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## A Privileged Element of Reality

“Those who make books have long known (and some still know) that the choice of a character and the space surrounding it is part of the act of reading, humbly but closely linked to the text itself. But that is still not the most direct use of lettering, which can be found, in [William] Klein’s work, as a privileged element of reality: in advertising panels, city signals, graffiti, as STOP or PARKING or FREE or SMILE, signs that integrate it in other messages. It can be found in the fireworks of Times Square, colourful, luminous, moving, a cinema before the letter — it was by conjugating the latent cinema reality with that of the camera that Klein, in his *Broadway by Light* of 1958, discovered pop art. . . .” — Chris Marker\*

Substitute book for character and reading with collecting and Chris Marker could be discussing the relationship between collectors and their books: the choice of a book and the space surrounding it is part of the act of collecting, humbly but closely linked to the text itself.

The holy trinity of photography reference books, *THE BOOK OF 101 BOOKS*, *THE OPEN BOOK*, and *THE PHOTOBOOK: A HISTORY* (volumes 1 and 2) have dictated collecting tastes and set agendas for Photobook collecting since 2001. This catalog presents many titles from these anthologies while humbling suggesting some lesser-known material for elevation into that “privileged element of reality.”

“The trouble with people like [Klein] is that we tend to cut them into pieces and to leave each piece to the specialists: a film to the film critic, a photograph to the photographic expert, a picture to the art pundit, a sketchbook to nobody in particular. Whereas the really interesting phenomenon is the totality of these forms of expression, their obvious or secret correspondences, their interdependence. The painter does not really turn to photography, then to the cinema, he starts from a single preoccupation, that of seeing and communicating, and modulates it through all the media.”

Enjoy this selection of our obvious or secret correspondences.

\* Chris Marker, “William Klein: Painter / Photographer / Film-maker,” *Graphis 194*, 1978 [catalog item 25]



She specialized in slow-motion private smashups, most of which had been going on since the subject's birth.

**Susan Sontag**

**A Roth 101 Selection**

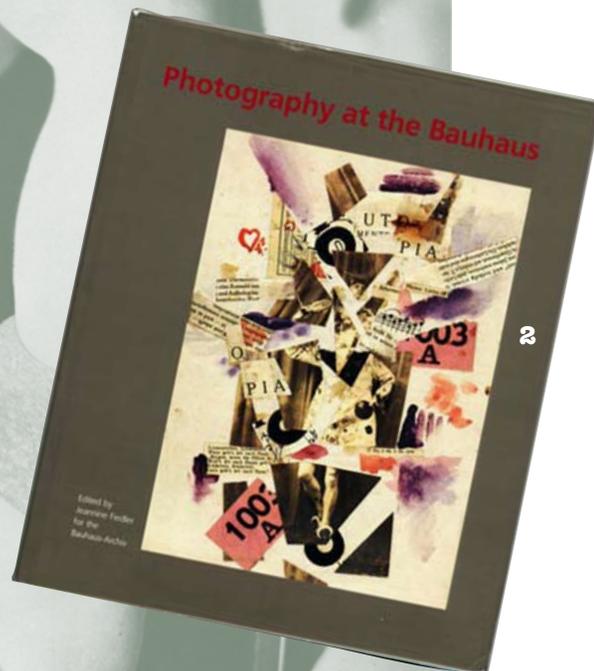
- 1** Arbus, Diane  
**Diane Arbus** **\$1,250**  
New York: Aperture, 1972.

*Quarto. Glazed pictorial boards. Photo illustrated dust jacket. Unpaginated. Numerous black-and-white reproductions. Boards, fore edges and textblock lightly spotted. Price-clipped jacket with verso lightly spotted. Presents well under archival mylar. A very good copy in a nearly fine dust jacket.*

**FIRST EDITION.** Includes *Two Girls in Identical Raincoats*, the image struck from all but a few copies of the numerous subsequent printings. Designed and edited by Doon Arbus and Marvin Israel. One of the most influential photographic monographs ever published.

"The authority of Arbus's photographs derives from the contrast between their lacerating subject matter and their calm, matter-of-fact attentiveness. This quality of attention — the attention paid by the photographer, the attention paid by the subject to the act of being photographed — creates the moral theater of Arbus's straight-on, contemplative portraits. Far from spying on freaks and pariahs, catching them unawares, the photographer has gotten to know them, reassured them — so that they posed for her as calmly and stiffly as any Victorian notable sat for a studio portrait by Julia Margaret Cameron. A large part of the mystery of Arbus's photographs lies in what they suggest about how her subject felt after consenting to be photographed. Do they see themselves, the viewer wonder, like that? Do they know how grotesque they are? It seems as if they don't.

"The subject of Arbus's photographs is, to borrow the stately Hegelian label, 'the unhappy consciousness.' But most characters in Arbus's *Grand Guignol* appear not to know that they are ugly. Arbus photographs people in various degrees of unconscious or unaware relation to their pain, their ugliness. This necessarily limits what kinds of horrors she might have been drawn to photograph: it excludes sufferers who presumably know they are suffering, like victims of accidents, wars, famines, and political persecutions. Arbus would never have taken pictures of accidents, events that break into a life; she specialized in slow-motion private smashups, most of which had been going on since the subject's birth." — Susan Sontag

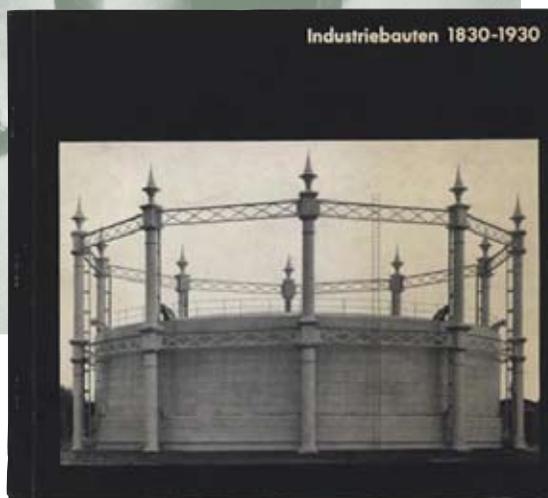


[BAUHAUS] Fiedler, Jeannine [Editor]  
**Photography at the Bauhaus**  
Cambridge: The MIT Press, 1990.

**\$150**

*Quarto. Gray paper covered boards stamped in black. Photographically printed dust jacket. 362 pp. 435 duotone photo reproductions and 18 color plates. Boards lightly worn with a slight bump to lower corner. Dust jacket lightly nicked. A near fine copy.*

**First MIT Press Edition.** Published on the occasion of the 1990 exhibition of works from the Bauhaus-Archiv. Biographical information on all included individuals. Text by Jeannine Fiedler, Andreas Haus, Rolf Sachsse, Herbert Molderings, Ann Wilde, Udo Hartmann, Ute Bruning, Gisela Barche and Louis Kaplan



Becher, Bernd [Bernhard] und Hilla  
**Industriebauten 1830 - 1930**  
**Eine Fotografische Dokumentation**  
**von Bernd und Hilla Becher**

**\$750**

München: Staatliches Museum für Angewandte Kunst,  
Die Neue Sammlung, 1967.

*Square quarto. Photo illustrated thick wrappers. Side stitched perfect binding. 34 pp. 103 black and white photo reproductions. Light indentions from the side stitched staples on front panel. Mild edgewear. Black panel lightly scuffed. A very good or better copy of this rare catalog.*

**FIRST EDITION.** The first publication by the Bechers, issued as a catalog for the 1967 Munich exhibition. The Bechers follow in a distinguished line of German photographers that includes August Sander, Albert Renger-Patzsch, and Werner Manz, all of whom contributed in different ways to the definition of "objective" photography.



- 4 [Bellocq, E. J.] Friedlander, Lee [Preface and Prints]  
**E. J. Bellocq: Storyville Portraits** **\$100**  
**[Photographs from the New Orleans Red-light District, circa 1912]**  
 New York: Museum of Modern Art, 1970.

*Quarto. Brown cloth stamped in gold. Photo illustrated dust jacket. 88 pp. 34 duotone plates. Cloth lightly sunned to edges. Former owner dated signature on front free endpaper and Jacket lightly shelfworn and edgeworn. A very good or better copy in a very good or better dust jacket.*

**SECOND PRINTING.** Includes a synthesized "discussion" of four conversations recorded by Lee Friedlander in 1969 between Lee, Dan Leyrer (New Orleans Photographer), Al Rose (Writer), Bill Russell (Musician and Jazz Historian), Joe Sanarens (Photographer and former banjo player), Johnny Wiggs (Cornetist) and Adele (formerly of the District, subject of several portraits).

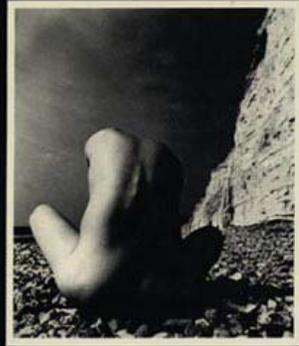
One of our favorite photobooks due to the mystery surrounding the photographer Bellocq, a small misshapen man reminiscent of Toulouse Lautrec, who frequented Storyville with his camera. Almost nothing is known about the man. His glass plates, some scratched or marred on purpose, were found in his desk after his death. Friedlander did us a tremendous service by finding and printing those plates. I'm still in high hopes that his photographs of Chinatown will be found some day in a forgotten corner of someone's attic or at a flea market.

- 5 Biermann, Aenne [Anna Sibylla Sternefeld]:  
**60 Fotos. 60 Photos. 60 Photographies.** **\$700**  
**Fototek 2**  
 Berlin: Klinkhart & Biermann, [1930.]

*Slim quarto. Text in German, English and French. Perfect-bound stiff, photographically printed wrappers. Unpaginated [76 pp.]. 60 plates, text and advertisements. Wrappers worn with chipping to spine heel and crown. Chip to rear panel. A very good copy.*

**FIRST EDITION.** Design and typography by Jan Tschichold and edited by Franz Roh, with Roh's introduction "The literary dispute about photography." The second — and final — volume in the *Fototek* series, and a highlight of the New Vision photography movement. [see item 33]

**BILL BRANDT: NUDES 1945-1980**



**BILL BRANDT: PORTRAITS**



**6**

Brandt, Bill  
**Nudes 1945 - 1980**

**\$150**

Boston: New York Graphic Society Books, 1980.

*Quarto. Black cloth stamped in silver. Photo illustrated dust jacket. 114 pp. 100 black and white reproductions. Faint line on front endpaper. Glossy black jacket with slight hint of rubbing. A fine copy in a fine dust jacket.*

**FIRST U.S. EDITION** (from British sheets). Many of these photographs first appeared in Brandt's *PERSPECTIVE OF NUDES* (1961), though over of third of the pictures in this volume had never before been published.

**7**

Brandt, Bill  
**Portraits**

**\$100**

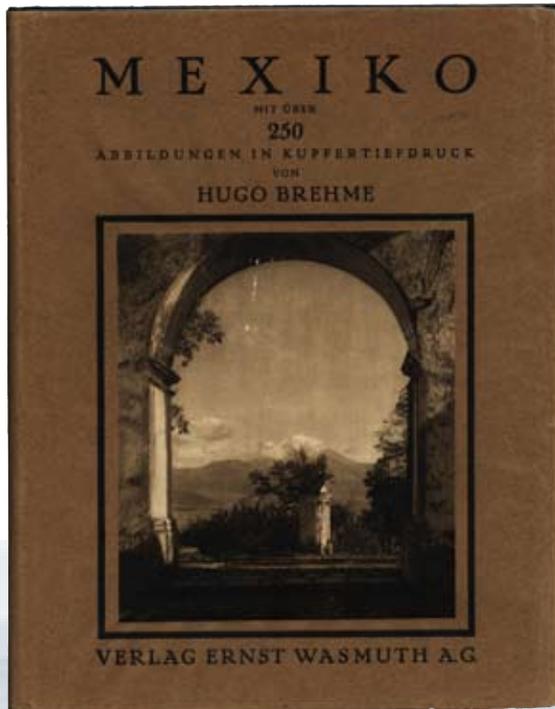
Austin: University of Texas Press, 1982.

*Quarto. Gray cloth stamped in silver and white. Photo illustrated dust jacket. Unpaginated. 104 black and white reproductions. Glossy black jacket with slight hint of rubbing. A fine copy in a fine dust jacket.*

**FIRST EDITION.** Brandt personally supervised the reproduction of the prints and gave his full approval to the final appearance of this edition.

A good nude photograph can be erotic,  
but certainly not sentimental or pornographic.

**Bill Brandt**



8

Brehme, Hugo

**Mexiko  
Baukunst - Landschaft - Volksleben**

**\$500**

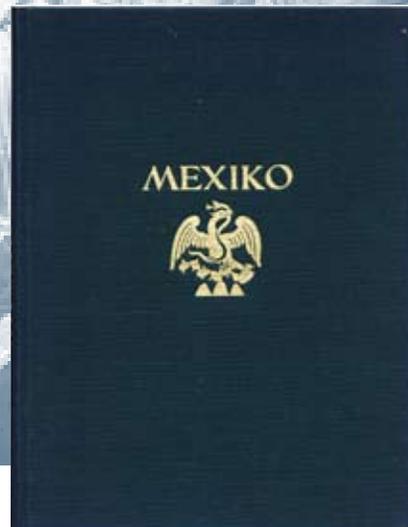
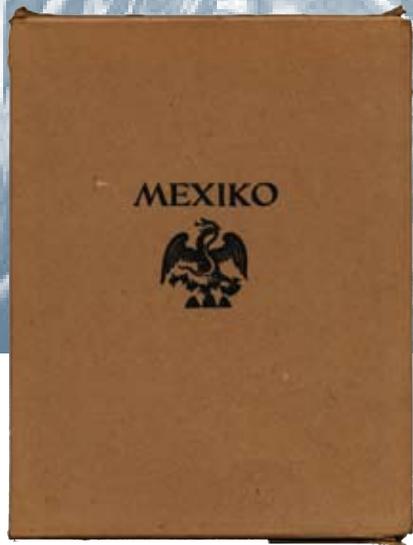
Berlin, Verlag von Ernst Wasmuth, 1925.

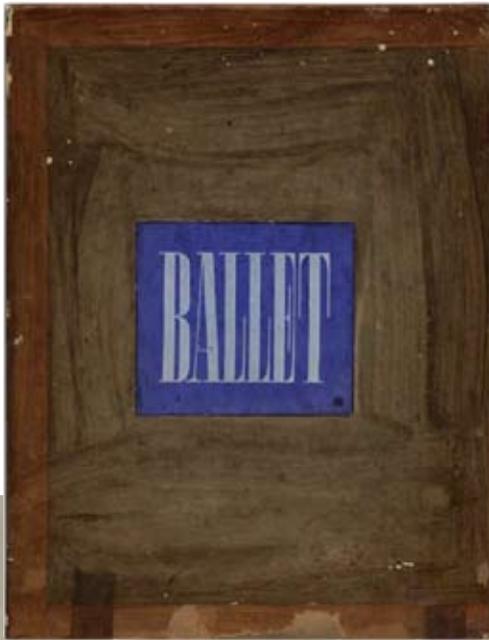
*Text in German, with captions in Spanish, German, and English. Quarto. Emerald cloth embossed and stamped in gold. Kraft paper dust jacket letterpressed in black with tipped on gravure print. Publishers decorated shipping carton. 256 pp. 256 gravure plates. Introduction by Walther Staub. Jacket lightly worn with a couple of subtle tape reinforcements. Shipping carton lightly edgeworn with bruised corners. A fine copy in a nearly fine dust jacket. Rare thus.*

**FIRST EDITION** [*Orbis Terrarum* series]. Expanded and refocused edition of Brehme's *MEXICO PINTORESCO* from 1923. Brehme used his German connections to produce this lavish Berlin edition as part of the publishers' *Orbis Terrarum* series. Ernst Wasmuth also produced Karl Blossfeldt's *URFORMEN DER KUNST*. It was possible to finance such a finely-printed edition abroad only because the German economy was in a shambles after World War I — record inflation provided the peso unheard-of buying power. Working in Mexico from 1905 until his death in 1954, he was an early mentor to Mexico's most famous photographer, Manuel Alvarez Bravo, and a significant influence on Golden Age filmmakers Gabriel Figueroa and Emilio "El Indio" Fernandez.

Olivier Debroise characterized Brehme as "both the first modern photographer of Mexico and the last representative of its old guard and of a certain nineteenth-century vision."

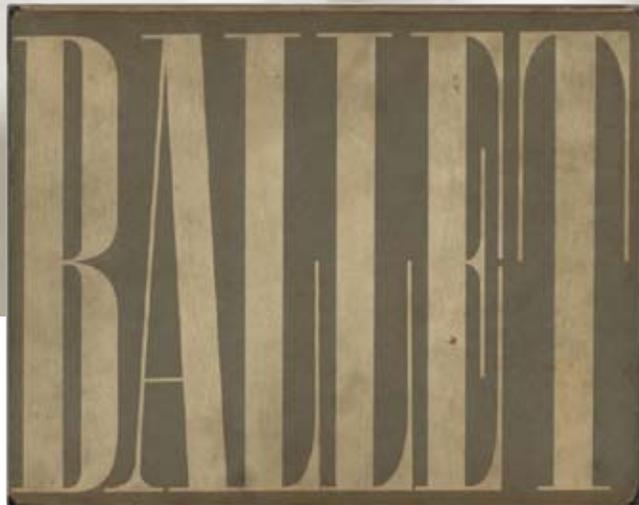
". . . the book titled *MEXICO: BAUKUNST, LANDSCHAFT, VOLKSLEBEN* (Mexico: Architecture, Landscape, Popular Life) was published in Germany in 1925, part of Wasmuth's *Orbis Terrarum* series of photographic books of the world. This volume was also published in Spanish, French, and English editions, the latter titled *PICTURESQUE MEXICO*, causing confusion with regard to the 1923 edition. A comparison of the photographs and structure of these books reflects the different interests of their target audiences: tourists and sophisticated readers in Mexico City for the 1923 volume and Europeans and U.S. readers outside the country for the 1925 book. — Susan Toomey Frost





This disease of our age is boredom.  
The way to combat this is by invention – by surprise.

**Alexey Brodovitch**



**In Publishers Slipcase | A Roth 101 Selection**

- 9** Brodovitch, Alexey  
**Ballet** **\$7,500**  
**[104 Photographs by Alexey Brodovitch]**  
New York: J. J. Augustin, 1945.

*Oblong quarto. Plain boards with cloth spine. Fitted and attached printed dust jacket [as issued]. Publishers slipcase. 144 pp. 104 gravure reproductions. 12 elaborate typographic segment dividers. Text by Edwin Denby. Penciled gift inscription on front free endpaper. One-eighth-inch nick to the lower edge of page 125/6 with no loss. Form-fitted jacket worn and splitting along front bottom edge. Spine heel and crown lightly split and chipped. Front corners rubbed, and rear panel lightly marked from handling. The previously unknown Publishers slipcase is cardboard covered with a wood-patterned paper veneer with tipped-on printed panels to front and spine mirroring Brodovitch's elegant Title typography. One edge splitting with a vintage tape repair and expected wear overall. A very good copy housed in a fair to good example of a previously unrecorded slipcase.*

**FIRST EDITION** [limited to 500 copies, though allegedly far fewer were produced, most were distributed as gifts]. **BALLET** is the rare title sanctified by unanimous inclusion in the holy trinity of PhotoBook Agenda Setters: **THE BOOK OF 101 BOOKS** [Roth et al.], **THE OPEN BOOK** [Hasselblad Center], and **THE PHOTOBOOK: A HISTORY, Volume 1** [Parr and Badger].

"When you first glance at them, Alexey Brodovitch's photographs look strangely unconventional. Brodovitch, who knows as well as any of us the standardized Fifth Ave kind of flawless prints, offers us, as his own, some that are blurred, distorted, too black and spectral, or too light and faded looking, and he has even intensified these qualities in souvenirs, and he first took them to have a souvenir of ballet to keep. From the wings, from standing room, watching the performance, absorbed by a sentiment it awakened, he snapped, one may imagine, almost at random. But as you look at his results you come to see that he was steadily after a very interesting and novel subject. He was trying to catch the elusive stage atmosphere that only ballet has, as the dancers in action created it."

— Edwin Denby

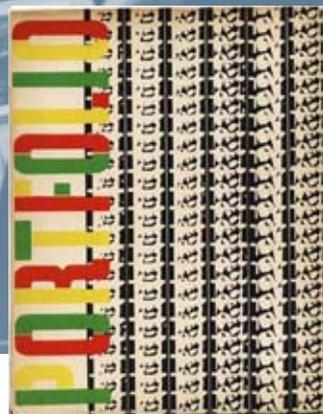
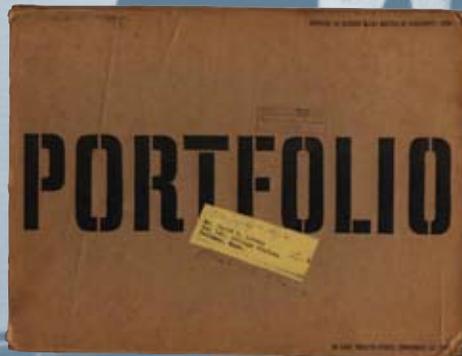
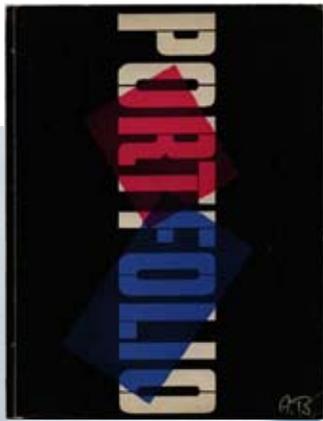


Photo of Alexey Brodovitch  
from The Graphic Design Archive Online  
<http://library.rit.edu/gda/>



#### A Complete Set with Shipping Carton

- 10 Brodovitch, Alexey and Frank Zachary **Portfolio** **\$2,000**  
**A Magazine for the Graphic Arts 1 - 3**  
Cincinnati: Zebra Press, and Duell, Sloane and Pierce.  
[Volume 1, Nos. 1-3, Winter 1950-Spring 1951, all published]

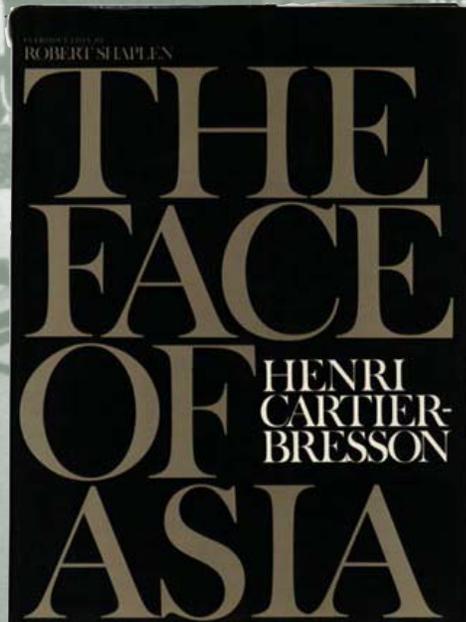
*Three volumes. Folios. A very good or better complete set with one original mailing carton. Extravagantly illustrated in color and black and white, with a variety of bound-in inserts, including wall-paper and gift-wrap paper samples, fold-outs and a laid-in pair of 3-D viewing glasses. Issues One and Two in side-stitched perfect-bound wrappers. Issue One with chipped wrappers loosened wrappers from the textblock. Issue Three in plain cardboard side-stitched wrappers in a form-fitted printed dust jacket with spine crown missing a 2.5-inch piece. Also included is an original mailing carton designed by Brodovitch with the word "Portfolio" screen-printed in black on a card chipboard tongue-in-slot carton. Original subscribers mailing label attached. A very good or better set.*

**FIRST EDITION.** Complete set of Brodovitch's greatest achievement — although short-lived, *Portfolio* captured the dynamic work of some of his emerging star students from his famous Design Laboratory, including Irving Penn, Richard Avedon, and Art Kane. Brodovitch's refusal to allow advertising to mar the flow of this magazine led to its quick demise: only three issues were published from 1950 to 1951.

The list of contents and contributors for *Portfolio* reads like a guest list at some great event hosted by an enlightened art patron. "Producing a magazine is not unlike giving a party — the editor-in-chief has to be a good master of ceremonies." — Frank Zachary.

Includes illustrated articles on E. McKnight Kauffer, Paul Rand, Saul Steinberg, Ray and Charles Eames, Charles Coiner, Ben Shahn, Henri Cartier-Bresson, Irving Penn, Richard Avedon, Jackson Pollock, Alexander Calder and many others.

Like Brodovitch, Frank Zachary likened publication design to cinematography, where the pacing of visual sequences plays an important role: "Art directing and editing are one and the same thing — you have to keep your eye on both the visual and verbal narration line. You have to tell two stories, one in words, one in pictures, completely separate — but like railroad track, leading to the same place," Zachary recalled.



11

Cartier-Bresson, Henri  
**Images à la Sauvette**  
 Paris: Éditions Verve, 1952.

**\$2,000**

*Folio. Text in French. Decorated paper cover boards. No dust jacket as issued. 158 pp. 126 black and white gravure reproductions. Cover illustration by Henri Matisse. Boards lightly age-toned at edges, with spine uniformly darkened. Boards lightly bowed. Spine heel and crown slightly bruised. Joints tender with mild text-block and signature loosening. A very good copy of this legendary and fragile folio.*

**FIRST EDITION.** Published simultaneously in English as THE DECISIVE MOMENT: "it has overriding unifying factors that elevate it into a great photobook. The first is the concept of the 'decisive moment' itself, which defines the elegance of Cartier-Bresson's imagery: the instant when all the elements in the picture-frame come together to make the perfect image — not the peak of action necessarily, but the formal peak . . . [It] is one of the greatest of all photobooks." [Parr and Badger]

12

Cartier-Bresson, Henri  
**The Face of Asia**  
 New York City: A Studio Book, The Viking Press, 1972.

**\$100**

*Quarto. Black cloth stamped in silver. Printed dust jacket. 208 pp. 114 gravure plates. Price-clipped jacket lightly rubbed with tear at spine crown. A near-fine copy book in a very good dust jacket.*

**FIRST AMERICAN EDITION.** Beautifully printed and bound in Japan.

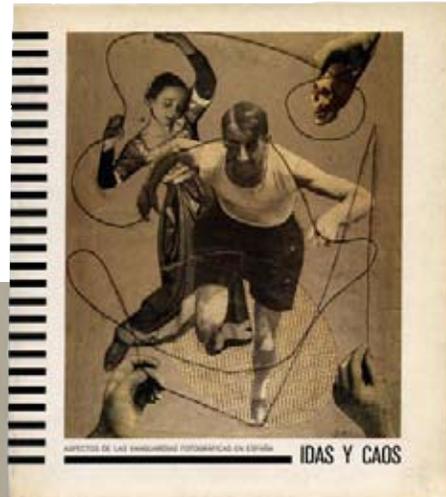
"Beginning in the 1930s, Cartier-Bresson evolved what became a new philosophy of photography — an outlook as rounded and complete as that which has guided other great artists. The basis of his approach is that in any visual experience the elements of composition, light, and movement combine at a certain decisive instant to form an image containing the scene's elusive quintessence. This is the instant a photographer must seize and fix."



- 13** [CATALOG] Thomas H. Garver [introduction] **\$150**  
**12 Photographers of the American Social Landscape**  
 Waltham, MA: Brandeis University and The Poses Institute of Fine Arts, 1967.

*Quarto. Thick perfect bound photo illustrated wrappers. 54 pp. 48 gravure plates. An exceptional copy: fine in wrappers.*

**FIRST EDITION.** Consists of 4-page portfolios by Bruce Davidson, Robert Frank, Lee Friedlander, Ralph Gibson, Warren Hill, Rudolph Janu, Simpson Kalisher, Danny Lyon, James Marchael, Duane Michals, Philip Perkis and Tom Zimmermann. Catalog from the exhibition at Brandeis in 1967. Important document in the history of American Documentary Photography.

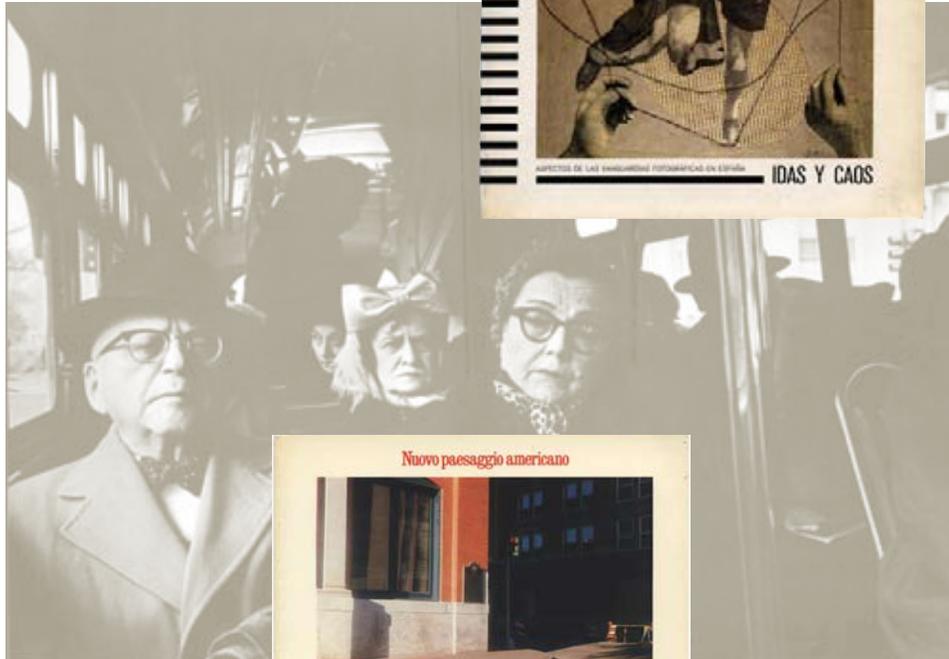


- 14** [CATALOG] Fontcuberta, Joan [concepción y comisariado] **\$150**  
**Idas y Caos: Aspectos de las Vanguardias Fotograficas en España**  
 Madrid: Ministerio de Cultura, 1984.

*Quarto. Text in Spanish. Thick photo illustrated wrappers. 194 pp. 171 duotone, black and white and color reproductions. Cover photo-collage by Nicolas de Lekuona. Wrappers lightly worn and yellowed. A very good or better copy.*

**FIRST EDITION.** Exhibition catalog from Madrid.

IDAS: He of penetrating vision. CHAOS: God of confusion and disorder.

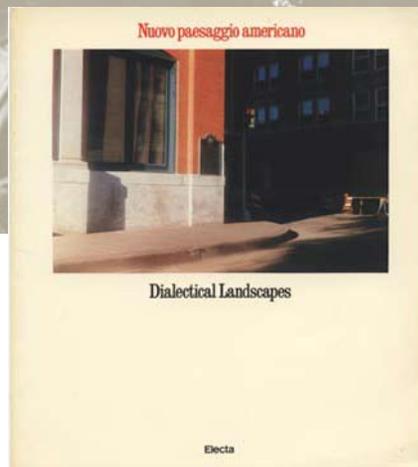


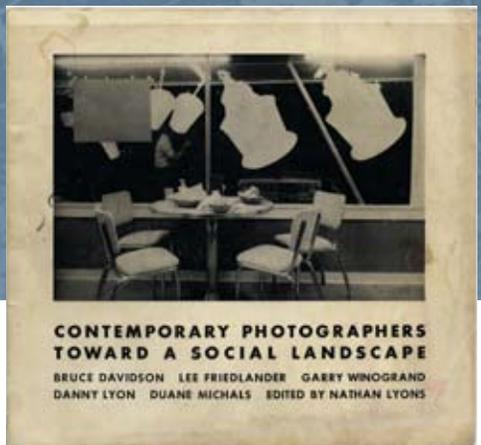
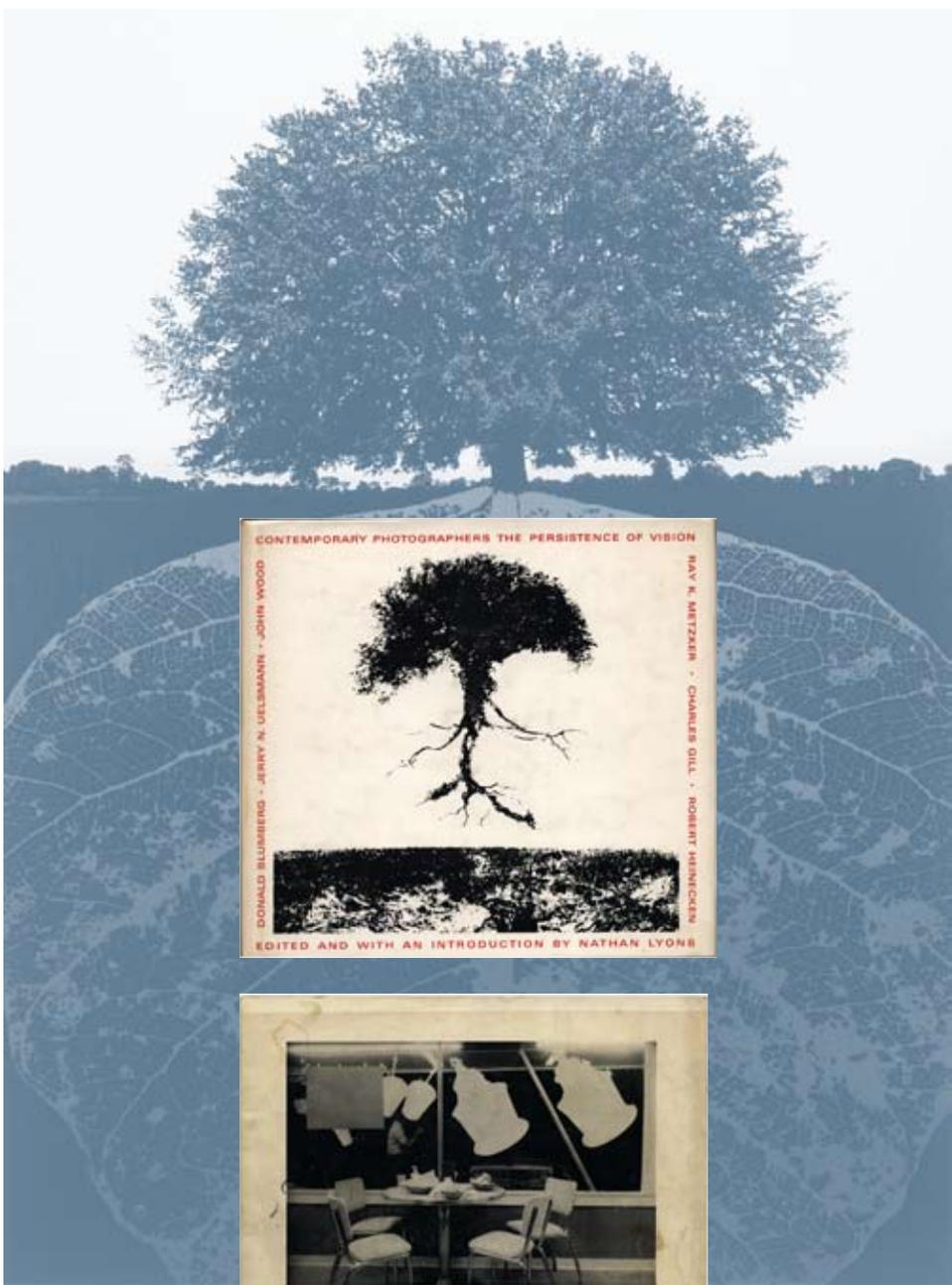
- 15** [CATALOG] Costantini, Paolo, Silvio Fuso, Sandro Mescola [Curators] **\$200**  
**Nuovo Paesaggio Americano Dialectical Landscapes**  
**[Fotografie di Robert Adams, Lewis Baltz, William Eggleston, John Gossage, Stephen Shore]**  
 Milano: Edizioni Electa SPA, 1987.

*Quarto. Text in Italian. Photo illustrated thick wrappers. 108 pp. 75 color and black and white plates. Mild yellowing to spine. Corners starting to curl. A very good to near fine copy.*

**FIRST EDITION.** The five topographic American photographers collected here — Robert Adams, Lewis Baltz, William Eggleston, John Gossage, Stephen Shore — rose to the fore of contemporary photography in the early seventies.

“The form the photographer records, though discovered in a split second of literal fact, is different because it implies an order beyond itself, a landscape into which all fragments, no matter how imperfect, fit perfectly . . . Pictures should look like they were easily taken, otherwise beauty in the world is made to seem elusive and rare, which it is not.” — Robert Adams





## TWO VOLUME SET

- 16-A** [CONTEMPORARY PHOTOGRAPHERS] Lyons, Nathan [Editor]  
**The Persistence of Vision** **\$150**  
[Contemporary Photographers]

New York and Rochester: Horizon Press and George Eastman House, 1967.

*Oblong octavo. Black cloth stamped in silver. Photo illustrated dust jacket. 67 pp. 55 black and white plates. A fine copy in a fine dust jacket.*

**FIRST EDITION.** Based upon "The Persistence of Vision" exhibition from June 1967 at the George Eastman House. Photo anthology with 11 images, a brief biography and exhibition and publication history for Donald Blumberg, Charles Gill, Robert Heinecken, Ray Metzker, Jerry Uelsmann, and John Wood.

"The influx of printed promotional material and its combined form, provides the visual stimulus and substance of this series . . . These images existed simultaneously on the front and back of individual magazine and newspaper pages, and are reproduced directly. The selection of the pages is based on my assumption that they are visually stimulating and they seem to reveal ironic or significant cultural conditions, much in the same way that some contemporary documentary photographers are doing."

— Robert Heinecken

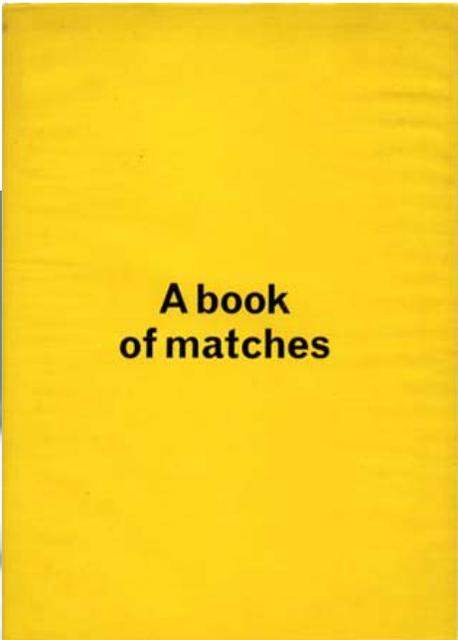
- 16-B** Lyons, Nathan [Editor]  
**Contemporary Photographers:  
Toward a Social Landscape**

New York and Rochester: Horizon Press and  
The George Eastman House, 1966.

*Oblong octavo. Photo illustrated thick wrappers. 67 pp. 55 black and white plates. Wrappers worn, stained and creased. Mild dampstaining to textblock throughout with no images affected. A reference copy only.*

**FIRST EDITION.** Exhibition anthology with 11 images, a brief biography and exhibition and publication history for Bruce Davidson, Lee Friedlander, Garry Winogrand, Danny Lyon, and Duane Michals.

Influential exhibition and catalog that helped define a subjective style of documentary and street photography that would hold sway through the 1970s onward.



A book  
of matches

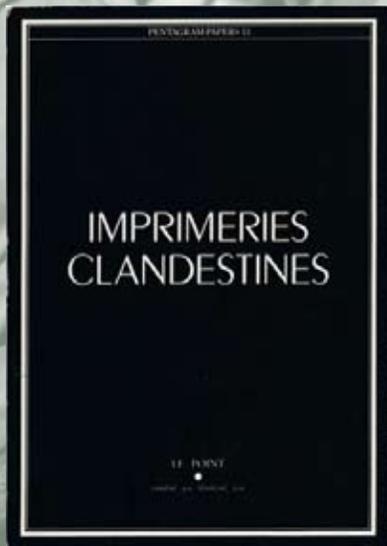
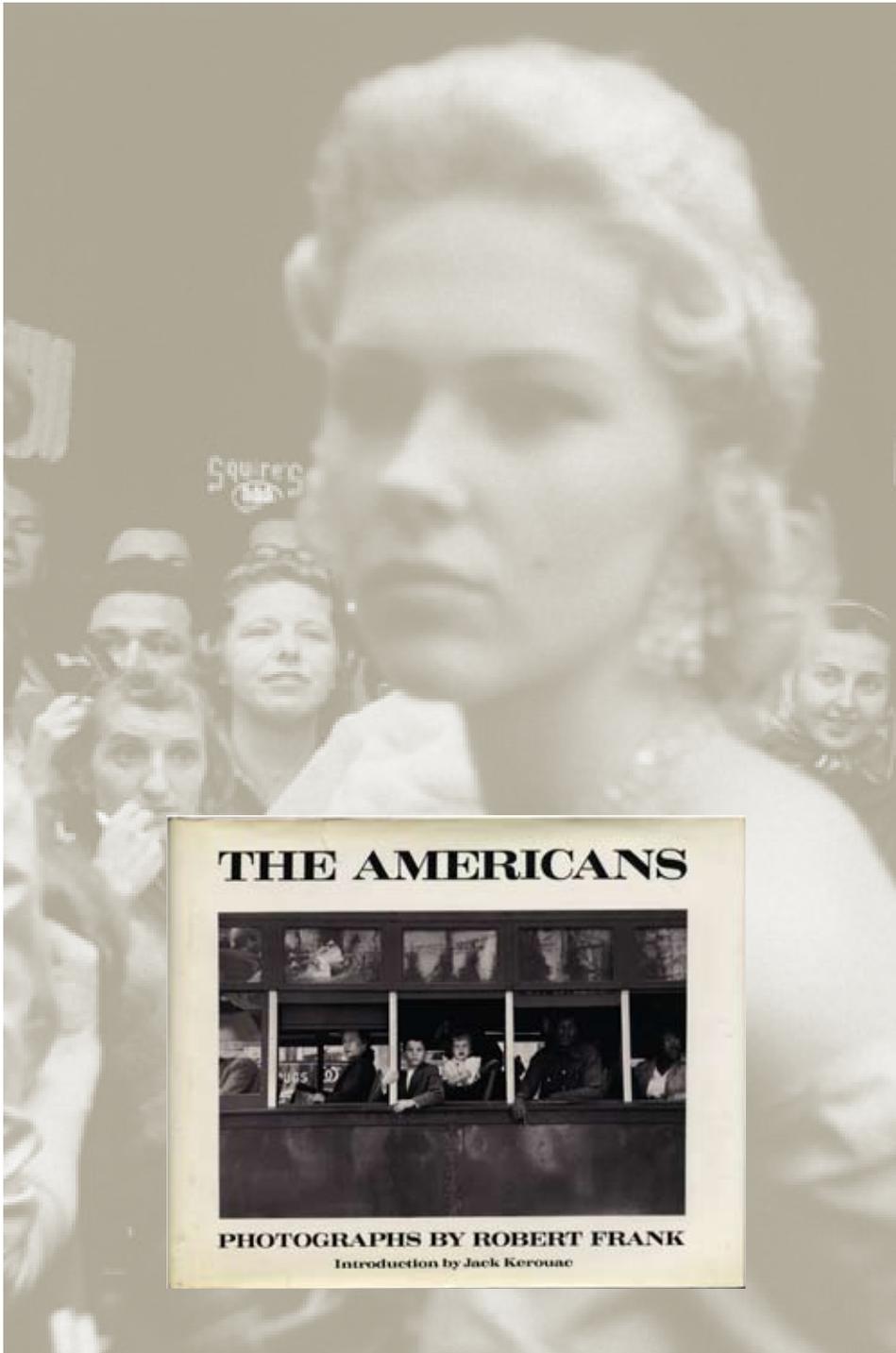


Photo:  
Robert Doisneau,  
Autoportrait  
au Rolleiflex, 1947.  
copyright © Atelier  
Robert Doisneau

- 17 Crosby / Fletcher / Forbes  
[Theo Crosby, Alan Fletcher, Colin Forbes]  
**A Book of Matches** **\$250**  
London: Crosby/Fletcher/Forbes, [n.d., c. 1967].  
*Slim quarto. Plain stapled wrappers. Printed dust jacket. 16 pp. Black and white illustrations. Wrappers lightly worn along top edge. A very good or better copy. Rare.*  
**ORIGINAL EDITION.** Deadpan photo illustrated lesson in visual literacy from Crosby/Fletcher/Forbes. The form of the artist book as defined by Ed Ruscha and his West Coast Minimalist cool, but functioning as a purely stylistic self-promotion for an early iteration of Pentagram.
- In the early Sixties, Alan Fletcher and Colin Forbes formalized their working relationship with American graphic designer Bob Gill, and Fletcher/Forbes/Gill was born. In 1965 FFG became Crosby/Fletcher/Forbes, when Bob Gill left and the architect Theo Crosby arrived. Crosby/Fletcher/Forbes added Mervyn Kurlansky and Kenneth Grange to the masthead and eventually rechristened themselves 'Pentagram.' [see items 18, 45]
- 18 Doisneau, Robert [Photographs]  
**Imprimeries Clandestines:  
Pentagram Papers 13** **\$100**  
London and New York: Pentagram Design, n.d [1986].  
*Sm. quarto. Plain black wrappers in a printed dust jacket. 46 pp. Black and white photographs throughout. Very mild edgewear. A nearly fine copy.*  
**FIRST EDITION** [limited to @ 2,000 copies]. Reprint of the 1945 *Le Point* entitled 'Underground Presses,' a tribute to the work of the underground presses and the power of their tenacious commitment to freedom of expression.  
"Pentagram Papers will publish examples of curious, entertaining, stimulating, provocative, and occasionally controversial points of view that have come to the attention of, or in some cases, are actually originated by, Pentagram." [see item 45]



19

Frank, Robert  
**The Americans**

\$200

New York: Aperture, 1978.

*Oblong quarto. Photo illustrated dust jacket. Black cloth stamped in black and silver. 81 pp. 93 black and white plates. Black cloth lightly spotted. Blanket offset to verso of "U.S. 90, en route to Del Rio, Texas," with no artwork affected with two small closed tears to the front panel and light yellowing to extremities. A very good or better copy in a nearly fine dust jacket.*

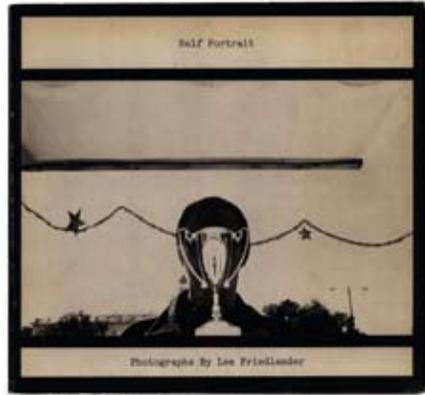
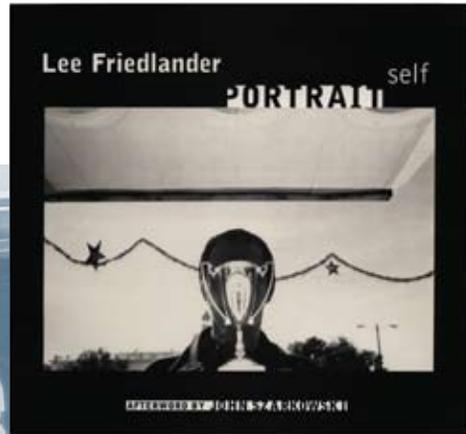
**FOURTH AMERICAN EDITION** [following the 1959 Grove Press and Aperture 1968 and 1969 editions]. Includes the contents of the 1959 Grove Press edition, as well as a Robert Frank filmography of his motion pictures along with credits, a film synopsis and a contact sheet of several frames from each film. Introduction by Jack Kerouac.

"What a poem this is, what poems can be written about this book of pictures some day by young new writers. Whether 'tis the milk of humankindness, or human-kindness, Shakespeare meant, makes no difference when you look at these pictures. Better than a show. Robert Frank, Swiss, unobtrusive, nice, with that little camera that he raises and snaps with one hand he sucked a sad poem right out of America onto film, taking rank among the tragic poets of the world." — Jack Kerouac

Like Vladimir Nabakov, Frank saw 1950s America as no American could have seen it — the loneliness, alienation, rootlessness, and sadness of automobile-happy mid-century America.

"Frank first wanted William Faulkner to write the introduction; then [Walker] Evans agreed to do it. But Frank's old friend Robert Delpire in Paris thought it needed a different approach, and the French and American editions of this classic turned out to be two very different books. The Delpire first edition . . . is more like a sociological study, wherein Frank's photographs appear as illustrations of the probing texts printed on facing pages, gathered by Alain Bosquet from dozens of illustrious writers. When Barney Rosset at Grove Press agreed to publish THE AMERICANS in the U.S., Frank pulled out all the text, leaving only blank pages with captions facing the images, mirroring the layout of Evans' AMERICAN PHOTOGRAPHS. To replace all the words in the French edition, Frank includes only Jack Kerouac's bop intro" [Roth].

". . . paved the way for three decades of photographs exploring the personal poetics of lived experience. Many memorable photobooks have been derived from this mass of material. None has been more memorable, more influential, nor more fully realized than Franks's masterpiece." [Parr and Badger].



At first, my presence in my photos was fascinating and disturbing. But as time passed and I was more a part of other ideas in my photos, I was able to add a giggle to those feelings.

**Lee Friedlander**

**A Complete Set | A Roth 101 Selection**

**20** Friedlander, Lee  
**Self Portrait** **\$500**  
**Photographs by Lee Friedlander**  
 New York and San Francisco: Haywire Press, 1970;  
 Fraenkel Gallery, 1998; Museum of Modern Art, 2005.

*Oblong small quarto. np [88 pp]. Stiff photo illustrated wrappers. Black and white reproductions printed by Meriden Gravure. A very good or better copy with light wear to wrappers and spine edges. Friedlander's first monograph.*

**FIRST EDITION.** Friedlander writes in the introduction, "I might call myself an intruder." "Friedlander does seem to be lurking or barging into his own pictures — a hovering, disembodied Everyman, at once here and gone. Like the ephemeral figures in nineteenth-century spirit photos, he appears as a shadow, a reflection, a pair of shoes, a barely discernible shape. [Aletti, Roth]

*Oblong quarto. Thick photo-illustrated wrappers. 96 pp. 49 duotone plates. A fine copy.*

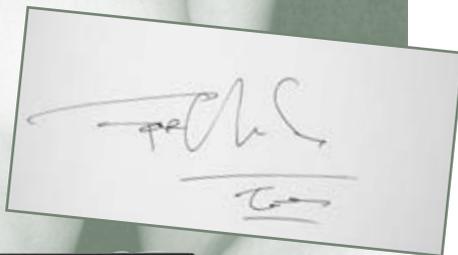
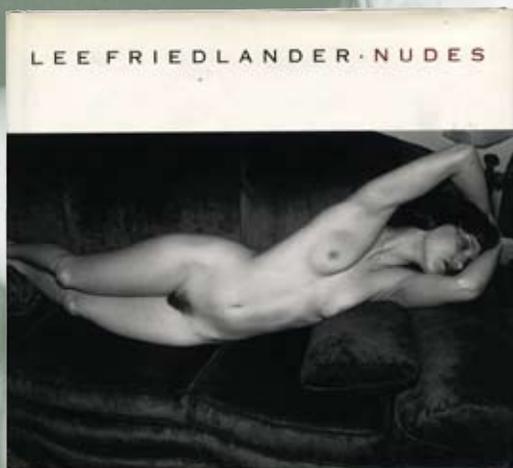
**SECOND EDITION.** This beautifully produced, faithful, and worthy edition from the Fraenkel Gallery added a few well-known images not originally included and John Szarkowski's essay. [Parr and Badger]

"Friedlander critiques the act of photographing, laying bare the process, and emphasizing that it is about personal point of view. SELF PORTRAIT is a complex, subtle work that functions as an oblique document of contemporary experience." [Parr and Badger]

*Oblong quarto. Black cloth stamped in white. Photo-illustrated dust jacket. 104 pp. 46 duotone plates. A near fine copy in a near fine dust jacket.*

**THIRD EDITION** [retains new material of the second edition except in its design, which returns to that of the original 1970 edition. Includes an afterword by John Szarkowski. Original design by Lee Friedlander and Marvin Israel, adapted for this edition by Amanda Washburn.

"Memory, transience, identity, and the impossibility of capturing anything more than a fiction or a mask in photographic portraiture – Friedlander put all these issues slyly into play with Self-Portrait," along with a snapshot-style looseness and idiosyncrasy that sit well in this simple, straightforward design." — Vince Aletti



- 21** Friedlander, Lee  
**Lee Friedlander: Nudes** **\$250**  
 New York: Pantheon Books, 1991.

*Oblong quarto. Red embossed cloth stamped in gold. Photo illustrated jacket. 108 pp. 84 tritone plates. INSCRIBED by Friedlander on half-title page. A fine copy in a fine dust jacket.*

**FIRST EDITION.** Ink inscription on half-title page: "To Charles G. / Lee Friedlander." Beautiful tritone plates beautifully printed on heavy coated paper by Franklin Graphics, Providence, Rhode Island, from separations by Richard Benson and Thomas Palmer. Afterword by Ingrid Sischy.

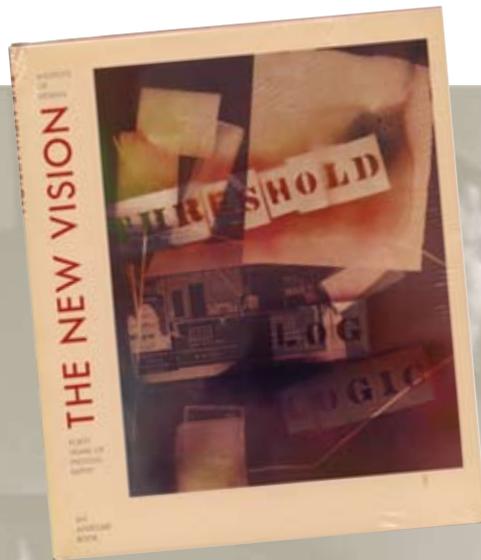
From the jacket: "Over the last fifteen years, Friedlander has been working with a number of models to create his own way of seeing and photographing the female nude. Little of this work has ever appeared. The photographs are both highly intimate and coolly detached. The frequently surprising perspectives are balanced by the mundane backdrops of ordinary life, the real domestic interiors of the models. He appears to have taken a primary theme of Western art and re-invented it." No mistaking the fact that these are late twentieth century photographs, different in attitude from the nudes of Weston or Brandt or Bravo.

- 22** [Henri, Florence] Martini, Giovanni Batista and Alberto Ronchetti  
**Florence Henri** **\$200**  
**Fotografie 1927 - 1938**  
 NAP: N. D.

*Text in Italian. Plain black wrappers. Photographically printed dust jacket. 140 pp. 83 black and white plates. Designed by Bruno Monuzzi. Wrappers lightly edgeworn and slightly nicked. A nearly fine copy in a near fine dust jacket.*

**FIRST EDITION.** Anonymously produced exhibition catalog devoted to the pioneering photography of American-born Florence Henri (1893–1982). Henri spent most of her life in France, where she was closely associated with major figures of European modernism. Initially a student of painting at Fernand Léger and Amdée Ozenfant's Académie Moderne in Paris, she quickly became a gifted participant in the most advanced art movements of the time — late Cubism, Purism, and Constructivism.

In 1928, having spent a semester at the Bauhaus in Dessau, she turned to the camera and moved swiftly from the avant-garde of one art form to the avant-garde of another. For a heady ten years before the interruption of World War II, Henri created an extraordinary body of work — still lifes, abstract compositions, advertising photographs, and photomontages — that contributed to the development of geometric abstract art and of modern photography in France.



23

[INSTITUTE OF DESIGN] Hoffman, Michael [Editor]

**The New Vision** \$50  
**Forty Years of Photography at the Institute of Design**

Millerton: Aperture Foundation, Inc., 1982.

*Square quarto. Orange cloth stamped in gray. Photo illustrated dust jacket. 80 pp. Well illustrated in color and black and white. A fine copy in publishers' shrinkwrap.*

**FIRST EDITION** [hardcover trade edition of Aperture 87]. Devoted to László Moholy-Nagy and the Institute of Design and the work from the Chicago institutions known as the New Bauhaus, The School of Design and the Institute of Design. Chicago offered the most important and influential photography programs in the United States from the 1930s through the 1960s. No other photography school or program since then has matched let alone surpassed the achievement of the schools and their enduring influence.

24

[Kertész, André] Field, Richard S. [foreword]

**André Kertész: Photographs** \$50

Middletown, CT: Davison Art Center, Wesleyan University, 1976.

*Quarto. Thick photo-illustrated stapled wrappers. 16 pp. 10 black and white illustrations. Minor shelf wear including slight creasing and fore edge wear. A very good copy.*

**ORIGINAL EDITION.** Published in conjunction with an exhibition at Wesleyan University. Includes a portrait of André Kertész and 10 black and white illustrations spanning the years 1915–1975.

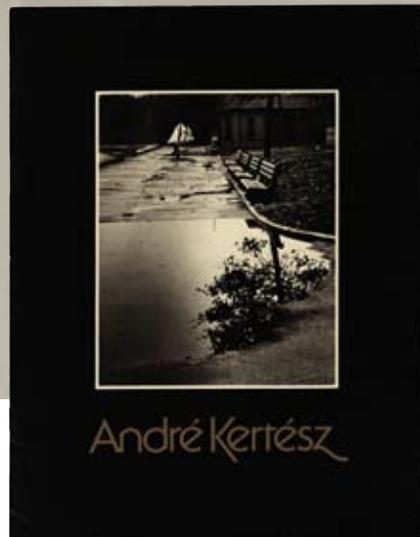
[Klein, William] Chris Marker

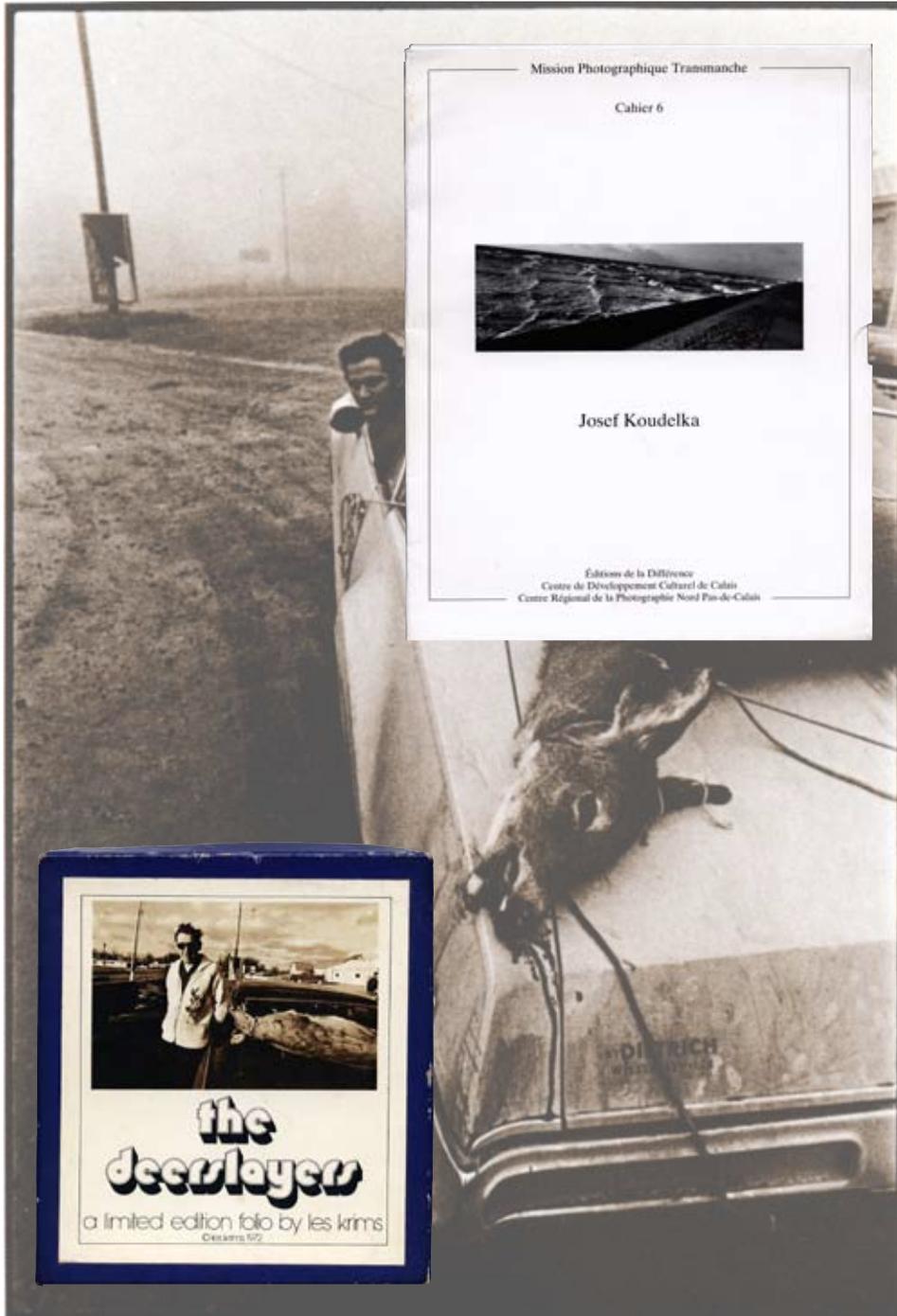
**Graphis 194** \$50

Zurich: Graphis Press [Volume 33, Number 194, 1978].

*Quarto. Printed perfect-bound wrappers. 86 pp. Text and advertisements. Small band of discoloration to bottom cover edge. A nearly fine copy.*

**ORIGINAL EDITION.** Chris Marker contributed *William Klein: Painter, Photographer, Film-maker*, a 14-page article with 37 images of Klein's photography, graphic design, film work and more. Chris Marker (1921–2012) was most often associated with the Left Bank Cinema movement. Alain Resnais called him "the prototype of the twenty-first-century man." Film theorist Roy Armes has said of him: "Marker is unclassifiable because he is unique . . . The French Cinema has its dramatists and its poets, its technicians, and its autobiographers, but only has one true essayist: Chris Marker."





26

Koudelka, Josef

**Mission Photographique Transmanche**  
**[Photographs By Josef Koudelka]**

**\$500**

Centre de Développement Culturel de Calais/  
 Centre Régional de la Photographie Nord Pas-de-Calais:  
 Cahier 6. Éditions de la Différence, 1989.

*Text in French with English translations appended. Accordion fold book with stiff wrappers in a photo-illustrated paper slipcase. Slipcase in very good condition with mild edgewear. 15 panoramic duotone plates. Introductions. A very good to near fine copy with lightly soiled wrappers and fore edge of the textblock starting to curl.*

**FIRST EDITION.** Elaborate and extravagant production. Introductions by Bernard Latarjet and Michel Guillot. A series of 15 gorgeously printed panoramas of Calais that effectively erase the old distinction between “documentary and fiction, objectivity and invention . . . [Koudelka] makes use of photography to reappropriate the world, just as he uses the world to make photographs” — Bernard Latarjet

27

Krims, Les

**The Deerslayers**  
**[A Limited Edition Folio by Les Krims]**

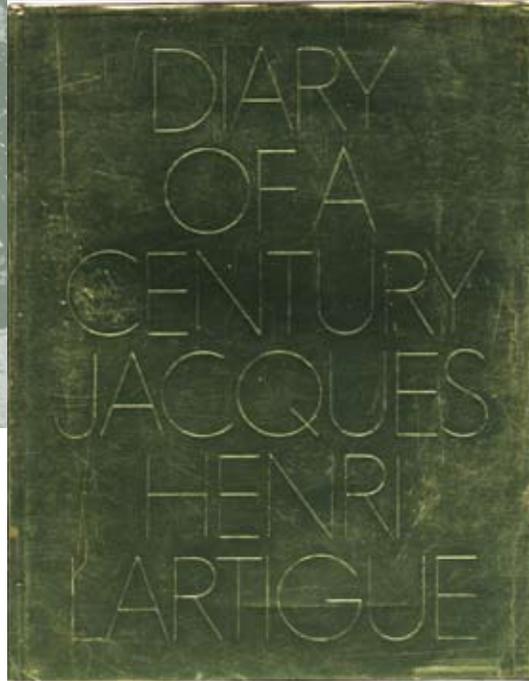
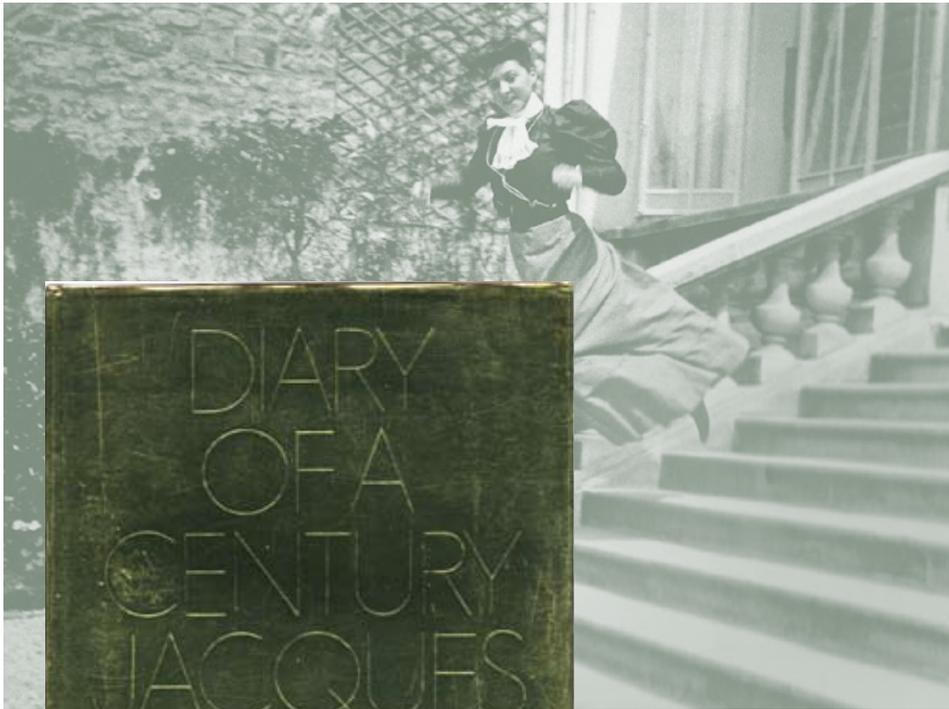
**\$250**

N.P. : Self-published, 1972.

*23 sepia-toned plates printed on glossy card stock housed in hinged box with tipped-on cover image. Plates lightly handled. Box hinge separated with moderate edgewear. A very good copy.*

**FIRST EDITION** [limited to 4,000 signed and numbered copies]. Text insert by Alex Sweetman hand-numbered 1746 and signed by Les Krims. This quirky, unsettling collection contains photographs portraying “sportsmen” with one or more of their recently killed deer on top or inside their vehicles.

“The Deerslayers,” supposed hunters to be conceptual artists making sculpture. Near the end of Vietnam war, radical leftist activists using nasty ad hominem attack, characterized any gun-toting hunter as a murderer; police, as some may remember, were called “pigs.” Tongue only slightly in cheek, I suggested that the deer trussed to cars, pick-ups, and campers-commonplace in upstate New York during hunting season-were best understood as sculpture, and a “performance” Hermann Nitsche would enjoy. The title was suggested by James Fennimore Cooper’s novel, THE DEERSLAYER. Those pictures were meant to conjure a creative appraisal and positive spin for a utilitarian sport practiced by many people living outside the radical-intellectual epicenter of New York City. Most deer hunters ate what they shot. And it’s my guess that many lefty intellectuals would have strapped-on a Glock and gone hunting, too, if lox ran wild in Central Park.” — Les Krims



I have never taken a picture for any other reason than that at that moment it made me happy to do so.

**Jacques Henri Lartigue**

**A Roth 101 Selection**

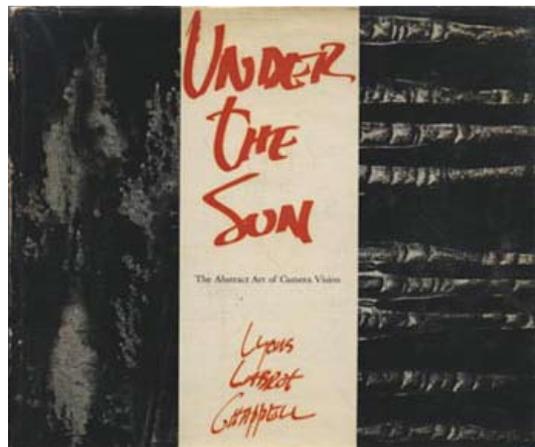
- 28** Lartigue, Jacques Henry  
**Jacques Henri Lartigue**  
**Diary of a Century**  
 New York: Viking Press, 1970. **\$500**

*Folio. Embossed brick cloth stamped in gold. Gold metallic embossed dust jacket. Photo-illustrated endpapers. Photographs and text by J. H. Lartigue. Numerous gravure reproductions. Top of textblock lightly spotted. Price-clipped jacket lightly scratched [as usual] with a small patch of soiling to front panel. A very good or better copy with a very good or better example of the publishers dust jacket.*

**FIRST EDITION.** Designed by Bea Feitler and edited and with an afterword by Richard Avedon.

"This remarkable diary, was known only to family and friends until 1962, when some of the photographs were exhibited in Paris. The next year, the Museum of Modern Art in New York mounted a show and produced a catalogue with an introduction by John Szarkowski . . . [Lartigue] had the perfect temperament to be the chronicler of an optimistic age" [Levi-Strauss, Roth]

"[Lartigue] absorbed conventions effortlessly, and he knew how to see the world through a viewfinder. But we ought to believe him when he says that he was motivated by nothing more than wonder and delight, and it is this that makes his work so appealing. (He may be the only 20th-century artist to be famous for his happiness.) There is no guileless eye, but there are guileless boys, and Lartigue was one: a prodigy." — excerpted from Jim Lewis, "The Lartigue Hoax", a review of Kevin Moore's JACQUES HENRI LARTIGUE: THE INVENTION OF AN ARTIST



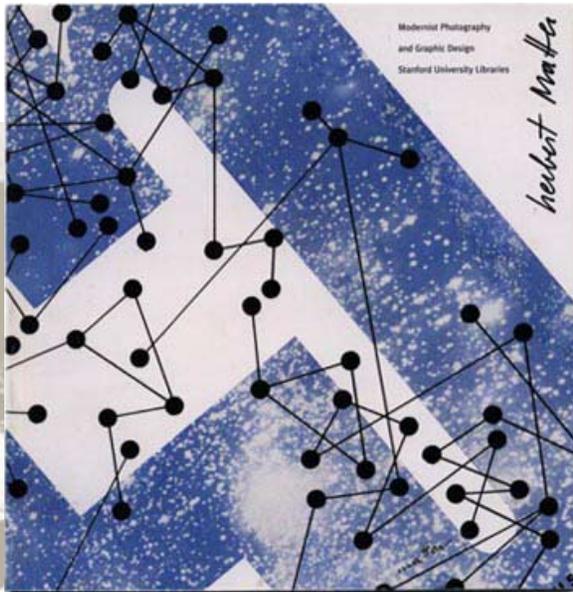
... the eye and the camera see more than the mind knows.

**Nathan Lyons**

- 29** Lyons, Nathan, Syl Labrot and Walter Chappell  
**Under the Sun:**  
**The Abstract Art of Camera Vision**  
**[Nathan Lyons / Syl Labrot / Walter Chappell]**  
 New York City: George Braziller, Inc., 1960. **\$500**

*Oblong quarto. Brown cloth embossed and stamped in beige. Photo illustrated dust jacket. Tan endpapers. Unpaginated. 36 photographic plates [5 in color]. Introduction and Comment Section letterpressed on uncoated paper. Unclipped jacket with minor shelf wear including discoloration and wear along the fore edges. A nearly fine copy in a nearly fine dust jacket.*

**FIRST EDITION.** All three artists are represented in the Museum of Modern Art Print Collection and were exhibited in the MoMA show "The Sense of Abstraction."



Herbert's background is fascinating and enviable. He was surrounded by good graphics and learned from the best.

**Paul Rand**



**30**

[Matter, Herbert] Jeffrey Head

**Herbert Matter:**

**Modernist Photography and Graphic Design**

**\$100**

Palo Alto, CA: Stanford University Libraries, 2005.

*Square quarto. Photo illustrated thick wrappers. Unpaginated [40 pp.] Well illustrated with color and duotone illustrations of photography, photomontage and graphic design. A fine, unread copy.*

**FIRST EDITION** [limited to 1,000 copies]. Stanford University exhibition catalog designed by John T. Hill, a colleague and former student of Matter. Stanford University Libraries acquired the Matter archive in 2004, and it represents the largest collection of visual material by a single artist in the library. It includes a combination of thousands of fine art and commercial prints and photographs, negatives including glass plates, design process materials such as sketches, paste-up layout work, collages, exhibition materials, correspondence, and 16 mm film.

**A Roth 101 Selection**

**31**

Meiselas, Susan

**Carnival Strippers**

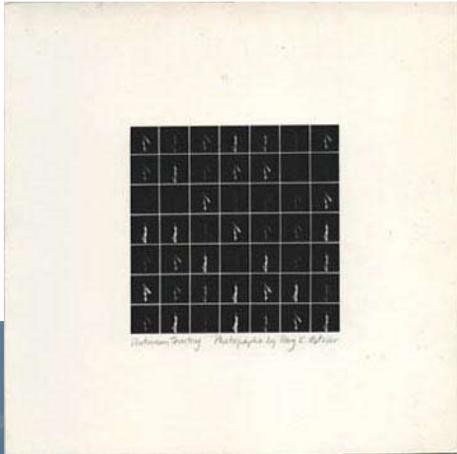
**\$650**

New York: Farrar, Straus and Giroux, 1976.

*Oblong quarto. Silver paper covered boards with debossed titles. Photo illustrated jacket. 152 pp. 73 black and white photographic reproductions. Text and interview transcripts. Jacket worn at folds and edge with a couple of short, closed tears with no loss. Small scuff strip runs parallel to the spine on the front panel. A very good copy in a good or better dust jacket.*

**FIRST EDITION.** Photographs, text and transcripts of subject interviews by Susan Meiselas. Designed by Carl Laanes. Meiselas' first book, the work that led to her membership in the Magnum photo agency. A highlight of the New Documentary movement.

"Like the [carnival strip] show, the book represents coexistent aspects of a phenomenon, one which horrifies, one which honors. If the viewer is appalled by what follows, that reaction is not so different from the alienation of those who participate in the shows." — Susan Meiselas



For dear friends from  
 these good Belmont days  
 Rich and Guy -  
 Ray



The photogram can be called the key to photography because every good photograph must possess the same fine gradation between the white and black extremes as the photogram.

**Laszlo Moholy-Nagy**

**32**

[Metzker, Ray K.] Anne Wilkes Tucker  
**Unknown Territory:  
 Photographs by Ray K. Metzker**

**\$150**

Houston: The Museum of Fine Arts, Houston, 1984.

*Square quarto. Thick photo-illustrated wrappers. 144 pp. 83 duotone plates. 8 black and white text illustrations. INSCRIBED by Metzker on the title page. Designed by Massimo Vignelli. Minor shelf wear including foxing on the cover and title page. A very good copy.*

**FIRST EDITION.** Ink inscription to title page: "For dear friends from / the good Belmont days / Rich and Guy / Ray." Ray Metzker studied photography with Aaron Siskind and Harry Callahan at the Institute of Design and was deeply influenced by the photographic experimentation of the "New Bauhaus." He explored the creative use of pattern, high tonal contrast, focus, print size and composition in single-images and multi-frame assemblages. [see item 23]

**33**

Moholy-Nagy, László:  
**60 Fotos. 60 Photos. 60 Photographies.  
 Fototek 1**

**\$1,000**

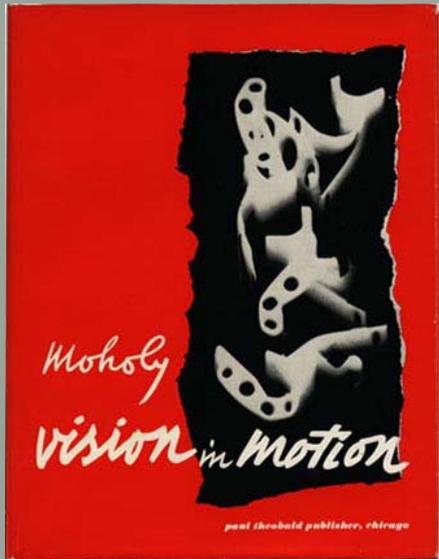
Berlin: Klinkhart & Biermann, [1930].

*Slim octavo. Text in German, English and French. Perfect-bound thick, photographically printed wrappers. Unpaginated [76 pp]. 60 plates, text and advertisements. Design and typography by Jan Tschichold. Yellow ink faded as usual. Loss to spine ends, light soiling and edgewear. Small former owner stamp on front endpaper. A very good copy.*

**FIRST EDITION.** Moholy-Nagy's first photography monograph, a seminal work in the New Vision movement edited by Franz Roh. First in a Fototek series in which eight volumes were planned but only two produced.

For Moholy-Nagy, photography was of inestimable value in educating the eye in what he called "the new vision." The camera, by extending the eye's capability and through its manipulation of light could alter our traditional perceptual habits.

From the Publisher: "Moholy was one of the first to leave petrified traditions in photography and tread new paths by extending photographic possibilities both practically and theoretically. He arrived at lasting results in the photogram and in photo-montage at a time when these forms were almost unknown."



- 34** Moholy-Nagy, László  
**Vision in Motion** **\$250**  
 Chicago: Theobald, 1947.

*Quarto. Oatmeal cloth stamped in red. Photographically printed dust jacket. 376 pp. 440 illustrations. Book design and typography by the author. No visible flaws. A fine hard cover book in a fine dust jacket. Rare thus.*

**EIGHTH PRINTING.** Walter Gropius said "I think this will be the leading book in art education." What more can I add?

One of Chicago's great cultural achievements, the Institute of Design was among the most important schools of photography in 20th century America. It began as an outpost of experimental Bauhaus education and was home to an astonishing group of influential teachers and students, including Moholy-Nagy, Harry Callahan and Aaron Siskind. [see item 23]



- 35** [Outerbridge, Paul] Robert L. Leslie and Percy Seitlin [Editors]  
**PM: An Intimate Journal for Art Directors, Production Managers and Their Associates** **\$35**  
 New York: The Composing Room/P.M. Publishing Co.  
 [Volume 3, Number 3: November 1936]

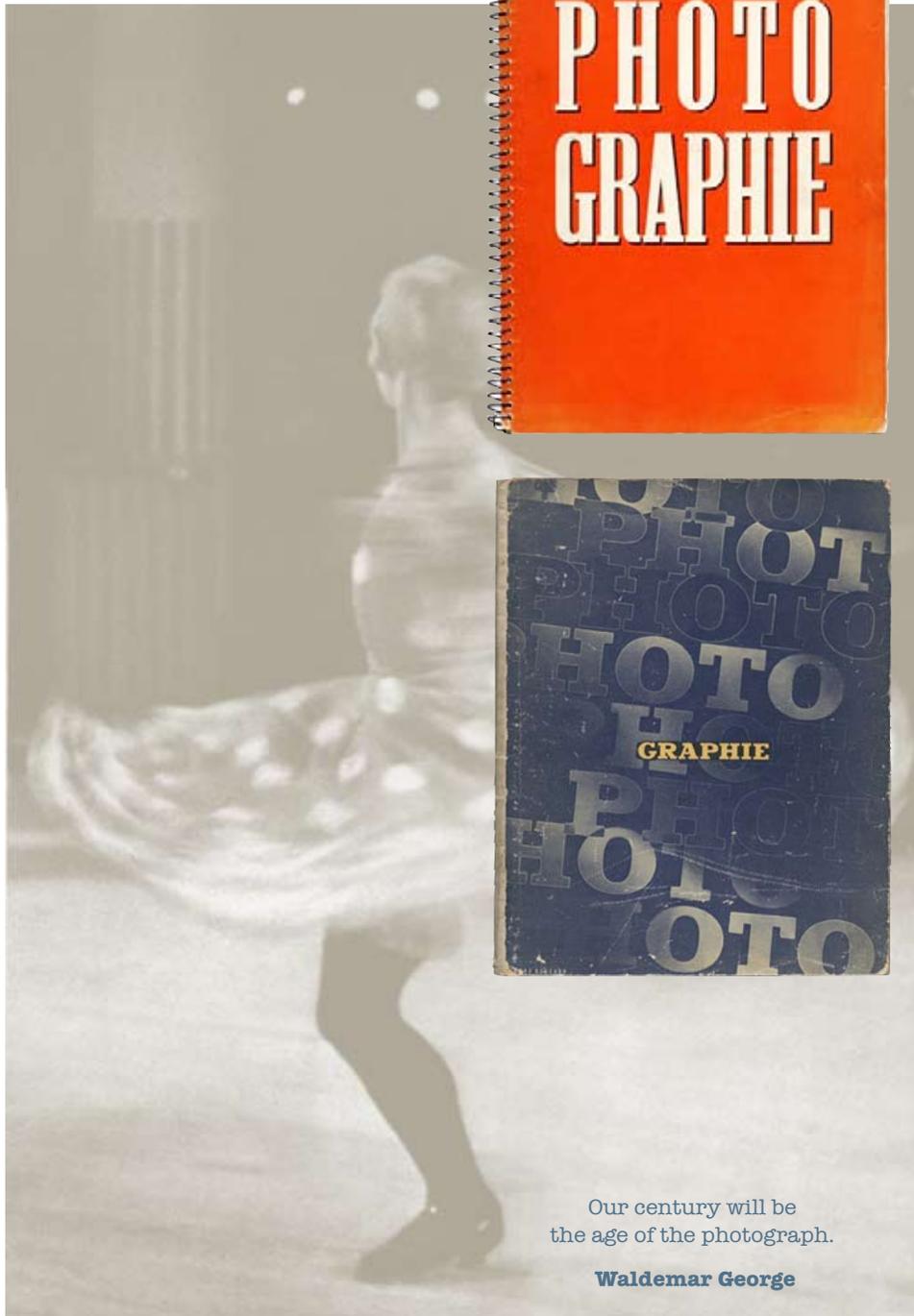
*Slim 12mo. Photo illustrated stapled wrappers. 32 pp. Illustrated articles and advertisements. Light wear to edges and faint remnants of pencil notations on cover. Cover is a Surrealist 4-color process photo by Paul Outerbridge, with typography by Gustav Jensen. A very good copy.*

**ORIGINAL EDITION.** Includes "Facts about Color Photographers" by Hi Williams, President, Photographic Illustrators Incorporated.

**PM** (retitled A-D in 1942) was the leading voice of the New York-based Graphic Arts Industry from its inception in 1934 to its end in 1942. As a publication produced by and for industry professionals, it spotlighted cutting-edge production technology and the highest possible quality reproduction techniques — from engraving to plates. *PM* and *A-D* also championed modernism by showcasing the work of the vanguard of European emigrants well before their Avant-garde work became known to a wide audience.

What this country needs  
 is more and better nudes.

Paul Outerbridge



Our century will be  
the age of the photograph.

**Waldemar George**

**36**

[PHOTOGRAPHIE] André Beucler [Essayist]

**Photographie [Photo 1932]**

**\$500**

Paris: Arts et Métiers Graphiques, 1932.

*Text in French. Quarto. Thick photographically printed wrappers. Wire spiral binding. 144 pp. 124 heliogravure plates. Introductory text. Index. Elaborate period advertisements. Orange wrappers very lightly soiled. Textblock pristine. Binding crown and heel very lightly worn. A near fine copy. Rare thus.*

**FIRST EDITION.** Photographie was the annual, special issue of *Arts et Métiers Graphiques* dedicated entirely to photography. Published under the direction of Charles Peignot, AMG was famous for its new photographic vision and has become the "Who's Who" of modern photography. Peignot and his friends Jean Cocteau, Maximilien Vox, A. M. Cassandre, Jean Carlu and Paul Colin formed the Paris-based group Union des Artistes Moderne, a group "strongly against anything backward looking."

**37**

[PHOTOGRAPHIE] Jean Selz [Editor]

**Photographie 1939**

**\$250**

Paris: Arts et Metiers Graphiques, September 1938.

*Quarto. Text in French. Thick Photo illustrated fabric covers tipped onto fabric wrappers [designed by Pierre Boucher]. Wire binding. Unpaginated. 90 heliogravure plates. 26 text illustrations. Introductory text. Index. Elaborate period advertisements. Wrappers lightly edgeworn. Textblock with light wear to fore edge. A very good copy.*

**FIRST EDITION.** Contains Heliogravure plates by Brassäi [8 full-page images], Bill Brandt [3 full-page images], Erwin Blumenfeld [2 full-page images], Florence Henri [2 full-page images], Herbert List, George Platt Lynes, Berenice Abbott, Remie Lohse, Clarence John Laughlin, Ruth Bernhard, and many others.



38

[PHOTOGRAPHIE] André Lejard [Essayist]  
**Photographie 1940**

**\$275**

Paris: Arts et Metiers Graphiques, November 1939.

*Quarto. Text in French. Thick photo-illustrated wrappers [designed by Pierre Boucher]. Wire binding. Unpaginated. 90 heliogravure plates. 34 text illustrations. Introductory text. Index. Elaborate period advertisements. Yapped wrappers edgeworn and soiled [primarily on rear panel]. Textblock with light wear to fore edge. A nearly very good copy.*

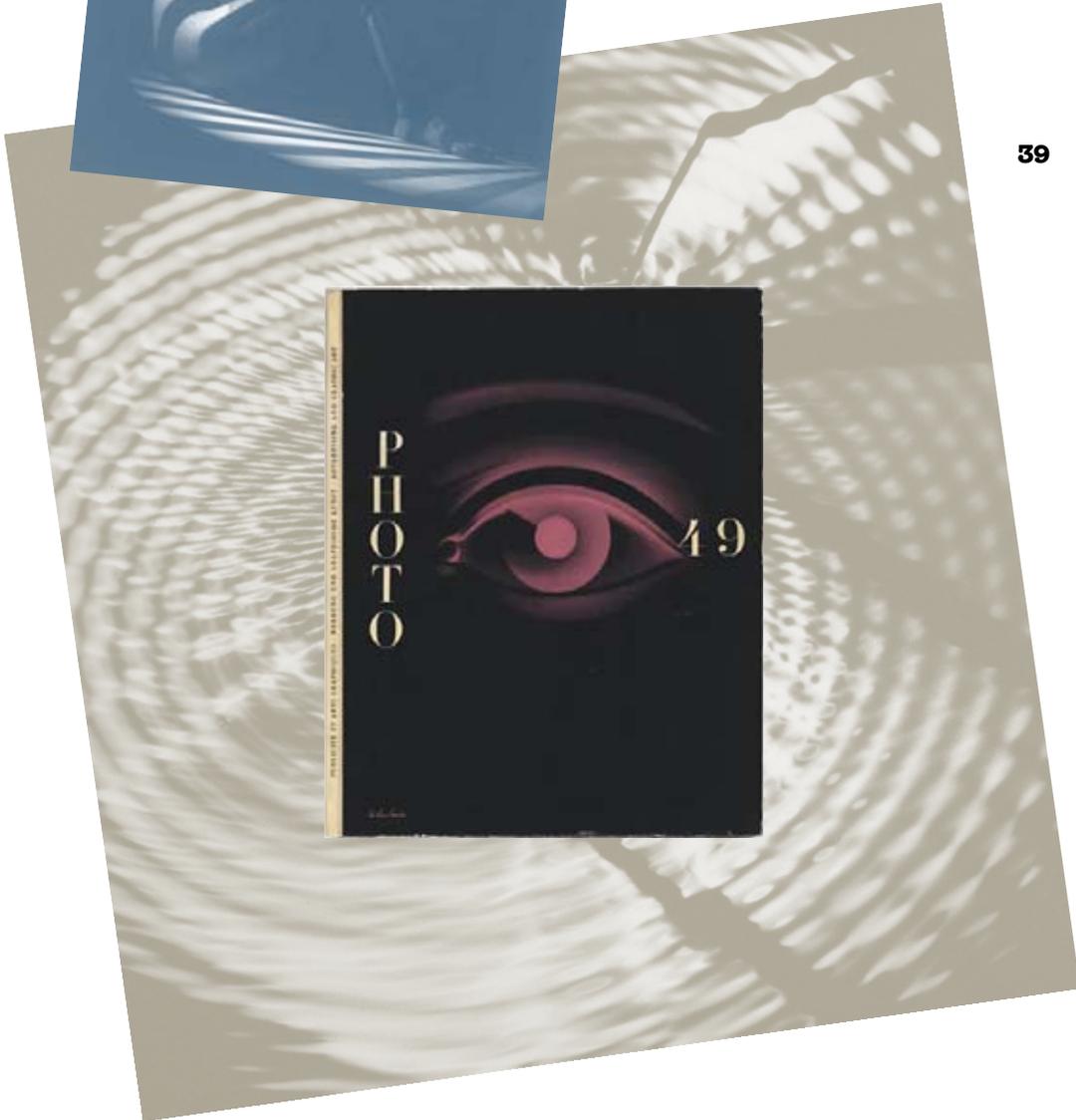
**FIRST EDITION.** Contains Heliogravure plates by Herbert List [4 full-page images], Bill Brandt [2 full-page images], Brassai [2 full-page images], Erwin Blumenfeld, George Platt Lynes, P. Halsman, Florence Henri, Louise Dahl-Wolfe, and many others.

"In 1925 André Breton, posed the question: when would 'all the books that are worth anything stop being illustrated with drawings and appear only with photographs?' A few short years after this statement, the photographic image had established itself as one of the most provocative, poetic, and radical forms of representation in modern society. A plethora of groundbreaking exhibitions, books and publicity . . . ushered in the creative flowering of the medium across Europe. Unquestionably the increasingly effective presence of photography was tied to the emergence of these new recruits and their passionate conviction regarding its creative worth. It was out of this hotbed of revolution in the photographic form, that one of the most influential photographic annuals of the twentieth century was published in Paris on the 15 March 1930. *Photographie* began life as a one off special issue of the graphic arts bimonthly magazine *Art et Métiers Graphiques* (No 16)." [Kerry William Purcell]



I'm just no newspaper reporter. I'm at the mercy of the big newspapers. It won't do. I've been prostituting myself, but now I've had enough. Deep inside me I still am — and always will be — an artist.

**Werner Bischof**



**39**

[PHOTOGRAPHY] Maurice Collet [Editor]

**Photo 49 [Advertising and Graphic Art]**

**\$200**

Geneva: Maurice Collet Editeur, 1949.

*Text in French, German and English. Thick printed french-folded wrappers. 168 pp. Various paper stocks. Well illustrated with black and white photographic plates and advertisements. Wrapper edges lightly worn. A near fine copy.*

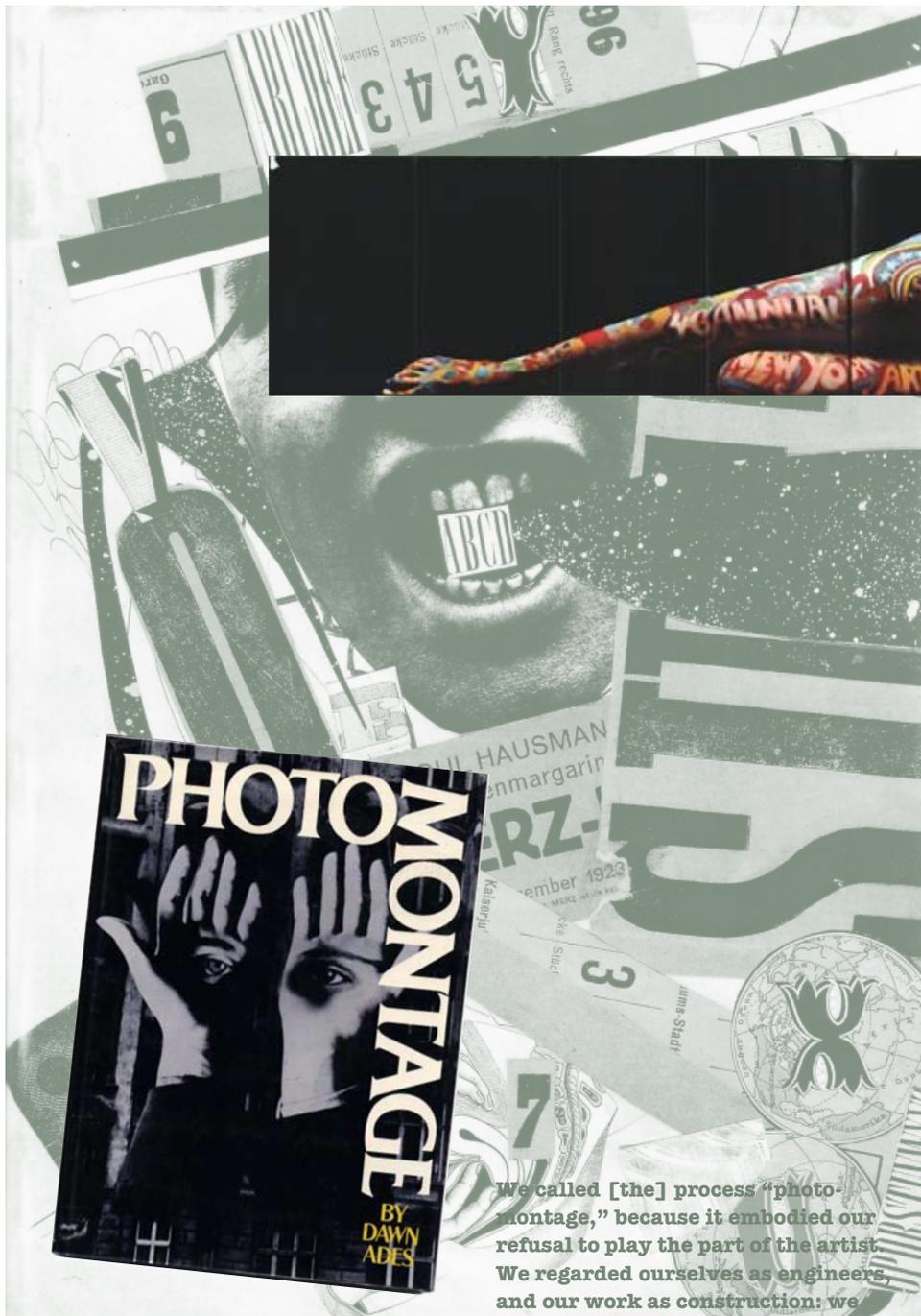
**FIRST EDITION** [Publicité et Arts Graphiques]. The roots of Steinert's "Subjective Photography" are readily apparent in this Swiss photo anthology, full of "images that do not belong to the usual stereotypes of photography."

Contents divided into easy to reference categories: Nature, Animals, Man, Work, Advertising and Fantasy.

"... The absolute photographic creation in its most advanced forms frees itself of each reproduction of the object, or dematerializes it due to changes in the photographic process, or disengages from the visual point of view, up to turn it into a purely structural element, into an element that is part of the composition . . . As the result of important and creative experiences about form and vision as well as lively transpositions, creating an absolute photography - what we call Subjective Photography — which produces images that do not belong to the usual stereotypes of photography."

— Otto Steinert, *The Creative Possibilities of Photography* [1955]

The communities of avant-garde artists that had flourished in Europe during the 1920s and early '30s were all but destroyed by World War II. It was not until the late 1940s that an innovative style returned to photography in Germany and Switzerland, largely through the efforts of the medical-doctor-turned-photographer Otto Steinert, founder of the Subjective Photography movement. Rather than exploring external realities, the Subjective photographers investigated the complexities of the individual inner state. They retained many of the experimental techniques practiced at the Bauhaus before the war but worked in a darker, edgier style exemplified by disorienting and expressionistic works. [see item 47]



We called [the] process “photo-  
montage,” because it embodied our  
refusal to play the part of the artist.  
We regarded ourselves as engineers,  
and our work as construction: we  
assembled our work, like a fitter.

**Raoul Hausmann**

**40**

[PHOTOMONTAGE ] Ades, Dawn

**Photomontage**

**\$100**

New York: Pantheon Books, 1976.

*Quarto. Black cloth stamped in silver. Photo illustrated jacket.  
112 pp. 171 black and white illustrations. Textblock slightly rippled.  
A nearly fine copy in a fine dust jacket.*

**FIRST EDITION.** An illustrated history that follows the fascinating evolution of photomontage, revealing different realities that disrupt our perceptions of the traditional world.

“Manipulation of the photograph is as old as photography itself. Yet it was only with the impact of World War I that photomontage became an art form.”  
— Dawn Ades

**41**

[POSTER] Tom Daly [Designer]; Kenneth Harris [Photographer];  
Wanda Embry [Model]

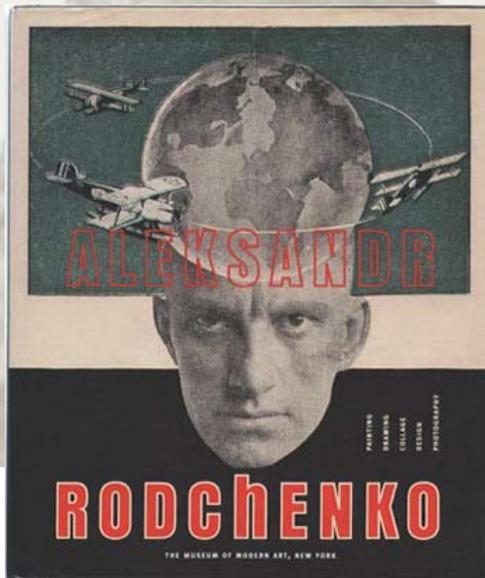
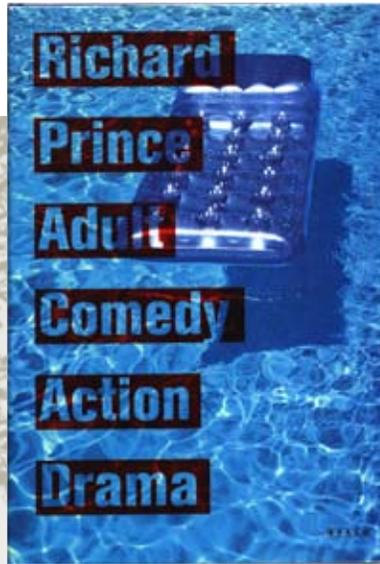
**The 46th Annual Exhibition  
of Advertising and Editorial Art and Design**

**\$400**

New York: The Art Directors Club, 1966.

*12 x 63 inch [30.5 x 160 cm] poster printed in four color on recto,  
with verso serving as the call for entries. Folded into 9 equal  
panels for mailing [as issued]. Tape scuff to upper left corner, small  
worn crease to bottom edge of fifth panel, and a tiny scuff mark to  
upper right corner. Eight parallel fold lines with an unintended  
slightly offset parallel fold to the left of the fourth fold mark. A  
very good example of an iconic poster of the Psychedelic era.*

**FIRST EDITION IMPRESSION.** Poster issued as a Call For Entries for the New York Art Directors Club Annual Exhibition of Advertising and Editorial Art and Design. Variant published in IMAGES OF AN ERA: THE AMERICAN POSTER 1945–75. Washington, DC: National Collection of Fine Arts, 1975.



**A Roth 101 Selection**

- 42 Prince, Richard  
**Adult Comedy Action Drama** **\$350**  
New York, Zurich, Berlin: Scalo, 1995.

*Quarto. Blue paper covered boards. Photo illustrated dust jacket. 240 pp. 235 color photographs. Spine heel and crown gently pushed, otherwise a fine copy in a fine dust jacket.*

**FIRST EDITION.** From Dodge *Challengers* to naked women on choppers, Richard Prince presents himself as an advanced yet discriminating collector and consumer. Everything in his orbit — books, television, pornographic magazines, comics, photobooks, tapes, CD's, "found" images — all fit into his framework of adult, comedy, action, and drama.

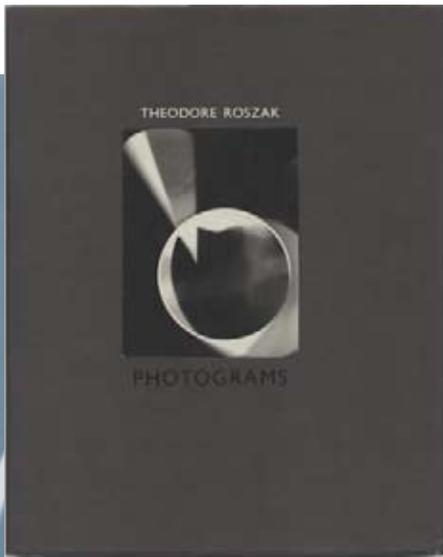
"Adult Comedy Action Drama is a kind of self-portrait of the artist as individual consumer. Or one might think of it as landscape photography, where the landscape is consumerism . . . Richard Prince, always the classicist, revisits a central concern of art from the beginning of easel painting: the display of constitutive possessions." — Levi Strauss [Roth]

- [Rodchenko, Aleksandr]  
Magdalena Dabrowski, Leah Dickerman, Peter Galassi  
43 **Aleksandr Rodchenko** **\$200**  
**Painting, Drawing, Collage, Design, Photography**  
New York: Museum of Modern Art, 1998.

*Quarto. Black cloth decorated in red. Photo illustrated dust jacket. 336 pp. 431 illustrations. 221 in color. 114 duotones. Mild wear overall. A near fine copy in a near fine dust jacket.*

**FIRST EDITION.** Published to accompany the first major American retrospective of Rodchenko's work at The Museum of Modern Art in 1998.

From the book: "In the aftermath of the Russian Revolution of 1917, a group of artists who came to call themselves Constructivists sets out to create a new art in the spirit of the new society to come. Aleksandr Rodchenko (1891–1956), the most important and versatile member of the group, made outstanding and original works in virtually every field of the visual arts. In the first part of his career, Rodchenko produced innovative abstract painting, sculpture, prints and drawings. In 1921, however, he made a bold break, committing himself to applied art in the service of revolutionary ideals, and moving on to lasting achievements in photcollage, photography, and design of all kinds: books, posters, magazines, advertising, furniture."



The key to my work is that I stopped, physically, to observe something.  
I raised my camera and recorded my observations.

**Julius Shulman**

- 44** [Roszak, Theodore] Beth Urdang [essay]  
**Theodore Roszak: Photograms** **\$250**  
New York: Zabriskie Gallery, 1984.

*Quarto. Black cloth stamped in white. Photo illustrated jacket. Publishers acetate cover. 59 pp. 24 numbered black and white photograms and a few additional black and white illustrations. A fine copy in publishers acetate sleeve.*

**FIRST EDITION** [limited to 1,000 copies]. Letterpress printed in Italy, with text is set in Monotype Gill Sans and the plates reproduced in fine screen duotone offset. Binding by Legatoria Torriani.

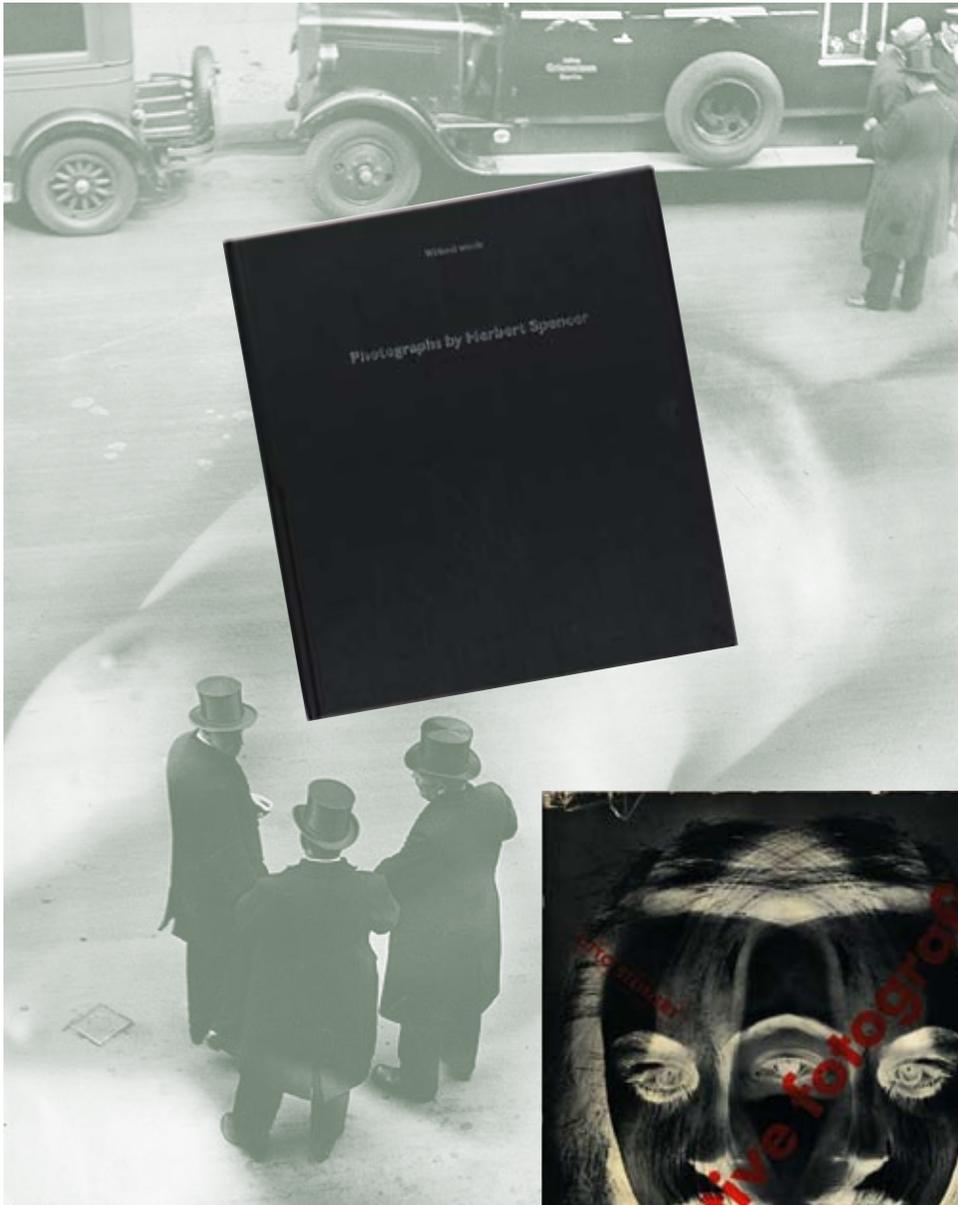
Roszak was a true American original: a Chicago Constructivist. His sculptures from the 1930s, and his later experiments with photograms and teaching lead to a favorable comparison to Moholy-Nagy.

- 45** Shulman, Julius [Photographs]  
**The Russian Garbo** **\$100**  
**[Anna Sten, Richard Neutra, Julius Shulman]:**  
**Pentagram Papers 38**  
London, New York, San Francisco, Austin, Berlin:  
Pentagram Design, n.d. [2007].

*Sm. quarto. Thick French folded wrappers. 68 pp. Elaborate design with text and color photographs throughout. A fine copy.*

**FIRST EDITION** [4,000 copies]. Wonderful document showcasing the restoration of Richard Neutra's 1934 residential design for Russian actress Anna Sten. Principal contemporary photography by Julius Shulman, with additional imagery by Juergen Nogri. Includes facsimiles of Neutra's original correspondence, sketches, blueprints, contracts, bid and estimating sheets, etc. Also includes Shulman's full-color photographic documentation of the Dion Neutra, Marmol Radziner and Pentagram restoration of the property.

"In 2005 the Sten-Frenke House was photographed by legendary photographer Julius Shulman. Although Shulman's career began the same year the house was completed, in 1934, he didn't photograph it until the 2005 restoration was finished. Post-restoration, the house had never looked better and with all the passion of a man half his 95 years, Shulman spent two remarkable days scouring the site for photographs. His images will forever define the house." — Pentagram



46

Spencer, Herbert  
**Without Words:  
 Photographs by Herbert Spencer**

\$250

London: Victoria and Albert Museum/BAS Printers, 1999.

*Quarto. Black cloth stamped in silver. Unpaginated. 32 black and white photographic plates. A fine copy.*

**FIRST EDITION** [limited edition of 250 copies]. Produced *hors de commerce* on the occasion of Spencers 75th birthday celebration at the Victoria and Albert Museum. Preface by Mark Haworth-Booth and Introduction by Rick Poynor.

**Herbert Spencer** (1924–2002) will always be remembered for his influence in British typography, communication design, as the author of *THE VISIBLE WORLD* (1968), and *PIONEERS OF MODERN TYPOGRAPHY* (1969), and for his editorial stewardship of *Typographica* (1949–1967). And as *WITHOUT WORDS* shows, he was an accomplished photographer.

47

Steinert, Otto [Editor]  
**Subjektive Fotografie  
 [Ein Bildband moderner europäischer Fotografie]**

\$500

München: Brüder Auer Verlag, 1952.

*Text in English, French and German. Quarto. Tan cloth stamped in gold. Photo illustrated dust jacket. XL pp. + 112 black and white plates. Three essays, biographical notes, fold-out table of photographs. Jacket lightly chipped to spine heel and crown and mild edgewear. Fold-out page neatly creased [as usual]. A very good or better copy in a very good or better dust jacket.*

**FIRST EDITION.** Subtitled "A Collection of Modern European Photography" this book includes essays by Otto Steinert, J. A. Schmolgen, Eisenwerth and Franz Roh. Steinert was the founder of the Fotoform movement.

"... Those commonplace and merely 'beautiful' pictures, which thrive mainly thanks to the charms of some actual object, are thrust into the background in favor of experiments and fresh solutions. Adventures into the realm of optics are still for the most part unpopular. But only that photography which enlists the help of the experimental will be able to lay bare all the technical and creative possibilities that are proper for the formation of the visual experience of our times." — Otto Steinert, 1951

"... the two Subjective Photography books published by Steinert were highly influential, and its approach to photography might be compared to the kind of formalist work being made around the same time at the Chicago Institute of Design... the comparison is entirely apt, for both European and American tendencies shared a common heritage — the Bauhaus. The Chicago brand of new formalism, however, was overlaid with homegrown aesthetic ideas derived from Alfred Steiglitz and American Modernism that gave it a richness and a complexity lacking in the Fotoform group." [Parr and Badger]



Photography gives us for the first time a feeling of the structure of things with an intensity which the eye, limited by its accommodation, had hitherto been quite unable to perceive.

Otto Steinert



Home: Lars Tunbjörk

In photomontage and typophoto the present day has a new type of writing and a visual language . . . With it, we will be able to write new truths and new poetry.

**KAREL TEIGE**

48

Tunbjörk, Lars

**Home**

**\$450**

Göttingen: Steidl/Hasselblad Center, 2003.

*Square quarto. Pink cloth stamped in black, with plate tipped in debossed front cover, no dust jacket as issued. 106 pp. 49 color illustrations. Bibliography and exhibition history. A fine copy.*

**FIRST EDITION.** Introductory text by Goran Odbratt. Elegant design by Greger Ulf Nilson. Published on the occasion of the 2002 exhibition Lars Tunbjörk Home/Office at the Hasselblad Center, Sweden. Final volume of a trilogy with two previous titles COUNTRY BESIDE ITSELF (1993) and OFFICE (2002).

HOME may be a portrait of a uniformed modern residential nightmare, but in its silence, the repressed personality of place humorously yet quietly resonates from the book's spreads. In these manufactured and manicured suburban landscapes, a sense of loss lingers in the atmosphere and although there is no threat, the nightmare of the suburban abyss is unavoidably evident.

"Lars Tunbjörk returns to the city, the area, the house, and the rooms where he grew up. This homecoming is not unarmed. Nobody could see this reality with the naked eye only. Through the camera, he turns our attention to matters overlooked. To the bypassed. Thus, he watches over a place that he's still belonging to. And the place responds." — Goran Odbratt, from his introduction

[TYPOGRAFIA] Frantisek Marek [Editor] "O Fotografii a Hlubotisku" [Photography and Gravure]

**Typografia**

**\$100**

[**Technical Journal of Czechoslovak Printers**]

Prague: Typografia Association [Volume 42, No. 1, January 1935]

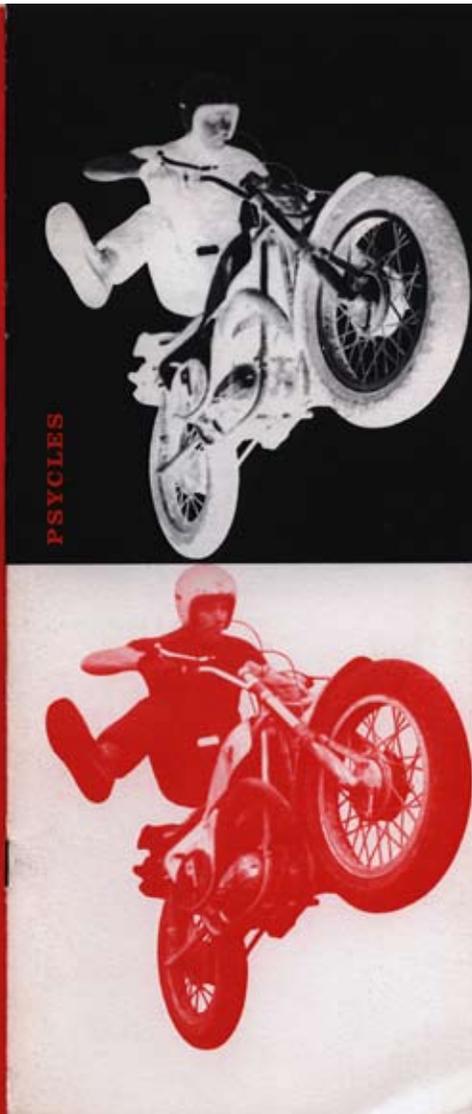
*Slim folio. Text in Czech. Letterpress-scored photo-illustrated wrappers. Stitched signatures. 46 pp. Period typographic designs and advertising. Typofoto cover design by Vilem Ambrosi featuring a Josef Sudek image. Wrappers lightly spotted. A nearly fine copy.*

**ORIGINAL EDITION.** Special issue devoted to photography and gravure reproduction, including "Reportazni Fotografie" by Jiri Jenicek, "Fotograficky Aparat v Dilne Typografu Navrhare" by Jindra Vichnar, "Typografova Spoluprace s Fotografem" by Vilem Ambrosi, and "Fotografie mluvi za sta Slov" by Milos Bloch. Beautiful 4-page gravure insert bound in.

Prague's inter-war Zeitgeist was admirably captured in the pages of Typografia, where the past and future intermingled in woodcuts and photography, Expressionism and Cubism, calligraphy and typesetting — a rich mixture that burned brightly until the lights went out all over Europe.

“The poet, the artist, the sleuth—whichever sharpens our perception tends to be antisocial; rarely ‘well-adjusted,’ he cannot go along with currents and trends. A strange bond often exists among antisocial types in their power to see environments as they really are.”<sup>6</sup>

—From “The Medium is the Massage” by Marshall McLuhan and Quentin Fiore



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Danny Lyon [Photographer], Quentin Fiore [Designer]:  
PSYCLES. Sixteen page brochure included as Item 8 in  
ASPEN MAGAZINE — THE McLUHAN ISSUE  
[New York: Roaring Fork Press, Number 4, Spring 1967].

Photographs and testimonial excerpts from THE BIKERIDERS,  
Danny Lyon' forthcoming book about the Chicago  
Outlaws motorcycle club. Prefaced by a meditation  
on motorcycling by Bob Chamberlain.

[see items 13 and 16 for work from *The Bikeriders* series]