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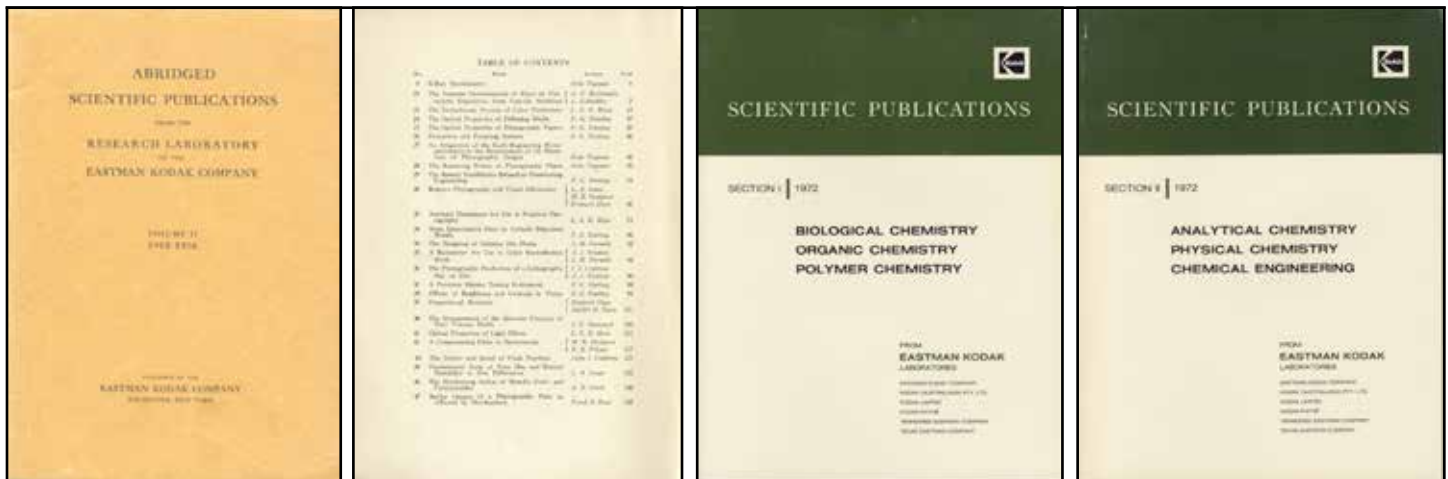
**PO Box 5403 • Akron, OH 44334 • 330.252.0100 Tel/Fax  
acahan@cahanbooks.com • www.cahanbooks.com**

**1. ABEL'S PHOTOGRAPHIC WEEKLY:** A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER. Lorain, Ohio: The Abel Publishing Company, 1928. First editions. 8vos., variable paginations (32 - 60 pp.). Printed wrappers. Subtle lengthwise crease due to original mailing practice. Top corner of one wrapper lacking, else very good. 52 issues. A complete year of this weekly periodical. Begins with Volume 41, No. 1046 - Volume 42, No. 1097.

\$100.00

*Founded and edited until 1925 by Juan C. Abel, a member of the Camera Club of New York and the last editor of CAMERA NOTES. This weekly, although geared to the professional photographer, assumed a somewhat relaxed and familiar editorial policy that catered to photographers in Ohio and the Midwest, with regular columns titled, Apple Sauce, and 'Tis Here-Maybe.*





**2. ABRIDGED SCIENTIFIC PUBLICATIONS FROM THE KODAK RESEARCH LABORATORIES.** Rochester, NY: Eastman Kodak Company, 1915-1983. First editions. 8vos. and 4tos., various paginations. 62 issues. 1915 - 1951, 1953 - 1972, 1977 - 1979, and 1982 - 1983. Two volumes bound in cloth, others printed paper wrappers. Very good.

\$1,000.00

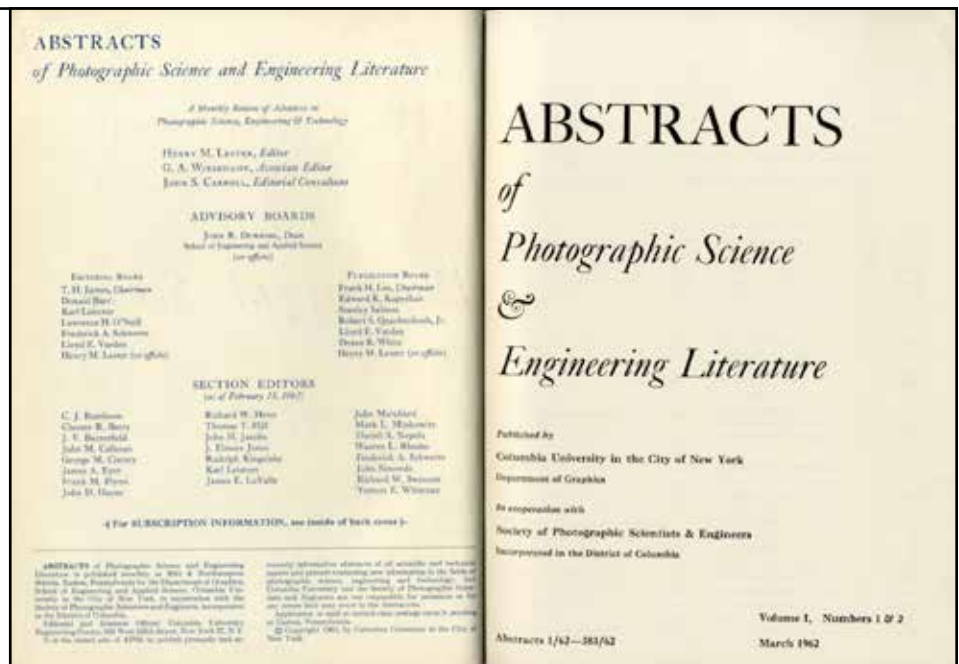
*Abridgment of scientific papers published in other scientific journals by members of Kodak Research Laboratories during each year. This run begins with Volume 2. In 1965, the publication split into four separate and distinct sections, each issued in glossy wrappers. An annual publication.*



**3. ABSTRACTS OF PHOTOGRAPHIC SCIENCE AND ENGINEERING LITERATURE.** NY: Columbia University, Department of Graphics, In Cooperation with The Society of Photographic Scientists & Engineers, 1962-1970. First editions. 4tos., variable paginations. Very good. Wrappers and cloth with wrappers bound in. Near fine. 6 bound volumes, plus 40 loose issues. Vol. 1, No. 1, March, 1962 - Vol. 9, No. 12, Dec. 1970. The loose issues run from 1968 to 1970. An unbroken run, which includes indices and directories.

\$500.00

*Edited by Henry M. Lester. Continues: Eastman Kodak Company, Research Laboratories. MONTHLY ABSTRACT BULLETIN FROM THE KODAK RESEARCH LABORATORIES, and ANSCO ABSTRACTS.*



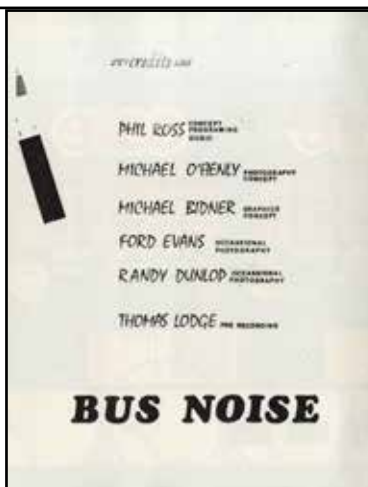


**4. ADVERTISING AND PUBLISHING PRODUCTION YEARBOOK: THE REFERENCE MANUAL OF THE GRAPHIC ARTS.** NY: Colton Press, Inc., 1939-1950. First editions. 4tos., variable pagination (approximately 500 pp., profusely illustrated in color and b&w from photographs, drawings, etc. Bound in publisher's cloth. Four volumes: 1939, 1941, 1948, and 1960. The fifth, seventh, eighth, and ninth Graphic Arts Yearbook. Very good.

\$300.00

*Edited by Eugene Ettenburg, et al, this yearbook had an intermittent publishing history; it began in 1934, suspended in 1937, and 1941-1947, and terminated with the ninth yearbook in 1950. The title varied over the years, with the later issues simply titled PRODUCTION YEARBOOK. Each issue contained the following major sections, comprised of numerous articles on specific aspects: Art and Photography, Bookmaking and Binding, Engraving and Electrotyping, Ink and Paper, Printing Processes, Production Data, and Typography.*

**5. ADZ MAGAZINE: 24 / BUS.** London, Ont.: Canyon Production (Canada), The Awes Studio, 1977. First edition. 4to., unnumbered leaves, color and b&w illustrations, largely from photographs, many printed using Xerography; several printed and/or illustrated items are laid in, including a large folded poster, an application for an American Express card



stamped ADZ MAGAZINE. The booklet is bound in illustrated paper. All laid in a silver foil stiff folder with illustration mounted on front. The wraparound band has a closed tear, tape residue stains, the owner's neat signature stamp and a silver gelatin photographic publisher's label affixed to the front panel. Minor creases to the outer wrappers. Very good.

\$250.00

*Issued as Number 24 in the series ADZ MAGAZINE, founded in 1976 by Michael Bidner (1944-1989), a multimedia artist and philatelist, and Artistamp pioneer. (Bidner collected by way of correspondence art or mail art - Artist Stamps from artists worldwide. His database of Artist Stamps came to be known as Artistamps.) Each issue is a conceptual performance - an Artist's Book. This issue was a collaborative work by and edited by members of the Awes Studio: Phil Ross, Michael O'Henly, Michael Bidner, Ford Evans, Randy Dunlop and Thomas Lodge. Laid in is a folded printed paper which states, "ADZ MAGAZINES are books made by artists - ask for them at art galleries and in fine hotels everywhere - write Box 3 Station B London Canada Limited Edition Releases - award winning - spectacular & candid." OCLC lists only eight issues of ADZ MAGAZINE, with only six of the issues held in any libraries. OCLC lists just five libraries having this issue. Limited to 500 copies, this is number #120.*

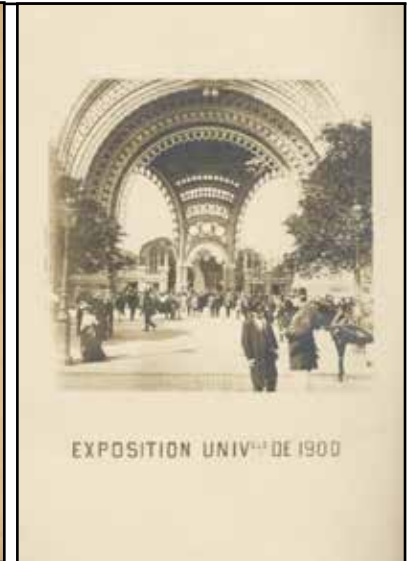
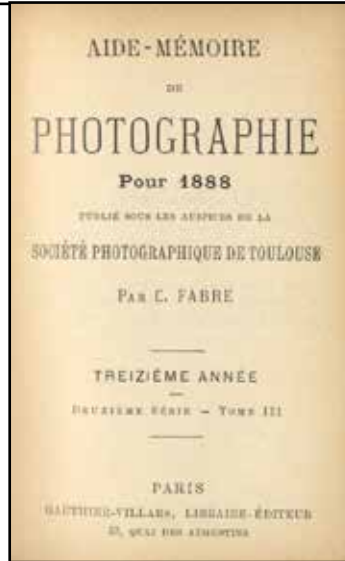
[acahan@cahanbooks.com](http://www.cahanbooks.com)  
<http://www.cahanbooks.com>

Specializing in Rare and Out-of-Print Photographic Literature

6. **AIDE-MÉMOIRE DE PHOTOGRAPHIE.** Paris: Société Photographique de Toulouse et Gauthier-Villars, 1888, 1899-1901. First editions. 16mos., frontispiece illustration, variable paginations, with advertisements, engravings, charts and tables. The frontispiece in the 1900 issue is an original silver print. 4 volumes. 3 volumes bound in original paper wrappers, 1 bound in contemporary cloth over boards. The wrappers are chipped at the edges, with 1899 and 1901 issues showing staining, and 1900 rebacked in paper. All volumes are internally good to very good.

\$250.00

*This periodical, edited by C. Fabre, was published yearly, beginning in 1876 and concluding in 1910. A pocket compendium printed so that notations on photographs made could be added to the daily calendar; includes an extensive listing of European photographic societies, photographic journals, a bibliography of recent publications, and reviews of the latest equipment and processes, an extensive list of French photographers.*



7. **THE AMATEUR PHOTOGRAPHER.** London: Scientific Publishing Co., 1884-1899. First editions. 4tos., variable paginations. 30 volumes. A long and unbroken run from Vol. 1, No. 1, October 10, 1884 - Vol. 30, No. 795, December 29, 1899. Edited by J. Harris Stone, et al. A few volumes show early dampstaining, and all volumes have been newly bound in quarter cloth and paper over board with paper spine label, t.e.g. Each volume is comprised of 26 weekly issues, the original wrappers are bound-in Vol. 1. This set was acquired from the British Patent Office and bears their stamp throughout. (#29570)

\$3,500.00

*Comprised of letters to the editor, reviews of salons and photographic societies, short articles on technique, photographic artistry, and other practical aspects of the medium. P. H. Emerson was a frequent contributor, as was H. P. Robinson. A. Horsley Hinton, a founding member of the Linked Ring took over the editorship in 1893. Illustrated with line drawings and woodcuts, with the halftone illustrations appearing with improved clarity and frequency in later issues.*

*Merged with THE PHOTOGRAPHIC NEWS on May 12, 1908, and continued publication as THE AMATEUR PHOTOGRAPHER AND PHOTOGRAPHIC NEWS.*





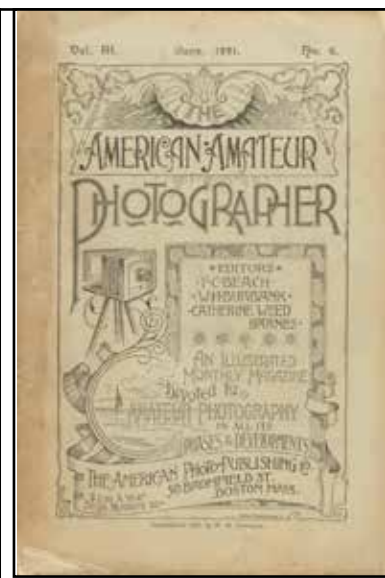
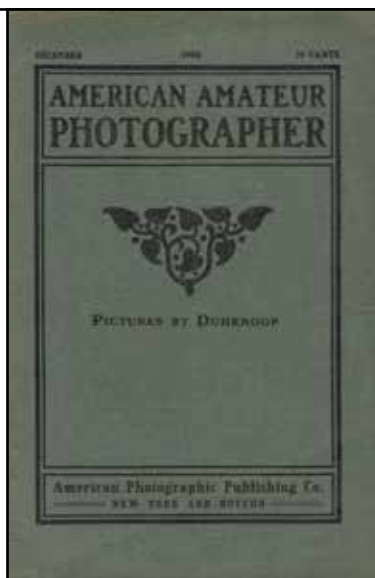
8. **THE AMATEUR PHOTOGRAPHER'S ANNUAL.** London: Hazell, Watson & Viney Ltd., 1893. First edition. 8vo., xix, 216 pp., xx-cii, carbon print frontispiece, and 13 b&w collotype photographic illustrations. Bound in publisher's red cloth, gilt decorated. Foxing on the frontispiece and title page only; a very good copy.

\$150.00

*Published annually from 1891-1893, and edited by E. J. Wall. The contents of the 1893 issue contain: a complete guide to carbon printing, practical articles, and a holiday guide to leading photographic haunts in the Empire. Several of the photographic plates are by Alexander Keighley and A. Horsley Hinton, members of the Linked Ring.*

9. **THE AMERICAN AMATEUR PHOTOGRAPHER: A MONTHLY REVIEW OF AMATEUR PHOTOGRAPHY.** Boston: The American Photographic Publishing Co., 1891-1906. First editions. 8vos., approximately 50 pp. plus numerous advertisements, a frontispiece after a b&w photograph, and other illustrations. Illustrated printed wrappers. 48 individual issues as follows: Vol. IV, No. 3, 7, 9-11; Vol. V, No. 1-4, 9; Vol. VI, No. 4, 5, 7, 9-12; Vol. VII, No. 4-8, 10-12; Vol. VIII, No. 1-6, 8, 12; Vol. IX, No. 1-4, 10; plus 1 issue Vol. XII and 2 issues Vol. XVIII. Moderate chipping and dusting to several wrappers, two are detached, else very good.

\$1,500.00



*Edited by F. C. Beech, W. H. Burbank and Catherine Weed Barnes, in 1891, Alfred Stieglitz is listed as a contributing editor; by 1894, he is listed as co-editor. In the January 1894 issue (Vol. VI, No. 1), Stieglitz presents his first color photograph. Issues include technical and aesthetic essays, reviews, camera club announcements, and photogravures and other illustrations. Publisher and place changes intermittently.*

**10. THE AMERICAN ANNUAL OF PHOTOGRAPHY (AND PHOTOGRAPHIC TIMES**

**ALMANAC).** NY: The Scovill & Adams Co., 1887-99, 1902-53. First editions. 4tos., variable paginations, b&w photos. 65 volumes. A near complete run, lacking only 2 volumes (1900, 1901). Various bindings; most in the publisher's stiff wrappers, a few of which have been repaired, and a few bound in publisher's cloth over boards. Most of the issues from 1902-1916 have a faint dampstain along the lower margin. A very good set with an occasional chipped wrapper or owner's name.

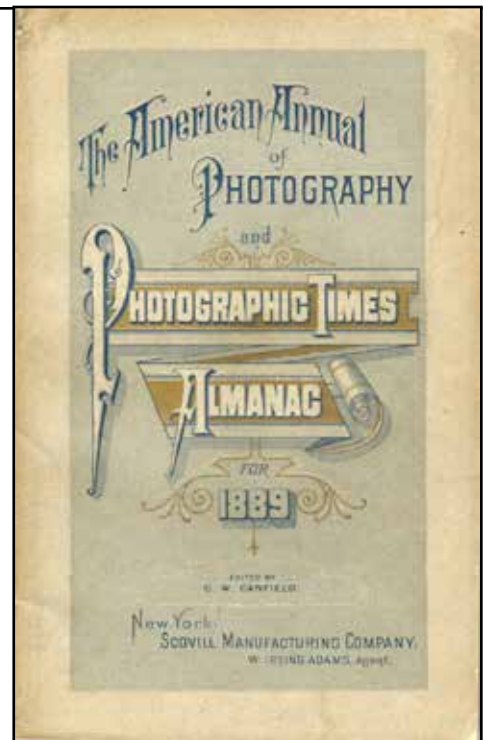
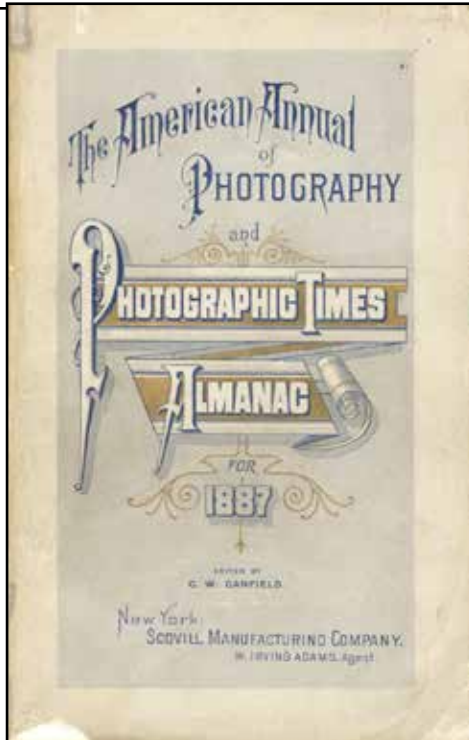
\$3,500.00

*The earliest years contain an original photographic frontispiece and one or two other original photographs mounted to board with printed captions. In later years, the frontispiece and other "special"*

*illustrations were a made using a variety of photomechanical processes; other illustrations were in halftone. A compendium of the year's technical improvements and artistic achievements.*

*Edited by Frank R. Fraprie, in 1903, this periodical absorbed THE INTERNATIONAL ANNUAL OF ANTHONY'S PHOTOGRAPHIC BULLETIN. Publication began in 1887 and ceased in 1953.*

*Duplicate volumes are available, please inquire.*



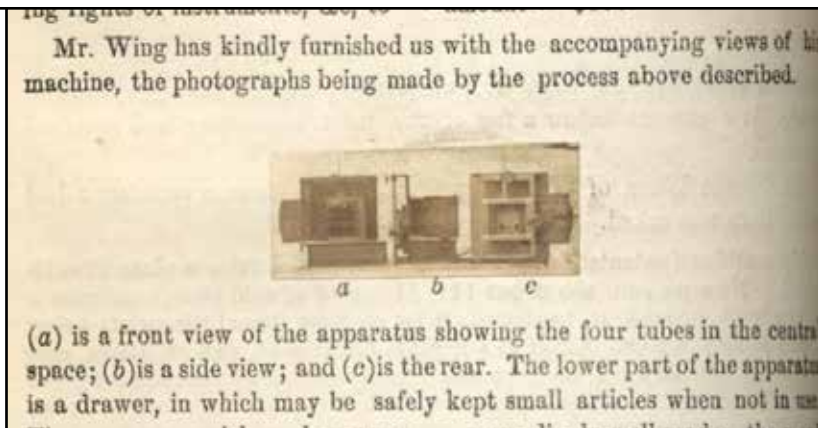
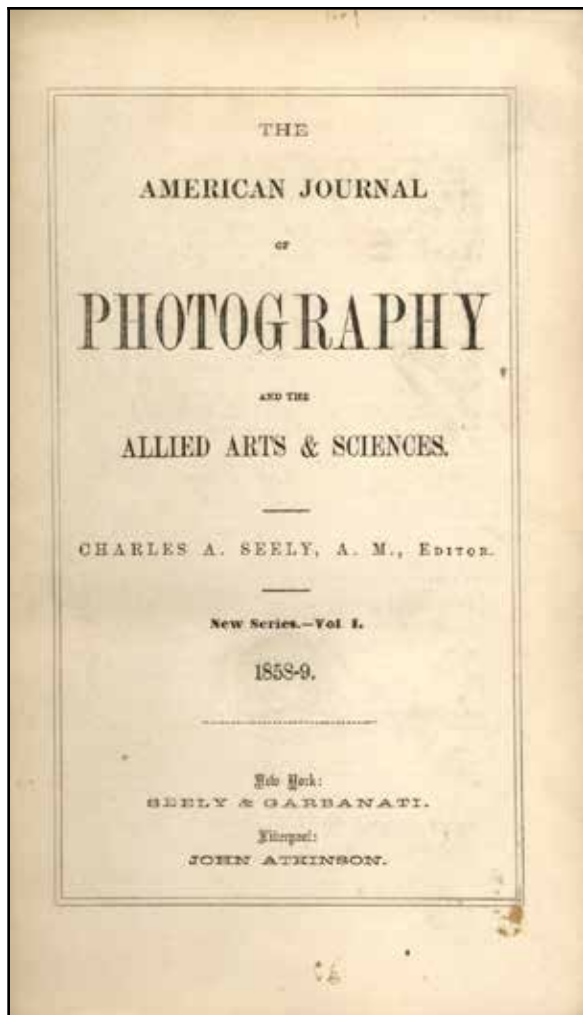
**11. THE AMERICAN JOURNAL OF PHOTOGRAPHY.** Philadelphia: Thos. H. McCollin & Co., 1886-1900. First editions. 8vos., variable paginations, with original photographs mounted throughout. 14 volumes. This unbroken run begins with Vol. 7, and concludes with Vol. 20. Acquired from the British Patent Office and bears their stamp throughout, often in the margin or surface of an original photograph. Some later volumes show dampstaining. Newly rebound in brown cloth over boards with paper spine labels.

\$2,000.00

*Edited by Julius Sachse, et al. Although the title of this journal is almost identical to an earlier publication, it is entirely different. Begun in 1879, largely as a trade circular of Anthony and Scovill, it gained substance*

*in 1886 with articles, reviews and reports, predominantly written by members of the Photographic Society of Philadelphia, a preeminent group of American Naturalistic or Pictorialist photographers, among them, William H. Rau, John G. Bullock, Robert S. Redfield, et al. An illustrated monthly devoted to photography in the widest sense. Publication was suspended in 1898, as well as between April and December 1899. It merged with PHOTO ERA MAGAZINE in 1900, which was absorbed by AMERICAN PHOTOGRAPHY in April 1932. This serial was a trade circular of Anthony & Scovill before 1886.*





12. **THE AMERICAN JOURNAL OF PHOTOGRAPHY AND ALLIED ARTS.** NY: Seely & Garbanati, 1858-1867. First editions. 8vos., variable paginations. 9 volumes as follows: Vol. 1, 1858-59; Vol. 2, 1859-60; Vol. 3, 1860-61; Vol. 4, 1861-62; Vol. 5, 1862-63; Vol. 6, 1863-64; Vol. 7, 1864-65; Vol. 8, 1865-66; Vol. 9, 1866-67. Newly bound in quarter gray cloth with gray paper over boards, top edge gilded. Occasional woodcut illustrations, with one albumen portrait appearing in Vol. 3 (1860-61), Vol. 5 (1862-63), and Vol. 4 (1861-62), which contains an albumen portrait as well as a subminiature albumen portrait and a subminiature salted paper photograph of 3 views of a wooden box camera for making subminiature images in series. In Vol. 9 (1866-67) is an example of a photolithograph by the Osborne process. Patent Office copies, with neat ink stamps in each volume.

\$3,500.00

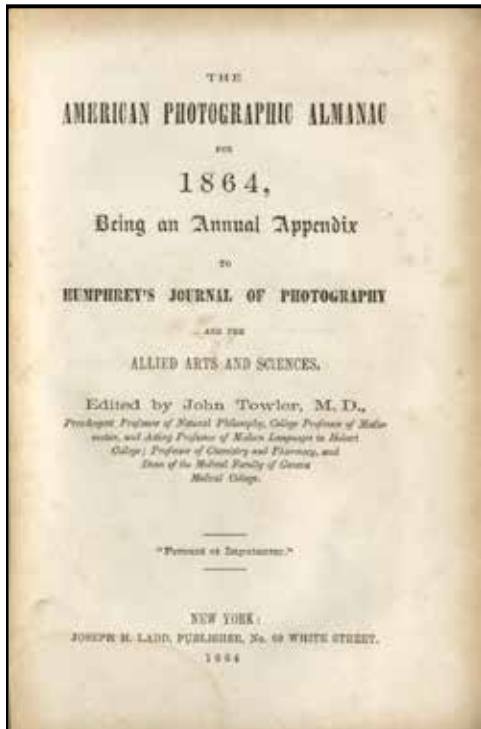
*THE AMERICAN JOURNAL OF PHOTOGRAPHY* began publication in New York City as *THE AMERICAN JOURNAL OF PHOTOGRAPHY AND THE ALLIED ARTS AND SCIENCES* in 1852. It was founded by and edited by Charles A. Seely, professor of analytical chemistry at

the New York Medical School, who had also worked at *SCIENTIFIC AMERICAN* before starting the journal. Henry Garbanati, Seely's partner in the photographic chemical business, and a fellow member of the American Photographical Society, joined him as publisher in 1859. Seely edited the journal until 1867.

The biweekly journal had a wide subscribership beyond New York City and drew correspondence from readership of amateurs and commercial photographers across the United States. In 1859, the journal began publishing the minutes of the American Photographical Society; it shared the concerns of the society's founders, among them chemist and physician John W. Draper, his son, astronomer and photographer Henry C. Draper, Henry Hunt Snelling (publisher of *THE PHOTOGRAPHIC AND FINE ARTS JOURNAL*) commercial photographer Abraham Bogardus, astrophysicist and astronomer Lewis M. Rutherford (who first photographed the moon in 1858), Peter Cooper, founder of Cooper Institute, and Robert MacFarlane, editor of *SCIENTIFIC AMERICAN*, primarily with science and photographic chemistry.

Articles explaining and evaluating photographic chemistry, complete with chemical formulae, fill the journal. The journal regularly reported on and evaluated photographic trade manuals published in the U.S. and abroad, with several excerpted or serialized, and reprinted commentaries and lectures from British and French publications. Excerpted from the article by Andrea L Volpe in the *Encyclopedia of 19th Century Photography*.

Publication history: 1852 - 1857 (first series); 1858 - 1867 (new series); absorbed by *HUMPHREY'S JOURNAL OF PHOTOGRAPHY* at the end of 1867, which in turn ceased publication in 1870. WorldCat locates 8 locations, several of which are incomplete holdings.



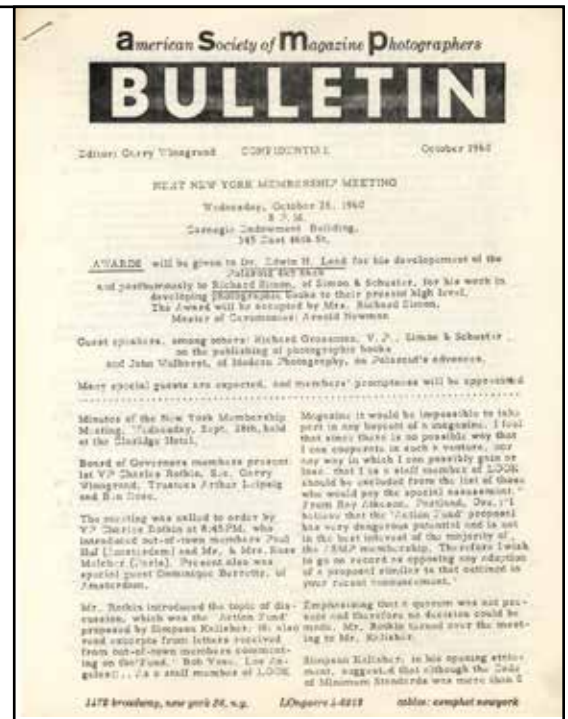
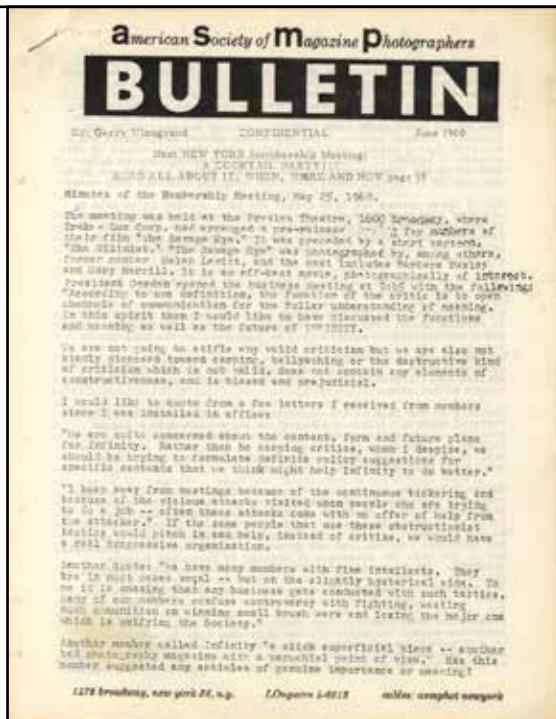
13. **THE AMERICAN PHOTOGRAPHIC ALMANAC: BEING AN ANNUAL APPENDIX TO HUMPHREY'S JOURNAL OF PHOTOGRAPHY AND THE ALLIED ARTS AND SCIENCES.** New York: Joseph H. Ladd, 1864, 1866, and 1867. First editions. 12mos. 3 volumes. [1864] 144 pp., plus illustrated adverts. Publisher's cloth, decorated in blind and tilted in gilt on the upper cover. The cloth shows stains and wear; scattered foxing, stains and toning. [1866] 106 pp., adverts. The original printed wrappers have a stain on the front and a few short tears and chips at the spine [1867] ix, 102 pp., illustrations, adverts. Later cloth, with printed paper wrappers bound in. Very good.

\$1,000.00

*Edited by John Towler. A survey of new information in the field, including Gordon's collation process, which the author states will not peel from the glass, as well as Woodburytyping and grinding lenses. Includes a State of the Union and a reflection on American Presidents (Lincoln). The 1864 edition was the copy of Dr. Liesegang, dated 1864, which contains contributions by him. First issued as an annual appendix to HUMPHREY'S JOURNAL. The 1864 issue was the first year published, although many references state 1865 as the first year; presumed to have continued to 1868.*

14. **AMERICAN SOCIETY OF MAGAZINE PHOTOGRAPHERS BULLETIN. NY:**

American Society Of Magazine Photographers, 1957-1961. First editions. 4tos., approximately 12 mimeograph pages, stapled at top right corner. 23 issues as follows: 1957, March; 1958, Oct. - Nov.; 1959, Jan. - May, Mid-Summer, Nov., Dec.; 1960, Feb., March, March Supplement, April, June, July, Mid-Summer, Oct. - Dec.; 1961, Jan. Two issues have a detached leaf, several have minor chipping or edge tears, many are toned, and a few have pencil markings. Still, good to very good. (#51960)



\$450.00

*Issued for working members only, with most issues marked "Confidential". The frequency and publication dates are uncertain, with none of the holding institutions having issues prior to 1960. Full of anecdotal information on photographers whose reputations were established years later in the galleries and auction rooms. Gary Winograd served a term as the editor beginning in June 1960.*





15. **ANNUAIRE GÉNÉRAL ET INTERNATIONAL DE LA PHOTOGRAPHIE.** Paris: Librairie Plon, 1904-1908. First edition. Small 4tos., each volume approx. 700 pp., tipped-in and mounted plates, other illustrations in text, and illustrated adverts and appendices. 4 volumes: 1904, 1905, 1907 and 1908. All volumes in publisher's printed cloth, which is slightly soiled, with advert stamped on the top or foredge as issued, with occasional light foxing to a blank margin. The 1907 issue has a partially opened front hinge with 4 pp. detached. All others are very good.

\$750.00

*The images range from landscape to portraits, aerial views, astronomy and scientific photos, occasional photos printed in monochromatic color, and a few in full color. Each contains extensive listings of European photographic societies with names of members, officers, and locations, photographic publications, libraries and publishers, sources for chemicals, papers, printers, and a vast amount of aesthetic and technical information. Includes photos by Demachy, Boissonnas, Puyo, De Launay, Dubreuil, Alinari, Malle, Gilibert, Geisler, Rey, et al. As with the publications of the Camera Club of Paris, Roger Aubrey, the primary editor, demonstrates his superb use of mise-en-page to fuse the images with the text.*

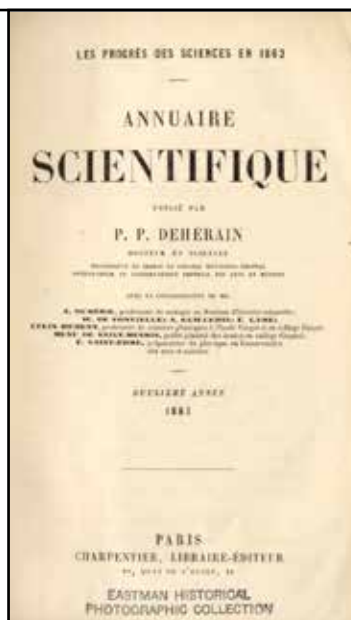
*Duplicate of 1905 is available for \$150.00*



16. **ANNUAIRE PHOTOGRAPHIQUE.** Paris: Gauthier-Villars, 1869-70. First editions. 16mos. 2 volumes. Vol. 5, 238 pp., plus 47 pages of advertisements; Vol.6, 244 pp., plus 57 pages of advertisements. Both volumes bound in contemporary cloth over boards. There is some slight rubbing to the boards of each volume.

\$300.00

*First published in 1865, and edited by Alphonse Davanne, this serial stopped publication after the 1870 issue. Contains current innovations, conversion tables, equivalent measurements, lists of recent publications, and formulae. Text in French.*



17. **ANNUAIRE SCIENTIFIQUE.** Paris: Charpentier, 1863. First edition. 12mo., vii, 395 pp., illustrations. Original printed wrappers. Moderate wear to wrappers, newly rebacked with printed spine, ex-library stamp on title page. A partially unopened and good copy.

\$50.00

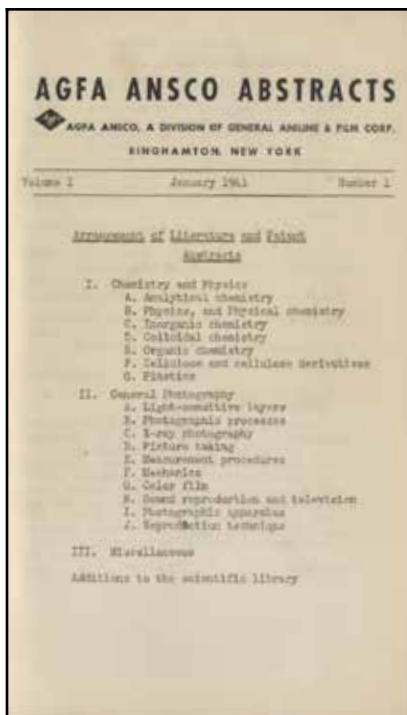
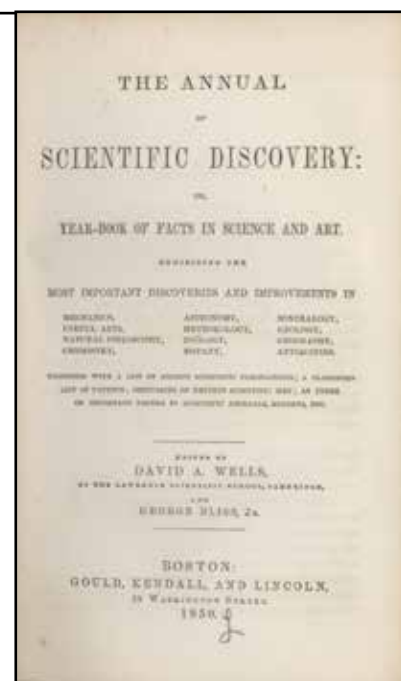
*Edited by P. P. Deherain. Contains information on the use of photography in astronomy by M. E. Saint-Edme.*

18. **ANNUAL OF SCIENTIFIC DISCOVERY: OR, YEAR-BOOK OF FACTS IN SCIENCE AND ART. EXHIBITING THE MOST IMPORTANT DISCOVERIES AND IMPROVEMENTS...** Boston: Gould, Kendall, and Lincoln, 1850-1871. First editions. 12mo., variable paginations, engraved frontispieces. 20 volumes. 21 years; 1850 - 1862, 1864 - 71. (1866/67 issued as a single volume). A near complete run, lacking only the issue for 1863. All volumes bound in publisher's cloth over boards. Several volumes are ex-library with minimal markings. Some volumes have newly repaired spines with new paper labels.

\$1,000.00

*Exhibiting the most important discoveries and improvements in photography, mechanics, useful arts, natural philosophy, chemistry, astronomy, meteorology, zoology, botany, mineralogy, geology, geography, antiquities, etc. Includes a list of scientific publications, a classified list of patents, obituaries of eminent scientific men, and notes on the progress of science during the years of issue. The editorship transferred numerous times over the years, beginning with David Wells.*

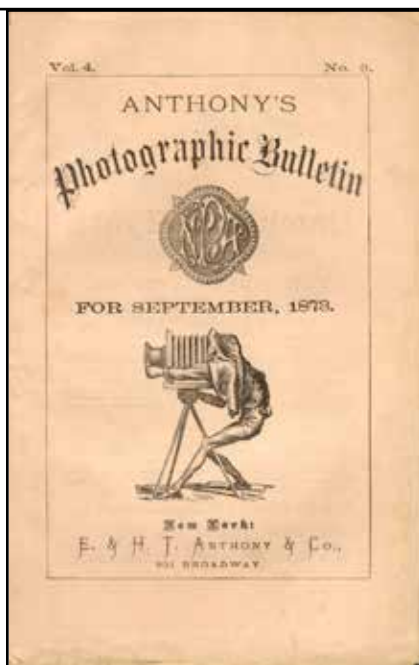
*In the Natural Philosophy section of the 1851 issue is found: Researches on Light by Prof. Stokes, Sir John Herschel, and Sir David Brewster; Mr. Fox Talbot's description of his "Traveller's Camera"; Hunt on the solar agency producing chemical change; improvements of producing photographs on glass and paper; engraving from daguerreotypes; Niepce on Heliochrome; M. Dove's and Brewster's reseraches on the stereoscopic combinaton of colors; improvements on the manufacture of lenses; the discovery that photographic "facsimiles" of bank notes could pass muster, and a description of the process used; etc. Every yearly volume contains articles on the latest advancements in photography.*



19. **ANSCO ABSTRACTS.** ANSCO, A Division of General Aniline & Film Corp., 1941-1961. First editions. 8vos., variable paginations; 21 volumes, No. 1 - 21, of which the years 1941-1944, and 1947-1961 are bound in 15 volumes, with the original wrappers bound in. The years 1945-1946 are in the original wrappers. All published. Near fine.

\$1,000.00

*Edited by G. A. Wieseahn. An essential reference for technical considerations. Published monthly.*



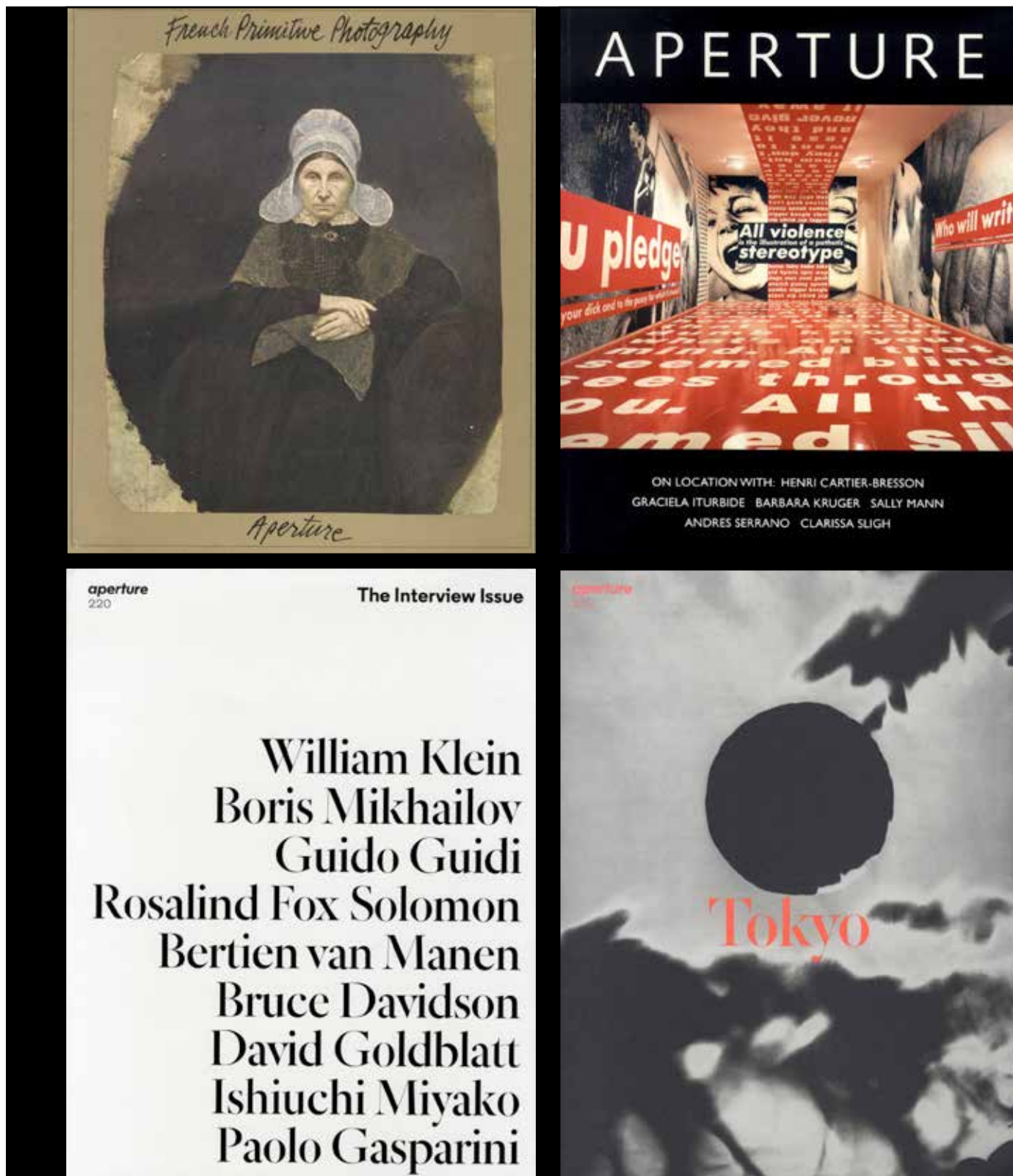
20. ANTHONY'S PHOTOGRAPHIC BULLETIN. NY: E. & H.T. Anthony & Co., 1870-1901. First edition. 8vos. Each monthly issue approximately 30 pp., illustrations in text, and photographic frontispiece with tissue guard starting in the 1880s. As follows: Vol. 1, No. 7, 1870, partially disbound with chipped wrappers, in cloth case; Vols. 2 - 3, 1871 - 1872, complete, bound in cloth; Vols. 4, 5, 7, 1873 - 1874, 1876, complete, original wrapper in cloth case; Vol. 16, No. 1, 1885, lacking front wrapper, in cloth case; Vol. 17 - 18, 1886 - 1887, complete in original wrappers, in cloth case; Vols. 19 - 28, 1888 - 1897, complete, bound in cloth; Vols. 29 - 30, complete, bound in half calf; Vols. 31 - 32, complete in original wrappers, in cloth case. A near complete, but broken run. Compiled from a variety of sources, a few volumes are ex-library, some show modest dampstaining, and some individual issues are lacking the front wrapper, or with tears and chips to the wrappers. From 1885 to 1893, the frequency of publication shifted from 12 monthly issues to 24 issues yearly.



\$10,000.00

*Charles F. Chandler, editor, et al. Largely concerned with the technical aspects of the medium, reviewing processes and products, manuals for both the amateur and the professional photographer, understandably since Anthony had been a distributor of photographic materials and publications since the 1840s.*

*First published in 1870 under this title and ceased in 1901. Previously published AS ANTHONY'S BULLETIN OF PHOTOGRAPHIC INVENTION AND IMPROVEMENTS. Merged in 1902 with THE PHOTOGRAPHIC TIMES, to be published under the new title, PHOTOGRAPHIC TIMES BULLETIN, which was then absorbed BY AMERICAN PHOTOGRAPHY in 1916.*



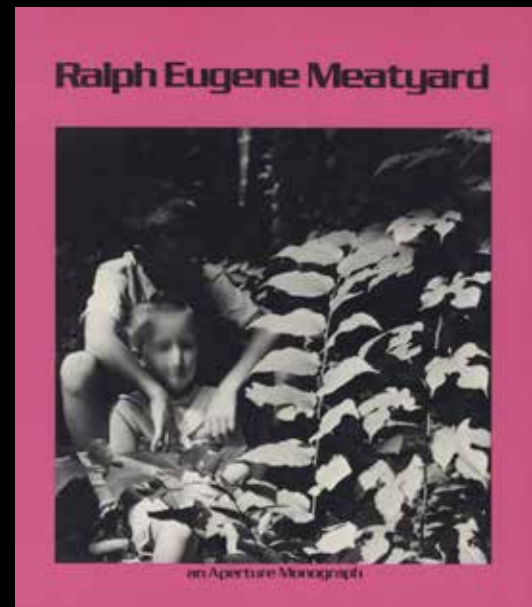
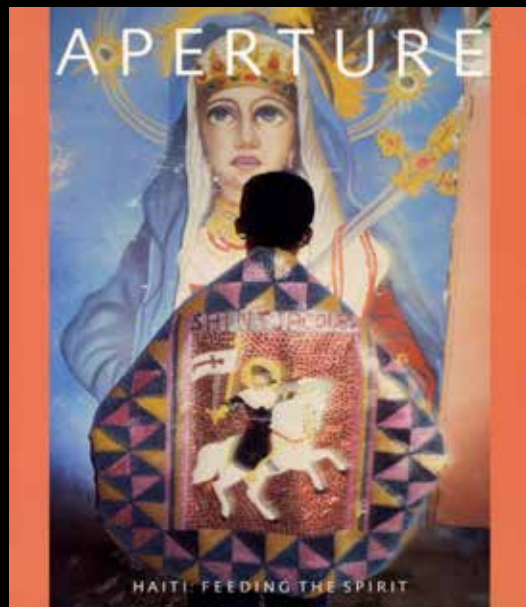
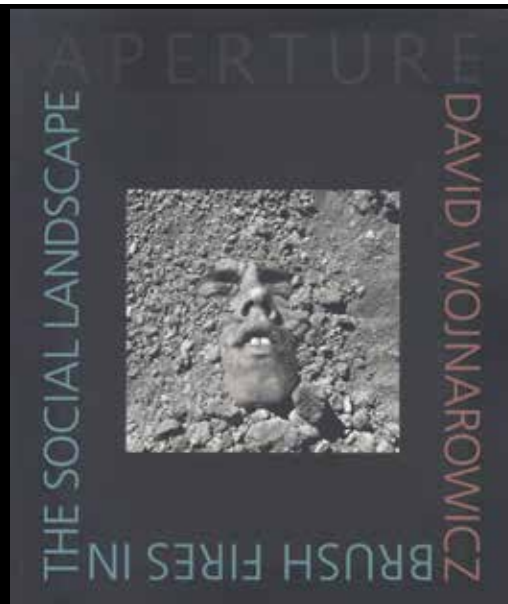
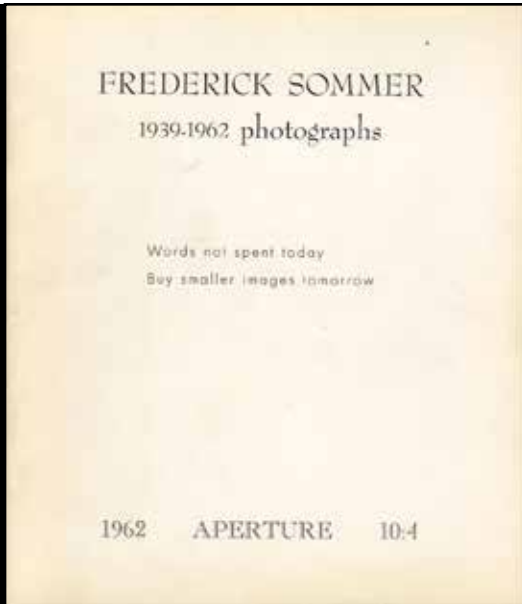
21. **APERTURE**. Millerton, NY: Aperture, 1952-2015. First editions. The format changed several times, from a staple bound 8vo., to a slightly larger 8vo., to glazed paper over boards 4to., to paper bound 4to., with variations occurring occasionally. A complete run from 1952 to Fall, 2015: Vol. 1, No. 1, through Vol. 19, No. 4 (which is also No. 76), and No. 77 through No. 220. Mostly fine, with a few exceptions that are very good. A significant number are fine as new.

\$17,500.00



*Founded and initially edited by Minor White. Each issue would present theoretical issues, criticism, reviews, and portfolios of emerging photographers. Occasionally, an entire issue would be devoted to a specific theme or photographer. The contributors are a veritable who's who of photographers, critics and historians. The most important photographic journal since 1950.*

*Duplicate issues are available, please inquire.*



22. **APERTURE**. Millerton, NY: Aperture, 1952- 1998. First editions. The format changed several times, from a staple bound 8vo., to a slightly larger 8vo., to glazed paper over boards 4to., to paper bound 4to., with variations occurring occasionally. A complete run from 1952 to Winter 1998: Vol. 1, No. 1, through Vol. 19, No. 4 (which is also No. 76), and No. 77 through No. 150. Very good to fine. A significant number are fine as new.

\$15,000 00

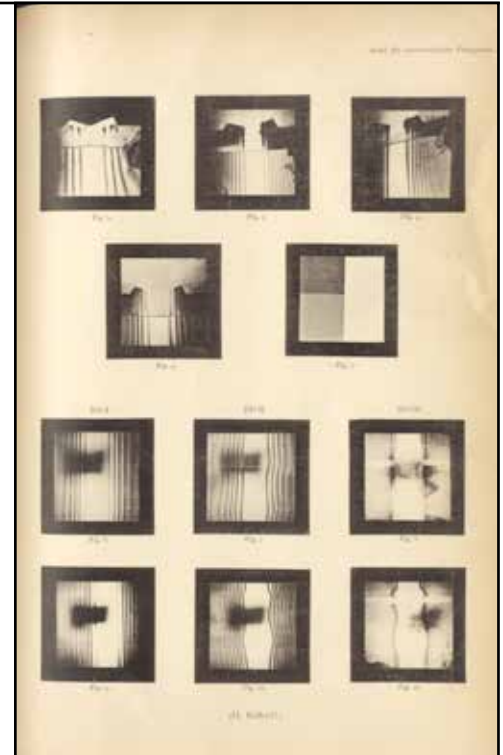
*Founded and initially edited by Minor White. Each issue would present theoretical issues, criticism, reviews, and portfolios of emerging photographers. Occasionally, an entire issue would be devoted to a specific theme or photographer. The contributors are a veritable who's who of photographers, critics and historians. The most important photographic journal since 1950.*

*Duplicate issues are available, please inquire.*



**23. ARCHIV FÜR WISSENSCHAFTLICHE PHOTOGRAPHIE.** Halle/Salle: Wilhelm Knapp, 1899-1901. First editions. 4tos., 326 pp.; 323 pp., illustrated with graphs, charts, line drawings, and an occasional photographic plate. Volume I is comprised of 12 issues, January - December 1899, bound in half calf and cloth, hinges repaired, with a single Kodak Library stamp of the first printed leaf. Volume II, January 1900 - March 1901, has 9 of the 12 issues in original printed wrappers, of which No. 3, 6, and 8 are lacking; minor chipping to a few wrappers, housed in a custom made cloth clamshell box. Very good.

\$300.00



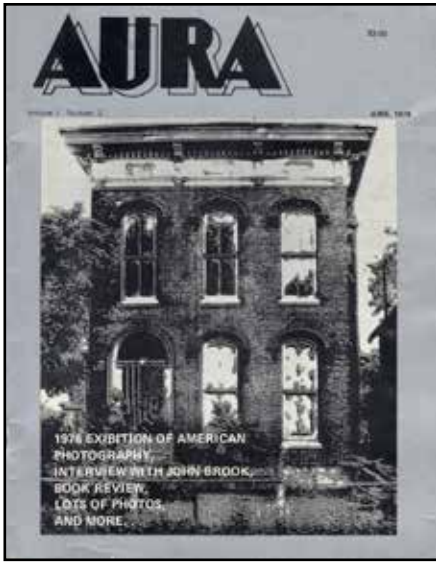
*Edited by W. Eugen Englisch, et al. Highly technical papers on the physics and chemistry of photography.*

**24. ASPP NEWSLETTER.** NY: American Society of Picture Professionals, 1971-1975. First editions. 4tos., approximately 6 - 8 pp. Mimeograph pages - stapled. 21 issues as follows: Vol. 3, No. 1-6 (No. 5 misnumbered); Vol. 4, No. 1-3; Vol. 5, No. 4-5; Vol. 6, No. 1, 2, 4, 5; Vol. 7, No. 1 (mismumbered); with membership lists for 1971, 1973. Occasional spotting or toning; very good.

\$150.00



*Edited by Jimmy Fox, among others. This New York City centric newsletter lists events, exhibitions, and reviews. The stated goal of 6 issues a year was optimistic, with issues appearing erratically; the exact number is uncertain.*



25. **AURA.** Buffalo: Andromeda Gallery, 1976. First editions. 4tos., approximately 40 pp., chiefly illustrated from b&w photographs. Printed wrappers. 2 issues, as follows: Volume 1, Numbers 2-3. Light wear to wrappers, else very good to near fine.

\$60.00

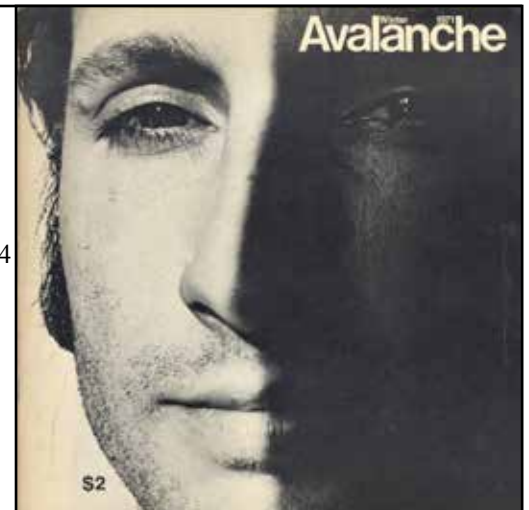
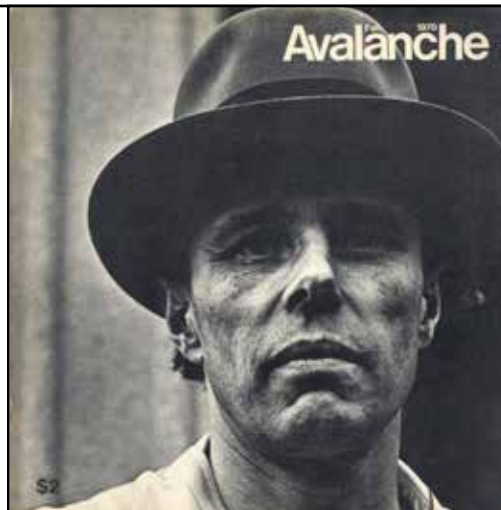
*This short-lived magazine featuring the contemporary photographer as artist, and artist as photographer, lasted only 3 issues. James Robert Martin, editor-in-chief. Among the guest editors are, Leslie Krims, John Brooks, Alex Sweetman and Richard Link. Each issue contains an interview; Leslie Krims, John Brook, and Alfred Eisenstaedt, a selection of images from emerging photographers Joel-Peter Witkin, Terry Barrett, David Ulrich, Monte Gerlach, Larry Sultan, Nancy Evans, et al, with reviews of books and exhibitions.*

26. **AVALANCHE.** NY:

Kineticism Press, 1970-1972.

First editions. Small square 4tos., approximately 100 pp., illustrated from b&w photographs. Illustrated printed wrappers. 4 Issues, Numbers 1-4. Issue No. 4 has faint wrinkling; issues Nos. 1 & 2 have slight rubbing at spine, otherwise all issues are very good to near fine. Blank subscription card laid-in.

\$600.00



*Founded in 1970 by Willoughby Sharp the publisher, and edited by Elizabeth Béar, this magazine was devoted to conceptual art. It ceased publishing in 1973 with issue no.13.*

*Although not technically a magazine devoted to photography, conceptual art and artists relied heavily upon photography as the medium of presentation. The contributors include the photographers Skunk-Kender, Carl Andre, Jan Dibbets, Richard Long, Joseph Beuys, Robert Smithson, Bruce Nauman, Terry Fox, Dennis Oppenheim, Richard Serra, Yves Klein, William Wegman, Vito Acconci, Gordon Matta-Clark, Robert Morris, Sol LeWitt, Alice Aycock, Walter DeMaria, Lawrence Weiner, et al.*

*Duplicate of Number 1; slight crease at upper tip of front wrapper, \$150.00; and Number 2; shallow creases to front wrapper, \$100.00*

**PO Box 5403  
Akron, OH 44334  
330.252.0100 Tel/Fax**





27. **BIFUR**. Paris: Éditions du Carrefour, (1929-1931). First editions. Small 4tos., illustrations, b&w photogravures. 4 of 8 issues; No. 1, 37/300 copies; owner's neat name and date, 1929, on the top corner of the title page, spine stained, moderate toning. No. 2, out of series of 3000 copies; stain on front wrapper, with scattered foxing throughout. No. 6, 300/2000 copies; a portion of the spine paper is lacking and re-glued, leaves show scattered foxing, primarily at the edges. No. 7, 1135/2000 copies; a tear along the spine repaired with moderate soiling to the wrappers. The 4 issues are in fair to near very good condition.

\$250.00

*An important literary and art review, edited by G. Ribemont Dessaignes, was illustrated predominantly with photographs. Contributions by: Jean Toomer; Tristan Tzara, Blaise Cendrars, Francis Picabia, Giorgio de Chirico, Langston Hughes, Jacques Prévert, and others. Photography by: Germaine Krull, André Kertész, Eli Lotar, Laszlo Moholy-Nagy, Maurice Tabard, Man Ray, Tina Modotti, Sasha Stone, E. Kesting, et al.*



28. **BLUE SKY**. Portland, OR: Blue Sky Gallery, 1992-1998. First editions. Oblong 8vos., variable paginations, chiefly illustrated from b&w and color photographs. 13 numbers in 10 issues as follows: No. 3, 4, 5, 6, 7, 10, 11, 15, 19, 20-24. Glossy photo-illustrated stiff wrappers; No. 20/24 is spiral bound and spans Dec. 1996 - Jan. 1998. No. 7 has 2 page tips creased, else very good. All other are near fine to fine.

\$150.00

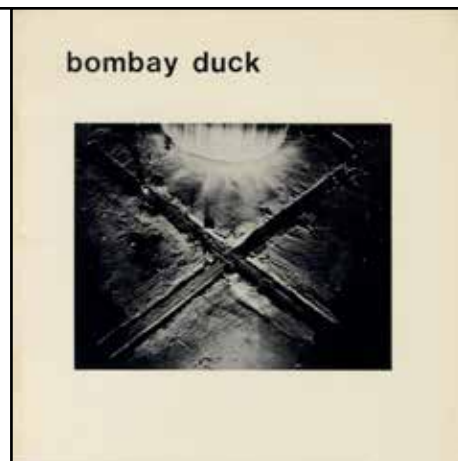
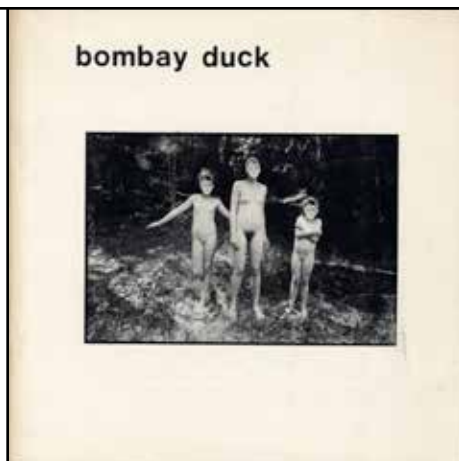
*Published quarterly as the catalogue/document of the exhibitions held at the Blue Sky Gallery. The exhibitors include: Aaron Siskind, Jungjin Lee, Robert Friedman, Kete Fallon, Mark Klett, Rudolf Schäfer, Douglas Frank, Keri Pickett, David Hamilton, Eva Lipman, Susan Kandel, Jim Vecchi, Gloria DeFilipps Brush, Lucinda Devlin, Andrew Borowiec, John Solem, Bruce Lellman, Penny Harris, Lucy Capehst, Dana Salvo, Elaine Ling, Clint Imboden, Debbie Fleming Caffery, Paul Seawright, Volker Seding, Frank Gohlke, et al.*

*Duplicates of numbers 5, 6, and 10 are available: each \$10.00; No.20/24 is \$20.00*

29. **BOMBAY DUCK.** San Francisco: Ev Thomas, 1976 -1977. First editions. Oblong 8vos., each approximately 24 pp., plus insert. Illustrated stiff wrappers. 3 Issues, No. 3 - 5. Issue No. 4 shows moderate staining to the wrappers; all very good.

\$150.00

*Edited by Ev Thomas, Bombay Duck began in 1975 and ceased with Issue No. 5, 1977. Devoted to contemporary photography, occasionally a poetry chapbook or insert would accompany an issue.*



*Issue No. 3 includes photographs by Steve Fitch, Valentine Atkinson, Monte Gerlach, Ev Thomas, Al Masarik, et al. Complete as issued.*

*Issue No. 4 includes photographs by Joseph Jackna, Conrad Pressma, Anne Noggle, and Ellen Carey, with the cover illustration by Todd Walker. Complete as issued.*

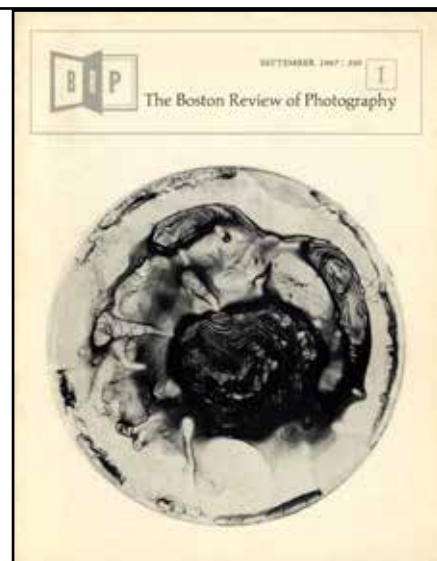
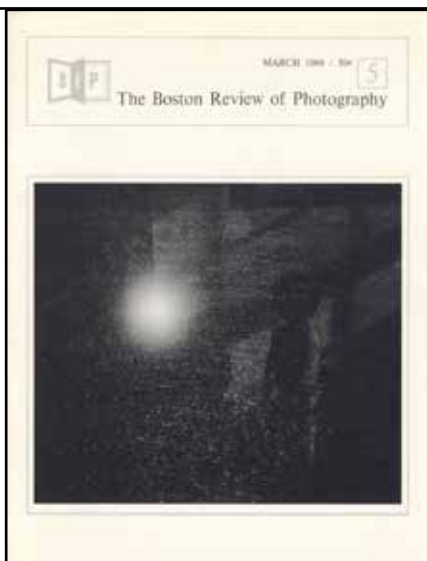
*Issue No. 5 includes photographs by Joanne Leonard, Charly Franklin, Charles Gatewood, Debra Bloomfield, and an interview with Richard Misrach. Laid-in is a large folio folded sheet with a conceptual piece, "Written Installation" by Lew Thomas; Chapbook Three, poems by Lynn Lifshin and Steve Richmond, and, folded announcements from the publisher. All as issued.*

*Duplicates of numbers 3 and 5, lacking additional laid-in materials, are available: each \$35.00*

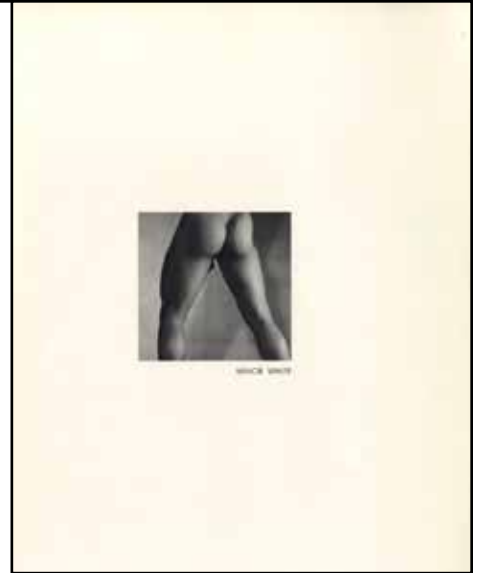
30. **THE BOSTON REVIEW OF PHOTOGRAPHY.** Cambridge, MA: Stephen G. Perrin, 1967-1968. First editions. 4tos., approximately 16 pp., b&w photos, photo-illustrated stiff wrappers. 5 issues, Nos. 1 - 5, September 1967-September, 1968. All issued. Light soiling to the wrappers 1-4; very good.

\$200.00

*Edited by Stephen G. Perrin. A short lived monthly, with articles pertaining to the history and contemporary photographic scene in the Boston area, with reviews, editorials, calendar of events, and b&w photos by John Brook, Gordon Converse, Ben Lifson, Ed Sievers, Jim Dow, Robert F. Haiko, Bert Beaver, Harry Callahan, Warren Hill, Carl Chiarenza, John Benson, Minor White, Jeffrey Silverthorne, et al.*



*Duplicate issues No. 1, front wrapper toned; No. 2, slight crease to corner at the spine; No. 3, light toning to wrappers; No. 5 slight soil to wrappers, are available: each \$30.00*



31. **THE BOSTON REVIEW OF PHOTOGRAPHY.** Cambridge, MA: Stephen G. Perrin, 1967-1968. First editions. 4tos., approximately 16 pp., b&w photos, photo-illustrated stiff wrappers. 5 issues, Nos. 1 - 5, September 1967 - September, 1968. All issued. Very good but for residue from removed price stickers at the top right corner. \$200.00

*Edited by Stephen G. Perrin. A short-lived monthly, with articles pertaining to the history and contemporary photographic scene in the Boston area, with reviews, editorials, calendar of events, and b&w photos by John Brooks, Gordon Converse, Ben Lifson, Ed Sievers, Jim Dow, Robert F. Haiko, Bert Beaver, Harry Callahan, Warren Hill, Carl Chiarenza, John Benson, Minor White, Jeffrey Silverthorne, et al.*

TEACHING PHOTOGRAPHY—THREE  
THE WOODS HOLE SCHOOL OF DESIGN

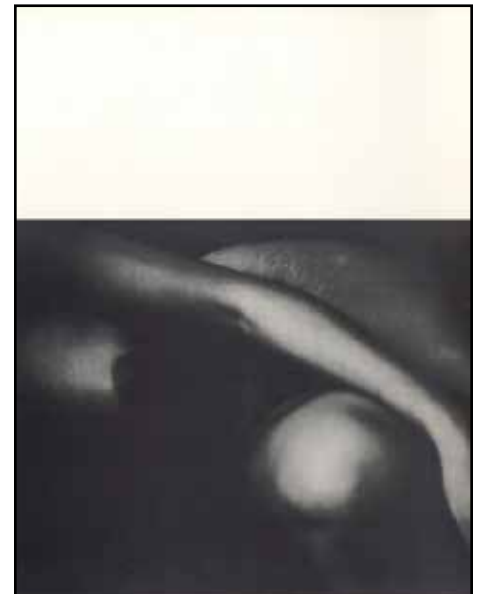
Photography at WHS has been especially to those students who pursued advanced studies under one of the 100 students taking courses in photography at the school. It is difficult to present this progress in words because it is an education which cannot be summarized in a few "bullet" points. However, it can be said that the students at WHS have been particularly in photography under the tutelage of the Department of Design, whose many and varied interests in photography will be presented in this special issue. The students at WHS have been particularly in photography under the tutelage of the Department of Design, whose many and varied interests in photography will be presented in this special issue.

The one of the Undergraduate Program is to present the student with an artistic and thoughtful understanding of the medium. Students are encouraged to produce a series of prints in their own words. The student's ability to use the camera is not the only concern. They are also encouraged to use the camera to express their own ideas. The work of the student is directed towards the production of work that is both artistic and technically sound. The work of the student is directed towards the production of work that is both artistic and technically sound.

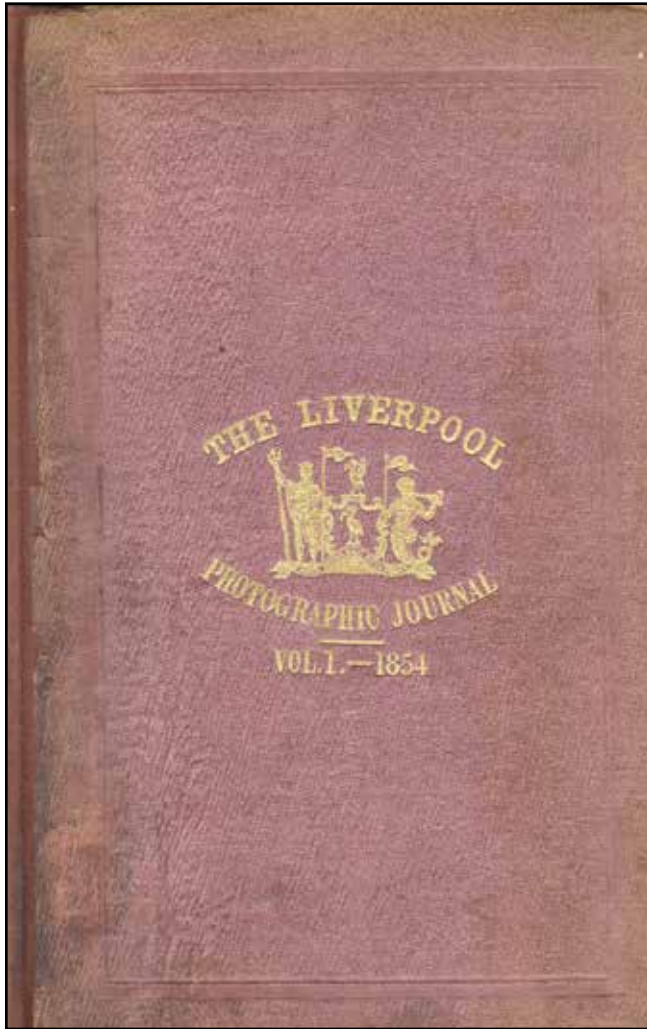
Many students believe that a photographer's sole concern should be the making of pictures for sale. The important thing is to make pictures that are useful for some other purpose. The important thing is to make pictures that are useful for some other purpose. The important thing is to make pictures that are useful for some other purpose.

Another kind of portrait

The student's ability to use the camera is not the only concern. They are also encouraged to use the camera to express their own ideas. The work of the student is directed towards the production of work that is both artistic and technically sound. The work of the student is directed towards the production of work that is both artistic and technically sound.



Duplicate issue No. 1, front wrapper toned; No. 2, slight crease to corner at the spine; No. 3, light toning to wrappers; No. 5, slight soil to wrappers, are available: each \$30.00



### 32. THE BRITISH JOURNAL OF PHOTOGRAPHY.

London: Henry Greenwood & Co., 1854 - 1987. First editions. 4 volumes are tall 8vos., all others are 4tos.; variable pagination's. 116 bound volumes and 14 volumes in approximately 730 issues in original illustrated wrappers. Various cloth bindings, with a few in quarter calf with marbled paper over boards, some volumes with extensive repairs or new bindings. Internally, very good to fine. Assembled from a variety of sources, with several being ex-library. A near and complete set, beginning with The Liverpool Photographic Journal, Volumes 1 & 2 (1854 -1855 and 1857-1858) and continuing as a long and unbroken run from 1862 through 1969, with the years 1974 through 1987 in the original illustrated wrappers, missing but a few issues from the last volumes of the 1980s.

\$25,000.00

*"First published in Liverpool, THE BRITISH JOURNAL OF PHOTOGRAPHY began as THE LIVERPOOL PHOTOGRAPHIC JOURNAL on 14 January 1854 and continued through December 1856 (vols. 1-3). It continued as THE LIVERPOOL & MANCHESTER PHOTOGRAPHIC JOURNAL from January 1857 to December 1858 (vols. 4-5). Following, this it continued as THE PHOTOGRAPHIC JOURNAL from January to December 1859 (vol. 6) and then as THE BRITISH JOURNAL OF PHOTOGRAPHY from January 1860 (vol. 7) to the present. Initially a monthly journal belonging to the Liverpool Photographic Society, it was sold during 1856 to Henry Greenwood, the printer and publisher since inception. The firm moved from Liverpool to London in 1864 remaining as the journal's publishers. From 1 January 1857, the Journal became a fortnightly and from 1 January 1865, a weekly publication. At the same time, the*

*earlier size of large 8vo. also changed to 4to.*

*The Liverpool Photographic Society, and later the Liverpool Amateur Photographic Society, included amongst its membership: Francis Frith, then a printer; George Berry, a professional photographer; Henry Greenwood, a printer; as well as B.J. Sayce, W.B. Bolton, Peter Mawdsley and later, Vero C. Driffield. It was a suggestion made by George Berry that led to the publication of the Journal. The first editors were members of the Liverpool Photographic Society; Charles Corey, Frank Howard and George Berry. For a short period it was edited by William Crookes.... in 1858 it came under the editorship of George Shadbolt, and from January 1865, William Crookes and George Dawson edited it for a few months until J. Thrail Taylor took over the same year. Taylor remained editor until 1879, when he left for New York to take over THE PHOTOGRAPHIC TIMES. W.B. Bolton held the reins until 1886, when Taylor returned to his previous post, remaining as editor until shortly before his death in 1895.*

*The scope of contributions and contributors were both national and international and was admired wherever English was spoken. During the able editorship of Taylor and Bolton, the Journal grew in importance and pages. A volume in the 1880s and 1890s typically contained over 800 quarto pages and these pages were frequently used to announce the progress of photography. The important developments in the gelatine (sic) dry plate as well as other processes were first published in its pages. Since 1860, THE BRITISH JOURNAL OF PHOTOGRAPHY has retained the enviable position of being one of the most influential photographic journals in the world." Michael Hallett in Encyclopedia of Nineteenth-Century Photography.*

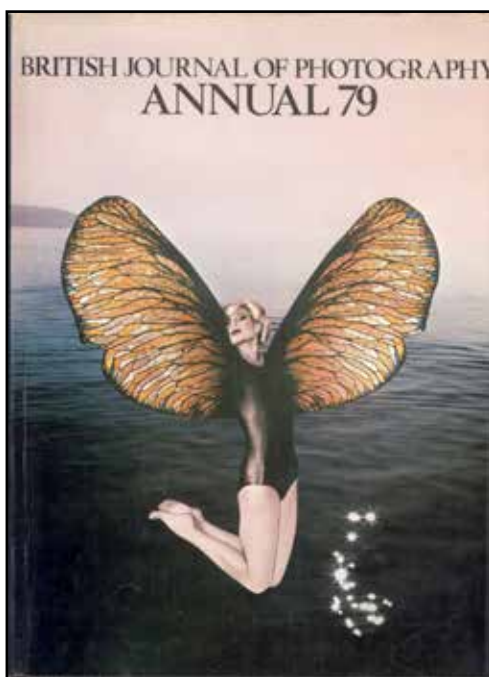
*A rare, near complete run of this outstanding journal.*

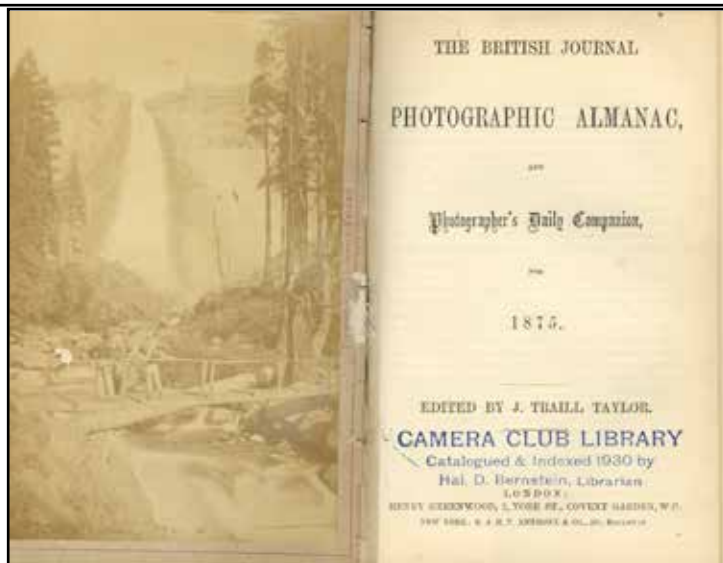
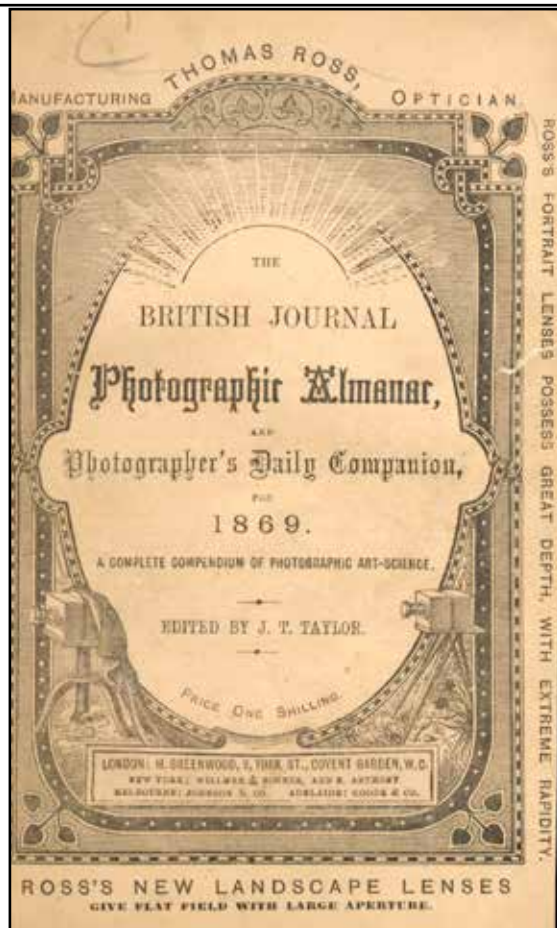
33. **BRITISH JOURNAL OF PHOTOGRAPHY ANNUAL.**

London: Henry Greenwood & Co., Ltd., 1964-1982. First editions. 4tos., variable paginations, approximately 350 pp., largely illustrated from b&w photographs, with occasional color starting in 1975. Bound in paper over boards with dust jackets. 14 volumes, 1964 - 1973, 1975 - 76, 1979, 1982. The 1964 issue has a slight crease at the lower edge of the boards, dust jacket worn at bottom of spine; 1971 upper tips slightly bumped. All others are very good to fine.

\$500.00

*Edited by Arthur J. Dalladay, et al. Comprised of portfolios of contemporary photographers, with a retrospective of earlier noted photographers, i.e., Paul Strand, Alvin Langdon Coburn, et al, a technical section which also includes cinematography and video, and advertisements. Arthur J. Dalladay was the editor from 1937 - 1967, and was succeeded by Geoffrey Crawley in 1968.*





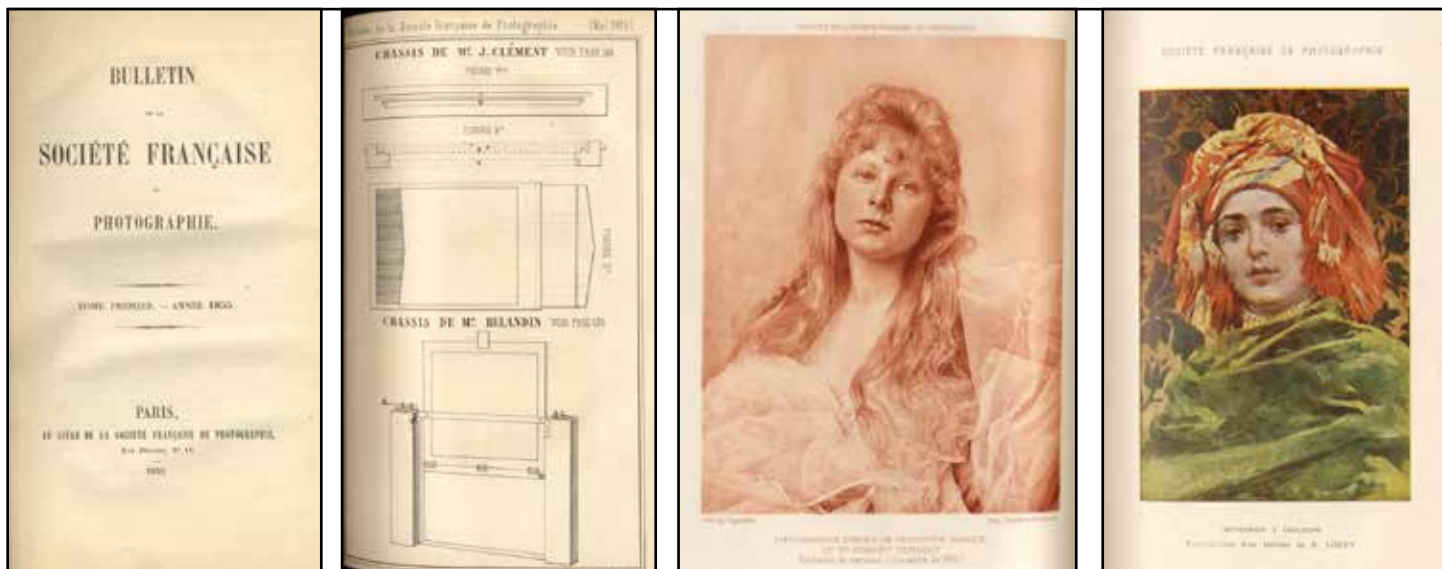
34. **THE BRITISH JOURNAL PHOTOGRAPHIC ALMANAC, AND PHOTOGRAPHER'S DAILY COMPANION.** London: Henry Greenwood & Co., 1865-1963. First editions. 24mo., and 12mos.; variable paginations; many containing original illustrations from a variety of photographic processes. 92 volumes as follows: 1865, 1868 - 72, 1874 - 84, 1884 - 1963. Most volumes are bound in the publisher's original cloth, the style varied over time, and several volumes have been recently repaired. Largely acquired from the Camera Club of New York, with their stamps. A few issues in the 1880s were bound with: **THE YEAR-BOOK OF PHOTOGRAPHY AND PHOTOGRAPHIC NEWS ALMANAC.**

\$5,000.00

*Edited by Samuel Highley, et al. THE BRITISH JOURNAL PHOTOGRAPHIC ALMANAC is the oldest photographic yearbook in the world and was first published as a wall calendar for the year 1860, and given away as a supplement to the 15 December 1859 issue of THE BRITISH JOURNAL OF PHOTOGRAPHY. In 1861, it became a separate publication and the editorship closely mirrored that of the Journal. Each volume contained a calendar noting photographic events and society meetings, a summary of the years technical developments, formulas, and articles on various processes and aesthetic considerations. There are numerous illustrated advertisements, and often an original mounted photographic illustration from a variety of processes including photogravure, Woodburytype, bromide print, etc. Many of the earlier volumes bear the stamp on the title page of the New York Camera Club Library.*

*Duplicate volumes are available. Condition varies, please inquire.*





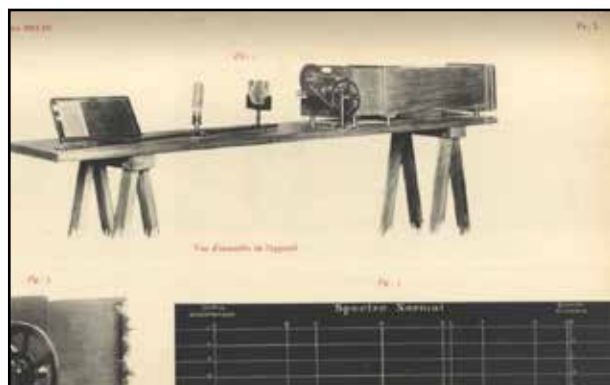
35. **BULLETIN DE LA SOCIÉTÉ FRANÇAISE DE PHOTOGRAPHIE.** Paris: Au Siège de la Société Française de Photographie, 1855-1939. First editions. 8vos., various paginations. 48 bound volumes, with the years 1855 – 1890, bound two years per volume; 1891 on are a single year per volume. The volumes from 1855 – 1913, are bound in quarter cloth with marbled paper over boards; the volumes from 1914 – 24, are bound in quarter calf and marbled paper over boards; and the volumes from 1925 -1928, are quarter cloth with marbled paper over boards. The remaining volumes from 1929 – 1939, are unbound, housed in 6 custom clamshell boxes. Very good to fine. WITH: LABORATOIRE D'ESSAIS DE LA SOCIÉTÉ FRANCAISE DE PHOTOGRAPHIE. MÉMOIRES ET DOCUMENTS. Paris: Gauthier-Villars, 1897 - 1902. Volumes 1 -3; bound in 2 quarter morocco and marbled paper over boards volumes.

\$25,000.00

*The Société Française de Photographie was founded in 1854 and defined itself under its organizing statutes as 'an artistic and scientific association of men studying photography.' Membership was limited and exclusive. By charter there would be no more than two hundred regular members, and an additional two hundred corresponding members from outside Paris. With its strong anti-commercial bias, few commercial photographers were among its members. Among its founding members were: Victor Regnault, Baron Gros, Eugène Delacroix, Louis Robert, Eugène Durieu, Alphonse de Brébisson, Léon Foucault, Hippolyte Bayard, Gustave LeGray, Charles Nègre, Blanquart-Evrard, Edmund Becquerel, Léon de Laborde, et al. The Bulletin published the work of its members, papers on scientific and technical aspects of photography, and notices from foreign societies. By the end of the nineteenth century the focus of the Bulletin had largely become scientific with fewer articles on artistic and aesthetics. As a consequence of this, biased towards the scientific, several members, including Robert Demachy, left the SFP to form the Photo-Club de Paris in 1894. (Condensed from the article by Kathleen Stewart Howe, p. 1280-81 in Encyclopedia of Nineteenth-Century Photography.*

*First published in 1855, as a supplement of LA REVUE DE PHOTOGRAPHIE. This run is complete; publication was suspended from Jan. - June 1871, and again from August 1939 - Dec. 1946. Publisher and place of printing changed as many as four times during the course of this journal's history.*

*Duplicates volumes of several early years are available, please inquire.*



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

Specializing in Rare and Out-of-Print Photographic Literature

36. **BULLETIN DE LA SOCIÉTÉ FRANÇAISE DE PHOTOGRAPHIE.** Paris: Au Siege de la Société Française de Photographie, 1855-1898. First editions. 8vos., various paginations. 38 years in 27 bound volumes as follows: 1855 – 1862; 1864 -1878 in 12 volumes, bound in contemporary quarter calf and marble paper over boards, rubbed, with occasional light foxing, very good; with 1885 - 1898, in 15 volumes, bound in half red morocco gilt, near fine. Includes, Volume 1, 1893-1896, of **LABRATOIRE D'ESSAIS DE LA SOCIÉTÉ FRANCAIS DE PHOTOGRAPHIE, MÉMOIRES ET DOCUMENTS**, in matching half red morocco gilt, near fine.

\$10,000.00

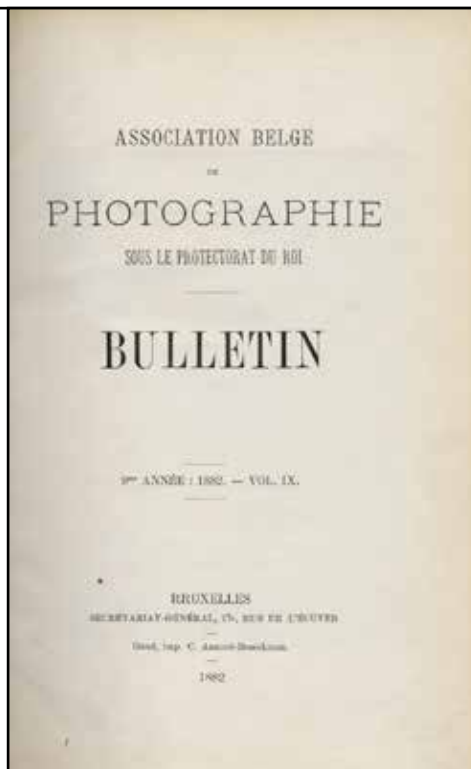
*Duplicates volumes of several early years are available, please inquire.*



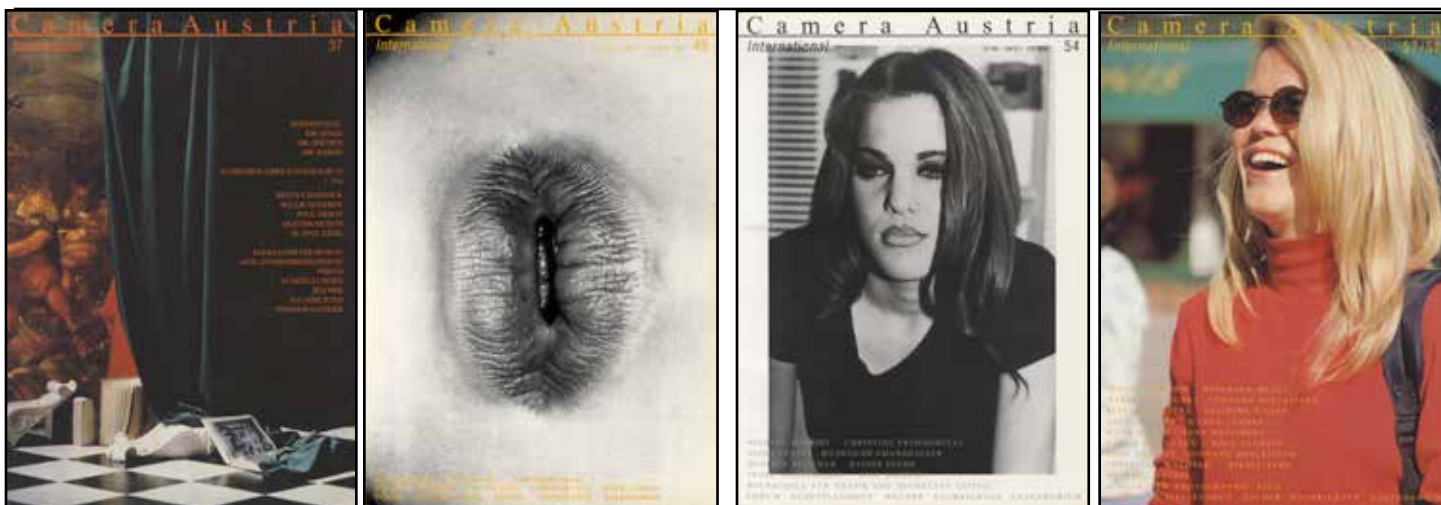
37. **BULLETIN: ASSOCIATION BELGE DE PHOTOGRAPHIE SOUS LE PROTECTORAT DU ROI.** Brussels: Association Belge de Photographie, 1882, 1890, 1895. First editions. 8vos. Variable paginations, all illustrated with original mounted photographs, photogravures, and b&w photographs. 3 volumes. All volumes bound in quarter leather and marbled paper over boards. The volume for 1882 has a single "Duplicate" stamp on the half-title page; the volumes for 1890 and 1895 are ex-library, with intermittent stamping, sometimes into the plate image, and occasional foxing. Very good.

\$500.00

*Each volume is comprised of 12 monthly bulletins, with 1882 having approximately 500 pp., and 1890 and 1895 each having approximately 1000 pp. Articles by Dr. J. M. Eder, Leon Vidal, C. Fabre, et al. Illustrated in a variety of photographic processes, including albumen, carbon, photogravure, etc. Text in French.*







38. **CAMERA AUSTRIA INTERNATIONAL.** Graz: Camera Austria, 1991-1999. First editions. 4tos., approximately 100-150 pp., largely illustrated from color and b&w photographs. Color illustrated stiff wrappers. 9 numbers in 7 volumes as follows: No. 37, 45, 51/52, 55, 57/58, 66. A few issues have minor creases to the wrappers. Very good to fine.

\$175.00

*This quarterly began publication in 1980 as CAMERA AUSTRIA and with Issue No. 36, was changed to CAMERA AUSTRIA INTERNATIONAL. Its high quality production along with its introduction to emerging photographers, lengthy critical articles and reviews made this a standout among contemporary photographic magazines. Texts in German and English.*

*Duplicate of No. 54. Fine. \$25.00*

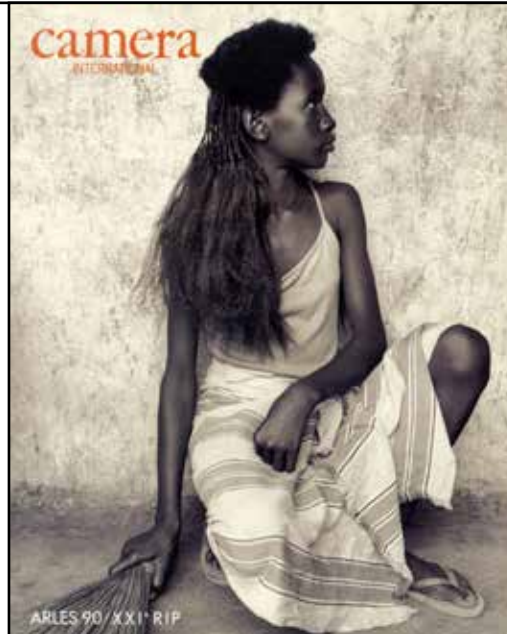
39. **CAMERA COLLECTORS' CLUB NEWSLETTER.** Riverside, Calif.: The Riverside Camera Museum and the "Camera Shop", 1970-1987. First editions. 4tos., various paginations, illustrated. 41 numbers in 39 issues as follows: No. 7-14, 16-17, 19, 21,-22, 24-32, 34, 37-48, 57, 67, 72/73, plus membership lists and other ephemera. A long but broken run.



\$500.00

*Edited by Robert Bingham. Began publication as a quarterly in 1970 as mimeographed sheets stapled in one corner. By issue number, 10 the name had changed to NEWSLETTER: RIVERSIDE CAMERA MUSEUM AND CAMERA COLLECTORS' ASSOCIATION, and the format changed to folded brochure with photographic illustrations. With issue number 21, the title changed again to NEWSLETTER OF THE WESTERN CAMERA COLLECTORS' ASSOCIATION. And with issue number 28, the title changed once again to THE PHOTOGRAPHER: JOURNAL OF THE WESTERN CAMERA COLLECTORS' ASSOCIATION, AFFILIATED WITH THE UNIVERSITY OF CALIFORNIA MUSEUM OF PHOTOGRAPHY, and the format changed to glossy photo-illustrated wrappers, and the pagination increased from a few pages to approx. 24 per issue.*

*Initially, this publication was a vehicle for selling and swapping photographic equipment between members. By 1974, articles of historical interest were predominating the contents.*



40. **CAMERA INTERNATIONAL.** Paris: Camera International, 1988-1990. First editions. 4tos, approximately 100 pp., color and b&w photographs. Photo-illustrated stiff wrappers. 2 Issues; 18 & 26. Slight creasing and rubbing to rear wrapper of No. 26; very good.

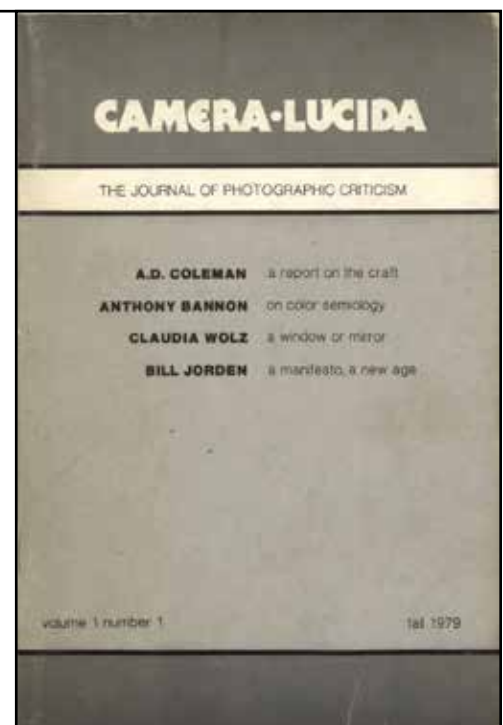
\$75.00

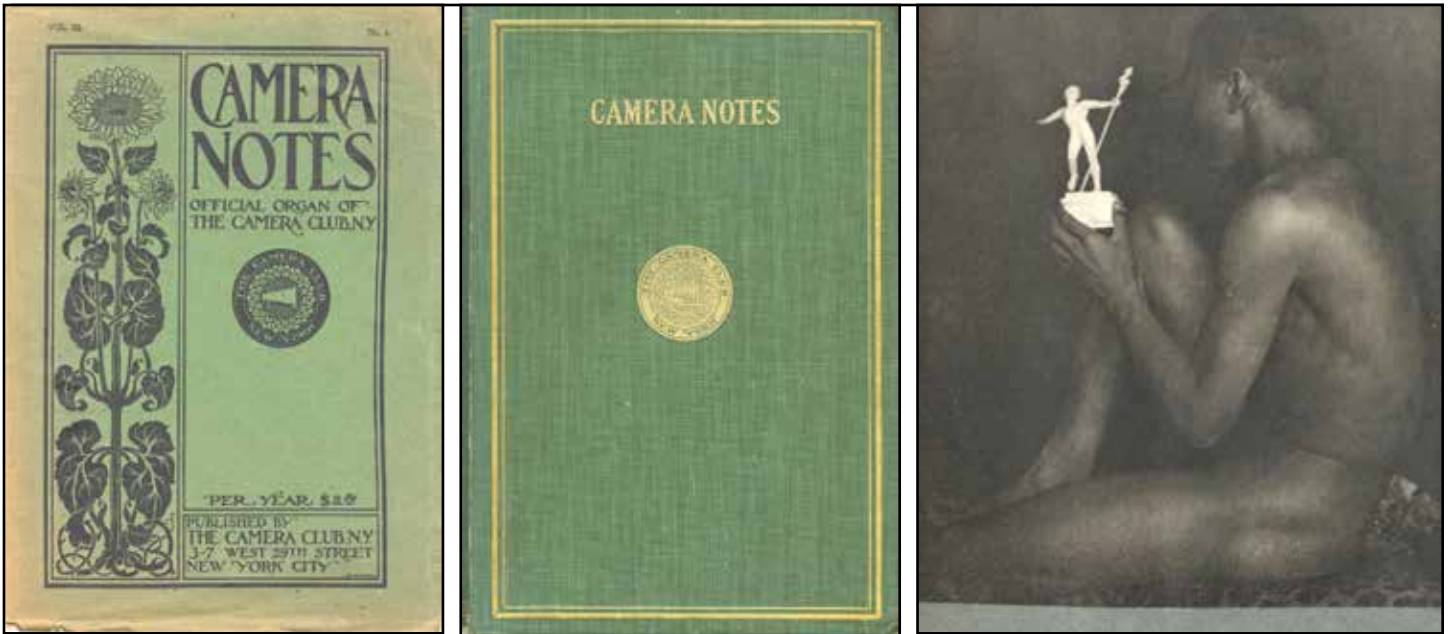
*A quarterly publication, 1984-1996. Special issues devoted to Arles festival. No. 16 includes articles and portfolios on China, and Chinese photographers, Hans Namuth, Dance photographers, Jean Lariviere, and Jean-Paul Goude. No. 26 includes articles and portfolios on or by Francoise Huguier, Patrick Kelly, Saudek/Drtikol, Three Surrealists (Nicola Vulo, Willy Kessels, and Man Ray), Magnum photographers, Olivo Barbiri (color photos), and Gilles Caron. Text in French and English.*

41. **CAMERA LUCIDA. THE JOURNAL OF PHOTOGRAPHIC CRITICISM.** Milwaukee: Camera Lucida, 1979. First edition. 8vo., (ii), 46 pp. Printed wrappers, which are moderately soiled and rubbed. Volume 1, Number 1. Very good.

\$50.00

*Edited by Robert Muffoletto. Critical essays, including those by A.D. Coleman, A Report of the Craft; Bill Jorden, A Manifesto, A New Age; Claudia Wolz, A Window or Mirror; and Anthony Bannon, On Color Semiology. Ceased publishing after Number 7, 1983.*





42. **CAMERA NOTES: OFFICIAL ORGAN OF THE CAMERA CLUB OF NEW YORK.** NY: Camera Club of New York, 1897 - 1903. First editions. 4tos., various paginations, with tipped-in photogravures and halftones, other illustrations in text. 18 Issues as follows: Volume II, No. 1-4, bound by the Camera Club in green cloth with gilt emblem, with the original wrappers bound in; Vol. III, No. 1 - 4; Vol. IV, No. 1 - 2, 4; Vol. V, No. 1 - 4; Vol. VI, No. 1 - 3. The individual issues are in the original printed wrappers with several of the blank spines either repaired or replaced. Vol. VI, No. 2 shows dampstaining on the blank margins and is lacking the printed label which was affixed to the front wrapper.

\$20,000.00

*Edited by Alfred Stieglitz. Stieglitz's goal was to publish a magazine that would set a new standard of excellence in pictorial photography, which would in turn attract the finest photographers to The Camera Club's yearly salon. Stieglitz proposed selling advertisement space to fund a substantial and beautifully illustrated periodical that would include photogravures representing some important achievements in pictorial photography, chosen not only from the club and America, but from the best material the world at large could offer. This policy soon had CAMERA NOTES regarded as one of the most significant and influential photographic journals of its time. However, there was a backlash from the club's membership, whose concern was that the journal was becoming an elitist publication whose contributors were mostly from outside the club itself. Under this mounting criticism, Stieglitz published his resignation from the editorship. CAMERA NOTES ceased publication in December 1903. It ran just three issues after Stieglitz resigned.*

*The photogravures include: Ebony and Ivory by F. Holland Day; Study in Red by Robert Demachy; A Wet Night, Columbus Circle, New York by W.A. Fraser; Mending Nets by Alfred Stieglitz; Magdalen by Charles I. Berg; Portrait Study by Gertrude Käsebier; Portrait of F. Holland Day by Gertrude Käsebier; Spring by Clarence H. White; Scurrying Home by Alfred Stieglitz; A Street in Mentone by Robert Demachy; Beatrice by Mathilde Weil; Odalisque by Charles I. Berg; La Cigale by Emma J. Farnsworth; Lady with the Venus by Clarence H. White; The Manger by Gertrude Käsebier; Blessed art Thou Among Women by Gertrude Käsebier; The Dance by Rudolf Eickemeyer, Jr.; Telegraph Poles by Clarence H. White; At the Edge of the Woods-Evening by Clarence H. White; Portrait of Miss M. of Washington by Miss Rose Clark and Mrs. Elizabeth Flint Wade; Midst Steam and Smoke by Prescott Adamson; Intervale Winter By Wm. B. Post; Clytie by Wm. B. Dyer; Nude by Wm. W. Renwick; An Icy Night by Alfred Stieglitz; Spring by Alfred Stieglitz; Spring Showers, the Coach by Alfred Stieglitz; Spring Showers, the Sweeper by Alfred Stieglitz; Bad News by Edmund Stirling; Portrait by Clarence H. White; Winter Landscape by Rudolf Eickemeyer, Jr.; The Street by Dallett Fuguet; A Water Carrier - Cuba by H.A. Latimer; and others.*

*Da Capo Press full facsimile edition of Volumes 1-4. Bound in 2 volumes, 4to. Very good. \$300.00*

43. **CAMERA WORK. ISSUE NUMBER II.** NY: Camera Work, 1903. First edition. 4to., 54 pp., complete with 7 hand-pulled photogravures, and 3 of the 4 halftone reproductions. (16) pp. adverts. Case-bound in blue buckram with a leather spine label, titled in gilt. Although lacking the printed wrappers, this issue was not trimmed and the text leaves are unopened. The photogravure plates are fine although the inner blank margin of one plate is slightly irregular and appears to have been this way during printing - there is no loss of the image. A very good copy.

\$6,000.00

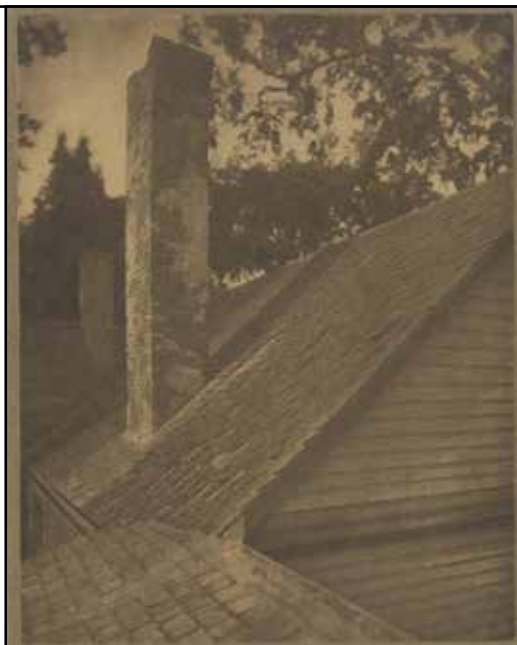


*There are 7 photogravures by Edward Steichen, and 3 halftones by him. The halftone plate, "Judgment of Paris - A Landscape Arrangement, 1903" is lacking. Edited by Alfred Stieglitz.*

44. **CAMERA WORK. ISSUE NUMBER VI.** NY: Camera Work, 1904. First ed. 4to., 56 pp., 6 hand-pulled photogravures, 1 color half-tone reproduction, 2 b&w half-tones, (18) pp. adverts. Printed wrappers which are detached, chipped, and worn. The top corner at the spine is bumped. The photogravures are in excellent condition.

\$2,100.00

*Five photogravures and one duotone by Alvin Langdon Coburn; two halftones by Will A. Cadby; one photogravure by W.B. Post. Edited by Alfred Stieglitz.*





45. **CAMERA WORK. ISSUE NUMBER VI.** NY: Camera Work, 1904. First edition. 4to., 56 pp., 6 hand-pulled photogravures, 1 color halftone reproduction, 1 duotone, 2 b&w halftones, (18) pp. adverts. Printed wrappers, yapped edges, chipped and worn, lacking spine, wrappers detached. The photogravures are in excellent condition.

\$2,250.00

*Five photogravures and one color halftone by Alvin Langdon Coburn; two halftones by Will A. Cadby; one photogravure by W.B. Post. Edited by Alfred Stieglitz.*



46. **CAMERA WORK. ISSUE NUMBER IX.** NY: Camera Work, 1905. First edition. 4to., 58 pp., complete with 8 hand-pulled photogravures, and 2 halftone reproductions, (20) pp. adverts. Case-bound in blue buckram with a leather spine label, titled in gilt. Although lacking the printed wrappers, this issue was not trimmed and the text leaves are unopened. The photogravure plates are fine. Light soiling along the exposed lower edge, which was issued untrimmed. A very good copy.

\$5,000.00

*There are 5 photogravures by Clarence H. White, 1 by Edward Steichen, and 2 by Eva Watson-Schultze; and 2 halftones by Watson-Schultze. Edited by Alfred Stieglitz.*



47. **CAMERA WORK. ISSUE NUMBER XV.** NY: Camera Work, 1906. First edition. 4to., 48 pp., 8 of 9 hand-pulled photogravures, (16) pp. adverts. Custom binding of full tan calf, with black and gilt label on front and stamped leather label on spine. The original printed wrappers are bound in. Lacking one plate (“Wier’s Close, Edinburgh”): one plate loose, else near fine.

\$2,250.00

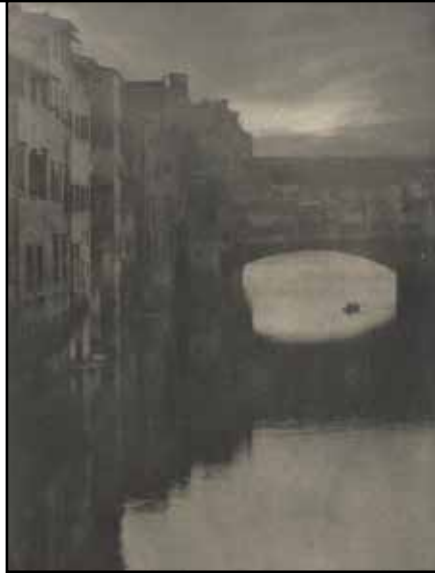
*There are four of the five photogravures by Alvin Langdon Coburn, one portrait of Coburn by George Bernard Shaw, one color photo by Edward Steichen, and two photogravures by George H. Seeley. The custom binding was created to compliment the design of Camera Work’s printed wrappers. Edited by Alfred Stieglitz.*



48. **CAMERA WORK. ISSUE NUMBER XXVII.** NY: Camera Work, 1909. First edition. 4to., 48 pp., with 8 of 9 hand-pulled tissue photogravures (lacking plate IV “Torso”), (12) pp. adverts. Printed wrappers, yapped edges, slight chipping; light foxing on the blank endpapers, else a very good copy. .

\$2,500.00

*Five hand-pulled photogravures by Herbert G. French; three photogravures by Clarence H. White and Alfred Stieglitz (lacking “Torso”). Edited by Alfred Stieglitz.*



49. **CAMERA WORK. ISSUE NUMBER XXVIII.** NY: Camera Work, 1909. First edition. 4to., 54 pp., complete with 10 hand-pulled photogravures, (12) pp. adverts. Custom binding of full tan calf, with black and gilt label on front and stamped leather label on spine. The original printed wrappers are bound in. Fine.

\$3,250.00

*Six photogravures by David Octavius Hill; one each by George Davison, Paul B. Haviland, Marshall R. Kernochan, and Alvin Langdon Coburn. The custom binding was created to compliment the design of Camera Work's printed wrappers. Edited by Alfred Stieglitz.*



50. **CAMERA WORK. ISSUE NUMBER XXXI.** NY: Camera Work, 1910. First edition. 4to., 68 pp., 13 of 14 hand-pulled photogravures, (lacking plate XIII "Nude-A Study"), (14) pp. adverts. Printed wrappers, front wrapper detached and lacking a section at the top and bottom of the foredge, with a few leaves dusty. The original photogravures are in excellent condition.

\$2,000.00

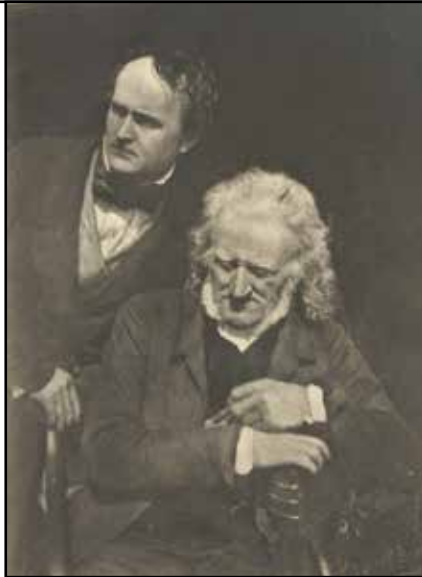
*The photogravures are from original negatives by Frank Eugene, among them are: H.R.H. Rupprecht, Prince of Bavaria; Prof. Adolf Hengele; Prof. Franz v. Stuck; Willi Geiger; Nude - A Child; and "Hortensia." Edited by Alfred Stieglitz.*



51. **CAMERA WORK. ISSUE NUMBER XXXIV / XXXV.** NY: Camera Work, 1911. First edition. 4to., 70 pp., with 12 of 13 hand-pulled photogravures, (15) pp. adverts. Case-bound in blue buckram with a leather spine label, titled in gilt. Although lacking the printed wrappers, this issue was not trimmed. The photogravure plates are fine. Pencil notations on one leaf of text. A very good copy.

\$3,500.00

*There are 4 photogravures by Eduard J. Steichen, and 8 of the 9 photogravures from drawings by Auguste Rodin, lacking plate VI, "Drawing." See CAMERA WORK: The Complete Illustrations 1903 - 1917 p.570. Edited by Alfred Stieglitz.*



52. **CAMERA WORK. ISSUE NUMBER XXXVII.** NY: Camera Work, 1912. First edition. 4to., 48 pp., 9 hand-pulled photogravures, (12) pp. adverts. The printed wrappers show some staining and are edge-chipped. Very good .

\$1,500.00

*These nine photogravures by David Octavius Hill were printed from his paper negatives by J. Craig Annan. Titles include: Handyside Ritchie and Wm. Henning, Lady in Black, Lady in Flowered Dress, Girl in Straw Hat. Edited by Alfred Stieglitz.*





53. **CAMERA WORK. SPECIAL NUMBER.** NY: Camera Work, 1913. First edition. First ed. 4to., 59 pp., 8 reproductions of paintings, (12) pp. adverts. Printed wrappers, yapped edges, chipped and split as usual, else near fine.

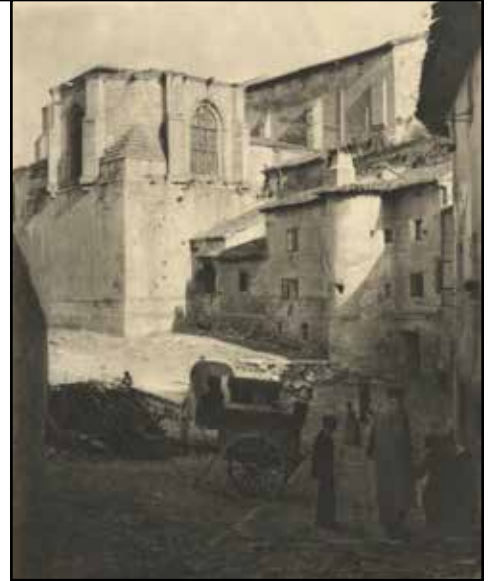
\$425.00

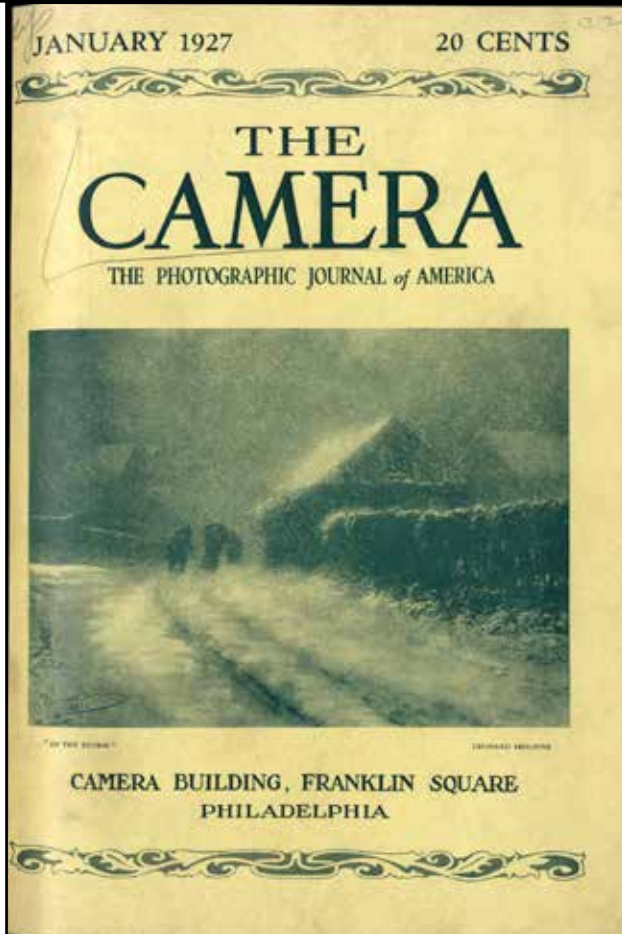
*Includes Gertrude Stein's "Portrait of Mabel Dodge at the Villa Curonia." The artists represented here are: Cézanne, Van Gogh, Picasso, and Picabia. Edited by Alfred Stieglitz.*

54. **CAMERA WORK. ISSUE NUMBER XLV.** NY: Camera Work, 1914. First edition. 4to., 44 pp., 8 hand-pulled photogravures, (11) pp. adverts. The original printed wrappers are fine and near new with but slight wear at the yapped edges.

\$1,250.00

*Eight photogravures by J. Craig Annan, including: "A Blind Musician-Granada", "A Gitana-Granada", "Old Church-Burgos", "A Square-Ronda", and "A Gateway-Segovia." Edited by Alfred Stieglitz.*

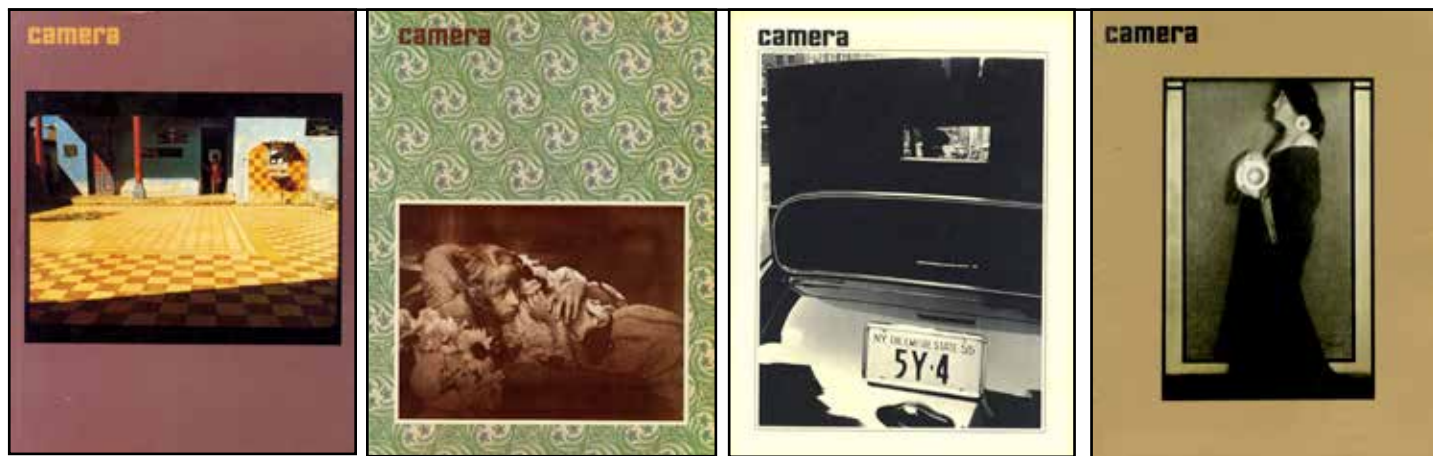




55. **THE CAMERA: THE PHOTOGRAPHIC JOURNAL OF AMERICA.** Philadelphia: The Camera, Inc., 1923 -1947 . First editions. 4tos., various paginations, illustrated with b&w photograph. 18 bound volumes as follows: Vol. 27, Part 2: July-Dec., 1923; Vol.34-35, 1927; Vol. 47, July-Dec., 1933; Vol. 52-53, 1936; Vol. 54-55, 1937; Vol. 57, July-Dec., 1938; Vol. 58-59, 1939; Vol. 60-61, 1940; Vol. 62, Jan.-July, 1941; Vol. 64, July-Dec., 1942; Vol. 65, Part 1, Jan.-July, 1943; Vol. 68, 1946; Vol. 69, 1947. Illustrated wrappers are bound-in. Ex-library, occasional pencil markings on wrappers, very good.

\$850.00

*Founded in 1897 by Frank Chambers, who also served as the initial editor of THE CAMERA, in 1923 it merged with THE PHOTOGRAPHIC JOURNAL OF AMERICA. Published monthly, with the volume number ranging from 6 to 12 issues at various times. Publisher and location changed frequently. Largely concerned with technical considerations, it reproduced b&w photographs by amateurs and accomplished Pictorialists, such as Leonard Misonne and Robert S. Redfield.*



56. **CAMERA.** INTERNATIONAL MAGAZINE FOR PHOTOGRAPHY AND CINEMATOGRAPHY. Lucerne: C.J. Bucher. First editions. 4tos., approx. 40 to 50 pp. each, numerous fine b&w and color photo-reproductions and illustrations. 120 issues of the English Language edition, from January 1967 - December 1976. Lacking only 6 issues: 1967, June, Nov.; 1970, March, May; 1971, Feb., April. Several of the 1967 issues have short tears at the spine ends. All others are very good to fine condition.

\$1,000.00

*CAMERA*, began publishing in July 1922; over the years it had a variety of subtitles and was a German language publication. In 1951, it split into three separate editions, German, French and English. Allan Porter became editor in chief in January, 1966 and quickly revamped the contents to feature modern photographers. Subjects range from the history of photography to contemporary masters; landscape to architecture; documentary to advertising; with essays on aesthetics, the FSA, nudes, processes, printing, women photographers, pictorialism, Victorian photographers, reportage, etc. The high quality printing of the images was by sheet-fed photogravure - as a friend explained to me, he looked forward to receiving his monthly copies because they were the poor man's *CAMERA WORK*. It ceased publishing in December 1981.

Duplicate issues are available. Condition varies, please inquire:

1967: Jan, April, Sept.

1968: Jan., Feb., July, Sept., Oct., Dec.

1969: April, May, July, Sept., Nov., Dec.

1970: April, Aug.-Dec.

1971: Jan., Feb., Dec.

1972: Jan., Feb., May, June, Aug.-Dec.

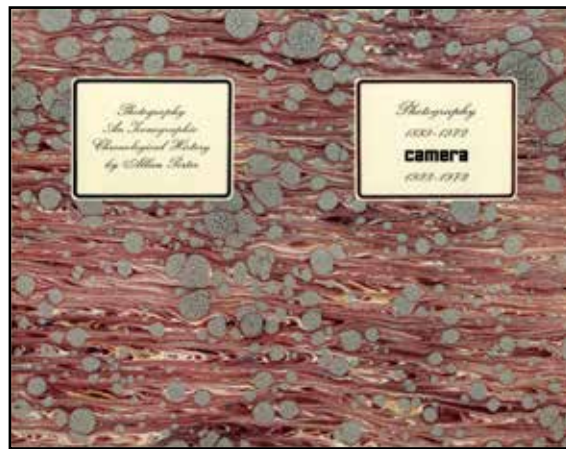
1973: Jan.-June, Aug.-Dec.

1974: Jan.-March, May, Oct.

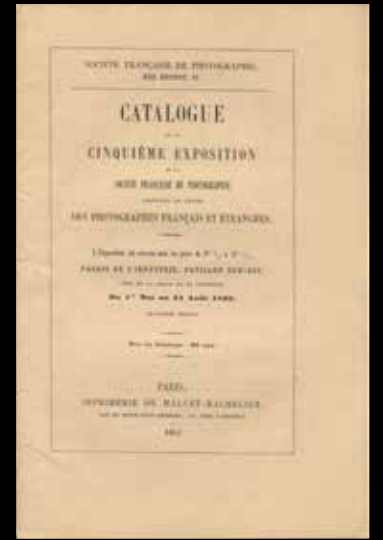
1975: Nov., Dec.

1976: March, May, July--Dec.

1977: March, April



57. CATALOGUE  
DE LA .....  
EXPOSITION  
ANNUELLE  
DES OEUVRES  
DES ARTISTES  
ET AMATEURS  
FRANÇAIS ET  
ÉTRANGERS  
AINSI QUE DES  
APPAREILS  
ET PRODUITS,  
APPARTENANT  
À TOUTES LES  
BRANCHES  
DE L'ART



**PHOTOGRAPHIQUE.** Paris: Société Française de Photographie, 1857 through 1876. First editions. 8vos., various paginations, from approx. 25 pp. to 65 pp. Original printed paper wrappers. 10 volumes, all published. The 1859 issue has a dampstain running along the blank lower margin of the first 20 pp. and soiled wrappers. The 1861 issue has the neat stamp of André Jammes on the blank lower margin of the front wrapper. Minor wear or lacking a few tiny chips at the spines. Near fine. Housed in a newly made clamshell box of cloth with a printed paper label.

\$25,000.00

*"Within months of its founding, the SFP began to organize photographic exhibitions; the first opened in September 1855 and coincided with the Paris Universal Exposition which featured a remarkably strong showing of photographic work. Between 1855 and 1876, the SPF organized eleven photographic (biennial) exhibitions - a continuous program of exhibitions which roughly coincided with the Paris painting salons. Exhibitions were open to members and non-members, and to foreigner practitioners. The SPF's exhibitions quickly achieved the status of the photographic salon on the order of the official painting salons. By far the most press recognition and critical attention accorded to photography was directed to the exhibitions of the SPF. With the exception of the 1855 exhibition, every later exhibition was accompanied by a catalogue, which listed photographers by name and nationality, described the subject of submitted images, and identified both negative and print processes. They constitute an invaluable resource for researchers." From the article by Kathleen Stewart Howe, p. 1280-81, Encyclopedia of Nineteenth-Century Photography.*

*A complete run of this biennial publication, which began in 1857 with the Deuxième Exposition and continues through to the Onzième Exposition. Titles vary slightly, as well as the printers which include: Imprimerie de Mallet-Bachelier, Imprimerie et Lithographie de Renou et Maulde, and Imprimerie de Gauthier-Villars. Extremely rare with WorldCat locating only one full set at Harvard Fine Arts; with three locations for only the 1857 issue.*





58. **CENTER FOR CREATIVE PHOTOGRAPHY / THE ARCHIVE.** Tucson: Center for Creative Photography, The University of Arizona, 1976-1992. First editions. 4tos., variable paginations, includes b&w and color photos. Printed and pictorial stiff wrappers. 29 numbers in 28 issues. A long run, from No. 1 - No. 30, lacking issue No. 22. Very good to fine.

\$600.00

*This publication began as a numbered series simply entitled, CENTER FOR CREATIVE PHOTOGRAPHY, Number 1, March, 1976. With issue number 14, the title became, THE ARCHIVE.*

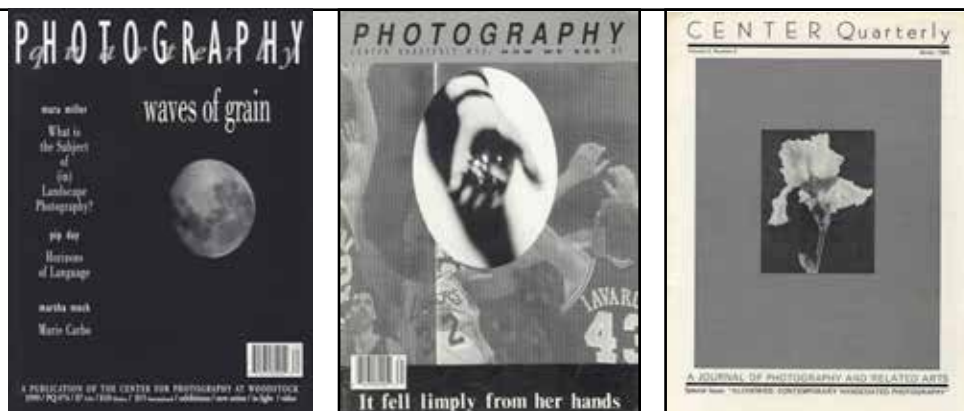
*A long but broken run of 29 numbers in 28 issues; lacking number 22.*

*A research publication of the archives and holdings of the Center for Creative Photography, which includes essays, biographies and catalogues of photographs. Among the subjects of these publications are Alfred Stieglitz, Wynn Bullock, Edward Weston, Lisette Model, Henry Holmes Smith, Aaron Siskind, Clarence John Laughlin, W. Eugene Smith, Laura Gilpin, Ralph Gibson, Lee Friedlander, Garry Winogrand, Paul Strand, Harry Callahan, and Ansel Adams.*

*Duplicates of Nos. 1-6, 7/8, 10, 11, 13-18, 20-21, 23-28, 30 are available. Condition varies, please inquire.*

59. **CENTER QUARTERLY. A JOURNAL OF PHOTOGRAPHY AND RELATED ARTS.** Woodstock, NY: Catskill Center for Photography; Center for Photography at Woodstock, 1984-1999. First editions. 4tos., 32 pp., b&w illustrations from photographs. Printed wrappers. 20 issues as follows: 5:2 (No. 22), 5:3 (No. 23), No. 38, 39, 40, 41, 42, 43, 46, 48, 50, Address label affixed to rear cover. Near fine.

\$200.00

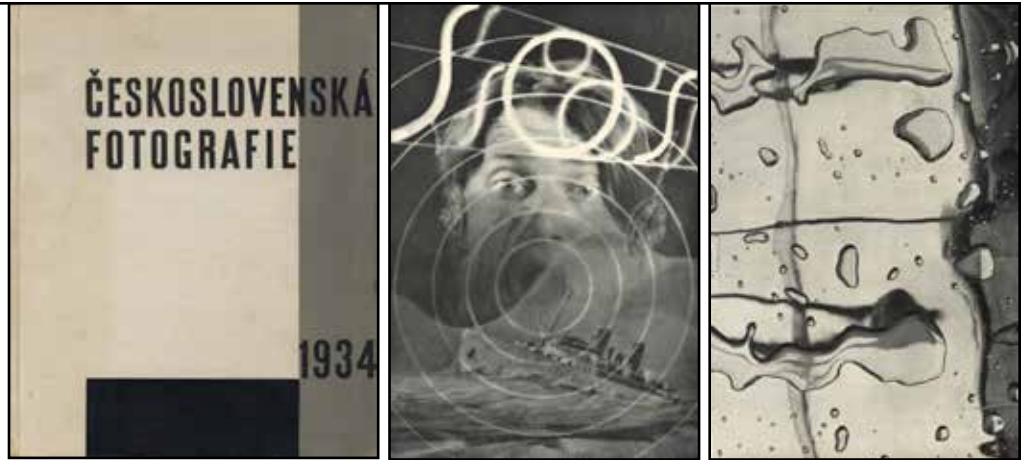


*Founded in 1977, by Howard Greenberg and Michael Feinberg as a co-op exhibition and workshop space, the Catskill Center for Photography is one of the most active not-for-profit artists' spaces in the country. The Center began publishing its quarterly journal in 1979. By 1992, the title changed to PHOTOGRAPHY CENTER QUARTERLY. Includes portfolios of photographs, critical essays and reviews.*

*Duplicates of Nos. 58, 72, and 77 are available. Each \$10.00*

**60. CESKOSLOVENSKA****FOTOGRAFIE.** Prague:

Fotograficky Obzor (first vol.) and Svaz Ceskoslovenskych Klubu Fotografu Amateru, 1931-1946. First editions. 4tos. each with text pp., plus 64 b&w photogravure plates, adverts. 5 volumes as follows: Vol. I (1931); Vol. IV (1934); Vol. VII (1937); Vol. VIII (1938); full cloth. 1946; cloth-backed paper over boards. The full cloth bindings were designed by Karel Teige and show moderate soiling; the lower tip of the 1934 issue is rubbed. Good to very good.



\$375.00

*Edited by Augustin Skarda, et al. An important series showing the work of many notable Czech photographers: Sudek, Drtikol, Styrsky, Hak, Plicka, Funke, Jiru, Lukas, and numerous others. Text in Czech, with some volumes offering text in German, French, English and Russian. The volumes from the war years were issued by authority of the occupying forces.*

*Duplicate volumes are available. Condition varies, please inquire.*

**61. CLOSE-UP.** Cambridge, MA.: Polaroid Corporation; Corporate Communications Group, 1980-1986. First editions. 4tos., variable paginations, illustrated primarily from color photographs. Color printed stiff wrappers. 9 issues as follows: Vol. 11, No. 1, 2; Vol. 13, No. 1, 2; Vol. 14, No. 1-3; Vol. 15, No. 1; Vol. 16, No. 1, with the Annual Report 1985. Very good.

\$175.00



*The Polaroid Corporation was a major sponsor to photographers throughout its existence, providing its products and equipment, as well as funds in return for images. The recipients were well known as well as emerging artists, and their work was published in this magazine. Also included were articles on Polaroid's latest technical advances. Edited by Marnie Samuelson, et al. Published as a quarterly, it was sometimes intermittent. It ceased publishing with Vol. 16, No. 1, Spring, 1986.*

*Duplicate issues Vol. 13, No. 1, 2; Vol. 14, No. 1 - 3; Vol. 15, No. 1; and Vol. 16, No. 1 are available. Each \$20.00*

**62. THE COMPLETE PHOTOGRAPHER: A COMPLETE GUIDE TO AMATEUR AND PROFESSIONAL PHOTOGRAPHY.** Chicago: National Education Alliance, Inc., 1941-1944. First editions. Thick 8vos., approximately 4000 pp., chiefly illustrated from b&w and color photographs, including screen photogravure plates. 59 issues bound in 5 thick volumes of buckram over boards, original photo illustrated wrappers bound in. Near fine. A complete run of this magazine from Volume 1, Issue 1 through Volume 10, Issue 4. All issued.



\$250.00

*Edited by Willard D. Morgan. An encyclopedia of photographic concerns, with photographs by the leading photographers of the time.*



**63. CONTACT SHEET.** Syracuse: Light Work/ Community Darkrooms, 1981 - 1999. First editions. 8vos. & 4tos., variable paginations, illustrated from b&w and color photographs. Self wrappers and printed stiff wrappers. 71 numbers in 70 issues. A long run, from No. 19 - No. 104. Missing Nos. 20, 38, 50, 99, 100, and 101. Numbers 19 - 57 are a folio sheet folded to make 4 to 6 pp.; from Number 59 - 104, the pagination increases and the size changes to square 8vo. and then tall 8vo. The issues numbered 19 - 59 were folded for mailing, and often have the recipient's mailing label affixed. Very good to fine.

\$650.00



*Contact Sheet is the quarterly publication of Light Works, a nonprofit, artist-run organization founded in 1973 by Phil Block and Tom Bryan, to provide direct support to emerging and underrepresented photographers, with funding from the New York State Council on the Arts, Robert and Joyce Menschel, and others. Each issue features the work of one or more photographers.*

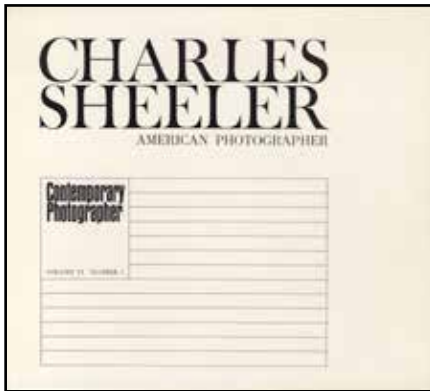
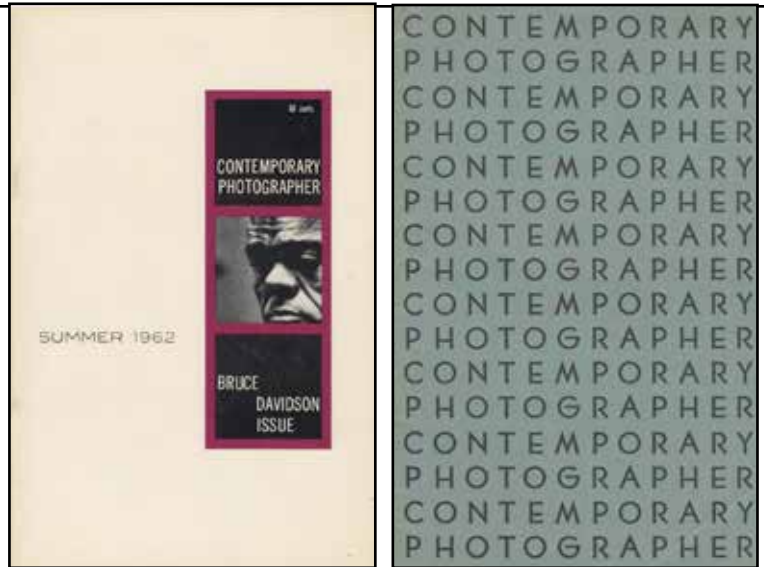
*Duplicates of Nos. 19, 26, 30, 34, 36, 56-58, 61-63, 65-81, 83-86, 88-97, and 102-104 are available. Each \$10.00*

64. **CONTEMPORARY PHOTOGRAPHER.** 18 issues. Oberlin, Ohio (first few issues), 1960-1961; Culpeper, Virginia: Thomas M. Hill, Jr., 1962-1968. First edition. A complete set of 18 issues of this irregularly published quarterly. The numbering or dating of several issues was not stated prior to Volume IV. 8vos. and oblong 8vos., numerous b&w photos. Stiff wrappers. Some soiling or rubbing to the wrappers of several issues, one shows foxing; most issues are very good to near fine.

\$1,250.00

*Thomas M. Hill, Jr., editor. Articles, reviews and portfolios; contributors include: Beaumont Newhall, Nicholas Dean, Jerry Uelsmann, Marie Cosindas, Wynn Bullock, Edward Weston, Alvin Langdon Coburn, Don Worth, Lyle Bongé, Ralph Eugene Meatyard, Bruce Davidson, George Krause, Simpson Kalisher, Jerome Liebling, Paul Caponigro, John Brook, Lee Friedlander, Duane Michals, Charles Harbutt, Charles Sheeler, Cornell Capa, Minor White., Dave Heath, et al.*

*Duplicates of Vol. 1, No. 2; Vol. 2, No. 2; (Vol. 3) 1962 Spring, Summer, Fall; (Vol. 4) 1963 Winter, Spring, Summer; (Vol. 5) 1964 Winter, No. 2, 4; and Vol. 6, No. 1, 2. Condition varies, please inquire.*

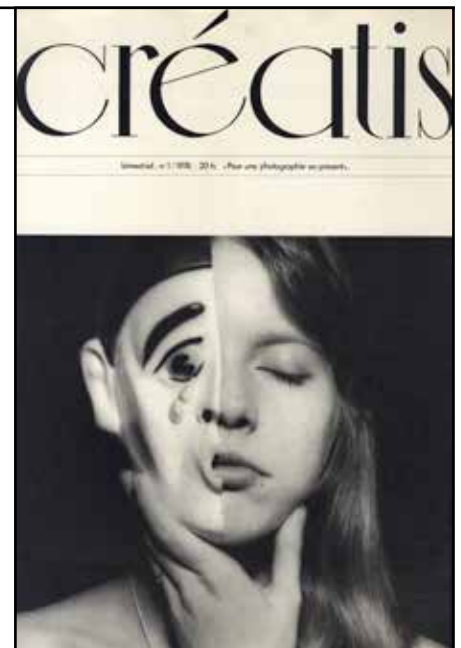


65. **CRÉATIS. POUR UNE PHOTOGRAPHIE AU PRÉSENT.** Paris: Créatis, 1976-1980. First editions. Folios, various pagination, full-page b&w photos. Printed wrappers which show light soiling. 6 issues. Nos. 1, 8, 11, 12, 13, 14. Very good.

\$225.00

*Edited by Albert Champeau. No. 1 includes an interview with Albert Champeau conducted by Claude Nori and Bernard Plusso; No. 8 contains photographs of Egypt by Bernard Guillot; No. 11 includes photos by Joseph Delteil, Louis-Francois Bacou, Richard Baltauss, Jean Delord, Arnaud Claass, René Fouque, and Denis Roche; No. 12 includes a portfolio by Laurence Fink, an article on Photography and Art by Michel Nuridsany, a portfolio by Joan Foncuberta, and color photos by Wilhelm Moser (slight bump at lower corner); No. 13 continues the article by Michel Nuridsany, with photos by Susan Eve Jahoda, Hans Van Meerwijk, Rick Dingus, and Jean Bernard Naudin/Sahli; No. 14 includes photos by Eugene Atget, Charles Marville, Bernard Dufour; and the third part of the article by Michel Nuridsany. Texts in French.*

*Duplicate of No. 14 is available. \$35.00*





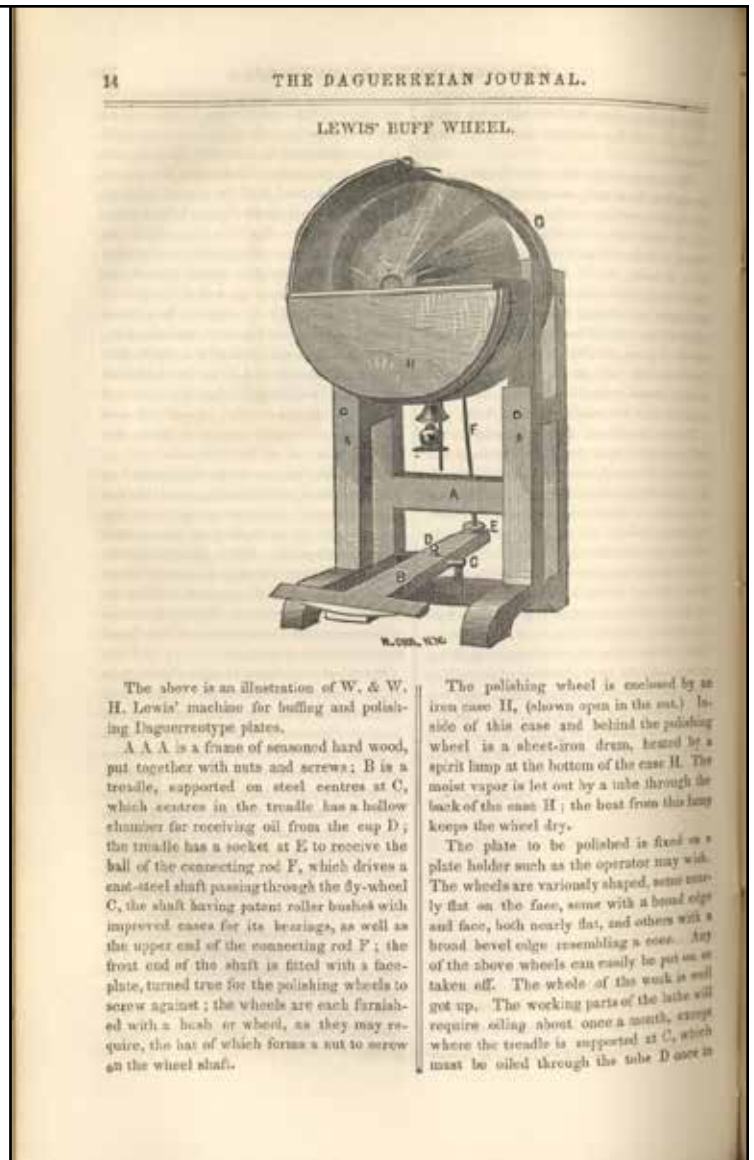
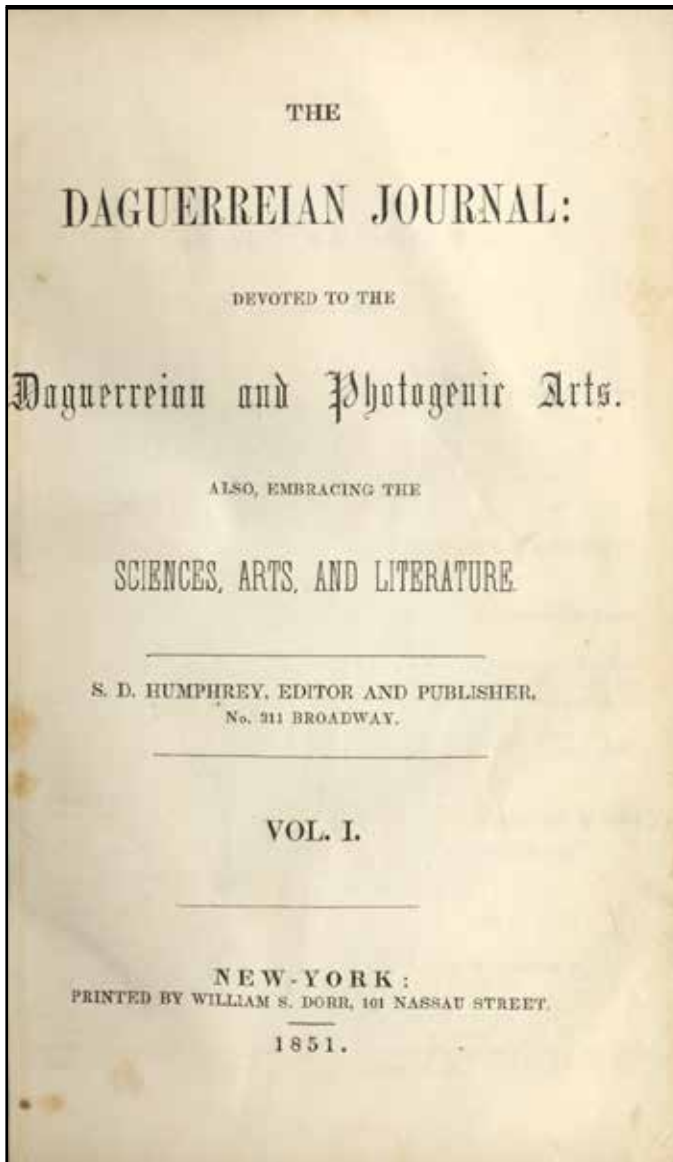


66. **CREATIVE CAMERA.** London: Coo Press, 1968 - 1980. First editions. 4tos., varying paginations. Silver printed wrappers, largely illustrated from b&w photographs. A long but broken run of 136 issues, Numbers 43 -188; lacking Nos. 53, 54, 126, 133-135, 138, 142-145, 147-151, 181, 185-186. Good to very good with several numbers having minor creases to the wrappers or tips; no. 183 has the top 2 inches of the front wrapper clipped.

\$850.00

*Founded in June 1964 as CAMERA OWNER, a magazine geared, as the name implied, to equipment and technique. In December 1965, Bill Jay became the editor, and in October 1967, it became CREATIVE CAMERA OWNER under a new publisher and owner, with an emphasis on exhibiting the works of international photographers. With Issue No. 44, this monthly became CREATIVE CAMERA, and Bill Jay remained the editor through 1969, when Colin Osmond assumed the role of editor and publisher, later being joined by Pete Turner as co-editor. Primarily publishing portfolios and articles by working photographers, it occasionally published a look back at a photographer of importance. Reviews and gallery listings were among the regular features. The years 1968 - 1980 were the golden years for this magazine, which introduced to its world wide audience a new group of emerging photographers, critics and historians.*

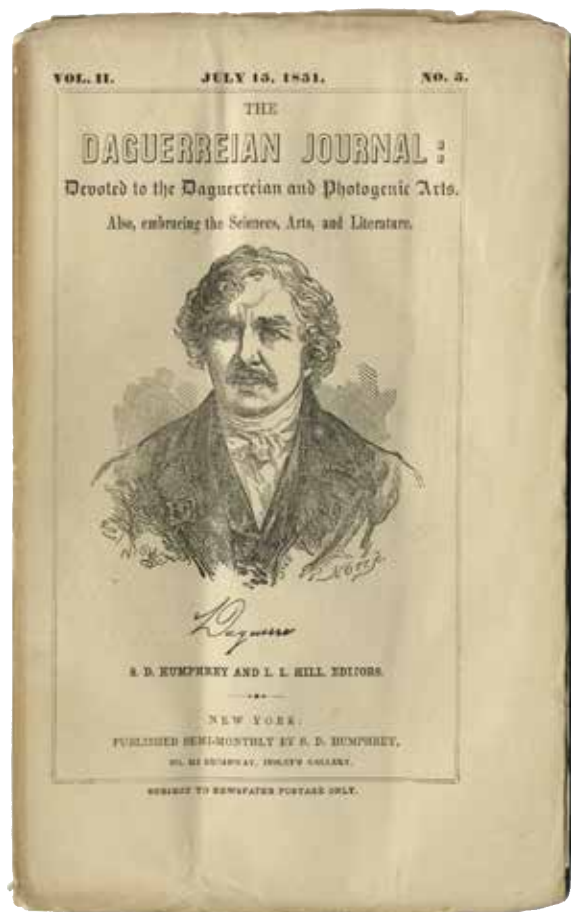
*Duplicates of Nos. 55-57, 61-84, 86-99, 101-103, 105-108, 113, 115-119, 121, 123, 127, 129, 130, 163, 164, and 169 are available. Condition varies, please inquire.*



67. **THE DAGUERREIAN JOURNAL: DEVOTED TO THE DAGUERREIAN AND PHOTOGRAPHIC ARTS. ALSO, EMBRACING THE SCIENCES, ARTS, AND LITERATURE.** New York: S.D. Humphrey, 1850-1851. First edition. 8vo. Vol. I, vii, 384; Vol. II, vii, 384 pp. Occasional illustrations in text. Vol. I, No. 1, Nov. 1850 to Vol. II, No. 12, Nov. 1851. Two volumes bound as one. Later binding of full calf with spine label titled in gilt. One leaf has a closed tear with no loss of text. Aside from light foxing and toning at the edges of the preliminary pages of the first volume, near fine and bright copy.

\$7,500.00

*A semi-monthly publication, which S.D. Humphrey (1823-1883) was both the editor and publisher. After the third volume (Vol. III, No. 1, Nov. 1851 to Vol. III, No. 3, Dec. 1851) the title changed its name to: HUMPHREY'S JOURNAL OF THE DAGUERREOTYPE AND PHOTOGRAPHIC ARTS AND THE SCIENCES AND ARTS PERTAINING TO HELIOGRAPHY. This is the first journal in the world devoted to the photographic arts, preceding THE PHOTOGRAPHIC ART JOURNAL by two months (January 1851).*

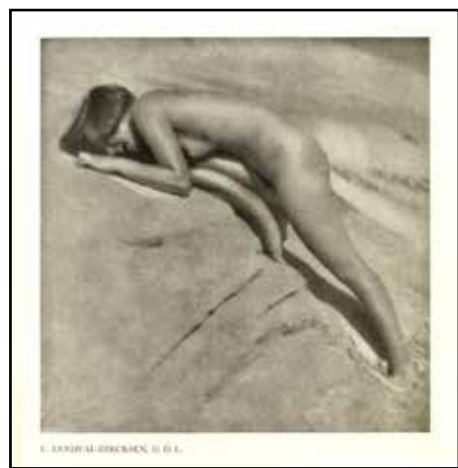




**70. DAS DEUTSCHE LICHTBILD.** Berlin: R.& B. Schultz, 1927-1938. First editions. 4tos, variable paginations; over 2000 pp., over 1000 photogravure plates. 11 volumes. An unbroken run, beginning with the first issue. Cloth. Moderate soiling to the cloth of several volumes; in the first volume (1927), the signature staples in the gutter of a number of leaves show rust. English text pamphlet for 1935 and 1938, and laid-in rear pocket of 1928/29 issue. Overall, a very good set.

\$850.00

*Hans Windisch, editor, et al. The annual was discontinued during the war years, and resumed in the 1950's in a much diluted form. A most important annual which introduced the "New Objectivity" of Renger-Patzsch, among others. Contains works by every important European and some American photographers of the era.*



*Duplicates of 1930, and 1933 volumes are available. Please inquire.*

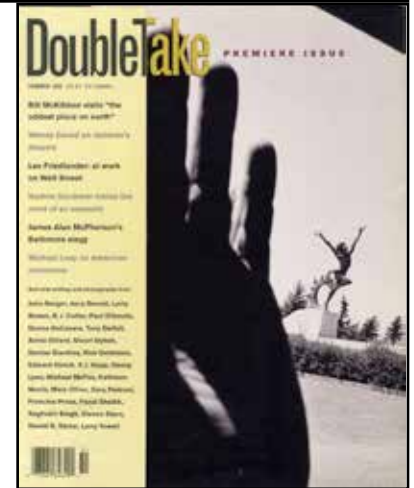
71. **DOUBLETAKE**. PREMIER ISSUE. SUMMER 1995. Durham, NC: Center for Documentary Studies at Duke University, 1995. First edition. 4to., 128 pp., largely illustrated from color and b&w photographs. Illustrated wrappers, with added contents flap affixed to front wrapper, with a letter from the managing editor and subscription form laid-in. Fine, as new.

\$25.00

*Edited by Robert Coles and Alex Harris. A magazine for documentary photography, fiction, poetry and reviews, it severed its relationship with Duke University in 1999, and ceased publishing in November of 2004.*

*The contributors to this first issue are: Bill McKibben, Wendy Ewald, Lee Friedlander, Nadine Gordimer, James Allen McPherson, Michael Lesy, John Berger, Annie Dillard, Danny Lyon, Michael McFee, Raghubir Singh, et al.*

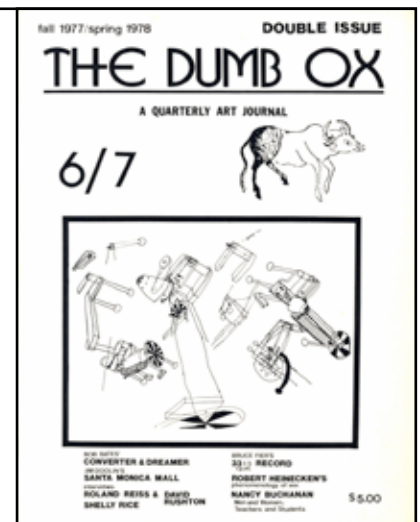
*Duplicate of Premier Issue, lacking inserts and cover flap is available. Near fine. \$15.00*



72. **THE DUMB OX: A QUARTERLY ART JOURNAL**. Northridge, CA : The Dumb Ox, 1977-1978. First edition. 4to., (72) pp., illustrated from b&w photographs and drawing. Illustrated wrappers. Double Issue 6/7, Fall 1977/ Spring 1978. Light soiling on the rear wrapper, else near fine in the original, but torn, mailing envelope addressed to Naomi Savage, noted photographic printmaker.

\$100.00

*Edited by James Hugunin. Includes, interviews with Roland Reiss, Shelly Rice and David Rushton, Bruce Fier's 33 1/3 r.p.m. record, Robert Heinecken's Phenomenology of Sex, a pop-up auto by Paul Knotter, and a stapled-in photograph (no. 847 of 1600) from Knotter's found photographs collected from garbage bins.*



## FREQUENTLY USED REFERENCES

Eder, Josef Maria. **HISTORY OF PHOTOGRAPHY**. Translated by Edward Epstean. New York: Columbia University Press, 1945.

Flukinger, Roy. **WINDOWS OF LIGHT: A BIBLIOGRAPHY OF SERIAL LITERATURE WITHIN THE GERNSHEIM & PHOTOGRAPHY COLLECTIONS OF THE HARRY RANSOM HUMANITIES CENTER**. Austin: Harry Ransom Humanities Research Center, The University of Texas at Austin, 1994.

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