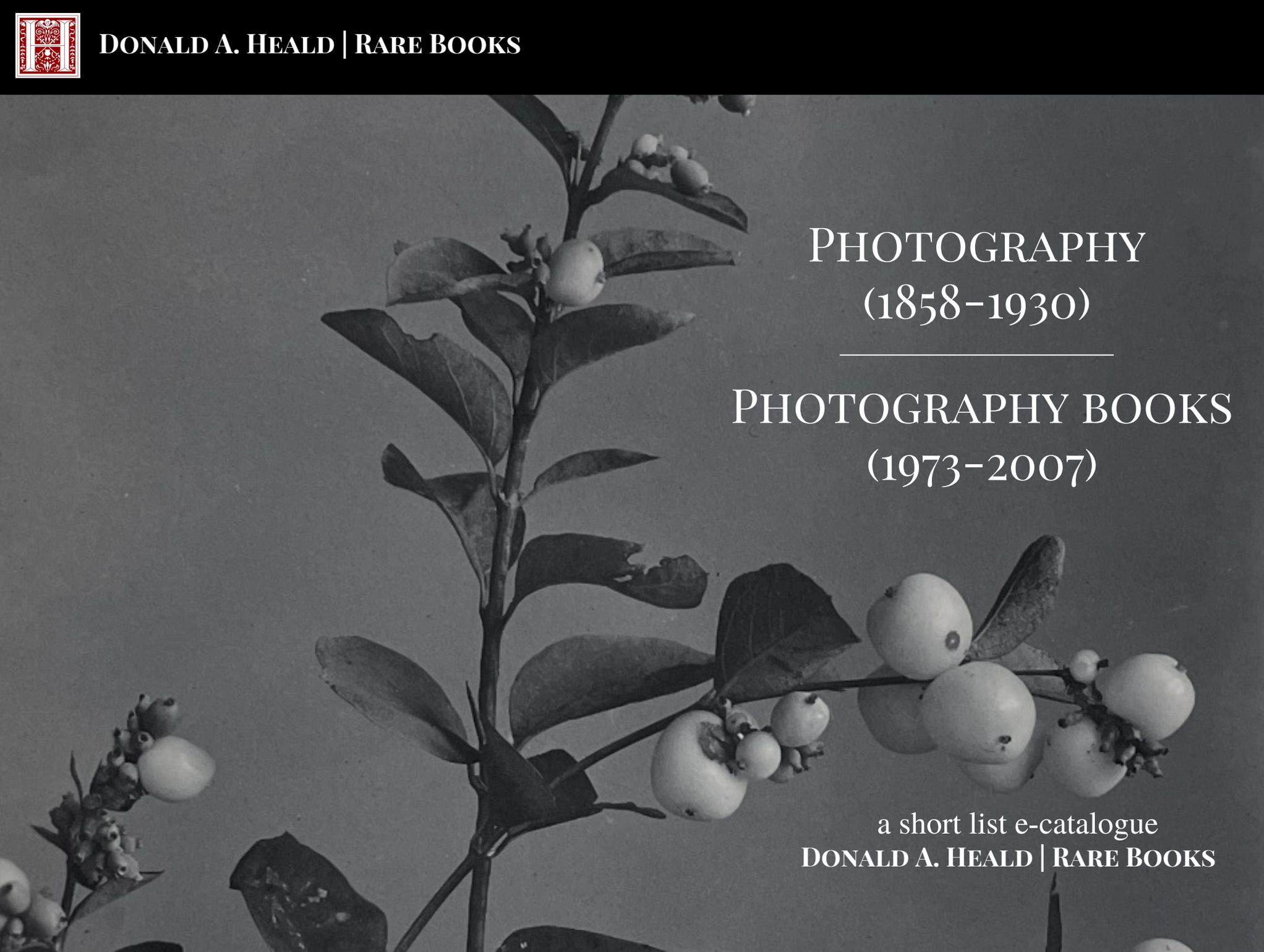




DONALD A. HEALD | RARE BOOKS

A black and white photograph of a branch with several dark, elongated leaves and clusters of small, round, light-colored fruits. The branch is positioned vertically, extending from the bottom left towards the top right of the frame.

PHOTOGRAPHY  
(1858–1930)

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PHOTOGRAPHY BOOKS  
(1973–2007)

a short list e-catalogue  
DONALD A. HEALD | RARE BOOKS



DONALD A. HEALD | RARE BOOKS

Additional illustrations of each item can be found on our website by clicking the linked descriptions.

PHOTOGRAPHY  
(1858–1930)

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PHOTOGRAPHY BOOKS  
(1973–2007)

a short list e-catalogue



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I. PHOTOGRAPHY  
(1858-1930)



39. SYMPHORICARPOS RACEMOSUS.  
SNOWBERRY.



**ADAMS, Ansel Easton (1902-1984) and Mary Hunter AUSTIN (1868-1934). *Taos Pueblo*.**

San Francisco: Grabhorn Press, 1930. Folio (17 x 12 1/2 inches). [6] preliminary pages followed by [14]pp. of text. 12 original mounted photographs, printed on Dassonville paper by Ansel Adams, various sizes to 9 x 6 1/2 inches, each with a corresponding caption leaf. Publisher's tan morocco-backed orange cloth, spine with raised bands in six compartments, marbled endpapers. Housed in a custom morocco-backed slipcase.

**From an edition of 108 numbered copies signed by the author and the photographer, containing magnificent photographs by Ansel Adams.**

Possibly the most famous of modern photographic works on the West, *Taos Pueblo* was a collaboration between the young photographer, Ansel Adams, and one of the most evocative writers on the Southwest, Mary Austin. An elegant design by the Grabhorn Press provides a counterpoint to Adams' photographs of the adobe Pueblo. The book distilled the romance and naturalism that many Americans found in the Indian pueblos of New Mexico, and defined the style that was to make Adams the most popular of photographers of the American West.

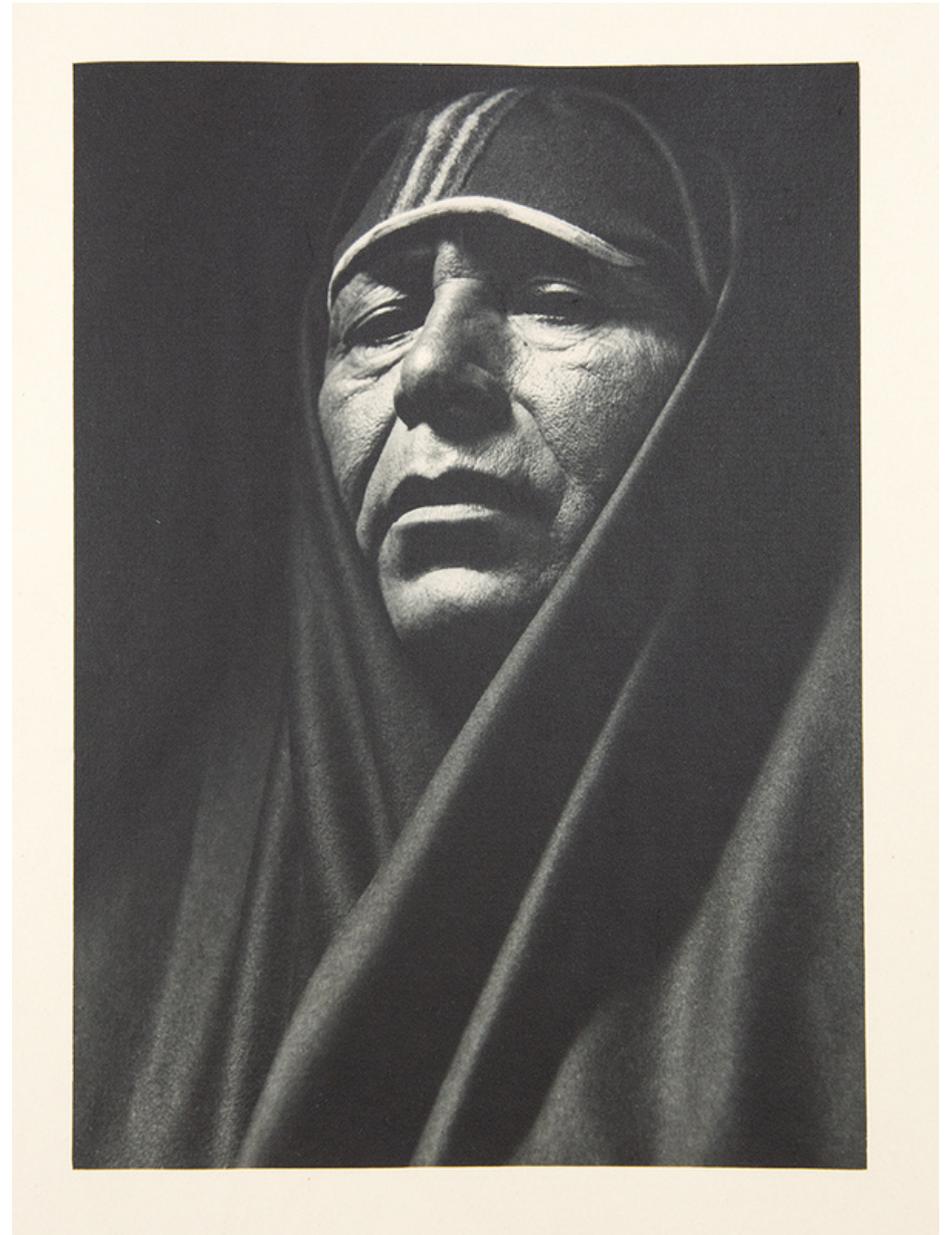
"It was at Taos and Santa Fe that Ansel Adams first saw the Southwest. The time was the spring of 1927... His visit resulted in a Grabhorn Press book now of legendary rarity. It includes Ansel Adams' photographs and Mary Austin's essay on Taos Pueblo. Genius has never been more happily wed. Nowhere else did she write prose of such precise and poetical authority ... Their *Taos Pueblo* is a true and beautiful book by two consummate artists" (Ansel Adams: *Photographs of the Southwest*, 1970, p. xxv).

Produced in a small edition, the book is difficult to obtain today. This example is signed by both Austin and Adams and is in beautiful condition. One of the greatest books produced by the Grabhorn Press and featuring beautiful photographs by Ansel Adams, it is a landmark of American photographic depiction of the Southwest.

Heller & Magee, *Grabhorn Bibliography* 137; Roth, *The Book of 101 Books* 58.

(#36374)

\$ 80,000





[AUSTRALIA - Norfolk Island]. *Album of photographs of the scenery and people of Norfolk Island in the South Pacific Ocean.*

Norfolk Island: circa 1900. Oblong small folio (13 1/2 x 10 1/2 inches). 42 carbon prints on 42 cream card album leaves, each mounted within ruled frame with printed caption below, the photographs measuring approximately 6x8 inches. Contemporary red morocco, upper cover titled in gilt within a gilt border, marbled endpapers, gilt edges. Provenance: Hon. B.R. Wise, Attorney General (lettered in gilt on upper cover).

**Early photographs of a remote Pacific Island.**

Norfolk Island, a largely autocratic dependency of Australia, was first sighted by Captain James Cook on his second voyage and settled by the First Fleet in 1788. For the first half of the 19th century, the island was largely used as a penal colony, with many of the worst offenders transferred from Australia to the remote island. In the 1850s, after the island's penitential function was abandoned, the island was settled by the Pitcairn Island descendants of the Bligh mutineers. In the 1860s, the Anglican church established a large Melanesian mission on the island.

The present images, by an unknown but likely Australian photographer, comprise views of Kingston, various lagoons and bays, landscape scenes featuring the island's iconic species of pine and other vegetation, images at the Melanesian Mission and group portraits of the island's inhabitants (presumably including Bligh mutineer descendants). The original owner of this album was Bernhard Ringrose Wise (1858-1916), whose name appears on the upper cover; Wise served as the Attorney General of Australia from 1899-1904.





**BARRAUD, Herbert Rose (1845-1896). *Men and Women of the Day: A Picture Gallery of Contemporary Portraiture.***

London: Richard Bentley and Son, 1888-1893. 6 volumes, folio (14 x 10 1/2 inches). 216 Woodburytype photographs on cards. A few with minor chips at the board edges of cards. (A seventh volume was published in 1894). Contemporary morocco-backed cloth boards. Provenance: Peabody Institute (bookplate, inked stamp on titles and versos of photographs).

**A noted photographically illustrated work of portraiture and biography.**

Barraud was born in London to a family of artists. His maternal grandfather, Thomas Hull, was a miniature painter while his father Henry and his uncles, William and Edward Barraud were talented animal painters. Herbert's brother was Francis James Barraud, an artist celebrated for having created "His Master's Voice," a painting used in advertising by the early HMV gramophone records.

Barraud was among the most fashionable portrait photographers of the Victorian era. He operated a studio at 263 Oxford Street from 1882 to 1892 and had a branch at 92 Bold Street in Liverpool serving gentlemen and ladies in the Northwest. He advertised his studios as being accessible "by a lift constructed on the most approved patents which will be found a great advantage to sitters as no stairs have to be ascended." This suggests that Barraud was able to cater to a wide range of subjects of different ages. Barraud was also known for taking photographs of actors and actresses in everyday dress or theatrical costume, for cartes de visite, and, later, cabinet cards. Barraud's images were Woodburytypes, then a newly developed process which lent itself admirably to portraiture, being able to render tones accurately.

Barraud's portraits were noted for their ability to capture the essence of the sitters and their characters with a flattering sense of familiarity. John Ruskin thought that Barraud's photographs were "the first done of [him] that expressed what good character there was in [him] for [his] work." The English critic was particularly amused by the one Barraud took of him standing against a tree, dated to 1886 since it reminded him of the poses often adopted by 'young ladies or professional beauties' in studio photographs. Similarly, photographs Barraud took of Charles Darwin are described as having an intimacy and rapport which the portraits done by other photographers lacked.

These volumes are photographically illustrated biographies, which chronicle the lives of literary, social and artistic figures in the last decade of the nineteenth century. The volumes include portraits of Robert Browning, Lady Churchill, Arthur Conan Doyle, Henry Irving, Lord Tennyson, Sir Richard Owen, John Ruskin, Adalina Patti, George Du Maurier, J. M. Barrie, H. M. Stanley, W. S. Gilbert, and other writers, actors, politicians, scientists, aristocrats and notables of the day. The final volume includes portraits by other photographers. The biographies are edited by Charles Ellington.

Stephen, Leslie, ed. (1885). "Barraud, Henry," *ODNB*. "The Private Secretary," The Victoria and Albert Museum. "Herbert Barraud," The National Portrait Gallery, London; "3.21 Herbert Rose Barraud, photos," in *Portraits of Charles Darwin: a catalogue*, Cambridge University Darwin Correspondence Project.

(#35108)

\$ 8,500





**[CHICAGO] - John W. TAYLOR, photographer (1846-1918).**  
*[Album containing 154 albumen photographs of Chicago by a noted photographer, including important architectural images, as well as images relating to the preparations for the 1893 World's fair, the stockyards as described by Upton Sinclair, and more].*

Chicago: [circa 1890]. Oblong folio (10 3/4 x 13 inches). 152 albumen photographs, most 7 x 9 inches, mounted recto and verso of each leaf within the album. Images captioned in manuscript on the mount below the image, many signed in white ink or in the negative by Taylor. Expertly bound to style in half dark purple morocco over period cloth covered boards, spine lettered in gilt, marbled endpapers.

**A remarkable album of early Chicago photography by John W. Taylor: a major photographic record of Chicago in the late 19th century.**

Taylor was a bookseller and stationer before advertising himself as a commercial photographer in the late 1880s. He concentrated his work on Chicago-area architecture and city infrastructure. Today he is recognized as a pioneering photographer of architecture, working in Chicago at the very beginning of the skyscraper era. This superb photograph album presents a fairly comprehensive view of Chicago's architecture and life during one of the city's most interesting and vibrant periods, from the highest of the skyscrapers to the interiors of pig pens in the stockyards, with numerous residences, parks, lush interiors, the 1893 World's Fair, and more.

Taylor's importance as one of the earliest significant architectural photographers is addressed in Peter Bacon Hales' *Silver Cities: Photographing American Urbanization, 1839-1939*: "Photographers of the older generation managed to retain their identities even as they adjusted to their more prosaic role as visual adjuncts to the architects who designed the buildings they photographed. J.W. Taylor of Chicago, for example, made an extensive survey of the "modern" buildings of Chicago and its environs, many of which traveled throughout the globe as architects and engineers converged on the city in the later 1800s and beyond to see the miracle of the Chicago style of building. Taylor's pictures went as far as Melbourne, Australia, in the collection of Australian architect E.G. Kilburn, who made his pilgrimage to the architects' mecca in 1889. Kilburn stared, sketched, and took notes; then he brought back photographs by Taylor of everything from the Pullman company town to the Palmer House."

(description continues on the next page)



Adams Street  
Parade World Fair Dedication Oct. 1892



Chicago has been an especially important architectural center since the period represented in this collection. After the Great Chicago Fire of 1871 destroyed most of the buildings in the downtown area, a special class of architects and engineers flocked to the city, resulting in an architectural boom unequalled in the history of 19th century urban development. Hallowed names such as Louis Sullivan, Dankmar Adler, John M. Van Osdel, Daniel Burnham, William W. Boyington, William LeBaron Jenney, John Wellborn Root, William Holabird, Martin Roche, Edward Baumann, Harris W. Huel, Solon Spencer Beman, and Clinton J. Warren stamped their unique architectural character on the Chicago landscape. Each of these architects is amply represented in the photographs contained herein. There is even one photograph of the magnificent lobby of the Rookery Building, considered the grandest lobby in Chicago at the time. This view is especially interesting to architectural historians because this interior was remodeled a short time later, in 1905 by Adler & Sullivan's former head draftsman, Frank Lloyd Wright. The late 19th century was also a transitional time in building construction, when architects were beginning to leave behind cast iron frames and experiment with steel-frame construction and large areas of plate glass, especially in the "Commercial Style" made famous by Sullivan and others in the Chicago School. As a result, some of the earliest modern skyscrapers are found in Chicago.

A general summary of the photographs in the album is as follows: forty-two buildings including the Masonic Temple (the tallest skyscraper in the world at the time), the Woman's Temple, the Rookery Building, the Chamber of Commerce, the Monadnock Building, the Northern Hotel, the Home Insurance Building, the Tacoma Building, the Caxton Building, the Pullman Building, the Oakland Hotel, the Grand Pacific Hotel, Palmer House, the Auditorium Building, Marshall Field's, the Lester Building, the Hotel Metropole, Libby Prison, the New Regiment Armory, depots, and churches; seven downtown street scenes; seventeen residential streets, including Lake Shore Dr. and Michigan Ave., and residences of prominent citizens, including Potter Palmer and Lambert Tree; twenty parks, pavilions, and recreation scenes; three of Grant Monument and its unveiling; ten Lincoln Park scenes, some with animals; three of Garfield Park; ten featuring World's Fair building construction; nine views of the October 1892 World's Fair dedication, showing ceremonies and a large parade; two scenes of boating; twelve views of stockyards and meat processing, six exterior and interior views of an auditorium; eight interiors including Palmer House and a bank; and three scenes of horse racing at Washington Park.

Taylor's photographs reside in the collections of the Art Institute of Chicago (fifty-six images) and the Chicago History Museum (150 images). The subject matter of those collections, and the present work overlap significantly, testament to the prodigious nature of Taylor's output. For example, this collection has a significant number of images related to the World's Columbian Exposition (a.k.a., the Chicago World's Fair) of 1893; the Chicago History Museum collection contains no images from this monumental event in Chicago's history.

A truly remarkable record of Chicago architecture by a significant photographer.

(#29191)

\$ 27,500



**COLLIER, John (1837-1911), photographer, and [Charles E. HARRINGTON] *Summaring in Colorado.***

Denver: Richards & Co., 1874. 8vo (7 1/2 x 5 inches). [1], 158, [4]pp, including ads. 15 mounted albumen photographs. Publisher's green cloth, upper cover titled in gilt. Provenance: Mrs. E. M. Wheeler (period signature on front free endpaper).

**First edition, with more photographs than any other recorded copy.**

Scottish-born photographer John Collier came to Central City, Colorado in 1871, establishing one of the earliest photography studios there, before selling the business and moving to Denver to open another studio in 1878. Published to promote tourism, this wonderful documentary of photographs contains images of the following: bird's-eye-view of Central City, two railroad views, Clear Creek Canyon, Boulder Canyon, Garden of the Gods, Monument Park, Rainbow Falls at Manitou, Cheyenne Canyon, Monument Park, and more.

The number of photographs vary from copy to copy; the present example with more photographs than any other recorded copy (with most copies containing 4 to 8 images, and previously thought to be complete with 14 images).

NYPL 289 (citing 10 photographs); Adams, *Herd* 554; McMurtrie & Allen, *Early Printing in Colorado* 223; Margolis, *To Delight the Eye* 13 (citing 10 photographs). Not in Graff, Howes or *Truthful Lens*.

(#27934)

\$ 3,000





**JACKSON, William Henry (1843-1942).**

*[Group of stereoview photographs of Colorado on original U.S. Geological Survey mounts].*

[Colorado:1873]. 36 arch-topped albumen stereoview photographs by Jackson, mounted on yellow Hayden Survey mounts, images numbered and titled within the negative (27 being standard cabinet size [approx. 4 x 7 inches]; 9 "deluxe cabinet" size [4 1/2 x 7 inches]). Within 2 cloth chemises, quarter morocco box.

**Scarce group of Jackson stereoviews from the Hayden Survey.**

William Henry Jackson was one of the great 19th-century American landscape photographers, best known for his descriptive photographs chronicling the western expansion. Jackson began his career in photography in 1858, working as a retouching artist in a studio in Troy, New York. In the 1860s, after serving briefly in the Union Army, he worked at several studios in Vermont before moving to Omaha, Nebraska in 1867, where he established his own studio. He worked on an extensive series of views for the Union Pacific Railroad, which earned him enough notice to be recruited by Ferdinand Hayden for the U.S. Geological Survey team. With the Survey, Jackson explored and photographed vast areas of the West, including Yellowstone and parts of Colorado, Montana, Utah, and Nevada.

Jackson's artistic growth as a landscape photographer evolved and quickly matured when he was hired by Hayden. Influenced by Thomas Moran, a painter on the survey, and photographers C. R. Savage and A. J. Russell, Jackson absorbed the aesthetic of romantic engagement of the western landscape and development and colonization of the Territories. However this was countered by the inherent drama of being the first to photograph many high mountain peaks, valleys and western scenes in a more detailed and topographic style.

(description continues on the next page)





This group, all depicting landscapes in Colorado from his 1873 series, includes the following images (deluxe size images marked with \*):

- [641] Long's Peak, from Estes Park
- [642] Estes Park
- [647] Long's Peak, from South East
- [648] Colorado or Front Range from Near Gold Hill
- [650] Castle Rock, Boulder Canon
- [652] Boulder Canon
- [656] In the Snow near Gold Hill
- [658] Down Clear Creek, From Empire Trail \*
- [659] Trail from Empire to Georgetown
- [660] Gray's Peak \*
- [661] Torrey's Peak \*
- [666] Frozen Lake, Near James Peak
- [669] Chicago Lake, Mt. Rosalie
- [676] Eroded Sandstones, Monument Park
- [678] Eroded Sandstones, Monument Park
- [680] Gateway, Garden of the Gods
- [682] Cathedral Spires, Garden of the Gods \*
- [684] Pike's Peak, from Garden of the Gods
- [686] Ute Falls, in Ute Pass
- [687] Mt. Lincoln, from Hoosier Pass \*
- [691] Upper Twin Lake, Sawatch Mts.
- [692] Horseshoe Mtn. Park Range [from below]
- [693] Horseshoe Mtn. Park Range [from above]
- [697] La Platta Creek, Sawatch Range \*
- [698] Red Rock Falls, Elk Mts.
- [700] Lower Twin Lake, Sawatch Range
- [702] Lake Creek Falls, Sawatch Range
- [703] Natural Bridge, Lake Creek, Sawatch \*
- [706] Elk Lake and Snow Mass, Elk Mts.
- [707] Treasure Mtn. Elk Mtns.
- [708] Snow Mass Mtn from South Elk Mts
- [710] Marron Mtn. Elk Mts.
- [711] Elk Lake Cascade, Elk Mts \*
- [714] Falls on Rock Creek, Elk Mts.
- [718] Mount of the Holy Cross, Sawatch Range
- [719] La Platta Creek, Sawatch Range \*

Cf. Douglas Waitley, *William Henry Jackson: Framing the Frontier* (Missoula: 1998) 183; cf. Peter B. Hales, *William Henry Jackson and the Transformation of the American Landscape* (Temple University: 1988).



EL CAPITAN.

(3100 feet above Valley,) from Merced River. PAGE 41.

**KNEELAND, Samuel (1821-1888)** - [Martin Mason HAZELTINE, photographer (1827-1903)]. *The Wonders of Yosemite Valley, and of California ... with original photographic illustrations, by John P. Soule ...*

Boston: Alexander Moore, 1871. 8vo (10 3/8 x 6 3/4 inches). Half-title, text bordered with red rules. 10 mounted original albumen photographs. Original blue publisher's cloth decorated in gilt and blind, recased into blue cloth, a portion of original spine retained.

**First edition of a noted photographically illustrated early guide to Yosemite.**

A significant early guidebook to Yosemite Valley by a professor of Zoology at the Massachusetts Institute of Technology. Kneeland travelled across the continent on the newly opened transcontinental railroad and returned east via Panama. "Kneeland took pains to get reliable information and present it with more than ordinary care. The photographic illustrations are excellent and include some unusual views" (Farquhar).

The source of the photographs in this work is the subject of some conjecture. Though John Soule is credited with the photographs on the title, he apparently never visited Yosemite. It is believed that he purchased negatives from Yosemite photographer Martin Mason Hazeltine, although some in the past have suggested Eadweard Muybridge as an alternative attribution.

"...[O]ne of the better early guide books to the Yosemite Valley..." (Currey & Kruska).

Cowan p.333; Currey & Kruska 225; Farquhar 10a.

(#27875)

\$ 1,000



63. PYRUS MALUS. MALUS MALUS.  
WILD APPLE.

COPYRIGHTED 1904 BY EDWIN HALE LINCOLN.

**LINCOLN, Edwin Hale (1848-1938). *Wild Flowers of New England Photographed from Nature and Published: Parts II, III, IV, and VIII.***

Pittsfield, MA:1904. (15 x 13 inches). Four portfolios, each portfolio with title, part title and two leaves of index, comprising 85 photographs, tipped onto heavy rag paper mounts with letterpress captions giving the subject's Latin binomial and common name in English. Within 4 cloth portfolios lettered in gilt.

**85 photographs from Edwin Hale Lincoln's magnificent record of the wildflowers of New England: a masterpiece of American photography and an essential component of early twentieth-century American artistic sensibility.**

Edwin Hale Lincoln (1848 - 1938) was born in Westminster, Massachusetts. Following service in the Civil War as a drummer boy and working as a page in the Massachusetts House of Representatives, he entered the photographic profession in Brockton in 1876. His early work included photographing yachts under full sail and documenting large estates. He visited Lenox initially in 1883 and moved permanently to the Berkshire area ten years later. His move coincided with the height of the development of Berkshire's "Summer Cottages," and Lincoln photographed many of these grand structures in the following years. Also at the end of the 19th century, Lincoln began what was to become an extensive study of New England wildflowers, all photographed with a large-format view camera. The complete work, self-published between 1910 and 1914 in sixteen parts, forming eight volumes consisting of 400 platinum prints.

This remarkable group of photographs from Lincoln's superb modernist photobook produced between 1893 and 1914 reveals Lincoln's direct and straightforward vision, his skill as a large format photographer, and his craftsmanship in producing notoriously difficult platinum prints. By combining the philosophical outlook of the Transcendentalists with a cool aesthetic modernism, the photographer's clear and precise approach to image-making stands out from the soft-focus styles of his Photo-Secessionist contemporaries.

(description continues on the next page)



A proto-conservationist, Lincoln was painstaking in his attempts to photograph each specimen without further endangering the species: with this in mind he would carefully dig up the selected plant, wrap the roots in moss, and return to his studio. Here he replanted his finds, allowing them to continue to grow until they reached their peak. He then took the required photograph using only the natural light from a window in his studio, taking only a single exposure of each plant. The large negative was quickly developed and printed by hand on platinum paper. After the exposure was made, the plant was returned unharmed to the spot in the woods where he had found it. Lincoln's care and attention to the individual plants seems to have suffused the resulting images with vivacity, while his use of the platinum process, along with close-up shots against flat backgrounds, resulted in tonally complex images with remarkable depth. "With slow looking, each [print] becomes a marvel of order and ornament. Nature itself emerges as an artist of infinite inventiveness...Like Thoreau, [Lincoln] had a reverence for nature that was as uncompromising as his coolly objective vision" (Johnson).

Lincoln developed strong connections with the American Arts & Crafts movement and his work appeared in several issues of Gustave Stickley's *The Craftsman*, the movement's preeminent publication. Lincoln's photographs of New England's wild flowers clearly portrayed in fine detail against plain backgrounds and handsomely printed with a strong range of tones can be viewed as elegant precursors to the "straight" and "pure" modernist photographs produced in the later 1920s and 1930s by Imogen Cunningham, Edward Weston, Ansel Adams, and other members of the loosely associated Group f.64.

Part II: Honeysuckle, Dogwood, and Saxifrage Families.

Part III: Rose Family

Part IV: Rose and Heath Families.

Part VIII: Mint and Figwort Families.

William B. Becker, "Permanent Authentic Records: The Arts & Crafts Photographs of Edwin Hale Lincoln," in *History of Photography: an International Quarterly*, vol. 13, no. 1, January 1989; Keith Davis, *An American Century of Photography: From Dry-Plate to Digital*, second edition, (Kansas City, 1999), pp. 57-58, pl. 49; William Ewing, *Flora Photographica* (London, 1991), pl. 73; Lisa Bush, *Hankin' No Record So True': The Wildflower Photographs of Edwin Hale Lincoln, 1848-1938*, September 19-October 26, 2002. (Richard York Gallery Exhibition Catalogue); *A Persistence of Vision: photographs by Edwin Hale Lincoln*. (Lenox, Ma., 1981). (Lenox Library Association / Berkshire Museum Exhibition Catalogue); OCLC 15680365; RLIN NYPG82-B1373; William Robinson, *A Certain Slant of Light: The First Hundred Years of New England Photography* (Boston, 1980), pp. 170-72, p. 228; Julia Van Haften, *From Talbot to Stieglitz: Masterpieces of Early Photography from the New York Public Library* (New York, 1982), p. 17, pls. 66 and 67. Ken Johnson, "Edwin Hale Lincoln: 'No Record so True'" in *The New York Times*, 18 October 2002.

(#40844)

\$ 17,500



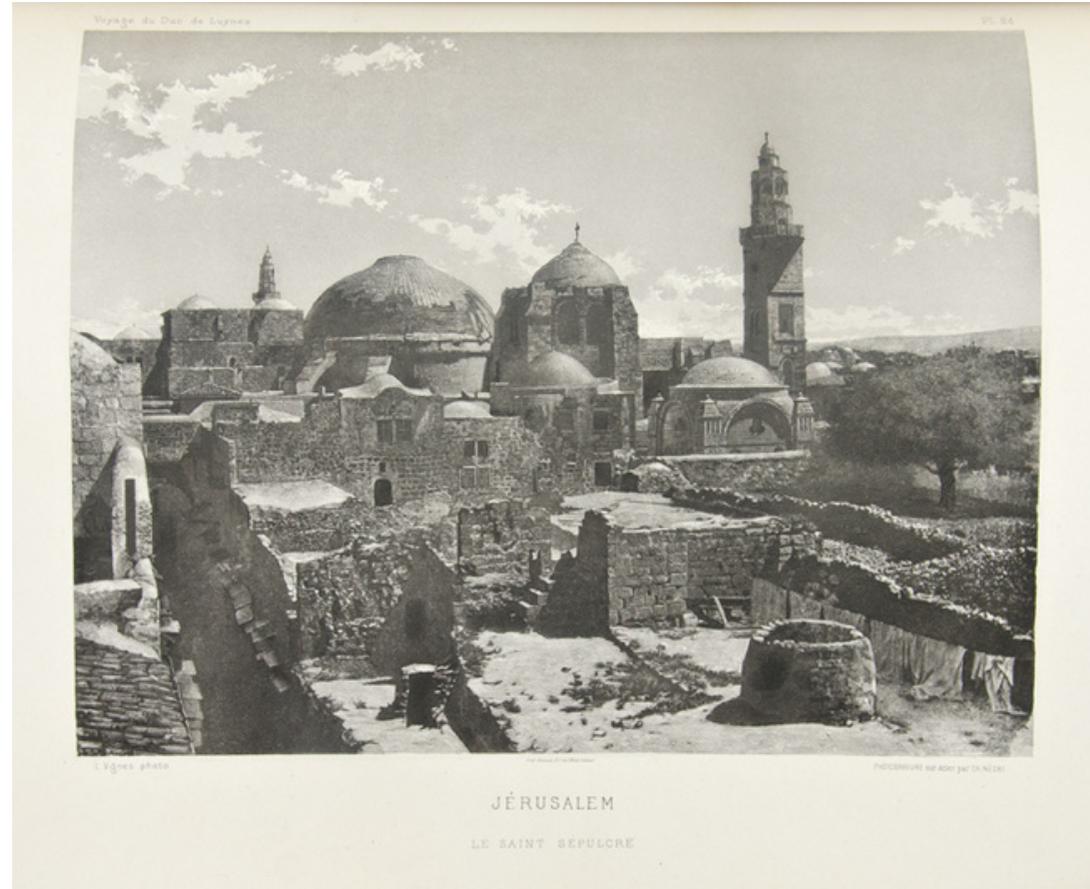
**LUYNES, Honoré T. P. Joseph d'Albert; Duc de (1802-1867); Louis VIGNES (1831-1896, photographer); Charles NÈGRE (1820-1880, printmaker).** *Voyage d'Exploration a la Mer Morte a Petra et sur la River Gauche du Jourdain.*

Paris: Arthus Bertrand, imprimerie de E. Martinet, [1868-74]. Atlas only, large 4to (14 1/4 x 10 3/4 inches). Half-title. 2 folding coloured maps, engraved plate of the expedition's vessel, 64 photogravure plates by Charles Nègre after Louis Vignes (illustrating the Luynes expedition and numbered 1-64, 1 double-page); 4 maps or plans (one double-page), 14 tinted lithographed plates by Ciceri after photographs by Vignes and Sauvaire (illustrating the Mauss expedition, with the maps numbered 1-18); 14 plates from the text volumes (8 lithographed plates of shells, 2 engraved plates of elevations, 4 chromo lithographed geological maps). Expertly bound to style in half dark purple morocco over period purple cloth-covered boards.

**An incunable of photomechanically-illustrated books and among the earliest published photographs of Jordan and the Dead Sea basin.**

The Duc de Luynes inherited enormous wealth and spent his life on scientific, archaeological and artistic pursuits. Among those was this 1864 private expedition to the Dead Sea basin and interior of Jordan to examine the region's ancient ruins and perform geological and scientific observations. Luynes was accompanied on the expedition by Lieutenant Louis Vignes, who served as the expedition's photographer, as well as noted geologist Louis Lartet. Arriving in the region in the early spring of 1864, the party travelled by way of Galilee and Samaria to Jerusalem, from whence they embarked on a month-long boat excursion on the Dead Sea, before ascending the right bank, travelling toward Lake Tiberias, before returning to Jerusalem via the Ammon and Moab mountains. From Jerusalem, the party returned back to the Dead Sea, turning south as far as Akabah and returning northward via Petra. In a second expedition, commanded by Vignes between September and October of that year, the party travelled from Tripoli, across the Golan to the sources of the Jordan River, travelling as far inland as Palmyra, before returning by way of Hamah to the coast.

(description continues on the next page)





Nearly a decade prior to this expedition, in 1856, Luynes had sponsored a contest with the Societe Française de Photographie to discover the best and most practical system of photomechanically reproducing photographs. This seminal event is credited with launching the development of the photobook. Among the participants in the contest was Charles Nègre. Although Nègre did not win the 7000 franc prize, Luynes selected him in 1865 to reproduce Vignes's photographs in this official account of the expedition, paying him 23,250 francs for the commission.

The albumen prints produced using Vignes' original negatives show overexposed photographs, most likely due to their being taken in harsh conditions. "It is remarkable how Nègre was able to open up the shadows and fill them with light, detail and space [not evident in the original negatives]. But undoubtedly the main reason the Duke chose Nègre to perform this task lay in the quality of the prints Nègre was capable of producing ... for he had achieved control over his process which resulted in prints of rich tones, fine detail, transparency and effect" (Borcoman).

Luynes died before the work would be published, leaving the task to his son and Le Comte de Vogëé. The volumes of text (not present here) were published over several years, the first volume containing Luynes's account, the second volume comprised of Vignes's memoir (coupled with an account of a separate expedition by Maus to Karak also sponsored by Luynes), with the final volume of geological observations not appearing until 1874. While the archaeological and scientific observations within the text were groundbreaking at the time, the work is today best appreciated for its stunning atlas of photogravure plates.

"To the small but vitally important field of nineteenth-century photomechanical process, Nègre brought not only technical expertise but also the eye of a master photographer. The book ... remains one of the finest photomechanically printed books of the era" (Parr and Badger).

Rohricht 2824; *Truthful Lens* 109; Parr & Badger I:p.33; James Borcoman, *Charles Nègre 1820-1880* (Ottawa: National Gallery of Canada, 1976) pp. 45-46; Foster et al., *Imagining Paradise*, p.105; Jamme, *Art of French Calotype*, p. 222.

(#26937)

\$ 7,500



**MALM, Auguste Wilhelm (1821-1882). *Monographie Illustrée du Baleinoptère trouvé le 29 Octobre 1865 sur la Côte Occidentale de Suède.***

Stockholm: P. A. Norstedt et Fils, Imprimeurs de Roi, 1867. Folio (16 1/4 x 11 inches). xxiii, [1], [2], 110pp. 29 albumen photographs mounted onto 18 sheets, 2 lithographed plates. (Minor foxing to the text) [With:] Illustrerad Tidning. Stockholm, 30. June 1866. 4 unnumbered leaves with a few text illustrations. Folded. Newspaper containing a long article about the whale with the heading Malmska hvalen. [And with:] Nagra Blad om Hvaldjur i Allmanhet och Balaenoptera Carolinae. Goteborg, 1866. 20pp. Publisher's yellow illustrated wrappers. Publisher's blue cloth covers elaborately blocked in blind, upper cover titled in gilt, flat spine lettered in gilt.

**Rare photographically illustrated monograph on the blue whale and an inadvertent photographic work of art: one of only fifty copies produced.**

In 1865, a 16-meter blue whale beached outside the town of Näset, south of Gothenburg. This rare work, limited to just fifty copies, documents and photographically illustrates the whale being brought onto land, its scientific measurement and elaborate dissection. Malm, curator at the Göteborg Museum of Natural History, with great difficulty, transformed this whale into the renowned Malmska Valen, the only stuffed blue whale in the world, still on view today.

The ten photographs depict the whale on the dock at Lindholmen after it was brought in, towed by three steamers and two coal barges. The following 16 plates show various dissections, each carefully labelled and identified. The final image is a photograph of a model created by Malm. The photographs were likely taken by J. P. Peterson, Göteborgs Musei Fotografiska Atelier.

Malm's monograph is very rare, with the only other example we have been able to trace on the market being in the Barbara Johnson Whaling Collection, sold in 1996.

(#29540)

\$ 28,000





**MATHER, John A. (1829-1915). *Mather's Historical Oil Region Views of Western Pennsylvania* [cover title].**

Titusville, Pennsylvania: John. A. Mather, 1895. 3 parts in 3 volumes, oblong small folio (10 x 13 1/4 inches). Letterpress titles to each part, 2 preliminary leaves of text in part one. 38 photographs, printing-out paper prints, each linen backed as issued, with Mather's caption in the negative, some with additional captions in manuscript. Publisher's cloth, covers bordered in blind, upper covers lettered in gilt, floral patterned endpapers.

**Important photographic record of the early days of the U.S. Petroleum Industry: the only complete set known with all three parts.**

The work was made and published by the pioneer photographer of the Pennsylvania oil fields, John A. Mather. The first oil well in the United States was drilled by E. L. Drake in Oil Creek, Pennsylvania, near Titusville, in 1859. On the 29th of August oil was struck. John A. Mather, a recent English immigrant and aspiring photographer, heard of Drake's discovery and the ensuing oil rush, and moved to Titusville in October 1860. He set up a gallery, built a floating photo studio and over the next forty years compiled an exhaustive photographic record of the growth of the oil industry. Mather's photographs rarely turn up in the marketplace. The photographs in the present work were printed in 1895 but most are from earlier negatives. Most photographs are identified and dated in the negative.



Mather's photographs serve up a visual narrative of this transitional period, documenting the rapid growth of the region from 1864-1880s, when it emerged as the first site of substantial oil wealth in the U. S. Mr. Drake is shown along with his first oil well. Mather also depicts the early days of Titusville. The Oil Exchange Hotel is set amidst rolling hills marked with numerous erector-set-like vertical structures. Labourers of all ages, including child "oil dippers," are chronicled along with the burly men who drilled and operated the giant rigs.

Sets of Mather's Views with all three parts is extraordinary. Swanson was only aware of part 1; Giddens, who reproduces hundreds of Mather photographs in his work from the original negatives, makes no mention of the publication at all. OCLC records but 4 examples of individual parts and no complete sets such as the present.

"Thanks to John A. Mather, probably no industry has as fine or as extensive a pictorial record of its beginnings as the petroleum industry" (Giddens).

Giddens, Paul H., *Early Days of Oil: A Pictorial History of the Beginnings of the Industry in Pennsylvania* (Princeton: 1948); Swanson, *A Century of Oil and Gas Books* (New York: 1960), p. 155.

(#38169)

\$ 37,500



**THOMSON, John (1837-1921).** *Illustrations of China and its People.*

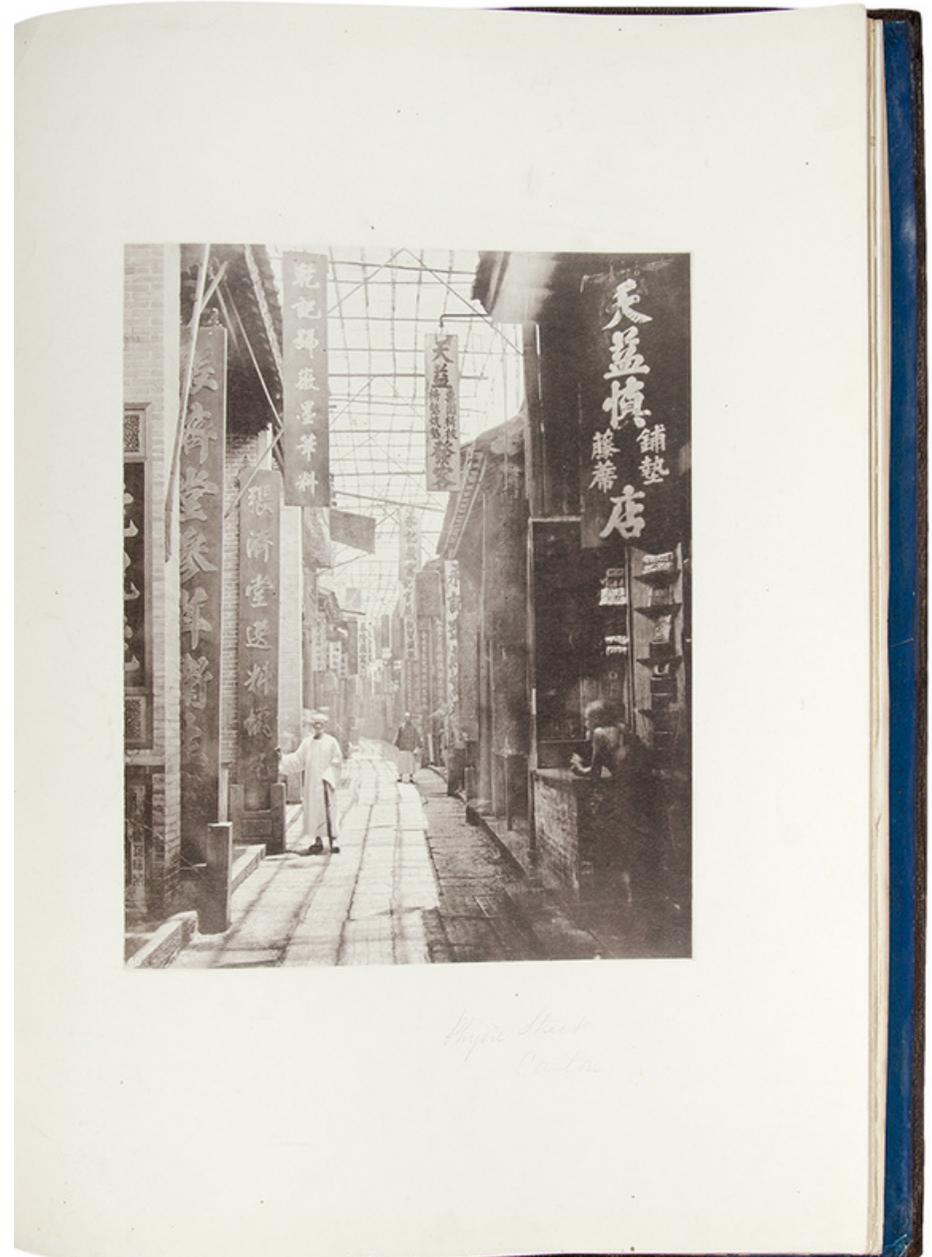
London: Sampson Low, Marston, Low and Searle, 1874. 4 volumes, folio (18 1/2 x 13 3/4 inches). 222 collotype photographic illustrations on 96 plates. Publisher's maroon morocco-grain cloth, front covers with large pictorial designs and letters blocked in gilt, bevelled boards, expertly rebaked to style, blue endpapers, gilt edges. Housed in two red morocco backed boxes. Provenance: Ladyman (booklabel in vols II-III), Hugh Grosvenor, 1st Duke of Westminster (1825-1899).

**The first large-scale photographic documentation of China and a visual encyclopedia of its lands and peoples.**

Born in Edinburgh in 1837, it is believed that Thomson learned the photographic arts there in his school years. He first travelled to the far east in the late 1850s or early 1860s to visit his brother in Singapore, settling in Penang in 1862 at the age of twenty-five and opening his first photographic studio. However, studio photography did not interest him nearly as much as travelling the streets and countryside to capture the peoples and places he encountered. Between 1862 and 1868, Thomson travelled in Singapore, Ceylon, India, Siam, Cambodia, and Vietnam. In 1868, he arrived in Hong Kong: "it was a new beginning both in his life and his work ... His fascination with the culture of China, the immense size of the country, and the opportunity it offered him to chronicle unexplored regions, all intensified his desire to travel there" (White, p. 17). Making four distinct journeys between 1870 and 1872, Thomson explored South China, Foochow and the River Min, Formosa, North China, Peking, Shanghai and the Yangtze. Returning to London in 1872, he shortly thereafter began work on the present work -- his most ambitious project.

"My design in the accompanying work" Thomson writes in the Introduction, "is to present a series of pictures of China and its people, such as shall convey an accurate impression of the country I traversed as well as of the arts, usages, and manners which prevail in different provinces of the Empire. With this intention I made the camera my constant companion of my wanderings, and to it I am indebted for the faithful reproduction of the scenes I visited, and of the types of races which I came into contact."

(description continues on the next page)





The selected 222 images were published on 96 plates, being collotypes produced from Thomson's original albumen photographs. "His imagery ranges from strict documentary to the picturesque, from an elegant straightforwardness to a photographic lyricism. His eye was that of the quintessential Victorian traveller, an incisive flaneur wandering the streets of exotic lands, and an educated geographer. His motivation for photographing was to capture the essence of these unforgettable and never-before-photographed regions, and to obtain permanent records for visual delectation, instruction and verification" (White, p. 8).

"This ambitious work ... was the first photographic survey of the Chinese nation, providing portraits, street scenes, monuments and landscapes. It was the first travel book to be successfully illustrated with photomechanical facsimiles of albumen prints replicated in the recently perfected collotype process" (*Truthful Lens*).

"The photographs taken on these journeys form one of the most extensive photographic surveys of any region taken in the nineteenth century. The range and depth of his photographic vision mark Thomson out as one of the most important travel photographers" (*ODNB*).

The first two volumes are identified on the title as the second edition, and the final two volumes are the first edition.

Cf. Stephen White, *John Thomson: A Window to the Orient* (New York:1986); *Truthful Lens* 168.

(#29573)

\$ 70,000



[**THOMSON, John (1837-1921) and Adolphe SMITH HEADINGLEY (1846-1924)**].

*Street Incidents.*

London: Sampson Low, Marston, Searle & Rivington, 1881. Quarto (10 5/8 x 8 inches). [4], 45-100pp. 21 Woodburytypes, each with printed caption and red ruled border. Publisher's green pictorial cloth, decoratively stamped in gilt and black (expertly recased).

**"The first photographic social documentation of any kind" (Gernsheim).**

Thomson's photographs in *Street Life in London* and the present *Street Incidents*, alongside the commentary upon the images by Thomson and Adolphe Smith, depict a London in which life is a harsh and continuous struggle. The characters on view here are familiar to us more from Dickens' novels or from an idea of the Whitechapel of Jack the Ripper than from any nostalgic image of a strait-laced or patrician Victorianism. Thomson and Smith are, however, sympathetic to the objects of their study and seem intent on cataloguing the variety of 'types' to be found rather than attempting any Barnum-like freakshow. As Thomson himself writes: "The precision and accuracy of photography enables us to present true types of the London poor and shield us from the accusation of either underrating or exaggerating individual peculiarities of appearance."

It is "a pioneering work of social documentation in photographs and words ... one of the most significant and far-reaching photobooks in the medium's history" (Parr & Badger).

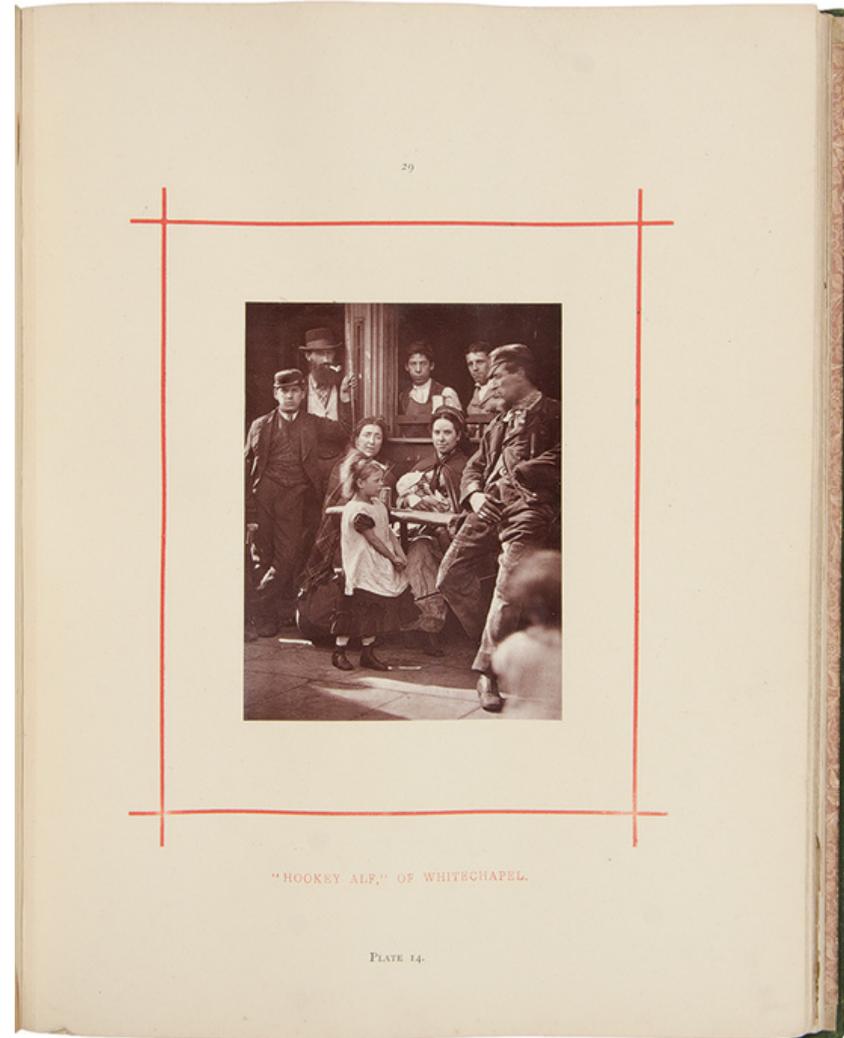
This copy is the second abridged issue, with the variant title (i.e., renamed *Street Incidents*) and complete with 21 plates and text leaves numbered 45-100. The history of the production of this issue is not well known. However, internal evidence, when compared to the first edition of *Street Life*, which contains 36 photographs and text leaves numbered 1-100, reveals that *Street Incidents* comprises everything from *Street Life*, both text and photographs, following page 44. The only changes appear to be additional plate numbers below the captions, as well as page numbers above the images. It is likely that the publisher had a remainder of the latter portion of *Street Life*, and re-issued what was available with a new title, without credit to Thomson, as a new work.

The images in *Street Incidents* comprise: 'A Convict's Home; The Wall Worker'; 'Covent Garden Labourers'; 'Halfpenny Ices'; 'Black Jack'; 'The Cheap Fish of St. Giles; Cast-iron Billy'; 'Worker's on the "Silent Highway"'; 'The Street Fruit Trade'; 'The London Boardmen'; 'The Water-cart'; "'Mush-Fakers" and Ginger-Beer Makers'; 'November Effigies'; "'Hookey Alf" of Whitechapel'; 'The Crawlers'; 'Italian Street Musicians'; 'The Street Locksmith'; 'The Seller of Shellfish'; 'Flying Dustmen'; 'Old Furniture'; 'The Independent Shoeblack'.

Cf. Gernsheim, p. 447; cf. Hasselblad 42; cf. Parr & Badger I:p.48; cf. *Truthful Lens* 169.

(#28775)

\$ 10,000





**TURNER, A.A. (c. 1813-1866). *Villas on the Hudson.***

New York: D. Appleton, 1860. Folio (19 1/4 x 13 1/2 inches). 31 lithographic plates with gold-printed frames and legends, some with one or two-colour tinting, with 21 additional plates of floor plans. Preliminary blank leaf with pencilled owner's signature "Gallier". Publishers black half morocco with green cloth, front board with gilt-stamped title and author . Provenance: James Gallier, Jr. (1827-1868).

**A complete copy in fine condition of the first photo-lithographic book produced in America.**

This book is the first large-scale use of photo-lithography in the United States, a medium which did not come into general use for another two decades. Its views are based on photographs made by Turner of large homes along the Hudson River, from upper Manhattan Island to Dobbs Ferry; i.e. mainly summer or pleasure homes of wealthy New Yorkers, and often exhibiting extravagant or playful architecture. The villas are remarkably lavish and some show considerable whimsy. Turner took the pictures in 1858 and 1859, and this lavish work appeared on the eve of the Civil War.

All of the views have at least one additional colour, and most two (either brown or green, or both) applied by stencil, with the picture inside a gilt printed border. The images have a slightly surreal quality which adds to the appeal of this remarkable book.

Formerly in the library of eminent New Orleans architect James Gallier, Jr.

Hitchcock 1275; Truthful Lens 173; *Stamped With a National Character*, 62.

(#40199)

\$ 9,500





**BARNARD, George N. (1819-1902). *Allatoona from the Etawah. [Pl. 24].***

[New York: 1866]. Albumen photograph from a negative taken in 1866, (10 x 13 inches), on original two-tone gilt-edged thin card mount, 16 1/8 x 20 inches, with plate title and photographer's credit.

**A fine copy of a stunning image from Barnard's 'Photographic Views of Sherman's Campaign', an album which is one of the two greatest photographic monuments to the Civil War and 'a landmark in the history of photography' (Keith F. Davis). A contemporary reviewer wrote of this image and its companions: 'These photographs... surpass any other photographic views which have been produced in this country - whether relating to the war or otherwise' (Harper's Weekly)**

Barnard had worked as a photographer documenting the Civil War from about 1861, initially working for Mathew Brady and Edward Anthony, and then, from December 1863, for the Topographical Branch of the Department of Engineers, Army of the Cumberland, based in Nashville. Under the direction of Captain of Engineers Orlando M. Poe, Barnard ran the army's photographic operations. Barnard continued to work for the Union army until June 1865, recording a number of well-known locations, and taking part in Sherman's campaign, behind the front lines, taking photographs in his capacity as an official army photographer.

This image comes from George N. Barnard's album titled *Photographic Views of Sherman's Campaign*, embracing scenes of the occupation of Nashville, the great battles around Chattanooga and Lookout Mountain, the campaign of Atlanta, March to the Sea, and the Great Raid through the Carolinas (1866). This album, together with Alexander Gardner's *Photographic Sketchbook of the Civil War* (1866) are the two greatest photographic monuments of the Civil War. Between them, they contain some of the most famous images of the War.

This very sharp example of the photograph shows part of the northern Georgia battle scene after the battle in order to demonstrate the physical circumstances rather than the physical destruction or human loss. From the prominence of where the photograph is taken, we can see both the Etawah River and the Western and Atlanta Railway lines. The Allatoona depot on the railway line was the object of the Confederate attack, which was repulsed after hard fighting, largely because Sherman had had time to prepare. Confederate General Hood had laid out a campaign to re-take Nashville, and this campaign was described in a speech that Jefferson Davis gave, which Sherman read in the local paper.

Cf. De Renne p.1317; cf. Howes B150, "b."; cf. Sabin 3462; cf. *Taft Photography and the American Scene* pp.232 & 486; ('Harper's Weekly', 8 December 1866, p.771); George N. Barnard *Photographic Views of Sherman's Campaign... with a new preface by Beaumont Newhall* New York: 1977; Keith F. Davis. *George N. Barnard Photographer of Sherman's Campaign* Kansas City, Miss.: 1990.

(#13178)

\$ 2,000





**BARNARD, George N. (1819-1902). *Fountain Savannah, Ga. [Pl. 51].***

[New York:1866]. Albumen photograph from a negative taken in 1866, (10 x 13 inches), on original two-tone gilt-edged card mount, (16 1/8 x 20 inches), with plate title and photographer's credit.

**A fine copy of a stunning image from Barnard's 'Photographic Views of Sherman's Campaign', an album which is one of the two greatest photographic monuments to the Civil War and 'a landmark in the history of photography' (Keith F. Davis). A contemporary reviewer wrote of this image and its companions: 'These photographs... surpass any other photographic views which have been produced in this country - whether relating to the war or otherwise' ('Harper's Weekly', 8 December, 1866, p.771)**

Barnard had worked as a photographer documenting the Civil War from about 1861, initially working for Mathew Brady and Edward Anthony, and then, from December 1863, for the Topographical Branch of the Department of Engineers, Army of the Cumberland, based in Nashville. Under the direction of Captain of Engineers Orlando M. Poe, Barnard ran the army's photographic operations. Barnard continued to work for the Union army until June 1865, recording a number of well-known locations, and taking part in Sherman's campaign, behind the front lines, taking photographs in his capacity as an official army photographer.

This image comes from George N. Barnard's album titled *Photographic Views of Sherman's Campaign*, embracing scenes of the occupation of Nashville, the great battles around Chattanooga and Lookout Mountain, the campaign of Atlanta, March to the Sea, and the Great Raid through the Carolinas (1866). This album, together with Alexander Gardner's *Photographic Sketchbook of the Civil War* (1866) are the two greatest photographic monuments of the Civil War. Between them, they contain some of the most famous images of the War.

Though some of Barnard's photographs in this series offer poignant reminders of the trail of destruction left across the Confederacy by General William T. Sherman's army in 1864 to 1865, the photographs in *Savannah* record that beautiful city's avoidance of destruction. The Confederate Army evacuation and subsequent civilian surrender saved Savannah from destructive bombardment and the agony of siege. This splendid fountain (Forsyth Park Fountain, which is still standing) in a peaceful park, handsomely photographed by Barnard, evokes the blessings of peace and creativity rather than the viciousness of war. Two Federal soldiers can be seen enjoying the beauty of the scene in the background.

Cf. De Renne p.1317; cf. Howes B150, "b."; cf. Sabin 3462; cf. *Taft Photography and the American Scene* pp.232 & 486; George N. Barnard, *Photographic Views of Sherman's Campaign... with a new preface by Beaumont Newhall* New York: 1977; Keith F. Davis. *George N. Barnard, Photographer of Sherman's Campaign* Kansas City, Miss.: 1990

(#13190)

\$ 3,000





**BARNARD, George N. (1819-1902). *Orchard Knob from Mission Ridge.***

[1866]. Albumen photograph from a negative taken in 1864 or 1866, (10 5/8 x 14 1/16 inches), on period card mount, (18 x 21 3/4 inches). Captioned in pencil in the lower margin, later label on verso.

**A stunning Civil War landscape image by Barnard.**

This image was used by Barnard in his *Photographic Views of Sherman's Campaign* (plate 10), but is here separately printed at a contemporary date in a slightly larger format than the image in the book and on a period mount with manuscript caption. The image is among the most iconic from the work, here with wonderful contrast and tone.



*Orchard knob from Mission Ridge*

"*Photographic Views of Sherman's Campaign* is a remarkable work of great symbolic, historic, and artistic power. It is a result of a complex interweaving of Barnard's personal vision, nineteenth-century pictorial conventions, and larger ideas about war and the American landscape. The album was the most ambitious project of Barnard's career and has long been recognized as a landmark in the history of photography" (Davis p.170).

*Photographic Views of Sherman's Campaign* embraces scenes of the occupation of Nashville, the great battles around Chattanooga and Lookout Mountain, the campaign of Atlanta, March to the Sea, and the Great Raid through the Carolinas (1866). This album, together with Alexander Gardner's *Photographic Sketchbook of the Civil War* (1866) are the two greatest photographic monuments of the Civil War. Between them, they contain some of the most famous images of the War.

The present image offers a poignant reminder of the trail of destruction left across the Confederacy by General William T. Sherman's army from 1864 to 1865 during his famous campaign from Nashville to Chattanooga then Atlanta and so to Savannah and the sea, then by-passing Charleston, north to Columbia. In the meantime, a smaller force had occupied Charleston and Fort Sumter. To the North, the military campaign was brilliant, bold and decisive - an event worthy of the present monumental album. To the South, it was vicious, bloody and destructive.

Barnard's album would be the first great landscape photobook, "but it is a wounded, brutalized land - gouged and scarred and broken. Its tone is stoically calm, yet bleak, and is all the more so for being so lucidly understated ... [Barnard] shows himself to have been one of the finest landscape photographers, treating those culturally loaded Civil War sites -- already in the process of becoming mythic when he pictured them -- with respect, but also with a matter-of-factness that is heroic in itself, and served to punctuate the hyperbole of myth" (Parr and Badger).

Keith F. Davis, *George N. Barnard Photographer of Sherman's Campaign* (Kansas City: 1990); Parr and Badger, *The Photobook: A History*, vol. I, p. 45.



**BARNARD, George N. (1819-1902). *Gorge, Lookout Mountain.***

[1864-1866]. Albumen photograph, approximately (10 3/4 x 14 1/4 inches) on card mount (16 3/8 x 21 inches). Printed caption beneath the image.

**Unique large albumen Civil War photograph by George Barnard.**

Barnard had worked as a photographer documenting the Civil War from about 1861, initially working for Mathew Brady and Edward Anthony, and then, from December 1863, for the Topographical Branch of the Department of Engineers, Army of the Cumberland, based in Nashville. Under the direction of Captain of Engineers Orlando M. Poe, Barnard ran the army's photographic operations. Barnard continued to work for the Union army until June 1865, recording a number of well-known locations, and taking part in Sherman's campaign, behind the front lines, taking photographs in his capacity as an official army photographer.

In 1866, Barnard would publish his monumental *Photographic Views of Sherman's Campaign*. "[It] is a remarkable work of great symbolic, historic, and artistic power. It is a result of a complex interweaving of Barnard's personal vision, nineteenth-century pictorial conventions, and larger ideas about war and the American landscape. The album was the most ambitious project of Barnard's career, and has long been recognized as a landmark in the history of photography" (Davis p.170). Indeed, the work has been called the first great landscape photobook.

The above image is not found in Barnard's *Photographic Views of Sherman's Campaign*, instead comprising part of the impressive work done at Lookout Mountain for General Orlando M. Poe and the Corps of Topographical Engineers. "Barnard's photographs from the summit of Lookout Mountain were taken in several positions. It is clear that he was fascinated by the aesthetic potential of this site, and used a set of visual motifs in a variety of permutations. These motifs included the majestic sweep of the landscape itself, the sinuous path of the Tennessee River, the contrast between rocky outcroppings in the foreground and the forested landscape below, and the presence of self-absorbed spectators within this natural grandeur. While central to the landscape art of this era, these themes had rarely been so eloquently expressed in photography" (Davis, p. 67).

Keith F. Davis. *George N. Barnard Photographer of Sherman's Campaign* (Kansas City, 1990).

(#34156)

\$ 2,000



GORGE, LOOKOUT MOUNTAIN, GA.



**BÖTTGER, Georg (1821-1901). *Panorama der K. Haupt-u.-Residenz-Stadt München. Aufgenommen in der Vogelperspective vom Sct. Petersthurme aus, zur Zeit des 700 jährigen Jubilaeums 1858.***

Munich: 1858. Overall size: 20 3/4 x 178 inches. 11 large-format collodion dry plate photographs, mounted on card accordion-style with linen joints to form a 360 degree panoramic view of Munich, titled on the mount below the image and with the photographer's name in contemporary manuscript at the lower right. inches. Folds into a contemporary green cloth-backed box with gilt edges.

**Among the earliest photographic panoramic city views ever accomplished.**

Taken from the tower of St. Peter's Church on the occasion of the 700 anniversary of the city, Böttger's panorama is the first such panoramic photograph of Munich. Georg Böttger began his career as an engraver and lithographer, taking up photography around 1850. His earliest photographic works were portraits and architectural studies, particularly monuments dedicated to Ludwig I and II. In 1854, he participated in the Deutsche Industrieausstellung and taught photography and sold photographic equipment. In the 1860s he documented bridge and railroad engineering projects in Germany. He was named the official photographer of the Bavarian royal family in 1872.

The present panorama is by far his most famous image, being among the largest photographs accomplished to that date, the earliest 360-degree photographic city view, and among the earliest photographic panoramas ever taken (preceded only by a panorama of Paris by Bisson Freres in 1855). It is extremely rare. Not in Heidtmann and with only a single example located in the Stadtmuseum, Munich. This example with provenance to Ludwig II, King of Bavaria.

(#31313)

\$ 35,000



**GARDNER, Alexander (1821-1882). *Scenes in the Indian Country [Fort Laramie].***

Washington: 1868-70. Imperial albumen photograph on the lettered mount, title pencilled lower right margin. Bird's-eye view of Fort Laramie from a nearby hilltop, one rider with an extra horse in the foreground, showing the entire fort and hills in the far background. Sheet size: 19 1/8 x 24 inches. Provenance: Western Reserve Historical Society.

**Bird's-eye view of Fort Laramie, a poignant documentation of the Plains**

(description continues on the next page)



Gardner was born in Paisley, Scotland in 1821. In 1850, he and his brother James travelled to the United States to establish a cooperative community in Iowa. Returning to Scotland to raise money, Gardner purchased the Glasgow Sentinel, quickly turning it into the second-largest newspaper in the city. In 1856, Gardner decided to immigrate to America, eventually settling in New York. He soon found employment with Mathew Brady as a photographer. With the start of the Civil War in 1861, the demand for portrait photography increased, as soldiers on their way to the front posed for images to leave behind for their loved ones. Gardner became one of the top photographers in this field and went on to produce the most memorable photographs of the Civil War. Notably, Gardner photographed the then-newly elected President Abraham Lincoln twice as many times as any other photographer, including "two of the most iconic Lincoln portraits: the head-on Gettysburg portrait taken two weeks before the immortal address and the chilling last photograph taken two months before Lincoln's assassination" (Rowell). Gardner's work as a Civil War photographer has often been attributed to his better-known contemporary and colleague, Brady. It is only in recent years that the true extent of Gardner's work has been recognized, and he has been given the credit he deserves.

The present work is part of a series titled *Scenes in the Indian Country*. In the 1860s, Plains Indians found themselves sandwiched in the middle of the country with white advancement on both sides. Additionally, new railway lines were cutting through indigenous hunting grounds, which scattered the game necessary for the survival of the tribes. In an attempt to end conflict, an unprecedented gathering of tribal leaders from the Northern Plains assembled at Fort Laramie, Wyoming in 1868. With his wagon serving as a dark room, Gardner photographed scenes surrounding the treaty negotiations between the government-led Indian Peace Commission and the tribes who agreed to give up land and move to reservations. Gardner's works thus serve as important documents of the indigenous peoples' presence in the West and their lifestyles, which were rapidly being destroyed by the Western expansion and the construction of the Union Pacific Railroad.

Widely regarded as a man of compassion and empathy, Gardner's photos demonstrate a deeply held belief in equality among mankind and an admiration for the relationships people have with their land. The present photograph, which shows a rider leading an extra horse across the vast landscape, portrays the human and his animals as if they were a permanent fixture of the land--an immutable part of the plains soon to be forcibly removed from the very soils on which they belonged. In 1872, Gardner went on to become the official photographer for the Office of Indian Affairs. He eventually gave up photography to start an insurance company "but, before then, along the proposed railroad route and all around Fort Laramie, Gardner photographed women and children, churches and schools, a woman picking flowers in a field, and a burial tree all subjects that had nothing to do with his assignments, but that he was compelled to preserve as he documented the fleeting, full life of the plains" (Rowell).

Jane Aspinwall, 'Introduction,' *Across the Indian Country: Photographs by Alexander Gardner, 1867-68*, at the Nelson-Atkins, July 2014 - January 2015; "Alexander Gardner," American Battlefield Trust; Melody Rowell "In the 1860s Alexander Gardner Captured a Native Life, Now Lost," in *National Geographic*.

(#40093)

\$ 16,000



**HURLEY, Frank (1885-1962). *The Pallid Glow of a Midwinter Noon at Cape Denison* [Australasian Antarctic Expedition, 1911-1914].**

A large blue-toned carbon print of the Australasian Antarctic Expedition, on its original thick cardboard mount. The original printed label from the Fine Art Society, New Bond Street, London (1915), reads: 'This photograph is enlarged from a negative taken during Dr. Mawson's Australasian Antarctic Expedition ...'. The title and catalogue number (98) are manuscript insertions. Image size (including text): 17 x 23 inches. Provenance: Sir Douglas Mawson (with the Mawson Estate stamp on the verso); by descent.

**An enlarged photograph taken during Dr. Mawson's Australasian Antarctic Expedition.**

The Australasian Antarctic Expedition was a 1911-1914 expedition headed by Douglas Mawson that explored the largely uncharted Antarctic coast due south of Australia. The expedition's sledging parties covered around 2,600 mi of unexplored territory, while its ship, SY Aurora, navigated 1,800 mi of unmapped coastline. Scientific activities included meteorological measurements, magnetic observations, an expansive oceanographic program, and the collection of many biological and geological samples, including the discovery of the first meteorite found in Antarctica. The expedition was the first to establish and maintain wireless contact between Antarctica and Australia.

Mawson was eventually persuaded to engage photographer Frank Hurley, who had offered his services for free as soon as he had heard Mawson was recruiting. Hurley summed up the character of the expedition: "Shackleton grafted science onto exploration--Mawson added exploring to science". This historic photograph is in excellent condition, and the print quality is superb.



[OIL INDUSTRY]. *[Large Format Photograph of an Early Oil Rig].*

[Pennsylvania:c. 1890]. Silver gelatin photograph (15 3/4 x 19 3/4 inches). Mounted on board (19 7/8 x 23 7/8 inches). Slight silvering of part of the image and light edge wear.

A fascinating image featuring eleven men standing in front of an oil rig, complete from the engine house to the oil derrick, the latter extending beyond the frame of the picture. Most of the men are fairly well dressed, and perhaps picture the management of the rig or the oil company that owns the rig. Among the better-dressed subjects is a young boy perhaps in his early teenage years. Two of the men are dressed in overalls and are likely the roughnecks for this particular rig. A rare large photograph capturing the early days of the oil business in America.



DONALD A. HEALD | RARE BOOKS



II

## II. PHOTOGRAPHY BOOKS (1973-2007)



**ADAMS, Robert. *West From the Columbia: Views at the River Mouth.***

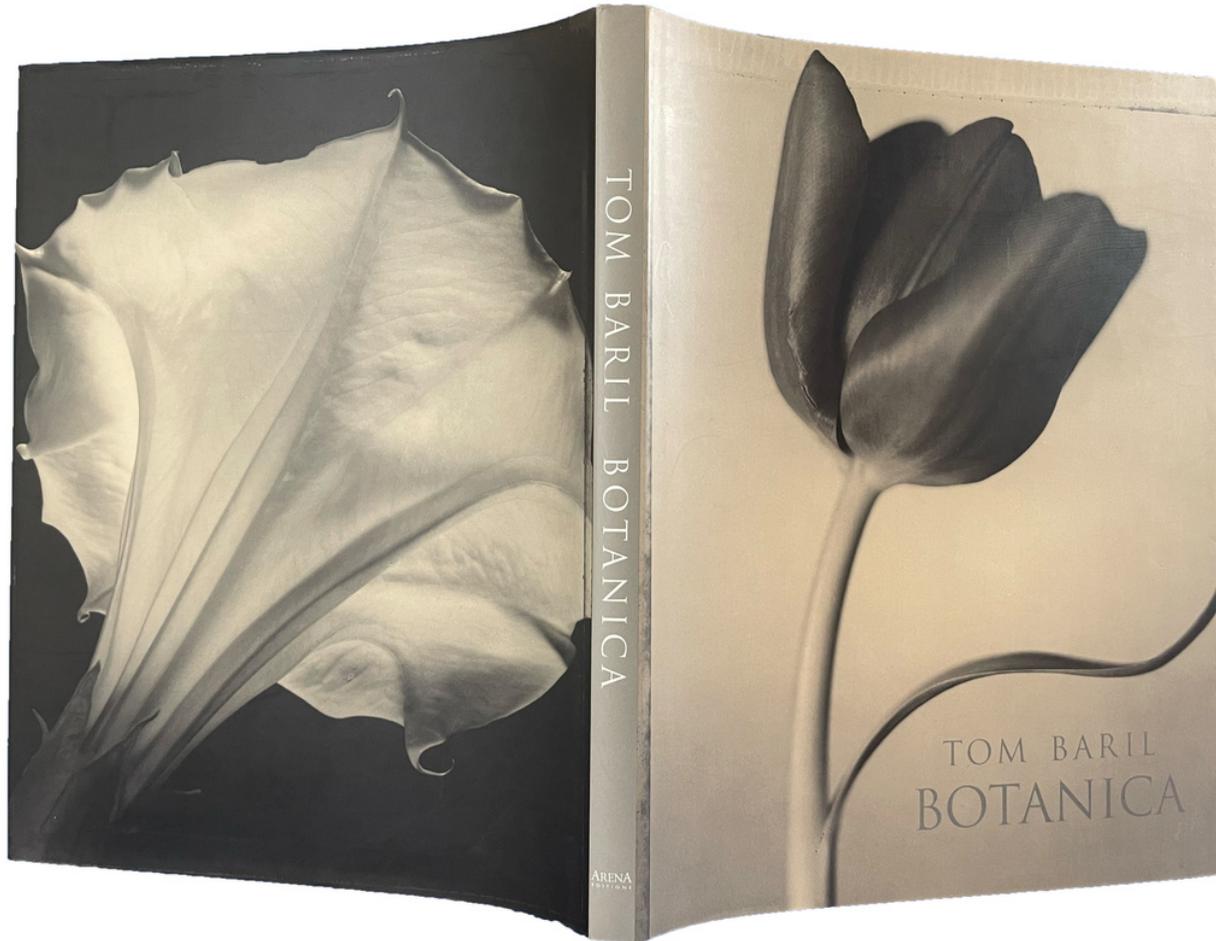
New York City: Aperture Foundation Inc, 1995. Folio (12 1/4 x 12 1/2 inches). First edition, 80pp. 60 black and white tri-tone photographs with caption and location notes. Publisher's cloth boards, grey spine with gilt lettering, dust jacket. Fine copy.

**A black and white photographic essay by acclaimed photographer Robert Adams about where a great river meets the ocean, the currently endangered Columbia River estuary.**

Robert Adams is an American photographer whose work focuses on the changing landscape of the American West. West from the Columbia is Adams's tenth Aperture book of photographic essays, following *Listening to the River* and *Why People Photograph*, both published in 1994. In a topographical style that eschews the sharply printed image, photographer and scholar Adams captures soft, moody, essentially repetitive views of an industrially endangered locale close to his heart: the mouth of the Columbia River, emptying into the Pacific Ocean.

(#39936)

\$ 30

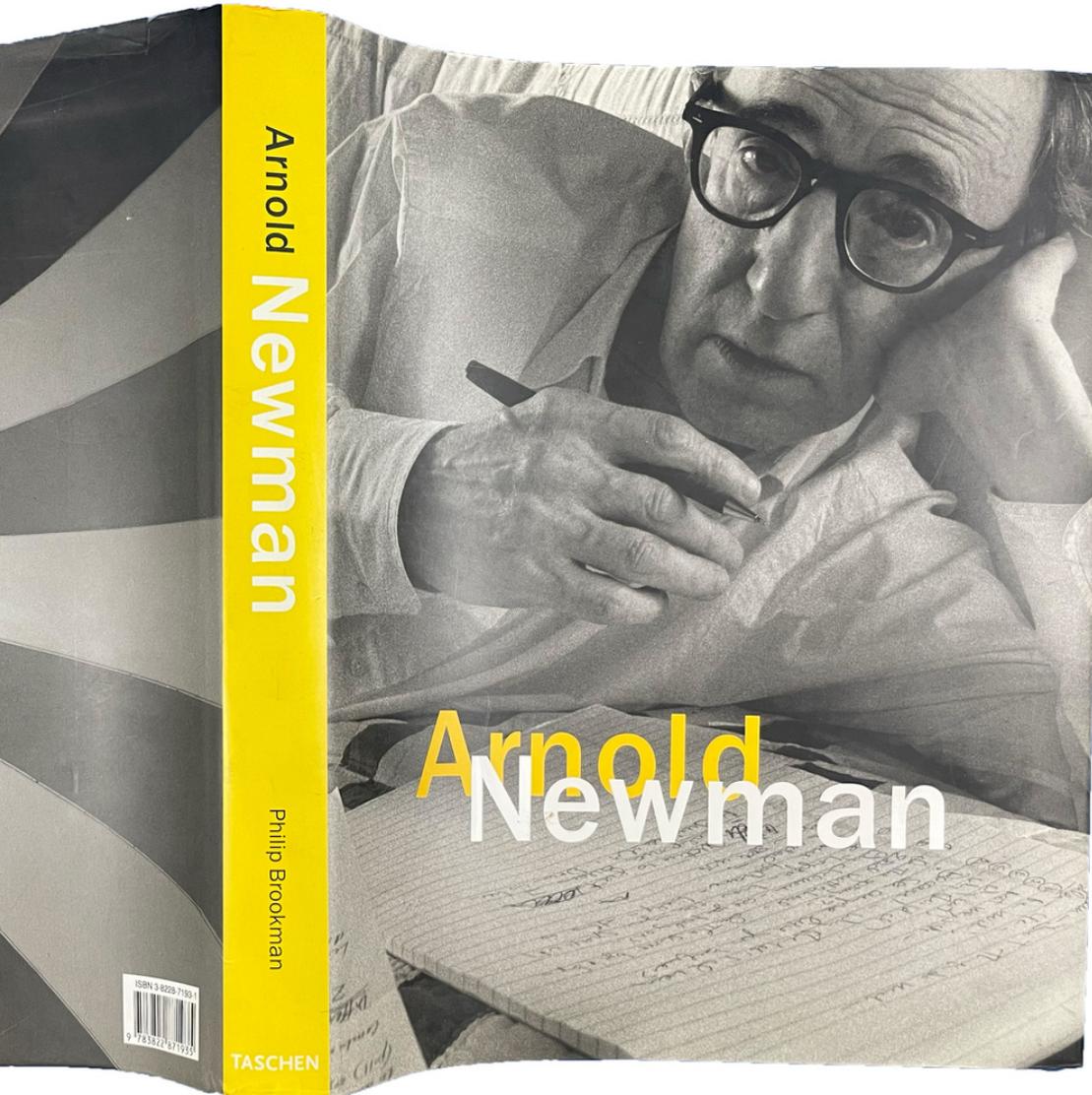


**BARIL, Tom. *Botanica*.**

New Mexico: Arena Editions, 2000. Folio (14 x 11 inches). First edition, 132pp. 60 duo-tone black-and-white photographs of flowers. Olive-coloured publisher's cloth with white lettering on the spine, dust jacket. Fine copy.

**Tom Baril's second monograph features 60 close-up black-and-white photographs of flowers.**

*Botanica* is Tom Baril's second monograph and follows his self-titled book from 1997. *Botanica* reproduces sixty of Baril's flora images in a large format design that echoes the scale of his prints. Building on a long tradition of botanical studies, Baril's unique black-and-white images are reminiscent of scientific botanical artwork from the nineteenth century.



**BROOKMAN, Philip. *Arnold Newman*.**

Cologne, France: Taschen, 2000. Quarto (12 3/4 x 10 3/8 inches). First edition. 276pp. 240 black-and-white and colour plates. Publisher's cloth with dust jacket. Fine copy.

**Arnold Newman's photographs are classics of portraiture, constituting the foundations of "environmental portraiture."**

A prolific photographer with a career spanning over 60 years, Arnold Newman has shot some of the 20th century's leading political and cultural figures. His approach to portraiture involves placing subjects within their working or natural environments to better distinguish their personalities and creative abilities, and he is generally acknowledged as the pioneer of the environmental portrait.

Probably the most extensive sampling of Arnold Newman's work, this book features portraits of some of his most famous subjects: Haile Selassie alone in his office, Golda Meir in a book-lined library, Woody Allen scribbling on a legal pad in the bed. The book also contains introductory essays by Newman and Philip Brookmanures, as well as over 200 black-and-white and colour plates, supplemented with a detailed chronology.

(#39913)

\$ 60



**CAHN, Robert; KETCHUM, Robert Glenn. *American Photographers and the National Parks.***

New York; Washington DC: The Viking Penguin Inc; National Park Foundation, 1981. Large quarto (12 1/2 x 11 inches). First edition. 180pp. 204 small black-and-white and colour laser and offset printed plates by a variety of photographers spanning over 120 years, printed on LustrO Offset Enamel Dull 100 lb paper. Green publisher's cloth with gold lettering on cover and spine, includes accompanying colour illustrated slipcase. Fine copy.

**Over 100 photographs, both colour & black and white, of the National Parks from William Henry Jackson's influential Yellowstone & Yosemite photos through the present.**

"A lavishly produced, slip-covered catalogue to an exhibition that was held at the New York Public Library as part of a two-year tour in the early 1980s, "American Photographers and the National Parks" surveys the landscape enclosed by our national park system as seen by 27 photographers of various esthetic persuasions. Ansel Adams and Eliot Porter, who are the major figures of the book in terms of the number of images alone, represent a generation of artist-conservationists dedicated to preserving America's beauty by photographing its magnificence. Harry Callahan and Brett Weston are artists more intent on evolving their own private visions. John Pfahl and Gail Skoff are even more removed from the veneration of the landscape one finds in Adams and Porter; Pfahl reworks the landscape on site before photographing it, while Skoff creates pictures with arbitrary and whimsical colours.

On the basis of this book's illustrations, one might suggest that photographers are becoming increasingly sceptical about our efforts to preserve our wilderness. Nowhere is this more vividly visualized than in Roger Minnick's 1980 "Sightseer Series," which pictures tourists posed in front of some of the country's best-known scenic locations. What is horrifying about these images is the way they resemble studio portraits, with the landscape reduced to a mere backdrop. Man, Minnick seems to say, has taken centre stage despite our best efforts and intentions toward the landscape. The contradictions of the national park system, then, are mirrored in the contradictions of these photographs."

(#39958)

\$ 45.



*Imogen Cunningham, ON MOUNT RAINIER 2, 1915, Mount Rainier National Park, Washington*



100. WITHIN CIRCLE, LOOKING EAST, STONEHENGE, 1977

**CAPONIGRO, Paul. *Megaliths.***

New York: New York Graphic Society, 1986. Oblong quarto (10 5/8 x 12). First edition, iv, 180pp. **Signed** by the author on flyleaf. 119 black and white duo-tone prints and 11 black and white, printed on mohawk superfine acid-free paper. Cream publisher's cloth, silver lettering on the spine, and embossed design on the cover. Fine copy.

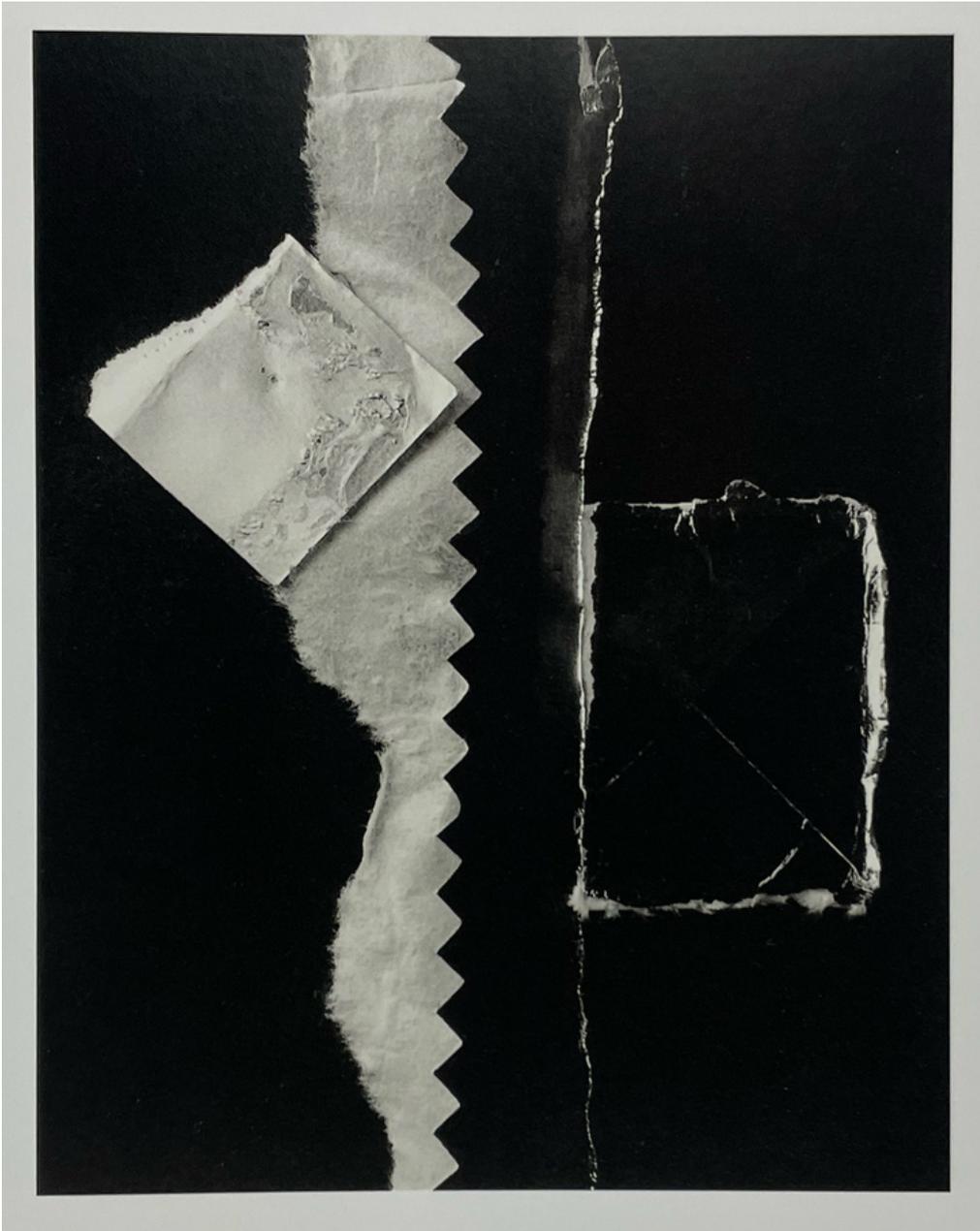
**Shows standing stones, cairns, dolmens, and prehistoric tombs in Great Britain, and briefly describes the history of each site.**

Paul Caponigro's exquisite photographs of the megalithic stone monuments of the British Isles and Brittany, including Stonehenge, are reproduced here in a limited edition book. Those not familiar with these images will discover the irresistible drawing power of the ancient stones. Included is an essay by Caponigro explaining his nearly twenty-year involvement with this project.

Caponigro studied with Minor White and has been awarded two Guggenheim Fellowships and three grants. His best-known photographs are *Running White Deer* and *Galaxy Apple*. His subject matter includes landscape and still life, taking an interest in natural forms. He is best known for his landscape works and for the mystical and spiritual qualities of his work. He is often regarded as one of America's foremost landscape photographers.

(#39941)

\$ 150



**CHIARENZA, Carl; KOCH, Robert . *Evocations*.**

Tucson, Arizona: Nazraeli Press, 2002. Quarto (12 5/8 x 12 inches).  
First edition, 99pp, 97 black and white plates, **signed** by the artist.  
Black publisher's cloth. No dust jacket was issued. A fine copy.

**Beautifully printed photographs, some folding, by Chiarenza. With poems by Robert Koch.**

The present work is one of seven books of images by Carl Chiarenza. In addition to being a renowned photographer, he is regarded as one of the world's foremost scholars of photography. His work has been featured in over 300 exhibitions since 1957. His second major monograph, this exquisitely designed book presents a selection of 80 of the artist's most important photographs from the 1980s to 2000. A number of supplementary poems by Robert Koch are printed in soft grey on flanking pages.

(#39911)

\$ 70



**FRIEDLANDER, Lee (1934- ). *Lee Friedlander Photographs Frederick Law Olmstead Landscapes.***

New York City: Distributed Art Publishers, Inc, 2007. Large quarto (12 3/4 x 13 1/2 inches). First edition, 97pp. 89 tri-tone black and white photographs printed under the supervision of Daniel Frank of Meridian Printing from separations by Thomas Palmer. Features a short introduction by the photographer. Mustard-coloured publisher's cloth, black and white photograph on front cover, gold and silver lettering stamped on cover and spine. Fine copy.

**Photographs of Frederick Law Olmstead's parks, including Central Park, commissioned by the Canadian Center for Architecture, with some of the photographs appearing in a 2008 exhibition at The Metropolitan Museum of Art in New York City.**

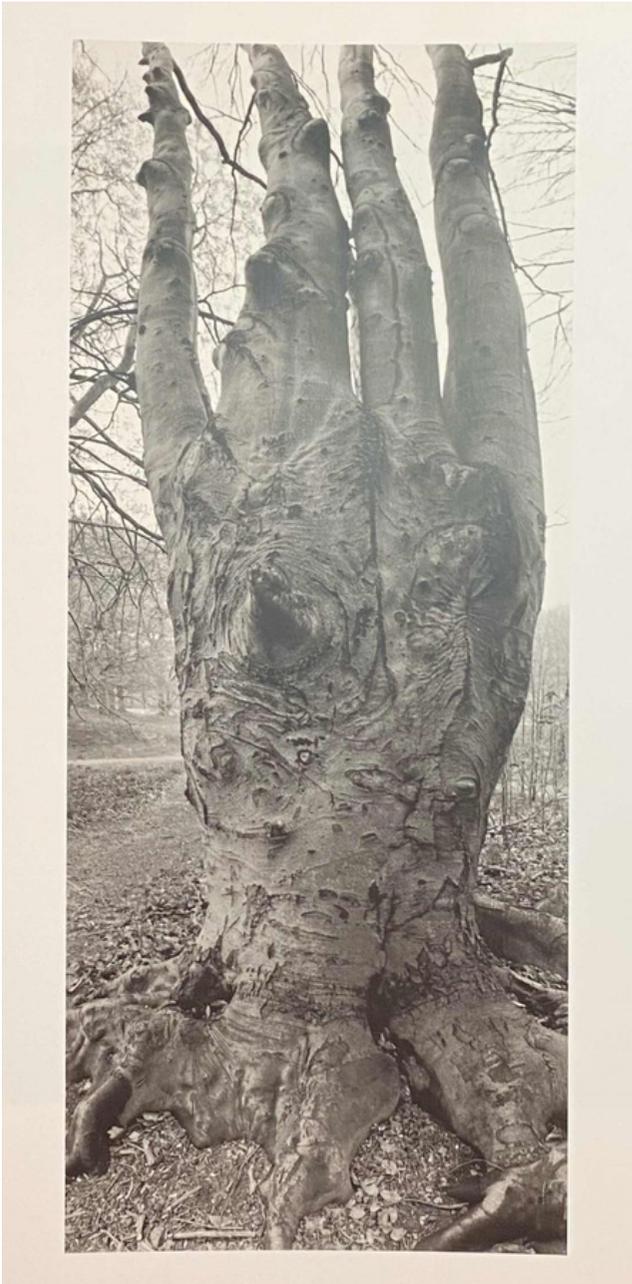
A natural chronicler of all things uniquely American, photographer Lee Friedlander here points his lens to the work of Frederick Law Olmsted (1822-1903), designer of many of America's most iconic public landscapes and the father of North American landscape architecture. Olmsted was responsible for a staggering number of America's greatest parks, including the Niagara reservation (North America's oldest state park), Washington Park, the Biltmore Estate, the U.S. Capitol building landscape and entire parkway systems in Buffalo and Louisville. His most famous work remains New York City's Central Park, a pioneering egalitarian gesture that, at the time, was very unusual for its ready accessibility. This book, published to coincide with The Metropolitan Museum of Art's 2008 exhibition, titled *Lee Friedlander: A Ramble in Olmstead Parks*, compiles 89 photographs made by Friedlander in Olmsted's public parks and private estates.

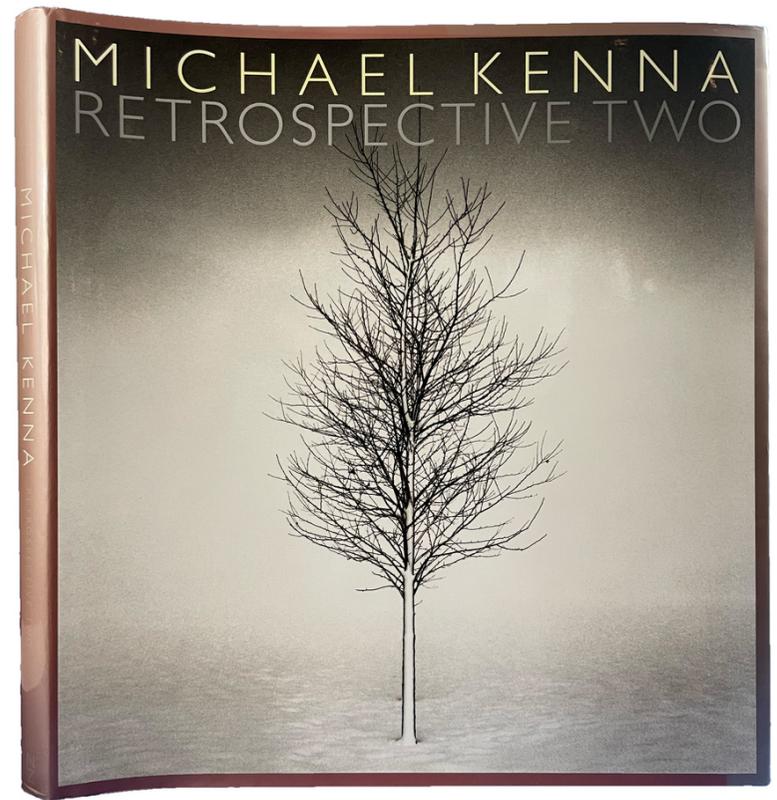
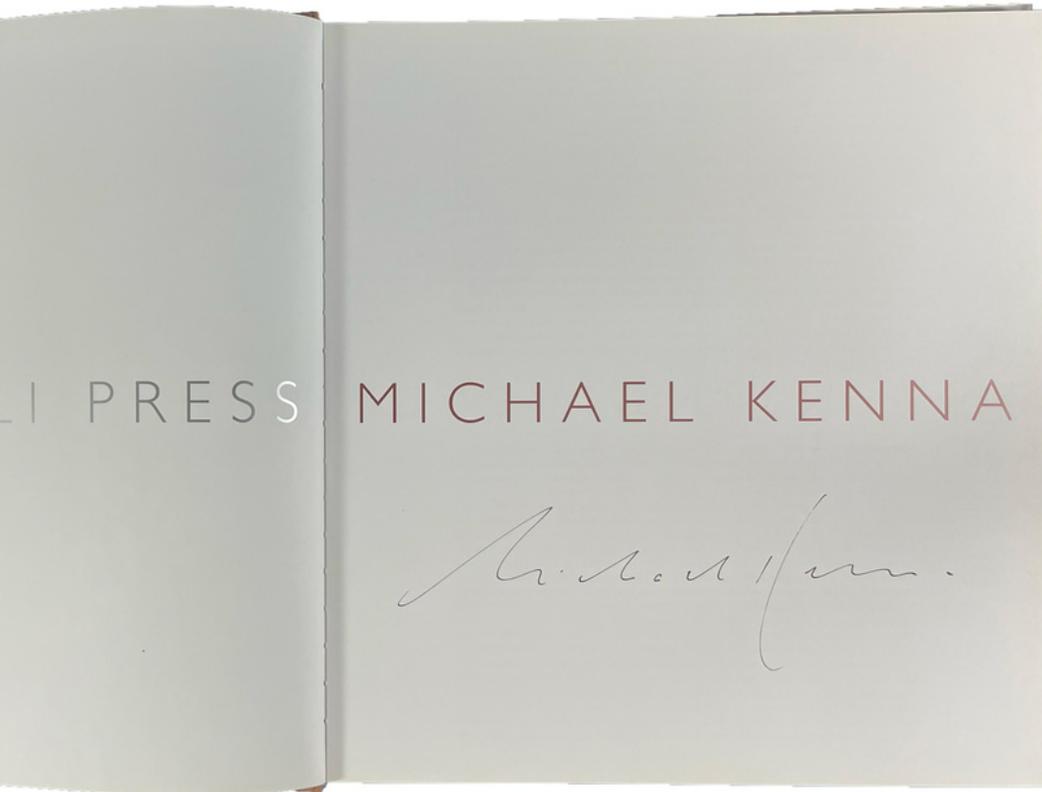
This stunning collection of rich tritones celebrates the complex, idiosyncratic picture-making of one of the country's greatest living photographers, and also arrives upon the 150-year anniversary of Olmsted's 1858 design for Central Park. Rambling across bridges and through open meadows and dense undergrowth, Friedlander locates a pure pleasure in Olmsted's designs--in the meticulous stonework, the balance of exposure to shade and in the mature, weather-beaten trees that attest to the durability of Olmsted's vision.

Lee Friedlander's work is widely known for transforming our visual understanding of contemporary American culture. Known for passionately embracing all subject matter, Friedlander photographed nearly every facet of American life from the 1950s to the present. From factories in Pennsylvania to the jazz scene in New Orleans, to the deserts of the Southwest, Friedlander's complex formal visual strategies continue to influence the way we understand, analyze, and experience the modern American experience. Friedlander's work continues to influence photographic practice internationally, in part due to the heightened sense of self-awareness that is a trademark of so many of his photographs and in part because of his ability to embrace wide-ranging subject matter, always interpreting it in an elegance that hadn't existed prior to his work.

(#39956)

\$ 120



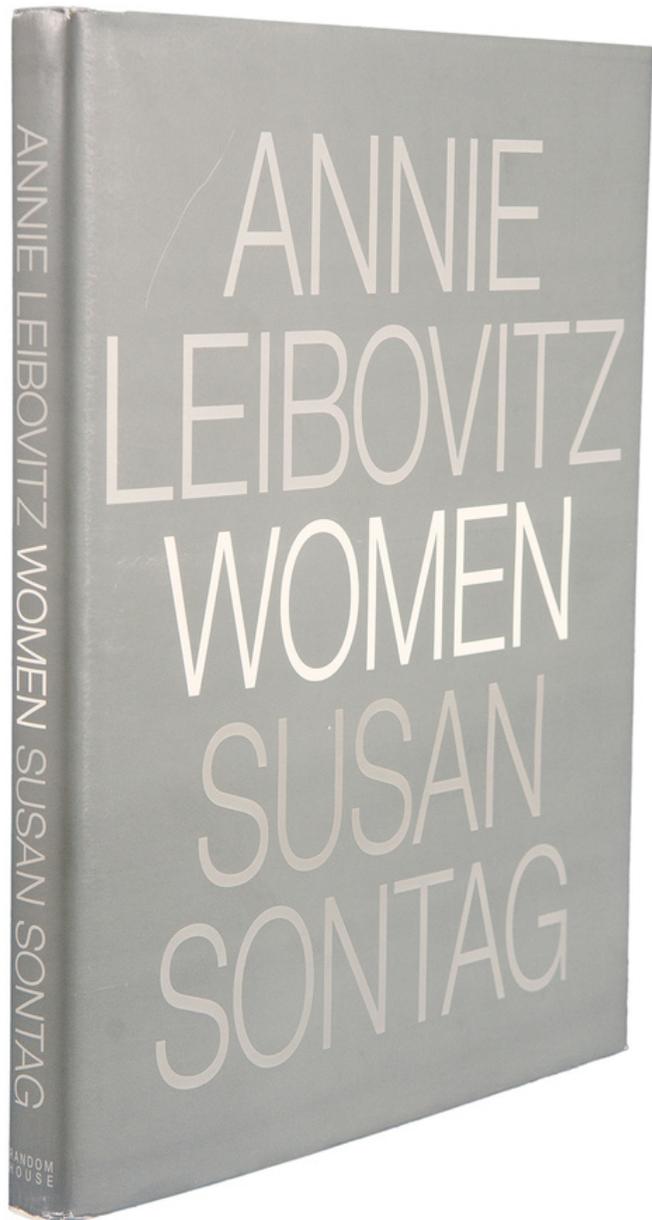


**KENNA, Michael. *Michael Kenna: Retrospective Two.***

Tucson, AZ: Nazraeli Press, 2004. Quarto (12 5/8 x 11 3/4 inches). First Edition, 172pp. 130 full-page black-and-white plates reproduced from original sepia-toned silver gelatin prints. Includes Tucker's essay, "Inventing Peace," with Japanese translation at the rear, alongside a biography and plate list. **Signed** by the artist. Publisher's cloth, dustwrapper. Fine copy.

**Published as a companion book to the artist's Twenty Year Retrospective.**

Michael Kenna: Retrospective Two presents an overview of Kenna's landscape photographs made between 1994 and 2004. Arguably the most influential landscape photographer of his generation, he has been the subject of over 20 books and hundreds of solo exhibitions throughout Asia, Australia, Europe and the United States.



**LEIBOVITZ, Annie; SONTAG Susan. *Women*.**

New York: Random House, 1999. Large quarto (12 1/2 x 9 3/4 inches). First edition, 248pp. 238 black-and-white and colour photographs with accompanying text by Susan Sontag. Publisher's boards with dustjacket. Fine copy.

**A book of photo portraits, exclusively of women, shot by the acclaimed photographer Annie Leibovitz. With Susan Sontag's accompanying text.**

The photographs by Annie Leibovitz in *Women*, taken especially for the book, encompass a broad spectrum of subjects: a rap artist, an astronaut, two Supreme Court justices, farmers, coal miners, movie stars, showgirls, rodeo riders, socialites, reporters, dancers, a maid, a general, a surgeon, the First Lady of the United States, the secretary of state, a Senator, rock stars, prostitutes, teachers, singers, athletes, poets, writers, painters, musicians, theatre directors, political activists, performance artists, and businesswomen. "Each of these pictures must stand on its own," Susan Sontag writes in the essay that accompanies the portraits.

(#39933)

\$65



**MCSAVANEY, Ray; NICHOLS, John. *A Photographic Journey Explorations.***

Los Angeles, CA: Findlay & Sampson Editions, 1992. Large quarto (12 x 12 1/2 inches). First edition, **signed** by Ray McSavaney on half title page. The book includes a foreword by John Nichols. 64 full-page black and white photographs, 22 small print reproductions, and two gatefolds all printed on 100lb Centura Gloss Book paper; interspersed with text by the photographer. Publisher's cloth, with a dust jacket. Fine copy.

**A signed copy of Ray McSavaney's photograph book shot over a twenty-year period.**

Ray McSavaney is known for his sensitively seen and exquisitely crafted black-and-white images of natural and urban landscapes. *Explorations: A Photographic Journey* contains images made by the photographer over twenty years and is representative of most of his photographic projects. McSavaney is attracted to subjects that have intrinsic beauty, even if their underlying associations or their actual uses are not immediately appealing. His subjects range from the unspoiled landscape to urban areas that have been used, neglected, and are being forgotten by most people. Seven essays written by McSavaney describe his photographic methods, his personal philosophy, and his stance toward the subjects he chooses to photograph. A foreword by the noted writer and photographer John Nichols gives the reader additional remarkable insight into the photographer's methodology and concerns.



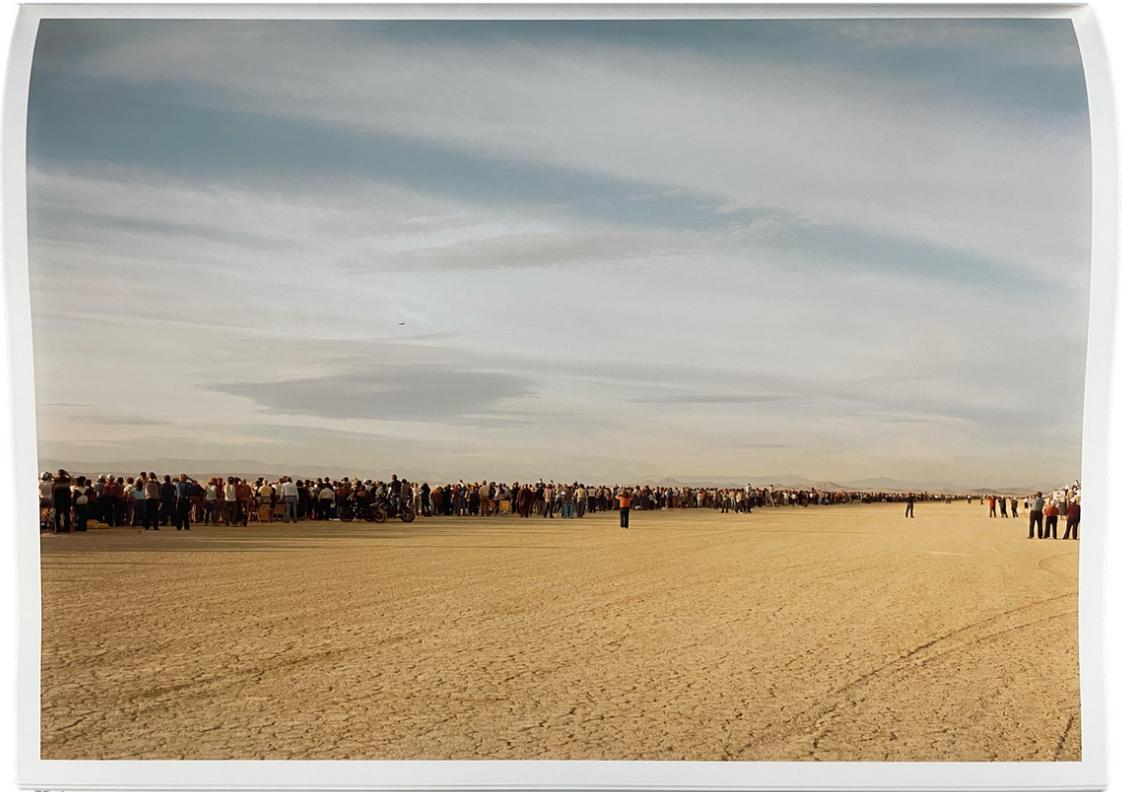
MISRACH, *Richard. Chronologies.*

San Francisco; New York City: Distributed Art Publishers; Fraenkel Gallery, 2005. Folio (15 1/2 x 12 1/2 inches). First edition, 280pp. 125 colour photographs printed in landscape format chronologically ordered with brief captions (otherwise no text). Photographically illustrated paper-covered boards, with clear, lightly worn acetate dustjacket printed with title in black and white on front and spine.

**Thirty years of colour photographs by revolutionary photographer, Richard Misrach, were ordered chronologically with minimal text, allowing the photographs and the photographer's development to speak for themselves.**

Richard Misrach is among the most influential, prolific and internationally recognized photographers working today. Desert Cantosan's extensive and unique photographic exploration of place, Misrach consistently addresses political and social issues through the adaptation of different photographic strategies, even as he expands notions of traditional landscape practice, and builds a complex and poignant document of American culture. His subjects have included man-made floods and fires, military bombing ranges, mass graves of dead animals, sublime night skies and details of paintings housed in the museums of the Southwest.

Misrachs publication, *Chronologies*, is a compelling study of the photographer's process over the past 30 years. Stripped of their original context, the photographs presented in chronological order illuminate how the photographer thinks and works. Through fits and starts, reiterations and detours, the work evolves and matures, weaving in and out of the series for which Misrach has become known. Side-by-side, classic images and never-before-seen pictures flesh out the photographer's logic and complicate it at the same time. Ultimately, *Chronologies* are about time: The span of 30 years, the importance of time in each photograph, the chronology of life within its time, and the book itself as a timepiece.





**PEDERSEN, B [and various artists] ed. CHAPMAN, Peggy; HAYDEN, Clare; JENSSEN, Heinke. *Graphis Nudes 2*.**

New York City: Graphis Inc, 1997. Folio (13 1/2 x 10 3/8 inches). 224pp. 250 black-and-white and coloured nude photographs. Illustrated publisher's boards with dust jacket. Fine copy.

**The second volume of the Graphis series, dedicated to the art of nude photography, past and present.**

Representing a diverse range of styles spanning many decades, this all-new edition highlights the talents of more than 50 distinguished artists. This companion to the bestselling first volume includes photography of both men and women.

With an insightful introduction by writer and critic Lyle Rexer and commentary by the longtime collector Uwe Scheid, this compilation of the best in photography of the nude human figure presents 250 sublime and surprising images by artists including Lillian Bassman, Imogen Cunningham, Lee Friedlander, Ralph Gibson, Lizzie Himmel, Horst, Andre Kertesz, Andres Serrano, Edward Weston, Joel-Peter Witkin, and many others.

(#39938)

\$ 50



EIKOH HOSOE  
Embrace #60, 1970, Courtesy Heald Kravitz Gallery, New York, NY



**STIEGLITZ, Alfred; GREENOUGH, Sarah; HAMILTON, Juan.**  
*Alfred Stieglitz: Photographs and Writings.*

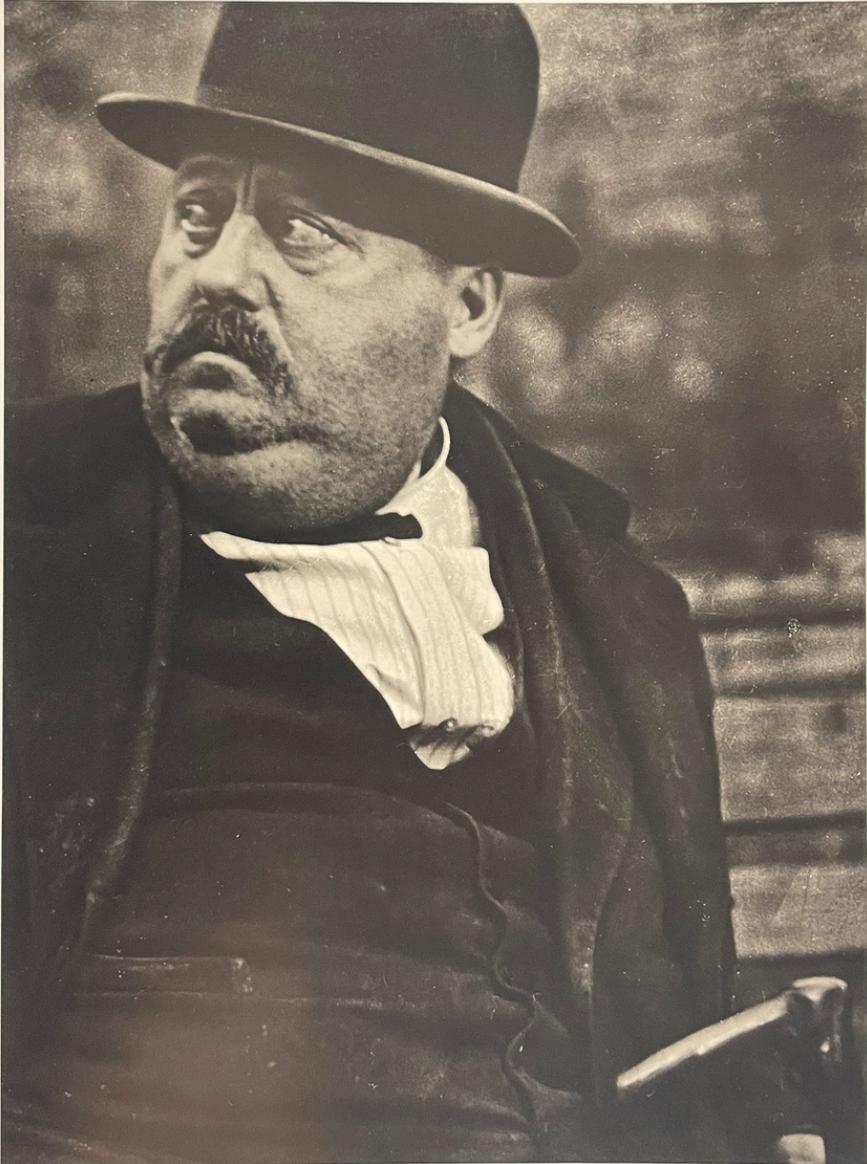
Washington & New York: National Gallery of Art; & Callaway Editions, 1983. Small folio (14 x 10 3/4 inches). First Edition, 248pp. 73 tri-tone offset photographs printed on specially manufactured archival paper with accompanying text by Greenough, Hamilton, and the photographer himself. Beige publisher's cloth with black lettering on the spine, dust jacket. Fine copy.

The book was published in conjunction with "Alfred Stieglitz," the most comprehensive exhibition of the photographer's work ever mounted, which was inaugurated at the National Gallery of Art in Washington, travelled to the Metropolitan Museum of Art in New York City, and then ended at the Art Institute of Chicago in 1983.

Based on the "key set" of Stieglitz photographs donated by Georgia O'Keeffe to the National Gallery of Art in Washington, D.C., in 1949 and 1980, this collection is a singular treasure. The selected plates demonstrate the evolution of Stieglitz's photographs and his understanding of the medium. Beginning with early works from the turn of the century, the book includes prints from Stieglitz's renowned series of portraits of O'Keeffe as well as later photographs of New York City and Lake George, notable for their eloquent simplicity. Following the section of seventy-three images are selected essays and letters by Stieglitz (many previously unpublished) to friends and fellow artists such as Sherwood Anderson and Ansel Adams. His work and life are further analyzed by Greenough and Hamilton, whose writing here represents five years of concentrated study and collaboration with various museum experts and the photographer's wife Georgia O'Keeffe. This exquisitely printed volume will be welcomed by Stieglitz devotees and anyone who appreciates the fine art of photography.

Alfred Stieglitz (January 1, 1864 - July 13, 1946) was an American photographer and modern art promoter who was instrumental over his 50-year career in making photography an accepted art form. In addition to his photography, Stieglitz was known for the New York art galleries that he ran in the early part of the 20th century, where he introduced many avant-garde European artists to the U.S. He was married to painter Georgia O'Keeffe.





**STRAND, Paul; GREENOUGH, Sarah. *Paul Strand: An American Vision.***

New York City: Aperture, 1990. Quarto (13 x 12 inches). First edition, 171pp. 113 black and white photographs, 30 duo-tones. Publisher's cloth, no dust jacket. Fine copy.

**Made in honour of Paul Strand's 100th birthday, this book catalogues his most important work.**

To honour the 100th birthday of America's internationally preeminent photographer, Paul Strand, the National Gallery of Art presented a collection of his most profound photographs and outstanding images demonstrating Strand's purity of vision.

Paul Strand was one of the great photographers of the twentieth century. As a youth, he studied under Lewis Hine and went on to draw acclaim from such illustrious sources as Alfred Stieglitz. After World War II, Strand travelled around the world to photograph, and, in the process, created a dynamic and significant body of work.

(#39923)

\$ 30



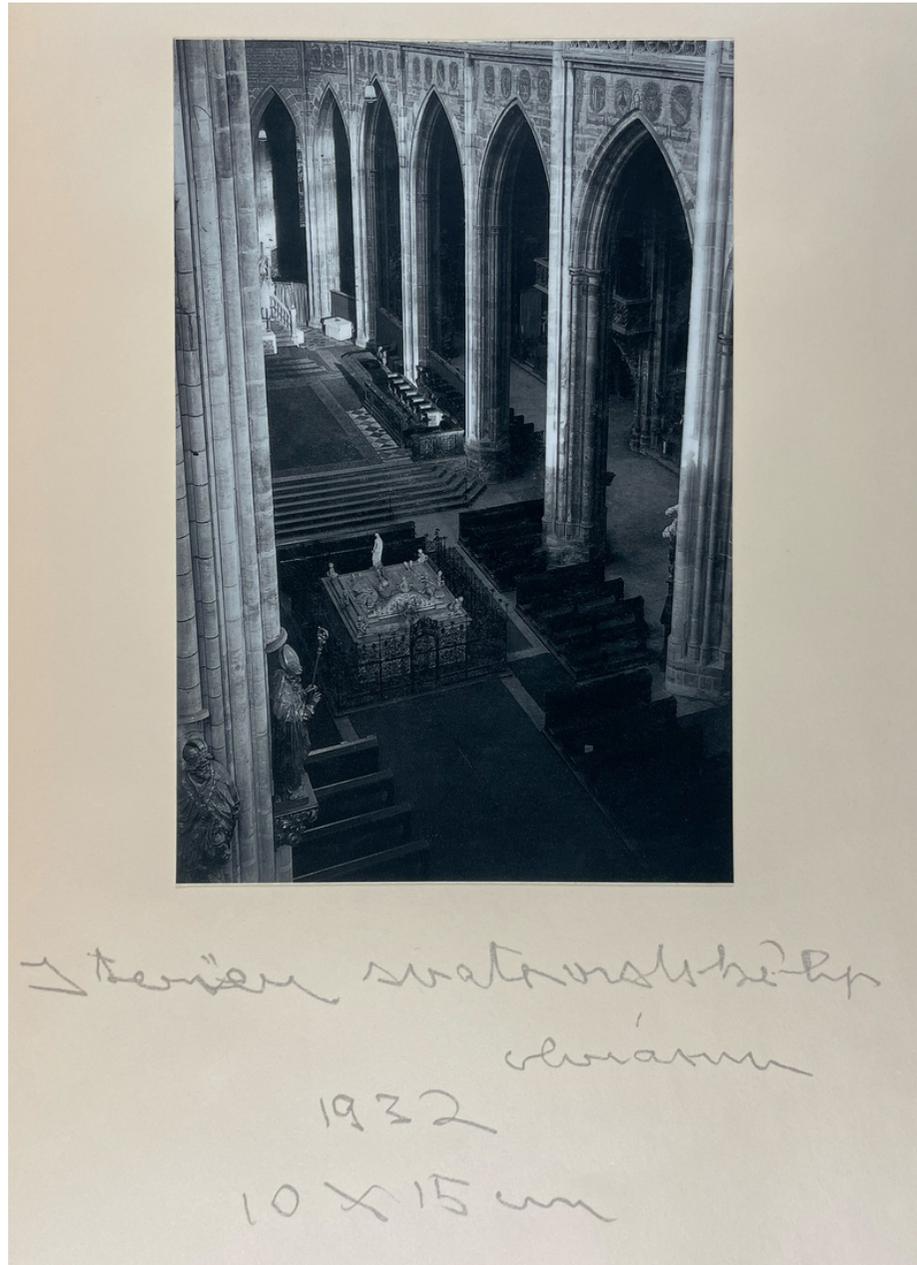
**SUDEK, Josef (1896-1976).** *Josef Sudek [signed, with an Original Photograph of Josef Sudek by Miroslava Khola].*

Breclav: Moravia Press, 1996. Large quarto 12 1/2 x 12 3/4 inches. #299 of 300 copies, text in Czech; vi, 96pp. 83 mounted black and white photographs (from 2 x 1 1/2" to 9 x 6 1/2") reproduced in photolithography to their original sizes, captioned by the original Sudek notes below each photograph in facsimile pencil as in Sudek's original "Scrapbook." Numbered and signed on colophon by Jaroslav Bocek, Pavel Jedlicka, and Miroslava Khola; with an original photograph of Josef Sudek (9 1/4 x 7") by Miroslava Khola on page 1. Black soft cover, black lettering on cream labels on cover and spine, housed in tan publisher's cloth slipcase. Fine copy.

**Facsimile of master photographer Josef Sudek's "Scrapbook," complete with photographs reprinted in their original sizes, as well as captions and page numbers, rewritten in facsimile pencil to match Sudek's own writing.**

Sudek was born in Kolín, Bohemia. He worked as a bookbinder before being drafted into the Austro-Hungarian Army in 1915 and served on the Italian Front during the First World War. In 1916, his right arm was wounded which led to the limb being amputated at the shoulder. After returning from war, he studied photography for two years in Prague under Jaromír Funke. With his army disability pension, he was able to devote his time to making art and exploring different photographic styles. Sudek pushed boundaries in his work and argued for photography to move forward from the 'painterly' style predominant at the time; this led to a local camera club expelling him.

(description continues on the next page)





Sudek is often described as a modernist photographer, but this is only accurate for a few years in the 1930s during which he undertook commercial photography, including contributions to the illustrated Prague weekly *Pestrý týden* and thus worked in the style of the times. His personal photography, however, is better characterised as neo-romantic. His early work included many series of light falling in the interior of St. Vitus Cathedral. During and after World War II, Sudek created haunting night-scapes and panoramas of Prague, photographed the wooded landscape of Bohemia, and the window-glass that led to his garden. He went on to photograph the crowded interior of his studio. In recent years, his work has frequently been reproduced in books, making his work some of the most readily accessible to those interested in twentieth-century Czech photography. In 1984 Sudek was posthumously inducted into the International Photography Hall of Fame and Museum.

Three-hundred copies of the present work were published in honor of Sudek on the occasion of the one hundredth anniversary of his birth and the twentieth anniversary of his death, under the auspices of the Association of Czech Bibliophiles. The Josef Sudek photographs included are from the collection of Miroslav Khola. Graphic design by Pavel Jedlicka.

The eighty-three photographs reproduced in photolithography are accompanied by the original Sudek notes printed below each photograph in facsimile as in Sudek's original "Scrapbook." The contact prints are reproduced in the actual size of the original negative and printed on heavy faux photo stock.

(#39960)

\$ 650





SUDEK, Josef (1896-1976); FAROVA, Anna (1928-2010). *Josef Sudek*.

Munich: Kehayoff, 1999. Quarto (13 x 10 1/4 inches). First English language edition of the 1995 Czech original, 405pp, many reproduced photographs and scholarly essays. Publisher's boards with inset pictorial label, glassine dustwrapper, and cardboard slipcase. Fine copy.

**Collection of Josef Sudek's most important works. Dubbed the "poet of Prague," Sudek was one of the most important and celebrated Czech photographers.**

Sudek was born in Kolín, Bohemia. He worked as a bookbinder before being drafted into the Austro-Hungarian Army in 1915 and served on the Italian Front during the First World War. In 1916, his right arm was wounded which led to the limb being amputated at the shoulder. After returning from war, he studied photography for two years in Prague under Jaromír Funke. With his army disability pension, he was able to devote his time to making art and exploring different photographic styles. Sudek pushed boundaries in his work and argued for photography to move forward from the 'painterly' style predominant at the time; this led to a local camera club expelling him.

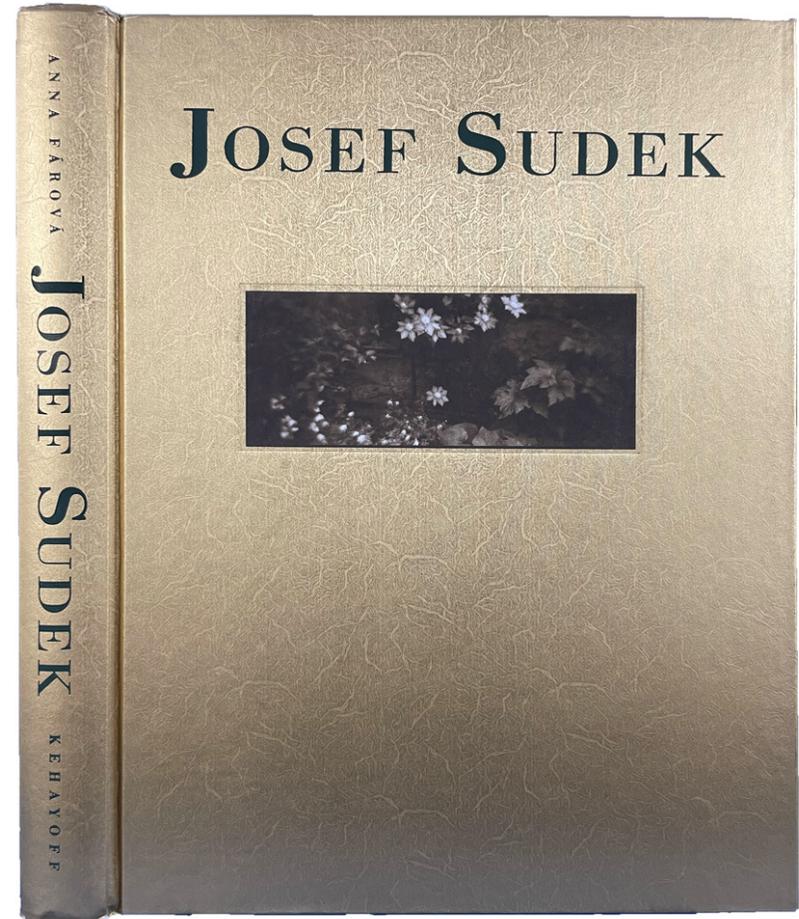
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Anna Fárová was a Czech art historian who specialized and catalogued Czech and Czechoslovak photographers, including Frantisek Drtikol and Josef Sudek. She was one of the pioneers writing on the history of photography. Her publishing activities helped to establish photography as an art discipline within the country.

The present work chronicles the photographer's life from his early years in Bohemia, his time in the war, his journey as a photographer and the most important series of works by Sudek. The photographs reproduced here are accompanied by Fárová's sympathetic and sensitive prose and excerpts from letters written by Sudek himself.

(#39914)

\$ 175





**WESTON, Brett; Carol WILLIAMS (editor). *Brett Weston: Master Photographer.***

Carmel, California: Photography West Graphics, 1989. Large quarto (12 x 14 inches). First edition; xiv, 205pp. 147 black and white plates. Publisher's cloth, dust jacket. Fine copy.

**Comprehensive overview of the life and photography of Brett Weston.**

The present work is a comprehensive examination of Brett Weston's life in photography from 1925 to 1988, and the first book about Weston to attempt a chronology of his development as an artist. Providing an overview of his six-decade career this work also features a selection of 15 corresponding essays authored by distinguished writers like Beaumont Newhall and Van Deren Coke.



*Bride  
Braut  
Fiancée  
c. 1920*

**WESTON, Edward [1886-1958]; PITTS, Terrence. *Edward Weston*.**

Germany: Benedikt Taschen Verlag, 1999. Quarto (13 x 7 inches). 251pp. 156 black and white plates. Publisher's cloth with dust jacket. Fine copy.

**A collection of Edward Weston's life work.**

Text in English, French, and German. Essay by Terence Pitts. Personal portrait by Ansel Adams. Includes many of Weston's best-known and most important images. "Few photographers have created such a legacy as Edward Weston: After a decade of successfully making photographs with painterly soft-focus techniques, Weston became the key pioneer of the school of precise and sharp presentations, dubbed 'straight Photography'. Through the 1920s, 30s and 40s, Weston was a major force, pushing forward the art of photography. His photographs are monuments of sensual realism, perfectly composed images of stillness that sear with passion and intensity. Whatever the subject, be it a vegetable, a landscape, a shell or the naked body, Weston's lens captures the essence of its life force, the fundamentals of its form."

(#39924)

\$ 40



**WESTON, Edward; MADDOW, Ben.**

*Edward Weston: 50 Years.*

New York: Aperture Inc, 1973. Oblong quarto (12 x 13 1/4 inches). First edition. 150 facsimile reproductions of black and white photographs printed on Quintessence Gloss Basis 100 and Mountie Velvet Basis 80 paper. Publisher's green cloth with black spine and dust jacket. Repaired and retouched tears to dust jacket.

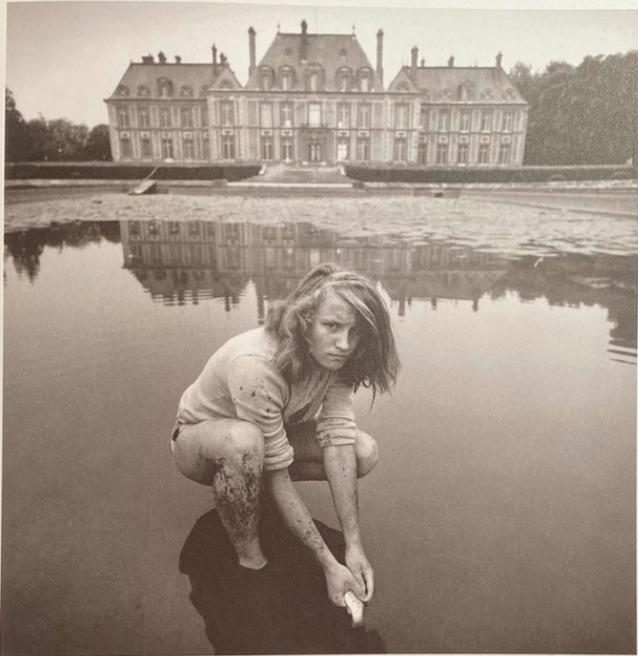
**The definitive volume of his photographic work presents 150 black and white reproductions, accompanied by an extensively illustrated biography by poet, screenwriter, documentarian, and photography critic Ben Maddow.**

Edward Henry Weston (1886-1958) was one of the most innovative and influential American photographers, he photographed an increasingly expansive set of subjects, including landscapes, still lifes, nudes, portraits, genre scenes and even whimsical parodies. It is said that he developed a "quintessentially American, and Californian, approach to modern photography" because of his focus on the people and places of the American West. In 1937 Weston was the first photographer to receive a Guggenheim Fellowship, and over the next two years, he produced nearly 1,400 negatives using his 8 x 10 view camera. Some of his most famous photographs were taken of the trees and rocks at Point Lobos, California, near where he lived for many years. The photographs are accompanied by a biography of the photographer by Ben Maddow, as well as a chronology of when his different pictures were taken and were meant to help outline his growth as an artist.

(#39953)

\$ 75





Arthur Tress

Girl and Goldfish, Breteuil

**WOOD, John [et al]. *The Journal of Contemporary Photography Volume 2.***

Massachusetts: Leo & Wolfe Photography, Inc, 1999. Small folio (12 3/4 x 11 1/4 inches). First edition, 216pp; number 1294 of 2000 trade edition copies, signed by photographer Cy DeCosse. Many hand-pulled photogravures and tritone photographs throughout. Blue publisher's cloth with black lettering on the spine and black and white photograph on the cover, dustjacket. Fine copy.

**The volume illuminates, informs, and inspires through a comprehensive collection of poems, essays, and images by a variety of artists found nowhere else in any other single publication. A unique archive of cultural communication, criticism, and stunning visual elegance.**

The sheer beauty, combined with the articulate melding of visual and literary points of view. Exquisitely printed tritone images by many of the most respected photographic artists working today complemented by critical essays, prose and verse from some of the world's best-known critics, scholars and poets. A unique archive of cultural communication, criticism and stunning visual elegance. Truly a must for any serious photographic library or collection. Photographers featured include Tom Baril, John Dugdale, Arthur Tress, Kenro Izu, Adam Fuss, Joyce Tenneson, Vik Muniz, Robert Parke Harrison and many more.

(#39959)

\$60



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