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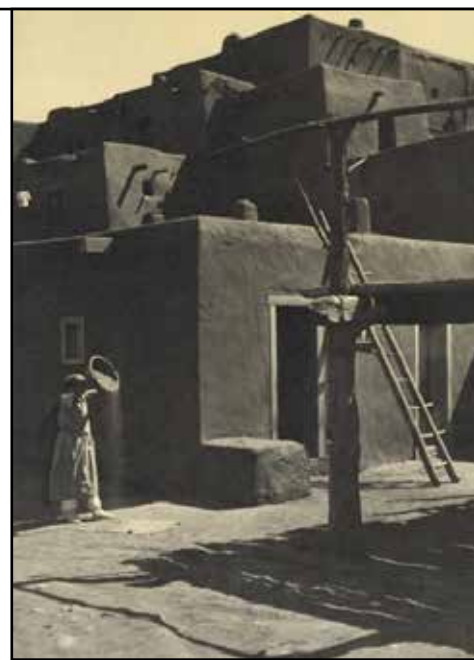
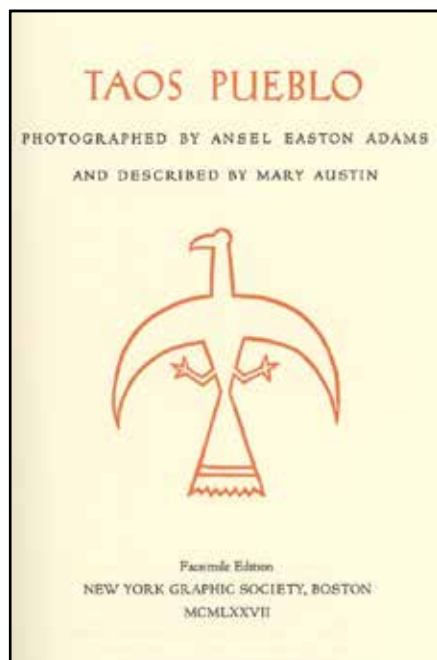
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**Overseas customers please note:** all items will be shipped via insured priority airmail unless otherwise requested. A statement will be sent under separate cover and we request payment in full upon receipt. We accept payment by bank transfer, a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

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1. [ADAMS, ANSEL]. Austin, Mary. **TAOS PUEBLO**. Photographs by Ansel Adams. Woodcut decorations by Valenti Angelo. Boston: NYGS, 1977. Facsimile of 1930 edition. Folio, unpagged, 12 full-page duotone plates after photographs. Quarter tan leather and orange linen, blind titled in the leather on the front board. Housed in the publisher's plain orange linen slipcase. A fine copy.

\$1,850.00

*Limited to 950 numbered copies, SIGNED by Adams. The original edition, published in 1930 was limited to 108 copies and is the most expensive and rarest of his published works.*

## 2 Andrew Cahan: Bookseller, Ltd.

2. [BALDWIN] Baer, Gordon. **PORTRAIT OF JAMES BALDWIN**. Vintage gelatin silver photograph, 9 3/8 x 6 3/8 inch [23.81 x 16.19 cm] on black and white photographic paper. The top two blank tips are slightly creased, not affecting the image. A fine, full-tonality portrait, signed and dated 1979 by the photographer in ink beneath the image

\$600.00

*Gordon Baer, 1940 - 2019, was born in Louisville, Kentucky. Studying Fine Arts at the University of Louisville led to a career in photojournalism, working freelance for Life, Time, Newsweek, Fortune, and other publications, covering the civil rights movement, strip mining in eastern Kentucky, and a wide range of other assignments. His photo essay on the post war trauma of Vietnam veterans was published as, Vietnam: The Battle Comes Home. Morgan & Morgan, 1984. A posthumous monograph spanning his entire career, Available Light: The Photographs of Gordon Baer. RAF Press, was published in 2021.*



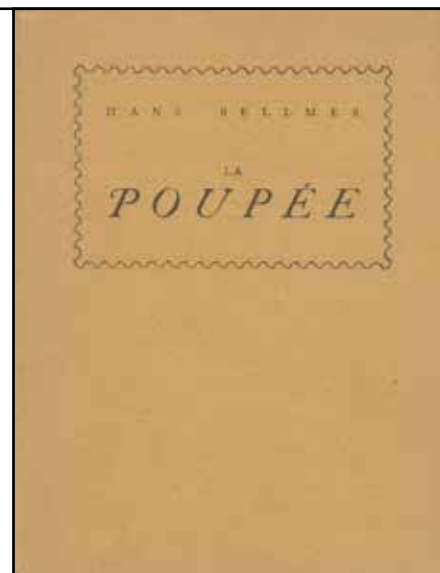
*James Baldwin was the writer-in-residence at Bowling Green State University in 1978, returning in 1979 as a Distinguished Visiting Professor in the Department of Ethnic Studies. This photograph by Gordon Baer was made in 1979 at Bowling Green State University.*

### BELLMER'S DOLL

3. 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 is one 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. See Parr and Badger, Volume 1, p. 106.*



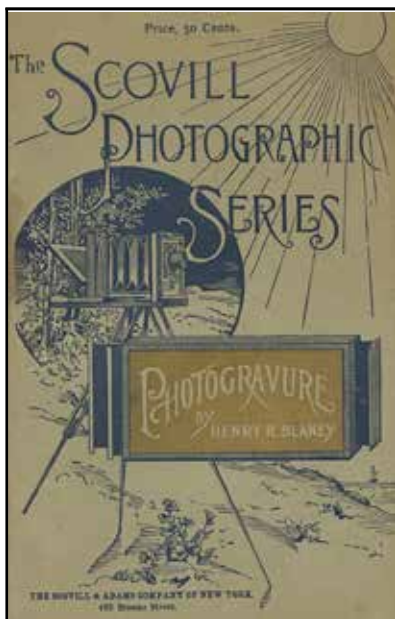
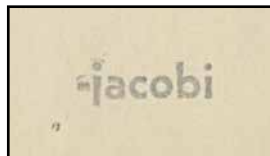
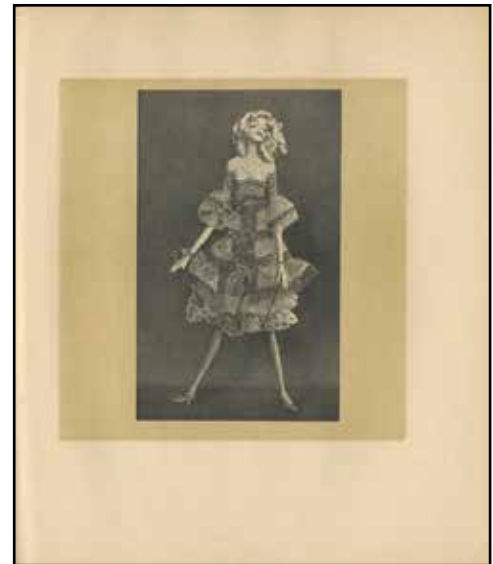
**BELLMER'S INSPIRATION -  
LOTTE JACOBI'S COPY**

4. [BELLMER] Schickele, René and others. **DAS PUPPENBUCH**. Berlin: Erich Reiss, 1921. Second edition. 8vo., unpaginated, with 32 tipped-in plates from photographs of dolls and figures. Text and plates are all within a beige block set against the off-white stock. Gilt-titled lined spine a batik paper over boards with lined tips. A near fine copy. This copy bears the ownership stamp of Lotte Jacobi on the front blank flyleaf.

\$250.00

*The dolls were designed by Erna Pinner and Lotte Pritzel. Towards the end of 1925, Hans Bellmer met Lotte Pritzler, the wife of his doctor. It was through his exposure to her dolls that planted the seed that slowly germinated until in 1932, Bellmer saw the Tales of Hoffman. In Offenbach's opera, Coppella, an automated doll, plays a principal role. From this, Bellmer set about creating his Poupée. According to Dourthe, Lotte Pritzler assisted Bellmer in the creation of his first doll. See: Dourthe, Pierre. Bellmer: Le Principe de Perversion, p. 25 - 26; and Krauss, Rosalind and Jane Livingston. L'Amour Fou, p 195.*

*The texts, in German are by René Schickele, Kasimir Edschmid, Theodor Däubler, and Carlo Mierendorff.*



5. 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 decorated paper wrappers, printed in blue and gold.

\$500.00

*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. Scarce.*





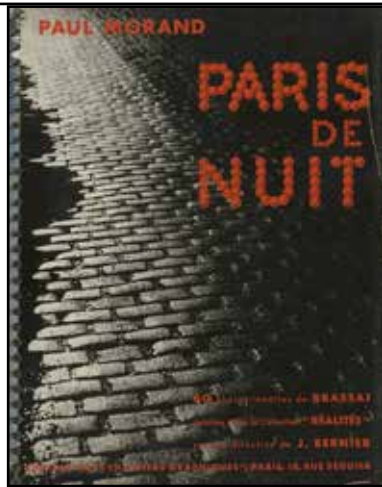
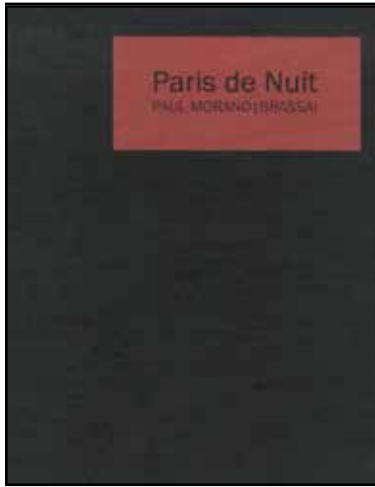
100 ALBUMEN PHOTOGRAPHS BY BONFILS

6. 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 cards 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. 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.*





### BRASSAI'S NOCTURNAL VISION OF PARIS

7. [BRASSAI]. Morand, Paul, text. **PARIS DE NUIT**. Photographs by Brassai. Paris: Édition "Arts et Métiers Graphiques, [1933]. First edition. Small 4to., [12] pp. text, plus 62 full-page b&w photogravure plates. Photo-illustrated stiff wrappers, spiral bound. A few shallow creases to the wrappers; otherwise, a near fine copy. Housed in a clamshell box of black linen with title label on the upper cover and spine.

\$3,500.00

*"Brassai's nocturnal vision of Paris is so well known, and his book Paris de Nuit has been so influential - Paris de Nuit is also a ravishing book object in a purely physical sense. The printing represents arguably the most luscious gravure ever seen, the blacks being so rich and deep that after handling the book one expects to find sooty deposits all over one's fingers."* Parr and Badger, Volume 1, p. 134.



8. Brohm, Joachim. **KRAY**. Leipzig: Edition der Hochschule für Grafik und Buchkunst Leipzig im Plitt Verlag, Oberhausen, 1995. First edition. ISBN: 3980239560. Oblong 4to., 120 pp., illustrated with numerous full-page color photographs, monotone photo-illustrated endpapers and a silk marking ribbon. Bound in gray cloth with a tiny smudge mark on the rear board; else a fine copy, issued without a dust jacket.



\$500.00

*Joachim Brohm studied visual communications at Die Folkswangschule in Essen, 1977 - 1983, and apprenticed with Michael Schmidt, who was a major influence, 1978 - 1979. In 1983, he was awarded a Fulbright scholarship to Ohio State University where he studied with Allan Sekula and Jonathan Green. He has been a freelance photographer since 1984, and variously, a lecturer of photography in Germany and abroad.*

*The majority of the photographs in this book were taken in the Ruhr area of Germany. A central theme is the interaction of humans in and with the landscape.*

*Edited by Timm Rauter, with texts in German and English by Thomas Weski, and Heinz Liesbrock. Limited to 800 numbered copies, this is No. 97. Quite scarce with WorldCat locating only nine copies, of which only three are in North America.*





### THE FIRST PHOTOGRAPHIC IDENTIFICATION PASS

9. [CENTENNIAL PHOTOGRAPHIC COMPANY]. **PHOTOGRAPHIC IDENTIFICATION PASS FOR THE 1876 CENTENNIAL EXHIBITION.** Philadelphia: Centennial Photographic Company, 1876. Engraved paper identification pass 3 3/4 x 3 inches, with a center mounted oval albumen photographic portrait blind embossed lettering around its edges, with dated punch tabs along the three outer edges.

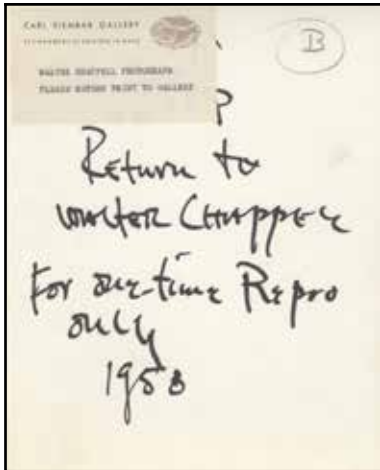
\$850.00

*The Philadelphia Centennial Exhibition, held from May 10 through November 10, 1876 in Fairmont Park, was the most important exposition held in the United States to date, with exhibitors from more than forty countries. Chartered by the Commonwealth of Pennsylvania, the Centennial Photographic Company whose majority shareholders were William Notman, Washington Irving Adams and Edward Wilson, held the*

*exclusive rights to make photographs at this world fair.*

*Prior world expositions had all experienced problems with identifying employees, exhibitors, press and other official who regularly entered the exposition. William Notman, shareholder and noted Canadian photographer, along with his substantial photographic exhibition, which awarded him a gold medal, devised the first "photographic ticket" - an improved form of identification with additional safeguards. The photographic ticket was issued in the form of a book-cover and engraved by a bank-note company. On the front the number of the ticket, the name of the holder, and his or her relation to the exhibition fully stated. On the inside was an albumen photographic portrait of the holder, which was embossed with the exposition title and dates, thus preventing an unauthorized photograph to be substituted. The borders were engraved with the individual dates of the exposition, which were hole-punched when used; the printed legend read, "Not Transferable, Forfeited If Presented By Any But The Proper Owner" and the ticket's reverse read, "No Duplicate Issued If Lost." See, Hall, Roger, Gordon Dodds, Stanley Triggs. **THE WORLD OF WILLIAM NOTMAN.** Boston: David R. Godine, Publisher, Inc., 1993. p. 42 - 47.*

*That this fragile and ephemeral photographic pass has survived is a rare event - few exist today.*



10. Chappell, Walter. **UNTITLED GELATIN SILVER PRINT.** Vintage gelatin silver photograph 7 3/8 x 9 3/16 inches [18.54 x 23.34 cm.] The verso bears the printed label of the Carl Siembab Gallery, Boston, Massachusetts, which reads, "Walter Chapel Photograph/ Please return the Print to Gallery." Written in the photographer's distinctive hand, "Return to Walter Chappell, For one-time Repro only, 1958." A fine print.

\$2,000.00

*Walter Chappell (1925 - 2000) was affiliated with a long list of noted American photographers: Edward Weston, Alfred Stieglitz, Ansel Adams, Imogen Cunningham, Paul Caponigro, Carl Chiarenza, et al. His association with Minor White, as a student, coworker at the George Eastman House, and with Aperture Magazine was one of his most enduring. He was represented by the Carl Siembab Gallery, one*

*of the first galleries devoted solely to photography.*

*In the early 1960s, the home he shared with his wife, the painter, Nancy Barrett Dickinson, was destroyed by fire, taking most of his negatives and prints. Photographs made prior to the fire are rare.*

*This photograph was reproduced as plate XXXVI, the final image in, **UNDER THE SUN: The Abstract Art of Camera Vision**, By Nathan Lyons, Syl Labrot, Walter Chappell. New York: George Braziller, Inc., 1960. "Chappell's Plate XXXVI suggests a galaxy in colliding upswipe. Whatever the photographic source, he has swirled a majestic rhythm of purest spontaneity." Barbara Morgan, 5 **REVIEWS OF "UNDER THE SUN"**, Aperture, Volume 8, NO. 4, 1960.*

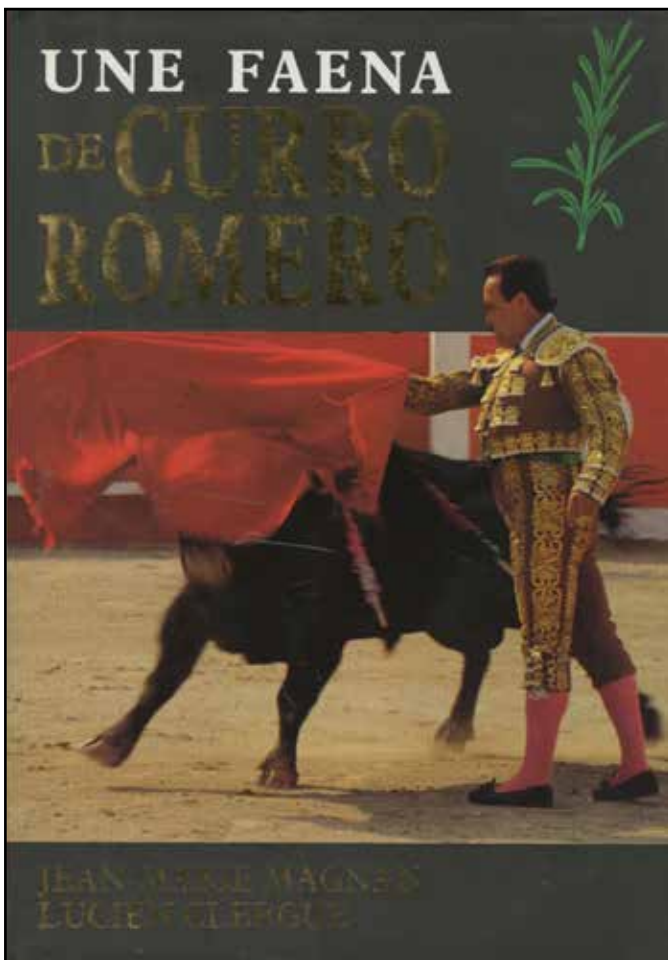
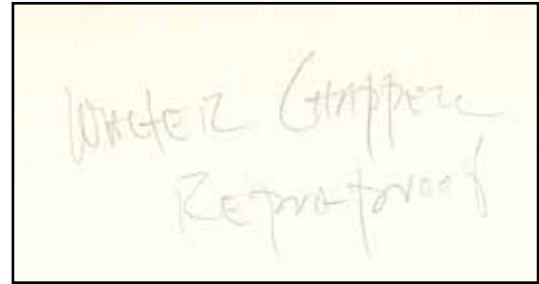


## ANOTHER VINTAGE CHAPPELL

11. Chappell, Walter. **UNTITLED GELATIN SILVER PRINT.** Vintage gelatin silver photograph 7 9/16 x 9 5/16 inches [18.98 x 23.65 cm.], printed prior to 1960. The verso is signed in pencil by the photographer in his distinctive hand, "Walter Chappell, Reproproof." A fine print.

\$2,000.00

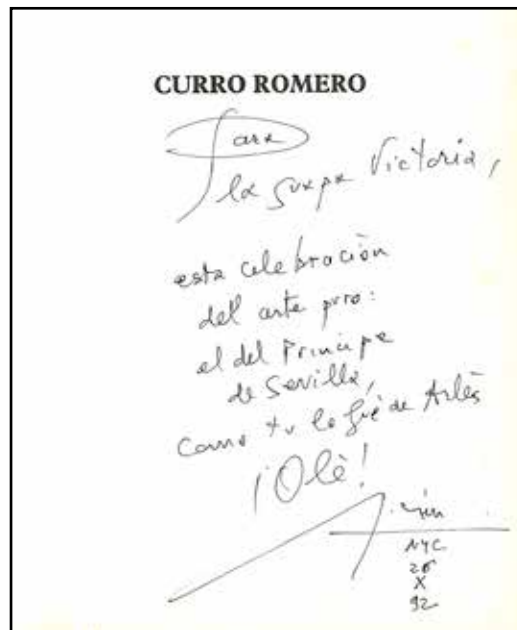
*This photograph was reproduced as plate XXXIII, in, UNDER THE SUN: The Abstract Art of Camera Vision, By Nathan Lyons, Syl Labrot, Walter Chappell. New York: George Braziller, Inc., 1960.*



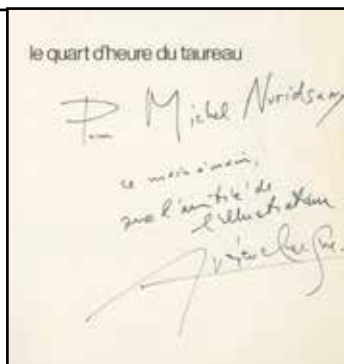
12. [CLERGUE] Magnan, Jean-Marie and Lucien Clergue. **UNE FAENA DE CURRO ROMERO.** [Paris]: Marval, 1992. First edition. 4to., 117 pp., [48] pages of plates from color photographs. Fine in the photo-illustrated dust jacket. Inscribed by Lucien Clergue on the half-title page.

\$150.00

*An homage to the legendary Spanish bullfighter, Francisco Romero López. The photographs, in vibrant color, follow the entire fight to the dramatic end. Text in Spanish.*







13. [CLERGUE] Magnan, Jean-Marie, texte, Lucien Clergue, photographies. **LE QUART D'HEURE DU TAUREAU**. Paris: Chên, 1976. First edition. Small 4to., 127 pp., largely illustrated from b&w photographs. Illustrated stiff wrappers. Near fine. This is a copy for review with a singled folded sheet from the publisher laid-in.

\$150.00

*Dramatic photographs of the battle between the bull and the matador; ultimately, the bull is defeated.*

*Signed and inscribed by Lucien Clergue to Michel Nuridsany, art and literature critic who established the first section on photography for Le Figaro. Text in French.*

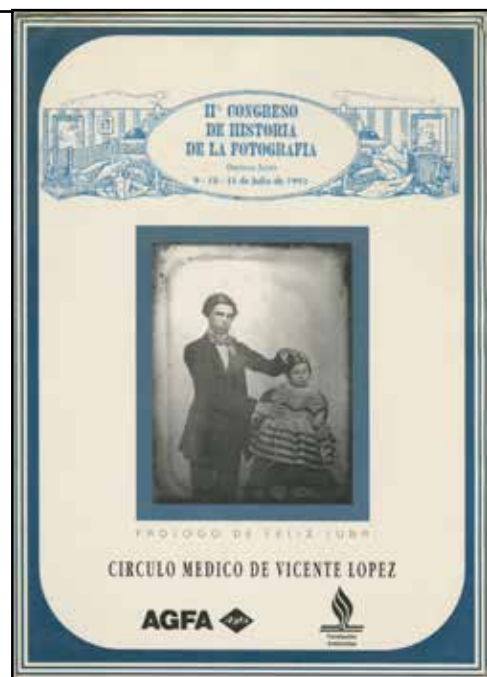
### 150 YEARS OF ARGENTINE PHOTOGRAPHY

14. [CONGRESO DE HISTORIA DE LA FOTOGRAFÍA] Conference Author. **II CONGRESO DE HISTORIA DE LA FOTOGRAFÍA ( EN ADHESIÓN AL 150 ANIVERSARIO DE LA FOTOGRAFÍA ARGENTINA, 1843 - 1993) 9, 10, 11 DE JULIO DE 1993: FLORIDA (PDO. DE VICENTE LÓPEZ), BUENOS AIRES, ARGENTINA.**

Prologue by Félix Luna. Buenos Aires: Federación Argentina de Fotografía, 1993. First edition. 4to., 192 pp., illustrated from b&w photographs. Glossy paper wrappers. Slight bump to the upper right tip. Very good. Limited to 500 copies.

\$125.00

*This is the second Argentine congress. Text in Spanish.*



15. [CONTEMPORARY PHOTOGRAPHER]. Lockwood, Lee, editor. **GORDON PARKS, W. EUGENE SMITH, JOHN SZARKOWSKI, [AND] WALTER ROSENBLUM IN A SYMPOSIUM SPEAKING OUT ON "PHOTOGRAPHIC STYLE"**: April 1, 1963, at the New School for Social Research, New York City. [cover title]. [Culpepper, Virginia]: Contemporary Photographer, 1963. First edition. Oblong 8vo., [25] pp., 16 b&w photographs. Decorative stiff wrappers, which are age-toned. Very good.

\$185.00

*Photographs by Parks, Smith, Rosenblum, Kertesz, and others. Presented by Contemporary Photographer with the cooperation of the New School for Social Research. A scarce publication by the short-lived magazine, Contemporary Photographer.*

*WorldCat locates copies at Harvard and Princeton, and seven copies with the title as "In A Symposium Speaking Out..."*







### FREDERICK S. DELLENBAUGH AND ASSOCIATES

16. Dellenbaugh, Frederick S. **ARCHIVE OF PHOTOGRAPHS OF FREDERICK S. DELLENBAUGH AND ASSOCIATES.** An archive of 13 photographic cabinet cards, and 3 other photographs, largely from the nineteenth century, annotated and/or inscribed by or to Frederick S. Dellenbaugh. Some photographs show light soiling and wear; generally, in very good condition.

\$2,250.00

*Frederick Samuel Dellenbaugh (1853 - 1935) was raised in Buffalo, New York; at the age of seventeen he was appointed by John Wesley Powell as an artist and assistant topographer on the second expedition down the Colorado River. "The expedition embarked at Green River, Wyoming, and passed the winter of 1871-72 at Kanab, Utah. In the spring and summer of 1872, Dellenbaugh explored north of Kanab through Potato Valley and helped discover the Escalante River. The expedition continued on to the Aquarius Plateau and the Henry Mountains and traveled through the Upper Grand Canyon until Powell called a halt at Kanab Creek, due to dangerous currents.*

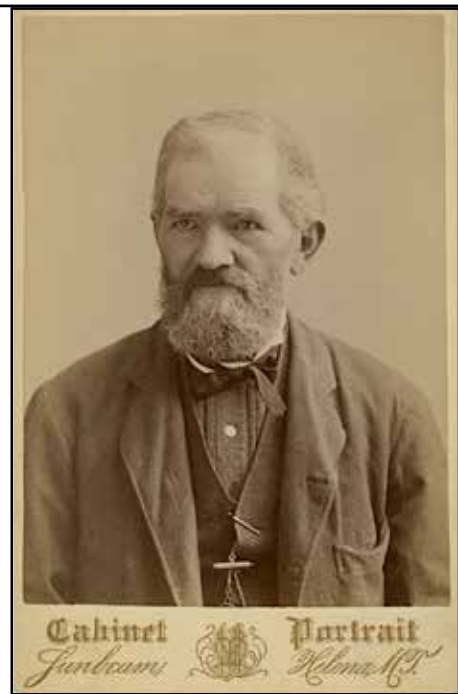


*Following the expedition, Dellenbaugh traveled in the West, lived with the Hopi Indians, and studied painting in France and Germany. He settled in New York City where he wrote and lectured about the West. In 1893, Dellenbaugh built a home in Gragsmoor, New York, the artists' colony, where he painted and designed many of the residences and public buildings. In 1899, he served as artist on E. H. Harriman's expedition to Alaska and Siberia. In later years he continued to travel, served as librarian to the National Geographic Society, and founded the Explorers Club. Dellenbaugh published *The Romance of the Colorado River* in 1902 and in 1908, *A Canyon Voyage*, which described the second Powell expedition. He died in New York City on January 29, 1935." Beinecke Rare Book & manuscript Library, Yale University.*

*Continued on next page*

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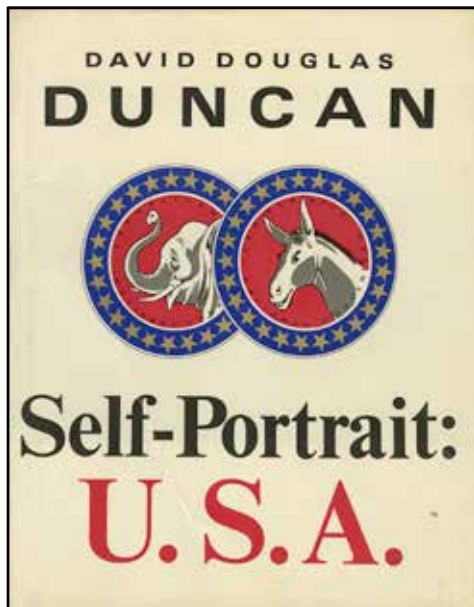
Continued from previous page

These portraits are of Frederick S. Dellenbaugh, his associates on the second Powell expedition down the Colorado River and artists he befriended in the following years. They include: Frederick S. Dellenbaugh holding a pallet of paints, another, waist high with full beard - written below "Concarneau 1883" and initialed; Almon Harris Thompson, topographer and geologist, second in command on the second Powell expedition, the brother-in-law of John Wesley Powell, and a of the founder of the National Geographic Society; Robert Brewster Stanton, mining engineer and chief engineer on the expedition through the Grand Canyon 1889 - 1890; J. E. Clayton, geologist and mining engineer, active throughout the far West, 1854 - 1889; Edward Lamson Henry, painter of American historical scenes, born Charleston, South Carolina 1841, a founder of the artists' colony in Cragmoor, New York; Clifford Prevost Grayson, American painter; student of Thomas Eakins, a member of the artist colony in Concarneau, France, and director of the Art Department, Drexel Institute of Art (inscribed); 2 portraits of William Couper, sculptor; born in Norfolk, Virginia, studied in New York City, Munich and Florence, later sharing a studio with the sculptor, Thomas Bell (inscribed); H. H. Robinson, painter, member of the artists' colonies in St. Ives and Concarneau (inscribed); Major Godfrey Douglas Giles, Commander of Turkish Cavalry under Baker

Pasha, a painter of military scenes, and war correspondent and artist for the Graphic and Daily Graphic during the Boer War in South Africa (inscribed); 1899; Howard Winship, a real estate broker and resident of Buffalo, New York, whose association with Dellenbaugh is unknown; unidentified whiskered old man; copy prints of Frederick S. Dellenbaugh (from and early tintype) and Samuel Dellenbaugh, father; an unidentified view of the Grand Canyon. Many of the photographs bear holographic annotations and identities, possibly in the hand of Dellenbaugh.





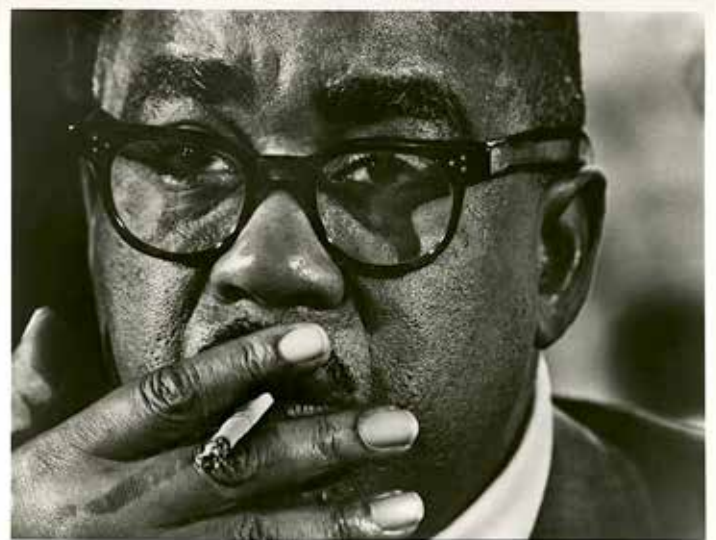


## WITH FOUR VINTAGE PHOTOGRAPHS

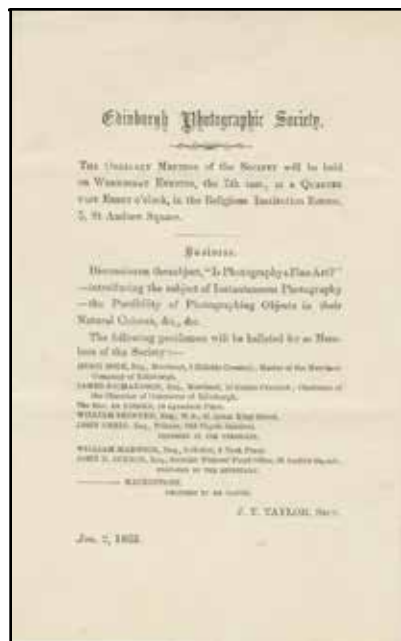
17. Duncan, David Douglas. **SELF-PORTRAIT: U.S.A.** NY: Harry N. Abrams, 1969. First edition. Folio, 240 pp., b&w images from photographs interspersed within the text. Gilt-embossed cloth. Gummed price sticker affixed to the illustrated endpaper. A very good copy in the illustrated dust jacket. [with] Four vintage photographs on 8 x 10 inch photographic paper, all are stamped on the blank reverse, "PHOTO BY DAVID DOUGLAS DUNCAN, UNAUTHORIZED REPRODUCTION PROHIBITED"; all are reproduced in the book: Republican Delegate, page 36, slight crease to the blank lower right tip, signed in ink by the photographer; Delegate from Connecticut, page 132-133 ; Delegate from Connecticut page 138-139, top right tip cracked; Hubert Humphrey, page 169. With the exception of the two slight flaws, the photographs are fine.

\$1,500.00

*Duncan, a former U.S. Marine photographer (This is War! and War without Heros) and frequent contributor to LIFE magazine turned his camera towards the "war at home" - the fight for the presidency at the height of the U.S. involvement in Viet Nam. This book is a chronological document of the 1968 Republican and Democrat conventions. It is a startling view of the machine of American politics at a time of deep strife and contention. Duncan's camera is remarkably impartial and revealing.*







**“IS PHOTOGRAPHY A FINE ART?”**

18. [EDINBURGH PHOTOGRAPHIC SOCIETY] Taylor, J. [John] T. [Traill], secretary.  
**EDINBURGH PHOTOGRAPHIC SOCIETY: THE ORDINARY MEETING OF THE SOCIETY WILL BE HELD ON WEDNESDAY EVENING, THE 7TH INST., AT A QUARTER PAST EIGHT O’CLOCK, IN THE RELIGIOUS INSTITUTION ROOMS, 5, ST. ANDREW SQUARE.** Edinburgh: Edinburgh Photographic Society, Jan.2, 1863. Bi-fold, 4 1/2 x 7 3/4 inches [11.43 x 19.69 cm], 1 pp. Fine.

\$150.00

*Announcement for the next meeting’s discussions: “Is Photography a Fine Art?”; Introducing the subject of Instantaneous Photography; the Possibility of Photographing Objects in their Natural Colours, &c., &c.; Balloting new members. Signed in type by J. T. Taylor, Secretary.*

*John Traill Taylor (1827 - 1895) served as writer and editor for The Photographic Journal, which in 1860 became The British Journal of Photograph from 1860 - 1879, resigning to assume the role of editor in New York of The Photo Times, 1880 - 1885. In 1886, he once again was the editor of The Photographic Journal until his death in 1895.*



**“STAR, HELLO, ROBERT FRANK”**

19. Frank, Robert. **LES AMÉRICAINS.** Compiled and edited by Alain Bosquet. Paris: Robert Delpire, [1958]. First edition. Oblong 8vo., 83 b&w plates from photographs. Glazed paper over boards, with drawings by Saul Steinberg. Aside from a very slight crease to the front board where it joins the spine, a near fine copy. Housed in a custom-made clamshell box in patriotic red, white and blue with die-cut stars along the edges and a 50 starred American flag inset on the upper cover. SIGNED twice.

\$17,500.00

*The true first edition of this work, heralded as the most influential photographic book of the second half of this century. Issued without a dust jacket. This copy was been SIGNED with a drawing by Robert Frank on the front free endpaper. The drawing is the outline of a five pointed star which consumes most of the page; in it he has written “STAR - Hello, Robert Frank, Washington, D.C., Sept. 28 ‘94” and in the upper right corner he has written “from Robert Frank.” This copy was inscribed at a special event just prior to the opening of his major retrospective exhibition at the National Gallery of Art, October 2, 1994. Parr and Badger, Volume 1, p. 247.*

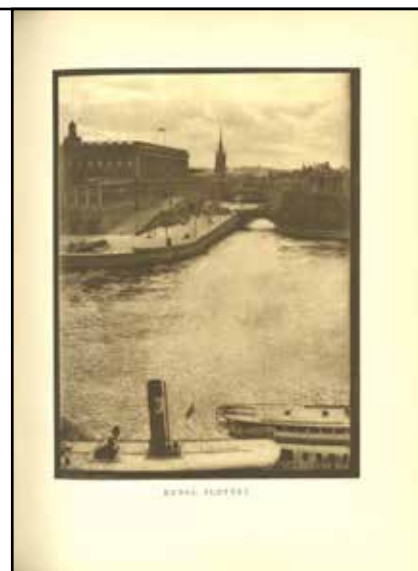
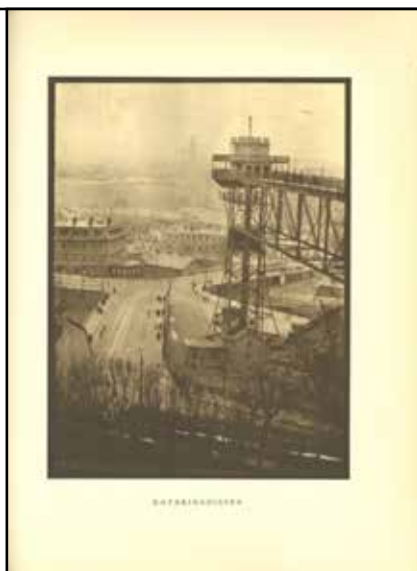
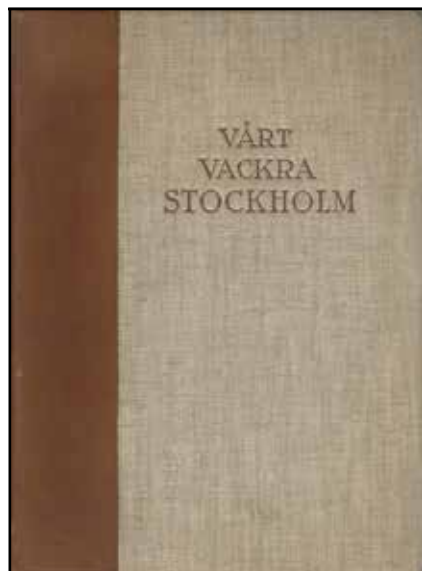
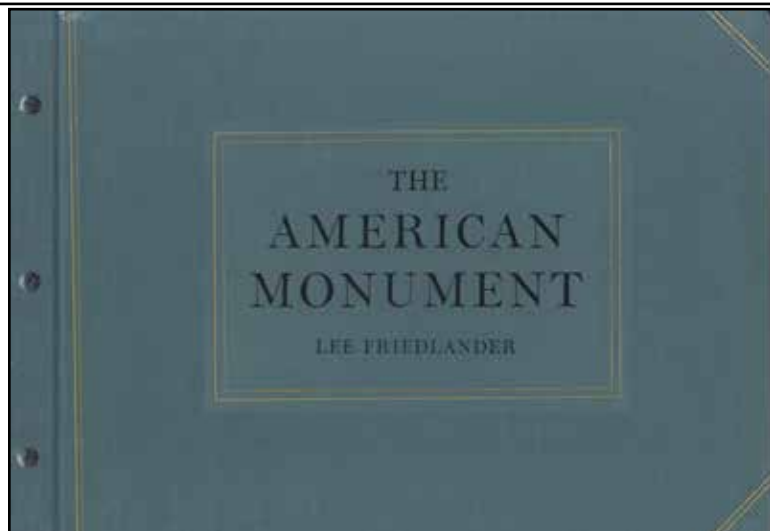


20. Friedlander, Lee. **THE AMERICAN MONUMENT.**

Afterword by Leslie George Katz. New York: The Eakins Press Foundation, 1976. First edition. Folio, 213 b&w photos on unnumbered leaves. Cloth titled in black and gilt. The publisher's binding resembles a personal photographic album, with the leaves gathered on screw posts. A fine, as new copy, still in the original shrink-wrap and the publisher's plain cardboard mailing carton.

\$1,500.00

*Friedlander documents the statues in the square, the Confederate Veteran, various war memorials, Newsboy in MacArthur Park, etc. Only, Friedlander sees the modern urban world encroaching. Edition limited to 2000 copies. Parr and Badger, Volume 2, p. 28.*

**GOODWIN'S STOCKHOLM IN PHOTOGRAVURE**

21. Goodwin, Henry B. **VÅRT VACKRA STOCKHOLM; UTGIVET TILL FÖRMAN FÖR DANIEL FALLSTRÖM-FONDEN.** [Stockholm: Bröderna Lagerström Boktryckare, 1920]. First edition. Folio, 165, [166-187] pp., original etching frontispiece with tissue guard, title page vignette, 39 b&w photogravures with tissue guards, 9 reproductions of etchings with tissue guards, 2 leaves of music. Quarter calf and linen with gilt title, decorative endpapers, t.e.g. Light wear and rubbing to the spine. A near fine copy. Issued in an edition of only 200 numbered copies.

\$3,000.00

*Richly toned photogravures by the Swedish photographer, Henry B. Goodwin (1878-1931) who was renowned within the international Pictorialist movement. The frontispiece is an original etching, a nude study, by Carl Larsson, SIGNED posthumously by his wife. The other etchings are by Olle Hjortzberg, Louis Sparre, Ernst Hällgren, Robert Haglund and others.*

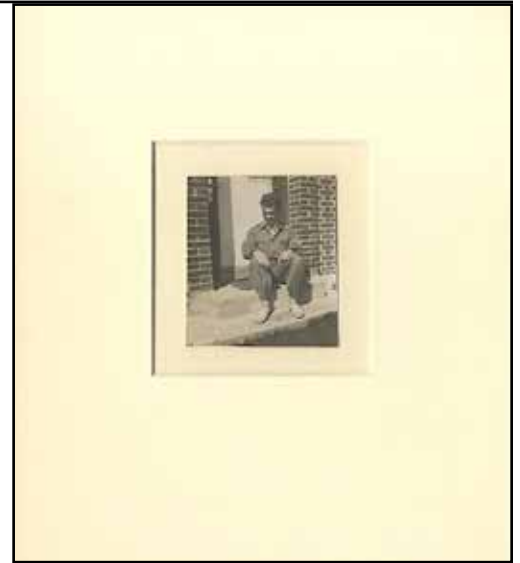
*VÅRT VACKRA STOCKHOLM (Our Beautiful Stockholm) was published as a commemorative (festschrift) volume dedicated to Daniel Fallström-Fonden. It is clear that in this collection of photographs, Goodwin was acquainted with, and greatly influenced by the work of Alvin Langdon Coburn, especially Coburn's LONDON and NEW YORK. Goodwin and Coburn knew each other and corresponded about their work. Rare.*

HAUSMANN SELF-PORTRAIT

22. Hausmann, Raoul. **SELF-PORTRAIT.** Vintage gelatin silver print, circa 1931, 3 x 2 11/16 inches [7.62 x 6.83 cm]. Achivally matted.

\$2,000.00

*Raoul Hausmann (1886-1971) was a key figure in the Dada movement in Berlin after World War I. Although he explored photomontage, he did not take up a camera until 1927. Many of his photographs are contact prints made from medium format negatives and are generally not signed nor dated.*



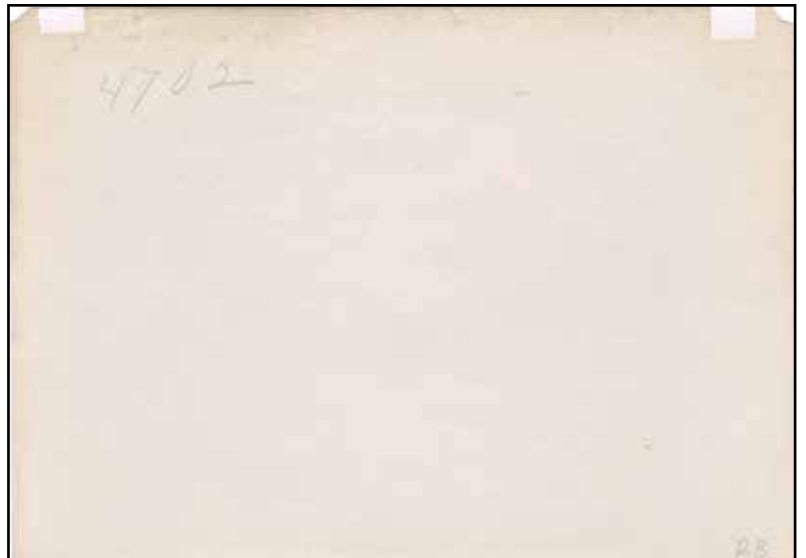
VINTAGE HINE

23. Hine, Lewis W. **STAMPING LABELS. BOSTON INDEX CARD CO. 113 PURCHASE STREET. BOSTON, MASSACHUSETTS.** [New York: National Child Labor Committee, 1917]. Vintage gelatin silver photograph 4 3/4 x 6 3/4 in. [12.07 x 17.15 cm.] on 5 x 7 in. [12.70 x 17.79 cm.] single weight photographic paper. The top blank corners are slightly chipped; there is a tiny closed tear to the blank top margin, with no loss to the image. In pencil on the blank reverse is written "4702" which is the image identification number. A very good print.

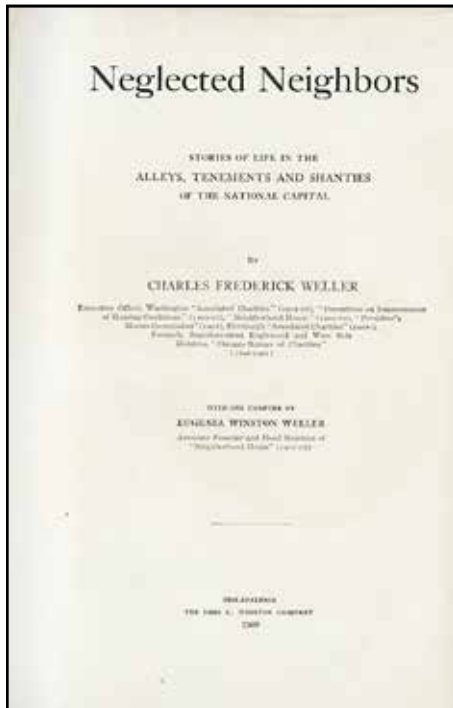
\$1,500.00

*Lewis Hine began working as a freelance photographer for the NCLC in 1906, documenting child labor in American industries, primarily from New England through the Southern states. Often he was in peril of physical harm, since the mill and factory owners wanted to keep the public uninformed of working conditions, which were less than ideal. His photographs were widely published in books and magazine and were instrumental in gaining reforms to the labor laws.*

*This vintage gelatin silver photograph is a contact print from Hine's original negative and conforms in all aspects with the same image in the NCLC collection held at the Library of Congress Prints & Photographs Division, and may be viewed at: <https://www.loc.gov/pictures/item/2018678540/>*







### LEWIS HINE'S FIRST BOOK APPEARANCE

24. [HINE] Weller, Charles Frederick. **NEGLECTED NEIGHBORS: STORIES OF LIFE IN THE ALLEYS, TENEMENTS AND SHANTIES OF THE NATIONAL CAPITAL.** Philadelphia: The John C. Winston Company, 1909. First edition. 8vo., xi, 342 pp., 96 illustrations, the majority from b&w photographs. Bound in the publisher's plain

green cloth, titled in gilt on the spine. There is slight rubbing at the spine head, foot and edges. A thin tide line along the blank top margin, which starts on the first blank leaf, extends only to the first text page. A very good copy.

\$225.00

*"In the important task of providing illustrations for the study, Mr. Lewis W. Hine, the exponent of 'Social Photography', has given invaluable generous aid as has also Mr. D. A. Glascoff. Others who have supplied photographs for the book are Eugenia W. Weller, Frank J. Cullen, Herbert Lewis and the author." p. 327 - 328.*

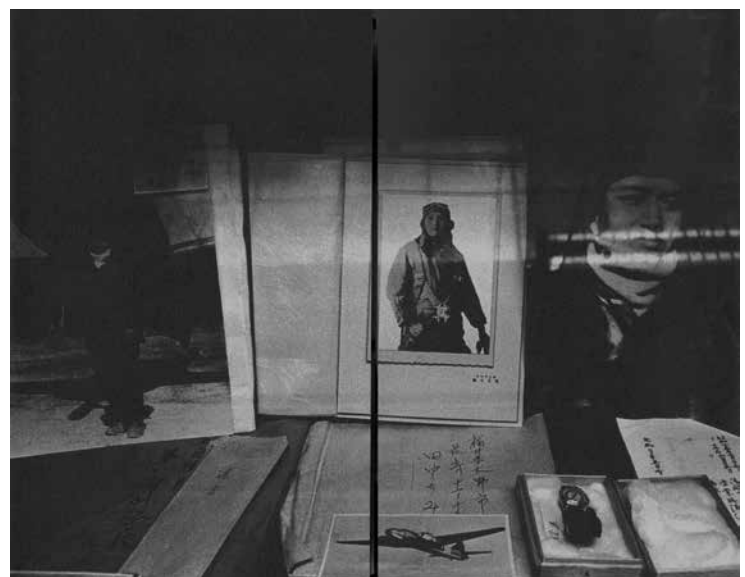
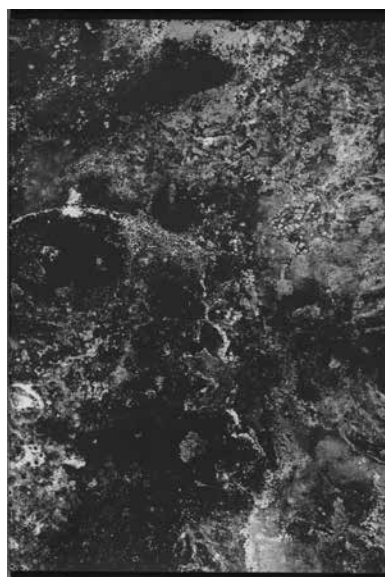
*This is Hine's first appearance in book form.*

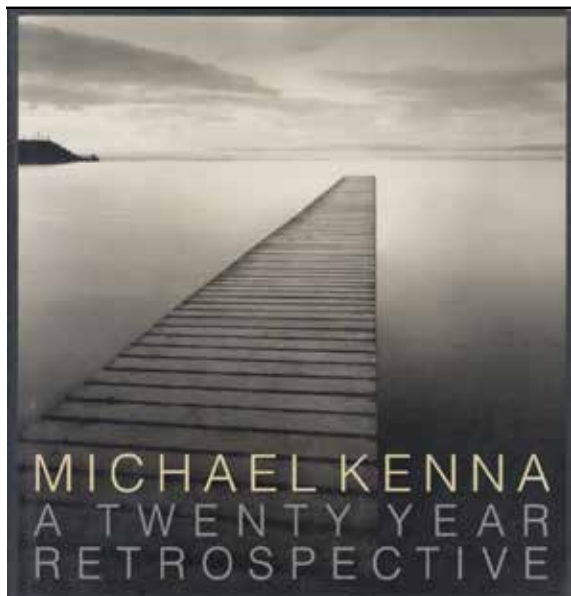
### KAWADA MAPS THE BOMB

25. Kawada, Kikuji. **THE MAP.** Tucson: Nazraeli Press, 2005. 8vo., [3], [46] gatefold leaves, [3] pp., all illustrated from photographs. Bound in black cloth, titled in red ink on the upper cover and spine. Signed in Kanji by the photographer on the final leaf. [with] Paper wrapper booklet of [16] pp., which includes a five page introduction by Kawada, and captions for all 190 images in both English and Japanese; numbered 411 of 500 copies. All housed in an illustrated slipcase; all fine, as new.

\$750.00

*This newly designed edition by Naomichi Kawahata, which is limited to 500 numbered and signed copies, closely follows the original presentation of the exceedingly rare 1965 first edition of CHIZU [THE MAP]. Parr and Badger, Volume 1, p.286 -287.*





26. Kenna, Michael. **MICHAEL KENNA: A TWENTY YEAR RETROSPECTIVE**. [Tokyo]: Treville, 1994. First edition. 4to., unpagged, 130 full-page b&w photos. A fine, as new copy in the photo-illustrated dust jacket. SIGNED by the photographer. Hardcover.

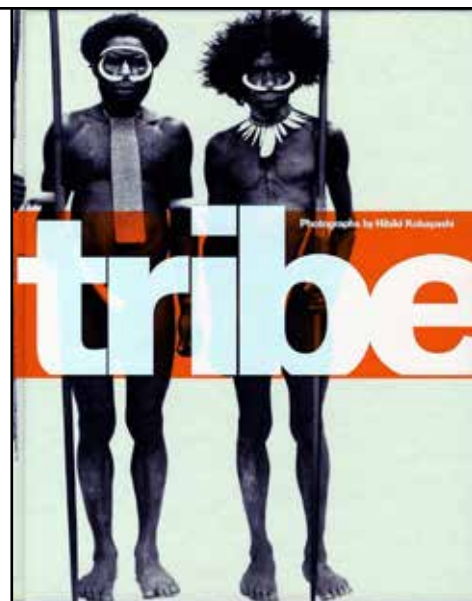
\$175.00

*Essay by Peter Bunnell and foreword by Ruth Bernhard; in English and Japanese. Stunning landscapes in the classical tradition.*

27. Kobayashi, Hibiki. **TRIBE**. Introduction by Peter Beard. NY: PowerHouse Books, 1998. First edition. Folio, [160] pp., over 100 full or double-page plates from b&w photographs. Illustrated paper over boards with printed acetate dust jacket. A fine copy. Hardcover.

\$65.00

*Intense and dramatic portraits of indigenous peoples, reminiscent of Richard Avedon's portraits for IN THE AMERICAN WEST. The tribes include the following: Kamayura - Brazil, Samburu - Kenya, Amhara - Ethiopia, Beni Husheich - Yemen, Beduin - Jordan, Mustang - Tibet; in Nepal several tribes: Newar, Parbate, Tamang and Tharu; in Thailand: Lahu, Lisu, Meo and Padaung; and others.*



#### VINTAGE KRIMS

28. Krims, Les. **UNTITLED**. Original vintage Kodalith gelatin silver photograph, 7 1/4 x 4 7/8 inches, mounted to archival board. SIGNED and dated 1970 below the image in pencil by the photographer. Printed label from a print sale at the Photographic Studies Workshop (Visual Studies Workshop, Rochester, NY) reading "Leslie Krims" affixed to the blank verso of the mount. Window overmat. Fine.

\$1,750.00

*An early vintage photograph on Kodalith gelatin silver photographic stock.*

## CANDY POLAROIDS



29. Landweber, Victor. **SWEETSTUFF: CANDY POLAROIDS**. Los Angeles: G. Ray Hawkins, 1979. Limited first edition. Oblong small quarto of 18 leaves of stiff art paper; comprised of a penciled limitation leaf initialed and dated 1978 by the artist and numbered 20/20; a leaf signed in pencil by G. Ray Hawkins, publisher, Los Angeles, 1979; followed by 17 leaves each with an original color Polaroid diptych, which is titled in ink by the artist and mounted within a debossed frame. Bound in quarter black calf and charcoal cloth with the artist and publisher in silver ink on the spine. Housed in a matching slipcase of calf and cloth. Fine.

\$3,000.00

*Victor Landweber, born in Washington D.C. 1941, received his B.A. from the University of Iowa, and his MFA from UCLA, studying with Robert Heineken. Landweber describes his art: "The inspiration for the main flow of my photographic work comes from artists working in mediums other than photography- especially late Modernist painters, Surrealists, Dada, and conceptual artists whose works have suggested possibilities for addressing my perception about art and its representation in a photograph."*

*Of this artist's book, Landweber states the following on his website: "In 1978 the G. Ray Hawkins Gallery, Los Angeles, commissioned a set of small works for a limited-edition, finely-bound book of original photographs. The gallery had previously exhibited my multi-frame Post-painterly Polaroids and Treasure Tones paint-chip pieces, so it made sense for me to create another set of table-top Polaroids for the project. Commercial candies inspired a Pop Art attitude, letting me suggest fantasies of money, sex and empty calories. I still get a kick out of these sweet, quirky pictures." These diptychs, 6 1/4 x 4 1/4 inches or the reverse, were made using Polaroid Polacolor II pack film, an internal dye diffusion transfer process.*





FIFTEEN GELATIN SILVER PHOTOGRAPHS

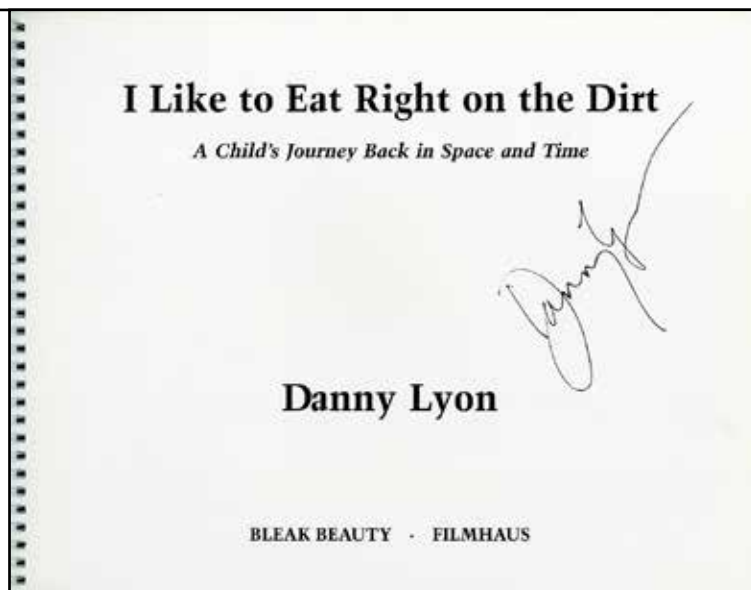
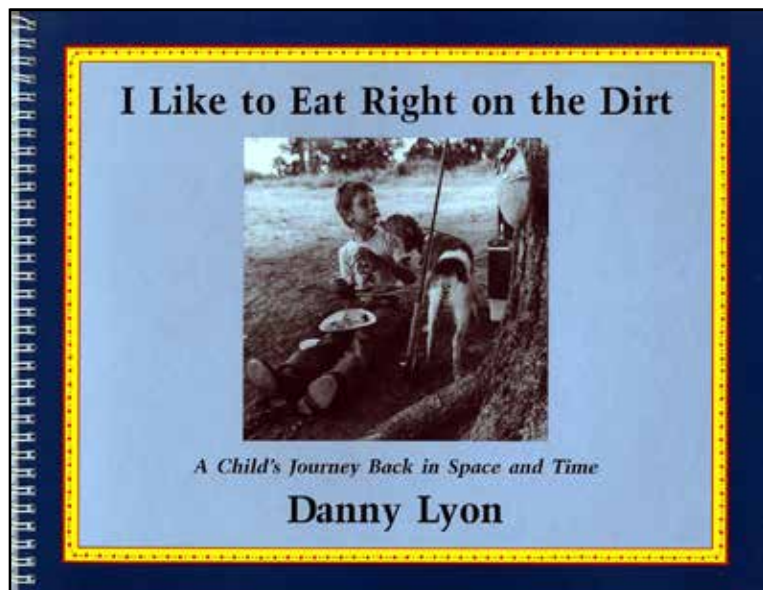
30. Leighton, Ron. **UNTITLED**. Los Angeles: G. Ray Hawkins, 1976. Limited first edition. Oblong small quarto of 20 leaves of stiff art paper; comprised of a penciled limitation leaf signed and dated 1976 by the artist and numbered 14/20; a leaf signed in pencil by G. Ray Hawkins, publisher, Los Angeles, 1976; 15 leaves each with an original gelatin silver photograph mounted within a debossed frame, followed and three blank leaves at the end. Bound in quarter black calf and charcoal cloth, with the artist and publisher in silver ink on the spine. Housed in a matching slipcase of calf and cloth. Fine.

\$1,350.00



*Ron Leighton, born 1944, earned a B.A. in psychology and an M.A. in art from California State University, Fullerton. He taught photography at Saddleback College, Mission Viejo, California, exhibited widely and was represented by the G. Ray Hawkins Gallery. He describes his work as follows: "The relation between man and nature has evolved a genre of its own. The combination of organic and inorganic forms and their arbitrary juxtapositions create new entities which become unique within themselves. When these entities are isolated, i. e. deprived of their natural environment, they are coerced into new relationships, often becoming anomalies - paradoxical and enigmatic. Here is semblance, yet its real meaning is intrinsic to the subject matter - its palpable substance which evokes sentient response." Camera, Lucerne: C.J. Bucher, Ltd, August 1972.*

*This artist's book of 15 studies in lights and form, recall Zen meditations. Printed on Kodatolith gelatin silver paper 5 x 3 3/8 inches.*



31. Lyon, Danny. **I LIKE TO EAT RIGHT ON THE DIRT. A CHILD'S JOURNEY BACK IN SPACE AND TIME.** Clintondale, NY: Bleak Beauty/Filmhaus, 1989. First edition. Oblong folio, [56] pp., numerous plates from b&w photographs. Pictorial spiral bound stiff wrappers. Fine. SIGNED. Hardcover.

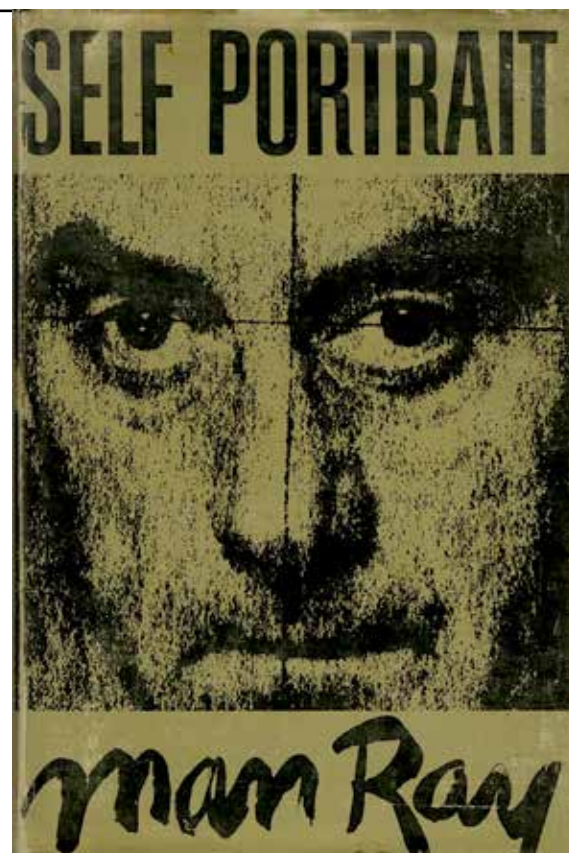
\$100.00

*Arranged like a family photo-album which it largely is - it contains photos by Danny Lyon and by his family.*

32. Man Ray. **SELF PORTRAIT: MAN RAY.** Boston: Little, Brown and Co., 1963. First edition. 8vo., 402 pp., 36 b&w plates. A near fine copy in a lightly worn dust jacket.

\$100.00

*Man Ray was at the center of the Dada and Surrealist movements, in New York and Paris, as a painter; but more importantly, as an innovator in photography - with and without the aid of a camera. His autobiography is an enjoyable read.*



## AN EXCEPTIONAL COPY OF MAN RAY'S EXQUISITE LIVRE D'ARTISTE

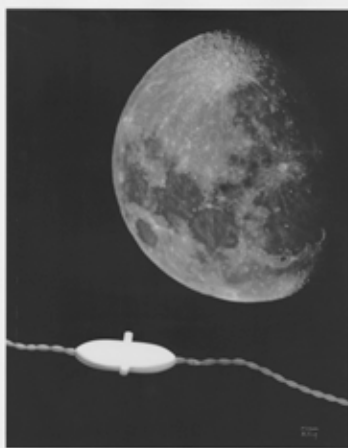


33. Man Ray. *ÉLECTRICITÉ. DIX RAYOGRAMMES DE MAN RAY ET UN TEXTE DE PIERRE BOST*. Paris: Compagnie Parisienne de Distribution d'Électricité, 1931. First edition. Folio, two unbound folded sheets to make [6] pp. text, with 10 photogravures plates 8 1/16 x 10 1/4 inches [20.48 x [26.03 cm] tipped to a stiff art paper mount 10 7/8 x 14 3/4 inches [27.62 x 37.46] each with a titled protective vellum wrapper. The text and prints are laid-in a blank vellum folder, which is mildly creased, and laid-in the four-point printed paper portfolio. This copy has the complimentary slip from the CPDE, which is seldom included.

Aside from a slight bit of toning to the printed four-point paper folder, this is a fine, near new copy contained in a newly made gilt titled leather-backed cloth over boards chemise with matching cloth slipcase.

\$52,500.00

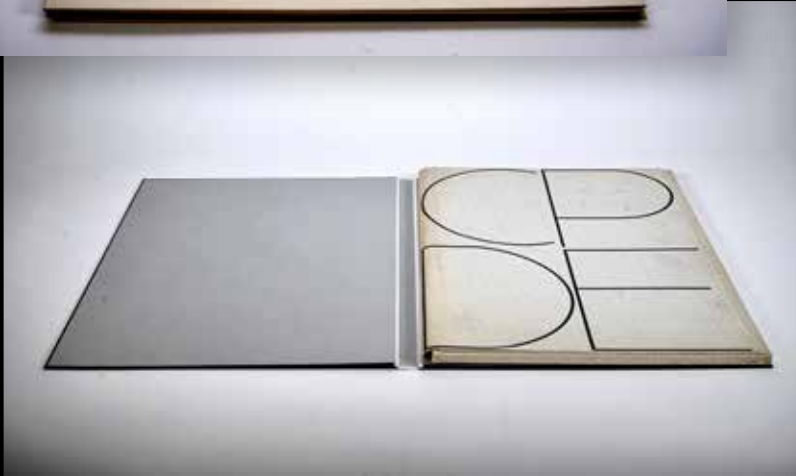
*continued on next page*







In 1931, the Paris electric company, CPDE, commissioned Man Ray to produce a series of images promoting the various uses of electricity. The resulting portfolio of ten Rayogrammes was issued in 500 copies, which were distributed to the CPDE's best and prospective clients, and not commercially offered for sale. The photogravure prints made from original Rayograms are titled: *Electricité*, *La Ville*, *Salle de Bain*, *La Maison*, *Lingerie*, *Salle à Manger*, *Cuisine*, *Le Souffle*, *Electricité*, *Le Monde*.



In 2014, the Metropolitan Museum of Art, Curator in Charge, Department of Photographs, Jeff R. Rosenheim, stated: "This remarkably seductive album of photogravures is an exquisite example of his legacy as America's greatest Surrealist photographer..." "Man Ray's *ÉLECTRICITÉ* is not only one of the most ravishing and sought-after of company photobooks, but it contains a cogent suite of photographs that the leading American Dadaist and commercial photographer himself never bettered." Parr and Badger, *The Photobook: A History*. Volume II, p.183.



34. [MAN RAY]. Cocteau, Jean.  
**L'ANGE HEURTEBISE; POÈME**  
AVEC UNE PHOTOGRAPHIE DE  
L'ANGE PAR MAN RAY. Paris:  
Librairie Stock, 1925. First edition.  
Folio, [22] leaves printed recto only,  
with photogravure frontispiece by  
Man Ray. Loose as issued in printed  
wrappers. The frontispiece has left  
a transfer on the colophon leaf as is  
usual. A fine, unopened copy. Housed  
in a newly made chemise of paper over  
boards with a morocco spine, titled in  
silver ink, housed in a matching paper  
over boards slipcase.



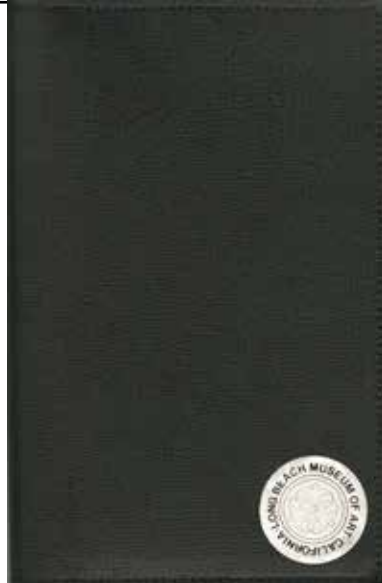
\$6,000.00

*For Cocteau, the Angel Heurtebise was both his guardian and a demon; written during a feverish period of seven days, this is one of his best known poems "...Your beauty, angel of white lead, caught in a photograph by an explosion of magnesium." (from an English translation). Jean Cocteau collaborated on many photographically illustrated editions, this was the first. This photogravure from a Rayogram, is one of Man Ray's most subtle and beautiful.*

*Of a total edition of 300 numbered copies, 25 were printed on Whatman, 25 were printed on Hollande Van Gelder, and 250 were printed on Vélín D'Arches. This is copy number 47 printed on Hollande Van Gelder. Additionally, this copy is SIGNED by Cocteau with his customary five point star and the following, "Viens au ralenti folle étoile" (slow down crazy star).*

35. McCafferty, Jay D. **STUPA**.  
Long Beach, California: Long Beach  
Museum of Art, 1974. First edition.  
4to., [1] pp., 25 cards illustrated from  
photographs, printed both verso and  
recto to form a time-lapse sequence  
showing the movement of the sun  
and waves on a Stupa placed on the  
beach. The cards are housed in a Ful-  
vu window binder where they may be  
viewed forward or reversed, as in a  
flip-book. Fine, in the slightly rubbed  
original Ful-vu box.

\$350.00



*Stupa comes from Sanskrit, literally meaning a "heap"; practically, it is a mound-like structure containing Buddhist relics, and used as a place of meditation.*

*Number 110 of 200 copies signed in silver ink by Jay D. McCafferty. Includes a chronology, exhibition list, and a brief statement by Tony DeLap. WorldCat locates a single copy at NYPL.*

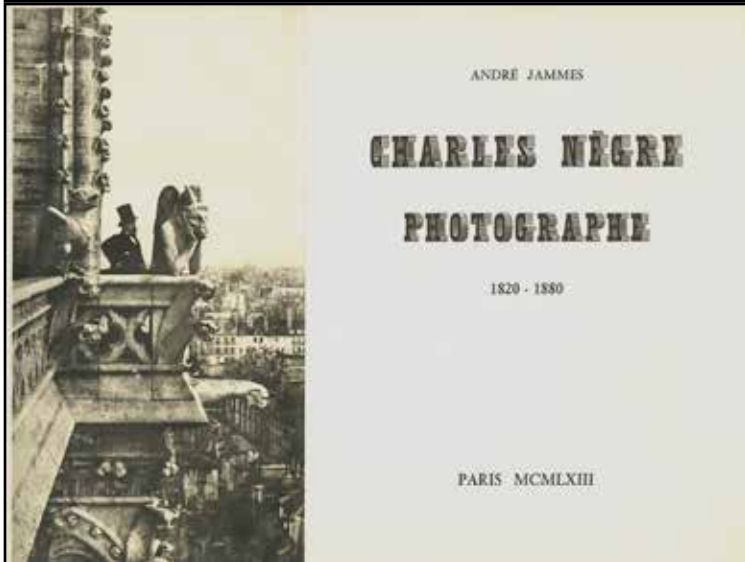


Ray K. Metzker  
*Earthly Delights*

36. Metzker, Ray K. **RAY K. METZKER: EARTHLY DELIGHTS.** Introduction by Tom Goodman. NY: Lawrence Miller Gallery, 1988. First edition. 8vo., [16] pp., 10 full-page b&w plates from photographs (including cover image). Pictorial stiff wrappers. Near fine. INSCRIBED by the photographer.

\$100.00

*Ray K. Metzker, (b. 1931) in Milwaukee, Wisconsin, received his B.A. from Beloit College, Wisconsin, and his M.S. from the Institute of Design. Includes a bibliography.*



37. [NÈGRE]. Jammes, André. **CHARLES NÈGRE PHOTOGRAPHE, 1820-1880.** Preface by Jean Adhémar. Paris: André Jammes, 1963. First edition. Oblong folio, 41 pp., 30 tipped-in collotype plates, 1 large folding collotype plate with tissue guard. Plain stiff wrappers in printed over wrapper, which has a collotype mounted on front. Includes the plain acetate dust jacket that has a tiny closed tear at the base of the spine. A complimentary card from Paul Jammes is laid-in. Fine, near new.

\$500.00

*An exquisite production. Limited to 300 numbered copies.*



## SALT PRINT OF A PHILADELPHIA FIRE FIGHTER

38. Newcomer, T. H., photographer. **PHILADELPHIA "GOOD INTENT ENGINE COMPANY" FIRE FIGHTER IN PARADE GARB.** Philadelphia: T. H. Newcomer, c. 1858. Vintage oval salted paper photograph, 6 1/8 x 8 inches [15.56 x 20.32 cm] mounted on card stock, 9 x 11 1/2 inches [22.86 x 29.2 cm]. The image is ringed by two gold oval bands, with the photographer's name and address centered below. The upper left corner of the board is detached, but present. Slight soiling to the board; a fine print with a full tonal range.

\$2,000.00

*The gentleman in this portrait was a member of the Good Intent Engine Co. No. 28, identified by the lettering on his stove-pipe hat, which reads, "Good Intent/Engine." On his cape are the initials F. A., which signify the the company was a member of the Fire Association, which was formed in 1817. The Good Intent Engine Co. No. 28 was organized on April 26, 1819 and located at Girard Ave. & Franklin Ave., Philadelphia. The company moved several times over its existence and was last located at 134 Allen Street in the Kensington section of the city. The company was active until March 15, 1871 when Philadelphia's paid fire department entered service.*

*"Beginning in the late 18th century, some volunteer fire fighters began to wear hats painted with their companys name to identify themselves at chaotic fire scenes. During the 19th century, these fire hats became more ornate, as portraits of historical figures, patriotic scenes, allegorical images, or company icons were painted alongside the companys name, motto, or founding date. Made of pressed felt, these stove-pipe hats were primarily used in Philadelphia, but other nearby cities such as Baltimore and Washington adopted them as well. Fire hats were personal items with the owners initials often painted on the top of the hat. While these hats were worn at fires, they are more colloquially known as 'parade hats.' Fire companies commonly marched in the many parades of the period and these ornate hats contributed to the visual culture of their day." Fireman's Hall Museum website. Three views of a Good Intent Engine Company hat may be seen at: [https://www.firemanshallmuseum.org/parade-hats/#iLightbox\[gallery\\_image\\_1\]/2](https://www.firemanshallmuseum.org/parade-hats/#iLightbox[gallery_image_1]/2)*

*Little is written on Thomas H. Newcomer, 1827 - 1896. He operated a daguerreian studio on North 2nd Street, Philadelphia, from at least 1848 - 1867. An 1848 daguerreotype case is imprinted with his address as 316 N. 2nd; an 1854 daguerreotype shows the address as 308 N. 2nd, and an undated daguerreotype listed in the Daguerreian Era Catalogue No. 7, Spring 1974, shows the address as 208 N. 2nd. The Philadelphia city directories of 1858 - 1867 list the address as 508 N. 2nd Street. The photographer's imprint below this salt print is not a perfect impression; however, it appears to be 508 N. 2nd Street - no other example of a salt print by Newcomer has been located, nor any other photograph bearing the 508 street number.*



Albert Renger-Patzsch



Fotografien 1925 - 1960

39. [RENGER-PATZSCH]. Honnef, Klaus. **INDUSTRIELANDSCHAFT, INDUSTRIEARCHITEKTUR, INDUSTRIEPRODUKT: FOTOGRAFIEN, 1925-1960** VON ALBERT RENGGER-PATZSCH. Cologne: Rheinland-Verlag and Bonn: Rudolf Habelt Verlag, 1977. First edition. Square 8vo., 136 pp., over 60 full-page b&w illustrations from photographs. Illustrated stiff wrappers. Near fine.

\$60.00

*Prepared as the catalogue for the exhibition which was held at the Rheinisches Landmuseum Bonn, January 1 through February 2, 1977. Includes bibliography, short biography, and several writings on photography by Renger-Patzsch. Text In German.*

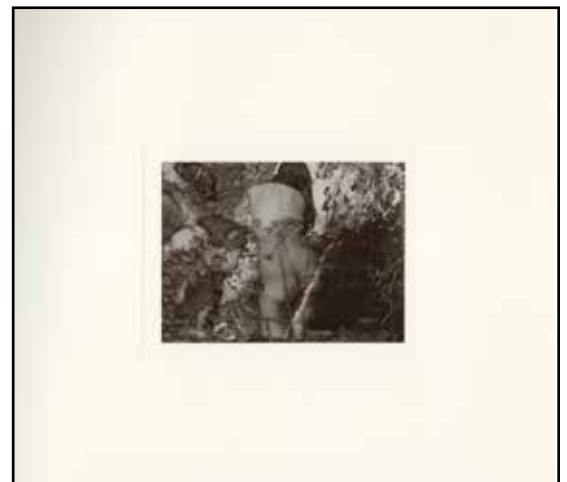
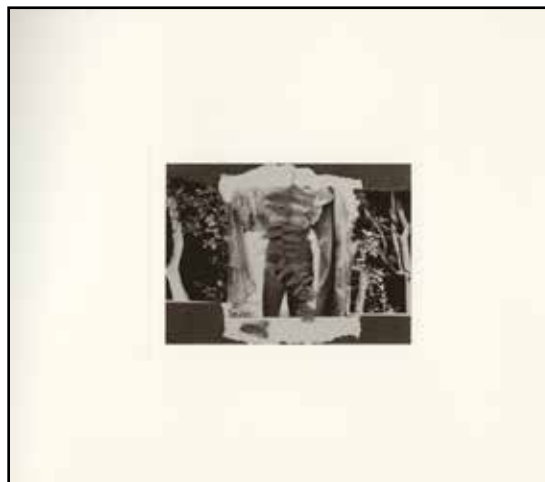
## FIFTEEN GELATIN SILVER PHOTOGRAPHS

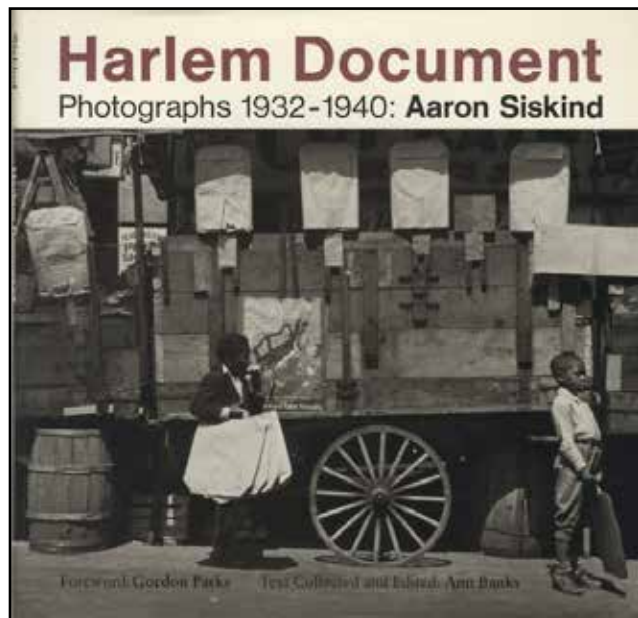
40. Schoenfeld, Diana. **ILLUSORY ARRANGEMENTS**. Los Angeles: G. Ray Hawkins, 1978. Limited first edition. Oblong small quarto of 20 leaves of stiff art paper, comprised of a penciled limitation leaf signed and dated 1977 by the artist and numbered 8/20; a leaf signed in pencil by G. Ray Hawkins, publisher, Los Angeles, 1978; 15 leaves each with an original gelatin silver photograph mounted within a debossed frame, followed by three blank leaves at the end. Bound in quarter black calf and charcoal cloth, with the artist and publisher in silver ink on the spine. Housed in a matching slipcase of calf and cloth. Fine.

\$2,000.00

*Diana Schoenfeld, born 1949 and raised in Atlanta, Georgia, attended college in Florida and Switzerland before receiving her M.A. and M.F.A. in photography from the University of New Mexico. She has taught photography since 1975, primarily at the College of the Redwoods, Eureka, California, and exhibited widely in the United States, Canada and Europe. Her 1984 M.F.A. thesis, *Symbol and Surrogate: An Interpretive Description of the Picture-Within-the Picture in Photography*, was the basis for her curated exhibition held at the Galleries of the Claremont College, and the University of Hawaii at Manoa, and the published catalogue, *Symbol and Surrogate, the Picture Within*, Honolulu: University of Hawaii, 1989.*

*This artist's book of 15 female figure studies 4 3/8 x 3 1/8 inches from the photographer's picture within the picture series are exquisitely composed from multiple negatives and rendered in the mid to lower tonal range.*

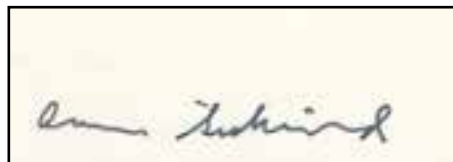




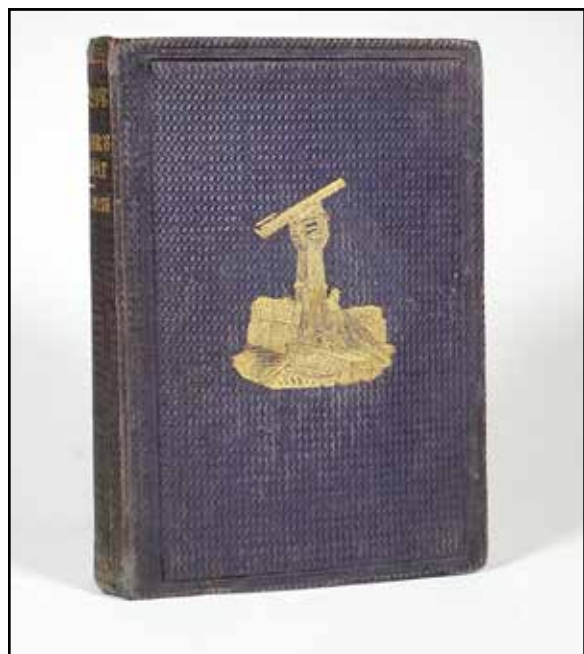
41. Siskind, Aaron. **HARLEM DOCUMENT: PHOTOGRAPHS 1932-1940**; Foreword by Gordon Parks. Text From Federal Writers Project. Edited by Ann Banks. Providence: Matrix Publications, 1981. First edition. Oblong 8vo., 80 pp., b&w photographs. There is a 1/16 inch closed tear at the tip of the dust jacket on the rear; else a fine copy in cloth with the illustrated dust jacket.

\$350.00

*Aaron Siskind became a freelance photographer in 1932, the same year he joined the Photo League in New York City. In 1936, a group of photographers from the Photo League formed a production unit they called the Features Group and began a three year project documenting Harlem. In 1940, Siskind joined with Max Yavno, and writer Michael Carter, on another project in Harlem. Neither of these projects were published due to the incursion of the Second World War.*



*This volume brings together Siskind's photographs for the first time from both projects. SIGNED by Siskind on the title page.*



#### THE FIRST BOOK ILLUSTRATED WITH STEREOGRAPHS

42. Smyth, C. [Charles] Piazz. **TENERIFFE, AN ASTRONOMER'S EXPERIMENT: OR, SPECIALITIES OF A RESIDENCE ABOVE THE CLOUDS**. London: Lovell Reeve, 1858. First edition. 8vo., 451 pp., 20 mounted albumen stereographs with tissue guards, engraved map, approx. 45 pp. advertisements, including the catalogue of one hundred stereoscopic views of Egypt and Nubia, published by Negretti & Zambra. Gilt-decorated textured cloth, t.e.g.; spine crown repaired with tissue; light wear, foxing to several tissue guards; blank corner of one advert lacking. A very good copy.

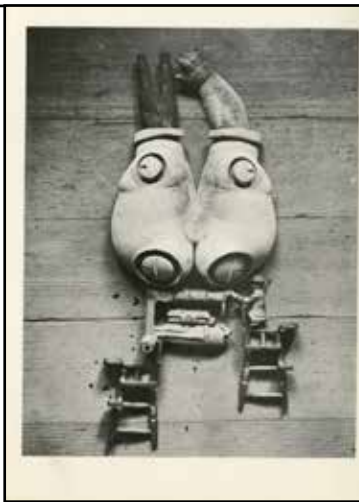
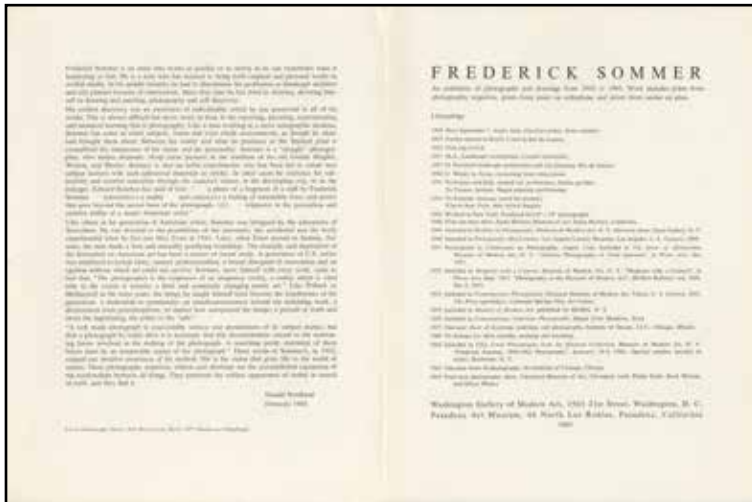
\$1,150.00

*This is the first book to contain original mounted stereographs; the exposures were made by Smyth on Teneriffe in the mid 1850s, and serves as an important astronomical report. The publisher's adverts are dated January 1858.*

*TRUTHFUL LENS No.152. Gernsheim - INCUNABULA No. 79. Roosens and Salu No. 9814.*



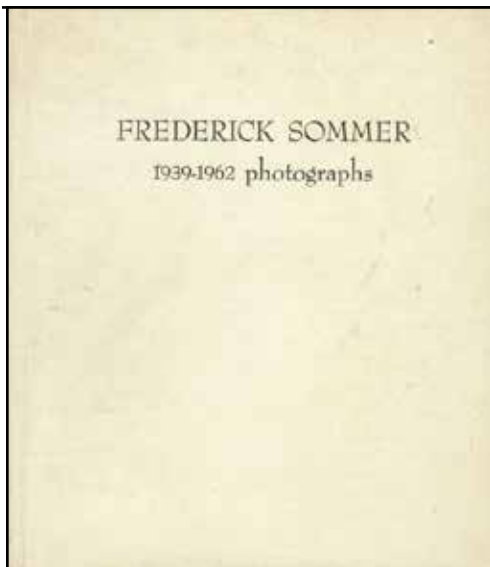




43. Sommer, Frederick. **FREDERICK SOMMER: AN EXHIBITION OF PHOTOGRAPHS AND DRAWINGS FROM 1943 to 1965.** Washington, D. C.: Washington Gallery of Modern Art, 1965. First edition. 4to., [2] pp., with b&w illustrations from photographs on the front and rear covers. Additionally, laid-in is a gallery card for another Sommer exhibition held at the Art Institute of Chicago, March 9 - April 7, 1963. Both are fine.

\$150.00

*This early Sommer exhibition catalogue has a one page introduction by Gerald Nordland and a chronology through 1964. The exhibition was jointly held with the Pasadena Art Museum; however, OCLC, which locates three copies at the School of Visual Arts, the Huntington Library, and the Museum of Fine Arts, Boston, does not mention the Pasadena Art Museum.*



#### SOMMER'S FIRST MONOGRAPH

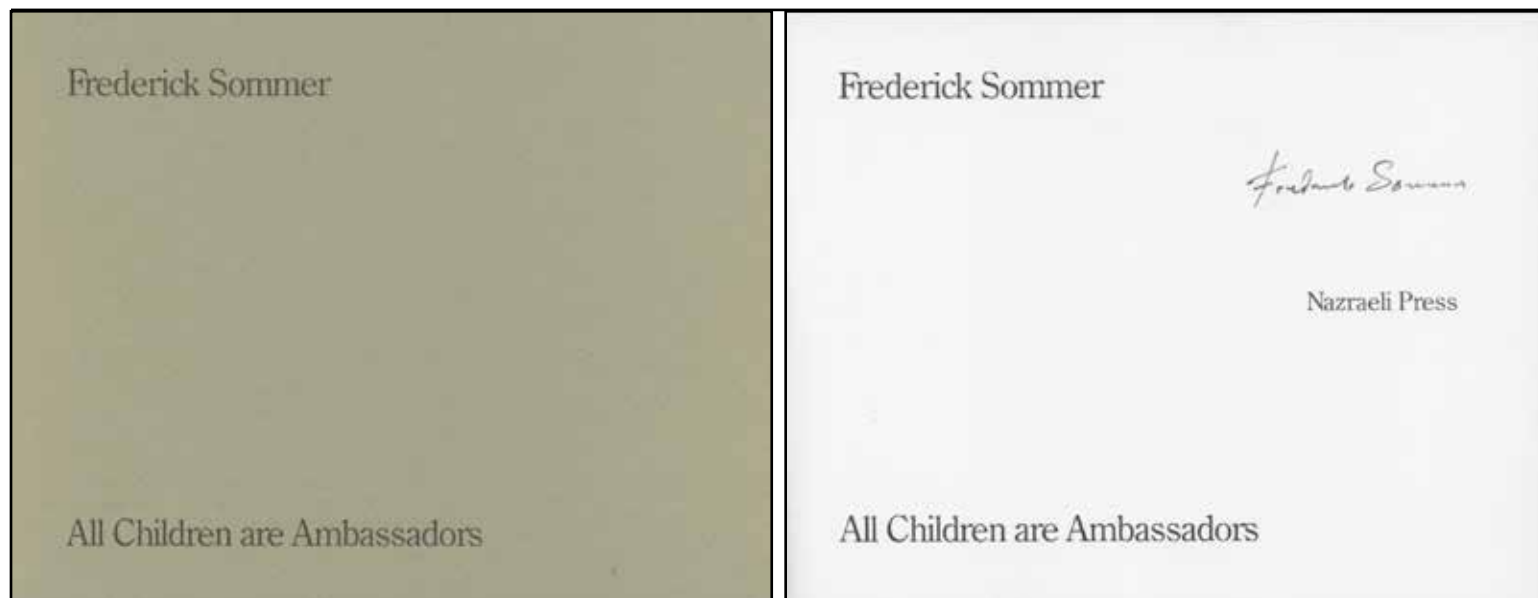
44. Sommer, Frederick. **FREDERICK SOMMER: 1939 - 1962, PHOTOGRAPHS.** WORDS NOT SPENT TODAY BUY SMALLER IMAGES TOMORROW. Rochester, NY: Aperture, [1963]. First edition. 8vo. text and b&w full-page plates from photographs. White cloth titled on the upper cover. The boards are lightly soiled; neat signature of the previous owner on the title page. A very good copy. Hardcover.

\$850.00

*Initially issued as Aperture 10:4 in printed wrappers, a small number (presumed to be fifty copies) were issued in cloth. The wrapper issue is printed on white stock with the title, half-title and along the bottom portion "1962 APERTURE 10:4", thus serving as the title page. This same setting is used in the cloth edition as in the wrapper issue with the date and Aperture issue number removed. They further differ in that the cloth*

*issue does not have the subscription paragraph on the copyright leaf but does state "An Aperture Publication, Entire contents copyrighted 1963 by Aperture". Also, the wrapper issue has the list of subscribers on the recto of the rear wrapper, and a photograph by Ansel Adams on the verso. All other type settings and plates are identical. This cloth edition was issued without a dust wrapper and was never offered for sale - it is presumed that only a small number were made for the friends of the publisher and the photographer.*

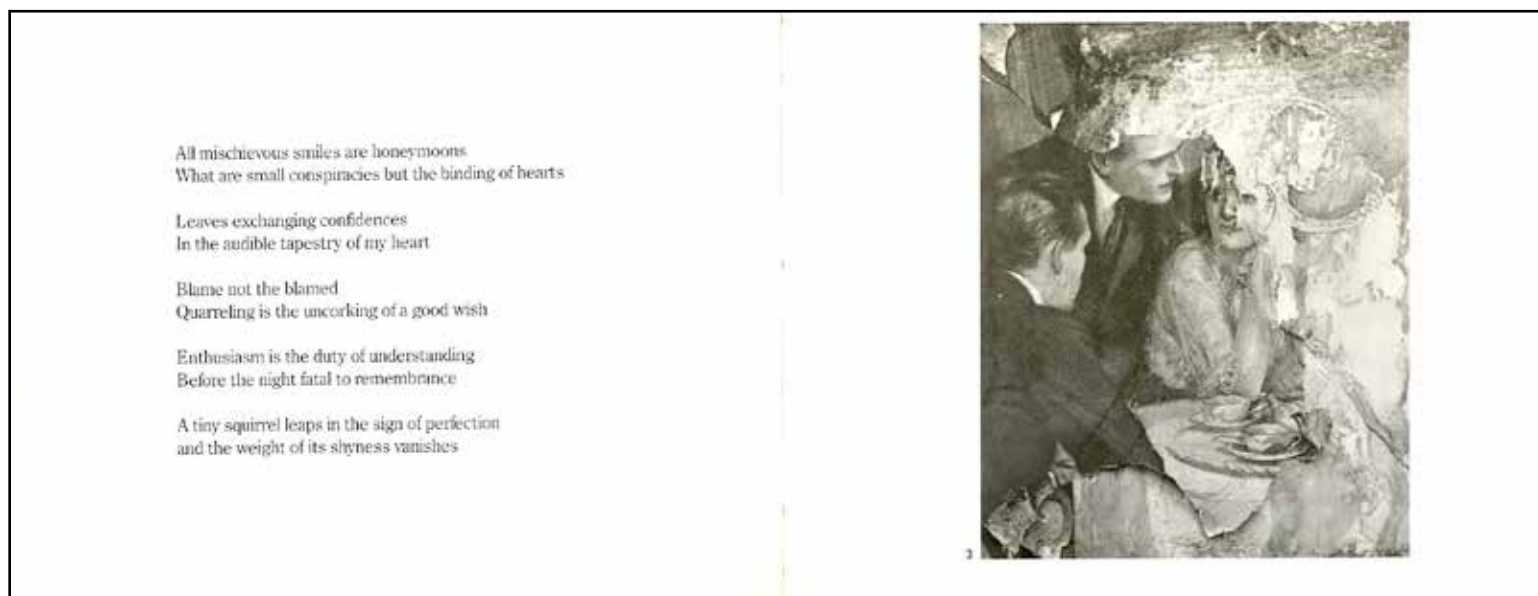




45. Sommer, Frederick. **ALL CHILDREN ARE AMBASSADORS**. [Munich]: Nazraeli Press, 1992. First edition. Oblong 12mo., [48] pp., 30 four-color and duotone plates. Printed boards, two volumes bound dos-à-dos. Fine in publisher's blind-embossed slipcase.

\$350.00

*Contains Sommer's writings and several previously unpublished images. Text in both English and German. Limited to 2000 copies, this copy is SIGNED by the photographer.*



FREDERICK SOMMER

A portfolio of five dust grain photogravures, made from the original negatives.

New portfolio 1993, 1993.

Paper: Arches.

Illustrations printed by the artist, New York, NY,

and printed by Kevin Begos Publishing, New York, NY.

Title label:

(1) Underneath

(2) The Back of Love

(3) The Play of the Day

(4) The Play of the Day

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ANATOMICAL  
PHOTOGRAVURES BY  
FREDERICK SOMMER

46. Sommer, Frederick. **THE BIRTH OF VENUS**. New York: Kevin Begos Publishing, 1993. First edition. Oblong folio, 3 loose leaves comprised of a title sheet, colophon, and quotation from Genesis; with five dust grain hand-pulled photogravures, made from the original negatives. Image size from 9 x 10 inches to 9 1/2 x 11 inches, mounted on archival boards 15 1/4 x 13 1/2 inches. Laid into a cloth clamshell portfolio with paper label. Fine.

\$5,250.00

*This is the first endeavor into photogravure prints by Frederick Sommer: they are collages from anatomical engravings; they are both eerie and lush. Each print is SIGNED and numbered by the artist and limited to 95 portfolios plus proofs; this is portfolio no. 3.*

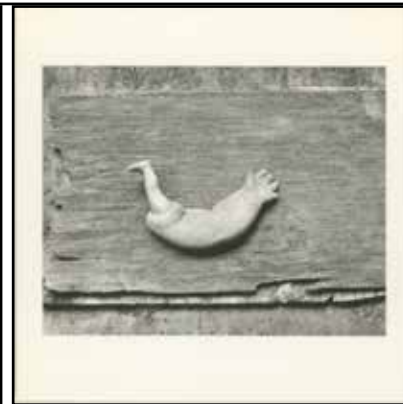


Frederick Sommer

3/95







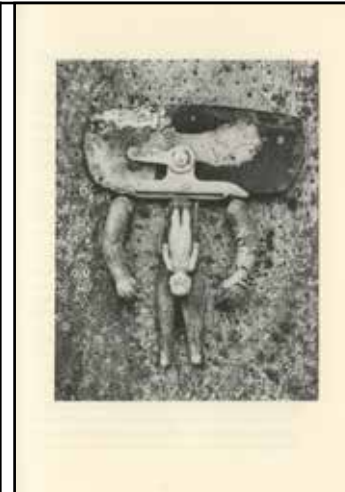
47. Sommer, Frederick. **THE BOX**. Munich: Nazraeli Press, 1994. First edition. Approximately 4 x 4 x 6 inches, with 50 loose duotone and process color cards and 12 cards containing text. Housed in the publisher's Plexiglas box. Fine.

\$400.00

Limited to 1000 numbered copies, this copy is SIGNED by the photographer on the colophon sheet. The contents present the artist's selection of his finest images, accompanied with the text from his 1972, *POETIC LOGIC OF ART AND AESTHETICS*.

48. Sommer, Frederick. **THE CONSTELLATIONS THAT SURROUND US: THE CONJUNCTION OF GENERAL AESTHETICS AND POETIC LOGIC IN AN ARTIST'S LIFE**. Surveyed and edited by Michael Torosian. Toronto: Lumiere Press, 1992. First edition. 8vo., 31 pp., 4 mounted silver photographic prints. Cloth-backed printed boards. Issued without a dust jacket. A fine, as new copy.

\$450.00



The four silver gelatin photographs include a frontispiece portrait of Sommer by Edward Weston, a collage from the series *The Birth of Venus*, a cut paper study, and *Valise d'Adam*. Number 161 of 200 numbered copies.



#### CARICATURE OF SUDEK INSCRIBED BY HIM

49. [SUDEK]. Tichy, Frantisek. **NEW YEAR'S GREETING FROM JOSEF SUDEK: DRY POINT ENGRAVING**. [Prague: Frantisek Tichy, 1938]. A b&w drypoint engraving, image size 3 3/4 x 6 1/16 in., printed on a larger sheet. Glazed in a contemporary metal and glass frame, with a finished window mat. The frame's edges are covered in a lightly soiled vellum. A very good impression.

\$1,500.00

Czech photographer, Josef Sudek (1896-1976), INSCRIBED this engraving to his friend, Sampelik. According to the unverified story recounted when this etching was purchased in Prague, Sampelik was the station manager at the rail yard in Prague. He had a large collection of recorded music, and befriended Sudek, who used to come to spend his evenings with Sampelik, listening to jazz. This engraving by Tichy, was used by Sudek as a holiday greeting, and the photographer SIGNED and dated it in 1965.

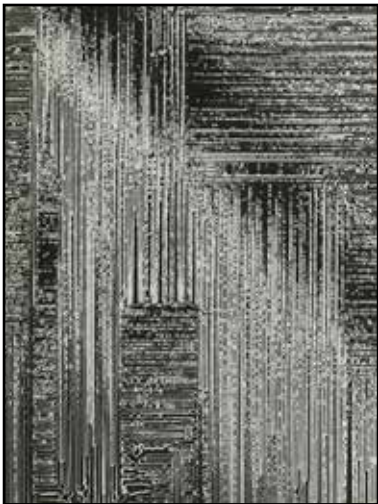
Frantisek Tichy (1896- 1961), the Czech painter, graphic artist, and illustrator, created this drypoint for Sudek in 1938. It is the first graphic work by Tichy executed as an engraving. It depicts a photographer, with his head under the cloth of a large camera, focusing the lens on his subject, a tailor's dress form. The plate is SIGNED in the lower left corner, with a "T" in a circle, signifying this as the 2nd state of this engraving. See, Dvorak, Frantisek, *FRANTISEK TICHY GRAFICKE DILO*. Prague: SNKLU, 1961.

## ALTERNATE AND INTIMATE LANDSCAPES

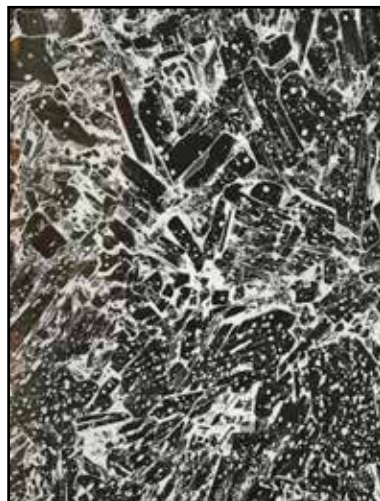
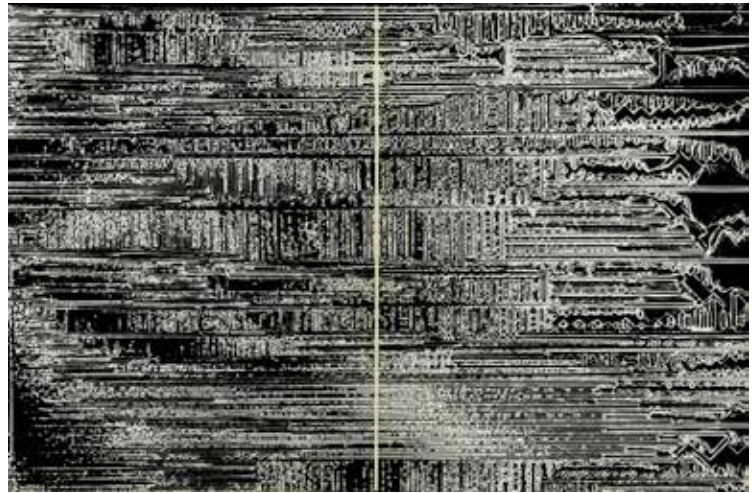
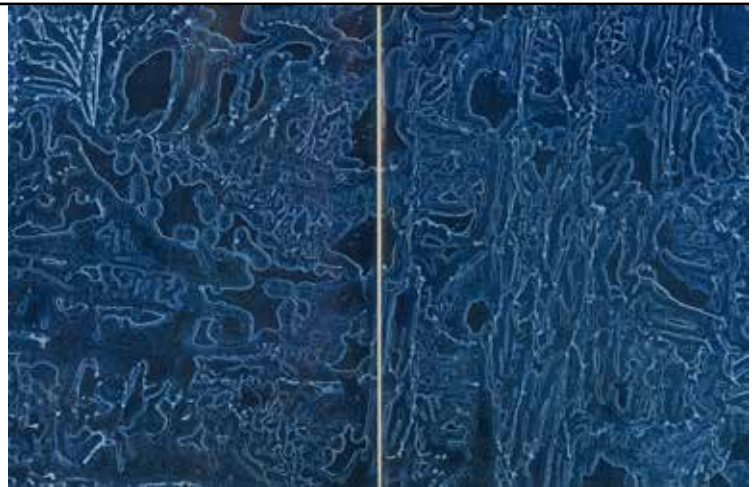
50. Sudre, Jean-Pierre. **16 VINTAGE GELATIN SILVER MORDANÇAGE PRINTS**. circa 1970. 8vo., 7 3/4 x 5 7/8 inch [19.5 x 14.5 cm] artist's book of 13 leaves of card stock, plus covers; there are 6 leaves of single images and 5 double page pairs totaling 16 vintage gelatin silver photographs, produced by the mordançage process. The front cover has a sheet of Japanese grass paper affixed to the blank board; it is torn and lacking a portion of the fore edge. 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.

\$8,500.00

*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 gelatin silver 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 broad American audience, Sudre exhibited throughout Europe and is widely collected.*

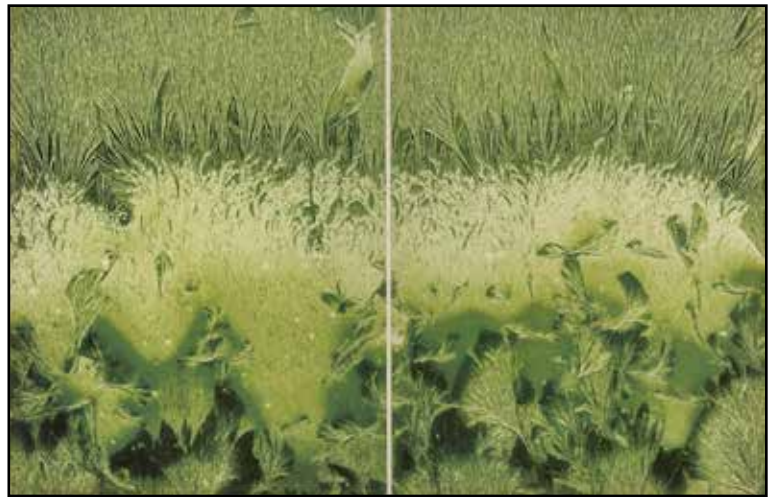




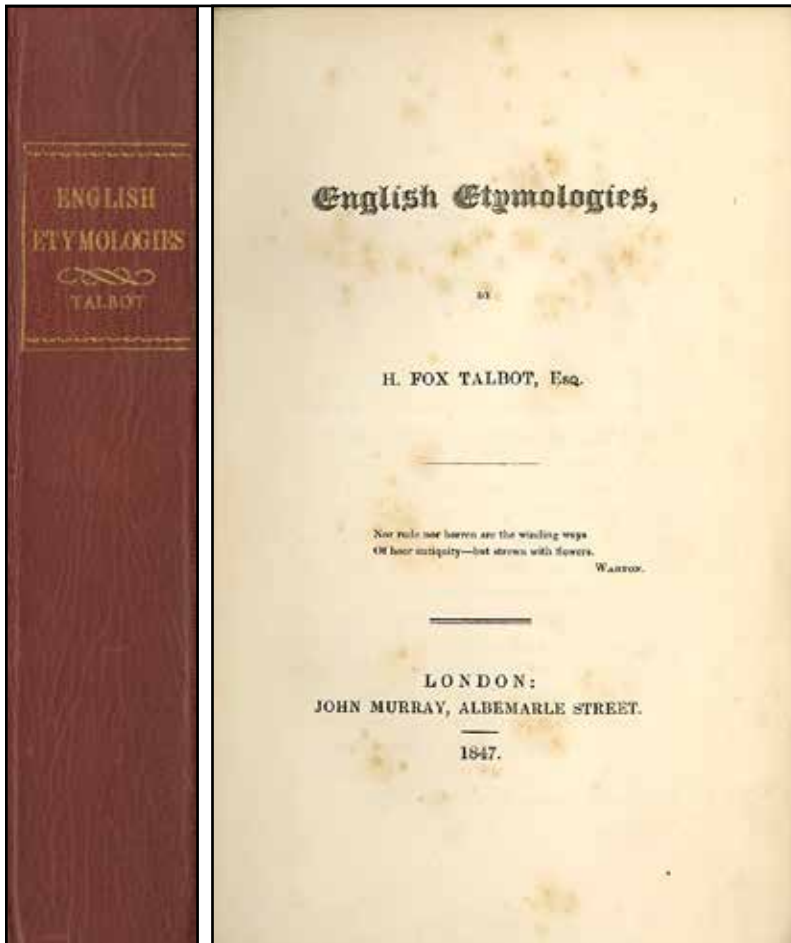
ANOTHER BY SUDRE

51. Sudre, Jean-Pierre. **22 VINTAGE GELATIN SILVER MORDANÇAGE PRINTS**. circa 1966. 12mo., 4 5/16 x 3 1/2 inch [11.5 x 9 cm] artist's book of 17 leaves of card stock, plus covers; there are 7 leaves of single images and 7 double page pairs totaling 21 vintage gelatin silver photographs, produced by the mordançage process; with 1 smaller 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 silver print mounted to the upper cover 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.

\$6,000.00





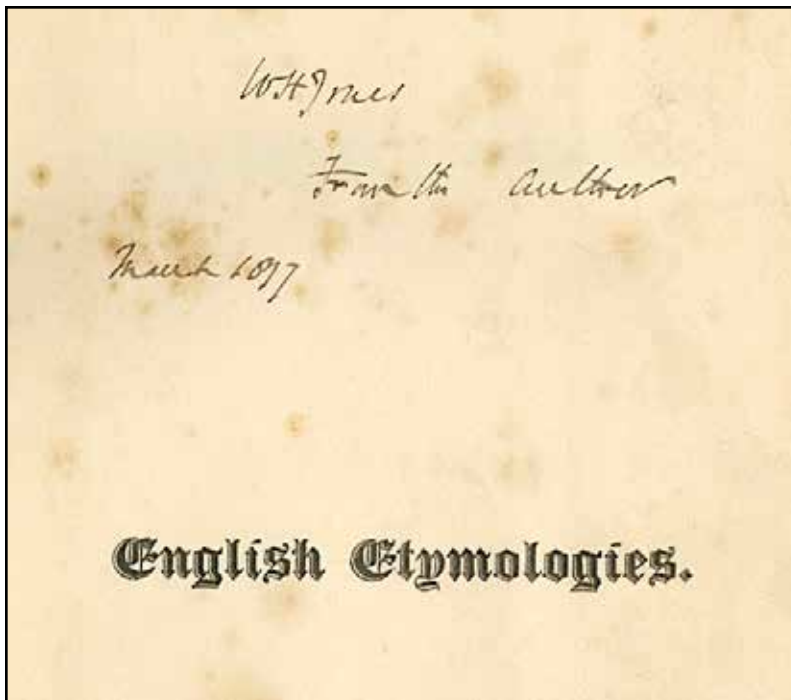


## SIGNED BY FOX TALBOT

52. Talbot, [William] H. [Henry] Fox. **ENGLISH ETYMOLOGIES.** London: John Murray, 1847. First edition. 8vo., vii, 492 pp., with 16 pp. of advertisements dated January, 1847. Publisher's cloth decorated in blind and titled in gilt on the spine. Board tips slightly curled; light wear to the cloth. There is occasional foxing, primarily on the first few leaves of text; occasional light pencil notations. Original bookseller's ticket, "B. & J. F. Meehan, Export Booksellers, 32 Gay Street, Bath" is affixed to the front pastedown. A very good copy, housed in a clamshell box of half morocco and cloth. INSCRIBED by Talbot. \$2,850.00

*Polymath, William Henry Fox Talbot, inventor of the negative/positive photographic process, the photogravure printing process, which afforded reproduction of images from life to ink on paper; translator of Assyrian cuneiform, and etymologist of the English language, here states, "in giving the opinion of previous inquirers, I have frequently quoted Johnson, and also Thompson's Etymons of English Words. But it is evident that Johnson had no taste for etymology, so that the assistance to be derived from him is usually rather meagre." This copy is inscribed in the authors small neat hand, "W. H. Jones, From the Author, March 1877." Talbot died just a few months later on September 17, 1877, age 77.*

*Limited to 500 copies.*



THE FOUNDATION OF THE NEGATIVE - POSITIVE PROCESS

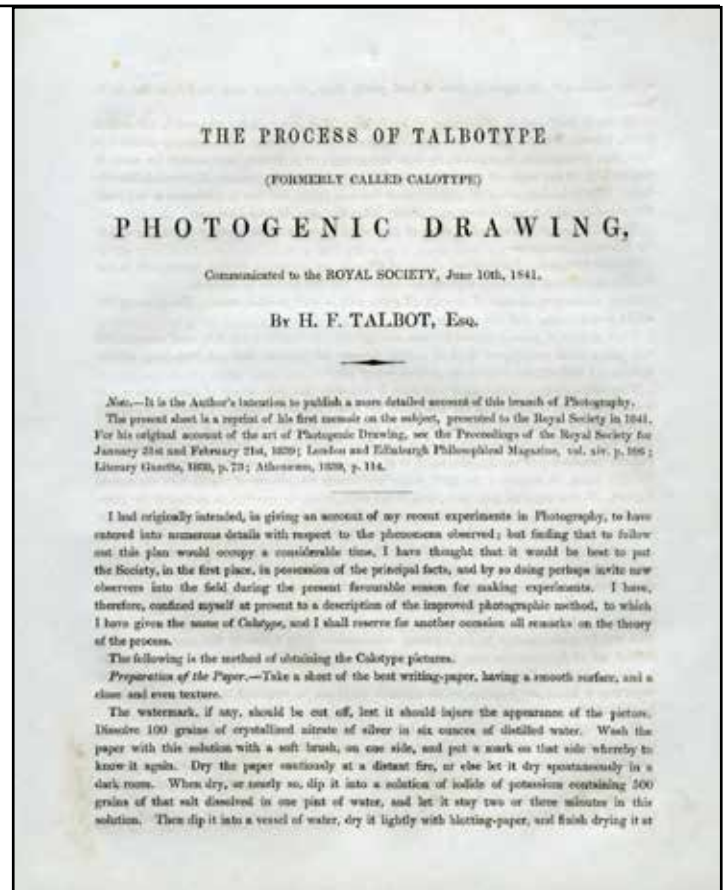
53. Talbot, William Henry Fox. **THE PROCESS OF TALBOTYPE [FORMERLY CALLED CALOTYPE] PHOTOGENIC DRAWING, COMMUNICATED TO THE ROYAL SOCIETY, JUNE 10, 1841.** [London]: Printed by J. & H. Cox, Brothers, 74 & 75, Great Queen Street, Lincoln's-Inn Fields, 1841. First edition. 4to., 4 pp. Aside from a few faint pinpoint spots of foxing, this is a fine, as new copy. Housed in a custom made cloth chemise and slipcase, titled in gilt along the spine. \$10,000.00

*Shortly after the presentation of his paper before the Royal Society on 31 January, 1839, Talbot, at his own expense, printed the text as a pamphlet of 14 pages; "Some Account of the Art of Photogenic Drawing..." became the world's first separate publication on photography. Through this process, an ordinary piece of writing paper was immersed in a sensitizing solution, dried, placed in a camera and exposed in daylight to a subject for upwards of an hour or longer. Upon examination, a tonally reversed rendering of the subject was visible. It was then soaked in a solution of salt and washed and dried, then the process was essentially repeated exposing the first print to the new sensitized sheet, reversing the tones to produce an image with the tonality as in nature. Through a series of further experiments over the next months, Talbot discovered that a "latent" image always existed and that through chemical development, it could be brought to life. This allowed for speeding the exposure in the camera to be cut to a mere 30 seconds and the enriched chemical solutions would produce a sharper and tonally richer image. This process he first called the Calotype, from the Greek, kalos - beautiful.*

*On June 10, 1841, Talbot presented the Calotype process at a meeting of the Royal Society, and at his own expense, he published a four page description of his process. Unlike his earlier publication on Photogenic Drawing, here he states, in detail, the full process. Upon the urging of John Herschel and David Brewster, he began to call his process, the Talbotype rather than Calotype. His intention was to license this process, and likely this printed description was printed to distributed to potential licensees.*

*Aside from changing the name from Calotype to Talbotype in the title of this publication, and the slight alteration in the printer's imprint, the text of the two issue are identical - the word Calotype remains in the body of the text This is the foundation stone of the negative-positive process that has been in use since it was first published.*

*This printing is much rarer than the Calotype variant, with WorldCat locating only Harvard University - Houghton Library, and Cornell University. Gernsheim Incunabula No. 655 listing only the Calotype variant. Roosens and Salu No. 10285, listing only the Calotype variant. Weaver, HENRY FOX TALBOT SELECTED TEXTS AND BIBLIOGRAPHY, No. 87, listing only the Calotype variant.*

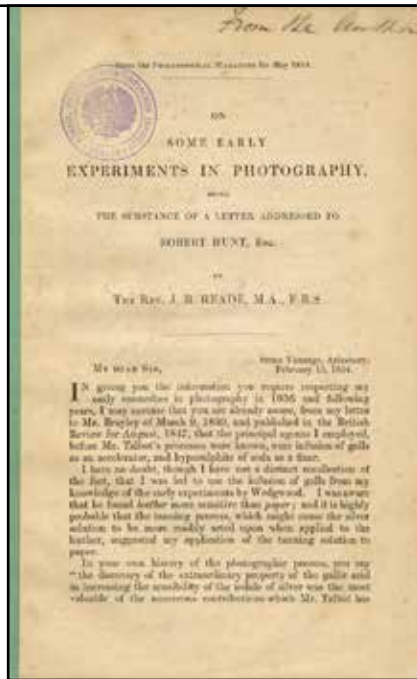


54. [TALBOT] Coleman, Catherine, Larry J. Schaaf, et al. **HUELLAS DE LUZ: EL ARTE Y LOS EXPERIMENTOS DE WILLIAM HENRY FOX TALBOT**. Madrid: Museo Nacional Centro de Arte Reina Sofia: Aldeasa, 2001. First edition. 4to., 381 pp., 250 b&w, and tinted plates from photographs. A fine copy in a lightly edge-rubbed photo-illustrated dust jacket.

\$100.00

*Published as the catalogue for an exhibition which was organized by the National Museum of Photography, Film & Television, Bradford, England for a showing in Madrid at the Museo Nacional Centro de Arte Reina Sofia.*

*Essays in Spanish and English by Catherine Colman, Larry J. Schaaf, Mike Ware, Michel Gray, Geoffrey Batchen, Gerardo F. Kurtz and Russell Roberts. With a bibliography and detailed listing for each image.*



### J. B. READE'S CLAIMS OF PRIORITY FOR SILVER SALTED PAPER

55. [TALBOT] Reade, J. [Joseph] B. [Bancroft], The Rev. **ON SOME EARLY EXPERIMENTS IN PHOTOGRAPHY: BEING THE SUBSTANCE OF A LETTER ADDRESSED TO ROBERT HUNT, ESQ.** [London: Taylor & Francis], May, 1854. Offprint from the PHILOSOPHICAL MAGAZINE, May 1854. 8vo., 6 pp. Later spine of green paper. A few light specks of foxing; single ink library stamp on the first leaf. Presented "From the Author" in ink on the top right blank margin. Fine. [with] Wood, R. [Rupert] Derek. **J. B. READE, F.R.S., AND THE EARLY HISTORY OF PHOTOGRAPHY: PARTS I. A RE-ASSESSMENT ON THE DISCOVERY OF CONTEMPORARY EVIDENCE. PART II. GALLIC ACID AND TALBOT'S CALOTYPE PATENT. AND, THE INVOLVEMENT OF SIR JOHN HERSCHEL IN THE PHOTOGRAPHIC PATENT CASE, TALBOT V. HENDERSON, 1854.** N.p.: [The

author], 1971. 8vo., [13] - 83, [239] - 264 pp., [3] leaves of b&w plates. Three offprints from the ANNALS OF SCIENCE, Volume 27, Nos. 1 & 3, March and September, 1971. Staple-bound in orange stiff paper wrappers, with cloth spine, printed label mounted on front cover, erratum affixed to inside cover; a few holograph corrections by the author, with his corrected address label affixed. Fine.

\$850.00

*The Reverend J. B. Read (1801 - 1870) began his experiments in chemistry at an early age. An 1839 letter which he wrote to his brother, which was quoted by Sir David Brewster in 1847, describes a photographic process involving silver nitrate and gallic acid, which was fixed with "hypo" (sodium hyposulfite). As a result, Brewster asserted that Reade's experiments predated Talbot's calotype patent and were so credited in the early histories. In this letter to Robert Hunt, the photographer and historian who penned the first English book on photography, "A Popular Treatise on the Art of Photography (1841)", Reade stakes his claim as one of the early inventors of the medium.*

*The three offprints by Derek Wood provided an in-depth history of Reade's actual experiments and contributions and correct the prior misconceptions of chronological events.*

*Roosen and Sahu No. 9204 and 9205. OCLC does not locate Reade's offprint and lists the George Eastman House, the Public Records Office U.K., and the National Art Library, Victoria & Albert Museum as the only holders of the volume by Derek Wood.*





## TALBOT AND HERSCHEL EXCHANGE DISCOVERIES

56. [TALBOT] Ostroff, Eugene. **HERSCHEL AND TALBOT: PHOTOGRAPHIC RESEARCH**. Reprinted from the Journal of Photographic Science, Vol. 27, No. 2, March/April 1979. [London]: Journal of Photographic Science, 1979. Offprint . 4to., 73 - 80 pp., 1 b&w illustration. Stapled stiff wrappers, which are slightly creased at the upper left corner. Very good.

\$100.00

*Abstract: "Many of the letters exchanged between Sir John Herschel and W. H. F. Talbot contain revelations about their photographic investigations. This correspondence conveys their enthusiasm about recent discoveries; it also contains clues about opportunities which passed by unrecognized." These letters span the years 1839 to 1843.*

*Eugene Ostroff was the Curator of Photography, Division of Photographic History, Smithsonian Institution, Washington, D.C.*



## SALESMAN'S SAMPLE ALBUM

57. [TRADE CATALOGUE] [CHARLES BESLER COMPANY]. **SALESMAN'S SAMPLE ALBUM OF LANTERN SLIDES**. [Stroudsburg, Pennsylvania: Charles Besler Company, circa 1910]. Album of 25 leaves, 7 1/4 x 10 1/2 inches, each of which have two black paper frames per recto and verso, which hold the photographs made from the lantern slides. There are 94 silver prints, 3 3/4 x 4 3/4 inches, of the 100 allocated slots, each with a gummed label with the handwritten stock number and location. The photographs are in very good condition while a few of the paper windows have short tears or lacking a piece of the frame; the cloth over boards album is worn and rubbed, the spine cover, which has a numbered label, is partially detached.

\$650.00



*For the salesman, carrying silver prints in an album was far safer than presenting glass lantern slides; certainly less cumbersome. This album of photographs, which are mostly from life, depict architecture, statuary and works of art, streets scenes from places in Italy and Croatia, including Venice, Pompei, Naples, Curzola, Trau, Messina, Capri, Florence, etc.,*

*Although neither the photographer nor publisher is identified, this album conforms to several in the same format, but from different regions, which are held in the Albert and Shirley Small Special Collections Library of the University of Virginia.*



# LARGE CARBON PHOTOGRAPHS & PHOTOGRAVURES

PUBLISHED BY A. W. ELSON & CO.  
146 OLIVER STREET, BOSTON, MASS.



CATALOGUE NO. 13

58. [TRADE CATALOGUE] A.W. ELSON & CO. **LARGE CARBON PHOTOGRAPHS & PHOTOGRAVURES.** CATALOGUE 13. [cover title]. Boston: A. W. Elson & Co., [1904]. 12mo., [24] pp., priced descriptive catalogue, with [20] pp. illustrating multiple b&w photographs and paintings. Tied into printed stiff wrappers which are slightly worn. Very good. [with] Five high quality photogravure plates, 5 1/2 x 8 inches [13.97 x 20.32 cm] on 9 x 12 inches [22.86 x 30.48 cm] copper plate paper. The plates are in fine condition.

\$250.00

*A. W. Elson & Company, were printers of exceptional quality carbon photographs and photogravures for use in the study of art and architecture, which were offered in a variety of sizes, in a large range of subjects. Unlike other publishers, all prints were made from original negatives of the works of art and on location for the architectural subjects.*

*The five photogravures plates are: Erechtheum from the Northwest; The Colosseum, Rome; Arch of Constantine, Rome; The Parthenon from the Southeast; Temple of Victory, Athens.*





### SALESMAN'S CATALOGUE OF CHANDELIERS AND LIGHTING FIXTURES

59. [TRADE CATALOGUE] [Paranoid, Louis, photographer, et al] . **ALBUM OF FRENCH CHANDELIERS AND LIGHTING FIXTURES.** No place and no date [c. 1880 - 1890]. Folio, 15 1/4 x 12 inches [38.74 x 30.48 cm], of 76 unnumbered leaves with 152 original photographs 8 1/2 x 11 inches [21.60 x 27.94 cm] largely albumen with some bromide prints, loosely inserted into corners of the album leaves, recto and verso. Quarter black morocco and cloth over board. The majority of the photographs show rich tonality; only a few have short tears or minor fading. The album leaves show toning and moderate soiling. The cloth is worn, stained, and rubbed at the corners.

\$2,000.00

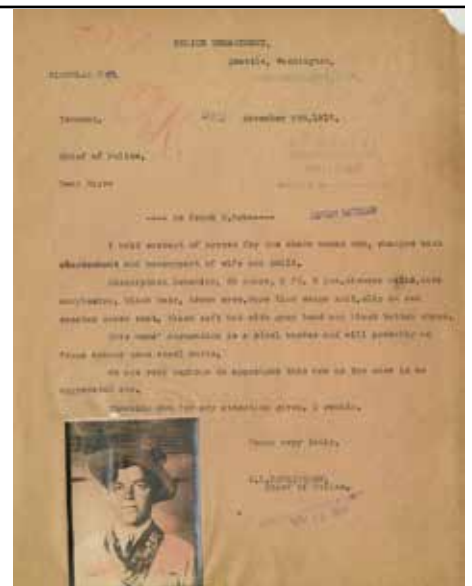
*Likely, this album was assembled to serve as a trade catalogue exhibiting elaborate chandeliers, wall sconces and other lighting fixtures dating from Louis XIII through Empire style. The photographs are of examples found in the Royal Palaces of Versailles, Fontainebleau, Grand Trianon, as well as museum collections, including the Louvre, Carnavalet, Bibliotheque Mazarine and others. The majority of the photographs are numbered and titled with locations and photographer's identification in the negative. Over half are from the studio of "J.P." [Louis Paranoid, 1840 - 1893] with others credited to "LM", "JD", while many are unidentified by photographer or location. The album leaves all bear numbers and some have additional notations.*

### BOHEMIAN IN A BLUE SERGE SUIT AND BLACK BUTTON SHOES

60. [WANTED POSTER] Buckingham, C. L., Chief of Police. **FRANK M. BRAM: WANTED FOR ABANDONMENT AND NONSUPPORT OF WIFE AND CHILD.** Seattle: Police Department, November 8, 1917. Mimeograph broadside 11 x 8 1/2 inches, with mounted full-face photo. Docketing stamps. Tiny hole just above the photograph and chipped at top right corner; no loss of text. Very good.

\$125.00

*"I hold warrant of arrest for the above named man, charged with abandonment and nonsupport of wife and child. Description Bohemian, 28 years, 5 ft. 8 ins... wore blue serge suit, slip on red sweater under coat, black soft hat with gray band and black button shoes... We are very anxious to apprehend this man as the case is an aggravated one." C.L. Beckingham, Chief of Police.*



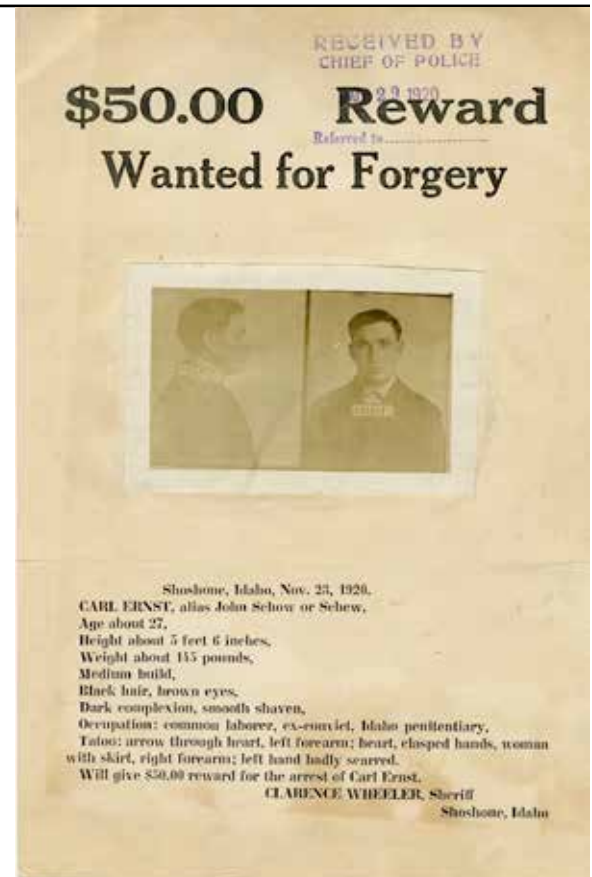


## WANTED FOR FORGEY

61. [WANTED POSTER]. Wheeler, Clarence, Sheriff. **CARL ERNST, ALIAS JOHN SCHOW OR SCHEW.** Shoshone, Idaho: Clarence Wheeler, Sheriff, November 23, 1920. Printed broadside, 9 x 6 inches, with mounted mug-shot photos, full-face and profile. Docketing stamp. Old folds; slight toning. Very good.

\$125.00

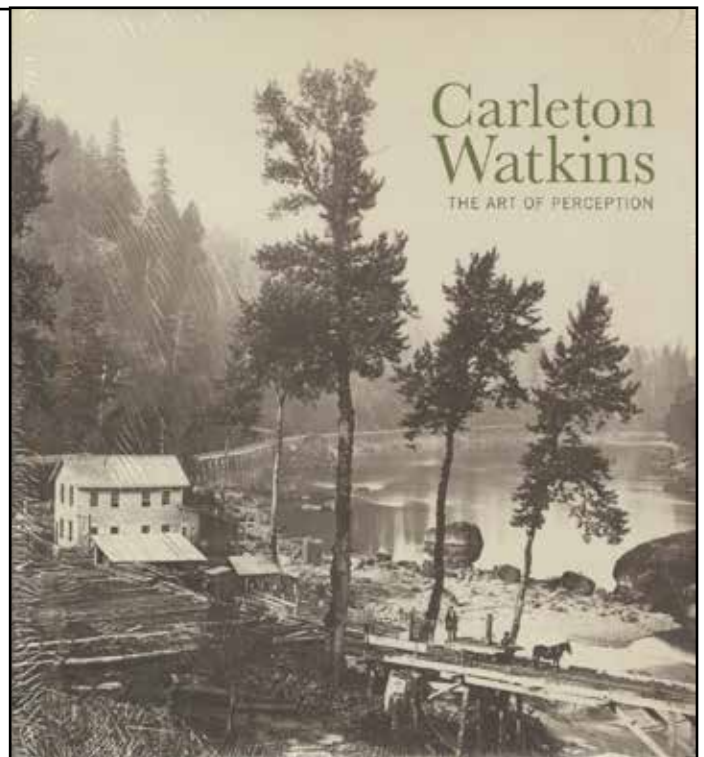
*"Age, about 27; 5 ft. 6 in.; weight, 145. Black hair, brown eyes... Occupation: common laborer; ex-convict, Idaho penitentiary. Tattoo: arrow through heart, left forearm; heart, clasped hands, woman with skirt, right forearm."*



62. Watkins, Carleton. **CARLETON WATKINS: THE ART OF PERCEPTION.** With an Introduction by Maria Morris Hambourg. San Francisco: San Francisco Museum of Modern Art/ NY: Harry N. Abrams, 1999. First edition. 4to., 228 pp., 105 full-page plates, including 4 gatefold plates, other illustrations in text. Paper over boards, with photo-illustrated dust jacket. Fine, as new in the publisher's shrink-wrap.

\$65.00

*Catalogue for a traveling exhibition. Text by Douglas R. Nichols. Includes notes on the plates and a chronology by Peter E. Palmquist. An excellent reference, beautifully produced.*





PHOTOGRAPHS OF THE COLUMBIA RIVER AND OREGON

63. [WATKINS] Alinder, James, editor. **CARLETON E. WATKINS: PHOTOGRAPHS OF THE COLUMBIA RIVER AND OREGON.** With essays by David Featherstone and Russ Anderson. Carmel, CA: The Friends of Photography in association with The Weston Gallery, 1979. First edition. Oblong 4to., 31 pp., plus 51 full-page plates captions opposite. A near fine copy in the publisher's illustrated dust jacket. Hardcover.

\$150.00

*Beginning in July of 1867, Carleton Watkins set out to explore with his mammoth plate camera, The Columbia River and Oregon; this book reproduces all 51 plates from the resulting album, Photographs of the Columbia River and Oregon.*



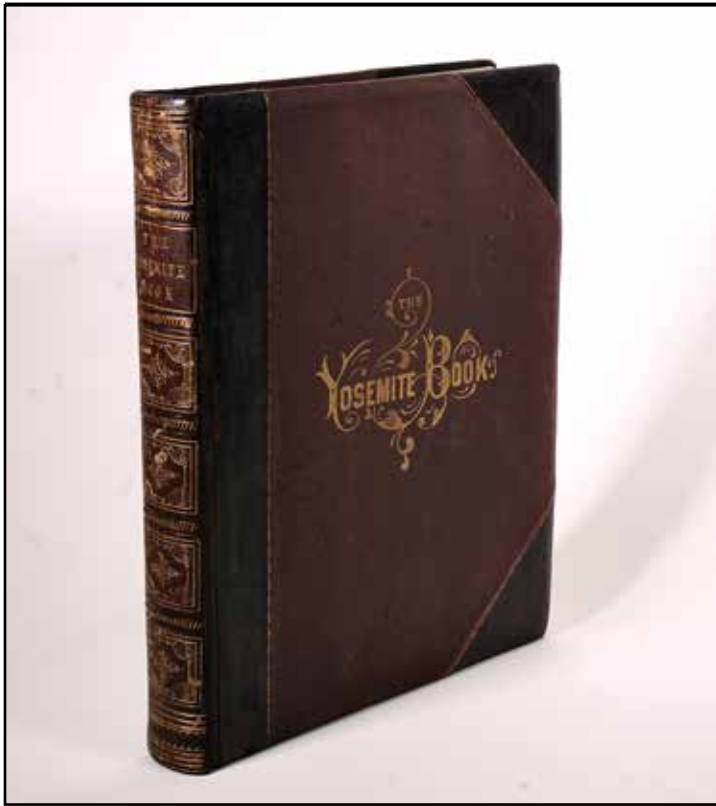
**CARLETON E. WATKINS**  
*Photographer of the American West*

64. [WATKINS] Palmquist, Peter E. **CARLETON E. WATKINS: PHOTOGRAPHER OF THE AMERICAN WEST.** Foreword by Martha A. Sandweiss. Albuquerque: Published for the Amon Carter Museum by the University of New Mexico Press, 1983. First edition. Oblong 4to., xvii, 234 pp., 102 plates, plus text illustrations. Near fine in the photo-illustrated dust jacket. Hardcover.

\$75.00

*Watkins, one of the finest landscape photographers of the nineteenth century, documented, between 1854 and 1891, the American West from southern California to British Columbia and inland to Montana, Utah, and Arizona.*

*An authoritative history and biography, with extensive appendices.*



### ONE OF THE FIRST AMERICAN BOOKS OF LANDSCAPE PHOTOGRAPHS

65. [WATKINS]. Whitney, J. [Josiah] D. [Dwight]. **THE YOSEMITE BOOK; A DESCRIPTION OF THE YOSEMITE VALLEY AND THE ADJACENT REGION OF THE SIERRA NEVADA, AND OF THE BIG TREES OF CALIFORNIA.** NY: Published by Authority of the Legislature by Julius Bien, 1868. First edition. Large 4to., 116 pp., with 28 albumen prints, each 6 x 8 inches, mounted to cards with lithographed titles and 2 large folding maps, which are slightly creased and fully intact. Publisher's gilt-decorated half purple cloth, with morocco spine and corners, a.e.g. The gilt decorated spine in six compartments has been expertly laid-down on new leather with no chipping or loss. The text leaves show occasional spotting, concentrated largely to the margins of the first and last text leaves. The albumen photographs are clear, bright and with a full range of tonality; only a few images have slight fading at the top or edges, as is customary with Watkin's photos of this era. Housed in a cloth clamshell box with a morocco spine label.

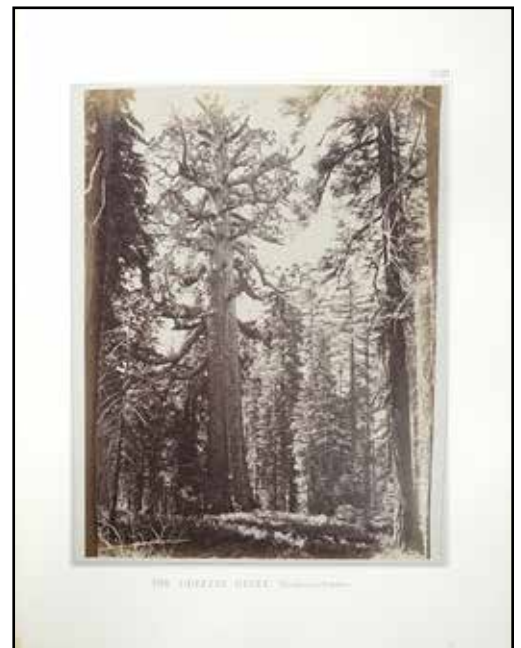
\$14,500.00

*Intended to serve as a comprehensive guide to the Yosemite Valley and the High Sierra, the text includes the history, geography, geology, flora, etc. Of the twenty-eight albumen photographs, twenty-four views are*

*by Carleton E. Watkins, one of the first photographers to document the*

*Yosemite, and four by William Harris. The two large maps of the Yosemite Valley and the adjacent area were prepared by Garner and King and Garner and Hoffman, and were the most detailed to their time.*

*An important and rare book; only 250 copies were published. "One of the first American books devoted entirely to photographs of landscape..." Truthful Lens No.185; Kurutz and Bothamley, California Books Illustrated with Original Photographs - 1856 - 190, No. 88; Parr and Badger, The Photobook: A History, Volume 1, p. 30; Howes W 389; Graff 4646*







#### CLUTCHING HIS COPY OF CAMERA WORK

66. White, Clarence H. **BOY WITH CAMERA WORK**. New York: Alfred Stieglitz, 1905. Hand-pulled photogravure, 7 5/8 x 5 3/4 inches [19.37 x 14.60 cm] printed on copper plate paper and tipped to tissue, which is tipped to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. There is a small mark on the blank tissue which does not affect the image. Fine. \$1,500.00

*The image is a fine full-tone photogravure from CAMERA WORK 9, 1905.*

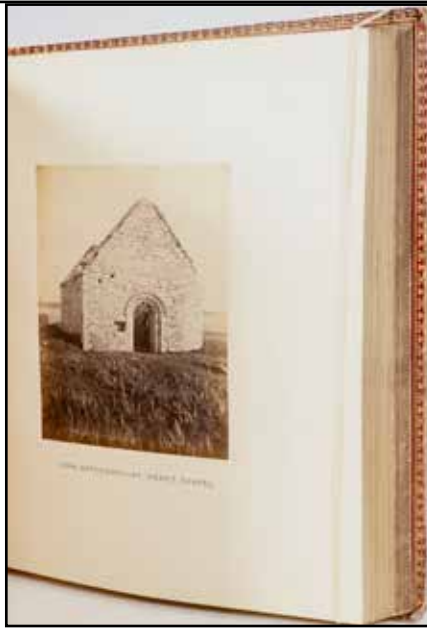
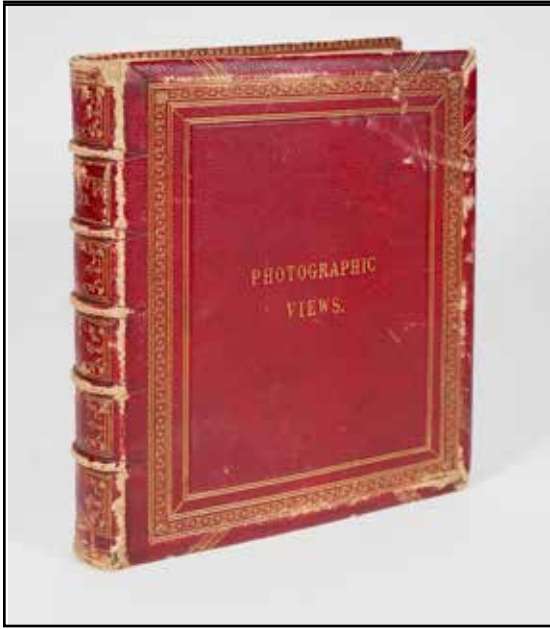
*Clarence H. White (1871 - 1925) was born in West Carlisle, Ohio and moved to Newark, Ohio in 1887. An early interest in art was thwarted by his parents. Employed by a wholesale grocery firm, he began making photographs after a visit to the Columbian Exposition, Chicago, 1893. In 1898, he exhibited ten photographs at the First Philadelphia Photographic Salon, which brought him to the attention of Alfred Stieglitz and other Pictorialists. By 1899, he was exhibiting widely, acting as a juror for salons, and organizing exhibitions of Stieglitz, Day, Keiley, Käsebier, et al. In 1906, he moved to New York, assisting at the Photo-Secession Galleries. In 1907, he collaborated with Stieglitz on a series of portrait and figure studies, which were subsequently published in Camera Work, and began his first appointment as a lecturer in photography at the Teachers College, Columbia University - followed in 1908 with an appointment at the Brooklyn Institute of Arts and Sciences, and in 1914, he opened the Clarence H. White School of Photography, New York. As a teacher he profoundly influenced the art and technique of a number of important photographers, including: Margaret Bourke-White, Anton Bruehl, Laura Gilpin, Dorothea Lange, Paul Outerbridge, Ralph Steiner, Karl Struss and Doris Ulmann.*



67. White, Clarence H. **TELEGRAPH POLES**. New York: Alfred Stieglitz, 1903. Hand-pulled photogravure, 7 7/16 x 4 3/16 inches [18.89 x 10.50 cm] printed on tissue, tipped to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Fine.

\$1,250.00

*The image is a fine full-tone photogravure from CAMERA WORK 3, 1903.*



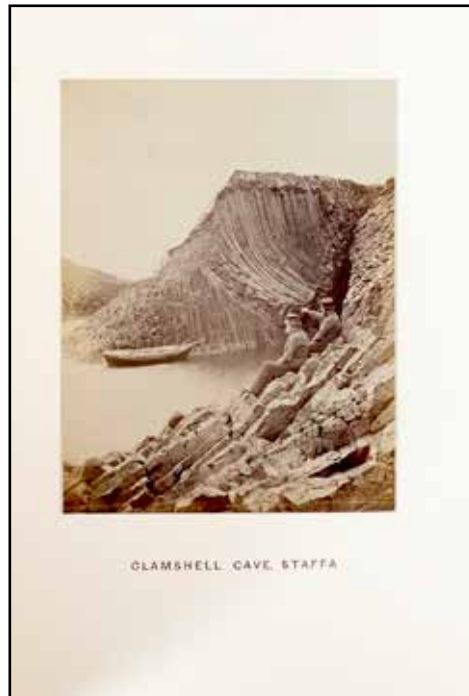
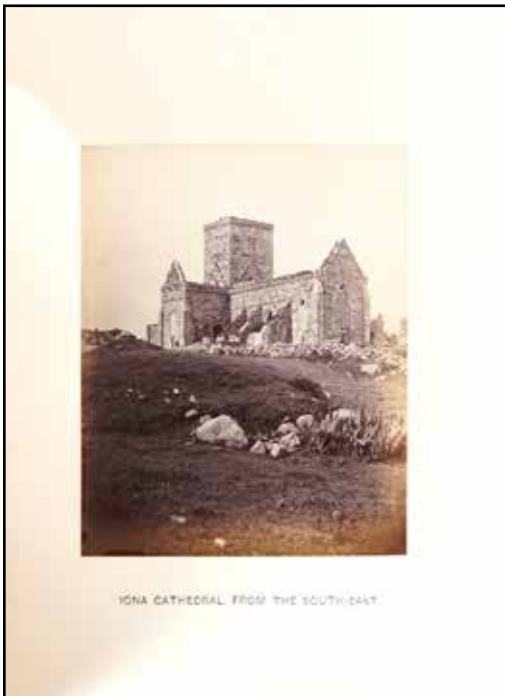
68. Wilson, G. W. [George Washington]. **PHOTOGRAPHS OF ENGLISH AND SCOTTISH SCENERY.** [Five titles from the series bound together] DUNKELD; STAFFA AND IONA; THE TROSSACHS AND LOCH KATHERINE; GLOUCESTER CATHEDRAL: ENGLISH CATHEDRALS, YORK AND DURHAM  
Aberdeen: Printed by John Duffus; London: A. Marion, Son, & Co., 1865 - 1868. 8vo. Five separate publications bound together, each with its own title page. There are 60 card leaves with captioned mounted albumen photographs, each followed by a descriptive letterpress leaf. The albumen photographs are richly toned and only a few have the usual fading at the edges; generally all are in fine condition. The letterpress leaves of the final title, ENGLISH

CATHEDRALS, YORK AND DURHAM, are deeply toned, printed on a different stock than the other titles and the albumen photographs are mounted on the same stock rather than the card stock used in the other titles in this series. The binding, which is rubbed and scuffed, is a full red morocco, with the spine in six compartments, is elaborately decorated in gilt, as are the boards. In all, a very good collection.

\$650.00

*George Washington Wilson, born in Aberdeen 1823, began his professional career as a portrait and landscape painter. By 1852, he had opened a photographic portrait studio in Aberdeen, which thrived, and in 1860, he was appointed as the photographer for Queen Victoria in Scotland. He was a prolific landscape photographer of the British Isles, selling his work in great quantities to the tourists and others. From 1865 - 1868, he published, PHOTOGRAPHS OF ENGLISH AND SCOTTISH SCENERY, a series of 12 books, each on a specific area or village, and each with 12 mounted albumen photographs. This bound assemblage of five titles are first editions, with the exception of, THE TROSSACHS AND LOCH KATHERINE, which was initially published in 1866, with a second edition in 1868.*

*Gernsheim - INCUBULA OF BRITISH PHOTOGRAPHIC LITERATURE, 1839 - 1875, Numbers: 302; 308; 309; 310; 311.*





# WEYAUWEGA IN CYANOTYPES

69. [WISCONSIN CYANOTYPES]  
Anonymous. **SNAP SHOTS FROM  
WEYAUWEGA.** Place unknown:  
Published by the Author, [c. 1890].  
Oblong album, 6 1/2 x 5 inches, 8  
leaves with 16 original cyanotypes  
3 3/4 x 4 3/4 inches mounted within  
rules recto and verso on thick card  
leaves. The front card cover is titled  
and decorated with a sketch and  
borders all in cyanotype; the rear has  
cyanotype borders; bound with silk  
ribbons. There is a crack to the front  
board with a small chip at the lower  
edge. The photographs are sharp and  
in fine condition.

\$375.00

*Weyauwega (meaning "here we  
rest") is a small town in Waupaca  
County, Wisconsin, first founded as a  
stopping point for Native Americans  
portaging between the two rivers;  
later populated by fur traders.*



*The compiler of this album wrote on the recto of the front cover (in cyanotype), "HOW DEAR TO THIS HEART ARE THE SCENES OF MY CHILDHOOD" The images included views of a large white house with a white picket fence, scenes along the river front, a dam on the river, the Church, a horse and buggy parade down the main street, barns and other structures, etc.*

70. [WITKIN]. Blake, William.  
**SONGS OF INNOCENCE AND  
EXPERIENCE.** Photographs by  
Joel-Peter Witkin: Edited and with an  
introduction by John Wood. Brewster,  
Mass.: Steven Albahari / 21st, 2004. First  
edition. Folio, 171 pp., illustrated from  
both color and b&w photographs. Red  
cloth with a debossed photographic image  
affixed to the front cover. Housed in the  
publisher's white cloth clamshell box,  
titled along the spine. All housed in the  
publisher's cardboard mailing carton. A  
fine copy.

\$350.00

*A dark and disturbing view of Blake's  
poetry, as illustrated with Witkin's unique  
imagery. "This is an imagery of monsters, miracles, deformities, domination, death, the darkest sexuality -- and a strange and powerful  
beauty as well." [from the introduction] The plates were printed in a ten color offset process, exhibiting a remarkable tonal quality. This  
edition was issued in various limitations, with a total of 1210 copies. This is one of 200 hors commerce copies reserved for the artist and  
publisher. Each copy is SIGNED by the artist, here across the front free endpaper and pastedown.*





## A MOST UNUSUAL GRANGERIZED COPY OF BENCHLEY

71. [WORLD WAR II] Benchley, Robert. **BENCHLEY BESIDE HIMSELF**. New York and London: Harper & Brothers, [1943]. Fifth edition. 8vo., vii, 304 pp., b&w drawings, with added gelatin silver photographs pasted-in. Publisher's cloth with paper spine label. Worn, with drink ring on the front cover. Gift inscription, Christmas, 1943 on the front fly leaf. \$500.00

*Corporal Robert G. Rohner, Headquarters and Service Company of the 84th Engineer Battalion, U. S. Army, was gifted this Robert Benchley book for Christmas during his service in World War II. He proceeded to use the book as an album to collect names, home addresses and photographs of members of his Army unit. He used the accompanying unit roster, a single mimeograph sheet, 8 x 13 inches, dated May 1944, to record by check marks and page numbers those members whose signature, address and sometimes photograph appear on the blank spaces, pages between chapters and endpapers; the roster is brittle and partially cracked at the center. Of the 104 names on the roster, 73 have been checked.*

*The 53 pasted-in photographs vary in size from postage stamp size to 3 1/4 x 5 inches. The 84th Engineer Battalion participated in the European Campaign in Italy, Southern France, Alsace and Central*

