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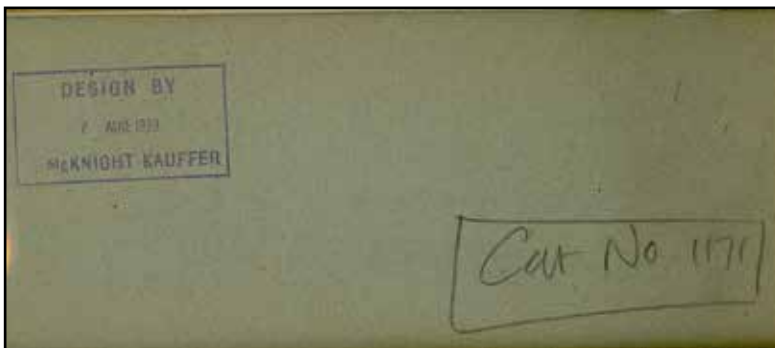
1. Kauffer, Edward McKnight. **STRONGER AND STRONGER SHELL \* YOU CAN BE SURE OF SHELL.** 1939. Original maquette for a poster; comprised of a silver gelatin photograph and gouache on board. The image is 9 3/4 x 14 1/2 inches on larger board, framed and glazed to 18 1/2 x 23 inches. Signed and dated by the artist on the lower margin in white ink; stamped "Design by McKnight Kauffer, 7 August 1939" and "Cat. No. 1171" on the reverse.

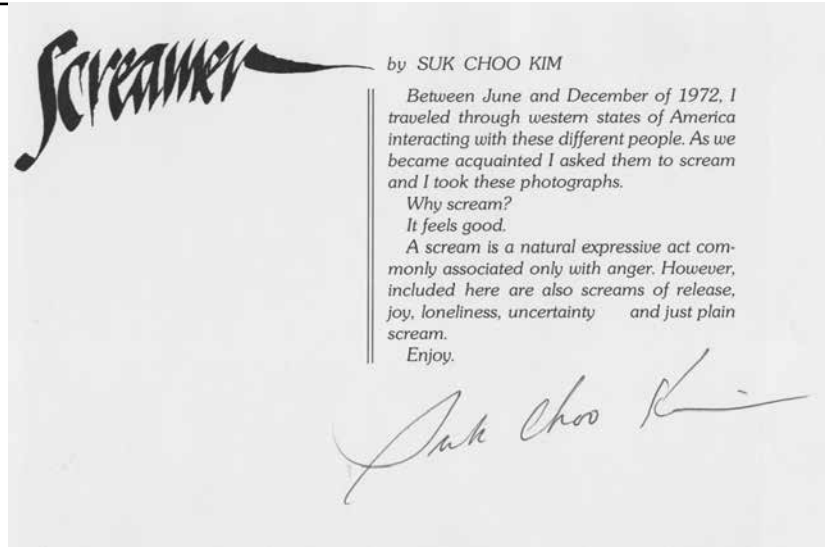
\$7,500.00

*Edward Kauffer (1890 - 1954) was born in Great Falls, Montana. By 1910, he was working as a bookseller in San Francisco while attending the California School of Design. A bookshop patron, Joseph McKnight, enamored with Kauffer's artistic talents, paid to send him to Paris for further study. In his honor, Kauffer added his patron's surname to his.*

*At the beginning of the First World War, Kauffer moved to London where he remained for the majority of his life. He designed book covers and advertisements throughout his career, but is best known for his series of posters for the London Underground, the London Transport, and Shell Oil.*

*This maquette is a rare example of his use of photomontage.*

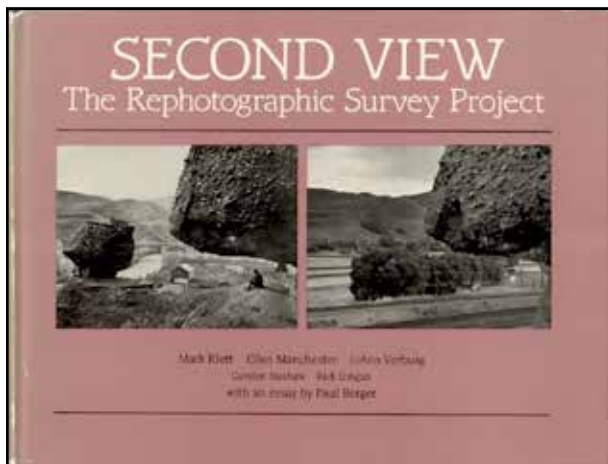




2. Kim, Suk Choo. **SCREAMER**. N.p.: Suk Choo Kim, 1976. First edition. Oblong 4to., unpagged, 39 full-page b&w photos. Black cloth, titled in white ink on the spine and front cover. Slight discoloration on the front and rear cover; gift inscription on the first blank leaf. A very good copy, lacking the dust jacket.

\$60.00

*A wonderful example of 1970s "let it rip", independently published photobooks. Limited to 1000 signed copies.*



3. Klett, Mark, et al. **SECOND VIEW: THE REPHOTOGRAPHIC SURVEY PROJECT**. Albuquerque: The University of New Mexico Press, 1984. First edition. Oblong 4to., ix, 211 pp., profusely illustrated with b&w photos, maps. Fine in pictorial dust wrapper that is light struck at the spine and part of the rear wrapper, and shows moderate wear and rubbing at the spine and edges.

\$100.00

*Mark Klett was the Chief Photographer for this project, Gordon Bushaw and Rick Dingus were Project Photographers, and Ellen Manchester was the Project Director, with an essay by Paul Berger.*

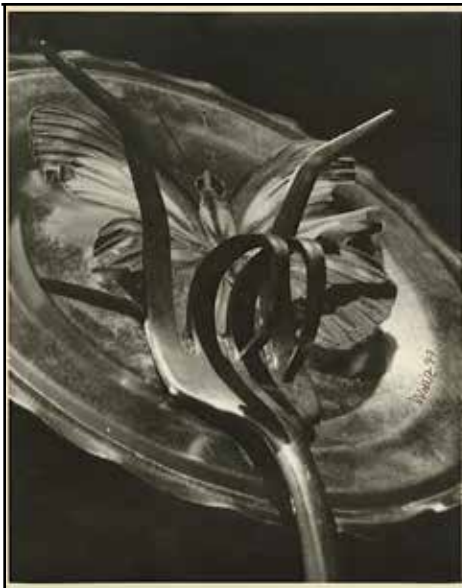


4. Kriz, Vilem. **OPUSTENI OZIVAJI: SEMD DOKUMENTU O KRASE, OMSELE A ZAPOMENUTE.** [Prague: Vilem Kriz, 1942]. First edition. Folio, [1] pp. with 7 original gelatin silver photographs, each 15 1/8 x 11 1/2 inches. The single printed sheet, which serves as the title and colophon is worn along three edges. The gelatin silver photographic prints are each SIGNED in pencil on the black reverse and most have very slight wear at a corner or two. All are contained in the original plain, cloth-backed black paper over boards portfolio, which is worn. Example 21 of 50. A very good and complete set.

\$1,500.00

*Vilem Kriz (1921 - 1994) was born in Prague where he studied photography at the State Graphic School under Frantisěk Drtikol, Jaromír Funke and Josef Ehm, 1940 - 1946. In 1946, after the war in Europe ended, he moved briefly to Paris where he worked as a foreign correspondent for Czech newspapers and as a freelance photographer. He befriended Jean Cocteau and the Surrealist group of artists. In 1952, he emigrated to Berkeley, California, then in 1958, to Montreal, and from 1960 - 1964, he worked in the photographic department of the Metropolitan Museum of Art, New York. In 1964, he returned to Berkeley, where he remained until his death in 1994. He taught photography variously at Mills College, Holy Names College, the University of California, Berkeley, and the California College of Arts and Crafts.*

*The influence of Jaromír Funke on Kriz is evident in this portfolio - Kriz was his assistant in 1942. The title of this work, his first published portfolio of original photographs, translates as, "The Abandoned Come Back to Life." It is limited to 50 numbered copies, this being number 21.*



5. Kriz, Vilem. **UNTITLED.** FROM SERIES, SÉANCE, BERKELEY, 1977. [Berkeley, California]: Vilem Kriz, 1977. Original gelatin silver photograph, 7 5/8 x 9 5/8 inches. Signed and dated "Kriz 77" by the photographer in ink on the photograph, with his stamp and copyright date on the blank reverse. Fine.

\$650.00

*Vilem Kriz (1921 - 1994) was born in Prague where he studied photography at the State Graphic School under Frantisěk Drtikol, Jaromír Funke and Josef Ehm, 1940 - 1946. In 1946, after the war in Europe ended, he moved briefly to Paris where he worked as a foreign correspondent for Czech newspapers and as a freelance photographer. He befriended Jean Cocteau and the Surrealist group of artists. In 1952, he emigrated to Berkeley, California, then in 1958, to Montreal, and from 1960 - 1964, he worked in the photographic department of the Metropolitan Museum of Art, New York. In 1964, he returned to Berkeley, where he remained until his death in 1994. He taught photography variously at Mills College, Holy Names College, the University of California, Berkeley, and the California College of Arts and Crafts.*

*This original photograph is from Kriz's "Séance" series - found objects that form a spirit-filled surrealist narrative.*



4 Andrew Cahan: Bookseller, Ltd.



6. [KRIZ, VILEM] Alinder, James, editor. **VILEM KRIZ: PHOTOGRAPHS.** By David Featherstone. Carmel, California: The Friends of Photography, 1979. First edition. Small 4to., 54 pp., over 30 full-page b&w plates. Pictorial stiff wrappers. Near fine.

\$25.00

*Issued as UNTITLED 19. A retrospective exhibition, spanning the years 1921 to 1978; photos made in Prague, Paris, and Berkeley.*

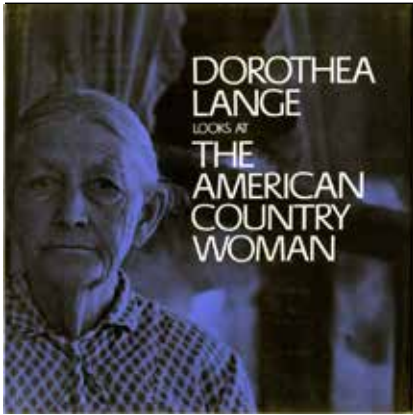
7. Landweber, Victor.  
**SWEETSTUFF: CANDY POLAROIDS.** Los Angeles: G. Ray Hawkins, 1979. Limited first edition. Oblong small quarto of 18 leaves of stiff art paper, comprised of a penciled limitation leaf initialed and dated 1978 by the artist and numbered 20/20, a leaf signed in pencil by G. Ray Hawkins, publisher, Los Angeles, 1979; followed by 17 leaves, each with an original color Polaroid diptych, which is titled in ink by the artist and mounted within a debossed frame. Bound in quarter black calf and charcoal cloth with the artist and publisher in silver ink on the spine. Housed in a matching slipcase of calf and cloth. Fine.



\$2,500.00

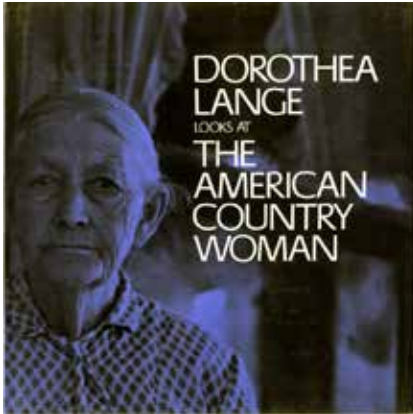
*Victor Landweber, born in Washington D.C. 1941, received his B.A. from the University of Iowa, and his MFA from UCLA, studying with Robert Heinecken. Landweber describes his art: "The inspiration for the main flow of my photographic work comes from artists working in mediums other than photography- especially late Modernist painters, Surrealists, Dada, and conceptual artists whose works have suggested possibilities for addressing my perception about art and its representation in a photograph."*

*Of this artist's book, Landweber states the following on his website: "In 1978 the G. Ray Hawkins Gallery, Los Angeles, commissioned a set of small works for a limited-edition, finely-bound book of original photographs. The gallery had previously exhibited my multi-frame Post-painterly Polaroids and Treasure Tones paint-chip pieces, so it made sense for me to create another set of table-top Polaroids for the project. Commercial candies inspired a Pop Art attitude, letting me suggest fantasies of money, sex and empty calories. I still get a kick out of these sweet, quirky pictures." These diptychs, 6 1/4 x 4 1/4 inches or the reverse, were made using Polaroid Polacolor II pack film, an internal dye diffusion transfer process.*



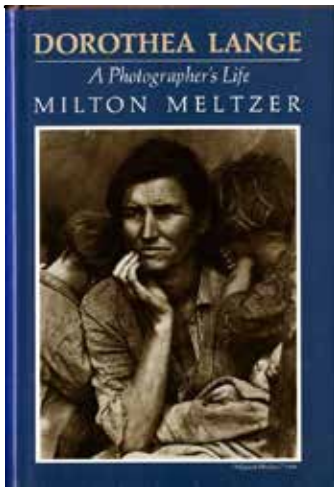
8. Lange, Dorothea. **DOROTHEA LANGE LOOKS AT THE AMERICAN COUNTRY WOMAN.** A Photographic Essay by Dorothea Lange with a Commentary by Beaumont Newhall. Fort Worth: Amon Carter Museum & Los Angeles: The Ward Ritchie Press, 1967. First edition. 8vo., 72 pp., 28 b&w plates with commentary. Illustrated cloth. A fine copy in matching dust jacket, which is lightly rubbed.

\$75.00



9. Lange, Dorothea. **DOROTHEA LANGE LOOKS AT THE AMERICAN COUNTRY WOMAN.** A Photographic Essay by Dorothea Lange with a Commentary by Beaumont Newhall. Fort Worth: Amon Carter Museum and Los Angeles: The Ward Ritchie Press, 1968. Second printing. 8vo., 72 pp., 28 b&w plates with commentary. A fine copy in matching dust jacket, which is lightly rubbed.

\$30.00



10. [LANGE, DOROTHEA] Meltzer, Milton. **DOROTHEA LANGE: A PHOTOGRAPHER'S LIFE.** New York: Farrar Straus Giroux, 1978. First edition. 8vo., xiii, 399 pp., illustrated with photos. Near fine in a very good dust jacket.

\$30.00

*An authoritative and comprehensive biography of this important photographer.*

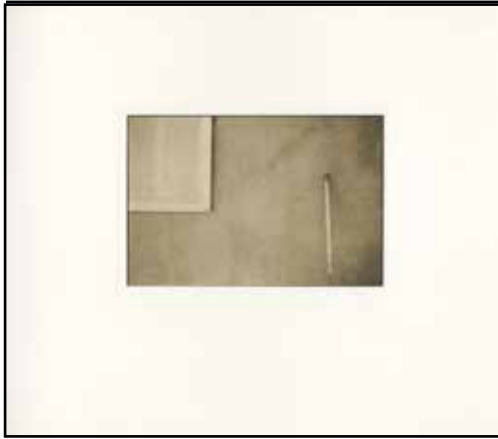
11. [LANGE, DOROTHEA] Heyman, Therese Thau. **CELEBRATING A COLLECTION: THE WORK OF DOROTHEA LANGE.** Oakland: The Oakland Museum, 1978. First edition. Oblong 8vo., 97 pp., over 100 b&w photos. Stiff wrappers; a near fine copy.

\$35.00

*The collection of Dorothea Lange's photos were donated to the Oakland Museum by her husband, Paul S. Taylor. Contributions to this publication were also made by Daniel Dixon, Joyce Minick and Paul Schuster Taylor.*



6 Andrew Cahan: Bookseller, Ltd.

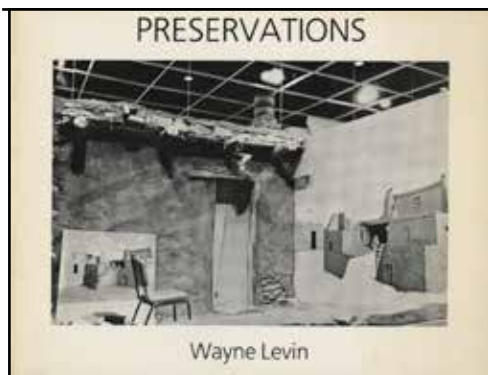


12. Leighton, Ron. **UNTITLED**. Los Angeles: G. Ray Hawkins, 1976. Limited first edition. Oblong small quarto of 20 leaves of stiff art paper; comprised of a penciled limitation leaf signed and dated 1976 by the artist and numbered 14/20; a leaf signed in pencil by G. Ray Hawkins, publisher, Los Angeles, 1976; 15 leaves each with an original gelatin silver photograph mounted within a debossed frame, followed and three blank leaves at the end. Bound in quarter black calf and charcoal cloth, with the artist and publisher in silver ink on the spine. Housed in a matching slipcase of calf and cloth. Fine.

\$1,150.00

*Ron Leighton, born 1944, earned a B.A. in psychology and an M.A. in art from California State University, Fullerton. He taught photography at Saddleback College, Mission Viejo, California, exhibited widely and was represented by the G. Ray Hawkins Gallery. He describes his work as follows: "The relation between man and nature has evolved a genre of its own. The combination of organic and inorganic forms and their arbitrary juxtapositions create new entities which become unique within themselves. When these entities are isolated, i. e. deprived of their natural environment, they are coerced into new relationships, often becoming anomalies - paradoxical and enigmatic. Here is semblance, yet its real meaning is intrinsic to the subject matter - its palpable substance which evokes sentient response." Camera, Lucerne: C.J. Bucher; Ltd, August 1972.*

*This artist's book of 15 studies in lights and form, recall Zen meditations. Printed on Kodalith gelatin silver paper 5 x 3 3/8 inches.*



13. Levin, Wayne. **PRESERVATIONS**. San Francisco: San Francisco Art Institute Student Body, 1979. First edition. Oblong small 4to., [2] pp., plus 25 full-page plates from b&w photographs. Illustrated stiff wrappers, which are lightly toned. Laid-in is a note from the photographer presenting this to Nathan Lyons. Very good.

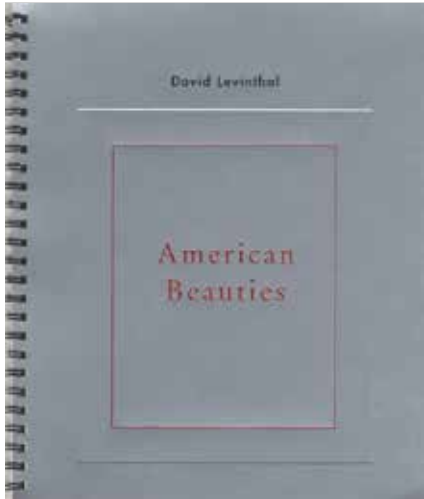
\$35.00

*Levin was born in Los Angeles in 1945; he studied photography at Brooks Institute, and received his B.F.A. from the San Francisco Art Institute and an M.F.A. from Pratt Institute; he currently lives in Hawaii. His work has steadily moved to undersea photography - in this early book appearance, presumably his first, one can see the elements of this interest forming.*



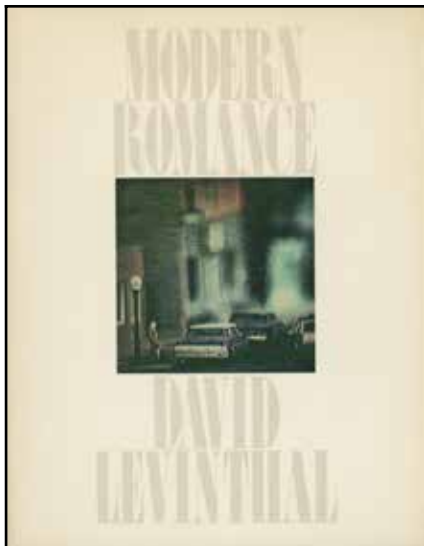
14. Levinthal, David. **DESIRE**. Essay by Andy Grunberg. San Francisco: Friends of Photography, Ansel Adams Center, 1993. First edition. 4to., [36] pp., illustrated with full-page color plates from Polaroid photographs. Stiff wrappers with inner flaps. Near fine. \$25.00

*Exhibition held March 19 through April 25, 1993. Includes bibliographical references.*



15. Levinthal, David. **AMERICAN BEAUTIES**. Santa Monica: Pence Gallery, and NY: Laurence Miller Gallery, 1990. First edition. 8vo., 32 pp., 12 color plates from Polaroid photographs. Spiral-bound printed stiff wrappers. Soft crease to the lower tip of the front wrapper; near fine. \$20.00

*Includes artist's biography, list of exhibitions and bibliography.*



16. Levinthal, David. **MODERN ROMANCE**. [Atherton, CA: Aaron Press], 1985. First edition. 4to., [vi], 27 pp., 14 plates from color photographs. Illustrated stiff wrappers. Fine. \$25.00

*The photographer's second book. Published for the exhibition at Founders Gallery, University of San Diego.*



8 Andrew Cahan: Bookseller, Ltd.



17. [MATHER, MARGRETHE] Justema, William, Lawrence Jasud. **MARGRETHE MATHER.** Tucson, Arizona: Center for Creative Photography, The University of Arizona, 1979. First edition. 4to., 70, [2] pp., portfolio of 45 b&w illustrations from photographs, including covers. Pictorial stiff wrappers; near fine.

\$40.00

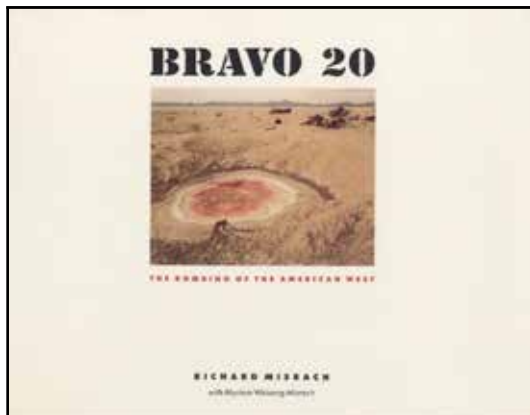
*Issued December 1979, as Number 11, in the series, The Archive, from the Center for Creative Photography.*



18. [MATHER, MARGRETHE] Justema, William, Lawrence Jasud. **MARGRETHE MATHER.** Tucson, Arizona: Center for Creative Photography, The University of Arizona, 1979. First edition. 4to., 70, [2] pp., portfolio of 45 b&w illustrations from photographs, including covers. Pictorial stiff wrappers, which are foxed along the spine and slightly bumped at the lower tip. Very Good. Signed by "Billy Justema".

\$35.00

*Issued December 1979, as Number 11, in the series, The Archive, from the Center for Creative Photography.*



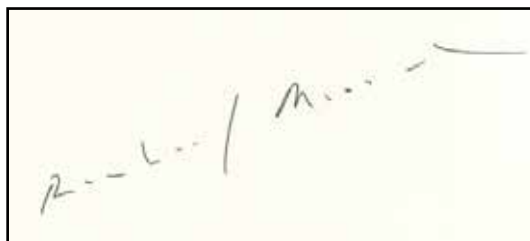
19. Misrach, Richard, with Myriam Weisang Misrach. **BRAVO 20: THE BOMBING OF THE AMERICAN WEST.** Baltimore and London: Johns Hopkins University Press, 1990. First edition. Oblong 4to., xv, 133 pp., numerous color and b&w photos, plus illustrations and maps. Photo-illustrated stiff wrappers, original price sticker affixed to the rear wrapper. Very good or better copy. This copy is SIGNED by the photographer on the half-title page.

\$85.00

*Photographs of the nuclear bombing site in Nevada, Bravo 20, and the proposal to make it a National Park. Issued in conjunction with a traveling exhibition organized by the Friends of Photography. \$185.00*

*Photographs by Parks, Smith, Rosenblum, Kertesz, and others. Presented by Contemporary Photographer with the cooperation of the New School for Social Research. A scarce publication by the short-lived magazine, Contemporary Photographer.*

*WorldCat locates copies at Harvard and Princeton, and seven copies with the title as "In A Symposium Speaking Out..."*







20. Misrach, Richard. **RICHARD MISRACH**. San Francisco: Grapestake Gallery, 1979. First edition. 4to., 54 full-page b&w photographs. Pictorial stiff wrappers. Fine.

\$225.00

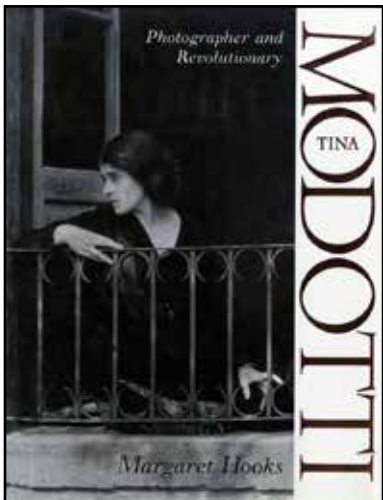
*Issued without title page or text, presumably for an exhibition held at the Grapestake Gallery. The images are from the Desert Cantos series, many at night using open flash. An early publication of these images so deeply associated with the photographer.*



21. [MODOTTI, TINA] Argenterì, Letizia. **TINA MODOTTI: BETWEEN ART AND REVOLUTION**. New Haven and London: Yale University Press, 2003. First edition. 8vo., xviii, 329 pp., b&w plates from photos and drawings. Fine, as new in the illustrated dust jacket.

\$25.00

*"This is the first academic biography to portray Modotti accurately and fairly, cutting through the distortions of myth and rumor that surround her". (jacket blurb)*



22. [MODOTTI, TINA] Hooks, Margaret. **TINA MODOTTI: PHOTOGRAPHER AND REVOLUTIONARY**. London: Pandora, 1993. First edition. Small 4to., x, 278 pp., numerous b&w plates from photographs. A fine as new copy in pictorial dust jacket.

\$30.00

*A well researched biography of this extraordinary woman photographer, actress and politician.*



23. Morgan, Barbara. **MARTHA GRAHAM, "AMERICAN PROVINCIALS" 1935.** Barbara Morgan Photographs American Modern Dance. Dobbs Ferry, New York: Barbara Morgan, Willard & Barbara Morgan Archives, [c. 1980]. Poster, single sheet 26 x 20 inches [66.04 x 50.8 cm]. Fine. SIGNED by the photographer beneath the image on the right. \$275.00

*Barbara Morgan (1900 - 1992) was an accomplished photographer, and co-founder of the quarterly journal, Aperture. She is best known for her photographs of modern American dancers, including: Martha Graham, Merce Cunningham, José Limón, Doris Humphrey, and Erick Hawkins.*

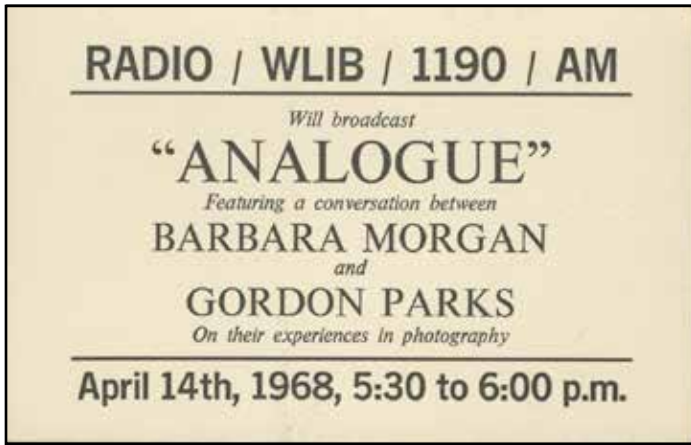


24. Morgan, Barbara. **MARTHA GRAHAM, "LETTER TO THE WORLD" 1940.** Barbara Morgan Photographs American Modern Dance. Dobbs Ferry, New York: Barbara Morgan, Willard & Barbara Morgan Archives, [c. 1980]. Poster, single sheet 26 x 22 inches [66.04 x 55.88 cm]. Fine. SIGNED by the photographer beneath the image on the right. \$300.00

*Barbara Morgan (1900 - 1992) was an accomplished photographer, and co-founder of the quarterly journal, Aperture. She is best known for her photographs of modern American dancers, including: Martha Graham, Merce Cunningham, José Limón, Doris Humphrey, and Erick Hawkins.*



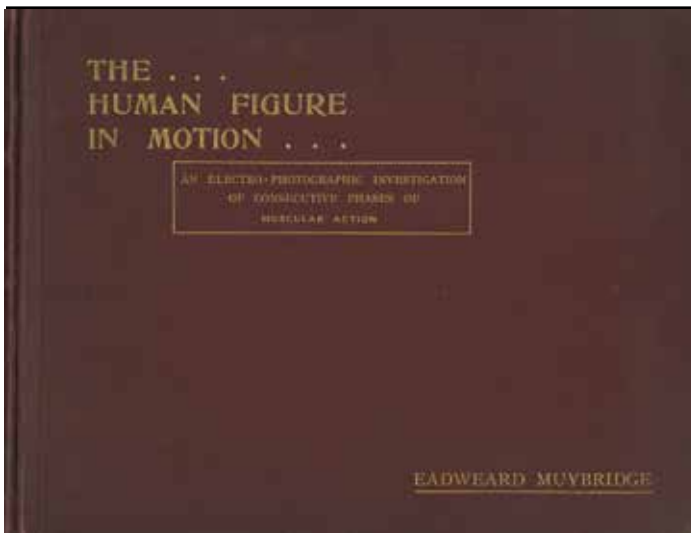
25. Morgan, Barbara. **SPRING - ON - MADISON SQUARE, 1938.** Gelatin silver photograph, 12 3/4 x 10 5/16 in. [32.3 x 27.3 cm.], printed on unmounted photographic stock, 17 x 15 3/8 in. SIGNED and dated in ink by the photographer beneath the image on the right, and titled in ink on the lower left margin. Additionally, signed and titled by the photographer on the blank reverse with her copyright stamp. Dated 1938, but printed later [ca. 1970s]. Small crease to the upper blank left corner; else fine. \$1,500.00



26. Morgan, Barbara and Gordon Parks. **RADIO / WLIB / 1190 / AM WILL BROADCAST "ANALOGUE" FEATURING A CONVERSATION BETWEEN BARBARA MORGAN AND GORDON PARKS ON THEIR EXPERIENCES IN PHOTOGRAPHY: APRIL 14TH, 1968, 5:30 to 6:00 P.M.** [NY: WLIB, 1968]. Printed postcard, 6 1/8 x 4 in. [16.6 x 10.1 cm.] With two uncanceled 2 cent Thomas Jefferson stamps affixed to the blank verso. Fine.

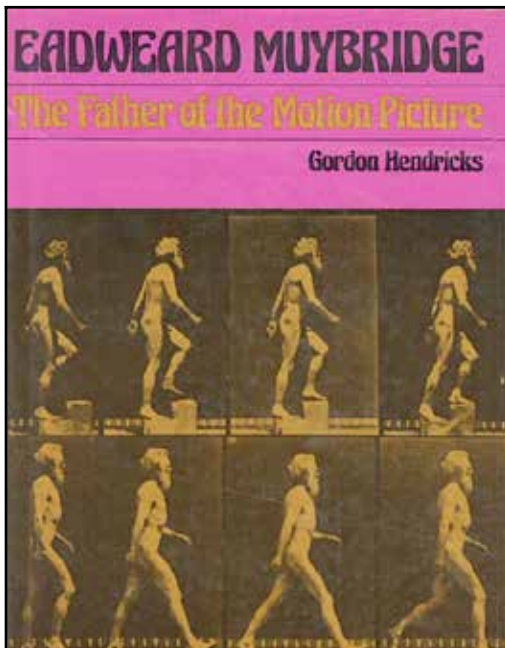
\$85.00

*Founded by Elias Godofsky in 1942, WLIB went through several iterations, including classical music, jazz and gospel, with studios in Harlem.*



27. Muybridge, Eadweard. **THE HUMAN FIGURE IN MOTION: AN ELECRO- PHOTOGRAPHIC INVESTIGATION OF CONSECUTIVE PHASES OF MUSCULAR ACTIONS.** London: Chapman & Hall, 1901. First edition. Oblong folio, 280 pp., 86 of 87 plates from photographs, plus additional plates, 4 adverts. Gilt-titled red cloth; the lower cloth tips are rubbed, expertly rebaced with the original spine laid-down with new front and rear endpapers. Lacking p. 107 - 108, which illustrates the plate "Kicking a hat" [woman (nude) , series 46, model 13] With faults noted, this remains a very good copy.

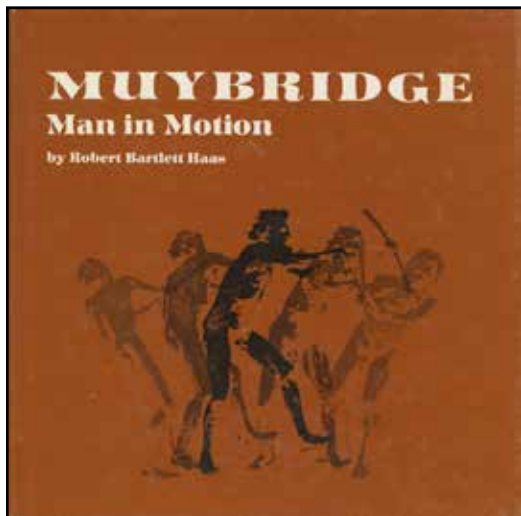
\$400.00



28. [MUYBRIDGE, EDWEARD] Hendricks, Gordon. **EDWEARD MUYBRIDGE: THE FATHER OF THE MOTION PICTURE.** New York: Grossman Publishers, 1975. First edition. 4to., xvi, 271 pp., frontis, numerous b&w illustrations. A fine copy in a near fine illustrated dust jacket. Hardcover.

\$30.00

*Includes a chronology and extensive bibliography.*



29. [MUYBRIDGE, EDWEARD]. Haas, Robert Bartlett. **MUYBRIDGE, MAN IN MOTION**. Berkeley: University of California Press, 1976. First edition. Oblong 4to., xii, 207 pp., 156 b&w illustrations. A fine copy in a slightly rubbed dust jacket.

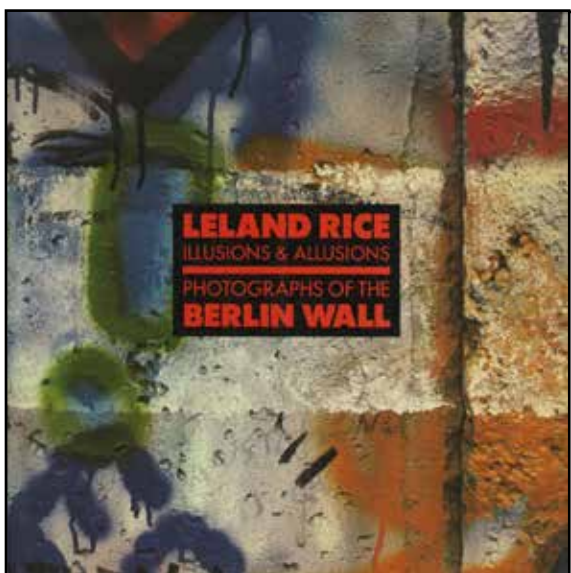
\$30.00



30. [NOSKOWIAK, SONYA] Bender, Donna, Jan Stevenson and Terence R. Pitts, compilers. **SONYA NOSKOWIAK ARCHIVE**. Tucson: Center for Creative Photography, The University of Arizona, 1982. 4to., 38 pp., 382 thumbnail illustrations from b&w photographs. Printed stiff wrappers, which have a slight crease. Very good.

\$25.00

*Guide Series Number Five. Noskowiak was strongly influenced by Edward Weston and was one of his printers, protégés and intimate friends (1929-1934); she was included in the original Group f/64 exhibition at the M.H. deYoung Museum in San Francisco in 1932.*

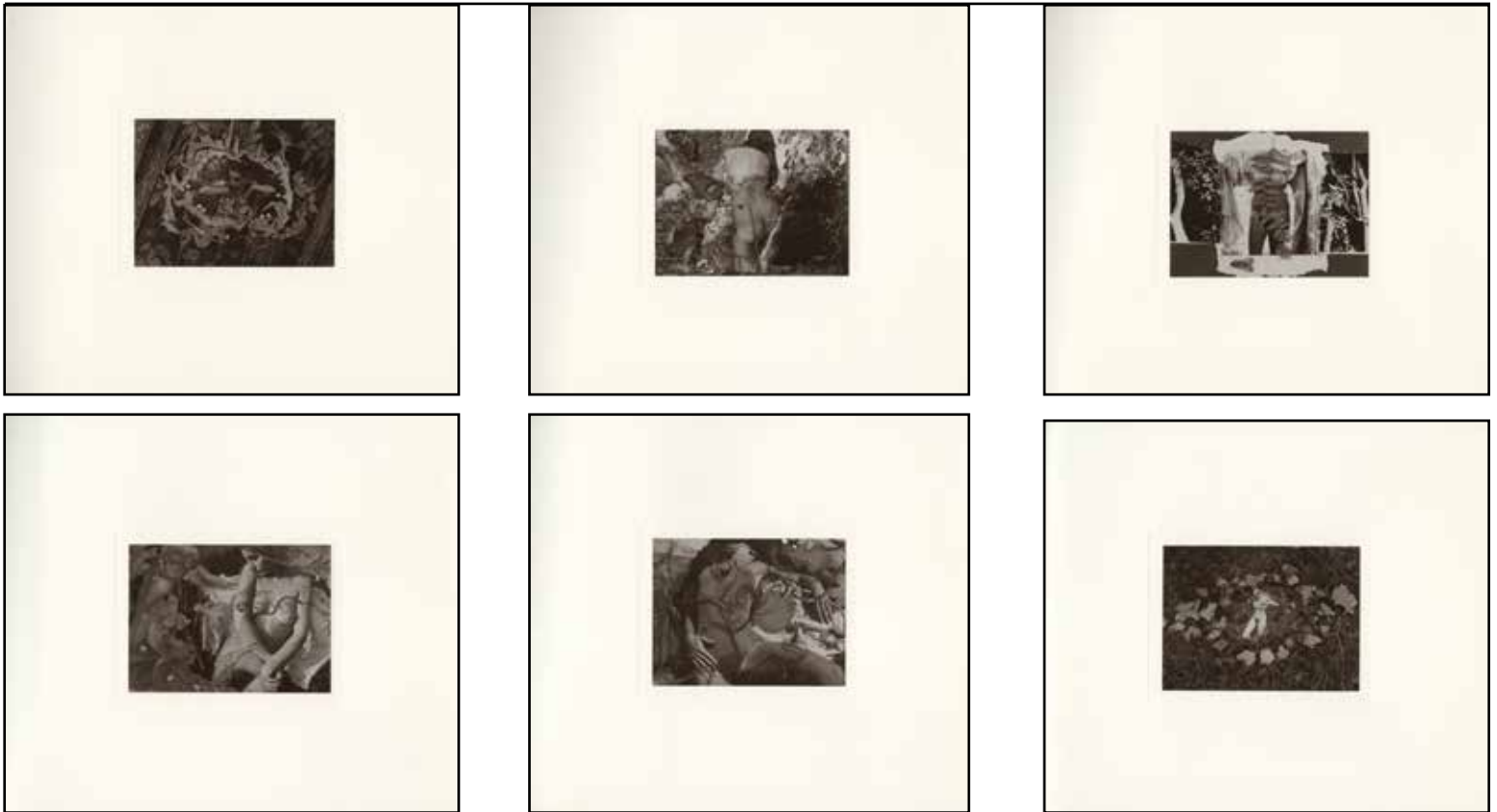


31. Rice, Leland. **LELAND RICE: Illusions & Allusions, Photographs of the Berlin Wall**. 14 August - 1 November 1987. San Francisco: San Francisco Museum of Modern Art, 1987. First edition. Square 4to., [36] pp., chiefly illustrated with color plates from photographs. Photo-illustrated stiff wrappers. Fine. Signed and inscribed by the photographer.

\$65.00

*Includes an introduction by Van Deren Coke, checklist, and bibliographical references.*





32. Schoenfeld, Diana. **ILLUSORY ARRANGEMENTS**. Los Angeles: G. Ray Hawkins, 1978. Limited first edition. Oblong small quarto of 20 leaves of stiff art paper, comprised of a penciled limitation leaf signed and dated 1977 by the artist and numbered 8/20; a leaf signed in pencil by G. Ray Hawkins, publisher, Los Angeles, 1978; 15 leaves each with an original gelatin silver photograph mounted within a debossed frame, followed by three blank leaves at the end. Bound in quarter black calf and charcoal cloth, with the artist and publisher in silver ink on the spine. Housed in a matching slipcase of calf and cloth. Fine.

\$1,650.00

*Diana Schoenfeld, born 1949 and raised in Atlanta, Georgia, attended college in Florida and Switzerland before receiving her M.A. and M.F.A. in photography from the University of New Mexico. She has taught photography since 1975, primarily at the College of the Redwoods, Eureka, California, and exhibited widely in the United States, Canada and Europe. Her 1984 M.F.A. thesis, *Symbol and Surrogate: An Interpretive Description of the Picture-Within-the Picture in Photography*, was the basis for her curated exhibition held at the Galleries of the Claremont College, and the University of Hawaii at Manoa, and the published catalogue, *Symbol and Surrogate, the Picture Within*, Honolulu: University of Hawaii, 1989.*

*This artist's book of 15 female figure studies, 4 3/8 x 3 1/8 inches, from the photographer's picture within the picture series is exquisitely composed from multiple negatives and rendered in the mid to lower tonal range.*



LISTEN TO THE TREES

*John Sexton*

33. Sexton, John. **LISTEN TO THE TREES**. Introduction by Stewart L. Udall; essay by James Baker. Boston: Little, Brown and Company, (1994). First edition. Oblong 4to., 91 pp., 53 b&w photographs. A fine copy in the photo-illustrated dust jacket. SIGNED by the photographer on the half-title page.

\$125.00

*Master printmaker, John Sexton is a well-respected landscape photographer. His award-winning first book was entitled *QUIET LIGHT* (1990). SIGNED by the photographer on the half-title page.*

PEOPLE,  
PLACES,  
& THINGS



REDS



GREENS

34. Snitzer, Jim. **PEOPLE, PLACES, & THINGS**. Chicago: A Chicago Book Publication, 1977. First edition. 24mo., [20] leaves [10 folded], b&w illustrations from photographs. Printed stiff wrappers. Very good. SIGNED in pencil by the artist on the inner flap of the rear wrapper. \$75.00

*Jim Snitzer received his BA from The University of California, 1973 and his MFA from The School of the Art Institute of Chicago, 1976. Snitzer teaches photography and related printing courses at the University of Iowa, and was the founder of the Offset Workshop at the University of Iowa, which publishes limited edition artist's books. He has been constructing and photographing model landscapes for many years. An artists' book which relates the text and photos in a humorous manner; the production of the book was supported by a grant from the NEA.*

IMAGES FROM  
WITHIN

35. [TESKE, EDMUND] Goldberg, Aron, introduction. **IMAGES FROM WITHIN: THE PHOTOGRAPHS OF EDMUND TESKE**. Introduction by Aron Goldberg. Carmel, California: The Friends of Photography, 1980. First edition. Folio, [86] pp., 55 b&w plates from photographs. This is a fine copy in printed stiff wrappers. \$40.00

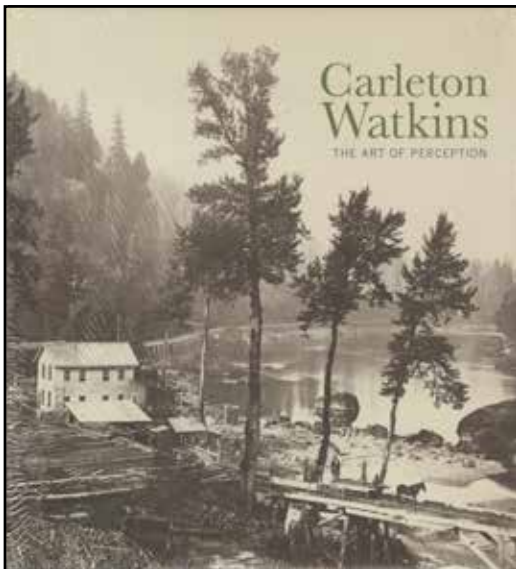
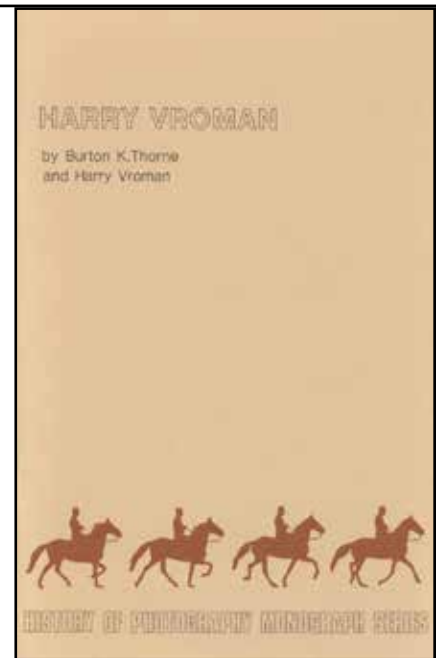
*Dreamlike multiple prints, many of male and female nudes. Issued as Untitled #22.*

The Photographs of  
Edmund Teske

36. [VROMAN, HARRY] Thorne, Burton K. and Harry Vroman. **HARRY VROMAN**. [Tempe, Arizona]: School of Art, Arizona State University, 1985. First edition. Small 8vo., [24] pp., 4 full-page b&w illustrations. Stiff wrappers. Fine. (#54333) \$75.00

*Vroman, known for his landscapes, traveled the Southwest in his 1936 Chevy, with a platform welded to the roof to gain a better perspective. In the 1940's he lived in a small house behind the studio of Ansel Adams, and worked in his darkroom as an assistant before they parted ways. This volume contains two short autobiographical essays.*

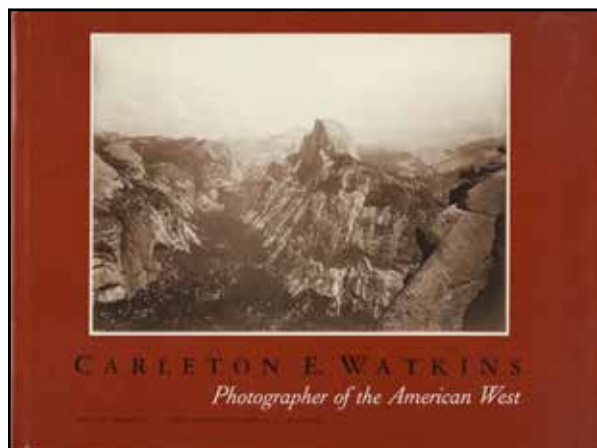
*No. 17 of the History of Photography Monograph Series; limited to 200 copies.*



37. [WATKINS, CARLETON] Nichols, Douglas R., text. **CARLETON WATKINS: THE ART OF PERCEPTION**. With an Introduction by Maria Morris Hambourg. San Francisco: San Francisco Museum of Modern Art/ NY: Harry N. Abrams, 1999. First edition. 4to., 228 pp., 105 full-page plates, including 4 gatefold plates, other illustrations in text. Paper over boards, with photo-illustrated dust jacket. Fine, as new in the publisher's shrink-wrap.

\$65.00

*Catalogue for a traveling exhibition. Includes notes on the plates and a chronology by Peter E. Palmquist. An excellent reference, beautifully produced.*



38. [WATKINS, CARLETON] Palmquist, Peter E. **CARLETON E. WATKINS: PHOTOGRAPHER OF THE AMERICAN WEST**. Foreword by Martha A. Sandweiss. Albuquerque: Published for the Amon Carter Museum by the University of New Mexico Press, 1983. First edition. Oblong 4to., xvii, 234 pp., 102 plates, plus text illustrations. Near fine in the photo-illustrated dust jacket. Hardcover.

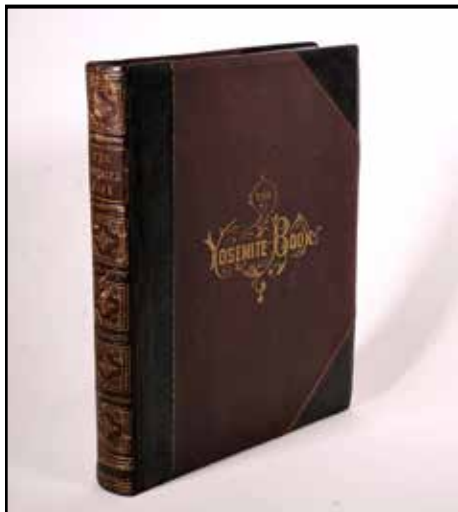
\$75.00

*Watkins, one of the finest landscape photographers of the nineteenth century, documented, between 1854 and 1891, the American West from southern California to British Columbia and inland to Montana, Utah, and Arizona.*

*An authoritative history and biography, with extensive appendices.*

acahan@cahanbooks.com  
<https://www.cahanbooks.com>

Specializing in Rare and Out-of-Print Photographic Literature



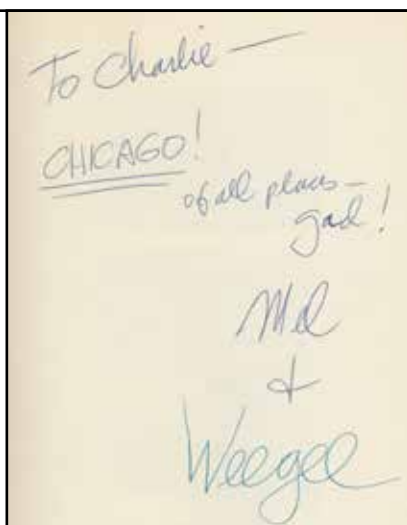
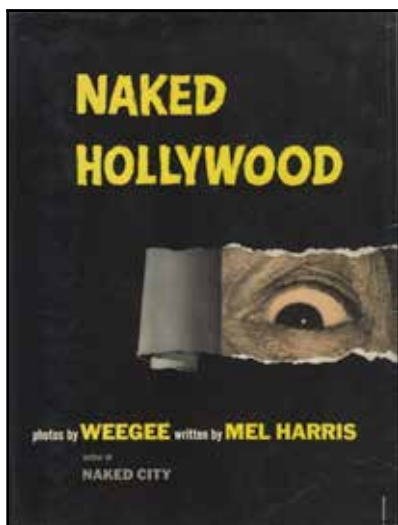
39. [WATKINS, CARLETON]. Whitney, J. [Josiah] D. [Dwight]. **THE YOSEMITE BOOK; A DESCRIPTION OF THE YOSEMITE VALLEY AND THE ADJACENT REGION OF THE SIERRA NEVADA, AND OF THE BIG TREES OF CALIFORNIA.** NY: Published by Authority of the Legislature by Julius Bien, 1868. First edition. Large 4to., 116 pp., with 28 albumen prints, each 6 x 8 inches, mounted to cards with lithographed titles and 2 large folding maps, which are slightly creased and fully intact. Publisher's gilt-decorated half purple cloth, with morocco spine and corners, a.e.g. The gilt decorated spine in six compartments has been expertly laid-down on new leather with no chipping or loss. The text leaves show occasional spotting, concentrated largely to the margins of the first and last text leaves. The albumen photographs are clear, bright and with a full range of tonality; only a few images have slight fading at the top or edges, as is customary with Watkin's photos of this era. Housed in a cloth clamshell box with a morocco spine label.

\$14,500.00

*Intended to serve as a comprehensive guide to the Yosemite Valley and the High Sierra, the text includes the history, geography, geology, flora, etc. Of the twenty-eight albumen photographs, twenty-four views are by Carleton E. Watkins, one of the first photographers to document the*

*Yosemite, and four by William Harris. The two large maps of the Yosemite Valley and the adjacent area were prepared by Garner and King and Garner and Hoffman, and were the most detailed to their time.*

*An important and rare book; only 250 copies were published. "One of the first American books devoted entirely to photographs of landscape..." Truthful Lens No.185; Kurutz and Bothamley, California Books Illustrated with Original Photographs - 1856 - 190, No. 88; Parr and Badger, The Photobook: A History, Volume 1, p. 30; Howes W 389; Graff 4646.*

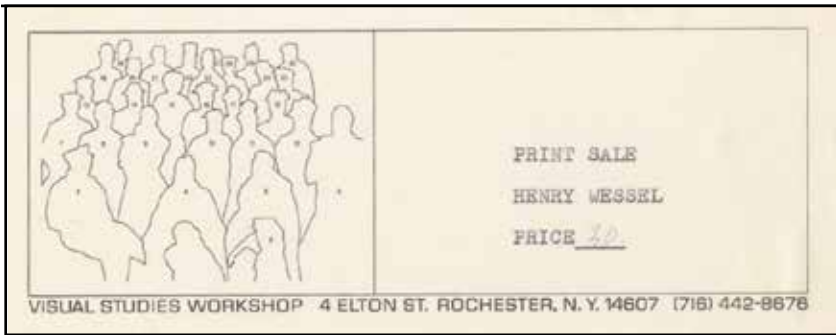


40. Weegee. **NAKED HOLLYWOOD.** Text by Mel Harris. New York: Pellegrini & Cudahy, 1953. First edition. 4to., unpagged, b&w photographs. The tips are rubbed, else a very good or better copy in the photo-illustrated dust jacket that is slightly creased but near fine. INSCRIBED by the author and the photographer, "To Charlie - CHICAGO! of all places - gad! Mel & Weegee."

\$850.00

*Weegee's behind the scene candid camera of the stars and their adoring audiences.*



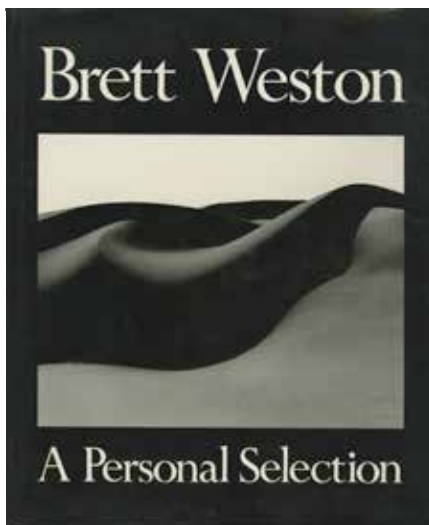


41. Wessel, Henry, Jr. **UNTITLED.** Vintage (circa 1971) gelatin silver photograph, 11 15/16 in x 7 15/16 in [30.32 cm x 17.78 cm] dry mounted to archival rag board, 16 in x 20 in. Affixed to the blank rear of the mount is a printed label, "PRINT SALE, HENRY WESSEL, PRICE 30. added in pencil) VISUAL STUDIES WORKSHOP, 4 ELTON ST., ROCHESTER, N.Y. 14607 (7126) 442-8676." A fine, presumably, vintage print.



\$850.00

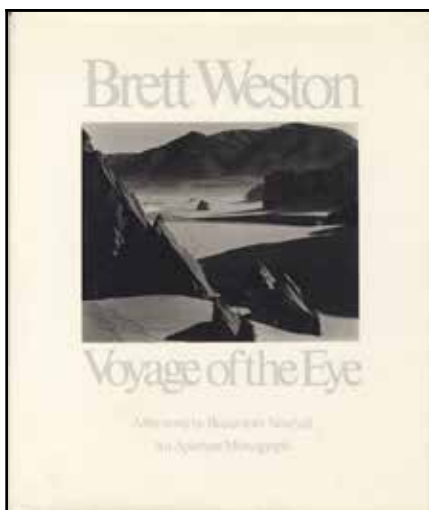
*Henry Wessel, Jr. received his M.F.A. from the Visual Studies Workshop and the State University of New York in 1971, the first class to graduate from the VSW. From its inception, the VSW held print sales to raise operating funds. The exact date of this photograph and print sale are unknown; however, the VSW moved to a larger building, 31 Prince St., Rochester, in 1978.*



42. Weston, Brett. **BRETT WESTON: A PERSONAL SELECTION.** Carmel, Calif.: Photography West Graphics, 1986. First edition. Folio, [144] pp., 100 full-page b&w photographs. Aside front a slight bump to the lower board tips, a fine copy in illustrated dust jacket. Promotional material laid in.

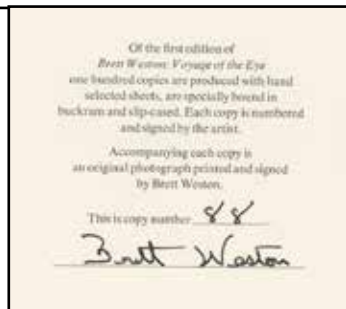
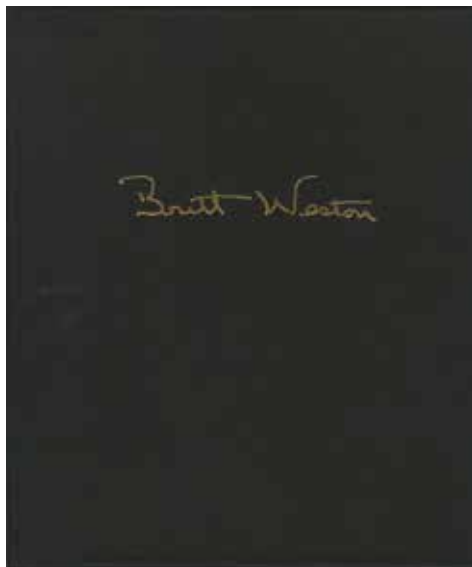
\$85.00

*Brett Weston, one of America's master photographers, selected one hundred images from his personal archive for this collection. The introduction is by Dody W. Thompson, who was a former apprentice to Edward Weston and assistant to Ansel Adams.*



43. Weston, Brett. **BRETT WESTON: VOYAGE OF THE EYE.** Afterword by Beaumont Newhall. Millerton, NY: Aperture, 1975. First edition. 4to., 103 pp., 71 full-page b&w photos, 6 smaller format b&w photos. A fine copy in the near fine photo-illustrated dust jacket that has a tiny closed tear at the crown and one on the lower edge of the rear panel. SIGNED by the photographer in pencil on the half-title page, Hardcover.

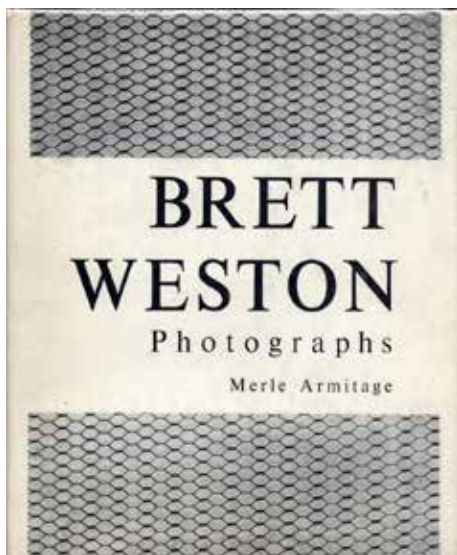
\$350.00



44. Weston, Brett. **BRETT WESTON: VOYAGE OF THE EYE.** Afterword by Beaumont Newhall. Millerton, NY: Aperture, 1975. Limited first edition. ISBN: 0912334835. 4to., unpaginated, chiefly illustrated with full-page plates from b&w photographs. Especially bound in buckram cloth, which is titled in gilt on the front cover and spine. Housed in a matching buckram slipcase. Fine.

\$425.00

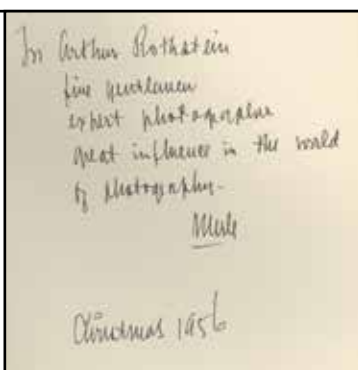
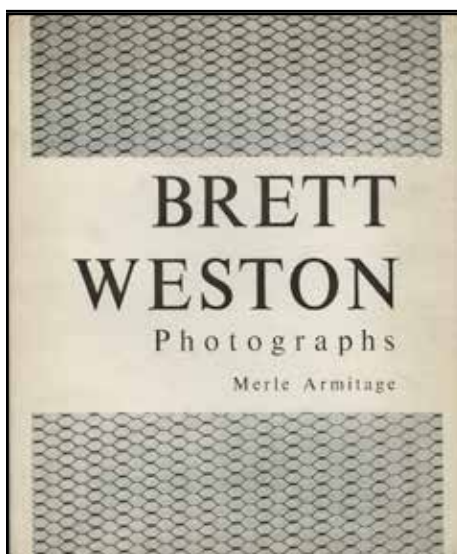
*This is copy number 88 of the 100 copies signed, numbered and with an original gelatin silver print laid-in. As is often found, the original photograph is not included.*



45. [WESTON, BRETT]. Armitage, Merle. **BRETT WESTON: PHOTOGRAPHS.** New York: E. Weyhe, 1956. First edition. 4to., 103 pp., errata slip, 28 b&w plates from photographs, printed recto only on glossy heavy stock. A fine copy in a slightly soiled, near fine dust jacket.

\$950.00

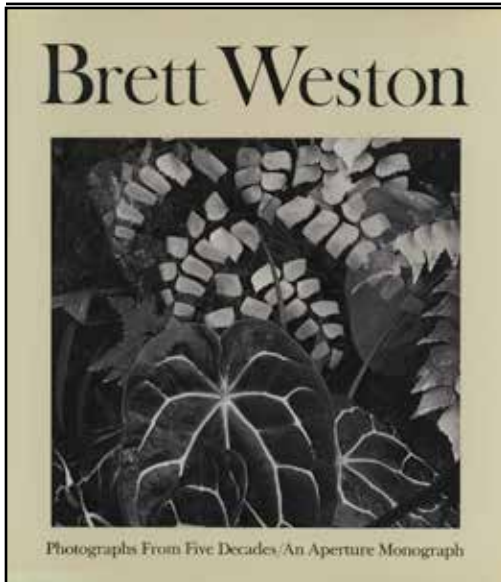
*The first full monograph on the photographer.*



46. [WESTON, BRETT]. Armitage, Merle. **BRETT WESTON: PHOTOGRAPHS.** New York: E. Weyhe, 1956. First edition. 4to., 103 pp., errata slip, 28 b&w plates from photographs printed recto only on glossy heavy stock. Aside from a small smudge on the fore edge, this is a very good copy in dust jacket that has slight wear at the edges and spine ends. Additionally, this copy is INSCRIBED by Merle Armitage, "To Arthur Rothstein, fine gentleman, expert photographer, great influence in the world of photography - Merle, Christmas, 1956."

\$1,250.00

*The first full monograph on the photographer.*



47. [WESTON, BRETT]. Cravens, R.H., text. **BRETT WESTON: PHOTOGRAPHS FROM FIVE DECADES**. Millerton, NY: Aperture, 1980. First edition. Folio, 131 pp., profusely illustrated with b&w plates. A fine copy in the photo-illustrated dust jacket.

\$100.00



48. [WESTON, EDWARD & JOHAN HAGEMEYER] Weston, Edward. **WESTON TO HAGEMEYER: NEW YORK NOTES**. Tucson, Arizona: Center for Creative Photography, The University of Arizona, 1976. First edition. 4to., 16 pp., 5 b&w illustrations from photographs, including the cover. Pictorial stiff wrappers, which are slightly toned; near fine.

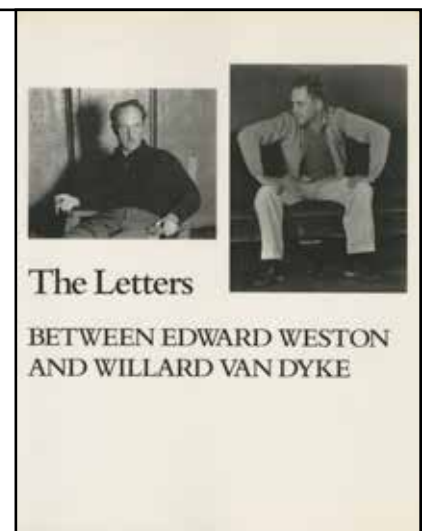
\$20.00

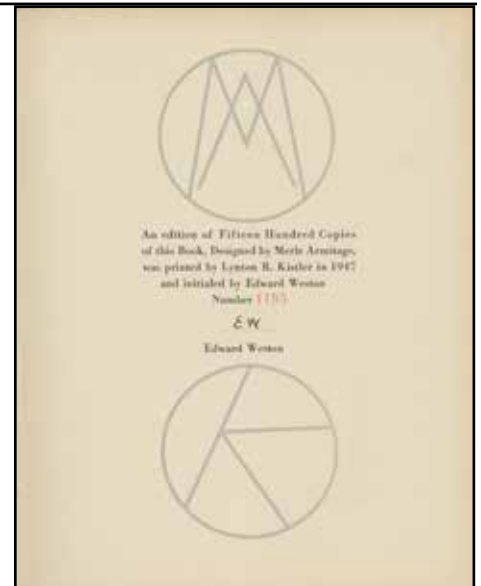
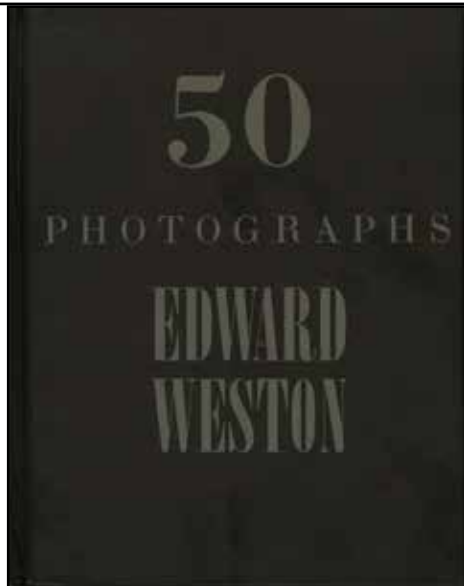
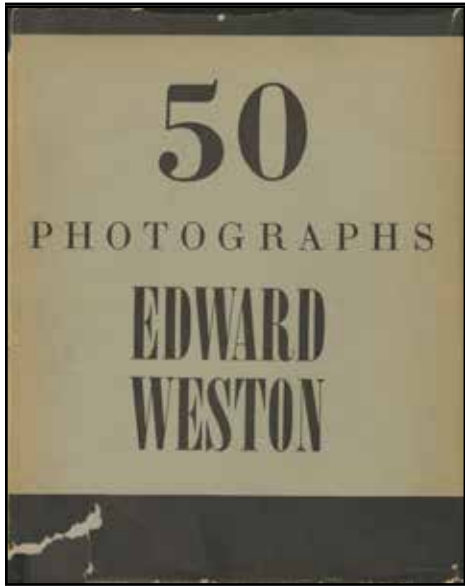
*Issued November 1976, as Number 3, in the series, The Archive, from the Center for Creative Photography.*

49. [WESTON, EDWARD & WILLARD VAN DYKE] Calmes, Leslie Squyres, editor. **THE LETTERS BETWEEN EDWARD WESTON AND WILLARD VAN DYKE**. Tucson, Arizona: Center for Creative Photography, The University of Arizona, 1992. First edition. 4to., 67 pp., over 75 reproductions of letters, with additional b&w illustrations from photographs and other sources in text and covers. Pictorial stiff wrappers. Fine.

\$25.00

*Published in 1990, as unnumbered issue 31, in the series, The Archive, from the Center for Creative Photography.*



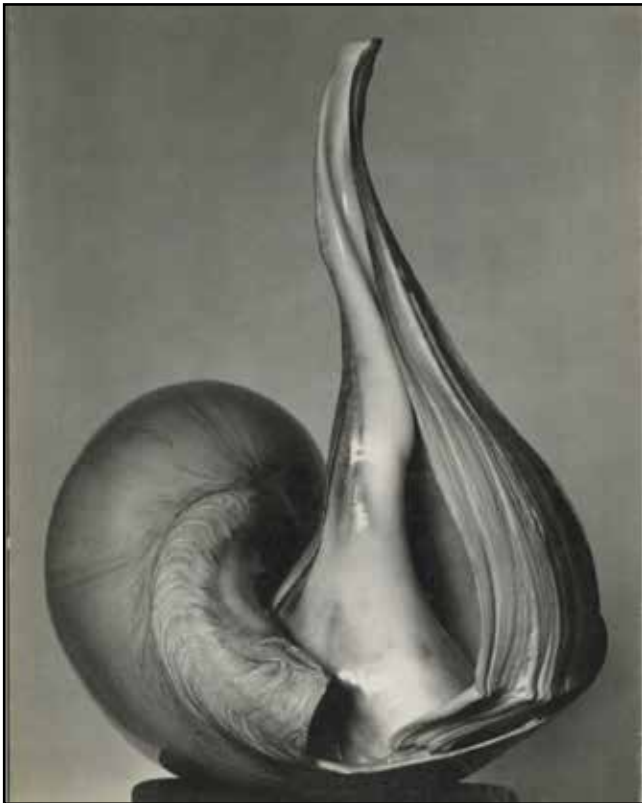


50.

[WESTON, EDWARD] Armitage, Merle, editor. **FIFTY PHOTOGRAPHS**. With contributions by Robinson Jeffers, Merle Armitage, and Donald Bear. New York: Duell Sloan & Pearce, 1947. First edition. 4to., 16 pp. text and 51 plates. Cloth-backed heavy beveled boards. Rubbed at the two upper tips, previous owner's neat signature on the front pastedown. A near fine copy in a chipped edge worn and chipped dust jacket that is separated into two sections at the spine.

\$1,000.00

*One of 1500 copies, INITIALED in ink by the photographer. Weston was seriously ill at this time. From his thousands of negatives he chose the fifty photos that he considered his best. It is difficult to argue with him.*

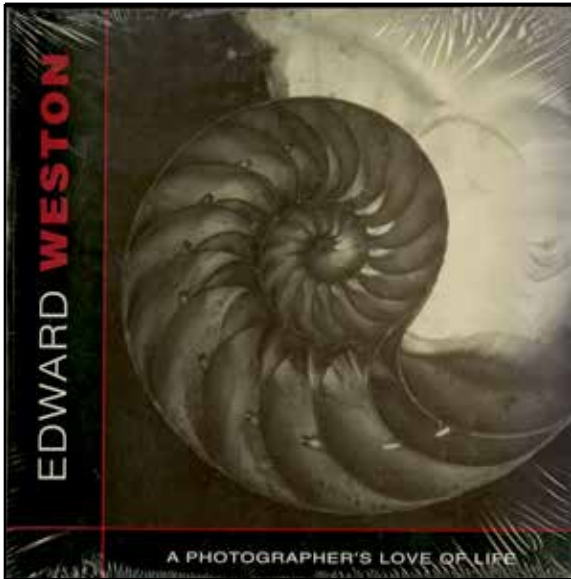


51. [WESTON, EDWARD] Bunnell, Peter C. and David Featherstone, editors. **EW:100. CENTENNIAL ESSAYS IN HONOR OF EDWARD WESTON**. Carmel, California: The Friends of Photography, 1986. First edition. 4to., 136 pp., illustrations. Pictorial stiff wrappers. Minimal wear. Very good to near fine.

\$15.00

*Issued as UNTITLED 41. Contributions by: Robert Adams, Amy Conger, Andy Grundberg, Therese Thau Heyman, Estelle Jussim, Alan Trachtenberg, Paul Vanderbilt, Mike Weaver, Charis Wilson.*

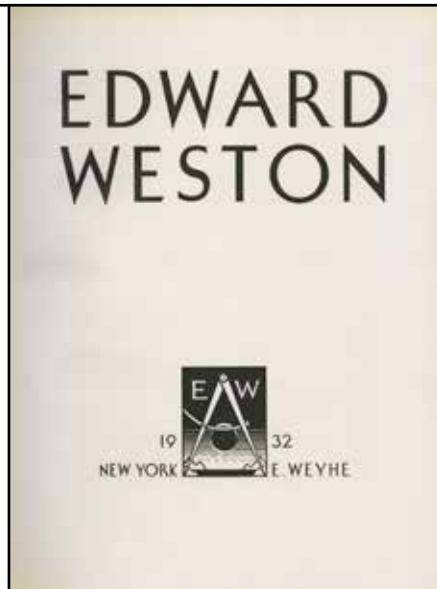




52. [WESTON, EDWARD] Nyerges, Alexander Lee. **EDWARD WESTON: A PHOTOGRAPHER'S LOVE OF LIFE**. Dayton, Ohio: Dayton Art Institute, 2004. First edition. Square 4to., 339 pp., 100 pages of b&w and color plates from photographs, other illustrations in text. Illustrated stiff wrappers. Fine, as new in the publisher's shrink-wrap.

\$35.00

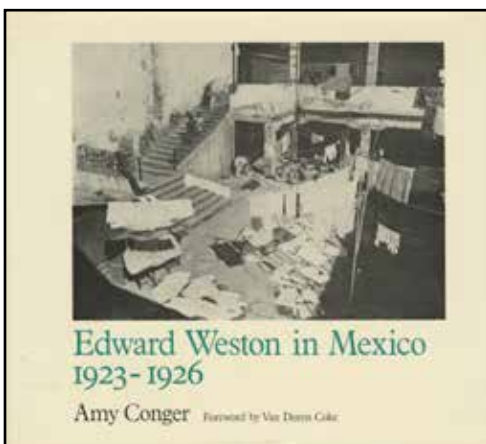
*Catalogue for the exhibition held at the Dayton Art Institute from February 14 - July 18, 2004. Includes bibliographic references.*



53. [WESTON, EDWARD]. Armitage, Merle, editor and design. **THE ART OF EDWARD WESTON**. New York: E. Weyhe, 1932. First edition. Folio, frontis portrait of Edward Weston by Brett Weston, and 39 full-page b&w plates from photographs. 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.

\$2,250.00

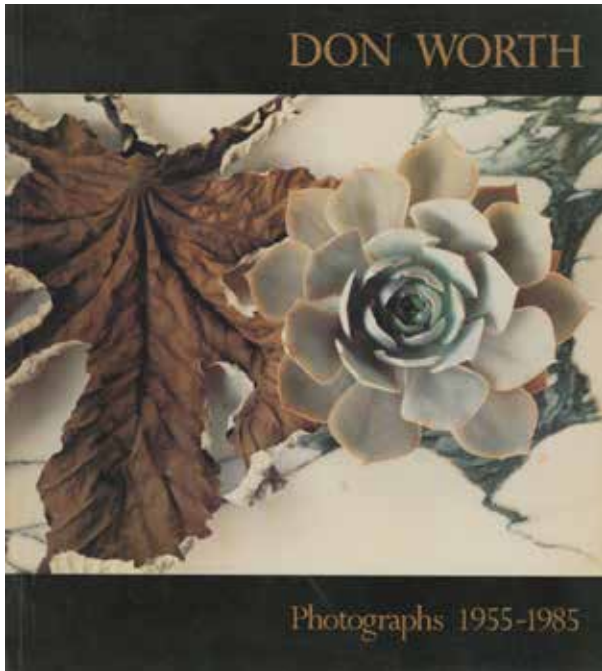
*The first full monograph on Weston, and one of the first on any American photographer. With a foreword by Charles Sheeler, an appreciation by Lincoln Steffens, a prophecy by Arthur Miller, an estimate by Jean Charlot, and a statement by Edward Weston. The book was designed by Merle Armitage and limited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



54. [WESTON, EDWARD]. Conger, Amy. **EDWARD WESTON IN MEXICO, 1923-1926**. Foreword by Van Deren Coke. Albuquerque: Published for the San Francisco Museum of Modern Art by the University of New Mexico Press, 1983. First edition. Oblong small 4to., xx, 127 pp., 10 full-page b&w plates, numerous text illustrations. A fine copy in the photo-illustrated dust jacket that has one small closed tear on the front panel.

\$85.00

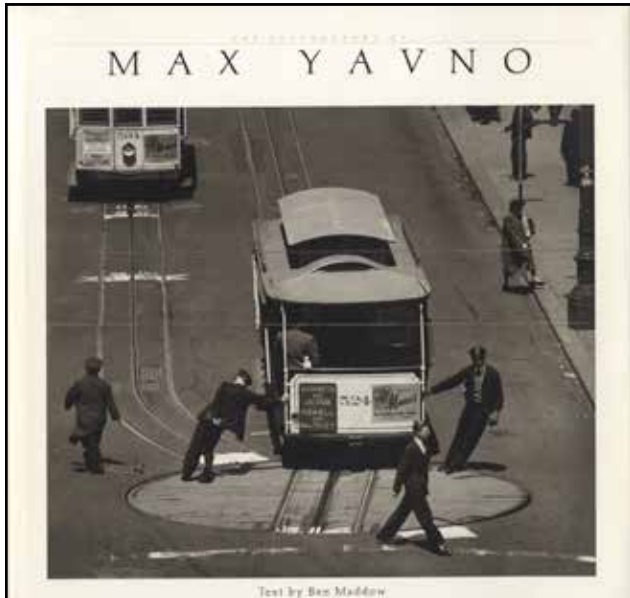
*A detailed account of Weston's activities in Mexico and the resulting radical changes in his attitude and approach towards his photography.*



55. Worth, Don. **DON WORTH: PHOTOGRAPHS, 1955-1985.** Introduction by Hal Fischer. Carmel, California: The Friends of Photography, 1986. First edition. Small 4to., 15 pp., 33 b&w and color plates from photographs. Pictorial stiff wrappers. Near fine. Paperback.

\$20.00

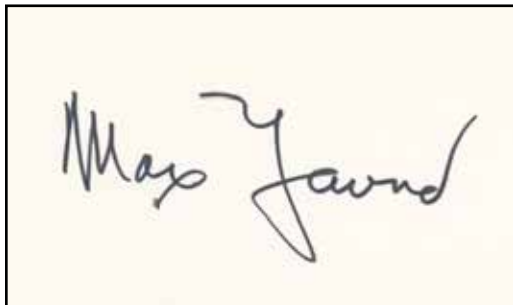
*Issued as UNTITLED 40.*



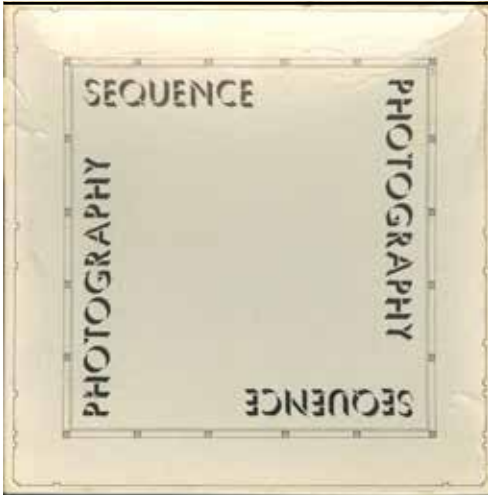
56. Yavno, Max. **THE PHOTOGRAPHY OF MAX YAVNO.** Pictures by Max Yavno; text by Ben Maddow; Edited by Carl Seltzer. Berkeley: University of California Press, 1981. First edition. 4to., [128] pp., illustrated with 85 b&w full-page photographs. Black cloth with photo-illustrated dust jacket. Fine, near new. SIGNED by the photographer on the half-title page. Hardcover.

\$300.00

*"The more than eighty prints in this retrospective volume span a career from the 30's, when he (Max Yavno) was a young bohemian photographer in New York through his latest documentation of Los Angeles, Jerusalem, and Cairo. His graphic art has perfect visual pitch. It reflects an intimate acquaintance with the pulsation and temperature of cities, the pains and angers of the Great Depression, and an intense devotion to craft as personal salvation". (- from the dust jacket)*



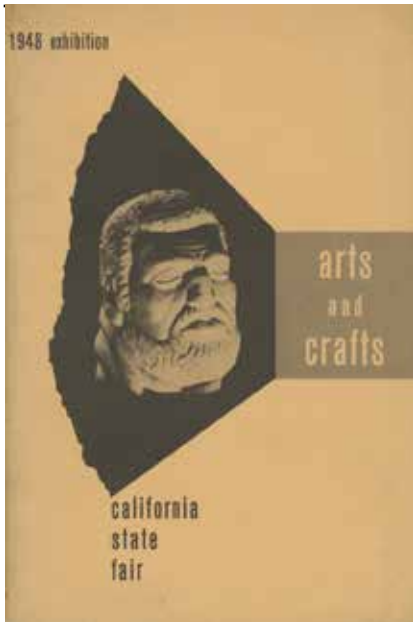
## ADDENDA



57. [SANTA BARBARA MUSEUM OF ART] Corp Author Parker, Fred R. **SEQUENCE PHOTOGRAPHY: An Exhibition in Four Parts.** Organized by Fred R. Parker. Santa Barbara, California: Santa Barbara Museum of Art, 1980. First edition. Square box with lid 26 x 26 x 7 cm., the lower portion of the box has a printed floor plan and the four sides have a printed wall plan, laid-in are 3 loose leporello folded alternate wall plans; square 8vo. [18] pp. illustrated catalogue with stapled printed wrappers, signed by Fred R. Parker and numbered 487 of 500 copies; box with lid containing 18 color slides in card mounts; paper wrapper with illustrated text, which holds 13 loose sheets, several are double-page, all illustrated from photographs. Stamped on one side is "Received by the Stanford Museum." The contents are fine; however, the glossy printed paper box has suffered significant wear and is partially crushed.

\$150.00

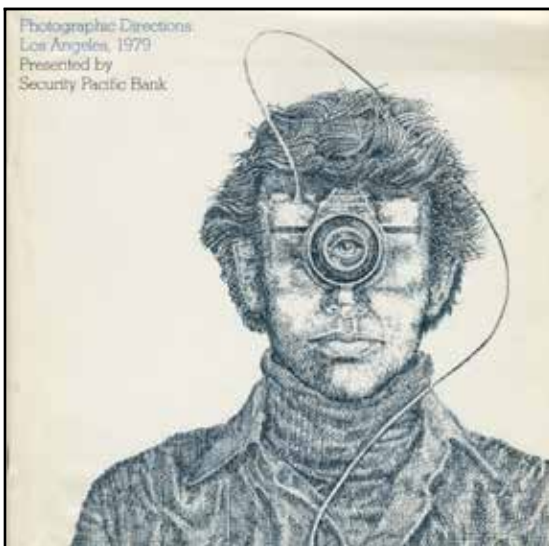
*Published to accompany the four consecutive installations on view at the Santa Barbara Museum of Art, April 8 - May 4; May 6 - June 1; June 3 - June 29; July 1 - July 27, 1980.*



58. [CALIFORNIA STATE FAIR] Corp Author . **1948 EXHIBITION: Arts and Crafts.** [contains] The 9th North American International Exhibition of Photography. [Sacramento]: [California State Fair/ California State Printing Office], 1948. First edition. 8vo., 40 pp., illustrations in b&w from paintings, graphics, sculpture, photographs, etc. Stapled illustrated wrappers. Very good.

\$125.00

*Daniel W. Beatie was the director in charge of Arts and Crafts. The first section is devoted to the juried selections of paintings, water colors, prints, sculpture, ceramics and metalwork, etc. The second section is the 9th North American International Exhibition of Photography, a juried selection from the 607 photographs submitted by 339 photographers; the checklist names the exhibitors and the titles of their works. Minor White was one of the judges. WorldCat does not locate any copies.*

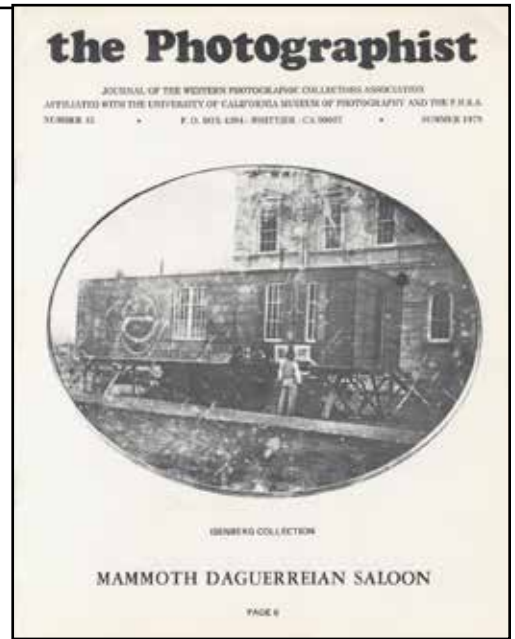


59. [SECURITY PACIFIC BANK] Corp Author. **PHOTOGRAPHIC DIRECTIONS: LOS ANGELES, 1979.** Exhibit Dates: January 9 - February 26, 1979... Los Angeles: Security Pacific Bank, 1979. First edition. Square 8vo., [45] pp., largely illustrated from b&w and color photographs. Illustrated wrappers, which are slightly curled along the top edge, with an accession stamp on the rear wrapper. Very good.

\$30.00

*Catalogue issued to accompany the exhibition. Introduction by Robert Glenn Ketchum; brief biographies and exhibition lists for each of the 48 photographers. Among the exhibitors are: Lewis Baltz, Jo Ann Callis, John Divola, Robert Flick, Judith Golden, Robert Heinechen, Anthony Hernandez, Patrick Nagatani, Marion Palfi, Edmund Teske and Max Yavno.*





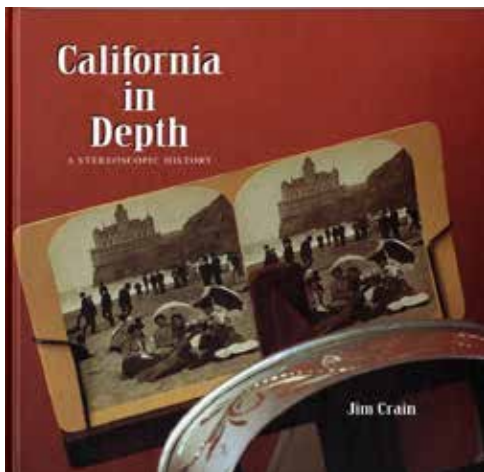
60. Bingham, Robert, editor. **CAMERA COLLECTORS' CLUB NEWSLETTER**. Riverside, Calif.: The Riverside Camera Museum and the "Camera Shop", 1970-1987. First editions. 4tos., various paginations, illustrated. 41 numbers in 39 issues as follows: No. 7-14, 16-17, 19, 21,-22, 24-32, 34, 37-48, 57, 67, 72/73,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

\$250.00

*Began publication as a quarterly in 1970 as mimeographed sheets stapled in one corner. By issue number 10 the name changed to NEWSLETTER: RIVERSIDE CAMERA MUSEUM AND CAMERA COLLECTORS' ASSOCIATION, and the format changed to a 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.*

*Additional shipping charges may apply given the weight of this magazine.*



61. Crain, Jim. **CALIFORNIA IN DEPTH: A STEREOSCOPIC HISTORY**. San Francisco: Chronicle Books, 1994. First edition. ISBN: 081104232. Oblong Small 4to., 112 pp., chiefly illustrated with b&w or toned stereo-views. A fine, as new copy in illustrated paper over boards (no jacket, as issued).

\$25.00

*An excellent survey and historical record. Includes stereopticon in rear pocket; bibliographical references and index.*

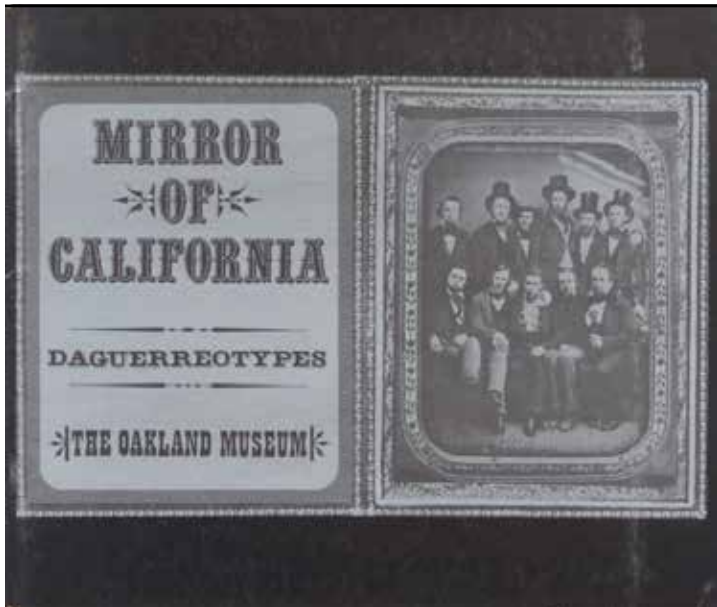


New Photography: San Francisco and the Bay Area

62. Garver, Thomas H. **NEW PHOTOGRAPHY: SAN FRANCISCO AND THE BAY AREA.** San Francisco: The Fine Arts Museums of San Francisco, 1974. First edition. Square 8vo., unpagged, b&w photos. Stiff wrappers. A fine copy.

25.00

*Includes photos by: Bill Owens, Lew Thomas, Ellen Brooks, James Friedman, and others.*



63. Heyman, Therese Thau. **MIRROR OF CALIFORNIA: DAGUERREOTYPES.** [Oakland, CA]: The Oakland Museum, 1973. First edition. Oblong small 4to., 31 pp., 14 plates, six-plate panoramic gatefold (View of San Francisco, 1853), text illustrations. The illustrated stiff wrappers are rubbed. A very good copy.

\$40.00