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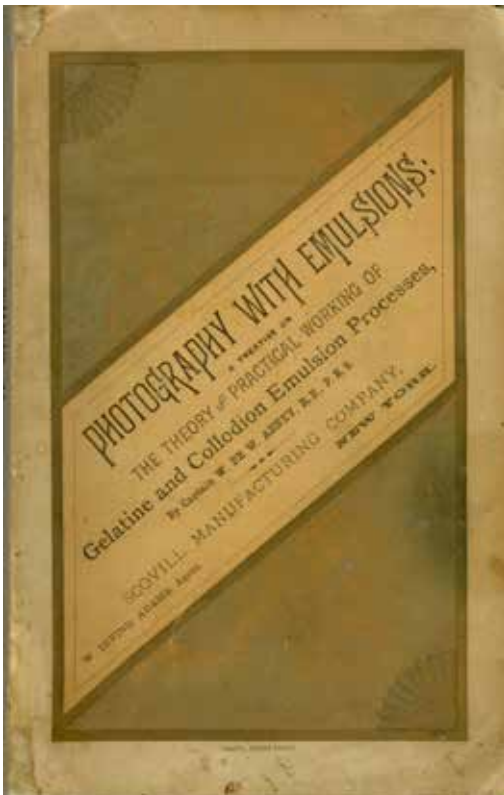
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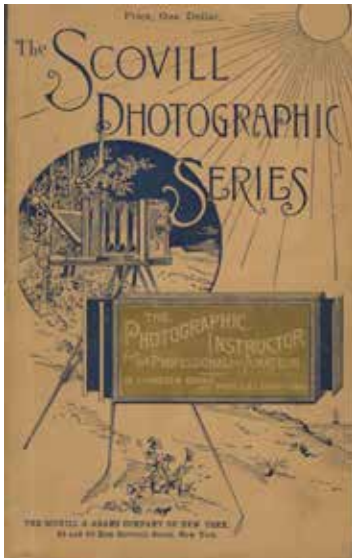


1. Abney, W. de W., Captain. [William de Wiveleslie]. **PHOTOGRAPHY WITH EMULSIONS: A TREATISE ON THE THEORY AND PRACTICAL WORKING OF GELATINE AND COLLODION EMULSION PROCESSES.** NY: Scovill Manufacturing Company, 1883. First American edition. 8vo., vii, 192 pp., 36 pp. adverts, engraved illustrations. Printed stiff wrappers. The lightly chipped and stained wrappers have been expertly repaired and attached with a new printed paper spine. Small piece torn from the top corner of the first blank; a few edges creased - else a very good copy.

\$300.00

*A most important manual that covers all processes being practiced during this period with hundreds of emulsion processes and developers detailed in full. Also includes unusual approaches such as beer and coffee preservatives and how to color (safelight) darkroom windows. Abney made important contributions in the field, i.e. hydroquinone as developer [1880] and silver gelatino citrochloride printing-out paper.*

*WorldCat locating only six copies. Roosens and Salu No. 3516 fail to locate this printing and list the 1886 printing as the First American edition.*



2. Adams, W.I. Lincoln and Charles Ehrmann. **PHOTOGRAPHIC INSTRUCTOR, FOR THE PROFESSIONAL AND AMATEUR.** NY: Scovill and Adams, 1897. Sixth edition, eighth thousand. 8vo., 215 pp., illustrations in text. Publisher's decorative illustrated paper wrappers. Previous owner's neat stamp on the title page; a small sliver is lacking from the blank rear wrapper; else near fine.

\$200.00

*This manual leads the reader through darkroom procedures, printing on albumen and pigmented papers, manipulation of images in printing, photographic techniques in landscape work, stereo, photomicrography, etc.*

*Roosens and Salu No. 6435.*

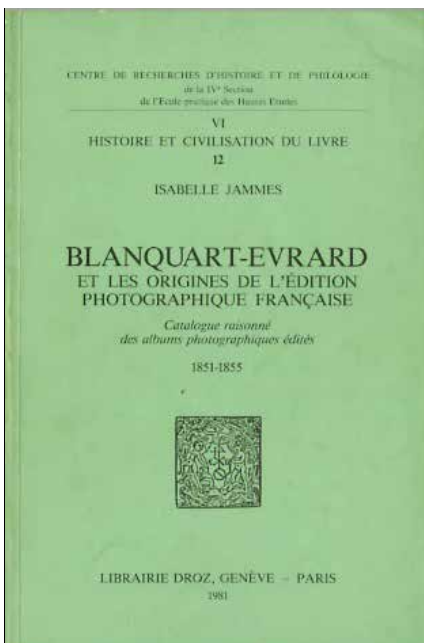


3. Blakemore, John. **INSCAPE.** [London]: Zelda Cheatle Press Ltd., [1991]. First edition. Oblong 4to., 94 unnumbered pp., chiefly illustrated from b&w photographs. Fine in the photo-illustrated dust jacket.

\$200.00

*John Blakemore, born 1936, is a noted British photographer whose work is closely tied to the landscape and botanicals. In these exquisitely printed images, which at times incorporate multiple printings, the landscape he has photographed is more often inner and personal.*

*Published upon the occasion of an exhibition at the Zelda Cheatle Gallery, London, 1991. Includes an introductory essay by Val Williams, which draws upon the writings of the photographer.*



4. [BLANQUART-EVRARD]. Jammes, Isabelle. **BLANQUART-EVRARD ET LES ORIGINES DE L'ÉDITION PHOTOGRAPHIQUE FRANÇAISE. CATALOGUE RAISONNÉ DES ALBUMS PHOTOGRAPHIQUES ÉDITÉS, 1851-1855.** Geneva: Librairie Droz SA, 1981. First edition. 8vo., 325 pp., 22 full-page b&w photos and facsimile plates, 555 images in small format. Printed stiff wrappers. Slight bump to the upper tip and light soiling to the glossy wrappers.

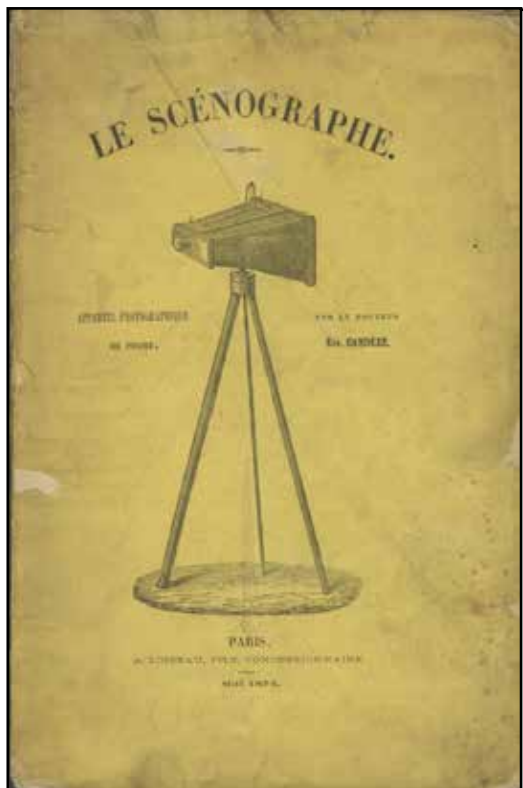
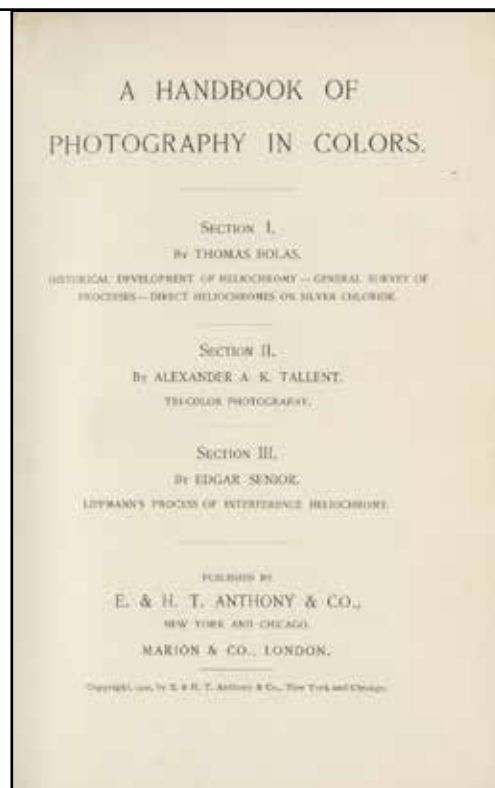
\$300.00

*Includes an extensive historical essay and full descriptions, including locations for the 555 images. An indispensable reference for early French photography.*

5. Bolas, Thomas, et al. **A HANDBOOK OF PHOTOGRAPHY IN COLORS.** NY and Chicago: E. & H.T. Anthony & Co./London: Marion & Co., 1900. First American edition. 8vo., vii, 230 pp., xii adverts, text illustrations. Publisher's cloth, titled on spine. Mild stains on the cloth binding; else very good.

\$175.00

*Divided into three sections: Section I, by Thomas Bolas. HISTORICAL DEVELOPMENT OF HELIOCHROMY - GENERAL SURVEY OF PROCESSES - DIRECT HELIOCHROMES ON SILVER CHLORIDE. Section II, by Alexander A.K. Tallent. TRI-COLOR PHOTOGRAPHY. Section III, by Edgar Senior. LIPPMANN'S PROCESS OF INTERFERENCE HELIOCHROMY. These three works constitute the history and contemporary advances in the color process, which by 1900, was a fully viable methodology. Roosens and Salu No. 2219.*

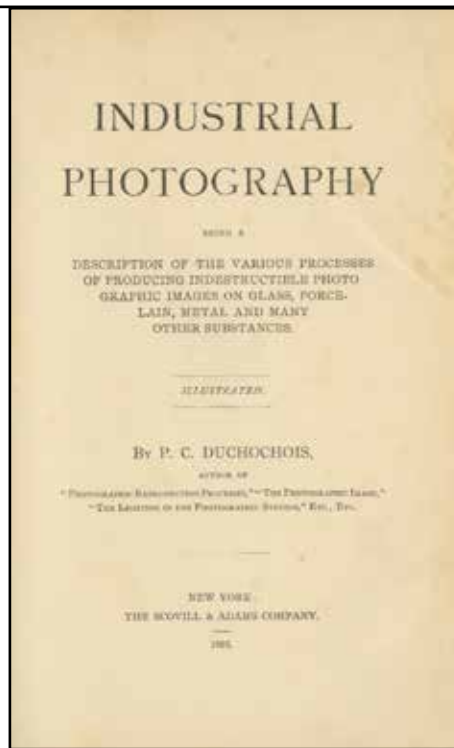
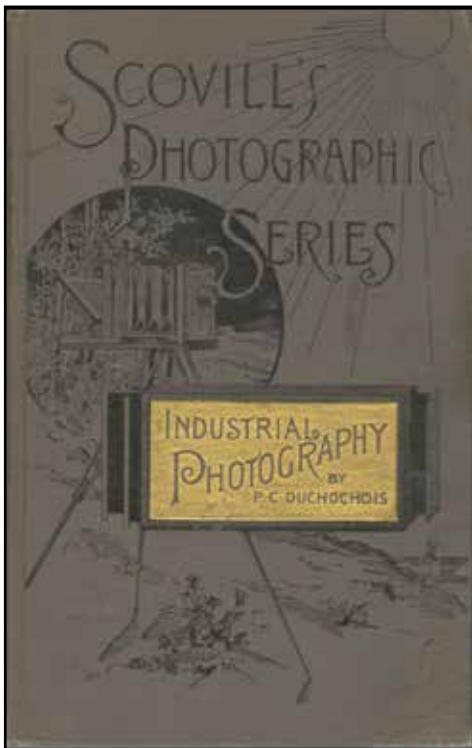


6. Candèze, Le Docteur [Ernest Charles Auguste]. **LE SCÉNOGRAPHE: APPAREIL PHOTOGRAPHIQUE DE POCHE POUR PRENDRE DES VUES FORMAT ALBUM, DES VUES STÉRÉOSCOPIQUES, DES PORTRAITS, DES REPRODUCTIONS D'OBJETS QUELCONQUES, CHEZ SOI, OU EN PROMENADE ET EN VOYAGE.** Paris: A. Loiseau Fils, 1874. First edition. 8vo., iv, 39 pp., illustrations in text. Illustrated paper wrappers. Very light foxing with one small instance of marginalia in pencil; the front wrapper is detached, chipped and soiled, and the pamphlet has a soft vertical crease. Housed in a newly made clamshell box of cloth and marbled paper over boards.

\$450.00

*Ernest Charles Auguste Candèze was a Belgian doctor of medicine and an entomologist and author of scientific novels. His interest in photography led him to design early folding and highly portable cameras. "Dr. Candèze's Scénographe camera, patented in France on 26 March, 1874, was one of the earliest of the panel-strut cameras. Although not designed for hand use - it came with a walking-stick tripod - it had the appearance of the later, collapsing strut cameras." (Brian Coe, CAMERAS: FROM DAGUERREOTYPES TO INSTANT PICTURES, p. 44).*

*Roosens and Salu No. 1500. WorldCat locates only digital files for this title.*

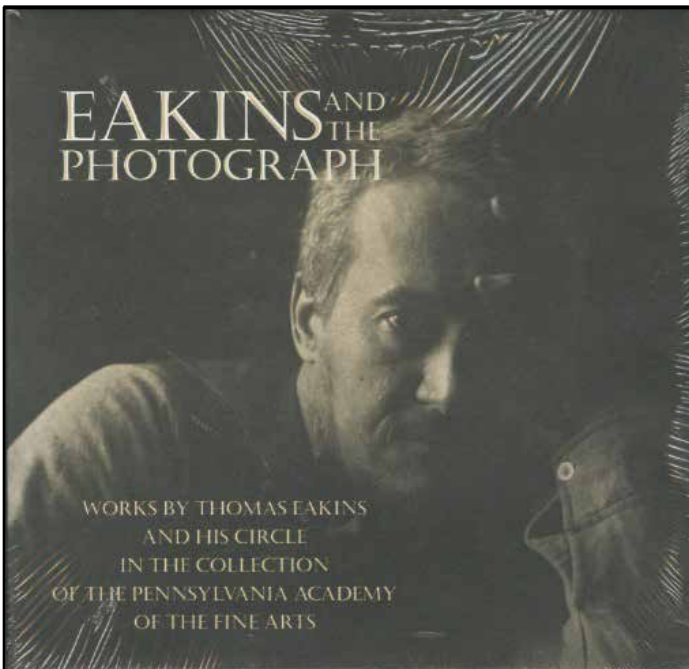


7. Duchochois, P. [Peter] C. **INDUSTRIAL PHOTOGRAPHY: BEING A DESCRIPTION OF THE VARIOUS PROCESSES OF PRODUCING INDESTRUCTIBLE PHOTOGRAPHIC IMAGES ON GLASS, PORCELAIN, METAL AND MANY OTHER SUBSTANCES.** NY: Scovill & Adams Company, 1893. First edition. 8vo., 4 pp. adverts, 87 pp., 8 pp. adverts, illustrated. Publisher's cloth, illustrated in gilt and black, titled in gilt on the spine; lightly worn. The first leaf and blank of the publisher's adverts is soiled and chipped at the gutter, also with a small portion of the blank foreedge of the last leaf lacking, and faint foxing to the title page; else a very good copy.

\$300.00

*A formulary containing photographic processes applicable to the factory, largely mass-produced ceramics.*

*WorldCat fails to locate this 1883 first edition, but does list four copies of a new edition dated 1901. Roosens and Salu No. 7931.*

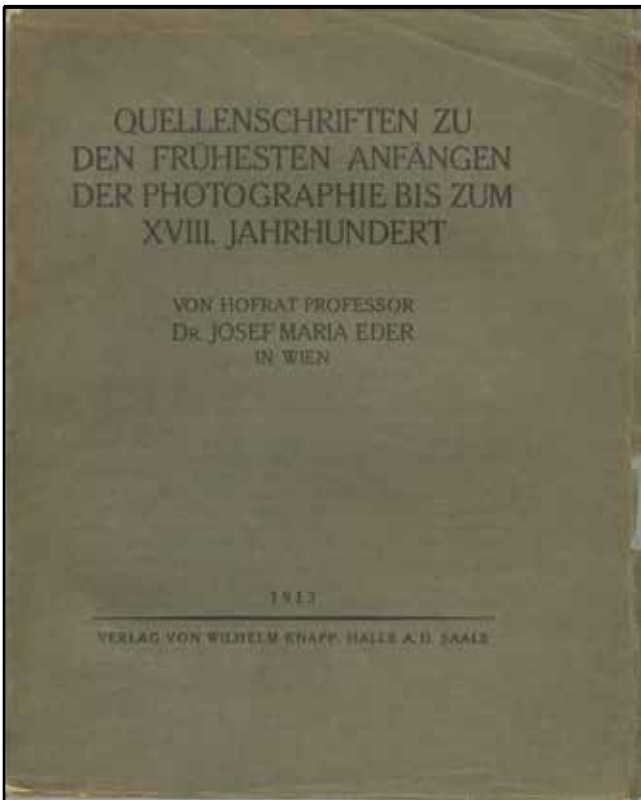


8. [EAKINS] Danly, Susan and Cheryl Leibold. **EAKINS AND THE PHOTOGRAPH: WORKS BY THOMAS EAKINS AND HIS CIRCLE IN THE COLLECTION OF THE PENNSYLVANIA ACADEMY OF FINE ARTS.** Washington & London: Published for the Pennsylvania Academy of Fine Arts by the Smithsonian Institution Press, 1994. First edition. 4to., xii, 235 pp., with 241 illustrations, comprised of 173 b&w, 52 duotones and 16 tritones from photographs. A fine, as new copy in the illustrated dust jacket, sealed in the publisher's shrinkwrap.

\$100.00

*"One of the foremost American painters of the nineteenth century, Thomas Eakins (1844-1916) also was a pioneer in the fields of artistic and scientific photography. Although most of his photographs relate to his private life, he also used photography to prepare for his painting and sculpture projects, to research anatomy and locomotion and as an expressive medium in its own right. His platinum prints broke new ground in photographic printing but the most innovative aspect of his work was his emphasis on the nude, then part of the French repertoire of academic visual studies but rarely encountered in the United*

*States. Eakins and the Photograph is the first catalogue of the Eakins photographs in the Pennsylvania Academy's Charles Bregler collection, which includes about three fourths of Eakins's photographic output. The book describes the entire collection of 648 images, reproducing 173 black-and-white photographs, 52 duotones, and a portfolio section of 16 tritones. This is the first book to place Eakins's photographic works (and those of his circle) within the context of the transitional era between 1880 and 1900, when photography moved from the realm of commerce to that of art."--Jacket.*



9. Eder, Josef Maria. **QUELLENSCHRIFTEN ZU DEN FRÜHESTEN ANFÄNGEN DER PHOTOGRAPHIE BIS ZUM XVIII. JAHRHUNDERT: HERAUSGEGEBEN UND MIT ERLÄUTERUNGEN VERSEHEN....** MIT FÜNF HELIOGRAPHISCHEN PORTRÄTEN, ZWEI LICHTDRUCKTITELBLÄTTERN UND DIVERSEM BUCHSCHMUCK. Halle a.d. Saale: Wilhelm Knapp, 1913. First edition. 4to., (i), 187 pp., 7 plates and facsimiles. Printed stiff wrappers which are chipped at the foredge and along the spine with partial separation, but holding firm. Internally, a very good and unopened copy.

\$350.00

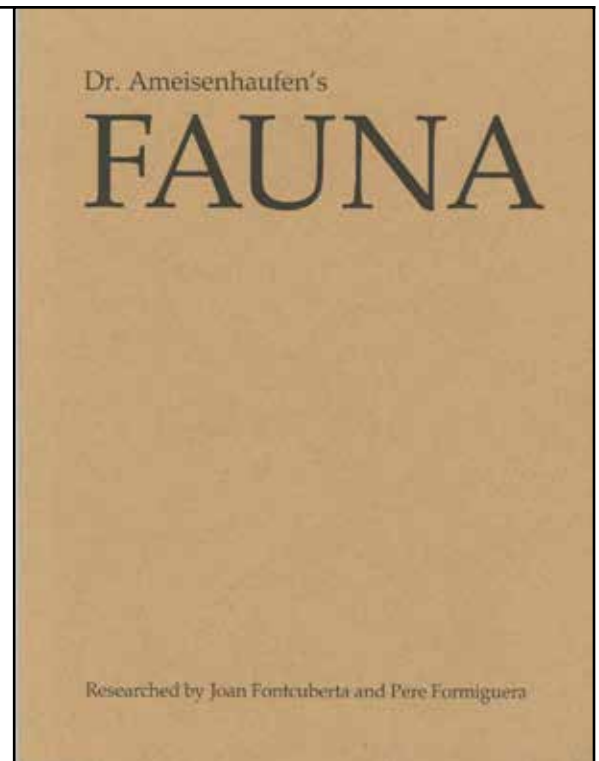
*A survey of early writings concerning photography, from the middle of the 16th-century into the latter part of the 18th-century, with explanations by the author as to their significance to the later "invention" of photography. Presented in the original Latin of the authors with German translation provided; contains reproductions of title pages of the works from which extracts have been taken.*

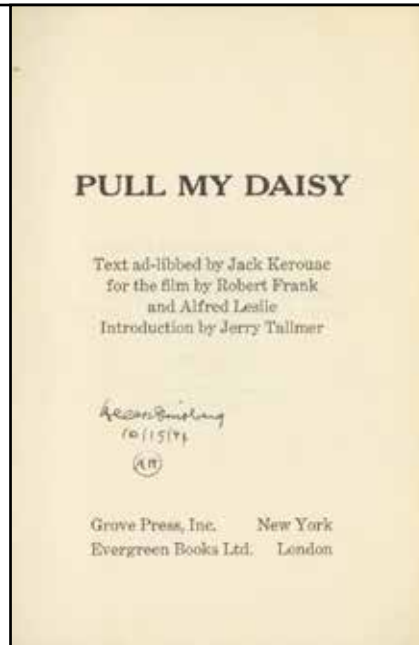
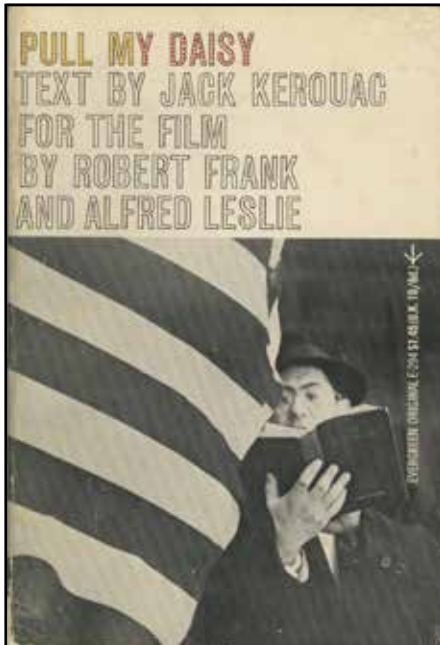
*The only North American holdings are found at Stanford and the Huntington.*

10. Fontcuberta, Joan and Pere Formiguera. **DR. AMEISENHAUFEN'S FAUNA.** Göttingen: European Photography / Scientific Division, 1988. First edition. 8vo., 83 pp., with illustrations from b&w photographs, drawings and field notes. Brown stiff paper wrappers titled on the spine and front cover. A fine, near new copy but for a price sticker affixed to the blank inside of the rear wrapper.

\$375.00

*An elaborate hoax perpetrated by Fontcuberta and Formiguera which exploits the notion that photographs are to be taken as facts. This fanciful production purports to be the archive of a German naturalist who scoured the earth documenting Jakcalopes, snakes with six pairs of legs, a squirrel whose tail is a living reptile, etc. Text in English with captions in both German and English.*

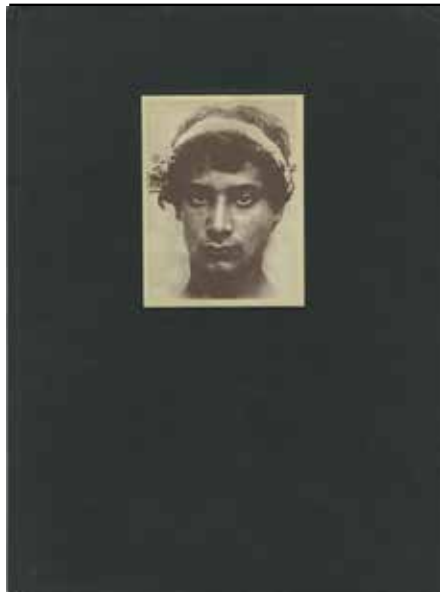




11. Frank, Robert, et al. **PULL MY DAISY**. Text ad-libbed by Jack Kerouac for the film by Robert Frank and Alfred Leslie. Introduction by Jerry Tallmer. NY: Grove Press, [1961]. First edition. 8vo., fully illustrated with b&w photos. Illustrated stiff wrappers, which are rubbed and worn. Previous owner's name and address on the blank reverse of the front wrapper; ink marking on lower edge. A good copy.

\$150.00

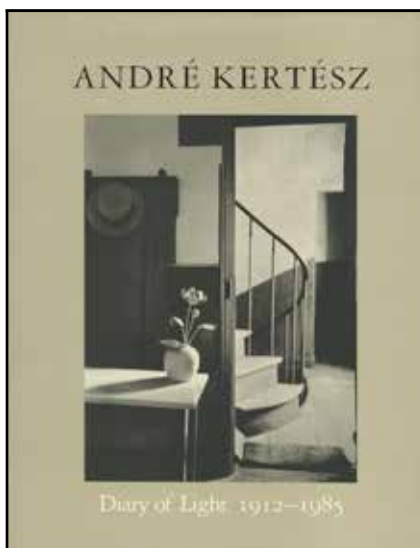
*The illustrations are from the film and production documentation by John Cohen. SIGNED and date by Allen Ginsberg, 10/15/94*



12. [GLOEDEN]. Leslie, Charles. **WILHELM VON GLOEDEN, 1856 - 1931**: Eine Einführung in sein Leben und Werk. [Innsbruck, Austria]: Allerheiligenpresse, 1980. First edition. 4to., 137, [1] pp., chiefly illustrated with b&w and tinted full-page plates from photographs. Black cloth with mounted illustration on upper cover and paper label on spine. Slight bump to the upper tips; else fine. Issued without a dust jacket.

\$50.00

*A large collection of von Gloeden's male nudes, primarily made in Taormina, Sicily. Text in German*



13. [KERTÉSZ]. Harder, Susan and Hiroji Kubota, editors. **ANDRÉ KERTÉSZ: DIARY OF LIGHT, 1912-1985**. Foreword by Cornell Capa. Essay by Hal Hinson. Edited by Susan Harder with Hiroji Kubota. [NY]: Aperture in association with the International Center of Photography, [1987]. First English language edition. Folio, 206 pp., 152 full-page b&w plates from photos, 27 small format b&w images. A tiny crease to the upper board tip (less than it appears in the dust jacket); else a fine copy in illustrated dust jacket.

\$300.00

*The most sumptuously printed and edited collection of this master photographer's work. Limited to 3000 copies*



14. Kühn, Christine. **NEUES SEHEN IN BERLIN: FOTOGRAFIE DER ZWANZIGER JAHRE.** Berlin: Staatliche Museen zu Berlin, Kunstbibliothek, 2005. First edition. Small 4to., 287 pp, chiefly illustrated from b&w and color photographs. Illustrated stiff wrappers, which are slightly rubbed. Near fine.

\$125.00

*Published as the catalogue for the exhibition: Neues Sehen in Berlin: Fotografie der Zwanziger Jahre, Kunstbibliothek, Museum für Fotografie, Staatliche Museen zu Berlin, 16 September bis 20 November 2005.*

*An excellent historical survey of THE NEW VISION, with particular attention to the published monographs, anthologies and exhibition catalogues. Text in German.*



15. Morath, Inge. **SAUL STEINBERG MASQUERADE.** NY: Viking Studio, 2000. First edition. Small square 8vo., [iv, 76] pp., chiefly illustrated from b&w photographs. A fine copy in the photo-illustrated dust jacket. SIGNED, inscribed and dated by the photographer on the half-title page.

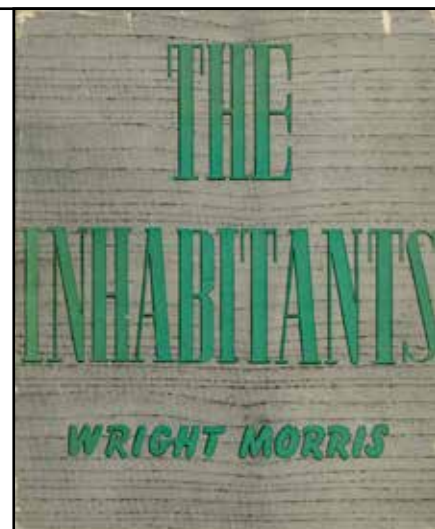
\$85.00

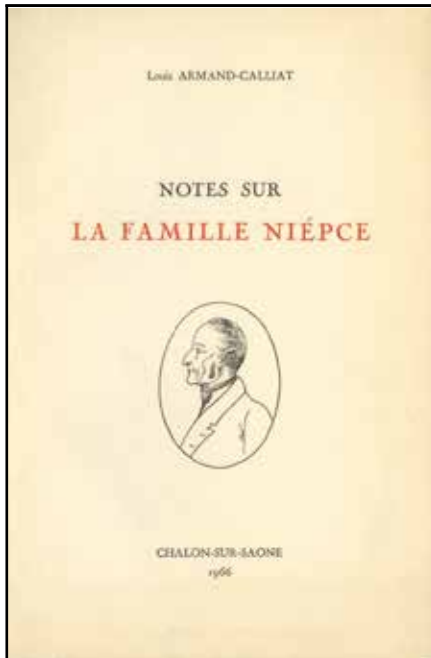
*The text and photographs by Inge Morath are a collaboration with the artist, Saul Steinberg. During the years 1959 - 1963, Steinberg made comic facial masks from brown paper bags, which were worn by friends and photographed by Morath*

16. Morris, Wright. **THE INHABITANTS.** NY: Charles Scribner's Sons, 1946. First edition. 4to., [106] pp., 53 b&w plates from photographs. A near fine copy in cloth, debossed in blind. The dust jacket has a few short closed tears, rubbed at the spine and spine ends, and shows moderate soiling on the rear panel; the price has been clipped from the front inner flap.

\$150.00

*Morris was awarded a Guggenheim Fellowship to produce the text and photos for this book, which is commonly referred to as photo-fiction; the photographs were made and then prose pieces inspired by them were coupled to these stark images from the plains of Nebraska.*





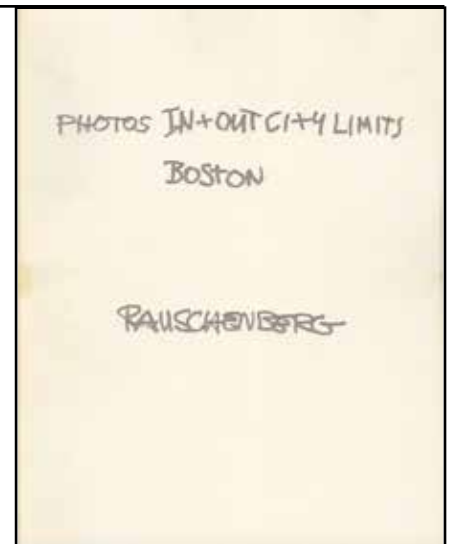
17. [NIÉPCE] Armand-Calliat, Louis. **NOTES SUR LA FAMILLE NIÉPCE**. Chalon-sur-Saone, France: N.P., 1966. First edition. 8vo., 46 pp., 8 b&w plates, one tri-fold family tree. Lightly toned illustrated paper wrappers; very good.

\$50.00

*J. Nicéphore Niépce (1765-1833) was a pioneer of photography, if not the father of the medium. His family was full of remarkable achievers outlined in this family history. The genealogy explores several branches of his family; one of Niépce's direct descendants, Janine Niépce, is a contemporary photographer of great renown in France.*

18. Rauschenberg, Robert. **PHOTOS IN + OUT CITY LIMITS: BOSTON**. Essay by Clifford Ackley. West Islip, NY: ULAE Inc., 1981. First edition. 4to., (4), iii, plus 45 full-page b&w photos. Printed stiff wrappers. Housed in publisher's paper over boards slipcase, which has a small scuff at the top edge. Aside from toning where the spine was exposed from the slipcase, a near fine copy.

\$60.00



19. Ries, Linda A. and Jay W. Ruby. **DIRECTORY OF PENNSYLVANIA PHOTOGRAPHERS 1839-1900**. FOREWORD BY KENNETH FINKEL.

Commonwealth of Pennsylvania: Pennsylvania Historical and Museum Commission, 1999. First edition. 4to., xii, 359 pp., (8) b&w illustrations. Illustrated wrappers. Light wear and rubbing to the illustrated stiff wrappers; a very good copy.

\$60.00

*An exhaustive alphabetical list of approximately 6000 photographers, listing name, municipality, address, active dates, and other information. This is additionally cross indexed, with the source identified.*





20. [Roosevelt, Franklin] War Department, Army Service Forces. **ALBUM OF SILVER GELATIN PHOTOGRAPHS OF THE NEW YORK PORT OF EMBARKATION, c.1943 - 1944.**

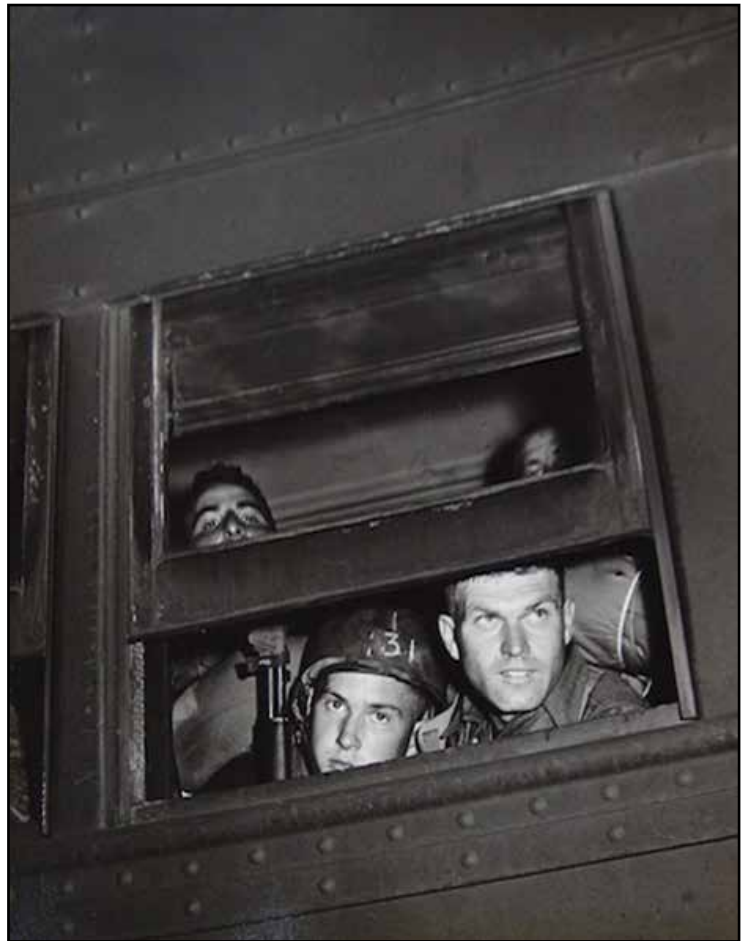
Album of 143 silver gelatin photographs, largely 33 x 26.5 cm or the reverse, printed on a warm and cold tone photographic stock, dry mounted on album leaves 40.6 x 38 cm, recto only with printed captions. Full blue morocco covers, lined in blue silk, gathered with screw posts and bearing the silver insignia of the Army Services Forces and imprinted "Franklin D. Roosevelt." Very good. Laid-in is a TLs from Lieutenant General Brehon Somervell on the letterhead of the War Department, Army Service Forces, Office of the Commanding General, dated 21 October 1944: Dear Mr. President: I felt that you would be sure to be interested in this pictorial story of the Army's activities at the New York Port of Embarkation. At no other point are so many of the Army's activities concentrated. The pictures, I believe, will tell you the story without any further words from me."

\$25,000.00





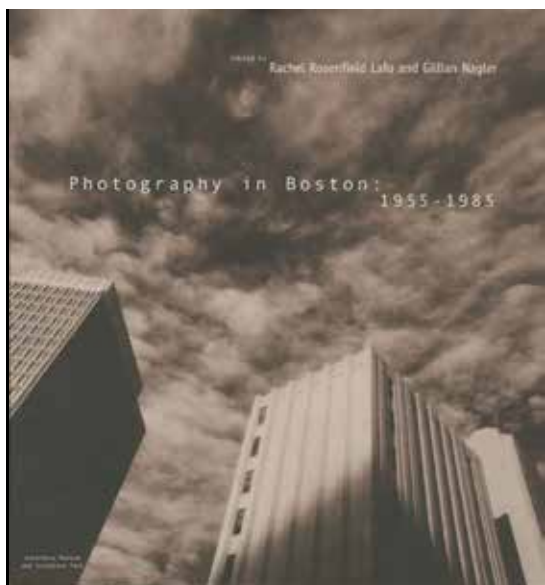
*The photographs depict the full logistical operations of the New York port, including machinery, munitions, troops and transport, and range from broad views of the port to portraits of the troops. The photographic style is largely of the modernist mode, with strong diagonals, aerial views at off-kilter angles, and close-ups of machinery and large equipment.*





*Although the photographer(s) are not identified, there is a very strong resemblance to the work of Margaret Bourke-White, who did make an official portrait of General Somervell and was enlisted by the General to photograph the logistics of the North African and Italian theater in 1943; "My assignment to Italy was an unusual one. A request for my services came from the Pentagon...the Army Service Forces under General Brehon Somervell... I was pleased to learn that it was my ability to photograph engineering subjects that impelled General Somervell to ask for me. As before with the Air Force, my work was for both Life and the Pentagon. This was an assignment of great scope that would give me a look at the war from many aspects." Bourke-White, Margaret. PORTRAIT OF MYSELF. NY, 1963. p.235. Further, when LIFE Magazine published Bourke-White's photo essay, January 10, 1944, the introduction states: "The pictures on these pages, taken by LIFE photographer Margaret Bourke-White in the United States and North Africa, show the tremendous size of the job done by the ASF and the variety of items it supplies."*

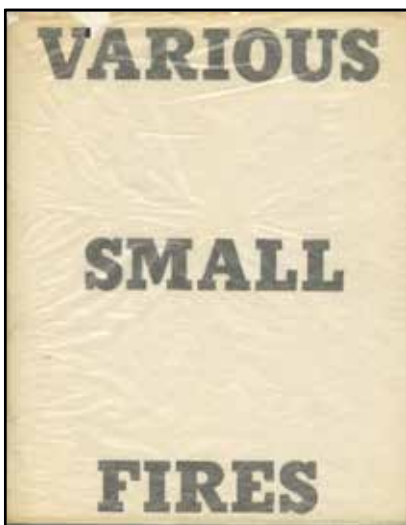
*Many of these images have been digitized, and are made available online from a disbound copy in the Robert P. Patterson Collection at the Library of Congress. Robert Porter Patterson (Sr.) 1891 - 1952, was the United States Under Secretary of War under President Franklin Roosevelt and the United State Secretary of War under President Truman from September 27, 1945 to July 18, 1947. One could presume that other copies of this album were distributed to others in the cabinet of President Roosevelt.*



21. Rosenfield, Rachel and Gillian Nagler, editors. **PHOTOGRAPHY IN BOSTON: 1955 - 1985**. Lincoln, Massachusetts: DeCordova Museum and Sculpture Park and The M. I. T. Press: Cambridge, 2000. First edition. 4to., [xi], 193, [1] pp. Illustrated from b&w and color photographs. Fine, as new in the photo-illustrated dust jacket.

\$25.00

*Boston played a crucial role in the development of American photography, including criticism, collecting, and curating, in the second half of the twentieth century. This book accompanies a landmark exhibition at the DeCordova Museum that includes such important American artists as Berenice Abbott, Harry Callahan, Paul Caponigro, Marie Cosindas, Harold Edgerton, Nan Goldin, Jerome Liebling, Nicholas Nixon, Barbara Norfleet, Olivia Parker, Rosamond Purcell, Aaron Siskind, and Minor White. The period from 1955 to 1985 reflects photography's acceptance as an art form, the influence of modernism, and the coalescence of a unique constellation of educational institutions, museums, and technological development in the Boston area that directly influenced artistic options for photography. Minor White's arrival at the Massachusetts Institute of Technology in 1965 to run the Center for Creative Photography and the Polaroid Corporation's innovative support of photographic art suggest how developments built upon one another to create a regional critical mass in photography.*



22. Ruscha, Ed. **VARIOUS SMALL FIRES AND MILK**. Los Angeles: [Ed Ruscha], 1964 / 1970. Second edition. Small 8vo., numerous illustrations. Printed stiff wrappers. A near fine copy. The original glassine dust jacket is lacking a few small chips at the top edge and is age-toned.

\$450.00

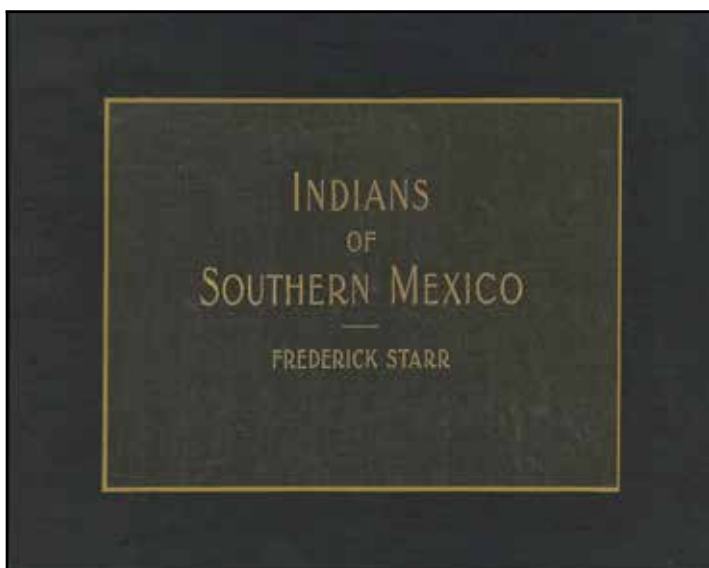
*Limited to 3000 copies.*

23. 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., [iv], 102 pp., 2 adverts., portrait frontis of Professor Röntgen, 2 full-page plates from photographs, 16 figures in text, mainly wood engravings. Original illustrated paper wrappers; titled on spine. Pages slightly toned with an ex-libris label affixed to blank reverse of the front wrapper. Moderate wear along the spine and wrapper edges; else very good in a new clamshell case of quarter cloth and paper over boards with gilt titling on spine.

\$300.00

*An early illustrated treatise on the uses and practical methods employed with Röntgen or x-ray photography. WorldCat locates 15 copies, of which only 5 are in North American collections. Not located by Roosens and Sahu.*





24. Starr, Frederick. **INDIANS OF SOUTHERN MEXICO: AN ETHNOGRAPHIC ALBUM.** Chicago: Printed for the author by the Lakeside Press, 1899. First edition. Oblong folio, 32 pp., 141 b&w captioned collotype plates printed recto one or two images to a plate. Gilt-titled cloth with a few tiny snags at the edges and light rubbing and spotting. Very good. Housed in a later slipcase of cloth with inset titled cloth in gilt. Laid-in are four silver and albumen photographs varying in size from 238 x 174 mm. to 104 x 82 mm.; two by William Henry Jackson, another by C. B. Waite.

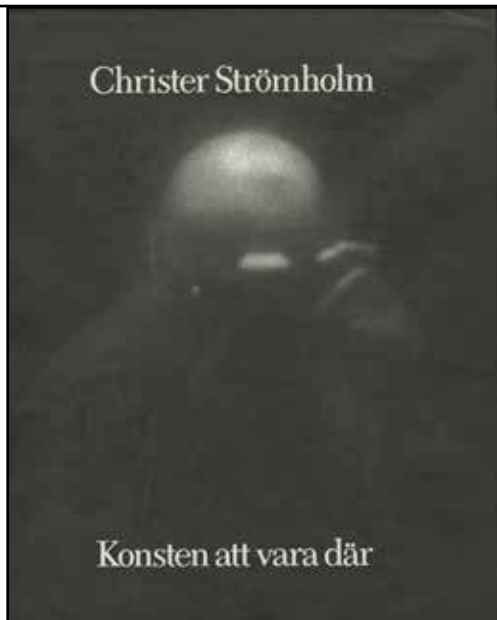
\$4,250.00

*Anthropological studies (1898 and 1899) of some tribes in the states of Mexico, Michoacan, Tlaxcala and Puebla. The tribes visited in the author's two journeys were the Otomi, Tarascan, Aztec, Tlaxcalan, Mixtec, Triqui, Zapotec, Mixe, Tehantepecahno (Axpotec), Juave, Chontal and Cuicatec. From fifty to sixty photos were taken in each tribe; portraits (front and side view), groups (showing full figures and costumes); daily life and industries; and views were made by Charles B. Lang and Bedros Tartarian. "Frederick Starr (1858-1933), an American, created the Department of Anthropology at the University of Chicago in 1892, where he worked until his retirement in 1923. He conducted ethnographic expeditions worldwide but was especially interested in Japan and Mexico. Starr was one of the chief exponents of physical anthropology and saw the value of photography in being able to provide what was believed to be 'scientific' evidence of racial characteristics and differences. In 1899, he published a photographic album, Indians of Southern Mexico, representing the different physical characteristics of various indigenous groups." (MEXICO: FROM EMPIRE TO REVOLUTION, PHOTOGRAPHERS, by Charles Merewether, Collections Curator, Getty Research Institute, 2002). The edition was limited to 560 numbered and SIGNED copies, of which 60 special copies were printed on Japan paper, this is #14 of the 60 special copies.*



25. Strömholm, Christer. **KONSTEN ATT VARA DÄR.** Text by Anders Jonason. Stockholm: Norstedts, 1991. First edition. Folio, 175, (4) pp., with 146 b&w large plates from photographs, and several small images in text. Cream colored cloth with pasted-on plate from a photograph on the upper cover, titled in red along the spine. A fine copy in a lightly worn photo-illustrated dust jacket; the lamination is beginning to lift along the left edge of the front panel.

\$1,500.00



*This is Strömholm's most complete collection, with the plates printed on a glossy stock, and by far, the best reproductions. It is SIGNED by the photographer in full, and with his first name and thumb print on the title-page. Limited to 2000 copies. The title translates: The Art of Being There.*

*Scarce, with WorldCat locating only ten copies, with Princeton and MoMA as the only North American holdings*



26. Strömholm, Christer. **POSTE RESTANTE.** Stockholm: P.A. Norstedt & Söners, 1967. First edition. Small 4to., (20) pp., plus 96 full-page b&w photographs. A fine copy in the photo-illustrated dust jacket that shows slight dusting, and has a single 1/8 inch closed tear at the top edge and a small smudge on the rear panel.

\$1,250.00

*Award-winning Swedish photographer, Christer Strömholm, was born in 1918. He was a major force in Swedish/Scandinavian photography and as the director of Fotoskolan in Stockholm, he trained over 1200 students; several became leading Scandinavian photographers. He died in 2002 after a prolonged illness. This, his second monograph propelled him to worldwide attention. The text, edited by Tor-Ivan Odulf, is from a taped interview with the photographer in 1967. Text in Swedish.*

27. Strömholm, Christer. **TILL MINNET AV MIG SJÄLV.** [Stockholm: Nordisk rotogravyr, 1965]. First edition. Small 8vo., (8) pp., (36) pp. of b&w photographs. Illustrated stiff paper wrappers. A fine copy, with just the slightest signs of use.

\$1,250.00

*Award-winning Swedish photographer, Christer Strömholm, was born in 1918 in Stockholm; he was a major force in Swedish photography. As the director of Fotoskolan in Stockholm, he trained over 1200 students; many who became leading Scandinavian photographers. He died in 2002 after a prolonged illness. The title translates: To the Memory of Myself. This is his first monograph. Text in Swedish.*



JACK STULER



In the Nature of Things

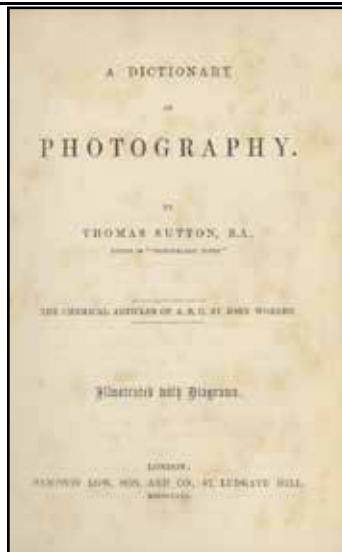
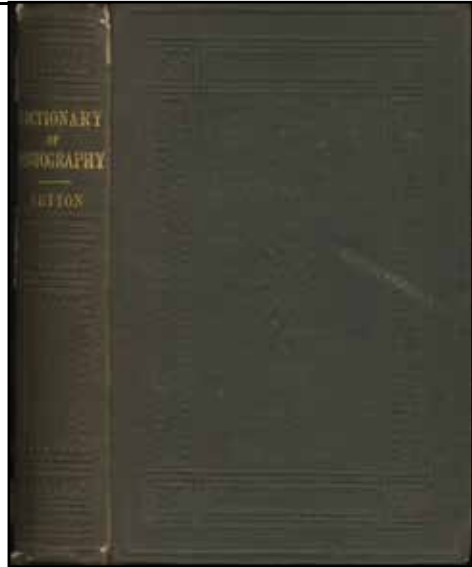
NAZRAELI PRESS

28. Stuler, Jack. **IN THE NATURE OF THINGS.** With an Introduction by Bill Jay. [Munich]: Nazraeli Press, [1990]. First edition. 4to., [61] pp., 40 full-page plates from b&w photographs, others in text. A tiny bump at the upper spine; else a fine copy in the photo-illustrated dust jacket.

\$250.00

*Jack Stuler, 1932 - 2015, was a widely exhibited and collected photographer/ educator. He taught photography at Arizona State University for thirty-five years and was their first full-time, dedicated instructor of photography, ending as the head of the department, one of the most influential in the United States. He founded the Northlight Gallery, an internationally known space for photographic exhibitions.*

*This is the photographer's first book, number 80 of 100 SIGNED and numbered copies in paper over boards and dust jacket. An unsigned edition was also issued in paper wrappers. Additionally, this is one of the first books of the Nazraeli Press, founded in 1989.*



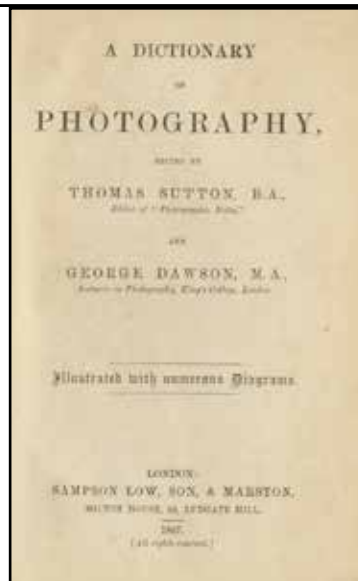
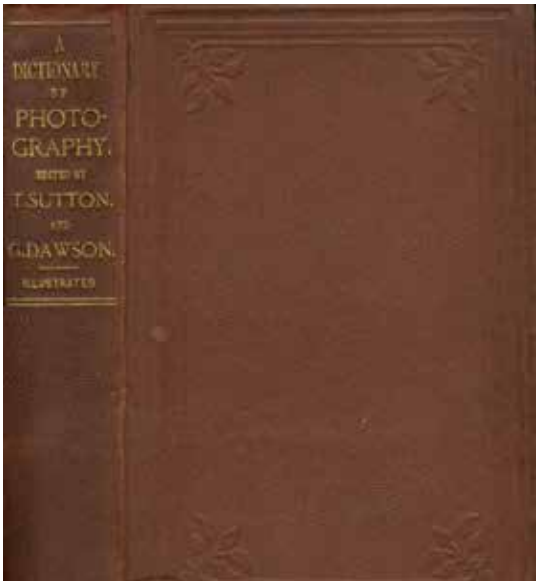
29. Sutton, Thomas. **A DICTIONARY OF PHOTOGRAPHY; THE CHEMICAL ARTICLES OF A, B, C, BY JOHN WORDEN.** London: Sampson Low, Son, and Co., 1858. First edition. 12mo., vii; 423 pp.; 8 pp. adverts; illustrations and charts. Publisher's cloth over boards, decorated in blind with gilt titling on spine; all edges red. Mild fraying to the cloth at the spine ends and rear hinge; scar on the coated front pastedown and blindstamp on title page; light intermittent foxing; text is near fine.

\$1,500.00

*Thomas Sutton was born on 22 September 1819 in London. After studying at Caius College, Cambridge, he and his family moved to the island of Jersey. In the early 1850s, he made a number of calotype views of Rome, aided by lessons obtained from Frederic*

*Flacheron. Wanting to print his negatives from Rome, he became interested in the industrial, developing-out printing process of Louis-Desire Blanquart-Evrard. This led him to devise a developing-out process of his own, the details of which he published in 1855. In 1855-1857, Sutton and Blanquart-Evrard founded an industrial titled photographic printing facility at Jersey. During this time they also started a journal, Photographic Notes, which Sutton continued to edit until 1867. A prolific writer, Sutton wrote a number of technical manuals, contributed articles to different photographic journals, and compiled a photographic dictionary. He also was interested in optics, designing a triplet lens and a wide-angle duplet lens filled with water. He died on 19 March 1875 in Pwllheli, North Wales. ENCYCLOPEDIA OF NINETEENTH CENTURY PHOTOGRAPHY, p.1366.*

*An outstandingly detailed encyclopedic dictionary covering all aspects of the photographic processes and their constituents, optical terms, apparatus, chemicals, etc. Gernsheim INCUNABULA OF BRITISH PHOTOGRAPHIC LITERATURE, 1839 - 1875, No. 812, "This is the first photographic dictionary in the world." (H.H. Snelling published an earlier dictionary in 1854). Roosens and Salu No. 3130.*



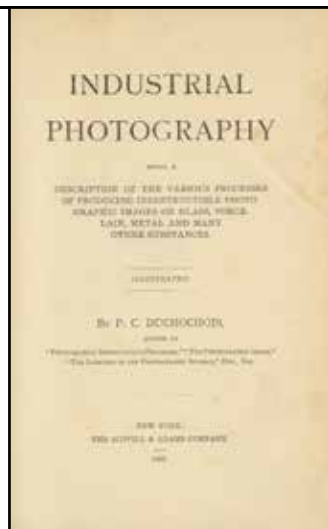
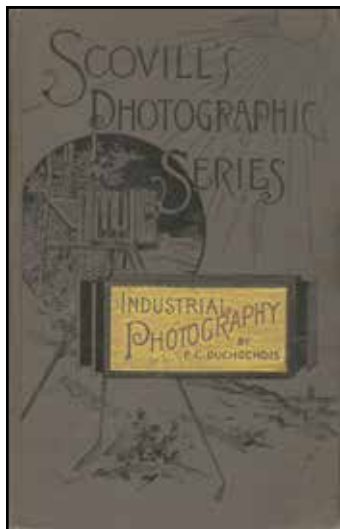
30. Sutton, Thomas, and George Dawson, editors. **A DICTIONARY OF PHOTOGRAPHY.** London: Sampson Low, Son, & Marston, 1867. Second edition. 8vo., iv, 390 pp., diagrams. Cloth. A few short tears to spine have been expertly repaired. A very good copy.

\$600.00

*An outstandingly detailed encyclopedic dictionary covering all aspects of the photographic processes and their constituents, optical terms, apparatus, chemicals, etc. This second edition has been largely rewritten and brought up to date with the latest advancements in the field. Gernsheim INCUNABULA OF BRITISH*

*PHOTOGRAPHIC LITERATURE, 1839 - 1875, No. 812. "This is the first photographic dictionary in the world." (H.H. Snelling published an earlier dictionary in 1854). Roosens and Salu No. 3130.*





31. Taylor, J. Traill. **THE PHOTOGRAPHIC AMATEUR: A SERIES OF LESSONS IN FAMILIAR STYLE FOR THOSE WHO DESIRE TO BECOME PRACTICALLY ACQUAINTED WITH THIS USEFUL AND FASCINATING ART.** NY: Scovill Manufacturing Co., 1881. First edition. 8vo., 96; illustrated with wood engravings, 36 pp. of illustrated adverts of a variety of colored papers. Publisher's printed paper wrappers, with conservation to spine. Very good and bright in new clamshell box of cloth over boards with spine label affixed. The advertising section at rear features various photographic equipment and supply dealers.

\$175.00

*The author came to photography during the daguerreian era and quickly embraced the art. By 1860, he was lecturing on photography using an optical lantern for his presentations. In 1864, he became the editor of The British Journal of Photography and*

*continued as its editor until he relocated to New York where he assumed the editorship of The Photographic Times. By the mid 1880s, he returned to The British Journal as the editor. He was a frequent contributor to a host of scientific and photographic journals, as well as instructional texts until his death in 1895.*

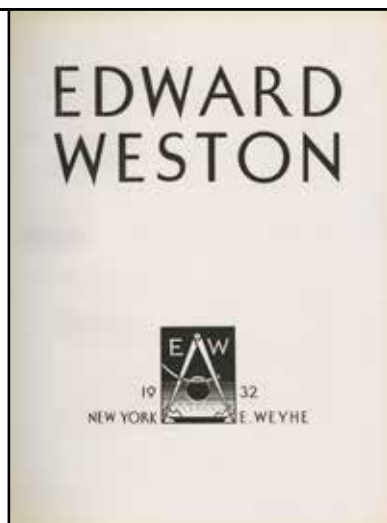
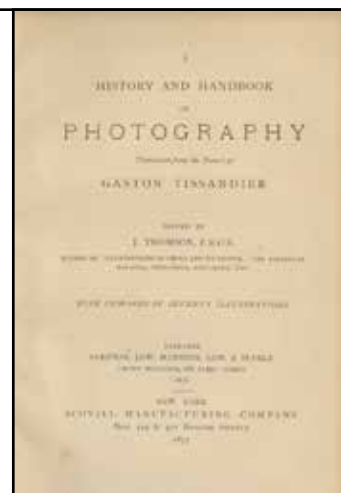
*A complete procedural manual and formulary. Roosen and Salu No. 6416.*

32. Tissandier, Gaston. **A HISTORY AND HANDBOOK OF PHOTOGRAPHY;** Translated from the French of Gaston Tissandier, Edited by J. Thomson. New York: Scovill Manufacturing Co., 1877. First American edition. 8vo., xvi, 326 pp., 24 adverts, frontispiece portrait and over 77 illustrations in text. Errata slip. Blind-embossed and gilt-titled original cloth which is lightly worn at the spine ends, with mild foxing to the preliminary leaves to the title page; else a very good copy.

\$500.00

*An exceptional history which intersperses the practical with the historical and includes chapters on Daguerre and Niépce, preparations, operations and procedures, photomicrography, instruments, stereoscopes, photomechanical applications, formulas and imaginatively illustrated.*

*Translated and edited by John Thomson, the author of ILLUSTRATIONS OF CHINA AND ITS PEOPLE and STREET LIFE IN LONDON, among others. Roosen and Salu No. 6557 for French and English editions.*



33. [WESTON]. Armitage, Merle. **THE ART OF EDWARD WESTON.** NY: E. Weyhe, 1932. First edition. Folio, frontis portrait of Edward Weston by Brett Weston, and 39 full-page b&w photos. Quarter white paper and glossy black paper over beveled boards. Fine, but for toning to the white paper which forms the spine and portion of the covers, darkening where it is exposed from the slipcase. Housed in the publisher's slipcase which is worn and edge-chipped.

\$3,000.00

*The first full monograph on Weston, and one of the first on any American photographer. With a foreword by Charles Sheeler, an appreciation by Lincoln Steffens, a prophecy by Arthur Miller, an estimate by Jean Charlot, and a statement by Edward Weston. The book was designed by Merle Armitage and limited to 550 SIGNED copies, of which this is number 380.*