

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

INSCRIBED TO FLORENCE HOMOLKA

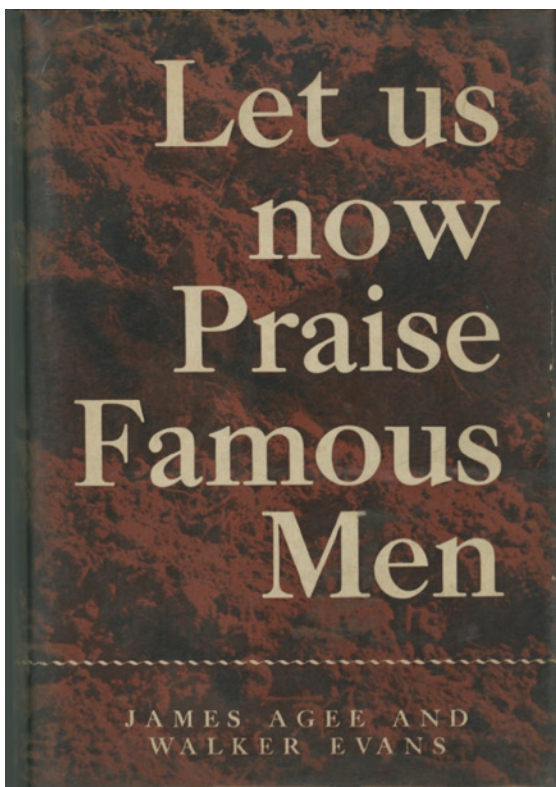
1. Agee, James and Walker Evans. **LET US NOW PRAISE FAMOUS MEN: THREE TENANT FAMILIES.** Boston: Houghton Mifflin Company, 1941. First edition. 8vo., [2], xvi, 471 pp. and 31 full-page b&w plates from photographs. Publisher's black cloth, spine titled in silver, lightly rubbed at the spine ends; small neat bookseller's ticket on the rear free endpaper. The dust jacket has had minor restoration at the folds, bottom edge of the front panel, and spine ends; it is possibly married to this copy. This is a near fine book in a very good or better dust jacket that was professionally restored; housed in a clamshell box of brown morroco and cloth, titled in gilt on the spine.

\$5,600.00

This copy is inscribed and presented by James Agee to his friend, photographer Florence Meyer Homolka on the front free endpaper, "Flo, with love -/ Jim/ December 11, 1948."

Florence Meyer Homolka was born in New York City, January 22, 1911, the eldest daughter of Eugene Meyer, financier and publisher of the Washington Post, and Elizabeth (Ernst) Meyer. She studied dance and acting in Paris and Berlin, associating with artists; she once played her violin in the studio of Constantin Brancusi. In Berlin, she met and married the noted actor, Oskar Homolka. The couple left Berlin in 1939, spent a few years in London, were part of the New York acting and literary circle, and in 1943, settled in Pacific Palisades. During her Paris years she met Man Ray, and living close to him in the Los Angeles area, became his student of photography. "Man Ray is my revered teacher, and I am proud when he tells me that I am following in his footsteps as a photographer." With her connection to Hollywood, she worked as a photographer on several film sets, and after her divorce in 1946, she return to New York.

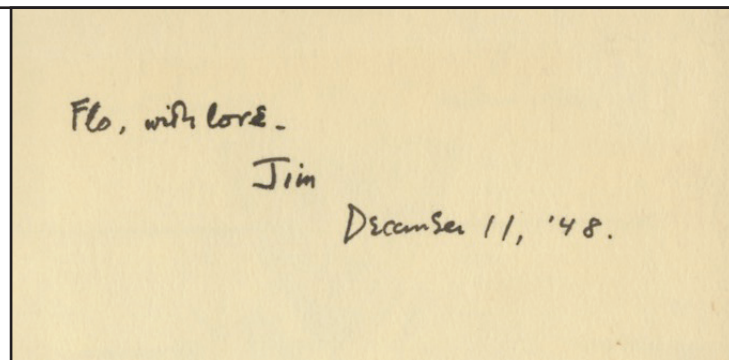
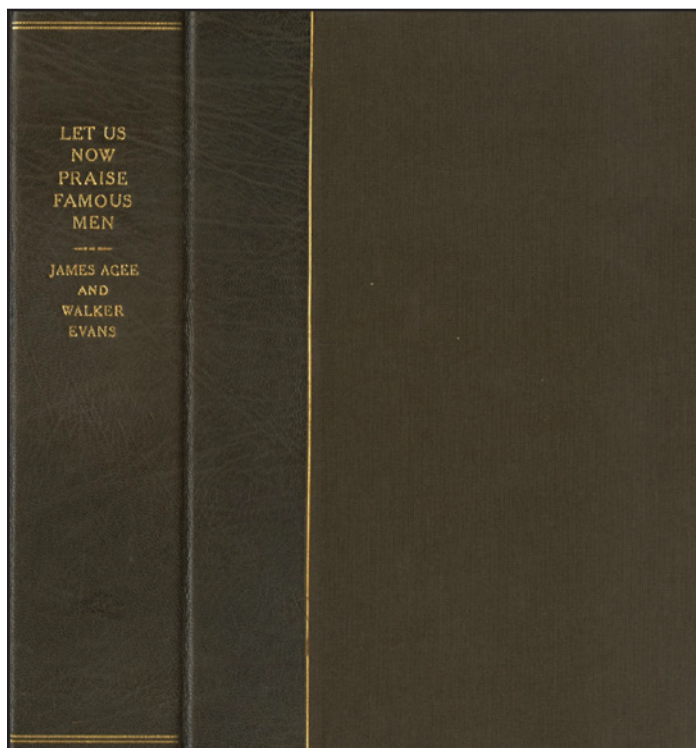
CONTINUED ON NEXT PAGE



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

Specializing in Rare and Out-of-Print Photographic Literature

CONTINUED FROM PREVIOUS PAGE



She regularly sold her portraits for publication, among her sitters were; Judy Garland, Humphrey Bogart and Lauren Bacall, Thomas Mann, Vladimir Horowitz, Arnold Schoenberg, Christopher Isherwood, Edward Steichen, Brassai, Man Ray, and for Charlie Chaplin; she made over 150 photographs on the set of *Limelight*. Among her friends were Walker Evans and James Agee; she made portraits of both. For Agee's posthumously published, Pulitzer Prize-winning novel, *A Death in the Family*, one of Homolka's portraits was used on the dust jacket. Florence Homolka died in Los Angeles, November 27, 1962.

Of this first edition, only 2416 copies were printed. Copies signed or inscribed by James Agee (1909 - 1955) are rare, let alone such an association copy. Only one inscribed copy has appeared for auction from 1982 - 202; it is described as follows: *Let Us Now*

Praise Famous Men. Boston, 1941. Illustrated by Walker Evans. 8vo., original cloth, in worn dust jacket, binding with bump & minor soiling. Inscribed for John, and signed Jim Agee. Sotheby's New York, November 16, 2004, lot 268, \$4000. (price before buyer's premium added).

BEATO & BERGHEIM ALBUMEN PHOTOGRAPHS



2. Beato, Antonio and Peter Bergheim. **ALBUM OF 27 ALBUMEN PHOTOGRAPHS OF UPPER EGYPT, NUBIA, AND PALESTINE.** Folio, 27 large format vintage [c. 1862 - 1875] albumen photographs mounted within ink rules, recto only. There are 21 photographs, approximately 10 1/4 x 11 1/2 inches, or the reverse, by Antonio Beato, 20 of which are signed in the plate; the remaining 6 photographs, approximately 11 1/2 x 9 inches, are by Peter Bergheim, of which 4 are signed in the plate; 23 leaves at the end are left blank. There is often scattered foxing and dust soiling on the blank margins of the leaves. A few photographs have an occasional small spot of foxing or dusting, and a slight wrinkle caused by the adhesive used. As often occurs, in several photographs the tonality falls-off at the edges due to fading. The majority of images are captioned by the owner in French.



Bound in a contemporary full black morroco, which is scuffed, worn and bordered in gilt; the upper cover, which bears the owner's monogram in gilt is detached.

\$3,500.00

Antonio Beato was a naturalized British citizen, born in Corfu, c. 1835. His brother, Felice, also a photographer, was active in Japan, Egypt, Crimea, Greece, Turkey, Malta, etc. In March 1857, Felice, Antonio and photographer James Robertson, arrived together at the British consulate in Jerusalem. By 1859, Antonio was in Calcutta for about one year. In 1862, he opened his principal studio in Luxor; which he operated until his death in 1903, and in 1868 he is listed as having an additional studio in Cairo.

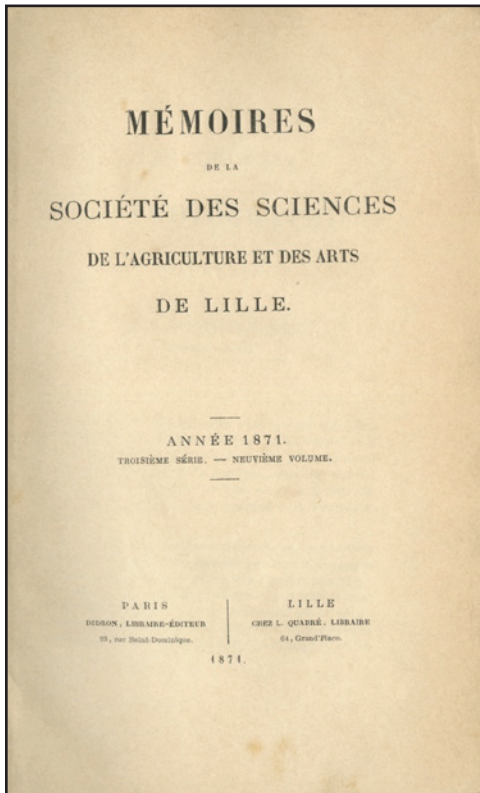
Peter Bergheim was one of the very first resident photographers in Jerusalem, having begun photographing in the late 1850s or early 1860s. The French language Guide Joanne of 1882 lists his photographic studio at Rue Chrétienne. He is considered one of the more accomplished photographers to have worked in Palestine.



THE FIRST PUBLISHED COLOR PHOTOGRAPH

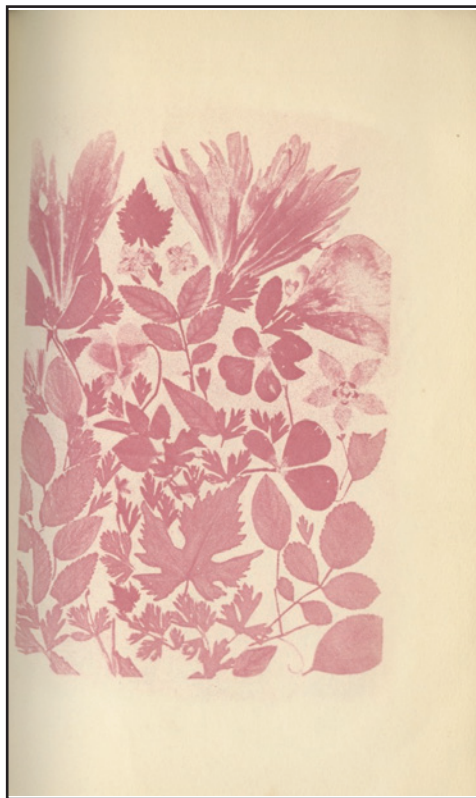
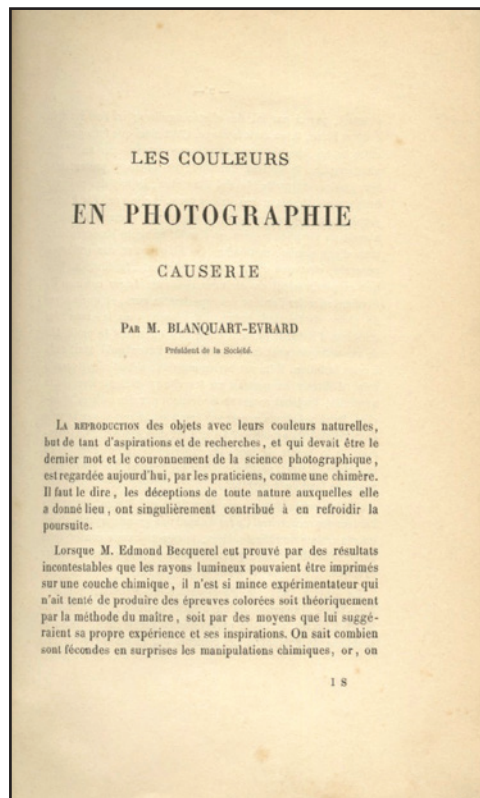
3. Blanquart-Évrard, [Louis Désiré]. **LES COULEURS EN PHOTOGRAPHIE: CAUSERIE.** In: *Memoires de la Société des Sciences, de L'Agriculture et des Arts de Lille*. 3rd series, volume 9. Paris: Didron, Libraire Éditeur; Lille: Chez L. Quarré, Libraire; Lille, Imprimerie L. Danel, 1871. First edition. 8vo., 12 pp., with 4 photographic plates. Bound in as the first article of the 738 page annual for 1871, with includes additional photogravure, lithographic, and engraved plates, other illustrations in text. Publisher's paste-paper over boards, with quarter cloth spine titled in gilt. Pencil notations on the front flyleaf, occasional scattered light foxing, slight crease to a few leaves, and the text is cracked between p. 2 -3. A very good copy.

\$7,500.00



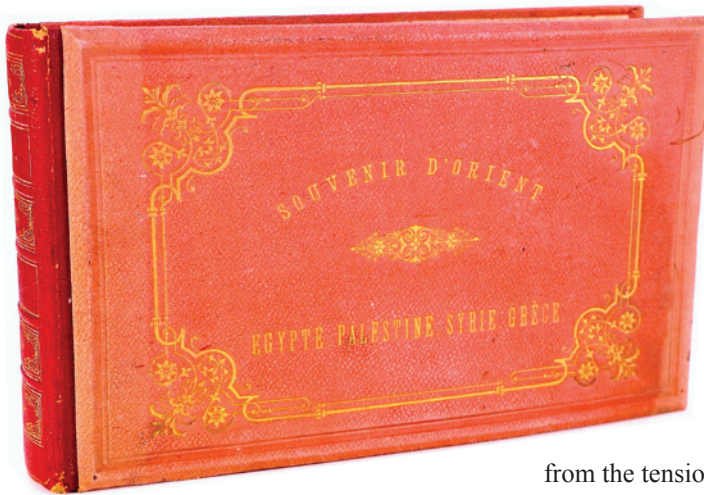
This 12 page illustrated article contained in the the above mentioned journal, is the final publication by Blanquart-Évrard, the president of the society. The text is a brief discussion of the theory and development of color photography, achieved by using three separate layers of emulsion, each absorbing one of the three primary colors, with each containing a dye that passed its color complement. This was the basis of every modern color process, and is commonly called the "subtractive" process. Both Louis Ducos du Hauron and Charles Cros announced their similar process May 7, 1869 at a meeting of the Société Française de Photographie, neither aware of the other's experiments.

Included, following the text are three photographic plates from color separation negatives of flower leaves provided by Louis Ducos du Hauron: red, blue and yellow, and printed on thin sheets of bichromated gelatin, incorporating carbon pigments. The fourth, and final plate is printed combining the three individual separations to make a full color photograph.



In Eder, p.646, he states, "Blanquart-Évrard, of Lille, wanted to exploit Du Hauron's process and establish, in 1870, a three-color printing establishment. Du Hauron had already furnished a set of three-color negatives for this purpose, but alas, the Franco-German war forced the postponement of the project until 1871. Unfortunately, Blanquart-Évrard died in April, 1872, but he had reported the process to the Society of Sciences at Lille." Although Cros and Ducos du Hauron exhibited examples of their three-color photographs as early as 1869, in neither of their publications prior to Blanquart-Evrard's, is there an example.

This is the first publication to include an original color photograph from life. Roosen and Salu No. 928.



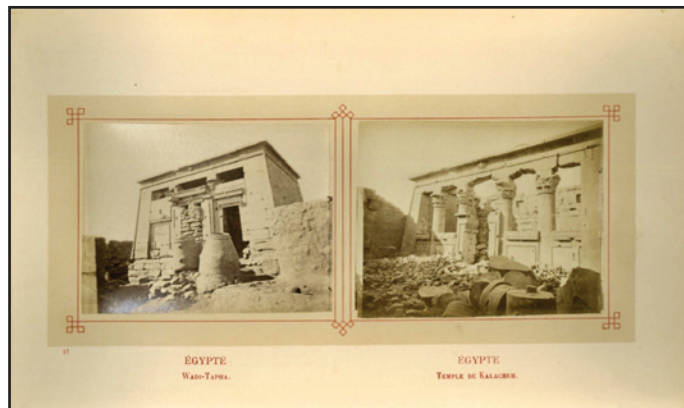
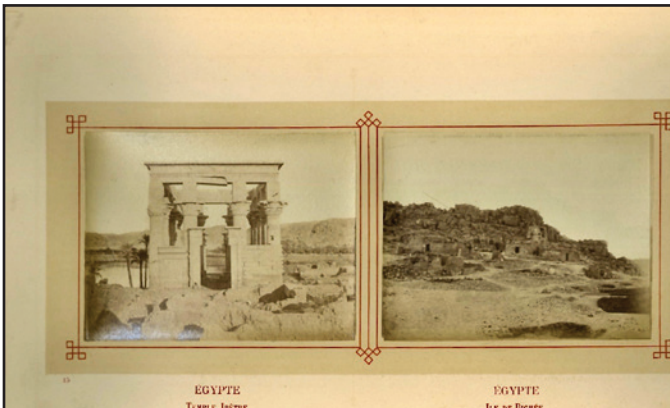
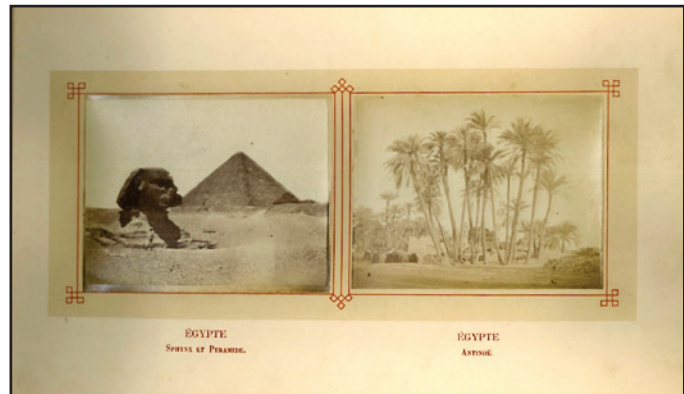
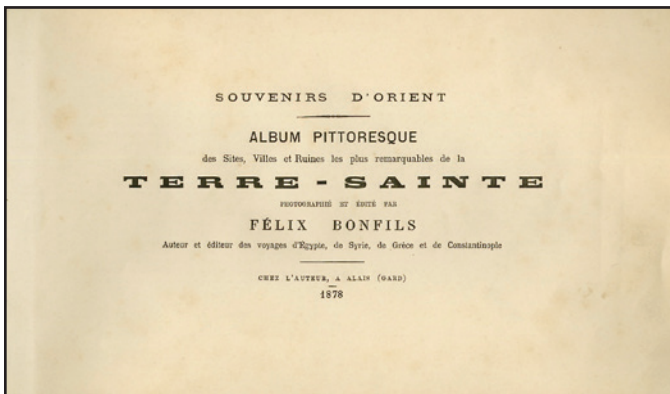
100 ALBUMEN PHOTOGRAPHS BY BONFILS

4. Bonfils, Félix. **SOUVENIRS D'ORIENT**: album pittoresque des sites, villes et ruines les plus remarquables de la Terre-Sainte. Alais (Gard): Chez l'auteur, 1878. First edition. Oblong 4to. , [3] leaves of text, followed by 50 leaves of hinged card stock with printed titles, each with 2 albumen photographs 75mm x 95mm, recto mounted, interleaved with guards with printed captions in French, English and German. Bound in the publisher's gilt stamped red pebble cloth, which is slightly faded, backed with red morocco, titled and decorated in gilt; all edges gilt. The mounts are warped

from the tension of the mounted photographs, as is normal with this title and style of presentation, and there is occasional light soiling to mounts. The front hinge is slightly weak; there is an owner's name stamp on the front flyleaf, and there are a few short tears to the rear flyleaf. The albumen photographs are bright, sharp and full toned. A very good copy.

\$2,500.00

Félix Bonfils (1831 - 1885) was a prolific French photographer, said to have learned photography from Abel Niépce de Saint-Victor ca. 1866-67, and one of the first to have a commercial studio in the Middle East, having arrived in Beirut with his family in 1867. The studio produced thousands of landscapes, architectural studies, portraits and posed scenes, largely for the tourist trade. In the 1870s, he began publishing a series of albums of original photographs from the Middle East. In 1878, from his studio in Alais (now Alès), he published his best known work, Souvenirs d'Orient, containing photographs from Egypt, Palestine, Syria and Greece.





BOURKE-WHITE SELF PORTRAIT

5. Bourke-White, Margaret. **MIND YOUR HEAD.** Self-Portrait with Erskine Caldwell. Vintage gelatin silver photograph (4 x 5 1/2 inches) of Bourke-White and Erskine Caldwell, each in Russian fur hats, beneath a sign stating "MIND YOUR HEAD." There is a slight crack in the emulsion at the upper left tip, and remnants of mounting glue on the blank reverse. Very good. \$2,500.00

A well known self-portrait by Bourke-White, made aboard ship after leaving the Soviet Union in 1941. Shortly after the attack on Pearl Harbor, Bourke-White and Caldwell decided to separate with Caldwell going to Hollywood and Bourke-White joining the war effort; they divorced in 1942. This photograph was used on a card that Bourke-White sent to friends and family announcing the

divorce; printed beneath the photograph, "...your heart, and your pocketbook, White Sea, 1941." The inside of the card read "1942, Horseplay Hill, Darien, Connecticut", Bourke-White's home until her death in 1971.



ANOTHER BOURKE-WHITE SELF PORTRAIT

6. Bourke-White, Margaret. **SELF-PORTRAIT WITH ERSKINE CALDWELL.** Vintage gelatin silver photograph, 6 3/8 x 5 inches. There is a mild crease, which has not cracked the emulsion, diagonally across the lower right corner, with remnants of mounting glue on the blank reverse. The tonality is full and rich.

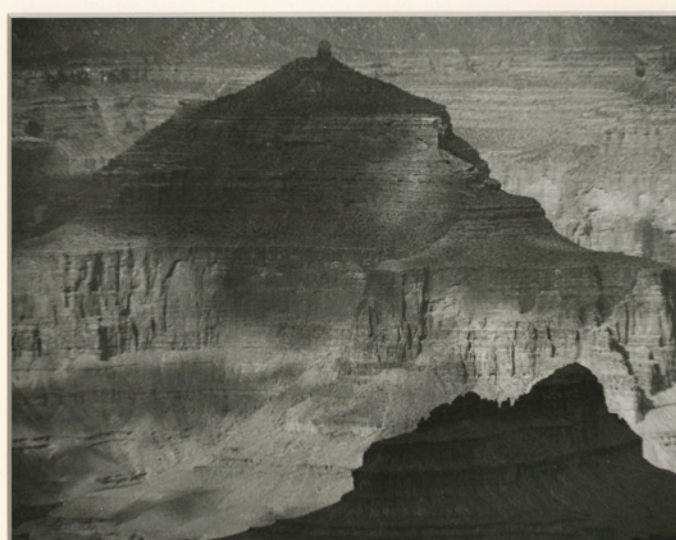
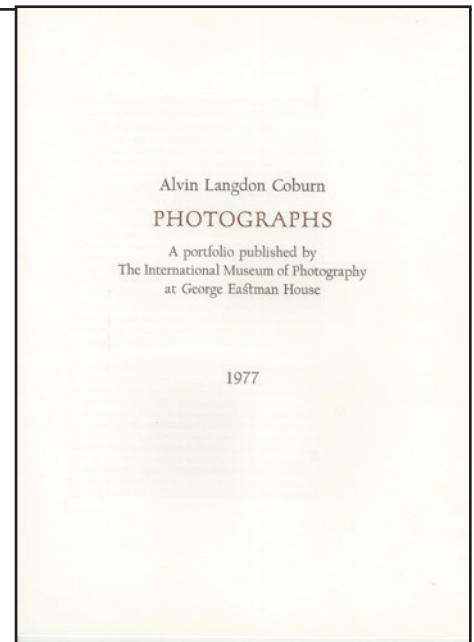
\$3,000.00

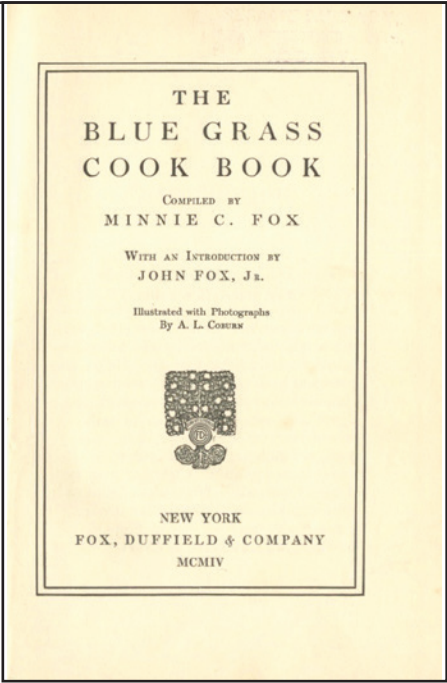
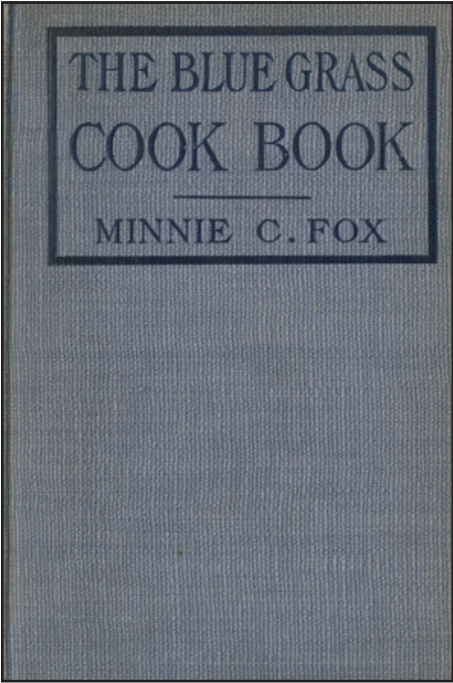
Margaret Bourke-White and Erskine Caldwell collaborated on several books. They were married in 1939 and divorced in 1942. They issued this image on a card for Christmas in 1941, prior to their separating. It is pictured in THE PHOTOGRAPHS OF MARGARET BOURKE-WHITE, edited by Sean Callahan on page 15, with the caption dating it as 1940. In the photograph, clearly chalked to the side of the train car is 1941.

7. Coburn, Alvin Langdon. **ALVIN LANGDON COBURN: PHOTOGRAPHS.** A PORTFOLIO PUBLISHED BY THE INTERNATIONAL MUSEUM OF PHOTOGRAPHY AT THE GEORGE EASTMAN HOUSE. [Rochester]: The International Museum of Photography at George Eastman House, 1977. First edition. Folio, [4] pp. text, 10 loose b&w silver gelatin photographs, printed on 11 x 14 inch paper to image sizes of 8 1/2 x 10 1/2, 8 1/2 x 11 inches, or the reverse. Archivaly matted with window over mats. Fine. Housed in the publisher's cloth clamshell box. \$1,500.00

These 10 photographs were printed from Coburn's original negatives by Michaela Allan Murphy, processed to archival standards, tipped to rag board with a window overmat. The titles are: The Copper Plate Press (Self-Portrait), 1908; Toodles (Elsie Thomas) n.d.; George Meredith & his Daughters, 1904; George Moore, Dublin, 1908; W.B. Yeats, Dublin, 1908; The Temple, 1908; The Great Temple, Grand Canyon, 1911; The Door in the Wall, circa 1911; The House of a Thousand Windows, New York, 1912; The Eagle (Vortograph), 1917.

The introductory essay by William Jenkins was designed and printed in letterpress by Jeffrey Alan Wolin. The portfolio is limited to 200 copies; this is No. 20.



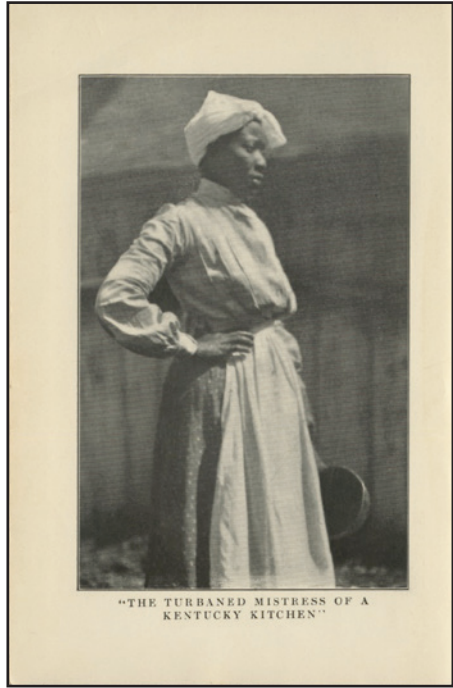


COBURN'S FIRST BOOK

8. [COBURN]. Fox, Minnie C. **THE BLUE GRASS COOK BOOK**. With an Introduction by John Fox, Jr. Illustrated with photographs by Alvin Langdon Coburn. New York: Fox, Duffield & Company, 1904. First edition. 8vo., xlii, 350 pp., portrait frontispiece with tissue guard and 10 plates from photographs by Coburn, and 1 plate from drawings. Bound in the publisher's light blue cloth, titled on the upper cover and spine in deep blue. There is a small, lightly rubbed spot at the bottom of the spine; a pale ink stamp, which reads, "Sesame Library/ Second Reformed Church/ Albany" on the blank top margin of page 1; the bookplate of the Sesame Reading Club on the front pastedown; and, mounted on the blank rear flyleaf is the printed list of the forty-three members of the 1905 - 1906 Reading Club; where they could note the dates it was borrowed, twelve did. This is a very good or better copy, with the addition of a charming history of use.

\$500.00

Coburn's first book appearance. The photographic plates are portraits of African-American cooks from Paris, Kentucky, making biscuits, corn dodgers, curing hams, churning, etc. The contributions came from cooks primarily from Kentucky and Virginia.



1905-1906

The Sesame Reading Club

ALBANY, N. Y.

MEMBERS	DATE PASSED ON	MEMBERS	DATE PASSED-ON
Mrs. J. T. Lansing		Miss Coleman	
Mrs. A. McClure	April 7	Mrs. J. Robinson	
Mrs. A. Pruyn	April 7	Mrs. F. W. Cameron	
Miss Douw		Mrs. J. E. Winne	Apr. 20th
Mrs. Lansing	May 1st	Mrs. W. Hailles, Jr.	
Mrs. Selden		Mrs. J. Osborn	June 1st
Mrs. L. G. Ten Eyck		Mrs. L. Deitz	June 15th
Miss Montearth		Mrs. A. R. Sewall	June 29th
Miss Buel		Miss Sewall	July 2nd
Mrs. R. Babcock		Mrs. F. C. Hoagland	July 15th
Mrs. D. Ainsworth		Miss Hobbs	July 26th
Miss Vandenberg		Mrs. Van Slyke	Aug. 18th
Mrs. Rowell		Mrs. S. C. Wooster	Aug. 26th
Miss Rowell			
Mrs. D. C. Herrick			
Miss Herrick			
Mrs. H. R. Wright			
Mrs. F. C. Ham			
Mrs. W. J. Walker			
Mrs. J. Ten Eyck		Miss Towner	
Mrs. J. W. Scudder		Mrs. C. S. Byington	
Mrs. W. B. Jones		HONORARY MEMBERS	
Miss De Witt		Mrs. W. O. Stillman	
Mrs. F. Shields		Mrs. W. W. Casselberry	
Mrs. J. A. Wilson		Mrs. Floyd Jarrett	

Books to be passed on every other Monday.
Annual Fee \$2.00, payable to Mrs. J. T. Lansing, 331 State Street.
All books to be returned July 16, 1906, to the President of the Club.
Mrs. SIDNEY W. ROWELL, 331 State Street.

PORTRAIT BY IMOGEN CUNNINGHAM

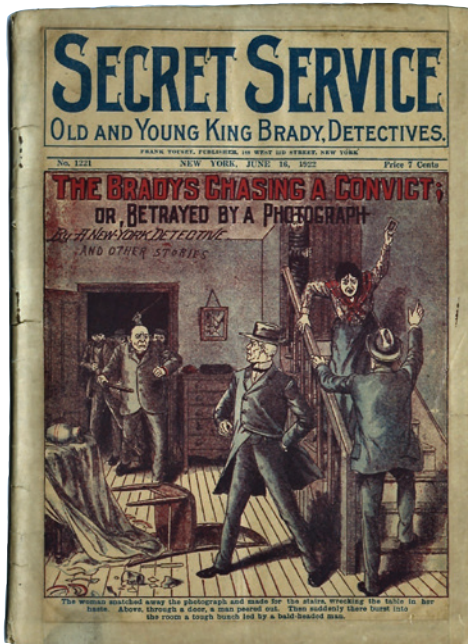


9. Cunningham, Imogen. **PORTRAIT OF ELIZABETH GINNO**. [Oakland, California]: [1938]. Vintage gelatin silver photograph 3 5/8 x 4 5/8 inches, dry mounted to a thick woven art paper 10 1/2 x 13 inches, signed by the photographer in pencil beneath the lower right corner of the image. Fine.

\$2,500.00

Imogen Cunningham (1883 - 1976) was born in Portland, Oregon, raised in Seattle, Washington, attended the University of Washington, majoring in chemistry, which led her to an interest in photography. She graduated in 1907; her thesis was titled "Modern Processes of Photography." After graduation, she went to work in the studio of Edward S. Curtis, printing platinum photographs for his monumental "The North American Indian." In 1909, she was awarded a Phi Beta Phi scholarship to study photography at the Technische Hochschule, in Dresden. In 1910, she returned to Seattle, where she opened a studio and won acclaim for her portraiture and pictorial work. In 1915, she married Roi Partridge, a Seattle artist and print maker. In 1917, the couple moved to San Francisco, and in 1920, to Mills College, Oakland, where Partridge taught art. Her portraiture gained wider recognition, which led to working with Vanity Fair until it stopped publication in 1936.

It was at Mills College, where Elizabeth Ginno (1907 - 1991) who majored in art and drama, met Roi Partridge and Imogen Cunningham, who became two of her greatest influences and lifelong friends. After a divorce in 1934, Ginno met the Austrian artist and etcher, John Winkler, who honed her skills in drawing and printmaking; they married in 1949. Ginno gained a greater exposure with exhibits in San Francisco, Williamstown, Massachusetts and New York City. She joined the California Society of Etchers and later served as its president for 15 years. She continued to exhibit her work at the Fine Arts Museum of San Francisco, the Chicago Art Institute, and at the 1940 Golden Gate International Exposition, San Francisco, among other venues.



10. [FICTION-PULP] A New York Detective [Doughty, Francis Worcester]. **THE BRADYS CHASING A CONVICT; OR, BETRAYED BY A PHOTOGRAPH**. SECRET SERVICE; OLD AND YOUNG KING BRADY, DETECTIVES. NO. 1221. NY: Frank Tousey, Publisher, 1922. Second edition. 8vo., 28 pp., plus 4 p. adverts. Paper wrappers with color illustrated cover. An attempt has been made to reinforce the fore edge of the front wrapper and the spine with paper strips. Age-toned, small chips and closed tears at edges. A good copy of a fragile item.

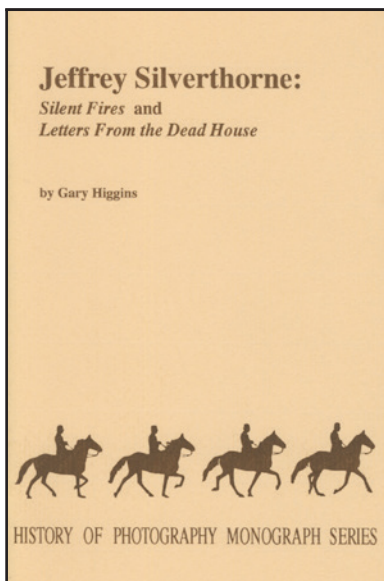
\$60.00

"The woman snatched away the photograph and made for the stairs, wrecking the table in her haste. Above, through a door, a man peered out. Then suddenly there burst into the room a tough bunch led by a bald-headed man." (from the cover, describing the scene illustrated on the front wrapper).

Secret Service was a 32-page weekly magazine of detective stories featuring Old and Young King Brady, a world-renowned team of United States Secret Service agents. The pair run the Brady Detective Bureau in New York City and, with the help of Alice, their able office assistant, they track down criminals across the globe. Wall Street swindles and opium rings based in Chinatown are principal plot devices. Miscellaneous material at the back of later issues included a current events column, short stories, and numerous

advertisements. Cover illustrations sometimes recorded current events (e.g., the 1906 San Francisco fire and earthquake), as well as notable markers of contemporary society, such as the Statue of Liberty and the New York subway. The series was published from 1899 through 1925. [Stanford University Libraries Exhibition]

This title was first issued as No. 496, July 24, 1908, and reissued as No. 1221.

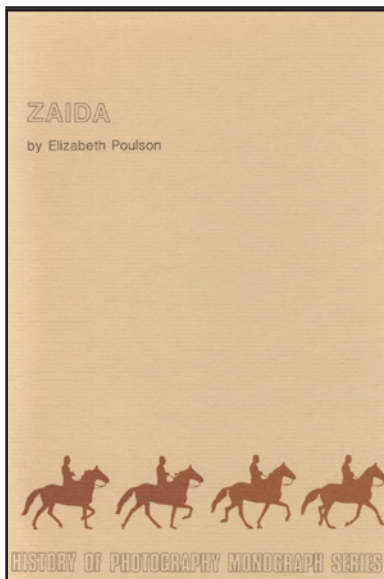


11. [History of Photography Monograph Series] [SILVERTHORNE] Higgins, Gary. **JEFFREY SILVERTHORNE: SILENT FIRES AND LETTERS FROM THE DEAD HOUSE.** [Tempe, Arizona]: School of Art, Arizona State University, 1991. First edition. Small 8vo., [28]n pp., 8 full-page b&w photos. Stiff wrappers. Fine.

\$50.00

Silverthorne's photos juxtapose death and life, love and rejection. Photographs from the morgue, are but a few of his confrontational images.

No. 30 of the History of Photography Monograph Series; limited to 300 copies.

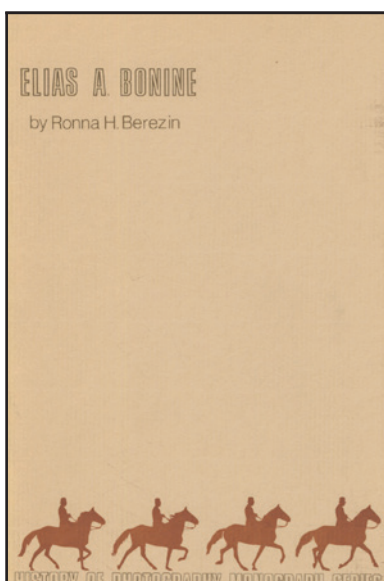


12. [History of Photography Monograph Series] [BEN-YUSUF] Poulson, Elizabeth. **ZAIDA.** [Tempe, Arizona] : School of Art, Arizona State University, 1985. First edition. Small 8vo., [16] pp., 4 full-page b&w illustrations. Stiff wrappers. Fine.

\$50.00

Most of Zaida's work was accomplished between the years of 1895 to 1907. "Alfred Stieglitz was particularly fond of Ben-Yusuf's work and frequently published her prints in Camera Notes." Ben-Yusuf's portraits are always characteristic... the soft tones, shadowy outlines, and exquisite detail of her photographs speak of an art conception rather than of a mechanical process." [The author]

No. 18 of the History of Photography Monograph Series; limited to 200 copies.

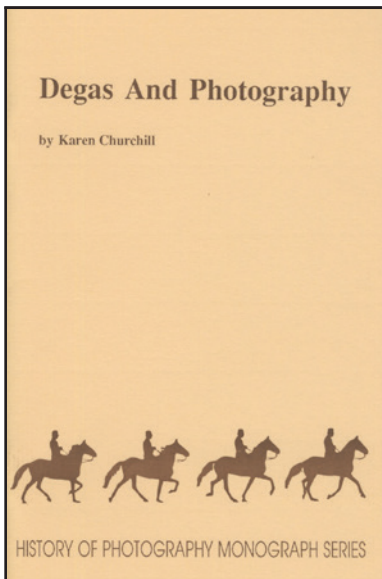


13. [History of Photography Monograph Series] [BONINE] Berezin, Ronna H. **ELIAS A. BONINE, 1843-1916: FORGOTTEN PHOTOGRAPHER OF THE WEST.** [Tempe, Arizona]: School of Art, Arizona State University, 1983. First edition. Small 8vo., [16] pp., 3 full-page b&w photos. Stiff wrappers. Fine.

\$50.00

Bonine, known as a tent photographer for fifteen years, mainly photographed the Indians of the Colorado River area and landscape views of Pasadena.

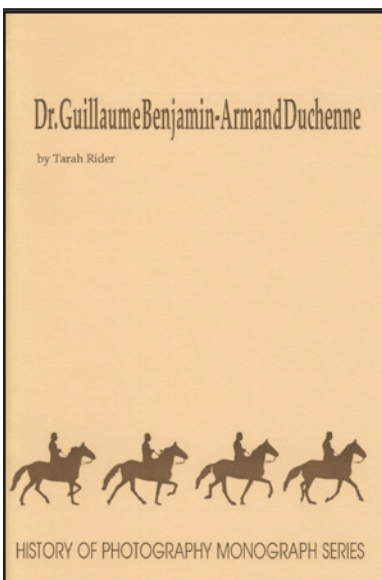
No. 2 of the History of Photography Monograph Series; limited to 200 copies.



14. [History of Photography Monograph Series] [DEGAS] Churchill, Karen. **DEGAS AND PHOTOGRAPHY: AN ANNOTATED BIBLIOGRAPHY AND LIST OF PUBLISHED IMAGES.** [Tempe, Arizona]: School of Art, Arizona State University, 1990. First edition. Small 8vo., [40] pp. Stiff wrappers. Fine.

\$65.00

No. 27 of the History of Photography Monograph Series; limited to 200 copies.

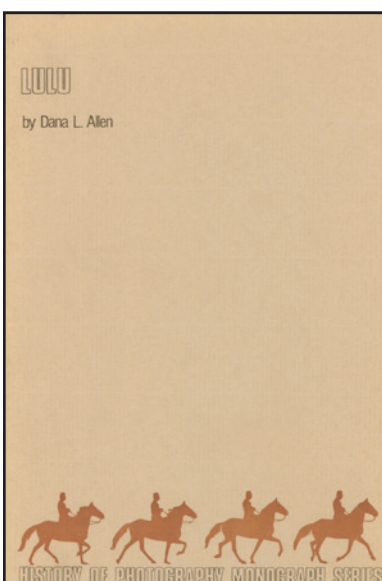


15. [History of Photography Monograph Series] [DUCHENNE] Rider, Tarah. **DR. GUILLAUME BENJAMIN-ARMAND DUCHENNE.** [Tempe, Arizona]: School of Art, Arizona State University, 1989. First edition. Small 8vo., [20] pp., 4 full-page b&w illustrations. Stiff wrappers. Fine.

\$50.00

Duchenne produced the first medical text to be illustrated with photographs from life.

No. 25 of the History of Photography Monograph Series; limited to 200 copies.

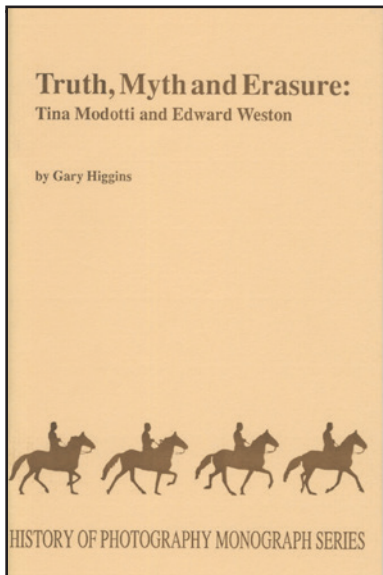


16. [History of Photography Monograph Series] [LULU] Allen, Dana L. **LULU: THE STRANGE STORY OF AN ECCENTRIC VICTORIAN PHOTOGRAPHER.** [Tempe, Arizona]: School of Art, Arizona State University, 1983. First edition. Small 8vo., [16] pp., 6 b&w illustrations. Stiff wrappers. Fine.

\$50.00

Lulu (El Nino Farini), the son of the Gilarmi Antonio Farini (born William Leonard Hunt), who was considered the greatest showman of the nineteenth century, began his professional career at an early age as an acrobat in a circus and became known as "The Queen of the Trapezeists." After a devastating accident, his spectators realized "Lulu" was a man. He never performed again. Not long after, he took up the profession of portrait painter and photographer.

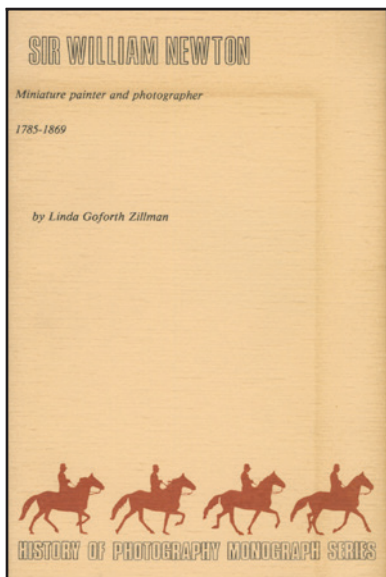
No. 1 of the History of Photography Monograph Series; limited to 200 copies.



17. [History of Photography Monograph Series] [MODOTTI & WESTON] Higgins, Gary. **TRUTH, MYTH AND ERASURE: TINA MODOTTI AND EDWARD WESTON.** [Tempe, Arizona]: School of Art, Arizona State University, 1991. First edition. Small 8vo., [32] pp. 1 full-page b&w photo. Stiff wrappers. Fine.
\$65.00

"This essay will examine the role of Tina Modotti as both a catalyst and sustenance for Weston, culminating in his voyage to Mexico; the significance of this journey to the development of Weston's formalist aesthetic and the advancement of his career; and particularly the surviving work of Modotti as distinct in conception and execution from that of her instructor, Edward Weston." - the author.

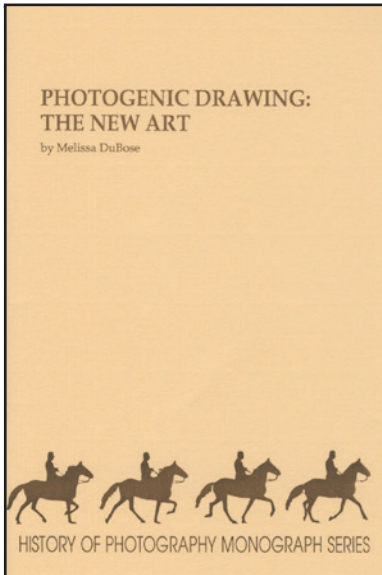
No. 28 of the History of Photography Monograph Series; limited to 300 copies.



18. [History of Photography Monograph Series] [NEWTON] Zillman, Linda Goforth. **SIR WILLIAM NEWTON: MINIATURE PAINTER AND PHOTOGRAPHER, 1785-1869.** [Tempe, Arizona]: School of Art, Arizona State University, 1986. First edition. Small 8vo., xii, 157 pp., 23 plates. Stiff wrappers. Front wrapper shows uneven toning; else, near fine.
\$50.00

Newton was a founding member of the Graphic Society in London. It was there in 1839 that he saw the early photographic work of Niepce, and contact with Herschel. In 1847 Newton began using the Calotype process of Talbot and became associated with various amateur photographic societies and clubs. It has been suggested that in 1853 Newton gave up miniature painting to devote himself to photography. He made several significant improvements to the Calotype process.

History of Photography Monograph Series, Special Issue No. 2.

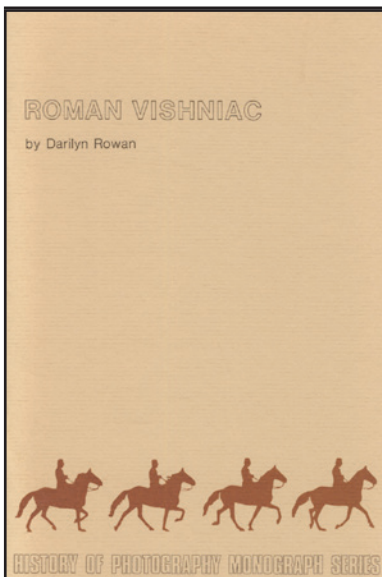


19. [History of Photography Monograph Series] [TALBOT] DuBose, Melissa. **PHOTOGENIC DRAWING: THE NEW ART.** History and Practice. [Tempe, Arizona] : School of Art, Arizona State University, 1988. First edition. Small 8vo., [20] pp. Stiff wrappers. Fine.

\$50.00

A history of, and practical formulary to reproduce William Henry Fox Talbot's photogenic drawing process.

No. 23 of the History of Photography Monograph Series; limited to 200 copies.

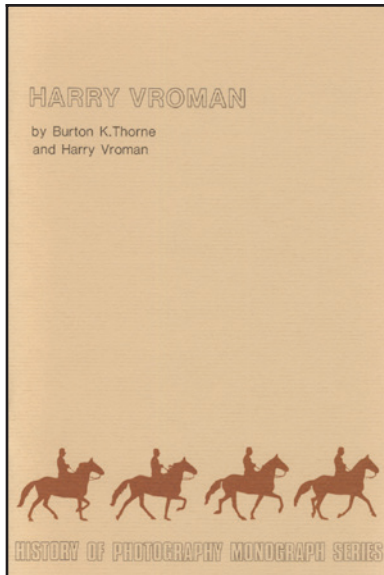


20. [History of Photography Monograph Series] [VISHNIAC] Rowan, Darilyn. **ROMAN VISHNIAC.** [Tempe, Arizona] : School of Art, Arizona State University, 1985. First edition. Small 8vo., [24] pp., 4 full-page b&w illustrations. Stiff wrappers. Fine.

\$50.00

Not unlike Edward S. Curtis, whose North American Indians stands as a last look at a vanishing group of people, Roman Vishniac walked over 5000 miles from 1933-1939 to record in photographs the Jewish people of eastern Europe.

No. 19 of the History of Photography Monograph Series; limited to 200 copies.

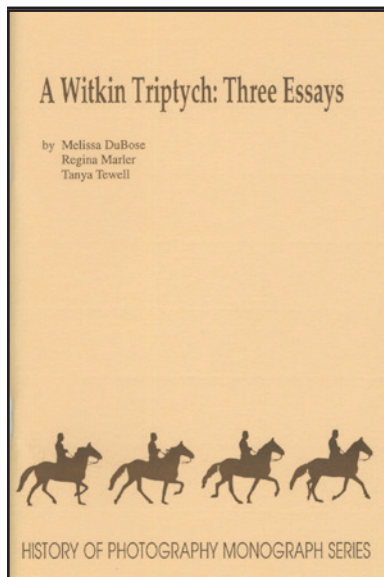


21. [History of Photography Monograph Series] [VROMAN] Thorne, Burton K. and Harry Vroman. **HARRY VROMAN**. [Tempe, Arizona]: School of Art, Arizona State University, 1985. First edition. Small 8vo., [24] pp., 4 full-page b&w illustrations. Stiff wrappers. Fine.

\$50.00

Vroman, known for his landscapes, traveled the Southwest in his 1936 Chevy, with a platform welded to the roof to gain a better perspective. In the 1940's he lived in a small house behind Ansel Adam's studio and work in Adam's darkroom as an assistant before they parted ways. This volume contains two short autobiographical essays.

No. 17 of the History of Photography Monograph Series; limited to 200 copies.



22. [History of Photography Monograph Series] [WITKIN] DuBose, Melissa, Regina Marler, Tanya Tewell. **A WITKIN TRIPTYCH: THREE ESSAYS**. [cover title]. [Tempe, Arizona]: School of Art, Arizona State University, 1989. First edition. Small 8vo., [36] pp. Stiff wrappers. Fine.

\$50.00

Three essays: Decadence in the photography of Joel-Peter Witkin by Melissa DuBose; The mechanisms of the false in Witkin's photography by Regina Marler; Three perspectives on the work of Joel-Peter Witkin by Tanya Tewell.

No. 26 of the History of Photography Monograph Series; limited to 300 copies.

LE LIVRE
LA PHOTOGRAPHIE
L'IMAGE & LA LETTRE

ESSAYS IN HONOR OF
ANDRÉ JAMMES

PARIS
MMXV
AUX ÉDITIONS DES CENDRES

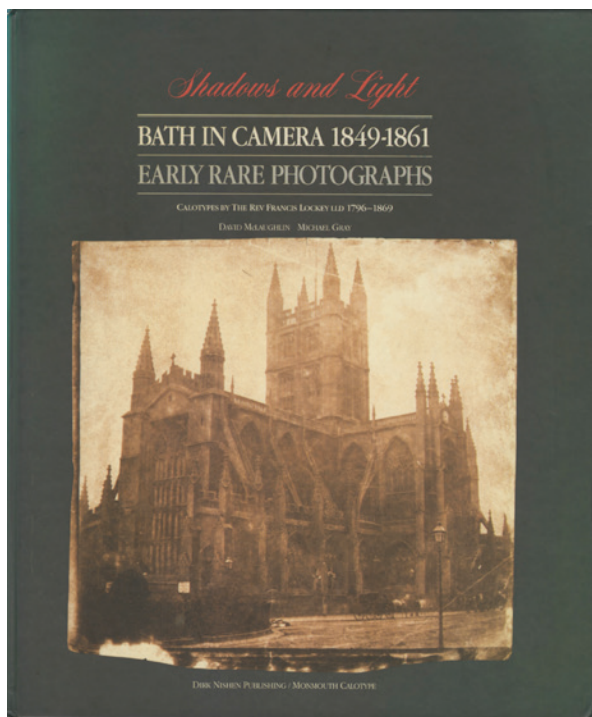
IN HONOR OF ANDRÉ JAMMES

23. [JAMMES] Hindman, Sandra, Isabelle Jammes, Bruno James and Hans Kraus, Jr., editors. **LE LIVRE, LA PHOTOGRAPHIE, L'IMAGE & LA LETTRE:** Essays in Honor of André Jammes. Paris: Aux Éditions des Cendres, 2015. First edition. 4to., 407, [7] pp., illustrated with b&w and color plates. Printed stiff wrappers with inner flaps, original glassine dust jacket. Fine, as new.

\$250.00

The frontispiece is by Érik Desmazières. The essays are by thirty-nine noted scholars, some in French and English, other in French or English only are as follows: Préface from Cicero; Introduction: conversations on le Premier étage by Sandra Hindman; Acquis chez Jammes: five medieval manuscripts for the Newberry Library by Paul Saenger; Deux écrits castillans imprimés par Mentelin en 1470 by Jean-Luc Kahn; Prostant in nostra taberna les catalogues du libraire Chrétien Wechel by Geneviève Guilleminot-Chrétien; Présente par l'auteur: Jacques Bourgoïn et le De origine, usu et ratione vulgarium vocum, 1583 by Antoine Coron; L'ex-libris de Maurice Scève by Jean-Marc Chatelain; Une seconde reliure pour Jean Grolier à la Bibliothèque de Vesoul by Fabienne le Bars; A national collection of manuscripts: Jean de Gagny's purpose for his collection compared with John Leland's by Nicolas Barker; André Jammes and Aldine Press bibliographies, published and unpublished by T. Kimball Brooker; Le mythe polynésien by Michèle Polak; André Jammes et le Bulletin du bibliophile

by Annie Charon; Comme un traité d'élégance commerciale by Michel Bouvier; Livres perdus (lost books): humoresque by Roger Stoddard; Un manuscrit de présent au financier John Law: le seul volume connu à ses armes by Bernard Clavreuil; Un persifleur se corrige: Claude-Joseph Dorat et ses Fantaisies by Wallace Kirsop; De la farine aux papiers dorés ou comment Mathias Blanck introduisit en 1724 la fabrication des Buntpapiere et des papiers dominotés à Strasbourg by Christiane et Marc Kopylov; Les pages bien gardées: reliure contemporaine et livres anciens by Sün Evrard; Spécimen de caractères typographiques du PS Fournier by Stéphane Elbaz; Musées de l'imprimerie à l'heure du numérique by Alan Marshal; Pour André, qui n'a jamais déménagé by Bernard M. Rosenthal; André Jammes and the legacy of William Henry Fox Talbot by Hans P. Kraus Jr.; Set traps and black cats: learning to see beyond the academic by David Travis; All his magnificent work was done in a quiet unassuming manner: Thomas Keith photographer by Richard Pare; Sorting out Duchenne de Boulogne by Malcolm Daniel; Pierrot de Félix Nadar et Adrien Tournachon, au cur de la création artistique de son temps by Dominique de Font-Réaulx; A magnificent obsession shared by James Borcoman; La grande vague by Daniel Wolf; Beau livre by Eugenia Parry; Like spider webs: on collecting photography from the reminiscences of André Jammes by Maria Morris Hambourg; La photosensibilité, paradoxe et dilemme de la conservation by Michel Frizot; Soixante ans de pérégrinations by Jacques Ostier; Gothic traveling coffers revisited by Sandra Hindman; "Les Degrés des âges": une image populaire du XVIIe siècle by Henri Saffrey; "Les heureux fruits de la paix": apparition fugace du livre dans les Almanachs muraux du règne de Louis XIV by Maxime Préaud; Henri Le Secq, Nadar, Marville et les sources photographiques des eaux-fortes de Potémont by Sylvie Aubenas; Le Rossignol ou comment boccace fit rêver les romantiques by Françoise Heilbrun; L'image comparative dans l'éducation à la santé by Bruno Jammes; Collectionneurs et institutions parcourent un ruban de Moebius by Serge Plantureux; Pour André Jammes by Paul Jay; Bibliographie d'André Jammes by Isabelle Jammes. The edition is limited to 599 unnumber copies.



24. [LOCKEY] McLaughlin, David, Michael Gray. **SHADOWS AND LIGHT: Bath in Camera 1849 - 1861: Early Rare Photographs**; Calotypes by The Rev. Francis Lockey, LLD., 1796 - 1869. London: Dirk Nishen; Bath: Monmouth Calotype, 1989. First limited edition. 4to., 64 pp., 62 plates from photographs, errata slip at rear. Photo-illustrated paper over boards. There is an 1/8 tear at the base of the spine. A very good copy.

\$125.00

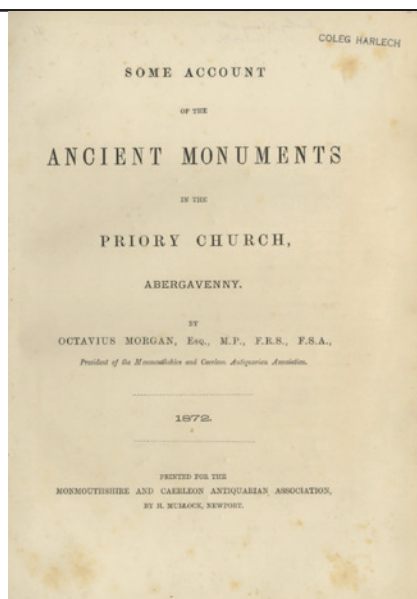
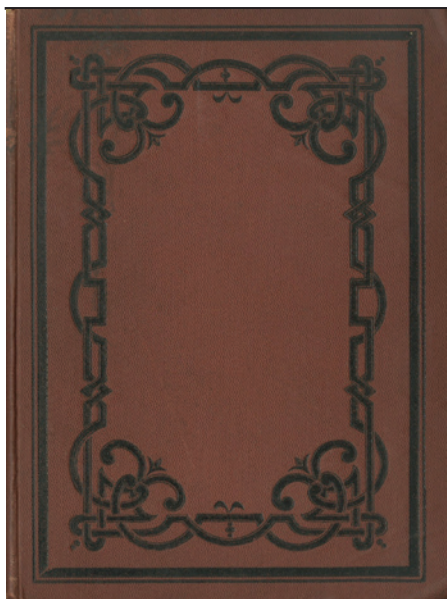
Introduction by Robert E. Lassam. Part 1: A Clergyman's Oeuvre: Reverend Francis Lockey and the Photographic Ritual by Michael Gray; Part 2: Francis Lockey: The Reverend Gentleman Photographer by David McLaughlin.

The unattributed negatives of Francis Lockey were in the collection of The Royal Scientific and Literary Institute, Bath Reference Library Special Collections. They were brought to the attention of Robert Lassam, Curator of the Fox Talbot Museum and Michael Gray of Monmouth Calotype, by the Senior Librarian, Mrs. Joyce. It was through the initials FL and locations in and around Bath, that Francis Lockey was identified as the photographer. These images of Bath and its surroundings, represent the first

comprehensive architectural record of a Georgian City.

There exists no direct link between Francis Lockey and Fox Talbot; however, in a second collection of Lockey's negatives, there are two photographs of the Cloisters at Lacock Abbey, taken in the mid 1850's.

This is number 49 of 100 special hard bound copies for presentation, marking the 150th anniversary of the discovery of photography.

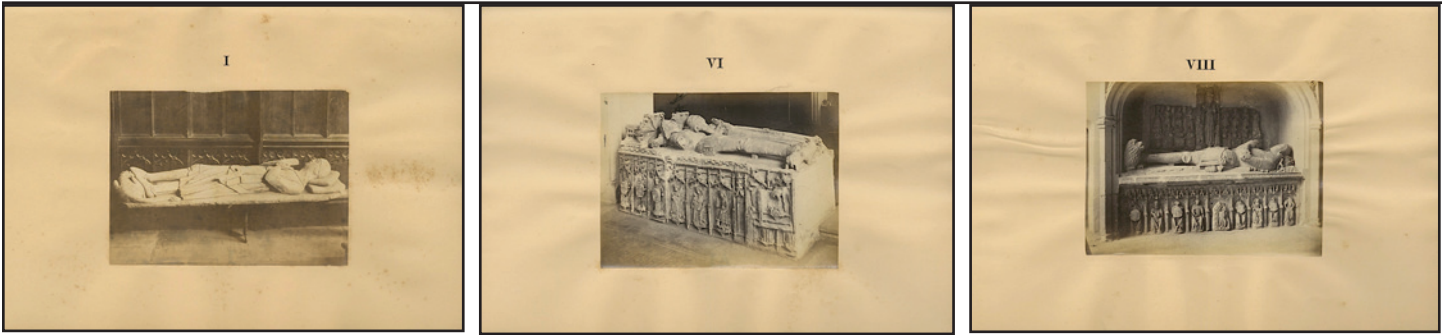


"THE WESTMINSTER ABBEY OF WALES"

25. Morgan, Octavius. **SOME ACCOUNT OF THE ANCIENT MONUMENTS IN THE PRIORY CHURCH, ABERGAVENNY.** Newport: Printed for the Monmouthshire and Caerleon Antiquarian Association by H. Mullock, 1872. First edition. 4to., [iv], errata slip, 87 pp., plus 13 albumen photographs [approx. 5 1/4 x 3 3/4 inches] mounted on 12 leaves. Brick red pebbled cloth, decorated in black and blind on the covers, spine titled in gilt. Board corners slightly bumped; front hinge opened but holding; engraved bookplate and the bookplate of Coleg-Harlech, with its stamp, which is also on the top margin of the title page; a laid-in slip states this was withdrawn from the library. A pencil note on the verso of the flyleaf states that the marginal notes and corrections were

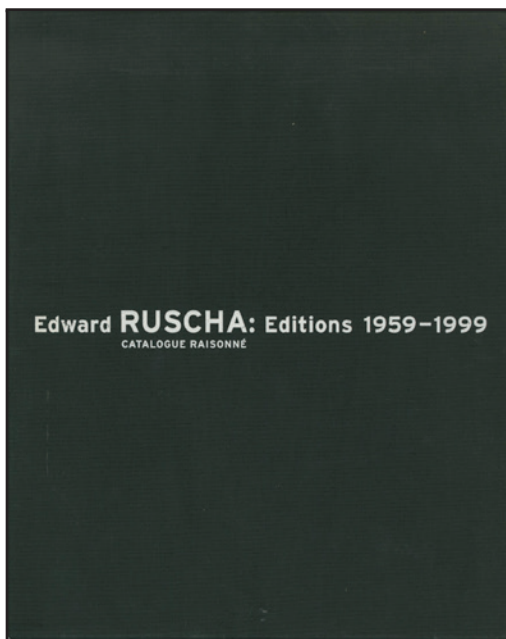
made by Mr. Hartley. There is scattered foxing on the first and last leaves and blank margin of the first plate, with an occasional spot on a few other leaves. Tipped to the recto of the rear free endpaper is a folded sheet, which gives an accounting on the cost incurred in the restoration of the church. The albumen photographs are bright and have a full tonal range. In all, an acceptable copy.

\$300.00



The text offers a lengthy historical description of the monuments found in the Priory Church of St. Mary, which was founded 1070. It is often called "the Westminster Abbey of Wales." The photographer is not directly credited; however, in the author's preface he states, "I have, however, endeavoured fully to describe, explain, and illustrate these interesting remains..."

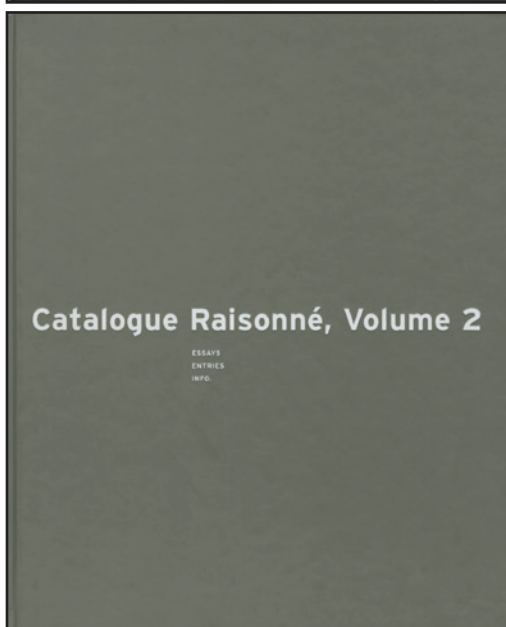
Gernsheim No. 543.

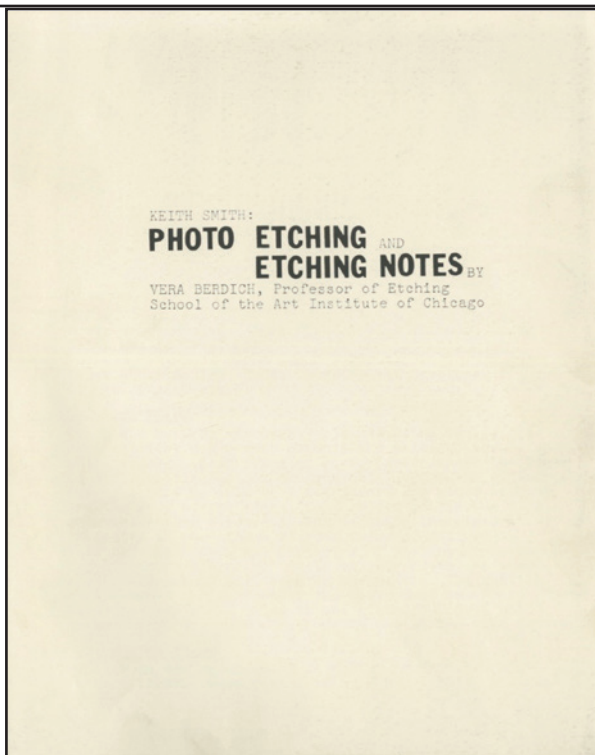
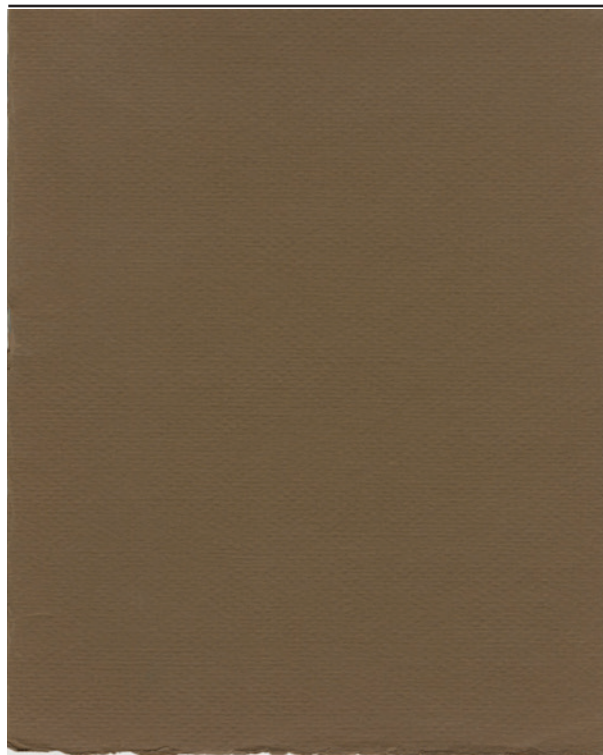


26. [RUSCHA] Engberg, Siri and Clive Phillpot, essays. **EDWARD RUSCHA:** Editions 1959 - 1999: Catalogue Raisonné. Minneapolis: Walker Art Center, 1999. First edition. 2 volumes. 4to, 127; 155 [1] pp. Profusely illustrated with color and b&w plates. Both volumes are bound in paper over boards, titled in white on the front cover and spine, issued without dust jackets. Housed in the publisher's black cloth over boards slipcase, which is titled in white. The titling on the slipcase is barely rubbed on a few letters; otherwise, books and slipcase are fine, near new.

\$275.00

Volume 1 reproduces prints, books, and miscellaneous posters, flyers and other works. Volume 2 has the title page, which lists the exhibition schedule. It contains the illustrated essays and the detailed catalogue of 307 prints, 17 books, and 68 miscellaneous posters, flyers and other works, a concordance of the prints, selected solo exhibition history, selected bibliography, and subject and title indexes.





UNRECORDED WORK BY KEITH SMITH

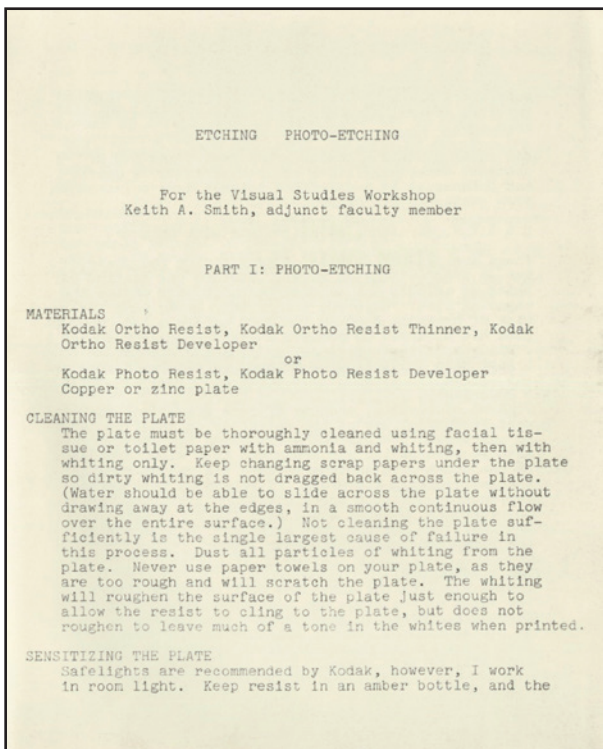
27. Smith, Keith and Vera Berdich. **PHOTO ETCHING AND ETCHING NOTES**. [Rochester, New York: Visual Studies Workshop, c. 1974]. 8vo., [20 pp.] 1 double-page illustration. Stapled into thick brown art paper. Fine.

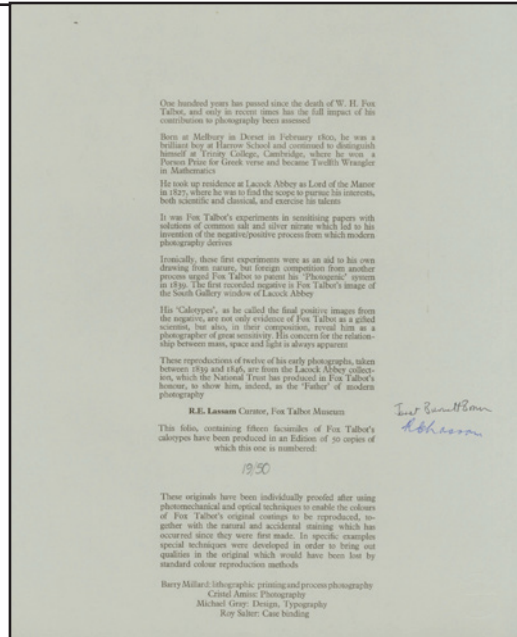
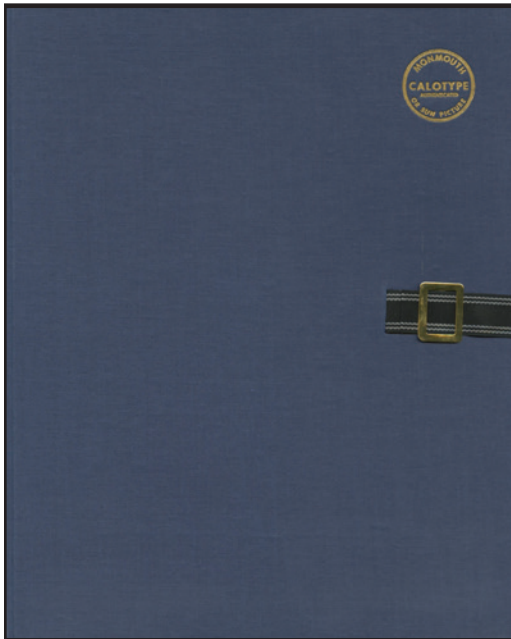
\$350.00

"For the Visual Studies Workshop/ Keith A. Smith, adjunct faculty member: PART I: PHOTO-ETCHING." "PART II: ETCHING/ Notes by Vera Berdich."

In the mid 1960s, while a student at the School of the Art Institute of Chicago, "Keith Smith studied with Vera Berdich at a time when she was focused on finding a way to apply her own emulsion to etching plates. After she discovered a Kodak product to use for this purpose, Smith continued to help her perfect the process, making his own work with these materials at the same time." In 1974, Smith, who was recognized for his photo-etchings, joined the faculty at the Visual Studies Workshop while he also taught photography and printmaking at the School of the Art Institute of Chicago. Apparently, this text was used in his course at the Visual Studies Workshop.

There are no listing for this text in WorldCat.





28. Talbot, William Henry Fox; Robert E. Lassam.
12 UNPUBLISHED CALOTYPES: William Henry Fox Talbot Centenary, From the Lacock Abbey Collection. [Lacock, Wiltshire]: Fox Talbot Museum, 1976. First edition. Royal Folio [20 x 15 inches], 2 unnumbered leaves and 12 unnumbered leaves of plates reproducing 15 calotypes, all loose, as issued. All bear the blindstamp, "Patent / Talbotype/ or/ Sun Pictures" in the lower right corner, and are housed in a three point cloth portfolio. The portfolio has a bump to the upper left corner, which has left a tiny

bruise to that corner of the loose leaves. This remains a very good or better copy.

\$650.00

This portfolio was published to commemorate the centenary of Talbot's death. It consists of a title page printed on brown paper, 1 leaf of text printed on light blue paper, and 12 plates which reproduce 15 facsimile reproductions of calotypes by W.H.F. Talbot from the Lacock Abbey collection. This is No. 19 of a total of 50 copies issued. It is signed by R.E. Lassam, Curator of the Fox Talbot Museum, and Janet Burnett Brown, the great, great, granddaughter of WHF Talbot, and the last of the Talbot family to reside at Lacock Abbey.

WorldCat locates only two copies; Harvard University and Kunst und Museumsbibliothek der Stadt Köln.



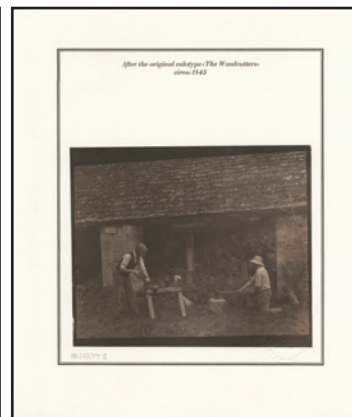
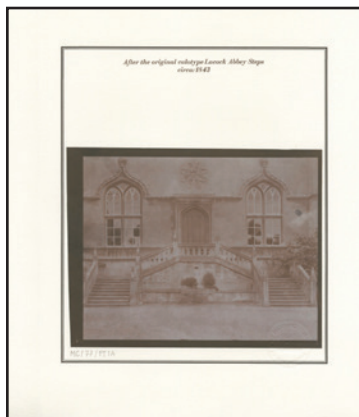
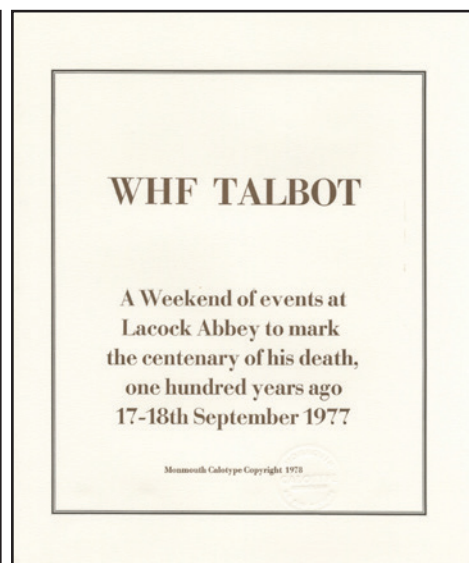
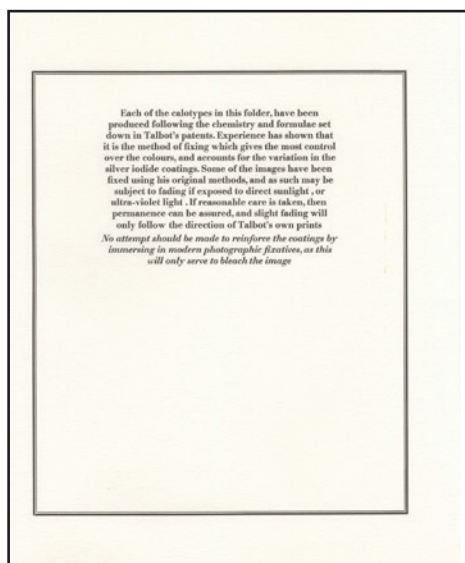
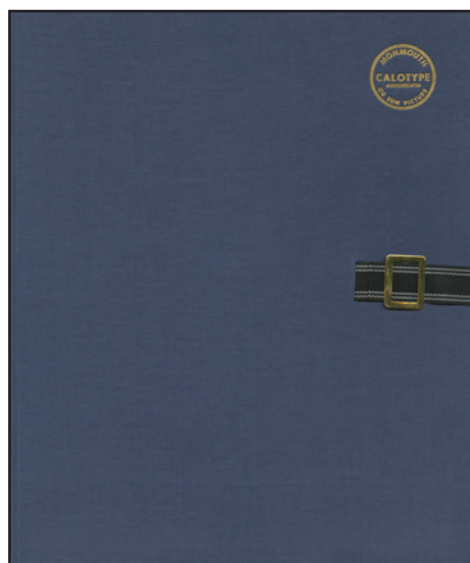
NINE CALOTYPES IN HONOR OF FOX TALBOT

29. [TALBOT]. Monmouth Calotype. **WHF TALBOT:** A Weekend of events at Lacock Abbey to mark the centenary of his death, one hundred years ago 17-18 September 1977. Bath, England: Monmouth Calotype, 1978. First edition. Folio, 13 unnumbered folded leaves 14 x 11 inches, with 9 tipped-on original calotype photographs and printed text. The calotypes are of various sizes, ranging from 7 x 6 inches to 8 3/8 x 6 1/2, each bears the blindstamp of Monmouth Calotype in the lower right corner. Housed in the original three-point cloth portfolio with cloth and metal clasp. A fine and bright copy.

\$2,500.00

To commemorate the centenary of Talbot's death, a series of events were organized by the Fox Talbot Museum at Lacock Abbey. The events included costumed models for staging the tableaux which enabled these calotypes to be recreated. The nine calotypes are among Talbot's most famous images and were made using the same chemistry and methods that Talbot invented. The images are: The Fruit Sellers; Lacock Abbey Steps; Lacock Abbey (North); Lacock Abbey (South); The Cloisters; The Clock Tower; The Sphinx Column; The Woodcutters; Corsham Court.

Limited to 25 numbered portfolios and signed by Cristel Amiss and Michael Gray, this is number 25. Cristel Amiss is responsible for the photographs; Michael Gray is one of the principals of Monmouth Calotype and R. E. Lassam is currently the director of the Fox Talbot Museum.



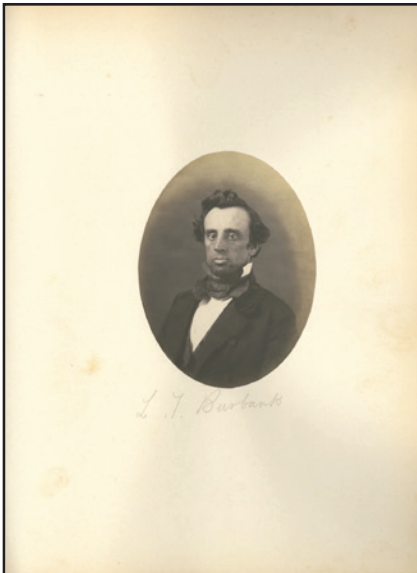


FIFTY-FOUR SALT PRINT PORTRAITS

30. [WILLIAMS COLLEGE]. WILLIAMS COLLEGE CLASS BOOK, 1857.

[Williamstown, Massachusetts]: no publisher listed, [1857]. 4to., approximately 150 unnumbered leaves, of which there are two mezzotint engravings, a group salt print photograph (7 1/4 x 5 1/2 inches) and fifty-four oval salt prints portrait photographs (approx. 4 1/2 x 3 1/2 inches), the majority of which are signed by the sitter, and one larger portrait salt print. On a preceding leaf, the sitter would provide a brief biography and often, a sentiment; all photographs and biographies are recto only. Originally bound in a poor quality sheep, this copy lacks the outer binding and begins and ends with the original marbled endpapers; a fragment of the original spine is laid in. The salt prints are clear and sharply focused, and bear a wide tonal range. There is mild foxing to the margins, primarily on the first and last few leaves, and an occasional small stain. Due to the warping of the mounts, which is often the case with mounted photographs of this period, there is some dust soling to the blank margins. A very good copy.

\$2,650.00

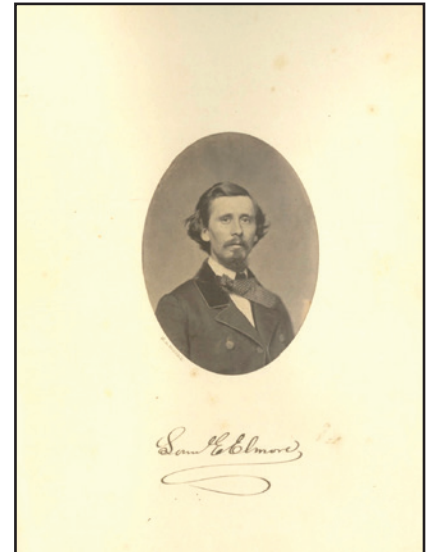


Of note, the group portrait of fifteen students and their professor, Dr. Paul A. Chadbourne, clad in field gear, with several carrying rifles, was made while on an expedition to Georgia and the western coast of Florida, between February and April of 1857, the purpose of which was to study the natural history and make collections for the Williams College Lyceum. Although this group photograph and preceding portrait are not captioned, this information was found through the Williams College archives.

The following were among the class of 1857: Henry Mills Alden, Henry Clay Allen, Rufus Apthorp, Merritt Barber, Nathaniel Barrett, Frederick Beecher, Lyman Beecher, George Blodget, Lysander T. Burbank, Israel Carlton, S. H. Calhoun, Valentine Burt Chamberlain, Benton W. Cole, James Deane, Samuel Edward Elmore, George M. Fay, Bently Foster, George Dickenson Goodrich,

James Guthrie, Fred. S. Haight, James M. Hawley, William Greenough Harding, Henry Richard Horsinton (born in Ceylon), Elias Cornelius Hooker, Alexander Hutchins, E. Isham, David Johnson, Edward P. Kimball, Irving Magee, Gilbert Burrings Manley, Robert Emmet McMath, F. Le Baron Monroe, Robert Murray, Jr., Daniel Nathan, Jr., Andrew Parsons, Charles M. Pierce, John Prentice, Edwin Renbush, Samuel Scudder, Nelson B. Sherwin, M. A. Smith, William Tatlock, James E. Trimble, Alexander Walker, James R. Whiting, Jr., Edwin M. Wright, and Samuel Wood.

The photographer is not identified; however, the portrait Samuel E. Elmore, which has a slightly different stock and tonality than the majority of the others, has the blind stamp of N. A. Moore along the left side of the photograph.





HAND-COLORED PHOTOGRAPHS ON SILK

31. **JAPANESE PHOTO ILLUSTRATED SILK LANTERN.** [Japan: c. 1900]. A freestanding lantern of six gold decorated lacquered wooden frames, within each is a hand-colored photograph printed on silk, 8 3/4 inches high by 3 3/4 inches wide, which tapers to 2 1/2 inches. Three panels picture Japanese women in tradition garb; the other three show a pagoda, Mt. Fuji, and the Shinkyo Bridge. There are small moth holes at the top edge of three panels, which are visible only on close viewing. Very good.

\$450.00



32. **MINIATURE PHOTOGRAPH ALBUM WITH 10 IMAGES.** 1 1/4 inch x 1 inch, faux leather binding with 8 gilt edged card leaves and endpapers, imprinted on the verso/recto with a gold oval medallion. Within the medallion on verso of the 8 leaves and endpapers is pasted an albumen photograph from a work of art depicting an intimate scene between a mother and child. Very good.

\$200.00

This miniature photographic album dates from 1865 - 1875. The albumen prints are richly toned.



33. **MOVIE CAMERA DECANTER.** [Japan: c. 1950 - 1960]. Black ceramic decanter trimmed in gold, approximately 5" H x 2 1/2" W x 8 3/4" D. Attached to the plastic strap is a pouch which holds two ceramic shot glasses. The cork tipped stopper is the removable knob at the top of the camera. A novelty replica of a hand-wind three lens movie camera. Fine.

\$75.00

This camera works well on fluid shots.



34. **RANGEFINDER “CANDID SHOT” DECANTER.** [Japan: c. 1950 -1960]. Black ceramic decanter trimmed in gold, approximately 3 1/2” H x 6 1/4” W x 1 1/2” D. Attached to the plastic strap is a pouch which holds two ceramic shot glasses. The rewind knob is a cork tipped stopper. A novelty replica of a 35mm rangefinder camera. Fine.

\$75.00

With a rangefinder cameras, to focus, you need to align the two images - this might not be possible in the field



35. x. **“SCHNAPPS-O-FLEX” DECANTER.** [Japan: c. 1950 -1960]. Black ceramic decanter trimmed in silver, approximately 8 1/2” H [with flash stopper] x 3” W x 4” D. The flash attachment is tipped in cork and serves as the stopper. A novelty replica of a twin tens reflex camera. Fine.

\$85.00

There is no prevision to prevent double exposures and multiple shots.