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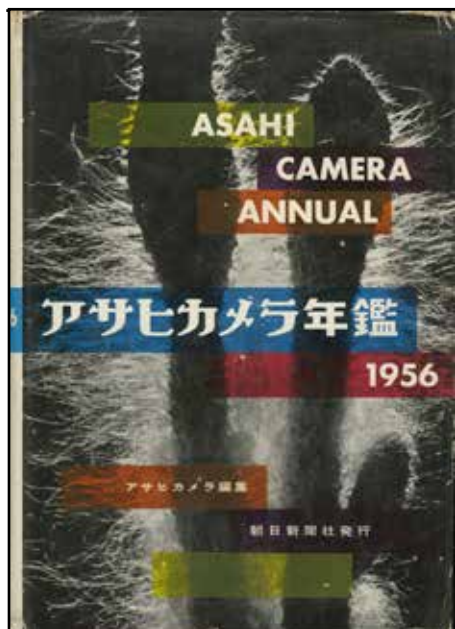
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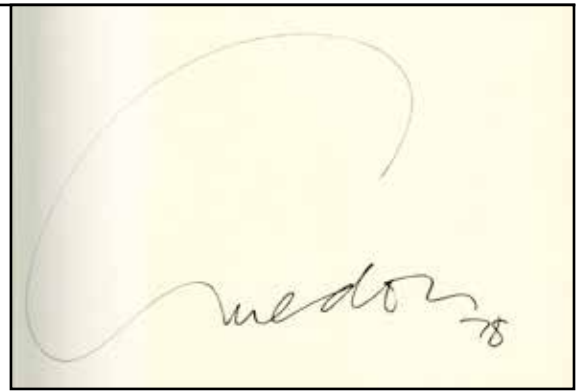
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1. [ANNUAL - JAPANESE] **ASAHI CAMERA ANNUAL 1956.** [Tokyo: Asahi Shimbun Sha], 1956. First edition. Small 4to., 51, [1] pp., with 20 leaves of adverts., 4 pp. of captions in English and Japanese, 10 color and 134 b&w plates from photographs. Printed paper over boards, with the color illustrated dust jacket. Slight bump at the lower spine, and moderate wear to the dust jacket. A very good copy. \$125.00

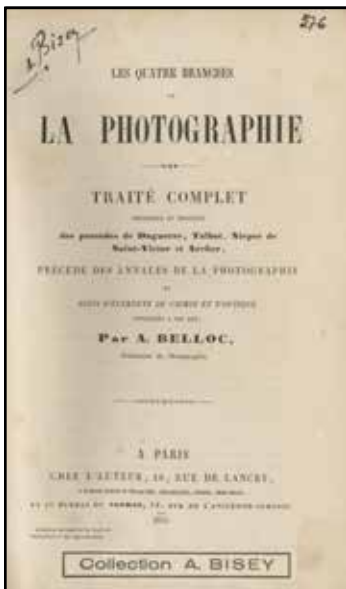
*Includes photographs by Ihea Kimura, Yoshiharu Fukuhara, Masahisa Fukase, Yoshio Watanabe, Ken Domon, Hiroshi Hamaya, et al.*



2. Avedon, Richard. **AVEDON: PHOTOGRAPHS 1947 - 1977**. NY: Farrar, Straus & Giroux, 1978. First edition. Folio, 162 photos. Fine, in pictorial boards with printed acetate dust jacket. SIGNED and dated 1978, the year of publication. [with] **AVEDON: PHOTOGRAPHS 1947 - 1977**. September 13 - November 5, 1978. An Exhibition Made Possible by a Grant from The Samuel I. Newhouse Foundation. [NY]: The Metropolitan Museum of Art. Folio, [13] pp., illustrations from b&w photographs. Near fine. Issued as the exhibition gallery checklist, it includes an essay by Rosamond Bernier and a complete list of the 184 exhibited photographs.

\$450.00

*Published in conjunction with the retrospective exhibition held at the Metropolitan Museum of Art.*



3. Belloc, A. [Joseph August]. **LES QUATRE BRANCHES DE LA PHOTOGRAPHIE: TRAITÉ COMPLET THÉORIQUE ET PRATIQUE DES PROCÉDÉS DE DAGUERRE, TALBOT, NIEPCE DE SAINT-VICTOR ET ARCHER, PRÉCÉDÉ DES ANNALES DE LA PHOTOGRAPHIE ET SUIVI D'ÉLÉMENTS DE CHIMIE ET D'OPTIQUE APPLIQUÉS A CET ART**. Paris: Chez L'Auteur, 1855. First edition. 8vo., li, 416 pp., photolithographic frontis with tissue guard, large folding plate ("Tableau Synoptique des Substances Chimiques Employées en Photographie: Daguerrotypie, Talbotypie, Niepçotypie, Archérotypie and Papiers Positifs"). Contemporary quarter calf and marbled paper over boards, gilt title and decorative devices and rules on spine, with S.F.P. in gilt at the bottom (Société Française de Photographie) and shelf numbers in gilt on the calf portion of the front cover. A remnant of a printed label is affixed to the first blank endpaper; the

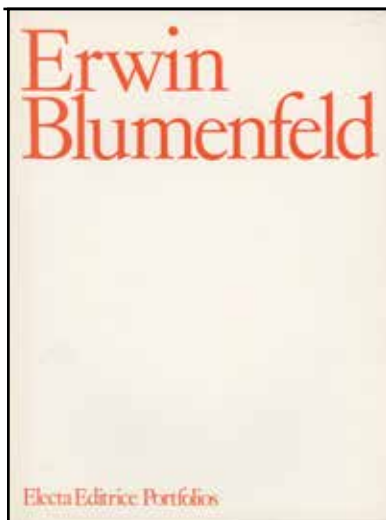
previous owner, A. Bisey, whose large collection was acquired by the S.F.P., has marked this copy with his small neat stamp in the blank margin of the half-title page and his signature and label in the margin of the title page. A very good and bright copy.

\$1,750.00

*Auguste Belloc, born in Paris in 1800, was a portrait miniaturist and watercolor painter. By 1851, Belloc was making portraits with the daguerreotype and calotype processes. He was one of the founding members of the Société Française de Photographie. In the mid 1850s, he was inventing, manufacturing and selling photographic supplies and equipment, which he continued until his death in 1868. In 1869, Marconi reproduced and published Belloc's exquisite nudes, which were deemed pornographic at the time.*

*The above listed volume is important as both a theoretical and historical account of the earliest photographic processes; it includes a beautifully produced portrait frontispiece by the photolithographic process which he discusses in the preface.*

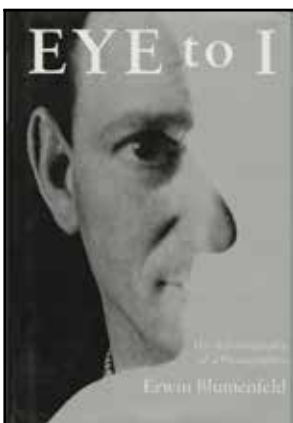
*Bellier de la Chavignerie, Manuel Bibliographie du Photographe Français, 1863, No. 82. Roosens and Salu fail to locate this first edition of this title but do list the slightly revised 1858 edition, COMPENDIUM DES QUATRE BRANCHES..., No. 4244.*



4. Blumenfeld, Erwin. **ERWIN BLUMENFELD**. Daniela Palazzoli, editor. Milano: Gruppo Editoriale Electa; Distributed in the USA and Canada by Rizzoli International Publications, Inc., New York, 1982. First edition. Folio, (3) pp., 12 full-page loose b&w plates from photographs, with tissue guards. The text is creased at the blank upper tip; all contained in the publisher's four-point black card portfolio with printed label and white card slipcase. A near fine copy.

\$125.00

*Blumenfeld (1897-1969) was born in Berlin and immigrated to America in 1941. He was hired by Harper's Bazaar and opened a studio that he shared with the photographer Munkacsi. Blumenfeld made his reputation with his semi-nude and surrealist photos. The text includes a brief essay by Inge Feltrinelli and a short chronology.*



5. Blumenfeld, Erwin. **EYE TO I: THE AUTOBIOGRAPHY OF A PHOTOGRAPHER**; Translated by Mike Mitchell and Brian Murdoch. [NY]: Thames and Hudon, 1999. First U.S. edition. 8vo., 384 pp., b&w plates from photographs. A tiny bruise to the upper board tips and light toning to the text; else near fine.

\$25.00

*The autobiography of Erwin Blumenfeld (1897-1969) who was born in Berlin and immigrated to America in 1941. He was hired by Harper's Bazaar and opened a studio that he shared with the photographer Munkacsi. Blumenfeld made his reputation with his semi-nude and surrealist photos.*

6. [BURCHFIELD] Juley, Peter A. & Son. **CHARLES E. BURCHFIELD**. Original vintage portrait photograph, 9 3/4 inches H [22.1 cm.] x 6 5/8 inches W [16.8 cm.] Mounted to tan board, 13 7/8 inches x 11 inches. Boldly signed by the artist in full and with his distinctive monogram beneath the image. On the reverse is the stamp of "Peter A. Juley & Son - Photographers of Fine Arts - Since 1898 - 225 West 57th Street - New York City." Dated in ink, January 7, 1946. There is a faint indentation the width of a tread running approx. 1 1/2 inches above the subject's right shoulder. The mount board shows slight creasing at the bottom tips, mild soil and toning; else a near fine.

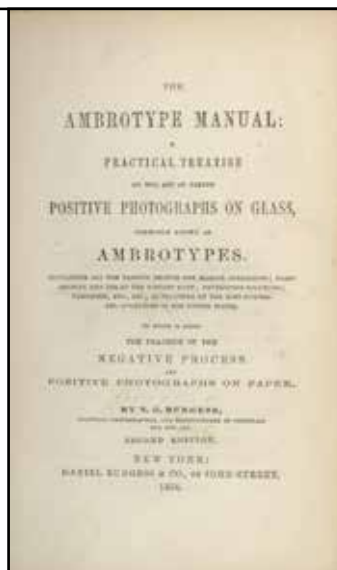
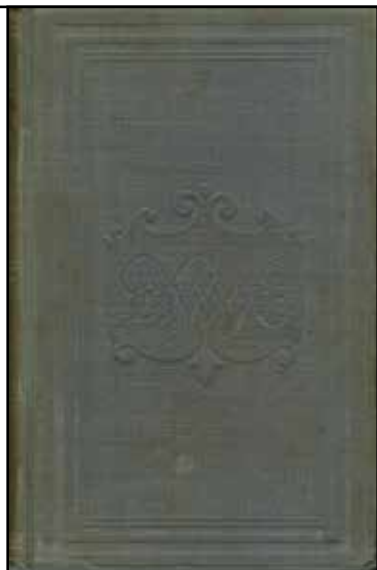
\$1,500.00

*Charles Ephraim Burchfield was an American painter and visionary artist, born in Ashtabula, Ohio 1893. His paintings and watercolors are held by most major museums, with retrospective exhibitions at the Metropolitan Museum of Art, the Whitney Museum of American Art, the Hammer Museum and the Museum of Modern Art.*

*The firm of Peter A. Juley & Son was the among the preeminent photographers of fine art and artists in New York. Their extensive archive of over 127,000 negatives is held by the Smithsonian American Art Museum.*



7. Burgess, N. [Nathan]  
G. **THE AMBROTYPE MANUAL: A PRACTICAL TREATISE ON THE ART OF TAKING POSITIVE PHOTOGRAPHS ON GLASS, COMMONLY KNOWN AS AMBROTYPES, ... TO WHICH IS ADDED THE PRACTICE OF THE NEGATIVE PROCESS AND POSITIVE PHOTOGRAPHS ON PAPER.** New York: Daniel Burgess & Co., 1856. Second ed. . 12mo., 184 pp., plus 3 adverts. Blind-stamped cloth. Light chemical stains



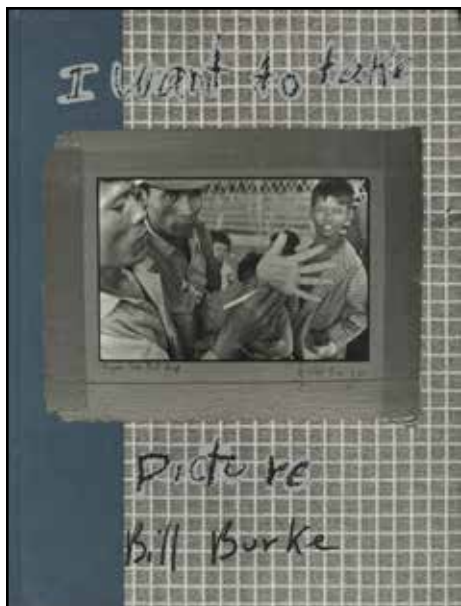
on several pages; there is a sketch on the rear free endpaper, which has this caption: "Rough sketch of an ambrotype taken by Theo. T. Wilmerding." The same name appears on the front free endpaper, as previous owner. Very good. Housed in a custom made cloth over boards chemise and cloth over boards slipcase with morocco label on spine.

\$1,000.00

*Little is known of the early years of Nathan G. Burgess before he came to photography. According to Marcus A. Root, in his THE CAMERA AND THE PENCIL p.390, Burgess, on a visit to Paris in 1840, learned the daguerreian process "with one of the artisans, who had taken part in constructing Daguerre's first sun-painting apparatus", either from Michel Chevreul or Alphonse Giroux. By 1844, Burgess had a thriving portrait gallery at 192 Broadway in New York City, and a branch in Charleston, South Carolina. His AMBROTYPE MANUAL was first published in 1856, and quickly sold out, requiring a second edition only months later. Additional editions, with revisions and differing titles followed. His career seems to have ended in 1862.*

*This manual presents detailed instructions and formulae and includes information regarding apparatus, the darkroom, collodion (wet and dry) processes, gelatin emulsions, platinum, carbon, etc. This second edition of his manual includes the newly created, Pearl ambrotype process.*

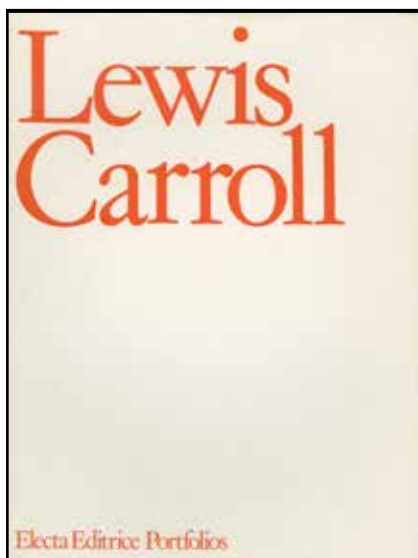
*Roosens and Salu No. 241a - the first manual on the ambrotype process.*



8. Burke, Bill. **I WANT TO TAKE PICTURE.** Atlanta: Nexus Press, 1987. First edition. Folio, unpagged, b&w and color illustrations and photographs, illustrated endpapers. Illustrated paper over boards. Issued without a dust jacket. Fine.

\$950.00

*A collaged journal and scrapbook of the photographer's three trips to Thailand, Cambodia and others parts of Southeast Asia, 1982 - 1984. The layout is wild and effective in conveying the spirit of the time and place so imbued with danger and destruction. Limited to 1000 copies.*



9. Carroll, Lewis [Dodgson, Charles Lutwidge]. **LEWIS CARROLL**. Daniela Palazzoli, editor. Milano: Gruppo Editoriale Electa; Distributed in the USA and Canada by Rizzoli International Publications, Inc., New York, 1982. First edition. Folio, [3] pp., 12 full-page loose b&w plates from photographs with, tissue guards. All contained in the publisher's four-point black card portfolio with printed label and white card slipcase, which has an erased price on the upper corner. A fine copy.

\$175.00

*The text includes an essay by Helmut Gernsheim and a short chronology.*

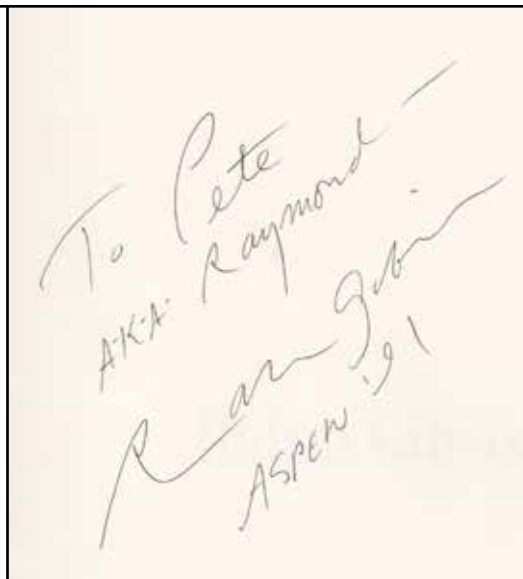
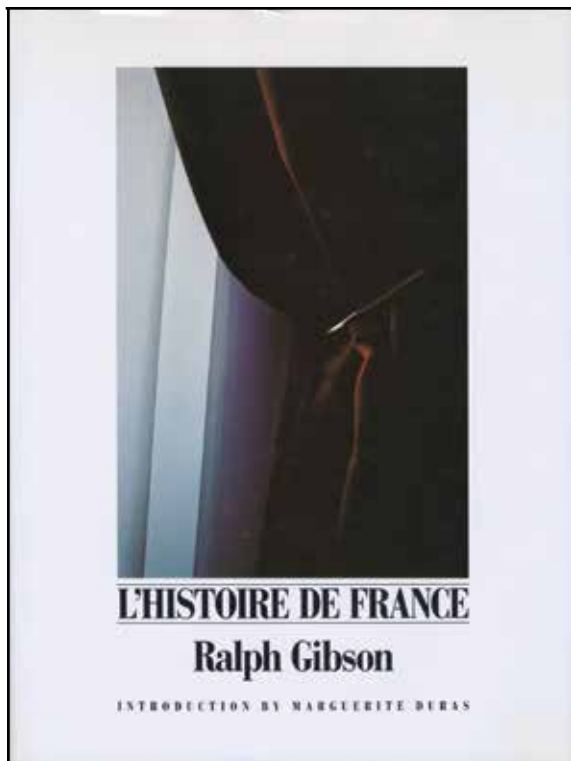
10. Gaudin, M [Marc] A [Antoine Augustin]. **TRAITÉ PRATIQUE DE PHOTOGRAPHIE; EXPOSÉ COMPLET DES PROCÉDÉS RELATIFS AU DAGUERRÉOTYPE ... SUIVI DE LA DESCRIPTION APPROFONDIE DE SA NOUVELLE MÉTHODE POUR TRAVAILLER AU BAIN D'ARGENT**. Paris: J.J. Dubochet et Cie, 1844. First edition. 8vo., iv, 248 pp., illustrations in text. Contemporary binding of quarter red calf with marbled paper over boards, gilt rules and titling on spine. There is intermittent chemical staining, largely concentrated to the last 50 pp., and primarily to the blank margins; still a very good copy.

\$2,000.00

*Gaudin's early and definitive manual covering every aspect of daguerreotyping including making, exposing and processing the plates, electroplating daguerreotype plates for making reproductions, making portraits; it also includes complete instructions for making Talbot's calotypes.*

*Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 31. Roosens and Salu No. 2855.*





11. Gibson, Ralph. **L'HISTOIRE DE FRANCE**. Introduction by Marguerite Duras. NY: Aperture Foundation / The Professional Photography Division of Eastman Kodak Company, 1991. First edition. Folio, 119 pp., 101 full-page color photos. A fine copy in a slightly toned near fine dust jacket. Boldly SIGNED and inscribed by the photographer on the first blank leaf.

\$100.00

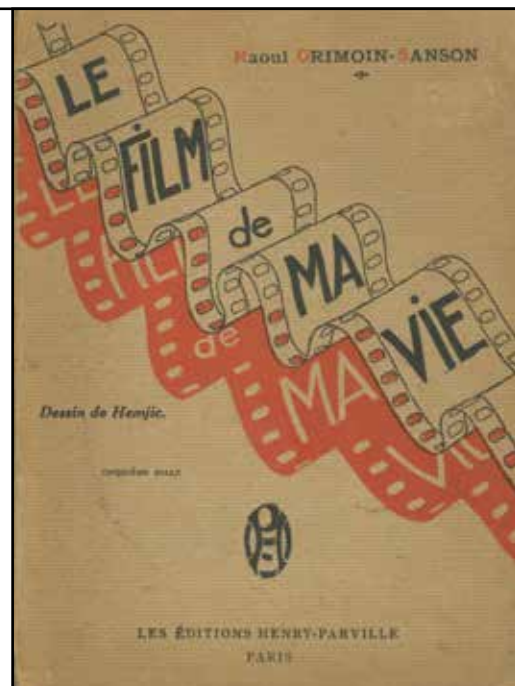
*Images of architectural details, nudes, still-life and people; unlike much of his earlier work, these images are often in color. Issued to accompany an exhibition of the same name, which opened at the Leo Castelli Gallery in New York, May, 1991, and traveled internationally.*

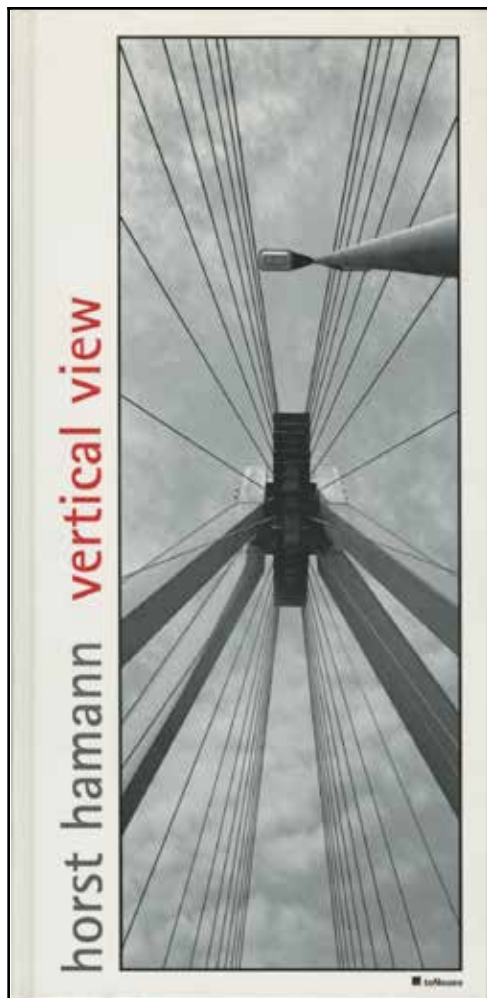
12. Grimoin-Sanson, Raoul. **LE FILM DE MA VIE**. Paris: Henry-Parville, 1926. First edition. 12mo., 173 pp., with photographic portrait frontispiece. Text illustrated with numerous b&w photographs and illustrations. Recased into the original illustrated wrappers which are soiled, tanned, have two short tears, slight chipping, and a stain on the printed spine. The majority of the signatures are unopened. A fair to good copy. SIGNED and inscribed by the author.

\$275.00

*Raoul Grimoin-Sanson (1860-1940) was an inventor in the field of early cinema. An early interest in photography led him to begin experiments in moving pictures, and projected images. In 1896, he invented a crude camera/projector combination called the Phototachygraphe. In 1897, he patented the Cinéorama, a panoramic film projection system involving ten synchronized projectors. The Cinéorama was demonstrated at the 1900 Exposition Universelle in Paris, but problems with heat from the projectors caused it to be shut down. Although this copy is marked "Cinquième Mille" this was but another attempt at self promotion by the author - there was actually only one printing.*

*Uncommon, with WorldCat locating only eleven copies.*





13. Hamann, Horst. **VERTICAL VIEW**. London; New York; Paris; Toronto; Mannheim: Te Neues / Edition Panorama, 2001. First edition. 4to., 167 pp., fully illustrated from b&w vertical panoramic photographs. Glossy photo-illustrated boards, issued without a dust jacket. Fine.

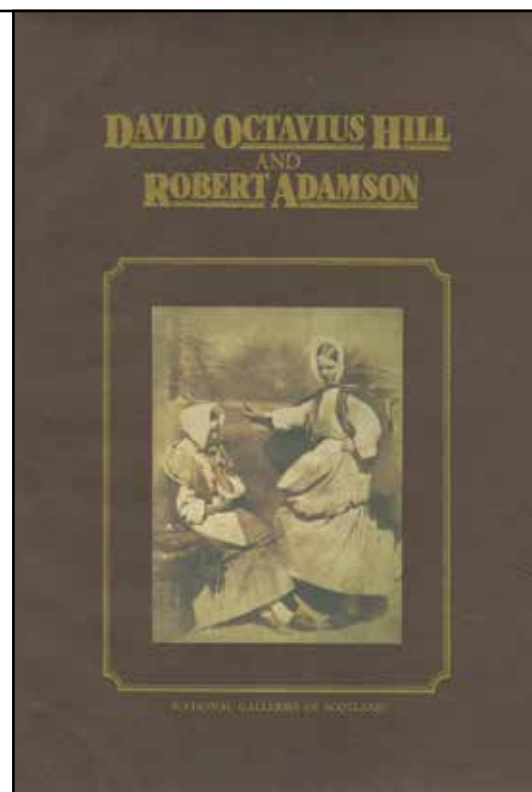
\$50.00

*Text in English, French and German; the captions are in English. Contains a photo-illustrated bibliography, and an extensive chronology of exhibitions and projects.*

14. [HILL & ADAMSON]. Stevenson, Sara. **DAVID OCTAVIUS HILL AND ROBERT ADAMSON: CATALOGUE OF THEIR CALOTYPES TAKEN BETWEEN 1843 AND 1847 IN THE COLLECTION OF THE SCOTTISH NATIONAL PORTRAIT GALLERY**. Edinburgh: National Galleries of Scotland, 1981. First edition. 4to., 220 pp., numerous illustrations in text, plus a profuse catalog of hundreds of small format reproductions of their calotypes. Pictorial stiff wrappers. One tiny scrape to the front wrapper foredge; a near fine copy.

\$125.00

*David Octavius Hill and Robert Adamson were pioneers in photography. Adamson, himself an engineer, had early contacts with William Henry Fox Talbot through his brother. Adamson opened a studio in Edinburgh in 1843. That year, Hill, a well-known society portrait painter, contacted Adamson to collaborate on the recording of a major split in the Church of Scotland. A partnership resulted that yielded a vast assortment of 3000 calotype negatives and many prints. Their partnership ended in 1848 with the death of Adamson. The photographs were truly the result of collaboration: the mix of Adamson's technical prowess with Hill's aesthetic sense.*



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<http://www.cahanbooks.com>

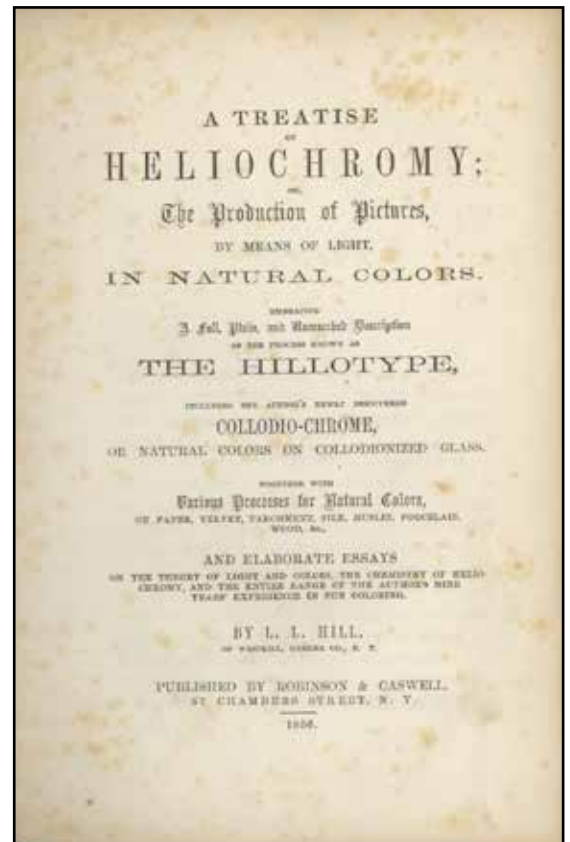
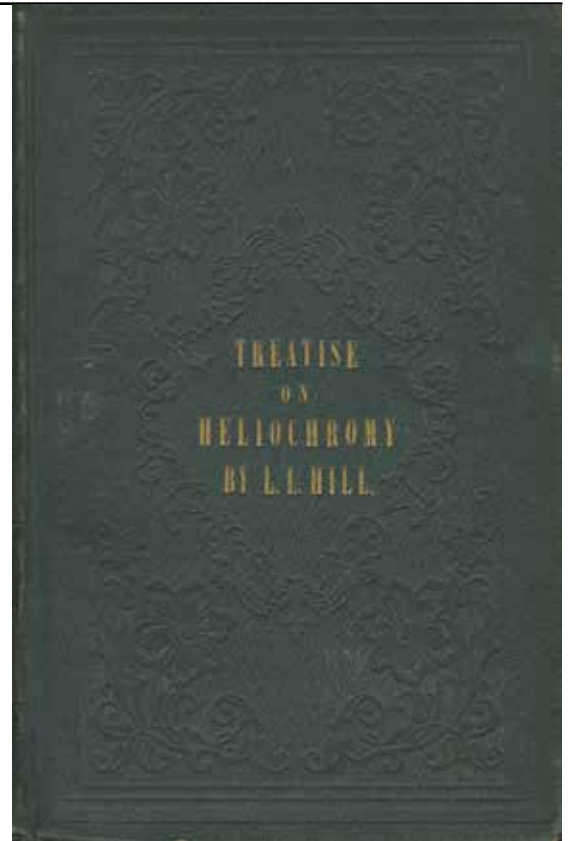
Specializing in Rare and Out-of-Print Photographic Literature

15. Hill, L [Levi] L. **A TREATISE ON HELIOCHROMY; OR, THE PRODUCTION OF PICTURES, BY MEANS OF LIGHT, IN NATURAL COLORS.** EMBRACING A FULL, PLAIN, AND UNRESERVED DESCRIPTION OF THE PROCESS KNOWN AS THE HILLOTYPY, INCLUDING THE AUTHOR'S NEWLY DISCOVERED COLLODIO-CHROME, OR NATURAL COLORS ON COLLODIONIZED GLASS. TOGETHER WITH VARIOUS PROCESSES FOR NATURAL COLORS, ON PAPER, VELVET, PARCHMENT, SILK, MUSLIN, PORCELAIN, WOOD, &C., AND ELABORATE ESSAYS ON THE THEORY OF LIGHT AND COLORS, THE CHEMISTRY OF HELIOCHROMY, AND THE ENTIRE RANGE OF THE AUTHOR'S NINE YEARS' EXPERIENCE IN SUN COLORING. NY: Robinson & Caswell, 1856. First edition. 8vo., xii, 175 pp. Decoratively blind-stamped cloth, gilt title. Light wear at the spine ends and tips, occasional foxing; front hinge partially opened, else very good.

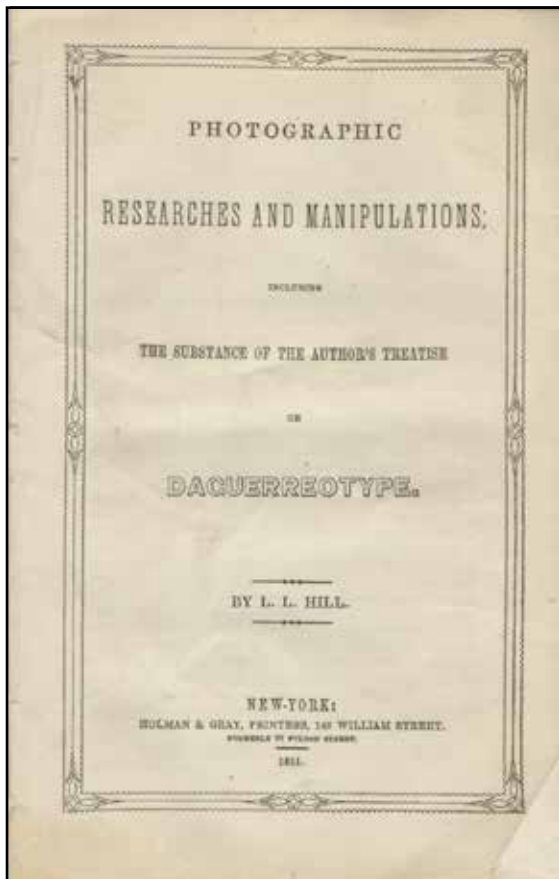
\$3,000.00

*In 1850, the Rev. Levi Hill announced his "discovery" of producing a daguerreotype in color, which he called a "Hillotype." Between the years of 1850 and 1856, when he published his treatise, there was considerable controversy as to whether he really had discovered a color process, or was simply a fraud. According to Eder, the "Hillotype" was nothing more than a daguerreotype with color painted upon it. John Towler, editor of Humphrey's Journal [previously the Daguerreian Journal] wrote in 1865, when Hill died, "he always affirmed to this writer that he did take pictures in their natural colors, but it was done by an accidental combination of chemicals which he could not, for the life of him, again produce!" Today, evidence seems to indicate that Hill did indeed produce daguerreotypes from life in natural colors. When first published in 1856, the price was \$25.00, which resulted in poor sales and making this a scarce volume.*

*Roosens and Salu No. 4770.*







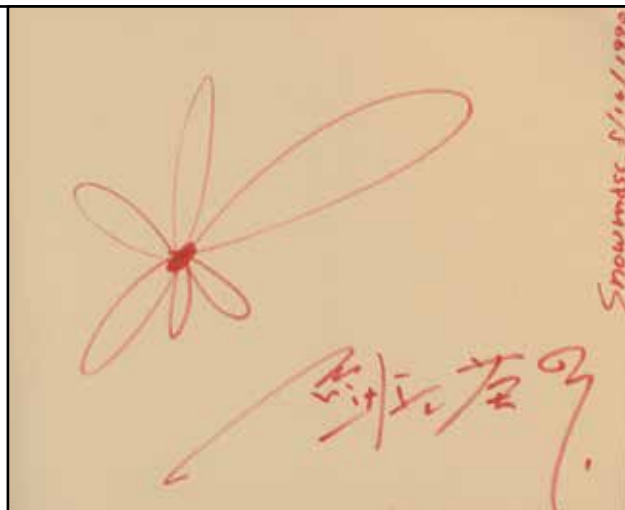
16. Hill, L.[Levi] L. **PHOTOGRAPHIC RESEARCHES AND MANIPULATIONS: INCLUDING THE SUBSTANCE OF THE AUTHOR'S TREATISE ON DAGUERREOTYPE.** NY: Holman & Gray, Printers, 1851. First edition. 8vo., 15 pp. Stitched into the original printed wrappers. The bottom tip of the leaves extend beyond the trimmed edge and are lightly creased. There are small remnants of a brown paper affixed to the blank rear wrapper. A near fine copy.

\$2,500.00

*In 1850, the Rev. Levi Hill announced his "discovery" of producing a daguerreotype in color, which he called a "Hillotype." Between the years of 1850 and 1856 when he published his treatise, there was considerable controversy as to whether he really had discovered a color process or was simply a fraud. According to Eder, the "Hillotype" was nothing more than a daguerreotype with color painted upon it. John Towler, editor of Humphrey's Journal [previously the Daguerreian Journal] wrote in 1865, when Hill died "He always affirmed to this writer that he did take pictures in their natural colors, but it was done by an accidental combination of chemicals which he could not, for the life of him, again produce!" Today, evidence seems to indicate that Hill did indeed produce daguerreotypes from life in natural colors.*

*This short pamphlet was prepared by Hill to promote his forthcoming work on the daguerreotype in natural color; the Hillotype. It includes 4 pages in which he defends the authenticity of his color process, while fending off offers to buy it. The remainder of the text reproduces the table of contents and notices of the press. Given the length of time until the publication in 1856 of; A TREATISE ON HELIOCHROMY... it would appear that Hill continued to improve upon his process. In the interim, in 1851, Hill brought out what may be called the second edition of his, A TREATISE ON THE DAGUERREOTYPE; it has a similar title to our pamphlet, PHOTOGRAPHIC RESEARCHES AND MANIPULATIONS: INCLUDING THE AUTHOR'S FORMER TREATISE ON DAGUERREOTYPE, and is in substance largely a manual of the conventional daguerreian process. When his, A TREATISE ON HELIOCHROMY was finally published in 1856, the price of the book was an exorbitant \$25.00, resulting in poor sales.*

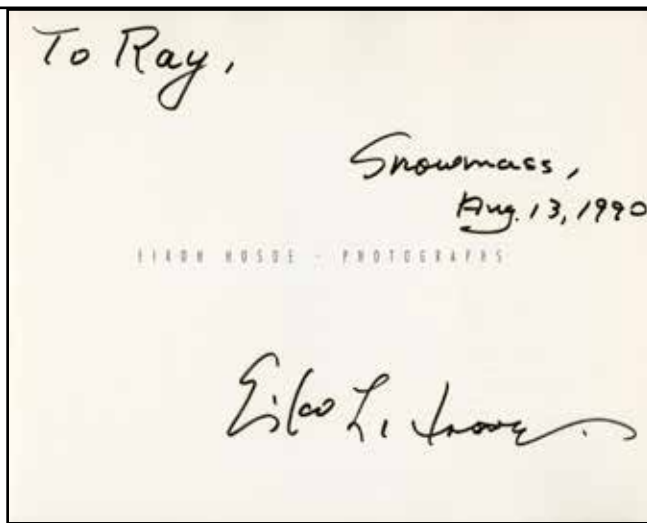
*A rare pamphlet, with WorldCat locating only the following copies; New York Public Library, Yale and American Antiquarian Society. Roosens and Salu No. 2879.*



17. Hosoe, Eikoh. **EIKOH HOSOE**. Afterword by Ronald J. Hill. Carmel: The Friends of Photography, 1986. First edition. ISBN: 0-933286-46-5. Oblong 8vo., (vi) pp., plus 31 full-page b&w photos. Pictorial stiff wrappers. The upper tip of the front wrapper is creased; else very good. Boldly SIGNED and inscribed with a drawing by the photographer on the first blank leaf.

\$100.00

*Issued as UNTITLED 42. This is a survey compiled from his previously published books.*



18. [HOSOE]. Bunnell, Peter, preface. **EIKOH HOSOE: PHOTOGRAPHS**. [Santa Fe]: Andrew Smith Gallery, 1990. First edition. Oblong small 4to., (8) pp., plus 12 b&w photos. Pictorial stiff wrappers. Very good. SIGNED and dated 1990 by the photographer on the title page.

\$75.00

*Includes a brief original statement by Eikoh Hosoe, and a poem, The Flag: For Eikoh Hosoe, by Mutsuo Takahashi.*

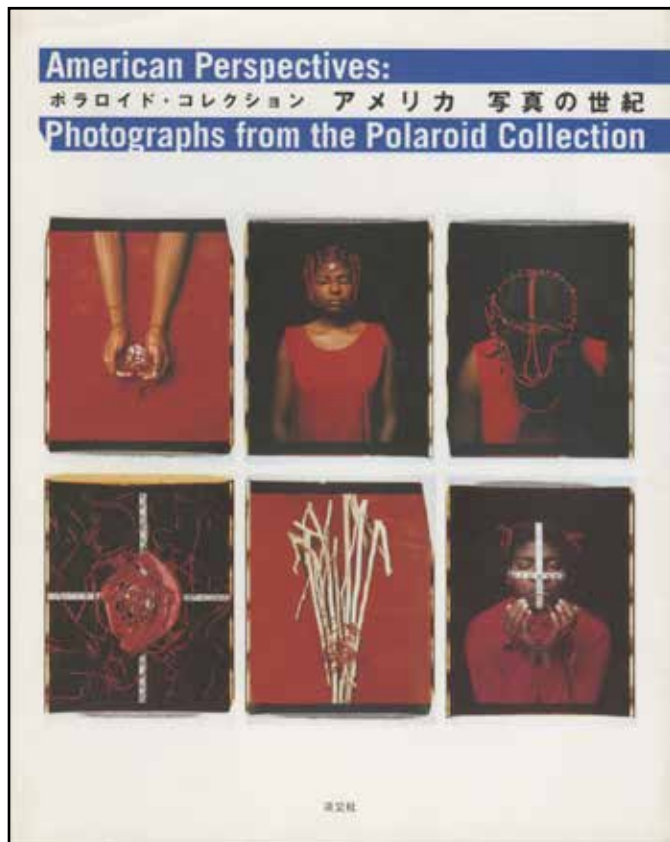
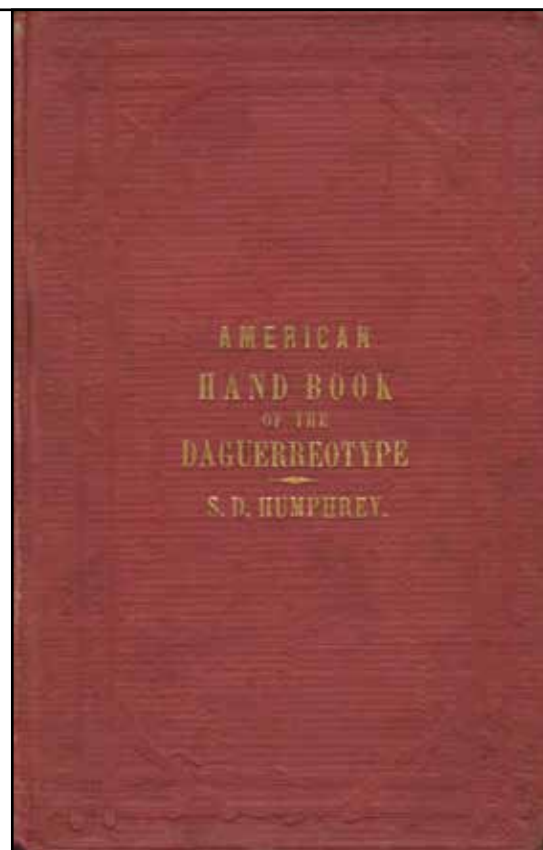
19. Humphrey, S. [Samuel] D. [Dwight]. **AMERICAN HAND BOOK OF THE DAGUERRETYPE: GIVING THE MOST APPROVED AND CONVENIENT METHODS FOR PREPARING THE CHEMICALS, AND THE COMBINATIONS USED IN THE ART. CONTAINING THE DAGUERRETYPE, ELECTROTYPE, AND VARIOUS OTHER PROCESSES EMPLOYED IN TAKING HELIOGRAPHIC IMPRESSIONS.** NY: S.D.

Humphrey, 1858. Fifth edition. 8vo., xii, 13-214 pp., 5 pp. adverts. Publisher's gilt-titled red cloth which is lightly rubbed at the tips. The previous owner's neat signature is written on the first blank leaf, and there are a few pencil underlinings to the first printed page, with a tiny nick at the bottom blank margin of p. 21 - 24. A near fine and bright copy.

\$1,100.00

*Samuel Humphrey published his first manual in 1849, and the first photographic magazine in the world, THE DAGUERREIAN JOURNAL, 1850; both were key influences in the spread of the process in the U.S. His first manual was 81 pp., reprinted again in 1849, with a third edition in 1853. This, the fifth edition, is considerably enlarged and improved.*

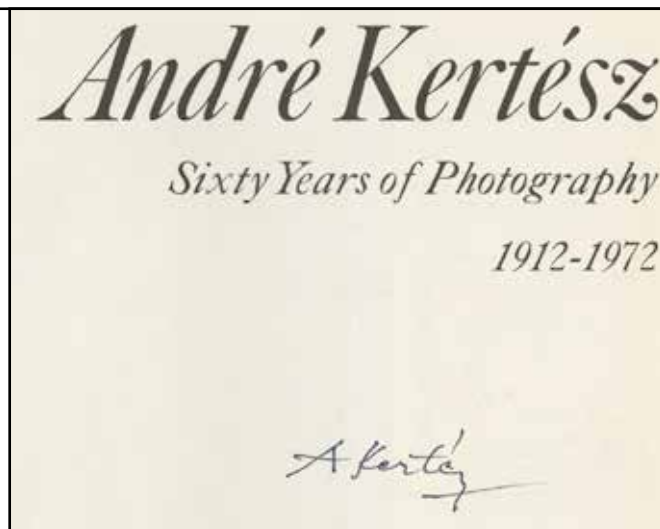
*Roosens and Salu No.2894.*



20. Ikezawa, Natsuki, editor. **AMERIKA SHASHIN NO SEIKI: POLAROIDO KOREKUSHON = AMERICAN PERSPECTIVES: PHOTOGRAPHS FROM THE POLAROID COLLECTION.** Tokyo: Tankosha, 2000. First edition. 8vo., 224 pp., 159 plates from color and b&w photographs. Illustrated stiff wrappers with a color illustrated dust wrapper. Fine.

\$40.00

*Issued in conjunction with an exhibition that opened at the Tokyo Metropolitan Museum of Photography, September 12 - November 12, 2000, and traveled to other museums in Japan. The bilingual texts in Japanese and English are by Natsuki Ikezawa, Michiko Kasahara, Barbara Hichcock, and John P. Jacob. Includes a complete list of the images and biographies of the photographers.*



21. [KERTÉSZ] Ducrot, Nicolas. **ANDRÉ KERTÉSZ: SIXTY YEARS OF PHOTOGRAPHY, 1912-1972.** London: Thames and Hudson, 1972. First edition. Oblong 8vo., 224 pp., 218 b&w photogravure plates, 3 pp. notes and chronology. Near fine in the illustrated dust jacket that has a few short closed tears at the edges and is slightly toned. This copy is SIGNED by the photographer on the title page.

\$450.00

*Still regarded as one of the best anthologies from this master photographer's oeuvre.*

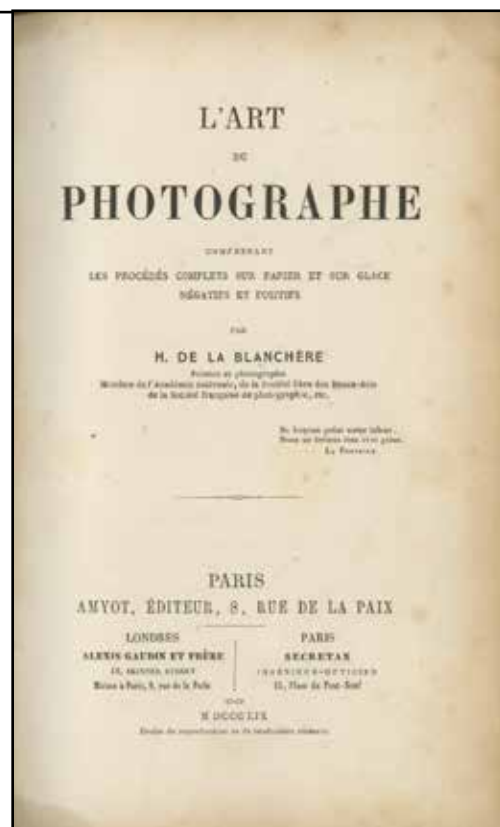
22. La Blanchère, H. de [Pierre René Marie Henri Moulin du Coudray de]. **L'ART DU PHOTOGRAPHE: COMPRENANT LES PROCÉDÉS COMPLETS SUR PAPIER ET SUR GLACE, NÉGATIFS AND POSITIFS.** Paris: Amyot, 1859. First edition. 8vo., iv, 280 pp., 32 b&w figures in text. New binding of quarter calf with tips, marbled paper over boards, five raised bands on spine, with gilt titling. Light toning at the edges and slight intermittent foxing. Very good.

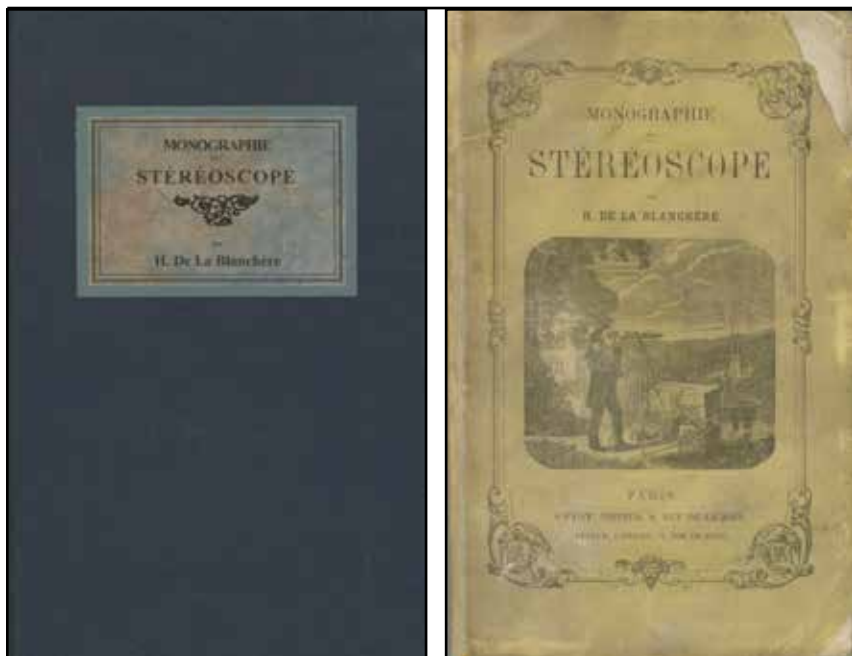
\$1,250.00

*A detailed manual covering portraiture and the art of photography, making and using collodion wet and dry plates, silver and uranium papers and using albumen and gelatin coatings.*

*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 adopted photography as an aide to his scientific work. By 1856, he 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.*

*Bellier de la Chavignerie, Manuel Bibliographie du Photographe Français, 1863, No. 114. Roosens and Salu fail to locate this work. WorldCat locates thirteen copies worldwide.*





23. La Blanchère, H. de [Pierre René Marie Henri Moulin du Coudray de]. **MONOGRAPHIE DU STÉRÉOSCOPE ET DES ÉPREUVES STÉRÉOSCOPIQUES.** Paris: Amyot, [1861]. First edition. 8vo., 330 pp., illustrations in text. Illustrated paper wrappers. Edgeworn, spine repaired, purple stains, primarily along the blank margin of the last 100 pages. A near very good copy. Housed in a custom made cloth clamshell box with decorative paper labels.

\$425.00

*Presented in nine parts: the first part offers a comprehensive history starting with Euclid to about 1851; the second part discusses improvements, construction, panoramic, phenakisticope (or phénakisticope); the third section presents diverse theory; fourth apparatus and materials, different constructions; fifth - method of production; sixth collodion, silver; various processes and methods of*

*operation; seventh - more on processes, albumen, collodion, etc.; eighth section describes positive paper, negatives, transparencies; and, the last portion discusses apparatuses that can be attached to the stereoscope: Claudet's Stereomonoscope, Telestereoscope, microscopiques, etc.*

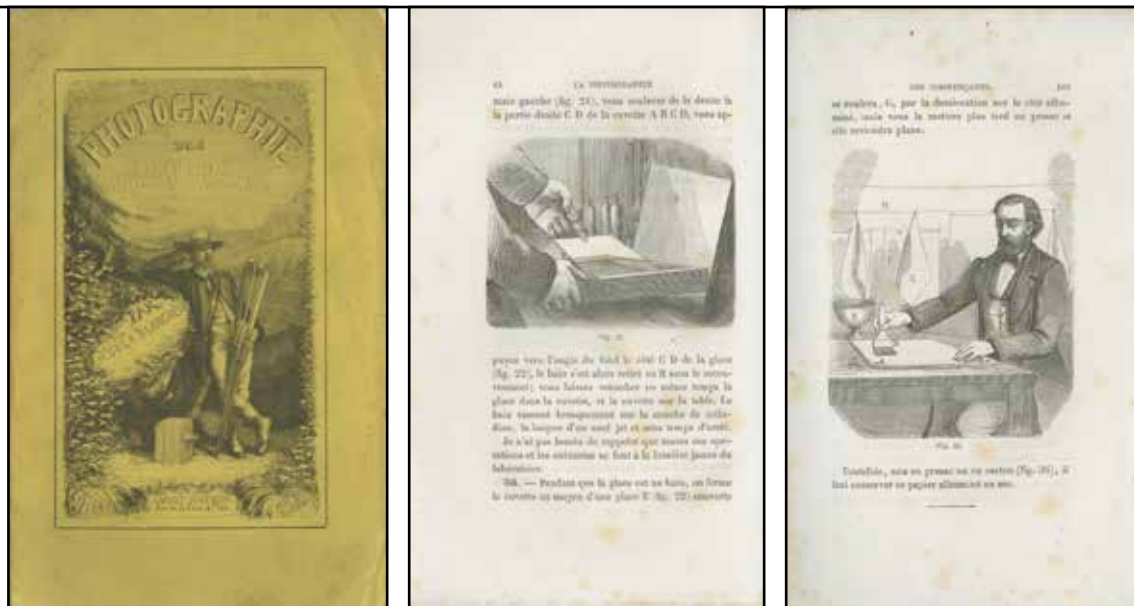
*Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 120. Roosens and Salu No.10023. A relatively uncommon work, with WorldCat locating nineteen copies worldwide.*

24. La Blanchère, H. de [Pierre René Marie Henri Moulin du Coudray de]. **LA PHOTOGRAPHIE DES COMMENÇANTS.**

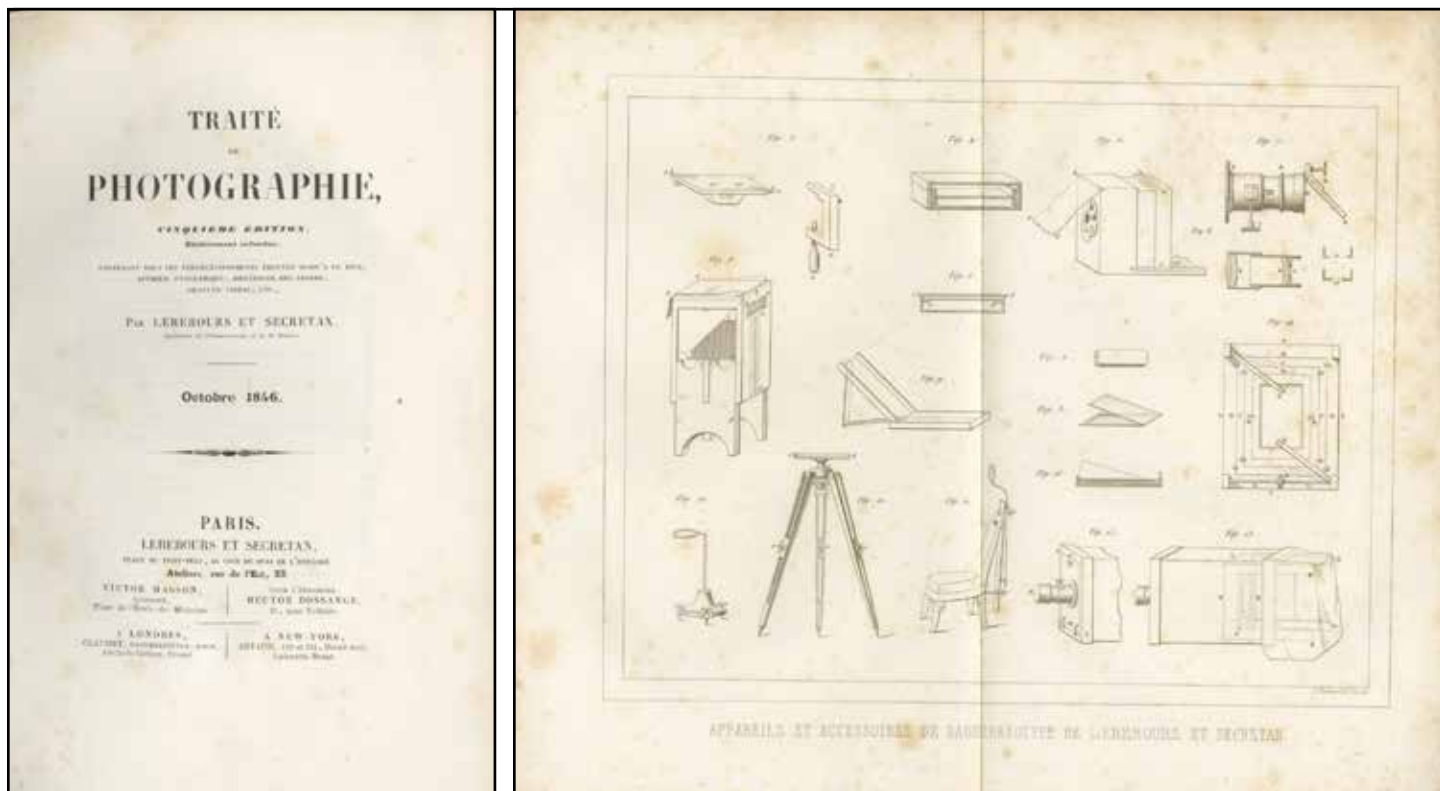
Paris: Amyot, 1863. First edition. 8vo., 136 pp., 39 engraved illustrations. Light intermittent foxing; a portion of the blank margin of p. 95 - 96 is lacking. A very good copy in the original illustrated paper wrappers.

\$750.00

*A series of 224 short instructional articles, which comprise a complete course in photography, including albumen paper printing.*



*WorldCat locates only nine copies, with George Eastman House, NYPL, Getty Research Institute and the National Gallery of Art Library being the only North American Holdings. Roosens and Salu failed to list this title.*



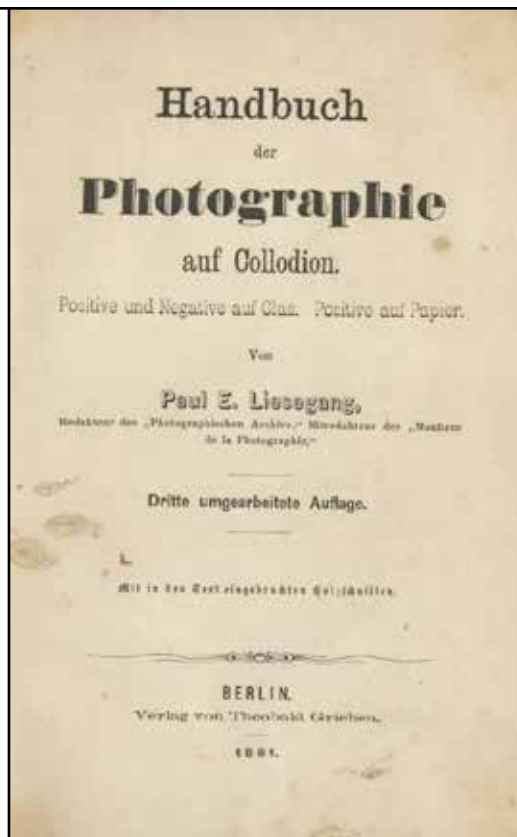
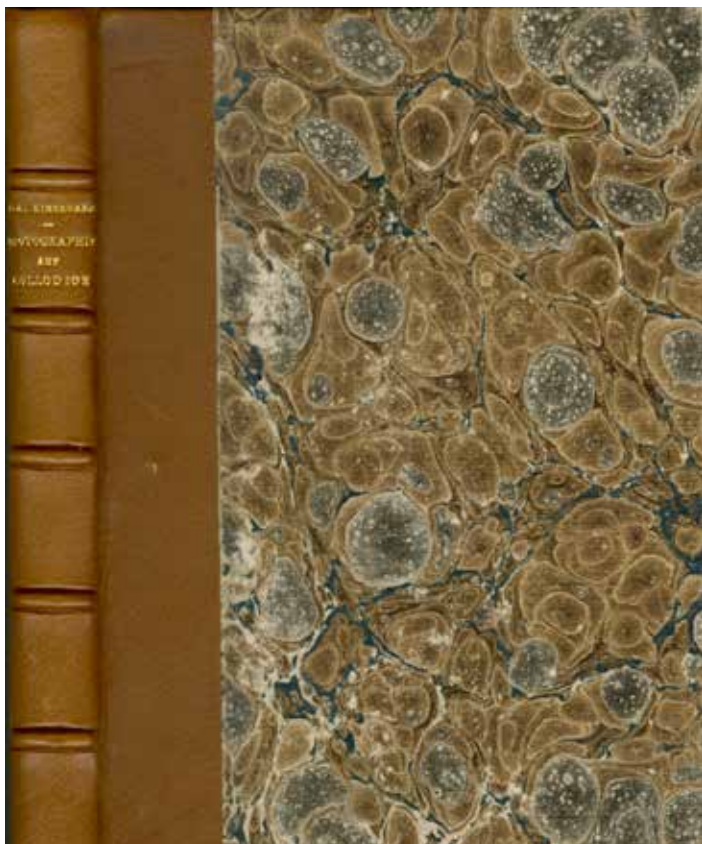
25. Lerebours [Noël Paymal] and [Marc] Secretan. **TRAITÉ DE PHOTOGRAPHIE: CINQUIÈME ÉDITION, ENTIÈREMENT REFONDUE, CONTENANT TOUS LES PERFECTIONNEMENTS TROUVÉS JUSQU'À CE JOUR, APPAREIL PANORAMIQUE, DIFFÉRENCE DES FOYERS, GRAVURE FIZEAU, ETC.** Paris: Lerebours et Secretan, 1846. Fifth edition. 8vo., [4], vii, 288 pp., folding plate loosely inserted, adverts. Scattered foxing to the first and last few leaves. Quarter morocco and paper over boards, gilt decorations on spine. The binding is lightly rubbed and worn at the tips. A very good copy.

\$1,850.00

*N.P. Lerebours is most noted for his publications EXCURSIONS DAGUERRIENNES [1841-1844] the first large-scaled publication illustrated from photographs, as well as for his manufacture of apparatuses, of which he was among the first. In his TREATISE, he discusses the underlying theory of the photographic process, and the numerous practical methodologies of the day. Even though it is largely concerned with the daguerreotype, there are sections on the paper processes of Talbot, Ponton and Bayard, and a description of the galvanographic process to make prints from daguerreotypes, with a compilation of writings by the inventors or practitioners themselves, the list of which reads as a European directory of the most famous of the period, and the gravure process of Fizeau. Although stated as the fifth edition, it should be referred to as the fifth enlarged and revised edition; his earlier publications had various other titles and were less than half the length of this work. The appended catalogue, [p. 269 -288], lists all manner of photographic apparatus and is priced. There are several pages concerned with his publication, EXCURSIONS DAGUERRIENNES, and the various contents that could be ordered.*

*“French daguerreotypists achieved wide reputation, especially daguerreotypists Lerebours and Secretan, opticians to the observatory and to the navy in Paris. Before the end of 1839 N.P. Lerebours had constructed large daguerreotype cameras which produced pictures of 12 x 15 (French) inches. He worked at first with Gaudin, then established himself in Paris as a manufacturer of optical, physical, and mathematical instruments ... , and later associated himself with Secretan... Their studio was opened about 1845, and it flourished for several years. In 1850 Lerebours and Secretan made one of the most excellent panoramic daguerreotypes of a view of Paris ever made.” (Eder, p. 314 HISTORY OF PHOTOGRAPHY).*

*Roosens and Salu No. 2842. Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, No. 18.*



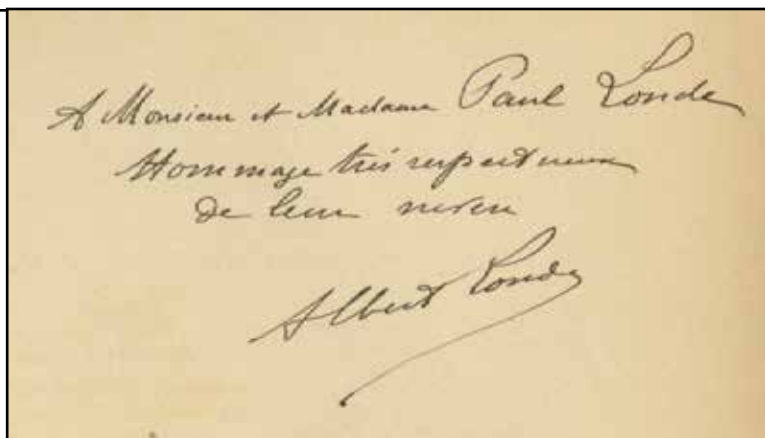
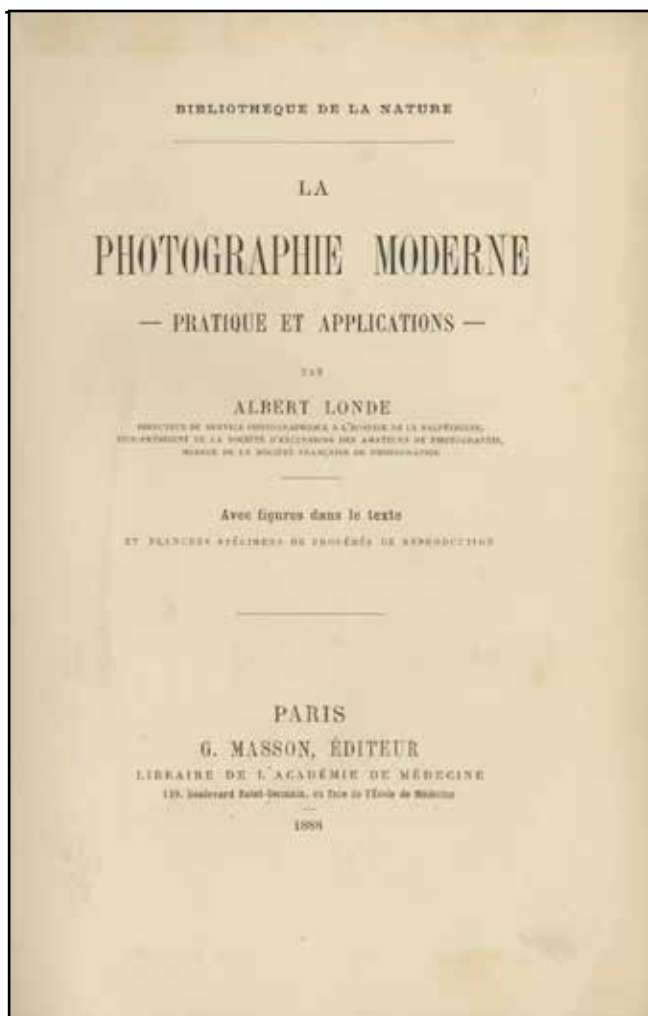
26. Liesegang, [Johan] Paul E. [Eduard]. **HANDBUCH DER PHOTOGRAPHIE AUF COLLODION: POSITIVE UND NEGATIVE AUF GLAS. POSITIVE AUF PAPIER.** Berlin: Theobald Grieben, 1861. Third edition, revised and enlarged. 8vo., 168 pp., plus [8] pp. priced catalogue dated Mai 1861; 14 illustrations in text, and a tipped-in sample of albumen paper. Scattered foxing. Bound in a handsome quarter calf gilt, and marbled paper over boards at a later date. Very good.

\$600.00

*Johan Paul Eduard Liesegang was born in Elberfeld, Germany, 1838. By age fourteen, he was experimenting with photography. After completing a doctorate in natural sciences and chemistry in Berlin, he founded in Elberfeld his manufacturing concern, Photographie-Institut von Eduard Liesegang. He was the first to introduce a gelatino-chloride paper (aristo paper), a panoramic camera of his own design, and apparatus for optic projection. The first German photographic society, Allgemeiner Deutscher Photographen-Verein, was founded in 1857; in 1860, Liesegang, acting as editor, founded the society's exceptional periodical, PHOTOGRAPHISCHES ARCHIV.*

*Liesegang provides an extensive instructional manual on all aspects of the collodion process, as well as a discourse upon optics, the camera obscura, stereo photography, etc. The catalogue for his Photographie-Institut, which follows the manual, lists, with prices, panoramic, stereo and other cameras, lenses in several configurations, utensils, chemicals and photographic papers, many of his own manufacture.*

*This is the third, and expanded edition of his rare 1859, VERFAHREN ZUR ANFERTIGUNG VON PHOTOGRAPHIEEN... Heidtmann 1725 WorldCat locates five copies; none in North American libraries.*



27. Londe, Albert. **LA PHOTOGRAPHIE MODERNE: PRATIQUE ET APPLICATIONS**. Paris: G. Masson, 1888. First edition. Thick 8vo., frontis, 312 pp., 3 leaves of plates with tissue guards, 96 text illustrations. Publisher's cloth with decorative spine, t.e.g. Occasional faint foxing. A near fine copy.

\$400.00

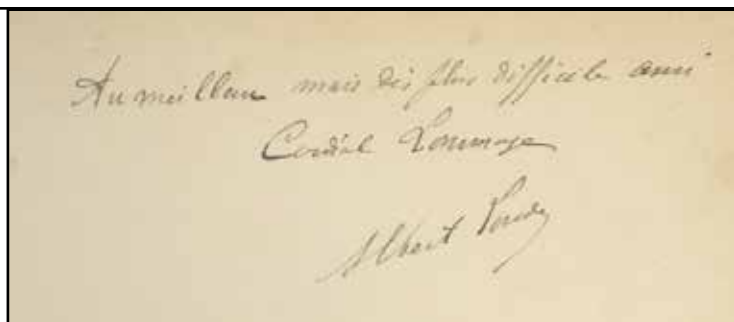
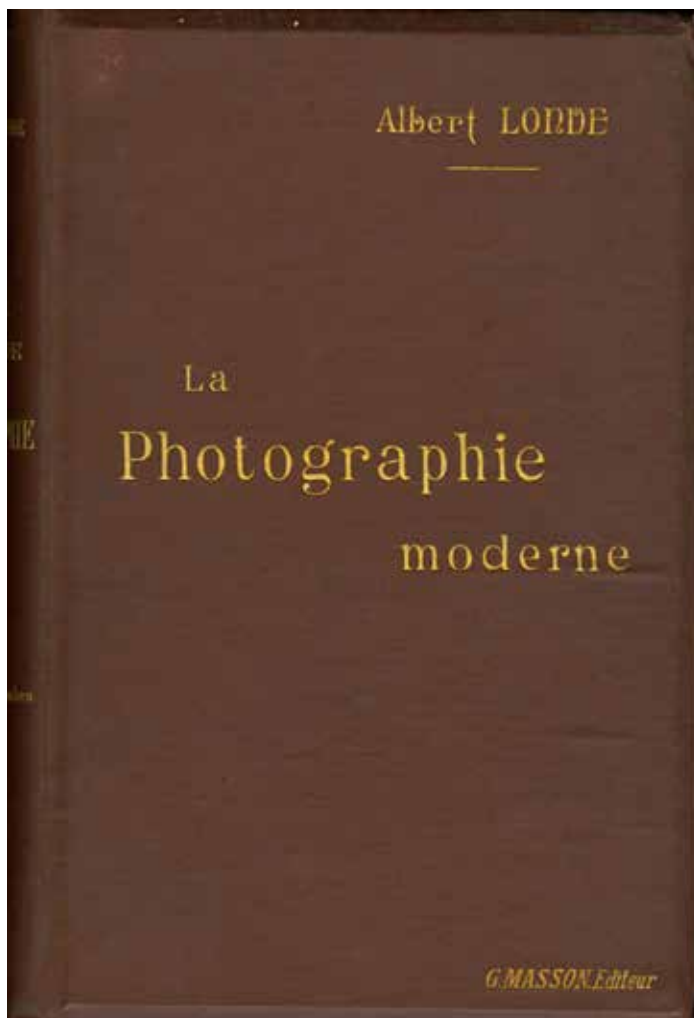
*A well-illustrated survey, which covers all areas of photography: coatings, apparatus manipulations and applications such as high speed, aerial, cartography, medical, etc. The final two chapters are of particular interest; Photography of Movement, and Instantaneous Photography; the former largely concerned with the work of Muybridge and Marey, and the latter including devices of his own invention.*

*Albert Londe, 1858-1917, was an influential French photographer and medical researcher. He was the director of photography at the Salpêtrière Hospital in Paris and worked with Jean-Martin Charcot*

*photographing the muscular movements of the patients, some of his earliest studies of movement. His interest in instantaneous photography led him to design a twelve lens camera, coupled with his investigations in artificial lighting sources, which allowed for short duration chronophotographs on a single glass plate. Londe was also a chemist, mechanic, criminologist, a pioneer radiologist, and a member of the Société Française de Photographie.*

*Roosens and Salu No. 6579. This copy is inscribed, "A Monsieur et Madame Paul Londe..."*





28. Londe, Albert. **LA PHOTOGRAPHIE MODERNE: TRAITÉ PRATIQUE DE LA PHOTOGRAPHIE ET DE SES APPLICATIONS A L'INDUSTRIE ET A LA SCIENCE.** Paris: G. Masson, 1896. Second ed., revised and considerably enlarged. Thick 8vo., frontis, xii, 791 pp., 5 leaves of plates with tissue guards, 346 text illustrations. Gilt-titled cloth. INSCRIBED by the author. A very good copy.

\$450.00

*Albert Londe, 1858-1917, was an influential French photographer and medical doctor and researcher. He was the director of photography at the Salpêtrière Hospital in Paris and worked with Jean-Martin Charcot photographing the muscular movements of the patients, some of his earliest studies of movement. His interest in instantaneous photography led him to design a twelve lens camera, coupled with his investigations in artificial lighting sources, which allowed for short duration chronophotographs on a single glass plate. Londe was also a chemist, mechanic, criminologist, a pioneer radiologist, and a member of the Société Française de Photographie, among other prestigious Parisian photographic societies.*

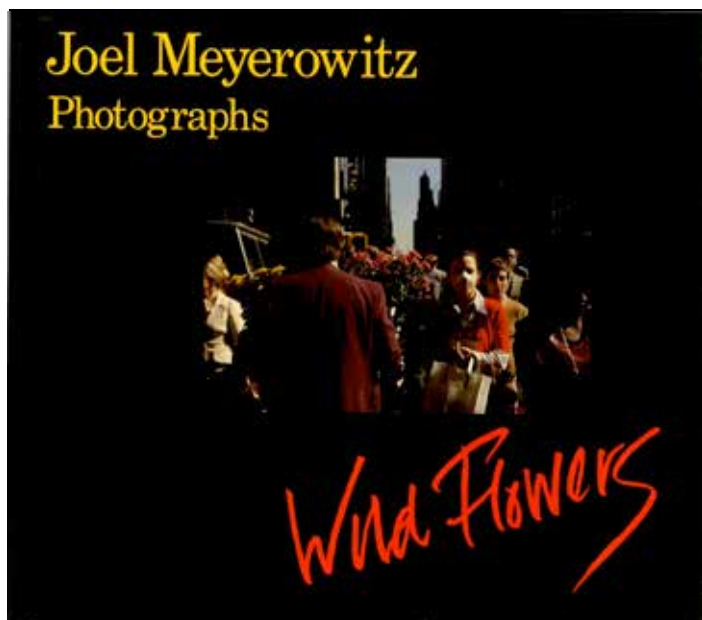
*This well-illustrated survey, which covers all areas of photography: coatings, apparatus manipulations and applications such as high speed, aerial, cartography, medical, photography of movement, and instantaneous photography, is greatly enlarged from the 1888 first edition, and includes the author's twelve lens camera and other apparatus of his design for chronophotography and artificial lighting.*

*This copy bears the bookplate of Gustave Le Bon, a noted French medical doctor and polymath, whose theories on the psychology of crowds influenced Theodore Roosevelt, Sigmund Freud, Benito Mussolini, Adolf Hitler and Vladimir Lenin. The signed inscription from Londe seems fitting, "Au meilleur mais des plus difficile ami, Cordial Hommage, Albert Londe." Roosens and Salu No. 6579.*

29. Mahurin, Matt. **MATT MAHURIN**. Santa Fe: Twin Palms Publishers, 1999. First edition. 4to., 44 full-page plates from b&w photographs, 1 leaf stating the place and year of the images. Black cloth with photo-illustrated dust jacket. A fine copy.

\$50.00

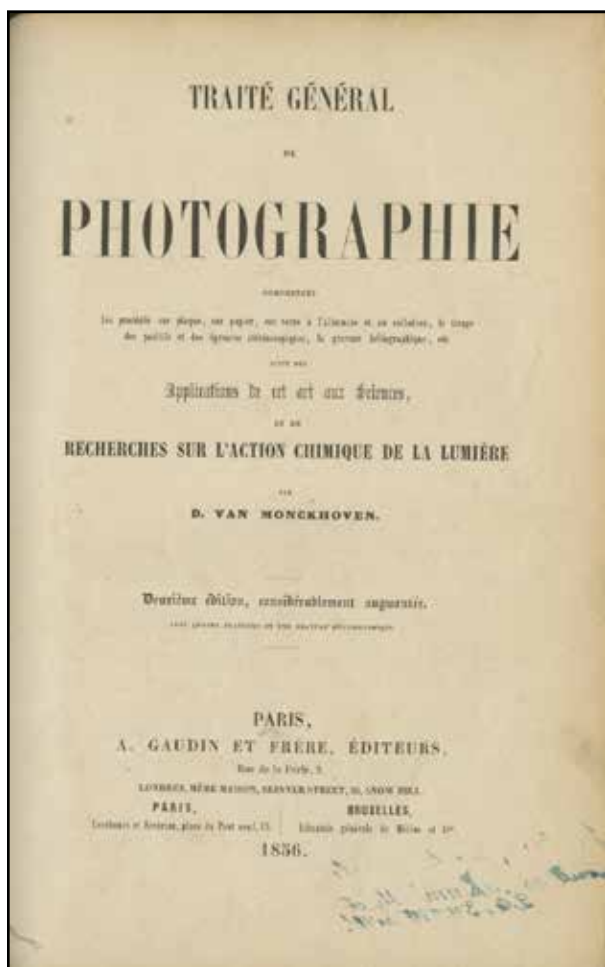
*Dark, and often brooding images. Issued in an edition of 3000 copies.*



30. Meyerowitz, Joel. **WILD FLOWERS**. Boston: NYGS/ Little, Brown and Company, [1983]. First edition. Oblong small 4to., [vi], plus 63 full-page color plates from photographs, [5] pp. text. Black cloth, titled in red ink on the spine. A short closed tear to the blank red free endpaper; else fine copy in the lightly rubbed dust jacket.

\$150.00

*“In Wild Flowers, Meyerowitz has carefully sequenced a selection of his color street photographs that were taken between 1963 and 1981. The theme of flowers runs throughout - a formal garden, a blossom in a woman’s hair, patterns of flowers on a dress, in a lace veil, or on a storefront sign - and ties the divergent themes together, taking us on a journey through the United States, Mexico, France, Spain and Morocco.” [the jacket]*



31. Monckhoven, D. [Désiré Carolus Emanuel] v. [van]. **TRAITÉ GÉNÉRAL DE PHOTOGRAPHIE: COMPRENANT LES PROCÉDÉS SUR PLAQUE, SUR PAPIER, SUR VERRE À L'ALBUMINE ET AU COLLODION, LE TIRAGE DES POSITIFS ET DES ÉPREUVES STÉRÉOSCOPIQUES, LA GRAVURE HÉLIOGRAPHIQUE, ETC. SUIVI DES APPLICATIONS DE CET ART AUX SCIENCES, ET DE**

RECHERCHES SUR L'ACTION CHIMIQUE DE LA LUMIÈRE. Paris: A. Gaudin et Frère, 1856. Second edition. 8vo., 400 pp., plus 4 engraved folding plates and one heliogravure plate, which is detailed with a full tonal range, [3] adverts. Later binding of quarter calf gilt, and marbled paper over boards. The blank lower margin of the title page bears a partially erased ink inscription. There is a small worm hole in the blank margin of the half-title page and title page, with a short tear to the blank margin of the following leaf which was repaired with archival tape, as is a hole in pp. 59 - 60, with the loss of a word or two; pp. 60 -61 has splatter staining. There are a few spots of soiling or mild dampstains to a few leaves. The blank lower margin of the heliogravure plate has a two inch dampstain. In all, this remains a very good copy.

\$1,500.00

*Contains a thorough presentation of the history of photography, photomechanical reproduction, the action of light on coatings, producing sensitized coatings, optics and theory, negatives, papers, Woodburytype and photo-enameling. The heliogravure, The Hotel de Cluny, is by Charles Negre and is one of the first, if not the first to appear in a book. This is the expanded edition, with a new title, of Monckhoven's, TRAITÉ POPULAIRE DE PHOTOGRAPHIE SUR COLLODION...first published in 1855 when Monckhoven was barely 20 years old.*

*Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, fails to list any work by Monckhoven prior to his No. 132, TRAITÉ POPULAIRE DE PHOTOGRAPHIE SUR COLLODION...1862. WorldCat locates only nineteen copies and includes this note: "Livre VI, Gravure Heliographique, covers the processes of Fizeau [Fizeau], Beuvière, Talbot, Niépce, Niépce de Saint-Victor & Lemaître. St. Victor's Memoire's of 23 May, 1853, 2 October, 1854, and 12 March, 1855, are published complete. [Contains] one Gravure Heliographique (Photogravure) by Charles Nègre, titled 'Paris en miniature, Hotel de Cluny' from a photograph. This is an example of the Gravure Heliographique (Photogravure) method of Niépce de Saint-Victor as modified by Charles Nègre. [Also includes] four engravings of photographic equipment, etc. The plate was made before November, 1854."--Hanson Collection catalog, p. 17-18. Roosens and Salu No. 4239.*

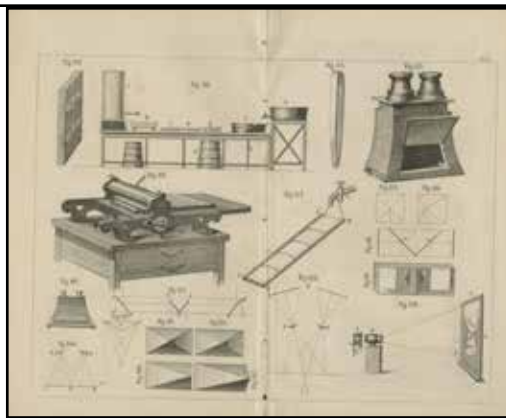
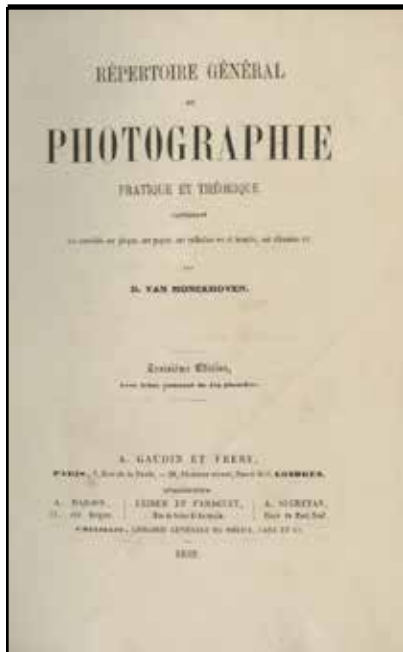
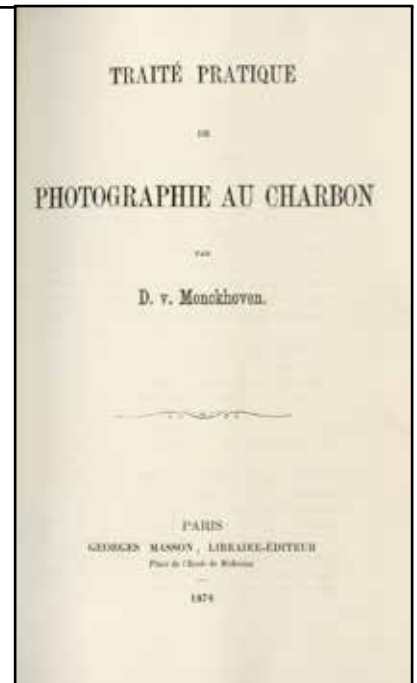
32. Monckhoven, D. [Désiré Carolus Emanuel] v. [van]. **TRAITÉ PRATIQUE DE PHOTOGRAPHIE AU CHARBON**. Paris: Georges Masson, Libraire-Éditeur, 1876. First edition. 8vo., 104 pp., illustrated; bound with: PHOTOGRAPHIE AU CHARBON. PROCÉDÉS EXPLOITÉS ET PERFECTIONNÉS PAR AD. BRAUN & CIE., 12mo., ix, 12 pp., figures in text. Quarter morocco and marbled boards, gilt decorations and title on spine within raised bands. The instruction booklet is in the original wrappers and bears holographic notes in pencil. A fine and bright copy.

\$750.00

*Monckhoven's sustaining interest was toward the improvement of the carbon process, including establishing a manufactory for carbon tissue and a gelatin factory. This manual is straightforward and among the best on this process. The bound-in, abbreviated manual by Ad. Braun & Cie, is essentially a catalogue of materials for sale.*

*Désiré Charles Emanuel van Monckhoven (1834-1882) was a Belgian chemist and photographer; he invented an enlarger, a dry collodion process, and made improvements to the carbon print process. He was a major contributor to the literature of photography.*

*A scarce work, with WorldCat locating only thirteen copies worldwide.*

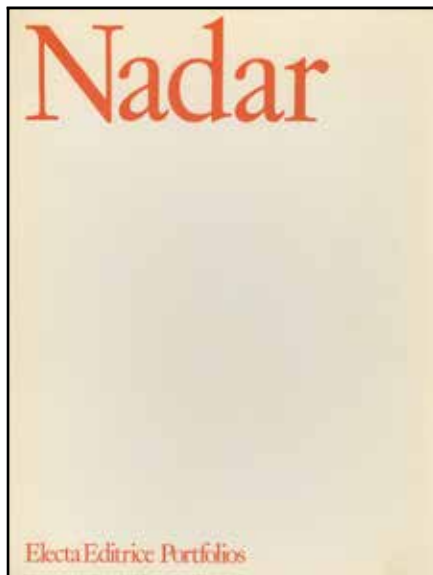


33. Monckhoven, D. [Désiré Carolus Emanuel] v. [van]. **RÉPERTOIRE GÉNÉRAL DE PHOTOGRAPHIE PRATIQUE ET THÉORIQUE: CONTENANT LES PROCÉDÉS SUR PLAQUE, SUR PAPIER, SUR COLLODION SEC ET HUMIDE, SUR ALBUMINE, ETC.** Paris: A. Gaudin, 1859. Third edition. 8vo., 600 pp., [4] adverts, 128 illustrations on 10 folding pages, including 1 chromolithograph. Contemporary quarter calf and marbled paper over boards and paper spine label. Partially opened between the half-title and title page; otherwise, a very good and bright copy.

\$850.00

*This is the third, and greatly expended and revised edition of TRAITÉ GÉNÉRAL DE PHOTOGRAPHIE...1856. It is a general treatise on the leading process since the discovery of photography, and thorough examination, with formulae, of all aspects of the collodion process. A chapter covers the photogravure processes of Fizeau, Niépce de St. Victor, Talbot, and Poitevin. The plates include examples of heliogravures, chromolithographs, and illustrations of photographic and photomechanical apparatus, totaling 128 figures.*

*Roosens and Salu No. 4239.*



34. Nadar [Tournachon, Gaspard-Félix]. **NADAR.** Daniela Palazzoli, editor. Milano: Gruppo Editoriale Electa; Distributed in the USA and Canada by Rizzoli International Publications, Inc., New York, 1982. First edition. Folio, [3] pp., 12 full-page loose b&w plates from photographs, with tissue guards. Slight scuffing to the publisher's four-point black card portfolio with printed label and white card slipcase which has an erased price on the upper corner. A near fine copy.

\$125.00

*The text includes a brief essay by Renato Giovannoli and a short chronology.*

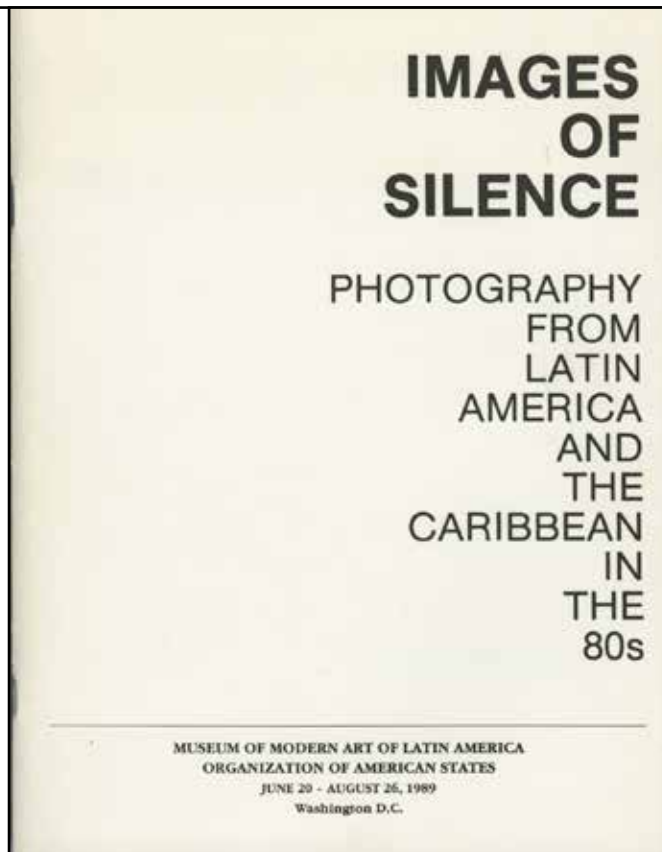
35. Rodríguez, Bélgica, curator. **IMAGES OF SILENCE:** Photography from Latin American and the Caribbean Museum of Modern Art of Latin America; Bronx Museum; Museo de Arte Contemporáneo de Puerto Rico the 80s. Washington, D. C.: Museum of Modern Art of Latin America; Bronx Museum; Museo de Arte Contemporáneo de Puerto Rico, 1989. First edition. 4to., 76 pp., chiefly illustrated from b&w photographs. Glossy printed wrappers, staple bound. Fine. Laid-in are two museum brochures.

\$50.00

*The photographers are: Fernando Allen Galiano -- Alejandro Bachrach -- Leonardo Barreto -- Domingo Batista -- Luis Becerra -- Nair Benedito -- Armando Berdecio de Martine -- Claudio Bertoni -- Elsa Borrero -- Ralf Brinkmann -- Luis Brito -- Victoria Cabezas Green -- Carlos Caicedo -- Ronnie Carrington -- Hugo Cifuentes -- Daniella Chappard -- Miguel Chikaoka -- Alfonso de Bejar -- Maria Teresa Diaz Colocho -- Paz Errazuriz -- Roberto Fantozzi Riveros -- Roberto Gerardo Fernandez Ibanez -- Franco Fernell -- Mariano Galperin -- Wilfredo Garcia -- Nelson Garrido Sanchez -- Marcela Garcia -- Guillermo Hare Calle -- Muriel Hasbun -- Enrique Hernandez d'Jesus -- Mariano Hernandez -- Graciela Iturbide -- Willy Kenning -- Rossana Lacayo -- Gustavo Landivar Heredia -- Fernando La Rosa -- Fabricio Leon Diez -- Marcos Lopez -- Tony Lynch -- Ricardo Mata -- Frieda Medin Ojeda -- Pedro Meyer -- Juan Carlos Meza -- Gonzalo Mezza -- Owen Minott -- Diego Molina -- José Luis Neyra -- Rosa Palazon.*

*Lincoyan Parada -- Maria Cecilia Piazza -- Leopoldo Plentz -- Carlos Germán Rojas -- Miguel Angel Rojas -- Luis Salmeron -- Antolin Sanchez -- Miguel Sayago -- Roberto J. Schettini -- Javier Silva Meinel -- Raul Stolkiner -- Gilma Suarez -- Julio Testoni -- Giorgio Timm -- Carlos Trilnick -- Gastón Ugalde Castro -- Pedro Valtierra Ruvalcaba -- Victor Vazquez -- Ed Viggiani -- Cecil Norman Ward -- Alvaro Zinno Pena. Each is represented by one photograph and a biography and short exhibition chronology.*

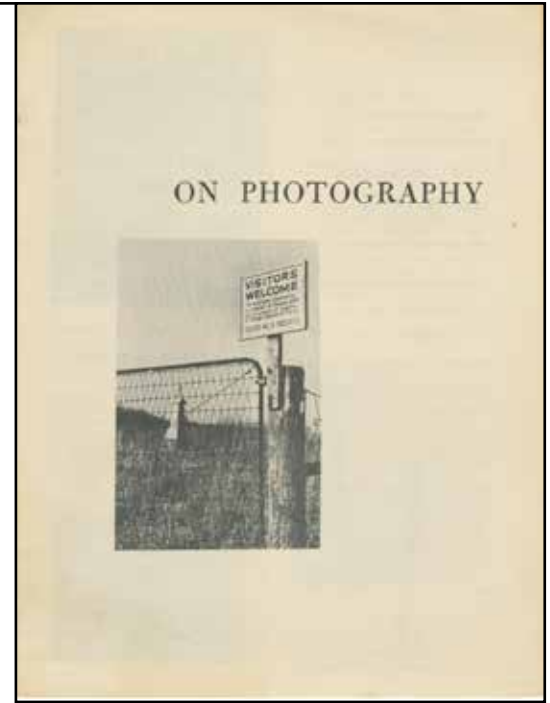
*This exhibition originated at the Museum of Modern Art of Latin America, and traveled to the Bronx Museum and the Museo de Arte Contemporáneo de Puerto Rico.*



36. Smith, Henry Holmes, editor. **ON PHOTOGRAPHY** [cover title].  
Bloomington, Indiana: 1953. First edition. 8vo., (8) pp., b&w photo  
illustrations, Stapled self-wrappers; lightly creased and toned. Neat name  
stamp of the previous owner. Very good. Paperback.

\$125.00

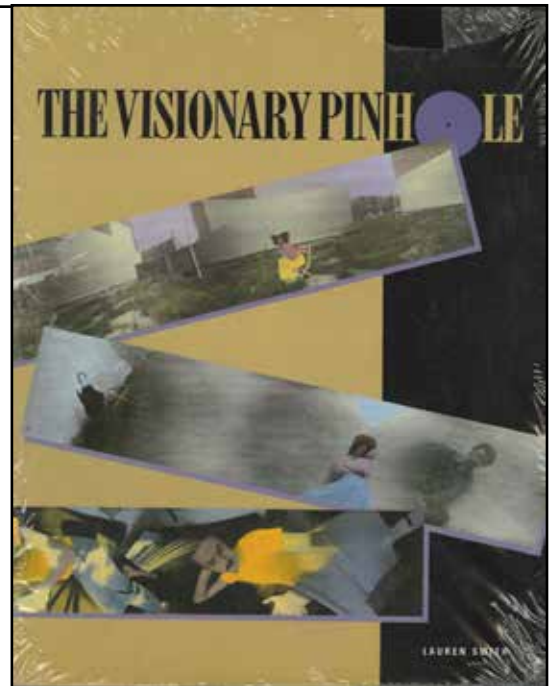
*This publication was issued "to serve as an inexpensive substitute for  
an exhibition". The texts and photographs are all by photographers  
associated with the course in photography at the University of Indiana. The  
photographically illustrated articles are: Words in the Image, Kenneth Skirvin;  
Photo Sign & Symbol, Robert S. Forth; Humor in the Photograph, Ralph Veal;  
Reading the Photograph, Henry Holmes Smith; Two Aspects of the Machine,  
Jack W. Welpott.*



37. Smith, Lauren. **THE VISIONARY PINHOLE**. Salt Lake City: Gibbs  
M. Smith/Peregrine Smith Books, 1985. First edition. Small 4to., 80 pp., over  
60 b&w and color plates. Illustrated stiff wrappers. Fine, still sealed in the  
publisher's shrinkwrap.

\$50.00

*Includes a historical survey and artists' statements. Eight of the plates are of  
unique pinhole cameras. Images by: Bea Nettles, Jim Haberman, Ruth Thorne-  
Thomsen, Clarissa Carnell, Eric Renner, Lauren Smith and others.*





38. Stieglitz, Alfred. **WEARY / 1890**. Original platinum photograph, 7 7/16 inches W [18.8 cm.] x 4 7/8 inches H [12.5 cm.] Tipped to a gray art paper 10 inches [25.4 cm] x 6 1/4 inches [15.8 cm.] Boldly signed in pencil along the left margin of the mount, and dated '98. There are two caricatures in pencil, in an unknown hand on the reverse of the mount. The image is fine and bright; tipped to an archival rag board with window over mat.

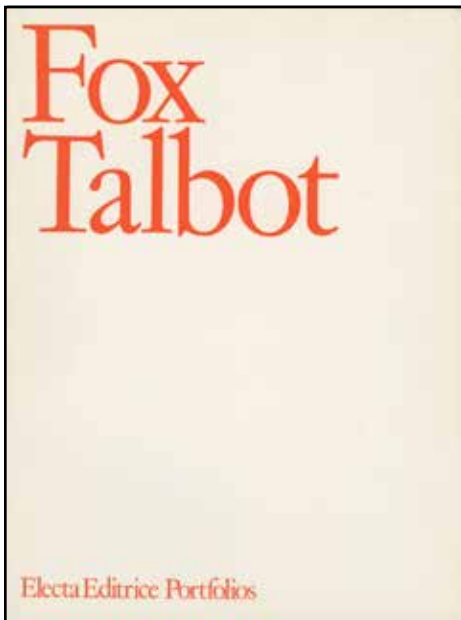
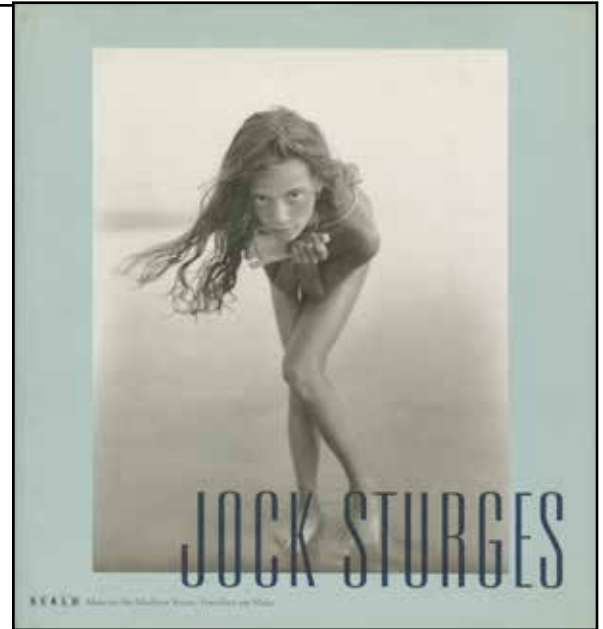
\$18,500.00

*Towards the end of Alfred Stieglitz's student days in Europe, he made this exposure near Vienna, June 1890. In Sarah Greehough's, ALFRED STIEGLITZ / THE KEY SET, Vol. 1, p. 36 -37, there are three variant prints of this image [ No. 62, 63, and 64]. The first, a platinum print exhibited in 1891 and widely reproduced in magazines and books of the period, shows a slightly wider view, with foliage at the left side and along the horizon line. The next print, also a platinum, was printed 1895/96, and is a bit darker with higher contrast and a greater amount of foliage at the side and horizon. The third print, is a silver gelatin from 1920/1930s, also with a variant cropping.*

39. Sturges, Jock. **JOCK STURGES**. Zurich, Berlin, New York: Scalo; Frankfurt am Main: Museum für Moderne Kunst, [1996]. First edition. 4to., 207 pp., over 150 full-page b&w photos; with 12 page text pamphlet laid in. A near fine copy in dust jacket.

\$60.00

*Most of the photographs are sensitive portraits of nude young women and men. Text booklet by Jean-Christophe Ammann, in English, French and German.*



40. Talbot, William Henry Fox. **FOX TALBOT**. Daniela Palazzoli, editor. Milano: Gruppo Editoriale Electa; Distributed in the USA and Canada by Rizzoli International Publications, Inc., New York, 1982. First edition. Folio, [3] pp., 12 full-page loose b&w plates from photographs with tissue guards. All contained in the publisher's four-point black card portfolio with printed label and white card slipcase, which has an erased price on the upper corner. A fine copy.

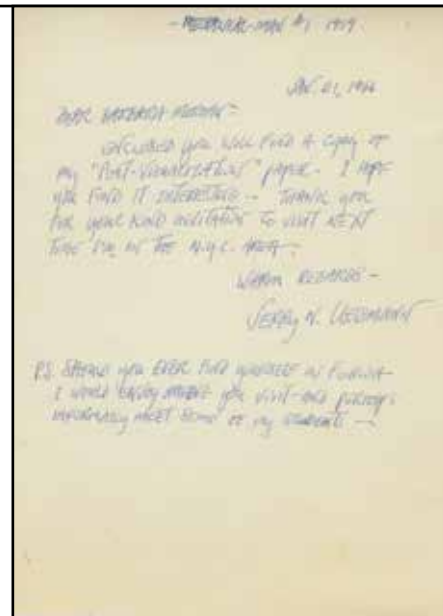
\$125.00

*The text includes an essay by Daniela Palazzoli.*



41. Uelsmann, Jerry N. **MECHANICAL MAN #1, 1959.** Original b&w silver gelatin photograph, 6 13/16 inches H [ 17.3 cm.] x 5 inches W [12.7 cm.] Printed on a single weight, glossy photographic stock. Titled, dated Jan. 21, 1966, and signed by the photographer on the reverse of the unmounted image, with the following inscription: "Dear Barbara Morgan - Enclosed you will find a copy of my 'Post-Visualization' paper - I hope you find it interesting - Thank you for your kind invitation to visit next time I'm in the N.Y.C area. Warm regards - Jerry N. Uelsmann. P.S. Should you ever find yourself in Florida - I would enjoy having you visit - and perhaps informally meet some of my students--"

\$4,500.00



*This image is one of the very first that the photographer made using a montage of separate negatives. The subject is Jack Welpott, the noted photographer, who along with Jerry N. Uelsmann, were the first to receive M.F.A. degrees (1959) under Henry Holmes Smith at Indiana University.*

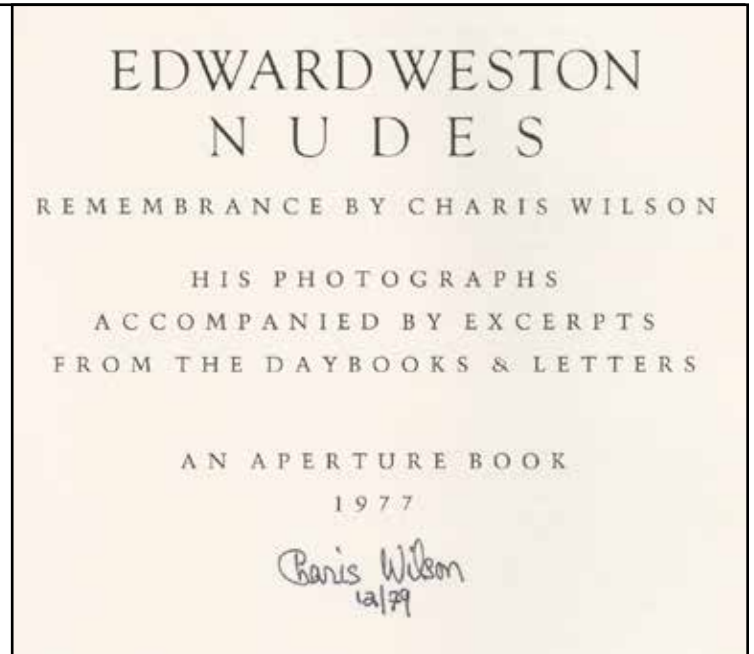
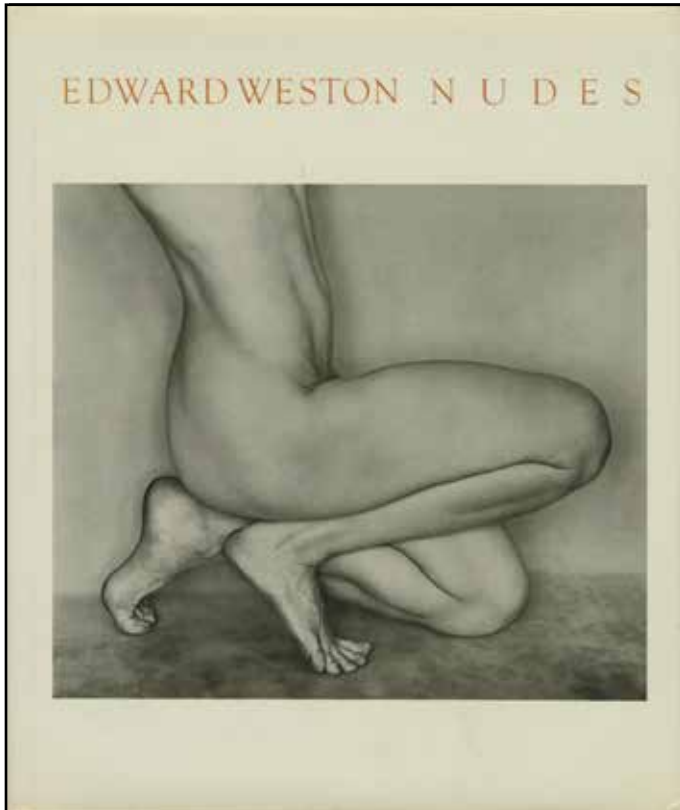
*Although earlier photographers have used multiple negative printing to make montaged images, it is Uelsmann who is considered the master of this technique. This is one of the most widely know of Uelsmann's photographs and given its proximity to the date of the exposure, it may be considered a vintage print; coupled with a noted photographer as his model, and the presentation of this to another iconic photographer, who also utilized the montaged image upon occasion, this is a fine and desirable print.*

42. [WESTON, BRETT]. Christopher, Carol Williams, editor. **BRETT WESTON: MASTER PHOTOGRAPHER.** Carmel, CA: Photography West Graphics, 1989. First edition. Folio, unpaginated, 143 b&w plates from photographs. A fine copy in dust jacket.

\$165.00

*The 137 photographs are presented in six portfolios selected from Weston's entire body of work which spans six decades, beginning in 1925. Each portfolio is introduced by a portrait or self-portrait of Brett Weston, and each includes an introduction written by Van Deren Coke, Beaumont Newhall, Dody W. Thompson, David Stroud, Mark Johnstone and Brett Weston. These portfolios include works well known and many previously unpublished. The quality of reproduction is superb.*





43. [WESTON]. Wilson, Charis. **EDWARD WESTON NUDES**. REMEMBRANCE BY CHARIS WILSON. HIS PHOTOGRAPHS ACCOMPANIED BY EXCERPTS FROM THE DAYBOOKS & LETTERS. Millerton, NY: Aperture, 1977. First edition. 4to., 116 pp., numerous b&w photos. Slight bruise to the lower board tips; else very good in the photo-illustrated dust jacket that is lacking a tiny chip at the blank top edge of the rear panel. SIGNED and dated by Charis Wilson [Weston] who was the subject of many of these photographs.

\$150.00