

Langdon Manor Books

THE EXTRAORDINARY

HISTORY OF THE

EVERY DAY



CATALOG 16

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THE EXTRAORDINARY HISTORY OF THE EVERY DAY

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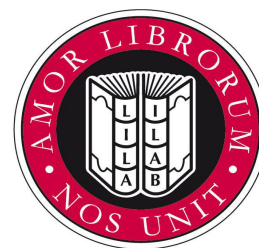
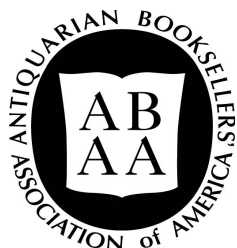
We'll be in Booth 111 and welcome your visit.

A Subject Index is located on page 83.

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Front Cover: Item 41

Back Cover: Item 47

1. [African Americana][California]

Gravins, Francis Arthur (compiler).

[Collection of Photographs Documenting African American Life in Northern California]. Mostly San Francisco: Mostly late 1930s to mid-1950s. 186 loose photographs, nearly all black and white, and ten items of ephemera. 16 photos measure 8" x 10", around 30 are 2" x 2" or smaller, the rest between 3¼" x 3¼" to 4" x 6"; approximately 30 have captions. Generally very good: the 8x10s by Joseph and Cox are good or better with tape remnants; approximately 20 photos are fair due to heavy creasing and/or tearing; many with evidence of album removal on versos and/or trimmed.



This is a collection of photographs documenting the vibrant social life of Francis Gravins of San Francisco, California. Gravins, who is seen at far right in the photo above, was born in Atlanta in 1906 and died in Marin County, California in 1995 and it appears he never married. Per Francis' World War II draft registration card he was working at the Works

Progress Administration in San Bruno as of 1940 but we have not been able to determine if he served in the war; he may have been in the navy based on the number of photos of sailors in the collection. Likely due to his unusual last name, everything else we know about him comes from this collection of photographs.



The photos were originally found in a dilapidated circa 1970s commercial album with gummed leaves, and most were loose from the pages. Many have black paper adhered to their backs from an earlier album, and Francis mixed those in with others from different eras, leaving us with an intentional record of his life which emphasized parties and men. While the life documented is Francis', he managed to gather some exceptional images of Black entertainers and events, in addition to shedding light on Northern California Black society in the 1940s and early-mid 1950s.

Most of the photos depict social events. At least 16 depict two different lively Christmas parties inside someone's home, with great shots of revelers with a

Santa who may have been Francis. Several depict more than one different Western-themed party, and Gravins is seen in more than one costume and with different sombreros. There are also several images from a different costume party, held in 1951 and likely hosted by a Northern California chapter of the Grand Temple of Daughter Elks (GTDE), an African American benevolent organization for women. A large GTDE poster can be seen in several images, reflecting a thriving organization with at least 20 committees/sub groups.

At least ten photos show a picnic which we think is related to the included advertising postcard and two tickets to "Mamie and Francis' Old Fashion [sic] Picnic and Fish Fry" held at Alum Rock Park in July 1951. We see groups of African Americans around picnic on page 5 of Francis and Mamie. We don't know Mamie's last name, but her photographic Christmas card here allows us to identify her at some of the other events documented by Francis.

Several black-tie affairs are represented as well, with some vernacular photos, as well as five 8x10s from two important Black photographers. One group is from E.F. Joseph with both his signature on the front of each photo as well as his backstamp. All show black



tie events involving African Americans from 1951-1953 where Gravins is seen escorting a date in each. According to the Oakland Public Library, Joseph was the first professional African American photographer in the San Francisco Bay Area and many of his images appeared in the *Pittsburgh Courier* and *Chicago Defender*. The other five are by Harry L. Cox, all likely from 1955. Cox was a successful and prolific Black photographer who was a commander of a segregated mortar company in Italy during World War II. After the war he was trained as a photographer at Ansel Adams workshops. During the Korean War, he trained troops in aerial photography and opened his photography studio in 1952 in San Francisco.



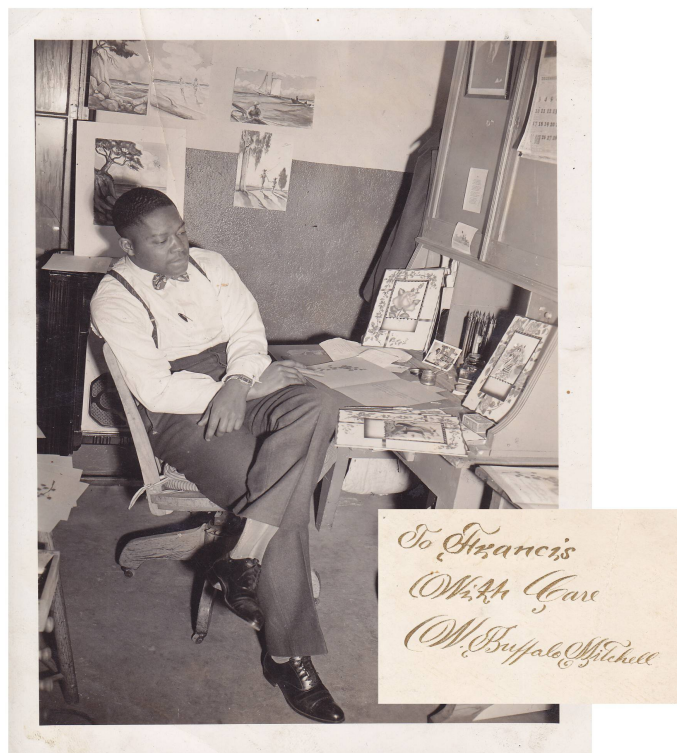
There are also two 8x10s from important African American entertainers inscribed to Chester Jones, a Black actor with 123 film and TV credits per IMDB. An undated clipping (included) mentions Jones was a "weekend guest" of Gravins'. One of the photos was inscribed in 1932 by Eddie Rector, the other in 1951 by composer Hall Johnson. Two more 8x10s also bear mention: the first is a wonderful image depicting a private Black Mardi Gras ball in New Orleans and shows a group of men in checkered jackets under a huge "Satan's Inferno" banner and inscribed to Francis from someone named "Hip," on behalf of the Bon Temps club, an African American social club of New Orleans which sponsored the event. The other is an inscribed 8x10 from Elton Paris, a Black female impersonator who performed at Finocchio's. Also of note are three photographs featuring Ethel Waters at a party inside someone's home.

There's a 5x7 of a young African American man in a suit, seated at what appears to be his studio, with much of his art on the walls as well as his desk. Its inscribed on the back in gold gilt, "To Francis/ With Care/ W. Buffalo Mitchell." Considering the



quality of the artwork seen in the photo, we were surprised that we were able to learn only a little about Mitchell, but that's likely due to the fact that as of 1946 he was serving a life sentence in prison. According to contemporary newspaper reports, Mitchell also went by "Willie B. (Bathing Buffalo) Mitchell," and was previously a prize fighter who first went to prison for "the fatal shooting of his common law wife," in 1938, at the age of 20. He was sentenced to death, twice given 11th hour reprieves, and ultimately had his sentence commuted to life. A 1946 *California Eagle* article reported that he mailed one of its columnists an original get well card, with a poem, and a rose that was "exquisitely drawn in oil and exceedingly delicate in texture."

The rest of the photos are a mix of gatherings as well as posed shots of friends and family. Many images in the collection touch on the homoerotic, especially when viewed as a group, though nothing to definitively point at Francis' sexuality. The most compelling is a card intended for a newly married woman, except it's addressed to Francis as "F.G.," includes an inserted picture of a man, and is signed by a Paul Adams. There are also around 40 photos of men, most of whom are unidentified, with many of them trimmed





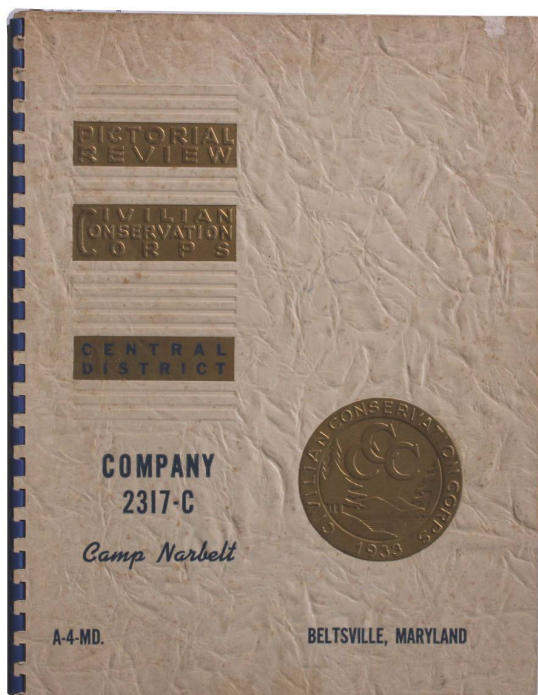
It's all for Fun -- Fun for All
 —AT—
 MAMIE and FRANCIS'
 Old Fashion Picnic and Fish Fry
Alum Rock Park - Sunday, July 1st
 BUSES LEAVE POST and SCOTT STS. 7 a.m. Sharp Donation \$2.00

into smaller portraits. Included are several of men in the navy, including one with "xxxxxx . . ." written on it and a series of four showing the same young man in three different naval uniforms, as well as one in nothing but his undergarments and shoes.

A dynamic collection depicting the robust social life of an African American man from Northern California, as well as his extensive social network. **Sold**

More images from the collection may be seen on pages 82 and 83.





2. [African Americana][Civilian Conservation Corps]

Pictorial Review. Civilian Conservation Corps.

Central District. Company 2317-C Camp Narbelt.

[Atlanta Ga.]: Army-Navy Publishers, Inc., [circa 1937-1942]. 11" x 8½". Comb bound with thick card covers embellished with gold embossing. pp. [24] + four blank, unused, black construction paper leaves intended for personal photographs. Very good: covers moderately worn and lightly soiled.

This is a yearbook/photo book for a segregated African American unit in the Civilian Conservation Corps, Company 2317-C which served near Beltsville, Maryland at the time of the book's issuance. The CCC was created in 1933 with language in its legislation that prevented discrimination based on race. Despite that language, in July 1935, the director of the CCC issued an order requiring the complete segregation of the camps. According to an article on The CorpsNetwork (the modern descendant of the CCC) website:

"In 1934, Robert Fechner, Director of the CCC, ordered the Army to review national practices around African American enrollment. Contradicting the Army's conclusion that the CCC should not enforce segregation, as this would exacerbate the problem of finding locations for camps that served only Black corpsmen,

Fechner issued an order in 1935 to make the 'complete segregation of colored and white enrollees' the rule. When questioned about this action by the NAACP, Fechner wrote,

'I am satisfied that the negro enrollees themselves prefer to be in companies composed exclusively of their own race . . . This segregation is not discrimination and cannot be so construed. The negro companies are assigned to the same types of work, have identical equipment, are served the same food, and have the same quarters as white enrollees.' . . .

African American enrollment in the CCC was capped at 10 percent, reflecting the racial profile of the national population, but this ignored the fact that African Americans faced disproportionately worse economic situations than white applicants. Despite the CCC's founding language barring discrimination, qualified African American applicants were frequently turned away.

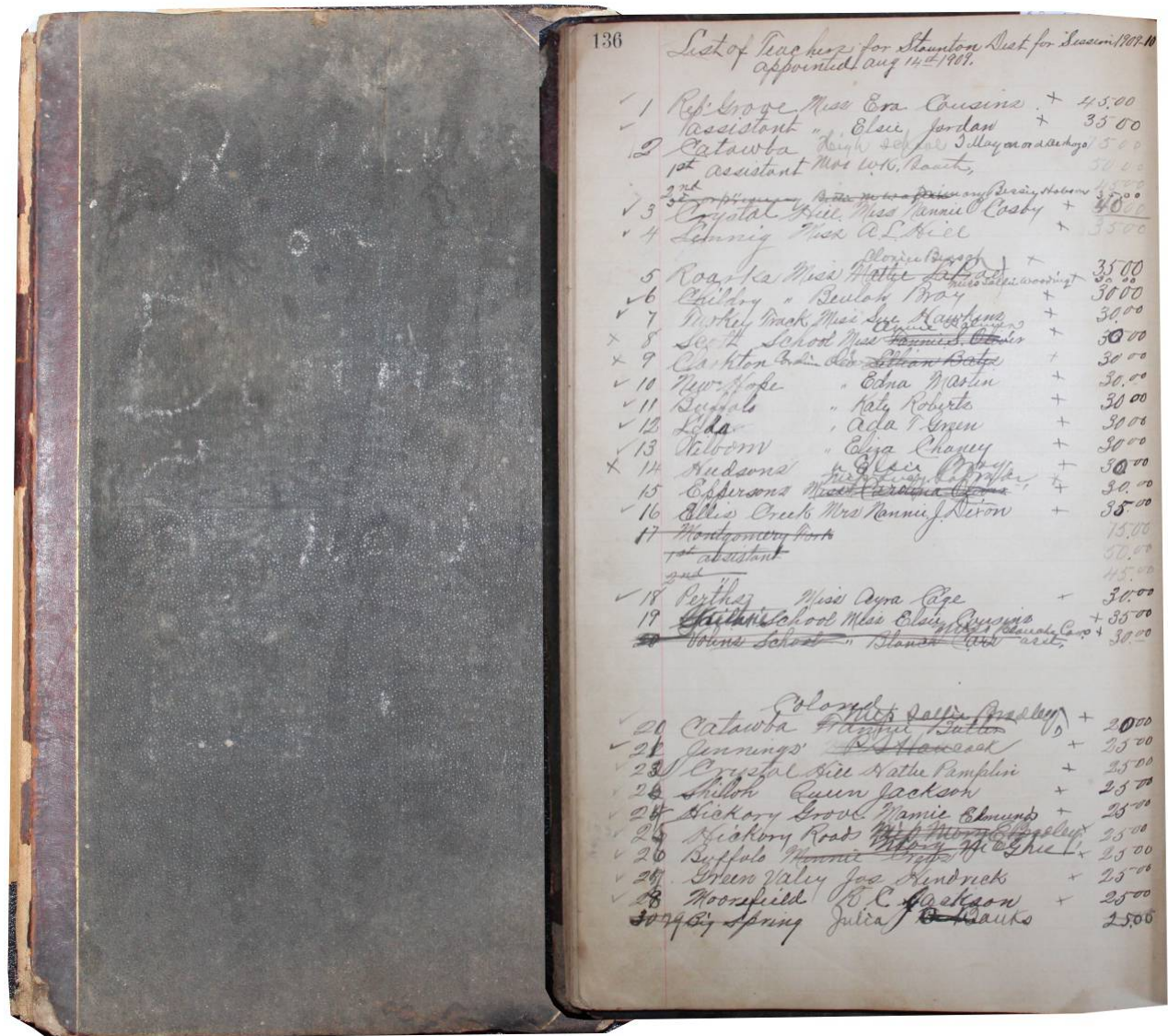
When hired, they often faced hostile work environments. This included racial slurs and jokes, forcing Black corpsmen to the back of the line, and giving them the least desirable quarters and equipment."



Company 2317-C was established at Camp Narbelt on October 10, 1937 and prior to that these men worked in Bedford County, Pennsylvania from July 1935 to October 1, 1937 at a camp alternatively named Martin Hill and Chaneyville. At Camp Narbelt, the men served at Camp A-4 which was initially created in 1935. There they worked at forestry improvement, road construction, reclaiming wetlands, landscaping and more. While the camp was still operating as of April 1942, no records exist as to when the camp closed.

This book covers the company's time at Camp Narbelt near Beltsville, Maryland and has approximately 35 images depicting African Americans. The men are seen digging ditches and clearing snow and internal shots show them in employment and typing classes as well as what appears to be a camp library. There are four different large group shots which identify 88 of the men of 2317-C, as well as smaller group shots of truck drivers, the basketball team, and cooks, respectively, with the cooks identified. While the emphasis on the book is on Company 2317-C, several pages and an additional 74 images show the work of many other white companies in the Central District of Maryland, all captioned with details such as building a gravel pit, or building a stairway.

Any documentation of African Americans in the Civilian Conservation Corps is rare, including this item on offer, with OCLC locating no copies. **Sold**



3. [African Americana][Segregation][Education]

[Ledger Recording Meetings of the Staunton, Virginia School Board as well as Records of its Teachers' Salaries]. Staunton County, Virginia: 1899-1922. 14" x 8½". Quarter leather over pebbled cloth ledger book with ruled paper. 152 numbered pages + 2 unnumbered pages, 121 of which have handwriting. Good: lacking two and a half leaves, and one is detached; boards heavily worn and soiled, some losses to back strip.

This ledger holds over 20 years of records related to a segregated school system in Staunton, Virginia.

Used in a dos-a-dos format, 82 pages at the front of the book record minutes of school board meetings from 1903 to 1922 with approximately 130 entries in all. Working from the back of the book, 39 pages record teacher salaries from 1899-1922. In all instances, the teacher names and salaries are specifically separated between "White" and "Colored." It's clear from the data here that without any exception we could locate, white teachers made a minimum of 16 percent more than their Black counterparts.

The board meeting entries range from a few sentences in length to more than a page and at least two thirds of them include discussions relating to Black schools. Much of the discussions focused on the erection or expansion of schools, payment of expenses, and appointment of teachers. Many include detailed descriptions of appropriations of funds with some showing that Black teachers were reimbursed for supplying things like desks, chairs, and building supplies.

Others show the regular use of public/private partnerships to build schools, especially Black schools, where the board would consider the amount of money raised by citizens when deciding to disburse funds to build or expand schools. At least one entry reveals that an African American sold his land to the board to build a school.

The entries reflect a thoughtful board that took its job seriously and tried to be fair, especially as it related to balancing the rights of the Black schools in light of intense pressure from the local white population. Most entries have fairly plain

winter there we did not consider that we had the right to stop the building but told them that if they would be sure another lot and Mr. Watkins would approve of it we would be guided by his action. No further business appearing the meeting adjourned to meet again Dec 10 Teachers were paid from state fund B. G. Hodges Clerk S. S. Wyatt

At a called meeting of the Stanton District School Board for the purpose of trying to get the matter of the white and colored school at Leda settled there were present S. S. Wyatt and B. G. Hodges Mr. Watkins presiding and made a talk to the people then at the conclusion of which the matter was brought up in regard to considering the Leda and Wilson white school at the fork of the road near Leda Store and give the old school house of the whites to the colored people the vote was put to the people by Mr. Watkins which resulted in a large majority for demolishing Leda and Wilson schools and all parts of road near Leda Store and giving the old white school house to the colored people for their school they agreeing to turn over the money they had raised which was about \$3000 three hundred dollars to be used in the building of the white school with what they had raised amounting to some time over \$7000 dollars the board on finding the vote of the people, the Subboard both here agreeing to furnish the land which was selected by the board and Mr. Watkins that day no further business appearing the meeting adjourned

B. G. Hodges Clerk
S. S. Wyatt
This meeting was held at Leda Store
Nov 19 1921

At a meeting of the Stanton District School Board held at Nathalia Dec 10 1921 there were present S. S. Wyatt and B. G. Hodges the following business was transacted Teachers were paid out of the state fund by warrants from Nov 25 to 28 which warrants were allowed from Nov 15 to 22 and shown on stub and Leda no further business appearing the meeting adjourned to meet again Jan 14 B. G. Hodges Clerk S. S. Wyatt

At a meeting of the Stanton District School Board held at Nathalia on Jan 14 1922 there were present S. S. Wyatt and B. G. Hodges the following business was transacted Teachers were paid out of the state fund by warrants from Nov 19 to 1921 as shown on stub and Leda District warrants were allowed from Jan 23 to 31 as shown on stub and Leda no further business appearing the meeting adjourned to meet again Feb 11 B. G. Hodges Clerk S. S. Wyatt

At a meeting of the Stanton District School Board held at Nathalia on Feb 11 1922 there were present S. S. Wyatt and B. G. Hodges the following business was transacted Teachers were paid out of the state fund by warrants from Nov 1921 to 216 as shown on stub and Leda District warrant no 32 was allowed H. Henderson no further business appearing the meeting adjourned to meet again March 11 B. G. Hodges Clerk S. S. Wyatt

At the meeting of the Stanton District School Board held at Nathalia on March 11 1922 there were present S. S. Wyatt and B. G. Hodges the following business was transacted Teachers were paid from the state fund by warrants from Nov 217 to 221 District warrants were allowed from Nov 23 to 46 as shown on stub and Leda no further business appearing the meeting adjourned to meet again April 11 B. G. Hodges Clerk S. S. Wyatt

narratives such as, "on the application of Jessie Moorefield and others the board granted a school at Republican Grove and appointed for the Colored people they agreeing to furnish their own house. It was decided to discontinue the colored school known as Buffalo and sell the property." There are also several interesting entries, one of which is cryptic and compelling and another is clear and courageous with no other contemporary account we could locate.

The cryptic and compelling passage is from a July 1914 meeting which read, "On motion and it was carried that we would run all the Schools the same number of months and pay all teachers where they taught the same grades the same salary." One way of reading this is that the school board actually tried to provide equal pay regardless of race, but there is no other mention of this action in the book, other than a possible rescission. Further, as stated above, the salary data in the back of the book shows that Black and white teachers were not treated equally.

The clear and courageous entries begin October 8, 1921 with the board giving a group of African Americans land on which they could build a new school. In exchange the African American group was going to tear down the existing structure that was previously used for a white school and use those materials, as well as their own funds, to build a Black school: "the committee from Leda Col school met the board and it was agreed on to build the school on a lot secured from Jim Stearns in front of Hickory Grove Church the board giving them the old two room school house at Rep Grove to have it torn down and to build the house and furnish such other material as might be needed at their cost." That action led to a protest by white residents who lived near the proposed site on November 12th but the presumably all white board resisted the pressure of the protesters:

"A large delegation from the Leda white school met the board and objected to the building of the Leda colored school on the lot in front of Hickory Grove Church on the grounds it was too close to the Leda White school but as the colored people were building it at their own cost and had moved the lumber there we did not consider that we had the right to stop the building but told them that if they would secure another lot and Mr. Watkins would approve of it we would be guided by his action."

This led to a meeting on November 19th, where the board asked interested citizens to attend and work out a compromise:

"At a meeting called . . . for the purpose of trying to get the matter of the white and colored school at Leda settled . . . [after much discussion] the matter was brought up in regard to consolidating the Leda and Wilburn white schools at the fork of the road below Leda's Store and give the old school house of the whites to the colored people. The vote was put to the people which resulted in a large majority for consolidating Leda and Wilburn schools at fork of road Leda's store and giving the old white school house to the colored people for their school they agreeing to turn over the money they had raised was about \$300 to be used in the building of the white school."

There are only a few entries after this vote in November 1921 and the issue did not come up. We are unable to find any contemporary news accounts of the dispute so this may be the only record of this remarkable occurrence of Black and white residents possibly working together to create schools for both Black and white children in a segregated Virginia.

In all, an important ledger with a wealth of information related to segregated education in Virginia. **Sold**
More images may be seen here: <https://tinyurl.com/2zhjw6jh>

4. [African Americana][Medicine][Texas] [Women]

Barnwell, F[rederick] Rivers; Nichols, Pansy.
National Negro Health Week. Twenty-First Annual Observance . . . [Cover title]. Austin, Texas: Texas Tuberculosis Association, 1935.
12¼" x 9¼". Bifolium, printed all four sides.
Pp. [4]. Very good: folded as issued; moderate vertical crease throughout; faintly toned.

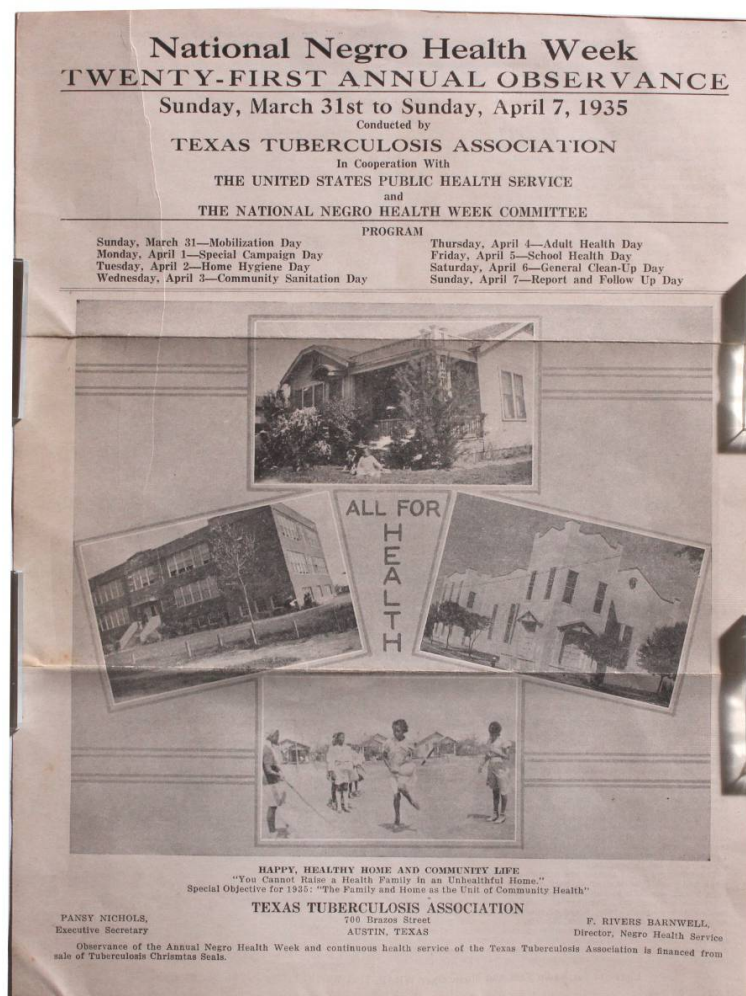
This is a promotional urging the observance of National Negro Health Week (NNHW) that was produced by the Texas Tuberculosis Association (TTA). It explains how communities could organize and implement NNHW activities and celebrates advances in Black healthcare in the state of Texas and nationwide. It was created by the African American director of the Negro Health Service of the TTA, F. Rivers Barnwell, as well as TTA's female executive director, Pansy Nichols, who we believe may have been caucasian.

NNHW was initiated by Booker T. Washington in 1915 shortly before his death and continued by Tuskegee's next president, Robert Moton. By the 1920s NNHW had partnered with the United States Public Health Service (USPHS) in order to educate Black communities on the importance of sanitation, provide greater access to healthcare and increase the numbers of African American public health providers. In 1950, USPHS merged NNHW with programs intended for white citizens, beginning National Public Health Week, which continues to this day.

TTA was founded in 1908; its Negro Health Service department was in place as early as 1919, led by director F. Rivers Barnwell. Pansy Nichols began work with TTA as an office assistant in 1918. She became child health education director in 1921, and when TTA's executive director died in 1932, she took over his role. At the time, tuberculosis was killing two to three times more African Americans than whites in Texas, with no state-supported treatment facility available for Black patients. Nichols and Barnwell successfully lobbied the Texas legislature to fund two hospitals to care for tubercular African Americans in 1935.

This promotional marks TTA's efforts to involve Texas communities in the observance of NNHW. It provides tips on community organizing and suggests activities for each day's focus, such as Home Hygiene Day and Community Sanitation Day. It contains the text of Barnwell's radio broadcast, relating the theme for 1935 ("*The family and the home as the unit of community health*") and the great strides made in African American healthcare over the last 20 years, both in Texas and nationwide. A "*report sheet*" is provided for participants to track achievements in cleaning and sanitation. There are also six photographic images showing Black families receiving medical care, children playing, pristine buildings, homes and yards.

A rare and thorough source of information on an important African American healthcare initiative. OCLC shows no holdings. **\$750 [3087]**





5. [African Americana][Music][Periodicals]

Jones, Ken (editor). **SOUL [Broken run of 18 issues]**. Los Angeles, California: Soul Publications, 1967-1968. 14¾" x 11¼", folded to 11¼" x 7¾" as issued. Newsprint. Most issues pp. 16-20. Publication sequence: WWRL Edition: Vol. 1, No. 13 (Nov 27 1967); KDIA Edition: Vol. 1, Nos. 8 (May 25 1967), 13-16 (Aug 7 - Sep 18 1967), 23-25 (Dec 18 1967 - Jan 29 1968); Vol. 2, Nos. 22-25 (Feb 12 - Mar 25 1968), 27 (Apr 22 1968); Vol. 3, Nos. 1-4 (May 6 - Jun 17 1968). Generally very good: one issue missing subscription form from rear page; otherwise occasional light toning and faint stains.

This is a group of rare and early issues of an important African American music publication, *SOUL* (also known as *SOUL Newspaper* and *BOSS SOUL*). *SOUL* was published by Ken and Regina Jones from 1966 to 1982. Ken was Los Angeles' first Black anchorman and Regina was a radio operator for the Los Angeles Police Department. Soul music was gaining popularity in the United States; a few artists, like the Supremes, James Brown and Sam Cooke had established a following, but others that we know as legends today were just getting started. Ken Jones convinced KGFJ radio in Los Angeles to be the first station associated with *SOUL*. The paper would advertise for KGFJ's sponsors and print station news; in return the station would connect *SOUL* staff with record companies who could set up interviews with the artists. The first issue had a press run of 10,000 copies and sold out in under a week. In 1967, *SOUL* expanded to partner with radio stations in 30 different cities along with a National Edition that circulated across the United States and to England and Vietnam. *SOUL* would print different editions for the individual stations including the station letters on its cover, station advertising and news. Eventually the 30 stations would be pulled back to four: KGFJ in Los Angeles, WWRL in New York, KDIA in the San Francisco Bay Area and WVON in Chicago.

These issues are filled with photographic images, interviews, record reviews, news of concerts and tours and much, much more. While the focus was on R&B and soul music, each issue also had a section devoted to jazz and nearly all contained news or features of African Americans in movies, television and/or theater. One issue was dedicated entirely to Otis Redding after he was killed in an airplane crash and one had a feature on Stevie Wonder as a 17 year old, about to graduate from the Michigan State School for the Blind and enroll at the University of Southern California. The newspaper conducted reader surveys (and printed the results), ran art and poetry contests, and held dozens of fantastic photographically illustrated advertisements. *SOUL* also printed "happenings" from Detroit, New York and Hollywood and one issue featured soul music in Trinidad.

August 7, 1967 S O U L Page 5



ON THE FLOOR IN SEEMING AGONY JIMI WORKS AT GETTING HIS MUSIC ACROSS TO HIS AUDIENCE. SOUL Photos: Rich Schorr

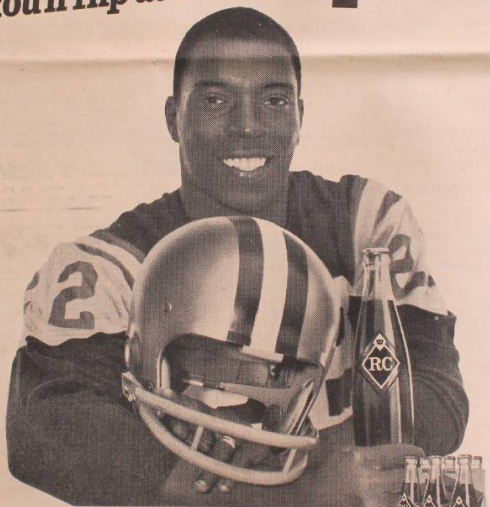
The Jimi Hendrix Experience

He calls it The Jimi Hendrix Experience, though it's just himself, a guitar player and a drummer, but perhaps that's enough for several years, even played guitar behind Little Richard for a while. But then one day he packed up his bass and headed for England to capture his super amplified sound on record. If Reprise Records can get a good record out on time, these should be no slumping

All except one of the issues on offer here are from the KDIA partnership and contain local news of Oakland and San Francisco, including KDIA community efforts such as employment assistance and a Stay in School campaign. There are also radio program schedules and images of DJs, as well as news of the National Association of Television and Radio Announcers.

A group of rare issues of this fantastic Black music newspaper. OCLC listed 23 institutions with physical holdings over three entries, but a search into individual library catalogs revealed only 14 who actually had any physical holdings, and none with any of the issues on offer. **\$4000 [4827]**

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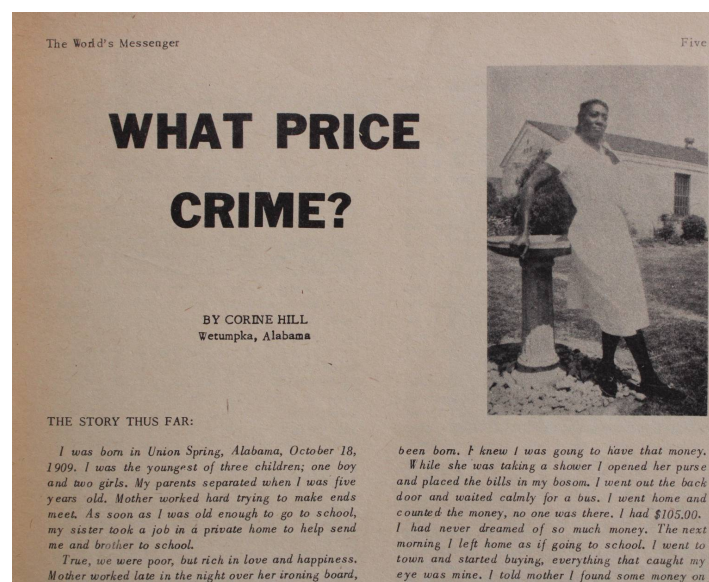
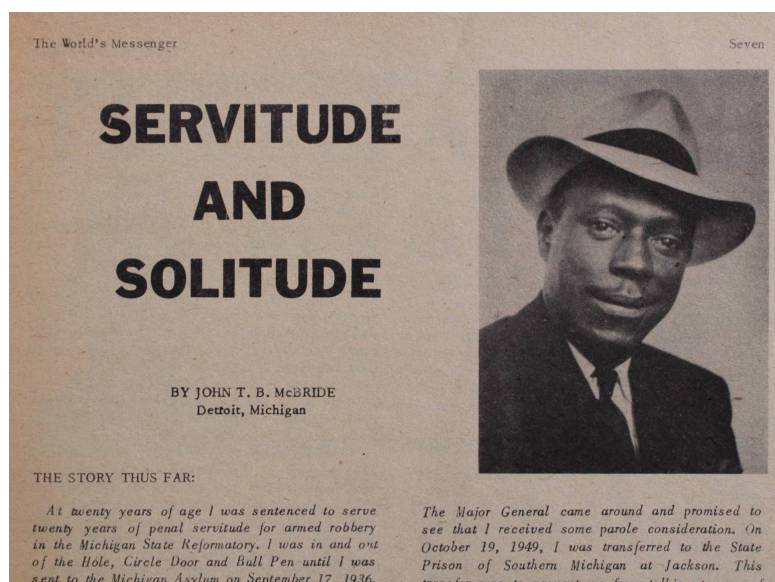
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6. [African Americana][Periodicals][Texas]

***The World's Messenger* [Vol. VII, No. 12 (December 1950)].** Fort Worth, Texas: The World's Messenger Publishing Co., 1950. 10³/₄" x 8 3/₈". Stapled wrappers. Pp. 32. Very good plus: two tiny dings, one faint stain and a few small light creases to wrappers; rear wrap and last leaf with tiny corner chip; just a bit toned throughout.

This is a rare issue of a "*Negro true story*" magazine founded by an African American man who fled his white upbringing, Horace Blackwell. The magazine, which was published in Fort Worth, Texas, features compelling real-life stories as well as columns, ads and images representing African Americans from across the country. Its cover was designed by a then-imprisoned African American World War II veteran.

Horace Jefferson Blackwell was born out of wedlock to a white man and a Black woman in Kansas in 1893. He was raised by his white grandfather and attended white schools before venturing out on his own and deciding to live as an African American man. He ran a second-hand clothing store in Fort Worth, Texas, where he also sold Black newspapers. In 1944 he founded this magazine, *The World's Messenger* (TWM), and two years later founded another, *Negro Achievements* (NA). Blackwell died in 1949, and both publications (as well as his publishing



company) were taken over by George Levitan, a white Fort Worth salesman. Levitan changed both titles in 1953: TWM to *Bronze Thrills*, and NA to *Sepia* magazine – the well-known photojournalistic vehicle that showcased the achievements of African Americans.

This issue of TWM features four autobiographical life stories written by African Americans. Each is accompanied by a portrait of the author, three of whom were women. The stories are raw and unconstrained, broaching subjects of childhood trauma, adult romance, crime and imprisonment. As the magazine was published in Texas, several articles and stories are Texas-specific including a two pager on recent local events in the Dallas/Fort Worth area including a society ball hosted by the Knights of Pythias and a huge barbecue hosted by the Negro Branch of the Dallas Veterans Vocational School. One was a profile of a 27 year old World War II veteran and artist, Ray Schuler, who was imprisoned at the time and would be released in 1952. The profile mentioned Ray's talent as an artist and that TWM was going to start using some of his art, including the revelation that he drew the cover of this issue. A third was a two page article on Black radio stations, programming and disc jockeys in Texas.

This issue shared that TWM had a circulation of 25,000 in 27 states, and Blackwell's obituary claimed it reached 40,000 in 40 states. We think these numbers may be inflated considering the periodical's scarcity: OCLC shows only one institution with holdings – Yale with two issues, and not this one. Danky-Hady 6496 locates one other.

A rare Black periodical, published in Texas, and sharing in-depth stories of the trials and triumphs of everyday African Americans. **Sold**

7. [African Americana]

[Poetry][Texas]

Lee, Elder V.S. **Race**

Poetry [Cover title].

[Houston, Texas]: [Self-published], [circa 1936]. 8¾" x 5 5/8". Stapled plain orange wrappers with the front wrap stamped 'RACE POETRY'. Four leaves printed rectos only. Good: wrappers heavily worn and moderately soiled, internal leaves very good with a small stain.

This is a rare collection of three poems and one speech or sermon, pleading for racial justice, brotherhood and love among man. It was authored by an African American in Houston, Texas, Elder V.S. Lee.

The author intended each leaf as its own separate publication.

Two of the four mention they were intended to be "circulated on contribution," with three of them providing information on obtaining additional copies from the author. All three poems focused on racial justice and equity. One poem, "Colored Man's Plea For Justice," lists dozens of ways African Americans have served and tended to the "Ruling powers of this nation" and repeatedly asks, "Will you give me justice now?" In "A Man Is Just A Man," the author wonders, "Am I not always expected to aid you in time of wars?/ Why, then, am I not protected by the justice of your laws?" The poem argues:

*"Though I am discriminated and Jim-Crowed on Southern train,
I am really educated – not my instinct – but my brain.
I am here in your employment, no one can deny that fact.
But all men should have enjoyment, whether they are white or black.
Color might distinguish races, but from what I understand,
Circumstances alter cases, and a man is just a man."*

WHAT TIME IS IT? CIRCULATED ON CONTRIBUTION

After three score years of freedom, Negro educators say,
That the race has made great progress, and we face the dawn of day.
But the day is not quite dawning, millions of my people stand
Pleading at the bar of justice, with no ballot in their hand.
Only soldiers with the ballot are prepared to make the fight,
So I pause to ask my watchman,
"WHAT'S THE HOUR OF THE NIGHT?"

We have splendid schools and churches, I admit this to be true.
And yet millions of my people have no homes nor work to do.
If we ever see the daylight and the rising of the sun,
We must concentrate our forces, greater service must be done.
There must be some reformation 'ere the dawn of morning's light—
Watchman, please arise and tell us,
"WHAT'S THE HOUR OF THE NIGHT?"

I fought in the mighty armies when they battled with the Huns;
I faced the fierce pangs of battle, heard the roar of machine guns.
But no change came in conditions, when the smoke had cleared away.
For the blood I shed in battle did not bring the dawn of day.
All my suffering and service left me in the same old plight,
So I turn to ask my watchman,
"WHAT'S THE HOUR OF THE NIGHT?"

COLORED MAN'S PLEA FOR JUSTICE

CIRCULATED ON CONTRIBUTION

I have helped to fell the forest, I have cleared your farming land;
And your great commercial building is the labor of my hand.
I have helped to train your children, cooked your food and washed your clothes.

I have fed your cows and horses, swept your yards and scrubbed your floors.

I have manufactured lumber, I have laid your railroad steel.
I have been a mighty power in your great financial wheel.

I must ask a little favor at this time, if you allow;
Ruling powers of this nation, will you give me justice now?

I have helped to build your dwellings, shops, schools, churches, stores, and all.

I have helped to place the paper, and the paint upon your wall.
I have been your friend and servant, one in whom you could confide,

I have never failed nor faltered, when others turned you aside.
I have been a faithful neighbor, whether I was free or slave.

I prepared your wedding supper, and I dug your father's grave.
I have gone with you to battle, helped to settle every row.

Ruling powers of this nation, will you give me justice now?

I have smeltered brass and silver, I have manufactured gold.
I have helped you to acquire the great wealth which you control.

I have helped to build your steamships, sailing now upon the seas,
And the pavements of your city, is my handwork, if you please.

I have moved away the rubbish, which would have destroyed your health.

I have helped to raise the products which support the commonwealth.
I have cultivated large farms with my hoe, my mule, and plow.

Ruling powers of this nation, will you give me justice now?

I seek not for special favors, what I seek for is no task.
I seek not for social dealings, justice, men, is all I ask.

I seek better education in a better Negro school.
I am seeking no relations, save those in the Golden Rule.

As ye would that men treat you, do ye unto them likewise.
Every man within your domain ought to have a chance to rise.

At the shrine of this great nation, reverently I meekly bow.
Ruling powers of this nation, will you give me justice now?

Hear me, statesmen, I am pleading to defend the Black Man's cause,
Will you give me the protection outlined in your domain's laws?

Will you let my colored lawyer plead my case within your courts?
I'm a citizen, I'm loyal; will you recognize my vote?

I pay dear for transportation over all your railroad tracks,
I come up to all requirements, and I always pay my tax.

When I don't fill blanks correctly, will you kindly teach me how?
Ruling powers of this nation, will you give me justice now?

For additional copies, call VA-4270, or write Elder V. S. Lee,
626 Allston Street, Houston, Texas.

There is also a speech or sermon, "God's Word On Storms," preaching the importance of love and brotherhood, as "God is having His way in the storm of today." It referenced several natural disasters, including the tornado outbreak that centered on Tupelo, Mississippi, and Gainesville, Georgia, in April 1936 which also provided the background reference for dating.

We are not sure if "Elder" is the author's first name or a religious title. Regardless, the commonality of the name and/or title as well as the existence of Lee Elder, the professional golfer who was the first African American to play the Masters, contributed to our striking out on directly identifying the author.

A rare collection of powerful works by an African American in Texas. OCLC shows two holdings of this booklet, and none of the individual leaves.

Sold

8. [African Americana][Women]

[Idaho]

Scrutchings, Archeleen.

[Photograph Album Depicting African Americans in Idaho.]

Various locations, mainly Pocatello, Idaho and Birmingham, Alabama: mostly 1945-1946. 5¼" x 8½".

String-tied faux leather over thick card. 102 pages with 150

photographs: 92 are inserted into corner mounts on the first 56 pages, 58 are laid in and the last 46 pages are blank. The vast majority of the photos measure from 1¼" x 1¼" to 3" x 4½" and nearly all are captioned on the page or on versos. Album near fine with minimal wear; photos generally very good or better with approximately 80 that appear to be lacking, though some of those may be laid in.



This album, which mainly depicts a community of African Americans in Pocatello, Idaho, was compiled by a young woman named Archeleen Scrutchings. It also shows Black AME church members in Oregon and Washington, as well as Japanese Americans in Pocatello and African Americans in Texas, Alabama and New Jersey.

Archeleen Scrutchings was born in Birmingham, Alabama in 1927. She graduated from Parker High School in Birmingham in 1945, then may have attended the two-year college that eventually became Idaho State University (ISU) in Pocatello. Scrutchings returned to Birmingham and was working as a maid when she married Fred Clay in January 1948. They raised a family, she was active in her church and she died in March 2021.

Pocatello is the fifth-largest city in the state of Idaho. In the early 20th century, Idaho's Black population went from practically non-existent to miniscule, as African Americans slowly migrated to the area due in part to violence and racism in the South, and, later, a need for workers during World War II. Work on the railroad also attracted African

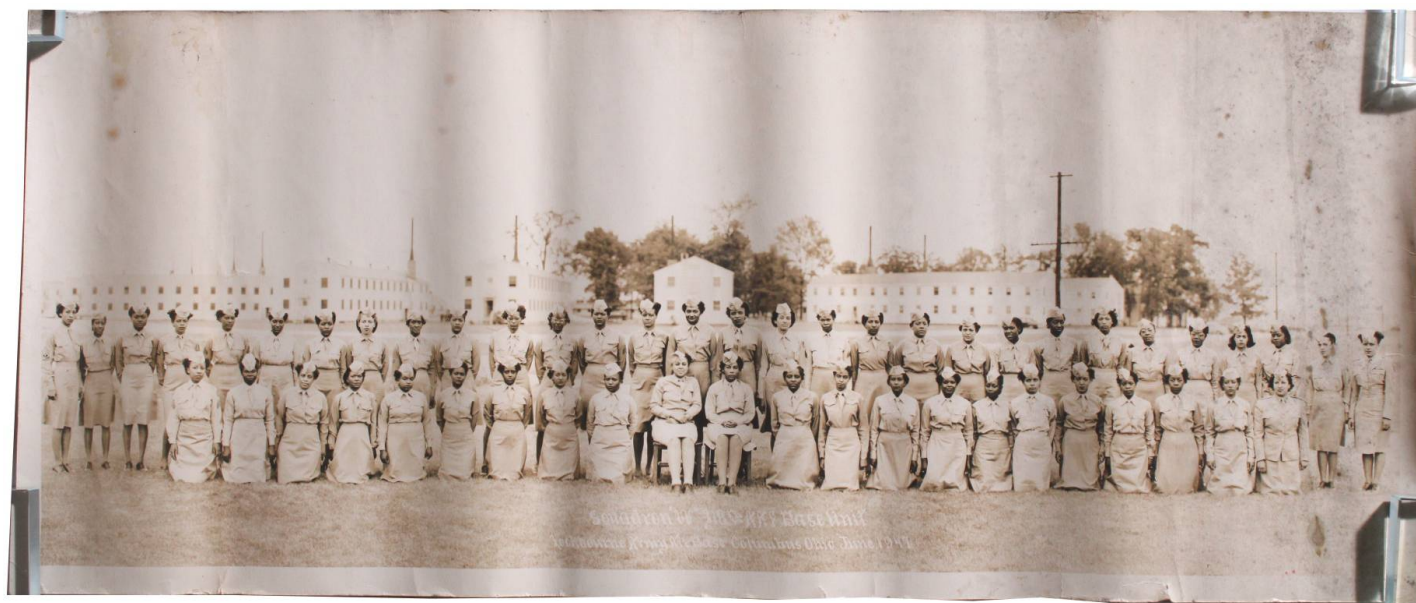


Americans to Pocatello and Boise, which now have the largest Black populations in the state. This album contains mostly small photographs, and many that have been trimmed. Despite their size, the photos (and captions) are upbeat and well-composed, and document Archeleen's time in Pocatello in 1945 and 1946. Her aunt was living there at the time and two photos show Archeleen on the ISU campus. The album reveals that she fell in with an athletic and accomplished African American crowd. *"The gang"* frequently went on hikes and picnics, and one series shows the friends swimming at Lava Hot Springs, Idaho. One page's caption refers to *"The tie that never breaks – Companion – Mary LaRue."* LaRue was a student and a secretary in the athletic department at ISU; her brothers Joseph (J.D.) and Jacob also attended the school. There are about 13 images of Jacob – Archeleen attended his track meets and one photo's caption deemed him a *"very sweet person."* There are about five photos of J.D., including a great shot of him in uniform and a few which show him playing the piano. J.D. went on to become a popular pianist in Chicago and the Midwest, and earned a master's of music at the University of Chicago. He later served as the assistant dean and director of academic services for the University of Chicago's Graduate School of Business. Archeleen's group of friends also included Robert Washington, who appears in about five photos. Washington was an accomplished boxer whose career began in Pocatello; he won 82 of his 94 professional bouts and was ranked sixth in the world in the lightweight division.



Archeleen was also active in, and traveled with, the AME church during her time in Pocatello: 13 images show AME reverends, their wives, churches and *"conference gals"* in Portland, Oregon and Bremerton and Seattle in Washington. One of the larger photographs shows Lula Andrews, who was active in the AME church and also ran a music club in Pocatello called *"The Place."* A few other images taken in Pocatello reveal Archeleen's friendship with Japanese American and white neighbors.

A bright album documenting African American communities in Idaho and throughout the country. **Sold**



9. [African Americana][Women][Militaria]

[Panorama Depicting an African American Female Army Air Forces Squadron]. Columbus, Ohio: N.P., 1947. 10" x 24". Black and white panoramic photograph. Good: curled and wavy with moderate staining at the far right, mostly impacting the sky and touching on a couple of the subjects.

This is a panoramic photograph of the all-Black, all-female Squadron W of the 318th Army Air Forces Base Unit. They were stationed with the legendary Tuskegee Airmen at what was then known as the Lockbourne Army Air Base (LAAB) in Columbus, Ohio.

Established in 1942, LAAB was a United States Army Air Forces training base, famed for training the Women's Air Service Pilots (WASP) during World War II. African American women were denied acceptance to the WASP because of their race, but saw service as part of the Women's Army Corps (WAC). The WACs of Squadron W of the 318th formed in 1945 as an allied unit of the 477th Composite Group, which was composed of Tuskegee Airmen. According to a contemporary article in *The New York Age*, by May 1947, the 102 women stationed at LAAB who made up Squadron W represented approximately two-thirds of the African American WACs in service at the time. At LAAB the women served in roles such as radio operators, hospital attendants, and medical and X-ray technicians, with various other duties including parachute packing, driving, administrative and clerical work.

This photo shows 52 unidentified members of Squadron W. The referenced *New York Age* article shared that Squadron W was headed by First Lieutenants Oleta Crain and Verdina Mae Hickambottom. We have found contemporary portraits of each online, and it's clear they are the two women seated front and center in the item on offer. Oleta Crain was one of the three African Americans who were part of the first 300 women to enter officer training in 1943 and was ultimately assigned as a company leader. She was assigned to LAAB at the request of Benjamin O. Davis, who became the first African American brigadier air force general and was later asked by the Pentagon to assist with integration. Crain ultimately served in the Air Force for 20 years and retired as a major and her post-military career focused on women and their employment rights. Verdina Mae Hickambottom was originally from Pasadena, California. During World War II she was the stateside operations officer for the Tuskegee Airmen of the 332nd fighter group and was second in command of a Black WAC unit, Company 6 of the WAC 3rd Regiment. She also served 20 years in the military and retired as a major.



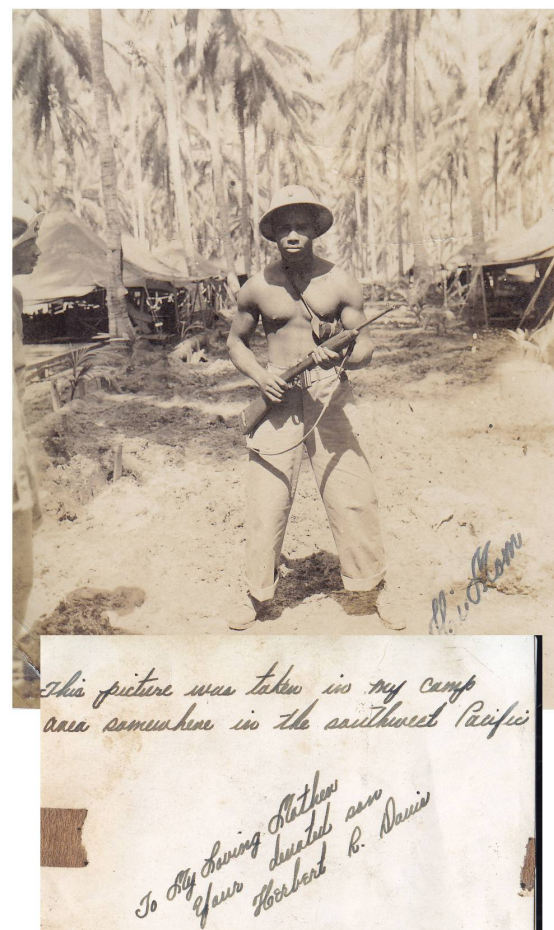
In July 1948, President Harry Truman issued an executive order integrating the armed services. That year LAAB became known as Lockbourne Air Force Base (LAFB), and began to integrate its approximately 1400 Black officers and personnel into formerly all-white Air Force organizations. In 1974 LAFB was renamed Rickenbacker AFB. It was turned over to the Air National Guard in 1980 and closed in 1994.

A compelling photograph documenting a significant group of early post-war African American WACs, many of whom assisted the Tuskegee Airmen during World War II. It also documents a time of great change as the United States military slowly worked towards integration. No holdings were found in OCLC or in Google searches. **\$2500 [7386]**

10. [African Americana][World War II][Segregation][Virginia]

Davis, Herbert **[Photo Albums Compiled by African American Marine Who Fought at the Battle of Peleliu]**. Mostly Richmond, Virginia and the South Pacific: late 1930s-late 1940s. Two albums measuring 10" x 13½" and 11" x 14½" respectively. Together they contain 71 leaves with 324 black and white and 14 color photographs; 134 are hinge mounted, the rest are inserted into corner mounts. Most photos measure from 3¼" x 4½" to 5 1/8" x 3¼" and approximately 160 are captioned. Albums good due to heavy wear and dust soiling as well as one album cover being fully detached; photos generally very good or better with around ten having significant damage; evidence that approximately 190 photos are missing.

This is a collection of photographs compiled by a Black marine who faced combat in the South Pacific during World War II, and whose company had the highest casualty rate of any company of Black marines during the war. The photographs were compiled by Herbert R. Davis of Richmond, Virginia and the images document his time overseas and provide an extraordinary window into African American life in early post-war Richmond.





Although African Americans served with whites in the Revolutionary War, when the marines were reinstituted in 1798, a rule barring Blacks and Native Americans from service was created. In June 1941, FDR issued an executive order that eliminated racial discrimination in the military, paving the way for African Americans to serve in the marines. Very few Black marines saw combat in World War II and Davis' unit was one of the exceptions. Davis was a member of the 11th Marine Depot Company, 16th Field Depot which fought at the Battle of Peleliu and had the highest casualty rate of any company of Black marines during the war. Major General William H. Rupertus issued a letter of commendation to the 11th's commanding officer in which he wrote, "the Negro race can well be proud of the work performed by the 11th Marine





Depot Company as they have demonstrated in every respect that they appreciate the privilege of wearing a Marine uniform and serving with Marines in combat." We sold another of Davis' albums in 2018 and did not know until recently that these were its companions. That album held hundreds of Marine Corps-issued photos accompanied by Davis' captions and included around 15 photos of fellow Black Marines taken in the South Pacific. It also contained Davis' handwritten statement regarding racism that he experienced as an African American marine which ended with, "I suffered overseas for two years and two invasions. Even without any praise, which I do not want for there is nothing to make me proud that I was in the Marine Corps."



These albums are different insofar as all of the images are vernacular, approximately 30 show Black marines in the South Pacific, and the rest of the photos are a celebration of African American communities in early post-war Richmond. The military photos are exceptional and include posed shots of fellow marines captioned with their names and hometowns as well as several of Davis himself. At least two of these are inscribed by Davis, showing he mailed them to his mother while serving overseas. One exceptional page shows Davis and fellow soldiers in the jungles of Guadalcanal, others show them in Guam, and a few are images of people he met including women in Guam and the Philippines.



There are many lovely posed shots in and around Richmond as well as some great studio and arcade portraits. The vast majority of these are post-war and include a series with Davis in stylish clothes playing a guitar, some showing friends and family in military uniforms, and a few stirring images of ramshackle living conditions situated within nicer neighborhoods. Some photos were taken in and around Davis' home and include a shot of his living room, with a wall displaying his framed military certificates along with two rifles.

The albums have at least ten street scenes with store frontage, with a few of these presumably from Black business districts as we see African Americans milling about outside of stores. There are also at least eleven images of Black parades including an exceptional shot of African American WACs. At least 16 photos depict sporting events, and crowds of fans at (presumably) Virginia Union University including a football game, baseball game and several shots of the cheer squad. There are several compelling photos showing African Americans at a trolley stop as well as at least two internal shots of an appliance store showing African American salesmen helping Black customers

Also important are the approximately 20 images depicting de jure segregation. Two show businesses or train stations with signs for "Coloreds" or "Whites." At least eight show a segregated beach, with a few of those in color. There are also three color and four black and white pictures of a Black amusement park at a beach which may depict Seaview Beach and Amusement Park.

An exceptional collection of images simultaneously documenting Black marines who fought in the South Pacific as well as their stateside lives after the war. **\$8750 [4898]**

More photos may be found here:
<https://tinyurl.com/53w7m5fy>





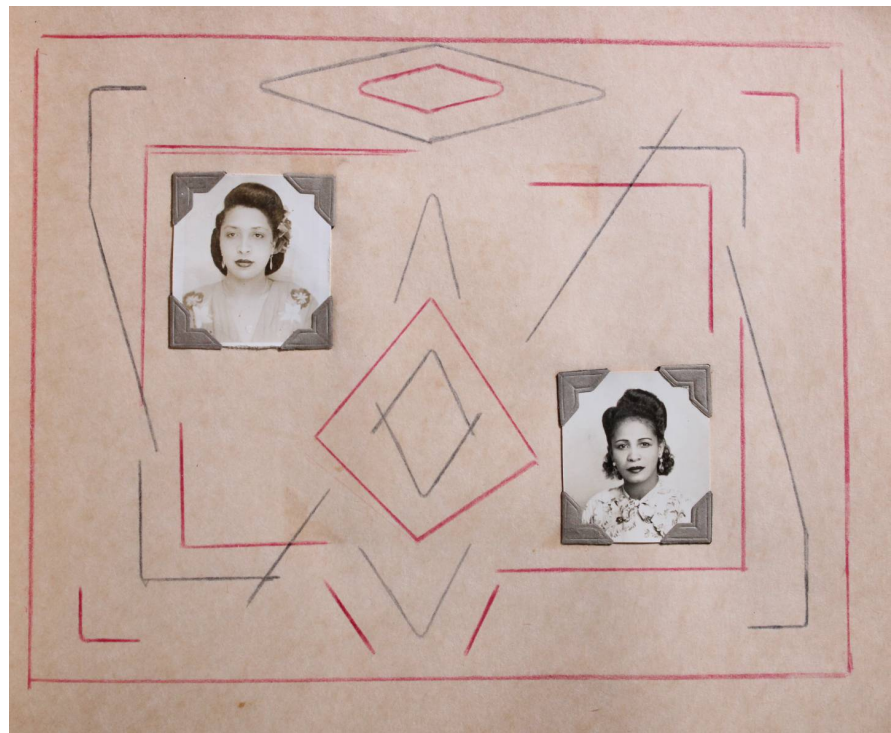
**11. [Afro-Latiniana][Dominican Republic]
[Photo Album of Latina, Afro-Latina
and African American Portraits.]**

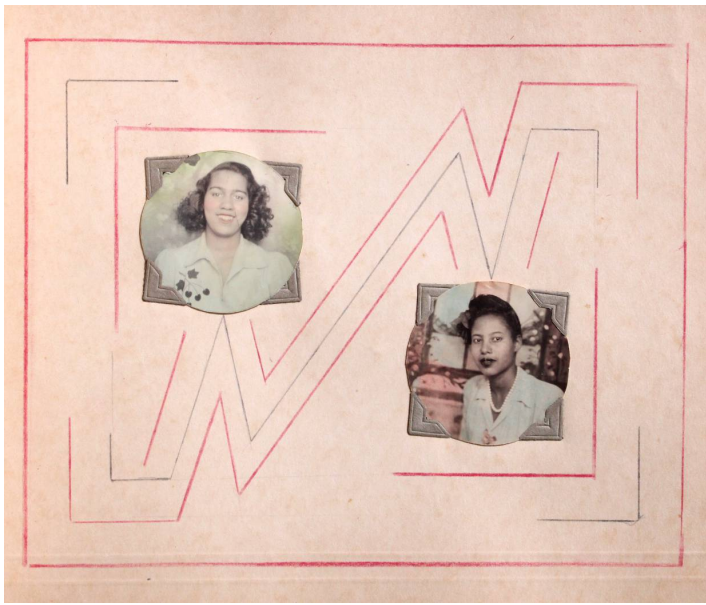
Mostly Ciudad Trujillo, Dominican Republic, but also New York City: 1943-1949. 9" x 11¾". Steel post binder, full leather over thick, heavy boards. 96 leaves total, the first 30 have 50 pages with a total of 93 black and white photographs, all but a few are inserted into corner mounts and two are laid in; the rest of the leaves are blank save that some have abstract art on them in anticipation of photos never placed. 67 photos measure around 2" x 2", the rest between 3¾" x 3" and 6" x 4½"; five are hand colored. Album very good with moderate external wear; leaves and photos generally very good or better.

This is an album comprised almost entirely of portraits of women which are symmetrically arranged within red and black hand-drawn border designs. All of the subjects are either

Latina, Afro-Latina, or African American women save for a Black man seen in two photos. The album is ordered and intentional with the first 24 two-page spreads each having a larger image on the left page, with two smaller portraits placed within the artwork on the right. The album's compiler is unknown.

The vast majority of the images are photo booth or similar portraits, with at least ten having a backstamp showing they were taken in Ciudad Trujillo and a few with backstamps for New York City. At least 20 are inscribed, mostly in Spanish, and many are trimmed in a way that the recipient's name cannot be seen. Despite that anonymity, there a few





clues: two women appear several times in the album. The first three pages are devoted to them (and they are seen in the larger photo on the previous page), with two photo booth shots each, and a larger posed photo of them together. We learn from an inscription on another photo of them later in the album that their names were "Hilda" and "Provi." That later photo was inscribed in 1949 to someone named "Glidid." As another photo is inscribed to "Glydie," and a third to "Gerid," we believe that all three names refer to the compiler of the album. A couple of the inscriptions also have addresses.

Also of note is a photo of an African American member of the Women's Army Corps as well as two images of subjects who appear to be transgender.

A mesmerizing album with page after page of striking portraits. **\$1500 [7276]**

12. [Asia][Maps]

JCJL Map Showing Routes, Ports of Call and Services of the Java-China-Japan Line . . . [Cover title]/ Java-China Japan Lyn [Map title]. London, England: Stanford's Geog[raphica]l Estab[lishmen]t, [circa 1931]. Map measuring 44" x 33¼" partially glued down as issued to heavy card stock bifolium measuring 14¾" x 9" and with two pages of text and images on map's verso. Very good: minimal wear to the map which has a few insignificant spots of staining, a few small separations at intersections and a 3" jagged internal tear intersecting the large N and G in MONGOLIA. Bifolium with a 3" split at top of spine and ½" split at bottom, light spotting and edgewear; pages lightly toned with some dogears and scattered spotting.

This is a large map of East Asia that doubled as a promotional for the Java-China-Japan Line (JCJL). JCJL was a Dutch-owned company, established in 1902 to serve the shipping routes between the Dutch East Indies, China and Japan. By 1931 JCJL had offices in Amsterdam



and ten East Asian cities, with agencies at London, New York and San Francisco. Liners provided regular passenger service between Java and Bali, the Philippines and China, and through bookings to and from Japan, the United States and Europe.

The large and multicolored map shows a wide swath of land and sea, with shipping routes and ports of call. Its upper left quadrant is dominated by China and Mongolia, with Japan in its upper right. Sumatra, Borneo, New Guinea and Java are at the bottom of the map, with the northernmost part of Australia peeking out in the lower right. The map also depicts existing railways as well as submarine telegraph cables and distances between major cities. The verso of the map contains company information and a photographic image of the M.S. Tjinegara, "one of the 'New Three'" ships built in 1931 for JCJL. There are also three images of the stately services on board a liner, showing a dining saloon, smoking room with library and a "two-bedded stateroom."

A colorful and highly detailed map revealing the Dutch shipping enterprise in East Asia. OCLC shows three holdings. **\$850 [5232]**



13. [Business][Advertising]

[Keebler Company Salesperson's Book]. Philadelphia, Pennsylvania: Keebler Biscuit Company, [circa 1963-1965]. 4 7/8" x 5 1/4". Leather wallet-style holder with 8 mylar sleeves, folded accordion-style and 16 photographically illustrated cards measuring 3 7/8" x 4 7/8" inserted both sides. Near fine with minimal wear.

This is a beautiful book showcasing various products of the Keebler Company. The trim leather wallet holds sixteen photographically illustrated cards which depict around 60 different products including such favorites as Town House crackers, Pecan Sandies, Jelly Stars and Fiesta Cremes. The colorful cards depict the many decorative boxes and packages; some show a few wrapped samples outside the box and four cards have images of cookies or crackers laid out on plates. There are also three black and white cards which contain images of ten products available for purchase by restaurants, 26 available in bulk and three types of display stands.

The Keebler Company began as a local bakery in Philadelphia, opened by German American Godfrey Keebler in 1853. In 1927, his and several other bakeries around the country were merged into the United Biscuit Company of America. In 1966, United Biscuit decided to adopt a uniform brand name and chose Keebler as the national brand and the name of the company.

A rare and stunning salesperson's book for a well-known brand. Not in OCLC. **Sold**

14. [Business][Advertising][Texas]
[Photographs of Internal Views of an Air Force Base Commissary]. Kelly Air Force Base, Texas: Base Photographic Laboratory, [circa 1953]-1955. 29 black and white 8" x 10" photographs. Generally very good plus: a bit curled with light edge wear and scattered spotting.

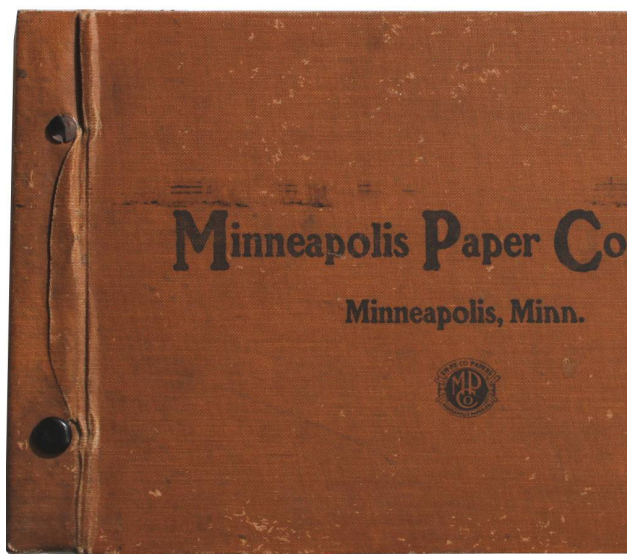
This is a group of fantastic photographs which give internal views of the general store at the Kelly Air Force Base (KAFB) near San Antonio, Texas.

The site for KAFB was chosen in 1916 and the base opened one year later, its quick growth spurred by the United States entry into World War I. The base was known for the "Kelly Katies," the name given to the over 10,000 women who worked there and helped make it the world's largest air depot by the end of World War II. At KAFB's closing in 2001, it was the oldest continuously operating flying base in the United States Air Force.



Nearly every image is an internal shot of KAFB's general store. Several images show the workers, who are almost exclusively Black, Latino/a, and/or female. We see Latin American men stocking goods and helping customers at the meat counter, young Latina ladies working the checkout lines and an African American man carrying out a person's groceries. There are great shots of the grocery aisles, teeming with canned and fresh fruits and vegetables, price lists for sodas and breads, and cartons of cigarettes at the registers. Close inspection reveals dozens of products and their mid-1950s labels. There are also a few views into a back storage building, with pallets of salt, boxes of Campbell's soup and Miracle Whip.

A wonderful group of photographs showing an important Air Force Base's grocery store in the 1950s. We found no apparent holdings in OCLC or online. **\$750 [5271]**



15. [Business][Paper Manufacturing][Sample Books]

Minneapolis Paper Company. [Cover title for paper sample book]. Minneapolis, Minnesota: Minneapolis Paper Company, circa 1910s-1930s. 7" x 10³/₄". Post-binder of printed brown cloth over thick boards. 164 leaves of card stock of varying thickness printed rectos only. Very good: moderate spotting and light soiling to covers which are also frayed at corners and spine tips; one leaf with 4" chip to corner and penciled notation; one leaf bound upside down; else internally crisp and fresh.

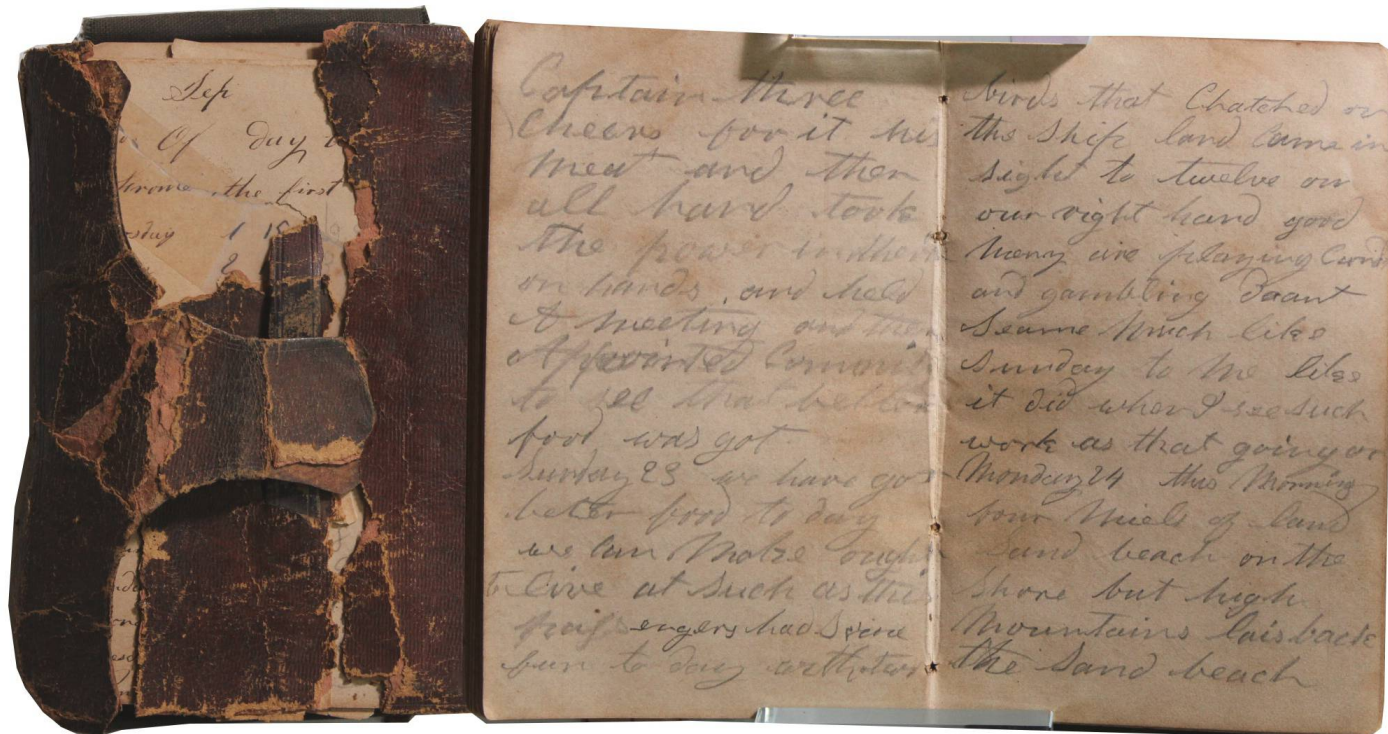
This is a spectacular sample book with dozens of mostly illustrated or embossed examples of card stock offered by the Minneapolis Paper Company (MPC). The MPC, or "*Em-Pe-Co*," was founded in 1889 by Eugene J. Stilwell and soon became a success. Its building was destroyed in a fire in 1902 but the business quickly recovered, and in 1904 its new building became the second concrete building erected in Minneapolis. To celebrate their 30th anniversary in 1919, MPC took out a ten page spread in the *Minneapolis Daily News*, composed of advertising for the company as well as a history. MPC had started with four employees, three of whom were still employed 30 years later, and in 1919 boasted 135 employees as well as a "*fleet of seven heavy trucks and 35 other automobiles used in carrying on the business.*"



Wherever there is paper sold throughout the Northwest and far western country the Minneapolis Paper Co. is represented." MPC was bought out in 1945.

The book's spine reads "Covers" and it contains 164 paper samples in 20 different styles with names like "*Princess Cover*," "*Kate Greenaway Cover*" and "*Executive Cover*." Approximately two-thirds of the samples are illustrated and/or embossed, while the remainder are multicolored blank leaves showing the color choices for each option. Most of the paper was meant to be used for covers and the illustrated leaves show a variety of example projects, many of which are striking. The examples include menus, commencement programs, logos, emblems and covers for books and catalogs.

A stunning source of paper manufacturing, printing and business history. Not in OCLC. **\$2350 [4393]**



16. [California]

[Journal of a Trip from New Orleans to San Francisco Including Overland Travel Through Central America.] Various places: April and May, 1854. 4½" x 3¼". Limp leather wallet-style diary. 130 pages, 128 of which have handwriting, with 28 pages having relevant content of approximately 2000 words. Good: textblock fully detached from covers, with the front cover in several pieces; three leaves detached.

This is a pocket journal with a section devoted to a trip from New Orleans to San Francisco. It's short but powerful, with much overland content, numerous mentions of violence, and documentation of a possible naval blockade related to the ratification of the Gadsden Treaty. The author is anonymous, but clues in the journal lead us to believe he is from Alton, Illinois and that he was heading west hoping to strike it rich.

Most pages relate to a study of the bible where the author recorded the number of times a particular word appeared in the text. Near the end of the book is a 28 page diary devoted to a trip to California, beginning April 6, 1854 when the author boarded a ship in New Orleans. By the evening of the 9th he was in sight of Cuba and was in the "Crabin [Caribbean] Sea." By the night of the 13th, "we came in sight of the Crabin islands. I could see sheep on one—we are 80 miles from San Juan del Nort." The next morning, "we came in Sight of San Juan and we landed at eight o'clock and the other boat was ready and So we got on and up the Nicaragua river." Around 100 miles upriver they disembarked and walked two miles to their next boat. At that stop, the author recorded prices of goods and gave a hint as to his hometown and his reason for the journey:

"Loaf of bread that cost five cents at Alton cost fifty cents here. Cup of coffey ten cents and so on. People need not think getting things cheap here for everything is ten cents, I don't care how small it is. Now come the steamboat with 300 passengers from California gives good news from the mines so we got on, came 12 miles to place called Castillo Falls. Here we had to walk 200 yards to the next boat but she did not come till nine o'clock at night and so I went up to see the fort which has been built 250 years. I have seen a heap of buildings but this beats all yet it was all knocked down by the British. Sund 16 we had to stay at Castillo 40 hours waiting for the New York passengers we had to pay high for food we paid 75 cent for one pie and 25 cents for one dram. Some got drunk. Some playing cards. Some fighting. Some firing guns and dawn Mond 17 at daylight a cannon was fired off to let us know that the New Yorkers had come and so the boat started."

By the 18th they had reached Bahía de la Virgen where they mounted mules for the next leg of their journey:

"Virgenbay and now for the mules. We all got mules. Every passenger is only allowed 25 pounds and owes them 15 cents per pound. The people do not know that at Piasa but none of us had that much and so we got on and started and we got to San Juan del Sur at about three o'clock. We had a fine time with our mules. Some did not want to go. Some did kick a little if any of the folks wants to see monkeys send them here. More of them then anything else."

On the 19th they crossed an isthmus where he commented, "I don't like this place much. It is too sandy and full of natives

and they will steal if they can get chance.” On the 20th they either boarded a ship called “Pacific” or our writer thought he was on his last boat heading to California:

“This morning the signal hoisted for the passengers to go aboard the Pacific. One thousand and ten passengers we had to go on small boats and most everybody got on board up to the deck. Now we are all on, anchor taken in and we started at two o'clock and when we had been one hour out there was a fight on board on the water but no person badly hurt.”

This was at least the second mention in the diary of conflict while at sea. This particular fracas may have been caused in part by food so bad that it led to a sort of mutiny:

“We had the worst food that we have had since we started. Crab [cakes?] that are so hard that you might knock the biggest bull that is in the State of Illinois down dead and not break [illegible] poor coffee and tea and at supper they brought stinking meat on the table and the passengers threw it overboard and . . . then all hands took the power in their own hands and held a meeting and then appointed a committee to see that better food was got.”

On the 24th, his ship was apparently prevented from reaching land by Mexican warships, which in turn led to a water shortage on board,

“Here we met with a disappointment. There were two Mexican Men of War which fired two guns to let us know that we could not land that time. Santa Anna and Valparaiso were expecting a battle every hour so we had to go on without much water. Every man has one pint and women pint and half a day. Another fight took place this evening between one of the sailors and one of the passengers.”

The warships may have been blocking landing at the Isthmus of Tehuantepec. The use of the Isthmus was subject to the Gadsden Treaty, which was being debated in Congress and was ratified the next day. By the 28th, they'd reached the Gulf of California where,

“we are in sight of the Cape of old California and at seven we landed at Cape looking to take in water, some cattle. We are eleven hundred miles from San Francisco. There is only seven houses in this town and I can hardly see them from shore. It is nothing but rock sand anyhow. I don't see how people make a living here for I don't believe by look of the Country that it has rained for the last twelve months. Two more fights on board today.”

On May 1st, they nearly ran aground at a place called “Servant's Island,” and by the third had reached the Channel Islands based on our writer sharing,

“I seen the Winfield Scott where she was wrecked on Barbara Islands bout three months ago. We run between this island and the shore this afternoon. We came within one mile of shore where a beautiful valley lay prettiest country that I have seen since I left home. Lots of cattle and horses which looks rather like our prairies but now the fog comes on so that I can't see.”

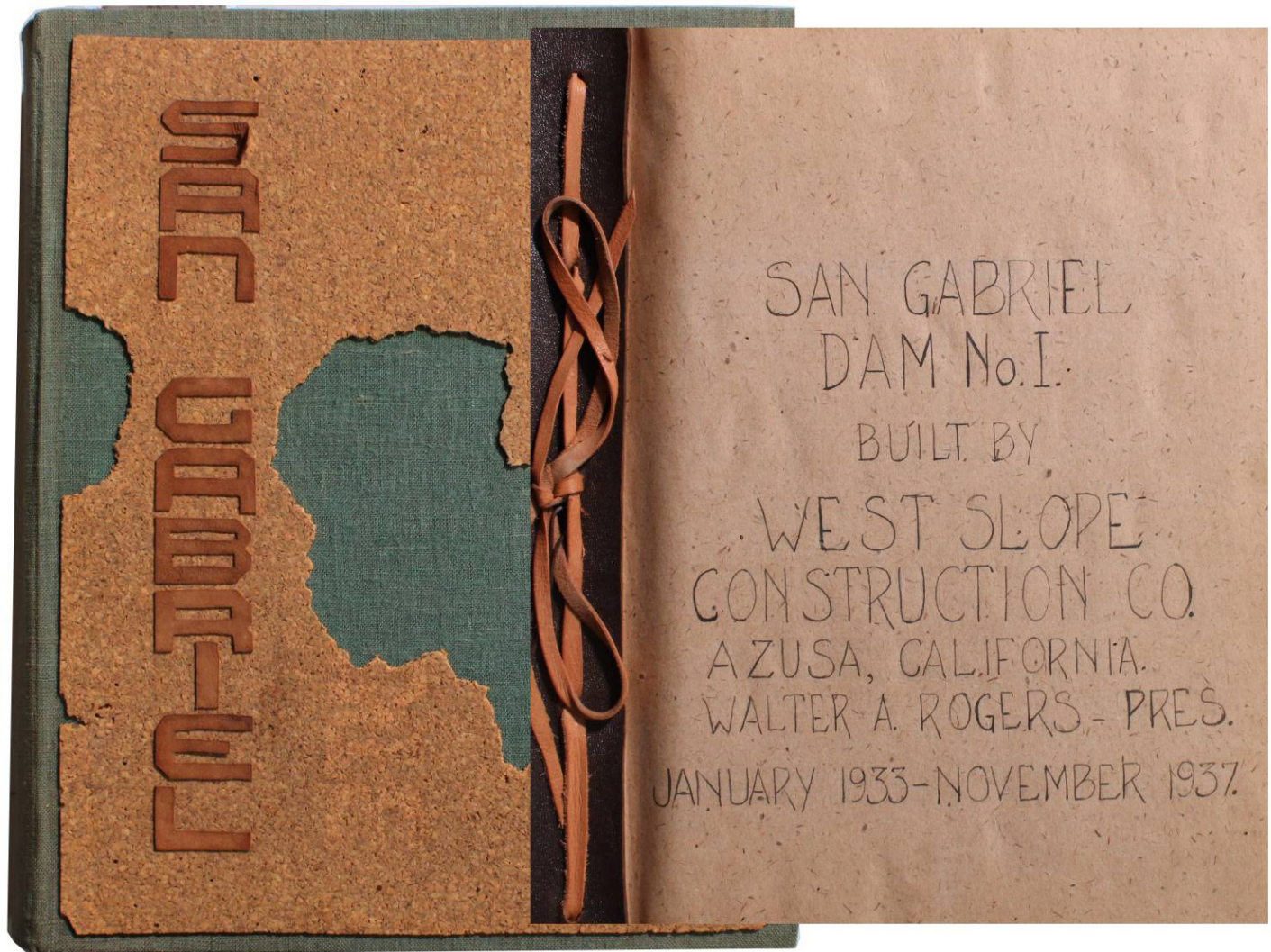
On May 4th he reported yet another physical altercation on ship, but also shared the excitement of his arrival in San Francisco,

“last night there was another fight between two passengers. One drew a knife the other drew pistol and would have shot him dead but another man caught his arm and the ball went up through the upper deck. This morning we come close to shore. Here is a fine country. Here I saw houses and people some plowing some riding on horses and so on and if I saw one cow or ox, I saw five thousand but the bay comes on it again but when we were just coming in to the bay the fog cleared up and I could count seven ships. Some coming out, some going in. Beautiful sight is now before us. Now we are at the mouth of the river. Now the flags are hoisted, now comes the inspector to see that all is well. The captain announces all well so on we come now the city is in sight. I have seen several towns since I left home but this beats them all in the way of beauty.”

The last few entries record notes on prices in California, and how he then traveled to Nevada,

“Now we are at the tavern for supper. We got as good a supper for fifty cents as we need wish for, but things are cheaper here than at Alton. May 5 we left for Sacramento at two o'clock this morning on the [illegible] Came ten miles then the engine broke but they soon got ready. Came 40 miles run on a sand bar and had to stay here till the tide came. Traveled all night. Next morning up in the valley here. Was nice gardens every thing fit to eat of all kinds go to Sacramento ten O'clock today. Sunday the 7th we take the stage Nevada at half past five in which we had to pay twelve dollars distance 80 miles the roads rather rough in places. Got to Nevada at eight o'clock at night.”

A brief but boisterous and vivid first hand account of a treacherous trip to California by way of Central America and Mexico. **Sold**

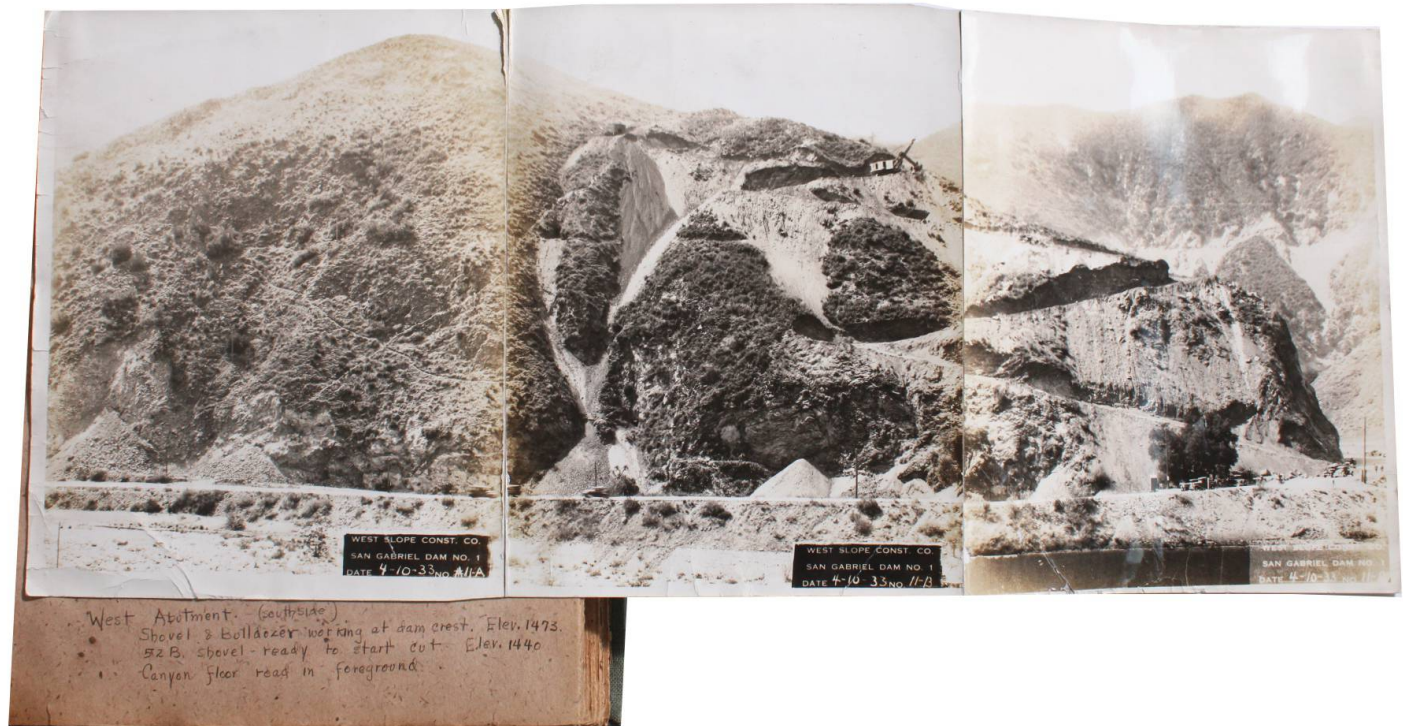


17. [California][Engineering][Industrial Photography]

San Gabriel Dam No. I. Built by West Slope Construction Co. Azusa, California. Walter A. Rogers-Pres. January 1933 – November 1937. [Manuscript title]. Azusa, California: 1929-1937. 14 7/8" x 12". Corkboard over cloth over boards with applied thin strips of leather titling, "San Gabriel" to front board. Internal leather string binding. 99 leaves with 177 photographs, 46 clippings and 4 pieces of ephemera adhesive mounted rectos only + 12 photos laid in and also accompanied by huge hand-colored photograph of the dam mounted on thick card stock measuring 16" x 19 3/4" as well as a 3" diameter commemorative medal. Most photos range from approximately 3" x 4" to 4" x 6"; 32 measure between 5" x 7" and 8" x 10"; six are folded panoramas, most are 10" x 18". Nearly all photos are captioned. Very good: a few losses to cork board on covers and light soiling at spine; internally very good plus with a bit of edge wear to a few leaves and oversize folded items.

This album documents the construction and dedication of the San Gabriel Dam No. 1. At the time it was started, it was the largest engineering project undertaken in Los Angeles County; once it was finished, it was the largest earth- and rock-fill dam in the world. To this day, the dam provides flood control and hydroelectricity for the heavily populated San Gabriel Valley in the greater Los Angeles area.





Rock, sand and gravel from the San Gabriel River has been used to construct schools, roads, freeways and parking lots in Los Angeles County since the early 1900s. In 1914, the river flooded, causing more than \$10 million worth of damage. The Los Angeles County Flood Control District (FCD) was created one year later. The FCD contracted with the West Slope Construction Company of Azusa to start construction on the first of three new dams in the San Gabriel Valley in 1933. The project ran a budget of around \$21 million, in the midst of the Great Depression. Work was shut down in October 1934 when it was determined that the rock needed to fill the dam could not be obtained from the quarry without excessive waste; the revised design of July 1935 allowed for the use of nearly all the material taken out of the quarry. The dedication ceremonies in 1937 were broadcast nationwide and 2500 people came to witness the event.

This album contains almost 200 photographs showing virtually every phase of construction, and nearly all are captioned on the page or in the negative. There are before and after shots, various views of the dam, surrounding areas and the massive, awe-inspiring equipment necessary for the project. A few images show the laborers' camp and one reveals the engineers' corner of the dining hall. The album also holds 46 clippings from newspapers and journals; with data, photographic images and artistic renditions of the project, the clippings help provide both voice and science to the story. One example, a clipping from the *Engineering News-Record*, of July 1937:

"A stormy career of a dozen years or so came to a good end for San Gabriel Dam No. 1 last week when formal dedication marked

completion of the huge embankment. The event is important because it means protection for the populous Los Angeles County area hitherto menaced by the San Gabriel's floods. It gains greater importance and distinction because the new dam-building method that was used brings a major addition to the art."



At the time of the dedication, the spillway at the west end of the dam had not yet been built; construction was completed in 1939. Fortunately the dam was operational by the flood of 1938, one of the largest and costliest natural disasters in Los Angeles history. The 2020 Bobcat Fire was the impetus for a five year plan to remove sediment from major dams and reservoirs including San Gabriel. As of July 2021, some residents were opposing this project; though the sediment buildup increases flood risk, in a drought-stricken county the San Gabriel River is one of the only sources of recreational water.

Thorough documentation of an important act of engineering in Los Angeles County history. **Sold**

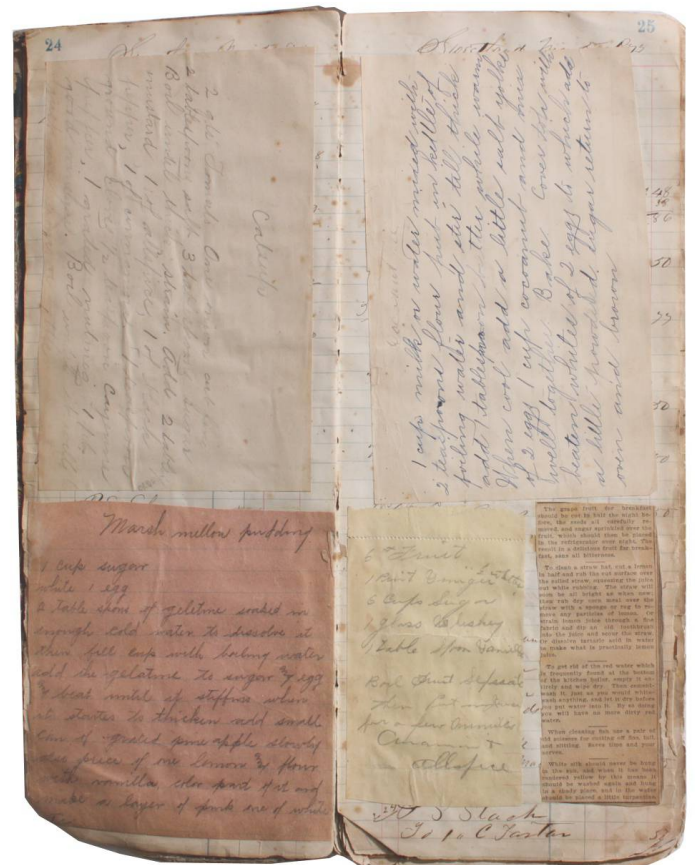
**18. [California][Ghost Towns]
[Chinese Americans][Culinary]
[General Store Ledger and
Cookbook For a California
Mining Settlement].**

Sweetland, California: 1873 [ledger entries], circa early 1880s-1910s [pasted-in items]. 15" x 6". Marbled paper over boards. Ledger book with 292 handwritten pages, 50 of which contain 120 pasted-in clippings and/or cut sheets with manuscript. Good: extensive loss to boards at spine and front corner; both boards partially detached but firmly held by cords, a couple quires sprung but holding as well; first 14 leaves lacking with portions of five other leaves excised.

This is a ledger book for a general store in the former tiny settlement of Sweetland, California, which was located near the Nevada border and is now a ghost town. The ledger documents customer purchases from May through November 1873, and also served a later use, holding over 100 pasted-in recipes and newspaper clippings.

Sweetland was a mining settlement in Nevada County, California. It was named for the Sweetland brothers (James Otis, Henry Pettit and Charles Gould Sweetland), who settled there in 1850. Sweetland grew to establish its own post office in 1857 or 1858, but like many mining towns in Nevada County, its rise followed the discovery of gold and placer mining. Its ultimate decline emerged with the practice of hard-rock mining, which led to the town's collapse: an 1885 mention in the *Sacramento Bee* showed that the land occupied by the town was posted for sale by the United States government, and that a man named William Burnett intended to purchase it and Sweetland's post office closed in 1905. In its mining days, Sweetland had a population of 200-300 residents, including one William Warner. Warner opened a general store in Sweetland in 1870, remaining there until his wife Sarah died in 1897. He then lived in Oakland, California until his death in 1905. Although we cannot be sure, we believe it highly likely that his store is the one documented here.

The ledger contains thousands of entries on 292 pages, and shows customer accounts and purchases made at the store. With so many entries over a short period, seven months, the ledger provides a remarkable opportunity to recreate and understand the economy of a small mining town, as well the subsistence needed by its residents and their patterns of spending. Importantly, there are also many transactions involving Chinese and Native Americans. There are at least 15 instances of Chinese people making purchases or other transactions where the shopkeeper recorded what we presume to be the customers' given name: Hung Wan, Ah Yen, Chung Tang, and Chung Sung. Several more record names likely given or adopted by the local populace: William China Buckeye,



Little China Carpenter, Sam Wood China, Foke, Ah Hawk, Jake Chinaman and Buckeye Chinaman. There are also at least 54 transactions conducted by individual servants of several local men, all denoted as "Chinaman." The majority were for a P.S. Slack or Charles E. Tabor, and in one instance Tabor's employee is named as "Ah Paw." We also learn of "Jim Reader's Chinaman Ah Sam," and "Stidger's Chinaman." Some of the transactions involved the person picking up items for someone like Slack, and internal evidence suggests that others were for purchases by the employee himself. In addition to transactions with Chinese citizens, there are dozens of entries for three people known only as "Awk" or "Awke", "Ahtoo" or "Attoo," as well as someone named "Attoy," who we think were Native Americans.

Awk & Attoo
 179 To 1 pk Rice 4.50
 " 1 paper tea .40

270 Chung Tang River below Negro Bar
 To 2 cans oysters 35

31 Ah Yen
 To Bal on Shoulder

198 Charles E Tabor (pu Chinaman)
 To 8 3/4 Ham 1.38
 " 1 Bunch Nuts 25

The store sold a wide variety of goods like butter, barley, bacon, beans, eggs, salmon, cod, lobster!, coffee and potatoes, with entries also showing purchases of nails, soap, candles, cigars, a comb and a pocketknife. The ledger shows many purchases by two of the Sweetland brothers, and many purchases by women, almost always denoted as "Mrs. _____." Other interesting entries include purchases by the local schoolhouse, payment of some transactions in gold bars, and this cryptic entry worthy of further research, but with no other mention in the ledger: a purchase of two cans of oysters by Chung Tang with a note, "River below Negro bar."

Also of note are the book's first 45 (and last five) pages which serve as a later-made scrapbook of sorts with 50 handwritten pieces of paper and 70 newspaper clippings pasted in. By far the majority of these items are cooking recipes, for cakes, pies, salads, meats, sauces, puddings and something called cucumber milk. There are clippings with menu ideas and food preparation tips, as well as "Hints for the Housewife" and "Medical and Chemical Hints."

A detailed source of business and social history in a tiny and short-lived California mining town. **Sold**

19. [Maps][California][Women]

Pavia, Cathy. **[Three Pictorial Maps of Los Angeles]**. Los Angeles, California: Los Angeles Times, 1980. Three posters, each measuring 18" x 23". Very good: one tiny tear to edge of one map, light foxing in the margin of another; else minimal wear and light creasing to edges.

This is a set of three pictorial maps commissioned for the Los Angeles Bicentennial celebration and originally printed in the *Los Angeles Times' Home* magazine in 1980. They depict 300 years of Los Angeles area history, though the final hundred had yet to occur. The artist, Cathy Pavia, is a longtime art instructor and freelance illustrator for advertising and magazines. She also created the art for several books, including the *Cathy and Company* children's book series and Joey Green's *The Zen of Oz: Ten Spiritual Lessons from Over the Rainbow*.

Each map has a key with between 22 and 38 highlighted areas, with text corresponding to each number along the bottom. The map entitled "*The first hundred years, 1781-1881*" stretches from Shoo Fly Pier, Santa Monica in the west to "*El Monte, first American settlement, 1852*" in the east. It shows the San Gabriel mountains to the north, including where the first gold in Southern California was found, "*under onions*," in 1842, and extends to present-day Long Beach in the south. Geographical landmarks are identified in their native Spanish, and the map focuses on flooding as well as railroad construction. It also shows us locations for "*Yang Na, the first Indian village*," "*the first sports arena: a bullring*," and "*Camel Express founded at Drum Barracks*."

The second map shows the same swath of sea and land but a much updated cityscape for "*the second hundred years, 1881-1981*." It reveals "*Union Station off to a grand start*" and, "*At Santa Monica, a hopeful Port Los Angeles*." Important firsts are indicated, including "*First interurban streetcar, to Pasadena, begins its run in 1885*," "*First parking meters installed, 1949*" and "*First drive-in theater, 1934*." We see the Hollywoodland sign and the nearby site where the first television transmitter was erected in 1939. The map also casually points out a location for "*L.A. smog crisis discovered, 1943*."

"*The next hundred years, 1981-2081*" is a staunchly hopeful map of the same region, predicting "*Centers to replace megalopolis sprawl*," "*Rapid transit connects centers*," "*Elevated pedways will unsnarl cars and people*" and "*More greenery, less blacktop for L.A. streets*." It also pushes for a return to simpler days with a "*Horse trail through the city center*."

A fantastic group of illustrated maps, both history-focused and forward-thinking. None in OCLC; a Google search revealed one possible holding at the Los Angeles Public Library. **\$2000 [7342]**



20. [California][Oregon][Secession]

[Group of Photographs Documenting the State of Jefferson]. Yreka, California: 1941. 34 black and white photographs: 16 measure 3" x 4¼", 11 measure 2½" x 2½" and seven are 5" x 7". Six are loose, 28 have been glued to both sides of three sheets of typing paper measuring 8½" x 9" with a rubber-stamped date of Dec 4, 1941. Very good: mounts and photos slightly wavy; a few photos with remnants of adhesive and a bit of scattered spotting.

This is a group of photographs documenting the efforts of a handful of rural counties along the Oregon-California border to secede and create a new state, called Jefferson. While largely done in jest, the residents had real qualms and many took the process seriously.

In 1941, residents of Curry County, Oregon and three counties in California (Del Norte, Siskiyou and Modoc) mobilized due to their perceived lack of attention from state legislatures. Contemporary newspaper accounts reveal that the dissenters had vowed to *"secede from their respective states every Thursday until their state officials recognize their acute need of roads to tap valuable mineral deposits of the region."*



These photographs document the first (and ultimately only) Thursday secession, December 4, 1941 in Yreka, California. Though mainly a publicity stunt, armed residents set up barricades blocking traffic and photographs reveal a large crowd parading in the streets. Images show protest signs reading *"Give us the Roads – We Deliver the Defense Minerals"* and *"Our roads are not passable – They are hardly jackassable – If our hills you would travel – Bring along your own gravel."* There was an "inauguration" ceremony for the new governor of Jefferson, John L. Childs, who appears in photos addressing crowds and posing with the Jefferson state seal. One image reveals a resident offering a motorist a "Proclamation of Independence" and two show a man walking a bear on a chain leash.

After the attack on Pearl Harbor three days later, secessionists became focused on the war effort,

and the movement was shelved. It gained traction again in the 1990s, promoted by a group called the State of Jefferson Citizens Committee. The idea has been commemorated by the State of Jefferson Scenic Byway, which runs between Yreka and O'Brien, Oregon, as well as by the Ashland, Oregon-based Jefferson Public Radio.

There have since been multiple attempts at secession in the region, including a 1992 advisory vote that was supported by the three California counties that would have comprised Jefferson. Interestingly, as of this writing, in December 2022, an advisory ballot has been proposed to allow San Bernardino County, the fifth largest in California, to secede from the state.

A fantastic group of photographs showing the frustrations of residents of the western United States, a sentiment that has echoed throughout recent history. OCLC shows a small collection of photographs relating to this 1941 event, taken by the *San Francisco Chronicle*, at the University of California, Berkeley. **Sold**

21. [Civilian Conservation Corps][Culinary][Business] Menu and Recipe Suggestions for Civilian Conservation Corps [Cover title]. [Battle Creek, Michigan]: Kellogg's of Battle Creek, [circa 1933-1942]. 4" x 6". Stiff card wrappers, two-hole punched and held with detachable steel rings. 43 thin multicolored card leaves, 16 of which are printed on both sides and the remainder on rectos only. Very good: wrappers lightly worn with a light water stain to one edge, causing offsetting to first and last few leaves with little impact to text; else internally near fine with the occasional faint edge stain.

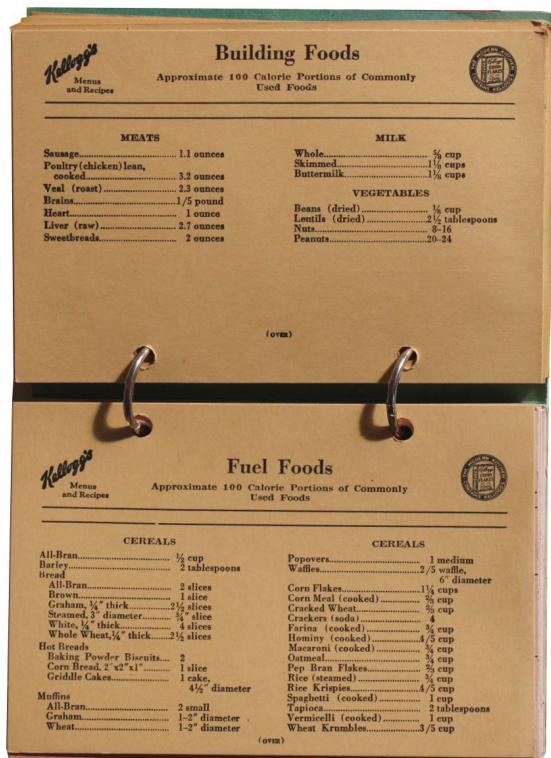
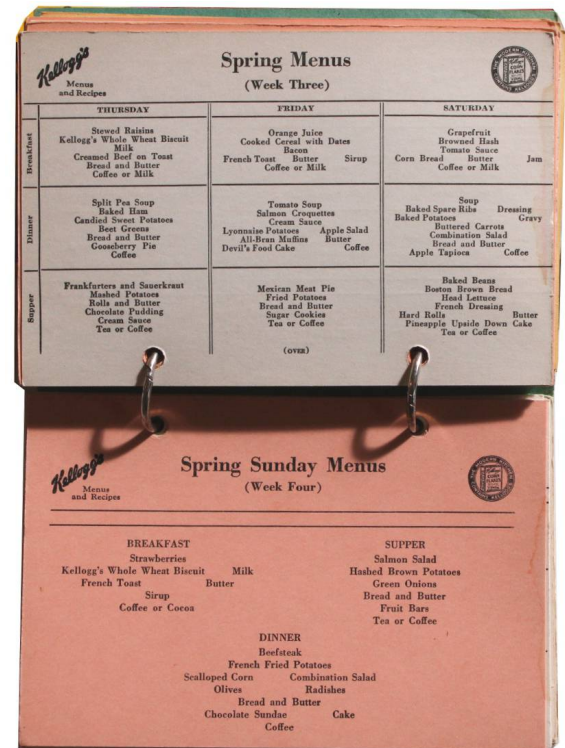
This is a rare cookbook issued for the Civilian Conservation Corps by the Kellogg's company. Its focus was on feeding groups, and most recipes included the amounts of ingredients needed to serve up to 100 at a time, but flexible enough to cook for as few as six. That range would allow CCC camp cooks to prepare meals based on dynamic camp populations. The first several pages of text discuss meal planning and menus for groups while other cards provide information on nutritional needs, 100

calorie portions of commonly used foods, and the importance of bran in the diet. 17 cards include 26 pages of text devoted exclusively to menu planning, including holiday meals. The 17 recipes in the book include All-Bran Corn Bread with Bacon and Mexican Meat Pies.

The book was intended for heavy use and is bound with steel rings so that its cards could be easily flipped, though this copy apparently suffered little use. As we know that there was more than one variant and/or title of Kellogg's CCC cookbooks, the rings were also likely intended to allow for the addition or deletion of cards. We know Kellogg's issued at least one other CCC cookbook, "*Spring Menu and Recipe Suggestions*." It has fewer leaves, a different version of the CCC logo, little in the way of background and planning, and also appears to have been published later based on comparing the Kellogg's seal in that book to the one on offer. OCLC shows one holding of the same cover title as ours and a Google search revealed one other. Neither holding provides a detailed physical

description, so those may not be the same as our copy.

A rare CCC menu planner and cookbook issued by Kellogg's; in remarkable condition in light of its intended use. **Sold**



22. [Cross-Dressing][California][Latino/a Americans]

Sandoval, Jimmy. *[Scrapbook of a Cross-Dressing Burlesque Show]*. Calexico, California: 1950. 10¼" x 9". Faux leather binder with two-snap closure, internal steel spiral binding. Eleven plastic sleeves with 14 black and white photographs and 8 newspaper clippings inserted both sides. Photographs measure 9½" x 7¾", and six are signed or captioned. Very good: a few sleeves and photos lightly spotted.

This is an album of photographs and newspaper clippings documenting a cross-dressing revue. The show was staged by the men of the Lions Club of Calexico, California, a town which is situated on the border with Mexico. The album was compiled by the incoming president of the club, and one of the show's participants, Jimmy Sandoval.



This scrapbook contains fourteen photographs, eight clippings and one piece of promotional ephemera, nearly all of it relating to the Calexico Lions Club's "Burlesque Beauty Show." One clipping was a 9" x 7" newspaper advertisement promising, "With the grace & charm of a herd of elephants, 20 Calexico business men modeling the latest in feminine attire." The show, for the "benefit of youth activities in the city," took place over two nights in February 1950 at the Aztec Theater in Calexico. Nine of the photos show individual men dressed up in women's outfits, and two are group shots of the entire ensemble. Two of the photos were signed to Jimmy

Sandoval, who was the manager of the theater at the time. The twelve men who participated in the show were listed in one of the clippings; nine of their last names are certainly of Mexican or Latin American origin.

Great shots of California border town men dressing up as women for the good of their community. **Sold**

23. [Cuba][Business]

[Photograph Album and Scrapbook Concerning Sears Stores in Cuba].

Havana, Cuba: 1947-1953. 11½" x 11" three-ring plastic binder with 36 plastic sleeves. Each sleeve has an 8½" x 11" sheet of typing paper inserted with 94 black and white photographs and seven news clippings adhered to pages; three clippings, 8 periodicals and two felt pennants laid in. Most photos measure around 5" x 7", with approximately 20 8" x 10"; three are captioned. Album and contents generally very good plus or better with light wear to a few issues of the newsletter.





This album documents the early years of Sears, Roebuck and Company's first steps outside the United States as it grew its interests in Cuba. It reveals a harmonious working relationship, with photographs documenting the well-liked American president of the Cuban stores, as well as Cuban employees enjoying themselves at company-sponsored events. There are also several issues of a rare Spanish-language newsletter produced by the workers. The thriving retail chain shown in this binder reached at least seven stores, but was nationalized by Castro on October 26, 1960.

The 1920s to the 1950s was a boom time for American economic growth in Cuba. During Prohibition, Americans flocked to the casinos and lavish hotels of Havana. American tourism flourished and United States corporations thrived. In 1942, Sears opened its first foreign store in Havana. George K. "Ken" Murdoch worked for department stores in New York and New Jersey and ran his own chain of stores before joining Sears in Orlando, Florida in 1941. There he lived with a Cuban family to learn Spanish, becoming an assistant manager at the first Havana store in 1942, and then president and manager of the growing Havana unit in 1943.

This album contains photographs, newspaper clippings and employee newsletters. There are photographs of Ken smiling as he led meetings, walked the floor of the store, hosted employee parties and awards ceremonies, and even dressed up as Santa Claus for a holiday event. Over half of the photographs depict Cuban employees – both posed and candid shots show workers dressed up and dancing at events, receiving awards and smiling or laughing as Murdoch played his role. One great series shows Murdoch welcoming executives off a Sears airplane in Cuba. Ken's wife, who appears to be Cuban, is also present in ten photographs.

The highlight of the collection is a group of exceptionally rare Spanish-language employee newsletters, *Noti-Sears*, which are not found in OCLC. Included are eight issues, beginning with the first, of March 1952, and nearly all have 8-12 pages. The first issue outlined the publication's purpose:

"Noti-Sears will be a vehicle for information, but also for union and camaraderie among all of our Cuban Sears . . . Noti-Sears will echo all momentous events of the organization and of ourselves. We will report on the growth of the company and the successes of our stores. We will highlight the work of our employees, the progress and promotions from all of us, wherever we are and whatever the position we occupy. Noti-Sears will carry messages of



friendship, sympathy and will try to keep alive in our minds that we are part of a great unit that thinks, lives and works for the well-being and aggrandizement of all. Noti-Sears intends, like any great journalistic work, to fulfill its task of informing, with simple but entertaining literature, with photos and even with jokes, why not? of what happens at Sears month after month."

Rich with photographic images, *Noti-Sears* reported on accomplishments of individual employees, departments and stores. It contained "ramblings," motivational messages, ideas for salespeople and humorous cartoons. Each issue reported on news, contributions and dividends of the Social Welfare and Savings Fund. A few issues revealed Cuban employees going to the United States; some won a trip to Chicago to visit Central Headquarters, and others met with employees of Sears Atlanta: "It's wonderful to know that wherever there is a Sears in the world, we have a home and brothers and sisters willing to lend us their hand and offer us their affection." One issue contained an interview with "that great gentleman" Murdoch, who was "most responsible for all the good that we have achieved, the one who has fought with true zeal, against all the obstacles that have stood in the way of success." The last issue present shared news on the seventh Sears store in Cuba getting ready to open as of June 1953 and reported that "Once again we had the pleasure of seeing the great Sears family reunited" to inaugurate the new board of directors of the Union of Sears Workers.



An impressive collection of photographs and newsletters documenting positive United States-Cuba business relations before the Castro regime brought it to an abrupt end in 1960. **\$2750 [4134]**

24. [Cuba][Ten Years' War][Abolitionists]

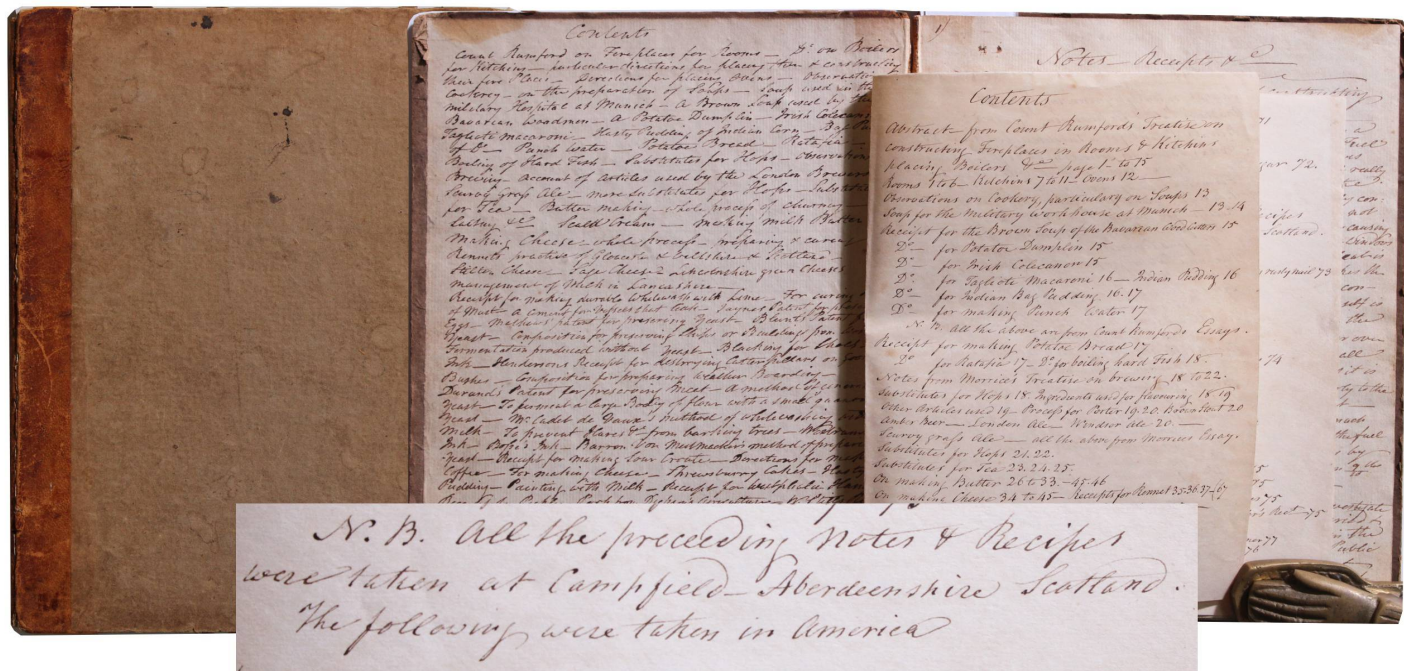
[Varona, General Barnabe]. **[Photograph of Cuban Abolitionist and Rebellion General Executed During the Ten Years' War]**. N.P.: N.P., [circa 1870]. Carte de visite photograph measuring 3½" x 2 1/8" (image at right larger than actual size) on card mount measuring 3¾" x 2 3/8". Very good: trimmed a bit short at top; a bit of edge wear to mount; lightly spotted.

This is a commercial carte de visite photograph of General Barnabe Varona, who was also known as Bernebe de Varona, and also used an alias of "Bembetta" or "Bembeta." Varona was born in Camagüey, Cuba in 1845, orphaned in childhood and sent to study in the United States. He returned to Cuba at the age of eleven, where he worked as a mechanic and then in the sugar mills. During this period he became a staunch abolitionist and in October 1868, revolution broke out in Cuba, marking the beginning of the Ten Years' War. One of the wars' root causes was the desire to end slavery in Cuba, and in April 1869 Varona was appointed a Colonel of the Cuban Liberation Army. He was promoted to Brigadier General one year later. He played a key role in the Virginius Affair, an 1873 dispute between the United States, the United Kingdom and Spain during the Ten Years' War.

After the Civil War, slavery remained legal and was widely practiced in Cuba, which was then under Spanish rule. As Cuba's fight for independence continued, the nation garnered American and international support. The *Virginius* was a small ship, secretly purchased by the United States to transport men, weapons and supplies to aid in the Cuban rebellion. The Spanish deemed it an outlaw ship and aggressively sought to capture it for three years, finally doing so in October 1873. The entire crew of 52 American and British men, as well as over 100 Cuban rebel soldiers, led by General Varona, were taken prisoner. Despite intervention attempts, 53 men, including Varona, were executed. Protest rallies took place across the United States, urging action in Cuba and retaliation on Spain. The affair is now noted for its eventual peaceful settlement, as well as an impetus to improve United States naval ships.



A rare image of a high ranking Cuban rebellion leader. We found no holdings of this CDV in OCLC, auction records or via Google searches. **Sold**



N. B. All the preceding Notes & Recipes
were taken at Campfield Aberdeenshire Scotland.
The following were taken in America

25. [Culinary][Breweriana]

[Manuscript Recipe Book]. [Scotland/United States]: [late 1820s-early 1830s and after 1827]. 9¼" x 7¼". Quarter leather over paper-covered boards. 41 leaves of blank paper with 73 handwritten pages + three page table of contents affixed to ffeep with wax seals + four page bifolium with three printed pages measuring 15" x 8½" folded and affixed to rear pastedown. Approximately 25,000 words. Good due to detached front cover; else very good with light scattered spotting and a few small stains.

This is a handwritten book of recipes, patents and culinary methods put together by an unidentified author who compiled them in Scotland and the United States. While the author included excerpts from other works, much of the text was written in his or her own words.

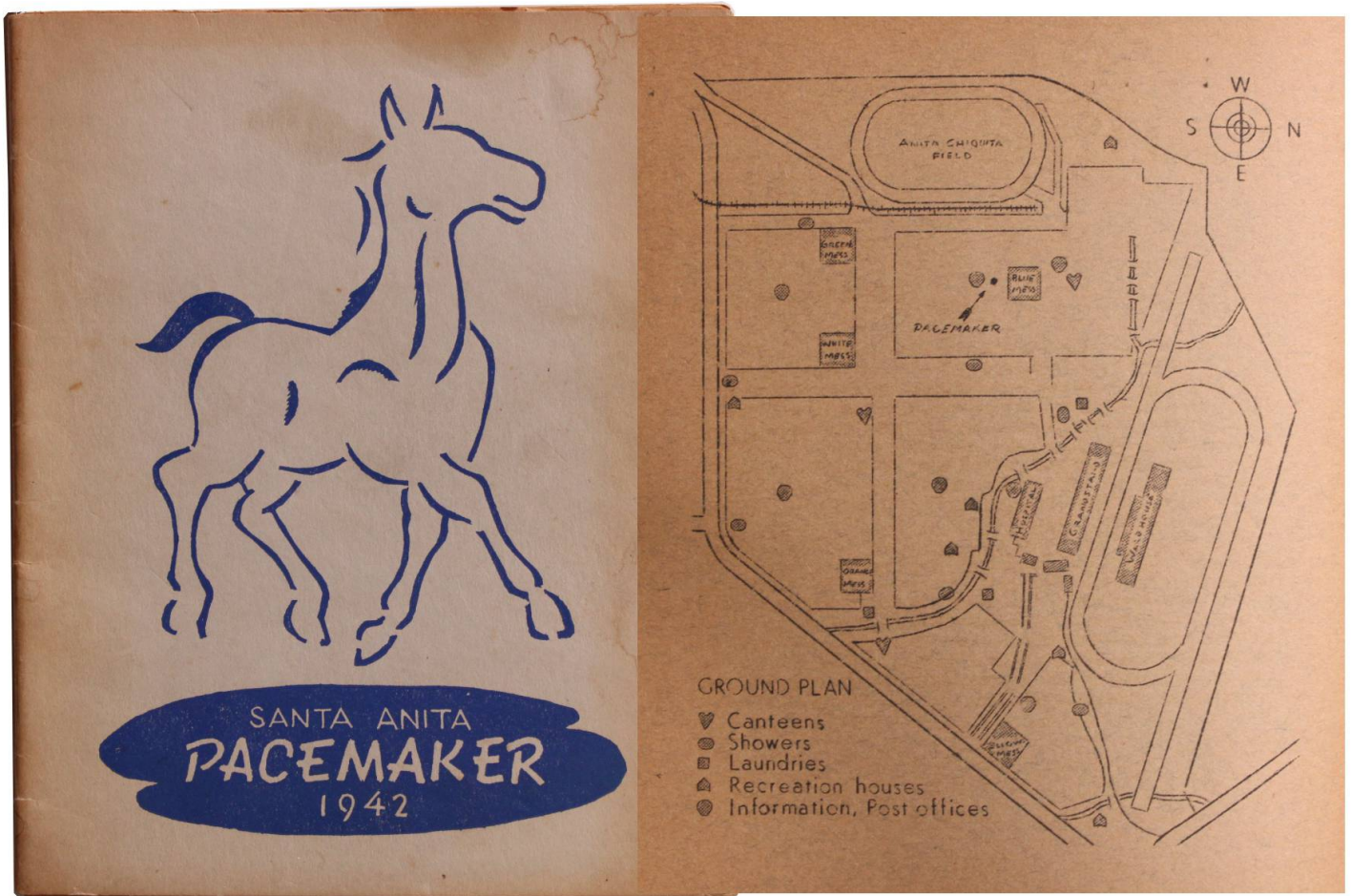
The book includes a detailed table of contents where the author noted that the majority of the "notes and recipes were taken at Campfield, Aberdeenshire, Scotland," with the remainder "taken in America." There are 49 culinary recipes and/or methods as well as 27 recipes and preparations for non-food items. As is common to manuscript recipe books, some of the directions may have been copied from extant texts. However, this author provided historical context as well as information about the sources of the content.

The book began with the author paraphrasing Count Rumford's essays on fireplaces and cookery, along with several of Rumford's recipes. Born Benjamin Thompson in Massachusetts, Rumford is best known for his improvements to chimneys, fireplaces and industrial furnaces. His treatises and essays were widely read and in the 1790s his "Rumford fireplace" became commonplace in London and soon the rest of the world.

After the section on Rumford, our author wrote mostly about food as well as some chemical compounds. The book includes recipes for breads, fish, coffee, cake and "Westphalian ham," along with methods for "raising very large onions," preserving fruits through the winter, and a "receipt to restore tainted meat." Ten pages are dedicated to making butter and twelve to making cheese – these include methods, suggestions and a few step-by-step instructions, sourced from various named experts but written in the author's own hand. The writer also reproduced an agricultural report on the "management of milk in Lancashire," with his or her own brief historical introduction. There are five pages related to the brewing of beer, with the author's notes on Alexander Morrice's treatise on brewing. The author provided three recipes for tomato ketchup, one of which cited an 1827 letter to *The American Farmer*; this is how we established the earliest it could have been written. Non-culinary recipes in the book covered whitewash, cement, "shoeblacking" and ink, as well as instructions for "painting with milk," remedies for a cold and for burns, and a "receipt for extracting the poison from a wound by rusty nail."

Folded and affixed inside the rear cover is a large bifolium comprising what appear at first blush to be three manuscript pages, but we think it was printed by a technology we cannot identify. It's entitled "Receipt for making Cheese in imitation of Double Gloucester, by James Bell, Esq." Along with the recipe, it features the text of a letter written by Bell to the secretary of the Highland Society of Scotland in 1824, entering his cheese to competition and lauding his cows from whence it came.

An impressive recipe book, broad in scope, and worthy of deeper study. **Sold**



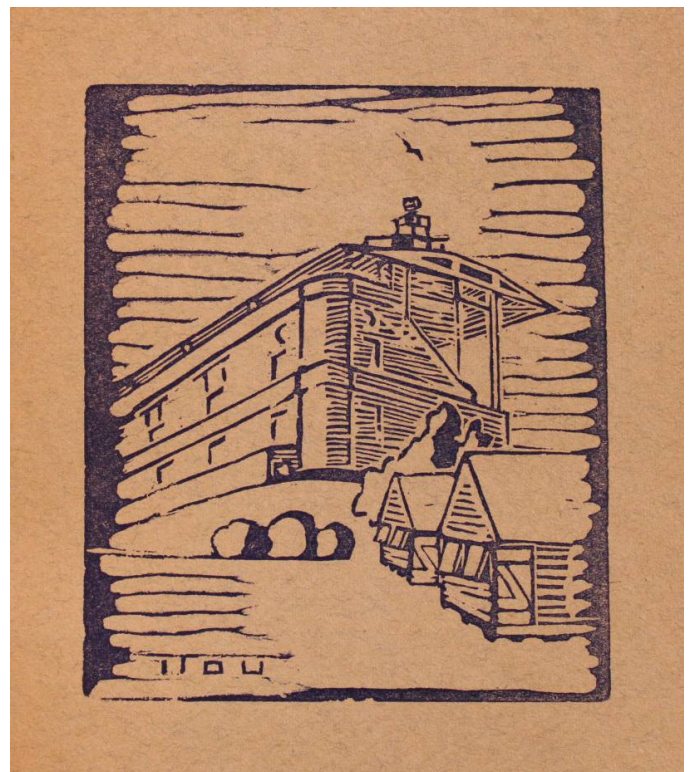
26. [Japanese American Internment]

The Pacemaker Presents. [Arcadia, California]: [Santa Anita Assembly Center], 1942. 8½" x 6 7/8". Stapled wrappers. Pp. 22 + unnumbered leaf with linocut on recto and facsimile signatures of the Pacemaker staff on verso. Very good: wrappers lightly stained and toned, moderately so at edges; center leaf detached from staples; leaves moderately toned with a few tiny chips and prone to more.

This is a scarce publication documenting the Santa Anita Assembly Center (SAAC), a horse racing facility where Japanese Americans were housed while awaiting permanent detention in one of the desolate camps. It was created by the staff of the SAAC newspaper, the *Santa Anita Pacemaker*, to commemorate their time in the temporary location and bid farewell to SAAC internees as they were being shipped off.

SAAC was the largest and the longest-occupied of the assembly camps, operating from March 27 until October 27, 1942, with a peak population of over 18,000. Considering that it was used as the Santa Anita racetrack immediately before and after incarceration, internees were housed in converted horse stalls as well as barracks in the parking lot. The *Pacemaker* debuted in April and was the longest-running of the assembly center papers.

This publication contains a detailed chronological narrative of arrivals at SAAC as well as those sent to permanent camps, from April 3rd to around mid-October 1942. It has a full page map of the camp as well as two linoleum cuts depicting SAAC buildings. The book also features art work by Chris Ishii who was an animator for Disney from 1940 until his incarceration. He had a noteworthy career in commercial animation



RELOCATION

Racetrack to Metropolis To Ghost Town in Six Months

Unlisted in any official census, Santa Anita, nevertheless, ranked for three months as the 32nd community in population in California.

The first to come here were 587 from the Los Angeles harbor area on April 3. This was more than quadrupled in the next two days with inductees from the same place.

The next groups were from the furthest points represented in the Center. A San Francisco delegation of 637 arrived April 7; 1131 evacuees from San Diego came the next day.

At the end of the first week, April 9, the population was 4223.

A total of 2492 from the Downey and Lawndale area April 13 and 14 sent the figures up to 6715. Arriving on four successive days, 5204 from Beverly Hills, Hollywood, Westwood and western sections of Los Angeles boosted the total.

May 6 to 9 saw the figure climb to 16,340 and the last

week in May saw 2112 from the Santa Clara valley set the population well over 18,000.

And then, early on the morning of Aug. 26, a group of 235 Santa Anitans left by bus for Parker Dam for where they had volunteered.

That evening, 666 entrained for the same relocation center. This group, and the 551 which left the following day, were former residents of San Diego, leaving Santa Anita in the first movement of the final evacuation orders which was to empty the Santa Anita center.

On Aug. 25, the day before this first movement of the Center's evacuation began, the population was 18,770.

The second movement, from Aug. 30 through Sept. 15, took 4500 former Santa Clarans and Angelenos to Heart Mountain in Wyoming.

With the completion of the third movement (Sept. 17-27) to Granada, Colo., the Center population was cut down to less

than 10,000. This third group of 3000 included those who were formerly from Los Angeles.

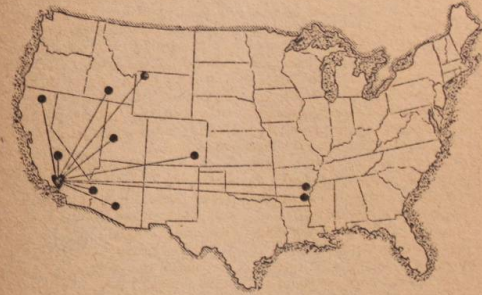
But these first movements were short trips compared to the fourth which began Sept. 20 and lasted until Oct. 6.

Leaving on alternate days with the Granada group, 4500

By the end of October, they, too, will be gone.

But WRA relocation centers were not the only terminus for Santa Anitans.

Students, sponsored by the National Students Relocation Council, have been leaving to enroll at various colleges and



from Lawndale, Downey and southeastern Los Angeles entrained for Rohwer, Ark.

Moves Nos. 5, 6 and 7 beginning Oct. 7 and lasting until the 20th were the final scheduled movements which will clear the Center except for the key workers.

universities.

Fiancées and wives of nisei soldiers in the US Army have established residences in the Midwest and East to be near their men.

Eureka will once again become the 32nd city in size in California.--ES

after the war, directing the animated sequence in Woody Allen's *Annie Hall*, among many other projects. There is a full page drawing by Ishii of Lil Neebo and Flapdoodle, noted *Pacemaker* regulars, and it's likely the centerfold caricatures *Pacemaker* staff members were done by him as well.

The book extolled the efforts and successes of various SAAC programs, naming the internee doctors and leaders of the Health and Recreation departments. There was a "Feminine Forum" column by *Pacemaker* woman's editor Asami Kawachi, who noted that "after this intermezzo at Santa Anita, women can make life at relocation centers a foundation for a sane approach to their family's resettlement after the duration." Kawachi was a promising journalism student and prize-winning essayist at Los Angeles City College when she was incarcerated. One section printed favorable testimonies the *Pacemaker* had received from mainstream California and national newspapers, and pointed out that issues were being requested by the Library of Congress, New York Public Library and other institutions: "Thus do the eyes of the nation see the Japanese Americans at Santa Anita, caught in a historical world holocaust, determined to make the best of things, determined to prove to America that they, too, are Americans."

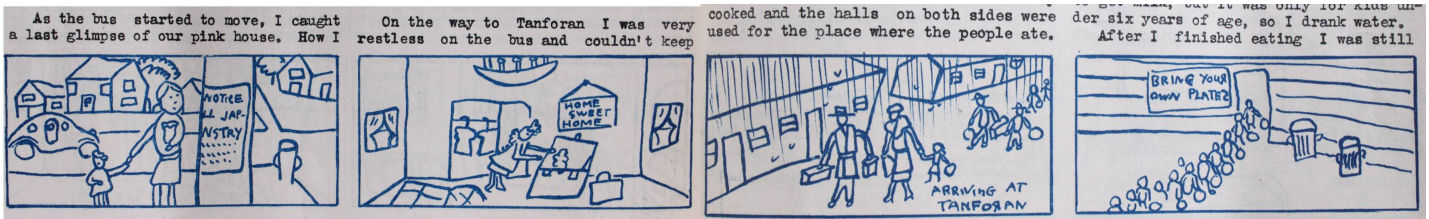
A celebratory publication of Japanese American internees at an assembly center, in superlative condition considering the heavily acidic paper stock. OCLC shows two entries with a total of five holdings, though one is in a bound volume with other *Pacemaker* issues. **Sold**

27. [Japanese American Internment] [Education][Literature][Maps]

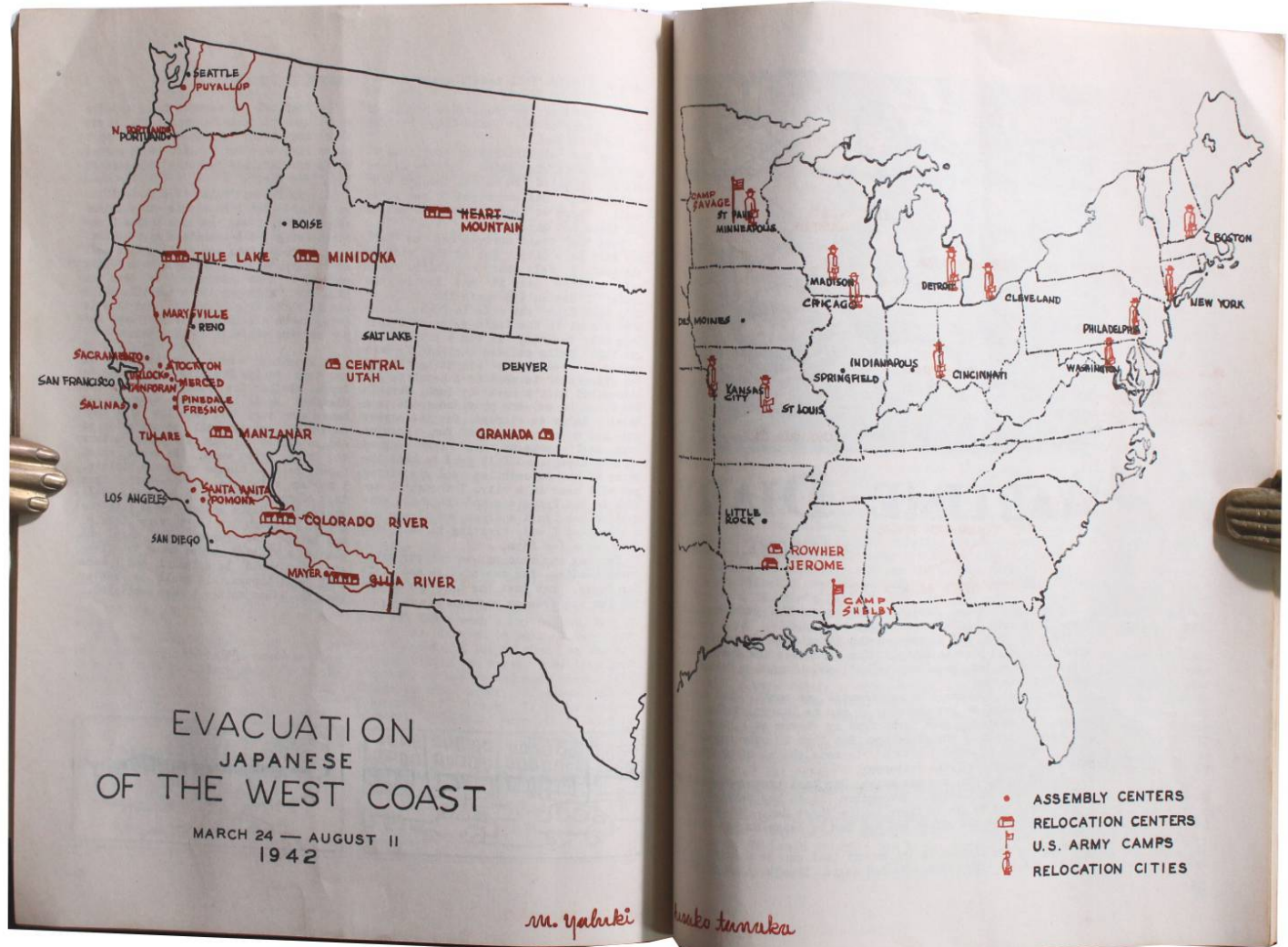
All Aboard [Spring 1944]. Topaz, Utah: Central Utah Project, 1944. 11" x 8½". Stapled thin card wrappers. Pp. 54. Very good: wrappers lightly worn and dust soiled with a faint vertical crease to front wrap; small upper corner crease to wrappers and all leaves; one leaf with a tiny chip at edge.

This is a scarce publication created by Japanese American internees at Topaz in Utah. It's filled with stunning artwork and personal stories, and also reports on education and living conditions at the camp while anticipating a return to normal life in American society post-war.



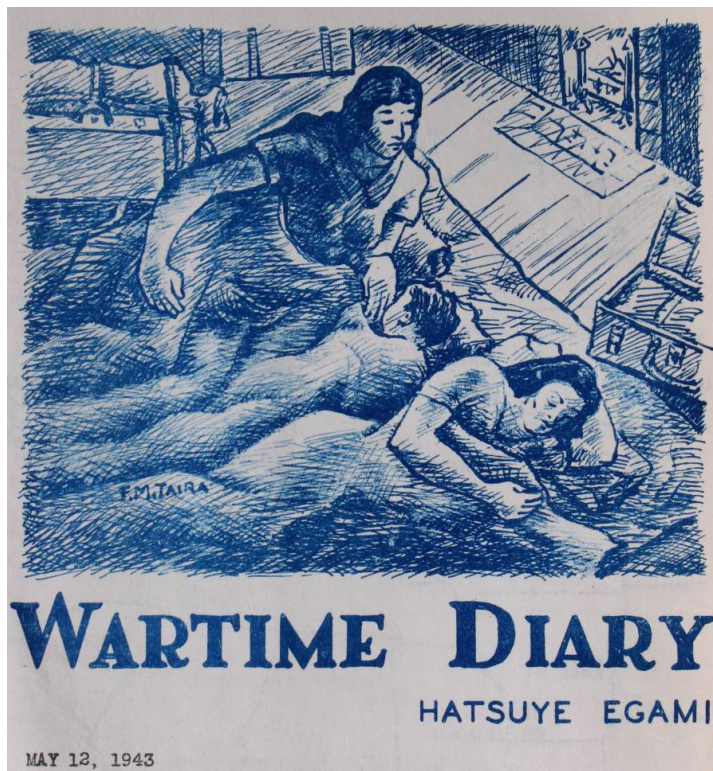


Topaz was located near Delta, Utah and housed around 8,000 internees at any given time, making it Utah's fifth largest city at the time. Most of the internees came from the San Francisco Bay Area though a significant portion also came from Los Angeles. Conditions were harsh, with housing blocks of 250-300 people each sharing a total of four showers and four bathtubs. Their only furnishings were army cots, mattresses and blankets, and furniture built from scrap wood.



Early in the book is a detailed four-page chronology of the process of internees arriving, settling and building out Topaz. It runs from September 1942 to September 1943 and has dozens of daily entries recording things such as the camp's first death, traditional mochi getting served in dining halls, and record temperatures. The book has approximately 22 large illustrations, plus several smaller designs and doodles interspersed, most of which are woodblock or linocuts. Importantly, there is a two page map of the United States with pictorial elements showing the displacement of Japanese Americans to assembly centers, relocation centers and United States Army camps.

This publication included contributions by several people who had led notable lives before imprisonment and/or gained notoriety after the war. There is a short story by one of the book's editors, Toshio Mori who became the first Japanese American to publish a book of fiction in the United States when his book *Yokohama, California* was finally released in 1949. Another editor, Evelyn Kirimura, was previously the editor of the JACL's official newspaper, the *Pacific Citizen*. In the item on offer, she reported on how "relocatees" were faring in cities such as Chicago, Detroit, Cleveland and Minneapolis, based on a survey sent out by Topaz's Project Reports Division. The book also has artwork by Topaz High School students including Kay Sekimachi. Sekimachi became an internationally acclaimed master weaver and fiber artist. Her work can be found in the Fine Arts Museum of San Francisco and the Smithsonian, among many other museums and collections.

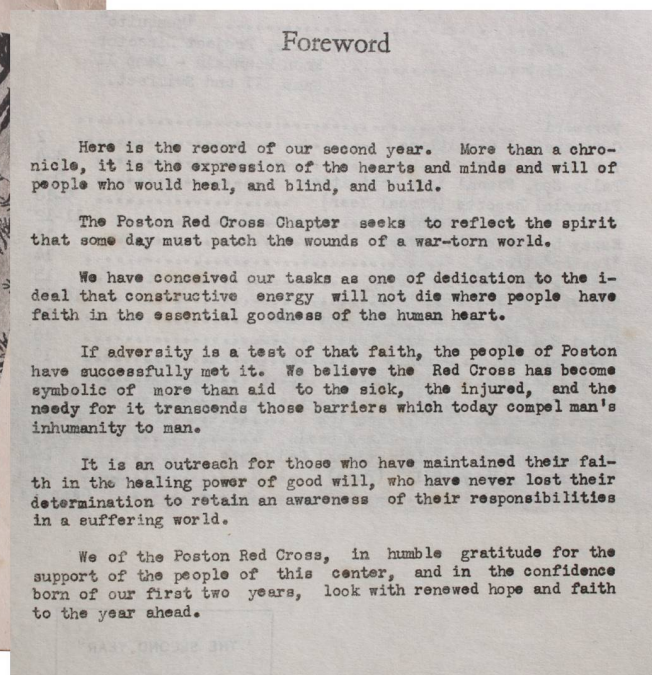
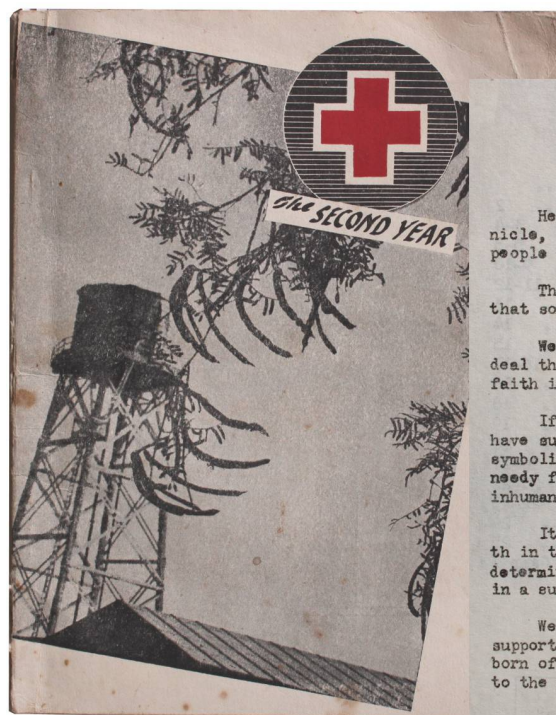


Another major highlight is the nine page article written and illustrated by young children detailing their trauma of being taken from their homes and forced to live in desolation. The 17 illustrations follow the story line and show children being bullied at school and in line for food at the camp. It also details harsh camp conditions like frigid temperatures with only some army blankets for warmth – *“I was waiting for the beds to come because I wanted to go to bed and sleep. I waited and waited but it did not come.”*

An incredible publication, fostering artistic expression as well as factual reporting of Japanese American internees during World War II. OCLC shows nine holdings over three entries. **Sold**

28. [Japanese American Internment][Medicine] [American Red Cross] *The Second Year.*

Poston, Arizona: The American Red Cross, Colorado River Project, War Relocation Authority, 1944. 10¾” x 8½”. Pictorial wrappers—Dos-à-dos format, though the second section is not upside down relative to the first. Pp. [6], 26, 25 [the leaf with pages 3 and 4 in the English section appears twice]. Very good: wrappers split at spine but holding firmly, lightly creased and moderately spotted; a few small stains and a bit of scattered spotting throughout.



This is a bilingual yearbook created by the Poston chapter of the American Red Cross, which was comprised almost exclusively of Japanese American internees at the Poston internment camp during World War II.

Poston was the largest of the Japanese American internment camps with a peak population of over 17,000, most of whom were from Southern California. It was built on the tribal land of the Colorado River Indian Reservation by Del Webb of retirement community fame. Living conditions at the camp were harsh – buildings were hastily constructed with redwood, which shrunk and caused cracks. Extreme heat during the summer, cold in the winter and outbreaks of disease also made for poor quality of life.

Per a report by the War Relocation Authority, the Poston chapter of the American Red Cross was organized in 1942 and:

“A predominantly Issei staff and leadership aggressively set about the organization of the Junior Red Cross, Disaster Relief, Water Safety, Message Services to Japan, Assistance to Families of Service Men, handled in addition a multitude of local problems of a social or welfare nature . . . The principal value of the Chapter's work arose from its identification with the residents whose interests it desired to serve.”

NURSING PROBLEMS IN POSTON

In the first days of Poston the National Red Cross sent ~~six~~ nurses to help establish the health service and meet the nursing needs in the earliest emergency situations. The hospital was then located in first one barrack and then two barracks in block 34.

Four of these nurses stayed on for several weeks and then one of the four transferred to the WRA and became a member of our permanent staff.

The first teaching in the nurses-aide training program at the hospi-

the evacuee nurses were relocating and so were many of the nurse aides.

The Poston Red Cross was asked to help out and they provided nursing care for one ward of chronic patients from that time until December 1943 when the chronic patients were transferred to the Rest Home in Camp II. Some of the Red Cross workers had had nurses training in Japan and some of them came without any special training. They did a good job and made a real contribution to the health program.



This second anniversary yearbook includes reports and statistics on the chapter's work and accomplishments in areas such as first aid, disaster preparedness, accident prevention, nutrition and public health. Several pages are dedicated to the Junior Red Cross (JRC), *“the largest youth organization in the world.”* The book contains personal recollections, including how the wild nature of the area helped one internee overcome his feelings of persecution and imprisonment. There is also the winning entry to the JRC Essay Contest, authored by the senior class president at the Poston High School, as well as two original poems by JRC members.

Half of the book is printed in Japanese. We had some of it translated, and while most of it does seem to match the English content, there are also a few unique sections such as *“First aid knowledge necessary for Postonians”* and

"Activities of the Universal Red Cross and Japan-U.S. Correspondence." Two pages are labeled "Christmas sticker and anti-tuberculosis movement," and the text is surrounded by illustrations of Red Cross Christmas and health-themed stamps from 1916 to 1942. The book also includes 36 photographic images, showing buildings at Poston, scenic views of surrounding nature, interned life guards, swimmers and children participating in the "water festival."

Rare and highly visual documentation of an internee-led chapter of the American Red Cross during World War II. OCLC shows three holdings. **Sold**



29. [Latino/a Americans][Performing Arts][Women]
[Broadside for a Musical Revue in Tucson]. Tucson, Arizona: [1935]. 11¾" x 8 7/8". Newsprint. Good plus: several small chips and tears and prone to more; faint horizontal crease near center; lightly toned.

This is a broadside for a performance at the historic Rialto theater in Tucson, Arizona, by a revue featuring Latin American performers from El Paso, Texas. The group, "Dusty" Waller and his El Paso Siesta Busters, were on their way to the 1935 California Pacific International Exposition in San Diego, where they were to be a "featured attraction."

H.W. "Dusty" Waller was a hotel manager and showman in El Paso who put together a "Stage Revue Extraordinary" known as the El Paso Siesta Busters. The revue included "Mexican dances, filled with grace and charm" performed by Laurita Westrup and Elena Escudera, as well as an act by Luz Villalobos, "a little package of charm." Villalobos, whom the *El Paso Times* called "El Paso's talented young midget," was known to incorporate "Spanish peasant dances in authentic costumes," lariat spinning, ballet and castanet playing in her act. Music was provided by the Mexican Tipica Orchestra, sponsored by the El Paso arts and craft guild. The broadside includes a black and white photographic image of a group of approximately 34 Latin American performers in traditional garb, 25 of whom were women.

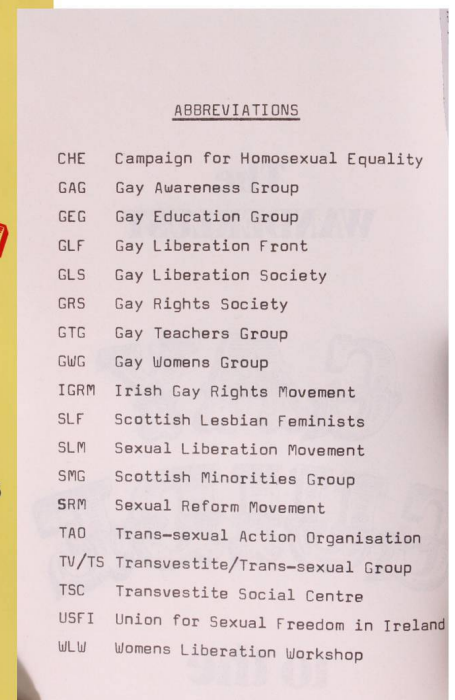
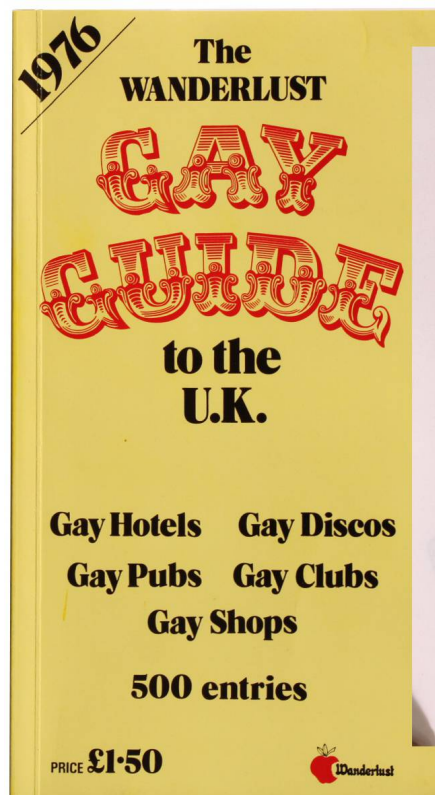
A rare broadside advertising a Tucson performance of a little-known but celebrated El Paso performing group. OCLC shows no holdings. **\$150 [7254]**

30. [LGBTQ+][Directories/Guides/Maps]
[United Kingdom]

The Wanderlust Gay Guide to the U.K. [Cover title]. [London, England]: [Wanderlust Publications], 1976. 8¼" x 4½". Thin card wrappers. Pp. 64. Near fine: remarkably fresh with a couple faint scratches and a miniscule dogear to front wrap.

This is an exceedingly rare and densely packed guide to 500 LGBTQ+ establishments, community groups and services in 163 towns and cities throughout the United Kingdom. We believe it to be one of the very first of its kind.

At the time of publication, homosexual behavior was still illegal in Scotland, Northern Ireland, the Channel Islands and the Isle of Man. The 1967 Sexual Offences Act decriminalized homosexual acts elsewhere in the United Kingdom but it only decriminalized acts between two men over the age of 21, and, most importantly, in private. The 1980s and early 1990s saw homosexuality decriminalized throughout all of the United Kingdom, but the privacy aspect was not overturned until 2000.

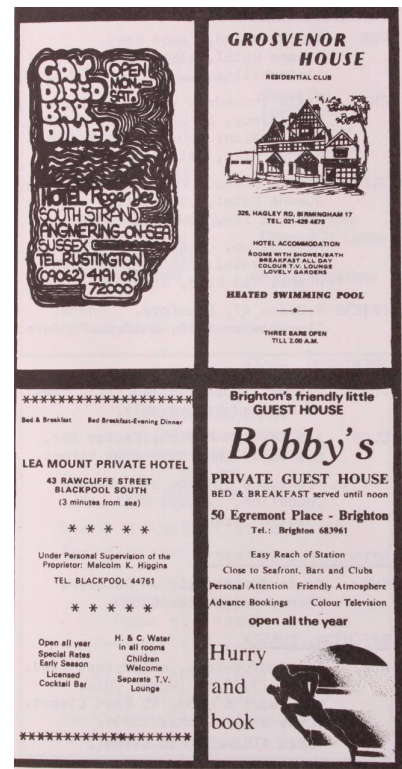


A couple of publications used by those in LGBTQ+ communities in the UK predate this book. One, *For Your Convenience*, was published in 1937 as a guide to London's public toilets and was couched in euphemism. 1970 saw the first *Spartacus International Gay Guide*, which was initially published in England and moved to Amsterdam in 1971. 1976, the same year of this book's publication, saw the release of *Man-to-Man London Gay to Z*, a rare and early map of London showing clubs, restaurants, bookstores, and other locations catering to gay men. We believe the guide on offer was the first devoted exclusively to the United Kingdom that directly named gay-friendly establishments and provided concrete information on groups and services that aided both men and women.

The book is organized alphabetically by town, with listings in categories such as pubs, nightclubs, hotels and bookstores. There is a list at the front of 18 societies including the Gay Liberation Front, Scottish Lesbian Feminists and the Union for Sexual Freedom in Ireland. There is also a directory of the national offices for 38 groups and services including the Transsexual Action Organisation, the Gay Amateur Film Group, Health Workers in London and the Gay Rights Campaign student group.

The book is not located in OCLC or Google searches and the publisher is a ghost. There is an existing travel company in the United Kingdom named "Wanderlust," but it was established in 1993 and does not appear in any way related to the publisher of the item on offer. The back cover of the book advertises another guide by Wanderlust Publications, "Wanderlust Guide to Randy Amsterdam," known in one copy in OCLC, and per OCLC it was published in 1974.

Incredibly rare documentation of LGBTQ+ life in the United Kingdom in the 1970s.
\$4000 [6939]



31. [Mexico][Studio Photography][Job Printing]

[Extensive Collection of Studio Photographs and Baptism Announcements Showing the Social Network of a Prominent Family]. San Luis Potosí, Mexico. 113 photographs dating from 1875-1923. 93 are on card mounts and approximately 70 are inscribed. Photo size varies, with 41 5" x 7" or larger and 43 measuring from 3" x 5" to 4" x 6". Photographs generally very good or better; mounts range from fair to fine, with around 30 having condition issues such as chipping or staining. 289 baptism announcements dating from 1881-1953 and printed in a vast array of paper types, designs, shapes and formats ranging in size from 1 1/2" x 3 1/4" to 8 1/2" x 6 1/2". Generally good or better with light to moderate staining and/or water damage, approximately 30 with significant condition issues, including heavy water damage/staining and/or heavily chipped with around half of those from the 19th century.





This is a collection of photographs and baptism announcements, nearly all of which were sent to Adolfo Margáin, and/or his family, in San Luis Potosí, Mexico. Margáin was born around 1855 and the earliest photos in the collection are two versions of his CDV portrait from 1875. Based on the collection, it's clear Margáin was exceptionally well connected. Brief research shows he was a successful businessman who at a minimum owned a brewery as well as being embroiled in a legal dispute with the government of San Luis Potosí over his use of firewood.

The bulk of the 113 photographs date from the mid-1880s to the mid-1910s. Nearly all have photographer imprints that show the place as San Luis Potosí but at least one was taken in Monterrey. Almost all are formal portraits, wedding photos, or group family studio photos. With well over half of them inscribed, there is fertile ground for discovery as it relates to the connections between the Margáins, their close relatives, and friends and acquaintances who wished to maintain contact.

Approximately 225 of the 289 baptism announcements date to before 1925, with the largest concentration being from the 1910s, with 97 examples. There are literally dozens of varieties, from changes in paper stock, to font types, to ribbon



ties or no ties at all. Some are simple such as a printed notice the size of a business card, many are mechanical, many are elaborate books, and four are printed on silk. All include the child's name, parents' names, date of birth and/or baptism and many have a printer's imprint.

Viewing the baptism notices by decade shows the evolution of the print culture related to this particular type of communication. For example, not one of the announcements from the 1880s has any printing on its outer pages—from the outside they look like simple sheets of folded, unmarked paper and only opening them reveals the beautiful printing inside. By the 1890s, most outer pages of announcements had some sort of adornment, with many colorful and/or elaborate. Move into the 1900s and many are multileaf booklets, some are fantastically illustrated, others are elaborately adorned with fabric or other embellishments. The 1910s apparently ushered in a temporary move to mostly square or rectangular bifolia or booklets, usually ribbon-tied and of brown or off-white paper, with the child's name or "Bautizo" on the front outer page. The 1920s reveal that paper costs must have dropped, as many are using much fancier paper, bigger ribbons and thicker card stocks. The 1930s through 1950s, with some lovely and gaudy exceptions, are an amalgamation of the 50+ years of printing that came before it. By this time, the top commonality is variety, followed closely in the mid-1940s with many being single sheets the equivalent of handbills and moving into the 1950s the use of an embossed medallion became common.

A deep collection with extensive research possibilities. **Sold**

Nearly all of the collection has been photographed and may be seen here: <https://tinyurl.com/5n7r2ddu>

32. [Native Americans]

[Vernacular Photographs of the Hopi Snake Dance.] Prescott, Arizona: 1931. 14 black and white photographs. Four measure 4 1/4" x 2 3/8", the rest are 3 3/8" x 5 5/8". Generally very good plus with minor dust soiling.

This is a group of exceptional images documenting portions of the Hopi Snake Dance. According to an article on the dance in the October 2008 issue of *Wild West* magazine,

The Hopi men traditionally perform the ceremonial dance in late August after 16 days of spiritual preparation. Gathering all the snakes they can find, especially rattlesnakes, requires four days. Young men and boys go out searching for the snakes—one morning for each direction. They keep the snakes in the kiva and prepare for the



snake washing ceremony, during which a Snake priest bathes the snakes with specially prepared water. He then places the snakes on a circle of cleaned sand, where boys "herd" them together with eagle feathers. The reptiles are then placed in a kisi, a bowerlike structure of leafy cottonwood branches, about 10 feet high and 6 feet across. In front of the kisi, the men dig a shallow hole that symbolizes sipapu, the portal through which, according to Hopi legend, their ancestors emerged from deep inside Mother Earth.

When all of these preparations are complete, the ceremony can begin. In today's world, however, most of the Hopi men have jobs and cannot take 16 days away from their work. Many villages now observe the Snake Dance only in alternate years, and it is closed to the public.



Based on the backstamps, these photos were taken in 1931. At least three of the images show members of the Snake Clan early in the ceremony after they have removed a snake (likely a rattlesnake) from the kisi and clenched it between their teeth. At least five show another step in the ceremony, the drawing on the ground of a large circle by the priest, where the Snake Clan members place their snakes. Several images show many dancers around the circumference of that circle, continuing the ceremony which ultimately ends with the snakes being released into the open desert to "carry the message to the spirit world that the Hopis are living in harmony with their religious beliefs, the natural world and each other."

That article from *Wild West* also reprinted this lyrical description of the dancers' costumes made by an observer of the dance in 1927, which lends more detail and helps color the images on offer:

"The bodies of the dancers in both clans are strangely painted. Their bodies are bare from the waist up, and their faces are painted black, except for their white foreheads. They also have white paint on their forearms and their lower legs. A cluster of eagle feathers is secured in their long black hair, and some of the men wear turquoise and silver necklaces. All of them wear a dark, earth-colored kilt with a colorful band around the bottom. A finely woven rain sash hangs from their waist. Tortoiseshell rattles are fastened behind their right knee, and they wear dark brown moccasins."

Unique and lively images of the Hopi Snake Dance in the early 1930s. **\$950 [6564]**





32-A. [Native Americans][Education]

[Collection of Artwork Created by Children at the Chinle Boarding School]. Chinle, Arizona: [Circa late 1960s]-1973. Sixteen works of art, all but two crayon and/or chalk and/or pencil on paper (the other two are collages), most measuring approximately 11" x 17", all but five in frames averaging 18" x 24". Collection is accompanied by the 1964 Chinle Boarding School yearbook, *Chinle Trails*. Generally very good with major condition issues detailed in inventory.

This is a collection of artwork created by children at the Chinle Boarding School (CBS) in Chinle, Arizona. Their mere existence is compelling, but the story of where they've been and how they got here covers a time span of nearly 20 years and is bookended by two African American men: the teacher at CBS who kept the collection together, and the antiques dealer and historian who found them at a garage sale approximately 30 years after they were made.

CBS was established in 1910 by the Bureau of Indian Affairs and enrolled Navajo students in grades K-8. At the time this artwork was created, the children were living in 256-person dormitories and shared a 300-student dining room. According to a memoir by a CBS alumna, as of the 1950s, per the BIA's assimilation rules, she was forbidden to use the Navajo language, but by the 1960s Native American activism led to CBS and other BIA schools allowing the teaching of Navajo culture as well as that of other Native American tribes. In 1972, CBS teachers started to use traditional Navajo storytelling techniques in its curriculum, in 1973 the BIA added an "Indian Studies" course to schools and by 1974 CBS had Navajo aides in approximately eighty percent of the classrooms to help students learn Navajo. In 1976 the school was moved to Many Farms, Arizona where it exists today as the Many Farms Community School.

The collection was originally preserved by an African American teacher at CBS, Esdras Pryor. Pryor graduated from Bishop College, a Texas HBCU, in 1935 and we don't know when he arrived at CBS. While he is not directly identified in the 1964 CBS yearbook included here, several photos in that book show African American male teachers. We also don't know when Pryor left the school, but the collection he kept together was ultimately sold at a garage sale in Shreveport, Louisiana in 2000. The person who bought the collection at that garage sale, Ray Stevenson, is an African American

antiques dealer and historian located in northwest Louisiana. When Ray first picked up the folder that had the artwork, he had no idea what he was looking at, he just knew that he was drawn to it. He did a little research when he brought it home, but put the folder away until 2006 when he decided to really dive in. After learning more about Native American boarding schools, he found common ground between their history and the civil rights movement of the 1960s and made it his mission to get the art recognized. According to an



interview Stevenson gave the *Shreveport Times* about his quest, “Each culture has a struggle, and each has its own story,” he said. “Although we are all in the story together, each is different.”

To get to the bottom of this story, Ray wrote a letter to the *Navajo Times* in 2006 where he sought out any students who might have attended CBS in the 1960s. While the letter was published, he did not receive much of a response. In 2012 the *Navajo Times* ran an article that publicized Ray's find and had a direct appeal asking any former CBS students to reach out to him. That article got a better response than the 2006 letter to the editor and Ray heard from former students and teachers who told him that Pryor was a math teacher at CBS in the 1960s and 1970s. The *Navajo Times* published another article about Ray and his quest in December 2017 where it was mentioned that he hoped to exhibit the collection at the Navajo Nation Museum (NNM) in Window Rock, Arizona, in 2018. Sure enough, Ray secured the opportunity to exhibit, but not without making the story even better: he coordinated with a Navajo artist, Elmer Yazzie, to choose which paintings to exhibit, and an image taken from that meeting is seen on the next page. Yazzie chose eleven paintings and one collage (all part of this collection) and brought them back to Arizona. In Arizona, with the help of present day Native American schoolchildren, he made mats for some of them (those denoted as “professionally matted” in the inventory are the mats created by Yazzie and the students) and some of the frames are made of wood from the Window Rock area. Yazzie was a former boarding school student and art educator who commented in the *Shreveport Times* article that the art was “valuable because it tells a bit of their experiences that they have and appreciation they have for the land, the earth and the animals, and appreciation for human life.” These twelve pieces were exhibited at NNM in October 2018.

The art in the collection was made by students ranging in age from 10 to 13 years old. With two exceptions, the drawings were made with crayon, chalk and/or pencil. The exceptions are collages made of trimmed pieces of velour that were stitched to buckram and may depict mythical figures. The most common scene in the collection is the majesty of scenery surrounding the Navajo Nation including Monument Valley. Most works are understandably childlike, but a few stand out such as the haunting depiction of solitary buildings on a barren landscape seen in the image above or the splash of color employed in the drawing at the center of the composite on the first page. Another colorful piece shows a Navajo boy atop a horse in full stride, the whole reminiscent of Native American ledger art of the late 19th and early 20th centuries.

Thirteen of the sixteen pieces have cards affixed which give the names and ages of the artist, as well the original show where it was first exhibited. Six of these mention the “12th Annual Arts and Crafts Show,” at Chinle. Based on contemporary news accounts the 12th annual show was held in either 1972 or 1973. Seven have cards mentioning a “Junior Indian Art Show” (JIAS) at the Museum of Northern Arizona (MNA). Junior Indian Art Shows were held annually at MNA as early as 1935 and as late as 1977; so while it's difficult to definitively date all the works, the price on some of the drawings, 25 cents, is the same price as a few from the Chinle arts and crafts show, allowing the inference that they are from the same period.

In terms of scarcity, the MNA understandably has a significant collection of works from JIASes. That said, we locate none from CBS specifically, struggle to find many examples of Native American boarding school art show pieces held anywhere else, and none of those were subject to the remarkable journey that preserved this collection.

An important collection created during a period of positive transition at the Chinle Boarding School that was initially preserved, and later rediscovered and celebrated, by two different African American men. **Sold**

More images may be seen here: <https://tinyurl.com/3psuap5>



33. [Native Americans][Education]

Indian Students at Roanoke College in 1877 [Manuscript Caption Title]. [Salem, Virginia]: [1877]. Photograph measuring 5 5/8" x 7 3/4" mounted onto 8" x 10 1/4" card. Very good: two small areas of surface loss to photo; card lightly soiled and stained with mild edge wear.

This is a photograph of six Choctaw students at Roanoke College with a caption stating it was taken in 1877. The school was founded in 1842 as Virginia Institute and was chartered by the state of Virginia as Roanoke College in 1853. Its first Choctaw student enrolled in 1870, and Roanoke's president Julius Daniel Dreher visited the Choctaw nation in 1875. In 1876, Edmund S. McCurtain, the Superintendent of Education for the Choctaw nation, brought a party of eight Choctaw students to study at Roanoke College. One more joined the school in 1877. Ultimately, 34 Choctaw students attended Roanoke between 1870 and 1898, some of whom went on to accomplished careers.

According to William David Eisenberg in *The First Hundred Years of Roanoke College* (Salem, Virginia: The Trustees of Roanoke College, 1942), Roanoke College "made a singular contribution to the advanced training of members of the Choctaw nation." Eisenberg's book also listed the names and years of attendance of Roanoke's Choctaw students. Based on this data, we believe that the photo's caption is accurate. Based on a different digitized image found at the Oklahoma Historical Society, we know that the first person seated on the left is David Folsom, though we have been unable to learn much about him. It's highly likely that the man seated next to Folsom is a young Napoleon Breedlove Ainsworth, who started at Roanoke in 1870 or 1871 and graduated in 1880. He went on to become an attorney and returned to Indian Territory where he was appointed draftsman for the Council of the Choctaw Nation, and was later elected as National Auditor of the Choctaw Nation.

An outstanding image of early Choctaw attendees at Roanoke College. **\$950 [3059]**

34.[Native Americans][Education][Canada]

Kappagonacheewung. Toronto, Canada: Education Division, Indian Affairs Branch, Department of Indian Affairs and Northern Development, 1969. 6½" x 8 3/8". Stapled card wrappers. Pp. [24]. Very good with moderate spotting to front wrapper; internally near fine with a few scattered small creases.

This is an illustrated storybook created by three siblings who were students at the Kingfisher Lake Indian Day School in Ontario, Canada. Their teacher had required them to keep a diary while "on the trap line" and this book is a product of the diary entries and drawings.

Beginning in the 1880s, hundreds of residential and day schools were created by Christian churches and the Canadian government. For over a century the system removed Indigenous children from their families and deprived them of their languages and cultures. Emotional, physical and sexual abuse was rampant. Schools in remote areas had little access to fresh food and water, and conditions such as overcrowding and poor sanitation led to malnutrition, starvation, disease and death. An estimated 200,000 Indigenous children attended nearly 700 federally funded and church-run Indian Day Schools between 1870 and 2000. As of November 2022, there is a national class action suit seeking acknowledgment and compensation for those who attended Indian Day Schools and were thus excluded from the Indian Residential School Settlement Agreement approved in 2006.

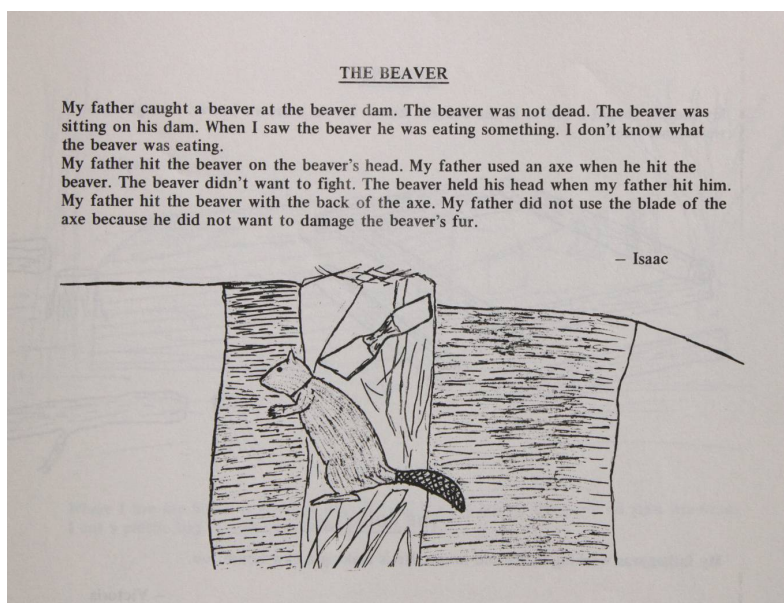
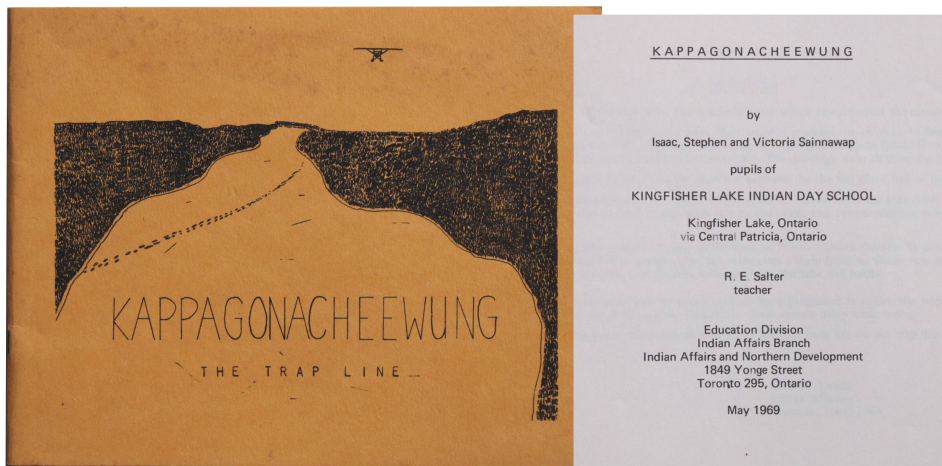
Isaac, Stephen and Victoria Sainnawap were in the fifth, third, and first grades, respectively, at Kingfisher Lake Indian Day School. The book's foreword gives an explanation of the town and the project:

"Kingfisher is a tiny settlement deep in the bush of North Western Ontario. It consists of the houses of the Indian people, plus the settlement's main building which acts as classroom, community hall, and church. All around are the lake and bush."

"At break-up the settlement is isolated from one to six weeks while the lake frees itself from ice . . . Between freeze-up and break-up many families leave Kingfisher to follow the trap line. Some return to the settlement at Christmas; others remain away until spring. In the following pages, the Sainnawap children describe their life on the trap line, simply the way it is."

The book contains 27 short passages by all three siblings, as well as 16 illustrations, all drawn by Isaac. The children wrote about numerous aspects of Indigenous life at the time and their family's relationship to the land. Included is Isaac's description of his home, "Where I live my house is made of logs. We call it a log house. There are no glass windows. I cut a plastic bag to make a window." The need to walk great distances is recorded more than once, and includes the mention of snowshoes; Isaac described one journey, "The Walk": "I walked about five or six miles away from camp. I saw mink tracks on the ice. I saw a beaver house and a beaver swimming in the water. On the right side of the lake there was ice." There are also mentions of various family members hunting such as "my father shot an owl last night. He didn't kill the owl. He missed. When my father shot at the owl, the owl flew away as fast as he could. Last night the owl didn't say, 'Who-o-o-o. Who-o-o-o.' He said, 'Cre-e-e-e-k. Cre-e-e-e-k,' because he was hunting rabbits. Owls like rabbits."

A rare book of art and writing by Indigenous children from a Canadian Indian Day School which documents life and living conditions outside of the school. OCLC shows one holding, and a Google search revealed one other, both in Canada. **\$2000 [7371]**





35. [Native Americans][Militaria]

Bitsui, Nelson. ***[Photographs, Movies and Correspondence From a Native American Marine]***. Various places: 1953 to 1961. 164 mostly handwritten letters (approximately 760 pages and 150,000 words in an easily read hand), 449 photographs with 195 contained in two large photo albums, the rest are loose; 24 reels of 8mm movies (approximate 90 minutes total running time and all have been digitized); 16 rolls of film negatives (holding approximately 500 images total with most having prints in the collection); 162 color slide transparencies; a little over one bankers box in volume. Generally very good plus or better; the movie film has several total minutes where images are impossible to make out and have not been included in the total running time.



This is a collection of over 1300 items documenting the Marine Corps service, some home life, and the marital relationship of Nelson Bitsui. Nelson was a Navajo man from Gallup, New Mexico who was born around 1935 and joined the marines in 1955. All of the correspondence is written to Erma Diswood, a Navajo woman from Fruitland, New Mexico who became Nelson's wife in February of 1956. The collection shows the arc of Nelson's early adulthood as he went from being a star student at a Native American boarding school, to dropping out, to joining the marines where he saw combat in the Second Taiwan Strait Crisis, as well as stints in Japan and South Korea.

Nelson's Letters to Erma

The collection has 164 letters written from Nelson to Erma. The first 35 were written prior to Nelson joining the marines and begin in the Spring of 1953. Nelson and Erma had been recently introduced as pen pals, and had not yet met in person. At the time, Nelson was attending the St. Michael's Indian School in Santa Fe and hoped to *"really get some place in the world."* As of February 1954, he had transferred to

"We were to represent what St. Catherine's is teaching among the Indians in every way – manners, classwork, sports and etc." He also participated in performances in traditional native clothing, some of which were televised: *"And on week ends we are out in other states seeing the country – boy we have good times – we have a personal owned De Soto car . . . We put on our dancing customs (feathers) and we put on a little show about half an hour."* A news clipping further explaining that the program included a lecture tour includes a photo of Nelson and two other students from the school in New York City, with Nelson identified as *"White Eagle."*

The fall of 1954 saw Nelson continuing at St. Catherine's where he was on the basketball team. He wrote to Erma about dancing in more performances: *"one little girl and a boy, they were really afraid of me because I wore paint and had a shield and a tomahawk"* He joked that, *"now I can say, I scared a white man."* His life was clearly on a positive trajectory, but Nelson dropped out of high school around January 1955 and his letters show that he got odd jobs and bounced around between Gallup and Fort Defiance. He expressed to Erma how difficult life on the reservation was *"with no father and when you're the oldest of the family – looking after your mom and also the little sisters and brothers that are at home."* Ultimately he ended up in Santa Monica where he got a job doing manual labor with Packard Bell prior to joining the marines.

The other 129 letters are from Nelson's time in the marines which began around October 1955. Much of his writing in this period consists of long rambling obsessions regarding Erma, religion, and the marine corps; he's often paranoid and regularly has to prove himself as well as unleash seemingly endless saccharine

expressions of love for Erma. Despite this writing style, closer examination of these letters reveals numerous snippets regarding the experience of being a Native American in a slowly integrating marine corps. In one early letter to Erma from this period he signed off as “*Chief, they call me here, because I’m the only Ind. in my platoon.*” He wrote about his experience on his company’s track team, coming in third in a race on base to an “*Apache*” and a “*colored boy.*” In another letter Nelson wrote that his Sergeant had praised the “*American Indian race,*” saying “*these men are really good Marines . . . the best rifle men that America can offer . . . they know how to fight.*” In August 1958 Nelson was reprimanded and faced demotion, but there was more than one version of the story and

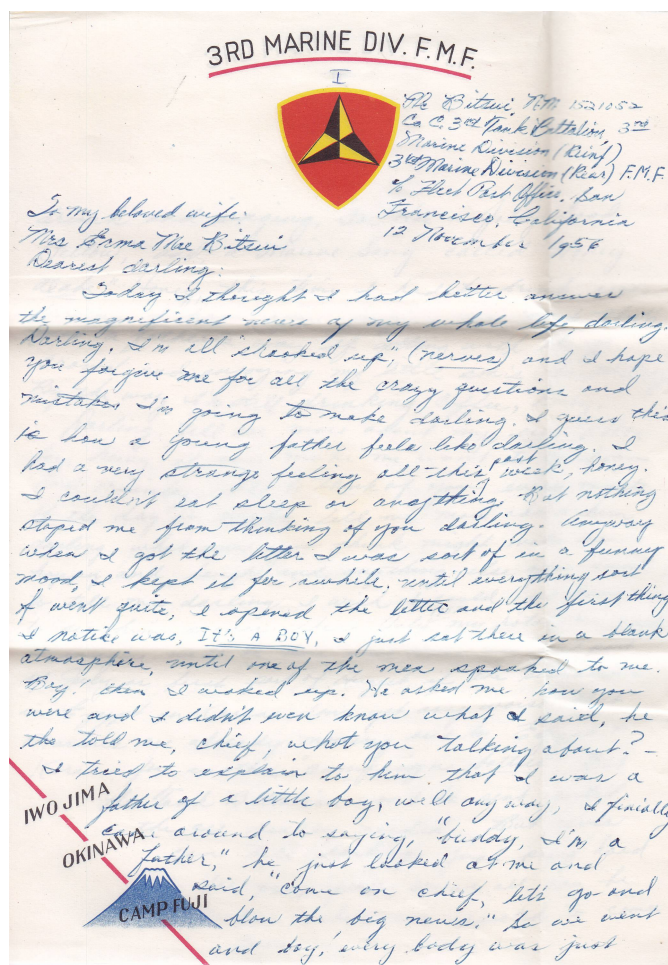
"A lot of officers are backing me up all the way, except for a few like the prejudice ones. I think I told you before that any man other than a white has a hard time in the Service. Especially the colored people, they really catch hell. Next are Spanish, then any man that has a dark skin. Hawaiians, Indians, anyone in that sort of line. But we try our best darling."



No 'Wild Indians' There are no juvenile delinquents at St. Catherine's Indian School, Santa Fe, N. Mex., according to the chief probation officer of the city's juvenile court. "Moreover," he said, "it is the only school in Santa Fe that has had no referrals during the three-year life of this court."

Three of the youngsters from the school are shown being greeted in New York by Monsignor Bernard Cullen, director of the Marquette League for Catholic Indian Missions, 289 Fourth Avenue, New York 10, N.Y. The league helps support 58 Catholic mission schools for Indians in the U.S.

The Indians above will accompany Monsignor Cullen on a lecture tour. Counting up, they are Taos Peak, a New Mexico Pueblo; and White Eagle and Red Fox, Arizona Navajos. Red Fox is the winner of a four-year scholarship to Notre Dame University.



"the people here are just as bad as the people in the States. They only really like to care for their own



selves but in Japan, the people sure help each other every way possible . . . Here in Hawaii, it's mostly propaganda. They don't care who is starving right next door to them . . . the people here are okay, but in another way they sure don't like the Americans. Almost every night they find some serviceman all beat up."

Nelson also shared much detail on his training, as well as his training of others as he advanced in rank, such as when he taught new recruits how to fire 90mm guns, *"This weekend we are going out to the field again to fire the 90mm guns. Some for the first time. But for me it is about my 100th time. Some young boys just came from the states and they are all scared of the gun since it will hurt your ear drums for quite awhile."*



Nelson wrote compelling letters about his participation in the Second Taiwan Strait Crisis, a conflict that took place between the People's Republic of China (PRC) and the Republic of China (ROC). During the crisis, the PRC shelled the islands of Kinmen (Quemoy) and the Matsu Islands along the east coast of mainland China (in the Taiwan Strait) to "liberate" Taiwan from the Chinese Nationalist Party, also known as the Kuomintang (KMT). Christian Herter, the United States Secretary of State at the time, referred to the conflict as *"the first serious nuclear crisis."* A few days after war broke out on August 23, 1958, Nelson was told that the men would soon ship out to an unknown destination. Nelson was also extremely proud to be a marine and often complained of that branch of service not getting enough respect, so he wrote to Erma on the 26th,

"Everybody seems to be pretty scared recently . . . the bombardment of Formosa or Taiwan is only another thing like Lebanon. But a lot of people think that it's going to be another Korea. I think so too. Very likely we will be the first ones there, as usual. But at least people will recognize the famous name "The Marines" again. After the war, we will only be bums again to the civilians . . . The reason why a lot of Marines mostly come out of the service and turn into drunks is simply because people think he has been a marine and marines are all alike, no good, drunks, and even mothers think of them some way if their daughter is a sweetheart of a marine."

On September 10, 1958, he wrote this cryptic letter to Erma:

"Hello darlin, and be seeing you I hope. I'm sending these pictures back to you with a kiss on each one honey. I can't take them with me where I'm going. Can't tell you darling, but perhaps some day I'll be able to tell you my love. Just pray for me before we land on the island we are going to. There's only 5 marines honey. These are the men I hope your people will hear about. And I'm one of them."

His next letter, written one week later, is extraordinary and informs on the one from September 10th,

"Today seems to be sort of a quiet day for a war so I decided to at least start a letter to you before they start shelling this island again . . . each day is just another day around here even though we run for shelter every time we hear a whistle then a boom. Just getting to be a routine . . . I have been on the island for a week now. The day the Chi Coms threw 57,000 rounds of artillery shells on the island was the day I was on the beach alone. The only American marine on this island until 2 days later, a marine officer came in . . . I never thought I would be about 2 or 3 minutes from Red China and on a little island trying to defend itself from the Communists."



Eight days after that, on September 25th, Nelson was allowed to reveal where he was, *"Kinman, Free China,"* and that they were still getting shelled, **though he did not know in the moment that he wrote they were still getting shelled that he'd be running for cover mid-letter.** In a

distinctly heavier hand than the paragraph above it, Nelson wrote,

"had to run like hell just a few minutes ago honey. We had some real close calls . . . there's a piece of shrapnel sitting right in front of me which came through the roof of the place. That's when I took off for the hole. Sort of shook right now . . . I hope you don't mind the wrinkles in the letter, I had to grab and run like nobody's business."

In a letter written one year later, we learn that Nelson received combat decorations for his service in Taiwan, including a diploma and citation from the Republic of China as well as a set of earrings given to him to give to Erma:

"The letter is direct from the Decorations and Medals Branch. It has something to do with Quemay Island, the combat decoration that I received over there. It is still in Washington to be authorized to be presented to me. There is even something for you Erma, the Chinese Commanding General personally gave me this certain item and told me to tell you that 'you must be a wonderful wife to him.'"

The next day he shared that those commendations came at a great cost,

"I'm just having nightmare after nightmare. Even when I'm sleeping during the day. I just hope I'm not like this when I'm home with you for good. [In the dream] I came out of the pad as there is someone after me with a gun or knife or something . . . I dreamt of war and I was alone and when I got stabbed, that's when I jumped up. And the guys told me I had better go see a doctor and follow his advise. I'm always dreaming about Quemay. Particularly little kids dying. It's getting that it's every night and everytime I fall asleep. But I always say to myself I'm just being punished for what I have done."

Samples of letters may be found here: <https://tinyurl.com/mvjc6hy8>



Nelson's Photographs and Slides

Nelson's letters often reference photos he's taken and near the end of his time in the marines, he wrote Erma,

"I have taken quite a bit of pictures, both still and moving pictures. It's a good pass time hobby and costs a lot of money for films alone. But a lot of memories behind each film or picture . . . I'll be taking a lot more too of the differences in the ways of the people of distant shores. History books and the actuality are two different things. There are a lot that the books do not cover. Very interesting when you compare the two."

Nelson's two large albums hold a combined 195 photographs as well as an additional 254 loose images, approximately 160 slides, and 500 negatives. Most relate to his time serving in the marines, though a small percentage show time with his family stateside. Each album was acquired by Nelson in Japan and is made of lacquered wood boards which are string-tied and hand-painted. Each album remains in its respective original box and Nelson used three of the large box panels (11½" x 16") as canvasses for his striking pen, ink and pencil artwork. One panel includes Nelson's self portrait in his marine uniform, while another is taken up entirely with an idealized portrait of a marine emblazoned across an American flag. We know from the letters that Nelson compiled these albums while serving overseas and mailed them back to Erma.

Nelson was part of an 8" Howitzer battery as well as a tank group. We learn from a commendation letter laid in that Nelson's battery of just over 20 men had at least one other Native American, four Latinos and a Japanese American; combined with the images we know several were African American. Many images here show this diverse group and are remarkable considering the time frame, as the marine corps was the most resistant to integration of all branches of service and did not fully integrate until one year after the latest images in this collection were taken. There are a few images of stateside training as well as a few series taken on board ships. Nelson was stationed at Camp Fuji, and there are many photos around the base, as well as many showing Nelson and his tank crew on maneuvers. There's also a series of Nelson visiting and/or working with schoolchildren, as well as another series showing some of the men in small villages.

A small portion of the images show Nelson, Erma and their first child around home, prior to Nelson shipping off, and the first page of one album has stunning color portraits of Nelson and Erma.

More images may be seen here: <https://tinyurl.com/ssfw8re9>

Nelson's Movies

The collection has 24 small rolls of 8 millimeter film Nelson took while serving in the marines. All the boxes are labeled, so we have a general idea of the action and activities. Wonderfully, Nelson wrote Erma about the purchase of the movie camera while in Hawaii, in a letter from March 1957:

"Oh, yes! While we were down there they let us go to that big base exchange and I got the camera. It cost 23 dollars more but it sure is nice. Next pay day, I'll buy some film for it and make some movies of Hawaii. The camera is an 8mm no. f5.2. The films sure cost but I sure like to have memories and especially of our little boy honey. So when he grows up he will have a channel to see himself as a little boy."



The locales are split about equally between the United States and overseas. Stateside there are a few minutes over various segments showing Nelson with Erma and their two young children walking in parks and the desert. Several minutes of overall footage show Native Americans in parades and other events. A fantastic two minute sequence shows a parade that was likely part of a festival with around 40 seconds of groups of Native Americans dancing in full regalia. A different reel has a little over one minute of another parade, likely in Brigham City, Utah with Navajo men, women and children in traditional

clothing on horseback. One reel's four minutes is devoted entirely to a parade in Box Elder, Utah in 1961; around one minute shows Native Americans, including a captivating 24 seconds of dancers. There's also a 17 second segment showing a large circle of Native Americans in line for a Christian religious rite though we are not



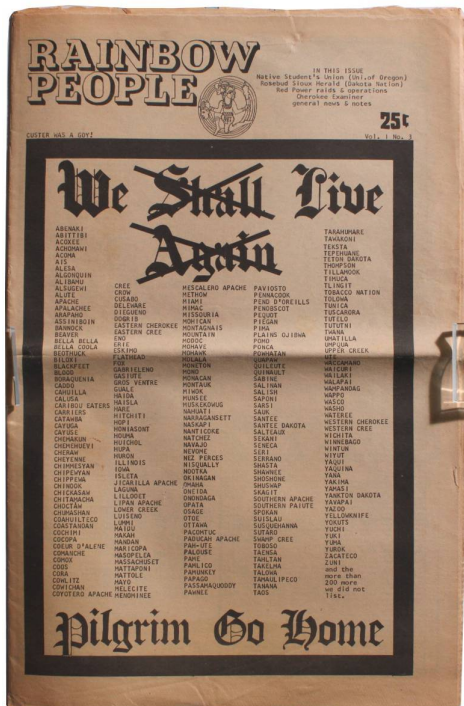
sure what it is—possibly the “laying of hands” by a white priest based on one woman's reaction after being touched by him.

In Hawaii, Nelson took some footage on base including a volleyball game and softball game. He also took a few minutes of auto races in Hawaii. At sea, we see marine vehicles loading and unloading from large ships and another showing a ship convoy. There are several minutes of training exercises in South Korea including use of amphibious vehicles, tanks and firing heavy artillery. In Japan, there's around one minute in rural areas showing local people working, and about two minutes of street scenes in Okinawa. There are approximately seven minutes of footage in South Korea showing Nelson and other marines with the local populace. We see men on a tank riding through a South Korean village while villagers go about their business; another shows the men playing with local children on seesaws.

Film clips and many captured stills may be seen here:
<https://tinyurl.com/jysu5fk8>



A remarkable multimedia collection compiled by a Native American marine over a relatively short time period, documenting his travel and experience overseas, his impressions of life in a slow-to-integrate Marine Corps, as well as the relationship with his wife and some of his family. An inventory with detailed notes on nearly all of Nelson's letters is available. **Sold**



36. [Native Americans][Periodicals]

Rainbow People [Vol. I, No. 3]. John Day, Oregon: [N. Magowan]/Rainbow People, [1970]. 17½" x 11¼". Newsprint. Pp. [20]. Very good: folded at center as issued with tiny chips along the top edge, scattered spotting and light toning.

This is an issue of a Native American liberation newspaper, published by a Cherokee activist and author, N. Littlefoot Magowan. With powerful language, poems and political satire, the paper relates activities and histories of various Native American tribes.

By the late 1960s, inspired by the Black Power and other civil rights movements, Native American activists began to take to the streets, protesting the United States government's failure to uphold treaty obligations. Demonstrations such as the 1969 occupation of Alcatraz Island attracted flurries of media attention, and by 1970, hundreds of Native American interest groups had formed and were voicing their concerns through the press.

N. Littlefoot Magowan was a United States Marine veteran who published two newspapers, *Rainbow People* (RP) and *Cherokee Examiner* (CE). He also authored “A Cherokee Explains the Indian Movement” in *Chronicles of American Indian Protest* (Council on Interracial Books for Children, 1971). This issue of RP reprinted what we think is the front page of issue #8 of CE, along with a note from Magowan explaining that the staff and goals of both papers were the same, with room for more “filler material” in RP to “allow People the

RIGHT to voice their OWN thoughts, even if we may or may not totally agree with them or their manner of presentation.”

This issue's front page lists approximately 200 Native American tribes “and the more than 200 more we did not list.” It contains news of “Red Power” raids and operations, legal developments, stories of Native American mistreatment, political cartoons and Native songs. There are reprinted items from the *Rosebud Sioux Herald* and the Native Students' Union at the University of Oregon. One great page is devoted entirely to marketing other Native American publications, with nine different entities, and their logos, included.

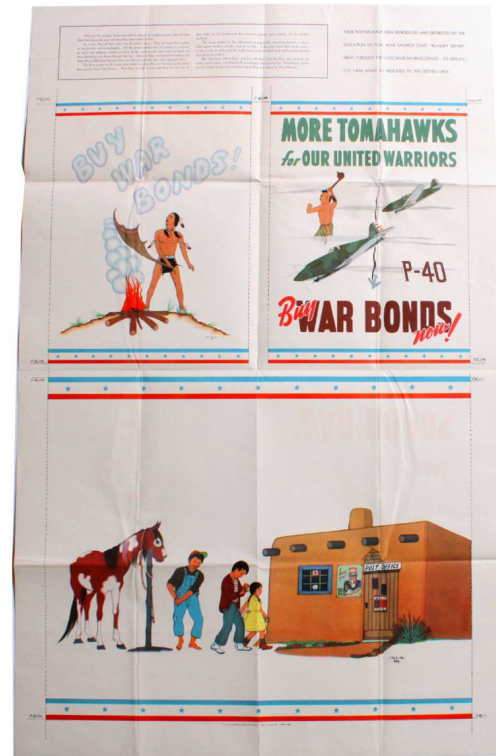
Powerful documentation of the Native American liberation movement of the late 1960s to early '70s. OCLC shows 18 institutions with holdings, 12 of which have this particular issue. Danky Hady, *Native American Periodicals and Newspapers 1828-1982*, 860. **\$350 [4407]**

37. [Native Americans][World War II][Women]

Mirabal, Eva (Eah-Ha-Wa); Presbetonequa, Charles; Quintana, Ben (Ha-A-Tee). **[War Bond Posters Designed By, and Targeted to, Native Americans]**. Washington, D.C.: U.S. Government Printing Office, 1942. 38" x 24". Poster. Very good plus: fresh, with minimal wear, folded as issued with a few minor creases and faint offsetting just below the red border under the horizontal center fold at right.

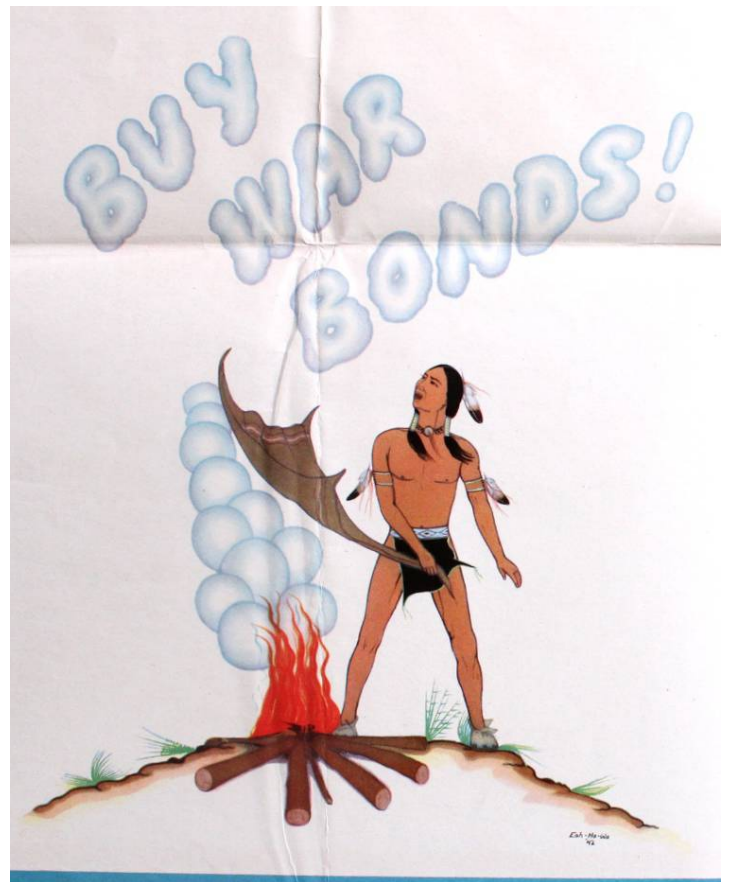
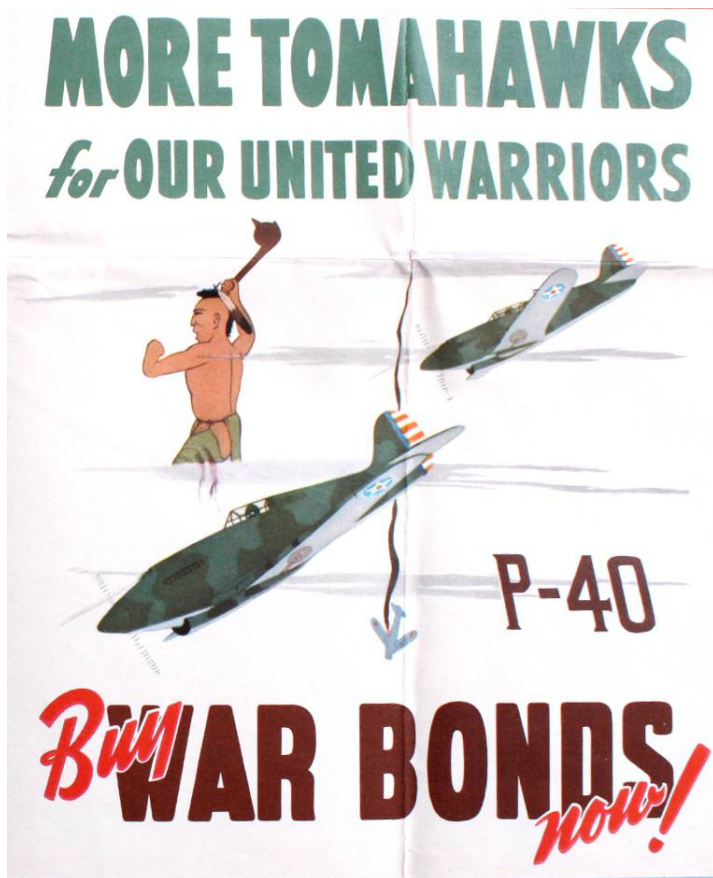
This is an oversize promotional poster for war bonds that featured Native Americans and solicited their support in the war effort. More compelling is that its striking imagery was created by students at the United States Indian boarding school in Santa Fe. One of the artists lost his life in the war, and another was by a noted female artist.

This large sheet was intended to be cut and displayed as three different posters, and was distributed by the Education Section of the United States Treasury Department. The top left poster on the sheet shows a Native American man in traditional clothing sending smoke signals that spell out "Buy War Bonds!" It was created by Eva Mirabal (Eah-Ha-Wa or "Fast Growing Corn"), though the poster's text references that all its art was done by "boys." Mirabal had an exhibition at a Chicago art gallery when she was still a teenager, served in the Women's Army Corps and became one of the first female cartoonists to have a published comic strip with her "G.I. Gertie." She taught art at Southern Illinois University after the war and in 1946 she was the only woman included in the first Indian Annual exhibition at Tulsa's Philbrook Museum of Art.



The poster at the bottom of the sheet depicts Native American children lined up at a post office to spend their money on war bonds. It was created by Ben Quintana (Ha-A-Tee). At the age of 15, Quintana won first prize over 80 contestants for a poster to be used in the Coronado Cuarto Centennial celebration. Later, he won first prize and \$1000 in an *American Magazine* contest in which there were 52,587 entries. Quintana was inducted into the military in August 1942 and served with the Twelfth Cavalry in the Philippines where he lost his life November 9, 1944. He was posthumously awarded the Silver Star for his heroics during the Leyte Campaign:

"Private First Class Ben Quintana an ammunition carrier in a light machine gun squadron was charged with protection of the right flank of his troop which was counterattacked by superior numbers. The gunner



was fatally wounded and the assistant gunner severely wounded. Private Quintana refused to retire from this hazardous position and gallantly rushed forward to the silenced gun and delivered a withering fire into the enemy, inflicting heavy casualties. While so engaged he was mortally wounded. By this extraordinary courage he repulsed the counterattack and prevented the envelopment of the right flank of his troop. Private Quintana's unflinching devotion to duty and heroism under fire inspired his troop to attack and seize the enemy strong point."

A scarce poster with stunning artwork created by Native American boarding school students and intended to promote the war effort. OCLC shows nine holdings over four entries. **Sold**

38. [Philippines]

Newton, George Dewey. **[Photo Album Depicting the Philippines With an Emphasis on Indigenous Peoples and Street Scenes.]**

Philippines: 1936-1938. 11" x 14½". String-tied full leather souvenir album from Japan, with colorful embossed cover illustration and thin card leaves. 96 pages, the first 68 with 288 vernacular, and 83 commercially produced, black and white photographs inserted into corner mounts; the rest of the pages are blank. Most photos measure from 2¾" x 3½" to 4" x 6". Album very good with loss at edges; contents generally fine.



This is a photo album documenting life in the Philippines with many great photos of Indigenous peoples. It was compiled by a member of the United States Army Medical Corps, George Dewey Newton. Newton was born in 1899 and graduated from the medical school at the University of Pittsburgh in 1929. He was a First Lieutenant in the Army Medical Corps as of 1930 and during World War II, Newton played an important role in the D-Day invasion as the commanding group surgeon of the 60th and 61st medical battalions. He later retired as a Colonel and in 1955 was appointed the commissioner of the Lima-Allen County General Health District in Ohio.



The first several pages of the album have 42 photos showing Newton's travel to the Philippines including stops at Stanford University, Panama City, Hawaii, and Guam. The album does not provide many clues as to what Newton was doing in the country, but we know he received orders to ship out in December 1935. His frequent travels in-country visiting numerous United States military installations lead us to believe at least one reason he was there was to evaluate Army medical staff. More interesting evidence of this theory is a professional group shot taken in Manila showing a group of United States Reserve Medical Officers, all of whom are Filipino save for Newton. Additional clues include images of military installations Fort McKinley and Camp John Hay as well as images documenting Newton's tours of camps at San Jacinto with the 26th Cavalry in December 1937, and the Bataan Peninsula with the 45th Infantry in January 1938.



After those first few pages, the rest of the album is devoted exclusively to the Philippines, with each page precisely arranged and nearly every photo captioned. Newton was a skilled photographer and his images are crisp and well composed including the first images of Manila Bay's cloud-covered shoreline. There's a series showing monastery ruins in Manila, many street scenes and a few depicting markets at Plaza Goiti. The album has many images of native markets in addition to Manila including in Baguio, Banaue and one along the Cotobata River.



FLAGELLANTES - ANGELES.



At least 125 images show native peoples as well as their living conditions and ways of life. In Camachili, we see makeshift structures of thatch and naked children and there's an amazing seven-shot series of Angeles flagellants, including several of them bound to crosses. Many show Moros including their villages, men in water craft, a festival and practicing the art of tattoo. Some show Igorot and Ifugao including a great shot of two men engaged in a "head hunter dance," a woman weaving, and a larger group of people in the midst of a war dance.

There's a series showing Newton going on patrol with other officers in Dingalen Bay in Luzon where they visited native families and a different group of nine photos show a gathering of native peoples at one of the military camps for what appears to be a competition and/or dance performance. Another series in Dumaguete shows villages, a hemp market and natives washing clothes in a river. Still another in Zamboanga shows native boys diving for coins, giant lavender lillies, and at least eight shots of Moros along the waterfront, both working and offering wares. Dewey also took two pictures of a woman with leprosy, and we'll note that these appear to be the only other medically-related photos in the album.

Approximately twenty percent of the album highlights Dewey's eye for landscape photography with exceptional mountain shots including rock slides on the Baguio-Bontoc trail and rice terraces in Banaue. There are also at least seven birdseye views of areas including the Antamok Gold Mine and Burnham Park in Baguio, municipal buildings near rice terraces in Banaue, the municipality of Lubuagan, and a Moro village in Port Holland.

A memorable album of the Philippines, with page after page of stunning imagery. **Sold**

More images may be found here: <https://tinyurl.com/24n8c5bv>

39. [Photography][Business]

Nielsen, A[ndries]. **[Album of Hand-Colored Photographs Taken and Captioned by Prolific Postcard Maker]**. Various places: 1909-1916. 5 5/8" x 7 3/4". String-tied brown cloth over boards, the front board with debossed title, "Photographs/A. Nielsen." 98 pages, all but one with a hand-colored photograph measuring 3 1/2" x 5 1/2"; all are captioned. Album very good with light wear and a partially split front board reinforced internally with archival tape; photos generally near fine or better.

Andries Nielsen was a Cincinnati businessman who ran a successful firm which imported coffee, tea and art objects and also sold household goods. In 1905, he launched his 2nd career as a photographer and postcard issuer. He traveled the world snapping photos while recording their place and date, ultimately using many of them for his postcards, in turn becoming an exceptionally prolific and successful postcard publisher.

The backs of Nielsen's postcards often contained typescript phrases of his own or others that Nielsen hoped would spread kindness. He begins and ends this album with them, with the front pastedown quoting himself: "Travel broadens the mind and makes the distant more near, the mysterious more natural, the strange habits more justifiable. It is all in the understanding." The rear pastedown has a quote from Carl Schurz, the German revolutionary who became the United States Secretary of the Interior: "Ideals are like stars; you will not succeed in touching them with your hands, but like the

sea-faring man on the desert of waters, you choose them as your guides and, following them, you reach your destiny."

Between those two quotes are 97 exquisitely hand-colored photographs taken by Nielsen in ten different states and 18 foreign countries. Possibly used by Nielsen as a salesman's sample, California, with eight photos, Hawaii with seven and Ohio, with five, are the most represented states, with Washington, Virginia, Colorado, New Mexico, New York, Minnesota and Wisconsin having one photo each. Highlights include a birdseye view of the business district of Clifton Forge, Virginia, the Mystic Gardens in Del Monte, California and the Chapel of the Roycrofters in East Aurora, New York.

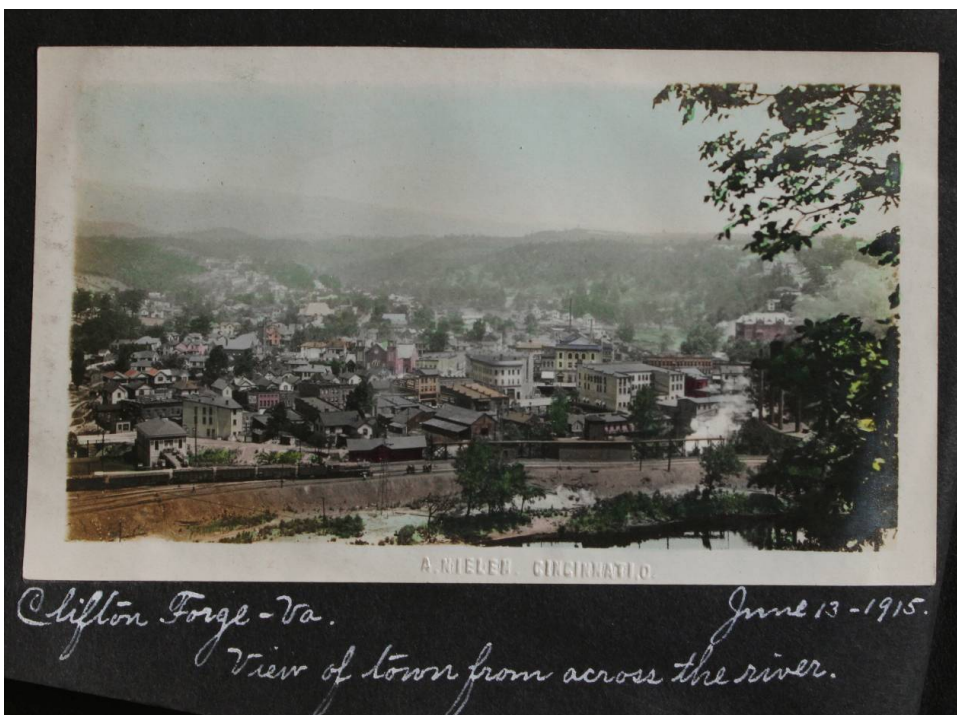
31 photos depict Japan, and the album's first page has a Nielsen postcard showing a man in a rickshaw near Yokohama. Other images of Japan include geishas,

children working, a waterfall in Kobe and Shiba Park in Tokyo. There's a fantastic photo of newly decorated umbrellas outside an umbrella factory in Yokohama and at least ten show homes and living conditions of local peoples in Kanagawa, Kawasaki, Shiraoi and elsewhere.

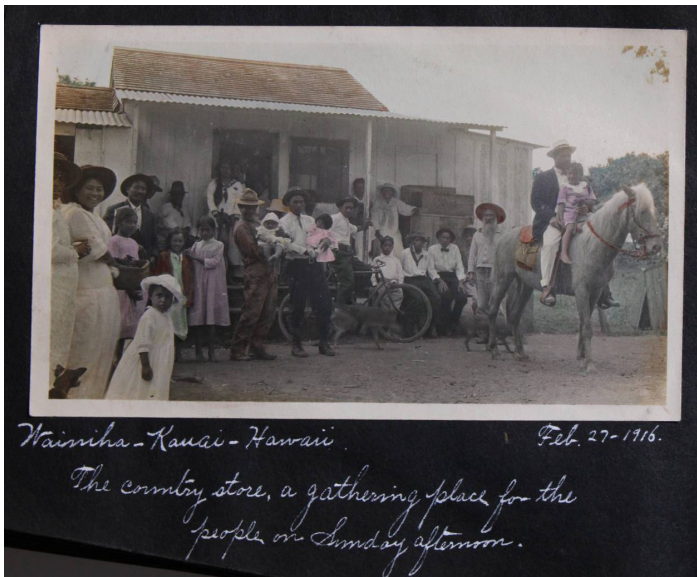
Depicting the local populace, as well as occupational and street scenes were a common theme in many of the other foreign country photos with Holland having the second largest concentration of ten images followed by Austria with five.



Rotorua - N. Z. Mar. 13 - 1911.
Nature here is ever ready to boil.
Children cooking vegetables in the boiling springs.



Clifton Forge - Va. June 13 - 1915.
View of town from across the river.



Other countries, most represented in one or two photos each, include Norway, Sweden, Egypt, Italy, Germany, Mexico, Spain, China, Ceylon, New Guinea, New Zealand, Australia, Peru and the Tonga Islands.

While this album is unique, we handled a similar Nielen album years ago that focused on the United States, and the Cincinnati Public Library holds his photography archive. A wonderful album, bursting with color, and highlighting the people, working and living conditions in numerous locales. **\$2000 [6223]**



**40. [Refugees][World War II]
Foreign Workers in
Germany. A Report Based
on Official German
Sources [Cover title].**
[London, England]: United
Nations Relief &
Rehabilitation Administration
European Regional Office,
1944. 6 3/8" x 4". Stapled
thin card wrappers. Pp. iv,
85. Very good plus: minimal
wear, lightly toned, prior
owner penciled name to front
wrap.

This is a handbook created by the
Displaced Persons Division No. 3 of
the United Nations Relief and
Rehabilitation Administration
(UNRRA) for its staff who were
assisting refugees residing and/or
working in Germany during World
War II. It lays out, with impeccable
detail, the myriad challenges faced
by foreign laborers at the time.

The UNRRA was established in
November 1943 to aid victims of
war. While the United States was
the leading source of funding,
support came from 44 nations in
total. UNRRA is largely seen as a success, having distributed billions of dollars worth of necessities like food, clothing,
shelter and medical care. Its founding agreement related that, *"immediately upon the liberation of any area by the armed
forces of the United Nations . . . preparation and arrangements shall be made for the return of prisoners and exiles to their
homes."* UNRRA ran hundreds of resettlement camps, many in occupied Germany, housing over seven million people. It
was dissolved in September 1948.

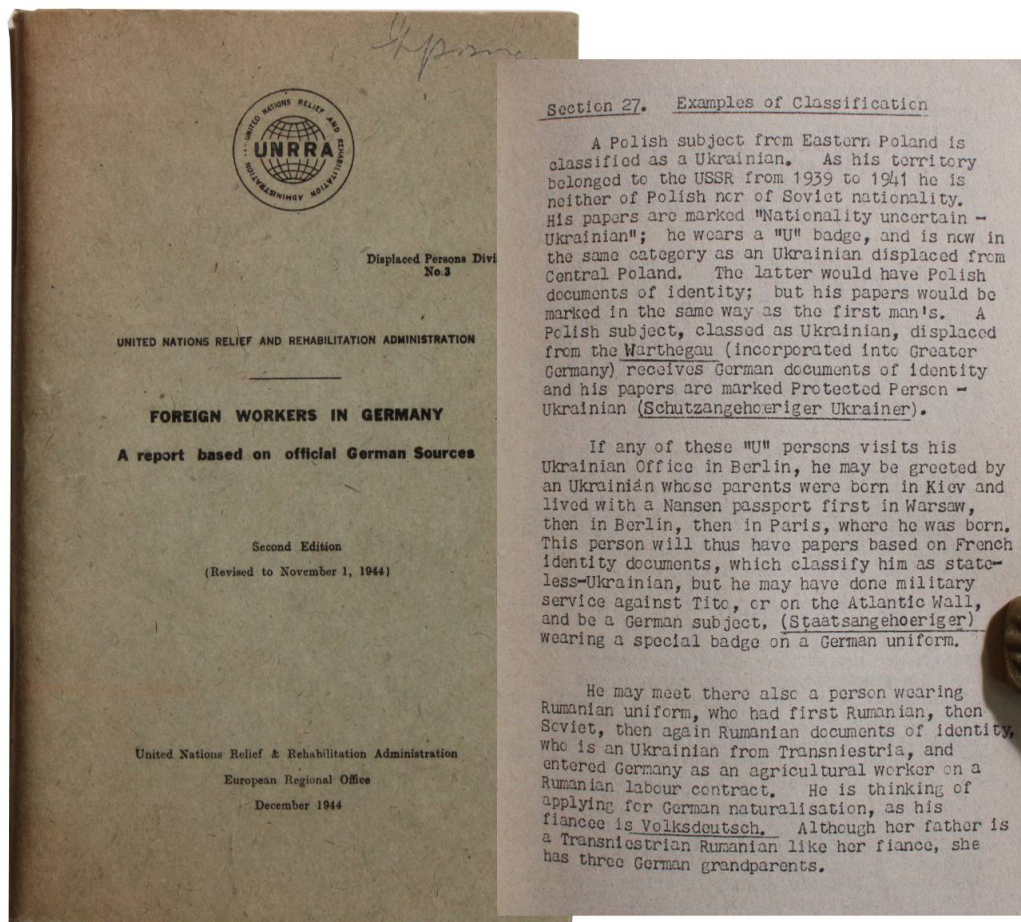
This handbook contains painstaking detail on what feels like every possible danger facing refugees working in Germany.
It has 62 enumerated passages broken down into ten chapters: the legal status of foreign workers; how those workers
were administered pre- and post-Hitler; their housing conditions; food rationing; clothes rationing; racial discrimination;
wages and insurance; public assistance opportunities; healthcare; and, female and child workers. There is much detail
on Nazi efforts that led to the current desperate conditions facing displaced workers as well as the dilapidated state of
camp accommodations such as,

*"housing, behind a facade of order and cleanliness, has always been a black spot in Germany. The
German worker lived in flats which were too small judged by Anglo-American standards. When the Nazis
came into power there was a shortage of at least one million houses. Instead of building homes, the Nazis
built barracks and showy 'Olympic' stadia . . . in consequence from 1937 onwards the German masses
lived in appalling housing conditions, as the Nazis admitted themselves . . . Millions of workers are now
living in huts and allotment shacks, and accommodation is strictly rationed. Lodgers and billetees are
crammed into every possible house, but the Party Bureaucracy and the rich evade the regulations by every
trick. The foreign workers of course have the least chance of securing lodgings."*

The chapter on race discrimination shared that there were *"at least 115 different racial groups distinguished in Nazi
labour legislation,"* all of them then further subdivided into categories: *"Peoples are split, minority is set against minority,
and the bait of reclassification is dangled before every foreign worker."* It was also noted that *"the worst treatment is
reserved for the Jews and Gypsies."*

The final 23 pages of the book lay out a list of alphabetized German terms with their English counterparts and where
they are explained in the book. For example, the term *"Rassensiedlungs-Hauptamt,"* directed the UNRRA worker to
"Central Office for Racial Settlement" in section 62 which further described the heartbreaking regulations related to
children, including how to handle Polish children below employable age:

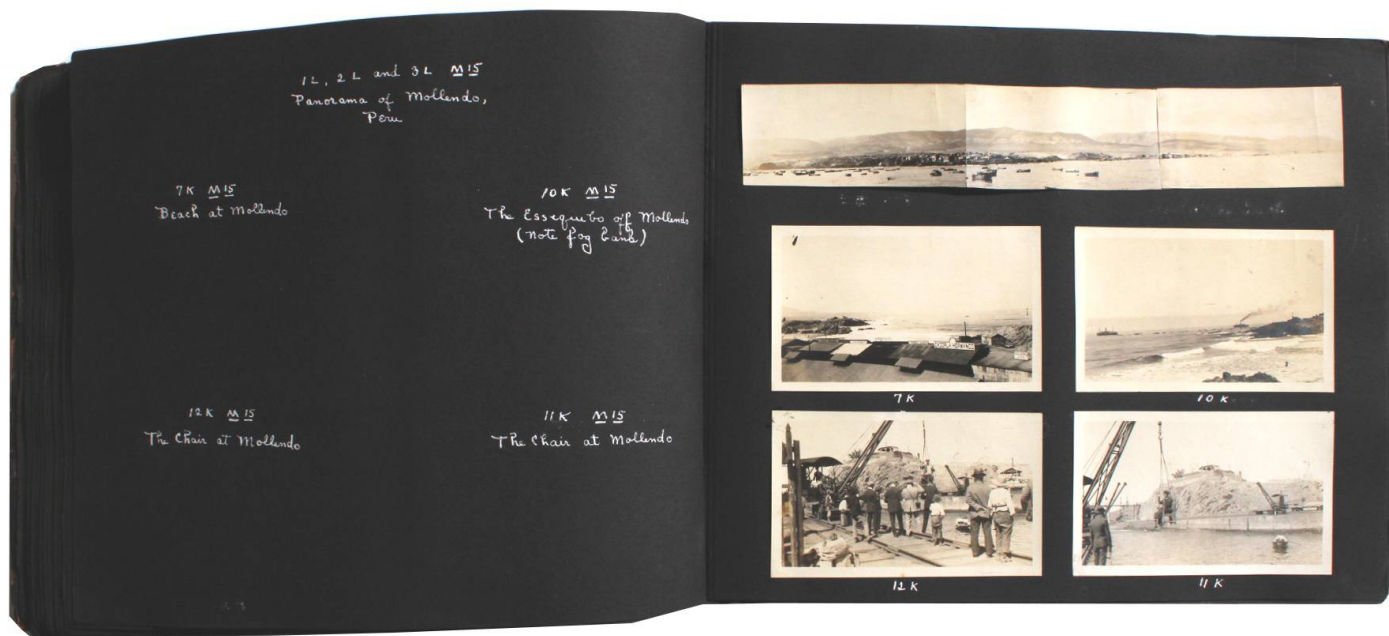
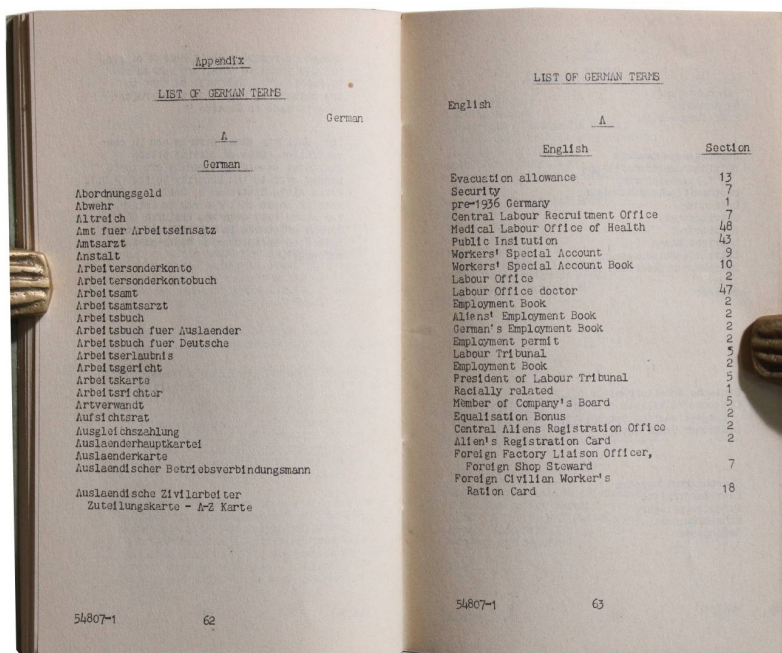
"deserted children, orphans, children of parents serving prison sentence of more than 2 and less than 6



months are not to be repatriated if they are considered suitable for 'Germanisation.' Their names are to be submitted to the S.S. Central Offices for Racial Settlement in Lodz, Bythom and Danzig. Children under 5 years of age are considered suitable for 'Germanisation' and sent to orphanages, etc. for German children. There the means of identifying them will disappear and it will be impossible for their parents ever to find them. Children between 5 and 8 years of age who are old enough to remember their Polish origin, but too young to work, are not to be 'Germanised': they will be sent to the collecting camp . . . Children whose parents are in concentration camps or serving prison sentences exceeding 6 months are to be handed over to the Security Police . . . the fate of these children may be imagined for since 1937 even the children of German prisoners in concentration camps have been defined as of 'anti-social heredity.'"

There has been a fair amount of recent scholarship and recognition of the Nazis kidnapping up to 200,000 "Aryan"-looking children from their families in Poland for the purpose of 'Germanisation,' including using the camp in Lodz even after the war ended. See, e.g., the 2020 book by Jolanta Sowińska-Gogacz and Błażej Torzański *"Mały Oświęcim. Dzieciency obóz w Łodzi"* (Little Oświęcim. The children's camp in Łódź) [Prószyński Media: 2020].

A rare handbook intended for UNRRA workers assisting refugees in Germany during World War II. OCLC shows three holdings over two entries, with only one in the United States. **\$1500 [7434]**



41. [South America][Rail Travel]

[Photo Album of a Trip Through South America.] Mostly Argentina, Bolivia, Brazil, Chile, Ecuador, and Peru: 1921. 9½" x 12". String-tied leather over flexible card. 116 pages with 236 black and white photographs adhesive mounted + an additional 12 laid in. Most photos measure 2¾" x 4 3/8" and nearly all are captioned on the page opposite the photograph. Album very good with losses at edges, and the leather covers no longer adhered to the card. Contents near fine or better.

This is a detailed photo album of a three month trip from New York to South America with an emphasis on rail travel and topography as well as street and town scenes. The photos are mounted on rectos only along with a handwritten number which corresponds to a detailed caption on the opposite page, along with the date each was taken. The anonymous compiler was likely a mining engineer or in a similar profession based on captions such as, "mature



10 Q



11 Q



12 Q



7 Q



8 Q

topography of the Eastern slope," "Iquique, Chile, the great nitrate port," or pointing out smelters, mining company offices and the like. He was traveling with a few other men, presumably to scout future business possibilities as they meandered through at least six different countries in South America, with a stop in Cuba on the way out, as well as the U.S. Virgin Islands on the return trip.

The compiler left New York April 9th on a United Fruit Company steamship, the T.S.S. Ulua, and reached Cuba a few days later where he took photos of docks and harbor areas in Havana as well as twelve shots in Colón, most of which focus on its canal transport. He then traveled by sea where he reached Guayaquil, Ecuador at the end of April. Here we see a multi-shot series of men loading bananas from a barge onto a much larger vessel as well as several street scenes including a market.

As of May 3rd the compiler was at the port of Salaverry, Peru where he took photos of local laborers in small boats who were loading horses, mules and cattle onto his ship and we'll note here that at least 40 photos in the album show the native populace in each locale. After Salaverry is a section subtitled, "The Oraya Trip," which begins with an image of banana plantations in the lowlands of the Rimac valley. There's a great shot here of locals selling fruit at a train station and a couple showing the ancient Incan terraces worked into sides of mountains. There's also a birdseye view of San Mateo as well as shots of markets and smelters at the Casapalca district mines near the Continental Divide in Peru.



The next stop was Mollendo with several more great street scenes showing makeshift structures, as well as a more built up area near the British Consulate and a wonderful view of its shoreline. In all, the album has approximately 45 street scenes as well as at least 30 showing shorelines and/or harbors of the various places visited. Another stop in Tacna included several images around train stations, a partially built cathedral, and several street scenes including store frontage. In mid-May they reached Iquique, Chile where the compiler snapped more street



scenes, identified buildings, and the town's plaza. Later in May they traveled through volcano country. Here we see images of volcanoes and recent lava flows in San Pedro, images of the borax lake in Ascotan as well as views of a tiny village in Bolivia, Atocha, with shots of homes and a few of a pack of llamas.

Later our compiler was in Nazareno, Brazil where he took a great photo of an old indigenous woman spinning thread as well as one of an overloaded pack mule train. The end of May found him in Argentina and includes images of the Thorn Forest near Tucuman, cattle and haciendas on the Pampas and two shots of celebrations in La Quiaca Sortija on Argentine Independence Day.

Other interesting photos include one of a rally or meeting of a women's council in La Unión, Chile, Main Street in Uyuni, Bolivia, and many taken along the railway. Many of these show train workers as well as bridges, gorges, tunnels, and makeshift train stations. These also include majestic scenery and birdseye views of small towns such as Oroya in Peru. Also of note are four "stitched" panoramas made up of groups of two to three photos laid side by side. These include the shorelines or harbors of Havana, Guayaquil, Ecuador, Arica, Chile, and Mollendo, Peru.

A comprehensive and detailed album of a rail trip through South America in 1921. **\$2500 [4650]**



42. [South Dakota][Photo Books]

Picturesque Sioux Falls South Dakota . . . Sioux

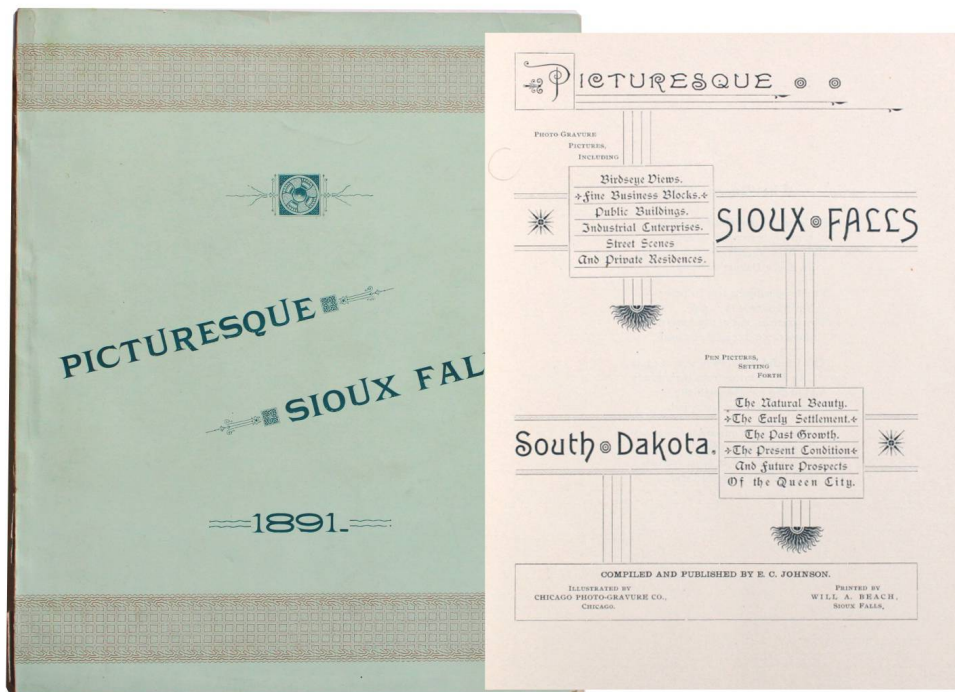
Falls/Chicago: Compiled and Published by E.C.

Johnson/Illustrated by Chicago Photo-Gravure Co./Printed by Will A. Beach, 1891. 10 5/8" x 8 7/8". Wrappers. Pp. 16 + 17 tissue-guarded photogravure plates interspersed. Good due to wrappers heavily chipped at spine and lightly soiled; internally near fine with a bit of scattered spotting and creasing to interleaving tissue.

This is a beautifully produced photo book which promotes settlement in Sioux Falls, South Dakota.

The book is filled with a total of 49 stunning photogravures on 17 leaves, many of which are street scenes showing the city's "*Fine Business Blocks.*" Several images reveal industrial buildings in the process of construction and there are great bird's-eye views of the city. We see the Masonic Temple, the Norwegian Seminary and one outstanding full page shot of a trolley car with a background of bare trees. There are also twelve passages regarding the history of the area and its future prospects including information on the railroad as well as new building and real estate investments. A few pages give brief historical sketches of businesses in the area, and the book also provides statistics showing population growth and a building record from 1882 to 1890.

A rare photo book celebrating a growing Midwestern city. OCLC shows three holdings over two entries. **\$950 [6450]**



NINTH STREET, LOOKING EAST.



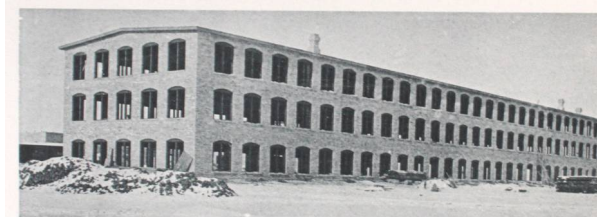
MAIN AVENUE, LOOKING NORTH.



PACKING HOUSE, In Course of Construction.



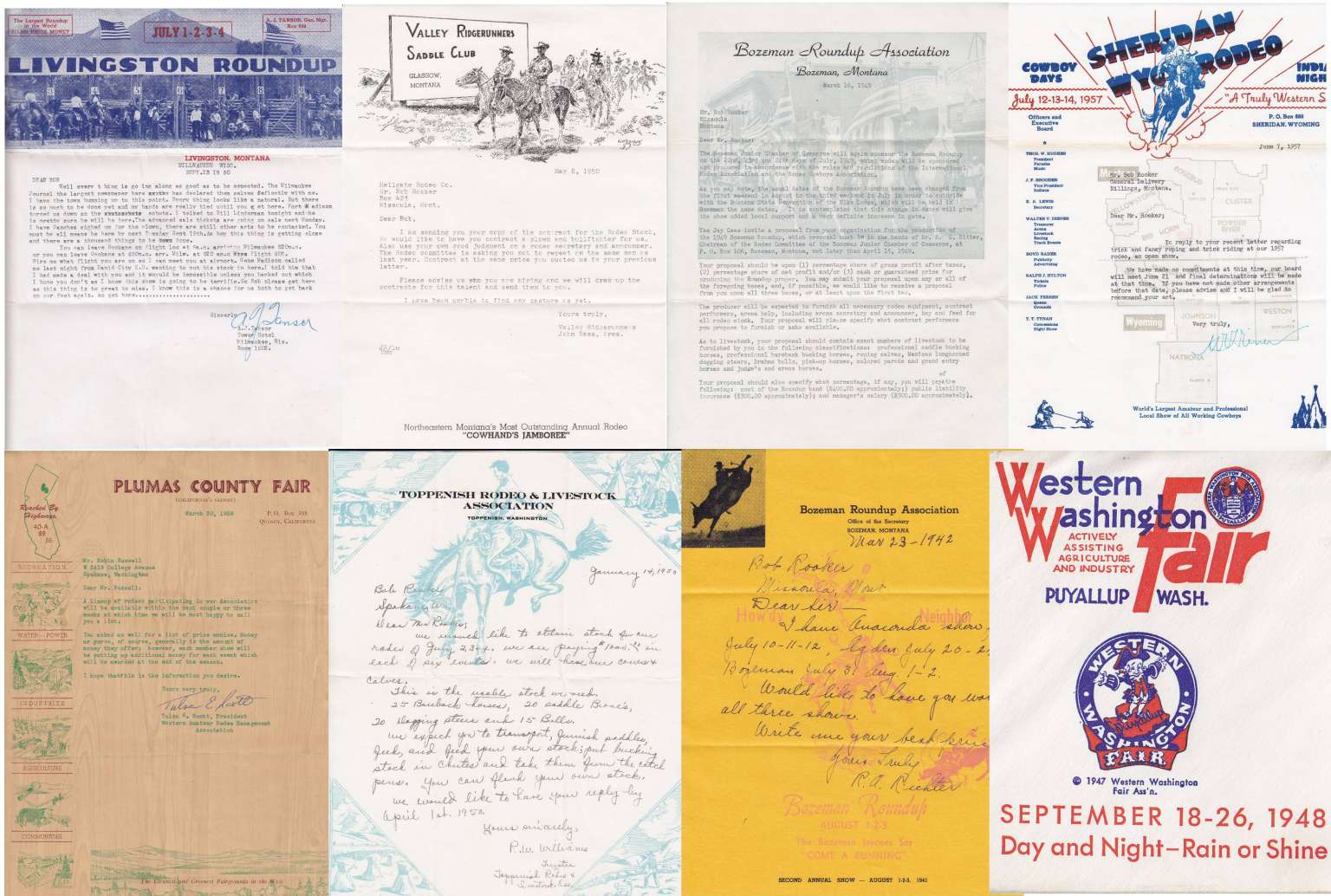
STATE DEAF MUTE SCHOOL, TOWER VIEW.



CHICAGO MACHINE WORKS, Begun October 20, 1890.



PARTIAL BIRDSEYE VIEW OF SOUTH SIOUX FALLS.



43. [Western Americana][Rodeos][Women][Business][Illustrated Letterheads]

Rooker, Robert Edward "Bob". **[Archive of Rodeo Promoter and Performer.]** Mostly Montana and Washington: 1920s-1950s (vast majority of items date from the late 1930s to the early 1950s). Approximately 205 pieces of correspondence, 95 contracts and/or bids, 13 programs and/or broadside advertisements for specific rodeos and eleven black and white photographs. Most correspondence in original mailing envelopes which are often illustrated with Western themes. Approximately half a bankers box in volume. Generally very good or better.

This is a collection of over 330 items relating to the career of Bob Rooker, a rodeo promoter and performer who had an active career in the northwestern United States. The collection covers over 30 different rodeos during an approximately 25 year span and documents Rooker's interactions with a myriad of performers, promoters, local officials, stock salesmen and more. It provides a visual feast of over 50 different illustrated letterheads and adds insight to the careers of at least 40 different performers or service providers, with at least 15 different female performers represented. It also divulges information into the operations of dozens of lesser known operators and members of the rodeo ecosystem while also featuring at least ten inductees of the ProRodeo Hall of Fame.

The collection further provides a birdseye view of the spread of small rodeos throughout numerous small Northwestern towns. The importance of rodeo to the symbolism of the American West is immense and is summed up wonderfully in this introduction to a law school article studying rodeos,

"Rodeos have become a symbol of the Wild West, which in turn has become a symbol of American history. Rodeo is not just a sport but a pertinent component of cowboy, rancher, and Westerner culture. The sport itself is not only a celebration of techniques and ways of life for ranchers in the 1800s but is considered by most participants to be an exhibition of their lives today. Even though the sport is a competition, the sport is equally a festival of Western culture and tradition and competition."
(<https://www.animallaw.info/article/detailed-discussion-rodeos>)

Bob Rooker

We've cobbled together the following information on Rooker almost exclusively from the materials on offer, as there is little secondary information available save for occasional newspaper mentions. Robert Edward Rooker was born in 1910 in Helena, Montana, and by the age of 17 he was working as a rodeo performer, appearing in several rodeos and fairs in the western states. While still performing, Bob also began producing rodeos. As early as 1932 he and a partner, Ed Fitzgerald, were staging events in Hamilton and Missoula, Montana. In 1934 he performed in England, but we are not sure with whom. In 1935 Rooker was living in Salmon, Idaho, where he served as the director of the Salmon Rodeo. His photographic image appeared on his letterhead from this period, touting him first and foremost as a Trick and Fancy Roper and Rider, second as a Rodeo and Fair Contractor with headquarters in Hamilton. In 1936 Bob was living in Missoula, in 1940 in Klamath Falls, Oregon, and in 1941 in Red Bluff, California, continuing to make the rounds as a rodeo performer throughout the west. We know he served in World War II, but we don't know exactly where and when. Letters and performance agreements found in this archive place him back in Missoula in both 1942 and 1945.

In January 1947, Bob and Harold L. "Bud" Lake started the Hellgate Rodeo Company of Missoula. Lake relocated to Kalispell as early as March 1947, and by 1949 Rooker had bought out his partner and was running the business himself. The bulk of the contracts and agreements found in this collection reflect his work with Hellgate during 1949-1950.

The 1950 federal census shows Rooker, with his wife Adreene, living in Missoula, but we believe the couple moved to Spokane shortly thereafter. Contracts from 1951 and 1953 place Bob as a rodeo producer and director in Spokane, and a retained letter was signed by Adreene as Secretary of Hellgate in Spokane in 1955. Hellgate appeared to have financial issues, and likely went defunct, around this time. Another contract places Bob as director of the Western Empire Rodeo Company in Spokane in 1957.

Robert E. Rooker died in 1994; his obituary states that he became a self-employed carpenter after his rodeo days. Adreene died in 2002, and her obituary references the rambling life as well: *"Along with her husband, Mrs. Rooker participated on the rodeo circuit. Their performances took them to many states as well as Canada and Great Britain."*


Rooker's Performance Career

Approximately 30 documents relate to Rooker's performance career from the late 1920s to the early 1940s. Much of this is simple correspondence as well as agreements and contracts related to various events and also contains some receipts for building corrals and fences for a rodeo. Also included are letters of recommendation praising Rooker's roping and riding skills, as well as his work ethic. While most of this correspondence is fairly mundane, two letters written to Rooker's mother from London in 1934 reveal a very difficult life as a performer. On June 18th he wrote,

"When you get this letter it will be just about over and will I be glad. They extended it to forty performances that is including the Sunday evening hospital benefit show. We will get a little extra money, I don't know how much yet . . . We have one show every afternoon except Sunday and night shows on Monday, Wednesday and Friday. They have dog racing in the Stadium on Tuesday, Thursday and Saturday nights . . .

I have had several vaudeville offers and variety offers, have tried out at one of the best and most expensive houses in London and the act was a knockout. Haven't made any definite agreement with them yet."

BOB ROOKER
TRICK AND FANCY ROPER AND RIDER
R-O-D-E-O AND F-A-I-R
CONTRACTOR
HEADQUARTERS
HAMILTON, MONTANA



Salmon, Idaho.
Sept. 17, 1935.

-AGREEMENT-

This Agreement made and entered into this 17th day of Sept, 1935. By and between the Salmon Rodeo and Harvest Festival Committee the parties of the first part and Jim Johnson of Jackson, Mont. the party of the second part.

The party of the second part hereby agrees to furnish head of bucking horses for the Salmon Rodeo to be held Oct. 5th and 6th, 1935. In consideration of the sum of \$25.00 dollars, which the parties of the first part hereby agree to pay said party of the second part before the close of said Rodeo.

The parties of the first part also agree to furnish feed and accommodations for said bucking horses from time of arrival untill close of Rodeo, and further agree to pay for horses killed or fatally crippled not to exceed \$70. per head, and also agree to pay the sum of _____ as wages for the riders who deliver and return said bucking stock.

Signed Bob Rooker
Rodeo Director

Jim Johnson

While it's clear from the letters that Rooker loathed London, as of June 18th he was considering staying overseas if he landed a well paying job. In the second letter, dated July 9th he shared, "The show closes Friday July 6th and am I glad its over. My arm feels like its about ready to drop off from spinning the ropes." Rooker apparently never landed the job that would have kept him overseas as he was in Salmon, Idaho as of 1935.

Nuts and Bolts of the Business of Running a Rodeo

The collection contains approximately 80 pieces of general correspondence including solicitations from businesses such as those who provided bleachers, horse and stock sellers, rodeo accoutrements such as saddles, bareback riggings and more. Hooker also corresponded with small rodeo associations, chambers of commerce and the like. Many of these letters are simple notes updating statuses, asking about contracts or whether a rodeo is scheduled, seeking price quotations, etc., but some have more compelling content.

There are over 100 different contracts, proposed contracts, or bids for rodeos. Most date from 1947 to 1957 and are important for the data that provide insight into the economics of numerous small rodeos. Many include the numbers and types of livestock required, performers needed, insurance contingencies and more. Some include financial analyses and a couple record the actual costs and expenses of particular events after they happened. At least one rodeo, the 1950 American Legion Rodeo, has five pages of data including the names of employees and what they were paid and amounts paid to winning contestants along with their event(s).

June 21 st 1932				
Mr Walter Talant of Hamilton Mont.				
Cr.				
To Rooker & Tiggerrald.				
Dr.				
Terms Cash.				
of Hamilton Mont.				
may.				
21 st	Poles for corral	28	20	Bal.
June				
13 th	Building corral.	30	00	
June				
18 th	Tearing down & building bandstand moving home	12	00	
June				
21 st	Building fence.	12	00	
		82	20	
	Drawn 5 th , 13 th , 6 th , 21 st , 7 th , 22 nd , 13 th , 10 th , 20 th , 1 st , 10 th	16	00	
		66	20	66.20

AGREEMENT

THIS AGREEMENT made and entered into this 24th. day of March, 1947 by and between the Tobacco Plains Rodeo Association of Eureka, Montana, hereinafter known as the party of the first part and Bud Lake and Bob Rooker, owners of the Hellgate Rodeo Company of Missoula, Montana, hereinafter known as the parties of the second part.

WITNESSETH:
It is agreed that the party of the first part is to stage and produce a rodeo at Eureka, Montana on the 9th. and 10th. of August 1947, and that the party of the first part shall have said rodeo approved by and a member of the Rodeo Cowboy Association.

The party of the first part agrees to have the chutes and arena in first class condition before the opening day of said rodeo. And the party of the first part agrees to furnish hay for the cowboy contestants. And agrees to furnish timers, judges, and all arena help, announcer and all acts wanted by the party of the first part.

The parties of the second part hereby agree to direct the arena and to furnish all necessary equipment and loud speaking system to stage a first class show. And further agree to furnish all rodeo livestock necessary for the following contests: Saddle bronc riding, Bareback bronc riding, Bulldogging, Calf Roping, Brahma Bull Riding, and Wild Horse Racing. Said livestock to consist of not less than the following:

- 20 head of professional saddle bucking horses
- 20 head of professional bareback horses
- 15 head of Mexican longhorn steers
- 20 head of roping calves
- 10 head of wild horses
- 4 pick up horses
- 8 parade horses
- 10 Brahma Bulls

At the close of the rodeo and fulfillment of the above written terms the party of the first part agrees to pay unto the parties of the second part the sum of Fifteen Hundred Dollars (\$1500.00).

Signed Jack Stevens
Frank D. Corum
Ed Riley
Richard E. Johnson
Bud Lake
Tobacco Plains Rodeo Association

Witnessed by:
Bud Lake
Bob Rooker
Hellgate Rodeo Company

The collection has at least 13 mailings from major rodeo governing bodies including nine from the Rodeo Cowboys association. These include nine official rodeo approval certificates as well as an 11 page typescript report of the fourth annual convention of the International Rodeo Association in 1949. Of note is a three leaf mailer from Go Western Association, promoting its "Queen of the West" competition which was part of its Go Western Parade and Rodeo that was held in Billings, Montana. Included are the contest rules that showed the women would be judged on a 100 point scale, with 50 maximum points for horsemanship, 30 for "beauty and appearance," and 20 for personality.

Rodeo Performers

There are approximately 70 items of correspondence from performers and/or close-to-the-rodeo service providers such as announcers and photographers. Around two thirds of this correspondence is mundane, with many asking about Rooker's promotions as well as sharing their own availability. They nonetheless further inform on how these seemingly countless rodeos came together, and around 20 items in this section are quite compelling, with a few examples described below.

This section includes two ALSes from Tad Lucas, a female member of the ProRodeo Hall of Fame, informing Rooker on her latest shows, gossip from the circuit and asking about Rooker's shows. One

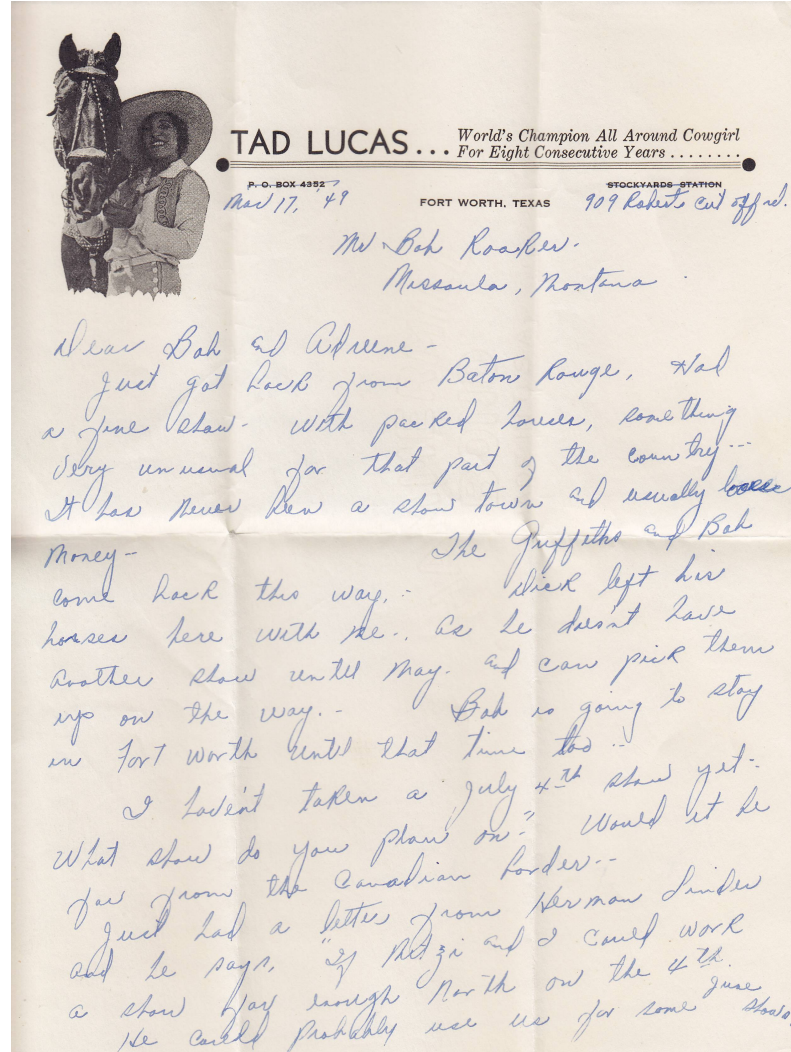
is a two page letter on Lucas' photographically illustrated letterhead. The other is on the illustrated letterhead of the Girls Rodeo Association, where Lucas updated Rooker on the previous few weeks and shared that

"My next two shows are all girl shows. There will be quite a lot of them this summer. Usually about 50 girl contestants. You'd get a great rise out of it. I clown all of them and I'm nearly as good as Adreen's [Rooker's wife] friend Frank . . . I would love to come up to the North West again but unless you have pretty steady work, I can't afford it."

There's a two page ALS from ProRodeo Hall of Fame Rodeo clown Homer Holcomb, sharing much gossip from the circuit as well as this graphic depiction of the difficulties of his life on the road as a rodeo clown (spelling retained, punctuation and capitalization added):

"I guess you herd about me having a car wreck and breaking my leg agin last sept 28th. Guess I will get the cast off some time next week . . . I really think I will be able to walk as the Dr. git my hip pulled around where the nerve dont pinch; the break was about two inches below the hip. [This is] the first time I ever had a wreck but I had been working 16 to 20 hour per day for three weeks and guess I blacked out. I was on my way home, about 11:30 pm."

There's also a 1950 ALS from May Raymond Boss on her stationery. At the time Boss was a trick rider but by the end of the decade she was a sought-after stuntwoman who appeared in a few dozen major films, was a charter member of the Stuntwomen's Association, and was also inducted into the Stuntmen's Hall of Fame. Here she asked Hooker if "you had any shows that you could use a girl trick rider at. If so, I'd very much like to work for you. I do most all the strap tricks and a back shoulder stand into a split-the-neck, vaulting back in the saddle."



Items from performers and service providers also include at least 15 promotional letters or pamphlets which describe the full range of services offered including photographically illustrated promotional materials from ProRodeo Hall of Famer J.W. Stoker, one from Trixie McCormick (along with her ALS to Hooker asking if he had any work for her) and an ALS describing the services of Weaver and Juanita Gray and their dog Skippy, which opens to a 21½" x 14" poster. A sound system engineer, Leroy Frank, marketed himself with one amazing photograph, seen at left, which has a penciled list of his services on its back.

A wide ranging collection providing numerous research paths on the northwestern small rodeo circuit. A list of events and performers represented is available.

Sold

More images may be seen here:

<https://tinyurl.com/2ph9j3ap>



44. [Women][Business]

[Set of 20 Training Slides for a "Girl Friday"]. N.P.: N.P., [early 1960s?]. 20 film slides, each measuring 1½" x 1½" in mounts measuring 2" x 2". Very good plus with minor wear.

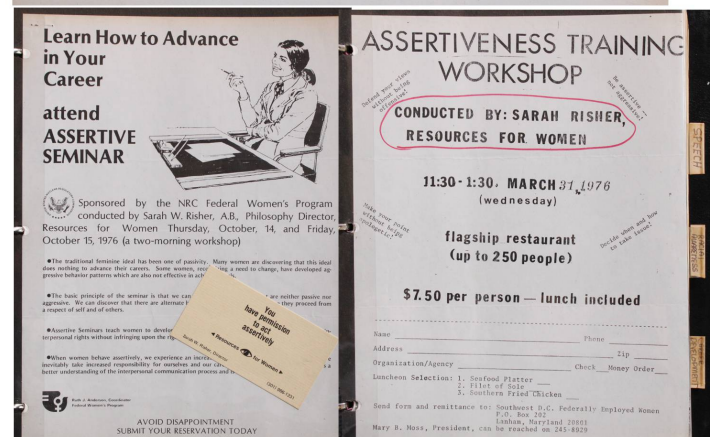
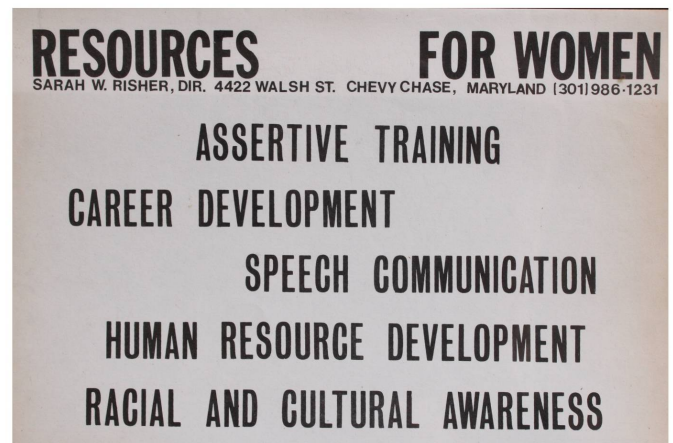
This is an anonymously produced set of slide transparencies on hand-colored film that were likely used to train female secretaries. The first slide has a cartoon image of a young woman with a stack of papers and the words "Girl Friday," a known colloquialism for a female helper or office assistant. The remaining slides feature more cartoon images as well as text that depict facets of the job such as "Writes letters," "Dictation" and "Proofread." There are also tips and instructions like "Must use good grammar," "Smile" and "Must be pleasant."

An artifact of another era, with a touch of chauvinism, related to training young women in an office setting. We'd like to think their use led directly to the creation of the next item on offer, but we just made that up. **\$250 [7257]**

45. [Women][Business][Race Relations]

Risher, Sarah W[alker]. **[Working Binder for the Resources for Women Training Workshops]**. Chevy Chase, Maryland: Resources for Women, 1975-1976. 11½" x 10". Three ring binder. 29 three-hole punched mylar sleeves, each with a leaf of construction paper and items inserted both sides; a total of 44 items of ephemera, some of which have multiple pages. Very good: binder lightly worn and scuffed; items near fine with a bit of scattered spotting.

This is a binder of materials documenting assertiveness training, career development and racial awareness resources for women. The materials were created and taught by Sarah W. Risher, who began this work in the early 1970s. Risher was



This binder was organized into four sections: Assertiveness Training, Speech, Racial Awareness and Career Development. It contains eleven letters from government agencies and schools which RFW served, giving thanks and praise for the workshops. Six of those were written by female leaders, including Ruth Britt, an African American woman who served as coordinator of the FWP for the United States Labor Department. Britt had started as a clerk-typist for the department in 1962; she was promoted ten years later by Velma Strode, the Black director of the department's Office of Equal Employment Opportunity. There are also eight brochures or programs for events in which RFW took part. Four of these were sponsored by FWP, including that of the Nuclear Regulatory Commission and the Department of Housing and Urban Development's third annual Women's Week. One was for the 1976 Congress of Women in Municipal Government, and another was for *"A Working Conference on Women, Drugs, and Career Development,"* sponsored by the National Drug Abuse Career Development Center. The binder also contains five photographs, including three of Risher in action. There are six newspaper clippings that mention Risher and the business as well as ten pieces of promotional material, including a reading list and workshop prospectuses. An informative registration form announces, *"Make your point without being apologetic!"*, *"Decide when and how to take issue!"*, and *"\$7.50 per person – lunch included."*

46. [Women][Feminism]
[Satirical Feminist Banner].
 Berkeley/Sonoma, CA: Ladies Against
 Women/National Rutabaga Co. (printers),
 [circa 1980-1985]. 21½" x 21½". Cotton
 banner. Very good with creases at folds
 and a few soil spots.

Organized in 1980, LAW was known as a “political parody troupe” who performed throughout the Bay Area. In 1984 they traveled to Dallas for the Republican National Convention and organized a “deficit bake sale,” setting up an ironing board outside a prayer breakfast organized by President Reagan and selling Hostess Twinkies for \$9 billion each. The most recent coverage we could find of the group was for a performance in 1992, though their (minimalist) website shows comments as late as 2020. A 1991 newspaper article quoted a male audience member who found them to be “*about 15*



percent funny. They could have balanced their attack better against men.”

The banner features around 13 vignettes with vintage images, including smiling and heavily made-up women – getting married, watching over children or doing chores. Text alongside the images announces things like “*You’re Nobody Until You’re Mrs. Somebody*” and “*I’d Rather Be Ironing!*” One vignette features a classic image of a typewriter and insists, “*59¢ is too much ~ It’s unladylike to accept money for work.*” In 1963, women earned 59 cents for every dollar that men earned, a gap that has only narrowed by 23 cents as of 2020.

Not found in OCLC. There are three institutions that have small LAW collections but this banner did not appear to be in any of their holdings. **\$400 [4030]**



47. [Women][Sports]

[Milligan, Frankie L.?] **[Photograph Album Depicting the Seattle Skylarks]**. Seattle, Bremerton and Vancouver, Washington: 1947. 11” x 9”. Faux leather over thick boards. 76 pages with 87 photographs inserted into corner mounts on the first 25 pages and an additional 35 photos + business card laid in; the last 51 pages are blank. Most photos measure around 3½” x 2½” and at least 80 are captioned. Very good: album's rear cover with thin sheet of cardstock adhered; contents generally very good plus or better; six photos loose from mounts and one appears to be lacking.

This album depicts the Seattle Skylarks, a team that participated in the National Softball Congress (NSC). Before professional sports came to Seattle, fast-pitch softball was a big draw, and the album features a few young women who went on to some notoriety in the sport.

The National Softball Congress was organized in Phoenix in 1947, with 16 areas designated for regional tournaments throughout the United States, Mexico and Canada. It was a nonprofessional organization composed of both men's and women's teams. In December 1950, NSC split and a men's only league was formed, the International Softball Congress, which still exists today. NSC ceased operations in 1957.



The joyful photographs in this album depict the team's 1947 season; the Skylarks made the NSC final conference the following year. Each page (and nearly every photo) is neatly and cheerily captioned, identifying the girls by nicknames and narrating their actions. We see the young women posing, practicing and goofing off at Seattle area parks while boys and men in the stands look on. The images also show the team traveling to three games, two in Vancouver and one in Bremerton. These shots mainly show the players off the field, lounging and having fun in their motel rooms and just standing around, hamming for the camera. There are also two 5"x7" team shots, as well as a hand-colored image of seven of the women on a basketball team.

The Skylarks' Alice Jorgenson (referred to as "Jorg" throughout the album) was the star pitcher, is mentioned in several contemporary newspaper accounts, and seen at least eight times in the photos. Jorg went on to play for the All-American Girls Professional Baseball League, which was the inspiration for the film *A League of Their Own*. The album also heavily features Isobel "Sis" Prentice and Shirley "Shirb" Soggie, both of whom went on to be rated among the best all-around players in the Pacific Coast Women's Softball League in the 1950s. Prentice was inducted into the Seattle Softball Hall of Fame in 1987.

A laid-in business card identifies former Skylarks outfielder Frankie L. Milligan as Director of Youth Activities at Beale Air Force Base in California and we think it likely that she was the compiler.

A bright and humorous album depicting a Seattle women's softball team with exceptionally well composed images and captioning. **\$1500 [4235]**

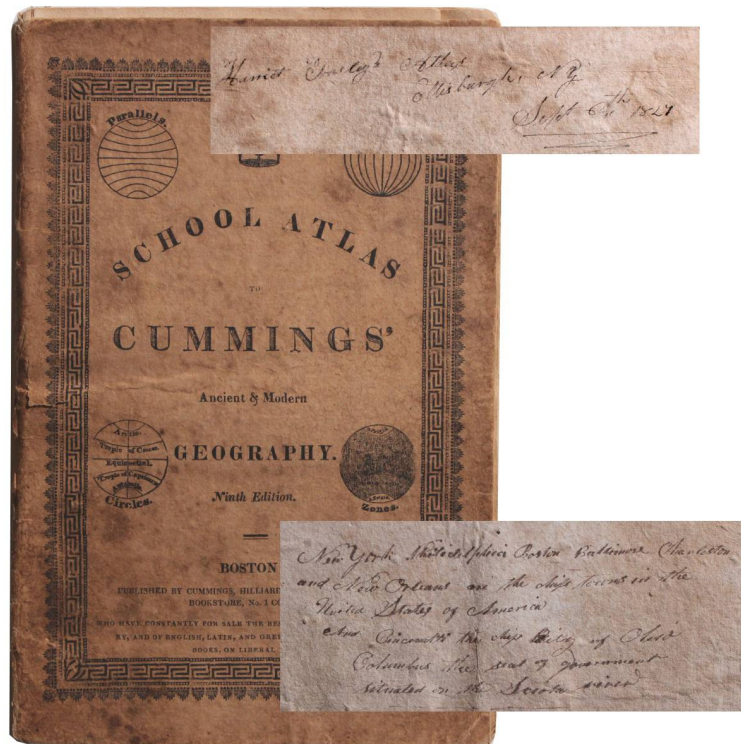


48. [Women][Maps][Education]

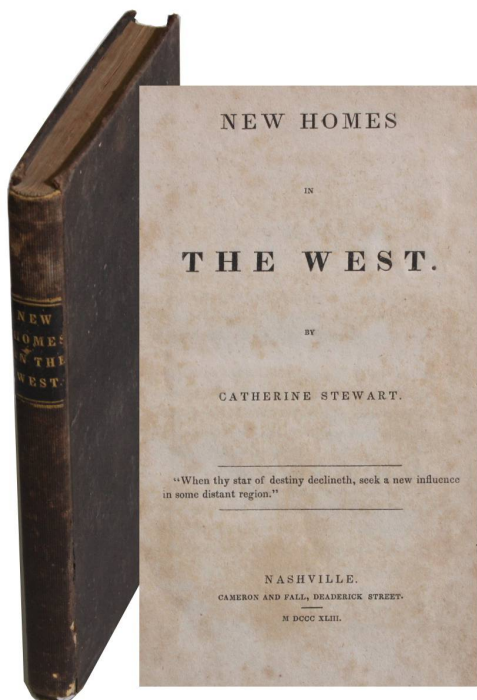
School Atlas to Cummings' Ancient & Modern Geography [Cover title]. Boston: Cummings, Hilliard, & Co., [1823]. Ninth Edition. 9½" x 6¼". Thin card wrappers. Eight double-page maps hand-colored in outline. Good: wrappers heavily soiled and separated from text block but attached to each other; three maps with chipping to edges, outside map boundaries; map of Europe with a 3" split at fold; light to moderate dust soiling and offsetting throughout.

This is an uncommon book of maps, owned and notated by a Harriet Tousley or Towsley, a woman in her 20s in Ellisburg, New York in the 1820s.

The book consists of eight double-page maps including North America and the United States. It was published to accompany the textbook, *Cummings' Ancient and Modern Geography*, and Tousley noted in this copy that she had purchased both. Her other notes include a date (September 1827) and a fact: "Mississippi River is the largest in the United States of America." Tousley also made notes on geography inside the rear wrapper: "New York Philadelphia Boston Baltimore Charleston and New Orleans are the ships towns in the United States of America and Cincinnati the ship city of Ohio – Columbus the seat of government situated on the Scioto river."



We were unable to discover anything about Tousley beyond that she was born around 1801; we still don't know whether she was a student, a teacher, or teaching herself, but an American woman studying geography at this time period is certainly worthy of further research. **\$600 [6591]**



49. [Women][Native Americans][Poetry]

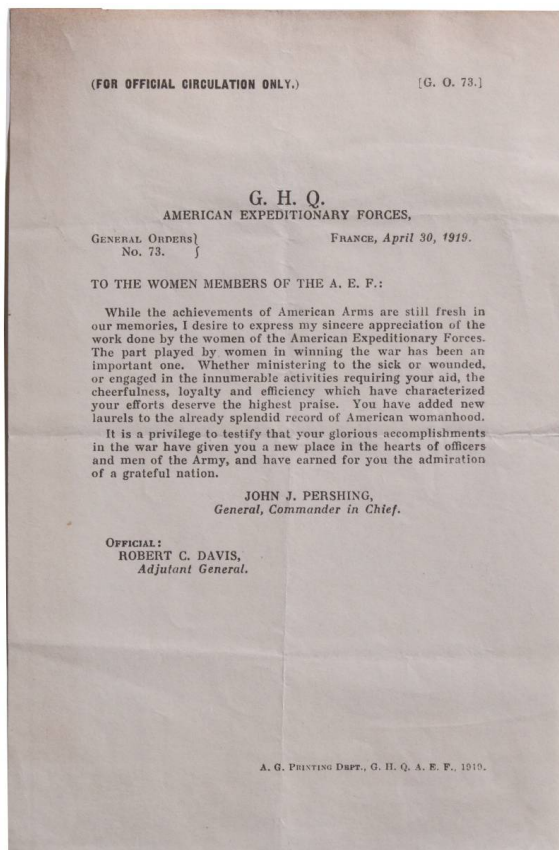
Stewart, Catherine. ***New Homes in The West.*** Nashville, Tennessee: Cameron and Fall, 1843. 7" x 4¼". Brown cloth with original leather spine label, gilt. Pp. 198. Good: covers moderately worn with flecks of soiling, lightly frayed corners and a few bits of loss to cloth; light to moderate staining or foxing throughout. Penciled owner notations to endpapers.

This is a book of poems and observations of the Midwestern United States, written by a woman exploring the region in the 1830s and '40s, Catherine Stewart. We were unable to discover much about her but a few sources claimed that she was from the east coast. In this book she recounted her travels throughout Michigan, Illinois, Wisconsin, Iowa and Missouri, and noted differences between her earlier and later trips. In the book's introduction, Stewart promised "new and varied claims to admiration . . . that other travelers might be persuaded to visit regions so highly interesting . . . where nature seems waiting to open her stores of rich abundance; to form new hopes, new associations, and new homes."

The book contains poetry regarding the region's natural beauty as well as personal reflections on both new and native residents. There are detailed geographical descriptions, particularly of the lakes, rivers and trails. One

chapter, which took the form of a letter to a friend in New York, described the author's stay on a Native American reservation in St. Joseph, Michigan: "the Indians call me coma-queh, their word for queen." She learned their language and praised their handicrafts. A few chapters were devoted to her observations of Native American activities such as an Indian Council and a medicine dance. The book urged its readers to "hope on, hope ever . . . a great western domain offers an asylum, where want need not be known; where despair need not cloud the mind; where life may feel a new impulse." A final section, which Stewart deemed "Musings in the West," comprised 19 poems that had a "connexion with the preceding work, and may almost be considered a continuation of the subject."

A lovely book of poems and observations by a pioneering and adventurous woman. Reasonably well-represented in institutions but scarce in the trade, not appearing at auction since 1999. **Sold**



50. [World War I][Women]

Pershing, John J. **[General Orders No. 73 to the Women Members of the A.E.F.]** [Chaumont,] France: G[eneral] H[ead] Q[uarters] American Expeditionary Forces, 1919. 7½" x 5". Handbill. Very good plus: light toning to edges, faint creases at old folds.

This is a military handbill, issued in France, with General John J. Pershing's General Orders Number 73. The Order contains Pershing's public acknowledgment and expression of high praise for the contributions of female members of the AEF during World War I.

Thousands of American women served in France as nurses, secretaries, telephone operators, canteen workers and cooks. They worked under fire and close to the lines, in shabby housing and desolate conditions, to provide sustenance and solace to American soldiers. As Pershing wrote, their efforts "*added new laurels to the already splendid record of American womanhood*" and earned them "*the admiration of a grateful nation.*"

OCLC shows no holdings of this order, though a Google search revealed one at the South Carolina Historical Society. A rare public thank you celebrating the contribution of American women in World War I. **Sold**



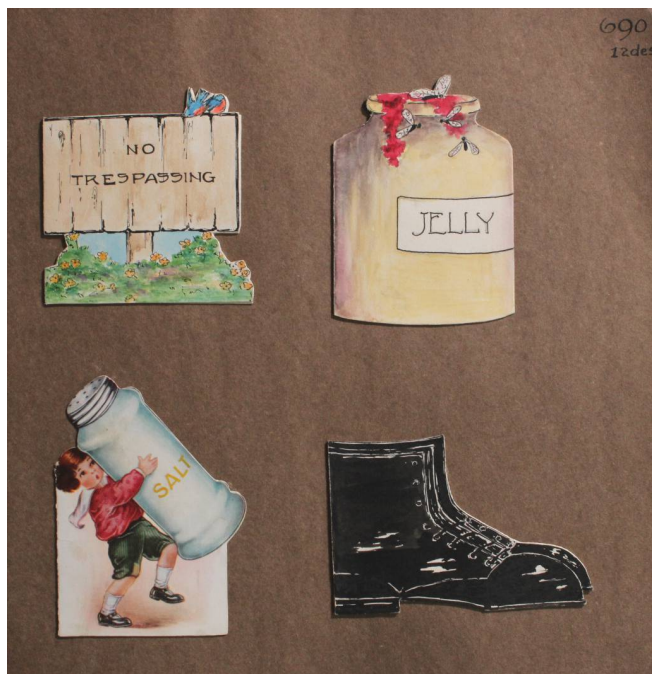
51. [Valentines][Business]

[Sample Book of Mostly Mechanical Valentines.] [Worcester, Massachusetts]: [George C. Whitney Company], [circa 1920s-1930s]. 10" x 11¼". String-bound thin card wrappers. 28 leaves with 109 cards adhesive mounted mostly to rectos. Cards in an array of sizes from 2½" x 3" to 8" x 8". Book good with a few stains, chipping and tears to wrappers (one repaired with archival tape) and 2 leaves detached. Vast majority of samples near fine or better, eleven a bit loose from adhesive and/or creased, 2 with a small piece missing, 3 with small inked notations.

This is a sample book of intricate and well designed Valentine's Day cards, including several with original art. Our research leads us to believe the book was likely produced by the George C. Whitney Company of Worcester, Massachusetts.

A digital exhibit at the Worcester Historical Museum website revealed that *"For nearly 100 years, Worcester was the center of the commercial valentine industry in the United States. It is generally agreed that Esther Howland was the first to design and manufacture valentines in Worcester."* Howland, the daughter of a stationer, attended Mount Holyoke College. She began making Valentines in 1847; her brother, a traveling salesman, took her sample books on the road and secured orders. George C. Whitney bought her company in 1881 and largely stuck to her methods and designs, with cards featuring mechanical parts, multiple layers and fabrics. Per the exhibit mentioned above, *"By the early twentieth-century, Whitney valentines were full-color, fully-printed cards. By the 1930s, the delicate, applied bits of paper and lace had completely disappeared from factory-made cards, replaced with relatively inexpensive, mass-produced valentines marked 'Whitney Made/ Worcester, Mass.' on the backs."*

Despite the cover title on this book, not all of the cards are



mechanical, but most have unique aspects such as cutouts, opening flaps or art that extends past the edges of the card. Eleven of the Valentines feature original artwork, and two of these also have fabric that form the skirts worn by the characters on the cards. Several cards have fabric ribbons and a few are ornamented with lace doilies. The book also contains some vinegar Valentines including one with an original drawing asserting that *"you're as stuck up as a jelly jar"* and one in the shape of a boot: *"I know a smart Alec who gives me the blues/The stick-in-the-mud is too big for his shoes."* There is a series dedicated to those who might be stilted on Valentine's Day, including a heavily made-up *"Polly Prinkup"* or a *"Gladys Gloomee"*: *"Cheer up Gladys – smile a bit, A pout's no way to make a hit."* One card features an illustration of a crying boy (*"I thought maybe, you would ask me to be your Valentine"*) and another has multiple flaps, which when opened in order read: *"I love coffee, I love tea" — "I like the boys and the boys like" — "to smoke."*

We were able to verify that the *"Gladys Gloomee"* card was produced by Whitney, and comparison to the many examples of Whitney cards online leads us to believe it was also produced by them. A fantastic collection of over 100 unique and charming Valentines. OCLC shows two repositories with Whitney Valentines, but a sample book does not appear among their holdings. **\$1800 [4394]**

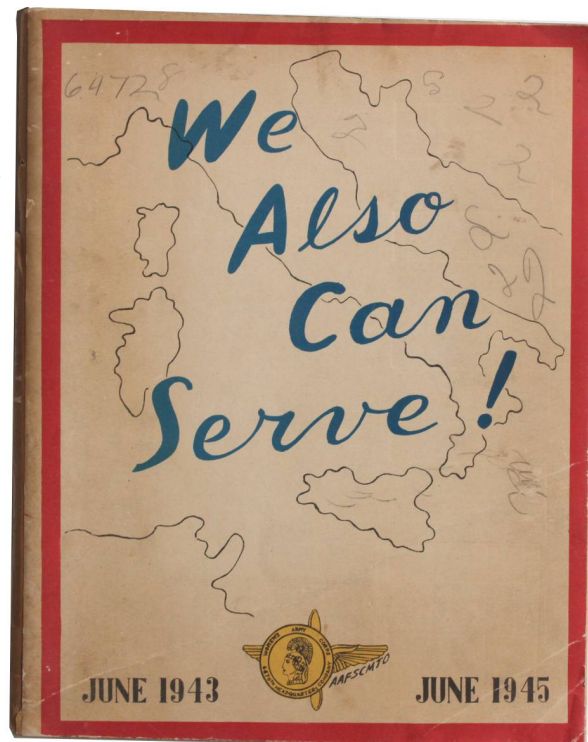
52. [Women][World War II]

Heffernan, Elizabeth (editor). ***We Also Can Serve! June 1943 – June 1945 [Cover title]***. N.P.: AAFEC Reproduction Section, 1945. 10½" x 8½". Stapled thin card wrappers. Pp. [130]. Good: Wrappers split at spine and repaired with tape, wrappers also moderately creased and lightly soiled with several penciled notations to front. Internally very good with a bit of scattered spotting.

This is a rare book created by the 6670th Headquarters Company of the Women's Army Corps (WAC). It documents their service during World War II and is packed with photographic images, biographical sketches and a history of the company's participation in the war.

In May 1941 Massachusetts Representative Edith Nourse Rogers introduced a bill that would establish a women's corps in the United States Army. The bill became law in May 1942. While most WACs served stateside, a small percentage were sent to North Africa, Europe and Asia. They remained a separate unit of the United States Army until integration of male and female troops in 1978.

This book chronicles the history of the 6670th WAC company, from their formation in June 1943 at Ft. Devens, Massachusetts, to Ft. Oglethorpe, Georgia and overseas in October. The women served in Casablanca and Algiers before spending 16 months in Naples, Italy, and returned to the



Sparkling, black-eyed "Jo D'Amico" Mills was a dictaphone operator and a clerk-stenographer in civilian life. A member of the original unit, she has been for the past eighteen months secretary to the Signal Officer. At the same time military and domestic minded, she likes the Army, but is looking forward to a future of "raising a football team" and going on hunting and fishing trips with her husband, Sgt Elwood Mills. Entered service January 1943; trained at Daytona Beach.



JOSEPHINE D. MILLS
Staff Sergeant, A-305194
Mt Royal, New Jersey

From manager of a large central telephone office to Chief Operator of the Ozark switchboard was not a long jump for "Sully" except in miles. A member of the original company, she will always be remembered for her keen efficiency and able direction and her "This is the Chief Operator, may I help you?" Entered service March 1943; trained at Daytona Beach.



MARY M. SULLIVAN
Staff Sergeant, A-204365
New York, New York

United States in June 1945. The book has photographic portraits and biographical sketches of 116 different women from the 6670th, along with a great group shot of the entire company. One page was dedicated to Hangover, "one of the most popular dogs in the Command," who "entered service November 1944." There is an image of the women working on their company newspaper, as well as one of "Club 36 . . . a popular rendezvous in the 6670th . . . two volunteer bar tenders each night served hords of customers." The book features shots of WAC weddings and parties, their baseball and basketball teams and their bombed billet in April 1944. There are images of WACs getting fitted for uniforms, in mess line and at desk work, "WACs on Parade" and "WACs in Review."

The book also includes 11 original poems by company members, one of which was a memorial to 1st Lieutenant Anne Hemphill, "our Executive Officer" who was killed in a plane crash in April 1945. There is also a reprint of a letter from Army Air Force Headquarters, bestowing an award of meritorious service on the unit in 1944.

A rare, detailed and heavily illustrated history of a company of World War II servicewomen overseas. OCLC shows one holding, at the United States Army War College. \$1950 [6744]



From the time the first edition went to press, in September 1944, our company newspaper, the WAC Commentary, was accepted wholeheartedly by all its readers. Pointed to interest our own outfit, the bi-monthly sheet was scanned, nevertheless, by Generals and Privates alike. Sgt "Liz" Heffernan, Editor and main-stay of the paper, managed to keep a fresh and up-to-the-minute touch to its contents. Material was provided by volunteer writers, artists within the 6670th.

Additional images of Item #1:





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