
$25.00

The contents are based upon Adams’ five books in the Basic Photo Series. Text in English.

$250.00

Signed and presented by Ansel Adams, and dated Carmel, 1981.


$250.00

Signed by Ansel Adams and dated, Carmel, 1980.


$30.00

Selected photographs made from 1928 to 1968 in Arizona, California, Colorado, New Mexico, Texas and Utah, with a statement by the photographer and an essay on the land by Lawrence Clark Powell.

   $15.00

   Issued as UNTITLED 16. Includes an interview with Adams entitled “A Conversation on Portraiture.”


   $120.00

   “The purpose of this newsletter, a monthly, is implicit in its name, to report activity in the field of photography, primarily in New York City, of course, and, as much as practicable, in other parts of the country as well.” Jacob Deschin.


   $20.00

   A collection of essays on Adams by numerous authors.

$20.00

*Includes a chronology and selected bibliography.*


$20.00

*Issued 1990, as Number 27, in the series, The Archive, from the Center for Creative Photography.*


$30.00

*Text by John Szarkowski.*

**$1,450.00**

*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.*


**$45.00**

*Biography of Adams, illustrated with his photographs.*


**$20.00**

*Jim Alinder, born in California and raised in Minneapolis, lived for a decade in Nebraska before returning to California in 1977. He has exhibited his photographs widely, and was the Executive Director of the Friends of Photography. The photographs in this book range widely across the U.S. in the Bicentennial decade, from Philadelphia to Carmel, with stops at the Nebraska Pork Queen Parade, among other notable events. The text by Wright Morris adds another layer to each image.*

A story of love and murder built upon the various meaning ascribed to trunk, “The main body of anything. The body of a man or woman apart from the head and limbs. A box or chest for containing clothes...an idea, person, situation, or relationship used to transport oneself from one point in one’s life to another...” The narrative is illustrated with found photographs.

Limited to 100 SIGNED and numbered copies from a total edition of 400.


$50.00

John Baldessari, born National City, California, 17 June 1931, is well known for using disparate elements of everyday life in his photographically generated works of art. Prepared in conjunction with the exhibition ... presented at the Museum of Contemporary Art, San Diego, from March 10 through June 30, 1996. Edited by Hugh Marlaïs Davis and Andrea Hales. Includes a lengthy interview with Baldessari and a selected list of exhibitions.
16. Baldessari, John. BRUTUS KILLED CAESAR. Akron, Ohio: The Emily H. Davis Art Gallery of the University of Akron with the cooperation of the Sonnabend Gallery, New York and The Ohio State University, Columbus, [1976]. First edition. 4 x 10 3/4 inches, (35) pp., photo-illustrated. Spiral bound printed wrappers. Fine. $1,250.00

John Baldessari, born National City, California, 17 June 1931, is well known for using disparate elements of everyday life in his photographically generated works of art. In this, one of his earliest printed artist’s books, he juxtaposes three images in a linear format using photographic portraits of two men facing each other with a photograph of a common household object between them. Each leaf repeats the same portraits but illustrates a different “murder weapon”: a kitchen knife, a wooden board, a magnifying glass, a book of matches, pushpins, etc. Baldessari died January 2, 2020 in Venice, Los Angeles, California.


The waste and dump sites of urbanization.

Limited to 2000 copies. Served as a catalogue for an exhibition and for a portfolio of these 15 photographs. $75.00


One of the primary books of the New Topographics. This first edition was limited to 960 unnumbered copies. $1,250.00


Documentation of the building of a ski resort and housing development east of Salt Lake City, Utah. $200.00

$375.00

*Documentation of the building of a ski resort and housing development east of Salt Lake City, Utah.*


$300.00

Organized by Julia Brown Turrell, this book served as the catalogue for a retrospective exhibition held at the Des Moines Art Center.

“This book was conceived by the artist in collaboration with designer Connie Wilson. It is a new work in itself, offering its own narrative and artistic statement through its sequence of images, its juxtaposition of images and text and its highlighting of details.” [Julia Brown Turrell].

Additional texts by Marvin Heiferman, Paolo Costantini, Shirley Irons, Gus Blaisdell, Jane Livingston, Mowry Baden, Mark Haworth-Booth, Bernard Lamarche-Vadel, Jeff Kelley, Oliver Boissière and Michael Schmidt.

The effects of urbanization on the landscape by this pioneer of the New Topographics.


Issued as **UNTITLED 20**. The photos reproduced here were made by Bernhard from 1930 to 1976.

Ernst Bloch was a renowned composer and gifted amateur photographer. His music served as inspiration for Alfred Stieglitz’s sequence of Cloud photographs, and Paul Strand solicited his comments on photography as an art for the magazine Manuscripts. Bloch served as the director of the Cleveland Institute of Music (1920 - 1925), the San Francisco Conservatory of Music (1925 - 1929) and as a professor of music at the University of California at Berkeley, 1939 - 1952. Center for Creative Photography, Guide Series, Number One.

$15.00


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

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

$35.00

$25.00

*Bruguière’s early work was in the Pictorialist mode - his later work was of the Avant Garde. Certainly, one of the more interesting photographers of the early to mid-years of the 20th-century.*

28. [BRUGUIÈRE]. Sieveking, Lance and Francis Bruguière. **BEYOND THIS POINT.** London: Duckworth, [1929]. First edition. 4to.,162 pp., 24 b&w photos. Previous owner’s neat signature on the blank free fly leaf; a near fine copy in the publisher’s photo-illustrated dust jacket that is missing a 1/8 inch band from the top of the front panel, a few small pieces from the top and bottom of the spine, and a 2 inch band from the rear panel. Scarce with the dust jacket in any condition.

$175.00

*These modernist photos by Bruguière, were constructed from paper cutouts and light.*


$30.00

*A catalog of an exhibition held at De Saisset Art Gallery and Museum, University of Santa Clara, September 12 to October 29, 1972. Includes an introduction by Don Beatty and a statement by Wynn Bullock.*

$40.00

2000 copies printed.


$300.00

Brief anecdotal comments and the occasional technical notation accompany these photographs; the nude in landscape was an abiding subject throughout his long career.

32. [BULLOCK, WYNN] Bullock, Wynn, excerpts and photographs. **WYNNE BULLOCK: AMERICAN LYRIC TENOR.** Tucson, Arizona: Center for Creative Photography, The University of Arizona, 1976. First edition. 4to., 16 pp., 12 b&w illustrations from photographs, including the cover, errata slip. Pictorial stiff wrappers, which are lightly soiling and creased; very good.

$15.00

Bullock in his early career was an acclaimed tenor; he turned to photography as he put it “to satisfy my own creative impulses.” Issued one year after Bullock’s death, in September 1976, as Number 2, in the series, The Archive, from the Center for Creative Photography.
33. [BULLOCK, WYNN]. Bullock, Barbara. **WYNN BULLOCK**. San Francisco: Scrimshaw Press, 1971. First edition. 4to., 63 plates, 12 pp. text; additional captions by the photographer. Gray cloth, with photo inset on the front. A fine copy in the original plain acetate dust jacket that is about 1/4 inch short, as is always the case.  

$50.00


$10.00

*With exhibition list and selected bibliography. Burchard (b. 1931, Rochester, NY) received his BFA degree in photography from the California School of Fine Arts in 1960. Introduction by Jane Livingston. Limited edition of 1500 copies.*

35. Connor, Linda. **PETROGLYPHS OVER INSCRIBED WITH BUDDHIST SYMBOLS, LADAKH, INDIA, 1985**. Vintage gold toned printing-out paper, image size 9 5/8 x 7 5/8 in. [24.4 x 19.4 cm.] on unmounted 8 x 10 in. stock. Crack to the blank black upper left corner, with a small crease in the upper margin about 3 inches from the left corner. SIGNED, titled and dated in pencil on the blank reverse by the photographer. Near fine.  

$450.00

*Includes both a foreword and afterword by Jeffrey Hoone. This exhibition consisted of 20 platinum photographic prints, 16 x 23 inches. Issued as Number 46 in the on-going series of exhibitions held at the Robert B. Menschel Photography Gallery.*

37. [CONNOR, LINDA] Desmarias, Charles, interviewer. *LINDA CONNOR*, CMP BULLETIN VOLUME 2, NUMBER 2. Riverside, California: California Museum of Photography, University of California Riverside, 1983. First edition. Small 4to., 16 pp., illustrated from b&w photographs. Illustrated stiff wrappers, with the printed outer wrapper, which served as the mail; this copy addressed to Roger Mertin. Fine. $30.00

*This issue is a lengthy interview with Linda Connor, conducted by Charles Desmarias, with 13 b&w plates, including the illustrated wrappers.*


$20.00

*De Cock worked as an assistant to Ansel Adams.*


$250.00

*Liliane De Cock was born in 1939 near Antwerp, Belgium. She emigrated to the U.S. and soon after began working for Ansel Adams as an assistant, from whom she learned the technique of photography. After nine years with Adams, she was a mature photographer with her own vision, often reflecting the melancholy atmosphere of her native lowlands in the brooding skies of her landscapes. She earned a Guggenheim Fellowship, was an instructor at the Ansel Adams workshops, and was a founding member of the Friends of Photography. Through her marriage to Douglas Morgan, she became a vital part of the publishing concern, Morgan & Morgan, having edited and contributed to more than a dozen of their publications. Liliane De Cock Morgan died in May, 2013.*


$40.00

*Contains a 1 page note from Robert Heinecken, his M.A. instructor, an exhibition and publications summary, and a chronology.*
42. [FICHTER, ROBERT]
Sobieszek, Robert A., editor and
text. **ROBERT FICHTER:
PHOTOGRAPHY AND OTHER
QUESTIONS.** Preface by Kenneth
Donney. Albuquerque: University

8vo., viii, 95 pp., color and b&w photos. Fine, in the illustrated dust jacket, which
is moderately rubbed at the crown. SIGNED by the photographer with a drawing in
blue ink of a winged flying dog, and signed again in 1991.

$175.00

“Never one to be constricted by the traditional limits of photography, he has
consistently provided a fresh and experimental approach in his combination of
photography, painting, drawing, printmaking, and montage.” (from the dust jacket
text).

43. Galgiani, Phillip. **15 TITLES:
FIFTEEN OFFSET IMAGES.**
Folio, 15 loose sheet, each with
4 photographic images, laid-in
a paper folder and contained in
a printed manila envelope with
string fastener. Envelope shows
very light wear. Fine.

$50.00

The colophon reads, “These
offset images are first generation
positives. They are made
from negatives derived from
the subject matter, using Kodalith Autoscreen Film. Autoscreen is a graphic arts film
which incorporates a 133 dot pattern within the emulsion. Thus it is possible to discard
intermediary copying and go from the studio to printing plate. Put in another way, there
is no original image of which these are reproductions, There is only an original halftone
negative.”

Phillip Galgiani, born in San Francisco received both his BFA (1973) and his MFA
(1977) from the San Francisco Art Institute. He works in a variety of media, including
photography and installations. In this work he presents spatial / perceptual fabrications accompanied with phrases from common usage. His
work is widely exhibited and held in major collections.

$15.00

*An installation by this California conceptual photographer; includes a map of the installation, exhibition checklist and biography.*


$25.00

*An installation by this California conceptual photographer; includes a map of the installation, exhibition checklist and biography.*

$200.00

A prime example of the concealed miniature hand held camera used to document a society closed off from Western culture - a foreign city within the city of San Francisco. This enlarged edition contains twice as many images, and the printing quality of the photogravures is far superior to the halftones of the first edition.

47. Genthe, Arnold. *PICTURES OF OLD CHINATOWN*. Text by Will Irwin. New York: Moffat, Yard and Company, 1908. First edition. 8vo., (x), 57 pp., frontispiece, plus 46 full-page b&w photos. The binding is moderately rubbed and soiled, more so on the spine. The mounted photograph on the front cover is lacking a small chip at the edge, and there is a very small bump to the upper tip, affecting only the first few leaves. Issued without a dust jacket. A near very good copy.

$750.00

Originally presented by W. H. C. to C. N. in January of 1909 (in pencil) and in 1936, SIGNED and presented by Genthe to photographer, Robert Disraeli.


$100.00

A dream-like narrative of portraits, landscapes, architectural details.

$100.00

This publication is the official catalogue for the exhibition entitled ‘Ralph Gibson, Lichtjahre’ at the Frankfurter Kunstverein’--Colophon. Includes bibliographical references.


$150.00

The third, and final title in Gibson’s ground breaking trilogy, which started a wave of self-published photo books. SIGNED by Gibson on the first blank leaf.

51. Gibson, Ralph. **DAYS AT SEA**. New York: Lustrum Press, 1974. First edition. 4to., unpaged, chiefly illustrated with full-page b&w photos. Pictorial stiff wrappers, which are moderately worn and scuff, as often found, with a shallow crease on the rear wrapper. A good or better copy.

$65.00

The third, and final title in Gibson’s ground breaking trilogy, which started a wave of self-published photo books. SIGNED by Gibson on the half-title page.

$100.00

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


$135.00

Gibson’s stark and highly charged photographs from all phases of his career to date.


$30.00

Issued 1987, as Number 24, in the series, The Archive, from the Center for Creative Photography.

The Water in the West Project began as an artistic response to water as a social issue. The photographers include: Mark Klett, Terry Evans, Laurie Brown, Peter Goin, Robert Dawson, Martin Stupich, Gregory Conniff and Wanda Hammerbeck. The text by Ellen Manchester provides a historical survey of this collaborative project.


Issued June 1982 as Number 16, in the series, The Archive, from the Center for Creative Photography.

57. Heinecken, Robert. **THE PHOTOGRAPH: NOT A PICTURE OF, BUT AN OBJECT ABOUT SOMETHING.** [Los Angeles: Art Department, University of California, Los Angeles, 1966?]. 4to., [10] pp., 12 plates from b&w photographs. Stiff wrappers with a mounted plate on the front cover. Slight crease to the upper tip. Near fine. $75.00

Originally published in ADLA 10/65, a journal of the Art Directors Club of Los Angeles on the occasion of the 21st Annual Show. This separate publication was produced to promote the establishment of a photographic research and study area to support the budding photography program in the Art Department at UCLA. Includes a narrative by Heinecken and illustrations by undergraduate and graduate students.

WorldCat locates a single copy of ADLA 10/65 at the University of Denver, but no listing for this separate publication.

$4,000.00

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

Limited to 500 numbered and SIGNED copies.