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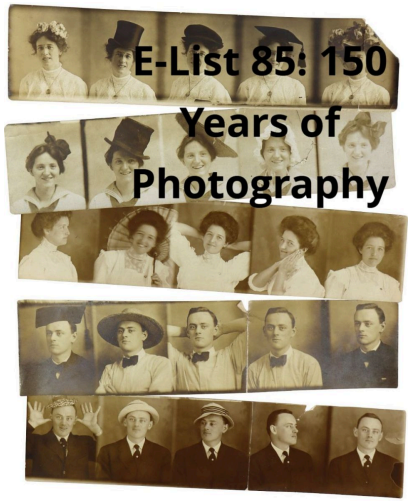
# Capitol Hill Books




Dear friends and colleagues,

Featured here are nearly fifty highlights from our photography holdings, from pre-Civil War photo albums, cartes de visite, stereoviews, archives and photo albums, 19th century photo-illustrated books, penny strips, cyanotypes, real photo postcards, all the way to the modern photobook. Featured artists: Jessie Tarbox Beals (no. 23); Fred W. McDarrah (no. 28); Danny Lyon (no. 35); and Annie Leibovitz (no. 43). Featured subjects: an early Boston cooking school (no. 11); the running of the bulls (nos. 25 & 33); Turkish leather goods (no. 34); and Annie L's footprints (no. 43 again).

Best,

The gang at Capitol Hill Books, ABAA/ILAB

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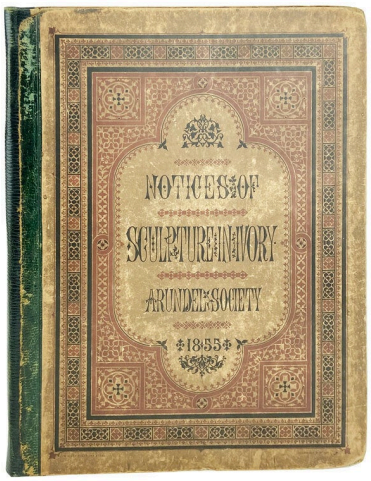


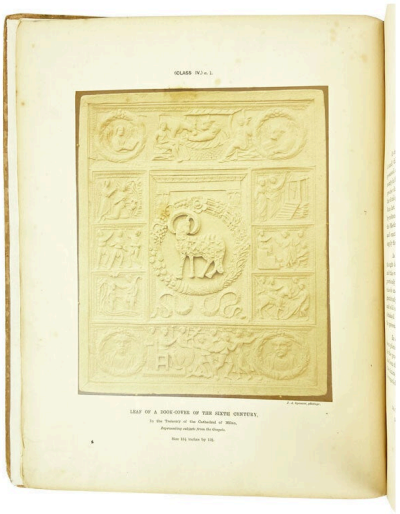

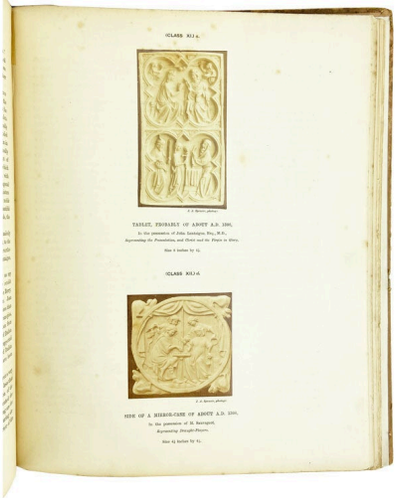


**1. M. Digby Wyatt; Edmund Oldfield [catalog]; J.A. Spencer [photography]**

Notices of Sculpture in Ivory, Consisting of a Lecture on the History, Methods, and Chief Productions of the Art, Delivered at the First Annual General Meeting of the Arundel Society, on the 29th June, 1855

London: Office of the Arundel Society, 1856. First Edition. Slim quarto (29cm.); publisher's green morocco over lithographed paper-covered boards, recently rebacked to style, new endpapers; [8],54pp.; eight leaves of plates to which are mounted nine original albumen photographs. Boards scuffed and rather toned, brief soil to title page, else a Very Good, expertly repaired example, photographs remaining bright and sound.

**Price: $300**

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**2. [Nineteenth Century Photography - Michigan]**

Midwestern Carte de Visite Family Album

Chiefly Coldwater, Michigan: ca. 1860s and later. Leather bound family album (15 cm); black leather tooled and stamped in gilt with brass clasp also wrapped in black leather and small rounded feet to back cover, white silk moire endsheets with printed and gilded "title" page; 34pp; 25 carte de visite photographs mounted in most cardstock page windows. Boards scuffed and rubbed with mild wear to corners and creasing to spine. Remnants of postage(?) to front cover. Interior cloth binding shaky but holding. Interior edges toned. Most windows intact with minor tears, while others show more wear or are missing the bottom of the frame altogether. Most pages marked in pencil with individual names or identifiers, like "Hugh Clarke" or "Uncle Ed." Majority of photographs taken in Michigan, with a handful from Chicago, one from Milwaukee and at least two from New York. Two include 1880 as the production date, while another is noted in pencil "March 1864." Overall an about Very Good example of 19th century family portraiture, intended for the parlor table.

Most photos were produced by photographers in Michigan, including H. Schaefer "German Artist," C.T Cornwell, C.S. Wolcott, J.E. Watson, E. Kindmark, and Carson and Graham. Baldwin and Edwin Brand from Chicago are also represented. All but one are of single-subjects, the outlier a sweet one of two sisters, heads leaned together gazing into the distance.

While we were unable to identify most of the individuals, the first photograph is likely of a three-month-old Hugh W. Clarke, who became a druggist in Coldwater, Michigan. He was described by his Rotary Club newsletter in 1921 as "The human crab. Would find fault with Heaven if he ever got there. Runs a drug store and loves his wife and family."

**Price: $500**

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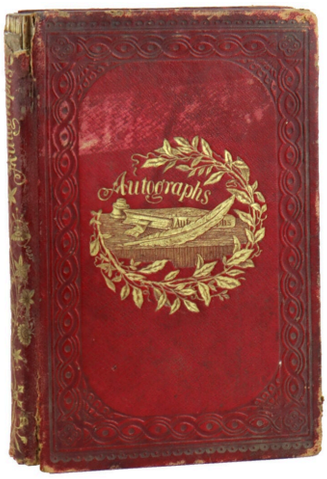


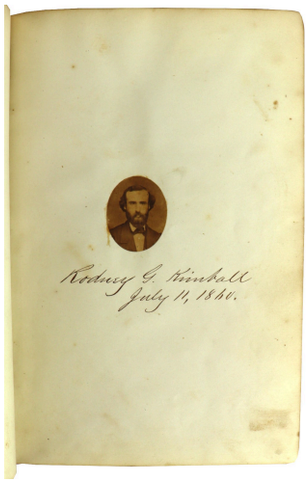


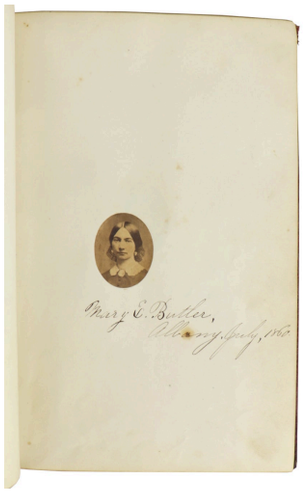


**3. [New York State Normal School] D. H. Cochran, Rodney Kimball, Frederick Jewell, et al.**

Pre- and Early Civil War Vernacular Autograph Album with Photographs

Albany, NY: 1860-1861. Octavo (20cm); red morocco album with gilt decoration and stamping; edges gilt; [122]pp; thirty-six (36) oval- or square-cut albumen and salt print portrait photographs pasted to most page rectos. Boards generally dust soiled, scuffed, and rubbed at margins with wear to corners and spine ends missing; gilt lightly oxidized. Missing first free endsheet. Previous owner pencil to first pastedown. Interior foxed and waterstained at margins. Offsetting from photographs to verso of most pages. Majority of photographs are accompanied by an autograph, place, and date. Some photos lack an autograph and some autographs lack a photo. A Good or better example of a pre-Civil War autograph book, uncommon with photographs.

The majority of the men shown in this keepsake were students at the New York State Normal School (now SUNY), becoming part of the "Normal School Company" when they joined the Union Army together at the start of the Civil War. There are a handful of women pasted in as well, though only two, Mary E. Butler and Louisa Ostrom, signed their pages.

**Price: $950**

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**4. [The White House - Early Photography]**

White House / Washington, D.C. [Hand-painted glass photograph]

Washington, DC: ca. 1870s. Original oval glass photograph of the White House (ca. 14.5x19.5cm) rather crudely affixed to card mount. Mount toned, else an excellent example.

Early glass photograph of the White House, the verso painted with broad strokes and glued mica to give the impression of a blue sky, a green and purple lawn, and water spraying from the fountain out front. The mica shows through on the pillars, flecking them with pearly gold, while the window arches have been hand-painted with gilt. An unusual and somewhat childish example, though the effect is striking. Accompanied by a piece of cardboard on which a previous owner or dealer has written "The White House reverse painting on glass." To which another owner or dealer has corrected, "Actually an early photograph on glass, then colored by paint and mica, c. 1875."

**Price: $350**

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**5. Gabriel Lekegian and Zangaki Brothers**

Original Photo Album of Eighty-Six Albumen Views of Egypt

[Cairo]: Gabriel Lekegian and Zangaki Brothers, n.d., ca. 1880s. Large oblong folio (25x34cm.); original brown cloth album with binder's ticket of the Parisian establishment Anc. Mon. Martinet to front pastedown; [50]ll. thick blue card stock filled nearly to completion with eighty-six (86) albumen photographs (mostly 20.5x27cm or the inverse) captioned in image. Album rather worn with spine mostly detached and frayed, corners bumped with some exposure, otherwise Good to Very Good, images all bright and fine.

Substantial album of photographic portraits and views produced by two of the most prestigious studios operating in Cairo in the last quarter of the nineteenth century. The majority of the images (seventy-three in all) were produced by Gabriel Lekegian (ca. 1853-1920), an Armenian-born artist who first began his career in Constantinople as a water-colorist before setting up a professional photography studio shrewdly located across the street from the Shepherd's Hotel in Cairo's European District. (In fact the earliest image in this album is of the facade of the bustling Hotel). As well as producing images to quench the colonialist thirst of the tourist trade, Lekegian is today remembered for his modernist tendency to portray the everyday: the peasants, the workers, the women and children of Cairo. One researcher has written "His subjects were perhaps more multifarious and diverse than any other photographer working in Egypt at the time" (Armenian Photographer Foundation).

The remaining thirteen images signed in image by the Zangaki Brothers, Greek Cypriots who, like Lekegian, discovered the fruits of the tourist photograph trade and opened their own studio in Cairo contemporaneously with their Armenian competitor, producing "some of the finest images of late Victorian Egypt" (*Encyclopedia of 19th Century Photography*, p. 1521).

The album is a valuable display piece of both quotidian Victorian Cairo and its ancient environs, capturing its most destitute inhabitants as well as the monuments that brought the European tourists in by droves. Recognizable landmarks pictured here include the Pyramids and the partially uncovered Sphinx, the Mosque of Mohammad Ali, the Khalifa Tombs, the Obelisks of Heliopolis, the bas reliefs of the Temple of Rameses, the Colossi of Memnon, Luxor Temple, and Karnak.

**Price: $2,500**

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**6. [Utah] Morris & Co.**

Original Cabinet Portrait of Two Women

Salt Lake City, UT: Morris & Co., n.d., ca. 1880s. Original cabinet photograph (14x10cm.) affixed to cream card mount (16.5x11cm.), bottom margin captioned in gilt with the studio's name and address. A hint of wear, else a Near Fine example.

Cabinet portrait of two smartly-dressed women, likely mother and daughter, taken at the popular Salt Lake City studio which specialized in such portraits in the 1880s and 1890s.

**Price: $75**

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**7. [Pawnee Bill] Swords Bro's**

Original Cabinet Card of Pawnee Bill

York, PA: Swords Bro's, ca. 1880s. Original cabinet photograph (14x10cm) affixed to studio's captioned card mount (16.5x11cm.); photograph captioned "Pawnee Bill" in image. Two small shallow chips to left-hand margin of image, trivial spotting, else a Very Good or better example.

Youthful portrait of the American Wild West showman Gordon William Lillie, a.k.a. Pawnee Bill (1860-1942), an accomplished performer in his own right whose fame grew substantially after his short-lived partnership with William "Buffalo Bill" Cody.

**Price: $200**

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**8. [Union Pacific Railroad] S.B. Silvis [photographer]**

Original Carte de Visite of a Young Child

N.p.: U.P.R.R. Photograph, ca. 1880s. Small format albumen carte de visite (8.5x6cm mounted to card measuring 10x6.5cm.). Brief smudging, else Very Good to Near Fine. Portrait of a seated child, about 18 months old.

Verso printed in red with an engraved reproduction of the photographer's studio, which was housed in a railway car that the photographer S.B. Silvis traveled around on the Union Pacific Railroad line. "Stereoscope & Landscape Views of Notable Points on Line of Pacific R.R. / Always on Hand." We can't find much about Silvis, though a notice in Hailey, Idaho, in late June of 1888 announced that he was in town for a few days to take pictures through the holiday.

**Price: $125**

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**9. W.H. [William Henry] Jackson**

Collection of Five Stereoviews by W.H. Jackson & Co., Photographers

Denver, CO: W.H. Jackson & Co., n.d., ca. 1880s. Collection of five albumen photograph stereoviews taken by the Denver-based photography studio of William Henry Jackson (1843-1942). Light wear and soil to margins, though images are both of excellent quality and in excellent condition.

Collection of photographs taken for the expanding tourist market of the American West. William Jackson first cut his teeth as a landscape photographer in the 1870s after securing an order of 10,000 images from the Union Pacific Railroad while it was still under construction. "The technical challenges that Jackson faced—outfitting a portable darkroom, for example—proved to be invaluable field experience" (American National Biography). Jackson established his commercial photography studio in Denver in 1879 where it remained until 1898. This collection of photographs all bear the Denver studio's stamp.

The collection includes views of Uncompagre Peak, Upper Twin Lake, the Royal Gorge ("Grand Canon of the Arkansas"), and Dump Mountain from Mule Shoe ("Vita Pass Series"). Also included here is a very sweet portrait of a young and wide-eyed Native American child in their carrier leaning against a log cabin wall. The child is identified on verso in pencil: "Papoose of Ute Chief Peah [sic]." Chief Piah, a.k.a. Peter Snow, had his portrait taken at Jackson's Denver studio—perhaps this candid image of his child was taken during that visit.

**Price: $650**

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**10. [Charles Eugene Flandrau] Charles A. Zimmerman [photographer]**

Albumen Carte de Visite "Chas. E. Flandrau, at 57"

St. Paul, MN: C.A. Zimmerman Opposite Metropolitan Opera House, n.d. but ca. 1884 or 1885. Original albumen photograph (14x9.5cm) mounted to stiff grey card mount (16.5x11cm), facsimile signature of the sitter in image, photographer's information printed in blind along bottom edge of mount. Margins rubbed and a bit worn at corners, some faint soiling to image, lengthy 20th century pencil annotations to verso. About Very Good.

Handsome portrait of Charles Eugene Flandrau (1828-1903), the famed Minnesota jurist and soldier. Trained at his father's New York law office, Flandrau only arrived in St. Paul, Minnesota Territory, in 1853 as a young member of the bar, only to find business there slow. Within a year he had resettled in Traverse des Sioux, a frontier village on the Minnesota River where he quickly became one of the town's leading members, serving as agent to the Sioux as well as on the territorial Council. By his late 20's he was appointed an associate justice on the territorial supreme court, a position he held for the next seven years. When the Sioux outbreak occurred in 1862, he turned soldier, commanding the voluntary commanders of New Ulm. By the time this photo was taken, Flandrau had returned to St. Paul, where he established a large law practice that would occupy him for the rest of his life.

This portrait most likely taken for the tourist trade by the French-born St. Paul photographer Charles A. Zimmerman, better known for his series of views of Minnehaha Falls.

Reference: DAB VI, pp. 455-6

**Price: $250**

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**11. [Lasell Cooking Class] McCormick [photographer]**

Original Albumen Photograph of the Lasell Cooking Class, 1885

Boston: McCormick, 1885. Original large albumen photograph (19.5x23.5cm) mounted to stiff grey card stock (25.5x27cm). Scattered spotting to image, some waviness from exposure to damp, unevenly fixed, especially at the bottom left-hand corner, else Very Good. Photographer's identifying address label affixed to verso (McCormick / 22 Winter St / Boston).

Rare candid interior shot of a private cooking class, the six women in the image all identified in pencil on photograph verso in a manuscript hand (we should note one of them is referred to as George Mires, maybe a typo for Georgia—none of the students are dressed in men's attire at any rate). The class is crowded around a table in a spacious high-ceilinged kitchen, the instructor identified as the woman with the spoon pinned to her dress. The kitchen table is the portion of the photograph that is most poorly fixed, though it appears the women are learning to bake—one woman uses a wooden spoon to mix batter in a bowl, another pensively holds her rolling pin.

**Price: $500**

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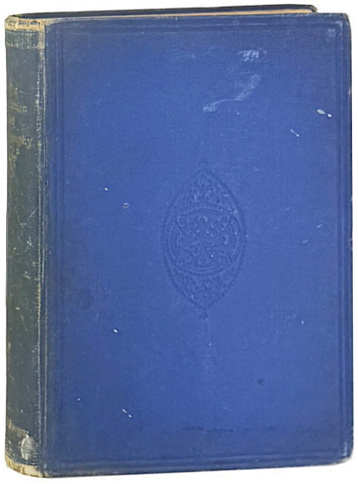
**12. [Nineteenth Century Photography - Minnesota & Canada]**

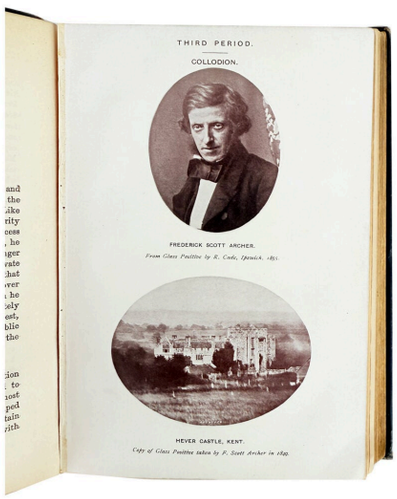
Original Vernacular Photo Album of a Trip from Mankato, Minnesota, to British Columbia | Minnesota, Canada

Mankato, MN, et al: ca. 1890s. Small oblong octavo (14x18cm.); grey card wrappers lettered in white; [16]ll. of pale grey stock to which are mounted sixteen (16) silver gelatin snapshots (all ca. 8x8cm.) on rectos only, usually with manuscript captions on facing page. Some photographs a bit overexposed at margins, else an exceptional album in Near Fine condition. Retains the album seller's ticket inside rear cover, "Ward's Souvenir Album" rubberstamped no. 11.

Small souvenir album capturing the rather long journey from Mankato, Minnesota, to British Columbia. The first nine photographs appear to have been taken in the former location, possibly the photographer's home, the images depicting scenes around a woodframe house and a young girl astride a horse, before turning outward to views of the Minnesota River from the bluff of North Mankato, the cows on said bluff, Minneopa Falls, and the Minnesota River Bridge. The next location captured is a train station between Denver and Colorado Springs, presumably Pikes Peak looming in the background. The next shot shows a rather large group of people, both men and women, walking along the railroad tracks through Royal Gorge, Colorado, the bank of the Arkansas River just a few feet to their left. Another photograph was taken at Cawston Ostrich Farm in Pasadena, California, where a rather substantial clutch of ostriches peer out at the photographer from behind their enclosure's gate. The farm, the first of its kind, opened in 1886 to meet the demand for newly-fashionable ostrich feathers and was immediately a major tourist attraction. Two photographs follow of a horse-back ride across Mt. Lowe, a peak in the southern folds of the San Gabriel Mountains, California. The concluding two photographs show the train ride from northern California en route to Portland, Oregon, and finally a view of Mt. Sir Donald, "highest peak of the Selkirk mountain, British Columbia."

**Price: $250**






**13. John Werge**

The Evolution of Photography, With a Chronological Record of Discoveries, Inventions, Etc., Contributions to Photographic Literature, and Personal Reminiscences Extending over Forty Years

London: Piper & Carter, 1890. First Edition. Octavo; publisher's blue blind-embossed cloth, gilt-lettered spine, floral endpapers; viii,312,[8](ads)pp.; photo-illustrated title page and three leaves of plates, pictorial advertisements bound in rear. Cloth rather scuffed at extremities, three-inch split to mid-rear joint, light soil, 20th century ownership signatures and rubberstamps to front free endpaper and frontispiece verso, else a Good to Very Good, internally clean and sound copy.

Uncommon history of photography divided by era: "The Dark Ages," "Collodion," "Gelatine," etc.

**Price: $300**

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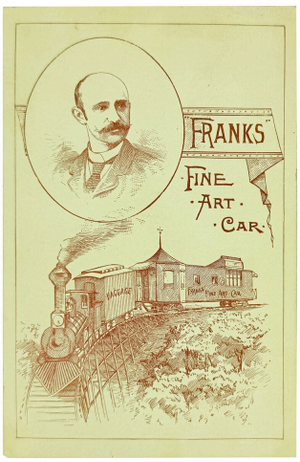

**14. [Frank's Fine Art Car] Frank Bogges [photographer]**

Original Cabinet Card of a Young Woman Holding a Riding Whip

Illinois: Frank's Fine Art Car, n.d., ca. early 1890s. Original albumen cabinet card of a serious young woman with her multi-thong riding whip (13x10cm) affixed to card mount (16.5x11cm) captioned along bottom edge "Frank's Fine Art Car." Image and mount a bit foxed along top edge, brief peeling from mount at top right-hand corner of photo, else Very Good.

Verso of mount is illustrated with a line drawing of a steam engine chugging along a tree-lined elevated line followed by the baggage car and then Frank's Fine Art Car. Frank Bogges the traveling train photographer operated primarily in central Illinois during the early 1890s, providing inexpensive photographic portraitures around the state.

**Price: $125**

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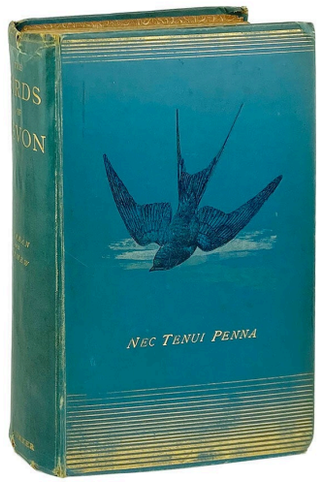

**15. W.S.M. Murray; Murray A. Mathew**

The Birds of Devon

London: R.H. Porter, 1895. Second Edition with Supplement to rear. Octavo; blue green pictorial cloth stamped in gilt and black; decorative endpapers; 459pp. followed by 7 pp. subscriber list and 31 pp. supplement; nine color illustrations and mounted albumen photographs; map of Devonshire and two maps of migration patterns bound at rear, collated complete. Boards chipped and bumped with a few tears to spine ends and rubbing and rippling to spine. Separation to spine with professional tape repair to hinges; exposure to gutters in a handful of spots, but overall binding gives a little but holding. Spotting to pages and bookseller ticket to front pastedown, but otherwise interior unmarked. Good to Very Good.

**Price: $85**

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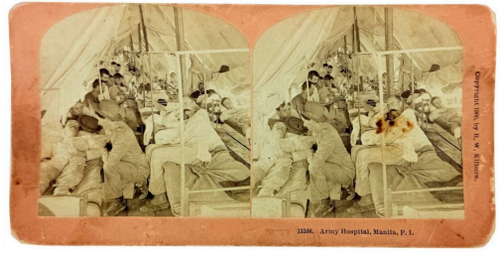

**16. [Spanish-American War]**

Collection of Fourteen Stereoviews

V.p.: 1898-1901. Collection of fourteen stereoviews relating to the Spanish-America War and related American politics. A few rubbed at extremities, else a Very Good, still quite bright collection. Photographs feature members of the Puerto Rican army, an interior view of an army hospital in Manila, the wreck of the U.S.S. Maine, a young Colonel Theodore Roosevelt, and a group of Rough Riders in their trenches.

Complete list available upon request or on the website.

**Price: $250**

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**17. [Penny Strips]**

Five single-subject penny strips

United States: ca. 1900. Five five-panel penny strips (3x14 cm) of subjects in various states of emotion and headdress. All creased with mild rubbing and a few chips and tears, otherwise intact. Versos toned with pencil marks from previous owners, otherwise Very Good examples of early and more affordable photography for the masses.

Penny strips, or ping pong photographs, were accomplished with a camera equipped with a sliding frame and rods, which the photographer would move, or ping-pong, back and forth to take multiple photos on one negative plate. The subject could shift position, or even costume, to create a strip of images, often cut individually or framed as a whole. They were sold in multiples for a cent each, hence the name. Unmounted and complete strips are uncommon.

Two photostrips are of the same subject who obviously had some fun with his sitting since he found the tiniest hat in the studio. The other three are of young women, two donning a different headpiece or hat for every image, the other using only a parasol as a prop. The latter is the only strip with a name on the verso, "Violet R."

**Price: $175**

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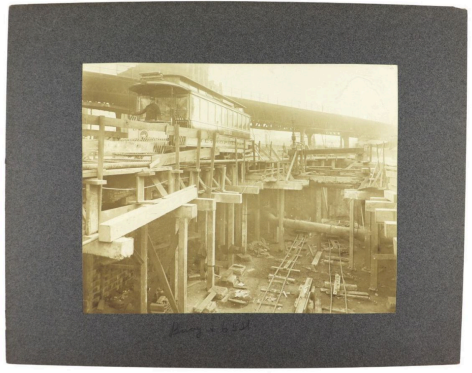

**18. [New York City Subway] Pierre and Granville Pullis [attr.]**

Collection of Thirty-Seven Silver Gelatin Photographs Documenting the Construction of the Interborough Rapid Transit Subway

New York: Pierre and Granville Pullis?, 1901-2. Collection of thirty-seven (37) silver gelatin photographs (chiefly 19x24cm or the inverse) affixed to original grey card mounts (28x35.5cm), all either captioned in image or in pencil along bottom margin of mounts, all initialed in pencil on verso. Two images starting to curl and separate from mounts, some images a bit washed out from over exposure at time of development, a few small losses to mount margins not affecting captions, else Very Good or better.

Rare series of photographs documenting the utter chaos involved in the construction of the earliest branch of the New York subway system, the Elm St Route which cut over to Broadway via 42nd Street with a branch under Lenox Ave. Construction took place simultaneously in fifteen different segments, the work conducted by almost as many contractors. Two of these can be identified in this collection: Holbrook, Cabot, and Daly Contracting Company, whose tiny clapboard power plant at Union Street is captured here; and Naughton & Company's enormous scaffolding beneath the Columbus Circle monument.

Images included here capture the now mostly-disappeared Elm Street, which stretched from Chambers to Spring Street and is splendidly documented here in multiple views taken above street level. Many of the stops and tunnels running below Broadway and Lenox also feature, from 14th Street all the way up to 156th. Images of special interest depict groups of workers in their street clothes and hats excavating as many as 150 feet below street level. Many of the images were also taken above, at, or just below street level, the tops of brick and stone buildings poking through the edge of the sidewalk with signs for H. Davidson Metal Goods or H. Falkenbach Patent Coachmen's Hats prominently visible.

Views also capture still-extant landmarks, from the excavation of the Central Park Tunnel to Union Square at 14th Street. Where today stands a Barnes and Noble flagship store once stood Dominick & Haff, "Makers of Wares in Steel & Silver for the Trade Only." Meanwhile, looking up 4th Avenue from 25th Street one could see an antique shop to the left, an undertaker directly across the street on the right.

A remarkable series of images taken from the spring of 1901 to the fall of 1902, two years before the completion and opening of the subway, which has been running almost without interruption ever since. Quite possibly taken by the studio of local brothers Pierre and Granville Pullis, the images are identical in style and captioning as other images taken by their Fulton Street studio. However, this series is free of identifying markings other than the consistent pencil initials on verso of each mount (JB or EZ?), perhaps by someone working for the studio, which historically employed a team of photographers to document construction sites across the city.

**Price: $9,500**

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**19. [African-Americana] [Photography - Cyanotypes]**

Cyanotype Photo Album of a Rural White Family and "Aunt Liza," the Black Cook

N.p.: ca. 1910, though photographs developed ca. 1950. Oblong octavo (15x21cm.); hand-made photo album of contemporary ribbon-bound linen boards; [12]ll. of stiff card stock to which are mounted twenty-four (24) cyanotype photographs measuring ca. 9.5x12cm, occasionally captioned with ballpoint pen. Boards a bit bowed, minor soil to binding and interior, otherwise Very Good, photographs in fine condition.

Sparsely-captioned family album of cyanotypes, an experimental photography process popular between 1885 and 1910 and striking for the brilliant blue hues of the images. No dates or locations are provided, though the images mostly capture a young white girl named Virgie Witt and her brother John, as well as the family's Black cook "Aunt Liza." Young Virgie appears in four of the images while John and Aunt Liza are given equal billing at three images. Perhaps tellingly, the great-grand-mother in her austere black garb appears just once. The family appears to have resided in a wood and stone farmhouse on a river, the children captured in shots while churning butter, playing with their many animals (dogs, cats, horses, sheep and a donkey), and fishing or watering a herd of cows on the river.

The three portraits of Aunt Liza show her in serious conversation with young Virgie; hanging laundry to dry on a clothesline in the yard; and wiping down a bowl while standing beside a wooden tub on the lawn. Though the caption describes her simply as the "cook," her duties appear to have extended far beyond that title.

Based on the quality of the prints, the album, and the captions, these photographs presumably developed at a much later date than when the photographs were first taken, possibly a couple generations later.

**Price: $750**

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**20. [Penny Strip Meets Cabinet Card]**

Die-Cut Cabinet Card of a Young Woman in Five Different Attitudes

[United States?]: [ca. 1910]. Cabinet card (13x20cm); black card stock blind embossed depicting a windmill scene, die-cut to reveal five small snapshot portraits of a young white woman in different attitudes. Light rubbing to margins, else a Very Good example.

Quite unusual cabinet card of a funny young woman posing with and without her hat looking thoughtful, pensive, and maybe even a little romantic. The center image, however, was taken of her sitting behind a chair to make it look like she's behind bars. A charming example of how, even in the age of severe and highfalutin studio portraiture, photography could still reveal the subject's silly side.

**Price: $150**

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**21. [Portrait photography]**

Photostrip portrait sequence of a young woman

Philadelphia, PA: Lipp Studio, ca. 1912-1925. Sepia five paneled portrait photostrip (6x18 cm) of a young woman in various poses. Bottom right corner missing and bottom left chipped with delicate crease between third and fourth portrait; mild closed tear to bottom second portrait. Verso stamped with Lipp Photography Studio's Market Street address in Philadelphia, where they operated from 1912 until they moved in 1925 to Chestnut. A Very Good example of early 20th century photostrip photography.

**Price: $75**

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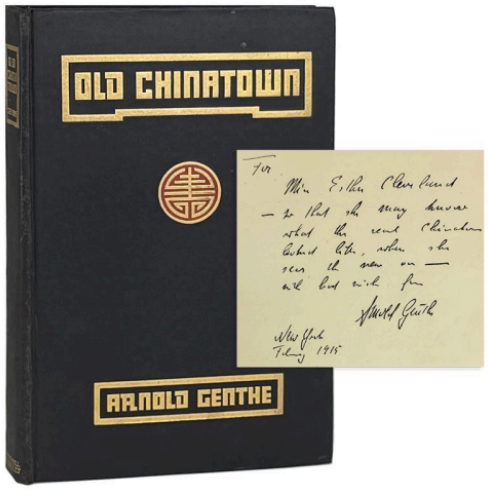

**22. Arnold Genthe [photography]; Will Irwin [text]**

Old Chinatown: A Book of Pictures by Arnold Genthe [Inscribed by Genthe to Esther Cleveland]

New York: Mitchell Kennerley, 1913. Second Edition. Octavo (24cm); publisher's black cloth with gilt and red lettering and decoration; [x],208pp.; black and white photographs throughout. Boards bumped along edges, with some spotting and scuffing to cloth. Binding sound. Pages clean and unmarked. Overall, a Very Good copy.

Inscribed on front free endpaper to President Grover Cleveland's daughter: "For Miss Esther Cleveland—So that she may know what the real Chinatown looked like when she sees the new one—with best wishes from Arnold Genthe, New York, February 1915." Genthe photographed Esther Cleveland in New York on February 8, 1915. The negative from that photography session is now held at the Library of Congress.

**Price: $750**

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**23. Jessie Tarbox Beals**

Collection of Eleven Photographs Taken at Camp Nyoda, Oak Ridge, New Jersey [many signed by Tarbox]

New York: Jessie Tarbox Beals, n.d., ca. 1920. Collection of eleven photographs (ca. 15x23 to 18.5x24cm. or the inverse). Light wear from handling, one image with tiny pinholes in all four corners, many of the images signed by Beals in pencil or pen in the lower margin, a few images with manuscript captions and the note "Please return to Mrs. G.D. Smith" on versos, else a Very Good, bright collection. Date of publication based on Tarbox Beals' rubber-stamps on verso of each image, providing her studio address 333 Fourth Avenue in New York, which she occupied from around 1920 to 1926.

Splendid collection of action shots taken at the all-girls Camp Nyoda in Oak Ridge, New Jersey. The camp, originally affiliated with the Camp Fire Girls of America, was founded in 1917 by Lee and Glover Smith. Jessie Tarbox Beals' daughter Nanette (b. 1911) was an early attendee, and while her mother had enjoyed national recognition for her news photographs for nearly two decades, she faced constant financial struggles. It is possible that Nanette's place at the camp was in part subsidized by this series of promotional photographs her mother took for the camp.

The photographs in this collection range across all facets of camp life, including basketweaving (unfortunately dressed as Native Americans), canoeing, fishing, and shooting. There is also a high level of pageantry at play here, with several photographs capturing at least four different performances including tableaux vivant and an elaborate canoe procession. Only two photographs were taken indoors, a view of the dining hall and a group photograph of a performance in which all the girls were, again, dressed as Native Americans, the only exception dressed as a ballerina.

Of particular interest are the photographs of the girls at play, with two action shots of the girls playing basketball on the tennis courts—Tarbox Beals has even managed to capture the moment when the ball goes through the hoop. Notably only two photographs identify the girls by name (none of them Nanette), that of the canoe procession where faces are difficult to make out and that of three girls with boyish haircuts practicing sharpshooting: Dorothy Dodd, Ada Fuller, and Marva Brown. One of the largest photographs, showing two girls triumphantly holding up the fish they have just caught, is sadly uncaptioned.

A former school teacher and lifetime dynamo, Jessie Tarbox Beals (1870-1972) gained national recognition for her gumption in documenting the St. Louis World Fair in 1904 where she was interviewed by the city's newspaper The Focus: "If one is the possessor of health and strength, a good news instinct...a fair photographic outfit, and the ability to hustle, which is the most necessary qualification, one can be a news photographer."

Indeed, an ability to hustle and bodily strength were recurring themes in this photographer's professional biography. Climbing ladders, balancing on top of bookcases, floating in hot air balloons, all were achieved while lugging about Tarbox Beals' equipment of choice: a 10x8 format camera weighing in at fifty pounds. In the world of women in photography Tarbox Beals was a "first" twice over: In 1902 she became the first woman photographer to work for a newspaper, having been signed on by both the Buffalo Courier and the Buffalo Inquirer. She also taught herself to take photographs at night, gaining the reputation as the first women night photographer. She also anticipated Weegee by decades, taking photographs for which news articles were then manufactured. The present collection showcases her continuing "ability to hustle" in order to get her daughter through the expenses of summer camp.

**Price: $3,000**

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**24. W. Donald Hise**

Ten Years After [Signed and Initialed]

Ohio?: W. Donald Hise, 1928. First Edition. Thick oblong quarto (23.5x33cm); original brown string-bound morocco; two hundred and one (201) original black and white mounted photographs (mostly 15x21cm or the inverse) with mounted captions of text printed mimeograph from typescript, introduction leaf mounted to first page. Leather a bit rubbed and dried with some brief peeling, rear joint just starting, else a Very Good example, contents in excellent condition. Introduction leaf initialed and signed by the compiler.

Rare album produced in a very small, unknown, print run, compiled by the Salem, Ohio-born World War I veteran W. Donald Hise. Quite possibly a vanity project, the text riddled with typos. "This album has been edited and issued with two ideas predominating: one, to present a comprehensive photographic survey of the battle fields of France and Belgium in their devastated state of 1918; two, to visualize the stupendous reconstruction work accomplished Ten Years After in these same regions." The album is organized with twin photographs presented on facing pages, those on the left taken in 1918, those on the right on the near-exact same spot, in 1928.

"These two hundred photographs cover principally battle fields where the American Expeditionary Forces fought, such as the Marne, Oiuse-Aisne [sic], St. Mihiel, Flanders Fields, the Somme and the Argonne." Seventy-nine different battle fields and villages are represented in the album. Ample references are made to the French and Belgian population's miraculous recovery, the 1928 photographs favoring streets filled with children, high birth rates mentioned in the captions wherever merited. The return to farming wheat and potatoes, coal mining, the presence of a new airplane factory, a village full of shoe makers, Hise makes note of all of this.

However, special emphasis is placed on the accomplishments of the American troupes deployed there both in 1918 and in the war's aftermath. Hise refers to regiments from Illinois, New York, Missouri, Ohio, Pennsylvania, Alabama, and Michigan ("Trench life in the strange Argonne forest was boring to the New Yorkers during the weeks before the big jump off"). The U.S. soldier's role in the post-war reconstruction is equally given its due, the photographs noting which villages, schools, bridges, and memorials were built by the A.E.F. Abutting a former battlefield in the devastated town of Reims now stands a Carnegie Library.

An excellent visual record of both the War and its immediate aftermath. Hise even includes a photograph of a French villager animatedly explaining to him the battle at which Hise himself fought. Evidently this album was produced in quite a small run with just two other examples appearing at auction, in 1994 and 2009. None, however, in OCLC as of February, 2026.

**Price: $2,000**

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**25. J. Elosúa; et al.**

Collection of Twelve Real Photo Postcards of the Running of the Bulls in Spain

Zaragoza et al: v.p., ca. 1930s. Collection of twelve real photo postcards; light wear and a hint of dust-soil, else a Very Good or better collection. One example with the rubberstamp of Zaragoza photographer J. Elosúa, "Fotógrafo Taurino"; another with the rubberstamp of a Pamplona photographer (Gerardo Zaragu[?]); the remaining ten unattributed. One photograph captioned, noting the "Bello efecto de contra Luz a la salida del Callejón."

Half of the images rather exciting and disturbing action shots taken in the narrow streets during the running of the bulls, usually from the safety of an upper window, the remaining half shot from the arena as the runners and bulls enter from the city. Of the collection we could pinpoint four shots in which a bull has made contact with a runner, in some cases grievously so.

**Price: $75**

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**26. [Pogo Stick] [Hollywood Actresses]**

Silver Gelatin Photograph of Actresses on Pogo Sticks

Hollywood, CA: s.i., [ca. 1950s]. Glossy silver gelatin photograph with typed paragraph to verso. Curled at edges and bumped at corners with minor surface marks, but relatively clean and clear. A Very Good or better example.

The happy ladies are jumping on an early patented version of the pogo stick, notably without handles. Based on the description typed on the verso, the pogo riders are Catherine Hughes and Dorothea Kent, both Universal Studios actresses in Hollywood. Hughes was known for starring in early Westerns, including two Gene Autry films. Kent was less well-known but held roles in "Pin Up Girl," "Some Blondes are Dangerous," and "Million Dollar Legs."

**Price: $75**

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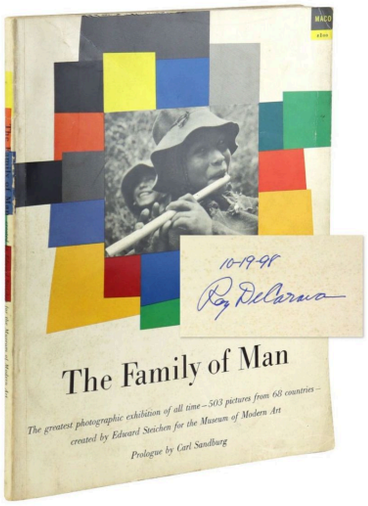

**27. Edward Steichen [curator]; Carl Sandburg [prologue]; Roy DeCarava et al [contrib.]**

The Family of Man: The Greatest Photographic Exhibition of All Time - 503 Pictures From 68 Countries [Signed by Roy DeCarava]

New York: Museum of Modern Art / MACO Magazine Corporation, 1955. First Edition. Slim quarto (28cm); publisher's white pictorial wrappers; 192pp.; photographic illus. throughout. Wrappers a bit worn, foxed, and dust-soiled, though contents remain clean and sound. Very Good overall.

Signed and dated 10-19-98 by photographer Roy DeCarava on title page. Three of DeCarava's photographs appear in this classic exhibition catalog, on pp. 9, 102, and 130.

**Price: $350**

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**28. Fred W. McDarrah**

Original Silver Gelatin Photograph of Peter Orlovsky and Allen Ginsberg in Greenwich Village

New York: Fred W. McDarrah, 1959. Original silver gelatin photograph (24x19.5cm) depicting Beat poets Peter Orlovsky, Allen Ginsberg, and two others (unidentified) standing on the sidewalk in Greenwich Village. General wrinkling, smallish triangular loss at top right-hand corner, closed tear at top edge, old pen and orange pencil annotation to image (presumably in McDarrah's hand); Good only.

Rubberstamp on verso dated Mar 8, 1959, together with McDarrah's copyright sticker dated 1984. This photograph would have been taken as part of a series that McDarrah shot to illustrate Elias Wilentz's 1960 anthology *The Beat Scene*. While this photograph was not used in the collection, the photograph of Tuli Kupferberg which adorns p. [66] was taken on the same stretch of the same block.

**Price: $750**

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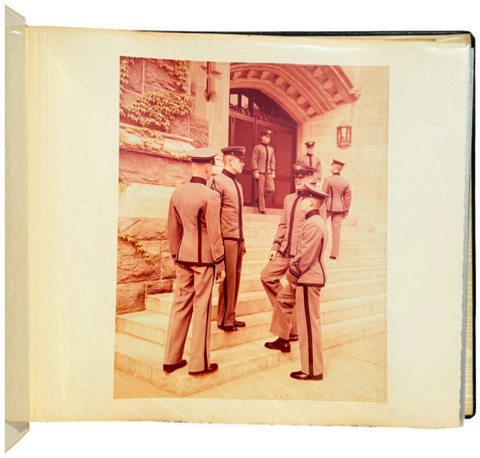

**29. [West Point] U.S. Military Academy**

United States Military Academy Cadet Uniforms - 8 June 1960

[West Point, NY]: [United States Military Academy], 1960. Oblong quarto; publisher's gray gilt-lettered leatherette photo album; sixteen (16) photographs, each highlighting a different uniform worn by cadets at West Point, with one-page description and history of each uniform facing. Light surface scratching and scuffing. Binding sound. Photos a touch faded; unmarked and a Very Good and sound copy. Includes a brief history of General Winfield Scott's defeat of the British in Upper Canada in 1814, followed by photographs and descriptions of Brigade Staff, Dress Grays, Tropical Worsted, and many others. Uncommon in retail.

**Price: $300**

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**30. [African Americana - Photobooth Photography]**

Three photobooth photostrips of mid-century Black joy

United States: ca. 1960s-1970s. Three black and white photostrips, two with four images, one with three (20x4 cm and 15x4 cm). All edges gently rubbed, lightly toned, with one full strip showing previous fold creases and one spot of minor soiling. All versos lightly toned but overall Very Good or better.

The short photostrip has likely had its last image cut off, maybe to gift to a friend or partner. The subject, collar wide and pocket drooping with the weight of his cigarette pack, starts stern but he seems to change his mind and turns in the last image with a sly smile. The other single subject strip also begins stern, but he starts feeling himself and his fresh haircut, turning as the camera clicks to ensure he gets all sides photographed. The third shows only smiles as three girls, obviously crammed into the photobooth, laugh and push towards the front, the last image almost completely blacked out as they get too close to the camera.

**Price: $100**

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**31. [Louisiana] [Photography]**

Original Photo Album of a New Orleans Woman, ca. 1960-65

New Orleans?: ca. 1960-1965. Large oblong quarto (27x41cm.); brown gilt-tooled leatherette bound with leather strap; [47]ll. to which are mounted 311 photographic snapshots (nearly all black and white and measuring 8.5x8.5cm). Album a bit scuffed at extremities, joints significantly cracked from use and poor quality of leatherette, leaves a bit thumbed along fore-edge margins, a number of photographs apparently removed, though otherwise Good to Very Good, contents that remain mostly in fine condition.

Extensive though sadly uncaptioned personal photo album of a young white woman in New Orleans in the early to mid-1960s documenting her social, family, and work life (date based on shots time-stamped 1963 and 1964). What we have gathered from the contents, the compiler worked at least briefly as a server at a diner whose staff was mixed-race though still separated by position: the servers all appear to be white while the grill cooks and kitchen staff are Black.

Of special note are the compiler's frequent trips to the Pontchartrain Beach amusement park in New Orleans, a popular destination in the 1960s, though the park was sold and its rides disbursed in the 1980s due to declining attendance. This album, however, beautifully captures its heyday, including shots of the rides, carnival games, swimming pool, tiki bar, and, a perennial favorite, an oversized head inside of which our compiler loved to pose.

The compiler, as well as being a dog-lover, was evidently a serious party-goer and additional snapshot vignettes capture various couples making out at a New Year's party or dressed up for Halloween.

An excellent record of white New Orleans working class life marking the advent of the Swinging Sixties.

**Price: $500**

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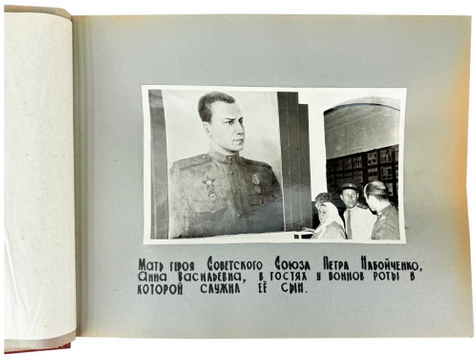

**32. [Photography - Eastern Europe / Soviet Bloc]**

Commemorative Photo Album of the 50th Anniversary of the Russian Revolution

[Druskininkai, Lithuania?]: 1968. Large oblong folio (30x41.50cm.); commemorative postbound photo album of brown blind-embossed cloth; [29] grey card leaves to which are mounted 30 original photographs measuring ca.15x24cm (or the inverse) to 30x24cm, all captioned in neat manuscript Russian, though the opening statement on front pastedown in manuscript Lithuanian of the same hand. Corners a bit bumped, pastedown endpapers starting to peel from boards, light occasional soil to leaves, leaves cockled from exposure to glue, else Very Good, the photographs all in near fine condition.

Collection of neatly compiled but rather amateurish photographs taken during the 50th anniversary of the Russian Revolution celebration in the Lithuanian spa town of Druskininkai, featuring members of both the military, the Young Leninists (Komsomol), and the Pioneers. The earliest photos show the visit of Anna Vasil'evna, mother of the fallen hero Petr Naboichenko at the company with which he served, her face shown weeping before an oversized portrait of her son. Vasil'evna reappears in one more photograph towards the end of the album, sitting in a classroom surrounded by listeners as she wipes her eyes with a handkerchief.

The photos also depict the march to the burial place of Naboichenko at which is held a rally of soldiers and members of the Pioneers in memory of those who fell during the liberation of Druskininkai. Other photos show members of the party in an empty field, "the site of a fierce battle" (our translation). The final photographs promote the importance of the press, as a man in military uniform reads from the day's newspaper to a small cluster of soldiers, some of them looking as young as fourteen. The final photo, taken at the evening's banquet, show a four-man military band on maracas, bass, accordion, and guitar, the caption describing them as the prizewinners of a televised competition. (Kind thanks to our colleague Dr. Joseph Kellner for his assistance in the translating and cataloging of this item.)

**Price: $650**

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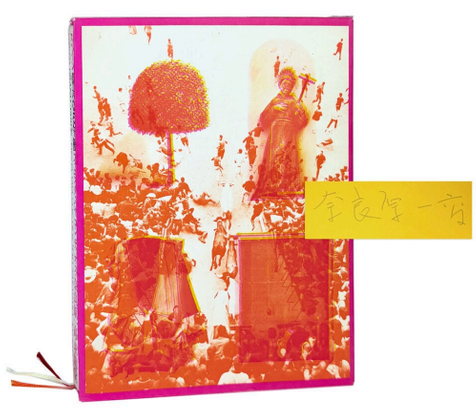

**33. Ikko Narahara; Mitsu Sawano [trans.]**

España: Grand Tarde, Fiesta, Vaya Con Dios [Signed by Narahara]

Tokyo: Kyuryudo Co. Ltd., 1969. First Edition. Two folio volumes: illustrated cloth with multi-color endpapers and ribbons; illustrated wraps with map of Spain endpapers; black and white photographs throughout the former, many fold-out; Japanese and translated English text to the latter. Housed in publisher's illustrated slipcase; additional brown cardboard slipcase open on both sides and presumably used for shipping. Mild toning and soiling to boards and wraps; brief split to front joint of wraps near crown; corners bumped; bindings sound and pages unmarked. Wear to illustrated slipcase but still remains structurally sound; cardboard shipping case roughly worn but remains intact; Very Good overall. Signed by Narahara in Japanese on front free endpaper.

Scarce early signed work by the noted Japanese photographer—an investigation and celebration of Spain, which he visited in the summers of '62 and '63, giving the young artist "much more exhilaration than I expected," and for him acting as "a key to the fragrance of the sun."

**Price: $750**

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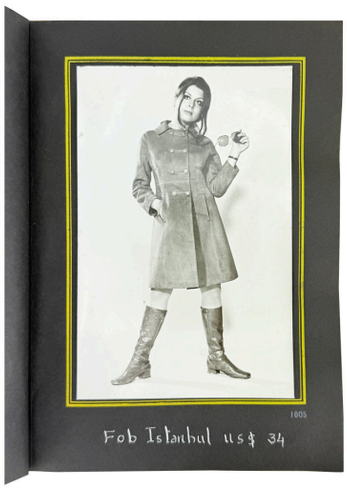


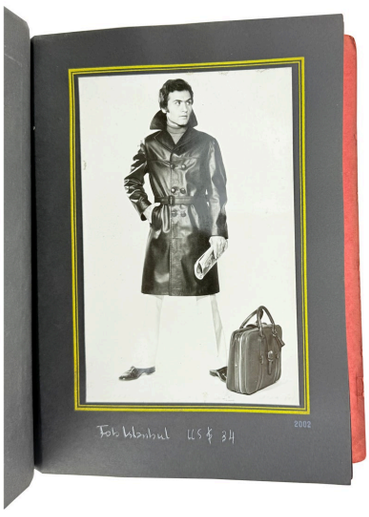

**34. [Fashion - Turkiye] Tannerie Kazlicesme**

Gunal Erkose: Fabrication et Confection de Vetements en Cuir

Istanbul, Turkiye: Tannerie Kazlicesme, n.d., ca. 1970s. Quarto (25.5cm); publisher's brown post-bound card wrappers printed in gilt; title page and thirty (30) leaves of stiff black stock to which are mounted twenty-eight gelatin fashion photographs captioned in white ink manuscript. Wrapper margins a bit rubbed, occasional white ink splatters, else Very Good, contents just about fine.

Fun and fashionable trade catalog of Turkish leather goods, especially outerwear and knee-high boots, priced for the tourist market in US dollars. The tannery was located in Kazlicesme, Istanbul's center of leather production since the middle of the 15th century when it was assigned for slaughtering, tanning, and chandlery by Mehmed the Conqueror.

The first twenty-one images in this catalog feature the same young woman modeling seventeen different coats. The reminder feature a male model, who got to try on just four leather coats, a pair of patent leather loafers, and a travel bag.

Not separately catalogued in OCLC as of August 2026.

**Price: $650**

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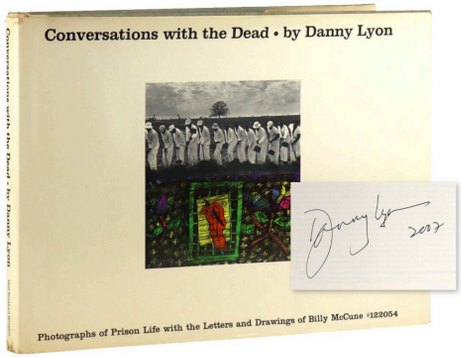


**35. Danny Lyon [photos]; Billy McCune [contrib.]**

Conversations with the Dead: Photographs of Prison Life with the Letters and Drawings of Billy McCune #122054 [Signed by Lyon]

New York: Holt, Rinehart and Winston, 1971. Stated First Edition. Oblong quarto (21x28.5cm); boards quarter-bound in white and grey cloth with black stamping to spine, publisher's pictorial dust jacket with $14.95 price intact; 196pp.; illustrations throughout. Dust jacket lightly rubbed and toned with tears forming at spine ends. Jacket rear panel torn without obstruction to text. Boards bumped and foxed. Binding sound. Textblock faintly foxed; endsheets and interior pages clean. Very Good or better copy of this significant work of photojournalism. Signed and dated by the photographer on title page.

Photobook documenting Lyon's visits to six Texas prisons over the course of fourteen months, taking photographs and collecting testimonials from prisoners.

**Price: $750**

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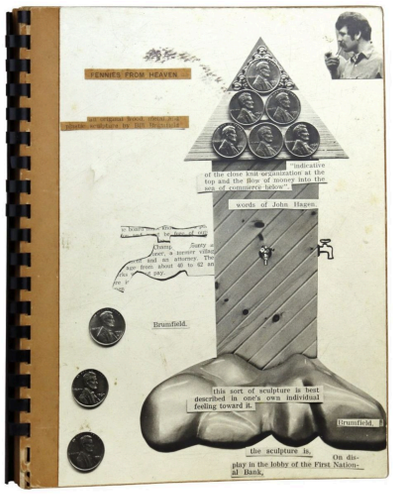


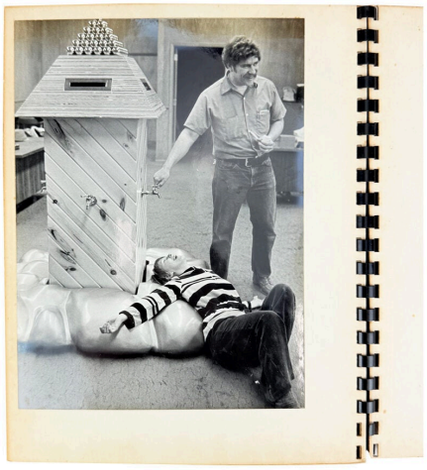

**36. Bill Brumfield [artist]; David Mobley [photo.]**

Pennies from Heaven Vernacular Photo Album

[Sullivan, IL: 1972]. Quarto (25cm); comb-bound vernacular photo album, heavy coated cardboard with collaged covers and black and white photos pasted to every page, including cover versos; [12]pp. Comb missing the first single and last two teeth, otherwise intact. Superficial scratches and light soiling to covers with toning and foxing throughout; photographs lightly finger smudged. Overall Very Good or better.

Most likely compiled as a presentation piece for the artist Bill Brumfield, the photographs pasted throughout show the unloading and unveiling (from under a floral bedsheet) his multimedia sculpture "Pennies from Heaven." The piece was displayed at the Sullivan, Illinois, branch of the First National Bank in February of 1972, as reported by the Moultrie County News. Smoking a pipe (likely decorative, though it is the '70s), Brumfield stands proudly next to his piece, representing "the close knit organization at the top and the flow of money into a sea of commerce below." The artist was a local who had ventured off to the Art Institute of Chicago where he met his wife and eventually moved back home to run the family furniture store. The bank, now the First Community Bank of Moultrie County, still stands on Main Street, though where the sculpture ended up is anyone's guess.

**Price: $550**

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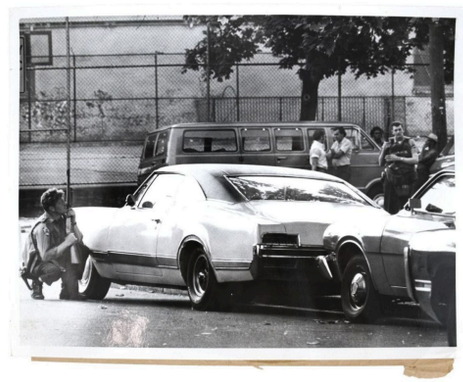

**37. [Law & Crime] [New York City] Ted Cunningham, Dan Neville, and Paul Hosefros, photographers**

Collection of Thirty Original Press Photographs Documenting a Hostage Situation in Queens, New York, June 10-12

Queens, NY: 1974. Thirty original press photographs (measuring ca. 23.5x18cm. to 28x18cm. or the inverse), some with snipe in image or mounted to verso; occasional color pencil annotations to versos, one piece of snipe separated, else a Very Good collection, images all quite sharp.

Substantial archive of press photographs covering a thirty-hour hostage situation that took place at the South Jamaica Houses in Queens, New York. Floyd Steele, recently on parole from the Matteawan State Hospital for the Criminally Insane, was the tenant of Fred and Peggy Dalton Kinsler, living in their apartment with Peggy's five-year-old daughter Avril. Steele had already been convicted twice for manslaughter charges, including the 1963 fire arm death of his girl friend. Late on the evening of June 10th, 1974, Steele allegedly made an unwanted advance at Peggy, threatening the family with a loaded gun when she rebuffed him. Peggy managed to lock herself in a bedroom and used a sheet to climb out of the third story window to alert the police.

According to Cecil Mackey, a member of the Housing Authority Police and one of the lead negotiators during the following thirty-three hour stand off, an early attempt to break open the door to the apartment found Steele pointing the gun at young Avril's head, threatening to shoot if they did not shut the door. Mackey and the newly-formed hostage negotiation team developed by Simon Eisdorfer in the wake of the deadly attack on the 1972 Olympics, employed the latter's negotiation techniques which, according to a 2005 obituary article, "deemphasized confrontation, focusing instead on saving lives. Studying earlier cases, [Eisdorfer] realized that negotiators could subtly turn a siege into a waiting game that played out in their favor. Police officers could change shifts, but the suspects could not, and eventually became tired and hungry enough to surrender." Mackey and fellow officer Lt. Francis Bolz followed these protocols, addressing Steele as "Mister," chatting about gardenias, and slowly managing to gain Steele's trust enough to open the door long enough to provide him and Avril with breakfast and hot coffee. It was by proffering Avril a glass of Kool-Aid that Bolz managed to pull her out of the apartment door and place his body (equipped with bullet proof vest) between her and Steele. Steele surrendered immediately, though it was discovered that his gun was still loaded and Fred Kinsler had been killed by two bullets to the neck and chest. From start to finish the situation lasted thirty-three hours and was later described by Police Commissioner Michael Codd as "an ideal marriage of the community and the professional policeman in action" ("New York Daily News," June 13, 1974).

The present collection of photographs, attributed to Ted Cunningham, Dan Neville, and Paul Hosefros, were splashed across newspapers across the country. Half of the photographs in the collection depict members of the police force as the situation unfolded, including snipers situated on the ground and on a nearby rooftop. A number of images of the small window into the apartment also feature heavily, including one in which one can just see the small hand of Avril Kinsler shutting the window upon Steele's instructions. Approximately half of the photographs document the immediate aftermath of Steele's arrest, including four close-up shots of him being led by members of the police force; two show Avril being carried away by an unknown policewoman; and three photographs show Peggy Kinsler in a state of shock being wheeled out of the apartment in a gurney after discovering that her husband had been murdered. A substantial and important documentation on the history of police tactics on both the local and the national level.

**Price: $650**

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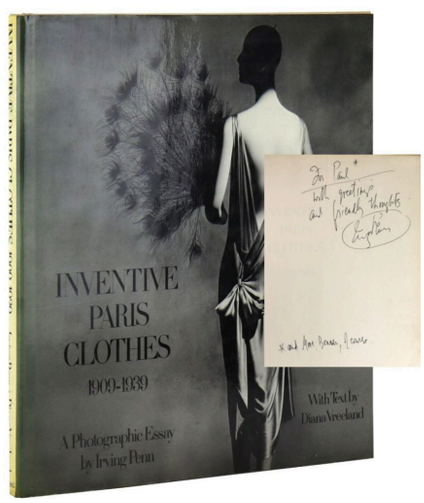


**38. Irving Penn [photography]; Diana Vreeland [text]**

Inventive Paris Clothes 1909-1939: A Photographic Essay [Signed and Inscribed by Penn]

New York: Viking Press, 1977. First Edition. Square quarto (27cm); boards bound in beige cloth with black stamping to spine, photographic dust jacket with $18.95 price intact; 94pp.; black-and-white photographs throughout. Dust jacket bumped with superficial scratches throughout. Rear panel and interior flaps toned. Boards lightly bumped but otherwise clean. Binding sound. Textblock and interior pages clean; endsheets lightly toned. Very Good or better. Signed and inscribed by the author at first free endsheet, "For Paul* with greetings and friendly thoughts." Below, Penn has added an asterisk "*and Mme. Bonner, of course."

Fashion photography by Irving Penn and text by editor-turned-curator Diana Vreeland together chronicling three decades of French fashion. Much of the early 20th century couture included in this book was featured in Vreeland's 1973–74 exhibition at the Metropolitan Museum of Art Costume Institute, "The Tens, The Twenties, The Thirties: Inventive Clothes."

**Price: $500**

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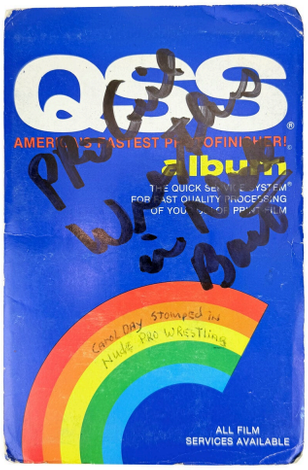
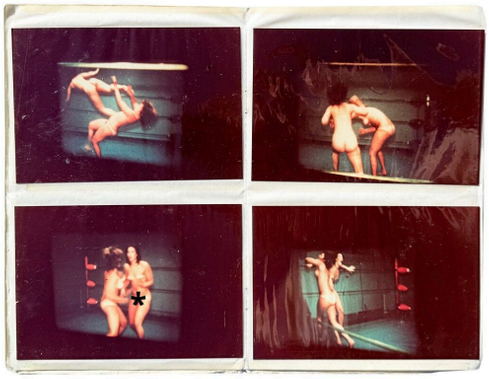
CONTENT WARNING: NUDITY / STAGED VIOLENCE





**39. [Vernacular Photography - Nude Women's Wrestling]**

"C— D— Stomped in Nude Pro Wrestling" [Photo Album]

United States: n.d., ca. 1980. Octavo (21cm); pictorial QSS 1-hour photo album containing twenty-two (22) original color snapshots (8.5x13cm), with an additional photograph added to the final snapshot as a collage element. Wrappers rather rubbed, old marker annotation to both covers—"Pro Girl Wrestlers in Nude Bowl[?]"—with "C— D— Stomped in Nude Pro Wrestling" in pen to front. Contents about fine. Very Good overall.

A series of twenty-two blurry snapshots taken of a color television set showing a match between two nude pro women wrestlers. Things seem fairly even until the final four shots which culminate in one woman finally knocking out the other. The end shot captures the victor standing over her collapsed opponent while flexing her muscles, over which the compiler, a woman in her fifties or sixties, has glued on a cut-out photo of herself, breasts exposed, enjoying the show.

A crude but humane example of the difficulties of documenting the ephemerality of television that also happens to capture the heyday of a favorite erotic medium which Carmen Electra and pay-per-view tried (and failed) to resuscitate in the mid 2000s.

**Price: $300**

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**40. [Photobooth] Jennifer McComb**

Photobooth photostrip of two friends at Fantasy Island Amusement Park

Beach Haven, NJ: ca. 1980. Black and white photobooth photostrip (20x4cm) of two young girls. Verso reads "Jen McComb & I at Fantasy Island" in pen. Mild scuffing to recto and previous glue residue to verso, otherwise relatively clean and sharp. The girls seem to use the privacy of the photobooth to its full advantage to whip out a middle finger in the third image.

One of the young girls in the photos, Jennifer McComb, is best known for her roles in the movie "Lost in Africa" and the television series *The Outsiders*.

**Price: $50**

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**41. Robert Rauschenberg**

Photos In + Out City Limits Boston [Signed]

West Islip, NY: ULAE, 1981. First Edition. Folio; publisher's white card wrappers lettered in silver foil, housed in original paper-covered slipcase; [8],45pp.; halftone photographic illus. throughout printed on rectos only. A hint of shelf wear, spine toned, else a Very Good or better, internally clean and sound copy. Signed "Bob Rauschenberg" facing title page.

**Price: $500**

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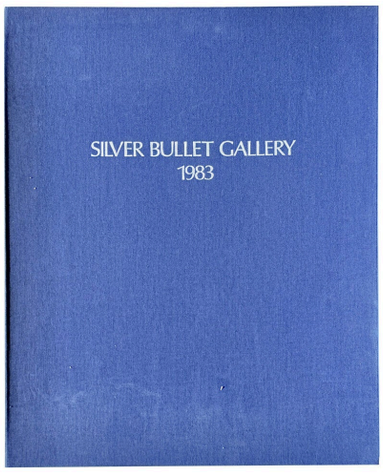
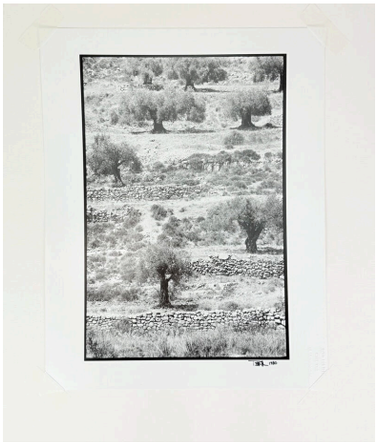


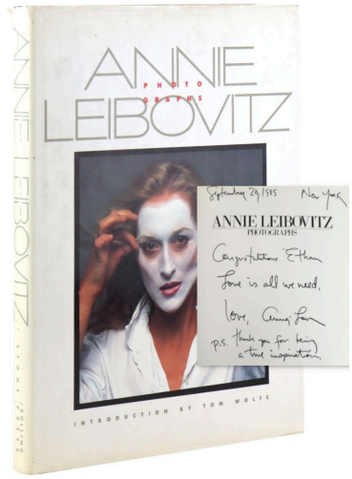
**42. [Silver Bullet Gallery] Bill Aron, Barnaby Evans, Arno Minkkinen et al [photography]; Alan D. Metnick [ed.]; William E. Parker [intro.]**

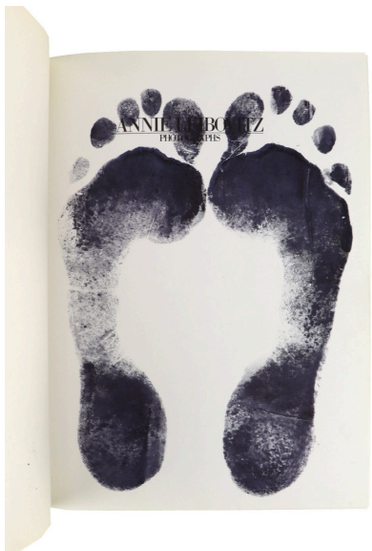
Silver Bullet Gallery 1983 [Signed by Aron, Evans, and Minkkinen]

Providence, RI: Silver Bullet Gallery, 1983. First Edition, Limited to 100 copies. Elephant folio (54cm); original blue cloth clamshell box portfolio, front cover lettered in silver foil; contents loose as issued including bifolium title page with introductory text and table of contents, and twelve (12) original mounted photographs, some in color but chiefly halftone. Light wear and dust-soil to clamshell box, contents in Fine condition.

Portfolio of photographs by artists chiefly associated with the Rhode Island School of Design (RISD). Signed by contributors Bill Aron, Barnaby Evans, and Arno Minkkinen in margin of their photographs. A beautiful collection of late 20th century photography. No examples separately catalogued in OCLC as of August 2026.

**Price: $2,500**




**43. Annie Leibovitz; Tom Wolfe [intro.]**

Annie Leibovitz: Photographs [Signed and Inscribed with Feet Prints]

New York: Pantheon / Rolling Stone Press, 1983. Stated First Edition. Quarto (31.5cm); boards bound in grey cloth with white stamping to spine, dust jacket with $35.00 price intact; unpaginated; photographs throughout, both black-and-white and color. Dust jacket toned, bumped, and scratched. Boards bumped; dampstain at rear panel. About Very Good copy of this early Leibovitz monograph. Signed, dated, and inscribed by the photographer on title page. At the half-title page, Leibovitz has inked her (rather large) footprints.

Inscription reads, "Congratulations Ethan / Love is all we need. / Love, Anna-Lou / P.S. Thank you for being a true inspiration" (Anna-Lou is the photographer's birthname.) Former bookseller's cataloging identifies Ethan as Ethan Russell, noted rock n' roll photographer. While it is somewhat common for the photographer to stamp her palmprint when signing books, her feet are much less common.

**Price: $650**

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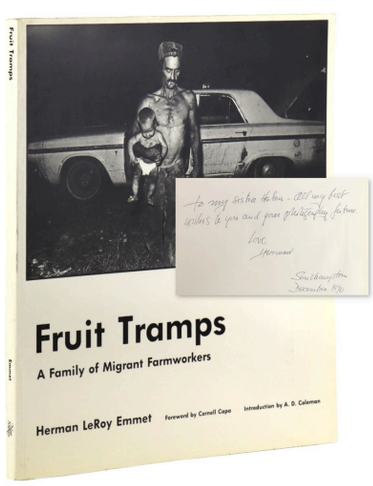


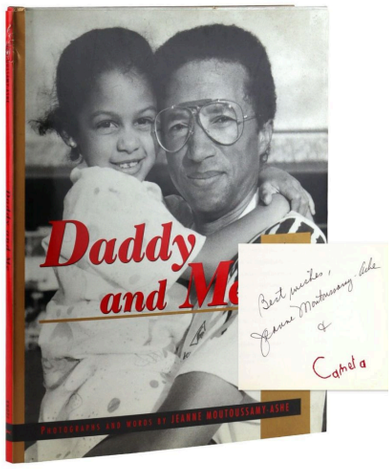

**44. Herman LeRoy Emmet [photos]; Cornell Capa [foreword]; A.D. Coleman [intro.]**

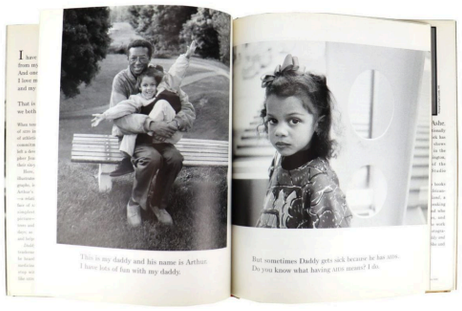
Fruit Tramps: A Family of Migrant Farmworkers [Inscribed to Photographer's Sister]

Albuquerque, NM: University of New Mexico Press, 1989. Stated First Edition. Quarto (26cm); publisher's stiff white pictorial wraps with black text; unpaginated; black-and-white photographs throughout. Wraps lightly rubbed and toned; rear panel scratched. Binding sound. Textblock, endsheets, and interior pages clean, if lightly toned. Very Good or better with unique association.

Inscribed to the photographer's sister at full title page and dated 1990, "To my sister Helen — All my best wishes to you and your photography future. / Love, Herman."

**Price: $400**



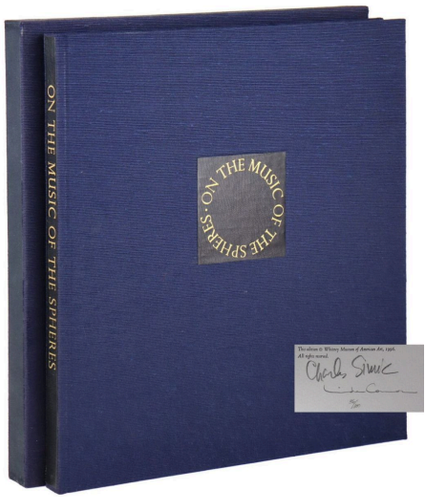

**45. Jeanne Moutoussamy-Ashe**

Daddy and Me: A Photo Story of Arthur Ashe and His Daughter, Camera [Inscribed and Signed by Moutoussamy-Ashe]

New York: Alfred A. Knopf, 1993. First Edition, First Printing. Slim quarto (27cm); publisher's paper-covered boards in photo-illustrated dust jacket; [40]pp.; halftone illus. Very light edge wear, jacket spine crown wrinkled, else Near Fine. Signed by the author/photographer on dedication page with inscription, "Best wishes, Jeanne Moutoussamy-Ashe" with a rubberstamp of Camera's signature below.

Beautiful and heartbreaking children's picture book, a photographic record of the relationship between young Camera and her father Arthur Ashe, the Black tennis star who died of complications from AIDS in early 1993 after contracting HIV during a blood transfusion a decade earlier. Ashe remains today the only Black man to have won the singles titles at Wimbledon, the US Open and the Australian Open.

**Price: $200**



**46. Charles Simic [poems]; Linda Connor [photographs]**

On the Music of the Spheres [Deluxe Limited Edition with Original Signed Print] [Signed by Simic and Connor]

New York: Library Fellows of the Whitney Museum of American Art, 1996. First Edition, Limited to 100 copies of which this is no. 36 bound by Claudia Cohen with original platinum palladium print signed by Connor. Large, square quarto (36cm); publisher's full dark blue silk, black morocco gilt-lettered labels to upper cover and spine, housed in matching slipcase; [10]pp.; tipped in frontispiece and fourteen leaves of plates, together with an additional print laid into stiff card chemise. Slipcase a bit dust-soiled and shelf worn, else a Fine example. Signed by Connor and Simic on colophon in rear of the volume. Print also signed by Connor. An additional 250 copies were issued without the signed print.

**Price: $1,500**

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**47. Jim Goldberg, Susan Meiselas, Paolo Pellegrin, Alec Soth, and Mikhael Subotzky [photography]; Ginger Strand [text]**

Postcards from America [Signed by all Six Contributors]

New York: Magnet Inc. / Magnum Photos, 2012. Limited Edition of 500 copies signed by all six contributors on a bookplate mounted to interior of cardboard case, of which this is no. 212. Collection of books, pamphlets, postcards, newsprint, and a poster, housed in a printed cardboard case with velcro fasteners. Touch of rubbing to cardboard case, contents all Fine.

"In May 2011, five Magnum photographers—Paolo Pellegrin, Jim Goldberg, Susan Meiselas, Alec Soth, Mikhael Subotzky—and a writer, Ginger Strand, set out from Austin, Texas, in an RV. Two weeks and 1750 miles later, they arrived in Oakland, California. The resulting limited edition book is a collection of objects—a book, five bumper stickers, a newspaper, two fold-outs, three cards, a poster and five zines, all in a signed and numbered box—that collectively document the experience. Edition of 500, signed by all five photographers and the writer." —Publisher's description, pulled from OCLC. Scarce in retail.

**Price: $750**

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