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For your convenience we also accept payment by **Visa, MasterCard, American Express, and PayPal**. Ohio customers will be charged the applicable sale tax.

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

This list represents just a small portion of our stock. If there are specific items you are seeking, we would be pleased to receive your desiderata. **We hope you will keep in mind that we are always pleased to consider fine individual items or entire collections for purchase.**

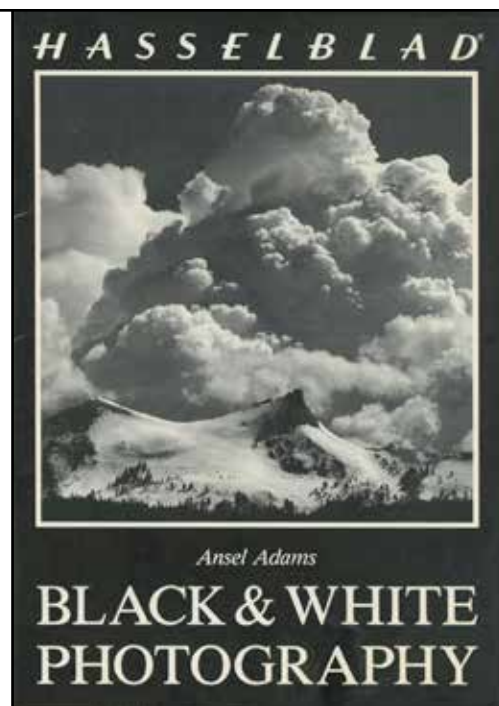
To receive our future E-Lists and other notifications, please send us your email address so we can let you know when a new list is available at our website, www.cahanbooks.com.

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

1. Adams, Ansel. **BLACK & WHITE PHOTOGRAPHY.** Göteborg, Sweden: Victor Hasselblad Aktiebolag, 1980. First English language edition. 8vo., 28 pp., 13 plates from photographs, other illustrations in text. Stapled into photo-illustrated wrappers. Light wear. Very good.

\$25.00

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

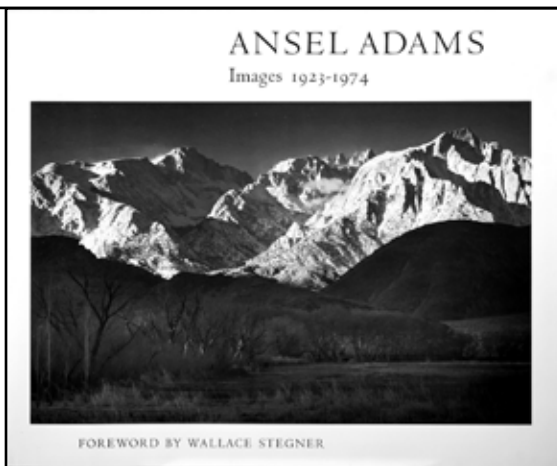


2 Andrew Cahan: Bookseller, Ltd.

2. Adams, Ansel. **IMAGES 1923 - 1974**. Foreword by Wallace Stegner. Boston: New York Graphic Society, 1974. First edition, first printing. Oblong folio, 127 pp. 117 photos. A fine copy in the illustrated dust jacket. Housed in the publisher's slipcase, which has chalk mark on the rear, and a single droplet stain on the front; otherwise, fine.

\$250.00

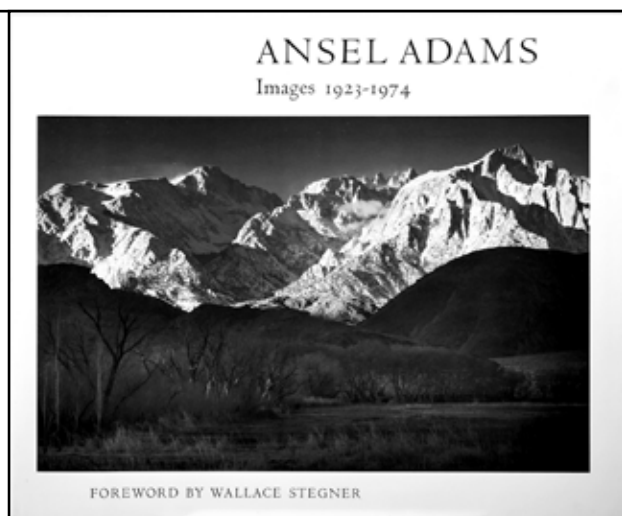
Signed and presented by Ansel Adams, and dated Carmel, 1981.



3. Adams, Ansel. **IMAGES 1923 - 1974**. Foreword by Wallace Stegner. Boston: New York Graphic Society, 1974. First edition, first printing. Oblong folio, 127 pp. 117 photos. A fine, bright, as new copy in the illustrated dust jacket. Housed in the publisher's slipcase, which has a partial crack where the rear panel meets the spine; near fine.

\$250.00

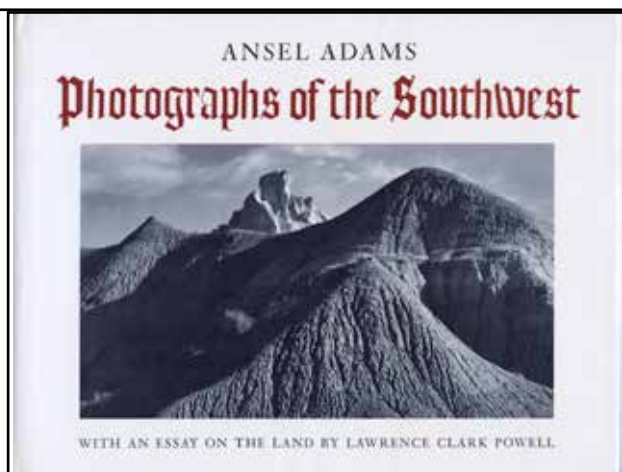
Signed by Ansel Adams and dated, Carmel, 1980.



4. Adams, Ansel. **PHOTOGRAPHS OF THE SOUTHWEST**. Boston: New York Graphic Society, 1976. First edition. Oblong 4to., 128 pp., b&w photo-plates. A fine copy in the photo-illustrated dust jacket.

\$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.



5. [ADAMS, ANSEL] Adams, Ansel and James Alinder. **ANSEL ADAMS: 50 YEARS OF PORTRAITS**. Carmel, California: Friends of Photography, 1978. First edition. Small 4to., 54 pp., 26 full-page b&w plates from photographs. Pictorial stiff wrappers. A near fine copy.

\$15.00

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

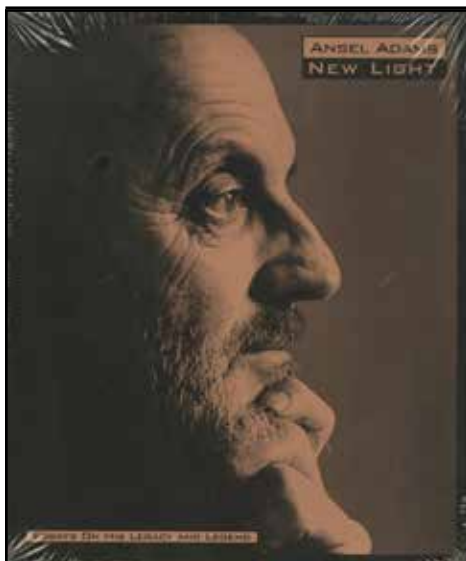


6. [ADAMS, ANSEL] Deschin, Jacob, editor. **THE PHOTO REPORTER**. Volume Two, No. Nine. Special Issue of the Photo

Reporter Honoring Ansel Adams in His 70th Year. NeW York: Modern Age, September 1972. First edition. 4to., 16 pp., illustrated from b&w photographs. A few tiny stains on the front wrapper; otherwise, fine. Signed on the cover in ink by Ansel Adams.

\$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.



7. [ADAMS, ANSEL] Dawson, Robert, et al. **ANSEL ADAMS, NEW LIGHT: Essays on His Legacy and Legend**. San Francisco: Friends of Photography, 1993. First edition. Small 4to., 103 pp., illustrated from b&w photographs. Fine, as new in the publisher's shrinkwrap.

\$20.00

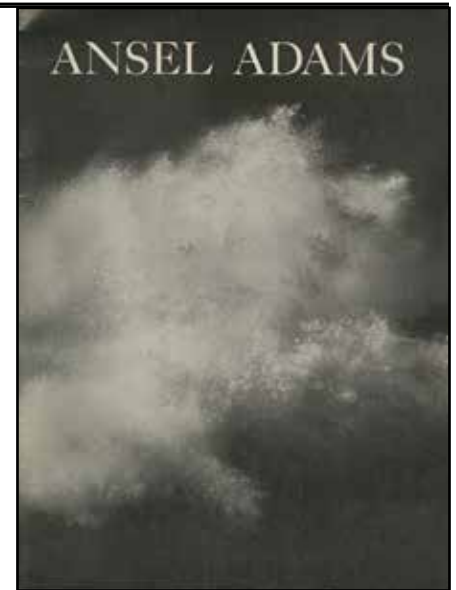
A collection of essays on Adams by numerous authors.

4 Andrew Cahan: Bookseller, Ltd.

8. [ADAMS, ANSEL] Newhall, Nancy. **ANSEL ADAMS, PHOTOGRAPHS, 1923-1963: THE ELOQUENT LIGHT:** Exhibition inaugurated at the M.H. de Young Memorial Museum, San Francisco and circulated by the Smithsonian Institution, Washington, D.C. [San Francisco]: [M.H. de Young Memorial Museum], [1963]. First edition. 4to., [16] pp., b&w illustrations from photographs. Pictorial stiff wrappers. Slight bump at the crown, faint foxing on the end papers; else, a good copy.

\$20.00

Includes a chronology and selected bibliography.



9. [ADAMS, ANSEL] Strand, Paul, Ansel Adams. Texts by Mike Weaver, Anne Hammond, et al. **PAUL STRAND AND ANSEL ADAMS: NATIVE LAND AND NATURAL SCENE.** Tucson, Arizona: Center for Creative Photography, The University of Arizona, 1990. First edition. 4to., 104 pp., portfolio of 20 b&w plates from photographs, reproductions of letters, and other illustrations in text and covers. Pictorial stiff wrappers; near fine.

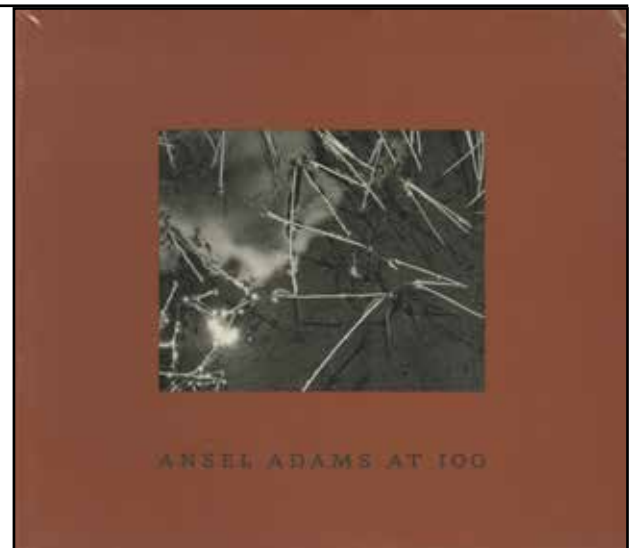
\$20.00

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

10. [ADAMS, ANSEL] Szarkowski, John, text. **ANSEL ADAMS AT 100:** [An Exhibition Organized by the San Francisco Museum of Modern Art, August 4, 2001 - January 13, 2002]. San Francisco: San Francisco Museum of Modern Art, 2001. First edition. Oblong 4to., 199 pp., fully illustrated from photographs. Photo-illustrated stiff wrappers. Fine, as new in the publisher's shrinkwrap.

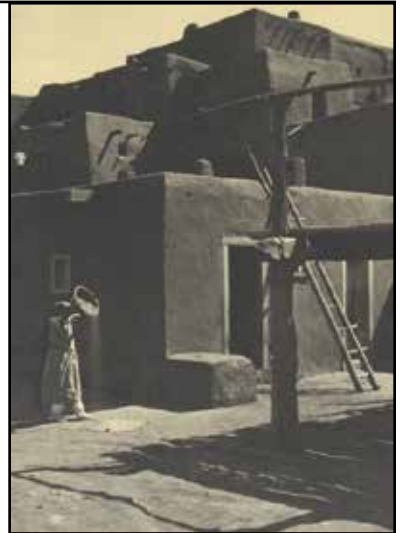
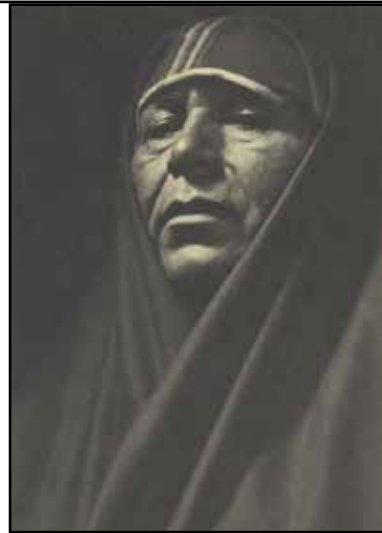
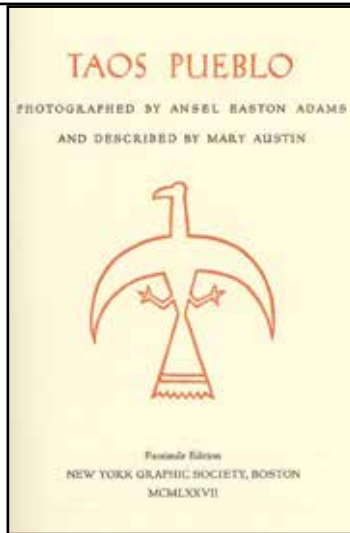
\$30.00

Text by John Szarkowski.



11. [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, titled in blind on the leather of the front board. Housed in the publisher's plain orange linen slipcase. A fine copy.

\$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.



12. [ADAMS, ANSEL]. Newhall, Nancy. **ANSEL ADAMS, VOLUME 1, THE ELOQUENT LIGHT**. San Francisco: Sierra Club, 1963. First edition. Folio, 175 pp., b&w plates. Gilt-embossed cloth. A very good copy in the price-clipped illustrated dust jacket that is lightly toned and has one small closed tear on the rear panel.

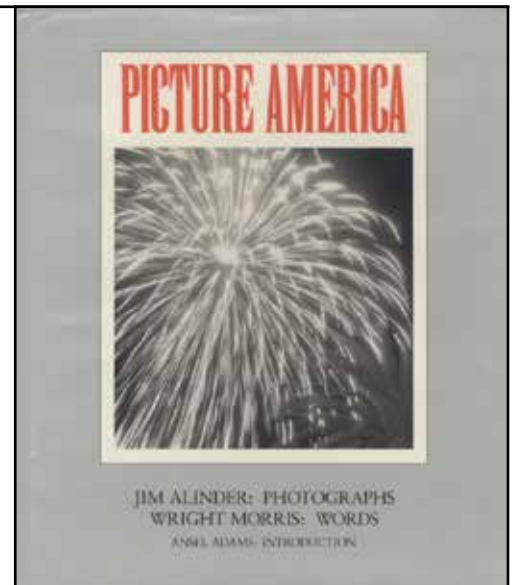
\$45.00

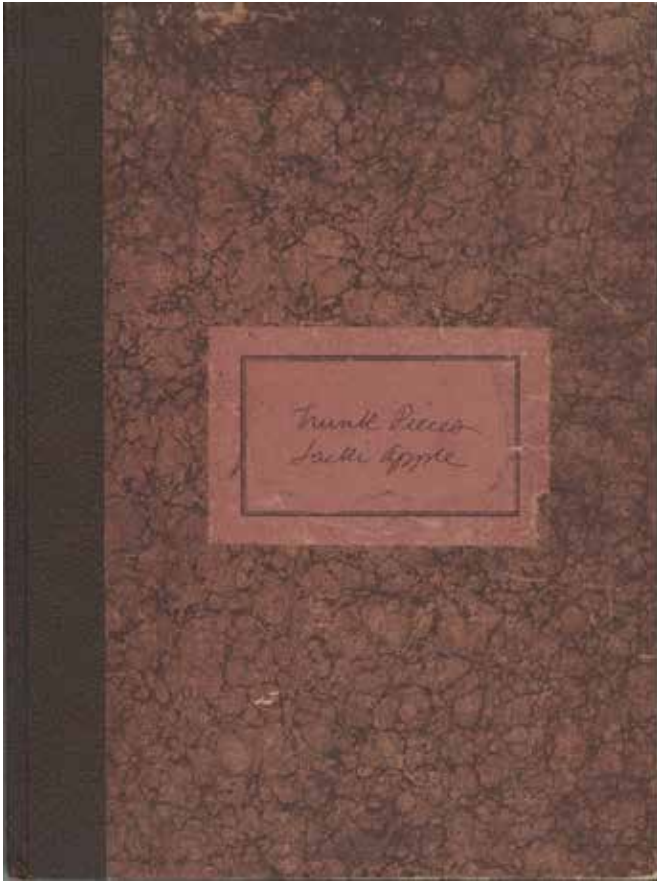
Biography of Adams, illustrated with his photographs.

13. Alinder, Jim. **PICTURE AMERICA. JIM ALINDER: PHOTOGRAPHS. WRIGHT MORRIS: WORDS**. Introduction by Ansel Adams. Boston: NYGS, 1982. First edition. 4to., xi, 111 pp., 55 b&w photos. Fine in dust jacket that is worn at the top of the spine and has a tiny closed tear.

\$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.





14. Apple, Jacki. **TRUNK PIECES: NEW YORK**, 1975. Rochester: Visual Studies Workshop, 1975. First edition. 4to., (52) pp., 40 photo-illustrations on 49 unnumbered pages; patterned endpapers. Faux leather-backed paper over boards. Edges lightly rubbed; else a very good copy. SIGNED by the artist. \$100.00

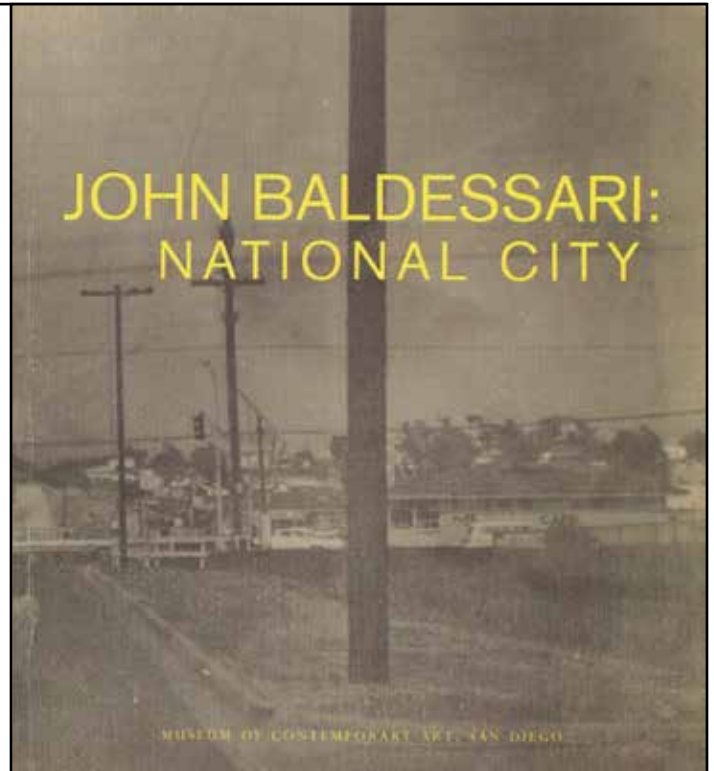
A story of love and murder built upon the various meaning ascribed to trunk, "The main body of anything. The body of a man or woman apart from the head and limbs. A box or chest for containing clothes...an idea, person, situation, or relationship used to transport oneself from one point in one's life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

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

15. Baldessari, John. **JOHN BALDESSARI: NATIONAL CITY**. San Diego: Museum of Contemporary Art, 1996. First edition. 4to., 131 pp., illustrations in color and b&w. Photo-illustrated stiff wrappers. Light wear; very good.

\$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 Marlais Davis and Andrea Hales. Includes a lengthy interview with Baldessari and a selected list of exhibitions.



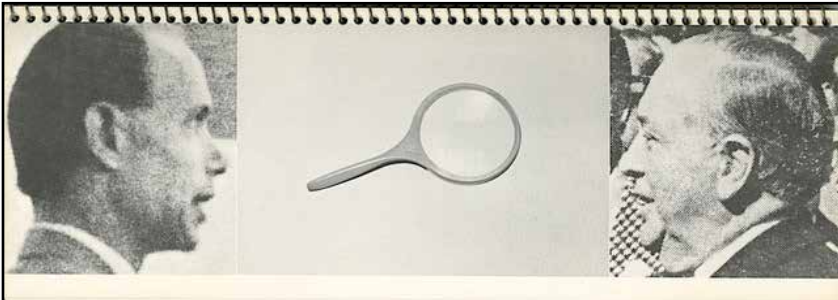
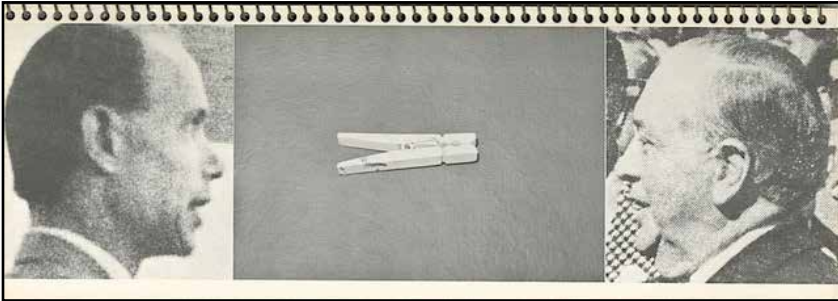


BRUTUS KILLED CAESAR

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

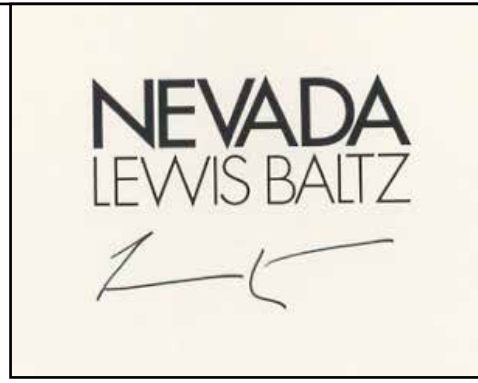
John Baldessari, born National City, California, 17 June 1931, is well known for using disparate elements of everyday life in his photographically generated works of art. In this, one of his earliest printed artist's books, he juxtaposes three images in a linear format using photographic portraits of 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.



17. Baltz, Lewis. **CANDLESTICK POINT.** Essay by Gus Blaisdell. Tokyo: Gallery Min / NY: Aperture, 1989. First edition. Oblong 4to., 85 b&w and color photo plates (several folding), 4 pp. text in English and Japanese. Faux leather with paper label on front board. Subtle and faint scuffing to the faux leather, near fine in printed slipcase which has the price sticker affixed to the printed label on the rear panel.

\$125.00

The waste and dump sites of urbanization.



18. Baltz, Lewis. **NEVADA**. New York: Castelli Graphics, 1978. First edition. Oblong small 4to., [2] pp., plus 15 full-page b&w photos. Title embossed on the stiff wrappers. Fine. SIGNED by the photographer on the title page.

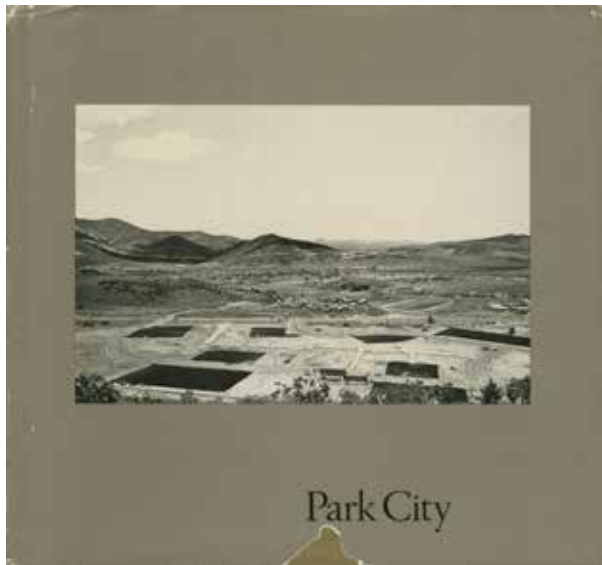
\$75.00

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

19. Baltz, Lewis. **THE NEW INDUSTRIAL PARKS NEAR IRVINE, CALIFORNIA**. New York: Castelli Graphics, 1974. First edition. Oblong 4to., 51 b&w photographs. Aside from the neat signature of Alan Winer, photographer and former administrator of the Visual Studies Workshop atop the blank front free endpaper, and slight toning along the upper portion of the dust jacket, a fine, near new copy in the illustrated dust jacket.

\$1,250.00

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



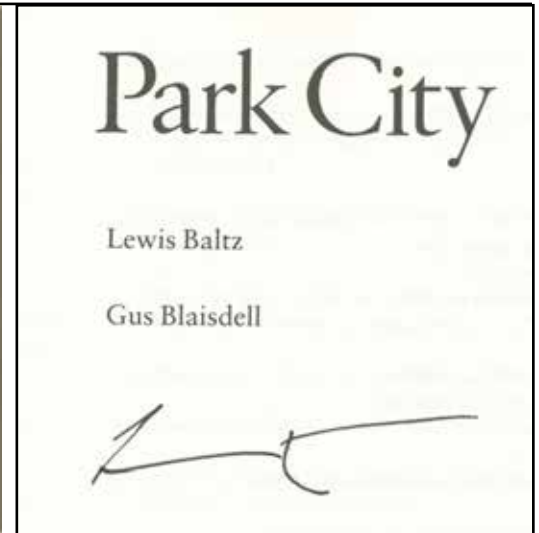
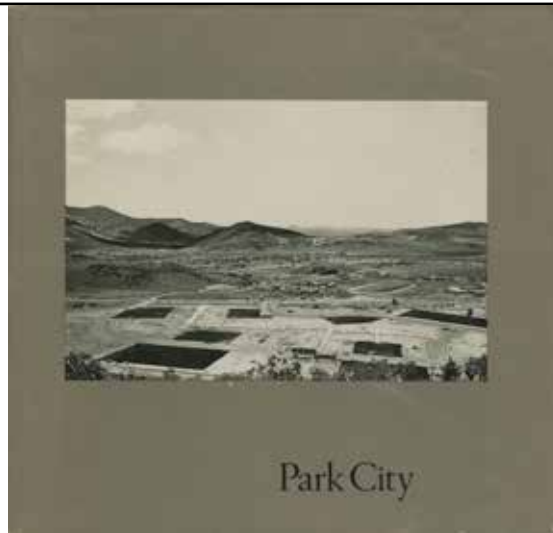
20. Baltz, Lewis. **PARK CITY**. Essay by Gus Blaisdell. Albuquerque: Art Space; NY: Castelli Graphics, 1980. First edition. Square 4to., 246 pp., 102 b&w photo-plates. A very good copy bound in cloth with the photo-illustrated dust jacket. The dust jacket is lacking a wedge from the front panel and is torn and worn at the edges.

\$200.00

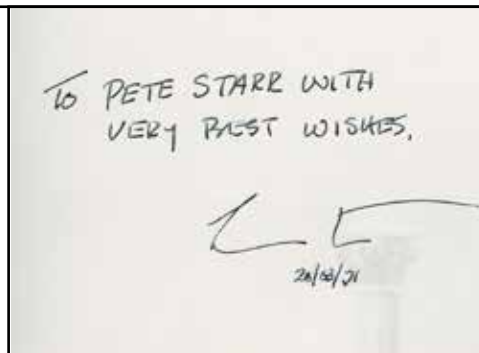
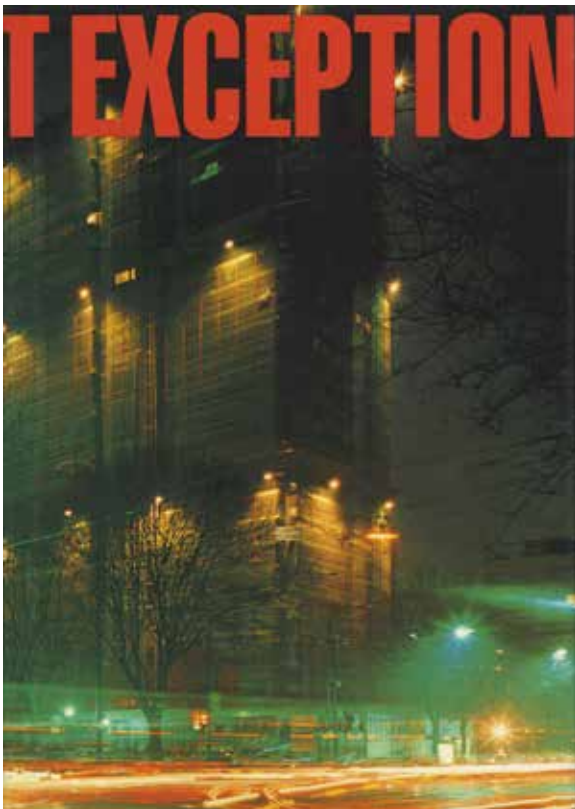
Documentation of the building of a ski resort and housing development east of Salt Lake City, Utah.

21. Baltz, Lewis. **PARK CITY**. Essay by Gus Blaisdell. Albuquerque: Art Space; NY: Castelli Graphics, 1980. First edition. Square 4to., 246 pp., 102 b&w photo-plates. Bound in cloth with photo-illustrated dust jacket. A small price sticker has been removed from the blank front free endpaper leaving a slight residue. The dust jacket shows a one inch scrape on the spine and light wear at the edges. A near fine copy in a very good dust jacket. SIGNED by Lewis Baltz on the title page.

\$375.00



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



22. Baltz, Lewis. **RULE WITHOUT EXCEPTION**. Organized by Julia Brown Turrell. Albuquerque: Published by the University of New Mexico Press in association with the Des Moines Art Center, 1990. First edition. Folio, 154 pp., full-page b&w and color photographs. A fine copy in the color illustrated dust jacket. SIGNED and inscribed by the photographer on the first white leaf.

\$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].

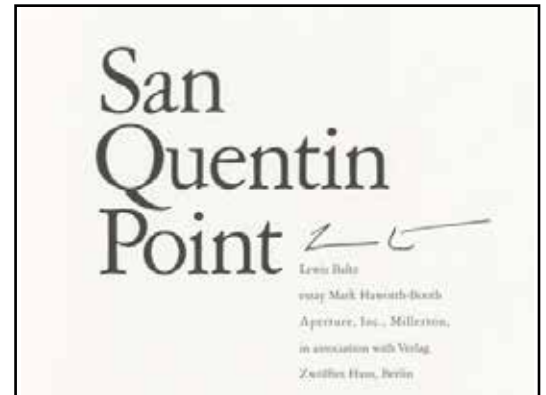
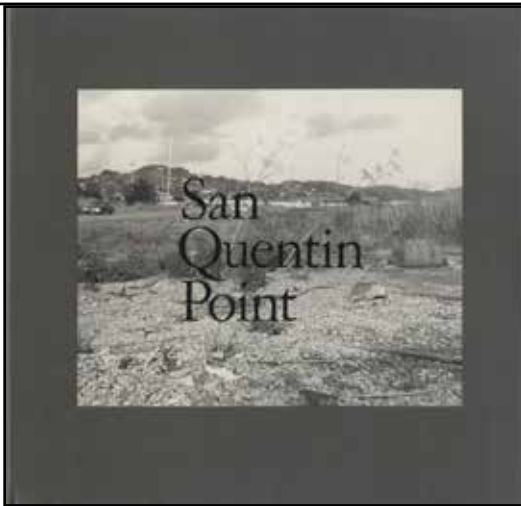
Additional texts by Marvin Heiferman, Paolo Costantini, Shirley Irons, Gus Blaisdell, Jane Livingston, Mowry Baden, Mark Haworth-Booth, Bernard Lamarche-Vadel, Jeff Kelley, Oliver Boissière and Michael Schmidt.

10 Andrew Cahan: Bookseller, Ltd.

23. Baltz, Lewis. **SAN QUENTIN POINT.** Essay by Mark Haworth-Booth. Millerton, New York: Aperture in association with Verlag Zwolfes Haus, Berlin, 1986. First edition. Square 4to., 58 b&w photographic plates, [12] pp. text. A fine copy in the illustrated dust jacket, with printed acetate over wrapper, which is moderately rubbed, as usual. Limited to 1200 copies. SIGNED by the photographer on the title page.

\$750.00

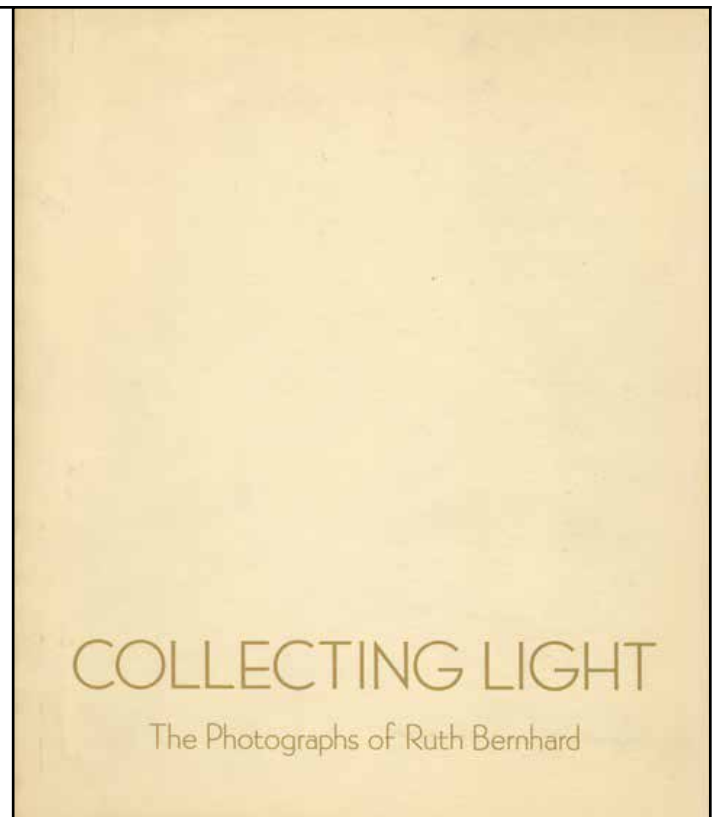
The effects of urbanization on the landscape by this pioneer of the New Topographics.

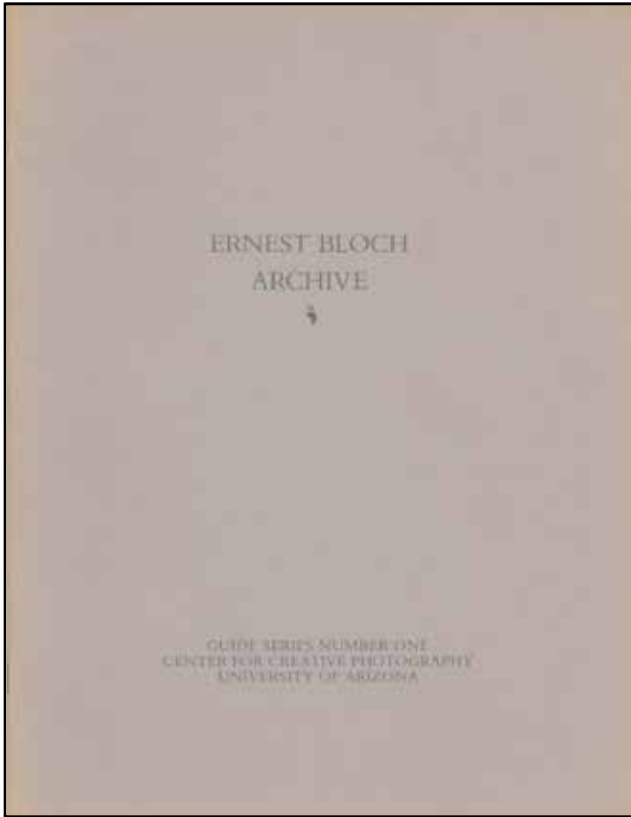


24. [BERNHARD, RUTH] Alinder, James, text. **COLLECTING LIGHT: THE PHOTOGRAPHS OF RUTH BERNHARD.** By James Alinder. Carmel, Ca: The Friends of Photography, 1979. First edition. Small 4to., 56 pp., 35 full-page b&w plates. Stiff wrappers, which are dusty. Very good.

\$15.00

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





25. Bloch, Ernest. **ERNEST BLOCH ARCHIVE**. Compiled by Sharon Denton. Introduction by Bonnie Ford Schenkenberg. Tucson: Center for Creative Photography, University of Arizona, 1979. First edition. 4to., 24 pp. Printed stiff wrappers. Near fine.

\$15.00

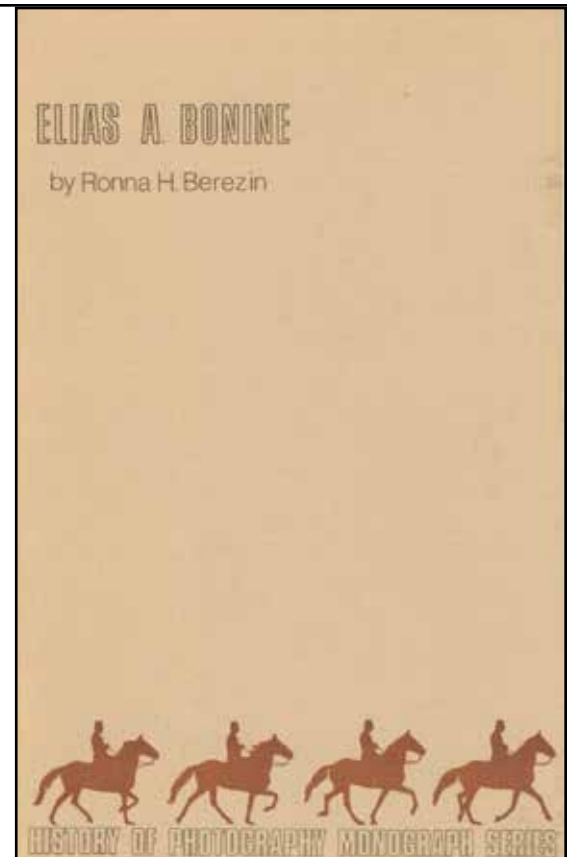
Ernst Bloch was a renowned composer and gifted amateur photographer. His music served as inspiration for Alfred Stieglitz's sequence of Cloud photographs, and Paul Strand solicited his comments on photography as an art for the magazine Manuscripts. Bloch served as the director of the Cleveland Institute 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.

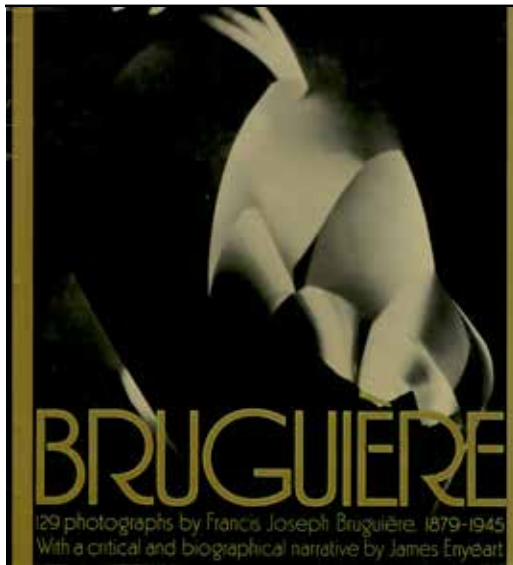
26. [BONINE, ELIAS] Berezin, Ronna H. **ELIAS A. BONINE, 1843-1916: FORGOTTEN PHOTOGRAPHER OF THE WEST**. [Tempe, Arizona]: School of Art, Arizona State University, 1983. First edition. Small 8vo., [16] pp., 3 full-page b&w photos. Stiff wrappers. Fine.

\$35.00

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.





27. [BRUGUIÈRE]. Enyeart, James. **BRUGUIÈRE: HIS PHOTOGRAPHS AND HIS LIFE.** New York: Alfred A. Knopf, 1977. First edition. Square 4to., xii, 161 pp., 109 photo-plates. A fine copy in a very lightly rubbed dust jacket.

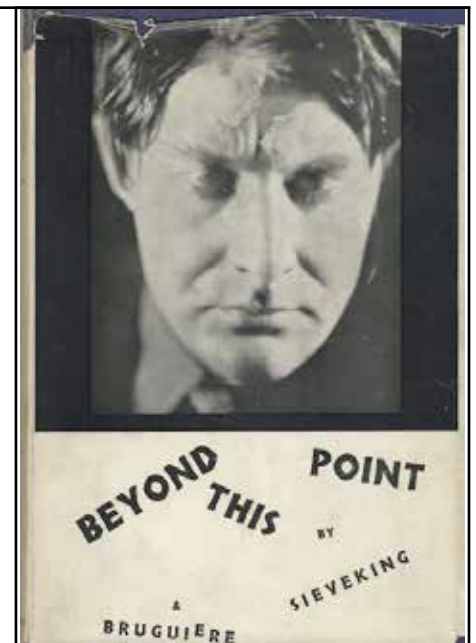
\$25.00

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.



29. Bullock, Wynn. **TWENTY COLOR PHOTOGRAPHS: Light Abstractions.** Santa Clara, California: De Saisset Art Gallery and Museum, University of Santa Clara, 1972. First edition. Oblong 8vo., [8] leaves, 6 color plates from photographs. Stapled printed wrappers. Fine.

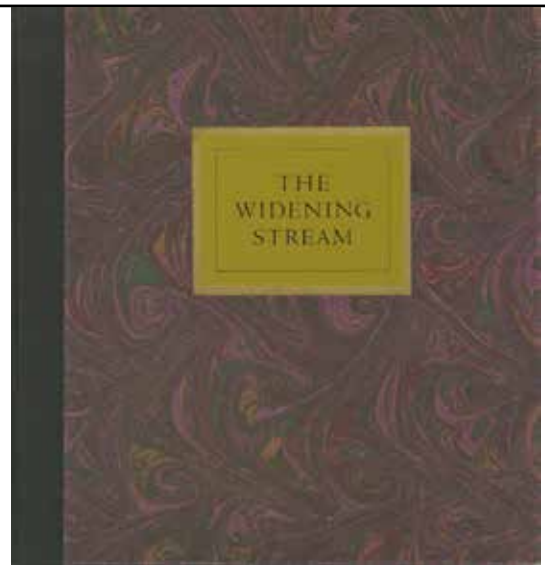
\$30.00

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.

30. Bullock, Wynn. **THE WIDENING STREAM**. Poems by Richard Mack. [San Francisco]: The Peregrin Press, 1965. First edition. Square 4to., 13 plates with protective interleaving, printed text. Cloth-backed marbled boards, with paper label on front cover. Issued with a dust jacket. Fine.

\$40.00

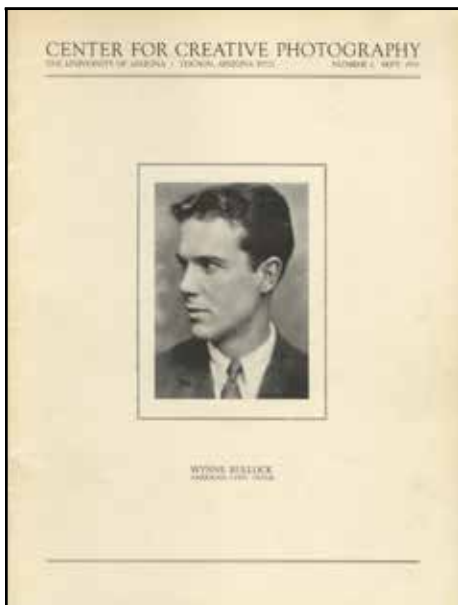
2000 copies printed.



31. [BULLOCK, WYNN] Bullock-Wilson, Barbara and Edna Bullock, editors. **WYNN BULLOCK: PHOTOGRAPHING THE NUDE**. Introduction by Barbara Bullock-Wilson. Salt Lake City: Gibbs M. Smith / Peregrine Smith Books, 1984. First edition. 4to., 80 pp., b&w photos. A fine, near new copy in a the photo-illustrated dust jacket. This copy is SIGNED by Barbara Bullock-Wilson, Edna Bullock and Wynn Bullock.

\$300.00

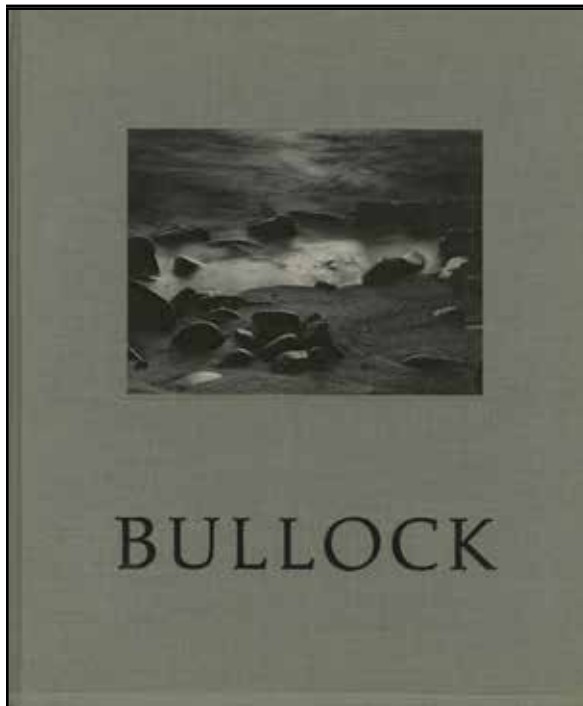
Brief anecdotal comments and the occasional technical notation accompany these photographs; the nude in landscape was an abiding subject throughout his long career.



32. [BULLOCK, WYNN] Bullock, Wynn, excerpts and photographs. **WYNN 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.



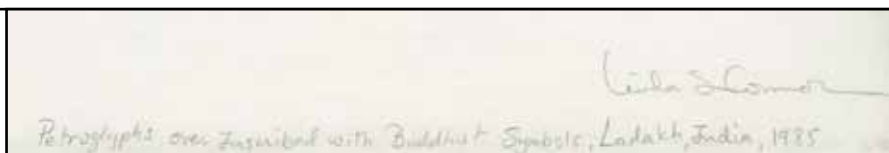
33. [BULLOCK, WYNN]. Bullock, Barbara. **WYNN BULLOCK**. San Francisco: Scrimshaw Press, 1971. First edition. 4to., 63 plates, 12 pp. text; additional captions by the photographer. Gray cloth, with photo inset on the front. A fine copy in the original plain acetate dust jacket that is about 1/4 inch short, as is always the case.

\$50.00

34. Burchard, Jerry. **JERRY BURCHARD**. April 21 - June 4, 1978. Washington: The Corcoran Gallery of Art, 1978. First edition. Square 8vo., unpaginated, b&w photos. Pictorial stiff wrappers slightly rubbed, with a tiny crease to a tip, else a very good copy.

\$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.

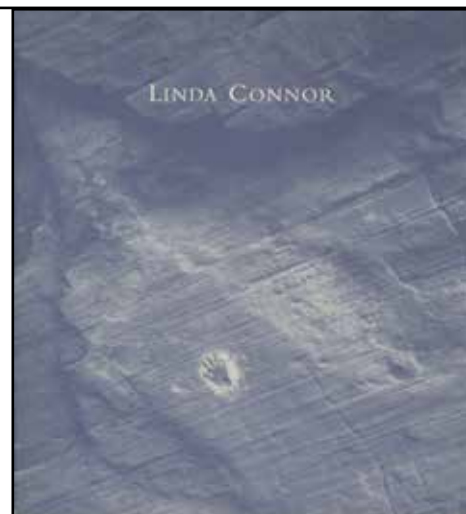


35. Connor, Linda. **PETROGLYPHS OVER INSCRIBED WITH BUDDHIST SYMBOLS, LADAKH, INDIA, 1985**. Vintage gold toned printing-out paper, image size 9 5/8 x 7 5/8 in. [24.4 x 19.4 cm.] on unmounted 8 x 10 in. stock. Crack to the blank black upper left corner, with a small crease in the upper margin about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

\$450.00

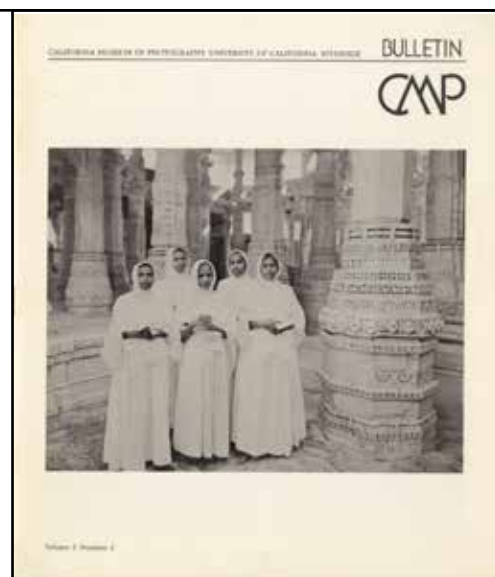
36. Connor, Linda. **VISITS**. November 11 - December 31, 1996. Syracuse: Robert B. Menschel Photography Gallery, Schine Student Center, Syracuse University, 1996. First edition. 4to., [24] pp., 20 full-page plates after platinum photographs. Photo-illustrated stiff wrappers. Fine. \$20.00

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.



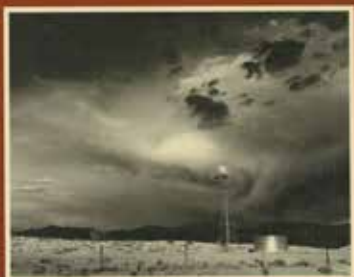
37. [CONNOR, LINDA] Desmarias, Charles, interviewer. **LINDA CONNOR**. CMP BULLETIN VOLUME 2, NUMBER 2. Riverside, California: California Museum of Photography, University of California Riverside, 1983. First edition. Small 4to., 16 pp., illustrated from b&w photographs. Illustrated stiff wrappers, with 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.



38. Cunningham, Imogen. **IMOGEN CUNNINGHAM: PHOTOGRAPHS**. With an Introduction by Margery Mann. Seattle & London: University of Washington Press, 1971 [1970]. First edition, second printing. 4to., [29] pp., plus 94 full-page plates from b&w photos. A fine copy in a slightly toned dust jacket. \$30.00

LILIANE DE COCK



39. De Cock, Liliane. **LILIANE DE COCK: PHOTOGRAPHS**. Foreword by Ansel Adams. Hastings-on-Hudson, NY: Morgan & Morgan/Fort Worth: Amon Carter Museum, 1973. First edition. 8vo., [10] pp., plus 44 full-page b&w photos. Pictorial stiff wrappers. Light foxing on the first and last leaf. Very good.

\$20.00

De Cock worked as an assistant to Ansel Adams.



Liliane DeCock

40. De Cock, Liliane. **UNTITLED [PEKIN CAFE]**. Silver gelatin photograph, image size 8 3/8 x 6 7/16 in. [21.3 x 16.3 cm.] printed on unmounted photographic paper, 14 x 11 in. Stamped in ink on the blank reverse, Liliane DeCock. Near fine. \$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

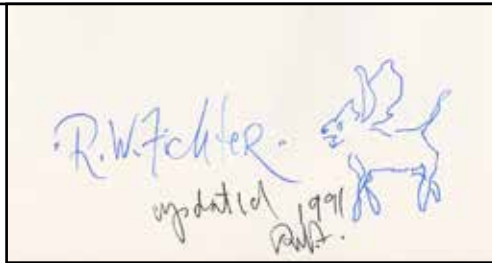
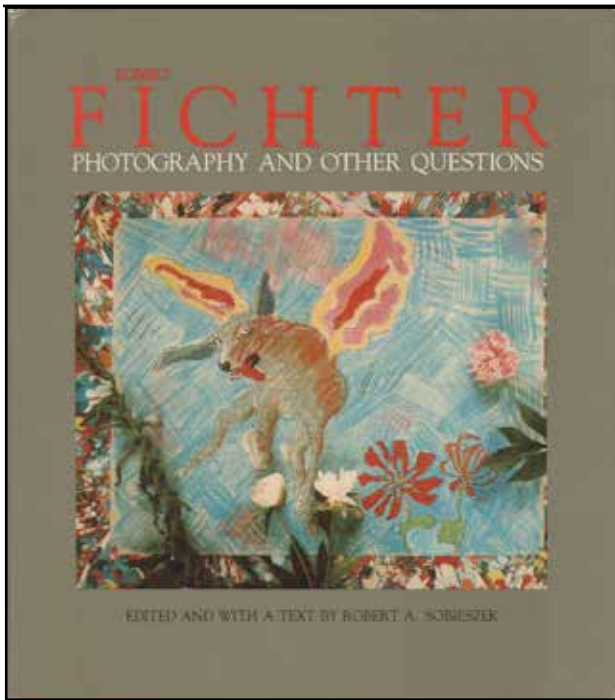
atmosphere of her native lowlands in the brooding skies of her landscapes. She earned a Guggenheim Fellowship, was an instructor at the Ansel Adams workshops, and was a founding member of the Friends of Photography. Through her marriage to Douglas Morgan, she became a vital part of the publishing concern, Morgan & Morgan, having edited and contributed to more than a dozen of their publications. Liliane De Cock Morgan died in May, 2013.

41. Doherty, William. **WILLIAM DOHERTY: JUNE 19, 1940 - NOV. 11, 1972**. [Los Angeles]: n.p., 1972. First edition. Oblong 8vo., [16] pp., illustrated from b&w photographs. Stapled wrappers, which are moderately rubbed. Very good.

\$40.00

Contains a 1 page note from Robert Heinecken, his M.A. instructor, an exhibition and publications summary, and a chronology.

William Doherty

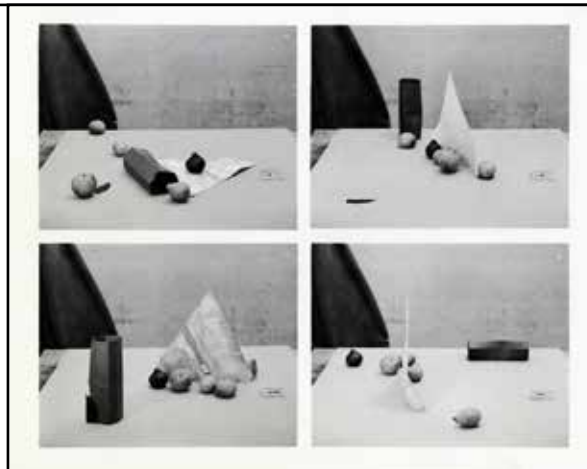
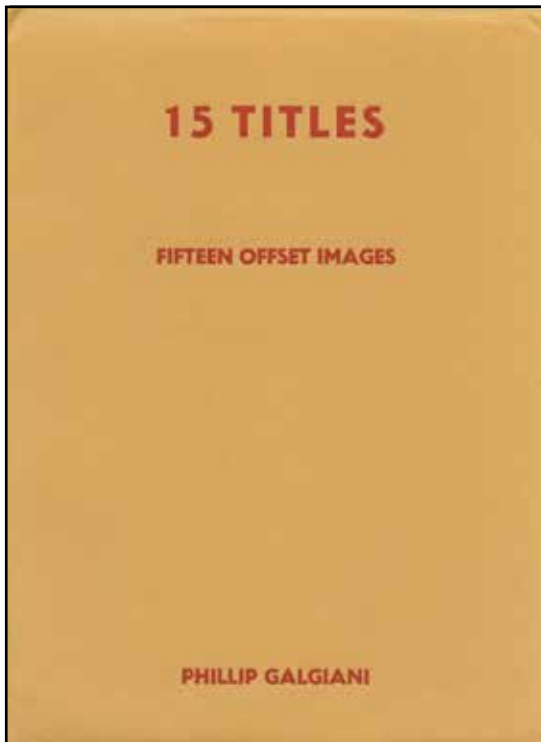


42. [FICHTER, ROBERT] Sobieszek, Robert A., editor and text. **ROBERT FICHTER: PHOTOGRAPHY AND OTHER QUESTIONS.** Preface by Kenneth Donney. Albuquerque: University of New Mexico, 1983. First edition.

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.** Phillip Galgiani, 1979. First ed. 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.



44. Galgiani, Phillip. **SIMPLE CONJUNCTIONS**. Text by James Welling. San Francisco: San Francisco Museum of Modern Art, 1986. First edition. Square 8vo., (8) folding pages, 20 b&w images. Spiral bound illustrated stiff wrappers. The copy of the University Art Museum, University of New Mexico, with its neat stamp on the title-page. Near fine.

\$15.00

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



45. Galgiani, Phillip. **SIMPLE CONJUNCTIONS**. Text by James Welling. San Francisco: San Francisco Museum of Modern Art, 1986. First edition. Square 8vo., (8) folding pages, 20 b&w images. Spiral bound illustrated stiff wrappers. Near fine.

\$25.00

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



46. Genthe, Arnold. **OLD CHINATOWN: A BOOK OF PICTURES.** Text by Will Irwin. New York: Mitchell Kennerley, 1913. Enlarged second ed. . 8vo., ix, 208 pp., 91 gravure plates. Gilt-embossed cloth. A few light spots of foxing on the endpapers and adjacent leaves; else a very good copy.

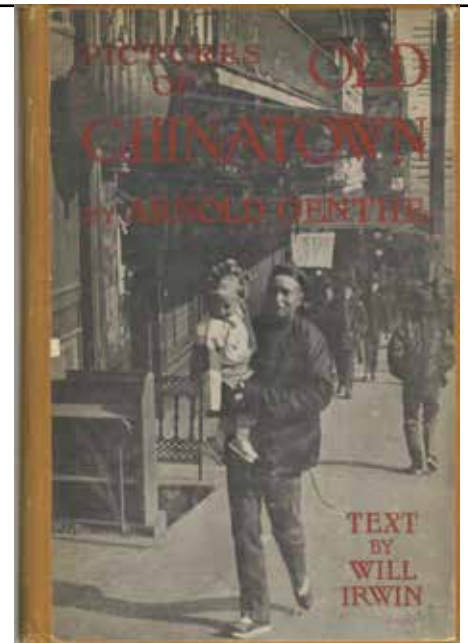
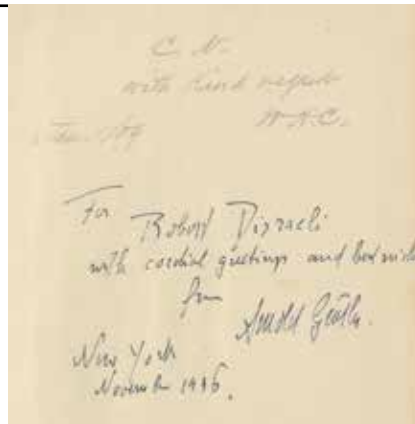
\$200.00

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.

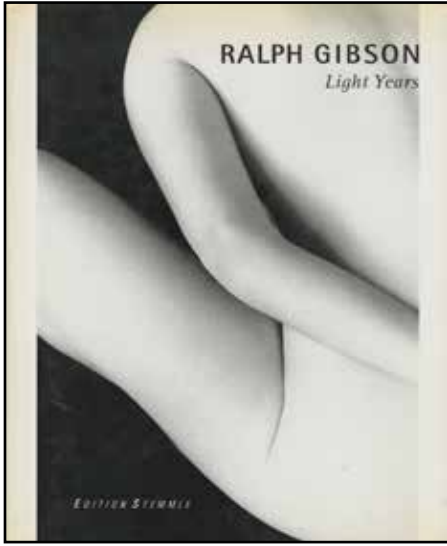


48. Gibson, Ralph. **DEJA-VU.** New York: Lustrum Press, 1973. First edition. 4to., unpaginated, b&w photographs. Stiff wrappers, which are scuffed, and edge-rubbed, with a long scratch and piece of clear tape on the front. Aside from several small ink marks on the copyright page, the contents are clean and very good. Boldly signed by the photographer on the first blank leaf.

\$100.00

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





49. Gibson, Ralph. **LIGHT YEARS.** Edited by Peter Weiermair. Zurich: Edition Stemmle, 1996. First edition. 4to., 199, [1] pp., 92 full-page plates from b&w photographs. Fine, in the photo-illustrated dust jacket.

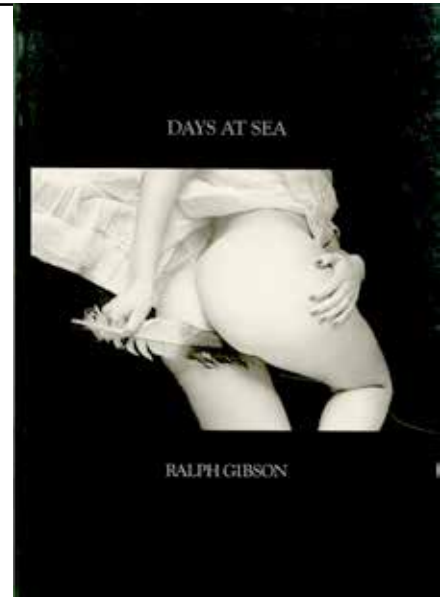
\$100.00

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

50. Gibson, Ralph. **DAYS AT SEA.** New York: Lustrum Press, 1974. First edition. 4to., unpagged, chiefly illustrated with full-page b&w photos. Pictorial stiff wrappers. Aside from a tiny nick on the fore edge of the front wrapper, this is a fine copy.

\$150.00

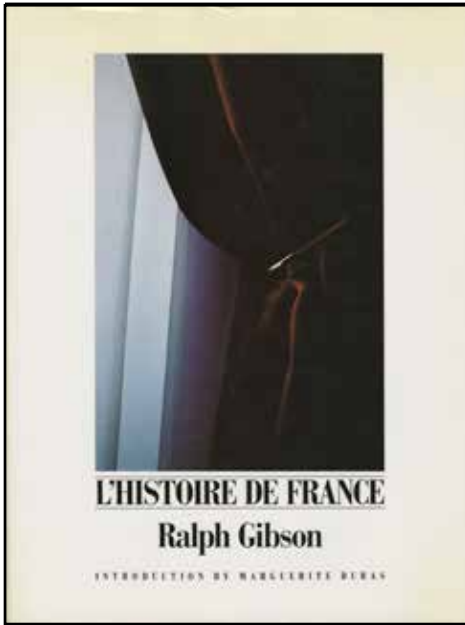
The third, and final title in Gibson's ground breaking trilogy, which started a wave of self-published photo books. SIGNED by Gibson on the first blank leaf.



51. Gibson, Ralph. **DAYS AT SEA.** New York: Lustrum Press, 1974. First edition. 4to., unpagged, 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.

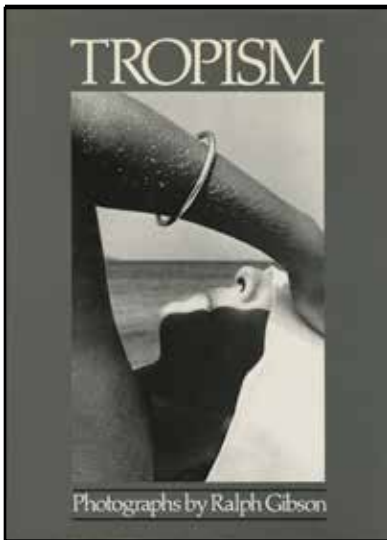


To Pete
AKA Raymond
Ralph Gibson
Aspen 1991

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

\$100.00

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



53. Gibson, Ralph. **TROPISM**. [New York]: Aperture, in association with the International Center of Photography, [1987]. First edition. Folio, vii, 150 pp., b&w and color photos. A fine copy in the photo-illustrated dust jacket. SIGNED and inscribed by the photographer on the first white preliminary leaf.

\$135.00

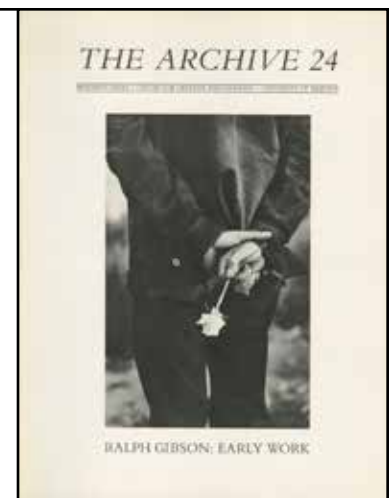
Gibson's stark and highly charged photographs from all phases of his career to date.

TROPISM
Ralph Gibson

54. [GIBSON, RALPH] Enyeart, James, Ralph Gibson. **RALPH GIBSON: EARLY WORK**. Tucson, Arizona: Center for Creative Photography, The University of Arizona, 1987. First edition. 4to., 53 pp., portfolio of 30 b&w plates from photographs, other illustrations in text and covers. Pictorial stiff wrappers; near fine.

\$30.00

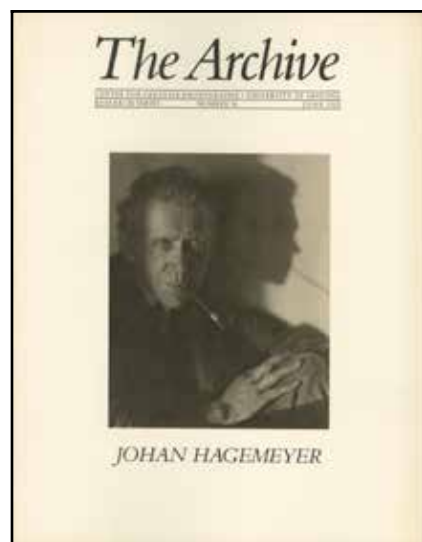
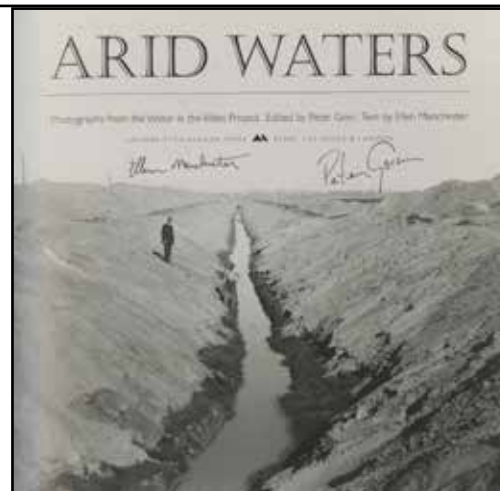
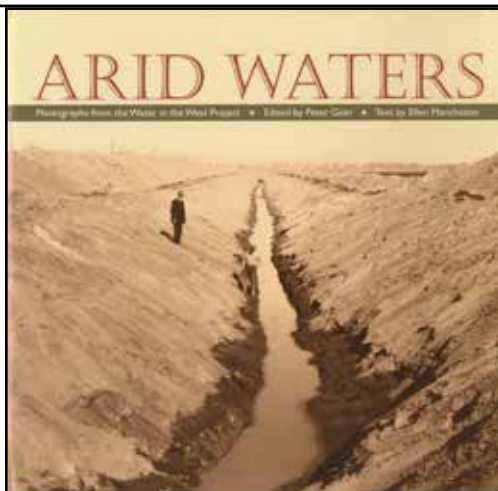
Issued 1987, as Number 24, in the series, The Archive, from the Center for Creative Photography.



55. Goin, Peter. **ARID WATERS.** PHOTOGRAPHS FROM WATER IN THE WEST PROJECT. EDITED BY PETER GOIN. TEXT BY ELLEN MANCHESTER. Reno: University of Nevada Press, 1992. First edition. Oblong 4to., x, 88 pp., illustrated from b&w photographs. Fine in the photo-illustrated dust jacket. SIGNED by Ellen Manchester and Peter Goin on the title page.

\$150.00

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.



56. [HAGEMEYER, JOHAN] Lorenz, Richard, John P. Schaefer, Terence R. Pitts. **JOHAN HAGEMEYER.** Tucson, Arizona: Center for Creative Photography, The University of Arizona, 1982. First edition. 4to., 97, [3] pp., portfolio of 45 b&w plates from photographs, other illustrations in text and covers. Pictorial stiff wrappers; near fine.

\$30.00

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.





58. Heinecken, Robert F. **ARE YOU REAL**. Los Angeles: Robert Heinecken, 1968. First edition. Folio, 2 loose text pages, plus 25 photo-lithographic plates. Laid in a four-point folder of heavy white art paper. Fine.

\$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.