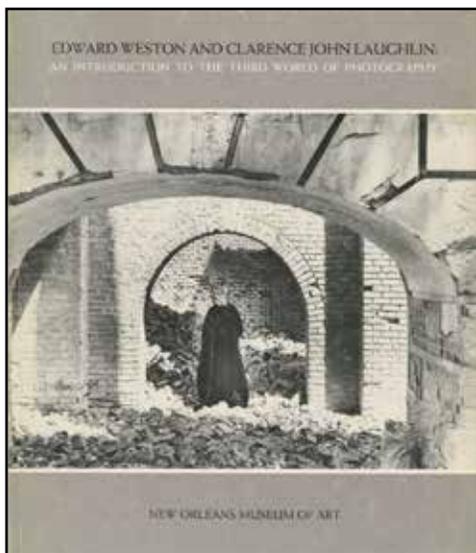
*Smith traveled extensively around the islands of Japan, making several trips over a period of years. He was struck by the pervasive presence of the Hitachi Corporation in the lives of the people - it was one of the leading world industrial giants. This is not an essay about Hitachi, although there are 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.*

33. Sturges, Jock. **RADIANT IDENTITIES: PHOTOGRAPHS BY JOCK STURGES.** Introduction by Elizabeth Beverly. Afterword by A. D. Coleman. New York: Aperture, [1994]. First edition. 4to., 95 pp., 60 b&w photos. A fine, as new copy in dust jacket.

\$125.00

*Most of the photographs were made in France and California by the sea, and mostly of nude young women and men.*



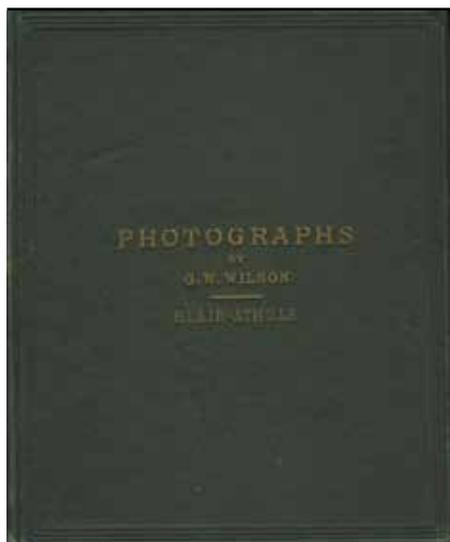


34. [WESTON & LAUGHLIN]. **EDWARD WESTON AND CLARENCE JOHN LAUGHLIN: AN INTRODUCTION TO THE THIRD WORLD OF PHOTOGRAPHY.** Introduction by Clarence John Laughlin. New Orleans: New Orleans Museum of Art, 1982. First edition. ISBN: 0894940147. 4to., 54 pp., b&w photos. Pictorial stiff wrappers. Wrappers are moderately rubbed with an old price sticker affixed to the blank rear wrapper. Very good.

\$30.00

*When Weston traveled to New Orleans on his commission for the Limited Editions Club edition of LEAVES OF GRASS, Laughlin was one of the people he sought to visit. Photos by Edward Weston and Clarence John Laughlin of New Orleans and Louisiana. Includes an essay on Edward Weston's visit by E. John Ballard, a detailed descriptive catalogue of the exhibition, and a note on Clarence John Laughlin.*

*Limited edition of 2000.*



35. Wilson, G. W. [George Washington]. **PHOTOGRAPHS OF ENGLISH AND SCOTTISH SCENERY. BLAIR-ATHOLE. 12 VIEWS.** Aberdeen: Printed by John Duffus, 1866. First edition. 8vo., 12 card leaves with mounted albumen photographs, followed by a descriptive letterpress leaf. Light foxing to a few descriptive leaves, heavier on the title page and last leaf; the albumen photographs are richly toned, with the usual light fading at the edges, and in very good condition. All edges gilt and bound in green cloth over beveled boards with rules in blind and titled on the upper cover in gilt; moderate rubbing. The rear board shows evidence of an early dampstain and the front hinge is slightly tender. A very good copy.

\$500.00

*George Washington Wilson, born in Aberdeen 1823, began his professional career as a portrait and landscape painter. By 1852, he opened a photographic portrait studio in Aberdeen, which thrived, and in 1860, he was appointed as the photographer for Queen Victoria in Scotland. He was a prolific landscape photographer of the British Isles, selling his work in great quantities to the tourists, among others. From 1865 - 1868, he published, PHOTOGRAPHS OF ENGLISH AND SCOTTISH SCENERY, a series of 12 books, each on a specific area or village, and each with 12 mounted albumen photographs. Blair Athol is a village in the Scottish Highlands.*

*Gernsheim - INCUABULA OF BRITISH PHOTOGRAPHIC LITERATURE, 1839 - 1875, No. 307. See: THE TRUTHFUL LENS, No. 83.*