

Oak Knoll Books & Press



New York Virtual Photography Fair

Saturday, May 14, 12:00pm until
Sunday, May 15, 8:00pm EDT

(Image is from *Pioneer Photographers of the Far West*, Stanford University Press, 2002 [here](#).)

PHOTOGRAPHY AND THE 1851 GREAT EXHIBITION

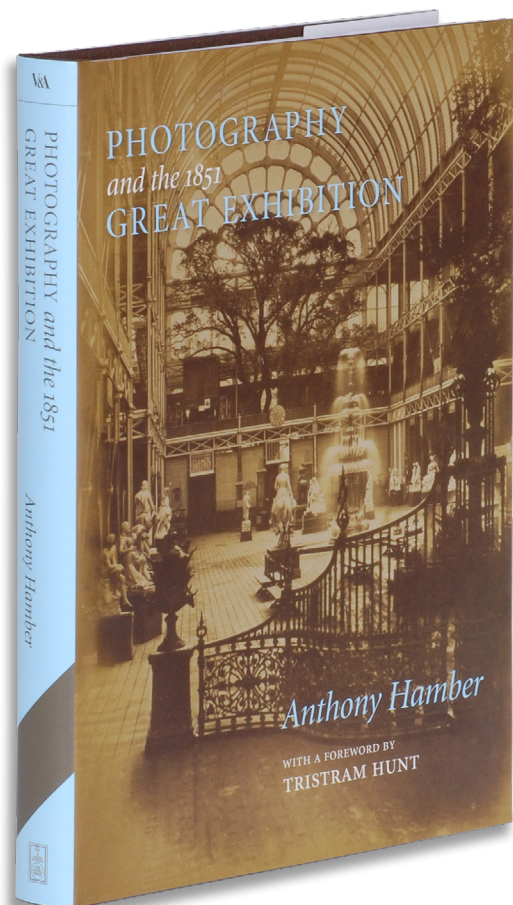
by Anthony Hamber

Oak Knoll Press and V&A Publishing: New Castle, Delaware and London, 2018; 8.75 x 12 inches, cloth, dust jacket; xx, 396 pages, with folding floor plan of the Crystal Palace in pocket at rear. \$95

The Great Exhibition of the Works of Industry of All Nations, held in London from May to October of 1851, was the genesis of the Victoria and Albert Museum. Published to accompany the opening of the V&A Photography Centre, this book makes extensive use of the V&A collections and archival material related to the 1851 Great Exhibition.

This is the first comprehensive study of the seminal gathering of photographs and photographic equipment that marked the global launch of the form. It examines the role and impact of photography at the 1851 Great Exhibition and beyond, drawing together two decades of research to create a broader understanding of the step-change in image making and distribution represented by that event. With a Foreword by Tristram Hunt and an essay on photoscience by Nicholas Burnett.

While the Great Exhibition has received a variety of examinations, its role in exhibiting and furthering the cause and exploitation of photography and its impact on illustration, printing, publishing, and the arts has been largely underappreciated. More broadly, 1851 saw a massive change in information management: in the creation and dissemination of visually based graphic information characterized by images of the building, its contents and their display that collectively constituted the Great Exhibition. Photography played a critical role in this quantum leap.



The scale and scope of photography of the Great Exhibition is made evident through reproductions of images produced by a wide range of amateur and professional photographers who documented the Great Exhibition, some of which are the only known images of now lost works of art. Also shown and examined are prints produced by traditional reprographics and lithographs and the photographic originals from which they were derived.

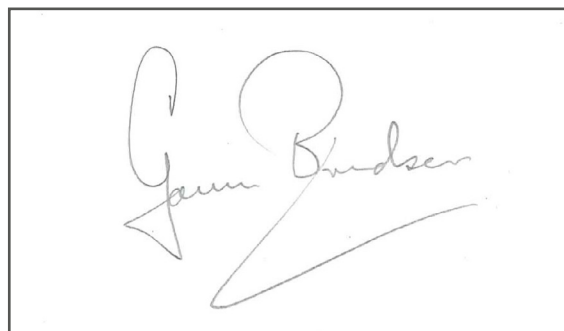
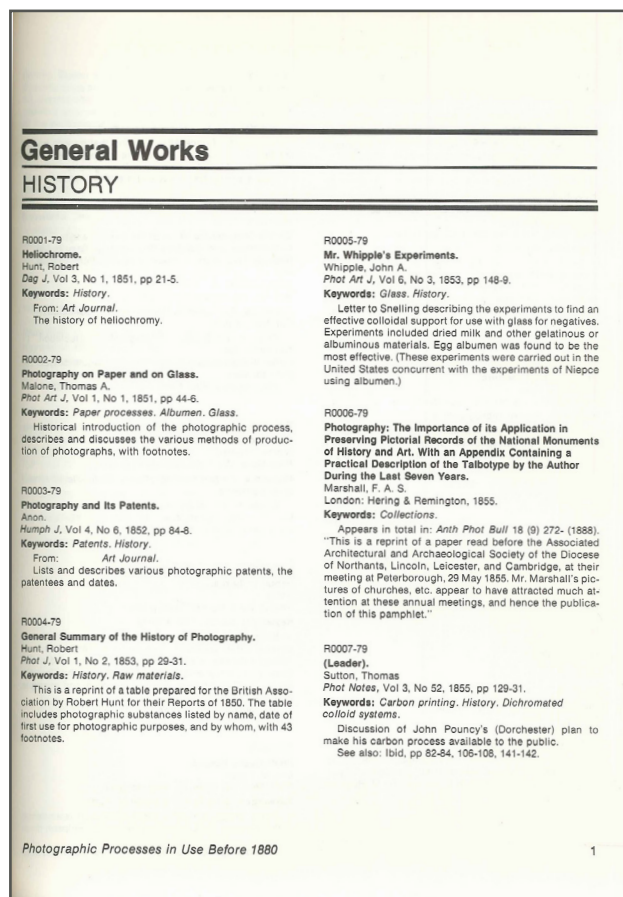
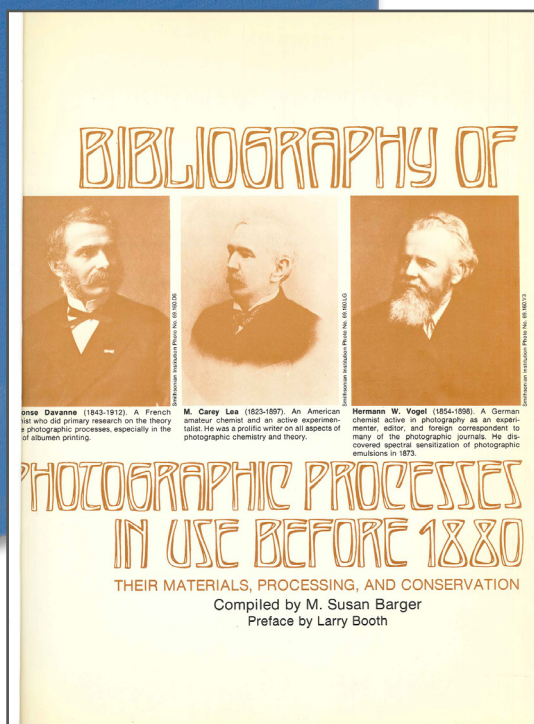
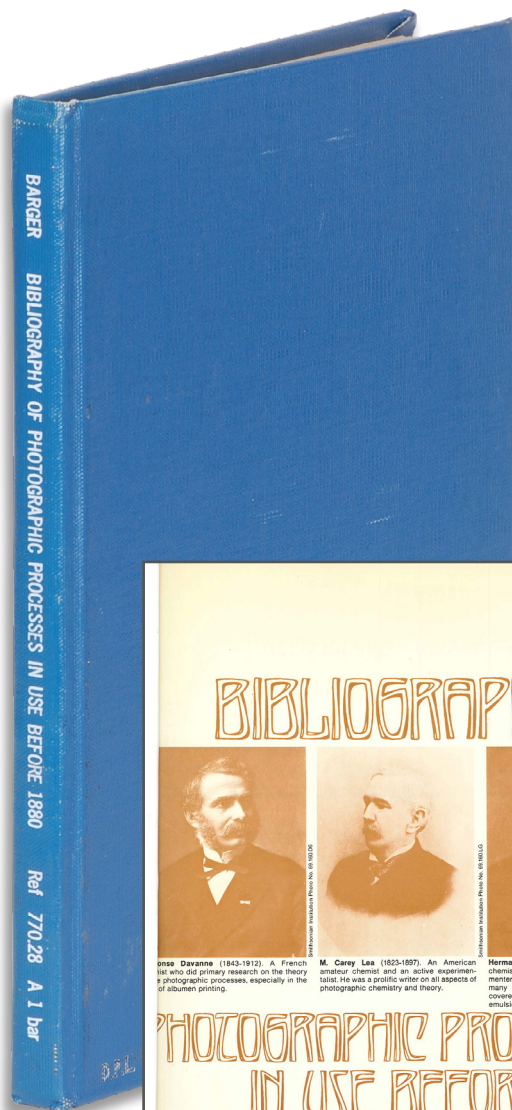
The result of more than twenty years of research, this study is based on a number of contemporary sources including official publications, the archive of the Royal Commission for the Exhibition of 1851, the correspondence of William Henry Fox Talbot, letters, newspapers, books, and articles in serial and periodical publications, as well as the *Reports by the Juries*, from which all 154 photographic images are reproduced in these pages.

Available in the UK and Ireland from the Victoria and Albert Museum.
[Book # 129325]

Praise for *Photography and the 1851 Great Exhibition*...

“Any student of early photography - or of the international exposition housed in the famous Crystal Palace in London - will covet this magisterial work of careful scholarship and beautiful bookmaking.”

- Michael Dirda, “best books list,” *The Washington Post*



BIBLIOGRAPHY OF PHOTOGRAPHIC PROCESSES IN USE BEFORE 1880

Their Materials, Processing, and Conservation
by M. Susan Barger

Graphic Arts Research Center: Rochester, (1980); 4to., cloth; (xii), 149, (3) pages. \$175

With a preface by Larry Booth. Includes sections on Technical Evolution of Processes, Raw Materials and Processing Procedures, and Permanence and Preservation of Photographic Materials. Original paper wrappers bound in. Boards rubbed and lightly soiled, corners bumped. With the bookplate and pencil signature of Gavin Bridson. [Book # 99439]

LA SOCIÉTÉ PARADISIAQUE OU LE REVE HÉLATEUR D'UN HYPERG- RAPHE SENSIBLE

by Albert Dupont

L'Inéditeur: Paris, 1989; 5 volumes, folio, cloth
portfolios; unpaginated. \$4,950

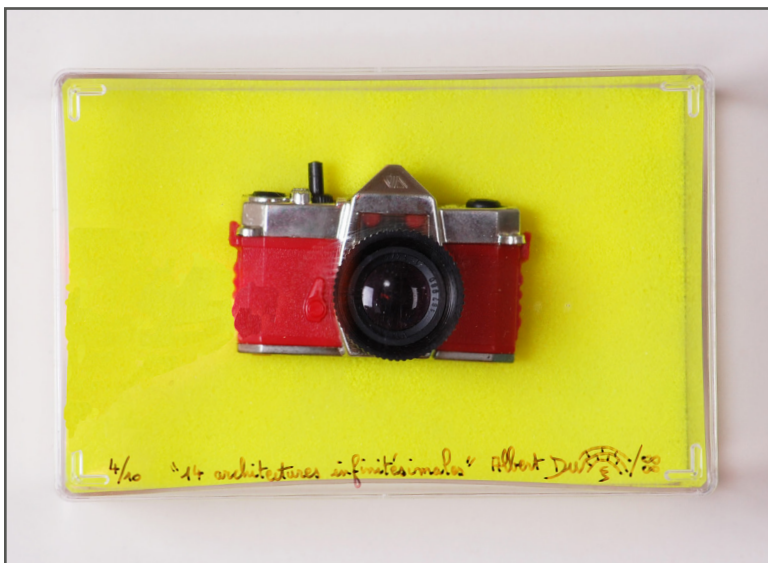
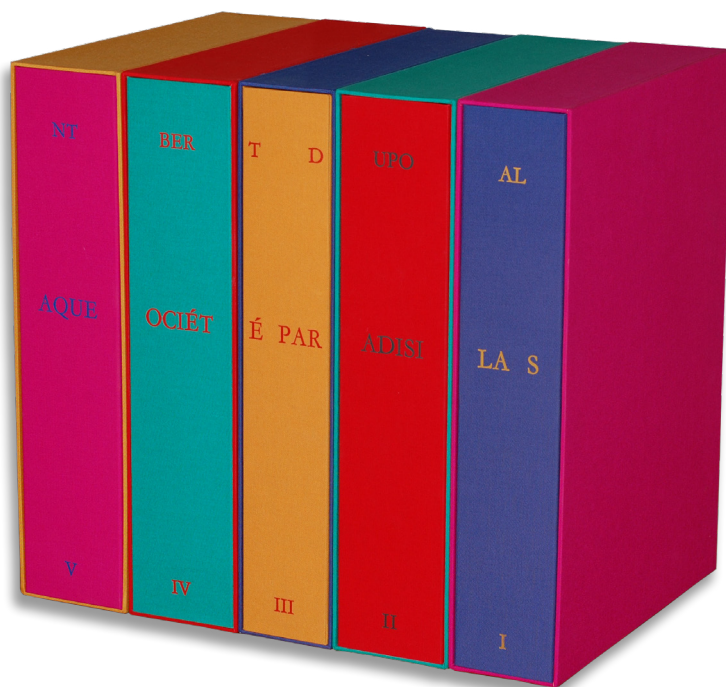
This set is one of an edition of 10 numbered copies in a
total edition of 21 copies. 25 Original photographs by
Albert Dupont. Preface by Isidore Isou.

Contains 25 original photographs handcolored and
worked by Dupont on Arches paper. All signed by Du-
pont. Each volume contains 5 photographs illustrating

texts and
manifests
of Dupont.
Volumes

also contain a small camera, binoculars, compass, hologram and various
assorted items all in their own folders. Each portfolio is in a different colored
board folder red, cerise, yellow, blue and green. Each slipcase has a portion of
the title on the spine and is in the same colors as the portfolio boards, but not
the matching portfolio, so the effect is even more vibrant.

This title comes from a new concept in the social and economic field of the
Lettrist Group, which aims at an ideal society based only upon creation and
innovation as major values of society, instead of our actual society; ethos
based upon work and collectivity, whether in socialism or for profit. In this
major work Dupont is expressing his wish fulfillment for his ideal society
La Societé Parodisiaque. The volumes contain photography, lettrist, hyper-
graphic (with signs) infinitesimal (based upon imagination), and the super-
temporal (public participation) all explained and
shown by different statements of Dupont. The 25
photographs have titles which are either word play
or poetic names used for different artists whom
Dupont admires, such as The magnetic field André
Breton, Eros vertigo Matta, and erotic book without
orthograph Arthur Rimbaud, and others. The pref-
ace is by Isidore Isou who is the founder of Lettrism.
Dupont wanted every photograph to be different
and innovative to express his own style and they
include drawings, jokes, mystery, manipulation, new
materials, objects, letters, codes, signs, light, sound,
hologram, kaleidoscope and also of course fun in the
style of Man Ray, whom he considers as a reference
as photographer and creative artist. [Book # 124125]



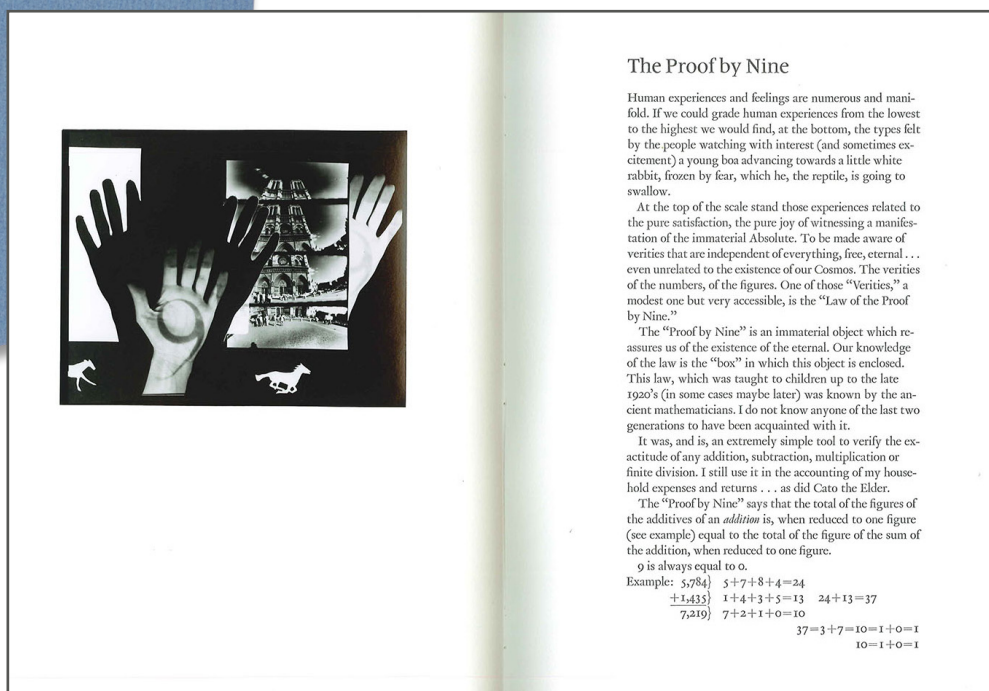
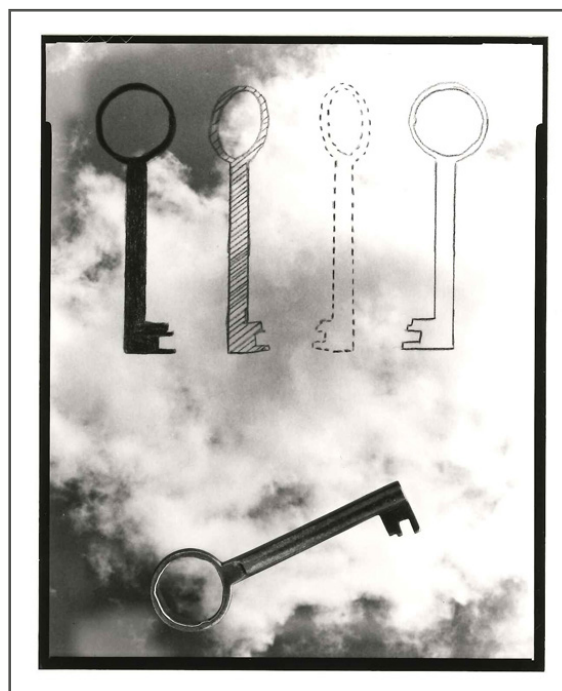
UNSER LANDSCHAFTSBERICHT

by Peter Rosei

FlugBlatt-Presse: (Lahnstein, 1996); small 4to., accordion fold with stiff paper boards; 42, (2) pages.
\$480

First edition, limited to 60 signed and numbered copies. The text, by Peter Posei, is printed over 22 original black-and-white photographs by Ines v. Ketelhodt. The photographs feature a nude body, framed and lit to evoke a day landscape when the accordion-folded book is read from one direction and a night landscape when read from the other. Printed over the "landscapes" are figures by the graphic artist Peter Malutzki. These figures are printed with letterpress material, such as plates, brass rules, etc. [Book # 62819]





The Proof by Nine

Human experiences and feelings are numerous and manifold. If we could grade human experiences from the lowest to the highest we would find, at the bottom, the types felt by the people watching with interest (and sometimes excitement) a young boa advancing towards a little white rabbit, frozen by fear, which he, the reptile, is going to swallow.

At the top of the scale stand those experiences related to the pure satisfaction, the pure joy of witnessing a manifestation of the immaterial Absolute. To be made aware of verities that are independent of everything, free, eternal... even unrelated to the existence of our Cosmos. The verities of the numbers, of the figures. One of those "Verities," a modest one but very accessible, is the "Law of the Proof by Nine."

The "Proof by Nine" is an immaterial object which reassures us of the existence of the eternal. Our knowledge of the law is the "box" in which this object is enclosed. This law, which was taught to children up to the late 1920's (in some cases maybe later) was known by the ancient mathematicians. I do not know anyone of the last two generations to have been acquainted with it.

It was, and is, an extremely simple tool to verify the exactitude of any addition, subtraction, multiplication or finite division. I still use it in the accounting of my household expenses and returns... as did Cato the Elder.

The "Proof by Nine" says that the total of the figures of the additives of an addition is, when reduced to one figure (see example) equal to the total of the figure of the sum of the addition, when reduced to one figure.

9 is always equal to 0.
 Example:
$$\begin{array}{r} 5784 \\ +1435 \\ \hline 7219 \end{array}$$

$$\begin{array}{r} 5+7+8+4=24 \\ 1+4+3+5=13 \\ 7+2+1+0=10 \end{array}$$

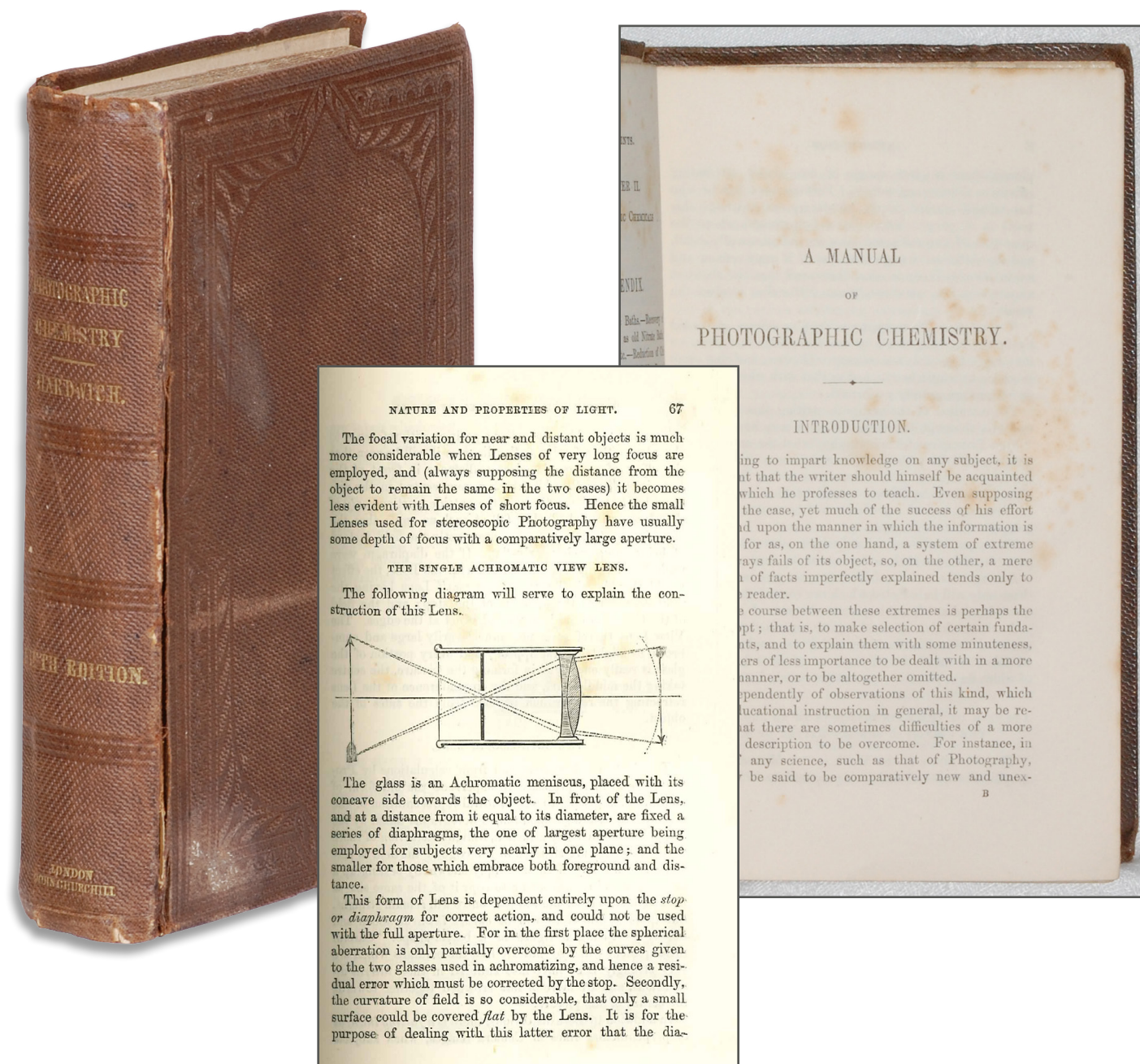
$$\begin{array}{r} 24+13=37 \\ 37=3+7=10=1+0=1 \\ 10=1+0=1 \end{array}$$

THIS BOOK IS AN OBJECT

by René Fontaine, text, and Dennis Letbetter, photographs

Greenwood Press: San Francisco, CA, 1989; 4to., paper wrappers, slipcase; (44) pages. \$1,250

First edition, one of 115 copies printed by Jack Stauffacher. Paper wrappers with integral dust jacket, printed label on spine, publisher's slipcase. Spine mildly sunned and inevitably a bit creased, else fine. Signed by the author and photographer at the colophon, as issued, and additionally inscribed by Letbetter on the front free endpaper. Includes stereo viewer in mounted envelope to view one of the photographs three-dimensionally. An attractive and uncommon Greenwood Press title in fine condition. [Book # 132229]



A MANUAL OF PHOTOGRAPHIC CHEMISTRY, INCLUDING THE PRACTICE OF THE COLLODION PROCESS

by T. Frederick Hardwich

John Churchill: London, 1859; 8vo., stamped cloth, with gilt lettering on spine; vi, [iii]-xii, 13-300 pages. \$300

Fifth edition. Greatly expanded and revised from the first edition of 1855. This manual quickly became the standard for its time. Several plates are included with illustrations of the chemical processes, a complete index and useful information. The introduction to the second edition is included and concludes with "In conclusion, a hope is expressed that this 'Manual of Photographic Chemistry' may be found to be a complete and trustworthy guide on every point connected with the theory and practice of the Collodion process." With the bookplate and pencil signature of Gavin Bridson. Interior and exterior hinges are cracked, light foxing throughout, edges of covers are worn with bumped corners. Back cover detached. [Book # 97837]

THE ROCKY MOUNTAIN ADVENTURES WITH A CAMERA

by William H. Jackson & Howard R. Driggs

World Book Company: Yonkers-on-Hudson, 1929; 8vo., pictorial cloth, 314 pages. \$160

First edition. Some minor rubbing to covers and spotting to the spine, else near fine. Photographic illustrations. From the private reference library of Dorothy Sloan with a commemorative bookplate loosely inserted. [Book # 136308]



The photographer and his working outfit along the line of the Union Pacific Railroad in 1869. The developing box is on the ground in front. The tent was used for both workroom and living quarters.

104 The Pioneer Photographer

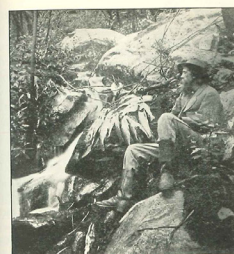
ing the little that was left from more prosperous times.

And then, four weeks from the time we left the Ogden camp, our train rolled into Fort Ellis, the outpost to the Yellowstone region, where we made our preparations for the journey beyond. At about the same time another party arrived at the fort, sent out by the War Department to make a topographical survey for the purpose of reconstructing its maps. Captain Barlow and Captain Head of the Engineer Corps were in charge of this party.

The officers at Fort Ellis entered into all the preparations with the greatest zest and interest, partly perhaps because General Sheridan had authorized the detail of a small company of cavalry to escort the expeditions. Before we left this hospitable post the officers arranged a side trip into the hills about twelve miles distant, to a picturesque lake among the mountains. Here, in addition to enjoying some remarkable scenery, we had excellent fishing. After pitching camp for the night by the shore, we soon had a long string of fine trout for supper. The beauty of the little lake, reflecting perfectly the surrounding forest as twilight approached, made a delightful picture.

Moran, an expert fisherman and also a past master in *al fresco* cooking, promised us a better dish than the frying pan afforded. Scraping aside the coals and ashes of the camp fire, he dug a hole in the hot earth and in it placed the fish, previously cleaned and wrapped in wet brown paper; then covering them with earth and hot coals, he allowed them to

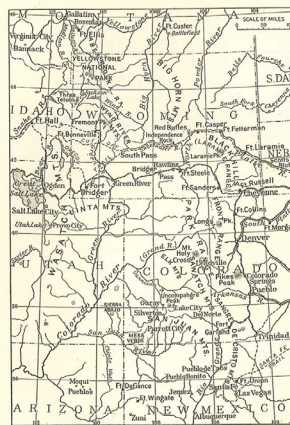
First Photographing of the Yellowstone 105



Thomas Moran, the painter of the Yellowstone, who accompanied the 1871 expedition. That he was an expert fisherman is shown by this string of trout.

remain until cooked. It was not an attractive mess as it came from the extemporized oven, but when the charred paper was removed, we had as dainty a bit of steaming white flesh as the most exacting taste could wish for.

The wagons could be taken some thirty miles beyond Fort Ellis to Boteler's ranch on the Yellowstone, where we had to change from wagon to pack transportation. Boteler's ranch, the base of supplies for the Survey while afield with the pack train, included a log cabin of ample proportions. It was



This map shows the location of the pioneer photographer's activities in the Rocky Mountain region.

THE PIONEER PHOTOGRAPHER

CHAPTER ONE

EARLY EXPERIENCES

It seems rather the natural thing that I should have become a maker of pictures. My birthplace, the village of Keeseville, New York, was set between the picturesque Ausable Chasm and the wooded Adirondacks. My mother had graduated from the school that is now named the Emma Willard School for Girls in Troy, as an accomplished painter in water colors; and my father, about the time I came into the world in 1843, was experimenting with the newly discovered process of making daguerrestypes, the forerunner of photography. I remember, as a small child, having had parts of a camera as playthings. Picture making was therefore a kind of inheritance; but never, even in my wildest boyhood imagination, did I dream that the desire to sketch and to paint pictures would carry me finally into every part of our country and over most of the world.

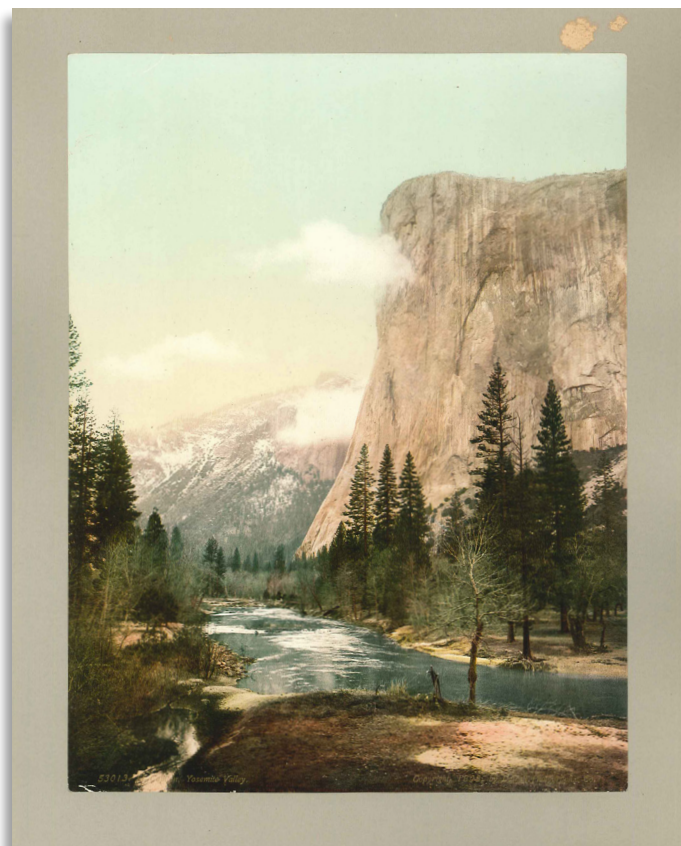
My feet were set in the ways of travel earlier than I can recall, for about the time I was one year old my parents moved to Columbus, Georgia. Our stay in the sunny Southland was so brief that I have only one vivid impression of it — that of being carried to the deck of a river steamboat, where under a bright full moon I gazed out over dark waters, palmettos, and moss-draped trees. This probably was a scene on the Chattahoochee, down which we sailed when we

*THE FIRST PHOTOGRAPHS OF THESE ICONIC SCENES TO BE PRINTED IN COLOR***YOSEMITE VALLEY, GENERAL VIEW [53003] with EL CAPITAN, YOSEMITE VALLEY [53013]**

by William Henry Jackson

Detroit Photographic Co.: Detroit, MI, 1898; 6.75 inches by 9 inches, two mounted photographs on thick card paper. \$4,500

Pair of photochrom photographs. The photochrom is a color photo lithograph created from a black and white photographic negative. Color impressions are achieved through the application of multiple lithograph stones, one per color. The process was developed in Switzerland and brought to the United States by the Detroit Publishing Company in 1897, which acquired exclusive ownership and rights to the process in America. Anticipating the success of the photochrom for the mass production of color prints, the Detroit Publishing Company recruited William Henry Jackson to become a partner. Jackson joined the company in 1898 as president, bringing with him an estimated 10,000 black and white negatives which provided the core of the company's photographic archives, from which they produced pictures ranging in size from postcards to enormous panoramas. In 1903, Jackson became the plant manager. After a decline in sales during World War I, and with the introduction of new and cheaper printing methods used by competing firms the company was forced into receivership in 1924, and in 1932 its assets were liquidated. In 1936, Edsel Ford purchased Jackson's negatives for "The Edison Institute" (now Greenfield Village, Dearborn, Michigan), and Jackson's negatives eventually were divided between the Colorado Historical Society and the Library of Congress.



We locate no record of holdings of either of these images. (No record found in the Library of Congress (which has four other views of Yosemite); the "William Henry Jackson Photochrom Collection, 1889-1908" at Amherst College (444 images); "The W. H. Jackson Photochrom Print Collection, 1898-1906" at the Newberry Library (which has two other views of Yosemite); or the "William Henry Jackson Photochrom Collection" at Decker Library, Maryland Institute College of Art, Baltimore (187 images)). Another sizable holding is at the Huntington Library (approximately 700 photolithographic prints, and 5,300 postcards), acquired in 2006 but yet to be catalogued. [Book # 134695]



KODAK STUDIO LIGHT

Eastman Kodak Company: (Rochester, NY, 1972-1991); 28 volumes, small 4to., paper wrappers. \$150

28 issues of this periodical. Includes both the Anniversary and Centennial issues. [Book # 105710]



NEWS PHOTOGRAPHERS MAKE NEWS

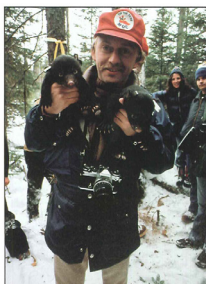


George Wedding
San Jose Mercury-News

A newspaper photographer who interrupted his vacation to record the damage done by Mount St. Helens and a magazine photojournalist who was published for the first, second, and third times in the *National Geographic Magazine* last year were recently named Newspaper and Magazine Photographers of the Year.

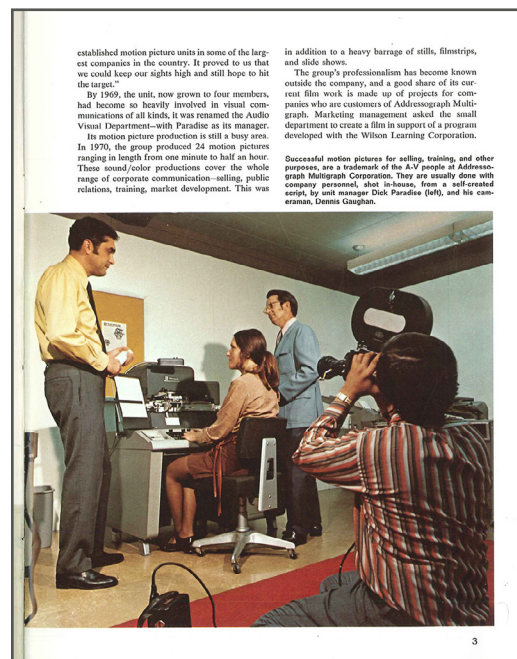
George Wedding of the San Jose Mercury-News and Jim Brandenburg

Wedding and Brandenburg are honored by National Press Photographers of America for 1980 accomplishments



Jim Brandenburg
National Geographic Magazine

of the *National Geographic* were selected as part of the Pictures of the Year program, co-sponsored by the NPAA and the University of Missouri's School of Journalism. The competition attracted entries from 1,000 press photographers, who submitted 15,000 prints in 28 categories. The stories behind Wedding's and Brandenburg's awards appear on the following pages.



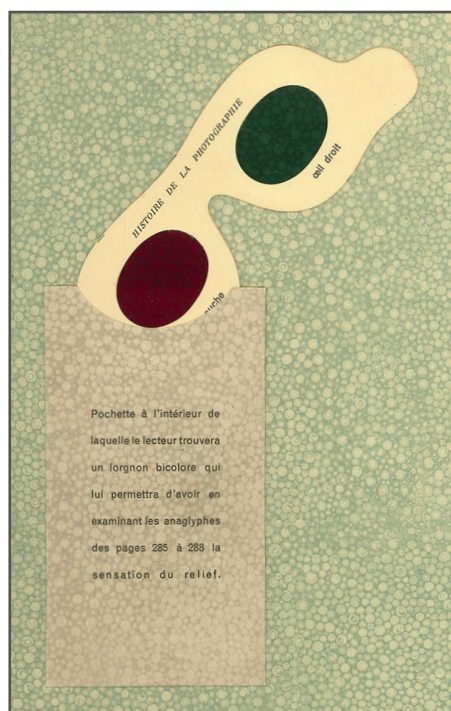
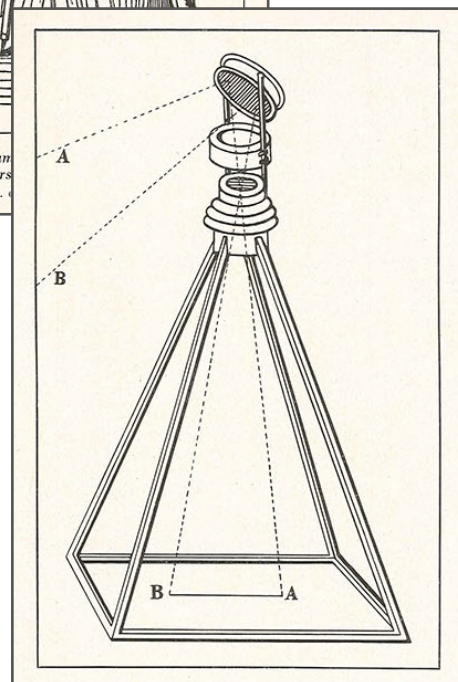
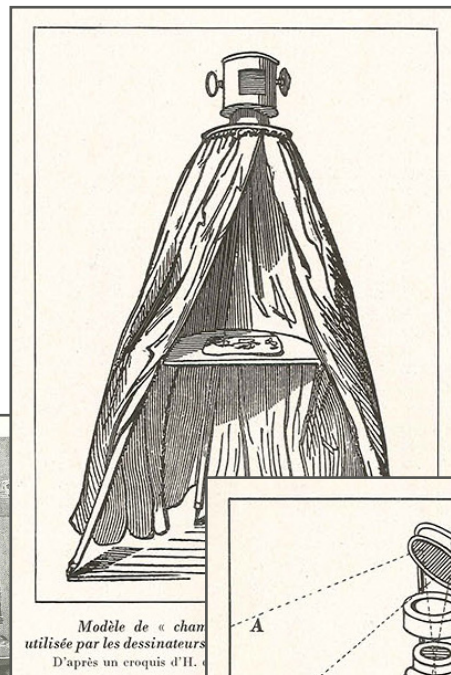
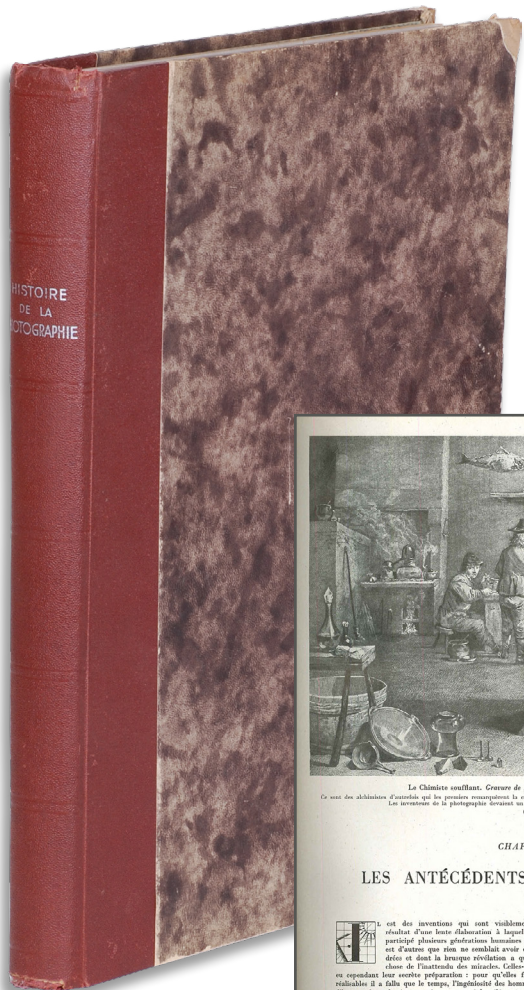
established motion picture units in some of the largest companies in the country. It proved to us that we could keep our sights high and still hope to hit the target."

By 1969, the unit, now grown to four members, had become so heavily involved in visual communications of all kinds, it was renamed the Audio Visual Department—with Paradise as its manager. Its motion picture production is still a busy area. In 1970, the group produced 24 motion pictures ranging in length from one minute to half an hour. These sound/color productions cover the whole range of corporate communication—selling, public relations, training, market development. This was

in addition to a heavy barrage of stills, filmstrips, and slide shows.

The group's professionalism has become known outside the company, and a good share of its current film work is made up of projects for companies who are customers of Addressograph Multigraph. Marketing management asked the small department to create a film in support of a program developed with the Wilson Learning Corporation.

Successful motion pictures for selling, training, and other purposes, are a trademark of the A.V. people at Addressograph Multigraph Corporation. They are usually done with company personnel, shot in-house, from a self-created script, by unit manager Dick Paradise (left), and his cameraman, Dennis Goughan.

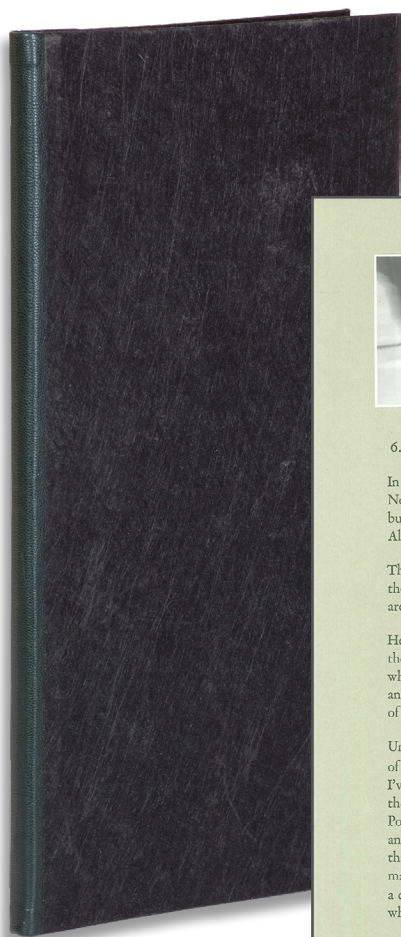


HISTOIRE DE LA PHOTOGRAPHIE

by Raymond Lécuyer

Baschet et Cie.: Paris, France, 1945; folio, quarter leather, marbled paper-covered boards, decorated endpapers; (viii), 451, (5) pages. \$400

Text in French. Foreword by the author, bibliography, index. Table of contents follows text. A chronological and thematic history of photography, setting forth the linkage between technique and the meaning of images. Includes a framed full-page image of a calotype negative and its positive print. Six leaves of color plates, including two tipped-in. Several three-dimensional images. Hundreds of black and white illustrations and plates. The volume's original "lorgnon bicolore" for viewing the three-dimensional images attached to front pastedown. Covers rubbed and scuffed at edges. [Book # 122660]



6. *Crows*

In truth there are no rooks in California.
Not rooks as rooks—chess excluded—
but crows—and crows galore.
All of them Corvids.

The rook is generally gregarious
the crow solitary but taxonomies
are beside the point—maybe.

Here the problem of specificity looms—
the poet smiling, imagining a world
where ornithologists read poems
and argue the fine points
of classification.

Unwilling to stop the progression
of castle to corvid to grifter in disguise
I've been taking the broad view
though on my left shoulder
Pound's incantation reminds me about leaves
and on my right Brumfield's essay notes
that while the properly indoctrinated see "birds,"
maybe "corvids," in a cartoon "sky"
a child correctly asks
why the "sky" has so many check marks.



8. *The Point of Sparrows in a Book of Crows*

You title me, runneth over
on the island of lost friends
you title me the wrong title
on the island of knots.

The arc, boat or story,
any way you want it to.
The boat, the arc, the story
are exactly as you want them.



9. *Wrestling*

One more time
Proteus' fire to water to lion
down in seal town, in kelp festoon
one more time
where rooks don't travel
bearded man, his daughter
act out the ambush but
one more time
it's not what it seems.

Or it is and Proteus
only stands for a god
and his daughter a frigate bird
and the rook crowing
the faithful confuse one island
with the one it's not.

ON ROOKS

by Dennis Philips

Ninja Press: (Sherman Oaks, CA), 2015; slim 4to., quarter goatskin over decorative english reflective paper; (36) pages. \$1,250

First edition of 75 numbered and signed copies by the poet and the photographer. This set of splendidly rich poems records the minutiae of the moment, moving from micro to macro throughout. The poems are both the residue of privacy and an accounting of terrain, the poets territory; a collision of megalopolis, mountain, and desert meeting in fire.

Twenty-three photographs taken by Carolee Campbell inhabit the book. They do not illustrate as much as act as an ambient penumbra. The images were found in the glancing light shining off the edge of the poetry.

The type is hand set Van Dijk with Felix Titling for the display. It is printed letterpress on dampened Barcham Green paper, handmade in 1986 at the Hayle Mill (now closed) in Maidstone, Kent in England. Two watermarks can be seen throughout, one of which includes the date. The text was printed on a Vandercook Universal I flatbed proof press. The photographs were printed digitally by Karen Skove Chu using UltraChrome K3 inks. They are printed on Japanese Asuka washi, then cut, and tipped in by hand. The boards are quarter leather using a forest green French goatskin and a decorative black English paper that glows with the luminescence of a ravens wing. The text is sewn into an inner cover of pure Belgian flax, handmade at Cave Paper in Minneapolis, Minnesota. Each of the one-of-a-kind sheets reflects the subtle interplay of browns, blues and blacks as the sheet is dyed multiple times, making each inner cover unique.

The design, presswork, binding, and photography are by Carolee Campbell at Ninja Press with the assistance of Farida Sunada in the bindery. [Book # 134716]

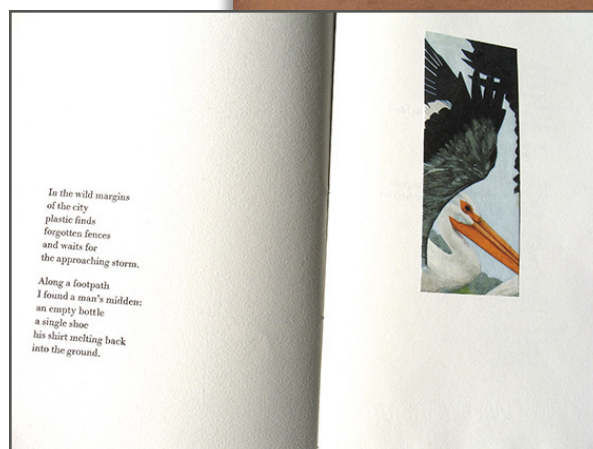
DEPARTURES

by Gaylord Schanilec

Ninja Press: (Sherman Oaks, CA): 4to., paper wrappers, (24) pages. \$575

The edition is comprised of 70 signed and numbered copies with an additional 8 lettered hors commerce. Ninja Press is exceedingly proud to announce the publication of its most recent book for 2019, *Departures* by Gaylord Schanilec. Well known as a master of the wood engraving and fine press printer publishing under the imprint of Midnight Paper Sales, with *Departures* Schanilec brings his particular poetic voice to the page in this inaugural slim volume of poems.

*The view has broken in two:
a road of Swedish stones
the buildings along Spring Street
a margin of bare trees and beyond
the lake of frozen tears.
I sit with the past in his painting.
They were in the park
he at his easel, she at hers
his formal oil studies
hers wild-lined pastels.
She died of suicide
and he of what was left.*



The type is hand set Walbaum, designed by Justus Erich Walbaum circa 1803 in Germany. Baker is used for the display, designed by Russell Maret in Rome in 2010 and cast in metal by Ed Rayher in 2016. The text is printed letterpress on dampened Langley, handmade in 1986 at the Barcham Green Hayle Mill, an English paper mill long closed. Two watermarks can be seen throughout, one of which includes the date. The cover is persimmon-washed Belgian flax paper, handmade at Cave Paper in Minneapolis, Minnesota.

The artwork consists of photographs by Carolee Campbell of selected details from the first in a series of large-scale,

two-fold wood engravings by Gaylord Schanilec showing a flock of American White Pelicans taking off from the shore along Lake Pepin. The engravings are inserted into the 2015 Midnight Paper Sales publication, *Lac des Pleurs: Report from Lake Pepin* by Gaylord Schanilec. Both engravings and text were printed by Schanilec at his press in Stockholm, WI. The photographs were executed in 2019 with permission especially for this edition of *Departures*. The photographs were printed digitally on Japanese Nyodo Kozo-shi using Epson UltraChrome K3 inks.

The design, presswork, binding, and photography are by Carolee Campbell at Ninja Press with the assistance of Farida Sunada in the bindery.

[Book # 134749]

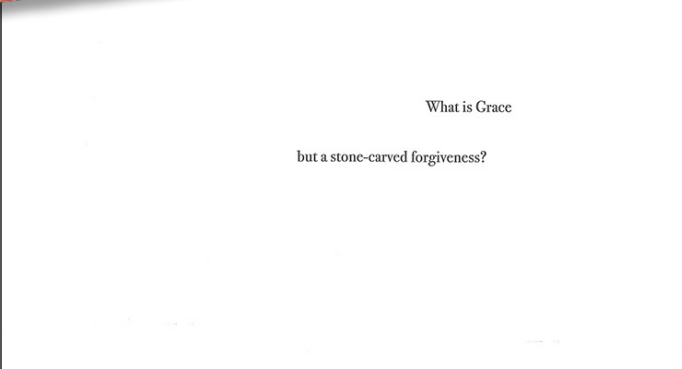
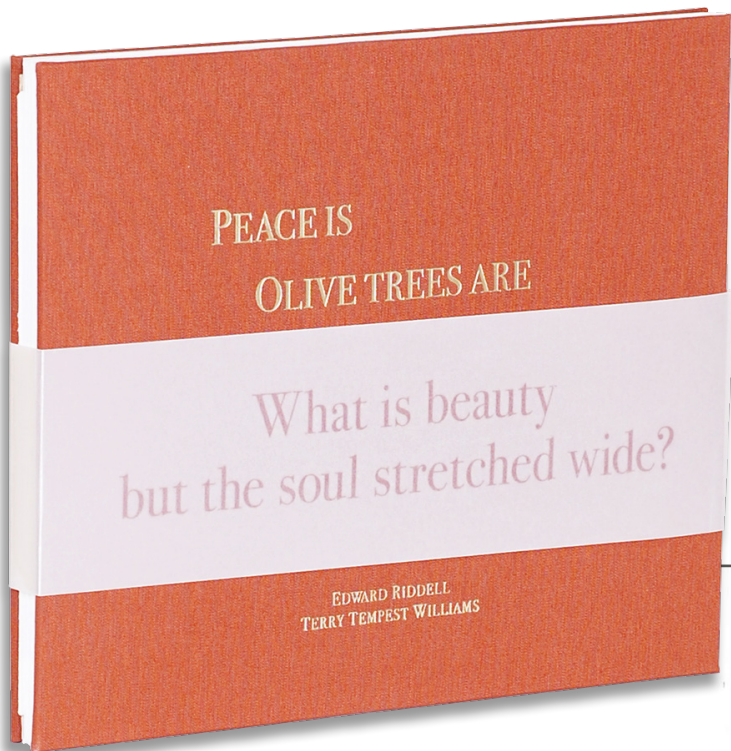
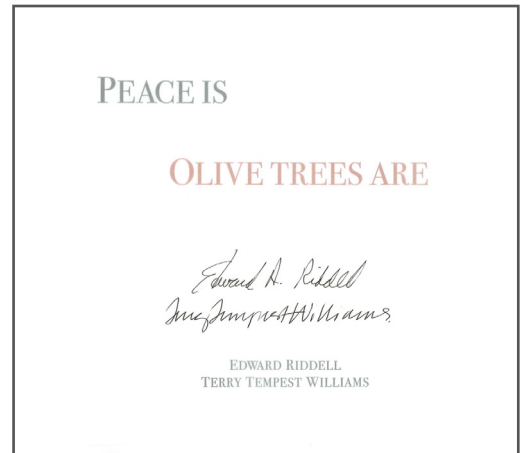


PEACE IS, OLIVE TREES ARE

by Edward Riddell and Terry Tempest Williams

R & R Fine Arts (Riddell Fine Arts): Wilson, WY, 2013; ob-long 4to., Japanese fold binding, with gold-foil-stamped covers on boards hand-wrapped with imported Italian linen, and hand-marbled paper endsheets imported from Italy; unpaginated. \$1,500

Limited to 50 numbered copies signed by the photographer and author. Letterpress typography added by hand feeding trimmed photo pages sheet-by-sheet through an antique letterpress. A limited edition hand-made book featuring original photographs of the landscapes and people of Tuscany by Edward Riddell, and a prose poem by Terry Tempest Williams. 9 original photographic prints printed on oversized, 100% cotton rag paper imported from Europe. [Book # 135962]



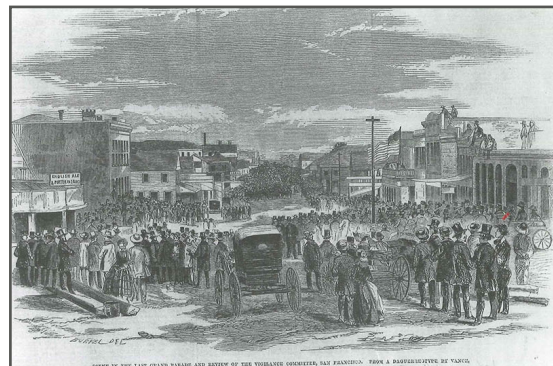
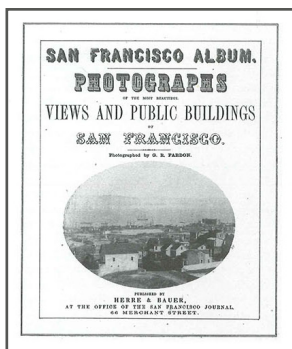
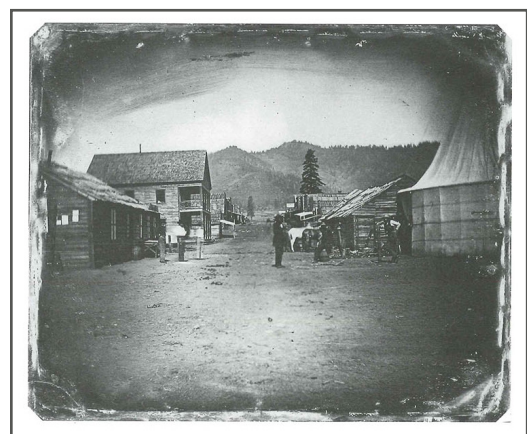
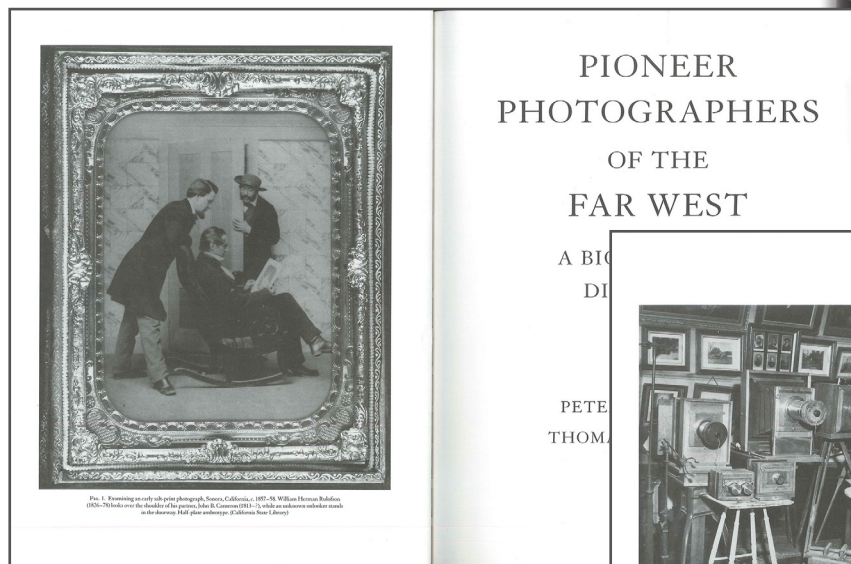
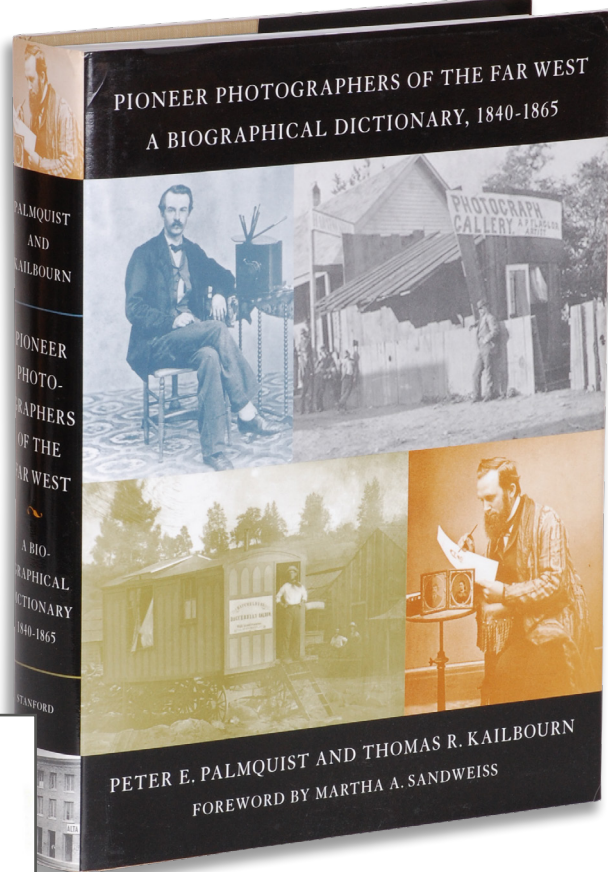
PIONEER PHOTOGRAPHERS OF THE FAR WEST

A BIOGRAPHICAL DICTIONARY, 1840-1865

by by Peter E Palmquist and Thomas R Kailbourn and
Foreword by Martha A Sandweiss

Stanford University Press: Stanford, CA, 2002; 4to., cloth,
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First edition. A fine copy. This extraordinarily comprehensive, well-documented, biographical dictionary of some 1,500 photographers (and workers engaged in photographically related pursuits) active in western North America before 1865 is enriched by some 250 illustrations, many of them previously unpublished. From the private reference library of Dorothy Sloan with a commemorative bookplate loosely inserted. [Book # 136312]



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