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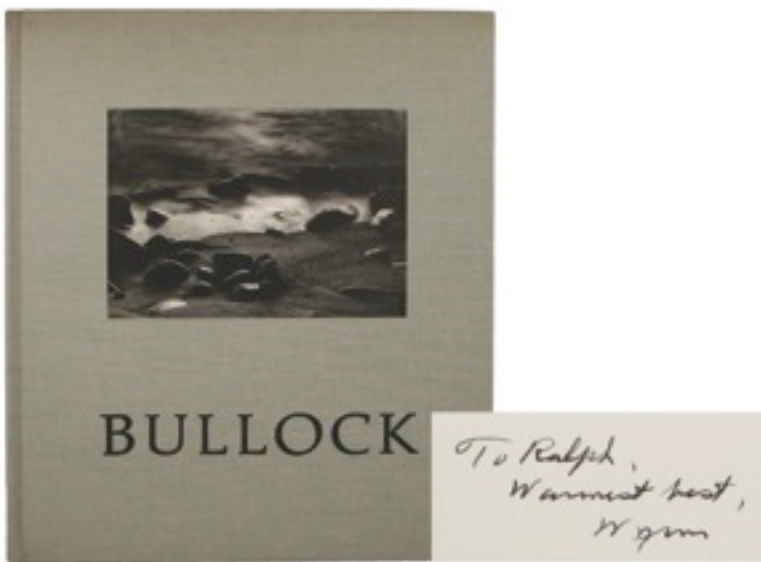
All books are first editions unless otherwise noted and are subject to prior sale. All books are returnable within 10 days of receipt. Books may be reserved by phone or email but please confirm item(s) are available before sending payment. Reciprocal trade discounts extended. Please include \$7 for the first book and \$1.50 for each additional book. Shipping to foreign countries and large items (photo books) or orders will be billed at cost. IL residents please add 10.00% for sales tax. Payment can be made using check, American Express, Visa, Mastercard, and Paypal. **As always, we are interested in purchasing single volumes or entire collections of books.**

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BALTZ, Lewis. The New Industrial Parks Near Irvine, California.

New York: Leo Castelli/Castelli Graphics, 1974. First edition. Done in a tiny edition of only 960 copies this is one of the iconic books from the New Topographic movement. Widely considered one of the more important books of the last 50 years. A fine copy in an about near fine dust jacket that has a crease to the front flap and some of the usual darkening to the edges but much less than usual. A very attractive copy. (Parr & Badger v2, 34-35: Roth 228) \$2500



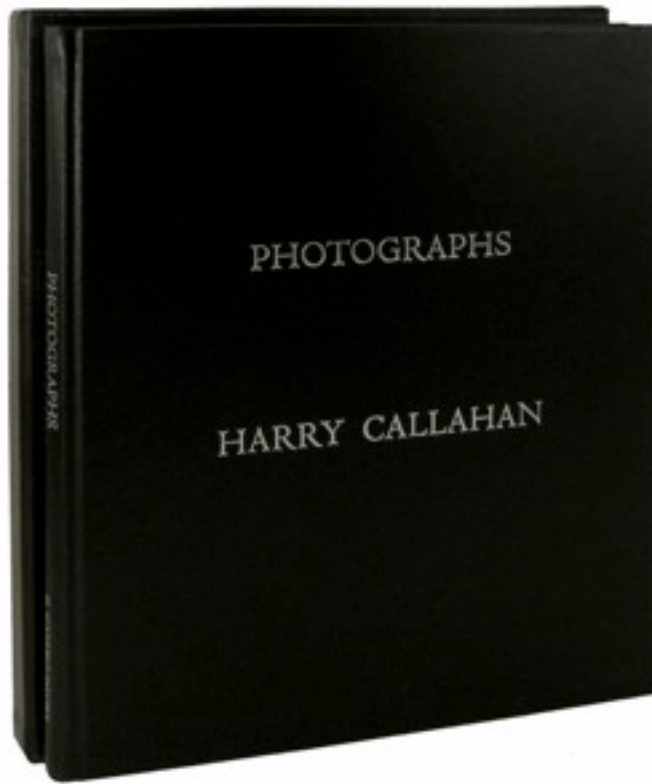
BULLOCK, Wynn & Barbara Bullock-Wilson. Wynn Bullock.

San Francisco: The Scrimshaw Press, 1971. First edition. A beautifully printed monograph with gravure and letterpress printing. A fine copy in a very near fine glassine jacket. **Signed** and **inscribed** by Bullock to Ralph Gibson. "To Ralph, warmest best, Wynn." An uncommon book signed especially one with a nice association. \$850



BULLOCK, Wynn. The Photograph as Symbol.

Mountain View, CA: The Artichoke Press, 1976. First edition. One of only 200 numbered copies of this sumptuously produced book. A beautiful production bound in half leather using Nigerian goatskin and marbled papers and gilt lettering. The final distilling of Bullock's thoughts on photography with six paragraphs of his writings and six photographs. An as new copy in as new marbled slipcase. **Signed** by the printer Jonathan Clark and with Bullocks initials mounted on the limitation page. Laid in is the original prospectus which was limited to 450 copies. \$1850



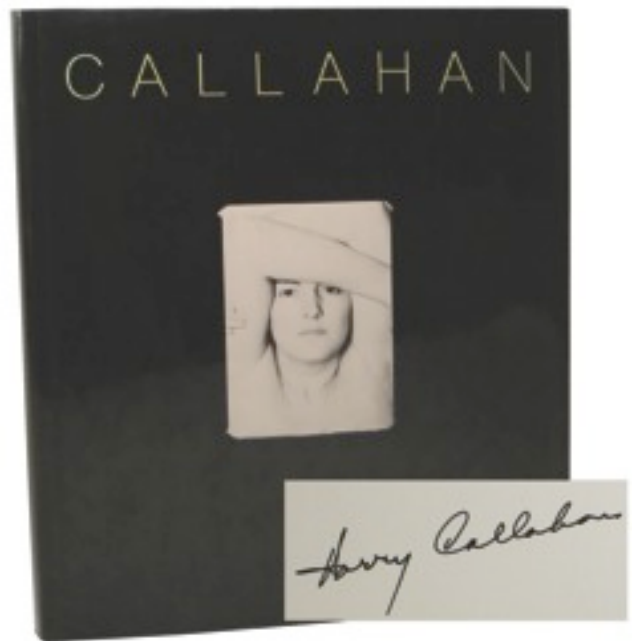
CALLAHAN, Harry. Photographs.

Santa Barbara: El Mochuelo Gallery, 1964. First edition. The first major book on Callahan. One of only 1500 copies of this beautifully printed monograph. A very near fine copy with the endpapers offset as usual in similar slipcase. (Roth 168-169) \$1500



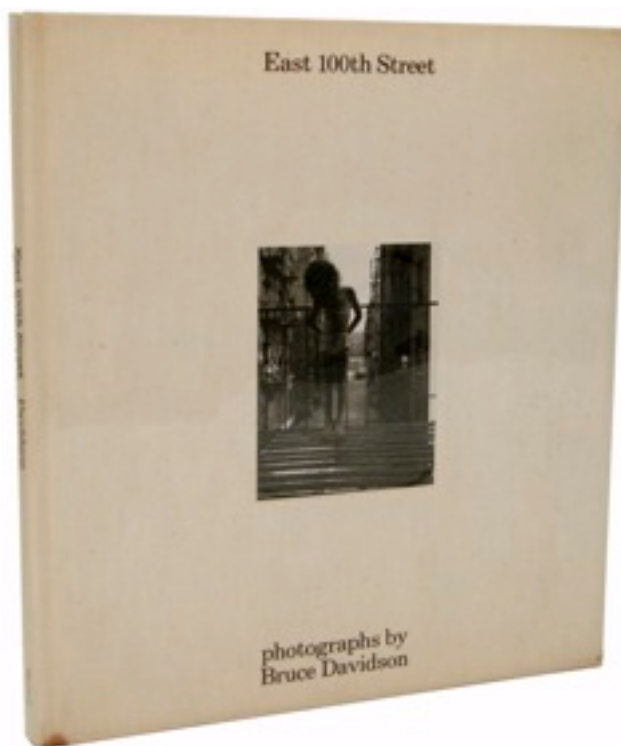
CALLAHAN, Harry. Color 1941 - 1980.

Providence, RI: Matrix, 1980. First edition. The first extended look at Callahan's impressive but lesser known work with color photography. Many of the themes that he worked on in black and white are echoed in his color work. A very near fine copy in a very near fine slipcase. Both the book and slipcase have virtually none of the fading that seem to plague this title. **Signed** by Callahan on the half-title page. \$650



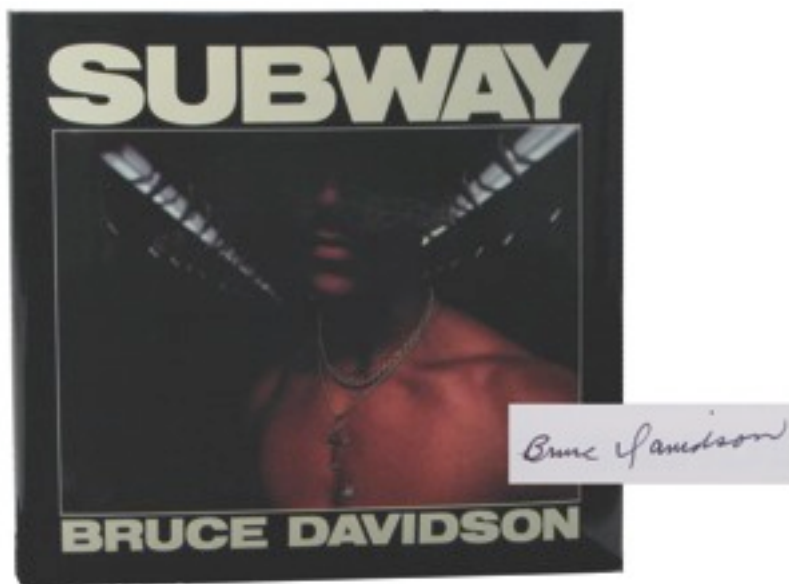
CALLAHAN, Harry. Callahan.

First edition. Still one of the best monographs on Callahan, edited and with text by John Szarkowski. Issued on the occasion of a major retrospective at MOMA. A near fine copy of the Museum edition with the Eleanor print on the front cover with some foxing to the top edge in a fine dust jacket. **Signed** by Callahan on the half-title page. \$500



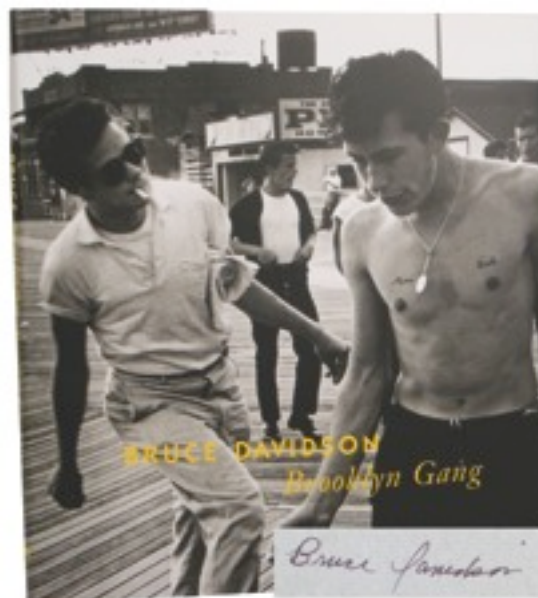
DAVIDSON, Bruce. East 100th Street.

Cambridge, MA: Harvard University Press, 1970. First edition. His first book, a brilliant and dark debut focusing on one street's residents in Harlem. A beautifully printed book, simple and spare. A near fine copy with a tiny stain to the bottom of the front board near the spine in a near fine price-clipped example of the printed acetate dust jacket that has a small chip to the top of the spine. A much nicer than usual copy of this important book. (Parr & Badger v2, 18: Roth 196-197) \$1500



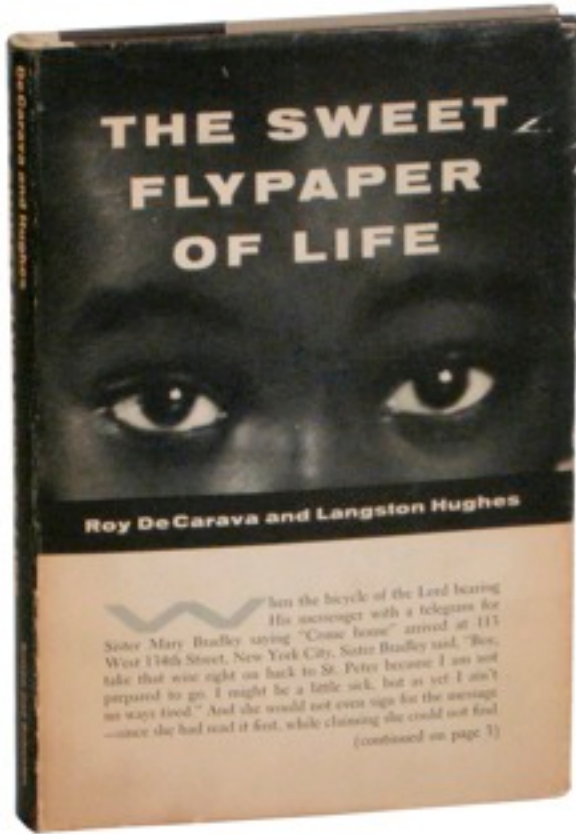
DAVIDSON, Bruce. Subway.

New York: Aperture, 1986. First edition. A somewhat elusive book of color images taken in the subway. The book is somewhat reminiscent of Walker Evan's seminal book "Many are Called" but it has Davidson's unique take on his subjects. An as new copy in as new jacket. **Signed** by Davidson. \$400



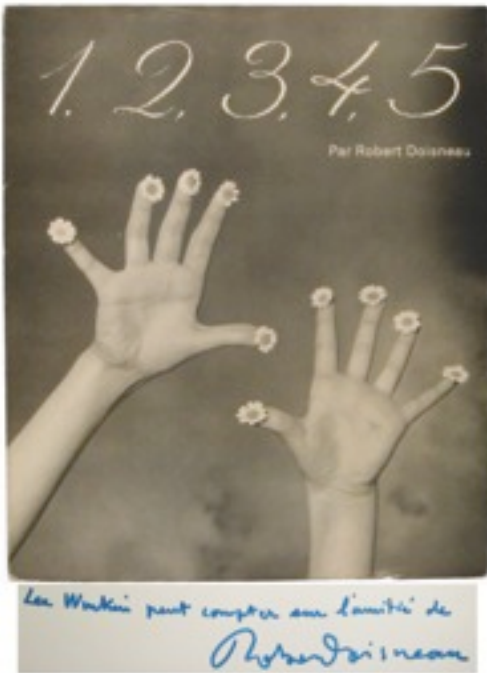
DAVIDSON, Bruce. Brooklyn Gang.

Santa Fe: Twin Palms, 1998. First edition. Despite having a print run of 4000 copies this book remains uncommon. A great look at an early portion of Davidson's body of work that hadn't been presented in book form until now. A very fine copy in very fine jacket. **Signed** by Davidson on the front free endpaper. \$450



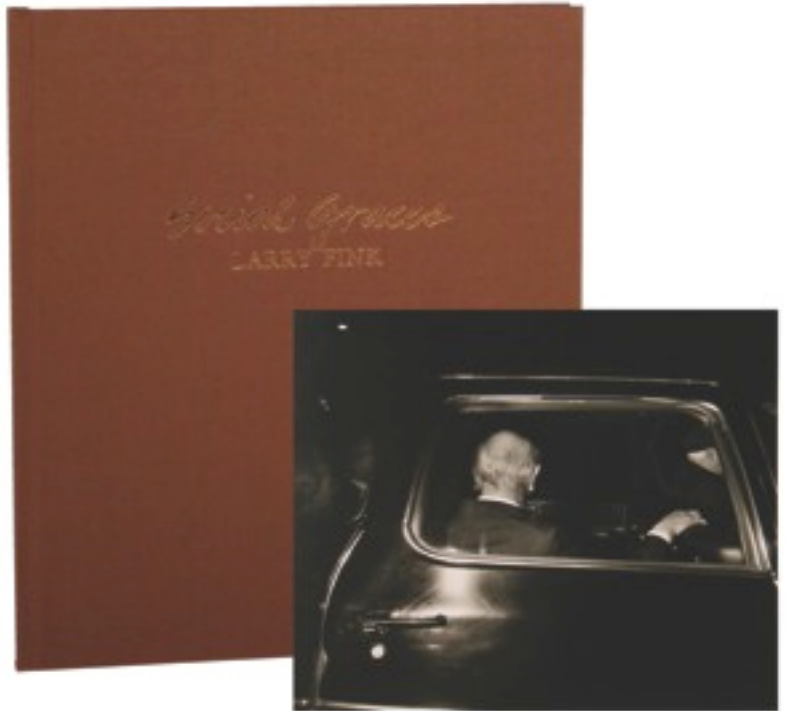
DECARAVA, Roy and Langston Hughes.
The Sweet Flypaper of Life.

New York: Simon & Schuster, 1955. First edition of this classic collaboration with text by Hughes and photographs by DeCarava. This is the scarcer hardcover issue. A fine copy in an about near fine dust jacket that has had a split along the spine skillfully mended, there is also some very light soiling and very minor edge wear. A very nice copy. (Parr & Badger, v1, p 242, Roth 138-139) \$1250



DOISNEAU, Robert. 1, 2, 3, 4, 5.

Lausanne: Editions Clairefontaine, 1955. First edition. An about near fine copy in boards with integral photo-illustrated wrappers as issued with the small Witkin estate sticker affixed to the endpaper. Housed in a custom slipcase. **Signed** and **inscribed** by the photographer to gallerist Lee Witkin: "Lee Witkin peut compter sur l'amitié de / Robert Doisneau." A terrific association copy. \$2500

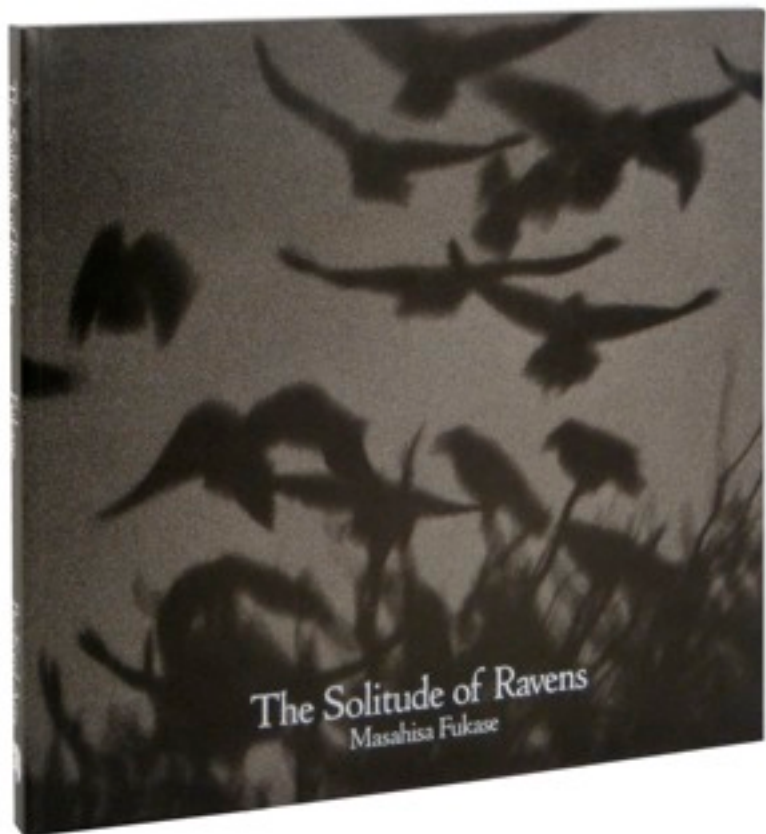


FINK, Larry. Social Graces.

New York: Aperture, 1984. First edition. One of only 250 copies of the deluxe edition. A powerful collection of images which juxtaposes the lives of the affluent with those of less fortunate means. A very fine as new copy in original slipcase with an original silver print of "Tavern on the Green, New York City, 1976" which is housed in a matching chemise that fits in the cloth slipcase. Both the print and the book are **signed** by Fink. \$1750

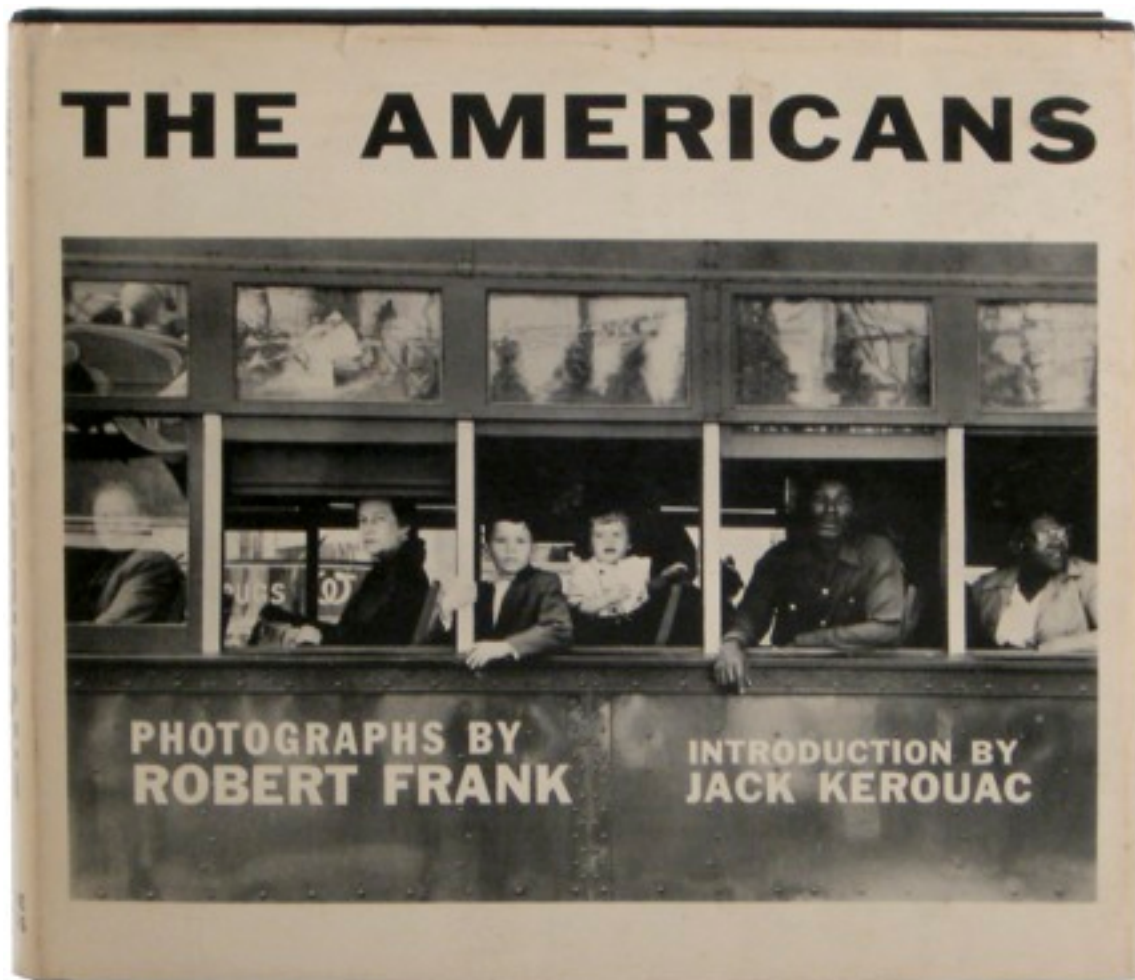
FUKASE, Masahisa. Homo Ludence.

Tokyo: Chuo-koron-sha, 1971. First edition of his powerful first book, a collection of wide ranging images from grainy nudes to multiple exposures and tranquil landscapes. A near fine copy with some very minor foxing to the endpapers in a near fine dust jacket and glassine but lacking the scarce obi. \$2000



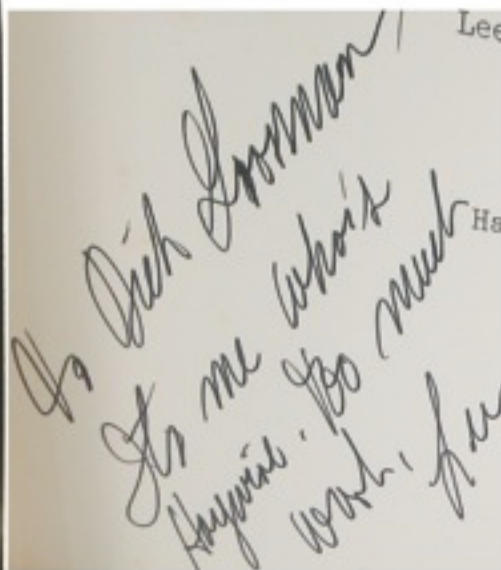
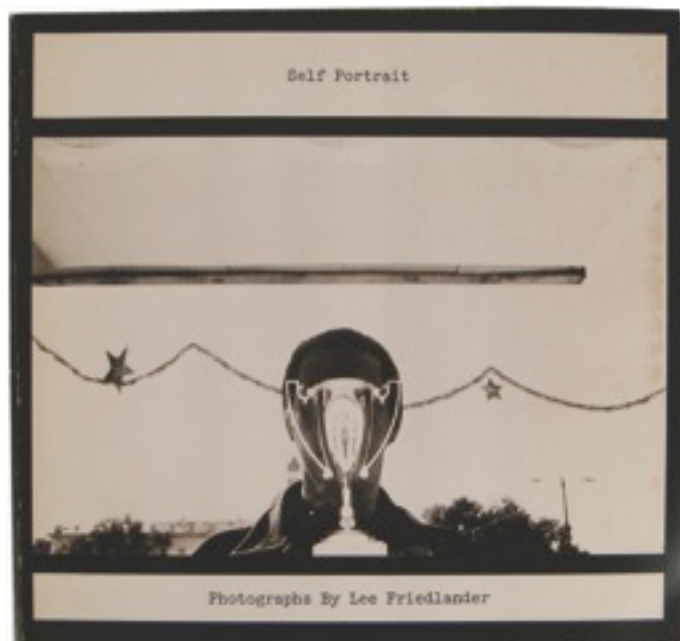
FUKASE, Masahisa. The Solitude of Ravens.

San Francisco: Bedford Arts, 1991. First U.S. edition. A paperback original. A stunning collection of photographs of the dark and sometimes ominous birds. Originally published in Japan in 1986. A fine copy in photo illustrated French style wrappers. Surprisingly uncommon. \$450



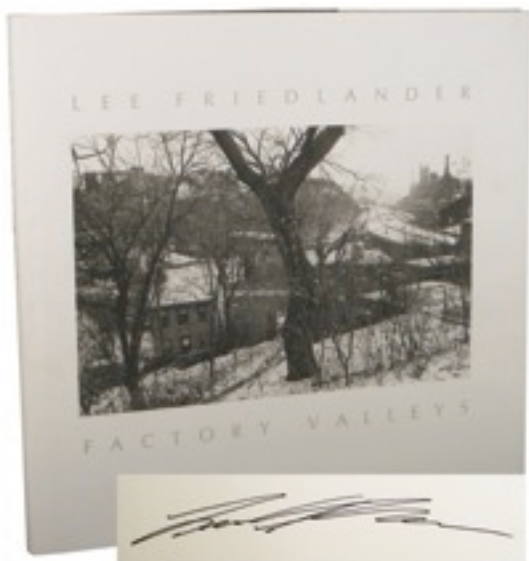
FRANK, Robert. The Americans.

New York: Grove Press, 1959. First edition. Fifty years later this book retains its iconic status with the first appearance of the Kerouac introduction. Frank's images seem every bit as fresh now as they were a revelation back then. One of the most important and influential photography books of the 20th century. A very good plus copy that has been skillfully recased with a small former ownership rubber stamp on the front paste down in a very good plus dust jacket that has some tears and light creasing and a small smudge to the back panel. \$9500



FRIEDLANDER, Lee. *Self Portrait*.

New City, NY: Haywire Press, 1970. First edition. Friedlander's self published first solo book preceded only by a collaboration with Jim Dine. This slim monograph collects 42 self-portraits of Friedlander, in many of which only his shadow or his reflection appear. An about near fine copy in photo-illustrated wrappers that have a bit of foxing to the front panel and fore edge and some very minor edge wear. **Signed** and **inscribed** by Friedlander: "To Dick Grossman-It's me who's Haywire. Too much work." Lee Grossman was the publisher who had a separate imprint at Viking that published photography books. One of the better copies I've seen recently and a very nice association copy. (Parr & Badger v1, 258: Roth 198-199.) \$2000



FRIEDLANDER, Lee. *Factory Valleys*.

New York: Callaway Editions, 1982. First edition. One of only 1000 copies bound in cloth. One of Friedlander's best and most beautiful books. A very near fine copy with a former owner signature and date on the half title in a clean and fine example of the dust jacket. **Signed** by Friedlander. An increasingly scarce book. \$750



FRIEDLANDER, Lee.

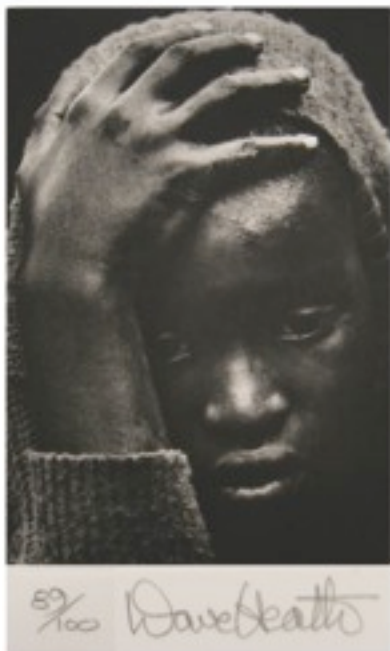
Like a One-Eyed Cat: Photographs 1956-1987.

New York: Abrams and Seattle Art Museum, 1989. First edition. A terrific retrospective look at his career up until 1987. A fine copy in fine dust jacket. Boldly **signed** by Friedlander. Still one of the better monographs on Friedlander. \$350



HEATH, Dave.
Dialogue With Solitude.

New York: Community Press, 1965. First edition. A brilliant debut monograph that has garnered Heath a loyal following but has failed to be recognized by the recent spate of 'best of photography books.' A powerful and dark collection of images that show a clear influence from the book's dedicatee-W. Eugene Smith. A close to near fine copy that has a faint musty smell with a small former owner's name on the front pastdown in a very good plus dust jacket that has some soiling and a small tear to the front panel and an inch and half long tear to the top of the back panel with some associated creasing. **Signed** by Heath on the title page. Printed in a small edition with much of the run being pulped after the publisher went out of business. A very presentable signed copy of this extraordinary book. \$3500



HEATH, Dave. Dialogue With Solitude.

Toronto: Lumiere Press, 2000. First edition thus. The second limited edition of this issue with a gravure print of "Washington Square, New York City, 1958." A stunning production, in many ways more faithful to Heath's original conception of the book. A very fine copy in very fine dust jacket, slipcase and with a very fine gravure. Both the book and gravure are **signed** and **numbered** by Heath. \$1500



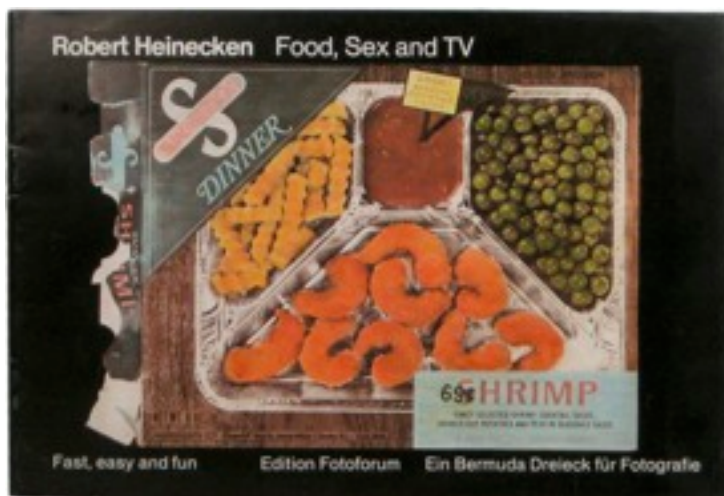
HEATH, Dave. Korea.

Toronto: Lumiere Press, 2004. First edition. One of 200 numbered copies of this stunningly beautiful book with haunting images from the Korean War. A very fine as new copy. Although not called for this copy has been **signed** and **dated** by Heath in 2005. \$550



HEINECKEN, Robert. Mansmag.

Los Angeles, CA: np, 1969. First edition. One of only 120 copies. An early book from this photographer/artist. Issued only in wrappers. A very fine copy in photo-illustrated wrappers. **Signed** by Heinecken. \$1000



**HEINECKEN, Robert.
Food, Sex and TV.**

Kassel: Fotoforum, 1983. First edition. One of only 1200 copies of this uncommon and quirky book. A very near fine copy in photo-illustrated wrappers. \$300

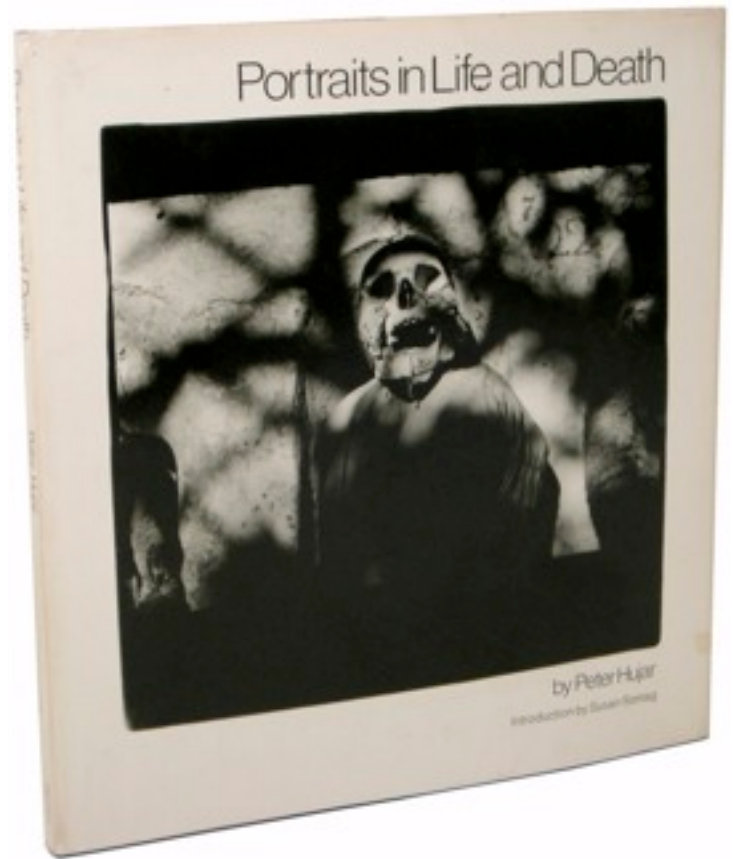


**HEINECKEN, Robert.
studiesnineteenseventy.**

Tucson, AZ: Nazraeli Press, 2002. First edition. One of 500 numbered copies. This one of the more elusive books from the One Picture Book series. A fine copy with the most minute of taps to the top front corner. **Signed** by Heinecken on the verso of the original photograph that has been tipped in. \$450

HUJAR, Peter. Portraits In Life and Death.

New York: Da Capo, 1976. First edition, the very uncommon hardcover issue. Introduction by Susan Sontag to the only book published during Hujar's AIDS shortened life. An interesting collection in which Hujar juxtaposes images taken in the catacombs in Palermo, Italy with portraits of his friends and celebrities many of whom would also succumb to AIDS. A near fine copy in cloth binding that has some light bumping to the bottom back corner and a corresponding point to the very good plus dust jacket that has a small crease to the top edge of the front panel and some minor soiling and wear. A very nice copy of a genuinely scarce book. \$1750

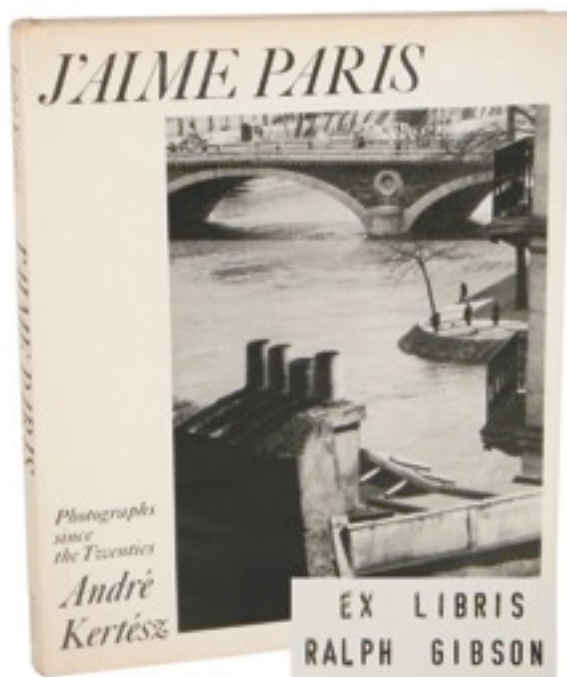
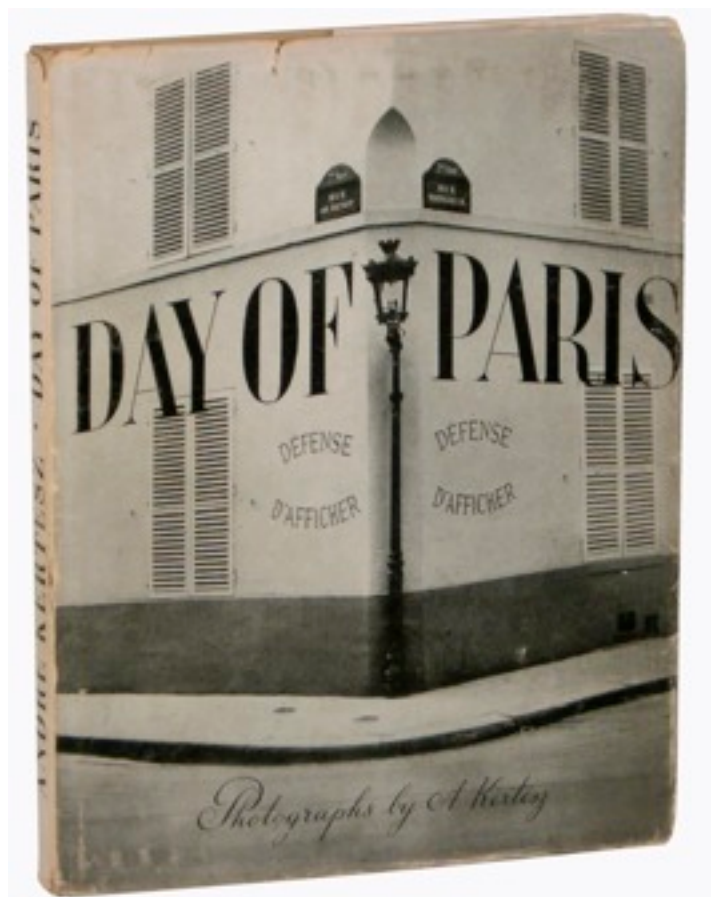


ISHIMOTO, Yasuhiro. Chicago, Chicago.

Tokyo: Bijutsu Shuppan-sha, 1969. First edition. His second major monograph, a tour de force. Harry Callahan provides a forward to the book. While the book was released in 1969, the images are all from the 1950s and early 1960s and capture an innocence and grace that would soon be a memory in the turbulent later years of the decade. The influence of the Institute of Design on Ishimoto's work is unmistakable but he has his own voice that is beautifully expressed in this body of work. A fine copy in a close to near fine slipcase that has some foxing and small splits to the edges. Lacking the scarce obi. \$3500

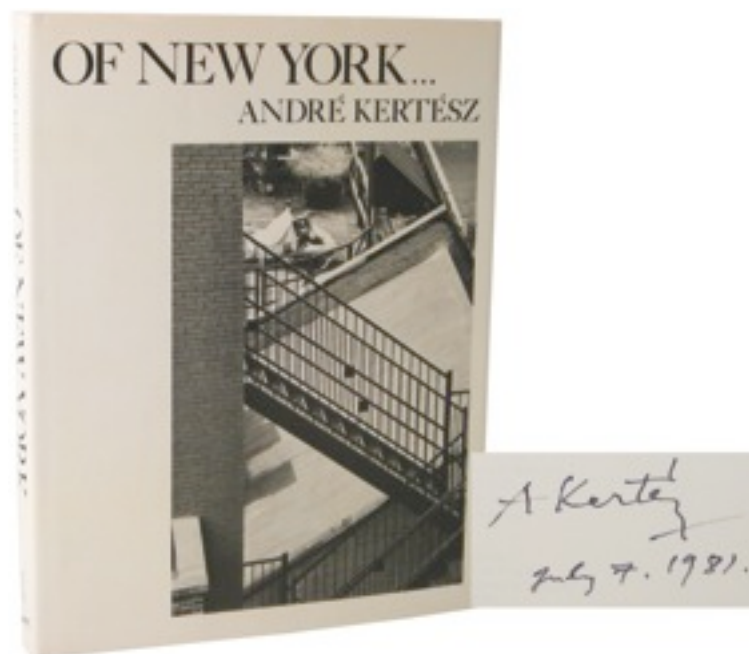
KERTESZ, Andre. Day of Paris.

New York: J.J. Augustin, 1945. First edition. His first book to be published in the U.S. done with the assistance of photo historian Peter Pollock and legendary graphic designer and photographer Alexey Brodovitch. With their help this book has become a high spot of 20th century photography books and a consensus pick on all the "best of lists." A near fine copy in close to near fine example of the fragile price-clipped jacket with some wear to the edges and corners and a few tears. A lovely copy of this classic. (Parr & Badger v1, 200: Roth 114) \$3000



KERTESZ, Andre. J'aime Paris.

New York: Grossman, 1974. First edition. Photographer Ralph Gibson's copy with his Ex Libris stamp to the front paste down. A retrospective monograph of his photographs in Paris. A fine copy in a very near fine jacket. \$450

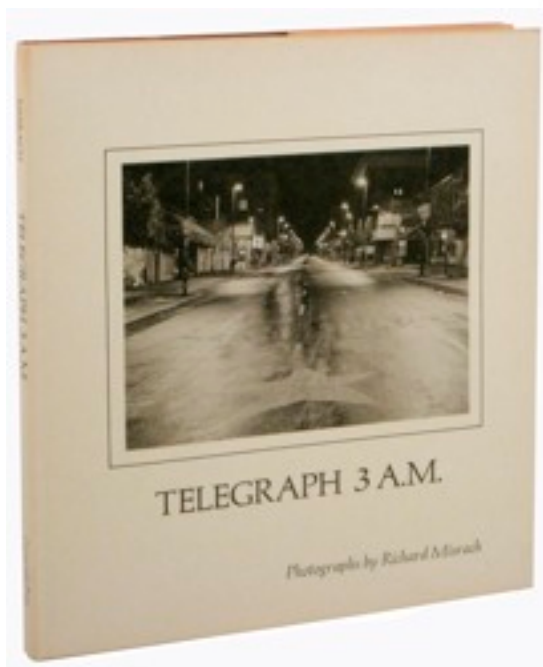


KERTESZ, Andre. Of New York.

New York: Alfred A. Knopf, 1976. First edition. An extended look at Kertész's long time love affair with his adopted home. Many of his best later images are in this volume including some of my favorites of Washington Square. A fine copy in a very near fine dust jacket. **Signed** and **dated** by Kertész on the title page in 1981. Uncommon signed. \$1250

LORINCZY, Gyorgy.
New York, New York.

Budapest: Maygar Helikon, 1972. First edition. One of only 5200 copies in paper covered flexible boards. A stunning book of black and white photographs which capture the gritty essence of New York. A fine copy but for a little stamp on the rear end paper in a very near fine dust jacket that has a small tear to the top of the back panel and tiny repair to the verso. One of the nicest copies I've seen. (Parr & Badger v1, 262-263) \$3500



MISRACH, Richard. Telegraph 3 A.M.

Berkeley, CA: Cornucopia Press, 1974. First edition. His first book a powerful look at the street people of Berkeley. While this book is three years after Larry Clark's "Tulsa" it captures a similar grit and despair. A fine copy in a very near fine dust jacket. **Signed** and **inscribed** by Misrach on the front endpaper in 1981. \$500

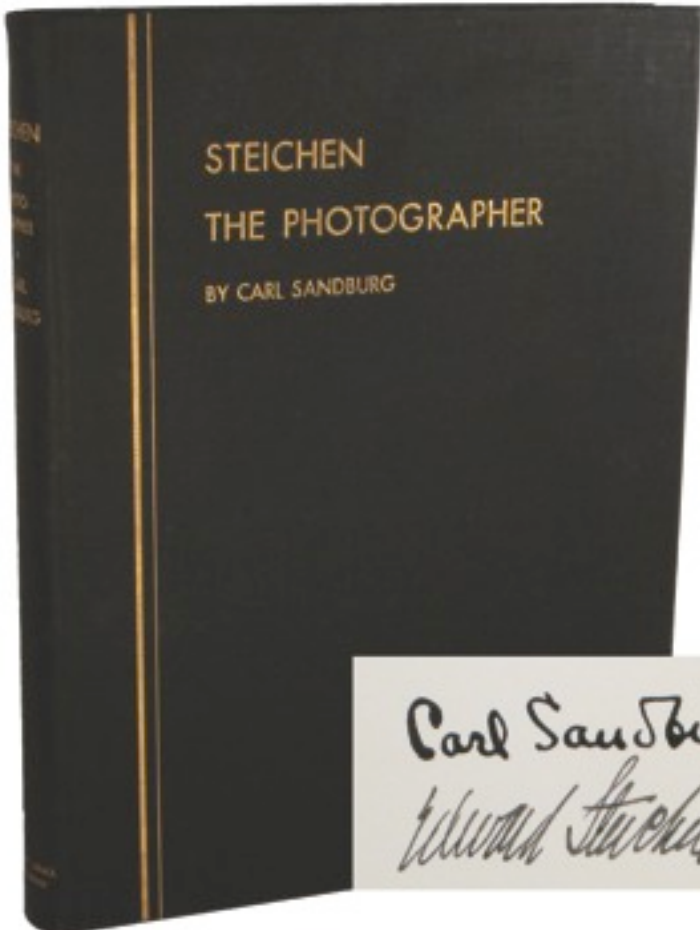
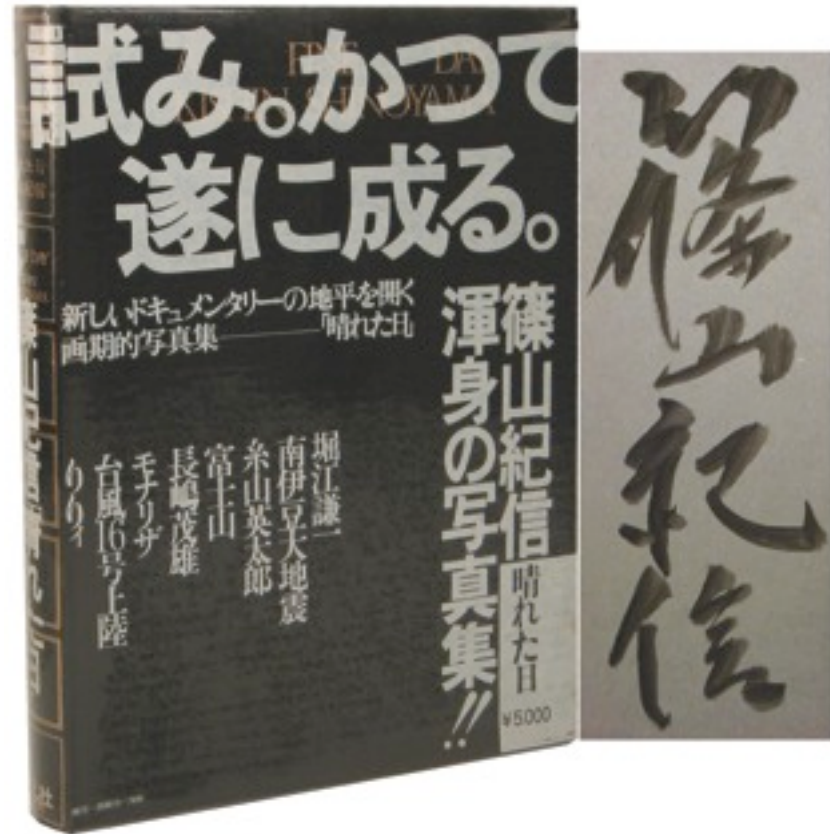


SHERMAN, Cindy. Untitled Film Stills.

New York: Rizzoli, 1990. First edition. Essay by Arthur C. Danto. A brilliant book which contains 40 duotone plates that are self-portraits of Sherman in various imagined film-stills from movies. A fine copy in a fine dust jacket. **Signed** by Sherman on the title page. An unusually fresh copy. \$1250

SHINOYAMA, Kishin.
Hareta Hi - A Fine Day.

Tokyo: Heibonsha, 1975. First edition of this now classic book of color photography. A clean very near fine copy in about near fine printed acetate jacket with some wear and minor loss to the spinal ends. Boldly **signed** by Shinoyama. Quite uncommon signed. (Parr - Badger v1, 303) \$2500

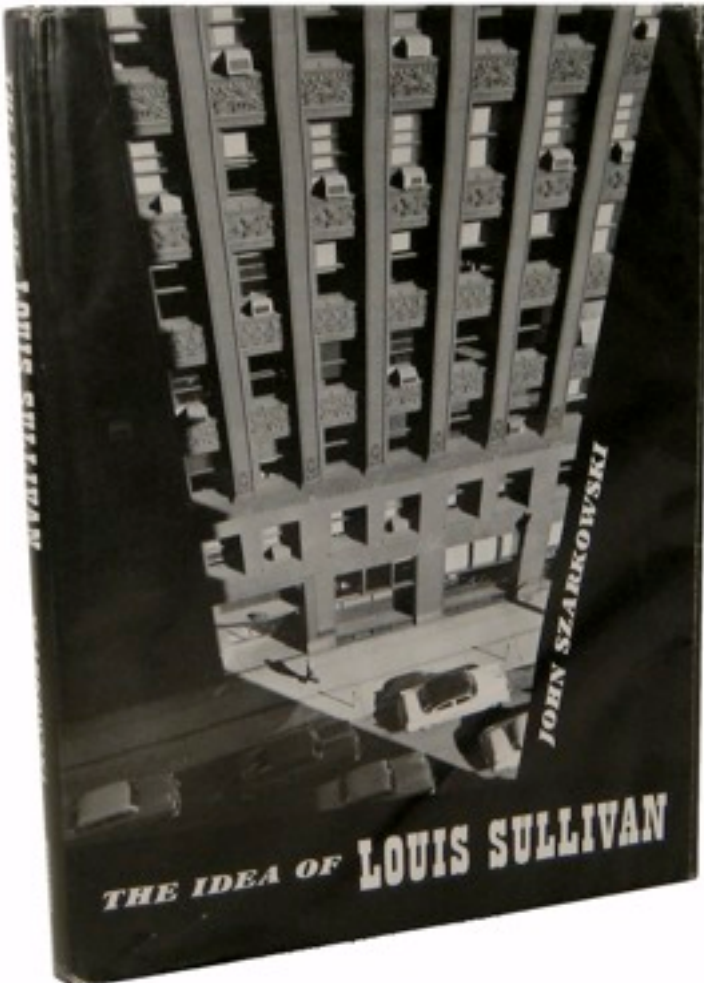
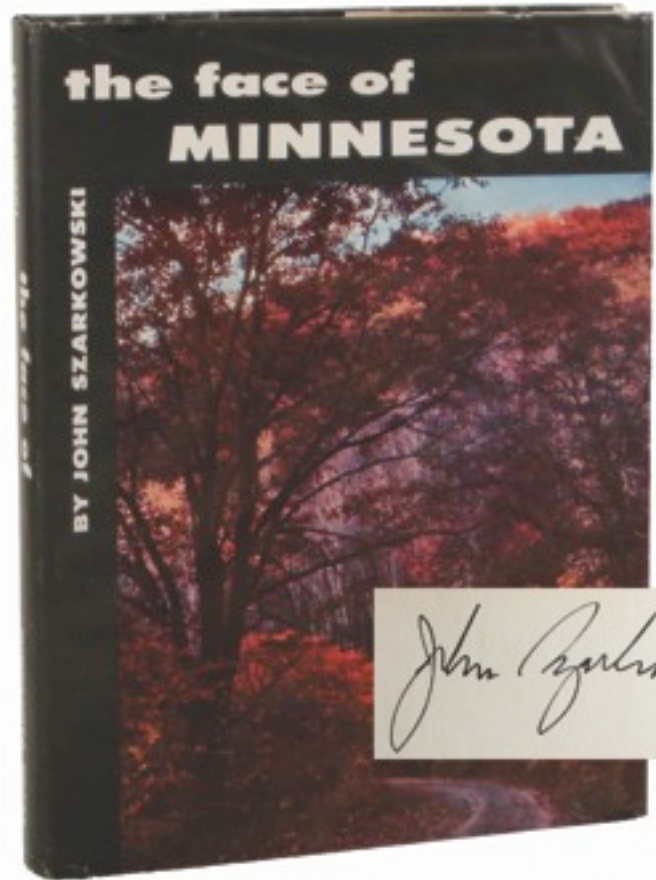


STEICHEN, Edward & Carl Sandburg.
Steichen The Photographer.

New York: Harcourt Brace, 1929. First edition. One of only 925 numbered copies. The first major monograph on Steichen. A stunning production which shows the wide range of his talents, ranging from portraiture to abstraction to pastoral scenes. A clean tight very near fine copy in a very good plus example of the fragile and scarce slipcase that has some minor edge wear and small splits. **Signed** by both Steichen and Sandburg, this an out of series copy. (Roth 54-57) \$5000

SZARKOWSKI, John.
The Face of Minnesota.

Minneapolis, MN: University of Minnesota Press, 1958. First edition. His second book, featured by Dave Garroway on the "Today" program which helped land it on the New York Times best seller list. A charming look at the people, places and events of Minnesota done to commemorate the centennial of the state. A close to near fine copy with some foxing to the page edges in an about near fine dust jacket. **Signed** by Szarkowski on the front free endpaper in an early legible hand. \$350

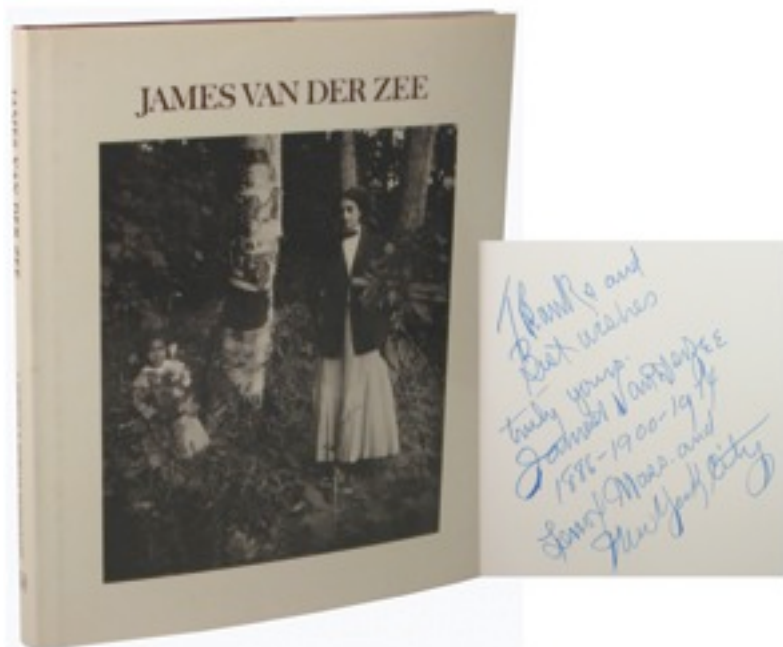
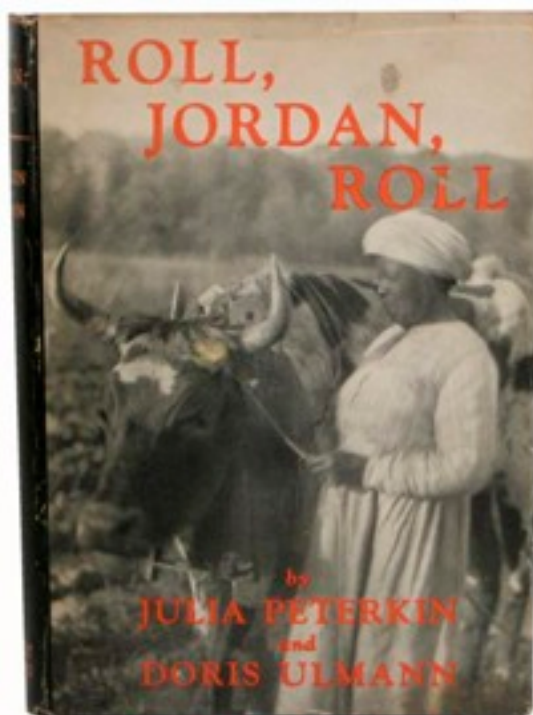


SZARKOWSKI, John.
The Idea of Louis Sullivan.

Minneapolis, MN: University of Minnesota Press, 1956. First edition. His first book. Long before he was the director of the Musuem of Modern Art he was a terrific photographer as evidenced by this beautiful paean to architect Louis Sullivan. A clean near fine copy with some darkening to the front endpaper in a very near fine dust jacket that has a slight amount of rumpling to the top of the back panel from a previous jacket protector and very minor edge wear. Still, one of the nicest copies I've ever seen. \$750

ULMANN, Doris & Julia Peterkin.
Roll Jordan Roll.

New York: Robert O. Ballou, 1935. First edition. The trade issue, preceded by a deluxe edition of only 350 copies. Text by Peterkin and 70 photographs by Ulmann. An inspired collaboration. A near fine copy in a very good or better example of the fragile dust jacket that has some minor edge wear, a few small tears and a tiny stain to the front panel that has resulted in a little skinned mark on the verso. Still, a very presentable copy of this classic. \$2500



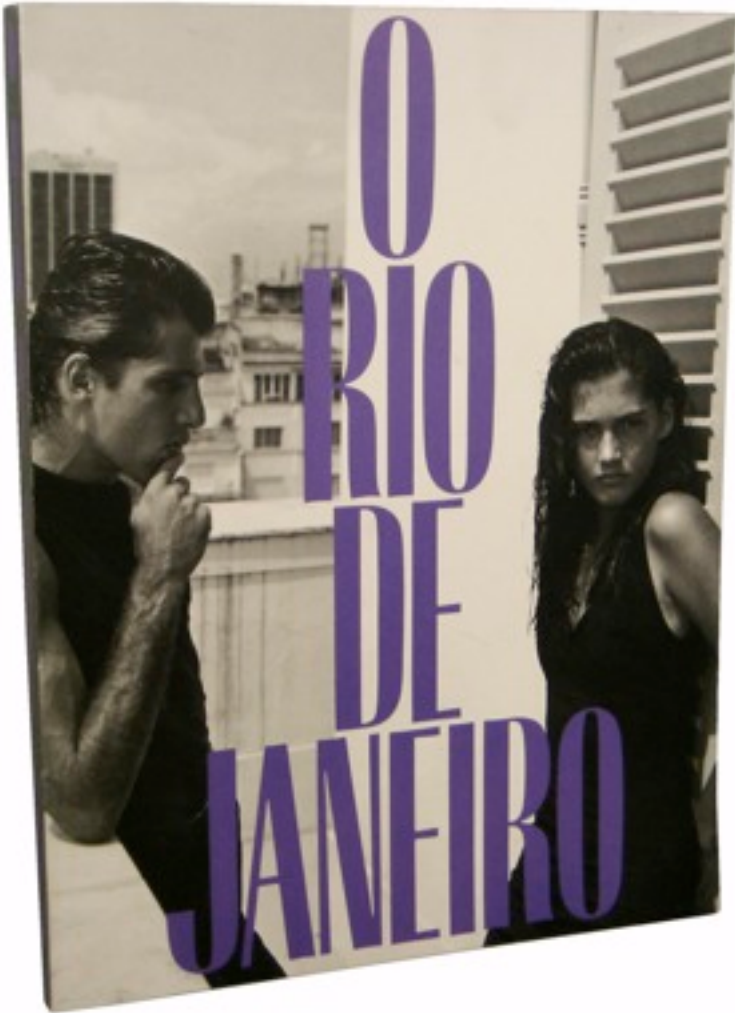
VAN DER ZEE, James, Liliane De Cock and Reginald McGhee (editors).
James Van Der Zee.

New York: Morgan & Morgan, 1973. First edition. Early monograph from this important African American photographer with a focus on Harlem. A fine copy in a fine price-clipped dust jacket. **Signed** by Van Der Zee in a clear hand: "Thanks and Best wishes truly yours James Van Der Zee 1886-1900-1974 Lenox Mass and New York City." Very uncommon signed. \$750



WATANABE, Sumiharu.
Face of Washington Square.

Tokyo: Hashimoto Yuyudo, 1965. First edition. One of the more under appreciated Japanese photography books of the era. Watanabe was one of the few Japanese photographers to travel to the U.S. and turn his camera on the 60's scene. He captured an optimism that is so often missing from many of his contemporaries work. A near fine copy with the scarce obi present in very near fine condition in a somewhat darkened about near fine cardboard slipcase that has a small stain to the bottom corner. A brilliant book. \$2500

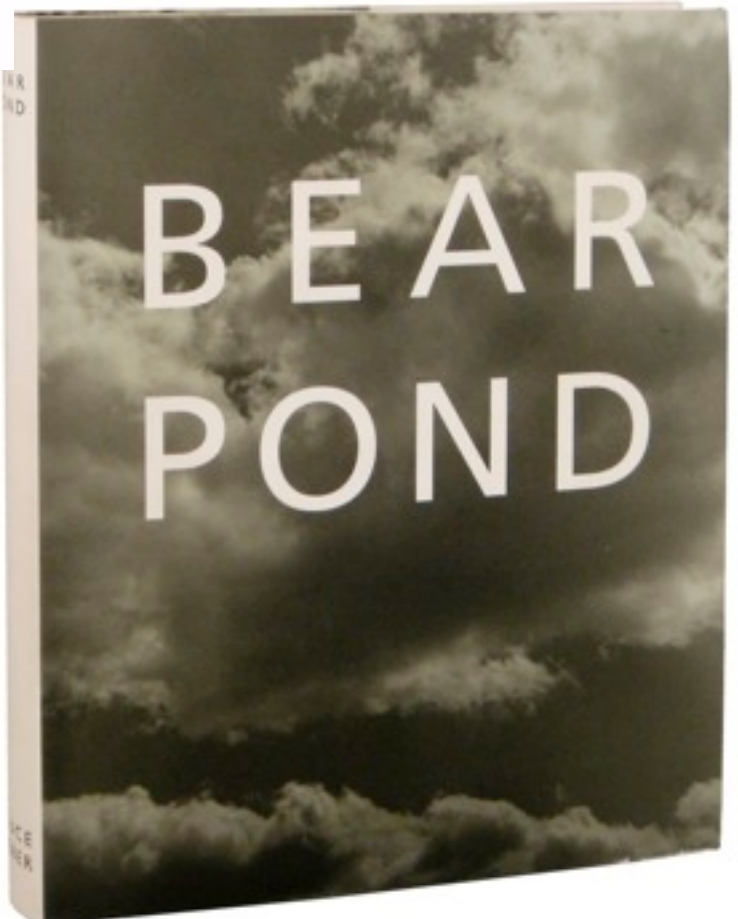


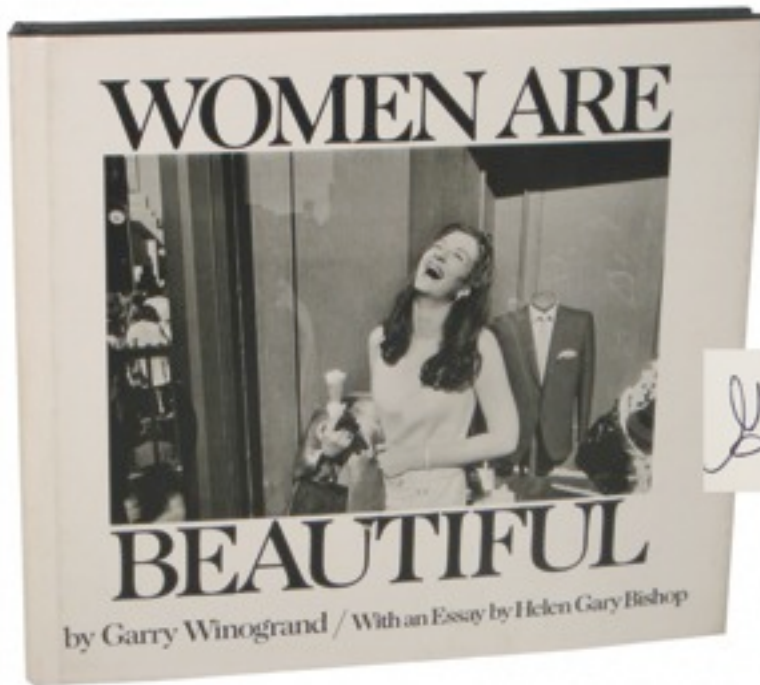
WEBER, Bruce. O Rio De Janeiro.

New York: Knopf, 1986. First edition. His second and one of his most beautiful books. A paperback original with several gatefold illustrations. A very near fine copy in photo-illustrated wrappers. (Roth 254-255) \$750

WEBER, Bruce. Bear Pond.

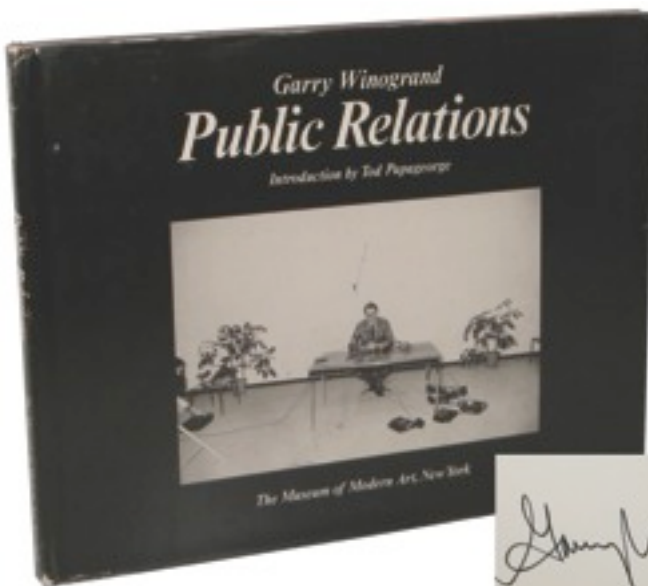
Boston: Bullfinch Press, 1990. First edition of one of his best and most beautiful books. A fine and tight copy in a fine dust jacket with the most minute of wear to a couple corners. Easily one of the nicest copies I've had in recent years. \$650





WINOGRAND, Garry. Women Are Beautiful.

New York: Farrar Straus and Giroux, 1975. First edition. The much scarcer hardcover issue of this classic collection of images of street scenes with women as the primary focus. A fine copy in fine dust jacket. **Signed** by Winogrand. One of the nicest copies I've seen in recent times. \$3000



WINOGRAND, Garry. Public Relations.

New York: Museum of Modern Art, 1977. First edition. A near fine copy with the top edge very lightly spotted in an about near fine dust jacket that has some minor edge wear. **Signed** by Winogrand on the half-title page. Scarce signed by Winogrand who died at a relatively early age. \$850



WINOGRAND, Garry. The Animals.

New York: Museum of Modern Art, Oxford, 1969. First edition. His first book. A paperback original that brilliantly captures his sense of humor as it relates to people and animals. A fine and tight copy with none of the problems that seem to plague this title. (Parr & Badger v1, 257; Roth 192-193) \$300

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