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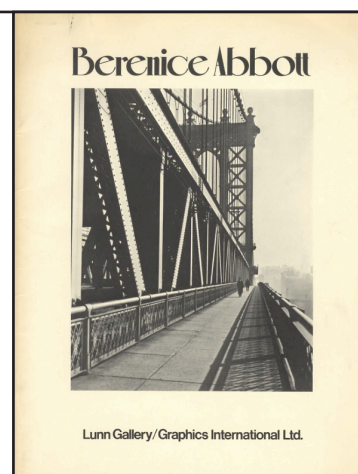
This list represents just a small portion of our stock. If there are specific items you are seeking, we would be pleased to receive your desiderata. **We hope you will keep in mind that we are always pleased to consider fine individual items or entire collections for purchase.**

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, **cahanbooks.com**.

1. [ABBOTT]. McCausland, Elizabeth. **BERENICE ABBOTT**. NY: Marlborough Gallery; Washington, DC: Lunn Gallery / Graphics International, 1976. 4to., (25) pp., 16 b&w photos. Pictorial stiff wrappers. Light soiling to the wrappers, else very good.

\$45.00

With biography, bibliography, and complete list of photos in the exhibition. Laid-in is the Lunn Gallery price list which includes dimensions and notes vintage prints



Ansel Adams

Exhibition of Photographs

October 27–November 25, 1936

AN AMERICAN PLACE
509 Madison Avenue, New York

WEEK DAYS 10 A.M.–6 P.M. SUNDAYS 3–6 P.M.

2. Adams, Ansel. **ANSEL ADAMS, EXHIBITION OF PHOTOGRAPHS** : William Einstein, paintings & drawings : October 27–November 25, 1936. NY: An American Place, 1936. First ed. A single sheet, 9 9/16 x 12 7/16, tri-folded to make 4 pp. Fine.

\$175.00

An early exhibition catalogue for Ansel Adams at Alfred Stieglitz's, An American Place gallery. Includes a one page statement by Adams on the nature of "straight" photography. The catalogue lists 45 photographs. Also exhibiting in the gallery at this time, William Einstein showed paintings and drawings (which are not listed). OCLC locates two copies; MoMA and Princeton.

3. Appelt, Dieter. **ERINNERUNGSSPUR, STATISCHE VIBRATION.** Berlin: Nicolaische Verlagsbuchhandlung, (1979). First ed. 4to., 50 pp., 36 full-page b&w photos, smaller photos in text. Illustrated stiff wrappers. Near fine.

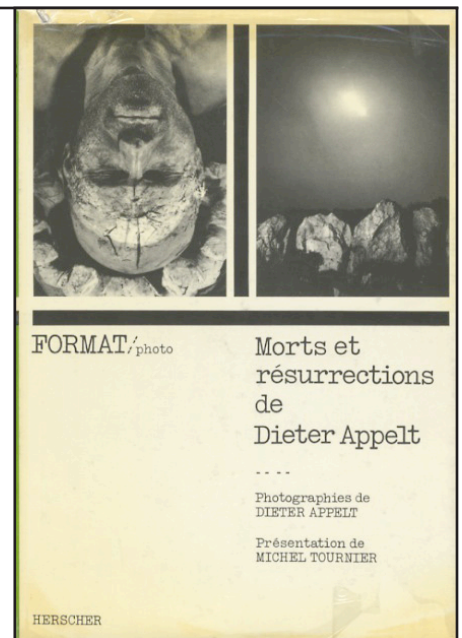
\$150.00

Appelt was born in Niemegek/Brandenburg in 1935; he studied music in 1954 at universities in Leipzig and Berlin. In 1959 he began studying experimental photography with Heinz Hajek Halke. He has been a professor of photography, film, video in Berlin since 1982. Limited to 1000 copies



4. Appelt, Dieter. **MORTS ET RESURRECTIONS DE DIETER APPELT.** Paris: Editions Herscher, 1981. First ed. 8vo., 95 pp., b&w photographs. A fine copy in a yellowed dw that has one small chip and peeling to the laminated covering. Two photo-illustrated exhibition announcements are laid-in.

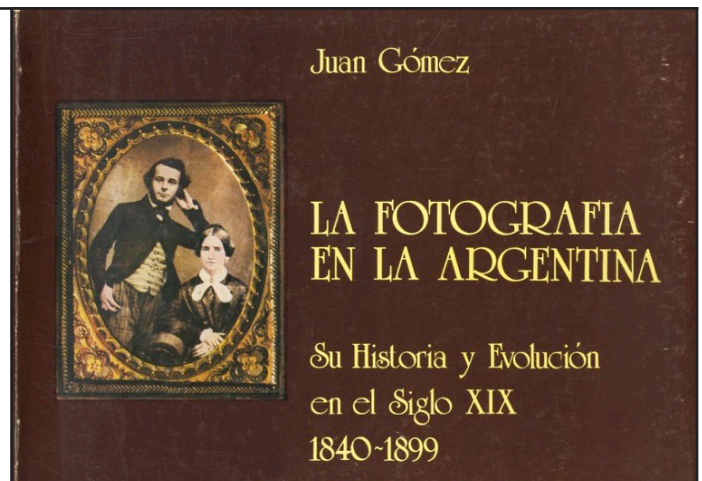
\$125.00



5. [ARGENTINA] Gómez, Juan. **LA FOTOGRAFIA EN LA ARGENTINA: SU HISTORIA Y EVOLUCIÓN EN EL SIGLO XIX, 1840 - 1899.** Buenos Aires: Abadía Editora, 1986. First ed. Oblong 4to., 180 pp., b&w illustrations from photographs and facsimiles. Photo-illustrated stiff wrappers, which are lightly rubbed; internally fine.

\$100.00

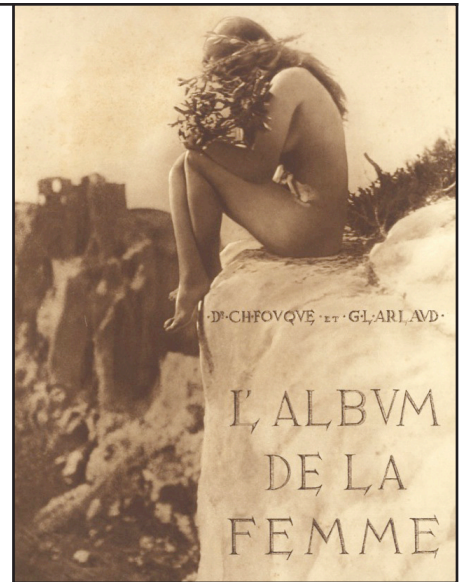
An excellent historical survey which includes an extensive biographical listing of practitioners and bibliography.



6. Arlaud, G.-L. (George-Louis), photographs. **L'ALBUM DE LA FEMME: LA MORPHOLOGIE ESTHÉTIQUE D'APRÈS L'ÉTUDE DU NU. CONSIDÉRATIONS PHYSIOLOGIQUES ET PHILOSOPHIQUES.** Introductory text by Dr. Charles Fouque. Lyon: G.-L. Arlaud, 1936. First ed. Folio, 22 text pages, and 90 photogravure plates, generally printed one image per page. Photogravure printed wrappers, with braided cord tie. Light foxing, especially on the rear wrapper. What appears to be the original clear glassine over-wrapper is present but worn and torn. Housed in the publisher's plain card slipcase which is soiled. A very good copy.

\$1,200.00

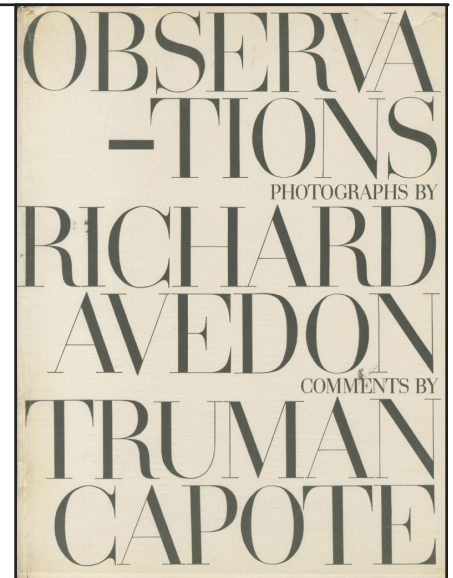
Artistically posed female nudes in the open air and studio. A much scarcer volume than the photographer's VINGT ÉTUDES DE NU EN PLEIN AIR (1929), with OCLC locating a single copy at the Bibliotheque Nationale de France.



7. Avedon, Richard. **OBSERVATIONS.** Text by Truman Capote. NY: Simon and Schuster, 1959. First ed. Folio, 151 pp., b&w plates. Printed glazed boards. A fine, bright copy, but for a slight bump to boards at the top of the spine, with the plain glassine dw which is showing very slight wear. Housed in the publisher's slipcase that is moderately worn and soiled.

\$525.00

The photographer's first book, and certainly, one of the monuments of twentieth century collaborations between a photographer and author.

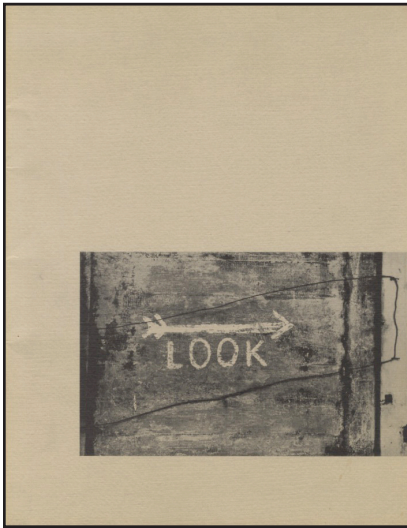


8. Avedon, Richard. **AVEDON: PHOTOGRAPHS 1947-1977.** NY: Farrar, Straus & Giroux, 1978. First ed. Folio, 162 photos. Very good in pictorial boards with printed acetate dw which is moderately scuffed.

\$350.00

Published in conjunction with a retrospective exhibition held at the Metropolitan Museum of Art.

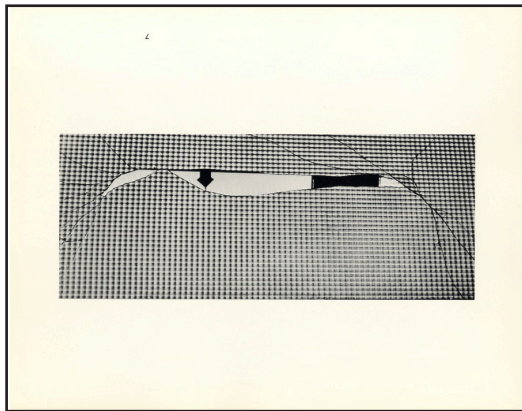




9. Bailey, Oscar, editor. **PORTFOLIO: INDEPENDENT STUDENT PROJECT, 1964.** Buffalo: New York State University College at Buffalo, 1964. First ed. Folio,(1) pp., 22 loose b&w plates, 10 x 12 3/4 inches, with images of varying sizes. Housed in a photo-illustrated, stiff paper portfolio with flaps. Fine. The copy of photographer Roger Mertin, with his neat signature on an inner flap.

\$100.00

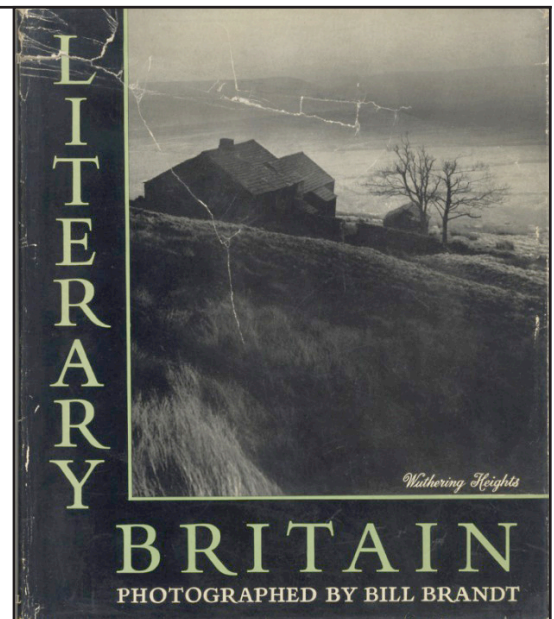
Under the direction of noted photographer/educator, Oscar Bailey, these advanced students produced this portfolio: Charles L. Merrifield, Karen Suhr, Margaret J. Buckley, Joan V. Orffeo, Warren Wheeler, Paul Wigger, Patricia Wovkulich, Rofer Toombs, Jean Erehart, Ross Drago, Elise Kling, Jerry Konopelsky, and Virginia Ann Smith. OCLC locates 10 copies.



10. Brandt, Bill. **LITERARY BRITAIN.** With an introduction by John Hayward. London: Cassell and Co., 1951. First ed. Small 4to., 100 full-page b&w photographs with text opposite. Previous owner's ex-libris affixed to the front pastedown, slight surface abrasion and lifting to six plates, else a good copy in the illustrated dw that is rubbed at the edges and has several tears which have been repaired with clear tape on the blank reverse.

\$100.00

Brandt's dark and moody images of the homes of 100 noted English authors, with an excerpt from their writings.

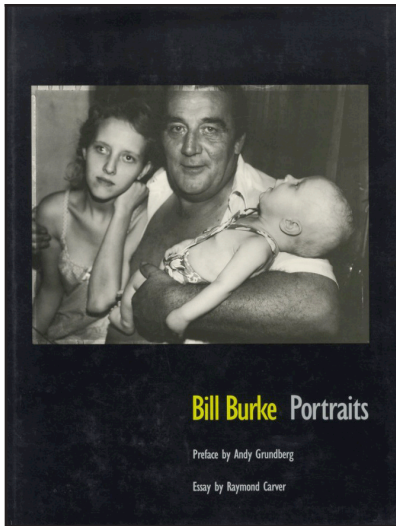
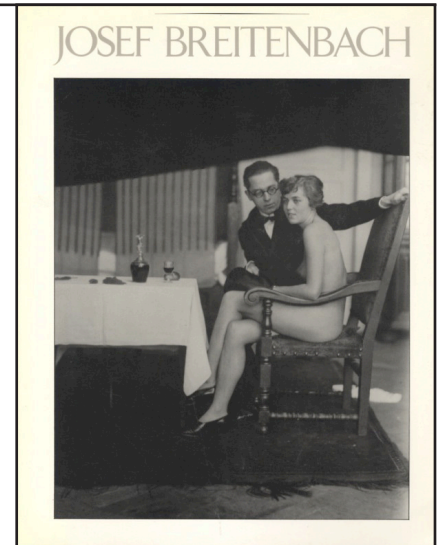


11. [BREITENBACH]. Holborn, Mark, essay. **JOSEF BREITENBACH, PHOTOGRAPHER.** New York: Temple Rock Company, 1986. 4to., 64 pp., many b&w photos. Pictorial stiff wrappers. Fine.

\$50.00

Josef Breitenbach (Munich 1896 - New York 1984) began his career in photography as a portrait photographer in Munich, the theater actors and intellectuals were his primary subjects. The impending war was his reason to escape to Paris, where he again supported himself making portraits of the artists, writers and actors. In Paris, his circle included Man Ray, Max Ernst and others adjoined to the surrealist movement in the arts. By 1942, he had emigrated to New York where he remained until his death. He taught at Cooper Union and The New School. He was an early practitioner of color photography, and is primarily known for his portraits and exquisite nudes.

Printed in a limited edition of 2000 copies. Includes a list of the photographs, chronology and exhibitions.



12. [BURKE, BILL]. Carver, Raymond, essay. **BILL BURKE: PORTRAITS.** Preface by Andy Grundberg. NY: A Polaroid Book, The Ecco Press, 1987. First ed. 4to., 59 pp., 32 full-page b&w photos. A fine copy in the illustrated dw that shows light rubbing at the spine ends.

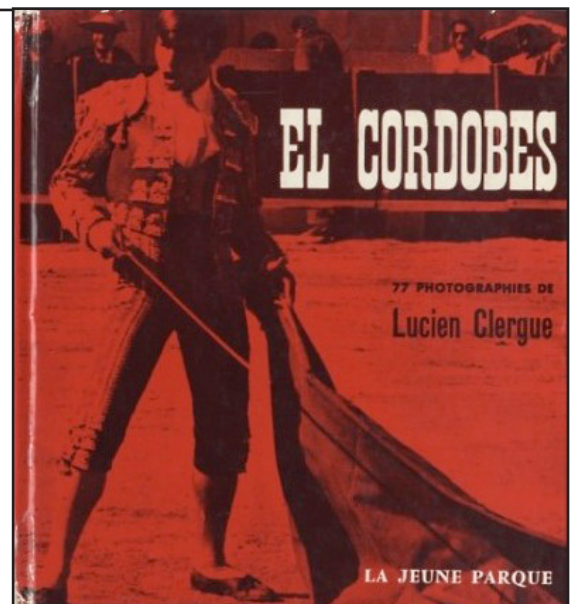
\$75.00

Haunting portraits of the residents of counties across Kentucky, West Virginia and the Deep South. Andy Grundberg observes that "Burke's subjects look at the camera differently than urbanites, more naively and more expectantly, as if the lens were capable of transforming them into something glamorous, something larger than their own lives." All the portraits were made with Polaroid products.

13. Clergue, Lucien. **EL CORDOBES.** (Paris): La Jeune Parque, (1965). First ed. 24mo., 95 pp., 77 b&w photographs. Illustrated paper over boards. Rubbed at the spine ends, with slight chipping along the rear hinge, else very good.

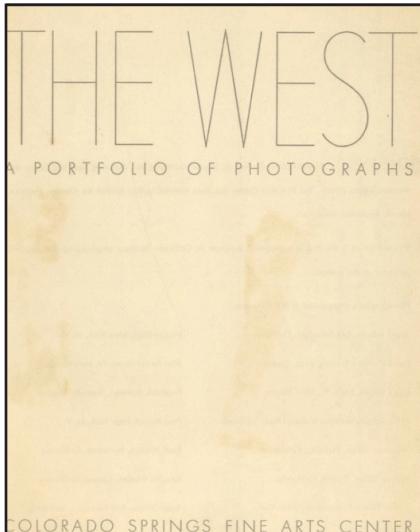
\$60.00

A sensitive photographic portrait of bullfighters and bullfighting. Text de Paco Tolosa, Robert Marteau, Jean-Marie Magnan, and J.-M. Goudard.; also contains biography of Clergue. Some of these images appear in Clergue's TOROS MUERTOS, published a year later (NY: Brussel & Brussel, 1966). Renowned French photographer Lucien Clergue (b. 1934) is known for his female nudes, bullfight, and abstract images. Picasso was a strong supporter of his early work. He is also credited with establishing the Recontres Internationales de la Photographie at Arles, which began in 1969 and is an important on-going art festival.



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

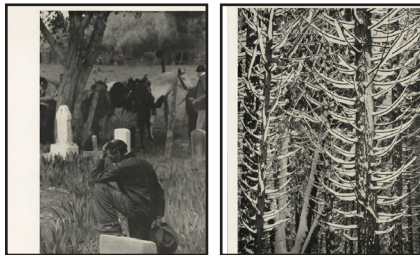
Specializing in Rare and Out-of-Print Photographic Literature



14. Colorado Springs Fine Arts Center. **THE WEST: A PORTFOLIO OF PHOTOGRAPHS.** Colorado Springs: Colorado Springs Fine Arts Center, assisted by the George Eastman House, 1953. First ed. 4to., 11 loose b&w plates from photographs of varying sizes, on 8 x 10 inch glossy stock. Laid-in a printed paper portfolio. Light creasing and staining to the paper portfolio, contents are fine and bright.

\$100.00

"This exhibition is the first in a proposed program in Colorado Springs, emphasizing the creative potential of the camera." Among the 15 photographers exhibiting, the following are represented in the 11 plates (complete) included in this catalogue: Ansel Adams, Henri Cartier-Bresson, Laura Gilpin, Philip Knight, Dorothea Lange, Nancy Newhall, Homer Page, Frederick Sommer, Paul Strand, Brett Weston, and Edward Weston. An early, and surprisingly scarce exhibition catalogue. The photographer, title, and date are printed on the black verso of each plate.



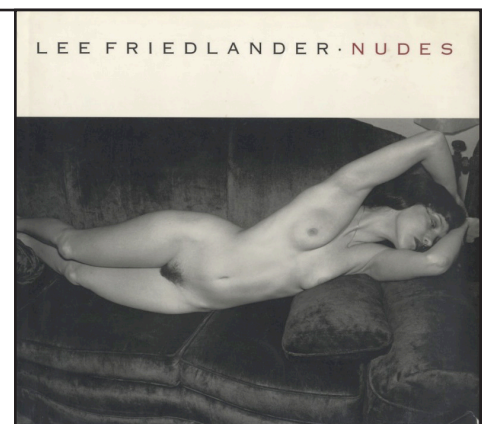
15. [DAGUERREOTYPES - MEXICO] Casanova, Rosa & Oliver Debroise, text. **SOBRE LA SUPERFICIE BRUÑIDA DE UN ESPEJO: FOTÓGRAFOS DEL SIGLO XIX** Edición Pablo Ortiz Monasterio. Mexico, D.F.: Fonda de Cultura Económica, 1989. First ed. 4to., 111, (1) pp., over 45 full-page color and b&w plates after daguerreotypes. Photo-illustrated glossy stiff wrapper with inner flaps. Light wear to the edges of the wrappers, a very good copy.

\$150.00

The title translates to: "On the polished surface of a mirror: photographers of the nineteenth century." An indispensable history of the indigenous and North American daguerreotypists active in Mexico, with over 100 practitioners listed, including a brief biography and location of practice. Text in Spanish

16. Friedlander, Lee. **LEE FRIEDLANDER: NUDES.** Afterword by Ingrid Sischy. NY: Pantheon Books, 1991. First American ed. Oblong 4to., (6) pp., plus 84 full-page b&w photo-plates, (10) pp. afterword. Fine in dw with one short closed tear at the lower tip.

\$125.00

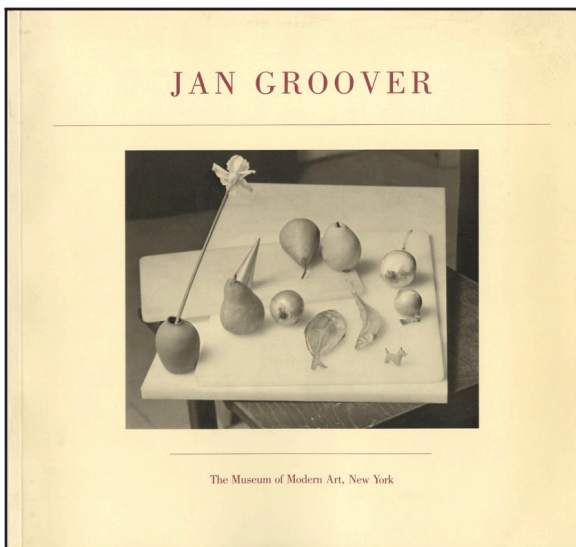




17. Friedlander, Lee. **LEE FRIEDLANDER: PHOTOGRAPHS**. New City, NY: Haywire Press, 1978. First ed. Oblong 4to., (6) pp., plus 137 b&w photo-plates. Cloth (issued without dw). Light scuffing to the cloth, else a very good or better copy.

\$175.00

Friedlander's first retrospective collection, prepared for an exhibition at the Hudson River Museum, Yonkers, New York, 1978.



18. [GROOVER]. Kismaric, Susan. **JAN GROOVER**. NY: The Museum of Modern Art, 1987. First ed. Oblong 4to., (16) pp., 37 b&w and color plates. Pictorial stiff wrappers. A very good copy.

\$50.00

Produced in conjunction with the exhibition. Includes Groover's diptychs, triptychs, and single images; platinum/palladium prints, chronogenic color prints and gelatin-silver prints; with selected bibliography.

19. Jacobson, Bill. **BILL JACOBSON, 1989 - 1997** With a story by Klaus Kertess. Santa Fe: Twin Palms, 1998. First ed. 4to., 48 plates from b&w photographs on 48 leaves, printed verso only, 5pp.text, list of plates. Fine in a near fine, photo-illustrated dw.

\$50.00

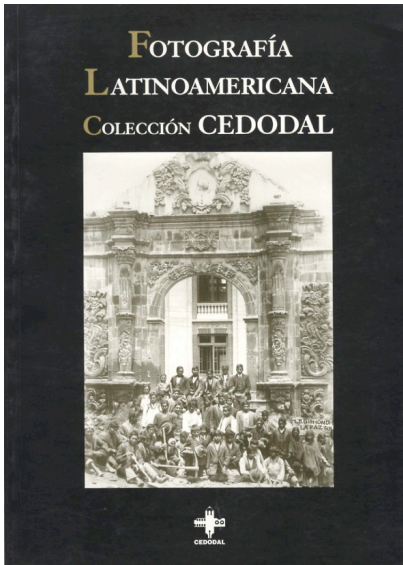
Soft focus portraits and nudes, accompanied by a short story by Klaus Kertess.





20. Koudelka, Josef. **CHAOS** Notes by Robert Delpire. London: Phaidon Press, 1999. First English ed. Oblong folio, 109 pp., chiefly illustrated from b&w panoramic photographs. Near fine in a slightly rubbed photo-illustrated dw.

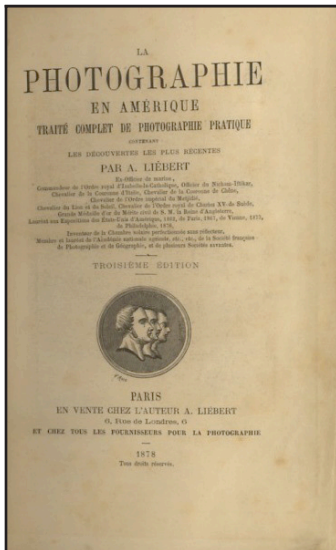
\$85.00



21. [LATIN AMERICA] Centro de Documentación de Arquitectura Latinoamericana [Corp. Author]. **FOTOGRAFÍA LATINOAMERICANA: COLECCIÓN CEDODAL**. Buenos Aires: CEDODAL, 2001. First ed. 4to., 134 pp., over 100 b&w plates from photographs. Photo-illustrated stiff wrappers. Mild bump to the top leading tip; a very good copy.

\$60.00

This catalogue was prepared for an exhibition of 155 photographs spanning the history of the art in the various countries of Latin America. Includes an explanatory entry and bibliography for each image.



22. Liébert, A (Alphonse). **LA PHOTOGRAPHIE EN AMÉRIQUE: TRAITÉ COMPLET DE PHOTOGRAPHIE PRATIQUE CONTENANT LES DÉCOUVERTES LES PLUS RÉCENTS**. Paris: A. Liébert, 1878. Second ed. 8vo., xi, 679 pp. photogravure frontispiece, 16 carbon photographs mounted on 6 leaves, and one mounted photo-lithograph, other illustrations in text. Later quarter morocco, gilt titled within raised bands on spine. Two of the carbon photographs are lacking a small chip at a corner. The half-title page shows tissue repairs in the blank margins, with a chemical stain to the first and last few leaves with toning, and occasional scattered foxing. Still, a very good copy.)

\$600.00

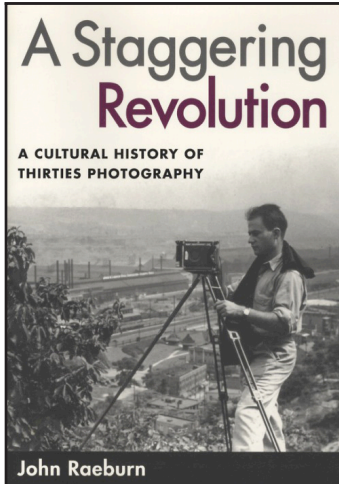
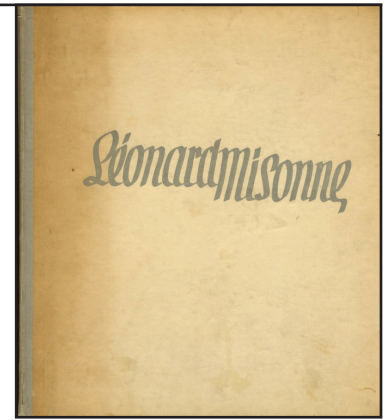
A survey of American approaches to photography, including studio design, lighting, apparatus, processes, darkroom work and enlarging as well as photo-sculpture. Photomechanical processes are also covered. This third edition is greatly revised and expanded from previous editions.



23. Misonne, Léonard. **LÉONARD MISONNE**. Vienna: Edition Die Galerie, (1934). First ed. Oblong 4to., cloth-backed printed boards, preliminaries, and 24 photographic plates with tissue guards. Scattered foxing to the first and last few leaves. The boards are light struck near the spine and moderately dust soiled and stained, with slight tears to the cloth spine ends. A good copy.

\$300.00

Text in French, German and English. The first monograph by this major Belgian Pictorialist. Limited to 1000 copies, signed by the photographer.



24. Raeburn, John. **A STAGGERING REVOLUTION: A CULTURAL HISTORY OF THIRTIES PHOTOGRAPHY**. Urbana and Chicago: University of Illinois Press, 2006. First ed. 4to., xx, 370 pp., 24 b&w plates from photographs. Pictorial stiff wrappers. Fine, as new.

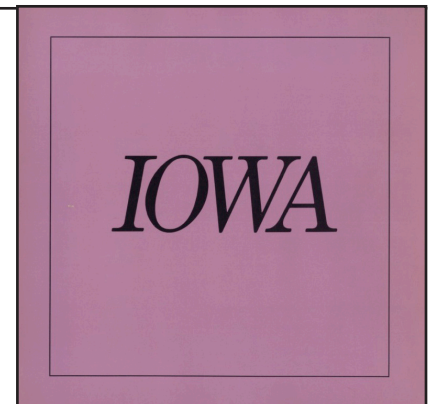
\$30.00

A comprehensive look at photography's most dynamic era, this book surveys the rich variety of innovation that characterized the 1930s, exploring the aesthetic and cultural achievements of leading photographers and mapping the impact on the public imagination. Contents: The rebirth of photography in the thirties -- Disestablishing Stieglitz -- Group f.64 and the problem of California photography -- An eastern beachhead -- Edward Steichen and celebrity photography -- MoMA's big top show -- Camera periodicals and the popular audience -- Culture morphology in Berenice Abbott's New York -- Farm Security Administration photography and the dilemmas of art -- Farm Security Administration photography in the aura of art -- The nation's newsstands -- The photo league, Lewis Hine, and the Harlem document -- Seeing California with Edward Weston -- Photography at high tide.

25. Rexroth, Nancy. **IOWA**. (Albany, Ohio): Violet Press, (1977). First ed. Square 4to., (xiv), plus 70 b&w and sepia photos. Stiff wrappers. Rubbed along the hinges, otherwise a very good copy.

\$150.00

Rexroth used a Diana camera (plastic lens) to make these haunting photographs around Athens, Ohio, in the foothills of Appalachia. "Iowa" for her, was a mythical place of childhood memories.



26. [RODCHENKO] Khan-Magomedov, Selim O. **RODCHENKO: THE COMPLETE WORK**. Introduction and edited by Vieri Quilici. Cambridge: The MIT Press, 1987. First MIT Press edition (Idea Books Edizioni, 1986). 4to., 303 pp., fully illustrated with over 500 b&w and some color plates. Previous owner's attractive ex-libris; a near fine copy in the illustrated dw that is lightly worn at the tips and lacking a one inch wedge at the top of the spine. Two exhibition flyers are laid-in.

\$85.00

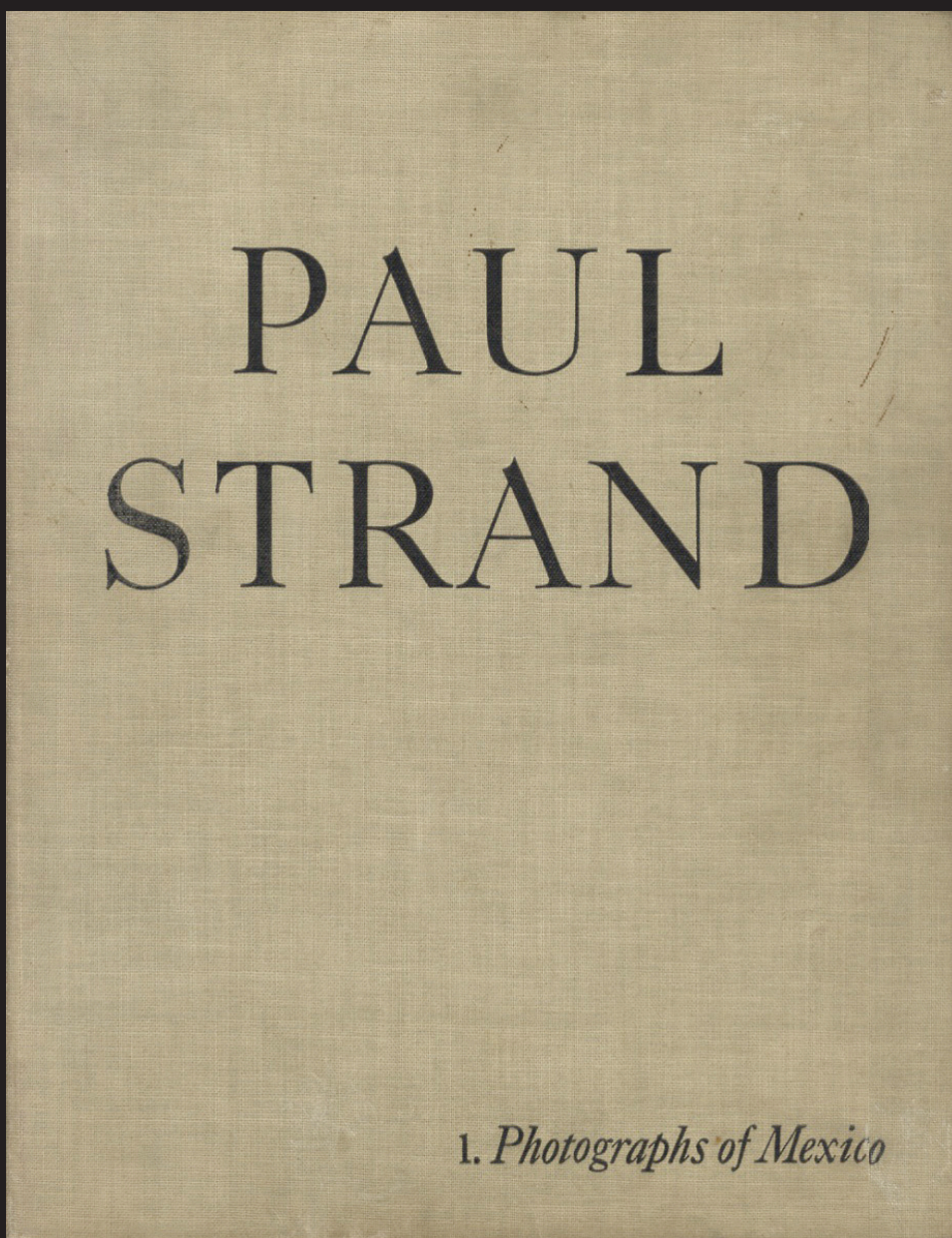
Translated by Huw Evans from the Italian. This volume includes Rodchenko's painting, sculpture, graphic art, typography, photomontage and photographs, and selected writings.

27. Strand, Paul. **PHOTOGRAPHS OF MEXICO**. Introduction by Leo Hurwitz,. (NY): Virginia Stevens, 1940. First ed. of 250 copies. Folio, 4 pp., with 20 hand-pulled photogravure plates of varying size, from 5 x 6 1/4 to 8 x 10 1/2 inches, or the reverse, on loose sheets, 12 1/2 x 16 inches. The surface of each image is varnished, as issued. Each plate is numbered sequentially on the back reverse in green ink by Paul Strand. A bifolium text with print tiles and colophon is signed by the photographer and laid-in with the plates in a heavy paper folder, and inserted into a moderately soiled linen and card stock portfolio. The blank margins of several plates shows occasional faint foxing, as does the text pages. A very good copy.

\$15,000.00

In the autumn of 1932, Paul Strand had separated from both his mentor, Alfred Stieglitz and his wife Rebecca. With the growing need to concentrate exclusively on his still photography, he contacted Carlos Chávez, then chief of the Department of Fine Arts in the secretariat of Education in Mexico, to help arrange an official invitation to work in Mexico. Strand claimed that he abandoned his usual working methods at the border. "I began to find that the shibboleths of time were

not true for me. It was always said that you had to really know a place before start working in it, otherwise you would do something very superficial. Another shibboleth was that you can't make a portrait of a person unless you know that person.... these shibboleths went out the window." The photographs in the portfolio came from several trips to various Mexican states during the period of 1933-1934. The photographs he produced for this portfolio acted as a transition from his previous formalism in landscape and portraiture to a new social realism imbued with a fine art approach and technique. Sequencing played a major roll in the portfolio, the first image is Landscape, Near Saltillo, Mexico, 1932. It is a distant view of a white adobe structure seen through cactus and brush. The sequence moves from architectural studies of churches and vernacular buildings to the interior of the church and the religious statues, to the portraits of the unnamed people who inhabit these places. The Sequence moves back and forth, back and forth so that the viewer begins to understand the lives of these people. The actual production of the portfolio was first suggested by Lee Strasberg of the Group Theatre and published under the imprint of Virginia Stevens, Strand's second wife and an actress with the Group Theatre. Strand said of the portfolio "The thing that was original about this portfolio was that it was a conscious attempt to see if one could make reproductions which were so close to the originals - the originals being platinum prints - that they were good enough to be framed. That I think had not been done before. And I chose gravure as the one medium that I thought was possible to do that job."



WITHOUT the active help of others, these first adequate reproductions of my work would not have been undertaken. The enthusiasm and aid of my wife, Virginia Stevens and of my friends, William Golden and Ted Sandler have been invaluable. Leo Hurwitz who writes the foreword has also long been vitally interested in this project and worked with me in the experimentation which led to the first successful plate. To Walter Pollak and to the many others whose interest has been an active one I wish also to express my deep appreciation.

I believe that these hand gravures mark a step forward in the art of reproduction processes. Without the close cooperation of Mr. Charles Furth of the Photogravure and Color Company and his staff of skilled

craftsmen, the approximation of these reproductions to the qualities of my original prints, could not have been achieved. Craftsmanship is built upon years of work — years of experience with and feeling for the materials of the craft. In the various phases of this work — I have had the good fortune to have the knowledge and experience of: Mr. Charles Furth — maker of photogravures for the past fifty years; Mr. Paul Prose — maker of photographic positives for the past 35 years; Mr. Otto Wackernagel — plate maker, 18 years; Mr. Caspar Zachman — foreman printer, 35 years; Mr. William Anger — printer, 35 years; Mrs. Frances O'Brien — finisher, 40 years.

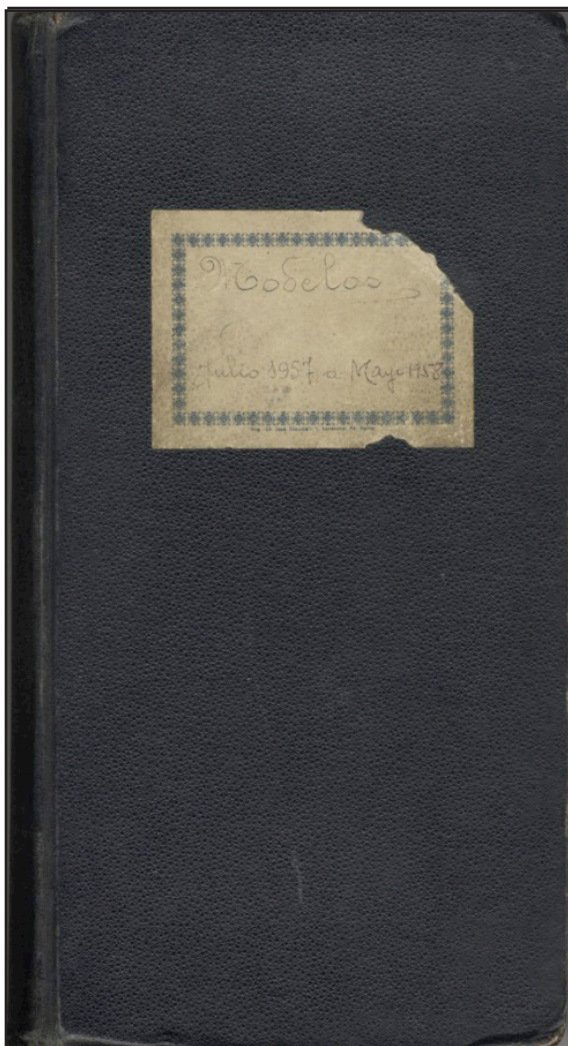
To all of them I also make grateful acknowledgment.

May, 1940

Paul Strand



He added an element that further enhanced the tonal range of these prints by using a varnish on the finished print, an effect that gives a richness not seen in other photogravure prints. The images are 10 1/4 x 8 inches, and are extremely sharp and fine. Limited to 250 copies and SIGNED in ink by Strand beneath his statement in the text which follows a introduction by Leo Hurwitz. For further details regarding PHOTOGRAPHS OF MEXICO, please see the excellent article by Katherine C. Ware in PAUL STRAND: ESSAYS ON HIS LIFE AND WORK. Aperture, 1990.



28. [WOMEN'S HATS]. **MILLINERY SAMPLE BOOK.** Folio, 343 manuscript pages, all but a few illustrated with a mounted original b&w silver photograph, each approximately 2 3/4 x 4 inches or the reverse. Cloth over boards with a chipped paper label affixed to the upper board. Finger soiling and glue staining, moderate wear to the board tips, otherwise good.

\$3,500.00

A unique salesman's sample book from an unnamed Spanish or possibly Argentinean design house illustrating women's hats available for sale, July 1957 - May 1958. The manuscript notations in Spanish list the basic hat and the variations in feathers, ribbons, veils, etc., with the price of these options, as well as the wholesale price in code, and the retail price in an unknown currency. At the top of many of the sample pages is the name of a notable French house of design, i.e., Legroux, Colombier, Rose Valois, Christian Dior, Lanvin, St. Cyr, et al. It is possible that these top couture houses were represented by this manufacturer, but it is more plausible that this is a sample book of inexpensive knockoffs, among original designs, to be sold in department stores and other retail settings

