

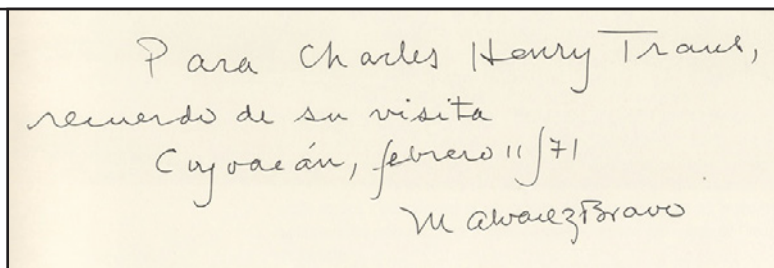
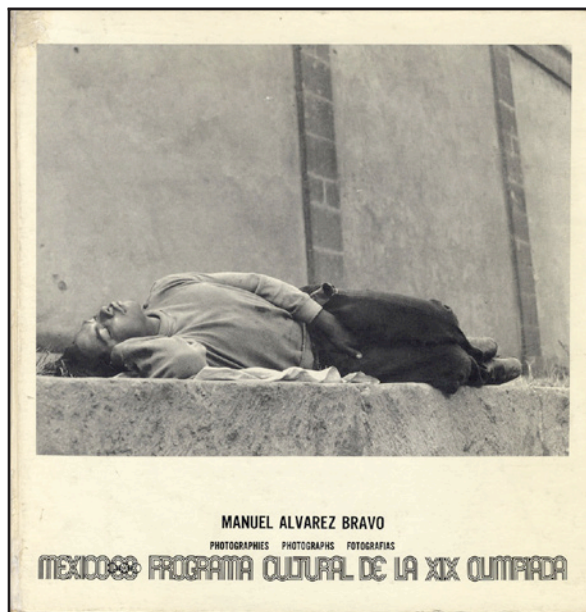
**Terms:** All items are offered subject to prior sale. A phone call, email or fax insures availability. Shipping and insurance charges are additional. Returns are accepted for any reason within **ten days** of receipt; we request notification in advance. All items must be returned in the exact condition in which they were received. **Library and Institutional billing requirements will be accommodated.** Customers new to us are requested to send payment in advance or provide references.

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

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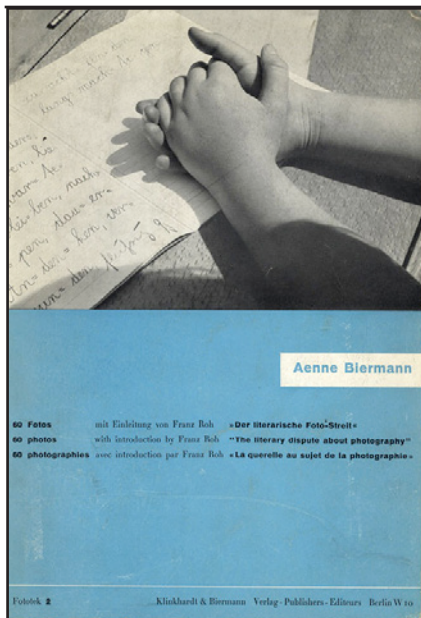


1. Alvarez Bravo, Manuel. **MANUEL ALVAREZ BRAVO: PHOTOGRAPHIES, 1928 - 1968. PHOTOGRAPHS, 1928-1968. FOTOGRAFÍAS, 1928 - 1968.** (Mexico, D.F.: Comité Organizador de los Juegos de la XIX Olimpiada, 1968). First ed. Square 4to., 112 pp., 84 b&w and 3 color photographs. Pictorial paper over boards. Splits and pulls to the top and bottom of the spine have been expertly repaired. Housed in a newly made clamshell box of red cloth with a paper spine label. A very good copy.

\$1,850.00

*Published to accompany an exhibition at the National Institute of Fine Arts, Palace of Fine Arts, June 25 to August 5, 1968. The catalogue and text are in French, English and Spanish. There are 250 photographs listed in the exhibition.*

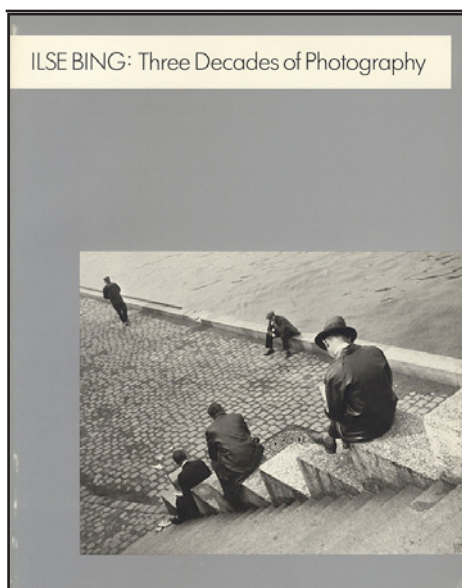
*INSCRIBED by Manuel Alvarez Bravo to photographer "Charles Henry Traub, recuerdo de su visita Coyoacán, febrero 11/71, M Alvarez Bravo"*



2. Biermann, Aenne. **60 FOTOS**. Edited by Franz Roh. Berlin: Klinkhardt & Biermann, 1930. First ed. Small 4to., 11 pp., 60 b&w photos, (2) adverts. Tiny bump to the upper tip. Original photo illustrated wrappers. Slight creasing to the upper tip, with wear primarily along the spine, and moderate soiling on the blank white rear wrapper. The date, 1930, has been inked in on the title page, with the author, Franz Roh's name underscored in pencil on the publisher's listings on the terminal page. A good or better copy in a newly made cloth clamshell box.

\$475.00

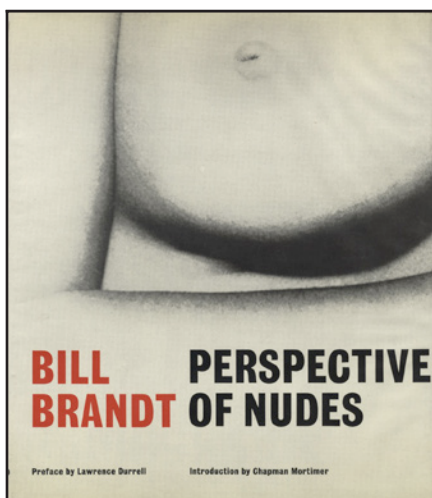
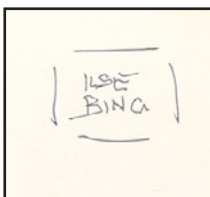
*Aenne Biermann, née Sternefeld, was born in 1898 in Goch am Niederrhein. She was a self-taught photographer; made photos for various magazines; became friends with Franz Roh and was influenced by the photos of Renger-Patzsch. She died in 1933. More than 1000 of her photographs, belonging to her husband, were seized by the Nazi's in 1937. The remaining portion of her archive was sent to Jerusalem. This is the first and only book by Biermann. Typography by Jan Tschichold.*



3. [BING]. Barrett, Nancy C., catalog. **ILSE BING: THREE DECADES OF PHOTOGRAPHY**. New Orleans: New Orleans Museum of Art, 1985. First ed. 4to., 99 pp., text illustrations, 64 full-page b&w photos. The photo-illustrated wrappers are lightly rubbed and creased, else very good. SIGNED by the photographer with her unusual monogram on the half-title page.

\$250.00

*Born in Frankfurt in 1899, Ilse Bing began her photographic career in the 1920s in Germany; she did reportage for Das Illustrierte Blatt 1922-1930. She emigrated to Paris in 1930 where she supported herself primarily through fashion photography for Harper's Bazaar and Schiaparelli. In what may be considered highly unusual for the time, she exhibited at the Julien Levy Gallery and at the Brooklyn Museum in 1932. In 1941, she emigrated to New York and began anew her photographic career, which she ended in favor of other mediums in 1959. This catalogue was produced for a retrospective exhibition. It includes list of publications and exhibitions.*



4. Brandt, Bill. **PERSPECTIVE OF NUDES**. Preface by Lawrence Durrell and an introduction by Chapman Mortimer. NY: Amphoto, 1961. First American edition. 4to., 14 pp., 90 photo-plates printed in gravure. Patterned boards. A fine copy in the photo-illustrated dust jacket that has a 1/2 inch closed tear on top edge and a tiny tear at the bottom edge of the blank rear panel; very light wear or darkening along the edges, and some waving due to the laminate pulling the printed paper, a fault in production.

\$750.00

*Brandt's most striking and original body of work.*



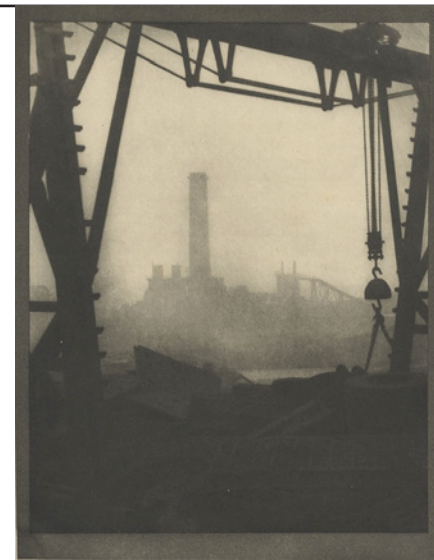
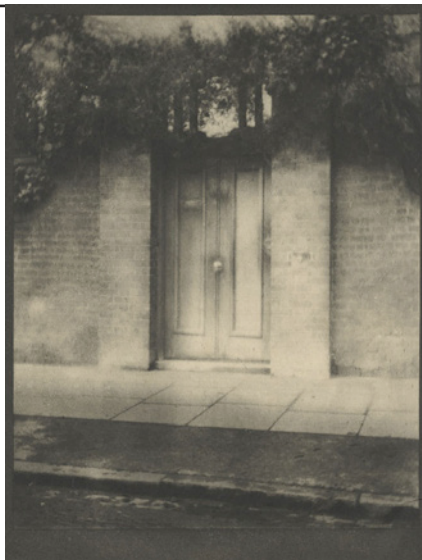
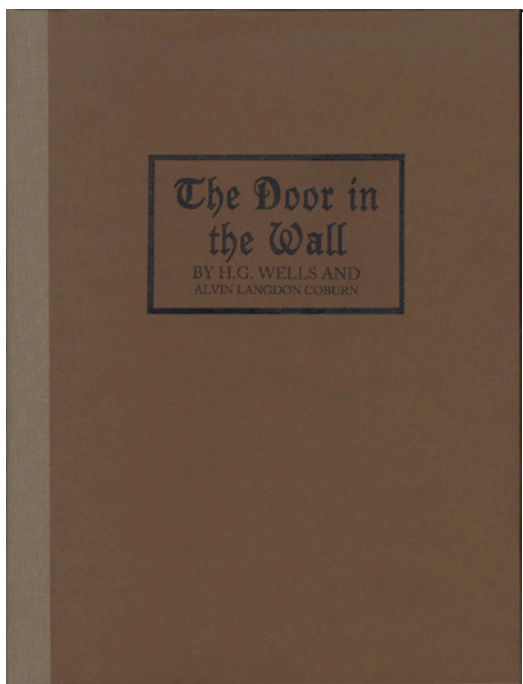


5. Bullock-Wilson, Barbara and Edna Bullock, editors. **WYNN BULLOCK: PHOTOGRAPHING THE NUDE**. Introduction by Barbara Bullock-Wilson. Salt Lake City: Gibbs M. Smith / Peregrine Smith Books, 1984. First ed. 4to., 80 pp., b&w photos. A fine, near new copy in the photo-illustrated dust jacket.

\$350.00

*Brief anecdotal comments and the occasional technical notation accompany these photographs; the nude in landscape was an abiding subject throughout his long career. This copy is SIGNED by Barbara Bullock-Wilson, Edna Bullock and Wynn Bullock.*

Barbara Bullock-Wilson  
December 1984  
Wynn Bullock  
Edna Bullock



6. [COBURN]. Wells, H.G. **THE DOOR IN THE WALL**. Illustrated with Photogravures from Photographs by Alvin Langdon Coburn. New York & London: Mitchell Kennerley, 1911. First ed. Folio, (iv), 153, (i) pp., with 10 tipped-in hand-pulled photogravure plates printed under the supervision of

Coburn. Newly bound in linen-backed paper over boards, with the original titling in facsimile on the upper board, and printed paper spine label. The gravure plates are rich in tone and have left transfers on the opposing page as is usually found. The original front free endpaper and half-title page show a mottle pattern from an early inlaid printed item, and there is an occasional spot of foxing to a blank margin. Otherwise, this a very good copy on French hand made paper with types and decorations designed by Frederic W. Goudy and set by Bertha S. Goudy.

\$2,000.00

*There were 600 copies of this book printed but only approx. 300 have the full complement of hand-pulled photogravures, the others are either lacking plates or were completed with plates printed by aquatone, a halftone process. This copy is one of the 300 that contain all plates in hand-pulled photogravure. THE TRUTHFUL LENS #184.*

7. Fargue, Léon-Paul and Roger Parry. **BANALITÉ**. ILLUSTRÉ DE RÉOGRAMMES ET RECHERCHES D'OBJECTS DE LORIS ET PARRY. Paris: Éditions de la Nouvelle Revue Française, 1930. Small folio, 80 pp. of poems and prose by Fargue, 16 photographures. Faint stain to the blank margin of the upper leading corner of the last seven leaves, with slight tape stain in the top and bottom leading corners of the first and last blank leaves, likely cause by an early protective over wrapper. Otherwise, a very good copy.

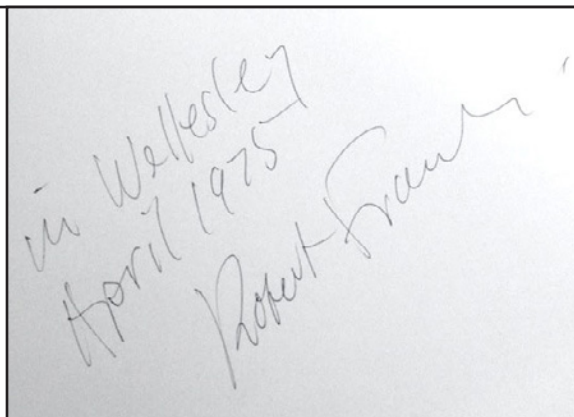
\$4,000.00

Roger Parry (1905-1977) was inspired to illustrate, a surrealist work by André Breton's *NADJA*. He selected Fargue's book *BANALITÉS* (1922) for this project. Julien Levy, the American dealer (specializing in surrealism), became acquainted with Parry's photography through his appearance in *PHOTOGRAPHIE* and this work. Though the title page states that the illustrations are by Loris and Parry, in *PHOTOGRAPHS FROM THE JULIEN LEVY COLLECTION*, David Travis (Art Institute of Chicago, 1976, p. 86) states, "it is assumed that these photographs are by Roger Parry, since Levy acquired them from him." Of the total edition, 332 copies were printed on Hollande Pannekoek, and 35 copies on Japon Imperial. This is one of 332 copies. One of the major photographic works in the surrealist canon.



## Photographs: Robert Frank

\$7.95

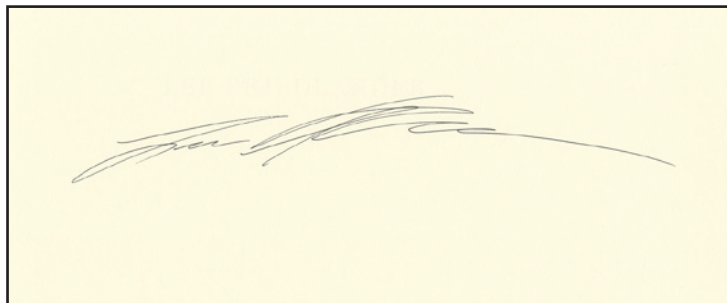
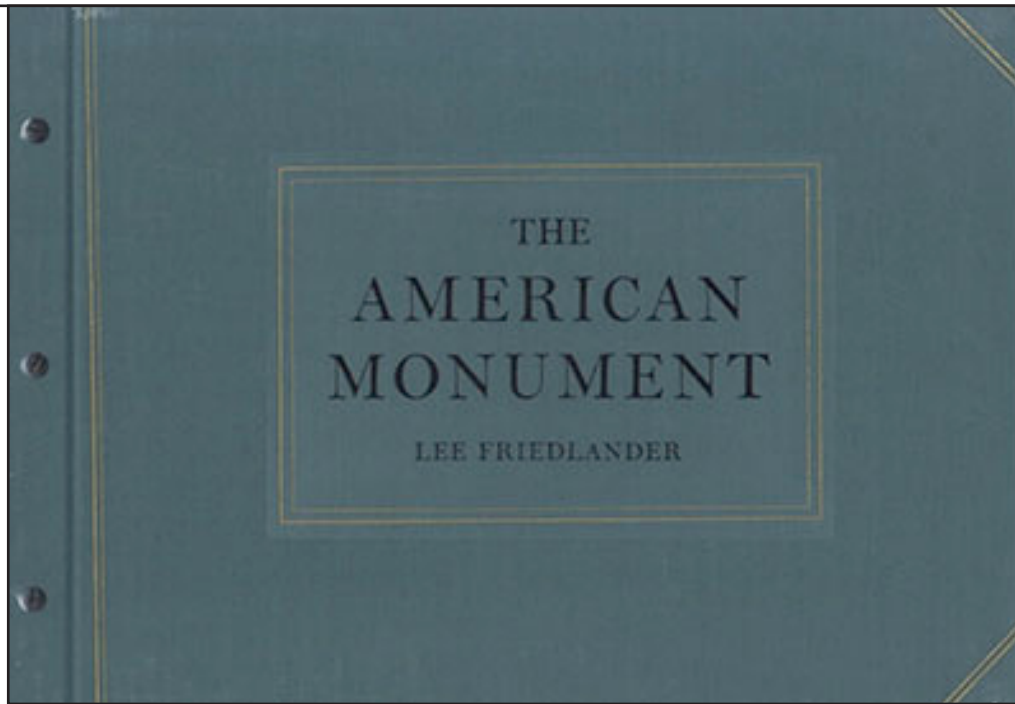


8. Frank, Robert. **THE LINES OF MY HAND**. (NY): Lustrum Press, 1972. First U.S. ed. . 4to., 100 unnumbered pages of b&w photos and text by the photographer. Other than a small and light bump to the upper leading tip, and a small dent in the blank rear wrapper, a very good to near fine copy with the rare original wraparound band or obi.

\$3,250.00

*Frank's most personal statement. This copy is SIGNED on the half-title page, "In Wellesley April 1975 Robert Frank." During the month of April, 1975, The Art Department, Jewett Arts Center, Wellesley College, sponsored ten symposia called "Photography within the Humanities." The participants were, John Morris, Paul Taylor, Gjon Mili, Robert Frank, Frederick Wiseman, John Szarkowski, W. Eugene Smith, Susan Sontag, Irving Penn and Robert Coles. On April 14th, the symposium was centered on Robert Frank. The entire texts were published by Addison House Publishers in 1977 as "Photography within the Humanities." This is the only copy of this book that I have seen in my better than 40 years of selling photography books to have a printed obi, or wraparound band; additionally, copies with contemporary inscriptions are seldom seen.*



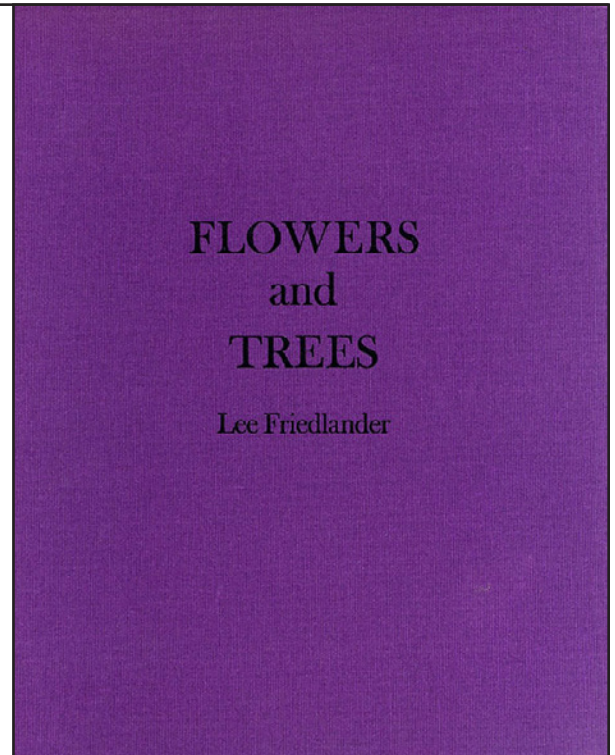
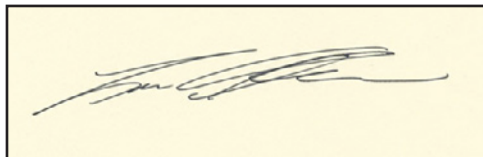


9. Friedlander, Lee. **THE AMERICAN MONUMENT.** Afterword by Leslie George Katz. NY: The Eakins Press Foundation, 1976. First ed. Folio, 213 b&w photos on unnumbered leaves. Cloth titled in black and gilt. The publisher's binding resembles a personal photographic album, with the leaves gathered on screw posts. A fine, as new copy.

\$2,750.00

*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. This copy additionally SIGNED by the photographer on the blank front free endpaper.*

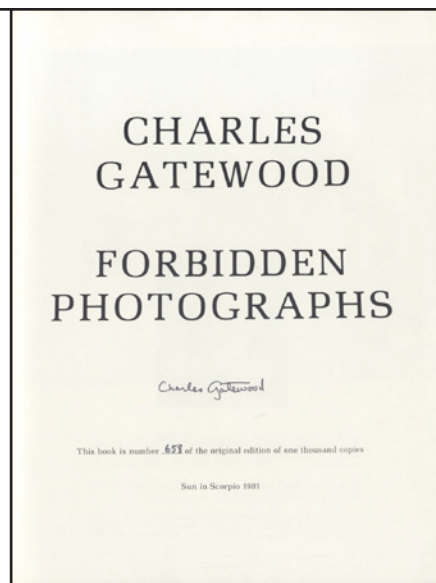
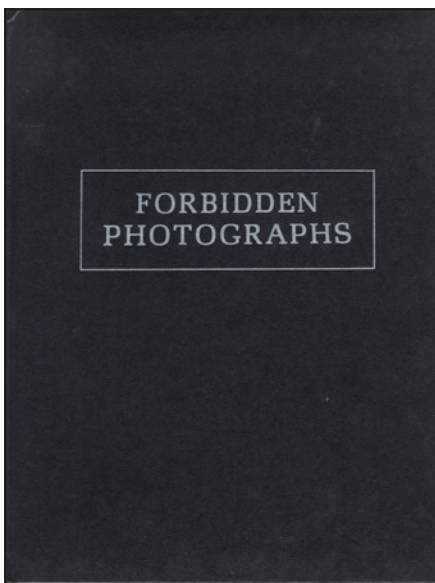




10. Friedlander, Lee. **FLOWERS AND TREES**. NY: Haywire Press, 1981. First ed. Folio, 40 plates, printed on heavy stock and spiral bound into a cloth binding, titled on the front board. A fine copy.

\$1,250.00

*This copy is SIGNED by the photographer.*



11. Gatewood, Charles. **FORBIDDEN PHOTOGRAPHS**. (Woodstock, NY: Flash Productions), 1981. First ed. 4to., unpaginated, 40 b&w photos. Cloth. Issued without a dust jacket. A slight crease only to the cloth at the crown; near fine.

\$100.00

*Nudity, body-piercing and tattooing, Mardi Gras, Halloween, bizarre, sexual underground, life on the edge. "Gatewood's photographs are the stuff of fantasies, dirty dreams, and nightmares. These images are the collective subconscious of the American apple pie circuit surfacing with a vengeance. They depict ritualistic gatherings around the corner from Main Street, Middle America." - The Village Voice. Limited to 1000 numbered copies - this copy is additionally SIGNED by the photographer.*



12. Gibson, Ralph. **IN SITU**. N.p.: Navarin Editeur and Fondation Kodak Pathé, (1988). First ed. 4to., (ii), 60 pp., 60 full-page b&w photos. Illustrated stiff wrappers. Fine.

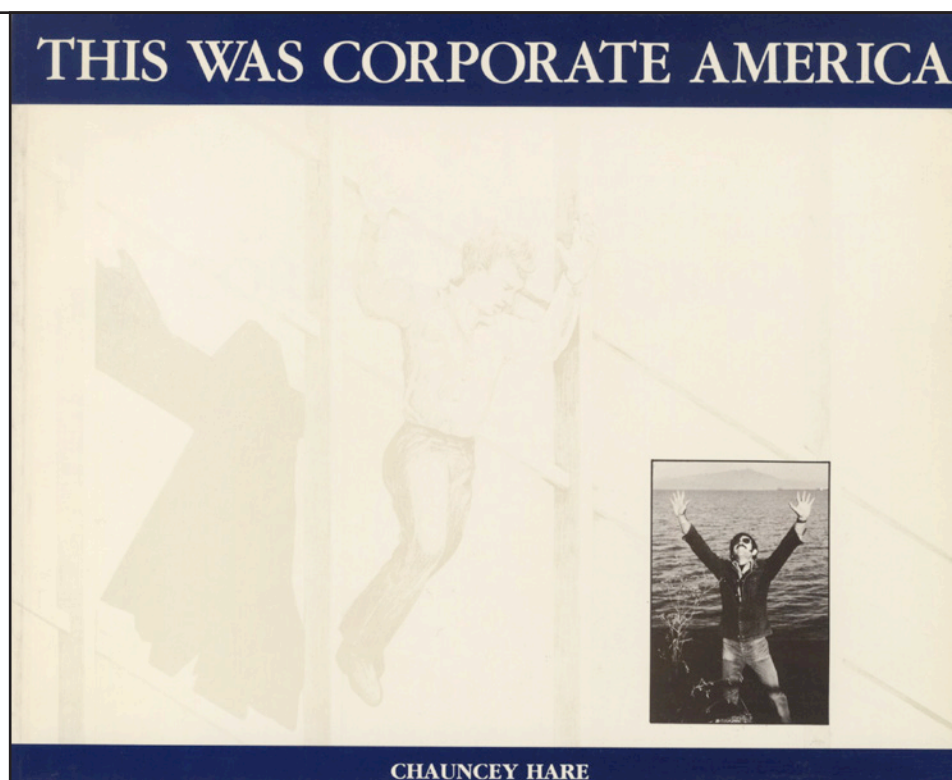
\$150.00

*Visual narrative including some nudes. INSCRIBED by the photographer.*

13. Hare, Chauncey. **THIS WAS CORPORATE AMERICA**. Boston: Institute of Contemporary Art, 1984. First ed. ISBN: 0910663408. Oblong small 4to., 94 pp., 63 b&w photographs. Issued only in Illustrated stiff wrappers which are lightly rubbed at the edges, with the original price sticker affixed to the rear wrapper. Very good.

\$100.00

*Chauncey Hare was born in Niagara Falls, New York, in 1934; he majored in engineering at Columbia University. He began working in photography while pursuing his professional career as an engineer. Beginning in 1965, Hare had a number of solo shows in San Francisco and New York; in 1969 he received the first of three Guggenheim Fellowships to photograph American living environments. This book was supported by a grant from the NEA.*

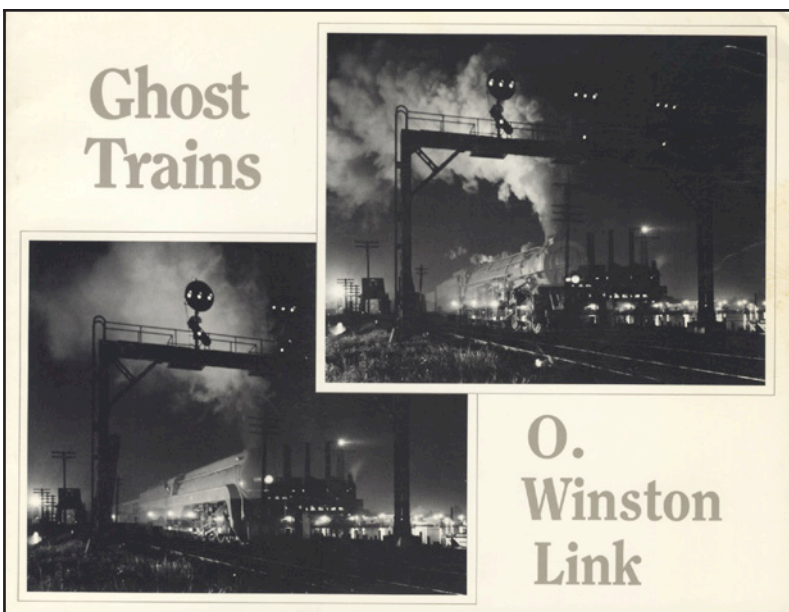
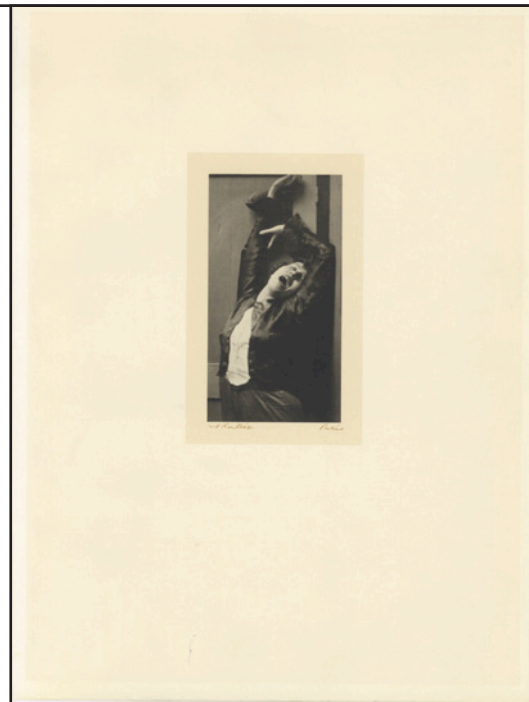
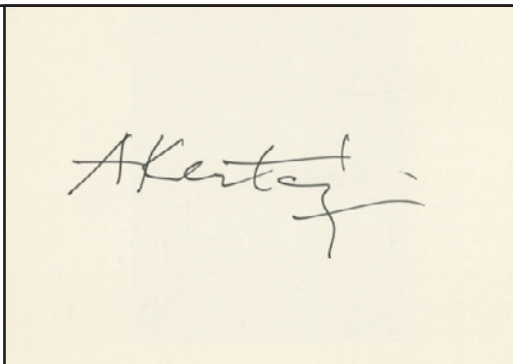




14. [KERTÉSZ], Davis, Keith F. **ANDRÉ KERTÉSZ: VINTAGE PHOTOGRAPHS.** (Chicago): Edwynn Houk Gallery, (1985). First ed. 4to., 47 pp., 24 b&w photographs. Illustrated stiff wrappers. Fine, as new.

\$250.00

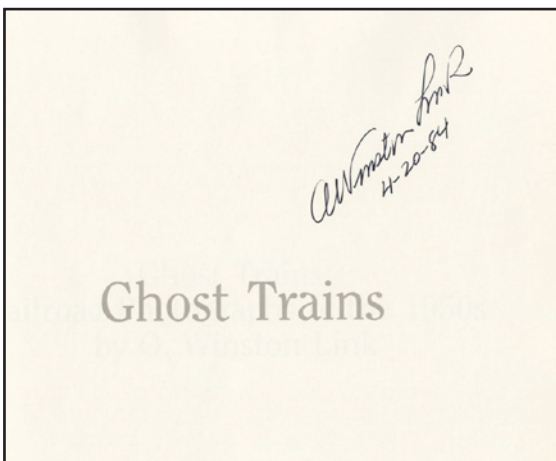
*"The Edwynn Houk Gallery presents this catalogue of 24 vintage photographs by André Kertész, which span the period 1917 to 1934" (from the essay "André Kertész and Modernism" by Keith F. Davis). Laid-in is the 6 pp. illustrated exhibition list for André Kertész: Form and Feeling. Limited to 1000 numbered copies. Additionally, SIGNED by the photographer*



15. Link, O. Winston. **GHOST TRAINS: RAILROAD PHOTOGRAPHS OF THE 1950S BY O. WINSTON LINK.** Norfolk, VA: The Chrysler Museum, 1983. First ed. Oblong small 4to., 50 pp., 31 full-page b&w photos, 33 1/3 rpm record in pocket at rear. Illustrated stiff wrappers. Slight bump to the upper tip, else a near fine copy.

\$225.00

*O. Winston Link, an industrial photographer, made his night trick photography his continuing hobby, taking thousands of photos, as well as recording the sounds of the steam engines. Prepared for a traveling exhibition, which was organized by Carolyn Carr, who wrote the introductory essay, and first shown at the Akron Art Museum. SIGNED by the photographer.*

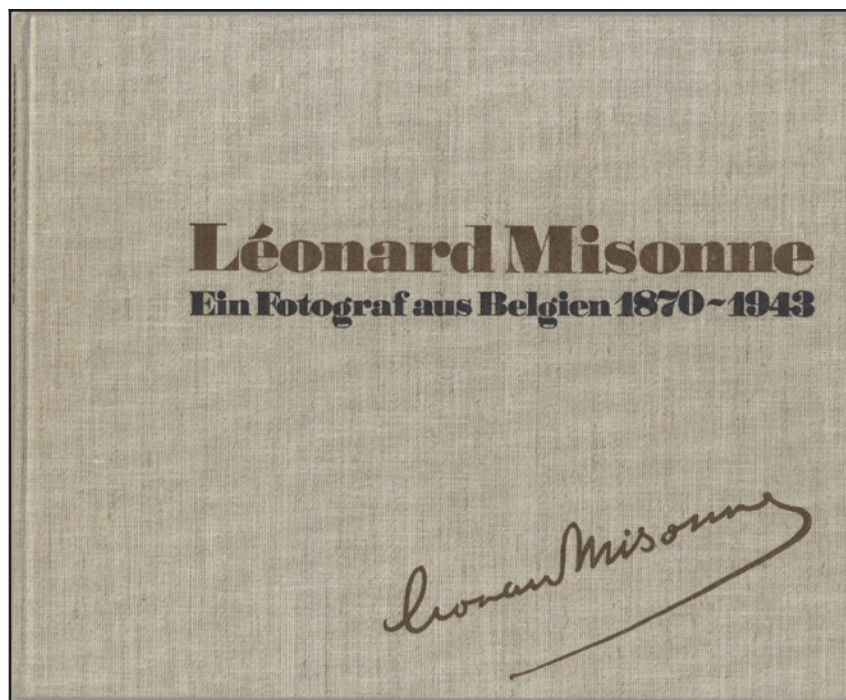
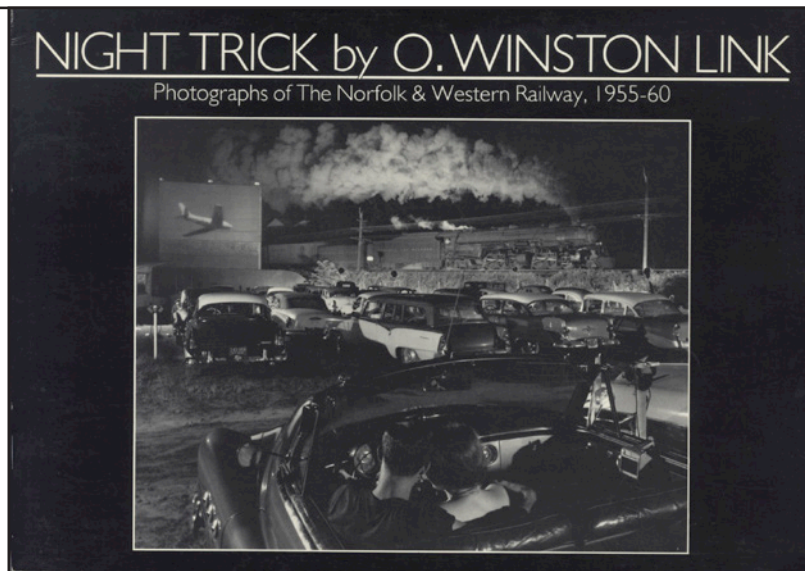




16. [LINK]. Martin, Rupert, editor, introduction. **NIGHT TRICK BY O. WINSTON LINK: PHOTOGRAPHS OF THE NORFOLK & WESTERN RAILWAY, 1955-60.** London: The Photographer's Gallery in conjunction with the National Museum of Photography, Film & Television, Bradford and The National Railway Museum, York., 1983. First edition. First ed. Oblong small 4to., 24 pp., 20 b&w photos. Pictorial stiff wrappers. Minor creasing and rubbing primarily along the spine, else very good.

\$75.00

*All the photos here were taken by O. Winston Link, an industrial photographer. Link made his night trick photography his continuing hobby, taking thousands of photos; he even recorded the sounds of steam. Published in conjunction with the exhibition of the same name, held at The Photographers' Gallery, London, 1983.*



17. [MISONNE]. Schwabik, Marian and Maurice Misonne. **LEONARD MISONNE: EIN FOTOGRAF AUS BELGIEN, 1870-1943. ROMANTISCHE LANDSCHAFT.** Seebruck am Chiemsee: Heering-Verlag, 1976. First ed. Oblong 4to., (16) pp., plus 49 warm-toned photos. The photographs are further illustrated with verses by various poets and authors. Text in German. Cloth, issued without dust jacket. A fine copy.

\$100.00

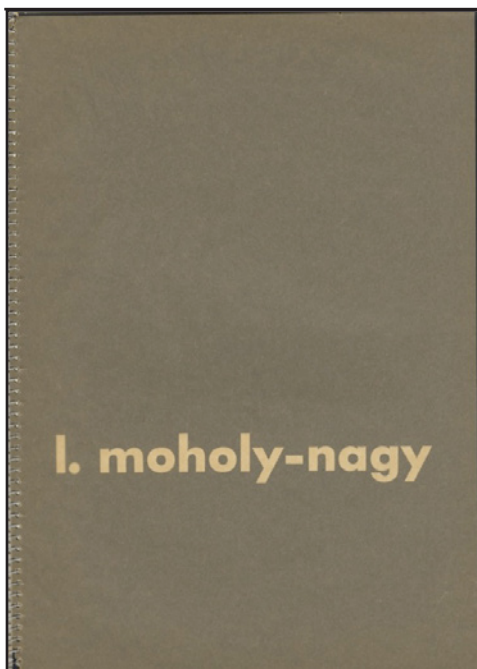
*Born in provincial southern Belgium into a prosperous family, Misonne's first studies were in Greek, Latin and the humanities; he trained for a career in mining engineering which he never practiced. He made his first photograph in 1890, and by 1896, he devoted himself entirely to his art. A first wave Pictorialist, his mastery of the bromoil print and other highly manipulated processes ensured his prominence and place in the history of the Pictorialist school. Of all the Pictorialist photographers, none conveyed atmosphere better than Misonne. Bucolic landscapes were his dominant subject, yet his credo "Le sujet n'est rien, la lumière est tout" (The subject is nothing, light is everything) is what endures.*



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Specializing in Rare and Out-of-Print Photographic Literature





18. [MOHOLY-NAGY]. Kalivoda, Fr. editor. **L. MOHOLY-NAGY [TELEHOR: MEZINARODNI CASOPIS PRO VISUALNI KULTURU... THE INTERNATIONAL REVIEW NEW VISION... (Year) 1; (Nos.) 1-2, 1936.]**. Brno: Telehor, 1936. First edition. 4to., 138 pp., color and b&w plates from paintings, photographs, photograms, graphics and filmstrips. Metal spiral bound printed wrappers, with original glassine over-wrapper and the plain paper outer wrapper which is chipped. There is a tiny bit of rubbing to the lower edge (less than a 16th of an inch wide to the front wrapper) else fine, near new, including the plain black card that was issued to protect the rear wrapper. This is the rare variant issue with black wrappers and the artist's name on the front wrapper. Housed in a newly made clamshell box of cloth with a morocco foredge.

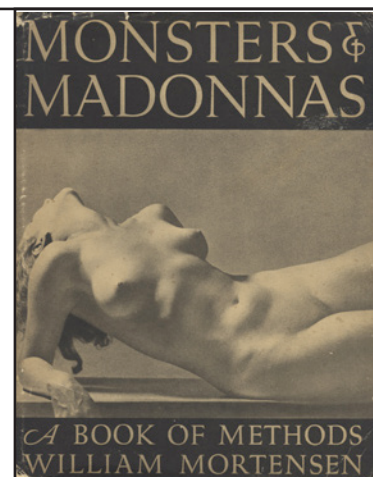
\$5,000.00

*This multilingual (French, English, German and Czech) international review published only this single combined volume. The entire issue is devoted to the work of László Moholy-Nagy, his paintings, photographs and graphics. With texts by Moholy-Nagy, including, "From Pigment to light", "A new instrument of vision", "Problems of the modern film", and "Once a chicken, always a chicken." The introduction is by Sigfried Giedion, and a short a text by Frantisek Kalivoda. This illustration shows the glassine over-wrapper.*

19. Mortensen, William. **MONSTERS & MADONNAS**. San Francisco: Camera Craft Publishing Company, 1936. First edition. 4to., 54 pp., printed French-fold, with 20 b&w photos with opposite page technical data and justification. Spiral bound illustrated stiff wrappers. The illustrated wrappers are rubbed at the edges, with a short tear at the top of the spine and a crease at the bottom corner. The blank rear wrapper is dusty. Internally a very good copy.

\$350.00

*William Mortensen (1897 - 1975) was a popular but controversial photographer, the antithesis of his contemporary, Ansel Adams and the other practitioners of "straight photography." His images were highly manipulated and bordered on the fantastic. He published several volumes on his techniques; Flash in Modern Photography; Projection Control; The New Projection Control; Pictorial Lighting; Print Finishing, etc.; however, Monsters & Madonnas is considered his most enduring collection.*

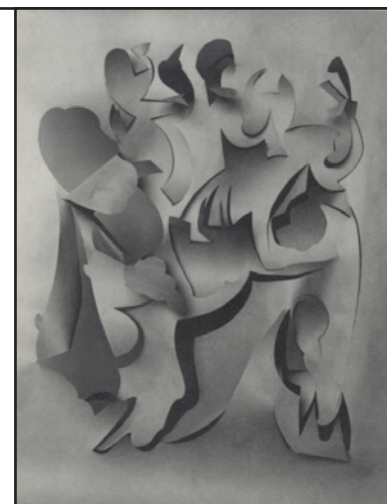
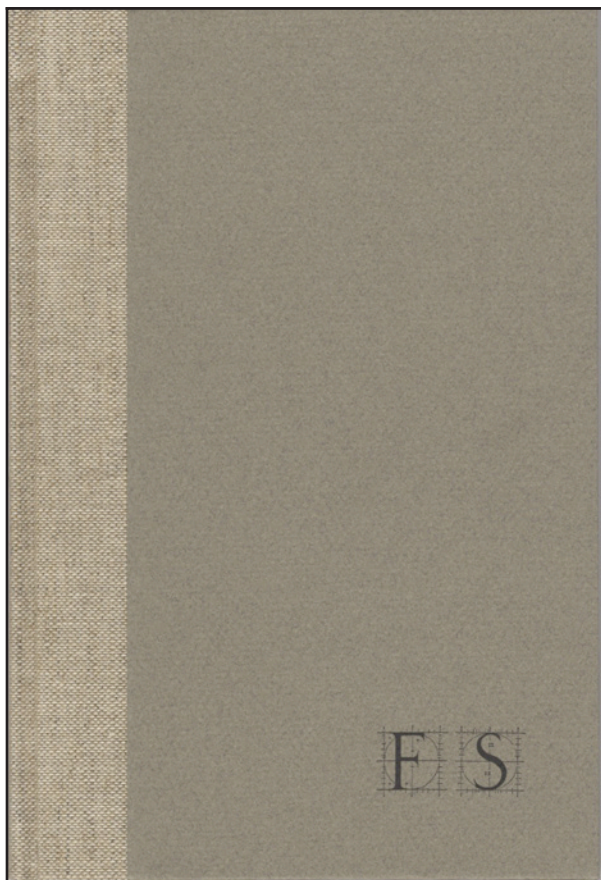


20. Roh, Franz and Jan Tschichold, editors. **FOTO-AUGE / OEIL ET PHOTO / PHOTO-EYE**. Stuttgart: Akademischer Verlag Dr. Fritz Wederking & Co., 1929. First ed. 4to., 76 b&w plates. Illustrated and embossed wrappers (designed by El Lissitzky). There is slight rubbing and toning to the edges of the wrappers, with two moderate stains on the blank white portion of the rear wrapper. Original German booksellers stamp on the title page. A very good copy.

\$2,250.00

*This book heralded the modernist movement in photography. Photos by Eugène Atget, Andréas Feininger, Florence Henri, George Grosz, Gunther Petschow, Man Ray, Max Ernst, Edward Weston, Moholy-Nagy and others. One of the most influential photographic books of the modern era.*

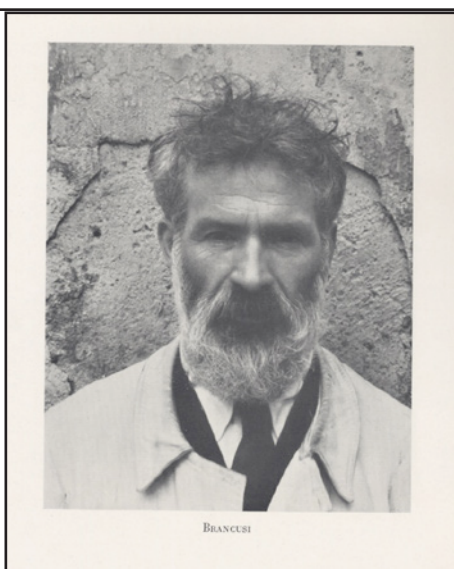
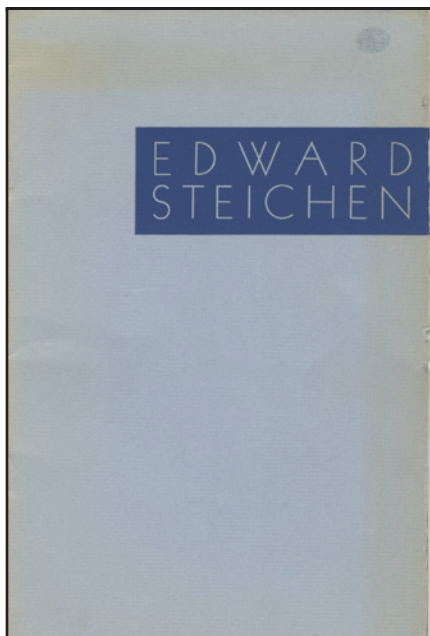




21. Sommer, Frederick. **THE CONSTELLATIONS THAT SURROUND US: THE CONJUNCTION OF GENERAL AESTHETICS AND POETIC LOGIC IN AN ARTIST'S LIFE.** Surveyed and edited by Michael Torosian. Toronto: Lumiere Press, 1992. First ed. 8vo., 31 pp., 4 mounted silver prints. Cloth-backed printed boards. Issued without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

\$600.00

*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; all from copy negatives. Number 161 of 200 numbered copies.*



22. Steichen, Edward. **EDWARD STEICHEN: A RETROSPECTIVE EXHIBITION OF HIS FORTY YEARS OF WORK IN THE FIELD OF PHOTOGRAPHY.** Baltimore: The Baltimore Museum of Art, 1938. First ed. 8vo., (24) pp., 12 leaves of plates from b&w photographs. Small stain, toning and light wear to the foredge of the front wrapper, otherwise a very good copy.

\$300.00

*The catalogue for the exhibition held June 1 - June 30, 1938. Lists the entire 150 photographs, with a short introductory text by George Boas. This was the photographer's first major retrospective exhibition. Limited to 500 copies.*



## The Photo-Secession

(Founded February 17, 1902)

No. 1                      DECEMBER                      1902

### The object of the Photo-Secession is:

To advance photography as applied to pictorial expression;

To draw together those Americans practicing or otherwise interested in the art, and

To hold from time to time, at varying places, exhibitions not necessarily limited to the productions of the Photo-Secessionists or to American work.

### The Photo-Secession consists of:

1. A *Council*, composed of a Director and twelve others, to whom is absolutely committed the management of the affairs of the organization. The Council until 1905 shall consist of the Founders of the organization. Thereafter the Council shall consist of the Founders and five additional Fellows elected biennially by the Fellows.

2. Of *Fellows*, chosen by the Council.

3. Of *Associates*.

## The Photo-Secession

(Founded February 17, 1902)

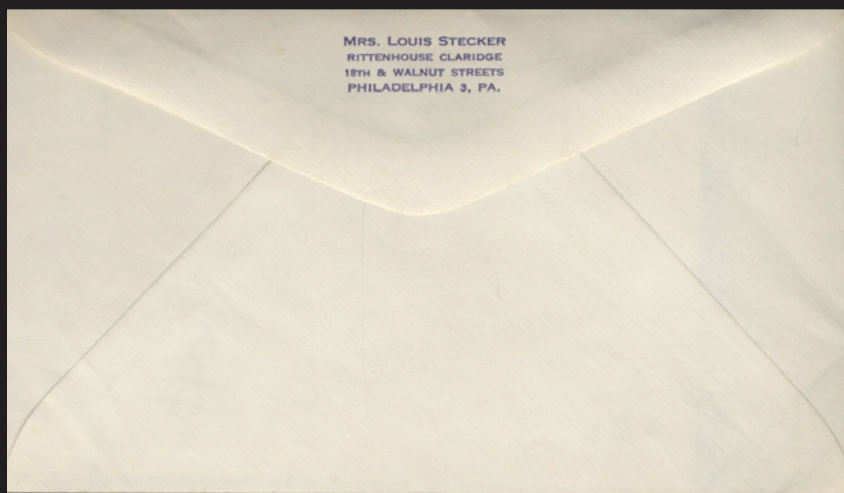
No. 6                      FEBRUARY                      1905

### Exhibition Notes

Though it is a long time since our previous leaflet (No. 5) reached the members, yet the Photo-Secession has not led the Simple Life. Not only were we the busy recipient of European laurels and bouquets, but we were also the target of our friend the enemy at home, whose activity was no doubt induced by the desire to secure advertisement by involving the Secession in a wordy controversy. With the exception of a necessary letter from the Director requesting all Secessionists to withhold support from the so-called American Salon, no further public notice was taken of that event. No more successful was the attempt of a one-time art-critic to comply with the terms of his contract "to deliver six Secession Souls" to the torments of the enemy. That the letter above referred to (the first occasion upon which the Council invoked its authority) was fully justified and timely the course of events has more than proved. The Secessionists must ever be upon their guard against the wiles of those who look upon

Press of Fleming & Carzick, New York 5013



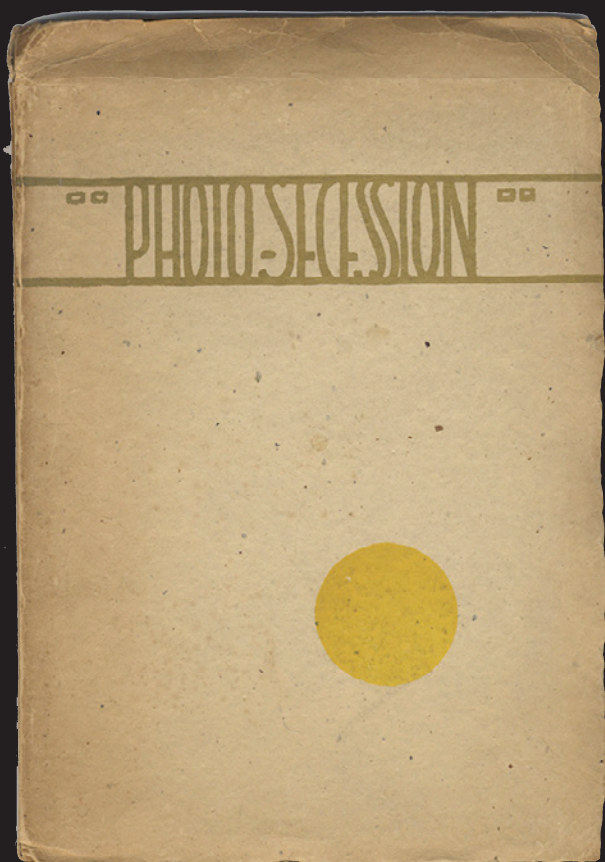
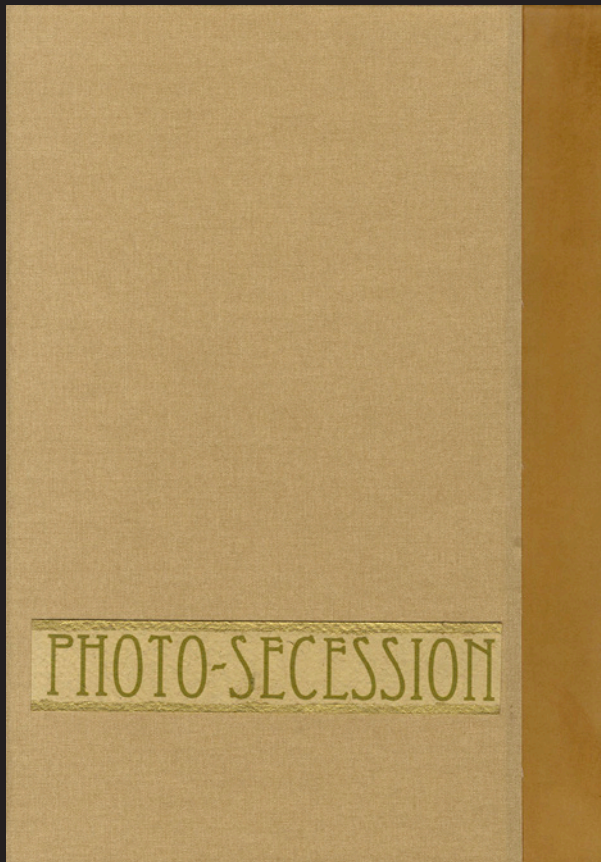


23. Stieglitz, Alfred. **THE PHOTO-SECESSION** (Founded February 17, 1902). Nos. 1-6. New York: Alfred Stieglitz, 1902-1905. First edition. 6 issues. Small 8vos. No. 1 December 1902, (4) pp.; No. 2 April 1903, (4) pp.; No. 3 October 1903, (8) pp.; No. 4 February 1904, (8) pp.; No. 5 May 1904, (8) pp.; No. 6 February 1905, (8) pp. Bound into simple gray paper over boards which shows moderate staining; the contents are fine and bright. Housed in a newly made clamshell box of cloth with a morocco panel and spine label.

\$11,500.00

*Alfred Stieglitz, after leaving the Camera Club of New York and serving as the editor of their official organ, Camera Notes, issued these six pamphlets as his "rallying cry" for a new movement in photography, the Photo-Secession, a distinctly American Pictorialist approach to the art. These missives outline his vision for the movement, its direction and criteria for inclusion in this most exclusive group. Notices of future exhibitions are printed with requests for the submission of prints; these include the Wiesbaden International Pictorial Photographic Portrait Exhibition, St. Petersburg International Photographic Exhibition, and salons in Paris, Toronto, Minneapolis, Cleveland, etc. The Exhibition Notes in issue No. 4 (February 1904) announced the edition de luxe catalogue for the Pittsburgh show of 1904 (see the next entry below). Each issue lists new members, a synopsis of the monthly dinner, a brief financial statement, and awards issued to members at various exhibitions. OCLC locates a single issue at Yale and The Met, with a complete set at the British Library. Exceedingly rare. From the estate of Dorothy Norman.*

*Additionally, laid in is a small envelope with "G. O'Keeffe" written in ink on the front and the imprinted return, "Mrs. Louis Stecker... Philadelphia, PA." on the rear flap. Stecker is the maiden name of Dorothy Norman, whose long and intimate relationship with Alfred Stieglitz is well known. Inside the envelope are the following; a halftone reproduction of a Stieglitz portrait of Georgia O'Keeffe from 1918; a commercially printed b&w silver gelatin photograph of O'Keeffe sitting in front of her painting, Farmhouse Window and Door, 1929, made from a 3 1/4 x 4 1/4 inch negative and printed on what appears to be photographic paper from the 1930s; and a densely exposed negative of O'Keeffe standing in front of two of her paintings, 3 1/4 x 4 1/4 inches. Alfred Stieglitz used a 3 1/4 x 4 1/4 inch Graflex camera and in 1931 he gave Dorothy Norman the same camera which she used through much of her career*







24. Stieglitz, Alfred, editor. **PHOTO-SECESSION: A COLLECTION OF AMERICAN PICTORIAL PHOTOGRAPHS AS ARRANGED BY THE PHOTO-SECESSION AND EXHIBITED UNDER THE AUSPICES OF THE CAMERA CLUB OF PITTSBURGH, AT THE ART GALLERIES OF THE CARNEGIE INSTITUTE, PITTSBURGH, FEBRUARY MDCCCIV.** (Pittsburgh:: The Camera Club of Pittsburgh., 1904). First ed. 4to., (vii), seven hand-pulled photogravure plates on tissue, 10 pp., 6 adverts. The printed wrappers were designed by Eduard Steichen; they extend beyond the contents and therefore show some wear; rubbed along the spine, with a few small tears at the ends. There is moderate foxing to the blank first leaf. The tissue photogravure plates are fine. Housed in a custom made clamshell box of linen, calf and paper labels.

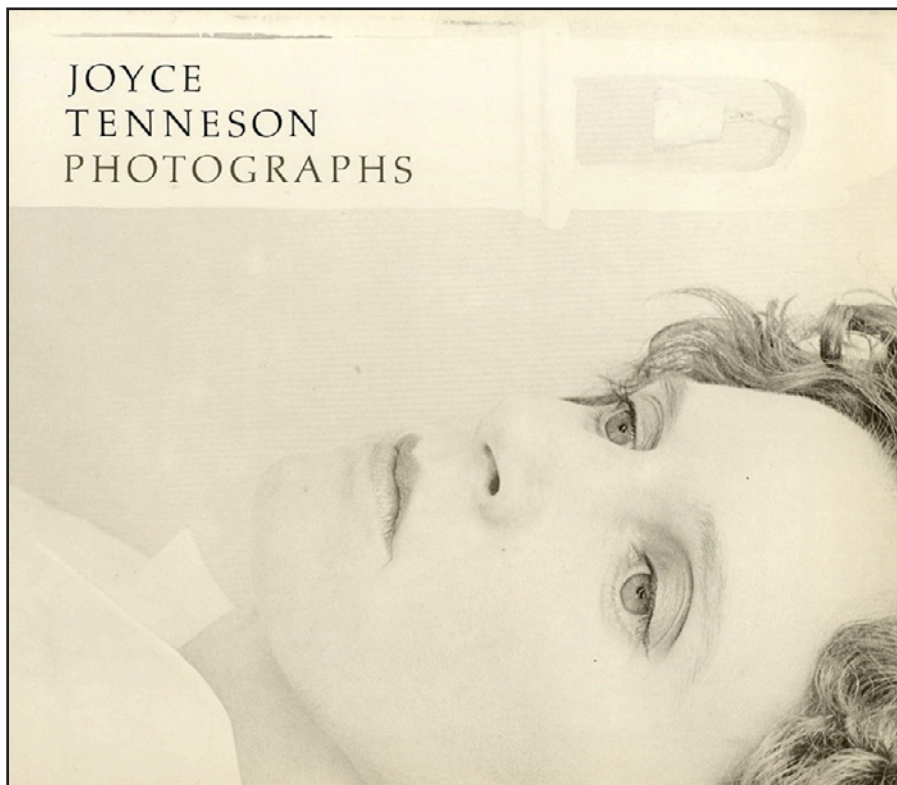
\$13,500.00

*This most important exhibition, under the direction of Alfred Stieglitz, included 287 displayed works by the 57 photographers. It was the largest and best attended of any American photographic exhibition to its time, with 11,000 total attendance. Stieglitz, upon forming the Photo-Secession began publishing a small series of pamphlets of the same name which were distributed to its members. In the February, 1904 issue (No. 4) he wrote "The catalogue of the Pittsburgh show has been printed and arranged entirely under our direction. In addition to the regular edition an edition de luxe, illustrated with seven photogravures upon Japan tissue pulled from Camera Work plates, has been prepared for sale at two dollars per copy. As the edition is limited to 350 copies, we can not guarantee you a copy unless applied for at once. The cover was designed by Mr. Steichen, the whole thing being quite out of the ordinary. The Secession will no doubt once more give our friends, the enemy, something to talk about." The photogravure plates are "Rodin" by Eduard J. Steichen; "John W. Beatty, Jr., and His Sister Katherine Elizabeth" by Clarence H. White; "The Manger" by Gertrude Käsebier; "The Hand of Man" by Alfred Stieglitz; "Gables" by Alvin Langdon Coburn; "Midst Steam and Smoke" by Prescott Adamson; and "Leonore" by Joseph T. Keiley.*

25. Sutnar, Ladislav & Jaromir Funke. **FOTOGRAFIE VIDI POVRCH. LA PHOTOGRAPHIE REFLÈTE L'ASPECT DES CHOSES. (PHOTOGRAPHY REFLECTS THE SURFACE)**. Preface by V.V. Stech. Prague: Druzstevni Práce, 1935. First edition. 4to., (32) pp., 14 full-page b&w photographs, accompanied by texts with additional photographs interspersed. Original photographic stiff wrappers printed in orange. Moderate wear to the wrappers at the edges and spine; the rear blank white wrapper is dusty, otherwise a very good copy.

\$600.00

*The book was designed by Sutnar with photographs by Funke, Ehm, Pickova, Hajzlar and Gilbert. It was the first volume of a projected series to be called "The World in Photography" for the students of the National School of Graphic Arts where Sutnar and Funke were instructors. Text in Czech and French. Limited to 2000 copies.*

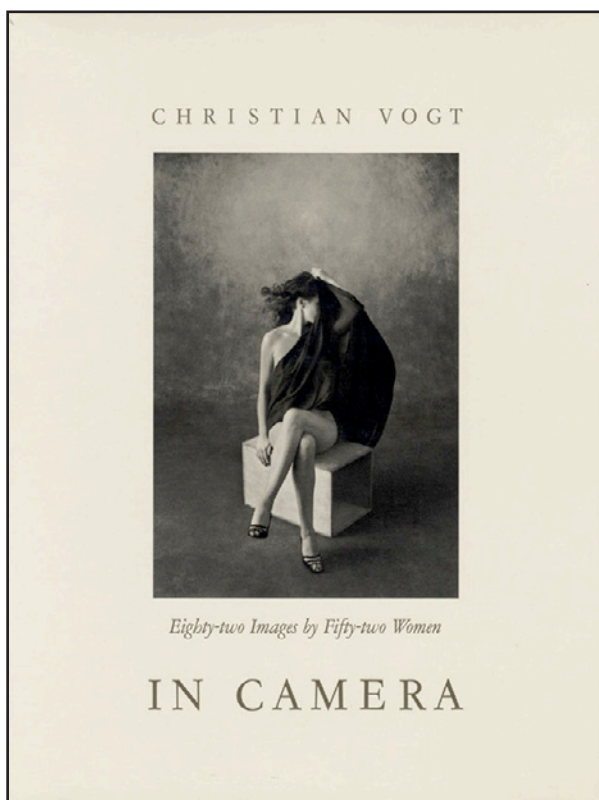


26. Tenneson, Joyce. **JOYCE TENNESON: PHOTOGRAPHS**. Afterword by Philip K. Jason. Boston: David Godine, 1984. First ed. 4to., 77, (2) pp., 69 b&w photos. Fine in dust jacket.

\$225.00

*From the afterword "Her openness to mystery, to irrational understandings and intuitions, gives her work a spiritual dimension, a sensual fragility." INSCRIBED by the photographer in 1983, prepublication.*





27. Vogt, Christian. **IN CAMERA: EIGHTY-TWO IMAGES BY FIFTY-TWO WOMEN.** Geneva: Rotovision, 1982. First ed. 4to., (6) pp., plus 82 b&w photos. Fine in the photo-illustrated dust jacket.

\$65.00

*Christian Vogt, born in Basel in 1946, studied photography at the Schule für Gestaltung, Basel, and worked as an assistant to Will McBride in Munich. Having worked in fashion and advertising, the photographer states his photographs are made not taken. His technical perfection often makes his images seem understate to the point of simplicity. In this collection the images are of women posing nude in lush and simple backgrounds with their choice of props.*

28. Wolf, Daniel, editor. **THE AMERICAN SPACE: MEANING IN NINETEENTH-CENTURY LANDSCAPE PHOTOGRAPHY.**

Introduction by Robert Adams. Middletown, CT: Wesleyan University Press, 1983. First edition. Oblong folio, xii, 122 pp., 110 full-page photo-plates. A fine copy in a very lightly rubbed illustrated dust jacket.

\$85.00

*A collection of landscape photographs of the American West taken from 1842 to 1903, by both amateur and professional photographers, who were employed by government surveys or who sold work to tourists. Includes photos by: Carleton Watkins, Timothy O'Sullivan, William Henry Jackson, F. Jay Haynes, Adam Clark Vroman, Eadweard Muybridge, Jack Hillers, Darius Kinsey.*

