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

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

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

To receive our future E-Lists and other notifications, please send us your email address so we can let you know when a new list is available at our website, **cahanbooks.com.**

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ONE
HUNDRED
LIES

1. Adams, Mac and Patrick Bouvet. **ONE HUNDRED LIES.** Paris: Christophe Daviet-Thery, 2001. First edition. A titled black folder, 10.5 x 11 inches, which is photo-illustrated on the inside panels, containing 9 loose b&w photographic plates of varying size, with concrete poetry in both French and English on the reverse, each separated with a blank paper guard. Very light wear to the edges of the folder; else fine.

\$75.00

The photographs of domestic scenes, and dolls are by Mac Adams, poetry by Patrick Bouvet. Limited to 500 copies. WorldCat locates only three copies: Whitney Museum; Getty Research Institute; Bibliotheque d'Art et d'Archeologie.





2. Atget, Eugène. **LE PAIS D'ATGET.** Tokyo: Asahi Shimbun Publishing Company, 1979. First edition. 4to., 172, [11] pp., 168 pull-page b&w plates from photographs, followed by text in Japanese. Brown cloth, titled in gold and white ink, with a protective acetate dust jacket printed in tan ink, housed in the publisher's printed cardboard box with closing flap. The book and dust jacket are fine as new, with the cardboard box showing moderate rubbing and a small stain.

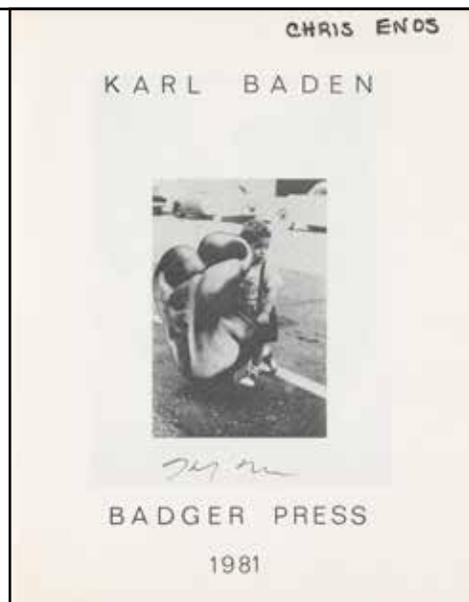
\$250.00

The text, in Japanese includes a short essay by Pierre Gassmann, which follows the suite of photographs. Scarce, with WorldCat locating a single copy of the University of Southern Australia.

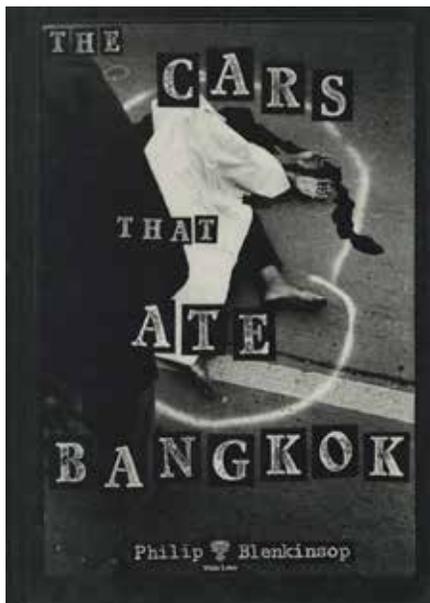
3. Baden, Karl. [Cambridge, Mass.]: Badger Press, 1981. First edition. 8vo., 14 unnumbered leaves, each illustrated from a b&w photograph. Pictorial stiff wrappers. Very good. Appears to be SIGNED by the photographer on the title page.

\$125.00

Award-winning photographer Karl Baden (b. 1952, New York) received his B.A. in Fine Arts at Syracuse University in 1974 and an M.F.A. in Photography at University of Illinois, Chicago in 1979. He has taught at Boston College, Harvard, Clark University, and Rhode Island School of Design, and has numerous solo and group exhibitions. In this body of work, the photographer has humorously imposed himself in classic photographs by Edward Weston, Ralph Eugene Meatyard, Timothy O'Sullivan, Andre Kertesz, Brassai, E.J. Bellocq, Robert Frank, Diane Arbus, George Eastman, et al. Since February 23, 1987, Baden has made a self-portrait every day.



This is the photographer's first book. The copy of photographer Chris Enos, with her signature. WorldCat locates only six copies.

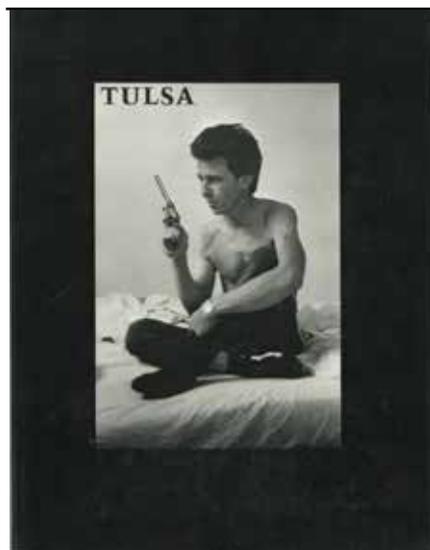


4. Blenkinsop, Philip. **THE CARS THAT ATE BANGKOK: BEING THE TRUE AND TERRIFYING PICTORIAL ACCOUNT OF THE THAI PEOPLE'S STRUGGLE FOR SURVIVAL IN THE AGE OF THE AUTOMOBILE.** Bangkok: White Lotus Co., Ltd., 1996. First edition. 4to., over 100 unnumbered pages, profusely illustrated from b&w photographs, drawings, newspaper clippings and collage. Black cloth with a photo-illustrated dust jacket. Fine. Limited to 1000 numbered copies.

\$125.00

Presented in the form of a scrapbook, this is a grim account of the perils of vehicular travel on the roads of Bangkok and its vicinity. The format, which incorporates local signage and drawings is reminiscent of Bill Burke's I WANT TO TAKE PICTURE.

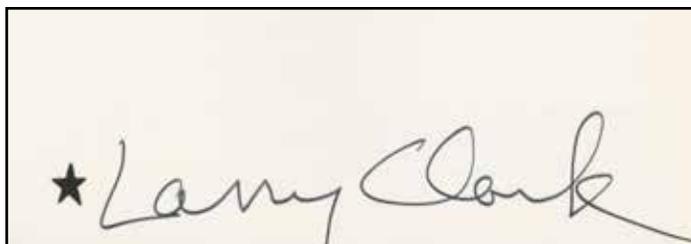
Philip Blenkinsop, born 1965, is an Anglo-Australian photojournalist, working in Asia since 1989. He has covered the conflicts in East Timor, Borneo, the Hmong of Laos, and the earthquake in China, among many others. This is his first book.



5. Clark, Larry. **TULSA.** NY: [Larry Clark], [1971]. First edition in cloth. 4to., unpagged, b&w photos. A fine, near new copy in the photo-illustrated dust jacket that shows the slightest of rubbing at corners; else fine. SIGNED by the photographer on the title page.

\$650.00

First published by Lustrum Press in 1971 in wrappers. At a later unspecified date (1979) Larry Clark self-published this edition in cloth with illustrated dust jacket, not to be confused with even later printings.

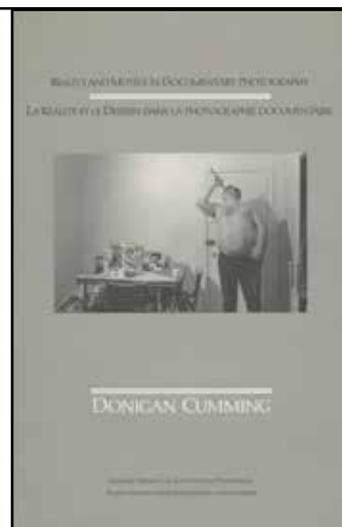


6. Cumming, Donigan. **REALITY AND MOTIVE IN DOCUMENTARY PHOTOGRAPHY / LA RÉALITÉ ET LE DESSEIN DANS LA PHOTOGRAPHIE DOCUMENTAIRE.** Ottawa: Canadian Museum of Contemporary Photography, 1986. First edition. 4to., 78 pp., illustrated from b&w photographs. Photo-illustrated stiff wrappers in an identical dust jacket. Fine.

\$85.00

Published in conjunction with an exhibition at the Centre national de photographie in Paris [December 18, 1986 - March 2, 1987]. Bilingual texts in English and French, which include essays by Robert Graham and Martha Langford, catalogue of the exhibition and a biography of the photographer.

Donigan Cumming (born in Danville, Virginia, 1947) works in a variety of photographic media; his primary concern is social engagement, its truths and fictions.



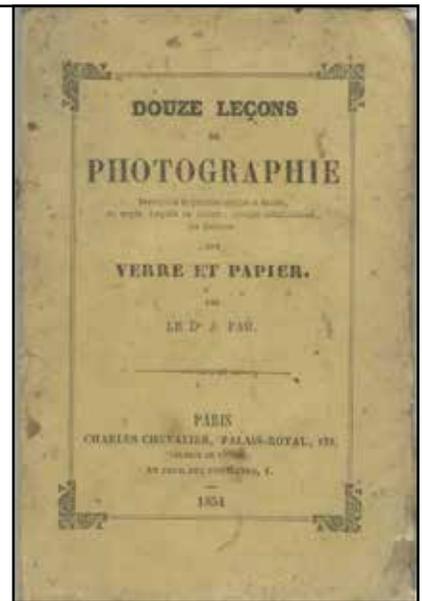
7. Fau, J. [Julien]. **DOUZE LEÇONS DE PHOTOGRAPHIE: DESCRIPTION DE PROCÉDÉS SIMPLES ET GACILES, AU MOYEN DESQUELS ON OBTIENT, PRESQUE INFALLIBLEMENT, DES ÉPREUVES SUR VERRE ET PAPIER.** Paris: Charles Chevalier, 1854. First edition. 16mo., 88 pp. Original printed paper wrappers; lacking the spine covering, with some chipping and staining. The text shows some staining and occasional spots of foxing, with one loose signature. Contemporary note on the blank terminal endpaper. A good copy. Housed in a newly made pamphlet box of paper over boards with printed labels.

\$1,650.00

Julien Fau, a doctor of medicine in Paris, was a noted anatomist; in 1845, he published the first of two works for artists with 24 beautifully rendered lithographic plates: ANATOMIE DES FORMES EXTERIEURES DU CORPS HUMAIN, A L'USAGE DES PEINTRES ET DES SCULPTEURS, a highly regarded work which is still available in a reprint with a translation of the text in English. I can find nothing on Dr. Fau's conversion to the photographic arts, and can only assume that he found rendering the human form through its agencies more in keeping with his scientific predilections.

DOUZE LEÇONS DE PHOTOGRAPHIE... Dr Fau's short but concise manual is an early work on the collodion process.

WorldCat locates only ten copies, with Eastman House, New York Public Library and Dartmouth College being the only American holdings; we know that Harvard also has a copy, having acquired it from us in 2002. Roosens and Salu No. 6522. This title escaped the attention of Bellier de la Chavignerie, in his Manuel Bibliographie du Photographe Francais, 1863, the first bibliography of French photographic books. A rare publication.

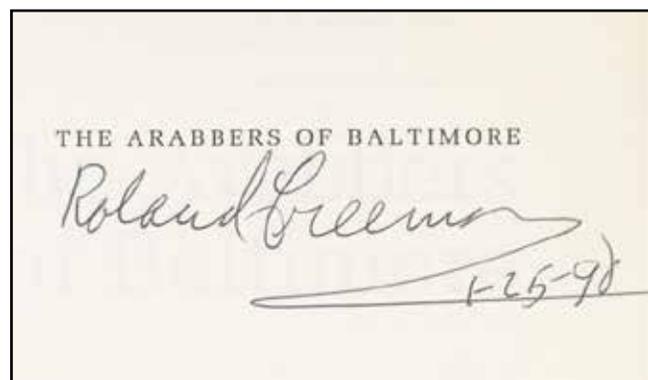


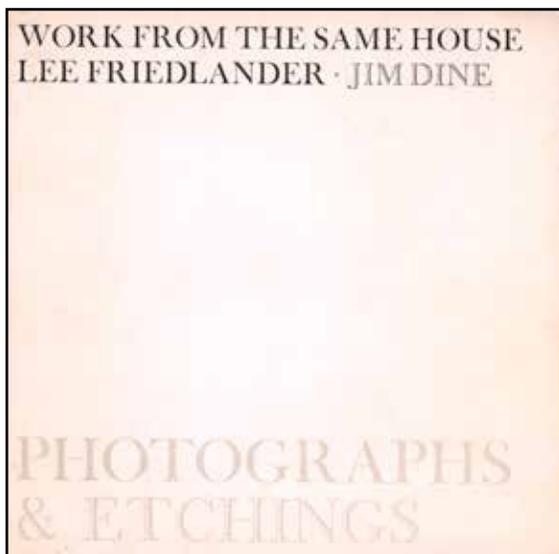
Born in Sandtown in northwest Baltimore, Roland L. Freeman is a documentary photographer, teacher, consultant, and lecturer whose work has been widely exhibited throughout this country and abroad.

8. Freeman, Roland L. **THE ARABBERS OF BALTIMORE.** Cenreville, Maryland: Tidewater Publishers, 1989. First edition. 4to., xiii, 176 pp., profusely illustrated from b&w photographs. Photo-illustrated stiff wrappers. A fine copy. SIGNED by the photographer on the half-title page.

\$75.00

Arabbers is a term native to Baltimore, first applied to the African-American horse cart vendors of fresh fruits, vegetables and seafood, who roamed the city streets, plying their trade. Roland L. Freeman, a fourth generation Arabber, took up the camera, and for better than twenty years, he documented Baltimore's Arabbers in words and photographs.





9. Friedlander, Lee and Jim Dine. **WORK FROM THE SAME HOUSE. PHOTOGRAPHS AND ETCHINGS.** London: Trigram Press Ltd., 1969. First edition. Oblong small 4to., (10) pp., plus 16 full-page plates from b&w photos and 16 etchings. The printed stiff white wrappers are moderately toned. Very good. SIGNED by Lee Friedlander beneath his portrait with Jim Dine.

\$400.00

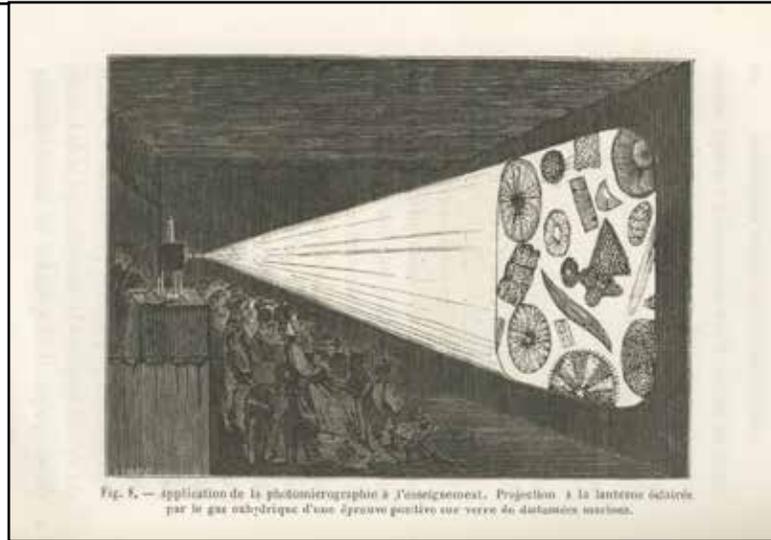
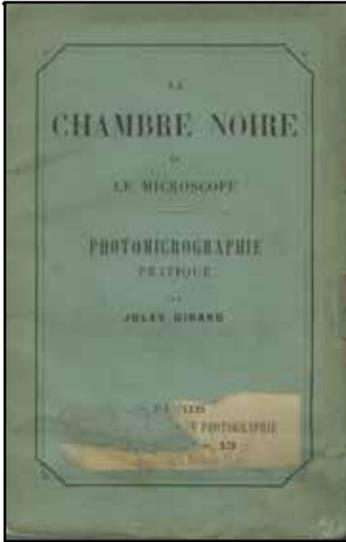
Friedlander's first trade publication, a collaboration between these two artists. Also published as a limited edition portfolio of original photographs and etchings



10. Funke, Jaromír. **JAROMÍR FUNKE; Edice Mezinárodní Fotografie / Svazek 2.** Praha: Pressfoto, 1979. First edition. 4to., [11], pp. text pamphlet, with 12 b&w silver gelatin, 11 3/4 x 9 1/4 inches, or the reverse, loose as issued. Housed in a illustrated stiff paper folder. The paper portfolio is slightly toned on the blank rear panel, with the photographs bright and fine.

\$600.00

The silver prints, which are reproductions of classic Funke photographs, include still-life, modernist abstractions, landscapes and cityscapes. The text by Antonín Dufek, in Czech, German, French, English and Russian, includes a biography, bibliographic data and a list of the plates.



11. Girard, Jules. **LA CHAMBRE NOIRE ET LE MICROSCOPE: PHOTOMICROGRAPHIE PRATIQUE**. Paris: F. Savy, 1869. First edition. 12mo., 86, [1] pp., 12 engraved illustrations in text. Printed and illustrated original wrappers which are lacking an inch from the spine (with no loss of text); and a later distributor's slip which was pasted over the publisher's imprint on the front wrapper has been partially removed leaving a bit of residue. There are a few random spots of foxing and toning, but this remains a very good copy.

\$250.00

Jules Girard, 1839 - 1921, was the assistant secretary of the Société de géographie, Paris. He was an early practitioner of photomicrography and exhibited several of his photomicrographs at the Société Française de Photographie expositions, held biyearly, 1857 - 1876.

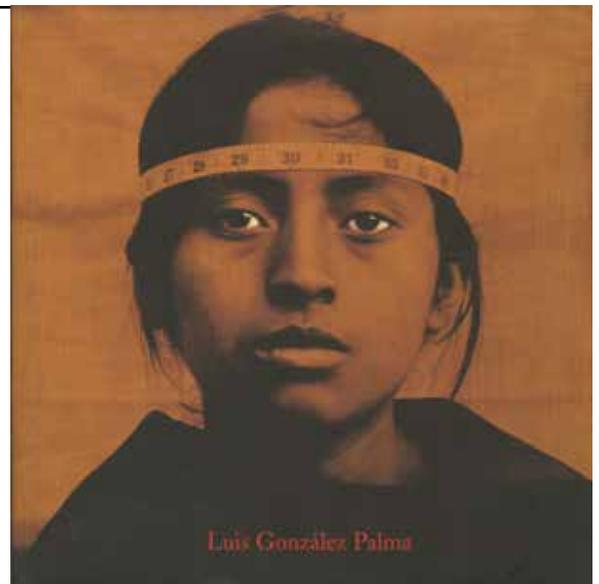
This small publication is a thorough history, to date, and a practical manual of the apparatus and applications.

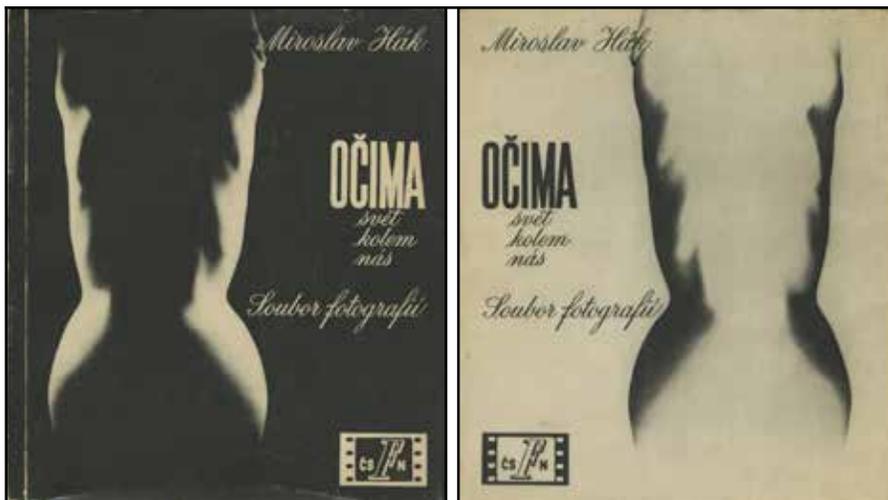
12. González Palma, Luis. **LUIS GONZÁLEZ PALMA. POEMS OF SORROW**. Santa Fe: Arena Editions, 1999. First edition. Square 4to., 152 pp., profusely illustrated from color, tinted and b&w photographs, with additional images in text. A fine copy in cloth with a red ribbon marker and photo-illustrated dust jacket.

\$85.00

Includes a lengthy essay by John Wood, notes, and brief statement by the photographer.

Luis González Palma (b. 1957, Guatemala), lives and works in Guatemala. He is an architect and artist, who creates photographic images and collages in installation settings. His portraits are searing in their intensity, often augmented with religious symbols which recall classical Icons.





13. Hak, Miroslav. **OCIMA. SVET, KOLEM, NAS.** [Prague]: Ceskoslovenske Filmove Nakladatelstvi, 1947. First edition. Small 4to., 17 pp., plus 46 richly toned b&w photogravures. Illustrated stiff wrappers. Moderate rubbing along the joint of the front wrapper, with light creasing at the top and bottom edges.

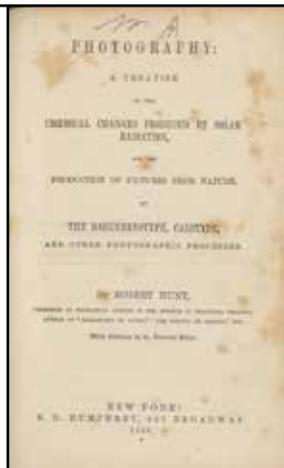
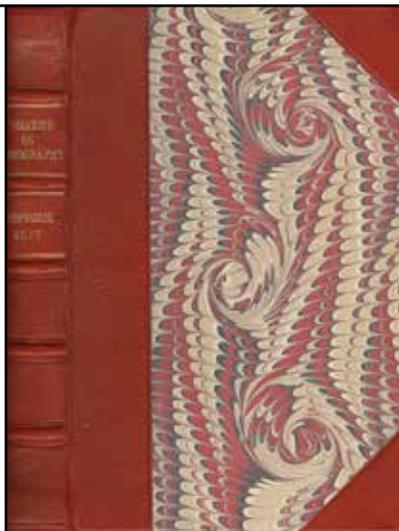
\$400.00

Miroslav Hak, 1911 - 1974, was first trained as a photographer by his father. From 1928 to 1931 he worked in Bratislava and Prague. By 1936, having exhibited in international salons, he came to the attention of Jaromir Funke. He

subsequently worked as the photographer for the avant-garde theater D 42 and for Czechoslovak Film. His work up to 1940, belied an affinity to the Surrealists. And in the early 1940s, he was a founding member of Group 42, photographers concerned with the everyday reality as a reaction to the reality of wartime.

A striking collection of images, including: nudes, architecture, abstractions, and landscapes.

14. Hunt, Robert. **PHOTOGRAPHY: A TREATISE ON THE CHEMICAL CHANGES PRODUCED BY SOLAR RADIATION, AND THE PRODUCTION OF PICTURES FROM NATURE, BY THE DAGUERRETYPE, CALOTYPE, AND OTHER PHOTOGRAPHIC PROCESSES.** New York: S.D. Humphrey, 1852. First U.S. edition. 8vo., ix, 290



pp., illustrated with 2 portrait engravings, and 2 steel engravings in negative / positive, and numerous illustrations in text. The text shows occasional foxing, with the blank tip of the last 5 leaves of advertisements clipped. New binding of half morocco and marbled paper over boards; gilt title within raised bands on spine. A very good copy.

\$1,000.00

The author states in his preface "It is now ten years since A POPULAR TREATISE ON THE ART OF PHOTOGRAPHY was published. During the period which has elapsed the most important advances have been made in the processes by which sun-drawn pictures are obtained; and with each step of progress new lines of research have been opened, and considerably advanced our knowledge of the influences exerted by the solar radiations on the great phenomena of Nature. A reprint of the "Popular Treatise" was at first intended, with such additions as might be necessary from the improved state of our knowledge. It was, however, found impracticable to do justice to the subject in this way; therefore, an entirely new arrangement has been adopted, and only so much of the original work retained as represented the history of one of the most beautiful of the applications of Physical Science to Art. ... The present Treatise includes everything published up to the present time..." First published in London, 1851; this is the first appearance of this work in a U.S. edition.

Roosens and Salu No. 7952 site A POPULAR TREATISE ON THE ART OF PHOTOGRAPHY, 1841. See the author's preface above as to how this title relates to the earlier title.

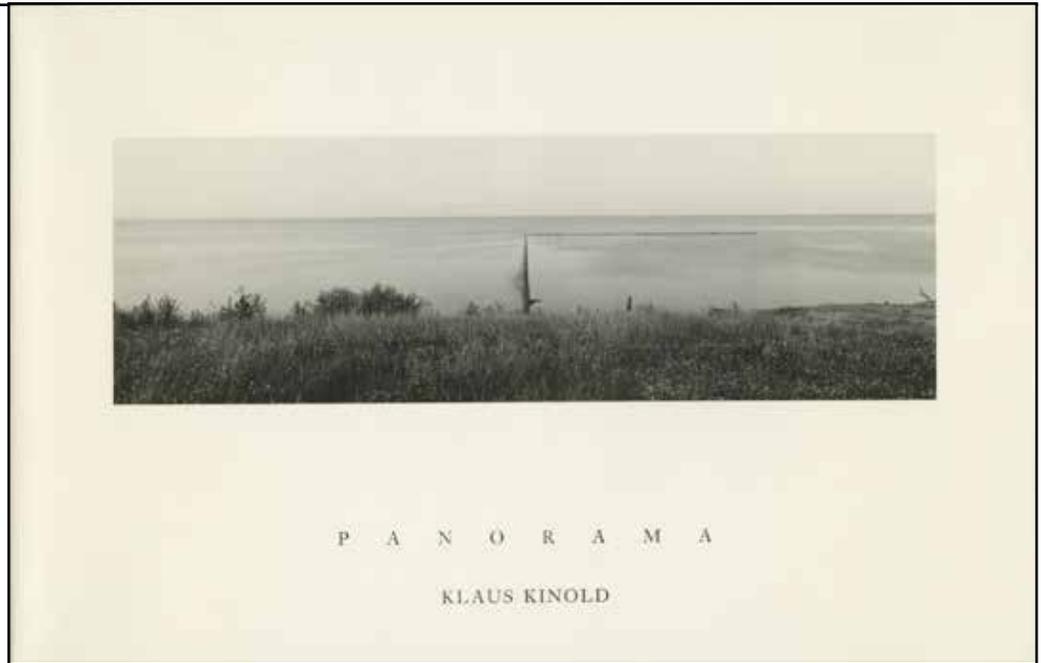
15. Kinold, Klaus. **PANORAMA**; Vorwort Gottfried Knapp. Cologne: Rudolf Kicken Galerie, 1983. First edition. Oblong folio, 32 leaves of plates from b&w photographs. Printed boards with a photo-illustrated dust jacket. A fine, as new copy.

\$125.00

Published upon the occasion of the exhibition held 1 December 1983 - 30 January, 1984, and issued as Katalog 11 of the Rudolf Kicken Galerie.

Born in Essen, 1939, Klaus Kinold initially studied architecture at the Technischen Hochschule Karlsruhe with Egon Eiemann, and shortly thereafter, he opened a studio for architectural photography in Munich.

His creative work is invariably panoramic with the landscape exhibiting conceptual elements. This was his first exhibition and first publication. His work is held in many museum collections worldwide.



16. Krzyzanowski, Michel Szulc. **MICHEL SZULC KRZYZANOWSKI**; Introduction by David Travis. Haarlem, The Netherlands: Joh. Enschedé, 1984. First edition. Oblong folio. [108] pp., fully illustrated from b&w photographs. Photo-illustrated printed wrappers, slight rubbing at the spine ends; a fine copy. SIGNED by the photographer on the title page.

\$100.00

In his introduction, David Travis begins, "Krzyzanowski The Timekeeper...the history of photography is remarkably lacking in examples of photographers who have developed a personal sense or understanding of time as it relates to their medium." In this body of work, Krzyzanowski uses his shadow, body parts, found objects, earth formations, distance and perspective in series of sequential photographs to mark the effects of time.



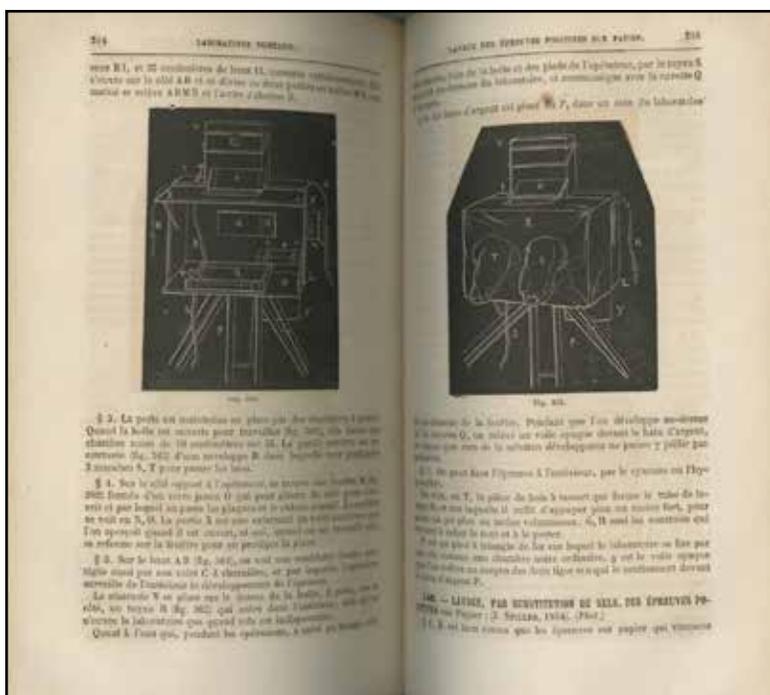
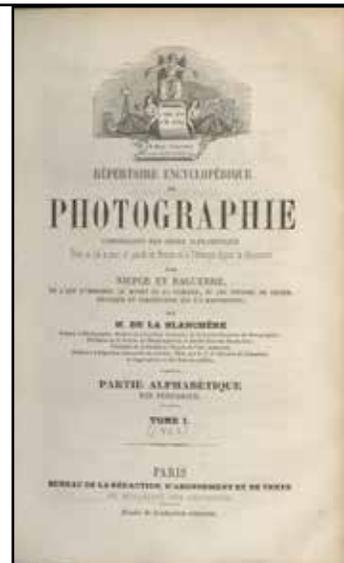
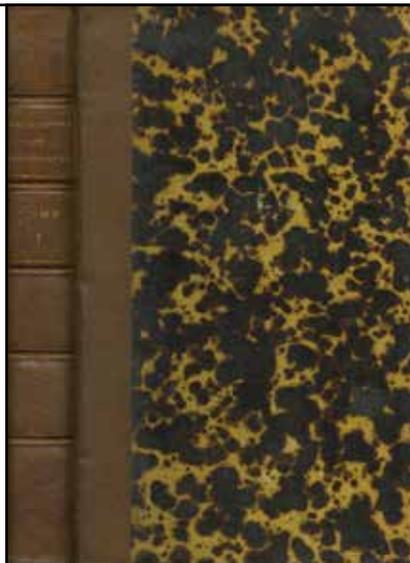
17. La Blanchère, Henri de. **RÉPERTOIRE ENCYCLOPÉDIQUE DE PHOTOGRAPHIE : COMPRENANT PAR ORDRE ALPHABÉTIQUE TOUT CE QUI A PARUS ET PARAÎT EN FRANCE ET À L'ÉTRANGER DEPUIS LA DÉCOUVERTE PAR NIEPCE ET DAGUERRE, DE L'ART D'IMPRIMER AU MOYEN DE LA LUMIÈRE, ET LES NOTIONS DE CHIMIE, PHYSIQUE ET PERSPECTIVE QUI S'Y RAPPORTENT.** Paris: [Vol. 1-4] Bureau de la rédaction; [vol. 5-6] Amyot, 1862-1866. First edition. 6 volumes. 8vo., [Vol. 1] 508 pp.; [Vol. 2] 488 pp.; [Vol. 3], 376 pp.; [Vol. 4] 390 pp.; [Vol. 5] 389 pp.; [Vol. 6] 410 pp.; hundreds of b&w wood engravings. Engraved seal vignettes on each title page. Contemporary binding of quarter morocco in 6 compartments with raised bands and title in gilt on the spine; marbled paper over boards, all edges marbled. Slight scuffing to the spines, with an occasional spot of foxing, with the first volume exhibiting a bit of light toning; else fine and bright. Collates complete. The 4 page quarto Prospectus, dated 1861 is folded and laid-in.

\$3,000.00

Pierre-René-Marie-Henri Moulin du Coudray de la Blanchère, commonly known as Henri de La Blanchère, was born at La Flèche, 1821. His first studies were in forestry, then natural sciences. In 1848, he adopts photography as an aide to his scientific work. By 1856, he has opened a photographic studio in Paris, perfecting a waxed paper process based upon that of Gustave Le Gray, and became a member of the Société Française de Photographie. He was a prolific writer and experimenter, and exhibited his photographs until his death in 1880.

An outstanding encyclopedia of all the photographic materials, formulas, apparatus and applications known to date, which a generous number of illustrations. This is referred to as the first encyclopedia of photography, although it is an exhaustive text book of photographic and photomechanical processes.

Uncommon, with Worldcat locating full sets at only these United States libraries: Eastman House, Getty Research, Harvard Fine Arts, University of Michigan, New York Public, Harry Ransom Center, and Johns Hopkins. Roosens and Salu No. 3541.



18. Lahue, Kalton C. and Joseph A. Bailey. **GLASS, BRASS, & CHROME: THE AMERICAN 35MM MINIATURE CAMERA.** Norman: University of Oklahoma Press, 1972. First edition. 8vo., xix, 347 pp., profusely illustrated. A fine copy in the illustrated dust jacket that has one tiny spot on the front panel.

\$85.00

An exhaustive and well written history from the Alpha Reflex to the Zephyr.



19. Lartigue, Jacques Henri. **AUDEMARS IN BLERIoT - VICHY, SEPTEMBER 15, 1912.** Original silver gelatin photograph, image size 9.5 in. height (24.1 cm.) x 11 in. width (28 cm.) on 12 in. (30.5 cm.) x 16 in. (40.6 cm.) stock; printed 1970s. SIGNED in ink by the photographer, with his sunburst monogram beneath the image on the right, with his JHL initials embossed on the beneath the image on the left. Archival mat with window over mat. Fine.

\$4,000.00

20. Lartigue, Jacques Henri. **LADIES AT RALLY CHECKPOINT (1927).** Original silver gelatin photograph, image size 6.75 in. height (17.2 cm.) x 13.5 in. width (34.3 cm.) on 12 in. (30.48 cm.) x 16 in. (40.64 cm.) stock; printed 1970s. SIGNED in ink by the photographer, with his sunburst monogram beneath the image on the blank right margin, with his JHL initials embossed on the blank left margin. Archival mat with window over mat. Fine.

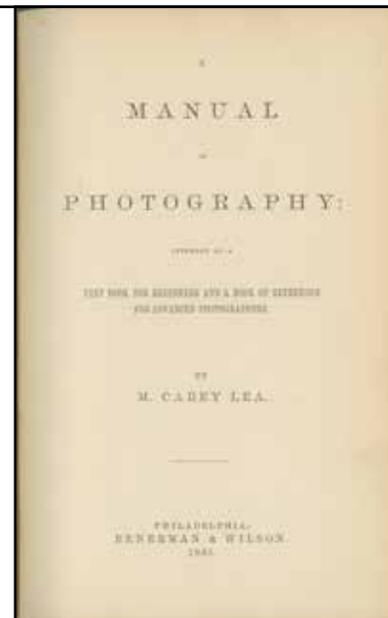
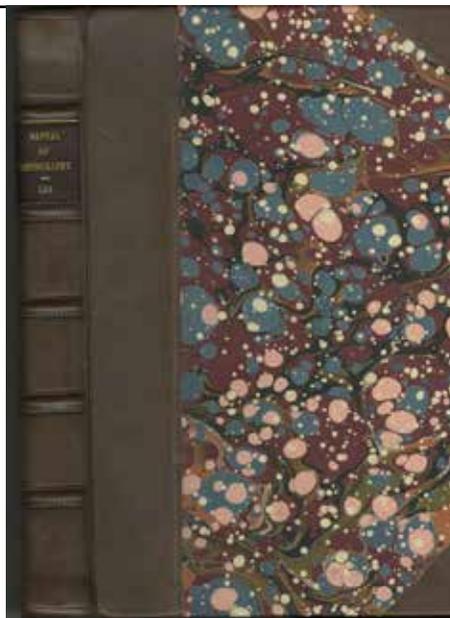
\$3,250.00



21. Lea, M. [Matthew] Carey. **A MANUAL OF PHOTOGRAPHY: INTENDED AS A TEXT BOOK FOR BEGINNERS AND A BOOK OF REFERENCE FOR ADVANCED PHOTOGRAPHERS.** Philadelphia: Benerman & Wilson, 1868. First edition. 8vo.,viii, [17] - 336 pp., occasional diagrams, plus 20 pp. adverts. Newly bound in half calf and marbled paper over boards. Near fine.

\$650.00

A clearly written, complete procedural, with the following major parts which contain chapters of specific topics: Introduction to Photography; Photographic Optics and Theory of Perspective; Photographic Manipulations; Theoretical Considerations; and quite unusually for this time, Photography in its Relations to Health.

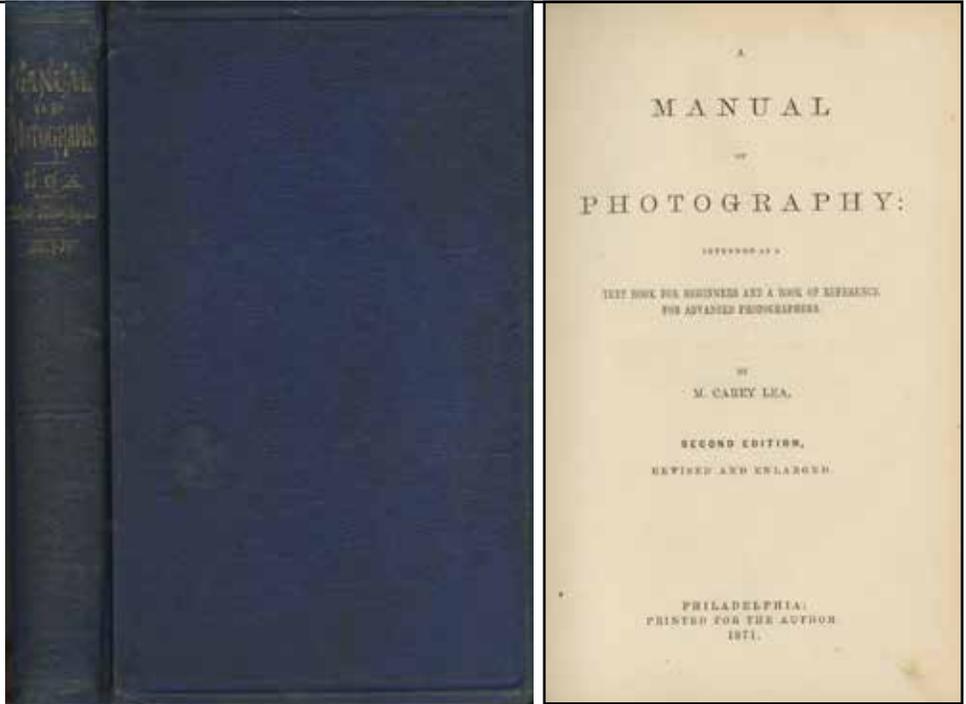


“Matthew Carey Lea, also known, as Carey Lea, son of scientist Isaac Lea and Frances Carey Lea, was born in Philadelphia on 18 August 1823. An acknowledged authority on photochemistry in the late nineteenth century and a member of the Franklin Institute, Lea began experimenting with the chemical properties of developer in 1864. Educated through tutors and the Philadelphia chemistry laboratory of Booth, Garrett and Blair, Lea particularly studied the function of silver in the development process. His scientific advancements of photographic processes included inventing the first mordant-dye picture in 1865 and increasing the clarity of developed dry plate negatives in 1880. Lea also wrote prolifically about his experiments. In 1864_1866, he assumed the position of American correspondent to the British Journal of Photography and became a steady contributor to the Philadelphia Photographer and Photographic Mosaics. In 1868, he authored A Manual of Photography. During the 1870s and 1880s, he continued to experiment with silver halide salts and the color process. On March 15, 1897, Lea died in Philadelphia, two years after his election to the National Academy of Sciences.” Erika Piola, p 839 - 840, THE ENCYCLOPEDIA OF NINETEENTH-CENTURY PHOTOGRAPHY.

Roosen and Salu No. 6410.

22. Lea, M. Carey. **A MANUAL OF PHOTOGRAPHY: INTENDED AS A TEXT BOOK FOR BEGINNERS AND A BOOK OF REFERENCE FOR ADVANCED PHOTOGRAPHERS.** Philadelphia: Printed for the author, 1871. Second edition, revised and enlarged. 8vo., viii, [9] - 439 pp., over 100 b&w wood engravings. Recased into the publisher's blue cloth over boards, with new endpapers and rebuilt spine ends; titled in gilt on the spine. The original owner has signed his name and address on the blank front free-endpaper. A very good copy.

\$600.00



This entirely revised and enlarged edition became the most valuable handbook for the professional wet-collodion photographer. It contains information concerning optics, studio and darkroom layout (including health hazards), portraiture, landscape and architectural photography, photocopying, sensitized coatings, printing and making carbon images.

“Matthew Carey Lea, also known, as Carey Lea, son of scientist Isaac Lea and Frances Carey Lea, was born in Philadelphia on 18 August 1823. An acknowledged authority on photochemistry in the late nineteenth century and a member of the Franklin Institute, Lea began experimenting with the chemical properties of developer in 1864. Educated through tutors and the Philadelphia chemistry laboratory of Booth, Garrett and Blair, Lea particularly studied the function of silver in the development process. His scientific advancements of photographic processes included inventing the first mordant-dye picture in 1865 and increasing the clarity of developed dry plate negatives in 1880. Lea also wrote prolifically about his experiments. From 1864-1866, he assumed the position of American correspondent to the British Journal of Photography and became a steady contributor to the Philadelphia Photographer and Photographic Mosaics. In 1868, he authored A Manual of Photography. During the 1870s and 1880s, he continued to experiment with silver halide salts and the color process. On March 15, 1897, Lea died in Philadelphia, two years after his election to the National Academy of Sciences.” Erika Piola, p 839 - 840, THE ENCYCLOPEDIA OF NINETEENTH-CENTURY PHOTOGRAPHY.

The history of the ownership of this copy is quite interesting; it is signed, C.H. Sargent, Garrison, Butler Co., Neb. The University of Nebraska-Lincoln website provides: Brothers John and Loren Walker homesteaded just west of the present-day Garrison in 1867. After failing at an attempt to farm, they built a small trading store on the old Indian trail that ran up along the Big Blue River. In 1871, Charles Henry Sargent visited this “hamlet,” consisting of one house and one store while surveying the grade for the Lincoln & North Western Railroad. He bought the quarter section nearby on which to locate a depot. We consider this the beginning of our town.

When the rail line was constructed less than a decade later, the village was surveyed. Sargent named his town for William Lloyd Garrison (an anti-slavery activist), the streets for famous writers (Essex, Holmes, Whittier, Lowell, Bryant, and Longfellow), and the town's park for President Lincoln.

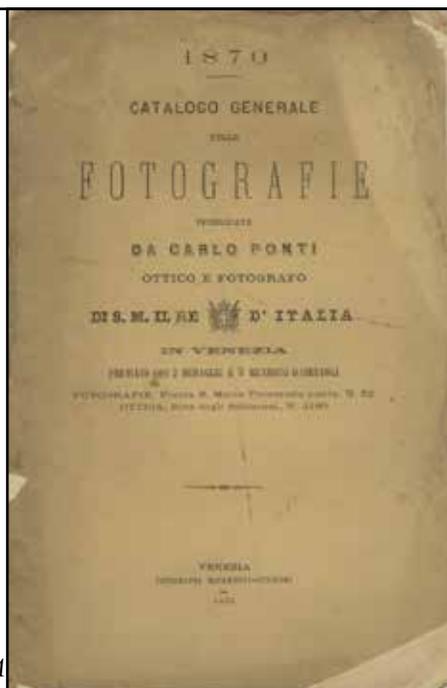
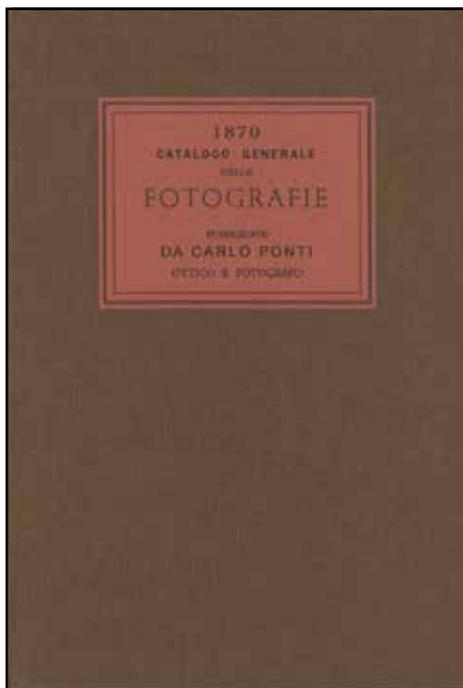
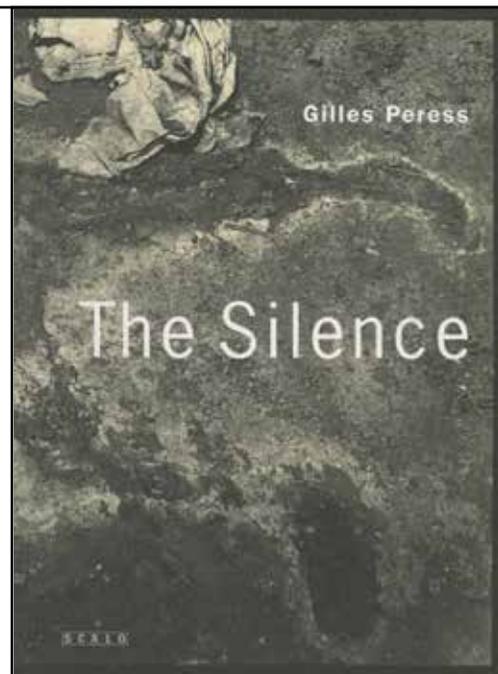
Roosen and Salu No. 6410.

23. Peress, Gilles. **THE SILENCE**. NY: Scalo, 1995. First edition. 8vo., unpaginated full-page plates from b&w photographs, with 24 pp. separate text laid in. Photo-illustrated stiff wrappers. Fine, as new.

\$150.00

Graphic and disturbing photographs of the genocidal atrocities in Rwanda by this noted Magnum photographer. The text pamphlet provides a chronology from independent state to the civil war and the resulting genocide of 1994.

Scalo published simultaneous printings in both English and French.



24. [Ponti, Carlo]. **1870. CATALOGO GENERALE DELLE FOTOGRAFIE PUBLICATE DA CARLO PONTI, OTTICO E FOTOGRAFO, DI S. M. IL RE D'ITALIA, IN VENEZIA. PREMIATO CON 7 MEDAGLIE E 2 MENZIONI ONOREVOLI.** Venezia: Tipografia Ripamonti-Ottolini, 1870. 8vo., 48 pp. Printed paper wrappers. Housed in a newly made three-point cloth folder, with a paper label on upper cover and spine. The wrappers are chipped at the corners; the rear wrapper has been expertly replaced. The blank lower tips of most leaves are chipped. There is no loss of text. A good copy.

\$600.00

priced catalog of the Italian photographic views and works of art, in a variety of formats, made by Carlo Ponti, a noted Italian photographer (Milan, Italy, 1822 - 1893, Venice). No copy listed on WorldCat.



25. [Ponti, Carlo]. 1872. **CATALOGO GENERALE DELLE FOTOGRAFIE PUBLICATE DA CARLO PONTI, OTTICO E FOTOGRAFO DI S. M. IL RE D'ITALIA, IN VENEZIA.** PREMIATO CON 8 MEDAGLIE E 3 MENZIONI ONOREVOLI. Venezia: Tipografia Ripamonti-Ottolini, 1872. 8vo., 48 pp. Printed paper wrappers. Dampstained, creased. A good copy. Housed in a newly made three-point cloth folder, with a paper label on upper cover and spine.

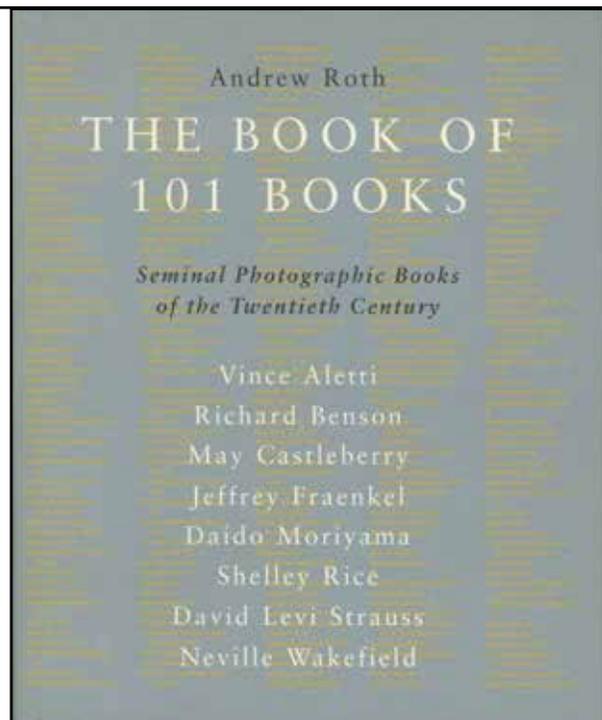
\$700.00

A priced catalog of the Italian photographic views and works of art, in a variety of formats, made by Carlo Ponti, a noted Italian photographer (Milan, Italy, 1822 - 1893, Venice). No copy listed on WorldCat.

26. Roth, Andrew, editor. **THE BOOK OF 101 BOOKS: SEMINAL PHOTOGRAPHIC BOOKS OF THE TWENTIETH CENTURY.** Essays by Richard Benson, May Castleberry, Jeffrey Fraenkel, Daido Moriyama, Shelley Rice, Neville Wakefield. Catalogue by Vince Aletti, David Levi Strauss. New York: PPP Editions, 2001. First edition. 4to., x, 305 pp., profusely illustrated from color photographs. A fine, as new copy in the dust jacket.

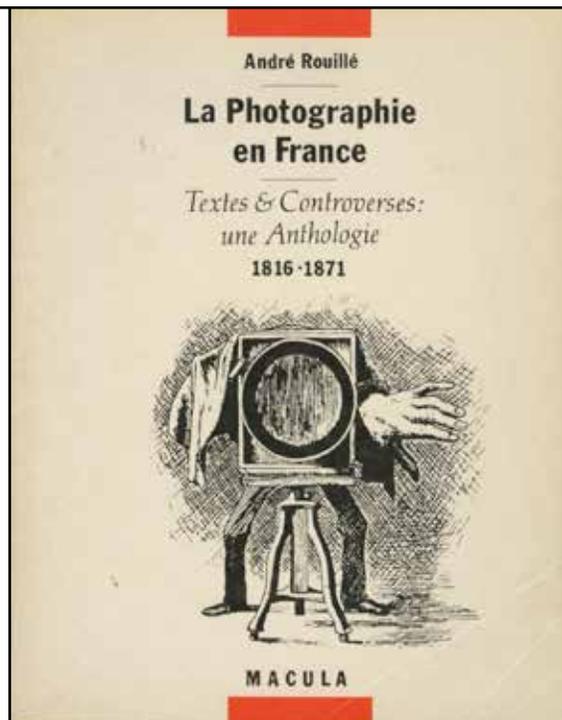
\$200.00

A well illustrated collection of what may commonly be called, seminal examples of the range of photographically illustrated photography books from the past decade. The essays are quite good, and each book is accompanied by a historical text that sets its place among the cannon. What this, and all the other books that purport to be "critical references" fail to contain is the bibliographic details of the collations, bindings, dust jackets, and issue points. However, the field is still young and growing



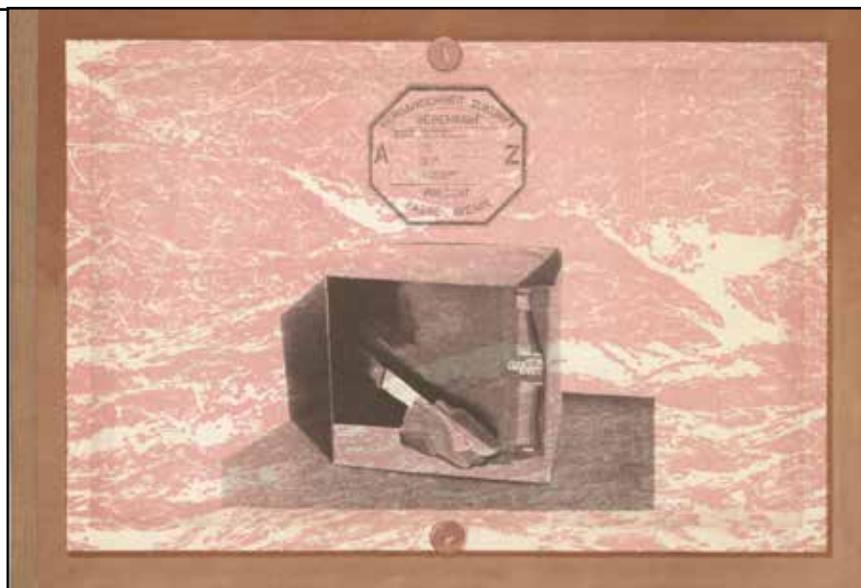
27. Rouillé, André. **LA PHOTOGRAPHIE EN FRANCE: TEXTES & CONTROVERSES, UNE ANTHOLOGIE, 1816-1871.** Paris: Macula, [1989]. First edition. 8vo., 549 pp., numerous b&w illustrations. Printed stiff wrappers; the lower tip of the front wrapper is creased. Very good. \$150.00

A history and theory of photography from its inception in France through the Paris Commune. It includes works, treaties, newspapers, almanacs, catalogues, forms, etc., by the major inventors, practitioners and critics. With bibliographical references and indexes.



28. Ruch, Gunther. **A-Z: VERGANGENHEIT, GEGENWART, ZUKUNFT...= PASSÉ, PRÉSENT, AVENIR...** Geneva: Ecart-Publications, 1976. First edition. Oblong 8vo., [36] unnumber pages, illustrations from b&w photographs, with 5 tipped-in printed illustrations on vellum drafting paper [as issued]. Illustrated stiff wrappers, perfect bound with lined tape. The rear wrapper is lightly toned. Near fine. \$100.00

Gunther Ruch was born in Benburg, Switzerland, in 1942. He is an artist and graphic designer, active in Mail Art, performance, concrete and visual poetry, and film. He was the editor of the magazine, CLINCH, and co-organizer of the 1st Decentralized Mail Art Congress in 1986.

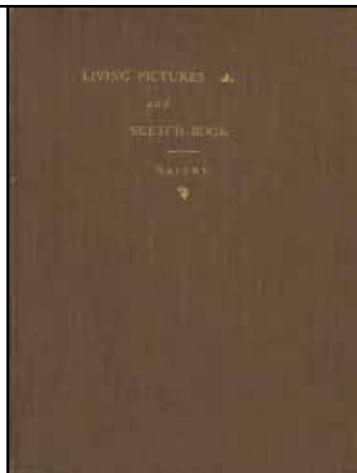


Limited to 300 numbered copies, of which 100 copies are signed. This is copy number 140 and not signed. WoldCat locates only four copies.

29. Sarony, Napoleon. **SARONY'S LIVING PICTURES, PHOTOGRAPHED FROM LIFE / SARONY'S SKETCH-BOOK: LIVING PICTURES, A MONTHLY MAGAZINE OF REPRODUCTIVE ART.** NY: A.E. Chasmar, [1894-1895]. First edition. 4to., [97] unnumbered leaves of full-page plates from photographs, often tinted, frequently accompanied with text by C.M. Fairbanks. Compiled from the 9 fascicles, each contains 11 plates, with printed wrappers. This bound volume contains 97 of the total 99 plates, bound without the wrappers. One plate has some smudging at the blank margin; otherwise a very good set, bound in contemporary cloth, title in gilt on the upper board, and lightly rubbed at the spine ends.

\$450.00

Napoleon Sarony (1821-1896) was an American lithographer and photographer. He was a highly popular and prolific portrait photographer, most known for his portraits of the stars of late nineteenth-century American theater. In October, 1894 he published the first issue of his magazine devoted to his own portrait work, which included heavily retouched nudes that were a mixture of risqué and tableaux. By his fifth issue of February 1895, the title was changed to Sarony's Sketch-Book. It ceased publication with the ninth issue in June, 1895. Complete sets are very rare with most institutions holding only a single issue or two.



30. [SISKIND]. Whitman, Walt. **SONG OF THE OPEN ROAD.** With photogravures by Aaron Siskind. [NY]: Limited Edition Club, 1990. First edition. Folio, unpagged, with 6 full-page hand-pulled photogravure plates, 10.5 x 10.5 in., bound in. Cloth with morocco spine and foreedge. Housed in publisher's cloth slipcase. A fine, as new copy, issued without a dust jacket.

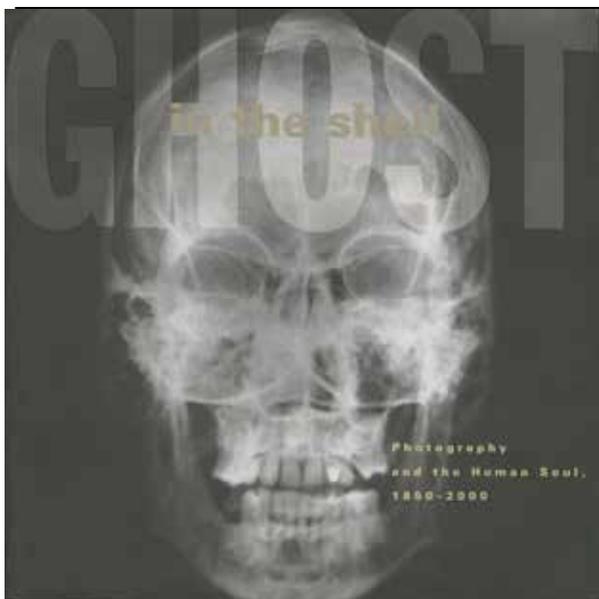
\$1,250.00

Aaron Siskind, 1903 - 1991, was long associated as the photographer of the Abstract Expressionist group.

This, his last body of work was made of the tar stains and patches in the road near his home in Providence, Rhode Island. A fitting accompaniment to Whitman's poem, SONG OF THE OPEN ROAD.

"The book was set in English Monotype Scotch at Golgonooza Letter Foundry by Julia Ferrari and Dan Carr. The text was printed by Heritage Printers on a paper made at Carterie Enrico Magnani. Paul Taylor made the photogravure plates and printed them with Clary Nelson at Renaissance Press on Richard de Bas paper. The book was designed by Kevin Begos Jr. and Dan Carr." - The Colophon. One of 550 copies, SIGNED by Siskind.





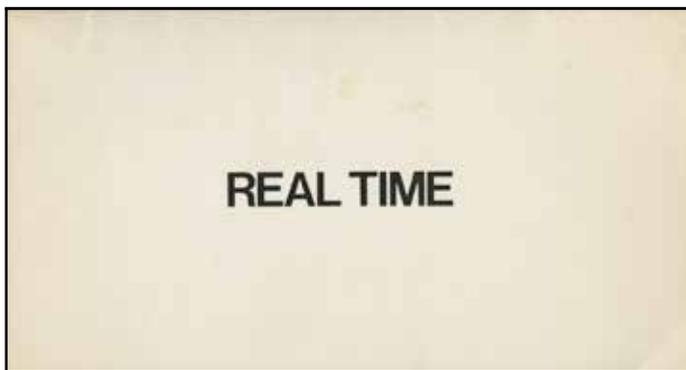
31. Sobieszek, Robert A. **GHOSTS IN THE SHELL: PHOTOGRAPHY AND THE HUMAN SOUL, 1850 - 2000**. Los Angeles: Los Angeles County Museum of Art; Cambridge: MIT Press, 1999. First edition. Square 4to., 322 pp., profusely illustrated from b&w and color photographs. A fine copy in the photo-illustrated stiff wrappers with printed inner flaps.

\$40.00

Published upon the occasion of the exhibition held at the Los Angeles County Museum of Art, October 16, 1999 - January 17, 2000.

"In this book Sobieszek presents a wide-ranging study of the camera portrait as a reflection and catalyst of cultural beliefs about human nature. He demonstrates that photographed faces over the past 150 years - whether on silver plates, in fashion shots, or in video stills - raise questions of essence and appearance that also lie behind activities as varied as philosophy, fiction, painting, psychiatry, film, forensics, anthropology, masquerade, gender studies, and plastic surgery. The book's three essays explore traditional, modern, and postmodern approaches to the camera

portrait. Gymnastics of the Soul: The Clinical Aesthetics of Duchenne de Boulogne investigates the nineteenth-century certainty that, in the words of Arthur Schopenhauer, 'the outer person is a picture of the inner.' This belief was pursued in physiognomy, phrenology, and pathognomy, popular pseudosciences of the day that were the culmination of a long tradition including the work of Giambauista della Porta, Charles Le Brun, and Johann Kaspar Lavater. Modernism brought an apparent end to these pursuits through a new awareness of the subjectivity inherent in the use of the camera. In Tolerances of the Human Face: The Affectless Surfaces of Andy Warhol, the author places Warhol's photo-silkscreened portraits in the modern contexts of social and anthropological classification and the symbolism of fame, but suggests that physiognomy has not been entirely silenced. Finally, Abstract Machines of Faciality: The Dramaturgical Identities of Cindy Sherman, explores the theatrical aspects of portraiture, tracing a continuum that links Sherman's work to the demonstrations of hysteria staged by the nineteenth-century French neurologist Jean-Martin Charcot, Surrealist masks, performance art, and the use of schizophrenia and multiple selves as metaphors for the postmodern human condition. The photographs collected here - works by Diane Arbus, Julia Margaret Cameron, Edward Curtis, Salvador Dali, Dorothea Lange, Annie Leibowitz, Bruce Nauman, Orlan, William Parker, Irving Penn, Lucas Samaras, Edward Weston, and many others - show how vividly the photographic arts have kept up with the motions of the human soul and contributed to our perception of being."--Jacket.



32. Sonneman, Eve. **REAL TIME**. NY: Printed Matter, 1976. First edition. Oblong folio, (ii) pp., plus 46 diptych plates from b&w photographs, [1] p. list of photos. Printed wrappers, which have a few shallow creases at the edges and a bump at the lower right tip, and a few faint stains on the front wrapper. Still, a very good copy.

\$100.00

Sonneman's first solo publication; these double frame photos were made from 1968 to 1974.

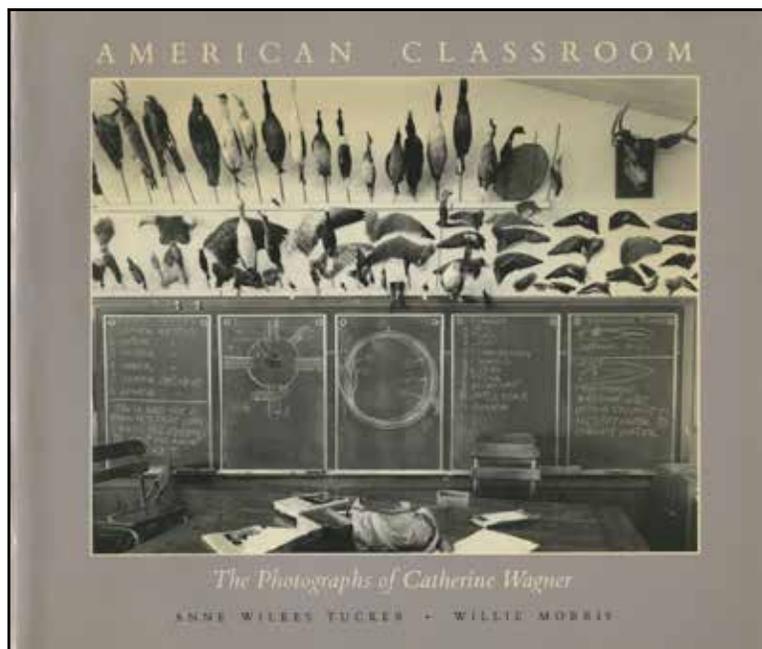
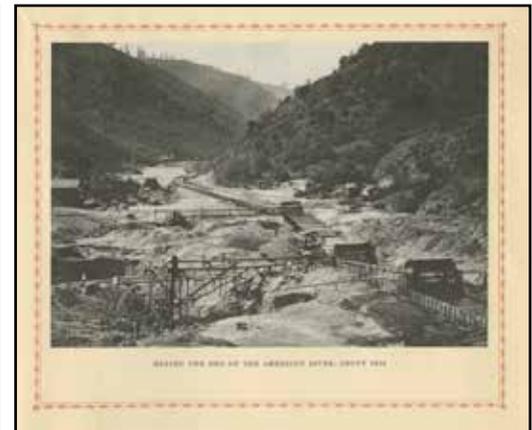
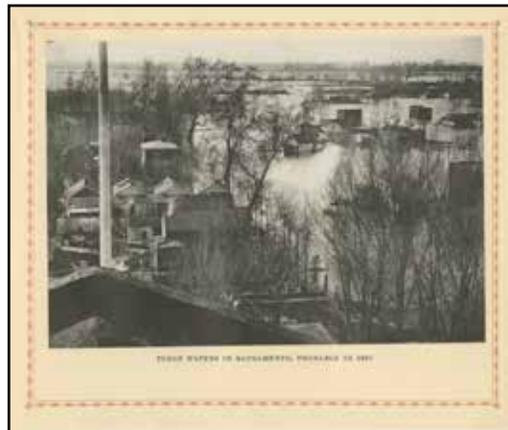
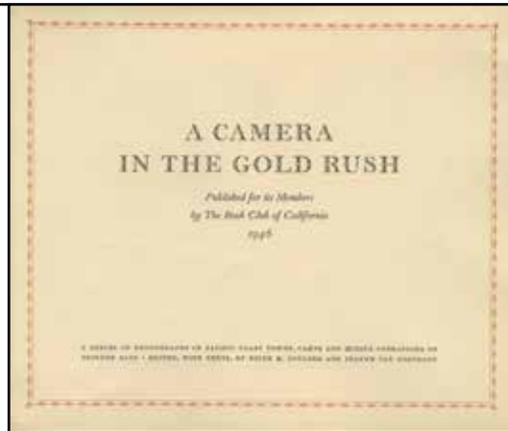


33. [VANCE]. Coulter, Edith M. and Jeanne Van Nostrand, editors. **A CAMERA IN THE GOLD RUSH. A SERIES OF PHOTOGRAPHS OF PACIFIC COAST TOWNS, CAMPS AND MINING OPERATIONS OF PIONEER DAYS.** Photographs by Robert H. Vance. [San Francisco]: Published for its Members by The Book Club of California, 1946. First edition. Oblong 4to., 13 French-fold fascicles with printed text each containing a tipped-in collotype plate. Housed in a cloth over boards chemise and a cloth slipcase with paper spine labels which is faded and shows one small stain.

\$175.00

Issued in 12 monthly installments, complete with the additional introductory fascicle, and limited to 600 copies.

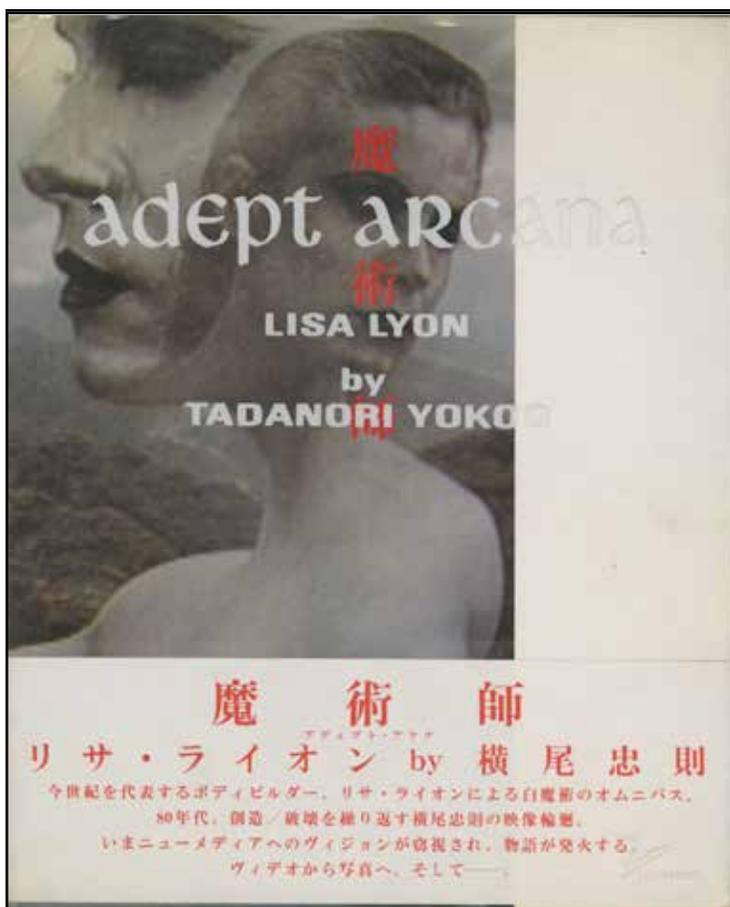
Robert H. Vance was a pioneer photographer in the gold fields of California, arriving in 1849. In 1851, he exhibited 300 whole plate daguerreotypes in New York. By 1852 he had established a studio in San Francisco, and by 1854 his success allowed him to open a grand studio, with fourteen rooms, and branch studios in San Jose and Sacramento.



34. [WAGNER, CATHERINE]. Tucker, Anne Wilkes. **AMERICAN CLASSROOM: THE PHOTOGRAPHS OF CATHERINE WAGNER;** With an essay by Willie Morris. Houston: Museum of Fine Arts / [NY]: Aperture, [1988]. First edition. Oblong 4to., 83 pp., 45 full-page plates from b&w photographs. Pictorial stiff wrappers. A fine copy with the errata slip laid-in.

\$45.00

Published upon the occasion of the exhibition, September 10 - November 27, 1988. Includes biography and exhibition history; selected bibliography.



35. Yokoo, Tadanori. **ADEPT ARCANA: LISA LYON.**
 Tokyo: PARCO Shuppan, 1985. First edition. 4to., 94 , [1]
 pp., 88 color plates from video. Color printed wrappers, with
 printed wrap-around band and printed acetate dust jacket. The
 blank lower tip of one page is bent; otherwise a very good copy
 with acetate dust jacket scuffed and having one short closed
 tear.

\$75.00

*The noted designer, Tadanori Yokoo, took stills from a video of
 Lisa Lyon, posing in the nude on a beach and posterized and
 multiple printed them with alterations to achieve a psychedelic
 effect.*

