

Adams, Ansel. Taos Pueblo; Photographed by Ansel Easton Adams and Described by Mary Austin. Boston, MA: New York Graphic Society, 1977. Facsimile Edition Copy #371 / 950.

SIGNED by the artist, "Ansel Adams" on rear colophon page, an Facsimile of colophon page signed by the author and the artist. 17" x 12.5", with 78 unnumbered pages.

This is an attractive edition of Ansel Adams' first book, published in 1930. In these pages are found twelve dual tone photographs, reproduced as photogravures for this edition by George Waters, versus the silver bromide prints of the original. Adams and Austin collaborated on this work in 1929 during his fourth trip to the region. His soul was already becoming imbued with the land and its people, "...the Indians [so] majestic, wearing as they do their blankets as Arabs." This facsimile edition faithfully recreates the original

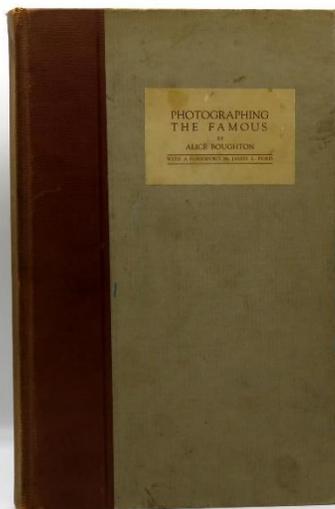
which was only 108 copies published by Grabhorn Press. With the publication of this book, Adams established himself as arguably the greatest American landscape photographer of all time. Fine in near fine slipcase which has a light sunfade to exterior perimeter on one side. Half calf leather spine with five raised bands and burnt orange buckram cloth over boards. Slip case made of the matching color cloth, no exterior titling.

"With Taos Pueblo we see a commitment to light and form as the essential building blocks of a picture. Every exposure was made in the most brilliant sunshine which in turn created deep shadows. Sunlight and shadow are at the same time the photographer's friend and foe." — (Afterward: Weston J. Naef, *The Metropolitan Museum Art*) \$1,750

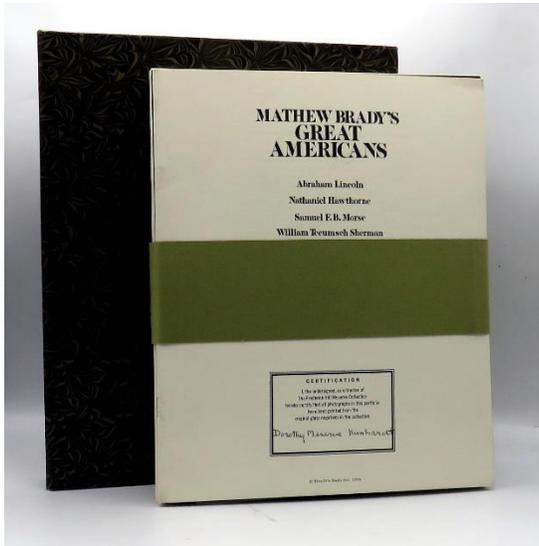
Boughton, Alice. Photographing the Famous. New York, NY: Avondale Press, 1928. First Edition.

11.5" x 7.5", [8] 1- 111 pp., with 4 page facsimile letter from Yvette Guilbert on blue paper tipped in after page 6. Contains 28 B&W photos of actors, musicians and literati of the early 20th century.

Alice Boughton was an early 20th-century American photographer specializing in portraits of young women, children, and famous personalities as well as theatrical work. Boughton believed that knowing how to utilize light and reflect personality in photography were based upon feeling and could not be taught. She was a fellow of the Alfred Stieglitz's Photo-Secession. Her works are in the permanent collections of the Metropolitan Museum of Art, the British National Portrait Gallery, the U.S. National Portrait Gallery, the George Eastman House and other important museums. Very good, internally clean and well bound, spots and smudges on the cover, early wear at the extremities. Half faux brown leather with gray paper over boards, titling on paper label on the cover.



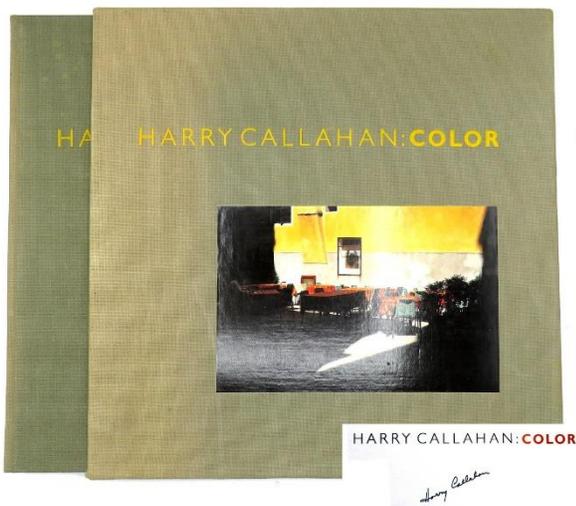
"She had an outside point of view about herself. For instance, in looking at a profile head I had done, she exclaimed, 'Ah! my nose! Is it not amusing!'" (p 6) \$85



Brady, Mathew. Mathew Brady's Great Americans. New York, NY: Time-Life Books, Inc, 1977. Limited Edition #645 / 2500.

11" x 8.75", 6 pp. Contents, Certification signed by Dorothy Kunhardt, followed by introduction by Philip Kunhardt; A sepia print of Abraham Lincoln seated in right profile; followed by ten, 4 pp. unbound folded inserts of the subjects. A sepia print of the Great American is on the front, above an embossed seal from Mathew Brady's Meserve Collection and numbered issue, inside is biography of the individual. Photos are certified to have been printed from the original glass negatives in the Collection. Some of the subjects include: Nathaniel Hawthorne, Mary Todd Lincoln, Phineas T. Barnum and Oliver Wendell Holmes. All tissue guards are in place, no defects noted. Fine in Fine clam shell box dust jacket. Brown patterned paper with gilt paper sides, green paper band wrapper for unbound leaves.

"IN 1902 [Frederick Hill] Meserve made a monumental acquisition...These collodion negatives became the cornerstone of the enormous photography collection" (Intro) \$125



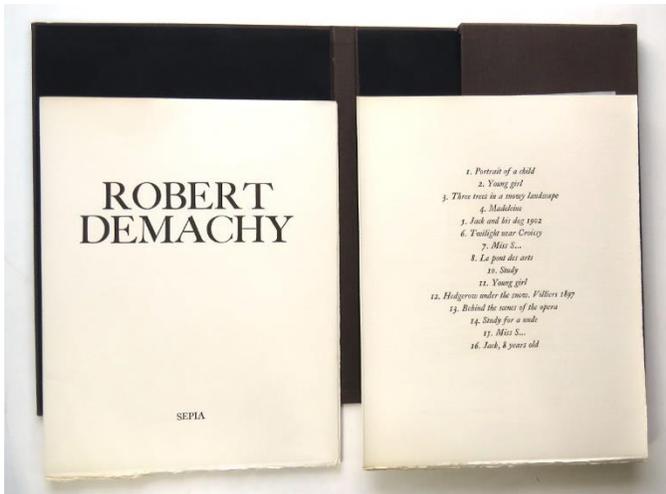
Callahan, Harry, Robert Tow [Editor]. Harry Callahan: Color; 1941 - 1980. Providence, RI: Matrix Publications, 1980. First Edition.

SIGNED "Harry Callahan" on title page, 14" x 14", un-numbered pages with color photos centered on most pages. Sun fade to spine, several spots on the cover, interannly clean and tight. Slipcase has a fade segment where the oversize book likely nestled to a smaller one.

Callahan became interested in photography in 1938, and was influenced by the work of Ansel Adams after attending a lecture in 1941. He taught photography at the Chicago Institute of Design in 1946, and took over as head of its Department of Photography in 1949. His work shows an attention to details in nature, and he also

experimented with double exposures. (Getty) Very good in very good dust jacket. Grey cloth over boards with titling in gilt on the spine and cover.

"It's the subject matter that counts. I'm interested in revealing the subject in a new way to intensify it. A photo is able to capture a moment tht people can't always see." (Chicago c. 1952)\$85

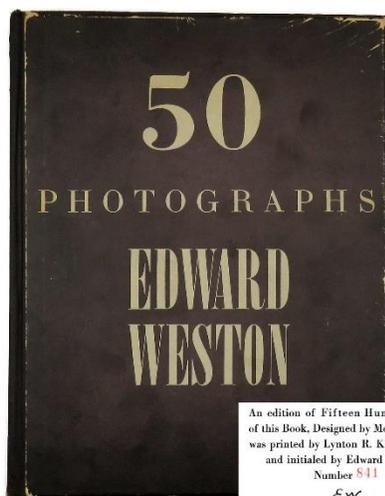


Demachy, Robert. A Portfolio Of Sixteen Rare Prints; Sepia. Lausanne, Switzerland: Videografic, nd. First Limited Edition #215 / 500.

13" x 10", Six folded sectional: [1] half title page, title page, introduction, [2] Contents, Demachy biography, colophon page, [3-6] one Demachy print on each page side, each approximately 9" x 5.5" tipped onto the page. All tissue guards present protecting these dramatic prints. Unbound, laid into a folded folio of the same fine paper, all housed in an attractive cloth folding slipcase. With introductory text by Romeo Martinez

Demachy was the leading French proponent of Pictorialism and the director of the Photo-Club de Paris, the French parallel to the American Photo-Secession (led by Alfred Stieglitz), and the British Brotherhood of the Linked Ring. Like his American and European counterparts, Demachy produced and promoted a type of photography that self-consciously evoked drawing and painting-part of an effort to distinguish his pictures from the products of amateur snap shooters and commercial photographers. Demachy was particularly interested in nonstandard photographic processes and is noted especially for his revival of the gum bichromate process (invented in 1855 but little used until the 1890s), which allowed the introduction of color and brushwork into the photographic image. (Metropolitan Museum of Art) Very Good. Prints are in fine condition, paper folio has a fade to the covers from prolonged contact with cloth folio. Exterior slip case is also near fine with incidental external rub. Brown cloth over board with titling in black on the spine and paper label with photographer's name on the cover.

"Demachy, who saw photography from an artistic point of view, did not deny that the choice of subjects, the lighting, the use of angles, cropping and printing were all part of the creative act, but attached more importance to the work done on the final print, that is to say, the operation offering the widest marking of control." (Introduction) \$350

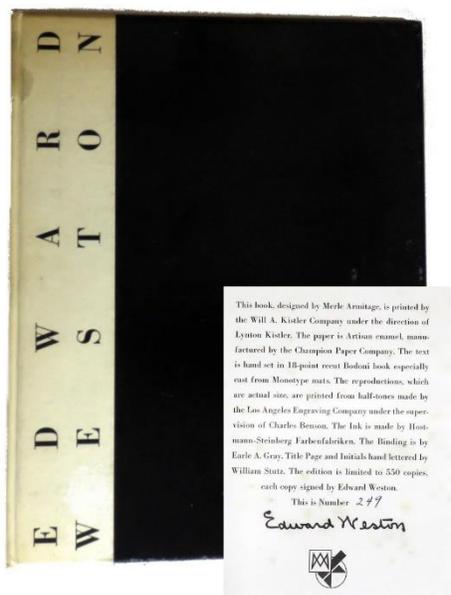


An edition of Fifteen Hundred Copies of this Book, Designed by Merle Armitage, was printed by Lynton R. Kistler in 1947 and initialed by Edward Weston
Number 841
EW
Edward Weston

Weston, Edward. 50 Photographs. New York, NY: Duell Sloan & Pearce, 1947. Numbered Limited Edition #841 / 1500.

Initialed by "EW" on tipped in plate on colophon page. 12" x 9.25", 1 - 16, followed by 100 pp. of unnumbered B&W photographs opposite a numbered and subtitled page. Two previous owner names on front end papers, along with personal library withdrawal notice. Prefaces by Merle Armitage, Robinson Jeffers and Donald Bear. Good + with circumferel wear to the all edges, split at spine ends, early seperation at bottom of front inside gutter. in not present dust jacket. Eighth black cloth with black paper over beveled boards and titling in gilt on the spine and grey on the cover.

"There is a timeless element in the work of Weston that relates it to all great art, regardless of periods. This quality is a reflection of Edward Weston's inherent simplicity, and is an example of a man's character manifesting itself in his work." (p 4) \$275



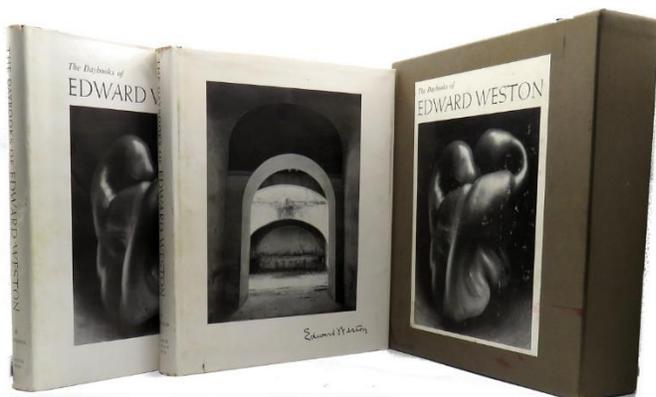
Weston, Edward. Edward Weston; The Art of Edward Weston by Merle Armitage. New York, NY: E. Weyhe, 1932. First Limited Edition #249 / 550.

13.5" x 10.25", [10] 1-12, 78 pp. of 39 numbered photographs facing the title on a blank page, followed Biography and colophon page. SIGNED in bold black "Edward Weston". Foxing on half-title page and blank rear, sporadic on a few others, fade to page foreedges. Cover has scuffs and rubs, wear at the corners, sun fade to spine, and a stain at top of spine. Contributions to this testament Arthur Miller, Jean Charlot, edited by Merle Armitage.

Edward Weston, (1886 - 1958) was born in Highland Park, Illinois. Weston began to make photographs in Chicago parks in 1902, and his works were first exhibited in 1903 at the Art Institute of Chicago. The Western landscape soon became his principal subject matter. Weston received the first Guggenheim Fellowship awarded to a photographer, which freed him from earning a living as a portraitist. The works for which he is famous—sharp, stark, brilliantly printed

images of sand dunes, nudes, vegetables, rock formations, trees, cacti, shells, water, and human faces are among the finest of 20th-century photographs; their influence on modern art remains inestimable. (Weston Gallery) Very good in slipcase not present dust jacket. Half white paper with glossy black paper over boards, titling on spine and front cover in black.

"Your Book, Weston, proclaims something that I, too, have begun to discover: that when we look and look again, we see beauty; that it matters of whether we use a microscope or a telescope, a camera, my muck-rake or your naked edye, we find more and more beauty." (Intro: Lincoln Steffens) \$2,000



Weston, Edward and Nancy Newhall [Editor]. The Daybooks of Edward Weston; Vol. 1 Mexico & Vol. 2 California. New York, NY: Horizon Press, in collaboration with the George Eastman House, 1961 & 1966. First Edition.

10" x 8.5", Vol 1: Mexico xviii, 3 - 214, includes a total of 40 B&W photos. Vol 2: California xi, 3 - 290 with an additional 40 photos. V.1 has a 2: tear on p. 18, rub on cover, otherwise both volumes are clean and well bound. These books extract highlighted entries

from Weston's journals in the early years of his work. He employs a unique style of commenting on the variability and experiments of his photography, interaction with his subjects, and diary like thoughts on his daily life. V1 is Fine, V2 is VG in Both DJs very good with light foxing at spine edges, rubs, light wear at edges, V1 has small tear at bottom, both now preserved in mylar. Slip case has rubs and red rub on photo, sear at edges, damp stain on top. dust jacket. Brown cloth over boards (V1 and V2) have color variation, titling in black on the spine and Weston's facsimile signature on the cover.

"October 2. After trying again to improve my printing of the new cloud negative, I have given up until some future day, to try it on white-stock platinum." (V1 p 94) \$125



Whitman, Walt. Leaves of Grass; Illustrated With Photographs by Edward Weston in Two Volumes. New York, NY: Limited Editions Club, 1942. First Thus Signed #1069 / 1500.

12" x 9", Vol 1. xxix, [5] 1 - 123. Vol 2. 124 -264, [10] Index, followed by colophon page. SIGNED "Edward Weston" in green ink. Both volumes are in similar condition; wear through at corners, rubbed edges. Internally well bound, exposure fade to most pages along fore edge, otherwise clean with poignant B&W photographs. Both volumes have the ex-libris bookplate of May Ludlow Luchsinger, granddaughter of the Midwestern mercantile and hotel magnate, Arabut Ludlow. A Ludlow Library seal impressed on V. 2 title page.

Of all the many editions of "Leaves of Grass", these large size volumes help you feel like you are holding America itself in your

hands as your read the verse and get lost in the photos. Very good in Slip case not present dust jacket. Green photographic covers on paper with leather label titling in gilt on the spine.

*"City of wharves and stores -
City of tall facades of marble and iron!" (p 145) \$550*



Wilson, Garis. Edward Weston Nudes; Remembrance By Charis Wilson. Millerton, NY: Aperture, Inc, 1977. First Limited Edition #89 / 350.

SIGNED and numbered 89 by "Garis Wilson" on colophon page. 11.4" x 9.5", [5] 6-116 pp. with 52 B&W photographs of Weston nudes from 1920 through 1945. Internally clean and tight, no defects noted.

In 1953, Edward Weston's son Brett and his wife, first suggested in a letter to writer and friend Nancy Newhall and her husband, photo historian Beaumont Newhall (1908-1993), the idea of creating a book of Weston's nude figure studies. Suffering from advanced Parkinson's disease, Weston had stopped photographing in 1948. Generating income from his large existing body of

work was of particular interest to him, but the motivation for preparing a book on Weston's nudes, a favorite subject throughout his career, went far beyond the financial. The subject of the nude had been significantly underrepresented in publications on the artist up to that point; a book dedicated to this subject was surely intended to address this imbalance. This attractive later edition faithfully revisits those works, interspersed with quotes from Weston's Daybooks. Near fine in very good dust jacket. Brown cloth over boards with matching slip case, titling on spine and front cover in gilt, one degree of fade to spine.

"Photography's great difficulty lies in the necessary coincidence of the sitter's revelation, the photographer's realization, the camera's readiness. But when these elements do coincide...when the perfect spontaneous union is consummated... the very bones of life are bared." (E. W. May 1930) \$350