

**Terms:** All items are offered subject to prior sale. A phone call, email or fax insures availability. Shipping and insurance charges are additional. Returns are accepted for any reason within **ten days** of receipt; we request notification in advance. All items must be returned in the exact condition in which they were received. **Library and Institutional billing requirements will be accommodated.** Customers new to us are requested to send payment in advance or provide references.

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, **www.cahanbooks.com.**

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



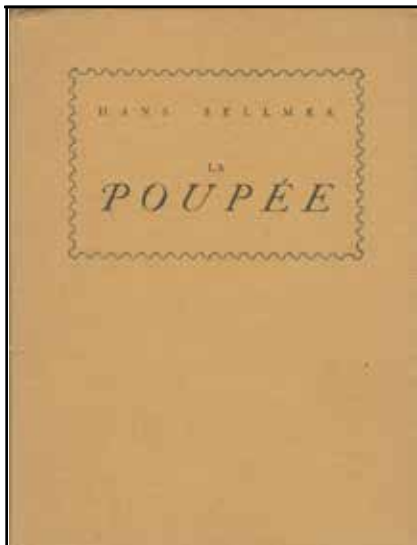
1. Becher, Bernhard und Hilla. **INGENIEUR - ARCHITEKTUR: FOTOGRAFIEN UND DRUCKGRAFIK.** Hamburg:

Fachhochschule Hamburg In Zusammenarbeit Mit Der Hochschule Für Bildende Künste Hamburg, 1980. First edition. 4to., [11], [1], 12 leaves printed recto only, each containing 4 b&w plates from photographs. Printed stiff wrappers which are toned; neat gift inscription on the first blank leaf. Very good.

\$250.00

*Texts in German by Carl Vogel, Jürgen Harten, and Bern and Hilla Becher. Includes brief biographies and a bibliography. Published as the catalogue for the exhibition commemorating the tenth anniversary of cooperation between Hamburg University of Applied Sciences and the University of Fine Arts, Hamburg.*

*OCLC locates only two copies, both in German libraries.*



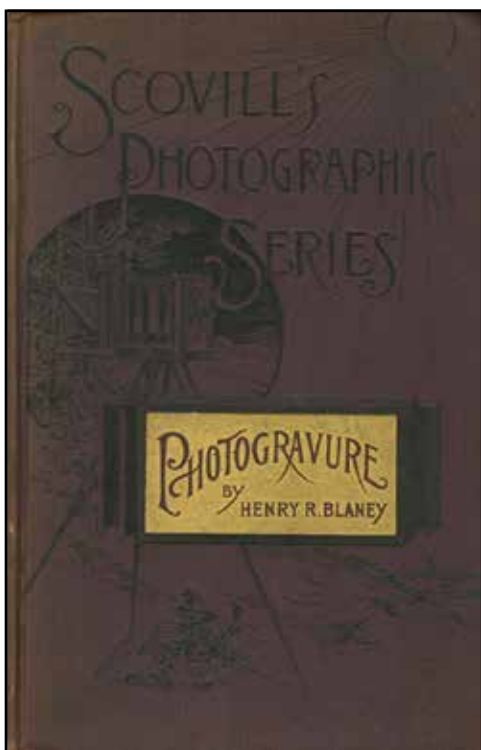
2. Bellmer, Hans. **LA POUPÉE**. Traduit par Robert Valencay. Paris: GLM, 1936. First French edition. Small 4to., [13] pp., with two illustrations from drawings by the artist and ten mounted gelatin silver photographs. Original printed wrappers. A fine, bright, and near new copy with the photographs showing full and rich tonal quality, measuring approximately 3 1/8 x 4 5/8 inches, or the reverse. This copy is number 44 of 80 copies with the text printed on rose paper, from a total edition of 105 copies.

\$60,000.00

*One of the landmark Surrealist books, and one of the very few to be illustrated with original gelatin silver photographs. This is considered Bellmer's most important and influential work. Therese Lichtenstein*

*(guest curator for the International Center for Photography 2001 exhibition Behind Closed Doors: The Art of Hans Bellmer) writes: Although Bellmer is generally classified as a Surrealist, he actually initiated his doll project with a specific political purpose: to oppose the fascism of the National Socialist (Nazi) Party in Germany in the 1930s. After the rise to power of the Nazi Party in 1933, Bellmer, an established painter and graphic designer, declared that he would make no work that would support the German state. The unconventional or degenerate poses of his dolls were directed specifically at the cult of the perfect body then prominent in Germany. The dolls are represented in a constant state of mutation, multiplication, and recombination, often appearing contorted or bound, and occasionally lacking body parts or sprouting extra sets of limbs. These permutations echo autoerotic sensations rooted in the body. Bellmer's work was also an attempt to destabilize representations of gender being widely circulated in contemporary mass culture.*

*To avoid damaging this copy, the images have been downloaded from an internet source.*



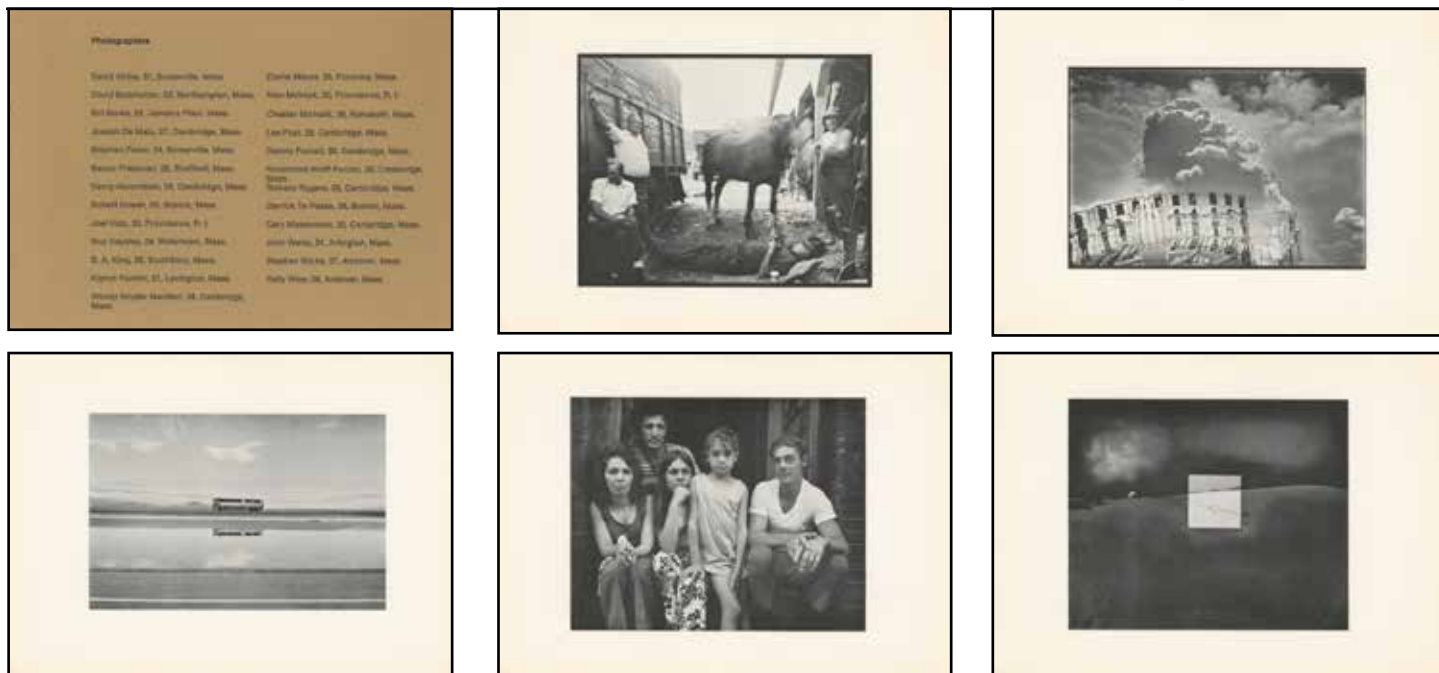
3. Blaney, Henry R. **PHOTOGRAVURE**.

With an Introduction and Additions by the Editor. NY: Scovill & Adams, 1895. First edition. 8vo., [viii] adverts, frontispiece with tissue guard, [44] pp., 22 adverts. Publisher's deep red cloth decorated and embossed in blind, black, and gilt. Light wear at the spine ends; the first leaf of adverts is cracked at the gutter but holding firm; modest scuff on the rear board. A very good copy.

\$400.00

*Although a short text, this is a thorough step by step manual, written in a clear, conversational style. It includes a brief history of the process, a list of material suppliers, with prices, and a bibliography of books and articles on photogravure, 1888 - 1893. The frontispiece is by E. [Edward] Edwards and was printed by the N.Y. Photogravure Co.*

*Published as No. 51 in the Scovill Photographic Series. Roosens and Salu No. 8237. OCLC lists several copies, all are either digital files or reprints; there are no listings for this first edition.*



4. [BOSTON] Channing, Susan R., Curator. **POINTS OF VIEW: RECENT WORK BY 25 AREA PHOTOGRAPHERS.** Boston: Institute of Contemporary Art, 1972. First edition. Oblong 4 point card portfolio containing 25 b&w plates from photographs, 5 x 7 inches, with a stapled [8] pp. text pamphlet. The portfolio case is moderately soiled, with the contents fine.

\$75.00

*Boston, in 1972, seemed to be the center of photographic activity, emanating from Minor White's Creative Photography Lab at M.I.T., the Institute of Contemporary Art, and numerous other schools and independent photographers. For several of the photographers included, this was their initial exhibition in Boston. Among them are: David Akiba, Bill Burke, Benno Friedman, Henry Horenstein, Gus Kayafas, Kipton Kumler, Wendy Snyder MacNeil, Elaine Mayes, Chester Michalik, Rosamond Wolff Purcell, Cary Wasserman, and Kelly Wise.*

*Produced as the catalogue for the exhibition, March 9 through April 8, 1972.*

5. [CANADIAN] Dahl, Edward H., General Editor. **ARCHIVARIA. THE JOURNAL OF CANADIAN ARCHIVISTS. NUMBER 5, WINTER 1977 - 78.** PHOTOGRAPHS AND ARCHIVES. [Saskatoon: Association of Canadian Archivists], 1978. First edition. 8vo., 256 pp., b&w illustrations from photographs. Illustrated stiff wrappers, which are lightly rubbed; very good.

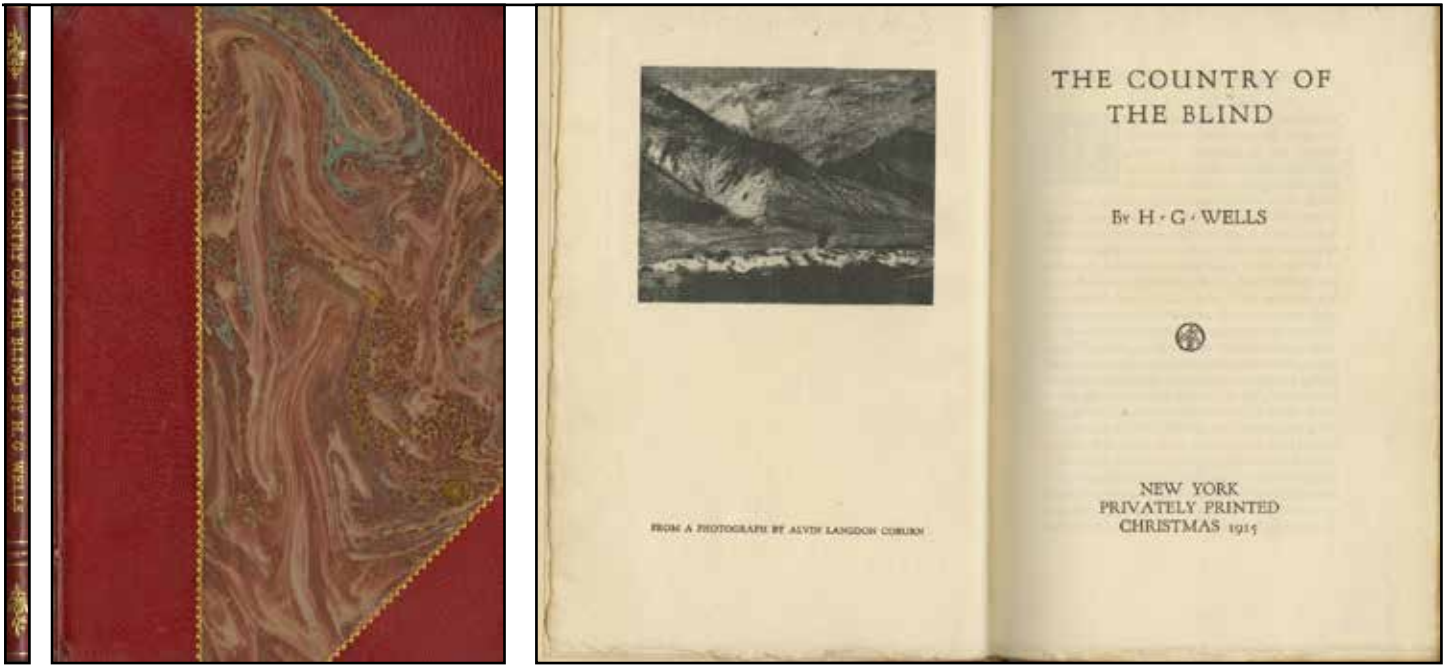
\$50.00

*Articles include: The Photographic Record of Pre-Confederation British Columbia by Joan M. Schwartz; Alexander Henderson: Nineteenth-Century Landscape Photographer by Stanley G. Triggs; Photographic Documentation and Buildings: Relationships Past and Present by Phyllis Lanbert; and, Creating The Photographic Record: The United States Court House Project by Richard Pare. An extensive bibliography and notes on contributors is included.*



[acahan@cahanbooks.com](mailto:acahan@cahanbooks.com)  
<http://www.cahanbooks.com>

Specializing in Rare and Out-of-Print Photographic Literature



6. [COBURN] Wells, H. G. **THE COUNTRY OF THE BLIND**. NY: Privately Printed [by Mitchell Kennerley, Christmas 1915]. First edition, as such. 8vo., 47 pp., aquatone frontispiece from a photograph by Alvin Langdon Coburn. Contemporary three-quarter crimson morocco, gilt titled and decorated on the spine and boards, top edge gilded, with fore and bottom edge left untrimmed. Previous owner's attractive bookplate on the front pastedown; a near fine copy.

\$525.00

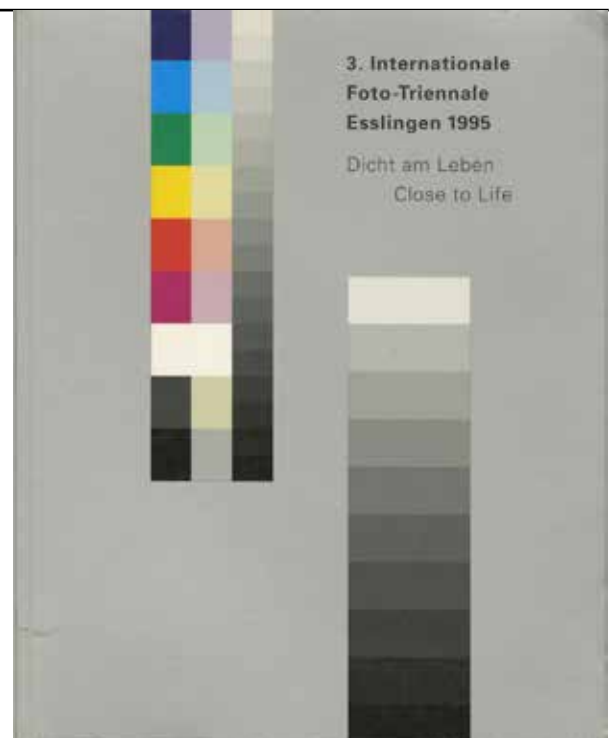
*This is the first separate edition of one of the stories from the collaboration between H. G. Wells and Alvin Langdon Coburn, THE DOOR IN THE WALL. Although there is no statement of limitation, a folded typed account of the book and its production, signed with initials by Mitchell Kennerley, states that two hundred copies were printed on handmade paper and printed by Mrs. [Bertha] Goudy.*

7. Damsch-Wiehager, Renate, editor. **3. INTERNATIONALE FOTO-TRIENNALE ESSLINGEN 1995: DICHT AM LEBEN / CLOSE TO LIFE**. Ostfildern: Cantz Verlag, 1995. First edition. 4to., 144 pp., principally illustrated from b&w and color photographs. Color illustrated stiff wrappers with inner flaps. Light wear to the wrappers. Very good.

\$45.00

*The catalogue for the exhibition of 26 international photographers, curated by Thomas Weski and Ulrich Bischoff, with texts in German and English by Renate Damsch-Wiehager, Thomas Weski and Ulrich Bischoff. Each photographer is represented by a portfolio, a statement, biography, exhibition list and bibliography. The photographers are: Robert Adams, Claudia Fährenkemper, Sophie Ristelhueber, Judith Joy Ross, Andreas Gursky, Heiner Blum, Jürgen Klauke, Hans-Peter Feldmann, Martin Parr, Tina Barney, Florence Paradeis, Keizo Kitajima, Richard Prince, Paul Graham, Lewis Baltz, Philip-Lorca diCorcia, John Gossage, Beat Streuli, Ian Wallace, Osamu Kanemura, Nan Goldin, Michael Schmidt, Jack Pierson, Nicholas Nixon, and William Eggleston. Larry Clark is listed as a participant, but not included in the catalogue.*

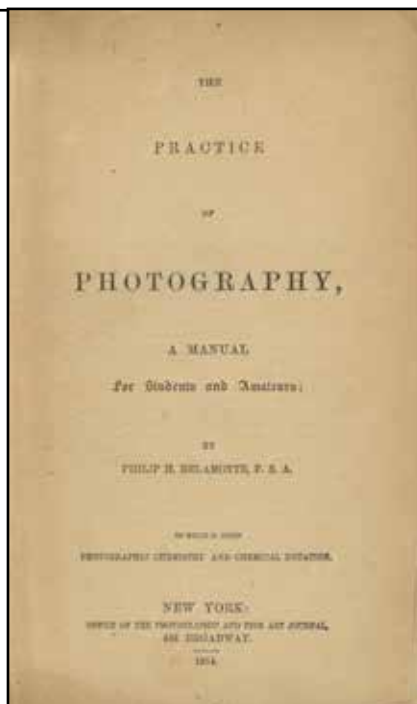
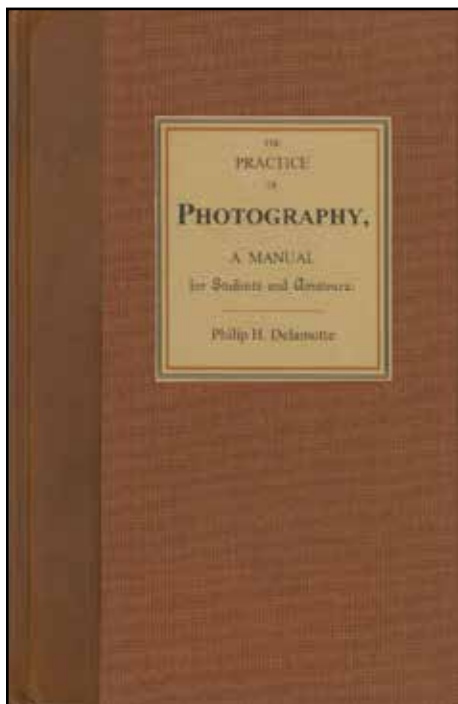
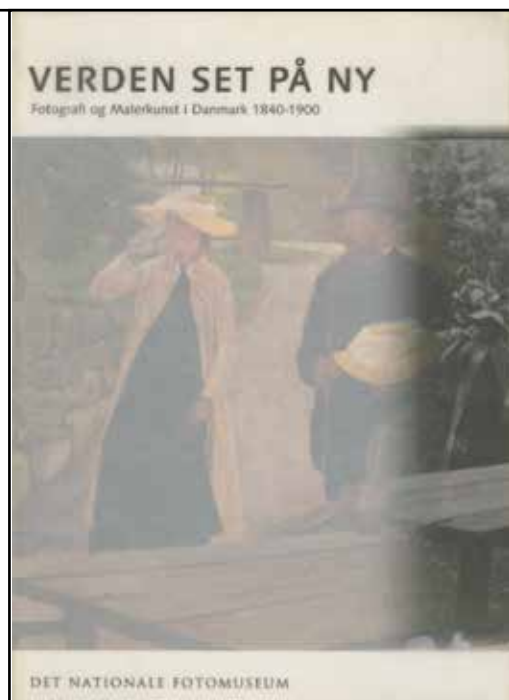
*The exhibition was held at the Galerien der Stadt Esslingen am Neckar, 27 August to 15 October 1995.*



8. [DANISH] Jonge, Ingrid Fischer and Gertrud With. **VERDEN SET PÅ NY: FOTOGRAFI OG MALERKUNST I DANMARK 1840 - 1900**. København: Nationale Fotomuseum, Det Kongelige Bibliotek, 2002. First edition. 8vo., 103 pp., illustrated from b&w and color photographs and paintings. Color illustrated stiff wrappers with a photographically illustrated over wrapper. Fine.

\$75.00

*Published as the catalogue for the exhibition at the Nationale Fotomuseum, Denmark, August 29 - October 26, 2002. The texts explore the introduction of photography to Denmark, the photographic portrait, the importance of the photography for the imaging of modernity, etc. Includes brief biographies of the principal Danish photographers, and a bibliography.*



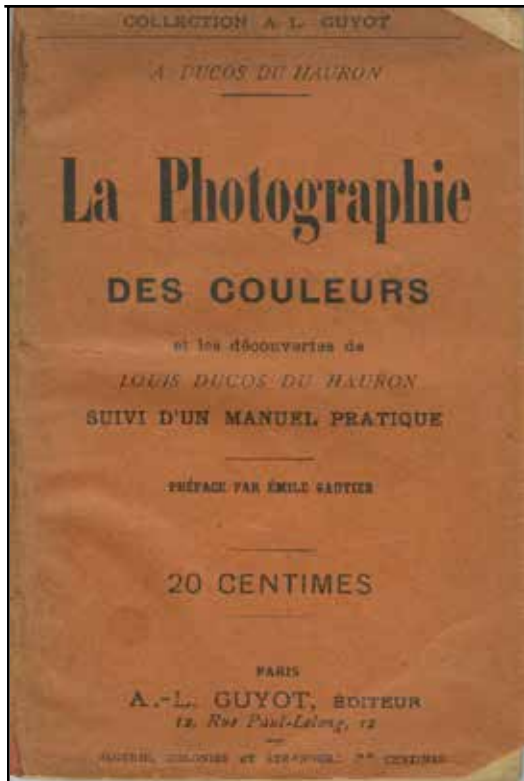
9. Delamotte, Philip H. **THE PRACTICE OF PHOTOGRAPHY, A MANUAL FOR STUDENTS AND AMATEURS. TO WHICH IS ADDED PHOTOGRAPHIC CHEMISTRY AND CHEMICAL NOTATION**. New York: Office of the Photographic and Fine Art Journal, 1854. First U.S. edition. 12mo., [iv], 67 pp. New calf-backed cloth over boards, with printed paper label on the upper cover. Light chipping to the fore-edge of the title page; a few upper tips are creased; very good.

\$1,000.00

*A manual and formulary of various contemporary paper printing processes and collodion on glass negatives, etc.*

*Originally published in London in 1853. This, the first U.S. edition, differs only in the size of the type, which is smaller, and it was issued without a photographic frontispiece.*

*Helmut Gernsheim in INCUNABULA OF BRITISH PHOTOGRAPHIC LITERATURE 1839-1875 does not mention this U.S. edition in his entries No. 18 and No. 709. Roosens and Salu No. 6372.*

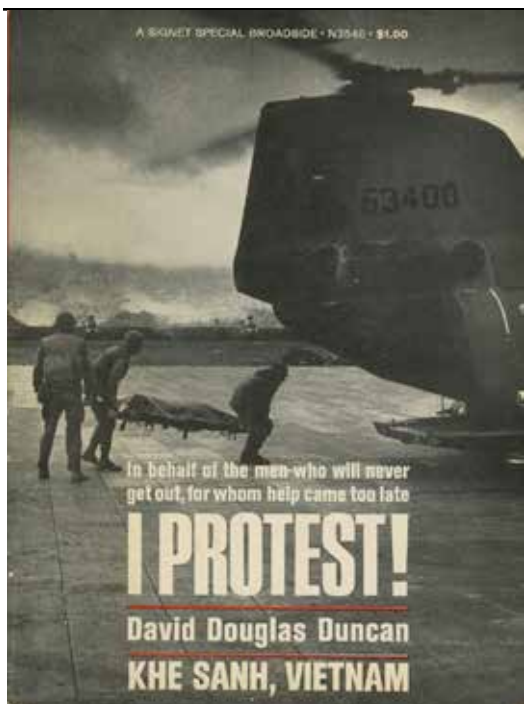


10. Ducos du Hauron, Alcide. **LA PHOTOGRAPHIE DES COULEURS ET LES DÉCOUVERTES DE LOUIS DUCOS DU HAURON.** Préface par Émile Gautier. Paris: A.-L. Guyot, [1898]. First edition. 16mo., 186 pp., adverts. Original chipped printed wrappers. The text is age-toned.

\$150.00

*Louis Ducos du Hauron published his three-color process in 1869, and further elaborated upon it as applied to tricolor carbon printing in his publication of 1870; in this account of his and his younger brother's discoveries and processes, Alcide Ducos du Hauron provides a history and detailed account of their discoveries and improvements upon color photography.*

*Roosens and Salu No. 3355.*



11. Duncan, David Douglas. **I PROTEST! NY: A Signet Broadside** Published by The New American Library, 1968. First edition. 12mo., [126] pp., fully illustrated from b&w photographs. Pictorial stiff wrappers, which are lightly rubbed at the edges. Very good.

\$60.00

*Duncan, a Marine and photographer in Korea, turns his journalistic camera towards the siege of Khe Sanh, Vietnam, during those eight days in February 1968. His portrait of the Marines of the 26th Regiment stands as one of the most compelling documents of the Vietnam War. Issued only in wrappers as: A SIGNET SPECIAL BROADSIDE, and precedes his 1970, monumental, WAR WITHOUT HEROES.*



12. Epstein, Edward. **A CATALOGUE OF THE EPSTEAN COLLECTION ON THE HISTORY AND SCIENCE OF PHOTOGRAPHY AND ITS APPLICATIONS ESPECIALLY TO THE GRAPHIC ARTS.** NY: Columbia University Press, 1937. First edition. 8vo., [109] pp., original illustrated yellow front wrapper. With: **AUTHORS AND SHORT TITLE INDEX (TO THE) EPSTEAN COLLECTION: BOOKS ON PHOTOGRAPHY AND ITS APPLICATIONS IN THE GRAPHIC ARTS IN THE RARE BOOK DEPARTMENT OF COLUMBIA UNIVERSITY LIBRARY.** [NY: Columbia University Library, 1938]. Corrected, with additions to May, 1, 1938. First edition. 8vo., 32 leaves of blue paper printed recto only, front blue printed wrapper. With: **ACCESSIONS, MAY 1938 - DECEMBER 1941, WITH ADDENDA 1942...** ;[NY: Columbia University Library, 1942]. First edition. 8vo., 29 leaves, printed recto only, front blue printed wrapper. The wrapper of the first part is mottled. All three parts, which constitute all published, are bound together in a paper over boards volume, with title in gilt on the spine. Fine.

\$400.00

*Listing over 1800 items in this most important collection of early manuals on various photographic processes, with an emphasis on photomechanical reproduction and the graphic arts. This, the entire collected first editions, is quite rare.*

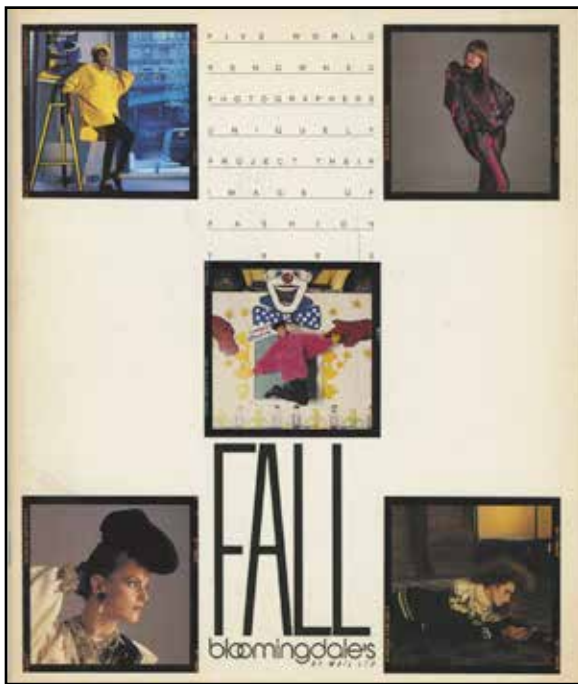


13. [EXHIBITION] John Wanamaker [Corporate Author]. **PRIZE EXHIBITION OF PHOTOGRAPHS, NOVEMBER 9 TO 28, 1908** [Cover title]. Philadelphia: John Wanamaker, 1908. First edition. 8vo., [16] pp., plus printed wrappers. The wrappers have been reattached to the stapled text with archival tissue; the corroded staples have left staining along the gutters; there is some toning and darkening, and the wrappers were once vertically folded. Housed in a newly made cloth over boards and paper, four-point portfolio, reproducing the front wrapper illustration on the upper board. A good copy.

\$600.00

*Primarily an exhibition of 649 photographs by 156 amateur photographers, of which at least 26 are female participants. William H. Rau, Ryland Phillips and Elias Goldensky were the judges. Of even greater importance, the last two pages are devoted to the "First Public Exhibition of a Collection of Photographs in Natural Colors known as the Autochrome or Lumiere Process." This exhibition of over 50 examples by Prof. A.W. Goodspeed, Rev. Frank S. Dobbins, Fred. D. Maisch, and William H. Rau is certainly one of the earliest showing of Autochromes in the United States. The process, invented in 1903 in France by the Lumiere brothers, was not commercially available until June, 1907. By September 1907, showings at the Royal Photographic Society in London and Alfred Stieglitz's gallery in New York introduced this process to a large and admiring audience.*

*No copies of this exhibition catalogue are listed in OCLC, nor is there any mention of it in John Wood's excellent history, THE ART OF THE AUTOCHROME: THE BIRTH OF COLOR PHOTOGRAPHY. Iowa City: University of Iowa Press, 1993.*



14. [FASHION] Bloomingdale's [Corporate author]. **FIVE WORLD RENOWNED PHOTOGRAPHERS PROJECT THEIR IMAGE OF FASHION, 1985 FALL** [Cover title]. Salem, Virginia: Bloomingdale's By Mail Ltd., 1985. First edition. 4to., 79 pp., color and b&w images from photographs. Glossy stapled wrappers, with addressee label affixed to rear wrapper. Slight toning, very good.

\$125.00

*The five photographers are: Horst P. Horst, Norman Parkinson, Francesco Scavullo, Deborah Turbeville, and Eric Meola.*

*No copies listed in OCLC.*

15. Ferrari, Roberto A. **PUBLICACIONES ARGENTINAS CON FOTOGRAFÍAS ORIGINALES [1855 - 1900]** : Bibliografía razonada con apéndice latinoamericano. Olivos, Buenos Aires, Argentina: Ediciones en Foco, [2019]. First edition. 8vo., 129 pp., 25 color plates, errata sheet laid-in. Color illustrated stiff wrappers with printed inner flaps. Fine, as new.

\$45.00

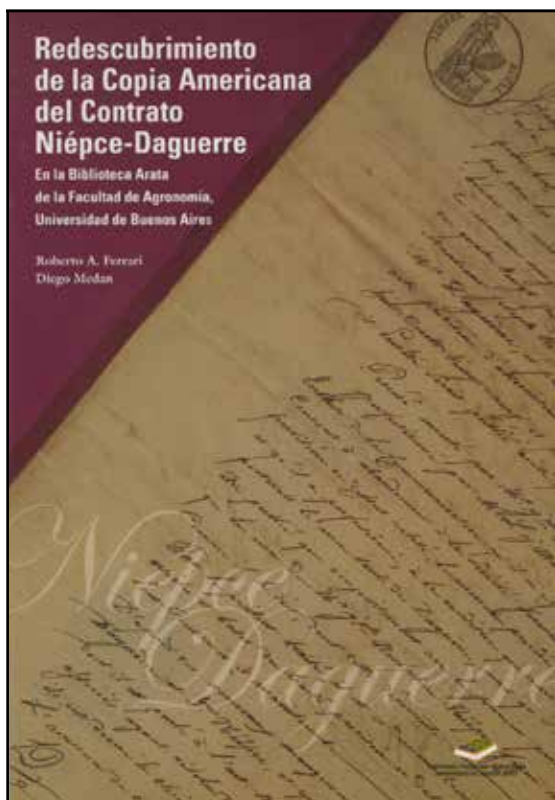
*In this new bibliography, Roberto A. Ferrari has greatly expanded upon his Bibliografía de Publicaciones Argentinas con Fotografías Montadas [1864 - 1900], Olivos, 1993. This is a comprehensive accounting, with full bibliographic entries for all known [113] published Argentinian periodicals, pamphlets and books, which contain original photographic illustrations. Additionally, 73 like items from Bolivia, Brazil, Chile, Columbia, Cuba, Ecuador, Guyana, Mexico, Perú, Uruguay, and Venezuela are afforded the same bibliographic treatment. An extensive bibliography of reference publications is included. Limited to 200 copies.*

*Roberto A. Ferrari was born in Buenos Aires in 1949. His interests in technology, the history of science and photography are wide ranging. He founded the Asociación Biblioteca José Babini, and is also a founder of the Sociedad Iberoamericana de Historia de la Fotografía. He has contributed papers to several photographic congresses, and articles in the Encyclopedia of Nineteenth-Century Photography, John Hannavy, editor, 2008.*

*Among his other publications are Redescubrimiento de la copia Americana del contrato Niépce - Daguerre (co-authored with Diego Medan) Buenos Aires: Facultad de Agronomía, 2010.*







16. Ferrari, Roberto A. and Diego Medan. **REDESCUBRIMIENTO DE LA COPIA AMERICANA DEL CONTRATO NIÉPCE - DAGUERRE**: En la Biblioteca Arata de la Facultad de Agronomía, Universidad de Buenos Aires. Buenos Aires, Argentina: Editorial Facultad de Agronomía, Universidad de Buenos Aires, 2010. First edition. 8vo., 73 pp., b&w illustrations, plus 1 CD-ROM. Color illustrated stiff wrappers. Fine, as new.

\$50.00

*With dogged determination, Roberto A. Ferrari tracked down Daguerre's copy of his original contract with Niépce, which was housed in the Arata Library, Buenos Aires, Argentina. In order to actually view the contract, Dr. Diego Medan was enlisted in a search at the library. This volume documents Ferrari's search for, and research into these documents, with the entirety of the documents reproduced on the CD-ROM. The text is in Spanish, while the documentary appendix is in Spanish and French.*

*Among his other publications are PUBLICACIONES ARGENTINAS CON FOTOGRAFÍAS ORIGINALES [1855 - 1900] : Bibliografía razonada con apéndice latinoamericano. Olivos, Buenos Aires, Argentina: Ediciones en Foco, [2019].*

17. Frank, Robert and Rudy Wurlitzer. **CANDY MOUNTAIN**. Zurich: Metropolis Film World Sales / Xanadu Film, [1987]. First edition. 4to., [16] pp., illustrated from b&w photographs. Stapled into photo-illustrated stiff paper wrappers. One small ink mark on the blank rear wrapper, else fine.

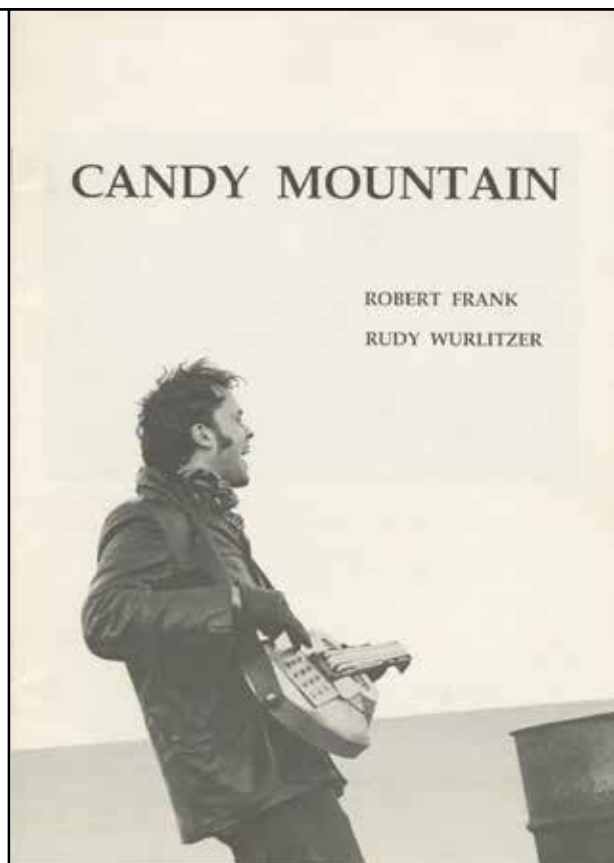
\$750.00

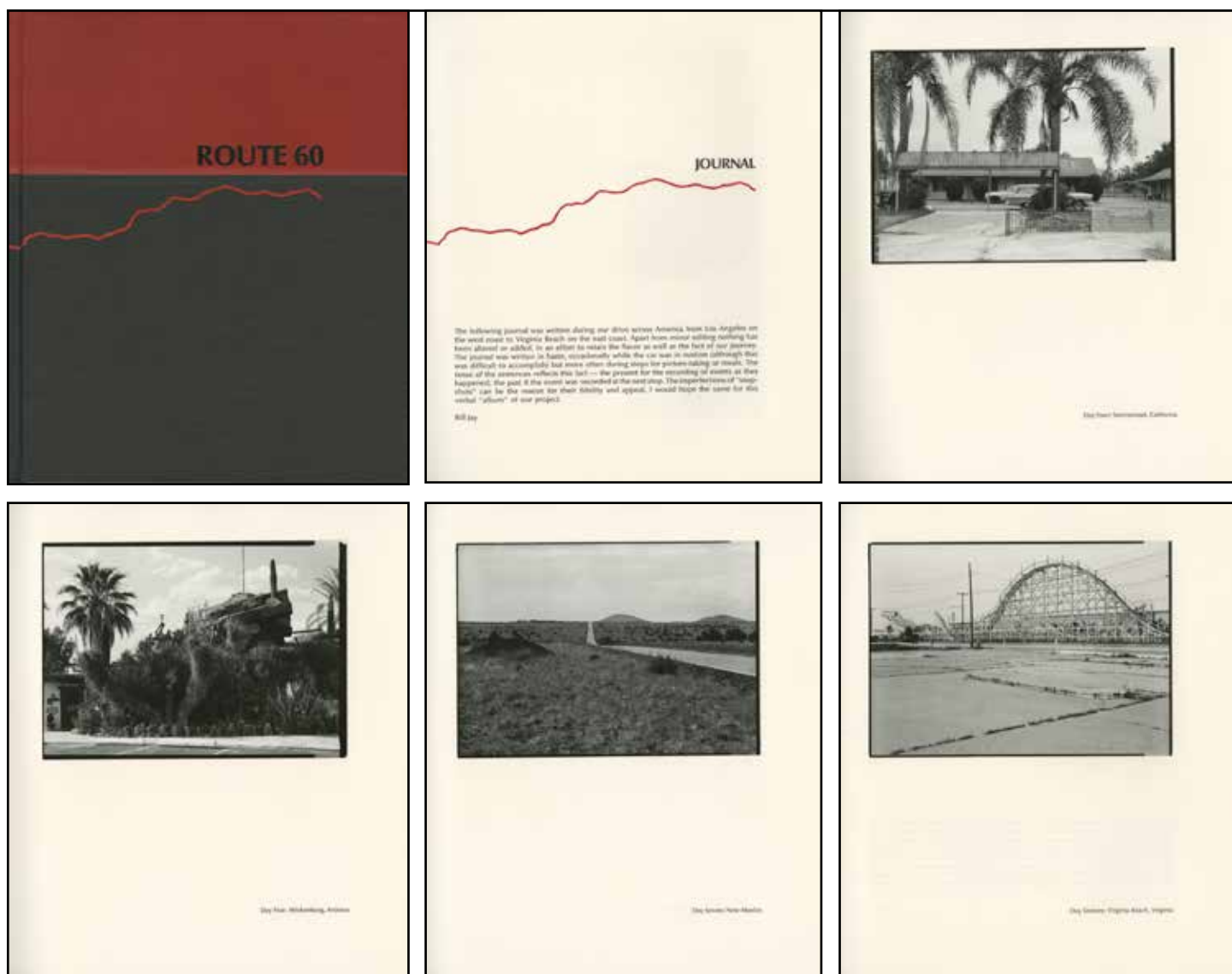
*This is the original promotional book and program for the film written by Rudy Wurlitzer and directed by him and Robert Frank.*

*The film was set in New York City and Cape Breton, Nova Scotia, where both men have homes. It is a road film, based upon the lives and journeys of the collaborators. Music and musicians have played large roles in each man's life; therefore, many of the roles in the film are played by musicians. The cast includes Kevin J. O'Connor, Harris Yulin, Tom Waits, Bulle Ogier, Leon Redbone, Dr. John, David Johansen, Rita MacNeil, and Ralph Carney.*

*Includes a synopsis, and interviews with Robert Frank and Rudy Wurlitzer, a filmography, selected exhibition list and bibliography for both principals, and selected chronology for several of the actors and musicians. Several texts are in both English and French.*

*OCLC does not locate any copies of this publication.*





18. Hajicek, James and Bill Jay. **ROUTE 60**. [Tempe: Friends of Photography at Arizona State University, 1981]. First edition. 4to., [35] pp., with 16 gelatin silver photographs, contact printed from 5 x 7 inch negatives, tipped to 16 unnumbered leaves. Bound in one-third crimson morocco and housed in a cloth over boards slipcase. Fine.

\$1,650.00

*The journal of a sixteen day drive across country, from Los Angeles to Virginia Beach, documented in sixteen archivally processed photographs by James Hajicek, with the narrative text by Bill Jay.*

*Printed by hand at the Cabbagehead Press, Tempe, Arizona by John Risseeuw on Arches Text. The type is linotype Optima set by Morneau Typographers, Phoenix, Arizona. The binding was executed by Roswell Bookbinding, Phoenix, Arizona. Of an edition of 10 artist's proof copies and 20 edition copies, this is number 18, signed in pencil by James Hajicek and Bill Jay. Laid-in is an autograph letter signed by Bill Jay presenting this copy.*

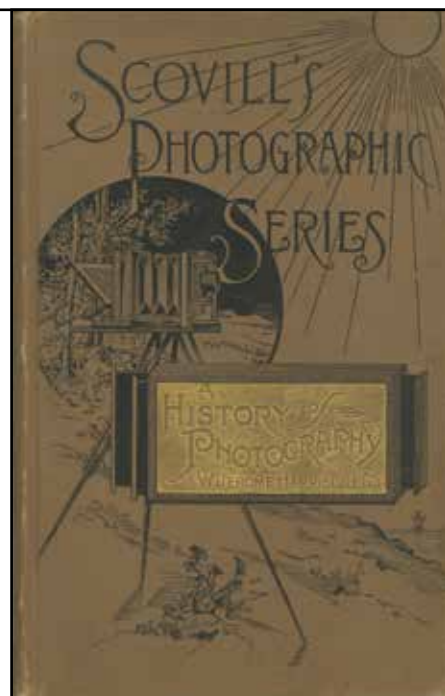
*OCLC locates a single copy at the University of Arizona.*

19. Harrison, W. Jerome. **A HISTORY OF PHOTOGRAPHY. WRITTEN AS A PRACTICAL GUIDE AND AN INTRODUCTION TO ITS LATEST DEVELOPMENTS. WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR, AND AN APPENDIX BY DR. MADDOX ON THE DISCOVERY OF THE GELATINO-BROMIDE PROCESS.** NY: Scovill Manufacturing Company, 1887. First edition. 8vo., 136 pp., frontispiece portrait, plus xxvi pp. illustrated adverts. Publisher's brown cloth decorated in gilt and black, slightly rubbed at the front hinge and the base of the spine and tips. Handwritten on front pastedown is "Orange Camera Club" with no other markings. Very good.

325.00

*Although largely concerned with the American and English contributions to the technical development of the medium, Josef Maria Eder called this a well written and conscientious volume. With chapters on the origin and pioneers of photography, Wedgwood, Niépce, Fox Talbot, Daguerre, et al; various processes, including calotype, collodion, daguerreotype, emulsions, history of printing processes, negative-making on paper and on films, and a history of color photography.*

*Roosens and Salu No. 4916.*



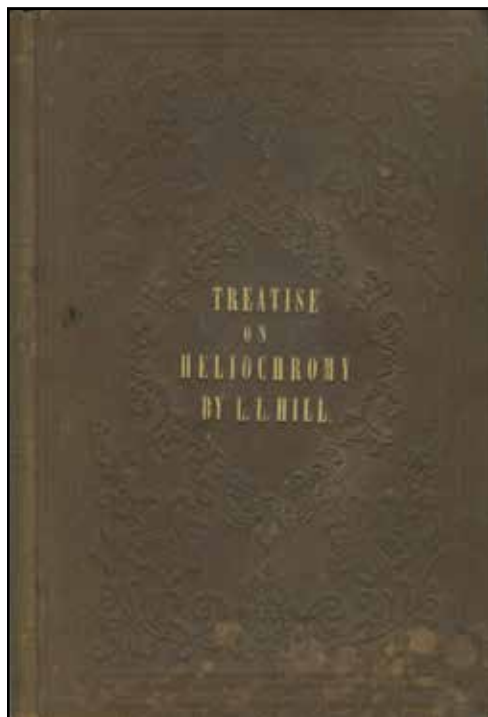
20. Heinecken, Robert F. **ARE YOU REAL.** Los Angeles: Robert Heinecken, 1968. First edition. Folio, 2 loose text pages, plus 25 photo-lithographic plates. Housed in a thick handmade stock four-point folder. Fine.

\$4,000.00

*Robert Heinecken, 1931 - 2006, was a trained printmaker who used photography to explore the formal content, as well as social aspects, of the popular print medium. In this, his first printed work, he examined hundreds of fashion and popular magazines on the light-table, revealing the composite image formed from opposite or back-to-back pages. He then used these pages as negatives to directly expose a photo-lithographic plate. The resulting tonally reversed image is a montage of pictures and words that are both visually complex and a disturbing reflection of society's values.*

*Limited to 500 numbered and SIGNED copies.*

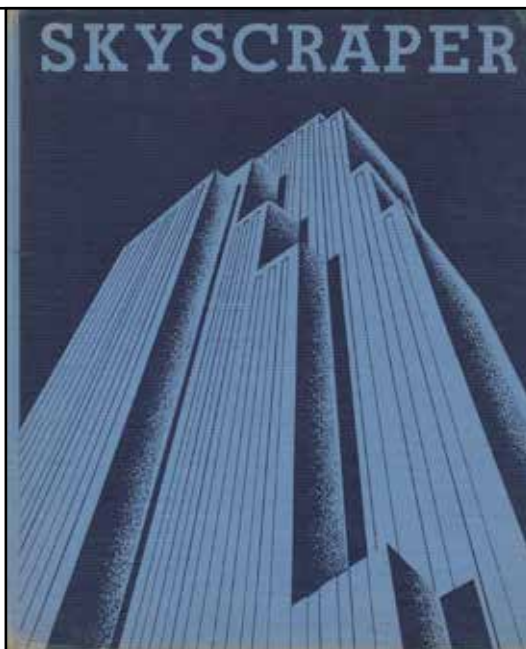
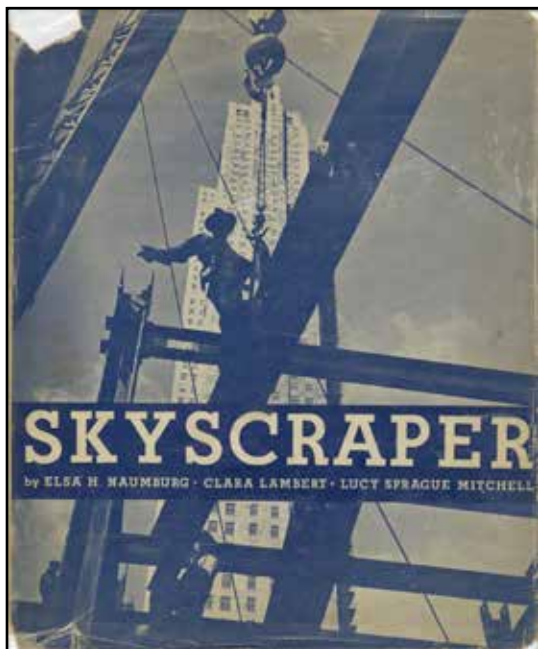




21. Hill, L. [Levi] L. **A TREATISE ON HELIOCHROMY; OR, THE PRODUCTION OF PICTURES, BY MEANS OF LIGHT, IN NATURAL COLORS.** EMBRACING A FULL, PLAIN, AND UNRESERVED DESCRIPTION OF THE PROCESS KNOWN AS THE HILLOTYPY, INCLUDING THE AUTHOR'S NEWLY DISCOVERED COLLODIO-CHROME, OR NATURAL COLORS ON COLLODIONIZED 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. Publisher's decoratively blind-stamped cloth, gilt title on the upper cover. Short chip at the top of the spine, slightly extending to the upper board; slight stain at the bottom 1 1/2 inches of the front cover; scattered foxing. Very good. \$2,750.00

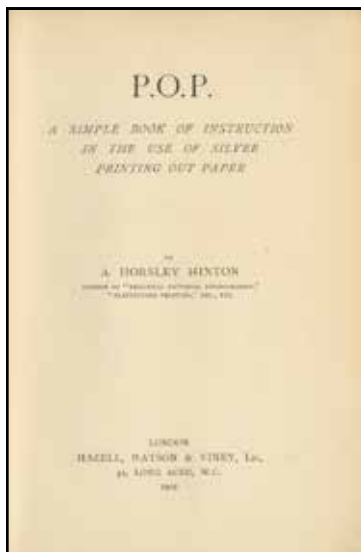
*In 1850, The Reverend Levi Hill announced his discovery of producing a daguerreotype in color, which he called a "Hillotype." Between the years of 1850 and 1856 when he published his treatise, there was considerable controversy as to whether he really had discovered a color process, or was simply a 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.*



22. [HINE] Naumburg, Elsa H. and Clara Lambert and Lucy Sprague Mitchell. **SKYSCRAPER.** NY: The John Day Company, 1933. First edition. 4to., 80 pp., illustrated from 70 b&w photographs. Publisher's deco illustrated blue cloth and photo-illustrated dust jacket. Light wear to the cloth at the spine ends and light age-toning to the blank text margins. The dust jacket is lacking chips at the top and bottom of the spine and tips, and has some scuffs, short tears and creases at the edges. In all a very good copy with the rare dust jacket. \$1,250.00

*Skyscraper is the joint work of Elsa H. Naumburg, who did the research work and collected the photographs, Clara Lambert, who wrote the verses, and Lucy Sprague Mitchell, who wrote the exposition. Of the 70 photographs, 20 are by Lewis W. Hine, with other by Acme Newspictures, Inc.; Walter H. Kilham, Jr.; Frank Malloy; Arthur Gerlach, and others. Documenting the construction, primarily of the Empire State Building, this small volume was presented for a juvenile audience as an introduction to the "Machine Age."*



23. Hinton, A. Horsley. **P.O.P., A SIMPLE BOOK OF INSTRUCTION IN THE USE OF SILVER PRINTING OUT PAPER.** London: Hazell, Watson & Viney, 1902. First edition. 12mo., 134 pp., illustrations, adverts, including 1 advert on photographic stock. Printed cloth over thin boards. The cloth is wrinkled on front and rear, slight edgewear and mild toning to the text; else very good.

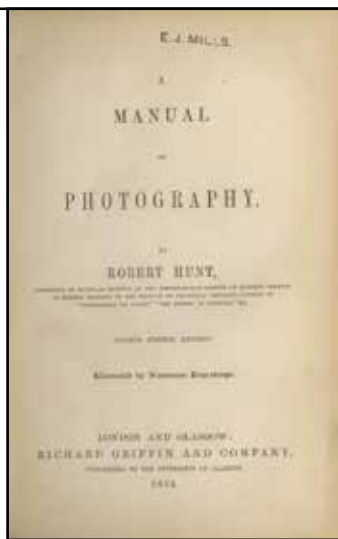
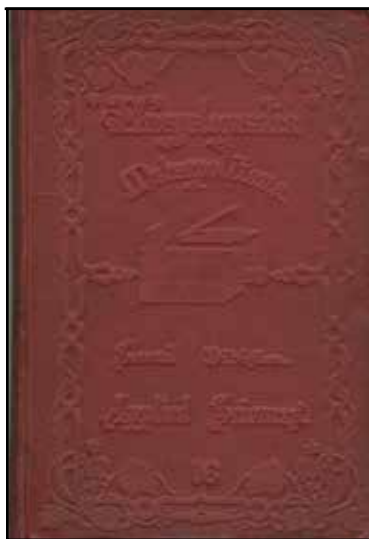
\$225.00

*A. Horsley Hinton, an English photographer working in the Pictorialist fashion, was an early member of the Linked Ring and the Photographic Salon; additionally, he served as the editor of the PHOTOGRAPHIC ART JOURNAL and THE AMATEUR PHOTOGRAPHER.*

*P.O.P., or, printing-out paper is a term generally applied to gelatino-chloride paper and is developed by exposure to*

*light without the need of a chemical developer. These papers were commercially available and in use through the 1980s*

*Issued as No. 2 in The Amateur Photography Library. Roosens and Salu failed to list this title. OCLC locates only 13 holdings.*



24. Hunt, Robert. **A MANUAL OF PHOTOGRAPHY.**

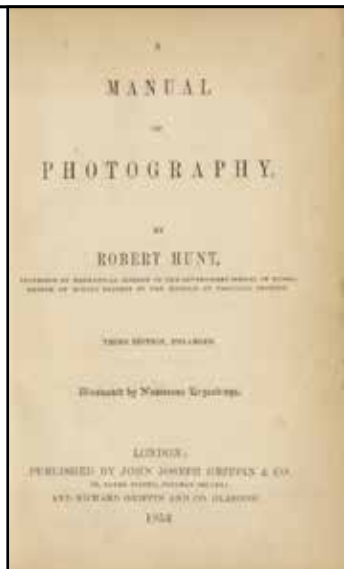
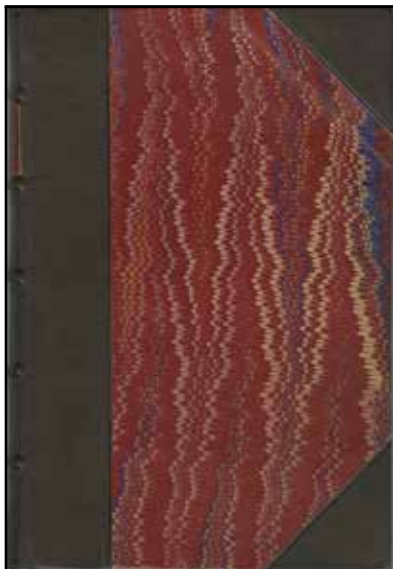
London and Glasgow: Richard Griffin and Company, 1854. Fourth edition, revised. 8vo., [ix] adverts, series title page, chromolithograph frontispiece, xii, 329 pp., [2] pp. adverts, 87 b&w engraved figures, 1 b&w engraved chapter vignette. May, 1854 CATALOGUE OF PHOTOGRAPHIC APPARATUS bound into rear and partially loose Publisher's blind embossed cloth over boards, recased with subtle repairs at the spine ends, with slight loss of the publisher's

gilt stamped name at the heel of the spine, rear hinge cracked but firm, lacking the frontispiece tissue guard, and simple owner's stamp on the title page. A very good copy.

\$500.00

*Robert Hunt (1807-1887) was librarian and keeper of mine records at the Museum of Practical Geology and professor of mechanical engineering of the Royal School of Mines at London. He carried on numerous photographic and chemical experiments, and was one of the greatest contributors to the early literature of photography. In 1841, Hunt published the first English treatise on photography, A POPULAR TREATISE ON THE ART OF PHOTOGRAPHY... Our copy, A MANUAL OF PHOTOGRAPHY, is the fourth, revised and enlarged edition of his 1841 treatise. In 1853, he was one of the founders of the Photographic Society of London. His experiments with organic and inorganic light-sensitive substances were most influential in the development of photo chemistry. This history and manual includes detailed procedures and formulae and is comprehensive to its date.*

*Issued in the series ENCYCLOPAEDIA METROPOLITANA, with a separate title page. Gernsheim - INCUNABULA OF BRITISH PHOTOGRAPHIC LITERATURE 1839-1875 No. 653 and No. 714; Roosens and Salu No. 4234.*

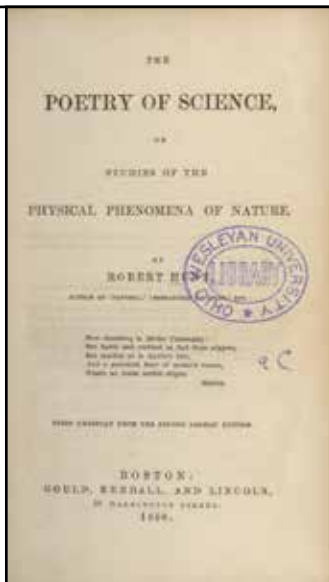
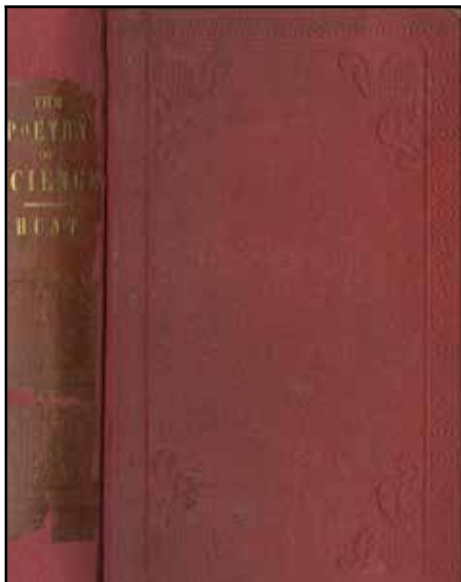


25. Hunt, Robert. **A MANUAL OF PHOTOGRAPHY.** London: John Joseph Griffin & Co. and Richard Griffin and Co., Glasgow, 1853. Third edition, enlarged. 8vo., hand-colored frontispiece with tissue guard, x, 321 pp., [18] pp. catalogue of instruments, illustrated with numerous engravings. Later binding of half calf and marbled paper over boards, new endpapers. Very good. \$600.00

*Robert Hunt (1807-1887)*

was librarian and keeper of mine records at the Museum of Practical Geology and professor of mechanical engineering of the Royal School of Mines at London. He carried on numerous photographic and chemical experiments and was one of the greatest contributors to the early literature of photography. In 1841 Hunt published the first English treatise on photography, *A POPULAR TREATISE ON THE ART OF PHOTOGRAPHY...* Our copy, *A MANUAL OF PHOTOGRAPHY*, is the third, revised and enlarged edition of his 1841 treatise. In 1853, he was one of the founders of the Photographic Society of London. His experiments with organic and inorganic light-sensitive substances were most influential in the development of photo-chemistry. This history and manual includes detailed procedures and formulae and is comprehensive to its date.

Issued in the series *ENCYCLOPAEDIA METROPOLITANA*, with a separate title page. Gernsheim - *INCUNABULA OF BRITISH PHOTOGRAPHIC LITERATURE 1839-1875* No. 653 and 714; Roosens and Salu Roosens and Salu No. 4234.



26. Hunt, Robert. **POETRY OF SCIENCE, OR STUDIES OF THE PHYSICAL PHENOMENA OF NATURE.** Boston: Gould, Kendall, and Lincoln, 1850. First American edition. 12mo., 388 pp., [24] pp. adverts. Decoratively blind-embossed cloth; gilt-titled spine is lacking the top and bottom inch and been laid-down on new cloth. Ex-library and withdrawn from an academic library with their bookplate affixed to the front pastedown and ink stamp on the title page, tips worn. Text block is very good.

\$250.00

*Robert Hunt [1807-1887] was the librarian and keeper of mine records at the Museum of Practical Geology and professor of mechanical engineering of the Royal School of Mines at London. He carried on numerous photographic and chemical experiments and was one of the greatest contributors to the early*

*literature of photography. In 1841, Hunt published the first English treatise on photography, POPULAR TREATISE ON THE ART OF PHOTOGRAPHY. In 1853, he was one of the founders of the Photographic Society of London. His experiments with organic and inorganic light-sensitive substances were most influential in the development of photo-chemistry. In this volume, Chapter VII "Light" discusses the theories and nature of light, both natural and artificial, mechanisms of the eye, etc.; Chapter VIII "Actinism - Chemical Radiations" is devoted to actinism, the property of light that causes chemicals to combine and decompose, i.e. darkening of horn silver; Niepce's discovery, Daguerre's discovery, photography, phenomena of the daguerreotype, light products from chemical change, etc. See Gernsheim INCUNABULA No. 684; Eder HISTORY OF PHOTOGRAPHY p. 326; Sibley PHOTOGRAPHY'S GREAT INVENTORS p. 23.*



27. [KOKOON ARTS CLUB] Schwartz, Edward J., photographer. **KOKOON CLUB PHOTOGRAPHER'S INDEX ALBUM, CONTAINING 1296 PHOTOGRAPHS, CHIEFLY KOKOON CLUB MODELS, MEMBERS, AND THE GREAT LAKES EXPOSITION, CA. 1934 - 1938** [Descriptive title]. [Cleveland: KoKoon Arts Club, ca 1934 - 1938]. Album, 11 x 9 inches with 81 linen leaves each with 16 mounted 2 1/2 x 1 1/2 inches b&w gelatin silver photographs. The verso of each leaf is stamped with alphanumeric catalogue numbers. Bound in a contemporary cloth and paper screw-post binder with a typed paper label affixed to the upper cover reading "PHOTO PRINT FILE." Laid-in is a single sheet typed index. The binding is heavily worn, with the index sheet edge chipped and worn. The upper portion of a single image, mounted on the first leaf is eroded. The contents are largely in fine condition, with slight silvering to some photographs.

\$6,000.00

*The Kokoon Club was founded in 1911 by Carl Moellman, William Sommer, Elmer Bruand and other commercial artists associated with the "Cleveland Secessionists," an informal group who embraced the ultramodernist art of the Fauves, the Blue Rider group and the Dadaists. Initially conceived as a drawing group, the Kokoon Club soon became the main social organization for the avant garde in Cleveland. Many of the early members were from the Otis Lithograph Company, a major producer of stone lithographic posters in color for circuses and magicians, such as Carter the Great. For the annual Bal Masque, a raucous event which thrilled but challenged the social mores of Clevelanders and brought out the police, brilliant posters and ephemera, visual representations of the Jazz Age and Art Deco were produced and distributed to raise funds for the clubhouse (2109 East 40th Street) rent and heat.*

*From its inception, the KoKoon Club artists gathered for figure drawing sessions, hiring female models for the (male) members. This album is largely composed of approximately 1000 figure studies, mostly nudes, taken at the Kokoon Arts Club. Approximately 130 photos show members, including a "Vagabond Party," "Halloween Dance," a "KoKoon Artists Masquette," the 1935 "Bal Artistique", the 1937 "Costume Bal", and the 1938 "Silver Jubilee Bal." About 50 photos are exclusively of clubhouse interiors and party scenery onsite, or other ballrooms or hotels.*

*About 80 images were made at the Great Lakes Exposition of 1936-1937. With the Great Depression drawing to a close, Cleveland, Ohio was reeling from the loss of much of its manufacturing jobs and tax base. Given the success of the "Century of Progress" exposition in Chicago, Cleveland's business leaders raised one million dollars and set about to have their own exposition on the shores of Lake Erie. The Works Progress Administration provided funds and workers, and the site took form.*

*While the identity of the creator of the album is not stated, the most likely candidate is Edward J. Schwartz, who had been photographing Bal Masque events at least since 1925 and was listed in the 1931 KOKOON ARTS CLUB NARRATIVE AND ROSTER as the official photographer.*







28. LeSesne, R. [Richard] H. [Habersham]. **FLORIDA PATH WITH PALM TREES AND WILLOWS [Descriptive title]**. Daytona Beach, Florida: R. H. LeSesne, c. 1920. 9 1/2 x 7 1/2 inches Haberle-tone (Orotone) in original gesso-decorated gilded frame. Original sealing paper backing, largely chipped and torn, yet unopened, with the photographer's label "R.H. LeSesne, Frame Department, Daytona Florida" affixed at the bottom edge. A few slight blemishes to the frame surface; otherwise, a very good example.

\$1,200.00

*Richard Habersham LeSesne, 1880 - 1948, was born in Clarkesville, Habersham County, Georgia and settled in Daytona, Florida by 1908, when he purchased the photographic*

*studio of Henry Kaiser; he died there in 1946. His reputation as a photographer is primarily tied to the Daytona Beach Speedway where he documented the land speed record attempts from the 1920s through the 1930s. However, as Daytona Beach gained as a winter destination for those further north wanting warmer climes, he seemed to have established a market for his local landscapes, using the Orotone, or as he named them, Halberle-tones, the process made famous by Edward S. Curtis. In keeping with the similarity of appearance, LeSesne used the same "bat-wing" frames that Curtis popularized.*

29. LeSesne, R. [Richard] H. [Habersham]. **FLORIDA PATH WITH PALM TREES AND WILLOWS [Descriptive title]**. Daytona Beach, Florida: R. H. LeSesne, c. 1920. 13 3/8 x 10 1/2 inches Haberle-tone (Orotone) in original gesso-decorated gilded frame. Original sealing paper backing, chip and torn, with the photographer's label "Haberle-tones / Are photographs made on glass instead of paper, which gives them a brilliancy and depth that cannot be obtained in the ordinary photograph. Haberle-tones are made only by R. H. LeSESNE, Daytona, Florida" affixed at the bottom edge. A few slight blemishes to the frame surface; otherwise, a very good example. (partial frame showing)

\$2,000.00





30. LeSesne, R. [Richard] H. [Habersham]. **FLORIDA SHORE WITH PALM TREES** [Descriptive title]. Daytona Beach, Florida: R. H. LeSesne, c. 1920. 11 1/2 x 9 1/2 inches Haberle-tone (Orotone) in original gesso-decorated gilded frame. Original sealing paper backing is lacking, with the photographer's label "R.H. LeSesne, Frame Department, Daytona Florida" affixed at the bottom edge. A few slight blemishes to the frame surface; otherwise, a very good example.

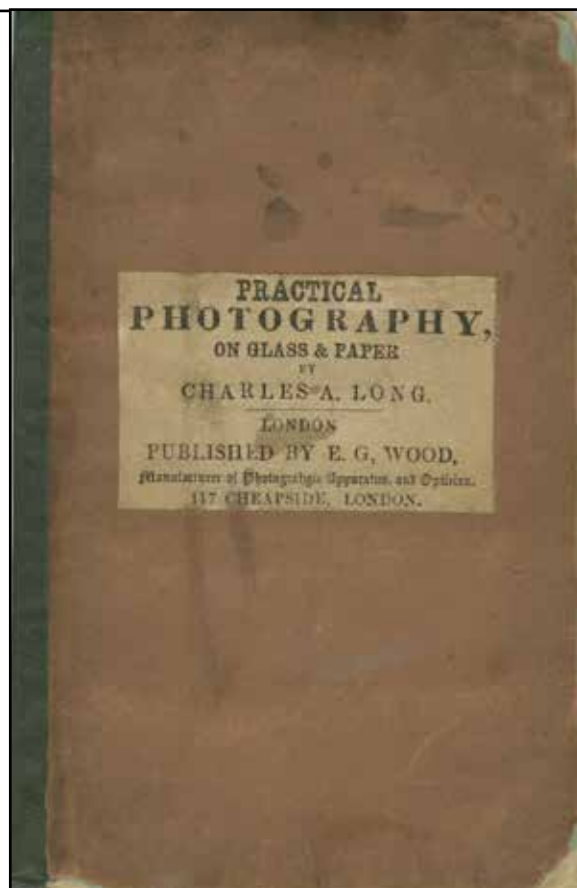
\$1,200.00

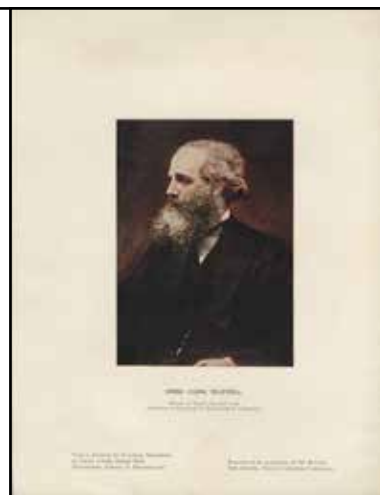
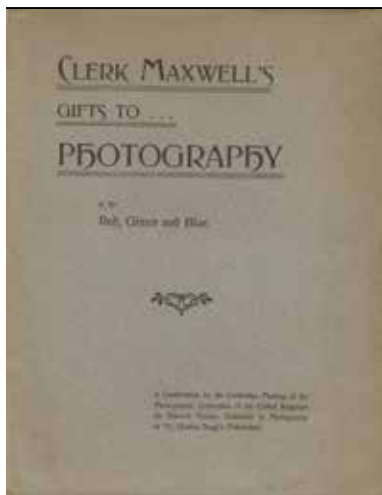
31. Long, Charles A. **PRACTICAL PHOTOGRAPHY ON GLASS AND PAPER; A MANUAL CONTAINING SIMPLE DIRECTIONS FOR THE PRODUCTION OF PORTRAITS, VIEWS, &C., BY THE AGENCY OF LIGHT, INCLUDING THE COLLODION, ALBUMEN, CALOTYPE, WAXED PAPER, AND POSITIVE PAPER PROCESSES.** London: Bland & Long, 1854. First edition. 12mo., 48 pp. Original paper over boards with a thick paper spine, printed label on upper cover, chipped at three corners with a dampstain and archival repair at the gutter of the first three and last leaves. The title page has a printed paper imprint pasted over the original, canceling the original publisher and address. Housed in a cloth clamshell box with printed paper labels. Good.

\$850.00

*An early and rare manual; there are two issues: one issue has 48 pp.; the other issue has 84 pp., in which p. 49-84 consist of a catalog of photographic apparatus sold by Bland & Long. Of the seventeen copies listed in OCLC, only approximately three copies contain the added catalogue of apparatus.*

*Gernsheim - INCUNABULA OF BRITISH PHOTOGRAPHIC LITERATURE 1839 - 1875, No. 730; Roosens and Salu No. 6374.*





32. [MAXWELL, CLERK]. Farmer, Howard. **CLERK MAXWELL'S GIFTS TO PHOTOGRAPHY, OR THE RED, GREEN AND BLUE. A CONTRIBUTION TO THE CAMBRIDGE MEETING OF THE PHOTOGRAPHIC CONVENTION**

OF THE UNITED KINGDOM BY HOWARD FARMER, INSTRUCTOR IN PHOTOGRAPHY AT MR. QUINTIN HOGG'S POLYTECHNIC. [Cambridge: 1902]. 4to., 10 pp., color frontispiece, 2 b&w plates, 1 color plate laid in. Stitched to printed stiff wrappers. Scattered foxing and a few small creases to the wrapper edges; else very good.

\$125.00

*Among James Clerk Maxwell's (1831 - 1879) numerous scientific discoveries was the trichromatic color theory, which he applied to photography and successfully demonstrated in 1861 during a lecture at the Royal Institution.*

*This tribute to James Clerk Maxwell's contribution to color photography was presented at the Photographic Convention of the United Kingdom. OCLC locates a single copy at the University of Rochester.*



33. Melloni, Macédoine [Macedonio]. **RAPPORT SUR LE DAGUERRÉOTYPE: LU À L'ACADÉMIE DES SCIENCES DE NAPLES, DANS LA SÉANCE DU 12 NOVEMBRE 1839 PAR M. MACÉDOINE MELLONI.. TRADUCTION DE MM.\*\*\* ET AL. DONNÉ, REVUE PAR M. LIBRI, MEMBRE DE L'INSTITUT. AVEC DES NOTES DE MM. DUMAS, LIBRI, BARON SÉGUIER ET DE M. HUBERT; ACCOMPAGNÉE DE LA DESCRIPTION DU PROCÉDÉ DE GRAVURE DES IMAGES PHOTOGÉNIQUES DE M. AL. DONNÉ.** Paris: Vve Le Normant, 1840. First French edition, with additions. 8vo., viii - 111 pp., printed wrappers with a small label affixed at the base of the spine, stain at the top edge of the front and rear wrappers. A very good copy, housed in a pamphlet case of blue boards, titled and decorated in gilt.

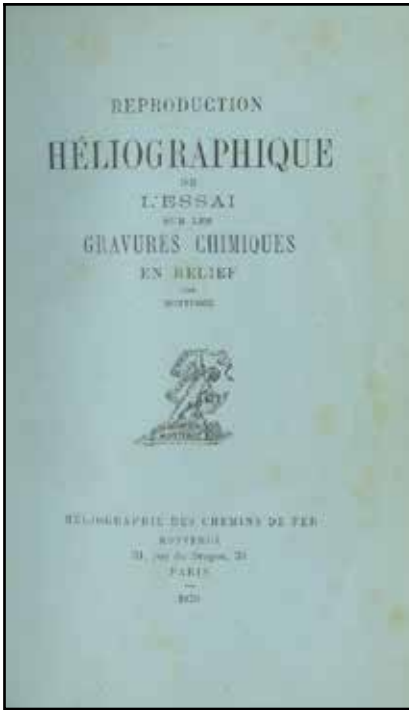
\$4,200.00

*Arago's January 1839 announcement of Daguerre's discoveries, and the August 1839 publication of the manual attracted Macedonio Melloni, 1798 - 1854, an Italian physicist, largely concerned with the study of radiant heat and its physical properties and similarities to light, to embark on mastering the daguerréotype process; he found it to be woefully vague and without scientific basis. In this report, Melloni shows that in a few weeks, he was able to study the action of various chemicals, such as chlorine, iodine, and thioisulfate on silver plates and paper, and measure the action of different colors of the spectrum.*

*On 12 November, 1839, Melloni delivered what is considered the first scientific paper on photography to the Royal Academy of Sciences in Naples, which was immediately published, and here republished with important additions.*

*This French edition, which was translated by Alfred Donné and edited by Guillaume Libri, adds a description of Donné's process for etching and subsequently printing directly from daguerréotype plates, which was the first photomechanical process.*

*Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, fails to list this title. Roosens and Salu No. 2815. OCLC locates a single copy at the Bibliothèque Nationale de France.*



34. Motteroz, Claude. **ESSAI SUR LES GRAVURES CHIMIQUES EN RELIEF**. Paris: Héliographique des Chemins de Fer, Motteroz, 1879. Second edition. 12mo., [vi], 79 pp., 2 b&w lithographic plates. Original printed blue wrappers bound in a latter half calf with gilded spine decorations. Scattered foxing, with 2 engraved bookplates of former owners. Joints and edges are rubbed, with mild wrinkling to the cloth on the upper cover. Very good.

\$600.00

*Claude Motteroz was born in 1830, at Romanèche (Saône-et-Loire) into an old family of printers. As a typographer and printer, the Municipal Council of Paris awarded him several contracts to print its school books and official publications. In 1874, he established in Paris a large workshop for many forms of photomechanical reproductions.*

*This volume is a discourse and procedural on the various processes of Barreswil, Lemerrier, Poitevin, Sendefelder, Tissier, Woodbury, and others. Printed entirely by heliogravure, this is a reissue of the 1871 Gauthier-Villiers edition, with a slightly different title printed on the wrappers, REPRODUCTION HÉLIOGRAPHIQUE DE L'ESSAI SUR LES GRAVURES CHIMIQUES EN RELIEF, a new introduction, and limited to 100 numbered copies, of which this is No. 2.*

*OCLC locates seven copies of the first edition and a single copy of this limited reissue at the Bibliothèque Nationale de France. Not listed by Roosens and Salu.*

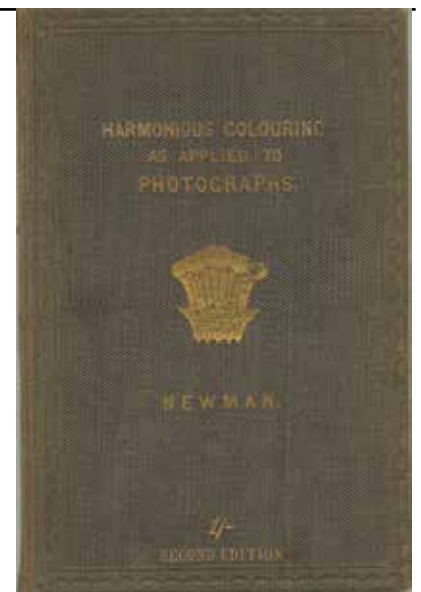


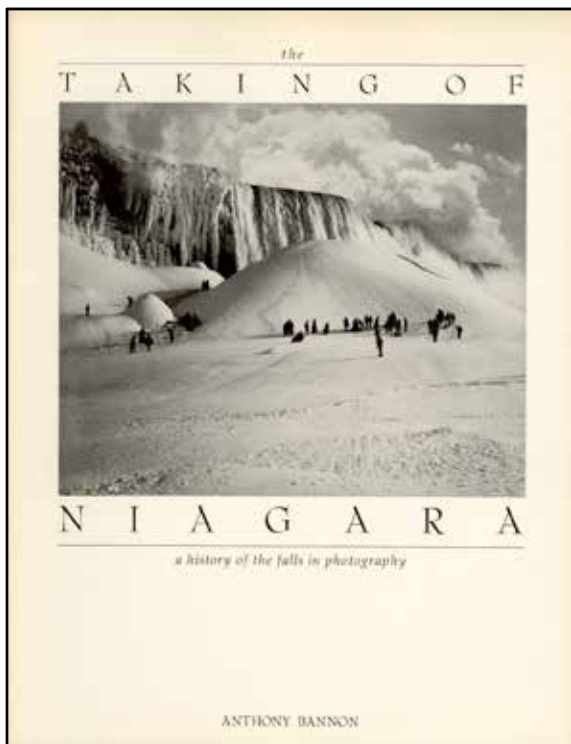
35. [NEWMAN, JAMES]. An Artist-Photographer. **THE PRINCIPLES AND PRACTICE OF HARMONIOUS COLOURING, IN OIL, WATER AND PHOTOGRAPHIC COLOURS, ESPECIALLY AS APPLIED TO PHOTOGRAPHS ON PAPER, GLASS AND SILVER-PLATE**. London: W. Kent & Co., and James Newman, 1859. Second edition. 12mo., xi, 98 pp., 22 illustrated adverts. Gilt-titled and decorated cloth over boards. The cloth is faded and is mildly worn at the tips, with a one inch separation at the spine, which extends to the front flyleaf; text toned. A near very good copy.

\$350.00

*This popular manual was by far the most comprehensive text for coloring every photographic process to date. This second edition was published the same year as the first edition and corrects a few inaccuracies, and added additional information.*

*Gernsheim - INCUNABULA OF BRITISH PHOTOGRAPHIC LITERATURE 1839 - 1875, No. 817. Roosens and Salu No. 2164*

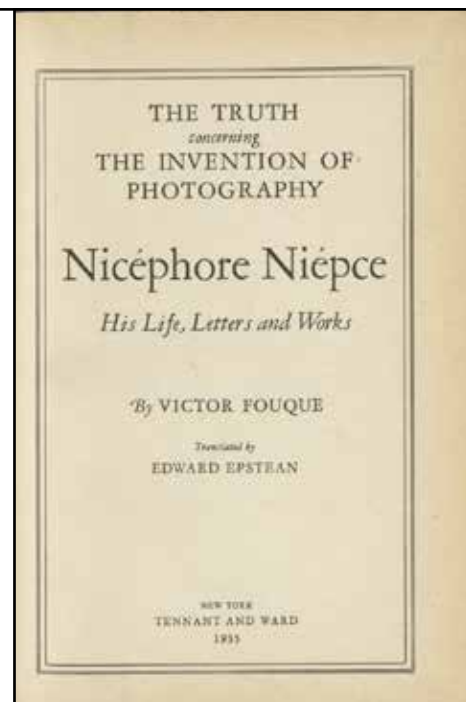
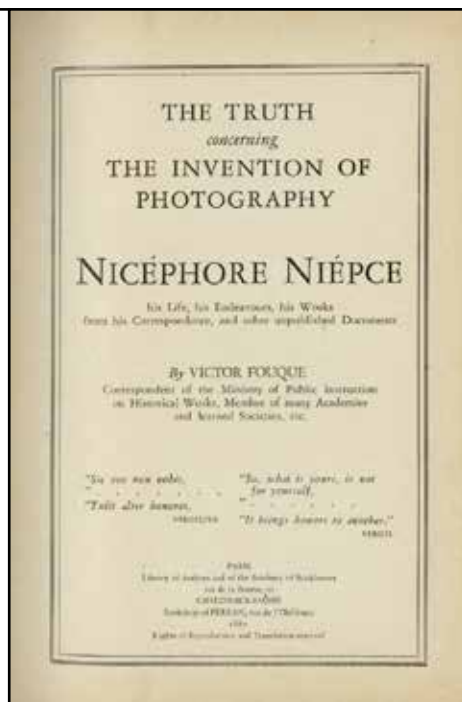
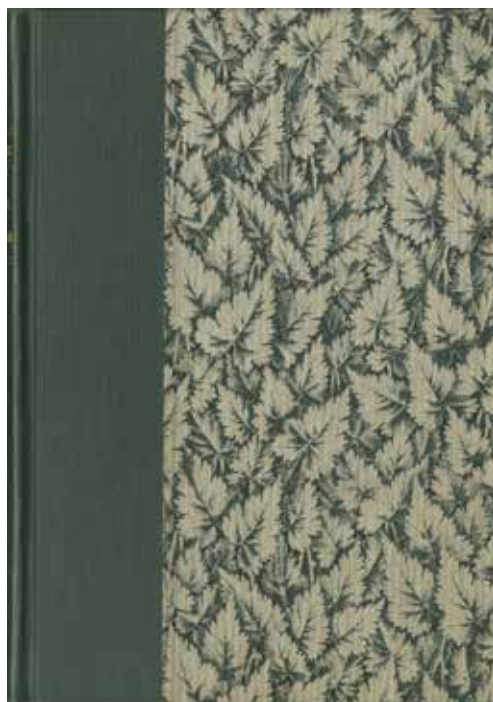




36. [NIAGARA FALLS]. Bannon, Anthony with C. Robert McElroy, research associate. **THE TAKING OF NIAGARA: A HISTORY OF THE FALLS IN PHOTOGRAPHY.** Buffalo: Media Study / Buffalo, 1982. First edition. 4to., 48 pp., 30 plates. Pictorial stiff wrappers, slightly toned. Fine.

\$75.00

*A concise history, which includes little know facts, such as “ [Platt] Babbitt, the true source of photography at Niagara, ironically died in a three-foot creek.” Limited to 1000 copies.*



37. [NIÉPCE]. Fouque, Victor. **TRUTH CONCERNING THE INVENTION OF PHOTOGRAPHY: NICÉPHORE NIÉPCE, HIS LIFE; LETTERS AND WORKS.** NY: Tennant and Ward, 1935. First U.S. edition. 8vo., [viii], 163 pp., [4] adverts. Publisher's green and patterned silver cloth. A fine copy.

\$250.00

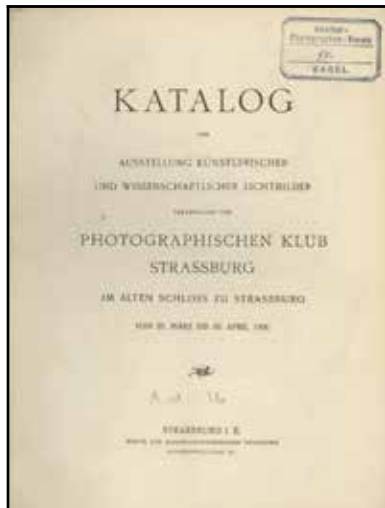
*Victor Fouque's, *La vérité sur l'invention de la photographie*, 1867, was the first biography of Niépce; in it, Fouque argues that Niépce's role in the invention of the photograph was far greater than what Daguerre subsequently claimed. This volume, the first edition in English was translated by Edward Epstein.*

*Roosens and Salu No. 7460.*

38. Norris, Tim. **THE OTHER BODY: CULTURAL DEBATE IN CONTEMPORARY BRITISH PHOTOGRAPHY.** AUGUST 13 THROUGH SEPTEMBER 27, 1987. Boston: Photographic Resource Center at Boston University, 1987. First edition. 4to., [15] pp., b&w plates from photographs. Photo-illustrated stiff wrappers. Fine.

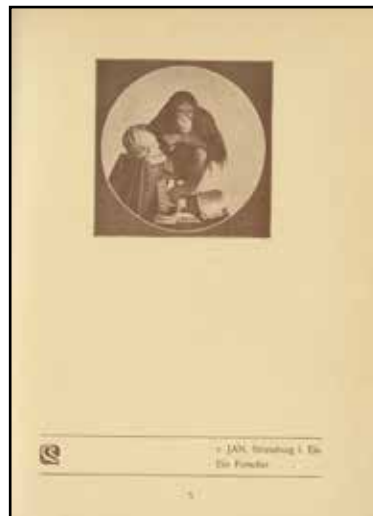
\$30.00

*Published as the catalogue for an exhibition and symposium on the work of, Victor Burgin, John Hillard, Jo Spence and Mitra Tabrizian.*



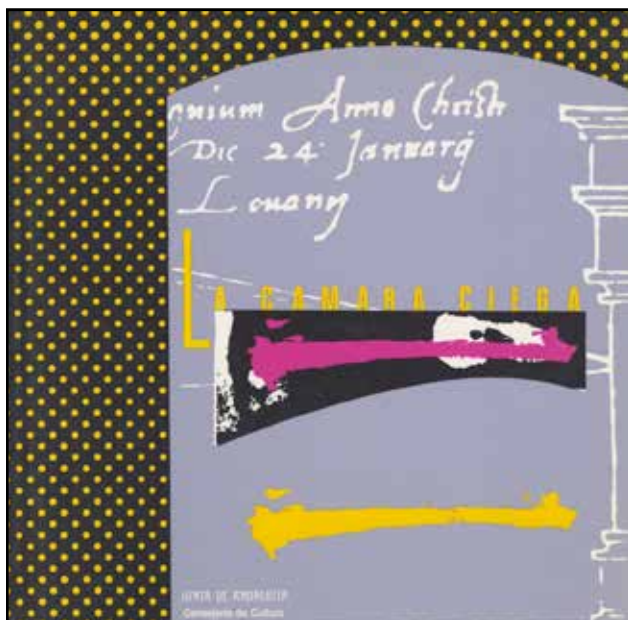
39. [PICTORIALISM] Photographischen Klub Strassburg. **AUSSTELLUNG KÜNSTLERISCHER UND WISSENSCHAFTLICHER LICHTBILDER: VERANSTALTET VOM PHOTOGRAPHISCHEN KLUB STRASSBURG: VOM 25. MÄRZ BIS 30. APRIL 1906 IM ALTEN SCHLOSS ZU STRASSBURG.** Strassburg [France]: Druk der Elsass-Lothringischen Druckerei und Lithographie-Anstalt, [1906]. First edition. 4to., [124 pp.] including monochrome plates from photographs, printed on various color stock or in various color inks, some tipped-in. Bound in contemporary quarter pebble-grained cloth and marbled paper over boards. The remnants of a paper shelf label are visible at the top of the spine, as is a complete label at the lower spine. An ink stamp reading "Amateur - Photographen - Verein, Basel" is on the blank margin of the title page; otherwise, a very good copy.

\$500.00



*The catalogue for the exhibition by the members includes introductory notes by Dr. S. Hausmann, Dr. A. Stolberg, and Prof. Dr. Wolf, as well as listings for 832 images by, F. Barrière, Albert Brion, Fritz Caspari, O. Ferlings, A. Gerschel, Dr. S. Hausmann, A. Hesselbein, Dr. Otto Hollerith, Hermann Ludwig von Jan, Ferdinand Leiber, Alfred Lux, C. Rebmann, Dr. O. Römer, Alfred Roth, Heinrich Schroodt, E. Schwartz, A. Tobias, Emil Wagner, and others. Many of these were listed for sale; with 82 examples from photographic manufacturers and suppliers, including Aristophot, Meyer & Wanner, Karl Zeiss, et al.*

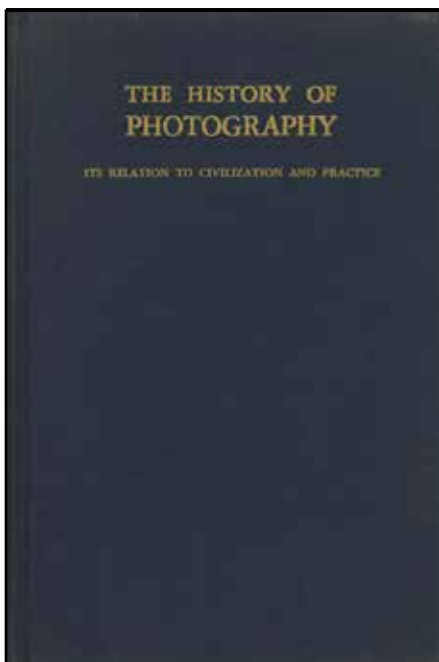
*OCCLC locates a single copy at the Getty Research Institute.*



40. [PINHOLE] Foncuberta, Joan and Terrence Pitts, texts. **LA CAMARA CIEGA**. MUSEO DE ARTE CONTEMPORANEO, SEVILLA, MAYO 1988. [Andalusia]: Junta de Andalucía, Consejería de Cultura, 1988. First edition. Square 8vo., 63 pp., b&w, tinted and color plates from photographs. Color illustrated stiff wrappers with inner flaps. Fine.

\$50.00

*The catalogue for the exhibition of pinhole photographs by, Joan Lyons, Martí Llorens, Eric Renner, Chris Wainwright, Manuel Serra, Paolo Gioli, Philippe Dufour, Ramon David, Willie Anne Wright and Jordi Guillumet. The texts, Examining Origin, Breaking the rules by Joan Fontcuberta, and The Pinhole and the Artist by Terrance Pitts are presented in both Spanish and English. With brief biographies and statements by the artists.*



41. Stenger, Dr. Erich. **THE HISTORY OF PHOTOGRAPHY. ITS RELATION TO CIVILIZATION AND PRACTICE**. Translation and footnotes by Edward Epstean. Eston, Pa.; Printed and For Sale by Mack Printing Company, 1939. First American edition. 8vo., xiv, (2), 204 pp., portrait

frontispiece, 40 portraits. Gilt-titled cloth with printed glassine dust jacket, which is edgeworn and chipped. There are a few small spots along the blank top edge. Fine. With publication notice laid in.

\$225.00

*Dr Stenger, a noted photo historian, here presents an unusual approach to the history of photography. Although the opening chapter is a concise chronological narrative, the bulk of this text is encyclopedic in form, with short chapters on the advent of particular forms and topics, i.e., Negatives and Emulsions on Glass, Shutters, Landscape, Photograms, High Mountain Photography, Composite Portraits, Industrial Photography, Porcelain, Textile, Military Photography, Bibliotechnical Photography, Motion Picture Photography, Women as Photographers, The First Textbooks, The First Periodicals, The International Congresses, etc.*

[acahan@cahanbooks.com](mailto:acahan@cahanbooks.com)

<http://www.cahanbooks.com>

Specializing in Rare and Out-of-Print Photographic Literature



42. Sudre, Jean-Pierre. **MAQUETTE COMPRISED OF 16 VINTAGE SILVER GELATIN PRINTS.** circa 1970. A unique 8vo. [19.5 x 14.5 cm] maquette of 13 leaves of card stock, plus covers; there are 6 leaves of single images facing a blank opposite page, and 5 double page pairs totaling 16 vintage silver gelatin photographs. The front cover has a sheet of Japanese grass paper affixed to the blank board; it is torn and lacking a portion of the foreedge. The rear blank board shows foxing. The images are fine and bright. Housed in a card slipcase covered in a Japanese paper, which is foxed and partially cracked at the upper joint. In all, a very good or better copy.

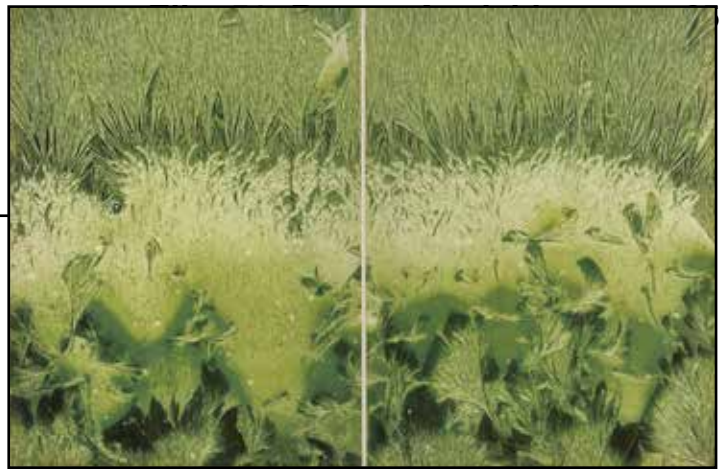
\$10,000.00

*Jean-Pierre Sudre, 1921 - 1997, was born in Paris and studied cinematography at the Ecole Nationale de Cinématographie, 1941 - 1943, and the Institut des Hautes Etudes Cinématographiques, 1943 - 1945. After the war, there were few opportunities for a film director, so Sudre switched to industrial photography, earning praise for his distinctive style. In 1958, he opened a printing and developing lab with his wife Claudine, servicing the Delpire publishing house and many prominent photographers.*

*Early in his career, Sudre's photographic work was largely landscape and still life, but through his experimentation into the older processes, he developed the mordançage process, where a silver gelatin photograph is placed in a bleach bath consisting of copper chloride, hydrogen peroxide and glacial acetic acid. The gelatin in the dark areas of the print lifts from the surface and can be manipulated into various shapes or totally removed. The print is then redeveloped with a variety of developers and toners, creating a tonal reversal. This process allowed Sudre to delve deeper into the image, to the micro level, where he used crystals, plants and insects for subjects as images of an alternate and intimate landscape. Sudre's vast knowledge and distinctive style afforded him a great many opportunities to teach this and other processes in several art schools in France.*

*Although relatively unknown to the American audience, Sudre was widely collected, and exhibited throughout Europe.*

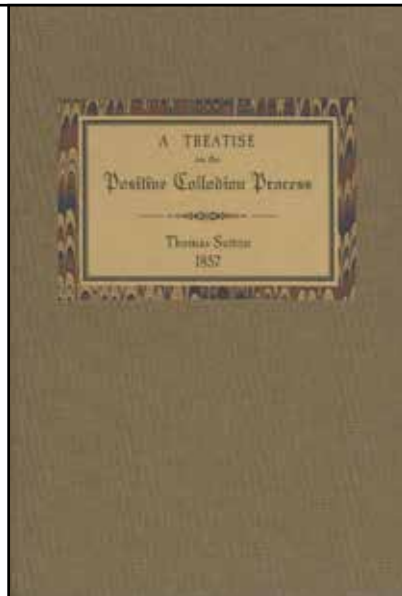
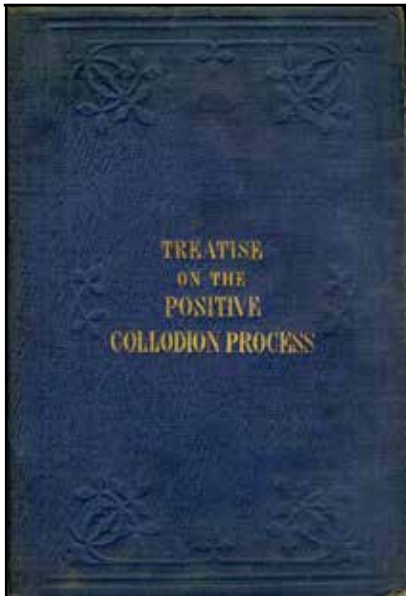




43. Sudre, Jean-Pierre. **MAQUETTE COMPRISED OF 22 VINTAGE MORDANÇAGE PRINTS.** circa 1968.

A unique 12mo. [11.5 x 9 cm] maquette of 17 leaves of card stock, plus covers; there are 7 leaves of single images facing a blank opposite page, and 7 double page pairs totaling 21 vintage silver gelatin photographs, produced by the mordançage process, and 1 smaller silver gelatin mordançage photograph mounted to the upper cover. The colophon in the artist's hand reads "Jean \* Pierre Sudre \* Paris \* 2/6. The covers and spine show foxing and soil; the mounted silver print has a 1/4 inch spot of wear along the the left edge. The blank pages show occasional spots of light foxing or toning. The lower tip of one image is bumped causing a shallow crease. These defects aside, a very good example.

\$9,500.00



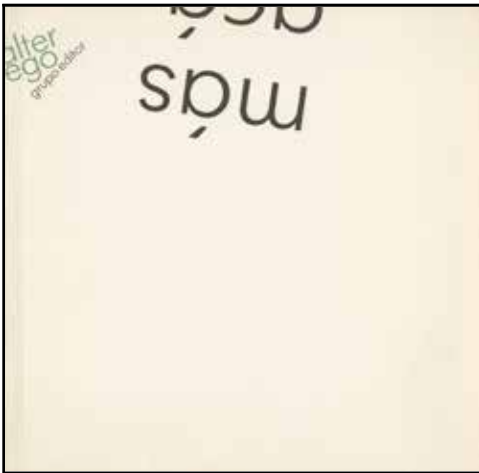
44. Sutton, Thomas. **A TREATISE ON THE POSITIVE COLLODION PROCESS.** London: Bland & Long, 1857. First edition. 16mo., 75 pp., [plus 24 pp. adverts]. Gilt-titled and blind embossed blue cloth over flexible boards. The covers and the first and last few leaves are dampstained; the front hinge partially cracked and moderate wear. Very good. Housed in a cloth clamshell box with marbled paper interior and decorative paper labels.

\$1,500.00

*A concise discussion and formulary for making ambrotypes and other positives, their use in portraiture, and a method of coloring with dry colors. The advertisements are for collodion supplies, photographic journals and manuals.*

*Gernsheim -INCUNABULA OF BRITISH*

*PHOTOGRAPHIC LITERATURE 1839 - 1875 No. 793; Roosens and Salu No. 2081. OCLC locates a total of ten copies.*



45. Tomaselli, Vieri. **MÁS ACÁ DEL MÁS ALLÁ.** 28 Fotografías de Vieri Tomaselli, Textos de Miguel Arroyo. Caracas, Venezuela: Alter Ego, Grupo Editor, 1986. First edition. Square 4to., 69 pages, 28 full-page b&w plates after photographs, printed recto only on folded glossy chromecoat stock. A tiny crease to the upper tip affects the last half of the leaves; else a fine copy in the plain paper dust jacket that has a few short tears and creases at the edges. SIGNED by the photographer on the translucent first leaf, and limited to 1000 copies.

\$225.00

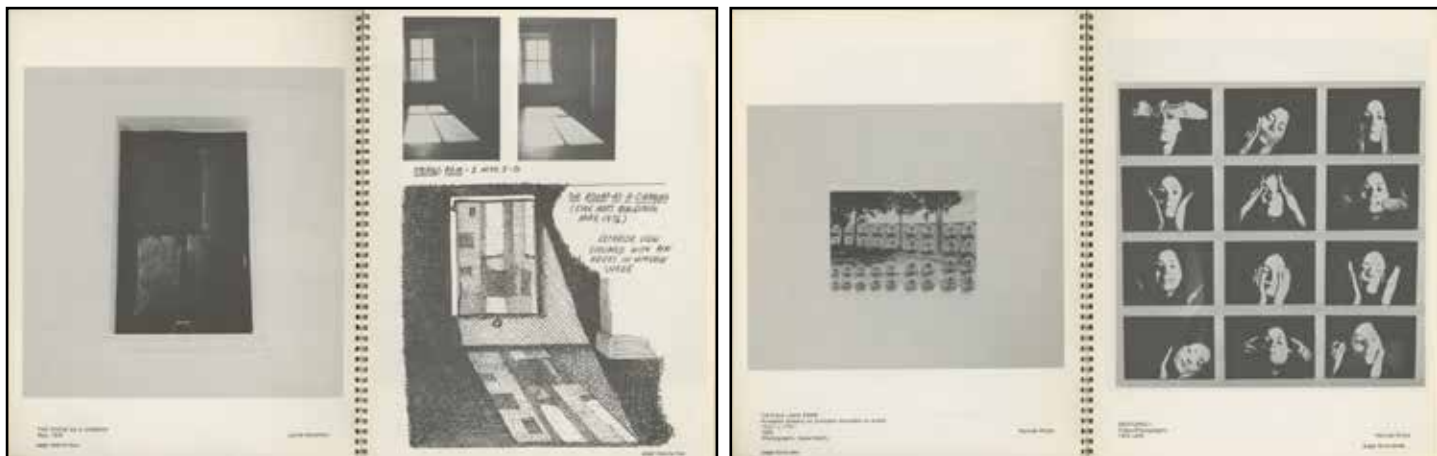
*Haunting images made in the catacombs of Palermo by this Venezuelan born, Italian raised photographer who now resides in Miami, Florida.*



46. Urbach, Marina, curator and text. **STYLE AND PROCESS: Cecile Abish, Vito Acconci, Laurie Anderson, Jacki Apple, Barbara Bloom, Jonathan Borofsky, Mary Beth Edelson, Tina Girouard, Suzanne Harris, Angels Ribe, Dennis Oppenheim, Hannah Wilke, Martha Wilson. Mary (sic) 15 - May 25, 1976, Fine Arts Building, 105 Hudson Street, New York. New York: [publisher not stated], 1976. First edition. 4to., 45 pp., b&w illustrations largely from photographs, printed card wrappers, metal spiral bound. The wrappers show toning and slight wear; bottom leading tips have a barely perceptible crease. Very good.**

\$600.00

*An exhibition of these conceptual/postmodernist artists, many who utilized photography in or to document their work. With an interview between Roberta Bernstein and Marina Urbach. Writing by Timothy Binkley, Lucy R. Lippard, Susan Sontag. Includes conversations between many of the artists and Marina Urbach.*



47. [VALLMITJANA] Barletta, Leonidas. **LA SEÑORA ENRIQUETA Y SU RAMITO. CON DOCE ILUSTRACIONES CINEGRAFICAS DE AUGUSTO IGNACIO VALLMITJANA.** Buenos Aires: Sociedad Impesora Americana, 1943. First edition. Tall 8vo., 136 pp., with 12 full-page plates from photographs, printed in a variety of monochrome inks, including blue and rose. Blind embossed paper over boards, titled in gilt and black. Light chipping to the paper at the base of the spine and a sarape to the imprint on the rear board; as is always found with this title, the surface paper is lightly cracked at the spine; however, the joint is firm and unaffected. Issued without a dust jacket. Very good.

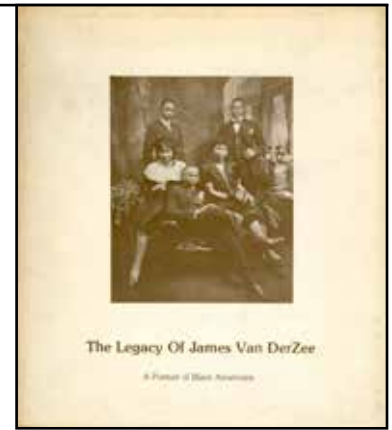
\$650.00

*The twelve illustrations are described as "cinegraficas" when in actuality they are still camera images which evoke a cinematographic experience in their placement in the text and their dream-like qualities. See Fernández, Horacio. THE LATIN AMERICAN PHOTOBOOK, p. 59 - 61.*

48. [VAN DERZEE] Rodriguez, Geno. **THE LEGACY OF JAMES VAN DERZEE: A PORTRAIT OF BLACK AMERICANS.** New York: Alternative Center For International Arts, 1977. First edition. Small 4to., [4] 18 leaves of plates, all loose, as issued in a stiff card printed portfolio. Portfolio dust soiled with a closed tear at the upper spine. Light foxing to the upper edge of the text; plates are near fine.

\$60.00

*Preface by the exhibition director, Geno Rodriguez; foreword by Robert H. Browning.*



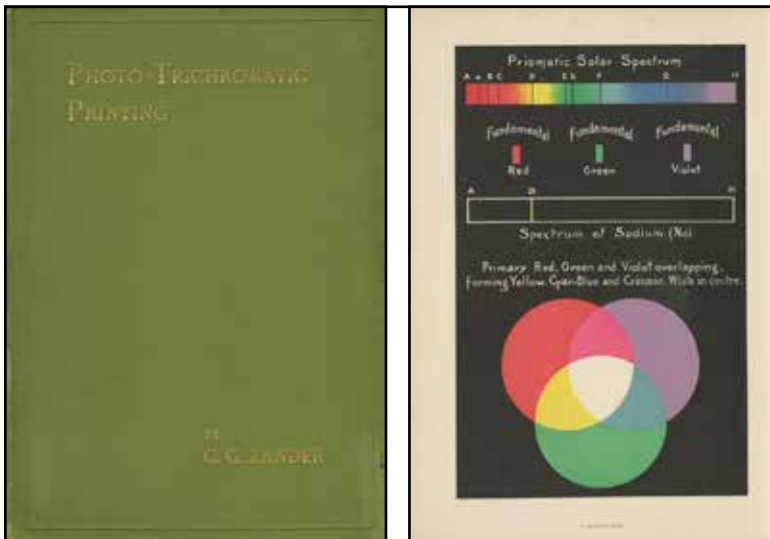
49. Wada, Tarumatsu, editor. **TOKAIDO GOJUSAN TSUGI.** [Yokohama]: Tarumatsu Wada, 1878. First edition. Oblong 10 x 6 cm., [29] leaves, 28 leaves show 56 albumen photographic images with titles and captions (in Kanji) printed in the albumen sheet; the last leaf is an albumen print entirely in Kanji. Bound accordion or leporello style between two wooden boards with the title written in ink on both the front and rear board. Each board is cracked but holding firm to the mounting paper. The front endpapers show

evidence of worm damage, which extends as a tiny hole through the upper margin of nine image titles, slightly affecting a single character in three instances; the others are a tiny pinhole in size. Additionally, the rear endpaper is similarly affected with damage to the lower blank margin of the last image and into the center of the penultimate image. In all, a very good example.

\$3,500.00

*This is very likely the first depiction in photographs of Hiroshige's famous TOKAIDO GOJUSAN TSUGI, the 53 stages or stations of the Tokaido, a journey of 488 kilometers from Edo to Kyoto, which originated in the seventh century. Hiroshige walked the Tokaido in 1832, and published his first of sixteen versions of 53 polychrome woodblock prints in 1833 - 1834. In later years, additional stations were added to the journey.*

*Japanese publications containing tipped-in or mounted photographs from the period of 1860 - 1880, are few in number and rare to the market. OCLC fails to locate a single copy.*



50. Zander, C.G. **PHOTO-TRICHROMATIC PRINTING, IN THEORY AND PRACTICE.** Leicester: Raithby, Lawrence & Co., [1896]. First edition. 8vo., 52 pp., color frontispiece, text illustrations, 1 color plate, adverts. Gilt-titled cloth. Lightly rubbed, else very good.

\$185.00

*The author discusses chromatics, color theory, tints, pigment mixtures (including "saddened colours"), color filters, the three-color process, half-tone and photochromic printing inks, etc. This is one of the first texts on three-color halftone printing.*