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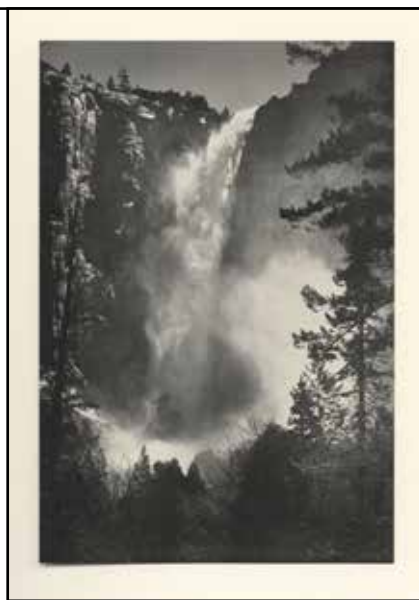
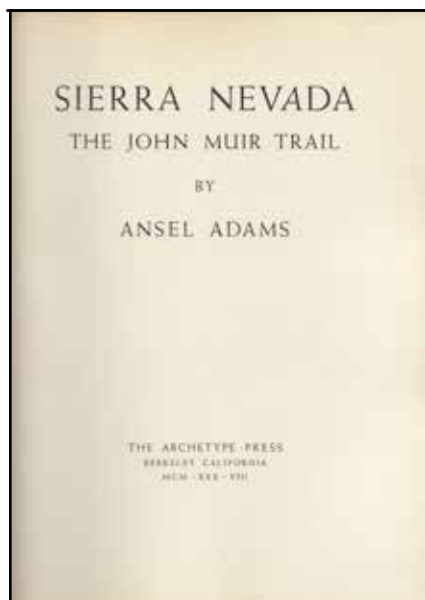
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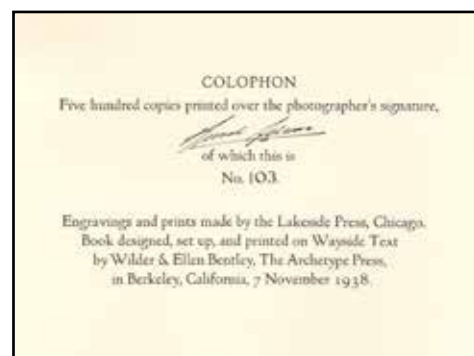
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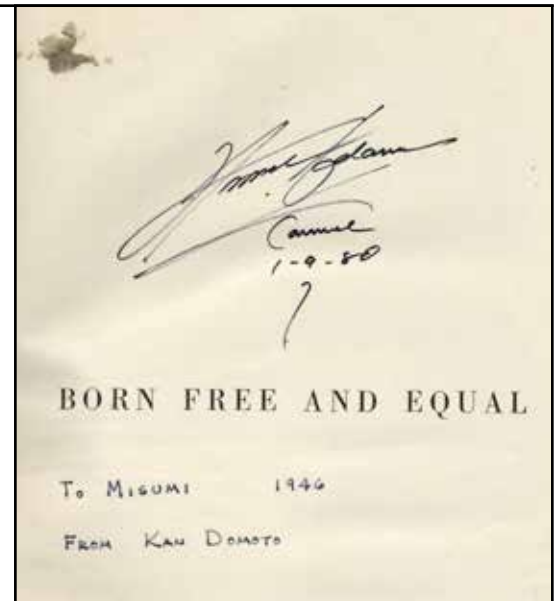
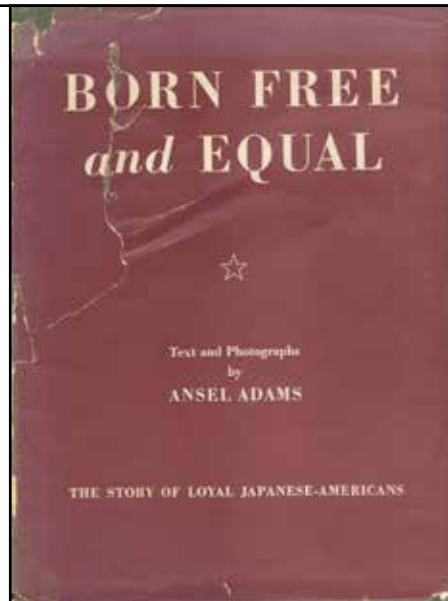
1. Adams, Ansel. **SIERRA NEVADA: THE JOHN MUIR TRAIL.** Berkeley, California: The Archetype Press, 1938. First edition. Folio, (10) pp., (49) title leaves, (50) leaves of b&w plates after photographs. Each plate, except the first, which is unnumbered, is accompanied by a leaf with descriptive letterpress. White cloth, lettered in black ink. The cloth shows moderate hand soiling as is usually encountered with this very large and heavy volume, else a very good or better copy with all plates in fine condition.

\$7,000.00

*The colophon reads, "Five hundred copies printed over the photographer's signature, [Ansel Adams] of which this is No. 103. Engravings and prints made by the Lakeside Press, Chicago. Book designed, set up, and printed on Wayside Text by Wilder & Ellen Bentley, The Archetype Press, in Berkeley, California, 7 November 1938"*



2. Adams, Ansel. **BORN FREE AND EQUAL. THE STORY OF LOYAL JAPANESE-AMERICANS AT MANZANAR RELOCATION CENTER, INYO COUNTY, CALIFORNIA.** NY: U.S. Camera, 1944. First edition. Small 4to., 112 pp., numerous photo-illustrations. Printed paper over boards in the torn and chipped, printed dust jacket. Small ink stain on the half-title page, else a very good copy of this uncommon issue in dust jacket of an already scarce book. This copy is SIGNED by Ansel Adams and dated "Carmel, 1-9-80." Additionally, it is SIGNED and presented "To Misumi, From Kan Domoto, 1946."



\$2,500.00

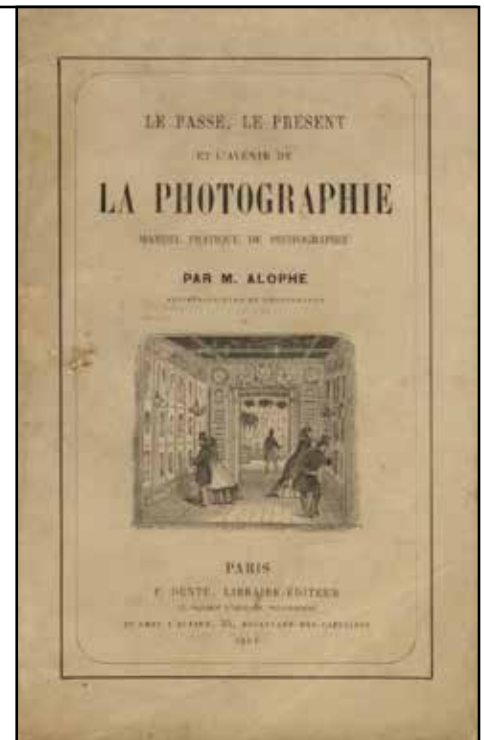
*Kaneji (known as Kan) Domoto was born on November 5, 1913 in Oakland California, the eighth of eleven children. At the family nursery in Hayward, he learned to propagate camellias and peonies for which his nurseryman father had become famous. Domoto attended Stanford University studying science and physics, and played on the soccer team. He also studied landscape architecture at the University of California in Berkeley. He apprenticed at Taliesin in 1939 and began his career as architect and landscape architect in California. He came east to assist in the creation of the Japanese exhibit for the New York World's Fair following work for the San Francisco Treasure Island Fair; the stones in the Japanese garden at the Golden Gate International Exposition on Treasure Island were later moved to UC Berkeley for the Japanese pond in the botanic garden,*

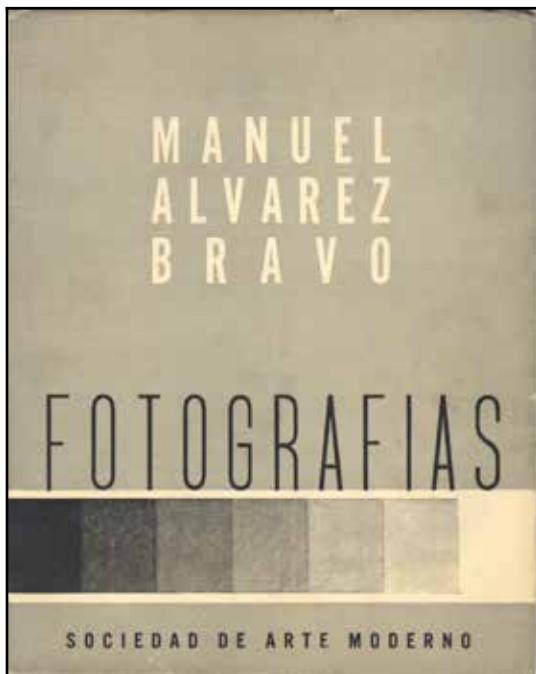
*With the advent of World War II, Domoto was interned with his wife, Sally Fujii, at Granada War Relocation Center [also known as Camp Amache] Colorado. At the end of the war, they moved to New Rochelle, NY with their children, Mikiko and Anyo. Later, two more children, Katherine and Kristine, were born in New Rochelle, NY, where he made his home for many years. Domoto died January 27, 2002.*

3. Alophe, M. (Menut Alexander). **LE PASSÉ, LE PRÉSENT ET L'AVENIR DE LA PHOTOGRAPHIE. MANUEL PRATIQUE DE PHOTOGRAPHIE.** Paris: E. Dentu, Libraire-Éditeur, 1861. First edition. 8vo., 47 pp. Illustrated wrappers. Moderate soiling to the wrappers, with scattered light foxing in the text. A very good copy.

\$250.00

*Menut Alexander Alophe, 1812 - 1883, studied under Paul Delaroche and Camille Roqueplan. As Pierre-Lin Renié wrote, "Alophe epitomizes the mediocre painter turned commercial lithographer and photographer." In 1856, his interest turned to photography and he took lessons from Nadar. His apartment was in the same building as Gustave LeGray's studio, which he assumed upon LeGray's bankruptcy. Alophe exhibited his portraits at The Société Française de Photographie, where Ernest Lucan, called them "remarkable", but criticized them for their excessive retouching. In this, his singular publication, Alophe delivers a brief survey of the history of the medium, including some technical advice, while advocating for photography to be considered a high art. Roosens and Salu # 4907. See Pierre-Lin Renié's article on Alophe, Encyclopedia of Nineteenth-Century Photography, p. 30.*





4. Alvarez Bravo, Manuel. **MANUEL ALVAREZ BRAVO: FOTOGRAFIAS.** Text by Manuel Alvarez Bravo, Diego Rivera, Xavier Villaurrutia and Gabriel Figueroa. Mexico, D.F.: Sociedad de Arte Moderno, 1945. First edition. 4to., 93 pp., 30 full-page b&w plates, with portrait of Alvarez Bravo by Doris Alvarez Heydn. Illustrated stiff wrappers which are slightly dust soiled and moderately worn at the edges. Internally near fine. A very good or better copy, housed in a newly made clamshell box of black cloth and morocco with a facsimile of the front cover mounted on the upper board and spine title label.

\$9,500.00

*Published as the catalogue for the photographer's first exhibition at the Museum of Modern Art, Mexico, D.F. Limited to 1000 copies. "A coherent and complex meditation on the nature of the Mexican spirit. In so doing, he set the agenda for Mexican photography in particular, and for Latin American photography in General." Parr and Badger, The Photobook, Volume II, p. 98.*

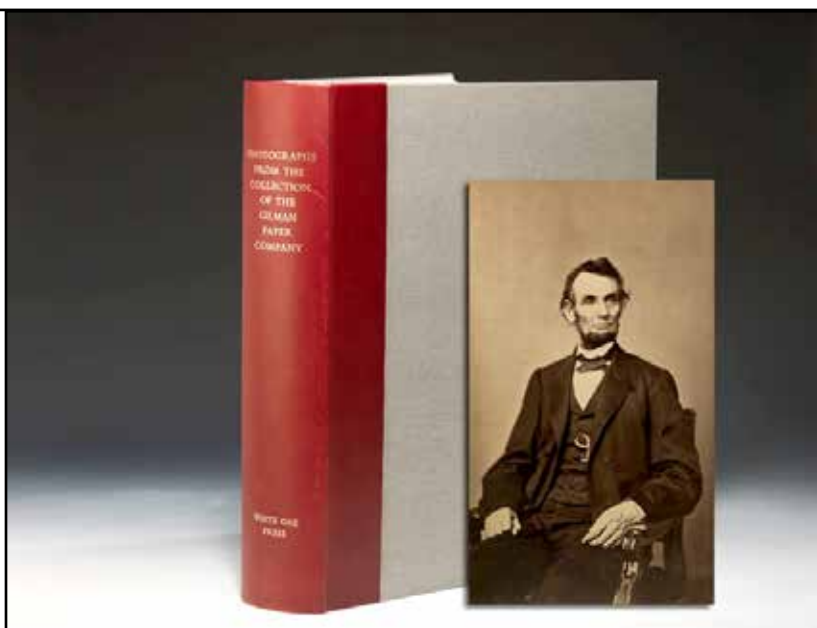
5. Apraxine, Pierre, editor. **PHOTOGRAPHS FROM THE COLLECTION OF THE GILMAN PAPER COMPANY.** With Plates by Richard Benson. (Meriden, CT): White Oak Press, 1985. First edition. Elephant folio (18 1/4 x 15 1/2 inches), frontispiece, 477 pp., and 199 plates after photographs, many in color. Quarter red calf gilt with cloth over boards in cloth slipcase. Fine. Limited to 1200 numbered copies, this is copy 210.

\$2,750.00

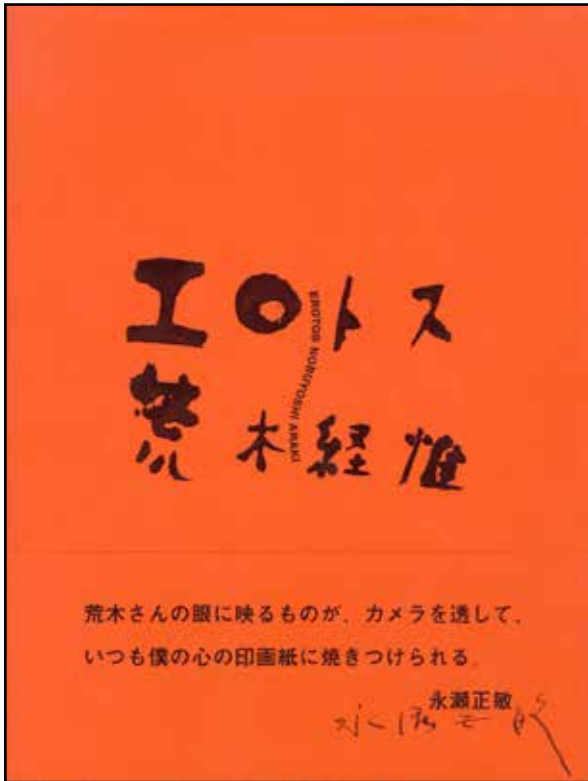
*The Gilman Paper Company collection of photographs is regarded as one of the finest collections of photographic masterworks ever assembled. It spans the history of the medium from William Henry Fox Talbot to Robert Frank. The plates are presented in the following sections: Early French photography; Early British photography; Early American photography; Modern photography.*

*The plates were made by Richard Benson, a master of photomechanical reproduction, directly from the original photographs. The foreword is by Howard Gilman, the introduction is by Pierre Apraxine, the notes on the plates are by Lee Marks, and the afterwords are by Richard Benson.*

*The colophon reads, "The text for this book is set in Monotype Bembo according to the design of Martino Mardersteig and printed under his direction at the Stamperia Valdovona in Verona, Italy. The paper is by Cartiere Fedrigoni, Verona, and the binding by the Legatoria Recalcati, Milan. The halftone negatives were made by Richard Benson who, with Thomas Palmer, printed them in Newport, R.I., on paper from S.D. Warren Company, Westbrook, Maine, and Mohawk Mills, Inc., Cohoes, N.Y. Color separations for nine plates were made by Tru-Color Inc. of Greenfield, Mass., and these plates were printed by Meriden-Stinehour Press, Meriden, Conn."*







6. Araki, Nobuyoshi. **EROTOS**. Tokyo: Libro Port, 1993. First edition. 4to., unpagged, chiefly illustrated with b&w photographs. A fine, as new copy in illustrated dust jacket, original obi (wraparound band).

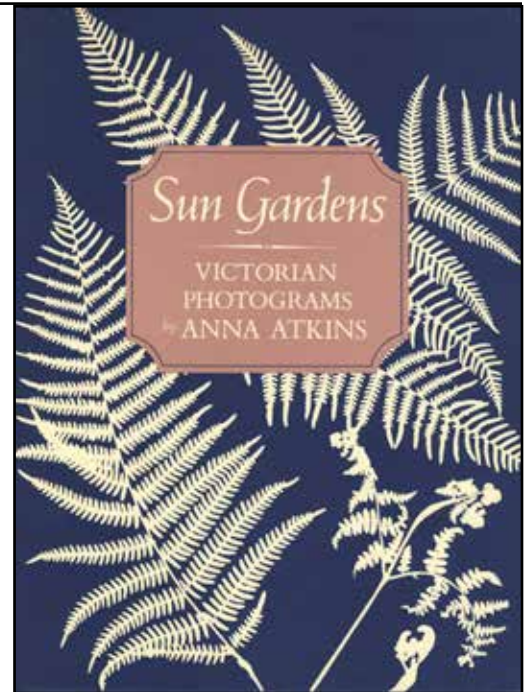
\$375.00

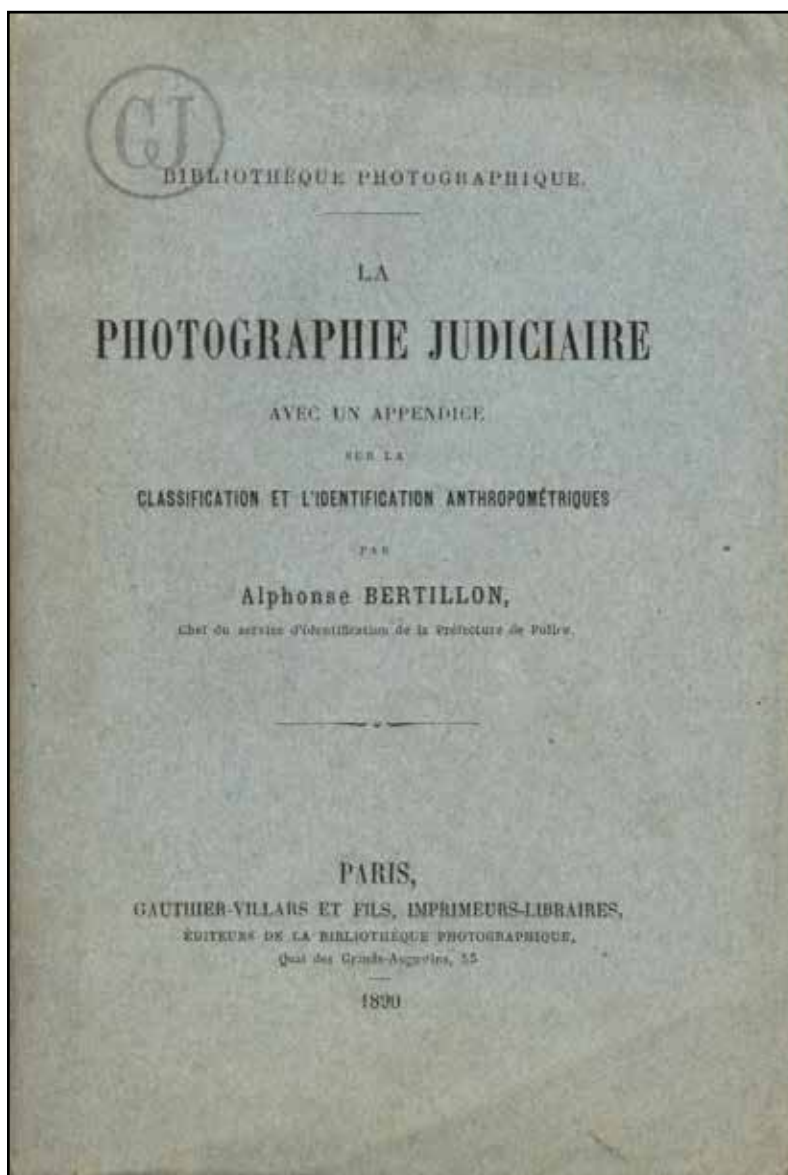
*Parts of the nude human bodies, close-ups of places and plants, details and fragments - all depicted in an intensely intimate fashion. Includes an essay in Japanese and English by Toshiharu Ito, entitled "Intoxicant." Publisher's advert booklet laid in.*

7. [ATKINS]. Schaaf, Larry J. **SUN GARDENS: VICTORIAN PHOTOGRAMS BY ANNA ATKINS**. NY: Aperture, 1985. First edition. 4to., 104 pp., frontis, numerous b&w and color illustrations. A fine copy in the photo-illustrated dust jacket that has a tiny closed tear along the top edge of the front panel.

\$300.00

*Anna Atkins, the earliest woman photographer, produced the first book to use photographic illustrations, BRITISH ALGAE: CYANOTYPE IMPRESSIONS, which predates Talbot's PENCIL OF NATURE.*



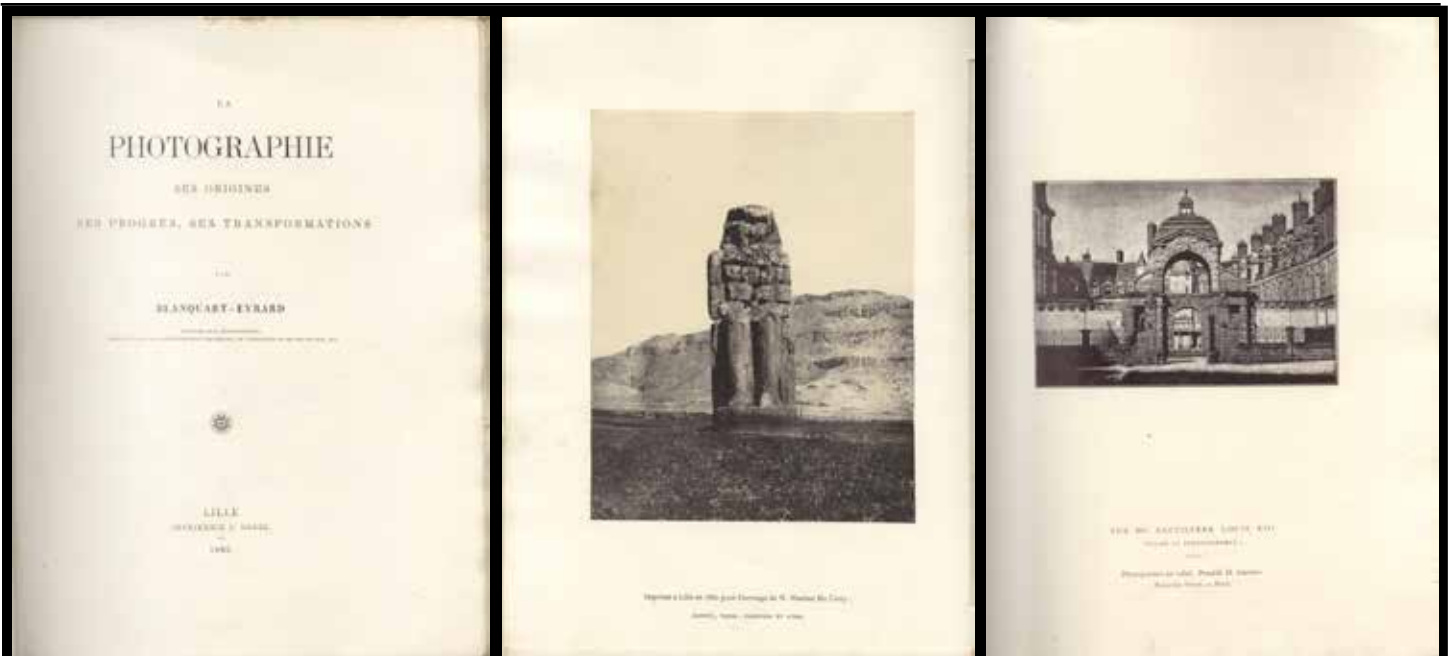


8. Bertillon, Alphonse. **LA PHOTOGRAPHIE JUDICIAIRE**. Avec un appendice sur la classification et l'identification anthropométriques par Alphonse Bertillon, Chef du Service d'identification de la Préfecture de Police. Paris: Gauthier-Villars et Fils, 1890. First edition. 12mo., (iv), 115, (1) pp., with 8 b&w photogravure plates, with printed tissue guards, from photographs. Printed wrappers, which are lightly soiled, initials in monogram printed on the upper left corner of the front wrapper. The front blank is foxed, as is a 1/16 inch of the lower blank margin of a few leaves. A very good copy.

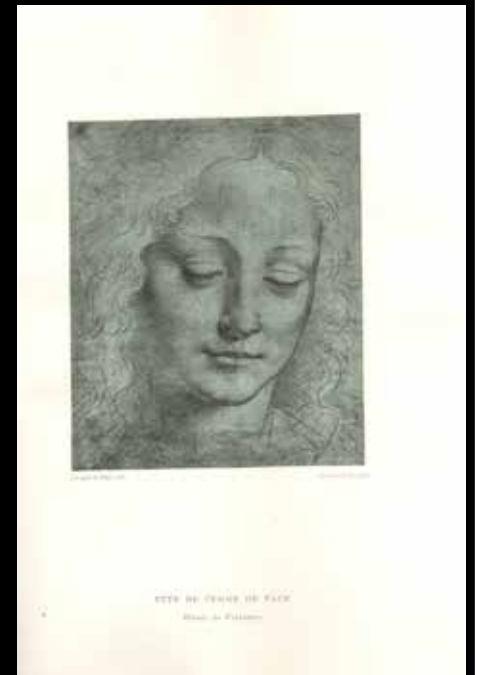
\$1,250.00

*Alphonse Bertillon (1853-1914), a renowned researcher and member of the Paris police department, is credited with creating a criminal identification system known as anthropometry in 1882. This process measured and recorded various body parts of arrested suspects cataloging the results in order for eyewitnesses to identify these criminals in the future. Bertillon also standardized the criminal mug shot and the evidence picture. He developed "metric photography" that he intended to use to reconstruct the dimension of a particular space and the placement of objects in it. Crime scene pictures were taken before the scene was disturbed in any way. He used mats printed with metric frames that were mounted along the side of the photographs. Photographs pictured front and side views of a particular object. Bertillon also created many other forensics techniques, including handwriting analysis, the use of galvanoplastic compounds to preserve footprints, ballistics, and the dynamometer; to determine the degree of force used in breaking and entering. The Truthful Lens, # 12.*





*à Monsieur Poitevin  
hommage affectueux  
Blanquart-Évrard.*



9. Blanquart-Évrard, (Louis Désiré). **LA PHOTOGRAPHIE, SES ORIGINES, SES PROGRÈS, SES TRANSFORMATIONS.** Lille: Imprimerie L. Danel, 1869.

First edition. 4to., Original printed front wrapper, 2 blanks, half-title, title, 61 pp., 14 leaves of plates with tissue guards, rear printed wrapper. Newly bound in half navy morocco and marbled paper over boards, spine in 6 compartments with raised bands and gilt titling, rules and simple decorative devises. A fine and bright copy. Additionally, this copy is signed and inscribed by Blanquard-Evrard: "à M. Poitevin, hommage affectueux."

\$20,000.00

*Louis Désiré Blanquart-Évrard 's 'Imprimerie Photographique' opened in 1851 in Loos-lès-Lille. This facility was the first of its kind in France, with his production higher than that of Talbot in England. Through his advances on the calotype process and the albumen print, he was an active publisher of books, albums and portfolios. However, his original estimate of the costs involved fell well short, and by 1855 he closed his factory. A partnership with Thomas Sutton in Jersey begun in September of 1855, closed in 1857. La Photographie, ses Origines, ses Progrès, ses Transformations, is regarded as his enduring work, an accurate history of the first three decades of photography, illustrated with contemporary examples. The original mounted plates include; Blanquard-Évrard's 1852 printing of a Maxime Du Camp photograph from Egypte, Nubie, Palestine et Syrie; photo-lithographs by Zurcher; a heliogravure by Baldus; carbon prints by Ernest Edwards and Alphonse Braun, et al.*

*There are three different editions with this title; one is of a smaller format, and one was issued in 1870 for presentation and has additional plates. Most copies of this quarto edition of 1869 have fourteen plates. The presentation of this copy to Alphonse Louis Poitevin is significant; Poitevin is responsible for the basic principles of photo-lithography, carbon printing, and collotype printing.*

*Exceedingly rare, with OCLC locating only 14 copies of the various editions.*

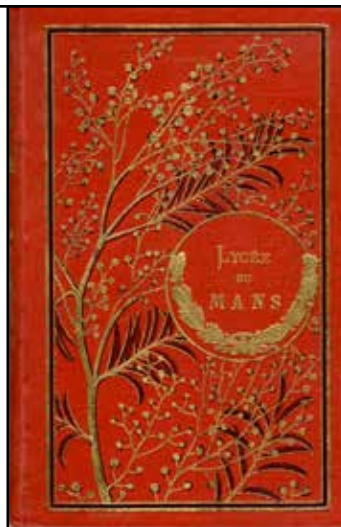


10. Boutan, Louis. **LA PHOTOGRAPHIE SOUS-MARINE ET LES PROGRÈS DE LA PHOTOGRAPHIE.** Paris: Schleicher Frères, 1900. First edition. 8vo., vi, 327 pp., 52 illustrations in text, 12 leaves of plates of which 4 are in color, and 4 are b&w photogravures, a.e.g. Contemporary red cloth elaborately decorated on the front panel with a seaweed pattern in gilt and black, with gilt titled and decorated spine. Fine and bright.

\$1,000.00

*Louis Boutan (1859-1934), held a doctorate in sciences. After serving various professorships and government appointments, in 1893 he was appointed professor at the Arago Laboratories at Banyuls-sur-Mer, part of the University of Paris. It was there that he established the first systematic methodology for underwater photography.*

*In this, the first book on underwater photography, Boutan surveys the technical history to his time, with particular attention to the color processes, several of which he employed in his underwater work. outline in detail his methodology, which included the first flash bulb and other lighting sources. Robert Deane, in the Encyclopedia of Nineteenth-Century Photography, p. 1416-1417, gives a good account of the development of underwater photography but incorrectly dates Boutan's book as 1898. Roosens and Salu #10222.*



*The remaining chapters outline in detail his methodology, which included the first flash bulb and other lighting sources. Robert Deane, in the Encyclopedia of Nineteenth-Century Photography, p. 1416-1417, gives a good account of the development of underwater photography but incorrectly dates Boutan's book as 1898. Roosens and Salu #10222.*



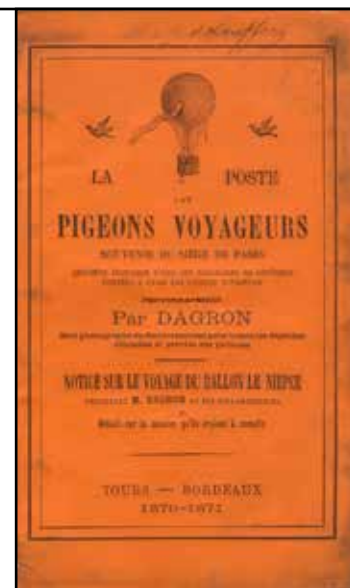
11. Clark, Larry. **TEENAGE LUST.** (NY: Larry Clark, 1983). First edition. First ed. 4to., numerous b&w photos. Pictorial stiff wrappers. A near fine copy. SIGNED by the photographer at the foot of the title page.

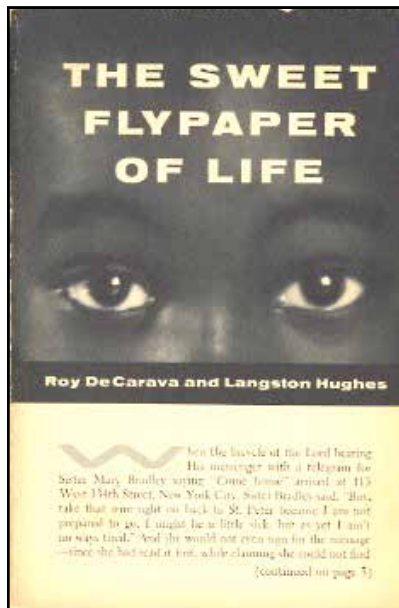
\$750.00

12. Dagon, Prudent René Patrice. **LA POSTE PAR PIGEONS VOYAGEURS, SOUVENIR DU SIÈGE DE PARIS, SPÉCIMEN IDENTIQUE D'UNE DES PELLICULES DE DÉPÊCHES PORTÉES À PARIS PAR PIGEONS VOYAGEURS.** Tours-Bordeaux: [Typographie Lahure, Paris], 1870-1871. First edition. 12mo., 24 pp. Illustrated stiff paper wrappers. Original orange wrappers are moderately soiled with the signature of a previous owner neatly written on the top margin. Occasional traces of light foxing, a very good copy with fragments of the original microfilm laid-in.

\$2,000.00

*Prudent René Patrice Dagon, was a prominent Parisian photographer who by 1860 was making microscopically sized photographs. During the Franco-German War of 1870, he applied his ingenuity to make microscopically reduced negatives of dispatches to be transmitted back and forth from Paris to Tours; these tiny pieces of gelatin film were rolled and inserted in quills that were attached to the wings of carrier pigeons. Most copies lack the original microfilm specimen, it is included here. Truthful Lens #42.*





Oct 11, 1984  
Best wishes  
Roy DeCarava

13. [DECARAVA]. Hughes, Langston. **THE SWEET FLYPAPER OF LIFE** Photographs by Roy DeCarava. NY: Simon and Schuster, 1955. First edition. 12mo., 98 pp., b&w photos. Illustrated stiff wrappers, which are rubbed at the edges and dusty; moderate toning to the text margins. A near very good copy. SIGNED and dated in 1984 by the photographer.

\$500.00

*Langston Hughes' story illustrated with photographs by Roy DeCarava of everyday life in Harlem. "We've had so many books about how bad life is, maybe it's time to have one showing how good it is." (Langston Hughes). Parr and Badger, The Photobook, Volume 1, p. 242.*

14. Emerson, P. (Peter) H. (Henry). **PICTURES OF EAST ANGLIAN LIFE**. Illustrated with Thirty-two Photogravures and Fifteen Small Illustrations. With General and Descriptive Text and Three Appendices. London: Sampson Low, Marston, Searle & Rivington, Ltd., 1888. First edition. Folio.

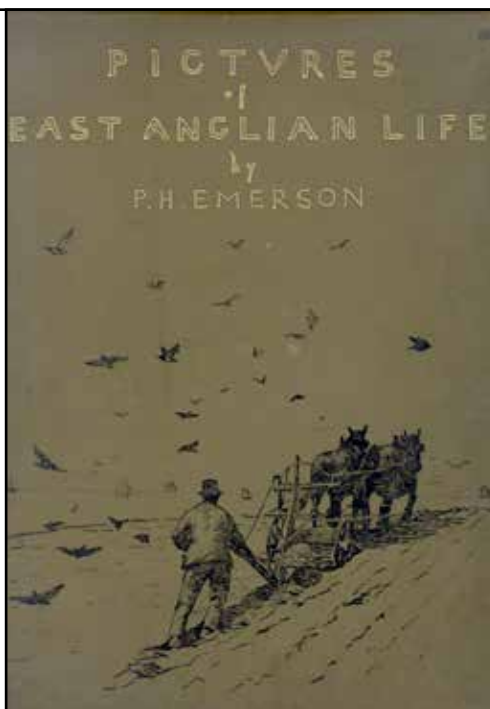
Frontispiece, (viii), 150, (2) pp. and 31 additional full-page photogravure plates with printed guards, errata slip bound in, t.e.g. Publisher's cloth, illustrated from Plate VI, "A Stiff Pull", backed in full morocco gilt. Ex-library, a simple bookplate affixed to the front pastedown and single ink stamp and numbers of the copyright page. The cloth is rubbed through to the boards at the tips and slightly along the lower edge.

There is occasional light chipping at the edge of the text, with an occasional break repaired with archival tissue. There is occasional scattered light foxing in the blank margins and lightly on the frontispiece. The other photogravure plates are very good impressions.

\$10,000.00

*There remain some questions as to the exact number of copies printed. The edition was originally advertised with 75 deluxe copies (bound in white vellum) and 500 regular copies bound in cloth; however, Plate XIX, "A Way Across the Marshes" was worn out by 30 impressions and another plate was used in the remaining copies. By all accounts, the final edition constitutes 25 deluxe and 250 regular copies. Our copy is of the regular edition, but one of only 30 copies to include Plate XIX, making this an early issue. All the photogravure illustrations are signed by Emerson in the plate.*

*P. H. Emerson is widely regarded as the "father" of Pictorialism, and the following quotation from his introduction exemplifies that aesthetic: "I have endeavored in the plates to express sympathetically various phases of peasant and fisherfolk life and landscape which have appealed to me in nature by their sentiment or poetry." Goldschmidt and Naef, The Truthful Lens, Number 51.*



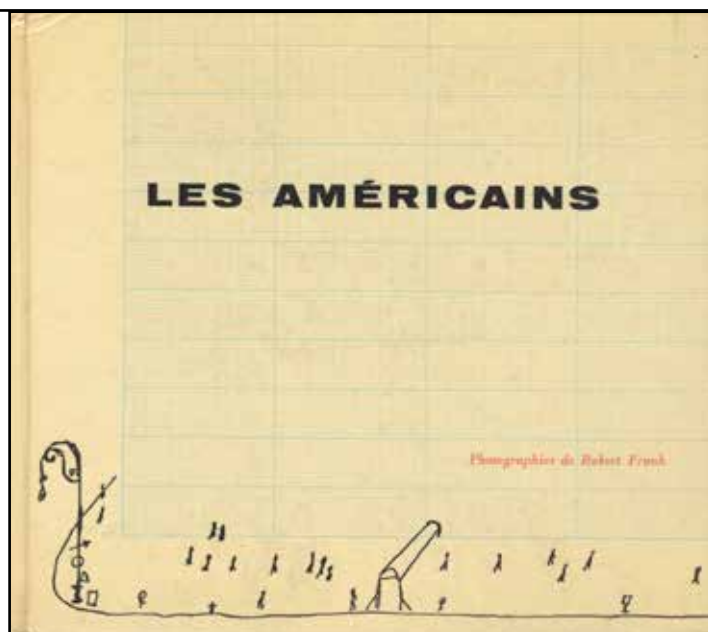
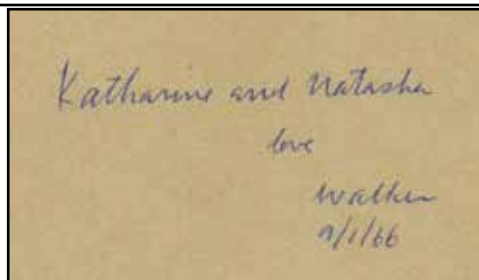


15. Evans, Walker. **MESSAGE FROM THE INTERIOR.** With an afterword by John Szarkowski. NY: Eakins Press, 1966. First edition.

Square folio, 12 photogravure plates with tissue guards, 1 leaf with titles of the photographs, 1 leaf with afterwords. Grey cloth, titled in white ink on the spine

with a printed paper label on front cover. Faint toning at the blank margin, else a very good copy in the original but tattered plain glassine dust jacket. SIGNED, inscribed and dated upon publication by the photographer; "Katharine and Natasha, love, Walker, 9/1/66." Katharine Hamill and Natasha von Hoershelman were lovers for much of their lives; they were Associate Editors at Fortune along with Walker Evans, and the three remained close friends until their deaths.

\$2,000.00



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

\$4,650.00

*The true first edition of this work, heralded as the most influential photographic book of the second half of this century. Issued without a dust jacket.*

17. Frank, Robert. **THE LINES OF MY HAND.** Tokyo: Yugensha, 1972. First edition. Folio, 119 pp., fully illustrated from b&w photographs, with 2 gatefold leaves. Black cloth, titled in white ink. Housed in publisher's matching black slipcase with a photographic illustration ("Street Line, New York City, 1951") mounted on the front panel. Laid-in is 4to., 30 pp. pamphlet of matte black paper, printed in an off-white ink, illustrated with various photographs from the book with captions and texts translated to Japanese. Both book and pamphlet are fine with the photographic plate on the slipcase just slightly rubbed and slightly faded.

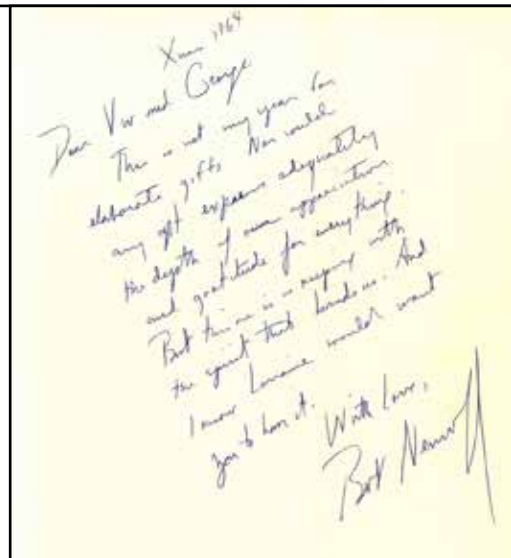
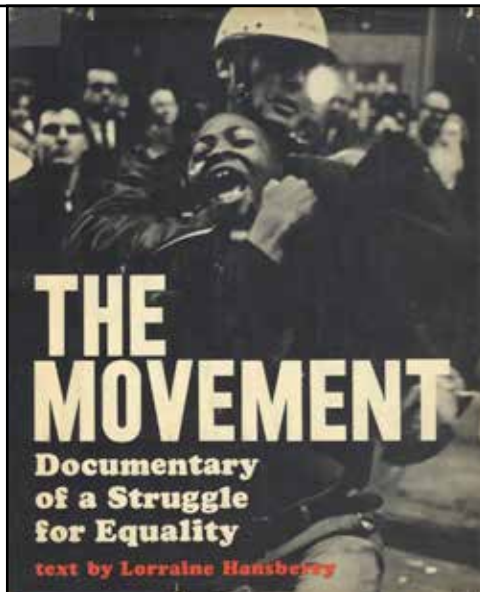
\$3,500.00



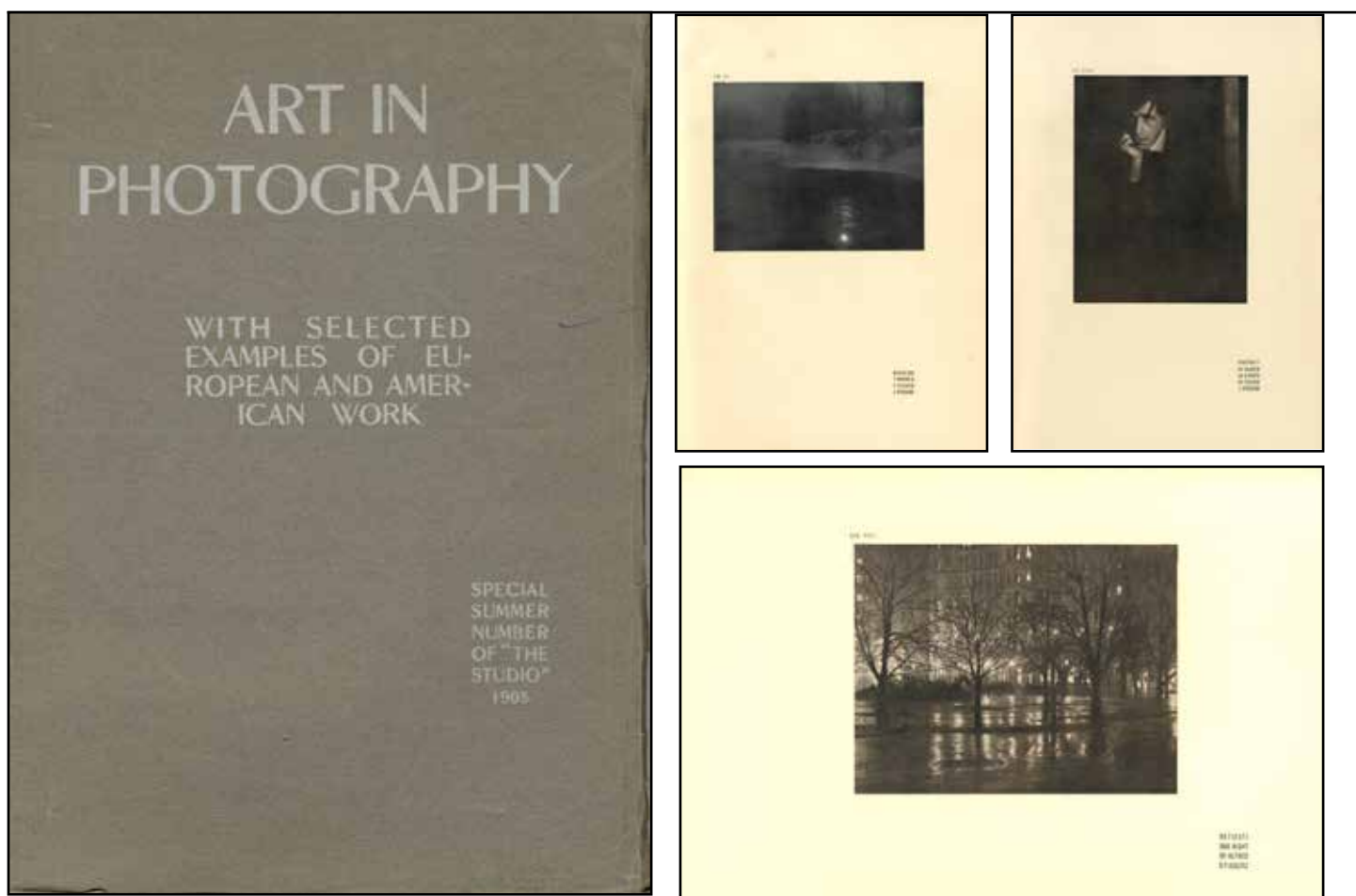
*Limited to 1000 unnumbered copies, there are 500 copies issued with the slipcase image, "Street Line, New York City, 1951" and 500 copies issued with, "Platte River, Tennessee" on the slipcase. This book, Frank's most personal, is comprised from photographs spanning his career to date, with family photographs, letters and collages included. This is the first edition, and designed and produced as Frank instructed. The American edition, published later in 1972, is substantially different in tone and quality.*

18. Hansberry, Lorraine. **THE MOVEMENT: DOCUMENTARY OF A STRUGGLE FOR EQUALITY.** NY: Simon & Schuster, 1964. First edition. 4to., 127 pp., numerous b&w photos. Cloth and boards in the photographically illustrated dust jacket, which has tears and chips along the spine and the top and bottom edges with one tape repair. SIGNED by Danny Lyon on the title page, "I've never signed this book before"; additionally, inscribed by Bob Nemeroff, songwriter, producer, activist and husband of Lorraine Hansberry. Hansberry died just a few short weeks after this book was inscribed.

\$1,250.00



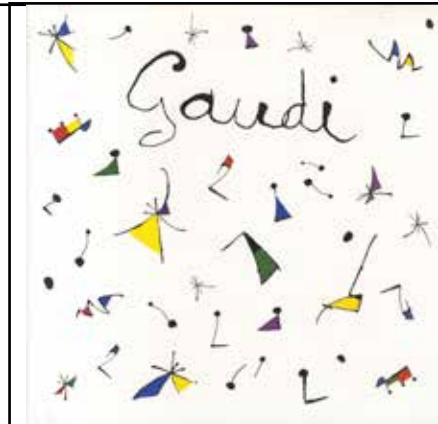
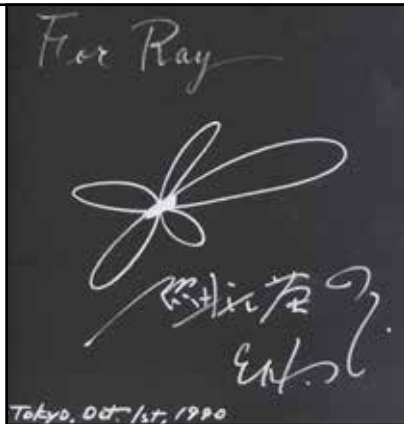
*Lorraine Hansberry, (1930-1965) grew up on the south side of Chicago. A journalist, civil rights activist, and playwright, Hansberry was the first black woman to have a play produced on Broadway. Some of the photographers included in this documentation are Danny Lyon, Jill Krentz, Roy DeCarava, William DuBois, Don Charles, James Forman, Frank Dandridge, Marion Palfi, Bob Adelman, and David Heath. This was the first appearance in print for Danny Lyon.*



19. Holme, Charles, editor. **ART IN PHOTOGRAPHY: WITH SELECTED EXAMPLES OF EUROPEAN AND AMERICAN WORK.** SPECIAL SUMMER NUMBER OF "THE STUDIO" 1905. London, Paris and NY: Offices of 'The Studio', 1905. First edition. 4to., (59) pp. text, plus 110 photo-plates, printed in fine screen photogravure or halftone; approximately half of the plates are tipped in, several using multiple color mounts. Occasional light foxing on the blank margins of a few leaves; publisher's printed wrappers which show a small ink line on the front wrapper, else a near fine, copy of a title often found in much lesser condition. \$325.00

*Divided into sections: Great Britain, United States, French, Austrian and German, Italian, and Belgian photographers. Photos by: Hill, Hinton, Davison, Annan, Evans, Keighley, Coburn, White, Käsebier, Stieglitz, Steichen, Dyer, Puyo, Demachy, Bourgeois, Gottheil, Hotmeister, Hoek, Erfurth, Prokop, Rey, Schiapparelli, Oury, Misonne, Sacré and others. Essays by Clive Holland, Charles H. Caffin, A. Horsley Hinton, Dr. Enrico Thovez.*

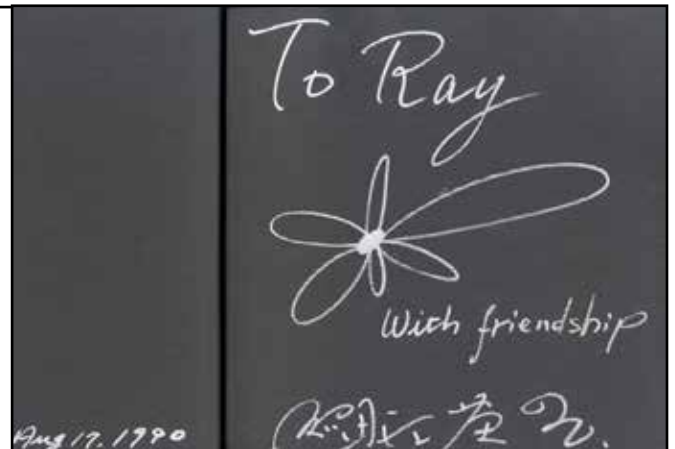
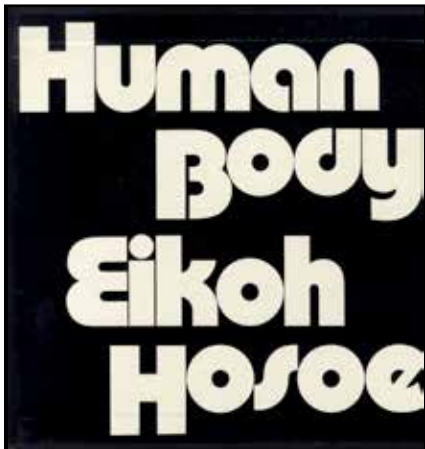




20. Hosoe, Eikoh. **GAUDI NO UCHU = GAUDI.** Tokyo: Shueisha, 1984 (1990). Second edition. Square 4to., 251 pp., fully illustrated from color and b&w photographs. A fine, as new copy the illustrated dust jacket by Miro. Housed in the publisher's photo-illustrated slipcase with obi. The obi has three closed tears. INSCRIBED by Hosoe and dated 1990 in silver ink on the black endpaper in both English and Japanese, with a drawing of a butterfly. Also laid-in is the original postal receipt in Hosoe's hand addressed to the recipient. Here, under the detailed description of the item, he wrote "The Cosmos of Gaudi"

\$300.00

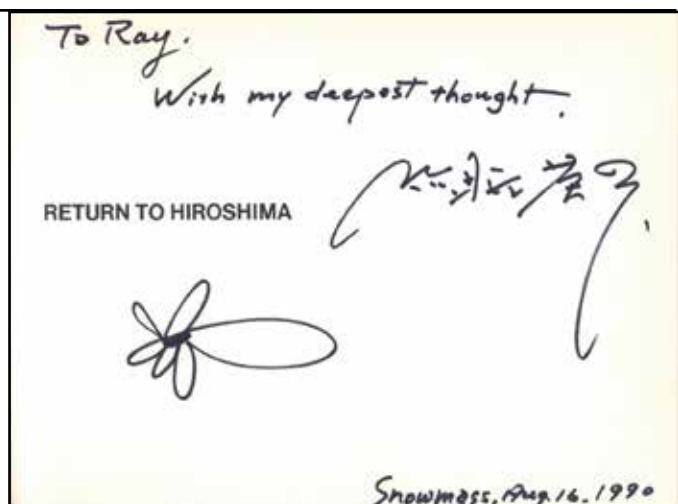
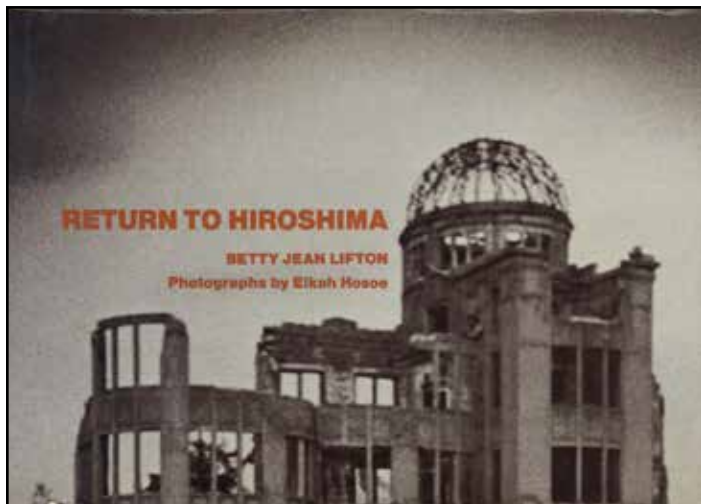
*Hosoe's brilliant photographs of Parque Güell, Casa Milá, La Cripta de la Colonia Güell, Casa Batlló, Casa Calvet, Casa Vicens, Bellesguard, Palacio Güell, Finca Güell, Collegio Teresiano, and El Templo Expiatorio de la Sarada Familia. Text in Japanese.*



21. Hosoe, Eikoh. **HUMAN BODY.** (Tokyo): NGS (Nippon Geijutsu Shuppansha), 1982. First edition. Square 4to., profusely illustrated with full-page b&w photos. Fine in a near fine dust jacket, and housed in the publisher's slipcase. Boldly INSCRIBED by Hosoe in silver ink, running across the front pastedown and free endpaper in English and Japanese, with a drawing of a butterfly.

\$1,500.00

*Collected from various portfolios of Hosoe's nude photographs, some have been previously published, while many are reproduced here for the first time. Captions in English; the text is in Japanese.*



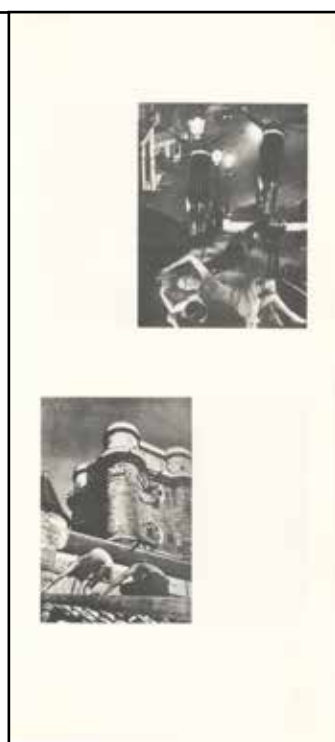
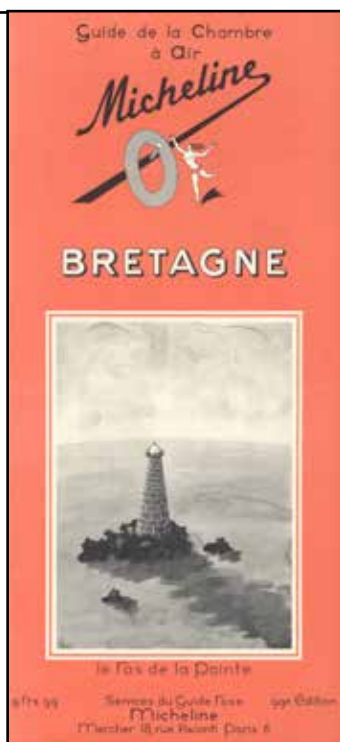
22. [HOSOE]. Lifton, Betty Jean. **RETURN TO HIROSHIMA**. Photographs by Eikoh Hosoe. NY: Atheneum, 1970. First edition. Oblong small 4to., (iv), 91 pp., numerous b&w photos. A fine copy in the photo-illustrated dust jacket that shows slight wear along the upper edge of the front panel and has soft crease to the inner front flap. SIGNED and inscribed by the photographer.

\$500.00

23. Hugnet, Georges. **HUIT JOURS A TREBAUMEC**. JOURNAL DE VACANCES ORNE DE 82 PHOTOGRAPHIES PRISES PAR L'AUTEUR EN 1947. Published and designed by Henri Mercher, 1969. Tall narrow folio, (iii), (1) and 49 folios blind-stamped with numbers. Illustrated stiff orange wrappers, with original glassine, in facsimile of a Michelin travel guide. A fine, as new copy in the publisher's cloth slipcase.

\$5,000.00

*Surreal, quixotic and erotic- this fantastic travelogue is printed in collotype. Limited to 100 numbered copies, each SIGNED by the artist and publisher, from a total edition of 107 copies.*



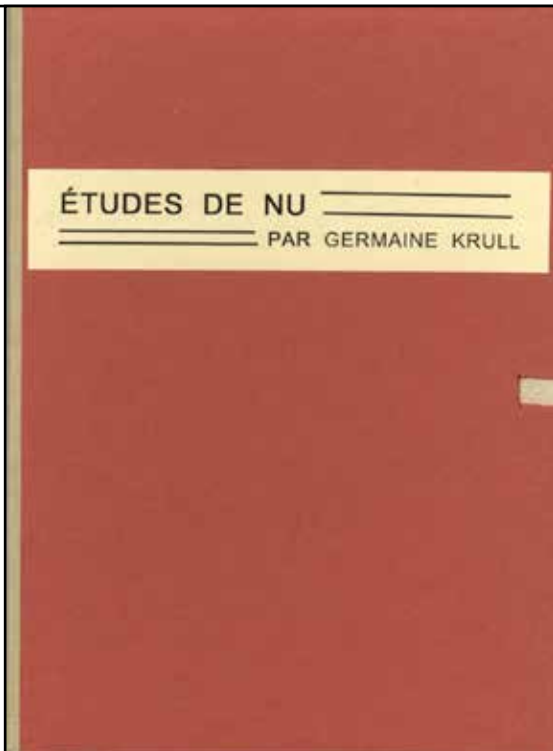
24. Krull, Germaine.

**ÉTUDES DE NU.**

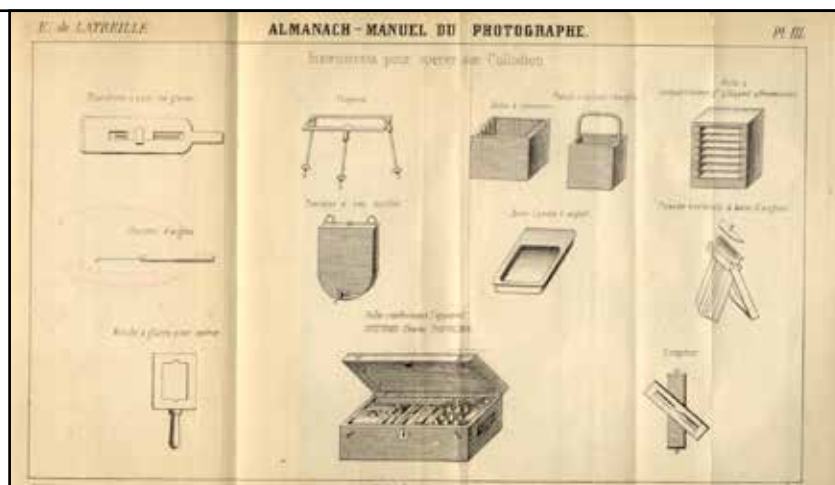
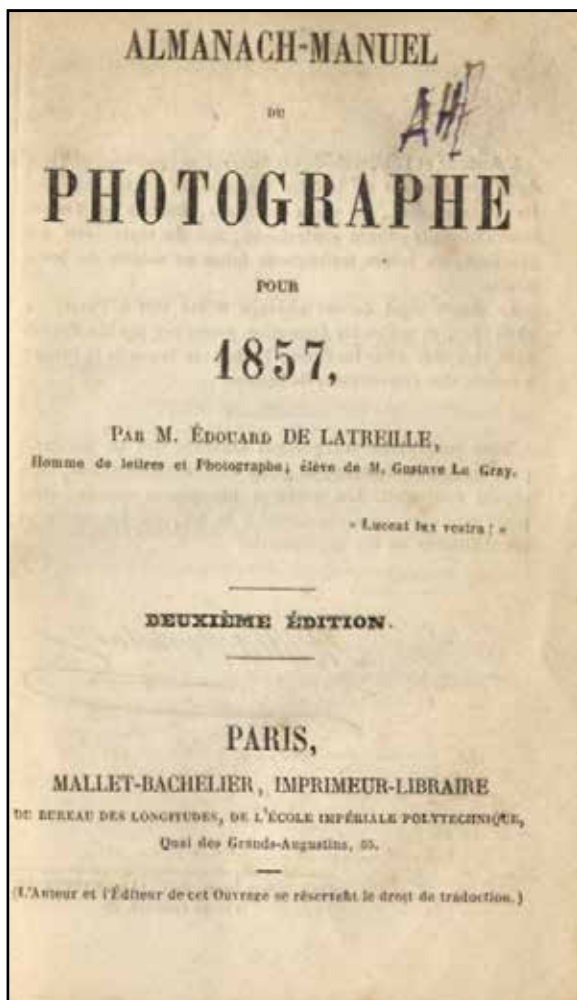
Paris: Librairie des Art Décoratifs, (1930). First edition. Small 4to., (3) pp. text with 24 full-page photogravure plates, laid into a cloth backed paper over boards, ribbon tied portfolio. The text leaves are lightly toned at the edges with the photogravure plates also lightly toned when the unprinted areas of the paper stock are revealed; very good. The original portfolio is rubbed and worn, with the title hand-inked along the spine and a tear to the cloth. A near exact facsimile portfolio has been made, the typeface on the label is slightly less bold. All are housed in a newly made clamshell box of cloth with quarter morocco and spine label.

\$7,500.00

*A beautiful series of female nudes, from full figure to details. The strong and dramatic lighting accentuate the lush female forms. Parr and Badger, The Photobook, Volume 1, p. 78.*







25. Latreille, Édouard de. **ALMANACH-MANUEL DU PHOTOGRAPHE POR 1857**. Paris: Mallet-Bachelier, 1857. Second edition. 16mo., 72 pp., 3 folding engraved plates. Contemporary half cloth and marbled paper over boards. Early owner's initials on the title page; light wear to the foredge of the last plate with only a few tiny tears and no loss; stamped in ink on the blank reverse of the terminal plate, "Bibliothèque Société Française de Photographie - Double." Very good.

\$750.00

*From p. 4 - 27, listed chronologically, are the saint's days, sunrise, sunset, moonrise and setting, positions of the planets, etc. The next 20 pages are definitions of photographic terms and chemicals, with the remainder being a procedural manual for making daguerreotypes, and various other processes, including making of wet collodion plates and albumen papers. The 3 folding plates illustrate the required equipment.*

*The final leaf is misnumbered 7 rather than 72; this is the only textural difference between the first and second editions. OCLC locates only 9 copies of both editions. Roosen and Salu fail to list this work by Latreille but do list an 1855 manual on paper processes, and 2 works from 1858, which are general treatises on the various process of the day.*



26. Lerebours, N(oël)-P(aymal). **TRAITÉ DE PHOTOGRAPHIE DERNIERS PERFECTIONNEMENTS APPORTÉS AU DAGUERRÉOTYPE (QUATRIÈME ÉDITION)**. Paris: N.-P. Lerebours, 1843. Fourth ed. 8vo., (iv), 203 pp., folding plate, plus 16 pp. catalogue. Cloth backed marbled paper over boards with a morocco spine label. Occasional scattered foxing with a small stain to the top blank corner of the last few leaves; the original owner has signed his name on the blank reverse of the title page with bleed-through, else very good.

\$2,500.00

*N.P. Lerebours is most noted for his publications EXCURSIONS DAGUERRIENNES (1841-1844), the first large-scaled publication illustrated from photographs, as well as for his manufacture of apparatuses, of which he was among the first. In his TREATISE, he discusses the underlying theory of the photographic process, and the numerous practical methodologies of the day. Even though it is largely concerned with the daguerreotype, there are sections on the paper processes of Talbot, Ponton and Bayard, and a description of the galvanographic process to make prints from daguerreotypes, with a compilation of writings by the inventors or practitioners themselves, the list of which reads as a European directory of the most famous of the period. Although stated as the fourth edition, it should be referred to as the fourth enlarged and revised edition; his earlier publications had various other titles and were less than half the length of this work. The appended catalog lists all manner of photographic apparatus and is priced. There are several pages concerned with his publication, EXCURSIONS DAGUERRIENNES, and the various contents that could be ordered. Roosens and Salu #2842.*



27. Liébert, A (Alphonse). **LA PHOTOGRAPHIE EN AMÉRIQUE: TRAITÉ COMPLET DE PHOTOGRAPHIE PRATIQUE CONTENANT LES DÉCOUVERTES LES PLUS RÉCENTS.** Paris: A. Liébert, 1878. Third edition. 8vo., xi, 679 pp. photogravure frontispiece, 16 carbon photographs mounted on 6 leaves, and one mounted photo-lithograph, other illustrations in text. Contemporary half morocco with tips, gilt titled and decorated within raised bands on spine, t.e.g. Occasional scattered foxing. A very good copy.

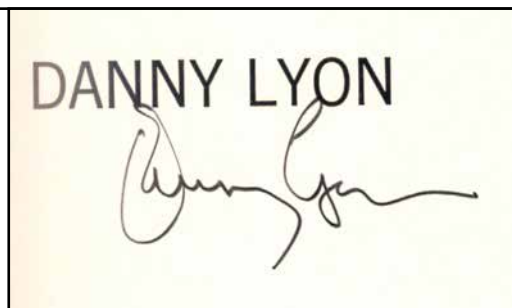
\$1,000.00

*Alphonse Justin Liébert (1827-1913) a French naval officer, resigned his commission and opened a photographic studio in San Francisco, 1851. By 1864 he was back in Paris where he*

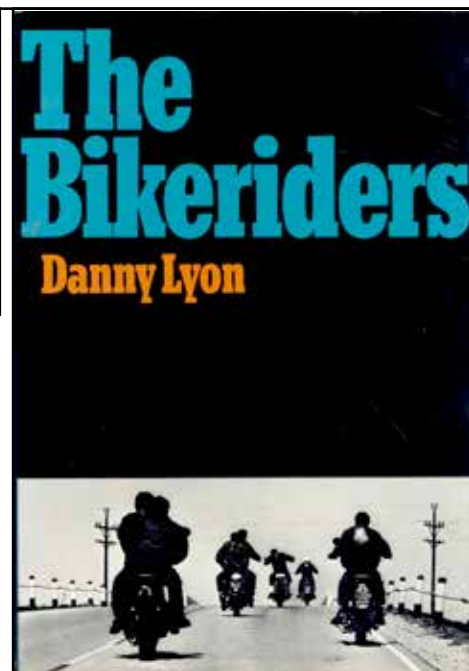
*introduced the melainotype (tintype) and was an early advocate of the carbon process.*

*In this survey of American approaches to photography he included studio design, lighting apparatus, darkroom work and enlarging as well as photo-sculpture, many of his own design. This third edition is greatly revised and expanded from previous editions. Roosens and Salu #6546*

28. Lyon, Danny. **THE BIKERIDERS.** NY: The Macmillan Co., 1968. First edition. 8vo., 94 pp., 48 photographs, 17 essays. A fine and bright copy in black cloth, in a near fine photo-illustrated dust jacket. SIGNED by the photographer on the title page.  
\$1,750.00



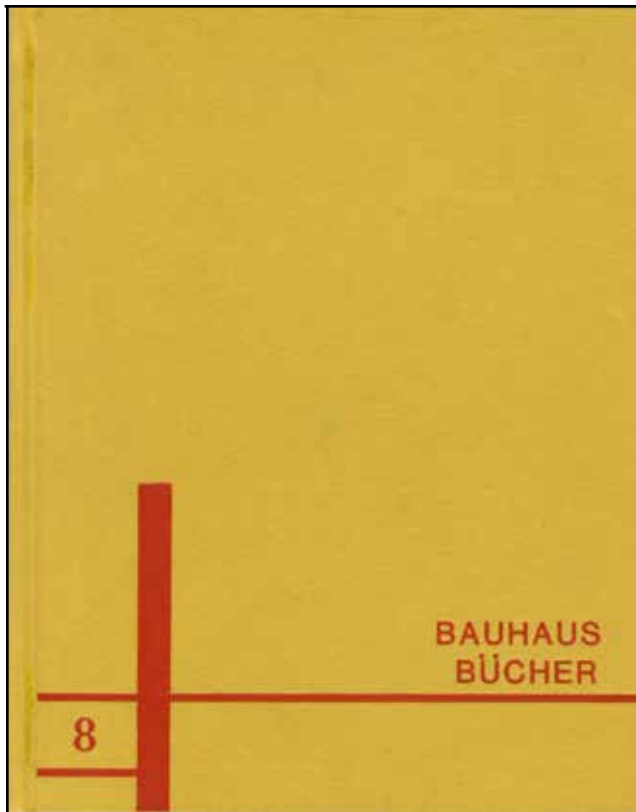
*Photos and text by Danny Lyon; this is his first solo book and regarded as a breakthrough in modern documentary photography.*



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http://www.cahanbooks.com

Specializing in Rare and Out-of-Print Photographic Literature

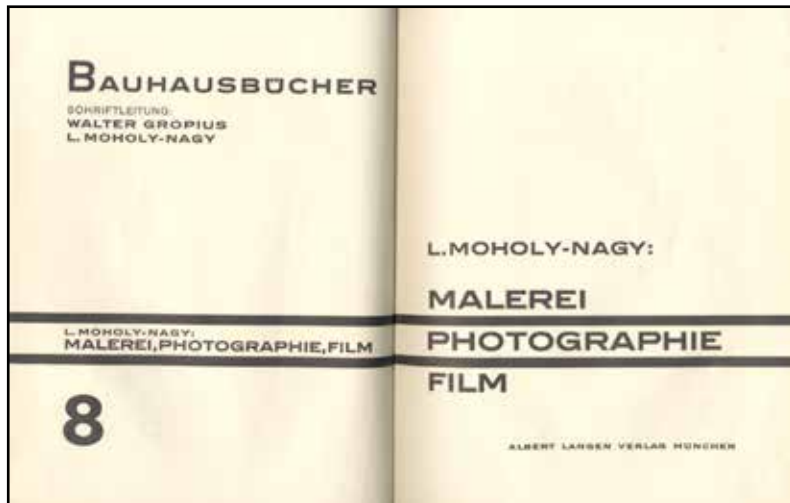
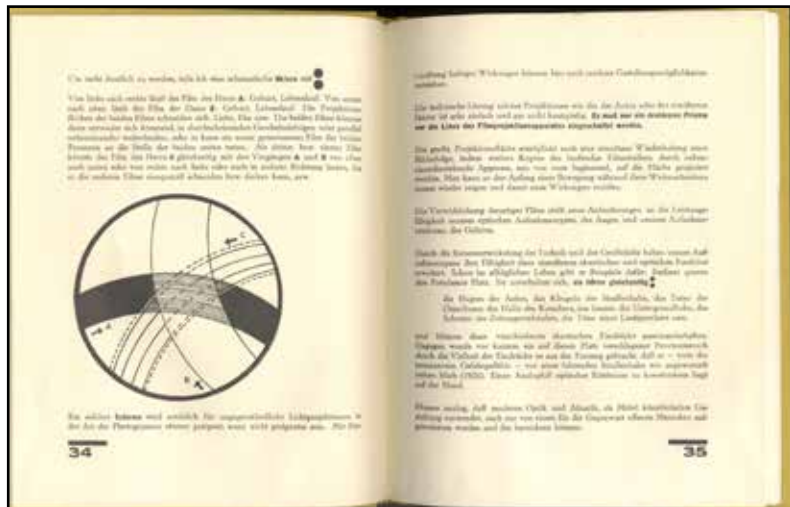




29. Moholy-Nagy, Laszlo and Walter Gropius, editors. **MALEREI, PHOTOGRAPHIE, FILM. BAUHAUSBÜCHER NO. 8.** Munich: Albert Langen, 1925. First edition. 8vo., 133 pp., 74 illustrations. Although there is no visible staining from moisture, there is very light cockling on a portion of the lower edge at the gutter; occasional spots of foxing on the blank margin of some text leaves. Bound in yellow cloth, titled and decorated in red. A near fine and bright copy; however, lacking the illustrated dust jacket

\$2,250.00

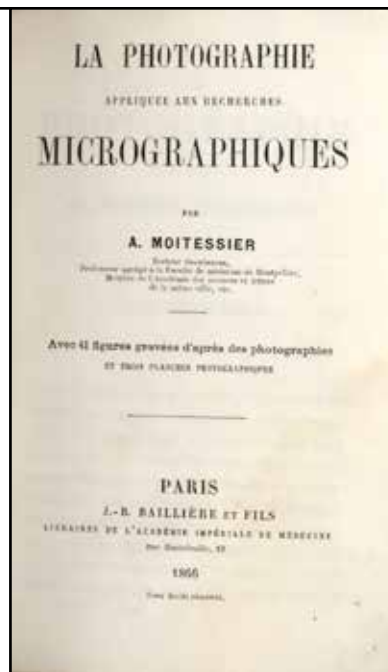
*In this work Moholy-Nagy proposes the possibilities that are exemplified in his oft quoted statement that "the illiterate of the future will be ignorant of camera and pen alike." Design and typography by Moholy-Nagy. Includes photos by: Stieglitz, Man Ray, Renger-Patzsch, Moholy-Nagy, Lucia Moholy, Hannah Höch. Paul Citroen, et al. This is the rare first edition, published two years before the more common second edition.*



30. Moitessier, A(lbert). **LA PHOTOGRAPHIE APPLIQUÉE AUX RECHERCHES MICROGRAPHIQUES**. Paris: J.-B. Baillière et Fils, 1866. First edition. 8vo., iv, 333 [3] pp., 41 text illustrations, 3 mounted albumen photographic plates. Bound in quarter calf gilt and marbled paper over boards. This is an unusually bright copy, but for a few instances of faint scattered foxing. Of the three albumen photographs bound in at the rear, two are loose and the third, 'Helix costata', has some dark streaking in the middletone background, as is commonly found. (I have owned three copies and all have had similar processing stains on this plate.) A very good to near fine copy.

\$1,250.00

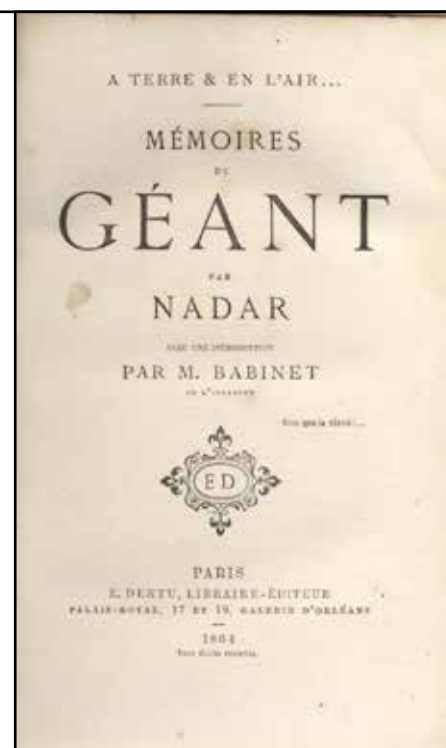
*This is the first French work on photomicrography to contain original mounted photographs, and preceded only by, "THE WONDERS OF THE MICROSCOPE PHOTOGRAPHICALLY REVEALED. BY OLLEY'S PATENT MICRO-PHOTOGRAPHIC REFLECTING PROCESS", London 1861; and Gerlach's, "DIE PHOTOGRAPHIE ALS HÜLFSMITTEL MIKROSKOPISCHER FORSCHUNG", Leipzig 1863; all of which we have had the pleasure to have owned. Roosen and Salu #8386. See note in Eder's, History of Photography, p. 773, no. 5*



31. Nadar (Gaspard-Félix Tournachon). **A TERRE & EN L'AIR... MÉMOIRES DU GÉANT PAR NADAR** Avec une Introduction par M. Babinet. Paris: E. Dentu, 1864. First edition. 12mo., (xii), 439 pp. Contemporary quarter red morocco gilt and marbled paper over boards. Faint thin dampstain to the blank top margin of the first 180 pages; light occasional foxing. A very good copy. SIGNED on the blank free endpaper, "Anatole Leblanc, membre de la Societe A'eronautique, 28 rue de la Victoire a Paris, Septembre 1870."

\$750.00

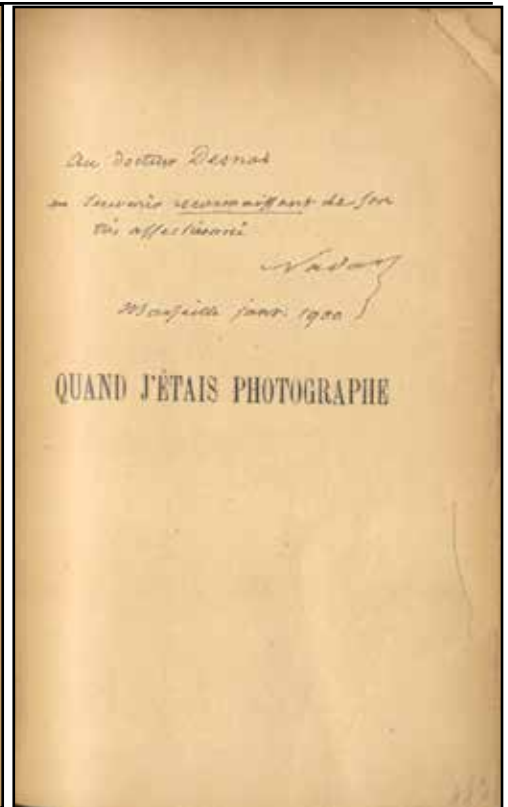
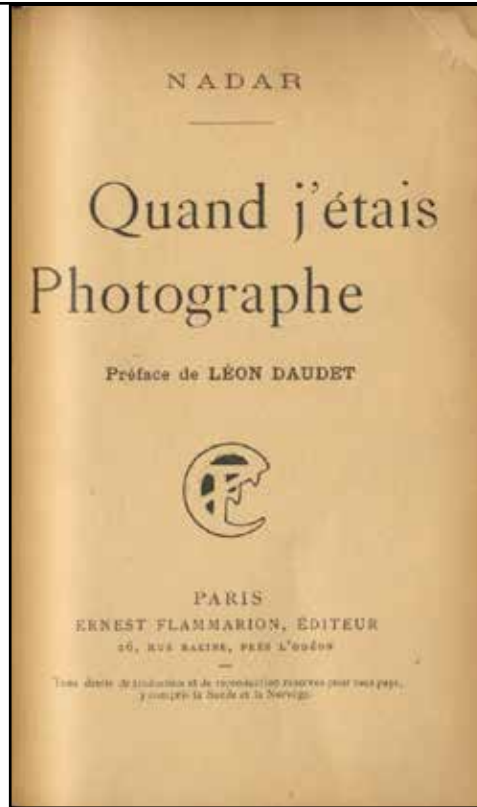
*Nadar took up photography in 1854, initially as a portraitist. In 1858 he took the first photographs from a balloon tethered near the Arc de Triomphe, and in 1863 he commissioned the building of his own balloon, Le Géant.*



32. Nadar (Gaspard-Felix Tournachon). **QUAND J'ÉTAIS PHOTOGRAPHE. (WHEN I WAS A PHOTOGRAPHER).** Preface by Léon Daudet. Paris: Ernest Flammarion, (1899). First edition. 12mo., viii, 312 (1) pp. Later binding of quarter morocco and marbled paper over boards, with gilt title and raised bands on spine. The top blank corner of the first 3 leaves are chipped, with a stain on the following leaf in the same spot; small hole in the blank margin of the last two leaves. Text toned. SIGNED and inscribed by Nadar on the half-title page, "Doctuer Desnos, Marseille 1900" with the neat ex-libris of Dr. Desnos affixed to the front pastedown.

\$1,250.00

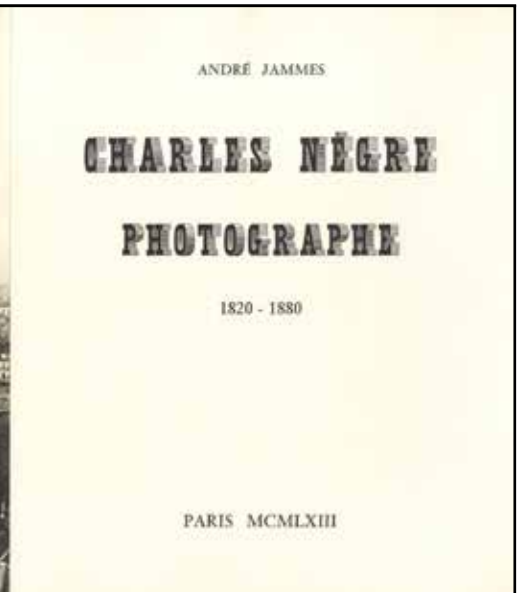
*Nadar was the first to photograph the catacombs of Paris, and the first to make a photograph from a balloon, among his other distinctions retold in this entertaining autobiography.*



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

\$1,200.00

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

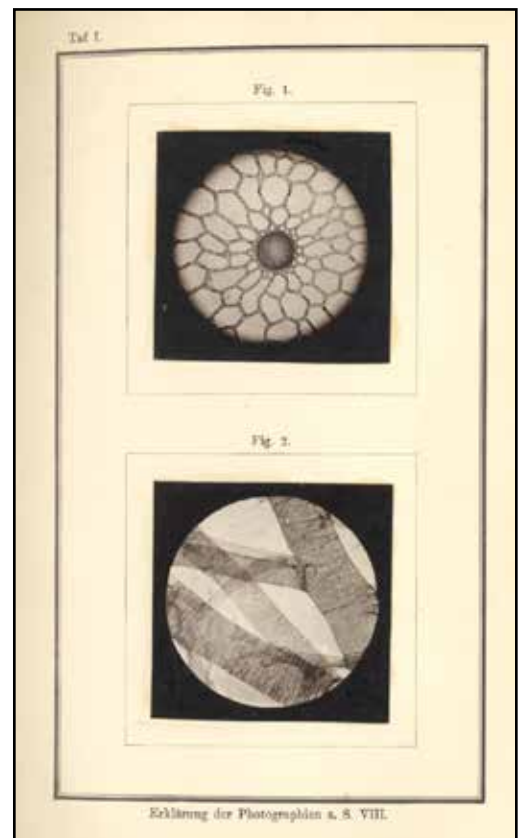
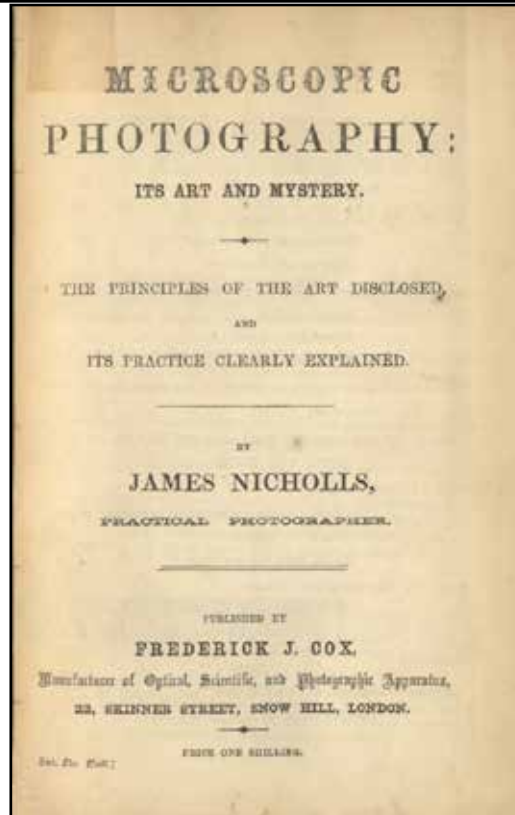




34. Nicholls, James.  
**MICROSCOPIC PHOTOGRAPHY: ITS ART AND MYSTERY. THE PRINCIPLES OF THE ART DISCLOSED, AND ITS PRACTICE CLEARLY EXPLAINED.** London: Frederick J. Cox, (1860). First edition. 12mo., 30 pp. Bound With: Reichardt, Oscar and Carl Stürenburg. **LEHRBUCH DER MIKROSKOPISCHEN PHOTOGRAPHIE, MIT RÜKSICHT AUF NATURWISSENSCHAFTLICHE FORSCHUNGEN.** Leipzig: Quant & Händel, 1868. 12mo., xv, (ii) 79 pp., with 2 plates each with 2 mounted photographs. Bound in later black linen with a morocco spine label. The first title is lightly toned, the second is fine with the original photographic plates fine and bright with deep black tones, leading to the assumption that these were made with the collodio-chloride process of J. B. Obernetter which was first introduced in 1867.

\$1,000.00

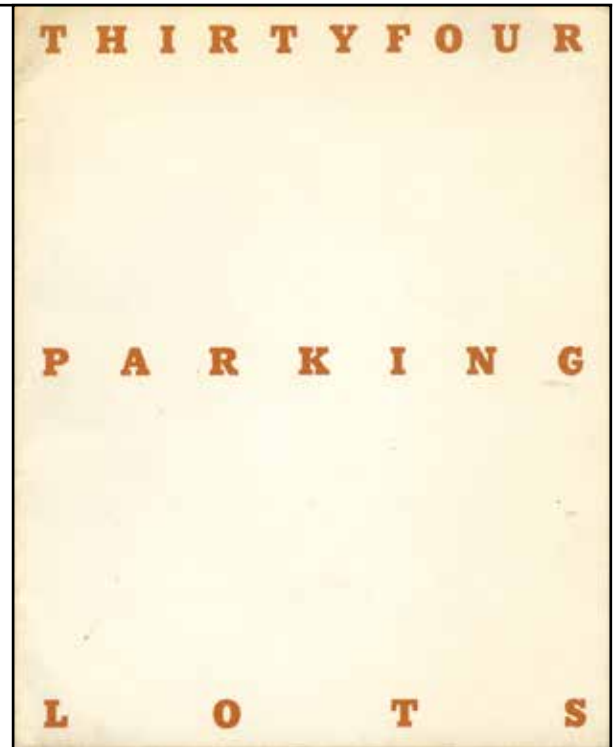
*“Although Victorians occasionally used the terms photomicrography and microphotography interchangeably, the photographic processes was different for each. Microphotography involved taking a photograph of a large object and reducing it to microscopic dimensions for viewing with the aid of a microscope. Photomicrography used the microscope to photograph a magnified image of microscopic-sized specimens, from these photographs enlarged prints or magic lantern slides could be prepared for both advancement of knowledge and entertainment.” Encyclopedia of Nineteenth-Century Photography, p. 1120. These two works are a perfect illustration of the above passage; the work by Nicholls provides a detailed methodology for making microscopic images, while the work by Reichardt and Stürenburg is a detailed methodology for making photographs with the microscope. Roosen and Salu #8384 and # 8388*



35. Ruscha, Edward. **THIRTYFOUR PARKING LOTS IN LOS ANGELES.** Los Angeles: Edward Ruscha, 1967. First edition. Small 4to., 31 b&w plates from photographs, 1 with extended gatefold. Printed stiff wrappers. Slight bump at the spine ends; wrappers moderately hand-soiled. A sticker, "American Distributor: Wittenborn and Company" is affixed to the title page. A better than good copy.

\$1,000.00

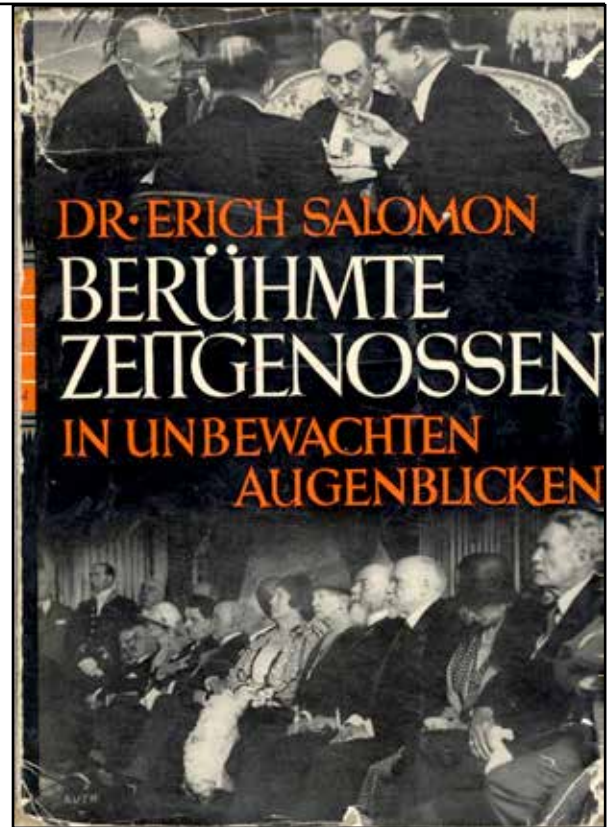
*A series of aerial photographs by Art Alanis commissioned for this work by Ed Ruscha. Limited to 2213 unnumbered copies. The fifth book issued by Ruscha. Parr and Badger, The Photobook, Volume 2, p. 141.*



36. Salomon, Erich Dr. **BERÜHMTE ZEITGENOSSEN IN UNBEWACHTEN AUGENBLICKEN.** Stuttgart: J. Engelhorns Nachf., (1931). First edition. Small 4to., 46 pp., and 112 b&w photos on 104 pp., with texts in German, English, French and Spanish. Plain card wrappers with the printed dust jacket affixed to the spine. The lower tip is bumped, there are small chips missing at the edges and rubbing at the spine; on the front panel a 2-inch closed tear at the top near the spine and a short one at the bottom has been closed with archival tape on the blank reverse. The dust jacket is worn but largely intact and good. This seems to be a unique, prepublication copy, either a maquette or a copy for review. All other copies I have handled over the years have been in blue cloth, titled in gilt, issued with a separate dust jacket. I have consulted with both Martin Parr, the noted photographer, author and collector, and Manfred Heiting, noted author and collector, who concurs, that neither have seen such a copy.

\$1,500.00

*Salomon, from a German-Jewish banking family, studied mechanical engineering and the law. In 1927, he took up the miniature camera and recorded the ruling class from his privileged seat among them. This work is regarded as one of the most important books of the candid camera. The title, which translates as, "Famous Contemporaries in Unguarded Moments" includes photos of Hindenburg, Chamberlain, Lloyd George, William Randolph Hearst, Richard Strauss, and others. Parr and Badger, The Photobook, Volume 1, p. 131.*





37. [SANDER]. Döblin, Alfred. **ANTLITZ DER ZEIT: SECHZIG AUFNAMEN DEUTSCHER MENSCHEN DES 20. JAHRHUNDERTS VON AUGUST SANDER.** Munich: Kurt Wolff, (1929). First edition. 4to., (18) pp., with 60 full-page b&w plates after photos. Publisher's yellow cloth over flexible boards. The cloth is moderately soiled, with foxing along the outer edges of the text block and lightly on the blank first and last leaves. This copy was presented as a gift in 1929 in a neat hand on the blank leaf preceding the title page. Internally bright, this is a very good copy.

\$3,250.00

*Sanders conceived of a mammoth photographic project to photograph people of every class of society "archetypes of the modern era." His first presentation of this project was in this book ANTLITZ DER ZEIT. The Nazi regime suppressed this project because it reflected "undesirables." After the Nazi era, Sander continued this project until his death.*

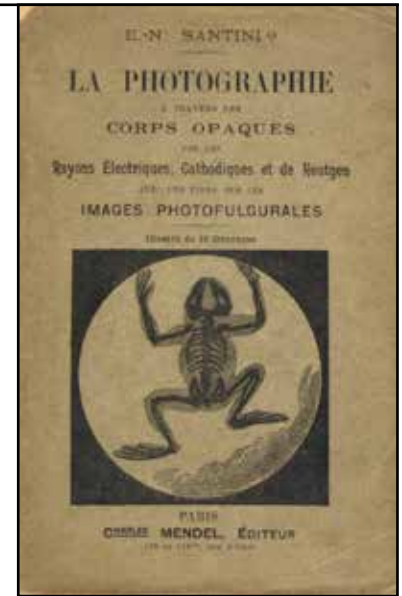




38. Santini, E.-N. (Emmanuel Napoléon Santini des Riols). **LA PHOTOGRAPHIE A TRAVERS LES CORPS OPAQUES PAR LES RAYONS ÉLECTRIQUES, CATHODIQUES ET DE RÖNTGEN.** Paris: C.H. Mendel, (1896). First edition. 12mo., 102 pp., 16 figures, mainly in text, including 2 b&w plates from x-ray photographs and wood engravings. Original illustrated paper wrappers, with light chipping at the spine ends. Pages slightly toned and occasional scattered foxing. Very good.

\$500.00

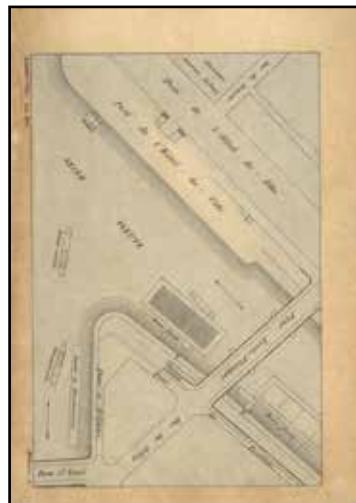
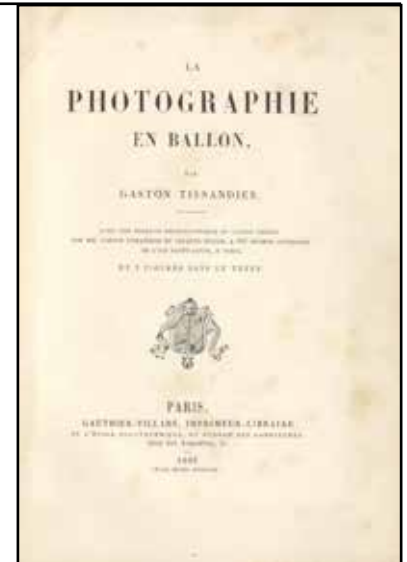
*An early illustrated treatise on the uses and practical methods employed with Röntgen or x-ray photography. Not located by Roosens and Salu.*

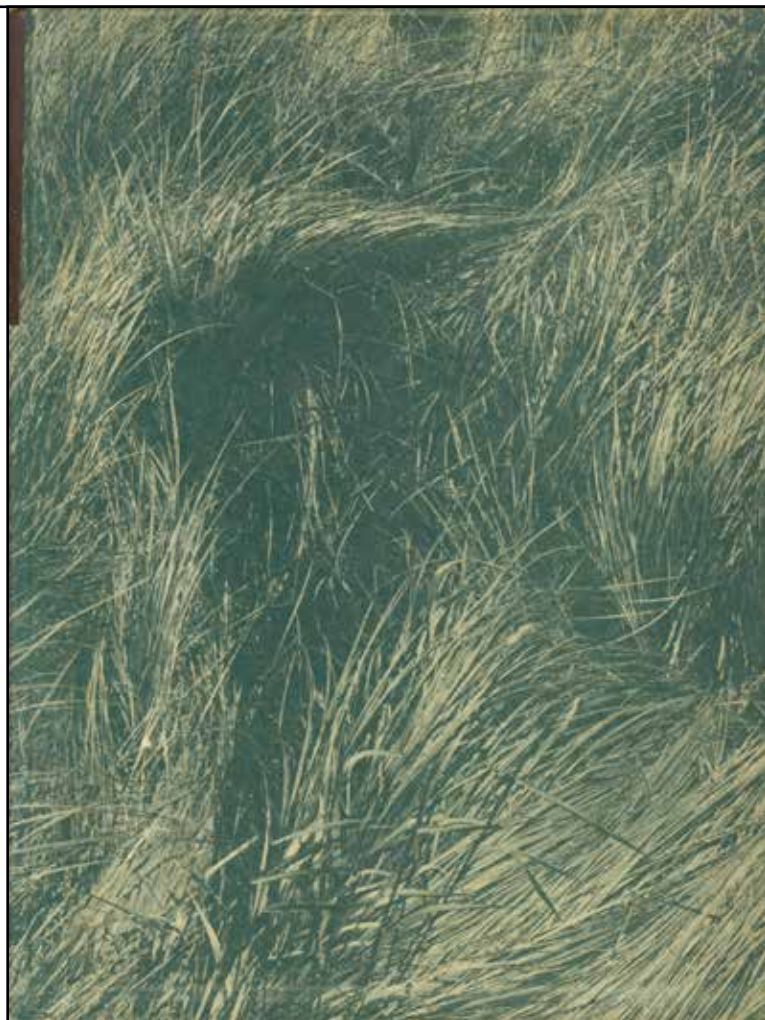
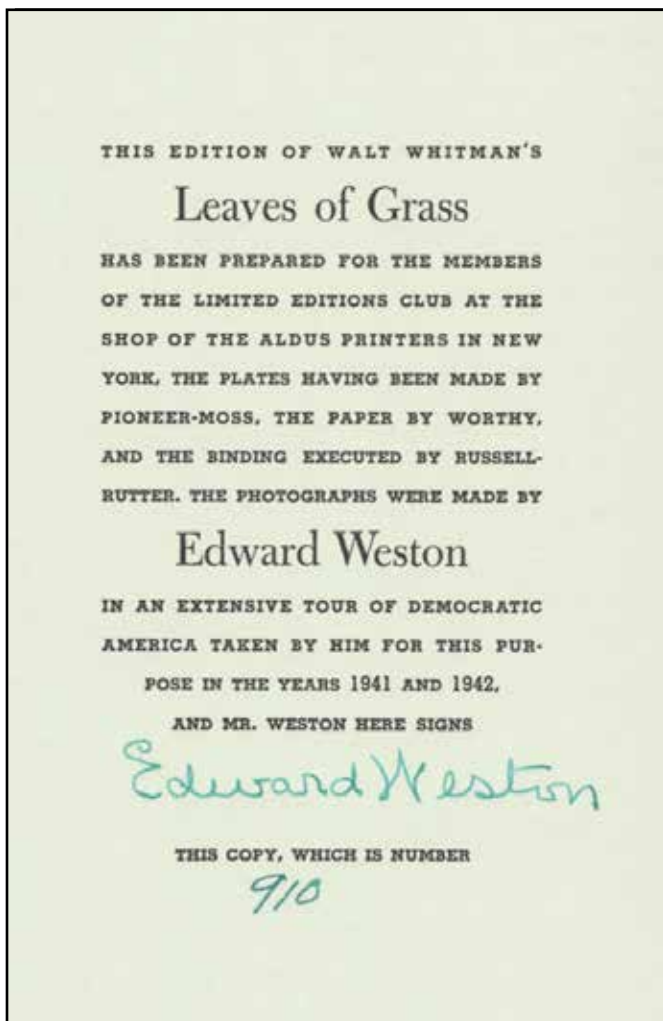


39. Tissandier, Gaston. **LA PHOTOGRAPHIE EN BALLON.** Avec une épreuve photoglyptique du cliché obtenu par MM. Gaston Tissandier et Jacques Ducom, a 600 mètres au-dessus de l'Île Saint-Louis, a Paris. Paris: Gauthier-Villars, 1886. First edition. 8vo., vii, 52, (1) pp., Frontispiece photograph with printed overlay key, and 9 illustrations in text. Publisher's original printed wrappers which are chipped along the spine and soiled; the text is foxed, original owner's ink stamps on the blank reverse of the front wrapper. A good copy.

\$2,000.00

*This work, possibly the first practical manual on aerial photography, includes an historical survey. Gaston Tissandier (1843 - 1899) was a scientific scholar, educator and writer, and photographer. His early interest in ballooning stemmed from his studies in meteorology, with his first ascension on 16 August 1868. There were several notable aerial photographers prior to Tissandier and Jacques Ducom, including J.W. Black in Boston and Nadar in Paris; however, they were in stationary balloons. It was not until faster dry plate emulsions were introduced in 1878 that it became practical to make photographs from a free flowing balloon. "In June 1880 Paul Desmarests obtained two remarkable views of Rouen from a free balloon at a height of 4,200 ft., with an exposure of 1/20 second. Even these views were surpassed by the photographs of Jacques Ducom made five years later in a balloon navigated by Gaston Tissandier. Ducom's view of the Ile Saint-Louis, Paris, from 1,800 ft. leaves absolutely nothing to be desired. Through a magnifying glass people can be counted on the bridge." Gernsheim, The History of Photography., p. 508. Roosens and Salu # 613, likely did not examine a copy of this rare work; they list the pagination as 45 pp with 8 illustrations and the carbon frontis. WorldCat locates only 4 copies, with none in North America.*





Van Doren and photographs by Edward Weston. NY: The Limited Editions Club, 1942. First edition thus. 2 volumes. 4to., xxix, 123 pp.; 124-264 pp., 50 photographic plates. Illustrated boards with leather labels. There are barely perceptible spots of light rubbing at base of the spines and on the leather spine labels, otherwise these are fine and bright. Housed in the publisher's cloth slipcase with an edge rubbed paper label on spine. SIGNED by the photographer.

\$1,500.00

*In 1917, Edward (Henry) Weston was elected a member of the London Salon, then considered the highest honor in Pictorialism. Later that year, after learning of Stieglitz, Steichen and Strand's break with Pictorialism, he too repudiated Pictorialism; "That whole soft focus period in retrospect seems like a staged act; I even dressed to suit the part..." Also in 1917, Weston claims to have started his famous DAYBOOKS, and a copy of LEAVES OF GRASS bearing Weston's signature has passed through this bookseller's hands. Although highly romantic, many regard Whitman's LEAVES OF GRASS as a forerunner of modernism, long an influence to artists of all fields. To say that this book is responsible for Weston's transformation as an artist is to presume more than would seem reasonable without a direct statement from him; however, it can be said that Whitman's influence endured, for in 1941 Weston accepted a commission from the Limited Editions Club to illustrate a new edition of LEAVES OF GRASS, published in 1942 with 50 photos by Weston. Earlier, in 1930, Weston made this statement which rings of the influence of Whitman, "Life is a coherent whole: rocks, clouds, trees, shells, torsos, smokestacks, peppers are interrelated, interdependent parts of the whole. Rhythms from one become symbols of all." (See the article by Alan Trachtenberg "Edward Weston's America: The Leaves of Grass Project" in EW 100: CENTENNIAL ESSAYS IN HONOR OF EDWARD WESTON. Untitled 41, 1986.) Limited to 1500 copies, signed by Weston.*