



ERIC CHAIM
KLINE
BOOKSELLER

TEL 818.920.9968
FAX 818.920.9978

P.O. Box 829
Santa Monica, CA 90406

KLINEBOOKS.COM
info@klinebooks.com



Photography from the Collection of Eric Chaim Kline Bookseller

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1. Moï Ver (Moshé Raviv-Vorobeichic); Fernand Léger (Introduction). **Paris.** Paris: Jeanne Walter, 1931. Limited First edition.

1/1000. Large quarto (11 5/8" x 9"). Unpaginated. [6]pp (Text), [80]pp (Photographs), [2]pp (Colophon). Original glassine over photo-illustrated dust-jacket and blind wrappers, with blue lettering to spine and front cover. Book housed in a modern custom-made quarter black morocco over paper covered board chemise, with silver lettering to spine. Chemise housed in its matching paper covered slipcase. Introduction by Futurist Fernand Léger.

"This revolutionary work which introduced Moï Ver to the world is a striking tour de force of photomontage utilizing Bauhaus style photography and design. Its 80 pages of avant-garde photomontages evoke a modern form of Paris through his visualizations.

The method in which Moï Ver chose to present his material, in its kaleidoscopic layering and frenzied repetitiveness, emphasizes an experimental approach to picture-construction. In this sense, Paris remains the author's quintessential avant-garde book object.

The jacket's front cover superimposes factory smokestacks upon a classic stone colonnade, thus setting up familiar juxtapositions: art and industry, antique and modern, beauty and banality.

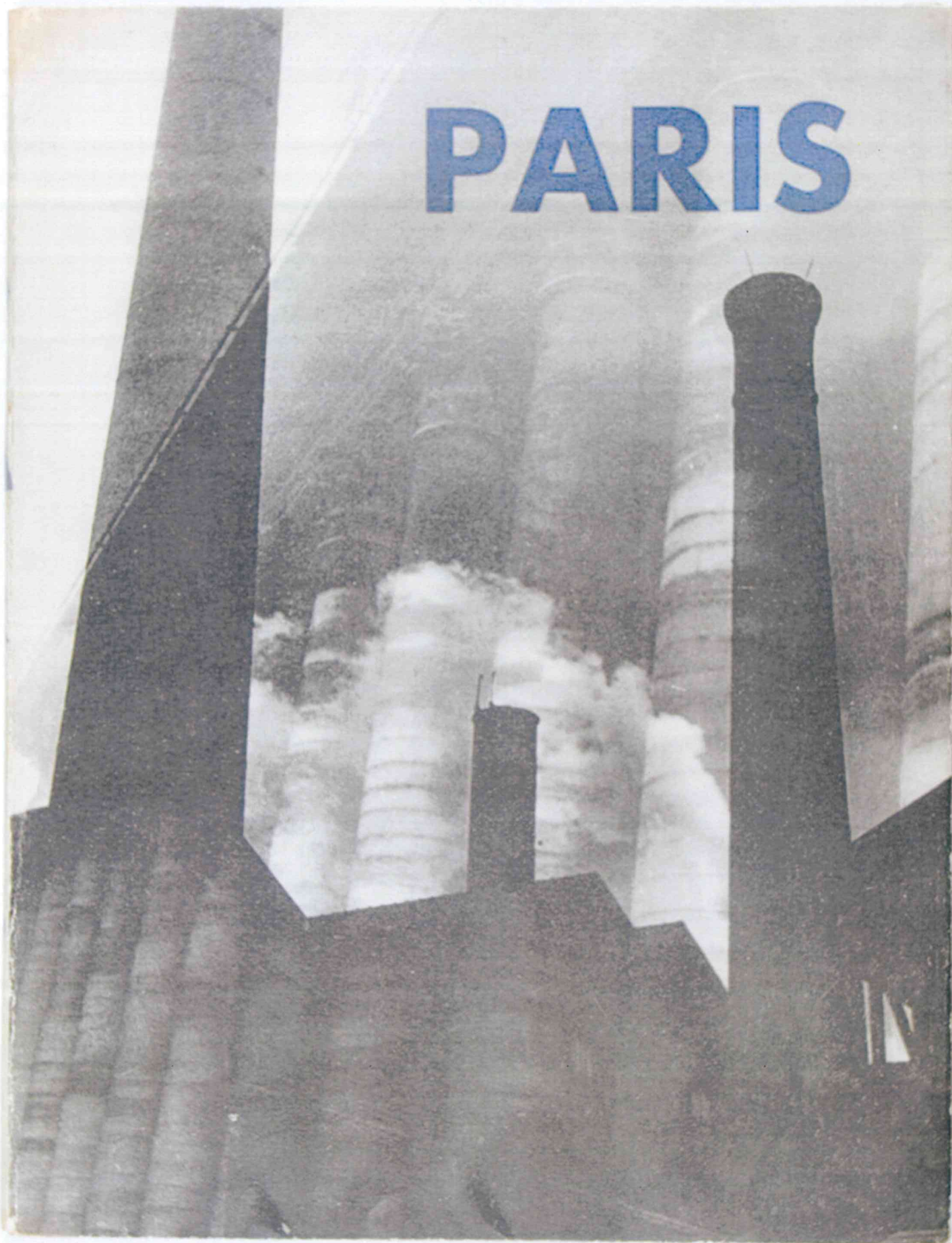
Moï Ver's Paris is a metropolis pulsating with fast-paced daily life, moving almost out of control. Cobblestone streets, bustling crowds, facades, railway tracks, bridges, the glittering river, and countless monuments shift and shatter here" (Andrew Roth: "The Book of 101 Books," pp. 70-71).

It is interesting to note that Karl Lagerfeld's facsimile edition of this work features the photographs in a different order, which seems to indicate that the legendary designer's copy was at some point disbound, with pages mixed up, and rebound without following the original pagination.

One of 1000 copies, not all published, of which this is No. 138.

Dust-jacket professionally restored at head and tail of spine (3/8ths of an inch at top, and 1 inch at bottom, not affecting lettering). Minor and sporadic rubbing along edges. Front free endpaper slightly smudged. Front free endpaper and fly leaf tightly bound, but slightly loose at bottom. Minor age-toning along paper margin. Text in French. Modern chemise and slipcase in overall very good, glassine and dust-jacket in good+ to very good, wrappers and interior in very good condition. vg. Softcover. (42371) \$27,500

PARIS

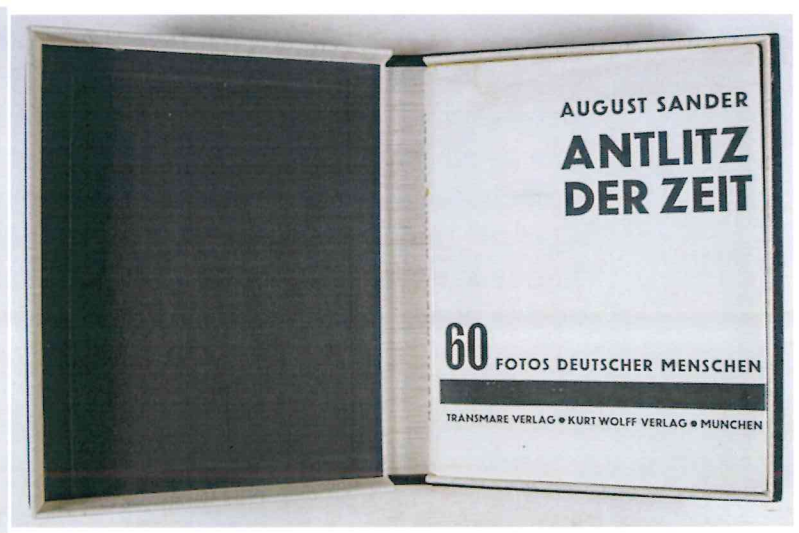
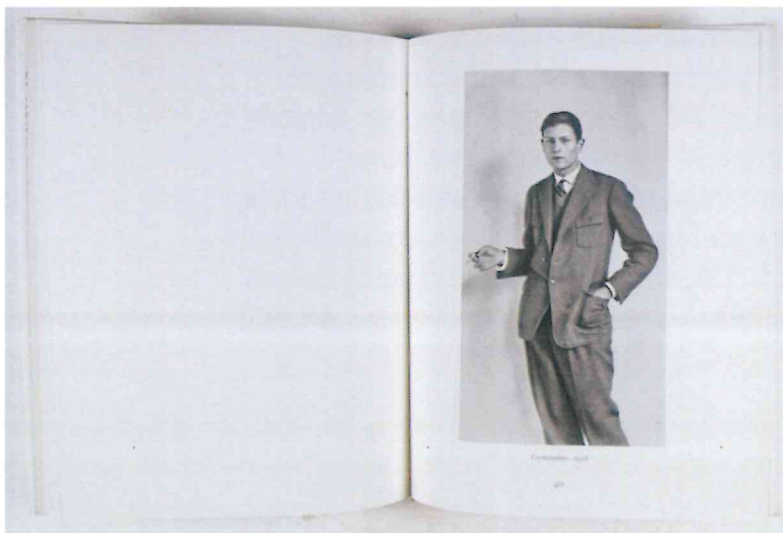
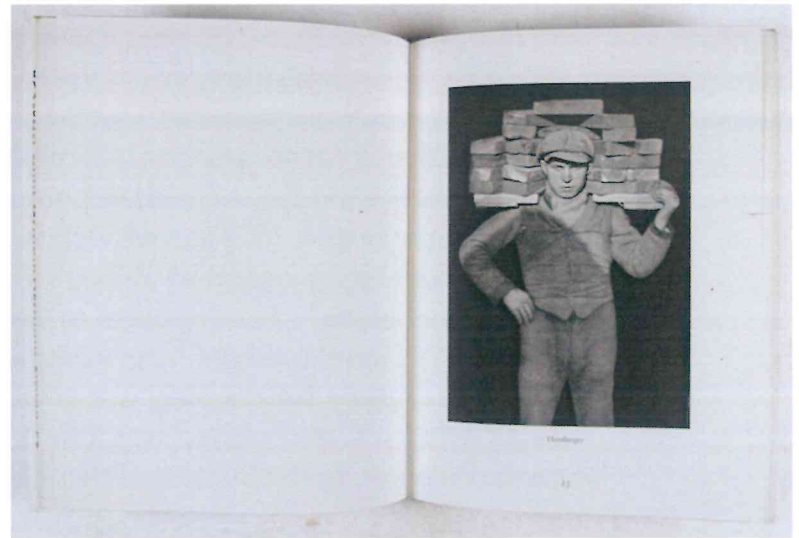


2. Sander, August. **Antlitz der Zeit: Sechzig Aufnahmen Deutscher Menschen des 20. Jahrhunderts.** München: Transmare Verlag, 1929. First edition. Quarto. 60pp. Original dustjacket over yellow cloth with small illustration stamped in black to front cover, housed in a modern black cloth clamshell box with gray edges, gilt lettering and ruling on black leather label of spine. Illustrated with full-page reproductions of b/w photographs of 1920's German contemporary society by portrait and documentary photographer August Sander (1876-1964). Foreword by Alfred Döblin.

In this study, containing 60 images, Sander captured the multifaceted nature of the German people. As a result of this, during the Nazi regime, he was prohibited from producing portrait photography and subsequently turned to landscapes. In 1936, *Antlitz der Zeit* was seized by the National Socialists and the photographic plates were destroyed.

"Der Auswahlband 'Antlitz der Zeit' gewährt einen kleinen Einblick in die Art des Sanderschen Sehens von Menschen und Festhaltens von Menschen. Er kann naturgemäß nur einen schwachen Begriff von dem außerordentlichen Ausmaß der Sanderschen Gesamtleistung vermitteln. Was er aber zeigen kann, ist vor allem die seltene Fähigkeit des Photographen, die Menschen, die er vor sein Objektiv bringt, zu lösen, jede Pose und Maske auszuschließen, sie vielmehr in einem vollkommen natürlichen, selbstverständlichen Bilde zu fixieren." (The selection 'Antlitz der Zeit' offers some insight into the way Sanders sees human being and how to capture them in a photograph. Naturally it can convey only a small part of the tremendous scale of Sander's overall achievement. What it can show is most of all the rare ability of the photographer, to get people in front of his camera, relax them, eliminate all posing and masks, and fixate them in an absolute natural picture). *Antlitz der Zeit* contains portraits from Sander's series "*Menschen des 20. Jahrhunderts*" (People of the 20th Century).

Text in German. DJ with light wear long edges, one inch closed tear at top of front cover and minor closed tear next to it. Three small bumps at binding, one at tail of spine, the others at lower back cover. Dj in overall good+, binding in very good, interior in near fine condition. g+ to near fine. Hardcover. (43605) \$9,500



3. Tmej, Zdenek (photographs); Alexandra Urbanová (text). **Abeceda Dusevniho Prázdna** [SIGNED BY AUTHOR]. Praha (Prague): Zádruha, 1946. First edition. Quarto. Unpaginated. [81] leaves. Original photo-illustrated dust-jacket over stiff wrappers. Title page signed by Zdenek Tmej and dated 1948. "Abeceda Dusevniho Prázdna" (The Alphabet of Spiritual Emptiness) offers an extraordinary look inside a German forced labor camp in Breslau, Germany, where Zdenek Tmej was forced to work for the Nazi war effort from 1942 to 1944. It is remarkable that Zdenek Tmej, a Czech citizen was able to photograph at all, let alone produce such a poetic response to the horrors of the war.

Armed with a concealed camera, Tmej portrays the experience of captivity through images loaded with furtiveness and despair. The book's cover photograph establishes the claustrophobic, end-of-the-road ambience: A young man sleeps among other men, their heads resting not on pillows and beds but on cloth valises and a bare wooden table. Inside, we peer first into empty, anonymous interiors, then into institutional rooms crowded with men. "Abeceda" ends with pictures of prostitutes and several brothel scenes straight out of a George Grosz drawing. As these houses were restricted to foreigners, there is not a trace of Brassai's nighttime naughtiness or underworld romance, only a messy heap of lost illusions. (Andrew Roth's *The Book of 101 Books*, pp.124-125.) I

Illustrated with 45 striking photogravures, this work stands today as an ever-relevant symbol of survival and resistance. Moderate age wear and sunning on dust-jacket with slight rubbing along edges and 1/4" closed tear on upper edge of front cover. Light damp-staining on lower edge of dust-jacket's back cover. Professional restoration along top and bottom edge of DJ. Minor age-toning along edges of wrappers. Some foxing and minor staining on the first two leaves. Pages slightly age-toned throughout. Text in Czech. DJ, wrappers and interior in overall good to good+ condition. g. Softcover. (34719) \$9,500



ABECEDA
DUŠEVNÍHO PRÁZDNA

K fotografiím Zdenka Tmeje
napsala
Alexandra Urbanová

Zdeněk Tmej, 1948

PRAHA 1946

Nakladatelství ZÁDRUHA a. s., Praha XII.

4. Blossfeldt, Karl. **Wundergarten der Natur. Neue Bilddokumente schöner Pflanzenformen.** Berlin: Verlag für Kunstwissenschaft, 1932. First edition. Folio. XIII, [3]pp (text), 120 loose plates, as issued. Original grey cloth portfolio, with red lettering on spine and front cover.

"Wundergarten der Natur" is the follow-up volume to "Urformen der Kunst" (1928). Karl Blossfeldt was a university teacher and used his photographs to teach formal art studies at the Royal School of the Museum of Decorative Arts in Berlin. He photographed plants systematically with a 5 x 7" (13x18cm) view camera of his own construction. Immensely popular and profound in their simplicity, Blossfeldt's typology of plant forms drew parallels between nature and art. They were used as inspiration for jewelers, wrought iron workers, designers, craftsman, and artists worldwide. His vision is as fresh and unforgettable today as one could imagine it to be when this book was first published.

As Martin Parr and Gerry Badger point out, while Blossfeldt's work was "a key model for the 'typologies' school of contemporary German photography...it was not a Conceptual work of art. It was, like so much German photography of this period, pedagogical in nature, as much founded on the Arts-and-Crafts ethos as Bauhaus principles."

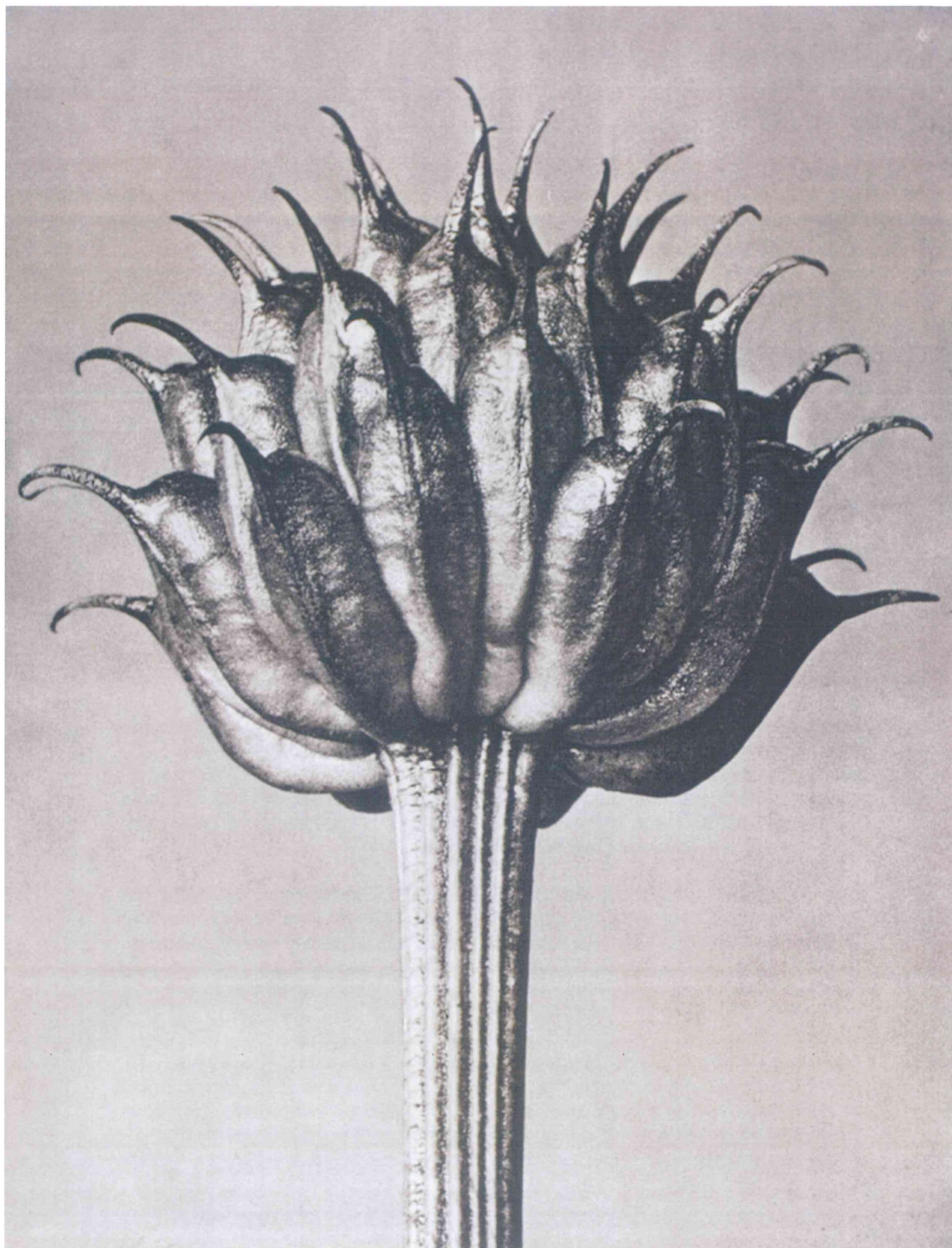
This portfolio is complete with its 120 striking photogravure plates, each numbered 1-120, together with 16 loose text leaves in German containing an essay by the photographer and a list of plates and titles.

Some foxing along fore-edge and upper margin of portfolio. Text in German.

Portfolio in overall good to good+, interior in very good condition. g to vg.

Hardcover. (39042)

\$2,750



5. Rodchenko, Aleksander Mikhailovich and Varvara Stepanova (Designed, and Photographs by); Georgy Petrusov, Abram Sterenberg, M. Rozenbaum (Photographs by); Lev Kassil (Text by); Georgy Pyatakov (Editor); Maxim Gorky, Mikhail Koltsov, et al. (Editorial board and authors). **СССР на стройке "SSSR na Stroike" (USSR in Construction) No. 12, декабрь (December) 1935: посвящённый отважным советским парашютистам (dedicated to the brave Soviet paratroopers) [Parachute Issue]**. Москва (Moscow): Государственное издательство изобразительных искусств (The State Publishing House of Graphic Arts), 1935. First edition.

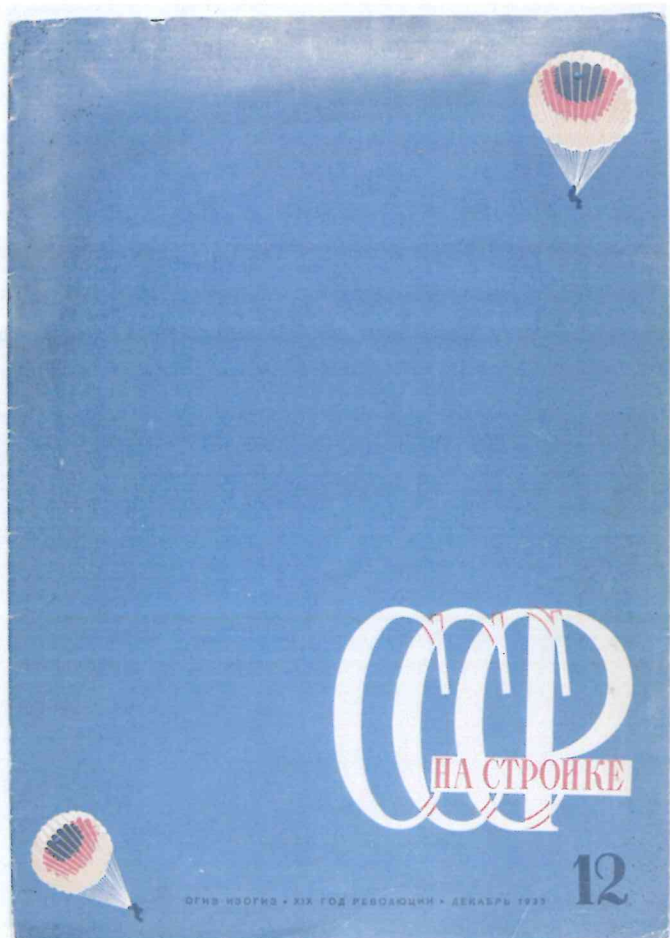
Folio (16 1/2 x 11 3/4"). Unpaginated. Original illustrated wrappers, with red and black lettering on front cover.

"USSR in Construction" was a stunning photographic propaganda magazine published in the Soviet Union from 1930 to 1941, and briefly in 1949. It was published in Russian, French, English, German, with a Spanish-language edition added in 1938. The magazine's self-proclaimed aim was to "reflect in photography the whole scope and variety of the construction work now going on the USSR." It was conceived and designed to be an important foreign relations tool and to portray a positive image of the developments occurring in the Soviet Union to the rest of the world. "USSR in Construction" informed readers abroad of the rapid construction and industrialization taking place within the Soviet Union and depicted the nation as a leading industrial power. From a design perspective, the magazine was a fascinating example of early 20th-century photomontage, with its recurrent use of inserts, and spectacular fold-out pages. The method of printing used for the printing was rotogravure, a type of intaglio printing process, in order to create extremely high quality duotone images (in blue, green, salmon, and olive). With this striking Russian-language issue of "USSR in Construction" dedicated to the "brave Soviet paratroopers," renown Soviet artist Aleksander Rodchenko* and his wife Varvara Stepanova introduced a circular design as the basis for their page layout, thus allowing them to accomodate a variety of scenes from the parachutists' everyday activities as well as Communist political messages. This issue is complete with the parachute fold-out, and the origami-folded centerfold depicting Stalin surrounded by half a circle, which in turn is superimposed over a triangle-shaped image of clouds with numerous parachutists floating down.

Discoloration and minor foxing along upper margin of covers. Moderate creasing along spine. Tiny closed tears along fore-edge of back cover, with previous owner's inscription (in Russian) on upper margin. Tip of corners slightly creased throughout (not affecting text or images). Text in Russian. Wrappers in overall fair, interior in good+ to very good, parachute fold-out and origami-folded centerfold in very good condition. f to vg. Softcover.

**Aleksander Mikhailovich Rodchenko (1891-1956) was a Russian artist, sculptor, photographer and graphic designer, as well as one of the founders of constructivism and Russian design; he was married to the artist Varvara Stepanova. Rodchenko was one of the most versatile Constructivist and Productivist artists to emerge after the Russian Revolution. (39916)*

\$6,500



6. Weston, Edward. **Edward Weston: His Life and Photographs [SIGNED]**. New York: Aperture, 1979. First edition. Deluxe edition of the revised edition. 333/350. Oblong folio. 299pp. Tan cloth in brown paper-covered slipcase with original shipping box. Front cover of book and slipcase with signature of artist stamped in gold. Pictorial endpapers. Frontispiece. With original silver print.*

Profusely illustrated with annotated b/w reproductions of photographs. The definite volume of Weston's photographic work. Illustrated biography by Ben Maddow. Afterword by Cole Weston. "My brothers Chan, Neil, Brett, and I believe this book does honor to our father's work.

It is the greatest collection of photographs by Edward Weston ever published. The reproductions most closely resemble in quality and tone his original print."
(Signed by Cole Weston).

Book and slipcase in fine, shipping box in very good condition with usual wear. vg. Hardcover.

**Accompanied by an original silver print "China Cove, Point Lobos, 1940," printed by Cole Weston from an original negative made by Edward Weston. Photo rests in original gray paper sleeve and original shipping sleeve. Photograph measures 7 1/5" x 9 1/5", mounted on heavy white card stock protected by tissue guard with printed caption, verso signed by Cole Weston with Edward Weston negative stamp. Some wear and tear on shipping sleeve. Paper sleeve and photograph in fine condition. (16000)*

\$4,500



7. White, Minor. **Mirrors / Messages / Manifestations (limited edition 1/50)**. New York: Aperture, (1982). Second edition. Deluxe issue. 1/50. Square quarto. 243pp. Mottled tan cloth with spine lettered in silver in original slipcase.

Profusely illustrated with 253 b/w reproductions of photographs on glossy paper by Minor White. With original 10 3/4" x 7 1/2" black and white photograph, 'Stone Steps, Notom, Utah, 1967', Estate stamp dated 1980 on verso, window-mounted on stiff board (15 3/4 x 20"), original tissue guard with printed caption, all in original portfolio of gray paper-covered boards with white folding flaps, name of artist in silver lettering on front cover.

Only issues 1-25 were published with this particular photograph. All in near fine condition. vg. Hardcover.

"Minor White was a mystic, and Mirrors / Messages / Manifestations is a forthrightly mystical work. These qualities in themselves signify courage because there were few - even among Minor's closest associates and friends - willing to deal seriously with such intangibles. Minor's mysticism, however, was neither occult nor sentimental. It was a search for intelligence that goes beyond the ordinary dimensions of daily life. In an unpublished manuscript written in 1969, the year this book was first issued, Minor wrote: Consciousness in photography comes out of an awakening to the interlocking interconnectedness of everything, from atoms to suns, space to time, light to dark, event to situation, man to Man, and Man to God." (Michael E. Hoffman) (16002)

\$3,750



8 Ruscha, Edward. **Dutch Details [SIGNED]**. Arnhem: Octopus Foundation, 1971. Limited first edition. Unpaginated. 4 1/2" x 15" white wraps with title printed to cover in black, protected by modern mylar. Signed by Ed Ruscha on inside front cover.

The most scarce of Ed Ruscha's conceptual art books, this unusual signed copy of "Dutch Details" is a photographic documentation of bridges in the Dutch communities of Veendam, Stadskanaal, Musselkanaal and Ter Apel.

The numerous photographs were taken only at bridge locations and the bridges themselves used as a walkway by the artist to take the pictures with a hand-held camera. Contains ten fold-outs, each with twelve photographs of 2 3/8" squares.

In rare untrimmed state. Text in Dutch and English. Covers browned, interior slightly age toned. Overall in very good+ condition.

**Although stated limitation is 1/3000, in fact, most likely only a few hundred exist.*
(43601) \$22,500

Ed Ruscha

DUTCH DETAILS

EDWARD RUSCHA

EEN UITGAVE VAN DE STICHTING OCTOPUS IN HET KADER VAN 'SONJAEEK BUITEN DE PERKEN', 1971 A PUBLICATION OF THE OCTOPUS FOUNDATION WITHIN THE FRAMEWORK OF SONJAEEK 71

DUTCH DETAILS

9. Frank, Robert. **Gli Americani (The Americans)**. Milano: Il Saggiatore, (1959). First Italian edition (Prima edizione). Oblong octavo. 179,[2]pp. Original illustrated paper-covered boards protected by modern mylar housed in modern custom made black cloth slipcase. Front and back cover design by Saul Steinberg.

Rare Italian language edition of the most notable and important work by Swiss born American photographer and filmmaker, Robert Frank. This edition preceded the first American Grove Press edition.

"In this volume of 83 deeply moving and unconventional photographs, Robert Frank portrays the America of cowboys and politicians; of grocery shops, funeral parlors, and Fourth of July jamborees; of picnics, newsstands, crap tables, cocktail parties, jam sessions, and drive-in movies. Here is the face of America illuminated by an unusual talent." (From American edition).

The Americans, was very influential in the post-war period, and earned Frank comparisons to a modern-day de Tocqueville for his skeptical outsider's view of American society.

Some staining and scuffing on boards. Corners on head and tail of spine strengthened with Japan tissue. Gutter at front and rear endpapers repaired. Slight age toning to outer edges of interior pages. Tight copy with binding in good, interior in vg condition. Slipcase fine. g. Hardcover. (30044) \$3,750



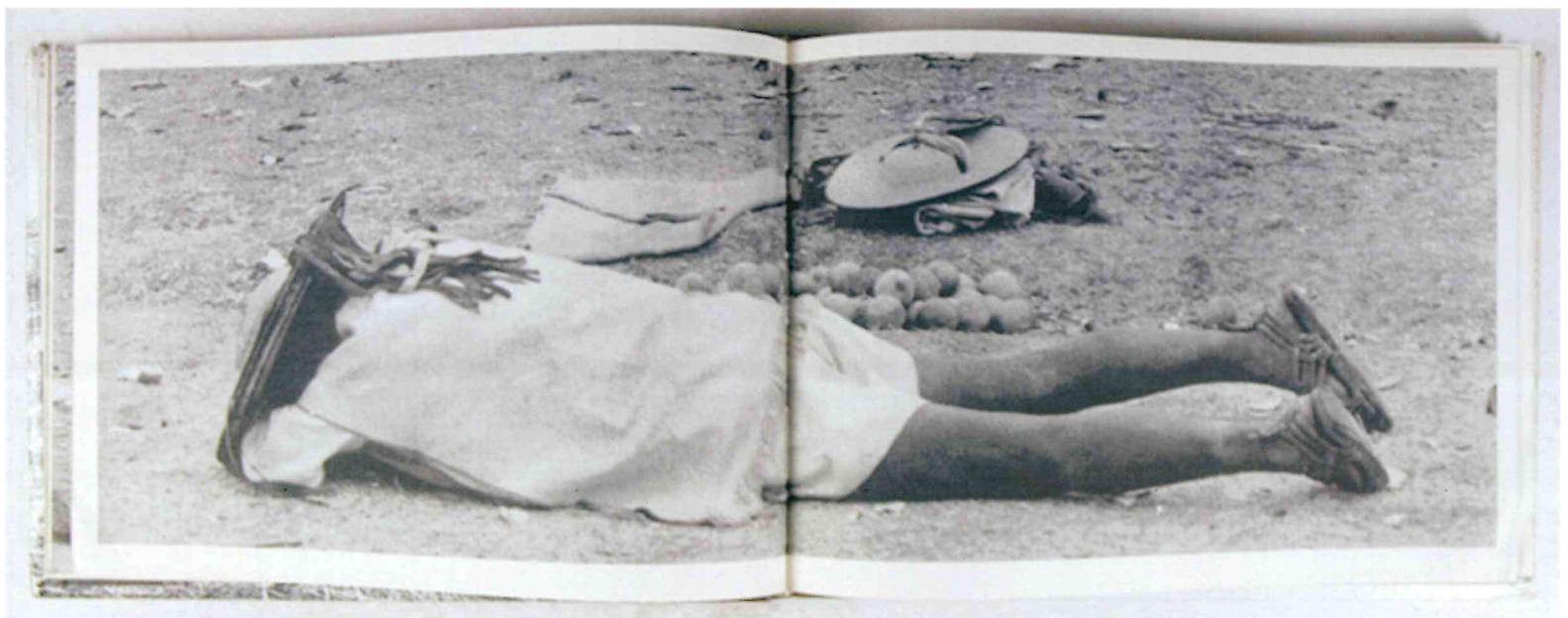
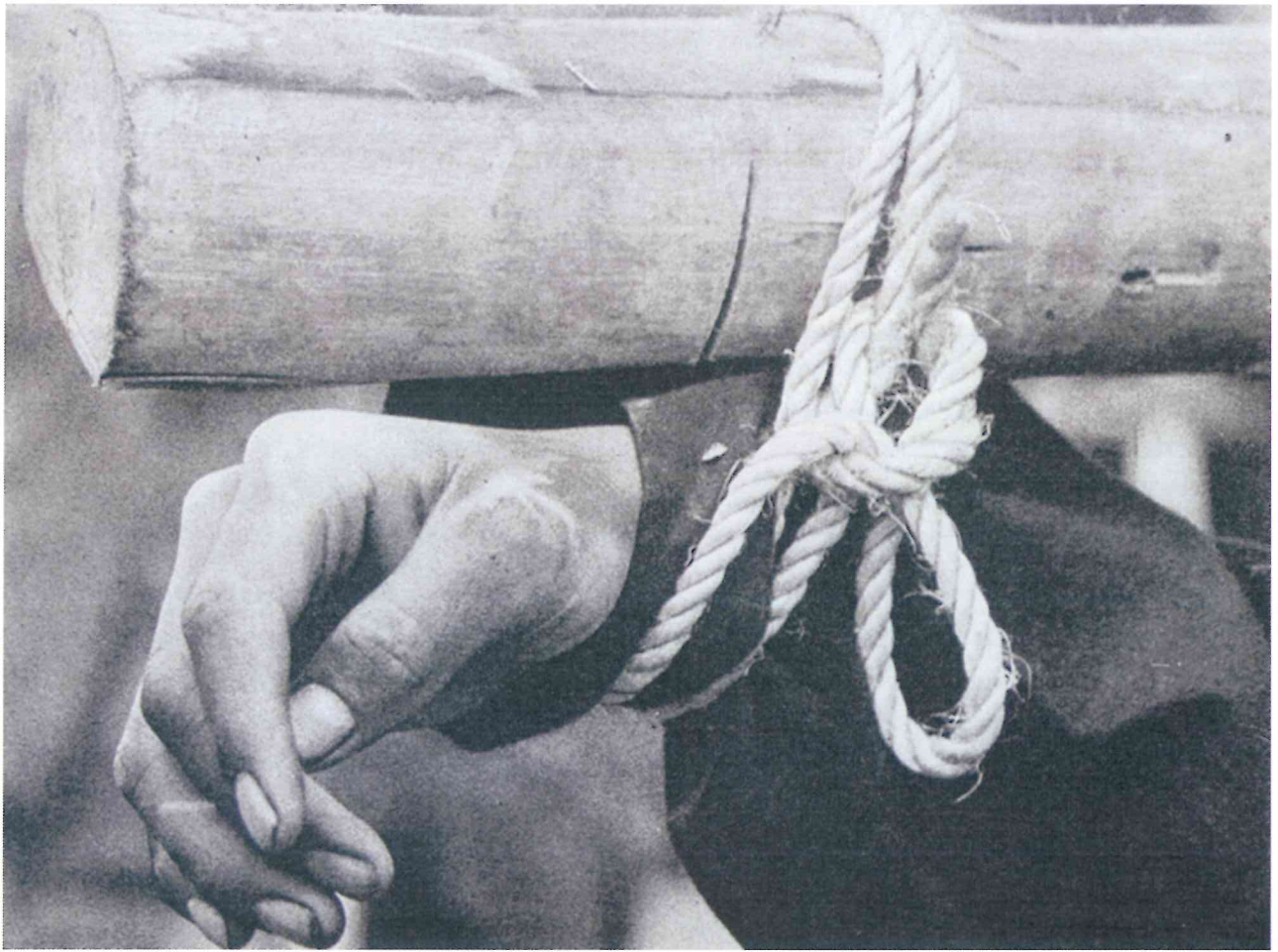
10. Bostelmann, Enrique (Photographs by); Carlos Fuentes (Preface by); Leopoldo Lozano (Cover designed by). **América · un viaje a través de la injusticia (America: a journey through injustice)**. Mexico City: Siglo XXI, 1970. First edition. 1/3000. Oblong quarto. Unpaginated. [170]pp. Original half black cloth over photo-illustrated paper covered boards, with white lettering to spine. Pictorial endpapers.

Lavishly illustrated with 171 striking photogravures, Mexican photographer Enrique Bostelmann's photo-essay "América · un viaje a través de la injusticia" chronicles the social problems facing primarily the impoverished indigenous throughout Mexico and other countries in Latin America.

"Issued in Mexico City in the wake of its Olympics and late sixties student and political upheaval, it has become widely viewed in recent years as one of the defining photographically illustrated "protest books" of that decade of unrest. Its preface is in the form of a five page holographic reproduction of an original contribution by noted Mexican literary titan Carlos Fuentes" (Page 110 of Martin Parr and Gerry Badger's "The Photobook: A History, Volume II).

Upper corners rubbed and slightly bumped (not affecting pages). Previous owner's inscription in ink to upper margin of half-title. Text in Spanish. Binding in overall good, interior in very good condition. g to vg. Hardcover.

Enrique Bostelmann (1939-2003) is considered to be one of the most important Mexican photographers of the second half of the 20th century. His work influenced the conceptualist movement in the 1970s. (40970) \$1,500



11. Mitchell, Margaretta. **Dance for Life [SIGNED]**. Oakland: Elysian Editions, 1985. Folio. 1/50. Photographic portfolio in blue linen box. 12 hand-pulled photogravures on Arches paper (15" x 19"), signed by Margaretta Mitchell, of women and children dancing in the style of Isadora Duncan at Berkeley's Temple of Wings.

Duncan's influence is apparent in the flowing costume, the classical open-air setting and the graceful, expressive gestures. Dance teacher Sulgwynn Boynton Quitzow is the daughter of Duncan's childhood friend, Florence Treadwell Boynton who shared Duncan's vision of life lived in harmony with nature and who dedicated the Temple of Wings in 1914 to the "democracy and freedom of women."

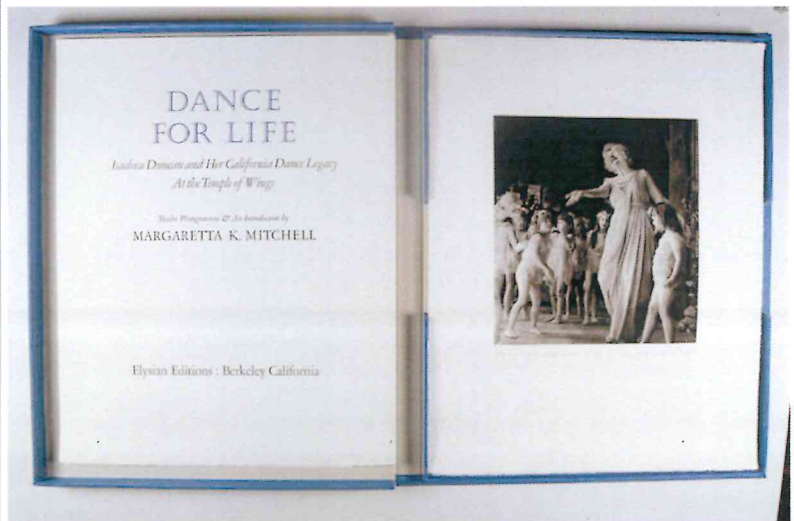
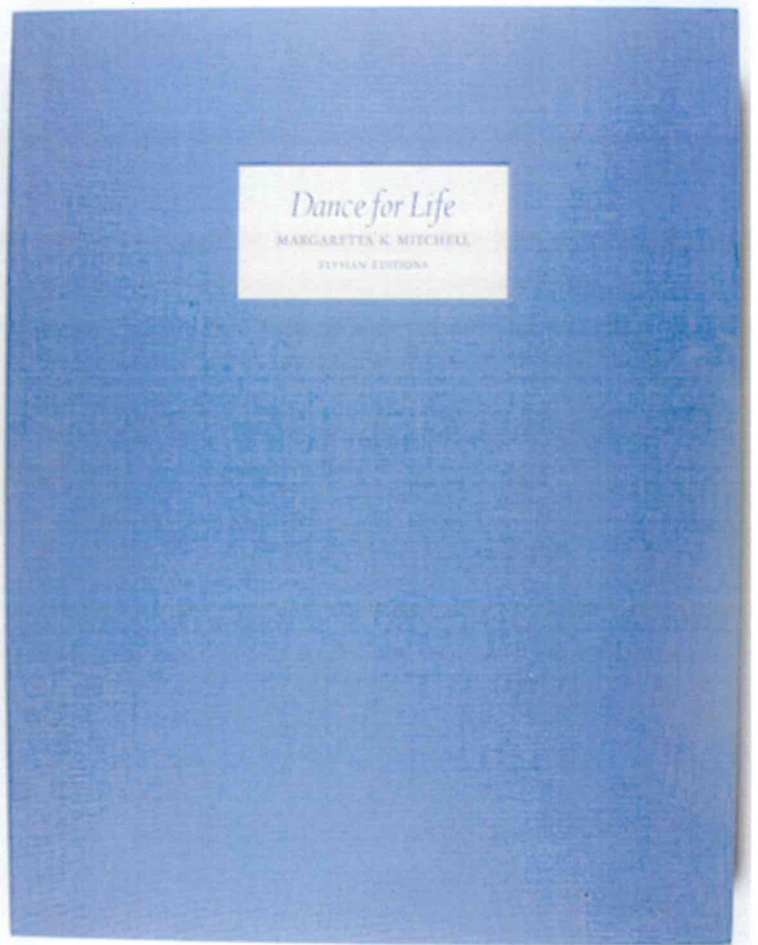
Quitzow and her daughter have kept Duncan's legacy alive for two generations, teaching dance at the Temple of Wings, where Mitchell has been photographing for two decades.

Letterpress text pages: title, four pages of text (including historical photographs and text on the friendship of Boynton and Duncan in Oakland, plus a statement by Kevin Starr), a poem by Stephen Mitchell and colophon. Images: Caryatid (1970), Sulgwynn Quitzow, Spring Festival (1972), Weaving Garlands (1980), Come and Dance with Me (1970), Sisters (1977), Finale: Southern Roses (1981), Procession (1978), Victory (1978), Blessed Spirits (1978), Flinging the Veil (1978), Benediction (1977), Thanksgiving (1979).

A timeless and lyrical set of b/w photographs. Fine condition. vg.

Mitchell is an author and curator in addition to being a photographer. Her work has been exhibited by museums throughout the United States and she has lectured both in the U.S. and Europe. The portfolio images were included in the 1985 Oakland Museum exhibit "Dance For Life: The Bay Area Legacy of Isadora Duncan." (13884)

\$10,000

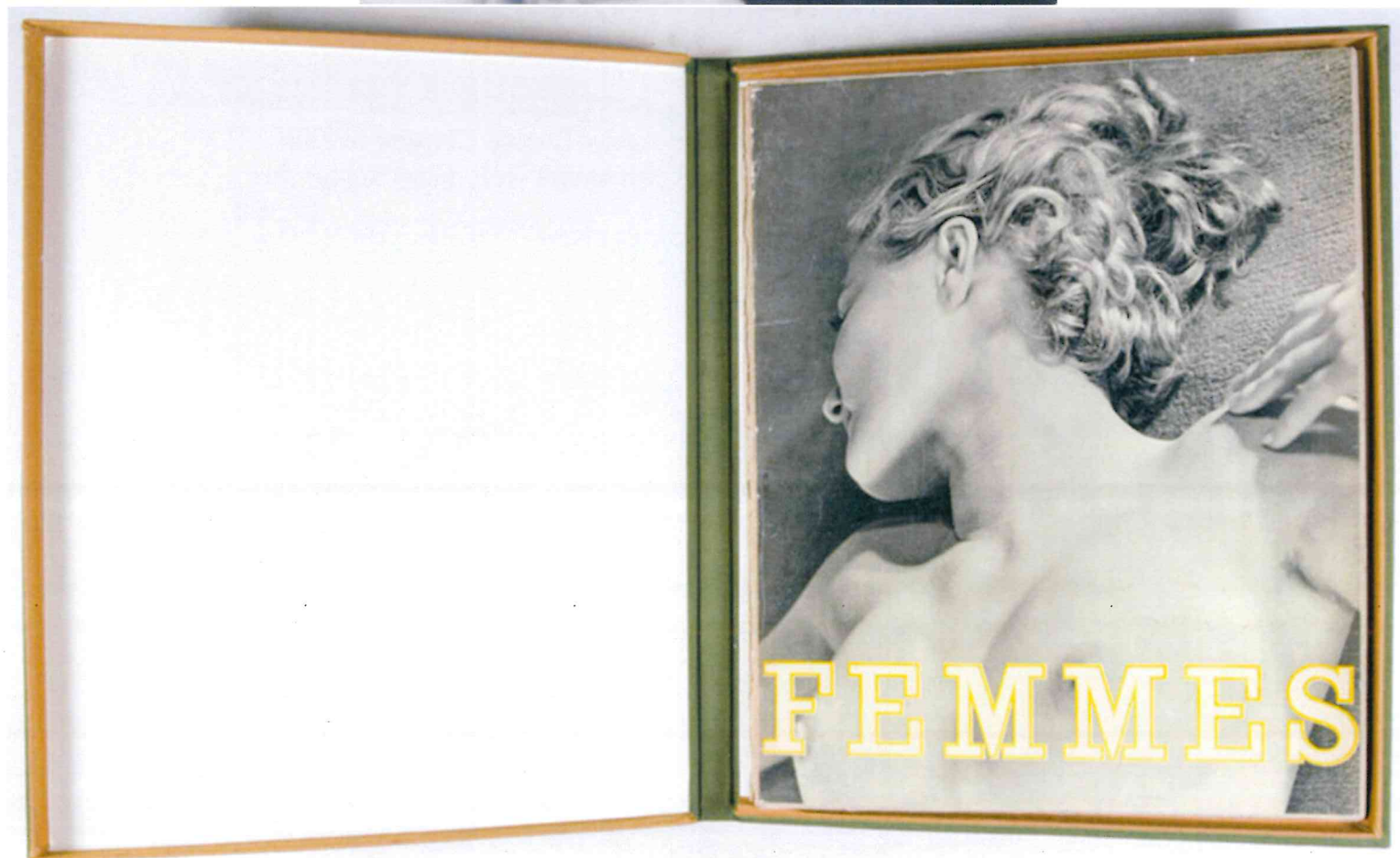


12. Stone, Sasha (Photographs by). **Femmes [Collection d'Etudes Photographiques du Corps Humain, No. 1]**. Paris: Editions Arts et Métiers Graphiques, 1933. First edition. Folio. 20 loose leaves (title-page + nineteen plates numbered 2 to 20, some coated and some un-coated), as issued. Original photo-illustrated paper portfolio.

Cover photograph mounted on stiff paper portfolio. Book housed in a custom-made green cloth clamshell-box, with title laid on spine. Sasha Stone (1895-1940) belonged to the circle around the constructivist periodical "G", which included Moholy-Nagy, Mies van der Rohe, El Lissitzky and Walter Benjamin.

Stone created the photomontage for the dust-jacket of Benjamin's famous book "Einbahnstraße" (One-Way Street). His nude work appeared in "Femmes," where his High Modernist nude figure studies emphasize sculptural form and unexpected angles.

Some rubbing, creasing, and age-toning along edges of portfolio. Inside of spine partly taped. Minor creasing along edges of title and last plate. Tiny closed tear taped at verso of plate #20. Title-page in French. Clamshell-box in overall very good, portfolio in fair to good-, interior in good+, plates in very good condition. fair to vg. Softcover. (39195) \$2,750



13. Clergue, Lucien (photos by). **My Camera in White Sands, 1986**
[INSCRIBED] [INCLUDING 15 ORIGINAL PHOTOGRAPHS]. Paris:
Printed by Roland Dufair, 1988. 1/1, hand-numbered. Housed in a custom-made
beige cloth clamshell box.

This is a unique collection of fifteen, 12x16" mounted and matted color
cibachrome photographic prints by French photographer Lucien Clergue.

These nude images of model Audree Bouvier, were shot by Clergue against the
stunning backdrop of the White Sands National Monument, in New Mexico. They
depict the model in the sand, against dry brush, in desert trees, and in silhouette
against the natural landscape.

Clergue who is mostly known for his artistic b/w nudes, later in life started
working more with color, with this collection of photographs being a prime
example.

Hand-numbered, signed, inscribed and described by Lucien Clergue in blue
marker, on an initial loose folded folio-sized parchment leaf, dated September
24th, 1988. Prints in fine condition. (43667) \$7,500



14. Pauleau, René (Photographs by). **Initiation de l'excision chez les M'Baka-Mandja (A.E.F.) "Collection Ethnographique" 53 original photographs [FROM THE PERSONAL COLLECTION OF RENÉ PAULEAU]**. Douala, Cameroon: Published by the author, 1952. Original photograph(s).

Large quarto (11 x 8 3/4"). Unpaginated. [24]pp. Full burgundy leatherette photo-album.

This unique collection is divided into two parts:

1) The first part of the collection consists of the complete 24 mounted silver gelatin photographic postcards documenting young girls from the M'Baka-Mandja* tribe being led towards areas where they are then cut with razor blades by traditional circumcisers. The no longer mandatory practice was considered a rite of passage that marked the transition to womanhood and was a requirement for all M'Baka-Mandja girls before they marry.

Each photocard measures 3 1/2 x 5 3/8" or 5 3/8 x 3 1/2", and is mounted (2 per page) on a salmon leaf. Most of the photographs are hand-captioned on the leaf by René Pauleau** himself. The last caption is dated "Douala, Cameroun, Janvier 1952" (Douala, Cameroon, January 1952).

Laid in are 18 original and actual photographs taken on the spot by the photographer for the series. 15 of them are actually featured on the postcards, and 3 are totally original and were never used for the photocards. Their size varies from 2 3/4 x 3 3/4" to 3 1/4 x 4 1/2".

2) The second part of the collection contains 11 large silver gelatin prints (at rear of the photo-album) showing various types of Tribal people in Guinea (Two Fula women); Sudan (a young Moor); Congo (a young woman of Pointe Noire); and Togo (an Ewe man, two Ewe women, a young woman from Atakpame, a young Moba woman, an old Bassari woman, and a young Mina woman).

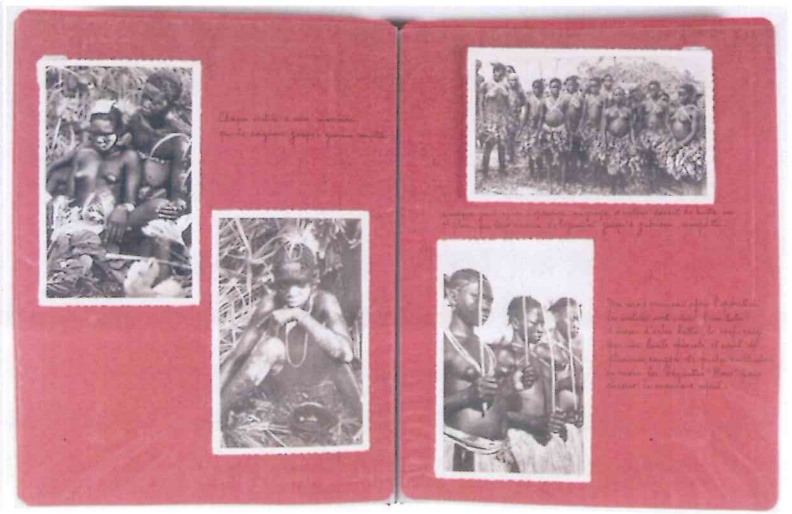
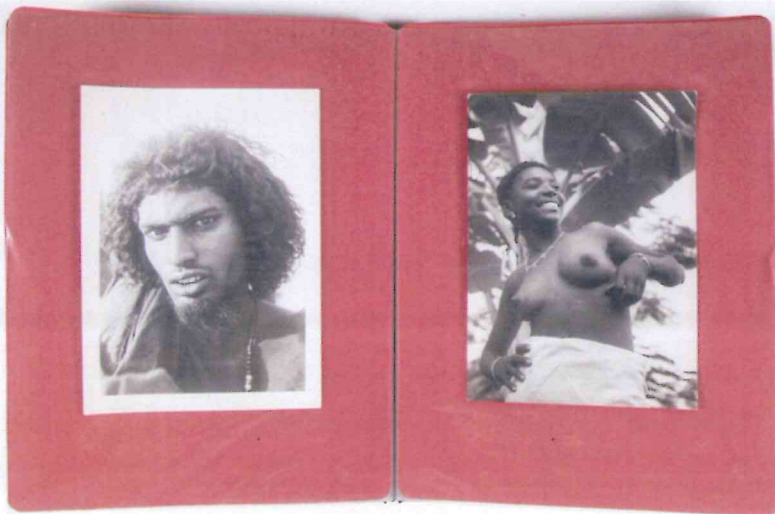
Each original photograph measures 7 x 5". All are captioned at verso (6 with typed captions; 4 with typed captions and stamps from the Ministère de la France d'Outre-Mer (Ministry of Overseas France), and one hand-captioned in ink)

Captions in French. Photo-album in overall good+ to very good, original photographs in very good to fine condition. vg. Original photographs.

** The M'baka are a minority ethnic group in the Central African Republic and northwest Democratic Republic of Congo.*

*** René Pauleau was a French photo editor who came to live and work in Douala, Cameroon (French Equatorial Africa) in 1950. He took numerous pictures of ceremonies, rituals and the daily life of African tribal people thus giving an ethnographic aspect of the Dark Continent. (40659)*

\$6,500



15. Koppmann, Georg; Johann Heinrich Strumper (Photographs attributed to). **Dem unentwegten Vorkämpfer für menschliche Behandlung der Auswanderer, dem Förderer des Passagierverkehrs über Hamburg, Herrn Inspektor a.D. Anton Klompass zur freundlichen Erinnerung an die Firma B. Karlsberg Hamburg [WITH 170 DUO-TONE HELIOGRAVURES OF HAMBURG'S HARBOR AND THE HISTORIC "SPEICHERSTADT" WAREHOUSE DISTRICT AT THE TURN OF THE CENTURY].** Hamburg: B. Karlsberg, ND (ca 1910). First edition.

Oblong folio (11 1/2 x 15 1/2"). Unpaginated. [170] leaves (Plates). Original embossed leather binding splendidly illustrated in gilt and black, with gold lettering to front cover. Raised bands. Two braided leather strips. All paper edges red. Decorative endpapers.

Impressive remembrance book offered to Anton Klompass, with an equally impressive dedication gilt-stamped on front cover: "To Inspector Anton Klompass, the steadfast champion of human treatment of the emigrants, the promoter of passenger traffic via Hamburg - A friendly souvenir from the B. Karlsberg company, Hamburg."

The book contains 170 duo-tone heliogravures on high quality paper (Zanders-Bütten and Vélin).

The striking photographs, attributed to Hamburg-based photographers Georg Koppmann* and Johann Heinrich Strumper, depict various views of the buzzing Hamburg harbor, as well as the historic "Speicherstadt" warehouse district at the turn of the century.

The views include the "Hamburg" steamship of the Hamburg Amerika Linie at dock and ready to depart; Dock workers; Sailing ships at dock and leaving the harbor; Ships in dry-dock; Cranes loading and unloading merchandise ships; Tugboats; Harbor storage; Coal barges; Die neue Elbbrücke, etc...

Each plate measures 10 3/4 x 15", and while most of the images measure 6 3/4 x 9", a few measure either 5 3/4 x 9" or 6 x 7 3/4".

A few minor scratches to binding. Text on front board in German, gothic script. Binding and interior in very good condition. vg. Hardcover.

** Georg Koppmann (1842-1909) was a German architectural and topographical photographer. He established a studio in Hamburg around 1865 where he documented the condemned areas to be replaced by a new city center and the Free Port, opened in 1888. (42212)*

\$12,500



16. Alinari, Leopoldo, Giuseppe, and Romualdo (Photographs by). **Florence [19TH-CENTURY PHOTO-ALBUM WITH 90 ALBUMEN PRINTS FROM THE FRATELLI ALINARI].**

NP: NP , ND (ca 1880). Original photograph(s). Oblong folio (16 x 20 1/2"). [83] leaves. 19th-century quarter blind-stamped cloth over floral decorative wooden panels, with light green lettering to front cover.

Striking 19th-century photo-album containing 90 albumen prints (including 81 mammoth plates) by the celebrated Fratelli Alinari.*

The photographs are mounted on heavy cardstock and are essentially pertaining to the art, historical monuments and landscape of the stunning city of Florence, Italy.

The first half of the album shows various views of Firenze and its monuments, including:

- General view of the city (2 prints)
- The Palazzo Pitti
- The Palazzo Medici
- The Palazzo Vecchio
- Giotto's Campanile
- The Baptistry (with two splendid prints depicting Lorenzo Ghiberti's monumental doors).
- The Duomo
- The Cathedral
- The Uffizi Palace (outside views)
- Piazza della Signoria (several views, including one depicting the famous fountain of Neptune, and one showing the equestrian statue of Cosimo I de Medici.

There are nine photographs of statues as monuments in the city or exhibited at the Uffizi, including the statue of Benvenuto Cellini (by himself), Cellini's "Perseus with the head of Medusa," Pietro Cipriani's "Venus de' Medici", the Apollino, and Giambologna's "Rape of the Sabines."

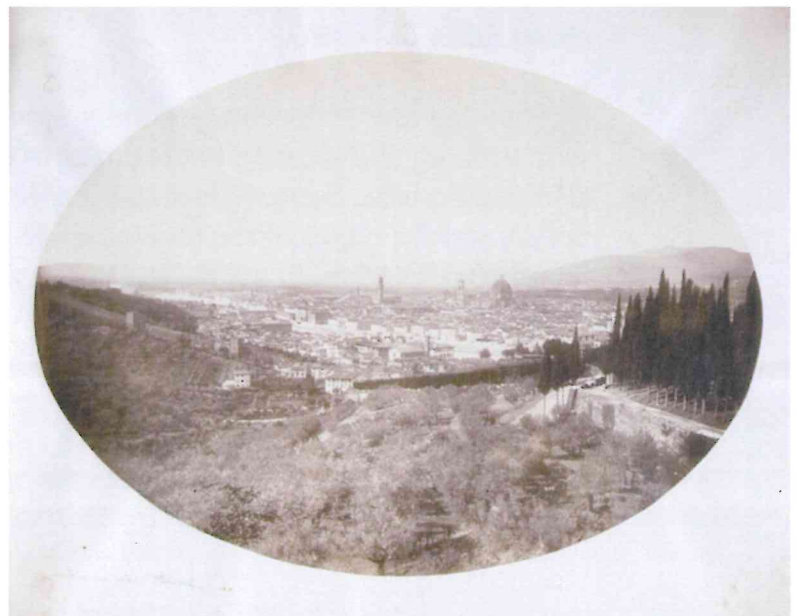
There are a number of unidentified albumen prints showing a charming village crossed by a river (1), ruins of a castle on top of a hill (1), church portals (8), streets and courtyards (5)

The second half of the album focuses on the art at the Camposanto of Pisa, and the Galleria degli Uffizi and displays views showing Francesco Traini's "Trionfo della Morte" (Triumph of Death), and Piero di Puccio's "Padre Eterno" (Eternal Father), as well as 39 prints depicting artwork from some of the most renown masters of the Renaissance, such as Albrecht Dürer, Michelangelo, Andrea del Sarto, Raphael, Leonardo da Vinci, etc..

Of the 90 albumen prints, the first 57 depicting various views and monuments are mammoth plates, with size varying from 10 1/4 x 13 1/2" to 12 1/2 x 17".

Some faint scratches to covers. Offsetting and foxing along edges of endpapers. Sporadic foxing to fly leaves, and along edges of plates (not affecting the albumen prints). The margins of plates 3-18-49, and 56 have been expertly repaired. Binding in overall good to good+, interior in good to very good, albumen prints in very good condition. g to vg . Hardcover.

** Founded in Florence in 1852 by Leopoldo Alinari and his brothers Giuseppe and Romualdo, "Fratelli Alinari" is the oldest firm in the world working in the field of photography, the image and communication. The birth of photography and the story of the company go hand in hand in their development and growth, as attested by the immense Alinari owned fund of 4,000,000 photographs collected in the Alinari Archives. (41818) \$9,500*



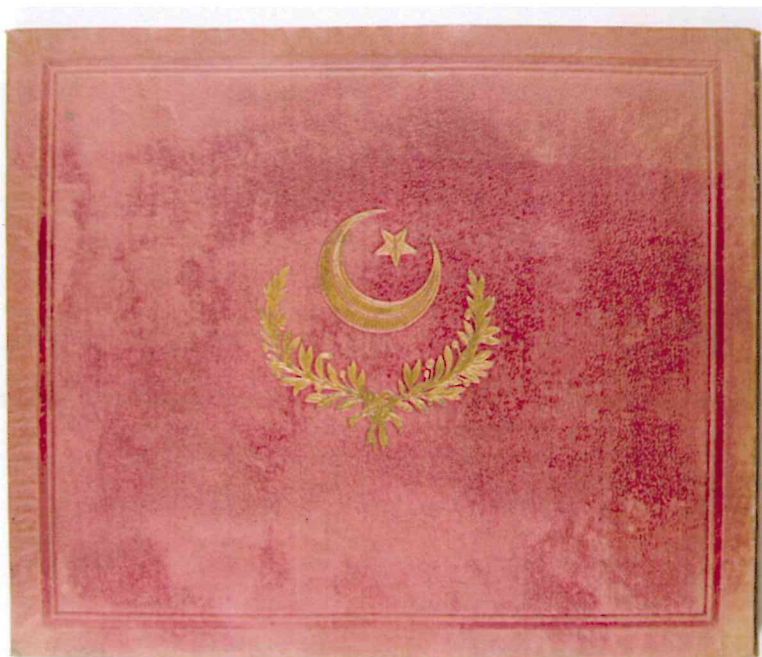
17. Sebah, Jean Pascal; Policarpe (Polycarpe) Joaillier;. **Panorama de Constantinople Pris de la Tour de Calata.** Sebah & Joaillier, 1880-1890. Impressive (11ft x 10") ten-panel panoramic albumen print fold-out of Constantinople. Red cloth boards with stunning gilt-stamped lettering and illustrations on the covers. Maroon leather spine. The back cover with gold-stamped Ay Yıldız (crescent moon star) within a circle of exquisite gilt stamped motifs.

The panorama was taken from the Calata Tower and shows the harbor and its surrounding areas with a view over the Bosphorus (Istanbul Strait), the Topkapı Sarayı, the Haliç (Golden Horn), over to the Asian side of Üsküdar.

Pascal Sebah (1823-1886) was a French photographer in Constantinople who became well-known for his unique compositions, creative use of lighting, as well as his superior print quality by his technician, A. Laroche. In the late 1870's, Sebah became the chief photographer of the Ottoman Court. A couple of years after his death his son Jean (Johannes) formed a partnership with Policarpe Joaillier, thereafter the studio was known as Sebah & Joaillier.

Albumen prints mounted on heavy card stock, held together with white linen-tape along folds, as issued.

Captivating late 19th century photographic work in a spectacular binding. Binding with rubbing and sunning to the edges of covers, corners and some of the gilt-stamped designs. Some light smudging to boards. Interior with foxing to interior covers and the edges of the photographic panels throughout. Most images are unaffected. Binding in good-, interior in good+ condition overall. Scarce. g- to g+. Hardcover. (42407) \$4,000



18. Lazi, Adolf (photogr.). **9 Original B/W Photographs by Adolf Lazi of Furniture Design by C. Adolf Rüdenauer & Moderne Bauformen: Monatsheft für Architektur und Raumkunst - Jahrgang XXIX (6. Heft, Juni 1930).** NP: NP, [1930]. First edition. The original photographs range from 7" x 9" to 6 1/2" x 6 1/2". ca. 1930. Verso of photos with stamp of "Photographische Bildkunst Lazi, Stuttgart - Diemershalde 48" and "Architekt DWB. BDG. C. A. Ruedenauer Stuttgart". Five of the photos with paper remnants from previous paste-down on verso, photographs themselves in near fine condition. On glossy photo paper.

Along with Albert Renger-Patzsch and Hans Finsler, Adolf Lazi (1884-1955) was one of the pioneers of "(modern) realist close-up photography" in 1930's Germany. Lazi had a studio (atelier) in Stuttgart which mainly produced architectural, advertising and landscape photography.

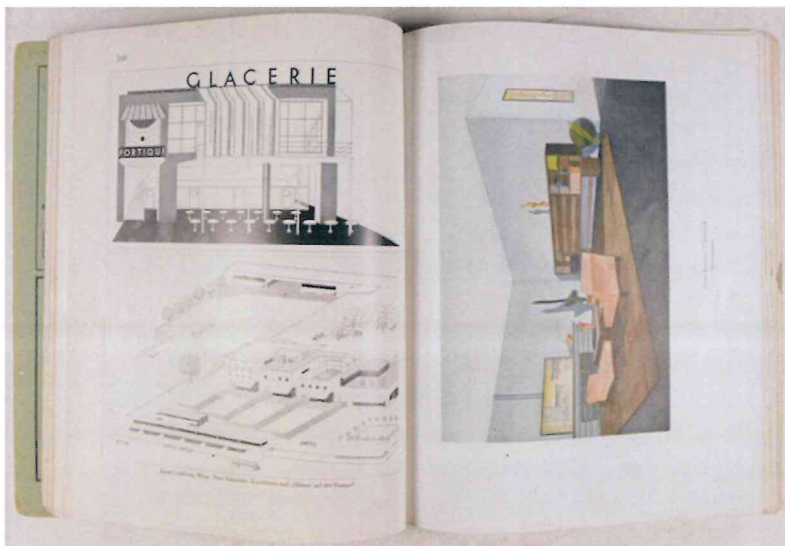
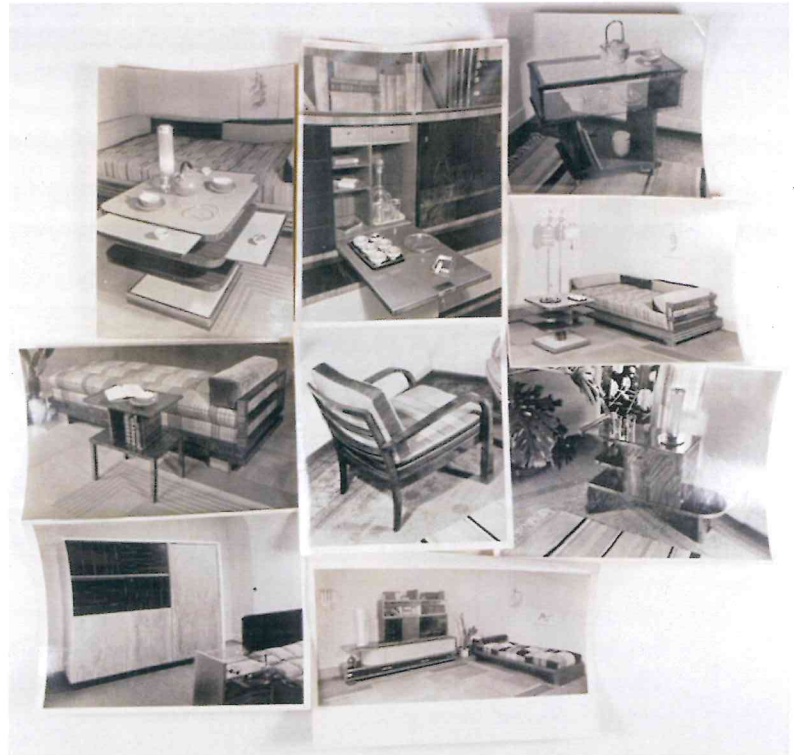
One of Lazi's best works is his 1936 interior photographs of the "Hindenburg" airship.

Unique collection of nine original photographs taken by Lazi of 1930's furniture designs by C. Adolf Rüdenauer (Ruedenauer). Rüdenauer was a German graphic artist and architect known for his groundbreaking modern interior designs. (A lot of similar images by Adolf Lazi sold at an auction on May 17th, 2008 at Phillips de Pury & Company London for £ 15,000.00). (WITH) German periodical "Moderne Bauformen" bound in original green wrappers protected by modern mylar. 225-272, 101-128pp. Julius Hoffmann Verlag Stuttgart. 1930. (* Contents see below).

Original wall-paper sample bound in at front. Illustrated with color and b/w reproductions of drawings &, architectural plans, as well as b/w photographs of exterior and interior architectural designs. 4 of the 9 original photographs are reproduced in the Neue Raumkunst aus Stuttgart article (pp.254-258). Photographs in Karl-Olga-Krankenhaus article also by Bildkunst Lazi. Some staining and creasing on wraps. Very minor foxing on some pages. Includes many illustrated advertisements. Text in German. Wraps in good, interior in very good condition. vg+. Softcover.

** Contents: Albert Eitel, Stuttgart: Neubau des Karl-Olga-Krankenhauses in Stuttgart und Wohnhaus / Rudolf Kolde, Sao Paulo: Wohnhaus des Architekten / P. Petermann, Offenbach a. M.: Artzhaus in Offenbach / Erich Fabianski, Erfurt: Wohnhaus eines höheren Beamten bei Erfurt / R. M. Schindler, Los Angeles: Landhaus C. P. Lowes, Eaglerock / Deutsche Werkstätten, Hellaau. Arch. E. Schwemmle: Holzhäuser. Text von Baurat G. Schleicher / Ernst Lichtblau, Wien: Ladenbauten und Entwürfe. Text von Max Eisler / Hans Becher, Elberfeld: Foyer in einem Lichtspieltheater / Karl Georg Schöttle, Stuttgart: Neue Möbel / C. Adolf Ruedenauer, Stuttgart: Neue Raumkunst / Ernst Huhn, Düsseldorf: cafe und Weinrestaurant "Tabaris" und zwei Ausstellungsräume / Georg Satink, Köln: Zwei Innenräume / Alfred Fischer-Essen: Wettbewerb Ortskrankenkasse Essen / "Die Einrichtung der Kleinwohnung". Text von H. de Fries / J. Licht, Arosa: Kurhotel Isla in Arosa. Text von Herbert Hoffmann (23328)*

\$9,500



19. Merle Potter Photo Album and Photograph Collection featuring Hollywood Stars, Actors and Celebrities (Unique Photo Album) [SIGNED]. ca. 1920s-1950s.

This collection is comprised of an album of mounted photos as well as loose photographs and other ephemera, and contains more than 150 original photographs, and an additional 6 original camera negatives. The photographs are mounted onto heavy black cardstock, one or two images per pages (often a pair of 8x10"s), with single-sided leaves. A group of 17 full leaves as well as 6 half-leaves have come loose or been cutout from the photo album, but are present. Various sizes ranging, from 3.75x4.75" to 10x13" (most are an average of 8x10"), types including sepia-toned and silver gelatin prints, and include matte, glossy and textured paper stocks.

Among the figures photographs are countless Hollywood actors, movie stars, singers, and other celebrities including:

William Powell, Donald Crisp, Robert Young, Olivia de Havilland, James Cagney, Walt Disney, Rita Hayworth, Judy Garland, Boris Karloff, Clark Gable, Jimmy Stewart, Dorothea Wieck, Gene Autry, John Boles, Jeanette MacDonald, Errol Flynn and Bob Hope. Of the photographs, 38 are signed and/or inscribed, including: Norma Shearer, Bette Davis (x2), Maurice Chevalier, Shirley Temple, Spencer Tracy, June Marlowe, Joan Crawford, Loretta Young, director Frank Borzage, Lupe Velez, Myrna Loy, Gladys George, El Brendel, House Jameson (radio actor), Douglas Fairbanks, Marguerite De La Motte, Nelson Eddy, May Robson, Freddie Bartholomew, Eleanor Powell, Margaret Sullavan, Irene Dunne and Ginger Rogers.

A large group of photos and ephemera deal with the relationship between Potter and actress/singer Susanna Foster (aka "Suzanne" or "Suzan Larsen"), and his efforts to promote her career in Hollywood (Jan-Mar 1937). Photographs (including an inscribed photo), show Foster accompanied by Potter, traveling, meeting Hollywood celebrities and having fun.

Documents include 3 copies of invitations to a recital by "Suzanne" at the Nicollet Hotel in Minneapolis, "presented by Carl J. Johnson and Merle Potter", a letter from the Hotel management concerning her performances, copies of bills from the hotel, a handwritten note from Carl Johnson concerning the performances, and two typed letters from the law offices of Safford, Putnam & Campbell concerning her contract with MGM. Also included is an 8-page letter to Potter from Susanna Foster thanking him for his support, discussing her new life in Hollywood, and her experience going to grooming school with Mickey Rooney and Judy Garland etc.

Other included ephemera:

- Two 8.5x11" b/w sketches in pen.
- "The Palimpsest" (July 1931). 257-288pp. State Historical Society of Iowa. Printed wrappers. Some light pen markings in the margins throughout.
- 17x20" folded advertisement, w/ a review by Merle Potter, for the film 'Three Smart Girls', Minneapolis Journal, Dec. 27th 1936.
- A Brochure for the 1947 National Hobo Convention in Britt, Iowa.
- "So This is Peace" by Bob Hope. 82pp. Softcover. Missing wrappers.
- Typed 2- page letter to Potter, praising his tenure as editor of "The Minnesota Daily", student newspaper of The University of Minnesota. Dated May 18th, 1916
- French postcard, dated Jan 29th 1908.

Binding with light rubbing and/or bumping to the corners. Some scratches and smudges to the front and back cover. Some leaves loose or loosening from the binding. Loose leaves with some rubbing, creasing and/or closed tears along the edges and corners. Some photos in the collection have minor to light smudges and/or scratches and creasing along the edges. One photograph on a loose leaf seems to have been over-painted. Many of the loose leaves, and some of the other loose photograph are slightly bowed. Images overall are clean and bright. Binding in very good, interior in very good- condition. Loose photos in good+ to near fine condition overall. g+ to near fine. Hardcover.

** Merle A. Potter (1894- 1960) was an American film/theater critic, journalist, publicist, writer, theater manager, and army officer. Potter studied at the University of Minnesota, and graduated in 1916, a member of their first journalism class. He also served as editor of the school's newspaper, "The Minnesota Daily" during his senior year. (43421)*

\$9,500



L. Anna Potter
from Betty Davis

20. Картечин, Николай (Nicolai Kartechin) (Author and compiler); Марина Белых; Елена Белых (Marina and Elena White) (Eds.); Georgi Petrusov; Борис Константинович Макашеев (Boris Makaseev); Борис Евгеньевич Вдовенко (Boris Vdovenko) et al. (Photographs by). **Метро им. Л. М. Кагановича (Metropoliten imeni L.M. Kaganovicha / Moscow metro named L. M. Kaganovich): Первой очереди (First vol.) & Вторая очередь (second vol.). 2-vol. set (Complete).** Москва (Moscow): "Арабеска" (Arabesque), 2015 (First volume); 2016 (Second volume). Limited First edition.

1/250. Folio (17 x 13"). [2] leaves (Title and Introductory text); 60, leaves (Plates), [1] leaf (Color map of the Moscow subway), [1] leaf (List of Contents), as issued (Volume 1) [WITH] [2] leaves (Title and Introductory text); 60, leaves (Plates), [1] leaf (Folded color map of the Moscow subway), [1] leaf (List of Contents), as issued (Volume 2). Original grey cloth portfolio with blind-stamped lettering to spine and title laid on each front cover. Each title page in grey lettering.

Published to commemorate the 80th anniversary of the Moscow subway, this two-volume set is a splendid photographic journey through the Russian capital's gorgeous underground. Indeed, the Moscow subway was one of the Soviet Union's most revolutionary architectural projects, with stations constructed as luxurious "palaces for the people" with its chandeliers, reflective marble walls, intricate mosaics, high ceilings and heroic statues, all of which creating an opulent space that was accessible for the city's workers.

The first designs for Moscow's subway were submitted to city officials under the reign of Czar Nicholas II in 1902. Moscow wanted to rival earlier systems in London, Paris and Berlin, but the Russian city's plans were repeatedly postponed due to the uprising of 1905, WWI (1914-1918), and the Bolshevik revolution of 1917. Metro plans were finally approved by Joseph Stalin in 1931 and construction work began two years later under the supervision of Lazar Moiseyevich Kaganovich*. The Moscow metro finally opened on May 15, 1935.

Of the 120 plates contained in this work (60 per portfolio), 104 are b/w photographic reproductions showing subway operators at work, people waiting for their train, passengers boarding and onboard trains, as well as outside and inside views of the Russian capital's subway infrastructure. Some photographs depict bas-reliefs, friezes, marble and bronze statues. 16 plates are color illustrations of various stations. All the photographs were taken between 1935 and 1940 by some of the best Russian photographers of the period.

The captioned photographic reproductions and color illustrations are tipped-in onto a 17 x 13" white cardstock, with image size varying from 12 1/4 x 9 1/4" to 7 1/4 x 9 1/4".

Text and captions in Russian. Both portfolios and interior in overall very good condition. vg. Hardcover.

** Lazar Moiseyevich Kaganovich (1893-1991) was a Soviet politician and administrator and one of the main associates of Joseph Stalin. In the 1930s, Kaganovich, along with project managers Ivan Kuznetsov and, later, Isaac Segal, organized and contributed greatly to the building of the first Soviet underground rapid-transport system, the Moscow Metro, known as "Метро им. Л. М. Кагановича" (Metropoliten imeni L.M. Kaganovicha) after him. (41030)*

\$2,750

